

Samson et Dalila

1983

Thursday, October 20, 1983 8:00 PM

Tuesday, October 25, 1983 8:00 PM

Friday, October 28, 1983 8:00 PM

Wednesday, November 2, 1983 7:30 PM

Saturday, November 5, 1983 8:00 PM

Wednesday, November 9, 1983 8:00 PM

Sunday, November 13, 1983 2:00 PM

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FALL SEASON 1983



Samson et Dalila

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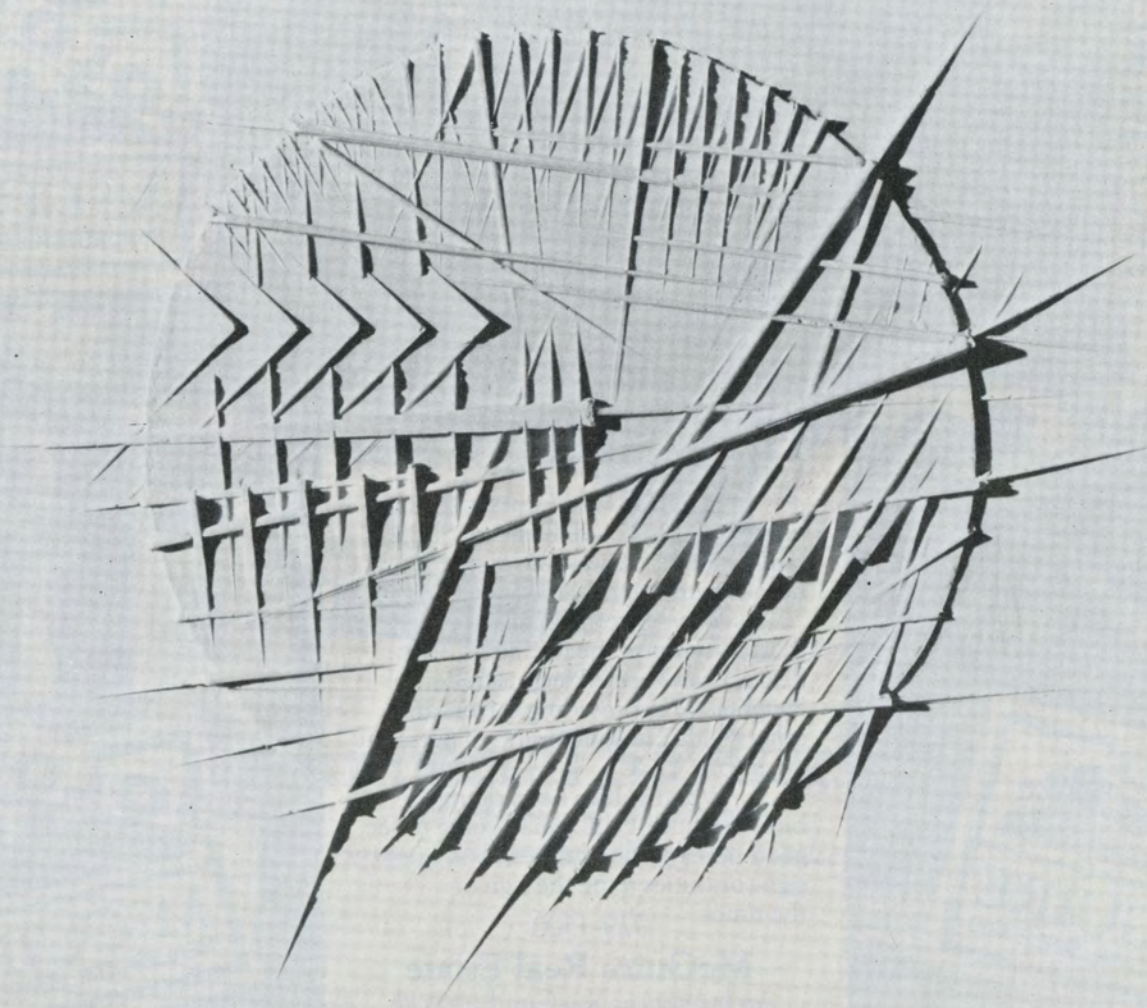
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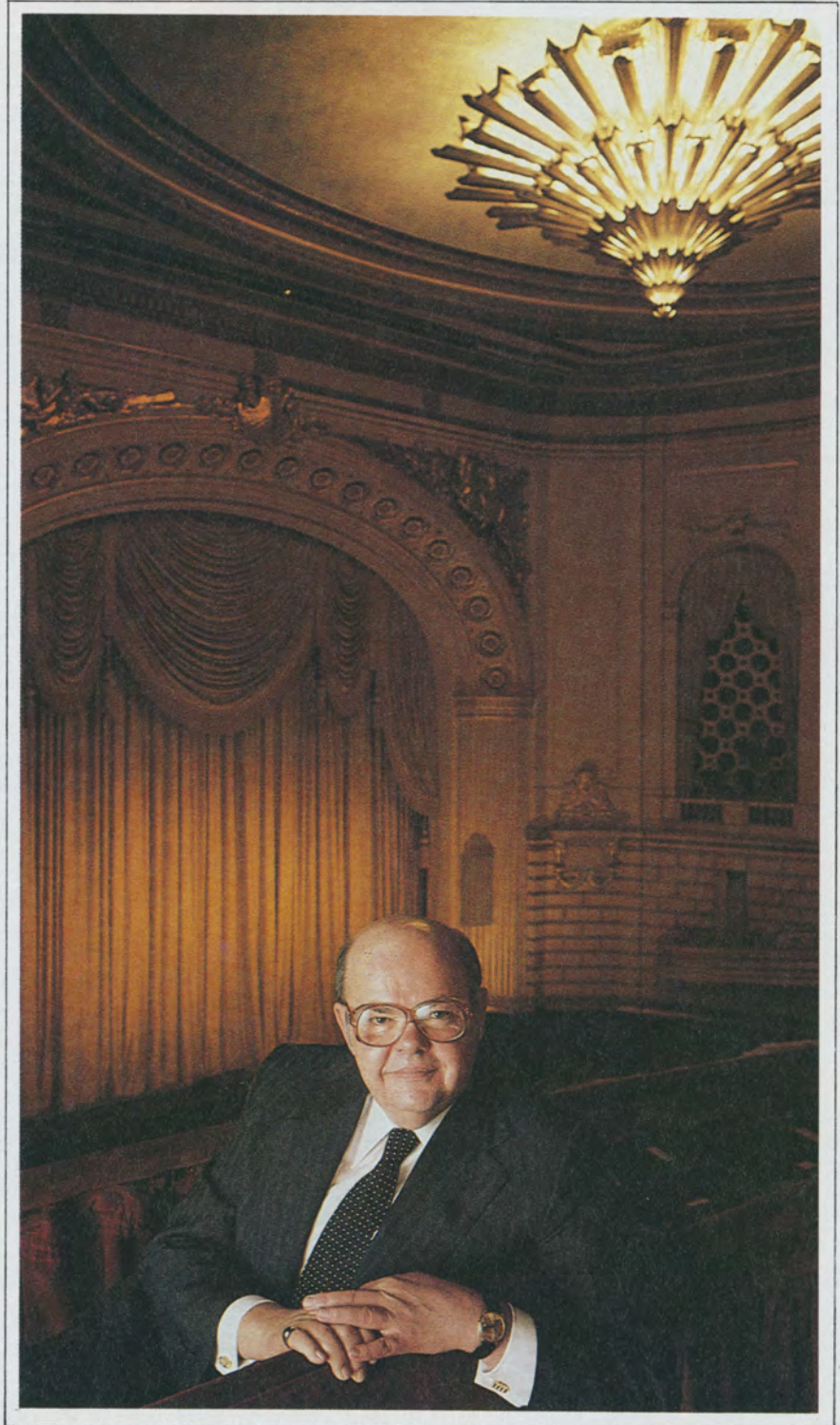
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General Director's Message

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.



Ron Scherf



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San Francisco Opera

Terence A. McEwen, *General Director*

SAMSON ET DALILA FALL SEASON 1983

COVER: Final scene of San Francisco's Opera's 1980 production of *Samson et Dalila*. Photo by Ron Scherl.



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

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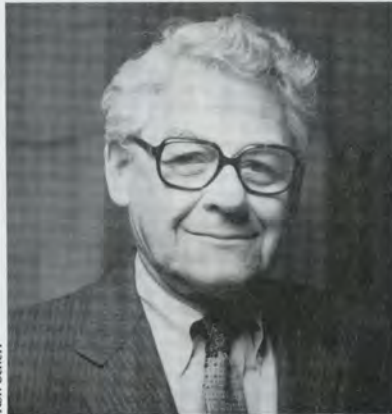
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From the President...



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.

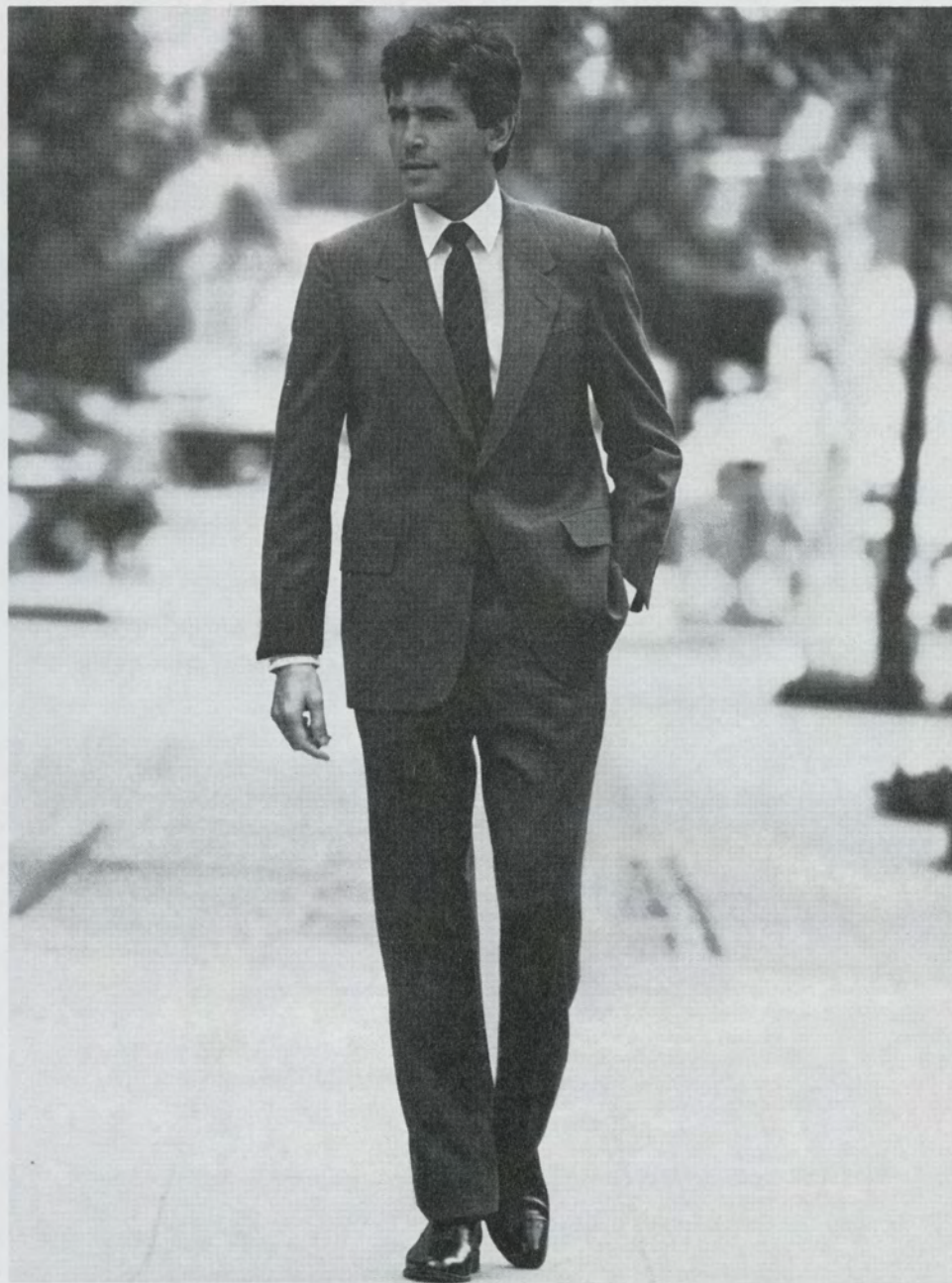
Revivals, of course, also require funding, and this year's revival of *Otello* was made possible by a gift from Bernard and Barbro Osher.

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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(Continued on page 20)

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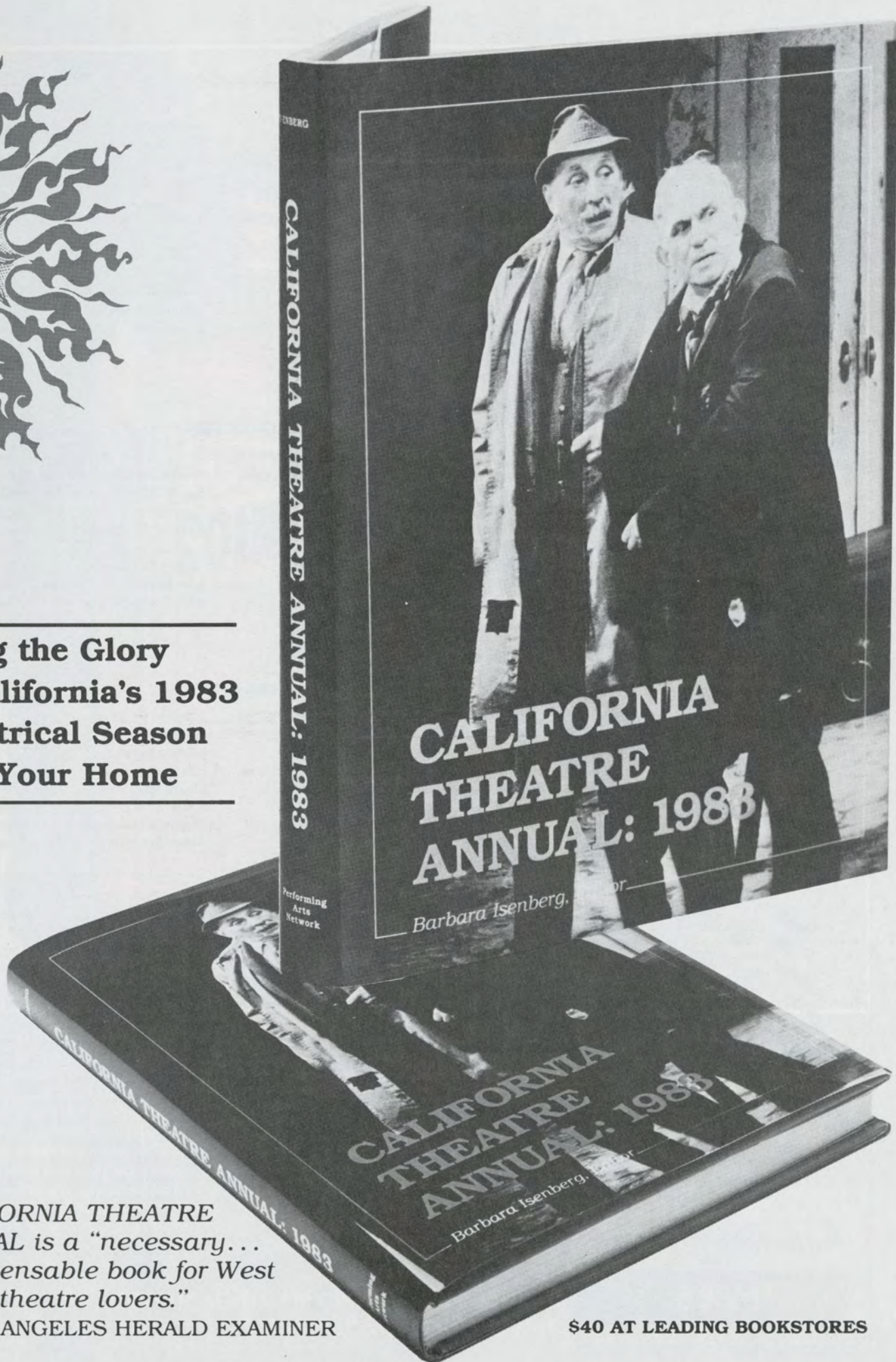
- People like Bernard Weiner and Steven Winn of the San Francisco Chronicle, Dan Sullivan and Sylvie Drake of the Los Angeles Times, Jack Viertel of the Los Angeles Herald Examiner, Welton Jones of the San Diego Union and more take you beyond the glitter and glamor to new discoveries about the 1983 theatrical season.
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Peggy Davis	Carolyn Houser	Page Perry	Katherine Warner
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Peter Childers	Tom Hillyard	Dennis McDonald	Edward Staver
William Dunn	Gregory Lara	John Norris	John Sullivan
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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
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Linda Deutsch
Tanya Rankov
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Natalia Igudesman
Meredith Snow

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Thalia Moore
Samuel Cristler
Jacqueline Mullen
Helen Stross
David Budd

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

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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 Goelet.

Plowright* (September 10, 13, 17, 21), DeVol (September 25), Reppell** (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

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

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 Gêrolstein 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 Gêrolstein Offenbach

Wednesday, November 9, 8:00

Samson et Dalila Saint-Saëns



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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.

Caballé (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 Gérolstein 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 Gérolstein 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 Gérolstein 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 Gérolstein 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 Gérolstein 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 Gérolstein 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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SAN FRANCISCO OPERA GUILD PRESENTS

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LA TRAVIATA

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Saturday, October 8, 1:00 Wednesday, October 12, 1:00

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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.



Betty Jane Nevis

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.

John Copley/Robin Don 10/12
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 regis-

tration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

THE MIDSUMMER MARRIAGE

James Keolker 10/13

LA GRANDE DUCHESSE

Jan Popper 11/3

MANON LESCAUT

Arthur Kaplan 11/10

BORIS GODUNOV

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.

(Continued)



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PREVIEWS (Continued)

THE MIDSUMMER MARRIAGE James Keolker	10/6
LA GRANDE DUCHESSE Jan Popper	10/20
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.

THE MIDSUMMER MARRIAGE James Keolker	10/11
SAMSON ET DALILA Blanche Thebom	10/18
LA GRANDE DUCHESSE Jan Popper	10/27
MANON LESCAUT Arthur Kaplan	11/8
BORIS GODUNOV Blanche Thebom	11/15

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center, 19655 Allendale Avenue, Saratoga. All lectures are on Thursday mornings at 10:30. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331 or (408) 354-7525.

