

Così fan tutte

1979

Saturday, November 10, 1979 1:30 PM
Tuesday, November 13, 1979 8:00 PM
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Così fan tutte

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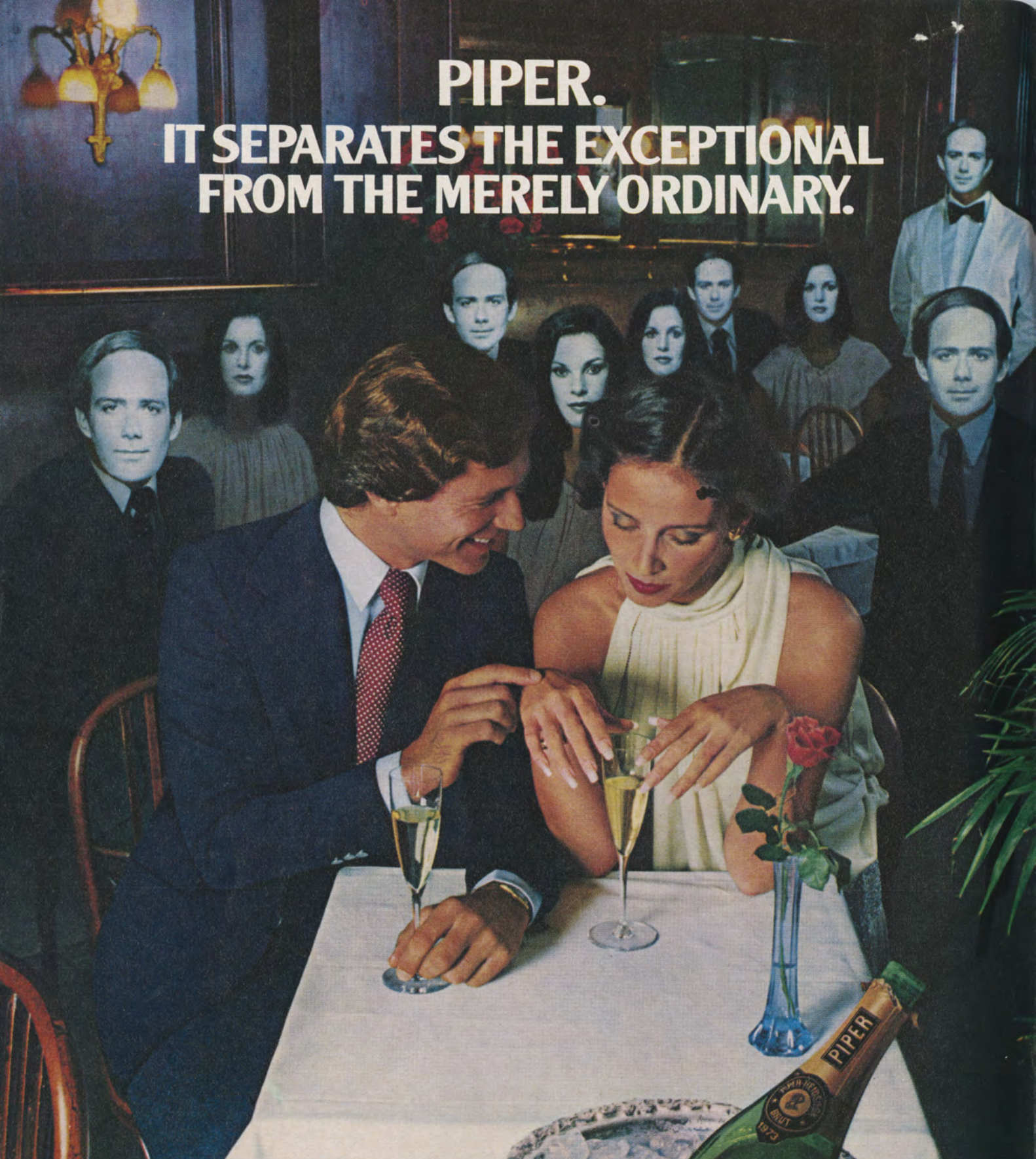
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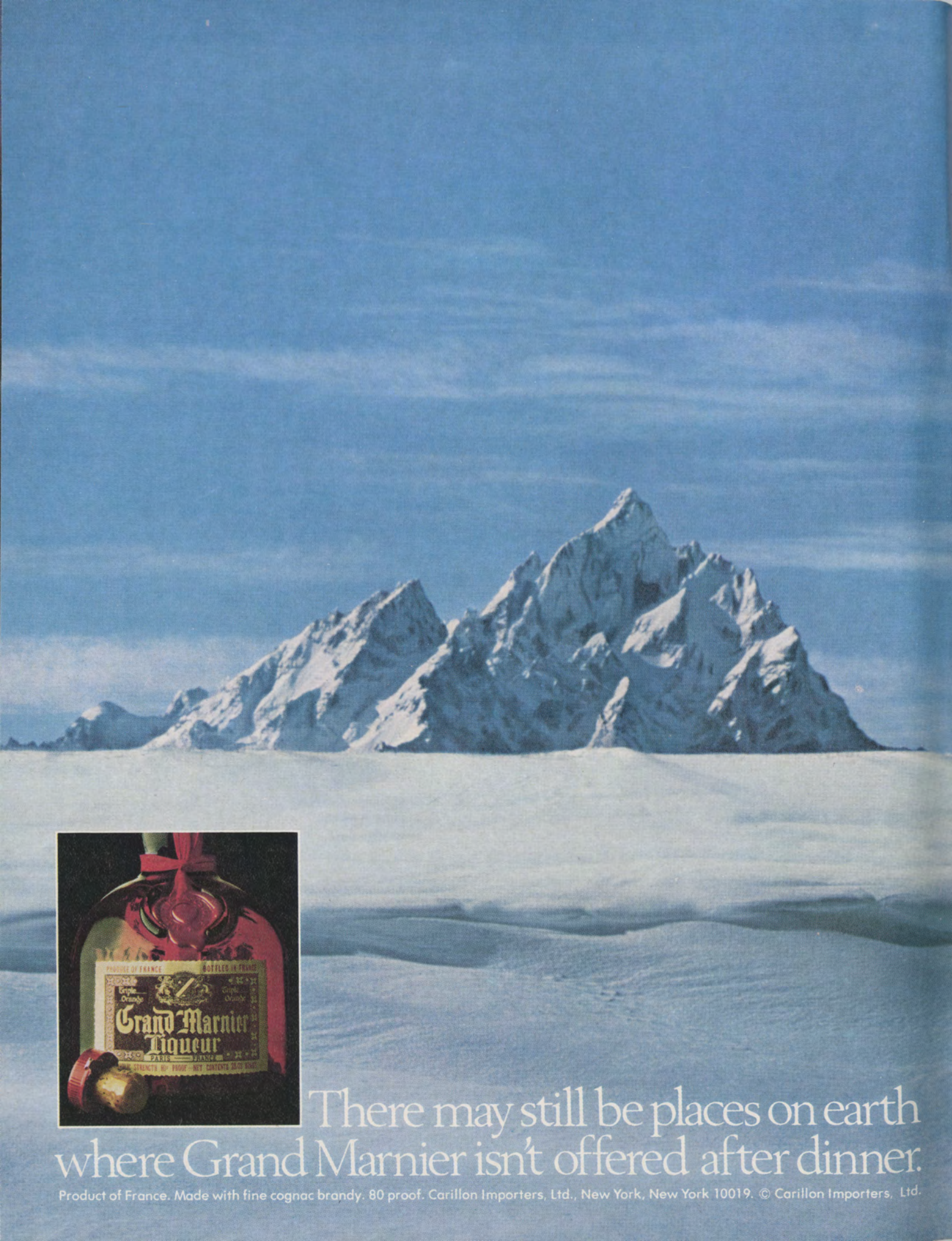


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Così fan tutte



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Così fan tutte le belle or *The School for Lovers* Parts One and Two

by DANIEL HEARTZ

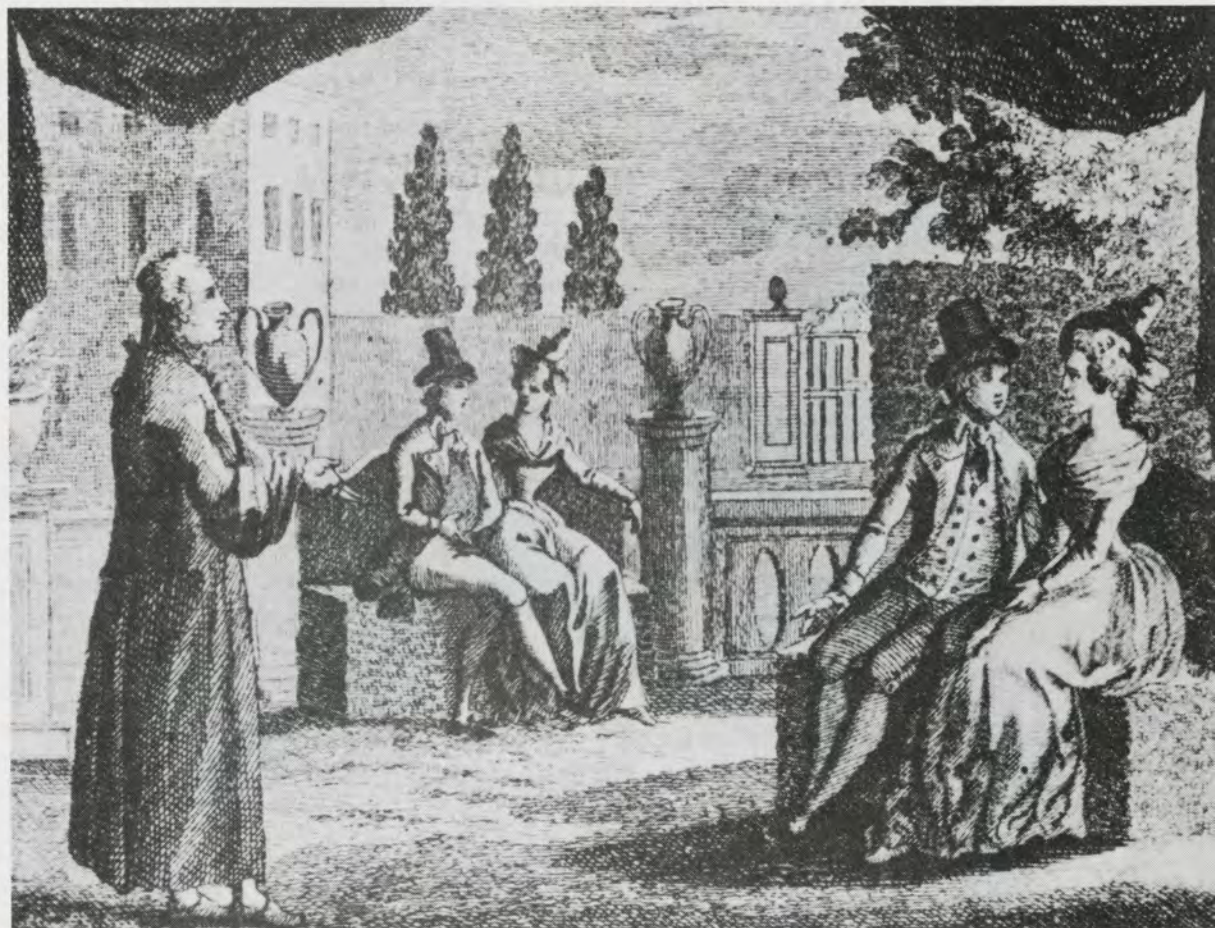
Lorenzo da Ponte refers to *Così fan tutte* in his memoirs by its second title only—"The School for Lovers." He says he wrote the libretto especially for Adriana Gabrieli del Bene, called La Ferrarese, the great soprano who was engaged at Vienna since 1788, and for whom the role of Fiordiligi was created. She sang Susanna in the revival of *Le Nozze di Figaro* at Vienna in 1789, on

which occasion Mozart enlarged her part by substituting the elaborate Concertante Rondo "Al desio, di chi t'adora" for the Garden Aria. Da Ponte says further that La Ferrarese had a heavenly voice, wonderful eyes and a lovely mouth, that she greatly pleased the Viennese public, and that he himself was smitten by her charms (to his later regret, when her diatribes succeeded in getting him dismissed as Imperial Court Poet). Beyond this he says nothing that would throw light on the genesis of the work, except to call it the third sister of his collaboration with Mozart, thus emphasizing the family ties with the first two, *Figaro* and *Don Giovanni*.

There is a small but significant verbal and musical link between *Così fan tutte* and that earlier *School for Lovers*, *Le Nozze di Figaro*. We turn first to *Figaro*. In its Act I Don Basilio—priest, music teacher, and purveyor of scandal—cackles with delight in the Terzetto (No. 7), when the page Cherubino is uncovered hiding in a chair, to the great annoyance of the Count, who thinks Susanna has tricked him. "Così fan tutte le belle, non c'è alcun novità"

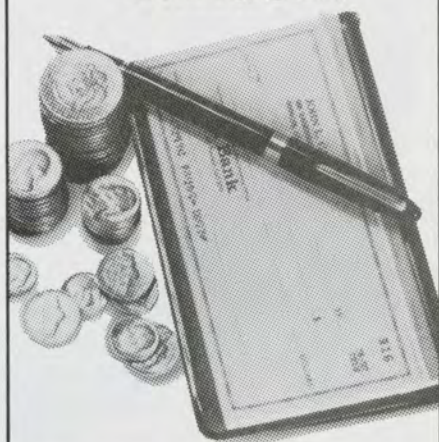
("Thus do all women, there's nothing new about it") says Basilio over and over, most characteristically to the chattering motif of a written-out trill, followed by a melodic descent, all in rapid 8th notes.

In Act II Figaro sets things in motion by two schemes intended to teach the Count a lesson. He writes an anonymous letter casting aspersions on the fidelity of the Countess and sends it by way of who else?—Basilio. Strong



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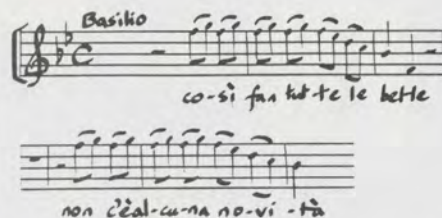
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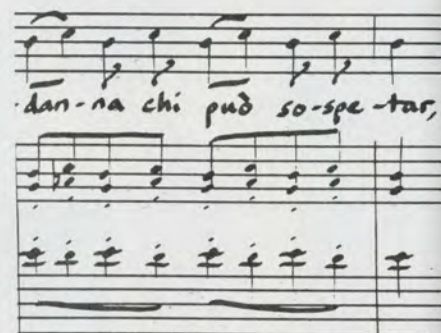


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medicine, perhaps, but not inappropriate coming after the despairing words of the Countess about her husband: “systematically unfaithful, generically capricious and jealous as a matter of pride.” Figaro’s intention is to throw the Count off track in his attempts to deflower Susanna before her marriage to Figaro. The other part of his plot is to have Susanna give the Count an assignation in the garden that very evening—a rendez-vous to be kept by Cherubino dressed as a woman (the piquancy of this double-cross being that, as the audience knows, Cherubino is a woman playing a boy). The ladies proceed to disrobe Cherubino and try out some feminine finery on him. All goes well until the unexpected arrival of the Count outside his wife’s chambers. Cherubino hides in the dressing closet, which the Countess refuses to open despite the mounting fury of her husband. They depart together at his insistence to fetch another key. Susanna, having overheard the quarrel, takes the place of Cherubino in the closet, and he jumps out the window. The Finale begins at this point, with the return of the Count and Countess. She admits the truth and pleads for mercy on behalf of Cherubino. He will have none of it. Then out of the closet steps Susanna to a graceful little Minuet in B flat, *Molto andante*. The *Allegro* that follows this section, also in B flat, is one in which the Countess, at first breathless and confused, gradually becomes more irate with her boorish consort. “To play such a trick is cruel!” says the Count to the falling conjunct thirds in sequence that recall the Terzetto in Act I. But that is not all. When the Count asks Susanna to help him calm his wife’s ire, Susanna begins recalling the prattling of Basilio’s written-out trill, first in G, then in E flat,

to the words “Thus are condemned those who are suspicious,” “Così si condanna chi può sospettar.” The very word “Così” may have suggested this recall to Mozart.



In this version the trill has become a three-part chordal alternation, strings and flutes chirping in with their staccato 8th notes. Susanna then uses the same two tones as she implores her mistress, “Signora!” The Count servilely follows suit an octave lower singing “Rosina!” (using the name we remember from *The Barber of Seville*). This provokes a strong response from the Countess: “I am no longer she, but the miserable object of your abandonment.” Can it be a coincidence that Don Giovanni addresses the lady he has deserted, Donna Elvira, in precisely the same way?

Mozart is by no means through with exploiting Basilio’s trill. When the Count asks about the anonymous letter, both “belle” confess “Figaro wrote it, the deliverer was Basilio.” At the mention of the latter name the whole orchestra picks up the harmonized trill, *forte*, drowning out the Count’s “Ah! perfidi!” (“Traitors!”).

continued on p. 22

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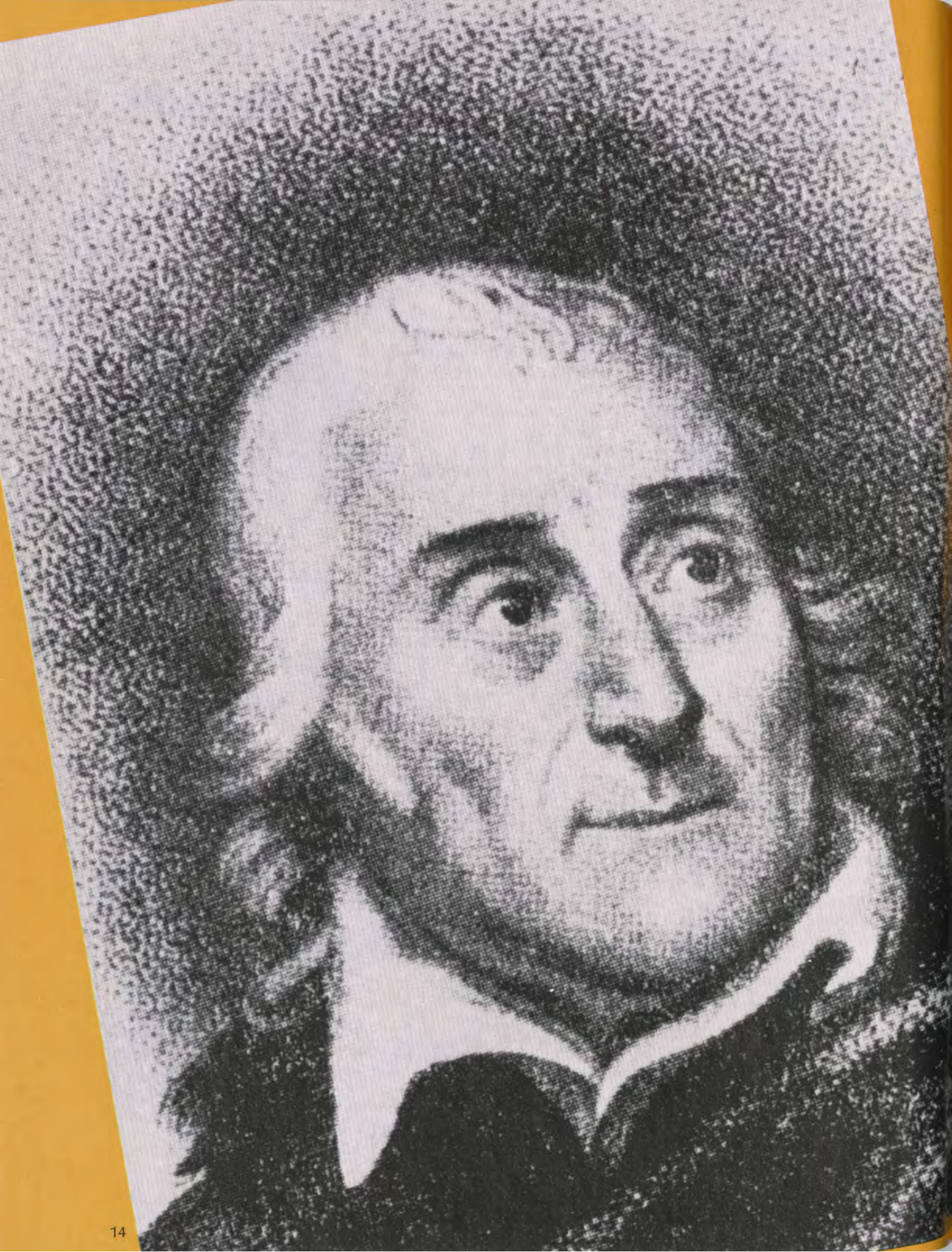
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*Lorenzo da Ponte's Life Was So
Incredible That, Had Anyone
Written It as an Opera Libretto, It
Would Have Been Called
Unbelievable!*

By MARK STEINBRINK

When Lorenzo da Ponte arrived at the court of the Holy Roman Emperor Joseph II in his 33rd year he was a penniless fugitive and renegade priest who until then had never written a work for the theatre. Within 7 years this same man would write the libretto not only for Mozart's *Così fan tutte*, but for *Le Nozze di Figaro* and *Don Giovanni* as well. The same ingenuity and gusto that made him an overnight success as a librettist carried him through a long and adventuresome life, and made him at one time or other in its lively course a Catholic priest, an

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exiled adulterer and revolutionary poet, a professor of rhetoric and sybaritic abbé, a librettist and favorite at the Hapsburg Court, a grocer in New Jersey and in New York City, a devoted husband and father, the first Professor of Italian at Columbia University and the founder of the first opera house in New York City. His long and varied life spanned almost a century and overlapped the lives of men as diverse as J.S. Bach and Modest Mussorgsky. When he was born Voltaire and Rousseau were changing the character of European thought, and when he died Karl Marx was already 20 years old.

Lorenzo da Ponte was born in 1749 in the Jewish ghetto of Ceneda, a small town north of Venice. The son of a Jewish tanner, his given name was Emmanuele Conegliano until his fourteenth year when his father converted to Christianity and Emmanuele was given the name of his benefactor, Lorenzo da Ponte, Bishop of Ceneda.

Shortly thereafter this freshly made and almost totally uneducated young Christian was put into a seminary. He emerged at 21 a priest, with a thorough knowledge of Latin and a passionate love of Italian literature.

Life in the seminary did not satisfy the handsome young priest for long, however. Despite the considerable success he had as a teacher and his appointment to the vice-rectorship of the Abbey, the restless young scholar left the seminary in his early twenties for that "fancy-dress ball that was Venice." There, he tells us, he gave himself up to the "pleasures of the senses and to amusement—to the almost complete neglect of literature and study."

For amusement, Lorenzo had a great flair, as well as a huge appetite, and forgetting his priestly vows—if not his duties, for he still said mass—his love affairs and gambling extravaganzas soon became the scandal of Venice.

Eventually his luck at love and cards began to wane (indeed, one of his mis-

tresses tried to have him assassinated) and in his 26th year, disillusioned, and one might imagine exhausted, he returned to a teacher's life in a seminary at Treviso.

This tranquil life lasted only two years, however. Impressed by the revolutionary ideas of Jean-Jacques Rousseau and the climate of change sweeping through Europe at the time, he wrote a number of poems in Latin while in the seminary criticizing the ruling classes and advocating the overthrow of the established order. This, though making him a perfect candidate for librettist of *Le Nozze di Figaro*, did not ingratiate him with the forces behind the Venetian Inquisition, and he was ordered from his retreat and brought to trial in Venice.

Always a lover of publicity, Lorenzo seemed to enjoy this new scandal a great deal. Although as a result he was forbidden thereafter to teach publicly, and all copies of his poem were confiscated by the state, he was grateful to be in Venice once again and took quickly to the streets. There he not only outdid his former excesses, but took advantage of the notoriety won him by his provocative poems and began to build a reputation as a poet of extemporaneous verse.

In this new role the colorful young Abbé had considerable success — although his personal life once again began to cause him problems. While still a practicing priest, he sent three of his children to foundling hospitals during this period, and when his mistress gave birth to another, publicly on the quais of Venice, someone — probably the woman's husband — denounced him (as in *La Gioconda*) with charges placed in "la bocca del leone."

Our lively poet found himself on trial once again, this time charged with blasphemy, sacrilege and adultery. He was found guilty and banished from all Venetian territory for fifteen years. Before the authorities could pass sen-

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tence, however, the wily da Ponte had already packed his bags and escaped over the border into Austria. Leaving his home in his 30th year with little more than the clothes on his back and three volumes of verse—his beloved Horace, Petrarch and Dante—he set off into the Holy Roman Empire of Joseph II.

At first knowing no German and totally without funds, the ingenious Abbé began writing laudatory poems in Italian to local officials, hoping thus to gain their patronage and financial support. For flattering verse Lorenzo fortunately had a flair and he was soon travelling in the best circles of provincial Austria.

