

Cendrillon
(Cinderella)

1982

Wednesday, November 10, 1982 7:30 PM
Saturday, November 13, 1982 8:00 PM
Saturday, November 20, 1982 2:00 PM
Thursday, November 25, 1982 8:00 PM
Monday, November 29, 1982 8:00 PM
Friday, December 3, 1982 8:00 PM
Monday, December 6, 1982 8:00 PM

SFO_PUB_01_SFO_1982_04

Publications Collection

San Francisco Opera Archives

An impressionistic painting of a forest path. The scene is filled with dense foliage in various shades of green, yellow, and brown, suggesting autumn. The brushstrokes are visible and textured, creating a sense of depth and atmosphere. The path leads from the foreground into the distance, where a few small figures can be seen. The overall mood is serene and natural.

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General Director's Message

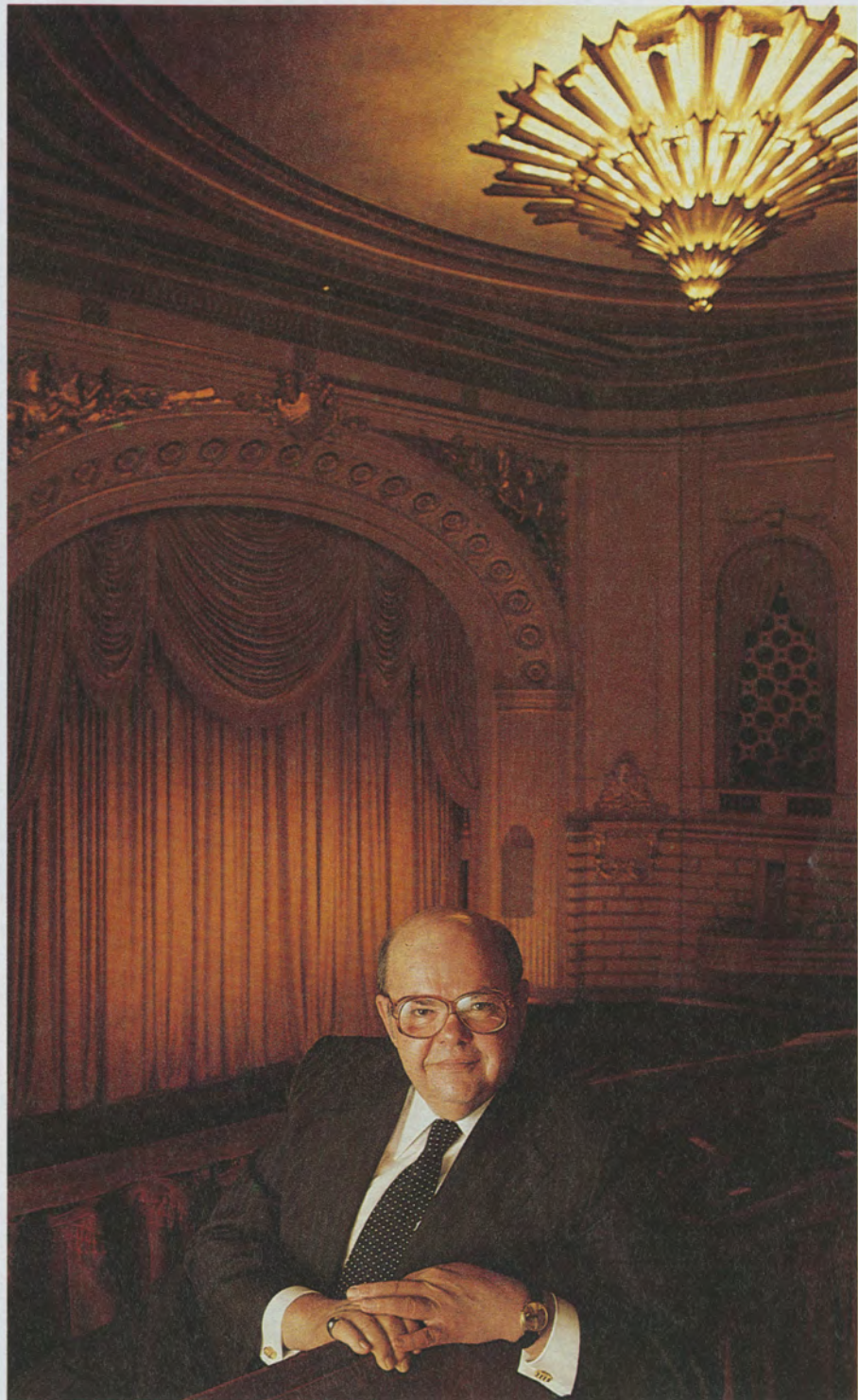
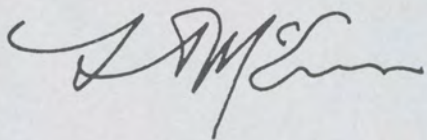
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

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.

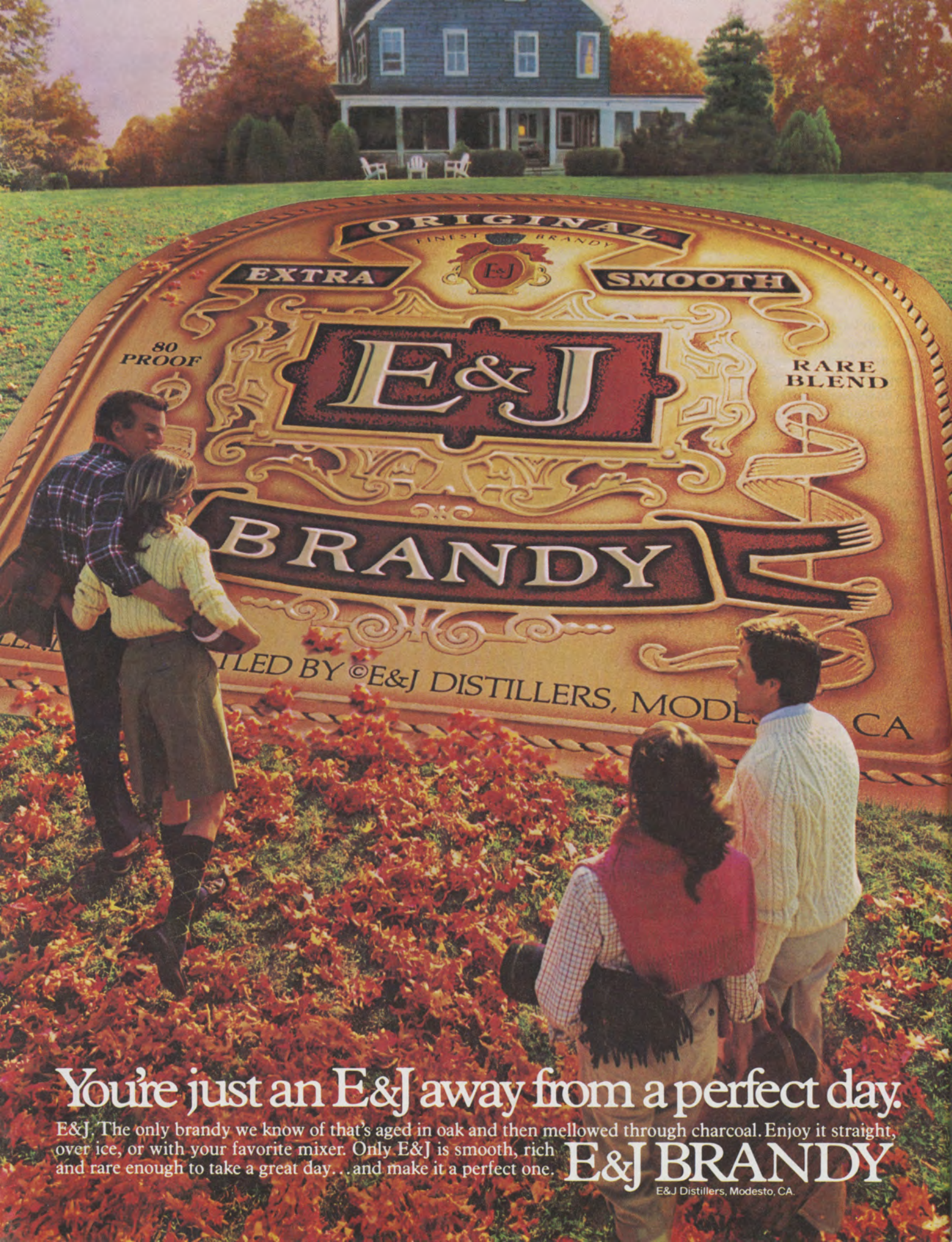
With the realization that I am following in the footsteps of two distinguished predecessors, much of my energy is going into the long-range planning of exciting future seasons.

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

Terence A. McEwen, general director



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Landscape at Beaulieu PIERRE AUGUSTE RENOIR
1841-1919, French, oil on canvas, 25 $\frac{1}{2}$ × 31 $\frac{3}{4}$
H.K.S. Williams Fund

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

CENDRILLON

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by Thomas O'Connor

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Cinderella and Massenet
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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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*San Francisco Opera debut

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continued on p. 20

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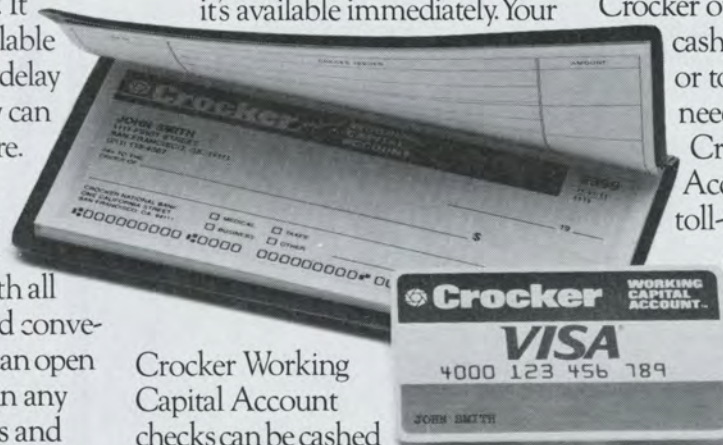
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It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

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** Month to Date



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EXTRA CHORUS

continued from p. 17

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Greg Marks
Henry Metlenko
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Eugene Naham
Steven Oakey
Stephen Ostrow
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John Parry
Robert Price
Robert Romanovsky
James Starkey
Grant Thompson
James Tipton
Daryl Wagner
Mark Ziemann

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Anne Elizabeth Egan
Sarah Gale
Carolyn Houser
Kathryn Roszak
Marika Sakellariou

Dana Sapiro
Katherine Warner

Peter Childers
Michael Rios
Pete J. Shoemaker

John Sullivan
Jim Tryforos
Jim Voisine
Charlie West
Byrd White

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Rebecca Fink
Samantha Graff

Christine Kohlstedt
Tanna Thompson
Robin Rosenzweig

BOYS CHORUS

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Brian Butler
Jesse Carr
Adam Colety
Mark Colety
Jonathan Couchman
Devan Cross
James Datri
Justin Dudley
Patrick Egly
Micah Freedman
Francis Freenor
Sebastian Frey

Cornelius Garretson
George Graham
Daniel Handler
Jonathan Harris
Frederico Hewson
David Hughes
Matthew Hurwitz
Gary Jones
David Koenig
John David Lanigan
Christopher Lev
Eric Marty
Mark McDonald
Peter McKean

David Parvin
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Hiram Piskitel
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Aaron Shapiro
Matthew Simpson
George Somers
Bruce Teng
Scott Thomson
Mark Tilley
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Kermit DuVal
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Steve Finkle
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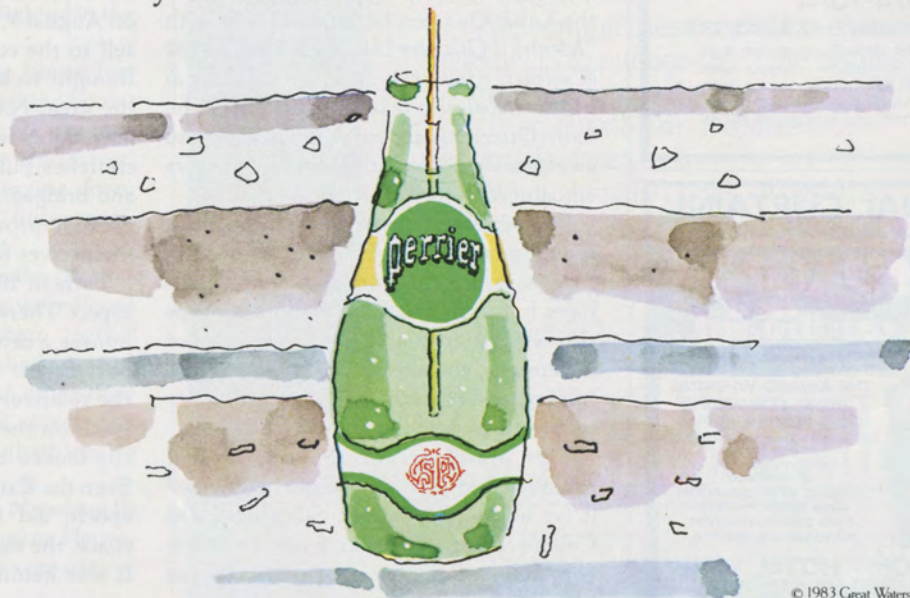
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Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation 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 Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, 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).

- 11/5 The Rake's Progress
8 p.m., 11 a.m.
- 11/12 The Queen of Spades
8 p.m., 11 a.m.
- 11/19 Lohengrin
7:30 p.m., 10:30 a.m.
- 11/26 Cendrillon
8 p.m., 11 a.m.

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

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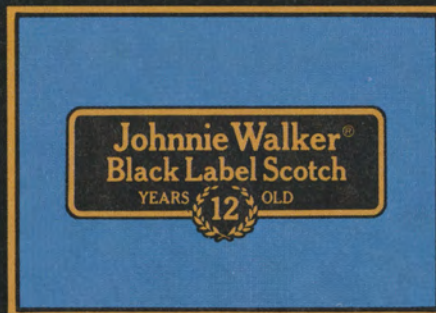


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San Francisco Opera

Terence A. McEwen, general director

1982 Fall Season

Gala Benefit Opening Night
Friday, September 10, 7:00

Un Ballo in Maschera Verdi
This production was made possible by a very generous gift from a friend of the San Francisco Opera.

Caballé, Battle, Baldani/Pavarotti, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras*
Adler/Frisell/Conklin/Lamb/Munn

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
Caballé, Battle, Baldani/Moldoveanu, Elvira*, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Friday, September 24, 8:00

Salome Strauss
Barstow*, Dernes, Quittmeyer, Hartliep/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
Cook, Battle, Baldani/Moldoveanu, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Sunday, September 26, 2:00

Norma Bellini

Monday, September 27, 8:00

Un Ballo in Maschera Verdi
Cook, Battle, Baldani/Mauro, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

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, DeVol, Gamberoni/Davies, Woodman, Glaum, Thomas, Tate, Stapp
Bradshaw/Thompson/Brown/Sullivan

Saturday, October 9, 8:00

Salome Strauss



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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,
MacAllister, Glaum, 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
Agler/Merrill/O'Hearn*/Sulich*/Munn

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
This production was made possible by a
very generous gift from a friend of the
San Francisco Opera.

Lorengar, Rysanek/Hofmann*, Becht*,
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
This production was made possible in
1972 by generous grants from the
Charles E. Merrill Trust and Mr. and
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
Tosca Puccini

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Music Marvin Hamlisch Executive Producer Martin Starger

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Conceptual Designer BRIAN FROUD Music by TREVOR JONES

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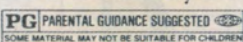
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1982 Fall Opera Previews

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.

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.

THE QUEEN OF SPADES
Dale Harris 11/4
LOHENGRIN
Blanchè 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) 595-4136.

THE QUEEN OF SPADES
Eugene Marker 11/1
LOHENGRIN
Blanche Thebom 11/15

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.

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.

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.

THE QUEEN OF SPADES
Dale Harris 11/3
CENDRILLON
Arthur Kaplan 11/10
LOHENGRIN
James Keolker 11/19

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

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.

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.

LOHENGRIN 11/4
TOSCA 11/11

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.

SAN FRANCISCO COMMUNITY COLLEGE PREVIEWS

The San Francisco Community College District will sponsor a series of free previews Wednesday mornings at 10:00 at 33 Gough Street in the auditorium. The previews will

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be given by Robert Finch, president of the San Francisco Chapter of the Opera Guild. For further information, please call (415) 239-3082.

LOHENGRIN 11/3
TOSCA 11/10

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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.

CENDRILLON 11/1
LOHENGRIN 11/8
TOSCA 11/17

UC BERKELEY EXTENSION LECTURE SERIES

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.

LOHENGRIN 11/2
TOSCA 11/8

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

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.

