

Manon Lescaut

1983

Thursday, November 17, 1983 8:00 PM  
Tuesday, November 22, 1983 8:00 PM  
Friday, November 25, 1983 8:00 PM  
Monday, November 28, 1983 8:00 PM  
Sunday, December 4, 1983 2:00 PM  
Wednesday, December 7, 1983 7:30 PM  
Saturday, December 10, 1983 8:00 PM

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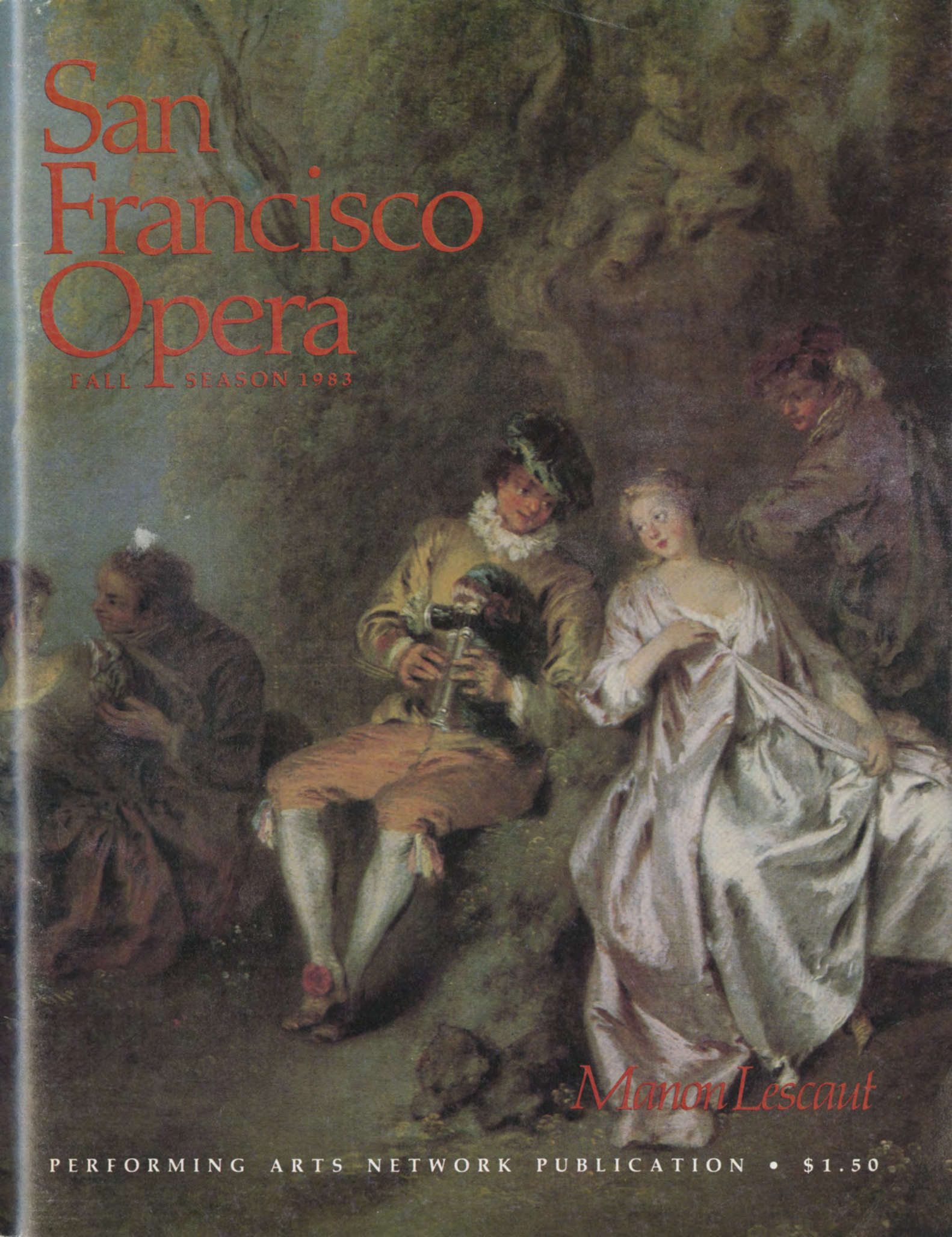
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# San Francisco Opera

FALL SEASON 1983



*Manon Lescaut*

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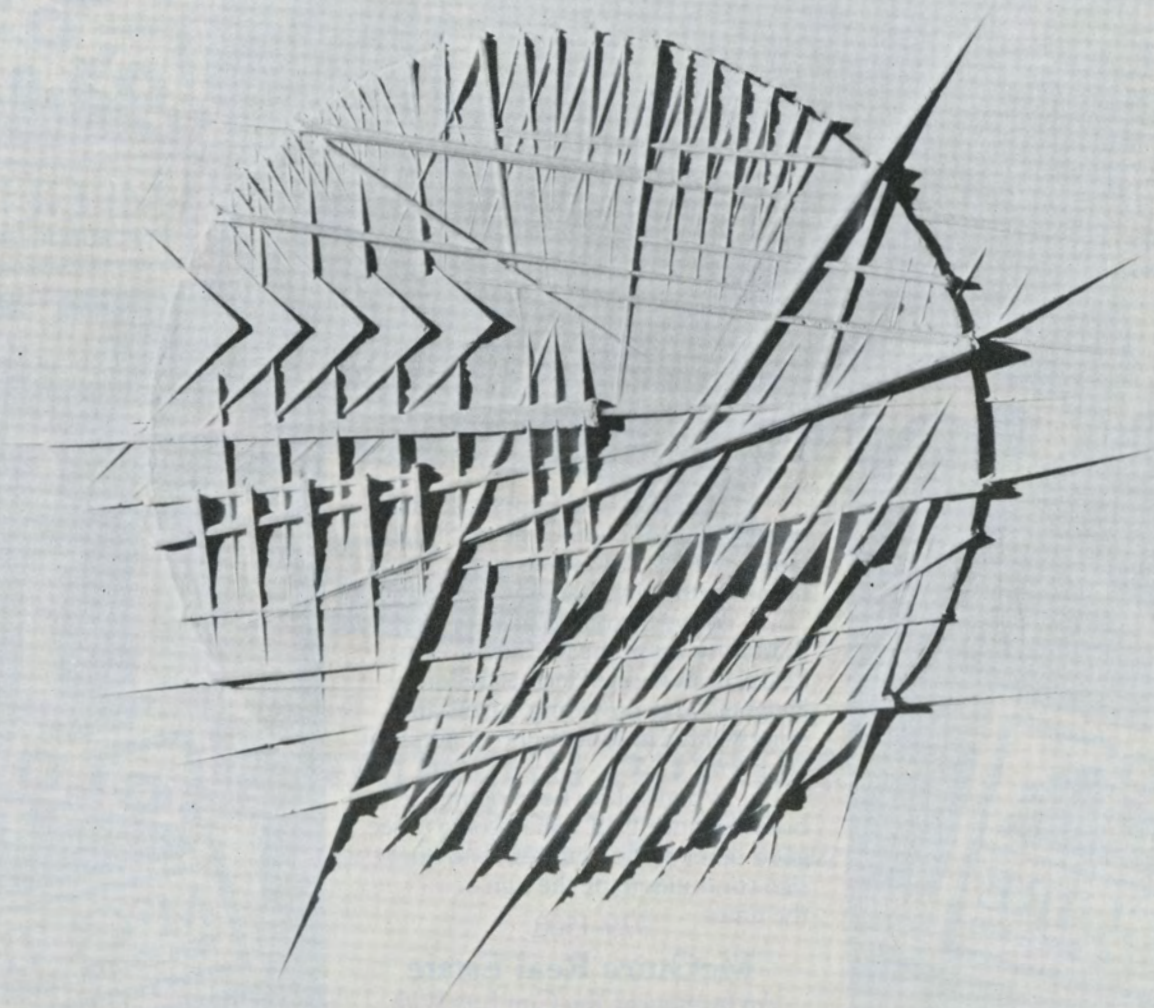


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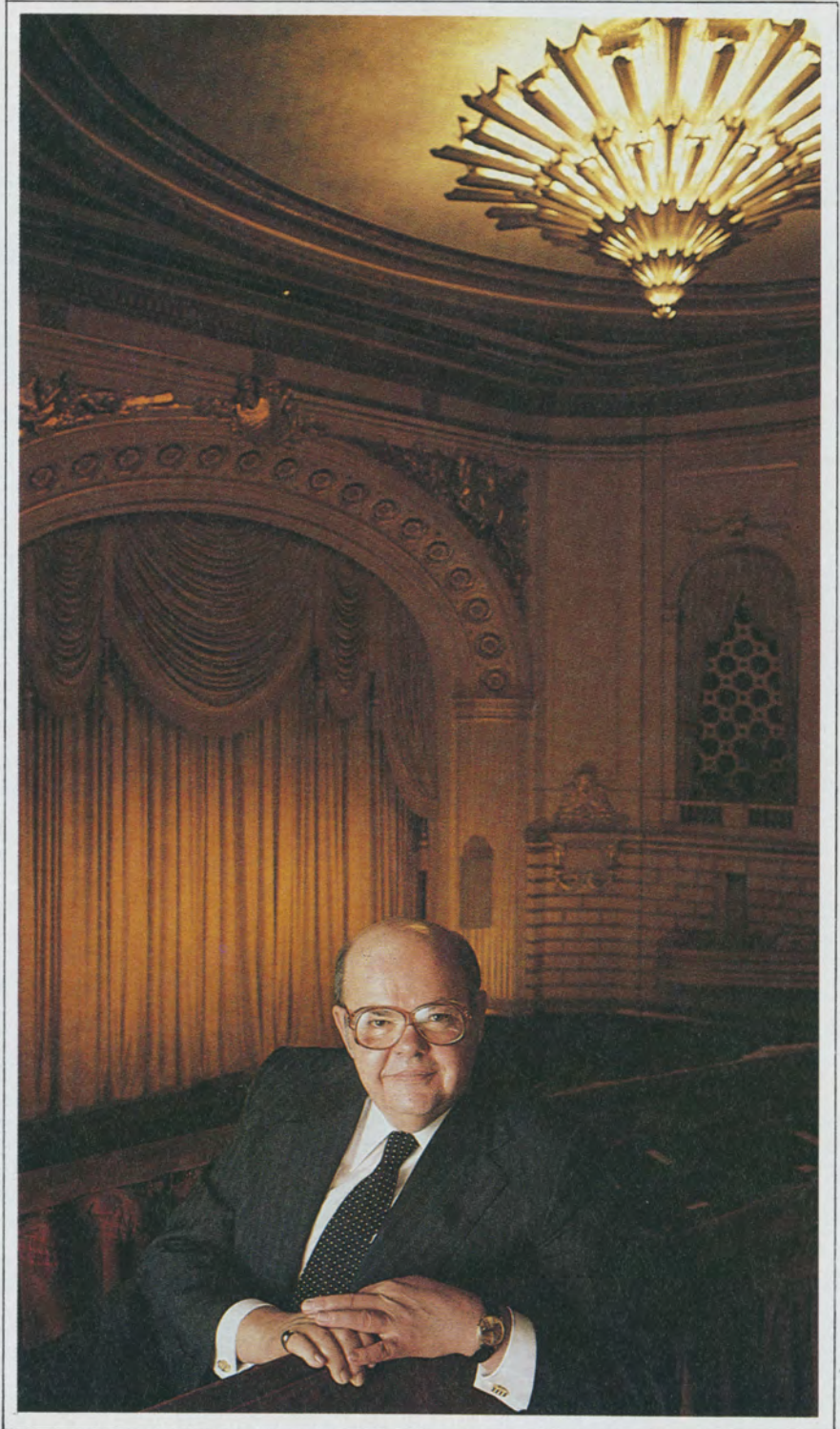


# General Director's Message

Although you see my picture on this page every season and although "the buck stops" at my desk, the San Francisco Opera is very much a team effort. This season, which is particularly heavy for our Technical Department, our Chorus, our Orchestra, and many other departments, makes me particularly aware of this fact and I want to share it with you.

From the technical standpoint, rehearsing and performing as many as five complex productions simultaneously is a heroic task. Matching this undertaking, the musical and artistic staff must contract artists and then plan the long and equally intricate rehearsals months in advance and yet manage to face daily crises with calm, control and even humor. The Orchestra, Chorus, Ballet and Supers are tackling some of their heaviest schedules ever and are handling them with the utmost professionalism. To keep the machinery running, the Development Department endeavors to raise more money. The Public Relations, Marketing and Subscription/Box Office Departments try to sell more tickets and inform an ever increasing audience of our myriad activities. The bottom line is that the conjunction of our summer and fall seasons extends our rehearsal/performance period from April through December. With basically the same number of staff we had before the inauguration of our first Summer Festival in 1981, we are handling a greatly expanded operation. I am glad to report that it is being done with remarkable flexibility, endurance and camaraderie. The 12- to 15-hour days (often seven days a week) necessitate this sustained, maximum effort from all sectors of the Company, and I am very proud of all of my colleagues and employees at the San Francisco Opera who have borne this extra stress.

On a separate page of this book, our President, Walter M. Baird, states the hope that you can increase your support of the San Francisco Opera. May I echo that request while assuring you that there is no finer or more qualified organization you *could* support. Opera is the most complex and irrational of art forms. It is also, when done as it should be, uniquely satisfying and uplifting. We pledge to continue to make it so.



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# San Francisco Opera

Terence A. McEwen, General Director

MANON LESCAUT FALL SEASON 1983

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Schopplein Studio

CONVERSATION GALANTE by Jean Baptiste Pater, French, 1695-1736. Oil on canvas, 65.4 x 82.2 cm. Gift of Brooke Postley.

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Proceeds from the sale of this magazine benefit the San Francisco Opera.

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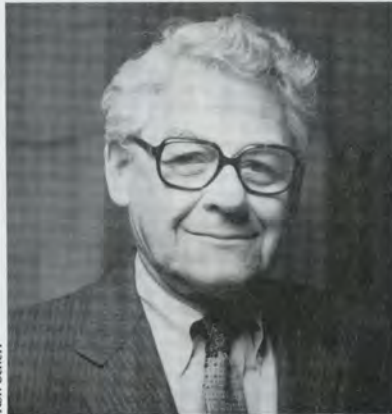
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# From the President...



Ron Schert

ANOTHER Fall Season is upon us, that magical time when the performing and visual arts converge to create the most opulent of art forms, opera. We hope that this season is as exciting and special to you as it is to us; the enthusiastic response we have had at the box office would seem to indicate that it is.

Our general director has made it clear since his arrival that one of our highest priorities must be production funding. The world-famous singers who grace our stage and the technical crews that back them up bring us their own unique talents, but it is up to San Francisco Opera to provide the beautiful physical productions that show these artists off to best advantage. We have been fortunate

in the generosity shown by our patrons in funding a number of our fall productions, both new and revivals.

Heading the list must be that very special event, the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, which has been made possible through the generosity of the Paul L. and Phyllis Wattis Foundation. Mrs. Wattis has given us a real jewel, and our gratitude cannot be adequately expressed here.

Three of the five productions owned by San Francisco Opera and revived for this season were the result of donor generosity in the seasons of their premieres. Our *Traviata* was made possible in part through a donation from the Charles E. Merrill Trust in 1969; our *Gioconda* was born in 1979 through the generosity of an anonymous friend of the San Francisco Opera and a gift from the San Francisco Opera Guild; and *Samson et Dalila*, first seen here in 1980, was jointly produced for San Francisco Opera and the Lyric Opera of Chicago with a gift from the Gramma Fisher Foundation of Marshalltown, Iowa.

Revivals, of course, also require funding, and this year's revival of *Otello* was made possible by a gift from Bernard and Barbro Osher.

Financial assistance is also crucial for productions borrowed from other companies. This year's *Manon Lescaut*, owned by the Greater Miami Opera Association and the Dallas Opera, is being seen for the first time by San Francisco Opera audiences thanks to funding provided by The Koret Foundation.

All of these contributions are a blessing to us: they reflect confidence in the artistic stature of our Company, while augmenting our reputation by making possible productions new to our audiences as well as revivals of some of our past successes. Patronage is truly the backbone of any major arts organization, and we enthusiastically welcome any individuals or groups who wish to join the elite company of the donors listed above.

Despite all of the special grants and production fundings, we must depend on thousands of our supporters for their contributions. Grand opera of the quality produced by our Company is the most expensive performing art form in existence, and in recent years we have incurred significant deficits. Ticket sales cover only between 50 to 55 percent of our operating costs; the remainder must come from other sources, and the biggest single source is our annual fund drive. If you are not an annual contributor, won't you please join the many thousands who help us with a contribution? If you are a current contributor, please accept our thanks with the hope that you will consider an increase this year.

In addition, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our friends are many; the value of their assistance, inestimable. —WALTER M. BAIRD



