

Così fan tutte
(Così fan tutte)

1982

Thursday, June 23, 1983 7:30 PM

Saturday, June 25, 1983 8:00 PM

Tuesday, June 28, 1983 8:00 PM

Friday, July 1, 1983 8:00 PM

Sunday, July 3, 1983 2:00 PM

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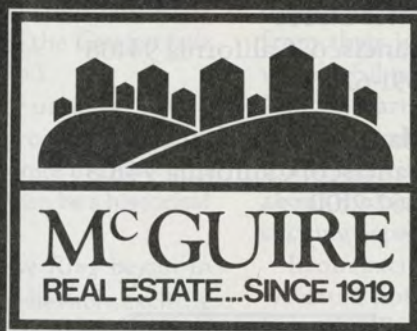


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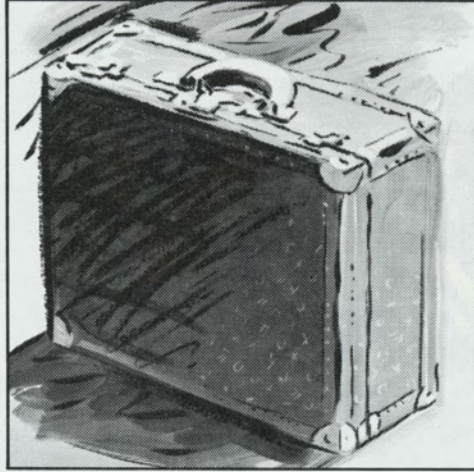
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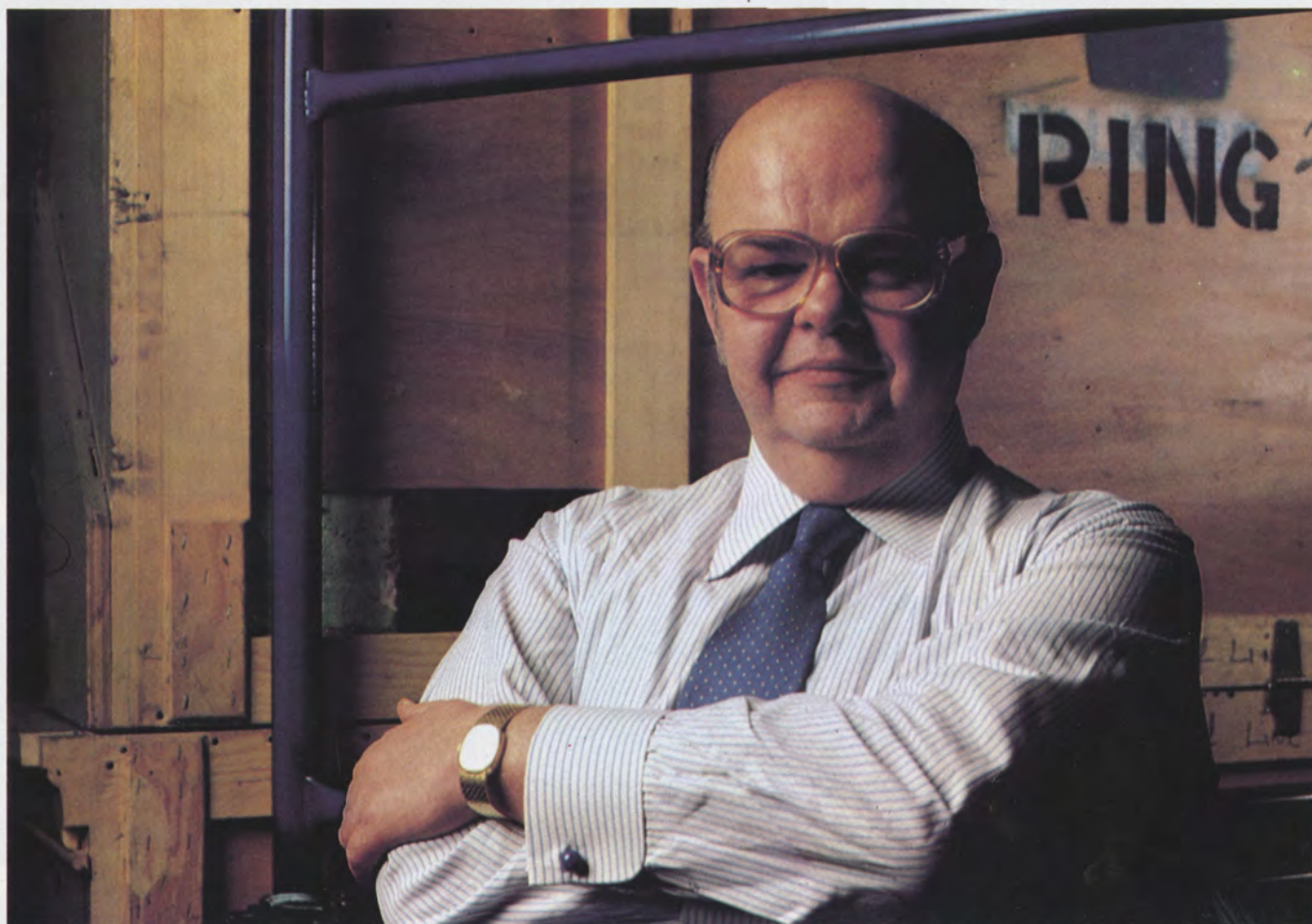
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General Director's Message



Welcome to the San Francisco Opera Summer Festival, which is this year dedicated to the memory of Nancy Hanks, the extraordinary woman who so brilliantly headed the National Endowment for the Arts for eight years. (A tribute to this very special lady appears in the *Così fan tutte* issue of the *San Francisco Opera* magazine.)

This year is a very special one for all of us at the Opera House, because we are undertaking a project that is the grandest and certainly the biggest challenge in the world of opera. The beginning of our new *Ring* can be a historical landmark for this company.

The planning for San Francisco's new *Ring* began in 1979, and watching it grow has been unbelievably exciting for every one of us in the San Francisco Opera family. I have long admired the technical staff of this Company, but the quality of workmanship and the devotion that has gone into the creation of *Das Rheingold* and *Die Walküre* are something I shall never forget. I truly believe this is the finest opera company in the world and that our produc-

tions have a quality and consistency that is matched nowhere else.

I wish every one of you had watched the glorious settings take shape or had attended the musical rehearsals from their inception, to see how every member of our wonderful team has been so inspired by the leadership of Edo de Waart, Nikolaus Lehnhoff and John Conklin. This is the beginning of the *Ring* that I wanted. If you love it, as I think you will, I will be happy. If you don't, then your ideas about the piece and mine differ. But that's also one of the exciting aspects of any artistic undertaking.

In our excitement about the new *Rheingold* and *Walküre*, we must not forget that this summer we also have the beautiful *Bohème* from the Lyric Opera of Chicago and Jean-Pierre Ponnelle's justly famous productions of *Car-men* and *Così fan tutte*. Last year's summer was festive, colorful and exciting for all of us. This year's promises to be even more so.

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Cover: *Wolfgang Amadeus Mozart, c. 1782/83. Oil on canvas, unfinished, by Joseph Lange. Mozart's birthplace, Salzburg.*

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San Francisco Opera Magazine 1983 is a Performing Arts Network publication: Gilman Kraft, President; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; T.M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Editor; Karl B. Leabo, Art Direction; Pat Adami, Administrative Assistant; Public Relations, Jerry Friedman Associates. ©All Rights reserved 1983 by Performing Arts Network, Inc. Reproduction from this magazine without written permission is prohibited.

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From The President
San Francisco Opera 1983

We are pleased to welcome you to the third San Francisco Opera Summer Festival. Our innovative summer season of international grand opera continues to flourish: Ticket sales for the 1982 Festival increased dramatically over the first Summer Festival of 1981, and ticket sales this year are significantly higher than last. Your support represents to us a welcome validation of our efforts to bring the San Francisco community — and our summer visitors — more opera of the highest quality.

This summer San Francisco audiences will see five productions, including three of the most popular works in the repertoire: Bizet's *Carmen* and Mozart's *Così fan tutte*, using our own productions; and Puccini's *La Bohème*, in a beautiful production borrowed from the Lyric Opera of Chicago.

More exciting to us, of course, is our embarkation on the most enormous project an opera company can undertake, of which the first two segments, *Das Rheingold* and *Die Walküre*, open this year's Festival. The immensity of this undertaking is staggering on every level, from casting and set design to construction, rehearsing and — inevitably — funding. In this latter capacity we are fortunate to be recipients of the generosity of three foundations: The L.J. Skaggs and Mary C. Skaggs Foundation, which has contributed funding toward the production of *Das Rheingold*; and the BankAmerica Foundation and The Carol Buck Sells Foundation, both of which have given grants toward the support of the *Ring* project.

Our plans are to continue forging our *Ring* with *Siegfried* during the 1984 Summer Festival and the complete *Ring*, including *Götterdämmerung*, constituting the 1985 Summer Festival. For these plans to reach fruition, we will need continued financial support. We turn with confidence to our long-time friends who have helped us in the past, and we hope that many of you who have never been involved as donors before will be enticed by the magnificence and grand proportions of this venture to add your assistance. The personal satisfaction to be garnered is great; the artistic benefits to our audiences and our Company's reputation, immeasurable.

We note with pleasure that more people attended San Francisco Opera in 1982 than in any previous year, and that record will likely be broken again in 1983. It is immensely rewarding to reach ever-greater numbers of opera-lovers. Your aesthetic pleasure is our ultimate goal; your assistance is our means of achieving it.

In addition to the above-mentioned sponsors, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our appreciation for their assistance is profound. —WALTER M. BAIRD

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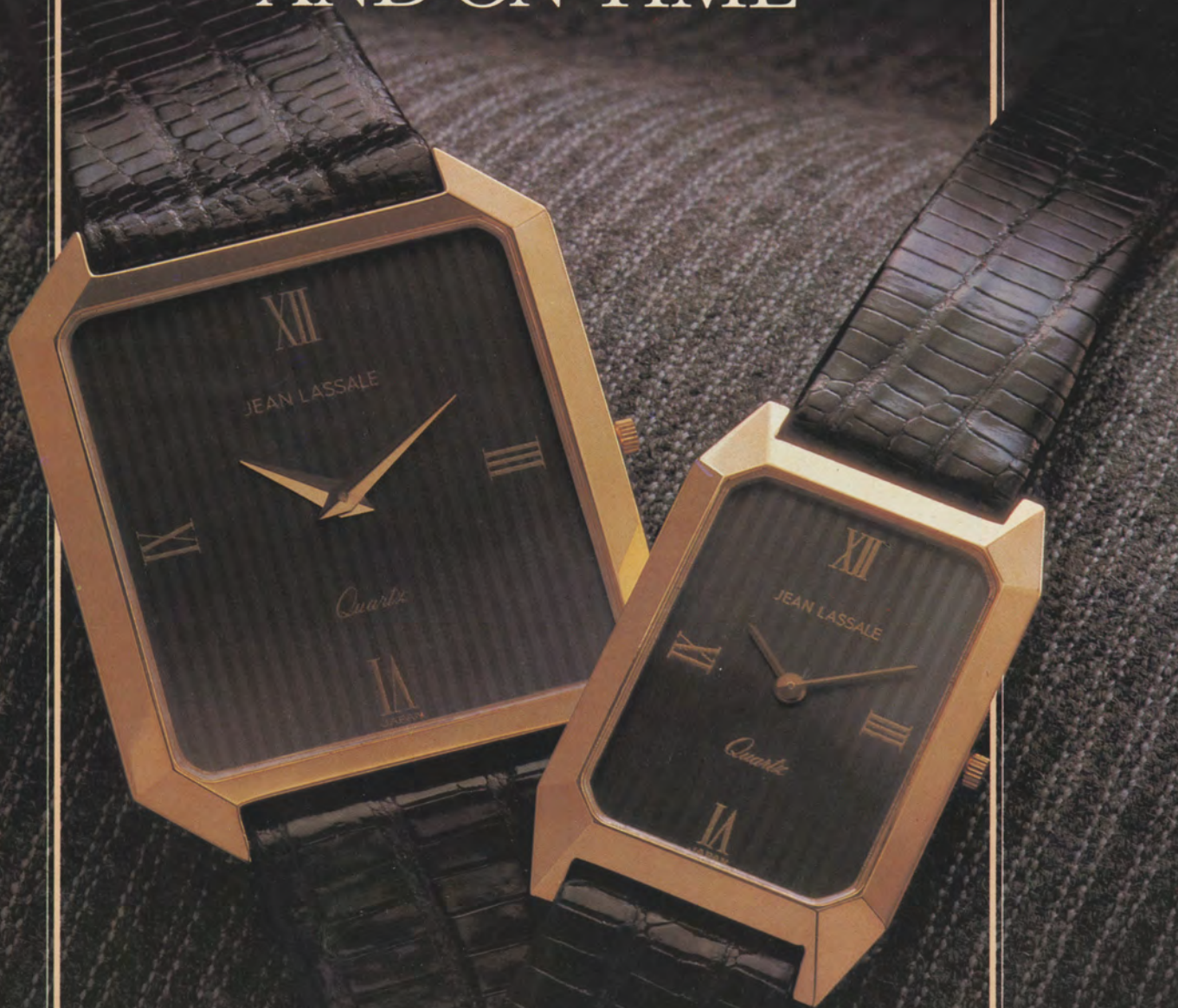
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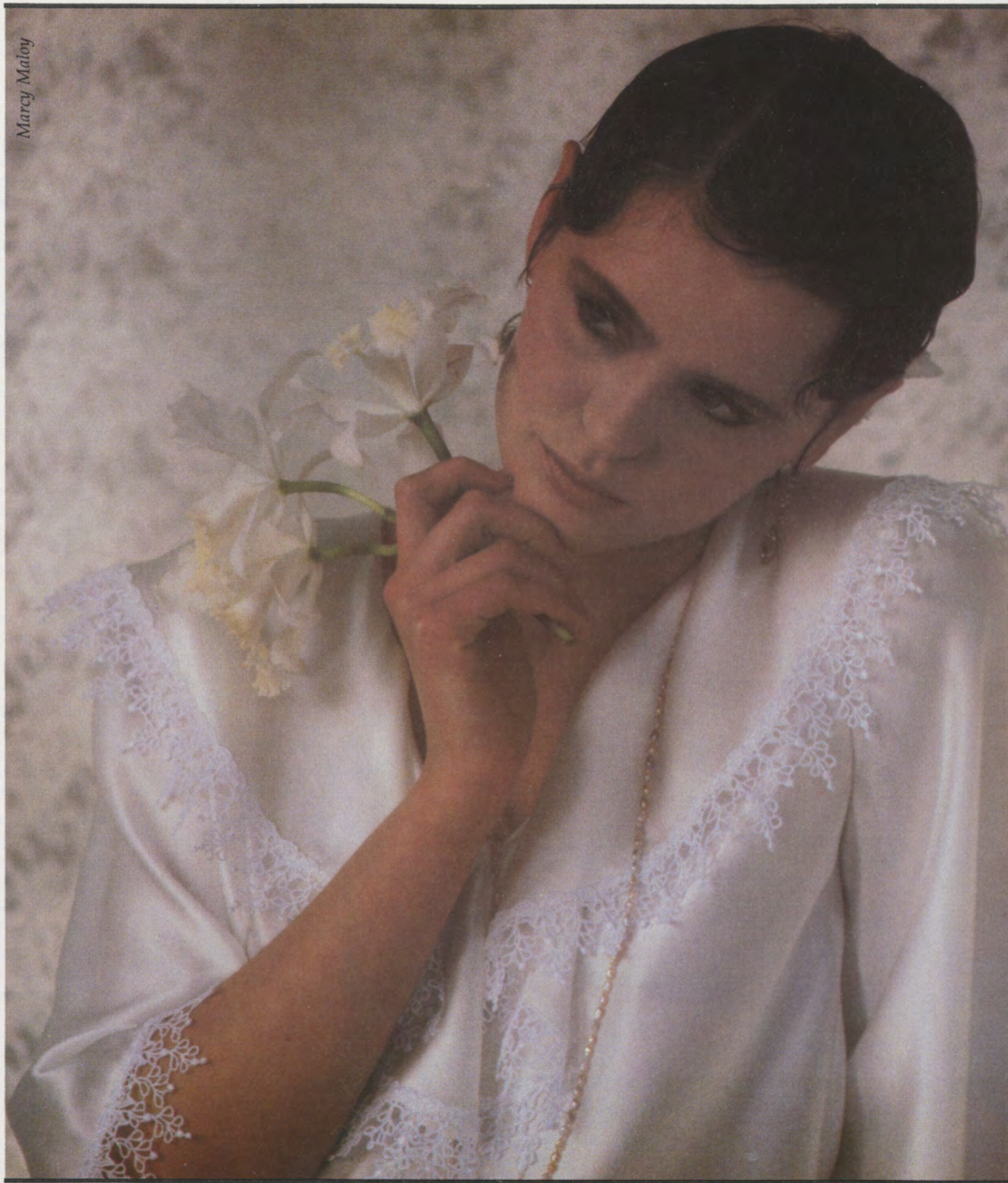
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Production: Nikolaus Lehnhoff Lighting Designer and Special Effects: Thomas J. Munn

