Salome

1982

Friday, September 24, 1982 8:00 PM
Tuesday, September 28, 1982 8:00 PM
Friday, October 1, 1982 8:00 PM
Wednesday, October 6, 1982 7:30 PM
Saturday, October 9, 1982 8:00 PM
Tuesday, October 12, 1982 8:00 PM
Sunday, October 17, 1982 2:00 PM

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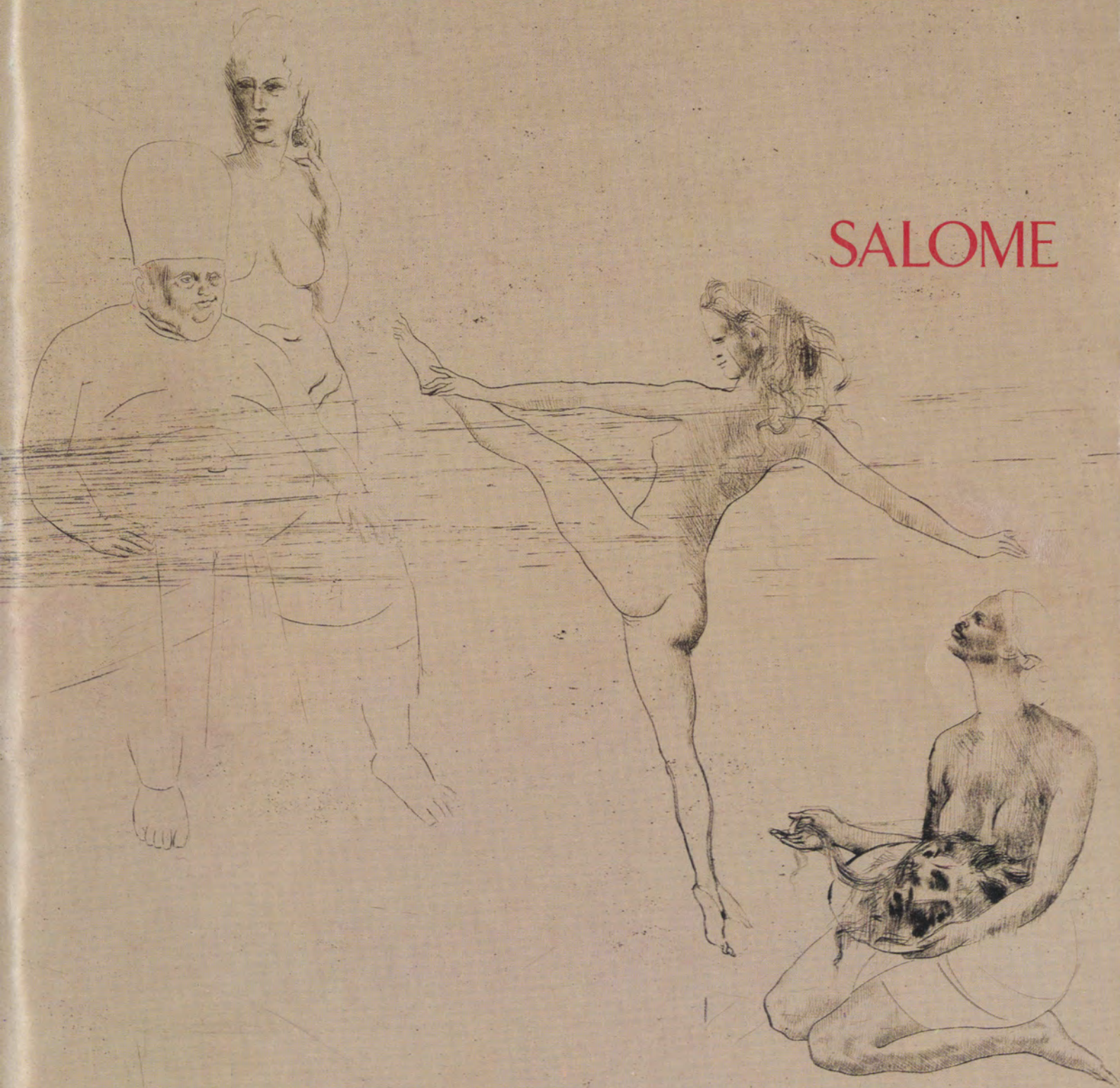
1982 SAN FRANCISCO OPERA

Picasso
1905

SALOME



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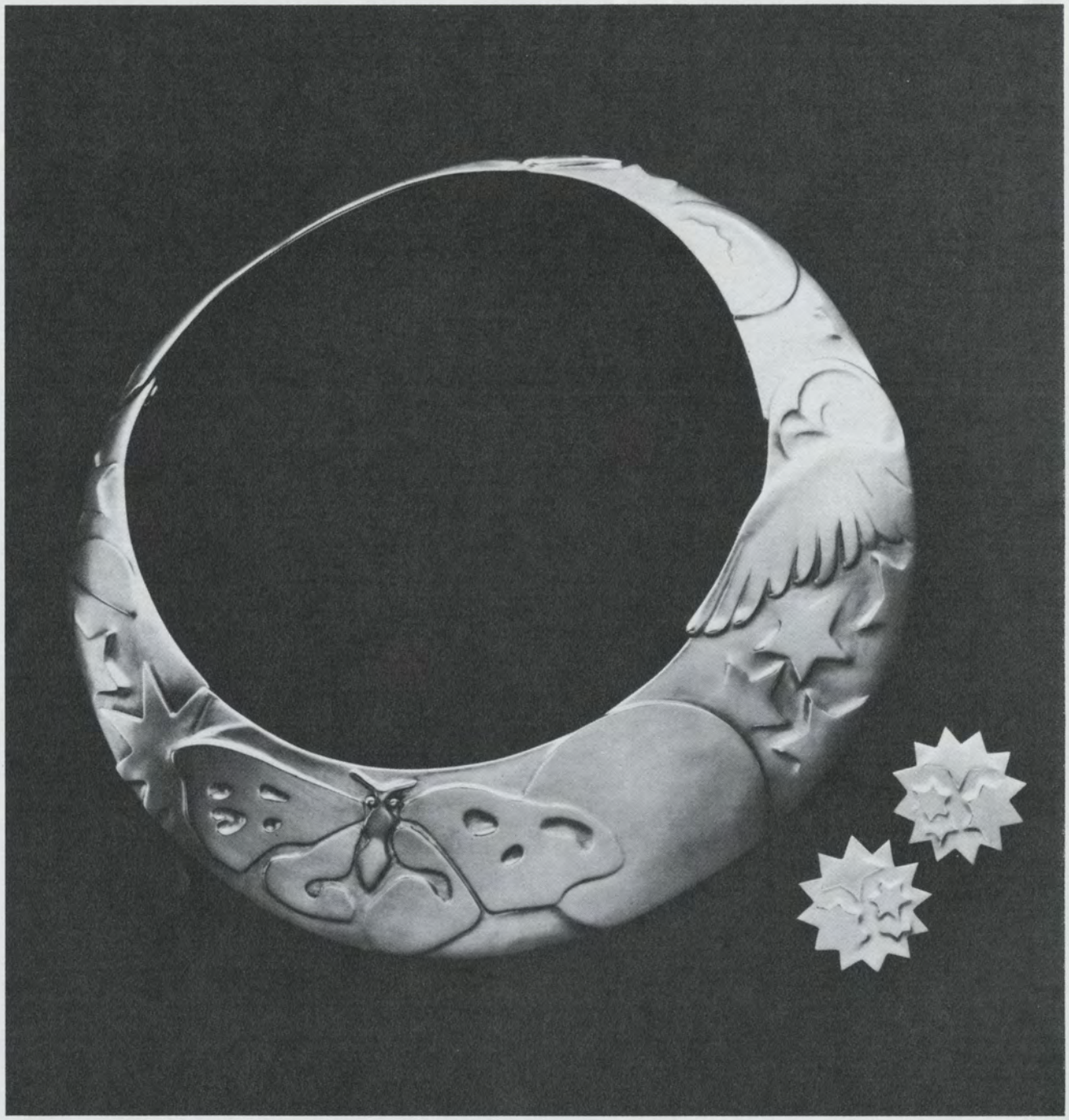

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General Director's Message

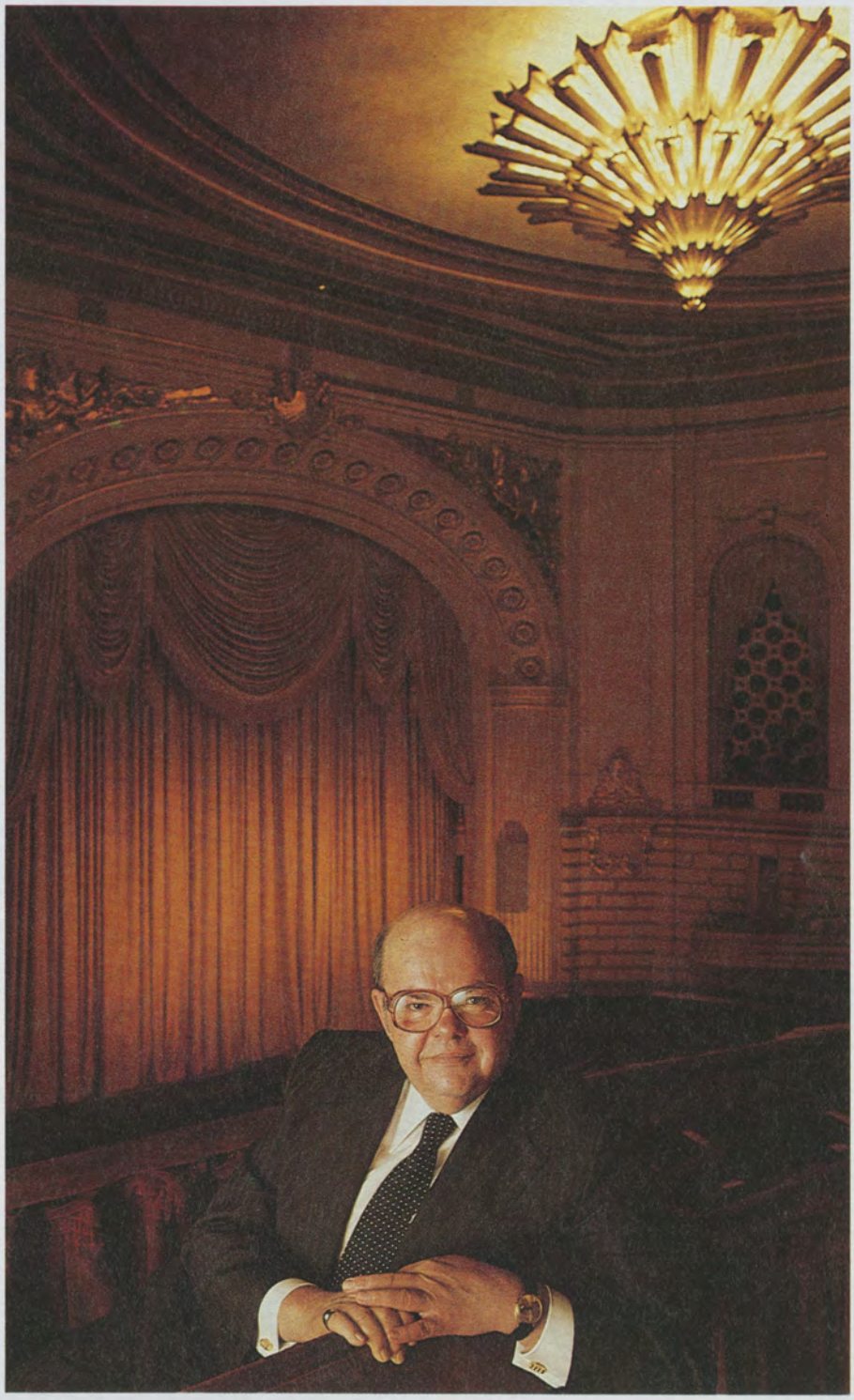
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

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

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

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

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



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1982 SAN FRANCISCO OPERA

Terence A. McEwen, general director

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

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

Salomé PABLO PICASSO
1881-1973, Spanish, #14 from the *Saltimbanques* Suite, 1905.
Drypoint, Block 14.

The Fine Arts Museums of San Francisco
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Cover design: Lorli Willis. Cover photography: Schopplein Studio

SALOME

Features

"A Scherzo With a Fatal Conclusion"
by Stephanie von Buchau
Circumstances surrounding the composition of Richard Strauss' *Salome*; notes from and anecdotes about the opera premiere; a few contemporary reactions. 27

Some Other Salomes
by Quaintance Eaton
In addition to Wilde and Strauss, Salome inspired a number of artists. Here are some sketches on Florent Schmitt's ballet, George Sylvester Viereck's novel, Maurice Béjart's television interpretation and Flemming Flindt's dance. 32

Oscar Wilde and *Salome* — Insights
by Peter F. Ostwald
A psychiatrist looks at the colorful Irish playwright/poet and some of the intriguing characters he created. 38

Departments

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

San Francisco Opera Magazine 1982 is a Performing Arts Network publication: Gilman Kraft, President; Lizanne Leyburn, Associate Publisher; Irwin M. Fries, National Sales Director; T.M. Lilienthal, Advertising Director; Florence Quartararo, Advertising Manager; Piper Parry, Editor; Frank Benson, Art Direction; Pat Adami, Administrative Assistant; Public Relations, Jerry Friedman Associates.

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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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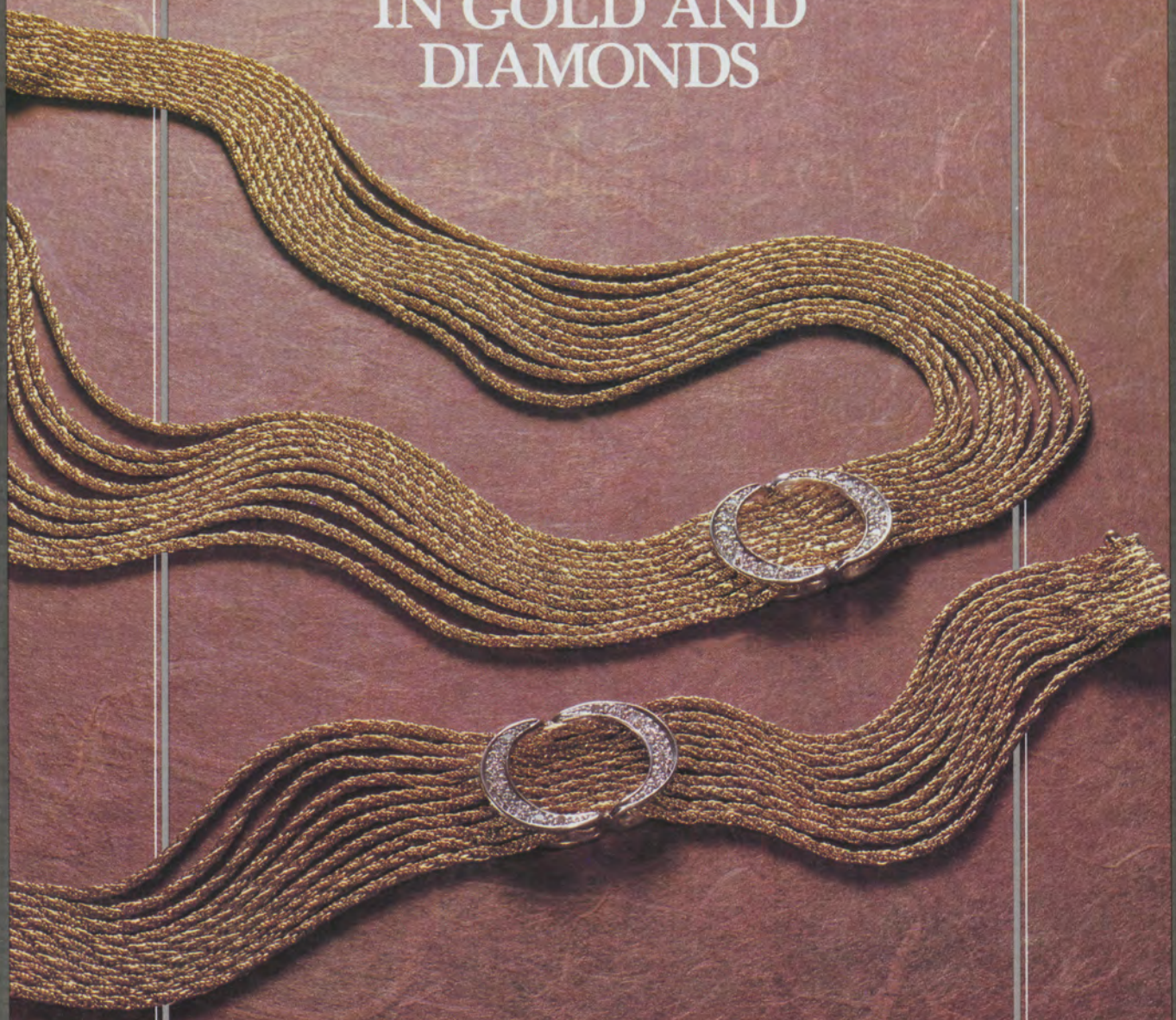

