Jenůfa

1980

Wednesday, October 1, 1980 7:30 PM
Saturday, October 4, 1980 8:00 PM
Tuesday, October 7, 1980 8:00 PM
Friday, October 10, 1980 8:00 PM (Broadcast)
Tuesday, October 14, 1980 8:00 PM
Sunday, October 19, 1980 2:00 PM

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JENŮFA/1980

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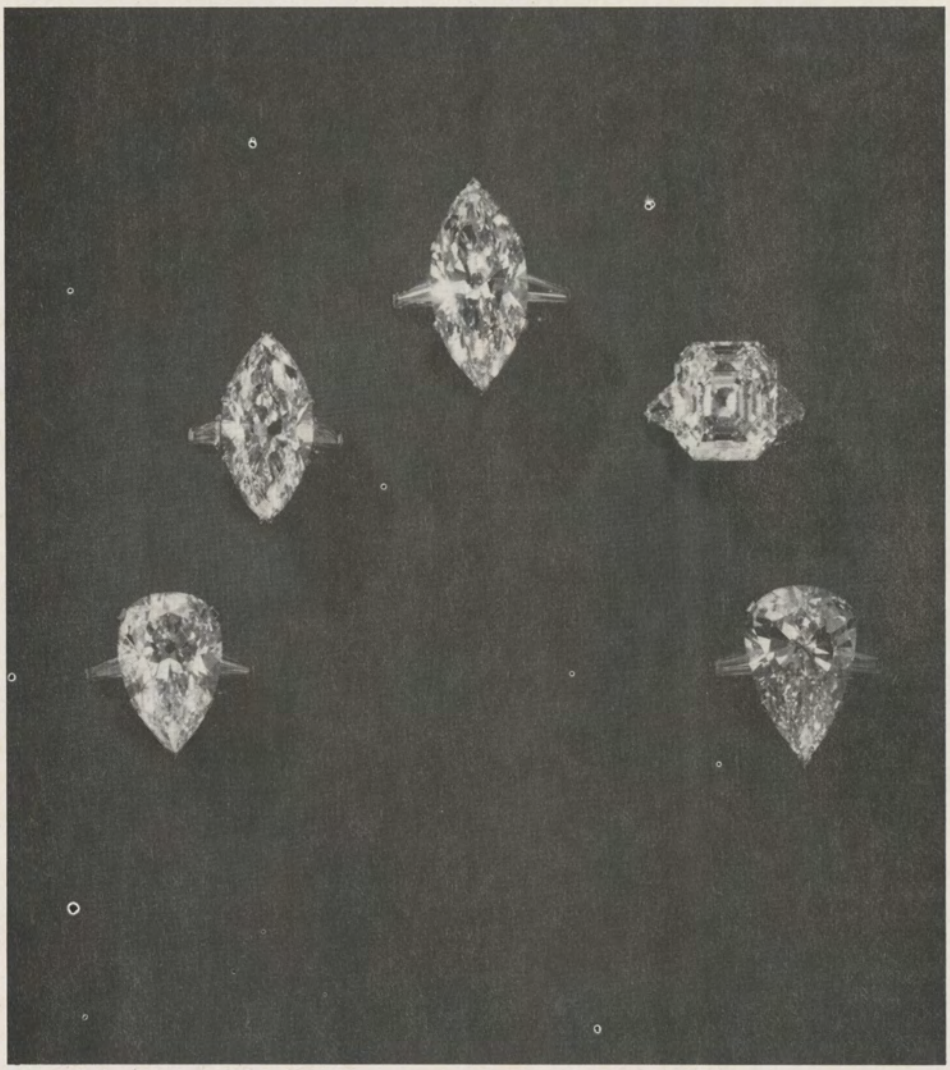

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Welcome to our new season and to the beginning of the busiest period in San Francisco Opera history. We are proud to present for you our 58th fall season, the longest in the company's history. The extraordinary demand for opera by our audiences is what has made this growth necessary, and I hope we can now better accommodate the constantly growing numbers of opera lovers in the San Francisco area.

This fall we share the excitement and pride of our colleagues at the San Francisco Symphony over the opening of the Louise M. Davies Symphony Hall. With the expanded Opera House, the Herbst Theatre and the soon-to-be-completed rehearsal wing, San Francisco will now have a complex of performing arts facilities worthy of our city's exceptional cultural heritage and reputation. The Opera, too, has a proud first this season, the inauguration of our own San Francisco Opera Orchestra, made necessary by the Symphony's move from the Opera House and unavoidably conflicting performance schedules. The difficult task was accomplished through an intensive nationwide search for the finest operatic instrumentalists.

Our initial offering of the 1980 season is an ambitious new production of *Samson et Dalila,* which has been made possible thanks to the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, and of our colleagues at the Lyric Opera of Chicago, who will share the production. *Samson* is being taped for a later national telecast.

Following our fall season, Spring Opera will return in 1981 with another season of innovative musical presentations. Then, in an exciting first, we will inaugurate in June a San Francisco Opera summer festival season with five international productions at the War Memorial Opera House. The next year will indeed be a period of unprecedented musical richness for our public, and we hope you will enjoy every moment with us.

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one of the greatest Czechoslovakian painters of the 19th century.

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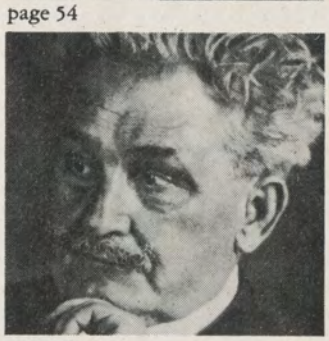

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DEPARTMENTS

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58th Season — War Memorial Opera House

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Special preparatory rehearsals for the new San Francisco Opera Orchestra were conducted by David Agler, Randall Behr and W. Anthony Waters.

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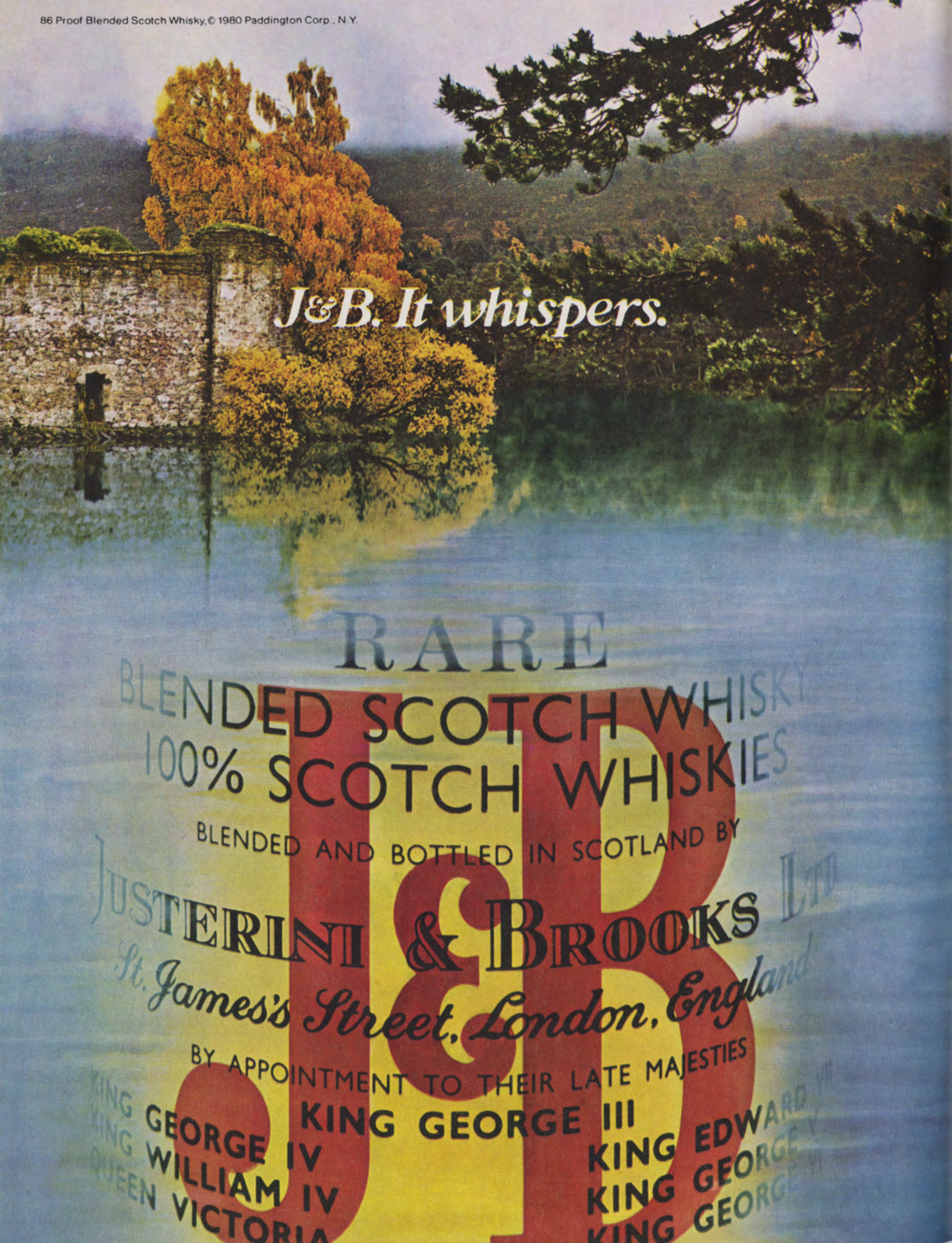

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Wolfgang Brendel
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Frederick Burchinal
Allen Cathcart
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John Del Carlo
Benito di Bella
Placido Domingo
Dale Duesing
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Luis Lima*
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Beniamino Prior*
David Rendall
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Roberta Irene Bowman
Hilda Chavez
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Dottye Dean
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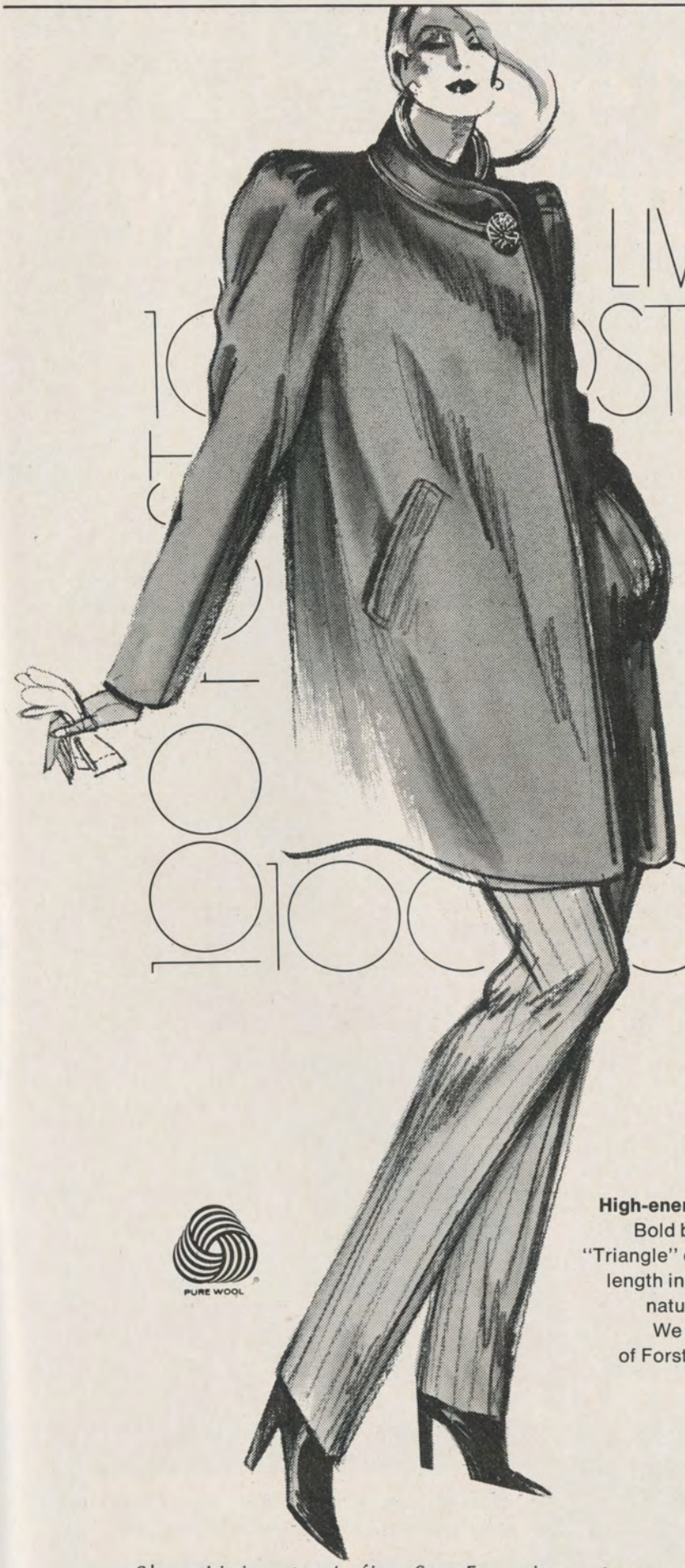

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Samson et Dalila

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In French
Saint-Saëns

Verrett/Domingo, Brendel, Voketaitis,* Langan,* Ballam, Tate,* Wexler*/Holder

Rudel/Joël/Schmidt/C. Robbins*/Sappington

Simon Boccanegra

Production from The Lyric Opera of Chicago, donated by the Gramma Fisher Foundation of Marshalltown, Iowa

In Italian
Verdi

M. Price, Quittmeyer/Bruson, Lamberti,* Siepi, Burchinal, Langan, Tate

Gardelli*/Frisell/Pizzi

Die Frau ohne Schatten

Production made possible by a generous gift from Cynthia Wood

In German
Strauss

Rysanek, Marton (9/30), Nilsson, Hesse, Cook, Gwen. Jones, de la Rosa, South, Quittmeyer, Richards*/King, Feldhoff,* Herincx, Ballam, Del Carlo, Voketaitis, Hoback, Burchinal, Langan, Woodman*

Klobučar/Lehnhoff-Asagaroff/Zimmermann

New Production

Don Pasquale

In Italian
Donizetti

Welting/Evans, Rendall, Nolen, Wexler

Mund**/Mansouri/Conklin

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Mills/Malta, Hoback, Brandstetter, Wexler

Agler/Mansouri-Irwin/Conklin

Jenůfa

In Czech
Janácek

Söderström, Jurinac, Cervena, Cook, South, Gwen. Jones, Quittmeyer, Richards/Cathcart, Lewis, Del Carlo, White*

Rosen*/Rennison*/Bauer-Ecsy/Prendergast

The Magic Flute

Production from The Metropolitan Opera

In English
Mozart

Translation by Andrew Porter

Greenawald, Carter,* Peterson, Cook, Gwen. Jones, Rakusin*/P. Price,* Duesing, Cold,** White, Cole,* Green,* Wexler, Ballam, G. Stapp*

Weder**/Hebert*/Chagall*

La Traviata

In Italian
Verdi

Masterson,** Cervena, Quittmeyer/Prior,* Saccomani,* Tate, Brandstetter,* Wexler, Langan

de Almeida/Karpo/Businger/Vesak

San Francisco Opera Premiere

Arabella

Production from the Houston Grand Opera

In German
Strauss

Te Kanawa, Daniels,* Mills,* Cervena, Cook/Wixell, Bailey,* Malta, Ballam, Brandstetter, Langan

W. Rennert**/Cox*/Dalton*

Tristan und Isolde

In German
Wagner

Gwyneth Jones, Baldani/Wenkoff, Stewart, Estes, Ellsworth,* Green, Ballam, Del Carlo

Adler/Haugk/Weyl

Productions made possible, in part, by a generous gift from James D. Robertson.

Cavalleria Rusticana

In Italian
Mascagni

Rysanek (11/12, 15, 18, 23), O. Stapp (11/25, 28), South, Cervena/Svetlev,* di Bella

followed by

I Pagliacci

In Italian
Leoncavallo

Rawlins*/King, di Bella, Saccomani, Green, Tate, Woodman

Bareza**/Martinoty/Ponnelle

Madama Butterfly

In Italian
Puccini

Hayashi,* Forst, Quittmeyer/Lima,* Monk, Livingston,* Del Carlo, Langan, Wexler, Harvey

Chung*/Farruggio/Businger

Richard Bradshaw, Chorus Director

Thomas Munn, Lighting Designer

Joan Sullivan, Assistant Lighting Designer*

*San Francisco Opera debut

**American opera debut

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Opera for Young Audiences
DON PASQUALE
Donizetti
In English
Wednesday, November 19, 1:00 p.m.
Tuesday, November 25, 1:00 p.m.
Monday, December 1, 1:00 p.m.
Friday, December 5, 1:00 p.m.
Matinee for Senior Citizens
and Disabled Patrons
Friday, November 28, 1:00 p.m.

1980 PREVIEWS

1980 OPERA PREVIEWS
Information on opera previews and lectures is always carried in the San Francisco Opera program magazines. To enable patrons to make advance plans, we are printing a list of all previews and lectures which are open to the public.

SAN FRANCISCO OPERA GUILD PREVIEWS

SAN FRANCISCO OPERA GUILD AUXILIARY

Previews held in the Green Room of the Herbst Theatre, Veteran's Memorial Building, Van Ness & McAllister, in San Francisco. Lectures are free to the public and feature some of the season's outstanding artists in discussion. For further information, please call (415) 565-6432.

ARABELLA 10/21, 6:45 p.m.
TRISTAN UND ISOLDE 10/28, 6:45 p.m.

MARIN

Lectures begin at 8:00 p.m. Series registration is $12.50 ($10.00 for Guild members, students and seniors). Single tickets are $3.00 ($2.50 for Guild members, students and seniors). Location to be announced. For further information, please call (415) 565-6432.

THE MAGIC FLUTE
James Schwabacher 10/9
ARABELLA
Dale Harris 10/23

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is $10.00; single tickets are $3.00. For further information, please call (415) 941-3890.

ARABELLA
Dale Harris 10/21
TRISTAN UND ISOLDE
Andor Toth 10/28

SAN JOSE OPERA GUILD PREVIEWS

Previews will be held at the Courtside Tennis Club, Wingate Room, 14675 Winchester Blvd., Los Gatos. All lectures begin at 10 a.m. except for Sept. 11, which is at 7:30 p.m. Series is open to the public at a cost of $2.00 per lecture (free of charge to San Jose Opera Guild members). For further information, please call (408) 867-0669.

THE MAGIC FLUTE
David Kest 10/3
TRISTAN UND ISOLDE
James Koelker 10/10
To Be Announced 10/17
ARABELLA
Dale Harris 10/24

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.

THE MAGIC FLUTE
Michael Walsh 10/9
ARABELLA
Dale Harris 10/22
TRISTAN UND ISOLDE
Allan Ulrich 11/4

FRIENDS OF THE KENSINGTON LIBRARY

A general lecture on Verismo Opera, with concentration on *Cavalleria Rusticana, I Pagliacci* and *Madama Butterfly*, will be given by Michael Barclay on Thursday, October 23 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free. For further information, please call (415) 524-3043.

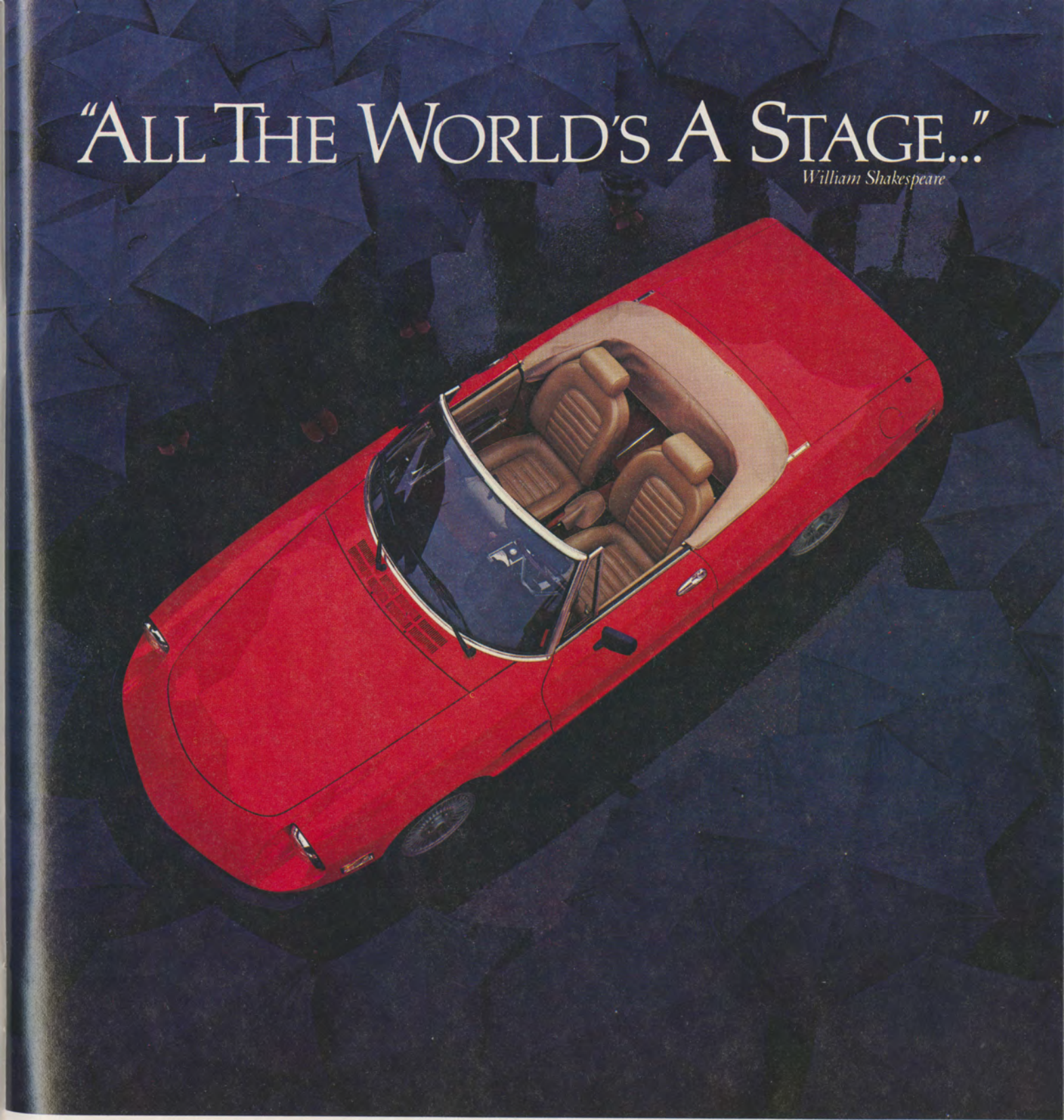
U-C BERKELEY EXTENSION LECTURE SERIES

Previews will be given by Michael Barclay on Monday evenings at 7:30 in Richardson Auditorium, UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series registration is $55, which includes 11 lectures plus Barclay's discography "The Season on Records—1980." Single lectures are $5.50. For further information, please call (415) 666-3291.

THE MAGIC FLUTE 10/6
LA TRAVIATA 10/13
ARABELLA 10/23
TRISTAN UND ISOLDE 10/27
CAVALLERIA RUSTICANA/
I PAGLIACCI 11/3
MADAMA BUTTERFLY 11/10

"ALL THE WORLD'S A STAGE..."

William Shakespeare



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PREVIEWS

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, one Thursday and nine Monday evenings. Lectures with slides will be given by San Francisco Opera Magazine editor Arthur Kaplan. Series registration is $35; $30 for Piedmont residents. Pre-registration desirable. For further information, please call (415) 653-9454 or 658-3679.

THE MAGIC FLUTE 10/9
LA TRAVIATA 10/13
ARABELLA 10/27
TRISTAN UND ISOLDE 11/3
CAVALLERIA RUSTICANA/
I PAGLIACCI 11/10
MADAMA BUTTERFLY 11/17

EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at St. Procopius Catholic Church, 1901 - 8th St., in Berkeley. Individual admission is $5.00 with a discount series ticket of $35.00 offering 8 lectures for the price of 7. All lectures will begin at 7:30 p.m. For further information, please call (415) 848-9583.

LA TRAVIATA 10/14
ARABELLA 10/21
TRISTAN UND ISOLDE 10/28
MADAMA BUTTERFLY 11/4

SOUTH PENINSULA JEWISH COMMUNITY CENTER OPERA PREVIEW SERIES

Previews will be held in the auditorium of the South Peninsula Jewish Community Center, 830 E. Meadow Dr., Palo Alto, at 7:30 p.m. Lectures will be given by opera educator Michael Barclay. The admission for individual lectures is $4.50 ($3.00 for center members). Series subscriptions, 5 lectures for the price of 4, are available through the Community Center. For further information, please call (415) 494-2511.