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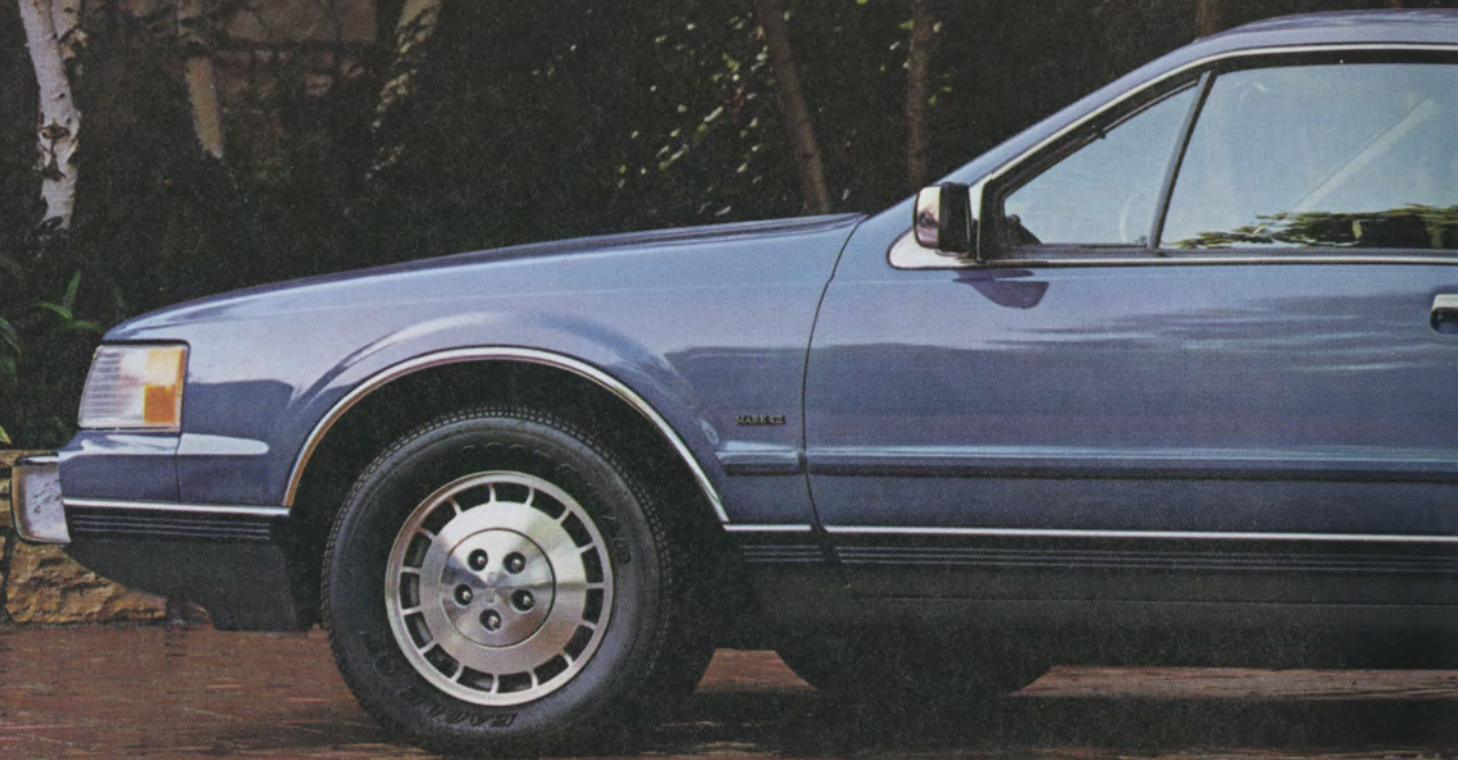
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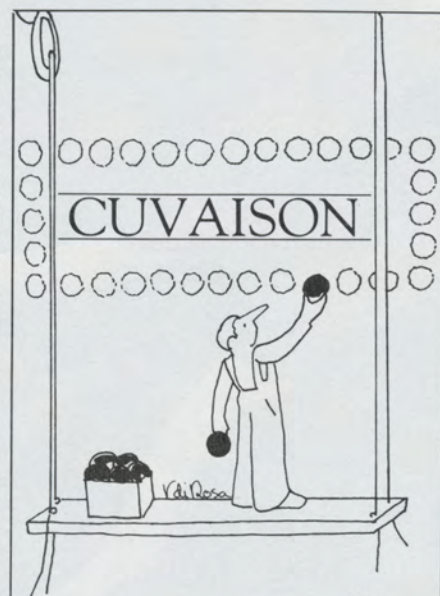
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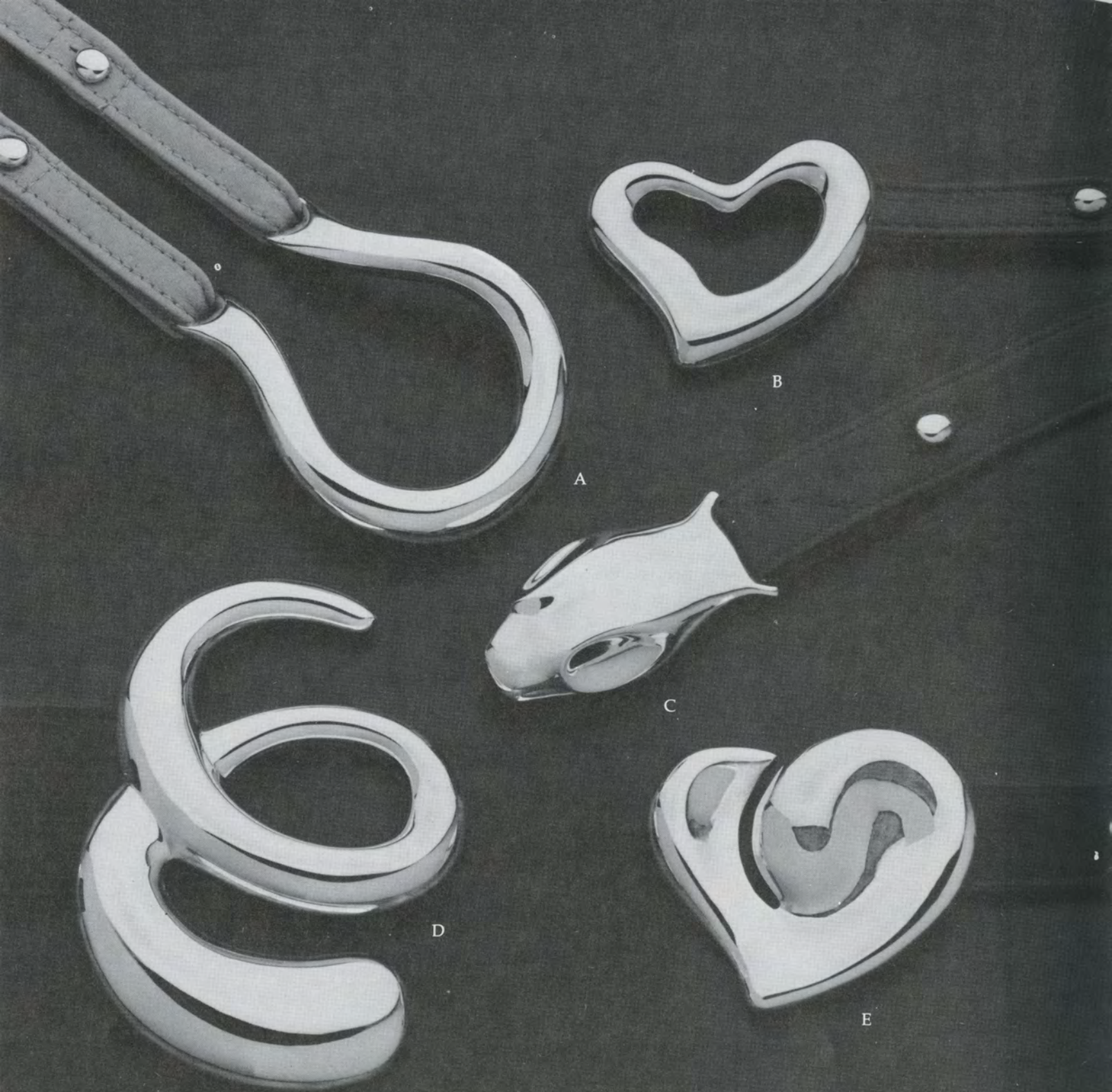
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(Continued on page 20)

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| Martha Arnold          | Margot Hanson        | Ann Moreci         | Claudia Marita Siefer |
| Roberta Irene Bowman   | Theodotia Hartman    | Irene Moreci       | Linda Smeage          |
| Lael Carlson           | Mary Laymon          | Sharon Navratil    | Ramona Spiropoulos    |
| Dotty Dean             | Susan McClelland     | Rose Parker        | Delia Voitoff         |
| Brenda Fairaday        | Leslie Anne McCorkle | Kathleen Roland    | Garifalia Zeissig     |
| Roger Andrews          | Edward Corley        | Kenneth MacLaren   | Karl O. Saarni        |
| Daniel Becker-Nealeigh | Frank Daniels        | Kenneth Malucelli  | Sigmund Seigel        |
| Bruce Bell             | Robert Delany        | Frederick Matthews | John Walters          |
| David Cherveney        | Paul Gudas           | Valery Portnov     | John Weiss            |
| Angelo Colbasso        | Gerald Johnson       | Kenneth Rafanan    | Andrew Yarosh         |
| Mark Coles             | Eugene Lawrence      | Tom Reed           |                       |

**DANCERS**

- |                  |                     |                        |                  |
|------------------|---------------------|------------------------|------------------|
| Johanna Baer     | Anne Elizabeth Egan | Loren Marcinkowski     | Susan Stewart    |
| Lisa Brodsky     | Devra Gregory       | Sarah Gale Oppenheimer | Elaine Wadsworth |
| Peggy Davis      | Carolyn Houser      | Page Perry             | Katherine Warner |
| Liz Douglass     | Amy Laszlo          | Kathryn Roszak         |                  |
| Peter Childers   | Tom Hillyard        | Dennis McDonald        | Edward Staver    |
| William Dunn     | Gregory Lara        | John Norris            | John Sullivan    |
| Gregory Gonzales | Karstyn McCoy       | John Schoenberger      | Edward Dubell    |

**EXTRA CHORUS**

- |                       |                       |                     |                   |
|-----------------------|-----------------------|---------------------|-------------------|
| Kathy Anderson        | Linda Draggett        | Anna Huffington     | Anna Marie Riesgo |
| Elizabeth Jo Anker    | Beverly Finn          | Marena Lane         | Daria Schult      |
| Candida Arias-Duazo   | Lisa Louise Glenister | Lola Lazzari-Simi   | Bonnie Shapiro    |
| Sophia Badasov        | Amy Haines            | Cecilia MacLaren    | Susan Sheldrake   |
| Nora Chickhale        | Rita Haronian         | Roberta Maxwell     | Lorice Stevens    |
| Angela Mun-Wai Choi   | Liya Hoefling         | May Murakami        | Sally Winnington  |
| Teresa Colyer         | Gloria Holmby         | Alexandra Nehra     | Susan Witt        |
| Marilyn Shonka Curtis |                       |                     |                   |
| Stephen Beal          | Tim Enders            | Eugene Naham        | Kevin Skiles      |
| John Beauchamp        | Peter Giradôt         | Steven Oakey        | Marc Smith        |
| Manfred Behrens       | John L. Glenister     | Stephen Ostrow      | Bill Tredway      |
| Ric Cascio            | Maxwell Jarman        | Autris Page         | Daryl Wagner      |
| Joseph F. Correllus   | Robert Klose          | William Pickersgill | James Wagner      |
| Patrick Daugherty     | Conrad Knipfel        | Robert Price        | Clifton Word      |
| Dale Emde             | Gregory Marks         | Keith Purdy         | Mark Ziemann      |
|                       | Henry Metlenko        | Robert Romanovsky   |                   |

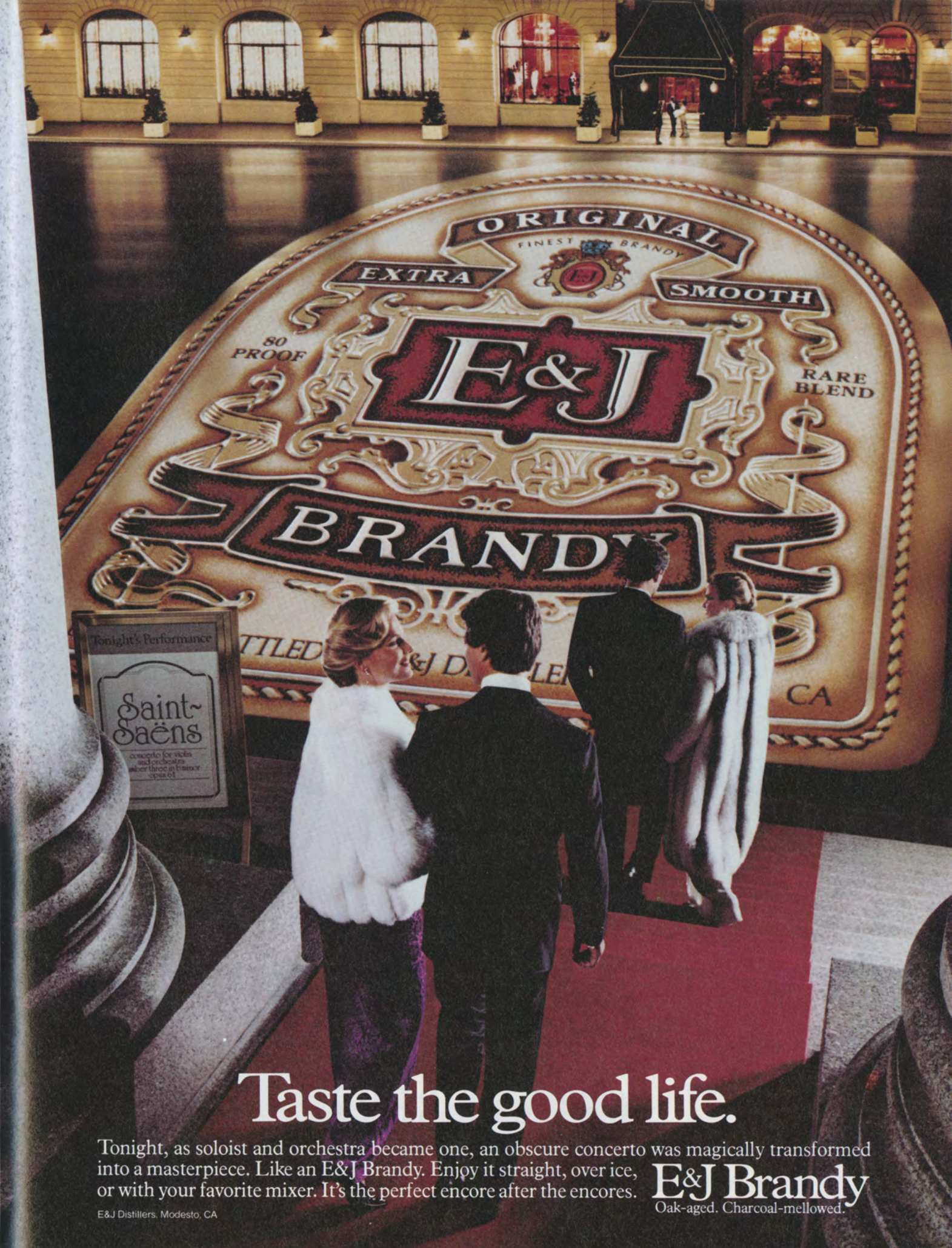
**GIRLS CHORUS**

- |                  |                |                  |                |
|------------------|----------------|------------------|----------------|
| Deirdre Atkinson | Samantha Graff | Alissa Kingsbury | Cynthia Shank  |
| Rebecca Fink     | Karla Haeberle | Radha Kramer     | Tanna Thompson |
|                  | Martha Hicks   | Phoenix Reed     |                |

**BOYS CHORUS**

- |                  |                    |                 |                     |
|------------------|--------------------|-----------------|---------------------|
| Holger Besch     | John David Lanigan | John Pennebaker | John Taber          |
| Duncan Campbell  | John Lucero        | Hiram Piskitel  | Ying-Huang Thai Low |
| Devan Cross      | Nathaniel Lunt     | Jeffrey Pulley  | Owen Thomas         |
| Michael Curphey  | Andrew Mak         | Daniel Saffer   | Lyndon Ubana        |
| Jacob Donham     | Eric Marty         | Geary Sellers   | Robert West         |
| Francis Freenor  | Mark McDonald      | Thomas Shephard | Stanford White      |
| Daniel Handler   | Michael Molina     | Kelsey Siegel   | Jeffery Williams    |
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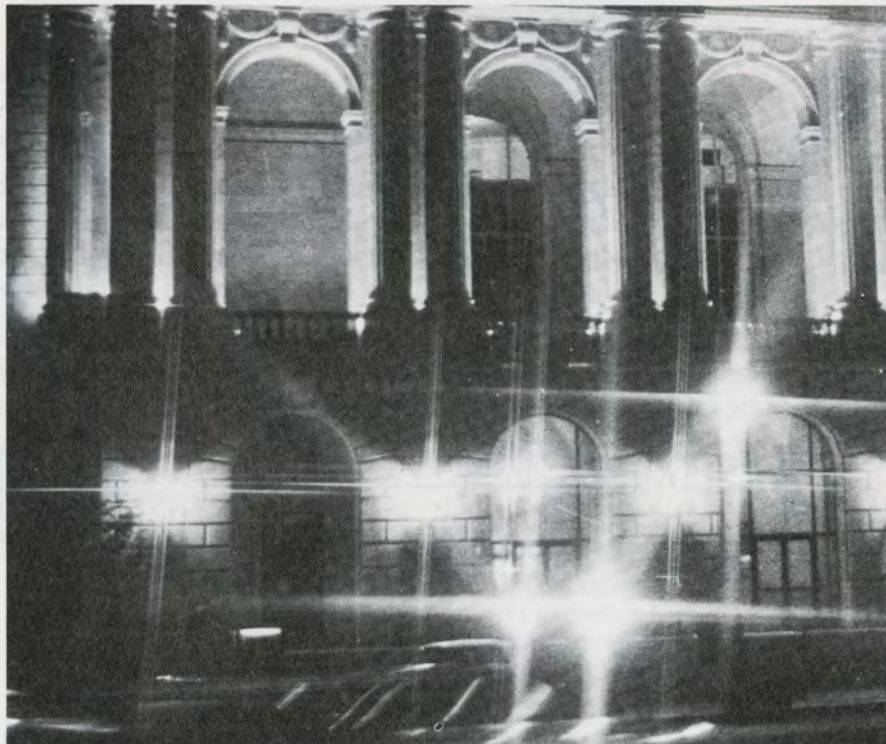
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Adolf Bruk *Assistant Concertmaster*  
Ferdinand Claudio  
William E. Pynchon *Assistant Principal*  
William Rusconi  
Agnes Vadas  
Mafalda Guaraldi  
Barbara Riccardi  
Jeremy Constant  
Robert Galbraith  
Celia Rosenberger  
Leonid Igudesman

## 2nd VIOLIN

Roy Malan *Principal*  
Virginia Price-Kvistad  
Lev Rankov  
Eva Karasik  
Lani King  
Gerard Svazlian  
Linda Deutsch  
Tanya Rankov  
Janice McIntosh

## VIOLA

Rolf Persinger *Principal*  
Alison Avery  
Lucien Mitchell  
Asbjorn Finess  
Jonna Hervig  
Natalia Igudesman  
Meredith Snow

## CELLO

David Kadarauch *Principal*  
Thalia Moore  
Samuel Cristler  
Jacqueline Mullen  
Helen Stross  
David Budd

## BASS

Charles Siani *Principal*  
Jon Lancelle  
Steven D'Amico  
Shinji Eshima  
Philip Karp

## FLUTE

Alan Cox *Principal*  
Alice F. Miller  
James Walker

## PICCOLO

James Walker

## OBOE

James Matheson *Principal*  
Deborah Henry  
Raymond Dusté

## ENGLISH HORN

Raymond Dusté

## CLARINET

Philip Fath *Principal*  
Joanne Burke Eisler  
Gregory Dufford

## BASS CLARINET

Gregory Dufford

## BASSOON

Rufus Olivier *Principal*  
Jerry Dagg  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## HORN

William Klingelhoffer *Principal*  
David Sprung *Principal*  
Carlberg Jones  
Brian McCarty  
Paul McNutt

## TRUMPET

James Miller *Principal*  
Edward Haug  
Timothy Wilson

## TROMBONE

McDowell Kenley *Principal*  
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Robert Z.A. Spellman

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*The San Francisco Opera gratefully acknowledges a grant made by Mr. and Mrs. Lemart K. Erickson for the purpose of purchasing a new instrument (Cimbasso) for the San Francisco Opera Orchestra.*

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# San Francisco Opera

## 1983 Fall Season

Opening Night

Friday, September 9, 7:00

**Otello** Verdi

The revival of this production has been made possible by a much-appreciated grant from Bernard and Barbro Osher.

M. Price, Richards/Domingo, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski\*/Ponnelle/Asagaroff/Ponnelle/Munn

Saturday, September 10, 8:00

*Production New To San Francisco*

**Ariadne auf Naxos** Strauss

Production owned by the Metropolitan Opera Association, Inc. and made possible by a generous and deeply appreciated gift from Mr. Francis Golet.

Plowright\* (September 10, 13, 17, 21), DeVol (September 25), Reppel\*\* (September 28; October 2), Battle, Quittmeyer, Parrish\*, Swenson, Rice/Bailey (September 10, 13 17), Johns (September 21, 25, 28; October 2), Berry, Titus, Langan, Gordon, Tate, Matthews\*, Patterson, Reinhardt Von Dohnányi/Neugebauer\*/Messel\*/Greenwood/Munn

Monday, September 12, 8:00

**Otello** Verdi

M. Price, Richards/Cassilly, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski/Ponnelle/Asagaroff/Ponnelle/Munn

Tuesday, September 13, 8:00

**Ariadne auf Naxos** Strauss

Thursday, September 15, 7:30

**Otello** Verdi

Saturday, September 17, 8:00

**Ariadne auf Naxos** Strauss

Sunday, September 18, 2:00

**Otello** Verdi

M. Price, Richards/Cossutta, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski/Ponnelle/Asagaroff/Ponnelle/Munn

Wednesday, September 21, 8:00

**Ariadne auf Naxos** Strauss

Friday, September 23, 8:00

**Otello** Verdi

Saturday, September 24, 8:00

**Katya Kabanova** Janáček

Silja, Lear, Rice, C. Cook\*, Bruno/Jobin, Belcourt, Devlin, Kunde\*, Matthews, MacAllister, Von Dohnányi/Freedman/Schneider-Siemssen/Walek/Munn



Sunday, September 25, 2:00

**Ariadne auf Naxos** Strauss

Tuesday, September 27, 8:00

**Otello** Verdi

Wednesday, September 28, 7:30

**Ariadne auf Naxos** Strauss

Friday, September 30, 8:00

**Katya Kabanova** Janáček

Saturday, October 1, 8:00

**Otello** Verdi

Sunday, October 2, 2:00

**Ariadne auf Naxos** Strauss

Tuesday, October 4, 8:00

**Katya Kabanova** Janáček

Haywood\*, Lear, Rice, C. Cook, Bruno/Jobin, Belcourt, Devlin, Kunde, Matthews, MacAllister Von Dohnányi/Freedman/Schneider-Siemssen/Walek/Munn

Wednesday, October 5, 7:30

**La Traviata** Verdi

This production made possible in part through a donation from the Charles E. Merrill Trust in 1969.

