The Rake's Progress

1981

Thursday, June 24, 1982 7:30 PM
Saturday, June 26, 1982 8:00 PM
Tuesday, June 29, 1982 8:00 PM
Friday, July 2, 1982 8:00 PM
Sunday, July 4, 1982 2:00 PM
Thursday, November 5, 1982 8:00 PM (Radio broadcast)
Friday, November 6, 1982 2:00 PM (Radio broadcast)

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1982
Summer Festival

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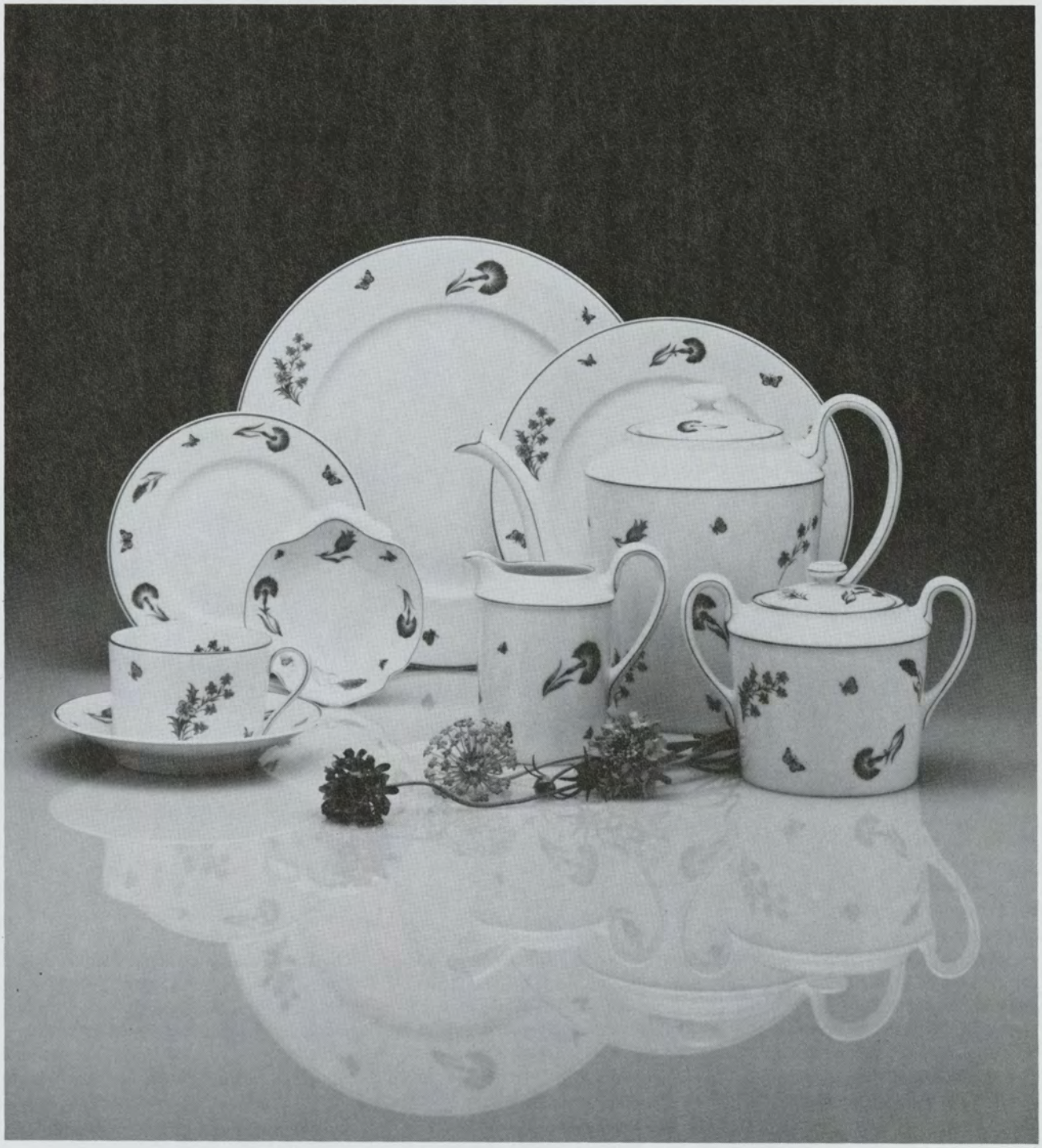

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I am delighted and honored to succeed two extraordinary men, Gaetano Merola and Kurt Herbert Adler, who made the San Francisco Opera into a great international company. Conscious of the responsibility of following in their footsteps, and very much aware of the high standards of our loyal public, I am determined to keep those standards up, and to keep our reputation international.

Having inherited an excellent staff whose energies are now extended over two major seasons per year rather than one, I feel certain they have the strength of purpose and staying power to give me the support I need.

It is becoming a cliché to say that these are difficult times, but the enterprising spirit which will continue to be a part of this company can, when necessary, make ingenuity take the place of dollars we lack. An example of this ingenuity is our present Summer Festival. Of the five colorful productions being offered, four are new to our local audiences, yet the total cost to the San Francisco Opera has been nowhere near the large investment currently required to build four new productions.

Perhaps because of my business background I am very anxious for the company to have as healthy a financial future as possible and I thank, in advance, those of you who have understood the need for more active and varied fund-raising.

Planning ahead in the world of opera has changed completely in the last few years. The services of top-flight artists must now be contracted years in advance. This means that I must commit the Company to a definite artistic future. We must rebuild much of the standard repertoire and still maintain the excitement of new productions and new works. The plans I have made are both traditional and adventurous.

Somehow, the combination of traditional and adventurous seems appropriate for an artistic endeavor in our great city. I am proud to be part of a community which has such great respect for the past and is at the same time a leader and an innovator.

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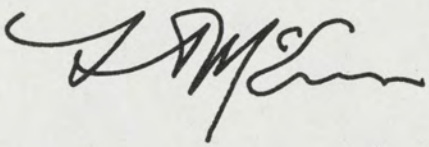

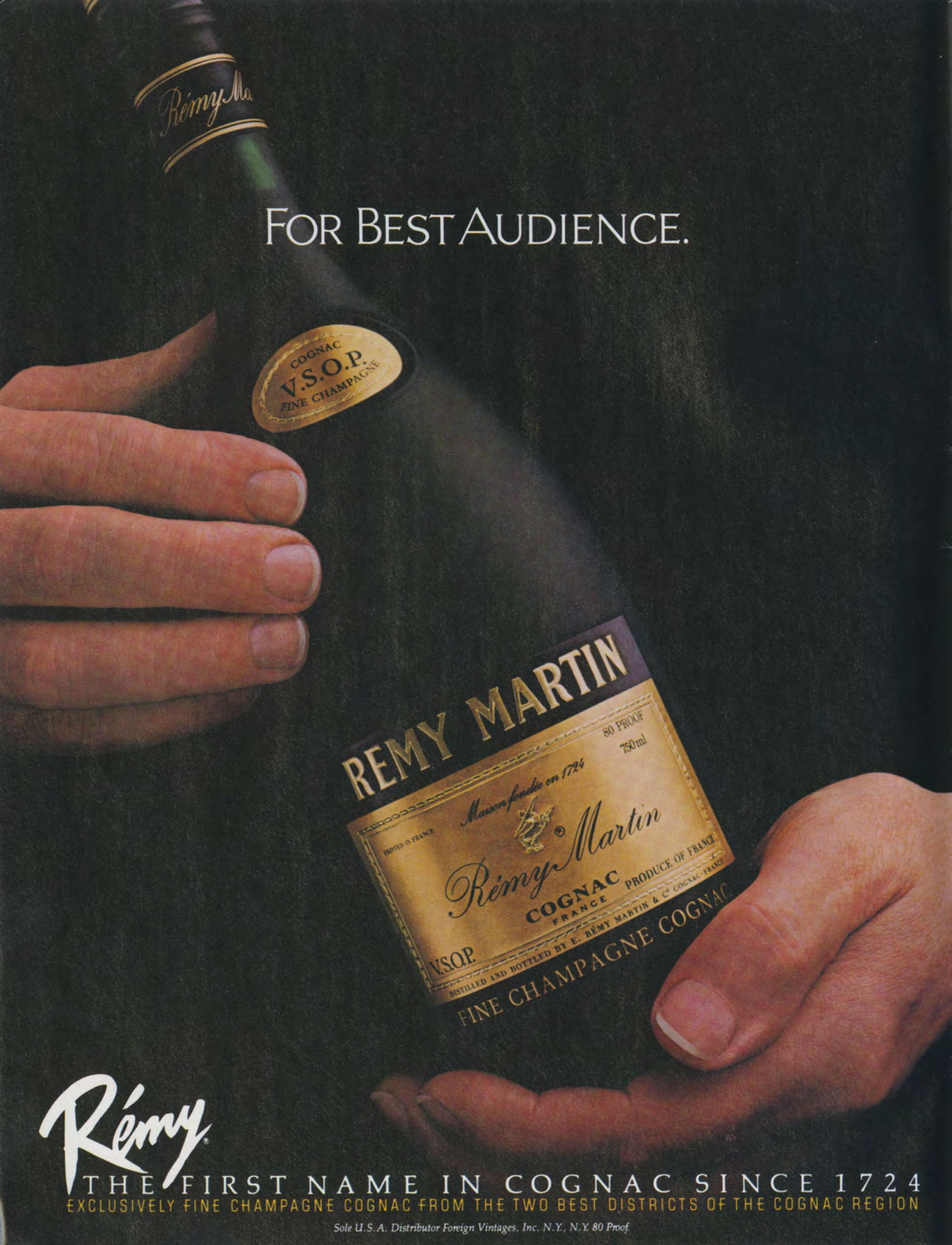

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1982 SUMMER FESTIVAL **THE RAKE'S PROGRESS**

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From the President

We are pleased to welcome you to our second summer season. This year the San Francisco Opera is participating in the San Francisco Summer Festival, a new and larger concept that coordinates the presentations of the entire arts community into a major, multi-faceted attraction for both residents and tourists.

Strong promotional efforts plus the critical acclaim that followed our 1981 Festival have resulted in greatly increased ticket sales for the 1982 summer season. We are greatly encouraged by this increased base of audience support for our new summer venture.

This summer San Francisco Opera audiences will see four operas presented in productions that are new to San Francisco and a revival of one of our own favorites, Rossini's *The Barber of Seville.* The San Francisco Foundation has generously underwritten the cost of presenting the beautiful English National Opera production of Handel's *Julius Caesar,* and a grant from the L.J. Skaggs and Mary C. Skaggs Foundation has made possible the David Hockney production of Stravinsky's *The Rake's Progress,* originally created for the

RON SCHERL PHOTO

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

Glyndebourne Festival Opera and Teatro alla Scala, Milan. A sumptuous new production of Verdi's *Nabucco* created for San Francisco Opera and a new production of Puccini's *Turandot,* produced in cooperation with the opera companies of Dallas, Houston and Miami, round out a varied and visually stunning season.

As you no doubt know, ticket revenues cover approximately 55 per cent of our expenses; the difference must be made up with contributed income. Therefore, while we applaud the enthusiastic response from our subscribers, we must at the same time explore new sources of support. Those of you who do not currently contribute to the San Francisco Opera we ask to share the burden of presenting world-class opera; those of you who have given us your loyal support over the years we ask to continue. We have striven to keep projected expenditures for 1982 to a modest increase over those of 1981. We ask that you consider one of the many ways in which you can help the San Francisco Opera, from outright donations to the many vehicles of deferred giving. We welcome your calls and the opportunity to discuss your role in preserving this great cultural institution, the San Francisco Opera.

In addition to the above-mentioned sponsors, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. But most of all we would like to thank you, our audience and donors, for making possible this grand new tradition of summer opera.

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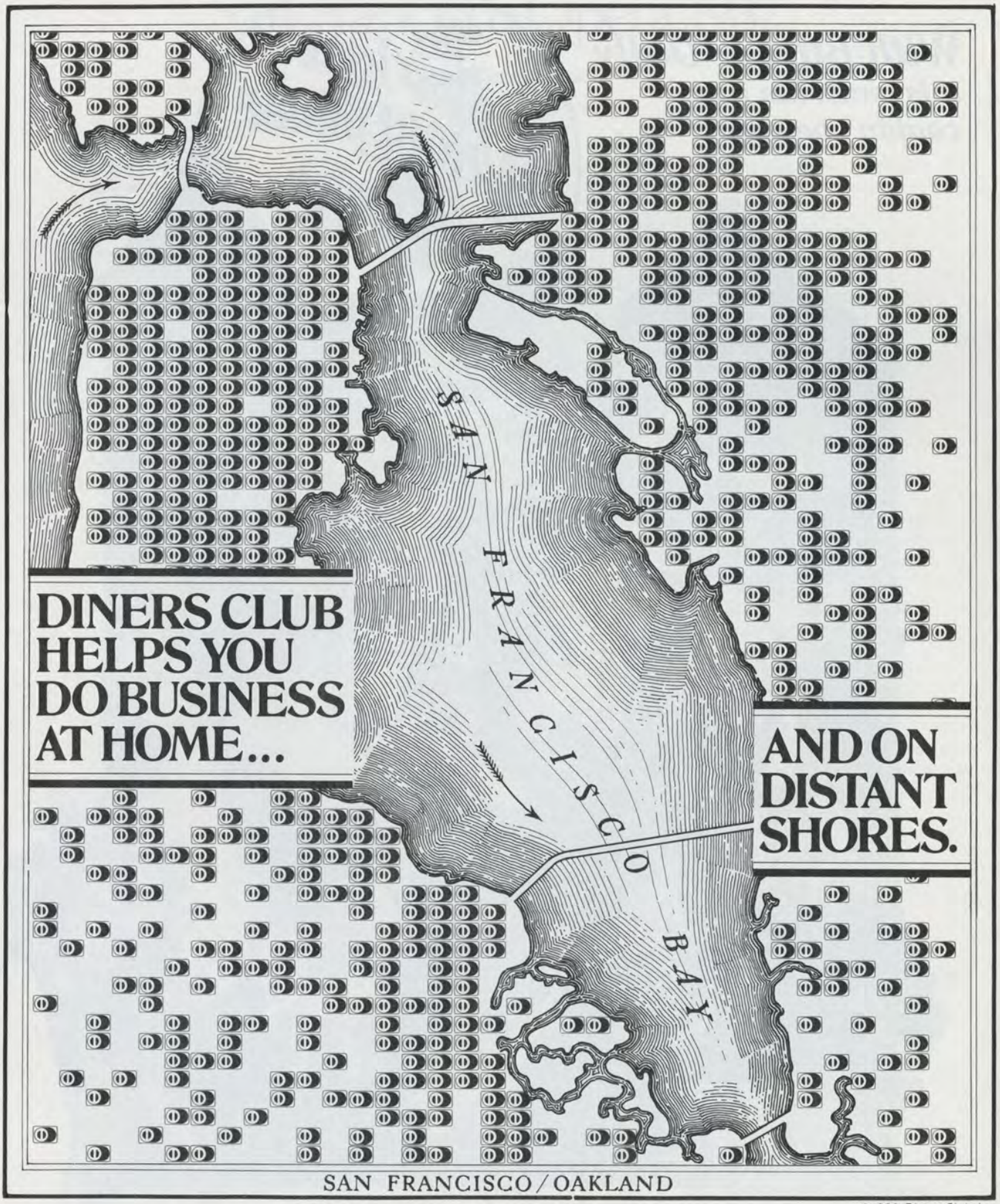

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continued on p. 57

In Memoriam
JAMES D. ROBERTSON
August 17, 1920 - February 23, 1982

The officers, Board of Directors, staff and members of the San Francisco Opera Association express their deep sadness and regret at the death of James D. Robertson. Vice president and treasurer of the Executive Committee of the San Francisco Opera Association since 1970, Mr. Robertson also served on the Boards of the San Francisco Symphony and the San Francisco Conservatory of Music. His influence extended nationally: he was a member of the National Council on the Arts and the Board of the Metropolitan Opera, as well as a trustee of the National Opera Institute. His special relationship with the San Francisco Opera is exemplified by his generosity in sponsoring productions here of *Manon, Norma, Rigoletto, Don Giovanni, Gianni Schicchi, Cavalleria Rusticana* and *I Pagliacci.* The arts community has lost a loyal friend and generous patron. His leadership, enthusiasm and support have left an indelible mark upon the San Francisco Opera.