May 27 at 8 p.m., June 2 at 7:30 p.m., June 5 at 2 p.m., June 10 and 18 at 8 p.m.

Wagner, *Die Walküre* New Production Performed in German

Jeannine Altmeyer* (May 28; June 3, 8), Gwyneth Jones (June 12, 16), Leonie Rysanek, Helga Dernesch, Nancy Gustafson, Jean Herzberg, Susan Quittmeyer, Luana DeVol, Donna Bruno*, Leslie Richards, Laura Brooks Rice, Reinhild Runkel / Peter Hofmann, Thomas Stewart, Hans Tschammer

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Puccini *La Bohème* New Production Performed in Italian

Ilona Tokody**, Mary Jane Johnson / Luis Lima, J. Patrick Raftery*, Timothy Noble, Kevin Langan, Stanley Wexler, Robert Tate, James Patterson*, Jacob Will*

Conductor: García Navarro Set and Costume Designer: Pier Luigi Pizzi
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Bizet *Carmen* Performed in French

Victoria Vergara, Barbara Daniels, Evelyn de la Rosa, Susan Quittmeyer / William Johns, Michael Devlin, Jeffrey Thomas, William Stone*, Kevin Langan, Timothy Noble

Conductor: Pierre Dervaux* Set Designer: Jean-Pierre Ponnelle
Production: Jean-Pierre Ponnelle Costume Designer: Werner Juerke
Stage Director: Vera Lucia Calabria* Lighting Designer: Thomas J. Munn

June 17 and 22 at 8 p.m., June 26 at 2 p.m., June 29 at 7:30 p.m., July 2 at 8 p.m.

Mozart *Così fan tutte* Performed in Italian

Pilar Lorengar, Tatiana Troyanos, Norma Burrowes* / Gösta Winbergh, Tom Krause, Donald Gramm


Conductor: Andrew Meltzer Set and Costume Designer: Jean-Pierre Ponnelle
Production: Jean-Pierre Ponnelle Lighting Designer: Thomas J. Munn
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NANCY HANKS

1927 - 1983

By JOHN SCHAUER

MEMORIAL SERVICES for Nancy Hanks, who died of cancer in New York on January 7, were filled with effusive praise. This is not unusual for a commemoration of a highly active and successful head of a major government agency. What was unusual—and most fitting—were the presentations by singers, dancers, instrumentalists, poets, actors and sculptors in honor of the achievements wrought by Miss Hanks during her eight years as head of the National Endowment for the Arts. Frank Hodsoll, current chairman of the NEA, noted, "One cannot be involved in the arts at the national level for long without coming to know the depth and breadth of her leadership and the incredible ways in which she touched so many lives."

Nancy Hanks was born on December 31, 1927, in Miami Beach to Bryan Cayce and Virginia Wooding Hanks (making her a distant relative of Abraham Lincoln). Anne Murphy, current director of the American Arts Alliance, recalls, "She told me her father was so excited when she was born that he forgot to file for a last-minute tax deduction," adding with the kind of admiration expressed by all of her acquaintances, "Nancy would have remembered."

After graduating magna cum laude from Duke University in 1949, Nancy got her first Washington job as a receptionist at the Office of Defense Mobilization. Two years later she became a staff member of the president's Advisory Committee on Government Organization, headed by Nelson A. Rockefeller, who was also Undersecretary of Health, Education and Welfare. It was in the latter capacity that he named Hanks as his assistant.

Nancy Hanks came to have a long association with the Rockefeller family, serving



Nancy Hanks (1927-83) served as head of the National Endowment for the Arts from 1969 until 1977.

as executive secretary and project coordinator for several important studies conducted by the Rockefeller Brothers Fund. One of these, carried out in the mid-'60s was *The Performing Arts: Problems and Prospects*. That study, published by McGraw-Hill in 1965, was hailed as the first comprehensive survey of that topic in the United States.


It was testimony prepared by Nancy Hanks for John D. Rockefeller III that played an important part in the early hearings that led to the eventual formation of the National Endowment for the Arts,

created by Congress and signed into existence by President Lyndon B. Johnson in 1965. Livingston Biddle, who succeeded Hanks as chairman of the NEA, says that Rockefeller's testimony "helped lessen some early congressional skepticism about the arts. The arts were considered in those days as rather frivolous, rather unpredictable and possibly embarrassing to those who might support them in Congress. Testimony by a cultural leader of Rockefeller's distinction gave a kind of respectability to and encouragement of arts support."

Michael Straight, who served as NEA deputy chairman for six of the eight years of Hanks's tenure, says, "The arts stood at the borders of our society in those days; the Rockefellers were determined to bring them back to the center. They saw the need for arts councils in our communities. They gave substantial funds to a new organization, the Associated Council of the Arts, and, more importantly, they asked Nancy to be its president." The guiding light of Hanks's career came to be her dictum: "The arts are a right, not a privilege. They are central to what our society is and what it can be."

Nancy Hanks remained president of the American Council for the Arts until President Richard M. Nixon appointed her chairman of the National Endowment for the Arts, succeeding the four-year term of the NEA's first chairman, Roger L. Stevens.

Stevens had begun his tenure with a budget of \$2.5 million, paltry by comparison to congressional allocations in other fields. He spent those limited financial resources creatively and managed to increase the Endowment's budget to \$7 million, but even that amount was insufficient to provide serious assistance even just for the mainstream cultural institu-



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tions that the Endowment considered its "core constituents"—symphony orchestras, opera and ballet companies, major museums. When Nancy Hanks took over in 1969, she immediately recognized a top priority for the NEA: growth.

"I believe the arts are as great a national asset as we have," she said. "Yet, as a nation, we have pretty much taken them for granted for 200 years. We can no longer afford to do so."

It soon became nearly impossible to take the arts for granted once Nancy Hanks became prominent on the Washington scene. "I am very much like the famous trotting horse who bore the same name," she once said. "She could win races in record time year after year. But she was not a steeple-chase horse, she was a trotter. I can win for you, if you do not put obstacles in my way that are difficult to get around." There were very few obstacles that Nancy Hanks could not get around. As Anne Murphy put it, "She never took no for an answer. She just pursued."

"Miss Hanks brought the NEA from relative obscurity to a position of great influence over a wide range of cultural activity in this country," wrote the *Washington Post* when she retired from the NEA in 1977. "She made it look easy, as she threaded her way through the cultural minefields in Congress and the bureaucracies with precision and sophistication." By the time Nancy Hanks left her NEA post, the Endowment's budget had swelled to \$114 million, with the number of grants increasing from 711 to more than 5,000.

Such a staggering achievement is astonishing only to those who did not know Hanks personally. "She was a very gentle, scrappy fighter," says Beverly Sills, and Anne Murphy concurs: "She was obviously charming. She made being feminine an asset. She smiled and she batted her eyelashes. And she was tough as nails."

Her opponents found it to be true. The NEA once came up against the formidable political clout of Senator William Proxmire, who tried to slow down the rate of growth of the Endowment's budget. Simultaneously embroiled in a battle against a lobbying campaign mounted by the Lockheed Aviation Company, Proxmire was eventually to conclude: "I'd rather take on Lockheed any day than the National Endowment for the Arts!"

"She handled the hearings before Congress in a brilliant manner," says Rep. Sidney Yates, current chairman of the House Appropriations Subcommittee on the Interior. "She not only was well-prepared

Painting by Mimi Vang Olsen commissioned for the cover of The New York Times Magazine; oil on canvas. Items on the table represent various panels of the National Endowment for the Arts. The floral typewriter cover was one Nancy Hanks hand-embroidered in needlepoint. The painting will hang in the offices of the National Endowment for the Arts in the Nancy Hanks Center.

with her budget . . . she was very conscious of recognizing the role of Congress in this matter. She made it a point to visit members of Congress and take care of their questions."

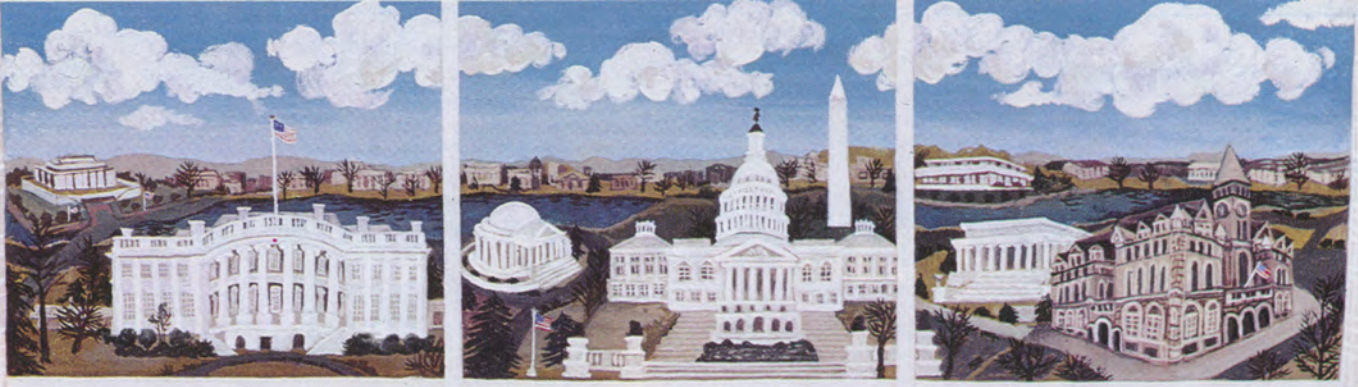
A stunning example of her tenacity, dedication and energy came in 1970, one year after her appointment to the NEA, when budget cuts threatened the five-year-old organization. Hanks and her assistant, Michael Straight, personally mounted a lobbying blitz in a series of parties at which she pulled out the big guns—personal appearances by celebrity members of the National Council on the Arts such as Billy Taylor, Rosalind Russell and Beverly Sills. By such tactics, Hanks managed to convert nearly a hundred formerly hostile congressmen to her side. But Julia Butler Hansen, chairman of the House Appropriations Subcommittee that made budget recommendations for the NEA, remained unconvinced. Mrs. Hansen sensed a lack of public support for such spending, citing a lack of letters from constituents on the subject. As Anne Murphy related the incident to the *Washington Post*, "Nancy said, 'Letters? You want letters?' She had fliers put on every seat of every concert hall and theater in the country. Mrs. Hansen got stacks of letters, thousands, mailbags of them, in three weeks, maybe four." As Joan Mondale put it, "Nancy Hanks was a gifted politician. She could teach any lobbyist a thing or two. And she proved you can be creative within the walls of the federal government."