Miricioiu\*\* (October 5), Faix Brown\* (October 8, 11, 14), Ricciarelli (October 18, 21, 27, 30), Gustafson, Bruno/Cupido\*, Nucci\*, Tate, Matthews, MacAllister, Patterson, Thomas, Will, Bradshaw/Farruggio/Businger/Gladstein\*/Munn

Friday, October 7, 8:00

**Katya Kabanova** Janáček

Saturday, October 8, 8:00

**La Traviata** Verdi

Sunday, October 9, 2:00

**Katya Kabanova** Janáček

Tuesday, October 11, 8:00

**La Traviata** Verdi

Wednesday, October 12, 7:30

**Katya Kabanova** Janáček

Friday, October 14, 8:00

**La Traviata** Verdi

Saturday, October 15, 8:00

*American Premiere*

**The Midsummer Marriage** Tippett

This new production made possible through the generosity of the Paul L. and Phyllis Watis Foundation.

Johnson, Greenawald, Nadler, Richards/Bailey, Davies, Herincx, Langan

Agler/Copley/Don\*\*/Gilbert\*\*/Munn

Tuesday, October 18, 8:00

**La Traviata** Verdi

Wednesday, October 19, 8:00

**The Midsummer Marriage** Tippett

Thursday, October 20, 8:00

**Samson et Dalila** Saint-Saëns

This production made possible by and produced through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, The Lyric Opera of Chicago and the San Francisco Opera.

Horne/Chauvet, Quilico, Del Carlo, Langan, Thomas, Will, Tate

Fournet/Joël/Schmidt/Robbins/Gladstein/Munn

Friday, October 21, 8:00

**La Traviata** Verdi

Saturday, October 22, 2:00

Family Matinee

**La Traviata** Verdi

Vanelli\*, C. Cook, Bruno/MacNeil, Woodman, Thomas, Will, MacAllister, Patterson Cathcart\*/Zambello\*/Businger/Gladstein/Munn

Sunday, October 23, 2:00

**The Midsummer Marriage** Tippett

Tuesday, October 25, 8:00

**Samson et Dalila** Saint-Saëns

Wednesday, October 26, 7:30

**The Midsummer Marriage** Tippett

Thursday, October 27, 8:00

**La Traviata** Verdi

Friday, October 28, 8:00

**Samson et Dalila** Saint-Saëns

Saturday, October 29, 8:00

**The Midsummer Marriage** Tippett

Sunday, October 30, 2:00

**La Traviata** Verdi

Tuesday, November 1, 8:00

**The Midsummer Marriage** Tippett





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Wednesday, November 2, 7:30  
**Samson et Dalila** Saint-Saëns

Saturday, November 5, 8:00  
**Samson et Dalila** Saint-Saëns

Sunday, November 6, 2:00  
*San Francisco Opera Premiere*  
**La Grande Duchesse de G rolstein**  
Offenbach

Crespin, Erickson, Parrish, Swenson, Bruno,  
C. Cook/Raffalli\*\*, Trempont\*\*, Corazza,  
Matthews, Tate  
Soustrot\*\*/Ducasse\*\*/Monloup\*\*/  
Sakellariou/Munn

Tuesday, November 8, 8:00  
**La Grande Duchesse de G rolstein**  
Offenbach

Wednesday, November 9, 8:00  
**Samson et Dalila** Saint-Saëns

Friday, November 11, 7:30  
**La Gioconda** Ponchielli  
This production made possible through the generosity of a friend of the San Francisco Opera and a gift from the San Francisco Opera Guild.

Caball  (November 11, 15, 20, 24), Slatinaru\*\*  
(November 27, 30; December 3), Paunova\*,  
Nadler/Bonisolli, Manuguerra, Kavrakos\*,  
MacAllister, Thomas, Patterson, Woodman  
Meltzer/Mansouri, Thompson/Brown/  
Sulich/Munn

Saturday, November 12, 8:00  
**La Grande Duchesse de G rolstein**  
Offenbach

Sunday, November 13, 2:00  
**Samson et Dalila** Saint-Saëns

Tuesday, November 15, 7:30  
**La Gioconda** Ponchielli

Wednesday, November 16, 7:30  
**La Grande Duchesse de G rolstein**  
Offenbach

Thursday, November 17, 8:00  
*Production New To San Francisco*  
**Manon Lescaut** Puccini

Production owned by Greater Miami Opera  
Association and Dallas Opera.  
The revival of this production has been made  
possible by a much-appreciated grant from  
The Koret Foundation.

Freni, Bruno/Mauro, Sardinero, Capecchi,  
MacNeil, MacAllister, Gordon, Will, Thomas  
Arena\*/Asagaroff/Klein/Arhelger\*

Saturday, November 19, 8:00  
**La Grande Duchesse de G rolstein**  
Offenbach

Sunday, November 20, 1:30  
**La Gioconda** Ponchielli

Tuesday, November 22, 8:00  
**Manon Lescaut** Puccini

Wednesday, November 23, 7:30  
*Production New To San Francisco*  
**Boris Godunov** Mussorgsky

Production owned by the Metropolitan Opera  
Association, Inc. This production made  
possible by a generous and deeply appreciated  
gift from Mrs. DeWitt Wallace.

Troyanos, Swenson, Petersen,  
Richards/Ghiaurov, Ochman, Belcourt,  
Tomlinson\*, Del Carlo, Langan, Gordon, Tate,  
Woodman, MacAllister, Matthews, Will,  
Patterson  
Janowski/Everding/Kneuss\*/Lee/Hall/  
Sulich/Munn

Thursday, November 24, 7:30  
**La Gioconda** Ponchielli

Friday, November 25, 2:00  
Special Holiday Weekend Matinee  
**La Grande Duchesse de G rolstein**  
Offenbach

Friday, November 25, 8:00  
**Manon Lescaut** Puccini

Saturday, November 26, 7:30  
**Boris Godunov** Mussorgsky

Sunday, November 27, 1:30  
**La Gioconda** Ponchielli

Monday, November 28, 8:00  
**Manon Lescaut** Puccini

Wednesday, November 30, 7:30  
**La Gioconda** Ponchielli

Thursday, December 1, 8:00  
**La Grande Duchesse de G rolstein**  
Offenbach

Friday, December 2, 7:30  
**Boris Godunov** Mussorgsky

Saturday, December 3, 7:30  
**La Gioconda** Ponchielli

Sunday, December 4, 2:00  
**Manon Lescaut** Puccini

Monday, December 5, 7:30  
**Boris Godunov** Mussorgsky

Tuesday, December 6, 8:00  
**La Grande Duchesse de G rolstein**  
Offenbach

Wednesday, December 7, 7:30  
**Manon Lescaut** Puccini

Thursday, December 8, 7:30  
**Boris Godunov** Mussorgsky

Saturday, December 10, 8:00  
**Manon Lescaut** Puccini

Sunday, December 11, 1:30  
**Boris Godunov** Mussorgsky

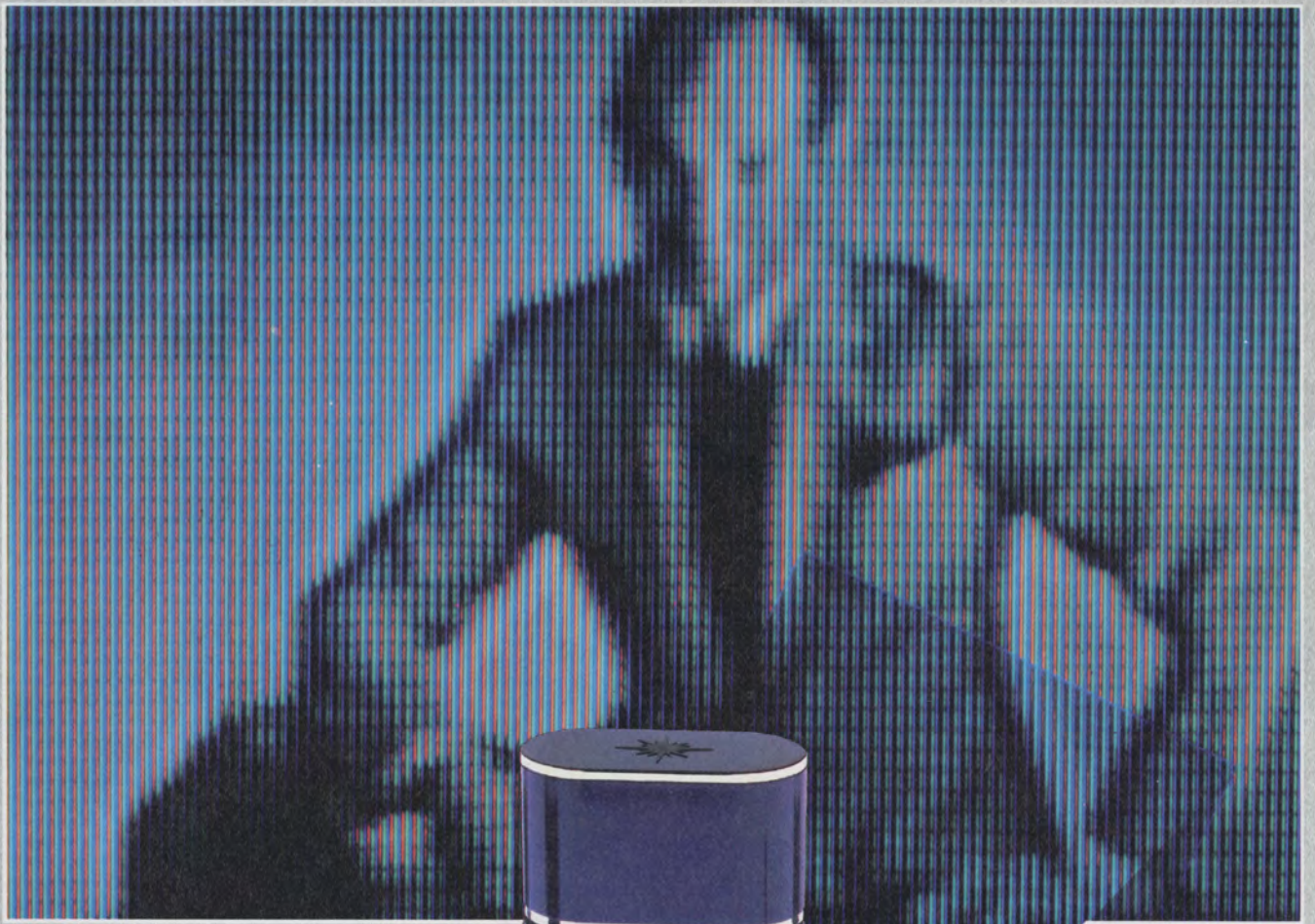
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# 1983 Fall Opera Previews

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.



Ron Scherl

## 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 member \$18; Individual tickets are \$4. For further information, please call (415) 565-6432. Programs subject to rehearsal schedules.

Mirella Freni/Nicolai Ghiaurov 12/1

## 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 stu-

dents and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

LA GRANDE DUCHESSE  
Jan Popper 11/3

MANON LESCAUT  
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Blanche Thebom 11/17

### NORTH PENINSULA

Previews held at The Central Park Book Store, 32 East 4th Ave., San Mateo. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 593-2935.

BORIS GODUNOV  
Blanche Thebom 11/3

### SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8:00 p.m. (with the exception of 10/27, which will be held at the Palo Alto Cultural Center, 1313 Newell Road). Series registration is \$18.00; single tickets are \$4.00. For further information, please call (415) 941-3890.

MANON LESCAUT  
Arthur Kaplan 11/8

BORIS GODUNOV  
Blanche Thebom 11/15

### 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 Joni Settlemier at (415) 922-7100.

LA GRANDE DUCHESSE  
Jan Popper 11/2

MANON LESCAUT  
Arthur Kaplan 11/9

BORIS GODUNOV  
Blanche Thebom 11/15

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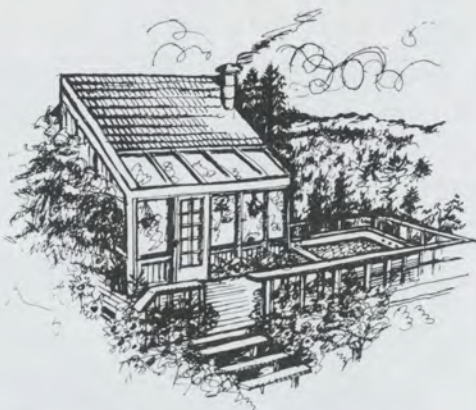
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#### NAPA OPERA LECTURE SERIES

For the 11th 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.

MANON LESCAUT	11/3
BORIS GODUNOV	11/10

#### OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1983 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. Individual admission at the door is \$5.50. For further information, please call (415) 526-5244.

LA GIOCONDA	11/7
MANON LESCAUT	11/14
BORIS GODUNOV	11/21

#### UC BERKELEY EXTENSION LECTURE SERIES

Eight illustrated previews will be given by noted conductor and lecturer Jan Popper. All previews are at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$70; pre-registration advisable; single lectures \$10 at the door if space is available. For further information, please call (415) 642-8840.

MANON LESCAUT	11/7
BORIS GODUNOV	11/14

#### ROBERT GOODHUE'S FALL OPERA COURSE

10 one-and-one-half hour classes on all the fall operas (one class per opera). There is a choice of six sections: Section A (Mondays at 5:45 p.m., August 22 to November 14); Section B (Mondays at 7:30 p.m., August 22 to November 14); Section C (Tuesdays at 6:15 p.m., September 6 to November 22); Section D (Thursdays at 6:00 p.m., September 1 to December 1); Section E (Thursdays at 7:45 p.m., September 21 to December 1); Section F (Saturdays at 10:00 a.m., September 23 to December 10). Cost for the course is \$60.00; individual classes are \$7.00 if space permits. Classes are held at 13 Columbus Ave., San Francisco. For further information, please call (415) 956-1271.

## San Francisco Opera on Radio

**B**AY AREA radio audiences will have three opportunities to hear each of nine broadcasts selected from the 1982 Summer Festival and Fall Seasons. These repeat 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 1982 broadcasts were originally made possible in part by grants from Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, and the Corporation for Public Broadcasting.

Local broadcasts will be on the traditional Friday evenings at 8 p.m. and Saturday mornings at 11 a.m., with the exception noted below. The broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, beginning October 8 (all times listed are Pacific Time).

9/30	Julius Caesar
10/7	Norma
10/14	The Barber of Seville
10/21	Turandot
10/28	The Marriage of Figaro
11/4	La Cenerentola
11/11	Cendrillon
11/18	Lohengrin (Saturday at 10 a.m. on KQED-FM)
11/25	The Queen of Spades

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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# Puccini's Manon - "With



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# Desperate Passion" by John Ardoin

**T**O put Puccini and his third opera *Manon Lescaut* into perspective, it is important to remember that the opera had its premiere at Turin's Teatro Regio just a week before the first performance of Verdi's *Falstaff* at La Scala. The time was February, 1893. In a very real sense, the premiere of *Manon* was of even greater interest than that of *Falstaff*, because for a decade Puccini had been poised on the brink of success.

His first opera *Le Villi* had won him the all-important support of Giulio Ricordi, the most powerful music publisher in Italy and the man who was Verdi's close friend and publisher. Any protégé of Ricordi's was a man to watch, or so it seemed until the premiere of Puccini's second opera *Edgar* in 1889. It was an immense disappointment, and the revision that followed three years later was no more successful or stage-worthy. Puccini had saddled himself with an impossible libretto, and no amount of reworking could turn it into good theater.

Italy was asking itself if Ricordi's ability to pick a winner was slipping, and this question became more widespread as the premiere of *Manon* drew near. There were many who predicted another disaster, for the gossip surrounding *Manon's* creation was rampant. It was common knowledge that no less than seven people (including

*The perfumed calendar, a quaint and charming European advertising gimmick, was a familiar item in Italy of yesteryear, an item carried in purses and hidden in linen cabinets. The subject of this 1912 calendario profumato was Manon Lescaut, and it featured color illustrations from the opera along with appropriate quotes from the libretto. These alternated with the manufacturer's lists of fragrances, described as "sublime—aristocratic—persistent—unforgettable."*



Puccini) had had a hand in its text, and that words were being adapted to music already written rather than the more natural reverse process. (Among the recycled pieces were an early minuet and a short piece for string quartet entitled "Chrysanthemums.")

It was also no secret that the composer had frequently quarreled not only with his collaborators but with Ricordi over the new work. Obviously, the tension was felt by everyone concerned. Puccini was then 35; it would be difficult for him to have another chance to prove himself if *Manon* failed.

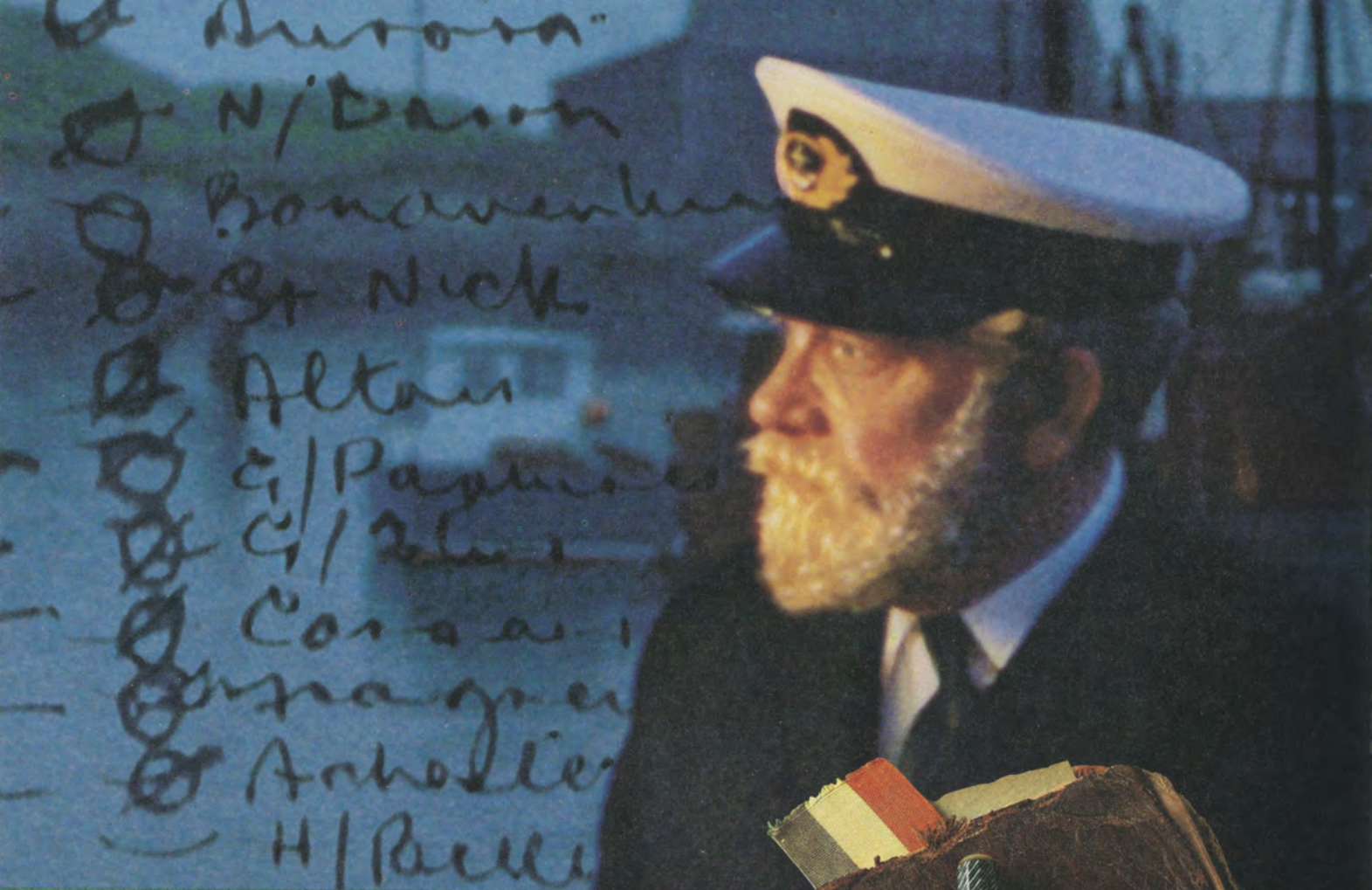
But it succeeded, and superbly. "Between

"*Edgar* and this *Manon*," wrote the critic of the influential paper *Corriere della Sera*, "Puccini has vaulted an abyss. Puccini's genius is truly Italian. His song is the song of our paganism, of our artistic sensualism. It caresses us and becomes part of us."