DON PASQUALE 10/2
ARABELLA 10/16
TRISTAN UND ISOLDE 10/30

UNIVERSITY OF THE PACIFIC LECTURE SERIES

A series of nine Saturday morning opera previews to be held August 30 to November 15 in central San Francisco near the Opera House. Programs begin at 10:30 a.m. Lecturer for the series is Professor George Buckbee. University extension credit is available for participants. For additional information or to register, please call the University of the Pacific at (209) 946-2424, or write OPERA PREVIEWS, Continuing Education, University of the Pacific, Stockton, CA 95211.

NAPA OPERA LECTURE SERIES

For the eighth year there will be an eleven-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Sunday series at the San Francisco Opera, will be held on Wednesday nights from 7:30-9 p.m. (location to be determined). Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be $15.00. Individual lectures will be $2.00.

JENUFA 10/1
THE MAGIC FLUTE 10/8
LA TRAVIATA 10/15
ARABELLA 10/22
CAVALLERIA RUSTICANA/
I PAGLIACCI 10/29
TRISTAN UND ISOLDE 11/5
MADAMA BUTTERFLY 11/12

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1980 San Francisco Opera Season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all, free of charge, and will be given on eight Thursday evenings and two Wednesday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 4, 1980 and are located at the City of San Leandro Community Library Center, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

DON PASQUALE 10/2
LA TRAVIATA 10/9
ARABELLA 10/15
TRISTAN UND ISOLDE 10/23
CAVALLERIA RUSTICANA/
I PAGLIACCI 10/30
MADAMA BUTTERFLY 11/6

SAN FRANCISCO BALLET

DIRECTORS:
LEW CHRISTENSEN
MICHAEL SMUIN

David McNaughton in SCARLATTI PORTFOLIO *photo: Lloyd Englert*

Attila Ficzere in PSALMS *photo: Lloyd Englert*

Alexander Filipov in THE TEMPEST *photo: Tony Plewik*

DIVERTIMENTO NO. 15 *photo: Lloyd Englert*

Repertory Season 1981

January – May
War Memorial Opera House

"This is a company that must be seen... it has vigor, zest and style that is all its own."

—Clive Barnes, New York Post

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BALLET SAMPLERS – Special Four Performance Series
New Series!

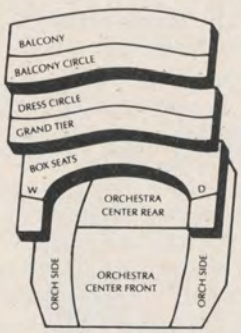
Friday Nights at 8 pm – Series K Friday nights on subscription for the first time, excellent seats in all sections at all prices.

January 23	February 6	March 20	April 3
STARS AND STRIPES	MONOTONES II	Full-Length Ballet	ALLEGRO BRILLANTE
DUETTINO	SCARLATTI PORTFOLIO	THE TEMPEST	SERENADE
SONGS OF MAHLER	PSALMS		SYMPHONY IN C
CONCERTO BAROCCO	DIVERTIMENTO NO. 15		

Sunday Nights at 8 pm – Series F The very popular original Ballet Sampler, a perfect way to spend the weekend.

February 1	March 22	April 19	May 3
NEW WORK BY SMUIN	Full-length Ballet	VIVALDI	NEW WORK BY SMUIN
MONOTONES I	THE TEMPEST	ETERNAL IDOL	VARIATIONS DE BALLET
MOZART'S C MINOR MASS		THE FOUR TEMPERAMENTS	A SONG FOR DEAD WARRIORS
CANTI		NOTHIN' DOIN' BAR	INTRODUCTION AND ALLEGRO

WAR MEMORIAL OPERA HOUSE



BALLET SAMPLER SERIES PRICES

Orchestra Center Front	$72	Grand Tier	$72*
Orchestra Center Rear	$56	Dress Circle	$60
Orchestra Sides	$52	Balcony Circle	$44
Box Seats, D-W	$120*	Balcony Center Front	$20
Box Seats, A-C, X-Z	$120	Balcony (balance)	$16

*** Preferred Seating: Due to the great demand for seating in certain sections of the Opera House, preference in seating will be given to members of the San Francisco Ballet Association. Subscribers requesting seats in preferred sections are expected to make a contribution to the San Francisco Ballet Association annually.**

The minimum contribution per seat is as follows:

BOX SEAT D-W SERIES K & F $75
GRAND TIER SERIES K & F $25

San Francisco Ballet Season Subscriptions are also available for full series of 7 performances on Tuesday, Thursday, Friday and Saturday Evenings and for Saturday and Sunday matinees. For complete information and a Season Brochure, call (415) 751-2141 ext. 210.

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50% Savings on Reserved Seats!
For the first time, 1/2 price subscriptions are available for seniors and students as follows:

Tuesday Nights (Series A)
Thursday Nights (Series B)
Saturday Nights (Series C)
7 performances each $45.50
Sunday Matinees (Series D)
7 performances $38.50
Saturday Matinees (Series X)
5 performances $27.50
Sunday Nights (Series F)
4 performances $26.00
Seating: Orchestra Sides only.

Persons eligible for these special discount series subscriptions must include a copy of a current, valid student body card or senior citizen ID with each order.
Limit: one subscription per person with ID.

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*** Please see Preferred Seating instructions for Box and Grand Tier seat requests.**

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You will receive a postcard acknowledging the receipt of your Subscription order. If you have not received this acknowledgement within 10 days, please call the Ballet Subscription Office at (415) 861-4008 extension 140. Mon-Fri, 10 am - 3 pm. Ballet Subscription tickets will be mailed after Christmas. Information regarding tickets for individual performances will be available in mid-December.

1980 BROAD CASTS

Broadcasts are made possible by Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

9/26	SIMON BOCCANEGRA
10/3	DON PASQUALE
10/10	JENŮFA
10/17	LA TRAVIATA
10/24	SAMSON ET DALILA*
10/31	THE MAGIC FLUTE
11/7	DIE FRAU OHNE SCHATTEN*
11/14	ARABELLA
11/21	TRISTAN UND ISOLDE
11/28	CAVALLERIA RUSTICANA/ I PAGLIACCI
12/5	MADAMA BUTTERFLY

*Taped from an earlier performance. All broadcasts begin at 8:00 PM Pacific Time, Fridays except for *Tristan und Isolde* which begins at 7:00. San Francisco Opera broadcasts can also be heard throughout the United States over National Public Radio. Please check local listings for dates and times.

San Francisco	KQED 88.5 FM
Fresno	KVPR 89 FM
Los Angeles	KUSC 91.5 FM
Sacramento	KXPR 89 FM
San Diego	KFSD 94.1 FM
Corvallis	KOAC 550 AM
Portland	KOAP 91.5 FM
Seattle	KING 98.1 FM
Chicago*	WFMT 98.7 FM

*Check local listings for day and time.

KQED 88.5 FM

Matters Musical, including commentary on the San Francisco Opera season, can be heard Tuesday through Friday at 7:40 AM with Allan Ulrich as host. The program is made possible in part through a grant from the L. J. and Mary C. Skaggs Foundation of Oakland, California.

Sunday Morning at the Opera. Recorded operas and interviews with Sedge Thompson, host. 10 AM every Sunday.

KPFA 94.1 FM

KPFA Opera Review with Bill Collins, Melvin Jahn and Bob Rose. October 5, 12, 19, November 2, 9, 23 and 30, all at 5 PM.

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■ **1980.** World famous wine authority Robert Lawrence Balzer gave Giumarra Mountain Chablis top rating. *In his influential "Private Guide to Food and Wine" Balzer, along with his expert panel, selected Giumarra over eighteen other fine California Chablis.*

■ **1979.** The renowned Sacramento Bee Wine Tasting. *A panel of leading experts picked Giumarra Chablis over 76 other California white wines, giving it a much coveted gold medal.*

■ **1978.** The International Viticulture and Wine Fair. *Experts from all over Europe awarded Giumarra Chablis still another gold.*

■ **1977.** The Los Angeles County Fair. *Among California Chablis, Giumarra was given the Fair's highest award.*

■ **1976.** The Los Angeles County Fair. *Giumarra's long, full body and pleasing character delighted the judges, who gave it a gold medal over 25 other popular California Chablis.*

But you don't have to take the experts' word for it. You can give Giumarra Chablis a taste test yourself. When you do, we think you'll agree. It's a great tasting Chablis—as well as the best wine value in America. Bar None.

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Giumarra Chablis. Worth its taste in gold.

Giumarra Vineyards, Edison, California

SERVICES

Bus Service

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

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

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

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

Taxi Service

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

Food Service

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

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

Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergency contact only during performances. Before the performance, patrons anticipating possible contact should leave their seat number at the Nurse's Station in the lower lounge where the emergency telephone is located.

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.

Ticket Information

San Francisco Opera box office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

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

Unused Tickets

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

Opera Museum

The 1980 exhibit in the opera museum honors Wagnerian soprano Kirsten Flagstad and mezzo-soprano Blanche Thebom. In addition to rare photographs from the San Francisco Opera files and costumes which Miss Thebom has donated to the San Francisco Opera, there are materials from the Flagstad Memorial Collection, founded by Mrs. Milton H. Esberg, Sr., and recently placed in the care of the San Francisco Archives for the Performing Arts, which has prepared the current exhibit.

The Archives for the Performing Arts, with headquarters in the San Francisco Public Library, Presidio Branch, is a non-profit, tax-exempt corporation which serves as a depository for invaluable collections pertaining to opera, dance, music and theater. It is headed by artistic director Russell Hartley and administrative director Judith Solomon. The opera museum, located in the south foyer, box level, is open free of charge during all performances.

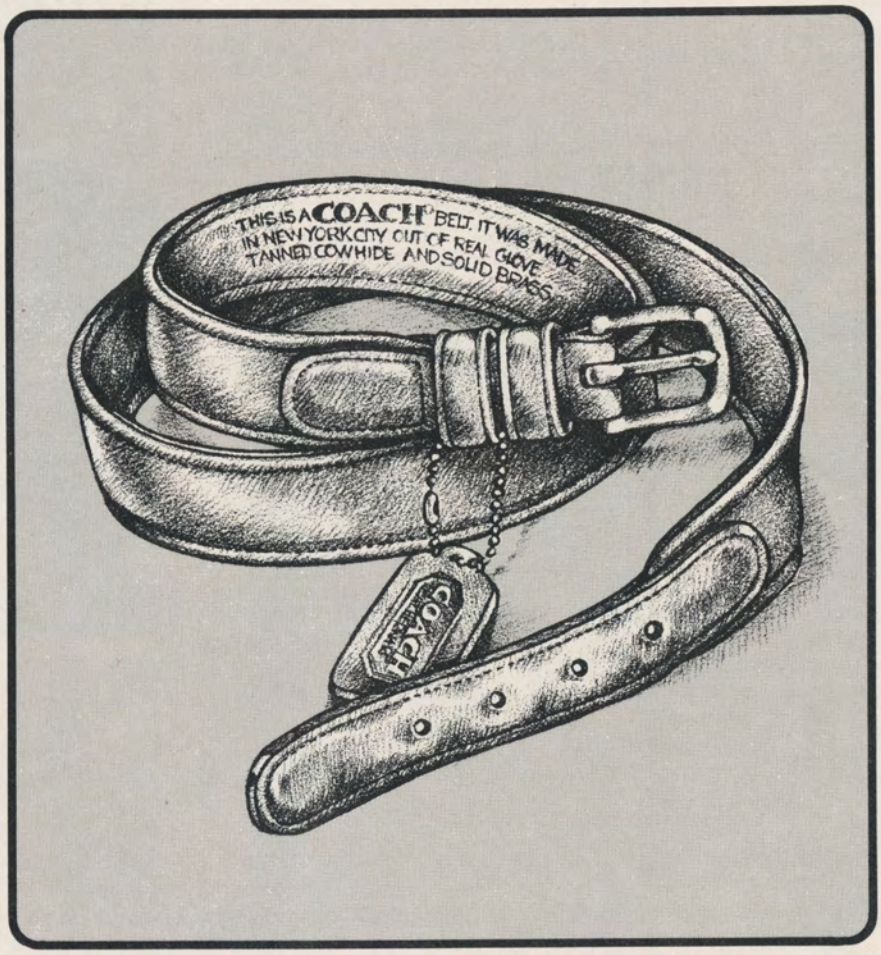
Opera glasses are available for rent in the lobby.

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 lost and found information inquire at check room No. 3 or call (415) 621-6600, 9 a.m. to 4 p.m.



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FROM THE PRESIDENT

1979 was so full of "firsts"—our international telecast of *La Gioconda,* the visit of our company to the Philippines, the completion of the Opera House addition, our four San Francisco premieres and five new productions—that it seemed 1980 might be somewhat of a letdown. Not so; Kurt Herbert Adler and his staff have embarked on a year of unprecedented ambition and excitement for all of us.

The current season opens with a new production of Saint-Saëns' *Samson et Dalila* which we will share with the Lyric Opera of Chicago. It has been made possible through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, the Lyric and the San Francisco Opera Guild. Television cameras will again be in the Opera House to tape this production for future airing nationwide. We are also creating a new production of Donizetti's delightful *Don Pasquale.*

The Lyric Opera of Chicago has also sent us their beautiful production of Verdi's *Simon Boccanegra,* which was donated by the Gramma Fisher Foundation, while from New York we will see the Metropolitan Opera's Chagall-designed production of Mozart's *The Magic Flute,* made possible by a gift to the Met from the late Mrs. John D. Rockefeller, Jr. And from the Houston Grand Opera comes the production of *Arabella,* the first time San Francisco audiences have heard this lilting Strauss opera.

This will be the tenth season that the sounds of the San Francisco Opera have been broadcast from the stage of the Opera House to a radio audience numbering in the millions. The broadcasts this year will originate with station KQED and will be beamed directly throughout the United States on the new satellite hook-up of the National Public Radio network. This exciting development will make it possible for NPR stations anywhere in the country to receive the Friday broadcasts live or to tape a superior-quality signal for later airing. Production of the broadcasts, which make the San Francisco Opera truly a national resource, is made possible by grants from Chevron, U.S.A., Inc.

Ron Scherl Photo

and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

In the pit this season you will hear our newly constituted, independent San Francisco Opera Orchestra. Now that our colleagues at the San Francisco Symphony have their magnificent new home next door and our seasons will overlap, musicians can no longer play in both orchestras. Maestro Adler and his musical staff performed a herculean task in assembling some of the finest musicians —from the Bay Area and from across the country—into a first-class new orchestra.

Creating an orchestra of that caliber is expensive, as is every aspect of producing international grand opera. Thanks to capacity houses for nearly all performances and modest price increases, we continue to cover nearly 60% of our soaring costs from box office revenues, a high proportion compared to other major companies. Since most of our costs are wages, salaries and the fees of the hundreds of singers, orchestra members, artisans, technicians and others who comprise our company, we are particularly subject to the ravages of inflation, despite the economies

effected by Maestro Adler and his staff, which are nothing short of miraculous. Raising the remaining 40% of our costs is a continuing challenge. The number of individuals contributing to the San Francisco Opera has increased substantially in the last few years, and it is only through the support of our thousands of contributors—with gifts both large and small—that we have been able to bridge the gap between expenses and ticket revenue without pushing ticket prices through the ceiling.

If you have not already contributed to our fund drive, I urge you to join the Opera family of supporters now.

I would like to take this opportunity to welcome the newest member of our staff on board. Terry McEwen, who will succeed Kurt Herbert Adler as general director of the Company in 1982, joined the Opera staff this summer to begin the long-range planning necessary for future seasons. We are delighted to have him with us, and look forward to the success that will surely crown his future leadership of the Company.

A host of organizations and individuals continue to play a vital role for the San Francisco Opera, assuring our financial and moral support. I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston Biddle; the California Arts Council and its chairman, Marl Young; the Honorable Dianne Feinstein, Mayor of San Francisco; Chief Administrative Officer Roger Boas; the City and County of San Francisco; the War Memorial Board of Trustees and the San Francisco Opera Guild for their support which is so essential to the San Francisco Opera.

Walter M. Baird

Walter M. Baird
President and Chief Executive Officer
San Francisco Opera

PRELUDES

Library Aids Available

The Art and Music Department of the San Francisco Public Library has a complete collection of recordings and libretti for all 12 operas in the 1980 San Francisco Opera fall season available for loan. The department is in the main branch, in the Civic Center.

Friday SFO Broadcasts on KQED-FM

Look for the regular Friday night stereo broadcasts of the entire San Francisco Opera season in a new spot on radio dials in the Bay Area this year—KQED-FM 88, which will originate the broadcasts and feed them to the new National Public Radio up-link satellite for instantaneous transmission across the United States. San Francisco's public radio station will carry nine of the season's 11 productions live (*Samson et Dalila* on October 24 and *Die Frau ohne Schatten* on November 7 are heard on tape delay) on Fridays at 8 P.M.* Thanks to the NPR satellite, any NPR-member station in the country can do so as well, or receive and tape a superior-quality signal for broadcast at a later date. San Mateo's KCSM-FM 91 will air the broadcasts the following Saturday afternoon at 2 P.M. for Bay Area listeners who miss the live Friday broadcasts or want a double-dose of a favorite opera. A schedule and listing of other Pacific Coast stations carrying the broadcasts live is on page 27. The broadcasts, now in their 10th consecutive season, are a production of the San Francisco Opera, in cooperation with KQED. The announcer is Gene Parrish, Marilyn Mercur is producer and Fred Krock the engineer. Production costs are underwritten by Chevron, USA, and by the L.J. and Mary C. Skaggs Foundation of Oakland, California.

**Tristan und Isolde* on November 21 airs at 7 P.M.

New Memorial Fund Honors Robert Jones

A fund to honor the memory of Robert Jones has been established by friends of the late San Francisco Opera choral conductor and Merola coach. Proceeds will be used to establish the Robert Jones Memorial/Merola Collection of foreign language dictionaries and resource books. The materials will be housed in the San Francisco Opera Library to be used by Merola Program singers and San Francisco Opera staff.

Members of the San Francisco Opera Chorus have launched the fund with a joint contribution, and proceeds from the sale of Christmas decorations at the October 5 Opera Fair also are going to the new fund. The Christmas decorations were donated by Mrs. Rolf Gille, a trustee of the Merola Fund.

Contributions to the fund are tax-deductible, and may be sent to: Merola Fund/Robert Jones Collection, War Memorial Opera House, San Francisco, CA 94102. For information, phone (415) 864-1377.

'Samson' Taped for Telecast

Operagoers watching *Samson et Dalila* at the performances on September 18 and 21 shared the Opera House with television cameras that taped the new San Francisco Opera production for later telecast over the Public Broadcasting System. Like last fall's multi-award-winning telecast of *La Gioconda,* the taping puts the Opera in association with KCET-TV Los Angeles, and with the same production team, headed by producer John Goberman and television director Kirk Browning. Executive producer for the telecast is San Francisco Opera business manager Robert Walker. Both performances were recorded in their entirety, and the two tapes are now being edited into a single, final version. Production was made possible by a gift from a friend of San Francisco Opera and from the San Francisco Opera Guild. A nationwide air date will be announced.

Unprecedented Honors Bestowed at Merola Finals

San Francisco Opera general director Kurt Herbert Adler presented cash awards to eight singers and two apprentice coaches at the conclusion of the 1980 San Francisco Opera Audition Grand Finals, held late in August at the War Memorial Opera House. The concert was the culmination of the ten-week Merola Opera Program, the residency program for young singers that was recently honored by the National Opera Institute for service to American opera. Adler and the Merola Opera Program staff (including renowned soprano Elisabeth Schwarzkopf), who judged the event, created three new ad hoc awards, in order to honor a larger number of talented young artists.

Prize winners included: Sally Wolf, soprano from Ravenna, Ohio, recipient of the $2,000 Schwabacher Memorial Award; bass Kevin J. Langan, from New Monmouth, New Jersey, recipient of the $1,000 Florence Bruce Memorial Award; soprano Shirley Willis Jaron of Philadelphia, who received the $750 Kent Family Award; Austin, Texas, soprano Marilyn Jean Howell, who received the $600 Leona Gordon Lowin Award; and baritone Thomas Hampson, currently residing in Los Angeles, who was granted the $500 Il Cenacolo Award.

Three new awards, called Merola Awards, each with $500 prizes, were given to Sara Ganz, a soprano from Gibbon, Nebraska; Quade Winter, a tenor from Pendleton, Oregon; and Thomas Woodman, a baritone from Cos Cob, Connecticut. Miss Ganz will appear with the 1980-81 Western Opera Theater touring company, and Mr. Woodman has recently been appointed to the San Francisco/Affiliate Artist-Opera Program.

The Otto Guth Memorial Award, honoring the master coach and longtime vocal supervisor for the San Francisco Opera, was given to two apprentice coaches: $600 each, to Mark Haffner and Terry Turner-Jones.

The new San Francisco Opera Orchestra was led by Merola Opera Program musical director W. Anthony Waters; master of ceremonies for the evening was Merola Fund president James Schwabacher.

Jenůfa and the Czech Folk Tradition

Jenůfa springs from Janáček's intense appreciation of the musical sounds pervading Moravian Czech village life.

By HARLOW ROBINSON

Folk music is as important to the Czech classical tradition as thick dark beer is to the culinary one. In fact, when we think of the three greatest Czech composers—Bedřich Smetana, Antonin Dvořák and Leoš Janáček—we think almost immediately of folklore, dance and song. The most durable Czech item in the international repertoire—Smetana's *The Bartered Bride* (*Prodaná nevěsta*)—has done much to create this association: comely Bohemian maidens dance pastoral patterns and sing lilting rural laments. No matter that the story line is as thin as the paper on which it's written—local color, not psychology, is the order of the opera. Dvořák's music reinforces this folk tradition; his *Slavonic Dances* are almost as likely to be heard on music systems in supermarkets, where shoppers can beat time as they examine the ground beef, as they are in the concert hall.

Janáček's large body of music, which includes nine operas and many vocal works, also draws heavily on folk origins, both for its music and texts. The prime example is *Jenůfa* (written 1894-1903), arguably the composer's greatest work, based on Moravian village life and song. And yet Janáček's attitude towards the folk sources to which he devoted so many years of research is fundamentally different from that of his predecessors Smetana and Dvořák. For him the Czech—more precisely, Moravian—folk tradition was not merely local color, but a way of life that revealed great universal truths. He was more scientific, less romantic, in his approach to the traditional rural customs of his homeland than were his more "westernized" predecessors. *Jenůfa* is to *The Bartered Bride* as *Black Like Me* is to *Uncle Tom's Cabin.*

Janáček (1854-1928) came to folk music early. As a boy in the village of Hukvaldy, near Brno, Czechoslovakia's "second" city, several hundred miles east of Prague, in the part of the country called Moravia, Janáček was surrounded with the legends and music of the people, still flourishing in their natural, pre-industrialized state. That Janáček grew up, and spent virtually his entire life, in Moravia, which was less developed and more provincial than Prague and Bohemia—always strongly influenced by Germany and Austria—proved to be an important fact in his musical and artistic development. Though the composer later suffered from the neglect with which the musical establishment in Prague treated his music, including, *Jenůfa*, Janáček's relative isolation in Brno allowed him to pursue his own particular interests without distraction, to penetrate into the rich musical life of the area. He loved to walk through the hills around Hukvaldy—a habit he retained his entire lifetime; he was always attentive to the natural surroundings and the customs of the inhabitants:

"Round the castle there flows a mountain stream," he wrote as an adult describing his home village, "the Ondřejnice; I hope to get acquainted with the

trout that dart about in its waters. There will be plenty of fruit. It is raining on the grain which is not yet mown. The gamekeeper cut a cabbage and brought it in; when cleaned, it weighed seven kilos." This profound love of nature, and of its influence on the men and women who depend on its cycle—remember that it is the spring thaw which reveals the body of Jenůfa's murdered baby—is a recurring theme in Janáček's music.

