

La Cenerentola
(Cinderella)

1982

Sunday, October 10, 1982	2:00 PM
Wednesday, October 13, 1982	7:30 PM
Saturday, October 16, 1982	8:00 PM
Tuesday, October 19, 1982	8:00 PM
Friday, October 22, 1982	8:00 PM (Live radio broadcast)
Saturday, October 23, 1982	11:00 AM (Radio broadcast)
Monday, October 25, 1982	8:00 PM
Sunday, October 31, 1982	2:00 PM

SFO_PUB_01_SFO_1982_05

Publications Collection

San Francisco Opera Archives

A classical painting of a landscape. In the foreground, a figure in a white and brown dress stands on a rocky outcrop, looking out over a valley. To the left, there is a thatched-roof hut. The middle ground shows a valley with a bridge and buildings. In the background, there are mountains under a blue sky with white clouds. The overall style is reminiscent of 18th-century Italian landscape painting.

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OPERA

LA CENERENTOLA

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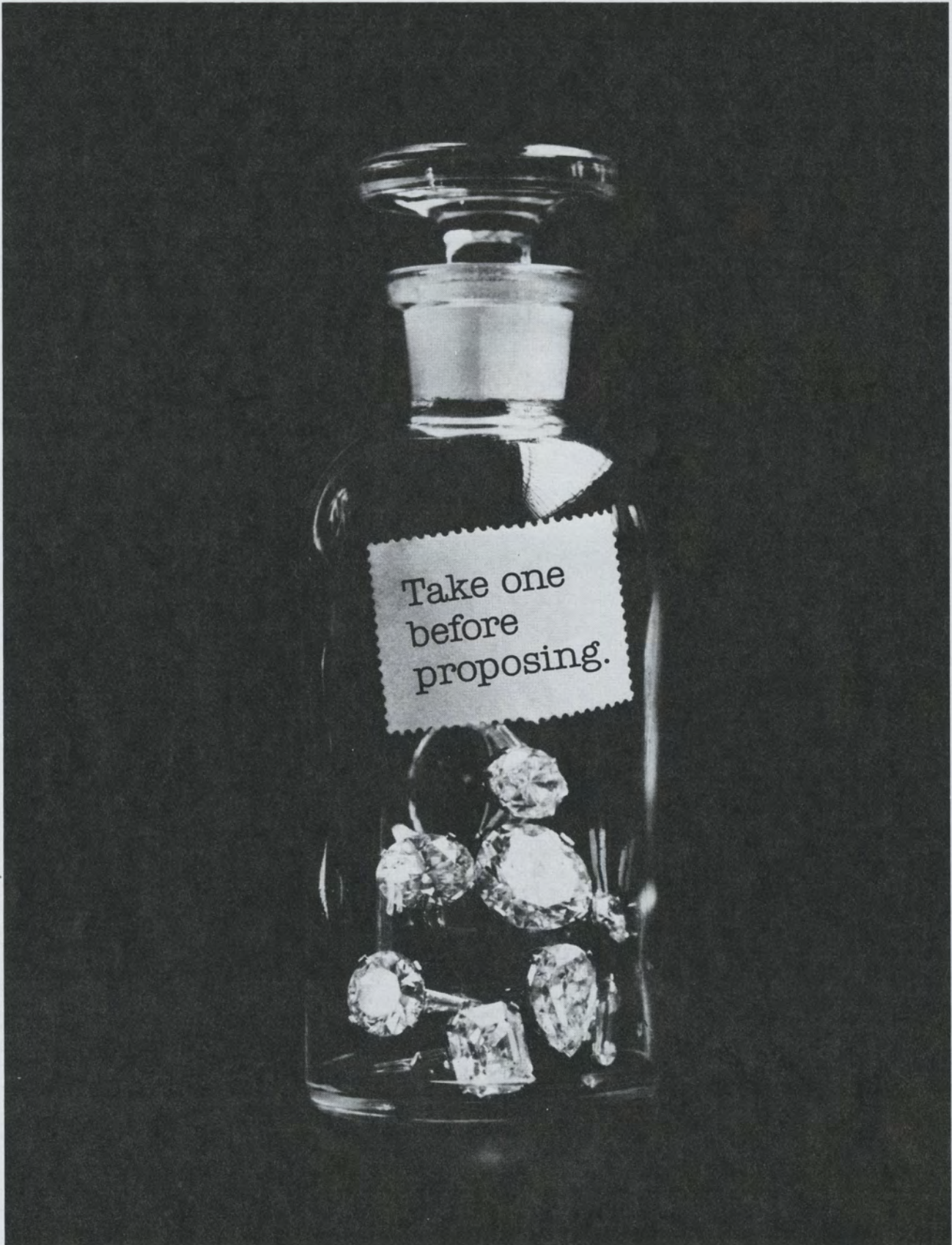
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General Director's Message

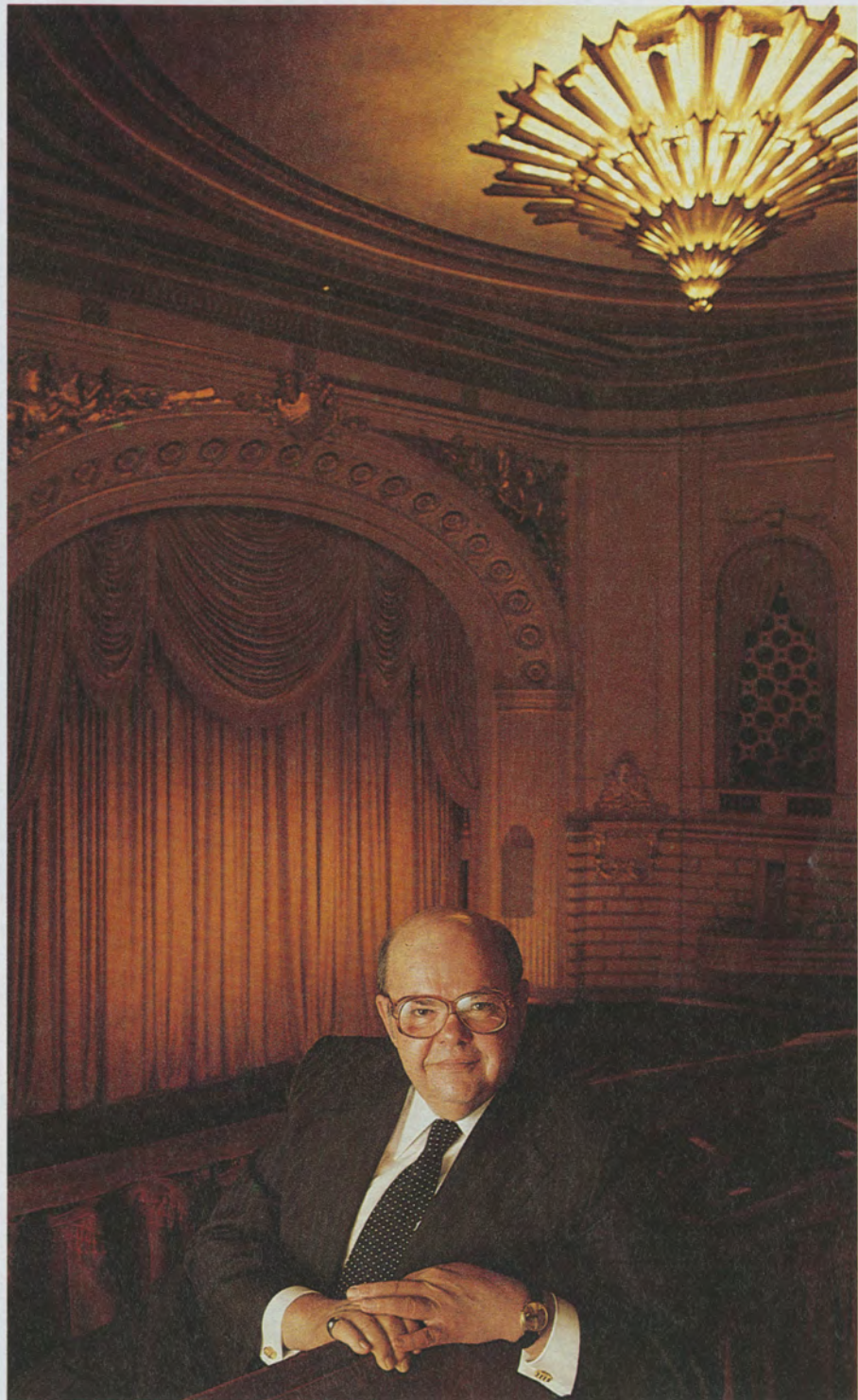
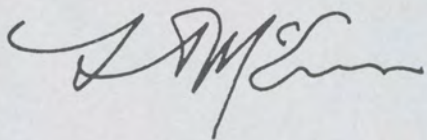
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

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

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

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

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



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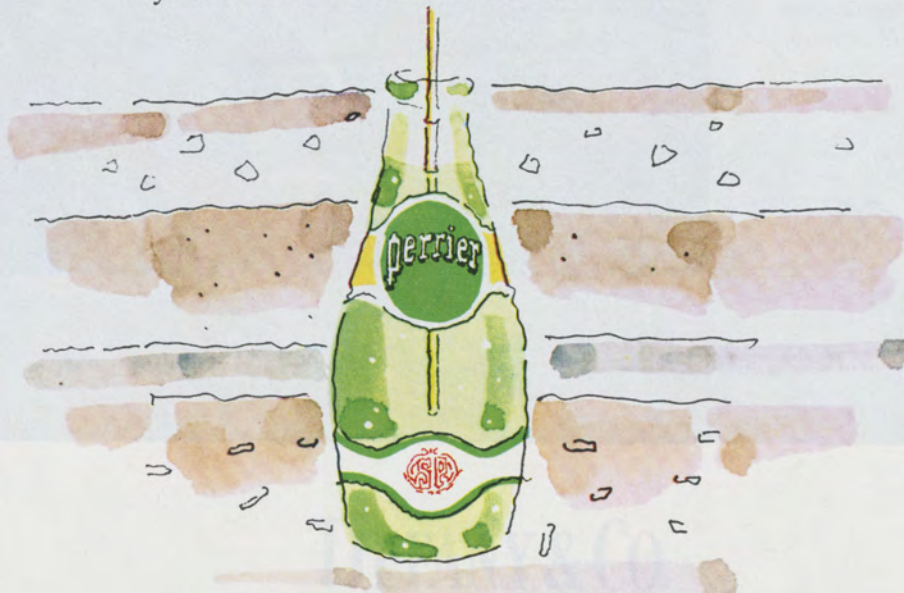
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1982 SAN FRANCISCO OPERA

Terence A. McEwen, general director

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

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

Landscape with Figures Circle of ALESSANDRO MAGNASCO
1667-1749, Italian, Genoese, oil on canvas, 30½x48.

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



LA CENERENTOLA

Features

Cinderella, the Story of a Good Girl, or,
Whatever Happened to the Slipper?
by Marvin Tartak

Notes on the Rossini *opera buffa* favorite, one of two operas by the master from Pesaro to have held the stage continually since the time it was written. 31

Cinderella, from Perrault to Disney;
Grimm to Bettelheim
by Arthur Kaplan

The Ash Girl through the ages, with closer looks at the Perrault and Grimm Brothers versions, along with some startling psychological revelations by Bruno Bettelheim. 40

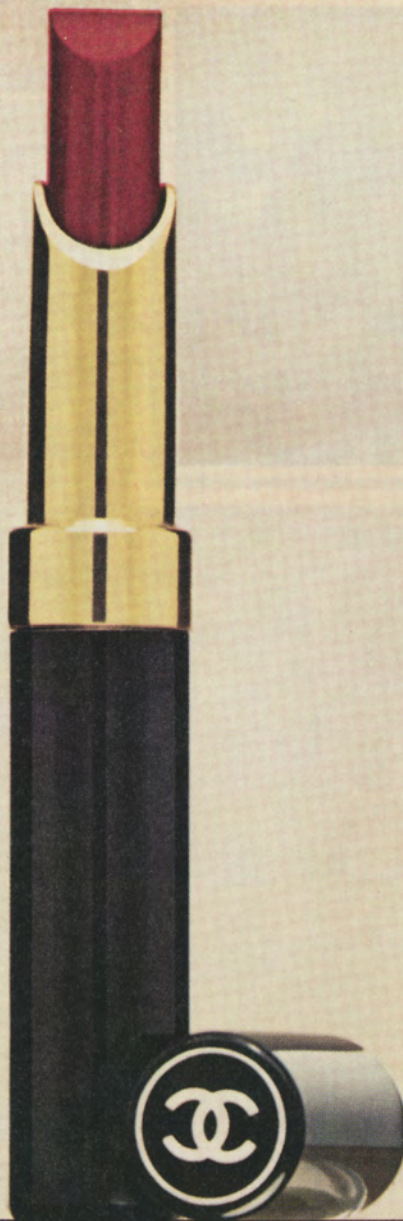
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From the President

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

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

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

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



RON SCHERL PHOTO

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

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

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

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

We would like to extend our continuing gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Their assistance remains a vital contribution to our endeavors.

