Dialogues des Carmélites
(Dialogues of the Carmelites)

1982

Saturday, October 23, 1982	8:00 PM	
Tuesday, October 26, 1982	8:00 PM	
Friday, October 29, 1982	8:00 PM	(Live radio broadcast)
Saturday, October 30, 1982	11:00 AM	(Radio broadcast)
Wednesday, November 3, 1982	7:30 PM	
Saturday, November 6, 1982	8:00 PM	
Tuesday, November 9, 1982	8:00 PM	
Sunday, November 14, 1982	2:00 PM	

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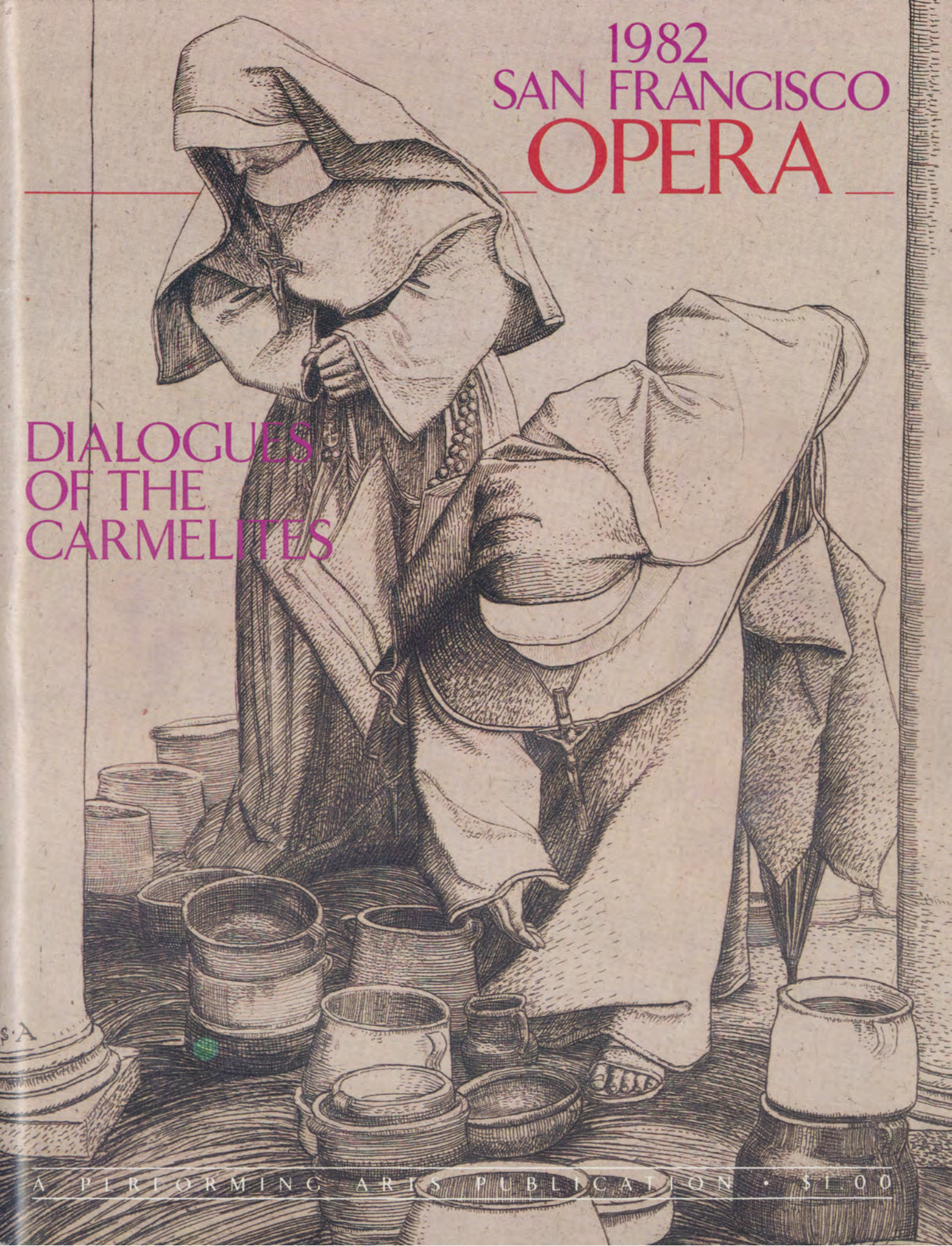
San Francisco Opera Archives

1982 SAN FRANCISCO OPERA



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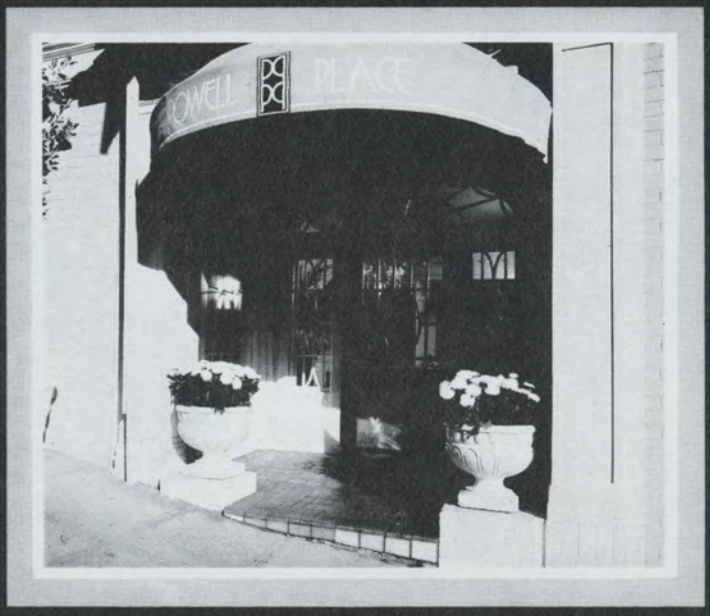

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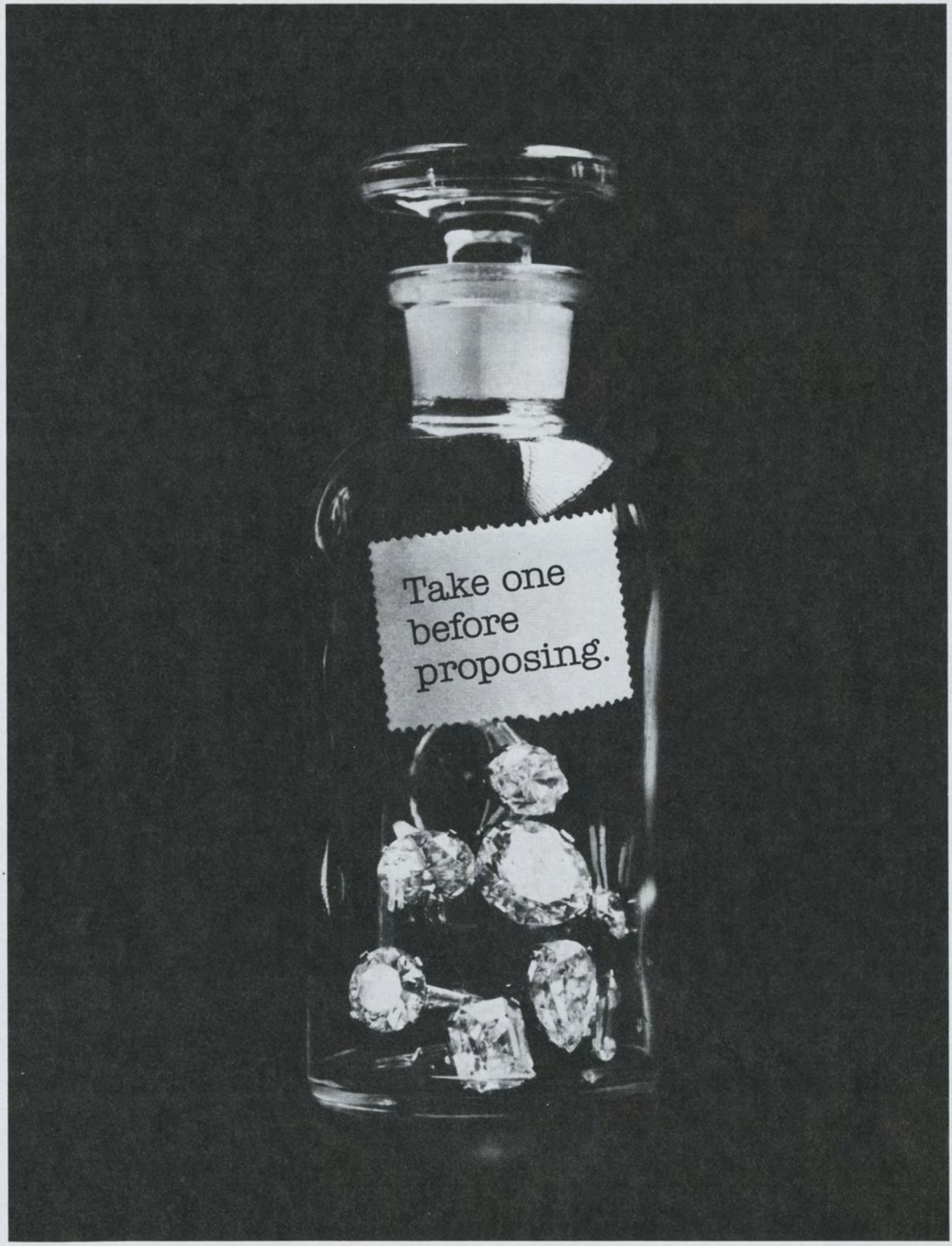

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General Director's Message

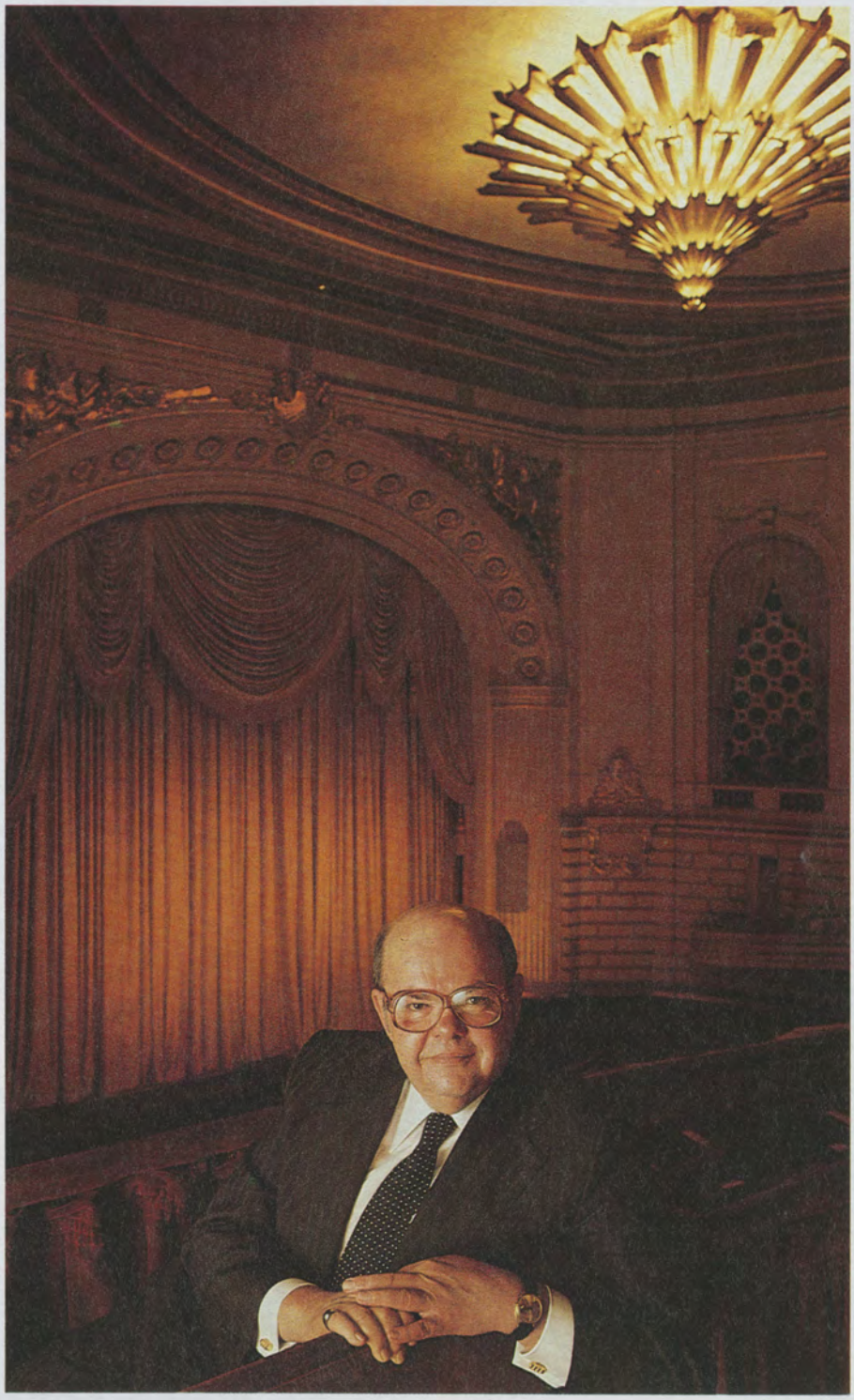
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

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

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

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

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



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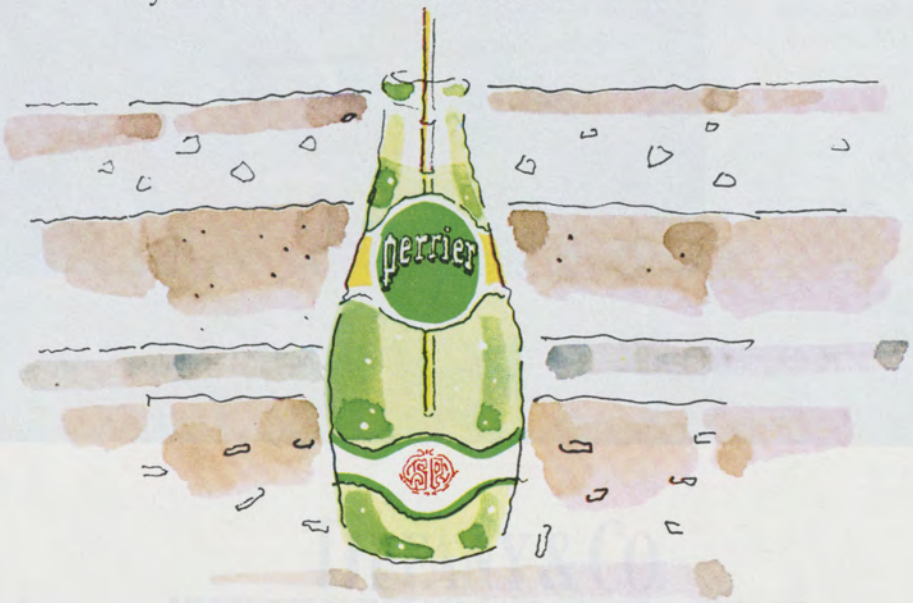

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1982 SAN FRANCISCO OPERA

Terence A. McEwen, general director

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

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DIALOGUES OF THE CARMELITES

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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 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.

RON SCHERL PHOTO

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

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

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

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

San Francisco Opera 1982

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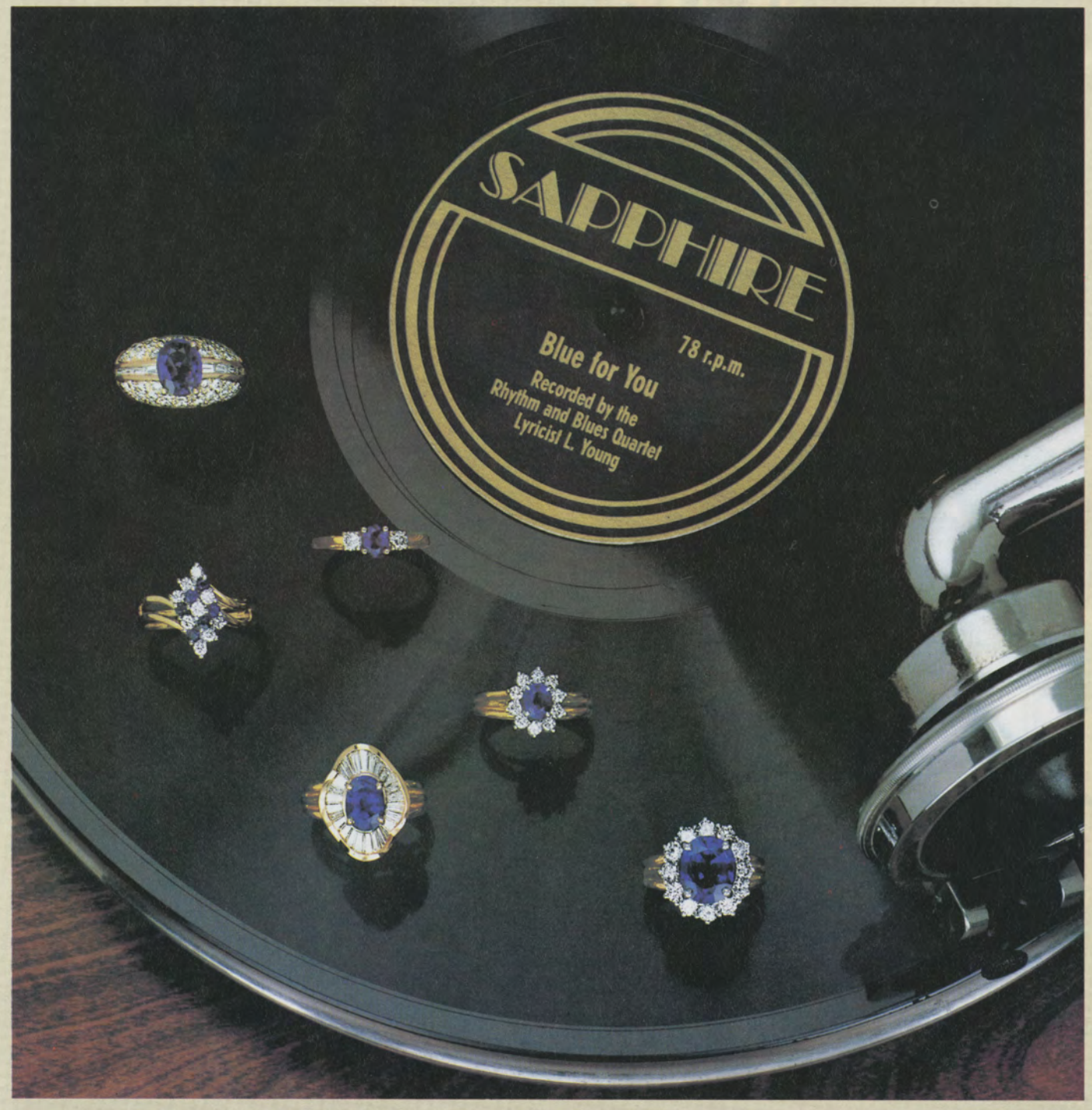

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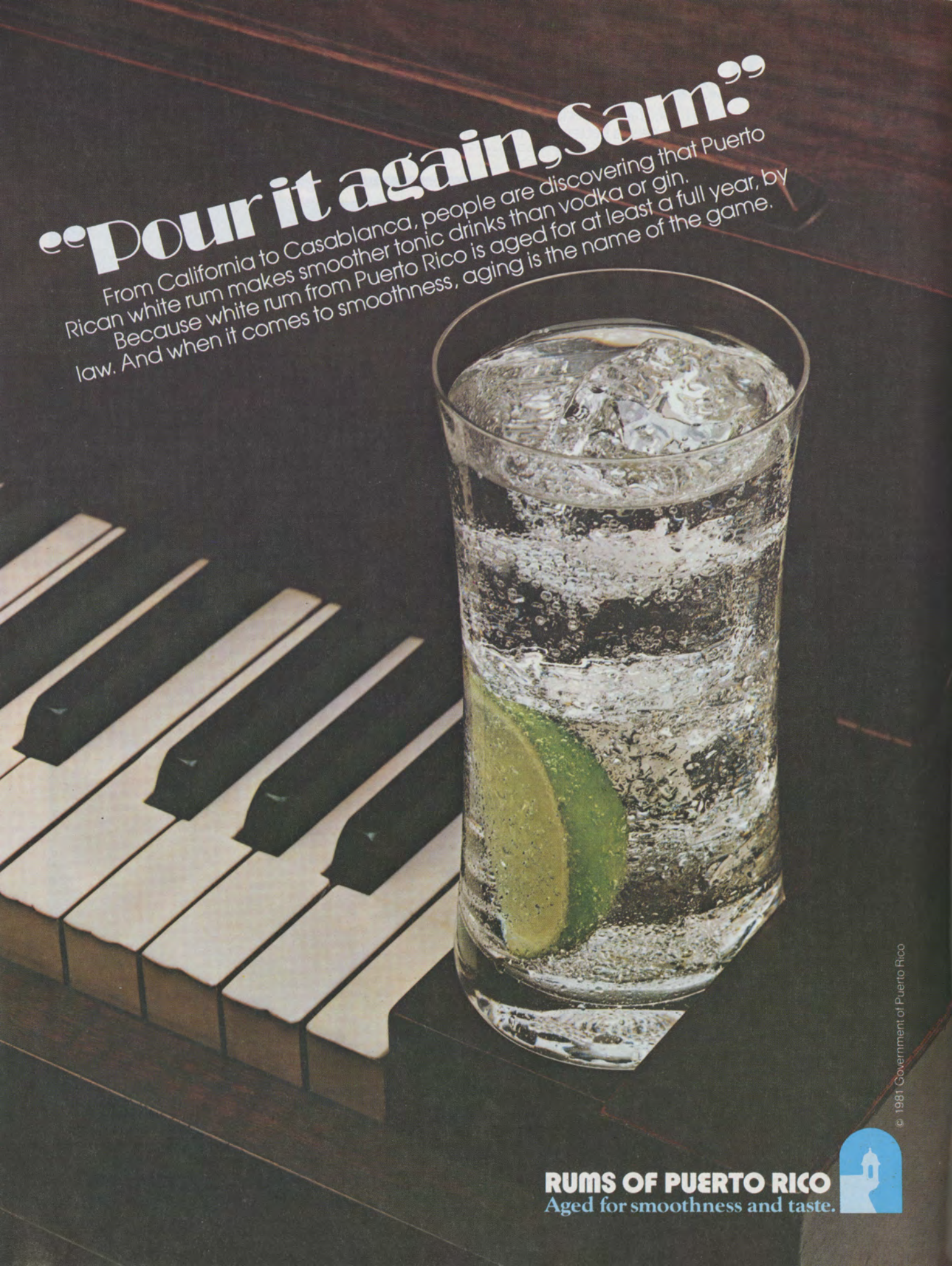
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Angelo Colbasso
Edward Corley
Frank Daniels
Robert Delany
Gerald Johnson
Eugene Lawrence
Frank Levar
Kenneth MacLaren
Kenneth Malucelli
Jim Meyer
Monte Pederson
Valery Portnov
Kenneth Rafanan
Tom Reed
Karl O. Saarni
Sigmund Seigel
Bill Tredway
John Walters
John Weiss
Andrew Yarosh