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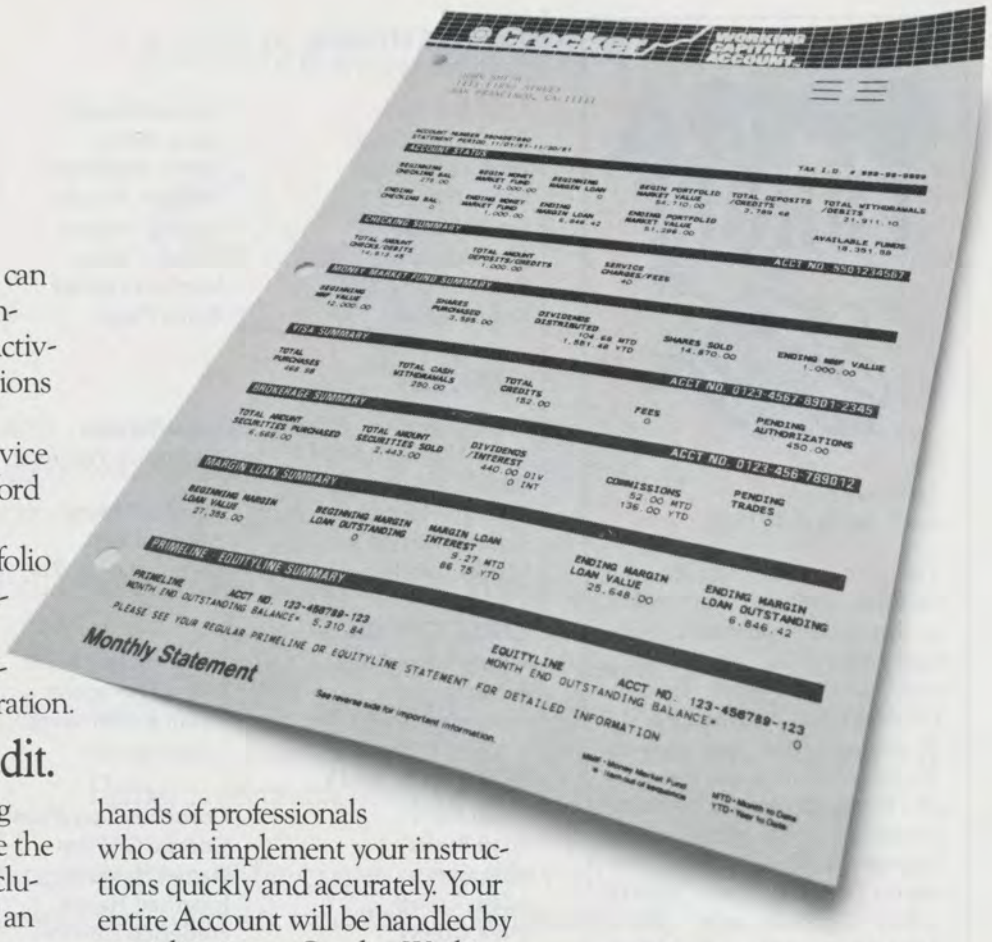

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Saturday, September 11, 8:00
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Monday, September 13, 8:00
Un Ballo in Maschera Verdi
Caballé, Battle, Baldani/Moldoveanu*, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 14, 8:00
Norma Bellini

Thursday, September 16, 8:00
Un Ballo in Maschera Verdi

Friday, September 17, 8:00
Norma Bellini

Sunday, September 19, 2:00
Un Ballo in Maschera Verdi

Tuesday, September 21, 8:00
Norma Bellini

Wednesday, September 22, **7:30**
Un Ballo in Maschera Verdi

Friday, September 24, 8:00
Salome Strauss
Barstow*, 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, 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, Busterud
Lewis/Dexter*/Reppa/Greenwood/Wechsler

Sunday, October 24, 2:00
Le Nozze di Figaro Mozart

Monday, October 25, 8:00
La Cenerentola Rossini

Tuesday, October 26, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, October 27, **7:30**
Le Nozze di Figaro Mozart

Friday, October 29, 8:00
Dialogues of the Carmelites Poulenc

Saturday, October 30, **7:30**
Le Nozze di Figaro Mozart

Sunday, October 31, 2:00
La Cenerentola Rossini

Wednesday, November 3, **7:30**
Dialogues of the Carmelites Poulenc

Thursday, November 4, 8:00
New Production
The Queen of Spades Tchaikovsky
Zylis-Gara, Resnik, Quittmeyer, Petersen, de la Rosa,
Gamberoni/Svetlev, Krause, Dickson*, Green, Halfvarson, Thomas, Tate, Stapp
Agler/Merrill/O'Hearn*/Sulich*/Munn

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Saturday, November 6, 8:00
Dialogues of the Carmelites Poulenc

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

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

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

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

Saturday, November 13, 8:00
Cendrillon Massenet

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

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

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

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

Saturday, November 20, **2:00**
Cendrillon Massenet

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

Tuesday, November 23, **7:30**
Lohengrin Wagner

Wednesday, November 24, **7:30**
Tosca Puccini
This production was made possible in 1972 by generous grants from the Charles E. Merrill Trust and Mr. and Mrs. Robert A. Magowan, Trustees.
Jones/Aragall, Díaz, Tajo, Halfvarson, Green, Glaum, Stapp
Navarro/Farruggio/Ponnelle/Munn

Thursday, November 25, 8:00
Cendrillon Massenet

Friday, November 26, 8:00
Tosca Puccini

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

Sunday, November 28, **1:30**
Lohengrin Wagner

Monday, November 29, 8:00
Cendrillon Massenet

Tuesday, November 30, 8:00
Tosca Puccini

Wednesday, December 1, **7:30**
Lohengrin Wagner

Friday, December 3, 8:00
Cendrillon Massenet

Saturday, December 4, 8:00
Tosca Puccini

Sunday, December 5, **1:30**
Lohengrin Wagner

Monday, December 6, 8:00
Cendrillon Massenet

Tuesday, December 7, 8:00
Tosca Puccini

Wednesday, December 8, **7:30**
Lohengrin Wagner

Friday, December 10, 8:00
Tosca Puccini

Saturday, December 11, **7:30**
Lohengrin Wagner

Sunday, December 12, 2:00
Tosca Puccini

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

San Francisco Opera On Radio

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

Local broadcasts will be Friday evenings and Saturday mornings on KQED-FM, 88.5, at the times listed below. Broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, and Sundays at 1 p.m. on KALW, 91.7 FM (all times are Pacific Time).

9/3	Julius Caesar	8 p.m., 11 a.m.
9/10	Un Ballo in Maschera	7 p.m., 11 a.m.
9/17	Norma	8 p.m., 11 a.m.
9/24	The Barber of Seville	8 p.m., 11 a.m.
10/1	Turandot	8 p.m., 11 a.m.
10/8	Nabucco	8 p.m., 11 a.m.
10/15	Le Nozze di Figaro	7:30 p.m., 10:30 a.m.
10/22	La Cenerentola	8 p.m., 11 a.m.
10/29	Dialogues of the Carmelites	8 p.m., 11 a.m.
11/5	The Rake's Progress	8 p.m., 11 a.m.
11/12	The Queen of Spades	8 p.m., 11 a.m.
11/19	Lohengrin	7:30 p.m., 10:30 a.m.
11/26	Cendrillon	8 p.m., 11 a.m.

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

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continued from p. 17

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Mickey Frettoloso
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"A Scherzo With a Fatal Conclusion"

By STEPHANIE VON BUCHAU

Richard Strauss' third opera, *Salome*, based on Oscar Wilde's French play of the same name, is quintessential 20th century art, yet it did not spring out of a void. Musically it lies in a direct line between the romantic chromaticism of Wagner's *Tristan und Isolde* and the harsh atonalities of Berg's *Wozzeck*. Dramatically it is an ambiguous, devious work — all things to all people, as Wilde himself recognized. Commentators still can't make up their minds on whether it is nasty, rapturous, evil, erotic, diabolical, transcendental or all of the above.

For the origins of Salome's story, we go back to the New Testament, where she appears unnamed in the gospels of Matthew and Mark. Mark, as usual, is more descriptive, but the story is essentially that as given by Matthew in his fourteenth verse: "The daughter of Herodias danced before the guests, and Herod was so delighted that he took an oath to give her anything she cared to ask. Prompted by her mother, she said, 'Give me here on a dish the head of John the Baptist.'" Mark differs only in imputing Herod's motive for keeping John alive in captivity to the fact that the Baptist entertained the King with his prophecies.

Historically, what we know about John the Baptist is that he stirred up a religious revival in Galilee, about 30 A.D., during the reign of Herod Antipas, son of Herod the Great. (The suggestion has been made that Wilde confused three Herods: Antipas, Herod the Great and Herod Agrippa, but since he was writing a Symbolist play and not an historical treatise, I don't see that it matters.) John's practice of bathing his converts in the River Jordan earned him the nickname by which he is known today.

His considerable following was seen as a threat to the security of the throne by Herod Antipas, who had recently married his brother's wife, Herodias. That Herod already had a wife of whom he was legally unable to rid himself made Herodias uneasy, since she had married him only for position and prestige. John's imprecations against her immorality fueled her desire to be rid of this ragged creature who was spoiling the sensuality of the court with his earthy moralities. That Salome was merely her dupe seems to be historically established. This is all the Bible tells us, but it was enough to interest artists throughout the years.

Salome as it appeared at the time of its world premiere (1905) at the Royal Opera House, Dresden.

One thousand years after the events in Galilee, Gustave Flaubert wrote a short story in French entitled *Hérodias* which became the inspiration for the opera *Hérodiade* by Jules Massenet.This confection is so utterly French as to be recognizable no matter what language it is sung in. Its heady mixture of eroticism and religion is just the sort of thing that earned Massenet the insulting tag, "la fille du Gounod." Hérodiade, jealous of her daughter's attachment to the Prophet, instigates John's death, but not until after he and Salomé have exchanged chaste vows of love. Salomé then stabs herself.

Up to this point, the Salome story has always had one constant factor: It is Herodias who orders John's death. No doubt his powerful imprecations are motivation enough to arouse the ire of a half-mad sensualist like Herodias, but to the true dramatist, the story lacks motivational force and psychological power. Oscar Wilde (1854-1900), author of *An Ideal Husband, Lady Windermere's Fan* and *The Importance of Being Earnest*, was a dramatist without peer. Perhaps subtly influenced by the mysterious Heine poem, *Atta Troll*, in which Herodias orders John's death because she has a secret, unfulfilled passion for him, Wilde decided that the motivational force behind the execution of the Baptist was not Herodias' desire to free herself from a gadfly, but Salome's overwhelming desire for something she can't have.

Immediately the pieces fall into place psychologically. The story, which was merely a gruesome murder tale, now becomes fraught with deep psycho-sexual overtones. The heat of Eastern passions overwhelms the simple facts as reported by Matthew and Mark. Strauss himself later said that perhaps the libretto was not first class, but it presented him with the

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

One of Aubrey Beardsley's illustrations to Oscar Wilde's *Salomé*, "The Eyes of Herod." 1894.

opportunity to write a work that displayed "true Oriental color and scorching sun," an odd remark about an opera which takes place entirely under a cold moon.

Influences on Wilde's play were many, not the least being his homosexual life style, for which he was incarcerated after the most ugly morals trial ever held in the English-speaking world. Eroticism was high on Wilde's list of favorite pastimes for both pleasure and art. He was not a religious man, but as an Irish Catholic born, he understood the half-erotic quality of religious fervor, especially in the young. And he knew the works of Maeterlinck and Moreau.

Maurice Maeterlinck (1862-1949) was a Belgian poet and playwright who wrote in French. He eventually became the leader of the Symbolist movement, his works suggesting universal mystery, ennui and impending doom. Stylistically, his enigmatic, flowery language, with its cryptic double-meanings, was the perfect spur for Wilde's imagination. (Maeterlinck was also responsible for the text to Debussy's *Pelléas et Mélisande*.) Gustave Moreau (1826-98), teacher of Matisse and Rouault, was known for his mystical paintings, among which was a series based on the Salomé theme which climaxed with a ferocious canvas entitled "L'Apparition." This had been voted picture of the year by the French Salon in 1876.

Wilde's *Salomé* was written in what even Romain Rolland later had to admit was "remarkable French," while the poet was living in Paris in 1891. Though it was to have been presented to the world by Sarah Bernhardt, Wilde, in a letter to *The Times*, vehemently denied that it had been

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written *for* her: "The fact that the greatest tragic actress of any stage now living saw in my play such beauty that she was anxious to produce it, to take herself the part of the heroine, to lend the entire poem the glamor of her personality, and to my prose the music of her flute-like voice — this was naturally, and always will be, a source of pride to me . . . But my play was in no sense of the words written for this great actress. I have never written a play for any actor or actress, nor shall I ever do so. Such work is for the artisan in literature — not for the artist."

The debacle of Bernhardt's attempted *Salomé* premiere in London is well known. The work was in rehearsal for presentation at the Palace Theatre when it was prohibited by the Royal Censor. Wilde threatened to change his citizenship, later declaring that *Salomé* was a mirror in which everyone could see himself. "The artist sees art, the dull see dullness, the vulgar, vulgarity." John Lane, Wilde's British publisher, engaged Aubrey Beardsley to illustrate the English edition of *Salome*, translated by Lord Alfred Douglas. It was published in 1894. These famous illustrations, so different from the Byzantine decadence of Moreau, deeply offended Wilde because he saw their clean lines and darting wit as "Japanese," and also because it was quite obvious that Beardsley had viciously caricatured the author as the sensual, grossly fat Herod.

Wilde's *Salomé* may have scandalized the British, but the Germans thought it was high art. A presentation of *Salome* in German translation at Max Reinhardt's Kleines Theater in Berlin, starring the famous Gertrude Eysoldt, was attended by Richard Strauss in 1903. Meeting a friend after the performance who suggested that he should compose an opera on the subject, Strauss replied smugly, "I already am."

The *Salome* idea had first been broached to the composer by the Austrian poet, Anton Lindner, who versified the opening scene. Strauss was impressed, but not inspired until he came upon the first line of the play's prose German translation by Hedwig Lachmann: "Wie schön ist die Prinzessin Salome heute Nacht." This simple line set Strauss in motion, as he

realized that what was needed was not more poetry, but less. Consequently, he had the Lachmann translation cut by about a third, removing the heavy pendants to the sentences that were so much in the Maeterlinck style, but which were not suitable for singing. Thus, the often stated view that Strauss' *Salome* is a "word for word setting of Wilde's play" is both true and false. The words are Wilde's; there just aren't so many of them. Later, when Strauss decided to publish a French version of the opera, he enlisted the help of Romain Rolland in translating the libretto back into singable French. Wilde himself, in *De Profundis,* had suggested that "recurring motifs make *Salomé* so like a piece of music."

The music that Strauss heard when he read Wilde's play was not the kind of music Wilde had in mind. Although he preened himself as being part of the avant garde, Wilde's taste in music was as bourgeois as that of his most provincial countrymen. Strauss, however, was an unrepentant modernist. When he played the new score for his musician father (who had played in the horn section at the world premiere of Wagner's *Tristan*), the poor old man declared: "God, what nervous music. It's exactly as if one had one's trousers full of maybugs."