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

San Francisco Opera 1982

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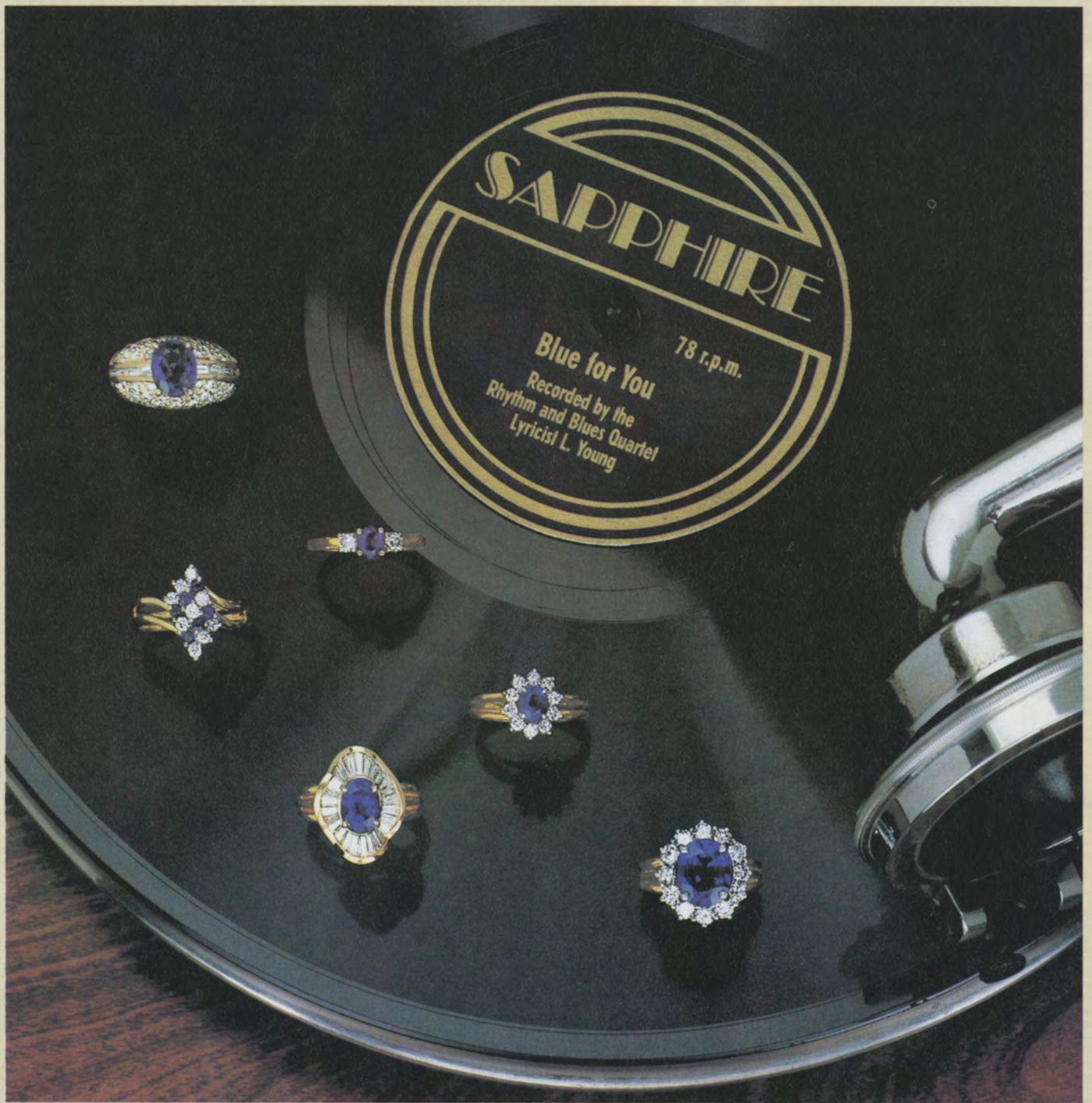
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Sonya Badasov
Lael Carlson
Hilda Chavez
Teresa Colyer
Lisa Glenister
Gloria Holmby
Anna Huffington
Christina Jaqua
Marena Lane
Cecilia MacLaren
Roberta Maxwell

Constance McCorkle
Anna McNaughton
Iris Miller
Linda Moody
May Murakami
Susan Perry
D'Ann Ricciolini
Daria Schult
Susan Sheldrake
Lola Simi
Lorice Stevens
Susan Witt

John Beauchamp
Michael Bloch
Merle Bowen
Ric Cascio
Raymond Chavez
Tom Clark
John Coffin
Patrick Daugherty
Dale Emde
Tim Enders

continued on p. 20

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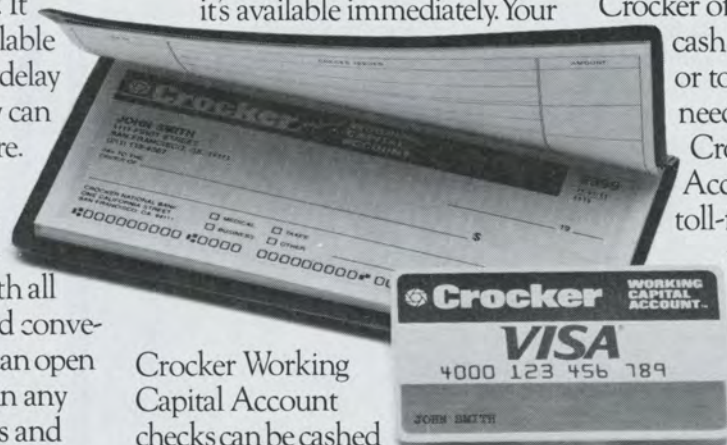
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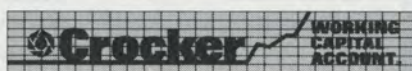
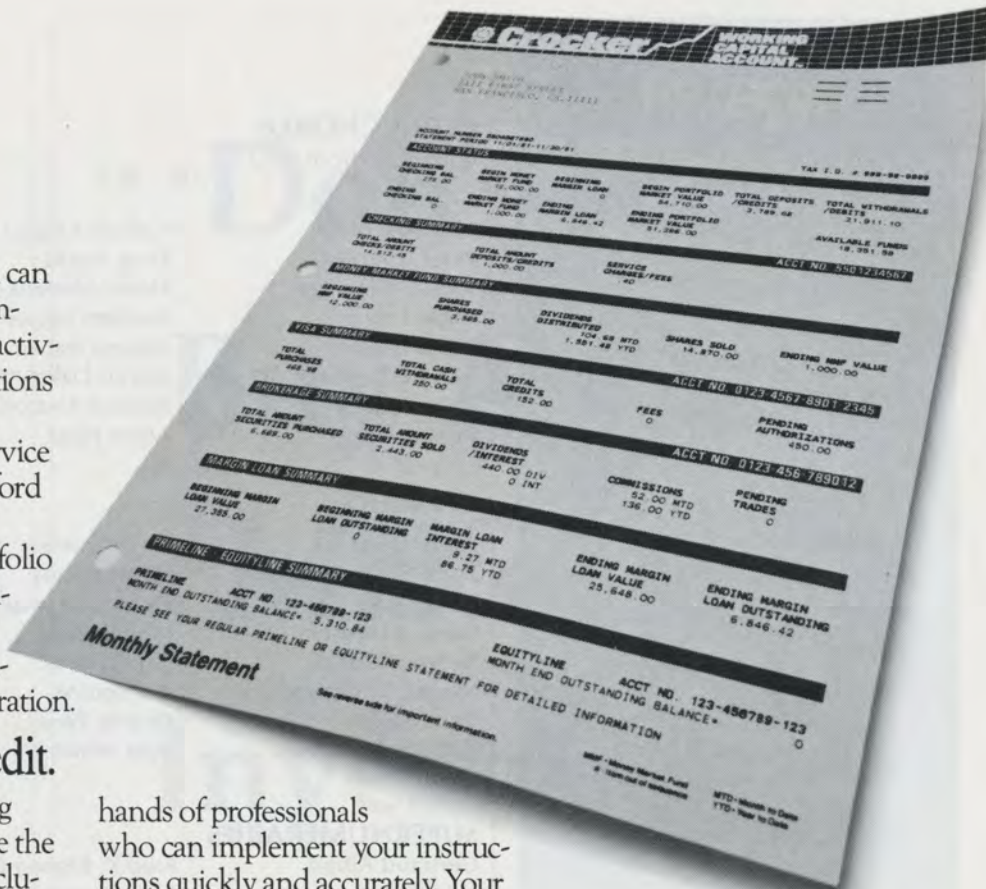
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EXTRA CHORUS

continued from p. 17

Mats Ernmark
Peter Girardot
John L. Glenister
Edgar Harris
David House
Maxwell Jarman
Robert Klang
Robert Klose

Conrad Knipfel
Greg Marks
Henry Metlenko
Stephen Meyer
Eugene Naham
Steven Oakey
Stephen Ostrow
Autris Paige

John Parry
Robert Price
Robert Romanovsky
James Starkey
Grant Thompson
James Tipton
Daryl Wagner
Mark Ziemann

DANCERS

Peggy Davis
Anne Elizabeth Egan
Sarah Gale
Carolyn Houser
Kathryn Roszak
Marika Sakellariou
Dana Sapiro
Katherine Warner

Peter Childers
Michael Rios
Pete J. Shoemaker
John Sullivan
John Tryforos
Jim Voisine
Charlie West
Byrd White

SUPERNUMERARIES

Gertraud Albert
Joan Bacharach
Dorothy Baum
Nora Brandstadter
Katherine Brazaitis
Dorothy C. Brown
Anette Clark
Barbara Clifford
Janet Dahlsten
Mary Joyce
Candace Kahn
Francesca Leo
Betty MacDonald
Donna Martin
Holly Morrison
Virginia Persson
Kathy Prongos
Louise Russo
Sally Scott

Fred K. Beeson II
Mark Cabrinha
John Carera
Tom Carlisle
Chris Cashion
Roy Castellini
David Clover
Tom Curran
Julio Dorjgoni
Martin Doyle
Richard Emmons
Peter Felleman
Steve Finkel
Frank Fredericks
Mickey Frettoloso
Phillip Gibson
Rex Golightly
Albert Goodwyn
Ralph Goodwyn
Dennis Goza
Michael Grinnage
Paul Grosvenor
Joe Hay
Gary Hill
Don Honor

Richard Hughes
Dean Jones
Joe Kelly
Ralph Ludascher
Wendell Manula
Roger Marquardt
Lawrence Millner
Gary Morgret
Ralph Murphy
Neil Nevesny
Robert Noble
Michael Piccini
Michael Pitkin
Paul Ricks
Kevin Scarlata
Bob Schmidt
Cliff Schreiber
Chris Sheffield
James Sizemore
Ralph Speirs
Jerry Steiml
Robert Tilton
Barry Tucker
Ken Wagovich

Andrew Alder
Sky Bamford
Steve Bauman
Douglas Beardslee

San Francisco Opera On Radio

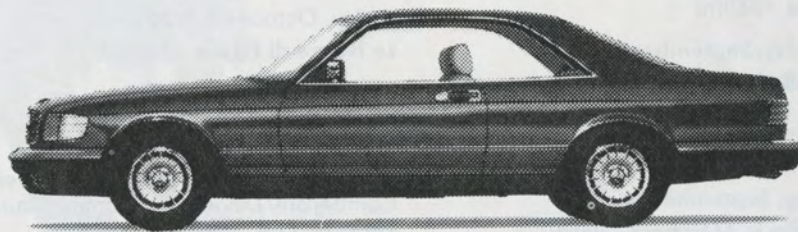
Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member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

- 10/1 Turandot
8 p.m., 11 a.m.
- 10/8 Nabucco
8 p.m., 11 a.m.
- 10/15 Le Nozze di Figaro
7:30 p.m., 10:30 a.m.
- 10/22 La Cenerentola
8 p.m., 11 a.m.
- 10/29 Dialogues of the Carmelites
8 p.m., 11 a.m.
- 11/5 The Rake's Progress
8 p.m., 11 a.m.
- 11/12 The Queen of Spades
8 p.m., 11 a.m.
- 11/19 Lohengrin
7:30 p.m., 10:30 a.m.
- 11/26 Cendrillon
8 p.m., 11 a.m.

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

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

Saturday, September 25, 8:00

Un Ballo in Maschera Verdi

Sunday, September 26, 2:00

Norma Bellini

Monday, September 27, 8:00

Un Ballo in Maschera Verdi

Tuesday, September 28, 8:00

Salome Strauss

Wednesday, September 29, 7:30

Norma Bellini

Friday, October 1, 8:00

Salome Strauss

Saturday, October 2, 8:00

Norma Bellini

Tuesday, October 5, 7:30

New Production

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

Wednesday, October 6, 7:30

Salome Strauss

Friday, October 8, 7:30

Le Nozze di Figaro Mozart

Saturday, October 9, 2:00

Family Matinee

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

Saturday, October 9, 8:00

Salome Strauss

Sunday, October 10, 2:00

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

Tuesday, October 12, 8:00

Salome Strauss

Wednesday, October 13, 7:30

La Cenerentola Rossini

Friday, October 15, 7:30

Le Nozze di Figaro Mozart

Saturday, October 16, 8:00

La Cenerentola Rossini

Sunday, October 17, 2:00

Salome Strauss

Tuesday, October 19, 8:00

La Cenerentola Rossini

Wednesday, October 20, 7:30

Le Nozze di Figaro Mozart

Friday, October 22, 8:00

La Cenerentola Rossini

Saturday, October 23, 8:00

New Production

Dialogues of the Carmelites Poulenc
This production from the Metropolitan Opera was made possible by a much-appreciated grant from the San Francisco Opera Guild.
L. Price, Crespín, Vaness, Zeani*, Norden*, Petersen, Richards/Hensel, Halfvarson, Green, Thomas
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
Aglér/Merrill/O'Hearn*/Sulich*/Munn

Saturday, November 6, 8:00

Dialogues of the Carmelites Poulenc

continued



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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

**American opera debut

*San Francisco Opera debut

Repertoire, casts and dates subject to
change

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SAN FRANCISCO OPERA GUILD PRESENTS

Opera for Young Audiences

THE MARRIAGE OF FIGARO

Mozart

In English

Thursday, October 14, 1:00 p.m.

Friday, October 22, 1:00 p.m.

Monday, October 25, 1:00 p.m.

Matinee for Senior Citizens
and Disabled Patrons

Wednesday, October 6, 1:00 p.m.

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*subject to availability.

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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.

Marilyn Horne 10/5
Sesto Bruscantini/Paolo Montarsolo 10/14
Regina Resnik 11/9

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

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

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

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 595-4136.

LA CENERENTOLA/CENDRILLON
James Keolker 10/11
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.

LA CENERENTOLA
Harold Rosenthal 10/5
DIALOGUES OF THE CARMELITES
Speight Jenkins 10/12
THE QUEEN OF SPADES
Dale Harris 11/2
CENDRILLON
James Keolker 11/9

LOHENGRIN
Blanche Thebom 11/16

SAN JOSE OPERA GUILD

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

LA CENERENTOLA
Harold Rosenthal 10/7
DIALOGUES OF THE CARMELITES
Speight Jenkins 10/14
CENDRILLON
James Keolker 10/21
LOHENGRIN
Blanche Thebom 10/28
THE QUEEN OF SPADES
Dale Harris 11/4

JUNIOR LEAGUE OPERA PREVIEWS

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

LA CENERENTOLA
Harold Rosenthal 10/6
DIALOGUES OF THE CARMELITES
Speight Jenkins 10/11
THE QUEEN OF SPADES
Dale Harris 11/3
CENDRILLON
Arthur Kaplan 11/10
LOHENGRIN
James Keolker 11/19

A special "Evening with Leontyne Price" is offered on October 13, 5:30 p.m., in Herbst Theatre. Miss Price will be interviewed by Speight Jenkins. The event is free of charge and open to all. This program is being presented by the Junior League of San Francisco to celebrate 35 years of previews of opera, ballet and the A.C.T.

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.

LA CENERENTOLA 10/4
DIALOGUES OF THE CARMELITES 10/18
THE QUEEN OF SPADES 11/1
CENDRILLON 11/8
LOHENGRIN 11/17
TOSCA 11/22

NAPA OPERA LECTURE SERIES

For the 10th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St.

Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

LA CENERENTOLA 10/7
THE QUEEN OF SPADES 10/14
DIALOGUES OF THE CARMELITES 10/21
CENDRILLON 10/28
LOHENGRIN 11/4
TOSCA 11/11

FRIENDS OF THE KENSINGTON LIBRARY

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

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

LA CENERENTOLA 10/6
DIALOGUES OF THE CARMELITES 10/13
THE QUEEN OF SPADES 10/20
CENDRILLON 10/27
LOHENGRIN 11/3
TOSCA 11/10

OPERA EDUCATION 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 \$5. For further information, please call (415) 526-5244.

LA CENERENTOLA 10/4
DIALOGUES OF THE CARMELITES 10/14
THE QUEEN OF SPADES 10/21
CENDRILLON 11/1
LOHENGRIN 11/8
TOSCA 11/17

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Gioacchino Rossini at the time of the composition of *La Cenerentola*.

Cinderella, the Story of a Good Girl, or Whatever Happened to the Slipper?

