

Turandot

1981

Thursday, June 3, 1982 8:00 PM
Sunday, June 6, 1982 2:00 PM
Wednesday, June 9, 1982 7:30 PM
Saturday, June 12, 1982 8:00 PM
Tuesday, June 15, 1982 8:00 PM
Friday, June 18, 1982 8:00 PM
Thursday, October 1, 1982 8:00 PM(Radio broadcast)
Friday, October 2, 1982 11:00 AM(Radio broadcast)

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Opera



1982 Summer Festival
TURANDOT



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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.

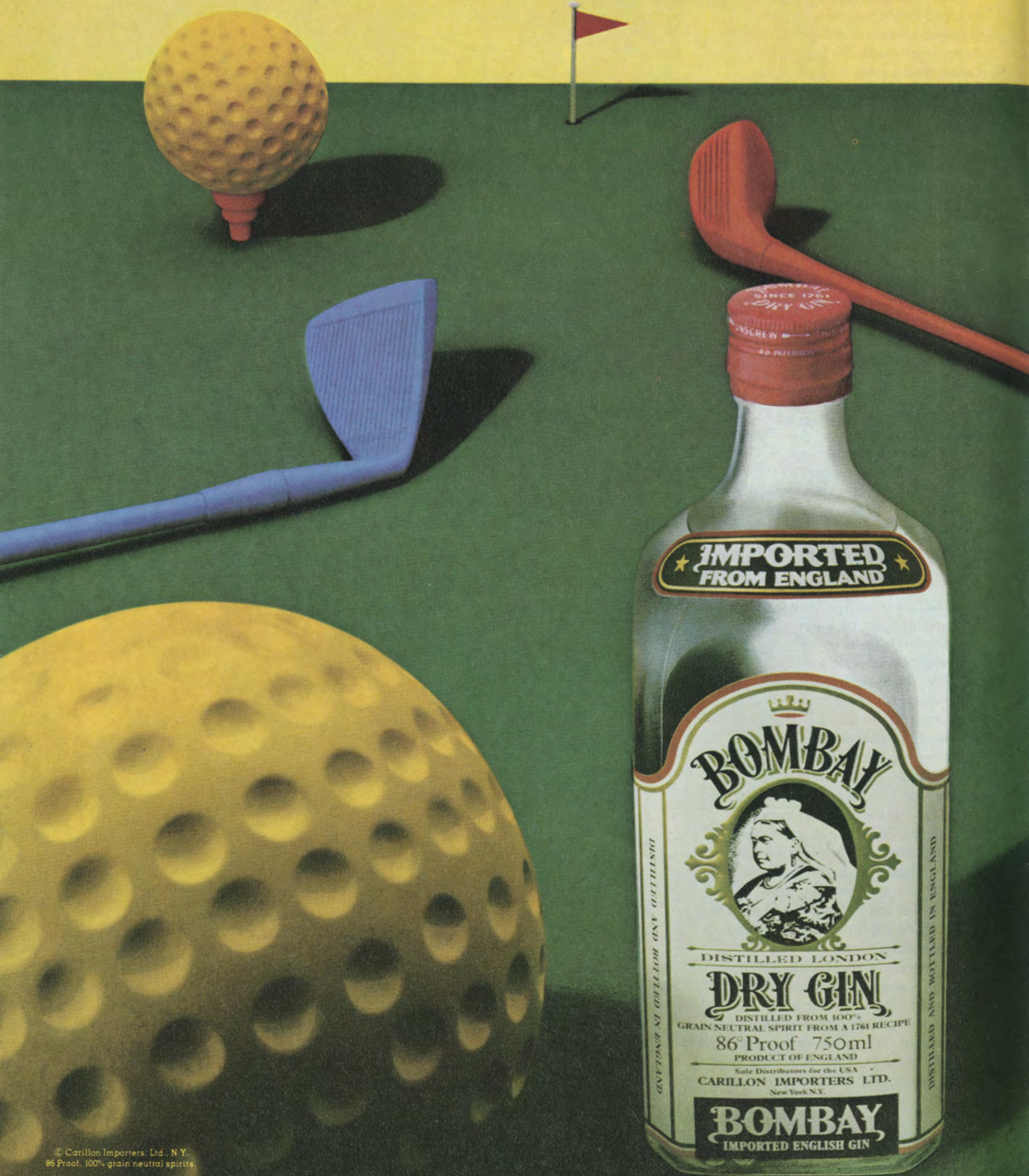
Somehow, the combination of traditional and adventurous seems appropriate for an artistic endeavor in our great city. I am proud to be part of a community which has such great respect for the past and is at the same time a leader and an innovator.



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1982 SUMMER FESTIVAL

TURANDOT

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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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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).

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| 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. |
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| 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.

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*

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*

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

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

Angeles Gulin*, 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

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

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THE RAKE'S PROGRESS June 16

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
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Principessa di Morte

By STEPHANIE VON BUCHAU

Puccini's *Turandot* had its premiere in 1926, but it did not become a repertory staple until the mid-fifties. San Francisco Opera produced it in 1953 — after a 25 year hiatus — starring Inge Borkh, and again in 1957 with Leonie Rysanek. La Scala followed suit in 1958, to open its season, with Birgit Nilsson and Giuseppe di Stefano, while the Metropolitan Opera's famous Cecil Beaton production was unveiled in 1961, starring Nilsson and Franco Corelli and conducted by Leopold Stokowski. From then on, the opera appeared with more and more frequency in the world's major opera houses.

There are three main reasons for the hesitancy on the part of the public and impresarios to accept *Turandot* as a repertory item. The first reason is that the title role, though less than half an hour long, is one of the most difficult in all opera. Despite its short length — less than 340 measures — its *tessitura* (the average position at which the main

part of the music lies) is excruciatingly high. "In questa reggia," for instance, Turandot's opening aria, contains six high A's, one B-flat, three B-naturals, and a high C.

Added to the problem of the *tessitura* is one of dramatic verisimilitude. Because Calaf is struck by love at first sight of the murderous Princess, the soprano should be, if not beautiful by Hollywood standards, at least physically charismatic — as, indeed, the great Turandots from Callas to Caballé have been. She should also be able to flesh out the process of transformation which the composer's death left in rather sketchy form. When a special artist existed who could sing the music and act the part, *Turandot* was given isolated performances, such as those in the thirties at Covent Garden where Eva Turner held sway, or those in Italy and South America in the late forties, before Maria Meneghini Callas gave up singing the role forever.

Are there more Turandots now, or is the fact that the opera has become so popular responsible for more singers determining that it is not as impossible

to sing as they once thought? The shortness of the part must also be a spur, since one spends most of the first act resting in one's dressing room — all of the act, if the producer chooses to use a double for Turandot's first, silent appearance on the loggia above the city square. Still, one soprano (not Nilsson) was heard to say she'd rather sing 10 Salomes than one Turandot.

The second reason that *Turandot* had difficulty gaining repertory acceptance is that the opera was never finished by Puccini, and the final two





San Francisco Opera's first *Turandot* was Anne Roselle, shown in the opera's final scene. The photo was taken in 1927 in Civic Auditorium. *Turandot* returned the next season, 1928, with Maria Jeritza in the title role.

scenes come to us courtesy of Franco Alfano, a minor composer who Toscanini thought would be able to complete the work satisfactorily. Often — during the Met's first performances and in the early days of the San Francisco revivals — Alfano's music was severely cut, reducing *Turandot*'s motivation to gibberish. (More on this in a moment.) Nilsson preferred not to sing the last aria, "Del primo pianto," because, as she once told this writer, "It is not by Puccini." The rest of the finale isn't either, but she sang that.

In order to understand why *Turandot* was never finished — it is not simply a matter of the composer's inconvenient death — it is necessary to examine the background of the opera. Puccini's *Il Trittico* had been only a *succès d'estime* at its 1918 Metropolitan Opera world premiere, and his previous work, *La Rondine*, had failed to set Vienna alight. In fact, the aging composer had not had an unqualified success since the three-act Brescia revision of his *Madama Butterfly* in 1904. Now he proposed to librettist

Giuseppe Adami that they get back on the track with something fresh and exciting. He arranged for Adami (who had written the libretti for *Trittico* and *Rondine*) to work with Renato Simoni, a dramatist and journalist who had produced the text for Giordano's *Madame Sans-Gêne*. Simoni suggested a play by the 18th century Venetian, Carlo Gozzi.

The Gozzi play was called *Turandotte* — an indication, incidentally, that Puccini meant the final "t" of his heroine's name to be

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Photograph of Puccini, taken around 1920, the time he began the composition of *Turandot*.

pronounced. It had been written in 1761, based on a French version of a Chinese or Arabian fable. To further the linguistic confusion, Puccini did not read the original Gozzi, but an Italian translation of a German version arranged by Friedrich Schiller.

Puccini, however, could hardly have been unfamiliar with the Gozzi work, since it had served as a vehicle for an opera by his teacher from the Milan Conservatory, Antonio Bazzini, and was also the subject of music by Weber, Blumenroeder, Reissiger, Hoven, Lovenskjold and, finally, Puccini's contemporary, the Italian composer Ferruccio Busoni. Busoni's work, written in 1917, had started as incidental music for the Gozzi play, and ended up as a two-act opera that included, among other curiosities, a fully harmonized version of "Greensleeves."

Work on *Turandot* began slowly in 1920, when Puccini wrote Simoni and suggested that they stop considering other subjects and concentrate on the Gozzi. (The composer had been toying

with the idea of writing a Shakespearean opera based on the character of Christopher Sly, who appears in the prologue to *The Taming of the Shrew*.) Puccini's creative imagination was sparked by the new project. He wrote to Adami, begging for action on the libretto. "If only I could be a purely symphonic composer! I should then at least cheat time . . . but Almighty God touched me with His little finger and said, 'Write for the theater — only for the theater.'" This sense of having to cheat time, of possibly not being able to complete his last and most ambitious project, hung over the entire composition of *Turandot*. More than once Puccini complained of the opera's difficulty, of the interminable wait for suitable words from the librettists. "This infamous *Turandot* terrifies me and I shall not finish it," he wrote. And again, "When will this work of ours come to an end? Either I shall be old and decrepit or dead."


One of the problems between the composer and his librettists was

indecision over how the opera should be constructed. The Gozzi play is in five acts. Puccini originally wanted to produce the opera in two massive acts, with the riddle scene in Act I and a second act consisting of "Nessun dorma"; the temptations; a scene between Liù and Turandot in which the slave girl arouses the Princess' jealousy; a farewell to life and love by Calaf, who thinks he is about to die; and the finale. As we can see, two of these suggestions — the jealousy and the farewell — were eventually dropped. By 1921, the two-act idea had also been abandoned. Puccini began orchestrating the completed first act in March 1922 and wrote "In questa reggia" after his sister died in October of that year. In November he conceived the idea of Liù's sacrifice.

By late 1923 he had sketched Act II and was working on Act III, far enough advanced to suggest to Adami the lines for Liù's final aria, "Tu che di gel sei cinta." In December he began to orchestrate Act II. He wrote that he was working feverishly, and by March 1924 had orchestrated the third act through the death of Liù. It was at this point that a nagging pain in his throat began to frighten him.

The final months of his life were filled not only with physical pain but with mental distress because he could not complete *Turandot*. After frantically informing Adami that he needed the final version of the duet and finale, he waited months, until September, for the words to arrive. If they had been in his hands that summer, perhaps we would not be left with an unfinished work. By October he had sketched 36 pages of notes for the duet and finale. By now the throat problem had been diagnosed as a malignant tumor, and in November Puccini left for Brussels, where a Dr. Ledoux had achieved some remarkable cures with radium needles. The operation, performed with local anesthetic, was judged to be a success, but Puccini's heart couldn't stand the strain. On November 29, 1924, he died. *Turandot* was still unfinished.