EXTRA CHORUS

Kathy Anderson
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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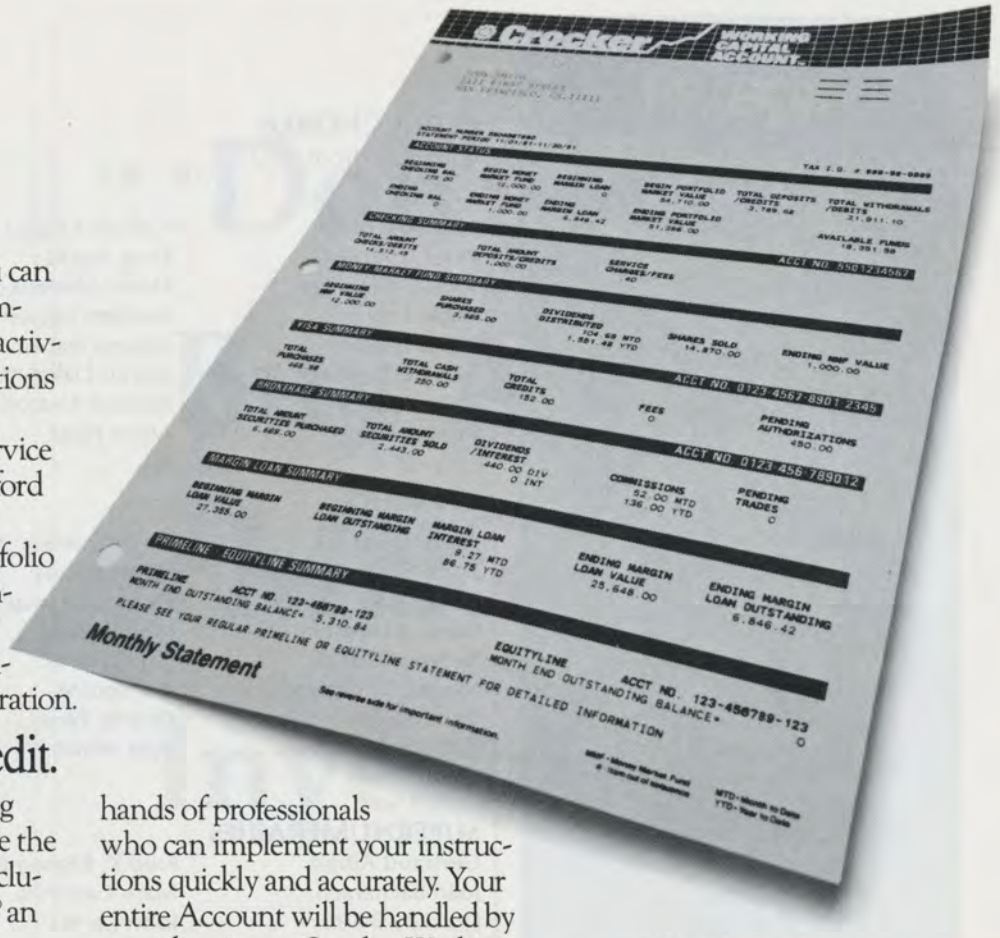

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continued from p. 17

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
Jim Tryforos
Jim Voisine
Charlie West
Byrd White

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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

Andrew Alder
Sky Bamford
Steve Bauman
Douglas Beardslee
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
Kent Speirs
Jerry Steiml
Robert Tilton
Barry Tucker
Ken Wagovich

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.

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

Saturday, September 25, 8:00
Un Ballo in Maschera Verdi

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, Crespin, 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
Agler/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

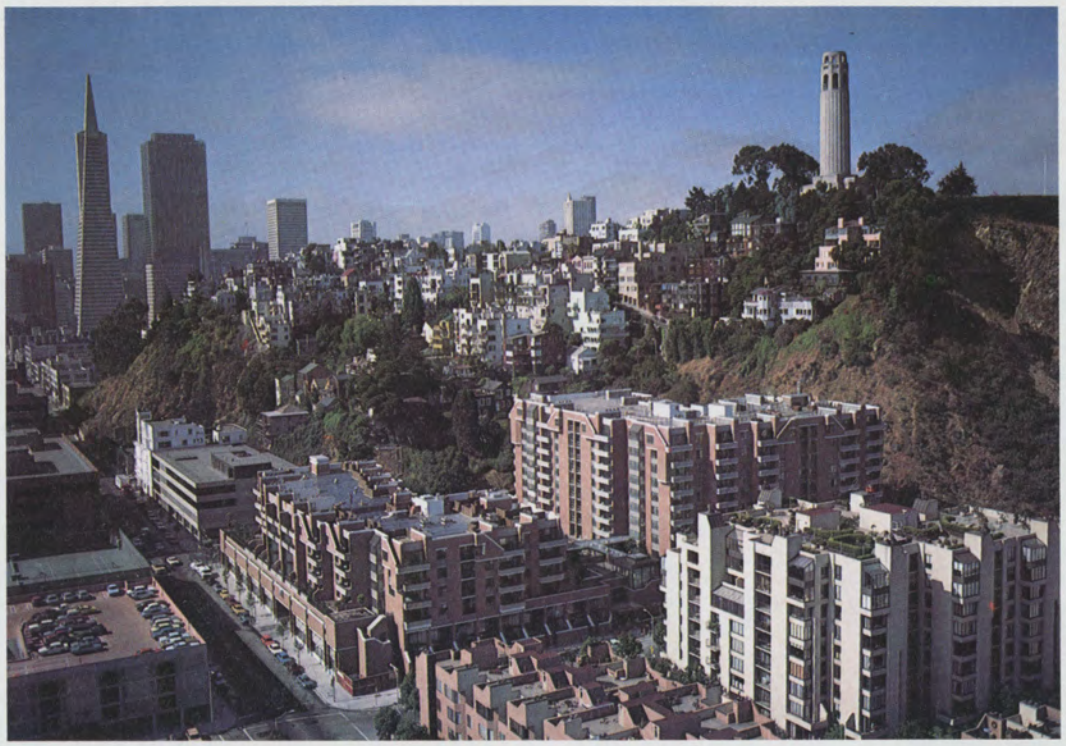
THE MARRIAGE OF FIGARO
Mozart
In English

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.

Pick out one of the world's best views.



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LOMBARD

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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 $6. 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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LA CENERENTOLA	10/4
DIALOGUES OF THE CARMELITES	10/11
THE QUEEN OF SPADES	10/18
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LOHENGRIN	11/2
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LA CENERENTOLA	10/7
DIALOGUES OF THE CARMELITES	10/14
THE QUEEN OF SPADES	10/21 (Hayward)
CENDRILLON	10/28
LOHENGRIN	11/4
TOSCA	11/11

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10/13 "Singers and singing"

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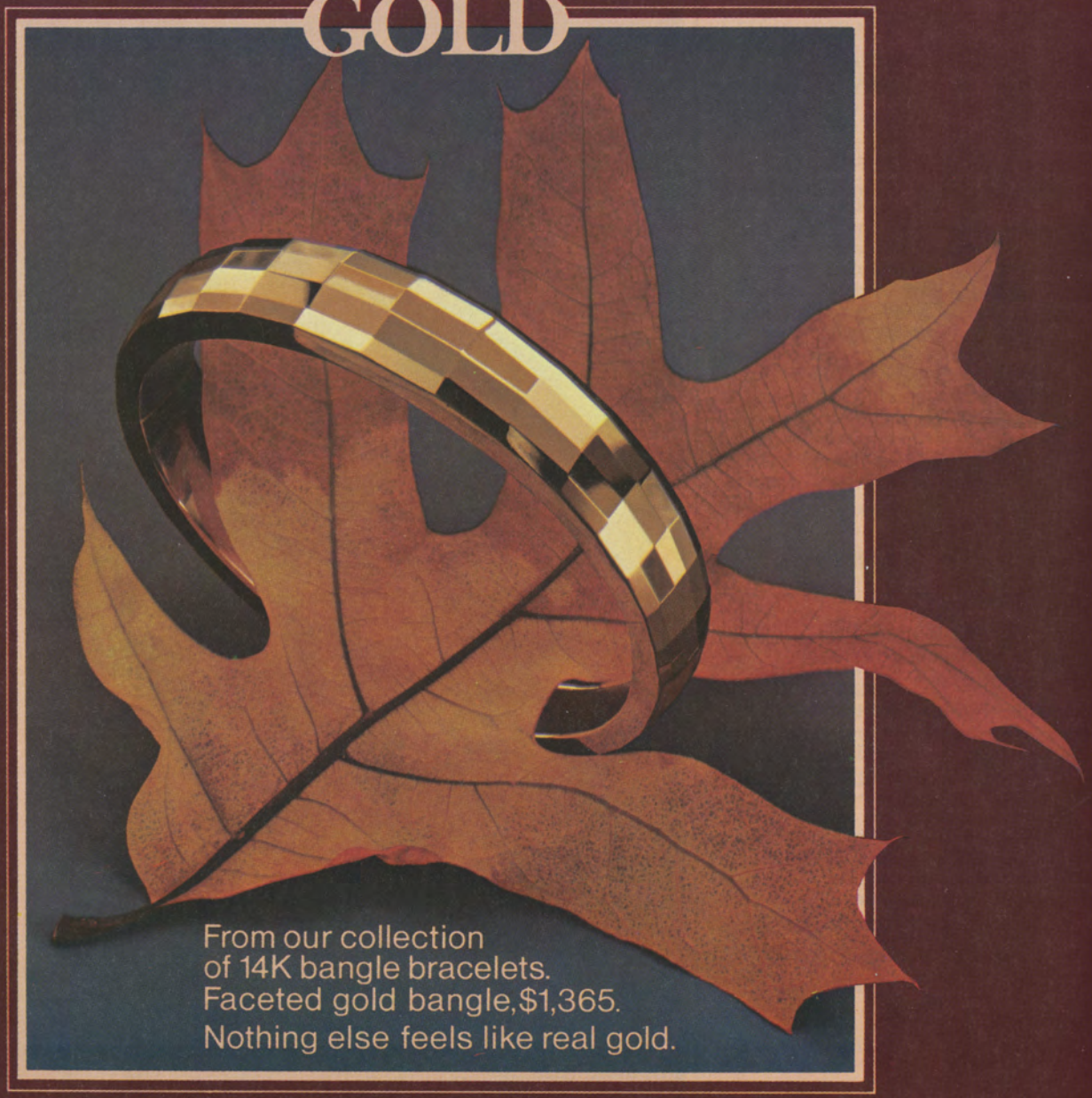

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Monologue on Dialogues

By NED ROREM

Poulenc composed three operas. None were collaborations, their librettos being prewritten plays by French authors who were more or less his contemporaries.

The first, *Les Mamelles de Tirésias* (1944), was based on the two-act Dadaist farce of Guillaume Apollinaire (1888-1918), whom Poulenc never met but who was the poet for his earliest songs, *Le Bestiaire* (1918). Concerning women's suffrage and featuring the incomparable Denise Duval, it succeeded where many operas stumble — at filling the audience with true hilarity without compromising the music. Like French operetta of the nineteenth century, it was built of set numbers.

The third, *La Voix Humaine* (1960), was based on the one-act realist monologue by Jean Cocteau (1889-1963), who was Poulenc's dear friend and the poet for the composer's second-earliest songs, *Cocardes* (1918). Concerning a woman's suffering and again featuring the divine Duval, it worked where other operas collapse — at keeping recitative from flagging for forty-five minutes. Like no French lyric drama since *Pelléas,* it was built solely on speech patterns, without set numbers.

M.T. MABILLE PHOTO

Francis Poulenc in the early 1950s.

Poulenc was faithful to his authors. He musicalized the words of Cocteau (like those of Eluard and Apollinaire) throughout his life, and the two artists died within months of each other.

Whether he ever knew George Bernanos I do not know. But between *Mamelles* and *La Voix Humaine,* both very profane, brief and up-to-date, Poulenc commenced, in 1953, composition on that writer's very sacred lengthy discourse about a

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Ned Rorem, Pulitzer Prize winner for music in 1976, is also the author of nine books, including The Paris Diary *and the forthcoming* Setting the Tone.

Taken from an article originally published in *Opera News* in 1977 and reproduced by kind permission of the author.

LACKENBACH PHOTO

Leontyne Price as the New Prioress (Mme Lidoine) in the 1957 San Francisco Opera American premiere of *Dialogues of the Carmelites.* Dorothy Kirsten (Blanche) and Sylvia Stahlman (Constance) are behind her.

tragedy of two centuries ago.

*

I never read *Last on the Scaffold* by Gertrud von le Fort. I did read, and twice saw as a play, *Dialogues des Carmélites,* which the Catholic monarchist Bernanos concocted as a movie scenario from the German novel one year before his death in 1948. Bernanos himself did not see his work dramatized, for the movie was never made. But when *Dialogues* was transferred intact to the Paris stage in 1952, the author, hitherto known in France as in America mainly through the film of his *Diary of a Country Priest,* became a posthumous celebrity.

To me the play emitted a kind of antiseptic fervor. Protestant, I was both moved by and removed from the nonsexual concerns of the leading character. Blanche de la Force was a fictional aristocrat who, through morose and partly imaginary terror at life's ugliness, entered the convent of Compiègne, only to die an uglier death along with her sisters (actual historical characters) during the early months of the French Revolution. The drama is less about the revolt than about fear, fear in the abstract: Blanche's introverted hysteria is endemic to all time and place, and except for the melodramatic finish it runs a motionless course. Her conversations and those of her mothers and sisters are largely abstract, a bit pietistic, hardly touching on love (except for Christ), much less on the amorousness that ignites nearly every workable opera in history, including *Parsifal* and *Suor Angelica.* Not, one might suppose, a text for the *bon vivant* Poulenc. Nor was it his idea.

But when Hervé Dugardin, on behalf of the Milanese house of Ricordi, approached the musician with the project of setting that particular drama to music to be optioned for a premiere at La Scala, Poulenc believed the commission to have been plotted in heaven. If his musical language

LACKENBACH PHOTO

Leontyne Price in the opera's final moments.

never changed syntax over a whole career, his format broadened increasingly. And if his choice of subject matter and medium alternated consciously between profane and sacred, instrumental and vocal, not since 1950 with the *Stabat Mater* had he composed a religious work for voices. The time was ripe for what he felt would be his tragic masterpiece.

*

During those years of the early 1950s I intermittently visited his orange-plush apartment, 5 rue de Médicis, overlooking the Luxembourg gardens. After an ample slice of hot homemade mirabelle tart and a cup of camomile garnished with gossip of high carnal voltage, Poulenc would seat himself at the blond-wood piano and bleat the most recent scenes from his work in progress. He sang, like all composers, abominably but with zeal, and sounded as he looked — like a maimed cornet, a nasal ferret. But he was the best ensemble pianist I ever heard, his

accompaniments for himself as for others being a rich exchange of equal rights. (His technique came from one master, Ricardo Viñes, who stressed the paradoxical — and very un-American — procedure of playing cleanly in a flood of pedal: *Le jeu de pédales, ce facteur essentiel de la musique moderne.*)

His interest in me was my interest in him, and I never let him down. Yet I would come away from these meetings with the kind of disappointment which I now recognize as that of the hero-worshiper who makes the rules for his hero before the fact. Because Poulenc's most seductive traits had hitherto been those of harmonic opulence and ardent tune, traits utilized even in the pristine *Stabat,* I was bemused, resentful, that he should now forsake them for the new opera's spare, scrubbed texture. *Dialogues des Carmélites* is one of the very rare contemporary masterpieces — Britten's *Death in Venice* is another — whose value and viewpoint were not quickly apparent to me. Is that because I knew them first in a raw state?

*

Ostinato was the one method, more than any other, that Poulenc used in order to make a piece go. It could be argued that he thought ostinato even when not actually employing it, which accounts for the unchromatic sameness of much of his work in all tempos. Ostinato colored his whole life, since like Ravel or Matisse, though unlike Debussy or Picasso, he was born mature, never progressed or had "periods" but spoke always the same musical language, in both big and short forms. (His know-how predated his technique. The manuscript of the *Bestiaire,* of all cycles the most sophisticated, was so naively notated, with triple-flats and such, that the proofs had to be reengraved.)

His career ever more openly declared its derivations. One cannot quite put a finger on the source of "La Carpe," but the source of Poulenc's last great ostinato is thrillingly (I almost wrote disastrously) transparent. If the "Salve Regina" that frames the whole last scene of *Dialogues* did not exist, Stravinsky would have had to invent it — and did, thirty years earlier, for *Oedipus Rex.* Stravinsky's iterated

Blanche Thebom as Mother Marie. San Francisco Opera, 1957.

triplet — three repeated notes that then rise a minor third to three repeated notes that then fall back a minor third, then rise again, then fall back, then rise, then fall, eternal, hypnotic — become, *chez* Poulenc, duplets performing the same function, that of tensing a loose vocal line chanted by doomed comrades. Stravinsky's rhythmic *trouvaille* in its maddening simplicity is dangerously famous. But what exonerates his imitator from the charge of mere mimicry is this: whereas Stravinsky keeps his ground bass unmodulating and never doubles the "accompanying" tune, Poulenc slowly hauls the tonal center upward and adorns his melody with strings. "Salve Regina" becomes a French scaffold built from Russian wood, and the most affecting décor in all opera. Fifteen women move single file toward their death. With each horrendous crunch of the blade one voice drops out and the music changes key, until finally

Constance intones the theme alone, perceives Blanche making her way through the crowd, smiles with faith, dies. Blanche herself then mounts the stairs and the opera ends.

So intense is the last moment that we ignore a plot defect: Blanche's name is not on the headsman's list. It is unlikely that a woman who elbows her way haphazardly to the block will get her head chopped off — and without missing a beat — just because she wants it that way. *N'est pas martyre qui veut.*

Some contend, the late Peter Yates among them, that the offstage guillotine distracts from the music, when precisely the guillotine *is* the music, far more integral than, say, the noise of Satie's typewriters in his ballet *Parade.*

*

The Paris premiere took place on June 21, 1957. The party afterward was at the Dugardins' comfortable mansion on the rue de l'Université. There was a buffet for a hundred, though I recall only twenty or so heads — none of the cast — and a mood of cool civility. That was, incidentally, the last time I ever saw Cocteau, who stood aside with Dermit, singularly quiet. He asked about my *Poets' Requiem* (a choral piece, using a text of his, which Margaret Hillis had conducted in New York the previous February), and I asked about *Le Testament d'Orphée,* which he was preparing to film. But we did not speak of the opera we had just witnessed (nor, of course, of the fact that he would supply the book for Poulenc's next and final opera, *La Voix Humaine* — unless you wish to call *La Dame de Monte Carlo,* a seven-minute monologue on still another playlet of Cocteau, his final opera). Indeed, no one spoke much of it, despite Poulenc's jocularity.

Maybe the reason lay in the production, Spartan and understated, in willful contrast to the overblown premiere, in Italian, four months earlier at La Scala. In any case there was no feeling that history had just been made. Yet a month later *Dialogues* was mounted in German in Cologne, in English in San Francisco, and soon after in Rome, Lisbon and Vienna and on New York television. During no season since then has it remained

unperformed somewhere in the world. It is a fact of musical life.

