

Un Ballo in Maschera
(A Masked Ball)

1982

| | |
|-------------------------------|--------------------------------|
| Friday, September 10, 1982 | 7:00 PM (Live radio broadcast) |
| Saturday, September 11, 1982 | 11:00 AM (Radio broadcast) |
| Monday, September 13, 1982 | 8:00 PM |
| Thursday, September 16, 1982 | 8:00 PM |
| Sunday, September 19, 1982 | 2:00 PM |
| Wednesday, September 22, 1982 | 7:30 PM |
| Saturday, September 25, 1982 | 8:00 PM |
| Monday, September 27, 1982 | 8:00 PM |

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1982 SAN FRANCISCO OPERA



UN BALLO
IN MASCHERA

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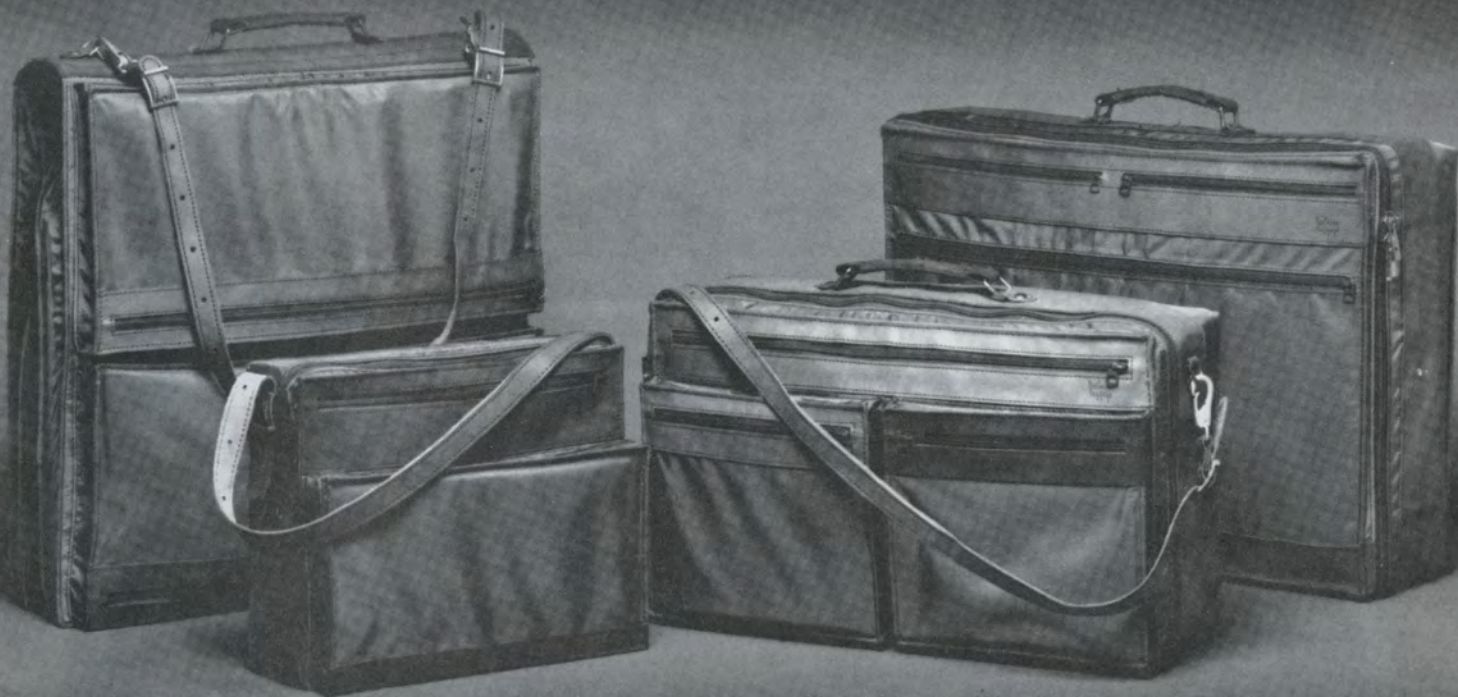
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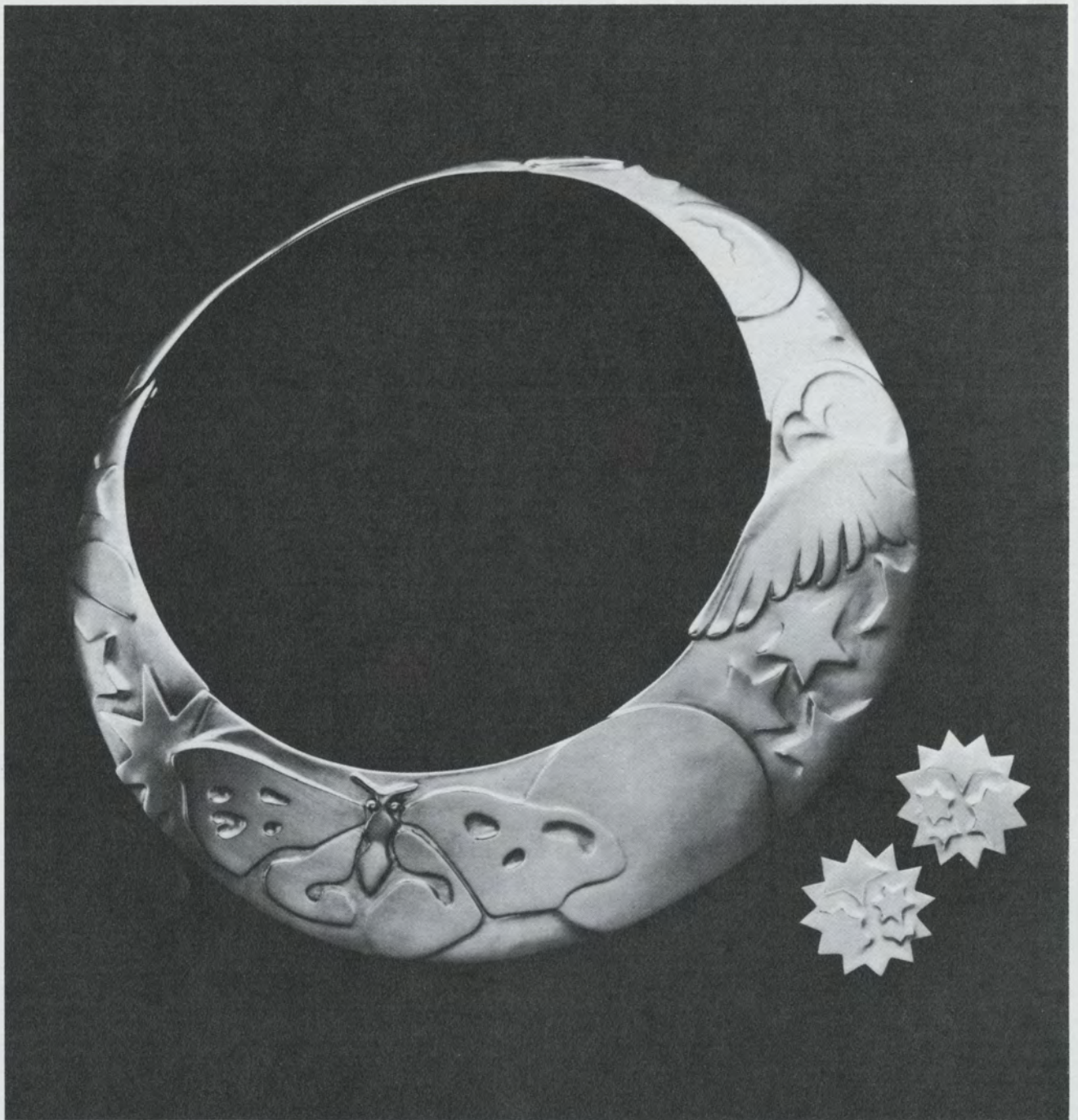
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General Director's Message

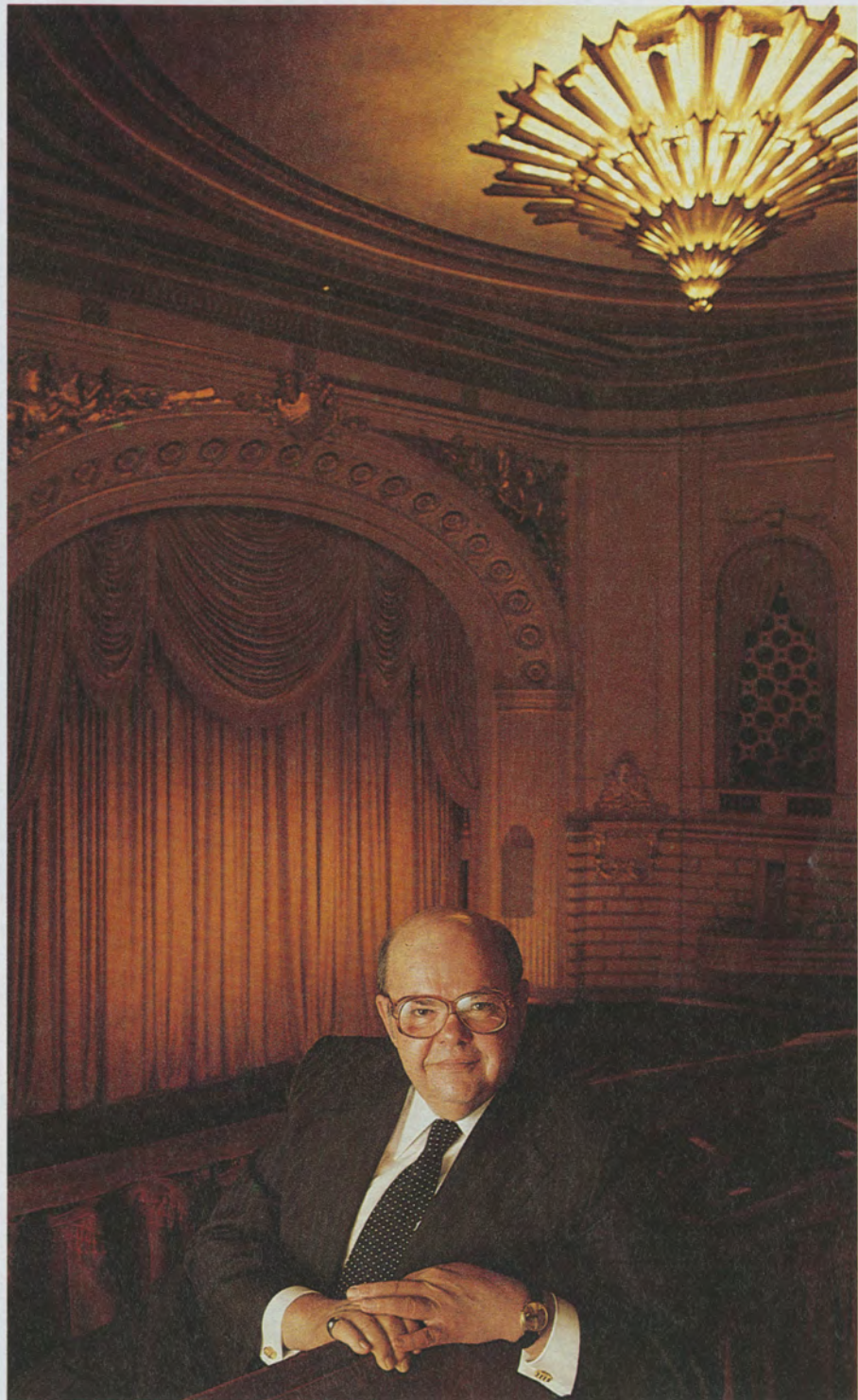
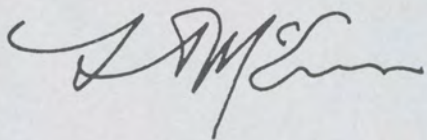
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

In my first Fall Season as general director, I hope that I have presented a program and a roster of artists that you will thoroughly enjoy. I am proud that we were able to secure the services of so many distinguished performers, both in the category of artists known and loved here and those who are making San Francisco Opera debuts.

With the realization that I am following in the footsteps of two distinguished predecessors, much of my energy is going into the long-range planning of exciting future seasons.

It is perhaps for this reason that I continue to be concerned with the financial health of this great opera company. In order to remain one of the outstanding cultural institutions of the world, we must thrive and grow and continue to surpass the exacting standards we have set for ourselves.

With the help of my excellent staff and a community whose loyalty and support remain the envy of other opera houses, I am confident that our goals will continue to be met.



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1982 SAN FRANCISCO OPERA

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Editor: Koraljka Lockhart. Art director: Frank Benson.
Editorial assistants: Robert M. Robb, John Schauer.
Editorial offices: San Francisco Opera,
War Memorial Opera House,
San Francisco, CA 94102. Telephone (415) 861-4008.

Featured on the covers of all 10 issues of the 1982 San Francisco Opera Fall season magazine are reproductions of works of art from the collections of the *Fine Arts Museums of San Francisco*: The M.H. de Young Memorial Museum in Golden Gate Park and the California Palace of the Legion of Honor in Lincoln Park, whose staff generously assisted in the search for the right subjects.

Bal masqué ALESSANDRO LONGHI,
1733-1813, Italian (Venetian), oil on canvas, 33x39.
Gift of the late Lily Carstairs, Paris.

The Fine Arts Museums of San Francisco
M.H. de Young Memorial Museum
California Palace of the Legion of Honor

Cover design: Lorli Willis. Cover photography: Schopplein Studio



UN BALLO IN MASCHERA

Features

Giuseppe Verdi and the *Ballo* Controversy
by Stephanie von Buchau

The stormy history of Verdi's 21st opera
and the tortuous road to its premiere. 27

Mask Lore: From Helmets to Sunglasses
by Karen Monson

Masks everywhere and everywhen: Stone Age
to our time — work masks, play masks, and
some masks we didn't even think were. 38

Remembering Frederick Jagel
By Terence A. McEwen

64

Pages from the San Francisco Opera
summer picture album

68

Departments

| | |
|------------------------------------|----|
| Season Repertoire | 20 |
| Opera Previews | 36 |
| Artist Profiles | 54 |
| Box Holders | 74 |
| Supporting the San Francisco Opera | 76 |

San Francisco Opera Magazine 1982 is a Performing Arts Network publication: Gilman Kraft, President; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; T.M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Editor; Frank Benson, Art Direction; Pat Adami, Administrative Assistant; Public Relations, Jerry Friedman Associates. ©All Rights reserved 1982 by Performing Arts Network, Inc. Reproduction from this magazine without written permission is prohibited.



PERFORMING ARTS MAGAZINE San Francisco edition, 1232 Market St., Suite 101, San Francisco, CA. 94102, telephone (415) 558-8040, and its affiliates comprise the PERFORMING ARTS NETWORK, INC. which also includes PERFORMING ARTS MAGAZINE Los Angeles edition: 9025 Wilshire Blvd., Suite 210, Beverly Hills, CA. 90211. Telephone (213) 273-8161; PERFORMING ARTS MAGAZINE San Diego edition: 3680 5th Ave., San Diego, CA. 92103. Telephone (714) 297-6430. Regional Advertising Representatives: New York — A.J. Landau, Inc., 310 Madison Avenue, New York, NY 10017; Chicago — Warden Kelley, Allen & Opfer, Inc., 2 N. Riverside Plaza, Chicago, IL 60606; Detroit — Peter C. Kelly Associates, 725 Adams Road, Birmingham, MI 48011.



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From the President

It is with great pride that we welcome you to San Francisco Opera's 60th consecutive Fall Season; it was on September 26, 1923, that Gaetano Merola conducted a performance of *La Bohème* in the Civic Auditorium, launching the first Fall Season of what was to become one of the great opera companies of the world. It is a happy coincidence that 50 years ago this October, the indefatigable Merola conducted *Tosca* at the start of our Company's first season in its beautiful home, the War Memorial Opera House. It is a fitting tribute to this great house that our final presentation this fall is a commemorative production of *Tosca*.

I would like to extend a special welcome to our new subscribers, who have joined the San Francisco Opera family on several new fall subscription series and during our recent Summer Festival. Congratulations are due to everyone concerned with the Festival, which was a stunning success; attendance was 83 per cent of capacity, more than 60 per cent higher than that for our first festival in 1981. This significant increase in support is most heartening.

One of the primary concerns of our general director, Terence A. McEwen, is long-range planning to

secure a stable financial future for our Company. An important means for achieving this is our endowment fund, which serves two purposes: the interest earned by the fund supplements our annual earned income, while the principal is a cushion against the sort of unforeseen financial difficulty that hangs over every non-profit performing arts organization. Some of you may not be aware that San Francisco Opera entered a voluntary



RON SCHERL PHOTO

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

moratorium on our endowment fund drive during the financing and completion of the Performing Arts Center. Now that the Center is completed, it is imperative that we direct our energy with renewed enthusiasm toward the growth of our endowment fund. A major step in that direction is this year's gala opening night benefit performance of *Un Ballo*

in Maschera, the net proceeds from which have given our endowment fund drive a major boost.

As I have mentioned so often in these messages, we could not survive without the continuing support to our annual fund drive. Ticket revenues cover only about 55 per cent of our expenses, and we must look to annual contributions from our supporters for a substantial portion of the remaining 45 per cent. We are grateful to the thousands who make annual gifts to us; if you are not among them, won't you please join them.

We would like to extend our continuing 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. Their assistance remains a vital contribution to our endeavors.