By MARVIN TARTAK

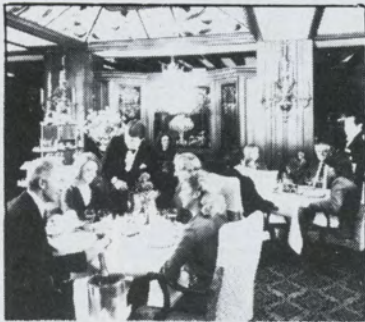
Making Cinderella sit down, he knelt to place the glass slipper on her foot. He didn't even have to fiddle about — it fitted at once, and perfectly. The faces of the two sisters fell a yard; and they were even more amazed when Cinderella pulled the other slipper out of her pocket and put that on as well. Just at that moment the Fairy

Godmother appeared. She touched Cinderella with her magic wand; and then at last the two sisters, and everyone else there, recognized the mysterious and lovely princess at the Ball.

Charles Perrault, 1697
Translator, John Fowles

If one were to compare the world's most famous fairy tale to the opera *Cenerentola*, imagining that Perrault's story is a libretto in prose,

*Marvin Tartak is the editor of Rossini's *Quelques Riens*, 24 piano pieces issued last month in a scholarly edition by the Fondazione Rossini and Ricordi.*



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Title page of the first *Cenerentola* libretto.

one would be rudely shocked. One reads of magic wands, glass slippers, portentous strokes at midnight and transformed mice and pumpkin; one sees and hears something quite different in mood, in spectacle, in meaning. Rossini's opera tells of a classic *buona figliola*, a girl pure and good, but it veers away from a supernatural magic show. No wand, no transformations, indeed, no Fairy

Godmother. What does one see? A stock company of funny basses, exaggerated comedians cast from Italian opera buffa — and these delightful clowns have most of the best singing, most of the best scenes. At the heart of this marvelous comedy is our good girl and her cardboard tenor Prince; but where has the fairy tale gone?

To understand this peculiar state of affairs, an Italian *dramma giocoso* with the faint veneer of magic, one has to know of the unique creation of *Cenerentola*. It was born in a manner unlike most other Italian operas of the time: conception occurred at the last minute. Initially, Rossini had a contract with the Teatro Valle in Rome to produce a comic opera — as yet unchosen — for the beginning of the following Carnival season, viz., the day after Christmas, 1816. The contract had been drawn and signed on his birthday, Feb. 29, just after *Il Barbiere di Siviglia* had opened in another Roman theater. A standard contract, typical of most: Rossini was to accept any libretto given him by the management; he must agree to make any alterations in his score suggested by that management or the singers; he must supervise the rehearsals; and finally, he had to be present for the first three performances, playing recitatives at the keyboard. Rossini left Rome, feeling confident; he had only two other operas to compose in the interim for Naples, a comic one and a serious one. Time was his plaything; hadn't he written *Barbiere* in less than a month (and vainly boasted years later to Wagner that he had done it in 13 days)?

Time was not kind to the maestro. One delay and another kept Rossini in Naples. His comic opera *La Gazzetta* was a total failure; his serious opera *Otello* fared much better, but it did not open in Naples until December 4. What of his contract for an opera due to open on December 26?

On his tardy arrival in Rome everyone agreed that Rossini's piece was to be the second rather than the first of the season; after all, the music had yet to be written and copied, rehearsals held, etc. Two weeks were hardly enough.

Following the terms of the contract the impresario Pietro Cartoni (a well-to-do grocer) had chosen a libretto: "Ninetta alla Corte," arranged from a French play by a librettist named Rossi. Unfortunately, the Vatican censors objected, finding the plot immoral and offensive. What to do? Another librettist was called in to argue with them, Jacopo Ferretti, a poet well

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Geltrude Righetti-Giorgi, 1793-1862, the first interpreter of Rosina in *The Barber of Seville* (1816) and Cenerentola (1817).

known for his art in doctoring other people's plays. Rossini certainly knew him; his name had come up a year earlier: the composer had refused his work and chosen another writer to create *Il Barbiere*.

The encounter with the censors was bad enough. Ferretti was apprehensive because of possible bad feelings between poet and composer. Many years later in his memoirs he gave an account of the evening: "It was two days before Christmas 1816 when

the peace-loving impresario Cartoni and maestro Rossini invited me to a meeting before the church censor. It concerned making considerable changes in a libretto written by Rossi for the Teatro Valle, to be set by Rossini as the second opera of the Carnival season. The alterations, which seemed reasonable to the censor, actually would have distorted the entire comic nature of the farce. The censor, who did not go to the theater, did not believe me about this, but an unhappy

Rossini was convinced; whereupon he asked me to find and write immediately a new plot.

"That same freezing evening we were reduced to drinking tea at Cartoni's house. I proposed 20 or 30 melodramma plots, but those were seen as too serious, and in Rome at the time, at least in Carnival time, *they wanted to laugh*. This one was too complicated; that one considered too expensive by the impresario . . . and another finally not convenient for the singers who were coming.

"Tired from suggesting and half falling asleep I hissed, half-way to a yawn: 'Cendrillon.' Rossini, who the better to concentrate had lain down on the bed, sat up like Farinata rising from his burning tomb in Dante's *Inferno*: 'Do you have the heart to write Cendrillon for me?' he said, and I replied: 'And you set it to music?' and he: 'When will you have an outline (*il programma*)?' and I: 'In spite of sleep, tomorrow morning,' and Rossini: 'Good night!'

"He wrapped himself up in the blanket, stretched out his limbs and fell into a beatific sleep, similar to that of the Homeric gods. I took another cup of tea, settled on a price, shook Cartoni's hand, and ran home."

Ferretti was as good as his word. "On Christmas Rossini had the *Introduzione*, on Saint Stephen's *Don Magnifico's cavatina*, on Saint John's the duet . . . In short: I wrote the verses in 22 days and Rossini the music in 24." In truth, a harried Rossini could not compose all of the opera in time. The great Act II duet between *Don Magnifico* and *Dandini* was created the night before the opening; it had to be rehearsed on the following morning and later during the intermission of the first performance. For an overture Rossini simply took the one he had composed for *La Gazzetta*, the Naples flop; no one would know it in Rome. For the two minor arias of *Alidoro* and *Clorinda*, sung by the least important figures in the story (with the fewest friends in the audience to make a fuss), Rossini farmed the job out to a local, mediocre, now-forgotten musician, Luca Agolini (known, as Ferretti affectionately recalls, as *Luchetto lo Zoppo*, or Little Luke the gimp).



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Such borrowings were no longer unusual in Rossini's career. True, he was miraculously inventive, but the creative spirit was beginning to slow down; the last-minute anxiety of Italian production schedules led to more and more self-borrowing and collaboration — always unacknowledged to the public, of course. In such haste, *Cenerentola* was created.

The greatest debt that the opera owes, however, is not in the music but the subject itself. Where did *Cendrillon* come from? It is not the usual Italian opera plot. At first one suspects that the title, whispered by Ferretti that fateful evening, referred to the famous French fairy tale by Charles Perrault. Actually, the real source of *Cenerentola* is not this well-known story, as we shall see.

The first opera about Cinderella anyone can recall appeared at a street fair in Paris in 1759, an *opéra comique* by Jean Louis LaRuet; but the opera Ferretti had in mind was a later *Cendrillon* of 1810, written in Paris by Nicolo Isouard to a libretto by Charles-Guillaume Etienne. This second version was a great success; it played across Europe and was even revived in the 1870s in Germany. So popular was the opera that the subject traveled to Russia (opera by Daniel Steibelt, 1810) and eventually to Italy, now transformed and set to music by Stefano Pavesi. This version was called *Agatina, ossia la virtù premiata* (1814). Its librettist was Felice Romani, in later years Bellini's favorite poet who wrote almost all of his opera librettos.

Cendrillon and *Agatina* form the basis of Rossini's opera. Though *Cenerentola* was supposedly written miraculously in three weeks, it actually cannibalized some earlier works. From such a literary dependency did the peculiar mixture of moral fable and social comedy spring.

The French opera contributed the virtuous tone: it is peopled with sentimental characters who believe that Goodness, Honesty and Loyalty must triumph in the end. In *Cendrillon* there is no satire, little farce; it is a romance, with just a touch of the *drame bourgeois*. The librettist Etienne, who also happened to be the head of the Censorship Office under Napoleon,

rewrote (some would say "distorted") the famous tale to suit the prevailing virtuous attitude of French theater.

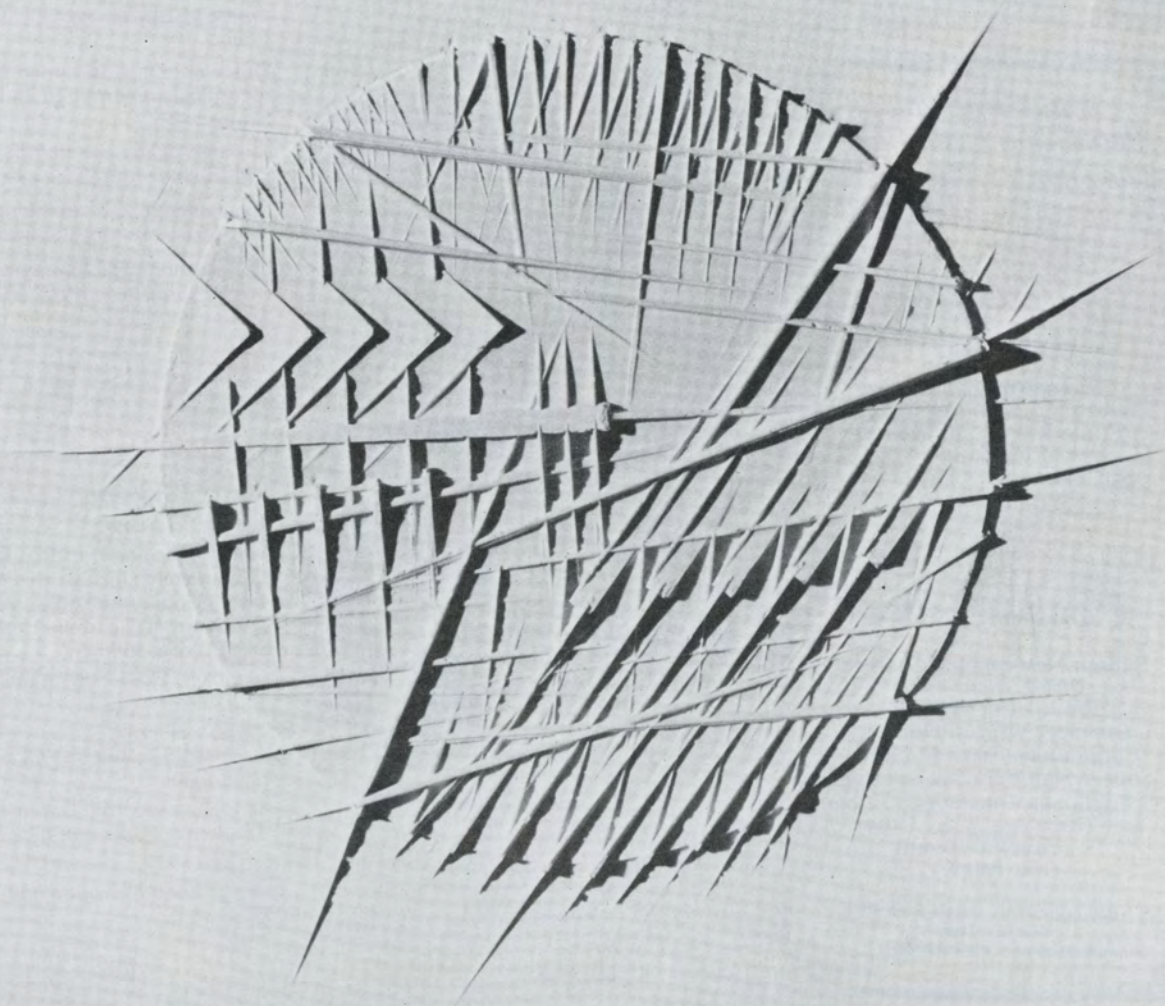
Originally, in the fairy tale, the conflict is in simple black-and-white: a poor little girl of shining goodness versus her cruel step-family with their darkest faults. Her reward is the Prince, so pure as to have no color at all. How does her goodness appear? Through a test; the slipper can only fit her moral foot. To the trial Etienne now added another test: the Prince, disguised as his servant, must be loved for himself alone. Here is something only an exemplary heroine could do: only a good girl can discern the true and noble nature of her lover, even though he appears as a lowly lackey. Meanwhile, the true servant poses as his master, seducing the wicked stepsisters who can see no farther than the glittering surface of gold and silver.

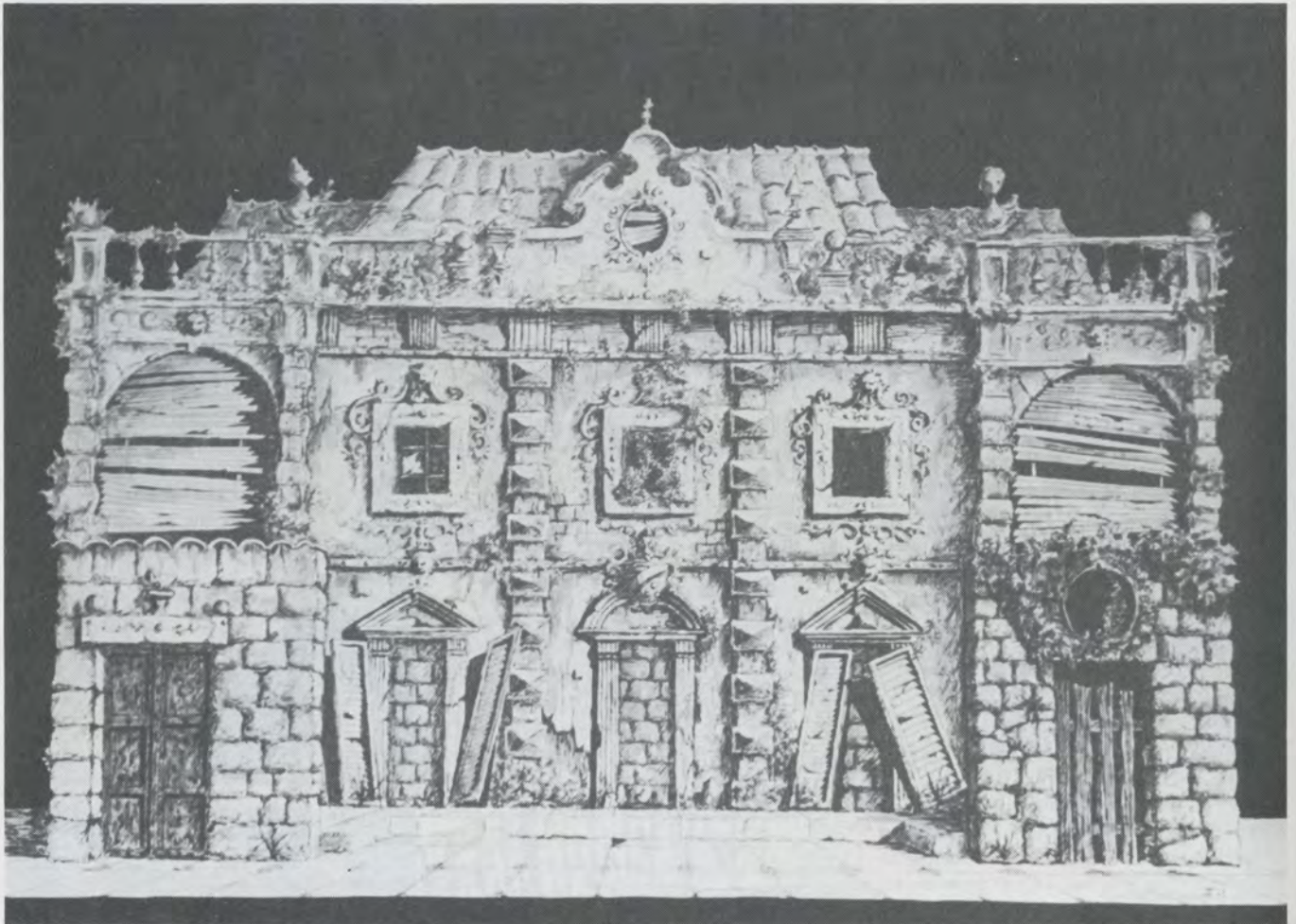
Furthermore, Etienne changed some of the fairy-tale characters. In this French opera he made the cruel parent not a stepmother but a stepfather, changing the sex in order to have that true opera villain, a bass (a long-standing Italian tradition). The Fairy Godmother also suffered a sex change, and was demoted to the everyday role of tutor to the Prince. Though gifted with occult powers the tutor, Alidor, is of this world: he arranges the plot, setting up traps to catch the unwary. He even poses as a beggar in order to establish the generous or greedy nature of *Cendrillon's* family. He is omniscient and wise; he gives rewards to the virtuous. In opera families, he descends from the long line of confidants to the hero, always working behind the scenes to bring about a happy ending.

