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1981

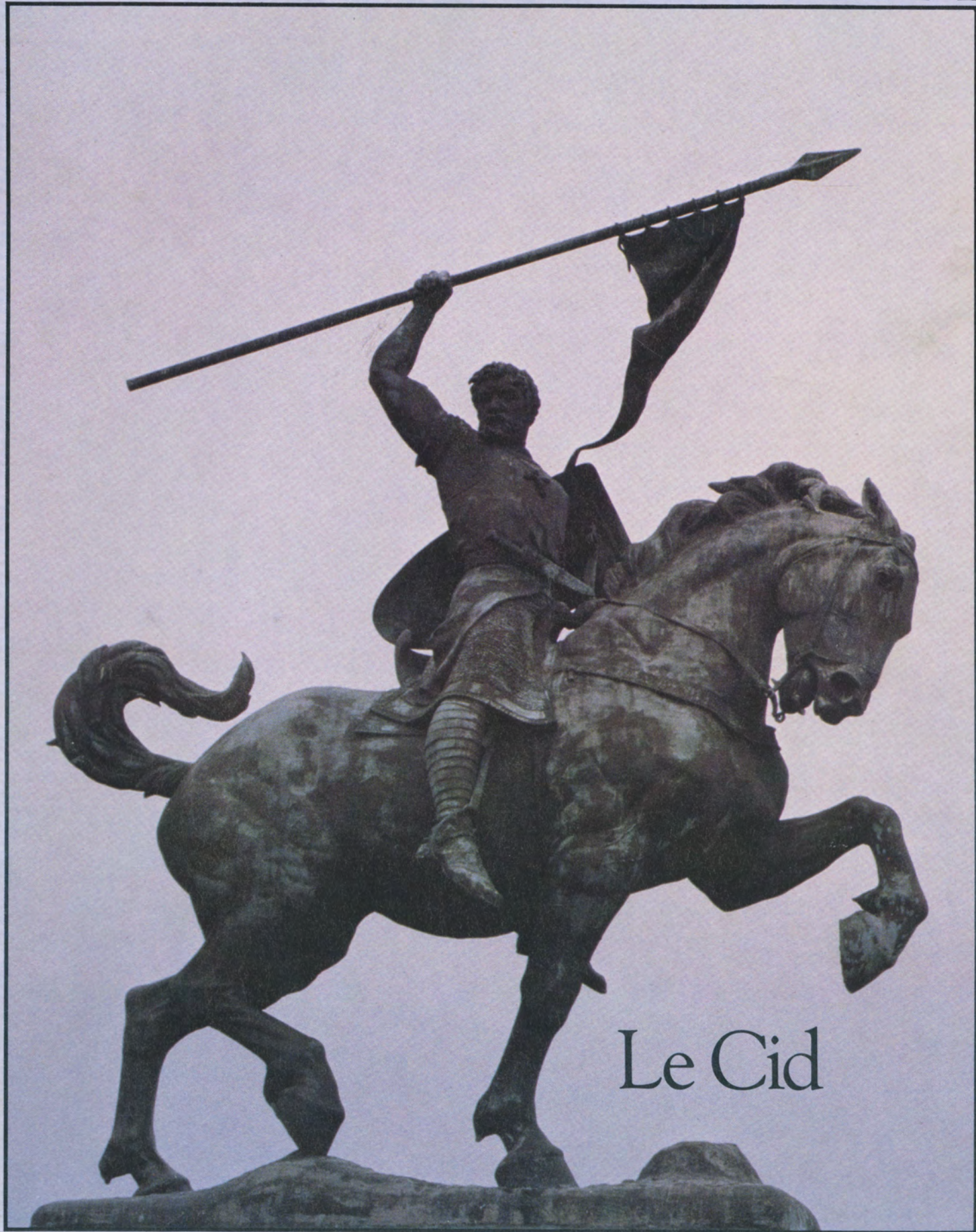
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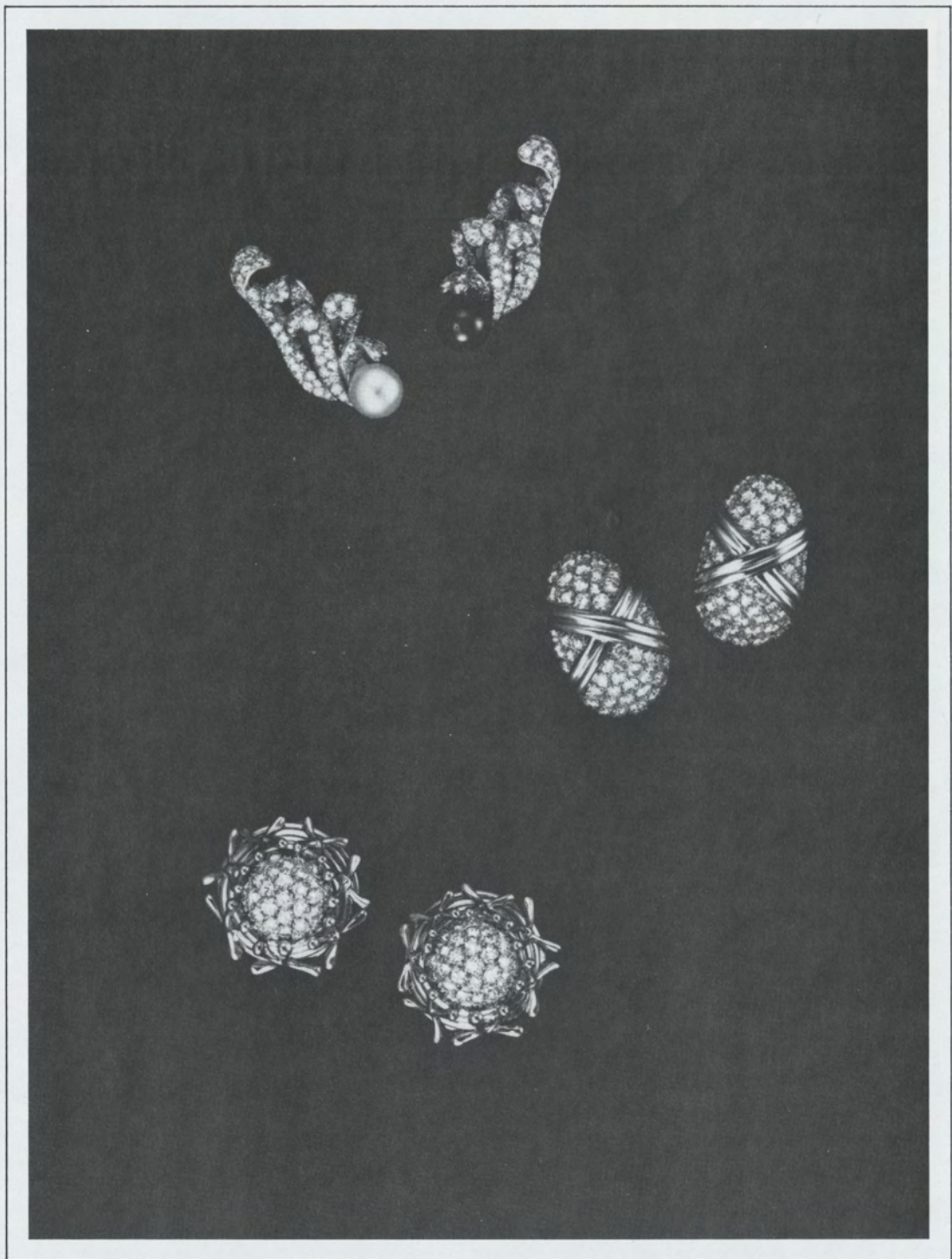
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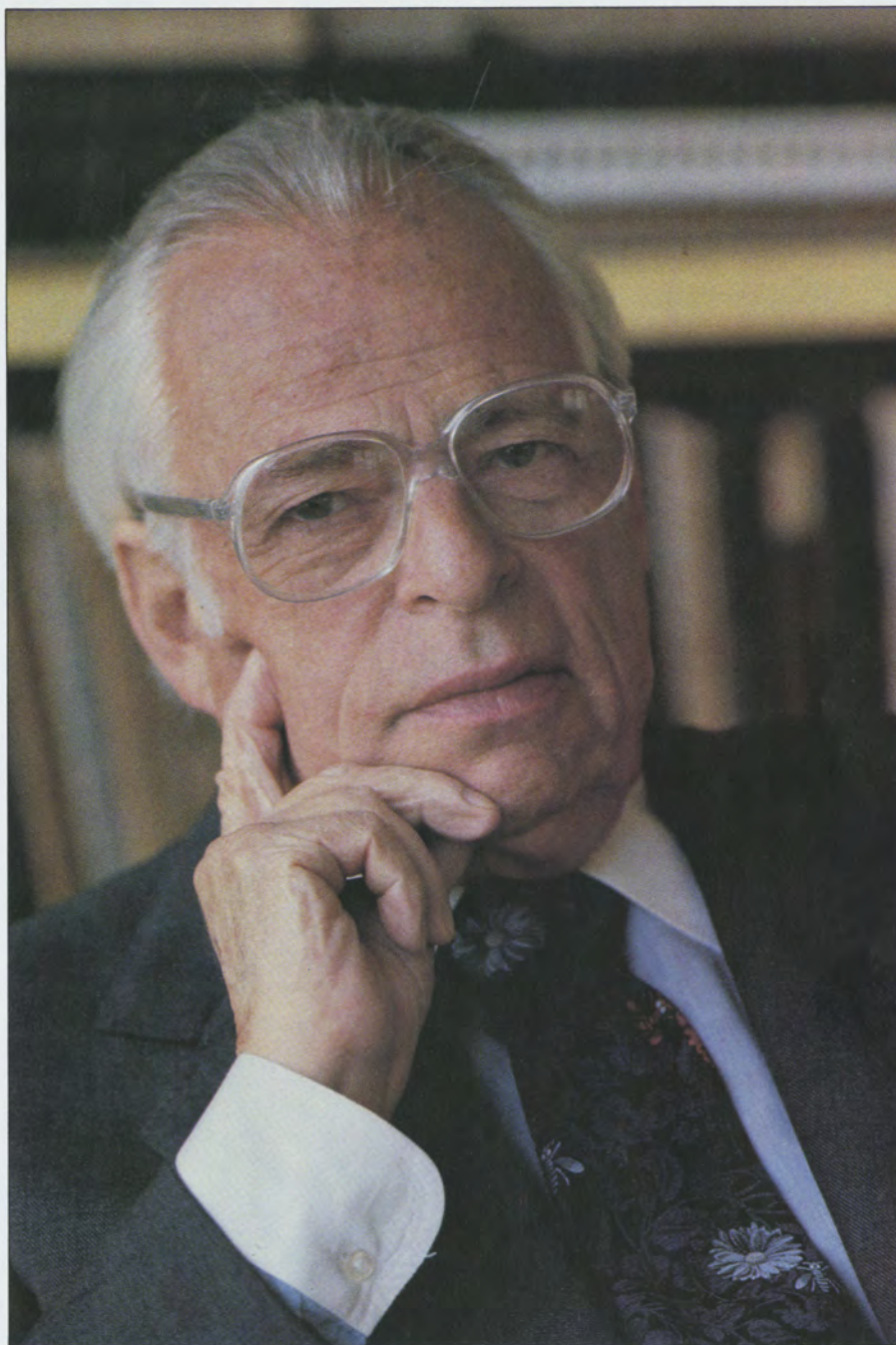
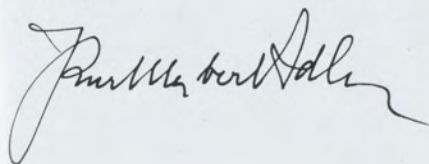
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A warm welcome to our 59th annual Fall Season, which climaxes the busiest year in the history of San Francisco Opera. We welcome back a host of dear friends of the Company and of mine, and we are also happy to introduce a number of exceptional artists new to San Francisco. Two of the most popular works in all opera — Verdi's *Aida* and Bizet's *Carmen* — receive new productions; the new *Aida* is San Francisco Opera's contribution to San Francisco's city-wide celebration of the 800th anniversary of the birth of St. Francis of Assisi, the City's patron. Three works are presented here in premiere performances: Rossini's *Semiramide*, Massenet's *Le Cid* (which has never before been heard in the American West) and Lehár's *The Merry Widow*. Shostakovich's *Lady Macbeth of Mtsensk*, the original version of *Katerina Ismailova*, is heard for the first time in 45 years in the United States. After this season, I will step down from the position of general director of the Company, having enjoyed 38 years of association with San Francisco Opera. Together with you, our audiences and faithful supporters, we have built an opera company of international renown. In 1954, when I assumed directorship, there were five weeks of grand opera in San Francisco; this year, we are proud to present a total of twenty in the War Memorial Opera House. With inauguration of the Summer Festival, an extended Fall Season and the activities of our affiliates, opera is now a permanent part of the vibrance that makes San Francisco such an enviable place to live. I hope this new season, and many more to come, will bring you the artistic satisfaction you desire. Thank you, and may you enjoy our sincere efforts.



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LE CID/1981

FEATURES

The Legendary de Reszkes

by Barbara Fischer-Williams 27

The team of Jean and Edouard de Reszke, devoted brothers and toasts of the opera stage in Paris, London and New York, were the first Rodrigue and Don Diègue in Massenet's *Le Cid*.

Le Cid — Spanish Hero on the French Stage

by George Jellinek 36

Spain's legendary hero El Cid was adopted by France, first in Corneille's great 17th-century drama, *Le Cid*, and later in Massenet's opera based on the play.

Napoleon Marches into Opera House

by Thomas O'Connor 58

The Zellerbach Rehearsal Wing

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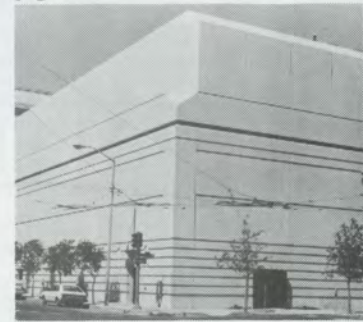
The new building behind Davies Hall gives San Francisco's Opera and Symphony sorely needed working space.



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THE COVER

All 11 works in the 1981 Fall Season take their names from central characters. The covers for the magazines focus on non-operatic depictions of these title heroes and heroines, as seen through the filter of various other artistic media.

LE CID: Equestrian statue of Ruy Díaz de Bivar, better known as El Cid, by Anna Hyatt Huntington, in front of the Palace of the Legion of Honor, Fine Arts Museums of San Francisco. Photo by Richard High.

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FROM THE PRESIDENT

When Kurt Herbert Adler lays down his baton after conducting the final performance of this 59th annual Fall Season, he will retire after nearly three decades as general director of the Company. It is characteristic that his last year in charge is a spectacular one of unparalleled activity and ambition. After launching a new San Francisco Summer Festival, he has assembled a fall opera season that, in breadth of repertoire and caliber of artists, is quite simply the dream of every opera lover.

We are deeply indebted to Mr. Adler for his development of San Francisco Opera to become one of the leading opera companies of the world. I know that all patrons of San Francisco Opera wish him good health and happiness in his retirement during the years to come, a retirement he has earned and richly deserves.

As I am sure you know, Terry McEwen takes on the responsibility of leading the Company this coming winter. He is committed to maintaining the exceptional standards of quality that have characterized the Adler years, and we are fortunate to have someone of his ability, determination and vision.

As mentioned in previous letters, costs of producing operas of the quality for which we are famous are staggering, and ticket revenues cover

only 55-60 per cent of the costs, even with sold-out houses. Further, the expenses of developing our new Summer Festival are significant and, of course, the ravages of inflation wreak particular havoc with our finances since we are a labor-intensive enterprise. As a result, our need for contributions to the annual fund drive is greater than ever. It is vital that we materially increase our contributed revenues this year if we are to maintain our financial health, which we must do if we are to continue our artistic strength. If you are one of our thousands of donors, I hope you will seriously consider increasing your contribution this year; if you are not, won't you please join them? We offer a host of attractive benefits to contributors, and a number of useful deferred giving plans have been developed. Please let us know how we can help you to help the San Francisco Opera, and please act now.

A number of the beautiful productions you see this fall are special gifts: *Semiramide* through a grant from the San Francisco Foundation, and the new *Aida* through the generosity of a friend of San Francisco Opera. *Manon* was made possible in 1971 through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson, while our *Lucia di Lammermoor* was created in 1972 thanks



RON SCHERL PHOTO

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

to a gift from Cyril Magnin. We are also delighted this fall to present the Canadian Opera Company's production of *The Merry Widow*.

I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston L. Biddle, Jr.; 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 invaluable support of the San Francisco Opera.

Enjoy the season!

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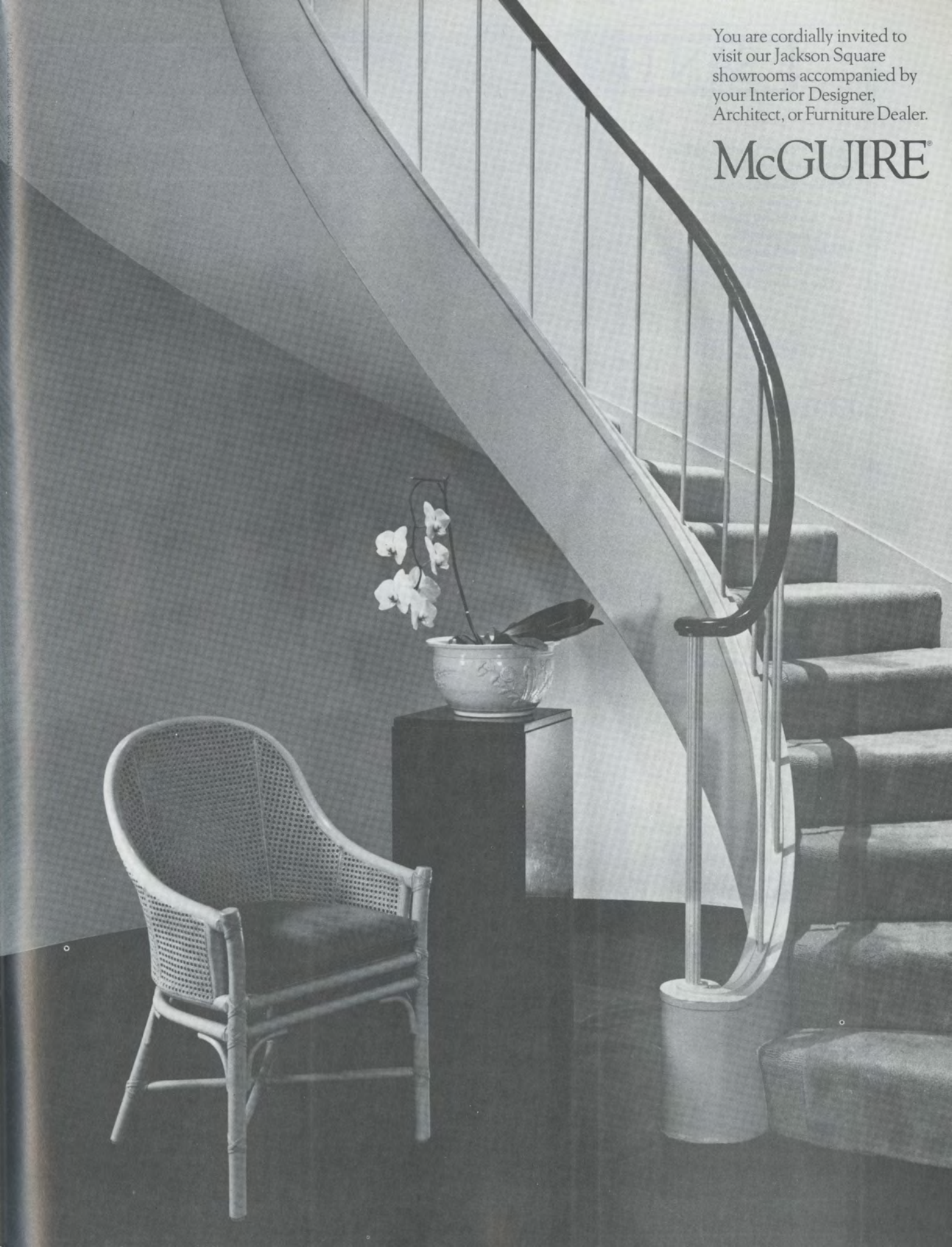
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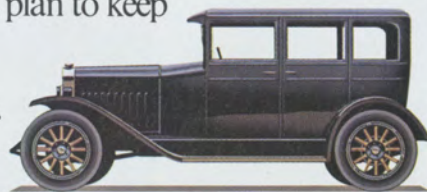
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1981 SEASON

Kurt Herbert Adler, General Director

San Francisco Opera Premiere

Semiramide

In Italian
Rossini

This production of *Semiramide* was made possible through a generous and much appreciated grant from the San Francisco Foundation.