The provinces bored da Ponte, however, and he moved on to Vienna where he met the aged and immensely celebrated poet Metastasio, the librettist for Mozart's *La Clemenza di Tito*. The venerable old poet praised Lorenzo's verse and with this accolade, plus the encouragement of the court composer Antonio Salieri, da Ponte decided to apply for the newly-vacated post of Poet to the Imperial Theatre.

Mozart, whom da Ponte had not as yet met, once told a friend that "whoever is the most 'impertinent' has the best chance in Vienna." The Abbé da Ponte was nothing if not impertinent.

He succeeded in getting an audience with the Emperor, and when Joseph II asked him how many plays he had written Lorenzo replied, "None, sire." "Good, good," responded the Emperor unabashed, "then we shall have a virgin muse." Thus, with no experience in writing for the theatre, Lorenzo da Ponte became one of the principal playwrights in Vienna.

The Emperor's enthusiasm at first seemed unfounded. Da Ponte's first libretto for Salieri, *Il Ricco d'un Giorno*, written in 1784, was a dismal failure. In fact, there were so many pamphlets and lampoons written against da Ponte's libretto that the composer promised to cut off his hands rather than ever set another word of the hap-

less librettist. The Emperor didn't agree with public opinion, however, and shocked everyone by asking the beleaguered poet for more work.

It was during this period that the collaboration for which Lorenzo da Ponte is chiefly known began. The Abbé da Ponte met Wolfgang Amadeus Mozart in the home of the Baron Wetzlar in the early part of 1783. He evidently offered to write a libretto for Mozart almost on the spot. The composer however was suspicious. In a letter to his father he wrote: "A certain Abbé da Ponte is our poet here. . . . and he has promised to write a (libretto) for me. But who can tell whether he can or will keep his word? You understand these Italian gentlemen; they are very charming on the surface, but—well, you know what I mean."

Da Ponte however was true to his word and soon began work on the first of their collaborative efforts, *Le Nozze di Figaro*. Although it was Mozart who first suggested converting Caron de Beaumarchais' provocative play into an opera, the idea must have appealed to a man who had once been censured in Venice for his revolutionary writings. The original *Nozze* had been banned for years in Paris because of its revolutionary theme. Indeed, Napoleon later remarked that: "In that play the French Revolution had already begun."

Mozart and da Ponte wrote the opera in secret, reportedly finishing it in just six weeks. In fact, the librettist tells us in his *Memoirs* that Mozart wrote the score as fast as da Ponte handed him the verse.

The production of *Le Nozze di Figaro* was a success and improved da Ponte's reputation in Vienna. His next endeavor, however, made him a celebrity almost overnight. He wrote an opera with Vicente Martin y Soler called *Una Cosa Rara*. The success of this work was so complete that society ladies even began wearing their hair "a La Cosa Rara."



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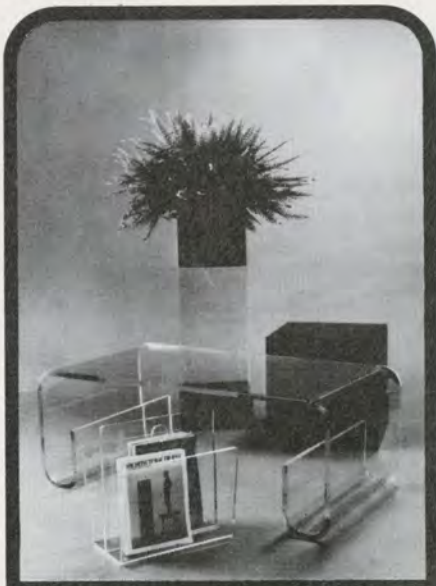
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The ambitious Abbé was soon besieged with requests for more libretti, and he embarked upon the strenuous task of producing three works simultaneously. As he told Joseph at the time: "I shall write for Mozart at night which will be like reading Dante's *Inferno*. . . . In the morning I shall write for Martin and that will be like studying Petrarch and in the evening I will write for Salieri and he will be my Tasso."

Out of this grueling regime of 12-hour days (which reportedly lasted more than two months) came the libretto for Mozart's *Don Giovanni*. Da Ponte, in the best romantic tradition, tells us that he wrote at his desk surrounded by a bottle of Tokay, a box of Seville tobacco, and the frequent attentions of his housekeeper's daughter, a lovely girl of 16 who was ever ready to run to his side whenever he rang the bell.

Thus was born the verse of *Don Giovanni*, and as the French romantic poet Alphonse de Lamartine wrote in the 19th century: "It is thus that *Don Giovanni* should be written: by an adventurer, a lover, a poet, a man of pleasure—inspired by wine, love and glory, between the temptations of debauchery and the divine respect for innocence. Da Ponte . . . wrote the story of his own life in the drama of *Don Giovanni*."

Da Ponte tells us that Mozart originally saw the work as exclusively serious, and that it was only the poet's keen finger on the pulse beat of the time that imbued it with the comic elements we know today.

When *Don Giovanni* was finally performed in Prague in 1787, it was as usual with Mozart's music in that city an immediate success.

There was, however, as is well known, much last-minute work left to be done before the premiere, and as Lorenzo was detained in Vienna, he asked another famous adventurer and sybarite, his old friend Jacques Casanova, to attend to any last-minute revisions that Mozart wanted done. There actually

exist autographs of some of the arias in Casanova's hand—though it is not known if they were made specifically for this performance. Destiny perhaps could not have chosen a more suitable collaborator for *Don Giovanni*.

The opera, despite this wealth of talent and the judgment of history, was not a success in Vienna. Mozart, however, foreseeing this, had already touchingly declared that he had written his *Don Giovanni* "not at all for Vienna, a little for Prague, but mostly for myself and my friends."

Da Ponte, not a man to be easily daunted by such setbacks, quickly moved on to another project with Mozart—his third and last—the opera we see today, *Così fan tutte* or *La Scuola degli Amanti*. *Così* was commissioned, and the plot supplied by the Emperor himself, who, unlikely as it seems, supposedly knew the events to have actually occurred in or near Vienna!

Da Ponte doesn't seem to have been terribly proud of his libretto for *Così*—although it was one of the few more or less original works created by that great adapter. He doesn't, for instance, even allude to its existence in the *Memoirs* that he wrote late in life.

Perhaps he ignores it because it proved to be such an unlucky production for him; with the completion of *Così fan tutte*, Lorenzo da Ponte's success in Vienna more or less came to an end. The problem, as with his exile from Venice years before, had to do with a woman.

Da Ponte wrote the part of Fiordiligi for his mistress, a soprano—known on the stage as "La Ferrarese." This fact must have occasioned much merriment among the Viennese audiences at the time, for Fiordiligi and Dorabella are referred to in the opera as "Ladies from Ferrara" and da Ponte's liaison with the soprano was well known. Unfortunately, La Ferrarese was not only a mediocre soprano — a fact da Ponte seemed reluctant to acknowledge—but

continued on p. 36

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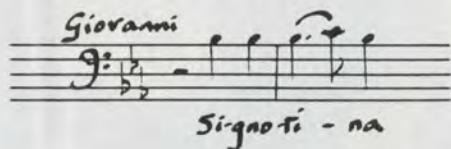
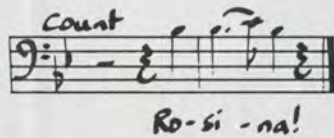
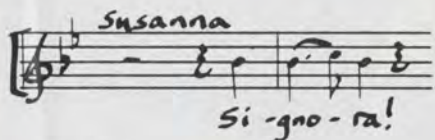
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After further imploring by the Count, the Countess gives in and forgives him, but she directs her words to Susanna: "How soft-hearted I am! Who will ever again believe in women's fury?" Susanna responds "With men, my lady, one must twist and turn, and even so be prepared to fall flat on one's face." She illustrates "twist and turn" by singing the trill motif once more, this time taking the lowest part of the harmony, giving it a new color, more somber than before. Women only do what they have to do, out of self-defense, seems to be her message.

By the time "La Folle Journée" (as the original play by Beaumarchais was called) has reached nightfall in Act IV, Figaro himself has become caught in his machinations and comes to believe that Susanna welcomes the Count's advances. He also must learn the lesson due those who are too readily suspicious—"Così condanna chi può sospettare." Susanna leads him on in the Garden Aria, then punishes him in the Finale as he is wooing her in the guise of the Countess. His newly-found mother, Marcellina, had warned Figaro about mistrusting Susanna in no uncer-



Fragonard's drawing of the Villa d'Este gardens at Tivoli evokes the verdant "graceful avenues" ("viale leggiadri") through which Ferrando led Fiordiligi, and much else that is in tune with Mozart's evocation of southern climes.

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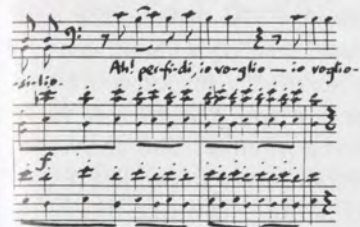
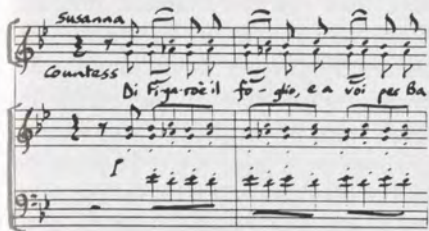


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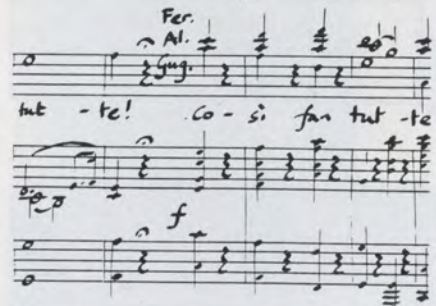
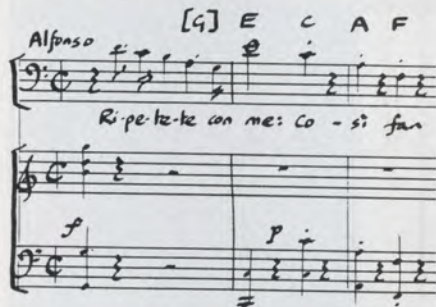


tain terms, but this scene and aria is always cut due to the excessive length of Act IV. Marcellina's views on the oppression of women have a curiously contemporary ring: "Every woman must come to the defense of her poor sex, so wrongfully oppressed by ungrateful men." In her following aria, "Il capro e la capretta," for which Da Ponte found inspiration in Ariosto's *Orlando furioso*, Marcellina says that even wild beasts treat the female of the species well; "Only we poor women, who love men so much, are treated by them as perfidious, and always with cruelty."

* * *

One "Folle Journée" deserved another. Viewed as a battle between the sexes, *Figaro* ended in a draw, for we are by no means certain that the men were permanently cured of their vain follies. The subject was so rich and sprawling that it could be contained in one opera only with difficulty, no matter how tight a rein was kept on the material by composer and librettist. *Così fan tutte* provided them an opportunity to take up some of the same issues again, but under more controlled conditions and with a smaller cast. Indeed, it has been compared to a clinical experiment, rigged by the heartless scientist Don Alfonso, and aided by his venal laboratory assistant, Despina. This is the age-old cliché about the opera that still persists, judging it to be

cynical and immoral. In fact it is just the opposite. The Austrian scholar Herbert Zeman has recently shown that a lesson in humanity the likes of this could have happened only at Vienna at the height of the Enlightenment fostered by the reforming Emperor Joseph II, then at the end of his reign. Whatever he is, the worldly-wise philosopher Don Alfonso is not heartless. His attitude toward women almost matches Marcellina's in its sympathetic generosity. This comes out most clearly at the end (No. 30) as the work's homily: "Everyone blames women and I excuse them, were they to change their affections even a thousand times a day; some call it a vice, others a habit, but to me it appears a necessity of the heart. The lover who finds himself deceived should not censure others but blame the error of his own ways inasmuch as, young, old, pretty, plain—now repeat with me—*Così fan tutte*." Ferrando and Guglielmo then sing the motto after Alfonso.



These two young coxcombs needed to be cured of their ridiculous notions about love and honor quite as much as their shallow and stage-struck sweethearts, Fiordiligi and Dorabella. Alfonso's School for Lovers is mandatory for both sexes.



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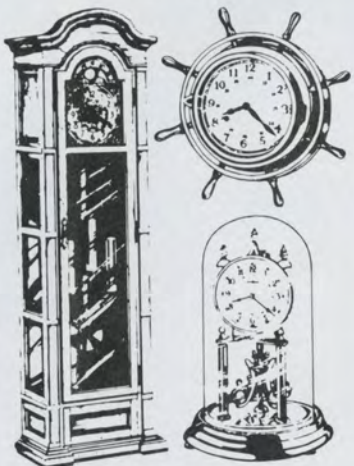
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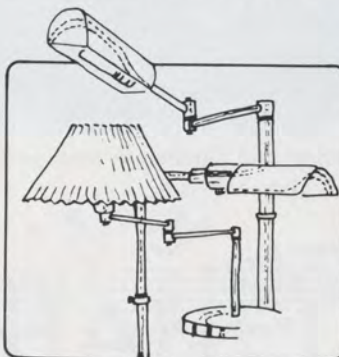
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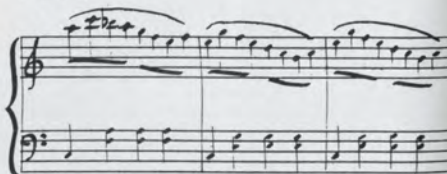
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More than just the dramatic message of the opera lurks in its motto. The descent by disjunct thirds sung by Alfonso conceals one of the means by which Mozart organizes the work's tonalities on a large scale. This can be seen at the outset of Act I, for instance, where the first Terzetto (No. 1) is in G, the second (No. 2) in E, the third (No. 3) in C, leading without any modulation (unusually for Mozart) to the Duet for the two girls (No. 4) in A, followed by Alfonso's dire announcement of their lovers' impending departure (No. 5) in F. To make the motto plus its harmonized *forte* repetition as prominent as possible, Mozart places the passage at the beginning and ending of the Overture. The motto does not begin the slow introduction to the Overture because it is, after all, a cadential or closing figure; instead a solo oboe inaugurates the melodic proceedings, and this is a significant choice because throughout the opera the oboe comes to assume a particular connection with Don Alfonso. The fast part of the Overture that follows makes much of turning figures exchanged between the flute and the oboe, and there is, for Mozart, an inordinate amount of repetition, as if he were hinting at something. He is. The cadential figure, a written-out trill on the 5th degree with descent to the tonic we have heard before.



But not in this opera. It is Basilio's "Cosi fan tutte le belle" or more precisely, his "Non c'è alcuna novità." (Cf. Ex.1). Would Mozart be glad that



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we are in on his "secret"? There is good reason to believe that he would be. His letters and his music alike bristle with puns of all kinds. The fun of this oft-repeated cadential tag can only be enhanced if we think, along with the composer, "there's nothing new about it" upon hearing it over and over. On a more serious level, Mozart would doubtless be glad too if our ears were acute enough to pick up the chords descending by thirds in the climactic *forte* passages with syncopated rhythms. He had no use for listeners with tin ears, as he made clear in letters concerning *Idomeneo* and *Die Zauberflöte*.

The three Terzetti opening the action (a novelty in itself) introduce the clone lovers, Ferrando and Guglielmo, who usually say the same thing, simultaneously. At the slightest suggestion by Don Alfonso that their adolescent notions are silly, out come their swords. They provoke him into arranging the "prova" to test their girlfriends' fidelity. He is a man of peace, he says, and wants no trouble. He is also a connoisseur, as demonstrated when he begins the second Terzetto by quoting Metastasio's *Demetrio*:

E la fede degli amanti
Come l'araba fenice:
Che vi sia, ciascun lo dice
Dove sia, nessun lo sa.

**The faith of lovers is
Like the Arabian Phoenix;
It exists, says everyone,
But where, no one knows.**

Alfonso actually misquotes the first line to his own purpose here, by substituting "delle femmine" ("of women") for "degli amanti." After the question beginning the fourth line, "Dove sia," the orchestra, playing *pianissimo*, interjects a few disjunct falling thirds, as if saying "Co-sì, co-sì," before Alfonso can conclude the line. "The Phoenix is Dorabella!" exclaims the tenor Ferrando. "The Phoenix is Fior-diligi!" exclaims the bass Guglielmo (a part created by Benucci, the first

continued on p. 38

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Morality a la Mozart

*Virtue, He Felt, Was
a Hidden Treasure,
Difficult to Find
Because So Few
Searched for It.*

by BARRY HYAMS

Morality, like most medicines, cures a malady but is unpleasant to swallow. Philosophers since Aristotle have pondered man's disinclination to virtue. They left a legacy of aphorisms which are perceptive, instructive and often witty without noticeably affecting man's nature. One sage observed that we are often saved from enslavement by a single vice because we have so many; and Bret Harte was of the opinion that a big enough vice was capable of keeping out a great many smaller ones. Preachers, thundering from pulpits, sometimes cause the hearts of their auditors to quake with secret dread; however, the only visible effect they usually produce is a yawn. "What a pity it is," said the Reverend Sydney Smith, "that we have no amusements in England but vice and religion."

La Rochefoucauld declared that vanity was the main driving force in human affairs. Balzac thought it was money. Henri Bergson held that sex appeal was the keynote of our civilization; and for Sigmund Freud it was simply sex, "a cruelly hazardous enterprise," said Martin Buber, "nonetheless, one that man can undertake."



Frequently, that "enterprise" assumes the guise of love, which, some say, counts for nothing as in tennis. "Love at first sight," remarked one wit, "is truly love; a second look dispels it." There are those who will not venture into a love affair; but those who do, seldom restrict themselves to only one.

Marriage evokes antithetical attitudes. Heinrich Heine said, "Music at weddings is like the march to which soldiers go off to battle." On the other hand, Samuel Hoffman stated, "For every woman who makes a fool of a man there's another who will make a man out of a fool." The Book of Proverbs says: "There are three things which are wonderful; four which I do not understand: the way of an eagle in the air; the way of a serpent on a rock; the way of a ship in the midst of the sea; and the way of a man with a maid."

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All of which accounts in part for Mozart's decision to compose *Così fan tutte*. Virtue, he felt, was a hidden treasure, difficult to find because so few searched for it. According to Virgil Thomson, this opera was Mozart's plea "for tenderness, for humane compassion and for an enlightened and philosophical toleration of human weakness." That it survived two centuries and mutilation by Victorians attests to *Così's* durability. That it achieved its creator's intention, however, is dubious.

At the time Mozart composed *Così fan tutte*, his life bordered on chaos. The illness had begun which two years later was to prove fatal. He was in dire straits. Commissioned to do the opera for two hundred ducats (about \$450), he needed twice that amount desperately, and could borrow against it barely one hundred and fifty guilder (about \$50). His wife, Constanze, was in Baden, ostensibly for a cure, and from her husband's agonized letters, she was more likely indulging in indiscretions. Whatever ailed her was not hindering her from having "some fun." "I do wish," Mozart wrote her, "you'd sometimes not make yourself cheap . . . else people will begin to talk . . . Remember, you, yourself, once admitted to me that you are inclined to comply easily. You know the consequences of that . . ."

And so did Mozart. Prior to their marriage eight years earlier, he, too, had been accused of "irregularities" while lodging with the Weber family. Wooing Aloysia Weber without success, he "carried on" with her sister Constanze. To his father's strong objections, he replied, "If I had to marry every girl I've jested with, I'd have at least two hundred wives by now."

Deciding to marry Constanze, he informed the elder Mozart that "she is not ugly, but at the same time far from beautiful. Her whole beauty consists in two small black eyes and a hand-

some figure. She has not wit, but enough human sense to be able to fulfill her duties as a wife and mother." A year later they wed. Evidently, like Benjamin Franklin whose death coincided with the year of *Così's* premiere, Mozart believed that the best protection for a woman's virtue was a homely face. He forgot that desire resides somewhat below the physiognomy.

Così fan tutte was commissioned by Joseph II of Austria. In Vienna could be heard the distant rumble of the bread riots in Paris and the storming of the Bastille. To drown out those disturbing noises, the Emperor suggested that Mozart take for his subject a bedroom scandal which had but lately titillated Europe's capital of gaiety. Vienna was the stage for dalliance and waltzes and for the shadow plays of diplomats long before the meeting there of President Kennedy and Premier Khrushchev, and before the SALT II summit. Shortly, the city would be host to the Congress of 1814. The Continent would dance in the Palace of Schonbrunn and float on a sea of *kaffe mit schlag*; and as it coquetted in the gilt and crystal ballrooms, Europe would be dismembered. The time bombs of imperialism would be set to explode on bloody battlefields during the next one hundred and fifty years, thus refuting Bertrand Russell who claimed he "never heard of a war that proceeded from dance halls."

The writing of the libretto for *Così fan tutte* was assigned to Lorenzo da Ponte who had but recently arrived in Vienna bearing a letter of introduction to Antonio Salieri, composer to the court of Joseph II. A rake-hell, da Ponte had been banished from his native Venice. Not long after completing *Così*, he would find the climate in Vienna similarly uncongenial and depart for London and thence to the U.S. There the bohemian would change into a bourgeois grocer, first in New York

and then in Elizabethtown, New Jersey. Having achieved respectability, he would join the faculty of Columbia University to teach Italian literature and to write his memoirs, said to "make lively reading even today."

As confected by this wastrel prior to his reconstruction, *Così fan tutte* amused the Viennese who, light of head and easy of virtue, downed it with relish. Not so Beethoven. He deplored the fact that Mozart was frittering away his genius on paltry and disreputable subjects. In this opinion, the rising bourgeoisie of the 19th century concurred. *Così*, they felt, exhibited a shocking flippancy toward love, and they deemed it "indecent and shallow." As Charles Lamb observed, "Our audiences come to the theater to be complimented on their goodness." The Victorian Age went so far as to attempt to "improve" the libretto of da Ponte the better to fit the "lovely music" of Mozart.

Not that da Ponte had invented "indecentcy." Comedy, trenchant or otherwise, traced its lineage back to the Greeks and Romans. During the Renaissance, Machiavelli wrote a play titled *Mandragola*. Borrowing a leaf from the Bible story of Leah and the mandrakes, he told of an impotent husband duped by a roué into letting his wife be treated with that magical love plant in order to impregnate her—the libertine, of course, serving as the mandrake. Sure enough, the wife conceived, whereupon the grateful husband invited the adulterer to visit his home regularly.

The plot of *Così fan tutte* was kittenish beside *Mandragola*, and even more so next to such of its sardonic forebears as England's Ben Jonson and his *Volpone* and William Wycherley's *The Country Wife*; or Italy's Carlo Goldoni and France's Beaumarchais and Molière. Yet Mozart, in the days of Victoria, was decried as an immoralist, as Molière, for his *Tartuffe*, was con-

demned as an atheist. Both were upbraided by the hypocrisies of their times. Molière, who began life as an assistant in his father's upholstery shop making chairs for royalty to sit upon, later exposed the posteriors of those self-proclaimed divinities. Mozart, aged 6, played a concert before the court at Schonbrunn and at the applause leaped onto the lap of Empress Maria-Theresa to ask, "Do you love me? Do you really love me?" And in Paris, when Mme. Pompadour remained aloof, the child prodigy, who thrived on adoration, wondered at her coldness and felt hurt. Molière's spouse, Armande, behaved to him as Constanze did toward Mozart. Both men, cuckolded by their wives, transmuted their private sorrows into public satires of manners.

It was always thus with the theater whenever it assumed the role of popular commentator, particularly in periods of social transition. The aristocracy doted on tragedy. Its muse clothed them in nobility. But dramas of the king's mistress, hopelessly in love with a courtier, gave way to more earthy themes as the emerging class, pretending to gentility, aped the dress, speech and behavior of those they had lately usurped. Outrage and ill-temper being signs of bad manners, the playwrights resorted to wit. Bankers and merchant princes waxed fat, and the dramatists proved them foolish. Romantics idealized the relationships between the sexes; the satirists stripped them naked, ripping away the veils which concealed philandering, folly and corruption. In the words of Ben Jonson, they revealed "the times' deformity, an age going to seed."

As the rift widened between the newly rich and the impoverished blue-bloods, now become their debtors, a wide expanse of dirty linen exposed itself to comedy and farce. *Così fan tutte* cut a bit too close to the bone for comfort. These parvenus took umbrage at

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the witticisms about infidelity which touched their secret lives; they regarded the japes not only in "poor taste" but as personal affronts. To launder their peccancies and foibles, these *arrivistes* resorted to censorship, but failing to throttle their critics, they hid their undergarments of delinquencies beneath the outer clothes of morality.

Bertrand Russell best described them when he said, "In order to be a 'good' man, it is only necessary to abstain from sin; nothing in the way of a positive action is necessary . . . If throughout your life you abstain from murder, theft, fornication, perjury, blasphemy and disrespect toward your parents . . . you are conventionally held to deserve moral admiration even if you have never done a single kind or generous or useful action."

However, sexual revolutions and the raising of consciousness reversed Victorian vexation at *Così's* gleeful frivolity. Today, its implied seriousness is underplayed to favor its horseplay. Its superficiality and lighthearted farce take center stage. Because of Mozart's gentleness, the morality at the core of *Così fan tutte* is diffuse. The underlying criticism of society is overlaid with mirth, obscuring the tenderness of the authors and their tolerance for the innocent.