LOHENGRIN 11/4
TOSCA 11/11

ROBERT GOODHUE'S FALL OPERA COURSE

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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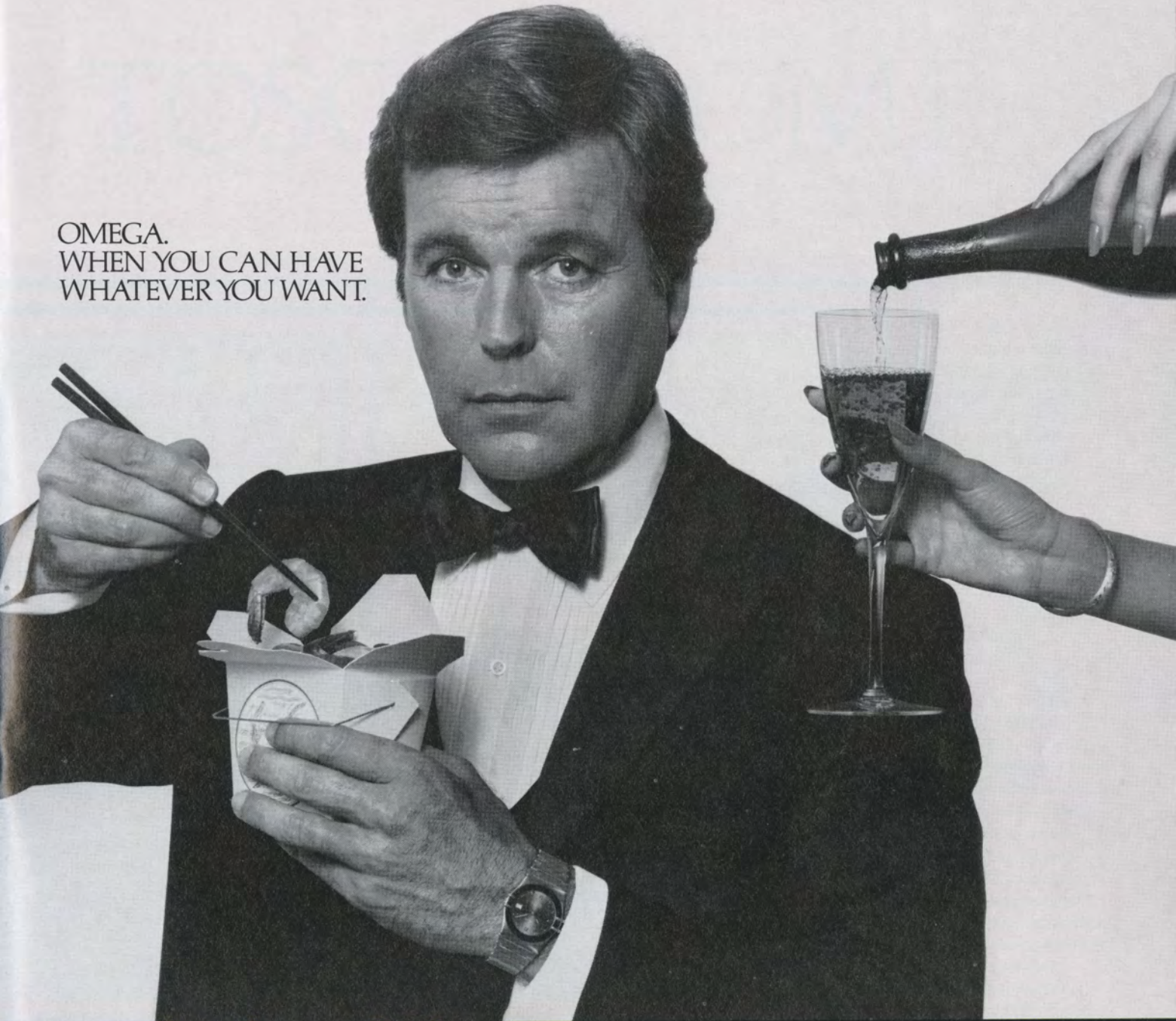
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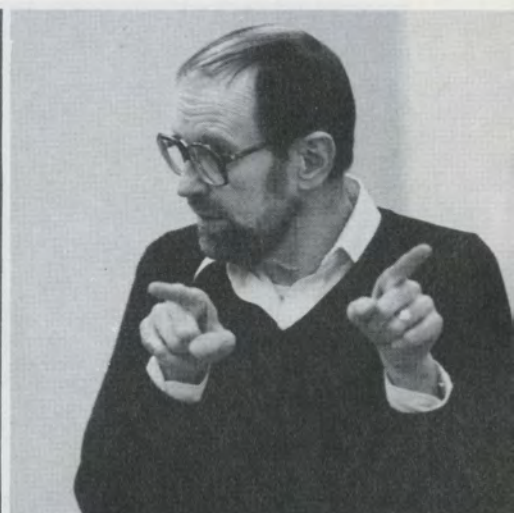
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*What time
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Brian Macdonald during a *Cendrillon* rehearsal.

Behind the Scenes with Brian Macdonald

By THOMAS O'CONNOR

The man has only been in town for a few hours, but already Brian Macdonald has a problem.

It is not the jet lag, although in the last 48 hours he has traveled from Toulouse to Paris, flown from Paris to his home in Montreal, then barely a day later from there to San Francisco. Nor is the problem that he has gone straight from plane to work, beginning the process of restaging his much-lauded production of *Cendrillon* for the San Francisco Opera. Nor that he will probably not get all the rehearsal

time he thinks he needs both to direct and choreograph Massenet's large, infrequently seen opera.

No, Brian Macdonald is worried about a sprite.

He needs one for the opera, and a would-be sprite, age approximately 10, stands before him in this large, beige-painted room in Zellerbach Rehearsal Wing, a blonde boy named Gary. Macdonald is teaching the youngster a tricky series of dance steps. "And, step two," he says, gliding a couple of feet in front of the boy. "Be careful, that's a funny little rhythm in there," he cautions when Gary's feet fail to keep pace with the music.

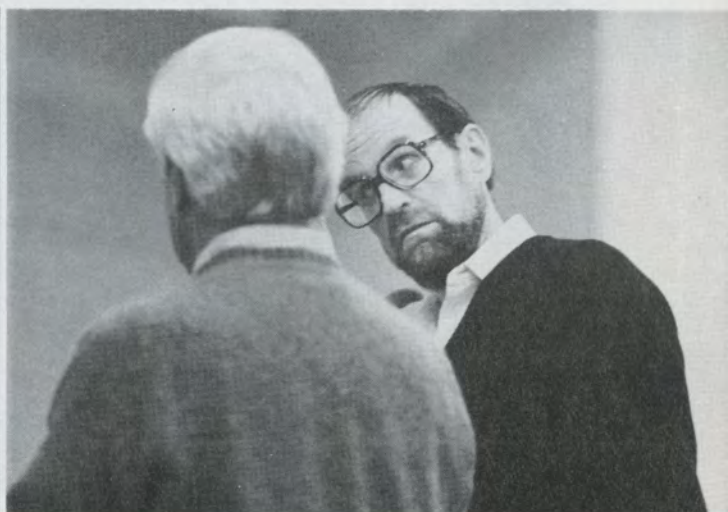
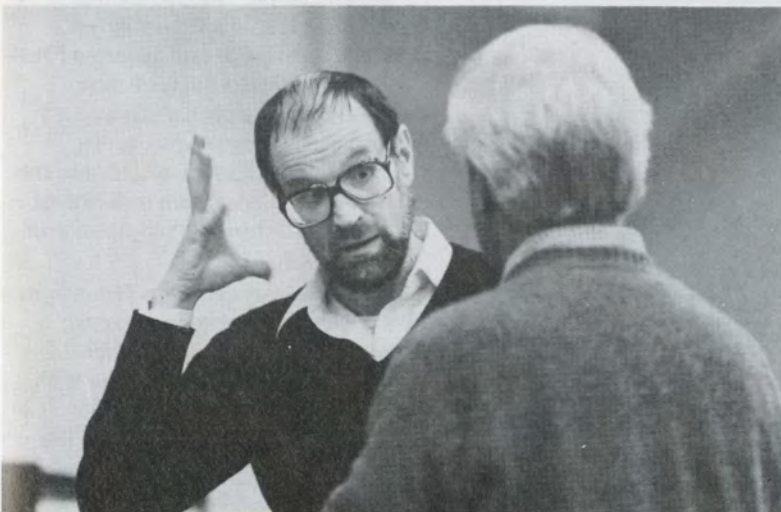
Despite the naturally tentative movement, Gary is an accomplished

dancer for his age. But, unfortunately, he is wrong for the part. And that is the problem. This lithe, good-looking boy has been sent to audition, when what Macdonald really wants is a young girl. One who is . . . well, cherubic looking. Round featured. In a word, plump.

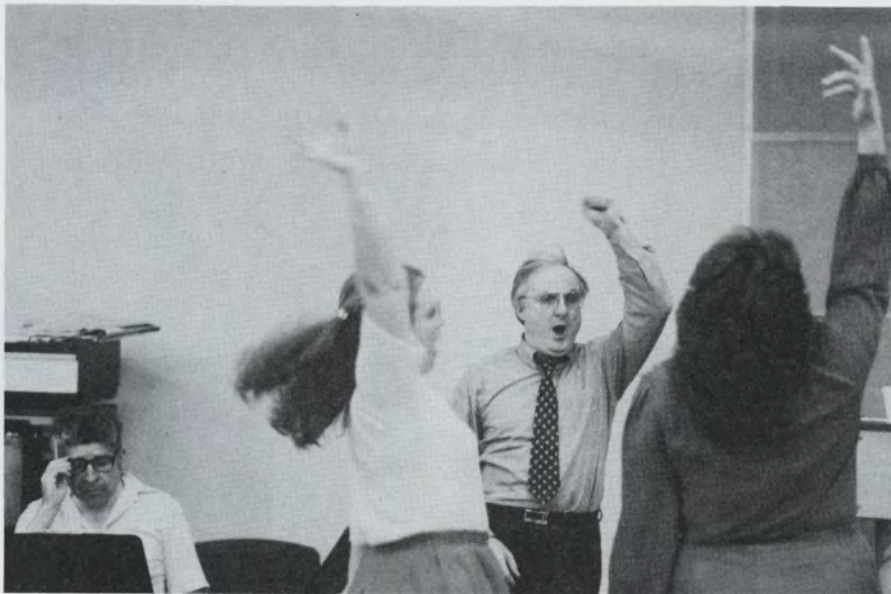
It is, he quietly explains to his assistant director and to the stage manager, more in keeping with the slightly farcical nature of the production that this particular sprite be played by a chubby young girl. The

Thomas O'Connor is a San Francisco writer, published most frequently in the Los Angeles Herald-Examiner and KQED's Focus, and is an editor on the staff of California Lawyer magazine.

Photographs by Ron Scherl



Brian Macdonald and Donald Gramm.



Prompter Philip Eisenberg, Kaaren Erickson (Noémie), conductor Mario Bernardi, and Laura Brooks Rice (Dorothée).



Kaaren Erickson, Brian Macdonald, Laura Brooks Rice, Maureen Forrester.

problem, stage manager Jerry Sherk assures him, will be taken care of. Tomorrow he will see some chubby girls to audition.

Conductors, singers of all stripes, even designers. All of them have something tangible to show for their work in the creation of an opera, something self-evidently theirs and theirs alone. Dozens of other artists or artisans may contribute mightily, perhaps decisively to the fulfillment of their vision: orchestra players to the conductor's vision of a score; scene painters, costume builders and prop makers to a designer's schemes.

But the role of the stage director is harder to see. Sure, he or she is the one "who puts it all together." But what does that mean? What really goes on in the normally off-limits precincts of the rehearsal room?

Brian Macdonald's situation is both typical and unique. Typical in the problems and minor crises that confront stage directors of everything from international grand opera to Samuel Beckett's newest monologue. Unusual in that he is intimately acquainted with the present production, but a stranger to the ways of this huge, and to him, new opera house in San Francisco. Unusual, too, in that Macdonald is by training a choreographer, easily the most famous dance director in his native Canada. He is a relative newcomer to opera, but has been creating works for the stage in Canada, the U.S. and Europe for nearly three decades.

In concert with a handful of colleagues, Brian Macdonald created this production of *Cendrillon* in 1978 for the summer opera festival at the National Arts Centre in Ottawa, the Canadian capital. The production united Macdonald with designers Henry Bardon (sets) and Suzanne Mess (costumes) and conductor Mario Bernardi, who a dozen years ago created the National Arts Centre Orchestra from scratch and forged the chamber-sized ensemble into one of considerable international reputation.

The production was enthusiastically received in Ottawa; in 1979 it was transplanted from one national capital to another when Macdonald remounted it (again with Bernardi at the podium) for the Washington Opera, then in 1981 the production moved to the Théâtre Châtelet in Paris. Following its current

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Maureen Forrester, Kaaren Erickson, Laura Brooks Rice, Donald Gramm and Brian Macdonald in various stages of a *Cendrillon* rehearsal.

San Francisco incarnation, this *Cendrillon* will be seen at the New York City Opera.

"And that's enough, I swear," laughs Macdonald, a tall, thin man in his early 50s. "No more. I would think I'm married to it."

Among his problems is to work a new soprano into the title role. Frederica von Stade did it in both Ottawa and Washington; in San Francisco it will be sung by Sheri Greenawald. But at this, his first rehearsal day, 16 days before opening night, there are other, more vexing problems to conquer.

Like the groundcloth. It is, Macdonald is sure, not right. Stretched from one end of the large rehearsal room to the other is a vital, though humble-looking, element in every production: a huge rubber mat that duplicates precisely the dimensions of the Opera House stage and has been carefully marked with the location of everything on the set: furniture, scenery, drops, platforms, steps.

"Those spike marks are wrong, I'm sure of it," he tells assistant director Sharon Woodriff, pointing at the small pieces of tape placed on the groundcloth to mark the location of a bed in the opera's first act. Scripts are thumbed and charts consulted; a senior member of the technical staff, Noel Uzemack, arrives and joins the discussion. Macdonald also worries that a chair in the right corner of the set is improperly placed. "That's very important, since Cinderella sings an

aria from that chair," he reminds Sherk, who was stage manager for the production in Washington last winter.

"These mysteries usually are solved, eventually," Macdonald says to a visitor, with a gentle smile. His voice is soft and liquid, like his quick movements. Telltale sounds — the "ooo" in words like "out" and "about," the long "a" in "again" — betray an English Canadian accent. His beard is darker than the receding brown hair that shows slight hints of gray on the sides.

There is nothing theatrical about his costume: blue jeans, sneakers, a white shirt covered by a navy blue sweater. His glasses are large, and he removes them frequently to rub his eyes. The jet lag is showing, and he is tired.

Before the first of his principal singers arrives for a staging rehearsal, he must squeeze in another audition: this one for the brief speaking role of a herald. Two candidates are seen; the first is a handsome young Parisian. Macdonald switches easily to French when they converse, joking about the differences between Canadian and continental French. He stresses the need for a big, clear voice, but does not get it. Despite the Frenchman's flawless diction, Macdonald's nod for the role will go the second auditioner, an American with a huge, booming voice. "We'll just have to get him some time with the French diction coach," he confides to Woodriff, who only then informs a surprised Macdonald that he


just chose her husband for the small role.

Unlike several of his colleagues in the cast, Donald Gramm, a ruddy-faced, white-haired bass, is new to the cast, so when he arrives Macdonald takes him aside and quietly discusses the role of Pandolfe, the father.

There is no such character as the father in the original Mother Goose version of the Cinderella story, he explains, sitting astride the large table that forms the first-act centerpiece in the opera. Both the mother and the two step-sisters are, he says, "terribly pretentious characters, but they're not ugly. Nor is their music particularly funny. I mean, when you come right down to it, Massenet is about as funny as Mendelssohn, and we all know how funny he was.

"What's interesting about your character, Donald, is that Pandolfe does finally rebel, in a wonderful sort of Gallic, Latin way. He fends the screaming ladies off and says to his daughter, 'Very well, we will go back to the country.' And he sings a wonderful aria. There's an almost Electra-like relationship between the father and the daughter, but I don't choose to get into that very much. It's unnecessary to make the opera successful. I think Massenet was aiming at a find of family warmth, and it's in all kindness that Pandolfe tries to prevent Cinderella from tipping over into a kind of dizziness or madness."

What, wonders Gramm, did Madame de la Haltière ever see in

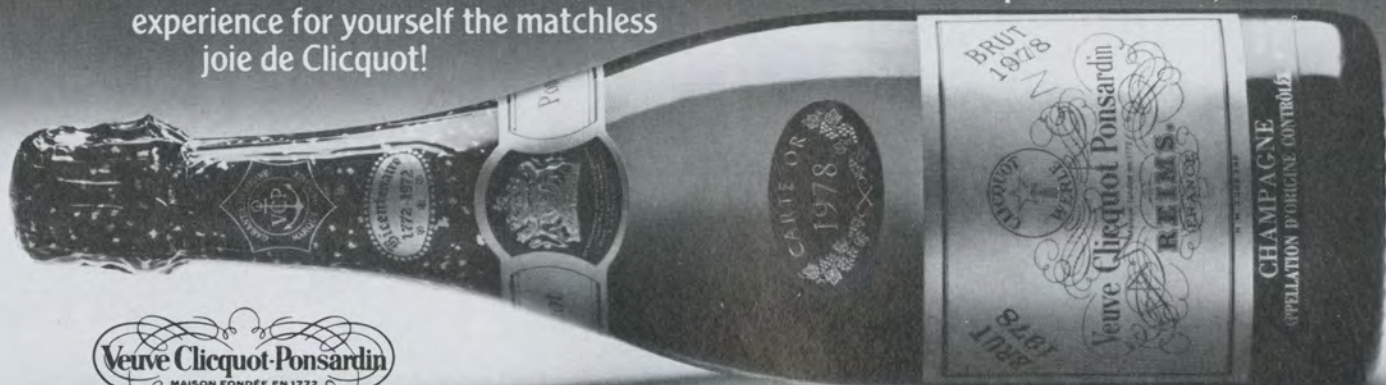


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Maureen Forrester, Brian Macdonald.

Pandolfe? "I assume he married her to better himself," he says. "Yes," Macdonald answers, "he wanted to advance himself at court. He makes that clear in the ball scene. But she never says a kind word to him, ever. She's petulant.

"When I did this opera the first time," Macdonald adds, "I sort of stumbled on the fact that this really is a totally narrative opera. The more swiftly I drew in the strokes of the characters, the more it would work. If we stopped too long and dwelt on the relationships of the characters, it wouldn't. That doesn't mean we don't

dwelt on them at all; it has these lovely moments of repose, and you as Pandolfe have three of them."

They discuss the character's costuming: does Gramm need buffoonish padding? Probably not, they agree. "We set the piece," says Macdonald, "in a kind of post-Elizabethan look, and it seems to work."