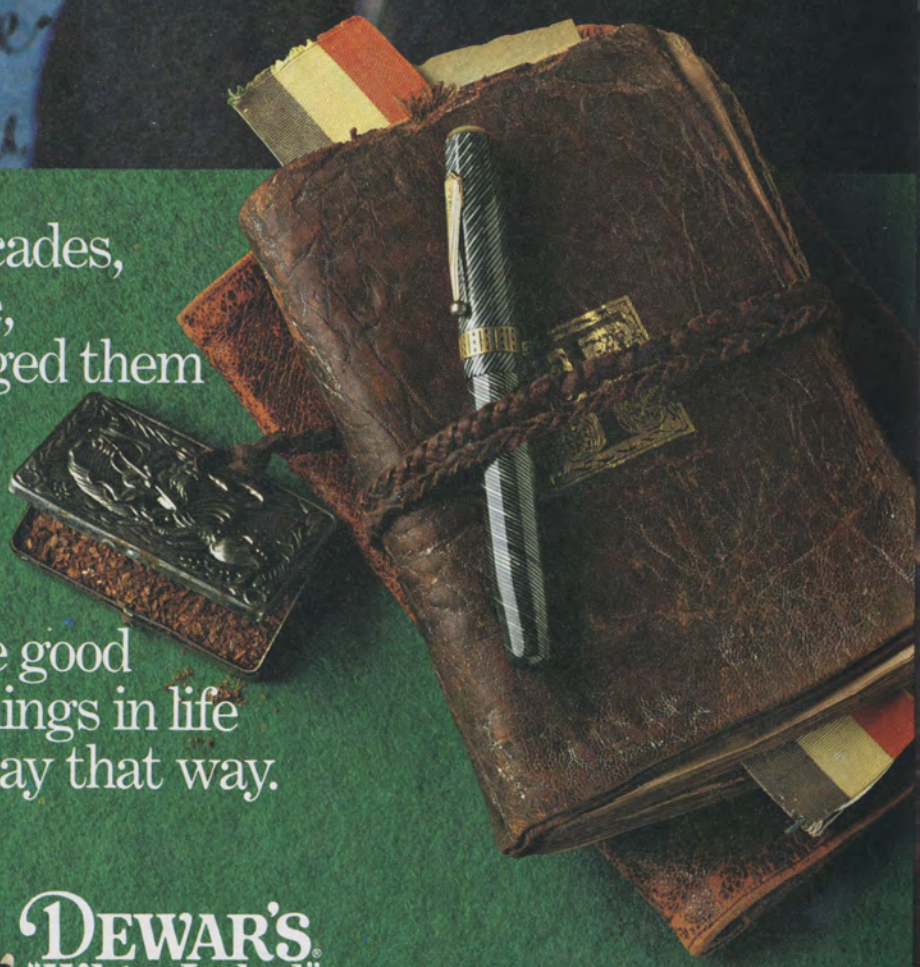
Eighty-five years later, this remains as good a summing up of *Manon Lescaut* specifically and Puccini in general as any that has been made. The rest, as cliché would

*John Ardoin is music critic of The Dallas Morning News and author of The Callas Legacy and the soon-to-be-published Stages of Menotti. He is currently at work on a book devoted to the one-hundredth anniversary of the birth of conductor Wilhelm Furtwängler.*





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have it, is history. *Manon* was the springboard to Puccini's international career, and it was followed by an amazing sequence of works—amazing not only in their spontaneity, invention and melodic sweep, but in their ability to hold the stage: *La Bohème*, *Tosca*, *Madama Butterfly*, *Il Trittico* and his last opera *Turandot*.

Puccini based *Manon* on the story of the same name by Abbé Prévost, which had lured Massenet nine years earlier. Although there are similarities in the treatment of this bittersweet love story by both men—the action of the first act in each opera is almost identical—there are also wide variances. In Massenet, we share the brief idyll in Paris between Manon and her Chevalier that follows their meeting at the inn in Amiens, while in Puccini this episode is bypassed.

With the rising of the curtain on Act II of *Manon Lescaut*, the lovers have already parted, and Manon has become the mistress of the elderly and wealthy Geronte. In Massenet, there is a heightened sense of the moral dilemmas and decisions that poor Des Grieux, in particular, had to face and resolve. The French version of the story allows us to see Manon reconquer her lover just as he is about to become a priest and turn his back on the world. We are also present later when the two are forcibly separated after Manon is arrested in a gambling casino. Neither of these scenes were included in Puccini's setting.

In a way, you might say that Puccini with his third act picks up the story where Massenet leaves off. Exercising a poet's prerogative to reshape events to more

effective and expressive ends, Massenet has Manon die on the road to Le Havre, where she is being sent for deportation to America. Puccini, more faithful to the original story line, sets his third act at the dock in Le Havre, providing Des Grieux with an impassioned moment in which he begs the ship's captain to allow him to accompany Manon to Louisiana. And in Puccini's fourth act, Manon dies (as Prévost dictated) on the outskirts of New Orleans.

Decades before "fumetti" (photo romances) conquered Italy, a similar purpose was accomplished by postcards, such as this one from the *Manon Lescaut* series, which immortalized even such moments as Lescaut calling the waiter in Act I.

The other major difference between the two operas is, of course, the difference that exists between the sensibilities of a Frenchman and an Italian. Where Massenet suggests and colors in pastel tints, Puccini declares and works in bright oils. In comparison to Puccini's vivid, pulsating score, Massenet's seems almost fragile and imperiled. But one measure of the far-flung perimeters of the world of opera is that both *Manon* and *Manon Lescaut* can exist side-by-side and work their magic in their own individual ways.

In a letter to Ricordi, written at the outset of *Manon Lescaut*, Puccini summed up the gap that exists between the two *Manons*: "Massenet feels it as a Frenchman, with powder and minuets. I shall feel it as an Italian, with desperate passion." It was this desperate passion that made the difference between Puccini's first two operas and his first success, for the passion was directed toward Manon herself. Puc-

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cini fell deeply in love with her, and felt her presence with him almost as if she were of flesh and blood.

*At right: The San Francisco Opera staged Puccini's Manon Lescaut seven times between 1926 and 1974. In three of those seasons, the title heroine was portrayed by Dorothy Kirsten, shown here in a scene from the 1967 production.*

*Below: Licia Albanese as Manon Lescaut in San Francisco Opera's 1949 production of the opera.*



Strohmeier



Carolyn Mason Jones

*Right: Dorothy Kirsten (Manon) faces Louis Quilico (Lescaut), who was making his San Francisco Opera debut in the 1956 staging of Manon Lescaut.*

From *Manon* onward, his artistic life was a series of heated affairs with the heroines of his operas. No matter how effectively Puccini wrote for other voice ranges, his finer sympathies and his most ardent, affecting writing was reserved for sopranos. Though each of his loves from *Manon* through *Liù* are different in personality, they share a single bond: each faces adversity and only occasionally triumphs over it in vivid, dramatic situations over which they exercise little or no control. All are intensely human, usually wronged and always self-sacrificing. Obviously to Puccini, they were prototypes of the ideal woman, for though star-crossed (with the exceptions of *Minnie* and *Lauretta*), all are faithful to the end—often giving up their lives in the name of love.

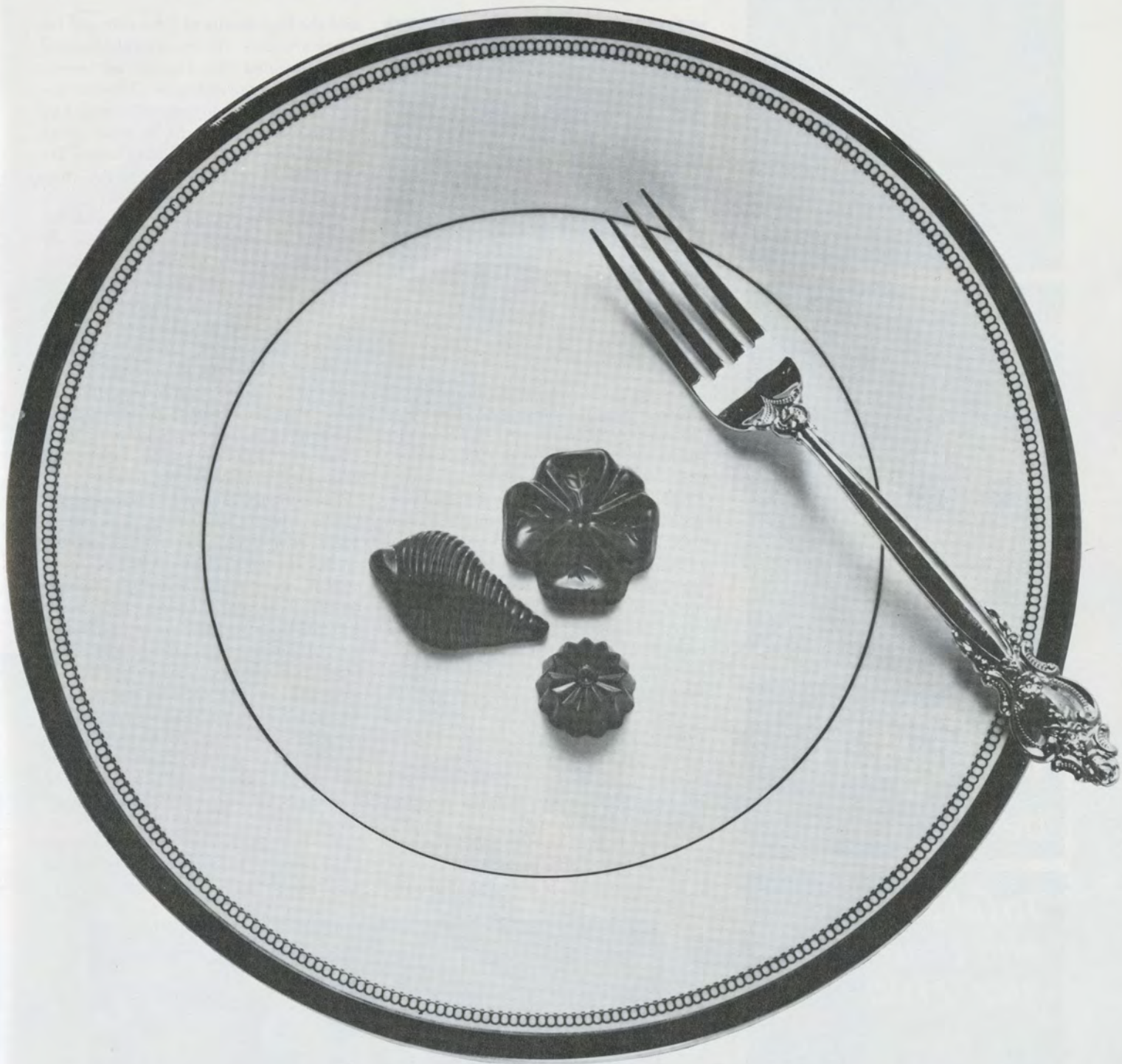
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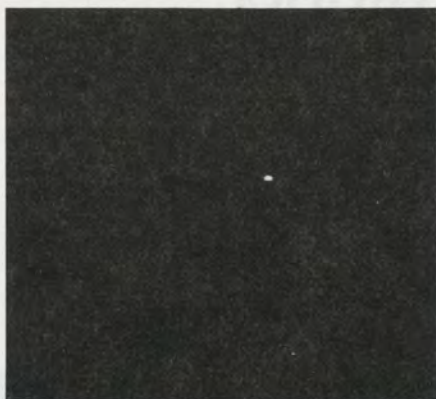
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Two views of the same moment: Jussi Björling (*Des Grieux*) addresses the Captain (Carl Palangi) with "Pazzo son" in the final rehearsal (above) and first performance (below) of *Manon Lescaut*. San Francisco Opera, 1956.

*Manon* and the two operas that had preceded it is the fact that Puccini abandoned once and for all any sort of a formal orchestra prelude, just as Verdi had done once past *Aida*. This sort of instrumental mood-setting became to Puccini merely excess baggage. His form of theater was more direct and explicit; and Puccini wanted his audience immersed in the drama as soon as possible. Later, he would use his orchestra alone to establish a time of day (the awakening of Rome at the outset of Act III of *Tosca*, for example, or sunrise in Act III of *Madama Butterfly*), but even then, the music was kept short and it melted into the action of the drama.

*Manon* begins with a rollicking pre-ambule, rather than a prelude, which captures the bustle of life in the inn at Amiens

and the high spirits of Edmondo and his fellow students. The mood is light-hearted and variegated ("tra il comico ed il sentimentale," Puccini instructs—"between the comic and the sentimental"), and Des Grieux's first aria (actually more of an arietta) is elegant and even mocking—"Tra voi, belle." It carries no hint of the great passion that is soon to engulf him.

Though Puccini never employed the concept of leitmotif as it was organically used by Wagner in his operas, or even to the point Verdi employed the device in *Aida*, he often will associate certain musical ideas with certain emotions or characters. *Manon* is one such character, and her theme is sounded by woodwinds, at first shy and restrained, as she steps from the coach that arrives from Arras. (*Manon*, incidentally, is traveling with her cousin Lescaut in the Puccini version, rather than being met by him as in Massenet.)

After *Manon* enters the inn, her theme blossoms for the first time in Des Grieux's ardent aria "Donna non vidi mai," and the orchestra supports him in luxurious style, as if it, too, has succumbed to *Manon's* beauty. This rhapsodic stretch of music will return, muted, a short time later during the love scene between *Manon* and Des Grieux that leads to their decision to elope to Paris. After their impassioned declaration of love, the first act ends with a return of Des Grieux's serenade, "Tra voi, belle," only now it is sung by Edmondo and the other students in a teasing way to Geronte, who had hoped to capture *Manon* for himself.

The brilliant use of the orchestra in Act I, which is enormously more effective and heightened than in any page of *Le Villi* or







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Giorgio Merighi (*Des Grieux*) and Leontyne Price (*Manon*)  
in San Francisco Opera's 1974 *Manon Lescaut*.

*Edgar*, is chaste and muted at the beginning of Act II. This opening section might almost be described as "orchestral chamber music," with its delicate sonorities created by flute, piccolo, clarinet and harp. And with Manon's long-lined and sensuous aria, "In quelle trine morbide," Puccini creates for the first time the sort of musical portrait of a heroine that paints to perfection her nature and her attitudes. Each of his operas after *Manon* will have such a cameo and will endear the character to us or call forth our sympathy for her hopes or her plight.

A short time later, Manon is entertained by a group of madrigal singers (whose music turns out to be an adaptation of the "Agnus Dei" from a mass Puccini composed in 1880). This serene music is a marvelous foil for the heated duet that follows, when *Des Grieux* bursts into Manon's boudoir, begging her to return to him. Manon is by now bored with Geronte and his wealth and aches for her Chevalier. In her seduction of him, she is not above quoting his "Donna non vidi mai" from Act I, at the moment when it seems he is having second thoughts about their relationship. This

duet is one of the most extended and "symphonic" of any Puccini ever wrote, reminding one of the great expanse of music Verdi composed for Amelia and Riccardo in Act II of *Un Ballo in Maschera*.

In fact, as Charles Osborne points out in his book on Puccini's operas, the frantic trio with Lescaut that follows is also reminiscent of the trio between Amelia, Riccardo and Renato that follows the love duet in *Ballo*. Puccini bridges Acts II and III with an orchestral intermezzo, the only such self-contained orchestral piece in his mature operas. It not only sums up the action from the Prévost novel omitted by Puccini—particularly Manon's incarceration and trial—but it prepares us for the tragedy that is awaiting her in the last act. It is music of heart-rending self-pity, a miraculous stretch of writing considering its short duration and the amount of tense emotion it is asked to convey.

The rather short third act is, in effect, a slowly mounting crescendo of frustration and despair, climaxing in *Des Grieux's* overwhelming *scena*, "Guardate, pazzo son"—"Look at me, I'm insane"—sung to the Captain of the ship that will carry Manon to exile in Louisiana. The Captain, like the audience, is overcome by the

(Continued on page 78)



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# The First Manon

by Stephanie von Buchau

**V**OLTAIRE and Montesquieu referred to it simply as *Manon Lescaut*, and to this day it is not well known that the novel by the licentious Abbé Prévost, which became the source of two famous operas, is really entitled *Histoire du Chevalier des Grieux et de Manon Lescaut*. In other words, the hero is not only mentioned prominently in the title, but he is also the leading character of the novel. Prévost's work is about obsession, the tormenting, fulfilling obsession

Right: From the 1838 edition of *Manon Lescaut*: Abbé Prévost (1697-1763) surrounded by vignettes from his most famous opus. Below: Giacomo Puccini in a photo taken a few years after the composition of *Manon Lescaut*.



of a lusty young man for a beautiful and capricious woman.

The author himself declared that the object of writing was to draw a picture of Stephanie von Buchau is the Performing Arts Editor of San Francisco Magazine and the Bay Area Correspondent for Opera News.

Des Grieux, "a blind young man . . . a mixture of virtues and vices, a perpetual contrast between worthy feelings and bad actions." Seldom has a novelist so succinctly stated and then so perfectly illustrated his theme. Des Grieux's obsession so attracts and repels the sympathetic

reader that one recalls all the mistakes of one's own impetuous youth. Des Grieux is a fascinating character, but in order to relish his passions and stupidities fully, one must read Prévost's novel. There is little of Des Grieux's ingenuous complexity in Massenet's opera and none of his spiritual

(Continued on page 64)



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# Artist Profiles

Mirella Freni



**MIRELLA FRENI**, one of the world's most beloved sopranos, makes her long-awaited return to San Francisco Opera to sing the title role of *Manon Lescaut* for the first time in her illustrious career. She made her operatic debut at the age of 19 in her native Modena as Micaëla in *Carmen*. Subsequent engagements included her 1960 Glyndebourne debut as Zerlina in *Don Giovanni* and her 1961 Covent Garden debut as Nannetta in *Falstaff*, the vehicle of her debut at La Scala the following year. It was during the 1962-63 Scala season that Herbert von Karajan saw her as Liù in a performance of *Turandot*, and immediately engaged her for the role of Mimì in a Zeffirelli production of *La Bohème* that brought her to international attention the following year. The production was made into a popular film, and Miss Freni appeared as Mimì in her spectacular debuts at the Met-

ropolitan Opera (1965), Lyric Opera of Chicago (1965) and San Francisco (1967). She has since become one of the world's most sought-after singers, appearing regularly with such companies as the Paris Opera, Vienna Staatsoper, La Scala and Covent Garden, as well as in Hamburg and at the Salzburg Festival. Her artistry embraces both the Italian repertoire—Violetta in *La Traviata*, Elisabetta in *Don Carlo*, Desdemona in *Otello*, the title role of *Aida*—and the French, including the title roles of Massenet's *Manon* and Donizetti's *La Fille du Régiment*, Juliette in Gounod's *Roméo et Juliette*, and Marguerite in *Faust*. She has appeared on telecasts of *Faust* from Chicago Lyric Opera and *Don Carlo* from the Met, and her discography numbers over 20 complete opera recordings. Recent engagements include her return to the Met as Elisabetta and performances of the same role in Munich; Mimì in Vienna; and concerts in Munich, Bologna, Vienna and Copenhagen. Early next year she will sing Amelia in *Simon Boccanegra* with the Houston Grand Opera.