Toscanini, who had been a kind of spiritual godfather to the opera — which he much preferred to the sentimentalities of *Suor Angelica* —




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TURANDOT

Dramma lirico in 3 atti e 5 quadri di GIUSEPPE ARANI e RENATO SIMONI
Musica di GIACOMO PUCCINI
(Proprietà G. RICORDI & C.)

NUOVISSIMA

PERSONAGGI

La Principessa Turandot	Sig. ROSA BLISA
L'Imperatore Alimusa	Sig. FRANCESCO DOMINICI
Timar, Re tartaro speditore	CARLO WALTER
Il Principe Igneo (Calaf suo figlio)	MICHELE FLETA
Liù, giovine schiava	Sig. MARIA ZANDRINI
Ping, Grande cancelliere	Sig. GIACOMO RIMINI
Pang, Gran provveditore	EMILIO VENTURINI
Pong, Grande cocchiere	GIUSEPPE NERI
Un Mandarino	ARISTIDE BARACCHI
Il Principale di Persia	S. R.
Il Carnicino	S. R.

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A Pekino - Ai tempi delle feste

Maestro Concertatore e Direttore:
ARTURO TOSCANINI

Maestro del Coro: **VITTORIO VENEZIANI**

Maestro della Banda: **MARCELLO CECARELLI** - Correggido: **GIOVANNI PRATESI**

Direttore della messa in scena: **GIOVACCHINO FORZANO** - Direttore dell'allestimento scenico: **CARAMBA**

Bacilli e scene dipinte da **GALILEO CHINI** colla collaborazione di **ALESSANDRO MAGNONI**

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Playbill for the world premiere of *Turandot*.

asked Alfano to complete the work. Alfano struggled valiantly, probably being too much in awe of his task to give it full artistic concentration. As it was, he was forced to revise his original contribution. At the first performance (La Scala, April 25, 1926), when he reached the place where Puccini had stopped composing, Toscanini laid down his baton, said, "At this point the master died," and walked off the podium. The entire opera was heard for the first time only at its second performance.

There are still those who think the Alfano ending, inadequate as it is in animating the transformation that Puccini was certain he could effect, should be dropped all the time. Spike Hughes, in his 1959 book on the *Famous Puccini Operas*, speaks eloquently of how we should be adult enough to take the happy ending for granted. At the same time, there is something innately human in the desire for completion, and a few minutes of harmlessly mediocre music does not destroy the magnificent

edifice that Puccini built. Besides, as we shall see, there is a vital piece of plot information hidden in those Alfano tunes, and it is irresponsible to deprive an intelligent audience of them.

Now we come to the third reason for the reluctant acceptance of *Turandot* — the story itself. Although it has a "happy ending," the spectacle of Calaf and the Princess making love on the same spot where the pathetic Liù has just met her death is a hard lump to swallow. (In the last San Francisco Opera production, Jean-Pierre Ponnelle left Liù's body on stage, creating a grisly *frisson*.) Furthermore, one is justified in asking why Turandot should live happily ever after when she has executed, according to the ministers' count, 26 suitors for her hand. And finally there is the problem of the transformation — how does this seemingly bloodthirsty Amazon turn into a yielding woman at one touch of Calaf's lips?

Taking the objections one by one, Liù's death, although it moves us, is not the main point of the opera. She is an afterthought of Puccini's, the man who loved pathetic little women so much that he couldn't resist putting one in his final opera, even though she upsets our sympathy for the main couple. Since Liù's love is hopeless and unconfessed, as she herself admits, she could hardly be expected to sit around the palace observing Turandot and Calaf's marital bliss. Having created her, Puccini had to get rid of her. In the Busoni opera, the slave girl is named Adelma, and, far from being submissively self-sacrificial, she sells the secret of Calaf's name to the Princess in exchange for her freedom.

The second objection to the story is moral, and still crops up in British reviews. The Puritan tradition of English literature requires that villainy be punished. Not long ago, critic Rodney Milnes inveighed against the beauties of Monteverdi's *Coronation of Poppea* because the composer ends his opera with the murderous couple triumphant, singing a gorgeous love duet. One sympathizes with Milnes, but morality and art are two different things. Just as conventional goodness doesn't always triumph in life, there is no reason why it should always triumph in art.

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Besides, Turandot's blood-thirstiness is exaggerated. She has reached marriageable age, and being afraid of men — for whatever reason — she has persuaded her father to agree to a plan wherein prospective suitors are given a fair test of their courage and devotion. Nobody forces the Prince of Persia and the other suitors to enter the contest. They willingly risk their lives, in fairy-tale fashion, for a chance at paradise. Remember that not only does the winning suitor become the Princess' husband, he also inherits the Chinese kingdom; ambition as well as desire drive the suitors to the fatal test. Only Calaf can be acquitted of ignoble motives, since he fell in love at first sight.

The third objection — the unconvincing transformation — is the most tantalizing to consider. If Puccini had lived, what might his final duet have done for Turandot's character — and our sympathy? Could he have created, as he wished to, "an explosion of love" in the third act? It doesn't hurt to remember that although *Turandot* was written in the 20th century, Puccini had essentially a 19th-century sensibility. Romantic love was a powerful force in the art of the 19th century, from Alma Tadema's paintings to the operas of Wagner and Puccini. We may sneer at the extravagant love stories of 19th-century drama, yet even today, almost every film created in Hollywood must have its "love interest," however inane or unsuitable. Love stories appeal to the lowest common denominator, but appeal they do, and *Turandot* is essentially an heroic love story.

Since we don't have Puccini's final words (i.e. music) on the subject, we must make do with Alfano's music and the libretto, which was *accepted and sketched by Puccini* before his death. I emphasize to remind scoffers that Puccini himself thought the words contained enough information to effect Turandot's transformation. It is therefore criminal to cut them.

What are these words? Simply speaking, a complete explanation of why the Princess yields to Calaf. It is not his kiss; the poison of love was working in her long before that. In the aria "Del primo pianto," she explains



Franco Alfano, 1876-1954

how she felt an "irresistible thrill" when she first saw him; how she had despised the men who died for her, but how she feared Calaf. "In your eyes shone the light of heroes . . . I hated you for it, and I loved you. Torn and divided between two equal fears — to conquer or to be conquered."

This is a bold, almost vulgar explication of the "life force" principle as seen by a pre-Freudian dramatist. If we mistakenly judge Turandot as a realistic, contemporary, feminist sensibility, rather than as a fairy-tale Princess, of course it is difficult to empathize with her fears, with the extreme results of those terrors, and with her palpitating anguish over the ambiguity of her feelings for Calaf.

Yet they seemed real enough to Puccini, and if his idea of women's psychology is not the same as ours, it is still incumbent on us to put ourselves in his place. No art is ever fully appreciated unless the witness attempts to achieve symbiosis with the creator. What we must not do is cut the aria and sweep the whole conflict under the rug. It is not Alfano's fault that he was called upon to do the impossible and that he is remembered not as the composer of *Risurrezione*, but as the completer of Puccini's last, greatest and tragically unfinished opera. ■

Miss von Buchau writes about music for *San Francisco, Opera News* and *Esquire*.



Tony Roberts talks about his first time.

ROBERTS: It was exactly seven years, eleven months, two weeks and five days ago, at 7:00 PM on Fire Island.

INTERVIEWER: *You remember the exact moment?!*

ROBERTS: Of course. A man never forgets his first time.

INTERVIEWER: *It must have been quite an experience. You must tell me about it.*

ROBERTS: I was at a beach party comparing tan lines, when an exotic woman in a red sarong sauntered over in my direction. I immediately noticed that she had the best tan on the beach.

INTERVIEWER: *Go on.*

ROBERTS: She looked me straight in the eye and said, "Campari?"

"I'm sorry," I replied, "I don't speak Italian."

"Neither do I," she said. I was so embarrassed.

INTERVIEWER: *I can see why!*

ROBERTS: Anyway, she handed me a Campari and orange juice, and sipped a Campari and soda herself. Then I understood.

INTERVIEWER: *How was it?*

ROBERTS: At first I thought it was bitter. Then I realized it was sweet, too. I guess bittersweet is the only way to describe it.

INTERVIEWER: *Was she amused?*

ROBERTS: Very. She said, "You'll acquire a taste for it, Tony. Most men do."

She was right. My second time was much better. And now I like to have it as often as I can.

INTERVIEWER: *Did you ever see the young woman again?*

ROBERTS: No, but I keep hoping I will. I've enjoyed it so many ways since my first time... now I could teach her a thing or two.

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San Francisco Opera 1972: Scene from Act III of Meyerbeer's *L'Africaine*.

The Lure of the East

By SPEIGHT JENKINS


The sequence of four notes followed by an ambivalent major-minor chord which sound at the beginning of *Turandot* deftly transplant the listener to the Orient. Maybe not the Orient of reality, but very much the Orient as it has been musically created over the last two centuries in European music. Exotic and mysterious, the East

has drawn composers from many countries, with audiences close behind. National differences in treatment of this theme say much to explain the definition of opera held by different peoples.

In 1735 Jean Philippe Rameau, the leading French composer of his day, composed the opera-ballet *Les Indes Galantes*. The work flabbergasted its audiences because it avoided the

normal subjects of opera at the time — mythology and the supernatural. Though the locale was not the Far East, it was very foreign — Turkey, Peru, Persia and the unknown realms of “*Les Sauvages*.” Not a note of exotic music can be heard in the opera, however. The East is totally represented by decor, while the music is splendidly baroque.