He takes Gramm on a walking "tour" of the set: "This table is covered with all the things the servants have been eating when you discover them. This chair of Cinderella's is the last thing she has from her mother, so I've



Brian Macdonald, Laura Brooks Rice.

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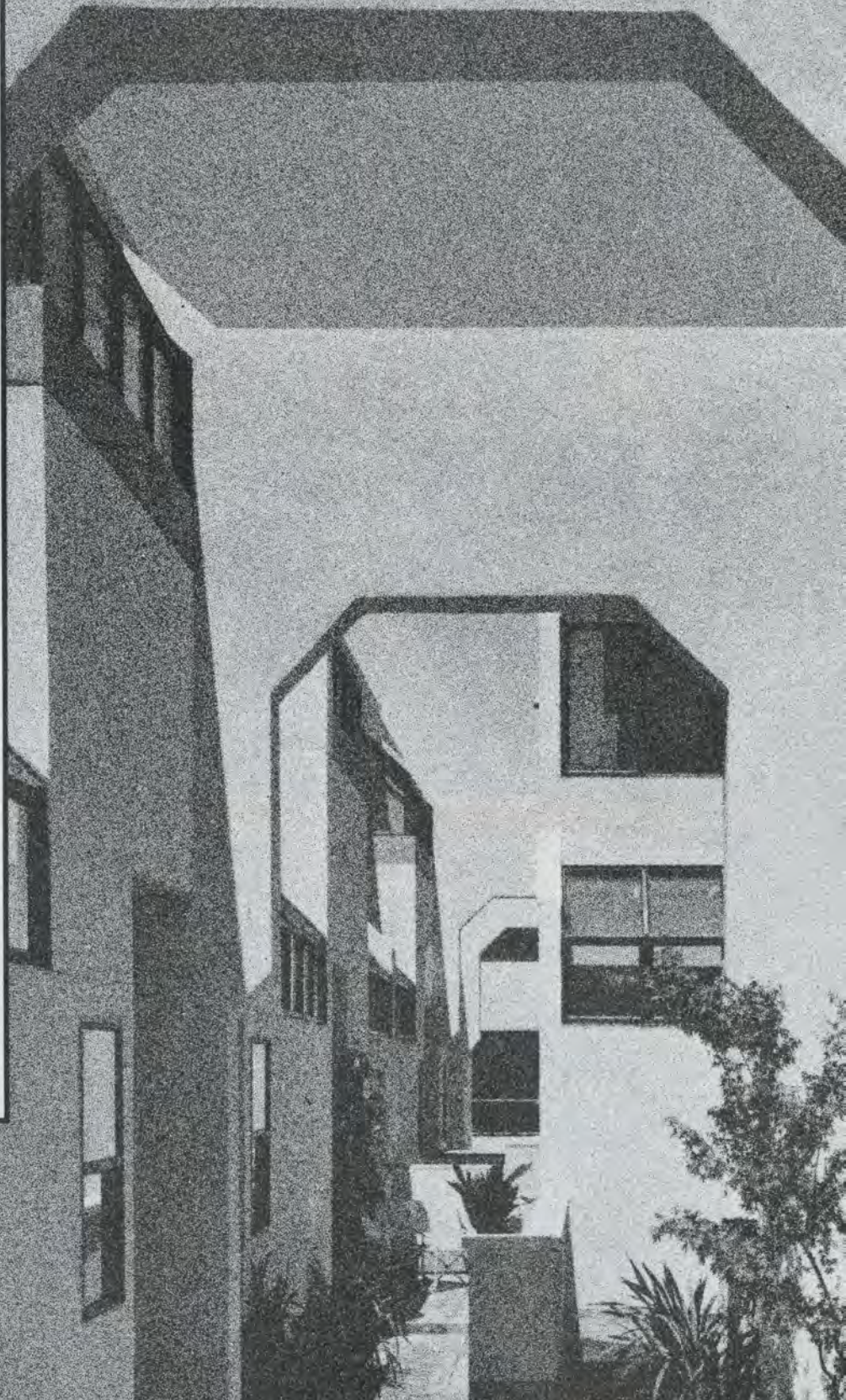
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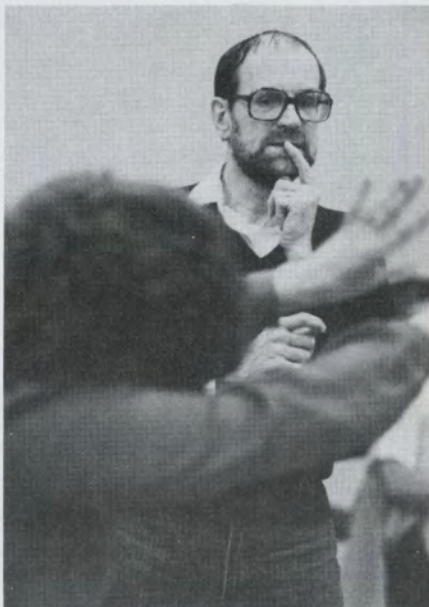




Maureen Forrester, Kaaren Erickson, Laura Brooks Rice.



Brian Macdonald.



Brian Macdonald, Philip Eisenberg, Mario Bernardi.

established the whole area as Cinderella's territory.

"After you've gone off to the ball and the servants have laughed behind you, they clean up and then, for no good reason at all, they take this chair and table out. It's the only way I could get on with the scene, but nobody really notices; it's a totally inconsequential piece of stage business. Once the table disappears, the Fairy Godmother can appear through the scrim," he adds, alluding to the kind of painted drop that becomes transparent when light is shined through it at the appropriate angle.

"This whole set," Macdonald explains, stepping back to look at the entire site, "is in forced perspective, so that from the front it looks very deep. It actually goes only to here," he says, indicating a spot just a few steps from the front of the set.

His tour concluded, Macdonald gets down to the nitty-gritty of staging Gramm's first scene. A pianist, James Johnson, has sat down behind an upright on the sidelines. Next to him, the prompter, Philip Eisenberg, sits behind a music stand and guides Gramm through the score. Gramm works his way through his first aria (*Du côté de la barbe est la toute-puissance . . .*), singing confidently and full-out. Macdonald walks with him, steps back, points in the direction he wants the singer to move, smiles encouragingly when Gramm offers a bit of business he likes, jumps to Gramm's side to move him a bit this way or that.

All the while, Macdonald clutches a script, which he consults periodically, pushing his glasses high onto his head, then slipping them back on to watch the action. He will stop the action and the music occasionally, carefully explaining why he wants a gesture changed or the timing of a movement adjusted. "Don't," he smilingly warns Gramm, "don't go any further than that spot, or I'll lose your lighting."

"I'd done about four operas, I guess, before this one came along," Macdonald says an hour later as he unwinds with a glass of red wine in a nearby restaurant. He has not yet decided whether to slip in to see this evening's performance of Rossini's *La Cenerentola*, as stage manager Sherk has urged him, or to try and sleep off the jet lag.

continued on p. 76

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CINDERELLA AND MASSENET

By CHARLES OSBORNE

Who does not know the old fairy story of Cinderella? The details may differ from version to version, but in all of them Cinderella is the drudge of the family who is made to stay at home and do the housework while her two sisters, or step-sisters, or ugly step-sisters, go out nightly to lavish receptions and balls. Cinderella's fairy godmother takes pity on her, and enables her to go to a ball at the palace, in a carriage drawn by white mice. There is one condition: she must return home by midnight, or the carriage will turn into a pumpkin and the mice into rats. At the ball, Cinderella dances with the Prince, who falls in love with her. On the stroke of midnight she flees from the palace, inadvertently leaving behind one of her glass slippers. Desperate to find her, the prince has the slipper tried on by every young woman in the kingdom. Eventually, and inevitably, there is a happy ending, though the German version of the story contains some gruesome details before the end.

German children know Cinderella as Aschenbrödel, in the version published by the Grimm brothers early in the nineteenth century. In this, the stepsisters mutilate their feet in a vain attempt to prove that the slipper fits, and as they walk in Aschenbrödel's bridal procession they are punished by having their eyes pecked out by doves. The earliest printed version of the Cinderella story, however, appeared much earlier, in Neapolitan dialect in

Original poster for *Cendrillon*, made in 1899 by Emile Bertrand.

Design: Lorli Willis



Musical America/Courtesy, S.F. Public Library

In 1911, Maggie Teyte appeared in the title role of *Cendrillon* with the Chicago-Philadelphia Opera Company.

1634, in a collection of folk tales made by Giambattista Basile, called *Lo cunto de li cunti* (The Story of Stories).

Towards the end of the nineteenth century, a book was published with the title *Cinderella, Three Hundred and Forty-Five Variants*. Since then, scholars have unearthed many more versions of the tale: more than five hundred European variants are known, to say nothing of the sea-changes the story underwent in being transmitted beyond Europe. The best-known version is that of the seventeenth-century French poet and critic, Charles Perrault, whose book of fairy tales, *Les*

Charles Osborne is the author of a number of books on opera, the most recent of which is The Complete Operas of Puccini (Atheneum, 1982).

Contes de ma mère l'Oye (or Mother Goose Stories) contains the story of Cendrillon or Cinderella. It was, incidentally, the first English translation of Perrault which turned the celebrated footwear worn by Cinders at the ball into slippers made, improbably, of glass. Perrault had described them as "pantoufles en vair," "vair" being squirrel-fur. Usually spelled "verre" by confusion of sounds, and wrongly translated traditionally in English, this was misread "pantoufles en verre," or slippers of glass.

Massenet was by no means the first composer to set the Cinderella story to music, nor is his opera the best-known. The earliest successful Cinderella opera is a *Cendrillon* composed by the Maltese Nicolò Isouard, generally known in his own day simply as "Nicolò de Malte." Its libretto by Charles Guillaume Eitenne was based on Perrault, and it proved immensely popular when first performed at the Opéra-Comique in Paris, in February, 1810. It was immediately produced in most other European countries, and in 1827 even reached New York, though by then it was beginning to be displaced by the Cinderella opera which is still the most popular of all.

This, of course, was Rossini's *Cenerentola*, whose Italian libretto by Jacopo Ferretti was based on Etienne's version of Perrault as made for Isouard, but which also borrowed from Felice Romani's libretto for yet another Cinderella opera, Pavesi's *Agatina*, which had been produced at La Scala in 1814.

The very first Cinderella opera of all was a one-act *Cendrillon* by Jean-Louis Laruette, performed in Paris in 1759 and in Brussels a few years later. In 1810, the same year as Isouard's *Cendrillon*, another opera with the same title and composed to the same libretto by Etienne was produced in St. Petersburg. Its composer was a German, Daniel Steibelt, who was *maitre de chapelle* to the Russian Tsar. Another *Cendrillon*, composed by the singer Pauline Viardot to a libretto by her lover Ivan Turgenev, the famous Russian novelist, was successfully revived at the Rhode Island Newport Festival in 1971.

Other operas based on the Cinderella story which are not likely to

be revived include *Aschenbrödel* by the Wagnerian Heinrich Schulz, produced in Zürich in 1879; *Cenerentola* by Ermanno Wolf-Ferrari (Venice, 1900); *Aschenbrödel* by Leo Blech (Prague, 1905); and a Czechoslovakian version, *Popelka*, by Josef Roskosný with a libretto by Otakar Hostinský. There have also been ballets, of which the best-known is the Bolshoi's 1945 version whose score is by Prokofiev; and there have been innumerable musicals, the most prestigious of which is the Rodgers and Hammerstein *Cinderella* first produced on television in 1957.

When Massenet came to write his *Cendrillon*, he had already had more than a dozen operas performed. Born in 1842, he studied composition with Ambroise Thomas, the composer of *Mignon*, and it was with the help of Thomas that Massenet's one-act opéra-comique, *La Grand'Tante*, was staged in 1867. His first mature, full-length work, *Le Roi de Lahore*, was performed with great success at the Paris Opéra in 1877, and from then until the end of the century Massenet was regarded as the leading French composer of opera. *Hérodiade*, first heard in Brussels in 1881, was followed by the composer's most popular opera, *Manon*, which had its premiere at the Opéra-Comique, Paris, in 1884. Massenet's style, a rich concoction of erotic and sentimental elements, was much to the taste of the French bourgeoisie, and it was only when he began to move away from the sensual towards the spiritual that he began to lose his vast audience.

This change was one which Massenet effected gradually in his later years. The operas which followed *Manon* included *Le Cid* (1885), *Esclarmonde* (1889), *Werther*, based on Goethe and first performed in Vienna (1892), and, perhaps the most voluptuously sensual of all, *Thaïs* (1894). Massenet made his contribution to the Italian *verismo* school with the short two-act opera, *La Navarraise*, staged at Covent Garden in 1894, and then returned to a style more congenial to him with *Sapho* in 1897. The glittering *Cendrillon* revealed a new aspect of the composer's temperament, and was followed by the more reflective stage

Jessica McClintock



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works of the composer's final period, among them *Le Jongleur de Notre-Dame*, performed at Monte Carlo in 1902, and *Don Quichotte*, which also had its premiere in Monte Carlo, in 1910. Of the other post-*Cendrillon* works for the stage, only *Grisélidis* (1901) has continued to be revived.

Though it came to birth in Paris, Massenet's *Cendrillon* was conceived in London. At the beginning of June, 1894, the fifty-two-year-old composer had traveled to London for the rehearsals and first performance of *La Navarraise*,¹ which was given its premiere at the Royal Opera House, Covent Garden, on June 20th, with Emma Calvé, Albert Alvarez and Pol Plançon in the leading roles. Henri Cain, co-librettist of *La Navarraise*, had accompanied Massenet to London, and the two men met one day at the Cavendish Hotel on Jermyn Street, where the composer was staying, to discuss future projects.

"We remained in conference for several hours," Massenet recalled in *Mes Souvenirs*, "reviewing different subjects which were suitable for works to occupy me in the future. Finally we agreed on the fairy story of Cinderella: *Cendrillon*." The Massenets took an old house for the summer at Pont de l'Arche overlooking the Seine, and there the composition of *Cendrillon* was begun as soon as the first act of the libretto was ready. "The house at Pont de l'Arche," wrote Massenet in his memoirs, "was most interesting and even had an historical value. A massive door hung on enormous hinges gave access on the street side to an old mansion. It was bordered by a terrace which looked down on the valley of the Seine and the Andelle. Beautiful Normandy indeed offered us the delightful spectacle of her smiling, magnificent plains and her rich pastures stretching to the horizon and beyond."

By the end of the following summer, *Cendrillon* had not been completed, and in the winter of 1895-96 the composer went to Nice, where

he finished work on the opera at the Hotel de Suède. Soon after he had settled in at Nice, however, he took time off to go to Milan "to give hints to the artists of the admirable La Scala Theatre who were rehearsing *La Navarraise*." On his way to Milan, Massenet passed through Genoa with the express purpose of paying a visit to the eighty-two year old Verdi who was spending the winter there:

Musical America/Courtesy, S.F. Public Library



Maggie Teyte as Cendrillon, sung during her 1911 American debut season with the Chicago-Philadelphia Opera Company.

When I arrived at the first floor of the old palace of the Dorias, where he lived, I was able to decipher on a card nailed to the door in a dark passage the name which radiates so many memories of enthusiasm and glory: Verdi.

He opened the door himself. I stood nonplussed. His sincerity, graciousness and the nobility which his tall stature gave his whole person soon drew us together.

I passed unutterably charming moments in his presence, as we talked with the most delightful simplicity in his bedroom and then on the terrace of his sitting room from which we looked over the port of Genoa and beyond on the deep

sea as far as the eye could reach. I had the illusion that he was one of the Dorias proudly showing me his victorious fleets.

As I was leaving, I was drawn to remark that "now I had visited him, I was in Italy."

As I was about to pick up the valise I had left in a dark corner of the large reception room, where I noticed tall gilt chairs which were in the Italian taste of the eighteenth century, I told him that it contained manuscripts which never left me on my travels. Verdi seized my luggage, briskly, and said he did exactly as I did, for he never wanted to be parted from his work on a journey.

How much I would have preferred to have had his music in my valise instead of my own! The master even accompanied me across the garden of his lordly dwelling to my carriage.

Something of the quick-silver gaiety of the octogenarian Verdi's *Falstaff* must have found its way into Massenet's valise and the score of *Cendrillon*, which was completed that winter in Nice. Production of the opera was delayed, probably in order to allow the success of Humperdinck's fairy-tale opera, *Hänsel und Gretel* to be forgotten: another opera by Massenet, *Sapho*, was composed and produced before *Cendrillon* finally reached the stage of the Paris Opéra-Comique on May 24, 1899. In *Mes Souvenirs*, Massenet described its success:

Albert Carré [manager of the Opéra-Comique] put on this opera with a stage setting which was as novel as it was marvelous.

Julia Guiraudon was exquisite in the role of Cendrillon. Mme. Deschamps-Jehin [who played Cinderella's step-mother] was astonishing as a singer and as a comedienne, pretty Mlle. Emelen was our Prince Charming and the great Fugère showed himself an indescribable artist in the role of Pandolphe. He sent me the news of 'victory' which I received the next morning at Enghien-les-Bains, which with my wife I had chosen as a refuge near Paris from the dress rehearsal and the first performance.

More than sixty continuous

continued on p. 80

¹ Not for a production of *Le Cid*, as one reads in James Harding's biography of Massenet. *Le Cid* has yet to be staged in London.