In an age when two-thirds of the females in the U.S. engage in sexual intercourse by the time they are 19, and pregnancy occurs to one in ten, of whom 80 percent are unmarried, few disagree with Despina when she says, "A woman (at age 15) must know whatever's fashionable, where the devil hides his tail, what's good and what's bad." With one breath ERA advocates will damn Don Alfonso's sexist bias in remarking, "Faithful women are like the Arabian phoenix—they don't exist"; and with their next breath they will applaud him as he states, "All accuse women; I excuse them if a thousand

(ALPHABETICALLY SPEAKING)

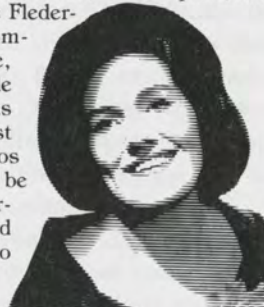
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times daily they change their love. Some call this a vice, others a custom; to me it seems a necessity of the heart."

In the current atmosphere of the late 20th century, the tendency would be to advise Fiordiligi to "hang loose" instead of hanging fast to her resolution to be chaste. "As the rock remains unmoved against the wind and storm," she avers, "so this spirit is strong in its faith and love . . . Death alone will be able to make our heart change its affection."

Faith, love, moral conviction: the terms have an old-fashioned ring, the vocabulary of a "square" in a society which limits morality strictly to sexual discipline, ignoring its broader boundaries. Were morality manifest only in the erotic, "we could have learned of courtship before intercourse from the rooster," said Rabbi Johanan. It so happens that with the expansion of consciousness, the so-called post-modern period has witnessed the contraction of conscience.

Daily, the newspapers chronicle the moral vagaries of the times, written in utter solemnity and reminiscent of *Catch-22*. For example: "Wage and price controls," said John B. Connally, "cause inequities, inefficiencies, distortions and venality, and therefore should be invoked only when necessary." Senator Hayakawa suggested the solution to the gas crisis would be to raise the price of a gallon to \$2 or \$3, since, he said, "The poor don't need gas because they're not working."

The Environmental Protection Agency, in granting five automakers waivers of exhaust emission standards, judged that "the public health would not be significantly harmed;" and on the same day the attorney for Aerojet argued that the plant's contamination of water wells was "the rankest speculation," and he challenged the "relative danger" from the pollution since it had been shown to cause cancer in mice



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but "not yet in rats, other animals or humans."

Love; faith; morality. Was it love that prompted Christian President Carter to evangelize Buddhist President Park and then show indifference to the uncontrolled sale of handguns? Faith in man's virtue was tinctured with cynicism when it was learned that "saintly" Dr. Dooley had spied for the CIA, the "intelligence" agency which sought ways to "knock off key guys" through induced heart attacks to be subsequently recorded as "natural causes." And as for moral resolve, somehow it seemed apt for a comic-strip artist to sound the hortatory note to a graduating class at a time when the Carnegie Council on Policy Studies in Higher Education reported a general decline in morality on campus, seeing that students cheated and professors cooperated in debasing standards. Garry Trudeau, creator of "Doonesbury," declared at the commencement exercises of the University of Pennsylvania that "taking a stand has come to mean choosing which trapdoor will stand the weight of your convictions the longest. We have overlooked the principle of an earlier age, that reputation be built on moral precepts."

Generally, morality collides with personal desire. To reverse or redirect the ways of individuals entails inconvenience to them, and no matter how minimal, meets with automatic resistance, even though change may be for the common good.

"So long as a man abstains from giving any reason [for his action] beyond his conscience," said Bertrand Russell, "he is logically impregnable."

Exhortation mounts to impatience and ends in shrillness. Long ago, Aristotle discovered that "neither by nature nor contrary to nature do the virtues arise in us; rather we are adapted by nature to receive them, and are made perfect by habit."

For some, Despina has the last word in *Così fan tutte*. "There never was a woman who died of love," she maintains; "all men are made of the same stuff; swaying boughs, fickle breezes have greater stability."

However, it is the final chorus of *Così fan tutte* which proclaims the gentle patience and forbearance of its authors. "Fortunate is the man," it sings, "who takes everything for the best, and in all events and trials allows himself to be led by reason. What usually makes others weep is for him a source of laughter, and in the midst of the world's whirlwinds he will find a lovely calm"—which is a paraphrase of Hugh Walpole's pithier observation: "Life is a comedy to the man who thinks, and a tragedy to the man who feels."

No better summary could be made of *Così fan tutte*, for when the hilarity dies away, the thoughtful listener will hear it whispering wistfully in the silence of the darkened theater. A love affair is a journey through the unknown, en route to an awakening. As defined by William James, falling in love is the "unconscious preparation" which precedes "a sudden awakening to the fact that the mischief is irretrievably done." Constantly, unpredictably, even incomprehensibly, men and women will persist in propelling themselves into that "cruelly hazardous enterprise," and *Così fan tutte* will jocularly wave them on, knowing that often the ways of men and maids will make fools of the wise, but just as likely may set the most foolish on the path to wisdom.

Barry Hyams is the author of *HIRSH-HORN: MEDICI FROM BROOKLYN*, the biography published this year by E. P. Dutton.

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New Jersey Grocer
 continued from p. 20

was also a temperamental and difficult woman who had inspired nothing but enmity since her arrival in Vienna.

Da Ponte, however, was staunchly loyal, even to the point—rumor has it—of writing letters to newly engaged singers describing the Viennese opera in the bleakest terms, hoping thereby to discourage La Ferrarese's competition from accepting contracts!

Unfortunately, amidst all this intrigue, da Ponte's friend, the Emperor Joseph II, died. He was succeeded by Leopold, a man who neither liked da Ponte very much nor was very much liked by him. The new Emperor also didn't like the scandal being created by da Ponte and his mistress and so began phasing the poet out. Da Ponte, never a man to endure abuse quietly, retaliated by writing scurrilous verses against Leopold and circulating them quietly throughout the capital.

The Emperor of the Holy Roman Empire didn't really have to tolerate activity of this kind from one of his subjects and after a short while da Ponte was banished from Vienna, his second exile.

He left Vienna and wandered once again penniless in the provinces. There he fell in love with a girl 20 years his junior named Nancy, to whom he was giving Italian lessons. They married in 1792 and set off for Paris to seek their fortune.

They ended up in London, however (revolution-torn Paris didn't seem like the place to begin a new life), and after a year of extreme penury da Ponte was appointed Poet to the King's Theatre in the Haymarket. He wrote a number of libretti during this period—among them Martin's *La Scuola de' Maritati*. In addition, being a man always alive to new ways of making money, he leased the café adjacent to the theatre and gave it to his wife to run—which she did, it seems, with great success.

Da Ponte's good fortune, however, after some years began to turn. Having failed to follow advice once given him by Casanova that "when in London never sign your name to a bill," da Ponte began being troubled for having backed numerous bills of his friends. In fact, he tells us that in one three-month period he was arrested at least 30 times for debt! Finally in 1805, under threat of yet another arrest, he decided to leave London. He hid from the police for four days, borrowed money to pay his passage, and set sail for America on a ship called *The Columbia*—a name that with time would prove prophetic.

Life in early 19th-century America was a great change for the Italian poet and courtier. At first unable to earn his living by intellectual endeavor, the friend of Joseph II and creator of *Don Giovanni* opened a grocery store in New York City and another one later in Elizabethtown, New Jersey.

This life of commerce did not please da Ponte for long, however, and in 1807 he returned to his old profession—teaching. He and his wife Nancy opened the "Manhattan Academy for Young Gentlemen" where, as the old sybarite stated in his advertisement for the school, not only would his students be instructed in all the academic subjects, but "every attention will be paid to the morals of those intrusted to his care."

Da Ponte was evidently a wonderful teacher and quite devoted to his pupils. His love of Italian literature was immense and he did everything he could to communicate it to others.

In 1825 it was decided to establish a Professorship of Italian Literature at Columbia University and to appoint Lorenzo da Ponte as its first professor.

That same year opera came to America for the first time. A European troupe including the incomparable Malibran came to New York with a repertoire of six operas.

Although they opened with Rossini's *Il Barbiere di Siviglia* and had not originally intended to do any Mozart, da Ponte soon convinced them—partly by paying for another singer himself—to stage "his" *Don Giovanni*.

Thus the old poet who had once seen Mozart himself clad in a gold-trimmed cocked hat and doublet conduct this work in the old world, now watched it again after more than 35 years—this time surrounded by his hardy American countrymen (Da Ponte had become an American citizen in 1811).

A curious fact is that despite the ever-increasing esteem accorded Mozart with time, da Ponte never seemed really to place the composer's genius in its proper perspective. To the very end of his life he thought of Martin, Salieri and even Weigl as being in the same category as Mozart.

Perhaps the last important achievement of this lively octogenarian and friend of opera was the creation of the first opera house in New York City. He raised the funds and had it built on the corner of Church and Leonard Sts. It opened on November 18, 1833, with a performance of Rossini's *La Gazza Ladra*. The cost was enormous at the time, \$150,000, and da Ponte saw to it that with its color scheme of blue, white and gold, it was as lavish as possible. After its destruction by fire not many years thereafter, it wasn't until a half-century later, when the Metropolitan Opera House was built, that America had a comparable theatre for the performance of opera.

On the 17th of August, 1838, death brought to an end the schemes of Lorenzo da Ponte. The old poet died in his 90th year in full possession of his faculties and scribbling verse to the very end. He was buried on Manhattan's Lower East Side, and ironically, his grave, like that of his great collaborator, Wolfgang Amadeus Mozart, has never been found.



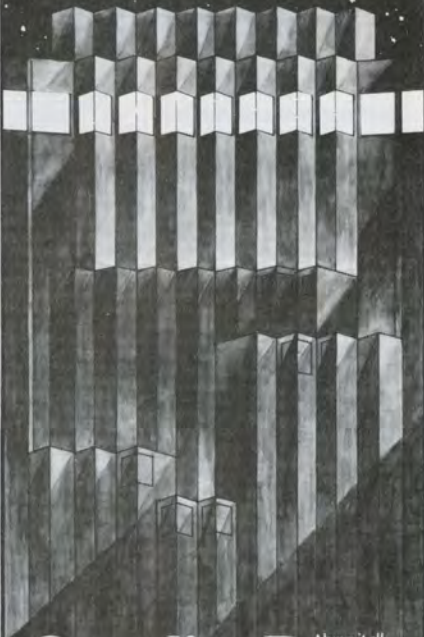
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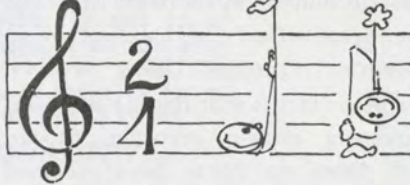


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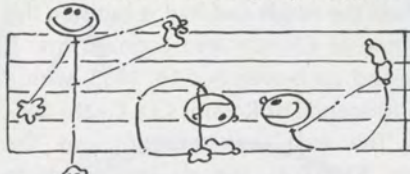
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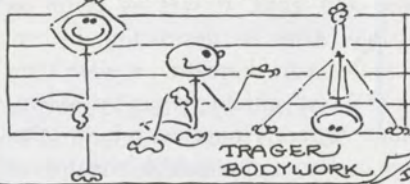
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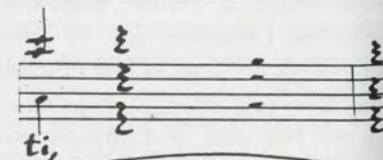
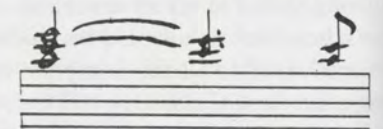
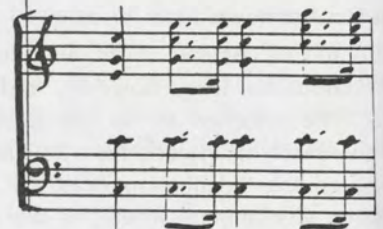
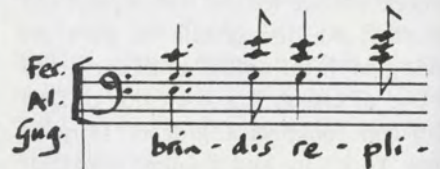


MOVEMENT..BREATHING...
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School for Lovers
continued from p. 27

Figaro). Later they sing the names of their girlfriends to the same falling thirds that had been whispered by the orchestra—a delicious irony that shows where Mozart's sympathies lay in the quarrel: he is already siding with Don Alfonso, the "vecchio filosofo" ("elderly philosopher"). The young men inaugurate the third Terzetto in a heroic vein, with several trappings of serious opera, including trumpets and drums. They drink a toast to Love to seal the wager they have made with Alfonso, and at the climax, with all three voices in high position, the orchestra emits an absurd trill, like a horselaugh, then repeats it, *forte*, so that the point will not be missed.



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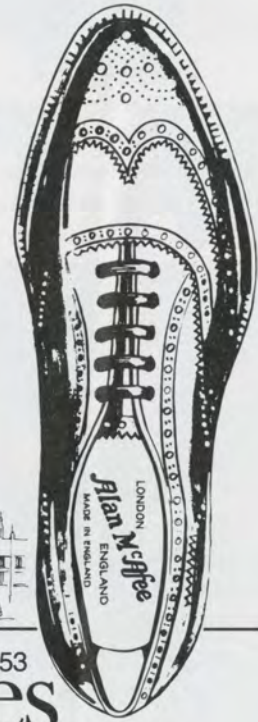
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The written-out trill in three parts is the same as when Susanna and the Countess twit the Count about the phony letter written to dupe him (cf. Ex.4) and the *piano*, then *forte* repetition, is the same too. The trill accompanying the toast is more rapid, and sounds even more hilarious, like a further distillation of the earlier situation, just as the opera as a whole distills, refines and etherealizes the essence of comedy. The most prominent use of a long trill later in the work happens when Despina, clever deceiver that she is, enters as a doctor and uses her mesmeric powers in the form of a magnet to withdraw the poison swallowed by the disguised lovers (Finale of Act I: their double suicide parodies a situation in Metastasio's *Olimpiade*). When all the disguises come off in the Finale to Act II, Despina as doctor is reintroduced by recalling her protracted trill.

We first meet the two sisters singing a "falling in love with love" Duet in a garden by the seashore. The piece is in A because, among other reasons, Neapolitan composers had long preferred this key for love duets; Mozart happily accepted the convention throughout his works. The two sisters are as indistinguishable here as their two lovers, a point sometimes made on stage by having them at work painting easel portraits of the men, which turn out subsequently to reveal identical countenances. When the girls later get to sing individually, each reacts in an exaggerated *Opera seria* manner to her imagined distress, giving Mozart delightful opportunities to parody the serious style, including his own. Dora-bella sings about implacable Furies (No. 11) to an obsessive buzzing figure in the orchestral accompaniment, reminiscent of Electra's invocation to the Furies at the end of *Idomeneo*. Fior-diligi's "Come scoglio" (No. 14) is full of jagged cliffs and storm-tossed waves, painted in the music in a fashion not unlike that in *Idomeneo*'s "Fuor del mar," which also makes effective use of low trumpet sounds. But we can-



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not take Fiordiligi seriously at this point—it is all an act, a demonstration of how the heroines of the operatic stage behave when abandoned or betrayed. Both girls, indeed, seem to have learned more from libretti than from life. Recall in this connection what Leporello says upon first encountering a ranting Donna Elvira: “she talks like a printed book.” Just as Elvira deepens and changes into a real person in the course of her sufferings, so do the two sisters (and most particularly Fiordiligi) come to grips with real emotions as the opera progresses, probably for the first time in their lives.

That the two sisters are described as coming from Ferrara was almost mandatory since not only the first Fiordiligi, but also the first Dorabella hailed from that sleepy little Northern Italian town—a pun of another kind, and one that Mozart’s audience would have enjoyed. Da Ponte originally laid the scene of the opera in Trieste, the Hapsburg Empire’s “window” on the Adriatic. Mozart must have insisted on the more evocative setting of a grander port of call: Naples. To what purpose anyway would two small-town girls be sojourning in Trieste? Naples on the other hand was a great royal capital, the center of the Italian Enlightenment (making it only natural for the philosophical Alfonso to dwell there), and also the seat of the foremost Italian lyric stage, the Teatro San Carlo. It combined all the aspects needed to give the opera a sharp focus; it embodied the struggle of the senses with the intellectual.

The sensual South seduces the prim North—a myth for sure, but like many others apt for dramatic purposes. It matters that Donna Elvira comes from Burgos, making her the equivalent in Spanish terms of “a young lady from Boston.” She was inevitably doomed by the myth to succumb to the charms of the lustful Don from Seville. The switch on the myth in *Così fan tutte* is this: Ferrando and Guglielmo are no Don Juans—they too only played at being in love before Alfonso’s canny

lesson. What really seduces the girls is the irresistible suavity and power of Mozart’s music, which is responsible for conjuring up the Bay of Naples, with its gentle breezes, lapping waves and warm evenings for serenading. The Terzettino (No. 10) “Soave sia il vento” is Mozart’s transcendental tribute to a long series of “Zeffiro” pieces in Neapolitan opera. Not by chance is its key of E the same as in “Placido è il mar,” that Calm Seas and Prosperous Voyage piece in *Idomeneo*, which is also set on the Mediterranean. That opera, a tragedy in which the fates of entire nations hinge upon the outcome of the voyage, calls to mind some of the grand embarkation scenes by Claude-Joseph Vernet, the foremost marine painter of the time. The more intimate nature of comedy, and especially this comedy, requires a lighter touch, a more delicate brush. Nothing survives to give us an idea of the original stage designs for *Così fan tutte*. But a suggestive illustration from the Venetian edition of Goldoni’s works (1788-95) captures the fashions in gardens, hats and apparel reigning in Italy around 1790 (figure 1), and it also shows the turf seats (“sedile erbosi”) required by the stage directions. The scene could almost be Don Alfonso sardonically commenting on the lovers’ farewells in Act I. The bark adorned with flowers from which the men sing their serenade in Act II is a fixture in depictions of “Fêtes galantes” from Watteau to Fragonard. The latter, child of the perfumed South of his own country (from Grasse in Provence), has also given us the most exquisite pictures of Italian formal gardens during the later 18th century. His drawing of the Villa d’Este gardens at Tivoli evokes the verdant “graceful avenues” (“viale leggiadri”) through which Ferrando led Fiordiligi, and much else that is in tune with Mozart’s evocation of southern climes. (Figure 2). No visual artist of the time comes closer to Mozart in temperament and genius than Fragonard.

continued on p. 96

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The San Francisco Ballet now presents its third and most lavish production of *Nutcracker*, featuring Tchaikovsky's enchanting score, Lew Christensen's inventive choreography, and Robert O'Hearn's magnificent sets and costumes. This elegantly polished combination of music, choreography, sets and costumes has made the story of Clara's Christmas dream of romance and adventure into a ballet of vitality and beauty.

As in past seasons, Sugar Plum Parties will be presented in conjunction with

several of the *Nutcracker* performances. The parties, sure to delight children of all ages, will be presented in the lower foyer of the Opera House immediately following the matinee performances on December 15, 20, 21 and 22. The Sugar Plum Fairy and her subjects from the Candy Kingdom will be in attendance. Refreshments, including a specially commissioned *Nutcracker* Ice Cream (mocha nuts and coffee candy) courtesy of Gaston's, will be provided. There is a special \$5.00 per person admission fee for the Sugar Plum Parties, with proceeds going to the Scholarship Fund of the San Francisco Ballet School.

Last year, over 89,000 people from all over the Bay Area and Western States filled the Opera House for the *Nutcracker*. This year, some sections of the Opera House are already sold out on the basis of Repertory Season subscription orders. *Nutcracker* mail order sales are now available to the general public, call (415) 751-2141 for information or watch for local newspaper ads. Direct window sale of *Nutcracker* tickets at the Opera/Ballet Box Office will not begin until November 19.



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When the curtain rang down at the end of the 1978 season, I wondered what we could do for an encore in 1979. But I believe our general director, Kurt Herbert Adler, and his excellent staff have done it again—1979, our 57th consecutive fall season, augurs to be another vintage year with some interesting innovations.

The season opens with Ponchielli's *La Gioconda* starring Renata Scotto and Luciano Pavarotti. This is the first time in twelve years that *Gioconda* has been performed by our company and we are most grateful to a friend of San Francisco Opera and to the San Francisco Opera Guild who have financed the new production. On Sunday, September 16, 1979, *La Gioconda* will be telecast live to audiences throughout the United States, Canada and Mexico and, by satellite, to Britain and Europe. This ambitious project, our first telecast, is being made possible by a most generous grant from BankAmerica Corporation. Not only will the telecast be available to millions of opera lovers now, but a mini-series made of the opera will be shown next spring and portions of the opera with appropriate educational commentary will be made available to schools throughout the State of California.

Another first for 1979 will be the performance of a stylized concert version of Rossini's *Tancredi* starring Marilyn Horne. This permits us to hear an opera not in the usual repertoire and not likely to be repeated for many years, without the huge costs of mounting a new production. A performance of three one-act operas will bring us two San Francisco Opera premieres—Dallapiccola's *Il Prigioniero* and Poulenc's *La Voix humaine*—followed by our

old friend *Gianni Schicchi*. The two new productions were financed by a grant from the San Francisco Foundation. We will also enjoy a new production of *La Fanciulla del West* thanks to the generosity of the Bernard Osher Foundation. This production was given last year to the Lyric Opera of Chicago by the Gramma Fisher Foundation of Marshalltown, Iowa.

Again, as has been the case for several years, we will broadcast a live performance of each opera over radio stations up and down the Pacific Coast and by delayed Public Radio throughout the nation. This important public service is made possible by grants from Chevron U.S.A., Inc., the L. J. and Mary C. Skaggs Foundation, Oakland, California, and National Public Radio. Financially, San Francisco Opera Association is currently in reasonably good shape but it seems as if we must constantly increase our speed to stay even. Thanks to sold-out houses for most of our performances and modest ticket price increases, revenues from ticket sales continue to cover about 60 percent of our costs. We are a labor-intensive endeavor and, despite the economies effected by Maestro Adler and his staff, our costs continually increase because of the ravages of inflation; thus, raising the remaining 40 percent is a constantly increasing challenge. I am happy to report that in the last two years we have increased the number of donors to our annual operating fund by several thousand; without them, we would have incurred significant deficits. We must continually seek new and increased gifts from our supporters. If you are not presently included among our contributors, won't you please join us now?

Another noteworthy event in the past year, announced at the annual meeting of members held on June 7, 1979, was the appointment of Terry McEwen as successor to Kurt Herbert Adler as general director of San Francisco Opera upon Maestro Adler's retirement in 1982. Mr. McEwen, presently executive vice president of London Records, New York, is well known to millions for his vast knowledge of opera from his appearances for many years on the Saturday radio broadcasts from the

Met. We look forward to his arrival in the summer of 1980 and to his success in the future upon assuming the duties of general director.

Last year, I expressed the hope that the proposed new garage, replacing the parking lot across the street, would be ready for this year's season. Legal delays prevented this but I am hopeful it will be ready for the 1980 season. I am sure you are aware that construction of the new Symphony Hall on the old parking lot space is well under way and we are hopeful that construction of the rehearsal facility, on the same block and so important to San Francisco Opera, will commence soon. We look forward with anticipation to the completion of the Performing Arts Center; it will add so much to the cultural life of San Francisco. Funding for the Center is still about two and a half million dollars short. If you have not joined the thousands of contributors who have made this project possible, I urge you to do so as soon as possible.

We continue to be grateful for the financial and moral support from various sides, without which help we would find it almost impossible to continue — National Endowment for the Arts, National Opera Institute, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the Board of Supervisors, and the War Memorial Board of Trustees. We are indebted to the San Francisco Opera Guild for its sponsorship of four student matinees, for its many other helpful activities, and for its sponsorship this year for the first time of a senior citizens matinee which has been largely financed by a gift from Bay View Federal Savings & Loan Association.

By the time the final curtain falls on November 25, I am confident the 1979 season will have proved that our reputation as one of the outstanding opera companies in the world is well deserved.

Enjoy the season.