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Local broadcasts will be Friday evenings and Saturday mornings on KQED-FM, 88.5, at the times listed below. Broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, and Sundays at 1 p.m. on KALW, 91.7 FM (all times are Pacific Time).

9/3	Julius Caesar 8 p.m., 11 a.m.
9/10	Un Ballo in Maschera 7 p.m., 11 a.m.
9/17	Norma 8 p.m., 11 a.m.
9/24	The Barber of Seville 8 p.m., 11 a.m.
10/1	Turandot 8 p.m., 11 a.m.
10/8	Nabucco 8 p.m., 11 a.m.
10/15	Le Nozze di Figaro 7:30 p.m., 10:30 a.m.
10/22	La Cenerentola 8 p.m., 11 a.m.
10/29	Dialogues of the Carmelites 8 p.m., 11 a.m.
11/5	The Rake's Progress 8 p.m., 11 a.m.
11/12	The Queen of Spades 8 p.m., 11 a.m.
11/19	Lohengrin 7:30 p.m., 10:30 a.m.
11/26	Cendrillon 8 p.m., 11 a.m.

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer.

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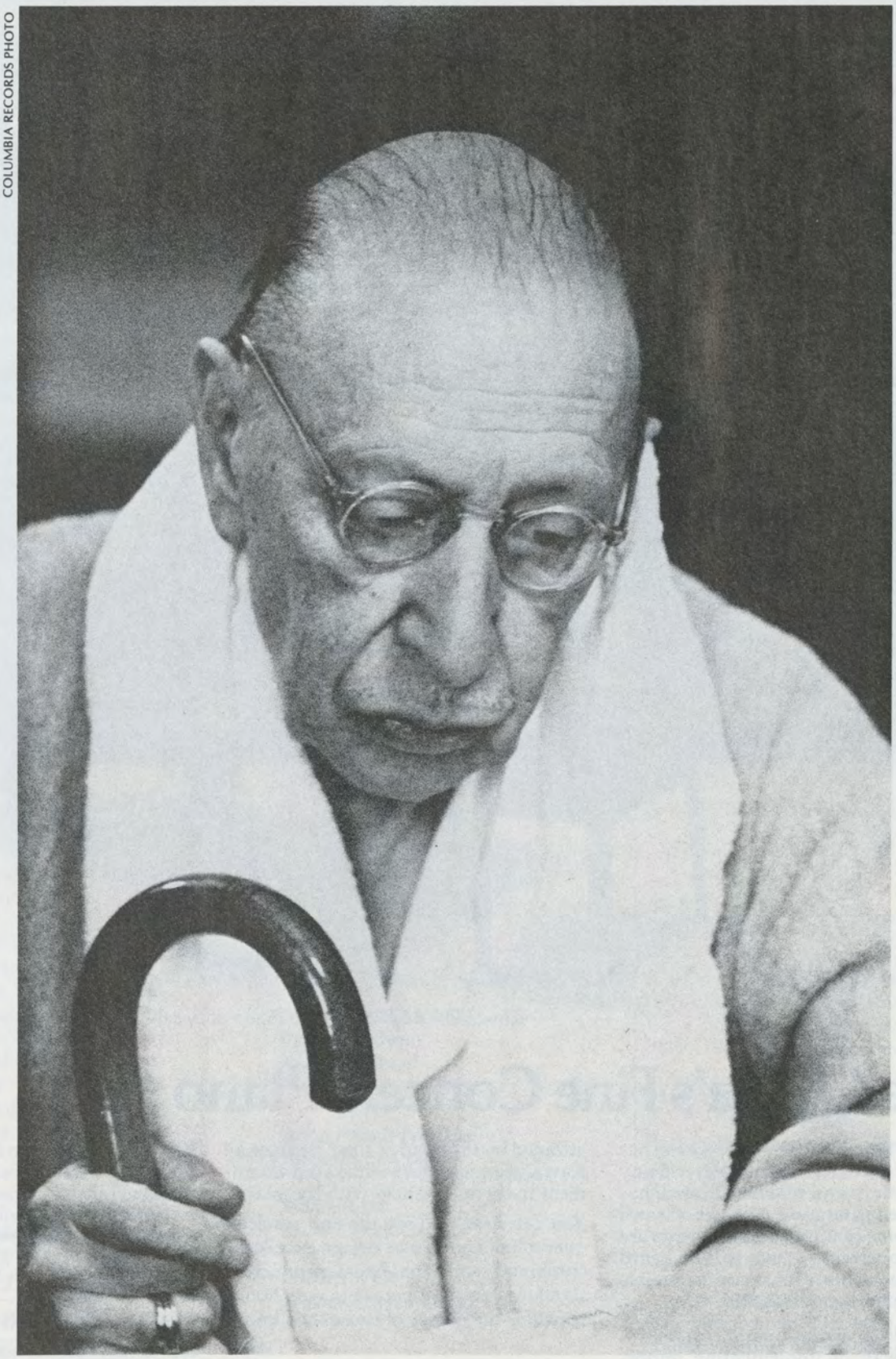

COLUMBIA RECORDS PHOTO

"A Most Loving Celebration of Opera"

By MICHAEL STEINBERG

From *The Nightingale,* begun in 1908 but interrupted for *The Firebird,* to the thirty-three-second Fanfare for the opening in 1964 of a new theater for George Balanchine's and Lincoln Kirstein's New York City Ballet, Stravinsky wrote for the stage all his life. Eager choreographers have even stretched this span by making dances on works composed for other purposes and other occasions, from the Symphony in E flat of 1905-07 to the *opus ultimum,* the Requiem Canticles of 1966. But Stravinsky waited a long time before writing a full-length opera: he was in his sixty-sixth year when he began *The Rake's Progress* and just past his sixty-ninth birthday when he sent the last corrections and additions to his publisher. (Even though they break down into respectively three and two acts, I am not counting *The Nightingale* [1908-14] and *Oedipus Rex* [1926-27] as full-length since each plays for only three-quarters of an hour; *Mavra* [1921-22] is a one-acter and very short.) At that age Wagner worked on *Parsifal,* Verdi was on his long holiday between *Aida* and *Otello,* Handel had abandoned the genre a decade before, Monteverdi was on the verge of that great Indian summer that produced *Il Ritorno d'Ulisse* and *L'Incoronazione di Poppea,* Strauss had *Arabella,* his tenth opera, on his desk, and Puccini was struggling to finish *Turandot. The Rake's Progress,* then, is a late work from the summit of a career; reviewing its first American production in 1953, B. H. Haggin rightly called it "a

Igor Stravinsky in the late 1960s.

NATIONAL GALLERY OF ART.

William Hogarth's most famous self-portrait, etched and engraved in 1749. The portrait also exists as a painting, in which the three books bear their authors' names on the spine: Shakespeare, Milton and Swift. The dog is Hogarth's own, named Trump.

summation of Stravinsky's artistic experience and activity." In fact, fifteen years of wonderful composing came after the *Rake,* but in another sense this opera is a summation, a cadence, a closing, for it is the only major work by Stravinsky that is not the source of what followed.*

Robert Craft begins his *Rake* chronology on 2 May 1947 with Stravinsky's visit to a Hogarth exhibition at the Chicago Art Institute. Stravinsky was then at work on the ballet *Orpheus,* of which he said later "that because so much of it is mimed song, it seemed inevitable that my next work would be an opera**;" his most recent completed piece was the Concerto in D for string orchestra. He finished *Orpheus* in September and resumed work on a Mass whose *Kyrie* and *Gloria* he had written in 1944, but he also wrote to Ralph Hawkes, his publisher, that the next project would be to compose "the opera discussed at our last meeting." And more: he had talked about the plan with Aldous Huxley, an acquaintance since 1925 but now a Hollywood neighbor and a close friend, and Huxley had recommended W. H. Auden as librettist. Four years later, Stravinsky gratefully dubbed Huxley the *Rake*'s godfather, which drew this disclaimer from the writer: "You do me too much honor. . . . At most I am only the go-between who happily continued the meeting of those eminent Lesbians, Music and Poetry, who, for these past thirty centuries, have stuck together so notoriously . . ." Hawkes enlisted Auden's services quickly and easily, and, in response to a hint from Lincoln Kirstein, Stravinsky invited Auden to come to Hollywood as his guest. During that visit from 11 to 18 September 1947 they wrote the first version of a scenario (printed as an appendix to Stravinsky's and Craft's *Memories and Commentaries*). They also saw a production of *Così fan tutte* in the parish hall of a Hollywood church, though Mozart was in fact already in the picture insofar as Stravinsky had asked Hawkes to send him orchestral scores of his operas as a "source of inspiration."†

To summarize drastically the remainder of the chronology:

11 December 1947 — Stravinsky composed the first music for *The Rake's Progress,* the eighteen measures for string quartet that are the prelude to the graveyard scene. He had finished the *Credo* of his Mass the day before.

16 January 1948 — Auden sent the completed text for Act I, admitting in his covering letter that he had "taken in a collaborator," Chester Kallman, a

*Except in one thing: *The Rake's Progress* was Stravinsky's first major essay at setting English, a task he assumed in seven further works with striking variety and success. His only previous encounter with an English text was in the curious little cantata *Babel* (1944), which in this particular respect could be described as somewhat evasive and inconsequential.

**Balanchine, for his part, recalls saying to Stravinsky as they were trying to establish the nature of their collaboration on *Orpheus,* "Why don't we do it like an opera?"

†*Così fan tutte* is now a repertory opera in this country. In 1947 it was not, being pretty much the property of specialists and of the few people lucky enough to have access to the out-of-print pre-war recording from Glyndebourne. Productions were rare and more apt to occur in schools and parish halls than in real theaters, and with piano at that, though Stravinsky was able to see a semi-professional production with orchestra at Central City, Colorado, in July 1948. That experience gave Stravinsky so much pleasure that for a while he entertained the idea of having the premiere of *The Rake's Progress* at Central City. The turning point in *Così*'s American standing came with the success of the Metropolitan Opera's production in the 1951-52 season.

good poet and also Auden's lover. Stravinsky was annoyed at this maneuver but his irritation vanished when he met Kallman a couple of months later. Kallman, in the event, would be responsible for close to two thirds of the *Rake* libretto.*

8 May 1948 — Stravinsky began to compose Act I.

16 January 1949 — Act I completed except for the Prelude.

1 April 1949 — Act II begun. In the interval came concerts in Boston, New York, and Urbana, Illinois, as well as the RCA recordings of *Orpheus* and the Mass.

End of May 1950 — Act III begun.

7 April 1951 — Stravinsky completed the Epilogue. During the next three months he composed the nineteen-measure Prelude and made a few small corrections and additions (he had forgotten, for example, to compose four words of Baba's in the Epilogue: "All men are mad").

11 September 1951 — The *prima* at La Fenice, Venice, of *La Carriera d'un libertino* (sung, however, in English), Stravinsky conducting, Carl Ebert directing, with designs by Nicola Benois (son of Alexandre Benois, designer of the first *Petrushka* and *Nightingale*), and with Robert Rounseville (Tom Rakewell), Elisabeth Schwarzkopf (Anne Trulove), Otakar Kraus (Nick Shadow), Jennie Tourel (Baba the Turk), Nell Tangeman (Mother Goose), and Hugues Cuénod (Sellem). By then, Stravinsky had already made considerable progress on his next — and, as always, forward-looking — piece, the Cantata, in which he used Elizabethan texts he found in Auden's and Norman Holmes Pearson's anthology, *Poets of the English Language*, received from Auden as a 1950 Christmas present.

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*To quote Craft: "Regrettably, plans for two further [collaborations] came to nothing. A second libretto, whose protagonists were to be 'Rossini (the man of heart), Berlioz (the man of intellect), and Mendelssohn (the man of sensibility),' did not develop beyond the talking stage. But the text of *Delia*, the masque [—a celebration of Wisdom—] written especially for Stravinsky, is complete, awaiting a composer with some of the same gifts of a Stravinsky—or a Mozart." Auden and Kallman provided Hans Werner Henze with two librettos, *Elegy for Young Lovers* and *The Bassarids*, as well as making some translations that include *Don Giovanni* and *The Magic Flute*.

"I will lace each aria with a tight corset," Stravinsky told Nicolas Nabokov. That was in December 1947, four months before he actually composed any vocal music for *The Rake's Progress.* After the work was done, he explained that "having chosen a period-piece subject, I decided — naturally, as it seemed to me — to assume the conventions of the period as well. . . . I chose to cast the *Rake* in the mold of an eighteenth-century 'number' opera, one in which the dramatic progress depends on the succession of separate pieces — recitatives and arias, duets, trios, choruses, instrumental interludes."

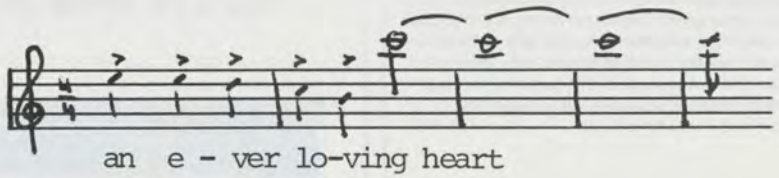
A well-fitted corset was always, for Stravinsky, an artistic *sine qua non,* and more than most musicians of his generation he thoroughly enjoyed the external trappings of "form." What relish there is, for example, in the V-I cadences that mark the variations in *Card Game* and *Danses concertantes*! The corsets in *Rake* are tight indeed. Most of the set pieces are startlingly short, and their brevity sets off handsomely the few expansive numbers or sequences — Anne's recitative, aria, and cabaletta ("No word from Tom/Quietly, night/I go to him"), Anne's first meeting with Tom in front of his house in London, the graveyard scene, the auction, and Bedlam. With one formal feature of the *Rake* Stravinsky himself became dissatisfied, and that is the division into three acts. The demonstration of the bread machine makes a weak close, and Stravinsky decidedly came to prefer the two-act division made by Ingmar Bergman in his 1961 production in Stockholm, the break falling after Baba's unveiling of her beard.*

". . . to assume the conventions of the period as well. . . ." The boldest, surely, of Stravinsky's "assumptions" is the *secco* recitative with harpsichord. Anne's and Tom's first duet comes to its close with one of those understated postludes so characteristic of the *Rake,* and trrrang, the harpsichord lays down that first-inversion major chord with which we have heard so many conversations begin in Mozart, and Trulove begins, "Anne, my dear . . ." But the next recitative already stretches the convention: a great swirl on the harpsichord, like a courtly bow, introduces Nick Shadow, a chord of *pizzicato* strings provides punctuation, and a bassoon is ready with a sinister echo of the flourish on the harpsichord. (After that, it is "normal" *secco* save for another whorl to go with Nick's "I bear you a bright future.") But most characteristic of all is the harpsichord's eventual emergence from convention. That occurs in the graveyard when, except for seven measures for six woodwinds, it accompanies the entire card game in a sinister two-part invention. (Mrs. Stravinsky wrote in 1964: ". . . to me, Shadow's harpsichord *arpeggio* is an imitation of Igor's way of shuffling cards, as the *staccato* of that instrument recalls the way he snaps playing cards on a table.") The harpsichord returns for two brief exchanges that are deliberately kept neutral — they frame the last and almost unbearably poignant scene between Anne and Tom — but it also gets what is, in all its simplicity, the most beautiful chord in the opera, the one that supports Anne's final "Goodbye."