Mezzo-soprano **DONNA BRUNO** sings four roles during the 1983 Fall Season: Feklusha in *Katya Kabanova*; Annina in both the international and student/family matinee casts of *La Traviata*; Amélie in *La Grande Duchesse de Gêrolstein*; and the role of a Madrigal singer in *Manon Lescaut*. She made her San Francisco Opera debut during the 1983 Summer Festival as Siegrune in *Die Walküre*. A 1982 Merola Opera Program participant, Miss Bruno appeared in Merola productions of *The Magic Flute* and *Rigoletto*. She also performed in Western Opera Theater's fall 1982 touring production of *Rigoletto* and was recently seen as Mirinda in the San Francisco Opera Cen-

Donna Bruno



ter's 1983 Showcase production of Cavalli's *L'Ormindo*. For the 1983 Merola Opera Program, Miss Bruno sang the trouser role of Niklausse in the Stern Grove presentation of Offenbach's *The Tales of Hoffmann*. Winner of the Cenacolo Award in the 1982 San Francisco Opera Auditions and the Jean Donnell Memorial Award in 1983, she was also a winner of the 1979 National Association of Teachers of Singing competition and was selected to sing for the National Opera Association convention. The Chicago native recently received her Master of Music Degree from the University of Illinois and has sung several seasons with the Lake George Opera Festival and the DuPage Opera Repertory Theater, where she portrayed Meg Page in *The Merry Wives of Windsor*. She has appeared with Chicago's Music of the Baroque and was a winner of the 1982



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Ermanno Mauro

American Opera Auditions in New York. Future engagements include Rosina in Scholar Opera's production of Rossini's *The Barber of Seville* early next year.

**ERMANNIO MAURO** returns to San Francisco Opera as Des Grieux in *Manon Lescaut*, a role he sang in his 1978 debut season at La Scala in Milan. A leading tenor with the Metropolitan Opera and regular performer at the Vienna Staatsoper, the Paris Opera and Covent Garden, he made his San Francisco Opera debut last fall as Pollione in Bellini's *Norma*. Born in Trieste, he was first heard in America as Cavaradossi in *Tosca* with the San Diego Opera and later the same year bowed with New York City Opera as Calaf in *Turandot*. The year 1978 marked his Metropolitan Opera debut as Canio in *I Pagliacci*; his Scala debut as Manrico in *Il Trovatore*; and his Rome Opera debut as Radames in *Aida*. With a repertoire encompassing a wide range of operas by Verdi, Puccini and Bellini as well as the French masters, Mauro sang his first Otello with the Buffalo Philharmonic during the 1981-82 season and traveled to the Orange Festival in France to sing Don Alvaro in *La Forza del Destino* opposite Montserrat Caballé. Last season alone he gave 40 performances at the Metropolitan Opera in *Il Trovatore*, *Don Carlo*, *Madama Butterfly*, *La Forza del Destino* and *Macbeth*. Earlier this season he appeared with the New Orleans Opera in *Cavalleria Rusticana* and *I Pagliacci*. Other recent engagements include performances of *Macbeth* and *Manon Lescaut* at the Bilbao Festi-



Vicente Sardinero

val, *Ernani* at the Met, and the Verdi Requiem at the Ravinia Festival. Early next year, he appears in *Il Trovatore* in Brussels, Vienna and Miami; *Turandot* at La Scala; and, in his Australian Opera debut, Radames in *Aida*.

Spanish baritone **VICENTE SARDINERO** returns to San Francisco Opera as Lescaut in Puccini's *Manon Lescaut*. He made his debut with the Company in 1976 as Figaro in *Il Barbiere di Siviglia*, the role of his 1968 American debut with the New York City Opera. Born in Barcelona, he completed his studies at the Music Conservatory there and, in 1964, made his operatic debut at the Teatro Liceo. In 1966 he became a leading baritone with that company, and made his La Scala debut in *Lucia di Lammermoor* opposite Renata Scotto. Since then he has appeared in major opera houses throughout the world, including Covent Garden, the Vienna Staatsoper, Lyric Opera of Chicago and Hamburg Staatsoper. He made his Metropolitan Opera debut in 1977 as Marcello in *La Bohème*. Recent engagements include Ford in *Falstaff* at La Scala, *Andrea Chénier* with the Miami Opera, *Lucia di Lammermoor* in Florence and Rouen, *Faust* in Barcelona and *L'Elisir d'Amore* in Tours, France. During the 1983-84 season, he performs *La Traviata* at the Teatro Colón in Buenos Aires, *I Masnadieri* in Pisa, *Giovanna d'Arco* in Zurich, *Don Carlo* in Toulouse and *Le Nozze di Figaro* in Lille. Among Sardinero's recording credits are complete versions of *Manon Lescaut*, *Turandot* and *Lucia di Lam-*





Renato Capecchi



Walter MacNeil

mermoor, all with Montserrat Caballé, and Mascagni's *L'Amico Fritz* with Mirella Freni.

Italian bass-baritone **RENATO CAPECCHI** returns to San Francisco Opera as Geronte de Ravoire in *Manon Lescaut*, a role he first performed here in 1974. He made his Company debut in *Il Barbiere di Siviglia* in 1968 (repeating his portrayal of Dr. Bartolo in 1976) and subsequently appeared in productions of *La Forza del Destino* in 1969 and 1976, *La Cenerentola* in 1969 and 1974, and *Tosca* and *Così fan tutte* in 1970. Capecchi, whose repertoire numbers over 300 roles, made his professional debut with the Italian Radio in 1948, followed by his stage debut as Amonasro in *Aida* with the Teatro Comunale of Reggio Emilia in 1949. A familiar figure on the world's foremost operatic stages, he has also recorded 32 complete operas, as well as four special programs of Italian music. Especially interested in working with young singers, Capecchi was associated with the 1976 Merola Opera Program, directing the American stage premiere of Donizetti's *L'Ajo nell'Imbarazzo* and a production of Gazzo-niga's *Il Convitato di Pietra* at the Paul Mas-son Winery, and instructing singers in classic *commedia dell'arte* traditions. Engage-ments for the 1983-84 season include *La Cenerentola* at the festivals of Aix-en-Provence and Munich, *La Rondine* in Philadelphia, *La Forza del Destino* and *La Bohème* at the Metropolitan Opera, Rossini's *Il Si-gnor Brusolino* in Tours, *Die Fledermaus* at La Fenice, Auber's *Manon* with the Verona Philharmonic, and the directorial assign-

ments of *Il Barbiere di Siviglia* with the Chautauqua and New Orleans Operas, *Don Pasquale* with the Philadelphia Opera, and *Il Matrimonio Segreto* in Santa Fe.

**WALTER MACNEIL** appears during the 1983 Fall Season as Roderigo in Verdi's *Otello*, Alfredo in the family matinee performance of *La Traviata* and as Edmondo in *Manon Lescaut*. A native of New York City, the young tenor made his operatic debut in 1959 as a choirboy in *Tosca* at the Central City Opera Festival. MacNeil was a winner of the 1982 Metropolitan Opera National Council Auditions, and portrayed the Duke in the 1982 Western Opera Theater fall tour of *Rigoletto*. He made his San Francisco Opera debut during the 1983 Summer Festival as Froh in *Das Rheingold*. He has performed with the New Jersey Opera and the Bronx Opera, where he has sung leading roles in *The Magic Flute*, *La Traviata*, *Madama Butterfly*, *La Bohème*, *The Barber of Seville* and Vaughan Williams's *Hugh the Drover*. Earlier this season he made his Carnegie Hall debut singing with Marilyn Horne in Rossini's *Semiramide*. Most recently, MacNeil was a participant in the 1983 Carmel Bach Festival, where he appeared as Ferrando in Mozart's *Così fan tutte*, and was heard as Cassio in Opera Colorado's production of *Otello* with James McCracken.

Bass **JOHN MACALLISTER** sings five roles in the 1983 Fall Season: the Herald in *Otello*; Marquis D'Obigny in both casts of *La Traviata*; Zuane in *La Gioconda*; a ser-

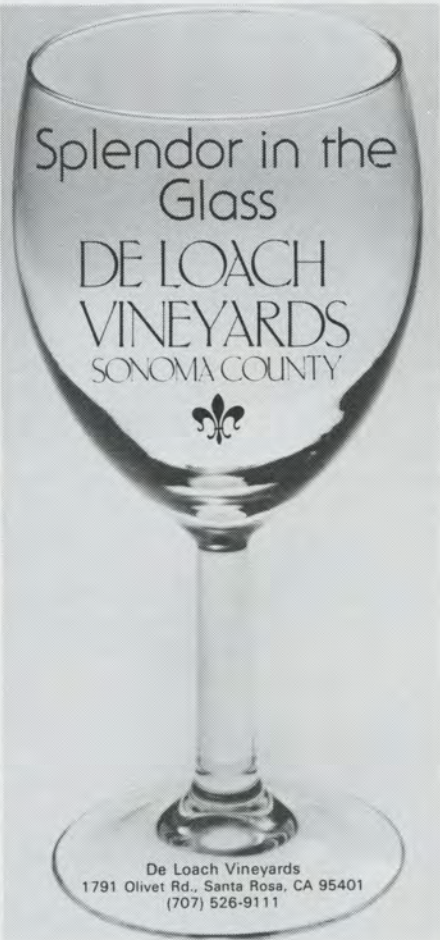
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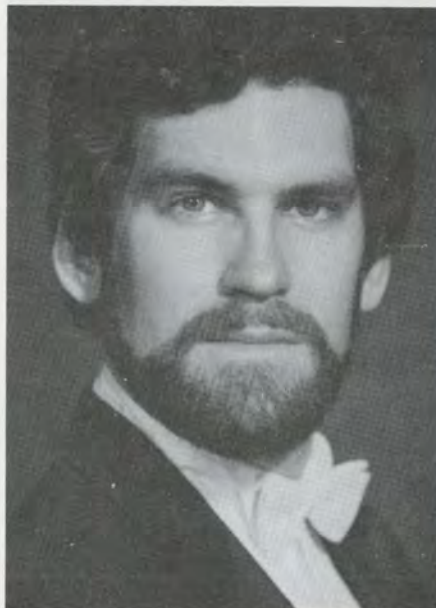
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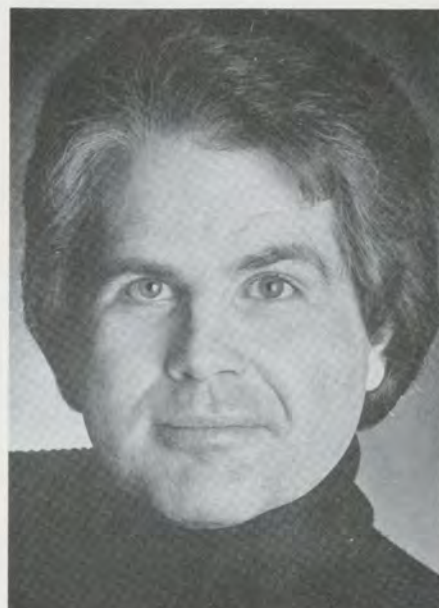
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John MacAllister



David Gordon

giant in *Manon Lescaut*; and Nikitich in *Boris Godunov*. He most recently appeared with the Company in 1982 in *Salome* and *Dialogues of the Carmelites*. After becoming a finalist in the 1971 San Francisco Opera Auditions, MacAllister sang many roles with the San Francisco Opera during the seasons of 1973 and 1978. During the 1979 season, he appeared in *Don Carlo*, *Gianni Schicchi* and *La Fanciulla del West*. That same season he participated in the American Opera Project's world premiere of John Harbison's *Winter Tale* at Herbst Theatre. With Spring Opera Theater, MacAllister was 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 credits include 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.

Pennsylvania-born tenor **DAVID GORDON** appears as Brighella in *Ariadne auf Naxos*, the Dancing Master in *Manon Lescaut* and the Simpleton in *Boris Godunov*. He made his Company debut during the 1981 Summer Festival in *Rigoletto* and *Die Meistersinger*, returning as Pang in *Turandot* for the 1982 Summer Festival and as

Mime in *Das Rheingold* this last summer. His operatic debut took place in 1973 with Lyric Opera of Chicago, where he has become a regular performer in such roles as Nemorino in *L'Elisir d'Amore*, Almaviva in *The Barber of Seville* and the Simpleton in *Boris Godunov*, for which he won high critical praise. For four seasons he was a leading tenor at the Landestheater in Linz, Austria, where he sang in over 300 performances of 19 different operas. During the 1982-83 season he made his Houston Grand Opera debut in *The Tales of Hoffmann* and performed in *La Vida Breve* and *Das Rheingold* with the National Symphony of Washington, D.C., in Haydn's *L'Infedeltà Delusa* with the Mostly Mozart Festival at Lincoln Center, and *The Play of Daniel* at the Smithsonian Institute in Washington, where he has been a member of the 20th Century Consort for four years. His 1983 engagements include *Der Rosenkavalier* with the Tulsa Opera and, in October, the San Francisco premiere of Stephen Albert's *Into Eclipse* with the Contemporary Music Players under the baton of Jean-Louis Le Roux. A busy concert artist, Gordon has been guest soloist with the orchestras of Vienna, Boston, Washington, D.C., Montreal, St. Louis, Salzburg, Seattle and Vancouver, and has sung in the festivals of Salzburg and Spoleto, USA.

Bass-baritone **JACOB WILL** undertakes several assignments during the 1983 Fall Season: Montano in *Otello*, the Messenger in *La Traviata*, Baron Douphol in the family



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- Showcase Season
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Jacob Will

matinee performance of *La Traviata*, a Sea Captain in *Manon Lescaut*, and the roles of Lavitsky and Mitiukh in *Boris Godunov*. He made his San Francisco Opera debut during the 1983 Summer Festival as the Customhouse Guard in *La Bohème*. Born in South Carolina, Will was a participant in the 1982 Merola Opera Program, during which he appeared at Stern Grove as the Speaker in *The Magic Flute* and at Villa Montalvo as Count Monterone in *Rigoletto*. During the 1983 Merola presentation at Stern Grove, he sang the role of Dr. Miracle in Offenbach's *The Tales of Hoffmann*. A finalist in the 1981 Metropolitan Opera National Council Auditions, Will is currently an Adler Fellow with the San Francisco Opera Center. A candidate for the Master of Music Degree at the University of Cincinnati under the tutelage of Italo Tajo and Andrew White, his roles at that institution have included Masetto in *Don Giovanni*, Don Alfonso in *Così fan tutte* and Don Basilio in *The Barber of Seville*. Will has also appeared in *Madama Butterfly* with the Columbia Lyric Opera and as Anselmo in Rossini's *La Gazzetta*, in which he was heard at the American Opera Auditions in Cincinnati.

Tenor **JEFFREY THOMAS** sings five roles during the 1983 Fall Season: Giuseppe in the international cast of *La Traviata*, Gastone in the Student/Family matinee performances of the same opera, the First Philistine in *Samson et Dalila*, Isepo in *La Gioconda* and a Lamplighter in *Manon Lescaut*. The young tenor made his San Fran-

(Continued on page 60)



Western Opera Theater  
"Madame Butterfly"



San Francisco  
Opera Center Singers



Brown Bag Opera  
Performance



Merola Opera Program  
"La Rondine"

Showcase Season  
"L'Ormindo"

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Mirella Freni

# Manon

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# Lescaut

WILLIAM ACHESON



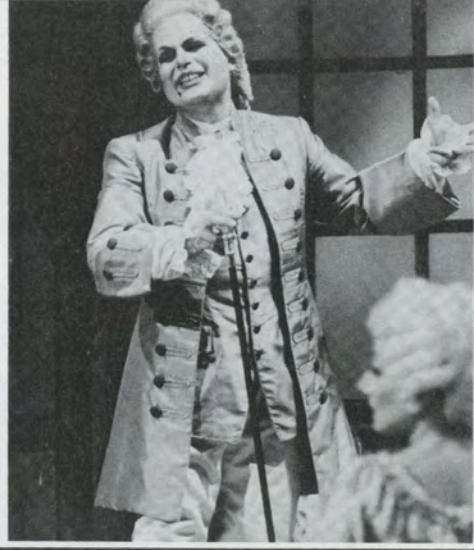
*Ermanno Mauro, Mirella Freni*



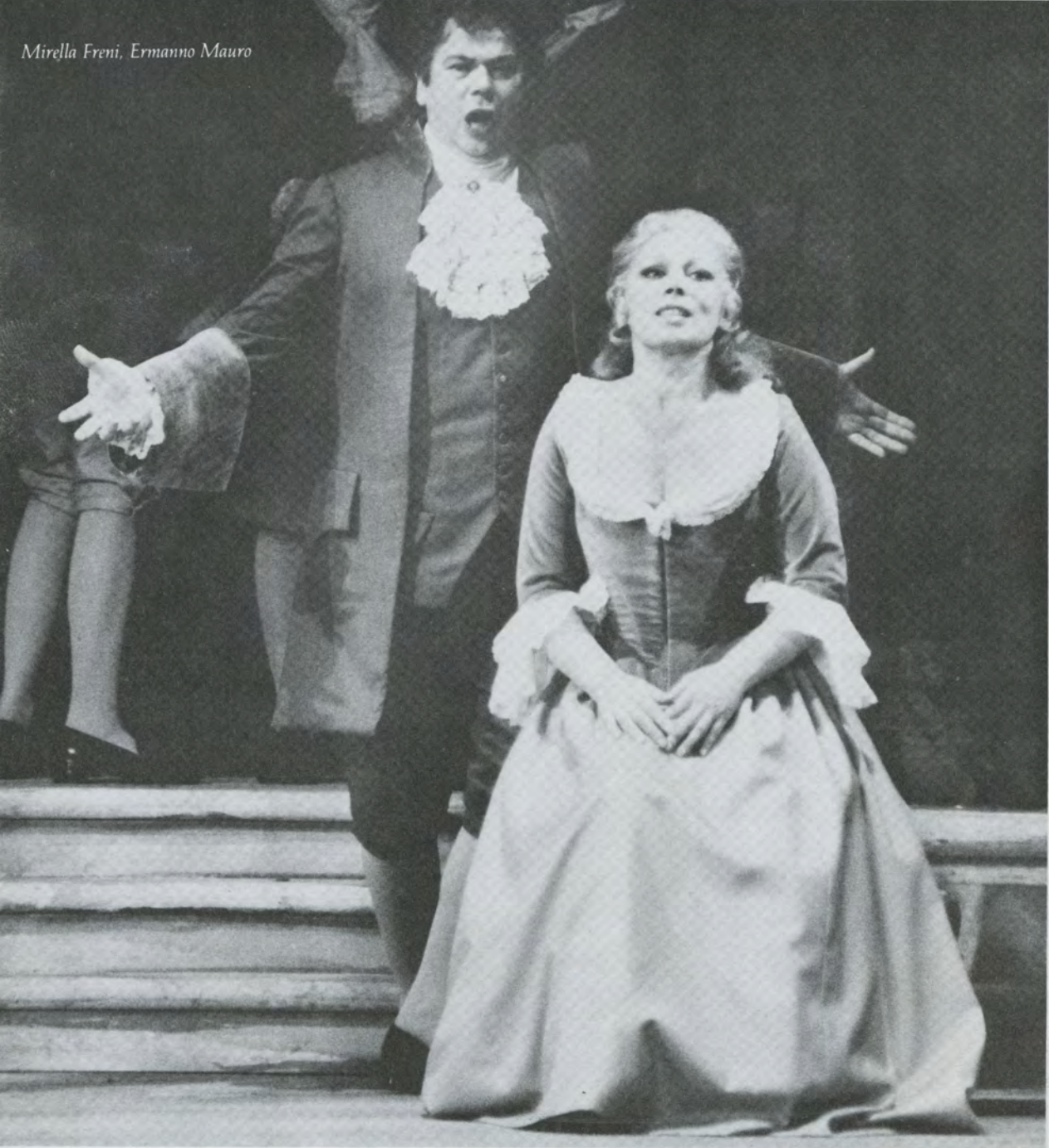
*Ermanno Mauro, Mirella Freni*



David Gordon



Mirella Freni, Ermanno Mauro







*Donna Bruno*



*Mirella Freni, Ermanno Mauro*





Renato Capecchi



Vicente Sardinero



Mirella Freni



The presentation of this production was made possible in part by the Koret Foundation.