SAMSON ET DALILA Blanche Thebom	10/6
MANON LESCAUT Arthur Kaplan	10/13
LA GIOCONDA Blanche Thebom	10/20
BORIS GODUNOV James Keolker	10/27

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.

THE MIDSUMMER MARRIAGE James Keolker	10/5
LA GRANDE DUCHESSE Jan Popper	11/2
MANON LESCAUT Arthur Kaplan	11/9
BORIS GODUNOV Blanche Thebom	11/15

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.

THE MIDSUMMER MARRIAGE	10/6
SAMSON ET DALILA	10/13
LA GRANDE DUCHESSE	10/20
LA GIOCONDA	10/27
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 TRAVIATA	10/3
THE MIDSUMMER MARRIAGE	10/10
SAMSON ET DALILA	10/17
LA GRANDE DUCHESSE	10/31
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.

ARIADNE AUF NAXOS	10/3
KATYA KABANOVA	10/10
LA TRAVIATA	10/17
SAMSON ET DALILA	10/24
LA GIOCONDA	10/31
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.



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San Francisco Opera on Radio

BAY 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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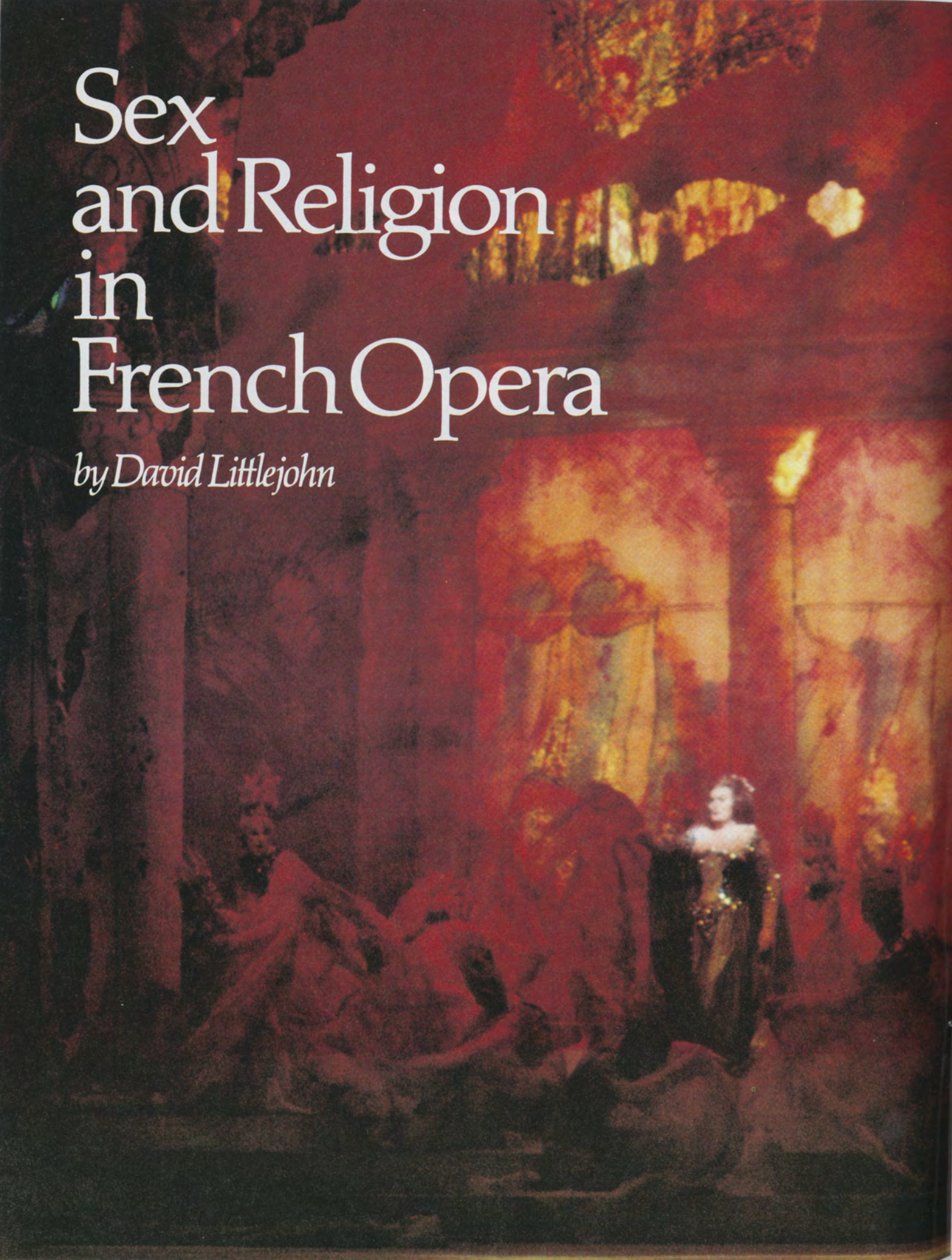
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Sex and Religion in French Opera

by David Littlejohn



MOST operas that continue to hold the stage deal with “romance” (men and women falling in and out of love with one another) and either heroic or comic adventures: warfare and duels, quests, confusions of identity, tragic misunderstandings.

The romantic content of opera is frequently rendered more interesting (and more musically productive) by enrichments like coyness, jealousy, divided loyalties, insecurity, hopelessness, or loss on the part of the lovers. And occasionally (*Fidelio*, *Die Zauberflöte*, *I Vespri Siciliani*) the adventurous or idealistic portions of the plot will take on an uncommon seriousness and depth.

But it was left for French librettists and composers, by and large, to turn operatic romance into physical lust; to take their characters and adventures not simply from legend, history, or “everyday life,” but from the supposedly sacred mysteries of religion; and then to concoct for our delectation strange and steamy combinations of the two.

One mustn't become too assertive or categorical about national characteristics in opera. As soon as I tried to claim that French opera writers were more sex-obsessed than others, someone would remind me of the great whumping themes from *Der Rosenkavalier* or *Lady Macbeth of Mtsensk*, or the epic lusts of Nero and Poppo. The minute I suggested that French

librettists and composers waded more deeply than others into religious waters, I'd be asked about *Parsifal*, and all of Verdi's heroines' heavenly prayers.

But the French, once they got seriously into popular opera, demonstrated a unique fascination with religious texts, plots, emotions, and equipment, and—for the time—a uniquely free (uniquely “French”?) admission of sexual passion.

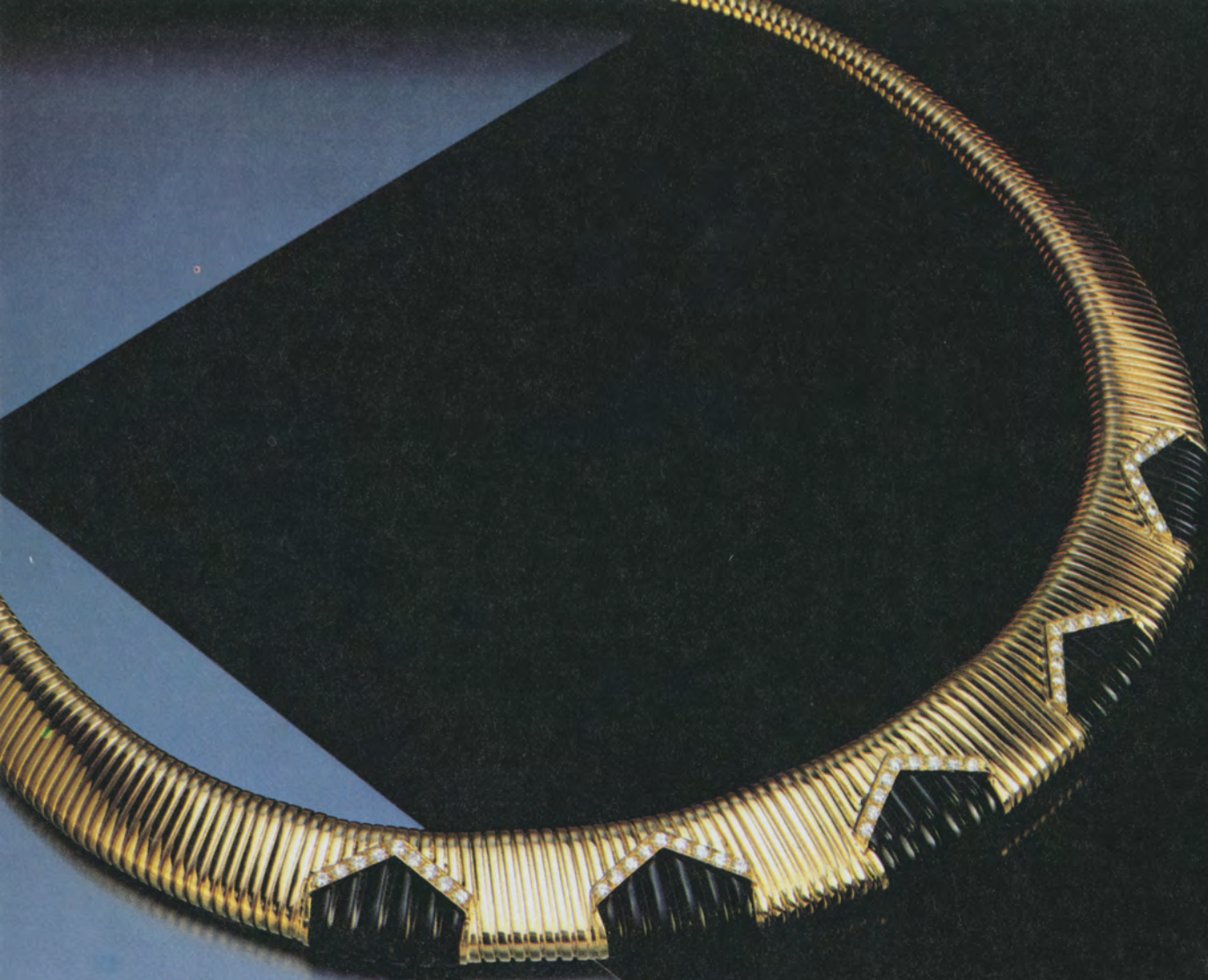
Religion came first. Eugène Scribe, the phenomenally popular playwright and librettist who virtually invented French “grand opera” (with some help from Parisian designers and composers), enjoyed using super-dramatic episodes taken, very loosely, from European history. And since Medieval spectacles were very much in vogue—the first Meyerbeer/Scribe grand opera came out the same year as Victor Hugo's *Notre Dame de Paris*—he opted for 15th and 16th century plots, which inevitably involved religious controversies.

La Juive (Halévy and Scribe, 1835) involves a Jewish father and daughter who stand heroically firm against the malevolent anti-Semitism of the Christians of Constance (Germany), at the time of the Church Council of 1414, and the defeat of the Czech reformer Jan Hus. *Les Huguenots* (Meyerbeer and Scribe, 1836) pitted Catholics against Protestants in Paris of 1572, and climaxed—Scribe enjoyed bloody climaxes—with the St. Bartholomew's Day



Left: Exorcism scene from Massenet's *Esclarmonde*, with Joan Sutherland in the title role and Robert Kerns as the Bishop of Blois. San Francisco Opera, 1974. Above: Sherrill Milnes as Athanaël, Beverly Sills as Thaïs in the 1976 San Francisco Opera staging of Massenet's *Thaïs*.

Photos by Ron Scherl



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Leonard Warren (High Priest) and Kerstin Thorborg (Dalila) in San Francisco Opera's 1943 *Samson et Dalila*.

Massacre of the latter. *Le Prophète* (Meyerbeer and Scribe, 1849) tells of a weird sect of Anabaptist rebels who briefly took over the city of Münster in 1534, and crowned one of their duped followers as Prophet-King and Son of God. Betrayed to his enemy, the Prophet blows up a whole palace on his head and theirs in the final scene (rather like Saint-Saëns's *Samson*).

Given the Paris Opera's crowd-pleasing commitment to lavish stage spectacles, the religious settings and sentiments in these early French "grand" operas permitted not only onstage wars and heretic boilings-in-oil, but also an almost endless succession of gorgeous religious rituals and processions.

David Littlejohn is a writer, critic, and Professor of Journalism at Berkeley, who regularly reviews West Coast opera for the London Times. His latest book, Architect: The Life and Work of Charles W. Moore, will be published early next year.

These required recognizable and moving choral music, and impressive church and cathedral sets.

The French were not the only opera-makers to seize on this most familiar of all sources of scenic and musical extravaganza. *Boris Godunov*, *Cavalleria Rusticana*, *Die Meistersinger*, *Tosca*, and *Peter Grimes* all include scenes set in or near Christian churches with religious rituals in progress. There are plenty of other operatic scenes, French and non-French, set in convents or monasteries, with resident monks or nuns providing the background chorus.

But no 19th century Italian, German, or English opera company came up with anything to equal the Münster Cathedral coronation scene in *Le Prophète*, or the parade of prelates in *La Juive*.

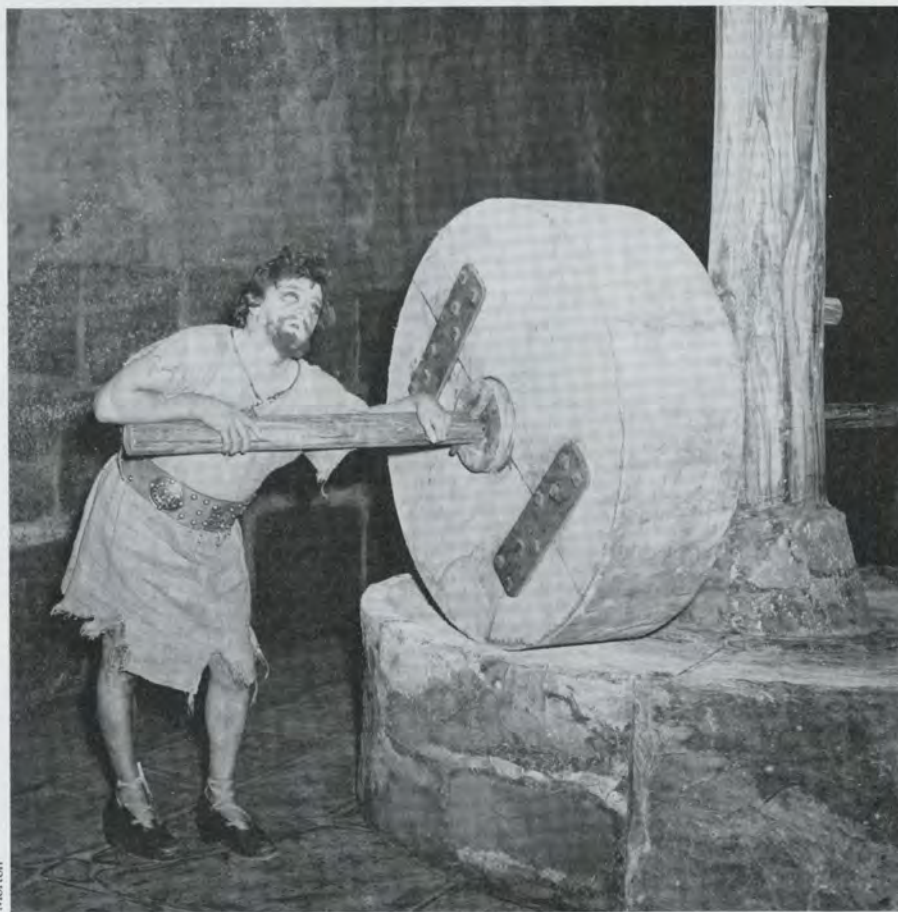
Without trying to clarify the tangle of church-state relations in France after the

Revolution, I might also point out that, in all of these operas, the leaders of the established Church come off as villains—an image acceptable to the strongly anticlerical Paris of the 1830s and 40s. Scribe was willing to attribute the most passionate "religious" convictions (Kill the Jews! Slaughter the Protestants! *C'est le voeu de Dieu, le Dieu Vengeur!*) to the most morally corrupt of men. The hysterical, sadistic professions of the Anabaptists in *Le Prophète* are worthy of the Rev. Jim Jones.

So far, though, not much sex. "Melodrama viewed with righteous horror any portrayal of physical passion . . . Homely, middle-class virtue held the field. Indeed, it could scarcely be otherwise in a libretto written by Scribe. . . . In his plays he constantly sustained the sanctity of marriage and the solid virtues of domestic life." (William L. Crosten, *French Grand Opera: An*

Art and a Business) The Catholic Valentine readily switches religions to marry her Huguenot lover, but the sexiest things she ever does are cling to his feet, and embrace his faith. Jean the Prophet loves his mother more than the dear orphan Berthe, and Rachel ("la Juive")—although she accuses her Christian lover Leopold of "having commerce" with her (oh, the shame!)—is clearly less devoted to him than to her father and her faith.

Raoul Jobin as Samson in San Francisco Opera's 1943 staging of *Samson et Dalila*. (The tenor's son, André Jobin, is part of the Company's 1983 season, appearing as Boris in Janáček's *Katya Kabanova*.)



Morton

One of the safer ways to mix sex and religion, French opera-writers found, was to push history back ever further, to biblical or early Christian times. Then, according to lascivious legend, our puritanical, flesh-denying forefathers (Christian or Jewish) were confronted and tempted on all sides by the devotees of orgiastic pagan religions, forever trying to seduce them into wicked ways. This gave Paris Opera producers the chance to stage great pagan orgies and barbaric rituals, in suavely decorative Third Republic style. Composers and librettists got to write splendid sex

vs. religion duels between jezebels and saints.

In all three major works of this genre—Saint-Saëns's *Samson et Dalila* (1877), and Massenet's *Hérodiade* (1881) and *Thaïs* (1894)—although anti-pagan virtue eventually triumphs, all three of the male puritan heroes (Samson, John the Baptist, and Athanaël) find the sexual lures of their temptresses impossible to resist, thereby proving themselves solid 19th century Frenchmen as well as sorely-tried saints. (Richard Strauss' John the Baptist, you may recall, never once flinches before all of Salome's lures; which of course drives her mad.)

Saint-Saëns's, Samson sings,

*Despite myself, my steps have led me to this place;
I want to flee, but alas! I cannot.
I curse my love . . . and yet, I love still.
Fly, fly this place that my weakness adores . . .
Dalila! Dalila! I love you . . .
Let God's thunder strike me down,
Let me perish in his flame;
My love for you is so great
That I dare to love despite God Himself*

Dalila then sings her big aria; God sends the requested thunderbolt; Samson prays for strength to resist her wiles. She runs

into her house (or tent). More threatening divine thunder and lightning. "Samson lifts his arms to heaven, as if pleading to God. Then he runs after Dalila; stops; and finally enters her house." We all know what happens next.