*

He has been dead fourteen years. Certain composers when they die, like Hindemith, are placed in cold storage for a generation, sometimes forever. A far smaller group — Bartók, for instance — are no sooner cold than they suffer a resurgence. What Parisian in 1950 would have dreamed that Poulenc, not Milhaud or Honegger, would eventually be *the* composer to represent his generation? Nor in America was it until after his death that such critics-come-lately as Harold Schonberg, whose business it should be to have known long before, allowed as to how the music wasn't all just perfume and cream. (Though what's wrong with perfume and cream?) And Schonberg is of course wrong to identify Poulenc as nineteenth-century when in fact he's mostly Ravel-Stravinsky.

Twenty years have passed since the Paris premiere, and still I'm not sure what to make of *Dialogues*. I never hear it without crying, yet it bores me, which *Pelléas* does not. Flawed it surely is, as all beauty must be. Thus only the lesser, not the leading, characters state the salient points. (Madame de Croissy: "What God wishes to test is not your strength but your weakness," a reversible truism. Sister Constance: "We never die for ourselves but for each other, and sometimes in place of each other.") Thus Blanche, as stated earlier, is decapitated without a by-your-leave, while the fate of Mother Marie — she who coerced the nuns to take the martyr's vow — is not pursued. Thus, and especially, though Bernanos's text remains intact, it is in the three inserted Latin liturgies that the composer's music soars to enter and break the listener's heart. The "Ave Maria," the "Ave Verum" and the "Salve Regina," extraneous to the play, are not only the summits of Poulenc's opera but of French choral music today. Beyond these set numbers there are no ensembles, no duos or trios, certainly no arias, not even for Blanche, though a couple of solos for Madame Lidoine might be extracted and sung alone.

With all the recitative (and he will use still more of it in *La Voix Humaine*)

LACKENBACH PHOTO

Dorothy Kirsten as Sister Blanche. San Francisco Opera, 1957.

one longs for — and suspects that Poulenc may have longed for — a bit more schmaltz and a lot more wit. The play, though touching and even grand, is smug. Poulenc's innate style — that creamy-pop aristocratic style — does run counter to the "fearsome" plot, and at one brief mention of Paris, when sub-rosa he quotes his own so-sly *Mamelles* about that city, we swoon. Poulenc is a tragic humorist, and that isn't always clear here. The Latin sections of *Dialogues* are musically more French than the French sections. The score, after all, is modern, and the text is modern too, even though about the past. But the overall tone is, if not exactly dated, really quite old-fashioned. Not dated, at least not badly, but awfully old-fashioned, and so would seem to require more old-fashioned tricks of the opera trade.

In a sense Poulenc was too honest. The piece is filled with stuffing, albeit lean stuffing, which may be inspired and perhaps even truly religious. But one waits and waits for it to pass so as to reach those lewd, lush, tiny, tuneful seconds when he lets himself go.

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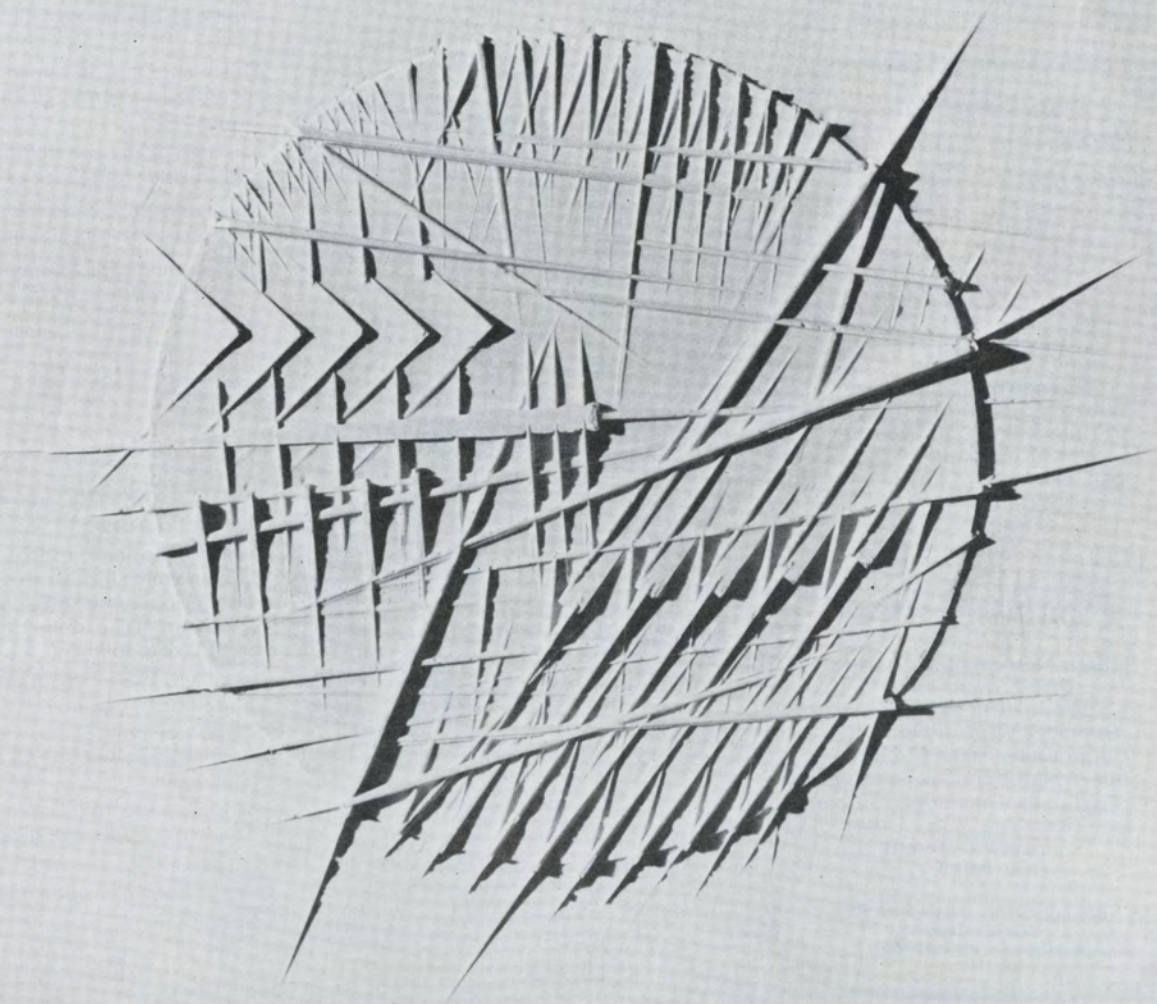

The Daughters of Carmel: A 25th Anniversary Celebration

By ARTHUR KAPLAN

For the 1982 production of Francis Poulenc's *Dialogues of the Carmelites*, San Francisco Opera general director Terence A. McEwen has engineered a major coup. He has engaged three world-famous sopranos — Virginia Zeani, Régine Crespin and Leontyne Price — who are celebrating their quarter-century association with the Poulenc opera along with the company that presented the American premiere of the work in 1957.

Rumanian-born Virginia Zeani, who is making her long-awaited San Francisco Opera debut as Mother Marie in this series of performances, played the pivotal role of Blanche de la Force in the world premiere of *Dialogues of the Carmelites* on January 26, 1957 at La Scala. Since Poulenc's opera, with its text from Georges Bernanos's play of the same name, is in fact a series of dialogues, the work was first presented in Italian as *I Dialoghi delle Carmelitane*.

Miss Zeani, who has been teaching at Indiana University for the past two years along with her husband, bass Nicola Rossi-Lemeni, vividly remembers the circumstances surrounding the world premiere in Milan. "At first I was not prepared to accept the role of Blanche, because I believed the very modern repertoire was not suited for my voice. Poulenc arrived in Milano in October to observe the rehearsals. He was so nice; he convinced me to sing Blanche by offering me the role in *La Voix humaine*, which he was then writing. Studying and learning the role, I fell in love with Blanche from the very first phrases. Blanche is very pious, and I was much more pious in those days," she says with a laugh. "She has this dream about the beauty of a religious life — a dream in the voice and in the heart. Poulenc wanted a very lyric Blanche with beautiful colors in the voice.

"He was there every day, happy to see us and happy to hear us growing in the roles. He did not try to impose his personality, like so many other composers. He did talk to us about the characters so that we would understand him and his music, but he wanted us to follow our inspiration and give of our own personalities. One day he said to me, 'The only man in the convent is Mother Marie,' so as Mother Marie I try to be strong, like a man, but feminine at the same time. Mother Marie believes she has the strength to be the prioress, but she is too proud to say this. She likes to dominate the others a little, but she has a splendid heart. She is the equilibrium of the convent, and her attitude must convey this. She has to be severe all the time, so you can't vary the color very much as you can with Blanche. Blanche is all feeling; Mother Marie must control her feelings to give the appearance of strength."

Poulenc wrote the role of the New Prioress, Madame Lidoine, with Régine Crespin in mind. She was chosen by the composer to sing the role in the French premiere of the opera on June 21, 1957. Since that time, Miss Crespin's name has been closely linked with the opera. When *Dialogues of the Carmelites* was first presented at the Metropolitan Opera in 1977 in the acclaimed production by John Dexter, the soprano from Marseilles sang the part of the Old Prioress, Madame de Croissy. She has since sung that role in every Met performance of the opera, both in English and in French.

When interviewed in 1977 concerning the shift in roles from the New to the Old Prioress, the celebrated soprano said, " . . . when I was doing my makeup [as Madame Lidoine at the Paris Opera in 1957] and listening over the loudspeakers, I was anxious to sing that part [Madame de Croissy]. Lidoine has two big scenes and a fantastic aria in prison with big phrases, but she is not dramatic . . . She is a peasant, earthy, quiet, calm and resigned in the period of the Revolution. But Madame de Croissy dies dramatically! The theme is *'la grâce,'* the idea that the Old Prioress is dying in place of Blanche, who lives in fear. When the girl dies, she does so in peace . . . At the Paris premiere, each one of us was in the wings watching, and we were all crying."

Leontyne Price is celebrating her 25th anniversary with the company she considers her American home by recreating the role of Madame Lidoine, which served as her opera debut on September 20, 1957. Kurt Herbert Adler chose the young singer, who had enjoyed successes in *Porgy and Bess* and as Tosca for NBC Television Opera, for the role of the New Prioress.

During rehearsals for this year's production of *Dialogues of the Carmelites*, the universally acclaimed soprano spoke of her experiences in the role of Madame Lidoine.

"I think of it as my launching role, really. It was one of my early challenges, and I think it set the pace and tone for my being able to accept many others afterwards. It was my 'Midas Year,' as I called it, because I also received an opportunity to do my first Aida that very same year [with San Francisco Opera], so it was a good luck role for me — and still is, actually.

"It was an opportunity to work with some fantastic people who have become friends of mine through my whole career, even till now — La Kirsten, La Thebom, La Claramae Turner, Maestro Erich Leinsdorf and, needless to say, my dear friend Maestro Kurt Adler. It is really a joy to be asked by Mr. McEwen in 1982 to participate in this opera again. I also did it with Maestro Peter Herman Adler and Mr. Samuel Chotzinoff for the NBC opera company two years after I did it here. I haven't done it since, so it's like meeting an old friend again.

"It's very possible *that* is where I began my initial, shall we say, love-addiction for the music of Francis Poulenc, who is still a very important composer on all of my recitals, and I think that loving affliction probably began at my first exposure to his extraordinary music in this part.

"The role also has a lot to do with me as a person right now. I am, I think, rather a Mother Earth character. I do not deal in formalities so much as I do with the realities and the quality of human relationships, which is exactly what the Seconde Prieure does in this particular role."

In addition to these three sopranos, two other singers who played significant roles in the early history of Poulenc's opera will be attending performances of *Dialogues of the Carmelites* during its San Francisco run. Regina Resnik, in town for Tchaikovsky's *The Queen of Spades*, interpreted the Old Prioress at Covent Garden in 1959 and in the San Francisco revival in 1963. Blanche Thebom, currently residing in San Francisco, created the role of Mother Marie in the 1957 American premiere. Another world-renowned soprano, who created the role of Madame Lidoine at the Covent Garden premiere in 1957, graced the War Memorial stage earlier this season. Her name: Joan Sutherland.

It is indeed an occasion to have all of these great ladies of opera united under one roof — the roof that gave the first American refuge to the Daughters of Carmel 25 years ago. ■

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THE FRENCH REVOLUTION

MUSÉE DU LOUVRE

AND OPERA

Eugène Delacroix (1799-1863), *Liberty Leading the People*, 1830.

By HERVÉ LE MANSEC

To modern audiences, all operas may seem historical. And it is true, the vast majority of works do have quasi-historic settings. Why then are works based on actual events lifted from the pages of history so very rare? Opera reached its greatest heights in the late 18th and 19th centuries, a time of great political and social upheaval, of teetering monarchies and restive mobs. Enormous political restraints and overzealous censors meant that librettists and composers often found it safer to deal with events far removed in space and time. The most famous example is that of *Un Ballo in Maschera*, in which poor Verdi, after lengthy disputes, was obliged by the censors to change the setting from Stockholm to Boston and the characters to New Englanders. Secondly, Romanticism, with its fascination for the Middle-Ages, its taste for romance, mystery and legend, drew composers' and audiences' interests further back in time. In Italy, Bellini and Donizetti preferred to set their operas in 2nd century Gaul (*Norma*), 14th century Spain (*La Favorite*) or 16th century Venice (*Lucrezia Borgia*). But perhaps the most prevailing reason that accurately portrayed historic events rarely served as a basis for libretti is that opera has always been more effective as personal drama than historical fresco.

Few events in history offer as much highly charged emotion, or as many dramatic moments as the French Revolution. It would seem, then, to lend itself perfectly to grand opera. Several reasons discouraged 19th century composers from using this subject. Political censorship was still a problem, as many other European countries were facing potential revolutions themselves, and did not want to be reminded of the fate of the Bourbons in France. The closeness of the events of the Revolution still sharply divided public opinion. Most Europeans knew the Revolution through highly negative works such as those of Carlyle and Dickens. And the gruesomeness they and other witnesses reported hardly made it a favorite subject for the stage. And wherever one's political sympathies lie, one would have to admit that the French Revolution produced more bloodthirsty would-be dictators than sympathetic heroes and heroines. Try to imagine Robespierre as *jeune premier*!

To step back a moment to the time of the Revolution itself, there is no denying that great excesses were taking place in French society. However, in opera, tradition still prevailed. The neo-classical movement dominated French taste. Sacchini, Paisiello and Cimarosa remained extremely popular. Louis XVI and Marie-Antoinette attended the

Hervé Le Mansec is a professor at the University of California, Santa Cruz, a music critic for the French weekly, France-Amérique, *and West Coast correspondent for the Paris monthly* Opéra International.

Giovanni Martinelli (Chénier), Elisabeth Rethberg (Maddalena) and Giuseppe Danise (Gérard) in the 1931 San Francisco Opera production of Giordano's *Andrea Chénier.*

opera for the last time on June 14, 1791. The work performed was Candeille's graceful, hardly revolutionary *Castor et Pollux.* Devienne's classical *Les Visitandines* was produced in 1792, a few short months before Robespierre took over complete control of the government. It was among the most successful operas performed during the Revolution. It had more than 200 performances between 1792 and 1797. Martini's *Sappho,* produced in 1794, during the Reign of Terror, was another huge success; so was Le Sueur's *La Caverne* which follows the traditional formulas of all "rescue" operas. Méhul's popular *Adrien* was the first to run into trouble with the censors because of a scene in which the emperor enters the stage in triumph (to offended republican sensibilities, an emperor should never triumph!) . . . And to add insult to injury, the horses drawing his chariot were recognized by the crowds as having previously belonged to Marie-Antoinette.

Eventually, musicians were made to understand that their art would have to serve the Revolution and the State. They were subjected to a variety of pressures which induced them to support the idea of art as propaganda. Music was expected to conform to the new social and political ideals. Librettists started to integrate new ideas into old and still safe settings. With the popular notion that the republicans were the embodiment of the ancient Roman virtues, "Roman" operas flourished. In 1793, Méreaux gave his *Fabius* and Lemoyne his *Miltiade à Marathon.* Méhul's *Horatius Cocles* was created in 1794. All those works used a classical setting to convey a republican message. With their insistence on elementary virtues such as gratitude, frugality, conjugal faithfulness, paternal love, etc. . . . , all exploited the popular taste for revolutionary sentiments in classical guise. Some composers dared drop the classical conceit, yet still preserved republican sentiments in other historic settings: Grétry's *Guillaume Tell* was enthusiastically received, as the public could easily identify with the Swiss patriots. The public, at the premiere of his *Pierre Le Grand,* read political allusions in every word of the libretto and gave the opera a thunderous reception. The great showpiece of the French revolutionary period was Cherubini's *Lodoiska.* It dealt with partitioned Poland and its dialogue provoked peals of applause from the audience at every one of its 300 performances. After the premiere, several journals imprudently contradicted public opinion by publishing negative views of the work. As a result, at the second performance, a pile of the influential magazine *Les Petites Affiches* was thrown on the stage and burned. (So much for audiences blindly following a critic's word.)

With Robespierre's ascent to power and the proclamation of the Reign of Terror (1793-95), the situation changed drastically. Such traditional successes as *Roland, Iphigénie en Aulide* and *Richard Coeur de Lion* were banned. Kings and queens on stage offended the "delicate eyes and ears" of the republicans who now frequented the theater. The Committee of Public Safety sent "suggestions" to all theaters requesting that only patriotic works be performed. The government had been quick to appreciate the value of music for propaganda purposes and for political education. Art was to be used as a social weapon, to attract the people to the new ideas. Dialogue (of the Opéra-Comique type) became even more

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essential in glorifying *L'Homme Nouveau.* A new work could be accepted by the Opéra on its text value alone. Music became secondary. The words "opéra" and "opéra-comique" were replaced by "Fait Historique." The notorious *Tricoteuses* were encouraged to join the opera crowd as guardians of the purity of the Revolution. Any political and religious allusion in the libretto of an opera would cause their angry demonstrations and interruptions. To restore order the orchestra would strike up the *Ca Ira* or *La Marseillaise.* The performance would start again, to be interrupted many more times in the course of the evening. By 1794, the Opera House managements were required to forbid the public to enter the theater with "canes, sticks, swords and other defensive weapons." Grétry, suspect because of a brilliant career under the *Ancien Régime,* tried to ingratiate himself with the new leaders with such operas as *Denys le Tyran, Le Congrès des Rois* (written in collaboration with eleven other composers!) and *La Fête de la Raison,* all of which dealt directly with contemporary events. Kreutzer, a former protégé of Marie-Antoinette, also tried to win favor with his *Chute des Tyrans,* as did Porta who composed an *Inauguration de la République Française.* Berton wrote his infamous *Les Rigueurs du Cloître* (a sort of anti-*Dialogues des Carmélites*) in which young, innocent girls are entombed at the hands of a corrupt and perverted Mother Superior for refusing to join the Carmelite Order. *L'Offrande à la Liberté, Toulon Soumis, 1792, Les Vrais Sans-Culottes, La Réunion du 10 Août* (this last, a sort of symbolic résumé of the Revolution in operatic form) . . . the list of operas dealing with actual events of the Revolution is endless. Excesses reached such proportions that Robespierre himself had to intervene. He felt compelled to censure such crude, anti-clerical works as Bourdon's *Le Tombeau des Imposteurs* and *La Passion du Christ,* whose main character was described as "le sans-culotte jésus." This Opera of the Revolution died as suddenly as it had begun, due mostly to the fact that audiences became weary of endless, strenuous exhortations and political sermons. By 1797 the social climate, too, had changed. If none of these works are known to today's audiences, even with the present trend to revivals of past "treasures," it is not at all surprising. These operas were prime examples of didactic art and were of little redeeming musical or dramatic value.