Caballé, Horne/Gonzales, Morris*, Halfvarson, Green, G. Stapp

Bonyngé/Pizzi*/Pizzi

Manon

In French
Massenet

This production of *Manon* was made possible, in 1971, through the sponsorship of the Metropolitan Life Insurance Company and a gift from James D. Robertson.

Grist, South, P. Hunter*, Quittmeyer, Ganz/Burrows, Duesing, Malta, Castel*, Gardner, Noble, Glaum

Rudel/R. Levine*/Mitchell-George/Sakellariou

San Francisco Opera Premiere

Lady Macbeth of Mtsensk

In Russian
Shostakovich

Silja, Nelson*, de la Rosa, Olsson*/W. Lewis, Trussel, Ludgin, Langan, Halfvarson, Harger, G. Stapp, Green, Freeman*, Glaum, Noble, Woodman

Simmons/Freedman/Skalicki-Colangelo

San Francisco Opera Premiere

The Merry Widow

In English
Lehár

Production from the Canadian Opera Company

Sutherland, Forst, P. Hunter, Ganz, Olsson/Hagegård*, Austin**, Stark*, Isaac*, Green, Woodman, Harger, Wexler, Del Carlo

Bonyngé/Mansouri/Laufer*-Mess/Sappington

New Production

Carmen

In French
Bizet

Berganza, Cook, South, Quittmeyer/Bonissolli, Estes, Eisler, Gardner, Langan, Noble

October 10, 14, 18 (mat), 22, 26, 30, November 3

Adler/Ponnelle/Ponnelle-Juerke*

Schwarz, Mitchell, South, Quittmeyer/Domingo, Carlson*, Eisler, Gardner, Langan, Noble

December 4, 7, 10, 13 (mat)

Adler/Ponnelle-Hope*/Ponnelle-Juerke

San Francisco Opera and West Coast Premiere

Le Cid

In French
Massenet

(Stylized Concert Version)

Neblett, Ringo*/Domingo, Furlanetto, Noble, Halfvarson, Green, Glaum, G. Stapp, Woodman

Rudel/Frisell/Munn

Wozzeck

In English
Berg

Martin, Nelson/Evans, Cox*, R. Lewis, Kennedy*, Harger, Green, Langan, Woodman

Rennert/Evans/Bauer-Ecsy—Mason

Lucia di Lammermoor

In Italian
Donizetti

This production of *Lucia di Lammermoor* was made possible, in 1972, by a generous and deeply appreciated gift from Cyril Magnin.

Putnam*, Richards/Shicoff*, Zancanaro, Furlanetto, Eisler, Freeman

Agler/Frisell/Toms

Popular-priced performances in Italian

Ringo, Richards/Morales*, Gardner, G. Stapp, Freeman, Harger

Bradshaw/Farruggio/Toms

New Production

Aida

In Italian
Verdi

This new production of *Aida* was made possible by a friend of the San Francisco Opera.

M. Price, Toczyska, Quittmeyer/Pavarotti, Estes, Mróz*, Langan, Freeman

Navarro**/Wanamaker*/Schmidt-Casey/Sappington

Die Walküre

In German
Wagner

Nilsson (11/20, 25, 12/1), Kovács* (11/28, 12/6, 12/12), Rysanek,

Denize*, P. Hunter, Cook, Olsson, Quittmeyer, Morgan*, Richards,

Rice*, Shaulis*/King, Schenk*, Rydl

Suitner/Hager/Skalicki

Il Trovatore

In Italian
Verdi

L. Price, Cossotto, Richards/Lamberti, Brendel, Rydl, Freeman,

G. Stapp

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THOMAS O'CONNOR PHOTO



Mayor Feinstein, Kurt Herbert Adler.

'Adler Years' on View

San Francisco Mayor Dianne Feinstein was among the first visitors to the current season's Opera Museum display, "The Adler Years," a photographic exhibit honoring Kurt Herbert Adler's tenure as general director of San Francisco Opera. Feinstein presented Adler with a proclamation announcing a citywide "Kurt Herbert Adler Appreciation Day." The

exhibit was prepared for the San Francisco Opera by Ann Seamster and can be viewed throughout the Fall Season in the museum. The Opera Museum is located on the south mezzanine level, adjacent to the Opera Shop, and is supervised by the Friends of the War Memorial Performing Arts Center.

Samson Telecast Nov. 23

The San Francisco Opera's 1980 production of *Samson et Dalila* will be seen nationwide on PBS television stations Monday, November 23, at 8 P.M. on WNET-TV's *Great Performances* series. The much-acclaimed new production of Saint-Saëns' opera, which opened the 1980 Fall Season in the War Memorial Opera House, starred Plácido Domingo and Shirley Verrett in the title roles, with Wolfgang Brendel as the High Priest. Julius Rudel conducted. The visually spectacular production was created by stage director Nicolas Joël and by designers Douglas Schmidt, Carrie Robbins and Thomas Munn. Taping of the production was partially funded through the generosity of a friend of San Francisco Opera and the San Francisco Opera Guild, and was supervised by television director Kirk Browning. The opera production itself was made possible by and produced through the cooperation of the Gramma Fisher

DAVID POWERS PHOTO



Samson et Dalila, 1980: Shirley Verrett, Plácido Domingo.

Foundation of Marshalltown, Iowa, the Lyric Opera of Chicago and San Francisco Opera.

Film Masterpiece *Napoleon* at Opera House

As a special event the San Francisco Opera, in conjunction with Francis Ford Coppola, will present Abel Gance's 1927 film masterpiece *Napoleon* at 7 P.M. on October 23 and October 25 at the War Memorial Opera House. Carmine Coppola will conduct members of the San Francisco Opera Orchestra in his score, which accompanies the epic silent film.

Napoleon, which broke house records for attendance in New York and Los Angeles earlier this year, was hailed by Vincent Canby of the *New York Times* as "the best film event of the year." Charles Champlin in the *Los Angeles Times* recently called *Napoleon* "the measure of all other films, forever." With the advent of sound movies, *Napoleon* became one of the great lost masterworks of film history. Reconstructed through detective work by the English film-maker and historian Kevin Brownlow and others who used fragments and archival versions, *Napoleon* has now been restored to an almost complete version of the original.

Repeat showings are scheduled for next January 6, 7, 8, 9 and 10. Tickets are available now through the Opera Box Office.

New 'ArtExpo' Preview To Benefit SFO

The October 21 preview of the first-ever ArtExpo California, a four-day international exhibition of fine art scheduled for the new Trade Show Building at the Showplace, will be a benefit for the San Francisco Opera. Over 200 international exhibitors, including both artists and dealers, will display paintings, drawings, sculpture, tapestry and graphics at ArtExpo, which will also include a lecture series on art and a special exhibit of Bay Area printmakers. The benefit preview will take place from 7 to 9 P.M. on October 21, and, in addition to the exhibition, will include hors d'oeuvres and wine, the latter courtesy of United Vintners. Benefit tickets are \$25 each, and an invitation can be obtained by phoning the San Francisco Opera Development Department at (415) 861-4008.



The fine art of the silversmith is expressed in this centuries old vintager figurine from The Christian Brothers Collection, The Wine Museum of San Francisco. Crafted of wood with silver mounts, Nuremburg, Germany, circa 1650.

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SFO Broadcasts Now on Saturday Mornings

Listen for the weekly, Peabody Award-winning broadcasts of the San Francisco Opera on Saturday mornings at 11 A.M. (Pacific Time) this fall on KQED-FM (88.5) in the Bay Area and on many other stations along the West Coast.

In an important shift from the Company's previous live, Friday night broadcasts, San Francisco Opera productions are now being heard simultaneously nationwide on most of the member stations of National Public Radio and other select stations on Saturdays at 11 A.M. Pacific, 12 Noon Mountain, 1 P.M. Central and 2 P.M. Eastern Times. (Certain stations may choose to delay the broadcasts in their area; check local listings or consult your NPR station if in doubt.)

The 1981 broadcasts include three operas from the Company's first International Summer Festival and nine of the 11 operas in the current International Fall Season. The broadcasts are produced by the San Francisco Opera in cooperation with KQED-FM. Executive producer is Robert Walker; associate producer Marilyn Mercur; announcer Gene Parish and engineer Fred Krock.



Milton Glaser Visits new Opera Shop

Noted graphic artist Milton Glaser (left) chats with the distinguished director/designer Pier Luigi Pizzi at the opening of the San Francisco Opera Shop's display of Glaser posters in September. With them is the Opera's merchandising director, Irma Zigas. At the opening, Glaser unveiled his design for a San Francisco Opera 1981 Fall Season poster, honoring the final year of Kurt Herbert Adler with the Company. The new Opera Shop, located at Van Ness and Grove Streets, features a gallery area (at rear), with new opera-related displays slated for every month. The new shop is open daily 10 AM till curtain time, while the Opera Shop on the mezzanine level of the Opera House continues to be open before performances and during intermissions.

Second Summer Festival Set

The San Francisco Opera's second Summer Festival will open on Friday, May 28, and continue through Sunday, July 4, 1982. Five operas will be given during the six-week season.

Handel's *Julius Caesar*, in English, is the opening production on Friday, May 28, and will be repeated on June 2, 5, 8 and 13 (M). The second work of the season will be Puccini's *Turandot*, which opens on Thursday, June 3, with additional performances on June 6 (M), 9, 12, 15 and 18. Rossini's *The Barber of Seville* will open on Friday, June 11, and also be performed on June 16, 19, 23, 27 (M) and July 1. Verdi's *Nabucco* will be the fourth production, opening on Thursday, June 17, with five more performances on June 20 (M), 22, 25, 30 and July 3. The three works by Italian composers will all be sung in Italian.

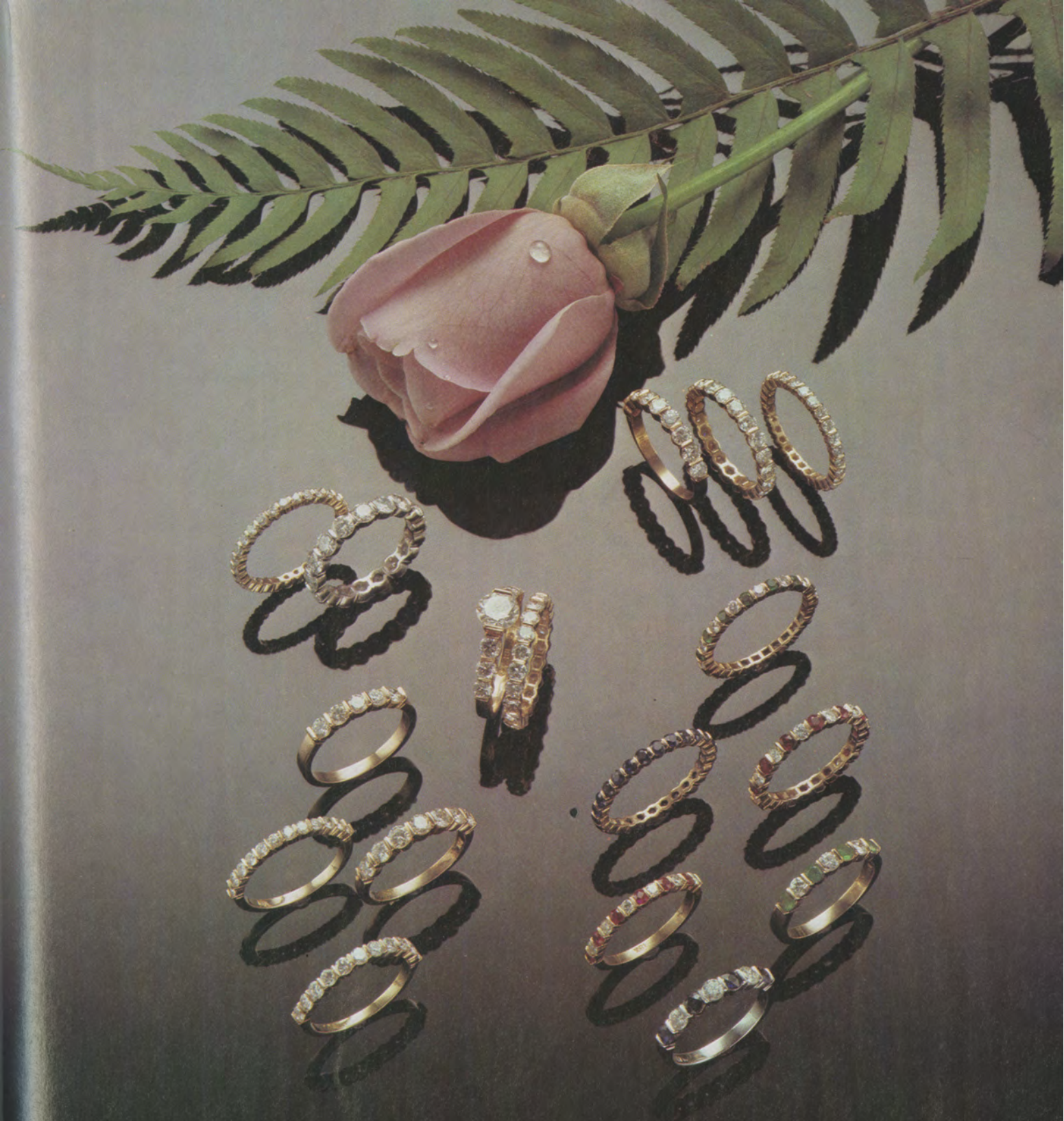
The final production to be presented in the 28-performance season will be Igor Stravinsky's *The Rake's Progress*, with its first appearance on Friday, June 24. *The Rake's Progress*, sung in English, will be repeated on June 26 and 29, July 2 and 4 (M), 1982.



Record Turnout for Park Concert

A record crowd, estimated by officials at over 25,000, jammed Golden Gate Park for the annual free Opera in the Park concert jointly sponsored by the Friends of Recreation and Parks, the *San Francisco Examiner* and San Francisco Opera on September 13. Montserrat Caballé and Marilyn Horne performed a wide range of excerpts under Kurt Herbert Adler's baton, accompanied by members of

the San Francisco Opera Orchestra. The superstar duo brought the afternoon to a stunning climax, and the overflow throng to its feet, with a mesmerizing rendition of the duet "Mira, o Norma" from Bellini's *Norma*. The concert was televised live over KQED San Francisco and KXRA Sacramento, complete with stereo simulcast on radio, and was rebroadcast the following evening.



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The Legendary de Reszkes

The brothers Jean and Edouard de Reszke, toasts of the opera stage in Paris, London and New York, were the first Rodrigue and Don Diègue in Massenet's *Le Cid*.

By BARBARA
FISCHER-WILLIAMS

When Massenet's opera *Le Cid* had its New York premiere at the Metropolitan on February 12, 1897, the veteran critic of *The New York Evening Post*, Henry T. Finck, called Jean de Reszke "The Cid (the Champion) among tenors." And when he created the role in the world premiere at the Paris Opéra on November 30, 1885, the composer himself wrote him a letter of thanks, saying: "You are unique in the role of Rodrigue and you have a sincerity of emotion which no other will equal — it seems that you are really Rodrigue and Jean de Reszke at the same time. It is Rodrigue whom one sees, and it is your heart which sings — and, I add, with a voice of such charm, such power, such extraordinary virtuosity! Thank you, thank you."

Also in the cast on both occasions, as Rodrigue's father, Don Diègue, was bass Edouard de Reszke, three years younger than his brother, and his life-long alter ego and companion on the opera stage. Edouard's voice was, in fact, considered to be technically "greater" than Jean's, and his reviews throughout his career were almost consistently glowing. Wrote Finck: "From reading the libretto or score one gets no idea of how much could be made of Don Diègue's role, both in action and in song. Edouard de Reszke reveals those possibilities in the most delightful way. His sonorous voice never sounded more mellow and emotional . . ."

While praising the artists, the critics were less enthusiastic about the opera. *The New York Times*, for example, said: "The famous tenor had little to do, save stand in picturesque attitudes and declaim music upon



The de Reszke brothers, Edouard (left) and Jean, as Don Diègue and Rodrigue in the first production of Massenet's *Le Cid* in 1885.

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Gounod wrote a new third-act finale for Jean de Reszke when he sang Roméo in the 1888 revival of *Roméo et Juliette* in Paris.

which his voice bestowed unmerited favor . . . Not all his art could save Rodrigue from being a mere operatic figurehead. His brother was more fortunate, for in *Don Diègue* he found a role which afforded him some opportunities for the display of his noble voice and his finished style." And another paper, *The New York Spirit of the Times*, declared: "*Le Cid* will never become a popular opera . . . but it will rank as the best opera in which to hear and see Jean de Reszke in all the phases of his excellence."

Curiously enough, the Paris reviews which greeted the birth of the opera made scant mention of the de Reszke brothers, although both had scored successes in the previous year, 1884, when they sang the roles of John the Baptist and Phaniel in the first Paris performance of another Massenet work, *Hérodiade*. Indeed, it was Jean's performance in that which

caused Massenet to beg him to undertake *Le Cid*, which he was then composing. The attention of the French press in 1885 seems to have been concentrated upon the well-known soprano Mme Fidès-Devriès, a great favorite of the day, who sang the role of Chimène, Rodrigue's beloved. The

Jean de Reszke was called "The Cid among tenors."

de Reszkes, referred to as "new-comers," were treated virtually as also-rans in comparison, although *Le Figaro* did include a warm compliment for Jean: "Jean de Reszke made a sensational entrance in the second act. Old-timers are in agreement that not since Mario has a tenor of such effortless ease been heard." Another paper, *L'Intransigeant*, described Jean as "an excellent tenor who indeed knows how



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to sing," and Edouard as "a superb Don Diègue." And an out-of-town publication, the *Revue Alsacienne*, after praising the opera itself, said: "The work is interpreted in masterly fashion by Mme Fidès-Devriès at the height of her considerable powers, M. Jean de Reszke, appealing singer and admirable actor, and his brother, M. Edouard de Reszke, the superb bass, who lent powerful interest to the role of Don Diègue . . ."

The brothers were then in the early stages of their careers, and Jean in particular owed much to Rodrigue, which remained one of his favorite roles. If the critics did not universally overwhelm them with admiration and affection in 1885, the public welcomed them warmly. Jean's biographer, Clara Leiser, says: "*Hérodiade* had meant success; *Le Cid* meant fame . . . Jean himself was so gratified with his success that he vowed then and there not to be satisfied with anything less than the highest achievement possible in the world of Grand Opera."

How well he succeeded, posterity has shown. We who look back over more than three-quarters of a century

Edouard de Reszke earned the stage name "le cheval."

to those golden years from about 1875 to the outbreak of the First World War in 1914 have become accustomed to thinking of them as "the de Reszke era," that story-book age when the brothers took many of the major opera capitals of Europe and the United States by storm, leaving in their wake a romantic legacy which has never died, despite the absence of recordings. So potent was their magic, especially Jean's; that at the height of their fame audiences were seized with what can only be described as "de Reszke mania"; hysteria often broke out and attendants were equipped with ammonia to revive the many ladies who frequently fainted, overcome by their emotions. For impresarios the de Reszke name on the roster was almost a guarantee of a successful season.

Why should this name be singled out from all the other great names of the day to symbolize that fabulous epoch? The reasons — both professional and personal — become evident. To cite only a few:

— On the professional side, what other singer of the time could claim the triple crown, as Jean could, of being the first foreign artist to sing French, Italian and German opera (the great Wagner heldentenor roles) each in its own language, and so perfectly that he could have been a native?

— Were any other artists honored by a unique testimonial



Edouard de Reszke in his favorite role, Méphistophélès in Gounod's *Faust*.