So strong was Janáček's attachment to his native Moravia that he returned there as a young man in 1880, after extensive musical training in Prague, Leipzig and Vienna. One of the reasons he left Vienna was his distaste for the style of neo-romanticism that predominated there; it conflicted with his still vague, but forming ideas about realism and folk music. When he returned to Moravia, Janáček became more seriously involved in the rich folk life around him. Even during the 1870s, Janáček had written a number of male choruses based on folk songs—"Fickle Love" ("Nestálost lasky"), "Four Male-voice Choruses" ("Čtyři lidové mužské sbory"), "In Folk Song Style" ("Ohlas národních písní"). These were still, however, strongly under the influence of Dvořák, whom Janáček took as a model early in his career; they do not have the "authentic," raw, anti-romantic sound of his later folk song reworkings. Only in 1886, when he met the ethnologist František Bartoš, did Janáček's attitude towards folk music begin to undergo the profound change that was ultimately to lead to *Jenůfa*. Bartoš (1837-1906) had already spent years travelling around Moravia, recording folk songs. He was not, however, a musician, and was limited to writing down the words—thus, his meeting and collaboration with Janáček were important for both men, for Janáček could provide the musical expertise Bartoš lacked.

In 1888, Janáček, who was then living in Brno, set off with Bartoš to his birthplace of Hukvaldy, and to nearby Lachian and Valachian villages with poetic names like Tichá ("Quiet"), Celadná ("Kinfolk") and Polanka by Vsetín. There they listened to the villagers sing their native songs in the natural setting—Janáček was careful not to set up artificial performances, but to catch the peasants in the midst of their dancing and singing. Janáček recorded the words, the tunes, the instrumentation—on cymbalom and bagpipes—and the dances and their choreography. It was during these research expeditions that Janáček began to formulate his principle of the "melodic curves of speech" that was to become so important to his music during the next twenty years—and especially for *Jenůfa*.

What Janáček saw and heard was that Moravian folk melodies originated in speech, in the natural intonation of the words that were sung. That is, the words led to the melody, not vice versa. This is partly due to the strong natural rhythm of the Czech language: the accent always falls on the first syllable, and there are long and short vowels. Even today, if you stand on the streets of Prague and listen to the natives talking, you hear a strong rise and fall in the phrases, a kind of naturally musical cadence. It is this cadence that we hear in Janáček's vocal music.

"The proof that folk songs originated from words lies in the special character of their rhythm. There is no possibility of dividing them into bar-lines," Janáček wrote later in one of the many articles that resulted from his collaboration with Bartoš. "The rhythm of folk songs, unbelievably rich in variety, can be put into order only by the words. It is impossible to compose a melody and then add words . . . In every note of each song there is, as I see it, a fragment of an idea. If you leave out a single note from the melody, you perceive that it has become incomplete and has ceased to make sense.

"Folk songs are as beautiful as the language from which they spring and are dependent on the locality in which they are sung, on the time at which they are sung, on the occasion, and mood in which they are sung. These various circumstances change the melody and rhythm of the songs. Among the people, there are no singers who would use the songs on occasions when they are not appropriate; that is, in sympathy with the human heart and spirit. For this reason, many songs are sung only very rarely. But fortunately, among the people there are a great number of singers who preserve the songs in their memories. They are much in demand. They sing in the fields, and at weddings. In their songs, they move the hearts of lovers, and divine and express the longings of young girls. A trio of well-known peasant singers sang for me 600 verses of 58 songs in two evenings. If the atmosphere can be enchanted by the perfume of lime trees and wild thyme, these evenings were surely enchanted by the songs. The singers told me that they knew many more songs."

This first folk song expedition led to the composition of *Lachian Dances* in 1889-1890, and to a three-volume work, *National Dances in Moravia,* written in collaboration with another ethnologist, Lucie Bakešová, who was interested in folk dancing and choreography. Also in 1890, Bartoš and Janáček edited a collection of Moravian, Slovak and Czech folk songs called *Bouquet* (*Kytice*) and in 1899 and 1901 published two enormous volumes containing 2,057 Moravian folk songs, with a preface by Janáček: "The Musical Aspects of Moravian Folk Songs."

Janáček's new interest in folklore also led to his second opera, *The Beginning of a Romance* (*Počátek románu*). (His first was *Šárka,* finished in 1887, a romantic subject from Czech historical legends on the model of Smetana's *Dalibor.*) This one-act work, written in less than two months in 1891, is based on a short story by Gabriela Preissová, the same writer who was to provide the source for *Jenůfa. The Beginning of a Romance,* like *Jenůfa,* is a story of peasants—of a romance between a shepherd's daughter and a Count's son—but told in a romanticized, simple style very different from the brutal realism of *Jenůfa.* It is more a *Singspiel,* with alternating recitative and pretty set-pieces, than a viable dramatic whole, and does not reflect Janáček's ongoing discoveries about the nature of folk song, as Jaroslav Vogel notes: "The general impression is not of country people but of stately townsfolk decked out for a fancy-dress ball."

Festive Czechoslovakian folk costume.

Twelve years went by before Janáček completed another opera, though 10 of them were spent on its composition, and the result, *Jenůfa,* was surely worth the effort. Here Janáček for the first time succeeded in incorporating his systematic research on Moravian folk song into an artistic work that began a new era in his career, and would eventually influence other operatic composers. His success was due in part to a fortuitous choice of literary source—Gabriela Preissová's three-act play on Moravian peasant life, *Her Stepdaughter* (*Její pastorkyňa*)—which corresponded perfectly to the composer's musical and dramatic interests. Preissová's play is written in local dialect, and includes numerous interpolated folk verses and peasant celebrations, an ideal framework for Janáček's interest in folklore. The composer adapted the play to libretto form himself.

Even before Janáček read *Její pastorkyňa* in 1894, he had the germ of *Jenůfa's* plot in his mind. On one of his research expeditions in 1888, Janáček heard a folk ballad, "In the hills, in the valleys ("Na horách, na dolách"), a story of passionate jealousy that prefigured the story of Preissová's play. This is how Janáček recorded the ballad:

> In a hut, a hiding-place somewhere in a gap in the wild woods on the mountains, lies a young man fatally wounded in the head.
>
> On one side is a steel saber, on the other his mistress sits beside him on the clean white bed. In the music of the high mountains the motifs of their icy conversation fall . . .
>
> Will you die,
> will you recover,
> will you tell me
> how long you're going to live?
>
> To the same theme—the poet barely sings his story—the brigand's crafty reply is heard
>
> Give me, my love,
> my shining saber
> that I may see
> how my cheeks grow pale
>
> All is silent in the hut—perhaps just a noisy buzzing fly is heard . . .
>
> Anxiously—for she feels the treachery in her lover's heart—she gives him the saber, but quickly jumps aside.

With her hand on the door, she crouches ready to escape—but the brigand lies motionless. The jealous man's dying motif whispers his words

> Whoever gave you that advice
> loved you truly

With his last strength, before expiring, he cries out again

> I would have cut off your head
> so that after my death
> no one should have you.

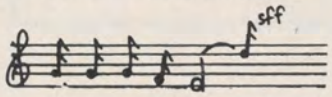
This work was my introduction to *Jenůfa*! The same place, the mountains of Slovačko, the same people —and the same unhappy passion. Three themes which I always heard in their songs . . .

Most obviously, the brigand's desire to disfigure his lover is reminiscent of Laca's slashing of Jenůfa's cheek so that she will be undesirable to his rival, Števa. So impressed was Janáček by this ballad that he wrote two works based on it—the choral composition *The Jealous One* (*Žárlivec*) and the symphonic poem *Jealousy* (*Žárlivost*). Janáček originally intended to use *Žárlivost* as the overture-prelude to *Jenůfa,* but eventually rejected the idea since the music had little in common with the style of the opera. In light of Janáček's earlier interest in this ballad, it is easy to understand his attraction to *Její pastorkyňa.*

The folk basis of *Jenůfa's* story was a perfect opportunity for Janáček to put his theories on the "melodic curves of speech" into musical and dramatic practice. He left the libretto in prose form, like the original play; he used the natural rhythm and intonation of the words, rather than an imposed metrical pattern, to provide structure to the text. In his preference for prose libretti, and for the avoidance of alternating set-pieces and recitative characteristic of most 19th century operas, Janáček belonged to a general trend towards "through-composed" opera that was developing in the early 20th century, notably in Debussy (*Pelléas et Mélisande*), Richard Strauss (*Salome*) and Prokofiev (*The Gambler*). But while Debussy was most interested in reproducing the natural cadence of French "day-to-day" speech, Janáček used specific folk traditions in a very different way. The closest to Janáček in this technique is the Russian Modest Mussorgsky in his early opera *Marriage* and later in *Boris Godunov,* but Mussorgsky did not approach his texts with the same theoretical expertise. And talk of "influences" on Janáček is purely academic anyway, since *Pelléas* and *Salome* were written after *Jenůfa,* and Janáček became familiar with Mussorgsky only after completing *Jenůfa.* What we are dealing with is an isolated and highly individual kind of genius.

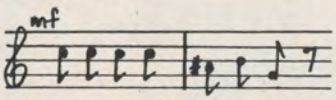
To understand how Janáček's idea of "melodic curves of speech" operates, it is best to hear it from the composer's own mouth—or pen—as he describes his observations from the streets of Brno. He would transcribe conversations into musical phrases:

A mischievous factory girl calls across the street to some other factory girls:



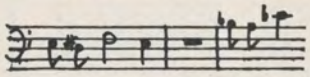
Na ko ho če kás? (Whom are you waiting for?)

An old public servant complains in a hoarse, drunken voice:



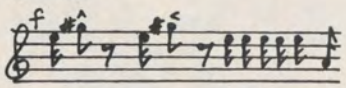
My ne-má-me cŏ dĕ-lat (We have nothing to do)

From desperation he even breaks into song. A worse picture of poverty is a deserted beggar, who goes into the social club carrying a pot of kitchen waste. In a harsh, angry voice he complains to a woman even worse-looking than himself:

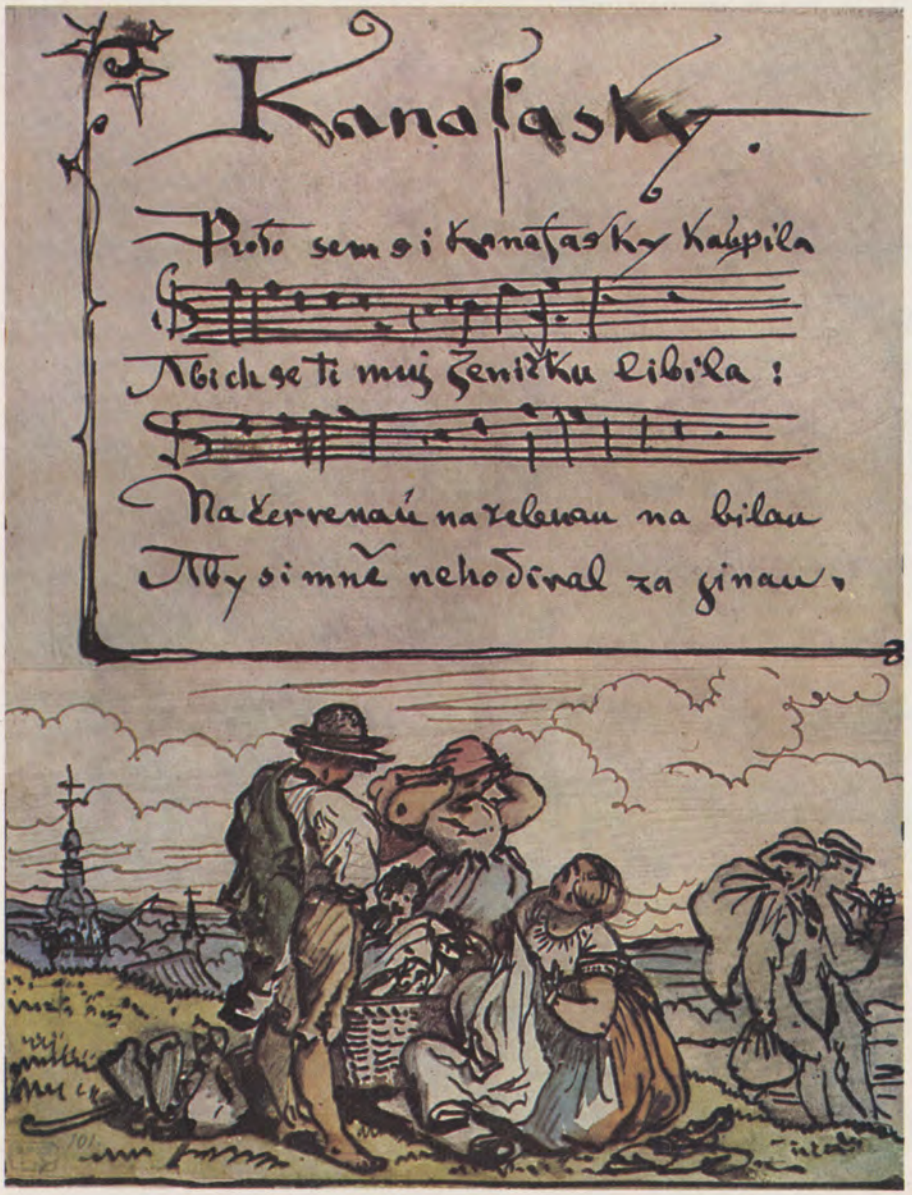


Ma-so žádny. Chcipl pes. (No meat. A dog has died.)

A little boy of about four years old wants to attract the attention of another small boy and calls out:



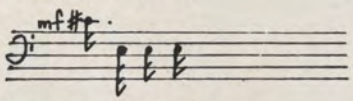
Pod' sém, pod' sém! Já ti ně-co po-vím (Come here, come here! I will tell you something.)



"Kanafsky," folk song, by Czechoslovakian painter Josef Mánes.

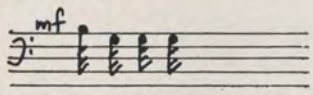
Bedřich Smetana (1824-1884).

A former student greets his professor in a breezy, friendly way:



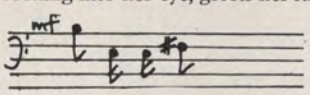
Dobry ve-cer! (Good evening!)

And once more:



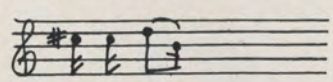
Do-brý ve-čer! (Good evening!)

He passes a girl carrying a pail of water and, looking into her eye, greets her familiarly:



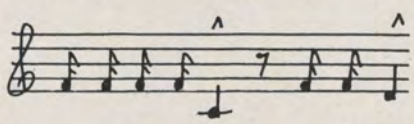
Do-brý ve-čer! (Good evening!)

A factory-hand and a factory girl part unwillingly. After a few steps, they turn round and the girl, encouraged by the way he looks at her, calls back, softly:



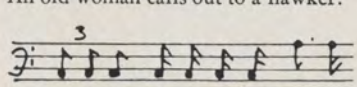
Prindi k nám! (Drop in and see us!)

The girl, with movements like a young gazelle, hurries away from her companions:



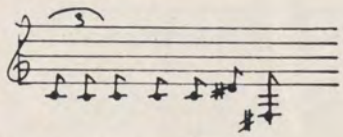
Já mu-sím it dom, já mám hlad!
(I must go home, I'm hungry!)

The word, "home" ("dom") sounds like a bell which probably reminds her of happy reunions. The other girls eye her with distrust. An old woman calls out to a hawker:



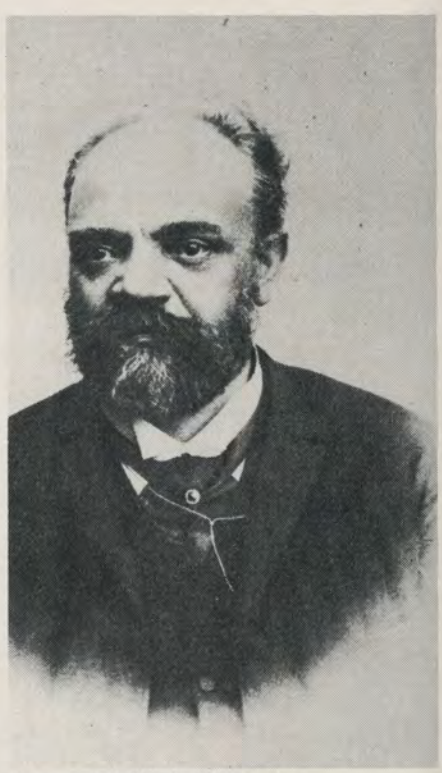
Meslite, že zme jak Br-ňá-ci?
(Do you think we are like these Brno people?)

Brno probably has a bad reputation among the people; a worker calls out:



O-ni jsou pra-vé Br-ňák
(You're a real one from Brno!)

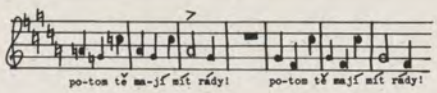
For Janáček, melody and words were inseparable from the start; the words *were* the melody. In the exchange from the streets given here, one begins to see how Janáček composed an opera; in *Jenůfa,* the words of Preissová's play led him to small melodic fragments that are the basis of the vocal and instrumental style. Janáček composed in a completely different way, say, from Wagner, who conceived of an opera as a musical-tonal-instrumental whole from the start, and who related to the words only as carriers of abstract leitmotifs composed independently of the text. The relationship between words and music is one of the closest in all operatic history, and it is easy to see why it is so important to hear *Jenůfa, Cunning Little Vixen* and *Katya Kabanova* in the original Czech. To hear them in English, or French, or German, would be to hear, from Janáček's point of view, another opera: the fragile correspondence between intonation and melody is completely different in each language. This has, in fact, been one of the problems facing Janáček's operas outside Czechoslovakia, since there are few non-Czech singers who know Czech.



Antonin Dvořák (1841-1904).

One obvious problem with setting music to words as Janáček does is that the steady stream of prosaic text can be difficult to listen to, and comprehend, for several hours. Without the relaxed breathing spaces provided by conventional arias, duets, and ensembles, the music can become simply an amorphous blur. Janáček solved this problem by frequent repetitions of phrases; very often the characters repeat the same words two or three times to the same musical phrase transposed up or down. For example, Jenůfa sings to Laca and to Grandmother Buryja at the beginning of Act I: "Potom te mají mít rády!" ("But they still love you!"). This phrase is repeated twice, on the same musical phrase:

po-tom tě ma-jí mít rády!
po-tom tě ma-jí mít rády!



A similar process occurs throughout the opera, producing the impression of "a thousand melodies" upon which many critics have remarked. One can also see in the above example how Janáček uses the natural intonation of Czech—the stress is always on the first syllable—musically; the first syllable of the word "rády," which is also a long "á" vowel, is set to a half note, setting it off from the surrounding quarter notes.

Not only does Janáček use the intonation of peasant speech as the basis of *Jenůfa's* musical style, he also uses set-pieces derived from folk song models within the opera. He uses more such "set-pieces" in *Jenůfa* than in any of his subsequent operas, a fact that, combined with the brutally realistic plot, has led critics to compare *Jenůfa* to the operas of the Italian verists, like *Cavalleria Rusticana* and *I Pagliacci.*

Preissová's play contains a number of interpolated folk song verses; Janáček supplements these with reworkings of songs he had collected in his wanderings through the Moravian countryside. The chorus of recruits in Act I is set to a typical ♩ ♩ folk rhythm, with the accompaniment of village musicians, sung to original folk words: "Všeci sa ženija, vojny sa bojija, a já se nezením, vojny sa nebojím!" (loosely translated: "All them as wants to git married, they's afeard o'war, but me, I don't go for marriage, and I ain't scared o' war!"). Janáček replaced several of the folk verses in "Její pastorkyňa" with his own reworkings: Števa's love song to Jenůfa in Act I comes from Janáček's version of the folk song "Far and wide" ("Daleko siroko"), and he changes the following *skočná* dance described by Preissová to what he considered a more appropriate and lusty *odzemek* dance. In Act III, Janáček uses the folk words Preissová supplied for the bridesmaids' song, but provides his own original melody.

Never does Janáček simply insert a folk song whole and unchanged into *Jenůfa*—or into any of his music inspired by folk music and themes. The songs are always altered in important ways, or built up from folk song motifs taken from various sources. This is the fundamental difference between Janáček and his predecessors Smetana and Dvořák, who most often simply took folk tunes, harmonized them according to classical rules, and inserted them in operas and symphonic music. Ironically, though he never actually quotes whole folk songs, Janáček achieved a more "authentic" folk sound, because it is based on the musical *principles* underlying Moravian folk music, on its characteristic intonations and rhythms. He does not, like Smetana and Dvořák, try to fetter the natural flow of the folk style with bar lines and consonant harmonies. What Smetana and Dvořák did with folk music might be compared to Mantovani arrangements of

Janáček's birthhouse in Hukvaldy, near Brno, in Moravia.

hard-core jazz tunes; Janáček went deeper, to the very sources of a different musical language.

Indeed, Janáček resented the fact that many of his contemporaries regarded *Jenůfa* as simply a collection of folk tunes, as he wrote in a letter in 1916, shortly after the Prague premiere of *Jenůfa*: "In answer to one of your remarks, let me assure you that there is not a single foreign or folk melody in *Jenůfa*. Even the recruiting song and the wedding song, except for the text, are my own. Do not be offended that I make such a point of it; this mistake was made by the newspaper *Venkov* and, in the audience, the public made similar remarks about it."

> Janáček does not try to fetter the natural flow of the folk style.

Janáček's penetration to the essence of Moravian folk music is obvious in his use of the Greek modal scales, rather than merely the traditional modern minor and major scales. In *Jenůfa* we hear them—especially the Dorian mode, the scale from D to D on the white keys of the piano—in the introductions to Acts II and III and in the ritornello to the Act I chorus of "Daleko široko." A similar use of modal scales occurs in much of Janáček's later music, for example in Act II, Scene 2 of *Katya Kabanova,* when Vanya, Barbara's lover, sings the folk song "Through the garden a young maid" ("Po zahrádce děvucha již") to a whole-tone scale. It is these modes which give Janáček's music its characteristically "hollow," non-classical sound.

The innovative, even revolutionary force of Janáček's achievement in *Jenůfa* —his rejection of the Smetana-Dvořák tradition—led to considerable difficulties in staging the opera outside Moravia. (*Jenůfa* was first performed in Brno in 1904.) The conservative ruling powers at the National Theater in Prague strongly resisted Janáček's unusual talent, leading him to write in despair: "I fear that it will be impossible to pave the way for *Jenůfa*. I know very well that I stand alone with my musical ideas. I am understood only with difficulty . . . " But Janáček's new vision was not to be denied public acclaim, though the composer had to wait 12 years, until the 1916 Prague production, to see it. The success of *Jenůfa* in Prague was a turning point in Janáček's life, for it gave him renewed confidence that he was on the right track, that his ideas on folk music and "curves of speech" were artistically justified. "I had become convinced that no one would ever notice anything of mine," he wrote in a letter shortly after the Prague premiere. "I no longer saw any worth in my work, and scarcely believed what I said. I now feel that my life is beginning to have some purpose, and I believe in my mission." ■

HARLOW ROBINSON, who recently received his Ph.D. from the University of California, Berkeley, teaches in the Slavic Department at the State University of New York at Albany. His writing has appeared in *The New York Times, Opera News* and other periodicals.

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Olga, To Your Memory

The sad tale of *Jenůfa* parallels Leoš Janáček's own tragic loss of his children and his long battle for popular recognition.

By TOM ACORD

"I can only attach the black ribbon to the illness, pain and suffering of my daughter, Olga, and of my baby boy, Vladimir, to the score of *Jenůfa.*"

The opera *Její pastorkyňa* (*Jenůfa* in German and *Her Foster-Daughter* in English) is not so much a direct statement on the life of Leoš Janáček (1854-1928) as much as it is a creation that embodies his personal pain and grief. From its conception around 1891 to its celebrated success in Vienna some twenty-seven years later, *Její pastorkyňa* and its tragedy about a child parallel Janáček's loss of his children and his efforts for acceptance and recognition.

In 1881, Leoš Janáček married his 15-year-old piano student, Zdenka Schulzová, and even though they were blessed with a daughter, Olga, on August 15, 1882, their first years of marriage were stormy and, on occasion, spent in separation. On May 16, 1888, the long-hoped-for son was born and, like his elder sister, received a sound Russian name, Vladimir. A delicate little boy with dark eyes, fair hair and dark eyebrows, Vladimir, when barely able to walk, was already showing interest in the piano, and Leoš, ever the proud father, would carry the child about, bragging of his musical prodigy.

During this time, Janáček was a choir master, organist, teacher of music at the state Teacher's Training Institute, founder and director of the Brno Organ School, musical director of the Beseda Society, and, of foremost importance, a student of Moravian folk music. One can trace his 'pre-*Její pastorkyňa*' musical ideas to the summer of 1875 when he first came into contact with the folk music of Strážnice, Velká and others. Soon followed small choral works written for his Beseda Society entitled *The Threat* and *The Soldier's Lot*, which depended on dramatic folk themes. His collection and harmonization of folk songs and dances led to the *Lachian Dances* and the *Suite for Orchestra.* Theatrical pieces would include the *Rákocz Rákoczy* (a collection of songs and dances for both solo and

Leoš Janáček in 1904, the year of the *Jenůfa* premiere.