Opera in four acts by GIACOMO PUCCINI

Text by Ruggiero Leoncavallo, Marco Praga, Domenico Oliva, Giuseppe Giacosa, Giulio Ricordi and Luigi Illica

Based on *L'Histoire du Chevalier des Grieux et de Manon Lescaut*, by the Abbé Prévost

# Manon Lescaut

(in Italian)

*Conductor*

Maurizio Arena\*

*Stage Director*

Grischa Asagaroff

*Set Designer*

Allen Charles Klein

*Lighting Designer*

Joan Arhelger\*

*Musical Preparation*

Mark Haffner  
Kathryn Cathcart  
Philip Eisenberg

*Prompter*

Philip Eisenberg

*Assistant Stage Director*

Robert Tannenbaum\*

*Stage Manager*

Sharon Woodriff

*Choreographic Assistance*

Marika Sakellariou

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First performance:  
Turin, February 1, 1893

First San Francisco Opera performance:  
September 28, 1926

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TUESDAY, NOVEMBER 22 AT 8:00  
FRIDAY, NOVEMBER 25 AT 8:00  
MONDAY, NOVEMBER 28 AT 8:00  
SUNDAY, DECEMBER 4 AT 2:00  
WEDNESDAY, DECEMBER 7 AT 7:30  
SATURDAY, DECEMBER 10 AT 8:00

**CAST**

(in order of appearance)

*Edmondo* Walter MacNeil  
*Cavaliere des Grieux* Ermanno Mauro  
*Manon Lescaut* Mirella Freni  
*Geronte de Ravoir* Renato Capecci  
*Lescaut* Vicente Sardinero  
*An innkeeper* Roger Andrews  
*A madrigal singer* Donna Bruno  
*A dancing master* David Gordon  
*Sergeant of the archers* Paul Gudas  
*A lamplighter* Jeffrey Thomas  
*A prison sergeant* John MacAllister  
*A sea captain* Jacob Will  
*Students, townspeople, singers, dancers,  
sailors, soldiers, courtesans, ladies  
and gentlemen, police guards*  
\*San Francisco Opera debut

TIME AND PLACE: Early 18th century; France and Louisiana

ACT I Courtyard of an inn at Amiens

INTERMISSION

ACT II Manon's apartment in Geronte's house

INTERMISSION

ACT III The harbor of Le Havre

INTERMISSION

ACT IV A barren wasteland in Louisiana

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

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

The performance will last approximately three hours.



# Manon Lescaut

## Synopsis

### ACT I—*Courtyard of an inn at Amiens.*

A merry crowd of students, soldiers and townsfolk await the arrival of the stagecoach. Edmondo, a friend of Des Grieux, serenades the young women, an example soon followed in a mocking vein by the young Cavaliere himself. The coach bringing Manon arrives and Des Grieux is immediately captivated by her beauty. When her brother, Lescaut, and their traveling companion, Geronte, an aged and wealthy roué, enter the inn, Des Grieux introduces himself. To his dismay, he learns that she is on her way to a convent on her father's orders. They are interrupted by Lescaut calling Manon from the inn, but she promises to return as soon as possible. Alone, Des Grieux muses on her beauty. He wanders off as Geronte appears in conversation with the innkeeper. The old libertine plans to abduct Manon for himself, a plot Edmondo overhears and hastens to tell Des Grieux. When Manon returns, Des Grieux warns her of the danger she faces and pleads with her to elope with him. Manon hesitates only for a moment before the two of them rush into the coach that Geronte had conveniently ordered and drive off to Paris. Geronte returns looking for Manon, but Edmondo and the students tell him that she and Des Grieux have fled. Lescaut, who had been playing cards and carousing with the students, assures the humiliated and outraged Geronte that Manon will not stay long with an impoverished suitor, and that he will soon persuade her to leave Des Grieux.

### ACT II—*Manon's apartment in Geronte's house, Paris.*

Lescaut's prediction has come true. Manon now lives as Geronte's mistress, surrounded by every possible luxury—but she is bored and lonely. Her brother arrives and she asks about Des Grieux, admitting that her riches and opulence are but a poor substitute for the love she once knew. Lescaut tells her Des Grieux is now a gambler and, should he win a substantial amount of money, will be certain to return. Their conversation is broken off as Manon's morning reception begins. First a group of singers offer a madrigal and then Geronte and his friends arrive with the dancing master who instructs Manon in the minuet. Lescaut hurries off to inform Des Grieux where he can find Manon. The guests finally leave and, as Manon prepares to follow them, Des Grieux suddenly appears in the doorway. Initial resentment soon turns to passionate love. When Geronte unexpectedly returns and finds Manon in Des Grieux's arms, he feigns indifference, but on leaving utters a threat. Lescaut returns, warning his sister that Geronte has gone to the police with a

complaint against her. Manon and Des Grieux prepare to flee. Manon, however, hates to leave the luxuries Geronte has lavished on her and delays their escape by gathering her jewels and taking them with her hidden in a shawl. The delay is fatal. When the soldiers and guards arrive to arrest her, Manon is so terrified that she allows her shawl to fall down and the jewels to scatter as she is led away.

### ACT III—*The harbor of Le Havre.*

(Manon's sentence is banishment, with other women of loose character, to the then French possession of Louisiana. A brief orchestral *intermezzo* recalls Des Grieux's love for Manon, the journey to Le Havre, and her despair at the tragedy befalling her.)

It is just before dawn. Manon's prison lies in the shadows. Des Grieux and Lescaut, planning to free her from imprisonment, have bribed a guard. Manon, completely demoralized, appears at her prison window and Des Grieux tries to raise her spirits. A lamplighter breaks off their conversation with his mournful song. Des Grieux reassures Manon that they will soon be together, but a cannon shot and Lescaut's breathless return reveal their plan has gone awry. A drum roll summons the imprisoned women for their deportation to America. As they step forward, the crowd cynically comments on their appearance, but Lescaut fires their sympathy for Manon. As she prepares to go aboard, Des Grieux bursts from the crowd to be by her side. A guard threatens him, but he, terrified at the prospect of losing Manon, appeals to the ship's captain to be taken along with her, no matter how lowly the capacity in which he may be required to serve on board. Touched in spite of himself, the captain agrees and Des Grieux and Manon set out for the New World together.

### ACT IV—*A barren wasteland in Louisiana.*

Manon and Des Grieux have left New Orleans—the victims of jealousy and intrigue—and, totally exhausted, arrive at an arid stretch of land in search of shelter. Ill and in despair, Manon regrets having brought such disaster to the man she loves, and begs Des Grieux to leave her to die alone and to save himself. He agrees to leave her for just a short time in order to seek food and refuge. As night arrives, Manon, alone and crazed with fear, laments her fate. Des Grieux returns empty-handed and finds Manon delirious. As her strength fails, she kisses him in a vain effort to hold on to life. Telling Des Grieux that time will obliterate her sins, "but my love will never die," Manon expires. □



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Lorenzo Petroni and his partner Bruno Orsi on cover of 1983-84 San Francisco Magazine's Annual Dining Guide.

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Maurizio Arena

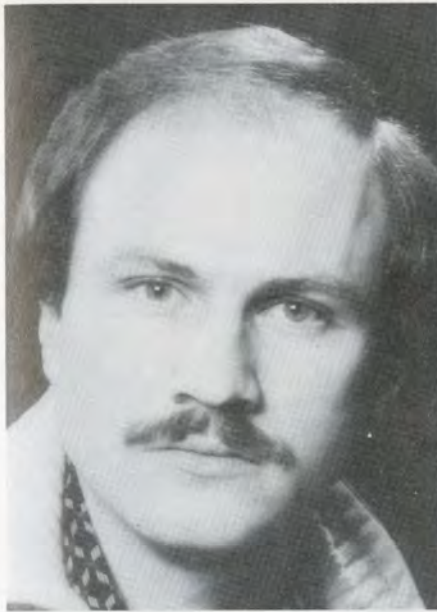
cisco Opera debut as Vogelgesang in *Die Meistersinger* for the 1981 Summer Festival and has since appeared in seven additional productions, most recently as Remendado in *Carmen*. Thomas appeared in Menotti's *The Last Savage* at the 1981 Spoleto Festival USA. His San Francisco Opera Center Showcase credits include Flaminio in Scarlatti's *The Triumph of Honor* (1982) and the Male Chorus in Britten's *The Rape of Lucretia* and the title role of Cavalli's *L'Ormindo* (1983). He has appeared as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company in Mexico; in Boston with Musica Viva; and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. His many Bay Area concert credits include appearances with the San Francisco Symphony, the Oakland Symphony, the Berkeley Symphony and the Festival of Masses, where he sang the Evangelist in Bach's *St. Matthew Passion* under Robert Shaw. Earlier this year he made his European debut as Agrippa in Cesti's *Il Tito* in Innsbruck. Future engagements include a concert with Philharmonia Baroque Orchestra of the West under Gustav Leonhardt, and his San Francisco recital debut as part of the Schwabacher Debut Recitals series.

Making his San Francisco Opera debut, Maestro MAURIZIO ARENA is on the podium for Puccini's *Manon Lescaut*. Born in Messina, Italy, he studied music in Palermo and Perugia, where he was trained in conducting by Franco Ferrara. After many years of collaboration with Tullio

Serafin and Antonino Votto, he began his operatic training as répétiteur and assistant conductor at the Teatro Massimo in Palermo from 1960 to 1963. From 1963 to 1969 he was permanent conductor at the theater, where he led performances from the Italian operatic repertoire in addition to many modern and contemporary operas, including *Wozzeck*, *Bluebeard's Castle* and *Carmina Burana*. Since 1969 he has been a guest conductor at most of the important opera capitals in Europe, including Milan, Rome, Trieste, Brussels, Sofia, Lyons, Paris, Venice and Dubrovnik. In 1980 he conducted *Der Freischütz* in Lyons, Rossini's *Matilde di Shabran* with the French National Radio Orchestra, and led performances of *Nabucco* in Verona and at the Verdi Festival in San Diego. Since then he has conducted *Caterina Cornaro* at the Teatro Colón in

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Grischa Asagaroff

Buenos Aires, *Le Nozze di Figaro* in Lyons, concerts in Paris and Italy, and *Francesca da Rimini* in Geneva. During the 1983-84 season, Arena conducts *Manon Lescaut* and *Francesca da Rimini* in Genoa and, in Palermo, *Cavalleria Rusticana* and *I Pagliacci*.

Returning for his fifth season with the San Francisco Opera, German director **GRI-SCHA ASAGAROFF** directs Puccini's *Manon Lescaut* and stages the Jean-Pierre Ponnelle production of Verdi's *Otello*. While studying theater science, music and art history at the University of Munich, he served as stage manager and second assistant at the Bavarian State Opera, where he worked on 70 different operas from all periods with such directors as Rudolf Hartmann, Günther Rennert, Ponnelle, Otto Schenk and August Everding. From 1971 to 1979 he was first assistant and director for the Deutsche Oper am Rhein, Düsseldorf. His first assignment with the San Francisco Opera was assisting Ponnelle on the 1977 production of Mozart's *Idomeneo*, and he served Nikolaus Lehnhoff in a similar capacity for *Die Frau ohne Schatten* in 1980 and *Salome* during the 1982 Fall Season. During the first Summer Festival in 1981, Asagaroff staged Ponnelle's production of *Rigoletto*. He has been associated with the Zurich Opera since 1979 as principal stage director of the opera as well as the main teacher of the opera studio. Asagaroff's own productions include *Il Matrimonio Segreto* in Dortmund, *Die Entführung aus dem Serail* in the Netherlands and at Passau, *La Cenerentola* in Athens, *Don Pa-*

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*squale* and *Lo Frate Innamorato* in Zurich, and *L'Orfeo* at the Split Festival. Recent stagings in Zurich include *The Barber of Seville*, *L'Ormindo*, *Fedora* and *Aida*. Other recent assignments have been *Rigoletto* in Houston and revivals of *La Cenerentola* in Chicago and Ottawa. Among his future engagements are productions of *Maria Stuarda*, *Viva la Mamma*, *Rigoletto* and *Macbeth* in Zurich; *Tosca* and *Simon Boccanegra* in Houston; and the Met revival of *L'Italiana in Algeri*.

A native of New York City, designer ALLEN CHARLES KLEIN returns to the San Francisco Opera with the production of *Manon Lescaut*, previously seen at the Dallas Opera and the Greater Miami Opera Association. His most recent San Francisco Opera credit was the 1982 Summer Festival mounting of Puccini's *Turandot*. Klein began his career as a designer in 1964 with the Houston Grand Opera, and since that time his creations have been prominently displayed on the stage of the Metropolitan Opera, the Dallas Opera and with the companies in San Diego, Washington, Miami, Philadelphia, Santa Fe and in Canada. His assignments include a number of world and American premiere productions, including *The Young Lord* (1967) with San Diego Opera, *Of Mice and Men* (1970) with the Seattle Opera, *The Seagull* (1973) with the Houston Grand Opera and *Yerma* (1971) and *L'Egisto* (1974) with Santa Fe Opera. In 1979 his productions of *I Pagliacci* and *Cavalleria Rusticana* were seen at the Cincinnati Opera, *The Rake's Progress*



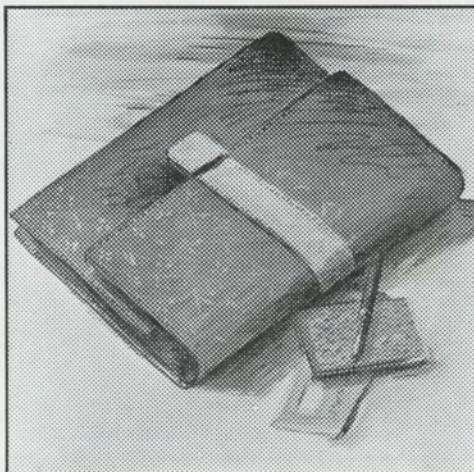
Joan Arhelger

for the Santa Fe Opera, and *Manon Lescaut* for the Miami Opera. In 1981 his *L'Egisto* toured Venice, Paris, London and Edinburgh with the Scottish Opera, while his production of *Turandot* was seen in Miami, *Mignon* at Santa Fe, and *Jenufa* in Baltimore. In 1982 his production of *The Voyage of Edgar Allan Poe* was given in Miami and his *Turandot* with the Houston Grand Opera. Future assignments include *Manon Lescaut* for Scottish Opera, *La Cenerentola* at Glyndebourne and *Turandot* in Miami.

Joining the San Francisco Opera this season as associate lighting designer, JOAN ARHELGER makes her debut as lighting designer for *Manon Lescaut* and as lighting supervisor for *La Traviata*. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS "Great Performances" series) and with various dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" festival in Herbst Theatre. Miss Arhelger's opera credits in lighting design include productions for the Wolf Trap Company, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons, she was resident lighting assistant for the Washington Opera at the Kennedy Center. □



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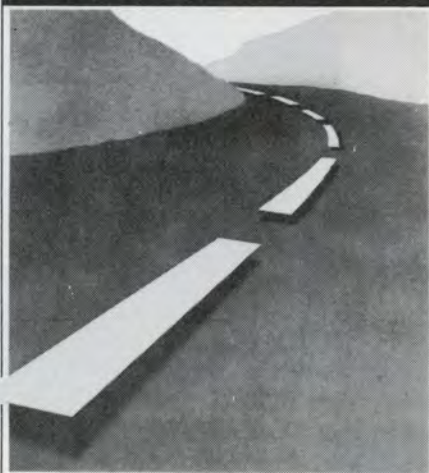
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**FIRST MANON** (Continued from page 45)

struggle in Puccini's.

Antoine François Prévost d'Exiles, known as L'abbé Prévost (and sometimes as L'abbé d'Exiles) was born in France in 1697 and became one of the 18th century's most curious personalities. His youth was mis-spent; like Des Grieux, he vacillated between callings for the Church and amorous escapades. After one disastrous love affair, he, at age 23, entered the Benedictine abbey at Saint-Maur, determined to reform. He later transferred to the abbey of Saint-Germain-des-Prés in Paris. Five years of monastic life were all he could stomach and he fled the abbey, going into exile in London.

Living there as tutor to a wealthy family, he continued a lengthy series of novels he had begun in the abbey, under the catch-all title of *Mémoires et aventures d'un homme de qualité*. The seventh and last volume of this series, published in 1731 (some reference books say 1732), is *Manon Lescaut*. Prévost also penned other romances, including *Histoire de Monsieur Cleveland* (four volumes, 1731-32) and translations of Samuel Richardson's English novels. The rest of his life was spent nervously on the move, one step ahead of creditors, in Holland, England, and France. He lived with a succession of older ladies, unlikely as Massenet's biographer puts it, "to cause him the perturbations he had experienced with their flighty predecessors."

The end of Prévost's life is a macabre comedy of errors. Stricken with an apoplexy in 1763, he fell into such a complete swoon that he was thought to be dead. An officious village doctor then began an autopsy. When he cut into the "body," Prévost revived long enough to shock the onlookers before succumbing to the coroner's ham-handed probings. He was immortalized, not only by his own work, but by the succession of adaptations of *Manon Lescaut*: a three-act ballet by Halévy, an opera by Auber (based on a libretto by Scribe), another opera by Kleinmichel, the two famous operas by Massenet and Puccini, and Massenet's sequel, the seldom heard *Portrait de Manon*. Closer to our days, the Manon story makes up the plot of Henze's opera, *Boulevard Solitude*, Clouzot's 1949 movie (*Manon*), and a three-act MacMillan ballet, which uses reams of Massenet's music, none of it from *Manon*.

Except for college students studying the European novel, and a few curious opera lovers, nobody reads Prévost today, which is a pity because *Manon Lescaut* is one of the first, and best, psychological novels. Its lucid, realistic style and its psychological



Lina Cavalieri, one of the most celebrated interpreters of Puccini's *Manon Lescaut*, sang the role in the Metropolitan Opera's first staging of the work, in 1907.

insights into moral degradation make it as fresh and modern as the latest Iris Murdoch creation. It is a short book, about the length of a Barbara Cartland romance, but it is filled with rueful wisdom about the human heart such as the Queen of Romance scarcely dreams of. *Manon Lescaut* is sometimes referred to as the first "sentimental" novel, but the word is used in its strict sense, i.e. dealing with feelings rather than in its secondary meaning of emotion bordering on the mawkish. Des Grieux can be effusive in his love for the perfidious Manon, but he is never less than sincere.

The novel opens with the narrator (the "gentleman of quality") relating how he met Des Grieux at Rouen, where the wretched young man was following a caravan of *filles perdues* being taken to Le Havre for shipment to a penal colony in America. The narrator opens his heart and his purse to the distraught young man and then gracefully bows out of the story. Chapter two begins with Des Grieux telling us he was seventeen years old when it all began, and from then on he is the sole narrator, with only two or three allusions to the fact that he is telling the story to another and not directly to us.

Des Grieux, scion of a well-to-do Picardian family, has completed his public education and is being urged to join the Church. His family has destined him to become a Knight of Malta, and he has already been decorated with the Maltese cross and is thus known as Chevalier des Grieux. He is



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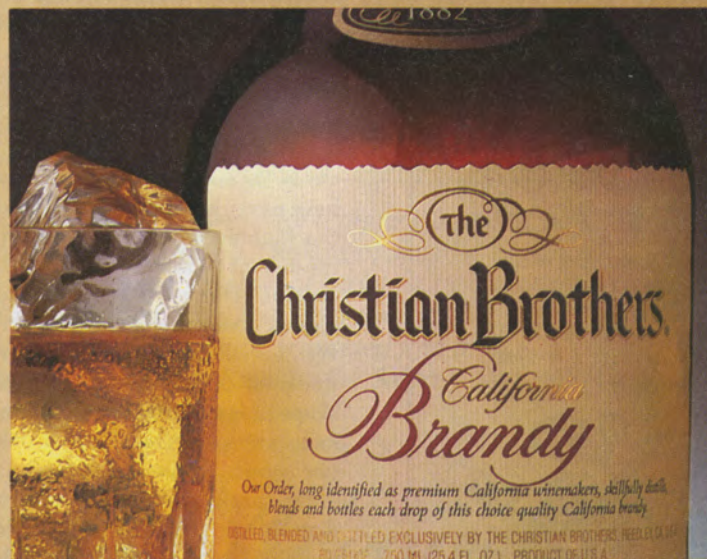
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*Lucrezia Bori, celebrated interpreter of both Puccini's and Massenet's Manon, appeared as the Massenet heroine during the San Francisco Opera's 1933 and 1934 seasons. In this photo, taken in 1934, she is partnered by Richard Crooks as Des Grieux.*

about to quit Amiens, where he has been studying, when he has a fateful meeting with a beautiful young girl in the courtyard of an inn. He never gives us a full description of Manon, except to say that she is "so extremely beautiful that I, who have never before looked on women with the slightest attention... felt myself on the instant deprived of my reason and self-control." Those words are the clue to Des Grieux's behavior for the rest of the novel. We never know if Manon is fair or dark, the color of her eyes, her height or the shape of her figure, but we know that her looks are so spectacular that one sight of her berefts the young man of his reason.