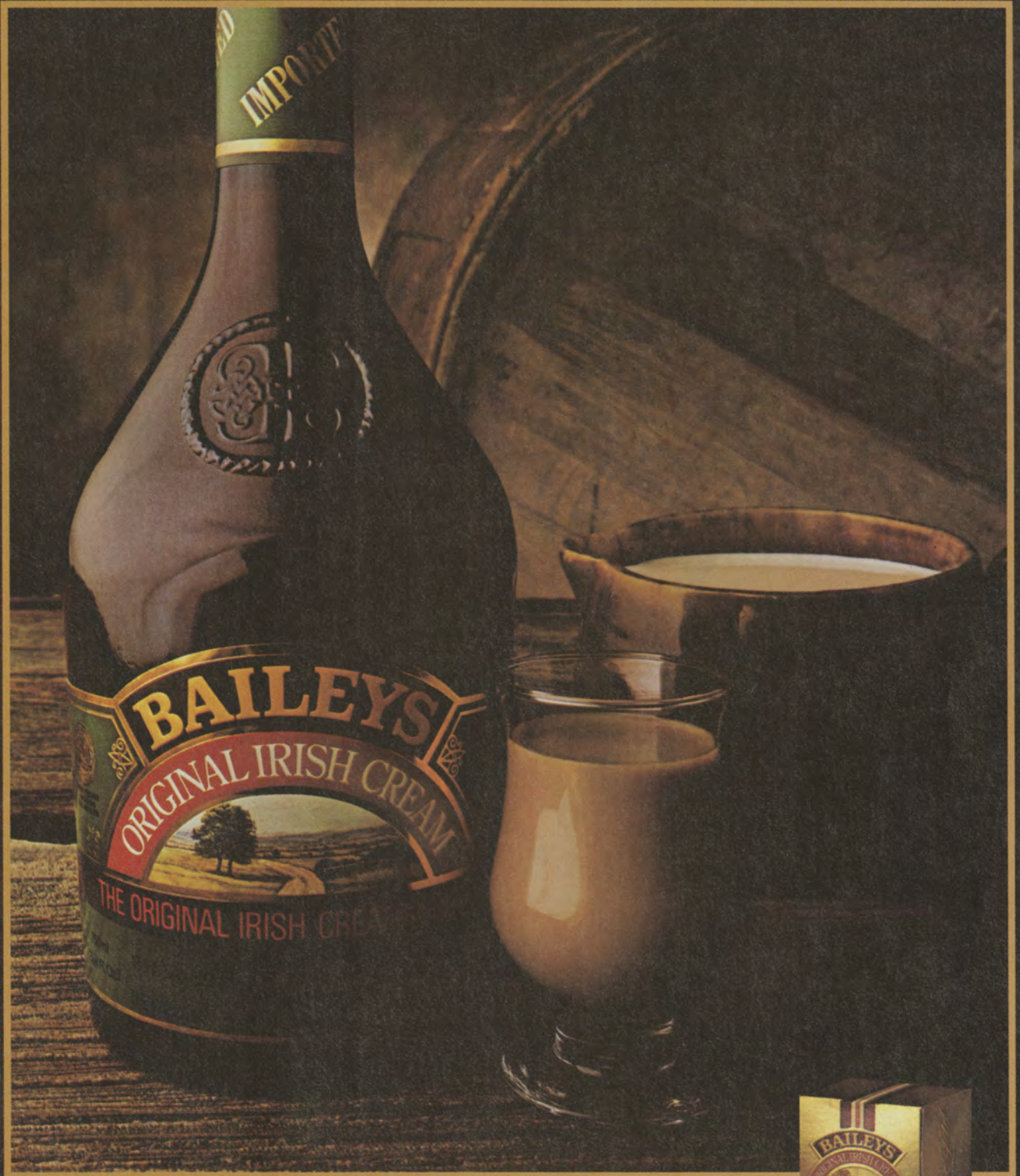
signed by the leading music critics of London (in 1896) offering "The homage of our admiration and gratitude — admiration of brilliant talents, gratitude for high example and the rare delight of perfected art"?

— For what other tenor of the day would Gounod have composed a new finale to the third act of his *Roméo et Juliette* ("O jour de deuil") when he himself asked Jean to sing *Roméo* at the landmark Paris revival of the work in 1888, with the great Adelina Patti singing Juliette in French for the first time, and the composer conducting?

— On the personal level, where else in the annals of opera are to be

found two brothers who were linked together in friendship closer than David and Jonathan, and who always performed together if it could possibly be managed, even at Windsor Castle, where they won Queen Victoria's heart (as well as prestigious awards) when by royal command they sang for her Lohengrin and King Henry, Walther and Hans Sachs?

— Were there any other contemporary singers whose personalities evoked as warm a glow of enthusiasm as their art? Jean, the handsome "grand seigneur," embodiment of Chaucer's "verray parfit gentil knight"; Edouard, the genial, hearty giant, who topped his six-foot brother



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Jean de Reszke in his baritone days as Don Giovanni.

by two inches, and by considerably more in girth, whose friendly, twinkling eyes were always described as "kind," who, when people told him he was unsuited by character for his best-loved role, *Méphistophélès*, would reply with a grin, "Mais je suis un *bon diable!*"

International figures they certainly became, but the de Reszkes remained unswervingly loyal to their native Poland. Their youth there was a happy one. Born in Warsaw on January 14, 1850, and December 22, 1853, respectively, their parents were Jan, a prosperous and respected businessman with a deep love of music, and Emilja, a countess in her own right and a much-admired amateur singer. The two boys were the second and third of the five children in the family. The others were an elder sister, Emilja, who had no special musical attributes; a younger sister, Josefa, who as Joséphine de Reszke made a considerable mark as a leading soprano at the Paris Opéra before she retired after her marriage in 1875; and the youngest brother, Viktor, who reputedly had the best natural voice of them all (tenor) but who was endowed with an equal measure of laziness, and who refused to study, feeling that there were already enough "crazy ones" in the family.

The children grew up in a musical atmosphere. Jean was a choirboy and solo chorister from the age of 12, but there was at first no thought of music as a career. Jean was to be a lawyer, and in fact took his degree, and

Edouard an agriculturist. Love of singing, however, interfered with the pursuit of the law, and before long Jean was taking lessons with a retired Italian singer named Ciaffei, then teaching in Warsaw. The next step was a move to Turin, where he was accepted as a pupil by the popular baritone Antonio Cotogni, with whom he worked for five years. Progress was steady, but both teachers made one fundamental error: they trained their gifted student as a baritone, a mistake which was not discovered for several years. Edouard, meantime, had been dutifully attending an agricultural college in Germany, but when the brothers met again on vacation in Warsaw after a two-year separation, Jean had learned enough about singing to realize that Edouard had a bass voice of outstanding quality. He insisted that his brother return with him to Italy for training there.

Also in Italy was Joséphine, who had been studying both in Warsaw and at the St. Petersburg Conservatory, and who was singing leading roles in Venice before her 20th birthday. By coincidence, it was in Venice, in January 1874, that Jean, billed then as Giovanni di Reschi, made his professional debut in the baritone part of Alfonso in Donizetti's *La Favorita*, a performance which caused no noticeable stir, although some critics observed that Signor di Reschi had a tenor quality in his voice. Later that year, in August 1874, Giuseppina and Giovanni di Reschi appeared together as Marguerite and Valentin in *Faust*, but it was



Edouard de Reszke as Leporello in *Don Giovanni*.

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Joséphine de Reszke as Rachel in Halévy's *La Juive*.

the soprano who won the honors, including a contract at the Paris Opéra, where she made her debut as Ophélie in Ambroise Thomas' *Hamlet*, and then went on to a galaxy of other star roles.

Two years later, in 1876, all three de Reszkes were in Paris — Jean in the meantime having sung several baritone roles in London. Now it was Edouard's turn. Although he was still an amateur, he was recommended to Verdi, who was then in need of a bass to sing the King in the Paris premiere of *Aida*. He made his debut in the part on April 22, six months before Jean was heard in his first Paris role, Fra Melitone in *La Forza del Destino*, on October 31. This was followed in December by Figaro in Rossini's *Il Barbiere di Siviglia*, his last baritone role.

There are many explanations of what caused Jean to change from baritone to tenor, none of them completely satisfactory. Edouard certainly tried to persuade him that he was a tenor, and some sources attribute the change to Giovanni Sbriglia, the noted Italian tenor and teacher, with whom Jean was studying in Paris at the time. But in the final analysis it seems likely that it was Jean himself who gradually became convinced over a two-year period. He made his first appearance as a tenor in Madrid in 1879, singing the title role in Meyerbeer's *Robert le Diable*, with Joséphine as Alice. The reception was not encouraging, how-

ever, and the highly sensitive and nervous young artist spent the next four years in retirement, studying and traveling with his brother and sister and refusing to resume an active career. It was only a lucky chance which brought him out of his shell.

In 1883 in a Paris music store the brothers were trying out some scores together in the back room when Massenet happened to come into the store. The voices he heard caused him to enter the room, and when the first Paris performance of *Hérodiade* was announced the cast included Jean as John the Baptist, Edouard as Phanuel, baritone Victor Maurel as Herod and Fidès-Devriès as Salome. In some of the final performances Joséphine replaced Fidès-Devriès, and the three de Reszkes sang together in public for the first time. All three triumphed, but the premiere on February 1, 1884, was nearly a fiasco when Jean, overcome by the nerves which plagued him throughout his career, became panic-stricken at the last moment and refused to go on stage until he was pushed there. Years later, writing to Lilli Lehmann, one of the great sopranos opposite whom he sang Wagner roles, he said: "I should perhaps not have continued to sing in the theater if Massenet and Maurel had not taken me by force to create *Hérodiade* in Paris in 1884. There began my career as a tenor."

After his appearance in *Le Cid* the following year, Jean became principal tenor at the Paris Opéra, and two

Audiences were seized with "de Reszke mania."

years later he and Edouard embarked on the first of the many joint seasons which brought them fame in London. Edouard was already an established success in the British capital, and Jean, as previously stated, had sung there in his baritone days, but it was the 1887 season, with joint tenor-bass appearances in such works as *Aida*, *Lohengrin*, *Faust* and *Les Huguenots*, which brought their stars fully into the ascendant.

According to the contemporary custom, the operas were all given in Italian, but after Jean's memorable 1888 performance of *Roméo* in Paris, London followed suit and the next year the British public heard the opera in French for the first time. Jean was always a strong supporter of opera in its original language, and even in these early stages was beginning to have thoughts about singing Wagner in German. This, however, was a goal he

continued on p. 72

Jessica McClintonck



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WALTER CARONE PHOTO

Le Cid—Spanish Hero on the French Stage

Spain's legendary hero El Cid was adopted by France, first in Corneille's great 17th-century drama, *Le Cid*, and later in Massenet's opera based on the play.

By GEORGE JELLINEK

Jules Massenet detested and habitually avoided premieres. Once an opera of his was finished, it was his custom not to wait for its initial showing before plunging into the next one.

By 1884 he could look back on four reasonably successful operas as

his fifth, *Manon*, was about to be launched on its spectacular journey. But, true to form, there was Massenet, sitting in the study of his publisher, Hartmann, asking for a good libretto for his next opera. Hartmann, who was familiar with the ways of his impatient composer, reached into his desk and pulled out a substantial pack-

age he had prepared for the occasion. It contained the bulky libretto of *Le Cid* by Louis Gallet and Edouard Blau, based on Corneille's classic drama.

Everything about the project seemed auspicious. Gallet had been the

Gérard Philipe in his most famous role, Don Rodrigue in Corneille's *Le Cid*.

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librettist of Massenet's earlier *Le Roi de Lahore* and two of his oratorios, and the composer admired his work. Spain, which had been the setting of his second opera, *Don César de Bazan*, fascinated him as it did most French composers. And Massenet, a sensible and practical man, was never adverse to hitching his operatic star to authors of proven literary successes. He had done it with the Abbé Prévost in the case of *Manon*, and would do it again with Goethe, Anatole France and Cervantes later on. But even in this context, Corneille's *Le Cid* was something special. Here was a play the Comédie Française had been performing since its inception in 1680 without interruption (more than a thousand times until Massenet's lifetime), a play from which educated Frenchmen could and

The greatest hero in Spanish history.

did liberally quote. It seemed an exciting prospect to make an operatic figure out of the greatest hero in Spanish history, El Cid Campeador, whose exploits poets and playwrights had been celebrating ever since the 12th century.

History, in the case of the Cid (the name derives from the Arabic "sayyid," meaning "lord"), is inseparable from legend. He was a prominent noble, born around 1040 and called Rodrigo Díaz de Bivar. He distinguished himself during the reign of King Ferdinand I of Castile, who launched the war of the reconquest of Spain from the Moors. After Ferdinand's death, Rodrigo transferred his allegiance to the king's heir, Alfonso VI, but pursued a path of such independence, motivated by so much personal ambition, that the sovereign's suspicion was aroused and Rodrigo was exiled from Castile.

The reconquest of Spain took centuries to accomplish. It was a fragmented country whose many rival principalities not infrequently preferred Moorish rulers to Spanish ones. The Cid himself often fought under Moslem banners, and though his exploits may seem rather self-serving in posterity's dispassionate view, his valor and leadership shine undiminished. His adventurous life reached its zenith with the capture of Valencia in 1094, but he commanded that crucial city for only five years, until his untimely death in 1099. Three years later, with the heroic leader gone, Valencia was once again taken by the Moors and the War of the Reconquest continued in its chaotic pattern.

Within 40 years after the death of the Cid, his heroic deeds were



Jules Massenet (1848-1912).

recounted in the epic *Poema del Cid*, the earliest surviving major work in Spanish literature. From this poem, Rodrigo emerges as a stalwart champion of the Christian cause but also as a creature of flesh and blood, even as husband and father. His youthful courtship of the lady Ximena (the Chimène of the Corneille drama and the Massenet opera), however, was not illuminated until the appearance in 1618 of Guillén de Castro's play *Las mocedades del Cid* (*The youthful exploits of the Cid*), which was to be Corneille's principal inspiration.

Las mocedades del Cid is divided into three acts with the action extending over an 18-month period. In the first act, responding to an insult against his father, Don Diego, Rodrigo defends his family's honor by challenging and killing the offender in the presence of his daughter, Ximena. In the second act, Rodrigo performs heroic deeds against the Moors. Although the king praises his heroism, Ximena's rage remains implacable and, to appease her, Rodrigo is banished from the kingdom. In the third act, six months later, as false rumors about Rodrigo's death circulate, Ximena cannot conceal her true feelings. Rodrigo is reinstated and the stormy courtship comes to a happy end.

In shaping his own classic drama (1636), Corneille freely admitted his debt to de Castro's play, but, of course, he had to adapt the story to the exigencies of the contemporary French stage. Some of the characters that populated the Spanish playwright's broader canvas were eliminated, and his sprawling construction was tightened into Corneille's neatly ordered five acts and 15 tableaux. Unfortunately, however, the generous time-span of 18 months enjoyed by de Cas-

His valor and leadership shine undiminished.

tro had to be compressed into *one day*, for Corneille was a firm adherent of the classic theatrical convention of the unities of time, place and action. To accomplish this difficult — not to say absurd — task, Corneille first had to move the play's locality from Burgos to Seville. Only in this manner could Rodrigue be close enough to the Moors to wage war on them. Even so, considerable disbelief must be suspended to accept that, in the course of a single day, Rodrigue declares his love, kills the enemy of his father, repels an army of invading Moors, wins a trial by combat, incurs the



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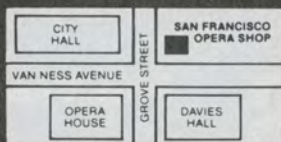
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Title page of Guillén de Castro's *Las mocedades del Cid*.

deadly wrath of Chimène and eventually regains her love. However, as a reward for acquiescing to this implacably rigorous theatrical convention, Corneille's spectator is rewarded with rhymes of exquisite refinement and lines of rarely paralleled eloquence and passion.

In Corneille's *Le Cid* both Rodrigue and Chimène must place duty above love.

Corneille's characters are ruled by a strict code of honor. Rodrigue loves Chimène and he is loved in turn. But he must not for a moment hesitate to challenge and kill Chimène's father to

avenge his own. Not only does the spirit of that chivalrous age demand such action, but Chimène herself demands it, however determined she is on revenge and Rodrigue's destruction. The moral crisis of Rodrigue and Chimène is that both must place duty above love. They have no choice but to act out roles ordained for them by the period in which they live. "Honneur" and "Devoir" (Honor and Duty) haunt the pages of Corneille's drama, which had a strong contemporary relevance. History tells us that 4,000 noble Frenchmen were killed in duels in a 10-year period during the reign of Henry IV (1589-1610). In 1626, duels were forbidden by a royal edict: Cor-

continued on p. 78

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CAROL NEBLETT

California-born soprano Carol Neblett returns to the San Francisco Opera, following successes as Elettra in the 1977 production of *Idomeneo* and in the title role of *La Fanciulla del West* in 1979, to sing Chimène in *Le Cid* for the first time in her career. Other Mozart roles include the Countess in *Le Nozze di Figaro*, both Donna Anna and Donna Elvira in *Don Giovanni*, and Vitellia in *La Clemenza di Tito*, which she portrayed at the Salzburg Festival in the Jean-Pierre Ponnelle production in 1976, 1977 and 1979, and recently repeated for film. Her Puccini heroines include Magda in *La Rondine*; Tosca, which she has sung at the Metropolitan, the Lyric Opera of Chicago and in Washington, Houston, Miami, Cincinnati and Edmonton; Musetta in *La Bohème*, sung at Covent Garden in 1980; Turandot, first performed in Pittsburgh in 1978; and, most recently, Manon Lescaut, heard at the Seattle Opera this year. A singing actress, she became associated with certain parts as a member of the New York City Opera for several years: the title role in Monteverdi's *L'Incoronazione di Poppea*, the dual roles of Margherita and Elena in Boito's *Mefistofele* and Marietta/Marie in Korngold's *Die tote Stadt*, which she recorded for RCA under Erich Leinsdorf. Other rarely heard dramatic roles in her repertoire are Fiora in *L'Amore dei Tre Re*, recently performed in Washington, Yaroslava in *Prince Igor*, and the title roles in *Thaïs* and *La Wally*. Miss Neblett made her Metropolitan Opera debut during the 1978-79 season as Senta in the Ponnelle San Francisco production of *Der Fliegende Holländer*. Recent concert engagements included an "Evening in Vienna" with both the New York and Los Angeles Philharmonic orchestras, the Verdi

Requiem with the Philadelphia Orchestra and Detroit Symphony, and five performances of Beethoven's Ninth Symphony with the Los Angeles Philharmonic under Giulini in Los Angeles (telecast live throughout the world via satellite) and New York.



JENNIFER RINGO

A member of the 1978 Merola Opera Program, where she was singled out as the singer with the most potential, coloratura soprano Jennifer Ringo makes her San Francisco Opera debut this season as the Infanta in *Le Cid* and in the title role of *Lucia di Lammermoor* in the student and family matinee performances. She just completed two highly successful seasons as a member of the Houston Opera Studio and the Houston Grand Opera. While in Houston she appeared with Texas Opera Theater in such roles as Despina in *Così fan tutte*, Gretel in *Hansel and Gretel*, Karolina in Smetana's *Two Widows* and the title role in Donizetti's *Rita*. With Houston Grand Opera Miss Ringo sang Wanda in *The Grand Duchess of Gerolstein* and Alexandra in Marc Blitzstein's *Regina*. A graduate of the University of Iowa and the Juilliard School of Music, the Iowa-born soprano has been heard with the Des Moines Metro Summer Opera as Despina, Olympia in *Les Contes d'Hoffmann*, Adele in *Die Fledermaus*, Tytania in a televised production of Britten's *A Midsummer Night's Dream*, Norina in *Don Pasquale*, Zerbinetta in *Ariadne auf Naxos* and, most recently, the title role in Douglas Moore's *The Ballad of Baby Doe*. Other appearances have included Gilda in *Rigoletto* with Opera/Omaha and Providence Opera Theater and Norina for Bronx Opera. She has recently been heard as another Lucy, in Conrad Susa's *Black River*, with the Minnesota Opera Company.



WILLIAM LEWIS

Versatile tenor William Lewis, who sings Sergei in *Lady Macbeth of Mtsensk* and the title role in *Le Cid* for the first time in his career, portrayed Kent in the American premiere of Aribert Reimann's *Lear* during the first Summer Festival and was heard last fall as Steva in *Jenůfa* and Matteo in *Arabella*. In 1979 he repeated the dual roles of Erik and the Steersman, which he created in the 1975 Jean-Pierre Ponnelle production of *Der Fliegende Holländer*. Two years earlier he was heard as Boris in Janáček's *Katya Kabanova* and in 1976 sang Albert Gregor in that composer's *The Makropulos Case*. In the space of five months during the 1976-77 season, Lewis participated in three important premieres at as many 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 *Les Troyens*, Roméo in *Roméo et Juliette*, Arrigo in *I Vespri Siciliani*, Dmitri in *Boris Godunov*, Hermann in *Pique Dame* and the Drum Major in *Wozzeck*, in addition to the standard French and Italian repertoire. His credits include the American premieres of Stravinsky's *Threni* and Orff's *Antigonae* and *Prometheus*, and the New York premiere of *Die Frau ohne Schatten*. Lewis recently performed the title roles in *Les Contes d'Hoffmann* at the Salzburg Festival, in Florence and in Philadelphia, and *Idomeneo* in Vienna. He recorded the title role in Strauss' first

PROFILES

opera, *Guntram*, conducted by John Pritchard, and just released by London Records.