"Every high C accurately struck demolishes the theory that we are the irresponsible puppets of fate or chance." It was Auden who wrote that (in "Notes on Music and Opera," included in his collection, *The Dyer's Hand*), and it is at Auden's request that Anne's cabaletta — and thus Act I — ends on a high C. Auden even changed the rhyme so as to have a vowel more suitable for the high register. What is characteristic is the way Stravinsky places the high C in quotation marks, as it were, by arriving at it suddenly, almost arbitrarily, from a ninth below — high C for its own sake. (Before that, the cabaletta has three scattered high A's, but no B flat and no B.) Approaching a high note by a wide leap is anticipated in the recitative that begins this *scena* of Anne's, "Love answers him across the silent miles and goes," the last two syllables being set on E sharp and F sharp a ninth apart; earlier, the high A for Tom's "This beggar shall *ride*" is similarly isolated. Interestingly, it was Auden who pleaded that the composer make the ensembles more "operatic" and also, according to Craft's account, "to take fewer pains in making every word audible, for, in the interests of verbal distinctness, Stravinsky had tended to alternate voices in duets and trios, rather than to blend them."

But Stravinsky goes beyond assuming certain conventions: he makes specific allusions to earlier operas. Some of these are obvious — the *Don Giovanni* epilogue, with house lights up, to state the moral (to which Mrs. Stravinsky adds the delightful detail that the finger-pointing "for you and you" was "inspired by Walter Huston in *The Devil and Daniel Webster*"); the paraphrase in the whores' chorus, "How sad a song," of *"Di scrivermi ogni giorno,"* the farewell quintet in *Così fan tutte,* with the same agitated sixteenth-notes in groups of three in the violins, *pizzicato* bass, a sustained and slow *ostinato* for the violas, long notes on a wind instrument (bassoon in Mozart, horn in Stravinsky), even a situation balanced with similar delicacy between the touching and the absurd; Anne's voice joining Tom's on the word "love" in the graveyard, which is the remembrance of the Duke of Mantua's completing Gilda's fantasy, *"t'amo"* (even the pitch, G, is the same). Craft, by the way, points out that the libretto is itself full of quotations from, among others, Shakespeare, Dryden, Mrs. Aphra Behn, and Wordsworth.

A fascinating sidelight on the librettists' concern to make *The Rake's Progress* as operatic as possible is cast



*The original scenario drafted by Stravinsky with Auden had yet another solution—also more effective than the one now in the score—and that was to close Act II with the auction. Stravinsky also admired Bergman's way of having the characters of each new scene enter while those of the last one were still making their exits, the formal closures and beginnings of the music and the continuous flow of the stage movement creating a striking audio-visual rhythmic counterpoint.

by Chester Kallman, who reports that he and Auden provided Stravinsky with "an index of vocal types. He had asked us, when the libretto was completed, whether any particular voices or timbres of voice had been in our minds during our writing of the various roles. There had been. And so we loaned him a record album with discs of Steber (Anne), Stignani (Baba), Bjoerling (Tom), and Domgraf-Fassbänder (Shadow). I have never asked him, but I am fairly certain that these voices figure in the timbres of the score. More certainly, Baba's coloratura, conceived in terms of Stignani's range and evenness of intonation, clearly characterizes her with the same uncaricaturized *brio* that we wished her words to convey." It is a good cast for the *Rake*. In fact, Annes have been pretty consistently on Kallman's target, remembering that Steber in 1949 was a Countess and Pamina and Sophie, just beginning to venture into heavier territory like Marguerite. And while we mostly hear Handel and Mozart singers rather than Amneris and Azucena or Manrico and Cavaradossi as Baba and Tom, tradition — if one can speak of that in a history of only thirty-one years — has gone in the direction of darker Shadows, baritones with less humor in their voices than we hear in the Guglielmo, Figaro, and Papageno of the pre-war records from Glyndebourne and Berlin.

Of course, Stravinsky was utterly incapable of "assuming" anything without translating it at once into unmistakable Stravinsky. That you can hear even in the thirty-second Prelude. It is a fanfare for trumpets and horns, festive in sound and gesture, but as neutral in content as the toccata that introduces Monteverdi's *Orfeo* (a favorite opera of Stravinsky's). But the rhythms do not fall as you expect them to (except insofar as, knowing Stravinsky, you will not expect their fall to be anything *you* could anticipate), nor do the cadences, while the most delicious Stravinsky perversity is that, after all the trumpeting, the loudest noise is made by the string band on their gruff E major rat-tat-tat-tat-tat. And how strikingly the brass and strings prepare the quartet of woodwinds that sets the scene in the Truloves' garden, and, in turn, how subtle the entrance

of the strings and the addition once more of woodwinds — new ones, not the double-reeds from the introduction — when Anne begins to sing. (The orchestral marvels of the *Rake* are inexhaustible, but that, after the famous early ballets, the Symphonies of Wind Instruments, *The Fairy's Kiss*, the Symphony of Psalms, the Violin Concerto, the symphonies of the 1940s, and *Orpheus*, is the least surprising of miracles.)

Of Stravinsky's setting of these first words of Anne's — and not of them alone — it has sometimes been remarked that they prove his incompetence at composing a text in English. A literal reading of what is on the page does suggest "*The* woods *are* green," but no intelligent singer at home in English and working with a sensitive conductor would allow herself to be so hobbled by the barlines; rather, Stravinsky hears the text as though it were set freely in a stable metrical frame, which is not surprising from a composer then steeped, as Craft tells us, in the music of the Elizabethan madrigalists.

On Anne herself, critics, including Stravinsky, Kallman, and especially Craft, have been hard. It is of course Baba who tends to run away with the show: she shares with many a superb singer a bewildering discrepancy between physical endowment and what is in her head, but resilient, commanding, generous, ablaze with that *brio* Kallman delights in; she is irresistible. Anne seems pale only insofar as we get no hint of her sexuality, and in that she resembles Pamina (also Micaëla, to whom Stravinsky later likened her). But Stravinsky gives her even more touching music to sing — her first-act aria, "Quietly, night" (really a Bachian duet with bassoon — and how desolate it is when all the instruments abandon her at "a colder moon upon a colder heart"); her hesitant, rhythmically rich arioso at Tom's door in London, "No steps in fear shall wander;" her duet with Baba at the auction, "He loves me still;" but most of all her music in Bedlam, "Kiss me, Adonis, the wild boar is vanquished;" the lullaby, "Gently, little boat," so tender, so direct that we scarcely realize that every phrase is a musical surprise; and her last words to Tom — Tom again, no longer Adonis — "Tom, my vow holds ever good, but it is no longer I you need. Sleep well, my dearest dear. Goodbye."

And Tom, unadmirable, inactive, seemingly so obtuse (but with his classical education intact), nevertheless, with a soul that enables him to give utterance to "O clement love;" to the muted agony of his brothel aria, "Love, too frequently betrayed;" "My heart is wild with fear" in the card scene; the beginning of his madness, when his jaunty duet with Shadow is transformed into the weightless "With roses crowned;" and again, the Bedlam music, the nobly Handelian "Prepare yourselves," his welcome to Anne, most of all the change of light, of key and color, for "Mount, Venus, mount thy throne;" the trembling and anguished "In a foolish dream;" the flowering of eloquent divisions at his death, "The flowers open to the sun, the birds renew their song. . . . Weep for Adonis, whom Venus loved." The mourning chorus that follows, stripped and grave, is perfect.

E. PICCAGLIANI PHOTO.

Stravinsky in Italy in the early 1950s.

Stravinsky spoke of investing the "dramatic progress . . . [in] the succession of separate pieces," and he meant exactly that, not just the fact that we have here a numbers opera, but literally the succession of those numbers. Each piece adds to the portraits of Anne and Tom — it really is a "progress" — and each makes us more ready for that heartbreaking farewell in Bedlam when they are at once so distant and so close.* Craft points out that this was Stravinsky's first love music since *Perséphone* sixteen years before; for Vera Stravinsky, to whom that love music was addressed, said that it seemed to her that "Igor [had] saved the most beautiful moments of all for the final scene. These are Rakewell's 'Venus, mount thy throne,' the duet 'In a foolish dream,' and the dying Tom's 'Where art thou, Venus?' which, to me, is the most touching music Igor ever wrote."

I love *The Rake's Progress* because is gives so generously to heart and ear and head. Like nothing I know since Mozart, it can be funny and touching together, for instance in the crowd's commentary on Baba's and Anne's conversation at the auction ("He loves her — Who? — That isn't known — He loves her still — The tale is sad — if true . . ."), and it can be touching, literally beyond words, as in those five quiet bars for bassoons and brass and drums that make the bridge from the Mourning Chorus to the Epilogue. Not least, in its affectionate and intent vocality, it is itself a most loving celebration of opera. ■

Michael Steinberg is artistic adviser to the San Francisco Symphony, and his writings regularly appear in that orchestra's program books.

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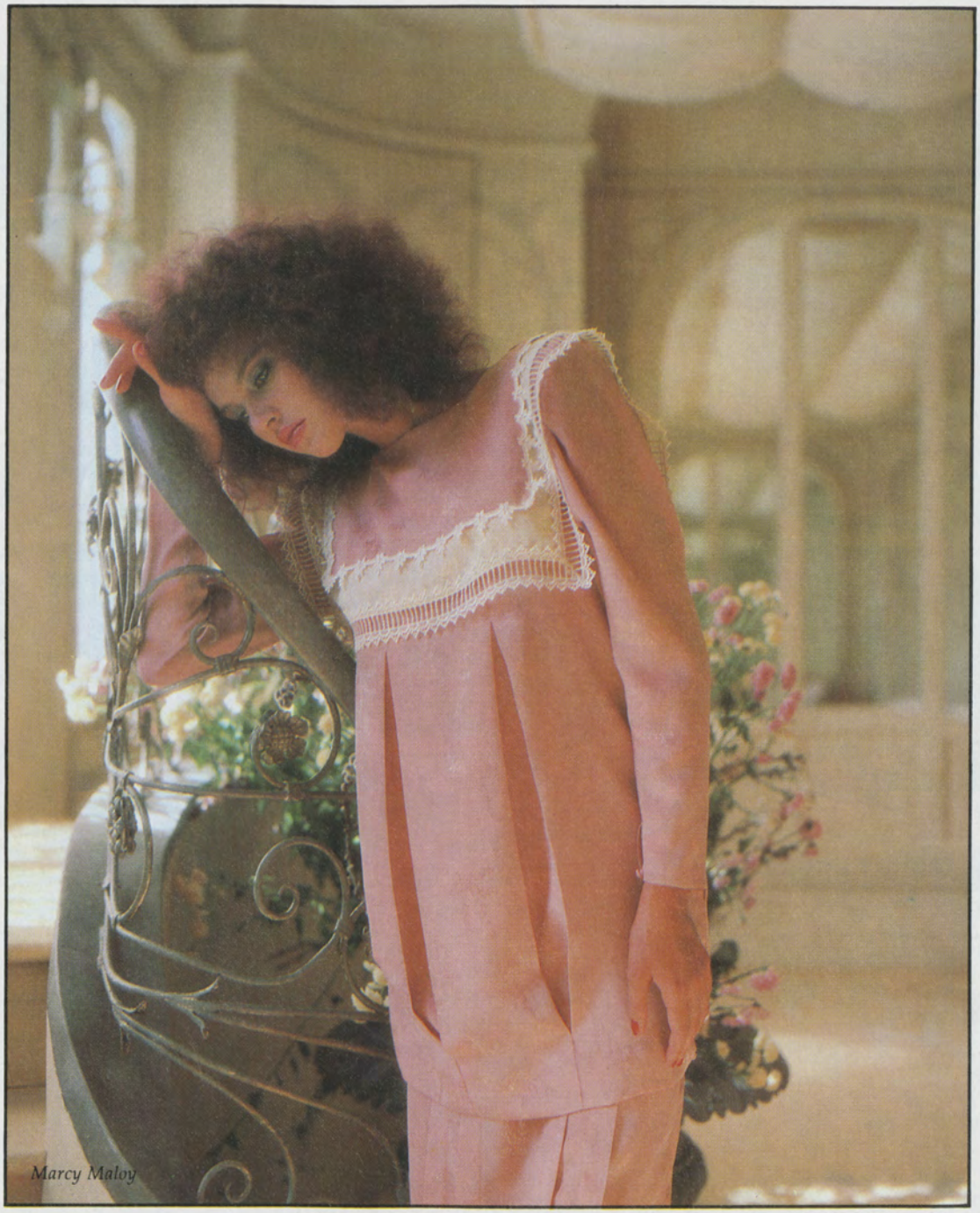
*The same, on another emotional plane, is true of Baba as she makes her "progress" from a name and picture (which we don't even see) on a handbill to the campy and stirring splendor of her exit from the auction. To add a purely musical comment, her interrupted and resumed "rage aria" is another example, this time with the most explicit possible pretext, of a compositional technique of interruptions and resumptions that was a favorite of Stravinsky's from the Symphonies of Wind Instruments through *Threni* (cf. Edward T. Cone's essay, "Stravinsky: The Progress of a Method" in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone).

Jessica McClintock



To wonder — a look gathered from wishes and whims into the fabric of a daydream
by Jessica McClintock, 353 Sutter, San Francisco. 415/397-0987

1. "The Lottery," 1721. 10¼" x 13"

One of Hogarth's earliest prints. Forms the basis, in different proportions, for the Brothel Scene (Act I, Sc. 2). The curtains, framing Hogarth's stage, reappear on Hockney's drop-curtain.