In today's standard repertory the East makes one of its first appearances

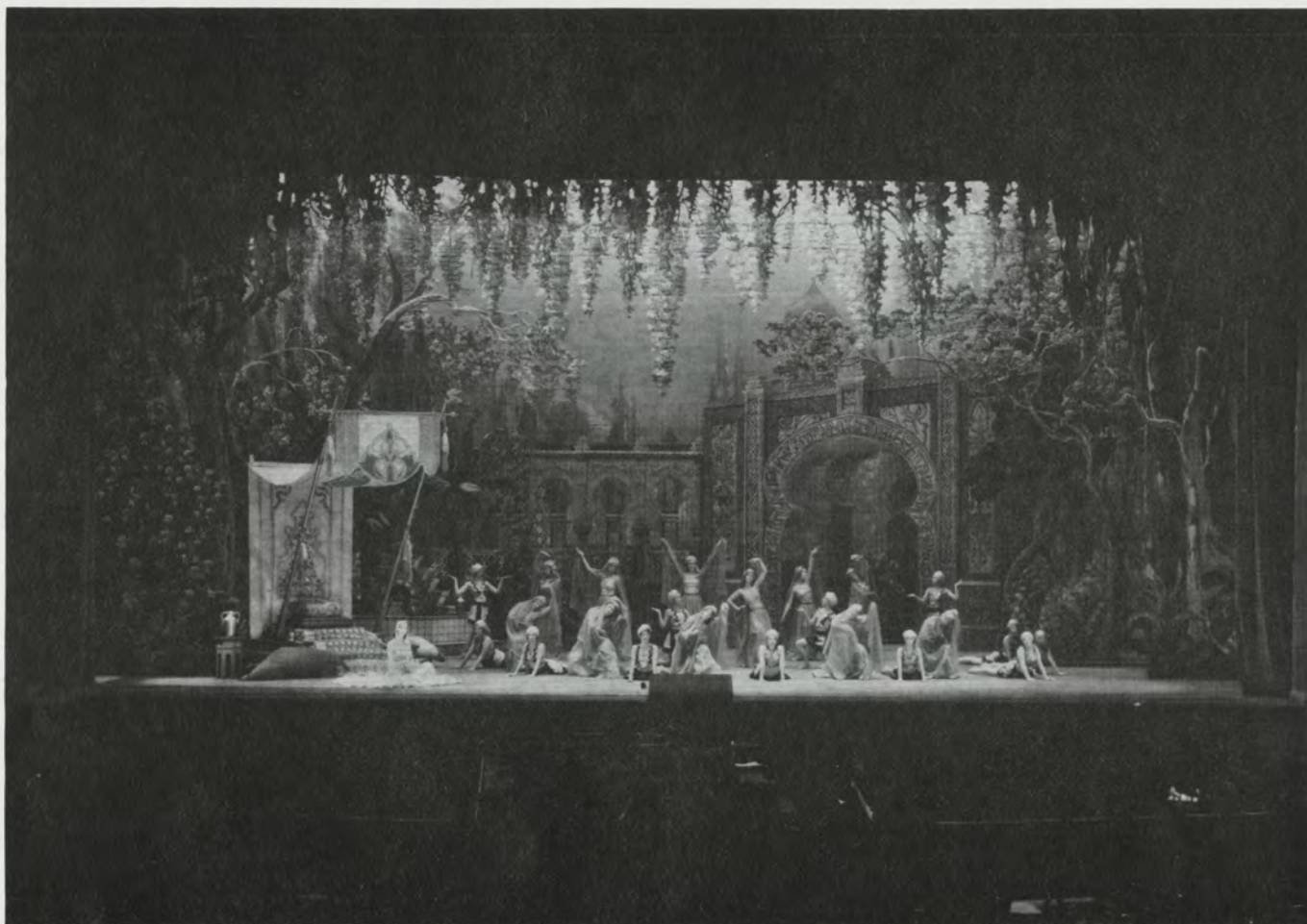


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Rabaud's *Mârouf* opened San Francisco Opera's 1931 season. Shown: a scene from Act III.

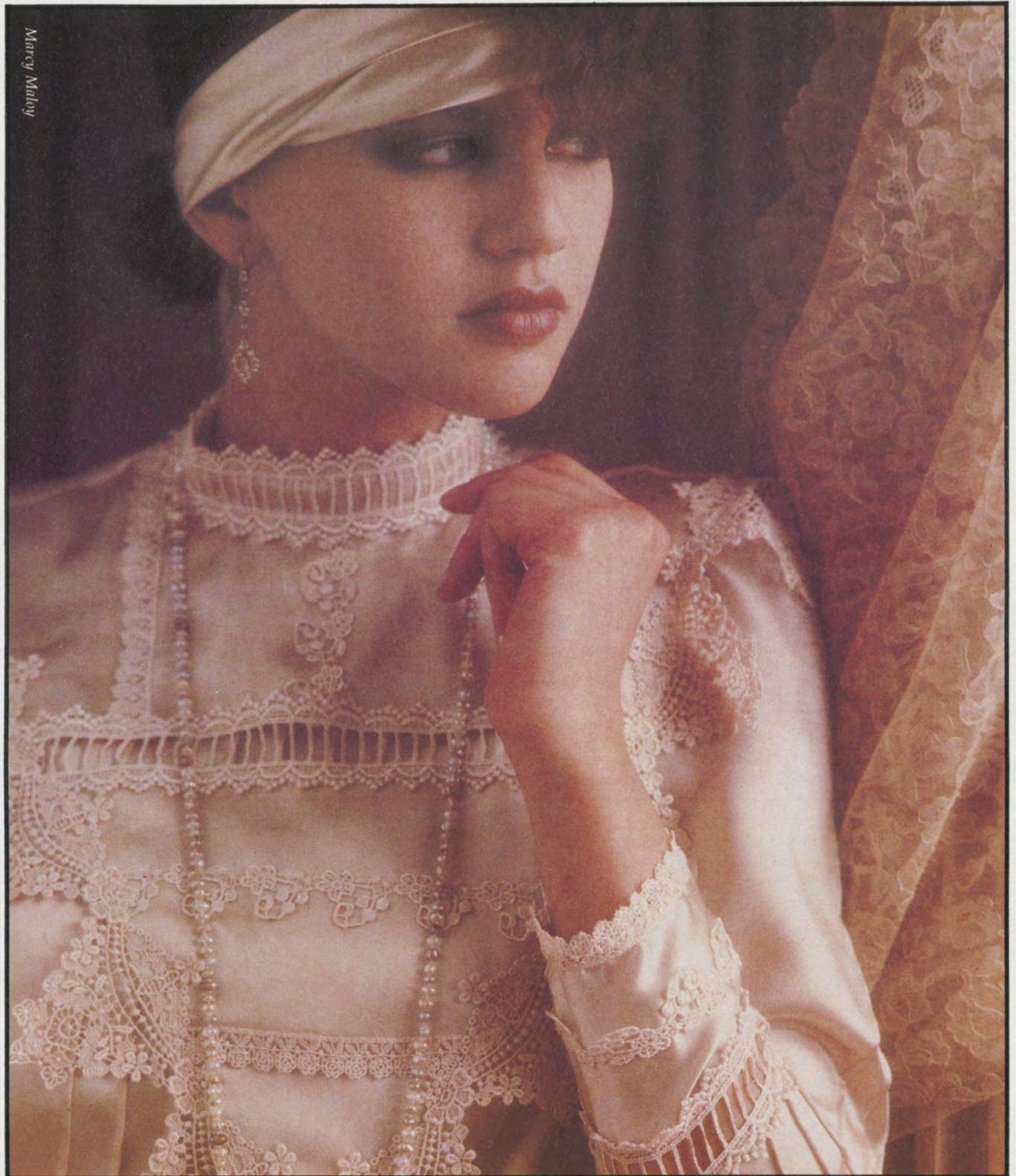
in Mozart's youthful work, *Die Entführung aus dem Serail*. Never mind that Turkey today is considered part of Europe; in the 18th century, Turkey seemed the ultimate in the exotic that could be recognizably represented onstage. Only a century before, in 1683, the Turkish army had been stopped at the walls of Vienna, and many troops left roaming the capital's streets gave the Viennese a chance to hear the real sound of Turkish music. Composers soon transmogrified this to the nearest Western instruments they could find — piccolo, cymbals, triangle and bass drum. Mozart used "Turkish" music at least three times — in *Die Entführung*, the Rondo alla Turca (K. 331) and in one of the violin concertos (K. 219). The sound is not frightening, but the color imparted is different and came to be associated with the exotic.

In 19th-century France, fascination with the Orient demanded a far greater musical involvement than in the Rameau work. On March 22, 1833, Felicien David set sail for the Near East, visiting Constantinople, Smyrna, Jaffa, Jerusalem and finally Egypt, where the young composer remained for some time. When he returned to France, he composed "Melodies Orientales," in which real Egyptian melodies were harmonically Europeanized. These proved too realistically eastern for the taste of the time, but in 1844, David became the hit of *tout Paris* with *Le Desert*, an "ode-symphony" composed for soloists and male chorus. It included a prayer to Allah, a muezzin's call, a description of a caravan and all the other accoutrements of what was to become Arabia in Hollywood. The musical base is firmly tonal, but with plenty of color, unusual rhythms and

instruments suggesting the East. The popularity of the work was so great that it is credited by many, including the *New Grove Dictionary of Music and Musicians*, to be the source of subsequent French composers' interest in the East. The important word was *atmosphere*. Audiences, entranced from the opening organ pedal point, visualized the magic of the desert and never stopped spinning mental pictures as the piece progressed.

One of the first French composers dipping into the exotic fountain was Georges Bizet. His first opera, *Les Pêcheurs des Perles* (*The Pearl Fishers*) bowed at the Théâtre-Lyrique in Paris in 1863. Though the opera has been kept alive by the tenor-baritone duet "Au fond du temple saint" and the tenor aria "Je crois entendre encore," the Indian setting fascinated audiences of the time. An uneven work and

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San Francisco Opera first saw *Lakmé* in 1934, not with Lily Pons in the title role, but with the California soprano Emily Hardy (on pillow, left). The photo is from the Act II dress rehearsal; it illustrates the quaint practice of the past, when principals did not put on costumes and make-up until the premiere. Ezio Pinza, who sang Nilakantha, is shown in the middle of a group of turbaned choristers. The music and production staff is on the right.

proclaimed as such even by its composer, *Les Pêcheurs* actually has its weakest moments in its attempts at oriental color. But the public clamored for more. The next year at the Paris Opéra came the last work of Giacomo Meyerbeer, *L'Africaine*, a work set in Madagascar, which had a notable revival in San Francisco in 1972. Meyerbeer was a master of effects, and he laid them on thickly in his last opera, produced after his death. As has often been the case in French music, the oriental flavor came from delicate use of color — winds and percussion used to suggest the exotic. The most famous number in the score, “O paradis,” is free of orientalisms; the most effective piece suggesting the East is Selika’s second-act lullaby, “Sur mes genoux, fils du soleil.”

One of the most charming of those French operas involving the East

appeared in 1882, Leo Delibes’ *Lakmé*. For a long time *Lakmé*, set in British India, has been intellectually consigned to the graveyard of those faded works once popular because of a *prima donna*, in this case Lily Pons. *Lakmé*, though successful in Paris, had never had more than a few performances in the United States until the diminutive French soprano sang the work at the Metropolitan in 1932. From then until 1947 at the Met and at other American opera houses, Miss Pons kept the work before the public (at the San Francisco Opera, in 1937, 1940, 1944 and 1946), which enjoyed it and her very inappropriate but extremely stylish costumes. A recent concert performance in New York by the Opera Orchestra under Eve Queler showed, however, that although Delibes’ evocation of India is orchestrally conventional, the work has

a dramatic cohesion and enough lyrical substance to make it revivable. The “Bell Song” with its haunting use of the Indian temple bell is the showpiece of the score, but with stylish singers many other lyrical moments, such as the third act tenor aria, gleam brightly.

Not to be ignored is a slightly earlier, more passionate and more Italianate work, *Samson et Dalila* (1877), in which Camille Saint-Saëns treated the familiar Biblical story to the wash of the oriental music and exotic colorings that characterize the French school. From the moody, evocative opening through the haunting sensuality of the seduction scene to the thrice-familiar Bacchanale, the composer never failed to write exotic music in the tradition of David.