Nancy Hanks used her creativity to do more than merely coax larger amounts of money out of Congress. She also elicited new levels of support from the private sector, developing the Endowment's highly successful Challenge Grant Program, whereby NEA support was contingent upon the recipient raising three dollars privately for every \$1 received from the Endowment.

Nancy Hanks traveled tirelessly to every outpost in America that she sensed needed assistance in supporting the arts, learning first-hand "what the people are doing out there." In the March 1983 issue of *Theatre Communications*, Ruth Mayleas wrote, "It was through Nancy's indefatigable travels to every corner of the country that the arts and government's role in their advancement became a cause to be reckoned with.



The "Old Post Office" building in Washington, D.C., part of a complex of renovated federal buildings on Pennsylvania Avenue that has been designated the "Nancy Hanks Center" by Congress. The Center houses the National Endowments for the Arts and Humanities as well as other government cultural offices and commercial facilities.



Mimi Vang Olsen

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In 1974 Nancy Hanks was given the Gold Baton Award by the American Symphony Orchestra League. Shown presenting the award is E. Atwood Gilman.

Whether it was a folk arts festival or a prestigious opening night, a national conference or a local arts council meeting, whatever the occasion or event, Nancy was there as a spokesperson for the arts, urging their support at every level."

The expansion of the arts constituency of the NEA during Nancy Hanks's chairmanship was not only geographic; the Endowment came to recognize a variety of art forms including film, crafts and graphic arts shows. "We must all simply accept the fact that art will be controversial—and that includes some of the work done by artists we support directly or indirectly," she staunchly declared. "Some art will be criticized; universal, instant popularity has never been a reliable index of artistic merit."

"She was one of the most instrumental people in expanding the definition of the arts in this country," according to Ronne Hartfield, executive director of Urban Gateways in Chicago. "She pushed out the bounds of the Endowment." To Nancy Hanks, the arts were not a mere separable portion of our lives. "The arts have this to do with everything," she wrote: "Through history what has helped societies and civilizations to meet their problems and to advance their values has been, simply, creativity and quality.

"Without creativity and quality, the human being and the society in which he lives would be powerless to develop new

ideas and from them methods to deal with new problems. Without it, too, he would lack the power to experience joy. It is precisely that which distinguishes the human being, and elevates him. This is what the arts have got to do with what is important to humanity today. And yesterday. And tomorrow."

It was vision of this sort that helped Nancy Hanks bring about a meaningful union of the government and the arts community. "When she began, artists lived in fear and suspicion of government, and government mistrusted artists," comments Michael Straight. "She led government and artists to trust each other." Ann Farris Darling, director of the Endowment's Opera/Musical Theater program and former executive director of OPERA America, concurs: "She made the arts community feel secure as they wandered through the Washington complexities."

The trust Hanks naturally generated in all those with whom she had contact, was well placed. As the *Washington Post* wrote, "Miss Hanks was that most unusual of public figures: a woman who could sustain her position through several changes of administration, even though she was working in a field that was by nature suspect in Washington." Livingston Biddle, who followed her as Chairman for the National Endowment for the Arts, is more specific: "She helped to bring the arts to a position above political partisanship. She was at home with Democrats and Republicans. She was respected by both."

"Whatever her own political views,"

CONTINUED ON PAGE 52

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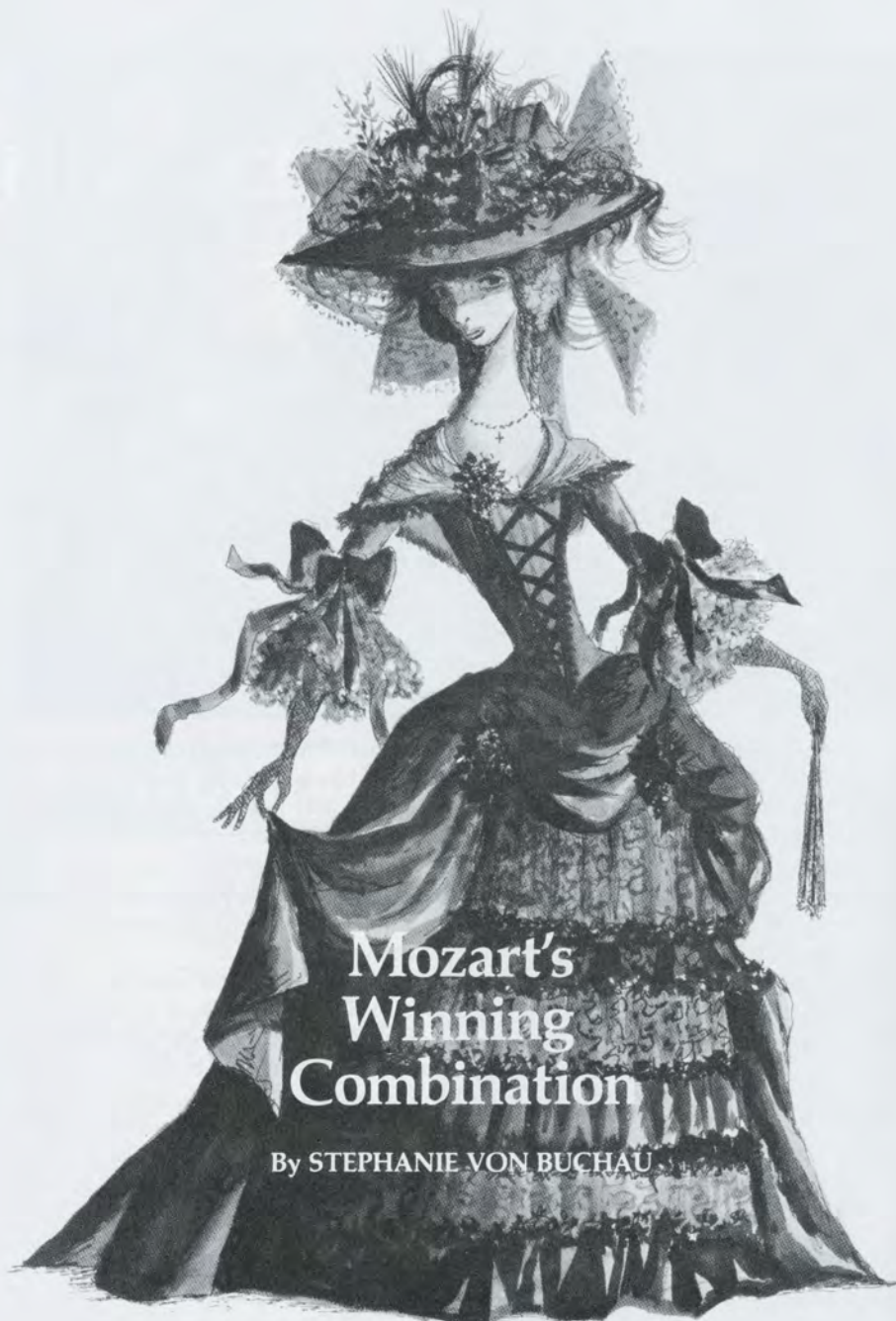
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Mozart's Winning Combination

By STEPHANIE VON BUCHAU

Jean-Pierre Ponnelle costume sketch for *Fiordiligi*.

IN THE worst of performances, *Don Giovanni* can seem dull, or *Le Nozze di Figaro* awkward, but to paraphrase Will Rogers, "I've never heard a *Così fan tutte* I didn't like." From lowly college workshops to the glittering stages of the international opera circuit, *Così fan tutte* inevitably works its magic. Indifferent performances, the bane of opera production, seem to have no effect on Mozart's sunny, wise, compassionate, ravishing score.

Yet *Così fan tutte*, which has been called "a perfect work of art," has been misunderstood, reviled and misinterpreted for the nearly 200 years since it was com-

posed. Writers aren't even sure how to describe it, variously calling it a "dramma giocoso," an "opera buffa" or a "komisches Singspiel." It is a comic opera all right, deliciously witty, but it also contains music of extraordinary passion and sincerity. This last confuses us, since much of the opera also can be seen as a mock heroic satire on *opera seria* conventions.

Every era has had its own opinion about *Così fan tutte*. After its premiere in Vienna's Burgtheater on 26 January 1790, the work

Miss von Buchau is the performing arts editor of San Francisco Magazine and the local correspondent for Opera News.



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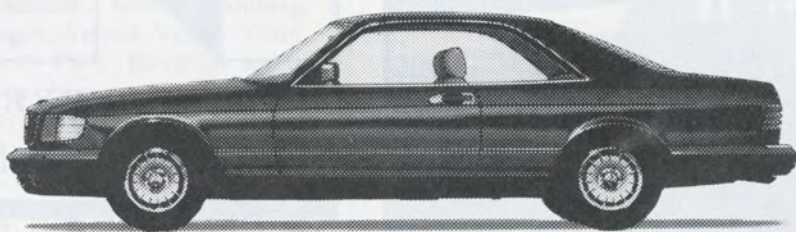
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apparently aroused little interest. (It is possible that the opera was seen as the last, trivial gasp of a dying civilization. The Bastille, after all, had been stormed just months before Mozart undertook his eighteenth opera.) There were a handful of further performances, but then *Così fan tutte* languished in comparative obscurity. The Germans, full of the attitude that woman was a sacred being—exemplified by the saintly, heroic Leonore of Beethoven's



Ponnelle costume sketch for Dorabella.

Fidelio— took to “improving” the libretto. One such version alters the story so drastically that the ladies guess the men’s identities and pretend to go along with the ruse, maintaining their virtue all the while. In 1863, a French version of the opera used the story of Shakespeare’s *Love’s Labour’s Lost* as the basis for a new text by the librettists of Gounod’s *Faust*. Beethoven is

CONTINUED ON PAGE 54



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Audemars Piguet

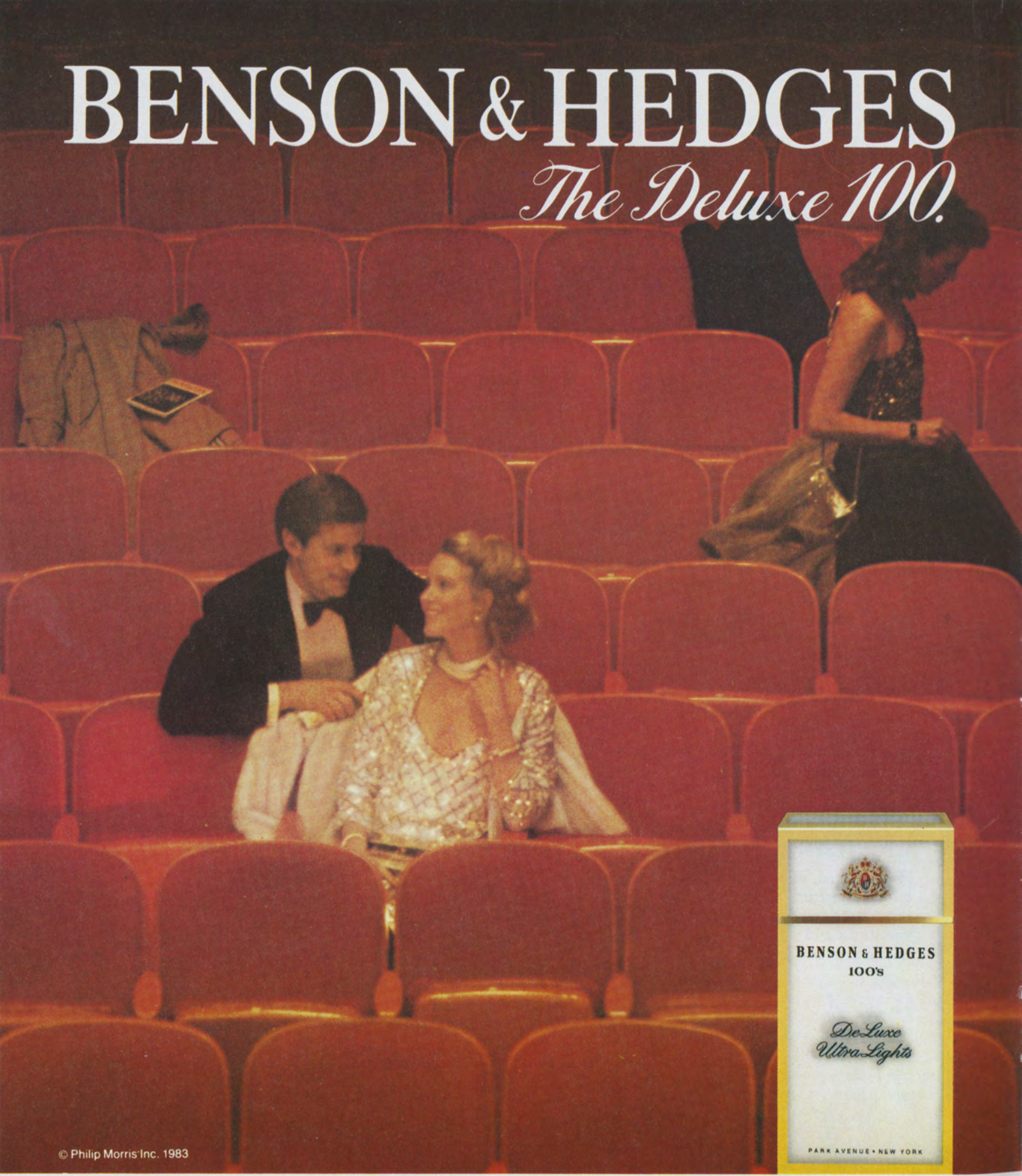
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This production of *Così fan tutte* was made possible, in 1970, by a generous and deeply appreciated grant from the Crocker National Bank.