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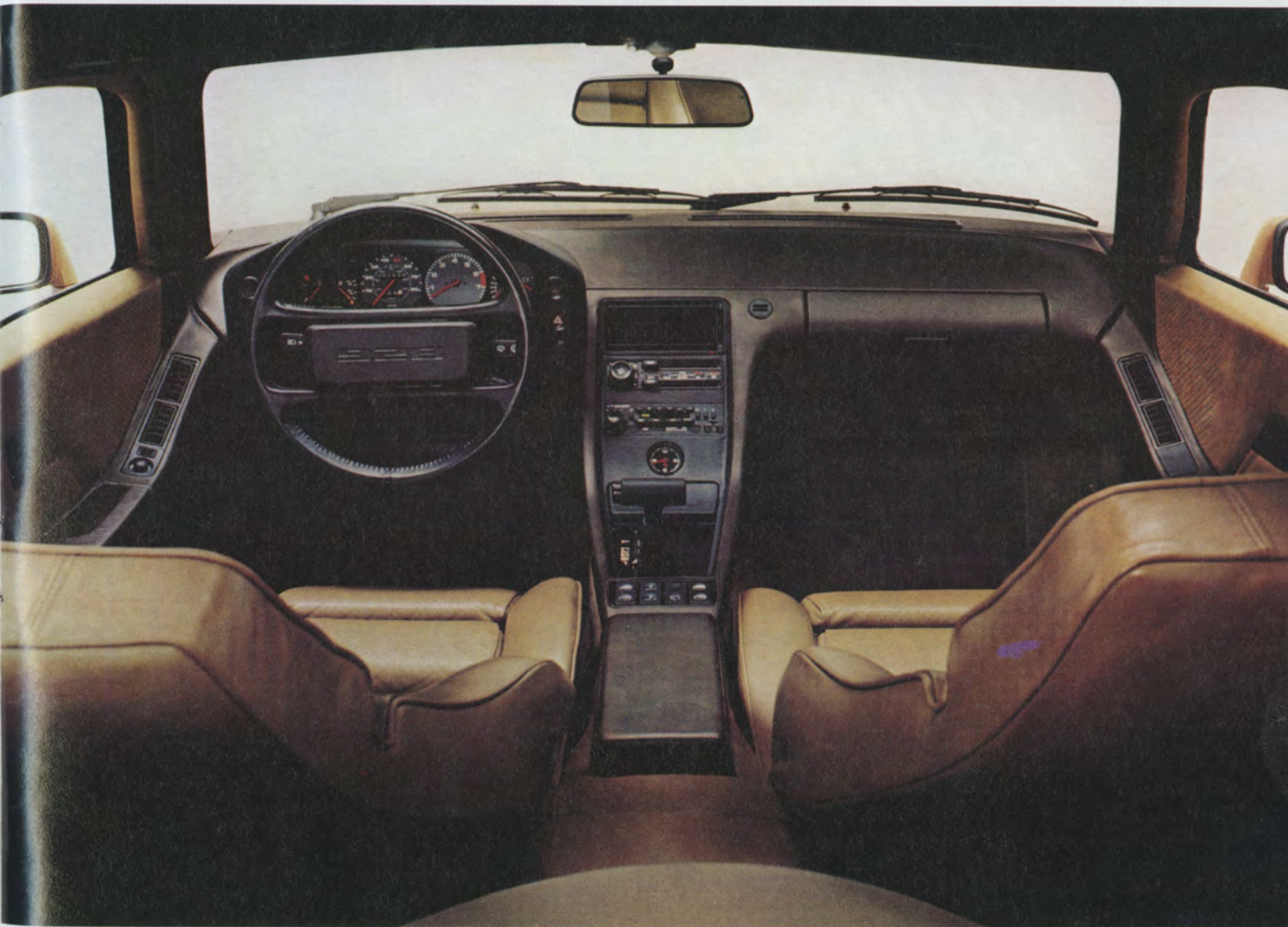
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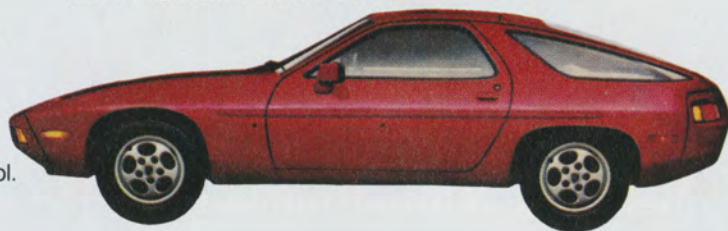
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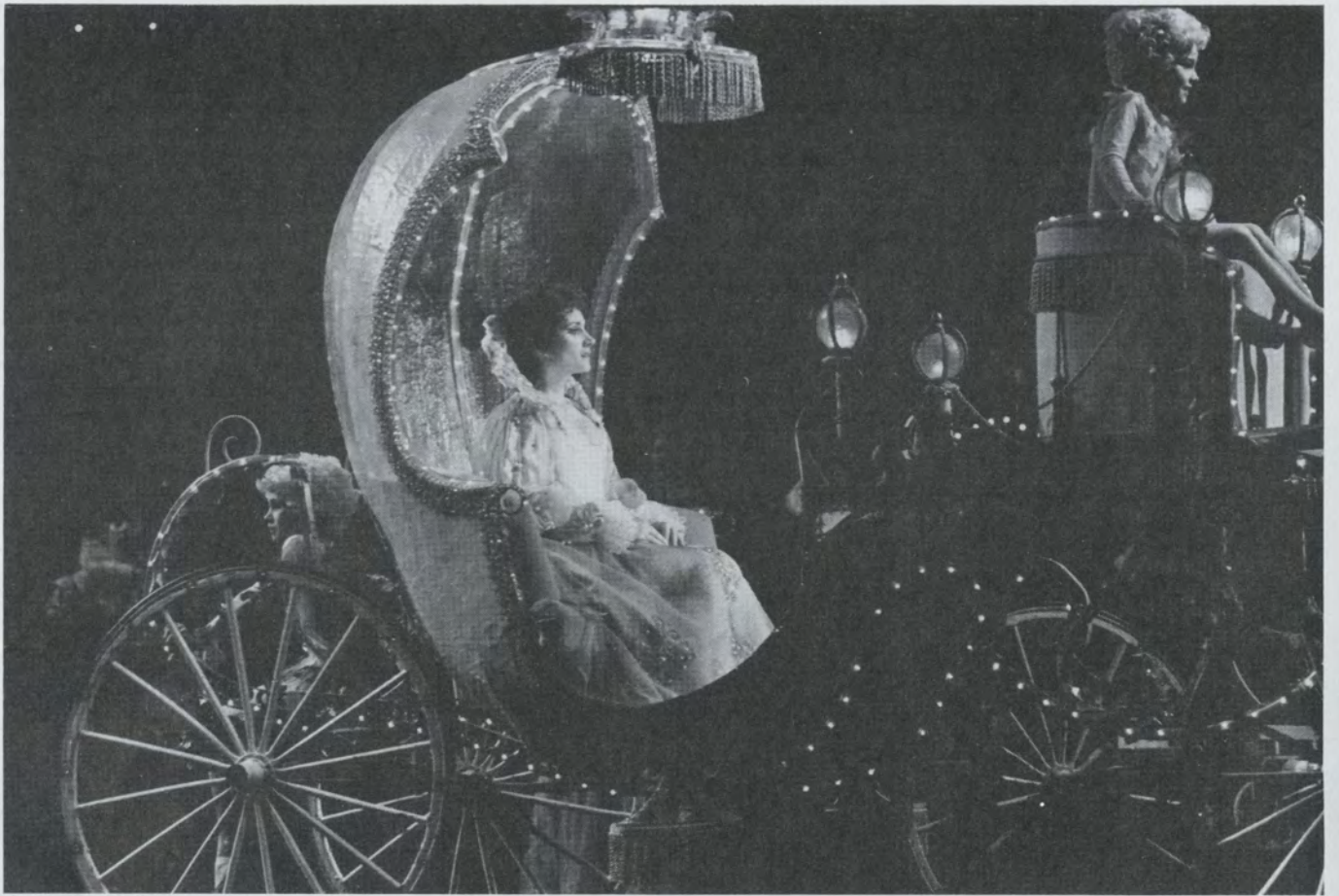
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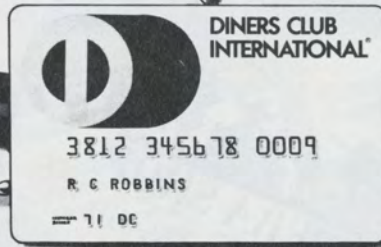
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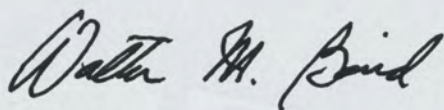
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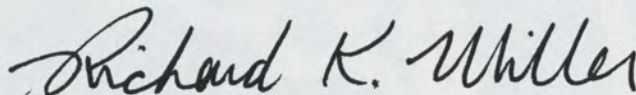
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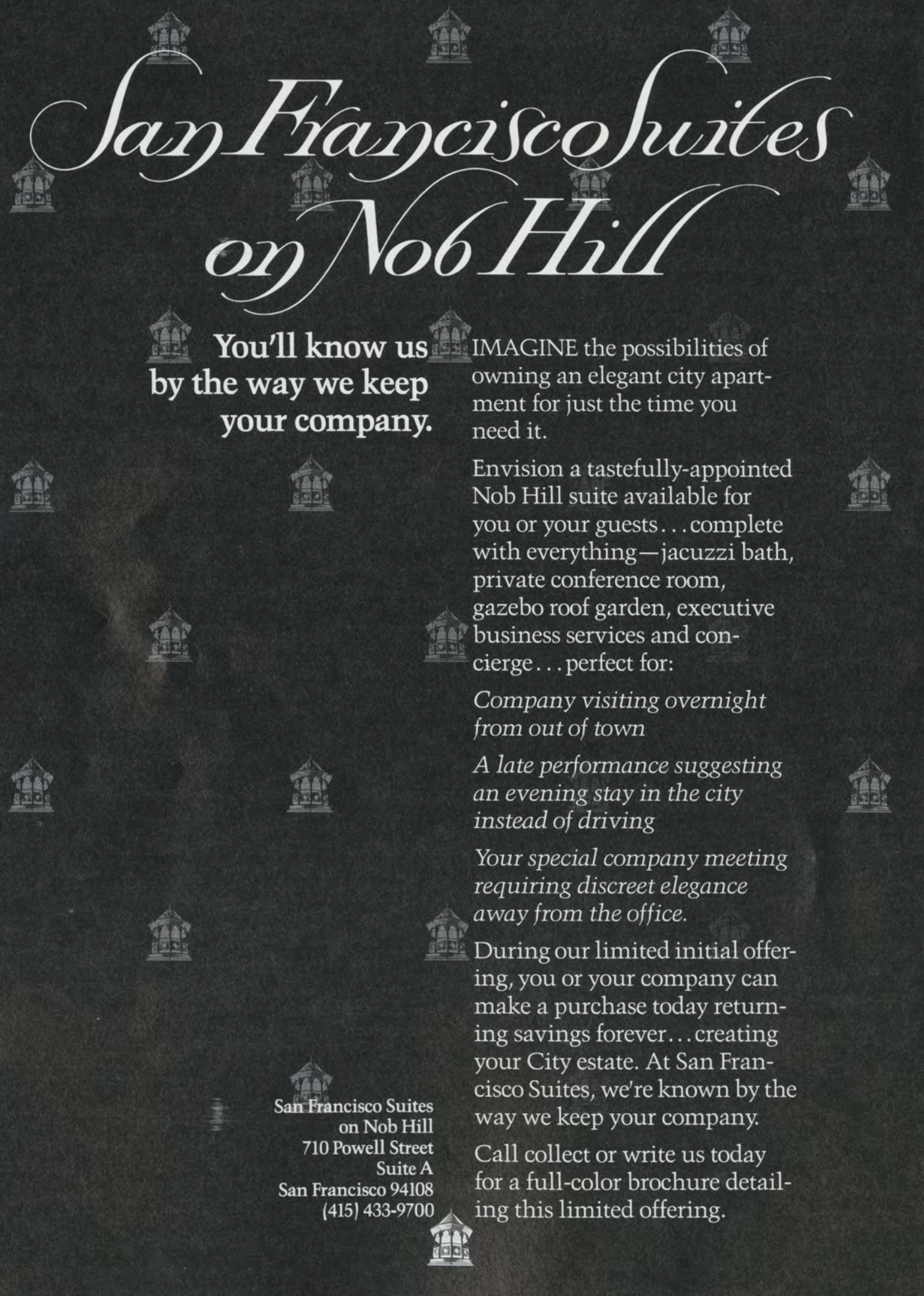
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A Fairy Tale in Three Acts and Eight Scenes by JULES MASSENET

Libretto by HENRI CAIN

Based on the fairy tale of Cinderella by CHARLES PERRAULT

CENDRILLON

(in French)

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Brian Macdonald*

Set Designer

Henry Bardon*

Costume Designer

Suzanne Mess

Lighting Designer

Joan Sullivan

Chorus Director

Richard Bradshaw

Musical Preparation

James Johnson

Mark Haffner

Terry Lusk

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Sharon Woodruff

Assistant to Mr. Macdonald

Fred Perruzza*

Stage Manager

Jerry Sherk

This production of *Cendrillon*, which had its premiere during Festival Ottawa in 1979, was created by the National Arts Centre of Canada.

First performance:

Paris, May 24, 1899

WEDNESDAY, NOVEMBER 10 AT 7:30

SATURDAY, NOVEMBER 13 AT 8:00

SATURDAY, NOVEMBER 20 AT 2:00

THURSDAY, NOVEMBER 25 AT 8:00

MONDAY, NOVEMBER 29 AT 8:00

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The performance will last approximately three hours and fifteen minutes.

CAST

Pandolfe

Donald Gramm

Mme. de la Haltière

Maureen Forrester

Noémie

Kaaren Erickson*

Dorothée

Laura Brooks Rice

Lucette (Cendrillon)

Sheri Greenawald

Fairy Godmother

Ruth Welting

Prince Charming

Delia Wallis

Master of Ceremonies

Robert Tate

Prime Minister

Carl Glaum

The King

James Busterud

Herald

R. Lee Woodruff

Six Spirits: Hilda Chavez, Christina Jaqua,
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Delia Voitoff, Susan Witt

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*San Francisco Opera debut

TIME AND PLACE: Legendary

ACT I Scene 1: The kitchen of Cinderella's home
 Scene 2: A palace anteroom
 Scene 3: The ballroom

INTERMISSION

ACT II Scene 1: The kitchen of Cinderella's home
 Scene 2: The forest

INTERMISSION

ACT III Scene 1: The terrace outside of Cinderella's home
 Scene 2: A palace anteroom
 Scene 3: The ballroom

Synopsis

CENDRILLON

ACT I

The story opens in the kitchen of the home of Pandolfe, the father of Lucette (who is also called "Cendrillon," or Cinderella, after the cinders she cleans from the hearth). Bells are ringing to summon the servants, who complain about their mistress, Mme. de la Haltière, Pandolfe's second wife. He appears, and his servants praise him as a good master. When they leave to carry out their duties, he reflects upon his second marriage with regret, especially for the cruel way his daughter is treated by her stepmother and her two stepsisters, Noémie and Dorothée. He resolves to assert himself as the head of his household, but his resolution dissolves when his wife appears, and he leaves. She is joined by her daughters, and they discuss the ball to be given at court that evening. Mme. de la Haltière hopes one of her daughters will win the Prince's heart, and she coaches them in the art of feminine allure. Dressmakers, hairdressers and tailors arrive to prepare the three ladies for the ball, and the futile attempts to beautify the girls and their mother provide considerable amusement for the servants. Pandolfe returns in his finery and departs for the ball with his wife and her daughters, leaving Cendrillon alone. She fights the temptation to be envious of her stepsisters, and resigns herself to her lot in life as she falls asleep. The Fairy Godmother appears with her retinue of sylphs and elves, and together they transform Lucette from the pathetic Cendrillon into a vision of regal beauty and elegance. The Fairy awakens the girl, who is amazed at her new attire, and warns her that she must return from the ball at midnight. Lucette still hesitates, afraid that her family will recognize her, but the Fairy provides her with a magic talisman: a glass slipper that will prevent her from being recognized. Lucette leaves for the ball in a magnificent coach.

In an anteroom in the palace of the King, members of the court are trying to amuse the Prince, who is bored and longs for fulfillment in love. The King appears and informs his son that he is to choose himself a wife from among the beautiful princesses who will be attending the ball. The ballroom is ablaze with lights and splendidly dressed guests. As Pandolfe's wife and stepdaughters conspicuously seek to draw the attention of the Prince, Pandolfe tries to escape from the assembly to join his unhappy daughter at home. When Lucette suddenly arrives, however, everyone present is astonished by her

beauty and charisma, which instantly win the Prince's heart. When he tries to learn her identity, however, she tells him she must remain the Unknown One. As they confess their mutual love, the clock strikes twelve, and Lucette rushes off, leaving the Prince alone with the glass slipper she lost in her haste.

ACT II

Lucette, back in the kitchen as the shabbily dressed Cendrillon, recalls the apparitions that frightened her as she ran home from the ball, but she is interrupted by the return of her family. Mme. de la Haltière and her daughters are highly agitated over the evening's events, and they describe the mysterious princess in such insulting terms that poor Cendrillon nearly faints in her father's arms. Pandolfe is finally prompted to assert his authority, and after he orders the others from the room, he reassures his daughter that he will take her back to the seclusion of their old farm. After he goes to prepare for the move, Cendrillon decides to save her father the trouble and resolves to run away alone.

In the forest that shelters the Enchanted Oak that is the Fairy's home, spirit attendants announce the approach of two strangers from opposite directions, both in deep sorrow. They are Cendrillon and the Prince, who have both come to seek solace from the Fairy. She answers their prayers by making them visible to each other in an ecstatic vision. Cendrillon tells the Prince her true name before the two of them are lulled into a magical sleep.

ACT III

Pandolfe, on the terrace outside his home, is tending to his sleeping daughter, whom he found unconscious in the forest. When she awakens, he tells her of the strange events she recounted in her delirium, and he reassures her that it was all just a dream. Madame de la Haltière and her daughters enter, excited over the news that the King has summoned all the princesses of the realm to his palace. When the Herald arrives to announce that every princess is to try on the glass slipper, Cendrillon realizes her "dream" really happened, after all, and persuades the Master of Ceremonies to allow her to try on the glass slipper.