The deepest immersion in orientalism in France occurred in

continued on p. 52

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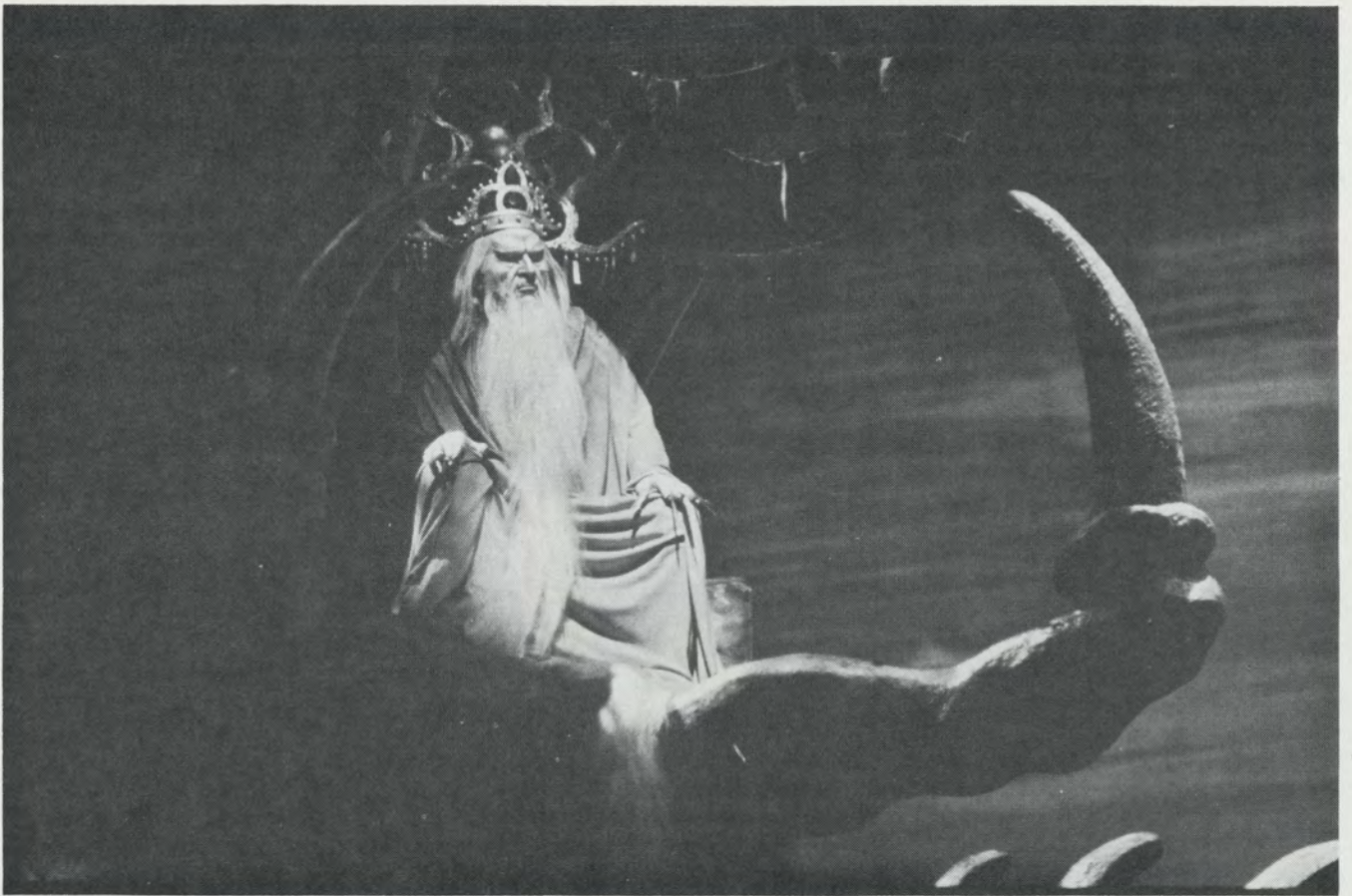
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TURANDOT



Linda Kelm.

Photos taken in rehearsal by David Powers



Eddie Albert.



Thomas Woodman, David Gordon, Jonathan Green.



Nicola Martinucci, Thomas Woodman, David Gordon, Jonathan Green.



Barbara Daniels.



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Kevin Langan, Barbara Daniels.



Linda Kelm.

CAROL PATTERSON PHOTO



Myung-Whun Chung

Myung-Whun Chung: The Twain Do Meet

By THOMAS O'CONNOR

First, there is the name. It is pronounced very much as it looks to Western eyes: "me-UNG HUN chung," but the second word has an unexpected softness when the name's owner pronounces it, emphasizing the "h" sound in it. Or perhaps it is just that Myung-Whun Chung is himself soft-spoken and — behind the intensity of his conversation — a bit shy.

A touch of reticence notwithstanding, this Korean-born whirlwind, who has returned to San Francisco Opera to conduct the Summer Festival production of *Turandot*, is well on his way to setting the international musical scene ablaze.

At only 29, he already owns credits for which artists twice his age would barter their batons. He made his solo concert debut as a pianist at the age of seven with the Seoul Philharmonic. In 1970, he took first prize in the New York Times Radio Young Artists Competition; the following year it was the top spot in the Kosciuszko Chopin Competition. At the 1974 Tchaikovsky Piano Competition in Moscow, perhaps the most prestigious of all, he took second prize. Only in his teens, he toured the U.S. for two years with his

equally gifted sisters, violinist Kyung-Wha Chung and cellist Myung-Wha Chung.

In 1978 he stepped directly from studying conducting at the Juilliard School of Music into the plum position of assistant to Carlo Maria Giulini at the Los Angeles Philharmonic, winning from the revered Italian maestro a host of important assignments and — in the last of his three years there — the title of associate conductor. On the strength of his work in L.A. and with such other respected ensembles as the Israel, London and Royal Philharmonic among others, he is now booked solidly in advance for over two years in spots throughout the world.

This is, in short, a man already in the midst of a meteoric career.

Much of the strength of Chung's budding reputation as an opera conductor comes from his handling of *Madama Butterfly* at San Francisco Opera, a debut much acclaimed as one of the surprise delights of the 1980 fall season. But mention to him the obvious fact that his connection to the Bay City is now predicated on Puccini's two famed "Oriental" operas, and he reacts with mock horror and a decidedly sheepish grin.

"Oh, don't tell me about that," he laughs at the end of what has clearly been a weary day of rehearsals. "When Terry (McEwen, San Francisco Opera's new general director) first asked me to come and do this *Turandot*, I said 'absolutely not!' He swore that there was absolutely no connection with this 'Oriental business,' but I said, 'Oh, sure, and that's exactly what the audience will say, right?' So I finally said I would do it if he provides me with an Oriental costume to make it more authentic! In the end, what changed my mind was the opera itself; it's one I wanted to learn. But I joke with people all the time about being the 'token' Oriental in this production."

Attired casually in a tasteful blue turtleneck and gray slacks, Chung slumps a bit over a large, round conference table in an Opera House office, and patiently responds to questions. If the supposed "Oriental connection" makes him blush a bit, he still has no hesitation about taking on another Puccini opera.

"*Turandot* is so well written," he says, running a hand through the straight black hair that curls just over his collar. "The orchestrations are simply phenomenal. Puccini always

continued on p. 60

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TURANDOT

(in Italian)

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Allen Charles Klein*
Lighting Designer
Thomas Munn
Chorus Director
Richard Bradshaw
Musical Preparation
Susanna Lemberskaya
Mark Haffner
Prompter
Susan Webb
Assistant Stage Director
Robin Thompson
Stage Manager
Gretchen Mueller
Ballet Consultant
Marika Sakellariou
San Francisco Boys Chorus
William Ballard, Director
Girls Chorus San Francisco
Elizabeth Appling, Director

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*First San Francisco Opera performance:
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Turandot radio broadcast on
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*Please do not interrupt the music with
applause.*

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

CAST

<i>A mandarin</i>	Gregory Stapp
<i>Liù, Timur's slave girl</i>	Barbara Daniels
<i>Calaf, son of Timur</i>	Nicola Martinucci*
<i>Timur, exiled king of Tartary</i>	Kevin Langan
<i>Prince of Persia</i>	Peter Childers
<i>Ping, grand chancellor of China</i>	Thomas Woodman
<i>Pang, supreme lord of provisions</i>	David Gordon
<i>Pong, supreme lord of the imperial kitchen</i>	Jonathan Green
<i>Emperor Altoum</i>	Eddie Albert*
<i>Turandot, princess, daughter of the Emperor</i>	Linda Kelm*

*Dancers, guards, priests, mandarins,
slaves, soldiers, servants*

**San Francisco Opera debut*

TIME AND PLACE: Legendary Peking, China

ACT I	At the gates of Peking INTERMISSION
ACT II	Scene 1: Pavilion in the palace Scene 2: Outside the palace INTERMISSION
ACT III	Scene 1: Gardens of the palace Scene 2: Outside the palace

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

*The performance will last approximately
two hours and forty-five minutes.*

Synopsis

TURANDOT

ACT I

At sunset before the Imperial Palace in Peking, a mandarin reads the crowd an edict: any prince seeking to marry the Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; bloodthirsty citizens urge the executioner on. In the tumult a slave girl, Liù, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calaf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary. When Timur reveals that only Liù has remained faithful to him, Calaf asks why; she replies it is because once long ago he smiled at her. As the sky darkens, the mob again cries for blood but greets the moon with sudden, fearful silence. The onlookers are further moved when the Prince of Persia passes by and calls upon the princess, hidden in the palace, to spare him. Calaf too demands that she appear; as if in answer Turandot steps onto her balcony, with a contemptuous gesture bidding the execution proceed. The crowd falls prostrate, and Turandot withdraws. As the death cry is heard from the distance, Calaf, transfixed by the beauty of the unattainable princess, strides to the gong that announces a new suitor. Suddenly Turandot's three ministers, Ping, Pang and Pong, materialize to discourage him. When Timur and the tearful Liù also beg him to reconsider Calaf seeks to comfort them; but as their pleas reach new intensity, he strikes the fatal gong and calls Turandot's name.

ACT II

In a palace pavilion, Ping, Pang and Pong lament Turandot's bloody reign, praying that love will conquer her icy heart and peace will return. The three let their thoughts dwell on their beautiful country homes, but the noise of the populace gathering to hear Turandot question the new challenger calls them back to harsh reality.

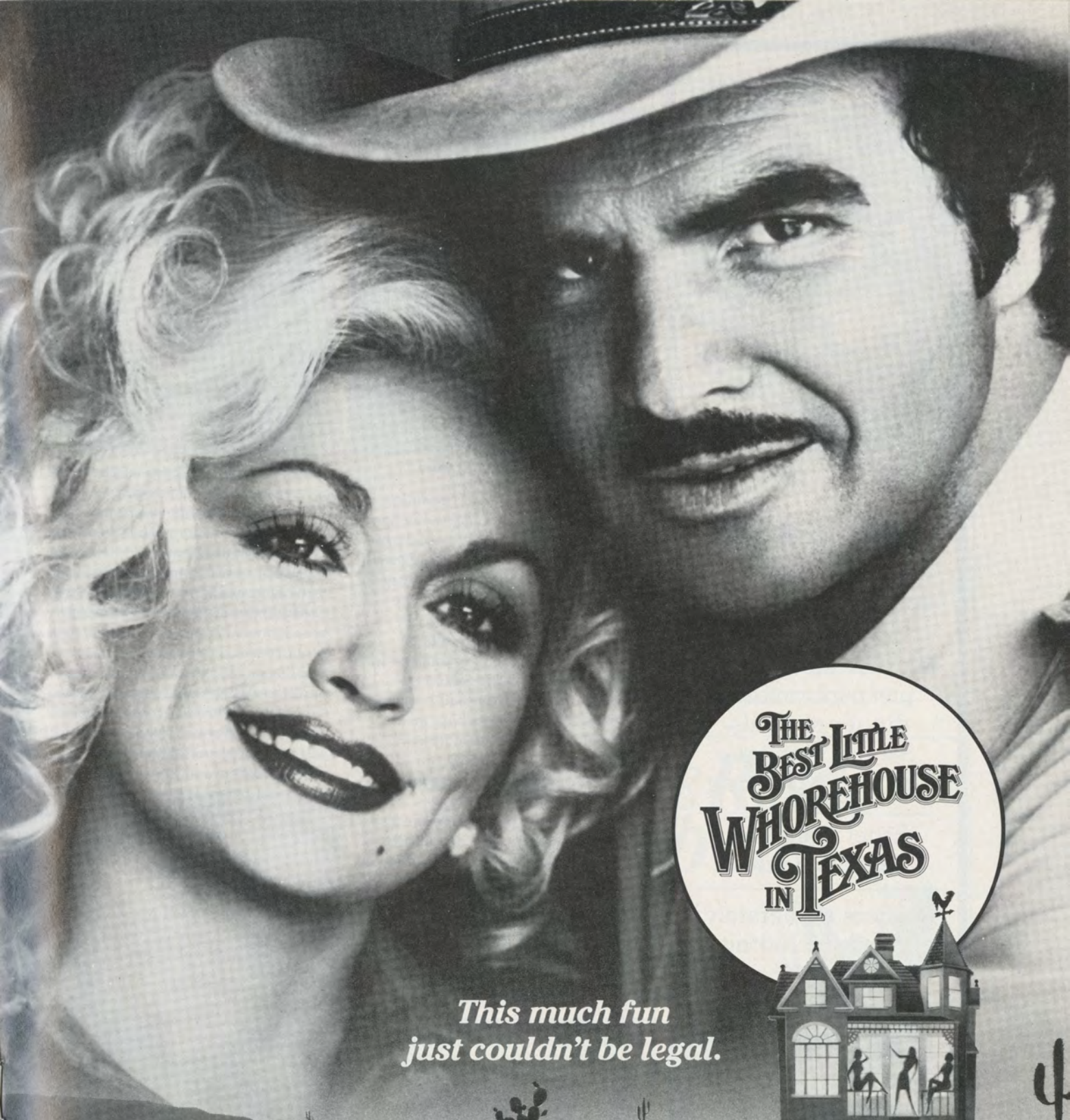
Before the palace the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Heralded by a chorus of children, Turandot enters to describe how her beautiful ancestor, Princess LouLing, was brutally slain by a conquering prince; in revenge, she has turned against all men