Old Franz Strauss was not alone. Although the composer told the music director of the Dresden theater to allow three months for learning the parts, the singers naturally procrastinated until a month before the premiere when the scheduled Salome, wife of a burgher named Wittich, threw down her score and announced that it was impossible to learn such horrible music. The cast followed suit, only to be brought abruptly back to reality by Carl Burian, the Herod, who blandly announced that he had already learned his part. (The casting of Burian, then a vigorous young man who was a famous Parsifal, warns theater directors that Strauss did not expect decrepit has-beens to sing this role.)

Shamed by Burian's confidence, the cast once again approached the opera, but not without continual grumbles. Salome, whom Strauss referred to as "Auntie Wittich" because of her robust figure, constantly complained that she was a decent woman and couldn't possibly perform

continued on p.68

Some Other Salomes

By QUAINTANCE EATON

"The terrace fills with torchlight; jewels are spilled in profusion, and Salomé, fascinated by their beauty, embarks on her 'Danse de Perles' . . . Herod and Herodias brood on ancient crimes, which seem to rise again from the Dead Sea; orgies, Sodom and Gomorrah . . . and suddenly Salomé reappears as if born from all this wickedness. She begins to dance . . . Herod pursues her, and tears off her veils — but then John appears, to cover her in his mantle. He is decapitated for his pains, and Salomé seizes her trophy."

Sound familiar? Well, only partly. Some of it might be the Oscar Wilde-Richard Strauss *Salome* we all know and love. But pearls? Sodom and Gomorrah? No.

Quaintance Eaton is the author of several books, including two well-known volumes on Opera Production. *She has just completed a biography of Joan Sutherland and Richard Bonynge, to be published later this year.*

What this is is the beginning of the synopsis for Florent Schmitt's *Tragédie de Salomé*, a once-famous ballet, its score now preserved mainly in recordings. (The quotation above is from Andrew Porter's liner notes for the disc conducted by Antonio de Almeida.)

Schmitt's ballet, to a highly charged scenario by one Robert d'Humières, is but a single example of "other" Salomes — not Strauss', not Massenet's *Hérodiade*. Salome has had a life of her own seemingly since time immemorial. The origins of the dozens of legends surrounding her are probably lost — although the manifestations we can find now came mostly from the late 19th and early 20th centuries. Most are romanticized and strongly perfumed, by such notables as Gustave Flaubert, who made the heroine out to be a pure young girl (1887); Hermann Sudermann (*The Fires of St. John*, written in 1897); Charles Lamb, the great essayist; and Stéphane Mallarmé, who might have been expected to do something a little extra for yet another wanton besides Carmen.

A quartet of such variegated interpretations of the capricious Princess of Judea is particularly beguiling: the Schmitt ballet, a later version by Maurice Béjart seen on television, an extraordinary tale by the symbolist poet Jules Laforgue (1860-1887) (which could well have inspired D'Humières), and an early 20th-century novel called *Salome, My First 2,000 Years of Love*, by George Sylvester Viereck.

Their protagonist is the daughter of Herodias and the Tetrarch Philip (whom Herodias had thrown aside in order to marry his brother, Herod Antipas). But the girl is never called by name in the New Testament. The Bible, however, contains a mention of another Salome, the mother of the Apostles James and John, who watched the Crucifixion and went to the Sepulchre on resurrection morning. The name itself is supposed to be of Hebraic origin and means (heaven save us!) "peace."

Salome was married twice: first to her cousin, Philip Tetrarch and then to Aristabulus, son of Herod of Thalcis and King of Lesser Armenia. These unions need not concern us, since they appear as unsatisfactory in Viereck's

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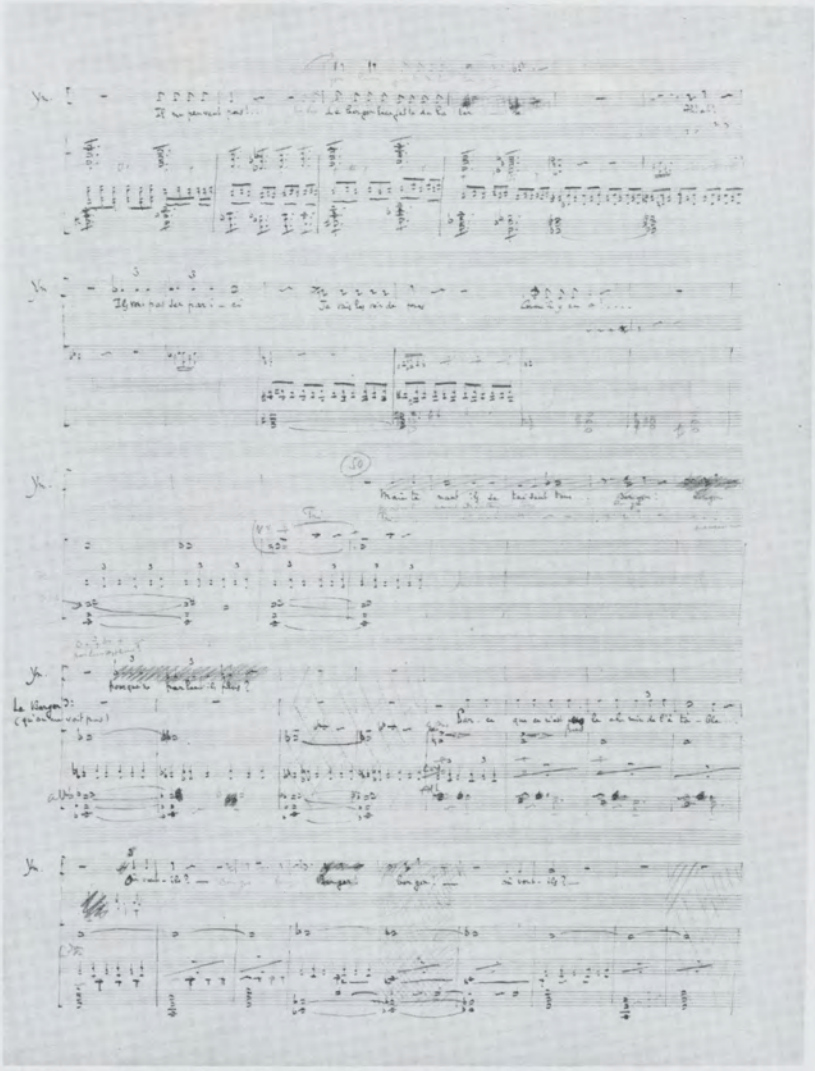

Claude Achille Debussy: Autograph manuscript,
Pelléas et Mélisande, opera in five acts, the composer's
early piano-vocal score, Paris, 1893-1901. Sold for $385,000.

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book, and are soon left behind as the wayward heroine pursues the adventures that rival those of any historical or fictional heroine. (Elena Makropulos, after all, lived only 342 years before Janáček made her into an opera.)

Some of the legends, particularly those surrounding Herodias, contain seeds of later fantasies adopted to Salome. Herodias, laughing at the Savior on the way to Calgary, was condemned to wander the earth until the last Day of Judgment — the female counterpart to the Wandering Jew, and changed to Salome by Viereck. (Kundry in *Parsifal* was similarly condemned.)

One tale had Herodias trying to kiss John's decapitated head, whereupon the mouth blew a terrible blast that sent her flying into space, where she still revolves. Some say, Philip Hale remarks in his voluminous, colorful program notes for the Boston Symphony, that the head is buried at Edessa; others claim it's at St. Peter's; still others single out the cathedral at Amiens for the honor.

The poet Heinrich Heine, in his *Atta Troll* (which Hale believed gave Wilde a few ideas), shows Herodias as the Wild Huntress, playing with the head, emitting squeals of childish laughter, whirling the grisly ball in the air and nimbly catching it . . .

The mother, as well as the daughter, was supposed to have been in love with John, and on being repulsed, stabbed him with a bodkin (dagger) in the tongue that had reviled her for marrying her husband's brother.

This "love" element probably was inserted into the legends only in the 19th century. Hale quotes the Alexandrine bishop Eusebium Emesenus as saying that Salome played with the head as if it were an apple, but mentions nothing about a passion for John. It may be that Heine himself started it all.

We can trace kernels of inspiration for our four fantastical tales. The earliest is by the young Laforgue, who made the heroine a metaphysician and John a socialist from the North. This poet is credited with bizarre, ironic, and melancholic originality. Salome is on an island where John is held prisoner. Princes bring her presents — harmless paints, powders, depilatories (containing no arsenic), milk washes, vegetable dyes, and the perfumed waters of spring and autumn. She must have smelled delicious. But, destroying the effect of the beauty that surely resulted from application of these cosmetics, she harangued ceaselessly, and asked for John's head.

It came on a cushion, washed, painted, barbered (appearances are so important!) and it grinned at 24 million stars. Salome put an opal in its mouth and kissed it, hermetically sealing it with her corrosive seal. Then she threw it into the sea, but miscalculated, and fell herself from cliff to cliff. Her diamonds pierced her flesh and she knew an hour's agony. Thus Laforgue.

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Loïe Fuller in The Dance of Fear from Florent Schmitt's *La Tragédie de Salomé.*

Now consider Schmitt's ballet. Schmitt (1870-1958), an "establishment" composer, studied with Fauré and Massenet, and is hardly remembered today except in dictionaries and for this particular work. The score, which he later elaborated to full orchestral magnitude from its initial spare instrumentation, bares trace minerals of a half-dozen masters — Tchaikovsky, Debussy, Rimsky-Korsakov, Strauss among them; and, strongly, Stravinsky, to whom it is dedicated, and whose *Rite of Spring* in turn shows Schmitt influence. The dedicatee wrote the French composer: "I must confess to you that this is the greatest joy that a work of art has given me for a long while."

It is a lush setting for a lurid story. In separate sections, there are jewels ("Danse de Perles"), mysterious lights, a drowned city, and demented laughter ("Dance of Lightning"). After Salomé has the head, and after Herod's pursuit and disrobing of Salomé, in a moment of remorse she flings the head into the sea (see Laforgue), but the water turns blood red. Then the head begins to appear everywhere she looks; she cannot escape it. As the "Dance of Fear" grows wilder and wilder, a storm breaks out. D'Humières' text, as translated by Harold Lawrence for an earlier recording, concludes:

"Raging winds envelop her. Sulphurous clouds float up out of the abyss. A tempest rocks the sea; sandstorms agitate lonely deserts; lofty cypress trees twist convulsively in the wind and crash to the earth, lightning bolts strike loose the stones of the citadel. Mount Nebo shoots forth flames, the entire Moab range takes fire — and Salomé, swept away by an infernal excitement, is crushed in the onslaught of the elements."

One can imagine that this called for some pretty fancy staging. With its lighter scoring, the ballet had its premiere at the Paris Théâtre des Arts on November 8, 1907. Salomé was the famous Loïe Fuller, the American girl who manipulated her serpentine scarves (on the ends of long sticks held in her hands) and her magical lighting effects right into the affections of Paris. Later prima ballerinas who have favored Salomé's feverish undulations were Karsavina, Ida Rubinstein, and Spassivtseva. The Paris Opéra did full justice to the spectacle in later years.

From the overheated atmosphere of the ballet, it might seem a refreshment to escape to the cooler white pages of the Viereck novel. But the print on these pages soon warms up, and we are treated to 20 centuries of wild adventures. The Salome book was the second of a trilogy Viereck wrote (with the collaboration of Paul Eldridge) to cover his ambitious fantastical-historical canvas. The books appeared in America in the 1920s.

As the author's biographer, Elmer Gertz, puts it, the books center on the

continued on p.64

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1982 Fall Opera Previews

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

SAN FRANCISCO OPERA GUILD

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

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

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

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

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

NORTH PENINSULA

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

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

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

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is $18.00; single tickets are $4.00, students half price. For further information, please call (415) 494-8519 or 325-8451.

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

SAN JOSE OPERA GUILD

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

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

JUNIOR LEAGUE OPERA PREVIEWS

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

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

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

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.

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

NAPA OPERA LECTURE SERIES

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

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

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.

continued on p.72

Henri Regnault, Salomé. Oil on canvas, 63x40½, dated 1870. Reproduced by kind permission of The Metropolitan Museum of Art. Gift of George F. Baker, 1916.

Oscar Wilde & SALOME

Insights

By PETER F. OSTWALD

One hundred years ago, March 26 to April 9, 1882, Oscar Wilde, then 27, was in California giving lectures on behalf of the D'Oyle Carte Company to publicize Gilbert and Sullivan's *Patience*, an operetta satirizing the aesthetics movement for which Wilde was a leading spokesman. Itching to express unconventional ideas, and to flex his rebellious muscles in public, he made a big hit in San Francisco. The Irish community adored Wilde, the Bohemian Club feted him (he managed to drink everyone under the table!), a lady reporter from the *Examiner* interviewed him ("He showed me a picture of his mother. . . . There seems to be a deep bond of sympathy between them"), and audiences flocked by the droves to hear him orate on beauty and art.

Wilde was a remarkable conversationalist, wit, storyteller, writer and dramatist. A large, ungainly man (he may have had acromegaly, an endocrine disease affecting growth), Wilde felt and behaved differently from his peers and pursued a flamboyantly eccentric life-style. His father, Sir William Wilde, was a prominent Irish surgeon, historian and author (of 20 books!). Dr. Wilde was also a notorious womanizer who sired at least three illegitimate children, was once accused of raping a patient after giving her chloroform, and in one of Dublin's most sensational scandals sued this woman for libel. He lost the case as well as his reputation, a humiliating experience which Oscar, tragically, had to repeat. (As a schoolboy Oscar is reported to have said, "Nothing would please me more than to be the leading figure in a great trial and to achieve fame as the defendant in a case of *Regina* versus Wilde.")

Wilde's mother had a powerful hold on him. She was a fanatical women's liberationist who wrote inflammatory articles in the Irish press under a man's name. Boasting of her supposed kinship with the great Dante (much as Herodias in Wilde's *Salome* throws her royal lineage in Herod's face), Lady Jane Wilde was bitterly disappointed when her second child (Oscar) turned out to be a boy; she dressed him as a girl much longer than was customary in those days. When Sir and Lady Wilde finally did have a daughter, named Isola Francesca, the girl attached herself closely to Oscar, who loved her deeply (and some say erotically) until her tragic death when he was 13 and just entering puberty. This trauma seems to have instigated a life-long preoccupation with immature women (and men behaving like women). A lock of Isola Francesca's hair, lovingly preserved in an embroidered envelope, was among the few pitiful possessions in Oscar Wilde's Paris hotel room when he died in 1900, at age 46.

"Why has destruction such a fascination?" wrote Oscar Wilde after precipitously ruining his career, his marriage, his social position and most of his friendships. "Why, when one stands on a pinnacle, must one throw oneself down?" We still do not have all the answers, but Wilde's self-destruction is an important case history and may even provide clues to the enigma of Salome.

Wilde began writing the play in November of 1891, the same year he met Lord Alfred Douglas (nicknamed "Bosie," for little boy). Soon he was madly in love with this spoiled, cruel and attractive young man, and was flaunting their relationship quite openly. In Victorian England, homosexuality was hardly something to brag about. Bosie's violently homophobic father, the Marquess of Queensbury (inventor of the rules of boxing), was incensed. He hounded and threatened Wilde unmercifully, finally accused him in public of being a "sodomite." (The word was misspelled on the insulting card Queensbury left at Wilde's club in London.) The hot-tempered playwright wanted to retaliate, but close friends who knew the truth of the matter warned him against such action. Contrary to their advice, and after lying to his own attorneys about his sexual orientation, Wilde proceeded to take Bosie's father to court. He lost the case, as we know, and was in turn accused of a "crime against nature," found guilty and pilloried. Wilde could have escaped to France and avoided prison, but he insisted on taking his punishment, two terrible years in near solitary confinement.

Wilde probably would have objected to a psychobiographical effort

---

Peter F. Ostwald, M.D. is Professor of Psychiatry at the University of California and in private practice in San Francisco. His new biography of the composer Robert Schumann will be published next year by Northeastern University in Boston.