Opera in two acts by WOLFGANG AMADEUS MOZART
Text by LORENZO DA PONTE

COSÌ FAN TUTTE

(in Italian)

*Conductor and
harpsichord continuo*
Andrew Meltzer

Production
Jean-Pierre Ponnelle

Stage Director
Sonja Frisell

Designer
Jean-Pierre Ponnelle

Lighting Designer
Thomas J. Munn

Chorus Director
Richard Bradshaw

Musical Preparation
Terry Lusk
Mark Haffner

Prompter
Jonathan Khuner

Assistant Stage Director
Paula Williams

Stage Manager
Gretchen Mueller

First performance:
Vienna, January 26, 1790

First San Francisco Opera performance:
October 2, 1956

CAST

(in order of appearance)

Ferrando Gösta Winbergh
Guglielmo Tom Krause
Don Alfonso Geraint Evans
Fiordiligi Pilar Lorengar
Dorabella Tatiana Troyanos
Despina Ruth Ann Swenson*

Townspeople, servants

*San Francisco Opera debut

TIME AND PLACE:

Late eighteenth-century Naples

ACT I, Scene 1: An inn
Scene 2: A garden of Fiordiligi and Dorabella's villa
Scene 3: Fiordiligi and Dorabella's sitting room
Scene 4: The garden

INTERMISSION

ACT II: Scene 1: The sitting room
Scene 2: The garden
Scene 3: The sitting room
Scene 4: The garden

THURSDAY, JUNE 23 at 7:30
SATURDAY, JUNE 25 at 8:00
TUESDAY, JUNE 28 AT 8:00
FRIDAY, JULY 1 AT 8:00
SUNDAY, JULY 3 AT 2:00

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

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

The performance will last approximately three hours and thirty minutes.

COSÌ FAN TUTTE

Synopsis

ACT I — Don Alfonso, an elderly cynic in eighteenth-century Naples, sits in a café by the bay discussing the constancy of women with two young officers, Ferrando and Guglielmo, who insist that their respective sweethearts, Dorabella and Fiordiligi, are paragons of virtue. Confidently accepting Alfonso's bet to prove in a day's time that the sisters are like all other women, they plan how to spend their winnings. In a garden, Fiordiligi and Dorabella praise their absent lovers as they paint their intendeds' portraits. They are interrupted by Alfonso, who reports that the two young men have been called to the front. Ferrando and Guglielmo enter dejectedly to bid an elaborate farewell. As peasants dressed as soldiers extol the praises of military life, the officers sail off, leaving the sisters behind to wave a last good-bye. Alfonso remains to jeer at feminine constancy.

As she complains about the life of a chambermaid, Despina prepares and tastes her mistresses' morning chocolate. The two ladies enter distraught, Dorabella hysterical with grief. Both resent their maid's advice to console themselves with new lovers. Alone again, Despina is greeted by Alfonso, who bribes her to introduce Ferrando and Guglielmo, now disguised as "Albanians," to her mistresses. When the ladies return, they are horrified to see the strangers. Fiordiligi proudly declares that her faithfulness is as immovable as stone. The men are delighted, but Alfonso warns them that the wager is not yet won. Undisturbed, Ferrando sings the praises of love.

Alone in the garden, the sisters unite in lonely despair. Their fiancés, still in disguise, now stagger in, pretending to have



taken arsenic. While Alfonso and Despina run for a doctor, the ladies express concern over the strangers' plight. Despina returns disguised as a doctor and miraculously cures the men with a giant magnet. When the revived "Albanians" ask for a kiss, the sisters angrily tell them to leave.

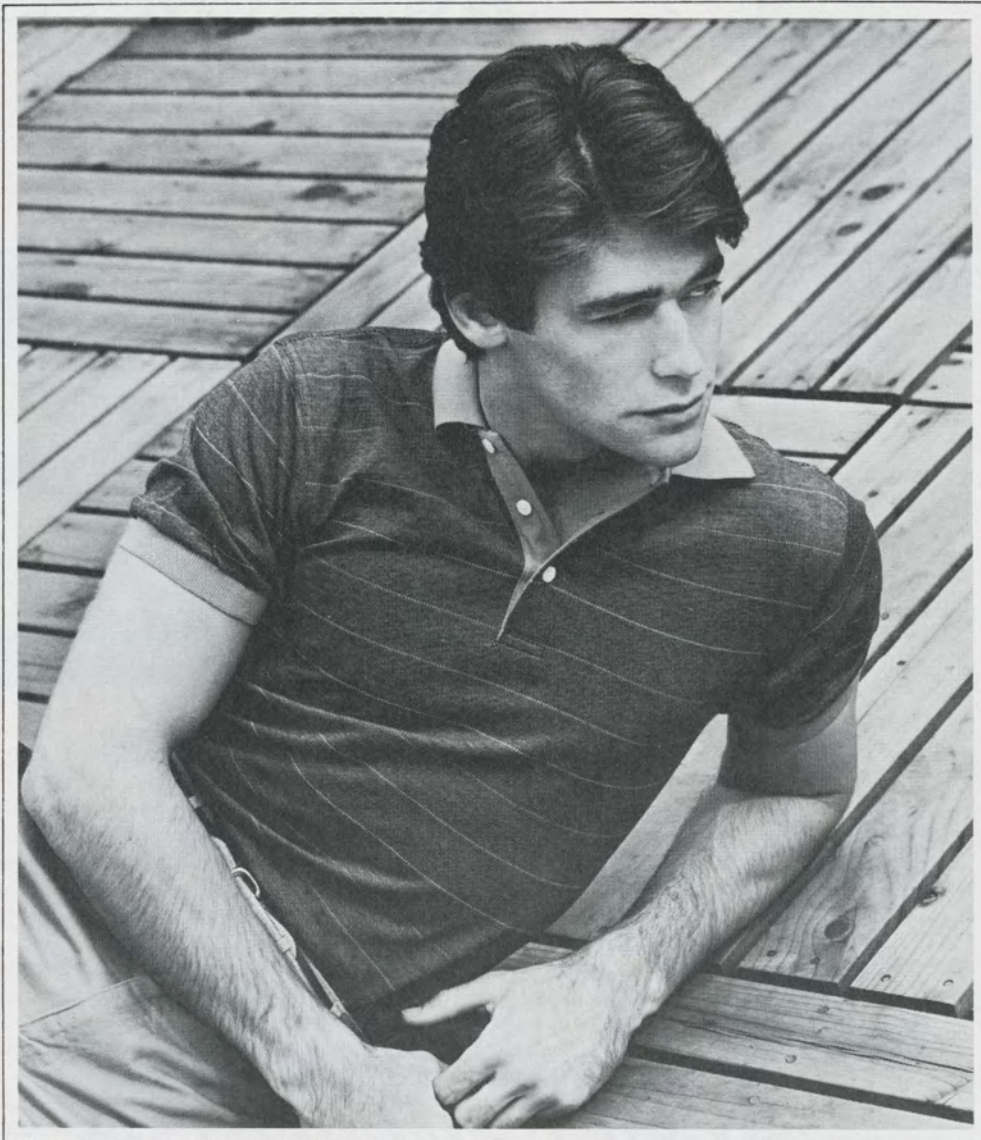
ACT II — Despina, dressing the ladies in their room, urges them to relent toward the "Albanians" and gives advice about love. Fiordiligi hesitates, but Dorabella decides that a diversion is in order. The two then voice their preferences between the handsome strangers.

The "Albanians" have arranged a serenade in the garden. Encouraged by Alfonso and Despina, they pair off with the sisters. Fiordiligi's fiancé Guglielmo woos

Dorabella and secures a locket as a token of love. Ferrando attempts to win over Fiordiligi, but is met with firm resistance. Left alone, she confesses guiltily that he has touched her heart. When the men compare notes, Guglielmo is reassured, but Ferrando is dismayed to see Dorabella's locket. His anger amuses Guglielmo, who comments on the general waywardness of women. Alfonso reminds them that the day is not yet up.

In their room, the sisters tell Despina that they have lost their hearts. Dorabella candidly admits her surrender, but Fiordiligi is still seized with misgivings. Alone, she plots a reunion with their fiancés at the front. When Ferrando rushes in asking her to plunge a sword into his breast, Fiordiligi finally yields and admits she loves him. As they leave together, Guglielmo, who has overheard everything, vents his rage. At Ferrando's return, Alfonso urges the men to accept women as they are ("Così fan tutte").

A double wedding is planned between the "Albanians" and the sisters. Fiordiligi, Ferrando and Dorabella toast their upcoming marriages, while Guglielmo grumbles about the women's inconstancy. Alfonso then brings in a notary — Despina again in disguise. Just as the ladies have signed the marriage contract, familiar martial strains sound in the distance. Alfonso announces the return of their former fiancés and in panic Dorabella and Fiordiligi push their new husbands from the room. Ferrando and Guglielmo now reappear in uniform, swearing vengeance on their sweethearts, who admit their guilt. Alfonso then reveals the disguises and asks the couples to learn from experience. The company unites in praise of reason.



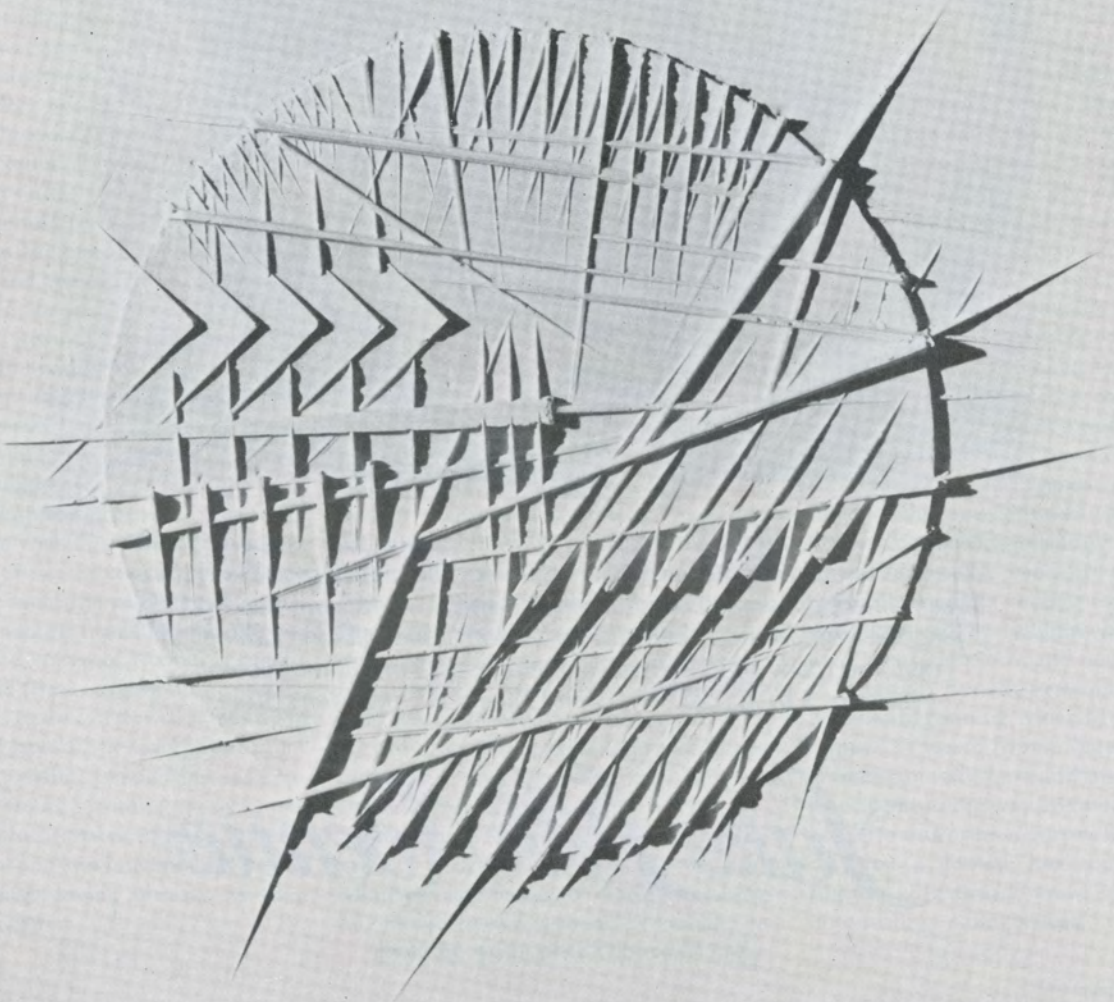
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ARTIST PROFILES

Pilar Lorengar



Internationally renowned soprano **PILAR LORENGAR** returns to San Francisco Opera to sing Fiordiligi in *Così fan tutte*, a role she sang here in 1979 and has recorded under Sir Georg Solti for London Records. She began her career singing zarzuelas in her native Spain. Her first foreign-language role was Cherubino in *The Marriage of Figaro* at the Aix-en-Provence Festival, followed by an appearance as Pamina in *The Magic Flute* at the Glyndebourne Festival. In 1959 she joined the Deutsche Oper Berlin, of which she has been a member ever since. She made her 1961 Salzburg debut as Ilia in *Idomeneo*, and two years later appeared there as Pamina and in Mozart's rarely heard *Mitridate*. She went on to score triumphs at the world's great opera houses, including the Teatro Colón in Buenos Aires, La Scala, Covent Garden, the Vienna Staatsoper, and with the companies of Brussels, Paris, Hamburg and Munich, among others. She made her American debut in 1964 with San Francisco Opera, singing four roles: Liù in *Turandot*, Desdemona in *Otello*, the Countess in *The Marriage of Figaro* and Micaëla in *Carmen*. Since then local audiences have applauded her as Eva in *Die Meistersinger*, Donna Anna in *Don Giovanni*, Melisande in *Pelléas et Mélisande*, the title role of *Madama Butterfly* and, most recently during the 1982 Fall

Tatiana Troyanos



Season, Elsa in *Lohengrin*. She made her 1965 Metropolitan Opera debut as Donna Elvira in *Don Giovanni*. Subsequent Met assignments include Violetta in *La Traviata*, Desdemona, Marguerite in *Faust*, Eva, Cio-Cio-San, Mimi in *La Bohème*, Alice in *Falstaff*, Mozart's Countess, Antonia in *The Tales of Hoffmann* and Fiordiligi, and she has been featured in three new productions at the Met: *Der Freischütz*, *Lohengrin* and the famous *Zauberflöte* designed by Marc Chagall. She has also appeared as a guest artist with the companies of Chicago, Dallas, Miami, Denver, Cincinnati and Washington, D.C., and at the Ravinia Festival. Her extensive tours have taken her to such places as Japan, Israel, South America and South Africa. Her list of recordings includes many zarzuelas, as well as a number of complete operas for London Records, including *La Traviata*, *Don Giovanni* and *Die Zauberflöte*. This August Miss Lorengar will appear with her countryman Plácido Domingo in two gala concerts at Salzburg.