There isn't much magic in this French version, no transformations on stage, and no midnight deadline. *Cendrillon* leaves the party of her own free will. When forced to choose between a disguised Prince and the genuine article, the glamorous, mysterious lady confuses the court by picking what seems to be the wrong man, then rushes away. Etienne ignored the magic moment of transformation-at-midnight in order to emphasize a homey, sentimental virtue of romance: it is true love which causes

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Sketch by Jean-Pierre Ponnelle for the set of *La Cenerentola*. 1969.

Cinderella's flight.

All of these variations appear in *Agatina*, and most of them in *Cenerentola*. *Agatina* was written for the great La Scala; it took advantage of the capacious stage and machinery to introduce a few scenic marvels. What is more important, the opera is Italian: true to the nature of opera buffa, Romani gave the comic characters something to do. In France, the buffo basses had small roles, and served as background to the moral virtues of the heroine; in Italy they had musical numbers of their own. This is partly due to Italian musical tradition, partly to the great singers hired by La Scala, who were more skilled in comic art than their French counterparts.

Ferretti certainly knew of *Agatina*; his layout of arias and duets substantially copies Romani's

programma. The emphasis on buffo characters, the smaller roles for the wicked stepsisters, even the actual words (Cinderella's opening canzona) — all come from *Agatina*. From *Cendrillon* Ferretti inherited the tests engineered by the Prince's tutor; he also took over all the new characters.

So what is *Cenerentola*? A moral story with a good, rather stiff, girl at the center, featuring deliciously witty clowns of dubious villainy — but, for a fairy tale, strangely lacking in spectacle. *Cendrillon* and *Agatina* even displayed chivalric scenes of tournaments and jousting; by contrast, *Cenerentola* seems barren. For all his borrowing, apparently Ferretti did not steal enough. Though ostensibly a plot activated by the supernatural, Rossini's version has brought the magic tale down to earth.

And what happened to the glass slipper? We now find a Cinderella of a magnanimous rather than forgetful nature. She doesn't lose anything; she gives her lover a bracelet, one of two matching pieces. Only when he finds the missing companion — which she alone retains — will she be his forever. Having announced this ultimate test during the ball she walks out. No lost slipper. The previous operas were closer to Perrault in magic details. *Cendrillon* wore little glass shoes and carried around a magic rose filled with marvelous powers; *Agatina* in her finery appeared only with the rose. True to the classic tale both ladies left these items when fleeing the ball.

Why did Ferretti abandon the slipper? Fortunately, the mystery has been cleared up in the memoirs of Geltrude Righetti-Giorgi, the contralto

continued on p. 76

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CINDERELLA...



Color illustrations on this page are from a version of Perrault's *Cinderella* published in London about 1860, but probably reprinted from an earlier version dating from the late 1820s. It is one of a number of versions in the children's book collection of the Victoria and Albert Museum Library, London.

The two woodcuts are from 1840 and 1744 respectively.

from Perrault to Disney; Grimm to Bettelheim

By ARTHUR KAPLAN

Cinderella. The name alone conjures up a world of enchantment: fairy godmothers, pumpkin coaches, glass slippers, Prince Charmings and happily-ever-afters. At least that's the image the best known fairy tale in the world evokes to Westerners living in the post-Disney second half of the twentieth century. Since the full-length 1950 animated cartoon version of the story was seen by millions of people around the world, it has inevitably influenced our perception of this most beloved of children's stories.

What many people don't know, however, is that the Disney film was based very closely on the standard retelling of the tale by Charles Perrault (1697), and that Perrault, in accordance with the prevailing French classical tastes, sanitized the Cinderella legend by removing its most sordid and sadistic elements. He gave it its present sugar-coated form, complete with certain key features of his own invention that would thenceforth become inextricably associated with this tale: the fairy godmother, her wand-waving transformation of the pumpkin into an elegant coach, her admonition to return home before the stroke of midnight, and the glass slipper. Although he did not distort the legend by these alterations, he did substantially change its tone.

The story of Cinderella is almost universal in its dissemination and appeal. Its origin remains unknown, though it is most likely Oriental. The earliest written version dates from ninth-century China, and an Eastern provenance would account for one of the essential features of the legend, the heroine's tiny foot, which in the East denotes extraordinary distinction of virtue and beauty. There are over 500 versions of the story in Europe alone (Marian Roalfe Cox's 1893 *Cinderella*, the first detailed study of a folktale ever made, lists 345 variants), and from

Arthur Kaplan, formerly co-editor of this magazine, is now a freelance writer and lecturer on opera.

Europe the tale was carried to Indonesia, the Philippines and to North and South America.

In its prototypical form, according to the Funk and Wagnalls *Standard Dictionary of Folklore, Mythology and*

account for the passage of night to day. The Cinderella figure, personifying Aurora or dawn, is delivered from the tyranny of her cruel relations, representing the shades of night, by the prince, or sun symbol. In similar

psychologist, the tale of the girl living among the ashes presents a gold mine of psychoanalytical, especially Freudian, interpretations.

"No other fairy tale renders so well . . . the inner experiences of the young



Gustave Doré's illustration to Perrault's *Cinderella*, 1867.

Legend, the story tells of an "Ash Girl who, with the aid of an animal or dead mother, appears at a dance, festival or in later version at church disguised as a grand lady, wins the admiration of the prince, is discovered by a ring or slipper test and marries the prince."

There are several theories that purport to explain the origins of the Cinderella story. Mythologists postulated that it was created to

fashion, later theorists identified Cinderella with the changing of the seasons, presumably the emergence of Spring.

Modern commentators have favored a more psychological approach. Bruno Bettelheim in *The Uses of Enchantment: the Meaning and Importance of Fairy Tales* (1976) devotes his longest chapter to the Cinderella story. For the noted child

child in the throes of sibling rivalry," he states. The tyranny and mistreatment exercised by the (step)mother and sisters responds to a deep-seated feeling of guilt and uncertainty experienced by all youngsters, according to Bettelheim. "Every child believes at some period of his life . . . that because of his secret wishes, if not also his clandestine actions, he deserves to be degraded, banned from

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the presence of others, relegated to a netherworld of smut." The child can thus empathize with Cinderella, who is forced to live by the ashes and perform the most menial tasks of the household. The wickedness of the stepmother and her daughters corroborates and justifies the resentment harbored by the child against its siblings and parents. The fact that Cinderella triumphs in the end holds out exaggerated hopes for the dejected and despised youngster that

"unnatural father" who wants to marry her; the 'Cat o' Rushes' variant has the father banishing her because of her insufficient love for him in a King Lear-like judgment. In the modern versions — the ones we know as the Cinderella story — the oedipal involvement is repressed and superseded by an emphasis on sibling rivalry. The popular versions familiar to Western civilization further cover up Cinderella's oedipal guilt by stressing her innocence. She has done nothing

the heroine's sudden fall from favor to degradation; 3) the recognition of the heroine's worth by means of a slipper or ring in the dénouement; 4) the heroine's sudden exaltation of position. This succession of events reflects an underlying oedipal cycle lasting from birth to adulthood. During infancy a child is totally dependent upon the mother's nourishment and love, which accounts for the heroine's association with the dead mother at the beginning of most Cinderella stories. In the



Arthur Rackham's illustration to Perrault's *Cinderella*, 1933.

everything will turn out all right in the future.

Delving further back into the Cinderella legend, Bettelheim finds ample evidence of the workings of the oedipal complex. In these earlier versions, the reasons for Cinderella's degradation are related to her feelings toward her father. The 'Catskin' variant shows the young girl fleeing from an

to merit her torment; the evilness of the stepmother and stepsisters offers sufficient explanation for her plight. This obfuscation succeeds in removing the child's feelings of guilt, leaving only its anxiety and misery.

All versions of the story, according to Bettelheim, contain the following essential elements: 1) the love and high esteem first enjoyed by the heroine; 2)

second period, corresponding to early childhood, the young girl develops strong oedipal feelings toward her father, with the mother becoming the rival and competitor for the father's love (the wicked stepmother and her daughters in modern versions of the story, with their accent on sibling rivalry). In a post-oedipal stage the relationship with the mother improves

continued on p. 64

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LA CENERENTOLA



Marilyn Horne, Francisco Araiza



Marilyn Horne

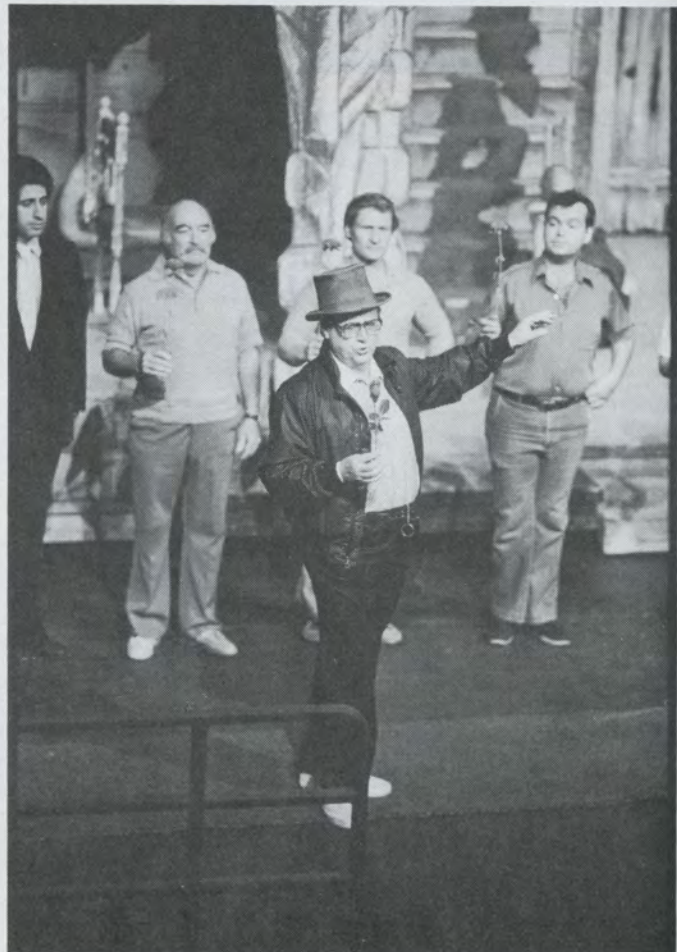
Photos taken in rehearsal by David Powers



Sesto Bruscantini, Paolo Montarsolo



Paolo Montarsolo, Marilyn Horne



Sesto Bruscantini



Francisco Araiza, Marilyn Horne



Marilyn Horne



Sesto Bruscantini, Evelyn de la Rosa, Paolo Montaroso, Leslie Richards



John Del Carlo



Leslie Richards, Paolo Montarsolo, Evelyn de la Rosa



Paolo Montarsolo, Sesto Bruscantini

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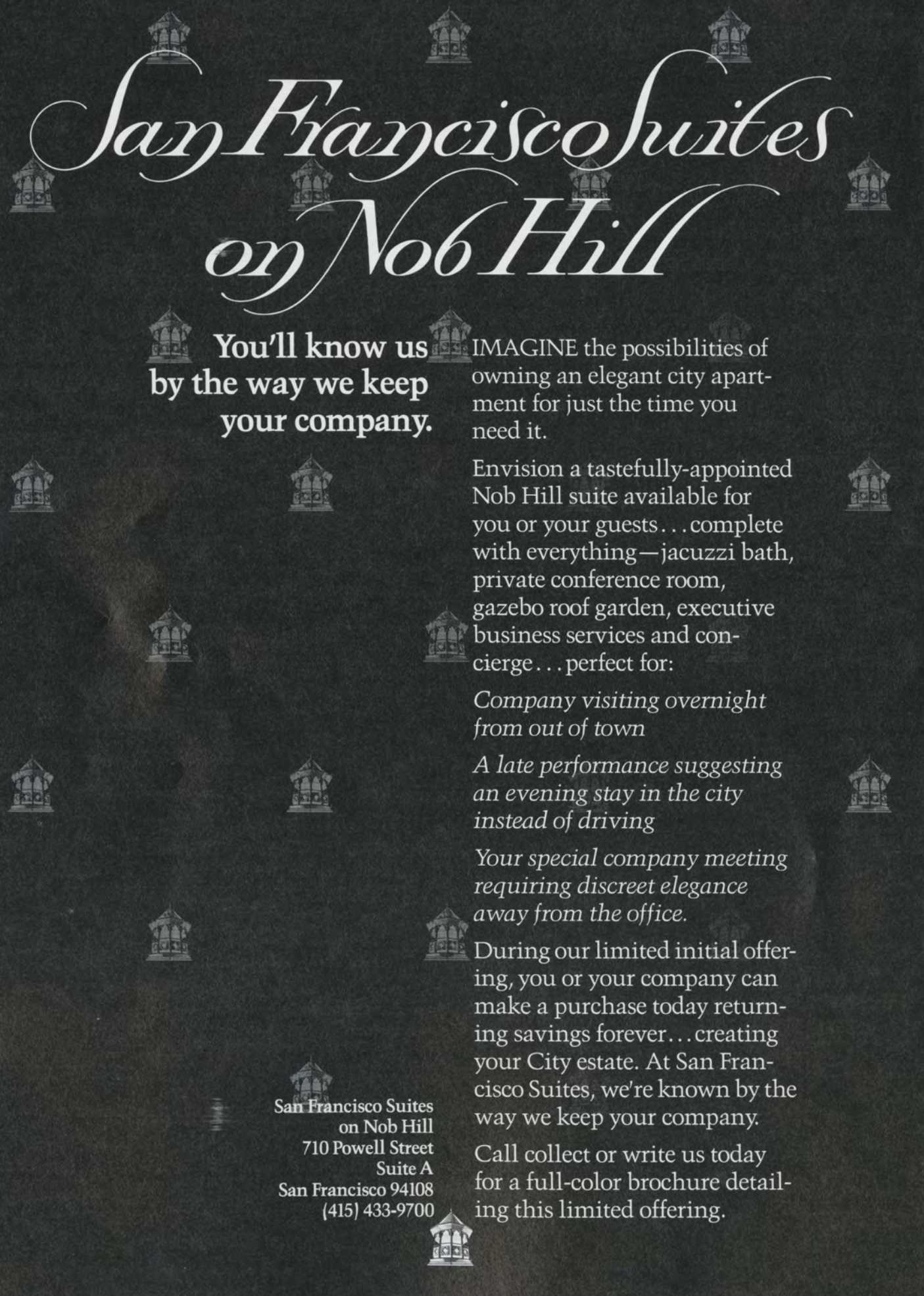
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LA CENERENTOLA

(in Italian)

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Production
Jean-Pierre Ponnelle
Stage Director
Grischa Asagaroff
Designer
Jean-Pierre Ponnelle
Lighting Designer
Joan Sullivan
Chorus Director
Richard Bradshaw
Musical Preparation
Kathryn Cathcart
Susanna Lemberskaya
Prompter
Susan Webb
Harpsichord continuo
Kathryn Cathcart
Assistant Stage Director
Sharon Woodruff
Stage Manager
Jerry Sherk

First performance:
Rome, January 25, 1817
First San Francisco Opera performance:
November 9, 1969

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three hours.