FERRUCCIO FURLANETTO

Young Italian bass Ferruccio Furlanetto returns to the San Francisco Opera as Don Diègue in *Le Cid* and Raimondo in *Lucia di Lammermoor*. He made his local debut as Alvisè in *La Gioconda* in a production seen internationally on television. Furlanetto made his professional debut in 1974 as Colline in *La Bohème* in Trieste. Since then he has appeared at all the major Italian opera houses. He has sung Banquo in *Macbeth* at La Scala, the title role of Rachmaninoff's *Aleko* in Turin, Basilio in *Il Barbiere di Siviglia* and Felice in Donizetti's *Polauto* in Venice, Don Giovanni in Turin and Treviso, and the title role in Verdi's rarely performed first opera, *Oberto*, in Bologna, Parma and Ravenna. At the Festival of Two Worlds in Spoleto he has been heard as the Count in *La Sonnambula* and Zaccaria in *Nabucco*. Furlanetto made his American debut in the latter role with the New Orleans Opera in 1978 and subsequently appeared with the Boston Opera Company as Ramfis in *Aida* and with the Metropolitan Opera as the Grand Inquisitor in *Don Carlo*. His festival engagements include performances in Aix-en-Provence in the summers of 1976 through 1978 and at Glyndebourne as Melibeo in Haydn's *La Fedeltà premiata* in 1980 and Basilio in *Il Barbiere di Siviglia* in 1981. This summer he also sang the role of Basilio during the La Scala tour in Japan and was heard there as well as bass soloist in the Verdi Requiem and Rossini's *Petite Messe Solennelle*. Other recent credits include King Philip in *Don Carlo* in Kassel, Assur in *Semiramide* in Turin and Genoa, the Count in *La Sonnambula* in Trieste, Méphistophélès in *Faust* with the opera com-

panies of Dayton and Toledo, and his American concert debut as the King in Thomas' *Hamlet* with the Friends of French Opera in Carnegie Hall.

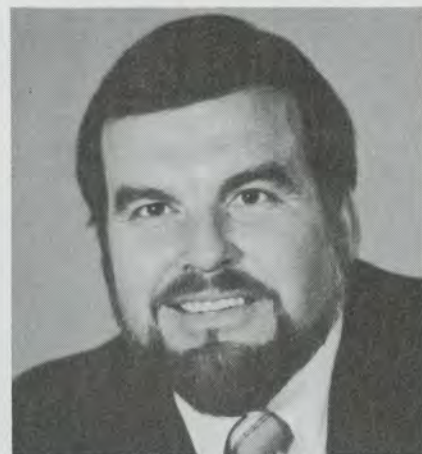


ERIC HALFVARSON

Bass-baritone Eric Halfvarson, who sings Oroë in *Semiramide*, the Inspector in *Lady Macbeth of Mtsensk* and the Comte de Gormas in *Le Cid*, made his first appearance with the San Francisco Opera this summer as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto*. Since joining the Houston Grand Opera in 1976, he has been heard there in productions of *Arbella*, *Norma*, *Aida*, *Tosca*, *Jenufa*, *Werther*, *Madama Butterfly* and *Die Meistersinger*. During the 1980-81 season he appeared with that company as Ferrando in *Il Trovatore* and Sarastro in *The Magic Flute*. Other recent engagements include the Commendatore in *Don Giovanni* in Birmingham, il Principe in *Adriana Lecouvreur* in New Orleans, the Grand Inquisitor in *L'Africana* and Tom in *Un Ballo in Maschera* in Caracas, and his New York debut as the Ghost in Thomas' *Hamlet* at Carnegie Hall. Halfvarson made his professional debut at the 1973 Lake George Festival in *The Barber of Seville* and has since been heard there in *The Magic Flute*, *Manon*, *Madama Butterfly*, *Summer and Smoke* and *Don Giovanni*. In 1979 he made his Lyric Opera of Chicago debut in Prokofiev's *The Love for Three Oranges*.

TIMOTHY NOBLE

Following his debut with Spring Opera Theater as Agamemnon in *The Cry of Clytaemnestra*, a role he created at the work's world premiere at Indiana University, baritone Timothy Noble made his first appearance with the San Francisco Opera as Albany in Reimann's *Lear*, which inaugurated the first Summer

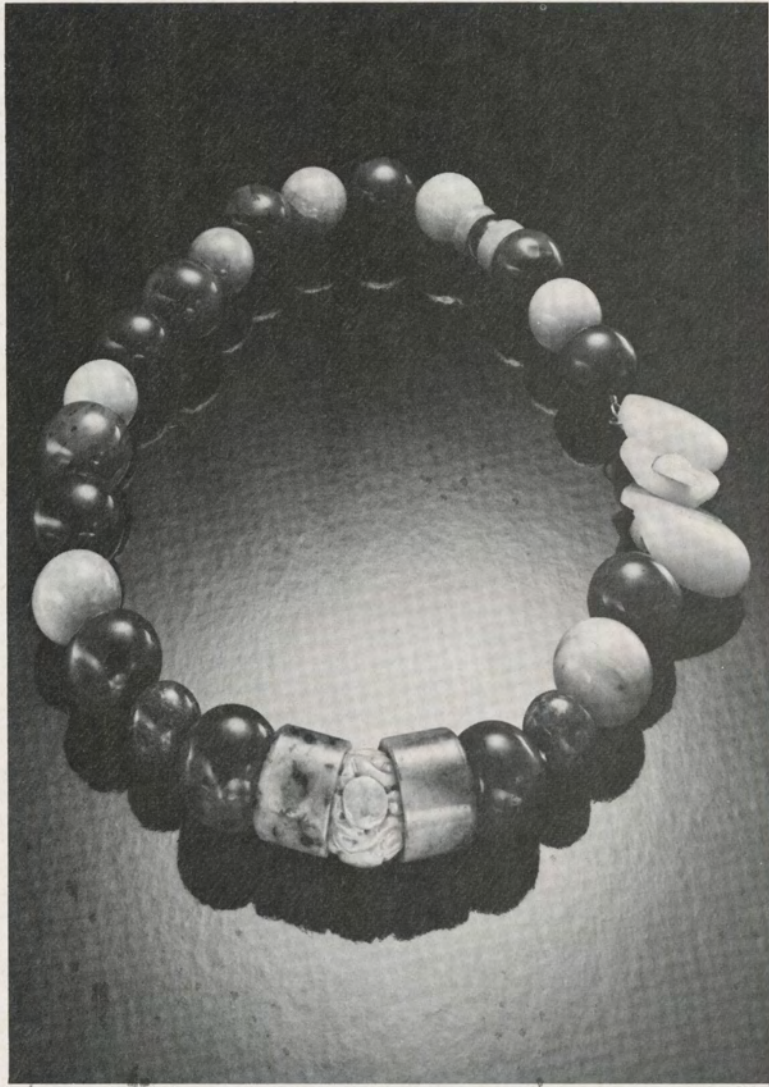


Festival. He returns this fall as a sergeant in *Manon*, a shop man and an officer in *Lady Macbeth of Mtsensk*, Morales in *Carmen* and the King of Spain in *Le Cid*. As a student at Indiana University, Noble also appeared as Michele in *Il Tabarro*, the four villains in *The Tales of Hoffmann*, Robespierre in John Eaton's *Danton and Robespierre*, and in the title roles of *Rigoletto* and *Don Giovanni*. He has sung Schaunard in *La Bohème* with the Indianapolis Opera and has been heard with the symphony orchestras of Indianapolis, Atlanta and St. Louis. Noble recently performed Germont in *La Traviata* with Colorado Summer Opera and was soloist in a Rodgers and Hammerstein concert with the Chicago Symphony at the Ravinia Festival. He makes his European debut in March 1982 as Miller in Verdi's *Luisa Miller* in Nancy, France.



JONATHAN GREEN

After winning critical raves for his portrayal of the title role in Kurka's *The Good Soldier Schweik* with Spring Opera in 1980, tenor Jonathan Green made his San Francisco Opera debut last fall as the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe



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in *I Pagliacci*. A frequent performer with the New York City Opera, he bowed there as Don Basilio in *The Marriage of Figaro* in 1977 and sang 12 other roles that season. Highlighting the following season were performances as Lippo Fiorentino in Weill's *Street Scene*, telecast last year over PBS, the creation of the role of Raymond Pocket in the world premiere of Dominick Argento's *Miss Haversham's Fire*, both with NYCO, and a debut with the Cincinnati Opera as the Abbé in *Adriana Lecouvreur* and as Goro in *Madama Butterfly* with the Milwaukee Symphony. The last role served for his Lake George Opera Festival debut in 1980 following an appearance in Offenbach's *Monsieur Choufleuri* at the Spoleto Festival U.S.A. Other engagements during the 1980-81 season included *The Tales of Hoffmann* and *Falstaff* with the Opera Company of Philadelphia, and *Manon* and *La Belle Hélène* with the Lyric Opera of Kansas City. This summer at the Spoleto Festival U.S.A. he repeated *Monsieur Choufleuri* and added Gluck's *L'Ivrogne corrigé*, which he also performed at the Spoleto Festival in Italy. Green's fall season assignments are Mitrane in *Semiramide*, the Teacher in *Lady Macbeth of Mtsensk*, Vicomte Cascada in *The Merry Widow*, Don Arias in *Le Cid* and the Fool in *Wozzeck*.



CARL GLAUM

Bass Carl Glaum appears in three roles this fall: l'hotelier in *Manon*, a guard and a millhand in *Lady Macbeth of Mtsensk* and Don Alonzo in *Le Cid*. A member of the 1981 Western Opera Theater company, he sang Dulcamara in *The Elixir of Love* and Friar Lawrence in *Romeo and Juliet*, and later made his initial appearance with the San Francisco Opera as Hans Schwarz in *Die Meistersinger* and Marullo in *Rigoletto* during the

first Summer Festival this year. He was also heard in the Spring Opera productions of *Romeo and Juliet* and *Il Ballo delle Ingrate*. Glaum began his career with the Illinois Opera Theater and the Lake George Opera Festival in 1971. He made his Lyric Opera of Chicago debut in the 1974 production of *Peter Grimes* and remained a member of that company for six years. In 1978 he portrayed the title role in the Chicago Opera Theater's production of *Don Pasquale* and was a resident artist with the Minnesota Opera Company, where he sang Don Bartolo in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare*. With Skylight Comic Opera of Milwaukee he recently performed in Donizetti's *Viva la Mamma*, Offenbach's *Orpheus in the Underworld* and Blitzstein's *Regina*. Last June Glaum sang the role of Morton in the Midwest premiere of Thea Musgraves's *Mary, Queen of Scots*.



THOMAS WOODMAN

Baritone Thomas Woodman, recently heard in *Die Meistersinger* and *L'Incoronazione di Poppea*, sings four roles this fall: the Porter in *Lady Macbeth of Mtsensk*, Raoul de St. Briche in *The Merry Widow*, the Moorish Envoy in *Le Cid* and the Second Traveling Artisan in *Wozzeck*. He made his Company debut last fall in *Die Frau ohne Schatten* and *I Pagliacci* and portrayed Prince Paul in the 1981 Spring Opera production of *The Grand Duchess of Gerolstein*. Woodman sang the title role in the world premiere of Henry Mollicone's *Emperor Norton* in a series of Brown Bag Opera performances given in San Francisco this spring. As a member of the 1980 Merola Opera Program, he was heard as the Count in *The Marriage of Figaro* and as Mr. Gedge in *Albert*

Herring, and received a Merola Award in the Grand Finals of the San Francisco Opera Auditions. The young baritone made his professional debut with Central City Opera in 1979 in *The Merry Widow*, conducted by Kurt Herbert Adler. Other credits with that company include *The Barber of Seville*, *Mollicone's The Face on the Barroom Floor*, Cadman's *Shanewis* and Susa's *Black River*. With the Connecticut Opera he has appeared in *La Traviata* and *Madama Butterfly*. A 1980 Metropolitan Opera Council Finalist, Woodman is an Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.



GREGORY STAPP

Following appearances as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto* during San Francisco Opera's first Summer Festival, bass Gregory Stapp sings five roles during the Fall Season: the Ghost of Nino in *Semiramide*, the Priest in *Lady Macbeth of Mtsensk*, St. James in *Le Cid*, Raimondo in the student and family matinee performances of *Lucia di Lammermoor* and a Gypsy in *Il Trovatore*. He made his company debut last fall in *The Magic Flute* and *La Traviata*, and was heard with Spring Opera this year as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. A graduate of the Academy of Vocal Arts in Philadelphia, he has appeared with both the symphony orchestra and opera company of that city. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. In April of this year he appeared as soloist in an evening of opera excerpts with the Los Angeles Chorale conducted by Kurt Herbert Adler. A prize winner in several important vocal competitions in recent years, Stapp is in his second year as the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

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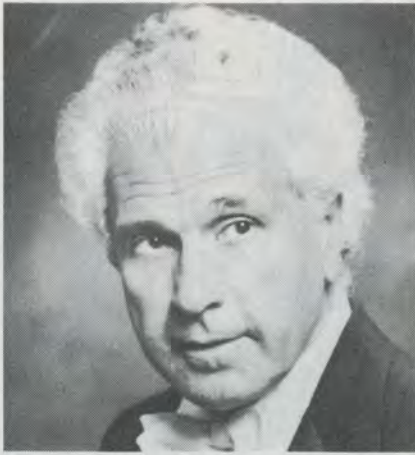


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JULIUS RUDEL

Following highly acclaimed appearances in French opera, conducting *Pelléas et Mélisande* in his Company debut in 1979 and *Samson et Dalila* last season, Julius Rudel returns to the War Memorial podium for two Massenet works this season, *Manon* and *Le Cid*. In the fall of 1979 he assumed musical directorship of the Buffalo Philharmonic, after resigning as director of the New York City Opera, a post he held for 22 years. In the early 1970s Rudel held five administrative posts simultaneously: music director of the Kennedy Center in Washington, the Cincinnati May Festival and the Caramoor Festival, music advisor of Wolf Trap and director of the New York City Opera. At the Kennedy Center he was responsible for all the opening festivities, for the premiere of Ginastera's *Beatriz Cenci* and the first staged performance in this country of Handel's *Ariodante*. Rudel frequently conducts at such major European opera houses as the Vienna State Opera, the Paris Opera and the Hamburg State Opera. For the June Festival in Vienna he led performances of *Carmen*, *La Bohème*, *Il Barbiere di Siviglia*, *La Traviata*, *Cavalleria Rusticana* and *I Pagliacci*, and *Die Fledermaus*. Recent engagements in Hamburg include *La Traviata* and *La Bohème*. In recognition of his seven years as regular guest conductor of the Paris Opera he was made Chevalier des Arts et Lettres. Rudel appears frequently in guest engagements with the world's most prestigious symphony orchestras: the Vienna Symphony, the Israel Philharmonic, and the orchestras of Chicago, Philadelphia, Cleveland, Boston, Pittsburgh and New York. In October he leads the Buffalo Philharmonic in a concert at the Louise M. Davies Symphony Hall and returns there for his debut with the

San Francisco Symphony in February. Maestro Rudel made his Metropolitan Opera debut in 1978 with *Werther* and has most recently conducted *Dialogues des Carmélites* there. He has recorded several complete operas, including *Manon*, many with his longtime colleague Beverly Sills.



SONJA FRISELL

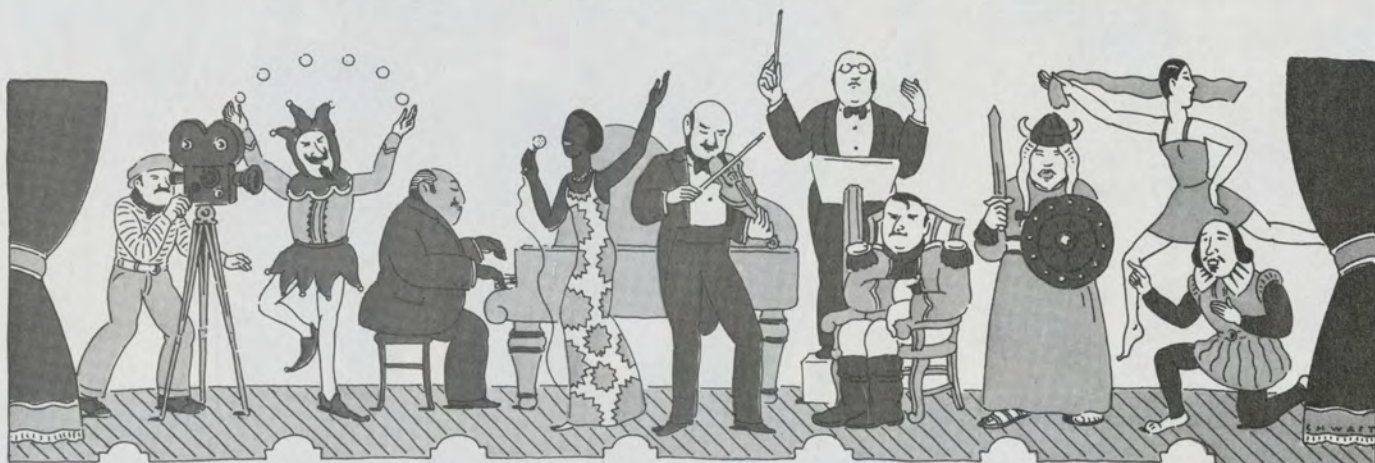
In her sixth season with the San Francisco Opera, Sonja Frisell directs *Le Cid* and *Lucia di Lammermoor*. She has staged the Donizetti work for the Canadian Opera Company and the Lyric Opera of Chicago. She made her local debut in 1975 with *Simon Boccanegra*, which she had directed the previous year in Chicago and revived here last season. She received acclaim for the new production of *Un Ballo in Maschera* in 1977, and has since staged it in Chicago and Houston. At the War Memorial she was also responsible for *Aida* in 1977, returning the following year for *Norma* and *Werther*, and in 1979 for *Don Carlo*. Miss Frisell received operatic training with the Glyndebourne Festival Opera and the Deutsche Oper Berlin, where she studied with Carl Ebert. She has been on the staff of La Scala, Milan, for 15 years; in 1972 she became staff producer there and from 1974 through 1979 was director of production. She revived three of the four productions during La Scala's 1981 tour to Japan. She made her American debut with *Khovanshchina* in 1969. Other new productions among her credits include Vivaldi's *Tito Manlio* at the Piccola Scala, *Fidelio* in Venice, *La Favorita* in Bregenz, *Don Pasquale* at Montepulciano and *Un Ballo in Maschera* for the Paris Opera. Other recent engagements were *Andrea Chenier* in Berlin and a revival of Ponnelle's *L'Italiana in Algeri* at the Metropolitan.



JOAN SULLIVAN

In her second year with the San Francisco Opera, assistant lighting director Joan Sullivan is responsible for the lighting of *The Merry Widow*, *Le Cid* and *Il Trovatore*. Last year's credits include *Simon Boccanegra* and *Arabella*. In a similar post with the Lyric Opera of Chicago from 1974 through 1979, she worked on all the company's productions and also recreated the lighting for the Chicago production of Penderecki's *Paradise Lost* in the work's European premiere at La Scala in 1979. In Chicago she also served as lighting designer for the Lyric Opera School, where her credits included Britten's *Turn of the Screw* and *The Rape of Lucretia*, Stravinsky's *The Rake's Progress*, Cimarosa's *Il Matrimonio Segreto* and Bizet's *Doctor Miracle*. For the Lyric Ballet she created the lighting for works by such choreographers as Balanchine, Jerome Robbins and Jacques d'Amboise. She was lighting designer for the Virginia Opera Association in 1976 and 1978, where she was responsible for *Lucia di Lammermoor*, *The Barber of Seville* and *Così fan tutte*, and in a similar post with the Kentucky Opera Association from 1978 to 1980, she designed the lighting for *The Magic Flute*, *I Pagliacci*, *The Impresario* and *Il Trovatore*. Miss Sullivan was lighting designer for the 1981 Spring Opera season.