Massenet's olden-time heroes hold out, or at least pretend to hold out, a little longer. Most of the sex in his *Hérodiade* (as in Strauss' *Salome*) is found in Herod's own sick daydreams, and the ambience of his pagan court. "As the curtain rises [II,1] Herod is nonchalantly reclining on the couch (white leather, covered with rich stuffs). Nubian, Greek, and Babylonian slave girls lie around the back of the chamber, and around the king's couch, in lascivious and picturesque poses." ("Dans des poses lascives et pittoresques"—isn't that a lovely phrase?) They proceed to do naughty dances for him, and feed his thirst from an amphora full of aphrodisiac *vin rosé*.

At first, John tries very hard to convert Salomé's infatuation for him into a mystic and spiritual love for the one true God.

Love me then if you must, but as one loves in dreams, where in contemplation of the ideal one is wrapped in a mystical flame which transfigures that love which our sinful flesh enslaves. Banish all these transports of unholy desire! Lift up your soul to heaven!

But Salomé will have none of it. And by Act IV, poor John is in a state, tormented by the image of her sinful flesh. He resolves his dilemma, *en vrai français*, by presuming that God gave him this "intoxicating flower" to press to his lips: "Thou hast given me a voice to praise Thee, O Lord—and a soul to love!"

Pre-Christian prophet and pagan courtesan offer themselves together to die, "clasped in a supreme embrace," singing,

*Ah my dearest, it is good to die while loving,
When our days burn out like a dying flame,
Our love, in the shining radiant heavens,
Will solve the mystery and find life everlasting.*

Tristan and Isolde couldn't have put it better.

The case of Athanaël in *Thaïs* is more perverse and peculiar still. A saintly desert fanatic, he spends two acts singing of the joys of self-denial, all the while lusting over the sex-queen of Alexandria he's pretending to try to convert. Thaïs, meanwhile, is yielding to his arguments, which ruins his whole game. She renounces her lovers and their splendid gifts, sets fire to her palace, and becomes a desert nun, starving herself to death as repentance for all the gorgeous sins we saw her committing in Acts I and II. Well produced and performed, this opera can still dramatize

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with terrific intensity the classic French warfare between the seductions of puritan austerity and the impulse toward total sensual abandon.

In her salad days, Thaïs had warned Athanaël (as Carmen warns her admirers), “Prends garde de m’aimer.” Athanaël burns with feverish jealousy of all those who have enjoyed her body, and talks her into the most dreadful acts of mortification. He transforms Alexandria’s highest-paid whore into Saint Thaïs of the Bleeding Feet. Only then does he acknowledge the beast within:

In vain I flagellated my flesh, in vain I beat myself! A demon possesses me . . . Ah! to see her again, to seize her, to make her mine! I long for her! Yes, I was mad, mad not to have understood—that she alone was all I wanted, that one of her caresses was worth more than heaven! Oh, I would like to murder all those who have loved her.

Never has the natural intensity of French religious sentiment been so intimately fused with the natural intensity of French sensual passion.

Devils and hell are as much legendary as they are specifically “religious”—Don Giovanni’s fate has never struck me as particularly Christian. But when French composers invoke them, it is usually in a distinctly Catholic and sexual context. Their devils mock religious hymns, trample over pious believers, and are impotent in the face of crosses and holy water. And the three best-known devils in French opera—Meyerbeer’s (in *Robert le Diable*, 1831), Berlioz’s (in *La Damnation de Faust*, 1846), and Gounod’s (in *Faust*, 1859)—all display their diabolic natures most actively in conjuring up debauched female spirits, and trying to arrange for the sexual violation of virgins. The virgins (or ex-virgins), of course, end up in heaven; but not always before the devil has had his way: another instance of the unholy, uneasy means French opera writers found to satisfy warring Gallic urges all at the same time.

The Meyerbeer-Scribe devil (named, of all things, Bertram) is a fairly soppy and ineffectual spirit. But he does, by means of a famous aria, summon up the “ghosts of faithless nuns” from the graveyard of a ruined convent, who abandon themselves to an orgiastic dance. His son Robert later turns up in the bedchamber of his chaste beloved, threatening to rape her; but her angelic tears and pleas not only deter but reform him.

It’s hard to tell how much hanky-panky actually goes on in Berlioz’s *La Damnation de Faust*. On their first encounter, Faust

and Marguerite sing of (and presumably act out) a wish to clasp one another gently in their arms. Later, deserted, she recalls one perfect kiss. This Marguerite is imprisoned—not, like Gounod’s heroine, for murdering her illegitimate child (which would prove that she did more than kiss)—but for accidentally killing her mother with a sleeping potion Faust gave her, to keep mother out of the way during his “visits of love.” So perhaps more went on.

In general, though, Berlioz plays down sex—their passion seems rather blissful and pure—and plays up religion. An Easter hymn recalls Faust to the “holy calm of peace” he once knew. Mephistophélès leads a mocking parody of “Requiescat in pace”

Nicolai Gedda as Chevalier Des Grieux and Beverly Sills as Manon in San Francisco Opera’s 1971 production of Massenet’s Manon. Ken Howard



(“religious music touches me on sentimental grounds,” he claims). He and Faust ride over praying peasants on their final mad gallop to hell.

One of the hardest things to take in Gounod’s version is specifically his smarmy blend of winking prurience and *eau-bénite* religiosity. (The composer was a pious Catholic believer, who wrote 23 masses, 77 religious canticles and motets, hymns, church organ music, and sacred oratorios, including a tedious “Redemption” trilogy that Victorian England adored.) The vigorous Christianity of Meyerbeer and Halévy is here reduced to the thin, sweet prayers of a spineless and angelized female, who rather too easily succumbs to the jewels and wiles of the devil-driven Faust—a man who craves her primarily because she is chaste and pure. Virgin-ravishing is an

essential part of the religio-erotic ragoût of French opera, whether the virgin be male or female.

After Marguerite is discreetly deflowered during the Act II intermission, she tries to pray for forgiveness (in one of opera’s better known church-and-choir scenes, for which Gounod had to ask permission of the Papal Nuncio); is tormented by Mephistophélès and his hellish “voices”; and collapses from the strain. In the very next scene, Mephistophélès conjures up the “famous courtesans and queens” of antiquity in an attempt to melt whatever is left of Faust’s virtue, by means of the usual lascivious operatic spectacle. Marguerite prays some more, dies, and goes to heaven, to the accompaniment of another Easter hymn. This almost embarrassingly enduring opera—it *does* have some spirited and memorable music—may be the quintessential reduction of sick sexuality and denatured religion into a thin stream of lyrical sentimentality, a kind of music drama virtually unique to the French.

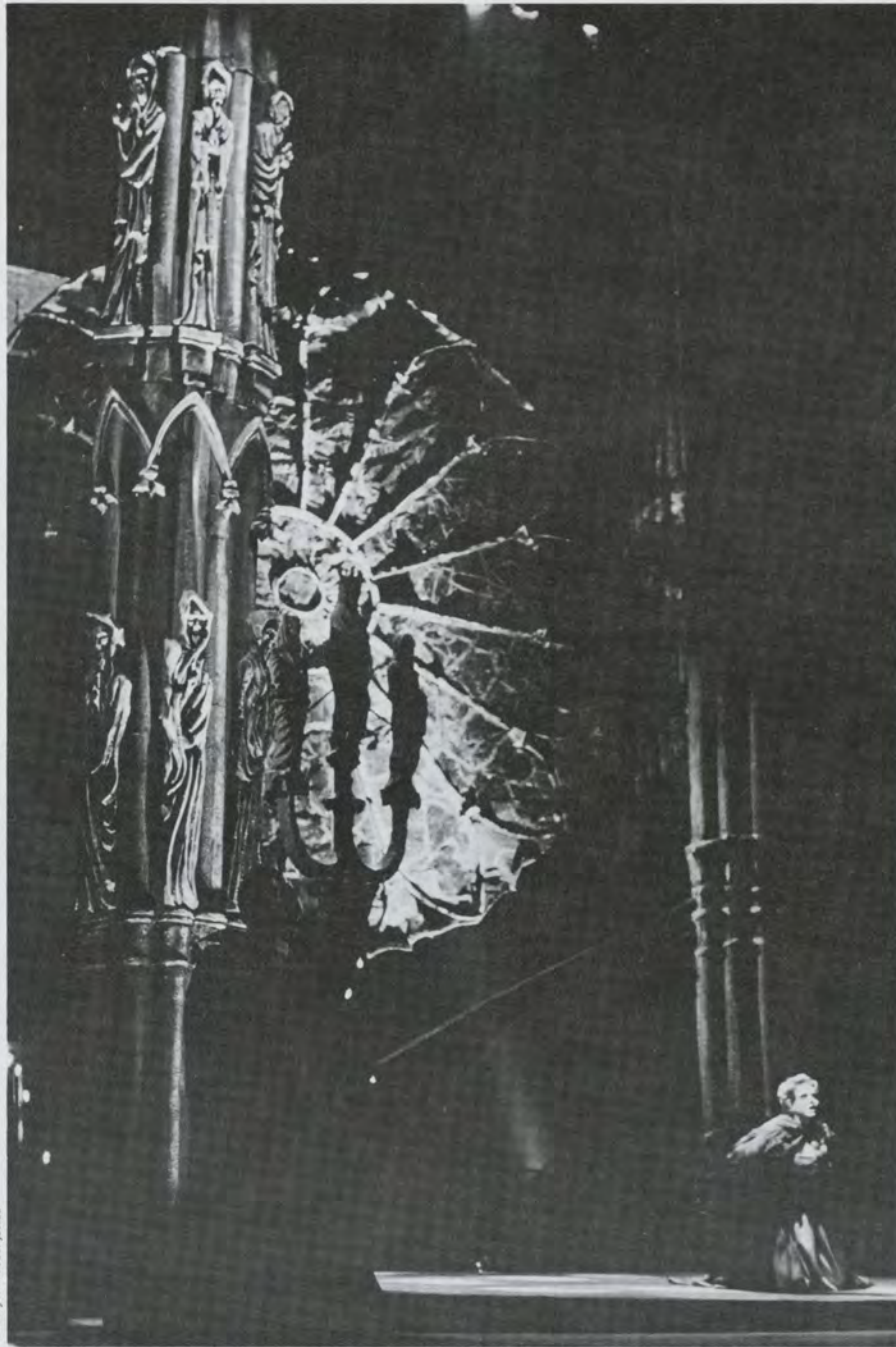
Other French composers, from Jules Massenet (*Marie-Magdeleine*, *Le Jongleur de Notre-Dame*) to Arthur Honegger (*Jeanne d’Arc au Bûcher*, *Le Miracle de Notre-Dame*), wrote specifically “pious” works for the opera and concert stage, or incorporated bits of religious kitsch into their works. Anita (“La Navarraise,” in Massenet’s 1894 opera of that name) wears a little lead figurine of the Virgin Mary about her neck. A lovesick girl accused of whoring, she prays to her little idol for her lover’s safety (“Protect him, most holy Virgin, *Vièrge purissime*”); passionately kisses it when he returns; and, when he denounces her, is only stopped from stabbing herself to death by finding the little lead Virgin in the way.

The two most enduring French operas (along with *Faust*)—Bizet’s *Carmen* (1875) and Massenet’s *Manon* (1884)—may seem to have plenty to do with sex, but not very much with religion. Both have as their heroines women we are meant to admire (or at least forgive) for their sexual promiscuity. They may in the end be “punished” for it, but it is obviously intended to be part of their charm—for us, as for all their onstage admirers. *Manon* is only fifteen when she runs off to live in sin with Des Grieux, and sixteen when she runs off with someone older and richer. Verdi’s *Violetta Valery* may be “la traviata” (the wayward one, the courtesan); but Massenet’s *Manon* is infinitely looser, and more treasured by her creator for her sins. For her most winning air (*Profitons bien de la jeunesse*), he captures a poignant, Ovidian



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Arlene Saunders as Marguerite in San Francisco Opera's 1967 production of Gounod's *Faust*.

sense that all *should* be forgiven to a young, beautiful creature trying to fight the passage of time.

*Let's make all we can of our youth,
These days that Spring leads in:
Let's love, and sing, and dance without stopping—
We'll never be twenty again!*

Carmen's "opposite number"—equally charming, amoral, and characterizing—is the Habanera: "If you don't love me, I love you/And if I love you—look out!"

Both women, we accept, sleep with the baritones as well as the tenors. And in both cases, I think, something remains of the Thäis/Dalila/Salomé syndrome: the French

fascination for wicked women who manage to thaw the virtuous resistance of holy men. Des Grieux, after all, is on the brink of Holy Orders when Manon rushes to his seminary to test her seductive powers. Her triumph lies in *de*-converting the Chevalier/Abbé from the Church. It's one of the classic "sex and religion" scenes in French Opera.

Religion in *Carmen* is pretty well confined to Micaëla's prayer, and a general sense that life back home in Navarre was more God-fearing and simple. In Prosper Merimée's short story, on which the libretto was based, José *was* originally destined for

the Church, and made to study for the priesthood. If Bizet's librettists had picked up on this, it would have fit him nicely into my pattern of "seduced male saints."

Even without this clue, *Carmen* retains, I believe, a great deal of the excruciating moral/sensual tension of the French opera tradition. José (this is, I grant, a very personal reading) is not only a mama's boy at heart (and a virgin—*jamais femme avant toi*), his nature and values shaped by a naive country Catholicism; he is also, by Carmen's well-informed standards, a hopelessly inadequate sexual partner. He moons over a withered flower, and a chaste kiss from his mother; while Escamillo stabs his bull right to the heart in a bloodstained arena, and Carmen lets out a shriek of joy and pride. Driven mad by a fundamental sense of male insufficiency, José—still more a "priest" (or an altar boy) than a man—finally penetrates Carmen the only way he can.

It would be satisfying, in closing, if I could put forward some logical and persuasive explanation for this persistent, almost obsessive use of sex and religion (and more specifically, sex *versus* religion) in French opera. But a dozen operas, by half a dozen composers, don't represent a culture. And of course I'm leaving out all those (*Pelléas*, *Louise*, etc.) that don't fit my case.

Still there *is* something unusual here, a play of dangerous forces rarely indulged in by non-French composers. The strange, divided nature of French Catholicism is certainly part of the explanation: on the one hand, Rabelais and Voltaire, ravaged monasteries, Jules Ferry and Emile Combes, *Le Canard Enchaîné*, priests as figures of fun; on the other, the great cathedrals, abbeys, and pilgrimage churches; distinguished Catholic writers; elite Jesuit schools, convents full of holy nuns (c.f. *Les Dialogues des Carmélites*), all those sweet female saints. Four separate apparitions of the Virgin were reported in France during the supposedly secular 19th century.

The unique place of sexual passion and prowess in French culture is even harder to document and define. It may be enough to recall that, for several centuries, France—and especially Paris—was the place where frustrated or curious men from *other* countries and cultures inevitably went in their search for greater sexual freedom and adventure; and the astonishing sexual candor (unique in Europe) of French literature and painting. I'm not sure how to interpret or explain either of these forces; but they've certainly had a lasting effect on French opera. □

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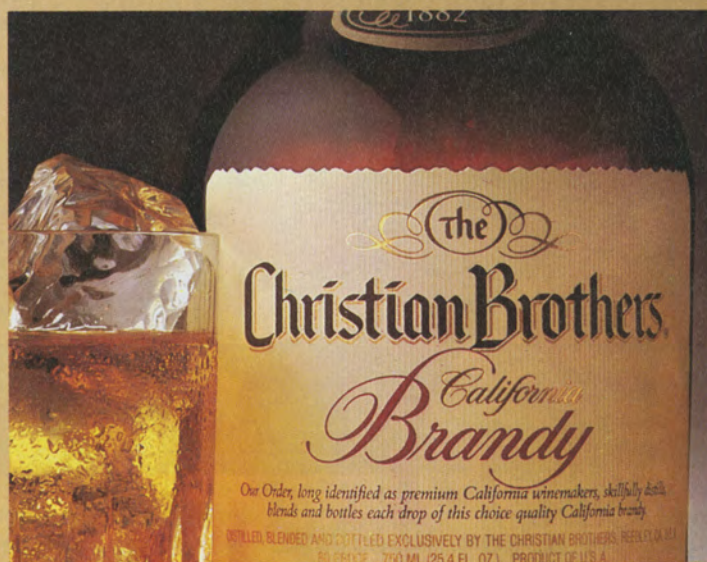
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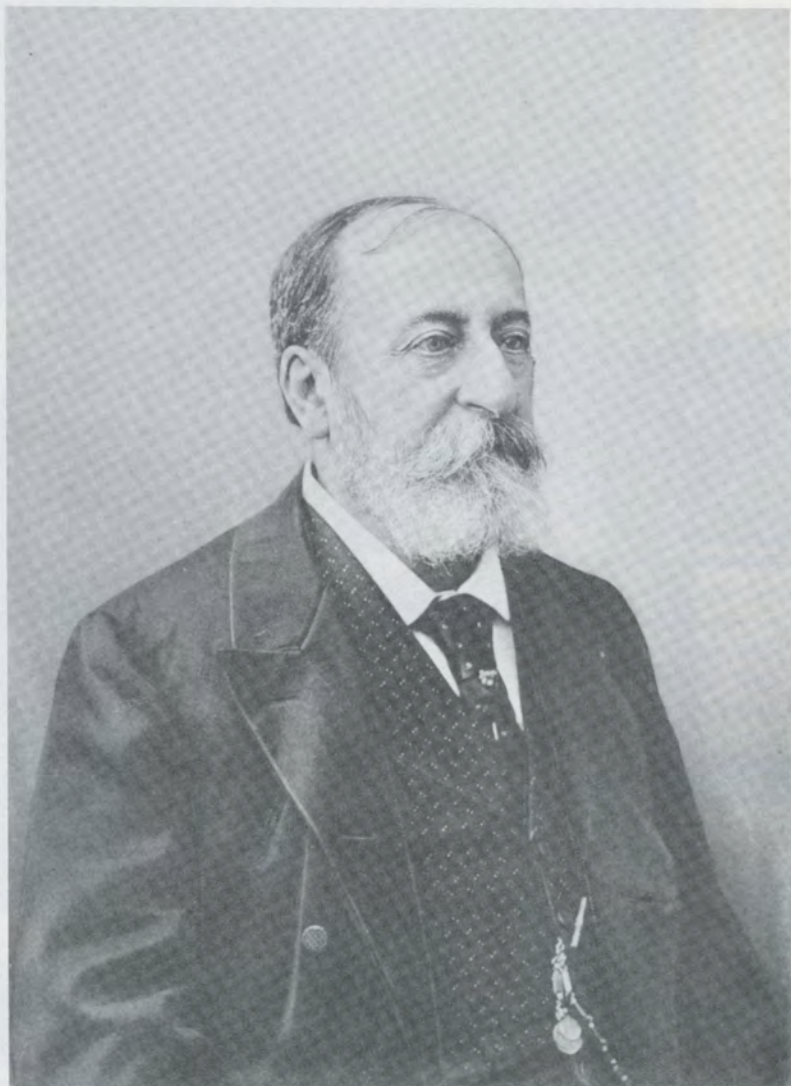
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by Arthur Kaplan



Paris, Musée de l'Opéra

Pauline Viardot-García, self-portrait.