World-renowned American mezzo-soprano **TATIANA TROYANOS** returns to San Francisco Opera to sing Dorabella in *Così fan tutte*. She was the leading mezzo at the Hamburg State Opera for over 10 years, achieving success in such roles as Dorabella, Eboli in *Don*

CONTINUED ON PAGE 46

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Photos taken in rehearsal by Marty Sohl



Tom Krause, Geraint Evans, Gösta Winbergh



THIS PAGE

Above: Tatiana Troyanos

Above, right: Pilar Lorengar

Near right: Tom Krause, Ruth Ann Swenson, Gösta Winbergh

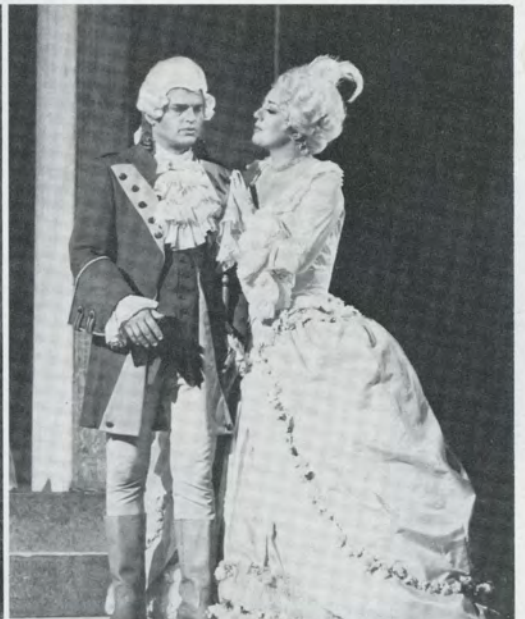
OPPOSITE PAGE

Top: Gösta Winbergh, Pilar Lorengar, Tatiana Troyanos, Tom Krause

Center, left: Pilar Lorengar

Center, right: Gösta Winbergh, Tatiana Troyanos

Bottom: Tom Krause, Tatiana Troyanos, Geraint Evans, Ruth Ann Swenson, Pilar Lorengar, Gösta Winbergh



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Scene i

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with Watercress
Black Forest Ham
Onion Twist Bread

Scene ii

N.Y. style Corned Beef
Real Chopped Liver

Scene iii

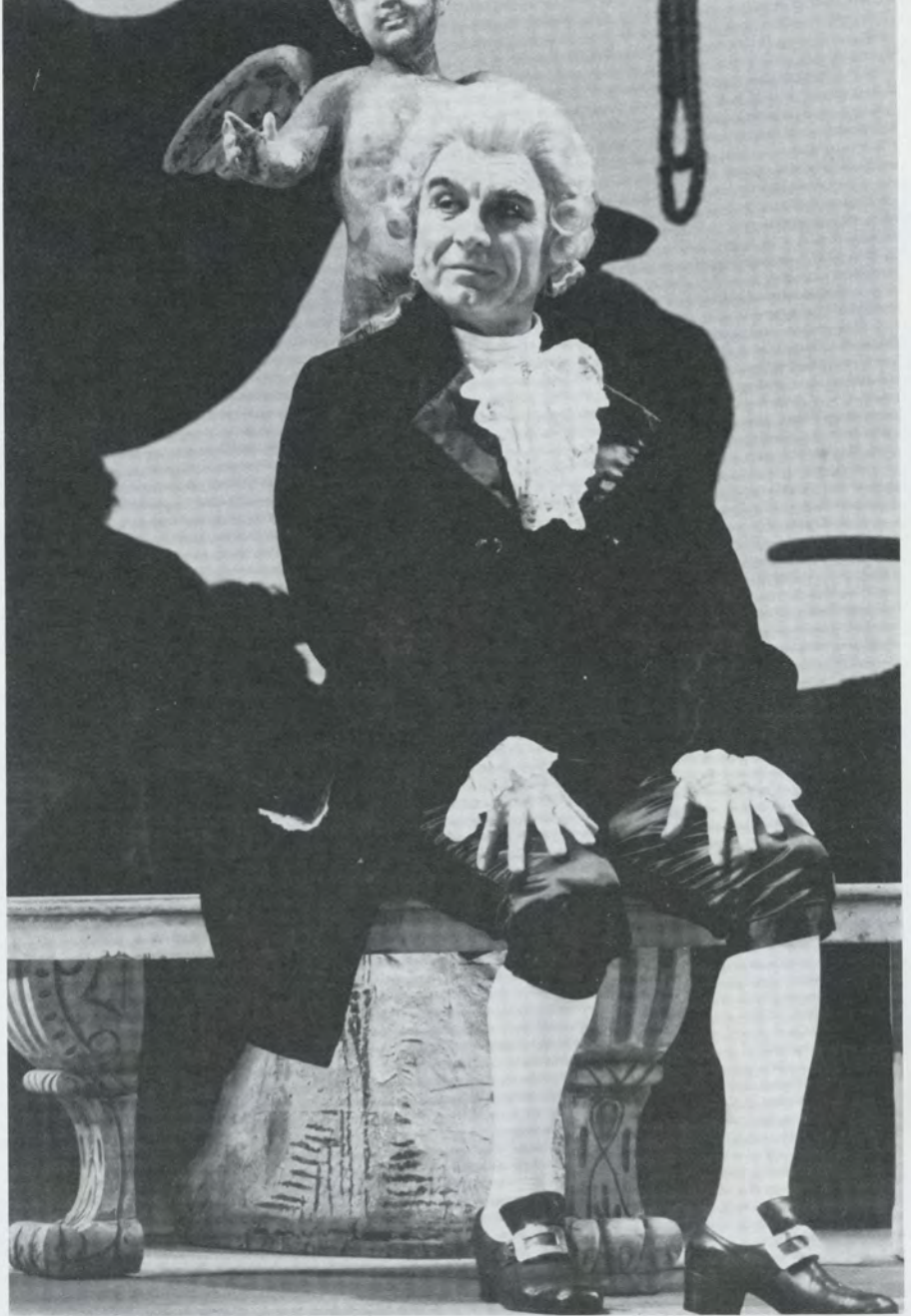
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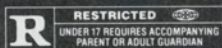
Director of Photography SVEN NYKVIST, A.S.C.

PERNILLA ALLWIN as Fanny BERTIL GUVÉ as Alexander

EWA FRÖLING, ERLAND JOSEPHSON, JAN MALMSJÖ, GUNN WALLGREN

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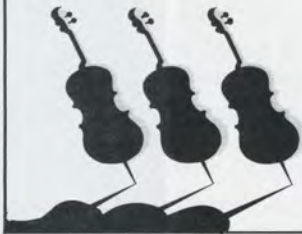
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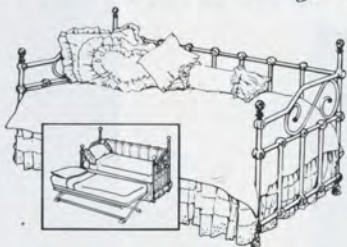
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Gösta Winbergh



Carlos and the title role of *Carmen*. She made her Company debut in 1975 in the title role of *L'Incoronazione di Poppea* (a role she repeated for the 1981 Summer Festival) and was heard that same season as Adalgisa in *Norma*. She returned in 1976 as Santuzza in *Cavalleria Rusticana* (repeated in 1980) and in 1977 appeared as Amneris in *Aida* and the Composer in *Ariadne auf Naxos*. During the 1982 Summer Festival she appeared in the title role of Handel's *Julius Caesar*. Other "trouser" roles for which she is famous are Octavian in *Der Rosenkavalier* (the vehicle of her 1976 Metropolitan Opera debut), Sextus in *La Clemenza di Tito* (which she portrayed in the 1980 Jean-Pierre Ponnelle film), Hansel in *Hansel and Gretel*, Orsini in *Lucrezia Borgia*, Romeo in *I Capuleti ed i Montecchi*, and the title role of Handel's *Ariodante*, which she sang with New York City Opera for the opening of Washington's Kennedy Center. She has also won critical acclaim as Charlotte in *Werther*, Kundry in *Parsifal* (a role in which she appeared earlier this year with the Metropolitan Opera), Countess Geschwitz in *Lulu*, and Venus in *Tannhäuser* (which she also sang on a *Live from the Met* telecast this season). Miss Troyanos has appeared in all of the world's great houses, and holds the distinction of being cast in the opening of the Met season for three years in a row: as Adalgisa in *Norma* in 1981, as Octavian in *Der Rosenkavalier* in 1982 and, coming this fall, as Dido in *Les Troyens* opposite Plácido Domingo. Miss Troyanos recently appeared in Geneva in *Giulio Cesare* and next spring is planning a tour of major American and European cities. Other upcoming engagements include *Idomeneo* with Luciano Pavarotti at Salzburg this summer; a new production of *Werther* at the Paris Opera next summer; and an appearance as Eboli at Covent Garden during the 1984-85 season.

Swedish tenor GÖSTA WINBERGH sings Ferrando in *Così fan tutte*, a portrayal that has won him acclaim in the Götz Friedrich production in his native Sweden and the new Otto Schenk production in Düsseldorf, as well as at last year's Salzburg Festival under Riccardo Muti. A

Ruth Ann Swenson



noted Mozart interpreter, he made his American debut with San Francisco Opera in 1974 as Don Ottavio in *Don Giovanni*, repeating the assignment for the 1981 Summer Festival. During 1980, he made his Glyndebourne and Bregenz Festival debuts singing Belmonte in *Die Entführung aus dem Serail*. Later that year, he was invited to sing Romeo in a new production of Delius's *A Village Romeo and Juliet* at the Zurich Opera, of which he is currently a member. Last year he made his La Scala debut as Tamino in *The Magic Flute*; bowed at the Lyric Opera of Chicago as Ferrando; and gave his first performances at the Vienna Staatsoper as Belmonte and Tamino. Since 1973 he has been a leading tenor with the Stockholm Opera, where his roles include Alfredo in *La Traviata*, the Duke in *Rigoletto*, the Italian Singer in *Der Rosenkavalier*, Fenton in *Falstaff*, Count Almaviva in *The Barber of Seville*, and David in *Die Meistersinger*, a role he has also sung at the Paris Opera. Since 1981 Winbergh has been a frequent guest artist at the Deutsche Oper Berlin, where he recently appeared in *Der Fliegende Holländer*. He made his 1982 Covent Garden debut in the title role of *La Clemenza di Tito*, going on to sing in *Fidelio* at Salzburg, and *The Rake's Progress* at the Maggio Musicale that same year. Other recent engagements include *Der Fliegende Holländer* at the Easter Festival in Salzburg, *Salome* in Geneva and Orff's *Antigone* in Zurich. Winbergh makes his Metropolitan Opera debut during the 1983-84 season as Don Ottavio and in March 1984 will sing the title role of Donizetti's *Dom Sébastien* with the Opera Orchestra of New York at Carnegie Hall. Recent recordings include *Don Pasquale*, conducted by Riccardo Muti for EMI/Angel, the world premiere recording of Thomas's *Hamlet* with Joan Sutherland for London Records, and, for that same label, a disc of Mozart concert arias.

Soprano RUTH ANN SWENSON makes her San Francisco Opera debut as Despina in *Così fan tutte*, a role she has sung at the Corfu Festival in Greece. The New York native participated in the San Francisco Opera Center's

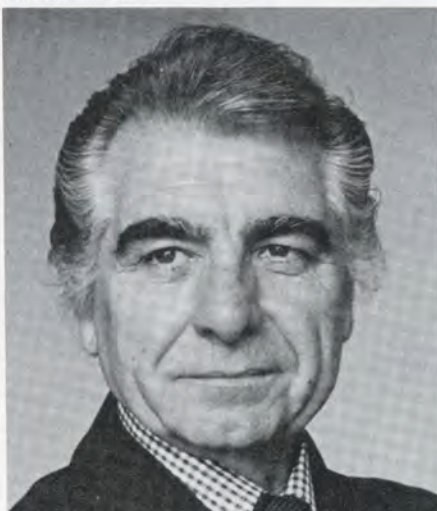
Tom Krause



Merola Opera Program for two years, appearing in productions of *Die Fledermaus*, *The Merry Wives of Windsor*, *The Magic Flute* and *Rigoletto*. She was a winner of the San Francisco Opera Auditions in 1981 and 1982, and during the Center's first Showcase series in 1982 sang the role of the First Attendant in the production of Harbison's *Full Moon in March* presented under the auspices of the American Opera Project. She continued to advance within the Center's training programs and toured with Western Opera Theater's production of *Rigoletto* last fall, singing the role of Gilda. During the 1983 Showcase series she appeared as Erisbe in *L'Ormindo* and Lucia in *The Rape of Lucretia*. She is currently an Adler Fellow, the highest level of the San Francisco Opera Center, and in March sang in a special program of music at a banquet given by President Reagan for Queen Elizabeth II of England during the royal visit to California. Competitions she has won include the Philadelphia Orchestra Young Artists Competition in 1981, the same year she was a national finalist in the Metropolitan Opera Auditions. Most recently she won the Loren L. Zachary Competition in Los Angeles, and last fall she made her East Coast concert debut with the Buffalo Philharmonic under the baton of Julius Rudel.