Progress, From A to The

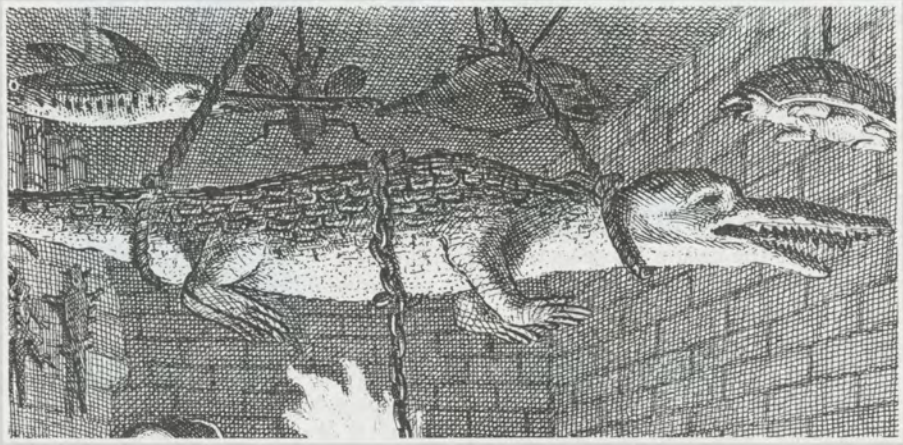
By CHRISTOPHER HUNT

Few operas have been inspired by paintings, but then few painters have been as literary as William Hogarth, whose sequence of eight paintings, "A Rake's Progress," gave Stravinsky the idea for his only full-length opera. Hogarth's pictures are best known from the engravings he made from them; indeed through his engravings Hogarth has long been one of the best-known of all English artists. His fame, however, has been due mainly to the narrative content of his works rather than the more painterly qualities by which most artists are judged. In recent years, especially since Lawrence Gowing's great exhibition of his work at the Tate Gallery in London in the early '70s, Hogarth's merits have undergone something of a complete reappraisal. His extraordinary sense of movement within a picture, his immaculate color sense, his ability to compose elaborate and satisfying structures, his technical originality as an engraver, and his remarkable genius in portraiture, have come to be seen as qualities at least as distinguished as the wit and fascination of his narrative pictures, whose detailed expression does indeed, as he said himself, "Lead the eye a wanton kind of chace (sic)," deceiving it into ignoring the artist's technical skill.

There is something nicely appropriate in David Hockney having chosen to go back to Hogarth for the inspiration of his designs for this production of Stravinsky's opera. Stravinsky, after all, decided to write "an eighteenth-century 'number' opera," using his own unique brand of what he called "musical kleptomania" to forge an unmistakably Stravinskyan, twentieth-century creation out of eighteenth-century ingredients. Auden and Kallman, too, had gone back to Congreve and other writers of the English Georgian period for the vocabulary and semantics of their libretto, which nonetheless never could be anything but a twentieth-century product. Neither composer nor librettists resorted to simple parody, but made something defineably contemporary out of deliberately classical elements. Hockney has done the same: he has gone back to Hogarth's works for the elements out of which to create designs, in an exact parallel to Stravinsky's neo-classical compositional methods. None would mistake Hockney's work for anyone else's, nor for the product of any other period than the late twentieth-century. In some cases his homage, as Stravinsky's has been accused of being, might seem little more than a deliberately naive copy of the original; but the wit that has always permeated his work also transforms that copy. Any semblance of naïveté is deceptive: like Hogarth himself, Hockney's draftsmanship is an unobtrusive tool to express his version of eighteenth-century London.

His principal method is to take the very basis of Hogarth's engraving style — the detailed cross-hatching that creates the texture of a Hogarthian print — and expand it, as through a magnifying glass, into the principal element of his designs. Behind this overall technique, which gives the stage and costumes a purposeful artificiality exactly matching the unrealism of the story, Hockney plays games with details from Hogarth's paintings and engravings. The illustrations to this article, all from Hogarth prints, show just a few among the many elements, sometimes whole scenes, sometimes tiny fragments, which Hockney has incorporated into his sets. Anyone bored with listening to the opera can amuse himself by tracing others: the walls of Tom's drawing room, both before and after the advent of Baba's eccentric collection of Grand

2. Detail from Plate 8 of Hogarth's illustrations to Samuel Butler's *Hudibras*, 1725/6,
The stuffed crocodile hanging from the ceiling, which also appears in other Hogarth prints, appears among Baba's trophies in Tom's drawing-room after their marriage (Act II, Sc. 3 and Act III, Sc. 1).



3. *A Rake's Progress*, Plate 8, "Bedlam", 1735, 12¼" x 15¼"
The final engraving in Hogarth's *Rake's Progress* series: it was especially this print which gave Stravinsky the idea of writing an opera on the subject of the Rake. Hockney has used numerous details for the characterization of the madmen in their boxes (Act III, Sc. 3); Hogarth's madman writing intellectual graffiti on the Bedlam walls inspired the whole concept of Hockney's Bedlam walls.

4. Detail from "Evening," Plate 3 of *The Four Times of Day*, 1738.
Illustrates the kind of foliage, cloud treatment, door-shape, etc. that Hockney has used in the two scenes in Trulove's Garden (Act I, Scc. 1 & 3).

Tour memorabilia, and the graffiti and costumes of the Bedlam scene are particularly rich sources for this game of visual archaeology.

The intentional artificiality in the libretto of *The Rake's Progress* was a conscious decision of Stravinsky's and Auden's at the outset of their collaboration. Hogarth's eight pictures show the progress of the anonymous title character from his sudden acquisition of wealth on his miserly father's death, through various stages of debauch and extravagance, marriage to an ugly but rich middle-aged wife, through absolute poverty, to despair, madness, and incarceration in Bedlam, London's notorius asylum for the insane. Bedlam (a corruption of St. Mary of Bethlehem), had been founded as a priory in 1247. It became a hospital for the insane 300 years later; by Hogarth's time the word had already acquired the generalized sense of uproar and chaos.

It was the Bedlam scene that particularly struck Stravinsky's imagination. But when he and Auden settled down to make the scenario for their opera, they found the Hogarthian sequence anything but complete. Hogarth's pictures are not in fact so much what Hazlitt called "novels in paint" as an excuse for a fierce commentary on the manners and morals of eighteenth-century London. So Stravinsky and Auden invented new elements, and introduced several others from the common stock of European mythology. Nick Shadow was one of the major innovations: he is of course that staple of folklore, Mephistopheles. A second importation from pre-literate mythology was the device of the Three Wishes: for Wealth ("I wish I had money"), Affection ("I wish I were happy"), and Power ("I wish it were true"), apropos Nick's stones-into-bread machine [a version of course of the old alchemical principle of base metal into gold]. Hockney's designing of that machine, as a formalized little church, is a particularly nice example of satirical humor, a cynical commentary very much in line with Hogarth's own opinion on the real worth of that hallowed cornerstone of the social fabric.

A third new element, appropriate to the character of "moral fable," which Stravinsky always stressed was the true nature of his opera, was the card game symbolizing the devil's over-confidence in the graveyard scene. Hogarth's scenes were in fact followed only in general outline: Anne Trulove and Baba the Turk are not in Hogarth, though they are paralleled by a devoted serving-girl and the rich, ugly widow. There are many other new details. Hogarth's <u>A</u> Rake's Progress becomes Stravinsky's <u>The</u> Rake's Progress, his generalized scenes made particular. In the same way Hockney has, magpie-like, taken the generalized elements of Hogarth's complete *oeuvre*, picking whatever attracted him

5. Detail from Plate 2 of *Industry and Idleness*, 1747.

This small background scene of a church congregation in the box-pews, typical of the period, may have suggested the madmen's boxes in Bedlam (Act III, Sc. 3). See also Illustration No. 9.

and putting it into a new, original and invariably amusing and apposite context.

Hockney has used Hogarth's works as Hogarth himself used the streets and social gatherings of eighteenth-century London to provide the sources for his paintings. Born in London in 1697, he was the son of an impoverished schoolmaster, Richard Hogarth, whose ambitions as an author were perpetually unfulfilled. Richard Hogarth lived in that part of London near Smithfield Market which also contained Grub Street, a name synonymous with a whole generation of penniless writers whose ambitions, like Hogarth senior's, exceeded their talents. As a child William suffered from his father's imprisonment in the notorious debtor's prison, The Fleet. Although there is no evidence of artistic talent in Hogarth's forebears, William early showed precocious graphic ability. Too poor to be apprenticed in the normal way to an artist's studio, he became assistant to a third-rate silversmith from whom he learned, grudgingly, the elements of silver engraving, "the lowest form of that trade." This unlikely training

6. Detail from Plate 1 of *The Four Stages of Cruelty*, 1750.

Illustrates the cross-hatching technique intrinsic to Hogarth's engraving methods, from which Hockney extracted the hatching that dominates his designs. The cat being launched from a high window on two balloons reappears in Tom's drawing-room (Act II, Sc. 3).

influenced his later unconventional techiques as a print-maker, though he himself always declared that his engraving technique was rather inadequate; whenever he could afford it, he got French engravers to produce the plates for his prints.

As a painter he claimed to be self-taught, though he probably had lessons with Sir James Thornhill, the most celebrated society painter of his time, with whose daughter Hogarth eventually eloped. He developed a remarkable visual memory, "the habit of retaining in my mind's eye whatever I design'd to Imitate, without directly drawing it at the time." It was a training that stood him in good stead when he came to "a more new way of proceeding, viz painting and Engraving modern moral Subjects, a Field unbroke up in any Country or any age." Those Modern Moral Subjects, Hazlitt's Novels in Paint, were not perhaps quite as new as Hogarth asserted. But they caught the public imagination: and Hogarth's astounding fertility of imagination, filling the corners and background of each narrative picture with innumerable direct and oblique references and comments on the subject in question, cramming hundreds of figures into scenes without ever repeating a single pose or face, brought him rapid fame. His first major sequence, *The Harlot's Progress* (1732), for which the original paintings are lost, was instantly pirated by other engravers. Hogarth made far less money than the success suggested. He accordingly set about having a law enacted to protect engravers' copyright, and the second series, *A Rake's Progress*, was held back from publication until the day that Act became law on June 25, 1735. Sequential paintings were not new:

7. *The Analysis of Beauty*, Plate 1, 1753. 14¾" x 19¼"

The frame from Hogarth's print is the source for elements in Hockney's drop-curtain, and numerous details from the print reappear on Bedlam's walls (Act III, Sc. 3).

8. Detail from "England," Plate 2 of *The Invasion*, 1756.
Bubble-talk appears in several Hogarth prints, and on Hockney's drop-curtain; the flute-player reappears on Bedlam's walls (Act III, Sc. 3).

9. Detail from "Credulity, Superstition and Fanaticism," 1762.
One of Hogarth's last prints, it is also one of his most venomous. The church congregation (cf. Illustration No. 5) is Breughel-like in appearance, but insane in mind, clearly related to Hockney's Bedlam (Act III, Sc. 3). Various details reappear on Bedlam's walls, notably the Globe of Hell (top left), the Bull Roar (top right) and the fork-carrying devil in the preacher's left hand.

biblical painting had long covered church walls in religious sequences. Early Dutch paintings had shown that high art could deal with narrative subjects, and Jacques Callot in France had produced topical sequences before Hogarth. But it was Hogarth who took these seeds, and fertilized them with the influence of the theater (one of his earliest surviving paintings is a scene from the first production of *The Beggar's Opera*) and the still "immoral" novel, especially works like Richardson's *Pamela* and Defoe's *Moll Flanders*, together with the topical mood of skepticism and political irreverence epitomized in Pope's verse stories, *The Dunciad*, and in Swift's vitriolic satires, to weld them all into a new form of painting: in a sense he is the father of the comic strip; without Hogarth it is hard to imagine Gilray and Rowlandson; without them the art of caricature and the modern concept of political cartoons would not have developed.

The idea of a moral fable in pictures reflected other traditions and social developments. An unartistic Hanoverian monarchy coincided with the growth of a new middle-class audience, and even the poor could afford an engraving, whereas painting was always the exclusive territory of the possessive rich. Swift declared that the satirist should "laugh mankind out of its favorite follies and vices," and Hogarth acknowledges the ancient expression of that attitude in quoting Horace in an early painting: "He that joins instruction with delight/ Profit with pleasure, gains all the votes." Hogarth's friend Henry Fielding claimed that the two Progresses (a reference to *The Pilgrim's Progress*, by the early 1700s the most widely read book in England after the Bible and Shakespeare) were "calculated more to serve the Cause of Virtue, and for the preservation of Mankind than all the Folios of Morality which have ever been written."

One may perhaps wonder if such pious sentiments were not just another example of the familiar hypocrisy whereby the titillating description of vice is disguised as moral instruction. Certainly Hogarth painted several "before and after" paintings which range from the instructive to the frankly erotic. Be that as it may, Hogarth's fame in his lifetime sprang from the wonderful variety and skill of his illustrative talents, and it has remained so to the present century. His paintings sold badly in his lifetime, while his engravings were in every home. He died in 1764, aged 67, an embittered and isolated misanthrope, believing his true talents, and the value of his theories on the "line of beauty" [a curving S-shape that he saw as the foundation of all natural grace] had been ignored; that his naturalistic innovations in portraiture and especially in conversation pieces, had failed to achieve for English painting the recognition it deserved in the face of fashionable French sophistication and artificiality. Recent re-evaluation has given him belated recognition in the fields he prizes; but it is still as a satirist and illustrator that he is most loved. And as an unequalled source for the fashions and foibles of 18th-century London society. He was right in believing that his Progresses, and the even finer *Marriage à la Mode* sequence of 1743, "may be instructive to future time when the customs manners fashions and humours of the present age may be changed." One may believe that he would have approved the use made of that instruction by Stravinsky, Auden, Kallman, and Hockney. ■

Christopher Hunt is artistic consultant to the San Francisco Opera.