The listing of Camille Saint-Saëns's most famous opera in the catalogue published by A. Durand reads:

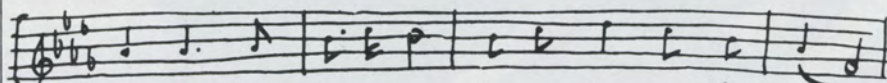
Samson et Dalila
Opéra en 3 actes
Poème de Ferdinand Lemaire
A Mme Viardot
Composition (1868-77)

Who is the Madame Viardot to whom the work is dedicated? Although the name may be unfamiliar to all but a small percentage of operagoers today, when *Samson et Dalila* was first performed and published in 1877, mezzo-soprano Pauline Viardot-García was as famous in the world of music as Marilyn Horne—her contemporary counterpart and ardent admirer—would become a century later.

Liszt called her "l'illustrissime," George Sand proclaimed her "The greatest female genius of our times," and Clara Schumann declared her "The most inspired woman I've ever been given to know." In his book *The Great Singers*, Henry Pleasants says that "she possessed a combination of talent and intelligence possibly unexampled in the history of the lyric theater."

Born Michelle Ferdinande Pauline García in Paris in 1821, she was the youngest of

(Continued on page 60)



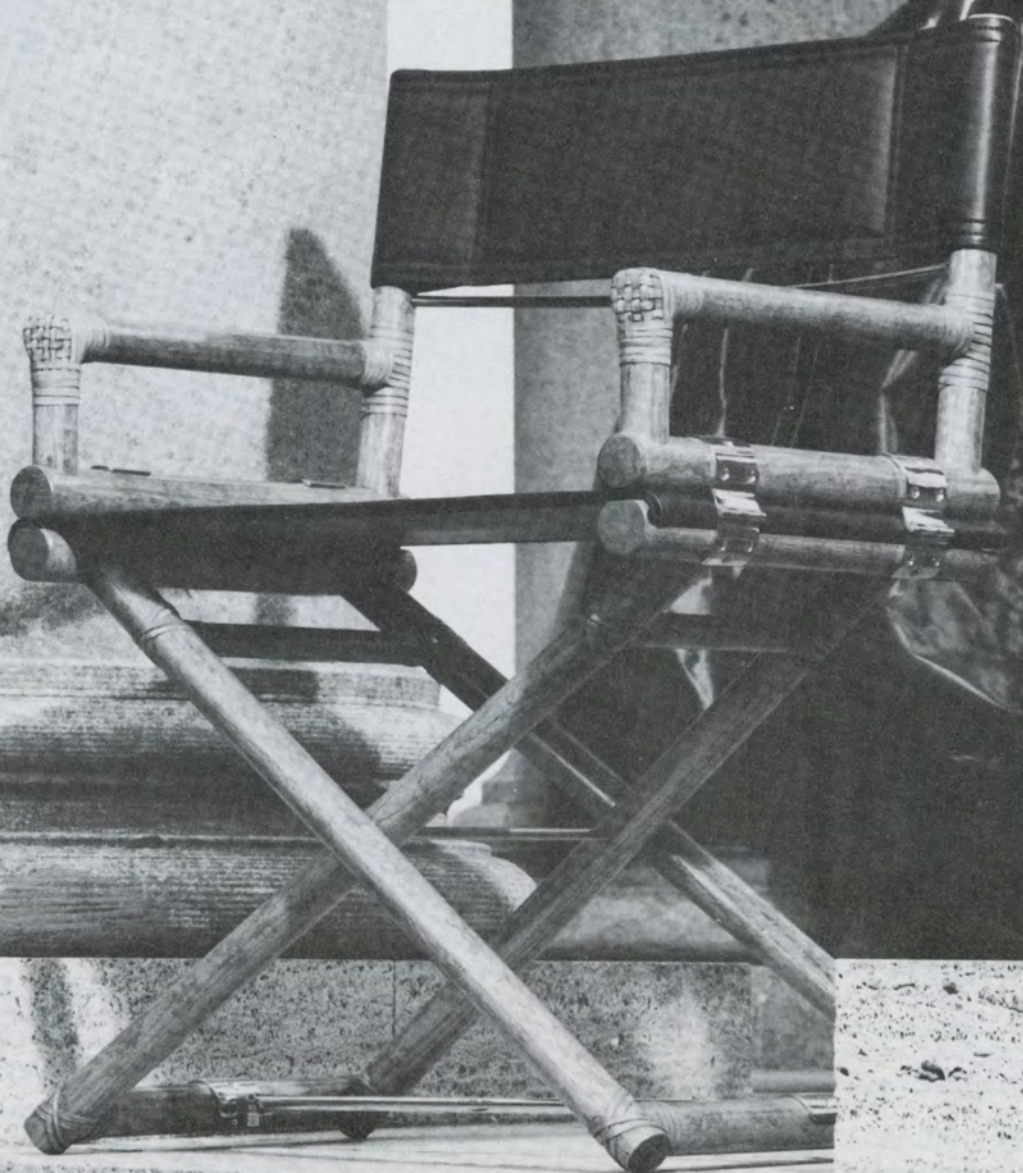
Mon cœur s'ouvre à ta voix Comme s'ouvrent les fleurs

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Camille Saint-Saëns, 1835-1921. Frontispiece illustration to the score of *Samson et Dalila*, Paris, 1892.

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Artist Profiles



Marilyn Horne

Internationally celebrated mezzo-soprano **MARILYN HORNE** returns to San Francisco Opera to sing the role of Dalila for the first time in her illustrious career. The Pennsylvania native, who last year became the first recipient of the Rossini Foundation's Golden Plaque honoring her as "the greatest singer in the world," was last seen here in the title role of Rossini's *La Cenerentola* last fall, when she also appeared as Adalgisa opposite Joan Sutherland's Norma. It was as Adalgisa that Miss Horne made her stunning Metropolitan Opera debut in 1970, since which time she has triumphed in all of the world's major opera houses. San Francisco Opera is honored to be the Company with which she made her first major operatic appearance, singing Marie in *Wozzeck* and Zita in *Gianni Schicchi* (1960). Her subsequent Company credits include Marzelline in *Fidelio*, Hermia in *A Midsummer Night's Dream* and Marina in *Boris Godunov* (1961); Musetta in *La Bohème*, Marie in *Daughter of the Regiment* and Nedda in *I Pagliacci* (1962); Eboli in *Don Carlo* (1966); and the title role of *Tancredi* (1979), the vehicle of her sensational 1977 debut at the Rome Opera. She is perhaps Spring Opera Theater's most illustrious alumna, having portrayed Carmen (1961),

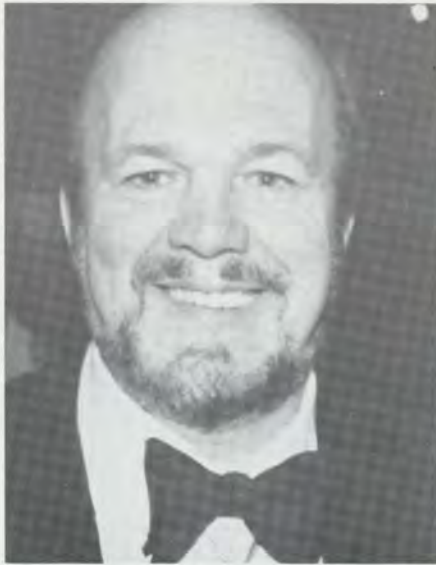
Rosina (1962) and the title role of *L'Italiana in Algeri* (1964), three roles she has recorded complete and performed to critical plaudits at the Met and elsewhere. Her incredibly varied repertoire ranges from Thomas's *Mignon* and Massenet's *La Navarraise* to such "trouser" roles as Gluck's Orfeo, Vivaldi's Orlando, Bellini's Romeo, Handel's Rinaldo and Rossini's Arsace in *Semiramide*, a role in which she scored a major triumph at the 1980 Aix-en-Provence Festival and repeated for the Opening Night of San Francisco Opera's 1981 Fall Season. Earlier this year she sang Arsace at Carnegie Hall, where a series of three Rossini operas were presented in concert as a showcase for Miss Horne's renowned coloratura technique, including *Tancredi* and *La Donna del Lago*. A busy concert artist with over 600 recitals to her credit, she was heard in two nationally televised "Live from Lincoln Center" concerts with Joan Sutherland and Luciano Pavarotti, and again more recently with Leontyne Price. Her lengthy discography includes recordings for London, Deutsche Grammophon, RCA and CBS. In 1981, New York's Mayor Koch presented her with the city's highest cultural award, the Handel Medallion. This month her autobiography, *My Life, Marilyn Horne*, is being published by Atheneum, and her first Christmas album, with the Mormon Tabernacle Choir, will be released this December on the CBS label. She will sing the title role of Handel's *Rinaldo* at the Met during the company's centennial season, and on December 28 the PBS *Great Performances* series will air "Marilyn Horne's Great American Song Book" concert live from Lincoln Center.

French tenor **GUY CHAUVET** returns to San Francisco Opera as Samson in Saint-Saëns's *Samson et Dalila*, a role he has sung with great success at the Paris Opera during the seasons of 1975-76, '76-77 and '77-78, and at the Metropolitan Opera for the 1976-1977 season. A regularly featured artist of the Paris Opera, he has appeared there in the title role of Berlioz's *La Damnation de Faust*, as Cavaradossi in *Tosca*, Flo-



Guy Chauvet

restan in *Fidelio*, Aeneas in *Les Troyens*, Pylades in *Iphigénie en Tauride*, Don José in *Carmen* and Calaf in *Turandot*, a role he sang in Jean-Pierre Ponnelle's new production at Strasbourg. He has sung with virtually all of the French companies, and his flourishing international career has won him successes at the Teatro Colón in Buenos Aires, London's Covent Garden, La Scala in Milan, the Lyric Opera of Chicago and the Teatro San Carlo in Naples, as well as the companies of Lisbon, Geneva, Monte Carlo, Brussels, Stuttgart, Mannheim, Florence, Athens, Palermo and Verona, where he appeared as Radames in *Aida* at the famed Arena for the centenary of the work's premiere. In 1971, Lorin Maazel engaged him for the title role of a new production of *Lohengrin* at the Deutsche Oper in Berlin, and he appeared with that company at the International Exposition in Osaka, Japan. Chauvet made his 1968 San Francisco Opera debut as Aeneas in *Les Troyens*, a role he has sung to acclaim at the Vienna Staatsoper, in Geneva, Marseille, Buenos Aires, Lisbon, at the Metropolitan Opera, the Cincinnati May Festival and with the Chicago Symphony at the Ravinia Festival. He has also been heard here as Radames (1969), Don



Louis Quilico

José (1970) and as Lohengrin (1978), a role he sang at the 1976 Lyon Festival and during the 1980-81 season at Rouen. Other assignments that season included *Jenufa* at the Paris Opera, Don José in Barcelona and Rio de Janeiro and a concert performance of *Parsifal* in Marseille. The following season saw his Don José with the Paris Opera at the Palais des Sports, Berlioz's *Faust* at Rouen and *Otello* in Marseille, which he repeated there during the 1982-83 season. Last year he also performed in Massenet's rarely heard *Hérodiade* in Avignon.

Baritone **LOUIS QUILICO** returns to the San Francisco Opera as the High Priest in *Samson et Dalila*: He made his Company debut in 1956 as Lescaut in *Manon Lescaut* and has appeared here in seven seasons since, in *Il Trovatore* (1958, 1969, 1971, 1975); *La Bohème* (1956, 1958, 1959); *Tosca* (1970) and *Luisa Miller* (1974). The Canadian artist recently sang the title role of Verdi's *Rigoletto* in the Metropolitan Opera's national PBS telecast. Television audiences have also seen him "Live from the Met" as Renato in *Un Ballo in Maschera*. Since his operatic debut with the New York City Opera in 1955, Quilico has sung with the leading opera houses of the world, including the Vienna Staatsoper, Covent Garden, Paris Opera, Bolshoi Opera and the Teatro Colón in Buenos Aires. He made his Metropolitan Opera debut in 1972 as Pelléas in *Pelléas et Mélisande* and has since been heard there in more than a dozen roles including Iago in *Otello*, Amonasro in *Aida*, Tonio in *I Pagliacci*, Barnaba in *La Gioconda* and Scarpia in *Tosca*. In April of 1982, Quilico and his son, baritone Gino Quilico, were invited



John Del Carlo

to sing in a Command Performance for Her Majesty Queen Elizabeth II in Ottawa. His recent assignments have included *Falstaff* with the Canadian Opera, *Macbeth* at the Met and in Montreal, and *Cavalleria Rusticana/I Pagliacci* in New Orleans.

Bass-baritone **JOHN DEL CARLO** returns to the San Francisco Opera as Abimélech in *Samson et Dalila* and as Rangoni in *Boris Godunov*. Earlier this year he was heard as Donner in the Summer Festival production of Wagner's *Das Rheingold*. Del Carlo made his Company debut in 1978 and since then has appeared in 20 productions, culminating in his highly acclaimed portrayal of Alidoro in *La Cenerentola* last fall. A native of San Francisco, he was a member of the San Francisco Opera Chorus from 1973 to 1976 and participated in the 1977 Merola Opera Program, during which he was co-winner of first place in the San Francisco Opera Auditions. He bowed with Spring Opera Theater in 1978 as Achilles in Handel's *Julius Caesar*, returning for SPOT productions of *La Périchole* (1979) and *Good Soldier Schweik* (1980). In 1982 he won the Pavarotti International Voice Competition and subsequently appeared with Pavarotti in the Philadelphia Opera productions of *L'Elisir d'Amore* and *La Bohème*, the latter being televised nationally on PBS. Other recent engagements include a San Francisco Symphony Pops concert, and appearances as Don Basilio in *The Marriage of Figaro* with the Minnesota Opera and Hawaii Opera Theater. Del Carlo was recently heard in the California Bach Society Marathon and that group's performances of the Brahms German Requiem at Davies Hall.



Kevin Langan

Bass **KEVIN LANGAN** returns to the San Francisco Opera as Truffaldino in *Ariadne auf Naxos*, the Priest in the American premiere of Tippett's *The Midsummer Marriage*, an Old Hebrew in *Samson et Dalila* and Varlaam in *Boris Godunov*. During the 1983 Summer Festival, he sang the roles of Colline in *La Bohème* and Zuniga in *Carmen*. Since his 1980 Company debut, Langan has appeared in 20 different productions, beginning with *Samson et Dalila* and followed by *Simon Boccanegra*, *Die Frau ohne Schatten*, *La Traviata*, *Arabella*, *Madama Butterfly*, *Don Giovanni*, *Wozzeck*, *Carmen*, *Lady Macbeth of Mtsensk*, *Turandot*, *The Rake's Progress* and *Aida*, the last-mentioned being telecast live to Europe. During the 1982 Fall Season, Langan portrayed Samuele in *Un Ballo in Maschera* and Bartolo in *Le Nozze di Figaro*. A 1980 Metropolitan Opera National Council Auditions winner and member of the Merola Opera Program that same year, Langan made his recital debut the preceding year in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge. In recent seasons he has appeared as Bartolo, Ashby in *La Fanciulla del West* and Sarastro in *Die Zauberflöte* in Philadelphia; Sarastro in St. Louis and Omaha; and in *La Traviata* in New Jersey. Langan made his European operatic debut last November as Osmin in *Die Entführung aus dem Serail* in Lyon, with additional performances of the role in Chambéry and Grenoble. Earlier this season, he sang Sarastro in Palm Beach, the Duke in Saint-Saëns's *Henry VIII* in San Diego and Seneca in *L'Incoronazione di Poppea* in his Canadian Opera Company debut. He returns to Canada early next year for Vancouver Opera's production of *Norma*.

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Jeffrey Thomas

An active concert artist, Langan has sung bass solos in Beethoven's Ninth Symphony with the Oakland Symphony, Handel's *Messiah* with the Houston Symphony and the Indianapolis Symphony, and Rossini's *Stabat Mater* with the Buffalo Philharmonic. Next April he will give a recital at Carnegie Hall in New York.

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 *La Traviata*, the role of the 2nd Philistine in *Samson et Dalila*, Isepo in *La Gioconda*, and a Lamplighter in *Manon Lescaut*. Earlier this year, during the 1983 Summer Festival, Thomas was heard as Remendado in *Carmen*. The young tenor made his San Francisco Opera debut during the 1981 Summer Festival as Vogelgesang in *Die Meistersinger* and returned as the Officer in the 1982 Summer Festival production of *The Barber of Seville*. In the fall of 1982 he appeared with the Company in five productions, including the English-language performances of *The Marriage of Figaro*, in which he sang Don Basilio. At the 1981 Spoleto Festival USA, Thomas appeared in Menotti's *The Last Savage*. During the 1982 San Francisco Opera Center Showcase series he portrayed Flaminio in Scarlatti's *The Triumph of Honor*. He stepped in on short notice during the 1983 Showcase to replace an ailing colleague in the title role of *L'Ormino*, and also appeared as the Male Chorus in Britten's *The Rape of Lucretia*. Thomas has performed in Mexico's Teatro Degollado as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Com-

- Brown Bag Opera
- Merola Opera Program
- Western Opera Theater
- Showcase Season
- Adler Fellowship Program



Western Opera Theater
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Performance



Showcase Season
"L'Ormino"



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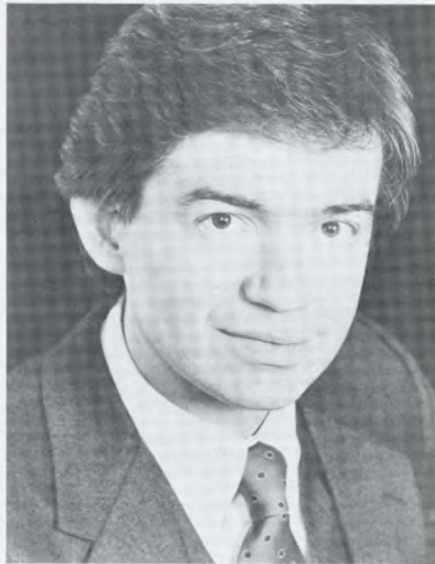
SUNDAY, OCTOBER 30, 1983

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Jacob Will



Robert Tate

pany; in Boston with Musica Viva; and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. A familiar concert artist in the Bay Area, he has sung with the San Francisco Symphony, the Oakland Symphony and the Berkeley Symphony, with which he recently performed Britten's *Spring Symphony*. Earlier this season he appeared as the Evangelist in Bach's *St. Matthew Passion* with Festival of Masses, Robert Shaw conducting, and made his European debut in Cesti's *Il Tito* in Innsbruck.