CAST

<i>Cenerentola</i>	Marilyn Horne
<i>Clorinda</i>	Evelyn de la Rosa
<i>Tisbe</i>	Leslie Richards
<i>Alidoro</i>	John Del Carlo
<i>Don Magnifico</i>	Paolo Montarsolo
<i>Don Ramiro</i>	Francisco Araiza**
<i>Dandini</i>	Sesto Bruscantini

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ACT I Scene 1: Don Magnifico's house
 Scene 2: Don Ramiro's palace

INTERMISSION

ACT II Scene 1: Don Ramiro's palace
 Scene 2: Don Magnifico's house
 Scene 3: Don Ramiro's palace

Synopsis

LA CENERENTOLA

ACT I

Scene I

Introduction

The run-down house of Don Magnifico. The two sisters, Clorinda and Tisbe, preen themselves while their sister Cenerentola (Cinderella) consoles herself with a song about love. This infuriates the sisters, whose threats are cut short by the arrival of Alidoro, disguised as a beggar, who is searching for a fiancée for his pupil, Prince Ramiro. The Prince's retainers arrive and announce that Ramiro himself will come shortly to invite Don Magnifico and his daughters to a ball at which he will choose the most beautiful girl present as his bride.

Recitative

Clorinda and Tisbe express their excitement at the news.

Aria

Don Magnifico tells of a dream he has just had which he interprets as meaning a sudden improvement in the family's fortunes.

Recitative

Told of the Prince's impending visit, Don Magnifico is elated and hurries his daughters to make themselves ready.

Duet

Ramiro enters, disguised as his valet, Dandini. He and Cenerentola fall in love at first sight.

Chorus and Cavatina

Dandini arrives, dressed as the Prince. He pays court to Clorinda and Tisbe and invites them to the ball.

Recitative and Quintet

Cenerentola begs to be allowed to attend the ball, but Don Magnifico is deaf to her pleas. Alidoro enters, in his normal attire, and demands to see Don Magnifico's third daughter. The Baron pretends that she is dead. All express their amazement and confusion.

Recitative and Aria

Alidoro tells Cenerentola that he will take her to the ball.

Scene II

Recitative

Dandini, still masquerading as the Prince, appoints Don Magnifico chief cellar master.

Aria

Don Magnifico celebrates his new appointment.

Duet

Dandini paints for Ramiro a very unflattering portrait of the deportment and character of Clorinda and Tisbe.

Finale

Tisbe and Clorinda pursue Dandini who states he can marry only one of them and that the other should marry his valet. Both are indignant at the suggestion. Alidoro enters and announces the arrival of an unknown lady wearing a veil. When she is persuaded to show her face, the jealous sisters are struck by her resemblance to Cenerentola.

ACT II

Scene I

Recitative and Aria

Don Magnifico admonishes Tisbe and Clorinda not to forget their old father, convinced as he is of their coming prosperity, and fantasizes on his life ahead as the father of a princess.

Recitative and Aria

Ramiro, who has fallen in love with the mysterious lady, suspects that Dandini entertains similar feelings for her. Concealing himself, he overhears Dandini's proposal of marriage to Cenerentola. She refuses, confessing that she is already in love with his valet. Ramiro comes forth and himself proposes to Cenerentola. She tells him that before she will marry him he must discover her identity. She gives him one of a pair of bracelets she is wearing so that he may recognize her when he finds her, and leaves. Ramiro enlists his followers' aid in his search for the unknown beauty.

Recitative and Duet

Don Magnifico presses Dandini for his decision as to which daughter he has chosen for a wife. Dandini reveals that he is not really the Prince, but his valet.

Scene II

Sextet

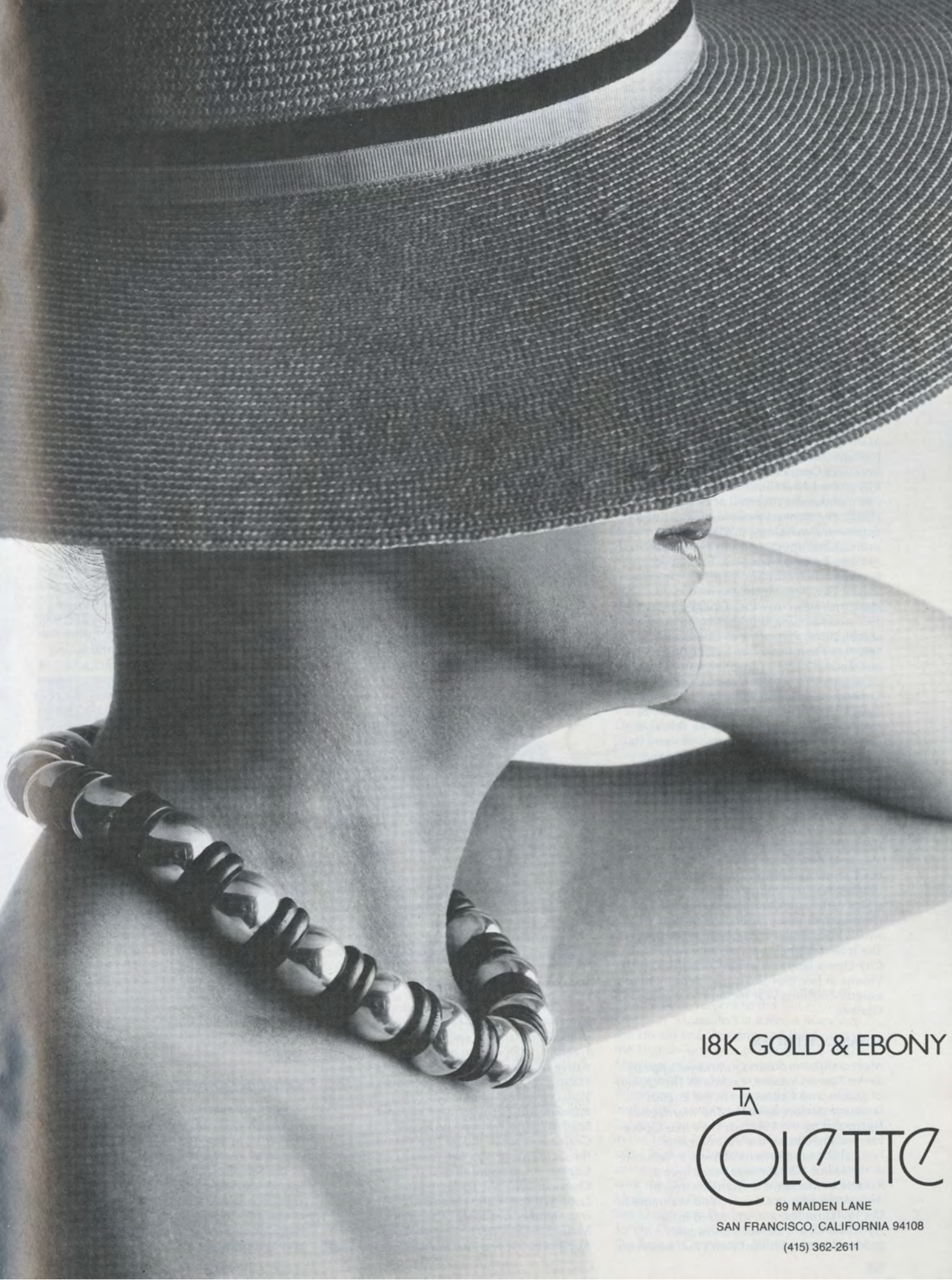
Don Magnifico, Clorinda and Tisbe return home to find Cenerentola awaiting their arrival. A storm breaks out. Ramiro and Dandini enter.

Ramiro announces his intention of marrying Cenerentola, to the amazement of Don Magnifico and the sisters.

Chorus and Finale

Scene III

Cenerentola forgives Don Magnifico and her stepsisters and all ends happily amidst general rejoicing.



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Profiles



MARILYN HORNE

Internationally renowned as one of the leading Rossini interpreters of our time, mezzo-soprano Marilyn Horne sings Adalgisa in *Norma* and the title role of *La Cenerentola*, a role she has not sung since her student days in Southern California. The Pennsylvania native made her first major American operatic appearance with San Francisco Opera in 1960, appearing as Marie in *Wozzeck* and Zita in *Gianni Schicchi*. Her subsequent credits with the Company include Marzellina in *Fidelio*, Hermia in *A Midsummer Night's Dream* and Marina in *Boris Godunov* (1961); Musetta in *La Bohème*, Marie in *Daughter of the Regiment* and Nedda in *I Pagliacci* (1962); Eboli in *Don Carlo* (1966); and the title role of *Tancredi* (1979), the role in which she first appeared to great acclaim at the Rome Opera in 1977. Miss Horne is perhaps Spring Opera Theater's most illustrious alumna, having portrayed Carmen (1961), Rosina (1962) and the title role of *L'Italiana in Algeri* (1964), three roles that have won her critical plaudits at the Met and elsewhere. She made her highly acclaimed Met debut in 1970 as Adalgisa to Joan Sutherland's *Norma*. A noted exponent of "trouser roles," she first appeared at La Scala in 1969 as Neocle in *L'Assedio di Corinto* and has since been praised for her portrayals of Gluck's Orfeo, Vivaldi's Orlando, Bellini's Romeo and Handel's Rinaldo, which she most recently sang at Canada's Ottawa Arts Festival this

summer. In 1980 she scored a great triumph at the Aix-en-Provence Festival as Arsace in *Semiramide*, a role she had previously sung with the American Opera Society, Boston Opera, the London Opera Society and Lyric Opera of Chicago and repeated for the opening night production of San Francisco Opera's 1981 Fall Season. She sang at last year's televised Golden Gate Park concert, and during the coming year will be heard at Carnegie Hall in concert performances of *Tancredi*, *Semiramide* and *La Donna del lago*.



EVELYN DE LA ROSA

Soprano Evelyn de la Rosa, who made her San Francisco Opera debut as the Celestial Voice in *Don Carlo* in 1979, sings Susanna in the English-language performances of *The Marriage of Figaro*, Clorinda in *La Cenerentola* and Chloe in *The Queen of Spades*. During the 1982 Summer Festival, she appeared as Berta in *Il Barbiere di Siviglia*. Last fall, the Nevada native was heard as Aksinya in *Lady Macbeth of Mtsensk* and, with Spring Opera in 1981, Susanna in *The Marriage of Figaro*. She appeared as Diana in the 1981 world premiere of Henry Mollicone's *Emperor Norton* with Brown Bag Opera and, in May 1980, created the role of Dorine in the American Opera Project's world premiere production of Mechem's *Tartuffe*. As a participant in the 1979 Merola Opera Program, Miss de la Rosa was heard as Aennchen in

Der Freischütz and Colombina in Wolf-Ferrari's *The Inquisitive Women*, and received the first-place Gropper Award at the Paul Masson Winery and the Leona Gordon Lowin Award at the Grand Finals of the San Francisco Opera Auditions. As a member of the 1982 Western Opera Theater, she portrayed Susanna in *The Marriage of Figaro* and Musetta in *La Bohème*. Other recent engagements include *Palestrina* with the Berkeley Symphony and concerts in the 1982 Midsummer Mozart Festival.



LESLIE RICHARDS

Mezzo-soprano Leslie Richards sings Clotilde in *Norma*, Tisbe in *La Cenerentola* and Mother Jeanne in *Dialogues of the Carmelites*. She made her Company debut in the fall of 1980 in *Die Frau ohne Schatten* and *Jenůfa*. In the 1981 Fall Season, Miss Richards was heard in productions of *Lucia di Lammermoor*, *Die Walküre* and *Il Trovatore* and, most recently, as Leonora in the 1982 San Francisco Opera's Showcase production of *The Triumph of Honor*. She created the roles of Mme. Pernelle in the American Opera Project's world premiere of Kirke Mechem's *Tartuffe* in 1980 and Marla in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera in 1981. As member of the 1980 Merola Opera Program, she appeared as Nancy in *Albert Herring* and Berta in excerpts from *The Barber*

of *Seville*. A native of Los Angeles, she participated in the San Diego Opera Center Program and made her debut with that company as Sofia in Verdi's *I Lombardi* in 1979. In addition to operatic engagements, she has recently sung with the San Francisco Concert Orchestra in Mahler's *Des Knaben Wunderhorn* and in a concert version of *Carmen* with the Ventura Symphony. Miss Richards is currently an Adler Fellow with the San Francisco Opera Center.



FRANCISCO ARAIZA

Francisco Araiza makes his American opera debut as the Prince (Don Ramiro) in Rossini's *La Cenerentola*. Born in Mexico City, he received his vocal training from the famed Mexican soprano Irma Gonzalez at the Conservatory there and made his debut in 1970 in Beethoven's *Fidelio*. The young tenor began his international career in 1974, becoming a prize winner at the International Singing Competition of the Bavarian Radio in Munich, soon becoming a permanent member of the opera companies in Zürich, Munich, Vienna, and at the Salzburg Festival, and a favorite singer at most other major European opera houses: Berlin, Hamburg, La Scala (including La Scala's Tokyo tour in 1981), and the festivals of Bayreuth and Aix-en-Provence. Araiza, considered as the "leading Mozart tenor active today," feels "very lucky to

have been able to work with such outstanding conductors as Karajan, Böhm, Abbado, Kleiber, Muti, and stage directors such as Ponnelle, Schenk and Harry Kupfer." His experience with the role of Don Ramiro includes four new productions at Zürich, Munich, Vienna and La Scala, two recordings (Abbado and Ferro), and one film (Jean-Pierre Ponnelle). His plans for the future include the tenor roles in *La Traviata* and *Rigoletto* in 1985 in Houston, Zürich and Chicago. Araiza has recorded almost all of his favorite roles up to date.