Finally, I would like to welcome the 10 new members of the San Francisco Opera Board of Directors who were elected during the past few months. They join us in our commitment to work with the administration and staff to give the San Francisco public what it deserves: a Company that is both financially stable and artistically dynamic.

San Francisco Opera 1982

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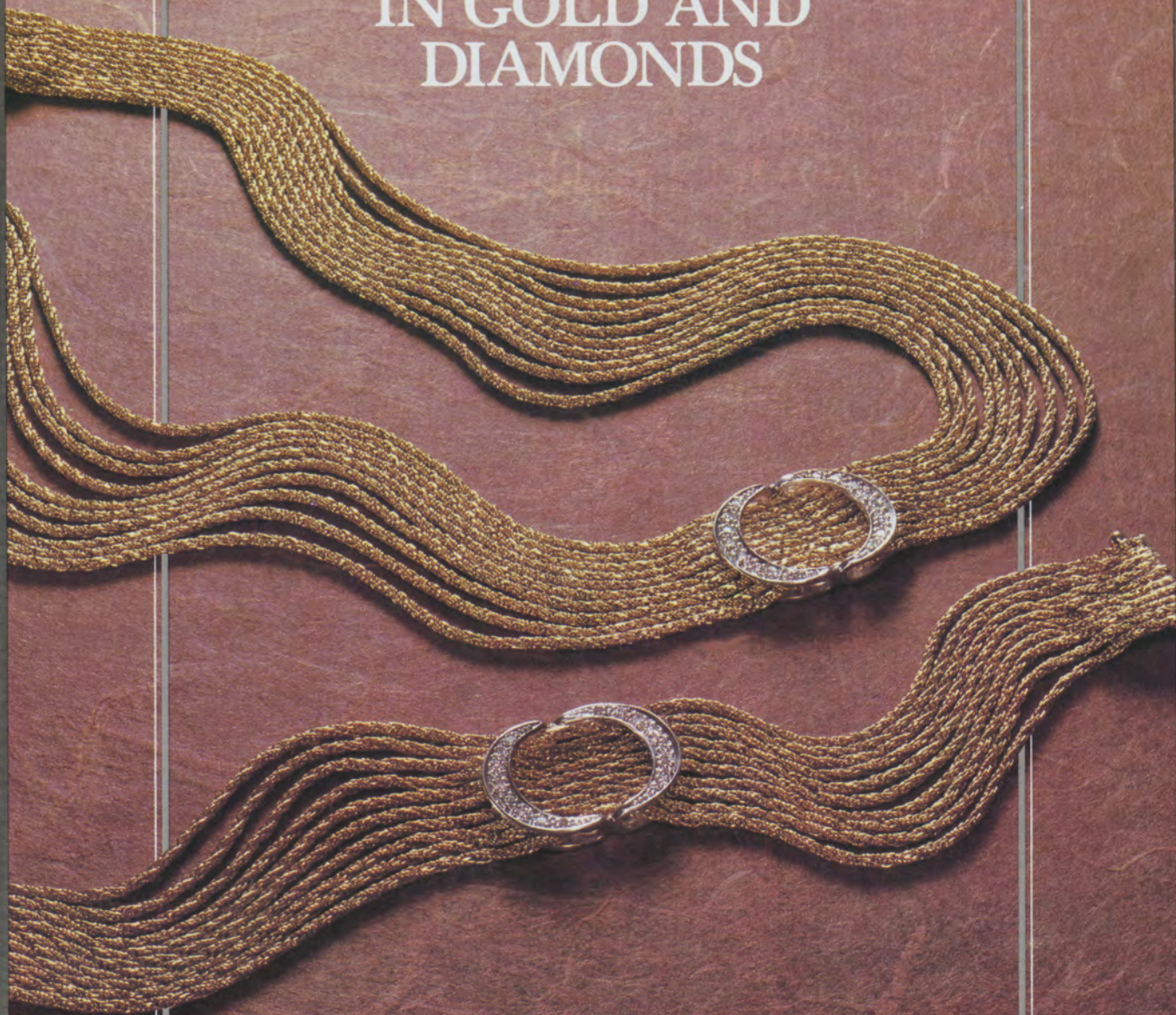
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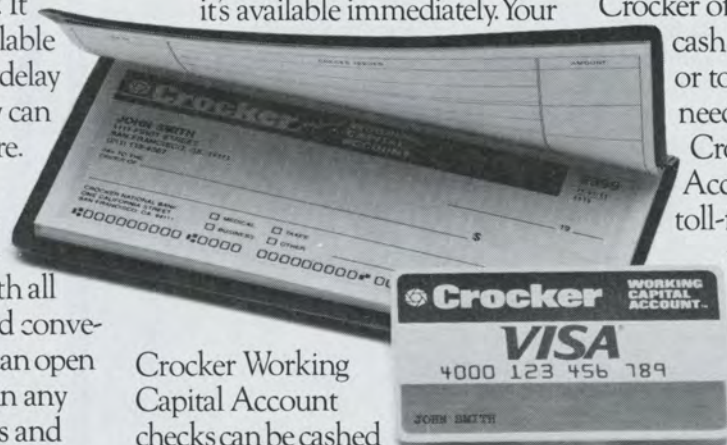
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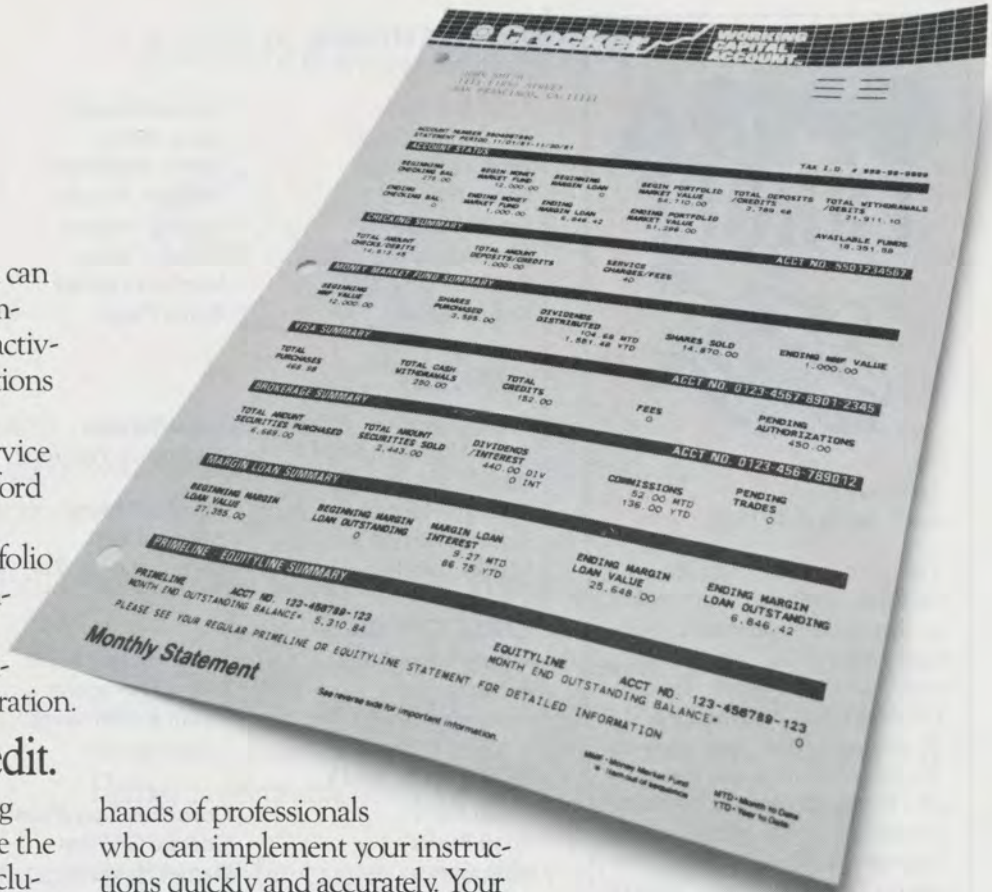
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1982 Fall Season

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Friday, September 10, 7:00

Un Ballo in Maschera Verdi
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Caballé, Battle, Baldani/Pavarotti, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras*
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Saturday, September 11, 8:00

Norma Bellini
This production was made possible in 1972 through the generosity of the late James D. Robertson.

Sutherland, Horne, Richards/Mauro*, Flagello, Hensel*
Bonyngé/Mansouri/Varona/Sullivan

Monday, September 13, 8:00

Un Ballo in Maschera Verdi
Caballé, Battle, Baldani/Moldoveanu*, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 14, 8:00

Norma Bellini

Thursday, September 16, 8:00

Un Ballo in Maschera Verdi

Friday, September 17, 8:00

Norma Bellini

Sunday, September 19, 2:00

Un Ballo in Maschera Verdi

Tuesday, September 21, 8:00

Norma Bellini

Wednesday, September 22, 7:30

Un Ballo in Maschera Verdi

Friday, September 24, 8:00

Salome Strauss
Barstow*, Dernes, Quittmeyer, Hartlieb/Belcourt*, Devlin, Hensel, Del Carlo, MacAllister, Duykers, Green, Tate, Busterud*, Wexler, Stapp, Glaum, Kazaras
Klobučar/Lehnhoff/Hoheisel**/Munn

Saturday, September 25, 8:00

Un Ballo in Maschera Verdi

Sunday, September 26, 2:00

Norma Bellini

Monday, September 27, 8:00

Un Ballo in Maschera Verdi

Tuesday, September 28, 8:00

Salome Strauss

Wednesday, September 29, 7:30

Norma Bellini

Friday, October 1, 8:00

Salome Strauss

Saturday, October 2, 8:00

Norma Bellini

Tuesday, October 5, 7:30

New Production

Le Nozze di Figaro Mozart
Doese**, Popp*, Esham, Rice, Gamberoni*/Prey, Krause*, Langan, Green, Tate, Stapp
Varviso/Frisell/Brown/Sullivan

Wednesday, October 6, 7:30

Salome Strauss

Friday, October 8, 7:30

Le Nozze di Figaro Mozart

Saturday, October 9, 2:00

Family Matinee

The Marriage of Figaro Mozart
Cook, de la Rosa, Quittmeyer, Gamberoni/Davies, Woodman, Glaum, Thomas, Tate, Stapp
Bradshaw/Thompson/Brown/Sullivan

Saturday, October 9, 8:00

Salome Strauss

Sunday, October 10, 2:00

La Cenerentola Rossini
Horne, de la Rosa, Richards/Araiza*, Bruscantini, Montarsolo, Del Carlo
Bernardi/Asagaroff/Ponnelle/Sullivan

Tuesday, October 12, 8:00

Salome Strauss

Wednesday, October 13, 7:30

La Cenerentola Rossini

Friday, October 15, 7:30

Le Nozze di Figaro Mozart

Saturday, October 16, 8:00

La Cenerentola Rossini

Sunday, October 17, 2:00

Salome Strauss

Tuesday, October 19, 8:00

La Cenerentola Rossini

Wednesday, October 20, 7:30

Le Nozze di Figaro Mozart

Friday, October 22, 8:00

La Cenerentola Rossini

Saturday, October 23, 8:00

New Production

Dialogues of the Carmelites Poulenc
This production from the Metropolitan Opera was made possible by a much-appreciated grant from the San Francisco Opera Guild.

L. Price, Crespín, Vaness, Zeani*, Norden*, Petersen, Richards/Hensel, Halfvarson, Green, Thomas, Busterud
Lewis/Dexter*/Reppa/Greenwood/Wechsler

Sunday, October 24, 2:00

Le Nozze di Figaro Mozart

Monday, October 25, 8:00

La Cenerentola Rossini

Tuesday, October 26, 8:00

Dialogues of the Carmelites Poulenc

Wednesday, October 27, 7:30

Le Nozze di Figaro Mozart

Friday, October 29, 8:00

Dialogues of the Carmelites Poulenc

Saturday, October 30, 7:30

Le Nozze di Figaro Mozart

Sunday, October 31, 2:00

La Cenerentola Rossini

Wednesday, November 3, 7:30

Dialogues of the Carmelites Poulenc

Thursday, November 4, 8:00

New Production

The Queen of Spades Tchaikovsky
Zylis-Gara, Resnik, Quittmeyer, Petersen, de la Rosa, Gamberoni/Svetlev, Krause, Dickson*, Green, Halfvarson, Thomas, Tate, Stapp
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Saturday, November 6, 8:00
Dialogues of the Carmelites Poulenc

Sunday, November 7, 2:00
The Queen of Spades Tchaikovsky

Tuesday, November 9, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, November 10, 7:30
San Francisco Opera Premiere
Cendrillon Massenet
Production from National Arts Centre,
Ottawa, Canada
Greenawald, Welting, Wallis, Forrester,
Erickson*, Rice/Gramm, Busterud, Tate,
Glaum
Bernardi/Macdonald*/Bardon*/Mess/
Sullivan

Friday, November 12, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 13, 8:00
Cendrillon Massenet

Sunday, November 14, 2:00
Dialogues of the Carmelites Poulenc

Monday, November 15, 8:00
The Queen of Spades Tchaikovsky

Thursday, November 18, 7:30
The Queen of Spades Tchaikovsky

Friday, November 19, 7:30
Lohengrin Wagner
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Ward, Woodman, Tate, Thomas,
Glaum, Stapp
Hollreiser/Weber/Montresor/Munn

Saturday, November 20, 2:00
Cendrillon Massenet

Monday, November 22, 8:00
The Queen of Spades Tchaikovsky

Tuesday, November 23, 7:30
Lohengrin Wagner

Wednesday, November 24, 7:30
Tosca Puccini
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Mrs. Robert A. Magowan, Trustees.
Jones/Aragall, Díaz, Tajo, Halfvarson,
Green, Glaum, Stapp
Navarro/Farruggio/Ponnelle/Munn

Thursday, November 25, 8:00
Cendrillon Massenet

Friday, November 26, 8:00
Tosca Puccini

Saturday, November 27, 8:00
The Queen of Spades Tchaikovsky

Sunday, November 28, 1:30
Lohengrin Wagner

Monday, November 29, 8:00
Cendrillon Massenet

Tuesday, November 30, 8:00
Tosca Puccini

Wednesday, December 1, 7:30
Lohengrin Wagner

Friday, December 3, 8:00
Cendrillon Massenet

Saturday, December 4, 8:00
Tosca Puccini

Sunday, December 5, 1:30
Lohengrin Wagner

Monday, December 6, 8:00
Cendrillon Massenet

Tuesday, December 7, 8:00
Tosca Puccini

Wednesday, December 8, 7:30
Lohengrin Wagner

Friday, December 10, 8:00
Tosca Puccini

Saturday, December 11, 7:30
Lohengrin Wagner

Sunday, December 12, 2:00
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Monday, October 25, 1:00 p.m.

Matinee for Senior Citizens
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Wednesday, October 6, 1:00 p.m.

San Francisco Opera On Radio

Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the broadcasts are made possible in part by grants from Chevron USA, Inc., and the Corporation for Public Broadcasting.

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.

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continued from p. 17

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Giuseppe Verdi and the Ballo Controversy

By STEPHANIE VON BUCHAU

The most difficult gestation of Verdi's 26 operas (28, if you count the rewrites *Aroldo* and *Jérusalem*) was without doubt that of *Un Ballo in Maschera*. True, *Nabucco* was written when the young composer was numb with despair over the deaths of his two young children and his first wife, while *Les Vêpres siciliennes* and *Don Carlos* were created amidst the turmoil and picayune jealousies of the Meyerbeer-dominated Paris Opéra. Yet no work of Verdi's had a more checkered beginning than his 21st opera, written in the winter of 1857, but not produced until February 17, 1859.

By 1857, Verdi had written the three middle-period masterpieces *Rigoletto*, *Il Trovatore* and *La Traviata*. He wanted to return to his beloved "Shaspear" (sic) and, with the Venetian poet Antonio Somma, had begun work on the libretto for a projected *King Lear*. At the same time he signed a contract with the Royal San Carlo theater in Naples for an opera of "not less than three acts."

Even though Verdi always wrote to please himself and seldom bowed to

the demands of singers, he knew how important the right interpretation was and he couldn't see the *Lear* project going forward without the services of Maria Piccolomini as Cordelia. However, the soprano was not free for the period stipulated by the San Carlo contract. Arguments to the effect that he could always find a satisfactory Cordelia, but that Naples boasted a trio of male singers he would never be able to duplicate did not shake him from his resolve. *Lear* was shelved.

[Verdi seems to have had a psychological block against this project, the idea of which first occurred to him in 1843 — that is, before *Macbeth*. Throughout his career, poets (including Boito) collaborated with him on *Lear* libretti; he even wrote some music which was burned after his death in accordance with the terms of his will. Yet late in life he offered his *Lear* material to Mascagni, who curiously questioned the Maestro as to why he didn't compose it himself. According to Mascagni, Verdi replied: "The scene in which Lear finds himself on the heath terrified me."]

The contract date in Naples was approaching and Verdi began

scrambling around for a new subject. Quickly rejected as unsuitable for musical setting were *El Tesorero del Rey Don Pedro* by the Spanish playwright Gutiérrez (author of the originals of *Trovatore* and *Simon Boccanegra*) and Víctor Hugo's *Ruy Blas*. Finally, Verdi decided on a play by Eugène Scribe called *Gustave III*. It was an historical subject based on the assassination of the Swedish monarch at a masked ball in 1792. The possibility of "catching something of the atmosphere of the court of Louis XIV" appealed to Verdi (Gustave was a Francophile), and he was not the least bothered by the fact that Scribe's play had already been turned into two successful operas.