and determined that none shall ever possess her. Then, facing Calaf, she poses her first question: What is born each night and dies each dawn? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice but burns? A tense silence prevails until Calaf triumphantly cries, "Turandot!" While the crowd voices thanks, the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, generously offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life. Turandot accepts as the crowd repeats the Emperor's praises.

ACT III

In the palace gardens Calaf hears a proclamation: on pain of death, no one in Peking shall sleep until Turandot learns the stranger's name. The prince muses on his impending joy, then Ping, Pang and Pong try unsuccessfully to bribe him to leave the city. As the fearful mob threatens him with drawn daggers to learn his name, soldiers drag in Liù and Timur; horrified, Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liù cries out that she alone knows the stranger's identity but will never reveal it. Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret; "love," replies the girl. When the princess signals the soldiers to intensify the torture, Liù snatches a dagger from one of them and kills herself. The crowd, fearful of her ghost, forms her funeral procession. Turandot is veiled by her attendants and remains alone to confront Calaf, who at length tears the covering from her face and impetuously kisses her. Knowing emotion for the first time, Turandot weeps. The prince, now sure of his victory, reveals his identity.

As the people hail the Emperor, Turandot triumphantly approaches his throne, announcing the stranger's name: it is Love. As Calaf rushes to embrace her, the court hails the power of love and life.



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Profiles



LINDA KELM

American soprano Linda Kelm makes her San Francisco Opera debut in the title role of the 1982 Summer Festival production of Puccini's *Turandot*. Miss Kelm made her professional debut in 1977 in the Seattle Opera's Pacific Northwest Festival production of Wagner's *Der Ring des Nibelungen* as Helmwig in *Die Walküre* and Third Norn in *Götterdämmerung*, two years after making the dramatic change from contralto to soprano. She has repeated these roles each summer since her debut, singing in both the English and German Ring cycles. In 1979, Miss Kelm first sang Puccini's *Turandot* to enthusiastic critical acclaim with the Wilmington Opera Society in Delaware. A recent recipient of her second National Opera Institute Career Grant, Miss Kelm began studying voice in her native Salt Lake City. She then won a scholarship to the Aspen Summer Music Festival. Miss Kelm was the Utah District Winner of the Metropolitan Opera Auditions in 1975. Currently living and studying in New York, her most recent appearances include performances of *Turandot* with the Seattle Opera in 1981 and her St. Louis Symphony debut in Dvorak's *Stabat Mater*. Northern California audiences most recently heard Linda Kelm as soloist with the Sacramento Symphony when her selections included the finale from Wagner's *Götterdämmerung* and the final scene from Strauss' *Salome*.



BARBARA DANIELS

Barbara Daniels, currently a leading artist with the Cologne Opera, returns to the San Francisco Opera as Liù in Puccini's *Turandot*. The American soprano first appeared in Cologne as Ilia in the Jean-Pierre Ponnelle production of *Idomeneo* in 1978 and has since been heard there as Violetta in *La Traviata*, Pamina in *Die Zauberflöte*, Marguerite in *Faust*, Gilda in *Rigoletto*, Fiordiligi in *Così fan tutte*, Marzelline in *Fidelio*, Euridice in *Orfeo*, Elisetta in *Il Matrimonio segreto*, Mimì in *La Bohème* and the title role in *La Périochole*. As a regular guest artist, she has sung Elisetta with the Deutsche Oper in Berlin, a series of Violettas, as well as Rosalinda in *Die Fledermaus*, in Stuttgart. This latter role she performed in her 1978 Covent Garden debut to critical and audience acclaim. During the 1979 Berlin Festival, she was heard in Schumann's *Faust Scenes* with the Berlin Philharmonic under Wolfgang Sawallisch and repeated the work under his direction with the Orchestre de la Suisse Romande and Rome's Santa Cecilia Orchestra. In January 1980, she sang Margherita in the Zurich Opera production of *Mefistofele* and later that year made her debut with the San Francisco Opera as Zdenka in *Arabella*. Miss Daniels returns regularly to the United States and, in recent seasons, has appeared with the Pittsburgh Opera as Violetta in *La Traviata*, with the Washington Opera as Norina in *Don Pasquale* and with the Cincinnati Opera in the title role of *Manon*.



NICOLA MARTINUCCI

Italian tenor Nicola Martinucci makes his San Francisco Opera debut as Calaf in the Summer Festival production of Puccini's *Turandot*. In 1980 he was seen as Radames in *Aida* at the Teatro Gran Liceo in Barcelona, the Teatro San Carlos in Lisbon, Teatro Massimo in Palermo, the Stadthalle in Vienna and the Arena di Verona, where he scored such a success that he was immediately invited to perform the same role during the 1981 summer season. Other 1980 appearances include productions of *Carmen* in Cremona, *Simon Boccanegra* in Rome, and *Andrea Chénier* in Turin, an engagement that extended to January 1981. Later that year, he also appeared in *Aida* at Lisbon, Monaco, Dortmund and Turin; *Andrea Chénier* in Turin, Verona and Brescia; *Manon Lescaut* in Nice and Marseille; and *Turandot* in Avignon and Bordeaux. Following appearances in the 1979 premiere of *Boris Godunov* at the Teatro Regio in Turin, Martinucci also performed in *Il Trovatore* in Budapest and Rouen, *La Bohème* at the Teatro Colón in Buenos Aires, *Un Ballo in Maschera* and *Tosca* at Bogotá and *Il Piccolo Marat* in Pisa.

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

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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, made his New York City Opera debut as Raimondo in *Lucia di Lammermoor* and Colline in *La Bohème*, 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.

THOMAS WOODMAN

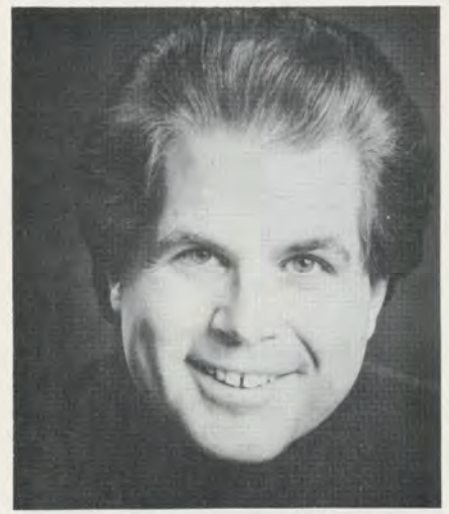
Baritone Thomas Woodman, who portrays Ping in *Turandot*, was part of the 1981 San Francisco Opera Fall season, appearing in *Lady Macbeth of Mtsensk*, *The Merry Widow*, *Le Cid* and in *Wozzeck*. He made his Company debut in the fall of 1980 in *Die Frau ohne Schatten* and *I Pagliacci* and portrayed Prince Paul in the 1981 Spring Opera production of *The Grand Duchess of Gerolstein*. Woodman sang the title role in the world premiere of



Henry Mollicone's *Emperor Norton* in a series of Brown Bag Opera performances given in San Francisco. As a member of the 1980 Merola Opera Program, he was heard as the Count in *The Marriage of Figaro* and as Mr. Gedge in *Albert Herring*, receiving a Merola Award in the Grand Finals of the San Francisco Opera Auditions. The young baritone made his professional debut with the Connecticut Opera Association in *La Traviata* and *Madama Butterfly*. In 1979 he appeared with Central City Opera in *The Barber of Seville*, *The Merry Widow* (conducted by Kurt Herbert Adler), Mollicone's *Face on the Barroom Floor*, *Cadman's Shanewis* and *Susa's Black River*. A 1980 Metropolitan Opera Council finalist, Woodman was selected to San Francisco Opera Center's Adler Fellowship Program and is a member of Western Opera Theater. With WOT, he was heard as Marcello in *La Bohème*, Count Almaviva and Antonio in *The Marriage of Figaro* and Figaro in *The Barber of Seville*.

DAVID GORDON

Philadelphia-born tenor David Gordon appears as Pang in *Turandot*. He made his Company debut during the San Francisco Opera 1981 Summer Festival in *Rigoletto* and as David in *Die Meistersinger*. He has been heard as soloist with the Lyric Opera of Chicago since his participation there as member of the apprentice artist program. Recent performances with that company include the roles of Scaramuccio in *Ariadne auf Naxos*, Juan in *Don Quichotte* and Nemorino in *L'Elisir d'amore*. For four seasons Gordon was a leading tenor at the Landestheater in Linz, Austria, where he sang over 300 performances of 19 different operas. In addition to his



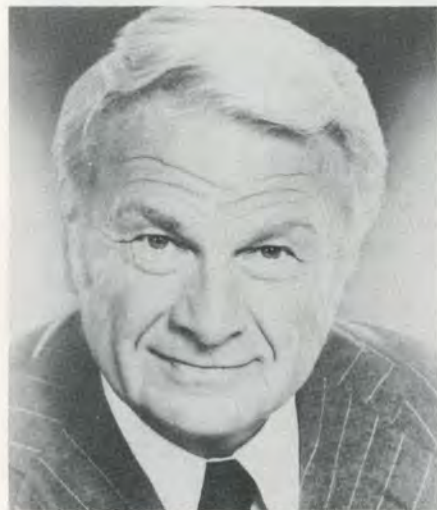
operatic engagements, Gordon has served as artist-in-residence and visiting professor at the University of Denver, where he conducted master classes and workshops for students of the music and theater departments and sang the role of Tom Rakewell in *The Rake's Progress*. A frequent recitalist, he has performed with the New York Renaissance Band at Lincoln Center and is a soloist with both the Folger Consort, the resident early music ensemble of the Folger Shakespeare Library, and the 20th Century Ensemble, in residence at the Smithsonian Institution.



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 *I*

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*.



