

Don Carlo

1979

Saturday, September 15, 1979 8:00 PM

Tuesday, September 18, 1979 8:00 PM

Saturday, September 22, 1979 1:30 PM

Wednesday, September 26, 1979 7:30 PM

Sunday, September 30, 1979 2:00 PM

Friday, October 5, 1979 8:00 PM (Live broadcast)

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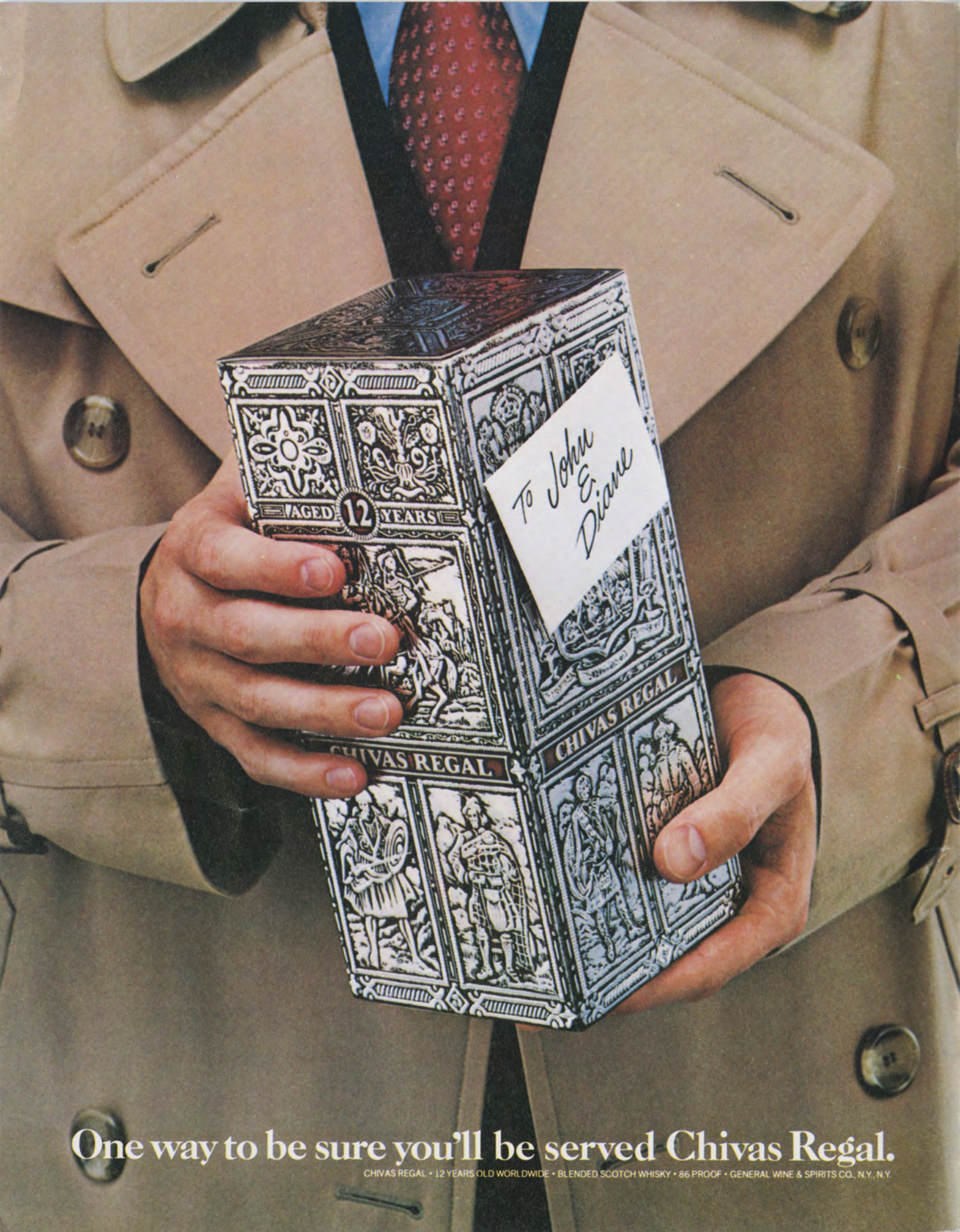
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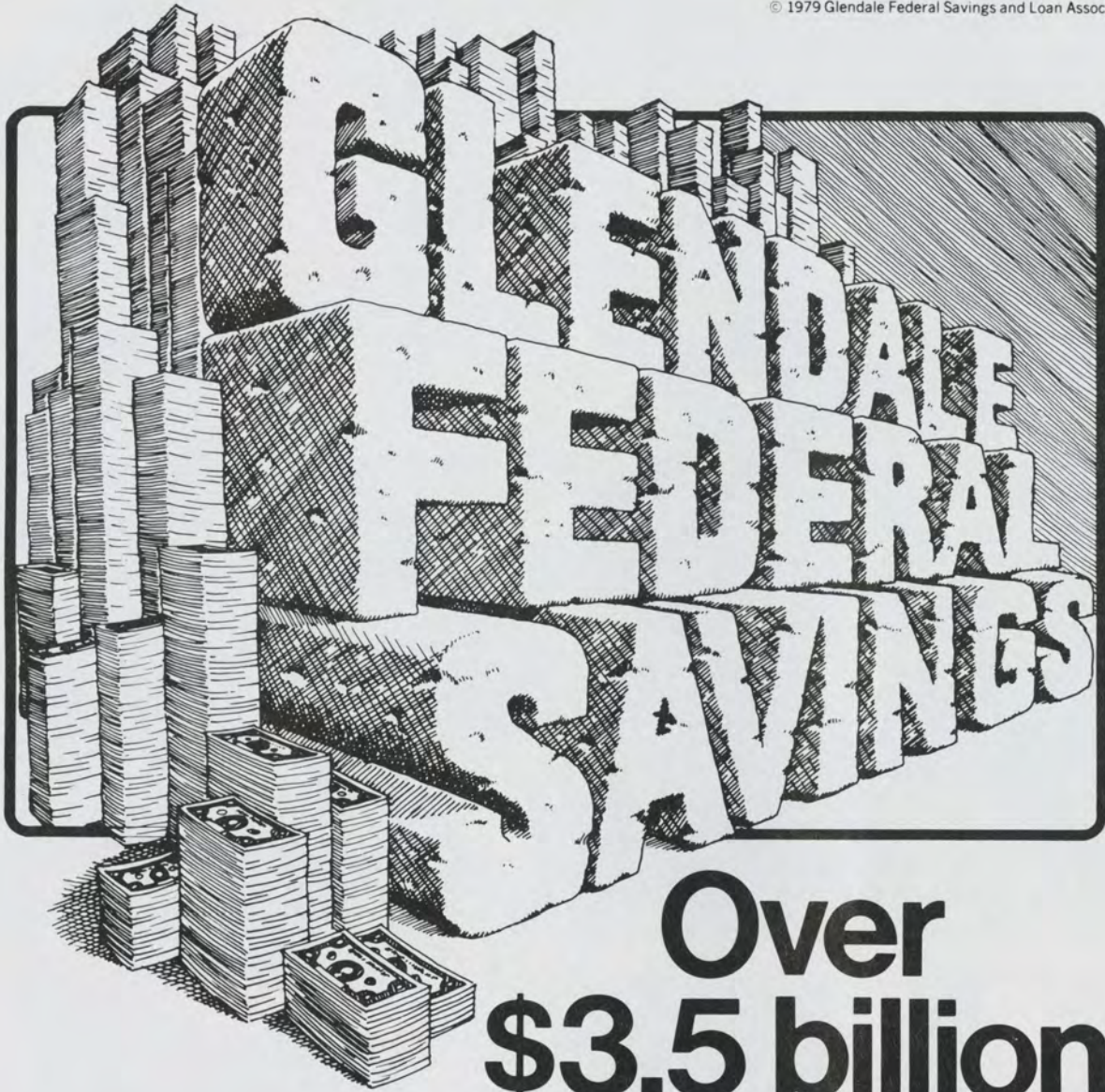
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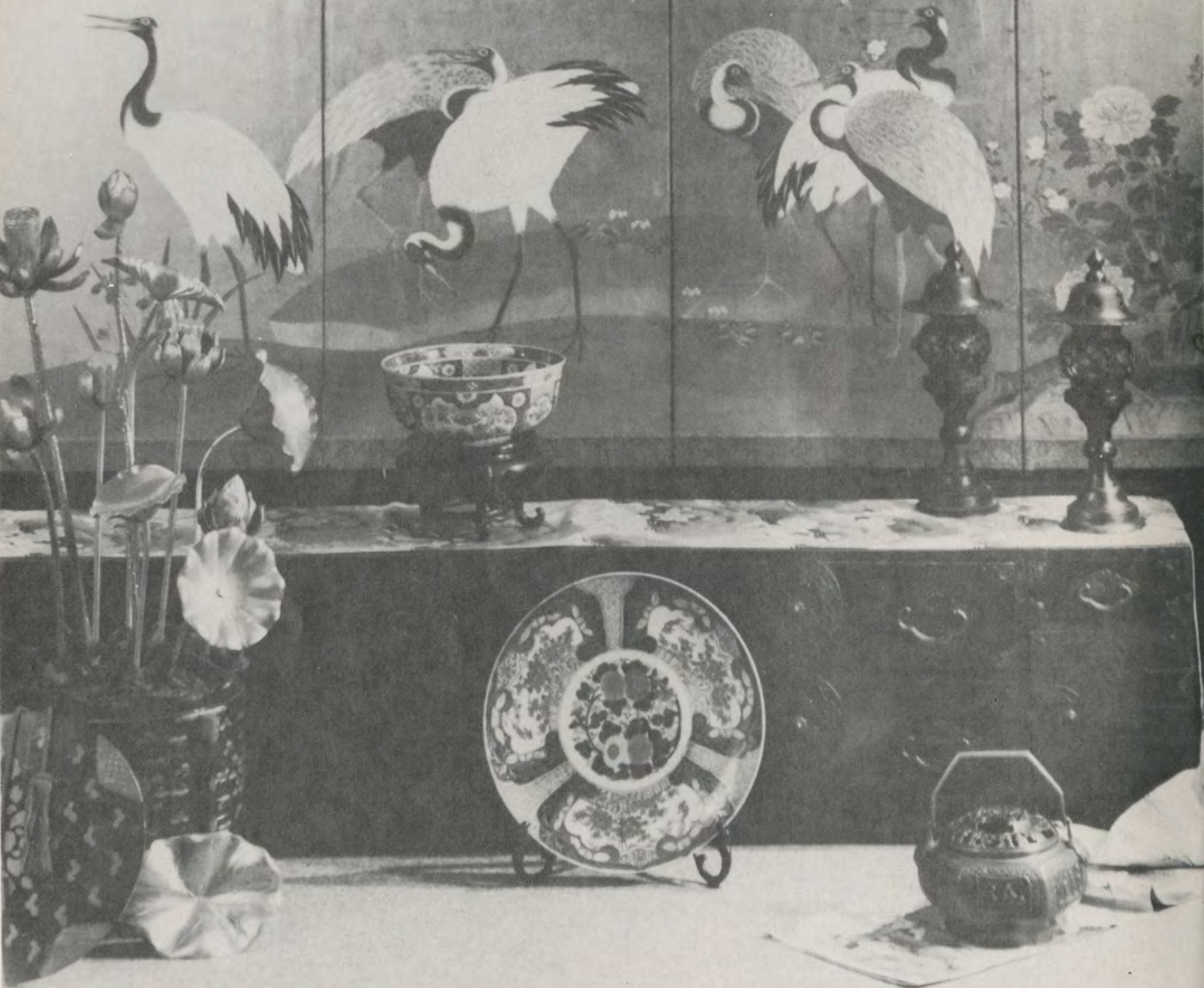


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Don Carlo



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San Francisco Opera Magazine

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The 'International Eboli' Began in San Jose

*Irene Dalis Sang in the San Francisco
Opera's First Don Carlo, Went on to Become
a Great Favorite Here in Ten Seasons*

by BARRY HYAMS

Irene Dalis first appeared as Princess Eboli in *Don Carlo* twenty-five years ago in the opera house of provincial Oldenburg, Germany. Two short years later, in 1956, Dalis gave her initial performance in the same role at the Berlin State Opera.

"O Don Fatale" was sung by mezzo-soprano Irene Dalis in her debut with the San Francisco Opera in 1958 as Princess Eboli. She repeated the role in the Company's new *Don Carlo* production in 1962 and it was also the vehicle for her debut at the Metropolitan in New York.

Photo: Carolyn Mason Jones.



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The 1962 production of *Don Carlo* in San Francisco was a new one, and designer Andreas Nomikos fits Dalis with her Eboli costume.

"One of the Ebolis conked out," she said, "and the other one had returned to Holland the day of the performance —broke her contract. They called and asked if I'd go on without an orchestra rehearsal or staging, and I said, 'Of course.'"

Thereafter, something mystical linked her to the passionate noblewoman created by Verdi. As Princess Eboli she made her Metropolitan Opera debut the following season, and in 1958 with the San Francisco Opera. Naples, Hamburg, Barcelona — she sang it everywhere and became known as the International Eboli.

"It was an accident," declared Dalis, a homegrown Californian. "I was a piano major at San Jose State University. I never planned to be a singer. I was trained to be a teacher and then I had this detour."

The "accident" and "detour" led her halfway around the world to all the capitals of music, and during two decades she sang more than forty additional roles. Barely turned 47, she landed back in her native San Jose and brought her life full circle, like *Candide* who came home after her peregrinations to "cultivate his own garden." A professor by presidential appointment,

Dalis forswore performing in opera to head the workshop at her alma mater. After working a couple of years with students in her department, she exhibited the results last April in a full-scale public presentation of two one-acters at the local performing arts center.

During preparations recently, she took a break one afternoon between a rehearsal and a conference with the set designer. In the breakfast room of her white ranch-style house in San Jose, she sat eating a cut of banana cake and drinking coffee, and spoke animatedly about her past, present and future.

"I've detached myself from my career," she said in her forceful, dark soprano. "I don't feel that I'm talking about me. Somehow." She paused and wistfulness tinged her words. "I don't really miss performing. I had a marvelous life—a marvelous, marvelous time on stage with those roles." Her black eyes snapped and she laughed. "I can still vocalize to high C."

During ten seasons at the San Francisco Opera, Dalis appeared seventy-three times. "I started with *Don Carlo* and I ended with *Elektra* in 1973. The first time I ever sang the part of Klytemnes-

continued on p. 22

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Don Carlo Cannot Fail to Fascinate



and Intrigue

*What Interested Schiller,
and after Him, Verdi,
Was Not Literal Truth,
but Poetic Truth*

by STEPHANIE VON BUCHAU

Even if one believes, as I do, that opera is meant to be an emotional, theatrical experience and not the musicological equivalent of an Agatha Christie novel, the *Don Carlos* "problem" remains complex. We may think that as long as the results captivate and move us, the decisions which arrived at that result should be left to taste and judg-



In creating their separate drama and opera versions of *Don Carlo*, Schiller and Verdi changed aspects of the characters of the real Spanish royal family. King Philip's son by an earlier marriage, Don Carlos (left) and Isabella of Valois (center) were both fourteen years of age when Isabella married Philip, to whom she was actually devoted and whose miniature portrait she holds in her right hand. Philip II was painted by Titian in the portrait above.

CLUNY SCOTCH

*Always in
Good Taste!*

ment, but whose taste and whose judgment? Not Verdi's, alas, for the simple truth is that, unlike *Otello* or *Falstaff*, there is no definitive edition of Verdi's 23rd opera.

In 1850, Alphonse Royer and Gustave Vaëz, the librettists of Verdi's *Jérusalem* (a French version of the 1943 *Lombardi alla prima crociata*), suggested to the composer that he write a new work specifically for L'Opéra. It would, of course, be a grand opera in the style made popular and famous by Rossini (*Guillaume Tell*) and Meyerbeer (*Les Huguenots*), and called by the Italians "mastodonti musicali," a sneer which hardly needs translation. This meant length, spectacle, vast crowds on stage and the inevitable ballet to please members of the Jockey Club, whose interest in opera dancers frustrated many a composer. The story Royer and Vaëz had in mind was Schiller's *Don Carlos*.

Verdi had already turned to Schiller thrice: in 1845 for *Giovanna d'Arco* (based on *Die Jungfrau von Orleans*), in 1847 for *I masnadieri* (based on *Die Räuber*), and in 1849 for *Luisa Miller* (based on *Kabale und Liebe*). *Don Carlos*, the librettists argued, would give the composer the large and poetic canvas he needed. But, preoccupied with a new opera (*Rigoletto*, which premiered at La Fenice in 1851), Verdi passed their subject by, though he eventually did compose a French grand opera for Paris, *Les Vêpres siciliennes* (1855).

It was ten years later that his French publisher, Léon Escudier, arrived at Sant'Agata with three operatic suggestions from L'Opéra: a libretto on the subject of Cleopatra; *King Lear*, always dear to Verdi's heart but impossible to cast; and a scenario for *Don Carlos*, which intendant Emile Perrin invited the composer to consider for production in 1867 during Napoleon III's Exposition Universelle. Verdi looked at *Don Carlos* and proclaimed it "a magnificent drama, if a little lacking in



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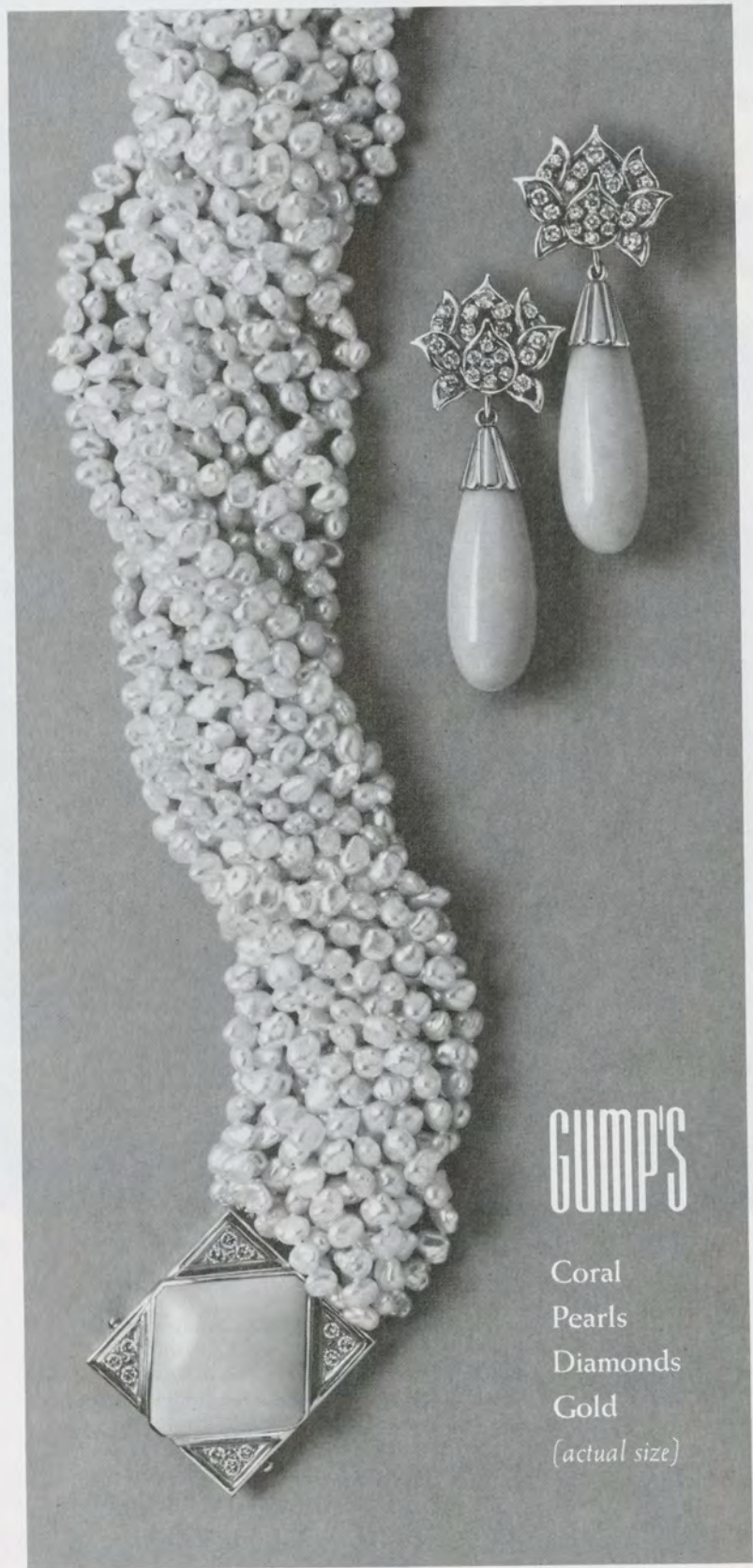
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spectacle." The composer accepted the commission and visited Paris where he worked with poets François Joseph Méry and Camille du Locle on the libretto. In early 1866 he returned to Sant'Agata, his farm near Busseto, where he could "compose in peace."

Since Verdi worked personally with the librettists we have no correspondence to detail the rigors of turning Schiller's sprawling five-act drama into an equally sprawling five-act opera. Still, by reading the play and libretto in conjunction, we can get a good idea of that struggle, as well as an idea of what attracted Verdi to the subject in the first place. Johann Christoph Friedrich Schiller, Germany's most distinguished playwright, was born in Württemberg in 1759, son of an army officer in the service of the local sovereign, Duke Karl Eugen. The latter's extravagance, promiscuity and tyranny aroused the antagonism of young Schiller, whose liberal ideals are embodied in the play he wrote when he was only 28, *Don Carlos*. His first venture into verse drama, it marks a turning point in his development, which up to that time had seen him in the forefront of a youthful literary movement known as *Sturm und Drang* (Storm and Stress). With *Don Carlos*, Schiller abandoned the hyperbolic and irrational elements of *Sturm und Drang* and moved towards a restrained and elegant classicism.