He speaks to her and remarks immediately that "she had more experience than myself." Des Grieux is never the unknowing dupe of Manon's machinations. He fully realizes how degrading the situation

is, but he welcomes it for the sake of his obsession. She tells him she is being sent to a convent because she has misbehaved. We don't know if Manon is a virgin when Des Grieux first encounters her; in light of her subsequent behavior, it seems unlikely. She dissembles in front of her guardian, pretending Des Grieux is a cousin.

The time he spends in her company that first day is described in the most extravagant, almost sexual terms, though it is clear there is no sex between them at first. Still, Des Grieux, talking with her, "sinks into an ecstasy, which deprived me for a time of the power of utterance, and which found vent only in a flood of tears." Today's readers, faced with such extravagant emotion, may be made uncomfortable. They have only to remember the scenes of teen-aged girls at a Beatles' concert—their faces streaked with tears, their hair in disarray, their voices hoarse from screaming—to see that teenaged behavior has not changed all that much.

In any case, Manon wants to be rescued from a life of religion to which she is singu-



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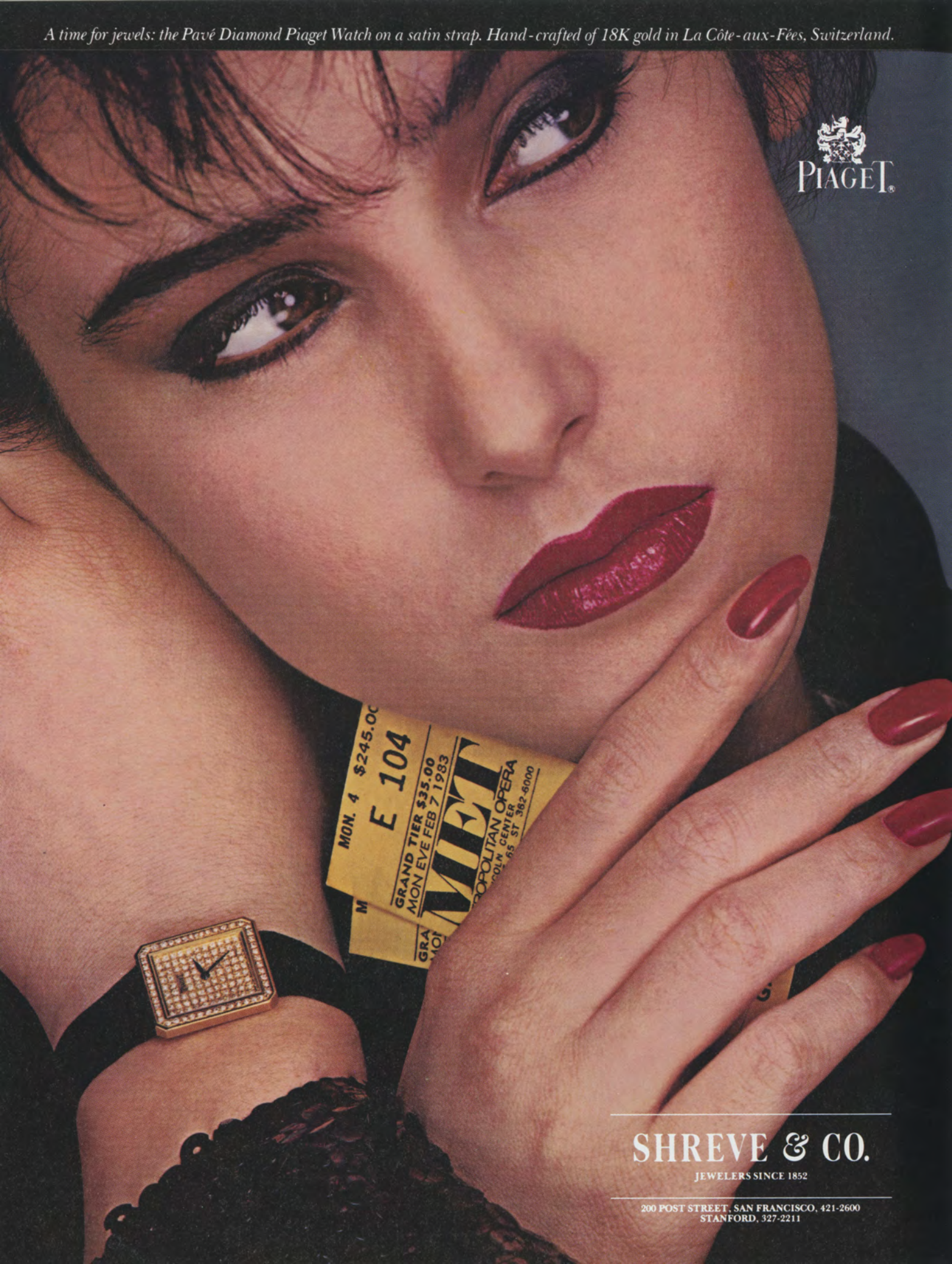
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larly unsuited, and Des Grieux is more than willing to help her. They escape the guardian and race away in a carriage to an inn at St. Denis, where "we defrauded the Church of her rights; and found ourselves united as man and wife without reflecting on the consequences." There is a slight lacuna here. It seems that they want to get married, but they never do. It is never explained why not, but the fact that they are not married figures in the plot's finale, so perhaps it is a necessary device of the novelist that keeps them apart legally, rather than any character flaw in the protagonists.

Passionately united, the 17-year-old boy and the 16-year-old girl move to Paris where their money soon runs out and Manon betrays Des Grieux for the first but not the last time. Trying to overcome their poverty, Manon accepts the attentions of M. de B— and allows Des Grieux to be kidnapped by his own brother and taken home to face the wrath of his father. For six months the boy is subjected to various pleas and threats. His father even offers to find him a suitable wife. Finally Des Grieux agrees to enter the ministry and chooses St. Sulpice in Paris. This is the scene of the famous seduction in the Massenet opera, although the sequence doesn't appear in Puccini. Here, convinced at last that Manon is "treacherous, perfidious," Des Grieux tries to reform his life through study and prayer.

However, when in her 18th year, "her beauty beggaring all description," Manon appears to him at St. Sulpice and reoffers her love ("In spite of the splendor in which M. de B— maintained her, she had never known a moment's happiness with him"), Des Grieux is captivated all over again. We

see clearly how his mind works. She makes her "solemn protestations" of devotion and he is half disbelieving, but her tenderness (assumed?) and her beauty win him over. What we don't see is the working of Manon's mind. Does she truly love the young man or is she just piqued at the idea of losing a conquest to the arms of Mother Church? Prévost remains discreetly silent. He understands men, but he does not understand women; he only worships them.

Up to this point, Des Grieux has merely been an erring youth. He is guilty only of a venial sexual sin in a society that excuses amorousness in young men, though not in young women. But now he takes the first steps toward a life of true vice. It is one thing to love a young woman passionately, even to sleep with her without benefit of marriage. It is quite another thing to cheat at cards, to act as a pimp for your mistress (however unwillingly), and to steal money from her duped lovers. All these sins Des Grieux commits as he tries to overcome the one obstacle to happiness with Manon: money. As he says almost fatuously, "Manon's chief virtue assuredly was not economy." Though he is madly in love, Des Grieux is no fool. "I already had proof that, although faithful and attached to me under happier circumstances, Manon could not be depended on in want."

So he cheats at cards at the Hôtel Transylvanie (scene of the big ensemble in Massenet's opera, but missing from the

*Cécile Aubry as Manon and Michel Auclair as Des Grieux in a scene from Henri Georges Clouzot's 1949 film Manon. Winner of the First Prize at the Venice Film Festival, the film was previewed briefly in the U.S., then withdrawn because of its general immorality.* (Continued on page 76)



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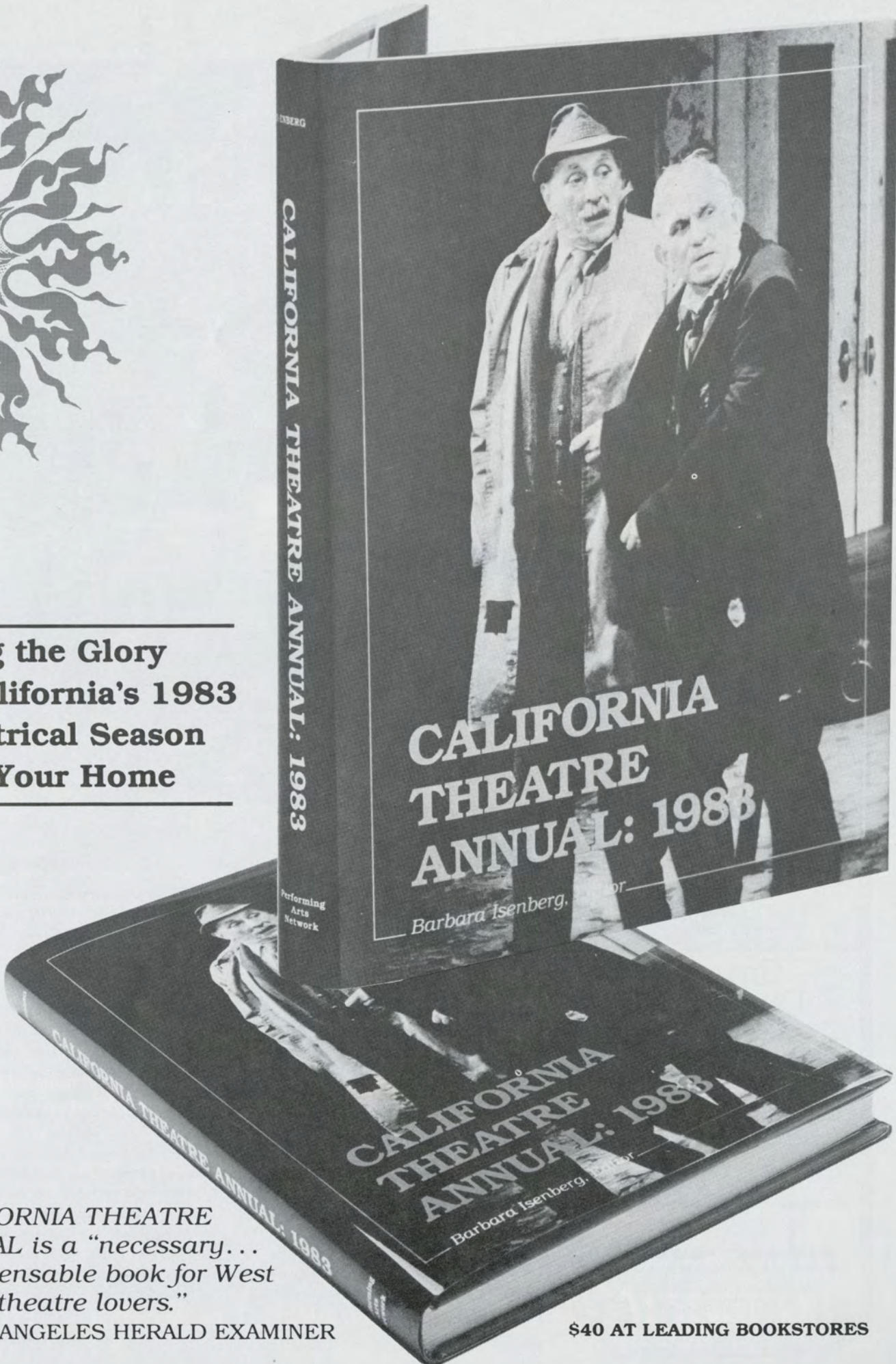




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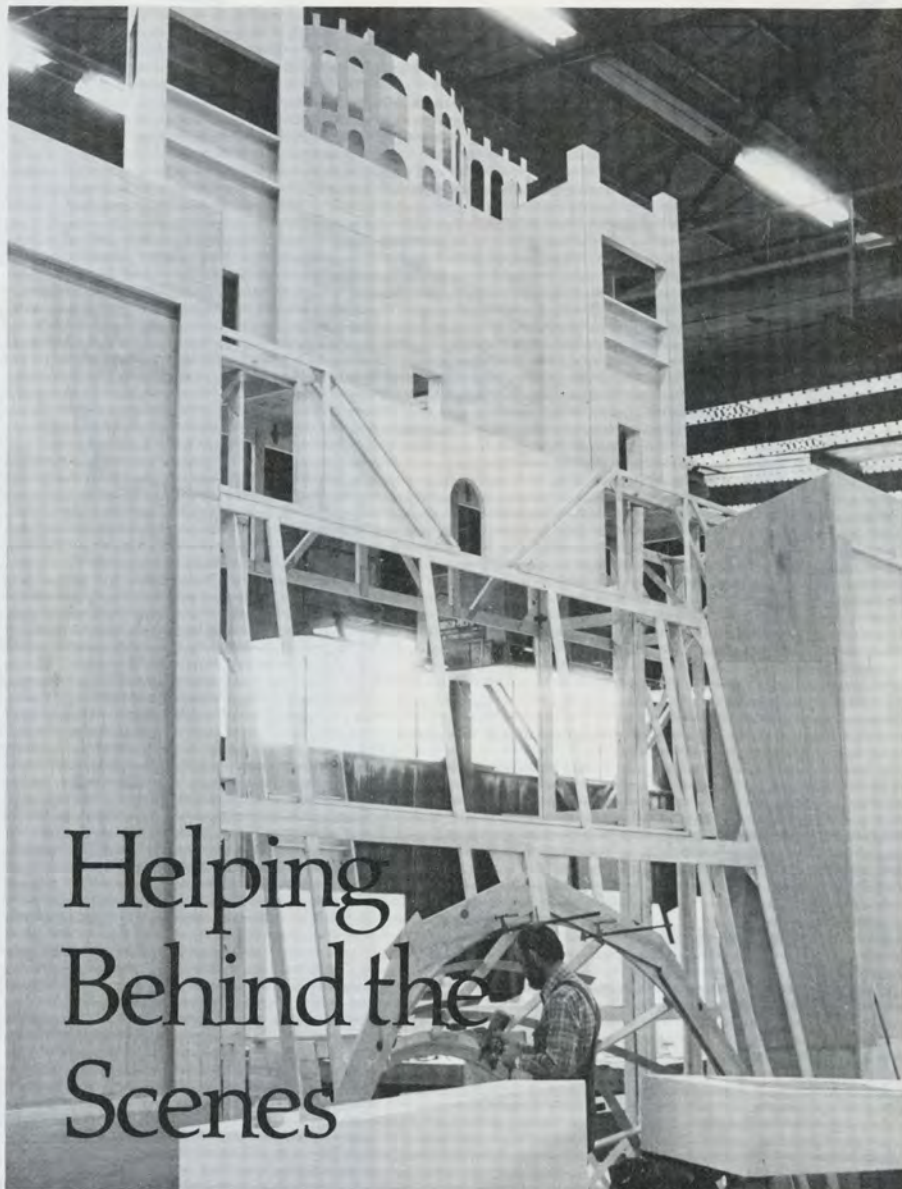
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*Above: Elaborate stage sets, such as those for the San Francisco Opera's new mounting of Wagner's Ring cycle, require vast amounts of lumber and hardware. In-kind contributions of such items can significantly offset the staggering costs of producing world-class opera.*

port the San Francisco Opera and derive meaningful benefits as well. In Western Opera Theater's case, transportation represents an ever-increasing expense that is often difficult to defray through conventional grants and sponsorships. Company manager Russ Walton noted, however, that Thrifty Rent-A-Car had franchises in many of the locations on WOT's 1983 tour schedule and approached the corporation with a proposal requesting the use of a car to transport technical and production personnel. With Thrifty's donation, WOT saves lease or purchase expenses on the vehicle, while the rental car company

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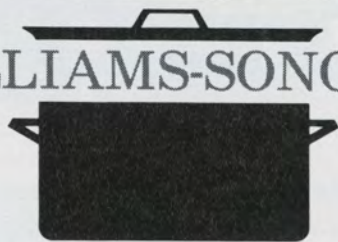
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In-kind contributions of products or services can be as meaningful — and practical — as cash contributions to the San Francisco Opera and the Opera Center. In addition to decreasing transportation expenses, Western Opera reduced per diem expenses for company members on the road with meal vouchers from Ponderosa Steakhouse, which also has franchises located in cities on the WOT tour itinerary. Shaklee donated make-up kits and brushes that are used at the San Francisco Opera's Wig and Makeup Training Program as well as on the WOT tour. Van Ness Chrysler-Dodge-Plymouth in San Francisco provides servicing to keep the Brown Bag Opera van in top condition for its frequent engagements throughout the Bay Area, and Kaiser Aluminum has donated office supplies and equipment that have saved the Opera Center thousands of dollars in basic operating expenses.

In many cases, contributing in-kind services or products enables a corporation to increase the value of its support to the Opera. First Nationwide Savings & Loan Association had donated \$500 to the Company in past years. Through in-kind donations of printing, however, the company has provided the Opera Center with \$7,500 worth of essential services that it would otherwise have had to pay for outright.

Needs of this nature are by no means exclusive to the Opera Center, however, and the San Francisco Opera has an ever-increasing list of equipment, materials and services for which we are always seeking contributors. Freight and trucking services used to transport borrowed or rented costumes and sets from other opera companies in the United States and abroad are an annual expense which SFO is anxious to decrease with in-kind contributions. Similarly, donations of office supplies—from typewriter ribbons and adding machine tapes, to calculators and office furniture—are an ever-present need among the backstage administrative offices. Printing and design of brochures, programs, ads and billboards, as well as free advertising space will make the Marketing Department's job easier and our expenses smaller. And fabric for costumes, dry-cleaning services, lum-

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



ber, hardware, electrical supplies, and video tapes will be a boon to our costume, production and technical departments. In fact, there is barely an aspect of the San Francisco Opera's operation that wouldn't benefit from an in-kind contribution—and the methods of acknowledging such a gift can be as varied and beneficial as the contributor desires.

Throughout the past several years, corporate support to the San Francisco Opera has reflected the increasing ingenuity of our Bay Area business community. Beyond in-kind donations and the important direct grants awarded to SFO, many corporations have shown further creativity by instituting Matching Gift Programs. Motivated by a desire to support the charitable giving interests of their employees, businesses with such a program match the donations of their employees with a similar, separate gift of their own. The result is that corporations are able to tailor their contributions to reflect the interests of their employees; the employees' donations have a multiplying impact; and the charitable organizations receive increased contributed income.

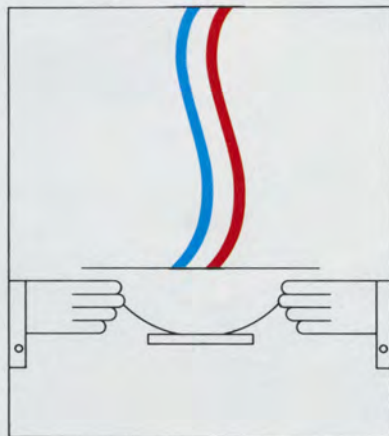
Clearly, Matching Gift Programs benefit all concerned. At San Francisco Opera, a wide variety of corporations match the gifts of their opera-loving employees. While many businesses match on a "one-for-one" basis, several administer programs that double or triple the value of their employees' donations. Black & Decker, Sohio, Mobil, Shaklee, ARCO and IBM, for example, all match contributions up to a certain level on a 2:1 basis—thereby making each \$25 gift from a individual generate an additional \$50 from the employer. And Quaker takes the process a major step further by matching fits on a 3:1 basis, by which an employee's \$25 contribution stimulates \$75 more from the company.

Matching gift programs are an important source of income to the San Francisco Opera, and an important means of community support for both our audience members and their employers. We hope you will check to see whether your company has such a program—and, if it does not, we hope you will consider urging your employer to start one.