Bass-baritone **JACOB WILL** undertakes several assignments during the 1983 Fall Season: Montano in *Otello*, the Messenger in *La Traviata*, Baron Dôuphol in the family 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 **ROBERT TATE** sings five roles during the 1983 Fall Season: Scaramuccio in *Ariadne auf Naxos*, Gastone in *La Traviata*, the Messenger of the Philistines in *Samson et Dalila*, Nepomuc in *La Grande Duchesse de Gérolstein* and Missail in *Boris Godunov*. He sang the role of Parpignol earlier this year in the 1983 Summer Festival production of *La Bohème*. The young tenor made his Spring Opera debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently portrayed Antigonus in the 1979 world premiere of Harbison's *Winter's Tale* that inaugurated the American Opera Project. The following year he appeared in the world premiere of Mechem's *Tartuffe*, again under the auspices of the AOP. Tate made his San Francisco Opera debut in 1980, when he was heard in *Samson et Dalila*, *Simon Boccanegra*, *La Traviata* and *I Pagliacci*. Last fall he

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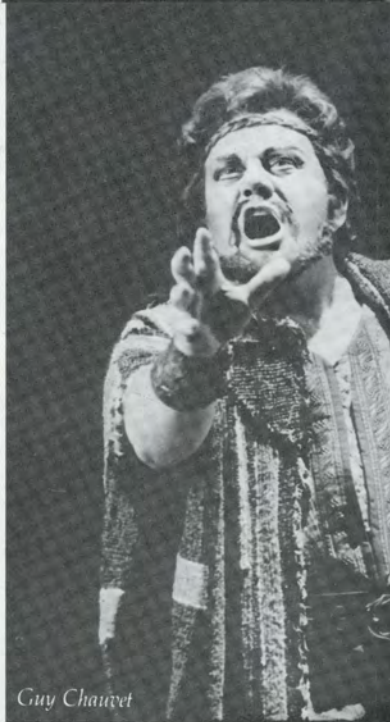
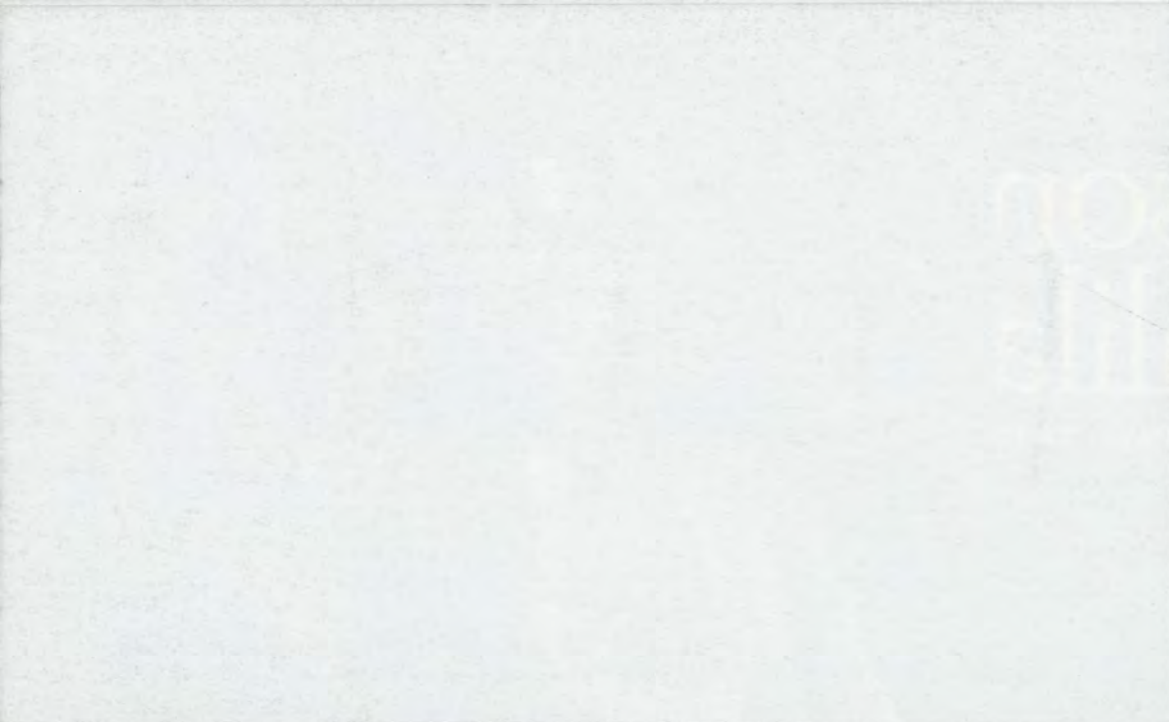
(Continued on page 57)

Samson et Dalila

Photos taken in rehearsal by DAVID POWERS

Marilyn Horne, Guy Chauvet





Guy Chauvet

Guy Chauvet, San Francisco Opera Chorus





Marilyn Horne



Louis Quilico



John Del Carlo



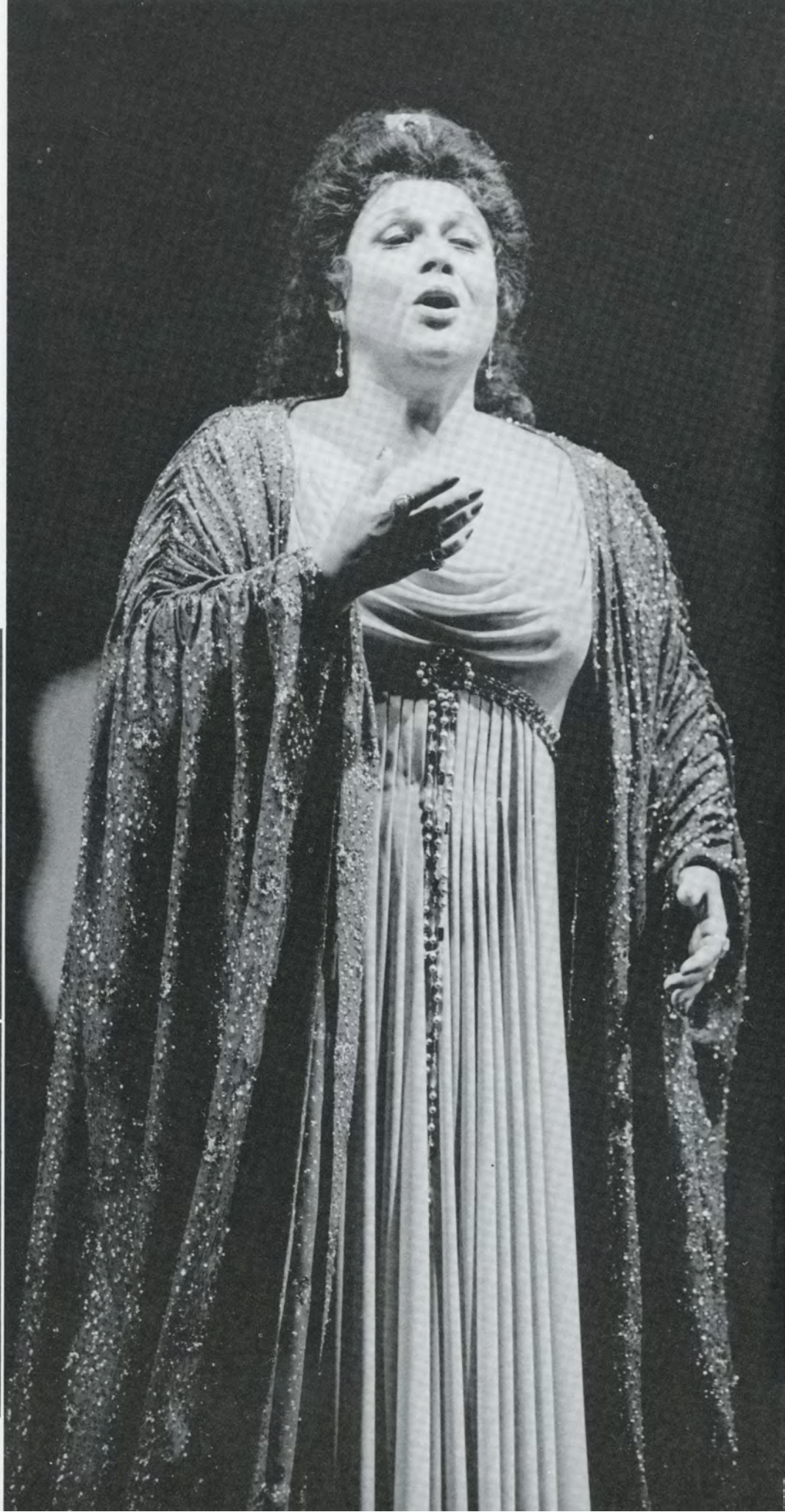
Marilyn Horne, Guy Chauvet

Marilyn Horne

Marilyn Horne, Guy Chauvet



Kevin Langan



This production was 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.

The revival of this production has been made possible by a generous grant from an anonymous donor.

Opera in three acts by CAMILLE SAINT-SAËNS

Text by FERDINAND LEMAIRE

Samson et Dalila

(in French)

Conductor

Jean Fournet

Production

Nicolas Joël

Set Designer

Douglas Schmidt

Costume Designer

Carrie Robbins

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Choreographer

Robert Gladstein

Musical Preparation

James Johnson

Susanna Lemberskaya

Terry Lusk

Svetlana Gorzhyevskaya

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Paula Williams

Stage Manager

Gretchen Mueller

First performance:

Weimar, December 2, 1877

First San Francisco Opera performance:

September 21, 1925

THURSDAY, OCTOBER 20 AT 8:00

TUESDAY, OCTOBER 25 AT 8:00

FRIDAY, OCTOBER 28 AT 8:00

WEDNESDAY, NOVEMBER 2 AT 7:30

SATURDAY, NOVEMBER 5 AT 8:00

WEDNESDAY, NOVEMBER 9 AT 8:00

SUNDAY, NOVEMBER 13 AT 2:00

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

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

The performance will last approximately three hours and fifteen minutes.

CAST

(in order of appearance)

<i>Samson</i>	Guy Chauvet
<i>Abimélech, Satrap of Gaza</i>	John Del Carlo
<i>First Philistine</i>	Jeffrey Thomas
<i>Second Philistine</i>	Jacob Will
<i>The High Priest of Dagon</i>	Louis Quilico
<i>Messenger of the Philistines</i>	Robert Tate
<i>An Old Hebrew</i>	Kevin Langan
<i>Dalila</i>	Marilyn Horne
<i>A boy</i>	Steven Moawad*
<i>Hebrews and Philistines</i>	
<i>Corps de ballet</i>	

* San Francisco Opera debut

TIME AND PLACE:

1150 B.C.; Gaza in Palestine

ACT I Public Square in Gaza

INTERMISSION

ACT II Dalila's home in the valley of Sorek

INTERMISSION

ACT III, Scene 1 Prison dungeon in Gaza

Scene 2 Interior of the temple of Gaza

Samson et Dalila

Synopsis

ACT I — In front of the pagan temple of Dagon at Gaza, a group of Hebrews, in distress at their persecution by the Philistines, desperately appeal to God to free them. Interrupting their lament, Samson reproaches them for their lack of faith and rallies their courage. Inspired by his words, they praise Jehovah and reaffirm their faith when Abimélech, the satrap (governor) of Gaza, enters and blasphemes against God. Samson warns him that vengeance will soon strike him down. Rousing his people to break their chains, Samson defies the threats of Abimélech and kills the satrap. The High Priest of Dagon appears from the temple and finds Abimélech's body. The Philistines want to avenge his death, but a messenger brings word that, under Samson's command, the Hebrew band has destroyed the harvests. Cursing the Israelites, the High Priest rushes off with his guards. Samson and his followers return, thanking God for the new strength he has given them. The temple doors open and Dalila comes out with the other priestesses, singing of spring and her love for Samson. In spite of the warning of an old Hebrew, Samson is irresistibly attracted to her.

ACT II — Dalila awaits Samson at her home in the valley of Sorek, invoking the power of love to help ensnare him. Visited by the High Priest, who urges her to learn the

secret of Samson's strength, she assures him of her hatred of the valiant Hebrew. After Samson arrives at Dalila's tent, he is seized with misgivings. Dalila, confident of her success in arousing his passion, describes how her heart awakens at the sound of his voice. At length, unable to pry from Samson the secret of his strength, she repulses him and runs off, followed by the now infatuated Samson. Philistine soldiers surround the tent and, when Dalila gives the signal, they rush in to seize their prey.

ACT III — Blinded, shorn and shackled, Samson turns the millstone in the prison of Gaza. Taunted by the reproaches of his followers as they echo through the darkness, he cries out to God for mercy.

At dawn, the temple of Dagon is filled with worshippers. A Bacchanalian dance ensues. Suddenly a silence falls on the crowd as the blind Samson is led in by a child. Unmoved by the jeers of the crowd or Dalila's mockery, he prays. When the High Priest challenges him to prove the power of God to restore his sight, Samson begs for a return of his strength. Approaching the altar, the pagans celebrate their rites, ending with the humiliation of Samson, chained to the temple pillars by Dalila. Pulling on the shackles to which he is bound, he brings down the temple upon himself and his enemies. □



Jean Fournet

appeared in five operas during the course of the season: *Salome*, *The Queen of Spades*, *Cendrillon*, *Lohengrin* and both the English-language and Italian performances of *The Marriage of Figaro*. During the 1982 San Francisco Opera Center Showcase series, Tate won plaudits in the travesty role of Cornelia in Scarlatti's *The Triumph of Honor*. He was recently heard as Ferrando in *Così fan tutte* and as Lindoro in *The Italian Girl in Algiers* with Pocket Opera. Last summer he sang Stravinsky's *Les Noces* with the Oakland Ballet and made his Wolf Trap debut as Ferrando.

After an absence of 25 years, famed French conductor **JEAN FOURNET** returns to the San Francisco Opera for performances of *Samson et Dalila*. The maestro made his American debut in San Francisco in 1958, conducting *Medea* (the first staged performances in America), *La Bohème*, *Manon*, and *Rigoletto*. Until 1957, Fournet was in charge of the musical direction of the Opera Comique, and often wielded the baton at the Paris Opera. In France, he has conducted the orchestras of the Conservatory, Cologne, Padeloup (of which he was president), the National Orchestra and the Orchestre de Paris. On the international front, he has conducted the Concertgebouw of Amsterdam, and prestigious orchestras in the United States, Latin America, Europe, and in Japan, where he conducted the Japanese premiere of *Pelléas et Mélisande* in 1958. In 1961 he was named Permanent Principal Conductor of the Philharmonic Orchestra of Dutch Radio and Television, and in 1968 was elected to the post of Artistic Director of the Philharmonic Orchestra of Rotterdam, making



Nicolas Joël

numerous tours with these orchestras to Germany, Switzerland, Italy, Great Britain and the United States. He is currently the director of the Orchestra of the Île de France. The distinguished conductor has to his credit a list of important recordings, including several that have won the coveted "Grand Prix du Disque" award. He has conducted for major opera companies in Argentina, France, Holland, Monte Carlo, Portugal, Spain, Sweden, Switzerland and the United States. Future engagements include a new production of *Faust* in Montreal, six weeks with the Tokyo Metropolitan Orchestra, plus various concerts in Holland and in France.

French director **NICOLAS JOËL** returns for his fifth season with San Francisco Opera to direct the revival of his *Samson et Dalila* production that was first seen in 1980 and telecast nationwide. In Strasbourg, he directed the first staging of Haydn's *L'Infedeltà delusa*, and he co-designed a production of Rossini's *Elisabetta, Regina d'Inghilterra* starring Montserrat Caballé for the 1975 Aix-en-Provence Festival. For three years he was assistant to Patrice Chéreau for the controversial Bayreuth production of Wagner's *Ring* cycle that was telecast nationally this year in the United States. More recently, he has staged Wagner's *Ring* in Lyons and Strasbourg, and his busy schedule has been occupied with productions of Verdi and Wagner operas for the Netherlands Opera in Amsterdam, the Royal Theatre in Copenhagen and for the opera company of Göteborg, Sweden, to mention only a few. He won great acclaim for his production of *Aida* that opened the current season of the



Douglas Schmidt

Lyric Opera of Chicago, and was recipient of this year's coveted Critic's Award in France for his production of Gounod's *Faust* in Toulouse, which was also taped for French television. His work has been seen at the Bergen Festival in Norway, and in 1984 he will direct *Dido and Aeneas* for a Paris Opera production starring Jessye Norman. That same year he will begin a new *Ring* cycle in Wiesbaden, and will direct the French premiere of Britten's *Billy Budd* in Nancy in 1985. His previous San Francisco Opera credits include the 1978 Jean-Pierre Ponnelle production of *Tosca*; *Così fan tutte* and *La Voix humaine* in 1979; and assisting Ponnelle on the 1977 production of *Turandot*.

DOUGLAS SCHMIDT has designed the sets of *Samson et Dalila*, first seen here in 1980. Spring Opera audiences will remember his sets for Hans Werner Henze's *Elegy for Young Lovers* in 1978, and his designs for the world premiere of Imbrie's *Angle of Repose* in 1976 and *Aida* in 1981, which were greeted with high critical acclaim. In New York, Schmidt has been long associated with the New York City Opera, the New York Shakespeare Festival and television station WNET. His work for the theater includes award-winning designs for Gorky's *Enemies* for the Repertory Theater of Lincoln Center, where he was resident designer from 1969 until the company disbanded in 1973. He also designed sets for the New York Shakespeare Festival production of *The Threepenny Opera*; Andrei Serban's *Agamemnon*, which earned him a Joseph Maharam Distinguished Design Award in 1977; and the Chelsea Theater Company's production of



Carrie Robbins

The Crazy Locomotive, for which he won an Obie. On Broadway, Schmidt won Drama Desk Awards for his scenic contributions to the Andrews Sisters musical *Over Here* and Ira Levin's *Veronica's Room*. Recent Broadway credits include scenic designs for Neil Simon's long-run musical *They're Playing Our Song* and Bernard Slade's *Romantic Comedy*. He has also designed the original production of *Grease*, one of the longest running musicals in Broadway history.