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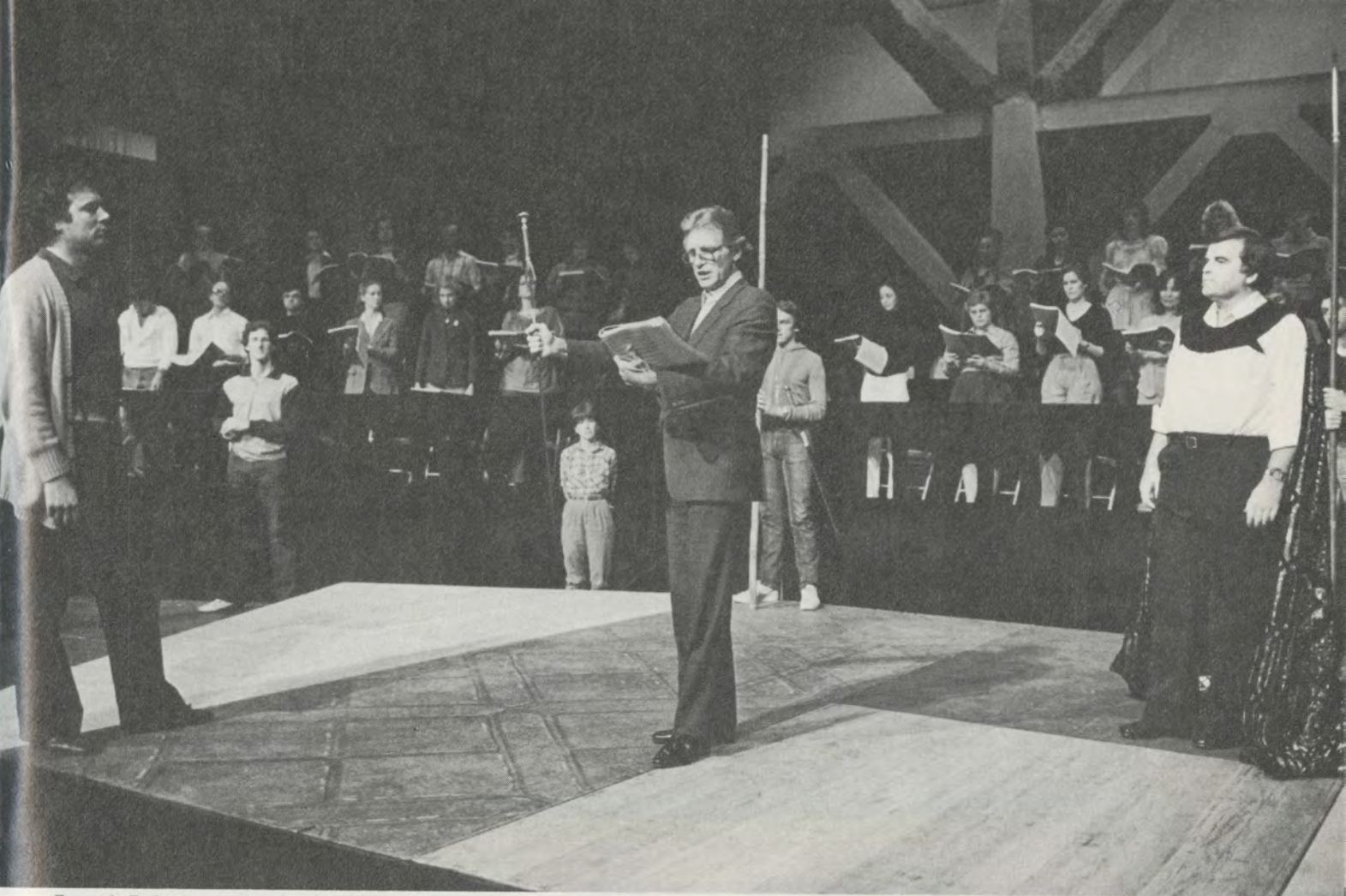


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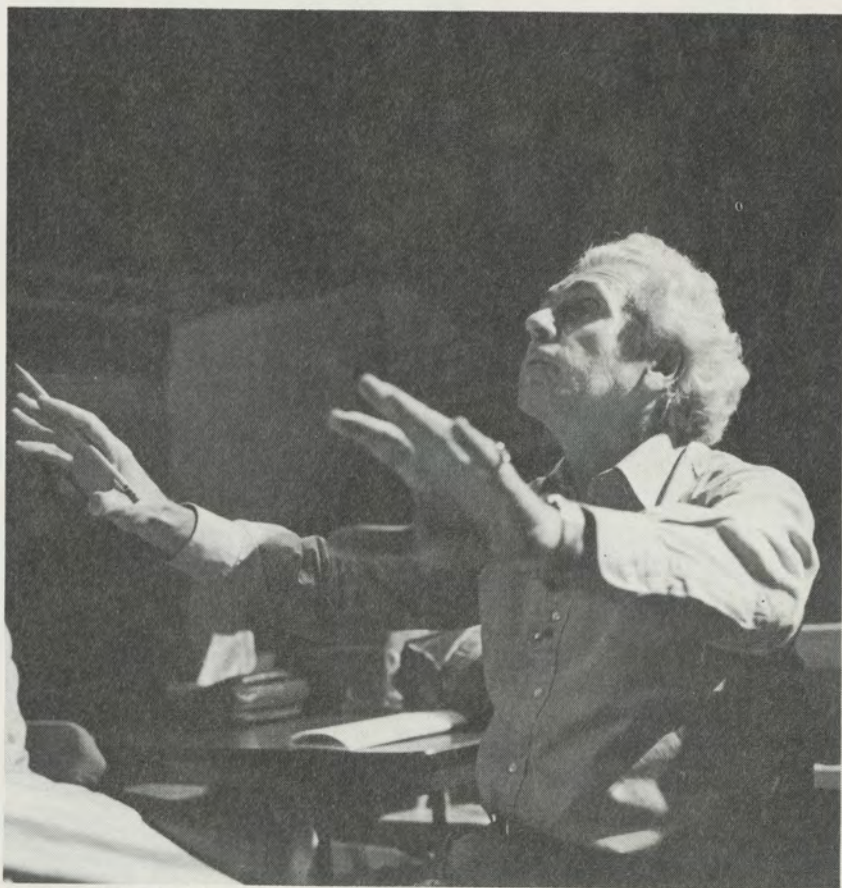




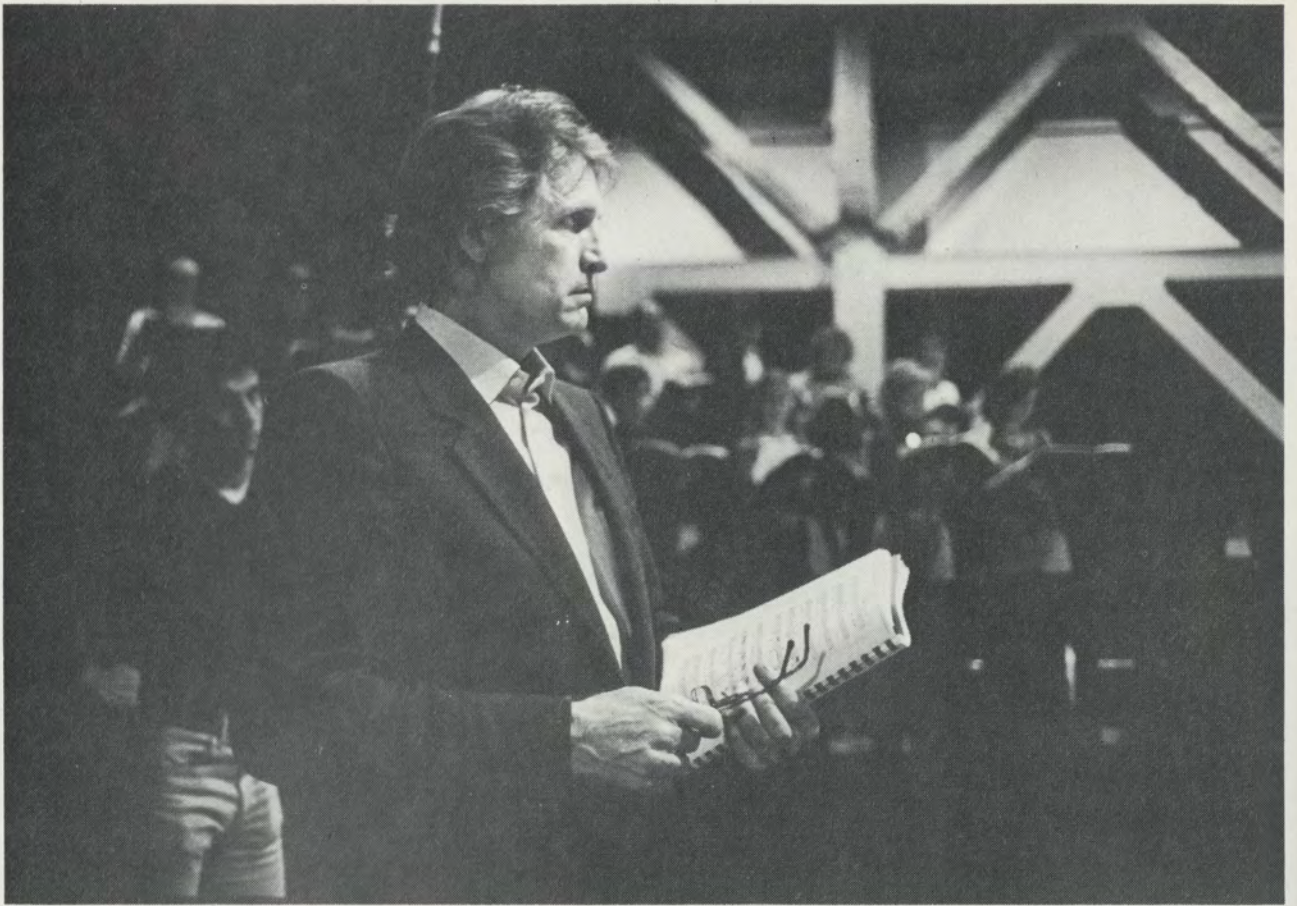
Ferruccio Furlanetto, William Lewis, Timothy Noble

Le Cid

Photos taken in rehearsal at Zellerbach Rehearsal Wing by Ira Nowinski.



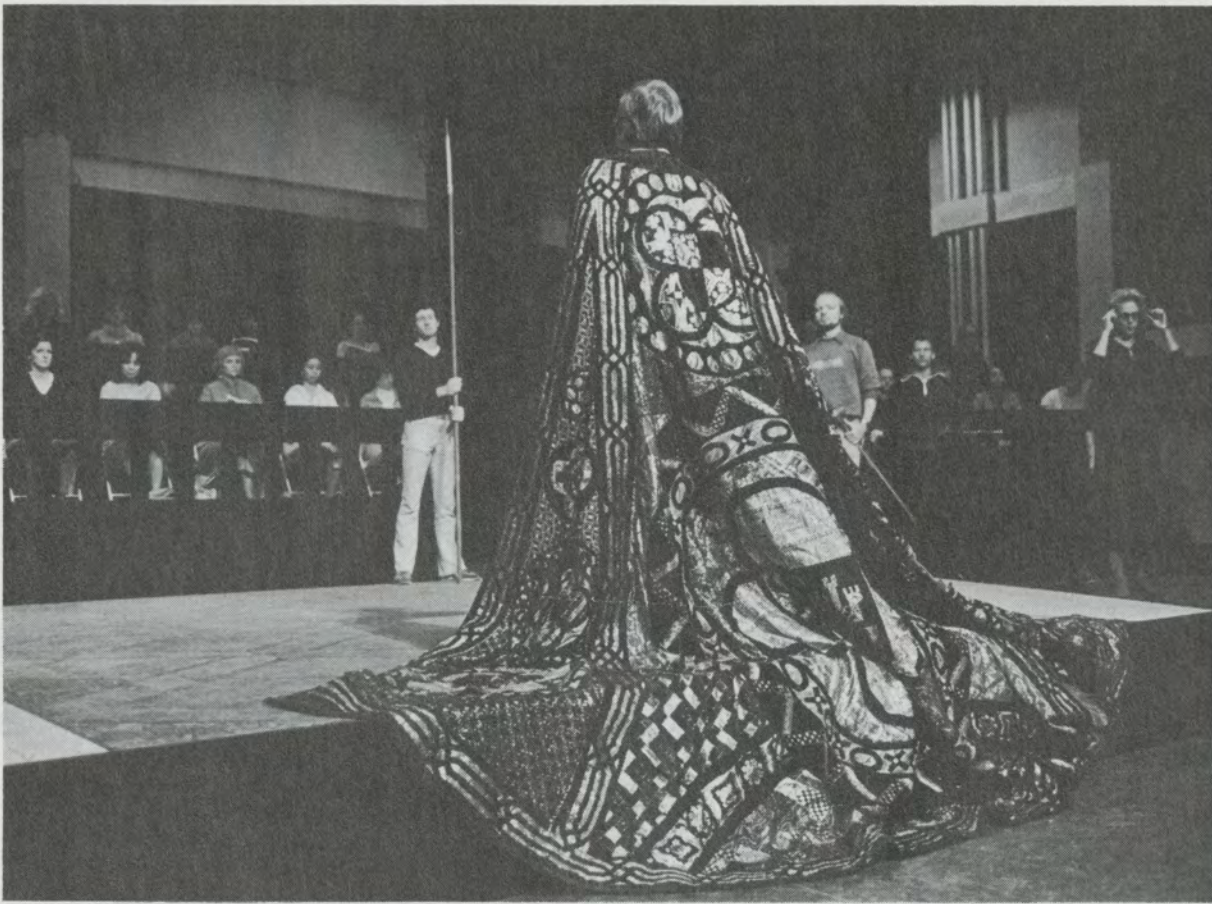
Conductor Julius Rudel



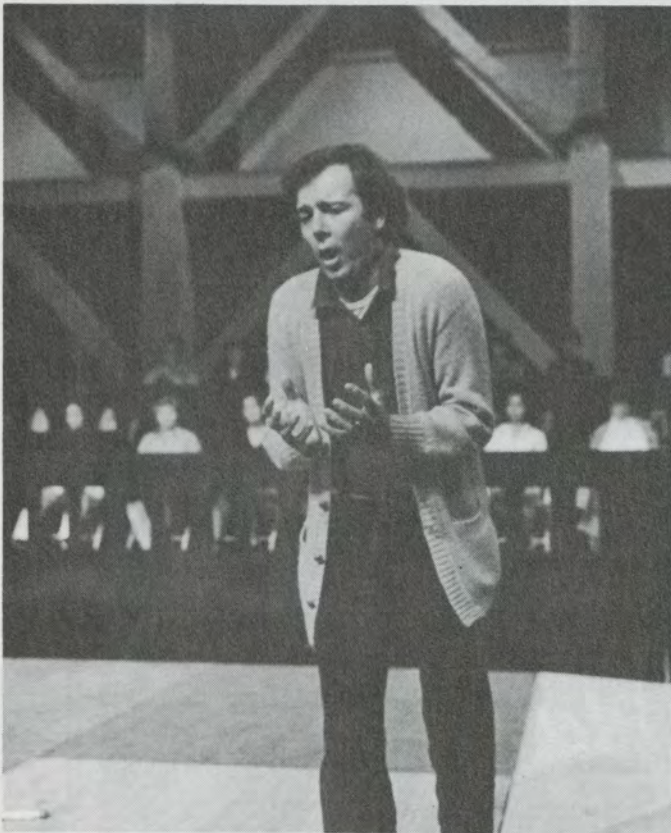
William Lewis



Carol Neblett



(Back to camera) Timothy Noble



Ferruccio Furlanetto



Jennifer Ringo, Carol Neblett

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Le Cid

(in French)

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Julius Rudel

Staging Supervision

Sonja Frisell

Lighting Designer

Joan Sullivan

Chorus Director

Richard Bradshaw

Musical Preparation

Mark Haffner

Philip Eisenberg

Prompter

Philip Eisenberg

Stage Banda

Kathryn Cathcart

Assistant Stage Director

Robin Thompson

Stage Manager

Gretchen Mueller

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SATURDAY, OCTOBER 17 AT 8:00

MONDAY, OCTOBER 19 AT 8:00

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

Please do not interrupt the music with applause.

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

The performance will last approximately three hours.

CAST

(in order of appearance)

Don Arias

Jonathan Green

Don Alonzo

Carl Glaum

The Count de Gormas

Eric Halfvarson

Chimène

Carol Neblett

The Infanta

Jennifer Ringo*

The King

Timothy Noble

Rodrigue

William Lewis

Don Diègue

Ferruccio Furlanetto

The Moorish Envoy

Thomas Woodman

St. Jacques

Gregory Stapp

*San Francisco Opera debut

TIME AND PLACE: 11th-century Spain

ACT I Scene 1 In Burgos, near the cathedral
 Scene 2 Before the cathedral

INTERMISSION

ACT II Scene 1 A street in Burgos
 Scene 2 The main square in Burgos

INTERMISSION

ACT III Scene 1 Chimène's room
 Scene 2 The battlefield
 Scene 3 A room in the King's Palace in Granada
 Scene 4 The main courtyard in the King's Palace

SYNOPSIS

Le Cid

ACT I

SCENE 1 The Count de Gormas, Don Arias and Don Alonzo are discussing the imminent knighthood of Rodrigue, a warrior as valiant as his father, Don Diègue, had been. The courtiers tell Gormas that he, too, has cause to rejoice, as a great honor is about to be bestowed on him, the guardianship of the king's son and heir. Chimène enters and tells her father, the count, of her love for Rodrigue and is delighted to receive his blessing for their marriage. Left alone, she is soon joined by the Infanta of Spain, who confesses that she, too, loves Rodrigue. She knows, however, that she can never be wed to him since he is not of royal blood, and she comforts Chimène by telling her that there is no rivalry between them.

SCENE 2 Before the assembled court, Rodrigue is knighted and given a ceremonial sword with which to do battle against the Moors. His glance briefly meets Chimène's and his expression of love assures her that her feelings are returned. The king, left alone with Diègue, Gormas and a few of his friends, announces that he has chosen a guardian for his son — Don Diègue. The count is enraged and expresses his anger to the king, who replies that the royal decision is not subject to question. When Gormas is alone with Diègue, he insults him and provokes a duel. While Diègue was once a feared warrior, he is now an old man and is easily disarmed by his adversary, who goes off mocking him. Diègue, his honor insulted, wishes for death. But when Rodrigue returns he extracts from his son a promise to avenge the offense. Rodrigue swears, only to learn that he must kill the father of his beloved.

ACT II

SCENE 1 About to challenge the count to a duel, Rodrigue is torn between his love for Chimène and his family honor. In the ensuing duel Rodrigue kills Gormas. Upon finding her father's body, Chimène swears vengeance on the murderer only to discover, to her horror, that it is her beloved, Rodrigue.

SCENE 2 The court has not yet heard about the death of Gormas. Their joyful mood is suddenly shattered by Chimène, who rushes in demanding Rodrigue's life. Defending his son, who acted only because he was unable to, Diègue offers himself as the victim of Chimène's vengeance. They are interrupted by the arrival of

the Moorish envoy. When the king reproaches Rodrigue for Gormas' death in his country's hour of need, Diègue begs the king to allow Rodrigue to lead the Spanish forces into battle. The king consents, promising to reconsider Chimène's pleas for justice after the battle.

ACT III

SCENE 1 Rodrigue comes to bid farewell to Chimène. She confesses that she still loves him but that duty dictates her course of action, and he agrees that she has acted in the only way possible. For a moment she hovers on the brink of forgiveness, then orders him away. When he tells her he will die in combat, she pleads with him to defend himself and says that if he saves Spain, she may consent to pardon him. Thoughts of her father return, and she rushes off confused and ashamed, attempting to deny her hint of pardon.

SCENE 2 When Rodrigue tells his soldiers that overpowering enemy forces are advancing, many of them desert the battlefield in fear. While the remaining soldiers rest, Rodrigue prayerfully submits himself to God's will. A vision of St. James of Compostela assures him of victory over the Moors. Rodrigue rouses his soldiers and leads them into battle.

SCENE 3 Diègue is informed by the deserters that Rodrigue is dead. He berates them for their cowardice and, grieving for his son, expresses pride that his death was an honorable one. The Infanta tries to comfort him, while Chimène, deeply saddened, is consoled that Rodrigue knew her true feelings for him and relieved to be free of her impossible dilemma. His death, she says, allows her to love him eternally. The king enters with the news that Rodrigue is alive and triumphant.

SCENE 4 Rodrigue arrives and, true to his word, returns the sword to the king and asks for his punishment. The king, in turn, tells Chimène that it is for her to decide. Confused, she says that she cannot condemn him; yet she cannot forgive him. Unwilling to live without her forgiveness, Rodrigue reaches for his dagger. Chimène stops him and, proclaiming that her father will understand, finally grants him pardon as the court rejoices.

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NAPOLEON MARCHES INTO THE OPERA HOUSE



Triptych stills from the final reel of Abel Gance's *Napoleon*. At center top is Albert Dieudonné in the title role.

Carmine and Francis Ford Coppola bring a rediscovered silent film masterpiece to the Opera House, complete with three screens and 60-piece orchestra.

By THOMAS O'CONNOR

It is 54 years old and runs for nearly four and a half hours.

It has been called by a critic in Los Angeles "a film against which all the others have to be measured, now and forever." Another, in New York, acclaims it as "an explosion of creativity by a man on fire."

It has not a word of dialogue; the man who composed a new score to accompany it last year is sure it will go in the record books as the longest film score of all time.

It is technologically more advanced than many current films; its sweeping final reel is in "Polyvision," a three-camera, three-projection, three-screen process that anticipated Cinerama by 30 years.

It was forgotten for half a century. A British film scholar spent over 13 years painstakingly reconstructing it from bits and pieces found in Europe and the U.S.

It was viewed last winter by 50,000 New Yorkers who packed Radio City Music Hall to see it. At the Los Angeles Shrine Auditorium the

opening night audience, including many of filmdom's leaders, stood and cheered the finale thunderously. In London, scalpers demanded and got as

much as \$250 for a single ticket to see it.

It is, quite simply, the film event of the year.