Neither of these works is well known today, but they are worth mentioning because a lot of operatic history clings to them. *Il Reggente* by the unjustly neglected Saverio Mercadante was set in Scotland to an Italian version of Scribe's play by Salvatore Cammarano, who is best known as Verdi's librettist for *Il Trovatore*. Daniel Auber's *Gustave III, ou Le Bal Masqué* had over 200 performances in France before Verdi's

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work was unveiled. The stars of Auber's opera, which bowed at the Opéra in 1833, were the celebrated tenor Adolphe Nourrit and the brilliant young soprano Marie-Cornélie Falcon who, though her career spanned only five years, gave her name to a style of dramatic soprano ("falcon") typified by her two finest creations, Valentine in Meyerbeer's *Les Huguenots*, and Rachel in Halévy's *La Juive*. Bellini and Rossini also expressed interest in Scribe's play.

Verdi was harsh in his condemnation of Scribe's faults. "It is . . . in many ways conventional, like all

country by making liberal reforms; yet he forced the Riksdag (parliament) into granting him the supreme executive powers which they had held since the reign of Charles XII. Like his uncle, Frederick the Great, Gustavus may have been homosexual, yet he was married to a Danish princess upon whom he eventually got an heir — though the marriage went unconsummated for eight years.

He was a writer, poet, philosopher, lover of the arts and theater. He founded the Swedish Academy which since 1901 awards the Nobel Prize in Literature. His reign coincided with the



San Francisco Opera staged *Un Ballo in Maschera* for the first time in 1931. The cast included (left) Giovanni Martinelli as Riccardo, Elisabeth Rethberg as Amelia, and Giuseppe Danise (right) as Renato. Pietro Cimini conducted.

Scribe's works for music, which I never liked but now find insufferable. I repeat, I am in a state of despair because it is now too late to find another subject . . ." Perhaps it was the pressure of the Naples contract that urged him to accept the play; it certainly wasn't the historical accuracy of Scribe's account.

The real Gustavus III (to give him his Swedish name) was not a romantic hero but a man full of contradictions and complexities. Taking the throne in a period of anarchy, he astounded the

emergence of a national Swedish theater; until Strindberg, Gustavus was the country's most notable playwright. The word "Gustavian" in Swedish is synonymous with elegance. Yet he was also a soldier and an excellent strategist who once won a naval battle against the Russian fleet. He irritated Catherine the Great so much that she waspishly said about him: "If you wish him to be all ears, put your back against a mirror and talk of verses, songs, plays and clothes. Then, while watching himself in the mirror, he will never leave you."

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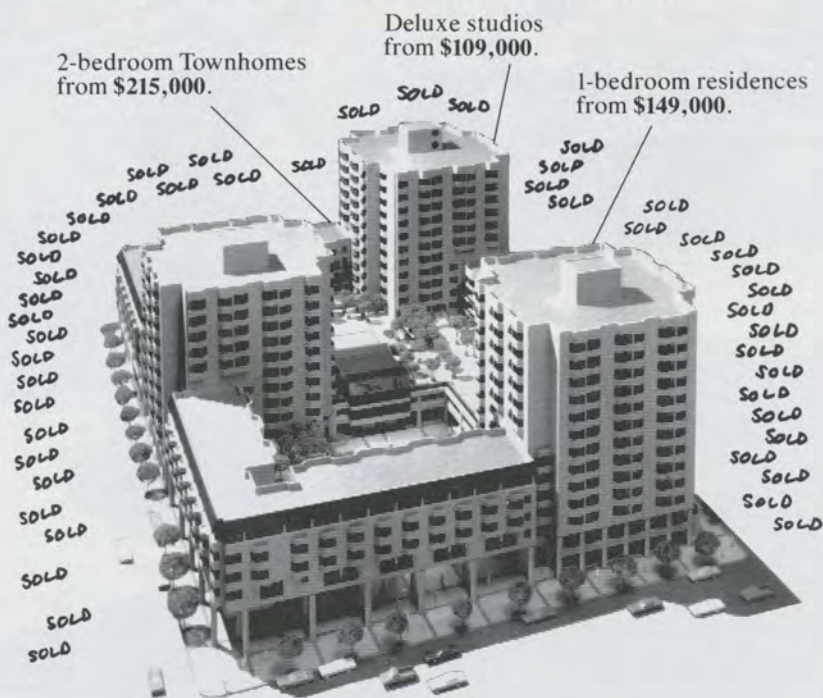
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Gustavus was assassinated by a Captain Anckarström who had drawn his own name in a lottery of death with Counts Ribbing and Horn, the two main conspirators in a political plot against the monarch's life. Scribe, the most prolific writer of his time, who had been born, like Meyerbeer, in the same year that Mozart died (1791), invented the love affair between Amelia, Anckarström's wife, and Gustavus in order to provide a more "stageworthy" motive for the regicide. The real Anckarström shot the real Gustavus in the back at close range with a pistol loaded with rusty nails; it took the king two weeks to die. Unlike his operatic alter ego, Anckarström was not forgiven, but drawn and quartered.

Apparently what attracted Verdi to Scribe's story was the part the French playwright had made up, the archetypal conflict between love and honor. It was a "well made" play in the French style which Verdi and Somma were able, in short time, to strip to manageable proportions. They reduced it to three acts, cut excess motivational baggage (including, regrettably, the King's devotion to the arts), and renamed it *Una Vendetta in domino*.

Between October and December of 1857, Verdi composed the music. When he stepped ashore in Naples with Giuseppina Strepponi and their spaniel, Loulou, he had only the orchestration to finish. He knew there would be difficulties with the San Carlo censors when they saw the finished libretto (an outline had already drawn their fire), but it is doubtful he was expecting the bomb which literally burst on his arrival.

Something of Italian history needs to be understood before one can too harshly condemn the Bourbon censors of Naples. At that time, Italy was in the middle of a unification drive — its so-called Risorgimento, or "new birth." Camillo Cavour, the Piedmontese statesman, had wrung diplomatic concessions from a Congress of Nations in Paris after the Crimean War. While in Paris, Cavour had discussions with Daniele Manin, one of the revolution's great theorists and the hero of the Venetian resistance against Austria in 1848. Manin was the author of the celebrated republican slogan: "Make Italy and I am with you; if not, no!"

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Cavour and Manin wanted to unite all the Italian peninsula, which at that time consisted of separate states, under Piedmontese leadership, with Vittorio Emanuele of the House of Savoy as King of Italy.

The Austrians and the French (especially the Bourbon enclave in Naples) were noticeably jumpy over these nationalistic aspirations. On January 14, 1858, the very day that Verdi arrived in Naples, an Italian terrorist named Felice Orsini (who was a disciple of Cavour's opponent, the radical Mazzini) tossed a bomb at the carriage of the French Emperor Napoleon III and his wife, Empress Eugénie, as they were on their way to hear Rossini's *Guillaume Tell*. (An interesting sidelight of this bungled assassination attempt is that Napoleon, to commemorate his escape and to move the Opéra to a geographically less vulnerable site — it was then in the Rue le Peletier — initiated a competition for the design of a new opera house. The winner was 35-year-old Charles Garnier, an unknown architect whose majestic Palais Garnier is now the famed Paris Opéra.)

Even before Verdi arrived in Naples, the Bourbon censors had been chipping away at *Una Vendetta in domino*. The amours of a king were not considered suitable for stage presentation, especially when the king's relationship was with someone else's wife. (How much more horrified they would have been with a contemporary production which implicates Gustavus in an affair with his page, Oscar!) They also objected strongly to the regicide. The following changes in Somma's libretto had already been "suggested." Verdi, ever the practical man of the theater, bowed to the inevitable.

- 1) The King became a Duke.
- 2) The scene was to be set in any northern country except Norway or Sweden.
- 3) The protagonist's love must be noble and ardent, yet filled with remorse because of his close friendship with the husband.
- 4) His enemies must hate him for some reason of inheritance, such as the usurpation of property.
- 5) No firearms — the assassin uses a dagger.

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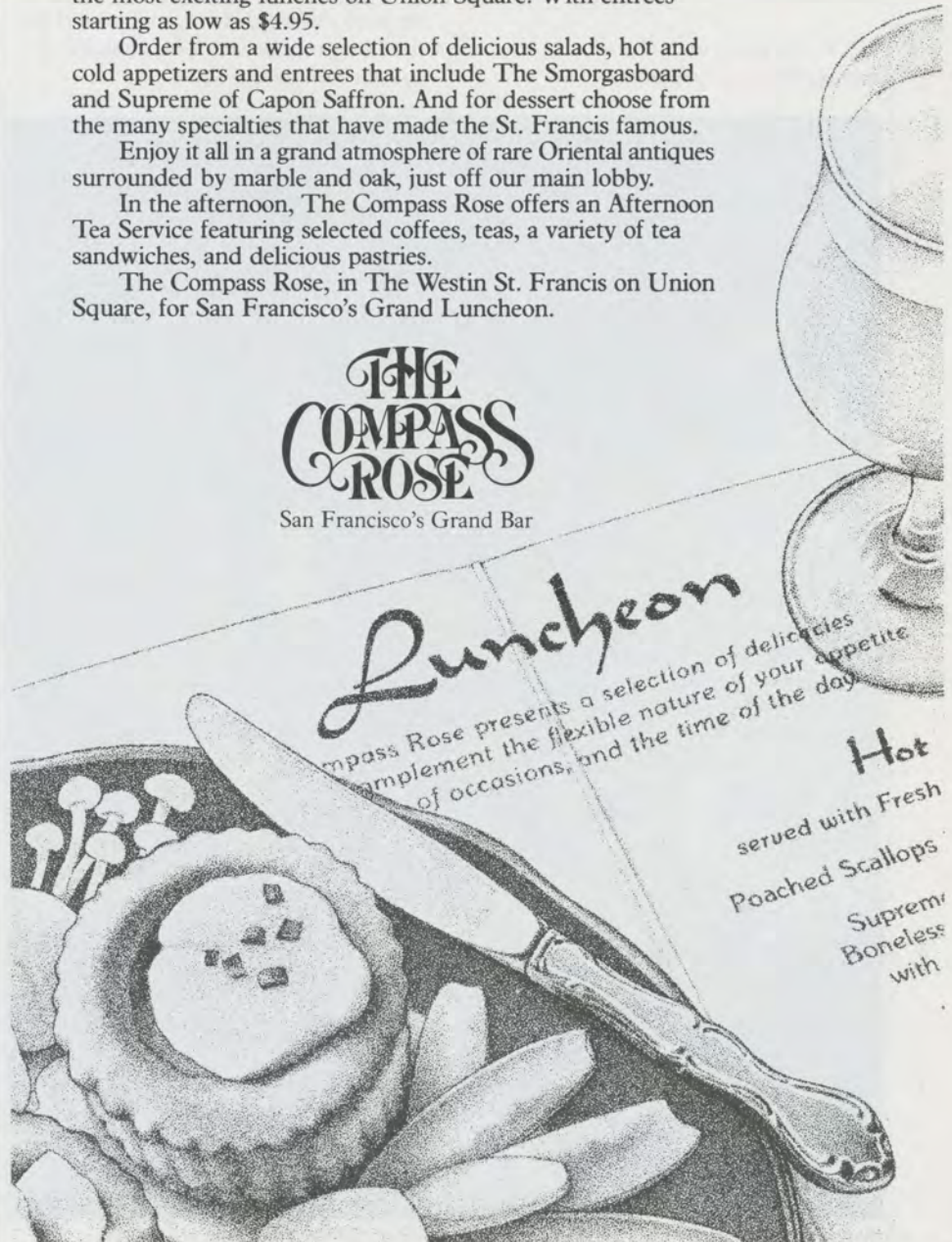
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These initial changes seem moderate enough. But after the Orsini incident, the Bourbon censor seems to have lost his grip on reality. When presented with the complete libretto, he demanded the following changes:

1) Do away with the idea of the protagonist as a nobleman.

Adelia degli Adimari, which not only didn't fit the existing music, but made so little dramatic sense that Verdi quipped it might as well be called *Adelia degli Animali*.

Verdi's refusal to have anything to do with this absurd concoction led to the filing of a breach of contract suit against him by the San Carlo

the silliest places in *Adelia degli Adimari*. His most acute comment points out that the words "muori" and "dorme" require totally different music. "There ought to be a difference between sleeping and death!" The President of San Carlo threatened Verdi with jail, but the suit was eventually settled out of court with the agreement that Verdi would return to Naples to stage *Simon Boccanegra* in the fall.

In the meantime, Verdi remembered that Scribe's *Gustave III* had been presented in Rome as a legitimate play without any censorship problems. So he approached Jacovacci, the impresario of the Teatro Apollo. Ricordi, his publisher, told him that La Scala was also interested in *Ballo*, but Verdi preferred a venue "practically under the city gates of Naples, so as to show them the Rome censors allow the libretto."

Alas, the Papal censor was no more amenable than the Bourbon one had been. Verdi was tired of the struggle, and the Roman suggestions were more reasonable than the Neapolitan ones had been, so he wearily acceded to them. The action was transferred to North America, where the King became Riccardo, Earl of Warwick, governor of the Boston colony. Counts Ribbing (called Warting in Scribe's play since the real Ribbing was living in Paris) and Horn became plain Sam and Tom. Mme. Arvidsson, the sorceress, became Ulrica, while Captain Anckarström was made into a Creole secretary named Renato. Finally, the opera was retitled, Somma suggesting that the subtitle of Scribe's play, *Le Bal Masqué*, would suitably remove violence from the opera's name. The change suited Verdi's sense of irony — the whole score of *Ballo in Maschera* is a study in ironic contrasts — and the French title was literally translated into Italian.

The premiere at the Teatro Apollo was a moderate success. As so often happened with Verdi's works, especially the ones that broke new ground, the second night was a triumph. It seems it was then that the common cry of "Viva Verdi!" (Long live Verdi) took on a double entendre. It happens that the letters of the composer's last name form an acrostic with the first letters of Vittorio

MORTON PHOTO



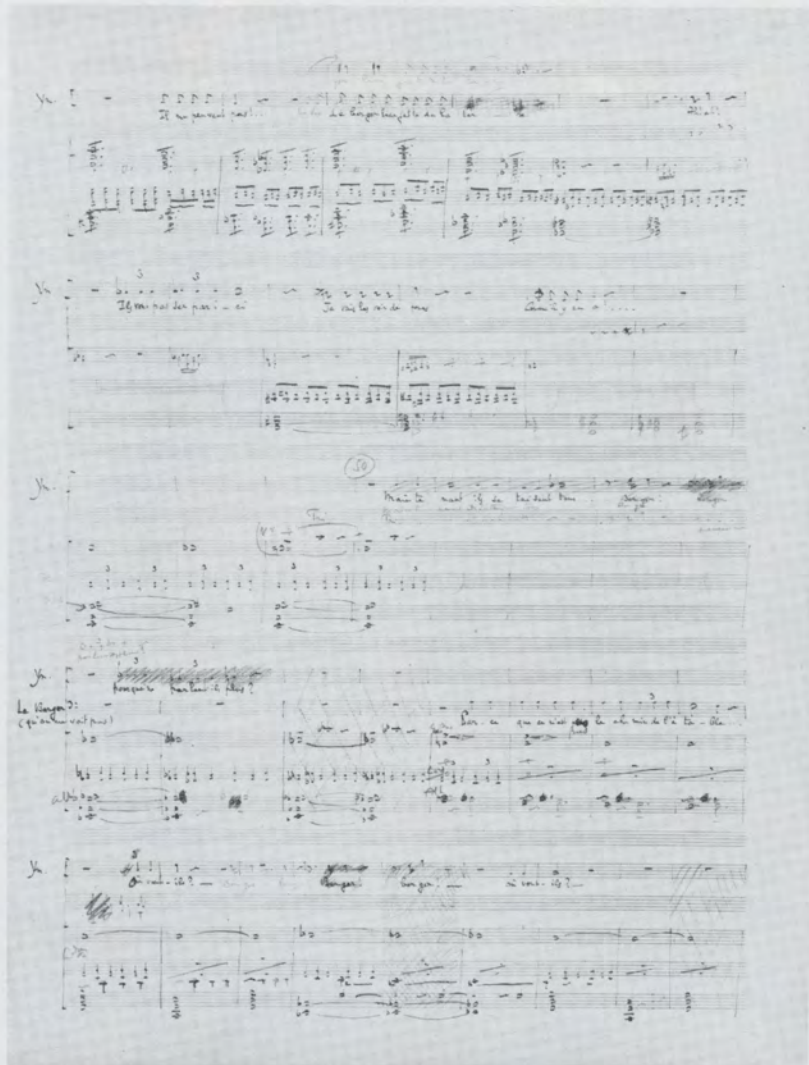
Elisabeth Rethberg as Amelia in San Francisco Opera's 1931 production of *Un Ballo in Maschera*.

2) Make the wife a sister of the best friend.
 3) Eliminate the masked ball.
 4) Have the murder take place off stage.
 5) Eliminate the scene where the lots are drawn.
 Then, to add insult to injury, San Carlo provided an entirely new libretto titled

management. Verdi countered with a suit claiming he had already made the alterations originally required. The angry conflict caused much excitement among the volatile Neapolitans who nightly gathered to demonstrate under Verdi's balcony. In his countersuit, Verdi had both libretti published side by side and in his own hand marked

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Emanuele, Re d'Italia.