Be it a direct grant, an in-kind contribution or a matching gift award, corporate support is a crucial source of assistance to the San Francisco Opera. We salute our corporate contributors—and their employees—and hope you will join them in supporting artistic excellence at the San Francisco Opera. □


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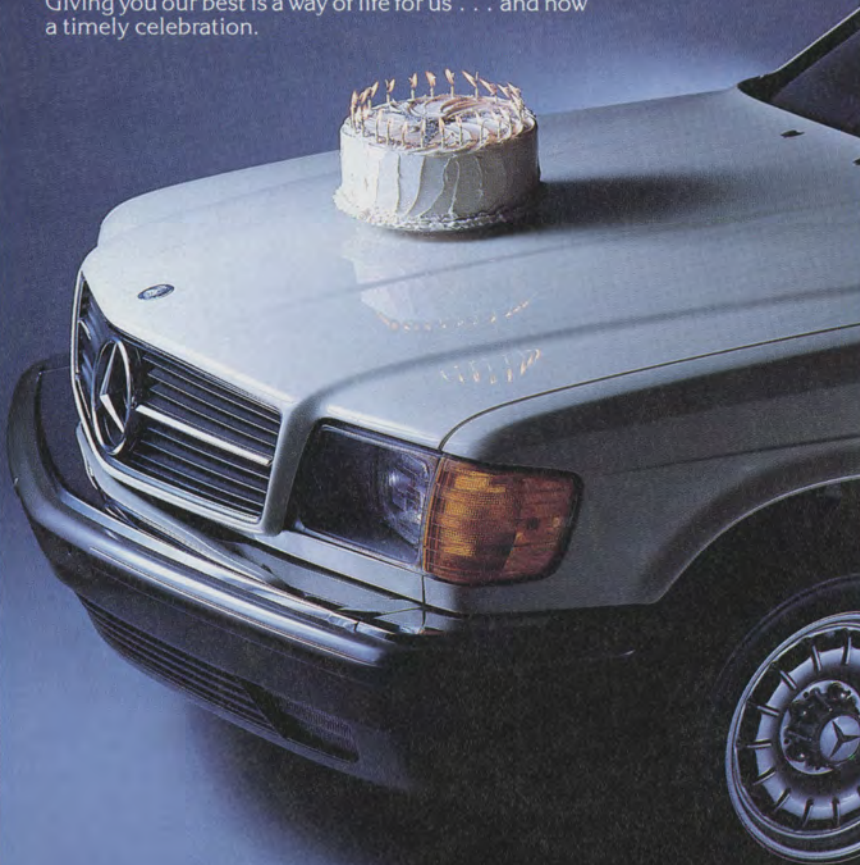
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## FIRST MANON (Continued from page 69)

more concise Puccini work). He sees no shame or disgrace in his behavior. "For Manon I could have given up my hope of heaven." Though he is quite clear about *her* lack of character, he is sophistic enough to excuse his own. The desire for "instant gratification" of the "Me Generation" pales beside Des Grieux's stratagems and dishonesties.

God, it seems, wishes to punish the young couple, for they no sooner set themselves up comfortably than another blow strikes. This time their servants run off with their money and clothes. Manon, ever practical, devises a scheme to rip off M. de G—M—, an old voluptuary. She will move into his house and pass off Des Grieux as her younger brother, thus enjoying both a young lover and the spoils of a liaison with an old one. Des Grieux stops to meditate on the distastefulness of this maneuver. "By what fatality had I become thus degraded? Love was not a guilty passion; why then had it been to me the source of profligacy and distress?"

In any case, they try to have their cake and eat it, too, collecting M. de G—M—'s money and jewels but not staying around to pay the piper. The couple is quickly arrested and Manon is taken to the "hospital" (a correctional facility for wayward women) while Des Grieux ends up in the prison at St. Lazare. Here he repays the kind treatment of the Superior by blowing a hole in one of the guards, and escaping to rescue Manon from the hospital. (The Superior forgives Des Grieux, making us assume that murder was treated with a much different attitude in the 18th century than it is today.)

In the midst of his escape deliberations, Des Grieux stops long enough to have a philosophical discussion with his religious friend Tiberge in which we can assume that Prévost himself is speaking directly to the reader. He explains to his friend the difference between love and religion, why he must follow the one and cannot abide the other. "Love, though it often deludes, never holds out other than hopes of bliss and joy, whilst religion exacts from her votaries mortifications and sorrow." We may frown and call this the hedonist's viewpoint, but it is no less a home truth for all that. Prévost, after all, had ample experience in both disciplines.

Once again the lovers experience financial difficulties. "Love is more powerful than wealth, more attractive than grandeur or fame; but alas, it cannot exist without certain artificial aids." Des Grieux makes the acquaintance of M. de G—



M—'s son, with reckless abandon, he and Manon plot the same kind of knavery with the son that they practiced with the father. This time when they are caught—and the tone of the novel makes it clear that they *must* be caught—Des Grieux's father and M. G— M— conspire to rid France of the perfidious Manon by sending her to America with a group of fallen women destined to become the wives of settlers in New Orleans, or, if they are not so attractive, to become indentured servants.

It is at this point that the "gentleman of quality" began his tale, meeting Des Grieux as the love-and-sorrow crazed youth follows Manon's caravan to Havre-de-Grâce, using his last sou to purchase time alone with her from the avaricious guards. But the "gentleman of quality" does not re-enter the story, which the novelist keeps



The Royal Ballet production of Kenneth MacMillan's *Manon to the music of Massenet*, had its premiere at Covent Garden in 1974. Above: Antoinette Sibley as Manon and Anthony Dowell as Des Grieux.

strictly in Des Grieux's point of view. Through all this travail, Des Grieux keeps account of the times Manon has betrayed him—three in all, as she actually had relations with the men she was only supposed to dupe—but he seems not the least conscious of his own perfidies. He lies to his jailers; he lies to his father. In his mind, every base action on his part is sanctioned by his love for Manon. This psychological consistency is one of the remarkable features of the novel. We always understand Des Grieux, even when his behavior shocks us.

To the very end, Des Grieux reminds us that the only thing important to him is

Manon's love. "I had in truth lost all that other men value; but I was master of Manon's heart, the only possession I prized." Alone, humiliated, ill and weak from her treatment in the caravan, Manon still has her looks, but not her volatility. From now to the end, she never looks at another man and thinks nothing of gaiety and pleasure. The misfortunes that overtake the couple after they land in America are a final, bitter irony. Once again their inability to leave well enough alone causes their downfall. For it is just as Manon is finally behaving the way Des Grieux wishes her to behave that her beauty inadvertently brings about their utter ruin.

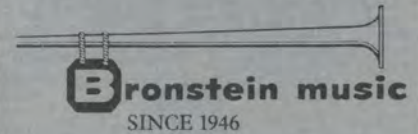
As in Puccini's ensemble at Le Havre, Des Grieux and his beloved board the ship and represent themselves to the captain as man and wife. They are given a private cabin and special treatment. The governor of the penal colony in New Orleans likewise treats them well and soon Des Grieux is boasting that they are living a regular life and are "ranked as the principal persons in town after the governor." But suddenly, after all this time, they are seized with a desire to regularize their union. Never stopping to consider the consequences, Des Grieux tells the governor they are *not* married, with the result that the official immediately treats Manon like a whore and promises her to his nephew who had been lusting after her from afar.

Once again the lovers are forced to flee. On a barren plain not far from the city—(Prévost was not too certain about American topography—there are no barren plains around New Orleans)—Manon's strength gives out and she dies in Des Grieux's arms. The death scene is particularly touching for its simplicity and lack of extravagant emotion—unlike the operatic versions which are awash in sentimentality. Des Grieux says simply: "Do not expect me to attempt a description of my feelings, or to repeat her dying expressions. I lost her; I received the purest expressions of her love even at the very instant that her spirit fled. I have not nerve to say more upon this fatal and disastrous event."

The rest of the story is summed up in two pages. Des Grieux buries Manon's body and is found some days later lying unconscious on the grave. His friend Tiberge journeys to New Orleans and takes him back to France where he learns that his father has died. He is reunited with his brother. And that, to paraphrase the final lines of Massenet's opera: "...c'est là l'histoire de Manon Lescaut...et de Chevalier des Grieux." □



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PUCCINI'S MANON (Continued from page 42)

extravagance of Des Grieux's pleading, and allows him to accompany his doomed love on her voyage.

If Act III was a picture of desperateness, the last act of *Manon Lescaut* is one of hopelessness. Manon is dying, and when Des Grieux goes off in search of water for her, she unleashes all her blackest feelings, describing herself as "Sola, perduta, abbandonata"—"Alone, lost, abandoned." She is, of course, none of these, for Des Grieux, at the expense of his own future, has remained faithful to her. But yet, despite this last self-indulgence on her part, Puccini makes us sympathize with her and feel closer to her than at any other moment in the opera.

Ironically, considering the power of this aria and its ability to seize an audience's imagination, Puccini decided to delete it in the years following *Manon's* premiere. For a long while, it did not even appear in the printed vocal score. When the composer reinstated it for the 30th anniversary production of *Manon* at La Scala, conducted by Toscanini in 1923, he rewrote the ending and the aria assumed the shape we know today.

The writing of *Manon Lescaut* assured Puccini's operatic future, and in it we see the emergence of the musical personality that was soon to dominate the stages of the world's opera houses. The leap between the non-descript *Edgar* and the luminous *Manon Lescaut* was every bit as prodigious as that between Wagner's *Rienzi* and his *Flying Dutchman*.

With the triumph of *Manon Lescaut* and the tremendous acclaim that accompanied the premiere of *Falstaff*, it was inevitable that the names of Puccini and Verdi would become linked in the minds of the opera-going public as heir-apparent and king. *Falstaff*, after all, was the final expression of Verdi's genius, while *Manon* was the first flowering of Puccini's. But with the passing of time we can see the matter in a different light.

While there is no denying Puccini is the best-known and most highly regarded name in Italian opera after Verdi, there is no mistaking that opera as practiced for three hundred years turned a sharp corner with the fashioning of *Manon Lescaut* and its more explicit sort of song and its different ordering of lyricism. Opera was starting to reach out for a slice of life rather than recreating life in a romantic and idealized state. This would eventually make its effect not only on future styles of composition, but would also have a major impact on future styles of singing. □

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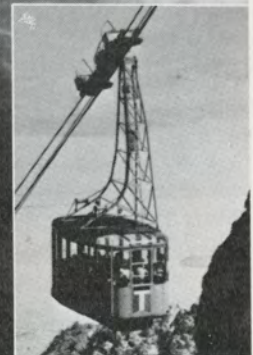
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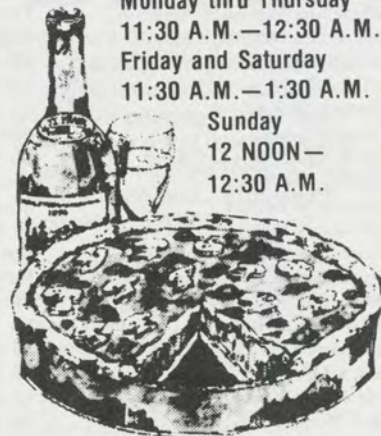
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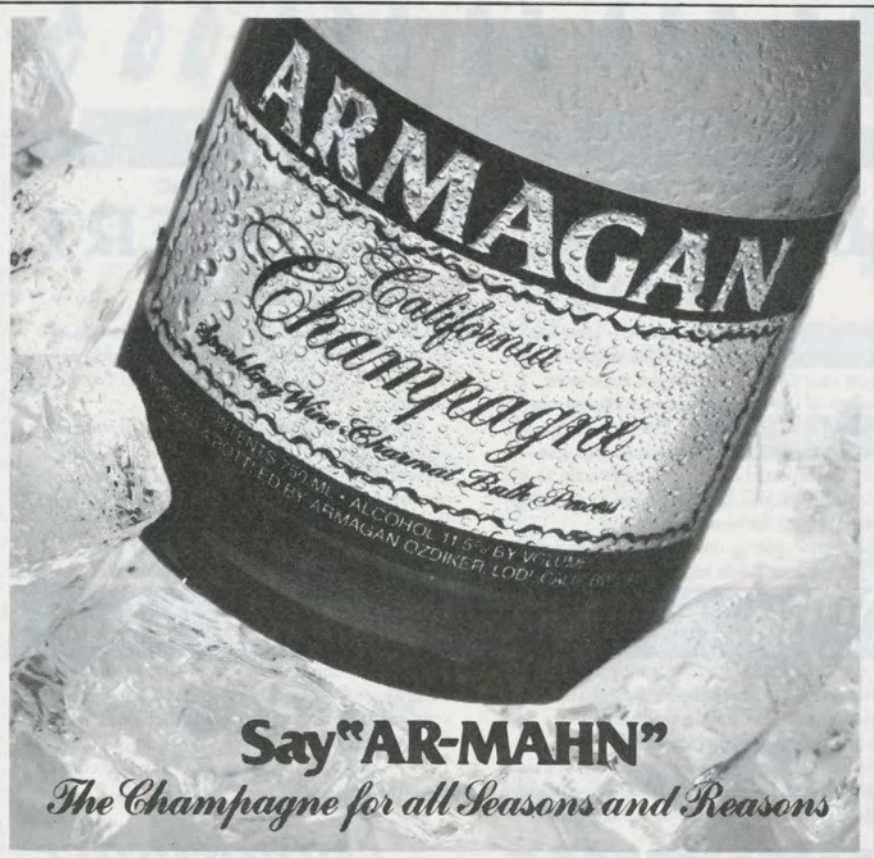


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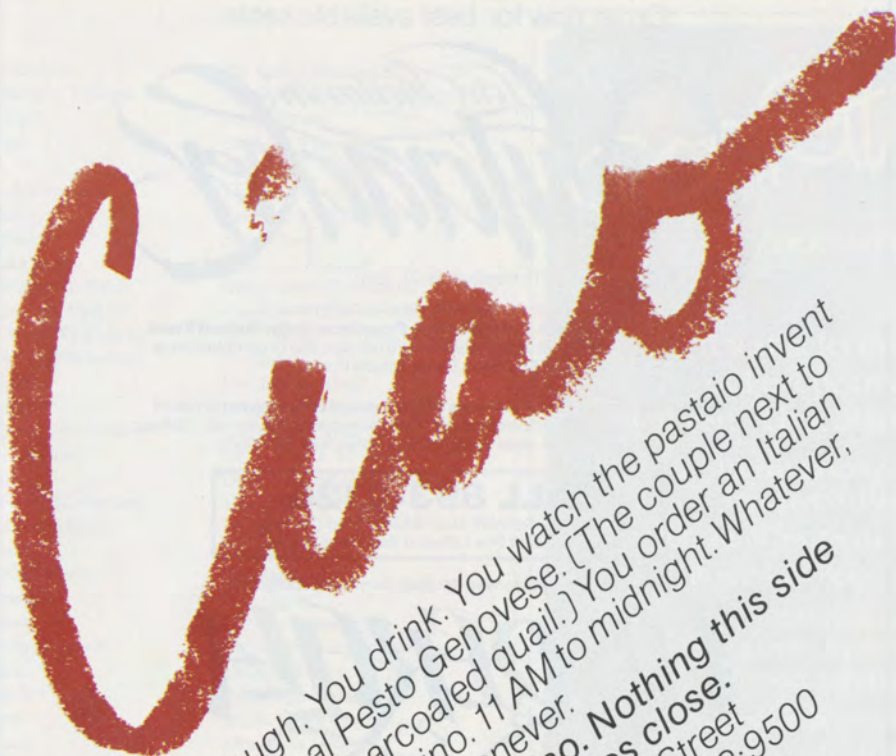
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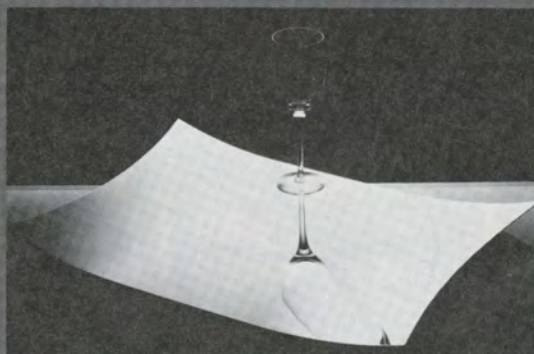


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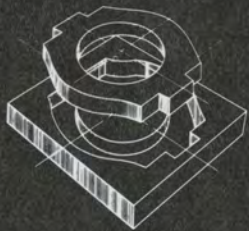
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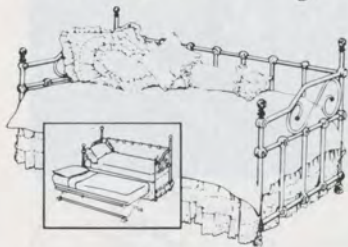
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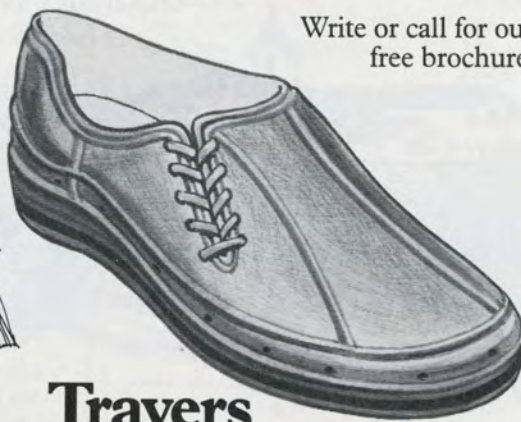
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# Services

## Bus Service

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

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

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

Its route is as follows:

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

## Taxi Service

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

## Food Service

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

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

## Emergency Telephone

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

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

## Watch That Watch

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

## Ticket Information

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

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

## Unused Tickets

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

Opera glasses are available for rent in the lobby.

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

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

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

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

## Performing Arts Center Tours

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

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

Davies Hall only:

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

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

General \$3.00—Seniors/Students \$2.00

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

**THE OPERA HOUSE MUSEUM,** located on the south mezzanine (box) level behind the Opera Boutique, currently houses an exhibit on the San Francisco Opera Center. Featuring photographs and information on the talented young singers of the Center, the display, assembled by Christine Albany, provides an introduction to the many activities and events that make the San Francisco Opera Center unique among operatic training programs in this country.





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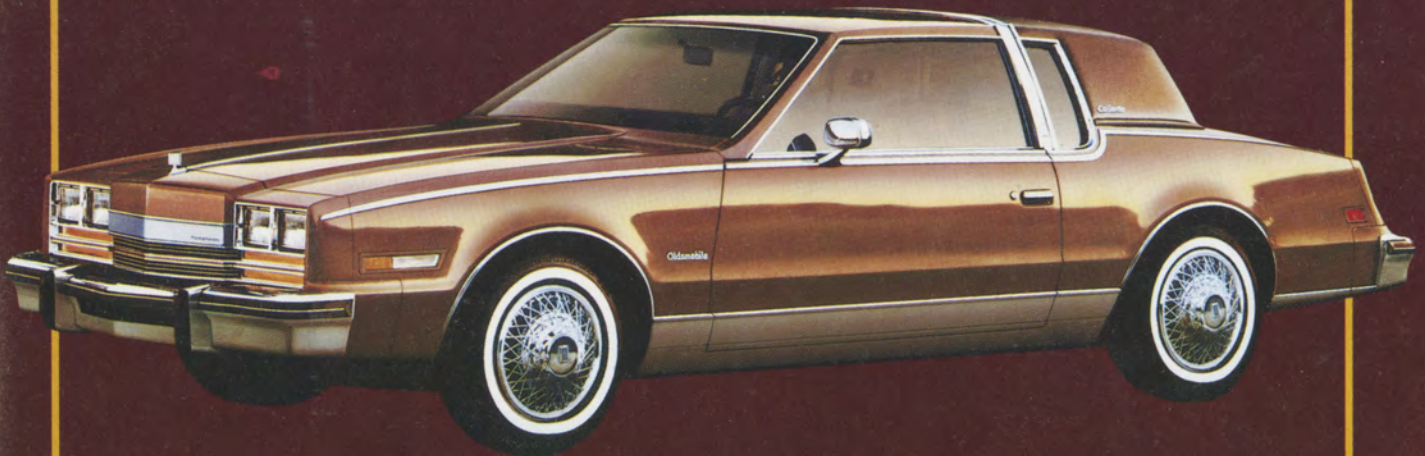


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