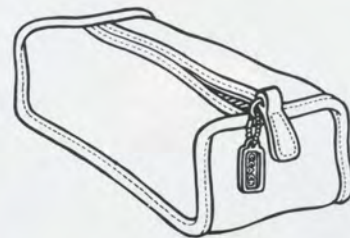
Distinguished baritone **TOM KRAUSE** returns to San Francisco Opera as Guglielmo in *Così fan tutte*. He made his debut with the Company last fall with his renowned portrayals of Count Almaviva in *The Marriage of Figaro* and Count Tomsky in *The Queen of Spades*. Krause is a regular performer at La Scala, the Paris Opera, The Vienna Staatsoper, the Lyric Opera of Chicago, the Metropolitan Opera and the festivals of Salzburg, Glyndebourne, Edinburgh and Bayreuth. He made his professional debut as Escamillo in *Carmen* with the Berlin Städtische Oper in 1959. Currently a resident of Hamburg, his many appearances with the Hamburg Staatsoper include *Don Giovanni* and *Così fan tutte* during the 1980-81 season and *Le Nozze di Figaro* and *Don Giovanni* last year. Renowned as a concert artist, Krause made his American

Sir Geraint Evans



debut in Britten's *War Requiem* with the Boston Symphony at Tanglewood and has performed with the orchestras of New York, Chicago, Cleveland, Philadelphia, Boston, Los Angeles, Pittsburgh and San Francisco. In 1981 he was heard in Bach's *St. Matthew Passion* with the Vienna Philharmonic and was seen as Escamillo with the Deutsche Oper Berlin and as the High Priest in *Samson et Dalila* with the Lyric Opera of Chicago. This season's engagements include *Parsifal* with the Geneva Opera and Vienna Staatsoper, and the four villains of *Les Contes d'Hoffmann* with Houston Grand Opera. This November he adds a new role to his repertoire, performing Golaud in *Pelléas et Mélisande*, an assignment he will repeat in Hamburg in 1984. This December he will be seen as Mozart's Count in Vienna. Krause's recorded repertoire reflects his stylistic versatility, including complete recordings of *Fidelio*, *Carmen*, *Don Pasquale*, *Così fan tutte*, *Elektra*, *Tristan und Isolde*, *Euryanthe*, *La Clemenza di Tito* and *I Pagliacci*, as well as oratorios by Bach, Handel, Haydn and Mendelssohn.

Celebrated British bass-baritone **SIR GERAIN T EVANS** makes an unexpected return to San Francisco Opera, taking on the role of Don Alfonso in *Così fan tutte* on short notice. A favorite of San Francisco audiences since his American debut as Beckmesser in *Die Meistersinger* in 1959, Evans also made his American debut as stage director with the Company's 1970 production of *Falstaff* and returned in that capacity for *Peter Grimes* in 1976. Among his outstanding interpretations here have been the title role of *Falstaff*, Figaro in *Le Nozze di Figaro* (performed in four successive presentations of the opera), Bottom in *A Midsummer Night's Dream*, Leporello in *Don Giovanni*, Pizarro in *Fidelio*, Papageno in *The Magic Flute*, Gianni Schicchi, Don Alfonso, Captain Balstrode in *Peter Grimes* and the title role of *Don Pasquale*. His most recent appearance here was directing and singing the title role of *Wozzeck* for the 1981 Fall Season. Sir Geraint also sang the role of Berg's tortured protagonist in the productions of 1960, '62 and '68, making him the only artist



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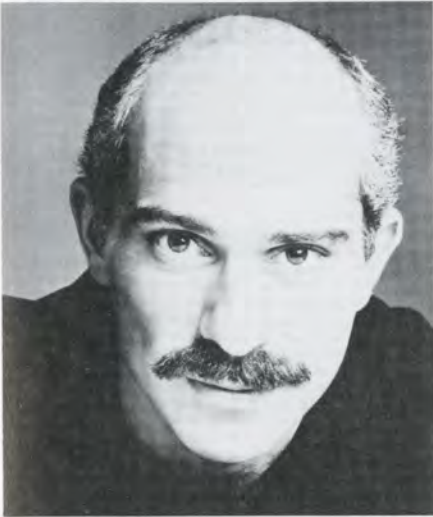
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Andrew Meltzer



to sing *Wozzeck* on the War Memorial stage. He began his career in 1948 as the Night Watchman in *Die Meistersinger* at Covent Garden, where he will next year make his operatic farewell appearance in *L'Elisir d'amore*. During his distinguished career he has sung at all of the world's major opera houses and festivals. Named a Commander of the British Empire in 1959 in recognition of his services to music, he was knighted 10 years later. In 1980 he received the Fidelio Award for services to music by the International Association of Opera Directors and that same year was recipient of the San Francisco Opera Medal in recognition of his more than two decades of service to the Company.

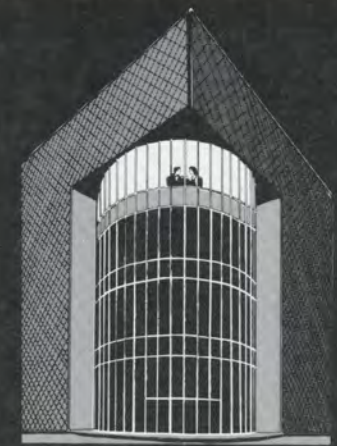
Musical adviser and resident conductor of the San Francisco Opera, **ANDREW MELTZER**, is on the podium for *Così fan tutte*. Meltzer made his San Francisco Opera conducting debut last year in the 1982 Summer Festival production of *The Barber of Seville*. He served as a coach at Santa Fe Opera and Geneva Opera Centre Lyrique in 1971 and for the Minnesota Opera Company in 1972. During the summer of 1973 he was an associate conductor for the St. Paul Opera Association and that same year conducted *The Threepenny Opera* for the Minnesota Opera Company. He made his West Coast conducting debut in 1974 with Spring Opera Theater, leading performances of Cavalli's *L'Ormino*, which he led earlier this season for the San Francisco Opera Center's 1983 Showcase. In 1974 and '75 he was music director of the Merola Opera Program, for which he conducted *The Magic Flute*, and in 1975 held the same position for Western Opera Theater, conducting performances of *The Tales of Hoffmann*, *The Barber of Seville* and *Trouble in Tahiti*. Most recently he led singers of the San Francisco Opera Center in a special program of music for Her Majesty Queen Elizabeth II, Prince Philip and President Reagan upon the occasion of the royal visit to California. Meltzer conducted *Lucia di Lammermoor* for Michigan Opera Theater in 1976 and in 1977 led performances of *The Mikado* for Edmonton Opera and *Porgy*

Jean-Pierre Ponnelle



and *Bess* for the Houston Opera on its American tour. The following year he continued leading the Houston *Porgy* on its European tour to Paris, Geneva, Palermo and Genoa, and returned to Edmonton for *Il Trovatore* and *Mignon*, the latter with Marilyn Horne. He conducted *The Most Happy Fella* on Broadway during the 1979-80 season (telecast on PBS), and in 1980 made his debuts with Spoleto Festival USA (Susa's *Transformations*) and New York City Opera (*La Traviata* and a new production of *The Student Prince*). In 1981 he was on the podium for *The Barber of Seville* with the Manitoba Opera Association, to which he returned in April of 1982 for *The Marriage of Figaro*. In January of 1982 Maestro Meltzer made his Paris orchestra debut leading the Orchestre Lamoureux.

One of the world's most noted and discussed directors and designers, **JEAN-PIERRE PONNELLE**, conceived the productions of *Carmen* (1981) and *Così fan tutte* (1970), designing the sets for both and the costumes for the latter. Ponnelle's productions have been seen in all of the world's major opera houses, and many of them have originated in San Francisco. He made his American design debut with the Company in 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 productions of *Il Barbiere di Siviglia* and *Così fan tutte* at the Salzburg Festival, where this summer he will be responsible for *Die Zauberflöte* and *Idomeneo*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*, seen here for the first time in 1969 and revived for the 1974 and 1982 Fall Seasons. Other Ponnelle productions mounted by San Francisco Opera include *Otello* (1970, '74 and '78), *Tosca* (1972, '76, '78 and '82), *Rigoletto* (1973 and '81 Summer Festival), *Der Fliegende Holländer* and *Gianni Schicchi* (1975 and '79), *Cavalleria Rusticana* and *I Pagliacci* (1976 and '80), *Turandot* and *Idomeneo* (1977), *Il Prigioniero* (1979)



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and the American premiere of Aribert Reimann's *Lear* (1981 Summer Festival). Ponnelle has created productions of *Falstaff* for Glyndebourne; *Moses und Aron* for Geneva; *Le Nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte* and *Les Contes d'Hoffmann* at the Salzburg Festival; *Tristan und Isolde* at Bayreuth; and Wagner's complete *Ring* cycle in Stuttgart. For the Cologne Opera he has created a series of Mozart opera productions, and in Zurich he produced the three extant Monteverdi operas, all of which were filmed and televised in this country over PBS. Recent assignments have included a new production of Busoni's *Arlecchino* in Houston, and later this season his productions of *La Cenerentola* and *Der Fliegende Holländer* will be seen at the Lyric Opera of Chicago. His film credits include *Le Nozze di Figaro* and *Madama Butterfly*, also seen on American television.

In her eighth season with San Francisco Opera, SONJA FRISELL directs *Così fan tutte*. During the Company's last Fall Season, she was responsible for a new production of *Le Nozze di Figaro* and *Un Ballo in Maschera*, the opera she first staged here to great acclaim in 1977. Born in England, she received operatic training with the Glyndebourne Festival Opera and the Deutsche Oper in Berlin, where she studied with Carl Ebert. She made her American debut with *Khovanshchina* at the Lyric Opera of Chicago in 1969. Her first San Francisco Opera assignment was the 1975 production of *Simon Boccanegra*, which she then directed in 1979 in Chicago and revived here in 1980. At the War Memorial she was also responsible for *Aida* in 1977, returning the following year for *Norma* and *Werther* and for *Don Carlo* in 1979. During the 1981 season here she staged *Lucia di Lammermoor* and *Le Cid*. She has been on the staff of La Scala for 15 years; in 1972 she became staff producer there and from 1974 through 1979 was director of production. Among her production credits are Vivaldi's *Tito Manlio* at the Piccola Scala, *Fidelio* in Venice, *La Favorita* in Bregenz, *Don Pasquale* at Montepulciano) and *Un Ballo in Maschera* for the Paris Opera. Recent engagements include *Andrea Chénier* in

Thomas J. Munn



Miami, *Lucia di Lammermoor* with the Dallas Opera, *Der Rosenkavalier* in Tulsa, *La Bohème* in Winnipeg and a revival of *Il Barbiere di Siviglia* at La Scala. This coming season she will be directing Handel's *Agrippina* in Venice, *Carmen* in Dallas and *Il Trovatore* in Miami.

In his eighth year with San Francisco Opera, THOMAS J. MUNN is responsible for the lighting designs of *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan tutte*. During the 1982 Fall Season he designed the lighting for such productions as *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; was the lighting director of *Tosca*; and the scenic supervisor and lighting designer for *Salome*. Earlier that year, for the 1982 Summer Festival, his lighting was seen in the productions of *Julius Caesar*, *Turandot* and *Nabucco*, for which he also designed the sets. For the first Summer Festival in 1981, he created the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he originated the lighting designs for the new productions of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose* in 1976. Munn has created the scenery and lighting projection for the Hartford Ballet's acclaimed multi-media production of *The Nutcracker*; created the scenery and lighting designs for *Don Quichotte* with the Netherlands Opera; and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*. Other recent design credits include *La Bohème* and *Rigoletto* with the Houston Grand Opera. Munn's television projects include Luciano Pavarotti's live concerts from Houston and San Francisco earlier this year. □

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NANCY HANKS CONTINUED FROM PAGE 29



Nancy Hanks received an honorary Doctor of Music degree from the Mannes College of Music in 1981. She is seen here with Sidney Gelber, chairman of the Mannes College Board of Trustees (left) and Dr. Charles Kaufman, president of the college.

wrote Ruth Mayleas, "she reserved them for her intimates. She applied this same wise attitude toward the arts as well, never expressing opinions or casting judgments. Her role, she rightly felt, was not to be an arbiter of taste but a champion of the arts." As Hanks herself maintained, "For an artist to create what society needs, he or she must be given the opportunity to try, which means the slim chance to succeed or the more likely chance of falling short of the mark. That is the gamble of backing pure creativity."

For the last 20 years of her life, Nancy Hanks fought, and ultimately succumbed to, cancer. Many of her closest associates were not even aware of her affliction until December of last year, when she was unable to appear in person to accept the first National Founders Award for Civic Leadership, bestowed by Partners for Livable Places. Michael Straight recalls, "She fussed over a secretary's snuffle or my tennis elbow. She never spoke of her own well-being." Such heroic selflessness is not incongruous with a woman of Nancy Hanks's modesty. When the *New York Times* asked a number of prominent American women executives, including Hanks, the secret of their success, her response was, "I learned how to type."