SESTO BRUSCANTINI

Versatile and world-renowned bass-baritone Sesto Bruscantini returns to the San Francisco Opera for his third season to sing Dandini in *La Cenerentola*. He last appeared on the stage of the War Memorial during the 1969 season, singing Marcello in *La Bohème* and Dr. Dulcamara in *L'Elisir d'amore*. It was in this latter role that he first sang with the Company in 1967. His professional debut came in 1949 at La Scala. Since then, the Italian singer has performed in the major opera houses and festivals in Europe and the United States, first as a major interpreter of the Mozart and Rossini styles, later concentrating on buffo roles. During the 1980-81 season

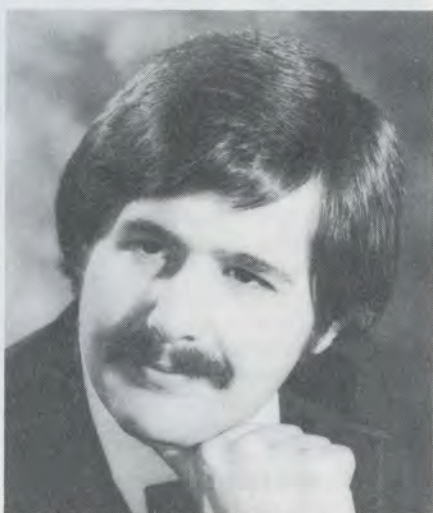
Bruscantini sang the title role in *Falstaff* with the Scottish Opera, appeared in *The Tales of Hoffmann* in Florence, and in Bordeaux appeared in the title role of *Il Turco in Italia* — a role he first performed opposite Maria Callas in 1950 in Rome. He made his debut as Taddeo in *L'Italiana in Algeri* and Dulcamara in *L'Elisir d'amore* at the Metropolitan Opera in 1981. During the 1982 season he was seen in *L'Elisir d'amore* in Houston and Chicago, and in *Il Barbiere di Siviglia* with the Met on spring tour. Future engagements include *Madama Butterfly* in Chicago, *Il Barbiere di Siviglia* and *Adriana Lecouvreur* at the Met, and *Il Trittico* in Turin. He will also record *Don Pasquale* with Mirella Freni in the near future.



PAOLO MONTARSOLO

Paolo Montarsolo returns to San Francisco Opera to recreate his portrayal of Don Magnifico in *La Cenerentola*, a role he performed here in 1969 and 1974. The same role was the vehicle of his 1976 Chicago Lyric Opera debut, and he has also been seen as Don Magnifico in Dallas, Houston, Barcelona, Munich and with La Scala during their 1976 visit to Washington, D.C. Born in Naples, the bass-baritone made his American debut with the Dallas Opera as Mustafà in *L'Italiana in Algeri* with Giulietta Simionato and *Il Barbiere di Siviglia* opposite Teresa Berganza. He made his Metropolitan Opera debut in the title role of *Don Pasquale* in 1974 and that same season appeared in *La Donna del lago* in

Bologna, *L'Elisir d'amore* in Naples and *Così fan tutte* in Turin. In Washington, D.C., he has performed in Rossini's *La Cambiale di matrimonio* and Cimarosa's *Il Matrimonio segreto*. As a specialist in buffo roles, Montarsolo has performed in virtually every major opera house and festival. In recent seasons, he has been seen as Don Pasquale in Turin and Madrid, and as Don Basilio in *Il Barbiere di Siviglia* in Milan. Future engagements include *Il Barbiere* with the Met and *Gianni Schicchi* with the Dallas Opera. His recording credits include a complete *Barber of Seville* and two different recordings of *La Cenerentola*. Montarsolo recently made his debut as stage director with *Così fan tutte* at the Teatro Regio in Turin and with *Don Pasquale* at the Teatro dell'Opera in Rome.



JOHN DEL CARLO

John Del Carlo sings the roles of Alidoro in *La Cenerentola* and the First Nazarene in *Salome*. A native of San Francisco, he was a member of the San Francisco Opera Chorus from 1973 to 1976, and made his debut with Spring Opera in 1978 as Achilles in Handel's *Julius Caesar*, returning for Offenbach's *La Périchole* in 1979 and *Good Soldier Schweik* in 1980. During the 1980 Fall

Season he appeared in *Die Frau ohne Schatten*, *Jenůfa*, *Tristan und Isolde* and *Madama Butterfly*. He sang the title role of Kirke Mechem's *Tartuffe*, in its world premiere with the American Opera Project in 1980. The young bass-baritone won the Giacomo Puccini Award in the San Diego Opera Center Program and was heard there as Dandini in *La Cenerentola* and Pantaleone in *The Love for Three Oranges*. He sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs in 1978 and, in 1980, appeared as Silvio in *I Pagliacci*. A participant in the 1977 Merola Opera Program, he was co-winner of the first place in the San Francisco Opera Auditions Grand Finals. Earlier this year, he won the Pavarotti International Voice Competition, and subsequently appeared with Pavarotti in the Philadelphia Opera productions of *L'Elisir d'amore* and *La Bohème*. Other recent engagements include a San Francisco Symphony Pops Concert this summer and Don Basilio in *Il Barbiere di Siviglia* with the Minnesota 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.

GRISCHA ASAGAROFF

Returning for his fourth season with the San Francisco Opera, German director Grischa Asagaroff directs the Jean-Pierre Ponnelle production of *La Cenerentola*. While studying theater science, music and art history at the University of Munich, he served as stage manager and second assistant at the Bavarian State Opera, where he worked on 70 different operas from all periods with such directors as Rudolf Hartmann, Günther Rennert, Ponnelle, Otto Schenk and August Everding. From 1969 to 1971 he was first assistant and director for the Deutsche Oper am Rhein, Düsseldorf. His first San Francisco Opera assignment was

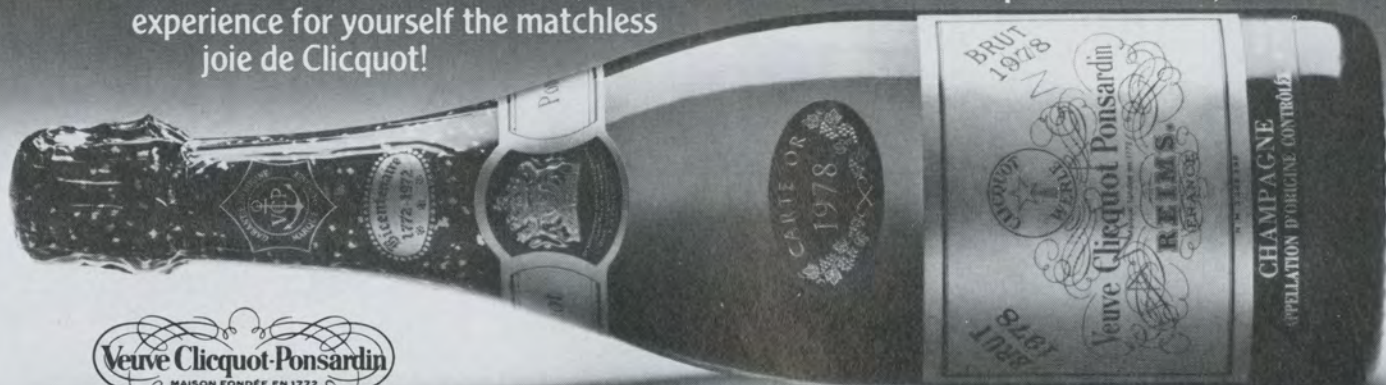


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assisting Ponnelle on the 1977 production of Mozart's *Idomeneo*, and he served Nikolaus Lehnhoff in a similar capacity on *Die Frau ohne Schatten* in 1980 and *Salome* earlier this year. During the first Summer Festival in 1981, Asagaroff staged Ponnelle's production of *Rigoletto*. He has been associated with the Zürich Opera since 1979 and is a teacher at the opera studio as well as house director there. Asagaroff's own productions include *Il Matrimonio segreto* in Dortmund, *Die Entführung aus dem Serail* in the Netherlands and at Passau, *La Cenerentola* in Athens, *Don Pasquale* and *Lo Frate innamorato* in Zürich and Monteverdi's *L'Orfeo* at the Split Festival. Recent stagings in Zürich include *The Barber of Seville*, *L'Ormindo* and *Fedora*. Future engagements include *Aida* in Zürich, *Rigoletto* in Houston, and revivals of *La Cenerentola* in Chicago and Ottawa.

JEAN-PIERRE PONNELLE

One of the world's most noted and controversial directors and designers, Jean-Pierre Ponnelle, created the productions of *La Cenerentola* (1969) and *Tosca* (1972), which are being revived for the 1982 Fall Season. He made his American debut as designer with the San Francisco Opera premieres of Orff's *Carmina Burana* and *The Wise Maiden* in 1958, and returned the following season to design the American premiere production of Strauss' *Die Frau ohne*



Schatten. In 1968 he began to assume dual responsibility as director-designer with the Salzburg Festival productions of *Il Barbiere di Siviglia* and *Così fan tutte*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*. Other Ponnelle productions seen here include *Così fan tutte* (1970, '73 and '79), *Otello* (1970, '74 and '78), *Rigoletto* (1973, 1981 Summer Festival), *Der Fliegende Holländer* and *Gianni Schicchi* (1975 and '79), *Cavalleria Rusticana* and *I Pagliacci* (1976 and '80); *Turandot* and *Idomeneo* (1977), *La Bohème* (1978), *Il Prigioniero* (1979), the American premiere of Aribert Reimann's *Lear* (1981 Summer Festival) and *Carmen* (1981). Ponnelle has created productions of *Falstaff* for Glyndebourne; *Le Nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte* and *Les Contes d'Hoffmann* at the Salzburg Festival; and *Tristan und Isolde* at Bayreuth. Another Wagner project has been the Ring cycle in Stuttgart. For the Cologne Opera he has created a series of Mozart opera productions, and in Zürich he produced the three extant Monteverdi operas, all of which were filmed and televised in this country over the PBS network this year. Other film credits include *Le Nozze di Figaro* and *Madama Butterfly*, also seen on American television.



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 included *Simon Boccanegra* with the greater Miami Opera and *Elektra* with the New Orleans Opera.

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Gustave Doré's illustration to Perrault's *Cinderella*, 1867.

and the former trust is reestablished (the fairy godmother as surrogate mother). Finally, the adolescent transcends the oedipal feelings and finds a worthy replacement for the father's love (the happy ending with marriage to the prince).

Bettelheim also offers some interesting theories on the sexual symbolism of certain features of the Cinderella legend. For example, nearly all of the versions have the heroine

escaping the prince three times and disappearing from the festivities. Overtly, she wants to be loved for her true inner self and not for the superficial beauty that her magnificent ball dress represents; covertly, she may be feeling sexual ambivalences resulting from her oedipal complex, and she may also wish to protect her virginity. The psychologist's most ingenious sexual interpretations concern the significance of the

recognition scene. The slipper (or ring) and the foot (or finger) symbolize the female and male sexual organs, respectively. Bettelheim submits that the trying on of the slipper (or ring) represents an exchange of power over the partner's sexual parts, putting a mutual end to castration anxieties.

Whether or not one accepts his more speculative symbolic interpretations, Bettelheim's general conclusions regarding the meanings of

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the Cinderella story for the child seem clear and valid:

Overtly the story helps the child to accept sibling rivalry as a rather common fact of life and promises that he need not fear being destroyed by it; on the contrary, if these siblings were not so nasty to him, he could never triumph to the same degree at the end. Further, it tells the child that if he was once considered dirty and uncouth, this was a temporary stage with no adverse consequences for the future. There are also obvious moral lessons: that surface appearances tell nothing about the inner worth of a person; that if one is true to oneself, one wins out over those who pretend to be what they are not; and that virtue will be rewarded, evil punished.

The first European version of the Cinderella story in print is *La Gatta Cenerentola* (Cat Cinderella) by Giovanni Battista Basile. It is the sixth diversion of the first day of a *Pentamerone*, modeled after Boccaccio's famous *Decamerone*. Fifty tales (including the first printed *Rapunzel* and *Snow White*) are told in Neapolitan dialect to a prince and his bride over a five-day period. Zezolla, the heroine of *La Gatta Cenerentola*, has not one but two stepmothers in this version. The first is an evil woman whom Zezolla kills by slamming the lid of a heavy chest down on her head upon the advice of her beloved governess. Once her father has married the governess, the new stepmother introduces her own previously concealed six daughters. Zezolla is reduced to doing the kitchen drudgery and becomes "Cat Cinderella." The remainder of the story follows the general outlines as they appear later in the Brothers Grimm, except that there is no sibling rivalry in Basile, nor any mistreatment of Cinderella by the stepsisters. Basile's version is unusual in that the heroine's early debasement is clearly the consequence of her killing

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the first stepmother; in most other versions Cinderella is completely innocent of wrongdoing, having done nothing to warrant her degradation. It was Basile's version that established the basic features of the story in the Occidental literary tradition.

Since the Grimm version (no pun intended), entitled *Aschenputtel*, is second only to the Perrault version in popularity, it merits some closer attention. Unlike the Basile version but similar to Perrault, the sibling rivalry theme is very strong. The heroine's stepsisters are "beautiful and fair of face, but vile and black of heart." They take Cinderella's pretty clothes from her and lead her into the kitchen to do all the dirtiest chores. They also mock her and do her every possible evil, forcing her to sleep by the hearth in the cinders. She plants a hazel branch, given to her by her father, on her mother's grave and three times daily nourishes it with her tears and her prayers. When the king invites all the eligible maidens in the country to a three-day festival, during which his son will choose a bride, Cinderella begs her stepmother to allow her to go. After repeatedly refusing, she gives in to Cinderella's entreaties, but adds, "I have emptied a dish of lentils into the ashes for you; if you've picked them out again in two hours, you shall go with us." With the help of friendly birds, Cinderella accomplishes her task and returns to her stepmother, who then quadruples the difficulty of the assignment by dumping two dishes of lentils into the ashes and demanding that Cinderella pick them out in one hour's time. Again the birds assist her to achieve the impossible, but again Cinderella is denied permission to go to the wedding ceremony by her stepmother because she has no suitable clothes to wear. A little white bird in the hazel tree grants Cinderella her wish by throwing down to her a beautiful ball dress.

For three consecutive nights Cinderella appears at the court

festivities, enchants the prince, who dances only with her, and escapes from him when he tries to accompany her home to discover where she lives. On the third night, the prince, anticipating Cinderella's escape, has the staircase smeared with pitch, in which one of Cinderella's golden slippers is caught. In an attempt to fit into the golden slipper and thus be chosen as the prince's bride, one stepsister cuts off a big toe, the other a bit of heel, with a knife provided by the stepmother, who says, "... when you are queen you will have no more need to go on foot." Each stepsister is unmasked in turn as a false bride by two pigeons perched on the hazel tree who draw attention to the blood in the slipper. The golden slipper fits only Cinderella, who is declared the true bride. During the wedding ceremony the stepsisters try to insinuate themselves into Cinderella's good graces, but have their eyes pecked out by the pigeons. "Thus, for their wickedness and falsehood, they were punished with blindness all their days."