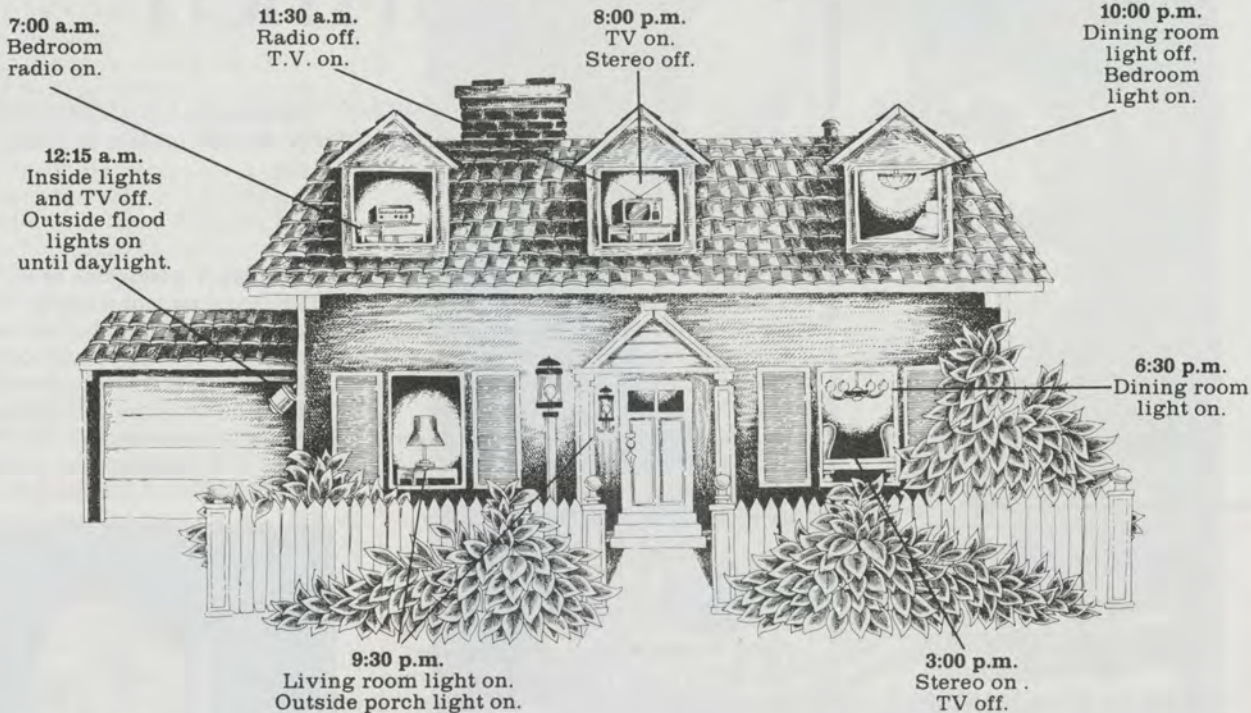


Napoleon (center) first encounters Josephine (Gina Manés, center right) in Abel Gance's *Napoleon*.

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GULIVER'S TRAVEL

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Abel Gance (left) meets D.W. Griffith on a visit to America in 1921.

Napoleon, Abel Gance's 1927 silent film masterpiece, will be presented October 23 and 25 in the War Memorial Opera House, accompanied by the San Francisco Opera Orchestra

Abel Gance's "Polyvision" anticipated Cinerama by 30 years.

performing a score composed and conducted by Carmine Coppola.

Its presentation here is a cooperative venture of Zoetrope Studios and Francis Ford Coppola — who have already presented it in a half dozen cit-

ies nationwide — and the San Francisco Opera.

Additional performances are scheduled in the Opera House on January 6, 7, 8 and 9, plus a matinee on January 10. In December, it will be presented at the Paramount Theater in Oakland, with the senior Coppola conducting the Oakland Symphony Orchestra. Performances in the East Bay are scheduled for December 3, 4 and 5, with a matinee on December 6.

To show *Napoleon* at the Opera House is itself a major technical undertaking, according to Zoetrope's Christopher Reyna, who is in charge of the project. "We will have to use over five tons of equipment, and turn



Albert Dieudonné, center, as Napoleon.



Composer Carmine Coppola.

three of the boxes into projection booths. It takes four projectors to show the film: three for the triptych of the final reel and one for the changeover."

The Polyvision section will be projected onto a three-sectional winged screen, 21 feet high and a full 80 feet wide.

As a preview to *Napoleon*, KQED-TV 9 is showing *Charm of Dynamite*, a documentary on the life and work of filmmaker Abel Gance, made four years ago by Kevin Brownlow, the British film historian whose research led to the reconstruction of Gance's film. Airings on Channel 9 are scheduled Wednesday, October 21 at 8 P.M. and Monday, October 26 at 10 P.M.

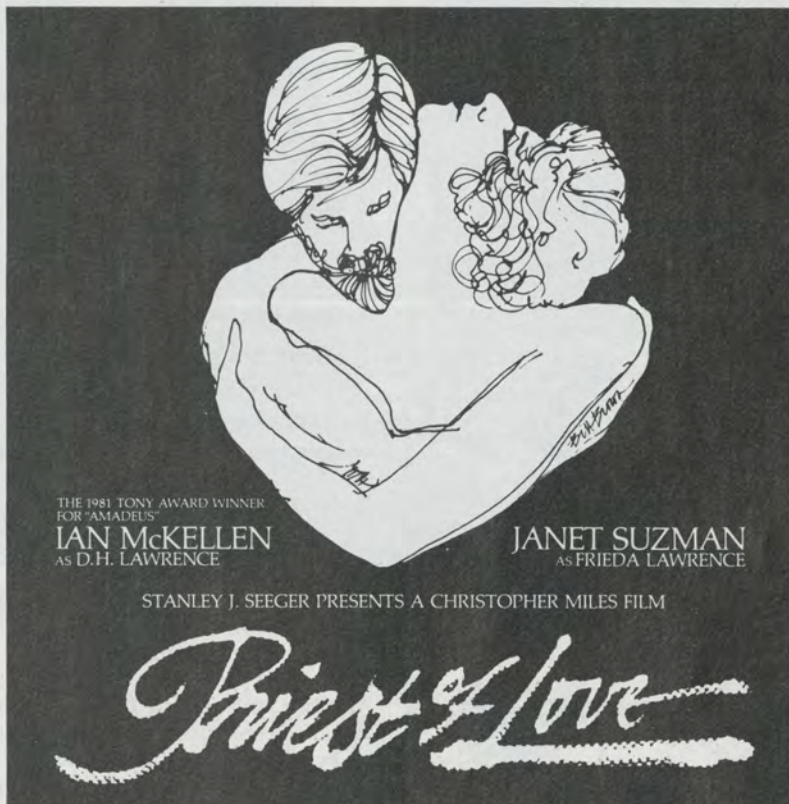
Now 91, Abel Gance still lives in Paris, though his health is frail and he is unable to travel and experience the acclaim his masterpiece is finally achieving in the U.S.

"A film against which all the others have to be measured, now and forever."

Though fame has, till now, eluded him, Gance was one of the true early visionaries of film, the equal of D.W. Griffith in his innovative shooting and editing techniques. His first major film, *J'Accuse*, made during the latter part of World War I, is a classic anti-war film that used actual combat footage, shot in the trenches, to moving effect. *La Roue*, a sentimental 1922 melodrama about railroads, was so advanced in its use of montage that it inspired Russia's Sergei Eisenstein, one of many important filmmakers of the 20s and 30s who studied Gance's work. Hand-held cameras, tracking shots, superimpositions, swooping

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Triptych scene from the final reel of *Napoleon*.

overhead views and a host of other techniques that have become widely used only since the 1950s are among Gance's cinematic innovations.

Gance's account of Napoleon's career, from his school days in Corsica to the height of his military success, is on a scale equal to the legends surrounding France's greatest hero. Huge, sweeping battlefield scenes were far ahead of their time. An episode recreating the introduction of *La Marseillaise* during the French Revolution

Some audiences have found themselves swept to their feet in an emotional frenzy.

is so overwhelming in its patriotic fervor that some recent audiences have found themselves swept to their feet in an emotional frenzy.

Napoleon was first presented, to cheers, at the Paris Opera House in 1927. But six months after its premiere, *The Jazz Singer* was released in America, and talking films swept the world. Interest in a silent film was virtually nil. In 1934, Gance tried unsuccessfully to salvage his project by putting together a shorter version with sound. Over the years heavily cut prints of the silent *Napoleon* have popped up here and there, but much of the original seemed lost.



1979 autographed photo of filmmaker Abel Gance.

Britain's Brownlow had seen a two-reel version of the film in the 1950s and was haunted by it. With years of careful research, he was able to recreate much of *Napoleon*, though some portions are apparently lost forever and the existing print only hints at the exceptional power of certain scenes.

Francis Ford Coppola first saw portions of the film at San Francisco's Avenue Theater in 1973. He involved Zoetrope Studios with it when Brownlow arranged with Images Film Archive to distribute the recreated film in the U.S. Coppola turned last year to his father, Carmine, to create a new score to accompany the film.

The elder Coppola, who shared the 1975 Academy Award for original film score with Nino Rota for their work on *Godfather II*, spent six months on the score, fleshing his work out with bits of Berlioz, Mozart and Beethoven. In 1927, the film was accompanied by a varied score that included Satie, Saint-Saëns, Beethoven, Debussy and Honneger.

Over four solid hours of film music is, he points out, a mammoth project. "When you have a film with dialogue, the music is far less in length. *The Godfather* has only about 30 or 40 minutes of actual music. When I did the score for *Norma Rae*, they only needed about 5 minutes total of music."

Abel Gance was one of the true early visionaries of film.

The scoring calls for a 60-piece orchestra, plus organ. The revival of *Napoleon* has thus far, according to Coppola *père*, been offered only in cities large enough to have a high-quality orchestra available for the live accompaniment. But Zoetrope is now preparing a print with a pre-recorded orchestral sound track, using the new Coppola score.

Carmine Coppola is particularly excited about the prospect of conducting a showing of the film next summer in Paris, scheduled for no less than Bastille Day. ■

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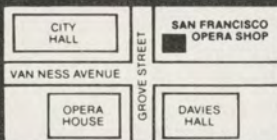
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1981 PREVIEW

1981 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

Opera "Insights" held in the Green Room of the Herbst Theatre, Veterans' 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. Schedule to be announced. For additional information, please call (415) 565-6432.

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 565-6432.

LE CID

James Keolker 10/8

WOZZECK

Dale Harris 10/22

DIE WALKÜRE

Henry Holt 11/19

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$15.00; single tickets are \$4.50. For further information, please call (415) 342-8674 or (415) 343-7620.

WOZZECK and LE CID

Arthur Kaplan 10/12

DIE WALKÜRE

Henry Holt 11/16

FRIENDS OF THE KENSINGTON LIBRARY PRESENTS GENERAL LECTURE ON VERDI

A general lecture on the operas of Giuseppe Verdi, with an emphasis on *Il Trovatore* and *Aida*, will be given by Michael Barclay on Thursday, November 5 at the Kensington Library, 61 Arlington Avenue, Kensington. The lecture will begin at 7:30 p.m. and admission is free. For further information, please call (415) 526-3043.

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held at the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. on two Tuesday and ten Monday evenings. Lectures will be given by San Francisco Opera Magazine editor Arthur Kaplan and Opera Education International director Michael Barclay. Series registration is \$45; \$40 for Piedmont residents. Single tickets are \$5.00. For further information call (415) 653-9454 or 658-3679.

WOZZECK

Michael Barclay 10/5

LUCIA

Michael Barclay 10/12

AIDA

Arthur Kaplan 11/2

DIE WALKÜRE

Michael Barclay 11/16

IL TROVATORE

Arthur Kaplan 11/23

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theater in the Veterans' Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call Darrylyn Saladino at (415) 931-0266.

WOZZECK

Michael Barclay 10/14

NAPA OPERA LECTURE SERIES

For the ninth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held on Wednesday nights from 7:30 to 9:00 p.m. at St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$18.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

CARMEN 10/7

WOZZECK/LE CID 10/14

LUCIA 10/28

AIDA 11/4

DIE WALKÜRE 11/11

IL TROVATORE 11/18

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1981 season will be given by Arthur Kaplan, editor of the San Francisco Opera Magazine; Michael Barclay, director of Opera Education International; and James Keolker, editor of *Opera Companion*. All lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Free parking is available in the schoolyard outside the auditorium. Discount series tickets for all 11 lectures, including Barclay's discography "The 1981 Season on Records," is \$45. Individual admission is \$5. For further information call (415) 526-5244.

LE CID

Arthur Kaplan 10/7

WOZZECK

Michael Barclay 10/20

LUCIA

Michael Barclay 10/29

AIDA

Arthur Kaplan 11/5

DIE WALKÜRE

Michael Barclay 11/10

IL TROVATORE

Arthur Kaplan 11/16



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SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Civic Theater, 13777 Fruitvale Ave., Saratoga; November 9 lecture at West Valley College Theater. Series is open to the public at a cost of \$3.00 per lecture, \$2.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

WOZZECK

Dale Harris 10/23, 10 a.m.

LUCIA

Donald Pippin 10/26, 7:30 p.m.

AIDA

James Keolker 11/6, 10 a.m.

DIE WALKÜRE

Henry Holt 11/19, 7:30 p.m.

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$15.00; single tickets are available. For further information, please call (415) 941-3890.

WOZZECK

Dale Harris 10/20

LUCIA

Donald Pippin 10/27

DIE WALKÜRE

Henry Holt 11/10

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1981 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 ten consecutive Thursday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 10, and are located at the City of San Leandro Community Library Auditorium, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

THE MERRY WIDOW 10/1

CARMEN 10/8

LE CID 10/15

WOZZECK 10/22

AIDA 10/29

DIE WALKÜRE 11/5

IL TROVATORE 11/12

BANK OF AMERICA PREVIEW SERIES

Previews will be held at the Bank of America, 555 California St., San Francisco, in the A.P. Giannini Auditorium, at 12:05 p.m. The series is open to the public at no cost. For further information, please call (415) 953-1000.

LE CID 10/8

LUCIA 10/27

AIDA 11/6

IL TROVATORE 11/19

U.C. BERKELEY EXTENSION LECTURE SERIES

Eleven illustrated previews will be given by Jan Popper, professor of music emeritus, UCLA (8/31 to 10/5), and Natalie Limonick, professor of music, USC (10/12-11/16). All previews on Mondays (except Tuesday, 9/8) at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$65, pre-registration advisable; single previews \$7 at the door if space is available. For more information, please call (415) 642-4111.

LE CID 10/5

WOZZECK 10/12

LUCIA 10/19

AIDA 10/26

DIE WALKÜRE 11/9

IL TROVATORE 11/16

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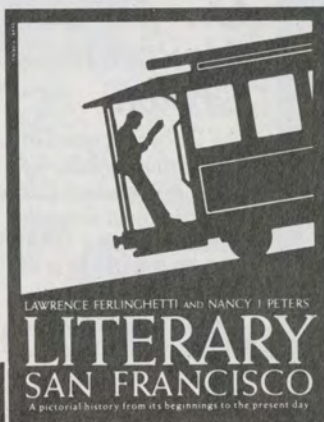
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Iris Boudart
Lael Carlson
Teresa Colyer
Lisa Louise Glenister
Theodotia Hartman
Gloria Holmby
Anne Huffington
Liya Kushnirskaya
Marena Lane
Lola Lazzari-Simi
Cecilia MacLaren
Roberta Maxwell
Susan McClelland

Anna McNaughten
Iris Miller
Linda Moody
Susan Sheldrake
Lorice Stevens

Winther Andersen
Mamoru Arimoto
John Beauchamp
Manfred Behrens
Raymond Chavez
Thomas Clark
Angelo Colbasso
David Durrett
Dale Emde

Peter Girardot
John L. Glenister
Edgar C. Harris
David House
Conrad Knipfel
Henry Metlenko
Steven Meyer
Eugene Naham
Stephen Ostrow
Autris Paige
Robert Philip Price
Robert Romanovsky
Kevin Skiles
Micaele Sparacino
James Starkey
James Tipton

Girls Chorus

Elizabeth Ashton
Deidre Atkinson
Malieka Bundy
Anne Coriston
Teresa Davis
Sharon D'Cunha

Samantha Graff
Karla Haerberle
Martha Hicks
Julia Hunt
Ann Huppert
Anna Marie Jegers

Alissa Kingsbury
Rachel Lopez
Jennifer Marshall
Kristin McCarthy
Stefanie Naifeh
Amy Sharp

Boys Chorus

Paul Bemesderfer
Brian Butler
Adam Colety
Jonathan Couchman
Brian Darby
James Datri
John Datri
Geoffrey Dunn

Patrick Egly
Michael Folk
Timothy Genis
George Graham
Kenyan Hopkins
Gary Jones
David Kersnar
Christopher Lev
Ian Luce

David Martin
Eric Marty
Peter McKean
Torin Newsome
Daniel Patasz
Aaron Shapiro
Carl Smith
William Weber

Supernumeraries

Joan Bacharach
Dorothy Baune
Barbara Clifford
Renee De Jarnatt
Diane Graham
Leisha Hartman
Mary Joyce
Leslie Landberg
Jan Moody
Holly Morrison
Barbara Norton
Marianne Petroni
Miriam Preece
Katherine Prongos
Nathalie Rubens
Louise Russo
Ellen Sanchez
Nikki Scofield
Sally Scott
Susie Scott
Stella Tatro
Claudia Waugh
Janet Weil
Susan Weiss

Andrew Alder
Sky Bamford
Steve Bauman
Mike Boehm
Allyn Butcher
Thomas Carlisle
Rudy Cook
Tom Curran
Chas Dargis
Hilbert Duperrior
Allan Ellis
Manoel Feliciano
Robert Flax
Mickey Frettoloso
Lyn Gardella
Dennis Goza
Louis Handler
Colin Harvey
Joe Hay
Phillipe Henry
Michelangelo Hernandez
Gary Hill
Mark Huelsmann
Richard Hughes
Donald Jack
Stephen Jacobs
John Janonis

Dean Jones
Julius Karoblis
Ted Langlais
Geoffrey Leland
Gregory Marks
Berri McBride
Larry Millner
Gary Morgret
Paul Newman
Mark Nichol
Tim Perez
Raul Piccardo
Michael Pitkin
Jason Porter
Joel Posner
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Paul Ricks
Robert Schmidt
John Schultz
Ronald Sickman
Rick Skarolid
Kent Speirs
Nathaniel Stookey
Barry Tucker
Robert Turner
Joe Willis
Arthur Zigas

Dancers

Peggy Davis
Anne Elizabeth Egan
Carolyn Houser
Marti Kennedy

Kathryn Roszak
Katherine Warner
Peter Childers
Greg Gibble

William Sanner Ramsdell
Pete J. Shoemaker
John Sullivan
Charlie West

Actors

Alan Blumenfeld
Colin Harvey

Abe Kalish
Claudia Siefer

1981 BROAD CASTS

Broadcasts of the San Francisco Opera can be heard nationwide on the member stations of National Public Radio and on other selected stations.

All broadcasts Saturdays at 11 A.M. Pacific time, 12 Noon Mountain, 1 P.M. Central, 2 P.M. Eastern. (Certain stations may choose to delay airing of the broadcasts; check local listings for the time in your area.

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- 10/3 Semiramide
- 10/10 Manon
- 10/17 Lady Macbeth of Mtsensk
- 10/24 The Merry Widow
- 10/31 Carmen
- 11/7 Le Cid
- 11/14 Wozzeck
- 11/21 Die Walküre
- 11/28 Il Trovatore

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GUILD PROGRAM

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Wednesday, November 4, 1:00 p.m.

Wednesday, November 11, 1:00 p.m.

Thursday, November 19, 1:00 p.m.

Matinee for Senior Citizens
and Disabled Patrons

Friday, November 13, 1 p.m.