Schiller's play could easily have been titled *Posa* after its most heroic character, the Marquis of Posa who gives up his life for his friend, Don Carlos, in the hope that the Prince can escape to Flanders and free the masses crushed under the heel of Spain's autocratic Philip II. That Posa is an anachronism didn't bother the playwright or Verdi, and it shouldn't bother us. Obviously any man holding the anti-clerical and anti-monarchical sentiments that Posa espouses in front of his King would be instantly arrested, certainly not invited to become the regent's friend and confidante.



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If Posa is the main focus of Schiller's attention, King Philip is the center of Verdi's opera. Though a jealous tyrant responsible for handing his son to the Inquisition, Philip becomes understandable, even pitiable, when he sings his great monologue: "Ella giammai m'amò." We discern that though he is powerful and lives luxuriously, he enjoys neither love nor friendship. Schiller wrote about the partially sympathetic character he had created: "I do not know what kind of monster one expects when Philip II is mentioned. My drama collapses when such a monster is found in it, and yet I hope to remain true to history."

Hardly that. The historical Philip, son of Charles V, became the father of Don Carlos when he was only 18. His first wife, Maria Manuela of Portugal, died a few days after the birth. Carlos grew up sickly, with a twisted body, one leg shorter than the other, and a brain seemingly deranged by genetic folly. (He only had four great-grandparents instead of the usual eight, so inbred were the royal families of Spain and Portugal.)

While Carlos was growing up badly, developing a ferocious temper, torturing animals and beating prostitutes, Philip married again, this time to Mary Tudor of England, the "Bloody Mary" who, older than her husband and neglected by him, took out her frustrations on her Protestant subjects. Philip had designs on Mary's half-sister, later to become England's Elizabeth I. But after Mary's death in 1558, the Virgin Queen rejected his suit and though Princess Elisabeth de Valois, daughter of Henri II of France, had been mentioned as a possible match for Don Carlos, Philip now decided to marry her himself. Elisabeth was 14 in 1560 when she journeyed to Spain to meet her 32-year-old bridegroom (hardly the "grey-haired old man" of Schiller's play). Apparently, despite the difference in ages, Elisabeth came to love her husband, and he her. He treated their two

daughters with tender, fatherly affection. The Queen died at age 22, of pneumonia, just two months after the miserable death of her step-son, Don Carlos.

Carlos' behavior had become so outrageous by 1568 that Philip had him arrested and confined at remote Arévalo where malaria, gluttony and excessive reliance on ice water (Carlos even slept on a bed of ice) produced convulsions, dysentery and finally death. It will be seen by the above facts that Schiller made his romantic story up out of whole cloth, though basing it on "history" of the era by César de Saint-Réal published in 1672. Don Carlos, far from being the noble-hearted, visionary young man, was a monster. He and Elisabeth did not meet until after she was married to his father. Posa did not exist, at least not as envisioned by Schiller, though there were several historical Marquises of Poza. Even Princess Eboli, historically the Queen's confidante, has been ruled out by historians as one of Philip's mistresses.

What interested Schiller, and after him Verdi, was not literal truth, but poetic truth. *Don Carlos* is essentially a domestic drama set in a royal court against a pageant of historical events. The five main characters interact in ways we perceive as true to life. Jealousy can blind one to truth, as it blinds Philip. Unrequited love can make one behave dishonorably, as it does Eboli. Idealism can bring about one's downfall, as it does for Posa. The fact that this family drama affects the lives of millions of Spanish and Flemish subjects only makes the play and opera that more pertinent and powerful.

Verdi not only diverges from actual history, he diverges from Schiller. For instance, the play opens *in medias res*, with Elisabeth already married to Philip, and Carlos in despair. Verdi and his librettists added another act, an opening sequence at Fontainebleu in which Elisabeth and Don Carlos fall in love,



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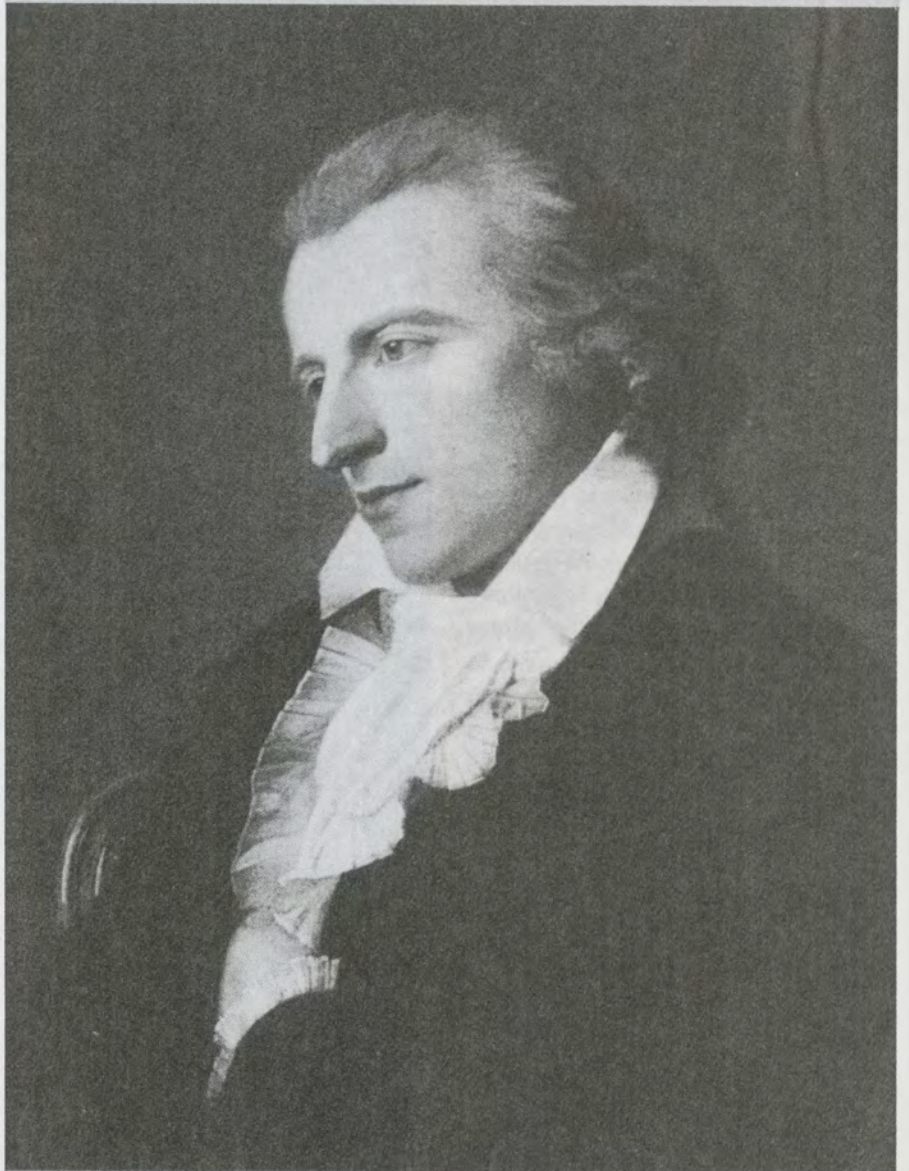
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Schiller at the age of 36.

secure in the knowledge that they are officially betrothed. Then comes the horrendous announcement that Philip wants her for himself and the drama is set in motion. This prologue to the action contains many musical seeds which flower later; and its excision makes both motivations and musical patterns of the opera less clear.

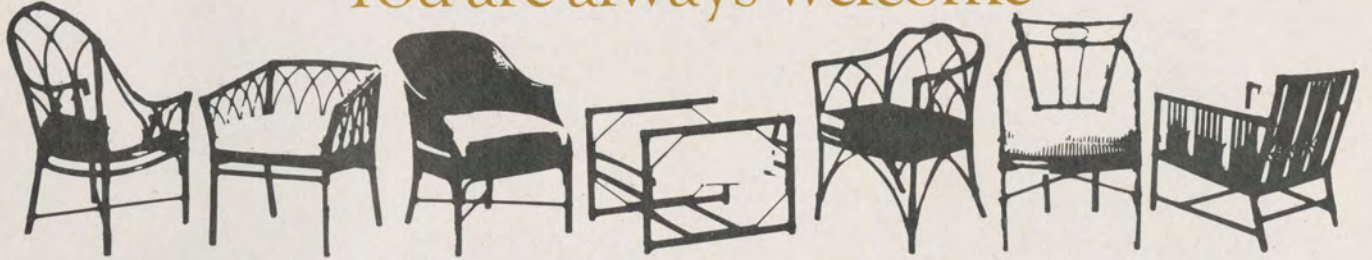
For Paris it was necessary to have at least one scene in which the entire chorus appeared on stage in a grand finale, and for Verdi and his librettists, this meant creating the auto-da-fé (or act of faith) at which heretics were burned for the instruction and amuse-

ment of the populace. This scene is only alluded to in Schiller when the Grand Inquisitor remarks that the Church should have had the pleasure of doing away with Posa. Finally, in addition to the myriad cuts and removals of peripheral characters that are necessary to turn any play into an opera libretto, Verdi and his poets changed Schiller's ending. In the play Philip, catching Carlos and Elisabeth together (they are saying farewell for the last time), hands his son to the Grand Inquisitor with the cold words: "Cardinal, I have done my duty. Now

continued on p. 110



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tra was in San Francisco in 1958. And I did it without an orchestra rehearsal. There was an excellent conductor, Leopold Ludwig. I think I could have written out the role, written the notation. I knew I'd have to do it without a rehearsal, so I was well-prepared, I can tell you."

The circumstance was occasioned by her New York agent who had informed

playing a Broadway engagement and road tour, Dalis, who had married George Loinaz in 1957, found herself pregnant in July 1958. Her doctor forbade her to fly to Berlin. She notified Kurt Herbert Adler that she was available for San Francisco, but by that time he'd already assigned the first night of *Elektra* to Claramae Turner, and schedules and opera economics dictated that

"In Oldenburg where I started," Dalis recalled, "I was called Friday evening and told I had to be at general rehearsal for *Così* on Monday morning. I said, 'I don't see how I can do it.' And the manager said, 'Well, if you can't do it, I'll have to tear up your contract.' He gave me a coach-accompanist for Saturday and Sunday, and on Monday I was in costume and makeup

singing Dorabella at a time when I didn't even understand German. But I did it. It's not the ideal way to prepare a role, but it's discipline. That's important for a career: discipline, punctuality and courage. You have to have guts. I like challenges. After the *Elektra* performance, Leopold Ludwig came back and said, 'You know, you didn't make one mistake.' And I said, 'Of course I didn't. I never make musical mistakes!' " She paused a moment, lifted her cup and drank some coffee. "I'm so grateful for those years I had on stage. And," she chuckled, "I'm glad it's over."

Her curtain fell after twenty years with the Met. The company then was paying her a lot of money.

"I was paid more to do nothing," she

continued on p. 27



At home in her living room in San Jose is Professor Irene Dalis, head of the opera workshop at San Jose State University. Photo: Ron Scherl.

Dalis that her Berlin engagements had been cleared to permit her to make her west coast debut. Dalis signed the contract. Back in Berlin, she thanked director Carl Ebert for releasing her.

"He hadn't even heard about it," Dalis said. "So there I was, in fact, booked in the San Francisco Opera and the Berlin Opera at the same time. It was the period of the Berlin festival and Ebert had no intention of releasing me for anything."

Duplicating the famous "act of God" which enabled Helen Hayes to avoid

Dalis appear without an orchestra rehearsal. Shades of Eboli in Berlin!—and of her first Dorabella in Mozart's *Così fan tutte*.

In another age, that would have been called witchcraft, for one day Dalis was rushed to the opera house to step out on stage as the emergency replacement in *Don Carlo* . . .

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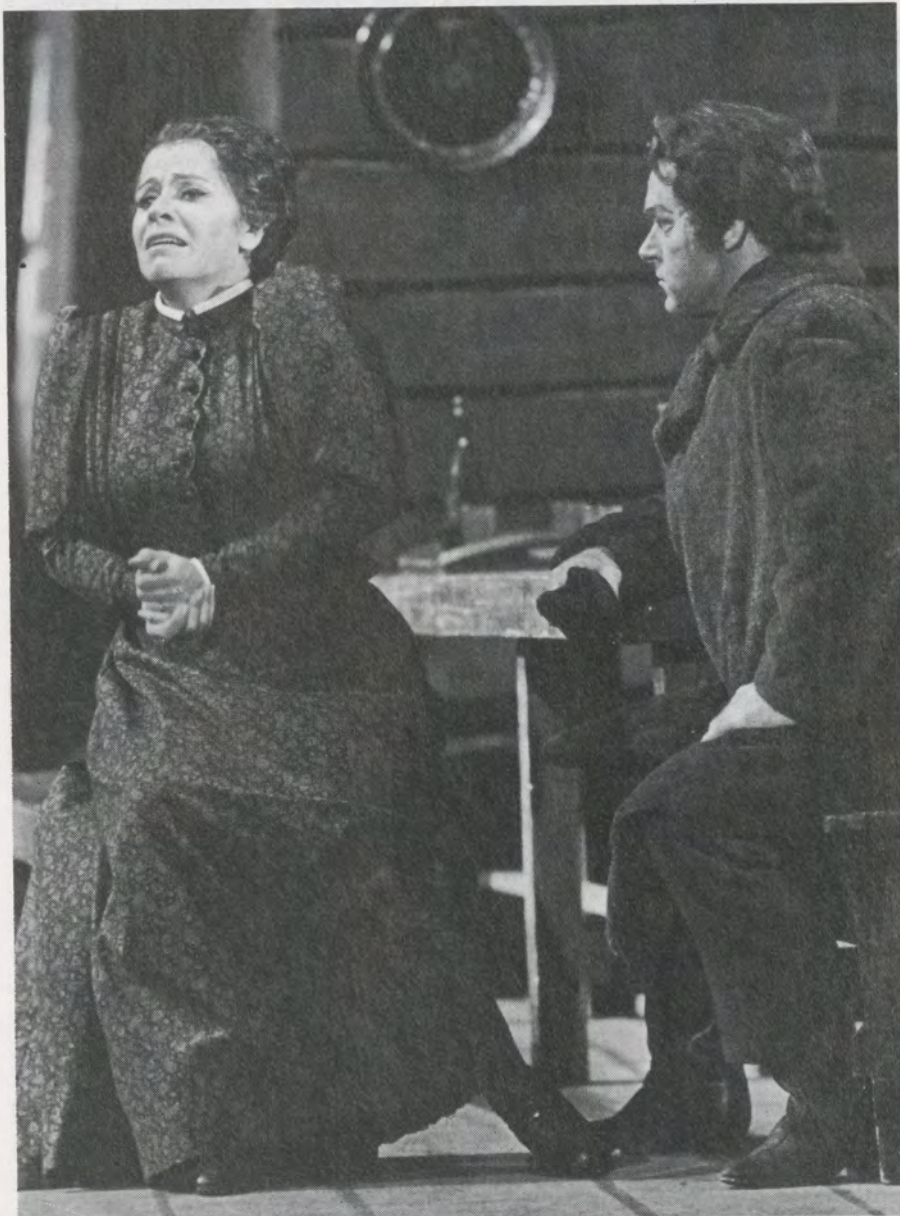
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Irene Dalis as Kostelnicka in the San Francisco Opera's *Jenufa* in 1969, with Glade Peterson as Laca.

said, "than I'd been paid to sing. I had this tremendous contract to cover Astrid Varnay in *Jenufa*, and I never sang it."

Actually, her last appearance occurred in 1974 as Zita in *Gianni Schicchi*. She was scheduled the following year to do her first Klytemnestra there, but *Elektra* was cancelled.

"That would have been my last performance at the Met. I was afraid to do Klytemnestra before. I'd done it in Berlin, San Francisco, everywhere, but never at the Met. The house was too

big. It had a history of some pretty heavy contraltos doing it. By 1975 I said, 'Now I can do it;' but I never did. I decided it was time for me to quit."

She reflected. "I feel my career at the Met ended when Mr. Bing left. I didn't belong there after that. I lingered, but I no longer had Mr. Bing. I barely knew the man but he believed in me, and I'm the kind of singer that needs that. I never had to call to ask, 'What are you thinking about me doing?' They called me. I always knew it would be worked out, that I'd do the right reper-

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toire, the right number of times. It always happened that way under Bing. But I no longer had a manager (at the Met) who was interested. I never spoke to the new manager, and I lost the desire to perform. I just faded out of the Met. Years ago I thought that by 1980 I'd retire. That would give me twenty-five years to do something else. You can't sing until you're 75. This way I'd have enough time to develop in another area."

Carefully, Dalis replaced her coffee cup in its saucer. She thought a while. "I'd better be honest," she said, her deep soprano vibrating. "What happened to the voice is that you start losing confidence. That part is true. The last time I sang Eboli—whatever season that was—1969?—that was the season I thought I better kiss goodbye to that role. I felt the top was not as easy as it used to be, and not as good as it should be. That was the role I was going to shelve. Your career starts downward when you find yourself doing the same roles over and over." With forty-four in her repertoire, it was hard to imagine repetition to be the cause of her retirement. Few if any had ever essayed the part of Salmsalm in Darius Milhaud's *Maximilien* after its creation in 1930. Dalis did it at Oldenburg in 1953. And in 1972, scarcely four years before her decision to quit, she sang the title role in Alva Henderson's *Medea* at its world premiere by the San Diego Opera.

"I loved it," she said, adding ruefully, "I lost my voice the next day. It's a heavy role, without relief, and I was having a lot of trouble with the end. I met Judith Anderson (who acted the Robinson Jeffers tragedy on Broadway) and told her about it. She said, 'Don't worry; I did, too.'"

"If ever there was anything wrong with me in my whole career," Dalis continued, "it was that I was always so critical—when a performance was not the way it should be, I would suffer—critical to the point of being neurotic.



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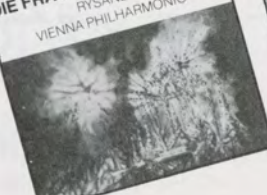
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On a rare venture into the soprano repertoire, Dalis sang the only Isoldes of her career in San Francisco in 1967.

I have a closet full of tapes, broadcasts from the Met, that I haven't heard—never listened to them. I tried in the beginning but I was miserable. One day I will. Pretty soon. It's something I haven't worked out yet. I didn't make one recording in America. I did several for Telefunken. None was ever released. It used to bother me."

There was her Kundry in *Parsifal* on a Philips album, recorded live at a Bay-

reuth festival performance with Jess Thomas and Martti Talvela, and conducted by Hans Knappertsbusch. It is reputed to be almost unique in opera annals.

Regrets were momentary; her renunciation of the excitement of performance was as firm as her belief that it had all been due to a series of happenstances.

"Luck," said Dalis positively, continu-

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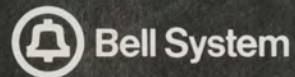
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In the American premiere of Strauss' *Die Frau ohne Schatten* in 1959, Dalis sang the Anne, repeated the part again here in 1960 and 1964 (with Ella Lee as the Kaiserin, above).

ing with emphasis, "and my family. I had a whole family behind me. My father was an immigrant from Greece, 12 when he came to America. He was a hatter and cleaner, and in men's clothing. My mother was born in Sacramento. They didn't have much money but always had it for books and music. My father's idea of a good evening at home was for the children to entertain him. My sister played the piano—

she was my first teacher—my brother was a violinist, and my other two brothers sang. I was the youngest."

Dalis was a piano major when she applied to San Jose State U. Entrance examinations required that pianists show vocal proficiency and that singers play an instrument. When Dalis passed her tests, the head of the vocal department suggested she be a double-major, piano and voice.

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"That's where it all started," she said. Dalis graduated in 1946—she was 16—and was sent by her family to New York to get her Master's degree for teaching. She enrolled at Columbia, and for her own "amusement" took private singing lessons. Home for the Christmas vacation, Dalis sang for the family. Her married sister took her aside.

"You know," she told Dalis, "you sounded better before you started to study."

The holiday over, her brother-in-law drove Dalis to the airport. Before she boarded the plane, he handed her a bonus check, for a large sum.

"I want a receipt for this money," he said, "from a voice teacher. Study with a master or don't study with anyone. You have six months and then you're coming home. Take advantage of New York."

Back east, Dalis consulted three major coaches to find the best teacher in the city. Each gave her three names. Appearing on all the lists was one, Edyth Walker, who required a letter of request for an appointment to phone in order to arrange an interview. In recommending her, each coach said, "But she won't take you."

"That intrigued me," said Dalis. "You tell me something is impossible or difficult and that's what I want. I wrote the letters, telephoned, and finally the day arrived when I could meet her. In my portfolio I took along my entire repertoire which was—" she measured off with thumb and forefinger about one-half inch—"the extent of my vocal experience."

To say the least, the interview was unconventional. Walker asked her to talk of her philosophy, what she wanted from life, and whether she was a pianist.

"Do you want to be a singer?" Walker inquired.

"No," replied Dalis. "I'm getting my Master's to be a teacher, but if I give a

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class in voice, I ought to know how to sing."

Bidden to play, Dalis found herself performing Beethoven, Brahms, Debussy, and thinking, "That's strange! What kind of an audition is this?" Finally, the time came to sing, and Dalis opened her portfolio to extract the four or five songs she knew.

"No, no, no!" said Walker. "I just have to hear the voice," and led Dalis through some exercises.

Running up the scales, Dalis halted at one point. "I'm sorry," she said, "I can't sing any higher. That's too high for me."

Walker looked at her in cold astonishment. "Do you mean to say that I've found the person I've been searching for all my life? You can tell me how high is high and how low is low?"

The high and low settled to Walker's satisfaction, Dalis asked, "Miss Walker, how much do you charge?"

"We never talk about money," the teacher said.

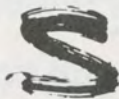
"But I've got to know whether I can afford this."

They agreed on three lessons a week at \$35 each. That was 1947. Today the fee would be more in the neighborhood of \$75 to \$100. Dalis had her family to thank for making her study with Walker possible.