Bettelheim, using the key elements from this version, shows how the Cinderella story symbolizes a process of personality development and maturation. Before the real mother's death, there was a feeling of *basic trust* between mother and daughter, corresponding to the bond during infancy. Suddenly forced into a position of degradation after her father's remarriage, Cinderella develops a sense of *autonomy* by accepting her unique role and making the best of it. Next, she begins to display personal *initiative* (planting the branch given her by her father and watering it with her tears). Through her *industry* (performing the near-impossible task assigned by the stepmother), she proves herself worthy of recognition and is able to attend the court festivities. She earns her new *identity* by escaping from the ball of her own will and insisting upon being recognized for her true inner self (she

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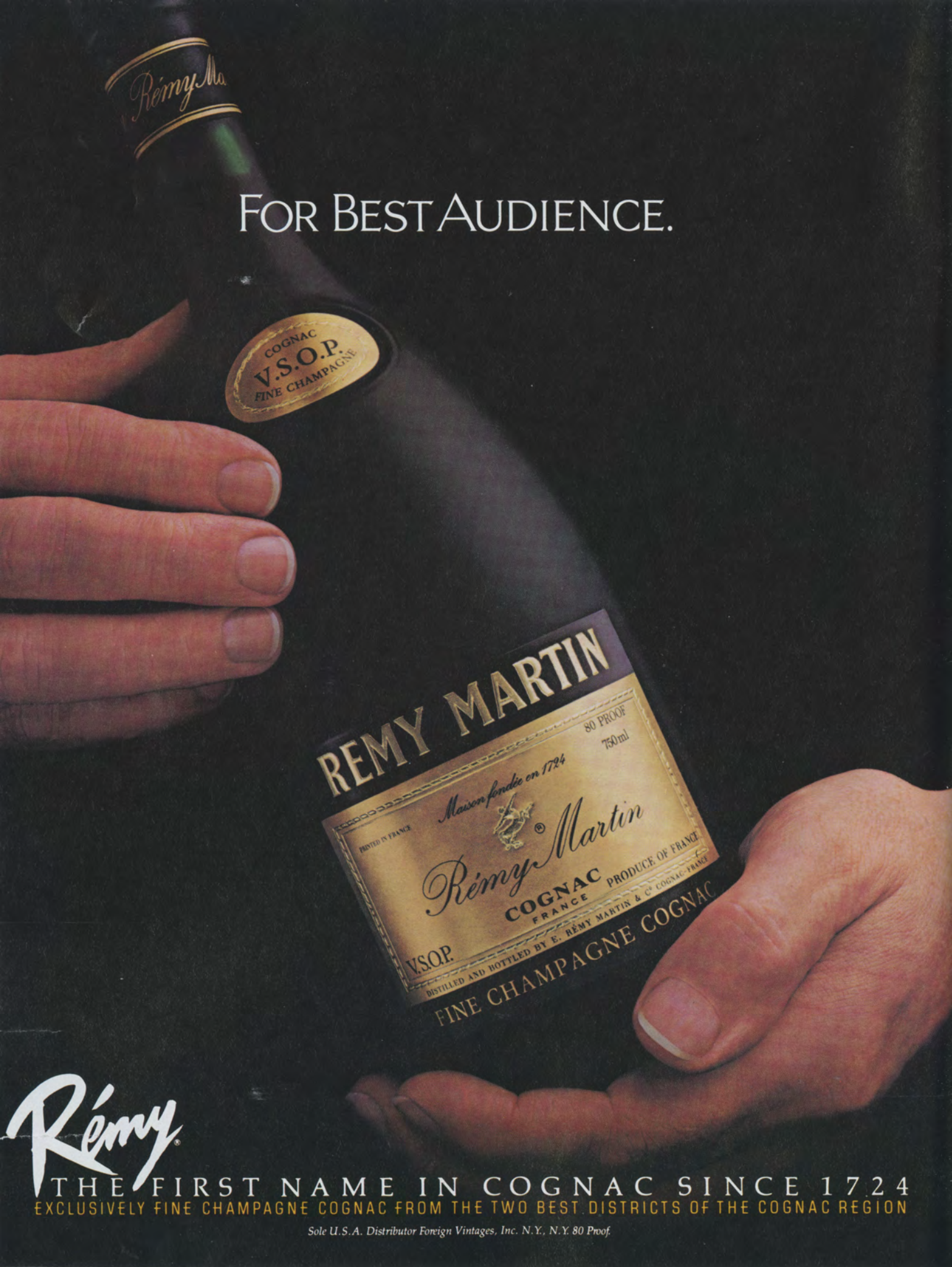
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Gustave Doré's illustration to Perrault's *Cinderella*, 1867.

is discovered by the prince dressed in her usual rags, not the ball gown, with the help of the slipper).

Perrault's *Cendrillon*, no doubt because of its greater charm, physical attractiveness and classical refinement, has far eclipsed the Brothers Grimm version as the most widely known and popular of the Cinderella stories.

Taking elements from Basile and other previous versions, Perrault eliminated all the more grisly aspects of the tale and added several new and appealing twists of his own.

Charles Perrault (1628-1703), a poet, critic and artistic adviser during the regime of Louis XIV, wrote *Histoires et contes du temps passé, avec des*

moralités, claiming to have transcribed the tales told to him by his ten-year-old son Pierre, whose name appears on the first edition of the eight Mother Goose tales in 1697 (others in the collection include *Sleeping Beauty*, *Little Red Riding Hood*, *Puss in Boots*, *Blue Beard* and *Tom Thumb*). Pierre was supposed to have learned the tales by rote from

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his nurse, a woman steeped in French folklore.

'*Cendrillon, ou la petite pantoufle de verre*' (Cinderella, or the Little Glass Slipper) begins with the traditional "Il était une fois" (Once upon a time) and includes all of the elements familiar to us since childhood that were reinforced by Disney and friends. The cast of characters includes the henpecked widower, his haughty and ill-tempered second wife, her equally haughty and ill-tempered daughters, sweet, good-natured Cinderella, who takes after her late mother, Cinderella's fairy godmother and the handsome prince. The heroine sleeps in the attic on a wretched straw mattress and when, without daring to complain, she finishes the meanest chores assigned by her stepmother, she sits by the chimney amid the ashes. Because of this she is called Cucendron (Ashbottom) by the nastier elder stepsister and Cendrillon by the younger one. She bears the stepsisters no ill will and even offers to fix their hair and give them advice on how to dress when they are invited to the king's ball. Once everyone has left for the palace, a fairy godmother suddenly appears and with a wave of her magic wand transforms a pumpkin into a gilded coach, six live mice into a team of horses, a rat into a mustachioed coachman and six lizards into liveried lackeys, all in the "Bibbidi, bobbidy boo" style of the Disney film. At the ball, dressed in a magnificent gown and glass slippers, she goes unrecognized by her stepsisters, with whom she shares the oranges and lemons (citrus fruit was a delicacy in those days) given to her by the adoring prince. With the fairy godmother's midnight warning in mind, she curtsies and slips away from the ball at 11:45. Hurrying home, she pretends to be awakened by the return of her stepsisters, who tell her of the beautiful unknown princess who treated them so well.

At the second night's ball, Cinderella is even more beautifully

attired. But this time the prince's attention makes her forget the fairy godmother's warning. When the clock strikes 12, she rushes off, losing a slipper in her flight. The prince announces that he will only marry the girl whose foot fits the slipper. The prince's equerry tries the glass slipper on all the eligible maidens in the kingdom, including the stepsisters, but it fits only Cinderella's dainty foot. The fairy godmother then arrives and transforms Cinderella into her previous



resplendent self before the prince sees her again. The stepsisters fall to her feet, begging forgiveness for their past ill treatment. She pardons them, and a few days later at the wedding ceremony she installs them in the palace and marries them off to two great lords.

The story ends with not one but two morals: 1) Beauty is a rare gift, but grace is priceless. To win someone's heart, grace is the true gift of the fairies; without it, you can't do anything; with it, you can do everything; 2) All the gifts and advantages one possesses will be of no avail unless one has a godfather or godmother to bring out their true value.

The moral lessons are proof of the anodyne nature of Perrault's achievement in retelling and disinfecting the Cinderella story. As

Bettelheim points out, by making the heroine insipidly good and lacking in initiative (it is the fairy godmother who tells Cinderella that she wishes to go to the ball, and from then on Cinderella is entirely under her command), Perrault reduces the story to "a nice fantasy with no implications for ourselves."

It is precisely this sweet, dreamlike quality of Perrault's version that Jules Massenet and his librettist, Henri Cain, chose to emphasize in their opera *Cendrillon*, a "fairy tale in four acts and six tableaux," which was first produced at the Paris Opera in 1899. The haughty stepmother, her two daughters, the meek father, his innocent, put-upon daughter, the fairy godmother and the prince (whom Cinderella calls "mon Prince Charmant") are all there, right out of Perrault. The transformation of Cinderella and the coach under the fairy godmother's magic wand, the midnight warning, the ball (which allowed for the prerequisite ballet sequence for the Paris Opera audiences), the glass slipper trial and the happy ending with its family reconciliation are also there.

Massenet and Cain cleverly solved the problem of translating the magic and fantasy of the transformation scene convincingly by having it occur while Cinderella is asleep. They even go Perrault one better by inventing a gossamer night scene on the fairies' heath. Believing herself rejected by the prince, Cinderella goes off (after an aria akin to Manon's "Adieu, notre petite table," in which she bids farewell to the beloved armchair where she used to huddle in her mother's lap), to die, brokenhearted, under the oak inhabited by the fairies. The prince, in despair at losing the unknown beauty (Cinderella calls herself *L'Inconnue*), also wanders off in search of the Fairy Queen. At first separated by a physical barrier that prevents them from seeing each other, they both address a prayer to the good fairy to put an end to their suffering, whereupon, in mutual earshot, each takes pity on the other.

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When Cinderella awakens in the next scene to a tone poem of springlike sounds, her father is by her bedside telling her how in her sleep she murmured words about a court ball, Prince Charming, an enchanted oak tree, a glass slipper . . . Again the fantasy world of sleep, presided over by the omniscient fairy with her coloratura floating over the proceedings, allows the fairy tale aspects of Perrault's version to take form on the opera stage.

Massenet shares the rose-colored, sentimental view of the Cinderella story with Nicolò Isouard, the Maltese composer of the first successful operatic version of the legend that had its premiere at the Opéra Comique in Paris in 1810. The libretto for this *opéra-féerie* in three acts by Charles-Guillaume Etienne presents an idealized fairy-tale heroine, innocent, ingenuous, loving and humble (the opera's most popular number was Cinderella's romance, "Je suis modeste et soumise" (I am modest and obedient). In Isouard's version, the physical transformation of the heroine from rags to riches occurs during the first intermission, after Cinderella has fallen asleep by the hearth. At the beginning of Act II, she awakens, bedecked like a princess. She is then given a magic rose so that she will remain incognita at the ball, even to her father and stepsisters. The story line follows the principal events in Perrault, including the happy ending where Cinderella throws herself into her father's arms and forgives her stepsisters.

The popularity of Isouard's *Cendrillon* was such that it influenced

both the Massenet and the Rossini version of the story. Whereas the celebrated French composer and his librettist took the tone and general feeling of the more romantic French style from the earlier *Cendrillon* (both have extended duets for Cinderella and the prince, for example), Rossini and his librettist, Jacopo Ferretti, took the names of all the characters and certain of the unique plot devices and scenes from the Isouard work, which predated *La Cenerentola* by only seven years.

In both Isouard and Rossini there is a cruel *father*, the Baron of Montefiascone, a *godfather* type named Alidor(o), who is tutor and counselor to Prince Ramir(o), and a supercilious servant, Dandini, with



whom the prince exchanges identities so that he can find out whether he is loved for himself or for his title and wealth. The opening scenes of the two works are virtually identical, with the chattering, chastizing stepsisters ordering Cinderella around while she sings a dreamy ballad. Then Alidor(o) appears at the door, disguised as a beggar, asking for a piece of bread; he is pitied and protected by Cinderella, vilified and banished by the stepsisters. When the prince enters, Cinderella gets confused and tongue-tied in her attempts to explain her place in the household and her relationship to her father and stepsisters.

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Other similar scenes in the two works involve the comic character Dandini. In both operas he names Cinderella's father cellarmaster because of the baron's propensity for the grape. Later, still disguised as the prince, he courts and is courted by the stepsisters, flitting from one to the other, vowing eternal devotion to both. Once he is unmasked as a valet, the stepsisters vie with each other over who will *not* marry him. Finally, it is Alidor(o) who ties up the plot strings with the moral of the story: goodness triumphs in the end (the subtitle of *La Cenerentola* is "La bontà in trionfo").

Since Rossini was given neither to magic nor sentimentality, *La Cenerentola* is not a fairy-tale opera, as Isouard's work is called, but a *melodramma giocoso*, with definite accent on the *giocoso*. In fact, it is squarely in the *opera buffa* tradition in which the composer had previously excelled with such works as *L'Italiana in Algeri* and *Il Barbiere di Siviglia*. It is the buffo characters, Dandini, Don Magnifico and the two stepsisters, Clorinda and Tisbe, who give the opera its relief, rather than the cut-out cardboard figures of Cinderella and her prince, despite their attractive music.

As with any story in the public domain, the composers accented those elements with which they felt the greatest affinity and which corresponded to their own personal style and genius. Although there have been several other attempts to mold the Cinderella legend into operatic form (including one by Pauline Viardot, herself a noted Cenerentola, with a libretto by her lover, Ivan Turgenev), only the versions by Rossini and Massenet have retained a place in the international repertory. It is fascinating to have them side by side, not as competitors but as companions, each to be appreciated for its own merits, in the 1982 San Francisco Opera fall season. ■



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continued from p. 38

for whom the role of Cenerentola was written. This gifted singer had sung Rosina at the premiere of *Barbiere*; she was an old friend of Rossini's when they were of school age in Bologna. Years later (1823) she wrote her recollections of these operas in a small monograph, ostensibly to protest scurrilous, almost libelous attacks on Rossini written by some anonymous French critics (one of whom was the famous Stendhal).

Regarding *Cenerentola* she waxes eloquent: "I am tempted to speak to a Paris journalist who has written really strangely about this opera. He found that the *Introduzione* was weak, the part of the *prima donna* faulty — sometimes it was lacking in music, sometimes it was too ornamental — and finally the solo *rondo* was nothing much. He criticized the plot, which substituted a bracelet for a slipper, then jokingly declared that he could not really excuse the author, except that the *prima donna* for whom the work was composed had a lovely arm and an ugly foot.

"How miserable it is to spoil the account in order to get from your readers an undeserved profit! In Roman theaters staging of characters was not permitted as in French theaters. It was found that it would offend common decency to use a slipper, and that in setting the work to music one could better accept the substitution of a bracelet.

"Nor should one believe Mr. Paris Journalist in discussing my feet. He does not know me — and if he were to know me he would perhaps say that I would have had more interest in wearing a slipper than in being forced to the expedient of a bracelet."

Ferretti in his memoirs sides with Mme. Righetti-Giorgi, putting the blame partly on the small Roman theater that could not handle spectacle in the manner of the larger La Scala in Milan, and partly on the Roman censors who refused to have a naked leg revealed on stage. (Thanks to the same priggish censors who governed all the Papal States, no women in that time were allowed in the chorus.)

The opening night of *Cenerentola*, January 25, 1817, was a fiasco; Ferretti said so. Perhaps the event was not as disastrous as the *Barbiere* premiere,

one of the classic wrong-headed receptions of the 19th century, but Ferretti, whose first effort this was, must have felt destroyed all the same. Luckily, future performances were well received. The following year it was revived on the occasion of a royal visit from the king of Naples; Ferretti took the occasion for a major rewrite, hoping to improve the recitatives. In 1821 it appeared again in Rome, this time at another theater. Rossini was around for the second revival, and because at this performance he had a marvelously talented bass to sing Alidoro, the wizard tutor, he decided to write him a new aria (discarding Agolini's helpful contribution). The music was brilliant, but very difficult, an aria few basses then or now could sing. Until recently it was never performed; most editions of *Cenerentola* kept Agolini's mediocre version, pretending it was by Rossini. The edition heard tonight returns this aria to its rightful place in the opera.