WALTER M. BAIRD
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<i>Lighting Director and Art Consultant</i>	Thomas Munn
<i>Assistant Lighting Director</i>	Christine Wopat
<i>Assistant to the Lighting Director</i>	Bill Gorgensen*†
<i>Assistant Stage Directors</i>	Nicholas Deutsch*, Matthew Farruggio, Robin Thompson*
<i>Stage Managers</i>	Ralph Clifford, Matthew Farruggio, Arthur Karp*
<i>Production Assistants</i>	Vera Lucia Calabria*, Anne Ewers*, Gretchen Mueller, Heidemarie Sedlmair*, Preston Terry
<i>Language Coach</i>	Elena Burgess
<i>Assistants to the Technical Director</i>	Tom Janus*, Jane Ayres†
<i>Costume Supervisor</i>	Janet Papanek
<i>Costume Shop</i>	Walter Mahoney
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Karen Bradley, Bruce Geller, Gerd Mairandres*, Rex Rogers
<i>Rehearsal Department</i>	Katherine Ann Kander*, Elizabeth Tucker*, Paula Williams
<i>Super Department</i>	Preston Terry
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Jay Kotcher
<i>Sound Design</i>	Roger Gans*
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Producer</i>	Marilyn Mercur
<i>Television Coordinator</i>	Ann Seamster
<i>Official Photographers</i>	Robert Messick, Ira Nowinski, Tony Plewik*, David Powers, Ron Scherl

Technical Staff for the War Memorial Opera House

<i>Master Carpenter</i>	Robert Corso
<i>Master Electrician</i>	Jack Philpot
<i>Master of Properties</i>	David Watson

*San Francisco Opera debut **American debut †National Opera Institute Apprentice
‡Exxon/Arts Endowment Conductors Program

The Knabe is the official piano of the San Francisco Opera

The San Francisco Opera is supported by much appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council, and the National Endowment for the Arts, a Federal Agency.

Artists

Supporting San Francisco Opera
continued from p. 49

Carmen Balthrop*
Fedora Barbieri
Lynn Beckstrom*
Livia Budai**
Montserrat Caballé
Rebecca Cook*†
Evelyn de la Rosa*
Maria Ewing
Judith Forst
Sheri Greenawald
Nina Hinson
Marilyn Horne
Anne Howells*
Christina Jaqua
Gwendolyn Jones
Ellen Kerrigan*†
Elizabeth Knighton
Marena Lane*
Margarita Lilova
Pilar Lorengar
Janis Martin
Danica Mastilovic*
Kathryn Montgomery*
Marita Napier
Carol Neblett
Magda Olivero
Mariana Paunova*
Danièle Perriers*
Donna Petersen
Leontyne Price
Susan Quittmeyer*†
Margherita Rinaldi
Leonie Rysanek

Anny Schlemm**
Renata Scotto
Claudia Siefer
Pamela South
Stefania Toczyska**
Anna Tomowa-Sintow

Gene Albin
Giacomo Aragall
Michael Ballam*
Carlo Bini*
Wolfgang Brendel*
Michael Cousins*
David Cumberland*
Federico Davià
John Del Carlo
Michael Devlin*
Benito di Bella**
Tonio Di Paolo*†
Placido Domingo
Dale Duesing
Francis Eggerton
Stefan Elenkov**
Simon Estes
Gary Fisher*
Ferruccio Furlanetto*
Jake Gardner*
Dalmacio Gonzalez*
Werner Götz**
Richard Haile*
Colin Harvey
James Hoback
David Koch*†

William Lewis
Veriano Luchetti*
John Macurdy
William Mallory*
Boris Martinovich*†
George Massey*
Franz Mazura
John Miller
Norman Mittelmann
William Neill
Evgeny Nesterenko*
Luciano Pavarotti
Juan Pons*
Yordi Ramiro**
Marius Rintzler
David Rohrbaugh
Guillermo Sarabia
Thomas Stewart
Giuseppe Taddei
Martti Talvela
Wayne Turnage
Nicola Zaccaria*

*San Francisco Opera debut
**American opera debut
†San Francisco/Affiliate Artist—
Opera Program

SOLO DANCERS:
Martine van Hamel*
Sherri Parks*
Lisa Slagle*
Gary Chryst*
Christian Holder*

Gerald Johnson
Conrad Knipfel
Eugene Lawrence
Kenneth Malucelli
Edward Marshall
Kenneth McLaren
Robert McCracken
Jim Meyer
Tom Miller
Eugene Naham
Steven Oakey
Robert Philip Price
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Karl Saarni
Francis Szymkun
B. Tredway
John Walters
Robert Waterbury
R. Lee Woodruff

Dale Emde
Henry Metlenko
Stephen Ostrow
Monte Pederson
Mitchell Sandler
James Tipton
Lee Velta

Dr. & Mrs. William W. Foote
Angelo Fornaciari
Mr. & Mrs. James D. Forward
Mr. & Mrs. Harold Freeman
Michael Frenzell-Forrest
Norman F. Friedman
Vincent Friia
Monsignor James P. Gaffey
Virginia B. Geeslin
Dr. Jay Gershow
Mr. & Mrs. Alexander Gholikely
Mr. & Mrs. E. S. Gillette, Jr.
Pauline E. Gilmore
Mr. & Mrs. T. S. Glide, Jr.
Dr. M. Melvin Goldfine
Dr. Kathleen E. Goldstein
Mr. & Mrs. Greig A. Gowdy
Thomas C. Graves
Dr. Jean Haber Green
Mr. & Mrs. Marvin M. Grove
Mr. & Mrs. Richard
Guggenhime, Sr.
Mr. & Mrs. Walter A. Haas, Jr.
Dr. H. Clark Hale
Mr. & Mrs. John R. Hamilton
Dr. Don C. Hampel
Mrs. John M. Hamren
Patricia Hanson
John C. Harley
Dr. M. R. Harris
Mr. & Mrs. Ernest E. Haskin
Horace O. Hayes
Mr. & Mrs. Alvin Hayman
Gardiner Hempel, Sr.
Mr. & Mrs. William E. Henley
Mrs. Thomas M. R. Herron
Mr. & Mrs. Ernest Heyer
Mr. & Mrs. Whalen K. Hickey
Mr. & Mrs. Leslie W. Hills
Kenneth A. Housholder
Dr. Fred G. Hudson
Joseph J. Hughes
Mr. & Mrs. Peter Hunt
Mrs. John Edward Hurley
Mr. & Mrs. Marion T. Hvidt
Oolep Indreko
Mr. & Mrs. David K. Ingalls
Dr. George A. Jack
Dr. & Mrs. John P. Jahn
William E. Jarvis
Mr. & Mrs. Philip M. Jelley
Bruce M. Jewett
Mr. & Mrs. George F. Jewett, Jr.
Mary Johnson
Dr. & Mrs. Proctor P. Jones
Eleanor Jue
Mr. & Mrs. Richard L. Karrenbrock
Mr. & Mrs. Mark O. Kasanin
Susan S. Keane
Dr. & Mrs. Gordon Keller
Mr. & Mrs. Raymond O'S. Kelly
Mr. & Mrs. Charles Kenady
Mr. & Mrs. Gerald H. S. Kendall
Mr. & Mrs. William Kent, III
Harlan & Esther Kessel
Dr. David L. Kest
Michael N. Khourie
Mr. & Mrs. Simon Kleinman
Mr. & Mrs. A. E. Knowles
Mr. & Mrs. Thomas A. Koehler
Mr. & Mrs. Leonard Koppett
Mr. & Mrs. Daniel E. Koshland
Mr. & Mrs. Robert J. Koshland
Mr. & Mrs. Leo J. Kusber
Thomas W. Lacey
Lakeside Foundation
Mr. & Mrs. Scott C. Lambert
Harold A. Leader, Jr.
General & Mrs. O. A. Leahy
Mr. & Mrs. Ronald D. Leineke

Chorus

Kathy Anderson
Candida Arias Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Hilda Chavez
Louise Corsale
Beverley Finn
Lisa Louise Hill
Anne Huffington
Gail MacGowan
Cecilia McLaren
Tamaki McCracken
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Mimi Ravetti
Laurel Rice
Anna Marie Riesgo
Shelley Seitz

Bonnie Jean Shapiro
Susan Sheldrake
Lola Lazzari-Simi
Linda Millerd Smeage
Ramona Spiropoulos
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Daniel Becker-Nealeigh
David Chervený
Angelo Colbasso
Edward Corley
Joseph Correllus
Jonathan Curtsinger
James Davis
Robert Delany
Bernard J. DuMonthier
Peter Girardot
John L. Glenister

Extra Chorus

Darlene Brock
Anne Buelteman
Teresa Colyer
Marcia Gronewold
Margaret Hamilton
Marena Lane
Maria Meyer
Linda Moody

Barbara Smith
Jennifer Sullivan

M.W.B. Adamson
Manfred Behrens
Michael Bloch
Gerald Chappell
Joseph Ciampi

continued on p. 71

Orchestra

1ST VIOLIN

Zaven Melikian
Concertmaster
Sherban Lupu
Co-Concertmaster
Ferdinand M. Claudio
William E. Pynchon
Assistant Principal
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
Bruce Freifeld
George Nagata
Ernest Michaelian
Michael Sand
William Rusconi
Gerard Svazliant[†]

2ND VIOLIN

Herbert Holtman
Acting Principal
Virginia Price
Felix Khuner
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Laurence Gilbert
Linda Deutsch[†]

VIOLA

Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Ellen Smith
Harry Rumpler
Thomas Elliott[†]

CELLO

David Kadarauich
Principal
Doug Ischar
Judiyaba
Lawrence Granger
Barbara Wirth
Burke Schuchman

BASS

S. Charles Siani
Acting Principal
Jon Lancelle
Carl H. Modell
Donald Prell
Philip Karp
Douglas Tramontozzi[†]

FLUTE

Paul Renzi
Acting Principal

Lloyd Gowen

Gary Gray
Rebecca Friedman[†]

PICCOLO

Lloyd Gowen

OBOE

James Matheson
Principal
Raymond Dusté
Deborah Henry

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden
Gregory Dufford[†]

BASS CLARINET

Donald Carroll

BASSETT HORN

James Russell[†]

BASSOON

Walter Green *Principal*
Jerry Dagg

Robin Elliott

Carla Wilson[†]

CONTRA BASSOON

Robin Elliott

FRENCH HORN/

Arthur D. Krehbiel
Principal
David Sprung *Principal*
James Callahan
Jeremy Merrill
Paul McNutt

Carlberg Jones[†]

Glen Swarts[†]

Gail Sprung[†]

FRENCH HORN/

WAGNER TUBA

David Sprung
James Callahan

Carlberg Jones[†]

Gail Sprung[†]

TRUMPET

Donald Reinberg
Principal

Edward Haug

Chris Bogios

Carole Kleint[†]

Timothy Wilson[†]

BASS TRUMPET

Mitchell Rosst[†]

TROMBONE

Ned Meredith *Principal*
McDowell Kenley
John Bischof
Mitchell Rosst[†]

CONTRA BASS

TROMBONE

John E. William[†]

TUBA

Robert Z. A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy Lucchesi
Richard Kvistad[†]

HARP

Anne Adams *Principal*
Marcella de Cray

PERSONNEL MANAGER

Thomas B. Heimberg

LIBRARIAN

Lauré Campbell

[†]Additional players

Dancers

Danna Cordova
Carolyn Houser
Janne Jackson

Lesla Martin
Cathy Pruzan
Kathryn Roszak

Nell Stewart
Katherine Warner

Charles Butts
James Fitzgerald
Peter Gambito
Dan Gardner

Jay Lehman
William S. Ramsdell
John Sullivan
Sulpicio Wagner

Boys Chorus

John Aalberg
Lawson Bader
Sean Barry
Mark Burford
Anthony Chu

Alex Clemens
Victor Fernandez
Robyn Fladen-Kamm
Timothy Genis
Lionel Godolphin

Daniel Howard
Andrew Johnson
David Kersnar
Christopher Kula
Stephen Martin

Gregory Naeger
Ronald Ponce
Daniel Potasz
David Roberts
Steven Rothblatt

Eric Savant
Jordan Silber
Mark Swope
Eric Van Genderen
Pierre-Guy White

Supernumeraries

Patricia Angell
Joan Bacharach
Dorothy Baune
Dottie Brown
Barbara Bruser
Barbara Clifford
Janet Dahlsten
Renee De Jarnatt
Mary Joyce
Hedi Langford
Francesca Leo
Gindy Milina
Edith Modie
Ellen Nelson

Virginia Persson
Miriam Preece
Louise Russo
Ellen Sanchez
Sally Scott
Carolyn Waugh

Steve Bauman
Jack Barnich
Douglas Beardslee
Allerton Blake
William Burns
Thomas Carlisle
Roy Castellini

Bruce Cates
Rudy Cook
Don Crawford
Tom Curran
Dick Duker
Everett Evans
Jimmy Exon
George Freiday
Albert Frettoloso
Cliff Gold
Mark Huelsmann
Stephen Jacobs
Ken Jakobs
David James

Janusz
Paul Jenkins
Andrew Jones
Bill Joyce
Julius Karoblis
John Kovacs
Terrance J. Kyle
Jay Lenahan
Rodney McCoy
Francisco Medina
Lawrence Milner
James Muth
Neil Nevesny
Paul Newman

Nick Pliam
Steven Polen
Paul Ricks
Gil Rieben
Robert Schmidt
Thomas Simrock
Kent Speirs
Jon Spieler
David Watts
Richard Weil
Frank Willis
Sam Ziegler

1979 Season Repertoire

New Production

LA GIOCONDA

Ponchielli

IN ITALIAN

Scotto, Toczyska**, Lilova/Pavarotti, Mittelmann, Furlanetto*, Del Carlo, Di Paolo*, Koch*, Haile*, Martinovich*/

Van Hamel*, Chryst*, Holder*

Conductor: Bartoletti

Production: Mansouri

Designer: Brown*

Choreographer: Sappington*

Chorus Director: Bradshaw

Friday, Sept. 7, 7 PM

Gala Opening Night

Wednesday, Sept. 12, 7:30PM

Sunday, Sept. 16, 12:30PM

Friday, Sept. 21, 8PM

Tuesday, Sept. 25, 8PM

Saturday, Sept. 29, 8PM

PELLÉAS ET MÉLISANDE

Debussy

IN FRENCH

Ewing, Jones, Lane*/ Duesing, Devlin*, Macurdy, Cumberland*, Martinovich

Conductor: Rudel*

Stage Director: Karpo

Designer: Munn

Saturday, Sept. 8, 8PM

Tuesday, Sept. 11, 8PM

Friday, Sept. 14, 8PM

Wednesday, Sept. 19, 7:30PM

Sunday, Sept. 23, 2 PM

New Production

DON CARLO

Verdi

IN ITALIAN

Tomowa-Sintow, Budai**, de la Rosa*, Knighton/Aragall, Brendel*, Nesterenko*, Elenkov**, Cumberland, Di Paolo, Del Carlo, Haile, Mallory*, Martinovich, Miller, Rohrbaugh

Conductor: Varviso

Stage Director: Frisell

Designer: Skalicki

Chorus Director: Bradshaw

Saturday, Sept. 15, 8 PM

Tuesday, Sept. 18, 8PM

Saturday, Sept. 22, 1:30PM

Wednesday, Sept. 26, 7:30PM

Sunday, Sept. 30, 2 PM

Friday, Oct. 5, 8PM

ELEKTRA

Strauss

IN GERMAN

Mastilovic*, Rysanek, Schlemm**, Siefer, Hinson, Jaqua, Jones, Montgomery*, Cook*, Beckstrom*, Kerrigan*/Neill, Mazura, Cumberland, Ballam*, Del Carlo

Conductor: Klobucar*

Stage Director: Weber

Designer: Siercke

Friday, Sept. 28, 8PM

Tuesday, Oct. 2, 8PM

Sunday, Oct. 7, 2PM

Thursday, Oct. 11, 7:30PM

Saturday, Oct. 13, 8PM

San Francisco Opera Premiere

New Production

IL PRIGIONIERO

Dallapiccola

IN ENGLISH

Martin/Devlin, Götz**, Egerton, Koch

Conductor: Giovaninetti

Production: Ponnelle

Designer: Halmen

Chorus Director: Bradshaw

followed by

San Francisco Opera Premiere

New Production

LA VOIX HUMAINE

Poulenc

IN FRENCH

Olivero

Conductor: Giovaninetti

Production: Joël

Designer: Halmen

followed by

GIANNI SCHICCHI

Puccini

IN ITALIAN

Greenawald, Barbieri, South, Quittmeyer*/Taddei, Ramiro**, Egerton, Davià, Massey*, Koch, Mallory, Miller, Harvey, Haile

Conductor: Giovaninetti

Production: Ponnelle

Designer: Ponnelle

Wednesday, Oct. 3, 7:30PM

Saturday, Oct. 6, 8PM

Tuesday, Oct. 9, 8PM

Sunday, Oct. 14, 2 PM

Friday, Oct. 19, 8PM

DER FLIEGENDE HOLLÄNDER

Wagner

IN GERMAN

Napier, Petersen/Estes, Lewis, Rintzler

Conductor: Perick**

Production: Ponnelle

Set Designer: Ponnelle

Costume Designer: Halmen

Chorus Director: Bradshaw

Friday, Oct. 12, 8PM

Tuesday, Oct. 16, 8PM

Sunday, Oct. 21, 2PM

Thursday, Oct. 25, 7:30PM

Saturday, Oct. 27, 8PM

Saturday, Nov. 3, 1:30PM

New Production

LA FANCIULLA DEL WEST

Puccini

IN ITALIAN

Neblett, Jones/Domingo, Di Bella**, Egerton, Gardner*, Cumberland, Miller, Martinovich, Mallory, Ballam, Di Paolo, Koch, Del Carlo, Massey, Fisher*, Albin, Haile

Conductor: Patanè

Production: Prince*

Designers: Lee*, Lee*

Lighting Designer: Billington*

Chorus Director: Bradshaw

Wednesday, Oct. 17, 7:30PM

Saturday, Oct. 20, 8PM

Tuesday, Oct. 23, 8PM

Saturday, Oct. 27, 1:30PM

Wednesday, Oct. 31, 7:30PM

Friday, Nov. 2, 8PM

San Francisco Opera Premiere

New Production

ROBERTO DEVEREUX

Donizetti

IN ITALIAN

Caballé, Toczyska/Bini*, Pons*, Ballam, Del Carlo, Martinovich, Haile

Conductor: Masini*

Production: Karpo

Designer: Munn

Chorus Director: Bradshaw

Friday, Oct. 26, 8PM

Tuesday, Oct. 30, 8PM

Sunday, Nov. 4, 2PM

Wednesday, Nov. 7, 7:30PM

Saturday, Nov. 10, 8PM

Thursday, Nov. 15, 7:30PM

LA FORZA DEL DESTINO

Verdi

IN ITALIAN

Price, Forst, Jones/Luchetti*, Sarabia, Talvela, Taddei, Egerton, Cumberland, Del Carlo, Koch

Conductor: Adler

Stage Director: Hager

Designer: Samaritani

Choreographer: Sappington

Chorus Director: Bradshaw

Saturday, Nov. 3, 8PM

Tuesday, Nov. 6, 8PM

Friday, Nov. 9, 8PM

Wednesday, Nov. 14, 7:30PM

Saturday, Nov. 17, 1:30PM

†Thursday, Nov. 22, 8PM

Sunday, Nov. 25, 2PM

COSÌ FAN TUTTE

Mozart

IN ITALIAN

Lorengar, Howells*, Perriers*/Cousins*, Duesing, Stewart

Conductor: Pritchard

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 10, 1:30PM

Tuesday, Nov. 13, 8PM

Friday, Nov. 16, 8PM

Sunday, Nov. 18, 2PM

Wednesday, Nov. 21, 8PM

Saturday, Nov. 24, 8PM

Special Family-Priced Matinee

Cook, Quittmeyer, South/Hoback,

Gardner, Turnage

Conductor: Agler*

Stage Director: Joël

Designer: Ponnelle

Chorus Director: Bradshaw

Saturday, Nov. 24, 1:30PM

San Francisco Opera Premiere

Stylized Concert Version

TANCREDI

Rossini

IN ITALIAN

Horne, Rinaldi, Balthrop*, Paunova*/Gonzalez*, Zaccaria*

Conductor: Lewis*

Stage Director: Hager

Chorus Director: Bradshaw

Saturday, Nov. 17, 8PM

Tuesday, Nov. 20, 8PM

Friday, Nov. 23, 8PM

†Special Thanksgiving night non-subscription performance, Friday evening prices

*San Francisco Opera debut

**American opera debut

REPERTOIRE, CASTS AND DATES

SUBJECT TO CHANGE

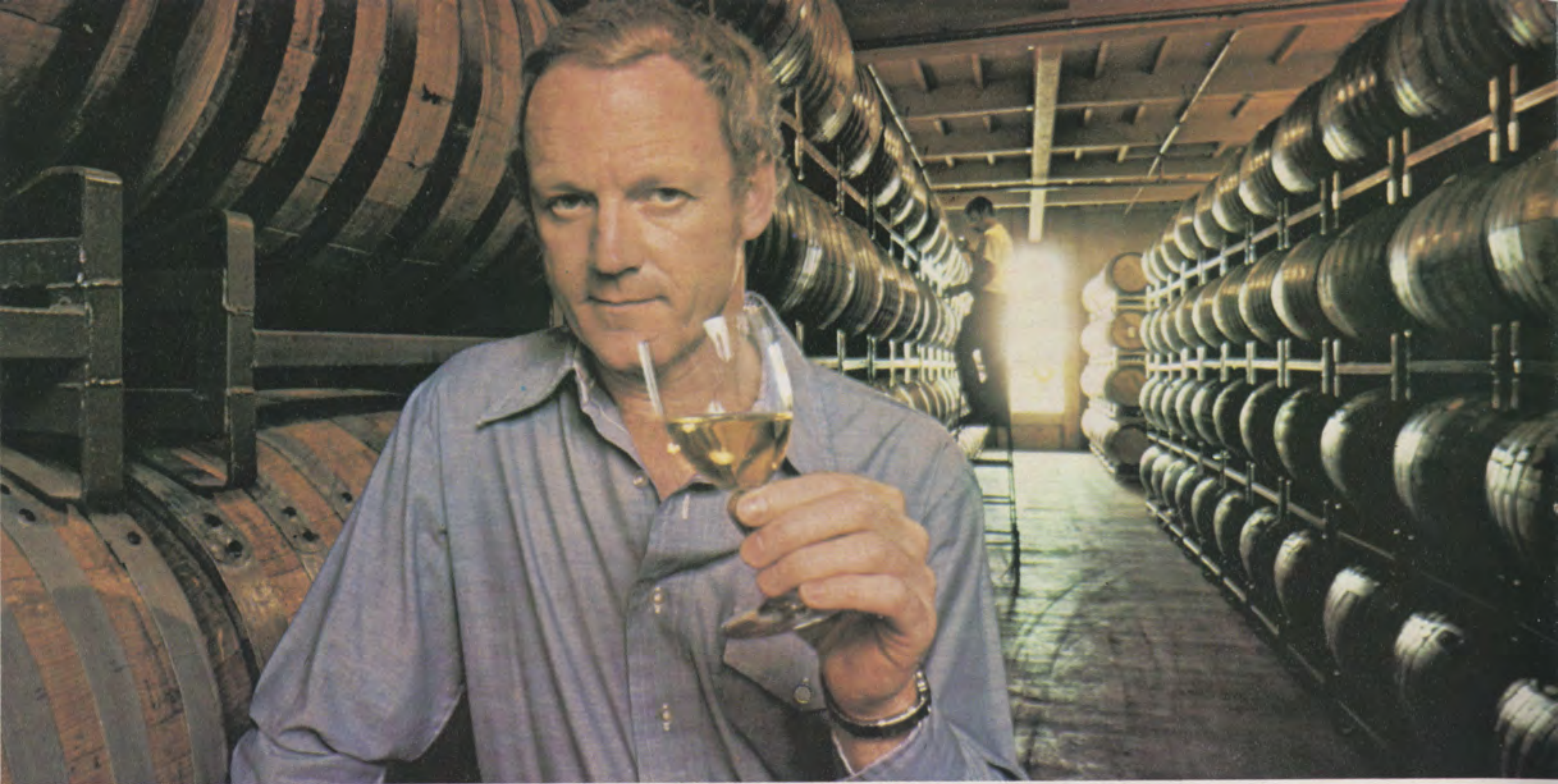
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“This dramatic difference can be attributed to the special growing conditions in Monterey County. We have light, sandy soil and low tonnage yields. But most important of all, Monterey County is blessed with California’s longest, coolest growing season. Its grapes therefore mature very slowly and develop a much more intense flavor.