Olga Janáčeková in a 1900 portrait.

The title page of the opera in its first published edition.

choral voices intended to popularize native dances and customs) and the opera *The Beginning of a Romance* based upon a libretto by Gabriela Preissová. Though this effort was not successful, the eventual collaboration with Mrs. Preissová would result in Janáček's most famous work, *Její pastorkyňa.*

In the fall of 1890, while Preissová's play *Její pastorkyňa* was opening in Prague, Olga caught scarlet fever and, though she recovered within five weeks, little Vladimir was infected. Meningitis developed quickly, and the boy died on November 9, 1890, the same day as the premiere of the Preissová play in Prague. With his death went the hopes for the stable and happy marriage of Leoš and Zdenka Janáček. Though they would never divorce, the warmth and closeness of their union would not be the same again.

With the tragedy of Vladimir still weighing heavily, Leoš Janáček doted on his very lovely daughter, who remained somewhat frail from even earlier childhood illnesses. Though not inherently musical, Olga was a clever student with an enormous facility for memory, and she desired to study Russian (her father's favorite subject) in order to become a bilingual teacher.

Gabriela Preissová brought her play to Brno after it closed in Prague. It is not known when Janáček first saw the play, but it is thought he became aware of it in January 1891 when Mrs. Preissová gave a lecture at the Vesna Choral Society on her plays depicting Moravian peasant life. The Brno premiere was in February 1892.

In the margins of Janáček's own copy of the play are dates indicating when he finished preparing each act for a usable opera libretto: Act I on March 18, 1894; Act II on January 17, 1895; Act III on February 11 of that same year. Interestingly, a symphonic poem entitled *Jealousy* (January 31, 1894, before serious work began on the libretto) was originally intended to be the overture for the opera. He declared this in an article, "The Prelude to Jenůfa," some twelve years later on November 10, 1906. However, since the overture duplicates the roughly 50-bar introduction of Act I, it is not included with the opera's music, and during Janáček's lifetime, was never performed as the overture to *Její pastorkyňa.*

In 1894, the same year that Janáček was becoming acquainted with the Preissová play, Olga suffered further from recurring bouts with rheumatism of the joints and pericarditis. This was a result of frequent attacks of tonsilitis when she was but five years old. Normal childhood joys of running, skating and swimming were impossible for her, leaving her to develop into a reserved, shy young lady, more at ease around adults than with children her own age. A slim girl with red hair and light blue eyes, she fit very easily into the adult world of Janáček and his wife, frequently attending the Russian and French social clubs with them.

Though the libretto's preparation is fixed, actual composition dates are somewhat sketchy. Janáček refers to his maid remembering that he had begun work on the opera some time in her second year, which would have been in 1896. J. Stross, the copyist hired by Janáček, dated his finishing of Act I, but, for some unexplained reason, Janáček himself erased this date. The copying of Act II was completed on July 8, 1902, and the third act finished January 25, 1903. Even these dates do not give a true picture of Janáček's efforts, for he would write the complete orchestral score before reducing this to a piano-vocal score for rehearsal and staging uses.

In early February 1900, while Janáček was busy on *Její pastorkyňa,* daughter Olga was preparing to take part in an amateur dance group celebrating the founding of a rest home for older women in Brno, near Janáček's home town, Hukvaldy. Her charm and grace attracted the eye of a young medical student, Vorel, who paid her more attention than her parents liked. After a year and a half of this romance, they declared she could no longer see the young man as it was distracting her from her studies and straining her already weak constitution. The tempestuous Vorel, a lover scorned, vowed to take a gun and shoot his fickle sweetheart.

Not surprisingly, when the opportunity soon arose for Olga to visit a brother of Leoš in St. Petersburg and prepare for her final examinations in Russian, the family leaped at the chance. St. Petersburg, the scene for Tchaikovsky's premiere of *The Queen of Spades* barely a decade earlier, was a thriving center for culture and the arts. On March 13, 1902, with the opera at the copyist's, Leoš and Olga set out for St. Petersburg, and he returned alone in a few days.

About two months later, a message came from Leoš' brother saying that Olga was hospitalized with typhoid fever. Though she recovered, a relapse in June convinced her parents that she should return home immediately. Traveling by train with her mother, the daughter's condition deteriorated quickly, and while changing trains at Studenka, help was needed to carry Olga from one train to the other. The lovely, frail young lady was beginning to suffer from failure of her liver and kidneys. She could not walk easily due to the recurrence of the rheumatic fever. By the end of the summer holidays, she was suffering from severe bronchitis.

Though the comfort of home provided some stimulus for recovery, by October 1902, Olga was unable to leave the house. It was to be her last Christmas. On Sunday, February 22, 1903, Olga was, at her own request, given the last rites. Candles were not lit for fear of affecting her breathing. Her last request of her father was for him to play the newly finished opera, *Její pastorkyňa.* Four days later, she passed away, and Janáček wrote on the first copy of the vocal score, "18. III. 1903, Olga, to your memory." In April of that same year, Janáček, in memory of his daughter, who, according to his own words, was for him Jenůfa personified (though the opera was not actually written for her but dedicated to her), composed a work for mixed-voice chorus and piano, entitled *Elegy on the Death of Olga,* a setting of Russian words by Mrs. Vereticova, Olga's Russian teacher.

Soon after his daughter's funeral, Leoš Janáček vowed to produce *Její pastorkyňa* in her honor. He wrote to Karel Kovařovic, who, from 1900 to his death on December 6, 1920, wielded almost unlimited power at the opera of the National Theater in Prague. Janáček was most cautious in his letter for it was this same Karel Kovařovic that he had unmercifully reviewed in the Hudební Listi, January 15, 1887, 16 years earlier. This was a Brno-based newsletter of sorts to promote and review music and the arts in general. Janáček was the editor and chief contributor. Kovařovic, primarily a harpist, had composed two comic operas, *The Way Through the Window* (1886) and *The Bridegrooms* (1887),

Gabriela Preissová (1862-1946), the author of the play *Její pastorkyňa* on which Janáček's opera is based.

and the ballet, *Hašiš,* in 1884 (styled after the successful Delibes ballets). Always fiery, tactless, impulsive and embarrassingly iconoclastic, Janáček wrote a review of the first performance of *The Bridegrooms.*

> Can you remember any tunes from this comic-opera, this so-called original novelty? Can you call it dramatic in any sense whatsoever? Story and music are "staged simultaneously," but in reality each is quite independent of the other. One of two things can be done—either write new music to the libretto, or write a new libretto to the music—this so-called music, filled with menacing obscurities, desperate screams and dagger stabs. It is true that one sometimes laughed, but this was at the absurdity of the story, nothing more. The Overture, with its instability of key sense and wavering harmony, gave proof of the composer's genius —to induce deafness.

The reply from Kovařovic to Janáček's letter was, given the situation, rather civil and restrained. It was indirectly delivered to him by the director, Gustav Schmoranz. There was no need for Kovařovic to address Janáček directly. Not surprisingly, Kovařovic's answer was negative.

Jenůfa is a creation that embodies its author's personal pain and grief.

Determined to produce the opera, the composer approached the small Brno Opera. At the urging of a former pupil of Janáček's, Cyril Hrazdira, a dedicated Moravian nationalist, a contract was arranged. *Její pastorkyňa* was produced by Josef Maly and the sets were designed by the well-known Slovak architect, Dusan Jurkovič. The cast was such that the National Theater itself could hardly have done better: Kostelnička—Leopolda Hanusová-Svobodová, Jenůfa—Marie Kavelácová, Laca—director Alois Staněk-Doubravský, Števa—Bohdan Procházka, old mother Buryja—Vera Pivoňková, the Miller—Karel Beníško. The work went into production on November 12, 1903. At the last minute, during the first full rehearsal of Act I, there was a commotion when one of the bass players became obstreperous and soon the entire orchestra was in the thick of a wild melee. "A bad rehearsal means a good performance" is the proverb, and on January 21, 1904, *Její pastorkyňa* opened to a rave reception. Janáček was hoisted high on the shoulders of his students and carried to the Beseda Society's club for a huge celebration. Most important was the public acceptance of this opera, the first truly Moravian opera (also Janáček's only opera to be performed in traditional Moravian dress), for, as Europe was to divide with the approaching World War I, the uniting of the Slovic nations would be well served by this culturally representative work.

Writing once again to Kovařovic regarding the opera, Janáček was more confident and demanding that his work be heard. Kovařovic, in his answer of March 3, 1904, denied the accusation of being unjust and referred to 'very serious reasons' which, however, he did not specify. He did promise to go to Brno and attend a performance, and a total of nine invitations were extended him. The mighty man from Prague did not appear that season in Brno.

Meanwhile, *Její pastorkyňa* was suffering from the limitations of the small Brno company's resources. At the premiere there were no flutes, and as the run continued even the horns and trumpets were released from their contracts. Janáček wrote to a friend, "I never go near the theater. I cannot bear to hear my work in such a state. What will a guest, who does not wish me well, think of such a performance?"

On December 7, 1905, Kovařovic traveled to Brno, heard the opera, and returned to Prague as negative as ever. Even when *Jealousy,* the proposed overture for the opera, was performed successfully in Prague on a program presenting other works of Janáček, Kovařovic refused to reconsider.

Její pastorkyňa was performed for the third consecutive season in Brno in 1906 before being retired from the repertory, due mainly to a change of conductors. Hrazdira had given up the post to further himself as a conductor and composer.

Cyril Hrazdira, conductor of the premiere performance of *Jenůfa* at Brno Theater in 1904.

Were it not for the support of Janáček's close friends, Dr. Frantisek Veselý and his wife, Marie Calma (a very talented writer and singer of professional stature), *Její pastorkyňa* would have dropped from sight, and the composer, now in his fifties, would best be remembered for his choral pieces, settings and collections of folk songs and dances, and his teaching in the schools of Brno. At the request of Dr. Veselý, the Friends of Art Club in Brno underwrote the publishing of the vocal score of *Její pastorkyňa* in the spring of 1908. This would make the music more accessible to the professional world. The next step was to conquer Kovařovic and the National Theater in Prague. Dr. Veselý approached his colleague, Professor Hlava, president of the Board of Sponsors of the National Theater, in February 1911, to arrange for *Její pastorkyňa* to be performed.

It was a superb move, psychologically speaking, because the Brno Opera had also been persuaded to revive the opera the previous month, and Janáček had made small changes thought to be offensive to Kovařovic. Unfortunately, these changes led Hlava to be suspicious: "Mr. Janáček has revised his opera and would be ready to revise it again—this, I think, proves that it is not the chef d'oeuvre you imagine," he wrote in answer to Dr. Veselý, and, "He would do better to write something new . . ."

Undaunted, Dr. Veselý and his wife continued their quest to see *Její pastorkyňa* reach the stage of the National Theater. Taking advantage of an appointment in 1915 as a director of the spa Bohdaneč near Pardubice, Dr. Veselý arranged a somewhat captive audience for his wife to sing to. Karel Šípek, Kovařovic's intimate friend and librettist, and the director of the National Theater, Gustav Schmoranz, would often spend their summers at the spa. Marie Calma sang for them, in private, all the major arias from the opera, and won their support, at least temporarily. As Schmoranz wrote to Šípek in September, regarding a recent conversation with Kovařovic:

> "He considers the prayer and some of the monologues to be good—in fact, all that follows the pattern of Moravian-Slovak folk music. But he does not care for the dialogues. He [still referring to Kovařovic] says that although the composer insists on the principle of the sound effect of the dialect, he makes his singers, contrary to all the rules of speech, repeat some of the words as many as ten times."

A last effort was proposed. The Moravska Beseda Society in Prague would perform a condensed version of *Její pastorkyňa* with an introductory speech by the composer and, perhaps, a performance of several of Janáček's piano works which were already accepted as exceptional compositions. This proved to be unnecessary, for in early November 1915 Šípek managed to persuade Kovařovic to again reconsider the opera. Mrs. Marie Calma-Veselý was brought from Brno to sing several of the arias on December 7, 1915. Kovařovic was at last converted, in all probability because it would be a political coup to present a Moravian opera in Prague. He promised to take on the musical direction of the opera himself, provided the composer would allow him to make some slight alterations and cuts. Since Kovařovic did not wish to negotiate personally with Janáček, the discussions were carried out by Dr. and Mrs. Veselý. Furthermore, to sweeten the pot and to soften the doubts of the conservative Board of Sponsors of the National Theater regarding the financial success of the opera, Dr. Veselý personally guaranteed the first six performances, pledging to cover any financial loss encountered by the production of *Její pastorkyňa*. Janáček was overjoyed, and there was little difficulty in persuading him to agree to these 'trifles.'

Olga's last request of her father was to play the newly finished opera . . .

One of the cuts was concerned with the exit of the guardian in Act I; there were omissions in Laca's scene, and the repetition of single words and sentences was in many places eliminated. All in all, these alterations were really to the good, and they scarcely affected the dramatic construction of the three acts. The orchestration, which in parts had been too thin, was improved by doublings and tremolos; above all, the final scene was heightened in color by a more effective entry of the brass (trumpets and imitative work in the horns), whose brilliant and solemn tone, it is said, moved Janáček to tears at one of the Prague dress rehearsals. The adaptations made in the score by Karel Kovařovic are of interest, since it was in that form that the opera was published in 1917 by Universal Editions. Kovařovic gave the fees received for the changes to the benevolent fund of the National Theatre orchestra and did not wish his name to be printed in the score. After Kovařovic's death in 1920, Janáček denied all justification of his interference when he learned that Kovařovic's widow would receive one percent of the royalties.

Karel Kovařovic, director of the National Theatre in Prague, who conducted the Prague premiere of *Jenůfa* in 1916, after insisting on several musical changes.

The Prague premiere of *Její pastorkyňa* took place on May 26, 1916, and, now in its present mature form, thanks to the magnificent resources of the Prague National Theater, step two was taken on a journey begun some 13 years earlier. Several of the members of the cast were excellent: Gabriela Horvátová was Kostelnička; Theodor Schütz and Pivoňková performed the roles of Laca and old mother Buryja, just as they had in Brno; Arnold Flögl was the Mayor and, in the part of the miller, no less a person than Vilém Zítek (originally vehemently opposed to the opera, he reconsidered as the change in winds tended to favor the piece). But it was the presence of Max Brod at the premiere in Prague that had the most profound effect on Janáček, for it was he whom Janáček asked to translate the work into German, thereby making it more accessible to other major European and international opera companies. The title became *Jenůfa* in the German translation, and to this day is more popularly known by that title.

The German text might have resolved many problems for Janáček had it been available 12 years earlier, for, in the autumn of 1904, Janáček had attempted to contact the then director of the Vienna Opera House, Gustav Mahler, and invite him to the premiere of the opera in Brno. Mahler's response to the unknown Czech composer was quite different from the reception offered Janáček by Kovařovic and the National Theater at that time. Mahler wrote:

> "Dear Sir,
>
> As I have explained to Baron Pražák [the minister for the Bohemian lands], I am unable to leave Vienna at the present time, but as I would be very interested to get to know your work, I beg you to be kind enough to send me the vocal score with German words.
>
> Yours sincerely,
> Mahler
>
> Vienna, Dec. 9, 1904

As no vocal score with German words existed at that time, Mahler's request could not be satisfied, and the affair was dropped.

Max Brod, already established as a translator, music and drama critic and composer of songs, was directly responsible for bringing other important people to the Prague performances. Emil Hertzka, director of Universal Edition, heard the opera on March 4, 1917, and immediately agreed to publish both the orchestral and vocal scores. Hugo Reichenberger, conductor at the Vienna Opera House, composers Julius Bittner and Richard Strauss, and critic Richard Specht (the biographer of Gustav Mahler and Richard Strauss) were most positive about the opera and sought its appearance in Vienna at the soonest opportunity. Janáček met with Strauss and relates, "I met Richard Strauss once more at the station before his departure. He liked best the dramatic tension of the third act. For many Prague musicians, Strauss' opinion was necessary. I feared it, this I don't deny; its blade could have been murderous."

Marie Calma-Veselá, who was instrumental in urging the first Prague performance of *Jenůfa*.

The Vienna production was proposed and now awaited only the complete Brod translation. Reichenberger, who would be conducting the work, insisted on the words being in dialect, preferably Tyrolean. Frequently overruled, he still made changes in Brod's careful translation (Janáček whole-heartedly supported Brod's work), altering the dialogue into "dreadful operatic German." As soon as these difficulties were straightened out, a new problem appeared, this time political. The nationalistic German members of parliament, Schurt, Weber and Wedra, protested to the Ministry of Culture on January 29, 1918, against the production of any further Czech operas at the Vienna Opera House. The high court of the land interceded and the handbills for the first night bore the memorable inscription "Auf allerhöchsten Befehl" ("By supreme order").

On February 16, 1918, Jenůfa received a truly enthusiastic welcome and Janáček was called to take no less than 20 curtain calls himself. A true measure of its success is best shown by the continued performances after October 1918, when the Czech lands separated from Austria. Janáček remarked:

> In the fuss of Vienna, the colorful Moravian stage is like a red carnation in a ministerial morning coat.

Regarding the production itself, the composer was full of praise:

> The production in Vienna is excellent. Every word is apparent even in gesture. What beauty of color. All new and shining bright. The mill and the distant view of the hilly landscape. All in brilliant sunshine making the audience perspire. The recruits with the miller's apprentice on a garlanded horse. It is the production which I longed for in Prague . . . in vain!

Unlike Brod, Janáček found the Kostelnička of Lucia Weidt "excellent and according to the producer's instructions," although it was very different in its working-woman sobriety from the Kostelnička of Gabriela Horvátová, which

Soprano Maria Jeritza as Jenůfa, a role she created at the Vienna State Opera in the opera's first performance outside of Czechoslovakia in 1918.

Janáček also very much admired. In Act I, Lucia Weidt came on as though straight from the fields carrying a rake, and at the beginning of Act II, she was doing the washing, splashing the wet linen. Maria Jeritza, who studied in Brno and Olomouc, sang the role of Jenůfa. Selected by Richard Strauss to create the title role of *Ariadne auf Naxos* in Stuttgart in 1912, Jeritza also sang at the Metropolitan Opera House from 1921 to 1932, and she was America's first Jenůfa and Turandot.

Jeritza's Jenůfa? During the previous year, Janáček had been trying in vain to persuade Emmy Destinn to sing the part of Jenůfa at the National Theater. He approached her with this argument, a lovely definition of the role of Jenůfa:

> Wouldn't you like to sing Jenůfa? —a woman who goes through purgatory and the whole range of human suffering and who in the end, dazed by the vision of God's goodness and justice, forgives those who wanted to stone her and even the one who drowned her baby. She remains firm and steadfast in the love to which even God gives his blessing. I know you would bring this conception of Jenůfa to life . . . until now, the part has been merely sung.

After hearing Jeritza's performance, he wrote, "I have at last heard and seen Jenůfa in my opera." The dedication to Olga is complete. ■

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Jenůfa

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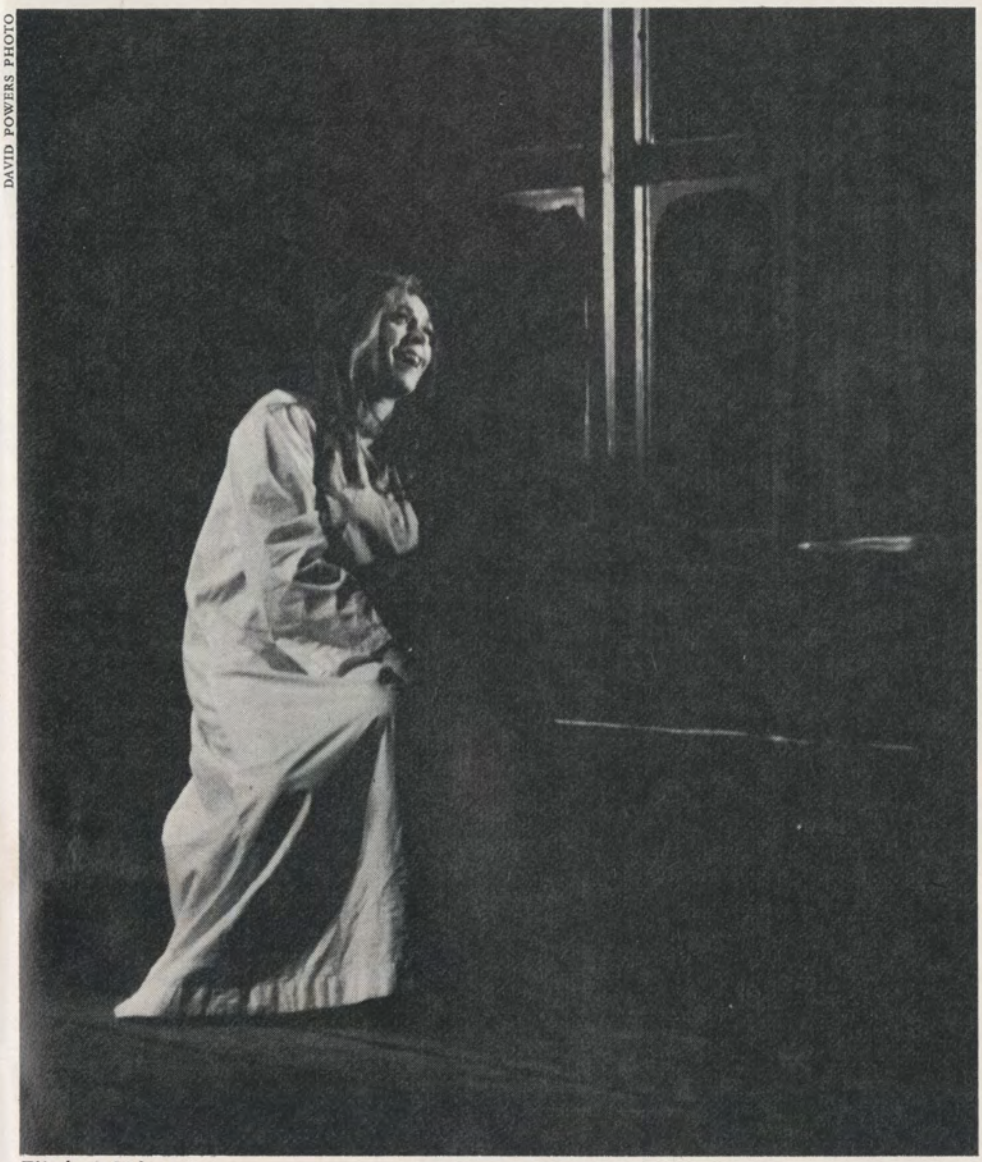

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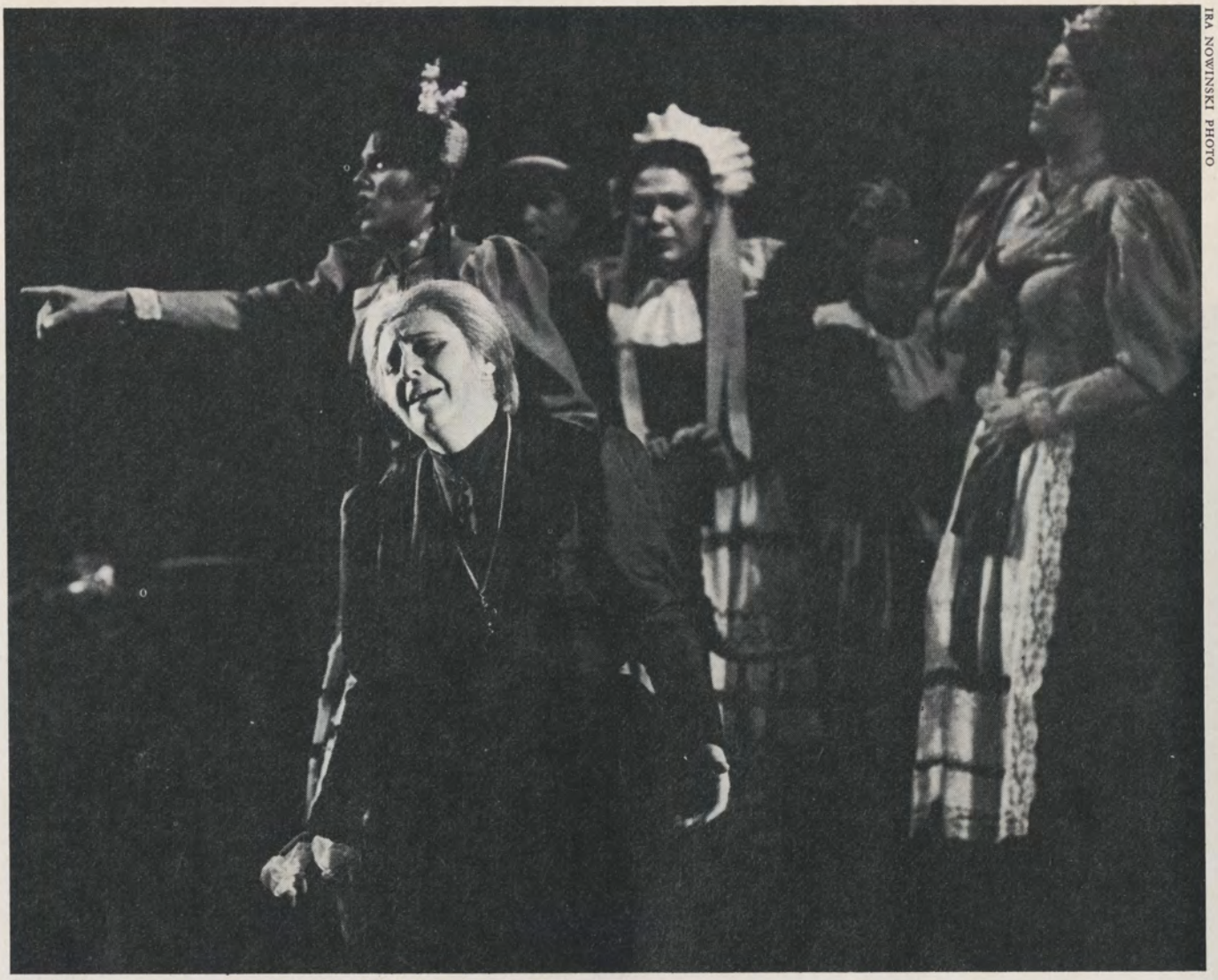