"She took only four to six students," said Dalis; "never more. Her door was always open, and you just walked in. If you were a minute late, she locked it and you could pound on the door or sit on the bell; she wouldn't open it. That lesson was over and you had to pay for it. Beautiful training for a performer. Punctuality. She set my life for me. By being exposed to that kind of woman, I began to be that way, too. We talk about high C, and we already say it's too high. She set no limitations. There were no restrictions unless you placed them. You be negative, and everything around is going to be negative. She was positive, but very critical.

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She was a master. The way she felt, nothing was impossible—if that's what you really want to do, and you work for it. Nothing comes easy. That's basic for performers."

During the year that she worked for her Master's from Columbia, Dalis encountered the third person instrumental in her career. Harry Wilson, head of the choral department at Teachers College, gave one of those huge classes in methodology. Each student was asked to sing one phrase of "Drink To Me Only." When Dalis took her turn, Wilson stopped, inquired her name, and told her to see him at the end of the session.

"You have a quality in your voice," he said. "You have a fortune in your throat. You must pursue this."

Hers was a strange voice, dark by nature. Many singers "cover" their voices to achieve "darkness"; she had to brighten hers. It had a singular timbre.

"It was the kind you either thought fantastic," said Dalis, "or you couldn't stand it. As a performer I had fans who thought I was the greatest; and I had a whole group to whom I was the worst that ever happened."

She finished her Master's in 1947 but was too young to teach. When her family attended the commencement exercises, both Edyth Walker and Harry Wilson insisted on meeting them to convince them their teenager be afforded the opportunity for a career. Dalis continued training with Walker who invited S. Hurok to her studio to hear Dalis. He came and appeared interested; but Walker, aged 83, fell sick and died in 1950 and Hurok forgot about Dalis. She went on to study for a year with Paul Althouse. For a lark, she applied for a Fulbright, was awarded a scholarship to go abroad, and would have turned it down but for Althouse.

"You're going," he ordered, "if I have to pack your bag and put you

continued on p. 94

Special Events

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:00 p.m. Series registration is \$10.00 (\$8.00 for Guild members, students and seniors). Single tickets are \$2.50 (\$2.00 for Guild members, students and seniors). For information, please call (415) 388-2850.

September 27
TRIPLE BILL
Gordon Engler

October 18
LA FANCIULLA DEL WEST
Dale Harris

October 25
ROBERTO DEVEREUX
James Schwabacher

SAN FRANCISCO OPERA GUILD PREVIEWS

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is \$12.00; single tickets are \$2.50. For further information, please call (415) 321-9875 or (415) 941-3890.

September 16
DON CARLO
Dale Harris

September 23
ELEKTRA
Arthur Kaplan

September 30
TRIPLE BILL
Gordon Engler

October 14
ROBERTO DEVEREUX
Arthur Kaplan

October 21
LA FANCIULLA DEL WEST
Dale Harris

A gala "Evening of Opera"—highlights from the current season with Bay Area artists—will take place on October 7 at 7:30 p.m. The gala will be held at the Palo Alto Cultural Center and will have an entrance fee of \$3.50.

SAN JOSE OPERA GUILD PREVIEWS

Previews will be held on Friday mornings, from 10:00-12 noon, at the Community Center of El Paseo de Saratoga Shopping Center, corner of Campbell and Saratoga Avenue, in San Jose. Series is open to the public, at a cost of \$2.00 per lecture (free of

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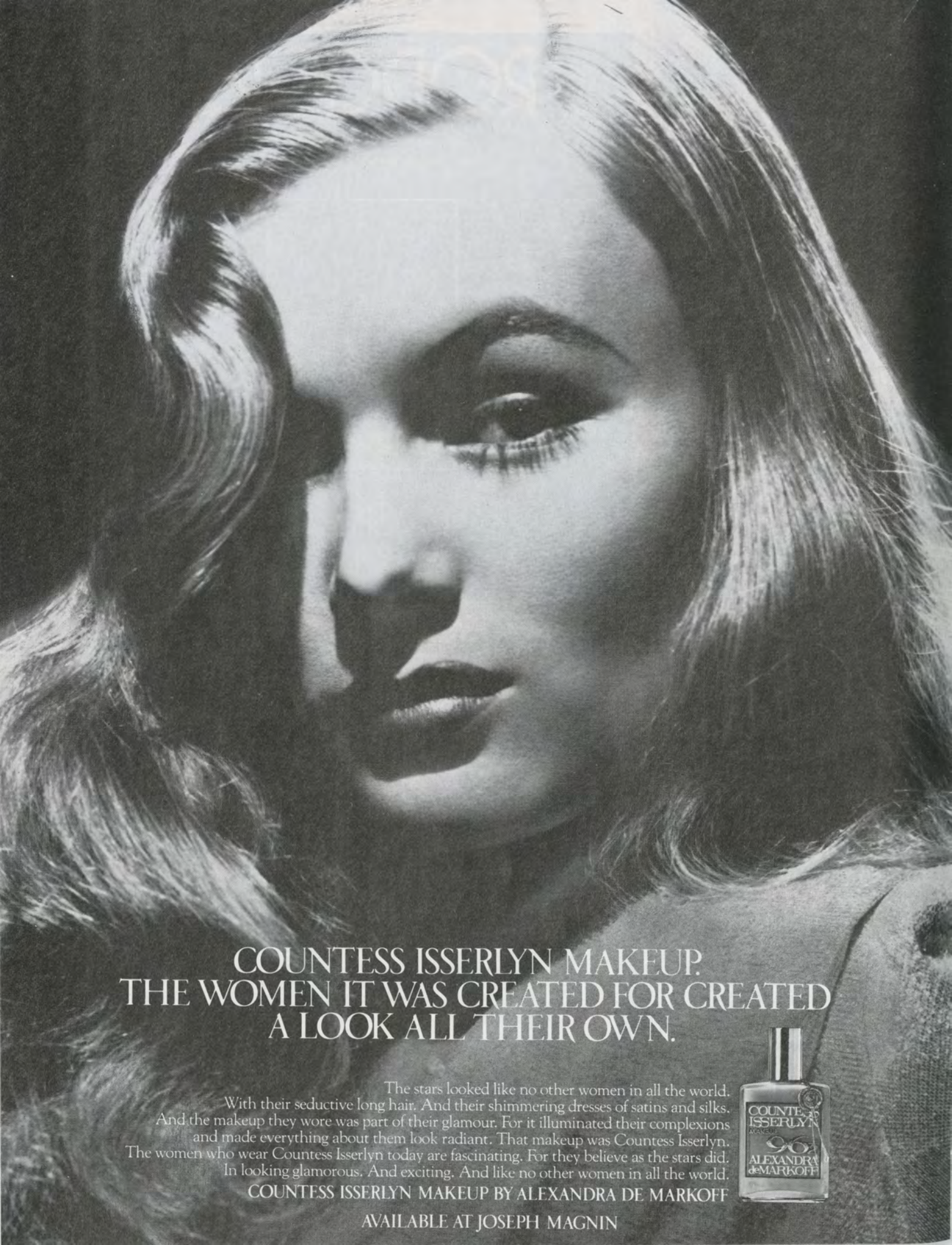
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October 5
TRIPLE BILL
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October 12
ROBERTO DEVEREUX
David Kest

October 19
LA FANCIULLA DEL WEST
Dale Harris

October 26
COSÌ FAN TUTTE
Arthur Kaplan

UC-BERKELEY EXTENSION LECTURE SERIES

Previews will be given on one Tuesday and ten Monday evenings at 7:00 p.m. in Richardson auditorium, UC Extension Center, 55 Laguna St. (at Market St.), San Francisco. Series registration is \$45; single lectures are \$5, on a space available basis, payable at the door. For further information, please call (415) 642-4111.

September 17
DON CARLO

September 24
ELEKTRA

October 1
TRIPLE BILL

October 8
DER FLIEGENDE HOLLÄNDER

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSÌ FAN TUTTE

November 12
TANCREDI

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theatre in the Veterans Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.

September 27
ELEKTRA
Stephanie von Buchau

October 1
TRIPLE BILL
Gordon Engler

October 18
LA FANCIULLA DEL WEST
Dale Harris

OPERA EDUCATION WEST

East Bay Friends of the Opera
Previews will be presented by Michael Barclay at St. Procopius Latin Rite Catholic Church, 926 Heart St. (corner of 8th St.) in Berkeley. Individual admission is \$3.50 with a discount series ticket of \$18 offering 6 lectures for the price of 5. All lectures are from 8:00 to 9:30 p.m. For further information, please call (415) 848-9583.

September 20
ELEKTRA

October 1
TRIPLE BILL

October 10
DER FLIEGENDE HOLLÄNDER

October 22
ROBERTO DEVEREUX

Friends of the Kensington Library

A lecture on Rossini's *Tancredi* will be held by Michael Barclay on Thursday, November 8 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free.

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September 20
DON CARLO

September 27
ELEKTRA

October 4
TRIPLE BILL

October 11
LA FANCIULLA DEL WEST

October 18
DER FLIEGENDE HOLLÄNDER

October 25
LA FORZA DEL DESTINO

November 1
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September 27
ELEKTRA

October 4
DER FLIEGENDE HOLLÄNDER

October 18
LA FANCIULLA DEL WEST

October 24
ROBERTO DEVEREUX

**PIEDMONT ADULT EDUCATION
OPERA PREVIEW SERIES**

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on one Tuesday and ten Monday evenings. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan. Series registration is \$35; pre-registration desirable. For further information, please call (415) 653-9454 or 658-3679.

September 17
DON CARLO

September 24
ELEKTRA

October 1
TRIPLE BILL

October 8
DER FLIEGENDE HOLLÄNDER

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSÌ FAN TUTTE

November 19
TANCREDI

NAPA OPERA LECTURE SERIES

For the seventh year there will be an eleven-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday afternoon and Sunday series at the San Francisco Opera, will be held on Thursday nights from 7:30-9 p.m. at First Methodist Church, Fifth and Randolph in Napa. Ernest Fly will again teach. For further informa-

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Beard Creates Opera Recipe



Food and the Opera are the two great loves of James Beard, famed culinary authority who will appear in person at this year's San Francisco Opera Fair on October 28.

A chance to meet celebrated chef James Beard will be one of the highlights of the 1979 San Francisco Opera Fair, the popular "day at the Opera" for the entire family, to be held this year from noon to 6 p.m. on October 28 in, around and all-over the War Memorial Opera House! Beard, who began life as an opera singer (baritone!) before he became one of the world's leading food authorities, will greet his fans personally and pass out copies of the new recipe he has created in honor of the San Francisco Opera.

The Fair, in its third year, is a benefit for the San Francisco Opera and is underwritten by a generous grant from Eureka Federal Savings and Loan Association. Tickets at only \$3.50 for adults and \$1.50 for children under twelve and for senior citizens will go on sale at the Opera Box Office on September 17. Radio personality Doug Pledger will again appear personally as host for the event.

Continuous free musical entertainment is featured at the Fair, and all the San Francisco Opera's affiliate organizations sponsor special events during the afternoon. Spring Opera this year will have a Carnival featuring Suggs the Mime, the Dancing Dills, John Timothy at his ragtime piano, puppets, animal acts, jugglers, a fire-eater and a surprise from Marineworld.

Western Opera Theater will have a Fantasy World for Children, there will be a staged demonstration of operatic special effects entitled "How Did They Do That?", Mrs. Kurt Herbert Adler coordinates a special opera fashion show, opera stars of the season are to appear in person, and the popular backstage tours will again be offered. Tickets for the latter, which were sold out last year, may also be purchased in advance at the Opera Box Office.

BROTHER TIMOTHY'S NAPA VALLEY NOTEBOOK



What the words "Estate Bottled" mean.

A special neck label on several of our Napa Valley wines designates them as "Estate Bottled." On our bottlings, this indicates that the wine is made entirely from our own grapes grown in our Napa Valley vineyards and then harvested and vinified by us. These vineyards, in various areas of the Valley, were especially planted by us many years ago for the ideal growing conditions they provide to each of the three noble varietal wine grapes we use for our Estate Bottlings.



Our **Pinot Saint George** grapes are planted in the volcanic ash soils in the hills around the Monastery. This deep red wine is full-flavored, rich and smooth, with a bit of earthiness in its taste. It is a good companion with a fine roast or a rare steak.

Pineau de la Loire is one of our delightful white wine grapes. It prefers the gravelly loam of another of our Napa Valley vineyard areas. The Christian Brothers bottling of this wine is fresh and fruity from its slow, cool



fermentation, and is preferred with fish and lighter meats.



The Christian Brothers **Napa Fumé Blanc** is produced entirely from the Sauvignon Blanc grape, grown in our vineyards near the heart of the Napa Valley. These grapes, among the first to ripen in the Fall, have a distinctive fruitiness and fragrance which you will find captured in the wine. Enjoy it with fowl, shellfish or cheese dishes.

Each of our Estate Bottled Wines also carries the cuvée number so that you can reorder the same wine if you desire. We invite you to try these special wines, made with our traditional quality and care, from our home in the Napa Valley.



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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
President,
San Francisco Opera Association

Supporting San Francisco Opera

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of \$200 or more, singly or in combination, were made to the Opera's various giving programs from the latter part of 1978 through August 15, 1979. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Gifts received during the Opera season will be added to subsequent issues of the magazine. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

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San Francisco Opera 1979

57th SEASON
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<i>Chorus Director</i>	Richard Bradshaw
<i>Assistant to the Chorus Director</i>	Ernest Fredric Knell
<i>Musical Supervisor and Resident Conductor</i>	David Agler*†
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Behr, Philip Highfill*, Terry Lusk, James Johnson*, Sue Marie Peters*, Margaret Singer*, Susan Webb
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<i>Girls Chorus Director</i>	Elizabeth Appling
<i>Stage Directors</i>	Sonja Frisell, Ghita Hager, Nicolas Joel, Jacques Karpo, Lotfi Mansouri, Jean Pierre Ponnelle, Harold Prince*, Wolfgang Weber
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<i>Lighting Director and Art Consultant</i>	Thomas Munn
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<i>Super Department</i>	Preston Terry
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*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 City of San Francisco Hotel Tax Fund and the National Endowment for the Arts, a Federal Agency.

Artists

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continued from p. 49

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Michael Devlin*
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Tonio Di Paolo *†
Placido Domingo
Dale Duesing
Francis Eggerton
Stefan Elenkov**
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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—
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Sherri Parks*
Lisa Slagle*
Gary Chryst*
Christian Holder*

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Chorus

Kathy Anderson
Candida Arias Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Hilda Chavez
Louise Corsale
Beverly 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

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

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

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 Kadarach
Principal
Doug Ischar
Judyaba
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 Klein[†]
Timothy Wilson[†]

BASS TRUMPET

Mitchell Rosst[†]

TROMBONE

Ned Meredith *Principal*
McDowell Kenley
John Bischof

Mitchell Rosst[†]

CONTRA BASS

TROMBONE

John E. Williams[†]

TUBA

Robert Z. A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy Lucchesi

Richard Kvistad[†]

HARP

Anne Adams *Principal*
Marcella de Cray

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Lauré Campbell

[†]Additional players

Dancers

Danna Cordova
Carolyn Houser
Janne Jackson

Lesia 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

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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: Halmen

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

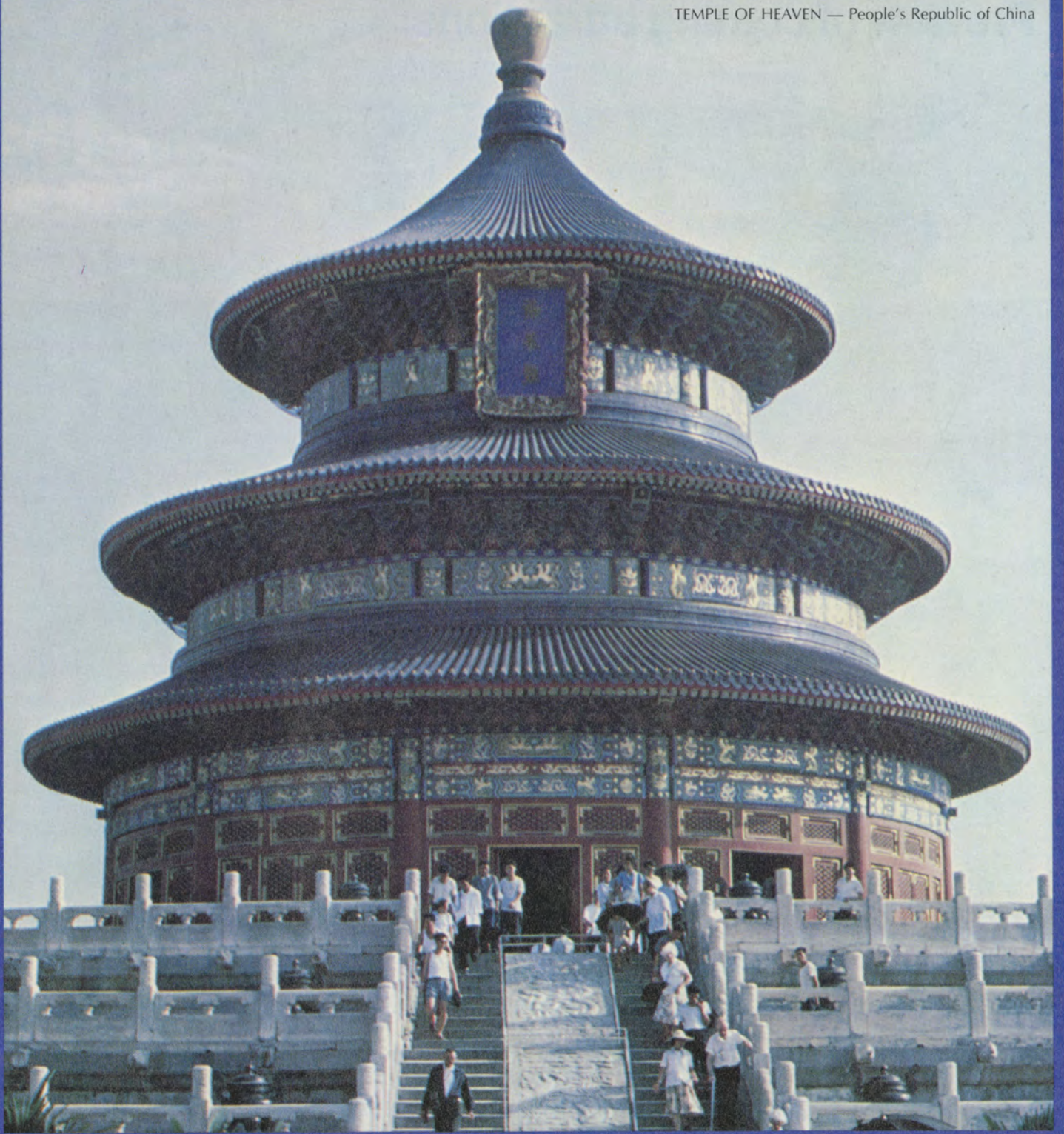
*San Francisco Opera debut

**American opera debut

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SUBJECT TO CHANGE

TEMPLE OF HEAVEN — People's Republic of China



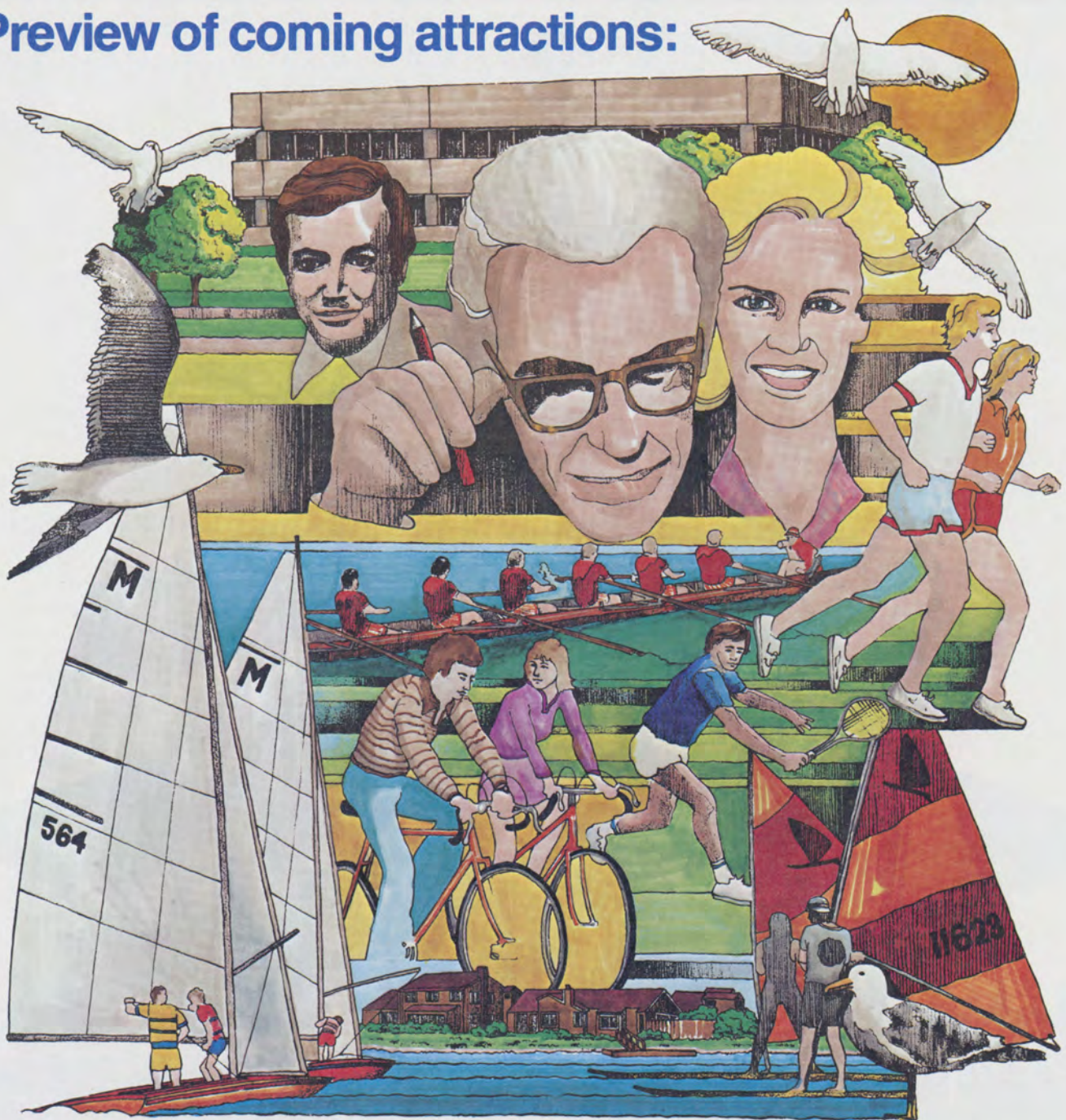
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Rehearsing the San Francisco Opera's *Don Carlo*