Only when the excesses of the Revolution receded into the dim past, only when its participants became rehabilitated by history and time, did librettists and composers begin to show some interest in this formidable subject. Even as late as in the 1870s, Bizet and Saint-Saëns still preferred to deal with "safer" history in such operas as *Ivan IV* and *Henri VIII.* Jules Massenet was probably the first to compose a worthy setting for the Revolution in *Les Girondins* (1881), now regrettably lost. He returned to the subject in 1907 with his *Thérèse,* an even more successful work. Massenet took real life incidents and tailored

continued on p. 76

Andrea Chénier opened San Francisco Opera's 1965 season. The three principals were Renata Tebaldi (Maddalena, top left), Richard Tucker (Chénier, top right) and Ettore Bastianini (Gérard, bottom left). Later that year, the Company gave the opera in Los Angeles, where the title role was sung by Franco Corelli (bottom right). DEL MONTE PHOTOS


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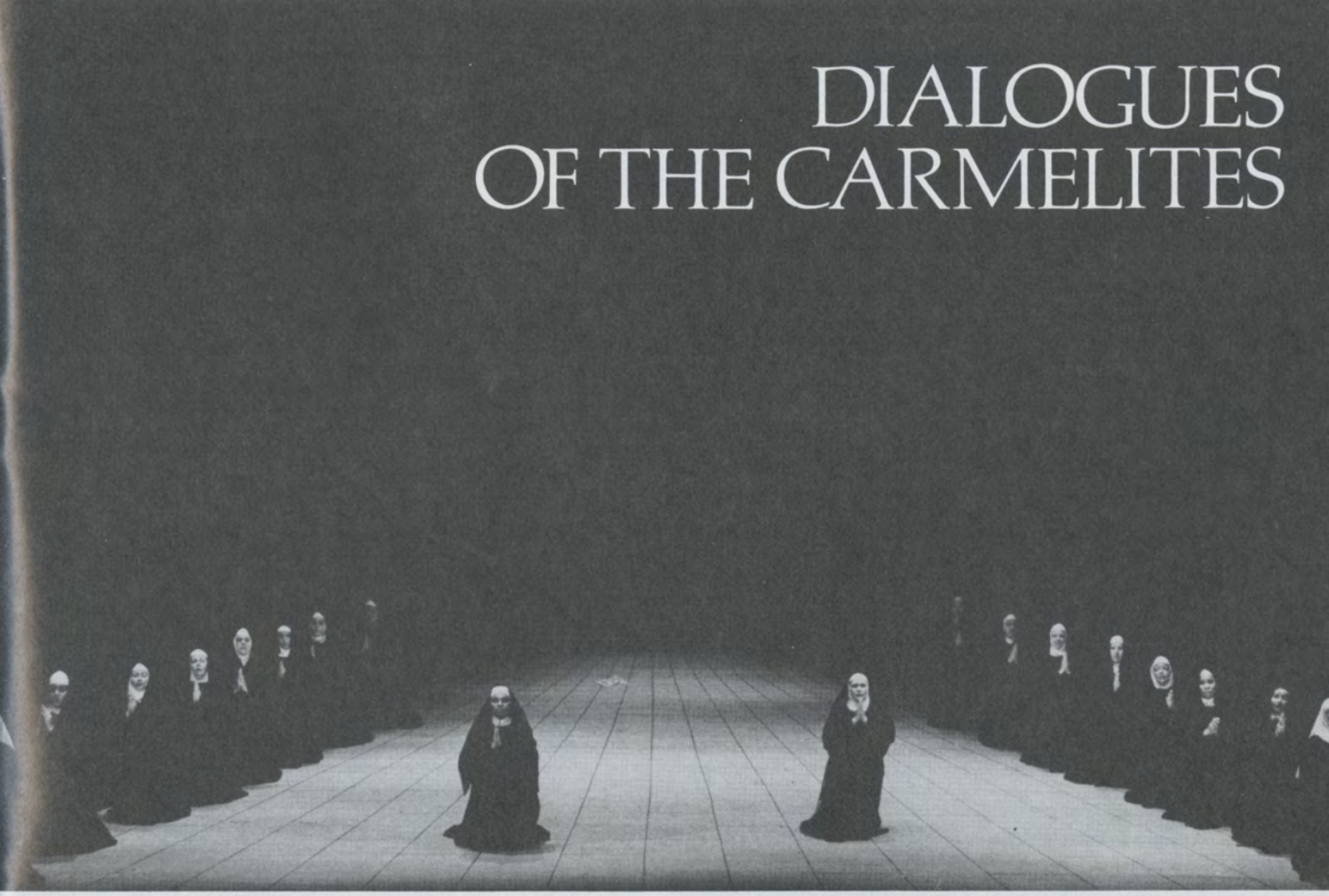
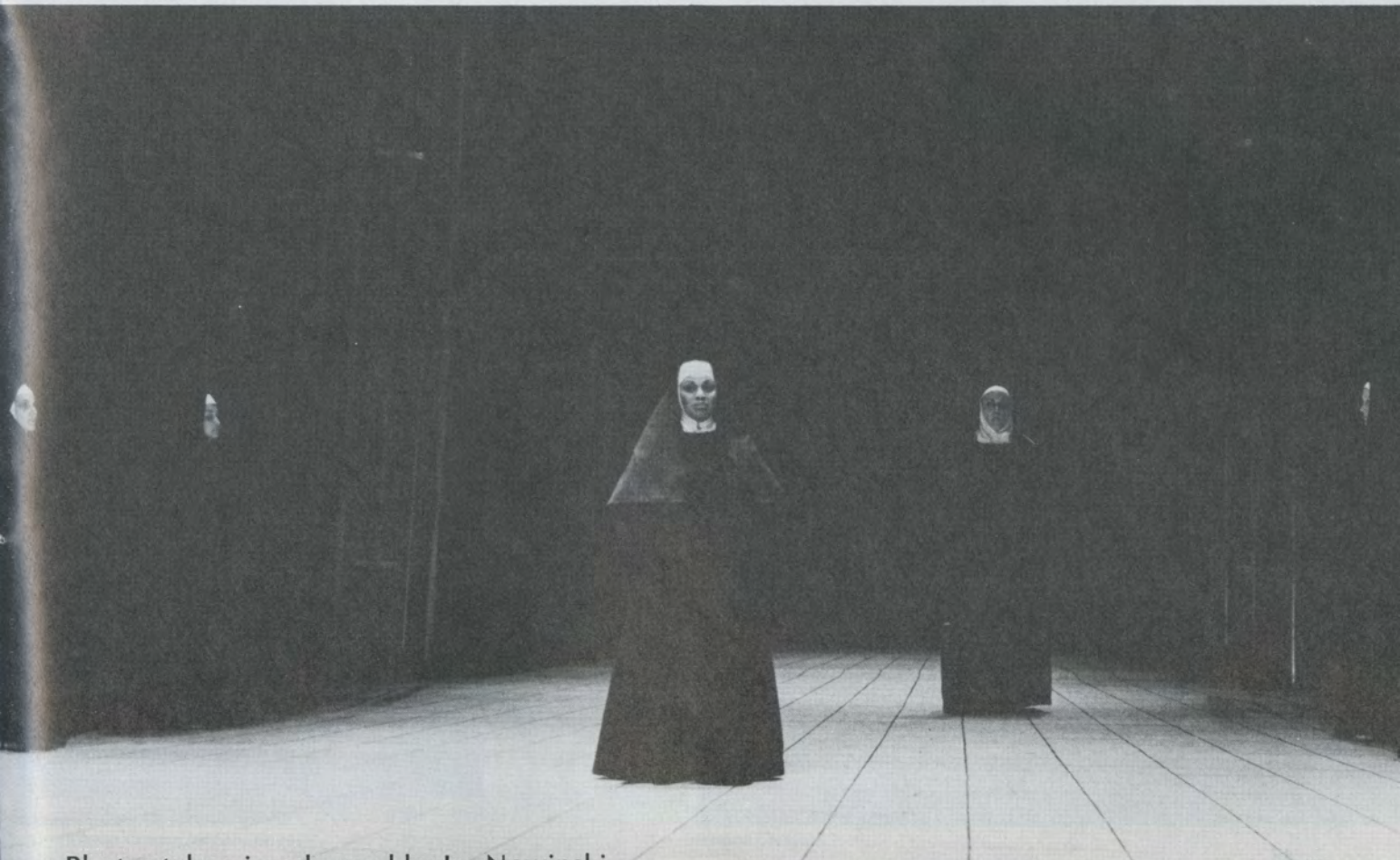
DIALOGUES OF THE CARMELITES



Leontyne Price, Virginia Zeani



Photos taken in rehearsal by Ira Nowinski

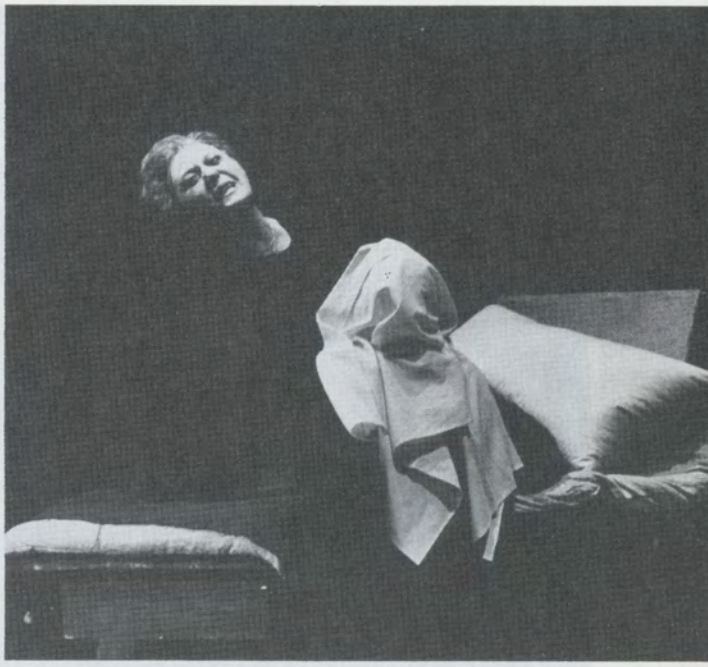
Carol Vaness

Carol Vaness, Régine Crespin

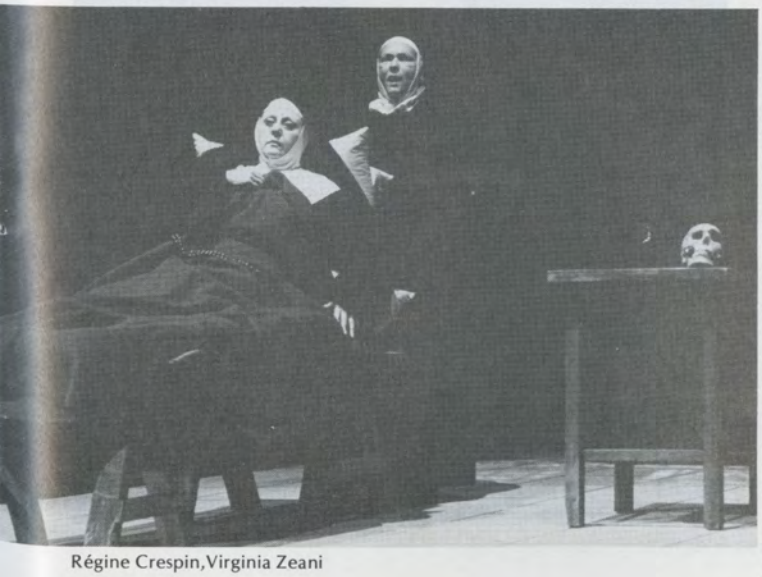
Betsy Norden, Carol Vaness

Carol Vaness

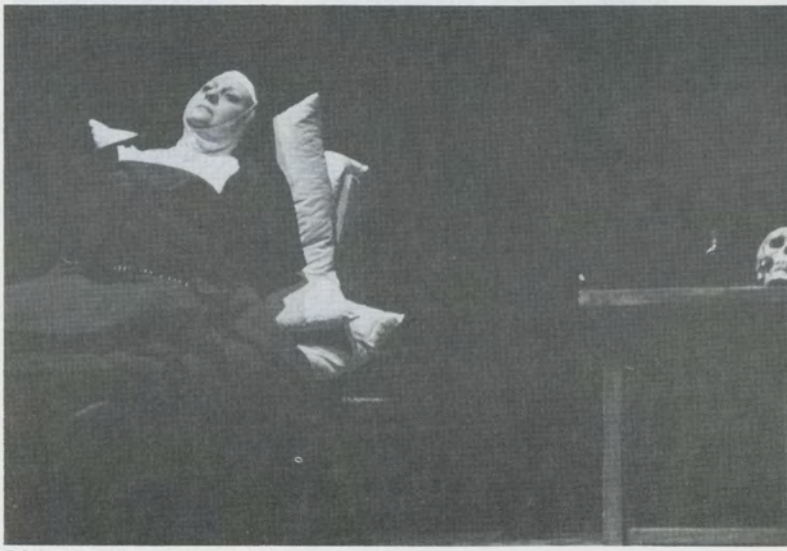
Leontyne Price



Régine Crespin

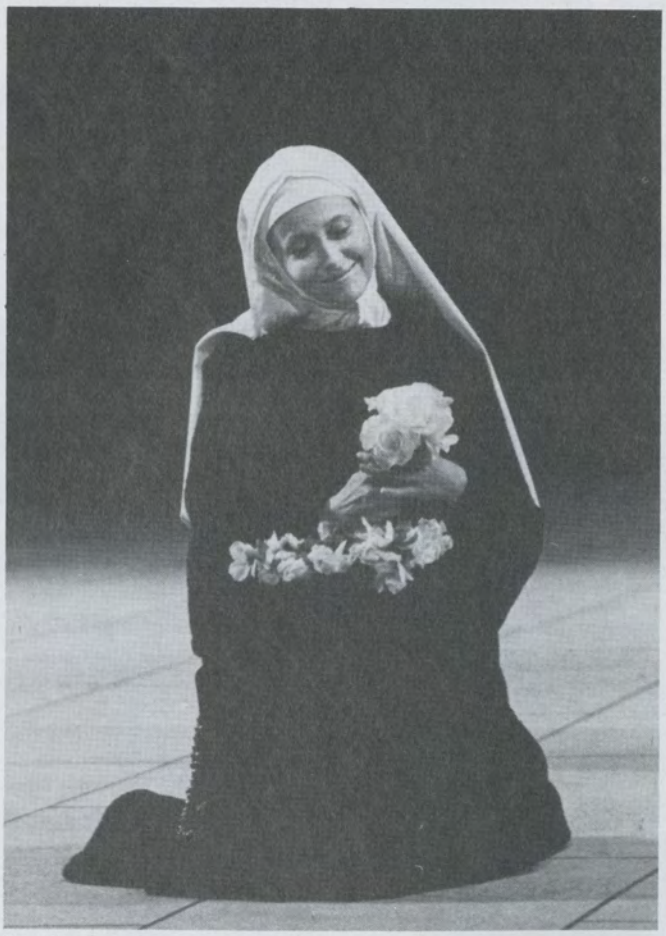


Régine Crespin, Virginia Zeani

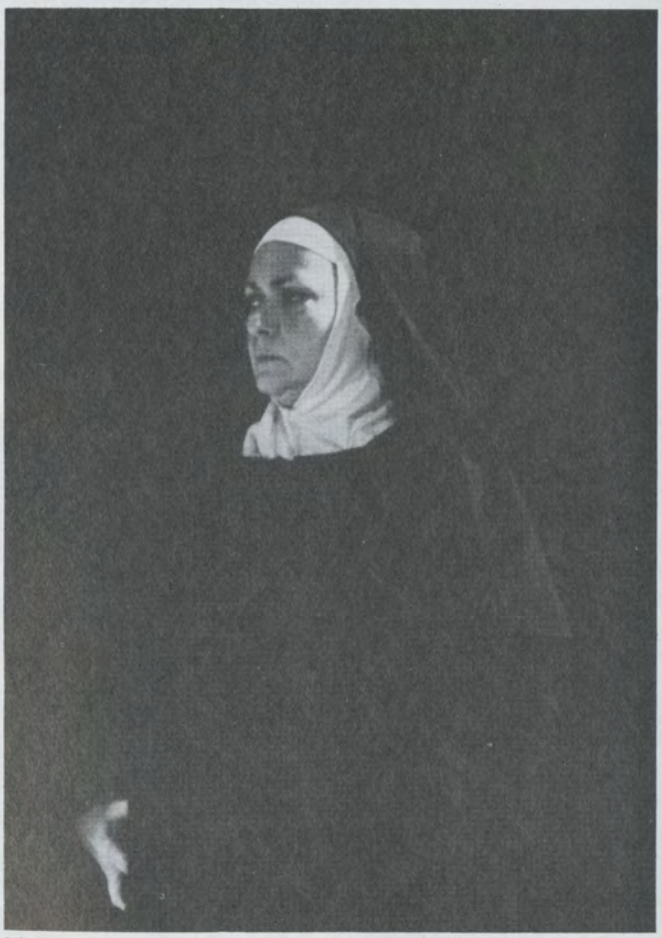


Régine Crespin

Carol Vaness



Betsy Norden



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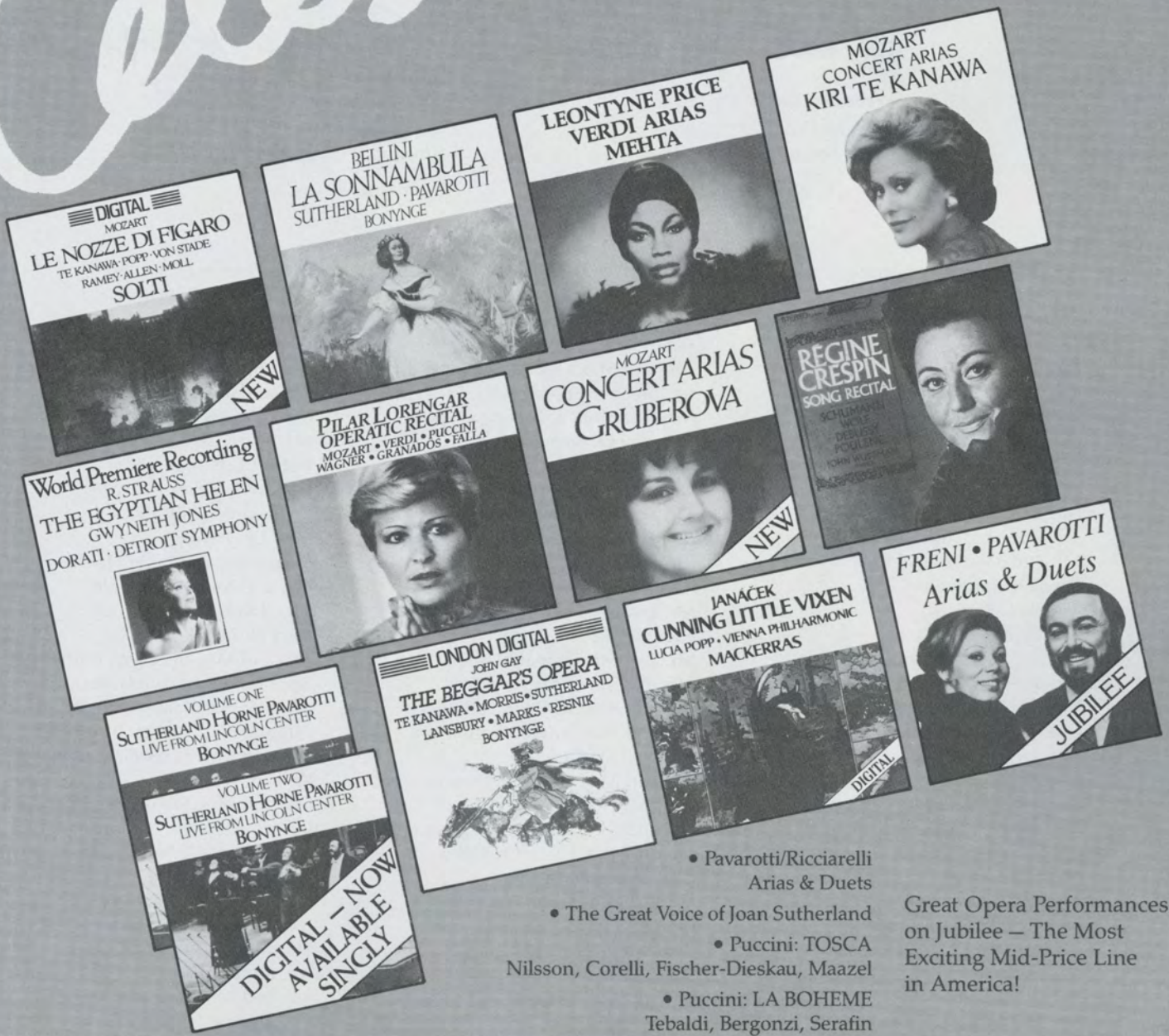

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New Production

Opera in two acts by FRANCIS POULENC

Text from the play by GEORGES BERNANOS
With the authorization of Emmet Lavery

The play was inspired by a novella by Gertrude von le Fort
and by a scenario by Philippe Agostini and Rev. Bruckberger.

Translation by Joseph Machlis

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DIALOGUES OF THE CARMELITES

(in English)

Conductor
Henry Lewis

Production
John Dexter*

Set Designer
David Reppa

Costume Designer
Jane Greenwood

Lighting Designer
Gil Wechsler*

Sound Designer
Roger Gans

Chorus Director
Richard Bradshaw

Musical Preparation
Martha Gerhart
Terry Lusk
Philip Eisenberg

Prompter
Philip Eisenberg

Assistant Stage Director
Sheila Gruson

Assistant to Mr. Dexter
Max Charruyer*

Stage Manager
Gretchen Mueller

Production owned by
Metropolitan Opera Association, Inc.

This production of *Dialogues of the Carmelites* was made possible, in 1977, by a generous and deeply-appreciated gift from Mr. Francis Goelet.

Scenery, properties and electrical props constructed and painted in Metropolitan Opera shops.

Costumes executed by Metropolitan Opera Costume Department.

First performance:
Milan, January 26, 1957

First San Francisco Opera performance:
September 20, 1957

SATURDAY, OCTOBER 23 AT 8:00
TUESDAY, OCTOBER 26 AT 8:00
FRIDAY, OCTOBER 29 AT 8:00
WEDNESDAY, NOVEMBER 3 at 7:30
SATURDAY, NOVEMBER 6 AT 8:00
TUESDAY, NOVEMBER 9 AT 8:00
SUNDAY, NOVEMBER 14 AT 2:00

Dialogues of the Carmelites radio broadcast on KQED-FM October 29 at 8 p.m. and October 30 at 11 a.m.