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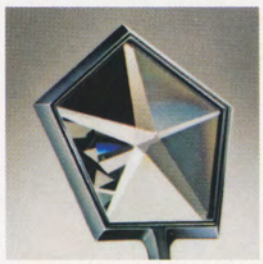

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Text by the composer based on a story by Gabriela Preissová

Czech transliteration for San Francisco Opera by Yveta Synek Graff
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Jenůfa

(IN CZECH)

Conductor
Albert Rosen*

Production
Michael Rennison*

Designer
Leni Bauer-Ecsy

Lighting Designer
Thomas Munn

Choreographer
Monica Prendergast

Chorus Director
Richard Bradshaw

Musical Preparation
Philip Eisenberg
Susanna Lemberskaya

Prompter
Susan Webb

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SATURDAY, OCTOBER 4 AT 8:00
TUESDAY, OCTOBER 7 AT 8:00
FRIDAY, OCTOBER 10 AT 8:00
TUESDAY, OCTOBER 14 AT 8:00
SUNDAY, OCTOBER 19 AT 2:00

Jenůfa radio broadcast live on October 10

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

Please do not interrupt the music with applause

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

The performance will last approximately two and three quarter hours

CAST

Stařenka Buryjovka *Owner of the mill*	Sona Cervena
Laca Klemeň *Her step-grandson*	Allen Cathcart
Števa Buryja *Her grandson*	William Lewis
Kostelnička Buryjovka *Widowed daughter-in-law of Stařenka*	Sena Jurinac
Jenůfa *Her adopted daughter*	Elisabeth Söderström
Stárek *Foreman at the mill*	Willard White*
Rychtář *Mayor of the village*	John Del Carlo
Rychtářka *His wife*	Gwendolyn Jones
Karolka *Their daughter*	Pamela South
Pastuchyňa *A maid*	Susan Quittmeyer
Barena *Servant girl in the mill*	Rebecca Cook
Jano *A shepherd*	Sara Ganz*
An aunt	Leslie Richards

Musicians, villagers

*San Francisco Opera debut

PLACE AND TIME: Moravia, late 19th century

ACT I: The mill of Stařenka Buryjovka, in the autumn

INTERMISSION

ACT II: The house of Kostelnička Buryjovka, deep in the winter

INTERMISSION

ACT III: The house of Kostelnička Buryjovka, in the late spring

SYNOPSIS

Jenůfa

ACT I

Jenůfa anxiously awaits the return of Števa from the recruiting office. She is pregnant and hopes that her lover will not be drafted so that they may marry and prevent a scandal. Grandmother Buryja admonishes her for leaving her work at the mill and Laca, Števa's half brother, who is desperately but vainly in love with Jenůfa, criticizes the old woman for her favoritism toward Števa during their childhood. Jenůfa upbraids him for his harsh words, but admits to herself that Laca can see into her heart. Jano arrives and excitedly relates how Jenůfa has taught him to read, as she has Barena, the servant girl. Old Buryja observes that with her intelligence and common sense Jenůfa should have been a teacher. Laca is busily carving a whip handle; his knife is blunt and he asks Stárek, the mill foreman, to sharpen it. Laca teases Jenůfa and Stárek reproaches him, commenting on Laca's change in personality whenever he is near Jenůfa. Laca denies that it is because he loves her, but he becomes angry when he hears that Števa has not been drafted. Kostelnička, Jenůfa's stepmother, arrives at the mill as the drunken recruits are heard approaching. Jenůfa is annoyed that Števa is drunk. He bids the musicians play a bawdy song which provokes wild merriment among the recruits. Kostelnička interrupts the proceedings with great anger. She sees in Jenůfa's marriage to Števa a life of suffering and penury such as she had known with Jenůfa's drunken father and forbids the marriage for a year, during which time Števa must give up drinking. Jenůfa begs Števa to apologize for his behavior, but he only taunts her with his success with other girls. When Jenůfa chides him, he reassures her of his love by praising her lovely cheeks and departs. Laca, who has witnessed the scene, mocks her with Števa's words and teases her about the flowers given to Števa by another girl. A struggle ensues during which Laca's knife badly slashes her cheek. Despite Barena's observations to the contrary, Stárek accuses Laca of purposefully inflicting the wound.

ACT II

Jenůfa's child is eight days old. Kostelnička has kept her stepdaughter hidden away for months, telling everyone she was in Vienna. She gives Jenůfa a sleeping potion since she has sent a note to Števa insisting that he come to see her. She begs him to marry Jenůfa and accept the child as his own, but his attraction to her ended when her beauty was marred by Laca's wound. He offers money to support the child and announces his intention to marry Karolka, the Mayor's daughter. Calling Kostelnička a witch, he runs out. Laca, who had been a regular visitor during Jenůfa's supposed absence, arrives. He is disturbed to have seen Števa leaving; he asks if Jenůfa is back and if she will consent to marry him. Kostelnička tells him the entire story and as Laca is momentarily stunned at the thought of accepting Števa's child as his own if he marries Jenůfa, Kostelnička adds the lie that the baby has died. When Laca leaves, her mind becomes deranged under the pressure of finding a solution to the problem of the baby. Finally, she carries the child off into the winter night to drown it in the mill stream. Jenůfa awakens from her drugged sleep and anxiously searches for her child. When Kostelnička returns she tells Jenůfa that for two days she has been unconscious and during that time the baby died. Laca comes back and asks Jenůfa to marry him; she passively accepts his offer. As Kostelnička blesses the couple, adding a vindictive curse on Števa's forthcoming marriage, the window blows open and in her deranged state she imagines death entering the room.

ACT III

On the day of their wedding Laca and Jenůfa await the arrival of the Mayor's family and Števa. The Mayor's wife makes sarcastic remarks about Jenůfa's plain dress and Karolka foolishly calls attention to the simplicity of the wedding arrangements. Jenůfa brings the half brothers together and they finally shake hands. Barena and other young girls arrive unexpectedly to congratulate the couple. After a blessing from Grandmother Buryja, Kostelnička raises her hands to add hers when agitated voices are heard outside. Jano runs in to tell the Mayor that a dead baby has been found under the ice. Jenůfa is stunned as she recognizes the red cap which she herself had made for the baby. The villagers take this as a sign of guilt and want to stone her. Only Laca stands by to defend her until Kostelnička openly confesses her own guilt. Jenůfa realizes that it was her stepmother's love for her which led her to the deed. She forgives and comforts her before Kostelnička is led away to face trial. Karolka, seeing Števa's role in the tragedy, refuses to marry him. Laca and Jenůfa are left alone. She bids him leave also, but he remains to stand by her, prepared to share the possible isolation. Jenůfa, heartened by his unselfish love, declares that she returns his feelings and observes happily that she sees in them a love that God Himself smiles upon.

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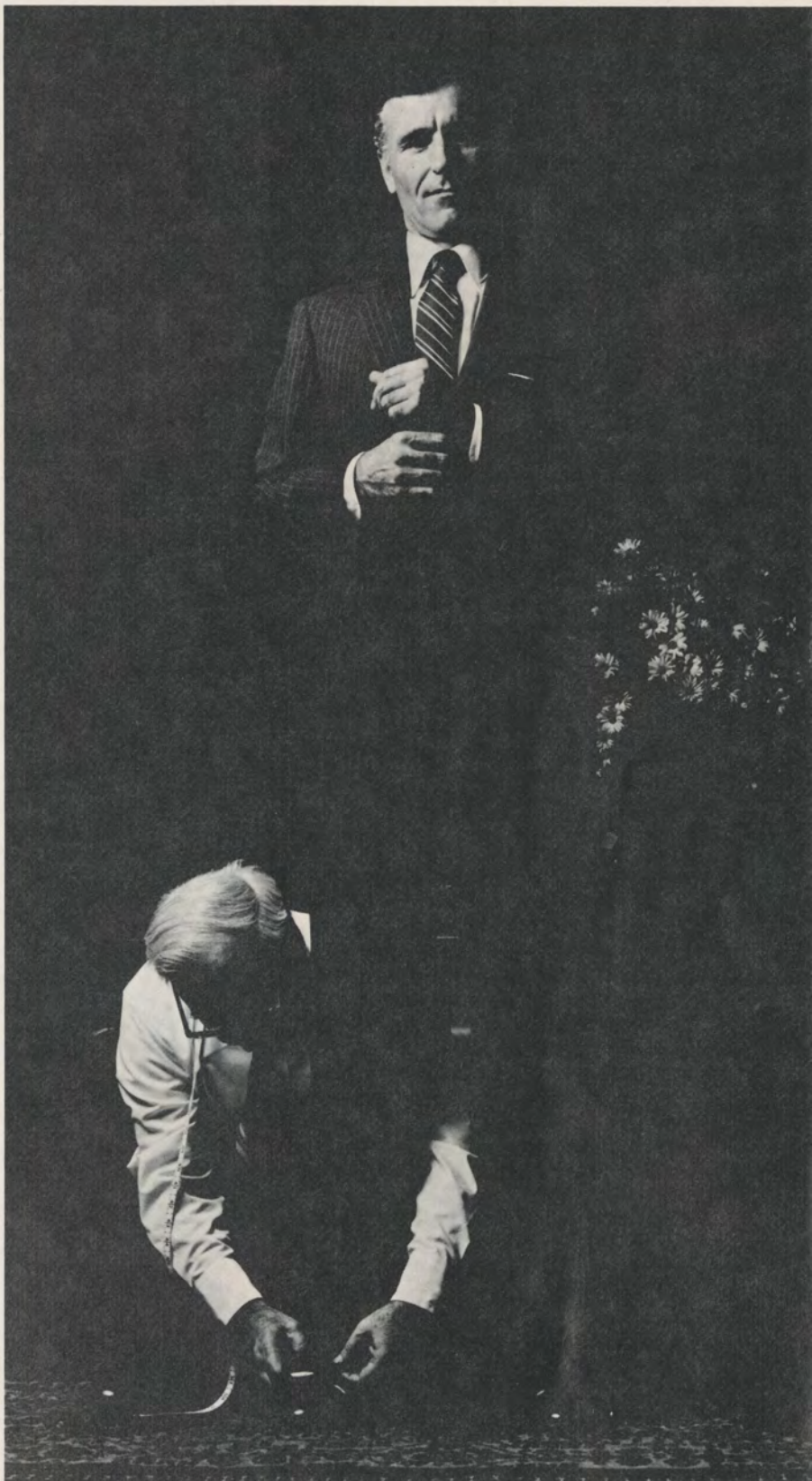

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Sena Jurinac Returns

One of her generation's finest singing actresses, Sena Jurinac brings a wealth of experience and special understanding to the role of Kostelnička.

By KORALJKA LOCKHART

She introduced herself to San Francisco Opera audiences in 1959 with no less than four roles: Cio-Cio-San in *Madama Butterfly*, Eva in *Die Meistersinger*, the Composer in *Ariadne auf Naxos*, and Donna Anna in *Don Giovanni*. In 1971, she returned for one of her greatest roles, the Marschallin in *Der Rosenkavalier*, while this season she tackles something completely different: Kostelnička in Janáček's *Jenůfa*, singing the role in its original Czech for the first time in her career.

Through the years, she has built a reputation as one of the finest singing actresses of her generation. Not a kind of artist who is likely to be featured on covers of international magazines, whose face in the street or appearance in a record store produces mass hysteria, she has a devoted following of opera lovers and record collectors throughout the world who at the mention of her name are likely to respond with a warm 'Ah, yes . . .' kind of smile.

Her career began in Zagreb in her native Yugoslavia, where she was known as Srebrenka Jurinac (pronounced You-REE-natz). The natural route for the best of Yugoslav singers was usually straight up to Vienna, and that is where much of her career took place. Shedding Srebrenka in favor of the simpler Sena on the way, she went on to new roles, new places, success and the elusive fame of a committed performer, whose every role is thought through, whose every appearance is special.

A beautiful woman, soft-spoken and gentle, with enormous dark eyes and a shock of short silver hair, she chatted with me in a careful, beautifully accented English, with an occasional German or Serbo-Croatian word thrown in, accompanying her thoughts with expressive hand gestures. Our conversation took place between *Jenůfa* rehearsals on a murky September morning, and we started by trying to nail down the quality which separates artists like Jurinac from singers of cold perfection, whose every note is in place but who leave audiences unmoved.

"First of all, I cannot do a role without identifying with the part. I have to live it, I have to feel it, I have to sing it while feeling it, and I spend perhaps a little more time doing all that. This always gave me some difficulty, since I was never able to do this profession like a machine. I always wanted a bit more, wanted to become sensitive to everything connected with the role."

ROBERT MESSICK PHOTO

Sena Jurinac in a photo taken during rehearsals for *Jenůfa*.

Asked about how she approaches a role, Jurinac mentions the usual routine of learning the music first, going through the staging ". . . and then, I go into the part. I think about the situation in the opera, about the surroundings, about what happened before, what is about to happen, what is going on at the moment, what the others are saying, what and how do I reply. I look for logic, always from the point of view of the person I am portraying. At this stage, I do a lot of thinking. In *Jenůfa*, for instance, I used to perform Jenufa herself, and looked at everything from the point of view of a girl in love. Kostelnička, however, is much more complex. First of all, the part is musically very difficult. I did it in German very often, but now there is a bit of added work in learning to do it in Czech. I don't speak Czech, but I speakYugoslav, of course; yet, it's a little bit different. I mean, it's *very* different. Still, I can understand all I am saying, which is very important to me, for I don't think I'd be able to do a role in which I wouldn't understand what I am singing. If I cannot feel the word, I feel lost . . . "

At the suggestion that her ability to feel things through and through might set her apart as a superb singing actress, she is quick to exclaim, "You can feel as much as you want, but if you are not able to make the others see what you are feeling, then you have a problem. I mean, you can have a cooking recipe in your head, but as long as others don't realize that there's a pudding on your mind, it works. You have to feel the part, and you have to come across, that's all. For me, it was always a problem to mix singing and acting. Sometimes, if you concentrate on acting, you can easily lose the singing position, and I always find it very hard to maintain this balance. I need some time to put these two things together, and I can see that for young singers who are just beginning in opera, this is a big problem. They are used to just going out, standing and singing. But, suddenly, you have to move. Not only do you have to move, you have to express something, and if you sometimes start to get emotional in the part, your voice can leave you . . .

"So, when you are working on a part, this is a most important stage: working things out." Another important aspect of this profession is imagination, she adds. "They say 'You must live your part in real life and then you will be able to do it on stage.' I remember that the first time I came to San Francisco, I was doing *Butterfly,* Donna Anna, the Composer in *Ariadne*, and Eva in *Meistersinger*. Can you imagine trying to live these parts, on and off, for days? I think it is wrong to identify actors with the parts they are doing. You can be whatever you like in real life, but you should be able to transform yourself, inside and outside, when you step on the stage in the role you are performing."

I recalled the time, in 1971, when she was rehearsing the Marschallin in *Der Rosenkavalier*. It was at what is known as a piano run-through, and the two of us were chatting in the auditorium. It was a hot day, and Jurinac was wearing a simple summer dress and sandals, and had her hair tied back with a plain ribbon. When her time came to go on stage, she went up, reappearing in the same summer dress and sandals, but

"For me it was always a problem to mix singing and acting . . ."

suddenly with 'Marschallin' written all over her. Not only her regal on-stage bearing indicated who she was; she simply *was* the Marschallin.

"Well, I think of that person, in this case the Marschallin, and it . . . it just comes naturally." Very simple.

Our conversation turned to her current assignment—Kostelnička in *Jenůfa.* "Usually, she is portrayed as a terribly hard person who tries to possess Jenůfa. I don't think she is that hard. She has no children, and inside of herself, she is very sorry about that. The way she is usually portrayed, she is this hard woman, and she kills Jenůfa's child. She is not that one-sided, I think. First of all, she loves her stepdaughter. Then there is her own past. When she was Jenůfa's age, she loved a man who was a drinker, who used to give away money and who used to beat her when she asked him not to drink. She was terribly in love with him (he was very good looking) and she waited for him, for at the time he was married to another woman. After his wife died, he married her, but out of this experience came the fear for Jenůfa's future, because she realized Jenůfa is in love with a boy who is exactly the same as the one who caused her so much suffering. Of course, at first she just tells the girl to stay away from the boy, because she does not know Jenůfa is expecting a baby. After she is told, the terrible thing begins.

BILL COGAN PHOTO

As Eva in *Die Meistersinger* (1959).

"So, here is this proud woman, a woman who is used to fighting for herself, and to helping herself. You know the kind. Everybody says, 'Oh, yes, she's so strong, she will manage,' while inside, she is poor and weak and soft, and when something happens to her, nobody helps her. There is a phrase that goes something like 'What is not quite killing you is making you stronger.' Well, anyway, I see her as one of these women.

"And, of course, you must understand that all this takes place in a village where she is one of the few persons of importance, who can read and write, and who suddenly has this shame heaped upon her, shame in the form of an illegitimate baby. So, she 'jumps over her shadow' and pleads with Števa to marry Jenůfa. After he turns her down, she goes to Laca, the boy who always loved Jenůfa, and is still willing to marry her. Kostelnička, however, feels she has to tell him the truth."

At this point, Jurinac gets quite emotional, even in the cold surroundings of a rehearsal room, and continues: "So she says to him: 'Now, listen. I'll tell you something that will make you prove your love for Jenůfa. She's got a child. And it is Števa's child.' When Laca starts backing off, she realizes that right then is her last chance and she wonders: 'Ah . . . What do I say now? But . . . but . . . the child is dead, The child died.' Laca agrees to marry Jenůfa. After he leaves, she realizes what she just said, and goes temporarily insane. 'What do I do now? I . . . I can't . . . I can't hide it . . .' And then, she feels that the only solution is for the child to die, which she was hoping so much would happen from natural causes. She even prayed for God to take the baby away. But, nothing happened. The baby's there. It's healthy. And then, in this madness, she just takes the baby out and puts it under the ice.

"When she cames back, she is somehow completely changed. You know, I never killed anybody, and I hope I never do as long as I live, but I think I can imagine how you must feel if you are an honest person and don't kill in cold blood. This was plain desperation; this was losing your mind. You must also consider it comes after a period of hiding Jenůfa and staying in the house for 20 weeks, locked up. So, at the end of the opera, all this comes out in the open. She was set on just this one thing: to get Jenůfa married. But, just as she is about to bless the girl and send her to church, the child is found. The people attack her, Laca defends her, and then she says she *did* kill the child, she explains why, and somehow, she is relieved after that. Quite relieved, as a matter of fact, because Jenůfa forgives and understands, having realized what her stepmother was going through. And, she

Jurinac has a devoted following of opera lovers and record collectors throughout the world. . . .

willingly goes with the Mayor, to jail.

"At the end of the opera she does not mind taking everything upon her shoulders. She knows she is going to repent from then on, but she is greatly relieved by the fact that it all came out. So, I think, if you are arrested and have to confess something, you are at first afraid of saying the truth, and I also imagine that once you say it, everything that is black drops away. You've done it. You got it off your chest."

The conversation turned into a discussion of confession, religion, life, death, search for meaning and egotism, and eventually drifted back to *Jenůfa,* one of the operas Sena Jurinac has performed extensively, first as the titular

heroine, then as Kostelnička. Her career seems exceptionally rich with operas in which she performed more than one role: Eros and Euridice in Gluck's *Orpheus,* Ilia and Elettra in *Idomeneo,* Cherubino and the Countess in *Le Nozze di Figaro,* Donna Elvira and Donna Anna in *Don Giovanni,* Dorabella and Fiordiligi in *Così fan tutte,* Marzelline and Leonore in *Fidelio,* Octavian and the Marschallin in *Der Rosenkavalier.* I wondered what it meant for her to have, so to speak, two views of the same opera from inside of two characters.

"Since you know the music so well already, it makes going into the other personality so much easier. You are already home, as a matter of fact."

A review of the Jurinac career reveals that some of the conductors she has

"Kostelnička is a woman who is used to fighting for herself . . ."

worked with read like a list of legendary figures in music. To illustrate how they figured in her life, she backtracks a little: "When I came to Vienna, I was quite lucky. There were all these great people around me at a time when I had so much to learn. Since I was gifted, I was thrown into the business very soon. It looked like my job was my hobby, but actually, my hobby—or rather, my wish—was to get married and have children. But, some people thought I should learn how to sing, so I did it for a while, and I never got the children, so you see how it goes. I mean, you don't always get what you want. In Vienna, there was Krips, and I had a lot of help from him. Then I came to Glyndebourne and worked with Fritz Busch, who really gave me a lot. He gave me self-confidence, and taught me how not to do things by heart, by rote. Then, Böhm engaged me in Vienna, and Karajan gave me some of the most beautiful parts I had in my whole life, such as Elisabetta in *Don Carlo,* and *Madama Butterfly* with Mitropoulos. I did the latter in San Francisco, by the way, and everybody said 'That's not a Butterfly, that's a Tosca.' I am sorry, but I thought I was quite authentic; I even had costumes from a Japanese lady. However, here, you have Japan around the corner, and I understand that. It goes the same way over there: when somebody comes to Vienna and does Cherubino, all Vienna says 'Mein Gott, *we* know how to do Cherubino.' So, it is the same all over the world.