“Other California wineries produce

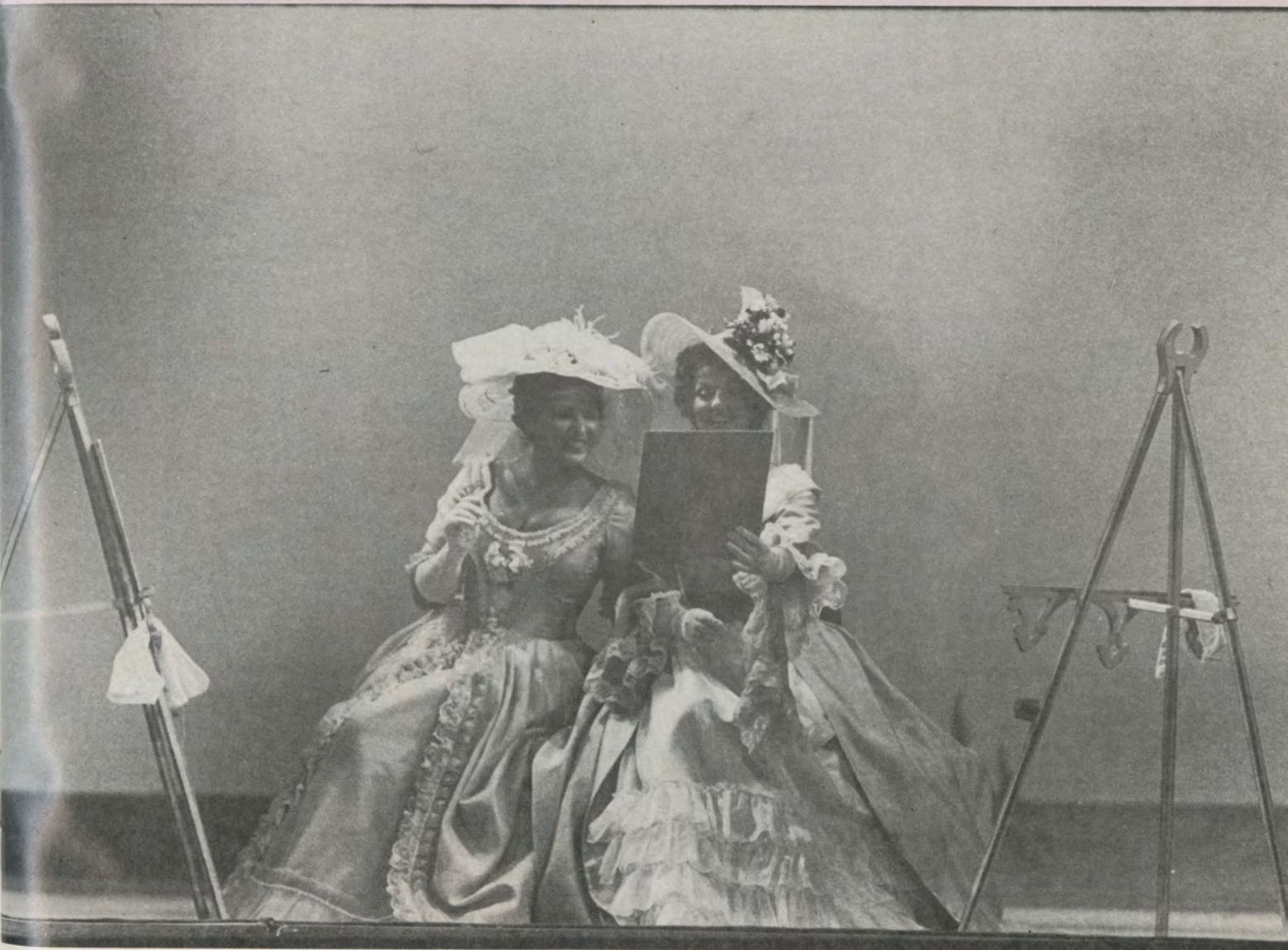
The Monterey Vineyard
Big flavor, big bouquet.

great Johannisberg Riesling. But if you like a very luscious, very fruity wine with an elegant bouquet, you may prefer ours.”

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Così fan tutte

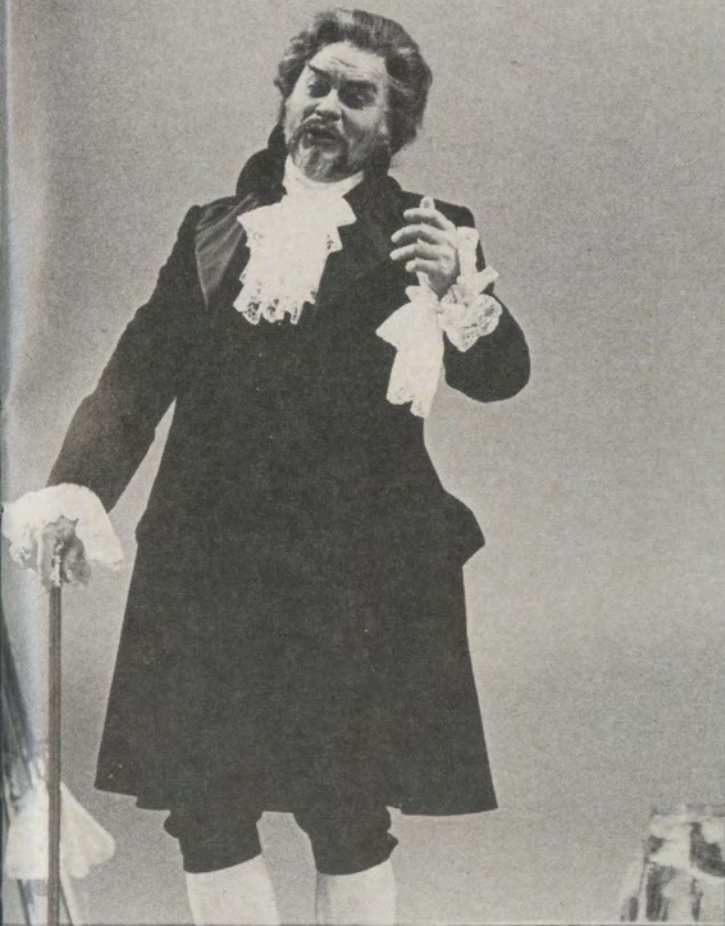


Pilar Lorengar and Anne Howells as Fiordiligi and Dorabella.

photos by Ira Nowinski



Dale Duesing as Guglielmo, Michael Cousins as Ferrando and Thomas Stewart as Don Alfonso.



Thomas Stewart as Don Alfonso.



Daniele Perriers as Despina.



Dale Duesing and Pilar Lorengar as Guglielmo and Fiordiligi.



Anne Howells and Michael Cousins as Dorabella and Ferrando.

We can't promise Just faster



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American's SABRE computer system eliminates some of that legwork. With SABRE, any of our agents at any of our ticket counters—and even at our departure gates, at most airports—can check you in completely, in one simple operation, at the location that's best for you.

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Or maybe even two less lines.

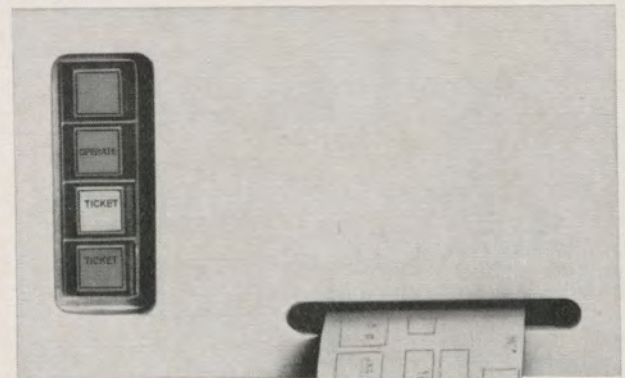
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But getting from one end of an airport to the other is a different story. Here's what American is doing about it:

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There are some airlines that actually make you go to one place to pick up your tickets, and still another place to get your boarding passes and seat assignments.



you faster airplanes. airports.

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This production of *Così fan tutte* was made possible, in 1970, by a generous and deeply appreciated grant from the Crocker National Bank.

Opera in two acts by WOLFGANG AMADEUS MOZART

Text by LORENZO DA PONTE

English translation for November 24 by RUTH and THOMAS MARTIN

Così fan tutte

(IN ITALIAN)

Conductor

and harpsichord continuo

John Pritchard

David Agler* (November 24)

Stage Director

Nicolas Joël

Assistant Stage Director

Nicholas Deutsch

Designer

Jean Pierre Ponnelle

Chorus Director

Richard Bradshaw

Lighting Director

Christine Wopat

Musical Preparation

David Agler, James Johnson

Ernest Fredric Knell, Terry Lusk (November 24)

Prompter

Randall Behr

Susan Webb (November 24)

CAST

Ferrando

Michael Cousins*

November 24

James Hoback

Guglielmo

Dale Duesing

Jake Gardner

Don Alfonso

Thomas Stewart

Wayne Turnage

Fiordiligi

Pilar Lorengar

Rebecca Cook

Dorabella

Anne Howells*

Susan Quittmeyer

Despina

Daniele Perriers*

Pamela South

*San Francisco Opera debut

First performance: Vienna, January 26, 1790

First San Francisco Opera performance:

October 2, 1956

SATURDAY, NOVEMBER 10 AT 1:30

TUESDAY, NOVEMBER 13 AT 8:00

FRIDAY, NOVEMBER 16 AT 8:00 (Live broadcast)

SUNDAY, NOVEMBER 18 AT 2:00

WEDNESDAY, NOVEMBER 21 AT 7:30

SATURDAY, NOVEMBER 24 AT 1:30

SATURDAY, NOVEMBER 24 AT 8:00

Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb patrons who have arrived on time

Please do not interrupt the music with applause

The use of cameras and any kind of recording equipment is strictly forbidden

The performance will last approximately three hours and thirty minutes

TIME AND PLACE: Late eighteenth-century Naples

ACT I Scene 1 An inn

Scene 2 A garden of Fiordiligi and Dorabella's villa

Scene 3 The girls' room

Scene 4 The garden

INTERMISSION

ACT II Scene 1 The girls' room

Scene 2 The garden

Scene 3 The girls' room

Scene 4 The garden

SYNOPSIS/COSÌ FAN TUTTE

Act I—Don Alfonso, an elderly cynic in eighteenth-century Naples, sits in a café by the bay discussing the constancy of women with two young officers, Ferrando and Guglielmo, who insist that their respective sweethearts, Dorabella and Fiordiligi, are paragons of virtue. Confidently accepting Alfonso's bet to prove in a day's time that the sisters are like all other women, they plan how to spend their winnings. In a garden, Fiordiligi and Dorabella praise their absent lovers as they paint their intendeds' portraits. They are interrupted by Alfonso, who reports that the two young men have been called to the front. Ferrando and Guglielmo enter dejectedly to bid an elaborate farewell. As peasants dressed as soldiers extol the praises of military life, the officers sail off, leaving the sisters behind to wave a last good-bye. Alfonso remains to jeer at feminine constancy.

As she complains about the life of a chambermaid, Despina prepares and tastes her mistresses' morning chocolate. The two ladies enter distraught, Dorabella hysterical with grief. Both resent their maid's advice to console themselves with new lovers. Alone again, Despina is greeted by Alfonso, who bribes her to introduce Ferrando and Guglielmo, now disguised as "Albanians," to her mistresses. When the ladies return, they are horrified to see the strangers. Fiordiligi proudly declares that her faithfulness is as immovable as stone. The men are delighted, but Alfonso warns them that the wager is not yet won. Undisturbed, Ferrando sings the praises of love.

Alone in the garden, the sisters unite in lonely despair. Their fiancés, still in disguise, now stagger in, pretending to have taken arsenic. While Alfonso and Despina run for a doctor, the ladies express concern over the strangers' plight. Despina returns disguised as a doctor and miraculously cures the men with a giant magnet. When the revived "Albanians" ask for a kiss, the sisters angrily tell them to leave.

ACT II—Despina, dressing the ladies in their room, urges them to relent toward the "Albanians" and gives ad-

vice about love. Fiordiligi hesitates, but Dorabella decides that a diversion is in order. The two then voice their preferences between the handsome strangers.

The "Albanians" have arranged a serenade in the garden. Encouraged by Alfonso and Despina, they pair off with the sisters. Fiordiligi's fiancé Guglielmo woos Dorabella and secures a locket as a token of love. Ferrando attempts to win over Fiordiligi, but is met with firm resistance. Left alone, she confesses guiltily that he has touched her heart. When the men compare notes, Guglielmo is reassured, but Ferrando is dismayed to see Dorabella's locket. Her anger amuses Guglielmo, who comments on the general waywardness of women. Alfonso reminds them that the day is not yet up.

In their room, the sisters tell Despina that they have lost their hearts. Dorabella candidly admits her surrender, but Fiordiligi is still seized with misgivings. Alone, she plots a reunion with their fiancés at the front. When Ferrando rushes in asking her to plunge a sword into his breast, Fiordiligi finally yields and admits she loves him. As they leave together, Guglielmo, who has overheard everything, vents his rage. At Ferrando's return, Alfonso urges the men to accept women as they are ("Così fan tutte").

A double wedding is planned between the "Albanians" and the sisters. Fiordiligi, Ferrando and Dorabella toast their upcoming marriages, while Guglielmo grumbles about the women's inconstancy. Alfonso then brings in a notary—Despina again in disguise. Just as the ladies have signed the marriage contract, familiar martial strains sound in the distance. Alfonso announces the return of their former fiancés and in panic Dorabella and Fiordiligi push their new husbands from the room. Ferrando and Guglielmo now reappear in uniform, swearing vengeance on their sweethearts, who admit their guilt. Alfonso then reveals the disguises and asks the couples to learn from experience. The company unites in praise of reason.



Emperor Joseph II of Austria

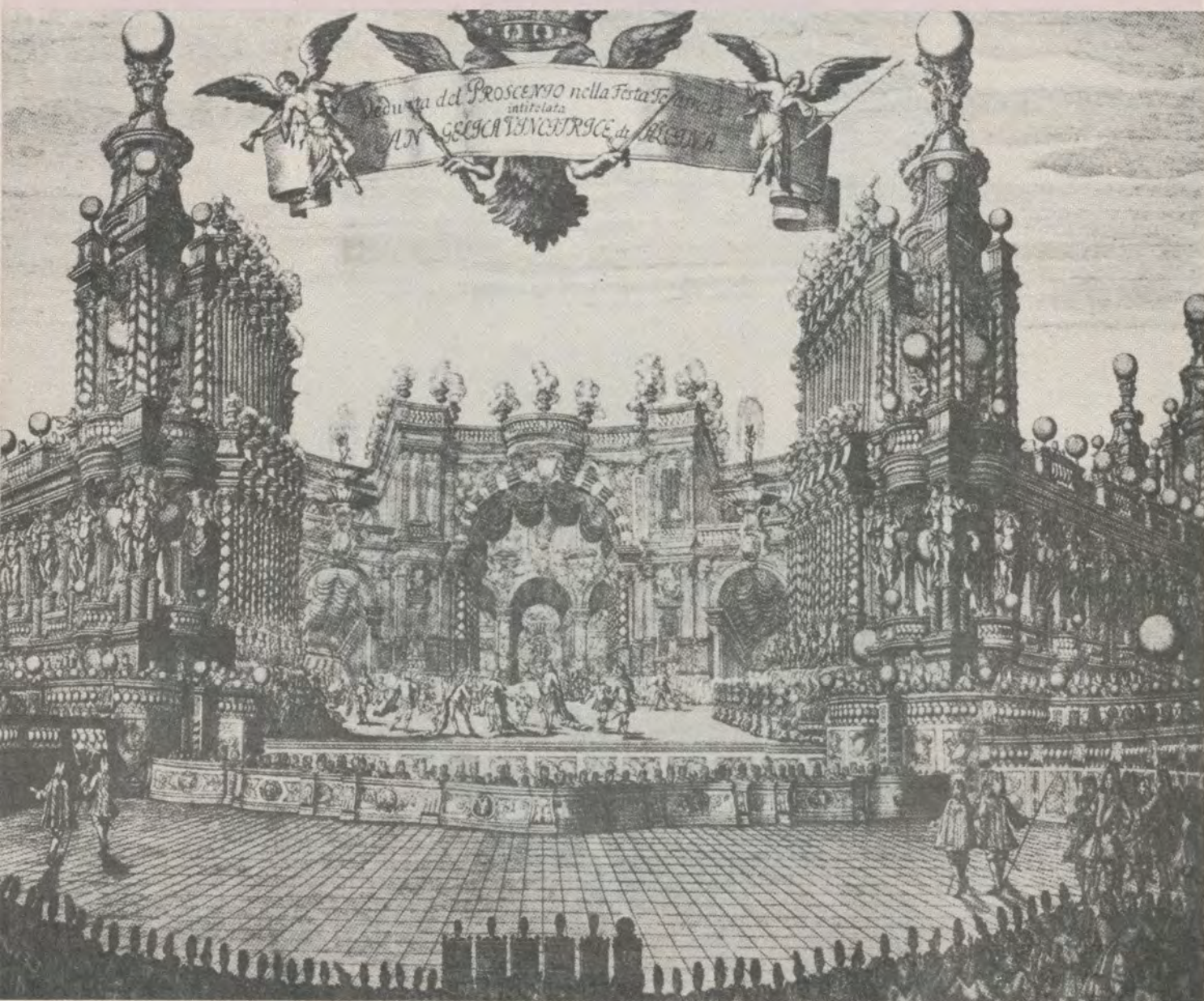
Mozart on Emperor Joseph's Stage—the Theatrical Context of *Così fan tutte*

By MARC ROTH

In her recent book on Vienna, Ilsa Barea recounts an interesting historical irony concerning Mozart and Emperor Joseph II. After Mozart's death in 1791 (but before his third-class funeral), a man calling himself Count Deym took a wax death mask of the composer. Deym had been run out of town be-

cause of a duel, but managed to return to Vienna and opened a wax museum which became a popular sensation almost overnight. Besides (or rather beside) Mozart "in his own dress," the other star attraction was a full-length wax effigy of Emperor Joseph himself, who had died the previous year. Thus, through Deym's rather bizarre talents, two of Vienna's most prominent citizens

ended up (as it were) staring at each other and the public from their respective vaults. This peculiar spectacle was not entirely inappropriate, since the two men had played significant parts in the development of the Viennese theatre during Joseph's reign as emperor (1780-1790). The premieres of two Mozart operas at the Vienna Burgtheater had framed the reign of Joseph



"A great variety of machines, and changes of the scene which are performed with a surprising swiftness" impressed the visiting English Lady Mary Wortley Montagu when she visited the Vienna of Emperor Joseph II.

II. Shortly after the Emperor's first term of office, *Die Entführung aus dem Serail* was written in response to his encouragement of German opera; *Così fan tutte*, Mozart's final collaboration with Lorenzo da Ponte received its premiere four months before Joseph's death.

When Joseph II took office in 1780, he was determined to organize life on earth, or at least the life within the borders of the Hapsburg Empire, according to a rational system. He had ample opportunity to study the art of

governing, for he had been a co-regent since 1765, but his obsession with enlightened ideas had so troubled his mother, Maria Theresa, that she assigned her most trusted servant the task of keeping Joseph's dangerous (i.e., democratic) thinking under thumb. Joseph's beneficent and very watchful eye extended into the arts, and especially into music and theatre. In 1776, while still a co-regent, he placed the Burgtheater (also called the Hoftheater or the Hofburgtheater) under his own

supervision, and two years later he established a *National Singspiel* for the advancement of German opera. Theatre and opera thus became "K.K."—*Kaiserlich-Königlich* (Imperial-Royal) under one roof and management and ultimately overseen by the Emperor himself.

Many of Joseph's high-minded political reforms were doomed to failure. Even his own subjects became confused by the rapidity of his decrees and rose in

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LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the donor. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

Opera Museum

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. It is headed by Russell Hartley, with Judith Solomon as his assistant.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

The opera museum, in the south foyer, box level, is open free of charge during all performances.

The War Memorial Opera House

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

This bus is added to Muni's north-bound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the north-bound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

FIRE NOTICE: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

For lost and found information inquire at check room No. 3 or call (415) 621-6600, 8 a.m. to 4:30 p.m.

Opera Glasses

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Management reserves the right to remove any patron creating a disturbance.

For the safety and comfort of our audience all parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

Honorable DIANNE FEINSTEIN
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Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the Taxi Entrance to summon a cab.

Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergency contact during performances. Before the performance, patrons anticipating pos-

sible contact should leave their seat number at the Nurse's Station in the lower lounge where the emergency telephone is located.

Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

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Wednesday, November 7, 1979, 1:30 p.m.
Friday, November 9, 1979, 1:30 p.m.
Wednesday, November 14, 1979, 1:30 p.m.
Tuesday, November 20, 1979, 1:30 p.m.

Special Matinee for Senior Citizens
Friday, November 23, 1979, 1:30 p.m.
(Sponsored by Bay View Federal
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continued on p. 114



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San Francisco Sixty-eighth Season November 28

San Francisco Symphony's forthcoming season, the orchestra's last in the Opera House, opens on November 28 with a performance of Mahler's magnificent Third Symphony. Contralto Maureen Forrester, returning for her twelfth appearance with the Symphony, will be joined by the San Francisco Symphony Chorus and the San Francisco Boys Chorus, all under the direction of music director Edo de Waart.

From that performance on through May 24th, when the season will close with another monumental Mahler work, his *Resurrection* Symphony, the schedule is strewn with familiar and less familiar masterpieces, guest appearances by celebrated vocal and instrumental soloists and guest conductors and, in the separate Great Performers Series, outstanding recitalists.

It will be difficult to single out the high points of the season, since each subscription concert holds the promise of one. However, several programs do seem to stand out. Edo de Waart's five-year Mahler cycle, now at mid-point, continues with the mentioned opening and closing works, also his *Lied von der Erde*, with Yvonne Minton and Peter Hofmann, the *Five Rückert Songs* with Frederica von Stade, and the Symphony No. 10 in the Deryck Cooke version, the latter conducted by the extremely gifted young British conductor Simon Rattle. Bach's *St. Matthew Passion*, the Easter offering, will have an outstanding list of soloists headed by the incomparable Elly Ameling; the Brahms *German Requiem* will be heard with Sheri Greenawald and Richard Stilwell. A world premiere will be given in May: Steve Reich's *Music for Strings*.

Seven guest conductors will share the podium with Maestro De Waart. In local debuts, there will be Yevgeny Svetlanov, whose fame precedes him by way of his large number of recordings; Kurt Masur, the celebrated master of

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the grand German conducting style and music director of the Leipzig Gewandhaus Orchestra; and Walter Susskind, internationally known conductor and recording artist, for many years music director of the St. Louis Symphony. Four young conductors will lead the Symphony, of which two—the brilliant Michael Tilson Thomas and John Nelson — are making welcome return engagements. Two additional young maestri will conduct the orchestra for the first time: Britain's gifted Simon Rattle, and Bruce Ferden, the talented American whose career until now has been primarily in the field of opera. The orchestra's associate conductor David Ramadanoff will lead a week's subscription concerts, while choral director Louis Magor will conduct performances of the Poulenc *Gloria*.

Soloists making their debuts with the Symphony are: Bella Davidovich, the Russian piano virtuoso who recently emigrated to the United States; Gisela May, today's greatest exponent of the elusive Brecht/Weill style; Dutch mezzo-soprano Sylvia Schlüter, renowned for her oratorio repertoire; Jon Frederic West, a versatile tenor active with the Houston Opera; soprano Sheri Greenawald who is developing an impressive opera career; young Russian pianist Yuri Egorov; and the superb flutist Paula Robison.

Soloists making return visits to San Francisco include pianists Claudio Arrau, Alicia de Larrocha, Misha Dichter, Rudolf Firkušny, Radu Lupu and Garrick Ohlsson; also violinists Itzhak Perlman, Vladimir Spivakov, and Kyung Wha Chung. In addition to those already mentioned, vocal soloists include tenor John Aler, baritone Thomas Stewart, baritone Scott Reeve, soprano Elizabeth Knighton, mezzo-soprano Janice Taylor, and soprano Linda Zoghby. Subscription information is available by calling 864-6000.

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Profiles

PILAR LORENGAR

REBECCA COOK

ANNE HOWELLS



Pilar Lorengar returns to the San Francisco Opera for one of her most celebrated portrayals, Fiordiligi in *Così fan tutte*. She sang the role earlier this year in Vienna and has recorded it for London Records under Sir Georg Solti. The Spanish soprano made her American opera debut with the San Francisco Opera in 1964 singing Desdemona in *Otello*, Liù in *Turandot*, Micaëla in *Carmen* and the Countess in *Le Nozze di Figaro*. The following season she was heard as Eva in *Die Meistersinger*, Donna Anna in *Don Giovanni* and Mélisande in *Pelléas et Mélisande*. In 1974 local audiences applauded her as Desdemona and as Cio-Cio-San in *Madama Butterfly*. Miss Lorengar sang for four seasons at Glyndebourne, starting in 1955, and made her Covent Garden debut in *La Traviata* that same year. Since 1958 she has been associated with the Deutsche Oper in West Berlin, where she sang Elsa in *Lohengrin* this past June. She helped open the 1970 Osaka World's Fair in that role and has also sung it at the Metropolitan Opera. The soprano made her debut with the Met in 1965 as Donna Elvira in *Don Giovanni* and has subsequently appeared there as Eva, Agathe in *Der Freischütz*, Pamina in *Die Zauberflöte*, Mimi, Violetta, Cio Cio San, Elvira, Desdemona and as Elsa. In addition to her performances at the world's major opera houses, Miss Lorengar has toured frequently in concert and recital in all the European countries, the United States, Canada, Mexico, Israel and the Far East.