CAST

Chevalier	Howard Hensel
Marquis	Eric Halfvarson
Blanche	Carol Vaness
Thierry	Frank Levar
Mme. de Croissy	Régine Crespin
Sister Constance	Betsy Norden*
Mother Marie	Virginia Zeani*
M. Javelinot	James Meyer
Mme. Lidoine	Leontyne Price
Chaplain	Jonathan Green
Sister Mathilde	Donna Petersen
First Commissioner	Jeffrey Thomas
Second Commissioner	John MacAllister
First Officer	James Busterud
Mother Jeanne	Leslie Richards
Mother Gerald	Nikki Li Hartliep
Jailer	Carl Glaum
Sister Anne	Christina Jaqua

Nuns: Candida Arias, Roberta Bowman, Hilda Chavez, Margot Hanson, Susan McClelland, Irene Moreci, Rose Parker, Lola Simi, Susan Witt, Garifalia Zeissig

Officers of the municipality, policemen, prisoners, guards, townspeople

**San Francisco Opera debut*

PLACE AND TIME: Paris and Compiègne; 1789-1792

ACT I
Scene 1: Library of the Marquis
Scene 2: The convent
Scene 3: Workroom of the convent
Scene 4: The infirmary
Scene 5: The chapel
Scene 6: The chapter room

INTERMISSION

ACT II
Scene 1: The parlor
Scene 2: The sacristy
Scene 3: The chapel
Scene 4: Library of the Marquis
Scene 5: The conciergerie
Scene 6: Place de la Révolution

Please do not interrupt the music with applause.

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.

Synopsis

DIALOGUES OF THE CARMELITES

ACT I

France. 1789. Revolution threatens. In his library the Marquis de la Force talks worriedly with his son, the Chevalier, about Blanche, his nervous and impressionable daughter, who is unable to overcome her fear of life. She suddenly appears, frightened by hostile crowds that surrounded her carriage. After retiring, Blanche returns, terrified by a servant's shadow, and announces her intention of becoming a nun.

Several weeks later, at the Carmelite convent at Compiègne, Blanche comes for an interview with the prioress, Mme. de Croissy, a woman debilitated by fatal illness. Gently but firmly the prioress makes it clear to Blanche that the convent is a house of prayer, not a refuge in which heroism is facilitated: it will test her weaknesses, not her strengths.

While doing their chores in the convent workroom, Blanche and Constance, a lively novice, discuss death. Constance believes she will die young and that Blanche will die with her. Blanche responds angrily, accusing Constance of evil thoughts.

In the convent infirmary, the prioress lies on her deathbed. Her struggle to appear calm slowly fails as the anxiety of her condition overtakes her: years of meditating on death have not made the actuality less frightening. Mother Marie accepts charge of Blanche from the prioress, who advises firmness, judgment and character — qualities she says Blanche lacks. When Blanche comes, the prioress tells the girl of her special concern for her as the newest member of their order. Saying farewell, she offers her own death to avert the dangers facing Blanche. A physician comes and goes. The prioress grows delirious, relating a fitful vision of their convent desecrated. In a last attempt to confess her fear of death, she falls back lifeless. Blanche kneels sobbing.

In the chapel, where the prioress lies in state, Blanche and Constance intone a Requiem. When Constance leaves, Blanche attempts a prayer but flees in fear. She is stopped by Mother Marie, who gently rebukes but reassures her.

Constance explains to Blanche that the prioress died another person's death, that her death was too ugly and hard for her. Someone else, she says, will be surprised to find death so easy.

In the chapter room, the ceremony of obedience to the new prioress is coming to an end. Mme. Lidoine, who has been appointed, addresses the sisters, counseling patience and humility, warning of the temptation of easy martyrdom. Mother Marie leads the prayer.

ACT II

The Chevalier visits Blanche before escaping abroad, asking that she return and stand by their father, now alone. Blanche brusquely refuses, explaining that her highest duty is to the convent that has changed her life. Later, Blanche regrets her outburst, but Mother Marie reassures her that the motive behind her pride will give her the strength.

Autumn 1792. The Chaplain, banned by the revolutionaries from his clerical duties, performs a last mass in the sacristy: the sisters sing an "Ave Verum Corpus." Mme. Lidoine observes that when there is a shortage of priests there is an abundance of martyrs, whereupon Mother Marie suggests the Carmelites offer their own lives. But Mme. Lidoine replies that martyrs are chosen only by God's will. An angry revolutionary mob storms the convent, and a Commissioner reads a decree evicting and dissolving the order. Shaken by the shouts of the crowd, Blanche drops and breaks her figure of the Christ child.

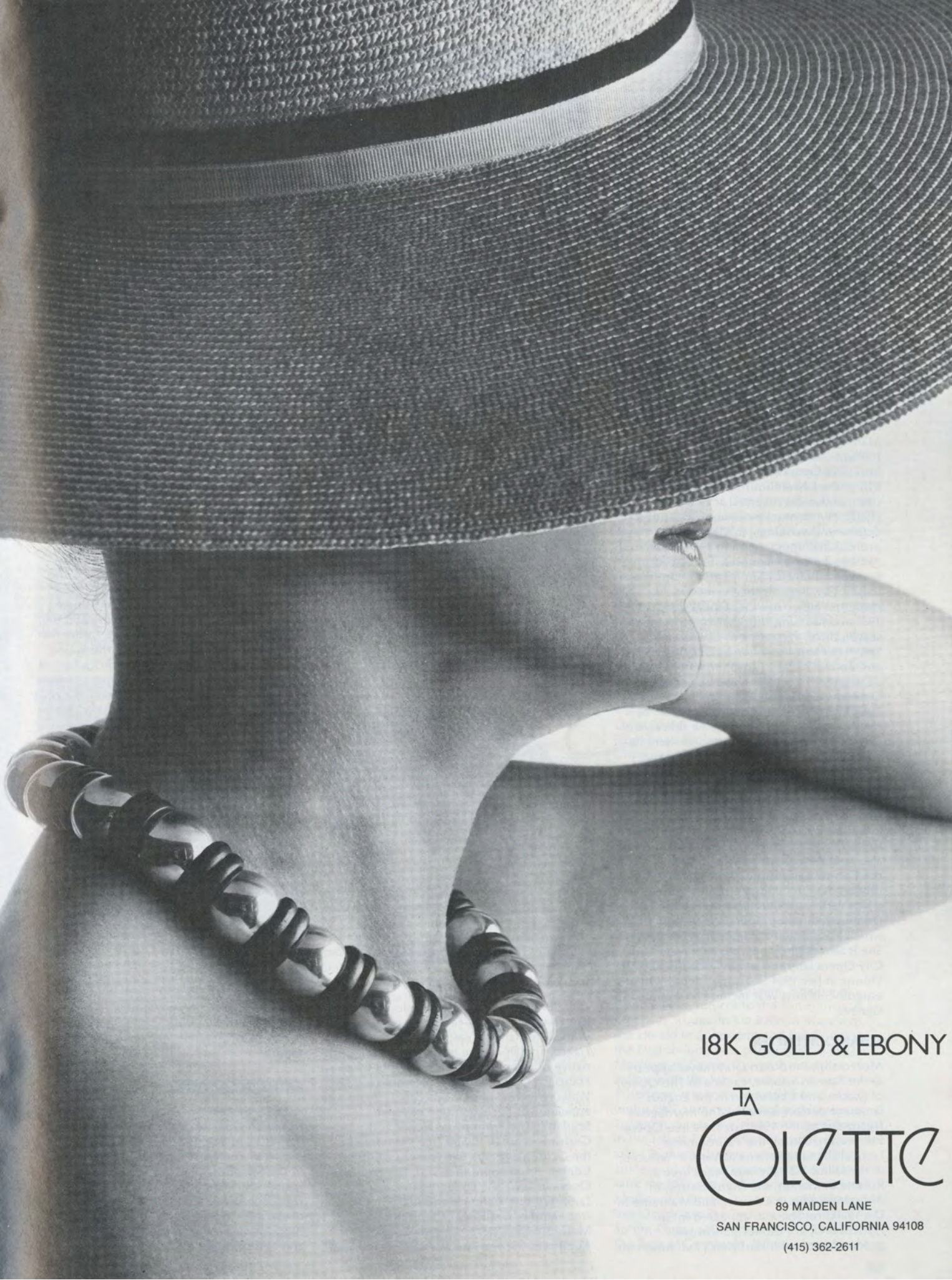
In the new prioress' absence, Mother Marie again suggests the Carmelites take a vow of martyrdom. A secret vote reveals one dissenter. Though the sisters suspect Blanche, Constance confesses and reverses her decision, taking the vow with Blanche, who then runs off.

Working as a servant in the Marquis' ruined library, Blanche is sought out by Mother Marie in civilian dress. The older woman urges her to return to the order, but Blanche insists on staying where she will be safer, revealing that her father has been guillotined.

At daybreak in prison, the nuns' death sentence is read. The prioress puts them under a final oath of obedience. Though the others laugh, Constance has dreamt that Blanche will return.

Meeting the Chaplain, Mother Marie learns of her sisters' condemnation: they are to die that night or the next day. She despairs at not being with them.

On the Place de la Révolution, the Carmelites advance to the scaffold, led by Mme. Lidoine, singing the "Salve Regina" as the eager mob murmurs. The Chaplain, in plain clothes at the front of the crowd, secretly gives each nun absolution as they pass. Constance, last in line, is radiant when she sees Blanche emerge fearlessly from the astonished throng to join her sisters in death. Blanche's singing is cut short, as one by one the voices of the others had been, by the stroke of the guillotine's blade. The crowd disperses wordlessly.



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Profiles

LEONTYNE PRICE

Internationally renowned American soprano Leontyne Price celebrates the 25th anniversary of her professional opera debut by recreating the role of Madame Lidoine, which she sang in the 1957 American premiere of *Dialogues of the Carmelites* as her first San Francisco Opera assignment. That same season she sang her first *Aida* with San Francisco Opera, and during the 15 seasons she has appeared here since then, Miss Price has essayed a number of roles for the first time with the company she considers her American home: the title role in the American premiere of Orff's *The Wise Maiden* (1958), Donna Elvira in *Don Giovanni* (1959), Amelia in *Un Ballo in Maschera* (1965), Giorgetta in *Il Tabarro* (1971), the title roles of *Manon Lescaut* (1974) and *Ariadne auf Naxos* (1977, her first Strauss role), and two parts that, along with Aida, have become Miss Price's signature roles: the Leonoras of *La Forza del destino* (1963, '65 and '79) and *Il Trovatore* (1958, '71 and '81). It was during her appearances in *Trovatore* during the last Fall Season that she made headlines by stepping in on one day's notice to sing Aida for an ailing colleague. Other roles with San Francisco Opera include the title roles of *Madama Butterfly* (1960 and '61) and *Tosca* (1963), Liù in *Turandot* (1961), Donna Anna in *Don Giovanni* (1965) and Elvira in *Ernani* (1968 and '69). One of the most highly honored artists of our time, Miss Price was chosen to open the new Metropolitan Opera House at Lincoln Center in the 1966 world premiere of Barber's *Antony and Cleopatra*. Among her numerous awards are America's highest civilian award, the Medal of Freedom, in addition to the Kennedy Center Honors and 16 Grammy Awards. She is the only opera singer to have given a televised recital from the White House, for which she won an Emmy Award, and in 1977 she received the San Francisco Opera Medal. Her long list of recordings (she is one of the five best-selling sopranos on record) includes two complete versions each of *Tosca*, *Aida*, *La Forza del destino* and the Verdi Requiem, and an unprecedented three recordings of *Il Trovatore*. Renowned as a recitalist and concert artist, Miss Price made her recital debut at New York's Town Hall in 1954 singing the world premiere of Barber's *Hermit Songs* with the composer at the piano. Last June the celebrated soprano gave a solo recital to a standing-room-only crowd at the War Memorial Opera House as part of the 1982 San Francisco Opera Summer Festival. Miss Price holds nine honorary doctorates from universities including Dartmouth, Columbia, Yale and Harvard.

RÉGINE CRESPIN

In her seventh season with San Francisco Opera, renowned French singer Régine Crespin sings the role of Madame de Croissy in *Dialogues of the Carmelites*, the role she sang in the first Metropolitan Opera performances in 1977 and repeated there during the revivals of 1978-79 and 1980-81, in both French and English. Her association with the Poulenc opera goes back to the 1957 world premiere of the French version in Paris, when she sang the role of Madame Lidoine. Born in Marseilles, Miss Crespin studied at the Paris Conservatoire and made her professional debut in Mulhouse as Elsa in *Lohengrin*, the vehicle of her Paris Opera debut in 1951. During the next few years with various French opera companies she added to her repertoire the roles of Tosca, Leonora in *Il Trovatore* and *Fidelio*, Desdemona in Verdi's *Otello*, Sieglinde, Salomé in *Hérodiade*, and her first Marschallin. She made her 1958 Bayreuth debut as Kundry in *Parsifal*, and by the next year was singing at virtually all of the major European opera houses. Her triumphant Italian debut came at La Scala in 1959 in Pizzetti's *Fedra*. The same year saw her first performances at the Vienna Staatsoper as Sieglinde. The next few years saw her as the Marschallin at Glyndebourne, the Berlin State Opera and Covent Garden. By 1961 Miss Crespin was widely regarded as the foremost French opera singer of our time, and her embodiment of authentic French singing style has set the standard for her generation. In 1962 she made her American opera debut as Tosca at the Lyric Opera of Chicago, and bowed at the Metropolitan Opera as the Marschallin. That same year her Met assignments included Senta in *Der Fliegende Holländer* and Amelia in *Un Ballo in Maschera*. She made her San Francisco Opera debut in 1966 as Elisabeth in *Tannhäuser*, and San Francisco Opera audiences have since been privileged to hear her in four of her most famous roles: the Marschallin (1967), Didon and Cassandre in *Les Troyens* (1966 and '68) and Sieglinde (1968 and '69). Her last San Francisco Opera appearances were as Santuzza in the 1976 production of *Cavalleria Rusticana*. Her numerous recording credits include a critically acclaimed *Rosenkavalier* with Sir Georg Solti, with whom she has also recorded Sieglinde; Brünnhilde in *Die Walküre* under Karajan (with whom she performed the role at Salzburg); *Dialogues of the Carmelites*; *Carmen*; and several Offenbach operettas. Last June she was given the highest award conferred upon an artist by the French government, the Legion of Honor Medal.

CAROL VANESS

A native of California, Carol Vaness returns to the San Francisco Opera as Blanche in *Dialogues of the Carmelites*. Miss Vaness was first-place winner in the 1976 San Francisco Opera Auditions, and she has had a close association with the Company since then. She was an Affiliate Artist for two years in the San Francisco/Affiliate Artists-Opera Program, during which she appeared as Vitellia in Mozart's *Titus* (the English translation of *La Clemenza di Tito*) and Cleopatra in Handel's *Julius Caesar* for Spring Opera Theater. She made her 1977 San Francisco Opera debut as the Priestess in *Aida* and appeared that same season in *Turandot* and *I Puritani*. During the 1978 season, Miss Vaness sang Mimì in the English-language performances of *La Bohème*. Her most recent San Francisco Opera assignment was during the 1981 Summer Festival, when she appeared as Donna Anna in *Don Giovanni*, the vehicle of her Glyndebourne Festival debut this last summer. Since her 1979 New York City Opera debut as Vitellia, she has sung numerous leading roles with that company, including Mimì, Mrs. Ford in *The Merry Wives of Windsor*, Antonia in *Les Contes d'Hoffmann*, Leila in *Les Pêcheurs de perles* and Donna Anna. Miss Vaness won international attention when she appeared as Leonora in the rarely performed original version of *La Forza del destino* mounted by the International Congress of Verdi Studies at Irvine, California, in April 1980. In January 1981 she made her European debut as Vitellia in Bordeaux, where she returned to sing Elettra in *Idomeneo* for French National Radio. Her schedule this season includes appearances as Donna Anna in Fort Worth, her first Gilda in New York and her first Countess in Philadelphia.

VIRGINIA ZEANI

One of Italy's leading opera stars, soprano Virginia Zeani makes her San Francisco Opera debut as Mother Marie in *Dialogues of the Carmelites*. She was selected by

Poulenc to create the role of Blanche in the work's 1957 world premiere at La Scala, where she had made her debut the previous year as Cleopatra in Handel's *Julius Caesar*. Miss Zeani began her career as a *bel canto* specialist, concentrating on the heroines of Rossini, Bellini and Donizetti, including Adina in *L'Elisir d'amore*, Norina in *Don Pasquale*, Rosina in *Il Barbiere di Siviglia* and Amina in *La Sonnambula*. Particularly noteworthy were productions of *I Puritani* in Florence, where Miss Zeani alternated in the role of Elvira with Maria Callas, and of *Lucia de Lammermoor* in London, where she was the first soprano to sing the role in over 30 years. After her 1955 debut at the Rome Opera as Violetta in *La Traviata*, Miss Zeani reigned as the *prima donna assoluta* of that house, where she sang a wide variety of roles. Two productions mounted for her there were Verdi's *Alzira* and Rossini's *Otello*, the first performances of these works given in the 20th century. She also made her 1966 Metropolitan Opera debut as Violetta, a role she has sung more than 700 times at the world's great houses, including Covent Garden, the Vienna Staatsoper and the Bolshoi Theater in Moscow. As her voice matured, Miss Zeani broadened her repertoire to include the heavier soprano roles in *Don Carlos, Madama Butterfly, Eugene Onegin, Werther, Der Fliegende Holländer* and *Lohengrin*. Aida became one of her most frequently performed roles in Europe and North America, and she has sung the role frequently at the Baths of Caracalla in Rome. Eventually Miss Zeani stepped into the *verismo* repertoire and won plaudits for her performances in *Manon Lescaut, Tosca, Adriana Lecouvreur, Fedora* and *Francesca da Rimini*. Miss Zeani has had a long musical relationship with Francis Poulenc, and his *La Voix humaine* has become one of her calling cards at opera houses throughout the world. For the last several years Miss Zeani has taught voice at Indiana University School of Music, along with her husband, famed bass Nicola Rossi-Lemeni.

BETSY NORDEN

Betsy Norden makes her debut with San Francisco Opera as Sister Constance in *Dialogues of the Carmelites*, a role she performed at the opera's Metropolitan Opera premiere in 1977 and has sung at every Met performance since, in both French and English. Born in Cincinnati, Miss Norden studied acting and dance at Boston University's School of Fine and Applied Arts. She began her operatic career as a chorus

member of the Metropolitan and was promoted to principal after three years in that capacity. The soprano made her official Metropolitan Opera debut in 1972; since that time she has appeared in a wide variety of roles, including Oscar in *Un Ballo in Maschera*, Despina in *Così fan tutte* (the vehicle of her European debut at the Spoleto Festival in Italy), Zerlina in *Don Giovanni* and Musetta in *La Bohème*. During the 1980-81 season, her Met credits included Papagena in *Die Zauberflöte* and Elvira in *L'Italiana in Algeri*. She also made an auspicious debut that same season with the Opera Company of Philadelphia, singing the title role in a new production of Janàcek's *The Cunning Little Vixen*. Last season she was seen in the national *Live from Lincoln Center* telecast of Puccini's *Il Trittico*, portraying Suor Genovieffa in *Suor Angelica* and Nella in *Gianni Schicchi*. In August of this year she was heard as Vespina in Haydn's *L'Infedeltà Delusa* for the Mostly Mozart Festival at Lincoln Center. During the present season, she will be seen at the Met in productions of *Boris Godunov, Parsifal, Hansel and Gretel, Don Carlo* and the French triple bill. Her engagements next season include Sophie in *Werther* with the Philadelphia Opera Company.

DONNA PETERSEN

In her 18th season with the San Francisco Opera, mezzo-soprano Donna Petersen sings the roles of Sister Mathilde in Poulenc's *Dialogues of the Carmelites* and the Governess in Tchaikovsky's *The Queen of Spades*. Among her more than 30 roles with the Company are Filipyevna in *Eugene Onegin*, Mother Goose in *The Rake's Progress*, Marcellina in *Le Nozze di Figaro*, Mrs. Ill in *The Visit of the Old Lady*, Mrs. Sedley in *Peter Grimes* and Grimgerde in *Die Walküre* (a role she has performed in 7 different stagings here). In 1976, her assignments here included Ada Hawkes in the world premiere of Andrew Imbrie's *Angle of Repose*. Miss Petersen has toured extensively with Western Opera Theater, has sung numerous seasons with Spring Opera and appeared with the San Diego Opera and the Guild Opera of Los Angeles. She made her Lyric Opera of Chicago debut in 1974 as Mrs. Sedley, a role she repeated with that company in 1977. She sang 25 concerts during a six-week tour of Australia in 1976 and in 1977 was heard in concert in Vienna, Linz, Winterthur and Venice. In Canada and Alaska she toured with the concert presentation of *Divas of the Golden West*, portraying the 19th century Irish mezzo Catherine Hayes. She has been soloist with the Los Angeles Philharmonic, the San Francisco Symphony, the Honolulu Symphony, National Symphony Orchestra of Mexico City and the Oakland Symphony, and most recently sang with the San Francisco Ballet in Stravinsky's *Requiem Canticles*. Miss Petersen is a Knight of the Royal Order of Dannebrog, presented to her by Queen Margrethe II of Denmark in 1976.

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.

NIKKI LI HARTLIEP

Soprano Nikki Li Hartliep sings the role of the Slave in *Salome.* The Okinawa-born singer, raised in Alaska and Chicago, attended the San Francisco Conservatory of Music on a vocal scholarship. She has performed several roles with the San Francisco Conservatory Orchestra, including the title role of *Suor Angelica* and Blanche in *Dialogues of the Carmelites,* and appeared as Dido in *Dido and Aeneas* with the Musique Entre Nous Chamber Orchestra in Chicago. She recently portrayed Mimi in the San Francisco Opera Center's Showcase production of *La Bohème.* She repeated that role for the Western Opera Theater 1982 Spring Tour, during which she also performed the role of Countess Almaviva in *The Marriage of Figaro.* Last season she appeared in West Bay Opera's production of *La Bohème* and participated in Brown Bag Opera presentations during the last two seasons. She made her Company debut as Anna in Verdi's *Nabucco* during the 1982 Summer Festival.