Oscar Wilde in a blue velvet dress, aged about two.

at finding parallels between his personal tragedy and that of Salome. He bristled when someone suggested that Herod was a self-portrait (but once admitted after quarrelling over money that Bosie had "out-Heroded Herod!"). According to Wilde, art is superior to life, and in a technical sense he may have been right. Many artists try to disguise, transform, or improve on reality. Certainly in Wilde's life there was much that could be considered vulgar and inartistic. He drank excessively, whored recklessly with both women and men, treated his wife and children shabbily, and abused many of his friends. Perhaps Salome is a projection of certain aspects of Wilde's inner self.

*

The play seems to be dealing with a fatal conflict between carnal and spiritual love, symbolized by a ghostly moon that hovers over each scene. "The moon is like a woman rising from the tomb," says the Page of Herodias. "She is like a dead woman." Narraboth calls the moon "a little princess who wears a yellow veil (and) has little white doves for feet." Salome describes the moon as "cold and chaste . . . a virgin, she has a virgin's beauty." Salome seems to be referring to herself, but she may also be alluding to John the Baptist (Strauss' German libretto allows this ambiguity). Herod thinks the moon is "a mad woman seeking everywhere for lovers; she is naked too." Herodias in her literal-mindedness insists: "No, the moon is like a moon, that is all."

Narraboth and the Page of Herodias introduce the love-death theme. Narraboth is a handsome Syrian soldier of noble birth whom Herod Antipas has captured and appointed to be Captain of the Guards. He cannot keep his eyes off Salome. The Page (his male lover) tries to stop him, but Salome easily seduces Narraboth into opening the cistern so she can have contact with John the Baptist. Why the girl pursues this man so vehemently is not made clear in the opera, but Wilde's play (drastically cut by Strauss) contains an important clue. Before John was put into the cistern it had been occupied *for twelve years* by Salome's father, Philip. He was supposed to die there of starvation, but finally had to be strangled by Herod's executioner. Surely Salome knew something of that and her interest in the Baptist may have had a trace of filial piety in it. Twice after hearing a man's voice coming from the cistern, the bereaved child asks, "Is he an old man, this prophet?" Narraboth is horrified. When he realizes that Salome prefers the Baptist to him, he impulsively commits suicide, a senseless death. Herod slips in Narraboth's blood and has the corpse hauled away unceremoniously. "I predicted it" says the forlorn Page. "I knew the moon was seeking a dead thing."

Herod and Herodias are evil parents, and one suspects that Wilde may have been externalizing some unconscious hostility toward his own mother and father. He portrays Herod as a confused and frightened ruler, totally unable to set any limits to his stepdaughter's demands. "I will give you half my kingdom; I will give you the throne of your mother; I will give you the largest emerald in the world . . . all my peacocks," etc. Herodias incessantly downgrades her husband, and she humiliates him (a King!) in front of their guests by pointing out that even Salome does not obey him. When the girl makes her bloodthirsty request, her mother condones this delinquency — "My daughter has done well to ask for the head of John the Baptist." No wonder Salome is so vicious.

Salome and John the Baptist (Jokanaan): Their tragedy hints at the terrible danger (Jonestown is a more recent example) of bringing an undisciplined, naive, sexually aroused young female into contact with a charismatic, religiously obsessed, punitive older male. Salome, the Princess of Judea, is a teenager pining for affection and ready for action. Her target is a man of extraordinary physical beauty. An Essene Jew, Jokanaan led a solitary existence in the wilderness before his imprisonment:

Salome dancing before Herod. Work of an anonymous medieval English artist.

continued on p.70

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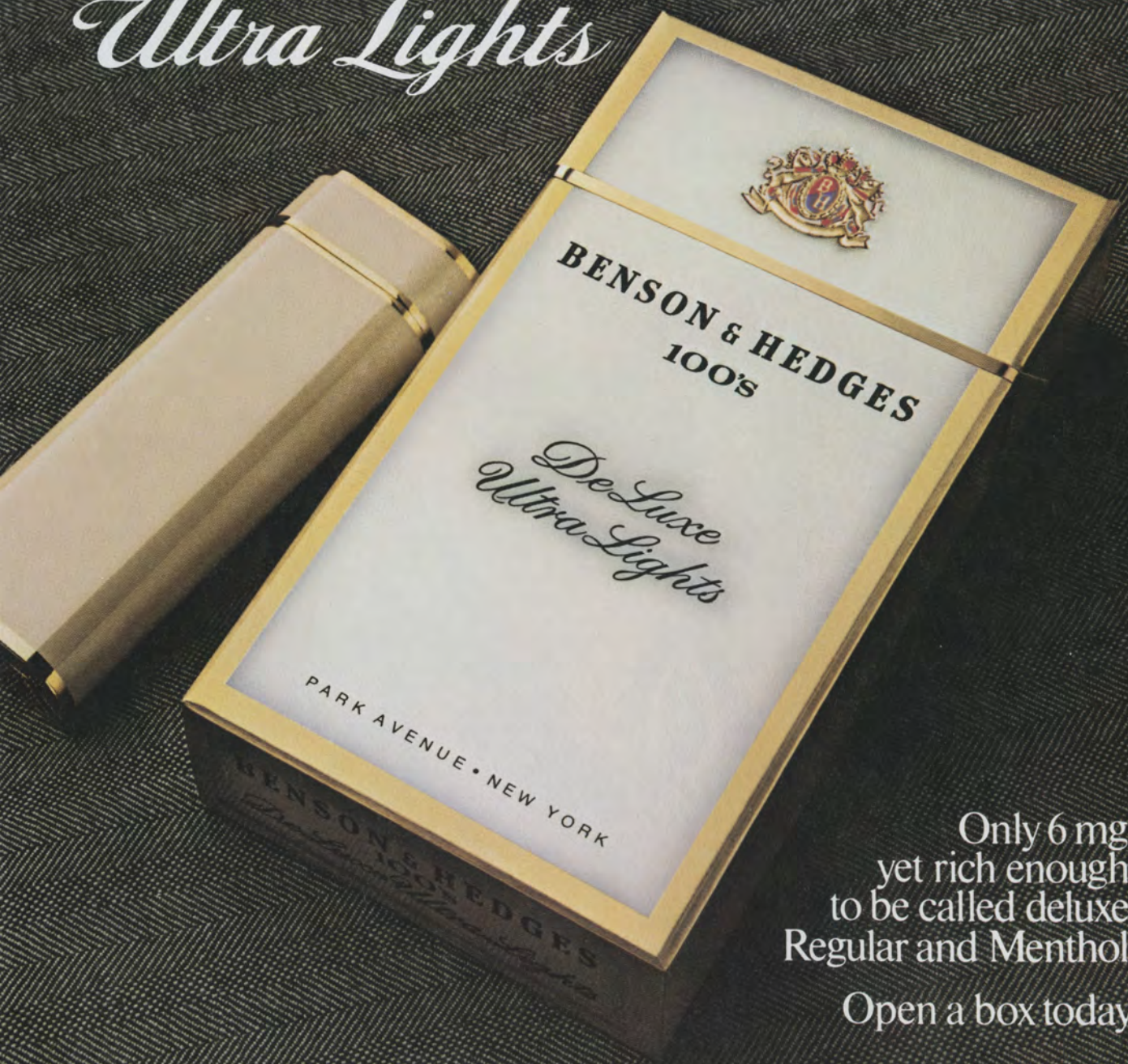

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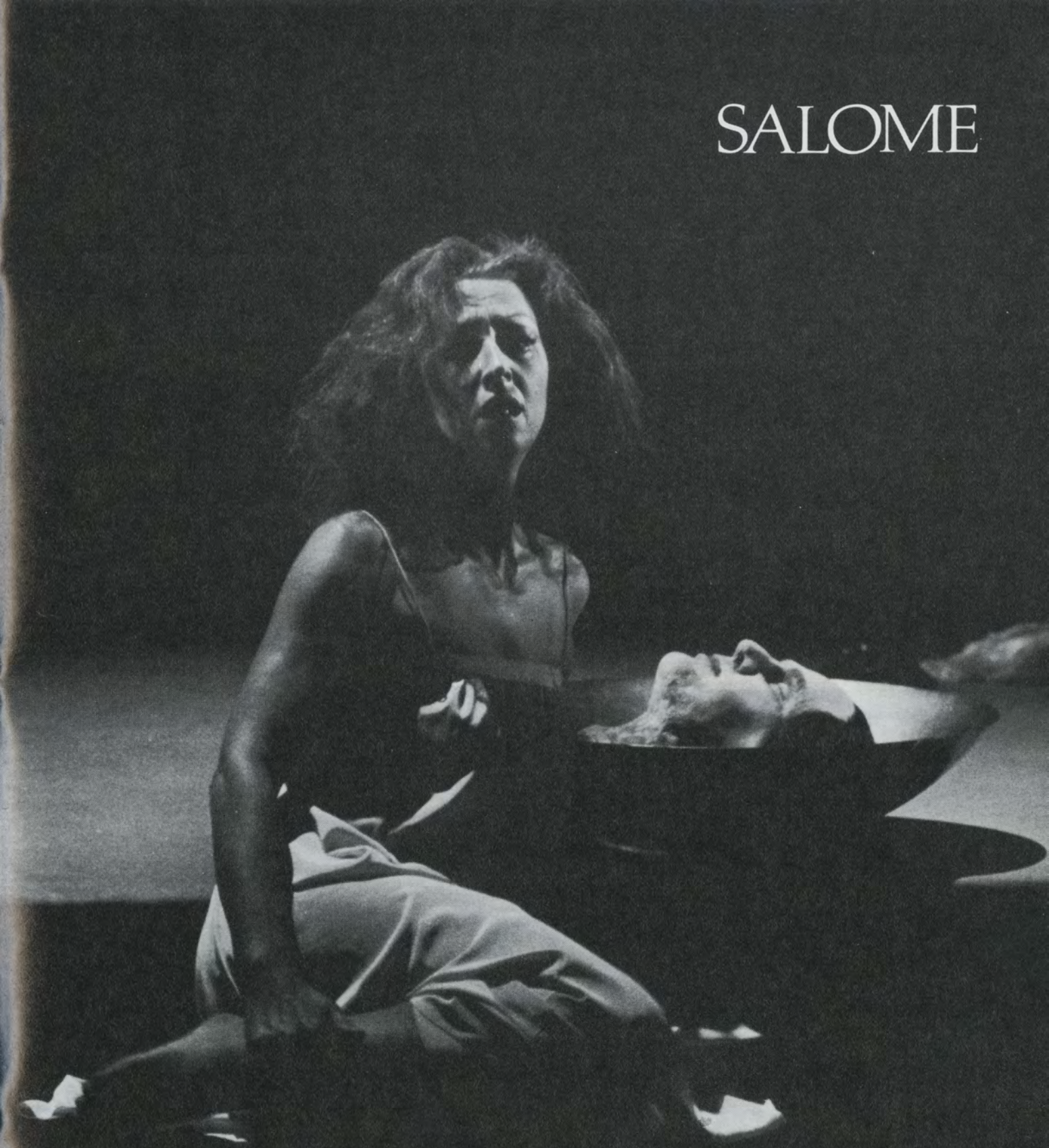
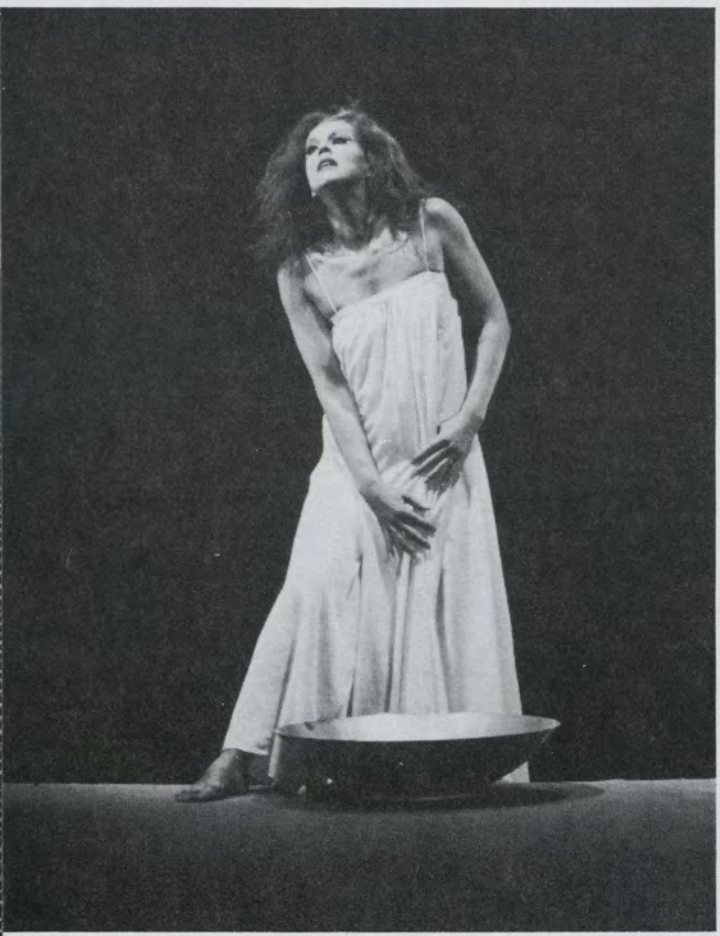


Josephine Barstow

Photos taken in rehearsal by David Powers

Josephine Barstow

Josephine Barstow



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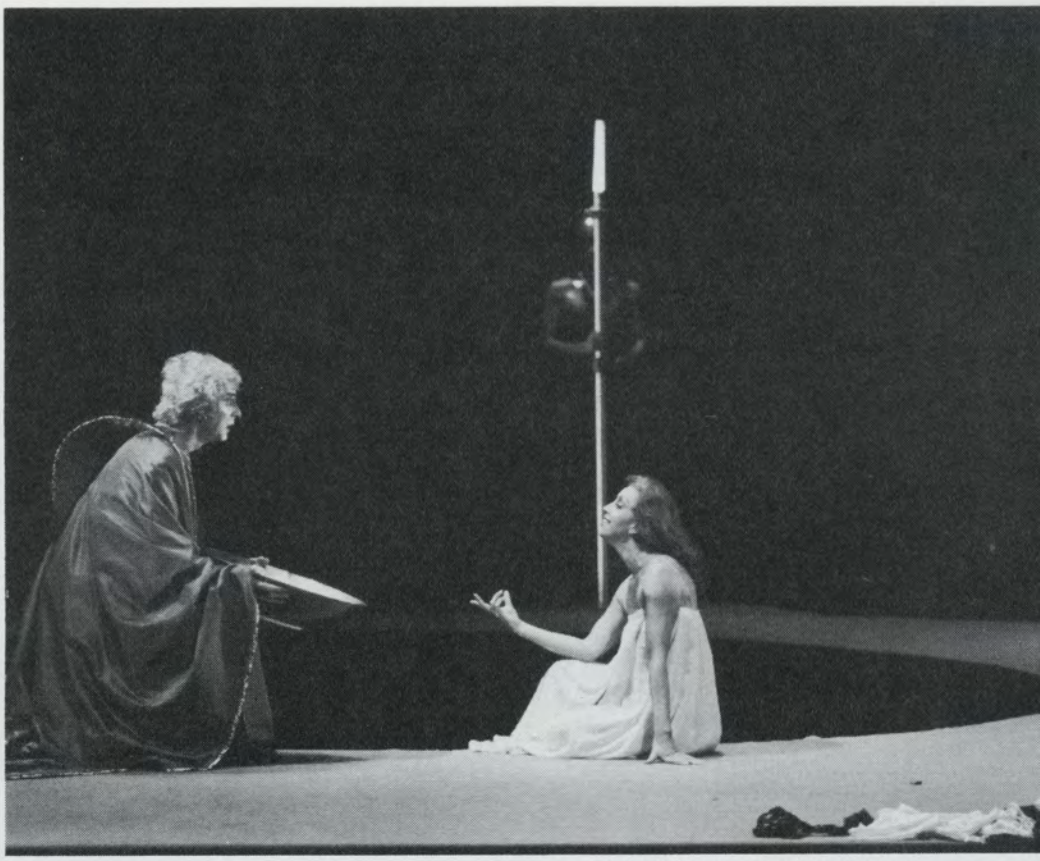
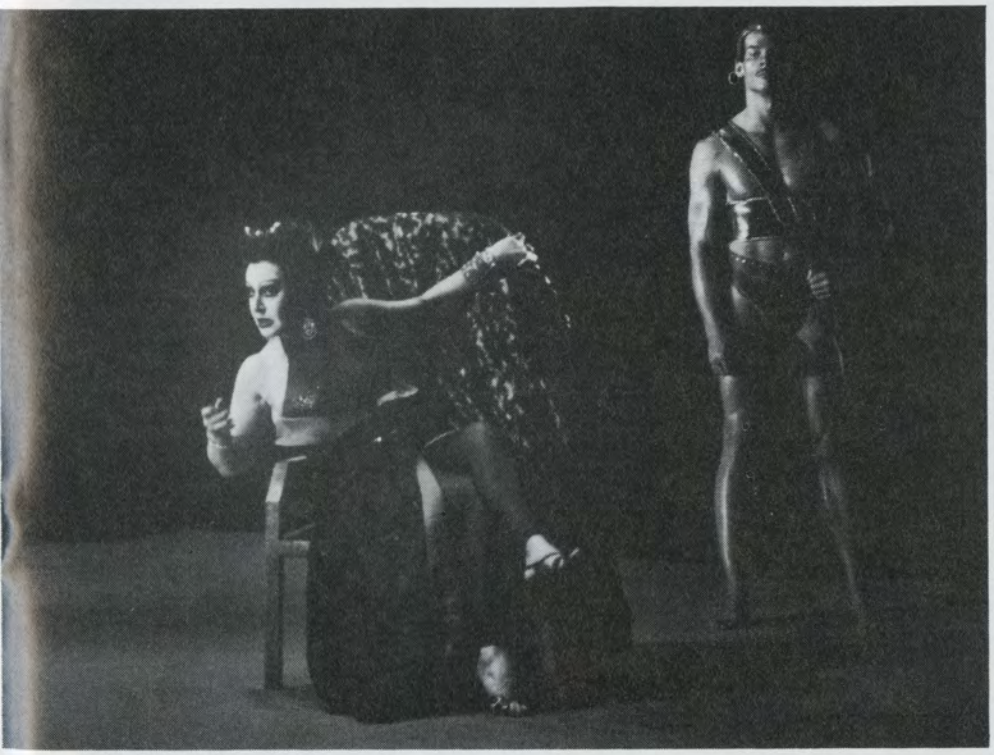
Josephine Barstow, Emile Belcourt