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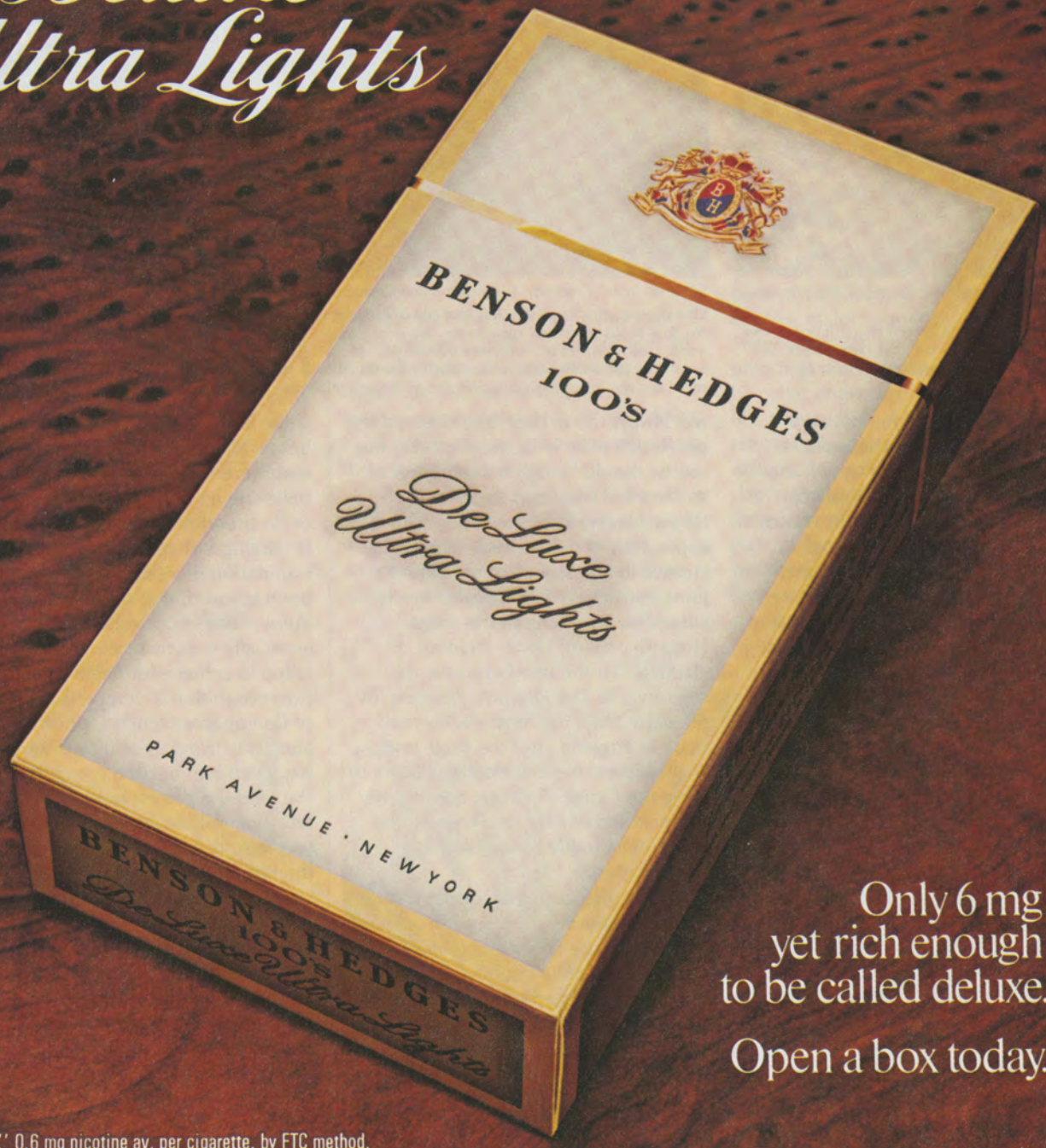

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Diana Soviero, Dennis Bailey, Act I.

THE RAKE'S PROGRESS

Dennis Bailey, Diana Soviero, Act III.

Photos taken in rehearsal by Ira Nowinski

Donald Gramm.

Mignon Dunn.

Mignon Dunn, Dennis Bailey.

Jonathan Green.

Regina Sarfaty.

Kevin Langan.

The San Francisco Summer Festival is funded by the San Francisco Hotel Tax Fund and supported by CBS Cable. For a festival calendar call 861-ARTS.

The generosity of the L.J. Skaggs and Mary C. Skaggs Foundation has made possible this production, originally created for the Glyndebourne Festival Opera and Teatro alla Scala, Milan.

New Production

Opera in three acts and an epilogue by IGOR STRAVINSKY

Text by W.H. AUDEN and CHESTER KALLMAN

THE RAKE'S PROGRESS

(in English)

Conductor
David Agler

Production
John Cox

Set and Costume Designer
David Hockney*

Lighting Designer
Joan Sullivan

Chorus Director
Richard Bradshaw

Musical Preparation
Kathryn Cathcart
Susanna Lemberskaya

Prompter
Susan Webb

Harpsichord Accompaniment
Philip Eisenberg

Assistant Stage Director
Robin Thompson

Stage Manager
Jerry Sherk

Technical Adviser
Julian Hope

First performance:
Venice, September 11, 1951

First San Francisco Opera performance:
October 19, 1962

THURSDAY, JUNE 24 AT 7:30
SATURDAY, JUNE 26 AT 8:00
TUESDAY, JUNE 29 AT 8:00
FRIDAY, JULY 2 AT 8:00
SUNDAY, JULY 4 AT 2:00

The Rake's Progress radio broadcast on November 5 at 8 p.m. and November 6 at 11 a.m.

Please do not interrupt the music with applause.

Latecomers will not be seated during the performance after the lights have dimmed.

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

The performance will last approximately three hours.

CAST

Tom Rakewell, beloved of Anne	Dennis Bailey*
Anne Trulove, Trulove's daughter	Diana Soviero*
Trulove, a country squire	Kevin Langan
Nick Shadow	Donald Gramm
Mother Goose, keeper of a brothel	Regina Sarfaty
Baba the Turk, a circus bearded lady	Mignon Dunn
Sellem, an auctioneer	Jonathan Green
Keeper of the madhouse	Gregory Stapp

Whores and Roaring Boys, servants, citizens, madmen

**San Francisco Opera debut*

TIME AND PLACE: 18th century England

ACT I
Scene 1: The garden of Trulove's country house
Scene 2: Mother Goose's brothel in London
Scene 3: Trulove's garden

INTERMISSION

ACT II
Scene 1: A room in Tom's house in London
Scene 2: The street in front of Tom's house
Scene 3: Tom's room

INTERMISSION

ACT III
Scene 1: Tom's room
Scene 2: A graveyard
Scene 3: Bedlam — the madhouse

EPILOGUE

Synopsis

THE RAKE'S PROGRESS

ACT I

Scene 1 — Tom Rakewell, a young and impecunious country gentleman, is in love with Anne Trulove, but her father the squire, though anxious for their happiness, secretly doubts Tom's strength of character. His suspicions are confirmed when Tom refuses his offer of steady employment in the city. Tom is content to put his trust in Fortune. A stranger, who announces himself as Nick Shadow, suddenly arrives with the news that an unknown uncle of Tom's has died and left him a fortune. Tom must go at once to London to take over his uncle's estate, and Shadow offers himself as Tom's servant and guide through the intricacies of London life. The question of his salary can be decided in due course — a year and a day thence. Tom shall pay him what his services prove to have been worth. Tom takes leave of Anne and her father and sets off with Shadow for London.

Scene 2 — Shadow introduces Tom to the opportunities bestowed by his new-found wealth. With whores and Roaring Boys as an appreciative audience, Tom repeats the catechism of his new creed of pleasure to Mother Goose, who presides as Lady Bishop in the ceremony of initiation. His responses are correct until a question about the meaning of love revives memories of Anne. Mother Goose persuades him to drink more deeply, and his remorse vanishes. The whores offer to help him banish his sadness, but Mother Goose claims him as her own.

Scene 3 — Months have passed but Anne has heard no news of Tom. She senses that Tom needs her and resolves to go in search of him to London.

ACT II

Scene 1 — Tom is surfeited and bored by his life in London and seeks in vain for happiness. Shadow exhorts him to marry Baba the Turk, a bearded lady and very popular entertainer. Only if he acts freely can he be happy. To be free he must defy the tyranny of appetite and duty — the bearded Baba is the antithesis of appetite, and he owes her no duty. She is therefore the perfect agent for his happiness. Tom allows himself to be persuaded by Shadow and sets off to woo and win her as his bride.

Scene 2 — Anne finds her way to Tom's house and sees him arrive, escorting a closed sedan chair. She greets him, but he begs her to return home and forget him. London is no place for her goodness and virtue. Anne reaffirms her love for Tom but leaves him when she learns that the impatient occupant of the sedan chair is Baba the Turk, now his wife. Tom leads the veiled Baba to the house. The townspeople crowd round the door begging for a glimpse of her, and in response to their excited requests, she unveils.

Scene 3 — Baba sits at breakfast with Tom among the bric-à-brac of presents given to her on a series of triumphant European tours by her countless admirers. Tom is bored and infuriates her with his indifference. She accuses him of retaining his love for Anne and rages and screams her jealousy until Tom silences her. Then he relapses into sleep — the last refuge of the bored. Shadow now prepares to complete Tom's downfall by adding financial disaster to his moral and domestic ruin. He wheels in a fantastic machine for converting stones into bread. Tom wakes and tells Shadow that he has been dreaming of just such a machine. He does not realize that it is bogus, but believes that it will cure poverty and bring happiness to the wretched. Thus with good deeds he may again be worthy of Anne's love. He leaves to devote all his energies to collecting money for this noble and philanthropic scheme.

ACT III

Scene 1 — Tom's financial bubble has burst, bringing ruin to himself and to countless innocent investors in his scheme. A crowd of inquisitive townsfolk flocks to attend the auction of his belongings. Anne arrives to ask news of Tom, but no one can tell her where to find him. The auctioneer, Sellem, begins to auction the contents of the house. He offers a mysterious object. It is Baba, who springs to the defense of her belongings, unconscious of the intervening time since Tom silenced her. Tom and Nick are heard singing from the street. Anne returns at the sound of the voices. Baba tells Anne that her love may still be able to save him. Anne rushes out to seek Tom, and Baba determines to go back to her true profession, the stage.

Scene 2 — A year and a day have passed since Shadow entered Tom's service. He now claims his wages, Tom's soul. An open grave is waiting. He first offers Tom a choice of death by poison, steel, rope or gun, and then offers Tom a chance to save himself by winning a game of cards. Shadow attempts to cheat, but memories of Anne inspire Tom to win the game. Shadow is enraged at being outwitted but, though cheated of Tom's soul, takes his revenge by striking him with insanity.

Scene 3 — Tom is confined among the lunatics in Bedlam. He thinks himself to be Adonis and, when Anne comes to visit him, believes that she is Venus, whom he has long been seeking. He asks her forgiveness for so long disdaining her love. She comforts him and sings him to sleep with a lullaby. Her love is unaltered, but realizing that it is not herself whom Tom now needs, she sadly agrees to return home with her father. Tom wakes to find Venus has gone, and his heart breaks in despair. The lunatics join in mourning Adonis, Venus's beloved.

Epilogue — The principals join in pointing out the moral of the fable, that the Devil finds work for idle hands.


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Profiles

DIANA SOVIERO

Lyric soprano Diana Soviero, a leading artist with the New York City Opera, makes her San Francisco Opera debut as Anne in *The Rake's Progress.* After studying at Juilliard, Miss Soviero sang her first Violetta with the New York City Opera in 1978, a role with which she has since become particularly identified. In 1980 she starred in the Montreal Opera's new production of *La Traviata* to such acclaim that she was immediately invited back to sing in a production of her choice. Miss Soviero repeated the role of Violetta in City Opera's new 1981 production of *La Traviata* and, in addition to her City Opera performances in New York and Los Angeles, sang at the Dallas Opera's 25th Anniversary Gala Concert, a Pittsburgh recital with the famous Italian tenor Franco Corelli, *La Traviata* with the Florentine Opera in Milwaukee and *La Bohème* in Caracas, Venezuela. The only woman ever awarded the Richard Tucker Foundation Award, Miss Soviero performed in the Richard Tucker Memorial Concert in 1980 and on WNET's *Gala of Stars,* taped at the Metropolitan Opera and telecast nationally over the PBS-TV network.

MIGNON DUNN

Mezzo-soprano Mignon Dunn returns to the San Francisco Opera to sing the role of Baba the Turk in Stravinsky's *The Rake's Progress.* She made her first appearances here in 1967 as Brangäne in *Tristan und Isolde,* Erda in *Das Rheingold* and Ulrica in *Un Ballo in Maschera.* Born in Memphis, Tennessee, Miss Dunn studied in New York City aided by a Metropolitan Opera scholarship. She made her debut as Carmen with the New York City Opera, a role for which she is internationally acclaimed, and her Metropolitan Opera debut took place two years later. In 1979 she sang the title role in Tchaikovsky's rarely heard *Joan of Arc* with the Michigan Opera Theatre. 1980 saw her as Brangäne with both the Hamburg State Opera and the Lyric Opera of Chicago. At the Metropolitan she was heard as Ortrud in *Lohengrin,* Klytemnestra in *Elektra* and Amneris in *Aida.* Scheduled for her this season are performances of *Il Trovatore, Tannhäuser* and *Die Frau ohne Schatten* at the Metropolitan; and *Das Rheingold, Die Walküre* and *Götterdämmerung* in Düsseldorf. She will also portray her first Metropolitan Opera Kundry in the 1982 production of *Parsifal.*

REGINA SARFATY

Regina Sarfaty, a native of New York, makes her San Francisco Opera debut as Berta in *Il Barbiere di Siviglia* and as Mother Goose in *The Rake's Progress.* Following her opera debut in 1960 with the Glyndebourne Festival Opera in *Der Rosenkavalier,* the mezzo-soprano maintained her residence in London. Performing mostly in Europe, she has in recent years been seen in Toulouse and Bordeaux as *La Grande Duchesse de Gerolstein* and in *Albert Herring* in Geneva. In 1980, after a long absence from the United States, she sang with the Tulsa Opera in *Boris Godunov.* Graduating from the Juilliard School of Music with a first prize in voice, Miss Sarfaty is also the recipient of a Rockefeller Award. She sang with the New York City Opera for four seasons and has performed with many orchestras throughout America. A favorite of Igor Stravinsky's, Miss Sarfaty has performed under his baton every work he wrote for the alto voice. Included in her repertoire are such roles as Dorabella, Dalila, Carmen and Octavian. Miss Sarfaty's current repertoire includes Klytemnestra in Strauss' *Elektra,* Mistress Quickly in Verdi's *Falstaff,* Herodias, Ulrica, the Countess in *The Queen of Spades,* Azucena, the Witch in *Hansel and Gretel* and La Cieca in *La Gioconda.*


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DENNIS BAILEY

Remembered by local audiences for his portrayal of Lord Darnley in Thea Musgrave's *Mary, Queen of Scots* with 1979 Spring Opera Theater, Dennis Bailey makes his San Francisco Opera debut as Tom Rakewell in *The Rake's Progress.* The tenor made his professional debut with the New Orleans Opera in 1974 in *Ariadne auf Naxos.* The following year he made his first appearance with the Seattle Opera as Des Grieux in *Manon* and was immediately asked to become a member of the Seattle company. He has appeared as a leading tenor with many companies, including the Houston Grand Opera, the Dallas Opera, Cincinnati Summer Opera and the Kennedy Center Summer Opera. In 1980 Bailey participated in a concert version of *Siegfried,* Act III, with the Chicago Symphony under Sir Georg Solti, and in 1981 made his debut at the Glyndebourne Festival in *Ariadne auf Naxos.* Throughout the 1981-82 season he performs the role of Florestan in a new production of *Fidelio* with the Welsh National Opera, including a telecast on the BBC. He later appears in the company's new production of *Katya Kabanova* with Elisabeth Söderström, also to be telecast by the BBC. Several major debuts highlight this season for Bailey: he sings Midas in Richard Strauss' *Liebe der Danae* with Santa Fe Opera; Bacchus in *Ariadne auf Naxos* with the Hamburg Staatsoper; and appears with the opera company of Nancy, France, as Erik in *Der Fliegende Holländer.*

DONALD GRAMM

Donald Gramm returns to the San Francisco Opera in one of his most successful characterizations, Nick Shadow in *The Rake's Progress,* which he originally performed in the 1975 Glyndebourne Festival production of that opera. A recitalist of note as well as an operatic performer, the Milwaukee-born bass-baritone began his opera career with the New York City Opera, making his debut there in 1952 as Colline in *La Bohème.* In 1958 Gramm began his long association with the Opera Company of Boston and Sarah Caldwell. Over the years, he has sung in over 20 productions in Boston, most recently in *Faust* and *Der Rosenkavalier* earlier this year. Gramm made his Metropolitan Opera debut in 1964 in Richard Strauss' *Ariadne auf Naxos,* singing a number of major roles since then, including 25 performances during the 1972-73 season in *Carmen, Peter Grimes, Daughter of the Regiment, Don Giovanni* and *The Magic Flute.* The 1981-82 season includes performances as Sancho Panza in Massenet's *Don Quichotte* with the Chicago Lyric Opera, the title role of Mozart's *The Marriage of Figaro* with the Florentine Opera of Milwaukee, and Don Alfonso in a new production of *Così fan tutte* at the Metropolitan Opera. He also joined that company for their spring tour, singing the role of Papageno in *The Magic Flute.*

KEVIN LANGAN

Bass Kevin Langan, a native of New Jersey, returns to the San Francisco Opera as Timur in Puccini's *Turandot* and Trulove in *The Rake's Progress.* The 1980 season marked his debut with the Company, beginning with the Old Hebrew in *Samson et Dalila* and followed by *Simon Boccanegra, Die Frau ohne Schatten, La Traviata, Arabella* and *Madama Butterfly.* In 1981 he portrayed Masetto in San Francisco Opera's first Summer Festival production of *Don Giovanni.* The 1981 San Francisco Opera season featured Langan in *Aida, Carmen* and *Lady Macbeth of Mtsensk.* He has been re-engaged for the third consecutive season by the Opera Company of Philadelphia, and made his Opera/Omaha debut as Sarastro in *Die Zauberflöte.* Recent performances have included Ashby in *La Fanciulla del West* with the Opera Company of Philadelphia, *Don Carlo* and *La Traviata* with the New Jersey Opera and *Die Entführung aus dem Serail* in Los Angeles. His orchestral engagements have included a concert version of *Boris Godunov* with the St. Louis Symphony, *Messiah* with the Houston Symphony, Rossini's *Stabat Mater* with the Buffalo Philharmonic and Beethoven's Ninth Symphony with the Oakland Symphony. A past member of the Merola Opera Program, Langan was the 1980 National finalist in the Metropolitan Opera Auditions and the Florence Bruce Award winner in the Grand Finals of the San Francisco Opera Auditions.