Soprano Rebecca Cook, first place winner in the Grand Finals of the San Francisco Opera Auditions in 1978, makes her debut with the Company as the fifth maid servant in *Elektra* and as Fiordiligi in the student matinees and special family-priced performance of *Così fan tutte*. Last summer she sang the title role in *Madama Butterfly* in Sigmund Stern Grove as a member of the Merola Opera Program and subsequently debuted with Spring Opera Theater as a member of the ensemble in Benjamin Britten's *Death in Venice* and as Mary Seaton in Thea Musgrave's *Mary, Queen of Scots*. A native of Tennessee, the soprano studied with Margaret Harshaw at Indiana university. In 1977 she made her professional debut as Cio-Cio-San with Hidden Valley Opera. As a recitalist she has appeared with the Indiana Symphony in Samuel Adler's *The Binding*, with the St. Louis Symphony in Beethoven's choral fantasy, with the Omaha Symphony in Handel's *Messiah* and with the Fort Wayne Philharmonic in Beethoven's ninth symphony. Miss Cook was recently named the Sears Roebuck Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

British mezzo-soprano Anne Howells makes her first San Francisco Opera appearance as Dorabella in *Così fan tutte*, the role in which she debuted with both the Lyric Opera of Chicago (1972) and the Metropolitan Opera (1975). She first came to prominence by taking over the principal female role in Cavalli's *L'Ormindo* on short notice at the 1967 Glyndebourne festival. Since then, she has been heard there in the same composer's *La Calisto*, as the Composer in *Ariadne auf Naxos*, Minerva in Monteverdi's *Il Ritorno d'Ulisse in Patria*, Dorabella and Kathleen in the world premiere of Nicholas Maw's *The Rising of the Moon*, among others. In 1967 she also made her Covent Garden debut as Flora in *La Traviata*. Leading credits with that company include Ophelia in Humphrey Searle's *Hamlet*, Rosina in *Il Barbiere di Siviglia*, Zerlina in *Don Giovanni*, Cherubino in *Le Nozze di Figaro*, Mélisande in *Pelléas et Mélisande* and the world premiere of Richard Rodney Bennett's *Victory*, which also served as her Berlin debut, as well as Dorabella. Miss Howells performs regularly with British opera companies and at such festivals as Wexford, Edinburgh and Salzburg, in addition to Glyndebourne. With Scottish Opera she has sung Mélisande, Poppea, Octavian and Rosina and has portrayed Helen of Troy in the English National Opera production of Offenbach's *La Belle Hélène*. The mezzo soprano's French roles include four Berlioz operas, *Carmen*, which she has sung in Nantes, Charlotte in *Werther* and Siebel in *Faust*. She is a frequent concert artist and has given recitals throughout Great Britain and Europe and also for the B.B.C. and Belgian Radio.

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SUSAN QUITTMAYER



In her debut season with the San Francisco Opera mezzo-soprano Susan Quittmeyer appears as la Ciesca in *Gianni Schicchi* and Dorabella in the student matinees and special family-priced performance of *Così fan tutte*. Since doing graduate work in music at the Manhattan School of Music in 1977, she has performed with several opera companies in and around her native New York. Her repertoire to date encompasses roles in Menotti's *The Consul* and *Amahl and the Night Visitors*, Maddalena in *Rigoletto*, and two Mozart roles, Cherubino in *Le Nozze di Figaro* and the Third Lady in *Die Zauberflöte*. The mezzo-soprano has sung with the Opera Theater of St. Louis, with Asolo Opera Theater and, as an apprentice, with the Santa Fe Opera in 1978. During the 1979 Spring Opera Theater season she bowed as Annina in *La Traviata*. In August she portrayed Hermione in the world premiere of John Harbison's *Winter's Tale* and will appear as Siebel in *Faust* with the Baltimore Opera in February 1980. Miss Quittmeyer was recently named the Xerox Corporation Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

DANIÈLE PERRIERS



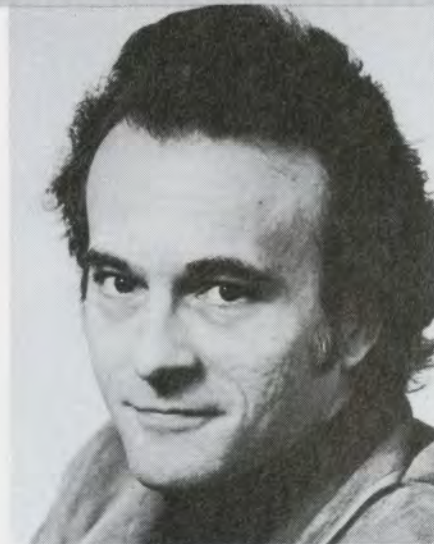
Making her first appearance with an American opera company, French soprano Danièle Perriers sings Despina in *Così fan tutte*. She has performed the role in the Ponnelle production in Paris and in the opera houses of Cologne, Brussels, Marseilles and Nancy. Other Mozartian roles in her repertoire include Papagena in *Die Zauberflöte*, Blonde in *Die Entführung aus dem Serail*, Barbarina and Susanna in *Le Nozze di Figaro* and Zerlina in *Don Giovanni*. After winning several prizes at the Paris Conservatory, Miss Perriers sang for three years with the Marseilles Opera and began appearing in various opera houses throughout France in such roles as Rosina in *Il Barbiere di Siviglia*, Sophie in *Der Rosenkavalier*, Constance in *Dialogues des Carmélites*, Leïla in *Les Pêcheurs de perles*, Krista in *The Makropulos Case* and several roles in operetta. In 1972 the soprano made her Glyndebourne festival debut as Blonde and the following year bowed at the Edinburgh and Israel festivals as Zerlina. When the Paris Opera visited the United States in 1976 as part of the bicentennial festivities, Miss Perriers was heard in both New York and Washington in *Le Nozze di Figaro*. During the current year she has appeared with the Paris Opera in *Die Entführung*, *L'Incoronazione di Poppea*, *L'Enfant et les sortilèges* and *Le Nozze di Figaro*. In September she sang in the production of Rossini's *Guillaume Tell* at the Grand Théâtre in Geneva.

PAMELA SOUTH



Now in her fifth consecutive season with the San Francisco Opera, Pamela South appears as Nella in *Gianni Schicchi* and as Despina in the student matinee and special family-priced performances of *Così fan tutte*. In the same series last year she was heard as Musetta in *La Bohème*. The young soprano won critical acclaim for her comic talents as the Prima Donna in Donizetti's *Viva la Mamma* and for her portrayal of Servilia in Mozart's *Titus* in her debut season with Spring Opera Theater in 1977. She returned in 1978 as Elvira in *The Italian Girl in Algiers* and this past season starred in the title role of Offenbach's *La Perichole*. A member of the Merola Opera Program in 1974, she toured with Western Opera Theater in 1975 and 1976 in such roles as Susanna in *The Marriage of Figaro* and Gabriella in Cherubini's *The Portuguese Inn*. Miss South has been a winner of both San Francisco and Metropolitan Opera regional auditions. Roles with the San Francisco Opera include Giannetta in *L'Elisir d'Amore*, Papagena in *The Magic Flute*, Mascha in *Pique Dame* and Christa in *The Makropulos Case*. She has appeared with the San Francisco Pops concerts conducted by Arthur Fiedler, with the Anchorage Symphony and in March of this year sang the title role in Donizetti's *Daughter of the Regiment* with the Portland Opera. Miss South just completed two years as an affiliate artist in the San Francisco/Affiliate Artist-Opera Program.

MICHAEL COUSINS



American tenor Michael Cousins makes his San Francisco Opera debut this season as Ferrando in *Così fan tutte*. He performed the role at the Paris Opera in the Ponnelle production and has also appeared there as Ramiro in Rossini's *La Cenerentola*. In Zurich he has portrayed Ramiro in the Ponnelle staging of *Cenerentola* and was recently heard as Narciso in that director's production of another Rossini comedy, *Il Turco in Italia*, in Düsseldorf. Cousins has a long association with the Deutsche Oper am Rhein in Düsseldorf, where he has sung such major lyric tenor roles as Nemorino in *L'Elisir d'Amore*, Ernesto in *Don Pasquale*, Almaviva in *Il Barbiere di Siviglia*, Tamino in *Die Zauberflöte*, the title role in *Le Comte Ory* and Fenton in *Falstaff*. He has sung Tamino in Seattle, Portland and Vancouver, Fenton in Seattle and Portland, and Ernesto in Pittsburgh. This past summer he performed his first Edgardo in *Lucia di Lammermoor* with the Santa Fe Opera and will appear as Elvino in a new production of *La Sonnambula* next spring in Zurich. Cousins' credits include engagements with the Hamburg Staatsoper, the Cologne Opera, the Frankfurt Opera, the Brussels Opera, the Lyons Opera and the Edinburgh festival.

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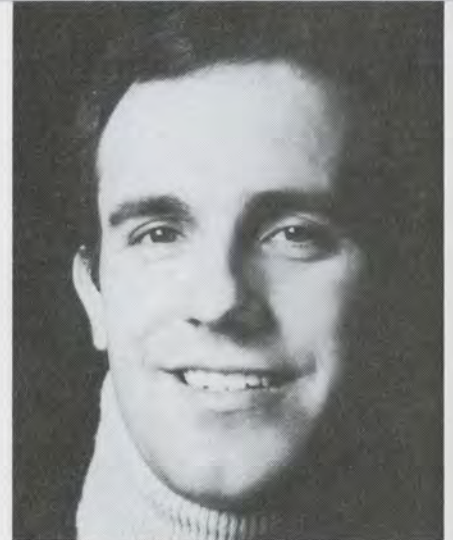


JAMES HOBACK



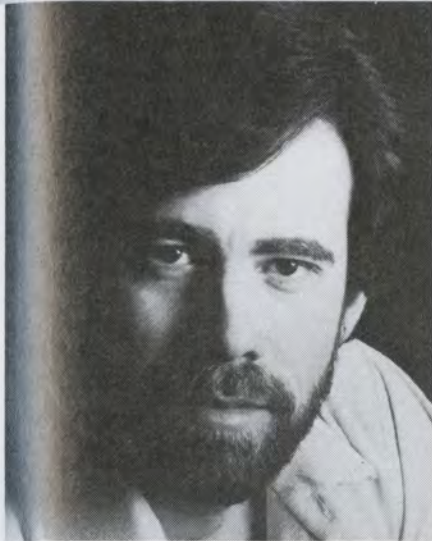
Young American tenor James Hoback sings Ferrando in *Così fan tutte* for the student, senior citizens and special family-priced matinee performances. He made his San Francisco Opera debut during the 1976 season with roles in four operas, *Die Frau ohne Schatten*, *I Pagliacci*, *The Barber of Seville* and *Angle of Repose*, and was heard last season as the Novice in *Billy Budd*. He had previously appeared with Spring Opera Theater in Mascagni's *L'Amico Fritz* and as a member of the Merola Opera Program sang the role of Enrico in Donizetti's *L'Ajo nell'imbarazzo*. During the 1978/79 season Hoback made debuts with three American opera companies: as Pedrillo in Washington Opera's *The Abduction from the Seraglio*, (the role of his upcoming debut at the Glyndebourne festival next summer), as Fenton in *Falstaff* with the Opera Company of Boston and as Little Bat in Carlisle Floyd's *Susannah* with the Cincinnati Opera. He also returned to the Greater Miami Opera Association, where he had sung Pedrillo and Fenton, as Almaviva in *The Barber of Seville*, and bowed at the Spoleto festival in Charleston in Cimarosa's *The Desperate Husband* and two performances of Rachmaninoff's *The Bells*. With Chicago's Lyric Opera he has appeared in *Manon Lescaut* and *Die Meistersinger*. The lyric tenor is known for his portrayal of the title role in Britten's *Albert Herring*, which he first sang with the Opera Theater of St. Louis in 1976 and which was seen over PBS television stations in August 1978.

DALE DUESING



In his fourth consecutive year with the San Francisco Opera, fast-rising American baritone Dale Duesing sings Pelléas in *Pelléas et Mélisande* and Guglielmo in *Così fan tutte*. He created the role of Oliver Ward in the world premiere of Andrew Imbrie's *Angle of Repose* in his American debut with the Company in 1976, and then portrayed Figaro in the student matinee performances of *Il Barbiere di Siviglia*. In 1977 he was heard as Arlecchino in *Ariadne auf Naxos* and as Ping in *Turandot*, and last season received unanimous praise in the title role of Benjamin Britten's *Billy Budd* and as Schaunard in *La Bohème*. Duesing began his operatic career in Germany where he has appeared with most of the major opera companies. A member of the Deutsche Oper am Rhein in Düsseldorf for several years, he is also a regular guest at the Hamburg Staatsoper, having debuted there as Guglielmo in 1973. The summer of 1976 saw the baritone bow at the Glyndebourne festival as Olivier in Strauss' *Capriccio* opposite Elisabeth Söderström. For the past three summers he has appeared at the Salzburg festival, first as Masetto in the Ponelle production of *Don Giovanni* under the baton of Karl Böhm, and this past summer as Arlecchino. Duesing made his Metropolitan Opera debut last season as Arlecchino and also sang Papageno in *Die Zauberflöte*. During the 1979/80 season at the Met he is scheduled to sing Dr. Malatesta in *Don Pasquale*, a role which he recently performed in Pittsburgh, and Silvio in *I Pagliacci*. He will bow at the Paris Opera in 1981 in Gounod's *Roméo et Juliette*.

JAKE GARDNER



Following his success as James Stewart, Earl of Moray, in the 1979 Spring Opera Theater production of Thea Musgrave's *Mary, Queen of Scots*, baritone Jake Gardner bows with the San Francisco Opera as Sonora in *La Fanciulla del West* and Guglielmo in the student and special family-priced matinee performances of *Così fan tutte*. Gardner created the role in the Musgrave opera at the 1977 Edinburgh festival and repeated his portrayal at the American premiere in Norfolk, Virginia, and in Stuttgart. He was heard this summer in a concert of scenes from the opera at Wolf Trap Park. The baritone toured for two years with the Goldovsky Grand Opera Theater and has more recently sung with the Houston Grand Opera, the Pittsburgh Opera, the San Antonio Opera and the Boston Opera Company. He made his New York debut in Massenet's *Le Cid* with Grace Bumbry and Plácido Domingo, and later participated in the recording of the opera. This was followed by an appearance with the Opera Orchestra of New York as Zurga in *Les Pêcheurs de perles* with Nicolai Gedda. Last year he opened the Opera Society of Washington's season as Papageno in *The Magic Flute*, sang the title roles in *Eugene Onegin* (Chautauqua Opera) and *Il Barbiere di Siviglia* (Omaha Opera) and repeated his impersonation of Papageno in Columbus and Pittsburgh, and of Zurga in Detroit. In May of this year he was heard in Michael Tippett's *Ice Break* in Boston.

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THOMAS STEWART



Acclaimed American baritone Thomas Stewart marks his tenth season with the San Francisco Opera singing Don Alfonso in *Così fan tutte*. He made his company debut in 1962 with five lead roles: Rodrigo in *Don Carlos*, Escamillo in *Carmen*, Valentin in *Faust*, Ford in *Falstaff* and Count di Luna in *Il Trovatore*. Since then he has distinguished himself in such varied roles as Don Giovanni and Count Almaviva, Dr. Falke in *Die Fledermaus*, Golaud in *Pelléas et Mélisande*, Germont in *La Traviata*, the Count in *Capriccio*, Orest in *Elektra*, Prince Yeletsky in Tchaikovsky's *Queen of Spades* and the title role in the composer's *Eugene Onegin*. He performed Wotan for the Company's 1972 Ring cycle and has been heard locally in such other Wagnerian roles as Wolfram in *Tannhäuser*, Günther in *Götterdämmerung* and Amfortas in *Parsifal*. It was in this role that he stepped in for an ailing George London at the Bayreuth festival in 1960 and attracted international attention. Stewart is the only American to sing major roles at Bayreuth for more than a decade and the only non-German to sing all the baritone leads in the Ring there. The baritone's success at Bayreuth brought invitations to sing in Vienna, Munich and Paris. He made his Metropolitan Opera debut in 1966 as Ford in *Falstaff* and a few seasons ago was heard there as Don Giovanni, Iago in *Otello* and as all four villains in *Les Contes d'Hoffmann*. Stewart is a frequent recording and concert artist, often appearing in recital with his wife Evelyn Lear. Local audiences have heard him recently with the San Francisco Symphony in Mahler's *Des Knaben Wunderhorn* and he will return to sing Bach's *St. Matthew Passion* with the symphony in the spring.

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WAYNE TURNAGE



Following his success as the Seven Nemeses in the 1979 Spring Opera Theater production of Benjamin Britten's *Death in Venice*, baritone Wayne Turnage returns to the San Francisco Opera to sing Don Alfonso in the student, senior citizens and special family-priced matinee performances of *Così fan tutte*. He made his debut with the Company as Ned Keene in *Peter Grimes* during the 1976 season, and was also heard in *Die Frau ohne Schatten*, *The Barber of Seville* and the world premiere of *Angle of Repose*. Earlier that year he appeared in the SPOT production of *Meeting Mr. Ives*. Recent performances include Marcello in *La Bohème* in Albany, New York, and debuts with the Opera Theater of St. Louis as Harlequin in *Ariadne auf Naxos* and with Washington Opera in Dominick Argento's *Postcard from Morocco*. A finalist in the Metropolitan Opera Auditions, Turnage subsequently performed with the Met Studio and has sung with Michigan Opera Theater, New Cleveland Opera, Opera Omaha and Santa Fe Opera, among others. For NET he portrayed Robert Lincoln in Pasatieri's *The Trial of Mary Lincoln*. The baritone's credits in the New York theater include Dr. Stone in Menotti's *Help, Help the Globolinks*, Ravenal in *Showboat* and Baron von Trapp in *Sound of Music*. He has toured North America as a recitalist and has had particular success with the songs of Charles Ives.

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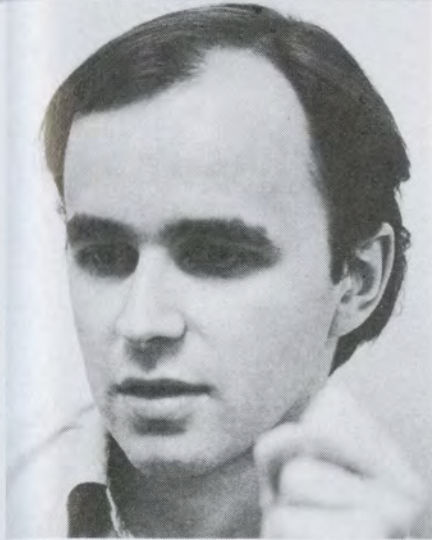
Noted Mozart specialist John Pritchard returns for his sixth season with the San Francisco Opera to lead performances of *Così fan tutte*. He conducted the opera when the Ponnelle production was first seen at the War Memorial in 1970 and since then has wielded the baton for *Peter Grimes* (1973 and 1976), *Don Giovanni* (1974), *La Cenerentola* (1974), *Thaïs* (1976) and *Idomeneo* (1977). Pritchard made his conducting debut at the Glyndebourne festival in 1951 and that same year was invited to open the season at Covent Garden. In 1956 he became musical director of the Royal Liverpool Philharmonic and six years later of the London Philharmonic Orchestra. In 1969 he was appointed musical director of the Glyndebourne festival, of which he had been principal conductor and artistic counselor since 1963. At Glyndebourne he has led new productions of *Falstaff*, *Le Nozze di Figaro* and *Don Giovanni* as well as *Così fan tutte*, *Idomeneo*, *Intermezzo*, *Capriccio* and the British premiere of von Einem's *The Visit of the Old Lady*. Covent Garden engagements have included *Don Pasquale*, *La Traviata*, *L'Elisir d'Amore* and *La Clemenza di Tito*. Pritchard has conducted new productions of *Così fan tutte* in Geneva and *Arabella* in Cologne, where he is currently chief conductor. In this country he has appeared with the Metropolitan Opera conducting *Il Barbiere di Siviglia*, *Don Giovanni* and *Thaïs*, with the Chicago Lyric Opera for *Le Nozze di Figaro* and with Huston Grand Opera for *Peter Grimes* and *Werther*. He has made many tours with British orchestras all over the world. In 1975 Pritchard was the first conductor to receive the Hamburg FVS Shakespeare Prize for his contribution to European art and culture.

DAVID AGLER



Recently named Exxon/Arts Endowment conductor with the San Francisco Opera, David Agler makes his first appearance on the podium of the War Memorial leading the student, senior citizens and special family-priced matinee performances of *Così fan tutte*. He received the highest praise for conducting Henze's *Elegy for Young Lovers* and Britten's *Death in Venice* during the past two Spring Opera seasons, and the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project at Herbst Theatre this summer. Prior to his appointment as musical supervisor and resident conductor with the San Francisco Opera earlier this year, Agler was musical director of the Syracuse Opera Theater, for which he conducted *Rigoletto*, *Tosca*, *Die Fledermaus*, *Aida* and *The Marriage of Figaro*. For two years he was associated with the Festival of Two Worlds in Spoleto, where his podium credits included Menotti's *Tamu Tamu* and *The Old Maid and the Thief*, Britten's *The Rape of Lucretia* and the world premiere of Bruni-Tedeschi's *Paolino*, *La Giusta Causa e una Buona Ragione*. While a student at the Westminster Choir College, he served as rehearsal pianist for such conductors as William Steinberg, Eugene Ormandy, Leopold Stokowski, Leonard Bernstein and Robert Shaw, and prepared the Westminster Choir for performances with the Boston Symphony, the New York Philharmonic and the Philadelphia Orchestra. During the 1977/78 season Agler served as music advisor to the Opera Studies department of the Philadelphia College of the Performing Arts and music director of the Philadelphia Music Theatre, where he conducted Menotti's *Amahl and the Night Visitors*.

NICOLAS JOEL



Young French director Nicolas Joël returns for his third consecutive season with the San Francisco Opera for the premiere of Poulenc's *La Voix humaine* and the revival of *Così fan tutte* in the Jean Pierre Ponnelle setting. Last year he directed *Tosca* and assisted Ponnelle on *Otello* and *La Bohème*. He has previously worked with the world-renowned director at the Opéra du Rhin in Strasbourg and, for two summers, at the Salzburg festival on *Don Giovanni*. For three years he acted as assistant to Patrice Chéreau in his controversial Ring cycle at the Bayreuth festival. Joël recently began staging a Ring cycle of his own, which is being shared by Strasbourg and Lyons: *Das Rheingold* was premiered in Strasbourg in January and *Die Walküre* in Lyons in May. For the Opéra du Rhin he has also directed the first staging of Haydn's *L'Infedeltà delusa* and was assistant director for Offenbach's *La Belle Hélène*. In 1975 at Arles, as part of the Aix-en-Provence festival, he co-designed the production of Rossini's rarely performed *Elisabetta, Regina d'Inghilterra*, starring Monserrat Caballé. In December he will stage *Tosca* for the San Francisco Opera's first tour abroad in the Philippine Islands.

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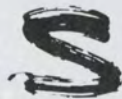
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JEAN PIERRE PONNELLE



One of the world's most noted directors and designers, Jean Pierre Ponnelle returns for his eleventh season with the San Francisco Opera to stage the premiere of Dallapiccola's *Il Prigioniero* and revivals of *Der Fliegende Holländer* and *Gianni Schicchi*, and as designer of *Così fan tutte*. His productions of *La Bohème*, *Turandot* and *Idomeneo*, introduced to San Francisco audiences in the past few seasons, have drawn international attention. Ponnelle made his American debut as a designer in the Company's 1958 premiere of Orff's *Carmina Burana* and *The Wise Maiden*, returning the following season to design the production for another prestigious American premiere, Strauss' *Die Frau ohne Schatten*. In 1968 he began to take on dual responsibility as director-designer, producing *Il Barbiere di Siviglia* and *Così fan tutte* for the Salzburg festival prior to his American debut in that capacity with the San Francisco Opera in the much admired production of Rossini's *La Cenerentola* in 1969. Local audiences have subsequently seen his productions of *Così fan tutte* (1970, 1973), *Otello* (1970, 1974, 1978), *Tosca* (1972, 1976, 1978), *Rigoletto* (1973), *Der Fliegende Holländer* (1975), *Gianni Schicchi* (1975) and *Cavalleria/Pagliacci* (1976). All of these but *Così* were created for the San Francisco Opera. Recent Ponnelle productions include a Mozart cycle in Cologne, *Don Carlos* and *L'Elisir d'Amore* in Hamburg, the Ring cycle in Stuttgart, the world premiere of *Lear* in Munich, *Pelléas et Mélisande* at La Scala, *Falstaff* at the Glyndebourne festival, *Le Nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte* at the Salzburg festival, *Don Pasquale* at Covent Garden and *La Traviata* in Houston.



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Emperor Joseph
continued from p. 66



Joseph II took over Vienna's Burgtheater in 1776 and eventually, by 1830, it had become the most prestigious German theater.

revolt. One of his most successful ventures, however, was the nationalization of the Burgtheater. Joseph's predecessors had spent great amounts of money on Italian opera, but ignored German theatre as a matter of policy. Maria Theresa, for example, who died in 1780 at the age of sixty-three, saw a German play for the first time in 1771. An eyewitness account of an early eighteenth-century court opera in Vienna can be found in a letter written by Lady Mary Wortley Montagu to Alexander Pope. Lady Mary was far more impressed by the opera performances she attended than by the city itself which she found too small and dirty to answer her idea of "a town which had the honour of being called the Emperor's seat":

I can easily believe what I am told, that the decorations and habits cost the Emperor thirty thousand pounds sterling. The stage was built over a

very large canal, and, at the beginning of the second act, divided into two parts . . . the story is the Enchantments of Alcina, which gives opportunity for a great variety of machines, and changes of the scene, which are performed with a surprising swiftness. The theatre is so large, that it is hard to carry the eye to the end of it; and the habits in utmost magnificence, to the number of one hundred and eight. No house could hold such large decorations.