The tributes to this exemplary woman have been many and varied. The first bill of the 98th Congress, passed unanimously, was a law establishing the Nancy Hanks Center in the newly renovated Old

Post Office, an historic Washington edifice that Hanks herself helped save from demolition a while back. The building will house the National Endowment for the Arts and Humanities, in addition to other government cultural offices and commercial facilities. PBS has dedicated this season's arts programing to her memory. And San Francisco Opera dedicates the 1983 Summer Festival to her. General Director Terence A. McEwen has declared: "It is particularly fitting that we honor Nancy Hanks by dedicating this season to the memory of this extraordinary woman. It is through the creation and performance of art in America that her vision and achievements will continue to live far into the future."

Harold Schonberg once wrote in the *New York Times*, "Miss Hanks has carried the techniques of political persuasion to a level that is itself high art," a note picked up by President Ronald Reagan in his commemorative statement: "Like an artist, she created a great canvas by building a thousand exquisite details into a new design that changes our understanding of life . . . It is worth remembering that the threads that wove greatness into her life are also the threads of great art: simplicity, sophistication, honesty, discipline, vision, commitment to excellence, tradition, experiment, and human caring."

Nancy Hanks had her own view of her life's work, which she deemed a necessity: "If we do not have high quality orchestras

that can perform Charles Ives's symphonies, or companies that can present Carlisle Floyd's operas, or theaters to mount O'Neill's plays, or dance groups to stage Martha Graham's *Appalachian Spring*, we cannot use our cultural resources to celebrate.

"If we do not encourage our multi-national ethnic cultural groups, we will not be able to bring into interaction the aesthetic contributions of all cultures that can lead to a sense of self-respect on the part of each as well as to an appreciation of the contributions of all groups to produce a strong, cohesive force to unite the country.

"If we do not have museums able to utilize their great resources in special exhibitions that are their life-blood, they will not be able to give people the sense of history or the perceptions of the future.

"If we do not act with vigor to program the arts on television and film, the audiences reached by our very highest quality arts will be relatively small.

"If we do not support the creative work of our artists and craftsmen, our choreographers, our composers, our playwrights, our writers and photographers, our architects and designers, there will be staleness on our stages and ugliness on our streets.

"If we do not provide design assistance for the renovation of old buildings to meet new cultural needs or for the construction of new cultural facilities, many communities will be lacking in technically adequate space.

"If we do not support the organizations providing technical and artistic services to all fields, we will be failing to reach the aesthetic and administrative standards necessary to fulfill our goals.

"If we are not more imaginative in reaching new and broader audiences, we will be depriving people of their rights to appreciate and to participate in the creation of beauty, which have too often been viewed as privileges."

And so it was that artists of all persuasions participated in the memorial services to Nancy Hanks. Geraldine Stutz, who served on the National Council on the Arts when Nancy was chairman, said at one such service: "... this hour has been a beginning—a beginning of the tribute that will be paid by generations of writers and players and singers and dancers and poets and painters and sculptors whose voice and vision will be stronger in America because Nancy gathered together a brave band of creative people — and decided to help." □

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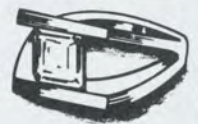
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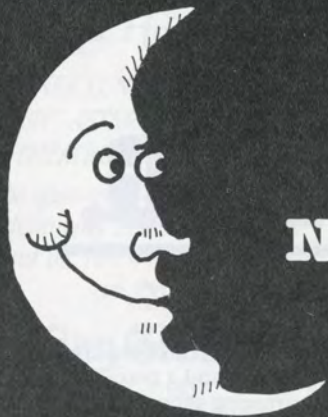
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MOZART CONTINUED FROM PAGE 32

well known for his judgment that Mozart's music deserved better than Da Ponte's frivolous libretto.

The "frivolous" libretto is not frivolous at all, but an 18th century psychological mirror in which it is possible, as Oscar Wilde once said about his *Salome*, for everyone to see himself. The moralist finds Ferrando and Guglielmo's treatment of the sisters sadistic; what gives the men the right to put Fiordiligi and Dorabella to such a test? The feminist is upset at the librettist's conclusion that "*Così fan tutte* (thus do all women behave); surely the men are equally culpable? The existentialist sees that two happy unions have been destroyed and now nobody trusts anybody.

Yet there is that music. The feminist who denies the erotic pull of Ferrando's "*Cedi, cara*"; the moralist who thinks Fiordiligi's "*Per pietà*" is not sincere; the existentialist who misreads Don Alfonso's lesson in love (the opera's subtitle is "*School for Lovers*") are simply not listening to what Mozart has done to humanize an admittedly formulaic plot. Da Ponte creates symmetry, psychology, wit and satire; Mozart adds passion, sincerity, wisdom. The combination is perfect, yet it is a human perfection, not a glacially abstract one. No wonder the opera always "works" on stage.

Così fan tutte was undertaken by the collaborators of *Le Nozze di Figaro* and *Don Giovanni* two years after the latter had its premiere in Prague. Joseph II of Austria had given Mozart an imperial post, *maestro di cappella*, which carried virtually no stipend (and not much honor). All that was required of him was to supply dance music for the masked balls given during carnival season. He had few pupils, a sickly wife, and a family to provide for. During the summer of 1788 he wrote his last three symphonies, Nos. 39-41, but the concerts supposed to introduce them were under-subscribed and had to be cancelled. In April of 1789, Mozart's friend, Prince Karl Lichnowsky, invited the composer to Berlin. On the journey they visited Prague, where *La clemenza di Tito* was commissioned. In Potsdam, Mozart got an order from amateur cellist, King Friedrich Wilhelm II of Prussia, for six string quartets (only three were eventually completed).

It is said that the king offered Mozart the job of *Kapellmeister*, which he turned down, probably because his situation in Vienna, though impecunious, was at least familiar and free. On Mozart's return to Vienna in the summer, Joseph II decided, after a successful revival of *Figaro*, to

commission a new opera from Mozart and Da Ponte. The emperor, as Edward Dent puts it, "had a vigorous appetite for music, but was not very discerning. Mozart's devotion to him was probably based not so much on his artistic interests as on the

operas, "One might almost date the start of Mozart's decline from Leopold's arrival in Vienna."

The origins of the *Così fan tutte* libretto are obscure. Some say it was based on an actual scandal in contemporary Vienna,



Ponnelle costume sketch for Guglielmo.

mobility and liberality of his character." Shortly after the premiere of *Così fan tutte*, Joseph II died and was succeeded by his brother, Leopold II, who showed no interest in Mozart at all. As William Mann notes in his book on the complete Mozart

but the plots of wife-swapping and lovers deceiving each other in disguise are old ones that can be traced to *commedia dell'arte*. Also the librettist Casti had supplied Salieri (the protagonist of Peter Shaffer's play, *Amadeus*) with a story in 1785 in

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which two pairs of lovers swap mates after entering a magic grotto under the aegis of a magician. The notion of testing a wife's chastity goes all the way back to Ovid's *Metamorphoses* and was later appropriated by Ariosto, leading some reference works to claim that Da Ponte's libretto is based on *Orlando furioso*.

There is also an interesting parallel to consider between the libretto and Mozart's own love life. The composer had fallen in love with Aloysia Weber, who, after much flirtation, married one Josef Lange. Mozart then transferred his affections to her sister, Constanze. We see signs of his own inconstancy and of the 18th century rationalization of romance in letters written home during this period. In one he says he is not going to marry Constanze: "If I had to marry all those with whom I have jested, I should have two hundred wives at least." (Shades of *Don Giovanni*.) Then again: "She [Constanze] is not ugly, but at the same time far from beautiful... She has not wit, but she has enough common sense to enable her to fulfill her duties as a wife and mother." (Shades of *Così fan tutte*'s "lesson in love.")

Whatever its origins, the psychological insights are Da Ponte's. The Enlightenment, of which he was an intellectual giant, posited emotional life in terms of reason and science. Don Alfonso is not a sadist, a spoilsport, or a puppeteer, manipulating the lives of the opera's lovers. He is a truly enlightened man who sees that the romances of his young friends are based on false premises which give no promise of future happiness. His wager with the two men is a philanthropic way of opening their eyes—not to the falsity of their sweethearts, but to the misapprehensions under which they are all operating. Romantic love, infatuation, and its attendant blindness are not conducive to marital bliss. But affection, based on reason and understanding of the human heart, is.

This is why the resolution of the opera, left by Mozart and Da Ponte to the imagination of the stage director, has so baffled audiences, commentators and producers. If you believe that Alfonso's bet is a method of enlightening his young friends, then there is no way that Ferrando and Guglielmo can return to their original sweethearts. Too much water has flowed under the bridge; too many secrets of the heart have been revealed. The flirtatious, easy-going Dorabella needs the equally sanguine Guglielmo, just as the passion-

Jean-Pierre Ponnelle costume sketch
for Ferrando.



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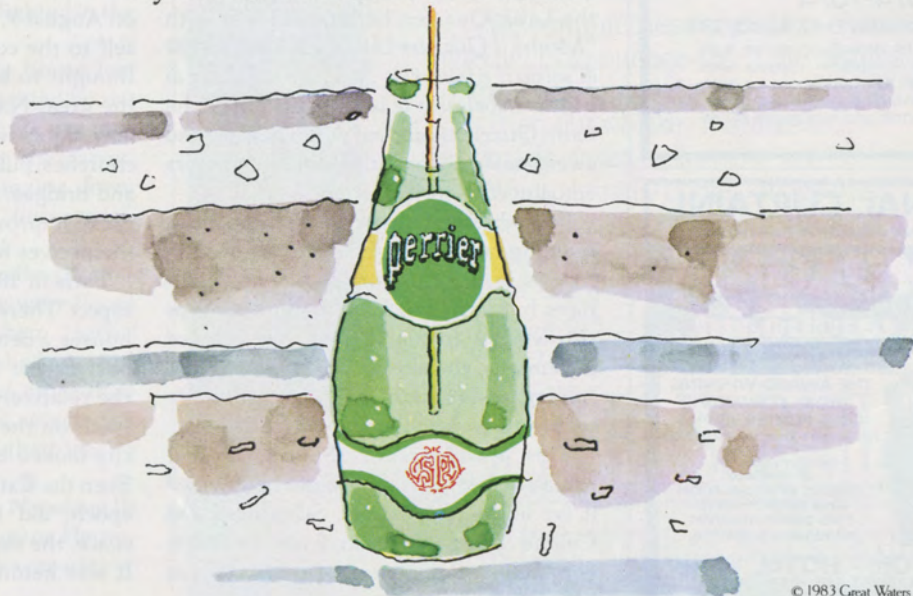
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ate, deep Fiordiligi has discovered her true nature in Ferrando's arms.

Brigid Brophy points out, in *Mozart the Dramatist*, the parallels between the work of Da Ponte and that of novelist Jane Austen, who wrote *Love and Freindship* (sic)

them interesting to us. As heroic as Beethoven's Leonore is, she starts out noble and ends up noble; she is not changed and she learns nothing because she is already perfect, a paragon of womanhood. Fiordiligi, on the other hand, learns everything



Ponnelle costume sketch for Despina.

in the same year that Mozart composed *Così fan tutte*. Both products of the Age of Reason, Austen and Da Ponte understood that love is a fit subject for drama (perhaps the only subject), but that the enlightenment of the characters is what makes

passing through a crucible of emotional fire that refines and shapes her character.

When Fiordiligi sings "Come scoglio" we recognize the joke. Here is a parody of an *opera seria* exit aria with its wide leaps and its thunderous chest tones. "Come scoglio"

makes fun of an operatic genre and it makes fun of Fiordiligi's protestations of virtue. (It may also have been Mozart's way of making fun of his detested prima donna, Da Ponte's mistress, Adriana Ferraresi.) Yet this rock, impervious to the tempest, is going to fall into the tenor's arms like a ripe peach in the next act. By the time Fiordiligi sings "Per pietà," she is so sincere it hurts. This plea for forgiveness from her absent lover has all the tenderness, the believability that is missing from "Come scoglio." When it is followed by the sexually ravishing "Fra gli amplessi," we know that Fiordiligi now understands herself and her desires completely and will henceforward be a better person for knowing how frail her virtue is. After such an epiphany, how could one wish her reunited with the bluff Guglielmo?

While Da Ponte makes the psychological points, it is Mozart's music that keeps them evergreen. Even people who are not as sold on Mozart as they are on Wagner or Verdi, agree that *Così fan tutte* is an extraordinarily fecund score. Unlike *Figaro*, *Zauberflöte* or *Don Giovanni*, there is not a slow spot in it. Its first act is composed mainly of ensemble, and its second act mainly of arias, but everything is so perfectly arranged that there is no time to wonder, as one sometimes does in an uncut fourth act of *Figaro*, if the opera is ever going to end.

The gems in the score are so numerous that a "highlights" album would take three records (the full opera takes four). In the first half hour alone, these include the three trios that constitute the first scene; Fiordiligi and Dorabella's duet in which they compare the portraits of their sweethearts, embroidering the word "amore" in thirds; the eloquent farewell quintet during which Alfonso, ever the man of reason, threatens to die of laughter; and the trio, "Soave sia il vento," which is many people's favorite vocal moment in all Mozart—a fact that director John Schlesinger recognized when he used it for the theme music in *Sunday, Bloody Sunday*, a poignant film about farewell.

Then there are the prodigious arias: Fiordiligi's two already noted; Dorabella's impetuous "Smanie implacabili"; and her wicked "È amore un ladroncello"; Ferrando's ecstatic "Un' aura amorosa" and furious "Tradito, schernito"; Guglielmo's "Non siate ritrosi" (a tuneful piece replacing an aria which Mozart removed before the premiere, possibly because it was too long for the patience of the other singers who had to listen to it on stage; it is called "Rivolgete a lui lo sguardo" and is a terrific



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show piece, but it is not missed in this context) and the angry "Donne mie, le fate a tanti." This extensive catalog doesn't even mention Despina's cynical wit. Alfonso, curiously, has no extended arias, all his music is recitative, ensembles or miniature ariettas.