EDDIE ALBERT

Eddie Albert, actor, singer, humanitarian, television star, opera buff and one-time Wagnerian opera student, makes his opera debut as Emperor Altoum in the San Francisco Opera's production of *Turandot*. He is most recognizable to audiences as the star of the highly popular *Green Acres* television series and, more recently, *Switch*. Some of his best-known motion picture portrayals include the photographer in *Roman Holiday* (for which he won his first Academy Award nomination), the cowardly officer in *Attack!*, the earth-loving psychiatrist in *The Teahouse of the August Moon*, the compassionate husband in *I'll Cry Tomorrow* and the psychotic colonel in *Captain Newman, M.D.* In recent years Albert has been channeling more and more of his energies toward solutions

to worldwide problems such as hunger, poverty, pollution and soil erosion. In addition to his film and theater activities, he fills club and fair engagements throughout the country and makes guest appearances on the leading talk and variety shows on television. Albert's wide and varied talents have won him a great many awards and tributes, both as an entertainer and a long-standing champion of humanitarian causes.



GREGORY STAPP

American bass Gregory Stapp appears as Achilles 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*.



MYUNG-WHUN CHUNG

Korean-born Myung-Whun Chung returns to the San Francisco Opera to conduct Puccini's *Turandot*. The young musician, who made his Company debut conducting *Madama Butterfly* in 1980, has been a performer since the age of seven, at which time he appeared as piano soloist with the Seoul Philharmonic. In 1961 his family moved to the United States, where Chung continued his studies at the Mannes School of Music and at Juilliard. His conducting of the Juilliard Opera Center's production of *Madama Butterfly* won him rave reviews from the New York press. In 1978 Chung was appointed assistant conductor of the Los Angeles Philharmonic, maintaining an associate conductorship through 1981. His most recent assignments include the world premiere of John Corigliano's *Pied Piper Fantasy* with flutist James Galway. He also worked closely with Carlo Maria Giulini on the acclaimed April production of *Falstaff*. The Israel Philharmonic recently invited him to conduct a minimum of 15 concerts annually. Future conducting engagements include the Orchestre de Paris; Munich, where he recently recorded Shostakovich's Sixth Symphony; and the London Symphony with which a recording is planned. He has commitments as guest conductor throughout the United States and Canada in such places as Cincinnati, Detroit, Toronto, Ottawa, Montreal and in the New York Mostly Mozart Festival. Future opera engagements include appearances in Monte Carlo, Geneva and Houston.



BLISS HEBERT

Returning to direct *Turandot* is Bliss Hebert, who has staged over 200 productions with 25 different opera companies, including New York City Opera, the Santa Fe Opera, the Caramoor Festival, the Canadian Opera, and those in Baltimore, Houston, New Orleans, Dallas, San Diego, Vancouver and Washington, D.C. He was general manager of the Opera Society of Washington from 1960 until 1963. Hebert began his career as a pianist and was accompanist and vocal coach for many of the world's best-known singers. As an associate of Igor Stravinsky for many years, he prepared the composer's vocal works for performance and has staged 15 different productions of Stravinsky's operas. He directed the American premieres of Britten's *Three Parables*, Henze's *Stag King* and *Boulevard Solitude*, Chabrier's *Le Roi malgré lui* and Schönberg's *Von Heute auf Morgen*. Engagements in 1981-82 included *The Rake's Progress* in Santa Fe, *Jenufa* in Baltimore, *Lakmé* in New Orleans, *Die Fledermaus* in Baltimore, and *Werther* and *Turandot* in Miami. Hebert made his Metropolitan Opera debut with *Les Contes d'Hoffmann* in 1973. Local audiences will remember his work with Spring Opera in the 1960s in such productions as *The Spanish Hour*, *Bluebeard's Castle*, *The Italian Girl in Algiers*, *Faust*, *Così fan tutte* and *Mignon*, as well as the 1980 San Francisco Opera production of *The Magic Flute*.



ALLEN CHARLES KLEIN

A native of New York City, designer Allen Charles Klein returns to San Francisco Opera for the Summer Festival production of Puccini's *Turandot*. Klein began his career as a designer in 1964 with the Houston Grand Opera, and since that time, his creations have been prominently displayed on the stage of the Metropolitan Opera, the Dallas Opera and with companies in San Diego, Washington, Miami, Philadelphia, Santa Fe and Canada. His assignments include a number of world and American premiere productions, including *L'Egisto* (1974) and *Yerma* (1971) with the Santa Fe Opera, *Of Mice and Men* (1970) with the Seattle Opera, *The Seagull* in 1973 with the Houston Grand Opera and *The Young Lord* in 1967 with the San Diego Opera. In 1979 his productions of *I Pagliacci* and *Cavalleria Rusticana* were seen at the Cincinnati Opera; *Madama Butterfly*, in Miami. In 1980 Klein designed *Rigoletto* for the Cincinnati Opera, *The Rake's Progress* for the Santa Fe Opera, and *Manon Lescaut* for the Miami Opera. In 1981 his *L'Egisto* toured Venice, Paris, London and Edinburgh with the Scottish Opera. That same year, his production of *Turandot* was seen in Miami, *Mignon* at Santa Fe, and *Jenufa* in Baltimore. This season will find his *The Voyage of Edgar Allan Poe* in Miami and *Turandot* with the Houston Grand Opera.



THOMAS MUNN

In his eighth season as lighting designer/director of the San Francisco Opera, Thomas Munn is responsible for the lighting designs for the 1982 Summer Festival productions of *Julius Caesar* and *Turandot*, and the lighting and set design for *Nabucco*. During the 1981 Summer Festival Season, his designs were seen in *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he created the lighting designs for the new production of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose*. Munn created the scenery and lighting for *Don Quichotte* with the Netherlands Opera and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*. He has designed numerous regional opera productions in addition to his work in television, film, ballet and theater throughout the country.

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The Lure of the East

continued from p. 32

Mârrouf, a much less well known work, composed in 1914 by Henri Rabaud. A dramatization of one of the tales from the Arabian Nights, the work capitalized on the French publication, in 1904, of the unexpurgated version of *The Thousand and One Nights*. Given a premiere at the Opéra-Comique in Paris, *Mârrouf* was successfully presented at the Metropolitan Opera in 1917 and revived in 1937. San Francisco Opera presented it in 1931, with Mario Chamlee in the title role. Its story of a Cairo cobbler who saves his head and that of his wife by discovering a genie just in the nick of time is charming. The pentatonic scale (any scale with five different pitches to the octave) is often employed; the woodwinds suggest the snake charmer at his or her most seductive, and each instrument of the orchestra is seemingly employed at its maximum variety of colors. *Mârrouf* lacks the kind of melodic inspiration and invention that characterize the really popular operas, but its artfulness almost makes one forget to look for substance. In its portrait of an enchanting fairyland, full of romance and exoticism, as ephemeral as a dusting of powdered sugar on a pastry, it sums up the decorative designs of the French composers who wrote on the East.

The oriental paintpot did not lure the Italian *bel canto* composers, and Verdi and his contemporaries focused their eyes on events in Europe. The work that drew Italian opera composers' attention to the Orient came from France — Massenet's *Le Roi de Lahore*, which had a huge success at Turin in 1878 and an even bigger triumph at Milan's La Scala the next year. Important for the Italian composer were Massenet's shimmering orientalism, his use of the saxophone in the ballet music of Act III (a totally unoriental instrument but one nevertheless very exotic to European ears) and the haunting Hindu melody for the flute.

The fascination for things oriental in turn-of-the-century Italy was odd in view of the fact that the country was in the powerful grip of the *verismo* movement. The basic idea of *verismo* was to describe real people with real



Sung-Sook Lee as Leila and Aaron Bergell as Nadir in Bizet's *The Pearl Fishers*, Spring Opera Theater, 1975.

problems, to eschew the noble and lofty plot situations of Verdi and the myths of Wagner. Fairytale orientalism should have been equally unwelcome; yet Pietro Mascagni, who in *Cavalleria Rusticana* (1892) had the first unquestioned *verismo* success, turned to a Japanese subject for *Iris* (Rome, 1898). The story explains his interest. A beautiful Japanese girl who is abducted from the house of her blind father goes through an amazing series of bizarre incidents on the way to a poetic death.

The opera blends orientalism with the kind of passionate bloodletting one expects from Mascagni. Most Italian scores up to *Turandot* dealing with oriental themes use the same kind of approach: the Orient was suggested by a saccharine use of the pentatonic scale and certain instrumental combinations, while *verismo* was served by bloody, violent events involving working people. The music that counted was strictly Italian. Whenever the characters gave way to real feelings, they did so in

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Madama Butterfly, San Francisco Opera, 1934. Butterfly's entrance: Lotte Lehmann, Cio-Cio-San; Dino Borgioli, Pinkerton.

a manner which bore little trace of the opera's locale. In *Iris*, for instance, though the opening "Hymn to the Sun" is accompanied by tamtams, cymbals, drums and bells, the most famous selection in the opera, the tenor's serenade "Apri la tua finestra," could have just as easily been composed for any Mascagni work.

Ruggero Leoncavallo, the composer of *Pagliacci*, did not compose an opera with an oriental theme, but Umberto Giordano came

close with his virtually lost *Siberia* (1903). The Mascagni formula can certainly be heard in Franco Leoni's opera set in San Francisco's Chinatown, *L'Oracolo*, a thin work that owed its popularity to the interpretation of the evil Chem Fen by Antonio Scotti.

It was left to Puccini to compose the most popular opera ever set in the Far East, *Madama Butterfly*. When he fell in love with David Belasco's dramatization of John Luther Long's magazine story, Puccini explored all

the *japonaiserie* he could find. According to Charles Osborne's new study of Puccini's works, he consulted a Japanese actress who happened to be in Milan, acquired folk songs from the Japanese ambassador to Italy and even studied the Gilbert and Sullivan operetta, *The Mikado*. Puccini created the atmosphere he sought, but the music portrays a European, probably Mediterranean, woman deserted by the man she loves. For all the kimonos, great Butterflies invariably sing the role with outgoing, very Latin passion and none of the inwardly turned emotional restraint and introspection that would more readily characterize Japanese tradition and culture.

When Puccini turned to *Turandot* some 17 years later, his artistic vision had grown, as had his capacity for realizing that vision. Though the Chinese gong and xylophone punctuate the Mandarin's opening statement in a fashion related to many of the operas dealing with oriental subjects discussed above, there is a far deeper involvement of text, mood and sound throughout this opera. *Turandot* is full of Puccini's melody and passion, but this is almost always tied to the locale. For instance, early in the opera when Liù explains to Calaf that she has done all that she has for his father because once Calaf had smiled at her, the music is full-bodiedly lyrical in the typical Puccini manner. Yet here the instruments that are prominent with the strings — celesta, oboe, clarinet and piccolo — are combined to give a slightly exotic sound. In the tradition of *verismo*-oriental opera, Liù, a quintessential Puccini heroine, should sing only western-type music, yet the basis of her first act aria, "Signore, ascolta," is Chinese, a song called "Sian Chok." It is a purely pentatonic melody harmonized to give it a mixed, predominantly western sound.