By 1861, two years after its premiere, *Ballo in Maschera* had reached all the major operatic centers of the Western world. It appeared at the Théâtre-Italien in Paris, the Lyceum in London and the Academy of Music in New York, all in the same year. (San Francisco first heard it in 1865, at Maguire's Academy of Music.) It has never been out of the repertoires of

venue, productions in recent years have had a tendency to revert to the Swedish setting, among them the Metropolitan Opera's and the Swedish Royal Opera's version by the late Goeran Gentele, which took itself historically so seriously that Gustavus was shown as an obvious homosexual, thereby making hash of the second act love duet — the most powerful expression of mature passion in all

about detail and how in later years he was apt to tinker with his operas. *La Forza del destino*, *Simon Boccanegra* and *Don Carlos* all got this treatment. Yet curiously, even after Garibaldi had driven the Bourbons out of Naples and Italy was on its way to unification as a republican monarchy, Verdi left the score of *Ballo in Maschera* alone. Though he had originally been attracted to the Scribe for its glittering



MORTON PHOTO

Conspirators in the San Francisco Opera 1931 production of *Un Ballo in Maschera*: (left to right) Giuseppe Danise as Renato, Louis d'Angelo (Samuele) and Eugenio Sandrini (Tommaso).

larger theaters since, though smaller houses find difficulty in dealing with its scenic demands, the necessity to engage singers of considerable skill (the tenor role is the most varied in all of Verdi) and the stringent requirements of its orchestration, the first Verdi score which shows a significant breakthrough in polyphony.

As to the problem of the opera's

Verdi, which one critic has called "Italy's answer to *Tristan und Isolde*."

San Francisco Opera's current production, new in 1977, opts for a northern setting, with Riccardo becoming King Gustavo. There are good arguments for both kinds of productions — the published Verdi venue and the historical Swedish setting. We know how finicky Verdi was

royal possibilities, perhaps he now felt, as Francis Toye said about another Verdi opera, that it matters little what the characters are called or how they are dressed; they are all inhabitants of that land where only operas take place. ■

Miss von Buchau is the classical record critic of Esquire, and the San Francisco correspondent of Opera News.



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1982 Fall Opera Previews

Information on opera previews and lectures is carried in San Francisco Opera Magazine in order to enable patrons to make advance plans. The following is a list of previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD

Opera "Insights" held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m., doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$16; Individual tickets are \$4. For further information, please call (415) 565-6432. Program subject to rehearsal schedule of the artists.

| | |
|------------------------------------|-------|
| Joan Sutherland/Richard Bonyng | 9/23 |
| Marilyn Horne | 10/5 |
| Sesto Bruscantini/Paolo Montarsolo | 10/14 |
| Regina Resnik | 11/9 |

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

| | |
|-----------------------------|-------|
| SALOME | |
| Michael Barclay | 9/23 |
| LA CENERENTOLA | |
| Harold Rosenthal | 10/7 |
| DIALOGUES OF THE CARMELITES | |
| Speight Jenkins | 10/14 |
| CENDRILLON | |
| Arthur Kaplan | 10/28 |
| THE QUEEN OF SPADES | |
| Dale Harris | 11/4 |
| LOHENGRIN | |
| Blanche Thebom | 11/18 |

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 595-4137.

| | |
|---------------------------|-------|
| LA CENERENTOLA/CENDRILLON | |
| James Keolker | 10/11 |
| THE QUEEN OF SPADES | |
| Eugene Marker | 11/1 |
| LOHENGRIN | |
| Blanche Thebom | 11/15 |

There will be a special Gala, featuring arias and ensembles from operas of the fall season, on September 13 at 7:30 p.m., also at the Crocker School. Admission is \$6.00

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$18.00; single tickets are \$4.00, students half price. For further

information, please call (415) 494-8519 or 325-8451.

| | |
|-----------------------------|-------|
| SALOME | |
| Arthur Kaplan | 9/21 |
| LA CENERENTOLA | |
| Harold Rosenthal | 10/5 |
| DIALOGUES OF THE CARMELITES | |
| Speight Jenkins | 10/12 |
| THE QUEEN OF SPADES | |
| Dale Harris | 11/2 |
| CENDRILLON | |
| James Keolker | 11/9 |
| LOHENGRIN | |
| Blanche Thebom | 11/16 |

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center, 13777 Fruitvale Ave., Saratoga. All lectures are on Thursday mornings at 10:30. Series is open to the public at a cost of \$3.00 per lecture, \$2.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

| | |
|-----------------------------|-------|
| NORMA | |
| James Keolker | 9/16 |
| SALOME | |
| Arthur Kaplan | 9/23 |
| LE NOZZE DI FIGARO | |
| Arthur Kaplan | 9/30 |
| LA CENERENTOLA | |
| Harold Rosenthal | 10/7 |
| DIALOGUES OF THE CARMELITES | |
| Speight Jenkins | 10/14 |
| CENDRILLON | |
| James Keolker | 10/21 |
| LOHENGRIN | |
| Blanche Thebom | 10/28 |
| THE QUEEN OF SPADES | |
| Dale Harris | 11/4 |

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at 11 a.m. There is no admission charge. For information, please call Barbara Labagh at (415) 349-3521.

| | |
|-----------------------------|-------|
| SALOME | |
| Michael Barclay | 9/22 |
| LE NOZZE DI FIGARO | |
| Arthur Kaplan | 9/29 |
| LA CENERENTOLA | |
| Harold Rosenthal | 10/6 |
| DIALOGUES OF THE CARMELITES | |
| Speight Jenkins | 10/11 |
| THE QUEEN OF SPADES | |
| Dale Harris | 11/3 |
| CENDRILLON | |
| Arthur Kaplan | 11/10 |
| LOHENGRIN | |
| James Keolker | 11/19 |

A special "Evening with Leontyne Price" is offered on October 13, 5:30 p.m., in Herbst Theatre. Miss Price will be interviewed by Speight Jenkins. The event is free of charge and open to all. This program



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Previews of all 1982 fall season operas will be given by Arthur Kaplan at Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. Series registration is \$45; \$40 for Piedmont residents. Single tickets are \$5.00. For further information, call (415) 653-9454 or 658-3679.

| | |
|-----------------------------|-------|
| UN BALLO IN MASCHERA | 9/2 |
| NORMA | 9/9 |
| SALOME | 9/20 |
| LE NOZZE DI FIGARO | 9/30 |
| LA CENERENTOLA | 10/4 |
| DIALOGUES OF THE CARMELITES | 10/18 |
| THE QUEEN OF SPADES | 11/1 |
| CENDRILLON | 11/8 |
| LOHENGRIN | 11/17 |
| TOSCA | 11/22 |

NAPA OPERA LECTURE SERIES

For the 10th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

| | |
|-----------------------------|-------|
| UN BALLO IN MASCHERA | 9/9 |
| NORMA | 9/16 |
| SALOME | 9/23 |
| LE NOZZE DI FIGARO | 9/29 |
| LA CENERENTOLA | 10/7 |
| THE QUEEN OF SPADES | 10/14 |
| DIALOGUES OF THE CARMELITES | 10/21 |
| CENDRILLON | 10/28 |
| LOHENGRIN | 11/4 |
| TOSCA | 11/11 |

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A free lecture featuring Michael Barclay will be presented from 7:30 to 9:30 p.m. on Thursday, October 7, at the Kensington Library, 61 Arlington Ave., Kensington. The preview will compare and contrast Rossini's *La Cenerentola* with Massenet's *Cendrillon*. For further information, please call (415) 524-3043.

**MERRITT COLLEGE
OPERA LECTURE SERIES**

Merritt College will offer a tuition-free course on all of the fall operas. The previews include recordings and films and will be held Tuesday evenings at 7:00 p.m. beginning September 14. They will be held at Merritt College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

continued on p.72

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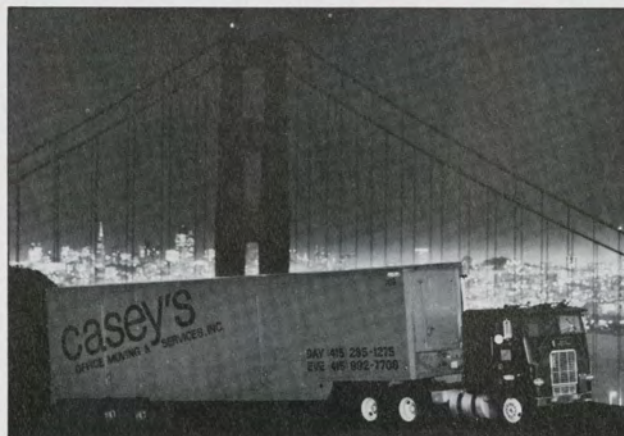
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A Theatrical Performance (also called *The Quack*), by Pietro Longhi, 1702-1785, Italian (Venetian), oil on canvas, 24x19.5.

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MASK LORE:

From Helmets to Sunglasses

By KAREN MONSON

Considering the number of alterations and disguises that surround the history and the actuality of Giuseppe Verdi's *Un Ballo in Maschera*, it would almost seem that the opera itself is a saga of masks. *Gustave III* became *La vendetta in domino*, then *Una Festa da ballo in maschera*, while Gustave went from King to Duke and, with his name changed to Riccardo, was finally demoted to the unlikely outpost of the Conte di Warwick (sic). Gustave's Sweden changed herself into something remotely resembling Boston, wearing a sort of science-fiction mask, since it would be hard to imagine a place much less like the house of the Governor of the Commonwealth in the mid-18th century than Riccardo's dwelling.

But, then, the history of the theater is tied to the history of masks, on both practical and theoretical levels. Remember that the Latin word *persona*, mother of our "person," translates literally as "mask," so *dramatis personae* are the "masks of the play." The phenomena that we would now call actors and dialogue were not added to the basic chorus of singers and dancers in Greek drama until the 6th century B.C.; not by chance were masks introduced at the same time. Masks have of course always been crucial elements in the No and Kabuki dramas of the Orient. And think for a moment how important

masks have been to Western opera. List the operas whose plots depend in no way on the appearance of the masked man or woman. . . . There are many, starting with *Bohème* and *Traviata*, but disguise plays such an important part in the stories that Mozart, Rossini, Bellini, Donizetti, Wagner, *et al* turned into operas (How could I forget Gounod and Boito, or Monteverdi?), that I'd be willing to bet that there are more operas whose plots depend on the mask than there are those whose characters always admit to being themselves.

Nathaniel Hawthorne wrote in *The Scarlet Letter*, "No man, for any considerable period, can wear one face to himself, and another to the multitude, without finally getting bewildered as to which may be the true." We won't stoop to discussing what the implications of that statement may be to our modern system of politics and the people involved therein, but we might as well admit that there is not one of us who remains totally unmasked.

A mask is something that hides or alters the face, that part of the person that is the most distinguishing, the most revealing, the closest, if you will, to the soul, the spirit, the personality. A disguise covers at least part of the body other than the face, so that the modern denim uniforms, be they labelled Levis, Calvins, Glorias or Ralphys, might serve

to disguise their wearers as one of the practical, energy-conscious multitude. But unless the face itself is somehow covered or changed or portrayed outside of itself, Susan will always be Susan and Jim will always be Jim. *Pace* operatic convention (and the rather obvious practicality that full masks do not work conveniently on the operatic stage), unless much or all of the face is covered, a person will always be recognized.

But if we apply this to our everyday lives, we see our own masks. Cosmetics — the foundation, the blushers, the lipsticks, the mascara, and so on — are masks for women, and much as we may hate to admit it, we all know what they hide. In these days when facial hair is not necessarily expected, beards and mustaches can be masks for men — indeed, the addition or subtraction of one or the other can make a man almost unrecognizable, even to his close friends — and they seem to work in a number of subtle ways, both positively and negatively. Some people like to call the pretty and attractive sunglasses that people wear masks, but I, as one who wears them, prefer not to think of that. Cosmetic surgery on the face is a kind of mask. A recent study showed that people who had undergone some kind of plastic reconstructive surgery on their faces, be it for sags or for horrible scars or disfigurement, went through a post-

operative depression that was both longer and deeper than might have been expected. I wonder if this doesn't tell us that we think masks are things that should be removable more or less at will, so that, when we go home and look in the mirror, we see what we recognize as ourselves.

In *A Dictionary of Symbols* (1962), J.E. Cirlot wrote, "All transformations are invested with something at once of profound mystery and of the shameful, since anything that is so modified as to

identifying himself with his persona, he is actually removed. This removal means magical prestige. . . . The building up of prestige is always a product of collective compromise: not only must there be one who wants prestige, there must also be a public seeking somebody on whom to confer prestige. . . . Since society as a whole needs the magically effective figure, it uses the needful will to power in the individual, and the will to submit in the mass, as a vehicle."

suggests Halloween to contemporary American society, but we use it pejoratively, forgetting how much kids love dressing up as ghosts or princesses, or, for that matter, how much we ourselves enjoyed doing the same thing fifteen or twenty or forty years ago. Alas, in the United States, we miss the phenomenon of Carnival unless we happen to be in New Orleans, La., or one of the other precious few spots in which that ritual is celebrated, in masks and full regalia. If we were lucky enough to be in Rio or New Orleans or Venice during Carnival, and if we were lucky enough to be able to let ourselves participate in the fun, we might have a better feeling for the tradition of the mask. The Chinese, by the way, have preserved the tradition to celebrate, with masks, the arrival of the new year on their calendar.

The concept of Mardi Gras and Carnival seems to have sprung out of the Roman Saturnalia, festivities honoring the god Saturn, who inspired buffoonery and gluttony and all kinds of remarkable and wonderful license. Mardi Gras means "Flesh Tuesday," and the word *carnival* means "farewell to the flesh." That should tell us quite enough about the spirit of the celebrations that take place on the day before Ash Wednesday, when, even though some people think that the multitudes should be preparing to do penance during Lent, many others have evidently decided that forty days are quite enough, thank you, so a last-minute spree is not only justified, but even necessary. Nevertheless, every reveler puts on a mask, to "save face."

If it's any consolation, masks can be traced back to the beginnings of recorded history, even to the remains of the figures that early man drew onto the walls of his cave home. Thousands of years ago, people painted their faces with dyes from plants or the earth, not as a disguise, but as a sacred, mystical symbol. The earliest known masks, dating from the Stone Age, all seem to have attempted to make their wearers look like animals, evidently in the belief that resemblance to his prey would give man power over the beast. Through millenia, masks were meant not primarily to hide the identity of the wearer. Rather, in ceremony and ritual,

continued on p.60



Tarantella by Giovanni Domenico Tiepolo, 1727-1804. Italian. Brown ink, pen and wash over black chalk; No. 31 of the *Punchinello* Series. Reproduced by kind permission of *The Fine Arts Museums of San Francisco*, Achenbach Foundation for Graphic Arts. Purchase, Georges de Batz Collection, 1967.

become 'something else' while still remaining the thing it was, must inevitably be productive of ambiguity and equivocation. Therefore, metamorphoses must be hidden from view — and hence the need for the mask. Secrecy tends towards transfiguration: it helps what-one-is to become what-one-would-like-to-be; and this is what constitutes its magic character. . . . The mask is equivalent to the chrysalis."

In his own terms, C.G. Jung thought that, through the employment of the mask, "the outstanding individual is apparently removed from the sphere of the collective psyche, and to the degree that he succeeds in

This, too, we might apply to recall the Aztecs' *Poem to the Mother of the Gods*:

"Oh, golden flower opened up
she is our mother
whose thighs are holy
whose face is a dark mask. . . ."