Costume designer **CARRIE ROBBINS**, who made her San Francisco Opera debut in 1980 with *Samson et Dalila*, has done extensive work in opera and theater throughout the country. For the Opera Company of Boston she designed the American premiere of Glinka's *Ruslan and Ludmilla* and *Rigoletto*, and for the Washington Opera Society, *The Rake's Progress*. She was also responsible for the costumes for the Hamburg Staatsoper's production of *West Side Story* and productions of John Gay's *The Beggar's Opera* and *Polly* for the Chelsea Theater Center. Broadway credits include *Over Here* and *Grease*, in both of which she collaborated with set designer Douglas Schmidt and for which she received Drama Desk Awards and Tony nominations. Additional New York credits are the Brecht-Weill musical *Happy End*, *The Iceman Cometh* for Circle in the Square, *The Consort* for the Eliot Feld Ballet Company, and various classical and contemporary plays for the New York Shakespeare Festival, Repertory Theater of Lincoln Center and the City Center Acting Company. Among the regional theaters for which Robbins has created costumes are



Robert Gladstein

the Guthrie in Minneapolis, the Studio Arena in Buffalo, the McCarter in Princeton, the Mark Taper Forum in Los Angeles and the Seattle Repertory Theater. Locally, she has been hailed for her costume designs for A.C.T.'s production of *The Little Foxes*.

Currently assistant director and ballet master of the San Francisco Ballet, **ROBERT GLADSTEIN** makes his San Francisco Opera debut as choreographer for *La Traviata* and *Samson et Dalila*. As a member of San Francisco Ballet from 1960 to 1967, the California native danced leading roles and choreographed his first ballet for the Ballet '62 Summer Choreographers' Series. From 1967 through 1969 he was a member of American Ballet Theater, returning to San Francisco Ballet in 1970. Ballet master of the company since 1975, he became assistant director in 1981. In 1982 Gladstein was appointed consultant to the National Endowment for the Arts Dance Panel. He has created over 30 ballets, including *Gershwin* (1977), *Stravinsky Capriccio for Piano and Orchestra* (1978) and *Psalms* (1980). His works are in the repertoires of American Ballet Theater Players, Ballet West, Pacific Northwest Ballet and the Sacramento Ballet.

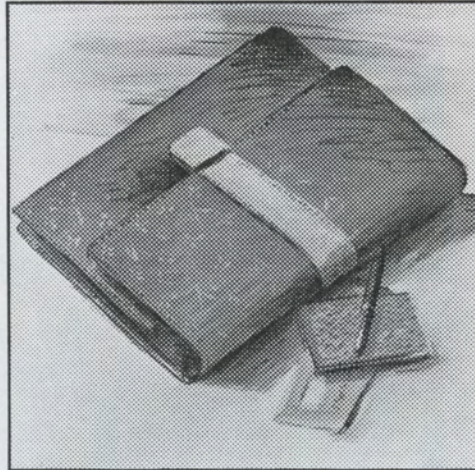
In his eighth year with the San Francisco Opera, **THOMAS J. MUNN** is responsible for the lighting designs of *Otello*, *Ariadne auf Naxos*, *Katya Kabanova*, *La Traviata*, *The Midsummer Marriage*, *Samson et Dalila*, *La Grande Duchesse de Gêrolstein*, *La Gioconda* and *Boris Godunov* during the 1983 Fall Season. For the 1983 Summer Festival, Munn designed the lighting for *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan*



Thomas J. Munn

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

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(Continued from page 45)



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Pauline Viardot-García, 1821-1910.

three children of Joaquina Sitchès and Manuel García, the first Count Almaviva in Rossini’s *Barber of Seville* and the foremost voice teacher of the early 19th century. Her older sister, Maria Malibran, born in 1808, was the most idolized singer in Europe until her untimely death in 1836 following a riding accident. Her brother, Manuel II, would follow in his father’s footsteps, teaching the García method to generations of singers. Both Pauline and Manuel II led long and productive lives (she died in 1910 at age 89; he in 1906 at age 101), and through their own example and that of their illustrious pupils established standards and techniques that would have a profound effect on the art of singing.

Pauline grew up in the shadow of her famous sister, accompanying the family on its musical excursions throughout Europe and even North America, where the García troupe performed in Mexico and introduced Italian opera to New York in 1825. Before she was ten, Pauline was able to accompany her father at his voice lessons and, according to the accounts of such keyboard experts as Liszt (who was her teacher), Adolphe Adam and Saint-Saëns, could have had an excellent career as a pianist.

After taking voice lessons from her father, who was her only teacher, she made her debut in Brussels in 1837 at a benefit concert for her brother-in-law, the violinist Charles de Bériot, singing his “Cadence du Diable” to her own piano accompaniment. Her operatic debut occurred two years later on May 9, 1839, at the King’s Theatre in London. Not yet 18, she undertook a difficult role that had been closely associated with her sister, Desdemona in Rossini’s *Otello*. The noted critic Henry F. Chorley later wrote of that evening in *Thirty Years’ Musical Recollections*: “. . . [she]

Arthur Kaplan is a Bay Area free-lance writer and lecturer on the performing arts.

appeared in her girlhood, for the first time on any stage . . . with an amount of musical accomplishment and of original genius the combination of which was unique.” The following month she sang the title role in the same composer’s *Cenerentola* to even greater acclaim.

In the London audience for those performances was the director of the important Théâtre-Italien in Paris, Louis Viardot. Not only did he engage her, but he married her soon thereafter.

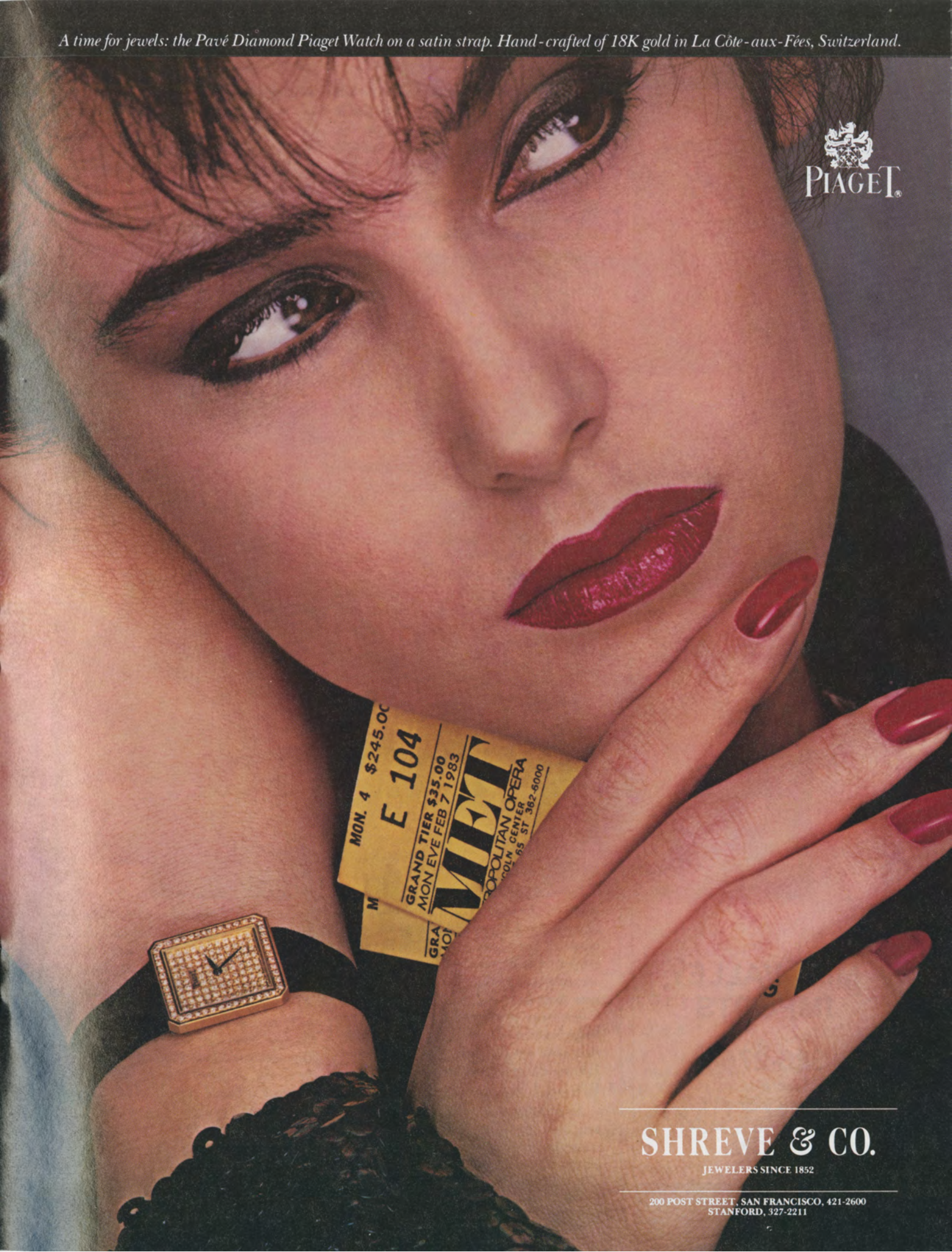
Though nowhere near as beautiful as her sister—she had huge widedset eyes and outsized lips—she did not want from lack of suitors. She had captivated such well-known men of the arts as the painter Ary Scheffer and the poet Alfred de Musset. Musset, who had heard her in the Parisian salons of 1838, was an early champion of her art. He even asked for her hand in marriage, but Pauline did not particularly care for him, her mother did not care for his morals, and his ex-lover, George Sand, persuaded both of them that Louis Viardot would be a far better match for her.

Twenty-one years her senior, Viardot was one of the handsomest men of his time, according to Saint-Saëns. A distinguished art connoisseur and man of letters (he wrote several books on the civilization of Spain and the popular translation of *Don Quixote* for which Gustave Doré furnished his celebrated illustrations), he had taken over the management of the Théâtre-Italien upon the sudden and tragic death of his predecessor in a theater fire.

The reception accorded his teenage discovery in her October 8, 1839 Paris debut as Desdemona equalled the London one. Eminent writer and critic Théophile Gautier delivered the following encomium:

“A star of the first magnitude . . . gave off its charming virginal glow to the delighted eyes of the dilettanti of the Théâtre-Italien . . . A salvo of applause greeted her first steps onto the stage, showing her that the glory of her dead sister was not forgotten and that the García dynasty was still supreme to their ears. She was dressed with more taste than was usual and didn’t posture like ordinary actresses—her simple gestures, graceful movements and slim figure, and a certain youthful awkwardness lent her a theatrical beauty, since she lacked natural beauty, that was very satisfying for the illusion. The color of her voice is admirable, neither too bright not too covered . . . The tones of the middle register have something sweet and penetrating about them that stir the heart. Her range is pro-

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digious. . . Her voice is wonderfully placed, her intonation pure and exact. Each note is attacked with great clarity, without hesitancy or portamento. . . She is an excellent musician."

Rather than use his position to further his wife's budding career, Viardot resigned as director of the Théâtre-Italien in a rare example of honorable conflict of interest following his marriage to Pauline García in 1840. This decision had unfortunate consequences for the singer, at least in France. Because of his liberal politics, the Viardots were not in favor with members of the influential conservative press or the ministries that subsidized the major lyric theaters. Moreover, Giulia Grisi, whose position as star of the Théâtre-Italien had been cemented with the creation of Bellini's *I Puritani*, Donizetti's *Marin Faliero* and Mercadante's *I Briganti*, seized the opportunity to force her demands for supremacy as *prima donna assoluta* on the new administration. Thus deprived of a Parisian stage which could serve as a showcase for her talents (the Paris Opéra was closed to her for similar reasons), Madame Viardot was forced to seek fame abroad. Except for a brief return to the Théâtre-Italien with a second debut as Arsace opposite Grisi in *Semiramide*, she spent most of the 1840s touring around Europe.

Pauline Viardot-García had the distinction of opening Her Majesty's Theatre in London in 1841 in Cimarosa's *Gli Orazi ed i Curiazi*; in Spain she repeated her triumphs in the Rossini repertoire while adding the title role of *Norma*, and in 1843 had a great success in Vienna. This was also the year of her Berlin debut in a concert arranged by Meyerbeer, who was then *Kapellmeister* there and who was later to play such an important role in her career.

Her greatest triumphs occurred in St. Petersburg during the 1843-44 and 1844-45 seasons. She created the role of Bianca in Lvov's *Bianca e Gualtiero* and sang not only her customary repertoire, but such traditional coloratura soprano roles as Lucia, and Adina in *L'Elisir d'amore*, Norina in *Don Pasquale* and Amina in *La Sonnambula* opposite such luminaries of the Théâtre-Italien as Giovanni Battista Rubini and Antonio Tamburini. It was in the Russian capital that she first met Ivan Turgenev, with whom she maintained an intimate relationship that lasted 40 years until his death in 1883. The famous novelist adored her and followed her around Europe (his play *A Month in the Country* is a thinly

veiled account of the hold she exercised upon him).

It was as Amina that Pauline Viardot finally outdid and nearly undid Grisi, who was then the reigning queen in both London and Paris. When the French singer appeared in *La Sonnambula* at the Royal Italian Theatre in London in 1848, one critic wrote ". . . the same passionate fervor, the same absorbed depth of feeling, such daring flights into the region of *fioritura*, together with chromatic runs ascending and descending, embracing the three registers of the soprano, mezzo-soprano and contralto, we have not heard since the days of Malibran." That same year she was thunderously acclaimed as Valentine in the first London performance of Meyerbeer's *Les Huguenots*. Having been challenged by Viardot on her own turf as Amina, Grisi took it upon herself to perform the Meyerbeer and Halévy roles in which her rival had won such success throughout Europe, and failed miserably.

The undertaking of roles from the high soprano through the contralto range may seem highly unusual to us today, but it was fairly common practice in the 19th century. At the time Viardot began her career, there was no mezzo-soprano designation, and as the soprano reigned supreme on the opera stage, many an alto—including Malibran—extended her voice unnaturally upward to reach for the pinnacle of success.

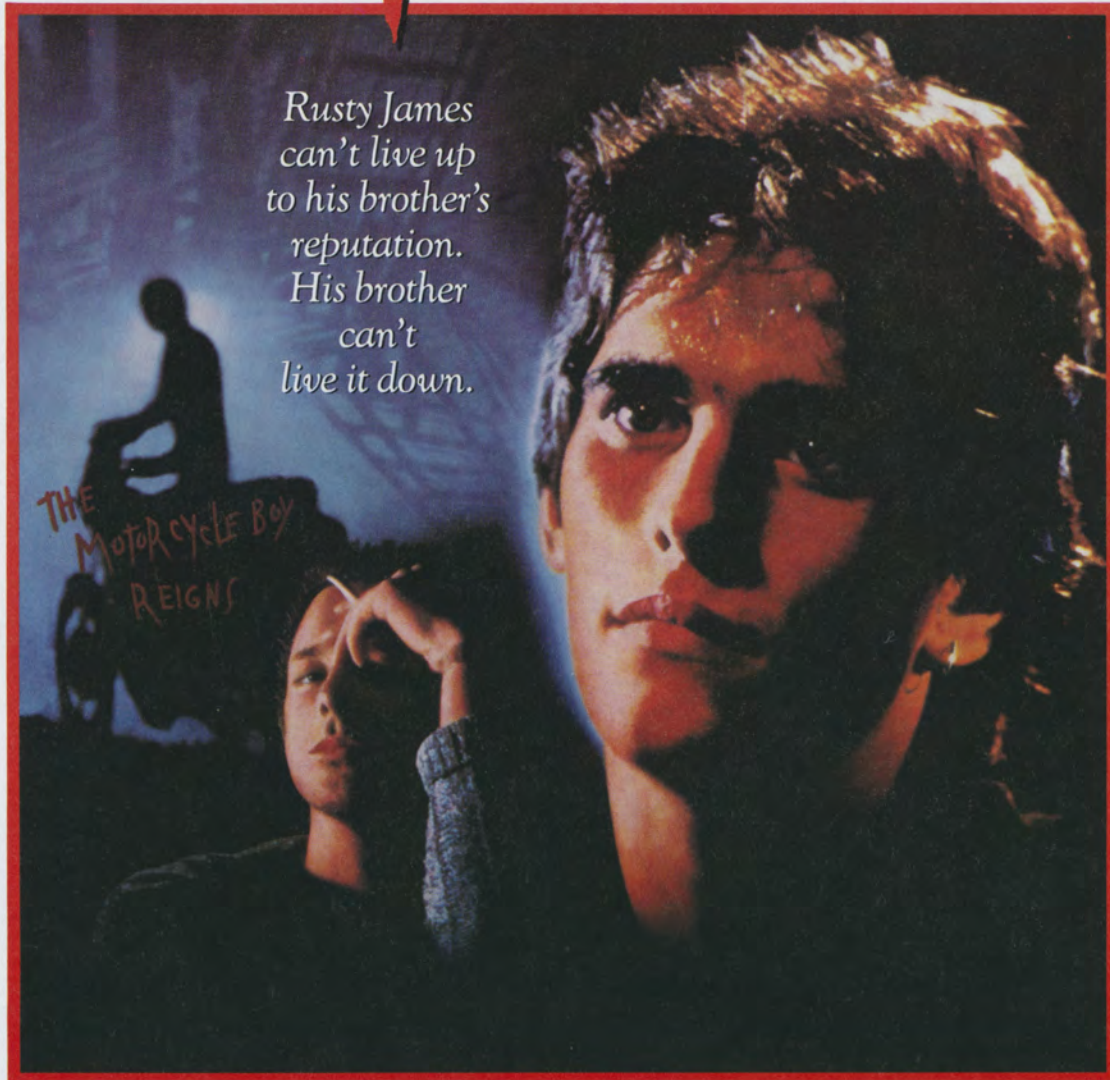
Chorley, speaking of Pauline García's 1839 London debut, wrote, "In spite of an art which has never (at so early an age) been exceeded in amount, it was to be felt that nature had given her a rebel to subdue, not a vassal to command, in her voice. From the first she chose to possess certain upper notes which must needs be fabricated, and which never could be produced without the appearance of effort. By this despotic exercise of will it is impossible that her real voice—a limited mezzo-soprano—may have been weakened." Later, Saint-Saëns was to write: "Her immoderate love of music was the cause of the early modification of her voice. She wanted to sing everything she liked and she sang Valentine in *Les Huguenots*, Donna Anna in *Don Giovanni*, besides other roles she never should have undertaken if she wanted to preserve her voice." The composer Reynaldo Hahn estimated Viardot's range from low F sharp to high D, truly prodigious.