Amidst the glittering assemblage of princesses, the Prince loses hope of finding Lucette, but with the intercession of the Fairy, the two lovers are reunited and acclaimed by the entire court.

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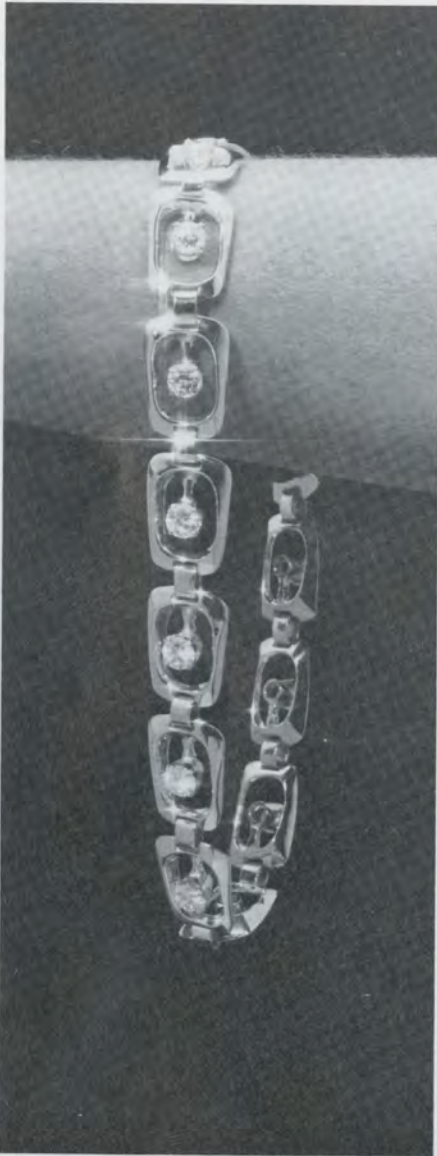
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Profiles



SHERI GREENAWALD

Soprano Sheri Greenawald returns to San Francisco Opera in the title role of Massenet's *Cendrillon*. The Iowa-born singer began her career in the early 1970s with an interesting succession of premieres: at Brooklyn College she participated in the world premiere of John Eccles's *Semele*, a work written in 1707 and never before performed; and with the Manhattan Theatre Club she appeared in the first New York performances of Poulenc's *Les Mamelles de Tirésias* and Pasatieri's *Signor Deluso*. After several appearances with the Texas Opera Theater, Miss Greenawald made her Houston Grand Opera debut during the 1975-76 season singing the title role in the world premiere of Carlisle Floyd's *Bilby's Doll*. That same season saw her first performances with Michigan Opera Theater as Musetta in *La Bohème*; with the Indianapolis Symphony; and with Santa Fe Opera as Susanna in *Le Nozze di Figaro*, a role she repeated there this summer. During the 1976-77 season she participated in the world premiere of Pasatieri's *Washington Square* with Michigan Opera Theater and soon after appeared in the New York premiere of the same work. She made her San Francisco Opera debut in the 1978 production of *Fidelio*, and the next year bowed with the San Francisco Symphony in performances of the Brahms *German Requiem*. During the 1980-81 season she made her Netherlands Opera debut as Mozart's Susanna, and returned the following year as Anne Trulove in *The Rake's Progress*, appearing in the same production when it traveled that year to the Israel Festival. The same season saw her as Anne Trulove at the Kennedy Center in Washington, where she also appeared as Mimì in *La*

Bohème. During the 1980 San Francisco Opera Fall Season she won high critical acclaim as Pamina in *The Magic Flute*. Other American engagements include *Falstaff* in Santa Fe; *Don Pasquale*, *Don Giovanni*, *Werther* and *Abduction from the Seraglio* with Opera/Omaha; *Coronation of Poppea*, *Peter Grimes* and *Werther* with Houston Grand Opera; and *Béatrice et Bénédict* with the Indianapolis Symphony. Her concert appearances include dates with the Rotterdam Philharmonic in Europe and with the orchestras of Boston, Philadelphia and St. Louis in this country. Last May she was heard in the San Francisco Symphony performances of Haydn's *Creation*.



RUTH WELTING

Coloratura soprano Ruth Welting returns to the San Francisco Opera as the Fairy Godmother in Massenet's *Cendrillon*. Following acclaimed performances of that role in her National Arts Centre of Ottawa debut in 1979, she repeated her portrayal for the opening of Washington Opera's 1979-80 season to equal acclaim. Miss Welting made her San Francisco Opera debut in 1972 singing the title role of the student matinee performances of *Lucia di Lammermoor* and returned in 1977 as Zerbinetta in *Ariadne auf Naxos*, in 1978 as Zerlina in *Don Giovanni* and in 1980 as Norina in *Don Pasquale*. Born in Memphis, Tennessee, she began her career with a triumphant debut as Blonde in *Die Entführung aus dem Serail* with the New York City Opera. Subsequent performances with that company include Despina in *Così fan tutte*, Olympia in *Les Contes d'Hoffmann*, Zerlina, Lucia, Oscar in *Un Ballo in Maschera*, Gilda in *Rigoletto* and Rosina in *Il Barbiere di Siviglia*. She

made her Metropolitan Opera debut in 1975 as Zerbinetta and has returned in such productions as *Der Rosenkavalier* and *L'Enfant et les Sortilèges*. Among the companies with which Miss Welting has performed are the Lyric Opera of Chicago, Teatro Colón in Buenos Aires, and the opera companies of Houston, Dallas and Santa Fe. Her orchestral engagements have included concerts with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, the National Symphony and the San Francisco Symphony, in addition to the orchestras of Detroit, Milwaukee, Louisville and Memphis. Miss Welting participated in the complete recordings of *Cendrillon*, *Hansel and Gretel* and *Mignon* for CBS records, and *Der Rosenkavalier* for Philips.



DELIA WALLIS

Delia Wallis portrays Prince Charming in Massenet's *Cendrillon*, a role in which she has won acclaim in Ottawa at the National Arts Centre and in Washington Opera's production at the Kennedy Center, and which she will sing when the production travels to the New York City Opera. The British-born soprano began her career in 1969 with the Welsh National Opera. After making her Covent Garden debut at the age of 22, Miss Wallis went on to make guest appearances with leading opera companies in North America and Europe. She made her European debut as Octavian in *Der Rosenkavalier* with the Belgian National Opera in 1973, and in 1974 portrayed Idamante in the highly acclaimed Jean-Pierre Ponnelle production of Mozart's *Idomeneo* with the Cologne Opera. Her 1976 Canadian debut as Siebel in *Faust* with the Vancouver Opera was enthusiastically received, as was her American debut in Houston Grand Opera's 1977 production of *The*

Coronation of Poppea. She first appeared with San Francisco Opera as Sextus in *Julius Caesar* during the 1982 Summer Festival. Highlights of her career include her portrayals of the Composer in *Ariadne auf Naxos* and Diana in *La Calisto* at the Glyndebourne Festival, and the title roles of *The Coronation of Poppea* and *The Merry Widow* with the English National Opera. Her frequent concert appearances include performances with the Los Angeles Philharmonic, the Chicago Symphony, the BBC Symphony, the London Symphony, the English Chamber Orchestra and the RAI in Rome. Her 1982-83 engagements include the role of Nicklausse in the Houston Grand Opera production of *The Tales of Hoffmann* and Cavalli's *L'Egisto* with Scottish Opera, in which she appeared earlier this year on a live BBC telecast.



MAUREEN FORRESTER

World-renowned contralto Maureen Forrester returns to San Francisco Opera as Madame de la Haltière in Massenet's *Cendrillon*. This beloved artist, who has been called "Canada's most precious natural resource since gold was discovered in the Klondike," previously sang the role of Cinderella's stepmother in the Ottawa and Washington, D.C., productions of *Cendrillon* to great acclaim. One of the most sought-after concert artists in the world, Miss Forrester had already established a singing career of international stature when she made her operatic debut as Gluck's Orfeo in Toronto in 1961. Her long-awaited American opera debut took place in 1966 when she won raves as Cornelia in the now-historic production of Handel's *Julius Caesar* at the New York City Opera. The following year saw her San Francisco Opera debut as La Cieca in *La Gioconda*, and during the 1968-69



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season she bowed at the Teatro Colón in Buenos Aires as Cornelia and, with the Montreal Symphony, sang Brangäne in a concert performance of *Tristan und Isolde*. She recreated Gluck's Orfeo in Israel in the summer of 1971 and appeared as the Witch in *Hansel and Gretel* in a CBC television production that was televised throughout Canada and the United States. Her operatic engagements during the 1971-72 season included Dido in Purcell's *Dido and Aeneas* for the Caramoor Festival in New York and her first performances as Fricka in *Die Walküre* with the Canadian Opera Company. That same season saw her first portrayal of Ulrica in *Un Ballo in Maschera* with the Edmonton Opera Association. She participated in the Canadian premiere of Tippett's *A Child of Our Time* with the Ottawa National Arts Centre Orchestra, and sang her first Marcellina in *The Marriage of Figaro* with the National Arts Centre Opera. At L'Opéra du Québec in Montreal she sang her first Mistress Quickly in *Falstaff* during the 1974-75 season, during which she also made her Metropolitan Opera debut as Erda in *Das Rheingold* and *Siegfried*. During the 1975 fall season she returned to San Francisco Opera to portray Arnalta in *L'Incoronazione di Poppea*, a role she repeated for the 1981 Summer Festival. Miss Forrester's astonishing list of recording credits reflects her artistic versatility; she is one of the foremost Handel singers of our time and is considered one of the preeminent interpreters of the works of Mahler, which she has performed with all of the world's major orchestras.

KAAREN ERICKSON

Soprano Kaaren Erickson makes her San Francisco Opera debut as Noémie in Massenet's *Cendrillon*. A protégée of internationally renowned baritone Martial Singher, Miss Erickson recently scored a major triumph when she became first-place winner of the prestigious Munich International Competition this last September. Previously, Miss Erickson had been a national finalist in the WGN-Lyric Opera of Chicago Auditions, a winner of the Fresno Philharmonic Young Artist Award, and finalist in the Metropolitan Opera Auditions and San Francisco Opera Auditions. Born in Seattle, the young soprano made her debut with the Seattle Opera in



January of this year as Gilda in *Rigoletto*. Her success resulted in an invitation to return for their 1983-84 season. The critical acclaim was repeated the following month with her appearance as featured soloist in the Oakland Symphony performances of Britten's *Les Illuminations* and in the title role of Verdi's *Luisa Miller* with Pocket Opera. A frequent performer with that company, Miss Erickson has sung in Donizetti's *Anna Bolena* and Verdi's *Stiffelio*, as well as Handel's *Orlando and Alcina*. In March 1982 she was featured in two productions of the San Francisco Opera Center Showcase Series, portraying Doralice in Scarlatti's *The Triumph of Honor* and Virginia Woolf in Vivian Fine's *The Women in the Garden*. Other appearances this season include concerts with the Fresno Philharmonic, the Pacific Symphony Orchestra, the San Luis Obispo Mozart Festival and the Sacramento Symphony.

LAURA BROOKS RICE

Laura Brooks Rice sings two roles in the 1982 San Francisco Opera Fall Season: Marcellina in the international cast of *Le Nozze di Figaro*, and Dorothee in *Cendrillon*. A native of Atlanta, Miss Rice made her San Francisco Opera debut as Grimgerde in *Die Walküre* in 1981. Her most recent appearances here include Rosina in Scarlatti's *The Triumph of Honor* and Gertrude Stein in Vivian Fine's *Women in the Garden* with the San Francisco Opera Center. As an apprentice with Central City Opera in 1980, she appeared in *Lucia di Lammermoor*, *Candide* and Marschner's *Der Vampyr*. A winner of the 1981 Metropolitan Opera National Council Auditions, she was also a



winner of the New York Regional San Francisco Opera Auditions that same year. A 1981 Merola Opera Program participant, she portrayed Meg Page in *The Merry Wives of Windsor*. Miss Rice is currently an Adler Fellow with the San Francisco Opera Center. In addition to her operatic engagements, she is also active on the concert stage. Her most recent performances include the Beethoven Ninth Symphony with the San Francisco and Atlanta Symphonies, Beethoven's *Missa Solemnis* with the Atlanta Symphony, and Cerinto in Boito's *Nerone* with the Opera Orchestra of New York.



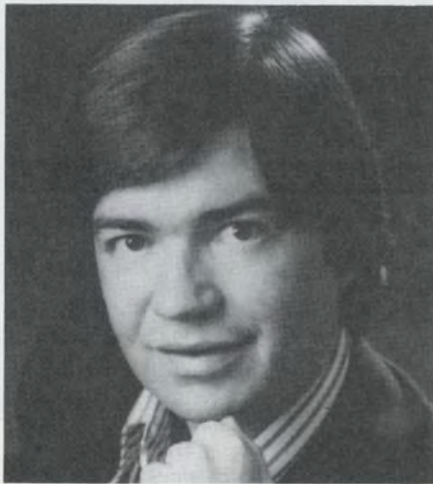
DONALD GRAMM

Bass-baritone Donald Gramm sings the role of Pandolfe in Massenet's *Cendrillon*. The Milwaukee-born singer, who made his San Francisco Opera debut in 1975, most recently won critical praise here as Nick Shadow in the 1981 Summer Festival production of *The Rake's Progress*. He began his career with New York City Opera, making his debut there in 1952 as Colline in *La Bohème*. In 1958

Gramm began his long association with Sarah Caldwell's Opera Company of Boston, and over the years has sung in over 20 productions there, including the first American stagings of Schönberg's *Moses and Aaron*, the original French version of Verdi's *Don Carlos*, Prokofiev's *War and Peace*, Berlioz's *Benvenuto Cellini* and Sessions's *Montezuma*. He made his Metropolitan Opera debut in 1964 in *Ariadne auf Naxos* and has since sung a large number of major roles there, including new productions of *Boris Godunov*, *Lulu* and *Così fan tutte*. Gramm has appeared in over 20 different operas with Santa Fe Opera, including his first performances as Nick Shadow, the role of his highly praised Glyndebourne debut in 1975. In 1978 he bowed at Covent Garden as Don Alfonso in *Così fan tutte* and returned the next year to sing Nick Shadow to great acclaim. He has also sung with the Chicago Lyric Opera, the Florentine Opera of Milwaukee, and the Houston Grand Opera. Gramm's numerous recorded performances have appeared on the Angel, London, DG, Columbia and RCA record labels, among others, and he has been seen on national *Live from Lincoln Center* telecasts as Dr. Bartolo in *The Barber of Seville* and in the title role of *Il Turco in Italia*, both with New York City Opera. He has appeared at most of the important summer festivals, including those at Tanglewood, Wolf Trap, Caramoor, Ravinia, Spoleto and Aix-en-Provence. During the 1982-83 season, he will be seen at the Met in *Boris Godunov*, alternating the roles of Pimen and Varlaam, and in a new production of *Arabella*.



Mamelles de Tirésias. His concert work has included Mendelssohn's *Elijah*, Bach's *St. John Passion*, Shostakovich's Symphony No. 14 and Stravinsky's *Les Noces*.



ROBERT TATE

Tenor Robert Tate, a frequent performer with the San Francisco Opera and its affiliates, sings five roles during the 1982 Fall Season: the Second Jew in *Salome*, Don Curzio in the Italian and English-language performances of *The Marriage of Figaro*, the Master of Ceremonies in both *Queen of Spades* and *Cendrillon*, and a Noble in *Lohengrin*. He made his Spring Opera debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently sang Antigonus in the 1979 world premiere of Harbison's *Winter's Tale* that inaugurated the American Opera Project. The following year he appeared in the world premiere of Mechem's *Tartuffe*, again under the auspices of the AOP. He made his San Francisco Opera debut in

JAMES BUSTERUD

James Busterud makes his San Francisco Opera debut as the Second Nazarene in *Salome*, the First Officer in *Dialogues of the Carmelites* and as the King in *Cendrillon*. A native San Franciscan, the young baritone received his master's degree from the Eastman School of Music and studied at the Aspen Music Festival. Earlier this season he participated in the Santa Fe Opera Apprentice Artist Program, in which he sang Ford in *Falstaff* and the Music Master in *Ariadne auf Naxos*. Roles in his repertoire include the title role of *Don Giovanni*, Dr. Malatesta in *Don Pasquale* and the Husband in *Les*

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1980, when he appeared in *Samson et Dalila*, *Simon Boccanegra*, *La Traviata* and *I Pagliacci*. In 1981, he appeared in the Summer Festival production of *L'Incoronazione di Poppea* and the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. The lyric tenor has also portrayed Ernesto in *Don Pasquale* with Brown Bag Opera and has sung with Mobile Opera, Pocket Opera and West Bay Opera. Last spring he won plaudits in the travesty role of Cornelia in the San Francisco Opera Center Showcase production of A. Scarlatti's *The Triumph of Honor*. He was most recently heard with the Oakland Ballet and Symphony in Stravinsky's *Les Noces* and made his debut at Wolf Trap this summer as Ferrando in *Così fan tutte*.