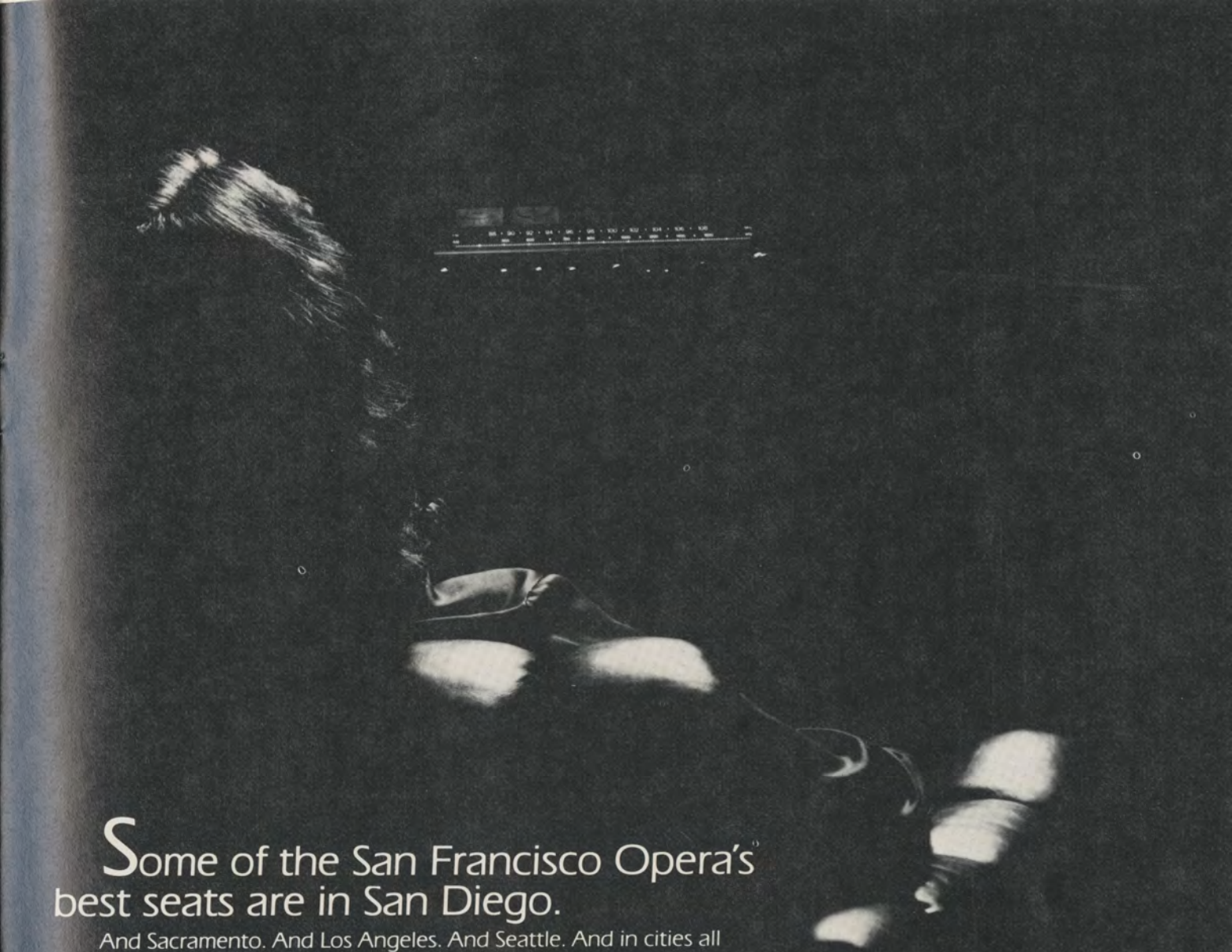
"Karajan also gave me Marina in *Boris Godunov.* He was very generous with his time, but it was understood that

MARIA JEANETTE PHOTO

As the Composer in *Ariadne auf Naxos* (1959).

BILL COGAN PHOTO

Jurinac in costume for her American debut with the San Francisco Opera in 1959 as Cio-Cio-San in *Madama Butterfly* (1959).



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October 10	JENŮFA	Janáček	in Czech
October 17	LA TRAVIATA	Verdi	in Italian
October 24*	SAMSON ET DALILA	Saint-Saëns	in French
October 31	THE MAGIC FLUTE	Mozart	in English
November 7*	DIE FRAU OHNE SCHATTEN	Strauss	in German
November 14	ARABELLA	Strauss	in German
November 21**	TRISTAN UND ISOLDE	Wagner	in German
November 28	CAVALLERIA RUSTICANA/ I PAGLIACCI	Mascagni Leoncavallo	in Italian
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KEN HOWARD PHOTO

As the Marschallin in *Der Rosenkavalier* with Manfred Jungwirth as Baron Ochs (1971).

he had confidence in you when he asked you to do a part, and that gave you a very good feeling. And, of course, what he could give you musically, with his musical taste, was quite special. But, I learned something from all of them, particularly Busch and Krips and Karajan, for each one of them had a different style. Another important point is that with all of them, you have to know what you are doing, otherwise you will not be able to do any of the things they want from you.

"You also have to be quite adaptable. When Krips was working with us in rehearsal rooms, he always said there was too much voice; we were always too loud. We knew we were going to go out and sing on a big stage, so it was hard for us to please him. What do you do? You can't sing with a quarter of your voice." On the other end of the volume scale was Klemperer. "My goodness, when I did my first *Fidelio* with him, I was quite well prepared, learned the role by myself . . . But, when I started working with him, I found out that there was a ten-pound stone on each sound; everything was so loud and heavy, and I wondered how I would manage. Right then, my voice was not as heavy as it became later, but I wanted to do this part so much, I went ahead and did it, after asking for some conditions, such as at least three days between performances, and, you see, I still have some voice left. All this was quite difficult for me because I really never had a teacher; I worked everything out by myself. It takes me a long time, but when I get something, I get it."

Asked if there were any roles she wished she had done in the past, she does not hesitate at all: "Much more Verdi. Somehow, nobody asked me to do many Verdi roles. I did Desdemona, Elisabetta, Leonora (*Forza del Destino*) too, but I guess I am not what is thought of as a typical Verdi singer."

The conversation drifted to those special and rare opera performances when everything goes just right, and some kind of magic seems to take over. Asked to point out some from her own career, she answered at once: "When I did Fiordiligi in *Così fan tutte* in Glyndebourne, when we did *Idomeneo,* also in Glyndebourne, *Der Rosenkavalier* in Vienna with Knappertbusch, when I did my first *Butterfly* in Vienna with Mitropoulos, maybe *Don Carlo* with Karajan, maybe . . ." And how is it to be part of such a performance? "Oh, we are just so happy. We feel life is really worthwhile."

Current projects include *Hänsel und Gretel* for Austrian television, in which she takes the part of the Witch; several opera and recital appearances; also a lot of teaching, most of it in Switzerland. "I am always happy to help, because I know what it means: I was never helped. I call my pupils my children. They bring you out like children do. There is the intensity you have to work with; it takes a lot of energy, a lot."

Once again, I tried to focus on the special quality that is Sena Jurinac, the inner feeling she emanates, the feeling that makes her performances so outstanding. I suggested it might be something she was born with, but was quickly corrected: "The Lord gave it to me. And myself. I did it, and I worked. Very hard. As you get older, you have to work much harder. You start with a talent, you know, and everybody says 'Yes, very talented.'

"I never worked so much as I do now, by myself."

Then, you have this short time when you are on the top line of your career and your performances go good-bad-good-bad-good, but you keep staying on this line. And then, suddenly, somebody says 'How old is she? . . . (pause) . . . No!' Then, you worry: Is it still going all right? Is it still there? What in your youth you do instinctively, you now have to do consciously, very consciously, otherwise you cannot do it properly any more. You no longer have a lot in reserve. And you have to work, a lot. I never worked so much as I do now, by myself. And I still learn a lot from my pupils. I suddenly have to think of things such as 'How do I do that?' and explain it. How do I explain what a student should do? Why is something not good? Why are you not able to do this well? And so on."

If she could change anything in the past, what would it be? "Oh, I was very, very lucky and I am grateful that everything went as well as it went. Really." ■

KORI LOCKHART has worked as music director of KKHI and in various public relations positions with the San Francisco Opera, San Francisco Symphony and the Committee for Arts and Lectures at U.C. Berkeley.

"ANYONE WHO'S THINKING OF SPENDING $24,000 FOR A LUXURY CAR SHOULD TALK TO A PSYCHIATRIST."

—Dr. John Boston, psychiatrist and Volvo owner, Austin, Texas

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We wanted Dr. Boston's opinion of the new Volvo GLE, which has a full assortment of luxury features as standard equipment—and a price tag thousands of dollars below that of the well-known German luxury sedan:

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When we told him that some people were actually paying five to ten thousand dollars more for a luxury car, Dr. Boston's response was characteristically succinct.

"That's not using your head."

Finally, we asked Dr. Boston if, when he was ready for a new car, he'd consider the Volvo GLE for himself.

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ELISABETH SÖDERSTRÖM

Following her sensational San Francisco Opera debut in 1977 in the title role of Janáček's *Katya Kabanova,* internationally renowned Swedish soprano Elisabeth Söderström returns to portray another of the composer's heroines, the title role in *Jenůfa.* She has also made a specialty of Emilia Marty in *The Makropulos Case,* which she recently performed with the Welsh National Opera, and has recorded, along with *Katya Kabanova,* under the baton of Sir Charles Mackerras. A favorite with British audiences since her initial Glyndebourne Festival appearance as the Composer in *Ariadne auf Naxos* in 1957, she has been heard there in recent years as Leonore in *Fidelio* (1979) and such Strauss roles as Christine in the British premiere of *Intermezzo* (1975) and the Countess in *Capriccio* (1976). She made her debut at Covent Garden as the Countess in *Le Nozze di Figaro* in 1967 and has since sung Fiordiligi in *Così fan tutte* and Mélisande in *Pelléas et Mélisande*, the latter conducted by Pierre Boulez, with whom she also recorded the opera. At the Edinburgh Festival she has performed Jenufa and Marie in *Wozzeck.* In the United States, Miss Söderström made her debut with the Metropolitan Opera during the 1959-60 season and appeared there as Susanna, Pamina, Adina, Musetta, Rosalinda and the Composer. In 1979 she sang the Marschallin with the Houston Grand Opera and Fanny in Massenet's *Sapho* with the Friends of French Opera at Carnegie Hall. Miss Söderström appears frequently in concerts and hosts her own programs on Swedish radio and television. She made her operatic debut at the Drottningholm Court Theatre in Mozart's *Bastien und Bastienne* and in 1950 became a member of the Royal Opera of Stockholm, where she was appointed Court Singer in 1959. In 1965 she was named to the Swedish Academy of Music and in May 1977 received the first International Association of Opera Directors' Award.

SENA JURINAC

One of today's most revered singing actresses, Sena Jurinac appears with the San Francisco Opera for the first time since 1971, when she portrayed the Marschallin in *Der Rosenkavalier* to unanimous praise, as Kostelnička in *Jenůfa.* She made her American debut with the Company during the 1959 season, singing Cio-Cio-San in *Madama Butterfly,* Donna Anna in *Don Giovanni,* Eva in *Die Meistersinger* and the Composer in *Ariadne auf Naxos.* She made her operatic debut with the Zagreb National Opera in her native Yugoslavia as Mimi in *La Bohème* and was soon engaged at the Vienna State Opera by Karl Böhm to sing Cherubino in *Le Nozze di Figaro.* Other trouser roles for which she is famous include the Composer and Octavian in *Der Rosenkavalier.* Miss Jurinac is unique among sopranos to have performed both Cherubino and the Countess in *Le Nozze di Figaro,* Donna Anna and Donna Elvira in *Don Giovanni,* Fiordiligi and Dorabella in *Così fan tutte,* Octavian and the Marschallin in *Der Rosenkavalier* and Jenůfa and Kostelnička in *Jenůfa.* She has performed at nearly all the famous houses of the world including Covent Garden, La Scala, the Teatro Colón and those in Paris, Berlin, Munich, Hamburg and Vienna, and has also appeared fre-

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quently at the Salzburg, Glyndebourne and Edinburgh Festivals. In recent years she has been heard more often in concert, especially in Lieder recital. Miss Jurinac is an Austrian citizen and holds the title of Kammersängerin with the Vienna State Opera as well as the Mozart Medal and the Order of Litteris et Artibus.

SONA CERVENA

Czechoslovakian mezzo-soprano Sona Cervena, who made her American debut with the San Francisco Opera as Carmen in 1962, returns to the Company for her 10th season to sing Grandmother Buryja in *Jenůfa,* Flora in *La Traviata,* Adelaide in *Arabella* and Mamma Lucia in *Cavalleria Rusticana.* She has performed more than 25 roles here, including Azucena in *Il Trovatore,* Countess Geschwitz in *Lulu,* Louise's mother in *Louise* and Herodias in *Salome,* along with such comic parts as the Countess of Berkenfeld in *La Figlia* del reggimento, Mother Goose in *The Rake's Progress,* Mistress Quickly in *Falstaff,* Berta in *Il Barbiere di Siviglia,* Orlofsky in *Die Fledermaus* and Martha in *Faust.* Miss Cervena spent three years with the Prague Drama Company before beginning her career as a singer at the Janáček Opera in Brno. Guest appearances followed at the National Theater in Prague in such roles as Carmen and Cherubino. Subsequently, she became a member of the State Opera in Berlin and was granted the title of Kammersängerin by that company following her portrayal of the title role in Gluck's *Orfeo ed Euridice.* She has been heard as guest artist in London, Vienna, Milan, Zurich, Geneva, Lisbon, Moscow, Warsaw and throughout Germany. Miss Cervena has performed at the festivals of Bayreuth, Salzburg, Glyndebourne, Edinburgh, Wexford, Ghent, Amsterdam and Schwetzingen. She is now a member of the Frankfurt Opera.

REBECCA COOK

First place winner in the Grand Finals of the 1978 San Francisco Opera Auditions, soprano Rebecca Cook is heard as the voice of the Falcon, a child, a servant and a solo voice in *Die Frau ohne Schatten,* Barena in *Jenůfa,* the First Lady in *The Magic Flute* and a Fortune-teller in *Arabella* in her second season with the San Francisco Opera. She bowed in 1979 as the Fifth Maidservant in *Elektra* and Fiordiligi in the student matinee and family-priced performances of *Così fan tutte.* She made her professional debut as Cio-Cio-San in *Madama Butterfly* with Hidden Valley Opera and repeated that role as a member of the 1978 Merola Opera Program at Stern Grove. During the 1979 Spring Opera season she appeared in the ensemble of *Death in Venice* and as Mary Seaton in Thea Musgrave's *Mary, Queen of Scots.* She returned this year as Katherine de Vauxelles in *The Vagabond King.* She studied with Margaret Harshaw at Indiana University, where she sang such roles as Violetta, Tosca, Cio-Cio-San, Amelia in *Un Ballo in Maschera* and the title role in Floyd's *Susannah.* As a recitalist, the soprano has appeared with the symphony orchestras of Indianapolis, St. Louis, Omaha and Fort Wayne, and this year was heard at the Carmel Bach Festival as the Countess in *The Marriage of Figaro* and in a Mozart concert aria. She recently portrayed Mariane in the world premiere of Kirke Mechem's *Tartuffe* with the American Opera Project. Miss Cook

is the Atlantic Richfield Foundation Affiliate Artist in her second year of the San Francisco/Affiliate Artist-Opera Program.

PAMELA SOUTH

In her sixth consecutive season with the San Francisco Opera, soprano Pamela South is heard as a servant, a child, the Guardian of the Temple and a solo voice in *Die Frau ohne Schatten*; as Karolka in *Jenůfa,* and as Lola in *Cavalleria Rusticana.* During the past two seasons she appeared as Despina in *Così fan tutte* and Musetta in *La Bohème* in the student matinee and family-priced performances of those works. The young soprano won critical acclaim for her comic talents as the Prima Donna in Donizetti's *Viva la Mamma* and for her portrayal of Servilia in *Titus* in her debut season with Spring Opera in 1977. She returned as Elvira in *The Italian Girl in Algiers* the following year, in the title role of *La Perichole* in 1979 and in Susa's *Transformations* this year. A member of the Merola Opera Program in 1974, she toured with Western Opera Theater in 1975 and 1976 in such roles as Susanna in *The Marriage of Figaro* and Zerlina in *Don Giovanni.* Miss South has been a winner of both San Francisco Opera and Metropolitan Opera regional auditions, and from 1977-1978 was an Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program. She has appeared with the San Francisco Pops under Arthur Fiedler and last year sang the title role in *The Daughter of the Regiment* with Portland Opera.

GWENDOLYN JONES

Now in her ninth season with the San Francisco Opera, mezzo-soprano Gwendolyn Jones is heard as a servant, the alto voice and a solo voice in *Die Frau ohne Schatten;* the Mayor's wife in *Jenůfa* and the Second Lady in *The Magic Flute.* She has previously sung over 30 roles with the Company. A five-year veteran of Spring Opera, she performed the role of Sextus in the 1978 production of *Julius Caesar* and before that sang in Bach's *St. Matthew Passion,* Cavalli's *L'Ormindo,* Monteverdi's *Orfeo* and Mozart's *Titus.* A frequent concert soloist, Miss Jones performed in the Verdi Requiem with the Fresno Symphony in 1978 and in Bach's B Minor Mass at Hartnell College last year. For three years she was the soloist in Michael Smuin's *Songs of Mahler* with the San Francisco Ballet. She sang in De Falla's *Three-Cornered Hat* with the San Francisco Symphony under Ozawa and in *Götterdämmerung* with the Chicago Symphony under Solti. The mezzo has portrayed Tisbe in *La Cenerentola* with the opera companies of Portland and Seattle, and the title role in the same opera in Tucson. Last year she was heard as the Secretary in Menotti's *The Consul* and as Paulina in the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project. She also appeared as guest artist at the 1979 Midsummer Mozart Festival and with the San Francisco Pops. From 1978-1979 Miss Jones was the Sears Roebuck Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

SUSAN QUITTMEYER

Mezzo-soprano Susan Quittmeyer, who made her San Francisco Opera debut last season as La Ciesca in *Gianni Schicchi* and Dorabella in the student and special family-priced matinee performances of *Così fan tutte,* sings five roles with the Company: Amelia's servant in *Simon Boccanegra,* a solo voice in *Die Frau ohne Schatten,* the Maid in *Jenůfa,* Annina in *La Traviata* and Kate Pinkerton in *Madama Butterfly.* She performed the *Traviata* role in her Spring Opera debut in 1979 and was heard in Susa's *Transformations* this year. She portrayed Hermione in the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project last August and this spring was Elmire in the world premiere of Kirke Mechem's *Tartuffe* in the Project's second offering. Recipient of a master's degree in music from the Manhattan School of Music, she has appeared with the Asolo Opera Theater in Florida, the Opera Theater of St. Louis and as an apprentice with Santa Fe Opera in 1978 in such roles as Cherubino in *The Marriage of Figaro,* the Third Lady in *The Magic Flute* and Maddalena in *Rigoletto.* This February she was heard as Siebel in *Faust* with the Baltimore Opera. Miss Quittmeyer is the U.S. Steel Affiliate Artist in her second year in the San Francisco/ Affiliate Artist-Opera Program.

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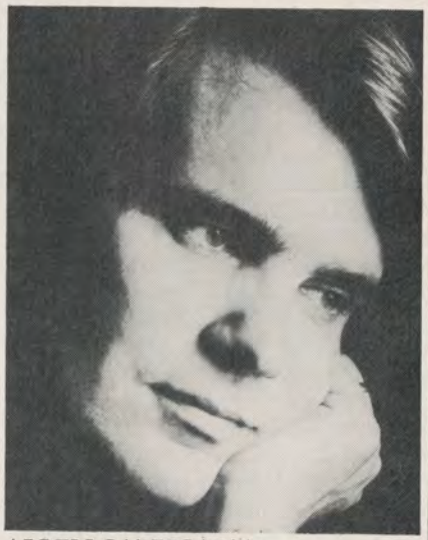
LESLIE RICHARDS
After participating in the 1980 Merola Opera Program, where she was heard as Berta in excerpts from *The Barber of Seville* in Stern Grove and as Nancy in *Albert Herring* at the Paul Masson Winery, mezzo-soprano Leslie Richards bows with the San Francisco Opera as a child and a solo voice in *Die Frau ohne Schatten* and an aunt in *Jenůfa.* This spring she created the role of Mme. Pernelle in the world premiere of Kirke Mechem's *Tartuffe,* presented by the American Opera Project. In the summer she was featured with the Midsummer Mozart Festival under the baton of George Cleve. Miss Richards studied piano and voice at the San Francisco Conservatory and has performed leading roles with West Bay Opera, the Manhattan Playhouse, Stanford University, Sonoma State College, the San Carlos Symphony and the Carmel Bach Festival. In 1979 she participated in the San Diego Center Program and made her debut with that company as Sofia in Verdi's *I Lombardi.* A recipient of numerous awards, she was a national winner of the 1980 Metropolitan Opera Auditions.

SARA GANZ
Following appearances as Lisette in *La Rondine* and Emmie in *Albert Herring* as a member of the 1980 Merola Opera Program (she received a Merola Award at the Grand Finals of the San Francisco Opera auditions), soprano Sara Ganz makes her San Francisco Opera debut as Jano in *Jenůfa.* In 1977 she was named Outstanding Graduate in both Opera and Vocal Arts at the University of Southern California. While in Los Angeles, she sang Clorinda in *Cinderella* and Gretel in *Hansel and Gretel* with the Opera Guild of Southern California. At the Carmel Bach Festival she has appeared as Marzelline in *Fidelio* and portrayed Rosina in Orange County Opera's production of *The Barber of Seville.* A member of the 1979 Lyric Opera School of Chicago, Miss Ganz was heard as Laurette in Bizet's *Dr. Miracle* and Musetta in *La Bohème.* Next season she will tour with Western Opera Theater as Juliet in *Romeo and Juliet* and as Adina in *The Elixir of Love.*

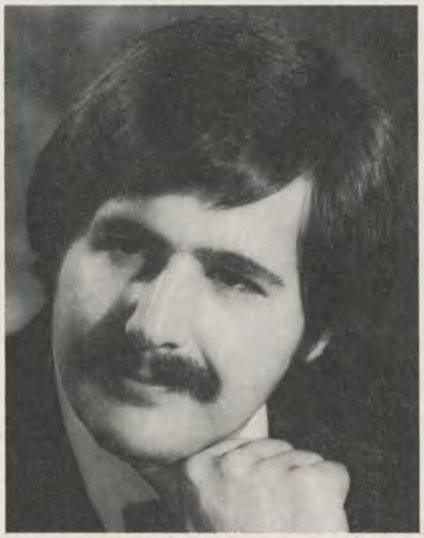


ALLEN CATHCART
California-born dramatic tenor Allen Cathcart, who performed Bacchus in *Ariadne auf Naxos* for his San Francisco Opera debut in 1977, sings Laca in *Jenůfa.* He has appeared extensively in Europe with the opera companies of Vienna, Frankfurt, Stuttgart, Cologne, Zurich, Brussels and Rome. For the past three years he has been living in Britain and performing regularly with the

Welsh National Opera and the Scottish Opera, where he portrayed the title role in Britten's *Peter Grimes*. Cathcart participated in the Merola Opera Program in 1962 and studied with Jan Popper and Boris Goldovsky, with whom he made his first professional appearances as a baritone. After his debut as Guglielmo in *Così fan tutte* and with 40 baritone roles behind him, he switched to the tenor repertoire. He began his heldentenor career in Saarbrücken, Germany, before a four-year engagement with the Frankfurt Opera. His repertoire includes Walther in *Die Meistersinger,* which he has sung the past two years with the Australian Opera, Lohengrin, Parsifal, Siegfried, Florestan in *Fidelio* and the Emperor in *Die Frau ohne Schatten.*

WILLIAM LEWIS

Last seen in 1979 as Erik and the Steersman in *Der Fliegende Holländer,* roles he created in the Jean-Pierre Ponnelle production in 1975, tenor William Lewis portrays Števa in *Jenůfa.* In 1977 he was heard as Boris in Janáček's *Katya Kabanova* and sang Albert Gregor in the composer's *The Makropulos Case* the preceding year. In the space of five months during the 1976-77 season he participated in three important premieres in three internationally renowned opera houses. After creating the role of Frank Sargent in the world premiere of Andrew Imbrie's *Angle of Repose* with the San Francisco Opera in November, he sang Aron in Schönberg's *Moses und Aron* at La Scala in February and Alwa in Berg's *Lulu* at the Metropolitan Opera in March. A stalwart at the Met since his 1958 debut as Narraboth in *Salome,* Lewis has appeared there in such varied assignments as Aeneas in Berlioz' *Les Troyens,* Roméo in Gounod's *Roméo et Juliette,* Arrigo in Verdi's *I Vespri Siciliani,* Dimitri in Mussorgsky's *Boris Godunov,* Ghermann in Tchaikovsky's *Pique Dame* and the Drum Major in Berg's *Wozzeck,* in addition to the standard Italian repertoire. His list of credits encompasses the American premieres of Stravinsky's *Threni* and Orff's *Antigonae* and *Prometheus,* and the New York premiere of Strauss' *Die Frau ohne Schatten.* Lewis was a featured singer for three years on TV's *The Sid Caesar Show,* performed on the American operetta circuit during the 1960s and wrote the lyrics for a hootenanny musical called *Flatboat Man.*



JOHN DEL CARLO

A member of the San Francisco Opera Chorus from 1973 to 1976 and now in his third season as soloist with the Company, baritone John Del Carlo was co-winner of the first-place award in the 1977 San Francisco Opera Auditions Grand Finals following participation in the Merola Opera Program that year. In 1978 he made his debut with Spring Opera as Achillas in Handel's *Julius Caesar,* returning for Offenbach's *La Perichole* in 1979 and Kurka's *The Good Soldier Schweik* this year. He scored a triumph in the title role of Kirke Mechem's *Tartuffe,* which received its world premiere with the American Opera Project this spring. In the past two seasons he has sung 11 roles with the San Francisco Opera, including Zuane in *La Gioconda,* which he recently recorded for London Records. The baritone won the Giacomo Puccini Award in the San Diego Opera Center Program and was heard there as Dandini in *La Cenerentola* and Panta-

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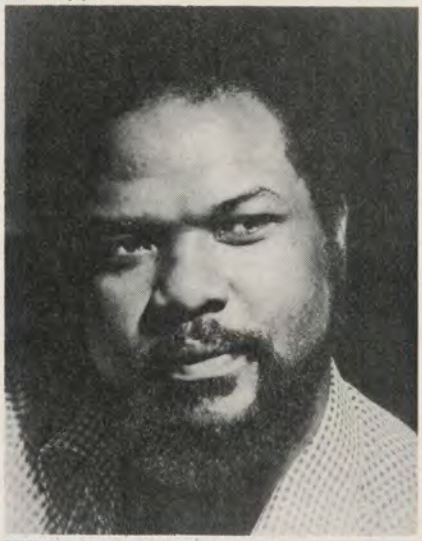
leone in *The Love for Three Oranges.* He sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs in 1978 and last year appeared as Silvio in *I Pagliacci* with that company. A graduate of the San Francisco Conservatory of Music, Del Carlo has performed with Brown Bag Opera, the Oakland Symphony and the California Bach Society. During the 1980 fall season he is heard as the One-eyed Man in *Die Frau ohne Schatten,* the Mayor in *Jenůfa,* the Steersman in *Tristan und Isolde* and the Bonze in *Madama Butterfly.*



WILLARD WHITE

Jamaican-born bass Willard White makes his San Francisco Opera debut as the Foreman at the Mill in *Jenůfa* and the Speaker in *The Magic Flute.* Local audiences have heard him as Osmin in Spring Opera's 1975 production of *The Abduction from the Seraglio,* a role he has performed with the Welsh National Opera, Scottish Opera and this past summer at the Glyndebourne Festival. He made his debut there in 1978 singing the Speaker in *Die Zauberflöte* and Colline in *La Bohème.* After studying at Juilliard, he joined the New York City Opera in 1974, singing bass leads in *I Puritani, Medea* and *La Bohème.* With the Netherlands Opera he has appeared in *Don Carlos, Rusalka, Katerina Ismailova* and *Norma* and, most recently, as Orest in *Elektra* and Banquo in *Macbeth.* A frequent concert artist both in the United Kingdom and abroad, White took part in three concerts at the Hollywood Bowl in 1979. Recent engagements include Shostakovich's 13th Symphony and a concert version of Boito's *Mefistofele* in Birmingham and the Royal Festival Hall in London, Verdi's Requiem in Oslo and Bach's *St. Matthew Passion* in Lisbon. He broadcasts regularly on the BBC and sang *Belshazzar's Feast* at the Promenade concerts in London this past summer. He just performed Mahler's 8th Symphony in Basel in September. White has recorded *Porgy and Bess* with the Cleveland Orchestra under Lorin Maazel and the role of Altair in Strauss' *Die aegyptische Helena* under Antal Dorati.