JONATHAN GREEN

Tenor Jonathan Green appears in two roles in the San Francisco Opera 1982 Summer Festival: Pong in Puccini's *Turandot* and Sellem in *The Rake's Progress.* After winning rave reviews for his portrayal of the title role in Kurka's *The Good Soldier Schweik* with Spring Opera in 1980, Green has performed a variety of roles with the San Francisco Opera, including the First Priest in *The Magic Flute,* the Shepherd in *Tristan und Isolde* and Beppe in *Pagliacci* in the 1981 season, as well as 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* last fall. He is a frequent performer with the New York City Opera, where he bowed as Don Basilio in *The Marriage of Figaro* in 1977. Other roles at City Opera include that of Lippo Fiorentino in Weill's *Street Scene,* telecast over PBS, a part in the world premiere of *Miss Havisham's Fire* by Argento and, most recently, in productions of *La Traviata, Ariadne auf Naxos* and *The Grand Duchess of Gerolstein.* On the roster of the 1980 and 1981 Spoleto Festivals, Green has also been heard with the Philadelphia Opera, in Kansas City and Louisville. During the San Francisco Opera's 1982 Fall season, he will be heard in *Salome, The Marriage of Figaro, Dialogues of the Carmelites, The Queen of Spades* and *Tosca.*

GREGORY STAPP

American bass Gregory Stapp appears as Achillas in *Julius Caesar,* a mandarin in *Turandot,* the High Priest of Babylon in *Nabucco* and the Keeper of the Madhouse in *The Rake's Progress.* 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. Currently an Adler Fellow, Stapp was for two years the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. He made his Company debut during the 1980 fall season in *The Magic Flute* and *La Traviata.* During the 1980 Spring Opera season, Stapp was heard as Pluto in *Il Ballo delle Ingrate,* Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet.* During the first San Francisco Opera Summer Festival in 1981, he appeared as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto.* During the 1981 fall season, the young bass was featured in five operas: *Semiramide, Lady Macbeth of Mtsensk, Le Cid, Lucia di Lammermoor* and *Il Trovatore.* In April 1981 he appeared as a soloist with the Los Angeles Chorale in a program conducted by Kurt Herbert Adler, and this last March was a soloist in the San Francisco Symphony performances of Bach's *St. Matthew Passion.*

DAVID AGLER

Musical supervisor and resident conductor of the San Francisco Opera, David Agler conducts *The Rake's Progress.* The Chicago native made his company debut in 1979 with the English-language performances of *Così fan tutte,* those of *Don Pasquale* in 1980, *L'Incoronazione di Poppea* during the first Summer Festival in 1981 and *Lucia di Lammermoor* in the 1981 fall season. He received highest praise for Henze's *Elegy for Young Lovers,* Britten's *Death in Venice,* Kurka's *The Good Soldier Schweik* and Mozart's *The Marriage of Figaro* during the last four seasons with Spring Opera. In 1979 he led the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project at Herbst Theatre, returning there for the AOP's second offering, Kirke Mechem's *Tartuffe* in 1980. Music director of the Syracuse Opera Theater, Agler was an administrator and conductor with the Festival of Two Worlds in Spoleto, where his credits include Menotti's *Tamu Tamu* and *The Old Maid and the Thief,* Britten's *The Rape of Lucretia* and the world premiere of Bruni-Tedeschi's *La Giusta Causa è una Buona Ragione.* In 1980, Agler made his Santa Fe Opera debut conducting *The Magic Flute* and Schönberg's *Erwartung.* Earlier this year, he made his debut with the San Francisco Symphony. His next assignment with San Francisco Opera is Tchaikovsky's *Queen of Spades,* scheduled for this fall.

JOHN COX

Internationally celebrated stage director John Cox returns to the San Francisco Opera to direct *The Rake's Progress.* He made his Company debut with Strauss' *Arabella* in 1980. Cox began his professional career at Glyndebourne and was named director of production there in 1972 after directing *Ariadne auf Naxos.* Since then, he has been responsible for Glyndebourne productions of *Die Entführung aus dem Serail* and *La Bohème* (1972); *Die Zauberflöte, The Visit of the Old Lady* and *Capriccio* (1973); *Idomeneo* and *Intermezzo* (1974); *The Rake's Progress* and *Der Freischütz* (1975); *Die Schweigsame Frau* (1977); new stagings of *La Bohème* and *Die Zauberflöte* (1978); *La Fedeltà premiata* (1979); *Der Rosenkavalier* (1980); and a new production of *Il Barbiere di Siviglia* along with a revival of *Ariadne auf Naxos* (1981). Following early successes at Sadler's Wells and the Wexford Festival, directorial assignments took him to the United States, Italy and Belgium. He staged *Werther* in Vienna in 1969 and *Medea* in Frankfurt in 1971. In 1973 he directed *Il Barbiere di Siviglia* at the Kennedy Center and, later that year, for the Australian Opera. Subsequent assignments include Cavalli's *L'Egisto* at Santa Fe in 1974, *Der Rosenkavalier* with the Houston Grand Opera and *Die Meistersinger* with the New York City Opera. In 1977 he returned to Houston for *Arabella* and *Tancredi* and in 1980 to the New York City Opera for *Don Giovanni.* He has just assumed the duties of general manager for Scottish Opera, where he staged *L'Egisto* earlier this year.

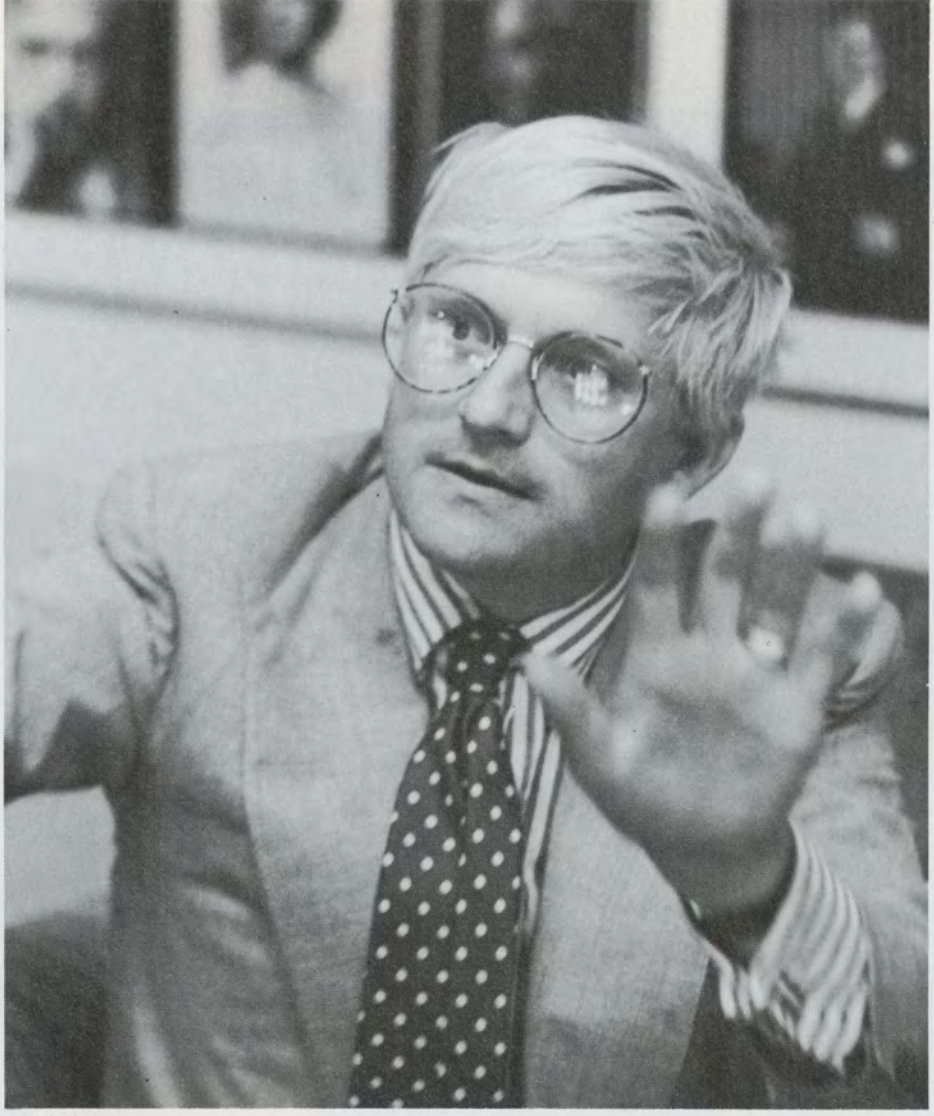
DAVID HOCKNEY

The acclaimed British artist David Hockney brings his witty stage designs for *The Rake's Progress,* based upon Hogarth's engravings, to the San Francisco Opera. Emerging from the Royal College of Art in the early '60s with the gold medal for his year, in 1961 he received recognition for his *Graven Image* exhibition in London. In 1967 he was awarded first prize in the John Moores Liverpool Exhibition, and, three years later, was honored with the first of several major retrospectives which helped to establish his reputation internationally. His first work as a stage designer was for Jarry's play *Ubu Roi,* which opened at the Royal Court Theatre in 1966. In 1975 he designed a ballet, *Septentrion,* and his first opera, the Glyndebourne production of *The Rake's Progress.* In 1979 that production moved to La Scala and, in 1980, he was asked to design Mozart's *Zauberflöte* for Glyndebourne. During that year he was also commissioned to design the sets for a French triple bill of *L'Enfant et les Sortilèges* by Ravel, *Parade* by Satie and Poulenc's *Les Mamelles de Tirésias.* He returned to the Met during the 81-82 season with another triple bill: Stravinsky's *Le Sacre du Printemps, Le Rossignol* and *Oedipus Rex.*

JOAN SULLIVAN

In her third year with the San Francisco Opera, associate lighting designer Joan Sullivan has designed the lighting for the Summer Festival productions of *Il Barbiere di Siviglia* and *The Rake's Progress.* The 1981 season included her work on such productions as *The Merry Widow, Le Cid* and *Il Trovatore.* The preceding year's credits included *Simon Boccanegra* and *Arabella.* In a similar post with the Lyric Opera of Chicago from 1974 through 1979, Miss Sullivan 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 in 1979 at La Scala. 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 Balanchine, Jerome Robbins and Jacques d'Amboise. As lighting designer for the Kentucky Opera Association from 1978 to 1980, she designed the lighting for *The Magic Flute, I Pagliacci, The Impresario* and *Il Trovatore.* Her credits with the Virginia Opera Association include *Lucia di Lammermoor, The Barber of Seville* and *Così fan tutte.* This year, Miss Sullivan's lighting assignments included *Simon Boccanegra* with the Greater Miami Opera and *Elektra* with the New Orleans Opera.

ROBERT MESSICK PHOTOS



David Hockney

Ad Hockney

By THOMAS O'CONNOR

David Hockney does not wish to discuss the opera.

Do not misunderstand. The 45-year-old English painter — whose stature as one of the leading lights on the contemporary international art scene is now long established — has considerable interest in opera. Indeed, it is his designs for *The Rake's Progress* that have brought him here and that have, for the first time, thrust his work before San Francisco Opera audiences.

But on this day Hockney has different preoccuptions. Things like photography, the visual aesthetics of life in Los Angeles, and — particularly — today's lunch.

These are the topics about which he waxes most enthusiastic during a brief San Francisco visit, one devoted primarily to working with director John Cox on the transfer of their famed production of the Stravinsky opera from its previous incarnations at Glyndebourne and La Scala to the stage of the War Memorial.

Breaking away from the tedious process of relighting the show for a huge, new stage, Hockney settles into an Opera House anteroom, grumbles about having expected to meet at a restaurant, balefully eyes the grilled cheese sandwich that has instead been provided him for lunch, pours the first of several glasses of a crisp Italian white that will leave his disposition much improved, and eventually is persuaded to discuss how he came to design this, his first opera, in 1975.

He first did theatrical designs in 1966, for London's Royal Court Theater, a production of *Ubu Roi,* French playwright Alfred Jarry's outrageous, cartoon-like, 1896 farce that observers now cite as the beginning of 20th century absurdist theater. "It was a lot of fun," Hockney recalls, "and I thought it was rather good design, but nobody asked me to do anything else for nine years. So I thought I was not

really what the theater world wants."

Glyndebourne's John Cox evidently was not of that opinion. "John knew my work, and he called me about *The Rake's Progress* in 1974. I went over to see them, and at first I said no, I didn't think I knew enough. An opera is too complicated, I said, and I had no training in stage design. But they said, 'You don't need training. You're an artist; artists are intelligent people, they can adapt themselves to anything.' And I thought, 'You're right there, absolutely right.' So I said I'd have a go at it, as long as they realized I don't mind failing."