Maestro Silvio Varviso

Photo: Ira Nowinski



Photo: Robert Messick

Stage Director Sonja Frisell

Giacomo Aragall and Livia Budai

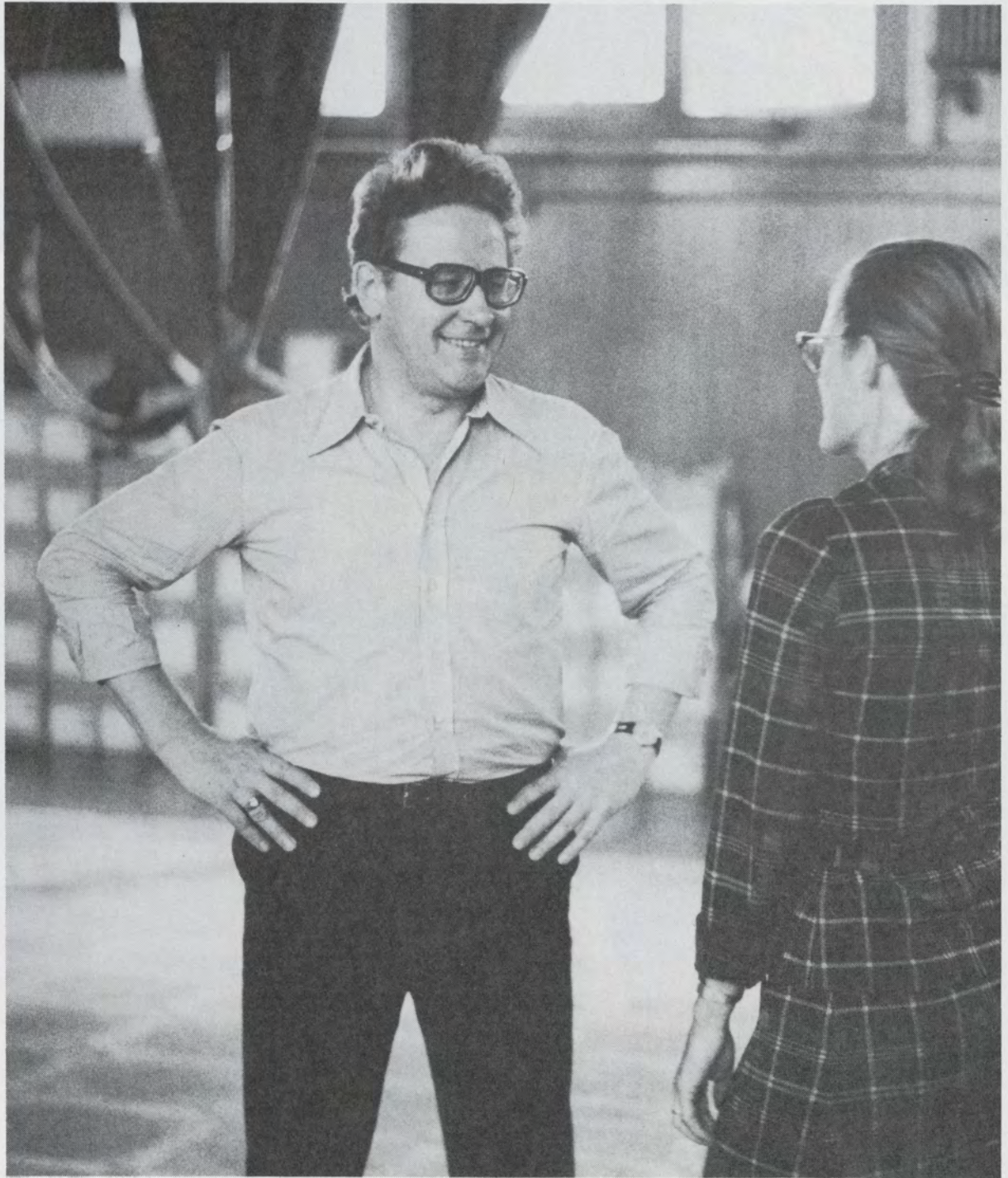
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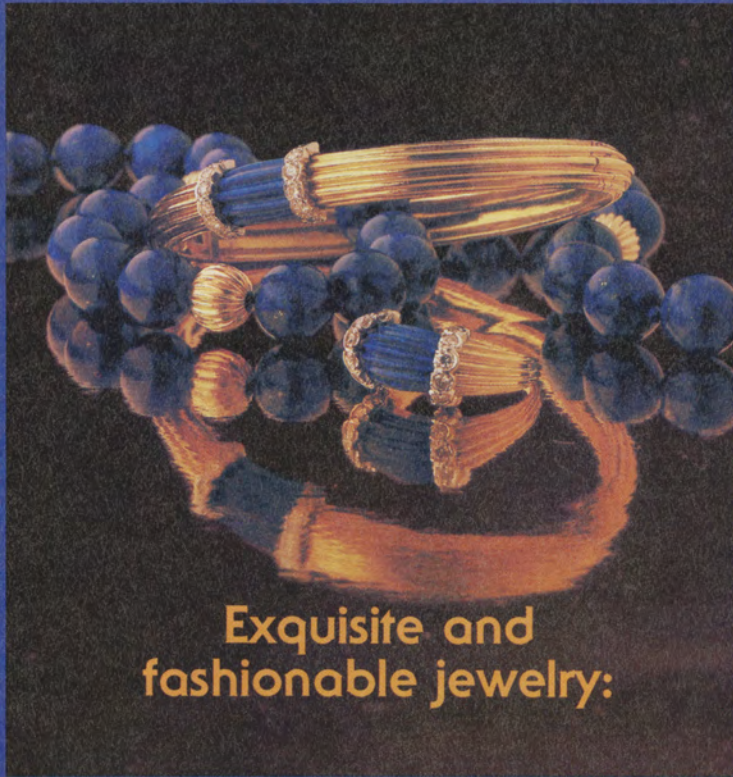
Anna Tomowa-Sintow and Wolfgang Brendel

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Evgeny Nesterenko with Sonja Frisell

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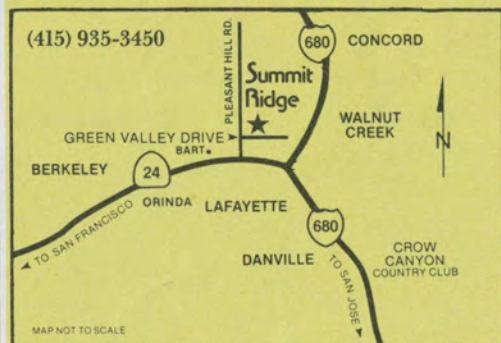
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Don Carlo

(IN ITALIAN)

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Stage Director
Sonja Frisell

Designer
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Thomas Munn

Chorus Director
Richard Bradshaw

Musical Preparation
James Johnson*

Prompter
Randall Behr

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CAST

<i>A friar</i>	David Cumberland
<i>Don Carlo</i>	Giacomo Aragall
<i>Rodrigo, marquis of Posa</i>	Wolfgang Brendel*
<i>Philip II</i>	Evgeny Nesterenko*
<i>Elisabeth of Valois</i>	Anna Tomowa-Sintow
<i>Princess Eboli</i>	Livia Budai**
<i>Tebaldo</i>	Elizabeth Knighton
<i>Countess Aremborg</i>	Mary Joyce
<i>Count Lerma</i>	Tonio Di Paolo
<i>The grand inquisitor</i>	Stefan Elenkov**
<i>Flemish deputies</i>	John Del Carlo Richard Haile William Mallory* Boris Martinovich John Miller David Rohrbaugh
<i>Celestial voice</i>	Evelyn de la Rosa*

**American debut

* San Francisco Opera debut..

First performance: Paris, March 11, 1867

*First San Francisco Opera performance:
September 16, 1958*

SATURDAY, SEPTEMBER 15 AT 8:00

TUESDAY, SEPTEMBER 18 AT 8:00

SATURDAY, SEPTEMBER 22 AT 1:30

WEDNESDAY, SEPTEMBER 26 AT 7:30

SUNDAY, SEPTEMBER 30 AT 2:00

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*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*

PLACE AND TIME: Madrid and environs; second
half of the sixteenth century

ACT I Scene 1 The monastery of St. Yuste

Scene 2 The garden of St. Yuste

INTERMISSION

ACT II Scene 1 The queen's garden

Scene 2 In front of the cathedral

INTERMISSION

ACT III Scene 1 Philip's study in the Escorial

Scene 2 A prison

Scene 3 The monastery of St. Yuste

SYNOPSIS/DON CARLO

ACT I. At the Monastery of St. Just, monks pray at the tomb of Charles V. Carlo, who comes in search of consolation, is terrified by a mysterious friar's resemblance to his late grandfather. The prince is soon joined by Rodrigo, Marquis of Posa, who urges him to leave for the Netherlands. This would cure him of his infatuation for his stepmother Elisabeth of Valois, with whom he was in love at the time she was forced, for reasons of state, to marry Don Carlo's father, King Philip, and to protect Flanders from Spanish tyranny. The two friends dedicate themselves to the cause of freedom. As Philip and Elisabeth pass, Carlo is seized anew by love for Elisabeth.

In the cloister garden a group of ladies and their pages hear Princess Eboli sing a Moorish song. The queen enters sadly, followed shortly by Rodrigo, who begs her to see the prince. The other ladies retire. Carlo asks the queen to help him obtain Philip's leave to go to Flanders, but then, overcome with passion, falls at her feet. After Elisabeth sends Carlo away, Philip suddenly enters with his suite and, finding his wife alone, banishes the Countess of Aremburg for not attending the queen; Elisabeth consoles the distraught woman, with whom she departs. Rodrigo remains to plead the Flemish cause with Philip, who suspects that his wife and son are lovers and asks Rodrigo to spy on them. He also warns him to beware of the Grand Inquisitor, enemy of the Protestant Flemish.

ACT II. A masked festivity is taking place in the palace gardens. Elisabeth, tired and depressed, leaves the crowds. She encounters Eboli, also alone, who has been thinking of her own love for Carlo. On impulse, the queen gives her cloak to Eboli and retires to pray. Eboli sends a passing page to Carlo with an unsigned note arranging a rendezvous. Carlo arrives and, mistaking Eboli for the queen because of the cloak, declares his love. Only when they are about to kiss does he realize his error. As Eboli furiously accuses the prince of loving Elisabeth, Rodrigo enters. Carlo has to restrain his friend from slaying Eboli, who swears to expose the lovers. Rodrigo, fearing that Eboli will carry out her threat, asks Carlo to give him any incriminating papers he may have on his person. Carlo expresses wariness of him as the king's confidant, but reassured by Rodrigo's wounded reaction, he hands him the papers.

In the square before Our Lady of Atocha Cathedral, an immense crowd assembles to watch the burning of a band of heretics.

When the king emerges from the church, he is halted by six Flemish deputies, led by Carlo, who plead for mercy. The friars, however, insist on punishment of the rebellious subjects. Carlo swears to champion the Flemish cause, defying his father, who orders him disarmed. To Carlo's surprise, it is Rodrigo who obeys the king's command. As the auto-da-fé begins, a voice from heaven proclaims the innocents saved.

ACT III. Alone in his study, Philip laments the queen's indifference and his own inability to understand the human heart. At the king's request, the aged, blind Grand Inquisitor comes in to discuss matters of state; he urges the death of both Carlo and Rodrigo on grounds of treason. As the old man leaves, the king muses ruefully that the throne must always yield to the demands of the altar. Elisabeth suddenly bursts in, crying that her jewel casket has been stolen, at which Philip ironically hands it to her; when she hesitates, he breaks the lock himself, revealing a portrait of Carlo. Elisabeth, who reminds him that she was once betrothed to the prince, faints at his accusation of adultery. The king's call for help brings Eboli and Rodrigo. Rodrigo, finding Carlo's portrait on the ground, realizes that the moment has come to sacrifice himself to save his friend. Eboli tells Elisabeth that jealousy made her give the casket to Philip, adding that she herself was once the king's mistress. Banishing the princess to a convent, Elisabeth leaves. Eboli, cursing her own fatal beauty, resolves to save Carlo's life. Rodrigo visits Carlo's cell to relate that he has assumed full blame for the revolution in Flanders; he implores his friend to take heart and lead the cause of freedom. A shot rings out mortally wounding Rodrigo, who bids farewell to his friend and in his dying breath again exhorts him to save Flanders. A moment later the king enters to release Carlo from prison, but the son denounces his father as a murderer. When a mob storms the prison to attack Philip, the Grand Inquisitor steps forward, humbling the crowd and saving the crown.

Back in the Monastery of St. Just, Elisabeth waits to bid Carlo farewell. The prince enters and tells her he leaves to further the Flemish cause. Surprised by Philip and the Inquisitor, Carlo is saved from arrest by the mysterious friar who draws him into the cloister. Philip and the Inquisitor recognize the friar's voice as that of Charles V.

In Recent Times, There Have Been Scarcely Any Two Productions of *Don Carlo* Which Included the Same Music

That Is Inevitable, for There Is No 'Definitive' Score

by ANDREW PORTER

The Paris Opéra, for which Rossini and Donizetti wrote their last large works, was a magnet for the serious Italian composers of the nineteenth century. It had a stable, salaried company of singers, a large regular chorus and orchestra, efficient workshops and wardrobe departments. It offered rehearsal schedules and production budgets undreamed of in Italy. It played a long season, and a successful opera was assured of many performances. It paid its composers handsomely. On the other hand, it was run as a bureaucracy—being indeed a government department—very efficiently in some ways but also in ways irksome to a composer who expected his interpreters to be fired by a sense of artistic adventure. Intrigues flourish everywhere in the operatic world, but the Parisian performers were perhaps more capricious, conceited, and uncooperative than most. Berlioz's, Donizetti's, and Wagner's sufferings at the Opéra are vividly documented.

Verdi, who lived long in Paris, and in 1847 had reworked his fourth opera, *I Lombardi*, as the French grand opéra in four acts *Jérusalem*, knew well both the potential merits and the drawbacks of the place. Through most of his career, he was both attracted to and exasperated by what in irritated moments he referred to as "*la grande boutique*"—



the operatic department store.

The master who had most successfully learned the workings of the Opéra and the way to please its patrons was Meyerbeer. In his *Short History of Opera*, Donald Grout remarks that an opera of Meyerbeer's "is like a department store where everything may be found displayed in the most tempting manner to the prospective buyer."

Verdi was long occupied by the challenge of turning the unparalleled resources of the Opéra to the creation of a great opera such as could not be achieved in the hurly-burly of Italian theatrical life. In 1850 the Opéra ap-

proached him for a new work; one of the subjects proposed was Schiller's *Don Carlos*, but the subject eventually chosen was *Les Vêpres Siciliennes*. Verdi had stipulated that his librettist should be Meyerbeer's regular collaborator, Eugène Scribe. He rejected the first two scenarios that Scribe submitted—*Les Circassiens, ou le Prisonnier du Caucase*, and *Wlaska, ou Les Amazones de Bohème*, subjects that Meyerbeer had sniffed at but rejected. *Les Vêpres* was a reworking of *Le Duc d'Albe*, an uncompleted Donizetti opera, and Verdi himself played a large part in reshaping it to his special requirements. He went to Paris in October 1853, to compose and mount *Les Vêpres*, and he remained there, most of the time, until January 1857. His eventual return to Italy was clouded by the disappointing outcome of *Simon Boccanegra* (Venice, 1857) and, the following year, by the Neapolitan censors' rejection of *Un Ballo in Maschera*. The three operas he composed during the next twelve years were all undertaken to foreign commissions: *La Forza del Destino* for St. Petersburg, *Don Carlos* for Paris, and *Aida* for Cairo. But with *Aida* there was also a Scala production in view; and his last two operas, *Otello* and *Falstaff*, were brought out at La Scala.

Just as in the operas after *Jérusalem*—*Il Corsaro* and *La Battaglia di Legnano*—Verdi had put lessons learned in Paris to new, Italianate uses, so in the operas after *Les Vêpres* he seemed to be moving toward a new synthesis of French *grand opéra* with his own developing ideas about *melodramma*. The Scribe-Meyerbeer operas, one might say, present pasteboard characters involved both in large political actions and in passionate personal plights. Verdi's aim was to turn the pasteboard to flesh and blood. With *Les Vêpres* he did not quite succeed; for all its noble and formal beauties, that score lacks the impetuous surge of his earlier operas. But when creating the figure of Simon Boccanegra—lover, popular leader, generous statesman, and tender father—he did succeed. Next came the de-

liberate transformation of an actual Scribe *grand opéra* (*Gustave III*, written for Auber, first performed at the Opéra in 1833 and played there regularly until 1859) into an Italian *melodramma*. Auber's large, leisurely scheme is pared down to a drama so swift and so tight that *Un Ballo in Maschera* is one of only three Verdi operas (the others being *Aida* and *Falstaff*) that are regularly played without cuts.

If *Un Ballo in Maschera* was an exercise in pace and compression, its successor, *La Forza del Destino*, seems to be exercise in seeing how much an opera can include. The personal drama of Donna Leonora, Don Alvaro, and Don Carlo is played out against an animated background of martial and monastic



The "department store" — the Paris Opéra where *Don Carlo* had its world premiere.

life across two countries, Spain and Italy. The vivandière Preziosilla and the voluble monk Melitone are prominent in a band of "ordinary people" among whom the self-absorbed trio act out their tragedy. The chorus (in the first version of the opera) participates in every scene except the first. *La Forza* is an unwieldy piece; Verdi realized that it needed revision. But after *Un Ballo* and *La Forza* he was ready to tackle the Paris Opéra again, to accept the challenge of creating an opera on the Meyerbeer scale yet one in which huge spectacle is no mere decoration but essential to the drama, in which the musical and the theatrical lines remain taut, in which the characters still sing as warmly, passionately, and personally as in *Il Trovatore*. The result was *Don Carlos*.

During the *Vêpres* negotiations, Verdi had told Scribe that he could not even begin to consider an opera until he had "a libretto that sets me on fire and

makes me shout 'That's it! that's the one! To work at once!'" During the *Carlos* negotiations, he said: "A libretto, just give me the right libretto, and the opera is written!" For Paris, he always insisted on big spectacle, and again and again asked for something like the Coronation Scene of Meyerbeer's *Le Prophète*. The auto-da-fé scene of *Don Carlos* was added to the original scenario to meet his requirements; so was a final chorus of Inquisitors thundering anathema. (This disappeared in the revised version.) But, also to Verdi's prescription, two of the most significant personal scenes were added: the great interview between King Philip and Posa, and the tremendous interview between King Philip and his Grand Inquisitor. Many of the smaller details were of his own devising, and some of the text was written (in French) by him.

In *La Traviata*, in 1853, the choice of subject had to some extent reflected Verdi's autobiographical concerns; he was living, in defiance of the world, with a talented and experienced woman who was not his wife. A certain theme of *La Forza*—the vanity of hoping to find inner peace by retiring from the world—may also have sounded a personal echo in a composer who had been silent for several years; and it is explicitly restated by the Monk in *Don Carlos*. Moreover, many of Verdi's heroes are rulers on whom public cares weigh heavy. If one sought to derive a moral from the sum of the subjects he set, it might be that honor and duty often compel an upright man to make a choice that conflicts with his hopes of personal happiness. So *Don Carlos* was a subject destined for him. From 1861 to 1865, he had been a member of the newly formed Italian parliament. The burden of the political comments scattered through his letters and sounded in his operas is now summarized in Posa's great plea to Philip for tolerance, generosity, and humanity. Qualities of heart were more important to him than those of head. When Cavour, Italy's first premier,

continued on p. 98

Beard Creates Opera Recipe



Food and the Opera are the two great loves of James Beard, famed culinary authority who will appear in person at this year's San Francisco Opera Fair on October 28.

A chance to meet celebrated chef James Beard will be one of the highlights of the 1979 San Francisco Opera Fair, the popular "day at the Opera" for the entire family, to be held this year from noon to 6 p.m. on October 28 in, around and all-over the War Memorial Opera House! Beard, who began life as an opera singer (baritone!) before he became one of the world's leading food authorities, will greet his fans personally and pass out copies of the new recipe he has created in honor of the San Francisco Opera.

The Fair, in its third year, is a benefit for the San Francisco Opera and is underwritten by a generous grant from Eureka Federal Savings and Loan Association. Tickets at only \$3.50 for adults and \$1.50 for children under twelve and for senior citizens will go on sale at the Opera Box Office on September 17. Radio personality Doug Pledger will again appear personally as host for the event.

Continuous free musical entertainment is featured at the Fair, and all the San Francisco Opera's affiliate organizations sponsor special events during the afternoon. Spring Opera this year will have a Carnival featuring Suggs the Mime, the Dancing Dills, John Timothy at his ragtime piano, puppets, animal acts, jugglers, a fire-eater and a surprise from Marineworld.

Western Opera Theater will have a Fantasy World for Children, there will be a staged demonstration of operatic special effects entitled "How Did They Do That?", Mrs. Kurt Herbert Adler coordinates a special opera fashion show, opera stars of the season are to appear in person, and the popular backstage tours will again be offered. Tickets for the latter, which were sold out last year, may also be purchased in advance at the Opera Box Office.