Chinese melodies are skillfully worked into the score of *Turandot*, particularly in the first act. Thus the young boys' song just after the crowd's Debussy-like apostrophe to the moon is a Chinese folk tune called "Moon-Lee-Wha," known to Europeans since the end of the 18th century. Afterwards, symbolic of the Princess

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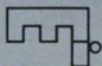
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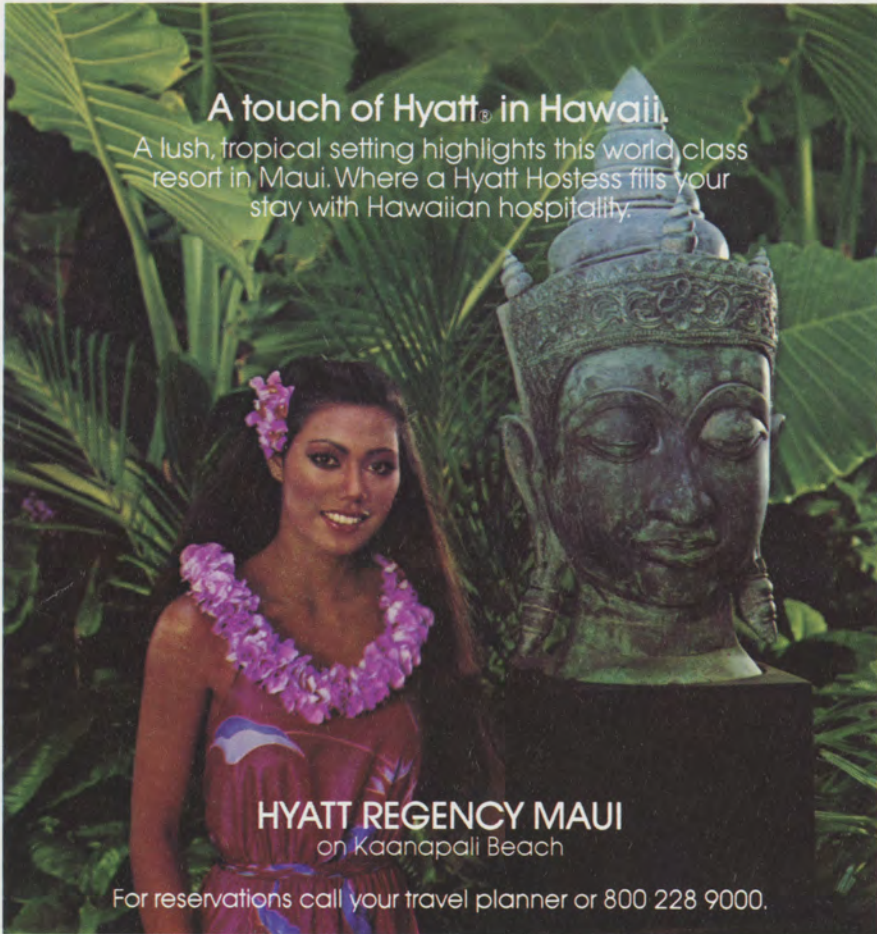
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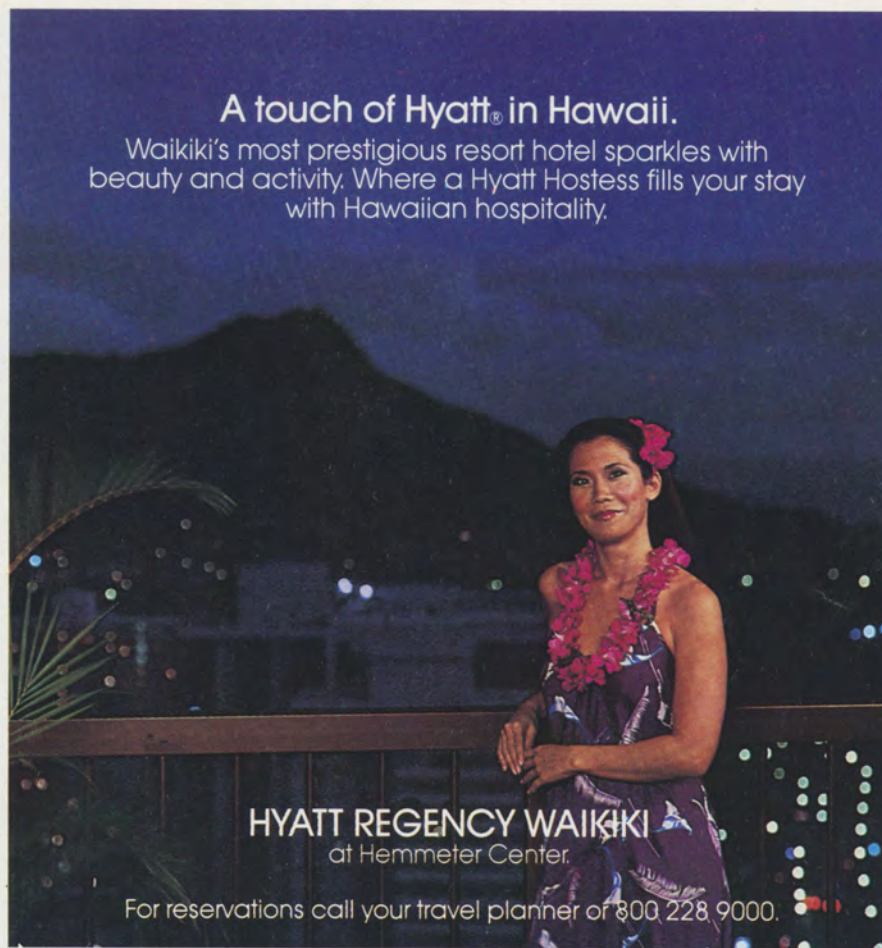
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The Lure of the East

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Turandot, the tune is played in part by two alto saxophones. Though not in any way Chinese, the saxophones combined with the glockenspiel, celesta, gongs and harp make for a very exotic sound and pay tribute to Puccini's knowledge of Massenet and his *Roi de Lahore*.

Nothing is more crucial in *Turandot* than the treatment of the three masks, Ping, Pang and Pong. A Chinese version of the traditional masks of Italian *commedia dell'arte*, they are unlike their source in their lack of differentiation and their involvement in the action. They may not approve of what goes on, but, like Loge in *Das Rheingold*, they are not just commentators. Frequently accompanied by the instrumental combination of triangle, celesta, glockenspiel and xylophone, they are, at least in Act I, somewhat cheerful for all the bad news they bring. (Their cruelty surfaces only in Act III, when they are willing and eager to torture Liù to get the prince's name.) The first of their several Chinese melodies is a quote from the Chinese Imperial Hymn (adopted only in 1912), and their music throughout is so deftly scored that it seems genuinely oriental, not at all a pretty-pretty image of the East. What sets them apart from any similar masks takes place in their Act II scene when they start to reminisce and have a section almost like the trio of a symphonic scherzo. In it they are nostalgic for their quiet country life. It is not an oriental passage, yet one that makes their consistent orientalism when they act as Turandot's servants all the more striking.

In the Riddle Scene the trumpet calls that herald the questioning of Calaf by the Emperor are identical to those in a play of the time that ran in London for over 2,000 performances called *Chu Chin Chow*. Puccini saw the play in 1919, and the melody is from the song "I am Chu Chin Chow of China." Though it is possible, as many commentators have pointed out, that Puccini could have taken the theme from the same source as the musical's composer, it is more realistic to assume that he borrowed *Chu Chin Chow's*

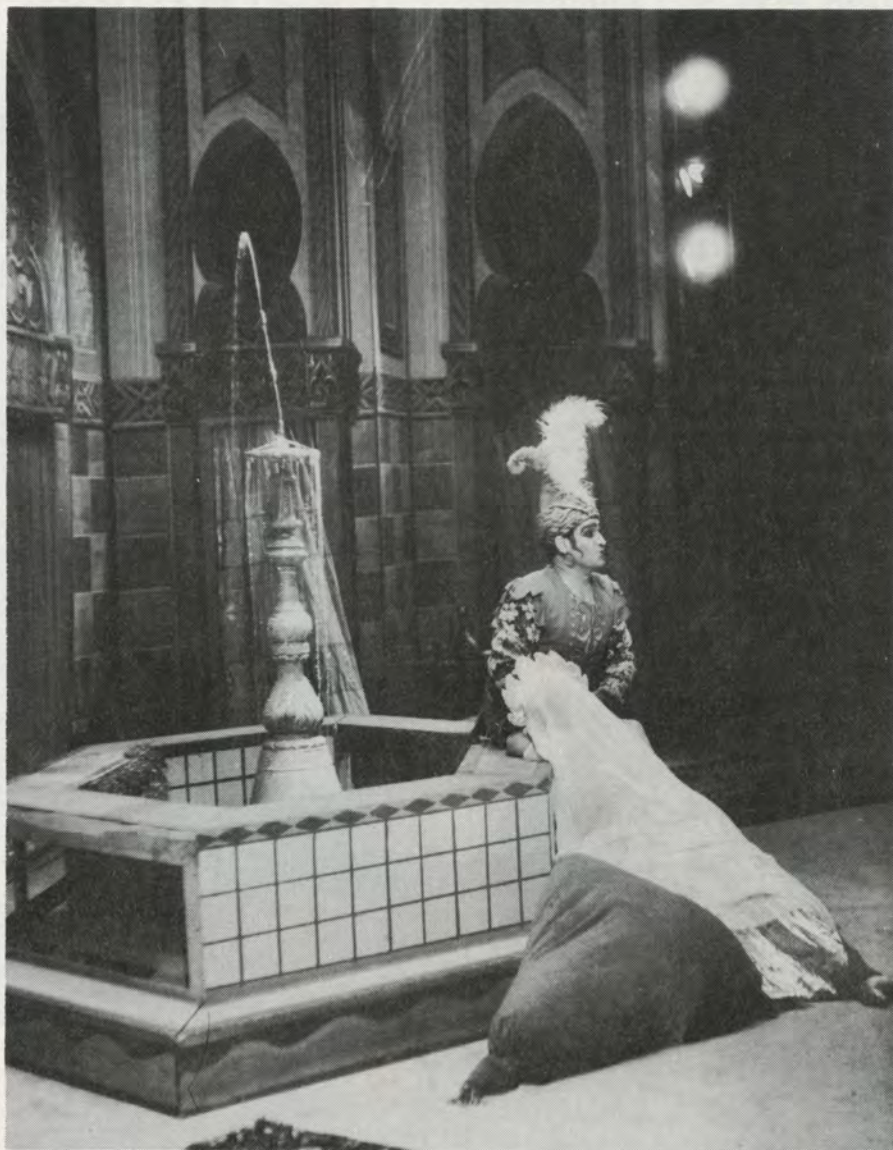
music because it suited the moment in *Turandot*.

Aside from the use of the Imperial Hymn to acclaim Turandot's father, the Emperor, other use of authentic Chinese music in the Riddle Scene is minimal. But here we find *Turandot* different from the earlier operas. Puccini skillfully blends a sound that suggests the cruelty and barbaric splendor of ancient China with his own passionate melodic inspiration. Turandot's "In questa reggia" could not have come from the mouth of Tosca or Cio-Cio-San, though the latter's anguished description of what she would do if Pinkerton never returns or even her farewell to her

child could have been sung to different words by Tosca or Manon Lescaut.

Constancy in mood also can be found in *Mârouf*, a near contemporary of *Turandot*. But Puccini does far more than spin out a Rabaud-type oriental dream. He describes an exotic foreign world and incorporates within its context all the passionate, intense pain and joy that define his art. ■

Speight Jenkins, host of the Live from the Met opera broadcasts, is writing a book titled Opera Through the Eyes of the Singers, to be published by Alfred A. Knopf.



MORTON PHOTO

Mârouf, San Francisco Opera, 1931. View from the wings: Mario Chamlee in the title role.

Joseph and the amazing technicolor dreamcoat

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The Twain Do Meet

continued from p. 41



Myung-Whun Chung

writes so clearly, almost too clearly. Every single tiny thing is marked. It simplifies things a great deal for a conductor. It's not like a Mozart opera, where you have to use your knowledge of that period and how music was performed at the time to come up with phrasings and all the basics. With Puccini, if you do it the way it's marked, 99 percent of the time it's terrific."