CARL GLAUM

Bass Carl Glaum appears in six roles this fall: the Fifth Jew in *Salome*, Dr. Bartolo in the English-language cast of *The Marriage of Figaro*, the Jailer in *Dialogues of the Carmelites*, the First Minister in *Cendrillon*, a Noble in *Lohengrin*, and Sciarone in *Tosca*. Glaum began his career with the Illinois Opera Theater at the Lake George Opera Festival in 1971, when he appeared in *Peter Grimes*, and remained with that company for six years. In 1978, he portrayed the title role of the Chicago Opera Theater's production of *Don Pasquale* and was resident artist with the Minnesota Opera Company, where he sang Don Basilio in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare*. As a member of the 1981 Western Opera Theater company, he portrayed Dulcamara in *L'Elisir d'amore* and Friar Lawrence in *Romeo*

and *Juliet*. He made his San Francisco Opera debut as Hans Schwarz in *Die Meistersinger* during the 1981 Summer Festival, when he also sang Marullo in *Rigoletto*. Glaum appeared in the 1981 Spring Opera productions of *Romeo and Juliet* and *Il Ballo delle Ingrate*, and was heard last fall in *Lady Macbeth of Mtsensk* and *Le Cid*. Earlier this year he participated in performances of *Don Pasquale* and *Rigoletto* with the Houston Grand Opera.



MARIO BERNARDI

Mario Bernardi is on the podium for the two Cinderella operas of the 1982 Fall Season, Rossini's *La Cenerentola* and Massenet's *Cendrillon*. Born in Canada of Italian parentage, Bernardi made his operatic conducting debut in 1957 with the Canadian Opera's production of *Hansel and Gretel*. Subsequent performances in Canada led to an invitation in 1963 to conduct at Sadler's Wells Opera, where he was appointed music director in 1966. While there, he made his orchestral debut with the London Symphony Orchestra and later conducted the Royal Philharmonic for BBC Television. He made his American debut with San Francisco Opera in 1967, leading performances of *Un Ballo in Maschera* and *La Bohème*, and he returned here the following year to conduct Auber's *Fra Diavolo*. In 1969, Bernardi became music director of the New National Arts Centre Orchestra in Ottawa, which made an impressive New York debut at Lincoln Center in 1972. For New York City Opera he has conducted *Die Fledermaus*, *Albert Herring*, *Il Ritorno d'Ulisse in patria*, *A Village Romeo and Juliet*, and *The Abduction from the Seraglio*. His assignments last season included *La Clemenza di Tito* and a

new production of *La Traviata* with New York City Opera; a new production of *Jenůfa* with the Canadian Opera Company; and Handel's *Rinaldo* with Marilyn Horne at last summer's Festival Canada in Ottawa, for which Maestro Bernardi served as music director. His concert appearances included dates with the orchestras of Toronto, Vancouver, Winnipeg and Edmonton. This season he will conduct *Cendrillon* for New York City Opera and will appear at the helm of the orchestras of Vancouver, Edmonton and Calgary.



BRIAN MACDONALD

Director-choreographer Brian Macdonald makes his San Francisco Opera debut with Massenet's *Cendrillon*, which he directed and choreographed when the work was originally mounted by the National Arts Centre of Ottawa in 1979 and again that same year for the Washington Opera at the Kennedy Center. Macdonald was music critic for the Montreal Herald for two years before joining the National Ballet of Canada as a dancer during its inaugural year. After an injury he turned to choreography and in 1956 founded the Montreal Theatre Ballet. In Europe he served for three years as artistic director of the Royal Swedish Ballet and subsequently held the same post with the Harkness Ballet in New York. In 1973, he was director-choreographer of the Festival Ballet at the National Arts Centre in Ottawa. From 1974 to 1977 he was artistic director of Les Grands Ballets Canadiens and since then has been that company's resident choreographer. In 1978 he prepared ballets in Montreal, Stockholm, Dallas, Winnipeg, Banff and Havana. A work

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he created for the National Ballet of Canada, *The Newcomers*, received its premiere in 1980, the same year that he directed *The Merry Widow* for the Opéra de Nancy. In 1981, Macdonald was appointed to the Dance Committee of the International Theatre institute. His ballets are in the repertoire of the Royal Swedish Ballet, the Royal Danish Ballet, the Festival Ballet of England, the Royal Winnipeg Ballet, the Dallas Ballet, the Alvin Ailey dance company, Le Ballet Nacional de Cuba and the ballet companies of the Norwegian Opera, the Deutsche Oper in Berlin and the Paris Opera. Macdonald was awarded the Gold Star for choreography at the 1964 Paris International Dance Festival, and in 1967 was honored with the Order of Canada. In October of this year Macdonald directed Gluck's *Alceste* for the New York City Opera, for which company he will recreate *Cendrillon* in the future.



HENRY BARDON

The work of scenic designer Henry Bardon is seen at the San Francisco Opera for the first time in Massenet's *Cendrillon*, created for Festival Ottawa and subsequently seen at the Kennedy Center in Washington, D.C. He undertook his first operatic assignment at Covent Garden with *Suor Angelica* and subsequently designed *Così fan tutte* for that theater as well as several ballets, including *Cinderella* and *The Sleeping Beauty*. Born in Czechoslovakia, Bardon has designed numerous operas in Great Britain, among them Massenet's *Werther* and Puccini's *La Bohème* for the Glyndebourne Festival, Handel's *Acis and Galatea* and Mozart's *The Impresario* for the English National Opera, and Donizetti's *Lucia di*

Lammermoor for Scottish Opera. Outside of England, he has created productions for Lisbon, Vienna, Amsterdam and Stockholm. In the United States, Bardon has been responsible for *Lucia di Lammermoor* and *Lucrezia Borgia* for the Dallas Opera, and *Rigoletto* for the Miami Opera. He has also worked extensively in the legitimate theater, designing productions of *A Midsummer Night's Dream*, *Of Eros and Dust*, *Caesar and Cleopatra*, *Cyrano de Bergerac* and *Anne of Green Gables*, among others.



SUZANNE MESS

Suzanne Mess designed the costumes for *Cendrillon*, originally seen at the 1979 Festival Ottawa and subsequently at the Kennedy Center in Washington, D.C. Her work was most recently seen at the San Francisco Opera in last season's production of *The Merry Widow*. She has created designs for more than 35 productions by the Canadian Opera Company, including the world premiere of *Heloise and Abelard* (1973); *Der Fliegende Holländer* and *La Traviata* (1974); *Don Carlo* (1977); *Rigoletto* and *Don Giovanni* (1978); *Peter Grimes* and *Lulu* (1980); and the 1981 production of *Un Ballo in Maschera*. She also created the costumes for the Dallas Opera's production of *Manon Lescaut*. Other costume credits include *Andrea Chénier* for the New York City Opera and *Madama Butterfly* for the Miami Opera, as well as a new work for the National Ballet of Canada (*The Newcomers*). Her designs have also been seen on numerous CBS Television productions.



JOAN SULLIVAN

In her third year with the San Francisco Opera, associate lighting designer Joan Sullivan has designed the lighting for the 1982 Fall Season productions of *Norma*, *Le Nozze di Figaro* and *Cendrillon*. She is also the lighting director for this season's production of *La Cenerentola*. During the 1982 Summer Festival she was responsible for *Il Barbiere di Siviglia* and *The Rake's Progress*. The 1981 season included her work on such productions as *The Merry Widow*, *Le Cid* and *Il Trovatore*, and her 1980 credits included *Simon Boccanegra* and *Arabella*. In a similar post with the Lyric Opera of Chicago from 1974 through 1979, Miss Sullivan worked on all the company's productions and also recreated the lighting for the Chicago production of Penderecki's *Paradise Lost* in the work's European premiere in 1979 at La Scala. In Chicago she also served as lighting designer for the Lyric Opera School, where her credits included Britten's *Turn of the Screw* and *The Rape of Lucretia*, Stravinsky's *The Rake's Progress*, Cimarosa's *Il Matrimonio Segreto* and Bizet's *Doctor Miracle*. As lighting designer for the Kentucky Opera Association from 1978 to 1980, she designed the lighting for *The Magic Flute*, *I Pagliacci*, *The Impresario* and *Il Trovatore*. This year, Miss Sullivan's lighting assignments include *Simon Boccanegra* with the greater Miami Opera and *Elektra* with the New Orleans Opera.



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
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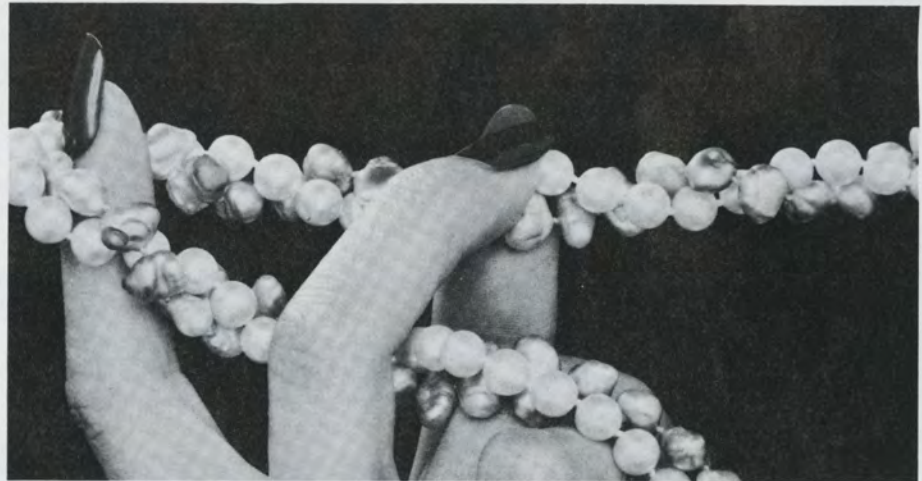


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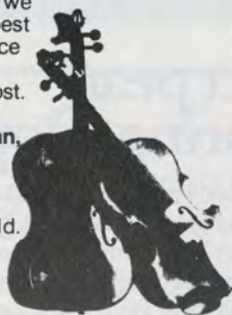
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continued from p. 42

His career, he explains, actually began with radio acting while he was still a teenager in Montreal. When he went on to that city's McGill University, his lifelong love affair with dance began. "I was 17 before I really began studying dance, which is late. But I stuck with it, wrote some music criticism on the side, and eventually joined the National Ballet of Canada when it first started. I had to stop dancing when I broke an arm, but I knew by then that I wanted to be a choreographer, so I started teaching and choreographing. It was a good time, because television was just starting in Canada, and TV just ate up every little waltz you could turn out. That was terrific experience, because you had to work quickly, and constantly come up with different things. It's not something you want to do all your life, but it's damn good training."

He choreographed with the National Ballet and the Royal Winnipeg Ballet, founded the Montreal Theater Ballet, then won a grant from Canada's National Arts Council, the much-renowned body that has played a critical role in the phenomenal development of Canadian performing arts in the last three decades.

The grant enabled him to go to Europe, where, he recalls, "my career really took off." He became artistic director of the Royal Swedish Ballet in Stockholm, and later headed the Harkness Ballet in New York. More recently, he was artistic director of French Canada's most prominent company, Les Grands Ballets Canadiens, based in Montreal, from 1974 to 1977, and continues to serve as that company's resident choreographer.



Jennifer Renner, Brian Macdonald, Kimberly Hoff.

In addition to the companies he has headed, ballets Macdonald has created have been in the repertoire of the Royal Danish Ballet, the Norwegian Opera, the Deutsche Oper in Berlin, the Festival Ballet in England, the Ballet Théâtre Contemporain in France, the National Ballet of the Netherlands, the Royal Winnipeg, the Dallas Ballet, the Alvin Ailey Company, the Batsheva Company of Israel, the Paris Opera and the National Ballet of Cuba.

His first opera was *Così fan tutte*, which Mario Bernardi asked him to direct for the National Arts Centre in Ottawa in 1973. "It changed my whole life," he says of his first professional encounter with opera. "I never expected to fall in love with it. I discovered that I really enjoyed doing opera very, very much. Then I did a very modern piece by Charles Wilson at the Guelph Spring Festival. It was called *Psycho Red*, and it didn't really work, but it was a wonderful challenge



Brian Macdonald with several *Cendrillon* dancers and sprites.

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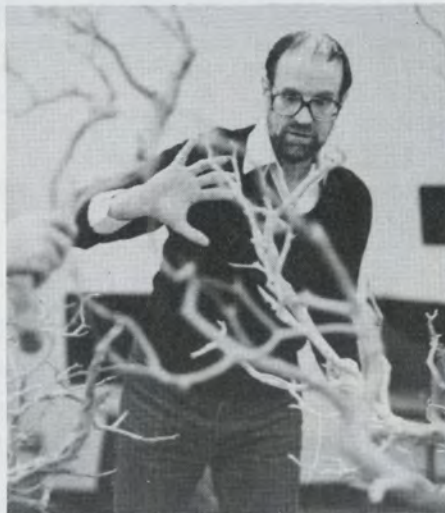


Brian Macdonald and dancer Sarah Gale during a *Cendrillon* dance rehearsal.

and I had fun doing it.

"After that, I did this *Cendrillon*, then *Postcard from Morocco* for Guelph, Britten's *Midsummer Night's Dream* in Ottawa, and *The Rake's Progress* twice: first for the Washington Opera, then at the Banff School of Fine Arts. I just finished doing *Alceste* for the New York City Opera, and I'm going back there to do *The Mikado* as well as the *Cendrillon* and *The Rake's Progress*. I first did *The Mikado* last summer at the Stratford Festival in Ontario. And Terry (McEwen) has asked me to come back here in 1984."

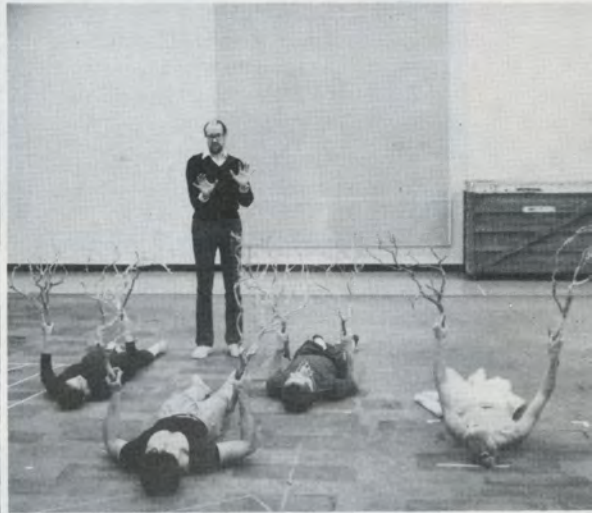
Macdonald does not find staging singers any harder than dancers, though he concedes it is a big shift for a director to make. "Singers are not as accurate in their movement as dancers, since they very often haven't had the same degree of training. I try very hard to work in images with singers; rather



Brian Macdonald during a rehearsal of the forest scene.

fascinate Macdonald. "It's true that it's mostly narrative; there is very little conflict," he says. "But it has the swiftness of the narrative, and that small palette of color that Massenet used in his orchestral writing. His kind of writing was literally swamped by Stravinsky a few years later. When Stravinsky arrived, Paris — which loved the new and the bizarre, and still does — just swept Massenet right under the carpet. I think he wrote an awful lot of good stuff, though."

There is, he adds, a strong, technical reason for the relative obscurity into which *Cendrillon* moved after having 100 performances in its first four years of life in Paris. "This opera has 40-second scene changes, which are absolutely bewildering in their complexity. Today, that's a very expensive business; a lot of stage hands. In those non-union days, it



than saying, 'Walk over here on those four notes, starting on your right foot,' I'll give them an image which will elicit their doing it by themselves.

"I try to put singers at ease with me right away, because many of them go, 'Oh, God, a choreographer! I'm going to have to do entrechats.' So I disabuse them of that right away.

"We are," he continues, "in the big age of the designer-director: Ponnelle, Zeffirelli and others. I think the choreographer-director brings a whole other sensibility to his use of space. He's very often technically secure: 'Don't throw your head downstage there, look up there, and square your shoulders over there.' He's got a whole raft of technique that hardly anybody else in the theater knows."

The operatic genre from which *Cendrillon* emerges has come to

wasn't. If they had to put a hundred men on to change the set, they did it. I'm convinced that its production values worked at the Opéra-Comique, and later never worked again. The style and mode of music changed, and everybody went with the new school of thought in Paris — what Stravinsky, Honegger and Poulenc and everybody else were writing — and it left Massenet high and dry. That, and those economic considerations."

Macdonald is due back in the rehearsal room the following morning for a full day's work with a bevy of singers. He rubs his eyes again, and decides, no, he will skip tonight's Rossini performance. Needing sleep is one problem he does not wish to contend with on the morrow; there will be plenty of others. ■

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continued from p. 48



Court Scene of *Cendrillon* as staged by the Chicago-Philadelphia Opera Company in 1911. The work was, according to reviewer Herbert F. Peyser, "... accorded hearty critical approbation."

performances, including matinees, followed the premiere. The Isola brothers, managers of the Gaité, later gave a large number of performances, and a curious thing for so Parisian a work was that Italy gave *Cendrillon* a fine reception. This lyric work was given at Rome thirty times — a rare number.

The critics' reception of *Cendrillon* was no less impressive. Henri Gauthier-Villars, who wrote under the name of "Willy" (and is remembered today as the first husband of the novelist Colette), said:

It would have been impossible to understand if, with so many aces in his hand, M. Massenet had lost the game: he has won it triumphantly. To deny it would be dishonest. The clever composer has spared nothing to make this operetta of apparitions successful — neither the iridescent polychrome of fairies' wings, nor humming choruses, nor castanets, nor the Mustel organ, nor the abundance of fourths and sixths, nor real turtledoves, nor the pizzicati of mandolas, nor *buffo* ensembles in the Italian manner, nor the archaic prettiness of imitation minuets brought into fashion by *Le roi l'a dit*, nor the technique of fairy *galanterie* inaugurated by Messager in *Isoline*

Mary Garden as Prince Charming in *Cendrillon*, performed with the Chicago-Philadelphia Opera Company in 1911.