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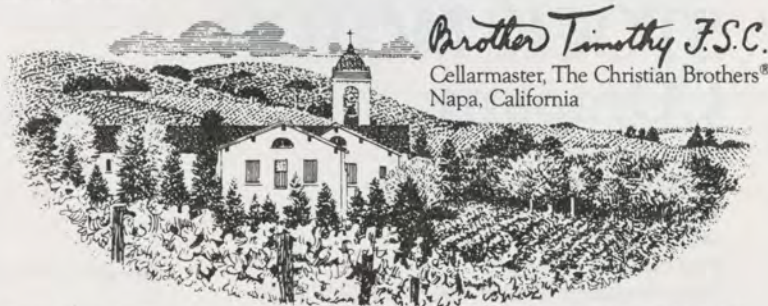


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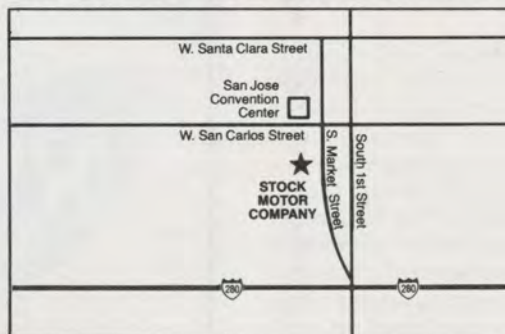
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LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.
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Profiles

ANNA TOMOWA-SINTOW



Anna Tomowa-Sintow, who received high critical praise as Donna Anna in her American debut with the San Francisco Opera in 1974 and was last heard here as Leonora in *La Forza del Destino* in 1976, returns to portray Elisabetta in *Don Carlo*. In 1976 and 1977 she sang the role at the Salzburg festival. Born in Bulgaria, Miss Tomowa-Sintow joined the Leipzig Opera Studio in 1964 and within two years was a regular performer with the Leipzig company, having mastered thirteen roles. In 1969 she traveled with the Leipzig Opera to Moscow, where she was applauded for her performance of Violetta in *La Traviata*. The soprano joined the Deutsche Staatsoper in East Berlin in 1971, debuting as the Countess in *Le Nozze di Figaro*. Other roles for which she is noted are the title roles in Puccini's *Tosca* and Strauss' *Arabella* and *Ariadne auf Naxos*. In recent years she has performed the two Strauss heroines in Cologne, East Berlin, Munich and Zurich. In March she appeared as Aida in the new production of the Verdi work at the Munich Staatsoper. Her interpretation of Donna Anna has been heard at the Metropolitan Opera, the Deutsche Staatsoper and the Salzburg festival. She has recorded the role under Karl Böhm and is slated to sing it at the Lyric Opera of Chicago and the Paris Opera in 1980. Appearances at Covent Garden have included Fiordiligi in *Così fan tutte* and Elsa in *Lohengrin*. Miss Tomowa-Sintow sings regularly in Vienna, Munich, Brussels, Paris, London, Geneva, Zurich, Cologne, Milan and Tokyo, and under Herbert von Karajan's baton in Berlin, Salzburg and New York.

LIVIA BUDAI



Making her American debut with the San Francisco Opera, Hungarian mezzo-soprano Livia Budai sings Princess Eboli in *Don Carlo*, a role she has performed with great success at Covent Garden and the Munich Staatsoper. In 1973, upon graduation from the Franz Liszt Academy of Music, she became a member of the Hungarian State Opera in Budapest, debuting there as Fricka in *Das Rheingold*. The mezzo has been among the top prizewinners in many vocal competitions in Hungary and abroad: the Dvorák competition in Karlsbad in 1969; the Kodaly Competition in Budapest in 1972; the Maria Callas Competition in Barcelona in 1974; the Ravel Competition in Paris in 1975; and the International Opera Competition that same year, where she won first prize. Since 1977, Miss Budai has been a member of the opera company in Gelsenkirchen. In addition to Eboli, she has appeared there in such roles as Venus in *Tannhäuser*, the Composer in *Ariadne auf Naxos*, Azucena in *Il Trovatore* and, following performances here, will sing Leonora in *La Favorita* and the title role in *Carmen*. In April of this year she performed Amneris in a new production of *Aida* at the Munich Staatsoper. Miss Budai has made successful guest appearances at opera houses and concert halls in Austria, France, England, East and West Germany, Finland, Czechoslovakia, Bulgaria and the Soviet Union.

EVELYN DE LA ROSA



After a series of successes in the Merola Opera Program, where she received the first place Gropper Memorial Award at the Paul Masson Winery and the Leona Gordon Lowin Award at the Grand Finals of the San Francisco Opera Auditions, soprano Evelyn de la Rosa bows with the San Francisco Opera as the Celestial Voice in *Don Carlo*. With the Merola Opera Program she performed Ännchen in von Weber's *Der Freischütz* and Colombina in Wolf-Ferrari's *The Inquisitive Women*. A native of Reno, Nevada, she has appeared in Nevada Opera Guild productions as Marguerite in *Faust*, the First Lady in *The Magic Flute*, Clorinda in *Cinderella* and Marie in *Daughter of the Regiment*, among others. Miss de la Rosa has been heard as concert soloist in Reno in the Fauré Requiem, Carissimi's *Jephtha*, Haydn's *Lord Nelson Mass* and, for six consecutive years, Handel's *Messiah*.



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ELIZABETH KNIGHTON



GIACOMO ARAGALL



Following her debut with the San Francisco Opera as a noble orphan in *Der Rosenkavalier* last fall, soprano Elizabeth Knighton returns as Tebaldo in *Don Carlo*. A graduate of the New England Conservatory of Music and winner of the 1977 San Francisco Opera regional auditions, her professional career began at Wolf Trap where she was heard as Monica in Menotti's *The Medium* and Venus in Cavalli's *L'Egisto*. She joined the Texas Opera Theater for the 1977/78 season, performing the roles of Norina in *Don Pasquale*, Gretel in *Hansel and Gretel* and Edwige in the American premiere of Offenbach's *Robinson Crusoe*. At the 1978 Carmel Bach festival she sang Servilia in Mozart's *Titus* and was the soprano soloist in Vivaldi's *Gloria*. A recipient of a National Opera Institute grant for 1978, Miss Knighton has performed in symphonic works and oratorios in Boston, Chicago, New York and at the Aldeburgh festival in England, where she was a soloist in Bach's *St. John Passion*. She has appeared on several occasions with Brown Bag Opera and was heard as Guadalupe in *La Perichole* with Spring Opera Theater this year. A N.O.I. Sullivan Foundation winner for 1979, she just sang the role of Bianca in *The Taming of the Shrew*, which was televised this summer from Wolf Trap.

Celebrated for the beautiful lyric quality of his voice and for his exciting stage presence, Catalan tenor Giacomo Aragall appears in his seventh consecutive season with the San Francisco Opera in the title role of Verdi's *Don Carlo*. He made his local debut in 1973 as the Duke in Ponnelle's provocative production of *Rigoletto*, returning for *Esclarmonde* and *Madama Butterfly* in 1974, *Werther* in 1975, *Tosca* in 1976, *Adriana Lecouvreur* and *Faust* in 1977, and *La Bohème* last season. Aragall emigrated to Italy in 1962, where he won first place in the international vocal competition at Busseto, the birthplace of Giuseppe Verdi. The following year he made his operatic debut in that composer's *Gerusalemme* at Venice's La Fenice. Soon thereafter he was engaged by La Scala, first singing the title role in Mascagni's *L'Amico Fritz*. An accomplished athlete, Aragall would have participated with the Spanish gymnastics team in the 1964 Olympics had his musical career not progressed so rapidly. Debuts outside Italy followed in Vienna (1966) and at Covent Garden and the Metropolitan Opera (1968). Since 1973 he has added several French roles to his repertoire. In addition to *Werther* and Roland in *Esclarmonde*, he has performed Des Grieux in Massenet's *Manon*, staged by Ponnelle at the Vienna Staatsoper, and has sung Gounod's *Faust* and *Roméo*. Earlier this year he appeared as Alfredo in *La Traviata* in Avignon and Hamburg and as Rodolfo in *La Bohème* in Hamburg, Paris and London.

WOLFGANG BRENDL



EVGENY NESTERENKO



Singing Rodrigo in Verdi's *Don Carlo*, German baritone Wolfgang Brendel makes his first appearance with the San Francisco Opera. Following a successful debut in Kaiserslautern, he was engaged by the Munich Staatsoper where his roles have included Papageno in *Die Zauberflöte*, Schneidebart in Strauss' *Die schweigsame Frau*, the Count in *Le Nozze di Figaro*, Wolfram in *Tannhäuser*, Pelléas in *Pelléas et Mélisande* and the title role in *Don Giovanni*. He has appeared as a guest artist at the Hamburg Staatsoper, the Deutsche Oper am Rhein in Düsseldorf, the Komische Oper in Berlin and in Karlsruhe, where he sang the title role in *Eugene Onegin*. Brendel made his Metropolitan Opera debut in 1975 as the Count in *Le Nozze di Figaro*. His 1977/78 engagements included performances of *Così fan tutte* in Geneva and Munich, as well as *Don Carlo*, *Un Ballo in Maschera*, *Il Barbiere di Siviglia* and *Pelléas et Mélisande*. Earlier this year the baritone was heard as Figaro in *Il Barbiere di Siviglia* in Vienna and as the Count in Zurich, and for his home company in Munich he performed leading baritone roles in *I Pagliacci*, *Eugene Onegin*, *Lohengrin*, *Don Carlo*, *Così fan tutte*, *Il Trovatore*, *Don Giovanni*, *La Bohème*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Die Zauberflöte* and *Pelléas et Mélisande*. Between opera engagements, Brendel often appears on radio and television programs in Germany.

Leading Russian bass Evgeny Nesterenko makes his American opera company debut with the San Francisco Opera as King Philip in *Don Carlo*. He first appeared in this country at the Metropolitan opera house during the Bolshoi Theater's 1975 tour. He was invited to join that company in his native Moscow in 1971 and has since portrayed such roles there as Boris Godunov, Arkel in *Pelléas et Mélisande*, Don Basilio in *Il Barbiere di Siviglia*, Prince Gremin in *Eugene Onegin*, King Philip, Moses in *Moses und Aron* and the title role in Boito's *Mefistofele*, among others. Nesterenko also appears as guest soloist at the leading European opera houses. During the 1977/78 season he performed in Tchaikovsky's *Iolanta* in Salzburg and sang both bass roles in a series of *Don Carlo* performances at La Scala under Claudio Abbado. He was also heard as Massimiliano in Verdi's *I Masnadieri* in Milan and sang the title role in *Boris Godunov* at the Teatro Colon in Buenos Aires. This year he has performed Don Basilio at Covent Garden, Colline in *La Bohème* and the title role in Rossini's *Mosè* at La Scala and *Mefistofele* at this summer's Verona festival. Nesterenko has won several awards, including the silver medal at the International Competition of Young Singers in Sofia, first prize at the Fourth Tchaikovsky Competition and the title of People's Artist of the U.S.S.R.

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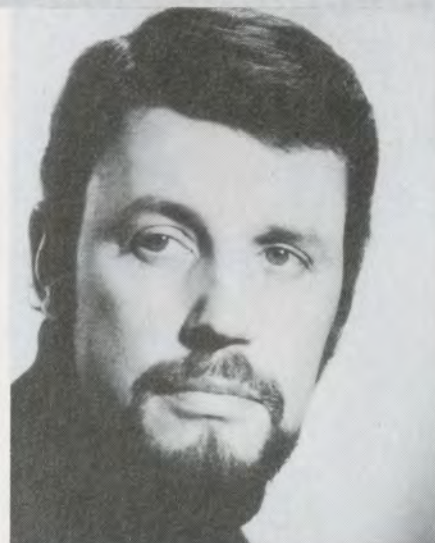


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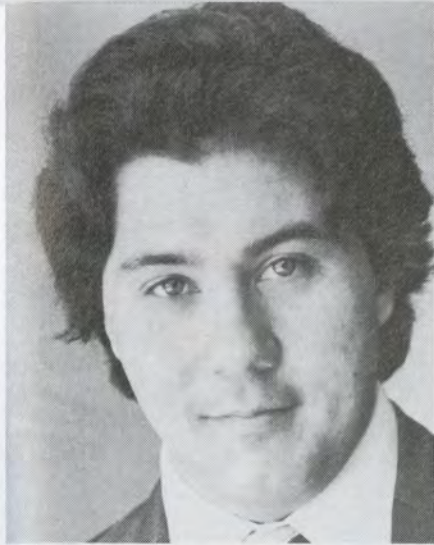
Bulgarian bass Stefan Elenkov makes his American debut this season with the San Francisco Opera as the Grand Inquisitor in *Don Carlo*, the role in which he will also debut at the Paris Opera in 1980. He studied at the Academy of Music in Sofia and later with soprano Gina Cigna in Palermo. Since his 1968 debut with the Sofia Opera, he has performed the leading bass roles in the Italian and Slavic repertoire in various opera houses throughout Europe. He is particularly noted for his interpretation of the title role in *Boris Godunov*, which he has performed in Vienna, Barcelona, Madrid, Nice, Turin and at the Maggio Musicale Fiorentino. At the 1978 Salzburg festival he appeared in Landi's *Il Sant'Alessio* and has been heard during the last two seasons as Ferrando in *Il Trovatore* (Hamburg) Zaccaria in *Nabucco* (Parma), Gremin in *Eugene Onegin* (Brussels) and as the bass soloist in the Verdi Requiem in Florence under Riccardo Muti. Elenkov's repertoire also includes such roles as King Philip in *Don Carlo*, Fiesco in *Simon Boccanegra*, Silva in *Ernani*, Padre Guardiano in *La Forza del Destino*, Dositheus in *Khovanshchina* and Kontchak in *Prince Igor*.

DAVID CUMBERLAND



Appearing for the first time with the San Francisco Opera, American bass David Cumberland sings five roles this season: a physician in *Pelléas et Mélisande*, a friar in *Don Carlo*, Orest's guardian in *Elektra*, Ashby in *La Fanciulla del West* and the Marchese di Calatrava in *La Forza del Destino*. In 1969 he became a member of the newly-created American Opera Center of the Juilliard School of Music and performed in their premiere production, Beethoven's *Fidelio*, under the baton of Leonard Bernstein. After a season with the Metropolitan Opera Studio, he sang Don Magnifico in *La Cenerentola* with Western Opera Theater in 1972. He then went to Germany, debuting there in the title role of Cornelius' *Barber of Baghdad*. Under contract with the Kiel Opera, the bass sang Sarastro in *Die Zauberflöte*, Fiesco in *Simon Boccanegra* and the Hermit in *Der Freischütz* and won the Orpheus Award for "... best performance of the season by a young male singer." Currently a member of the Gelsenkirchen Opera, he has been heard there as King Dodon in *Le Coq d'Or*, Prince Gremin in *Eugene Onegin*, Hunding in *Die Walküre*, Orest in *Elektra*, Pogner in *Die Meistersinger* and Seneca in *L'Incoronazione di Poppea*. His roles in Gelsenkirchen this year include Sarastro, King Philip in *Don Carlo*, Ferrando in *Il Trovatore*, Pogner, Baldassare in *La Favorita* and Neptune in *Il Ritorno d'Ulisse in Patria*. He is also scheduled to sing Zaccaria in *Nabucco* in Hamburg. In March of this year Cumberland made his Philadelphia Opera Company debut as Alidoro in *La Cenerentola*.

TONIO DI PAOLO



In his first season with the San Francisco Opera tenor Tonio di Paolo sings Isepo in *La Gioconda*, Count Lerma in *Don Carlo* and Joe in *La Fanciulla del West*. Until the summer of 1977 he performed as a baritone, singing *Figaro* in *The Barber of Seville* with the Chautauqua Opera Association, Silvio in *I Pagliacci* with the Virginia Opera Association, Doctor Malatesta in *Don Pasquale* with Opera/Omaha and appearing in the New York premieres of Conrad Susa's *Transformations* and Viktor Ullmann's *The Kaiser of Atlantis*. His tenor debut occurred at the Aspen festival as Nerone in Monteverdi's *L'Incoronazione di Poppea*. A graduate of the Eastman School of Music, he was a member of the American Opera Center of the Juilliard School of Music for two years, making an important New York debut in the title role of Chabrier's *Le Roi malgré lui* and singing Steva in Janáček's *Jenufa* in 1978. Recently he was heard in the Verdi Requiem in Scranton and Rachmaninoff's *The Bells* with the Denver Symphony under Sixten Ehrling. This past summer he performed "Canti della Lontananza" at the San Francisco Conservatory of Music and sang the role of Florizel in the world premiere of Harbison's *Winter's Tale* at the Herbst theatre in the San Francisco Opera's new American Opera Project. Di Paolo was recently named U.S. Steel Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.



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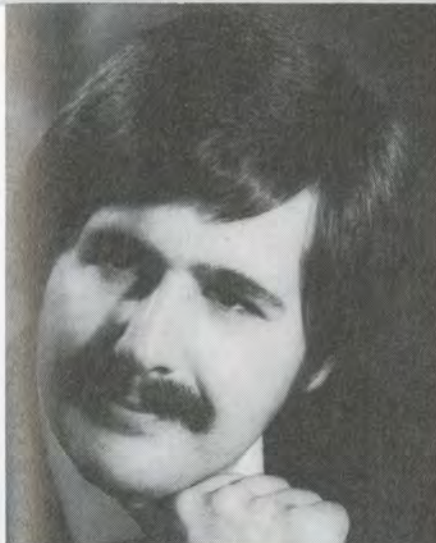
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WILLIAM MALLORY



Lyric baritone William Mallory makes his San Francisco Opera debut in three roles this season: a Flemish deputy in *Don Carlo*, Spinelloccio in *Gianni Schicchi* and Handsome in *La Fanciulla del West*. He has appeared twice with Spring Opera Theater, first in Monteverdi's *The Combat* in 1977 and this spring in the highly acclaimed production of Britten's *Death in Venice*. He has sung lead roles in *The Magic Flute*, *La Cenerentola*, *La Bohème*, *I Pagliacci*, *L'Heure espagnole*, *Amahl and the Night Visitors*, *The Old Maid and the Thief* and Xador's contemporary opera *The Scarlet Mill*. Equally at home on the musical comedy stage, his credits include Billy Bigelow in *Carousel*, Sid in *Pajama Game*, Lt. Cable in *South Pacific*, Rutledge in *1776*, Lancelot in *Camelot*, Petruccio in *Kiss Me Kate* and Cliff in *Cabaret*. He has been heard with Opera à la Carte in various Gilbert and Sullivan works and was seen on the nationally televised San Diego Opera production of *The Merry Widow* with Beverly Sills. Winner of the 1975 "Singer of the Year" award from the National Association of Teachers of Singing, Mallory has sung baritone solos in Bach's B Minor Mass, Puccini's *Messa di Gloria*, the Fauré Requiem, Vaughan Williams' Mass in G Minor and Handel's *Messiah*.

JOHN DEL CARLO



A member of the San Francisco Opera chorus from 1973 to 1976 and now in his second season as soloist with the Company, baritone John Del Carlo was co-winner of the first-place James H. Schwabacher Memorial Award in the 1977 San Francisco Opera Auditions Grand Finals, following performances as Marcello in *La Bohème* and Biagio in Gazzaniga's *Il Convitato di pietra* with the Merola Opera Program. In 1978 he debuted with Spring Opera Theater as Achilles in Handel's *Julius Caesar* and appeared in five different productions with the San Francisco Opera in the fall. During the 1979 SPOT season he portrayed Don Pedro, the Governor of Peru, in Offenbach's *La Perichole*. The baritone won the Giacomo Puccini Award in the San Diego Opera Center Program and was heard there as Dandini in Rossini's *La Cenerentola* and Pantalone in Prokofiev's *Love for Three Oranges*. He sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs in 1978 and this May appeared in that company's production of *I Pagliacci* in the role of Silvio. A native of California and a graduate of the San Francisco Conservatory of Music, Del Carlo has performed with Brown Bag Opera, the Oakland Symphony and the California Bach Society. During the 1979 San Francisco Opera season he appears as Zuane in *La Gioconda*, a Flemish deputy in *Don Carlo*, an old servant in *Elektra*, Billy Jackrabbit in *La Fanciulla del West*, a page in *Roberto Devereux* and the Alcalde in *La Forza del Destino*.

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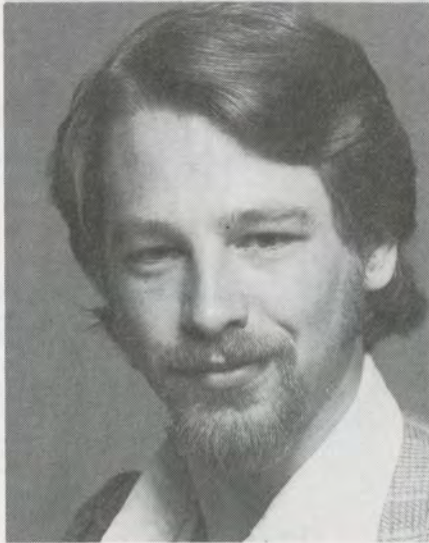
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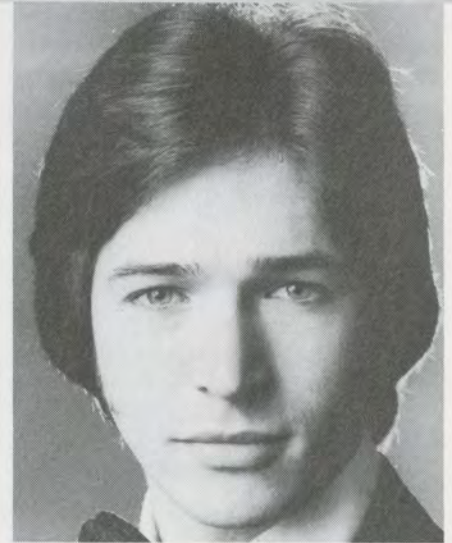
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RICHARD HAILE



BORIS MARTINOVICH



Baritone Richard Haile, a participant in the 1979 Merola Opera Program, bows this season with the San Francisco Opera in four roles: a singer in *La Gioconda*, a Flemish deputy in *Don Carlo*, Pinellino in *Gianni Schicchi*, and Happy in *La Fanciulla del West* and a servant in *Roberto Devereux*. This spring he was heard as a member of the ensemble in the Spring Opera Theater's production of *Death in Venice*. A graduate of Indiana University with a master's degree in music, he appeared there as Count Almaviva in *The Marriage of Figaro*, Amfortas in *Parsifal*, Monterone in *Rigoletto*, Angelotti in *Tosca*, Lamoral in *Arabella* and in the title role in the first U.S. stage production of Busoni's *Doktor Faust*. With Hidden Valley Opera in Carmel, Haile recently sang the title role in *Rigoletto*, Belcore in *L'Elisir d'Amore* and Sharpless in *Madama Butterfly*. He appeared with Central City Opera as Quince in Benjamin Britten's *A Midsummer Night's Dream* and Ben in Menotti's *The Telephone*, a role he repeated the following year with the Indianapolis Symphony.