His biggest concern is the unfinished opera's oft-maligned ending, completed by the composer Franco Alfano after Puccini's death in 1924, and the problem of how to make the finale dramatically believable. "Puccini himself knew that he needed something new; one big, strong, final melody, to win over the audience's sympathy to Turandot. And that's what is missing at the end. Alfano did his job well; he tied up the existing musical

material very neatly. But there's still something missing. I think it's possible to make the ending convincing, but it needs a lot of help from the stage in the way the contact between Turandot and Calaf is staged.

"Turandot is commonly thought of as being an incredibly cruel, man-hating woman. So there have to be dramatic clues before the end, hints that she has inside her the potential for love, something that's been repressed."

Puccini, he thinks, left a conductor one other major difficulty unique to *Turandot*, that of keeping the opera's explosive, often thunderous musical parts in balance. "This piece is so heavy with brass, which is a problem you can't just solve by toning them down — then you'd lose the effect. So you have to find the right, delicate balance. You need this very accented, sometimes very harsh *fortissimo*, and it's very

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difficult to get this without letting the orchestra play out. This is a constant problem, particularly when the chorus is singing at a climax. It's understandable; brass players like to play out, and they're always being told to play in."

Chung appears to lean toward the view of those who find *Turandot* the greatest of all Puccini's operas, and suspects the reason it is heard far less often than *Bohème* or *Butterfly* lies chiefly in the scarcity of singers capable of doing the title role. "It requires a particular kind of voice with a tremendous concentration of power. There are far more Mimis and Butterflies around."

And, he reiterates, that problem with the ending. "If Puccini had lived to write it, and if he had found a fabulous melody and put it all together, then audiences would have come out saying, 'Ah, now we understand why *Turandot* acted the way she did.' But instead they come out wondering what that was all about. A lot of times, the final part gets shortened to make it easier on the audience, which I disagree with. We're not doing any cuts, anywhere in the opera. Even though the end repeats earlier themes, it's still wonderful music."

As an Oriental native, Chung has a special perspective on Puccini's use of Eastern themes in both *Turandot* and *Butterfly*. "I think he tended to be a little bit naive in his usage of Oriental music," he suggests. "He used the melodies without carefully blending them into the score in the subtle way that was usually his style. But I try not to get in the way of directors who want to accentuate the Oriental aspects of the opera, because that's what the audience expects. I'm liable to overreact."

Myung-Whun Chung is a relatively short man, a factor, he recalls with a smile, in maintaining his lifelong pursuit of a musical career. "When I first came to America at the age of eight, I became very interested in sports. Up till then, since I was four, all I had cared for was music. But I have all these pictures of me playing football, baseball, basketball, and I was actually quite talented at it. Little did I know

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that I wouldn't grow even six feet tall, so basketball was out, or be 200 pounds, so football was out. And then the other kids all started to grow, and I didn't very much."

All seven children in Chung's relatively affluent family studied music in Seoul (the second youngest, he started studies at age four). That three of them emerged as world-class performers he credits to the utter dedication of their parents, neither of them musicians.

"They loved music to the extent that they were willing to sacrifice pretty much everything for our training. When we left for America, they couldn't really take any of their money or property with them, but my parents thought it was very important for our education that we come to this country. And it was true. I very much doubt if any of us would have become musicians otherwise."

His childhood piano teacher in Seattle, where the family settled, was the first to suggest he think beyond the piano, planting the seed from which a conductor would spring years later. "She took great care to broaden my musical knowledge, and my awareness of orchestra sounds and terms," he recalls. Despite the enormous success he had in piano competitions late in his teens, it was conducting that he studied (under Sixten Ehrling) when he arrived at Juilliard in 1975. During that period he won the post of principal conductor with the New York State Youth Orchestra, and led his first opera (*Butterfly*). Upon his graduation, a single audition won him the coveted spot as Giulini's assistant in Los Angeles.

"It was a dream" Chung confesses. "Giulini was not a teacher to me in the traditional sense. He always treated me like a colleague. The thing I learned was his approach to music, his sense of feeling with the orchestra. It was the first time I'd ever seen someone who didn't have to stand in front of the orchestra and show off his 'tough skin.' He is so honest; he treats musicians as part of an ensemble that he feels a part of. He doesn't think it's right to stand in front of them until he knows the piece so well that it just comes out of him. He feels that if you haven't absorbed the piece, if you have to

think about your emotions or the beat, then you're still not ready to do it. Of course, that's a tremendous pressure to put on a young conductor.

"I'm sure Giulini must have spent the last three years thinking about the *Falstaff* we did this spring. I was amazed at how well he knew it, and how much he knew exactly how he wanted it done. Phenomenal. It's something to aim for."

This is a pivotal point in Chung's career. He and his wife of three years (one child was born around the time of *Butterfly* in San Francisco; a second made his entrance during rehearsals for *Turandot*) have chosen to make their home in Rome starting this summer. "Seventy percent of my work over the next few years will be in Europe," he explains, "and Rome is our favorite city, though I have no assignments scheduled there. I expect it will be two or three years before I'm stuck in one place for an extended period of time, so this is our only chance to live where we want to."

Despite his youthful gifts with the piano, his career is now almost exclusively committed to conducting (though, by the time *Turandot* opens, he will have returned from a three-day trip to Korea, where he will conduct and also perform a Mozart piano concerto with the Los Angeles Philharmonic). "It was very difficult and took a long time to decide on conducting," he says pensively. "The difficulty was not which one to choose, but which one to give up. I only made this choice four years ago."

Any regrets so far? "Only," he grins, "when I play and realize how much I need to practice. But no, I've never thought I made the wrong decision. I cannot play recitals now. To do that, I'd have to take five or six months off and do nothing but practice. You can get away with a little chamber music and some Mozart concertos with only a little practice, but that's it. The only person who can do it on short notice, who can practice two hours and then play three Beethoven sonatas, is Daniel Barenboim. And that's because he's a genius, and only sleeps five hours a day.

"My personality is the kind that wants to do one thing only, as well as I

possibly can, rather than doing two things pretty well. That's why I don't think I'll ever be a house opera conductor and do 50 performances a year. But I think it's possible for me to do one or two operas a season, and do them really as well as one can do."

Next year he is scheduled to do *Rigoletto* in Monte Carlo and the following year will tackle *L'Italiana in Algeri* in Geneva. "The only thing that would get me to change my schedule and do something in the summers would be a nice Mozart opera, something like that. But my time is pretty much set anyway."

Chung confronts with mixed feelings the long-range booking that has become the norm for the major conductors, a problem he knows will only be exacerbated by his ascending fame and swelling demands for his services. "It's very difficult to be spontaneous about what you want to do. I know conductors who are booked five years in advance. Sure, you can say, 'Oh yes, that's what I want to do in three years or five years.' But you may change your mind. Yet that's what you have to conduct when that time rolls around. It's good training for me, because when I settle down as a director with one orchestra, I will have to plan very specifically for two or three seasons ahead."

His hope is to find that orchestra of his own in about three years, and Chung already has his eye on an ensemble in Germany, though he won't specify which one. "Germany is one of the few countries where the pacing of the work is still slightly slower. Everywhere you go, you'll get five rehearsals, or maybe even a sixth, if you ask for it."

Though invariably polite, Chung wastes little time with conversational amenities when an interview draws to a close. A hand is proffered; he smiles. "You will come and see *Turandot*, yes?" And he is quickly off. Chung knows where he is going, and will waste no time in getting there. ■

THOMAS O'CONNOR, formerly co-editor of this magazine, is now a San Francisco freelance writer and editor. His work appears frequently in the Los Angeles Herald-Examiner, among others.

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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

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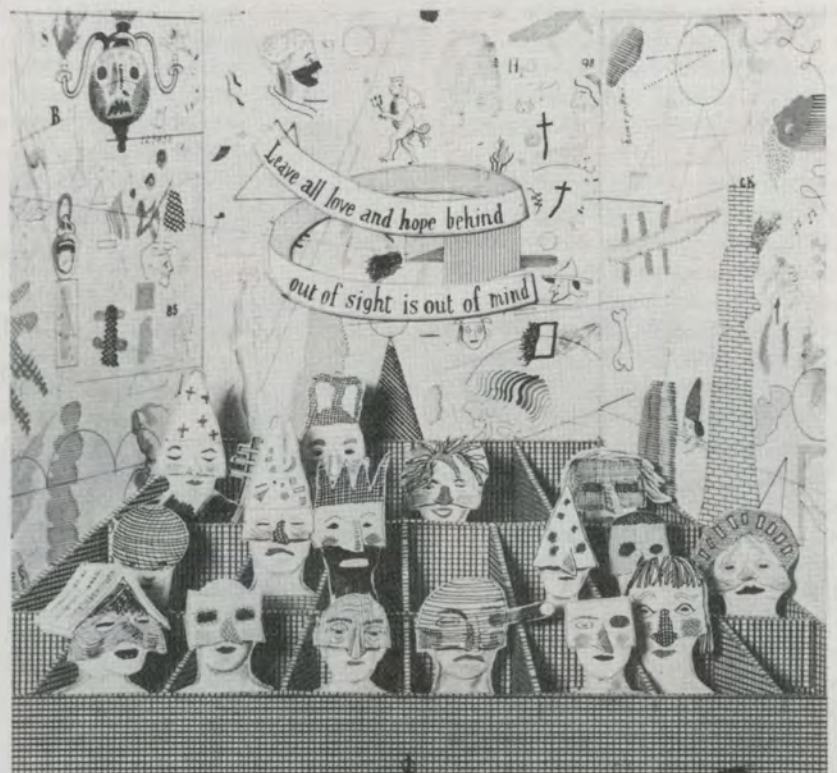


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The San Francisco Opera Summer Festival poster, designed by David Hockney, is part of an exhibit of Hockney posters on display both in the Opera Shop Gallery and the south Box Level Boutique.

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. 14

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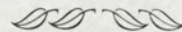
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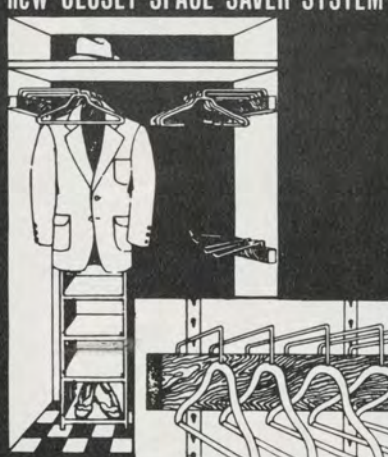


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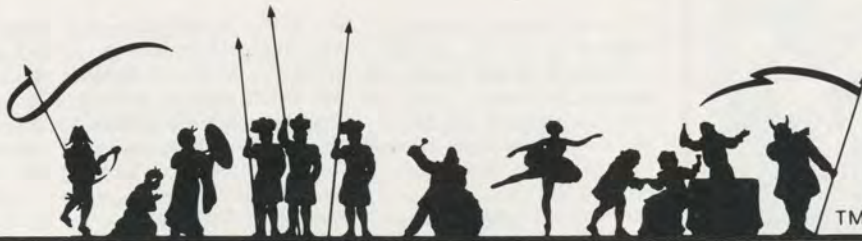
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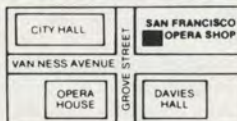
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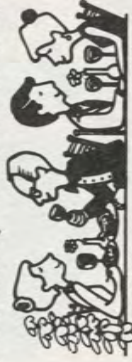
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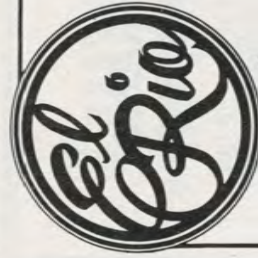
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