ALBERT ROSEN

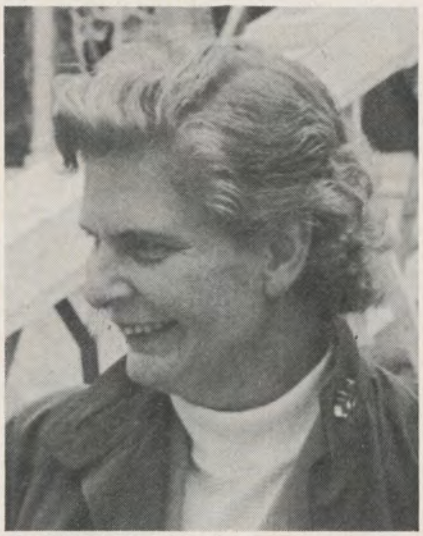
Born in Vienna of Czech parentage, conductor Albert Rosen makes his San Francisco Opera debut with Janáček's *Jenůfa.* He has also led performances of the composer's *Katya Kabanova* at the Wexford Festival in 1972, the *Glagolith Mass* in Wellington, New Zealand, and *Taras Bulba* in Sydney, Australia, in 1979. Other Czech operas he has conducted include Kaslik's *Krakatit,* Burghauser's *The Bridge* in Prague, Martinu's *The Greek Passion* in Paris and Smetana's *Two Widows* with Scottish Opera. Rosen studied piano, composition and conducting at the Prague Conservatory and the Vienna Academy. He made his debut at the Opera of Pilsen and was then engaged at the National Theater in Prague. He became principal conductor of the Smetana Theater in 1965 as well as guest conductor of the Prague Symphony Orchestra. His repeated engagements at the Wexford Opera Festival brought him the principal conductorship of the Radio Telefis Eireann Symphony Orchestra in Dublin and regular engagements with the Dublin Great Opera Society. Rosen has led major orchestras throughout Europe such as the Royal

Philharmonic, the Philharmonia, the Royal Liverpool Philharmonic Orchestra and the Hallé Orchestra in England, the Orchestre Philharmonique de l'ORTF in Paris, the Orchestre de la Suisse Romande in Geneva, the Rundfunk Symphonie Orchester in Berlin, the Orchestra Sinfonica della RAI in Turin, the Belgrade Philharmonic Orchestra.

MICHAEL RENNISON

English director Michael Rennison makes his San Francisco Opera debut with *Jenůfa*. Appointed staff producer at Covent Garden in 1975, he has revived and restaged productions of *Fidelio, Tosca, Don Pasquale, La Traviata, Un Ballo in Maschera, Die Frau ohne Schatten, Il Barbiere di Siviglia, Le Nozze di Figaro, Don Giovanni, Così fan tutte* and *Idomeneo* for that company. He assisted Götz Friedrich on the mounting and subsequent revivals of the centenary production of Wagner's Ring cycle at Covent Garden. In 1978 he was awarded a scholarship from the British Council to study Czech opera in Prague, Brno and Bratislava and subsequently staged the English premiere of Dvořák's *Dimitri* and *Jenůfa* in South Africa. Rennison made his debut directing opera at the Lake George Festival with Haydn's *L'Infedeltà delusa* in 1971. Other American engagements include *La Traviata* and *Carmen* for the New Jersey State Opera, *Madama Butterfly* for the Cincinnati Festival and *Aida* in Charlotte, North Carolina. Later this year he stages *Peter Grimes* in Dallas and returns to Covent Garden for the new production of the three-act version of *Lulu*. Rennison began his career as an actor. Over a two-year period he performed in 12 produc-

tions with Lord Olivier's National Theater Company at the Old Vic, and appeared for a year with the Royal Shakespeare Company.



LENI BAUER-ECSY

Leni Bauer-Ecsy, one of Europe's most sought-after designers and responsible for the stage settings for this season's revival of *Jenůfa,* has a long history with the San Francisco Opera beginning with the highly regarded *Wozzeck* of 1960. Other of her credits with the Company are *Lucia di Lammermoor* and *Le Nozze di Figaro* (1961), *La Forza del Destino* and *Capriccio* (1963), *Der Rosenkavalier* (1964), *Lulu* (1965) and the American premiere production of *The Makropulos Case* (1966). Miss Bauer-Ecsy's list of engagements includes all of the major German opera houses: Berlin, Munich, Hamburg, Stuttgart, and the festivals of Salzburg, Edinburgh, and Vienna. She has been involved in several important premieres, such as the Stuttgart Opera production of Stravinsky's *The Rake's Progress.* Recent assignments include Offenbach's *Orphée aux Enfers* in Stuttgart and the Munich Festival staging of Janáček's *From the House of the Dead* and Verdi's *Falstaff,* both directed by the late Günther Rennert.

THOMAS MUNN

In his fifth year as lighting designer/director of the San Francisco Opera, Thomas Munn creates the lighting designs for the new productions of *Samson et Dalila* and *Don Pasquale,* and for all the other 1980 productions except *Simon Boccanegra* and *Arabella.* In 1979 he was responsible for lighting *La Gioconda, Il Prigioniero, La Voix humaine* and *Roberto Devereux,* and designed the scenery for the Donizetti opera and for *Pelléas et Mélisande.* In past seasons he has also created special effects for the Company's productions and has served as supervising set designer for *Adriana Lecouvreur, Faust* and *Billy Budd.* Since 1976 he has designed the lighting for the new productions of *Billy Budd, La Bohème, Katya Kabanova, Un Ballo in Maschera, Thaïs, La Forza del Destino, Die Frau ohne Schatten, Cavalleria Rusticana, I Pagliacci* and the world premiere of Imbrie's *Angle of Repose.* He created the scenery and lighting for the Netherlands Opera productions of *Macbeth* and *Lulu,* and early this year designed the lighting for *Tristan und Isolde* and *Lucia di Lammermoor* with the Washington Opera Society. In December he received critical praise for his production of *The Nutcracker* with the Hartford Ballet. He has designed numerous regional opera productions in addition to his work in television, film and the legitimate theater throughout the country.

Leoš Janáček in 1924.

The Janáček Boom

Berg and Stravinsky may get more attention and Britten may be more accessible, but the operas of Janáček continue to swell in popularity around the world.

By DAVID LITTLEJOHN

"I compose and compose as though something were urging me on. I no longer saw any worth in my work, and scarcely believed what I said. I had become convinced that no one would ever notice anything of mine."

In 1916, when he wrote that, Leoš Janáček had good reason to feel neglected. He was already 62; he had been composing assiduously, in his own quirky way, since he was 18; and he was unknown outside of the provincial capital of Brno (population about 200,000), where he had spent almost his entire life. There, in the capital of Moravia (now central Czechoslovakia) he taught school, conducted choirs, wrote operas and textbooks, collected more than 2,000 local folk songs and minutely recorded the noises made by people, dogs, chickens and insects, which he developed into an elaborate theory of "natural" composition.

In 1904 he finished his third opera, *Její pastorkyňa,* which we now know as *Jenůfa.* When it was rejected by Karel Kovařovic, director of the Prague National Theater, he offered it to the Brno Theater, where all but one of his nine operas were to have their premieres. They played it a few times in 1904, 1905 and 1906, a few more times in 1910. And that was it.

Eventually, the determined intercession of friends won over the difficult Mr. Kovařovic. (In 1877, Janáček had panned one of Kovařovic's own operas, and biographers attribute the director's long resistance to *Jenůfa* to a 29-year grudge.) But Janáček's friends managed to get the two men to embrace during an opera intermission; persuaded Janáček to accept all the revisions Kovařovic demanded in the score; and personally guaranteed the first six performances against financial loss. With its title changed from *Her Foster-Daughter* to *Jenůfa,* his opera got its first big-city performance on May 26, 1916.

Sixty-four years later, this same opera is scheduled for performance in a dozen cities around the world. The other four Janáček operas that appear regularly in the repertory—*Kátya Kabanová* (1921), *The Cunning Little Vixen* (1923), *The Makropoulos Case* (1925) and *From the House of the Dead* (1928)—will be seen in at least 11 cities outside of Czechoslovakia this year.

Berg and Stravinsky may get more attention from the musicologists, and Benjamin Britten's operas may be more accessible to English-speaking fans. Occasionally a new production (Schönberg's *Moses und Aron,* Aribert Reimann's *Lear*) will direct world attention momentarily to another contemporary composer. But the operas of Leoš Janáček have been performed more frequently and consistently around the world than those of any other modern composer during the last 30 years.

In addition to keeping most of his operas in the regular repertory somewhere all the time, the Czechs have staged a Janáček Festival at Brno or Prague every 10 years since 1948 to celebrate the decades since his death. In 1948, they did all five of the operas mentioned above, plus *The Excursions of Mr. Brouček* (1920), a surrealistic satire in two disconnected parts. "I doubt if *Mr. Brouček* will ever penetrate outside Czechoslovakia," wrote Desmond Shawe-Taylor after seeing it at the 1958 festival. Since he wrote that, the opera has been done at Munich, Münster, Florence, West Berlin, the Holland and Edinburgh Festivals, Vienna, Düsseldorf and London.

For the 1958 Festival, the Brnovians also unearthed three of Janáček's early flops, *Šárka* (1888), *The Beginning of a Novel* (1894), and *Osud* (1906), all three of which then lapsed back into obscurity. In 1965, they opened a new concrete-and-glass 1400-seat opera house in Brno and called it the Janáček Theater. The '68 Festival was held there, a few weeks before the Soviet invasion of Czechoslovakia. (A fall conference on the composer had to be called off.) In 1978, seven of his operas were performed in the new theater and two in other halls in one long 11-day Janáček glut. Making amends for their decades of neglect, the Czechs now export productions to other countries, and have dutifully been putting his collected works onto records.

Since much of the power of Janáček's music drama depends on Moravian folk song and speech rhythms, it is natural that a great deal of the sales campaign on his behalf has been carried on by compatriots. Max Brod and Maria Jeritza (and the young pianist Rudolf

Max Brod, who translated *Její pastorkyňa* into German for *Jenůfa's* first non-Czechoslovakian performance in Vienna in 1918.

Firkusny) were among fellow Czechs who helped him during his lifetime. Today, Czech conductors like Rafael Kubelik and Bohumil Gregor, Czech singers like Naděžda Kniplová and Sona Cervena, Czech producers and designers like Bohumil Herlischka and Josef Svoboda carry on the fight. But now international-class producers from other countries—Günther Rennert, Jonathan Miller, Walter Felsenstein (and Felsenstein's protégés, Götz Friedrich and Joachim Herz)—have contributed to the Janáček boom. Incomparable singing/acting roles like Emilia Marty (in *The Makropoulos Case*) and the two domineering matriarchs in *Jenůfa* and *Kátya Kabanová* have attracted some of the world's finest sopranos.

Between 1951 and 1978, the English National Opera (ex-Sadler's Wells) mounted six Janáček operas, persuaded of his importance by conductor Sir Charles Mackerras, who has re-edited two of the scores, and conducted complete recordings of *Kátya* and *Makropoulos*. The Deutsche Oper am Rhein repeated this feat between 1971 and 1977, and capped it by staging the first non-Czech cycle of the six operas in Düsseldorf between November 26 and December 4, 1977. Now the combined forces of the Scottish and Welsh National Operas are setting out on the same project, introducing one Janáček opera a year in Cardiff, then moving it to Glasgow and on tour the year after. Elisabeth Söderström (who sings these operas in four different languages) has helped make Janáček a popular hit in Sweden. Argentina saw its first *Jenůfa* in 1950, Australia in 1976.

The French and Italians, who insist on hearing operas in their own languages, have discovered that Janáček's spiky phrases translate badly into Romance tongues. So he has not conquered the same place in the repertoire there he holds today in Germany and Great Britain. But after a few exchange visits from the Czechs, even the French and Italians began to grant him a hearing. Rome saw a native *Jenůfa* in 1952 and 1976; La Scala has done its own *Cunning Little Vixen* (1957), *From the House of the Dead* (1966), and *Jenůfa* (1974). Paris got *Kátya Kabanová* in 1968, and is due to see its first *Jenůfa* this season.

The United States follows rather than leads in matters operatic, for a variety of good reasons, mostly financial. Although Maria Jeritza of Brno (who had sung the lead in the Vienna premiere in 1918) brought *Jenůfa* with her to the Met in 1924, it was quickly dropped after five performances. " 'What a crew!' we may say of the people of *Jenůfa,*" wrote Ernest Newman in a review of that production. "A more complete collection of undesirables and incredibles has never previously appeared in an opera. To the crude story Janáček has written music that is obviously the work of a man who, however many works he may have to his credit, is only a cut above the amateur."

Thanks to the patriotic fervor of Professor Jan Popper, I was able to see a complete *Jenůfa* in May 1957, staged by his UCLA Opera Workshop. (In his more violent moments, Professor Popper —born in Liberec, Czechoslovakia—even looked a bit like his idol.) But no professional American production of Janáček's operas was given again until 1959, when the Lyric Opera of Chicago borrowed a Covent Garden production of *Jenůfa*. San Francisco introduced *The Makropoulos Case* in 1966, also with lead singers from London. The Metropolitan only got back on the bandwagon in 1974, reviving *Jenůfa* after a 50-year sleep. *Kátya Kabanová*—to my mind, the best of all Janáček's operas—received its first regular season U.S. performance, also in San Francisco, in 1977. *From the House of the Dead* obtained a strong NET television production in December 1969, and Colin Graham staged the Santa Fe Opera's *The Cunning Little Vixen* in the summer of '75.

I cite all of this to establish that the operas of Leoš Janáček have, in rather recent years, established themselves in the world repertory at least as strongly as those of any other modern composer. ("Modern," as I'm using it, is not a matter of dates. *Der Rosenkavalier* and *Turandot* came after *Jenůfa.*) The story of how this happened reveals something about the accidents whereby our "taste" is constructed—even after genius has done its part.

Far away in Brno, chattering in Czech, quarreling with half the people in town (including his wife), and composing according to his private theory of the "musical curves of speech," Leoš Janáček had an uphill climb to establish an international reputation. But he died at least moderately famous in 1928, having made up in his last 12 years for the obscurity of his first 62. His death set off a rush of opera productions and testimonial articles all over the German- (and Czech) speaking world. His publisher printed a black-bordered advertisement listing the 90 opera houses, from Aachen to Zlen, which had already put on *Jenůfa.*

It is difficult to explain what happened next. A British music critic was astonished a couple of years ago at the prospect of having to review eight new recordings of Richard Strauss operas. He remarked on the typical "period of post-mortem disapproval" all composers are supposed to go through, and thought that the 30 years between Strauss's death and transfiguration seemed unnaturally short.

If he is right, then the abrupt decline in Janáček's reputation after 1928 may not require any complex explanation. Critical articles continued to be written about his operas through the 1930s and '40s, but the performance record shrank to almost nothing. England and America heard none of the operas at all. The Vienna tally for *Jenůfa,* before 1964, was: 1918, 10 performances; 1926, two; 1948, five. The Czechs gave up on all his operas except *Jenůfa* (which they liked for the "local color"), and finally dropped that from the repertory as well; Dvořák and Smetana were so much easier to love. *The Makropoulos Case* had only six Prague performances between 1928 and 1956.

In histories of opera written before 1970, Janáček is inevitably shoved onto a side track labeled "folk" or "national" opera, along with Albéniz and Vaughan Williams, and there dismissed in a paragraph or less. Very few of the many books published on modern music in the 1930s, '40s and '50s had anything at all to say about the man who now so dominates the modern opera scene.

> The truth is that after Janáček's death the world's small interest in his work rapidly declined, and he was regarded as little more than a provincial master for two decades (1928-48). It was not until after the Holland Festival performance of *Jenůfa* in 1951 that Janáček's fortunes picked up beyond Central Europe.
>
> (Ray Ellsworth, 1965)

The real start of the Janáček revival, I think, can be traced back to 1948. That was the year of the first six-opera cycle in Prague; the year the BBC first broadcast *Jenůfa*; and the year Sir Charles Mackerras came back a convert to London, after a year's study in Prague.

Czechoslovakian conductor Rafael Kubelik, soprano Elisabeth Söderström and German director Günther Rennert during the San Francisco Opera rehearsals for *Katya Kabanova* in 1977.

"In 1947," he wrote, "I sat with my young student wife (Sir Charles himself was then 21) in the gallery of the National Theatre in Prague, listening for the first time to a Janáček opera. It was *Kátya Kabanová,* conducted by that greatest of Czech conductors, Vaclav Talich, with whom I was studying at the time. . . .

"What a revelation that performance was to me! Here was a composer whose name I hardly knew, who had been dead 20 years, writing an opera in an entirely different idiom from anything I had ever known, who used the human voice and the inflections of his strange sounding language in an absolutely original way, and whose instrumentation and harmony produced colors and sounds unlike anything I had heard before. . . .

"I took vocal scores of several operas of this virtually unknown composer back to London in 1948, and was fortunate in being able to interest Norman Tucker of Sadler's Wells in Janáček's work. Of course, these piano scores gave very little idea of what Janáček's orchestration sounded like. . . . I managed to secure a tape of *Kátya* through the B.B.C., and during a playback gave a sort of running commentary to Norman Tucker and Desmond Shawe-Taylor, who had heard a lot *about* Janáček, but very little of his actual music! They were as enthusiastic as I had always been, and the first English performance of a Janáček opera was given on April 10, 1951, at Sadler's Wells."

I have no doubt that much of the rise in Janáček's popularity can be attributed to the salesmanship of Sir Charles Mackerras. In 1954, the Janáček Centennial, Rafael Kubelik (then a better known conductor) took over the Sadler's Wells *Kátya* with a considerable rise in its critical and popular success. This led to an invitation for him to conduct a Covent Garden *Jenůfa* in 1956—a production that went on to Chicago. Eventually, these two fervent Janáčekians were to serve as musical directors at London's two opera houses, positions of considerable power and influence in the opera world.

Gré Brouwenstijn's Jenůfa at the '51 Holland Festival did attract important attention. "Festival productions" tend to be visited by foreign fans and critics and written about at length, more than regular season productions, and the Holland Festival is more adventurous than most. The Dutch continued to demonstrate their dedication by introducing two later and more difficult operas, *From the House of the Dead* (in 1954) and *The Makropoulos Case* (in 1958). Walter Felsenstein, a legendary man of the theatre, offered *The Cunning*

Sir Charles Mackerras, who has championed Janáček and has recorded *Katya Kabanova* and *The Makropulos Case,* both with Elisabeth Söderström.

Little Vixen at the Komische Oper of East Berlin in 1956, and critics from all over Europe came to see it. (It eventually ran for more than 200 performances.) After that it took only the Prague Music Festival and International Janáček Congress of 1958 (with the world premiere of *Osud*, and resultant world publicity)—and then Chicago's *Jenůfa* in 1959—to settle the case: Leoš Janáček was now "a classic of modern music."

I count an average of 10 different productions of his operas outside Czechoslovakia each year between 1955 and 1960. The Prague National Theater sent a 299-man contingent to the Edinburgh Festival in 1964, which performed two Janáček operas; then returned in 1970 with three more. They went to the Holland Festival with more exports in '76 and '77. Munich, Glyndebourne, Prague, the Paris Théâtre des Nations: the publicity value of these summer festivals was enormous. Opera house administrators all over the world were getting the word.

At the start of the Janáček revival, critics were more divided on his merits than they are today. The first British production, in 1951, received so hostile a reception from most of the newspaper critics that some observers expected it to be the last. Five years later, the Covent Garden *Jenůfa* gained reviews that were "respectable, no more." Claudia Cassidy, the terror of the *Chicago Tribune,* called *Jenůfa* "one of the dullest operas I have had the misfortune to see" in 1959.

By the 1960s, a more tolerant (or open-eared) generation of critics, who were able to see and compare more good productions of his work, began to write of Leoš Janáček as a more-or-less settled master, and of his operas as among the century's most important. One reviewer of Joachim Herz's 1962 *Kátya* in Leipzig wondered if it might be the most "beautiful and perfect" thing written since *Tristan* and *Otello*. In the 1970s, production after production drew superlatives—"unforgettable," "all but unbearable," "one of the most emotionally shattering evenings I have ever experienced in an opera house." The pinnacle seems to have been reached in Götz Friedrich's 1972-4 productions of *Jenůfa,* starring (who else?) Elisabeth Söderström.

There are still dissidents. Daily newspaper reviewers in several cities feel free to admit they do not find Janáček's music interesting to listen to, and to complain—as his detractors have done all along—of its unsystematic and fragmentary construction. Most professional critics seem to muster more enthusiasm than I can for *The Cunning Little Vixen* and the first two acts of *The Makropoulos Case*. Many musicologists and composers have a

hard time taking seriously the work of so freakish and instinctive a musician, one so ignorant (or so defiant) of the Bach-Beethoven-Wagner-Berg tradition of thematic development and symmetrical composition ("He approaches composition as if music had not been invented before!"). If your approach to music is predominantly analytic, this schoolteacher from Brno may drive you berserk. Charles Mackerras once identified 40 variant "themes" for Emilia Marty alone; the composer recommended people not bother looking for them at all. One tendency of scholars of this sort is to lump Janáček along with Charles Ives as a cranky, irregular regionalist who ignored all serious mainstream developments, and pasted together "found sounds" in a way that, for some occult reason, still excites the uneducated listener.

Uneducated listeners—even those who may love opera—sometimes feel that these great waves of taste wash over their heads without anyone ever asking what they think. The impresarios decide what to produce; the critics tell us what to admire. All we can do is buy it—or not.

Or not. Therein lies, perhaps, one of the most interesting aspects of the "Janáček boom" of the last 30 years. "There is some sort of credibility gap here," wrote the editor of *Opera,* after raving about Elisabeth Söderström in *Jenůfa:* "every writer and commentator confirms that Janáček is one of the greatest opera composers of this or any other century—and yet the public is slow to respond."