Born in Yadar, Yugoslavia, bass-baritone Boris Martinovich came to the United States in 1969 to pursue a singing career and began his vocal training with Armen Boyajian and Alberta Masiello. He made his New York debut at Avery Fisher Hall in Refice's *Cecilia*, which featured Renata Scotto. Invited by Gian Carlo Menotti to appear in Tchaikovsky's *Queen of Spades* for the opening of the Spoleto festival's first American season in 1977, he was also heard in Menotti's *The Consul*. This year marked his Carnegie Hall debut in Bellini's *I Capuleti e i Montecchi* with the Opera Orchestra of New York, in addition to appearances with the New Jersey Opera, the Connecticut Opera and Rhode Island's Artists International. The bass-baritone debuts with the San Francisco Opera this season as a singer in *La Gioconda*, a shepherd in *Pelléas et Mélisande*, a Flemish deputy in *Don Carlo*, Jake Wallace in *La Fanciulla del West* and Sir Walter Raleigh in *Roberto Devereux*. Martinovich was recently named the Atlantic Richfield Foundation Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

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DAVID ROHRBAUGH



Following appearances in *Billy Budd* and *La Bohème* in his debut season with the San Francisco Opera in 1978, baritone David Rohrbaugh portrays a Flemish deputy in *Don Carlo*. For the past two seasons he has performed with Spring Opera Theater as the Marquis d'Obigny in *La Traviata* (1979) and Curio in *Julius Caesar* (1978). He has been musical director of the opera theater at San Jose State University since 1977, and held a similar post at the University of Akron. He has been heard with several symphony orchestras in Ohio: the Cleveland Symphony and the symphonies of Columbus, Akron and Canton. He was the leading baritone with the New Cleveland Opera Company and has performed with the Ohio Opera Theater and the Santa Fe Opera. Rohrbaugh has received special acclaim for his interpretation of vocal literature from Monteverdi to Rorem. In 1977 he sang Schubert's *Die Winterreise* at the San Francisco Goethe Institute on the occasion of the 150th anniversary of the composer's death.

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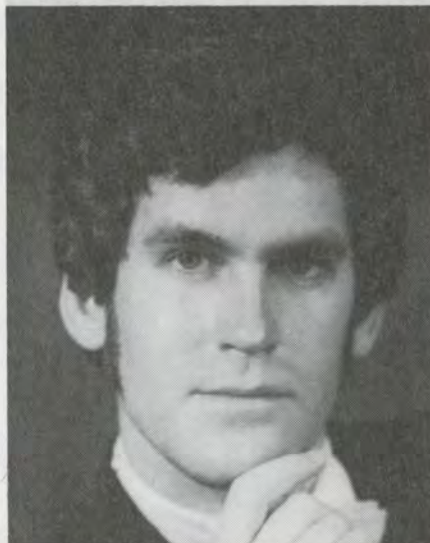
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JOHN MILLER



Bass-baritone John Miller performs three roles with the San Francisco Opera this season: a Flemish deputy in *Don Carlo*, Amantio di Nicolao in *Gianni Schicchi* and Sid in *La Fanciulla del West*. In 1971, as a finalist in the San Francisco Opera Auditions, he appeared in various productions with the Merola Opera Program. A former member of the San Francisco Opera chorus, he was heard in five solo roles during the 1973 and 1978 seasons and with Spring Opera Theater in Cavalli's *L'Ormindo* and Bach's *Passion According to St. Matthew*. In recent years Miller has been featured with the San Jose Symphony in their productions of *Carmen*, *Roméo et Juliette* and *La Traviata*, and with the Bear Valley music festival in *The Elixir of Love* and *The Marriage of Figaro*. As a result of placing in the finals of the Western Regional Metropolitan Opera Auditions last year, he sang in a special broadcast performance of the Verdi Requiem. Miller's concert career has included appearances with the Oakland Symphony in Mahler's Eighth Symphony and with the San Francisco Symphony in the St. Matthew Passion, Prokofiev's *Ivan the Terrible* and as Brander in Berlioz' *La Damnation de Faust*. This summer he performed with the San Francisco Pops in "An Evening of Lerner and Loewe," with the Midsummer Mozart festival in Mozart's *Solemn Vespers* and as Time in the world premiere of John Harbison's *Winter's Tale* at the Herbst Theatre. Miller will repeat his portrayal of the Jailer in *Tosca* when the San Francisco Opera performs the work in Manila this December.

SILVIO VARVISO



Eminent Swiss maestro Silvio Varviso, who will become musical director of the Paris Opera in 1980, returns for his ninth season with the San Francisco Opera. He made his American debut with the Company in 1959 with Gluck's *Orfeo* and has also led performances of *Carmina Burana* (1959), *Tosca*, *Der Rosenkavalier* and *La Traviata* (1960), *Le Nozze di Figaro*, *A Midsummer Night's Dream* and *Rigoletto* (1961), *Don Carlo* (1973), *Tristan und Isolde* (1974), *Il Barbiere di Siviglia* (1976) and *La Bohème* (1978). During the current season he will again be on the podium for *Don Carlo*. Maestro Varviso is presently music director of both the Wurttemberg State Opera and the State Orchestra of Stuttgart, posts he has held since 1972. He is also a frequent guest conductor at the Berlin Opera, the Metropolitan Opera and with the Vienna Philharmonic. In Stuttgart he has recently led performances of *Siegfried* and *Così fan tutte* and wielded the baton for *Manon Lescaut* in Hamburg. After beginning his career with the St. Gallen Stadtheater, he joined the Basel Opera where he advanced from first conductor to music director and, finally, to artistic director. He also served as music director of the Swedish Royal Opera. Maestro Varviso led the 1969 Bayreuth festival stagings of *Der Fliegende Holländer*, *Lohengrin* and *Die Meistersinger* and has had several return engagements there. He has recorded many full-length operas, of which *Il Barbiere di Siviglia* and *Der Rosenkavalier* won the Grand Prix du Disque and *Cavalleria Rusticana* the English Critics' Award.

SONJA FRISELL




WOLFRAM SKALICKI



In her fourth season with the San Francisco Opera, stage director Sonja Frisell returns for the revival of Verdi's *Don Carlo*. Last year she was responsible for the revivals of *Norma* and *Werther*. Widely acclaimed for her staging of *Simon Boccanegra* in 1975, she received even greater applause for the new production of *Un Ballo in Maschera* during the 1977 season, when she also staged *Aida*. Born in England of Swedish-Canadian parents, she attended the Guildhall School of Music and Drama in London. She became a student director for two years at Glyn-debourne and spent a year studying with Carl Ebert in Berlin. In 1960 Miss Frisell received a grant to further her studies in Italy, where she has worked continuously ever since. Before joining the staff of La Scala in 1964, she was an assistant director at the Verona Arena summer festival. In 1975 she was appointed head stage director of La Scala. Miss Frisell's productions of opera have included *Khovanshchina* (1969) and *Lucia di Lammermoor* (1970) in Chicago and *La Traviata* and *Lucia* in Toronto (1971). Recent successes have been stagings of Donizetti's *La Favorita* at the Bregenz festival and the same composer's *Don Pasquale* for Festival Canada in Ottawa and the Montepulciano festival in Italy. She directed *La Traviata* for Festival Canada in 1978 and this year was responsible for *Lucia* in Edmonton and Vivaldi's *Tito Manlio* at the Piccola Scala.

Associated with the San Francisco Opera since 1962, Wolfram Skalicki has created the designs here for such productions as *The Rake's Progress*, *Fidelio*, *Les Troyens*, *Boris Godunov*, *L'Africaine*, *Pique Dame*, *Andrea Chenier*, the Ring cycle, and this season's *Don Carlo*, which is borrowed from the Canadian Opera Company. A native of Vienna, the stage designer launched his career with the creation of sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music, and subsequently became associated with the Vienna Burgtheater. With his wife, costume designer Amrei Skalicki, he has collaborated on productions in Vienna, Lyons, Marseilles, Strasbourg, Dortmund, Munich and Geneva, among other cities. His designs have been exhibited in Vienna, San Francisco and New York. Currently head of the department of scenic design at the University of Music and Performing Arts of Graz, Austria, Skalicki has recently designed *Joan of Arc* in Toronto, *Die Walküre* and *Siegfried* in Marseilles, *Gianni Schicchi* and *L'Heure espagnole* in Dortmund and various operas, plays and ballets in Graz. During the 1979/80 season he is slated to design productions of *Simon Boccanegra* in Toronto, *Der Rosenkavalier* in Dortmund, *Götterdämmerung* in Marseilles and Orff's *Die Bernauerin* for the 1980 Vienna Festwochen.



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'International Eboli'
continued from p. 36



Photo: Ron Scherl

Irene Dalis today is on the faculty at San Jose State and here adjusts the headpiece of a student in a workshop production.

on the boat. You're the type who will never make a career in America. You're a European type."

She next bumped into Lady Luck in Milan. In Italy's capital of opera she was unable to find a voice teacher to match Edyth Walker until Mrs. Delius, her tutor in German, advised her to seek out Otto Muller. It sounded odd to come to Italy to study voice with a German, but Dalis followed the lead. Muller proved to be the opposite of all the others: he looked and behaved like a business man, dressed impeccably, his hair short, his egotism likewise. With a no-nonsense air, he explained in five minutes how to sing, assuring her it would take years to achieve and would require daily lessons and practice. With him, Dalis accomplished more in two years than a singer ordinarily does in eight. In that period, during one of Rudolf Bing's annual scoutings of Europe, she auditioned for him, and sang Princess Eboli's "O Don Fatale," Brangane's "Ruf," and Ortrud's Invocation.

"Do you do the Amneris judgement scene?" Bing inquired.

"No, I don't," said Dalis.

"Can you read it for me this afternoon?" the Met director asked.

"Sure, I can," Dalis replied and dashed from the audition to phone Otto Muller.

"Well," said Muller, "that's going to be a bit of a problem. Mr. Bing is coming to lunch and I don't want him to see you here. I don't want him to know that I know you. As soon as he leaves, I'll call you and we'll run through the scene."

They did, and Dalis sang for Bing that afternoon. In the evening, he returned to Muller's apartment for dinner. As later reported to Dalis, they were having soup when Bing drew out the three notebooks he carried with him on these trips: one listed the singers he never wanted to hear again; the second those who warranted watching; the last was labeled "Engage Immediately."

"There's one singer," said Bing, looking at Notebook No. 3. "Her name is Yvonne Dalis. But for America she'll have to change her name."

Muller almost choked on his soup. Bing knew nothing of her background, that she had never been on stage. He wanted her to do Adalgisa with Callas as Norma. Muller then had to disclose that Dalis was his pupil, that she needed time and experience, and was not ready to go to the Met—not yet.

Bing nodded, but cautioned, "I won't wait longer than four years for that voice."

Meanwhile, they changed her name. "I was always heavy," Dalis laughed, "not at all like a petite French ballerina named Yvonne. With Dalis, a Greek name, Irene, pronounced 'eereneh,' sounded right. When I heard the way it was pronounced in America, I was shocked until I learned it meant 'peace.'"

For years later; with her performance as Princess Eboli at the Oldenburg Opera behind her, Dalis was an obscure member of the State Opera in Berlin. Hunting for lodgings, she was referred to a Charlotte Busch whom she found seated in a chair in the middle of a superb apartment. A totally incapacitated arthritic, Busch in no way looked like Lady Luck. After arranging for the room, Dalis chatted with her, and when asked, told Busch she was scheduled to sing Lady Macbeth, Princess Eboli, Waltraute and Brangane.

"A beautiful repertoire," said Busch. "What do you think you lack?"

"I don't really know much about acting," Dalis replied. "I don't have any grounding; I do everything by instinct."

Busch listened, and then said, "Open that door."

Dalis followed her instruction and entered a huge room, empty except for a few props and an exquisite piano. On one wall hung a life-size oil painting of a woman costumed as Brunnhilde.

"That's my mother," said Busch. "Her name was Johanna Gadski (a renowned Wagnerian soprano at the

turn of the century). I make my living coaching singers in dramatics. I want you to go to every performance of *Don Carlo* and write down exactly the way the stage looks, the blocking of the action, everything. Come here and we'll prepare it. You will sing it this season at the State Opera. They have two other Ebolis, but we'll have it ready. One afternoon they will call you."

In another age, that would have been called witchcraft, for one day Dalis was rushed to the opera house to step out on stage as the emergency replacement in *Don Carlo*. With no time for an advance announcement, no one knew but the conductor. Otto Muller was on a ship in the middle of the Atlantic. Following the "O Don Fatale" aria, after the curtain descended, Carl Ebert came backstage and embraced Dalis.

"It's happened," he told her; "a star is born. Whenever that Berlin audience gets up on its feet and applauds a singer, your career is ensured."

The next morning a cable arrived from Rudolf Bing in New York asking her to sing Princess Eboli for her debut at the Met in 1957. Someone had informed him of her Berlin success. It couldn't have been Muller. Who it was has remained a mystery to Dalis to this day.

The door chimes announced the arrival of the stage designer. Dalis' coffeebreak was at an end. Fetched from the past back into the present, she mused for a moment on the former Princess Eboli who forsook her "fatal Don" for her own fated career as professor and apostle of opera. Dalis's ambition in youth at last had become her future occupation.

"I'm trying to prove a point," she asserted. "In Oldenburg, like many cities in Germany with a population of 100,000, there's an opera company. San Jose has around 600,000, and Santa Clara County alone has close to 1.7 million in population. It should be able to support a small

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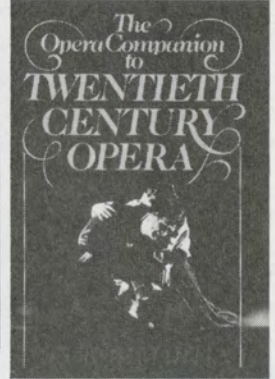
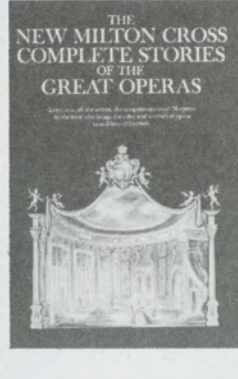
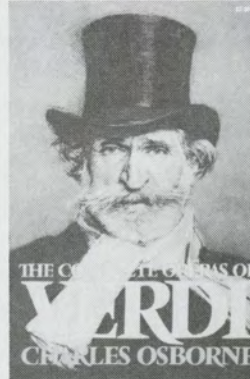
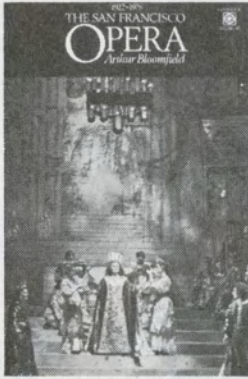
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In the world premiere of Norman Dello Joio's *Blood Moon* in 1961, Irene Dalis sang Cleo.

company. The San Jose Community Theater is the first real gesture to show that the University is anxious to stretch out into the community. I think it's important for this area."

But Dalis was dedicated on a deeper and personal level. Her new life would not have been possible without the professor emeritus of the University's music department, Maurine Thompson, Dalis's Lady Fortune who had originally suggested that double-major of piano and voice.

"If I can inspire and guide but one student to reach for the stars, I'll feel that my life will have had a true meaning. Students at 16 or 19," she concluded, "have no idea what they're capable of. I don't like the idea of kids saying—One student came to me and said, 'I want to be a great singer.' That turns me off immediately. Young people should just get solid backgrounds. A great career, if it's meant for you, will find you. You don't pick it; it picks you."

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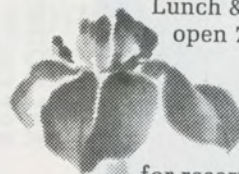
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No 'Definitive Score'
continued from p. 68

died, Verdi (in his wife Giuseppina's words) "wept at the death . . . of that extraordinary, fascinating, marvelous man, that statesman who had conserved a *heart* in the midst of diplomacy and politics." Verdi's opposition to the organized church—expressed in the maledictory relish of the monks in *La Forza*, and in Amneris's cry of "And they call themselves ministers of heaven! Evil race, a curse upon you"—finds its most chilling expression in the Grand Inquisitor's cruel pronouncements. (In 1864, Pius IX had proclaimed the deeply reactionary Syllabus of Errors.)

On the simplest level, *Don Carlos* transcends the Meyerbeer operas that influenced it by being *felt*. Schiller's play proclaimed themes dear to the composer: love of individual and of national liberty, detestation of political and of ecclesiastical tyranny. It is "warmed" by five interesting and complicated characters. The hero is the common point of three emotional triangles: Elizabeth and Eboli love Carlos; Philip and Carlos both love Elizabeth; and they both love Posa. But personal and political destinies interact, and all five are enmeshed in a web of Church and State where their decisions and actions effect not only their own lives but the fate of three nations, France, Spain, and Flanders. The heart of the opera, Verdi once said, is the auto-da-fé scene, and it was the only one he left unaltered when, years later, he came to revise the opera. For Paris in 1867, Verdi had planned a larger opera than even the Paris Opéra could manage. Before the first night, he was forced to cut several scenes. (They remained unknown until ten years ago when David Rosen produced one missing section, and a little later I reconstructed the rest, from the dusty manuscript material altered during the original rehearsals and carefully stored in the Paris Opéra archives.) What remained, and was published, was still too long for most theatres to manage. In 1882, Verdi set about a revision and abridgment. By this time, *Otello* had

started to grow; Verdi recomposed in the tauter, powerful, less expansive *Otello* vein. He reinstated some important points that had been lost in the 1867 cuts. He "stripped everything that is purely musical, keeping just what is necessary for the action." It should be stressed that he still worked in French, with one of his original librettists, Camille Du Locle, and again he wrote some of the French text himself. Most singers have learned *Don Carlos* in Italian translation, as *Don Carlo*, and so for practical reasons it is commonly performed, even outside Italy, in Italian—as it will be in this San Francisco production.

The revised *Don Carlos*, now in four acts, not five, and in Italian translation, had its first performance at La Scala in 1884. Francesco Tamagno, later the first *Otello*, was the Carlos. Giuseppina Pasqua, later the first *Mistress Quickly*, was the Eboli. Verdi, who supervised the production himself, may have felt some regrets about the wholesale omission of Act I, in Fontainebleau. (Only the tenor aria was retained, moved to the next scene.) Two years later there appeared—with, it was reported, the consent and approval of the composer—a production and then a score in which the original (Fontainebleau) act was restored to the four-act revised version. In recent times, now that *all* the *Don Carlos* music has been made available, there have been scarcely any two productions of the opera which have included the same music. That is inevitable, for there is no "definitive" score of *Don Carlos*. There is a great quantity of rich and eloquent music, spanning eighteen years of Verdi's life, composed for it. And if, as it sometimes seems, *Don Carlos* has become the most passionately valued of all Verdi's operas, that is because all that he believed in, as a man and as a musician, and all that he strived for found here their fullest and noblest expression. *Don Carlos*, he declared, was not an opera of the usual kind, made with one number after another; it was an opera "made with ideas."

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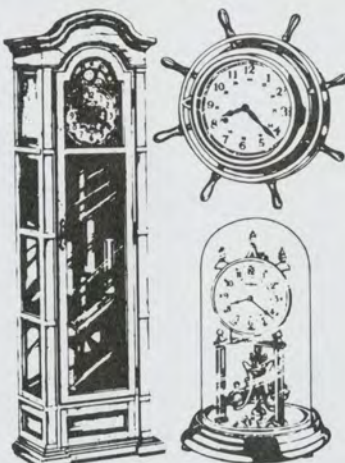
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did not begin his career in the manner of an emerging hero, however. In fact, the premiere of his first opera (a workaday piece entitled *Oberto*, written in 1839) hardly suggested he would become Italy's greatest composer and music's major nationalist. It was not until his third opera *Nabucco*, written in 1842, that Verdi began to command not only musical but political attention. *Nabucco's* themes of tyranny, captivity and freedom were first aired at a time when much of Italy was under the rule of Austria. The opera's initial audiences had little difficulty identifying their own political unrest with the plight of the enslaved Hebrews in this tale of ancient Babylon. The chorus "Va pensiero sull'ali dorate" became a symbol of Italy's aspirations during the thirty-year "Risorgimento" period, an age marked by struggle for unity and liberty. Even the cry "Viva Verdi" became a rallying slogan for independence. It was an acrostic for "Viva Vittorio Emanuele, Re D'Italia" ("Hurrah for Victor Emmanuel, King of Italy"), the monarch who was to be the first ruler of a united Italy.

An intense Italian in both his music and his outlook (he even served for a brief while in the Italian parliament), Verdi readily accepted the role of political renegade in a time of unrest, and after Italy's unification, the role of renegade continued to suit both the man and the musician. He knew instinctively he had to find his own way of doing things, that to subjugate himself to formal patterns which had bound those before him was to blunt his own dramatic gifts. It took awhile, however, for him to become confident of those gifts, to trust them and serve them by opening up the confines of operatic form to fit drama as he perceived it rather than as convention dictated.