In the late part of the 20th century, we seem to want everything to be real, "in the open," post-Watergate, "on the surface," but surely not superficial. We tend to condemn people for putting on masks, be they makeup or whatever, because it's not the *real* he or she. That person is *masquerading* as someone or something other than what we think he or she should be; we use the word that



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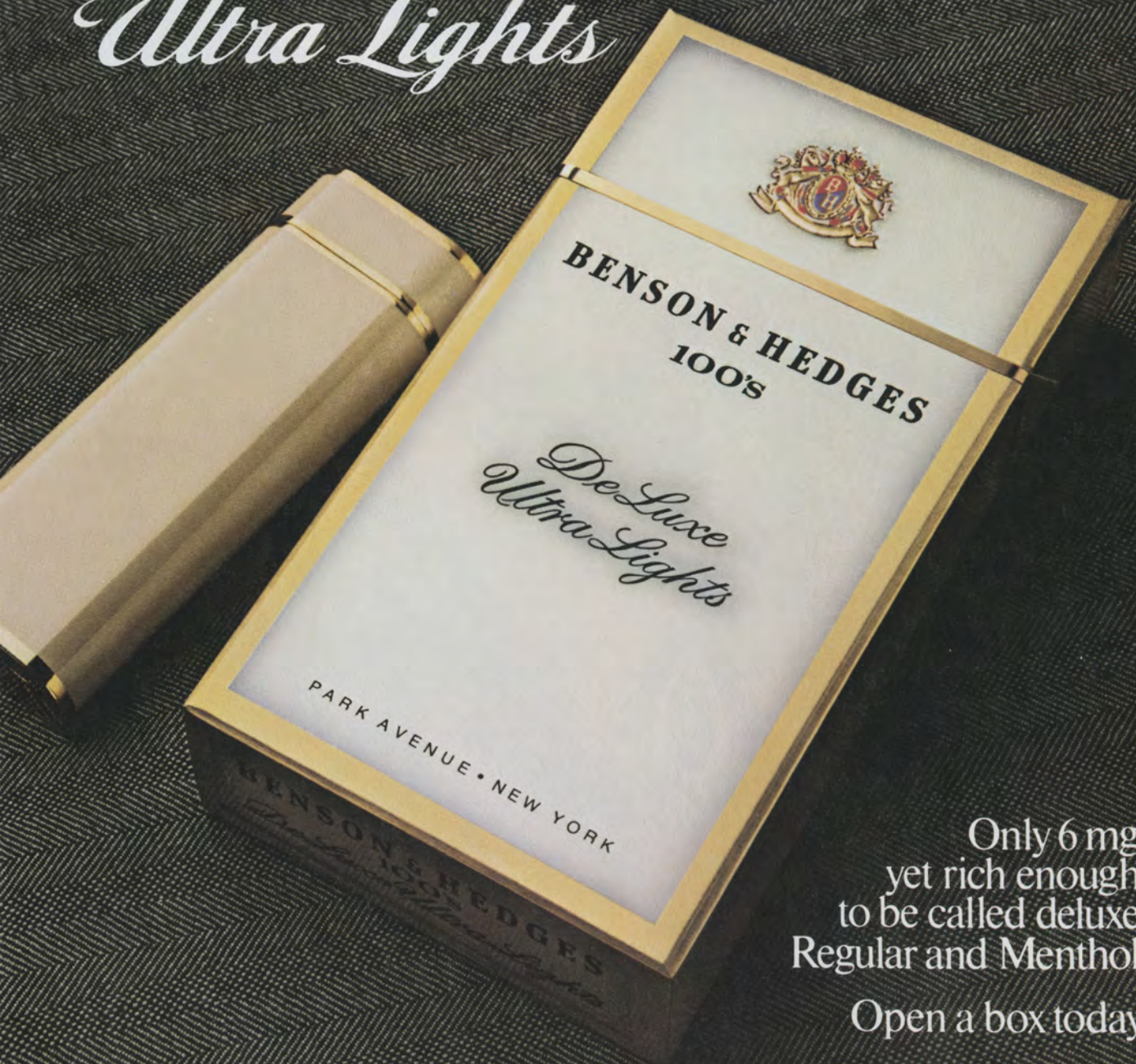
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UN BALLO IN MASCHERA



Photos taken in rehearsal by Ira Nowinski and David Powers

PENNSY

TC



Montserrat Caballé



Luciano Pavarotti, Kathleen Battle



Kathleen Battle



Vasile Moldoveanu

NOWINSKI



Ruža Baldani, Thomas Woodman



Gregory Stapp, Kevin Langan, Silvano Carroli



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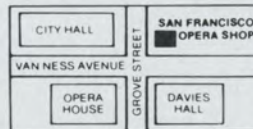
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SPECIAL FALL EVENTS

Saturday, November 6, 1-4 PM: MEET IRA NOWINSKI AND JOAN CHATFIELD-TAYLOR at a special signing of their new book, *Backstage At The Opera*, published by Chronicle Books featuring the San Francisco Opera.

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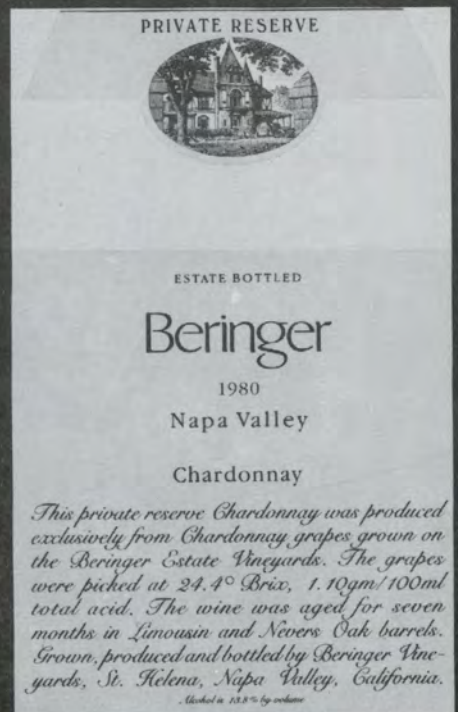
TOASTING SUCCESS! Terence A. McEwen and Diane L. Morris, President of the Opera Guild Auxiliary

On August 22, Beringer Vineyards and the Opera Guild Auxiliary honored Terence McEwen at a tasting of rare Chardonnay wines in Beringer's historic Rhine House at St. Helena.

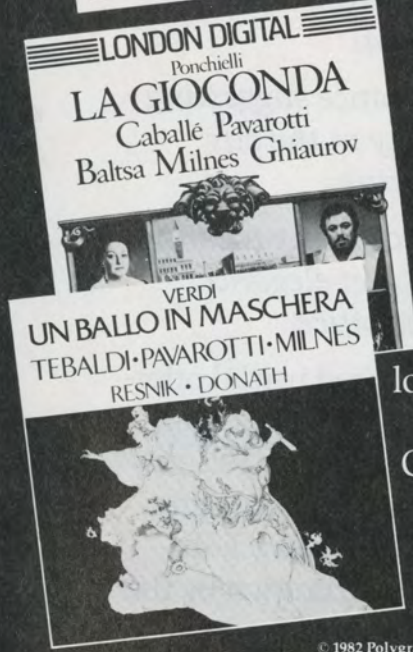
The highlight of the tasting, led by Winemaster for Beringer Vineyards Myron Nyhtengale, was a 1980 Private Reserve. This extraordinary wine was the only Chardonnay to win the Double Gold Medal at the 1982 San Francisco Fair and Exposition.

Mezzo-soprano Laura Brooks Rice, member of the Adler Fellowship Program, and soprano Nikki Li Hartlieb, both appearing during the 1982 Fall Season, performed arias and duets during the afternoon. Attending this welcoming party in honor of Mr. McEwen were members of the Boards of Directors of the Opera Association, Opera Guild, Opera Guild Auxiliary and the Merola Opera Program.

Members of the Opera Guild Auxiliary wish to express their thanks to Beringer Vineyards for assisting in presenting this event to welcome Mr. McEwen as General Director of the San Francisco Opera.



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Text by ANTONIO SOMMA
Based on Scribe's libretto for Auber's opera *Gustave III, ou Le Bal masqué*

UN BALLO IN MASCHERA

(in Italian)

Conductor
Kurt Herbert Adler
Production
Sonja Frisell
Set and Costume Designer
John Conklin
Lighting Designer
Thomas J. Munn
Chorus Director
Richard Bradshaw
Choreographer
Rael Lamb
Musical Preparation
James Johnson
Kathryn Cathcart
Terry Lusk
Philip Eisenberg
Prompter
Philip Eisenberg
Assistant Stage Director
Sheila Gruson
Stage Manager
Jerry Sherk

CAST

| | |
|-----------------------------------|--|
| <i>Count Horn (Samuele)</i> | Kevin Langan |
| <i>Count Ribbing (Tommaso)</i> | Gregory Stapp |
| <i>Oscar</i> | Kathleen Battle |
| <i>Gustavus III (Riccardo)</i> | Luciano Pavarotti (Sept. 10 only) Vasile Moldoveanu* |
| <i>Count Anckarström (Renato)</i> | Silvano Carroli* (Sept. 10, 13, 16, 19) |
| <i>A judge</i> | Jeffrey Thomas |
| <i>Madame Arvidson (Ulrica)</i> | Ruža Baldani |
| <i>Christian (Silvano)</i> | Thomas Woodman |
| <i>Amelia's servant</i> | Peter Kazaras* |
| <i>Amelia Anckarström</i> | Montserrat Caballé |

Corps de ballet

*Courtiers, chiefs of staff, deputies,
conspirators, inhabitants of the port area*

*San Francisco Opera debut

TIME AND PLACE: 1792 in Stockholm, Sweden

First performance:
Rome, February 17, 1859

First San Francisco Opera performance:
September 19, 1931

FRIDAY, SEPTEMBER 10 AT 7:00
MONDAY, SEPTEMBER 13 AT 8:00
THURSDAY, SEPTEMBER 16 AT 8:00
SUNDAY, SEPTEMBER 19 AT 2:00
WEDNESDAY, SEPTEMBER 22 AT 7:30
SATURDAY, SEPTEMBER 25 AT 8:00
MONDAY, SEPTEMBER 27 AT 8:00

Un Ballo in Maschera radio broadcast on
September 10 at 7 p.m. and September 11 at 11 a.m.

Please do not interrupt the music with
applause.

Latecomers will not be seated during the
performance after the lights have
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The use of cameras and any kind of
recording equipment is strictly forbidden.

The performance will last approximately
three hours and fifteen minutes.

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| | |
|---------|---|
| ACT I | Scene 1: Levee in the king's bedroom Scene 2: Madame Arvidson's house on the waterfront INTERMISSION |
| ACT II | Scene 1: A lonely spot on the seashore Scene 2: Count Anckarström's study INTERMISSION |
| ACT III | Scene 1: The king's box at the opera Scene 2: Inside the Stockholm opera house |

Synopsis

UN BALLO IN MASCHERA

ACT I

A morning levee in the king's bedroom. Among those waiting are a group of rebellious courtiers led by Count Ribbing and Count Horn. Oscar, the royal page, announces Gustavo and asks the king's approval of the invitation list for a masked ball. Seeing the name of Amelia, wife of his chief minister, Anckarström, the king, who is romantically attracted to her, momentarily loses himself in thought of a future meeting. As the others leave, Oscar admits Anckarström, who says he knows the cause of the king's distressed look: a conspiracy against the crown. Gustavo refuses to take him seriously and continues his toilette. The minister of justice arrives with a decree banishing the fortune teller, Madame Arvidson, who has been accused of witchcraft. Oscar proclaims her innocent and describes her skill at stargazing. Deciding to see for himself and overruling Anckarström's objections, the king light-heartedly bids the court to join him in an incognito visit to the soothsayer.

After she has invoked the dark spirits before a group of fearful and fascinated women, Madame Arvidson tells the seaman Christian that he will soon prosper. Gustavo, disguised as a sailor, surreptitiously slips money and a promotion into Christian's pocket. When he finds it, all are suitably impressed. The king stays in hiding when Madame Arvidson sends her visitors away to grant an audience to Amelia, who comes seeking release from her illicit passion for Gustavo. The fortuneteller instructs Amelia to find a magic herb that grows at the foot of the gallows outside the city gates and must be plucked at midnight. Amelia, though horrified, undertakes to do so that very night, and Gustavo resolves to follow her there. The disguised courtiers are now heard arriving as Amelia hurriedly departs. The king, still incognito, asks Madame Arvidson to read his palm. When she says that he will die by the next hand he shakes, he laughs and invites anyone in the company to give lie to her prophecy. When they refuse to do so, he clasps the hand of Anckarström, who had just arrived. Gustavo is then recognized and hailed by the crowd.

ACT II

A frightened Amelia arrives at the gallows as midnight strikes. Gustavo appears and declares his love for her. She admits her own love for him, but begs him to think of her honor. Anckarström rushes in to warn the king to flee the approaching assassins. Gustavo asks Anckarström to escort the hooded lady back to the city gates without attempting to discover her identity. Receiving his promise, the king leaves and the conspirators arrive shortly thereafter.

Finding Anckarström instead of their intended victim, they curse their luck. Anckarström draws his sword against Horn, and as Amelia rushes to defend her husband, Ribbing pulls back her hood, revealing her identity. The conspirators make fun of Anckarström's discomfiture. He asks Ribbing and Horn to meet him at his home in the morning and, as the conspirators leave, coldly reminds his wife that he had sworn to escort her to the gates of the city.

Amelia, left by her husband at the city gates, has returned home alone and fearfully awaits his arrival. He enters, declaring that death is the only possible punishment for her betrayal, but accedes to her request for a last meeting with her son. Amelia leaves and Anckarström, in anger and sorrow, deplors the double loss of friendship and love. He is interrupted by Ribbing and Horn. When he asks to join the conspiracy, they are at first suspicious, but become convinced when he offers his own son as hostage. United in purpose, they cannot agree who should have the privilege of assassinating the king. Amelia returns just as the men are about to draw lots. Seeing the irony in Amelia's choosing her lover's assassin, Anckarström forces his wife to draw a name from the urn and rejoices when it is his. A moment later Oscar brings an invitation to the masked ball. While the men hail this chance to execute their plan and arrange to identify themselves at the ball by the color of their costume and a red ribbon in their cloaks, Amelia determines to warn Gustavo.

ACT III

In his box at the Royal Opera House, Gustavo acknowledges that honor compels him to renounce his love and resolves to send Amelia and Anckarström on a diplomatic appointment abroad. Oscar delivers a note to the king from an unknown lady, warning him of a murder plot. He decides to ignore it, not wanting his absence to be taken as a sign of cowardice.

In the confusion of the masked ball, Anckarström informs Ribbing and Horn that the king will not be present. Oscar, playfully identifying Anckarström through his disguise is, in turn, unmasked by the minister. The page lets slip the news that the king is, after all, present, and when Anckarström insists that he must speak to the king on urgent state business, Oscar reveals Gustavo's disguise. Amelia, recognizing the king, urges him to leave as his life is in danger. He refuses, but tells her of the foreign assignment for her husband, and bids her an ardent farewell. Anckarström discovers them and shoots him. The dying Gustavo, surrounded by his grieving court, forgives Anckarström, who learns too late of his wife's innocence.

Harry Fueside



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Profiles



MONTSERRAT CABALLÉ

One of the most illustrious sopranos in the world today, Montserrat Caballé sings Amelia in *Un Ballo in Maschera*. The celebrated Spanish soprano made her long-awaited debut with the Company in the title role of Puccini's *Turandot* during the 1977 season, portraying the Chinese princess for the first time in her career, and returned the following year as Tosca. During the 1979 season she sang the role of Queen Elizabeth I in Donizetti's *Roberto Devereux* and, in 1981, returned to open the Fall Season in the title role of Rossini's *Semiramide*. Since her operatic debut in 1956, Miss Caballé has been in demand at all of the world's major opera houses. She made her American debut in 1965 at Carnegie Hall in a much-applauded concert performance of *Lucrezia Borgia* and first appeared at the Metropolitan Opera as Marguerite in *Faust* the following year. Her repertoire comprises over 100 roles by Handel, Mozart, Rossini, Verdi, Bellini, Donizetti, Puccini, Strauss and Wagner, among others. Her lengthy discography includes complete recordings of *Attila*, *Un Ballo in Maschera*, *La Traviata*, *Aida*, *Il Pirata*, *I Puritani*, *Norma*, *Medea* and the premiere of Landowski's *Le Fou*. She appears in this year's Golden Gate Park concert, which she also sang in last year. For her outstanding artistry she has received the Spanish government's highest award and title: "A Most Excellent and Most Illustrious Doña."

KATHLEEN BATTLE

American soprano Kathleen Battle, in her third season with the San Francisco Opera, sings Oscar in *Un Ballo in Maschera*, the role in which she made her Company debut in 1977. She returned to San Francisco the following year to portray Sophie in *Werther*. A native of Portsmouth, Ohio, Miss Battle made her professional debut in 1972, when she was invited by Thomas Schippers to the Spoleto Festival to appear in Brahms's *German Requiem*. She is a regular guest artist with the orchestras of New York, Chicago, Boston, Cleveland, Philadelphia and Cincinnati, and appears regularly at the Ravinia and Cincinnati May Festivals. In 1976 she made her Metropolitan Opera debut and was most recently heard with that company as Pamina in *The Magic Flute*,



Zerlina in *Don Giovanni*, Despina in *Così fan tutte*, Rosina in *The Barber of Seville*, and Blonde in *The Abduction from the Seraglio*. Earlier this year, she took part in the New York Philharmonic's 10,000th concert — a performance of Mahler's Second Symphony. The 1982 season saw Miss Battle in a solo recital as part of the Great Performances at Lincoln Center series, in concert with the Berlin and Vienna Philharmonic orchestras and in her debut at the Salzburg Festival in a new production of *Così fan tutte*.



RUŽA BALDANI

Returning to the San Francisco Opera, Yugoslav mezzo-soprano Ruža Baldani sings Ulrica in *Un Ballo in Maschera*. She made her debut with the Company as Amneris in the 1972 production of *Aida* and returned in 1980 to sing Brangäne in *Tristan und Isolde*. While a first-year student at the Zagreb Academy of Music in 1961, Miss Baldani made her debut in Prokofiev's *War and Peace* at the Croatian National Theater. Before completing her studies, she had appeared at the Teatro San Carlo in Naples, the Dubrovnik, Holland and Edinburgh Festivals and had made impressive debuts at the Munich Staatsoper as Ulrica, and at the Lyric Opera of Chicago as Marina in *Boris Godunov*, a role she repeated there in the fall of 1980. At the Metropolitan Opera she has appeared as Maddalena in *Rigoletto* as well as Carmen (a role she recreated earlier

this year in Madrid), Orfeo, Amneris, Ulrica, Erda in *Siegfried*, Fricka in *Die Walküre*, La Cieca in *La Gioconda* and Madelon in *Andrea Chénier*. In Munich, where she is a frequent performer, Miss Baldani recently appeared in *Das Rheingold* and *Il Trovatore* and will take part in *Der Ring des Nibelungen* in January 1983.