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The Zellerbach Rehearsal Wing

Photos by THOMAS O'CONNOR

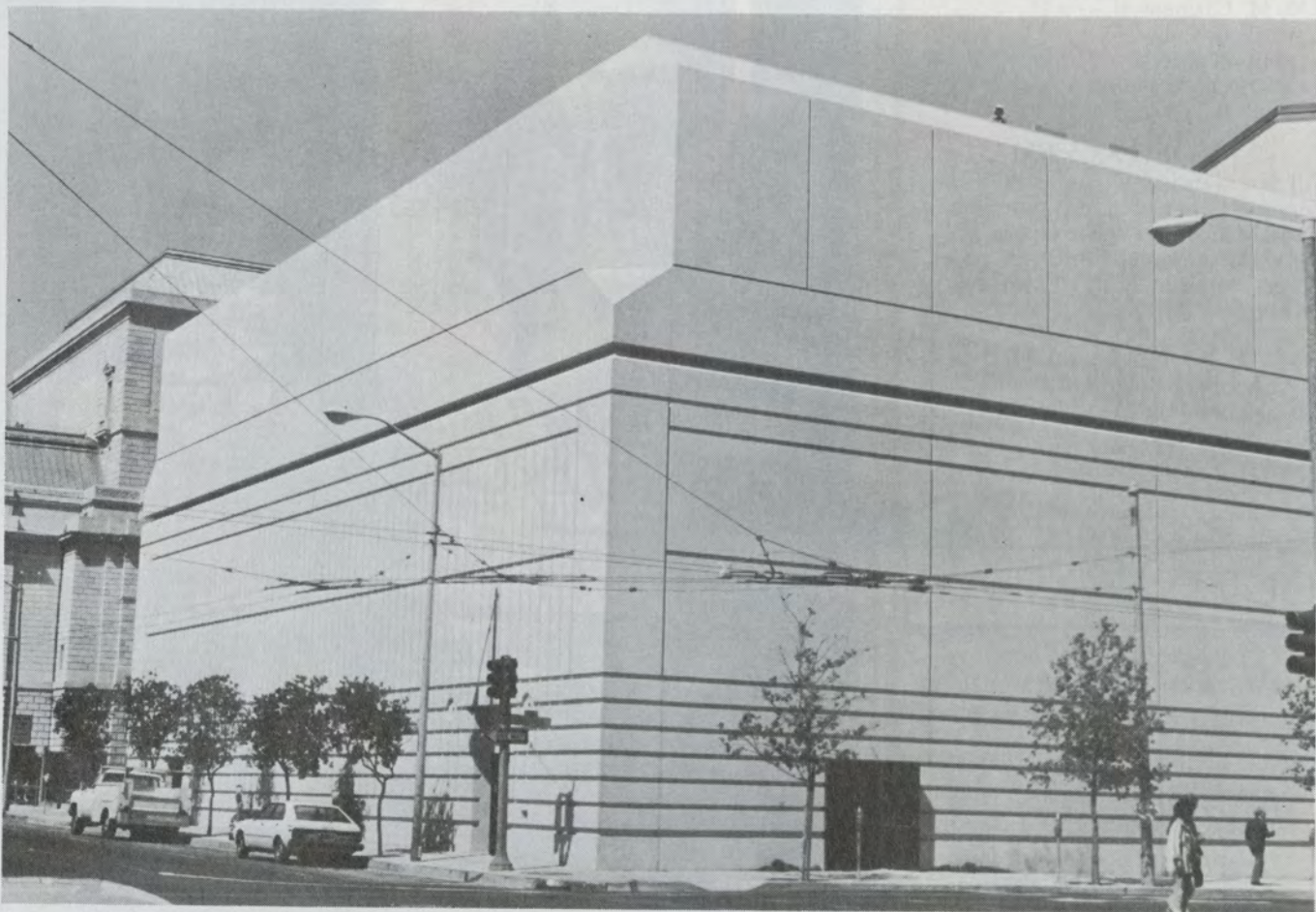
Its appearance and function may seem far more prosaic than the glistening diamonds surrounding it, but when the Zellerbach Rehearsal Wing opens this fall, a long-awaited jewel will be added to the diadem of San Francisco's War Memorial Performing Arts Center.

Attached to the Franklin Street side of Davies Symphony Hall, the new Rehearsal Wing will provide both the San Francisco Opera and Symphony with sorely-needed rehearsal space for artists and for technical staff.

The wing is part of San Francisco's decade-long Performing Arts Center project, which includes Davies Center Hall, opened in September 1980, and the War Memorial Opera House's Franklin Street addition, first occupied in September 1979. Among many important, but publicly invisible, improvements afforded by the new wing, according to John Priest, the Opera's technical director, "is that we at the Opera won't be forced to fight each other for space and time. Or less

so, at least," he adds wryly.

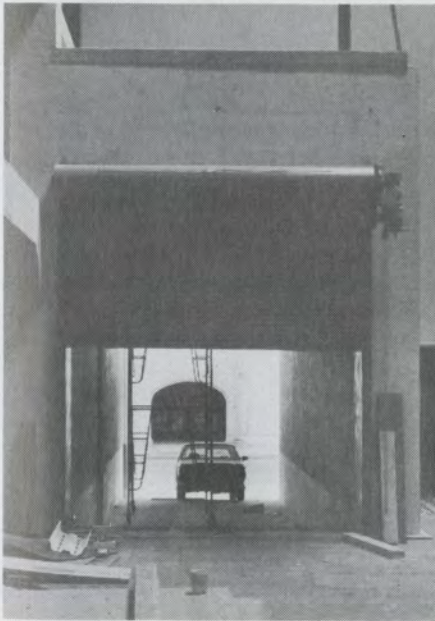
Centerpiece of the new wing will be Hall A, the main, street-level rehearsal area. Roughly the same size as the Opera House stage, and equipped with rudimentary lights and rigging, this hall will free the main stage for those rehearsals that require its complex equipment without depriving subsequent directors of their all-important, in-set rehearsals. As Hall A includes a pit, it will be possible, for the first time, to schedule rehearsals



The new Zellerbach Rehearsal Wing, adjoining Davies Symphony Hall. At left rear is the Opera House.

with chorus and orchestra outside the Opera House. The result should be better-prepared productions and more efficient utilization of the Opera stage.

In addition to Hall A, the Rehearsal Wing contains two basement rooms, each roughly 60' x 60', specifically designed to accommodate a variety of activities including staging rehearsals with "marked" scenery, chorus, ballet and orchestral use. These will take the place of the many makeshift spaces to which the Opera has had to resort in the past, including old theater stages, gymnasiums, converted garages and the San Francisco Armory. While some of these spaces, such as the venerable Nourse Auditorium, may still be pressed into service during periods of heightened activity, most rehearsals will be confined to Zellerbach. This consolidation, adjacent to the Opera House, should prove of immense benefit.



A loading door opens directly into the new rehearsal wing's main area.

Special care has been taken to isolate and enhance each rehearsal room acoustically, including splayed walls and ceilings. Some areas will be baffled for sound, and one of the two basement rooms, which will be used extensively by the San Francisco Symphony, will have special features to make its acoustics adjustable.

The basement also includes some storage space, a pair of offices and a lounge for artists. Loading doors open off Hayes Street directly into Hall A and an 18' x 18' lift will permit scenery units and heavy props to move between the two floors, with the pit as an intermediary stop.

A grant from The James Irvine Foundation of \$150,000 has been used to furnish the new wing. The Irvine Foundation also helped furnish the Opera House addition.

Kurt Herbert Adler
General Director
San Francisco Opera

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Final construction touches on the main, street-level rehearsal area.



Opera technical director John Priest checks construction progress.

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The Legendary de Reszkes

continued from p. 34

was not to achieve for some years, and then first in the United States.

The de Reszkes made their American bow in the 1891-92 season under the auspices of Henry Abbey and Maurice Grau, managers of the Metropolitan. The company performed in Louisville and Chicago before going to New York, and everywhere red carpets and laurel wreaths were the order of the day for the eagerly awaited brothers. Interestingly, Edouard was at first the favorite, while Jean, especially in hypercritical New York, had to contend with a public which remembered Mario. The "show-me" attitude was soon dispelled, however, and the tenor's halo shone as brightly as the basso's.

"Each succeeding role he assumes only seems to prove his genius anew," wrote a Chicago critic of his final performance there, as Radames, while the widespread praise for Edouard included the assertion that he was "the Méphistophélès that Gounod gave to the world." Indeed, to quote Clara Leiser, "The first de Reszke season in America proclaimed the dawn of a

With *Tristan*, Jean achieved the greatest triumph of his career.

new operatic day not only in that country but in the entire musical world." Perhaps — but how new was not dreamed of at the time, for then nobody (except that gadfly of a critic, George Bernard Shaw) envisaged Jean as interpreter in German of the mighty heldentenor roles.

This was not to happen until 1895, when, on the never-to-be-forgotten evening of November 27, the performance took place which caused *The New York Times* critic to write of Jean: "He has achieved the grandest triumph of his career . . . He stands today with the proud record of being the first lyric and the first heroic tenor of the day. He sings Faust and Tristan with equal beauty." This triumph came about through Jean's own perseverance, intelligence and determination. Wagner's music had held a fascination for him ever since the beginning of his career, and this had been reinforced by a visit he paid to Bayreuth, as a member of the audience, in 1888. He had doubts about whether his voice would be big enough, however, until he heard Anton Seidl conduct *Tristan* and realized that the orchestra need not drown



Jean de Reszke had his greatest personal triumph as Tristan.

out the singer, and that the role could thus really be "sung," as he understood singing. Seidl was the conductor on that November 27, with Lillian Nordica as Isolde and Edouard as King Marke.

Tristan was followed a year later, also at the Metropolitan, by *Siegfried*, of which *The New York Times* said: "It is like uttering a truism to say that he sang the music beautifully. It would perhaps be nearer the truth to say that it never was sung before . . . M. Jean de Reszke's *Siegfried* must go into the annals of opera as one of the master creations of the century." London, which had been unhappy that New York had won the *Tristan* and *Siegfried* premieres, saw and fervently applauded the beloved brothers in both works in the summer of 1897, and two seasons later the order was reversed when first Covent Garden and then the Metropolitan heard them in their first *Götterdämmerung*.

A footnote to Jean's first performance of *Siegfried* should not be overlooked, namely the anguish which preceded his decision to sacrifice his cherished mustache in order to achieve a sufficiently boyish appearance for the young hero. The decision, which was not finally taken until about an hour before he left for the opera house, was the result of prolonged consultations with Edouard and other close friends and associates, including his devoted and much valued valet, Louis Vachet. Even some music critics gave their opinions, pro and con, before the die was irrevocably cast.

The event, trivial as it may seem, should not be viewed as vanity, but as an instance of the meticulous care the tenor unflinchingly gave to detail. Ever a mixture of idealist and realist, he

JOAN MIRÓ

PAINTINGS, SCULPTURE & GRAPHIC WORKS

OCTOBER-NOVEMBER, 1981



FEMME ET OISEAU DANS LA NUIT, 1967, oil on canvas, 215 x 174 cm

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Cellarmaster



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always felt that his voice *per se* was not the greatest, and there were critics who agreed. But he was indefatigable in dedicating himself to the interpretation of a role in all its fine points, and rarely if ever did a review question his artistry. Once, in a retrospective remark, he said he could remember only five really good performances in which he had taken part. "That is fairly good for one life," he added.

Their "coronation," so to speak, in the Wagner roles on both sides of the Atlantic marked the zenith of the de Reszkes' careers, and while they continued to hold audiences in thrall for several more years before Jean's retirement in 1902 and Edouard's in 1903, nothing quite equalled that dazzling peak. Before Jean's announcement that he would sing in public no more — typically, a simple statement followed by no "farewell" performances — he had been suffering intermittently from the bronchial weakness which had always dogged him, and although he never "lost" his voice as was so often rumored, it was not on its former level.

... closer in friendship than
David and Jonathan.

The perfectionism that was a hallmark of Jean's performing career carried over into its teaching phase, upon which he embarked soon after retirement, with overwhelming success. Students flocked to him, first in Paris, and then at his home in Nice, the Villa Vergemère, where Reynaldo Hahn served as pianist for the lessons. During his days on the stage he liked to be known just as "Jean," but his students always spoke to and of him respectfully as "Master," a name which implied not only veneration but also devotion.

Among them, in their youthful days, were such illustrious artists as Louise Edvina, Maggie Teyte and Bidú Sayão. Asked recently about her recollections, Sayão, who was 16 years old when she became his pupil in Nice, said: "His greatest gift as a teacher was all the beautiful little things he taught us. He taught interpretation, not technique. He put so much feeling into the words. Diction must be clear as a bell. He was no longer the great tenor, but he was such an artist. He was always very reserved; when the lesson finished, he always said, 'Good-bye, thank you very much.' It was all very formal." But there was one informal touch. The Brazilian soprano remembered specially de Reszke's parrot, Koko, which always sat on his shoulder and imitated the singers. "He



The de Reszke brothers, Jean and Edouard.

adored that bird," she said. "The only conversation we ever had, except about singing, was about that bird. He loved me because I was South American, and so was Koko."

To the crowds who worshipped him on stage, the tenor represented the incarnation of the great lover. However, in real life, according to many who knew him well, his real inamorata, transcending all others, was his art. One friend called him "as void of passion as an oyster." But with a popular idol like Jean, who did not take a wife until he was 47, there were inevitable stories about his impending marriage. A few months before the event finally took place in the autumn of 1897, in Paris, he himself revealed that he had been engaged for seven years to Marie, Comtesse de Mailly-Nesle (*née* Comtesse de Goulaine), but

they had been unable to marry until her civil divorce from her first husband had been obtained and, since both were Catholics, until a papal dispensation had been granted. In an interview with the New York newspaper *The World* at the time, he said that his fiancée, "a Venetian blonde," had a beautiful voice, had been a pupil of Gounod "and is perhaps the best amateur singer in Paris." Following their marriage the de Reszkes lived in Paris for some 20 years and had one son, Jean, who was killed with the French army during the final months of the 1914-18 war, a blow which almost broke his father's heart and which sent his mother into a breakdown from which she had still not fully recovered at the time of her husband's death at the Villa Vergemère on April 3, 1925, of pneumonia.

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Although absent from their own country for so much of their lives, the de Reszke brothers never lost their love for Poland, where they maintained large estates and where Edouard died under tragic circumstances in 1917. Furthermore, the supposition lingers that Jean never really forgot his boyhood sweetheart, Natalie Potocka, daughter of a noble Polish family, with whom marriage was seemingly made impossible by an unsubstantiated combination of circumstances worthy of one of the romantic novels of the day. Certain it is that she never married, and Jean is quoted by an unidentified pupil who was on intimate terms with him as having replied, "There was a Polish girl . . ." when the student once ventured to ask him, "Master, of all the women you have known, whom did you really love?" Then, the story goes, without finishing the sentence, which he had begun while playing softly on the piano, he went on with the lesson.

There is no way of checking the accuracy of this tale, but facts attest to the brothers' deep-seated patriotism, and also to their pride in their family roots. When they were growing up in Warsaw, and for many years afterwards, Poland was under the rule of Russia, and the family, Reszke by name, was required by the regulations of the time to satisfy the Department of Heraldry of the Russian Senate as to eligibility for listing as noblemen. Jan de Reszke complied with this rule,

Three de Reszkes sang together for the first time in Massenet's *Hérodiade*.

but the patent of nobility was not formally granted until 1890, when his sons sang by imperial command for Czar Alexander III in St. Petersburg. Afterwards, the Czar, knowing that they were by then wealthy men and had received many lavish gifts, asked how he could show his appreciation. Their request to confirm the long-delayed patent of nobility was promptly acted upon, and the right to the preface "de" — which in fact they had always used — was established as a strictly legal one.

Edouard continued to sing for about a year after Jean's retirement, but his voice had deteriorated, and he, too, turned to teaching, first in London, then in Warsaw, and finally in Paris, assisting Jean. He was not temperamentally fitted to be a teacher, however, and with the outbreak of the First World War he returned to his beloved Poland to look after his prop-



Jean de Reszke in his teaching days at the Villa Vergemère in Nice with his beloved Koko on his shoulder.

erty there. Had anyone cared to prophesy during the brothers' heyday which of the two would have the longer life they would almost certainly have said Edouard — the stalwart who was always there to fortify Jean in moments of physical or nervous frailty; Edouard the indestructible, who earned the stage nickname of "le cheval" after his colleague, bass Pol Plançon, told him he was "not a singer but a horse" because of the phenomenal number of performances he was able to sustain during a season.

But as fate would have it, Edouard's death came eight years earlier than Jean's, on May 25, 1917, seven months before his 64th birthday. He also married at a much younger age than Jean, when he was 32, in 1885. His bride was Hélène Schütz, sister of Willie Schütz, who for many years acted as the de Reszkes' invaluable secretary, and sister also of soprano Félia Litvinne. Three daughters were born to them, and about

1895 Edouard built the house at Garnek where he lived whenever he was in Poland and where his sad final years were spent. He and his family found themselves trapped there when the Germans and the Russians overran Poland from both sides during the war, and they were obliged to take refuge in the cold, damp cellar, bereft of all provisions, starving and virtually destitute. In a letter which finally reached Jean much later, Edouard said: "I have no coal, oil, coffee, and only a handful of grain left. Through the cold and the rain I have had but poor shelter, but my lot is the same as that of my fellow countrymen here. Everyone is in want, everyone is suffering." A brief respite in the war enabled them to leave the cellar, but it was short-lived, and they were forced to flee on horseback and hide in a cave. When

When Edouard died, Jean wrote, "Edouard was half of myself."

the long ordeal finally ended and they were able to return to their house, Edouard, who had been in poor health even before the war, was crippled with rheumatism so painful that he was unable to lie down, and had become grievously thin.

Realizing that there was probably no hope of seeing Jean again, he wrote to tell him that he had meant more to him than anything else in his life. And after Edouard died, Jean sent a letter to a friend saying, "Edouard was half of myself, and I shall be sad to the end of my life." *The New York Tribune* commemorated him in an editorial which said: "A giant is always a giant . . . Other years are coming and we shall hope, optimistically, for a new birth of opera. For that day we can ask no greater fortune than to hear again the equal of Edouard de Reszke."

When death came to Jean, the many tributes included one he himself would surely have appreciated. W.J. Henderson, the respected music critic whose book *The Art of the Singer* was dedicated to "Jean de Reszke — Mastersinger," wrote in *The New York Sun*: "It was not one of the great voices of history, as Caruso's was . . . His voice was by no means incomparable, but his art was." ■

BARBARA FISCHER-WILLIAMS, a British journalist based in New York, has contributed to several opera publications, including *Opera News*, *Opera* and *Music and Musicians*, as well as this magazine.

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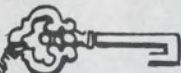
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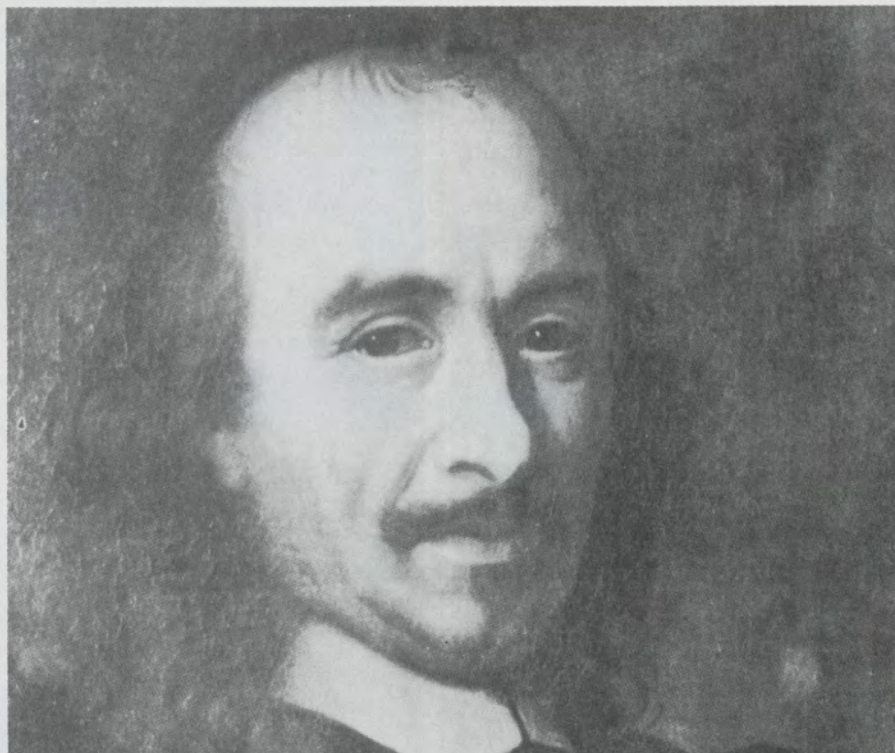


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Le Cid—Spanish Hero on the French Stage

continued from p. 40



Pierre Corneille (1606-1684), whose classical drama *Le Cid* furnished the basis for Massenet's opera.



Jean Vilar and Gérard Philipe as Don Diègue and Don Rodrigue in the Théâtre National Populaire production of Corneille's *Le Cid*.

BERNARD PHOTO

neille's France could recognize itself in the Spain of the Cid.

But for the Paris of 1885 a thorough reworking was clearly in order. Massenet's courtly but not particularly revealing volume of memoirs yields little insight into the collaboration between composer and librettists, but the opera *Le Cid* nonetheless attests to craftsmanship of the highest order by all participants (the number of librettists grew to three when the composer sought a specific contribution by Adolphe d'Ennery). Freed of the restraints of the classic "unities" that had limited Corneille, the opera becomes more realistic and believable than the play. Its action moves from Burgos to the field of battle and thence to Seville for the final dénouement, and ample time is allowed to pass between acts.

The unavoidable condensation of play into opera was skillfully achieved. Two of Corneille's characters — Chimène's confidante Elvire and Don Sanche, Chimène's determined suitor and Rodrigue's rival — were eliminated. Another streamlining resulted from the reduction of the Infanta's

**In the opera some of
Corneille's cherished lines
remain intact.**

role. (She, too, is in love with the Cid but renounces him to Chimène, since the knight is below her royal station.) The rest of the condensation was achieved through shortening of various monologues and totally eliminating the Cid's lengthy narrative of his martial exploits.