Emile Belcourt, Josephine Barstow



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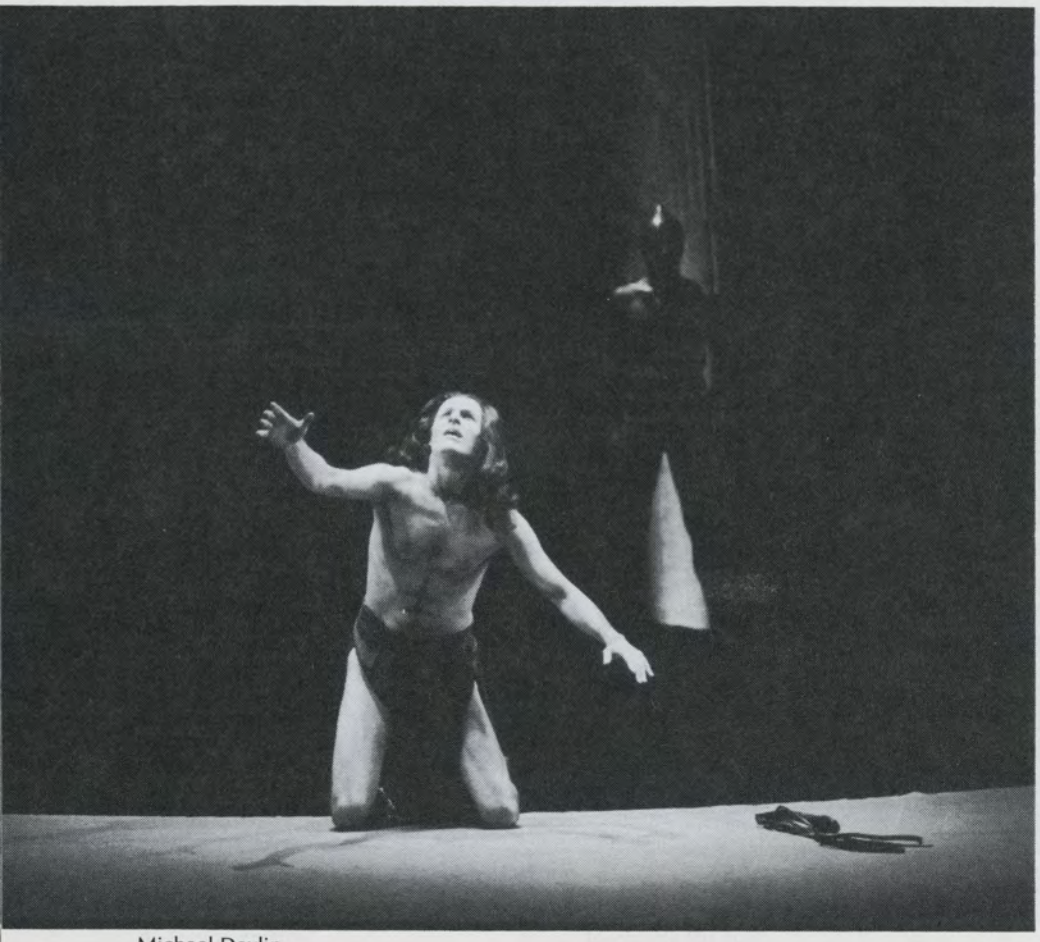
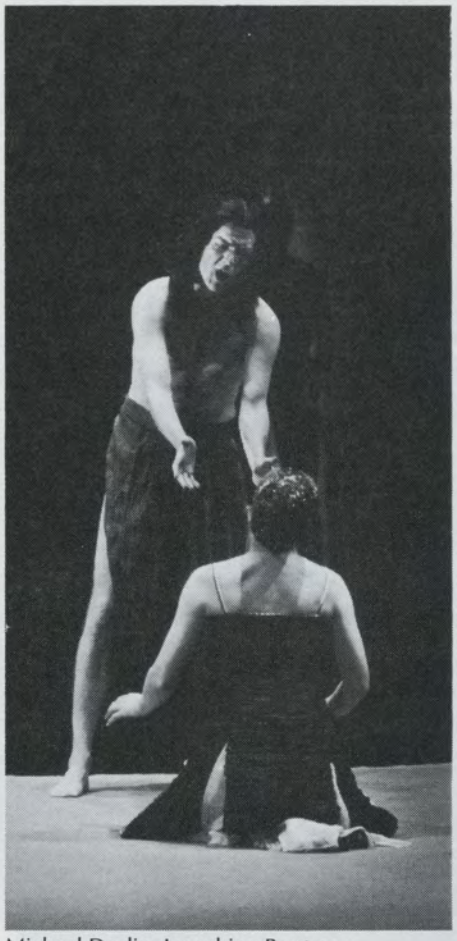


Michael Devlin



Michael Devlin, Josephine Barstow

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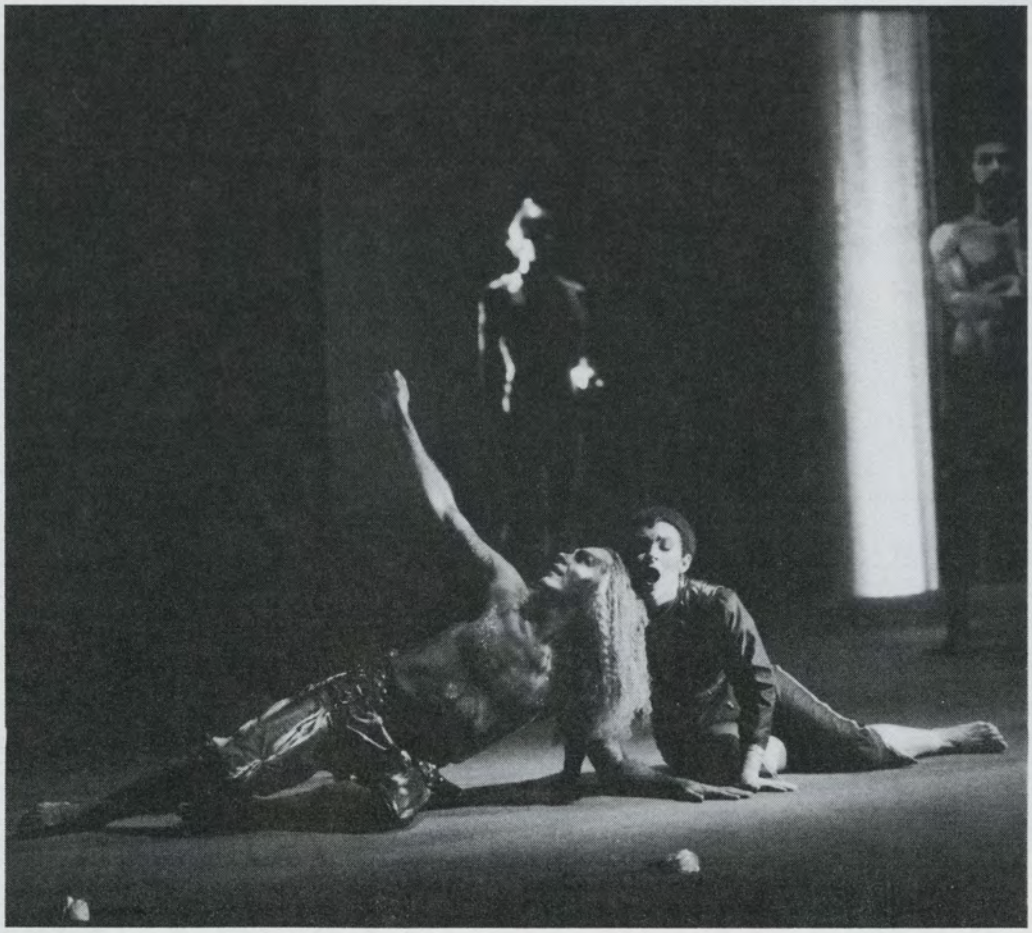

Howard Hensel, Susan Quittmeyer


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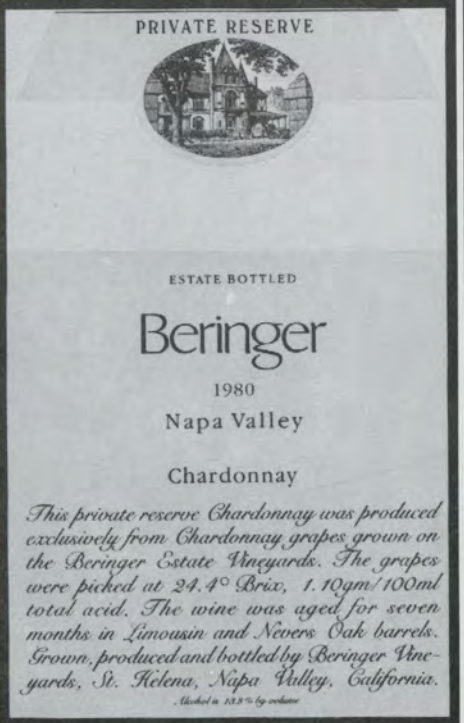
TOASTING SUCCESS! Terence A. McEwen and Diane L. Morris, President of the Opera Guild Auxiliary

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

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

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

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



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Opera in one act by RICHARD STRAUSS
Based on the play by OSCAR WILDE
German translation by HEDWIG LACHMANN
(By arrangement with Boosey & Hawkes, Inc., Publisher)

SALOME

(in German)

Conductor
Berislav Klobučar

Production conceived and directed by
Nikolaus Lehnhoff

Lighting and Set Designer
Thomas J. Munn

Costume and Properties Designer
Tobias Hoheisel**

Sound Designer
Roger Gans

Salome's dance choreographed by
Marika Sakellariou

Musical Preparation
Martin Smith
Susanna Lemberskaya
Kathryn Cathcart
Philip Eisenberg

Prompter
Philip Eisenberg

Assistant Stage Directors
Grischa Asagaroff
Sharon Woodriff

Stage Manager
Jerry Sherk

Principals' costumes executed by
San Francisco Opera Costume Shop and Charles R. Caine, Inc.

Baldwin organ provided courtesy of Baldwin Piano & Organ Center,
Santa Clara, California

First performance:
Dresden, December 9, 1905

First San Francisco Opera performance:
September 12, 1930

FRIDAY, SEPTEMBER 24 AT 8:00
TUESDAY, SEPTEMBER 28 AT 8:00
FRIDAY, OCTOBER 1 AT 8:00
WEDNESDAY, OCTOBER 6 at 7:30
SATURDAY, OCTOBER 9 AT 8:00
TUESDAY, OCTOBER 12 AT 8:00
SUNDAY, OCTOBER 17 AT 2:00

CAST

Narraboth	Howard Hensel
A page	Susan Quittmeyer
Two soldiers	Stanley Wexler Gregory Stapp
A Cappadocian	John MacAllister
Salome	Josephine Barstow*
A slave	Nikki Li Hartliep
Jokanaan	Michael Devlin
Herod	Emile Belcourt*
Herodias	Helga Dernesch
Five Jews	Jonathan Green Robert Tate John Duykers Peter Kazaras Carl Glaum
Two Nazarenes	John Del Carlo James Busterud*
Executioner	Kevon Oxley

Soldiers and slaves

***American opera debut*
**San Francisco Opera debut*

PLACE: A terrace of Herod's palace.

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 one hour and forty minutes.

Synopsis

SALOME

On a moonlit terrace of King Herod's palace in Judaea, the young captain of the palace guard, Narraboth, reflects on the nightly feasting of Herod and his decadent court in the banquet hall. Entranced by the beauty of the king's adolescent stepdaughter, the princess Salome, he is oblivious to the warnings of a devoted page-boy, who jealously foresees disaster in the intensity of Narraboth's obsession.

From the great cistern in the center of the carefully-guarded terrace comes the voice of the prophet, Jokanaan, proclaiming from his black and solitary prison the greatness of the coming Messiah. The guards, who have observed the mixture of awe and fear with which the king reacts to the fanatic he has imprisoned, remark on the prophet's extraordinary aura.

Suddenly Salome emerges from the palace, seeking an escape in the moonlight from the excesses of the banquet and from her stepfather-uncle's lecherous stares. From the cistern, where previously Herod had imprisoned and finally murdered his brother, Salome's father, comes again the disembodied voice of Jokanaan. It is exactly the diversion to match Salome's bored resentment. Petulantly the royal child-woman demands that the prophet be brought out for her to look at. At first the guards refuse to disobey Herod's strict orders, but the entranced Narraboth orders that the prophet be brought forth.

Salome is fascinated with Jokanaan's appearance: he is unlike anyone she has ever seen. His fervid denunciation of Herodias, Salome's mother, increases her uncomprehending obsession. When the prophet rejects her passionate admiration of his pallid skin, her admiration turns to equally passionate loathing. As he goes to return to his underground prison Salome's adolescent desire fixes upon his pitch-black hair; again the prophet violently rejects her, and again her interest turns to loathing. Then her look rests on the ascetic prophet's red mouth: "I will kiss thy mouth, Jokanaan, I will kiss thy mouth." On the terrace behind her the distraught Narraboth, whose protests Salome has royally ignored, takes his sword and stabs himself. For the third time Jokanaan rejects her, his plea that she save her soul turning to angry damnation as the princess once more demands his kisses. As Jokanaan finally returns to the darkness of the cistern, Salome sinks to the ground in sulking silence.

From the banquet hall, Herodias comes to look for Salome, followed by the king, and then by a group of Jewish religious zealots. Herod is uneasy; when he slips in the blood of the dead Narraboth, the ill omen seems to give his forebodings clearer form. Herodias laughs at his distress. Finding Salome, Herod tries to win her attention with offers of wine and fruit, which she spurns. A new outburst from Jokanaan infuriates the queen, who demands that Herod turn the prophet over to the Jews. But he refuses: "He is a holy man, He is a man who has seen God."