LUCIANO PAVAROTTI

Internationally celebrated Italian tenor Luciano Pavarotti portrays Gustavo/Riccardo in the opening night gala performance of *Un Ballo in Maschera*, recreating a role he sang for the first time in his career with the San Francisco Opera in 1971. Now in his 13th season with the Company, he has been a local favorite since his debut as Rodolfo in *La Bohème* in 1967. His long list of career firsts with San Francisco Opera includes Fernando in *La Favorita* (1973), Rodolfo in *Luisa Miller* (1974), Manrico in *Il Trovatore* (1975), Calaf in *Turandot* (1977), Enzo in *La Gioconda* (1979) and Radames in *Aida* (1981), the last two of which were telecast live to Europe by satellite. He has also been cheered here for memorable performances of *Lucia di Lammermoor*, *L'Elisir d'amore* and *Tosca*. Pavarotti made his operatic debut in 1961 as Rodolfo in *La Bohème*, which quickly became his signature role and served for his debut at Covent Garden in 1963, at La Scala in 1966, at San Francisco, and at the Metropolitan Opera one year later. It was also as Rodolfo that he was seen in the famed live telecast from the Met in 1977. Now one of the most famous opera singers in the world, Pavarotti has for years been one of the best-selling classical artists on records, with numerous complete operas and recital discs to his credit. The War Memorial Opera House was the site of an SRO Pavarotti recital in February 1977, and in June 1981 he sang at Civic Auditorium under the baton of Kurt Herbert Adler, benefitting the Italian earthquake victims. He has recently appeared with Adler at a gala benefit for the Los Angeles Philharmonic in Hollywood Bowl, and is again featured in this year's free "Opera in the Park" concert. Pavarotti has recently completed his first feature film, *Yes, Giorgio*.



VASILE MOLDOVEANU

Romanian tenor Vasile Moldoveanu makes his San Francisco Opera debut as Gustavo/Riccardo in *Un Ballo in Maschera*. After studying at the Bucharest Conservatory, he became principal tenor with the Romanian National Opera in 1965. In 1972 he was engaged as principal tenor in Stuttgart, where he made his debut as Edgardo in *Lucia di Lammermoor*. There followed a series of debuts in European houses, including Vienna and Munich in 1976, Berlin in 1977 (where he first appeared in *Un Ballo in Maschera*), Hamburg in 1978, and with companies in Frankfurt, the Netherlands, Helsinki, Lyons, Paris, Trieste and London. Moldoveanu made his American debut with the Metropolitan Opera in 1977 in *La Bohème*. With that company he has been seen and heard in the radio and television broadcast performances of *Don Carlo*, in which he sang the title role, and *Il Tabarro*, in which he portrayed Luigi. His other Met credits include Pinkerton in *Madama Butterfly*, Arrigo in *I Vespri Siciliani* and the Duke in *Rigoletto*. During the Met's 1982-83 season, he will be heard as Rodolfo in *La Bohème* and Manrico in *Il Trovatore*. This season he will also make his debut with the San Diego Opera in *Adriana Lecouvreur* opposite Joan Sutherland. In addition to his operatic engagements, Moldoveanu is also in demand as a concert artist. His repertoire includes the Verdi Requiem, Dallapiccola's *Volo di Notte*, Bartók's *Cantata Profana*, and Stravinsky's *Oedipus Rex*.

SILVANO CARROLI

Venetian-born baritone Silvano Carroli makes his San Francisco Opera debut as Renato in the 1982 Fall Season production of Verdi's *Un Ballo in Maschera*. Considered a true Verdi baritone, Carroli began his career by winning first prize in the Palermo National Voice Competition in 1957 and in the Teatro La Fenice contest in 1963. That same year he was invited to join the opera school in Venice and made his professional debut at La Fenice as Marcello in *La Bohème*. In 1973 he won special acclaim at the Verona Opera Festival for his portrayal of the High Priest in *Samson et Dalila*. During the 1977-78 season he made his American debut as Scarpia in *Tosca* with the Opera Society of Washington. The previous



year he toured with La Scala on that company's Bicentennial visit to Washington, D.C. in the title role of *Simon Boccanegra*. In 1978 he made his Chicago Lyric Opera debut as Ezio in *Atilla*. A regular performer at many important opera houses throughout the world, Carroli has been heard at La Scala, in Hamburg, Vienna, Brussels, at the Metropolitan Opera and with the Dallas Opera, in Marseilles, and opera houses of Spain and Yugoslavia. Recent engagements have included appearances as Scarpia and Nabucco in Berlin, in Hamburg in *I Vespri Siciliani* and *Il Trovatore*, at Covent Garden in *Otello* and *La Fanciulla del West*, in Munich's *Aida*, as well as in *Cavalleria Rusticana* and *I Pagliacci* at the Metropolitan Opera.



Le Nozze di Figaro, and made his Opera Omaha debut as Sarastro in *Die Zauberflöte*. Langan, who was a member of the Merola Opera Program and a 1980 National Finalist in the Metropolitan Opera Auditions, makes his European debut this fall in Lyons as Osmin in *Die Entführung aus dem Serail*. Recent engagements include Ashby in *La Fanciulla del West* and Sarastro in Philadelphia, *Don Carlo* and *La Traviata* with the New Jersey Opera and Osmin in Los Angeles. Concert performances include *Boris Godunov* with the St. Louis Symphony, Rossini's *Stabat Mater* with the Buffalo Philharmonic, *Messiah* with the Indianapolis and Houston Symphonies and Beethoven's Ninth Symphony with the Oakland Symphony. Early next year, he will appear in San Diego Opera's new production of Saint-Saëns's *Henry VIII*.



GREGORY STAPP

American bass Gregory Stapp appears as Tommaso in *Un Ballo in Maschera*, the Second Soldier in *Salome*, Antonio in *Le Nozze di Figaro*, Narumoff in *The Queen of Spades*, a Noble in *Lohengrin* and the Jailer in *Tosca*. The first-prize winner in the 1982 Metropolitan Opera Western Regional Auditions, he has also received awards from the Sullivan Musical Foundation and Baltimore Opera Competition. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the Opera Theater of the Academy of Vocal Arts in Philadelphia. 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 1981 Spring Opera Season, Stapp was heard as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Clytemnestra* and Friar Lawrence in *Romeo and Juliet*. The same year he appeared with the Company in Summer Festival productions of *Die Meistersinger* and *Rigoletto*, and during the Fall Season, in *Semiramide*, *Lady Macbeth of Mtsensk*, *Le Cid*, *Lucia di Lammermoor* and *Il Trovatore*. During the 1982 Summer Festival, the young bass was featured in four operas: *Julius Caesar*, *Turandot*, *Nabucco* and *The Rake's Progress*. Earlier this year he appeared as soloist with the San Francisco Symphony in performances of Bach's *St. Matthew Passion*.

KEVIN LANGAN

Bass Kevin Langan, a native of New Jersey, returns for a third season with the San Francisco Opera as Samuele in *Un Ballo in Maschera* and Dr. Bartolo in *Le Nozze di Figaro*. Langan, who recently appeared as Timur in *Turandot* and Trulove in *The Rake's Progress* with the 1982 San Francisco Opera Summer Festival, made his Company debut in 1980. Since that time he has appeared here in *Samson et Dalila*, *Simon Boccanegra*, *Die Frau ohne Schatten*, *La Traviata*, *Arabella*, *Madama Butterfly*, *Aida*, *Carmen*, *Lady Macbeth of Mtsensk* and *Don Giovanni*. He was recently engaged for a third consecutive season by the Opera Company of Philadelphia as Dr. Bartolo in



THOMAS WOODMAN

Baritone Thomas Woodman, a native of Connecticut, returns to the San Francisco Opera as Silvano in *Un Ballo in Maschera*, the Herald in *Lohengrin* and the Count in the student/family matinee performances of *The Marriage of Figaro*. Currently an Adler Fellow with the San Francisco Opera Center, Woodman was most recently heard as Ping in the 1982 Summer Festival production of *Turandot*. Since his debut with the Company in the fall of 1980 in *Die Frau ohne Schatten* and *I Pagliacci*, he has sung with all the affiliates of the San Francisco Opera. He sang the title role in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera and Prince Paul in the 1981 Spring Opera production of *The Grand Duchess of Gerolstein*. While a member of Western Opera Theater Woodman sang the role of Marcello in *La Bohème*. A former Merola Opera Program participant and 1980 Metropolitan Opera Council Finalist, he made his professional opera debut in 1979 with the Central City Opera in *The Barber of Seville*, *The Merry Widow* (conducted by Kurt Herbert Adler), Mollicone's *Face on the Barroom Floor* and Cadman's *Shanewis*. He was recently heard in Verdi's *Stiffelio* with Donald Pippin's Pocket Opera and will portray the role of the Count in Hawaii Opera Theater's 1983 production of *The Marriage of Figaro*.

JEFFREY THOMAS

Jeffrey Thomas returns to the San Francisco Opera to sing the role of a Judge in *Un Ballo in Maschera*, Don Basilio in student matinee performances of *The Marriage of Figaro*, the First Commissioner in *Dialogues of the Carmelites*, Chaplitzky in *The Queen of Spades* and a Noble in *Lohengrin*. The young tenor made his debut with the Company during the 1981 Summer Festival as Vogelgesang in Wagner's *Die Meistersinger* and was most recently heard as the Officer in the 1982 Summer Festival production of *Il Barbiere di Siviglia*. A Pennsylvania native, Thomas studied at the Juilliard School of Music, where he was featured as Count Belfiore in Mozart's *La Finta Giardiniera*, in *The Mother of Us All*, and in the American Opera Center's productions of *Un Ballo in Maschera*, Monteverdi's *L'Orfeo*, and the world premiere of Edward Barnes's *Feathertop*. A member of the Adler Fellowship Program,



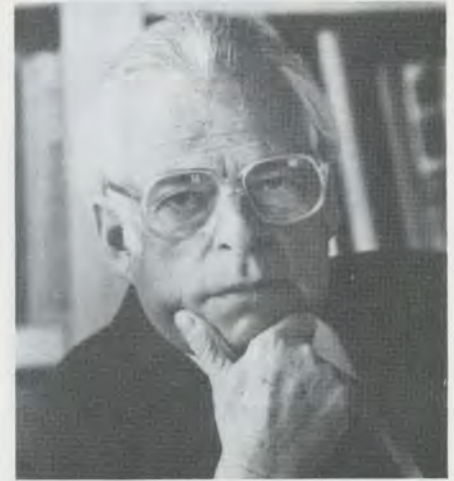
he portrayed Flaminio in the 1982 San Francisco Opera Center production of Scarlatti's *The Triumph of Honor* and the Tenor in Vivian Fine's *Women in the Garden*. Thomas has performed in Mexico's Teatro Degollado as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company, in Boston with the Boston Musica Viva, and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. Thomas makes his European debut in the Spring of 1983 at the Maggio Musicale in Florence, singing Lully's *Perseus* in the Teatro Comunale.



PETER KAZARAS

Tenor Peter Kazaras makes his San Francisco Opera debut singing the role of Amelia's Servant in Verdi's *Un Ballo in Maschera* and the Fourth Jew in *Salome*. Born in New York City, the young tenor has performed the role of Macheath in both the Benjamin Britten arrangements of John Gay's *The Beggar's Opera* and Kurt Weill's *The Threepenny Opera*, most recently at the Aspen Music Festival in 1980. Kazaras made his Carnegie Hall debut in Thomas' *Hamlet* in 1981 with the Friends of French Opera. He returned a short time later to perform the role of Prince Golitsin in the Opera Orchestra of New York's production of Mussorgsky's *Khovanshchina*. Later that year he sang the title role of Britten's *Albert Herring* to critical acclaim with the Opera Ensemble of New York, and sand Detlef in Romberg's *The Student Prince* with the Chautauqua Opera, where he was an Apprentice Artist that summer. This

summer, Kazaras made his debut with the Los Angeles Philharmonic as tenor soloist in Leonard Bernstein's *Songfest* and, earlier this year, portrayed Nero in the much acclaimed production of *The Coronation of Poppea* at the Skylight Opera in Milwaukee.



KURT HERBERT ADLER

Kurt Herbert Adler, general director emeritus of the San Francisco Opera, returns to the podium to conduct Verdi's *Un Ballo in Maschera*. His long career in musical theater began in 1925, when he conducted at the Max Reinhardt Theater in his native Vienna. In 1938 he moved to the United States and spent five years with the Chicago Opera. Adler joined the San Francisco Opera in 1943 as chorus director and conductor, making his podium debut with *Cavalleria Rusticana*. He held the post of assistant to general director Gaetano Merola from 1949 until Merola's death in 1953, when Adler was named artistic director. He became general director in 1957, serving in that capacity until his retirement at the end of the 1981 season, during which he led two casts in 11 performances of *Carmen*. Other productions Adler has conducted for San Francisco Opera include *Aida* in 1950; *Madama Butterfly* in 1953, 1960 and 1974; *Le Nozze di Figaro* in 1958; *Così fan tutte* in 1960; *La Traviata* in 1973; *Un Ballo in Maschera* in 1977; *Lohengrin* in 1978; *La Forza del destino* in 1979; *Tristan und Isolde* in 1980; *Die Meistersinger von Nürnberg* during the first San Francisco Opera Summer Festival in 1981; and *Nabucco* for the 1982 Summer Festival. He has also conducted annual summer concerts at Sigmund Stern Grove and the annual Golden Gate Park Concert in the fall. Other organizations for which he has conducted include the San Diego Symphony, the Los Angeles Master Chorale, Central City Opera, and the Philadelphia Opera, where he has led *Tosca* and, most recently, *Il Trovatore*. He has conducted recordings with Luciano Pavarotti, Leona Mitchell, Maria Chiara, Renata Scotti and Plácido Domingo. As general director of the San Francisco Opera, he brought the Company to world-class standards and initiated various affiliate programs for the development of young singers. A recipient of numerous academic honors and foreign government titles, Adler has also been active as an arts advocate and has served on a number of government councils and panels. He was termed a life trustee of the National Opera

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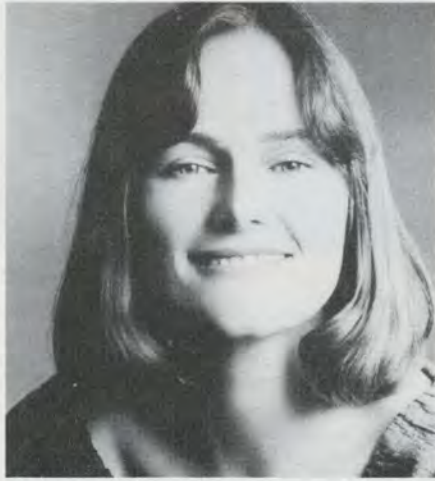
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Institute and most recently appointed president of the National Advisory Council of the National Opera Institute. Adler made his screen acting debut as himself in the MGM film *Yes, Giorgio* starring Luciano Pavarotti, and joined Pavarotti again at the Hollywood Bowl in September for a Pension Fund benefit concert. He recently completed a six-week stay in China, where he conducted the Shanghai Symphony and held master classes at the Shanghai Conservatory.



SONJA FRISELL

In her seventh season with the San Francisco Opera, Sonja Frisell directs a new production of *Le Nozze di Figaro* and *Un Ballo in Maschera*, the opera she first staged here to great acclaim in 1977. Born in England, she received operatic training with the Glyndebourne Festival Opera and the Deutsche Oper in Berlin, where she studied with Carl Ebert. She made her American debut with *Khovanshchina* in Chicago in 1969. Her first San Francisco Opera assignment was the 1975 production of *Simon Boccanegra*, which she had directed the previous year in Chicago and revived here in 1980. At the War Memorial she was also responsible for *Aida* in 1977, returning the following year for *Norma* and *Werther* and for *Don Carlo* in 1979. During the 1981 season here she staged *Lucia di Lammermoor* and *Le Cid*. She has been on the staff of La Scala for 15 years; in 1972 she became staff producer there and from 1974 through 1979 was director of production. Among her production credits are Vivaldi's *Tito Manlio* at the Piccola Scala, *Fidelio* in Venice, *La Traviata* in Bregenz, *Don Pasquale* at Montepulciano and *Un Ballo in Maschera* for the Paris Opera. Recent engagements include *Andrea Chénier* in Turin, a revival of the Jean-Pierre Ponnelle production of *L'Italiana in Algeri* at the Metropolitan and her directing debut at the Houston Grand Opera with *Un Ballo in Maschera*.