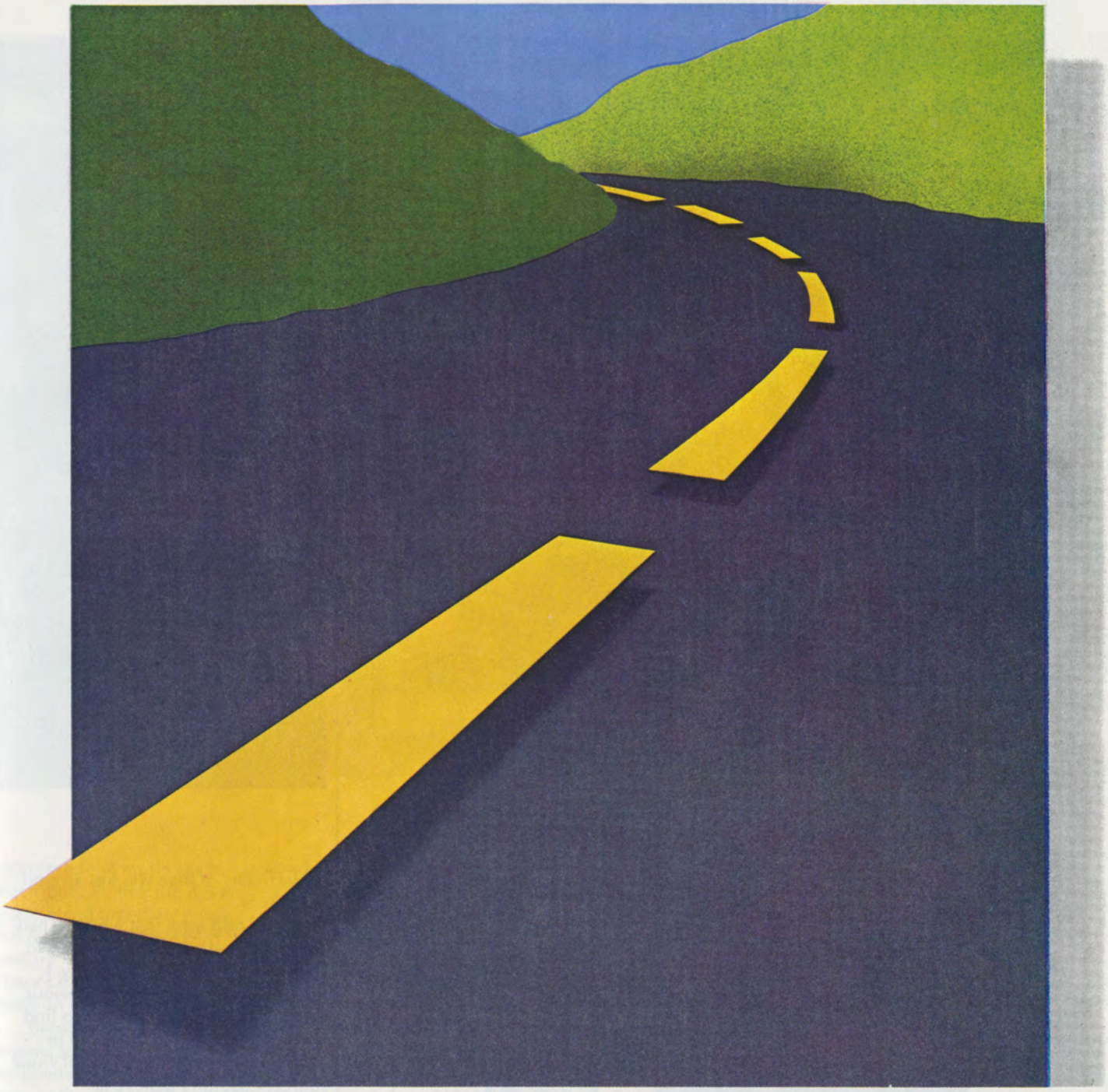
International celebrity and years of residence abroad (currently, Los Angeles) have failed to dim the slow, thick burr of his native Yorkshire when Hockney speaks. Broadly elongated vowels slide from his tongue; "you" becomes "ye." The startling colors of his costume suggest one of his paintings: though the loud, white-dotted, red tie just fails to clash with his grey suit, it collides solidly with the thick blue and white stripes of his shirt. Blue and yellow striped socks emerge from a battered, laceless pair of shoes. Longish strands of his straight, white-blonde hair are in a general state of disarray, topped by an oversized white golfer's cap of which he is especially fond.

"I didn't really know the opera," he continues. "I'd seen it once, but I didn't remember it visually at all. So I read the libretto and loved it; it's very witty. The music, though, took me a long time to get into. But I told John I would persevere and get to know it. Now I love it, it's a great work; but the first time you hear it, you might not get it.

"The Ravel piece I did was like that," he says, referring to the *L'Enfant et les Sortilèges* third of the much-discussed triple bill he designed in 1980 for his Metropolitan Opera debut. "The first time I listened to that, I thought it was charming, but it took me another six listenings to realize that it was sublime, faultless music."

With a bit of prodding — and another glass of wine — he returns to the creation of his and Cox's version of *Rake's Progress.* That Glyndebourne wanted a completed design in less than six months did not concern the then-theatrical neophyte ("I'm always making miscalculations; I assumed that was plenty time enough"). He was already well acquainted with the story, having (in 1961) done etchings of his own, updated version of William Hogarth's 1735 narrative series.

"After thinking about it, I didn't feel one could ignore the 18th century. It's pastiche, a lot of it, and the story is only believable in an 18th-century context, when they thought that the



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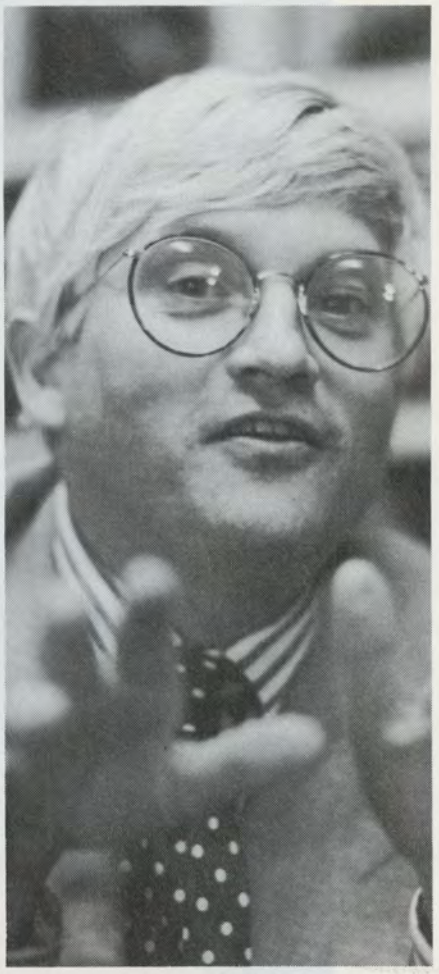


perfectibility of man was just around the corner.

"So I told John that what we had to do was find a 20th century way to deal with this 18th century story. I looked through pictures of previous productions and was amazed to find hardly any of them had looked to Hogarth, a great and wonderful visual source. I couldn't believe it."

By this time, Hockney had invested considerable effort in listening to the opera. "It occurred to me that the music was linear and 'spikey', and I wanted to find a visual equivalent. It seems to me that if you design for the musical theater, there's no need to ignore the music; you *can* find visual equivalents. I realized that Hogarth is well known through engravings, which are — if you look at them closely — linear. So I thought that's what we could do, work with cross-hatching of lines. Once I'd made some little models

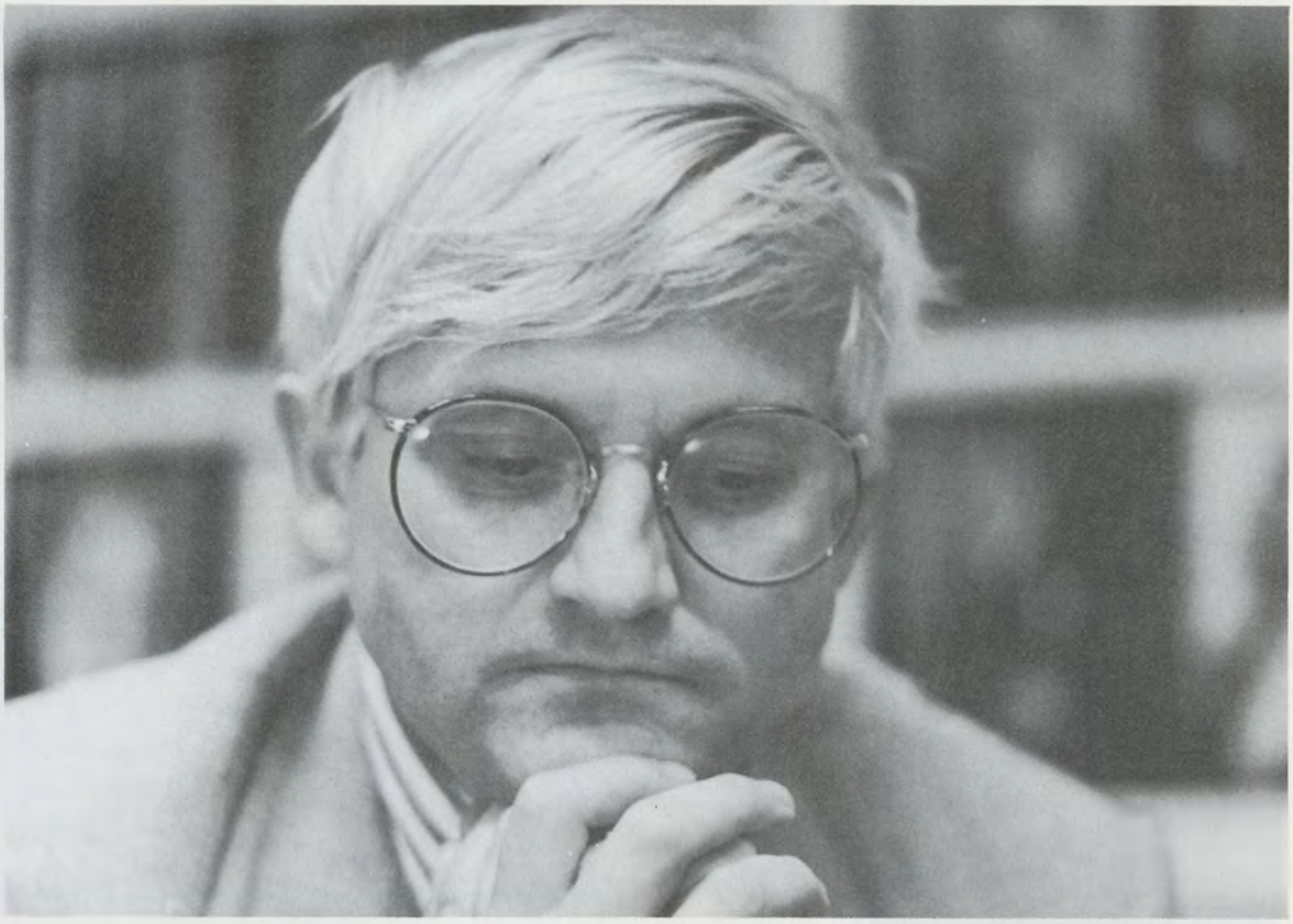
and played the music again, I realized that it does fit, that the design and music blend together. It was a marvelous way to deal with the 18th century in a stylized, 20th century way. There's no attempt at realism, just as there isn't in the music."

Between bites of the grilled cheese, to which by now he seems resigned if not enthusiastic, Hockney stresses the production's indebtedness to the original source. "Hogarth was a wonderful artist, marvelously observant. Every visual idea in this is from Hogarth. Including the Bedlam scene. If you look carefully at Hogarth's Bedlam, one of the madmen is drawing graffiti like today, but intellectual graffiti. I took the idea and expanded it. Putting the madmen in boxes was another thing. I found a picture of some paupers in boxes in another Hogarth series, and thought it was a very strong image."

Hockney may have waited nine years for his second theatrical assignment, but by the mid-1970s, the stage world was eager to embrace him. The success of *Rake's Progress* inspired Glyndebourne to commission *Die Zauberflöte,* first seen in 1978, while he did his first ballet, *Septentrion,* for Roland Petit. Besides the Ravel he so unabashedly loves, the French triad evening of his Met debut included Satie's *Parade* and Poulenc's *Les Mamelles de Tirésias.* His work was back on view this past season in New York with the triple bill celebrating the Stravinsky centennial: *Le Sacre du Printemps, Le Rossignol* and *Oedipus Rex.* Covent Garden has, he reveals, asked him to do a *Turandot,* but, though he is still weighing the offer and finds the opera tempting ("I think I could do it without the kitsch."), his current interests now draw him away from the stage.

"I'm trying to give up the theater," he says. "The problem with it is that you have to make compromises. A painter is one of the few artists that does it all alone, even finishes it off alone. When you get used to that, as I am, you compromise only with yourself. You can be as tough with yourself as you dare. But in the theater, you have to work with other people.

"The advantage I have is being able to choose what I do in the theater. I don't make my living that way. Glyndebourne originally paid me 700 pounds for *The Rake's Progress;* that would barely pay for the cardboard and the pencils. But I realized that in the art world, there's piles of money, and in theater, there isn't. So I just subsidize one from the other. It means I can spend more time on the theater work, because you hope you're making a real work of art, not just an entertainment."



Hockney has, he says, no interest in designing for straight drama. "I only like the musical theater. It's the music that attracts me, and it's the music that gives me the ideas. As a child, I went to the concerts and was brought up to listen, to actually hear the music. I don't like background music; I hate it, actually.

"The theater for me is a nice change, and it's fun, but I had been doing almost continuous theater work for too long. So I gave it up. I came back to California last December to paint, and then I started very suddenly on the photography."

Behind a pair of owlish-looking glasses, Hockney's deep blue eyes widen further at the mention of his current passion. "Cubist photography," he calls it, and he anticipates forthcoming shows of it in New York, Los Angeles and London with glee. "I think it's going to disturb them quite a bit in New York," he says with unabashed mischief in his eyes.

"I had been taking photographs for 20 years, and I tended not to take it very seriously. Anybody can take photographs, really. All you need is an eye, and a lot of people have a good eye. I got to thinking about this when a museum in Paris sent a curator over to look at my photos, because they wanted to do a show of them. He was a very bright man, and we talked about photography. I told him I thought the problem with it is that, as a medium, it's too narrow. You can't be selective with it, the way the eye is selective. When we look around and see things, it's not objective. We select what we look at.

"When he left, I started playing around with the Polaroid to find out if it's possible to push photography into any other areas. And I found that it was. The technique is to look at something with two eyes, instead of one. Looking at the world as a photographer does, you're looking with a one-eyed, frozen man. That's what I've tried to solve. It's almost a new pictorial experience. It made me realize that the camera has dominated Western art for too long. We've been looking at the world with four sides for three or four hundred years. The Chinese never do that for their landscape, they roll out. It all made me rethink modern art entirely, and I got unbelievably turned on by it."

Hockney has embraced cubism enthusiastically. "It's made me think about how to paint the visible world without one-point perspective, because it's only half-truthful that way. Cubism is a three-quarter truth, it's closer to the way we perceive things. It isn't just a style, it's a whole way of looking at the world."

He has little patience for much of what passes for modern art. "It seems emotionally barren, so much of it.