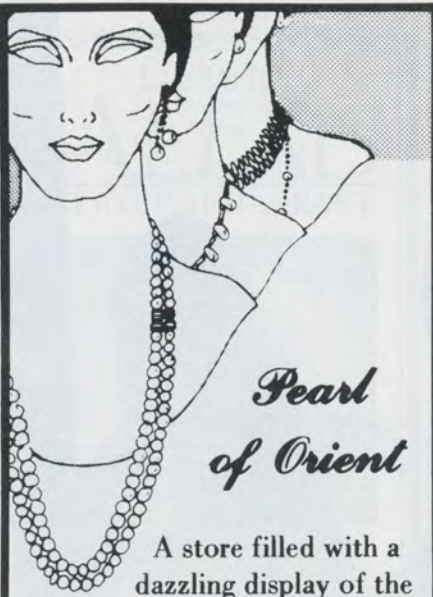


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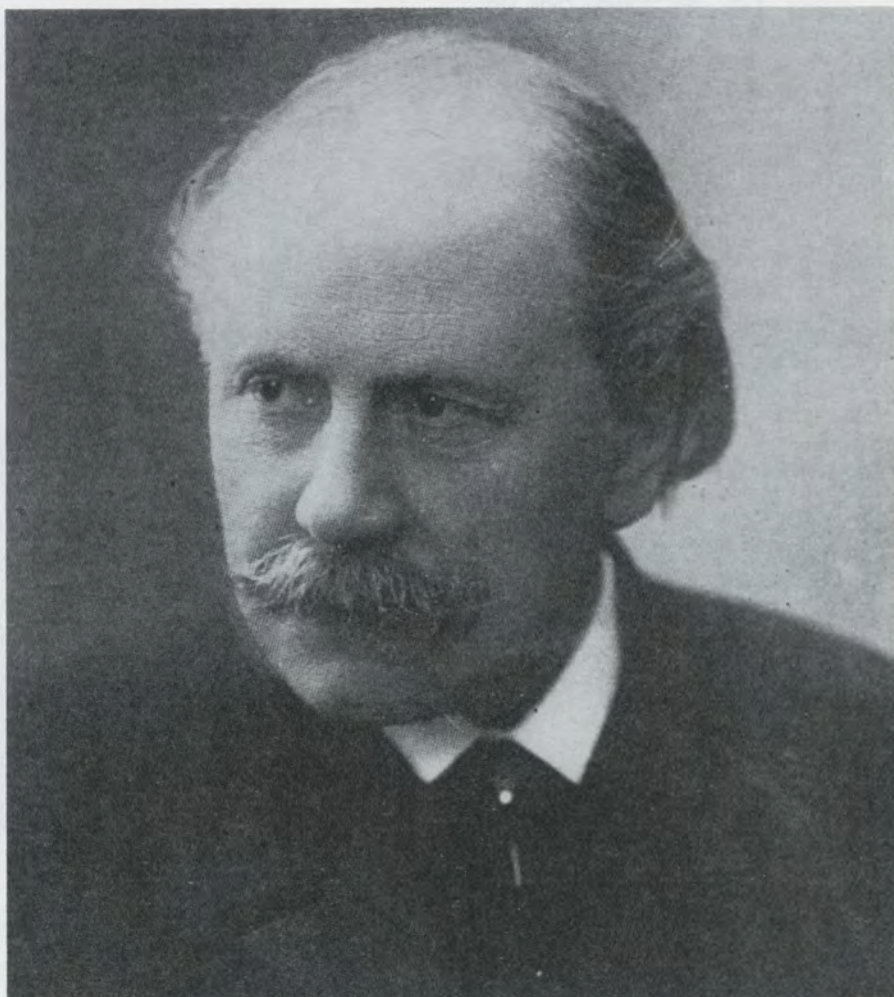


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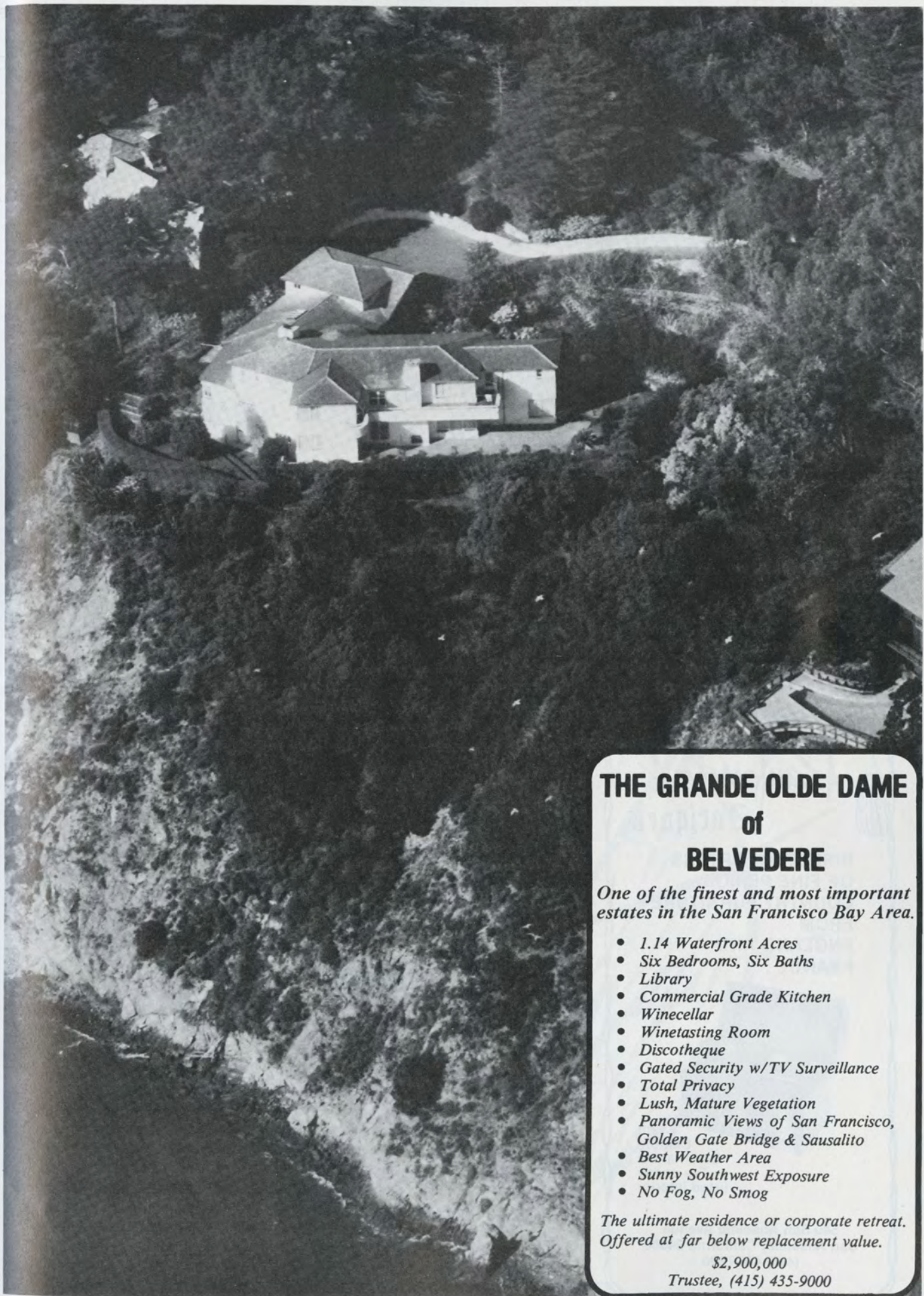
Jules Massenet in his late sixties.

In *Massenet: L'Homme, le Musicien*, Louis Schneider wrote:

Massenet has dusted the tale of Perrault and the libretto of Henri Cain with a delicate powder of sounds . . . he has given to his pastiche the stilted grace and the deliberate simplicity of the dances of the reign of Louis XIII, which he has succeeded in reviving: the minuet of *Madame de la Haltière*, the concert at the King's palace with its odd modulations; the entry of the daughters of the nobility, so original; that of the fiancés, accompanied by the oboes in thirds; that of Mandores, with delicious rhythms; the Florentine, and finally the Rigaudon — all this is like bringing back to life the colors of that time; it means a power of penetration, a sharpness of vision which pierces the ages — in a word, a skill that borders on the marvelous.

Though one should not seek in Massenet's French sentimentality the sharp comic intelligence of the Latin

Rossini, there are nevertheless interesting similarities between *Cenerentola* and *Cendrillon*. The same feeling of resigned melancholy informs both *Cenerentola*'s opening air, "Una volta c'era un re" and *Cendrillon*'s "Reste au foyer, petit grillon," while Massenet's writing for his heroine's awful relatives has much of the vivacity of Rossini. Massenet, however, breaks through the fairy-tale mold to bring a breath of humanity to his characters, where Rossini prefers to stay within a kind of *commedia dell'arte* framework. That his *Cendrillon* should have been neglected for several decades is perhaps understandable, but now that romanticism is in vogue again, and audiences have been able to discover that Massenet wrote not two or three but a dozen or more immensely enjoyable operas, *Cendrillon* takes its place on the stage once more, an enchanting work, both delicate and curiously exotic in texture, whose glitter does not obscure but actually enhances its warmth and humanity. ■



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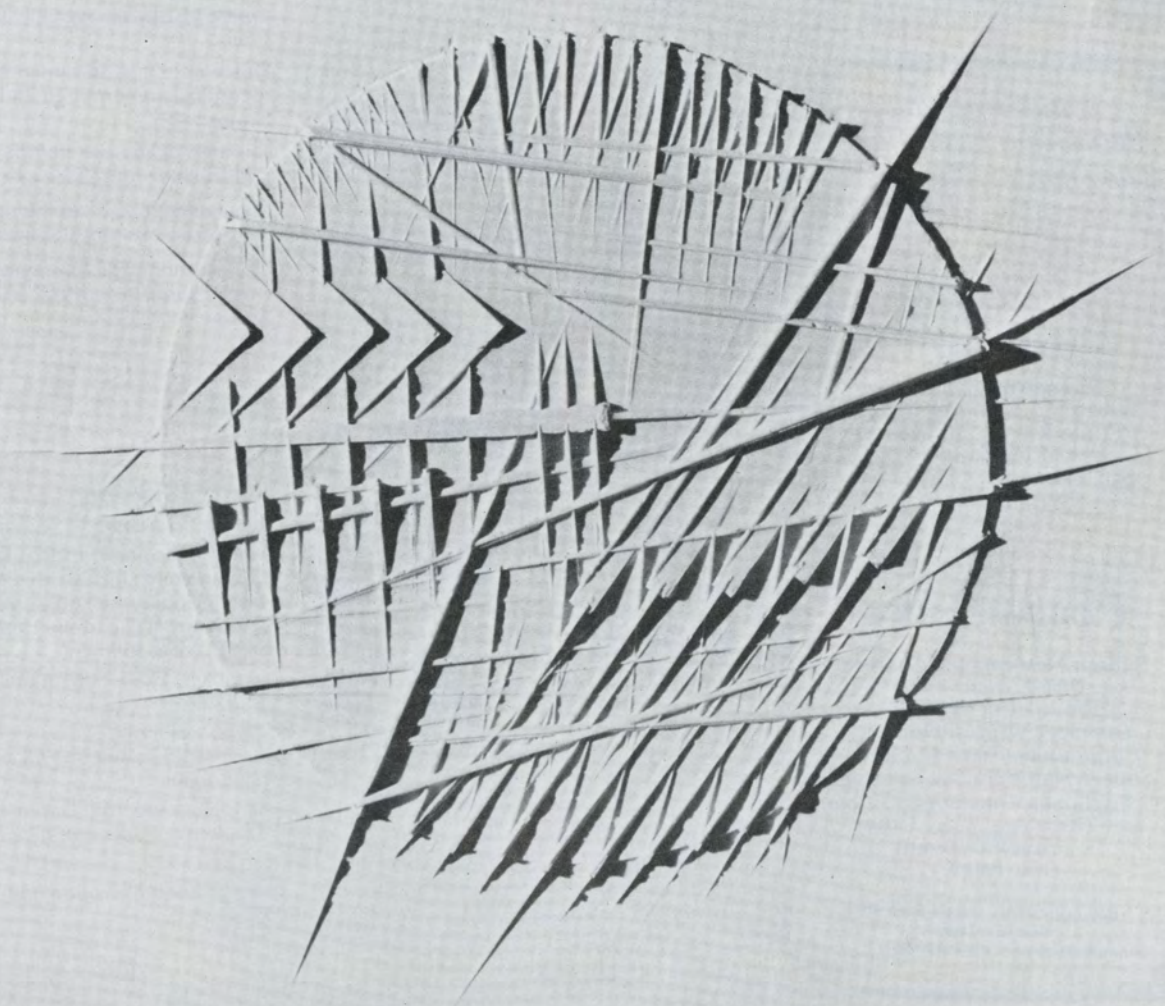
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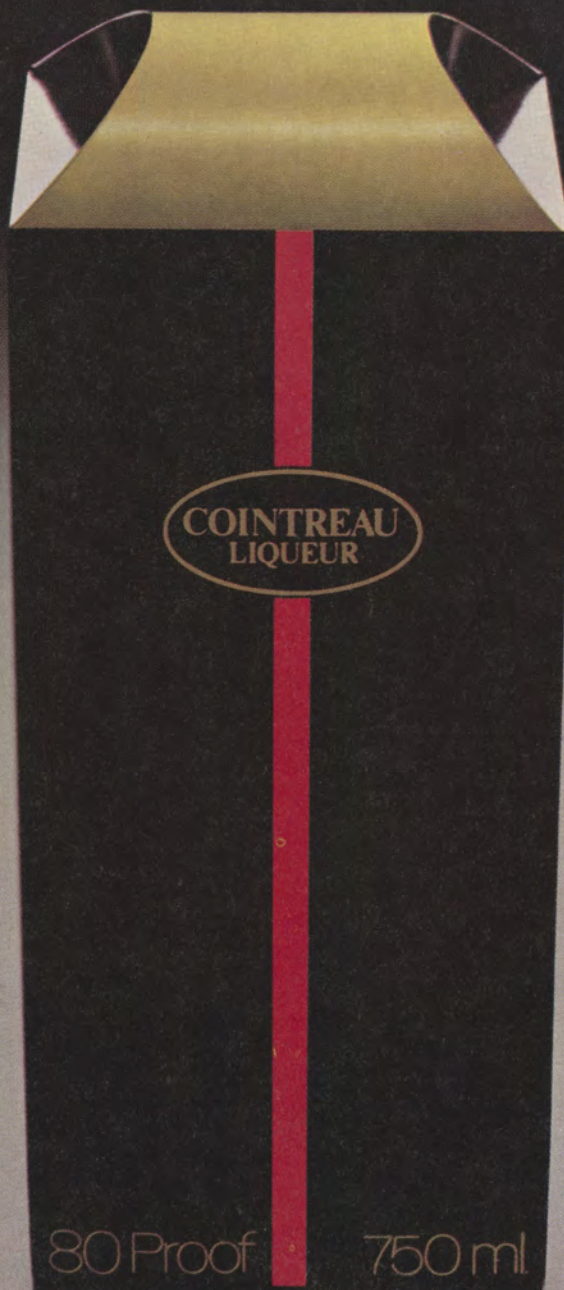
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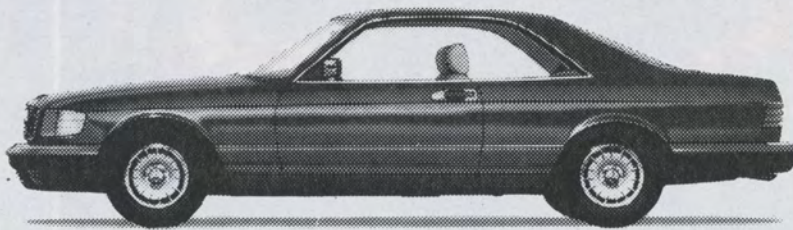
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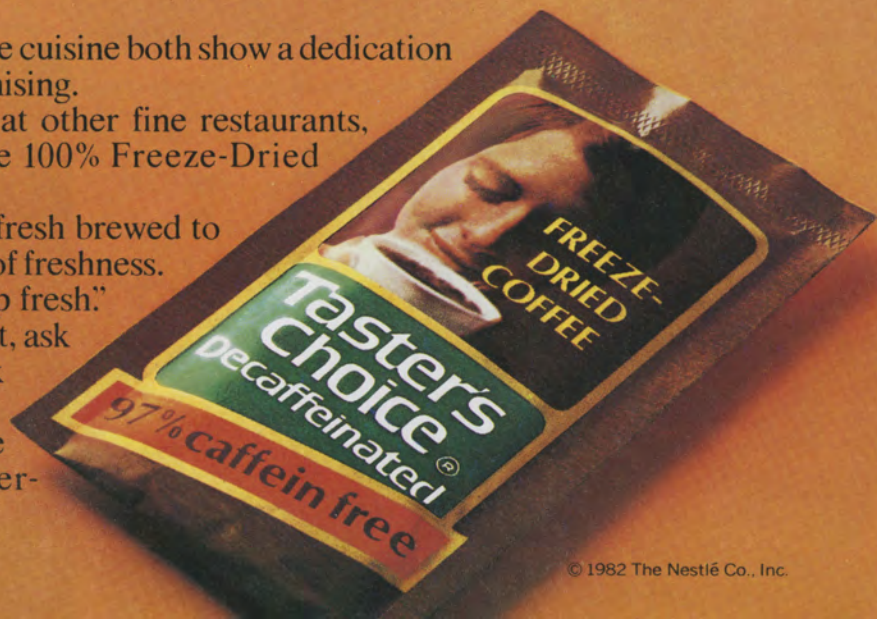
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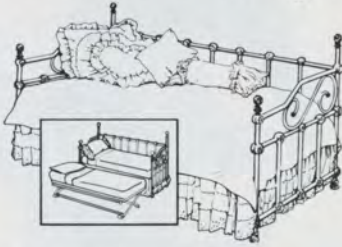
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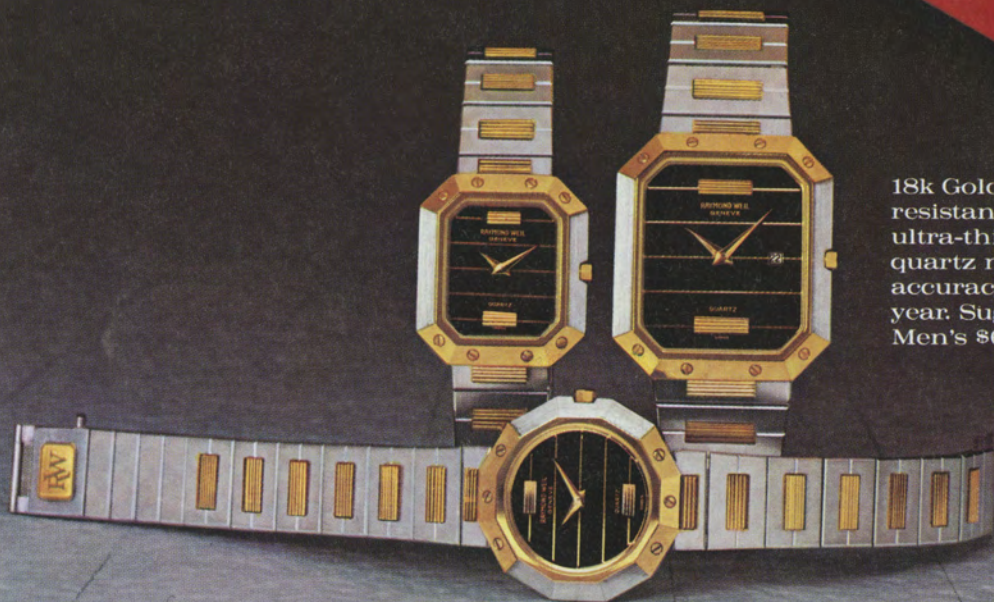
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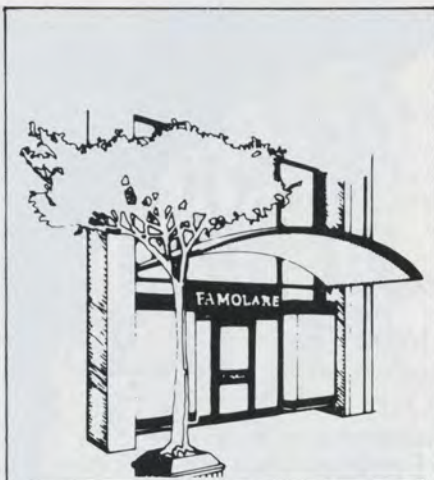
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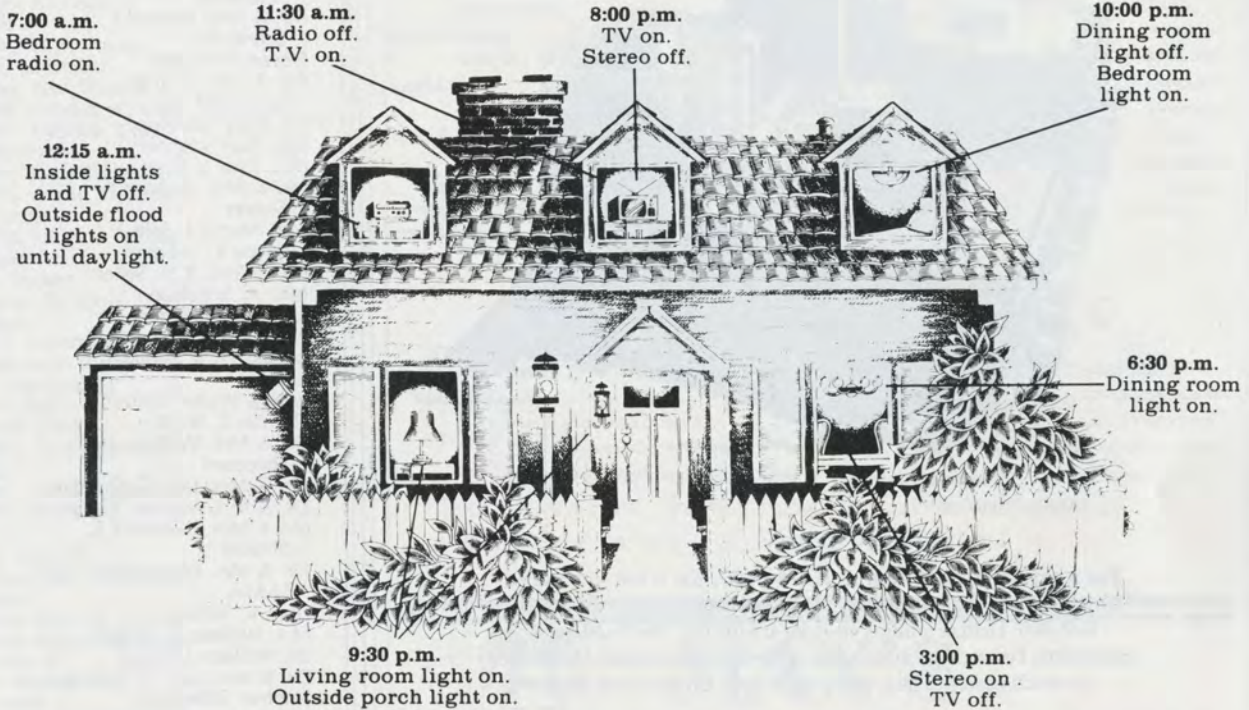
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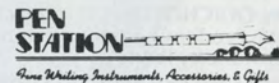
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- # 4 **THE YOUNG CARUSO** — 1950 (black & white) Gina Lollobrigida with the voice of Mario Del Monaco
- # 5 **MY SONG GOES 'ROUND THE WORLD** 1936 (black & white) Josef Schmidt, Charlotte Ander, Victor de Kowa
- # 6 **PAGLIACCI** — 1951 (black & white) Gina Lollobrigida, Tito Gobbi with the voices of Francesco Merli, Tito Gobbi, Onelia Fineschi
- # 7 **MAMMA** — 1938 (black & white) Beniamino Gigli
- # 9 **AIDA** — 1951 (in color) Sophia Loren with the voices of Tebaldi, Stignani, Campora, Bechi
- #10 **DON QUICHOTTE** — 1933 (black & white) Feodor Chaliapin (in French with music by Ibert)
- #14 **TOSCANINI CONDUCTS VERDI** — 1943 (black & white) Overture to La Forza del Destino; Hymn of the Nations — complete, with Jan Peerce (\$45.00)