This provokes a strenuous protest from the Jews. A fervent argument develops between them over the true nature of God; from differing motives the Jews and Herodias press Herod to deal with the solitary prophet. The arrival of two Nazarenes with accounts of the recent miracles of Jesus of Nazareth only exacerbates the discord. From the cistern Jokanaan's voice continues his denunciation of the queen, increasing her anger. Desperately seeking an escape from these growing pressures, Herod turns to the young princess: "Dance for me, Salome."

It is customary for the daughter of a princely house to dance before her father's guests. But tonight is not a normal night. Herod's unease increases as Salome refuses his request. He promises her ever-richer rewards if she will dance, "even unto the half of my kingdom." He swears an oath to honor his word. Salome, ignoring her mother's repeated pleas not to dance, rises. Herod is overcome again with fear of this strange night: again he hears the beating of giant wings; he is overcome with sudden cold, then heat; his garments stifle him. Icily Salome answers him: "I will dance for you, Tetrarch."

As she begins, Herod's terror grows: this is not her normal dance: in her movements Salome reflects the detestation she holds for her stepfather, and the imprisoning rituals of her life in his putrid court. One by one, as if discarding those restrictions, she sheds the seven layers of her dress, her steps directed increasingly away from the royal group and towards the cistern, until finally she reveals herself naked — not to the king but to where she knows the imprisoned prophet remains in his cell.

Dressing again in her last garment, the simplest white shift, she quietly demands her promised reward: on a silver platter, the head of Jokanaan. Herodias laughs.

Unbelievingly, the horrified king begs her to accept successively more lavish and astonishing gifts instead: the most beautiful emerald in the world; his rare white peacocks; the half — even all — of his kingdom. When he offers even the veil of the Temple, the appalled Jews run from the terrace. To each offer Salome merely repeats "Give me the head of Jokanaan." Forlornly, Herod orders the executioner to fulfill her wishes.

At the cistern's edge Salome awaits his return. As the silence is prolonged she asks "Why does he not cry out, this man?" When the executioner returns, she takes the silver platter with its gruesome burden from him. Addressing Jokanaan's head as if he were still alive, she asks him why he rejected her before. But, she ends, I am still living and now you are dead, and as the horrified Herod watches, she slowly kisses the dead prophet on the mouth. With a final command, Herod turns to the executioner: "Man töte dieses Weib!" ("Kill that woman!")

Nikolaus Lehnhoff*

*Nikolaus Lehnhoff, who directs this production of *Salome*, will return to San Francisco Opera to stage the new cycle of Wagner's *Ring of the Nibelung*, 1983 through 1985.

Please note that the last word of Mr. Lehnhoff's biography, printed earlier, (page 60) should be Düsseldorf, not Berlin.

Harry Fireside

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Profiles

JOSEPHINE BARSTOW

British soprano Josephine Barstow appears with San Francisco Opera for the first time in the title role of *Salome*. She made her professional debut in 1964 as Mimì in *La Bohème* at the London Opera For All, became principal soprano for a year with the Sadler's Wells Opera Company and went on to become the leading soprano with the Welsh National Opera. With that company her roles included Violetta in *La Traviata*, Fiordiligi in *Così fan tutte*, Amelia in *Simon Boccanegra*, the Countess in *The Marriage of Figaro* and Mimì. Since her debut at Covent Garden in *Peter Grimes*, she has appeared there in *A Midsummer Night's Dream*, *Falstaff* and the world premieres of Michael Tippett's *The Knot Garden*, Henze's *We Come to the River* and Tippett's *The Ice Break*. Her American debut in Miami as Lady Macbeth won her superlative notices. She returned to Miami in 1981 for a new production of *Nabucco* and later that year sang Lady Macbeth at the Lyric Opera of Chicago, where she will return in November to sing *La Voix humaine* and *I Pagliacci*. With the English National Opera she has appeared as Salome, Euridice, Violetta, Emilia Marty in *The Makropulos Case*, Natasha in *War and Peace*, and Leonora in *The Force of Destiny*. Later this season, she will sing Mimì in *La Bohème* with that company. In 1979 she went to East Berlin for her German debut in *Salome* at the Staatsoper, for which she was awarded the special Critics' Prize of the *Berliner Zeitung*. She was also awarded the Best Debut of the Season Prize in 1980 for her Lady Macbeth at the Teatro Colón in Buenos Aires. Recent engagements include Salome and Santuzza in *Cavalleria Rusticana* with the London Royal Opera, and Amelia in the San Diego Verdi Festival production of *Un Ballo in Maschera*.

HELGA DERNESCH

Portraying Herodias in the 1982 San Francisco Opera fall production of *Salome* is Viennese-born mezzo-soprano Helga Dernesch. She made her San Francisco Opera debut as Goneril in *Lear* during the first Summer Festival in 1981. Her only other previous opera appearances in this country were as Leonore in *Fidelio* at Dallas Opera in 1971 and as the Marschallin in the 1973

Chicago Lyric Opera production of *Der Rosenkavalier*. She has also portrayed the Marschallin in Vienna, Cologne, London, Berlin, Oslo, Zurich, Munich and Trieste, and in English at the Edinburgh Festival. In 1965 Miss Dernesch made her debut at the Bayreuth Festival, where she performed the roles of Eva in *Die Meistersinger*, Freia in *Das Rheingold* and Gutrune in *Götterdämmerung*. She began singing the heavier dramatic Wagner roles and in 1969 made her debut at the Salzburg Easter Festival as Brünnhilde in *Siegfried* under the baton of Herbert von Karajan. She returned there in subsequent years for the *Götterdämmerung* Brünnhilde, Leonore in *Fidelio* and as Isolde. She has also portrayed Isolde in Hamburg, London, Edinburgh, Vienna and Berlin; and, under conductor Sir Georg Solti, Chrysothemis in *Elektra* and the Dyer's Wife in *Die Frau ohne Schatten*, both at Covent Garden. Since 1979 Miss Dernesch has been singing mezzo-soprano roles with great success, beginning with the Nurse in *Die Frau ohne Schatten*, which she now sings regularly in Vienna, Hamburg, Munich, Cologne and Düsseldorf. She has also been heard as Klytemnestra in *Elektra* in Vienna and Munich, Brangäne in *Tristan und Isolde* in Trieste, and Herodias in *Salome* in Vienna. From her soprano repertoire she only retained Cassandra in *Les Troyens* and Goneril in *Lear*. This summer, she sang the title part in a concert performance of Othmar Schoeck's *Penthesilea* at the Salzburg Festival. Following her San Francisco Opera engagement, she travels to Chicago to take part in concerts and recording sessions of the Mahler Third Symphony, conducted by Sir Georg Solti.

SUSAN QUITTMEYER

Mezzo-soprano Susan Quittmeyer appears as the Page in *Salome*, Paulina in *The Queen of Spades* and Cherubino in the English language performances of *The Marriage of Figaro* during the 1982 San Francisco Opera Fall Season. During the 1982 Summer Festival she sang Fenena in Verdi's *Nabucco*; in the fall of 1981 she was heard here as Rosette in *Manon*, the High Priestess in *Aida*, Mercédès in *Carmen*, and Waltraute in *Die Walküre*. She also appeared in San Francisco Opera Center's Showcase production of John Harbison's *Full Moon in*

March last spring. Miss Quittmeyer made her professional debut in the St. Louis Opera Theater's production of Soler's *The Tree of Chastity*; during that same 1978-79 season, she performed the role of the Baroness in the East Coast premiere of Rota's *The Italian Straw Hat* with the John Brownlee Opera Theater. As an apprentice with the Santa Fe Opera, she first sang the Page in *Salome*. The New York native was a participant in the San Francisco Opera's Affiliate Artist Program in 1979. During her two-year association with the program, she sang Dorabella in *Così fan tutte*; Cherubino in *The Marriage of Figaro* with Spring Opera Theater; and two leading roles in world premieres given by the American Opera Project: John Harbison's *Winter's Tale* and Kirke Mechem's *Tartuffe*. During the 1980-81 season, Miss Quittmeyer made her debut with the San Francisco Symphony under Leonard Slatkin as soloist in the Beethoven Ninth Symphony. She also bowed with the Baltimore Opera as Siebel in *Faust* and with the Los Angeles Repertory Theater as the Composer in *Ariadne auf Naxos*.

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.

EMILE BELCOURT

Tenor Emile Belcourt makes his San Francisco Opera debut in the 1982 Fall Season as Herod in *Salome*. Born in Laflèche, Saskatchewan, Belcourt originally studied to be a pharmacist. He sang in the Glyndebourne Chorus and subsequently went to Vienna where he studied at the Academy as a baritone. Between 1956 and 1959 he was a member of the opera companies in Ulm and Bonn, where his roles included Guglielmo, Sharpless, Falke, Escamillo, Don Giovanni and Julius Caesar. In 1959 he changed to the tenor repertoire and went to study in Paris. Following a broadcast performance of Debussy's *Pelléas et Mélisande*, he was engaged by Scottish Opera to repeat the role. While in England, he auditioned for Georg Solti and was invited to sing Gonzalve in *L'Heure Espagnole* at Covent Garden. He began his long association with the English National Opera in 1962. He is best known for his performances as Loge in *Das Rheingold* (which he recently presented at Seattle's Pacific Northwest Wagner Festival), Herod in *Salome* and many operetta parts, notably Danilo in *The Merry Widow* and Eisenstein in *Die Fledermaus*, which he recently sang at Covent Garden. Other companies he has sung with include Welsh National Opera and the Canadian Opera Company. Recent engagements include *Lulu* at Covent Garden and, earlier this year, *Boris Godunov* with the English National Opera. Later this season he will perform Danilo with the Théâtre Chatelet in Paris.

MICHAEL DEVLIN

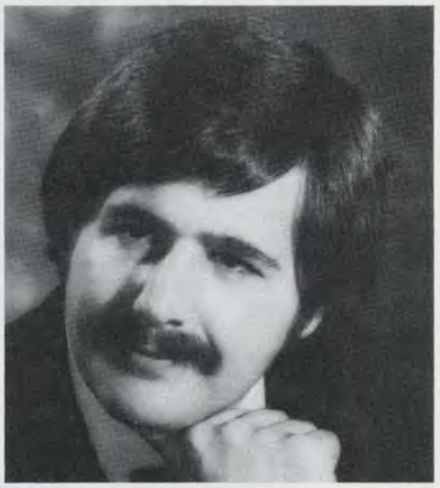
American baritone Michael Devlin returns to the San Francisco Opera as Jokanaan in

Salome. He made his debut with the Company in 1979 as Golaud in *Pelléas et Mélisande* and also sang the title role of Dallapiccola's *Il Prigioniero*. Since first appearing with the New Orleans Opera in *Les Contes d'Hoffmann* in 1963, he has sung with nearly every major company and orchestra in this country. Devlin made his New York City Opera debut in Ginastera's *Don Rodrigo* in 1966. He has since returned there for a variety of parts, including the title roles of *Julius Caesar* and *Mefistofele*, Count Almaviva in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Reverend Blitch in *Susannah*, Golaud, and Escamillo in *Carmen*, the vehicle of his 1978 Metropolitan Opera debut. That same year he made his first appearance with the Canadian Opera Company in the title role of *Don Giovanni*, a part he has sung to great acclaim in Munich, Frankfurt, Hamburg, London (Covent Garden) and Santa Fe. Devlin made his European debut in 1974, portraying Count Almaviva at Glyndebourne, and was first heard at Covent Garden the following year as Hector in Tippett's *King Priam*. He returned to the Met for the title role of *Eugene Onegin*, and last season there appeared as the four villains in the Met's highly acclaimed new production of *The Tales of Hoffmann*, which he will repeat there in 1983. During the 1980-81 season he appeared with the Paris Opéra in *Carmen* and Rameau's *Dardanus*. Future engagements include *Falstaff* with the Washington Opera later this year and the Count in *The Marriage of Figaro* with Santa Fe Opera.

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;

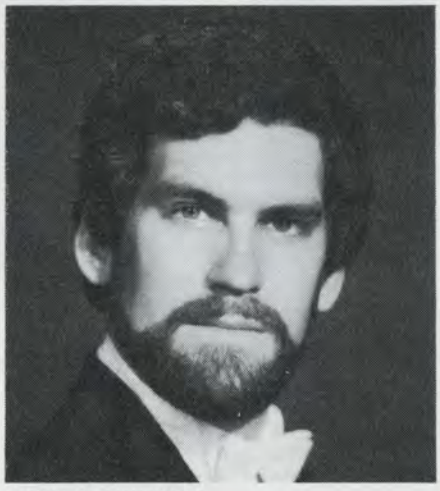
his first Don José in his Minnesota Opera debut in *Carmen*; and his first appearance with the Cleveland Orchestra at the Blossom Festival. Hensel's concert engagements include Beethoven's Ninth Symphony in Washington, D.C.; *Messiah* with the Baltimore Handel Society; and the Bach B Minor Mass at the Kennedy Center. This season marked his debut in Paris as Don José in the widely discussed adaptation of *Carmen* by Peter Brook.



JOHN DEL CARLO

John Del Carlo sings the roles of Alidoro in *La Cenerentola* and the First Nazarene in *Salome*. A native of San Francisco, he was a member of the San Francisco Opera Chorus from 1973 to 1976, and made his debut with Spring Opera in 1978 as Achillas in Handel's *Julius Caesar*, returning for Offenbach's *La Périchole* in 1979 and *Good Soldier Schweik* in 1980. During the 1980 Fall Season he appeared in *Die Frau ohne Schatten, Jenufa, Tristan und Isolde* and *Madama Butterfly*. He sang the title role of Kirke Mechem's *Tartuffe*, in its world premiere with the American Opera Project in 1980. The young bass-baritone won the Giacomo Puccini Award in the San Diego Opera Center Program and was heard there as Dandini in *La Cenerentola* and Pantaleone in *The Love for Three Oranges*. He sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs in 1978 and, in 1980, appeared as Silvio in *I Pagliacci*. A participant in the 1977 Merola Opera Program, he was co-winner of the first place in the San Francisco Opera Auditions Grand Finals. Earlier this year, he won the Pavarotti

International Voice Competition, and subsequently appeared with Pavarotti in the Philadelphia Opera productions of *L'Elisir d'amore* and *La Bohème*. Other recent engagements include a San Francisco Symphony Pops Concert this summer and Don Basilio in *Il Barbiere di Siviglia* with the Minnesota Opera.



JOHN MacALLISTER

Bass John MacAllister sings the role of a Cappadocian in Strauss' *Salome*. 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.

JOHN DUYKERS

Tenor John Duykers is heard as the Third Jew in *Salome*. He made his Company debut in 1972 as Normanno in *Lucia di Lammermoor* and Ill's son in *The Visit of the Old Lady*. Since then he has appeared in eight additional roles with San Francisco Opera, most recently in the 1981 Summer Festival, during which he portrayed Cornwall in the American premiere of Reimann's *Lear* and Lucano in *L'Incoronazione di Poppea*. A graduate of the 1968 Merola Opera Program, Duykers has appeared in the Spring Opera productions of *Death in Venice* (1975), *Meeting Mr. Ives* in 1976, Holst's *Savitri* in 1977 and Susa's *Transformations* in 1980. He has performed with the opera companies of Seattle, Sante Fe, Vancouver, Edmonton, Frankfurt and Geneva, as well as the

Metropolitan Opera Studio and at various music festivals both here and in Europe. Local audiences have heard him in concert with the Oakland Symphony, the University of California and Modesto orchestras, and the Carmel Bach Festival. Duykers toured in George Coates's avant-garde theater piece, *Duykers The First*, which has played in this country and in Bordeaux, Lille, Brussels and Amsterdam.

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, Ariadne auf Naxos* and *The Grand Duchess of Gerolstein*. On the roster of the 1980 and 1981 Spoleto Festivals, Green has also performed with the opera companies of Philadelphia, Kansas City and Louisville.