Until Joseph II changed matters, the only dramas given at the Burgtheater were performed by French actors. The nationalization of the theater in Vienna occurred during a wave of similar takeovers between 1770-1780 in German capitals such as Hamburg and Munich. Emperor Joseph's stage, however, outdistanced its competitors and by 1830 had become the most prestigious Ger-

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man theatre and boasted the most extensive array of sets and costumes in all Europe.

Under Joseph's supervision the Burgtheater in any given week presented an admirable variety of theatre and opera. Given the theater-mad Viennese public, the demand was for new works rather than old favorites, and any play or opera performed more than twenty times within a five-year period occupied a rather privileged position. The Burgtheater also competed for new works with newly established *Vorstadt* or suburban theatres. Between the premieres of *Die Entführung aus dem Serail* in 1781 and *Così fan tutte* in 1790, three of the most successful suburban theatres were established: the Theater in der Leopoldstadt in 1781, the Freihaustheater in 1787 (where *Die Zauberflöte* would have its premiere in 1791), and the Theater in der Josefstadt in 1787. Johann Nestroy, who could be called the Woody Allen of Vienna in the 1830's, satirized the rage for newness in one of his own "new" plays, when a character played by himself stepped out of the wings and remarked: "It would delight me greatly to say something new! Whether it is good or bad doesn't matter so long as it's something new."

The most performed dramatist at the Burgtheater was August von Kotzebue, who in terms of his popularity could be called the Neil Simon of the German theater. One figure attests to Kotzebue's unprecedented success: the Burgtheater was known for its presentation of the "classics" (Shakespeare, Schiller, etc.), but over one-fourth of all of the plays performed there between 1787 and 1867 were written by Kotzebue. His forte was the tear-jerker, but no dramatic form including libretti for comic operas eluded his busy pen. His most popular play and acknowledged masterpiece was entitled *Menschenhass und Reue* (Misanthropy and Repentance), which received its Burgtheater

premiere on November 14, 1789 and achieved the height of its popularity in the early 1790s. The calendar of Burgtheater compiled by the noted Viennese theatre historian, Franz Hadamowsky, reveals an interesting sequence of performances during the week of *Così fan tutte's* premiere (January 26, 1790): *Così fan tutte* was repeated on the 28th and 30th; *Hamlet* was performed on the 27th, and *Misanthropy and Repentance* on the 29th.

Like *Così fan tutte*, Kotzebue's play could have come from an aristocratic gossip column, but it has more significant points of contact with Mozart's opera. Both works present contrived situations which allow the audience to witness the detailed emotional and psychological responses of people under stress; both works take us to the brink of disaster but end happily—the main difference being that Mozart and da Ponte afford us the pleasure of a good laugh, while Kotzebue affords us the pleasure of a good cry. *Misanthropy and Repentance* concerns the reconciliation of an admitted adulteress and her husband, who in response to his wife's infidelity, has rejected mankind. We witness grand moments of intense personal exploration, such as when the adulteress (called "Madame Müller") tearfully explains how she was seduced, or when her husband (called "The Stranger"), who "hates the whole human race but women in particular," recounts his past life. The reuniting of the lost couple is as contrived as any ending in a da Ponte libretto. Major von der Horst, who has spent the play unsuccessfully courting Madame Müller, discovers that her misanthropic husband is an old army friend. Both parties happen to be on an estate owned by the Major's brother-in-law at the same time. The Major decides to give up his own pursuit of Madame Müller and attempts to reunite the lost couple. His scheme, however, nearly fails. He arranges a meeting at which

the pair resign themselves to meet in a "better world." But at this moment the Major artfully intervenes and stands before them with their children; husband and wife rush into each other's arms as the curtain falls. On the previous evening the Burgtheater presented *Così fan tutte* and the audience had watched the antics of Mozart's lovers who reached their own comic points of misanthropy and repentance. Guglielmo had perhaps reached the farthest. As the others sing the touching wedding canon in Ab major, Guglielmo commented that they should all be drinking poison. Shortly thereafter, however, Don Alfonso beckons all parties to repent, and they join in a final chorus which, with the possible exception of one line, could have as easily come at the end of Kotzebue's play:

TUTTI: Fortunato l'uom', che prende
 Ogni cosa pel buon verso,
 E trai i casi, e le vicende
 Da ragion guidar si fà.
 Quel che suole altrui far piangere
 Fia per lui cagion di riso,
 E del mondo in mezzo i turbini,
 Bella calma troverà.

ALL: Fortunate is the man who is able to make the best of all adversity! Through all vicissitudes he can let Reason be his guide. That which makes others weep will be a cause of laughter for him. And, even in the midst of a whirlwind, he will find a center of tranquility!

Lorenzo da Ponte, who achieved a notable record at the Burgtheater himself, would have carefully noted the recipe of Kotzebue's success. He would have also noted that a comedy called *Der Mädchentauch oder Die Liebe Macht Sinnreich* (The Girl-Exchange, or Love Makes you Clever) had premiered at the Burgtheater in January 1789 and been moderately successful. The prevalence of plays such as *Der Mädchentauch* at the Burgtheater during the 1780s was in response to the suc-

cess of French comedies, largely by Marivaux, which focused upon the behavior patterns of young lovers. Although Molière had been presented periodically at the Burgtheater, he had not yet caught the fancy of the Viennese public: the city of facades and *gemütlichkeit* favored Marivaux, who, in his own innocent way anticipated the work of Arthur Schnitzler. All of Marivaux's thirty-five comedies are concerned with essentially the same subject: the clinical but lighthearted examination of the psychology of love. He is often called the comic counterpart of Racine; but where Racine probed the pathological elements of sexuality, Marivaux presented the more charming aspects of erotic experience. When da Ponte began to write the libretto for *Così fan tutte*, Marivaux's plays were enjoying great success at the Burgtheater. Interestingly, Marivaux was far more popular and highly regarded in Vienna at this time than he was in Paris, where his revival would not begin for another twenty years. One of Marivaux's still best-loved works, *Les Fausses Confidences* (The False Confessions) had premiered at the Burgtheater in April of 1776, and was successfully revived between 1785 and 1790. Hence it cannot be entirely coincidental that much of the psychology and many of the situations in *Così fan tutte* and *The False Confessions* are comparable. As Charles Rosen pointed out in a recent article in the *New York Review of Books*, the "idiosyncratic quality" of Mozart's music as well as the ironic artificiality of da Ponte's libretto owe a great deal to mid-eighteenth century French comedy.

Marivaux's play begins with a sort of informal wager: an older "philosophical" servant (Dubois) claims that his former master (Dorante) can win the girl of his dreams (Araminte) if the young man follows his explicit instructions:

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DORANTE. This lady has a position in the world: she has connections with every kind of quality; she was married to a great financier! And you want me to believe that she will marry me? I who have nothing?

DUBOIS. Nothing indeed, your good looks are a Peru . . . You sell yourself short, Monsieur, for you have no peer among the greatest lords of Paris . . . and our design is infallible, absolutely infallible. Already I can see you standing in your morning negligé in Madame's bedroom.

DORANTE. I love her passionately, and it is that which makes me tremble.

DUBOIS. Oh, I'm growing impatient with your tremblings! Damn it, show me some confidence. You will triumph, I tell you. I'm in charge of everything—all of our actions, all of our stratagems are in motion; I know the humour of my mistress, I know your merits, and I know my own talent. I will bring you to Madame and she will love you, in spite of her virtue; she will marry you, in spite of her pride; and she'll make you rich in spite of your poverty. Pride, virtue and riches—they all must yield, for when love speaks, he is the master. Farewell! we are launched now and will hold our course. (I, 2)

Don Alfonso's scheme is based upon essentially the same criteria: his knowledge of how love works, the predictable humours of the respective participants, and his secure sense of his own talent.

Dubois proposes that Dorante disguise himself as a servant and be accepted into Araminte's service as her secretary. Like Don Alfonso, Dubois directs the deception, acts his own part in it, and emerges unscathed after revealing his trick. Perhaps his scheme is more daring than Don Alfonso's, for Dubois tells Araminte that Dorante is hopelessly in love with her, and spares no extravagance in his descriptions. Araminte, who has been called the most

intelligent and likeable of Marivaux's heroines, decides that the only way to extricate herself gracefully from this predicament is to keep her ardent admirer in her service so that "the habitual familiarity of the sight of me will restore the gentleman to his senses." (I/14). But, as he said, Dubois knows the humour of his mistress. Dorante's disguise gives him the freedom to confess his real feelings for Araminte, and her ironic position allows her the freedom to indulge her own awakening love without fear of embarrassment.

We see a favorite psychological game of the late eighteenth century: the creation of a situation in which emotional responses can be clinically observed. Araminte's idea that Dorante will be cured of love by the habitual sight of her finds its corollary in *Così fan tutte* when the two sisters decide that since they are devoted to Ferrando and Guglielmo, they can amuse themselves by enjoying the extravagant displays of love-making by their Albanian suitors. The second act of *Così fan tutte* is filled with the operative equivalent of "marivaudage" — lengthy exchanges in slightly precious language about the details of feeling. This quality is especially noticeable in the complimentary love duets, No. 23 "Il core vi dono" and No. 29 "Fra gli amplessi."

The F major duet between Guglielmo and Dorabella (No. 23) is an especially savorable example of "marivaudage." The musical symmetry perfectly compliments the preciousness of the dialogue, but neither music nor dialogue is as innocent as it seems. For someone who does not wish to succeed in his seduction, Guglielmo is extremely effective. He guides Dorabella's responses as artfully as Don Giovanni guides those of Zerlina in "La ci darem la mano." Guglielmo gives Dorabella his locket, Don Giovanni gives Zerlina his hand; both women attempt to resist and then seem to revel in the pleasure of not being able to control their responses:

ZERLINA. Presto, non son più forte, (Suddenly, I'm not strong enough to resist).

DORABELLA. Nel petto un Vesuvio d'averne mi par. (Vesuvius seems to be erupting in my breast.)

In both cases rationality gives way to emotion as the question and answer pattern of single phrases sung by separate voices becomes the joy of two voices singing together. The frequent occurrence in eighteenth-century art forms of small objects, such as lockets with portraits stimulating erotic sensations, suggests the special pleasure the Burgtheater audience probably received in watching Guglielmo and Dorabella exchange hearts. Interestingly, the respective masters of the art of titillating without offending the eighteenth-century audience were Kotzebue and Marivaux.

As the above comparisons indicate, the work which Edward Dent has called "the best of da Ponte's librettos and the most exquisite work of art among Mozart's operas" seemed to fit perfectly into the Vienna Burgtheater repertory of 1790. It is also worth noting that *Così fan tutte* would later receive the same criticisms as the other works discussed above. Along with *Misanthropy and Repentance*, it was charged with immorality, and like *The False Confessions* it was dismissed for lack of substance. Both *Così fan tutte* and *Misanthropy and Repentance* were often seen in "improved upon" or "altered" versions in the 19th century. Moreover, Voltaire's dismissal of Marivaux as someone who "weighed flies' eggs in scales of gossamer," found its equivalent in Wagner's opinion of *Così fan tutte*:

Mozart's greatness is confirmed by his inability to compose music as he did for *Figaro*, for the dull and insignificant libretto of *Così fan tutte*, otherwise he would have shamefully desecrated music itself.

In our own century, however, both Marivaux and *Così fan tutte* have fared better. In France, Marivaux's comedies are second in popularity only to those of Molière, and the resurgence of interest in *Così fan tutte* in Europe and America has been staggering to say the least. Like its genesis, the revival of interest in *Così fan tutte* has mirrored certain tendencies in theatrical tastes. For example, the popularity of *Così fan tutte* in England was greatly advanced by the Glyndebourne festival performance which began in 1934. In 1940 a reviewer commented that it was "the opera above all others, which had become associated in the public mind with a visit to the festival." While Glyndebourne made *Così fan tutte* its showpiece, London theatre audiences flocked to the sophisticated comedies of Noel Coward. In this context, *Così fan tutte* might have seemed the Mozartean counterpart of *Fallen Angels*. As the number of recent new productions and recordings suggests, audiences in the second "Age of ME" (the mid-eighteenth century was obviously the first) will continue to receive refreshing sustenance from *Così fan tutte*. Both the genesis and performance history of *Così fan tutte* confirms Charles Rosen's comment in *The Classical Style* that "the operas of Mozart are international in style and borrow eclectically from all the important dramatic traditions of Europe." We can see that the dramatic eclecticism of *Così fan tutte* was and still remains a primary source of its international appeal.

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School for Lovers
continued from p. 40

Così fan tutte, more than any other of the master's operas, plays with conventions. Da Ponte's libretto, with Mozart's help, laid the groundwork for a veritable opera about opera. The legend that the Emperor Joseph was responsible for the story, which supposedly happened between two of his officers at Vienna and their sweethearts, stems from many years after the event and deserves no credence. It shows the credulity of post-Enlightenment times in disposing of a work the subtleties of which were no longer comprehensible. The true sources of the work are literary and operatic. Gombrich has pointed out the "prova" as a literary heir to Ovid's *Cephalus et Procris*, and subsequent scholars have gone on to single out quite elaborate borrowings of language and idea made by Da Ponte, not only from Ovid and Metastasio, but especially from his beloved *Orlando furioso* (whence come the names of the three women). Besides this there is the model of French opéra-comique, in which mate-swapping was a frequent theme, beginning with Dauvergne's *Les Troqueurs* (1753). And finally there is the evidence, presented here, that *Così fan tutte* derived its germinal idea from *Le Nozze di Figaro*. The opera's ending leaves open a question of some import. Do the couples pair off the original way or the new way? To preserve this vast ambiguity took as much ingenuity of language and music as the question of Don Giovanni's rape of Donna Anna. Perhaps it would be in the spirit of *Così fan tutte*, and certainly in the spirit of Despina, to answer with a Rabelaisian peal of laughter: it does not matter, and that is precisely the point! But in one important sense it does matter. By all the laws of Italian opera, if not of Heaven, high voices are paired together, which would mean the new dispensation: Fiordiligi with Ferrando. In any other opera such an argument would weigh less. In an opera about opera the Prima Donna surely deserves to contemplate going through life into eternity singing love duets not with the Bass, but with the Tenor.



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The San Francisco Symphony's forthcoming 1979/80 season, touched on elsewhere in these pages, includes a number of activities scheduled co-incidentally with its regular subscription series at the Opera House, Zellerbach Auditorium, U.C. Berkeley, and the Flint Center, De Anza College, Cupertino.

The traditional *Night in Old Vienna* New Year's set of concerts takes place in Marin Center, San Rafael (Dec. 28), Flint Center, Cupertino (Dec. 29), and the Opera House (Dec. 30 and 31), Concerts are led by André Kostelanetz, with coloratura soprano Ruth Welting as soloist.

A major event by any standard is the orchestra's pension fund concert, scheduled for May 18 in the Opera House. On that occasion, soprano Leontyne Price will join the Symphony musicians and Maestro De Waart in what promises to be an opera- and symphony-lover's dream concert.

Eight Open Rehearsals, available as a series, will be given in the Opera House on Wednesday mornings, with the usual and extremely popular set-up of pre-rehearsal lecture, with complimentary donuts and coffee, followed by a full orchestra rehearsal.

The Great Performers Series includes, in addition to pianist Murray Perahia's early November Masonic Auditorium recital, seven events in the Opera House: duo-recital of soprano Montserrat Caballé and pianist Alexis Weissenberg, a concert by the French trumpet virtuoso Maurice André, and recitals by three of the audiences' favorite mezzo-sopranos: Teresa Berganza, Janet Baker, and Frederica von Stade. The series is rounded out by a performance of the Philadelphia Orchestra conducted by Eugene Ormandy, and a program by the Joffrey Ballet.

Subscriptions to the 1979/80 season, the Great Performers Series and the Open Rehearsals, with priority seating privileges to the Leontyne Price concerts, are now available. For more information, please call 864-6000.

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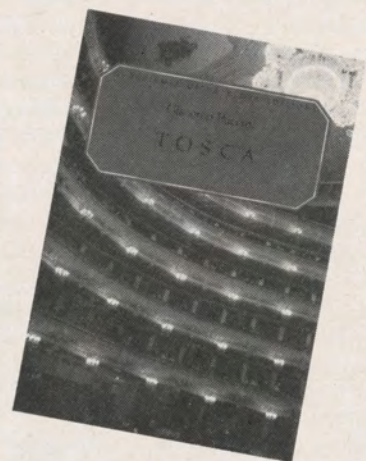
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A new shipment of Kobbe's complete book of the opera has just arrived in the San Francisco Opera's Gift Shop, in time for Christmas shopping. The shop had completely sold out its stock of Kobbes early in October. Another new item offered for sale is the just-published Simon and Schuster Book of the Opera.

More new merchandise includes San Francisco Opera jogging shorts. Also, a large new selection of complete piano/vocal scores of many popular operas in paperback editions published by G. Schirmer. Among those available now in the Gift Shop are *Aida*, *Norma*, *Il Trovatore*, *Madama Butterfly*, *Così fan tutte*, *Fidelio*, *Lohengrin*, *Falstaff* and many, many others.

The Gift Shop is located on the south mezzanine of the Opera House and is open before every performance of the current season and at every intermission. It is staffed by volunteers and all profits from sales benefit the San Francisco Opera Association.

Among other items on sale are selected recordings, T-shirts, operatic post cards and note cards, posters, mugs, scarves and neckties, jewelry and ash-trays, as well as many additional books to those mentioned above.



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'The Heart Shows through in All Its Strength'

Elisabeth Schwarzkopf Talks about *Così fan tutte*, Mozart and Interpretation

By ARTHUR KAPLAN

On October 2, 1956, the San Francisco Opera presented its first performance of Mozart's comic masterpiece *Così fan tutte* in observance of the composer's bicentennial. Heading the cast in the pivotal role of Fiordiligi was a German soprano who had made her American debut with the Company the previous season as the Marschallin in *Der Rosenkavalier*, Elisabeth Schwarzkopf.

On the occasion Alfred Frankenstein, writing for the San Francisco Chronicle, said that *Così* "proved to be one of the finest evenings of musical theatre which the San Francisco Opera has ever offered." He had glowing words of praise for the lead soprano. "Fiordiligi was Elisabeth Schwarzkopf, who proved her mettle as a Mozart singer last year in *Don Giovanni* and is even better in her current role. She is utterly radiant in person, in voice, in characterization, and sings Fiordiligi's colossal arias with incomparable ease and brilliance . . . Miss Schwarzkopf's singing . . . has the kind of virtuosity one especially associates with the giants of the instrumental world, yet it remains the purest kind of vocalism and is always held in control by a dramatic conception."

Such was her mastery of the role and success with the San Francisco Opera public that she portrayed

Fiordiligi in the production's three subsequent revivals in 1957, 1960 and 1963. It is an accomplishment matched during the Adler regime only by Sir Geraint Evans' Figaro and surpassed only by Miss Schwarzkopf's own unforgettable interpretation of the Marschallin, which she performed here in 1955, 1957, 1960, 1962 and 1964.

During the course of the ten years from 1955 through 1964 she appeared in all but two seasons. As Donna Elvira in

Don Giovanni (1955, 1962), Alice Ford in *Falstaff* (1956), Marie in *The Bartered Bride* (1958), and the Countesses in *Le Nozze di Figaro* (1958) and *Capriccio* (1963), in addition to Fiordiligi and the Marschallin, she helped shape the sensibilities of an entire generation of opera audiences, especially in the Mozart repertoire.

Because of her impeccable sense of style, her extraordinary musical intelligence and her ability to communicate with incredible depth of expression, San Francisco Opera audiences can be grateful for the object lesson she offered during those years. The Schwarzkopf performances still serve as a standard against which certain roles are inevitably judged.

Elisabeth Schwarzkopf bows after a performance of Fiordiligi in the San Francisco Opera's 1963 production of *Così fan tutte*.



Photo: Pete Peters.

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Elisabeth Schwarzkopf as Fiordiligi in San Francisco, with Richard Lewis as Ferrando.

Photo: Robert Lackenbach.

That gratitude now extends to a new generation of the San Francisco Opera family, the young singers in the Merola Opera and the San Francisco/Affiliate Artists-Opera Programs for whom the soprano has given a series of master classes the past two summers—in 1978 in collaboration with her husband, eminent musicologist and former recording industry executive Walter Legge, and, this past summer, following Legge's sudden death in March, on her own.

The same meticulous attention to musical and dramatic detail which characterized her performances in both the

lieder and the operatic repertoire is very much in evidence in her own pedagogic technique. Nothing escapes her exacting scrutiny. At times she seems a veritable Argus with a hundred vigilant ears. The sessions prove an extremely fruitful combination of comment, consultation and correction. Teacher, student and auditors alike are delighted with the responsiveness shown by the talented young singers.

Although she can be a bugbear on matters of faulty intonation, fuzzy diction, broken legato and excessive vibrato, to name but a few vocal problem areas, she is by no means willfully

demanding. It is all done in service to music and the students are obviously appreciative of her genuine concern and conscientiousness as each in turn expresses heartfelt thanks at the end of an individual session. Miss Schwarzkopf is the first to acknowledge and applaud a striking performance with a conspiratorial smile to the audience and an upturned thumb.

It is clear throughout that she is in no way trying to impose her way with a musical phrase either in vocal production or interpretation. "Once you see the given material," she states, "you can suggest different ways of singing a phrase. But for every voice the possibilities are different. You may have a voice with a very big middle register; a voice with a fine lower register; a voice with a silvery sound. There are so many different ways one has to find how to use the voice for a given role and still do that role justice. First, of course, you have to be able to sing the role. You can only go to the limits of a given voice, no matter how hard you should wish to go beyond. But every voice has its own beauty. And singers nowadays have so much technique. Don't underrate them, they will learn to insert the meaning into their voices. That's what I'm trying to teach them.

"My job is not in analyzing a piece or saying anything about the musical figures; that's the musicologist's job. Singers can read 50 books and still not be able to perform a given role, to realize what they're doing vocally. I'm very glad, and so was my husband, to have my finger on the performance, on how it's being done. You can make an artist conscious of his mistakes only by stopping him at that very moment, by making him realize what he's doing and by having him repeat it again and again until he finds the way in his own head of how it should be. It's not something that can be imitated. They must feel it and hear it within themselves. Only then will they be able to do it."



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Photo: Ira Nowinski.

Last November Schwarzkopf returned to San Francisco to participate, as a mistress of ceremonies, in the Anniversary Gala in honor of Kurt Herbert Adler's gold and silver jubilees.

One senses that this is exactly how Miss Schwarzkopf found her own "fantasy of sound," as she puts it, her own way of approaching a musical phrase and, ultimately, an entire role. She confirms this and adds, "At the Vienna Opera and when my husband supervised the recording of opera, each work was gone through very meticulously, even when we had been singing the roles for many years. Every opera was worked over with that fine comb, always. You can't put on an acceptable performance of anything without everyone concerned taking that much care about everything."

Miss Schwarzkopf's operatic career began under the shadow of World War II after she had made her debut as a Flowermaiden in *Parsifal* on Easter 1938 at the Berlin Städtische Opera. Following many smaller assignments there, she began to make a name for herself with such roles as Oscar in *Un Ballo in Maschera*, Musetta in *La Bohème*, Lauletta in *Gianni Schicchi* and especially Zerbinetta in *Ariadne auf Naxos*. This last role, which she admits made her so nervous in her Vienna Opera audition with Karl Böhm that she failed to sing the final high D, brought her to the attention of so-

prano Maria Ivogün who prepared her for her first lieder recitals and a career in the concert hall which was to prove as important as the one on the opera stage. Ivogün and her husband, noted accompanist Michel Raucheisen, helped develop that sense of style for which she remained internationally celebrated during her long career.

Prominence as an opera singer came with the post-war reopening of the Vienna State Opera. It is during this period that the strikingly beautiful soprano began earning her reputation as a great interpreter of Mozart. In 1946 and 1947 she distinguished herself as Constanze in *Die Entführung aus dem Serail* (she had previously performed Blonde in the same opera), Susanna in *Le Nozze di Figaro* and Pamina in *Die Zauberflöte*.

"We had our own individual coach in Vienna," she states. "Then there was the head coach and the coach for the ensembles. In addition, the conductor usually sat for hours at the piano working with us. It happened to be Josef Krips in those early days after the war in Vienna. He sat all day long and taught everybody the style of Mozart. No one escaped, but we were all so anxious to work with him because he knew so much.

"Of course you have to have the given potential for singing Mozart," she interjects. "It's a different sound altogether. There are some voices that are obviously not made for it. To try to whittle a big voice down in many instances is not everybody's cup of tea. Also, if a voice has too much vibrato it won't be suited. You know that Callas tried singing Mozart, and in her young days, when she didn't have that big vibrato, she sang a very, very good Constanze. But later on when the voice started to wobble, it was no longer possible. She had the agility and everything else for it, but she was defeated by that wobble, which was, by the way—and Rosa Ponselle thought so too; we talked about it—caused by

her singing the heavier roles too early and too often."