HOWARD HENSEL

Iowa-born tenor Howard Hensel makes his San Francisco Opera debut as Flavio in Bellini's *Norma,* Narraboth in *Salome* and the Chevalier in *Dialogues of the Carmelites.* A regular with the New York City Opera since his 1975 debut, he has participated in productions of *L'Incoronazione di Poppea, Idomeneo, Salome, Die Meistersinger, The Ballad of Baby Doe, Lucrezia Borgia, Un Ballo in Maschera, Die Fledermaus* and *The Merry Widow.* The latter he has also performed at Central City Opera with Kurt Herbert Adler conducting. Last season included his debut with the Michigan Opera Theater; several performances with New York's Festival Opera as Jacquino in *Fidelio* opposite James McCracken; a return to the Miami Opera; his first Don José in his Minnesota Opera debut in *Carmen;* and his first appearance with the Cleveland Orchestra at the Blossom Festival. Hensel's concert engagements include Beethoven's Ninth Symphony in Washington, D.C.; *Messiah* with the Baltimore Handel Society; and the Bach B Minor Mass at the Kennedy Center. This season marked his debut in Paris as Don José in the widely discussed adaptation of *Carmen* by Peter Brook.

ERIC HALFVARSON

Eric Halfvarson returns to the San Francisco Opera to sing the Marquis in *Dialogues of the Carmelites,* Surin in *The Queen of Spades* and Angelotti in *Tosca.* He made his professional debut in *The Barber of Seville* at the 1973 Lake George Opera Festival. Subsequent performances there include *The Magic Flute, Manon, Madama Butterfly* and *Don Giovanni.* Since joining the Houston Opera in 1976, Halfvarson has been heard there in productions including *Arabella, Norma, Aida, Tosca, Jenůfa, Werther, Madama Butterfly* and *Die Meistersinger von Nürnberg.* He made his debut with the Lyric Opera of Chicago in 1979 in Prokofiev's *The Love for Three Oranges.* Halfvarson first appeared with San Francisco Opera during the 1981 Summer Festival as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto.* That fall, he appeared in San Francisco Opera productions of *Semiramide, Lady Macbeth of Mtsensk* and *Le Cid.* Last season he returned to Houston as Ferrando in *Il Trovatore* and as Sarastro in *The Magic Flute.* The 1981-82 season finds him with that company as Colline in a new Jean-Pierre Ponnelle production of *La Bohème.* Recent engagements include *Adriana Lecouvreur* with the New Orleans Opera, *L'Africaine* and *Un Ballo in Maschera* in Venezuela and *Manon Lescaut* with the Baltimore Opera. During the current season he will be heard in a concert performance of *Semiramide* at Carnegie Hall with Marilyn Horne. Other future engagements include Colline in *La Bohème* with the Denver Opera Company and a televised performance of Berlioz's *The Damnation of Faust* with the Boston Symphony under Seiji Ozawa.

JONATHAN GREEN

Tenor Jonathan Green appears in five roles during the 1982 Fall Season: the First Jew in *Salome,* Don Basilio in *Le Nozze di Figaro,* the Father Confessor in *Dialogues of the Carmelites,* Chekalinsky in *The Queen of Spades* and Spoletta in *Tosca.* During the 1982 Summer Festival, he was heard as Pong in *Turandot* and Sellem in *The Rake's Progress.* After winning rave reviews for his performance in the title role of Kurka's *The Good Soldier Schweik* with Spring Opera, Green has sung a variety of roles with the San Francisco Opera, including the First Priest in *The Magic Flute,* the Shepherd in *Tristan und Isolde* and Beppe in *Pagliacci* in the 1980 season, as well as Mitrane in *Semiramide,* the Teacher in *Lady Macbeth of Mtsensk,* Vicomte Cascada in *The Merry Widow,* Don Arias in *Le Cid* and the Fool in *Wozzeck* last fall. He is a frequent performer with the New York City Opera, where he bowed as Don Basilio in *The Marriage of Figaro* in 1977. Other assignments at City Opera include that of Lippo Fiorentino in Weill's *Street Scene* (telecast over PBS), a part in the world premiere of *Miss Havisham's Fire* by Argento and, most recently, appearances in *La Traviata* and *Ariadne auf Naxos.* On the roster of the 1980 and 1981 Spoleto Festivals, Green has also performed with the opera companies of Philadelphia, Kansas City and Louisville.

JEFFREY THOMAS

Jeffrey Thomas returns to the San Francisco Opera to sing the role of a Judge in *Un Ballo in Maschera,* Don Basilio in English-language performances of *The Marriage of Figaro,* the First Commissioner in *Dialogues of the Carmelites,* Chaplitzky in *The Queen*

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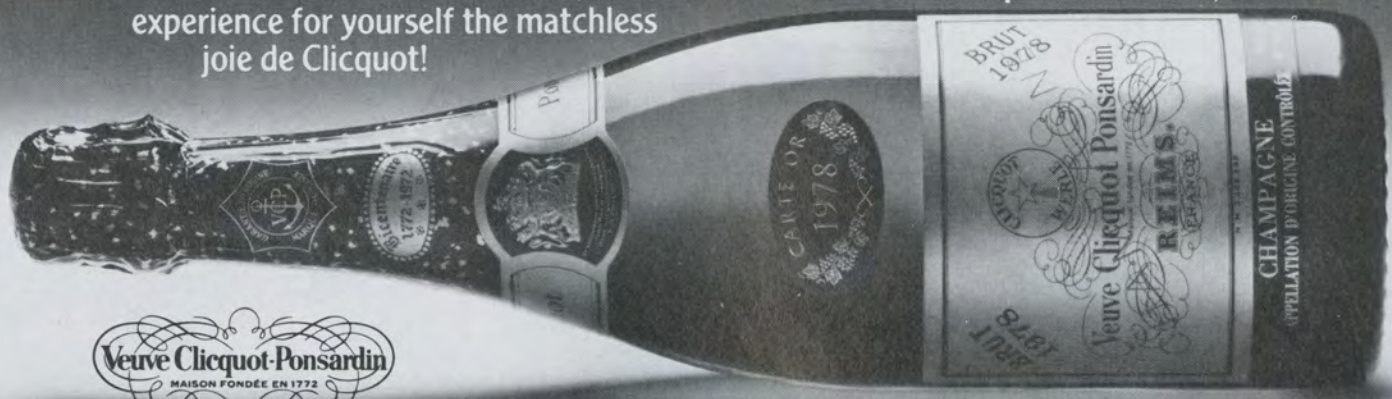

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of Spades and a Noble in *Lohengrin.* The young tenor made his debut with the Company during the 1981 Summer Festival as Vogelgesang in Wagner's *Die Meistersinger* and was most recently heard as the Officer in the 1982 Summer Festival production of *Il Barbiere di Siviglia.* A Pennsylvania native, Thomas studied at the Juilliard School of Music, where he was featured as Count Belfiore in Mozart's *La Finta Giardiniera,* in *The Mother of Us All,* and in the American Opera Center's productions of *Un Ballo in Maschera,* Monteverdi's *L'Orfeo,* and the world premiere of Edward Barnes's *Feathertop.* A member of the Adler Fellowship Program, he portrayed Flaminio in the 1982 San Francisco Opera Center production of Scarlatti's *The Triumph of Honor* and the Tenor in Vivian Fine's *Women in the Garden.* Thomas has performed in Mexico's Teatro Degollado as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company, in Boston with the Boston Musica Viva, and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. Thomas makes his European debut in the Spring of 1983 at the Maggio Musicale in Florence, singing Lully's *Perseus* in the Teatro Comunale.

JOHN MacALLISTER

Bass John MacAllister sings the role of a Cappadocian in Strauss' *Salome* and the Second Commissioner in *Dialogues of the Carmelites.* After being a finalist in the 1971 San Francisco Opera Auditions, MacAllister appeared in numerous roles with the San Francisco Opera during the 1973 and 1978 seasons. Most recently, he sang in *Don Carlo, Gianni Schicchi* and *La Fanciulla del West* in 1979. That season he also participated in the American Opera Project's world premiere of John Harbison's *Winter's Tale* at Herbst Theatre. With Spring Opera Theater MacAllister has been heard in *L'Ormindo* and Bach's *Passion According to St. Matthew.* In recent years he has been featured with the San Jose Symphony in their productions of *Madama Butterfly, La Traviata* and *Carmen* and with the Bear Valley Music Festival in *The Barber of Seville, Gianni Schicchi* and *The Marriage of Figaro.* MacAllister's concert experience includes Bach's *St. Matthew Passion* and Beethoven's Ninth Symphony with the San Francisco Symphony; appearances with the Oakland Symphony in Mahler's Eighth Symphony and Handel's *Messiah*; and Mozart's *Solemn Vespers* with the Midsummer Mozart Festival.

CARL GLAUM

Bass Carl Glaum appears in six roles this fall: the Fifth Jew in *Salome,* Dr. Bartolo in the English-language cast of *The Marriage of Figaro,* the Jailer in *Dialogues of the Carmelites,* the First Minister in *Cendrillon,* a Noble in *Lohengrin,* and Sciarrone in *Tosca.* Glaum began his career with the Illinois Opera Theater at the Lake George Opera Festival in 1971, when he appeared in *Peter Grimes,* and remained with that company for six years. In 1978, he portrayed the title role of the Chicago Opera Theater's production of *Don Pasquale* and was resident artist with the Minnesota Opera Company, where he sang Don Basilio in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare.* As a member of the 1981 Western Opera Theater company, he portrayed Dulcamara in *L'Elisir d'amore* and Friar Lawrence in *Romeo and Juliet.* He made his San Francisco Opera debut as Hans Schwarz in *Die Meistersinger* during the 1981 Summer Festival, when he also sang Marullo in *Rigoletto.* Glaum appeared in the 1981 Spring Opera productions of *Romeo and Juliet* and *Il Ballo delle Ingrate,* and was heard last fall in *Lady Macbeth of Mtsensk* and *Le Cid.* Earlier this year he participated in performances of *Don Pasquale* and *Rigoletto* with the Houston Grand Opera.

JAMES BUSTERUD

James Busterud makes his San Francisco Opera debut as the Second Nazarene in *Salome,* the First Officer in *Dialogues of the Carmelites* and as the King in *Cendrillon.* A native San Franciscan, the young baritone received his master's degree from the Eastman School of Music and studied at the Aspen Music Festival. Earlier this season he participated in the Santa Fe Opera Apprentice Artist Program, in which he sang Ford in *Falstaff* and the Music Master in *Ariadne auf Naxos.* Roles in his repertoire include the title role of *Don Giovanni,* Dr. Malatesta in *Don Pasquale* and the Husband in *Les Mamelles de Tirésias.* His concert work has included Mendelssohn's *Elijah,* Bach's *St. John Passion,* Shostakovich's Symphony No. 14 and Stravinsky's *Les Noces.*

HENRY LEWIS

Conductor Henry Lewis returns to the San Francisco Opera podium for *Dialogues of the Carmelites.* He made his debut with the Company leading performances of Rossini's *Tancredi* during the 1979 Fall Season. During his tenure as music director of the New Jersey Symphony, Lewis brought that group to national prominence with appearances at New York's Carnegie Hall and Washington's Kennedy Center. In addition, he has appeared with virtually every major American orchestra as well as the London Symphony, the Royal Philharmonic, and the RAI in various Italian cities. Since his 1972 conducting debut at the Metropolitan Opera leading *La Bohème* — he was the first black conductor in the history of the Met — his podium assignments have included *Carmen, L'Italiana in Algeri, Roméo et Juliette, Un Ballo in Maschera,* and the first Met performances in over 50 years of Meyerbeer's *Le Prophète,* which he recorded for CBS records. During the 1977-78 season he conducted four of Japan's leading orchestras on a country-wide tour following his success there during the Met's 1975 tour of *Carmen.* In 1978 Lewis won lavish critical praise for his debut with the Scottish Opera, for whom he conducted *Simon Boccanegra* and recently led *Lucia di Lammermoor.* San Francisco audiences will remember him from Spring Opera Theater performances in the early 1960s, including *La Traviata, La Bohème, Tosca, The Magic Flute, Don Pasquale* and *L'Italiana in Algeri.* During the last season he has conducted *Lucia di Lammermoor* in Monte Carlo, *Otello* in Avignon, *Le Coq d'or* for Dutch Radio and *Die tote Stadt* for Radio France. He recently led the London Symphony in a Grammy-winning recording of opera arias with Leontyne Price for RCA.

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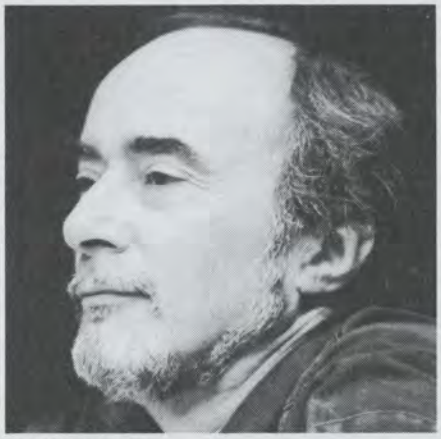
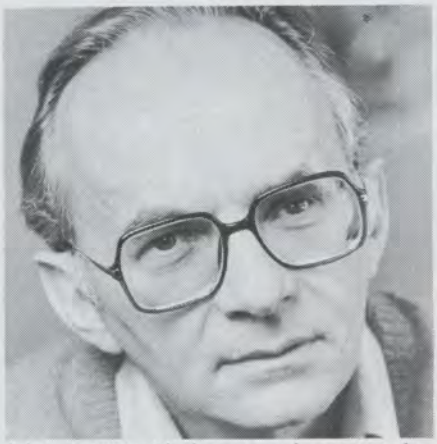


JOHN DEXTER

John Dexter, production adviser of the Metropolitan Opera, makes his San Francisco Opera directorial debut with *Dialogues of the Carmelites*. For his 1974 Met debut he staged that company's first production of *I Vespri Siciliani*, and since then has directed the Met premieres of *Dialogues of the Carmelites, Lulu, Billy Budd* and *The Rise and Fall of the City of Mahagonny*. Two of his greatest successes have been the 1981 French triple bill and last season's Stravinsky trilogy, both created in collaboration with artist David Hockney. Other new productions Dexter has directed at the Met include *Aida, Don Carlo, Rigoletto, Le Prophète, Don Pasquale, The Bartered Bride* and *Die Entführung aus dem Serail*. He made his directing debut in 1957 in his native England at London's Royal Court Theatre and six years later was named associate director of Great Britain's National Theatre, where his productions included *Othello* with Laurence Olivier and Maggie Smith, *The Misanthrope, The Royal Hunt of the Sun* and *Equus*. He directed the two last-mentioned plays on Broadway where he made his 1963 debut with Wesker's *Chips with Everything*, and for *Equus* was given the 1974 Tony Award as best director. Other Broadway credits include *Do I Hear a Waltz?* and *Black Comedy*. His first operatic assignment was Berlioz's *Benvenuto Cellini* at Covent Garden in 1966. His Hamburg State Opera debut occurred in 1969, and his projects with that company include *Un Ballo in Maschera, Boris Godunov, Billy Budd, From the House of the Dead* and *I Vespri Siciliani*. He was named the Metropolitan Opera's director of production, a post created especially for him, in 1974, and he became production adviser to that company in 1981. This year Dexter was named joint artistic director of London's Mermaid Theatre.

DAVID REPPA

Resident scenic designer of the Metropolitan Opera, David Reppa created the set designs for *Dialogues of the Carmelites*. He made his theater debut at Chicago's Goodman Memorial Theater in 1945. After training at the Metropolitan Opera, he created the sets for a production of *Le Nozze di Figaro* at New York's North Shore Opera in 1960. He has also worked with the Miami Opera and the Opera Company of Boston, where he served as technical director in 1964-65. In 1972 he assisted Jerome Robbins on his ballet, *Watermill*, for the New York City Ballet. Reppa made his Metropolitan Opera debut in 1974 with the sets and costumes for the double bill of Bartók's *Bluebeard's Castle* and Puccini's *Gianni Schicchi*. Since that time, his assignments there have included scenic and costume designs for Puccini's *Il Tabarro* and *Suor Angelica* (seen, along with Reppa's *Gianni Schicchi*, on a *Live from the Met* telecast last season), set designs for *Aida*, which were seen at San Francisco Opera in 1977, and *Don Carlo*. As resident scenic designer of the Met, he has collaborated with virtually all of that company's scenic designers, supervising the construction and painting of their productions, as well as adapting those productions for the company's spring tours. Next May he will recreate his sets for *Dialogues of the Carmelites* for a production at the Opéra Comique in Paris.



JANE GREENWOOD

Jane Greenwood designed the costumes for *Dialogues of the Carmelites*, first seen at the Metropolitan Opera in 1977. She began her association with that company in 1964 with costume designs for Floyd's *Susannah* for the Met's touring arm, for whom she also designed *La Bohème* and *The Marriage of Figaro* for the 1965 tour. Since that time, her design credits with the Met included productions of *Ariadne auf Naxos* and *Andrea Chénier*. She began her career in England with the Oxford University Opera Society's 1959 production of *L'Enfant et les Sortilèges*. Other opera companies for whom she has designed include the Houston Grand Opera (*Carmen* and *La Donna del lago*), the Washington Opera (*Il Ritorno d'Ulisse in Patria*) and San Francisco Opera, where her costume designs for *La Favorita* were seen in her 1973 Company debut. Miss Greenwood has an extensive list of credits in the legitimate theater, including The American Shakespeare Theatre, the Guthrie Theater in Minneapolis, the Eisenhower Theater at Washington's Kennedy Center and the Ahmanson Theater in Los Angeles. Her work on Broadway includes *Hamlet* with Richard Burton, *Same Time Next Year, California Suite, Otherwise Engaged, The Prime of Miss Jean Brodie*, and many others. Miss Greenwood's designs have been seen in numerous television productions, including *Taxi*, and her recent film credits include *Can't Stop the Music, The Four Seasons* and *Arthur*. She has been nominated four times for a Tony Award, and won the Marathon Award for Costume Design for her work on *Tartuffe* at the Repertory Theater at Lincoln Center. Miss Greenwood is currently on the faculties of the Juilliard School of Music and Yale University.

GIL WECHSLER

Gil Wechsler undertakes his first San Francisco Opera assignment as lighting designer for *Dialogues of the Carmelites*. As the full-time lighting designer of the Metropolitan Opera since January 1977 — he is the first person ever to hold that position — he has been responsible for all of the company's productions, television performances and tours. In a similar position with the Lyric Opera of Chicago, where he made his debut with *I Due Foscari* in 1972, Wechsler designed the lighting for more than 30 productions before his appointment at the Metropolitan. From 1968-78 he designed more than 60 productions for the Stratford, Ontario, Shakespeare Festival. In 1968 he worked on his first Broadway production, *Staircase*, and his work has taken him to many of the major theaters and opera houses in Europe. Dance companies for which Wechsler has designed lighting include England's Royal Ballet, the American Ballet Theatre, the National Ballet of Canada, the Royal Winnipeg Ballet, the Berlin Opera Ballet and the Harkness Ballet. He has also lit productions for Santa Fe Opera and the Guthrie Theater in Minnesota. This coming year his work will be seen at the Paris Opera. Wechsler has conducted master classes at Yale University, the Banff School of Fine Arts, and the National Theatre School in Montreal.

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We Die Not For Ourselves Alone

By M. OWEN LEE

"No more living in community." So Poulenc's Carmelites are told when the French Revolution finally reaches the convent gates.

But the ordinance has no real power over the community life these women lead, or over the dialogues that pass between them. Those dialogues are exchanges of more than words, and they pass across time and space. They are dialogues meant to illustrate a theological notion which originated in the Eastern church and which by the fifth century had worked its way into the Christian creed and become an article of faith. It was called, in the East, the *koinonia ton hagion,* and in the West, the *communio sanctorum,* the communion of saints.

As the notion developed in the West, and especially in France, it came to mean that all members of the church, living and dead, are bound together into a community, into a close-knit personal relationship with one another, effected by the share each has in the union of the Father with his Son in the Holy Spirit. This human share in God's life was, and still is, called *charis* in the East, and in the West *gratia* or grace.

Georges Bernanos, who wrote the text on which Poulenc's opera is based, ended his most famous novel with the phrase, "Everything is grace." In that novel, *The Diary of a Country Priest,* and perhaps even more in his *Dialogues of the Carmelites,* Bernanos attempted to extend the centuries-old doctrines of grace and the communion of saints so that they would encompass and explain all of human experience, including our awareness of what lies beyond human experience. The communion of saints became for Bernanos an answer to the greatest questions man has asked — "What is God?", "Why is there evil in the world?", "Why do the innocent suffer?", "Have our lives any meaning?".