It was in the Meyerbeer repertoire that Pauline Viardot achieved her greatest successes and most important influence in the lyric theater. The German-born composer

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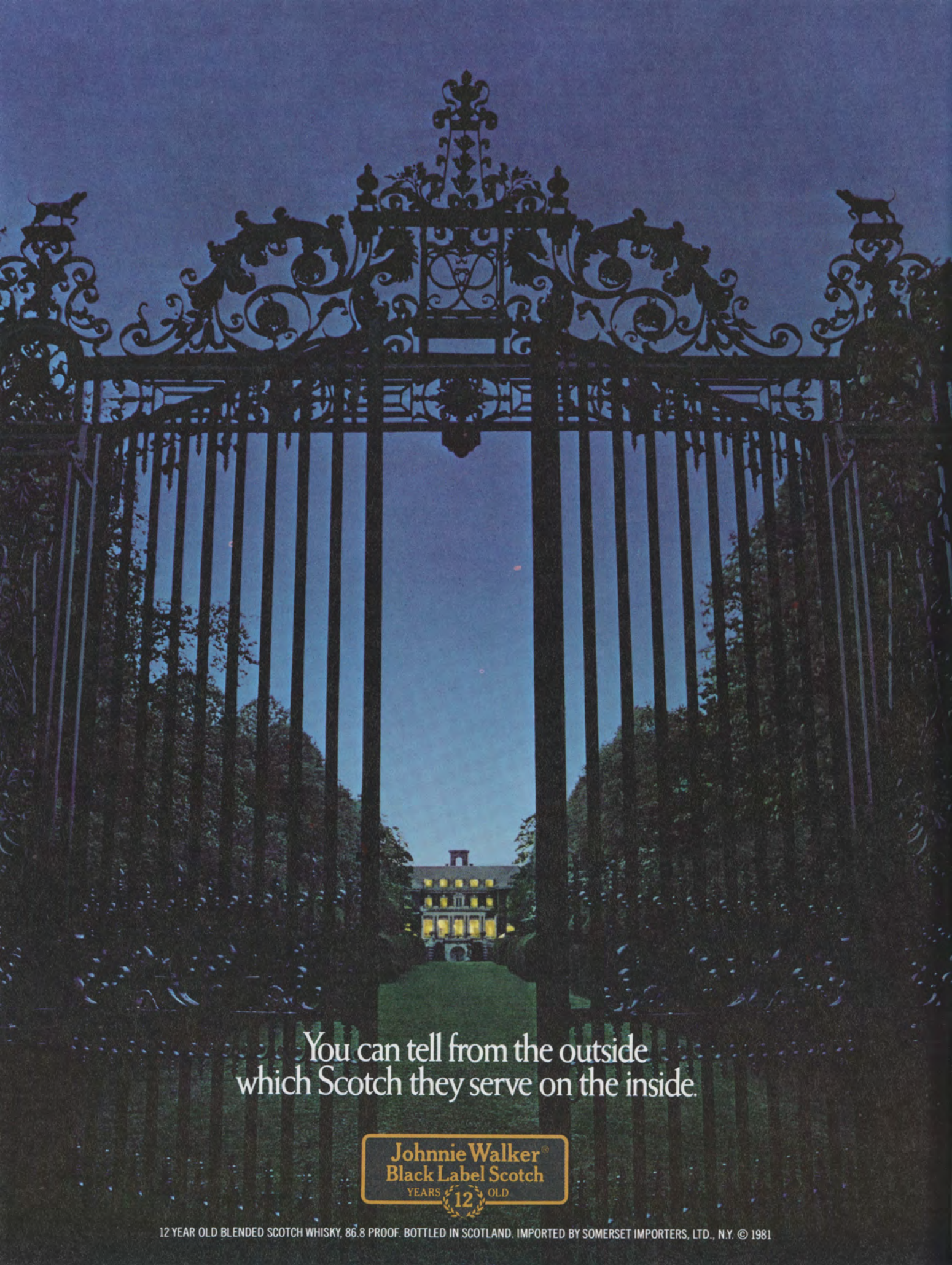
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had been so struck by her talents when they first met in Berlin in 1843 that he vowed no new work of his would be presented at the Paris Opéra unless Mme. Viardot appeared in the cast.

Meyerbeer had originally intended *Le Prophète* as a vehicle for tenor Gilbert-Louis Duprez, who had created a sensation in his Paris Opéra debut as Arnold in Rossini's *Guillaume Tell* in 1837. But by 1848 Duprez was no longer equal to the task of singing John of Leyden, so the composer began to reshape his opera to place greater focus on Pauline Viardot's Fidès, the prophet's mother. Meyerbeer so respected her musicianship and intelligence that he brought her two or three alternate versions of Fidès' music from which to choose.

The April 16, 1849 premiere of *Le Prophète* at the Paris Opéra marked Pauline Viardot's long-awaited debut at that theater. The roles suited for her voice, including Léonore in Donizetti's *La Favorite*, Zaïde in his *Don Sébastien*, Ascanio in Berlioz's *Benvenuto Cellini* and Catherine in Halévy's *La Reine de Chypre*, had been the exclusive property of Rosine Stoltz, a domineering mezzo-soprano who, for the seven-year period between 1840-47 held sway at the Opéra as mistress of its director, Léon Pillet.

Viardot's triumph in *Le Prophète* was complete. Berlioz reviewed her performance in the *Journal des Débats*: "All her poses, her gestures, her facial expressions, even her costume, are studied with profound art. As for the perfection of her singing, the extreme facility of her vocalization, her musical assurance, these are well known qualities. . . She is one of the greatest artists that can be cited from past and present musical history." The previous reserves of certain Parisian critics in the early 1840s—such as her smallish voice, her excessive ornamentation, her austere and cold dramatic style—all disappeared in the evidence of her now mature artistry.

The role of Fidès catapulted Viardot to international stardom as one of the greatest singing actresses in the annals of opera. She repeated her Paris Opéra triumph three months later at Covent Garden in London, and in all interpreted the role over 200 times.

The young Gounod was so taken by Viardot's achievement in *Le Prophète* that he turned from oratorio to opera under her inspiration and wrote *Sapho*, his first work for the lyric stage, expressly for her. It had its premiere at the Paris Opéra exactly two years to the day after the Meyerbeer work, although it did not meet

Courtesy, Lim M. Lai



Saint-Saëns as Samson in a contemporary caricature, with the success of the other Viardot vehicle.

Viardot's most lasting specific influence on the operatic repertoire came almost as a fluke. Following the failure of *Sapho*, she began singing abroad once again. She did not appear on the Paris stage, except for a very brief sojourn in 1855, for the next eight years. Léon Carvalho, the enterprising impresario of the Théâtre Lyrique, got the idea of producing Gluck's *Orphée*, unheard in the French capital for generations, with Mme. Viardot in the title role. He engaged Berlioz to return to the original score as written for the castrato Guadagni and restore the role to the mezzo-soprano range in which it was conceived (Gluck had adapted the part for a tenor hero). Berlioz was also put in charge of the musical rehearsals with the mezzo-soprano protagonist. Carvalho's brainstorm proved a stroke of genius. Critics were unanimously ecstatic following the November 10, 1859 premiere. Chorley found her suited not only vocally but physically to play the forlorn hero:

"It may be doubted whether such a perfect representative of Orpheus ever trod the stage, as Madame Viardot. . . Her want of regularity of feature and prettiness helped, instead of impairing, the sadness and solemnity of the mourner's countenance; the supple and statuesque grace of her figure gave interest and meaning to every step and every attitude. . . Such perfect embodiment of feeling and fable can

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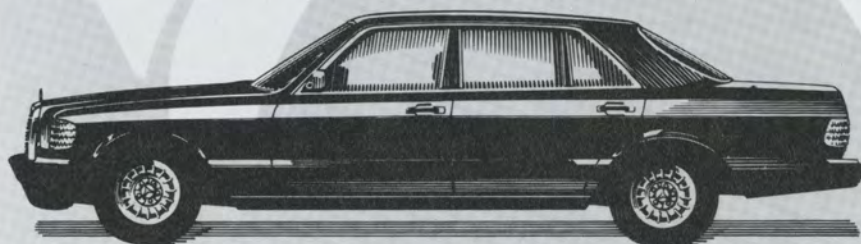
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hardly be looked for twice. . . Further, the peculiar quality of Madame Viardot's voice—its unevenness, its occasional harshness and feebleness, consistent with tones of gentlest sweetness—was turned by her to account with rare felicity, as giving the variety of light and shade to every word of soliloquy, to every appeal of dialogue."

Pauline Viardot had the distinction of being the first mezzo-soprano to interpret Gluck's most famous role, beginning a tradition that continues unabated today.

On the heels of this success, plans were made to feature Viardot in Gluck's *Armide*, Beethoven's *Fidelio* and Verdi's *Macbeth* at the Théâtre Lyrique. Only the Beethoven opus reached the boards, in a new French version, with the celebrated mezzo in the lead. But she was unable to cope with the high tessitura and the spoken dialogue, and the experiment failed.

By 1860 the wear and tear from singing roles that spanned the entire range of the female voice began to show more noticeably. After an indifferent reception at the Opéra in a version of *Alceste* transposed down for her now limited means, she decided it was time to think of retiring. Following her 138th performance of *Orphée* in 1863, she said farewell to the opera stage.

Viardot continued concertizing for another decade, especially in England. She created the Brahms *Alto Rhapsody* at Jena in 1870 and, in her final public appearance, the title role in Massenet's oratorio *Marie Magdeleine* on Good Friday of 1873 at the Odéon in Paris.

While living in Germany, she wrote three operettas to librettos by Turgenev that were performed by her pupils, and favorably impressed the musicians who were in attendance (Brahms conducted one of them). In addition to these, her compositional output includes six pieces for piano and violin, and over 100 songs, among them several to Spanish and German texts. She even wrote her own operatic version of the Cinderella story that had its premiere in Paris in 1904. She arranged six Chopin mazurkas for the voice and edited a collection of classical songs. Saint-Saëns claimed that she was a talented composer, "except for the management of the orchestra."

The composer of *Samson et Dalila*, who was 14 years her junior, met the already celebrated singer in 1849 at a charity concert in Paris. So began a lifelong friendship and mutual admiration between two of France's leading musicians. Saint-Saëns,

who was an esteemed keyboard virtuoso as well as a composer, became her musical ally in public and private concerts ("I had the honor to be her regular accompanist both at the organ and the piano," he wrote in *Portraits et souvenirs*).

He also had the highest regard for her own pianistic talents. Describing a Schumann concert (the *Liederkreis* is dedicated to Pauline Viardot), during which the singer was accompanied by her longtime friend Clara Schumann, he wrote: "The two women [then] sat down to play Schumann's duet for two pianos, which fairly bristles with difficulties, with equal virtuosity." Saint-Saëns acknowledged indebtedness to the singer for her advice on playing Chopin, whom she had known well, revealing to him "the secret of the *tempo*



Pauline Viardot's sketch of Saint-Saëns, 1858.

rubato, without which Chopin's music is disfigured."

Not only was Saint-Saëns her accompanist during recitals, but they often played pianistic games at her celebrated Thursday evening musical salon. The two would sit down at the piano; one would play a single measure of a musical work—be it a Haydn sonata, a Bach prelude, a Mozart concerto or a Bellini melody—and the other would have to play the succeeding measures. Mme. Viardot was exceptionally good at pastiches. One evening she concocted a Mozart aria "to fool the shrewdest of observers," said Saint-Saëns. Saint-Saëns, himself adept at pastiche and parody, wrote a *dramma lirico* entitled *Gabriella di Vergi* (c.f. Donizetti's *Gemma di Vergy*), a brief musical spoof of Italian opera, which in-

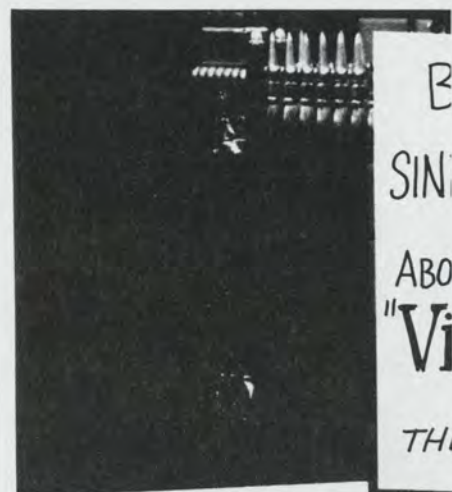
cluded Mme. Viardot among the players.

The composer also attended the less formal Sunday evenings at the Viardot home on the rue Douai. There the group would often engage in elaborate charades and pantomimes that Saint-Saëns, Fauré, and friends had prepared that morning in the organ loft at la Madeleine. The Viardot's son Paul remembered the composer letting his imagination run wild in these innocent games "in a milieu which he found particularly sympathetic, my parents' home."

It was during the musical Thursday evenings, however, that the young composer became aware of the full range of his hostess' tastes and talents. She possessed "an astonishing facility in imitating all styles of music. She was trained in the old Italian music and she revealed its beauties as no one else has ever done... Nothing was foreign to her; she was at home everywhere." Her facility with languages—she spoke Spanish, French, Italian, English and German fluently, and knew some Russian—permitted her to interpret a wide range of styles with faultless diction. She was an early champion of Bach, one of the first subscribers to the complete edition of his works, and in her salon performed arias from the oratorios of Handel and Mendelssohn which had not then found acceptance by the musical cognoscenti in Paris.

Madame Viardot's interests extended beyond music to literature and art (she was a skilled, self-taught watercolorist and sketcher of portraits and caricatures). Just as the Thursday evenings were frequented by the elite of Parisian artistic and intellectual society, the Viardot property at Rozay-en-Brie, the Château de Courtavenel, became a retreat for numerous composers, artists and writers. Delacroix and Corot were inspired by the surrounding landscapes; Flaubert, Renan, George Sand (whose novel *Consuelo* is a tribute to the singer) and Dickens worked on their manuscripts and proofs. It was at Courtavenel that Berlioz began work on *Les Troyens*, where Meyerbeer reworked *Le Prophète*, where Chopin revised some of his piano music and Liszt perfected some of his sketches, where Gounod wrote *Sapho*, where Lalo composed melodies and Thomas discussed possible librettos with his hostess, and where Saint-Saëns completed *Samson et Dalila*.

The composer had begun work on the piece in 1868, following a suggestion from one of the habitués of his Monday musical soirées who admired Voltaire's libretto for a never-to-be-performed *Samson* by



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Rameau. Once his own librettist, Ferdinand Lemaire, suggested that their collaboration take the form of an opera rather than an oratorio, Saint-Saëns immediately thought of his friend Pauline Viardot for the title role of the work, which was originally called *Dalila*.

In a letter to Henri Collet, Saint-Saëns wrote: "Without Liszt (who encouraged the composer and promised to perform the opera in Weimar after various Paris theaters turned him down), *Samson* would not exist. I had intended the role of Dalila for Mme. Viardot, who was then having an extraordinary renewal of her voice, but the war of 1870 intervened, and when I was able to have the work staged in Weimar in December 1877, it was too late. The work was created—in German—by a beginner. The tenor, baritone and orchestra were excellent; and the female lead adequate."

Saint-Saëns must have especially regretted Mme. Viardot's absence from the opening night cast since he had heard her portray Act II, Dalila's seduction of Samson in the Valley of Sorek, at a private performance three years earlier, on Thursday, August 20, 1874. Here is the singer's own account of what must have been an extraordinary evening:

"It was in Bougival, not at our place, but in a small theater that one of our music-loving neighbors had constructed, that Saint-Saëns had the first hearing of the second act of his work... He was at the piano, naturally (since the performance did not include an orchestra); I was Dalila; Auguez, the Priest of Dagon; and charming Nicot, Samson. We only played the second act [Saint-Saëns had not yet completed the other two] But the surprise we'd prepared for Saint-Saëns was to play it with sets and costumes. When the curtain went up and he saw me in all my oriental finery, he stopped playing and cried out, "Ah! How beautiful it is!"

Actually, unbeknownst to the heroine of that evening, Saint-Saëns had, in fact, experienced two previous hearings of the second act prior to the performance described above. The first occasion was at one of the composer's musical Mondays in 1868. Anton Rubinstein, who was in attendance, reported that the guests gave it an icy reception. For the second hearing in the composer's salon, the director of the Paris Opéra, Henri Halanzier, was among the invited. The principal roles were sung by the Irish-born composer Augusta Holmès as Dalila, the French painter Henri

Regnault as Samson, and the composer's friend Romain Bussine, a voice teacher at the Conservatoire, as the High Priest. Saint-Saëns had written out the three vocal parts and given them to the singers; he again accompanied at the piano from memory, the orchestration as yet not having been put down on paper. The performance could not have been very inspiring and made little impression, meeting only with "silence, bewilderment or disapproving whispers," according to Saint-Saëns's secretary, Jean Bonnerot. Halanzier slipped away before he was forced to pronounce his opinion.

The reception at the garden performance in 1874, while not wildly enthusiastic, was considerably warmer. The painted backdrop and sumptuous costumes must have done much to dispel the notion that *Samson* was an "unstageable oratorio," as Beauplan, the Director of Theaters and Minister of Public Instruction had written in a long letter to Saint-Saëns in answer to the composer's request that his new work be given at the Opéra. (It did not reach the hallowed halls of the Palais Garnier until 1894, 17 years after its creation in Weimar.)

No doubt the fervor of Mme. Viardot's singing, if not the beauty of her voice, won over the listeners, one of whom later wrote: "Madame Viardot's voice was already impaired, especially in its middle register; but its upper and lower notes were wonderfully preserved, and her performance of genius made one forget both her age, which was unsuitable for Dalila, and the defects of her voice, and everything else." As Charles de Boigne had said much earlier of her Fidès, "There is so much expression, so much drama, passion and *furia* in her singing, that one listens to her without seeing her, that one is bewitched, transported without thinking of discussing the quality or range of her voice."