Where a work like *Nabucco* has strength and staying power, and its best pages are still compelling (especially those for Abigaille, the prototype of a new kind of dramatic so-

prano, one who fused agility to vocal weight), there is little character development and not always a sense of dramatic motivation. Some of this was due, of course, to the black-and-white libretto for *Nabucco* provided by Temistocle Solera. During his career Verdi would have generally good librettos. Often so-so words and thoughts had to be redeemed (and they usually were, and brilliantly) by Verdi's special ability to weld sound to theatrical impulse. It is not by accident that his first gripping and three-dimensional character was a Shakespearean one, Lady Macbeth, for Shakespeare was one of Verdi's gods and provided the source of the crowning achievements of his career.

Verdi reached an extraordinary plateau of technical maturity and public popularity by mid-nineteenth century with the three works which ushered in his middle period of composition—*Rigoletto* (1851) and *Traviata* and *Trovatore* (1853). In a formal sense, he was still working partially in the shadow of the past, for this trio of operas are a mixture of an older style of Italian opera and what was a new Verdian style-in-the-making. The heroine of *Trovatore*, for example, is musically straight out of Donizetti, while the opera's title role, Manrico the troubadour, is a prototype of the hero who prepared the way for later Verdian leading men such as Radames and Otello. Also in *Trovatore* Verdi still tends to deal in separated musical units—arias, duets, ensembles—though his juxtapositioning and linking of these have gained greatly in individuality. And so confident is his joining and dovetailing of pieces in *Rigoletto*, that his working unit appears to be the scene rather than the single piece. In the era of the bel-canto composer, the length of a scene was often determined by the number of individual pieces it contained. With Verdi, scenes were no longer the casual sum total of recitative, aria and duet, but were dictated more by the needs

of the drama, a factor which would be all-prevailing when *Don Carlo* came to be written.

Yet, even in these mid-period works, Verdi's ability to adapt form to expound character is one of the innovating boasts he gave to opera. It was not, I believe, a premeditated thing, for Verdi did not set out to alter the form but to change what constricted his imagination. Still, to emphasize the technical wonders of a piece like *Rigoletto*, is to do it an injustice. What is remarkable here is how technical matters align themselves so naturally with inspirational ones. *Traviata*, *Trovatore* and *Rigoletto* are dramas set within an outpouring of tunes of such quality and finesse, that one has to reach back to the songs of Schubert or the operas of Mozart for adequate comparisons.

Mozart's name is not invoked casually, for Verdi in his way shared a similar melodic strength, vivid rhythmic sense and a personalized use of harmony. Naturally, the way the two men used these elements was quite different; their eras, after all, were unlike. Mozart's style was more subtle and understated; in comparison, Verdi seems overwhelming and even crude at times. Yet, he could command as well sensitivity and delicacy when drama needed either, and surely Mozart would have recognized and applauded Verdi's elemental honesty and shining simplicity.

One also thinks of the two together in terms of the humanity with which they endowed their characters. The dialogues Verdi sets up between one person and another, as in *Don Carlo*, takes us backward to Mozart rather than forward to Wagner. As early as *Rigoletto*, for example, Verdi provides a sense of dramatic movement and interplay of personalities reminiscent of Mozart and often foreign to Wagner's ruminating super and subhumans whom Verdi was accused of copying. It was Rossini, Verdi's remarkably modern predecessor, who was among the first to recognize this and remark that *Rigo-*

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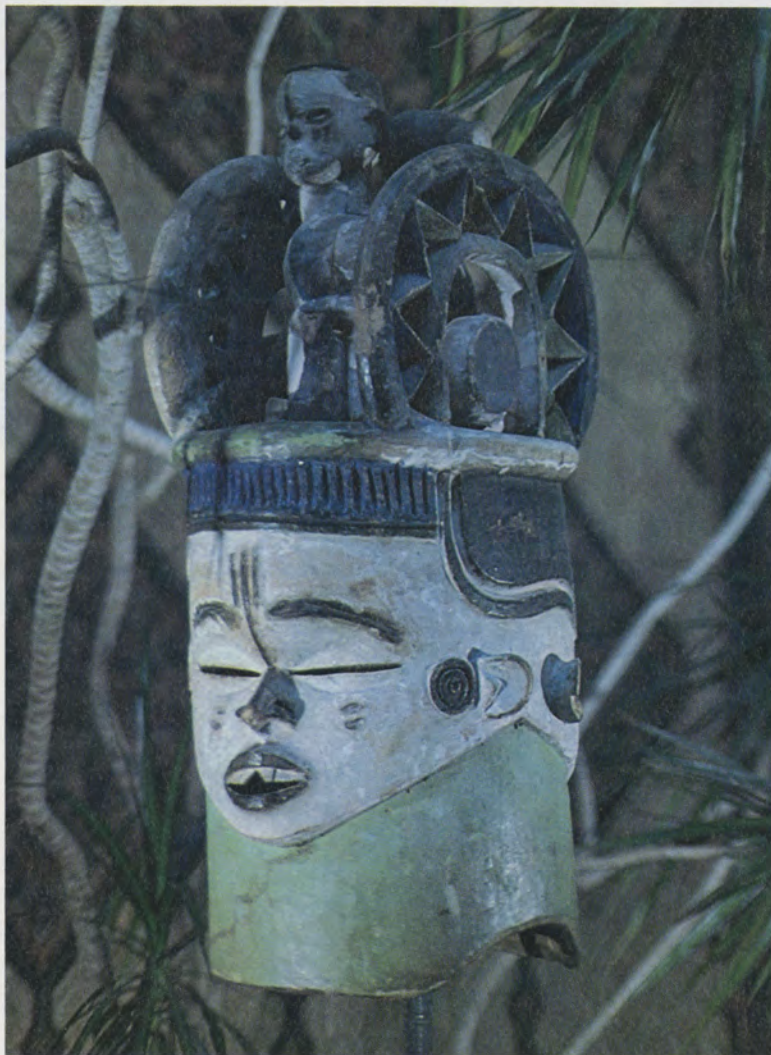
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The *Mostly Mozart* Festival, a six-week series of concerts devoted to the music of Wolfgang Amadeus Mozart and his near-contemporaries, will have its first Bay Area season between September 26 and November 3, 1979. Presented by the San Francisco Symphony and featuring the Symphony and its Chamber Musicians, this event will take place in four locations: Zellerbach Auditorium on the U.C. Berkeley campus; Herbst Theatre in San Francisco; Marin Center, San Rafael; and Flint Center, De Anza College, Cupertino.

The concept of the *Mostly Mozart* Festival was developed by New York's Lincoln Center, where it has enjoyed thirteen popular seasons. Most of the programming and promotional ideas conceived there will be featured in the Bay Area. The emphasis will be on popular programs, performed by internationally known artists alternating with some outstanding younger musicians. Orchestral programs will each include two concertos; several choice chamber music evenings will also be offered. Informality, low ticket prices and a flexible ticket-purchase plan, combined with additional attractive items (Mozart T-shirts, mugs, frisbees, sweepstakes, characteristic foods) will contribute to a special festival atmosphere.

The impressive list of performers includes: Barry Tuckwell, in the dual role of conductor and horn virtuoso; talented young pianist Lydia Artymiw; beloved conductor Alexander Schneider; clarinet super-virtuoso Richard Stoltzman; renowned conductor Gerard Schwarz; the remarkable pianist Charles Rosen; young Israeli violinist Shlomo Mintz; prominent British conductor Raymond Leppard; duo-piano team of Anthony and Joseph Paratore; recorder virtuoso and conductor Frans Brueggen; and, last but far from least, San Francisco Symphony's first violist and recent Primrose Award winner Geraldine Walther. Among the chamber music soloists will be Charles Rosen and Shlomo Mintz, along with a group of prominent San Francisco Symphony players.

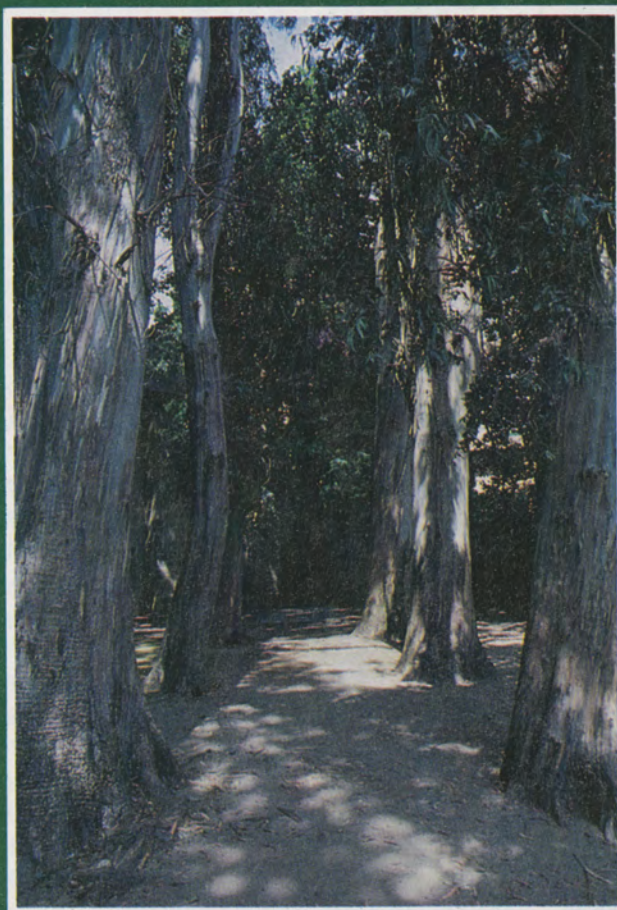
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Verdi

The Road to Don Carlo

by JOHN ARDOIN

Following Rossini's abdication, the premature death of Bellini and the mental disintegration of Donizetti, Italy was in need of a standard bearer. This need would be met by a man who was to be both a musical and national hero. Giuseppe Verdi, born in 1813, the year Rossini produced *L'Italiana in Algeri*,



A peaceful tree-lined path leads to the entrance of the monastery of St. Yuste, inside of which is the chapel seen on the cover of this program magazine. — Photo: David Powers

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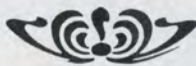
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letto was one of the greatest operas to come along since *Don Giovanni*, and the first opera by Verdi to be streaked with genius. From *Rigoletto* onward, each opera produced by Verdi acquired a musical and dramatic flavor all its own. There is no mistaking, for example, pages of *Simon Boccanegra* (1857, revised 1881) for those of *La forza del destino* (1862), in the same sense that one might earlier have interchanged pages of *I Lombardi* (1843) and *La battaglia di Legnano* (1849) without anyone being the wiser. And by the time we reach *Don Carlo* (1867, revised 1884) Verdi has become his own man.

Even measured against the pageantry of *Aida*, *Don Carlo* is Verdi's grandest creation. It was written originally in French for the Paris Opéra and is cast in the five-act mould that Meyerbeer made virtually obligatory in the French capital. It was to break this mould and bring the work down to more reasonable dimensions that Verdi reworked the score years after its premiere to produce the standard Italian-language version. *Don Carlo* presents a wide range of fascinating characters (probably a cast more carefully balanced dramatically than any previously by Verdi), who worked out their conflicting destinies against a rich historical background. *Don Carlo* is simply not star-crossed in his love for his French stepmother; he is also the champion of the oppressed Netherlands. Philip II is not merely a jealous husband; he is a virtually isolated head of state struggling to align the demand of the Inquisition with his own wishes.

Of course, both royal figures are greatly romanticized; this was the nature not only of the nineteenth century; but of nineteenth-century opera in particular. Consider the real *Don Carlo* as characterized by Antonia Fraser: He "had little to commend him personally as a husband . . . He was physically undersized. One of his shoulders was higher than the other, he had a marked

speech impediment and was also an epileptic . . . At the age of seventeen he fell headlong down a staircase . . . and lay for a long while blind and partially paralysed, until an Italian surgeon gave him partial relief by (cutting) a triangular piece out of his skull. This relieved the paralysis, but left him prone to fits of homicidal mania . . ."

This is hardly a portrait of a hero, not to mention a figure of romance, which is probably one reason (if Verdi knew details of the historic Carlo at all) he proceeded out of Schiller instead of from history. No doubt one strong reason Verdi was drawn to the Schiller play of the same name (adapted for Verdi and translated into French by Joseph Méry and Camille du Locle) was its concern for poetic rather than factual truth and its great "chivalry of thought, described by Goethe as 'the spirit of freedom' struggling ever forward" (Carlyle).

The principal differences between the play and the opera were the addition (in the libretto) of a first act set at Fontainebleau where Elisabeth and Carlo met for the first time (a scene eliminated by Verdi in his 1884 revision); the highly theatrical *auto-da-fé* scene with its burning of heretics; the omission of several important characters; and, finally, the realigning of Posa to play a supporting rather than pivotal role. There is also one other variance, and a rather crucial one. Verdi's librettists decided to actually produce the spirit of Charles V in human form for the opera's final moments, a confusing and certainly lame solution compared to Schiller's ending, where Philip hands his son over to the frightening and real-life spectre of the Grand Inquisitor saying "Cardinal, I have done my duty. Do yours."

Yet, even with being at odds not only with history but with Schiller, *Don Carlo* manages not only to triumph, but to engage us fully with its personages and their struggles. And this

of course was due to the special ability of Verdi to fill out characters and situations with musical substance. In this instance he was fired by the many possibilities of contrast the story presented him—the conflicts between the public and private lives of the characters, between church and state, between heroism and despotism, Catholic and Protestant. It is on these poles that Verdi hung his drama.

Still, the challenge was mighty, and even during the first rehearsals in Paris Verdi had begun to cut the score in order to give it some practical form which would hold the public yet be true to his concept of *Don Carlo* as music drama. At this time he removed a duet between Elisabeth and Eboli just before "O don fatale," and one for Philip and Carlo after the death of Posa. (The material for the first proved to be unsalvageable, but part of the second later turned up in his Requiem in memory of Alessandro Manzoni). The biggest of all the cuts, however, was the orchestral introduction and opening chorus of the opera, a ten minute stretch of music which was finally rescued from oblivion only a few years ago. (It has been incorporated in performances both at La Scala and at the Metropolitan Opera).

In the years following Paris, Verdi continued to tinker with the score as he had with *Macbeth*, *Boccanegra* and *Lombardi* before *Don Carlo*, and during the period when *Otello* was beginning to take shape in his mind, he decided upon a thorough overhauling of *Don Carlo*. At this time the ballet went (which no one to my knowledge has mourned, or at least deeply) and the opening act, which many consider a serious loss. Verdi retained from the Fontainebleau scene only Carlo's *Romanza*, which he relocated in the Monastery of St. Just, the scene which opens his revised version. Finally, he recomposed the Philip-Posa duet and tightened a number of the dialogues

and ensembles, although he left all the big solos intact.

There the matter rested as far as Verdi was concerned, although it was still a matter of debate during his lifetime (in 1886 he sanctioned a performance and a Ricordi edition of a five-act *Carlo*, with the Fontainebleau scene translated and reinstated), and the debate still continues among Verdian scholars today. In one sense it is important, because it has led to productions which gave us a chance to hear this missing music and evaluate it in terms of the overall score. But in another sense, it is futile, because there can be no definite edition. It will always be, as Andrew Porter has observed, "a matter of choosing among rich alternatives."

But where the question of edition must be posed, and where the various versions of *Don Carlo* must be discussed, none of this should imply that either the 1884 revision or the 1886 five-act scores should be considered either as some sort of hobbled compromise or a curio in the composer's canon of works. Far from it. Unlike *Macbeth* and *Boccanegra* before it, *Don Carlo* shows none of its surgical scars, nor proclaims the stylistic incongruities which resulted in the earlier works when they came to be recast by a wiser, more experienced Verdi. In fact, one of the amazing characteristics of *Don Carlo* is its remarkable musical and dramatic consistency despite the number of different stances forced upon it during Verdi's lifetime and afterwards. So firmly and finely drawn are its characters, they remain alive and have retained their dimension through two changes of language and numerous revisions. The road to *Don Carlo* must have seemed long and perilous to Verdi as he traveled it, but today, from our vantage point in time, it appears not only direct, but inevitable.

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Pelléas et
 Mélisande
 8 pm, A,B

11

17

Don Carlo
 8 pm, A,C

18

24

La Gioconda
 8 pm, B

25

October

Recital
 JOSE CARRERAS
 Sunday, October 7,
 8 PM
 Opera House

1

Elektra
 8 pm, A,B

2

8

Triple Bill
 8 pm, A,C

9

San Francisco Opera
 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
 FOL DE ROL
 Monday, November 12, 8 PM
 Civic Auditorium

29

Roberto
 Devereux
 8 pm, A,C

30

Concert
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 Sunday, November 18, 8 PM
 Opera House

5

La Forza
 del Destino
 8 pm, A,B

6

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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	7	Pelléas et Mélisande 8 pm, J,K	8	Park Concert 2 pm	9
La Gioconda 7:30 pm, D,E		Pelléas et Mélisande 8 pm, G,H	14	Don Carlo 8 pm, J,L	15	La Gioconda 12:30 pm, M,N	16
12	13						
Pelléas et Mélisande 7:30 pm, D,F		La Gioconda 8 pm, G,H	21	Don Carlo 1:30 pm, X	22	Pelléas et Mélisande 2 pm, M,N	23
19	20						
Don Carlo 7:30 pm, D,F		Elektra 8 pm, G,I	28	La Gioconda 8 pm, J,L	29	Don Carlo 2 pm, M,O	30
26	27						
Triple Bill 7:30 pm, D,E		Don Carlo 8 pm, G,I	5	Triple Bill 8 pm, J,L	6	Elektra 2 pm, M,N Carreras Recital, 8 pm	7
3	4						
	Elektra 7:30 pm, D,F	Fliegende Holländer 8 pm, G,H	12	Elektra 8 pm, J,K	13	Triple Bill 2 pm, M,O	14
10	11						
La Fanciulla del West 7:30 pm, D,F		Triple Bill 8 pm, G,I	19	La Fanciulla del West 8 pm, J,K	20	Fliegende Holländer 2 pm, M,N	21
17	18						
	Fliegende Holländer 7:30 pm, D,E	Roberto Devereux 8 pm, G,I	26	La Fanciulla del West 1:30 pm, M,O Fliegende Holländer 8 pm, J,L	27	Opera Fair 12 pm, to 6 pm	28
24	25						
La Fanciulla del West 7:30 pm, E		La Fanciulla del West 8 pm, G,I	2	Fliegende Holländer 1:30 pm, X La Forza del Destino 8 pm, J,K	3	Roberto Devereux 2 pm, M,O	4
31	1						
Roberto Devereux 7:30 pm, D,F		La Forza del Destino 8 pm, G,H	9	Così fan tutte 1:30 pm, X Roberto Devereux 8 pm, J,L	10		11
7	8						
La Forza del Destino 7:30 pm D,F	Roberto Devereux 7:30 pm E	Così fan tutte 8 pm G, H	16	La Forza del Destino 1:30 pm, X Tancredi 8 pm, J	17	Così fan tutte 2 pm, M,O Nilsson/Adler Concert, 8 pm	18
14	15						
Così fan tutte 7:30 pm, D,E	La Forza del Destino 8 pm Thanksgiving	Tancredi 8 pm, G	23	Così fan tutte 1:30 pm** Così fan tutte 8 pm, J,K	24	La Forza del Destino 2 pm, M,N	25
21	22						

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Don Carlo
continued from p. 20

do yours." (In real life, Carlos was handed to the Inquisition which, after examining him, found him to be religiously orthodox.)

Verdi and his librettists, for reasons not entirely clear, produce a semi-happy ending by having a monk dressed as Charles V come from the monastery sententiously singing about the calm of the cloister, and spirit Carlos away. The Inquisitor, royal guards and Philip all recognize the voice as "Carlo Quinto" while Elisabeth cries "O ciel" on an extended high B as the curtain comes swiftly down. Viscerally it is an exciting finish, though what it is supposed to mean is not clear. In the play, Carlos dresses as the ghost of Charles V in order to frighten the guards and gain entrance to Elisabeth's apartment, but that is the only mention of the supernatural in Schiller. Verdi's monk makes an appearance in the second act during a gloomy scene at St. Just (San Jerónimo de Yuste), the monastery to which Charles V retired after he abdicated the throne in favor of his son, Philip. But Charles V died in 1558, ten years before *Don Carlos* takes place. (Schiller also anachronistically mentions the destruction of the Spanish Armada in 1588.)

There is some suggestion that the supernatural ending, with its genteel hint that Carlos lives on, was required by the Paris Opéra, that hotbed of frivolity that Verdi called "la grande boutique." Certainly the French audience did not go to the opera to listen to dialogues about politics (Philip-Posa) and church/state relations (Philip-Inquisitor), factors which caused *Don Carlos* to be less well received in Paris than it might have been. Its anti-clerical bias was also against it. When Philip cried "Tais-toi, prêtre!" in Act 4, Napoleon's Spanish-born empress, Eugénie, an ardent Catholic, pointedly turned her back on the stage and refused to turn around again until the scene ended.

Yet anti-clericalism was one of the things that stimulated Verdi's interest

in the first place. The Italian composer was a republican and staunch believer in the separation of church and state. Italy, in the middle of her Risorgimento, or unification, was involved in the Austro-Prussian or Seven Weeks War at the time Verdi was composing *Don Carlos*. Though suffering a humiliating defeat at the battle of Custoza, the Italians eventually regained the Venetian state which had long been under Austrian rule.

Yet liberalism, which finally seemed possible in government, was opposed by the church. In 1864, Pio Nono (Pius IX) had issued an encyclical accompanied by a Syllabus of Errors that precluded any accommodation between the two powers. Among the condemnations of such stock items as communism, pantheism and Bible societies were instructions against freedom of conscience, religious toleration, freedom of press, freedom of discussion and finally, against the idea that "the Roman Pontiff can and should reconcile and harmonize himself with progress, liberalism and recent civilization." No wonder Verdi saw *Don Carlos* as an ideal vehicle for making an oblique attack on religious and political tyranny; oblique, of course, because its characters lived in the past. Verdi wrote to Escudier: "Composed in the midst of flame and fire [the sounds of battle could actually be heard at Sant'Agata], either this opera will be better than the others or a horrible thing."