JOHN CONKLIN

Stage designer John Conklin returns to the San Francisco Opera with *Un Ballo in Maschera*, the unanimously praised vehicle of his San Francisco Opera debut in 1977. He received high acclaim here for *Orfeo* (1972), *Death in Venice* (1975 and 1979) and *Julius Caesar* (1978) with Spring Opera Theater, and a Menotti double bill of *The Old Maid*



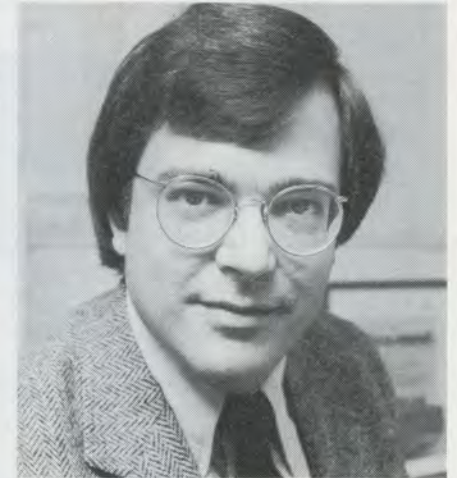
and the *Thief* and *The Medium* for Western Opera Theater. Long associated with Santa Fe Opera, Conklin's credits there include *Così fan tutte*, *Salome*, *Fedora*, the world premiere of Stephen Oliver's *The Duchess of Malfi*, *Eugene Onegin*, the first American production of the three-act version of *Lulu* in 1979 and, most recently, *The Marriage of Figaro*. For the New York City Opera he has designed Rossini's *Il Turco in Italia*, the world premiere of Argento's *Miss Havisham's Fire* and *The Merry Wives of Windsor*. His design credits include work with the Opera Theater of St. Louis, the Washington Opera Society and the Minnesota Opera. He has also worked with the New York Shakespeare Festival, the Guthrie Theater in Minneapolis, The Arena Theater in Washington, D.C., the Long Wharf Theater in New Haven, the Hartford Stage Company, the Joffrey Ballet and London's Royal Ballet. A frequent designer for legitimate theater, Conklin has recently created the sets and costumes for Michael Cacoyannis's production of *The Bacchae* in New York.



RAEL LAMB

Rael Lamb returns to the San Francisco Opera as choreographer for *Un Ballo in Maschera*, repeating his assignment from the opera's 1977 staging. That same year, he also worked on the Company's production of *Aida*. The innovative San Franciscan has been a guest choreographer with London's Royal Opera, the Berlin Opera and La Scala, among others. Previous assignments in opera include the American premiere of Sessions's *Montezuma* with the Boston

Opera in 1976 and Menotti's *Amahl and the Night Visitors*. In addition to his work in opera, he has gained acclaim as director-choreographer of ballet, television and video-rock productions. Founder and director of the Boston-based "Dance for the New World" (1974-77), Lamb has worked with Twyla Tharp and the Rod Rodgers Dance Company, among others. This year, he performed for the San Francisco Symphony "Black and White Ball" and is currently directing multi-media films for Japan and creating a new ballet-jazz troupe in San Francisco.



THOMAS J. MUNN

In his eighth season as lighting designer/director of the San Francisco Opera, Thomas J. Munn is responsible for the lighting designs in the 1982 fall productions of *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; is the lighting director of *Tosca*; and the scenic supervisor and lighting designer of *Salome*. His designs were most recently seen during the 1982 Summer Festival productions of *Julius Caesar*, *Turandot*, and in *Nabucco*, for which he also created the set design. During the 1981 Summer Festival Season, he designed the lighting for *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*.

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MASK LORE:

continued from p.40

they were actually thought to transform the man into the particular animal, spirit or anthropomorphic idea (rarely, a plant) that he was supposed to represent.

It's relatively easy to see, then, how masks took on the crucial role that they have held for so long in the religions of the world; through most of history, their primary identifications have been with the rituals of the spirit. Even when entertainment values seem to reign, religious significance often is not to be forgotten. The brightly colored masks that men and women wear for Carnival in the Mexican state of Tlaxcala are meant to pass on their prayers for rain and fertility.

The employment of masks in warfare was a much later (not to say recent) development. Even so, the making and the wearing of masks was long restricted to men, who, in some societies, fashioned faces of the spirits while under the influence of hallucinogenic drugs. The powers of the masks were thought to be too strong for women, and even in some matriarchic societies the warning was passed from generation to generation that doom would come upon a woman who so much as cast her eyes upon the key masks of a ritual.

As societies developed and life became more and more complex, masks assumed amazing diversity, taking on characteristics that identify them not just to purpose, but also to very specific place of origin — nation, state, village, and even tribe, family or clan. Face-coverings have been made of every material imaginable, including not just the paper, leather, fabric or plant material that we might predict, but also wood, metal and even stone. The old stone masks that cover the whole head, helmet-style, appear to be not merely cumbersome, but virtually impossible to wear; in fact, they pained the men who wore them almost to the point of torture, recalling the role of sacrifice and blood in the ritual. The forms of the masks vary wildly, again from the ones that might come to our minds (helmets, eye-covering dominoes, hand-held shields) to full-face designs, complete with ears, a nose and variously shaped eye holes, or the most imposing carved or molded

faces that actually rest on top of the wearer's head, adding a foot or two to his height.

The modes and materials of decoration of course depend on the mask's point of origin and intended use, but, over the centuries, they have included not just the early dyes and carvings, but also appended leaves and brush, feathers, hair (animal and human), stones, mosaics, and precious gems. The decorative inventiveness of other centuries and other cultures makes the masks that pass most of us in our everyday lives look primitive, and rather dull.

Still, there are numerous masks that play important roles in our culture, or which remain in our awareness. Among the latter group is the death mask — no longer an expected tribute to the deceased, but still a centuries-old tradition whose intentions we can identify as an attempt continually to revive the personality of the deceased, rather as beloved photographs do in our times.

Masks that are in more-or-less common use today divide into three basic types: decorative, protective and what might be called "professional." Of the first category we've already spoken; it includes cosmetics, plastic surgery, veils on hats, and even bridal veils and Halloween masks, though these last two have the most direct links to the rituals of our ancestors and, even now, are rarely thought of as just decorative.

The protective group might contain the aforementioned sunglasses, but it also contains the workman's safety glasses, the surgeon's mask, fencing masks, the baseball catcher's mask, the football player's mask, the fireman's shielding mask, the deep-sea diver's face gear, NASA's masks for outer space and many others. In this group, we might include the masks worn by members of the Ku Klux Klan, since they were clearly devised in self-protection.

Professional masks are defined as those that, while they might first have been designed for decoration or protection, have now become a kind of calling card, a tool of the trade. So the mask of the hangman or executioner is a "professional" mask in most cases, and even theatrical masks and make-up

for the stage fall into this category. The prime example in this category is the mask of the Lone Ranger.

Another professional mask-wearer whose story is rather less familiar today was the Man in the Iron Mask of the late 17th century. His mask was not iron, but black velvet, and he was said never to have removed it until he died suddenly in November, 1703, in the Bastille. Little is known of him except that he was kept in prison for most of his life, apparently under the direct supervision of Louis IV; that he was called "Eustache Dauger"; and that he always wore the mask. Of course, the mystery proved irresistible to society, and after the masked man's death, the speculation as to who he might have been involved even Voltaire. Rumors spread, and records were said to have been found that suggested that he was a double agent, or even the twin brother of the King. As the stories spread and the theories continued to come, the legend became ever more convoluted, until, more than 150 years after his death, Eustache was quite convincingly identified as the illegitimate son of Louis XIII and Marie de Savoye, a charming and long-trusted lady-in-waiting to Queen Anne. The bastard brother of Louis IV had been educated at the court, but he was a troublemaker from the beginning, and involved himself particularly in the occult that was so popular in the royal circles. Though others were tried and executed for their participation in the black masses, witchcraft and voodoo, it might have been awkward had the bastard brother, who looked so much like the King, been tossed in the Bastille among other sorcerers. Hence, the secrecy and the mask; hence, the King's personal concern.

Is it true? No one knows, but someone should write an opera about it. ■

Karen Monson is the author of a biography of the composer Alban Berg, and has recently completed a biography of Alma Mahler-Werfel, to be published by Houghton Mifflin (U.S.) and Collins (London). The former music critic of The Chicago Daily News, she has written for a variety of publications and now lives in Phoenix.

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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.

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Remembering Frederick Jagel

By TERENCE A. McEWEN

The opera world has suffered a great loss in the passing of Frederick Jagel, who died on July 5 in San Francisco at the age of 85. Few singers have been associated with the San Francisco Opera over so long a period of time, in so wide a variety of roles. He first sang here in 1930, when he appeared as Dick Johnson in *La Fanciulla del West* with Maria Jeritza.

From his auspicious debut until 1950, Jagel shared with San Francisco audiences his interpretations of 12 of the 63 roles he mastered during his long career.

This excellent tenor certainly played an important part in my life. He was my first Pollione, Otello, Manrico and Radames, and I heard him sing many other roles, very often in difficult circumstances. From the first week of my arrival in San Francisco, he was a



Frederick Jagel as the Duke of Mantua and Lawrence Tibbett as Rigoletto in the 1939 San Francisco Opera production of Verdi's *Rigoletto*.

MORTON PHOTO



Frederick Jagel as Gabriele Adorno with Ezio Pinza as Fiesco in San Francisco Opera's 1941 staging of Verdi's *Simon Boccanegra*.

kind and supportive friend.

Jagel's artistry extended beyond his voice and the supreme technique with which he used it, to the sphere of his personal life as well. He was known and loved for his even and pleasant disposition, dedication and professionalism. He is said never to have cancelled a performance during the more than 40 years that he performed — including 24 consecutive seasons at the Met — and he was often depended upon as a last-minute replacement for ailing colleagues.

Jagel unselfishly shared his wealth of experience with generations of students during the two decades he worked at the New England Conservatory of Music. After he moved to San Francisco in 1970, he continued to teach during his retirement. The appearance of a man with so many rare qualities occurs seldom; the loss of Frederick Jagel will be felt by the opera community for a long time to come.

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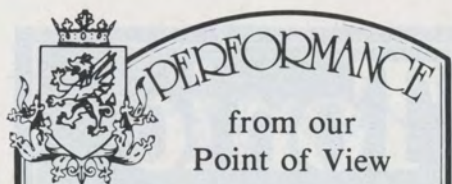
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Licia Albanese as Cio Cio San, Frederick Jagel as Lt. Pinkerton in the 1941 San Francisco Opera production of Puccini's *Madama Butterfly*.

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Vivian Della Chiesa as Princess Marina and Frederick Jagel as Dimitri in San Francisco Opera's 1945 staging of Mussorgsky's *Boris Godunov*.

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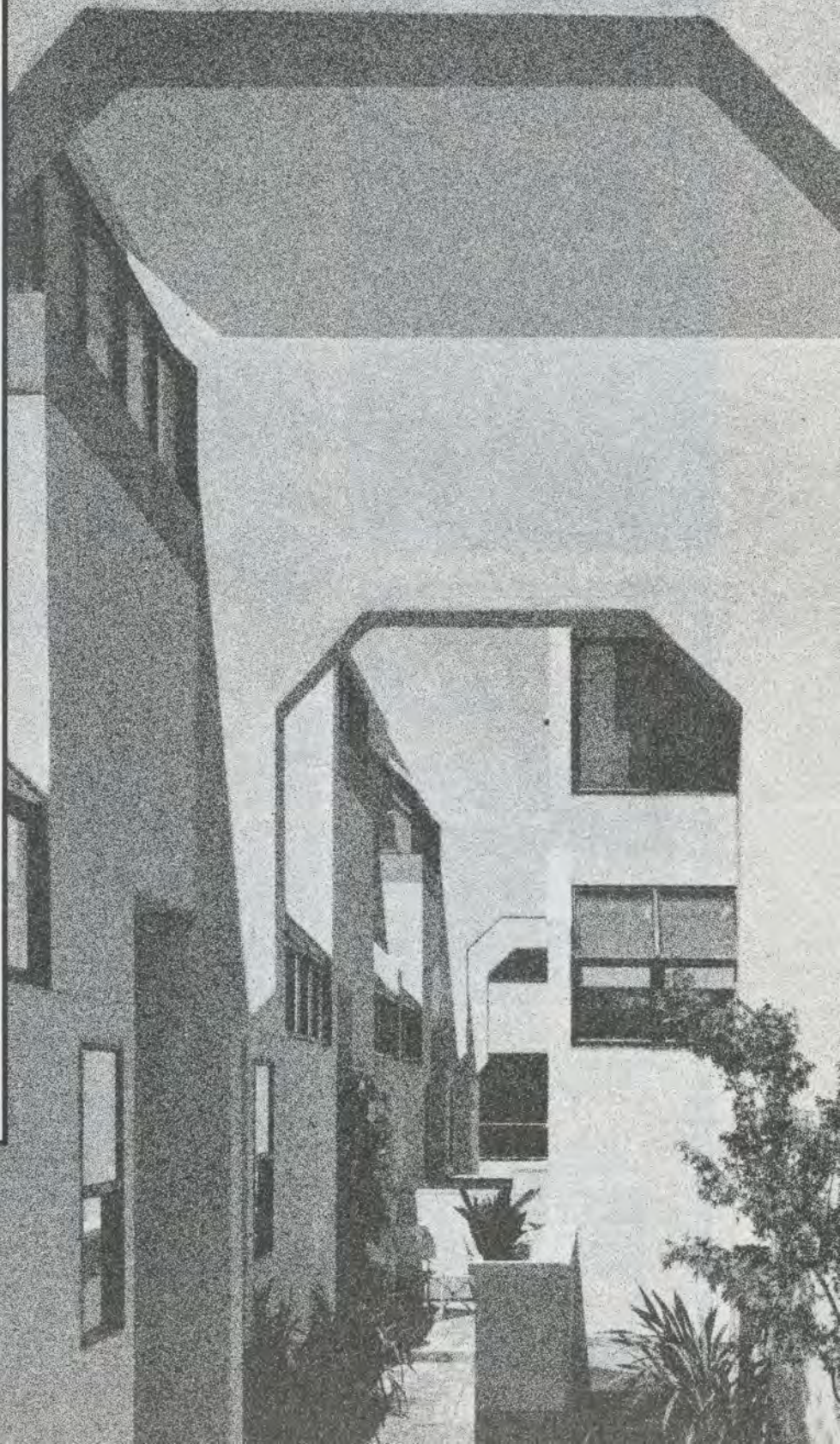


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CAROL PATTERSON PHOTO

Acknowledging an enthusiastic audience response to a May Brown Bag Opera performance of *The Barber of Seville* in San Francisco's Union Square are (right to left) singers Thomas Woodman, Jeffrey Thomas, Laura Brooks Rice, Stanley Wexler and Gregory Stapp. At extreme left is accompanist Terry Lusk.

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Soprano Elisabeth Schwarzkopf autographs a book for an admirer while making a personal appearance at the San Francisco Opera Shop last June.

CAROL PATTERSON PHOTO



Soprano Dorothy Kirsten, at the San Francisco Opera Shop last June, prepares to sign some of her albums for her loyal fans.

RON SCHERL PHOTO



Taking a break at a dress rehearsal for *The Rake's Progress* are (clockwise from left) San Francisco Opera general director Terence A. McEwen, artist and set designer David Hockney and stage director John Cox.

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At a dress rehearsal for *The Rake's Progress*, Jonathan Green (dressed as Sellem the auctioneer) listens to San Francisco Opera general director Terence A. McEwen, while stage director John Cox (right) attends to a detail.

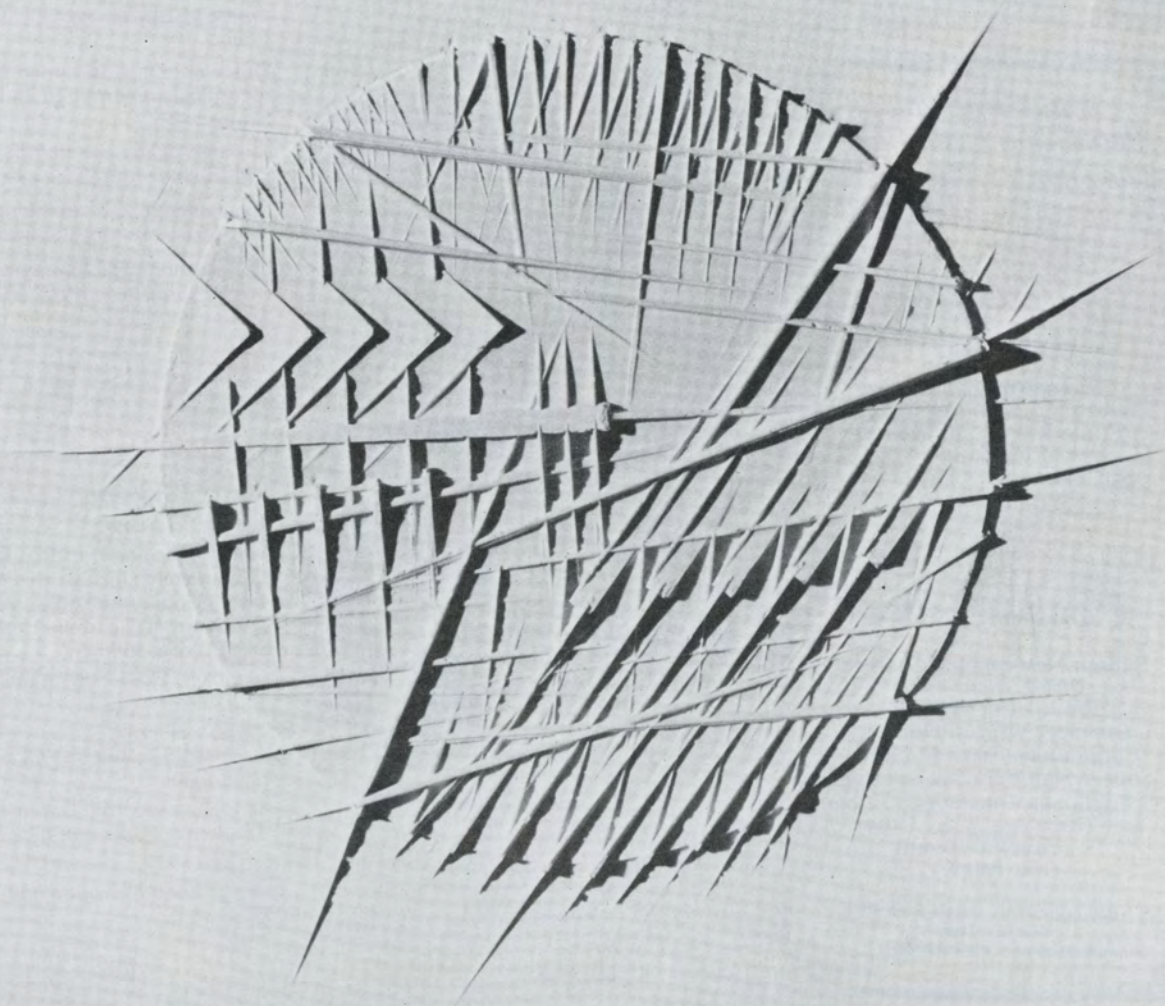
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Grand Finals of the San Francisco Opera Center Auditions took place on the Opera House stage on Sunday, August 15, 1982. The finalists are shown during the final number of the evening's concert: "Tutto nel mondo è burla" from Verdi's *Falstaff*.