So the work Poulenc composed for Bernanos's text may be said to occupy a unique position in the operatic canon. It is an opera that develops a theological idea beyond the conventional definition given by theologians. In this respect it is a braver and more significant work than *Jeanne d'Arc au Bûcher* or *Moses und Aron* or even *Parsifal.*

Georges Bernanos (1888-1948), author of the play/scenario of *Dialogues of the Carmelites.*

The story of *Dialogues* is not Bernanos's own invention. It is based on a historical incident which became the subject of a German novella (by Gertrud von le Fort), an American play (by Emmet Lavery), and a French film scenario (by the Dominican priest Raymond Bruckberger). Bernanos was asked to flesh out the scenario with dialogue, and *Dialogues des Carmélites* was the simple title he gave his contribution — though he clearly intended more by the word 'dialogues' than at first appeared. Bruckberger's film did not materialize for more than a decade. Apparently it made little use of Bernanos, and though it had a remarkable cast (Jeanne Moreau, Alida Valli, Pierre Brasseur, and Jean-Louis Barrault) it never received wide distribution. Meanwhile Bernanos's script had been mounted successfully as a play and set to music by Poulenc. It is on the operatic stage that it reached its widest audience.

Given Bernanos's conservative and very personal political views, we should not be surprised that his version of the story became something of a political as well as theological statement. When he wrote it, at the end of his life, he had returned to France (from self-imposed exile in Brazil) at the request of Charles de Gaulle, and he did not like what he saw. His country's spiritual values, already undermined by the cowardice of those who had collaborated with the Nazis, seemed to be giving way under new waves of materialism and atheism. To some extent he projected his pessimistic view of contemporary France into the Revolutionary period, and his text is often political and theological at the same time. If the main thrust of the opera is theological, that is mainly because Poulenc, through his music, turned the work inwards.

Perhaps we can best see what Bernanos and Poulenc have accomplished by considering in turn each of the five women they portray in dialogue.

Fr. Lee is a professor of Classics at the University of Toronto, author of books on Virgil and Horace, and a frequent contributor to Opera News.


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Blanche de la Force is, of the five, the invented character. She is the creation of the author of the German novella, and she seems, from her family name, to have been intended to represent that author, Gertrud von le Fort. The aristocratic name la Force means "strength," but ironically the young protagonist who bears the name is congenitally weak, blanching so at every suggestion of the unknown that she comes to fear fear itself. As von le Fort puts it, "The great title of her family was like a placard she bore unrightfully. No one who remembered her little face that paled so easily could call her anything but just Blanche."

With the threat of the French Revolution all around her, Blanche enters the Carmelite convent because she thinks she will be protected there, and find some measure of dignity and personal worth and, when the crisis comes, not disgrace her family. The Mother Superior, herself of an aristocratic line, receives her serenely and kindly, but with instant perception sees to the heart of the problem. "Great trials await you, my daughter," she says.

Blanche answers simply, "What does it matter, if God gives me strength?" (In the French, this is of course "if God gives me *la force*.")

The Mother Superior then says, powerfully, "What God wants to test in you is not your strength (*votre force*), but your weakness (*votre faiblesse*)." This is not chop-logic or a reversible truism, as some commentators have suggested. It is part of the statement the opera strives to make. Entering the convent, Blanche exchanges her name de la Force for 'Sister Blanche of the Agony of Christ' — a name which commemorates the moment in the Garden of Olives when Jesus himself felt fear, and trembled from human weakness, and asked his Father that he not have to die. It is not as a de la Force, with pride and strength in blood and family title, that Blanche will be tested. Though the other sisters go to their deaths summoned as citizens by their family names, she goes anonymously, summoned in her weakness by a moment of grace, singing of the Father, and the Son who rose from the dead, and the spirit of love that passes between them.

In the novella, Blanche does not follow her sisters to the guillotine but only raises a song at the scaffold. In Bernanos, she goes calmly after them. The change is important. Blanche, who began her literary existence as a figure for a devout author, becomes in the opera a figure of universal significance.

To see this more clearly we turn to the next two of our Carmelites in dialogue. The *Mother Superior,* Mme. de Croissy, is no fictional character but the grand-niece of Jean-Baptiste Colbert, who directed the mercantile policies of Louis XIV. Her aristocratic breeding is immediately apparent in her opening words, where with subtlety and wit she apologizes for not rising from the chair in which she sits. The chair is no emblem of her position of authority in the convent, like the *tabouret* on which duchesses had the right to sit while in the presence of the Queen. It is only a necessity provided by her sisters because of her present infirmity. The Mother Superior strikes us as a self-possessed, utterly committed and thoroughly seasoned *religieuse* — so it comes as a great shock when, two scenes later, she dies in terror, almost blaspheming and cursing God.

In a limited sense the Mother Superior is intended as a figure for Bernanos himself. In the novella she is "still young" when she dies. Bernanos makes her die at fifty-nine — his own age when, in his last year, he wrote *Dialogues.* And he has little Sister Constance say, "When one is fifty-nine, is it not high time to die?"

Sister Constance is also an aristocrat — Constance de Saint-Denis — but altogether unaffected and childlike. In the novella, she thinks of a way to confound the authorities who would suppress religious communities. She says to Blanche, as a fellow novice, "Let us hold together, you and I, and play a trick on the national assembly! Let us hope to grow a hundred years old. For by that time new novices will surely be admitted to our order again." Bernanos does not change Constance's character, but he does take from her that aspiration. He has his Constance say, "I have always wanted to die young." And he gives her an empathetic understanding of the peasantry, with lively memories of how she danced with them at her brother's wedding, and how they loved her for it.

On a political level, Bernanos uses Constance to illustrate the instinctive understanding that passes between the

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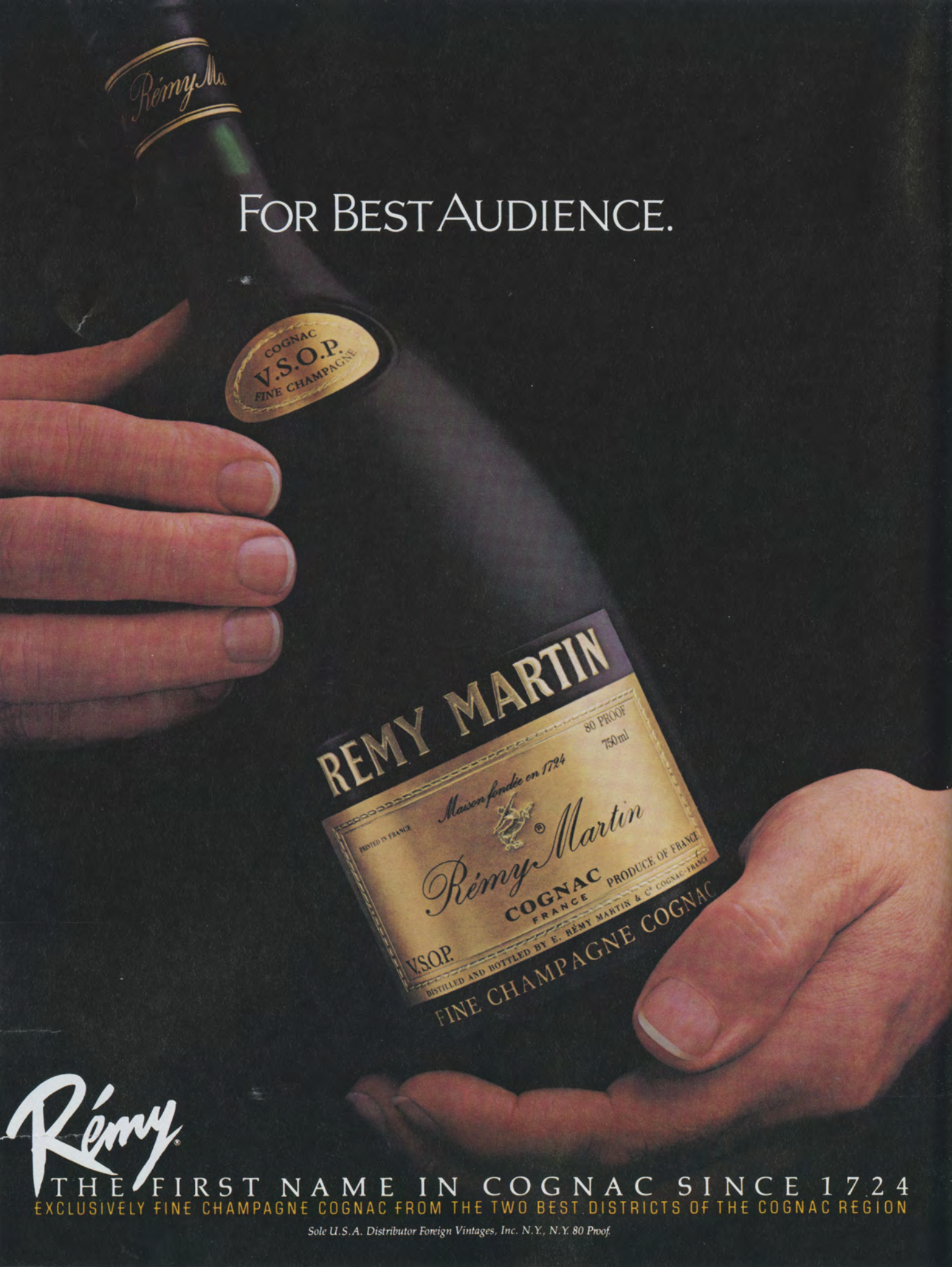
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aristocracy and the peasantry. On a deeper level, Constance has an intuitive understanding of the doctrine of the communion of saints. It is an understanding wider and deeper than any theologian has ever suggested. For Constance, not only can one person, through prayer, touch another person's life. One person can exchange his or her death for another's. Why is it that the serene and saintly Mother Superior dies in such terrible fear? And why is it that the fearful Blanche goes to the guillotine so serenely? Is it because, as an ordinary interpretation of the doctrine of the communion of saints would suggest, the others were praying for her? No, it is much more than that. It is because the Mother Superior had already died Blanche's death for her. There was an exchange of deaths. Blanche received the peaceful, fearless death that the Mother Superior might have had, because the Mother Superior had already suffered through Blanche's frightening, terrible death for her.

Is such a thing possible? Is it good or even acceptable Christian theology? Bernanos wants us to believe that it is. He forces his Christian listeners to face the logical conclusions of their belief, saying in effect, "If you really believe that all the people in the Church are in spiritual contact, in communion with one another, that grace passes from soul to soul, that a prayer said for another really touches that other, then you must logically believe in the ultimate, all but unbelievable exchange of graces. You must believe that one of us can take on the suffering of another, take on his doubts and fears, and give in exchange his own faith and peace. You must believe that one can even die another's death for him. Or for her."

If this truth has so far been hidden from the wise and the prudent, Constance, in childlike innocence, knows it intuitively. She says to Blanche, "Who would have thought that our Mother would have so much difficulty dying, that she would die so badly? One would say that, at the moment when He gave her her death, the good Lord made a mistake, just as in a cloakroom they give you one coat for another. Yes, I think her death belonged to someone else. It was a death too small for her. She could hardly slip into the sleeves of it . . ."

Blanche demands an explanation, and Constance gives us the heart of the matter: "It means that someone else, when the hour of his death comes, will be surprised to find it so easy, and feel it so comfortable. We die not for ourselves alone, but for one another. Or sometimes even in the place of one another. Who knows?"

Who knows indeed if the beautiful doctrine of the communion of saints can be pushed so far? Bernanos's Mother Superior obviously believes that it can. Before her death she says to Blanche, "To ward off peril from you, I would gladly have given my life. Oh yes, I would have given it willingly. But now all I can give you is my death."

Poulenc too wants us to believe in these mysterious exchanges of grace. In the last scene, when Constance sees Blanche cowering in the crowd, she smiles radiantly but says nothing. In the time-honored way of opera, the music says what we must know. Blanche may now face the fearless death won for her by the Mother Superior, for Poulenc repeats the luminous theme that had accompanied Constance's previous statements on the communion of saints. It had also appeared when Blanche had a presentiment that her death, when it came, would be like falling into the sea — fearful at first, then easy.

The text of the opera constantly insists that these mysterious movements of grace are the real dialogues of the Carmelites. Consider the fates of the other two women in the story. Each makes an important decision in the absence of the other, and they exchange roles. Of the two, *Mother Marie* is the tragic figure. She is the obvious choice to succeed the dying Mother Superior. She has royal blood in her veins, and shows every promise of being able to lead the sisters heroically to what she regards as their destined role in history, martyrdom. Perhaps for that reason, she is not chosen Superior. And though she imposes her absolutist view on the community in the absence of the new Superior, arranging for the sisters to take a vow to die together, she herself does not die with them. She is left alone at the end.

The fifth woman, the *new Mother Superior, Mme. Lidoine,* would never have approved of such a vow, had she been present. For her, the Carmelites undertake their difficult lives not to be heroic but to pray, and to make up for the evil done by others. She is a peasant, and with a peasant's instinct

FRENCH FILM OFFICE

Jeanne Moreau as Mother Marie in the 1960 film *Le Dialogue des Carmélites.*

she sees more deeply than any of the sisters into the doctrine of the communion of saints. Martyrdom is not something to be sought as a good in itself. It does, however, have its purpose. "It restores," she says, "the balance of grace." It can compensate for weakness elsewhere in the world.

Twice, with considerable tact, she tries to impress this truth on Mother Marie, without avail. Then, when the time comes for them all to die, Mother Marie is, by chance and of no choice of her own, absent, and the new Mother Superior dies her death for her. The peasant woman who was given in life a position she did not expect calmly accepts the death she did not vow.

FRENCH FILM OFFICE

Jeanne Moreau and Pascale Audret with Father Bruckberger during a pause in the filming of *Le Dialogue des Carmélites.*

While we can not miss the political import of this, it is first and foremost a theological statement: grace passes from soul to soul, and fills up what is wanting, and, as Constance says quietly, "Perhaps what we call chance is actually the logic of God."

The answers to the great questions of life are thus suggested throughout the opera, and come crowding in overwhelmingly in the final scene. They are fearsome answers that hurtle at us as the guillotine blade drops with shuddering shock. But, like death itself, they are fearsome only at first, and then easy. There is evil in the world because, through our own failure to do good, we allow its presence. The innocent suffer because of the presence of evil. But their suffering has meaning because they restore the balance of grace in the world. That grace, which moves freely among all good people and binds them together in solidarity, is the closest understanding we have, in this life, of what God himself is — for it is a share in his life.

And grace is everything. Blanche says to her father in the very first scene, "There is nothing so small that it does not bear the signature of God, just as all the immensity of Heaven lies in a drop of water." If evil is only the absence of grace, and grace moves freely everywhere, and our lives can make up the balance of it, why need we fear? The Carmelite saint of modern times, Thérèse of Lisieux, wrote in her diary (it is there Bernanos found his famous phrase), "What does it matter? Everything is grace."

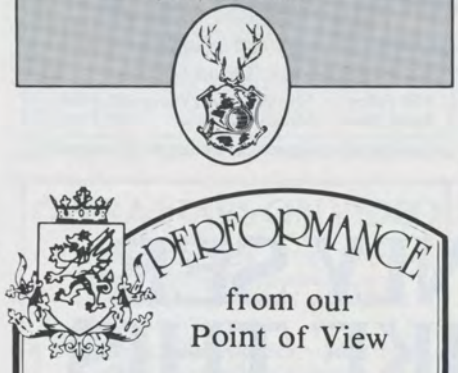
Like every scene in the opera, the final scene carries both political and theological significance, for the Carmelites die to compensate for the weaknesses of France. The ultimate statement is, however, theological. The sisters go to their deaths singing the *Salve Regina,* which is the hymn traditionally sung at the death of a nun, but Constance, the last of the condemned, does not live to finish the last word. Then Blanche lifts her voice and moves calmly to her death. She does not, as is commonly supposed, finish the *Salve Regina.* She is meant, in death, to represent all of us who have been graced by the sacrifices of others. She sings instead the last stanza of the *Veni Creator*: "Glory to God the Father, and to his Son who rose from the dead, and to the Spirit, for ages upon ages." She thereby affirms that the deaths of the nuns are exchanges of grace in the communion of saints whereby *all* believers are bound together in the everlasting life of God himself — of the Father who raised up his Son from human death and fills *all* with grace through his spirit.

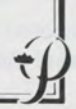
If one cannot subscribe to Bernanos's heroic and demanding theology, one can at least respond to

the human qualities in his drama. I once bought a ticket for *Dialogues of the Carmelites* at the Metropolitan Opera in New York. I was seated at the top of the highest balcony, waiting for the performance to begin, when I suddenly noticed, looking down, that the main floor had been vacated. In a moment an usher whispered calmly to us up top, "Please do not panic. Move quietly to the side exits." We did that, filing quickly down the stairs to ground level. When we emerged into the January cold, we gathered in front of the building and saw the glass-enclosed lobby of the opera house — all five floors of it — filled with smoke. Someone had thrown a tear-gas canister inside. We were told to go home, that the smoke had penetrated the auditorium, that the performance would have to be cancelled. But very few left. We waited in the winter night for almost an hour, and eventually we were re-admitted. The curtain finally rose on John Dexter's initial tableau — sixteen anonymous figures lying prostrate, like drops of blood, on a floor lit to form a cross — and we let out a communal cheer. In our small way, we — audience and performers — had demonstrated something of what Poulenc's music and Bernanos's words are about. We had refused to panic in the face of threats, and achieved a minor but real triumph of solidarity and togetherness.

In larger ways, the truth of *Dialogues of the Carmelites* continues to be demonstrated. Maximilian Kolbe affirmed it when, at Auschwitz, he took another's place in the line proceeding to the gas chambers. The survivor had a wife and family, Kolbe had none. The forces of evil, on that occasion and for as long as that occasion is remembered, were answered by a movement of grace. One good life touched another. The final work of Bernanos, the all but last opera of Poulenc, asks us to believe that such sacrifices are worth making. It asks us, if not to believe in a very personal theology, at least to help one another, to see others' sufferings, fears, and needs and give of ourselves to alleviate them. In this world one can only defeat evil by doing good.

Gertrud von le Fort ends her novella — and it is a subtly powerful book, well worth reading — with the narrator telling the reader, "And now, my friend, it is your turn to speak! It is your turn." The dialogue continues. ■





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Claramae Turner as the Old Prioress. San Francisco Opera, 1957.

These paragraphs, in a condensed and personal form, have tried to show that while Poulenc in any one aspect of his art was not unusual and sometimes even crassly derivative, when two or more aspects fused, sparks flew and life emerged. The Why is hard to focus on, creative vitality having no explication. But the What and the How are tangible.

Though he is the most performed French vocal composer of his generation, the long-hewn spacious air is far less characteristic of Poulenc's melody than is the straightforward tune. (The straightforward tune, what's more, seems the happy medium of all French composers, except for those few whose outright "impressionism" renders them melodically devious. I exclude Ravel, who had it both ways, and Franck, who was from another century — and Belgian.) Yet even his tunes, as the years rolled on, grew elliptical, until in *Dialogues des Carmélites* and all ensuing vocal works the sung line became almost wholly recitative. Nevertheless this line, in whatever medium and however digested, seems to be the signature of Poulenc, the added ingredient that makes any robbed recipe his.

Thus stolen harmonies, lost chords, like *objets trouvés* become a personal brand by dint of the tune that binds them. Thus an assemblage of simple

counterpoints conspire to form chords that vertically sound like someone else's but whose moving top voice chants pure Poulenc. Thus his rhythms (which like his tunes are quintessentially French in their foursquareness), humdrum in themselves, present solid planks on which to build his special tunes.

Those tunes, like Ives's, all sprang from the town-band dance-hall memories of youth, seen through a glass darkly. If it could be argued that an artist is one who retrieves unbroken the fragility of his past, or that a child is "the musician beforehand," then Poulenc, as glimpsed through the bittersweet contagion of his vocal phrases, is the child-artist incarnate.

*

Inasmuch as this paper was composed apropos of a revival of his religious opera, it has not seemed urgent to stress the sensual human. Another time I may write of how Poulenc (whose name, please, rhymes with tank) *became* his music while composing — how during the gestation of *Les Mamelles* he gaily cruised the boardwalk of Deauville, while during the birth pangs of *Dialogues* he developed stigmata and was confined to a Swiss clinic from where he wrote (premature) farewell letters. An essay could also be devoted to how his music became Poulenc — how all the more substantial works contain (oh, quite objectively) aspects of the composer's origins and tastes: the pell-mell elegant array of bourgeois and royalist and rough trade and holy water, of gourmand and aesthete, pristine and maculate. If financial security shaped his life and therefore his music, a chaos of insecurity opened for those around him with his death.

There are only a certain number of anecdotes, and I saw him only a certain number of times. When a catalogue is closed by death and potential stops, survivors can only rediscuss forever the same works, revive the same tales, until those tales and works begin to swerve, to shift their weight and their meaning as we too narrow our interests and revaluate in the light of advancing shadows. Next year I'll write another appraisal, perhaps with another slant, about this man whose memory and music I adore. ■

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them into a theatrical whole. *Thérèse* is the thinly veiled portrait of Lucile, the wife of the noted revolutionary leader Camille Desmoulins. The opera, which takes place between October 1792 and June 1793, is highly accurate in its historical details. In his research, Massenet became fascinated by the subject and devoured every book he could find on the Revolution and the Reign of Terror. But he was careful to respect the social and political attitudes of his own audience. He knew too well what his 19th century bourgeois operagoers thought of the Revolution. Sympathy goes not to Thérèse and her husband but to an aristocratic hero forced to emigrate. The music, highly dramatic, depicts revolutionary mob scenes which are expressed by violent, short-breathed bars. It is fast-moving and direct and is a prime example of Massenet's experiments with *réalisme*, the French parallel to Italian *verismo*.