Verdi arrived in Paris in August of 1866, *Don Carlos* almost completed. During rehearsals his father died, and the composer was suffering from one of his psychosomatic sore throats. Many changes were made in the finished work before the premiere, March 11, 1867. A monologue for Carlos which had originally opened Act 5 was replaced by Elisabeth's "Tu che le vanità," the monologue being used for the middle section of the aria. Two duets were cut, one for Elisabeth and Eboli before "O don fatale" and another, for Philip and Carlos, after the

death of Posa. (This tune was later used for the "Lacrimosa" in Verdi's Manzoni *Requiem*.) Still the work was too long for the prescribed Opéra hours of seven to midnight, and Verdi jettisoned an opening chorus of peasants, some ten minutes of music.

Though the opera was performed 43 times during the 1867 season, it was considered only a *succès d'estime*. Verdi himself wrote to a friend: "Last night *Don Carlos*. It was not a success." Further, the French papers took to calling the work Wagnerian, though Verdi was still four years from seeing his first Wagner opera, *Lohengrin*, hardly a music drama in a class with *Don Carlos*. (Characteristically, Verdi remarked about the Wagner flap: "The question is not whether the music belongs to a system, but whether it is good or bad.")

Two main aspects of Verdi's work account for the strange Wagnerian label pinned on it by the French. One, the vocal writing is often conversational, the melody being carried by the orchestra, a familiar Wagnerian device. On the other hand, Wagner used small cells of melody to build up symphonic patterns while Verdi wrote long, flowing, rapidly altering melodic phrasing. The second charge is extreme length. Five hours of opera just has to seem Wagnerian to an undiscerning critic. It is not; it is Verdian, but it *is* too long. It is the length of *Don Carlos*, along with the work's unequal inspiration, that has created the *Don Carlos* problem. Verdi, as we have seen, was cutting the work even before the premiere. (Actually, this is not as drastic a practice as some modern commentators have made it seem; in the 19th century it was common for the composer to adjust his work during rehearsals. It's a pity the practice isn't more observed these days.) Yet, if every page of the score were as inspired as Act 4 is, with its poignant introduction, Philip's aria, the duet with the Grand Inquisitor, Elisabeth's plea for justice, the quartet, her dialogue with Eboli and "O don

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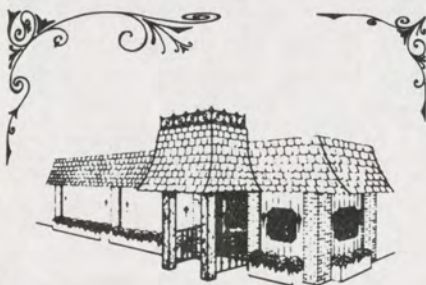
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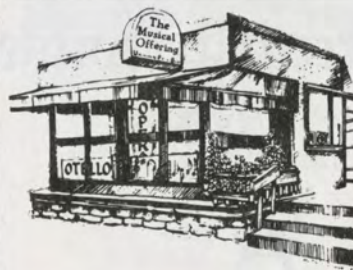
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fatale," there would be no question. We would simply have to perform the whole thing and never mind the fact that one had to pay orchestral overtime and that people had to go to work the next day. But the fact is that *Don Carlos* works better as an emotional entity when it is shorter, something Verdi himself agreed with after he revised the work to its more familiar four-act form. Verdi called this version "more practicable and better, artistically speaking. Greater conciseness and greater sinew."

It has been argued, in view of Verdi's seemingly sarcastic statement that "if surgery is required, I prefer to wield the knife," that the composer resisted changing or shortening *Don Carlos*. I believe this is an erroneous assumption. Throughout his long career, Verdi was practical when practicality was required, but he never betrayed himself artistically. If he hadn't thought that a four-act Italian *Don Carlos* would work, he would never have agreed to it. As it was, 17 years after the Paris premiere, when he was preparing for *Otello*, Vienna asked him for a four-act version of *Don Carlos*. The Viennese production was eventually cancelled, and the revised opera had its premiere at La Scala on January 10, 1884.

Not only was the opera shorn of its Paris-required ballet and the entire first act, with only Carlos' "Io la vidi" being saved for the new first scene and transposed from C to B-flat, but internal changes were made, all of them for the better. Motivations which had disappeared during the Paris rehearsals were restored, the end of the opera was tightened (though Charles V/monk still remained), and the Philip-Posa duet seriously recast. In the French original of the duet, the dialogue is much less specific, the King doesn't spell out his suspicions about Elisabeth and Carlos, and the warning about the Inquisition is not driven home so vehemently.

In 1886 at Modena, this four-act revi-

sion was performed in Italian but with the addition of the original first act. Supposedly this was done with the composer's approval, though there is no documented proof of that assertion, and of course Don Carlos' aria had to be restored to its higher key in the first act—probably to the tenor's dismay. From that point on, it was pretty much up to each opera house as to which version was performed. In Paris, for instance, they didn't return to the French text or edition until 1963 when Margherita Wallmann directed it, ballet and all. Andrew Porter, a British musicologist, later discovered and pieced together music which had been cut before the Paris premiere, complicating the whole problem until Porter himself says he is almost sorry he did his research.

At Vienna in 1932, Clemens Krauss conducted a version, in German, which had been prepared by the novelist and Verdi scholar, Franz Werfel, and the German stage director, Lothar Wallerstein. This version, which SFO general director Kurt Herbert Adler heard and of which he owns a rare German-language Ricordi score, was highlighted by the presentation of the Fontainebleau duet as a flashback seen through the figures in a tapestry. The intriguing idea of a flashback was being discussed during preparation for this year's San Francisco Opera production. Director Sonja Frisell thought that since the theme of *Don Carlos* is religious oppression, the sombre opening of the second act (first act in the 1884 version) at St. Just monastery was an ideal way to begin the performance, and that then some method could be devised to flash back to a good portion of the Fontainebleau duet, thus motivating Don Carlos' anguish and letting us hear the origin of themes that are used later in the opera. Also suggested for inclusion was a scene from the French version for Eboli and Elisabeth during which the two women exchange garments, making



Philip's palace, the Royal Monastery of St. Lawrence of the Escorial, northwest of Madrid.

Don Carlos' mistaking of Eboli in the dark more plausible, though why she should be expecting him to make love to herself while she looks like the Queen is not explained.

In other words, as with most of the revisions, changes, additions and cuts in *Don Carlos*, you are damned if you do and damned if you don't. It is better, as I suggested at the beginning, to rely on taste and judgment and not try to put too fine a point on what is "authentic." Some people, for instance, prefer the original French, yet Verdi was an Italian composer. Unless he can come back from the grave to instruct us, we haven't a hope of ever getting it "right." What we do get, no matter what version you prefer, is some of Verdi's finest vocal music and most telling orchestral accompaniments.

The scoring is superb, many details having been retouched by the more mature composer for the 1884 Scala edition. Just a brief catalog of felicities finds an ophicleide specified as the bass brass instrument; the sombre introduction to Act 1 (2 in the Paris edition) scored for four horns, much of their music in unison, the cadence amplified by three trombones, four bassoons and tuba; the cor anglais accompaniment to Elisabeth's farewell to the Countess d'Areberg with its weeping

figure; the sobbing in the oboe when Posa tells Philip about the desolation in Flanders; the sinister music for the monks leading the heretics to the funeral pyre in the auto-da-fé, scored for pizzicato cellos, double basses, three unison trombones, solo bassoon and ophicleide; the creepy entrance music of the Grand Inquisitor, echoing the "severity" that Verdi sensed in the Escorial — bassoon, cellos, double basses, double bassoon, tympani, bass drum and trombones; the impassioned violin tune that precedes "Tu che le vanità"; the exquisite oboe and clarinet figures played during the plaintive farewells of Elisabeth and Carlos.

Taking *Don Carlos* in perspective, one perceives such a rich and tasty conglomeration of faults, virtues, confusions, idealism, lyricism and music drama that it cannot fail to fascinate and intrigue anyone who truly loves the art form opera. If there exists no definitive edition of which we can say: "This is it," the very fact of searching for a viable way to present the opera makes us discuss, examine and ultimately care about it more than we might had Verdi presented us with an easier task.

Miss von Buchau is the San Francisco correspondent for Opera News.



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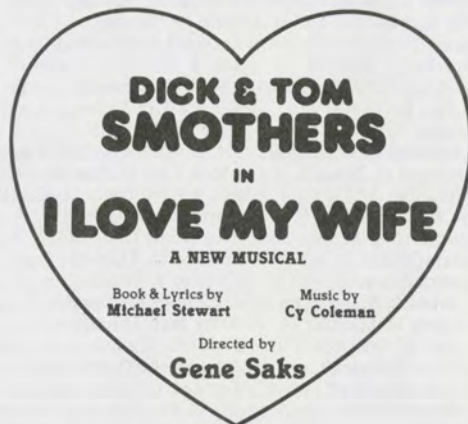
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Rare Photo Exhibit In Opera Museum



Tenor Lauritz Melchior and his wife, Kleinchen, at the singer's dressing room table backstage at the San Francisco Opera in a photograph taken about forty years ago and now a part of the large exhibit in the Opera House museum.

A striking exhibit of rare photographs of the San Francisco Opera at work in the 1930's and 1940's is now on display in the Opera House Museum on the south mezzanine level of the Opera House. The display is open before every performance and during each intermission. Admission is free of charge.

Photographs, in large blow-ups, include actual production shots and many scenes of favorite artists backstage. They include shots of such singers as Bidu Sayao, Kirsten Flagstad, Ebe Stignani, Beniamino Gigli, Lauritz Melchior, Ezio Pinza, Lily Pons, Salvatore Baccaloni, Elisabeth Rethberg, Tito Schipa, Gladys Swarthout and many others.

The photos have been assembled from the archives of the opera company and from the private collection of Mrs. Robert Watt Willer, whose late husband was for many years president of the opera association. They are shown

in new enlargements made expressly for this exhibit by Clark Photos and General Graphics. The entire exhibit was prepared under the supervision of Herbert Scholder, director of public relations for the San Francisco Opera.

The Opera House museum is maintained by the Friends of the War Memorial, Mrs. Joseph D. Cuneo, president. The installation of the exhibit was carried out, as have been those of previous years, by Russell Hartley, the director of the Archives for the Performing Arts, and his assistant Judith Solomon.

The Archives maintains the largest collection of theatrical memorabilia and documentary materials in the country, except for New York and Washington. It is housed in the Presidio branch of the San Francisco Public Library System and anyone interested in further historical material on opera in San Francisco may contact Hartley at 922-6750.

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Nilsson to Return In Special Concert

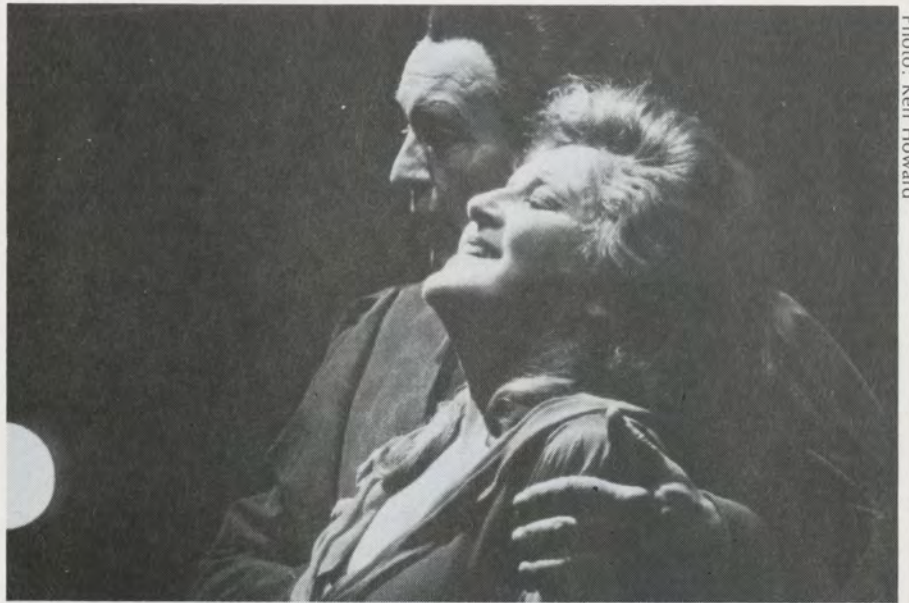


Photo: Ken Howard

Birgit Nilsson as Isolde in the historic San Francisco Opera performances of 1970, with Wolfgang Windgassen as Tristan, which marked the only time the two ever sang this opera together in the United States. Now the legendary Nilsson returns in a major concert at the Opera House on November 18.

One of the musical highlights of the coming season is expected to be the gala concert celebrating the return to this country for the first time in five years of the great Swedish soprano Birgit Nilsson. It will take place in the War Memorial Opera House at 8 p.m. on Sunday, November 18, with opera general director Kurt Herbert Adler conducting the San Francisco Opera orchestra.

Miss Nilsson has a special connection with San Francisco, having made her American opera debut here in 1956 as Bruennhilde in *Die Walkure*. In subsequent years she appeared here as Fidelio, Turandot, Isolde and Bruennhilde in all three operas of the Ring cycle, her last performances having been as Isolde in 1974.

Adler has already announced that Miss Nilsson will again sing with the San Francisco Opera in 1980 as the Dyer's Wife in *Die Frau ohne Schatten*.

This November she will mark her return to the United States also with concerts at the Metropolitan, conducted by James Levine, and in Los Angeles, and next winter she will sing a number of performances of *Elektra* at the Metropolitan.

Miss Nilsson was born in West Karup, Sweden, and studied at the Royal Acad-

emy of Music in Stockholm. She made an unexpected operatic debut, on three days notice, in 1946 as Agathe in *Der Freischuetz*, following it up with a formal debut at the Stockholm Opera in 1947 as Verdi's Lady Macbeth.

Her first major engagements outside Sweden were in the early fifties at Glyndebourne as Elettra in Mozart's *Idomeneo* and at the Vienna Staatsoper. Her La Scala debut was as Turandot in 1958 and the Metropolitan first heard her in 1959 as Isolde.

Although appearing frequently in the Italian repertoire, Miss Nilsson has sung more than one thousand performances of the Wagnerian operas and was the first soprano to record the full Ring cycle. She was a favorite performer of the late Wieland Wagner at the famed Bayreuth festival for many years. Details of her San Francisco concert have not been announced yet, but it will definitely include Wagner excerpts and possibly some Strauss.

Remaining tickets for the concert are on sale now at the Opera Box Office which is open from 10 a.m. to 6 p.m. Monday through Saturday and from 10 a.m. through the first intermission on all performance days including Sundays.

Tour to the Orient Offered by SFO

An exciting pre-Christmas tour to the Orient, culminating with a gala performance of Puccini's *Tosca*, has been arranged by the San Francisco Opera for this fall. It includes seventeen days, leaving San Francisco on December 6 and returning on December 22, at the low all-inclusive cost of \$1950 and is open to the general public.

The tour begins in Hong Kong and then goes on to Bangkok, Singapore and Manila, with a performance there on December 21 at the Cultural Center of the Philippines of the touring San Francisco Opera's production of *Tosca* with Placido Domingo, Eva Marton and Justino Diaz and conducted by Kurt Herbert Adler.

Various activities are planned for tour participants, including an evening of exotic Thai classical dances and traditional music in Bangkok, a tour of the Grand Palace in Singapore and a five-hour sunset cruise aboard a Chinese junk in Hong Kong.

For a brochure with full information, please write to Orient Tour, San Francisco Opera, Opera House, San Francisco, CA 94102.

Western Theme Set For Guild's Fol de Rol

After a year out, due to last season's special Anniversary Gala, the San Francisco Opera Guild will again present its annual operatic extravaganza, the Great Western Fol de Rol 1979, at 8:30 p.m. Monday, November 12, at the Civic Auditorium.

The western theme is keyed to the opera's new production this season of Puccini's *La Fanciulla del West*, and Fol de Rol-goers are requested to come in either black-tie or western wear! The 1979 event, which is a benefit for the Opera Guild's student matinees, is underwritten this year by Great Western Savings and Loan and Ralph Lauren Western Wear and Polo Western Wear by Ralph Lauren, a division of the Gap Stores, Inc.

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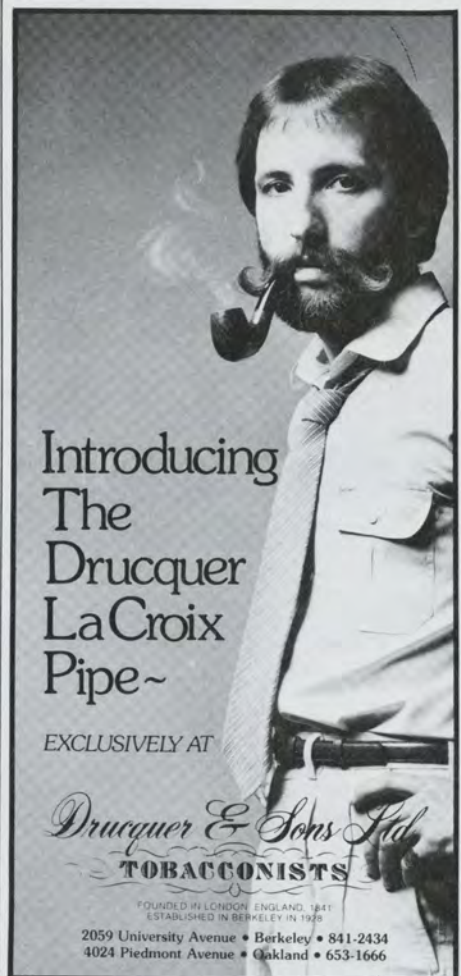
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La Croix
Pipe~

EXCLUSIVELY AT

Drucquer & Sons Ltd.
TOBACCONISTS

FOUNDED IN LONDON, ENGLAND, 1841
ESTABLISHED IN BERKELEY IN 1928

2059 University Avenue • Berkeley • 841-2434
4024 Piedmont Avenue • Oakland • 653-1666



Bravo.

NARSAI'S RESTAURANT

Fine French and Mediterranean cuisine.

385 Colusa Avenue
Kensington (North Berkeley)
(415) 527-7900



Encore.

NARSAI'S MARKET

A unique gourmet food-to-go store.

389 Colusa Avenue
Kensington (North Berkeley)
(415) 527-3737

Bewitch...




Bedazzle...



Be loved.



Remy Martin  V. S. O. P. FINE CHAMPAGNE COGNAC

80 Proof. Renfield Importers, Ltd. New York

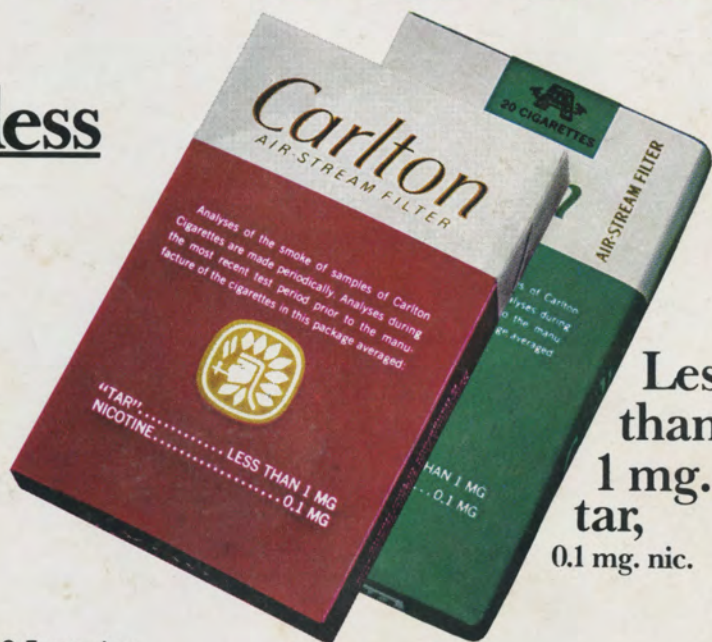
U.S. Government Report:

Carlton is lowest.

Box or Menthol:
10 Carlton have less
tar than 1:

	tar mg./cig	nicotine mg./cig
Kent	12	0.9
Marlboro Lights	12	0.8
Merit	8	0.6
Salem Lights	10	0.8
Vantage	11	0.8
Winston Lights	13	0.9
Carlton Soft Pack	1	0.1
Carlton Menthol	less than 1	0.1
Carlton Box	less than 0.5	0.05

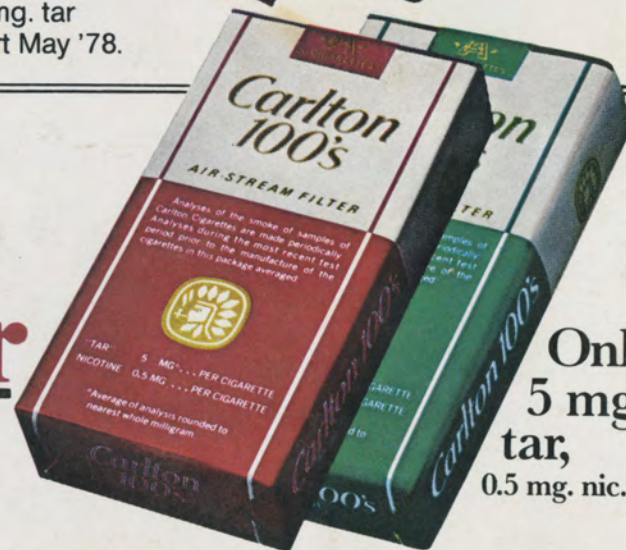
Of all brands, lowest... Carlton Box: less than 0.5 mg. tar and 0.05 mg. nicotine av. per cigarette, FTC Report May '78.



Less
than
1 mg.
tar,
0.1 mg. nic.

Carlton.
Filter & Menthol

**The lighter
100's.**



Only
5 mg.
tar,
0.5 mg. nic.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar," 0.05 mg. nicotine;
Soft Pack and Menthol: 1 mg. "tar," 0.1 mg. nicotine
av. per cigarette, FTC Report May '78. 100 mm: 5 mg.
"tar," 0.5 mg. nicotine av. per cigarette by FTC method.