Stendhal was disappointed. The great French writer in his magnificent, usually laudatory biography of Rossini, described his reaction to *Cenerentola* as "cold and unmoved." He goes further: "a faint feeling of nausea . . . trivial . . ." and the worst ". . . vulgar." It wasn't the strange mixture of morality and buffoonery that bothered him; what Stendhal wanted was true feeling, emotion beyond the level of shopkeepers, "a drop or two of dignity!" Cinderella's simple goodness offended this critical snob.

Though he was momentarily delighted at some melodic phrase, some comic scene, some momentary brilliance of wit, in all the event for him was painful — worse, superficial. This commercial success — no denying its great effect on everyone else — failed to move one whose sensibility was of "a rarer quality." Of course, this famed anti-religionist had the perfect reason for such a fall from grace of his favorite composer: "This opera was written specifically for the citizens of Rome, from whose manners every trace of dignity and refinement has been banished by three centuries of Papal government . . ."

But Stendhal got it wrong. His first impressions may have been of a temper of broad coarseness, of wit without

subtlety, of conventional characters drawn without depth or genuine sentiment, but generations of operagoers have thought otherwise. *Cenerentola* is one of two Rossini operas to have triumphantly held the stage continually since it was written — and not because it lacked refinement or sensibility.

Singers of the greatest fame and ability flocked to the title role. Pasta, Maria Malibran and her sister Pauline Viardot, plump little Alboni, etc. In more recent times Conchita Supervia developed her career with *Cenerentola* in the 1930s. The original contralto, Mme. Righetti-Giorgi, in her defense of Rossini, defined the qualifications of the role: "It is certain that *Cenerentola* was not composed for a soprano, and sopranos sing it, all of them failing more or less badly, if for nothing else than the lightning-like rapid succession of notes. *Cenerentola* cannot be sung with full success except by a person who possesses a totally equal range, agile and flexible, of 18 notes (2½ octaves). Anyone who doesn't have this gift by nature is not advised to sing the part of *Cenerentola* according to Rossini's intention."

Stendhal was correct in sensing a difference between *Barbiere* and *Cenerentola*, the two giants of *opera buffa*; but the contrast was not between the realism of one and the mere conventionality of the other. Rossini had not slipped into popular vulgarity, simply playing to the masses the cardboard platitudes they wanted to hear. *Barbiere* is an Italian opera; its characters are self-seeking, faulted, human. *Cenerentola* in essence is a French opera. It is a highly moral tale, the story of goodness which triumphs over greed and ugliness, of a good girl who forgives her tormentors in the end. It is a tale rooted in myth, retold by the Grimm brothers and psychoanalyzed by Bruno Bettelheim.

Fortunately, people who live in this never-never land have grown up; in the opera they are personalities larger than those in the fable. Far from being stereotypes, they have been lifted into a new dimension, into the vital realistic world of *opera buffa*. Thanks to Rossini, moral virtues have been brought to life, i.e., they have become Italian. ■



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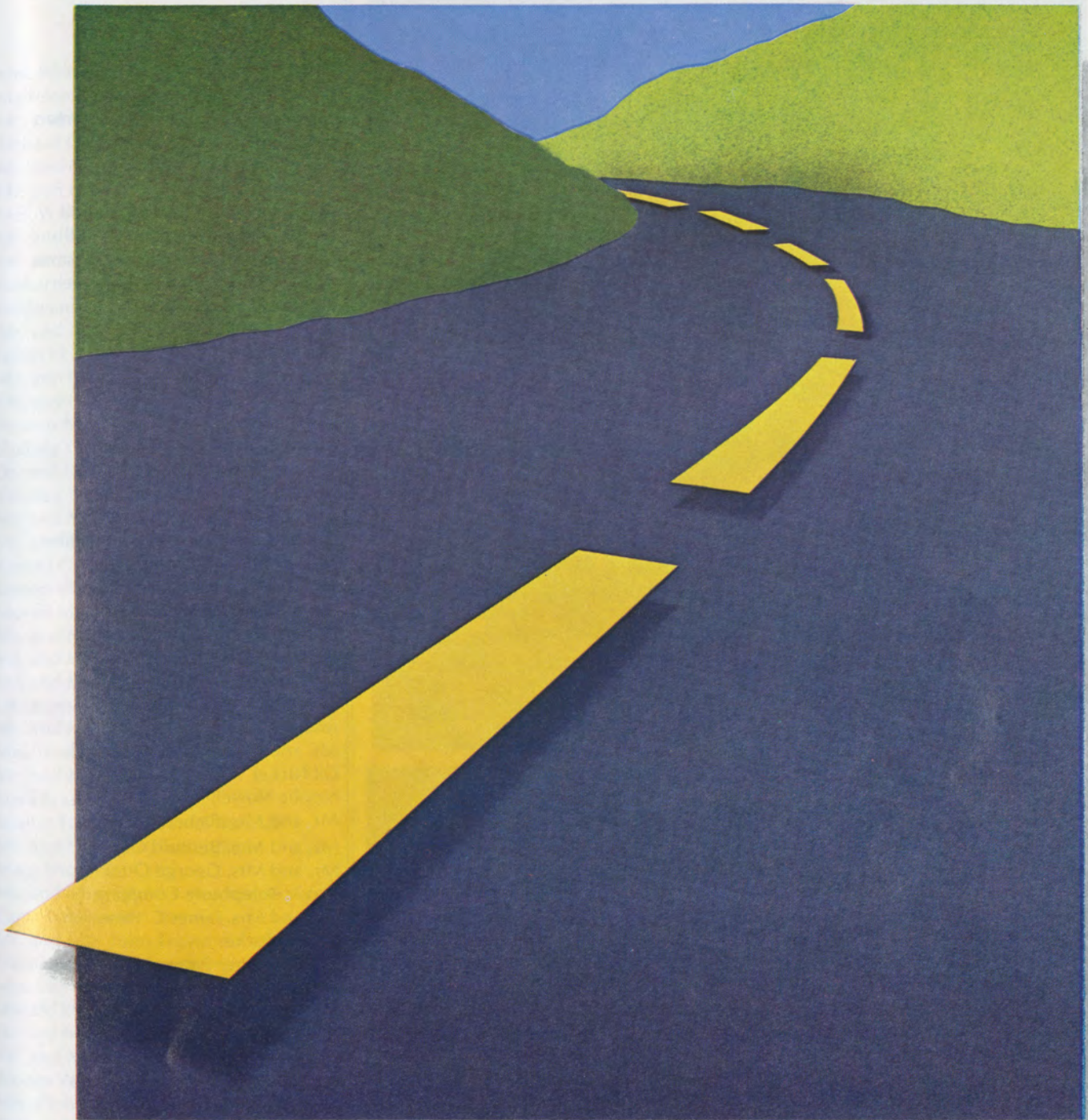
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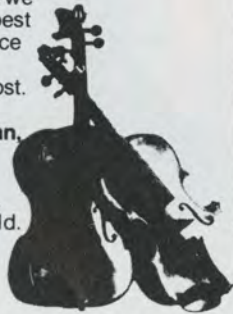
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On October 15, 1932, a dream came true for San Franciscans with the opening of the first municipally owned opera house in the United States. The War Memorial Opera House was inaugurated with a star-studded performance of Puccini's *Tosca* featuring Claudia Muzio, Alfredo Gandolfi and Dino Borgioli and conducted by Maestro Gaetano Merola.

This season's Opera House Museum exhibit, assembled by San Francisco Opera's Christine Albany, evokes the excitement that surrounded the building of this "Temple of Music" and its sister-structure, the Veterans

Building. The exhibit includes rare photographs and memorabilia, original documents and recorded portions of the first act of *Tosca* as it was broadcast nationally by NBC on that memorable October evening in 1932.

The Opera House Museum, located in the south corridor of the mezzanine (box) level behind the Opera Boutique, is open one hour before curtain and during every intermission. We hope you will take a few moments this season to share in the joy of that historic Opening Night of 1932 and to celebrate the 50th anniversary of San Francisco Opera's beautiful home.

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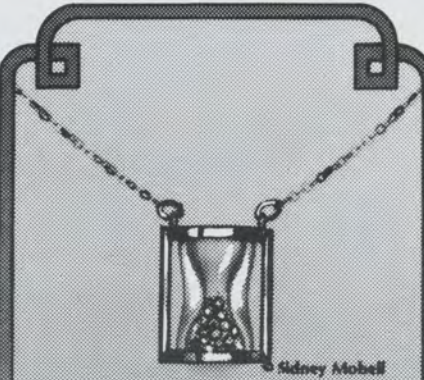
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Continued on Back Page



First Night Finery

This year's Opera Season will be especially memorable for one charmed lady. I Magalie 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 8-14 only. Value: \$206. What goes on under this luxurious jacket just might be the compliments 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 letting the Company raffish off the honor's prize Messerini... 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 15, the deadline for the Early Bird Drawing. And what a catch this year's lucky winner will make. TWA's round trip for two in 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 Bourgeois de Montparnasse Hotel. You'll be wined, 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 Sorenta Hotel where you'll be the guest of the Netherlands National Tourist Office.

"You're going to like us," says TWA. And you're going to like Silver & Reed Travel Agency for taking such good care of you.

The new body might want a new look. I Magalie covers it all from facial and makeup to body massage to the rousing glory of a shampoo and rinse. And, going to extremes on the day of days, manicure and pedicure.

But there's more here than meets the eye. For the piece de resistance, Larkie at Cie offer dome-shaped 18 karat gold earrings, designed in a striking circular interplay of black and white enamel with brilliant gold ring highlights. Collections of

Loyalists Donate Wealth of Prizes

S. F. Opera — Winner

In a year of lightning, this prize and had news all around, the 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 be 7000 miles away or right here in one of San Francisco's finest hotels or restaurants.

Apart from the Grand Prize, the Bonus Prize and the Early Bird Prize, there are two romantic 14-day 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 Titan-Coral Route.

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

And moving right along — in a different direction — Silver Cruises, S&R Tours and Jackson Travel give two more lucky winners a fabulous holiday cruise to view the splendors of Alaska.

Last, but by no means least, Aeromobile and Empire Tours with the help of the Mexican Tourism Office offer a round trip for two to Mazatlan and six nights at the famed Las Hedonistas Hotel.

Rembrandt, Goya Etchings

For the art collector, what is cheaper than an afternoon at Butterfield's and more fortuitous than finding a Magalie 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 \$250, knowing the contribution helps support a master in another or artistic field?

Herde's Heritage Gallery already has donated a 475- and 600-etching of Rembrandt. See 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 25-day luxury luxury cruise for two on a Delta Cruise Lines majestic Santa Lamer. It will be like being on your own private yacht with an elite group of passengers limited to 28. Everything is first class from food and entertainment to onboard arrangements. Ports include Puerto Vallarta, Mexico; Buenaventura, Colombia; the

Panama Canal and Puerto Cabal in Venezuela. And then down the jungle-covered coast to the land of lush rain forests, the Mardi Gras, Caracaras and Copacabana, where you'll stay in a deluxe hotel for two days while enjoying the magnificent beaches and views of Rio. Then it's home to San Francisco via the courtesy and comfort of Varig/Brazilian Airlines.



Rio is ready for you with beautiful sights, beautiful beaches. Beautiful excitement. Are you ready for Rio?

GIVE THE SAN FRANCISCO OPERA A HAND WIN DIAMONDS, FURS, ART, TRIPS TO RIO, CHINA, PARIS, MEXICO, HAWAII, THE CARIBBEAN... OVER 200 FABULOUS PRIZES! 3 MAJOR DRAWINGS

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For Tickets: Lower Lounge, Opera Shop, or Call 861-4008

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Ticket Information

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

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

Unused Tickets

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

Opera glasses are available for rent in the lobby.

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

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

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

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

Performing Arts Center Tours

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

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

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

All tours leave from Davies Symphony Hall, Grove Street entrance

General \$3.00 — Seniors/Students \$2.00

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

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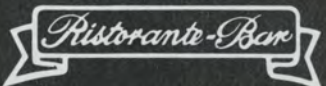
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Consumer Orientation

No. 19 in a Series

Subject: Introducing T.O.P.
The first Thermodynamically-Optimized Porsche engine.

19

Porsche 944

From the beginning, Dr. Ferry Porsche has urged his engineers not to accept the commonly accepted. But to go beyond. To explore the possibilities of what could be, rather than accept what already was.

One result: the new TOP (Thermodynamically-Optimized Porsche) engine.

Historically, gasoline-fueled, spark-ignition engines have been bred for the highest possible output per liter. As a result, they generally have had to be operated throughout their entire working range—from idle to maximum load—with rich air/fuel mixtures.

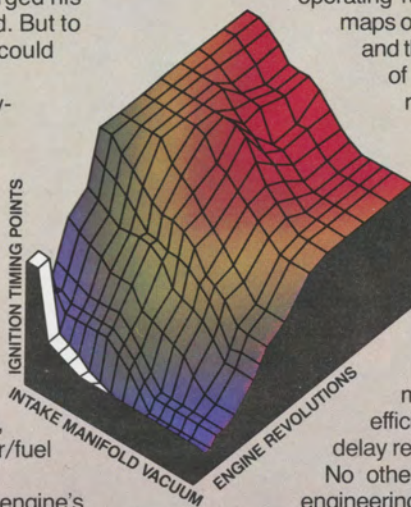
An objective of the new TOP engine was to improve efficiency and lower exhaust emissions in the partial load realm—where an engine normally operates—without loss of maximum performance. To accomplish this, Porsche engineers laid out the optimum air/fuel mixtures along the engine's entire working range.

In addition, Porsche engineers divided the TOP engine's

operating range into 256 parts and developed separate maps of the optimum ignition timing points (shown left) and the optimum fuel injection volumes as a function of intake manifold vacuum (load) and engine revolutions (speed). Both maps have been programmed into a computer in the 944 which reads engine temperature, engine speed, crank position, throttle position, intake air temperature, intake air flow, and exhaust-gas oxygen content—then makes instantaneous calculations, and provides optimum values for both the electronic ignition timing and fuel injection quantity.

Porsche engineers also included an automatic fuel shut-off system to provide further efficiency when the throttle valve is closed. (A time-delay relay prevents fuel shut-off during gear-shifting.)

No other engine has this combination of advanced engineering features. At Porsche, excellence is expected.



An engine's efficiency is also largely determined by its compression ratio and combustion-chamber design.

The TOP engine's compression ratio is a high 9.5:1 to optimize performance. Its combustion-chamber design (shown left) is extremely compact and has dual quench zones to optimize the velocity swirl of the air/fuel mixture.

And the spark plug in each chamber is center-positioned to optimize combustion efficiency.

On the track, the 944 accelerates from 0 to 50 mph in 5.9 seconds. And it reaches the ¼-mile mark from a standing start in only 16.2 seconds at 84 mph. Its top speed: 130 mph.

Test drive the 944. For your nearest dealer, call toll-free: (800) 447-4700. In Illinois, (800) 322-4400.

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SMOKERS

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.

Carlton is lowest.

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

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

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