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continued from p.37

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| SALOME | 9/22 |
| LE NOZZE DI FIGARO | 9/29 |
| LA CENERENTOLA | 10/6 |
| DIALOGUES OF THE CARMELITES | 10/13 |
| THE QUEEN OF SPADES | 10/20 |
| CENDRILLON | 10/27 |
| LOHENGRIN | 11/3 |
| TOSCA | 11/10 |

**OPERA EDUCATION
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Previews of all the operas of the 1982 fall season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Discount series tickets for all 10 lectures, including Barclay's discography "The 1982 Season on Records," is \$50. Individual admission is \$6. For further information, please call (415) 526-5244.

| | |
|-----------------------------|-------|
| UN BALLO IN MASCHERA | 9/7 |
| NORMA | 9/9 |
| SALOME | 9/20 |
| LE NOZZE DI FIGARO | 9/30 |
| LA CENERENTOLA | 10/4 |
| DIALOGUES OF THE CARMELITES | 10/14 |
| THE QUEEN OF SPADES | 10/21 |
| CENDRILLON | 11/1 |
| LOHENGRIN | 11/8 |
| TOSCA | 11/17 |

**UC BERKELEY EXTENSION
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Ten illustrated previews will be given by Natalie Limonick, professor of music, USC. All previews are at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$70; pre-registration advisable; single previews \$8 at the door if space is available. For more information, please call (415) 642-8840.

| | |
|-----------------------------|-------|
| UN BALLO IN MASCHERA | 9/7 |
| NORMA | 9/13 |
| SALOME | 9/20 |
| LE NOZZE DI FIGARO | 9/27 |
| LA CENERENTOLA | 10/4 |
| DIALOGUES OF THE CARMELITES | 10/11 |
| THE QUEEN OF SPADES | 10/18 |

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| CENDRILLON | 10/25 |
| LOHENGRIN | 11/2 |
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A 10-week series of introductions to the 1982 San Francisco Opera season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all and will be given on 10 consecutive Thursday evenings. All lectures are at 7:00 p.m. in the San Leandro Library Community Center Theater, 300 Estudillo, San Leandro, and in the "Little Theater" on the Hayward Campus of Chabot College, 25555 Hesperian Blvd., Hayward. Series registration is \$18.00. Individual admission is \$2.50. For further information, please call (415) 786-6802.

| | |
|-----------------------------|-----------------|
| UN BALLO IN MASCHERA | 9/9 |
| NORMA | 9/16 (Hayward) |
| SALOME | 9/23 |
| LE NOZZE DI FIGARO | 9/30 |
| LA CENERENTOLA | 10/7 |
| DIALOGUES OF THE CARMELITES | 10/14 |
| THE QUEEN OF SPADES | 10/21 (Hayward) |
| CENDRILLON | 10/28 |
| LOHENGRIN | 11/4 |
| TOSCA | 11/11 |

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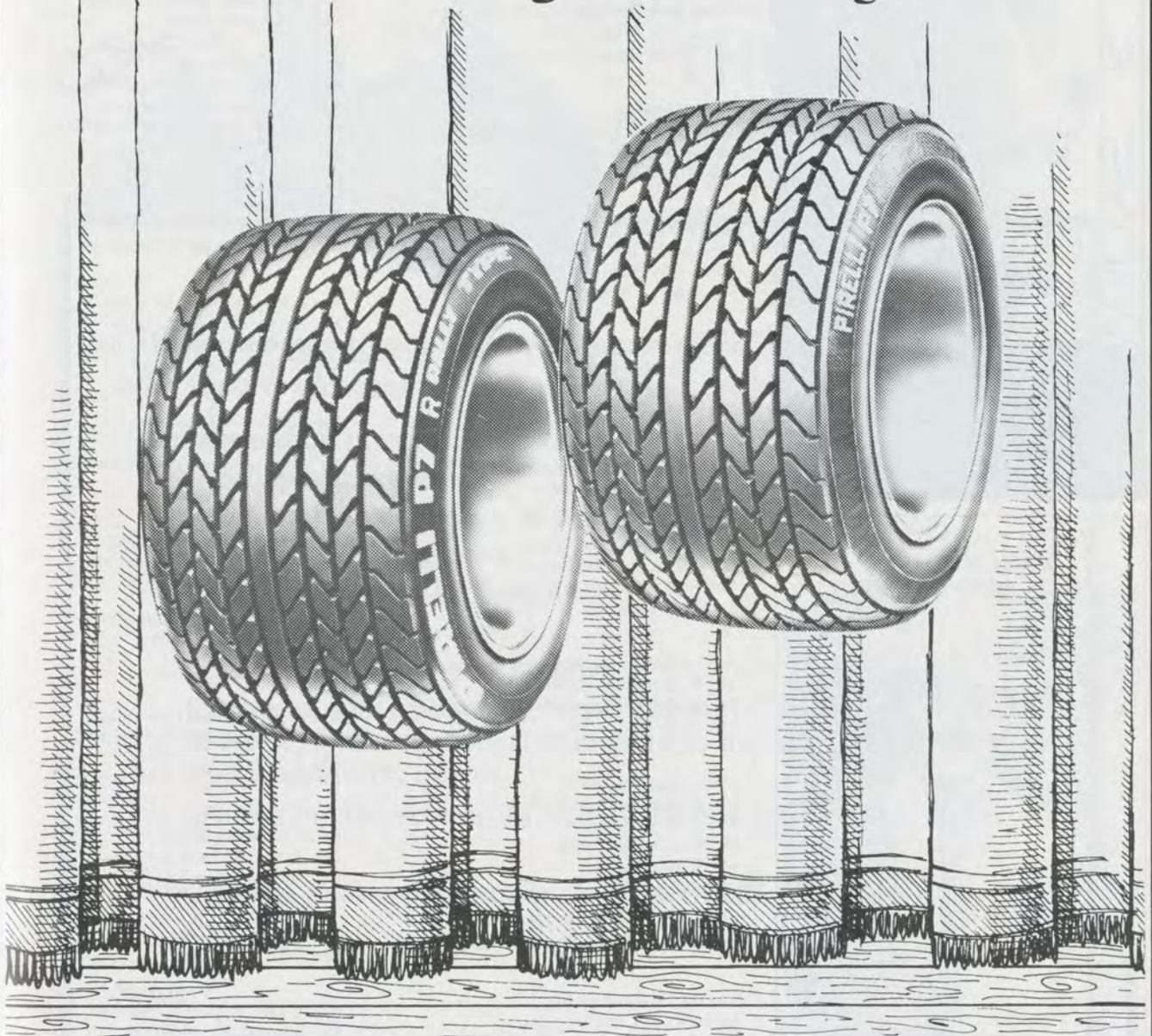
Mr. Goodhue offers 10 two-hour classes on all the fall operas (one class per opera). There is a choice of two sections: Section A (Mondays at 6:00 p.m., August 23 to November 15), and Section B (Thursdays at 6:15 p.m., August 26 to November 18). Cost for the course is \$60.00; individual classes are \$7.00 if space permits. Classes are held at 13 Columbus Ave., San Francisco. For further information, please call (415) 956-1271.

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|-------|--|
| 9/22 | "What the music adds; what the music does" |
| 9/29 | "Music and drama and how they work together" |
| 10/6 | "In the pit: What the orchestra does beyond the Oom-pa-pa" |
| 10/13 | "Singers and singing" |

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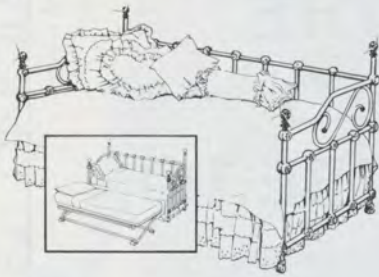
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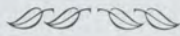
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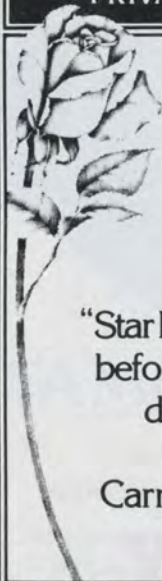


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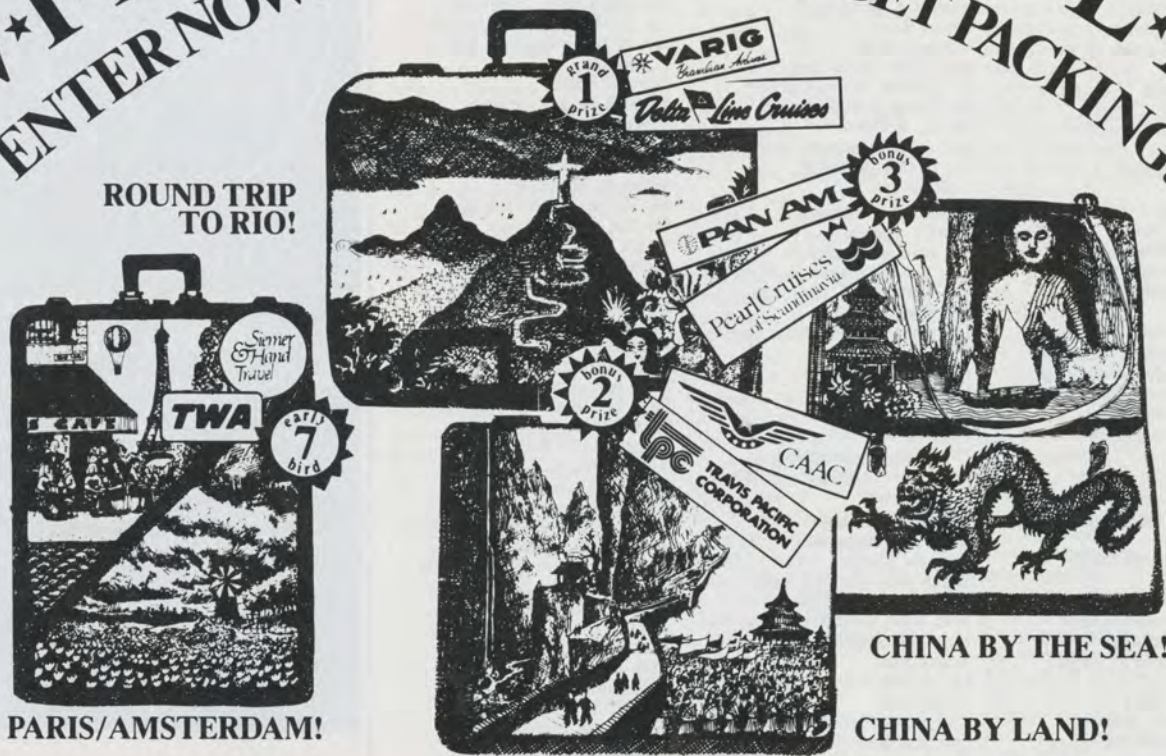
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SMOKERS

U.S. GOV'T LATEST REPORT:

King, Menthol or Box 100's:

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| ...KINGS | | | ...100's | | |
|---|----------------------|----------------------|--------------------------|----------------------|----------------------|
| | TAR mg / cig | NICOTINE mg / cig | | TAR mg / cig | NICOTINE mg / cig |
| Kent | 12 | 1.0 | Kent 100's | 14 | 1.2 |
| Winston Lights | 11 | 0.9 | Winston Lights 100's | 12 | 0.9 |
| Marlboro | 16 | 1.0 | Benson & Hedges 100's | 16 | 1.1 |
| Salem | 14 | 1.1 | Parliament Lights 100's | 12 | 0.9 |
| Kool Milds | 11 | 0.9 | Salem 100's | 15 | 1.1 |
| Newport | 16 | 1.2 | Marlboro 100's | 16 | 1.1 |
| TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT | | | | | |
| Carlton Kings | Less than 0.5 | 0.1 | Carlton Box 100's | Less than 0.5 | 0.1 |
| Carlton Menthol | Less than 0.5 | 0.1 | | | |

Box—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nicotine.

Carlton is lowest.

U.S. Government laboratory tests confirm no cigarette lower in tar than Carlton.

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

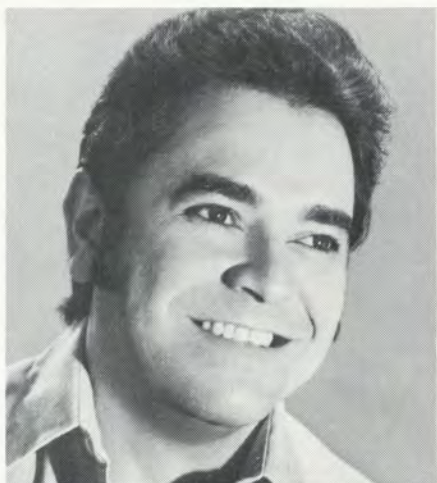
Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '81.

REBECCA COOK

Soprano Rebecca Cook portrays Amelia in Un Ballo in Maschera, stepping in on short notice for her ailing colleague, Montserrat Caballé. Miss Cook, first-place winner in the Grand Finals of the 1978 San Francisco Opera Auditions, appeared as Micaëla in Carmen and Gerhilde in Die Walküre during the 1981 Fall Season. The Tennessee native made her San Francisco Opera debut in 1979 as the Fifth Maidservant in Elektra and Fiordiligi in the English-language performances of Così fan tutte. In 1980 she appeared in Die Frau ohne Schatten and sang Barena in Jenůfa, the First Lady in The Magic Flute and the Fortuneteller in Arabella. That same season, she performed the leading role of Lady Katharine in Friml's The Vagabond King with Spring Opera Theater and created the role of Mariane in the world premiere of Kirke Mechem's Tartuffe for the American Opera Project. She made her Carmel Bach Festival debut as the Countess in The Marriage of Figaro that same year, repeating the role in 1981 for Spring Opera Theater. During the 1979 Spring Opera season, she performed in the ensemble of Death in Venice and sang Mary Seaton in Thea Musgrave's Mary, Queen of Scots. For two years Miss Cook participated in the San Francisco/Affiliate Artists-Opera program. Miss Cook has appeared in concert with the orchestras of Indianapolis, St. Louis, Omaha, Fort Wayne, and U.C. Berkeley. She made a highly successful European debut as Micaëla with the Zurich Opera this past spring, and was a featured soloist with Montserrat Caballé and Ermanno Mauro at this year's Golden Gate Park concert, drawing ovations from the overflow crowd at that popular event. In February of next year, Miss Cook begins a contract with the Mannheim Opera, where her roles will include Puccini's Mimì, and Mozart's Pamina and the Countess. This season she will also appear as the Countess in San Francisco Opera's English-language performances of The Marriage of Figaro.

Soprano Rebecca Cook replaces the ailing Montserrat Caballé in the role of Amelia in tonight's performance of Verdi's *Un Ballo in Maschera*.

September 25 and 27, 1982.



PABLO ELVIRA

Pablo Elvira makes his San Francisco Opera debut as Count Anckarström (Renato) in Verdi's *Un Ballo in Maschera* (September 22, 25 and 27), a role he has sung with the New Orleans Opera Company and at the New York City Opera. The Puerto Rico-born baritone has appeared as guest artist with the opera companies of Hannover, Hamburg, Israel, El Salvador, Venezuela, Puerto Rico and Mexico. In the United States he was seen as Valentin in *Faust* with the Fort Worth Opera Company and his Chicago Lyric Opera debut as Rigoletto won him standing ovations. His New York credits include the acclaimed performances of *La Favorita* with the Opera Orchestra of New York, and he became a leading singer at the New York City Opera, where he opened numerous seasons and appeared as Germont in *La Traviata*, Rigoletto and Rossini's Figaro. With Beverly Sills he has performed in *Lucia di Lammermoor* and *I Puritani*, winning high praise for his bel canto technique. Since his 1979 Metropolitan Opera debut as Tonio in *I Pagliacci*, he has appeared there as Alfio in *Cavalleria Rusticana*, Lescaut in *Manon Lescaut*, Sharpless in *Madama Butterfly*, the Stage Manager in *Les Mamelles de Tirésias* and in the title role of *Il Barbiere di Siviglia*. During the current season, Met audiences will see him again as Figaro and as Enrico in *Lucia di Lammermoor* with Dame Joan Sutherland. Last July he was seen as Tonio at the Paris Opéra, where he has also sung the baritone lead in *I Vespri Siciliani*. Elvira has recorded several complete operas on the RCA label.