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- After Opera/Theatre suppers
- Dinner served from 5:30 to 12:30
- Piano-Cocktail Lounge

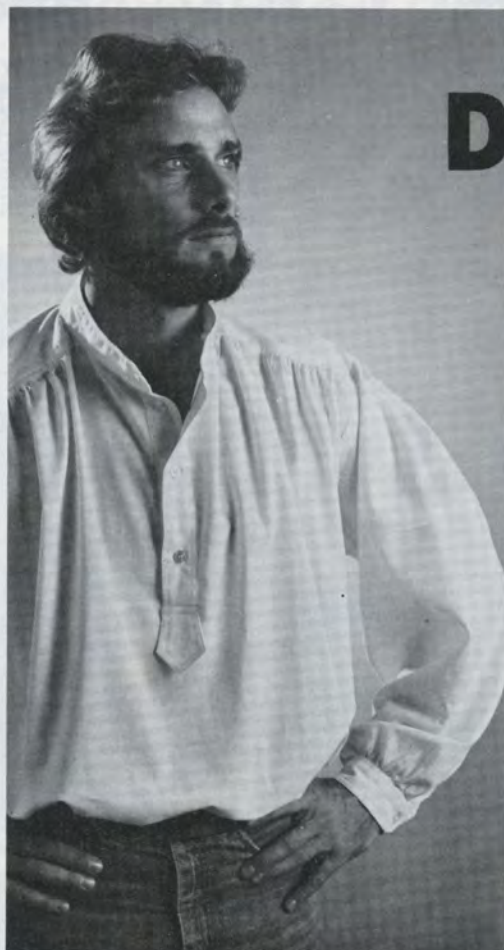
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ALLIES AND OPERA!

Big Jewelry Heist!

More than \$5,000 worth of jewelry was taken without a struggle from prominent San Francisco citizens and businessmen and later donated as prizes for the Opera Raffle. Mystery shrouds the identity of the suspect.

In an exclusive interview, Adrian Girsh said "He was a devious sort of fellow along the lines of the suave gentleman thief" Raffles from early David Niven movies. He promised continued superior performance at the Opera House if I would hand over my wife's \$6000 diamond ring. Naturally, we let him have it."

A reliable source at Newman Marcus said the suspect appeared as a latter-day Robin Hood — "very clever about the needs of the opera, so how could we resist" We gave him an amethyst and diamond necklace valued at \$200.

Continued on Back Page



First Night Finery

This year's Opera Season will be especially memorable for one charmed lady. I Magazine has donated a smashing Blue Fox jacket. The sleek design features a mandarin collar and is hip length. It is guaranteed to turn a few heads in the Opera House lobby. Size 4-14. Value: \$200. What goes on under this heavenly jacket just might be the contents of Saks Fifth Avenue. They have donated a gift certificate. Value: \$500.



San Francisco Opera General Director, Terry McEwen tries to talk Luciano Pavarotti into leaving the Company raffle off the tenor's prize Meserotti... 30 lucky raffle winners will receive LUCIANO, the tenor's latest London Records release.

Early Bird Prize! Ooh la-la! What a Difference a Day Makes!

The day is October 13, the deadline for the Early Bird Drawing. And what a catch this year's lucky winner will make: TWA's round trip for two to Paris and Amsterdam with all the trimmings.

In Paris you'll stay for a week in the heart of the Left Bank at the exclusive Residences of Montaigne Hotel. You'll be wooed, dined and pampered slyly at the most famous restaurants and night clubs in gay Paris.

Then it's on to Amsterdam for five more fabulous days at the Amsterdam Semesta Hotel where you'll be the guest of the Netherlands National Tourist Office.

"You're going to like it," says TWA. And you're going to like Skener's Hand Travel Agency for taking such good care of you.

Woman Fights Losing Battle In Country; Saves Face in City

A trio of beauty prizes promises to transform one lucky winner in this year's San Francisco Opera Raffle. The week begins at the fabulous Semesta Mission Inn at Boyes Hot Springs. A pampered, delicious diet plan under the supervision of a trained nutritional nutritionist loses of weight without loss of patience. For seven days, one lucky lady will be pampered with massages, facials and herbal wraps. And, to keep her on her toes, a 60-minute and exercise class is given by each luxury. So, you can make getting in shape effortless — as in purchasing some slim fat tires.

Loyalists Donate Wealth of Prizes

S. F. Opera — Winner

In a year of belt-tightening this purse and had news all around, this year's San Francisco Opera Raffle offers a good deal of relief from the old man. Generous donors have rallied to support the opera's needs with prizes that range from self-improvement to self-indulgence and a whole lot more in between. See back page for complete details.

The emphasis seems to be on getting away from it all — whether it's 700 miles away or right here in one of San Francisco's finest hotels or restaurants.

Apart from the Grand Prize, the Bonus Prizes and the Early Bird Prize, there are two romantic holiday cruises to the Caribbean for two. One aboard the Norwegian American Line elegant five star Sagafjord via Bermuda and Mexico, and the other with Holland America on its new Trans-Canal Route.

In another region of the sun belt, United Airlines, WestJet Hotels and Hawaiian Airlines have put together a dream vacation for two in Hawaii — two days in each of WestJet's luxury hotels, the Mauna Kea on "the big island," the Westin Waialeale on Maui and the Westin Ikiiki in Honolulu.

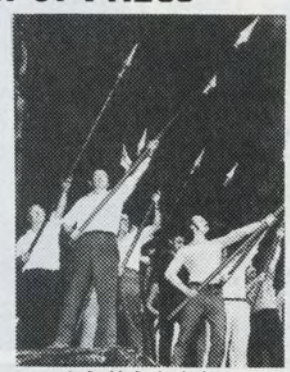
And moving right along — in a different direction — Billie Jean King and the San Francisco Symphony have teamed up to give two more lucky winners a fabulous holiday cruise to view the splendors of Alaska.

Last, but by no means least, Aeromexico and Empire Texas with the help of the Mexican Tourism Office offer a round trip for two to Mazatlan and six nights at the fabulous Las Alas de Alito.

Rembrandt, Goya Etchings

For the art collector, what is cheaper than an afternoon at Butterfield's and more fabulous than finding a Matinee at a garage sale? Why, the San Francisco Opera Raffle. Where else does one have the opportunity to win an Old Master for as little as \$200, knowing the contribution helps support a master in another artistic field?

Harvard Heritage Gallery Chicago has donated a dry-brush etching of Rembrandt's "The Boy with a Bird" on Back Page.



Loyalists defending the cultural cause

Grand Prize!

Meet the Girl From Ipanema

You've guessed it — Rio! And the best part is getting there — a 2-day itinerary, barefoot cruise for two on a Delta Cruise Lines majestic Santa Liber. It will be like being on your own private yacht with an eclectic group of passengers limited to 100. Everything is first class from food and entertainment to onshore arrangements. Ports include Puerto Vallarta, Mexico, Buenaventura, Colombia, the



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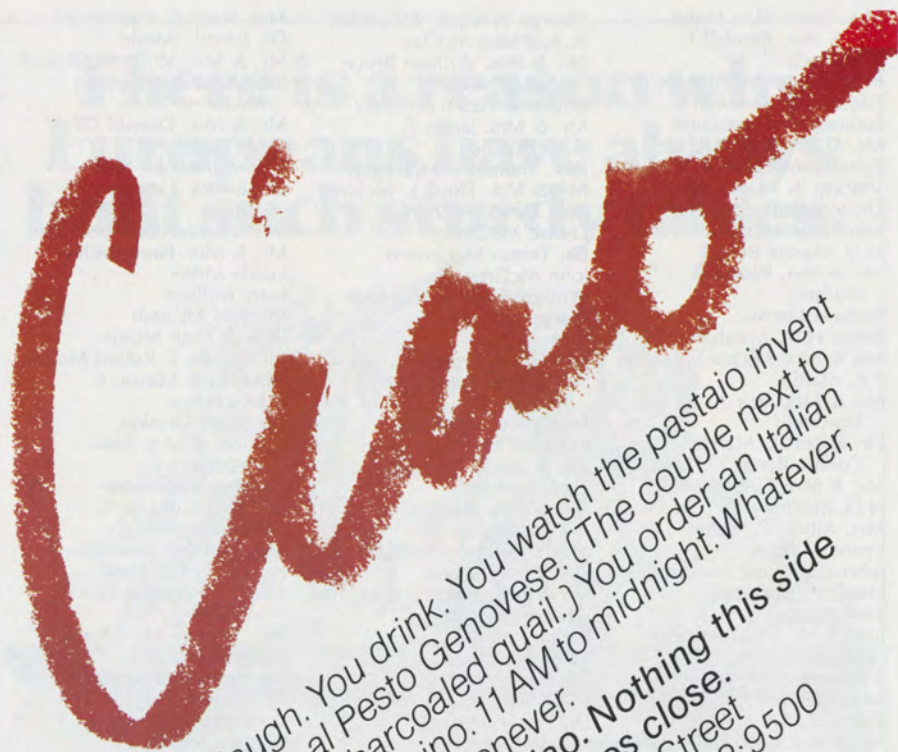
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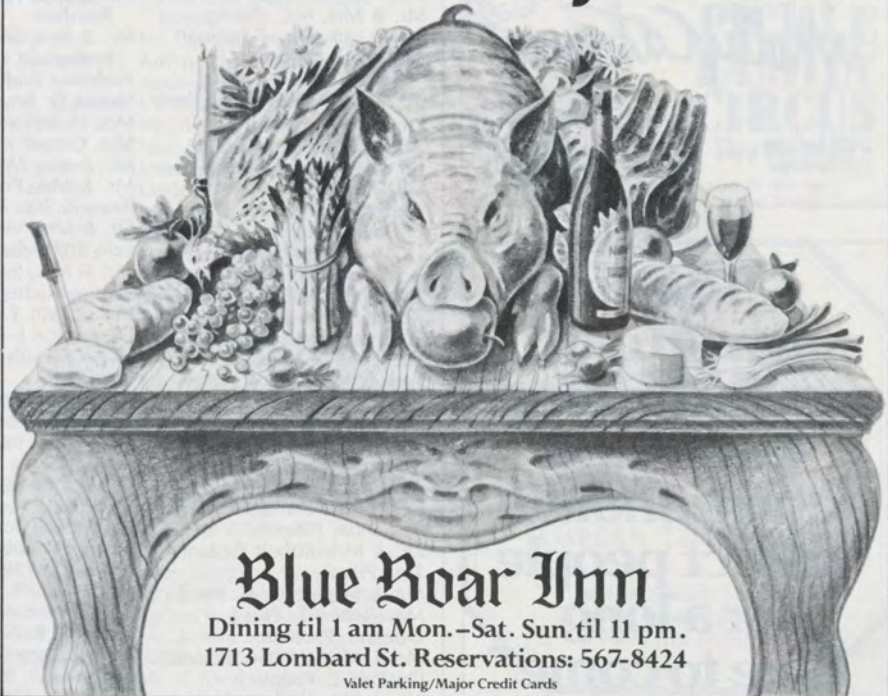
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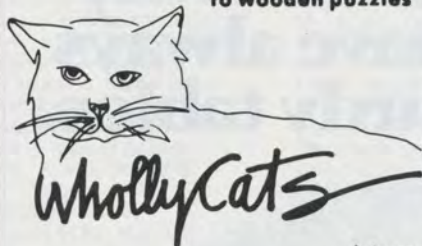


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U.S. GOV'T LATEST REPORT:

King, Menthol or Box 100's:

A whole carton of Carlton has less tar than a single pack of...



...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.

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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.