Anyone who loves Mozart knows that his vocal melodies, while enchanting, are only a part of the total musical effect. A Mozartian orchestra does not merely accompany the voice; it supports, comments on, contradicts, harmonizes and amplifies the vocal material. It seems rather odd that after *Figaro*, *Don Giovanni* and *Così fan tutte*, with their rich orchestral psychologizing, it took Italian opera until Verdi's *Un ballo in maschera* (1859) before the orchestra regained its importance as a full-fledged partner in the drama. (Mozart may have been Austrian, but his three Da Ponte operas should be considered Italian in style and inspiration as well as in language.)

The orchestration of *Così fan tutte* depends for its piquancy, as does all Mozart, on the woodwind writing. The 19th-century habit of drowning everything in oppressive string tone (and of leaving out the appoggiaturas) has been mostly erased in the latter half of this century. Although Mozart's operas ideally should be heard in the small, jewel-box houses of Europe and not in the mammoth auditoriums we favor in America, a modern orchestra can fill the opera house with enough characteristic Mozartean sound if the strings are kept down in size and volume and the winds are allowed to shine through. The conductor who follows that practice, as well as insisting on appoggiaturas, earns the gratitude of every serious listener.

In "Tradito, schernito," the woodwinds (oboes, clarinets, bassoons) lead the main melody and then burble consolingly as Ferrando pours out his anger at Dorabella's defection. The flutes, clarinets and bassoons, joined by horns and strings, undulate rhythmically under the voices in the trio, "Soave sia il vento," evoking the tide carrying the lovers away to war. A clarinet figure in Ferrando's "Ah lo veggio" is reminiscent of the clarinet quintet, K. 581, composed just before *Così fan tutte*. The wind band in "È amore un ladroncello" plays without strings for a good portion of the piece. These are just a few examples of what to listen for in Mozart's woodwind writing.

It has been suggested that *Così fan tutte*, which seems to have taken but four months from commission to premiere, was written in haste. Dent refers to the autograph

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score as being "full of abbreviations, a proceeding not at all usual with Mozart." However, the autograph, formerly in the Berlin State Library, was purloined by the Soviet government when the Russians took Berlin at the end of World War II. It was hidden somewhere in Poland, and until recently the Soviets did not allow it to be examined by musical scholars in the West, a most frustrating and unnecessary aspect of the Cold War.

However, until a thorough study of the autograph is made, we can hear with our own ears that *Così fan tutte* does not sound



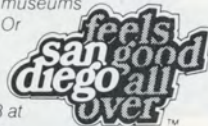
Ponnelle costume sketch for Don Alfonso.

hurried or flustered in any way. On the contrary, its symmetry and equipoise are remarkable. It moves like well-oiled clockwork, yet there is nothing mechanical or cold about the story or the music. It may have been written in haste, but Mozart's genius was sufficient proof against any flaws such quickness might engender. *Così fan tutte* is not only a perfect work of art, it may be the most sheerly beautiful opera ever written. □

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In Search of Angels

THE American Heritage Dictionary defines an angel as "1) One of the immortal beings attendant upon God. 2) A kind and lovable person. 3) A financial backer of an enterprise, esp. a dramatic production." Angels of the third definition, like those of the first, are in short supply on earth.

The San Francisco Opera's Development Department, however, has been able to locate a few of these rare spirits. This fall's American premiere of Tippett's *The Midsummer Marriage* has been made possible through the generosity of the Paul L. and Phyllis Wattis Foundation; and three of the five San Francisco-owned productions being mounted this fall have been gifts of other angels.

La Grande Duchesse de Gérolstein, however, still offers an opportunity for a would-be angel to spread his or her wings. French operetta is a delicate blossom that is difficult to transplant, but the upcoming San Francisco Opera production promises to deliver enough Gallic *esprit* to satisfy the most demanding Francophile. Featuring

The American premiere of Aribert Reimann's *Lear*, which opened the first San Francisco Opera Summer Festival in 1981, was made possible by grants from The Sells Foundation and the San Francisco Opera Guild. The starkly dramatic production required the installation of elaborate new stage machinery in the War Memorial Opera House. Below: The lavish 1980 production of *Samson et Dalila*, televised nationally, is an example of three-way funding. It was co-produced by San Francisco Opera and the Lyric Opera of Chicago, with the assistance of a grant from the Gamma Fisher Foundation of Marshalltown, Iowa.

renowned French diva Régine Crespin in the title role, *La Grande Duchesse de Gérolstein* boasts an all-French production team in their American debuts: conductor Marc Soustrot, stage director Maurice Ducasse and designer Hubert Monloup. The entire Duchy of Gérolstein will be beholden to the generous soul who elects to underwrite this decidedly earthly delight.

Aspiring angels who cannot afford an entire new production should be aware of other options open to them. For as little as \$25,000 you can pay for a revival of an existing production, which requires transportation from the warehouse, refurbishing of worn or damaged sets, costume alterations to accommodate a new cast,

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David Powers

The popular *Aida* production of San Francisco Opera's 1981 Fall Season was underwritten by an anonymous friend of the San Francisco Opera, who has generously sponsored several other productions for the Company.

relighting the stage, and other hidden costs that may not be apparent where you see a revived production.

Since 1976, for instance, San Francisco Opera audiences have been privileged to hear the operas of Wagner and Strauss with the full, lush orchestrations intended by the composers, but that magnificent sound must be paid for. The expense of additional musicians—at rehearsals as well as performances—combined with the revenue lost by removing two rows of main-floor seating for the expanded orchestra pit, means that a performance of a fully scored *Das Rheingold* will cost well over \$10,000 more than a performance that doesn't observe the composer's intentions. We think it's worth the extra cost; we would be thrilled if some of our patrons indicated with their support that they think it is, too.

When a production is borrowed from another company, there is the matter of freight charges in addition to the costs for a revived production, bringing the underwriting expenses to the \$30,000-\$50,000 level. If a new production is jointly owned by San Francisco Opera and several other companies, the initial construction costs approximate \$100,000 or more. And while joint productions cost less than those we build ourselves, it must be remembered that the extra use wears them out faster, and a major company really needs to own its own productions of staple repertory items.

It should be stressed that full sponsorship is not necessary to be helpful to San Francisco Opera; partial underwriting will not only be gratefully accepted, but put to creative use. Maybe you would be interested in financing the costumes for a new production. Or perhaps you would like to pay for the cyclorama, that enormous



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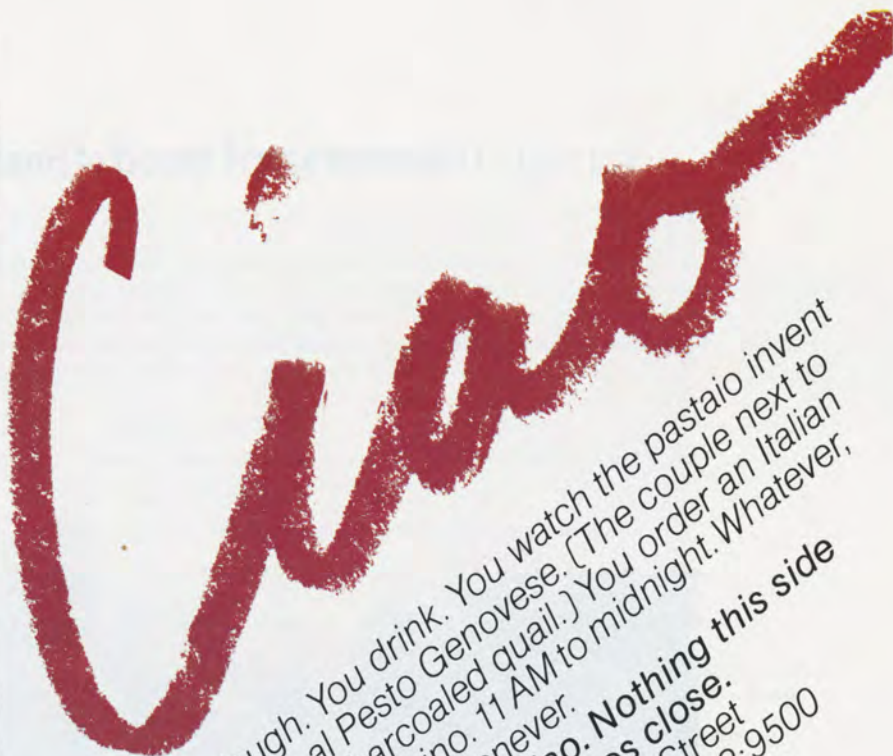
Are you interested in something more specialized and less expensive? Why not pay for the toe shoes for the "Dance of the Hours," that spectacular divertissement in Act III of *La Gioconda*? Or how about supplying the dry ice needed for special effects in Wagner's *Ring of the Nibelung*? The point to keep in mind is that *any* amount you would like to give toward a production can be put to use by the Development Department in such a way as to make you feel special, appreciated and part of a team.

Indeed, you could be part of a team—or perhaps we should say choir—of angels by joining with a group of friends to underwrite a production. If you don't know anyone who would join you in such a venture, the San Francisco Opera Development Department would be more than happy to unite you with other, kindred spirits.

The rewards of angelic generosity are more than spiritual. You will be credited on the cast page of the program magazine and will be invited to attend a special luncheon to be held on the Opera House stage to honor our production angels. Awards will be given in recognition of the vital production funding we have received, with additional glamour provided by stars of the sponsored productions. The tribute could not be more fitting: an angel's natural habitat, after all, is among the stars.

The San Francisco Opera has applied for Treasury Fund and Challenge Grants from the National Endowment for the Arts. If awarded, your gift may be used to complete required matches associated with these grants.

San Francisco Opera's joyful version of La Grande Duchesse de Gérolstein is being adapted from the triumphant production seen in Toulouse with Régine Crespin in the title role.

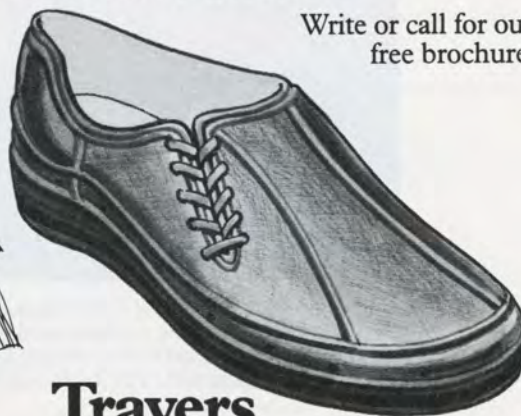


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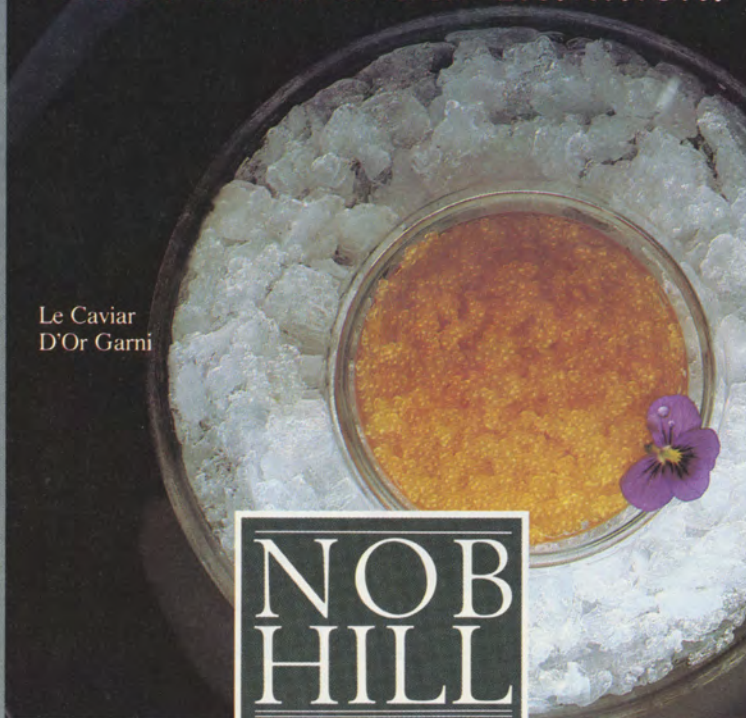
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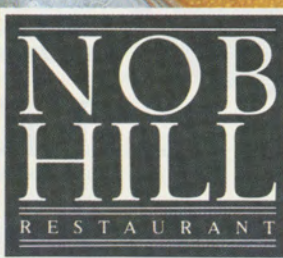
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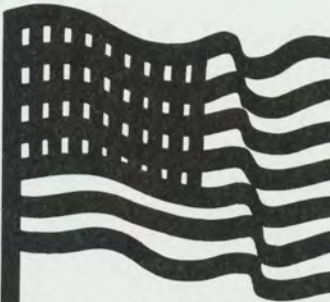
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Services

Bus Service

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

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

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

Its route is as follows:

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

Taxi Service

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

Food Service

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

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

Emergency Telephone

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

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

Watch That Watch

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

Ticket Information

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

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

Unused Tickets

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

Opera glasses are available for rent in the lobby.

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

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

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

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

Performing Arts Center Tours

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

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

Davies Hall only:

Wednesday 1:30/2:30—Saturday 12:30/1:30

All tours leave from Davies Symphony Hall, Grove Street entrance.

General \$3.00—Seniors/Students \$2.00

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

THE OPERA HOUSE MUSEUM (South Mezzanine Box level behind the Opera Boutique) currently houses an exhibit on Wagner's *Ring of the Nibelung* as it has been seen in San Francisco in years past. Featured are photographs, props, costumes and memorabilia from the complete *Ring* cycles of 1972 and 1935 (with Kirsten Flagstad and Lauritz Melchior). A brief browse through this fascinating exhibit, assembled by Christine Albany, will provide an intriguing counterpoint to the new *Ring* productions in this year's Summer Festival.

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