ROBERT TATE

Tenor Robert Tate, a frequent performer with the San Francisco Opera and its affiliates, sings five roles during the 1982 Fall Season: the Second Jew in *Salome*, Don Curzio in the regular and student matinee performances of *The Marriage of Figaro*, the Master of Ceremonies in both *Queen of Spades* and *Cendrillon*, and a Noble in *Lohengrin*. He made his Spring Opera debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently sang Antigonus in the 1979 world premiere of Harbison's *Winter's Tale* that inaugurated the American Opera Project. The following year he appeared in the world premiere of Mechem's *Tartuffe*, again under the auspices of the AOP. He made his San Francisco Opera debut in 1980, when he appeared in *Samson et Dalila, Simon Boccanegra, La Traviata* and *I Pagliacci*. In 1981, he appeared in the Summer Festival production of *L'Incoronazione di Poppea* and the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. The lyric tenor has also portrayed Ernesto in *Don Pasquale* with Brown Bag Opera and has sung with Western Opera Theater, Pocket Opera and West Bay Opera. Last spring he won plaudits in the travesty role of Cornelia in the San Francisco Opera Center Showcase production of *The Triumph of Honor*. He was most recently heard with the Oakland Ballet and Symphony in Stravinsky's *Les Noces* and made his debut at Wolf Trap this summer as Leo in Blitzstein's *Regina*.

JAMES BUSTERUD

James Busterud makes his San Francisco Opera debut as the Second Nazarene in *Salome*, the Second Commissioner and 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*.

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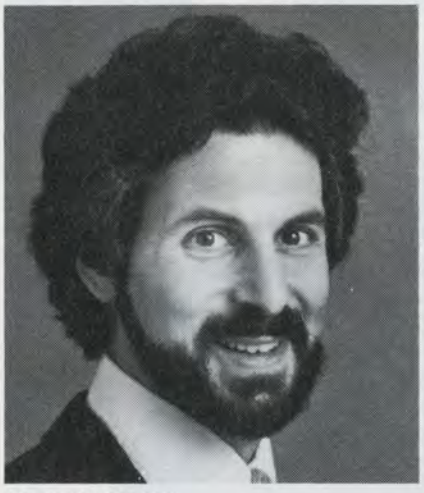
Roles in his repertoire include the title role of *Don Giovanni*, Dr. Malatesta in *Don Pasquale* and the Husband in *Les Mamelles de Tirésias*. His concert work has included Mendelssohn's *Elijah*, Bach's *St. John Passion*, Shostakovich's Symphony No. 14 and Stravinsky's *Les Noces*.



STANLEY WEXLER

Bass-baritone Stanley Wexler appears as the First Soldier in *Salome*. During the San Francisco Opera Summer Festival, he sang the role of Curio in *Julius Caesar* and Fiorello in *The Barber of Seville*. The young American singer has performed in *Melusine* and *Salome* with Santa Fe Opera; *Arlecchino*, *Kleine Mahagonny* and *La Bohème* with New England Chamber Opera; and *Signor Deluso*, *War and Peace* and *Daughter of the Regiment* with the Wolf Trap Company. Wexler portrayed Leporello in *Don Giovanni* for Boris Goldovsky's opera company in 1975, and over the next two years appeared with Western Opera Theater as Rodrigo in *The Portuguese Inn*, Dr. Bartolo in *The Barber of Seville*, and the title roles of *Don Pasquale* and *The Marriage of Figaro*. In 1977 he began an association with Kansas City Lyric Theater that has included appearances in *H.M.S. Pinafore*, *Die Kluge*, *Girl of the Golden West*, *The Marriage of Figaro*, *Aida*, *Don Giovanni* (title role) and, earlier this year, *The Merry Widow* and the American premiere of Mozart's *L'Oca del Cairo*. He appeared with the Minnesota Opera in 1979 and in 1980 made his San Francisco Opera debut, appearing in five operas during the Fall Season. In 1981 he portrayed Mozart's Figaro with Spring Opera and Western Opera Theater, and last fall was seen as Kromow in *The Merry Widow*. Last December Wexler made his Houston Grand Opera debut as Don Pedro in *La Périchole*, and in February of this year took on all four villains in a production of *The Tales of Hoffmann* with Scholar Opera in Oakland. Wexler will sing in New York City Opera's production of *La Bohème* in November.

GREGORY STAPP

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

CARL GLAUM

Bass Carl Glaum appears in six roles this fall: the Fifth Jew in *Salome*, Dr. Bartolo in the student matinee 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.

PETER KAZARAS

Tenor Peter Kazaras makes his San Francisco Opera debut singing the role of Amelia's Servant in Verdi's *Un Ballo in Maschera* and the Fourth Jew in *Salome*. Born in New York City, the young tenor has performed the role of Macheath in both the Benjamin Britten arrangements of John Gay's *The Beggar's Opera* and Kurt Weill's *The Threepenny Opera*, most recently at the Aspen Music Festival in 1980. Kazaras made his Carnegie Hall debut in Thomas' *Hamlet* in 1981 with the Friends of French Opera. He returned a short time later to perform

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the role of Prince Golitsin in the Opera Orchestra of New York's production of Mussorgsky's *Khovanshchina.* Later that year he sang the title role of Britten's *Albert Herring* to critical acclaim with the Opera Ensemble of New York, and sand Detlef in Romberg's *The Student Prince* with the Chautaqua Opera, where he was an Apprentice Artist that summer. This summer, Kazaras made his debut with the Los Angeles Philharmonic as tenor soloist in Leonard Bernstein's *Songfest* and, earlier this year, portrayed Nero in the much acclaimed production of *The Coronation of Poppea* at the Skylight Opera in Milwaukee.

BERISLAV KLOBUČAR

Berislav Klobučar returns to the San Francisco Opera to conduct *Salome.* A native of Yugoslavia, he has been a regular conductor at the Vienna Staatsoper since 1953 and in recent years has conducted performances of *Die Meistersinger, Der Fliegende Holländer, Tosca, Don Carlo, Salome, Der Rosenkavalier, Lohengrin, Tannhäuser* and *Boris Godunov* with that company. A guest conductor at Stockholm Opera since 1968, when he was engaged at the request of soprano Birgit Nilsson for her first appearance in Strauss' *Elektra,* he has been a principal conductor there since 1972. He presided over performances of Wagner's Ring Cycle at Moscow's Bolshoi Theater and has been heard at the Edinburgh Festival conducting *Elektra* and Janáček's *Jenůfa.* As general music director of the Graz Opera from 1960 to 1971, he led such important premieres as Milhaud's *Christopher Colombus,* Penderecki's *The Devils of Loudon,* Rimsky-Korsakov's *Kitezh,* Strauss' *Liebe der Danae* and Wagner's *Rienzi.* He made his American debut at the Metropolitan Opera in 1968 and led Strauss' *Elektra* (1975) and *Salome* (1978) with the Lyric Opera of Chicago. In 1979 he made his San Francisco Opera debut leading performances of *Elektra* and returned in 1980 to conduct *Die Frau ohne Schatten.* He has also conducted at the Dallas Opera, where he led *Die Walküre* last fall and will be on the podium for *Der Rosenkavalier* in November. A guest conductor in demand at opera houses throughout the world, Klobučar has performed in Munich, Hamburg, Berlin, Barcelona, Geneva, Palermo, Turin, Naples, Milan, Warsaw and Copenhagen.

NIKOLAUS LEHNOFF

Director Nikolaus Lehnhoff returns to San Francisco Opera to stage *Salome.* Born in Germany, he began his career as an assistant director at the Deutsche Oper in Berlin. From 1963 to 1966 he was an assistant to Wieland Wagner at Bayreuth, and from 1966 to 1971 he worked as an assistant director at the Metropolitan Opera. He made his debut at the Paris Opera with the 1972 production of *Die Frau ohne Schatten* conducted by Karl Böhm. He first staged *Salome* for San Francisco Opera in his 1974 Company debut, and returned to San Francisco in 1976 to direct a new production of *Die Frau ohne Schatten.* His staging of the Strauss favorite has won him critical praise in Stockholm and Düsseldorf, as well as in San Francisco, where he directed it again in 1980. In 1973 he staged *Tristan und Isolde* at the Orange Festival in France, and the following year directed a highly successful *Fidelio* in Bremen. He has directed *Elektra* for Chicago and Augsburg, and in Düsseldorf staged his first Mozart opera, *Le Nozze di Figaro,* which he will direct in Bonn this season. Lehnhoff's recent engagements include *Pelléas et Mélisande* in Nuremberg, Ravel's *L'Enfant et les sortilèges* and Debussy's *La Chute de la Maison Usher* at the Berlin Festival, Marschner's *Hans Heiling* in Zurich, and *Die Frau ohne Schatten* with the Deutsche Oper in Berlin.

TOBIAS HOHEISEL

German costume designer Tobias Hoheisel makes his American debut with Strauss' *Salome* at the San Francisco Opera. The young designer received his training at the Academy of Arts in Berlin and worked there on productions including *Gianni Schicchi, The Tales of Hoffmann* and Bruckner's *Krankheit der Jugend.* During 1981 he collaborated with Essen Opera and National Opera at Brussels on a production of Berg's *Wozzeck,* participated in the Mainz Opera production of *Die Zauberflöte,* and worked with Nikolaus Lehnhoff in Bonn on *Così fan tutte.* Earlier this season Hoheisel was responsible for designing the costumes for Stravinsky's *The Rake's Progress* at the Cologne Opera and, with Lehnhoff, for *Le Nozze di Figaro* at the Bonn Opera.

THOMAS J. MUNN

In his eighth season as lighting designer/director of the San Francisco Opera, Thomas J. Munn is responsible for the lighting designs in the 1982 fall productions of *Un Ballo in Maschera, The Queen of Spades* and *Lohengrin;* is the lighting director of *Tosca;* and the scenic supervisor and lighting designer of *Salome.* His designs were most recently seen during the 1982 Summer Festival productions of *Julius Caesar, Turandot,* and in *Nabucco,* for which he also created the set design. During the 1981 Summer Festival Season, he designed the lighting for *Don Giovanni, Lear* and *Die Meistersinger.* In 1980 he created the lighting designs for the new production of *Samson et Dalila* and *Don Pasquale,* and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande.* In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur, Faust* and *Billy Budd.* Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose.* Munn created the scenery and lighting for *Don Quichotte* with the Netherlands Opera and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor.*

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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.

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Other Salomes

continued from p.34

impossible dream of sex being a garden of many flowers, and show the dynamic unfolding of ideas in the newest field of science (i.e. psychoanalysis — Viereck knew Freud pretty well). The first, entitled *My First 2,000 Years,* concerns the Wandering Jew himself, and is told by Isaac Laequedem, alias Cartaphilus, under a hypnotic spell. Handsome, intelligent, amorous, worldly, he aims to run from his Jewish origins and become Roman. The mildness of Jesus enrages him and he taunts Him on the way to Golgotha. Whereupon, the dying Savior becomes angry, saying: "I will go, but thou shalt tarry until I return." So begins his wanderings. He undergoes a bodily change, becomes a perpetual 30, seemingly sterile, without wisdom until a sage teaches him that life is a boon instead of a bore.

Salome's course runs parallel, but her full story is not told until the second volume. (The third concerns Adam and his unending pilgrimage through lives.)

The extraordinary facet of Salome's adventures is feminism, appearing early and from an incongruous source. Rebelling at the servitude of women to the moon, which brings monthly days of weakness, this rambunctious heroine resolves to do anything a man can. Cartaphilus appears now and then, and she eagerly awaits the time when their two parallel lines shall meet and they may blend their souls and bodies. But each book closes with the realization that the search will never end.

Capricious, cunning, incorporating the restlessness of her sex, the intellectual superior of the men she uses and discards, Salome pursues her battle against the biological handicap of all women and assumes many characters. She is woman or man, young or old, poor or rich as occasion demands. She sampled the learning of Brahmins, Buddhists, and a dozen minor sects. Her 34th husband was a yogi and she even ventured into the arcane arts of love, learning the five major embraces and many kinds of biting. After a period as wife of a Northman, she founded a dynasty of women and took unto herself a male harem. She was credited with being, in Persia, the mother of Zoroaster; in Arabia, Shéhérazade. The theme of poets, philosophers, and philologists, she became the symbol of immortality.

She was instrumental in getting a woman crowned Pope — Joan, known as John VIII, and ruled behind the scenes until the Pope embarrassed everyone by giving birth to a child and dying therefrom.

And this is only the first half of the book.

She had first encountered Cartaphilus in Jerusalem, where Herod had sent her as emissary to Pilate. He turned up again and again, his own fame secure as god and devil, Antichrist, Priapus, Pan, Bacchus, and Mammon — all those delectable sinners and purveyors of sin.

CLAUS ORSTED PHOTO

Vivi Flindt as Salome in the North American version of Flemming Flindt's ballet.

She grew less lecherous and more pious; became Joan of Arc and St. Michael. At Elizabeth I's court, she discovered the secret of the virgin queen, which is vouchsafed to us in Latin: "Non membrana sed membrum" (Not a membrane but a member). She had fun at the court of Catherine the Great; not so much at that of Victoria, "who was not amused." Never a dull moment.

Later exploits lack the fine frenzy of earlier ones — Marie Curie and Christian Science's Mrs. Eddy are no

substitutes for antique flamboyant rulers. But she is followed faithfully through the centuries by a giant tortoise named Lakshmi, the bride of Vishnu — exotic enough to keep us interested.

She no longer remembers John or that she saved his life when Herod would have put him to death, only to accede to her mother's desire for vengeance when the Prophet had scorned her, saying : "You are too vile for the grave." The head no longer appears to her, mouthing the same words through bloody lips. But she has never become reconciled to woman's fate. She dreams of creating the perfect being, Homuncula, but this is not to be. At last, with Cartaphilus, they decide: "We are reality which gives birth to dream. We are the dream in whose liquid eyes reality is mirrored. We are the horizon toward which humanity travels forever — and which forever recedes."

The author of these remarkable adventures was himself quite a person — controversial poet, editor, publisher, lion hunter (human lions such as Teddy Roosevelt, Einstein, Freud), descendant "under the rose" of Kaiser Wilhelm I and admirer of Wilhelm II; stubborn champion of Germany even unto Hitler. Although brought up in America (he was born in Munich), he persisted in his Teutonic promotion until in 1942 he ran afoul of the 1938 law which compelled an alien agent to register. He was thrown into jail, where he spent five years.

His career was almost as flashy as that of Cartaphilus, and it is told in candid detail by Gertz. He managed a sort of comeback after his incarceration, but died, broken and ill, long separated from his wife and his son (Paul, a Pulitzer Prize winner), in 1968.

A breath of fresh air it is not, but let us turn to the 1972-73 French National Television version, which was created with his usual abandon by Maurice Béjart. Now we are back in the familiar territory of Oscar Wilde, although the setting is Spain. The scenery and primitive costumes in Barcelona set the tone, one of decadence and self-indulgence. Salomé's dance was devised spectacularly by Béjart — the prima ballerina Ludmilla Tcherina, painted blue from head to toe, dancing to the hand-held camera, which at one time

Loïe Fuller in The Lily Dance. Marble by Theodore Riviere, French, 1867. 16x17x9. Gift of Mrs. Alma de Bretteville Spreckels. *The Fine Arts Museum of San Francisco*: M.H. de Young Memorial Museum; California Palace of the Legion of Honor.

poised itself above her as she "danced on the ground."

The music to Wilde's "scenario" (seen in French subtitles) was by Jean Prodromides. One viewer remembers a score of primitive percussion effects and crickets in the desert, and the highly erotic dance, which took place at noon, with a lot of lengths of cloth. Others in the cast were Michel Auclair as Herod, Jean-Paul Zehnacker as Jokanaan, and Madeleine Sologne as Herodias. The critic of *Le Monde* called it a "cultural phenomenon."

But that was nothing compared to the Salome of Vivi Flindt, who danced to her husband's choreography and Peter Maxwell Davies's exotic music in Copenhagen in 1978. This Salome had lost all her veils. Yes, she was — whisper it in horror — *nude*! It shocked even the dauntless Danes, who, by all accounts, ought to be used to this sort of thing. When the Dallas Ballet performed the Flindt-Davies piece in Texas and Santa Fe, Salome was tamed to American tastes. She wore a body stocking.