Through 30 years of reports on the Janáček revival, one keeps reading of unsold tickets and half-empty houses, of crowds that bleed out between acts. From everywhere the same story: empty seats at Glyndebourne, entr'acte quitters at San Francisco. The '56 London *Jenůfa* was the worst financial failure at Covent Garden since the war. "Texas, when all is said and done, is still *Carmen* country." "The Dutch people who are fond of opera clearly love only the most popular pieces." "The Vienna public, like its London counterpart, does not exactly turn out in droves to see this kind of production." "Unless more people attended the second performance than the first [of a *House of the Dead* at Sadler's Wells] this is likely to be more in the nature of an obituary notice than a review."

Not until very, very recently—the Düsseldorf cycle of 1977, the London *Mr. Brouček* of '78—is there any mention of a near-sell out for a Janáček opera. All along, there have been bravos and multiple curtain calls from the fervent few. But only now, perhaps—and only in those few cities where Janáček operas have been well and frequently performed—has the general opera-going public begun to agree with the critics. *"The Makropoulos Case,"* wrote a London critic in '71, "doesn't pack the house, but neither did *Elektra* at Covent Garden 12 years ago. Education of the public taste is a slow process."

Many forces have contributed to the resurrection and reestablishment of Leoš Janáček's operas in the last 30 years: the power of creative individuals, the strategic guesses of company managers, the divided opinions of critics, the relative inertia of public opinion. What looks like value in the arts is always open to manipulation and revision, is never carven by God in the bedrock of earth. The extreme, I might almost say decadent, argument that artistic preference is nothing more than mere vogue was put by the editor of *Opera News* when the Metropolitan Opera decided the time had come round for Janáček again in 1974:

"Fashions in music are an intriguing phenomenon," he wrote—"no less so in the realm of opera, where Leoš Janáček has now taken his rightful place after a long, fitful existence. Suddenly *Jenůfa* has become a staple in many opera houses, and the Met has done proudly in bringing it back into the fold. *Kátya Kabanová* crops up in Berlin, Vienna, London; *The Makropoulos Case* in New York, San Francisco, London. And so it goes."

He went on to cite similar "vogues" for Cavalli and Monteverdi, Handel and Berlioz, and "the 1950s craze for Baroque." Now that the Callas-inspired *bel canto* revival "seems to have peaked," he wrote, "singers, conductors, and directors are scouring other obscure corners for novelty"—Korngold, Massenet, the lesser-known Mozart. What next? he wondered: Spontini? the Russians? A Weber revival? In any case, he concluded, "Now it's Janáček's day."

Aware as I am of the forces of fashion, whim, and the marketplace in establishing what passes for taste, I can't be quite as cynical as that. I believe that one could demonstrate why, among Janáček's operas, at least *Jenůfa* and *Kátya Kabanová* are likely to hold the places they have won as long as opera companies and audiences continue to exist in something like their present state. Except for Britten's *Peter Grimes,* in fact, I know of no other modern operas that can satisfy at once the critic's demand for unfailingly original and viably contemporary music, inextricably wedded to a credible and moving text, and the opera audience's desire for real people they can care about, caught up in serious human plots—and all of this expressed in waves and cries of music that cut deep into the heart. ■

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New Charter To Aid Arts

by David Glotzer

In November, besides presidential candidates, a plethora of Supervisorial candidates, seven or more amendments to the Charter and various state and local propositions, San Franciscans will vote on Proposition A, a proposed new Charter for the city. To many, the whole notion of a Charter is seemingly irrelevant, too complicated or too vague. The Charter is, in fact, the basic constitutional document of the City and in its pages one will find the structure and mechanisms by which the City runs—well, badly, cheaply or expensively.

Cities, unlike the Federal government, completely change, rather than amend, their charters to meet the demands of new situations. San Francisco has had five charters so far. Since Propositions 13 and 4, Californians have, indeed, entered a new situation; it is possible that these tax initiatives and the general desire for smaller, more flexible, more responsive government require a new charter.

San Francisco's present Charter was written in 44 days in 1932 and was very much a document of the era. In the years since, it has been amended more than 500 times and currently has more than 100,000 words. (The U.S. Constitution has 8,000.) There have been four attempts to revise it prior to the current effort. The 15-member Charter Commission which prepared this new draft differs from its predecessors in that its members were elected (November 1978) and its draft has gone directly onto the ballot without approval or emendation by the Board of Supervisors or the Mayor.

This particular proposed charter has a provision which is of great importance to the arts, not only in San Francisco, but nationwide. Included at the end under "Miscellaneous Provisions," Article 15.106 establishes a "publicity and advertising fund" for "the support of groups and organiza-

Signing ceremonies marking completion of the Charter Commission's work were held in San Francisco in August, presided over by (left) California Secretary of State March Fong Eu, commission chairman Wilson Chang and commission member Jack Webb.

tions engaged in the arts, culture, and promotion." A Publicity and Advertising Fund has existed in San Francisco for this purpose since 1961. The current P & A Fund was established by ordinance, a law passed by the Supervisors and ratified by the Mayor. As such, it does not have the legal force of a fundamental principle. The provision in Article 15, should the Charter pass, would carry that force and would be the first constitutional guarantee for arts support in the United States.

The provision allocates 20% of the revenue of the Hotel Tax to the Publicity and Advertising Fund at up to the 8% level of the tax. The Hotel Tax is currently 9¾%, which means that the percentage for the Fund does not include the revenue from the 1¾% over 8. The reason that this somewhat complicated formula was adopted was to limit the total dollars the Fund would receive while at the same time ensuring that its revenue would increase as the tourist trade increases.

Currently, the amount in the Fund is decided each year by the Chief Administrative Officer, the Mayor and the Board of Supervisors. This has made it subject to the fortunes of political fashion. Since the passage of Proposition 13, those fortunes have risen and fallen like a roller coaster. In the budget for 1978, just after Proposition 13 passed, the Fund went down $4 million to $2.8 million. Last year, it went back to $4 million; this year it is down to $3 million. The Fund took a 25% cut when most city departments were only being cut by 10%.

According to a position paper issued by the 1978 U.S. Conference of Mayors, entitled "The Taxpayer's Revolt and the Arts," precipitous cuts in arts budgeting, even in the face of shrinking revenues, are shortsighted and harmful economically as well as to the quality of life. This is particularly true in San Francisco, where the primary industry is tourism.

It should be remembered, too, that monies from the Hotel Tax are from tourists and business visitors, not from San Francisco residents, whose real estate taxes make up the basic operating capital of the city. When the State passed legislation in 1961 enabling the city to institute a hotel tax, it did so with the intent that the money collected would be reinvested in promoting trade. This makes logical business sense and

is the equivalent of plant and capital investment to insure future productivity.

The bulk of the revenue from the Hotel Tax does, indeed, go for reinvestment purposes. More than half of the money goes to underwrite the Moscone Convention Center and Candlestick Park, and a large portion of the P & A Fund has also traditionally been allocated to the Convention and Visitors Bureau. The innovative feature of the City's disbursement, then, is the inclusion of arts and culture as important activities which directly affect San Francisco's reputation and its attractiveness to individual tourists and, more importantly, conventions.

The city's landmark decision to include the arts and culture was a national model. In the years since the founding of the P & A Fund, more than 80 cities around the nation have imitated it. One of those is Miami Beach, where it was recognized that a waning tourist trade could be revitalized by arts activity. The logical extension of this leadership role is to declare the essential importance of the arts and culture in relation to a healthy economy and to a superior quality of life.

I do not, of course, propose that anyone should vote for the Charter solely on account of the arts provision; but I hope that each of you will take the time to familiarize yourself with it and decide if the other changes it proposes for City government are as forward-thinking and as timely as this arts provision.

The arts community views the recognition implicit in this provision as a mandate to provide more and better programs not only for visitors but for the residents of the city and the Bay Area. As an integral element in the creation of a vibrant, healthy culture and a sound economy, the arts community is committed to continue providing that which sustains the heart and mind of the "body politic."

DAVID GLOTZER is assistant development director of the San Francisco Opera.

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Ernest G. Zumbrunnen
Mr. & Mrs. Clerin Zumwalt

NEVADA ENTERTAINMENT GUIDE

for NOVEMBER 1980

RENO

Harrah's Reno (Headliner Room)—
(Reservations toll free 800/648-3773)
thru Nov. 5—Loretta Lynn
Nov. 6-19—Merle Haggard
Nov. 20-Dec. 3—Tony Orlando

Sahara-Reno (Opera House Showroom)—
(Reservations toll free 800/648-3990)
Current—"Burlesque, USA" starring Red Buttons, Eddie Bracken and Tempest Storm

MGM Grand Reno (Ziegfeld Theatre)—
(Reservations toll free 800/648-4585)
Current—"Hello, Hollywood, Hello"

John Ascuaga's Nugget (Celebrity Room)—
(Reservations toll free 800/648-1177)
Nov. 15 only—Judy Lynn's Final Performance

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—
(Reservations toll free 800/648-3773)
thru Nov. 8—Steve Lawrence & Eydie Gorme
Nov. 9-17—Glen Campbell
Nov. 18-25—Bill Cosby
Nov. 26-Dec. 4—Neil Sedaka

Sahara Tahoe (High Sierra Room)—
(Reservations toll free 800/648-3322)
Nov. 25-30—Johnny Cash

Caesars Tahoe (Cascade Showroom)—(Ticket reservations toll free 800/648-3353)
thru Nov. 5—Shirley MacLaine/Smothers Brothers
Nov. 6-12—Dolly Parton
Nov. 21-23—Emmylou Harris

LAS VEGAS

Caesars Palace (Circus Maximus)—
(Reservations toll free 800/634-6661)
thru Nov. 5—Sammy Davis Jr.

Desert Inn (Crystal Room)—
(Reservations toll free 800/634-6906)
Current—"Les Alcazar de Paris"

Dunes (Casino Showroom)—
(Reservations toll free 800/634-6971)
Current—"Casino de Paris '80"

Frontier (Music Hall)—
(Reservations toll free 800/634-6966)
thru Nov. 5—Wayne Newton/Dave Barry
Nov. 6-26—Roy Clark
Nov. 27-Dec. 3—Steve Lawrence & Eydie Gorme

Las Vegas Hilton (Hilton Showroom)—
(Reservations 415/772-7200)
thru Nov. 17—Bill Cosby

MGM Grand (Celebrity Room)—
(Reservations toll free 800/634-6363)
thru Nov. 5—Mac Davis
Nov. 6-19—Engelbert
Nov. 20-Dec. 3—Mac Davis

Ziegfeld Theatre—Current: "Hallelujah, Hollywood"

Riviera (Versailles Room)—
(Reservations toll free 800/634-6855)
thru Nov. 12—Neil Sedaka/Bernadette Peters
Nov. 13-26—Anne Murray/Larry Gatlin

Sahara (Congo Room)
(Reservations toll free 800/634-6666)
thru Nov. 5—Dinner Show: Jerry Lewis/Buddy Greco
Cocktail Show: Buddy Hackett/Joey Heatherton
Nov. 6-13—Dinner Show: Jack Jones
Cocktail Show: Flip Wilson/Mel Torme
Nov. 14-16—Johnny Carson/Sahara Girls
Nov. 17-26—Dinner Show: TBA
Cocktail Show: George Carlin
Nov. 27-Dec. 4—Dinner Show: Helen Reddy

Sands (Copa Room)—
(Reservations toll free 800/634-6901)
thru Nov. 4—Shecky Greene/Jerry Vale
Nov. 5-18—Tony Bennett
Nov. 19-Dec. 16—Wayne Newton/Dave Barry

Eighteen karat yellow gold necklace and pendant
containing 100.32 ct. carved cabochon emerald and
30.75 ct. carved cabochon ruby, set with full-cut diamonds.
Subject to prior sale.

Laykin et Cie at J. Magnin

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The only way you are certain to spot the Royal Oak -- is to wear one.

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Which is precisely why the Royal Oak is not a commonplace occurence.

Rather, it appears only on the man or woman who appreciates gifted workmanship.

From the master hands in the Swiss Joux Valley comes one of the world's thinnest movements, where each moving part is polished by hand before it is timed in five positions to assure strict precision.

To protect this precious cargo, the hand polished case is fitted with a double sealed crown and scratch resistant sapphire crystal. Then battened down by eight hexagonal bolts in 18 karat gold. Permitting the Royal Oak virtual immunity to temperature variations and water-resistance to 300 feet.

The result is an unabashedly beautiful instrument of time, individually numbered like a fine work of art.

It is more than likely that once you do spot the Royal Oak, you would like to see it again. And again.

Unfortunately, the only way to insure this pleasure, on any consistent level, is to find a privileged wrist, one quite used to rare altitudes, a wrist upon which anything less than perfection would be an insult.

More than likely, it will be your own.

Audemars Piguet

Royal Oak for men, with ultra-thin automatic movement. For ladies, with ultra-thin quartz movement. Fashioned in 18 karat gold, a combination 18 karat gold/stainless steel and all steel.

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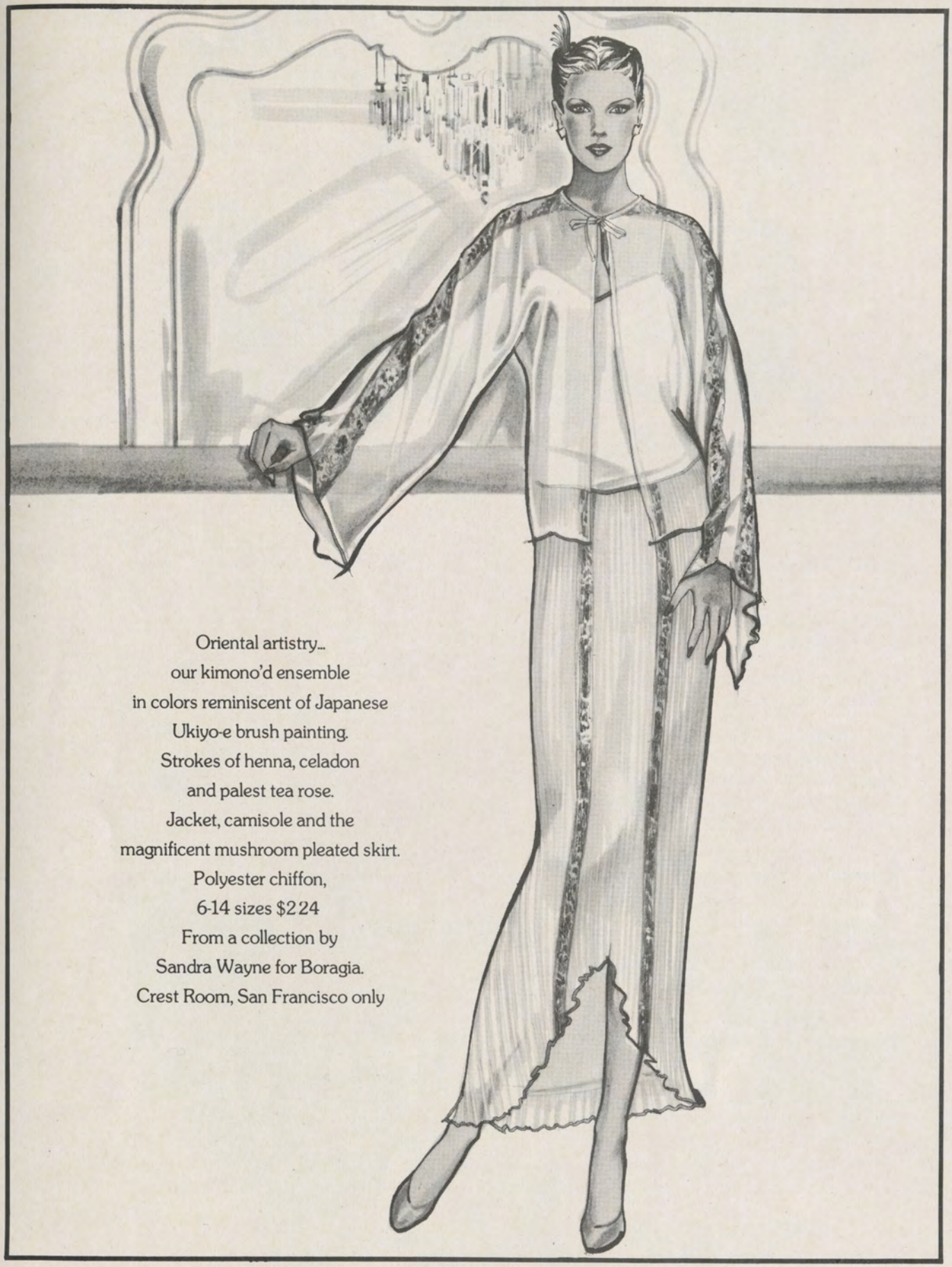

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Jacket, camisole and the
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SAN FRANCISCO OPERA

SEPTEMBER

Park concert
Sunday, September 7
Golden Gate Park, 2 p.m.
Kurt Herbert Adler
conducting the San
Francisco Opera
Orchestra
with Shirley Verrett,
Placido Domingo

OCTOBER

Opera Fair
Sunday, October 5
War Memorial
Opera House
12 — 6 p.m.

NOVEMBER

Fol de Rol
Thursday, November 13
Civic Auditorium
8 p.m.

* Broadcast
** Broadcast of *Samson* will be heard on October 24. *Die Frau ohne Schatten* will be heard on November 7.
••• Special Family Matinee
•• Senior Citizens' Matinee
• Opera Guild Opera for Young Audiences

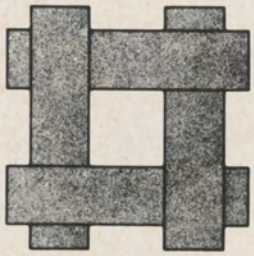
DECEMBER

Letters designate subscription series

Monday	Tuesday	Wednesday
8	Samson et Dalila 7:30 pm — 9 D, E	Die Frau ohne Schatten 8 pm — 10 **G, H
Die Frau ohne Schatten 8 pm — 15 A, B	16	Simon Boccanegra 7:30 pm — 17 D, F
22	Simon Boccanegra 8 pm — 23 A, C	Samson et Dalila 8 pm — 24 R, T
29	Die Frau ohne Schatten 8 pm — 30 R, T	Jenůfa 7:30 pm — 1 D, E
Don Pasquale 8 pm — 6 A, C	Jenůfa 8 pm — 7 R, T	Don Pasquale 7:30 pm — 8 D, E
13	Jenůfa 8 pm — 14 A, B	Magic Flute 7:30 pm — 15 D, F
20	Magic Flute 8 pm — 21 A, B	La Traviata 8 pm — 22 R, T
27	La Traviata 8 pm — 28 A, C	Arabella 7:30 pm — 29 D, F
3	Arabella 8 pm — 4 A, B	La Traviata 7:30 pm — 5 D, E
10	Tristan und Isolde 7 pm — 11 A, C	Cavalleria Rusticana & I Pagliacci 7:30 pm — 12 D, F
Arabella 8 pm — 17 R, T	Cavalleria Rusticana & I Pagliacci 8 pm — 18 A, C	•Don Pasquale 1 pm — 19 Madama Butterfly 7:30 pm D, F
24	•Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm — 25 R, S	Tristan und Isolde 7 pm — 26 D, F
•Don Pasquale 1 pm — 1	Madama Butterfly 8 pm — 2 A, B	Don Pasquale (in English) 8 pm — 3 R, T

1980 CALENDAR

Thursday	Friday	Saturday	Sunday
	Opening Night Samson et Dalila 7 pm 5 A	Simon Boccanegra 8 pm 6 J, K	Park Concert 2 pm 7
Simon Boccanegra 8 pm 11 R, S	12	Samson et Dalila 8 pm 13 J, L	Simon Boccanegra 2 pm 14 M, N
Samson et Dalila 8 pm 18 **G, I	19	Die Frau ohne Schatten 8 pm 20 J, K	Samson et Dalila 2 pm 21 M, O
Die Frau ohne Schatten 7:30 pm 25 D, E	Simon Boccanegra 8 pm 26 *G, H	Don Pasquale 8 pm 27 J, L	28
2	Don Pasquale 8 pm 3 *G, I	Jenůfa 8 pm 4 J, K	Opera Fair 12 pm to 6 pm 5
9	Jenůfa 8 pm 10 *G, I	Magic Flute 8 pm 11 J, K	Don Pasquale 2 pm 12 M, O
16	La Traviata 8 pm 17 *G, H	Magic Flute 8 pm 18 R, S	Jenůfa 2 pm 19 M, N
23	Magic Flute 8 pm 24 I	La Traviata 8 pm 25 J, L	Magic Flute 2 pm 26 M, N
30	Magic Flute 8 pm 31 *G, H	Arabella 8 pm 1 J, L	La Traviata 2 pm 2 M, O
6	Tristan und Isolde 7 pm 7 R, S	La Traviata 8 pm 8 K	Arabella 2 pm 9 M, O
Fol de Rol Civic Auditorium 8 pm 13	Arabella 8 pm 14 *G, I	Cavalleria Rusticana & I Pagliacci 8 pm 15 J, L	Tristan und Isolde 1 pm 16 M, O
20	Tristan und Isolde 7 pm 21 *G, H	···Don Pasquale (English), 2 pm Madama Butterfly 8 pm 22 J, K	Cavalleria Rusticana & I Pagliacci 2 pm 23 M, N
Madama Butterfly 8 pm Thanksgiving 27	··Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm 28 *G, H	Tristan und Isolde 7 pm 29 J, L	Madama Butterfly 2 pm 30 M, N
4	·Don Pasquale 1 pm Madama Butterfly 8 pm 5 *G, I	Don Pasquale (in English) 8 pm 6 S	7



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SIX DAYS a week,
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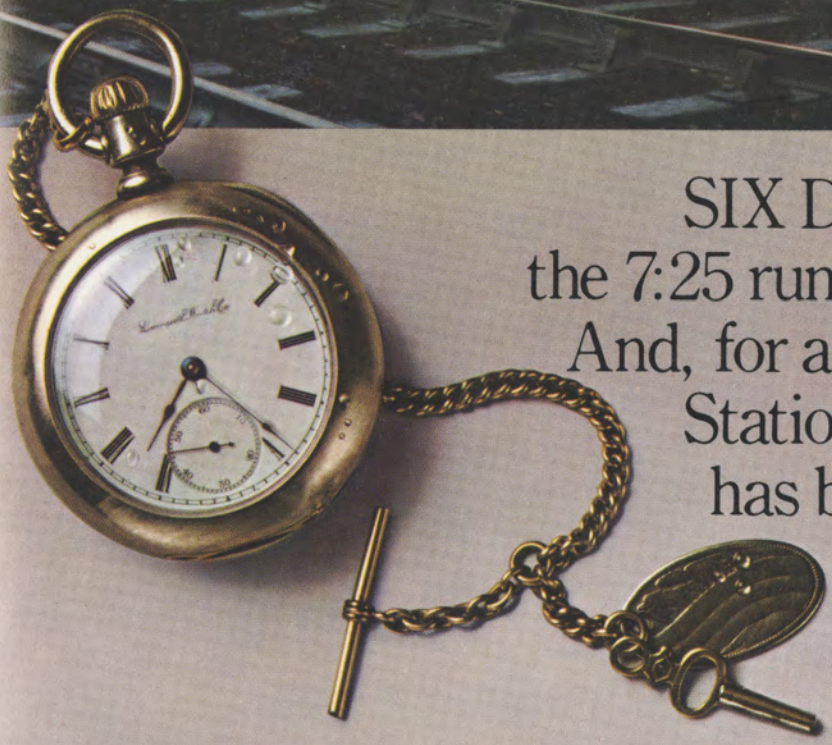
At 7:24.



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In either length—King or 100's:

Carlton is lowest.

See how Carlton stacks down in tar compared with U.S. Gov't. figures for brands that call themselves low in tar:

	tar mg./cig.	nicotine mg./cig.
Carlton Box (lowest of all brands)	**less than 0.01**	**0.002**
Carlton Soft Pack	**1**	**0.1**
Carlton 100's Box	**1**	**0.1**
Carlton 100's Soft Pack	**less than 6**	**0.5**
Kent	11	0.9
Kent 100's	14	1.0
Merit	8	0.6
Merit 100's	10	0.7
Vantage	11	0.8
Vantage 100's	12	0.9
Winston Lights	14	1.1
Winston Lights 100's	13	1.0

Carlton Menthol.

King & 100's

The lighter menthols.

King—Less than 1 mg. tar, 0.1 mg. nic. 100's—Only 5 mg. tar, 0.4 mg. nic.

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

Box: Less than 0.01 mg. "tar", 0.002 mg. nicotine; 100's Box: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method. Soft Pack: 1 mg. "tar", 0.1 mg. nicotine; Menthol: Less than 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack: Less than 6 mg. "tar", 0.5 mg. nicotine; 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine av. per cigarette, FTC Report Dec. '79.