We've got an art that goes on and on about some square in relation to some circle, and it all seems trivial by comparison to a Picasso. Yet it's taken unbelievably seriously."

The notion of an emotionally barren landscape might seem an odd one from a man who has chosen to live in the Hollywood Hills, high above Los Angeles, an urban landscape many would call barren. Hockney will hear none of that; quite simply, he is in love with L.A. "Visually, I find Los Angeles very beautiful, full of great variety. It has a proper scale to it; you were meant to go around it at 25 miles per hour. A European city is meant for walking, but L.A. was meant for driving around in an open car. In that sense, I find it stunningly beautiful at times."

Hockney mourns the recent passing of his red Fiat convertible, but has, like a true Angeleno, since acquired a Mercedes convertible. "I think it's mad not to have a convertible, because you can see a hundred times more. I don't think there's an ugly part of L.A. I'll tell you this: modern architecture has left less blight in L.A. than it has in a lot of other places. God, in Europe! Have you ever driven out of Paris to the Charles de Gaulle Airport? Look at those buildings! There's no place in L.A. that ugly. They'd have put up some palm trees and pools in L.A., and it would have been fun and pleasurable. God, it's hideous what they've done in some parts of Paris. And in London, they've put up all that daft architecture. I think Los Angeles is one of the very few cities that has not been blighted that way."

He is just warming to the subject, but the grilled cheese has long since been consumed, and the wine bottle stands empty. Hockney is reluctantly drawn back to the Opera House stage, and the 18th century world of Hogarth he has created on it. A minor host of questions will have to wait, perhaps until he figures a way to apply his new-found cubist photography to the stage.

"It'll take me a while," he says with a sly smile, "but maybe that's a good idea. Yeah, I'll have to work on that." ■

Thomas O'Connor is a San Francisco free-lance writer and editor. His work appears frequently in the Los Angeles Herald-Examiner, *among others.*

San Francisco Opera

Terence A. McEwen, general director

1982 Summer Festival Season

Handel, **Julius Caesar**
New production Performed in English

Tatiana Troyanos, Valerie Masterson, Sarah Walker, Delia Wallis*/ James Bowman, Jeffrey Gall*, Stanley Wexler, Gregory Stapp
Conductor: Charles Mackerras
Production: John Copley*
Set designer: John Pascoe**
Costume designer: Michael Stennett*
Lighting designer: Thomas Munn

Production from the English National Opera
May 28, June 2, 5, 8 at 7:30 p.m., June 13 at 1:30 p.m.

Puccini, **Turandot**
New production Performed in Italian

Linda Kelm*, Barbara Daniels/Nicola Martinucci*, Kevin Langan, David Gordon, Jonathan Green, Thomas Woodman, Eddie Albert*
Conductor: Myung-Whun Chung
Production: Bliss Hebert
Set and costume designer: Allen Charles Klein*
Lighting designer: Thomas Munn

Produced in cooperation with the opera companies of Dallas, Houston and Miami
June 3 at 8 p.m., June 6 at 2 p.m., June 9 at 7:30 p.m., June 12, 15 and 18 at 8 p.m.

Rossini, **The Barber of Seville**
Performed in Italian

Margarita Zimmermann* (6/11, 16, 19), Kathleen Kuhlmann* (6/23, 27; 7/1), Regina Sarfaty* (6/11, 16, 19), Evelyn de la Rosa (6/23, 27, 7/1)/Dano Raffanti*, Dale Duesing, Enrico Fissore*, Cesare Siepi
Conductor: Andrew Meltzer*
Director: Julian Hope
Set and costume designer: Alfred Siercke
Lighting designer: Joan Sullivan

June 11, 16, 19, 23 at 8 p.m., June 27 at 2 p.m., July 1 at 7:30 p.m.

Verdi, **Nabucco**
New production Performed in Italian

Olivia Stapp (6/17, 20, 22, 25), Judith Telep-Ehrlich* (6/30, 7/3), Susan Quittmeyer, Nikki Li Hartliep*/Matteo Manuguerra, Gordon Greer*, Paul Plishka, Quade Winter, Gregory Stapp
Conductor: Kurt Herbert Adler
Production: Gerald Freedman
Set designer: Thomas Munn
Costume designer: Beni Montresor
Lighting designer: Thomas Munn

June 17 at 7:30 p.m., June 20 at 2 p.m., June 22, 25, 30, July 3 at 8 p.m.

Stravinsky, **The Rake's Progress**
New production Performed in English

Diana Soviero*, Mignon Dunn, Regina Sarfaty/Dennis Bailey*, Donald Gramm, Kevin Langan, Jonathan Green
Conductor: David Agler
Production: John Cox
Set and costume designer: David Hockney
Lighting designer: Joan Sullivan

Production made possible through the generosity of the L.J. Skaggs and Mary C. Skaggs Foundation. Production originally created for the Glyndebourne Festival Opera and Teatro alla Scala, Milan
June 24 at 7:30 p.m., June 26, 29, July 2 at 8 p.m., July 4 at 2 p.m.

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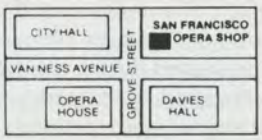

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BART

San Francisco Opera Commissions Hockney Festival Poster

The moral of *The Rake's Progress* is explicit: at the end of the opera, the five principal characters warn us, "For idle hands/ And hearts and minds/ The Devil finds/ A work to do."

David Hockney needn't worry about the Devil; there are too many others ready to find him a work to do, such as the San Francisco Opera, which commissioned the world-renowned artist to create a special poster in celebration of the second annual San Francisco Opera Summer Festival. Hockney, born in England but currently a resident of Southern California, is the designer of the production of *The Rake's Progress* that will be presented during the 1982 Festival. Inspired by Hogarth's famous series of engravings, Hockney's vision of *The Rake's Progress* was his first opera production, originally created for the Glyndebourne Festival in England. Hockney later adapted the production for the larger stage of La Scala in Milan, and his lavishly praised designs for this piece are now being seen in this country for the first time.

Hockney's sets and costumes were the focus of critical comment when the production first appeared. "This production is plainly going to be known as David Hockney's," said one, while others called his designs "vividly evocative," "full of arresting, unexpected ideas" and "the most vivid new art about." Particularly singled out for mention was the Bedlam scene. Hailing Hockney's bold conception of the madhouse as "memorable," "most striking" and "hallucinatory," critics went on to say, "In presenting the

The San Francisco Opera Summer Festival poster, designed by David Hockney, is part of an exhibit of Hockney posters on display both in the Opera Shop Gallery and the south Box Level Boutique.

inmates of Bedlam as a box-pewed congregation enclosed by walls upon which the engraving techniques have now degenerated into schizoid graffiti, Hockney achieves a visual *frisson* to match the dramatic situation." "In Bedlam," wrote another, "where Tom's fellow-inmates arise like spectres from their symbolic cells, we have a *coup de théâtre* both disturbing and poignant."

It is this memorable scene that Hockney has chosen as the basis for the 1982 Festival poster. Measuring 34 by 39 inches, the poster is available exclusively at the San Francisco Opera Shop, 199 Grove at Van Ness, for $25. A limited edition of the poster, signed by the artist, is also available, for $100.

An exhibit of posters by Hockney is currently on view at the Opera Shop Gallery for the duration of the Festival. The display includes his most recent designs for the New World Festival in Miami, the Young Playwrights Festival in New York and the Barbican Center in London, plus 18 other posters. All items, including the Summer Festival poster, are available for purchase.

continued from p. 16

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Franchette Buangan
Rebecca Fink
Karla Haeberle
Martha Hicks
Ann Huppert
Katherine Iosif
Christine Kohlstedt
Alexandra Kovach
Radha Kramer
Rachel Lanzerotti
Rachel Lopez
Angele Meyer
Kristin McCarthy
Jennifer Safran
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Lara Washburn

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Paul Bemesderfer
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Erwin Castro
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Jonathan Couchman
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James Datri
John Datri
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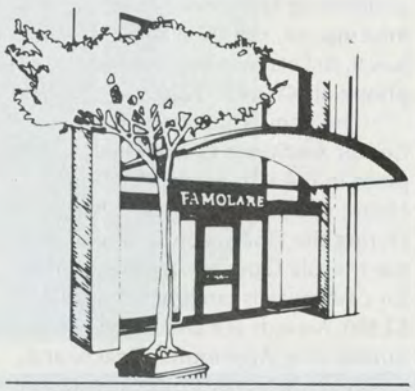

Merola Opera Program Summer 1982 Events

On Sunday, July 11, at 2 p.m., the Merola Opera Program will present Mozart's **The Magic Flute** at San Francisco's Sigmund Stern Grove. Performed in English, the production is staged by H. Wesley Balk, artistic director of the Minnesota Opera and currently coordinator of the Merola Opera Program, and conducted by George Lawner, a master coach in the Merola Program. The sets for Mozart's fanciful allegory are by noted Bay Area artist Ariel, whose previous credits include the world premiere production of Pound's *Le Testament* given by Western Opera Theater in 1971. Admission to *The Magic Flute* is free and open to the public.

On Saturday, July 31, and Sunday, August 1, at 3:30 p.m. at Villa Montalvo in Saratoga, Merola Opera Program participants will perform Verdi's **Rigoletto** in Italian. The tuneful Verdi favorite is staged by San Francisco Opera production supervisor Matthew Farruggio and conducted by Evan Whallon. Tickets are available in both the general admission and Sponsor categories, with option dinner tickets available to Sponsors. For ticket information, call (415) 864-1377. After July 1, tickets may be ordered by phone at (415) 431-1210.

The annual San Francisco Opera Center Auditions **Grand Finals** will take place in the War Memorial Opera House at 8 p.m. on Sunday, August 15. During the Finals, young singers from the Merola Opera Program compete for cash awards ranging from $500 to $2,500. Awards are also given to the outstanding Apprentice Coach, and, this year for the first time, outstanding Apprentice Director. For free tickets to this popular event, which features the full San Francisco Opera Orchestra, send a self-addressed, stamped envelope to: Grand Finals, War Memorial Opera House, San Francisco, CA 94102.

Services

Bus Service

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

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

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

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

Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

Food Service

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

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

Emergency Telephone

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

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

Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

Ticket Information

San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

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

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby.

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

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

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

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows:

Mondays, 10:00-2:30 on the hour and half hour

Davies Hall only:
Wednesday 1:30/2:30 — Saturday 12:30/1:30

All tours leave from Davies Symphony Hall, Grove Street entrance

General $3.00 — Seniors/Students $2.00

For further information, please call (415) 552-8338

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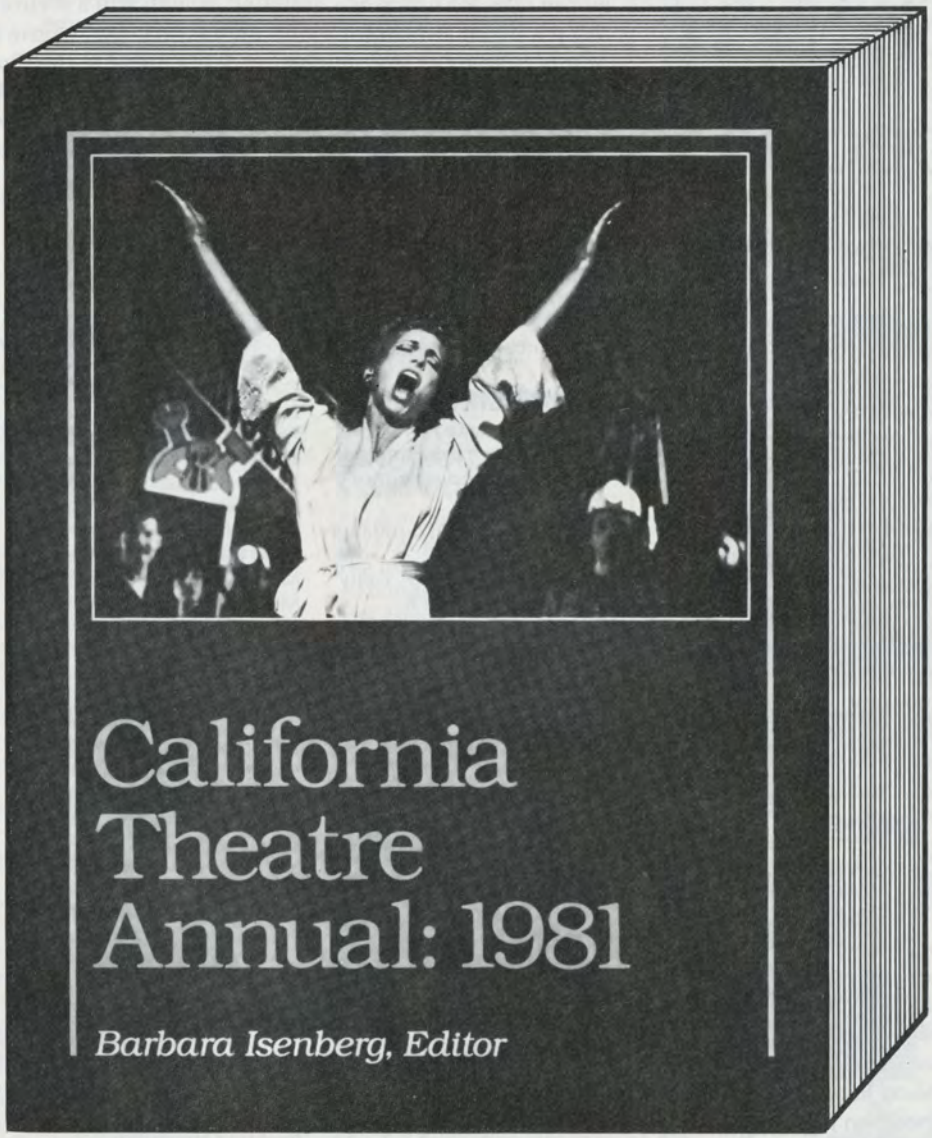

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Opera Shop Special Events

Two legendary stars will make personal appearances at the Opera Shop during the Festival. Elisabeth Schwarzkopf will be signing copies of her book, *On and Off the Record: A Memoir of Walter Legge,* on June 15 from 3 to 5 p.m. Dorothy Kirsten will be the guest on June 26 from 1 to 3 p.m., when she will be signing copies of her autobiography, *A Time to Sing,* as well as three new recordings never before released.

* * *

The Opera Shop Logo Contest offers patrons a chance to win a signed Hockney poster. Participants may pick up entry forms at the Shop on Grove Street or at the Opera Shop Boutique on the mezzanine level of the War Memorial Opera House. No purchase is required; just identify the silhouettes in the Opera Shop logo. The winner will be announced on July 6; in case of more than one correct entry, multiple prizes will be awarded.

* * *

Of course, the Opera Shop also offers its regular outstanding selection of arts-related merchandise, including libretti, scores and recordings of all five Summer Festival productions. Pre-performance browsing can be not only pleasant, but productive as well.

Annual Supporters

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are ensuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of $250 or more, singly or in combination, were made to the Opera's various giving programs from February 1, 1981 through April 15, 1982. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Space does not allow us to pay tribute to the hundreds of others who help make each season possible.

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Kent	12	1.0
Winston Lights	11	0.9
Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2

...100's	TAR mg./cig.	NICOTINE mg./cig.
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

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