Verismo style required violent, shocking and sensational situations. What better source of inspiration than the French Revolution with its high emotion, violent mobs, Madame Dufarges and guillotines? Umberto Giordano's *Andrea Chénier* (last given in San Francisco in 1975 with Placido Domingo in the title role) remains the best known of all operas based on true incidents of the French Revolution. It tells the story of the celebrated French poet who died on the guillotine, an innocent victim of the Revolution. In spite of Illica's affirmations of historical accuracy, we have to acknowledge that he took a great number of liberties with the truth. The most blatant deviation from fact is the total creation of the character of Maddalena di Coigny who in the opera dies heroically with her beloved Chénier. The real de Coigny (Aimée) had been married for nine years to the senile old Duc de Fleury when she was arrested at 24 and thrown into prison by the Revolution. She had managed to make her husband a target of public derision because of her shamelessly open acts of adultery. She was far from the pure, innocent Maddalena of Giordano. Besides, she saved herself from the guillotine by paying (or rather by promising to pay) 100 *Louis d'Or* to have her name taken off the list. Giordano's music includes numerous quotations from the *Ca Ira, La Carmagnolle* and *La Marseillaise*, all

STROHMEYER PHOTO

Mario del Monaco in his American debut season (1950) as Chénier; Licia Albanese as Maddalena in Giordano's *Andrea Chénier*.

popular songs of the Revolution, and its apparent crudeness fits the subject matter perfectly. In 1915, Giordano was once again inspired by the French Revolution with his *Madame Sans-Gêne*, the first act of which takes place on August 10, 1792, an important historical date. Characters include such figures as the cruel Fouché and the young Bonaparte. Giordano was not able, however, to recreate the success of *Andrea Chénier*.

Pietro Mascagni, too, was intrigued by the French Revolution and completed his *Piccolo Marat* in 1921. Its exciting and often gruesome plot appealed to the Italian audience of the time not yet disillusioned by Mussolini. It received enormous success. The opera contains many moving passages: Act II concludes on the magnificent tableau of a stormy meeting of the Revolutionary Committee. Its realism and popular, sentimental airs stirred audiences throughout Italy for many years. Apparently, only the unremitting demands of the tenor part have prevented the work from remaining in the standard repertoire.

On August 6, 1947, Gottfried von Einem's first opera, *Dantons Tod*, was presented at the Salzburg Festival under Ferenc Fricsay. The first act takes place in 1794. The characters include Hérault de Séchelles, Danton, Camille

Desmoulins, Robespierre and many more leaders of the French Revolution. The opera was well received, due in part to the audience associating the fall of the French revolutionary tyrant with the more recent fall of an even greater tyrant, Adolf Hitler. The music possesses great dramatic efficiency (the funeral march at the end of Act I for instance) and ample lyricism. Yet, one might wonder if the opera would have survived without Büchner's strong play which served as the basis of the libretto.

This brings us to *Dialogues des Carmélites*, the most recent and arguably the finest, musically and dramatically, of all operas set during the French Revolution. This work is dealt with in depth elsewhere in this publication. But it is worth stressing that it is based on well documented fact, even if altered by the original playwright Georges Bernanos. The incident depicted was not an isolated case. Such violence directed towards the clergy and established religion was a relentless and integral part of the French Revolution.

There are certainly a few other obscure operas based on the French Revolution, but one is unlikely to encounter them on the opera stage. One could also mention such works as Mozart's *Le Nozze di Figaro*, whose libretto, while not dealing with historic events, did more than any opera or play of the 18th century to precipitate the French Revolution, or Dvořák's *Jakobin*, whose historic aspect consists of a remote reflection of the Revolution upon a small Bohemian village. And let us pass on the easily forgettable, didactic operas set during the French Revolution that were composed in Soviet Russia after 1917.

So many events of the French Revolution remain to be exploited. It is amazing that so few operas have been written on this subject. One can only hope that, in the future, after the recent successes of Poulenc and von Einem, this period of history will once again inspire librettists and composers. After all, the French Revolution was one of the 18th century's most formidable upheavals. With blood, decapitation and mob action on one hand, and the stirring values of *Liberté, Egalité, Fraternité* on the other, what better inspiration could a composer wish? ■

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Museum Exhibit Celebrates 50th Anniversary of the Opening of the War Memorial Opera House

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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Big Jewelry Heist!

More than $15,000 worth of jewelry was taken without a struggle from prominent San Francisco citizens and businessmen and later donated as prizes for the Opera Raffle. Mystery shrouds the identity of the suspect.

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

A reliable source at **Neiman-Marcus** said the suspect appeared as a latter-day Robin Hood — "very chivalrous about the needs of the opera, so how could we resist? We gave him an amethyst and diamond necklace valued at $5500."

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First Night Finery

This year's Opera Season will be especially memorable for one charmed lady. **I. Magnin** has donated a smashing Rise 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. Sizes 4-14 only. Value: $2500. 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 raffle off the tenor's prize Maserati... 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 to Paris and Amsterdam with all the trimmings.

In Paris you'll stay for a week in the heart of the Left Bank at the exclusive Bourgogne et Montana Hotel. You'll be wined, dined and pampered silly at the most famous restaurants and night clubs in gay Paree!

Then it's on to Amsterdam for five more fabulous days at the Amsterdam Sonesta 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 Siemer & Hand Travel Agency for taking such good care of you.

Woman Fights Losing Battle In Country; Saves Face in City

A trio of beauty prizes promises to transform one lucky winner in this year's San Francisco Opera Raffle. The week begins at the fabulous **Sonoma Mission Inn** at Boyes Hot Springs. A personalized, delicious diet plan under the supervision of a trained nutritionist guarantees loss of weight without loss of patience. For seven days, one lucky lady will be pampered with massages, facials and herbal wraps. And to keep her on her toes, a [illegible] and exercise class [illegible] by such luxury. Sonoma Mission Inn makes getting into almost effortless — as well as purchasing some slim [illegible] tickets.

The new body might want a new look. **I. Magnin** covers it all from facial and makeup to body massage to the crowning glory of a shampoo and finish. And, going to extremes on this day of days, manicure and pedicure.

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

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Loyalists Donate Wealth of Prizes

S. F. Opera — Winner

In a year of belt-tightening, thin purses and bad news all around, this year's San Francisco Opera Raffle offers a good deal of relief from the old ennui. 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 Trans-Canal 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's luxury hotels: the Mauna Kea on "the big island," the Westin Wailea on Maui and the Westin Ilikai in Honolulu.

And moving right along — in a different direction — **Silmar Cruises, KKHI Tours and Jackson Travel** give two more lucky winners a fabulous 14-day cruise to view the splendors of Alaska.

Last, but by no means least, **Aeromexico and Empire Tours** with the help of the Mexican Tourism Office offer a round trip for two to Manzanillo and six nights at the fabled Las Hadas Hotel.

Rembrandt, Goya Etchings

For the art collector, what is cheaper than an afternoon at Butterfield's and more fortuitous than finding a Matisse 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 $2.50, knowing the contribution helps support a master in another artistic field?

Hardie's Heritage Gallery [illegible] has donated a dry-[illegible] and burin etching of Rem-

Continued on Back Page

Loyalists defending the cultural cause

Grand Prize!

Meet the Girl From Ipanema

You've guessed it — Rio! And the best part is getting there — a 25-day luxurious, luxurious cruise for two on a **Delta Cruise Lines** majestic Santa Liner. It will be like being on your own private yacht with an eclectic group of passengers limited to 100. Everything is first class from food and entertainment to onshore arrangements. Ports include Puerto Vallarta, Mexico; Buenaventura, Colombia; the Panama Canal and Puerto Cabello, Venezuela. And then down the jungle-covered coast to the land of lush rain forests, the Mardi Gras, Corcovado 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

October 15 "Earlybird"/November 24 "Opera Raffle"/November 24 "Bonus"

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

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

Consumer Orientation
No. 19 in a Series
Subject: Introducing T.O.P.
The first Thermodynamically-Optimized Porsche engine.

19

Porsche 944

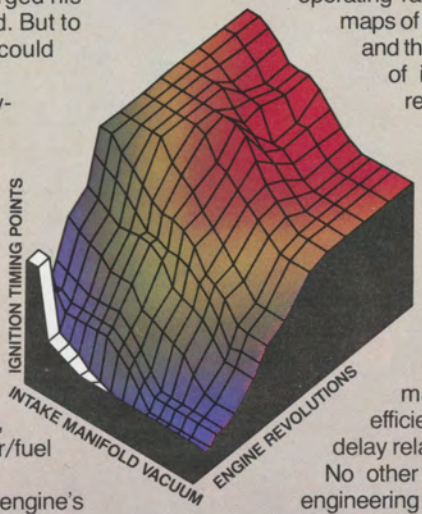
From the beginning, Dr. Ferry Porsche has urged his engineers not to accept the commonly accepted. But to go beyond. To explore the possibilities of what could be, rather than accept what already was.

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.

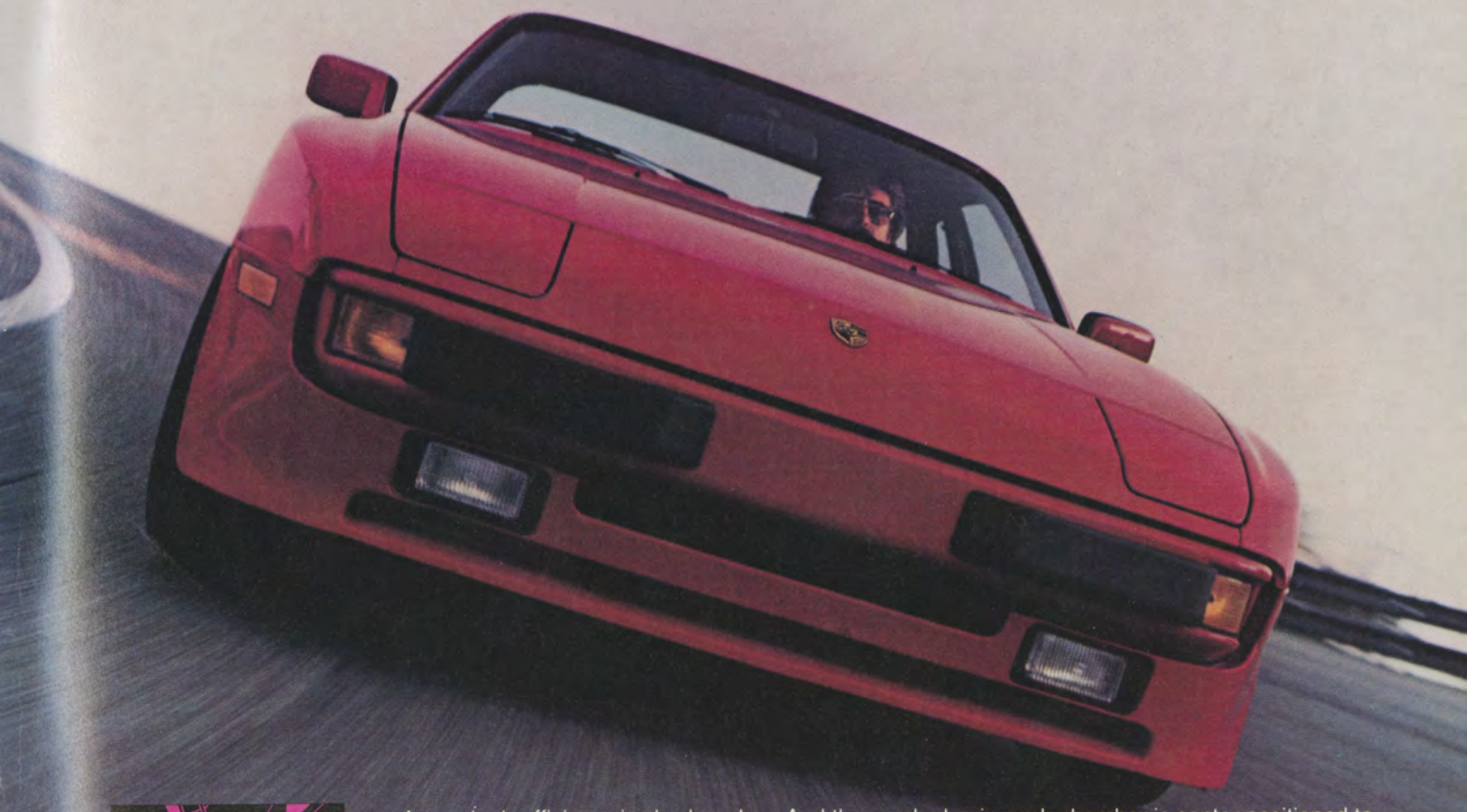
An objective of the new TOP engine was to improve efficiency and lower exhaust emissions in the partial load realm—where an engine normally operates—without loss of maximum performance. To accomplish this, Porsche engineers laid out the optimum air/fuel mixtures along the engine's entire working range.

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.

PORSCHE + AUDI
NOTHING EVEN COMES CLOSE

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	TAR mg./cig.	NICOTINE mg./cig.
Kent	12	1.0
Winston Lights	11	0.9
Marlboro	16	1.0
Salem	14	1.1
Kool Milds	11	0.9
Newport	16	1.2

...100's	TAR mg./cig.	NICOTINE mg./cig.
Kent 100's	14	1.2
Winston Lights 100's	12	0.9
Benson & Hedges 100's	16	1.1
Parliament Lights 100's	12	0.9
Salem 100's	15	1.1
Marlboro 100's	16	1.1

TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT

Carlton Kings **Less than 0.5** **0.1**
Carlton Menthol **Less than 0.5** **0.1**
Carlton Box 100's **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.

San Francisco Opera

Terence A. McEwen, General Director

60th Fall Season
War Memorial Opera House

The use of this production was made possible by a much-appreciated grant from the San Francisco Opera Guild.

New Production

Opera in two acts by FRANCIS POULENC

Text from the play by GEORGES BERNANOS
With the authorization of Emmet Lavery

The play was inspired by a novella by Gertrude von le Fort
and by a scenario by Philippe Agostini and Rev. Bruckberger.

Translation by Joseph Machlis

(Used by arrangement with Associated Music Publishers, Inc.,
sole U.S. agents for G. Ricordi & Co., Milan)

DIALOGUES OF THE CARMELITES

(in English)

Conductor
Henry Lewis

Production
John Dexter*

Set Designer
David Reppa

Costume Designer
Jane Greenwood

Lighting Designer
Gil Wechsler*

Sound Designer
Roger Gans

Chorus Director
Richard Bradshaw

Musical Preparation
Martha Gerhart
Terry Lusk
Philip Eisenberg

Prompter
Philip Eisenberg

Assistant Stage Director
Sheila Gruson

Assistant to Mr. Dexter
Max Charruyer*

Stage Manager
Gretchen Mueller

Production owned by
Metropolitan Opera Association, Inc.

This production of *Dialogues of the Carmelites* was made possible, in 1977, by a generous and deeply-appreciated gift from Mr. Francis Goelet.

Scenery, properties and electrical props constructed and painted in Metropolitan Opera shops.

Costumes executed by Metropolitan Opera Costume Department.

First performance:
Milan, January 26, 1957

First San Francisco Opera performance:
September 20, 1957

SATURDAY, OCTOBER 23 AT 8:00
TUESDAY, OCTOBER 26 AT 8:00
FRIDAY, OCTOBER 29 AT 8:00
WEDNESDAY, NOVEMBER 3 at 7:30
SATURDAY, NOVEMBER 6 AT 8:00
TUESDAY, NOVEMBER 9 AT 8:00
SUNDAY, NOVEMBER 14 AT 2:00

Dialogues of the Carmelites radio broadcast on KQED-FM October 29 at 8 p.m. and October 30 at 11 a.m.

CAST

Chevalier	Howard Hensel
Marquis	Eric Halfvarson
Blanche	Carol Vaness
Thierry	Frank Levar
Mme. de Croissy	Régine Crespin
Sister Constance	Betsy Norden*
Mother Marie	Virginia Zeani*
M. Javelinot	James Meyer
Mme. Lidoine	Leontyne Price
Chaplain	Jonathan Green
Sister Mathilde	Donna Petersen
First Commissioner	Jeffrey Thomas
Second Commissioner	John MacAllister
First Officer	James Busterud
Mother Jeanne	Leslie Richards
Mother Gerald	Nikki Li Hartliep
Jailer	Carl Glaum
Sister Anne	Christina Jaqua

Nuns: Candida Arias, Roberta Bowman, Hilda Chavez, Margot Hanson, Susan McClelland, Irene Moreci, Rose Parker, Lola Simi, Susan Witt, Garifalia Zeissig

Officers of the municipality, policemen, prisoners, guards, townspeople

**San Francisco Opera debut*

PLACE AND TIME: Paris and Compiègne; 1789-1792

ACT I
Scene 1: Library of the Marquis
Scene 2: The convent
Scene 3: Workroom of the convent
Scene 4: The infirmary
Scene 5: The chapel
Scene 6: The chapter room

INTERMISSION

ACT II
Scene 1: The parlor
Scene 2: The sacristy
Scene 3: The chapel
Scene 4: Library of the Marquis
Scene 5: The conciergerie
Scene 6: Place de la Révolution

Please do not interrupt the music with applause.

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.

Visit the Opera Shop Boutique on the Box Level South Corridor, open one hour before performances and during intermissions.

Synopsis

DIALOGUES OF THE CARMELITES

ACT I

France. 1789. Revolution threatens. In his library the Marquis de la Force talks worriedly with his son, the Chevalier, about Blanche, his nervous and impressionable daughter, who is unable to overcome her fear of life. She suddenly appears, frightened by hostile crowds that surrounded her carriage. After retiring, Blanche returns, terrified by a servant's shadow, and announces her intention of becoming a nun.

Several weeks later, at the Carmelite convent at Compiègne, Blanche comes for an interview with the prioress, Mme. de Croissy, a woman debilitated by fatal illness. Gently but firmly the prioress makes it clear to Blanche that the convent is a house of prayer, not a refuge in which heroism is facilitated: it will test her weaknesses, not her strengths.

While doing their chores in the convent workroom, Blanche and Constance, a lively novice, discuss death. Constance believes she will die young and that Blanche will die with her. Blanche responds angrily, accusing Constance of evil thoughts.

In the convent infirmary, the prioress lies on her deathbed. Her struggle to appear calm slowly fails as the anxiety of her condition overtakes her: years of meditating on death have not made the actuality less frightening. Mother Marie accepts charge of Blanche from the prioress, who advises firmness, judgment and character — qualities she says Blanche lacks. When Blanche comes, the prioress tells the girl of her special concern for her as the newest member of their order. Saying farewell, she offers her own death to avert the dangers facing Blanche. A physician comes and goes. The prioress grows delirious, relating a fitful vision of their convent desecrated. In a last attempt to confess her fear of death, she falls back lifeless. Blanche kneels sobbing.

In the chapel, where the prioress lies in state, Blanche and Constance intone a Requiem. When Constance leaves, Blanche attempts a prayer but flees in fear. She is stopped by Mother Marie, who gently rebukes but reassures her.

Constance explains to Blanche that the prioress died another person's death, that her death was too ugly and hard for her. Someone else, she says, will be surprised to find death so easy.

In the chapter room, the ceremony of obedience to the new prioress is coming to an end. Mme. Lidoine, who has been appointed, addresses the sisters, counseling patience and humility, warning of the temptation of easy martyrdom. Mother Marie leads the prayer.

ACT II

The Chevalier visits Blanche before escaping abroad, asking that she return and stand by their father, now alone. Blanche brusquely refuses, explaining that her highest duty is to the convent that has changed her life. Later, Blanche regrets her outburst, but Mother Marie reassures her that the motive behind her pride will give her the strength.

Autumn 1792. The Chaplain, banned by the revolutionaries from his clerical duties, performs a last mass in the sacristy: the sisters sing an "Ave Verum Corpus." Mme. Lidoine observes that when there is a shortage of priests there is an abundance of martyrs, whereupon Mother Marie suggests the Carmelites offer their own lives. But Mme. Lidoine replies that martyrs are chosen only by God's will. An angry revolutionary mob storms the convent, and a Commissioner reads a decree evicting and dissolving the order. Shaken by the shouts of the crowd, Blanche drops and breaks her figure of the Christ child.

In the new prioress' absence, Mother Marie again suggests the Carmelites take a vow of martyrdom. A secret vote reveals one dissenter. Though the sisters suspect Blanche, Constance confesses and reverses her decision, taking the vow with Blanche, who then runs off.

Working as a servant in the Marquis' ruined library, Blanche is sought out by Mother Marie in civilian dress. The older woman urges her to return to the order, but Blanche insists on staying where she will be safer, revealing that her father has been guillotined.

At daybreak in prison, the nuns' death sentence is read. The prioress puts them under a final oath of obedience. Though the others laugh, Constance has dreamt that Blanche will return.

Meeting the Chaplain, Mother Marie learns of her sisters' condemnation: they are to die that night or the next day. She despairs at not being with them.

On the Place de la Révolution, the Carmelites advance to the scaffold, led by Mme. Lidoine, singing the "Salve Regina" as the eager mob murmurs. The Chaplain, in plain clothes at the front of the crowd, secretly gives each nun absolution as they pass. Constance, last in line, is radiant when she sees Blanche emerge fearlessly from the astonished throng to join her sisters in death. Blanche's singing is cut short, as one by one the voices of the others had been, by the stroke of the guillotine's blade. The crowd disperses wordlessly.