Salome — where she danced . . . through men's imaginations, for centuries. The dozens of artists who have portrayed her in wildly varying guises — one old print shows her dancing on her hands, her robe folded genteely so that no legs showed — the composers who have enshrined her in concert and opera halls, the writers who have covered thousands of pages trying to capture her elusive charm — all attest to the indestructibility of this beautiful creature — wanton or innocent as she may be. "Viva Salome!" we say, along with all of these. ■

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Fatal Conclusion

continued from p.31

the obscene actions the stage director had devised for her. Strauss worked with Ernst von Schuch, the conductor, not always with amity. After one particularly harrowing disagreement, Strauss was heard to exclaim: "Who wrote this opera anyway, you or I?" To which Schuch snapped back, "You, thank God!"

Strauss had decided ideas about the presentaton of *Salome*. He believed that the score should be "conducted as if it were by Mendelssohn: fairy music." He also called it "a scherzo with a fatal conclusion." About the famous dance, which at the premiere was performed by a ballerina, Strauss wanted "a purely Oriental dance, as serious and controlled as possible, thoroughly restrained, preferably on one spot such as a prayer mat . . ." He did not like a hoochy-koochy style of acting. "Anyone who has been in the Orient and has observed the decorum of the women there will understand that Salome, as a chaste virgin, an Oriental princess, can only be portrayed by using the simplest, most refined gestures . . ." Strauss was also the one who invented the famous *mot* about Salome being "a sixteen year old princess with the voice of an Isolde," a dictum which has brought despair to even the greatest interpreters of the role.

Everything about this "tone poem with voice" reeks of modernism and originality. The harmony ("the wish to characterize the *dramatis personae* as clearly as possible led me to bitonality, since the purely rhythmic characterization Mozart uses so ingenuously did not appear to me sufficient to express the antithesis between Herod and the Nazarene"); the orchestration (introduction of the heckelphone; the trills of the E-flat clarinet; the excruciating high B-flat that the contrabass plays during Jochanaan's execution); and the purely lyrical line that is preserved in the midst of so much hectic musical activity are only the obvious virtues of this astonishing work.

In 1907, Mahler heard the opera for the first time in Berlin. He wrote to his wife Alma: "The performance made an extraordinary impression on me. It is emphatically a work of genius, very powerful, and decidedly one of the most important works of our day." A few days later he heard it again, this time with Strauss in the pit, and he wrote: "The impression it made was stronger than ever and I am firmly convinced that it is one of the greatest masterpieces of our time. I cannot make out the drift of it, and can only surmise that it is the voice of the earth-spirit [*Erdgeist*] speaking from the heart of genius." Mahler was not the only composer impressed by *Salome*. Puccini, who studied all the contemporary music of his day, quotes the opera in his 1917 *La Rondine*. The poet Prunier mentions the great courtesans of the past and when he says "Salome," the orchestra plays the moon motive from Strauss' opera.

Critics at the first performance (December 9, 1905 in Dresden) were titillated but not convinced. It was generally thought that Strauss had hurt himself by producing such a bizarre spectacle. In a celebrated passage from his *Recollections and Reflections*, Strauss recalls how Kaiser Wilhelm II remarked, "I am sorry Strauss composed this *Salome*. I really like the fellow, but this will do him a lot of damage." Strauss adds dryly: "The damage enabled me to build the villa in Garmisch." Since 1905, manners and morals have changed, but there are still some critics who find *Salome* repulsive. It is too neurasthenic for them.

L'Apparition, a watercolor by Gustave Moreau (1826-1898), one of a series based on the Salome theme.

In his hilarious autobiography, *A Mingled Chime*, Sir Thomas Beecham recounts the wonderful story of the London premiere of this opera which he conducted in 1910. As soon as word got around about the grisly subject matter, the Royal Censor called Beecham to St. James's Palace and

demanded that the text be altered to remove any hint that the name of St. John the Baptist was being taken in vain. Beecham, an urbane and practical man, instantly saw that agreement was the only possible course of action, so he allowed the Censor to rewrite the text. "The mundane and commonplace passion of the princess was refined into a desire on her part for spiritual guidance, and the celebrated line at the end of the drama, 'If you had looked upon me, you would have loved me,' was transformed into 'If you had looked upon me, you would have blessed me.'"

The singers were outraged at these changes, but Beecham patiently explained that the British were a breed apart and strict adherence to the rules was necessary if the show were to go on. Naturally the word got around that the opera was going to be a scandal and the demand for tickets was overwhelming. Beecham drawls: "If a young dramatist can only induce the bishops and clergy to denounce him with enough objurgation as a monster of impropriety, his fortune is made."

The night of the performance, however, the artists got carried away and began bit by bit to revert to the original text. Beecham, who pretends to be horrified by the turn of events, recalls an experience of Strauss himself, when "out of humor with vocal struggles on stage, he exhorted the orchestra to more strenuous efforts by calling out that he could still hear the singers." The conclusion is equally amusing. The Royal Censor obviously didn't understand a word of German and thanked Beecham after the performance for "having met and fulfilled all of our wishes."

At the time of the Paris premiere of *Salome* (1907), Romain Rolland wrote a long appreciation of the opera to Strauss in which he summed up his views thus: "1. *Salome* appears to me the most powerful of your dramatic works. 2. *Salome* appears to me the most powerful of contemporary musico-dramatic works. 3. You are worthy of better things than *Salome*." This twisted logic is typical of the attitude toward Strauss' opera held by those who inflexibly mistake morals for aesthetics and accept only "virtue" as a fit subject for art. How these people must have suffered when Strauss produced his next opera, the even more neurasthenic *Elektra*. ■

continued from p.40

Aubrey Beardsley, "The Dancer's Reward." Illustration for Oscar Wilde's *Salomé*, 1894.

clothed in camel's hair, eating wild honey and locusts, and advocating a community of men who adopt boys (an idea that would have appealed to Oscar Wilde). Sexually abstinent, Jokanaan was thought by many to be a saint (some said he was the Messiah). Multitudes were drawn to him for baptism in the River Jordan, including Jesus, his favorite disciple. (John keeps telling Salome about Him, which only excites and angers her.)

For political reasons — to neutralize John's leadership of a restless population — Herod has imprisoned the Baptist, who is also the incarnation of Herodias's guilty conscience, and who is remorselessly accusing her of "incestuousness, abominations, iniquities," etc. Herod has mixed feelings about this man and wants him alive (lest he be a martyr, a focus of further rebellion, and no longer able to keep Herodias in her place). But Salome has other ideas. Systematically, she worships and then tears down his body. First its white skin, which reminds her of "unmown lilies in the field; snow on the mountain; roses in the garden," etc. When John objects, her love turns to hate and his body is seen as that of "a leper; a whitened sepulchre full of loathsome things." So she turns to his hair, which appeals like "clusters of grapes; like the cedars of Lebanon . . . let me touch your hair." He refuses — "Profane not the temple of the Lord!" Now she loathes his hair, which is like "black serpents." Finally Salome goes for John's mouth. "It is like a pomegranate cut with a knife of ivory . . . there is nothing in the world so red as thy mouth. Let me kiss it."

A little compassion for the love-starved adolescent might have gone a long way, especially considering that John is a holy man. But he has absolutely no sympathy for the girl and transfers onto her his venomous hatred of her mother. "Back! daughter of Babylon! By woman came evil into this world. Thou art accursed, Salome."

This is more than she can take. Craftily, Salome finds a solution. After the prized head is delivered to her on a platter, she tears into Jokanaan's forbidden and forbidding mouth. "I will bite it with my teeth as one bites a ripe fruit." It is a hollow victory, however. "There was a bitter taste on your lips. . . . Perhaps it was the taste of love. They say that love has a bitter taste."

Oscar Wilde while on a lecture tour of America in 1882.

The finale of this horror story varies from author to author. Gustave Flaubert, the French novelist (*Madame Bovary*) whose *Hérodias* inspired Massenet's opera, sends John's severed head back to the banquet table with the rest of the dirty dishes. But Oscar Wilde allows Salome to lick and kiss the head deliriously until she is executed by Herod's soldiers. Thus too ends Strauss' opera. ■

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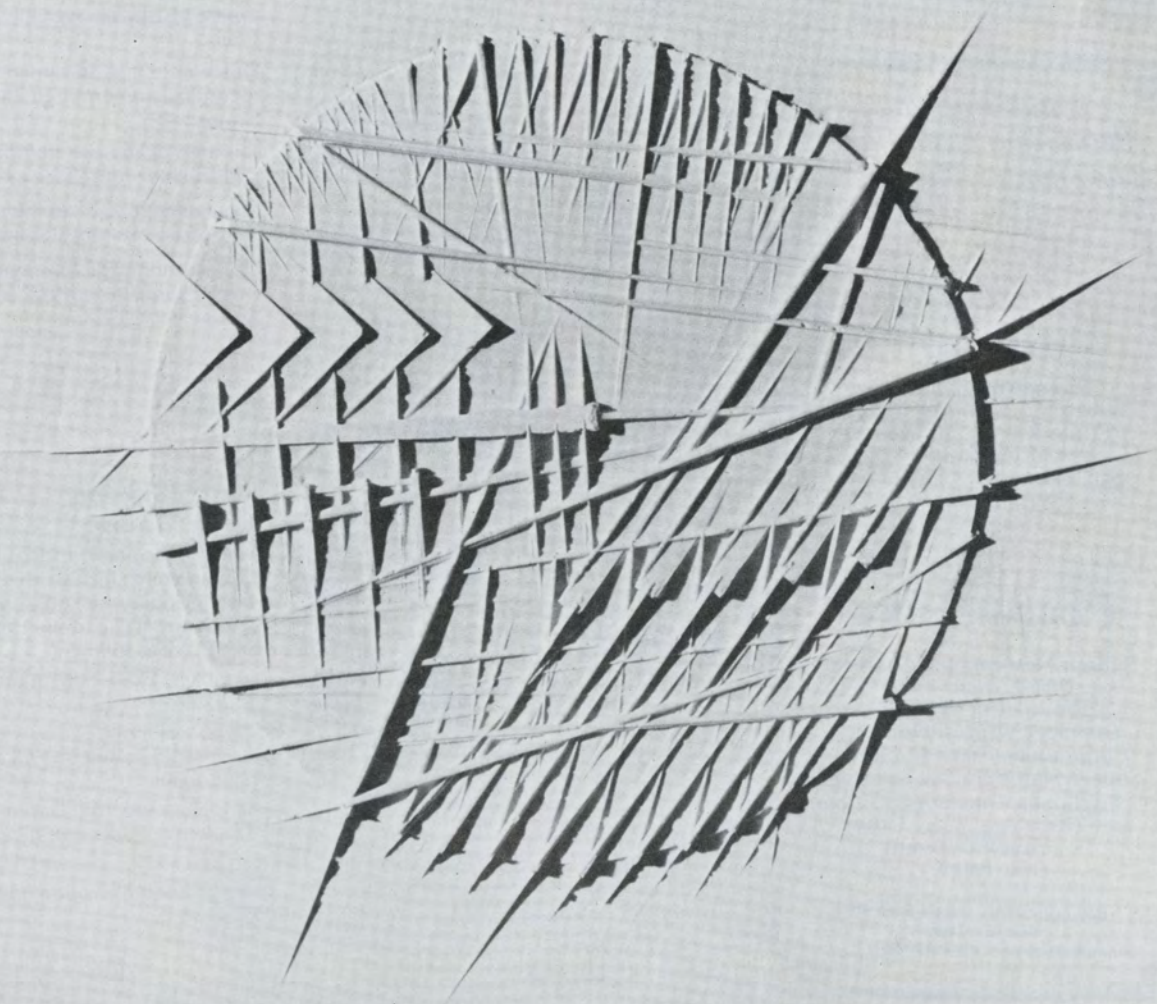

continued from p.37

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.

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

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UN BALLO IN MASCHERA	9/7
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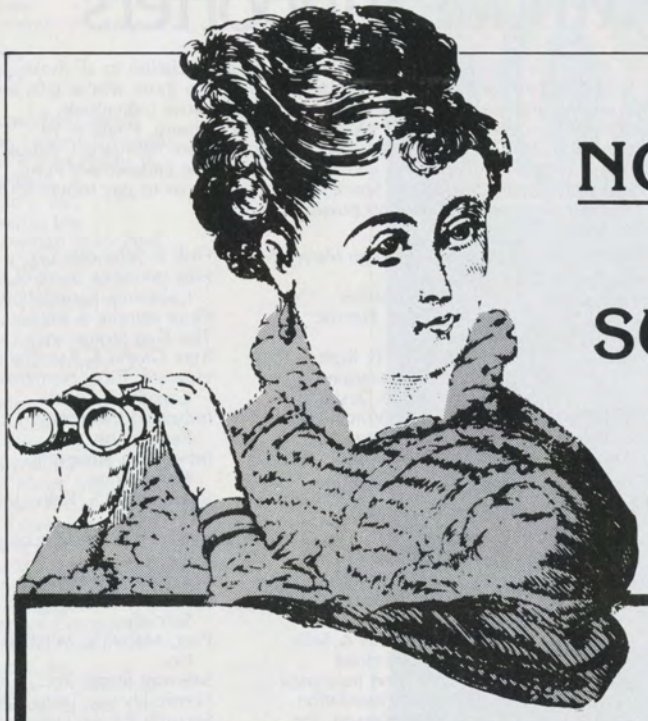

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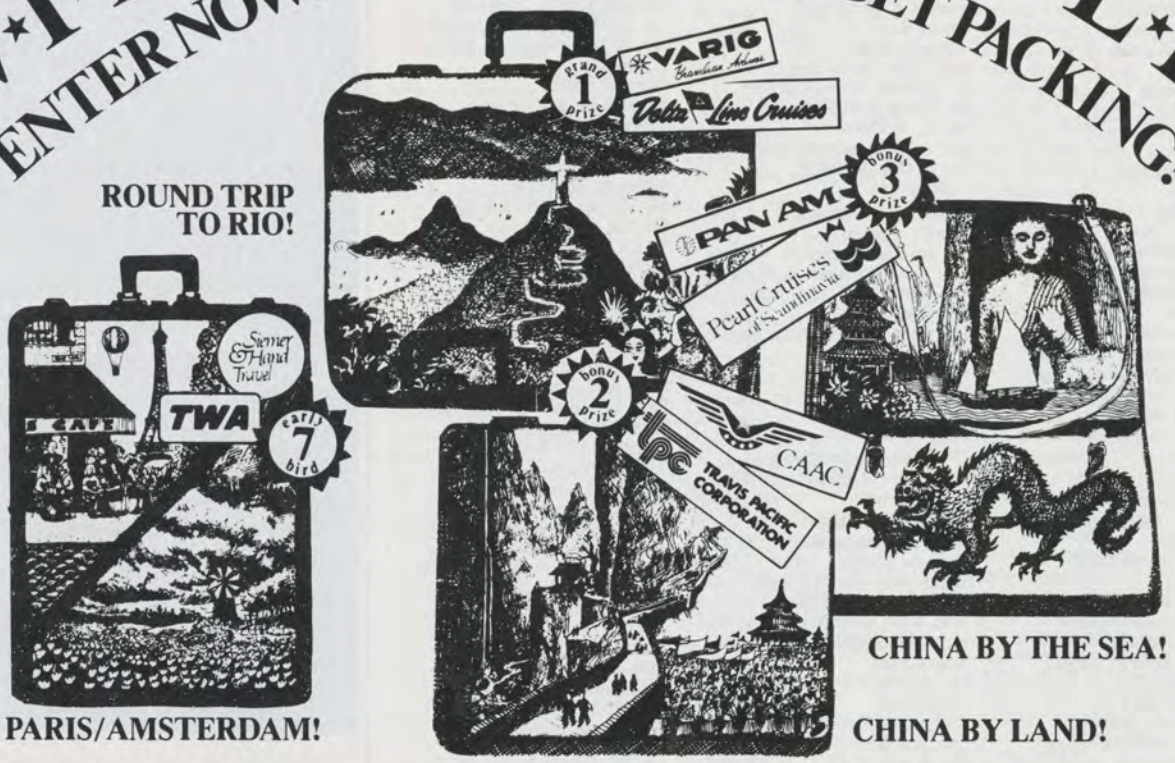

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King, Menthol or Box 100's:

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.