For an artist known for her bright, pure tone and shimmering pianissimo, it is surprising to discover that the erstwhile coloratura soprano of the 1940s originally wanted to do all the contralto and mezzo-soprano roles, "all this lush stuff. But I found out very soon that it was by no means right for me. Then I had the great luck to be forced by my teacher to sing very, very light roles. I was eternally grateful because it kept the voice agile and light for some years. In my younger

continued on p. 108

Fabulous Fur Sale Benefits Spring Opera

Spring Opera will hold a benefit Fur Sale on November 29 to mark the gala re-opening of the former Ben Jonson restaurant in the Cannery shopping complex, on Leavenworth street at the foot of Columbus.

The event is open to the public at no charge and will be the climax of three evenings of re-opening festivities for the popular restaurant. Each evening will feature champagne, seafood, disco dancing and a series of fur fashion shows with professional models. In addition to the actual Fur Sale party the evening of November 29, a final sale will be held on November 30 from 4 to 7 p.m. to sell any remaining furs.

Spring Opera presents a popular-priced season each year in April featuring young American artists and an interesting and intimate repertoire. The Company requests that any friends of Spring Opera who wish to donate used furs to be sold on November 29 telephone 861-4008, extension 426.

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Pelléas et Mélisande
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11

17

Don Carlo
8 pm, A,C

18

24

La Gioconda
8 pm, B

25

October

Recital
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1

Elektra
8 pm, A,B

2

8

Triple Bill
8 pm, A,C

9

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FAIR
Sunday, October 28,
Noon to 6 PM
Opera House

15

Fliegende
Holländer
8 pm, A,C

16

22

La Fanciulla
del West
8 pm, A,C

23

November

San Francisco Opera Guild
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29

Roberto
Devereux
8 pm, A,C

30

Concert
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Orchestra
Sunday, November 18, 8 PM
Opera House

5

La Forza
del Destino
8 pm, A,B

6

Fol de Rol
Civic
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8 pm

12

Così fan tutte
8 pm, A,B

13

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Tancredi
8 pm, A

20

Opera Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night La Gioconda 7 pm, A	Pelléas et Mélisande 8 pm, J,K	Park Concert 2 pm
La Gioconda 7:30 pm, D,E		Pelléas et Mélisande 8 pm, G,H	Don Carlo 8 pm, J,L	La Gioconda 12:30 pm, M,N
Pelléas et Mélisande 7:30 pm, D,F		La Gioconda 8 pm, C,H	Don Carlo 1:30 pm, X	Pelléas et Mélisande 2 pm, M,N
Don Carlo 7:30 pm, D,F		Elektra 8 pm, G,I	La Gioconda 8 pm, J,L	Don Carlo 2 pm, M,O
Triple Bill 7:30 pm, D,E		Don Carlo 8 pm, G,I	Triple Bill 8 pm, J,L	Elektra 2 pm, M,N Carreras Recital, 8 pm
	Elektra 7:30 pm, D,F	Fliegende Holländer 8 pm, G,H	Elektra 8 pm, J,K	Triple Bill 2 pm, M,O
La Fanciulla del West 7:30 pm, D,F		Triple Bill 8 pm, G,I	La Fanciulla del West 8 pm, J,K	Fliegende Holländer 2 pm, M,N
	Fliegende Holländer 7:30 pm, D,E	Roberto Devereux 8 pm, G,I	La Fanciulla del West 1:30 pm, M,O Fliegende Holländer 8 pm, J,L	Opera Fair 12 pm, to 6 pm
La Fanciulla del West 7:30 pm, E		La Fanciulla del West 8 pm, G,I	Fliegende Holländer 1:30 pm, X La Forza del Destino 8 pm, J,K	Roberto Devereux 2 pm, M,O
Roberto Devereux 7:30 pm, D,F		La Forza del Destino 8 pm, C,H	Così fan tutte 1:30 pm, X Roberto Devereux 8 pm, J,L	
La Forza del Destino 7:30 pm, D,F	Roberto Devereux 7:30 pm E	Così fan tutte 8 pm, G, H	La Forza del Destino 1:30 pm, X Tancredi 8 pm, J	Così fan tutte 2 pm, M,O Nilsson/Adler Concert, 8 pm
Così fan tutte 7:30 pm, D,E	La Forza del Destino 8 pm Thanksgiving	Tancredi 8 pm, G	Così fan tutte 1:30 pm ** Così fan tutte 8 pm, J,K	La Forza del Destino 2 pm, M,N

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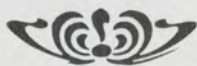
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The Heart Shows through
continued from p. 103



Schwarzkopf and Nell Rankin as the two sisters from Ferrara, in Mozart's masterpiece.

days I didn't sing to my full capacity at all; that is, to the full extent and sound-giving volume of the voice. I kept it light, light. I even sang Zerbinetta and Constanze, although I was never a true coloratura. I had the agility and the color, but not the range. I couldn't even sing an F.

"My first heavier role was *Traviata* in Vienna, with Giuseppe Taddei, by the way. I still remember it as a glorious working together. It always was with him. I'm sure my Italian was atrocious [*Traviata* was the first opera given in Italian in post-war Vienna], but even so, we learned to sing on Italian vowels, which is so important. The language alters the voice production, you know. I had to sing Mimi in Monte Carlo one day in Italian and the next day at Covent Garden in English. I swear to you that you cannot do the same things technically in English that you can do in Italian. English somehow flattens the voice. You never get that fruity, juicy quality which you automatically get in Italian. It would

be very nice if one could give the Italian vowel sounds to the English language," she adds with a mischievous chuckle, "but then of course it would sound like an Italian singing English. English is just right for madrigals, which must have that choir-boyish sound, and there it falls immediately into place. *The Magic Flute* and *The Abduction* also lend themselves well to English because of the folksy treatment of the language."

Returning to Mozart, the soprano makes another somewhat startling confession. "You know, I didn't even like Mozart as a young girl. I didn't come to it easily. It often comes later, as Wagner and Strauss come quite late for some people. Schubert, on the other hand, is easy. You can grasp it quite early; every child understands. With Mozart, it's different.

After the early years in Vienna, Miss Schwarzkopf progressed from the lyric soprano Mozart roles to Donna Elvira and the Countess. "My voice had altered between Susanna and the Count-

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ess," she explains, "so I felt equally at home with them. Susanna is very difficult because it's three times longer than Mimi or any similar role. So is Fiordiligi for that matter. They're physically quite exhausting, and not only for the voice, but for the feet. As Susanna, you're running about all the time. And the "Deh vieni," which comes so very late in the opera, it's very difficult to do. Everyone is watching for the minutest digression from the classical style of singing, and at the same time it's supposed to touch you in your heart. And when it's done very well, it is the heart of the opera. Nothing moves you as much as that aria.

"The Countess, whose arias are much more difficult, often goes by the way-side in comparison to Susanna. I mean one can't complain about the second act aria ["Dove sono"], but the first act aria ["Porgi amor"] . . . Ah, ya," she sighs somewhat wistfully, as if imitating the Countess, "the audience listens to it, it's fine, and on the opera goes. But it's *fiendishly* difficult to sing.

"You're right about the Countess. You have to bring out the pathos without being too sentimental. Also, you have to mix the lightness of Rosina [the Countess is a wiser, more mature continuation of the character of that name from Beaumarchais' *Le Barbier de Séville*] without becoming coquettish or flirty in any way. I see that done nowadays and I quite reject it. I know they have a right to do it because there's an indication in the Beaumarchais play [in *La Mère coupable*, the third play of the Beaumarchais trilogy, the Countess even has a child by Cherubino], but there's no indication in Mozart's music. You would hear it in the instruments if there were anything like that involved."

A musical purist in the best sense of the word, Miss Schwarzkopf has an almost religious respect for what the composer wrote. This leads to a cer-

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tain wariness when approaching a new staging of a Mozart masterpiece. "With *Don Giovanni*, and *Così* to a lesser extent, the danger is particularly great because of their ambiguity. Every director feels that he can play around with them in all directions. In Salzburg in the last few years I have seen the *Don Giovanni* of a very great producer who usually does things marvelously well. His *Magic Flute* last year was wonderful, wonderful! One couldn't believe that a man of that taste and sense of music could suddenly fall into such terrible traps. They just hit you in the stomach. Those ladies dressed in glittery pink fabric rolling on the stairs and Don Giovanni having to step over them. There were all kinds of things like that which were so garish. That, you see, Mozart never ever was.

"I'm not for these tricks at all," she protests with an almost Fiordiligi indignation. "As my husband used to say, it's putting the producer's grafitti onto a masterpiece. You wouldn't add anything to a Leonardo da Vinci, would you? Of course not!"

An artist of obviously strong opinions, Miss Schwarzkopf marked her stage roles with an individuality, an interpretive clarity and intensity of feeling due, in part, to an astounding palette of vocal colors, that at once made you sit up and take notice. Her Donna Elvira, for example, often became the protagonist in an opera where the title character ought to serve as the focal point for the action. She admits this with a smile. "Sometimes it comes out that way, you see. The central figure ought to be Don Giovanni, of course. If you have a Siepi there, for example, Don Giovanni is the central figure. But to have the voice and the personality for Don Giovanni, that's a very difficult assignment.

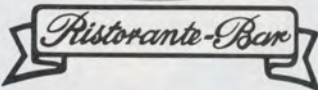
"The difficulty of Elvira," she continues, "is that she is almost constantly on the brink of hysterics. But it has to be sung in the classical manner,

and those are opposite ends of the spectrum. You have to know how to show the hysterics of the woman without endangering the vocal line. Also, one must be terribly careful not to give in to the laughter. As long as Elvira doesn't overdo it and give in an inch to the laughter, she will remain real and sympathetic. But it's very difficult when you have Leporello over-acting next to you, and you must not. It has to be played absolutely straight without the slightest exaggeration. You have your own justification if you do it straight and the audience does laugh, because they would laugh in real life. After all, people will laugh at any woman so hopelessly in love. But Elvira must remain true, true, true to the emotion. She is often played for laughs, and that is very wrong."

Miss Schwarzkopf feels exactly the same way about Fiordiligi, a role she came to relatively late in her career. She sees the histrionic dangers as similar to those in *Don Giovanni*. "The singer must watch herself, because if she doesn't, she can easily give in to the laughs. For Dorabella, it's completely different. She's play-acting from the beginning, so it must be very much overdone. [Working with Susan Quittmeyer, who sings Dorabella in the student matinee and special family-priced performances of *Così*, on "Smanie implacabili," she gave the following suggestions: "It's a take-off; she plays the wronged Greek goddess. You have to convey the exaggerated outrage. You must overdo it very much, but without becoming hideous."] But in the case of Fiordiligi, it's real emotion. She's so convinced of her righteousness that people will laugh at her, for instance, when she wants to put on the uniform and go out there on the field of battle to find Guglielmo. But these are moments which are true to life, so it's all right to laugh.

"Smanie implacabili" is an exaggerated piece, a parody aria, but "Come scoglio" is not at all. It's a statement of

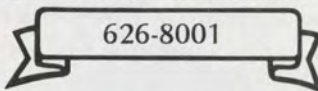
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genuine indignation. Fiordiligi may speak in the manner of the times of the goddesses and so on, but she is indignant; it's not play-acting. There are many places in the aria, within a given phrase or even on a given note, where the heart shows through in all its truth. You can hear in the instruments of the orchestra that it's all true, true, true. Her fierceness and pride are not put on, but it has to be done in strong measure to be totally convincing. If the singer doesn't feel the truth of the emotion, it will come over the wrong way.

"*Così* is a very simple story. The action develops out of nowhere—out of a whim of the men as they are sharing a drink. As it develops, the opera shows that playing with love can be dangerous. The true lesson of the opera is that even the strongest character, as Fiordiligi is, eventually can fall.

"Every producer wants to make it more interesting. It's interesting enough. If it's done genuinely and simply and true to the music, you don't have to add an ounce of extra interest or a single gimmick.

"Mozart's characters all have a distinct individuality. And they are not puppets. True, Don Alfonso manipulates them, but they are still very real people being manipulated. The engaged couples are in their 20s and their relationships at the beginning of the opera are strong ones. The trueness of the love music, especially Fiordiligi's, is not that of a teen-ager. It's the real thing. Have you not heard of people being in love with two persons at the same time, or at least thinking they were? It's all very true to life."

The purist in her subscribes to the straight-forward approach to the da Ponte libretto. No premature discovery by the ladies that a trick is being played on them; no *Così fan tutti*, as two recent French productions would have it; no criss-crossed lovers at the finale with Fiordiligi and Ferrando remaining together while Dorabella is

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paired off with a reluctant Guglielmo. "At the end the women are glad to return to their original fiancés," Miss Schwarzkopf states. "They must say to themselves, 'My god, that was a close call, a moment of not knowing where I was going.' There's a tremendous sense of relief at the end when they are caught in time, before they have succumbed, and can still go back. When they all toast each other in the finale and Ferrando and Fiordiligi criss-cross, it should be in the spirit of 'come on now. That was it. It's over now and we're on terra firma again. Thank you, and now we're just good friends again.'"

"It should dissolve with a commedia dell'arte ending—a slight indication of what might have happened, and nothing more than that. The finale is just a framework, a formal summing up of the opera musically and dramatically. I wouldn't put too much psychological stress on it."

Così fan tutte is an opera which the soprano first performed on stage at the Piccola Scala in January 1956 under Guido Cantelli, following a celebrated recording with Herbert von Karajan two years earlier. "We had rehearsed for the Karajan so much that when I hear the recording now, I think that most everything is already in there. The Cantelli performances happen to be brilliant—there are pirated tapes—and musically so polished. It was quite incredible, especially since most everyone was performing a role on stage for the first time. The Böhm recording came years later [1962] after many Böhm performances in Salzburg. Yes, the two recordings are quite different. I was always ready to modify styles for any conductor. You had to. You did *Don Giovanni* with Furtwängler one night and with Karajan the next night. Everything was different. Two different tempi and you had to be two different figures on the stage. A singer has to be ready to do that; you must remember what each conductor wants. It's part of the equipment of your profession."

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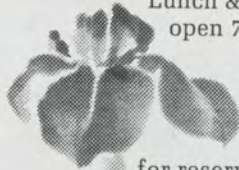
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When asked why she considers Fior-diligi along with the Marschallin as one of the two most fulfilling roles in her career, the soprano spoke of the special delights of an opera such as *Così* for the singer. "Fiordiligi is such a stylish role. Those ensembles are musically a tremendous joy to perform. I got the first *bazillus*, what do you say, 'bug?', to make that marvelous music as an instrument in a chamber group with Karajan. You know the great instrumentalists like Rubinstein say they have learned from the singers and the singers say they learn from the instrumentalists, and it's true. It's a wonderful way of learning phrasing. The voice is just another wind instrument you know, perhaps even the most expressive, because you have the words. It's a wonderful sensation for any musician to feel part of an instrumental ensemble. In *Così* that ensemble feeling comes into play much more than in any other opera."

Why is it that certain avowed opera-lovers who flock to Verdi, Puccini, Wagner and the rest of the standard repertoire don't care for the Mozart operas very much? Miss Schwarzkopf ponders a moment and replies, "Perhaps they cannot hear the humanity in it. They think it's all vocal exhibition, glittery and stylized. But it's the innermost human music there is. Only it's on a very high level; it's like being transported into heaven. Although it's not verismo, it's so *true* in feeling. I think people should try to raise themselves to that platform occasionally.

"We performers, we are lucky," she adds. "We *must* get there. And it's a wonderful thing if you can perform in this realm of music. Many people in the audience come away from a good Mozart performance with the same elated feeling you get when you've been to a great museum and have seen the great masterpieces. The verismo operas don't give you that feeling of elation. I happen to be a mountain lover and it's *exactly* the same feeling you have when you've been up a mountain. It's like inhaling the purest oxygen."



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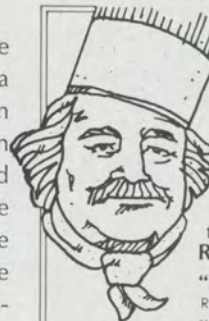
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The San Francisco Opera is offering the public a special tour to major cities of the Orient, culminating with attendance at the Company's opening night performance of *Tosca* in Manila. The special tour package presents a unique opportunity to be present at the exciting first tour outside the United States of the Company in its fifty-seven year history, as well as exotic attractions awaiting visitors to the cities of Hong Kong, Bangkok, Singapore and Manila.

With arrangements by Siemer and Hand Travel, Ltd., participants will leave San Francisco via Pan American World Airways on Thursday, December 6. Accommodations throughout the trip (ending December 22) are deluxe, featuring such renowned hotels as the Mandarin in Hong Kong, the Oriental Hotel in Bangkok and the Philippine Plaza Hotel in Manila.

Various day trips are available throughout the journey, and include a sampan cruise in Hong Kong, an ancient temple tour of Bangkok, and a visit to the famed Jade House in Singapore, among others.

The highlight of the trip will be attendance at the San Francisco Opera performance of *Tosca*, starring Eva Marton, Placido Domingo and Justino Diaz, with Kurt Herbert Adler conducting. Maestro Adler will also host a welcome cocktail party in Manila, and tickets to the opera performance are included in the tour package.

More information about the tour and a free brochure are available by writing the San Francisco Opera, Opera House, San Francisco, CA 94102, attention: Orient Tour, or by calling 415/861-4008.

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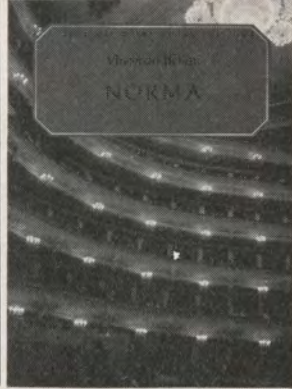
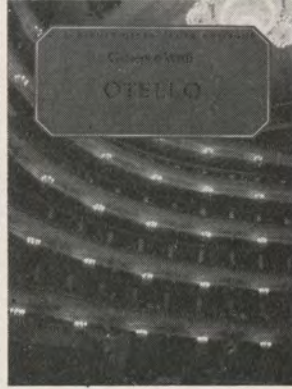
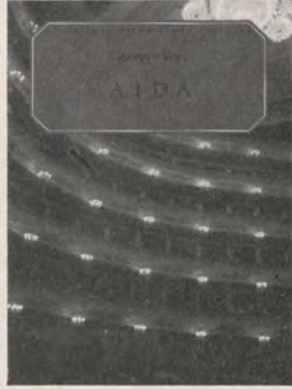
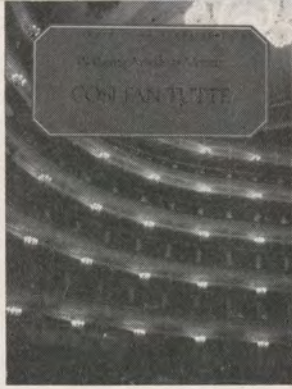
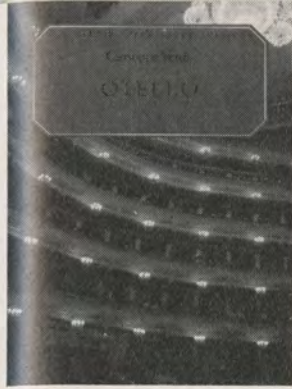
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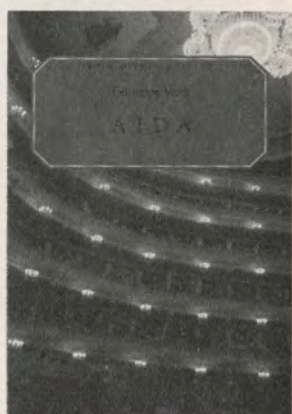
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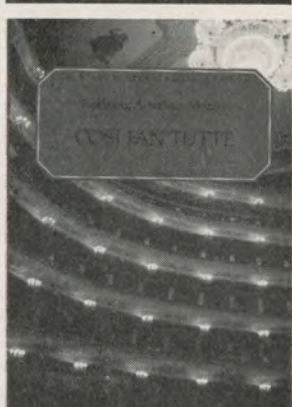
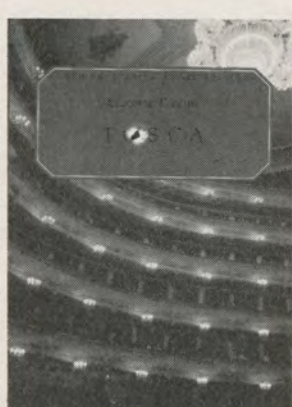
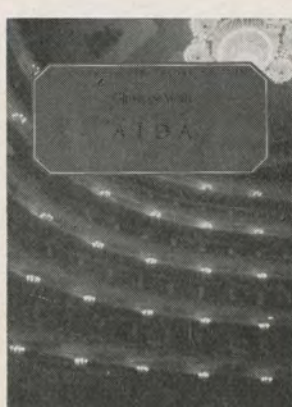
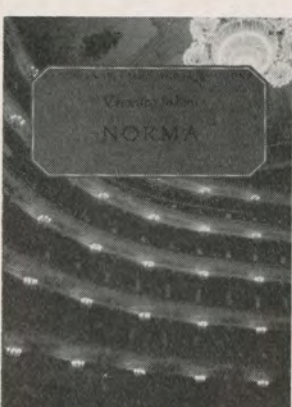


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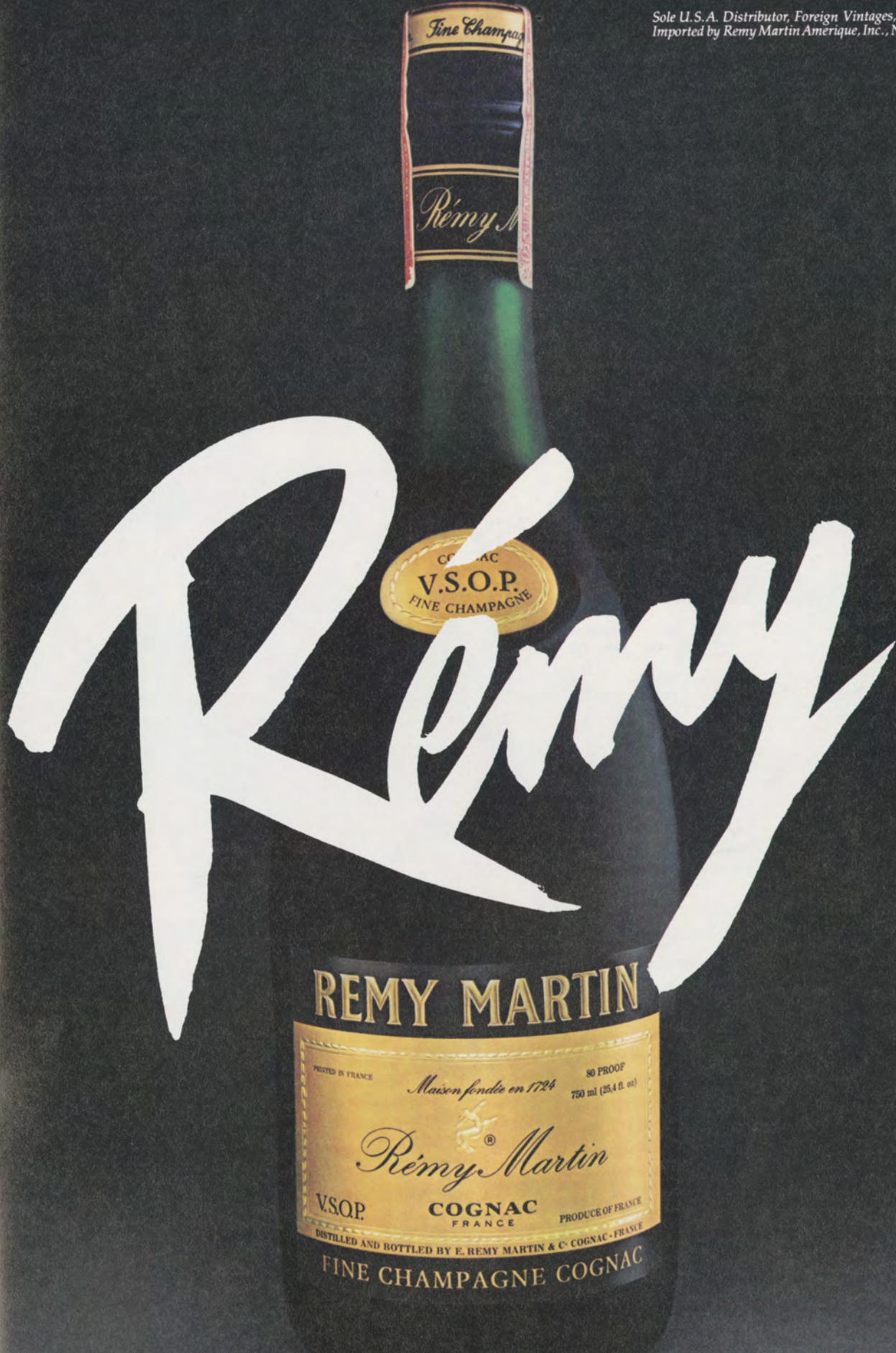
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