A few specific instances may be cited to point up the workings of skilled operatic hands. While the Corneille drama opens with a relatively innocuous explanatory dialogue between Chimène and Elvire, the opera sets the stage with an effective overture that foreshadows the heroic events to come. Early in Act I, Rodrigue is pronounced Knight of Spain and given a ceremonial sword as befits a true defender. There is no trace of such a scene in Corneille, but there is such a situation in the first act of Verdi's *Aida* (whose first performance in Paris preceded that of *Le Cid* by only nine years), and Massenet knew a good operatic contrivance when he saw one. At the same time, French scholars could delight in discovering some of Corneille's cherished lines intact in the confrontation between the Count de Gormas and Don Diègue, Don Diègue's subsequent aria and his crucial duet with Le Cid in which the son is commanded to clear his family's honor.

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Verbatim quotes from Corneille continue to surface in the opera's second act as well (Diègue's monologue, "*Qu'on est digne d'envie*," in Scene 2 is a good example). But there is no need to look in Corneille for a counterpart to the sudden arrival of the Moorish envoy with a declaration of war. That kind of dramatic *coup* is opera's essence. And it was the same operatic skill that was employed in the handling of the Rodrigue-Chimène confrontations. Corneille's Chimène is simply too obsessed, too hysterical, and Massenet was no doubt familiar with Voltaire's quip that "Rodrigue offers his head to Chimène much too often for dramatic effect."

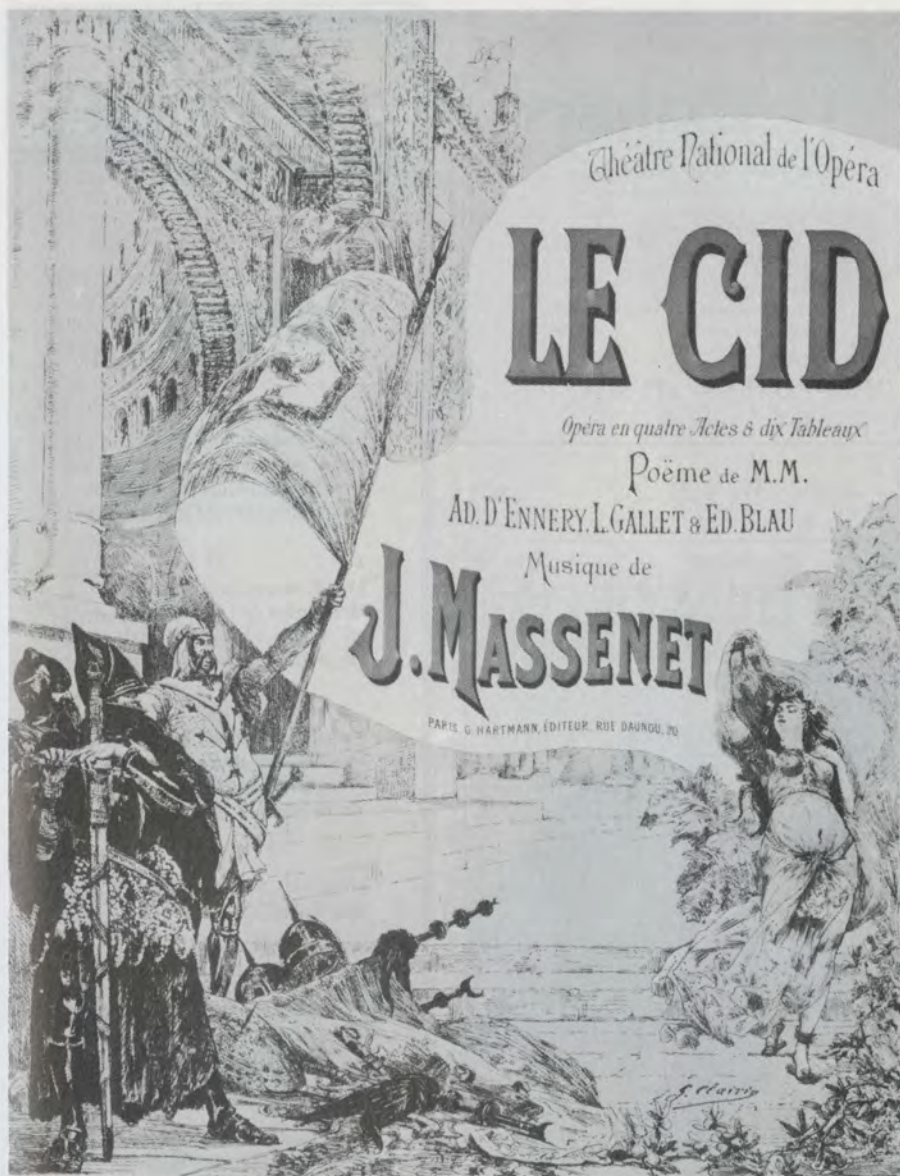
In any case, Massenet combines the play's two lengthy confrontations into one (Act III, Scene 1) in which

Meyerbeerian echoes haunt the opera's final scenes.

Massenet's voluptuous music ("*Pour celui que j'ai jamais mon coeur tressaille encore*") helps to reveal the vengeful lady's true feelings. When Chimène rushes away in confusion and Rodrigue realizes that, once his battles are won, Chimène will be his ultimate prize, he poses the rhetorical question: "*Est-il quelque ennemi qu'à présent je ne dompte?*" ("Is there an enemy I could not now tame?") The line is straight from Corneille, and so is virtually the entire cabaletta-like passage that concludes the scene.

The battlefield sequences (Act III, Scenes 2-3-4) are strictly operatic inventions — and conventions, as well. For Rodrigue's beautiful prayer "*O Souverain, ô juge, ô père*," Massenet is entitled to special honors. Since neither Corneille nor his librettists provided him with the inspiration he felt was needed at that point, he went back to de Castro's *Mocedades* in which he found a scene of suitable spirituality. The opera's third act ends with a martial flourish in which Meyerbeerian echoes resound. Those echoes continue to haunt the opera's final scenes, in which the King solemnly confers the name of "Cid" on his triumphant warrior and Chimène finally yields to the stirrings of her heart — just as in Corneille but with considerably more directness.

The sensuous atmosphere that characterizes Massenet's earlier operas, *Manon* in particular, yields in *Le Cid* to an emphasis on heroic gestures for which his subtle art was not ideally suited. In his next opera, *Esclarmonde* (1889), he managed to combine the heroic and voluptuous elements with considerable success. Neither *Le Cid* nor *Esclarmonde* ranks among Massenet's best operas, but



Poster by Georges Clairin for Massenet's *Le Cid* at the Paris Opera (1885).

neither is a failure. He was a remarkably facile composer whose somewhat opportunistic search for the fashionable must not blind us to his exceptional gifts as a melodist and as a natural man of the theater.

A composer with many strings to his lyre.

After the Wagner-inflected *Esclarmonde* came the melancholy-sentimental *Werther* (1892), the saintly-erotic *Thaïs* (1894), and the verismo-oriented *La Navarraise* (1894). In due course, he wrote an enchanting fairy-tale opera (*Cendrillon*, 1899), a sophisticated fable (*Grisélidis*, 1901) and a unique miracle play (*Le Jongleur de Notre Dame*, 1902). They are all different and, without exception, all eminently stageworthy.

A composer who has that many strings to his lyre, and who has enjoyed so much popular success, must have his detractors. Massenet had more than his share of them, especially in the English-speaking world. To compensate for their slings and arrows, there were such days of glory as November 30, 1885, when *Le Cid* was introduced at the Opéra while *Manon* was playing a few blocks away at the Opéra-Comique. That kind of prominence faded considerably after Massenet's death. But here we are, in 1981. *Manon* and *Werther* are frequently heard; *Esclarmonde*, *Thaïs*, *Hérodiade* and *Cendrillon* have all had recent revivals, and *Manon* and *Le Cid* are in the repertoire of the San Francisco Opera — in the same season! ■

GEORGE JELLINEK is music director of WQXR radio in New York and contributing editor of *Stereo Review*.

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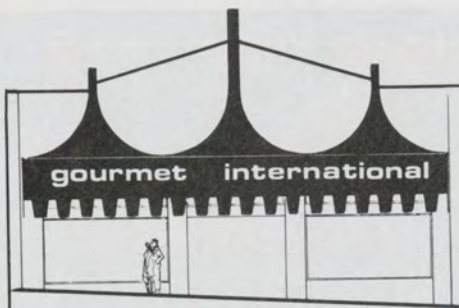
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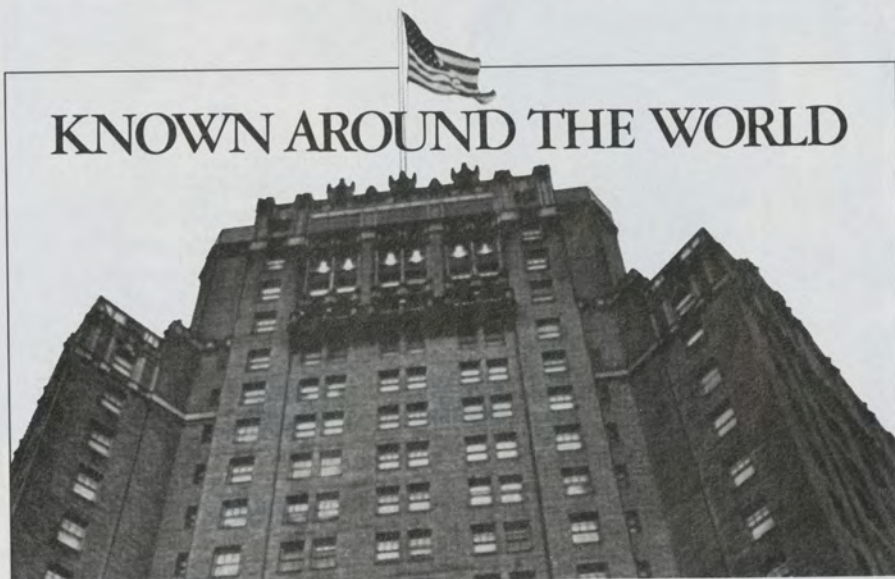
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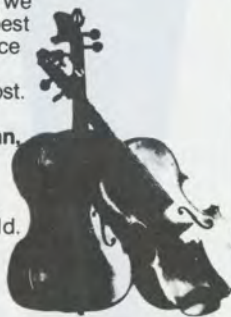
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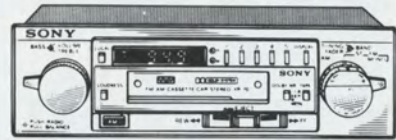
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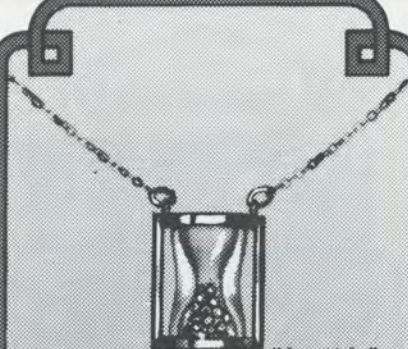
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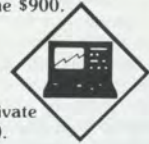
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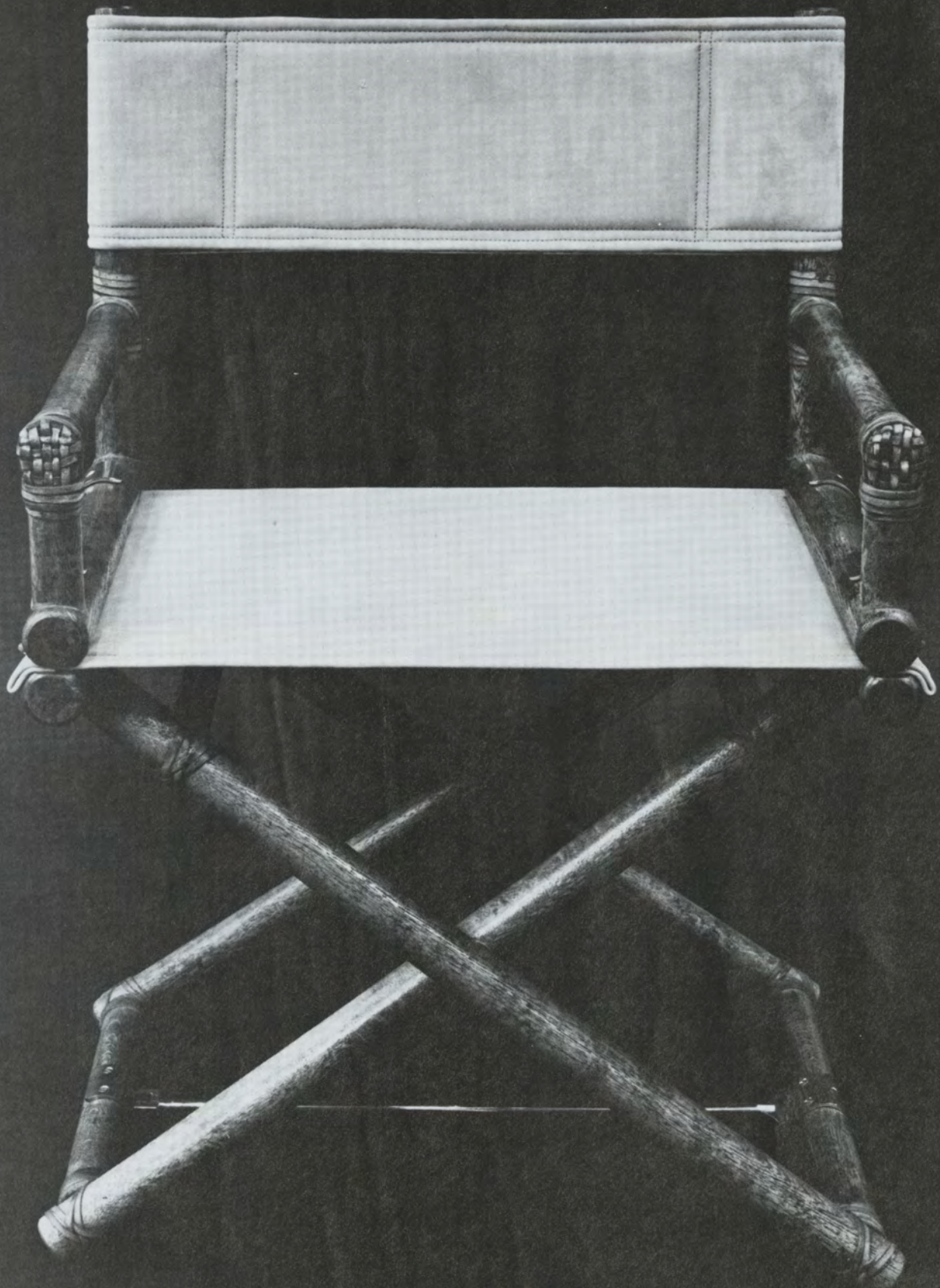
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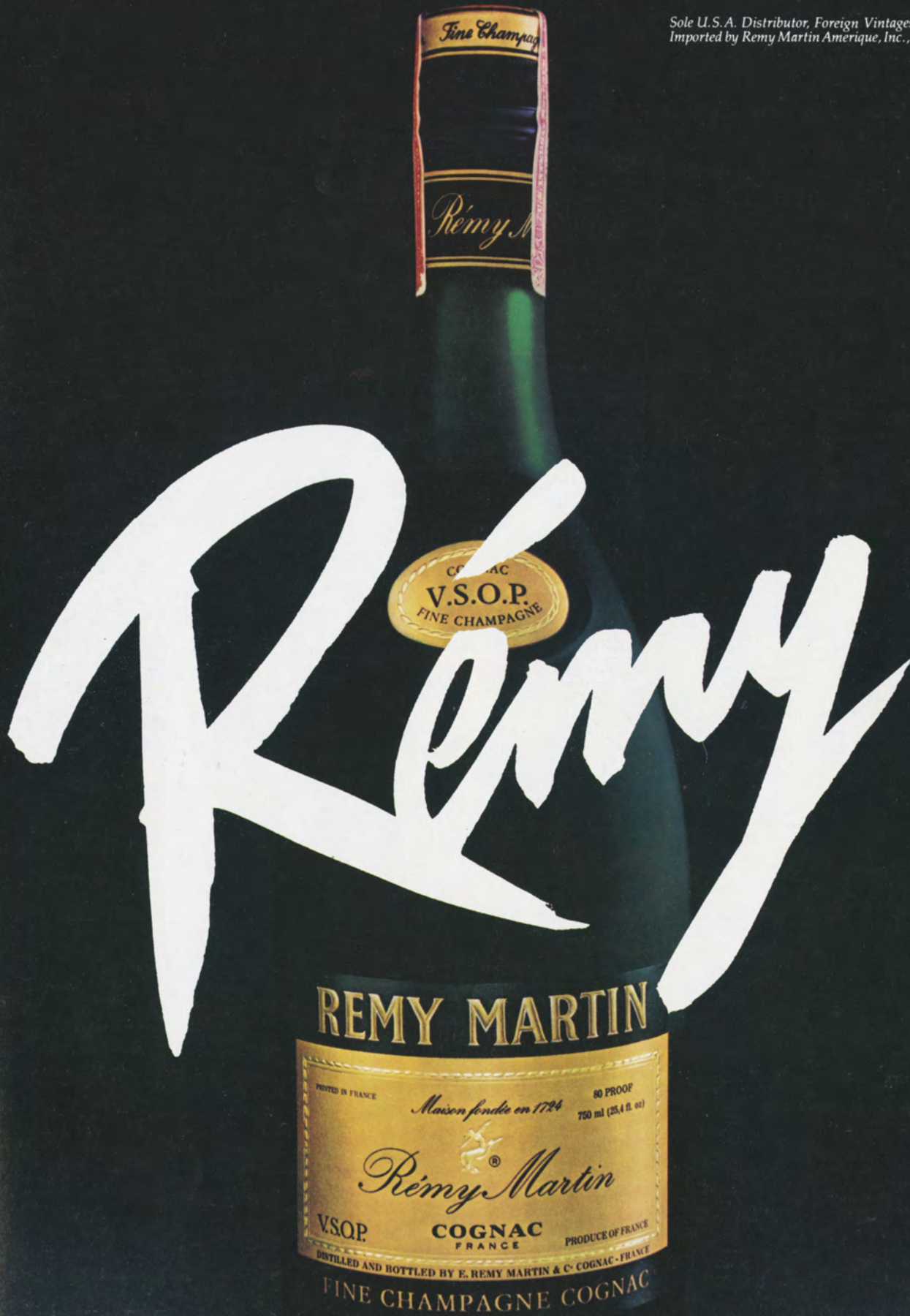
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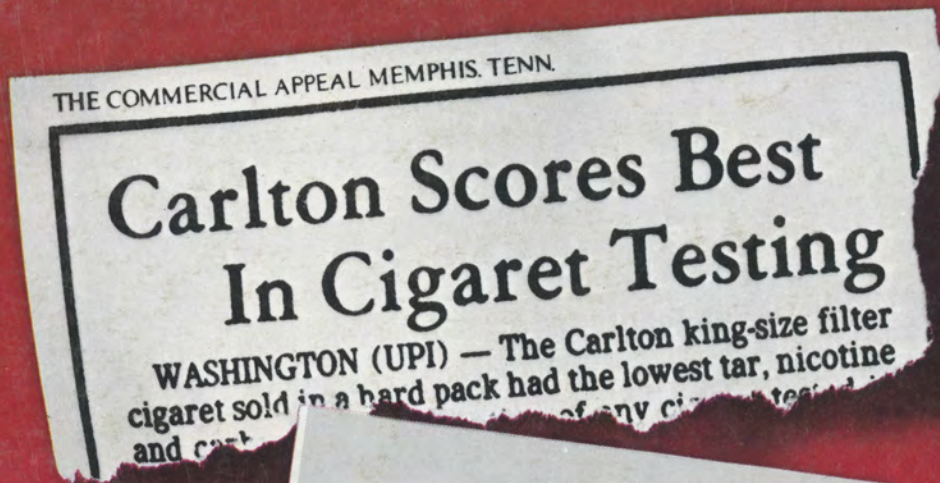
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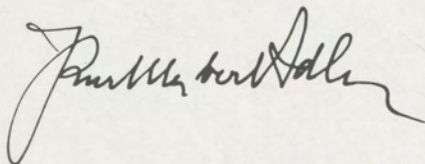
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KURT HERBERT ADLER
General Director

Following Placido Domingo's sudden cancellation last Saturday, William Lewis kindly agreed to take over the title role in San Francisco Opera's performances of *Le Cid*.

He did so in spite of the fact that he was not familiar with the role. Only his exemplary cooperation and willingness to accept such a challenge made it possible for us to present the so rarely performed Massenet opera. For this he cannot be praised highly enough.

We trust that you, our audience, will join us in the sincerest expression of appreciation for Bill's professionalism and readiness to help.

A handwritten signature in black ink, reading "Kurt Herbert Adler". The signature is fluid and cursive, with a large initial "K" and a long, sweeping underline.