Saint-Saëns gave perhaps the best description of the unique Viardot instrument in his memoirs: "Her voice was tremendously powerful, prodigious in its range, and it overcame all difficulties in the art of singing. But this marvelous voice did not please everyone, for it was by no means smooth or velvety. Indeed it was a little harsh and was likened to the taste of a bitter orange. But it was just the voice for a tragedy or an epic, for it was superhuman rather than human... She lent an incomparable grandeur to tragic parts and to the severe dignity of the oratorio... What made her even more captivating than her talent as a singer was her personality—one of the most amazing I have ever known."

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We Couldn't Live Without Them

by Christine Fiedler



Carol Patterson Woodman

At ten a.m. Frances Doyle reports for work at the San Francisco Opera's Development office, sporting a crisp, beige suit and a fashionable hat from her trademark collection. A six-year veteran of the Company, she is responsible for assembling thousands of contribution receipts and acknowledgment cards for mailing to the Opera's extensive list of contributors. It is a meticulous, time-consuming task which she performs with rapid precision. "I don't know what we'd do without Mrs. Doyle," confides Nancy Stryble, Assistant Director of Development, "She's just like a member of our staff."

Frances Doyle, however, isn't on the SFO staff; rather, she is one of the many volunteers whose time and dedication help the San Francisco Opera's backstage offices to run smoothly. Involved in nearly every facet of SFO's administrative operations, as well as those of the Opera Center, volunteers provide essential manpower to accomplish the myriad tasks required to produce a broad spectrum of main-stage and community programming. From stuffing envelopes to locating possible replacements for ailing singers to entering subscription information on computers, their vital assistance enables the Opera to preserve its efficiency without incurring additional expenses.

Why do these people volunteer their time and effort? "Well, there are a lot of reasons," says Dorothy Baune, who assists Artistic Administrator Sarah Billingham three days out of every week. "It's a very

The conference room table overflows with myriad projects conducted by (L.—R.) Hazel Miller, George Scott, special projects coordinator Elizabeth Tucker, Joan Jacobs, Betty Mambert and Vicky Bauman.

worthwhile cause and the people are just wonderful. There is such a variety of things to do, and it's such a romantic place to work. I consider it an honor, really—how could anyone *not* want to work here?" Baune, an avid operagoer who reads French and German, maintains repertoire sheets to keep track of the roles various artists can perform and keeps Billingham informed on each singer's whereabouts. "That certainly came in handy on opening night this year," she commented, referring to Placido Domingo's whirlwind replacement of Carlo Cossutta in *Otello*.

Frances Doyle, an active senior citizen, has more specific reasons behind her volunteer efforts. "From a selfish standpoint, the contact with these young people keeps me young," she stated. "Just working with them is a great boon to my morale and mental outlook. And I love the Opera—I've been coming to see their performances since they were in the Civic Auditorium in the early 1930s, and I'm still subscribing."

Opera staff members speak in equally glowing terms about their unpaid colleagues. Subscription Manager Richard Sparks considers Charles Fogg SFO's volunteer par excellence. "We literally couldn't live without him," says Sparks. "He functions with much the same responsibilities as the rest of the staff and we treat him as

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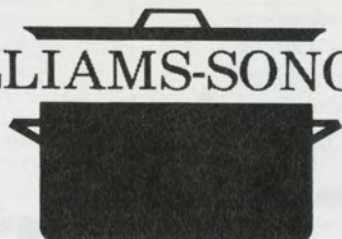
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Photos by Carol Patterson Woodman

Above: Dorothy Baune updates her repertoire sheets to keep track of the activities of opera singers throughout the world. Right: Frances Doyle (seated) confers with Elizabeth Tucker, special projects coordinator for the Development Department.

such. We've come to rely on him, especially during our busy periods." Fogg, who has volunteered at the Opera for more than ten years, works full-time during peak subscription seasons and comes in daily for a few hours during the slower months of the year.

Assistant Company Administrator Janet Houser depends on Ina Cokeley to help her keep chorus attendance records and parking rosters up to date, as well as to assist with filing and telephones. "We have to pay particular attention to detail in this office," explains Janet, "and Mrs. Cokeley is a tremendous help to us in keeping things organized. We feel very lucky to have her."

The San Francisco Opera Center benefits from the services of Gil Jewel, Inge Miscoll, Louise Davis, Carol White and Gerta Wodlinger on a weekly basis as the volunteers help out with a variety of the Center's programs. From processing audition applications and monitoring the auditions themselves, to ushering and serving soft drinks at Brown Bag Opera performances, this group provides the training program's small staff with a wealth of versatile and much-needed assistance.

Piers Anderton, who has helped out more than one department, comes in regularly to assist the Public Relations staff organize and maintain their burgeoning files of production reviews and news items from around the country. It's a tedious and time-consuming chore, but necessary for filling everlasting and urgent requests for clippings.

For those volunteers whose schedules may not permit weekly appearances, there are a multitude of opportunities to come in and help out on a short-term basis. The



Development Department's Special Projects Coordinator, Elizabeth Tucker, assembles teams of enthusiastic volunteers to open and process thousands of Raffle entries throughout the fall season. And, with the creation of the Medallion Society for major donors, the department has an ever-increasing need for assistance with stuffing and mailing of invitations to special events and receptions for Society members. "We almost always have a need for volunteer help," stresses Elizabeth. "As far as we're concerned, our list of good volunteers can never be too long."

Where does the Opera find all of these willing helpers? Many come to SFO through the San Francisco Opera Guild, which maintains a list of potential volunteers and their areas of interest. With a membership of over 6,000, the Guild can assemble a group to serve almost any need on short notice. "It's part of our overall goal of service to the Opera and to the community," states Allen Hillebrandt, Executive Director of the Guild. "The volunteer program allows our membership to get on the inside and learn more about what goes into producing grand opera. Of course, it's an enormous resource for the Opera staff as well, and they are very appreciative of the volunteers' time and help. Overall, I think it's a very positive experience for all concerned."

In addition to helping us add that personal touch by hand-addressing invitations, stuffing envelopes and filing, volunteers have acted as models for wigmaster Richard Stead's Wig and Makeup Training Program, given tours of the Opera House and provided transportation to and from the

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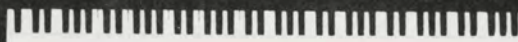
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airport for visiting artists. The opportunities—and needs—are endless at the San Francisco Opera.

One of the most creative and dedicated volunteers is Robert C. Leefeldt, who is also a member of the San Francisco Opera Association's board of directors. While many of the Opera's board members donate hundreds of hours of their time and professional expertise, Mr. Leefeldt's contribution is particularly noteworthy. The guiding force behind SFO's highly successful Raffle, Mr. Leefeldt has become a familiar face around the Opera House as he uses his extensive background in advertising to help create a dynamic package offering a wide variety of prizes. "He has been a wonderful adviser to our staff on special projects like the Raffle and the Gala Awards Luncheon for production sponsors," says Director of Development Patricia L. Fleischer. "Throughout the past several years, Bob Leefeldt has given us the equivalent of hundreds of thousands of dollars in creative energy and talent. We are extremely appreciative of his services."

Regardless of whether you have a particular field of expertise, or just want to pitch in and help us get the mundane tasks done, the San Francisco Opera can use your help. As Frances Doyle puts it, "You're part of the life of the San Francisco Opera—it's just a grand place to work!" And, in addition to the heartfelt thanks of the SFO staff, you may have the same thrilling experience as Dorothy Baune: "As if all the appreciation weren't enough, I've had Luciano Pavarotti open doors for me on my way in to the office!"

For further information on how to become a volunteer at the San Francisco Opera, contact the Opera Guild at 565-6432, or Elizabeth Tucker at 861-4008, extension 185. □



San Francisco Opera artistic administrator Sarah Billinghamurst gives Dorothy Baune a last-minute update on a singer's whereabouts.

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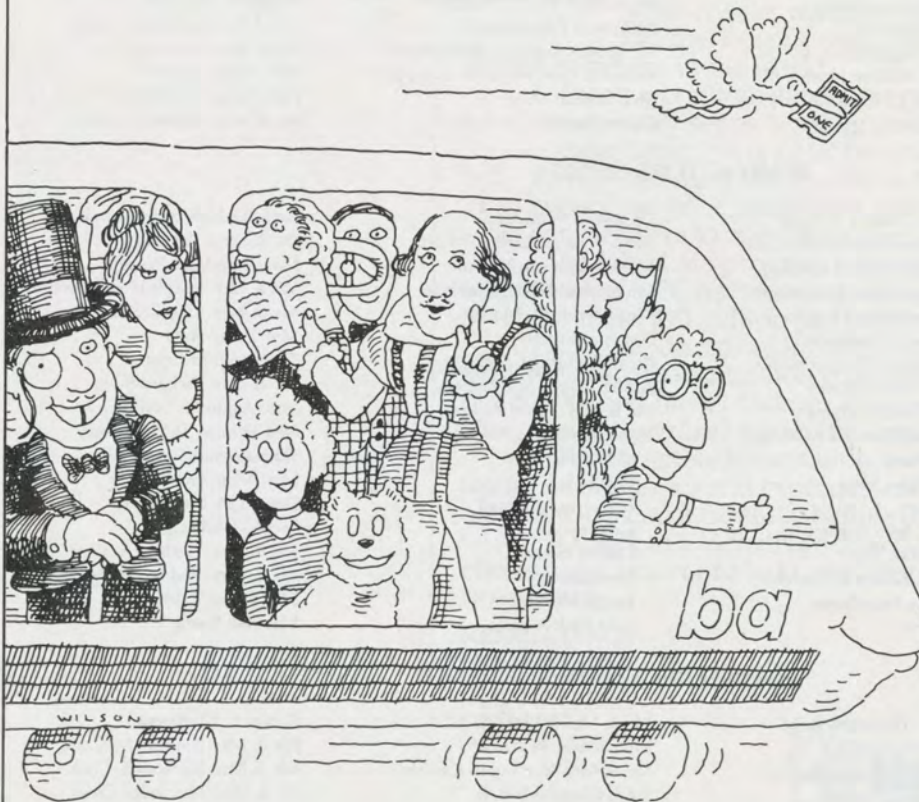
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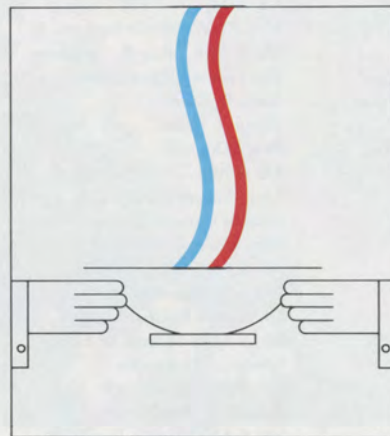
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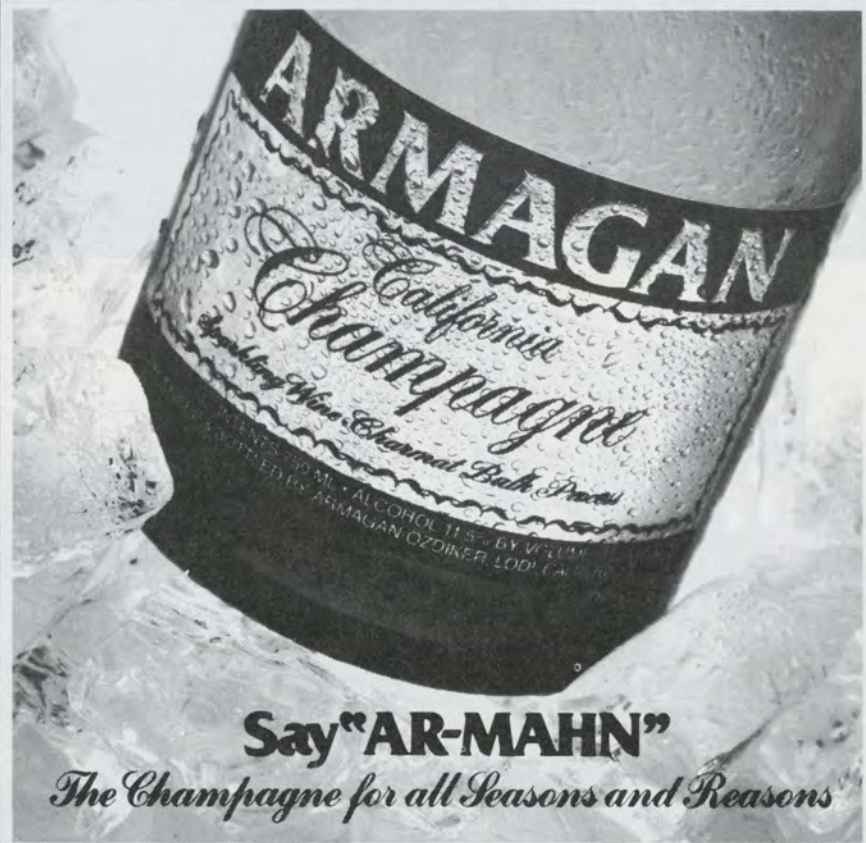
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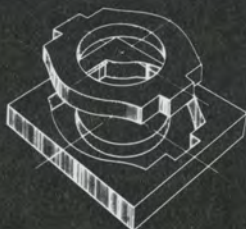


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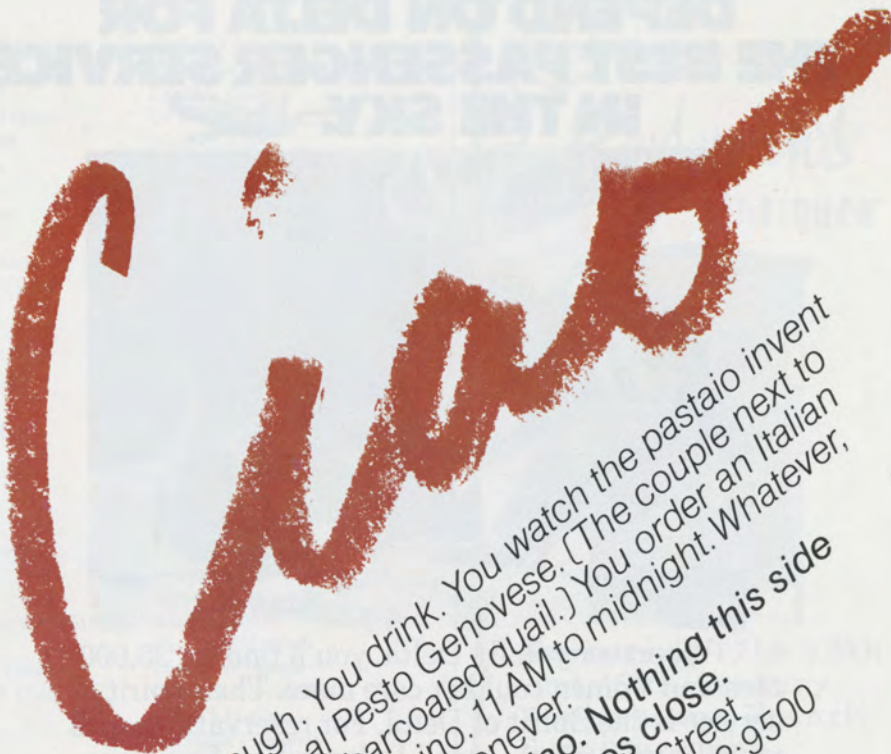
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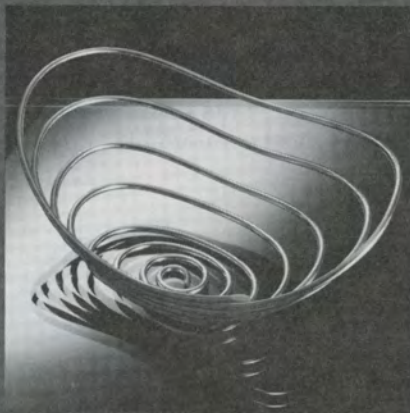
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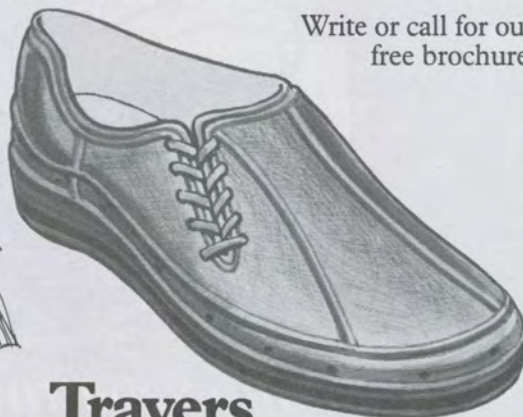
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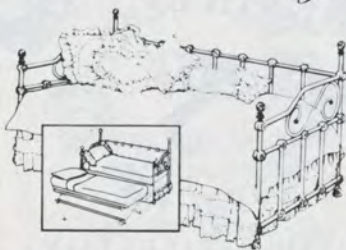
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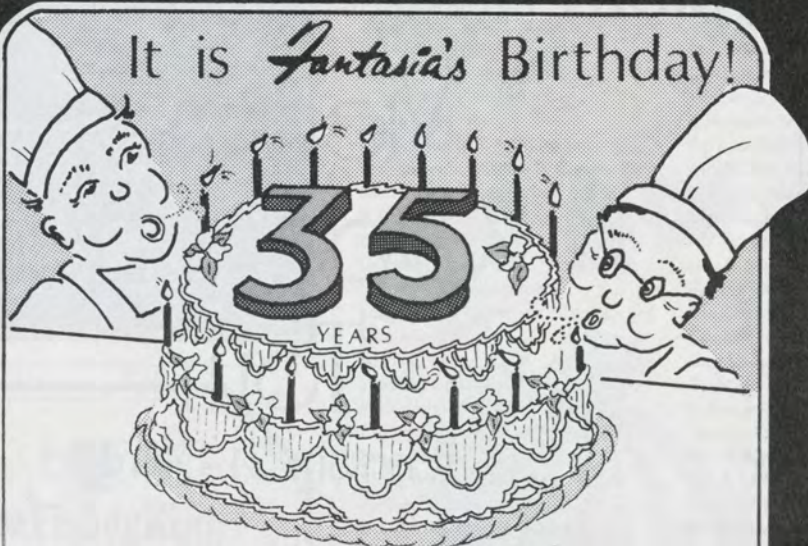
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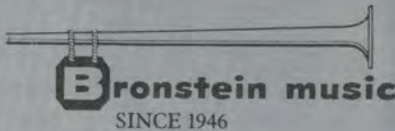
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This bus is added to Muni's north-bound 47 line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

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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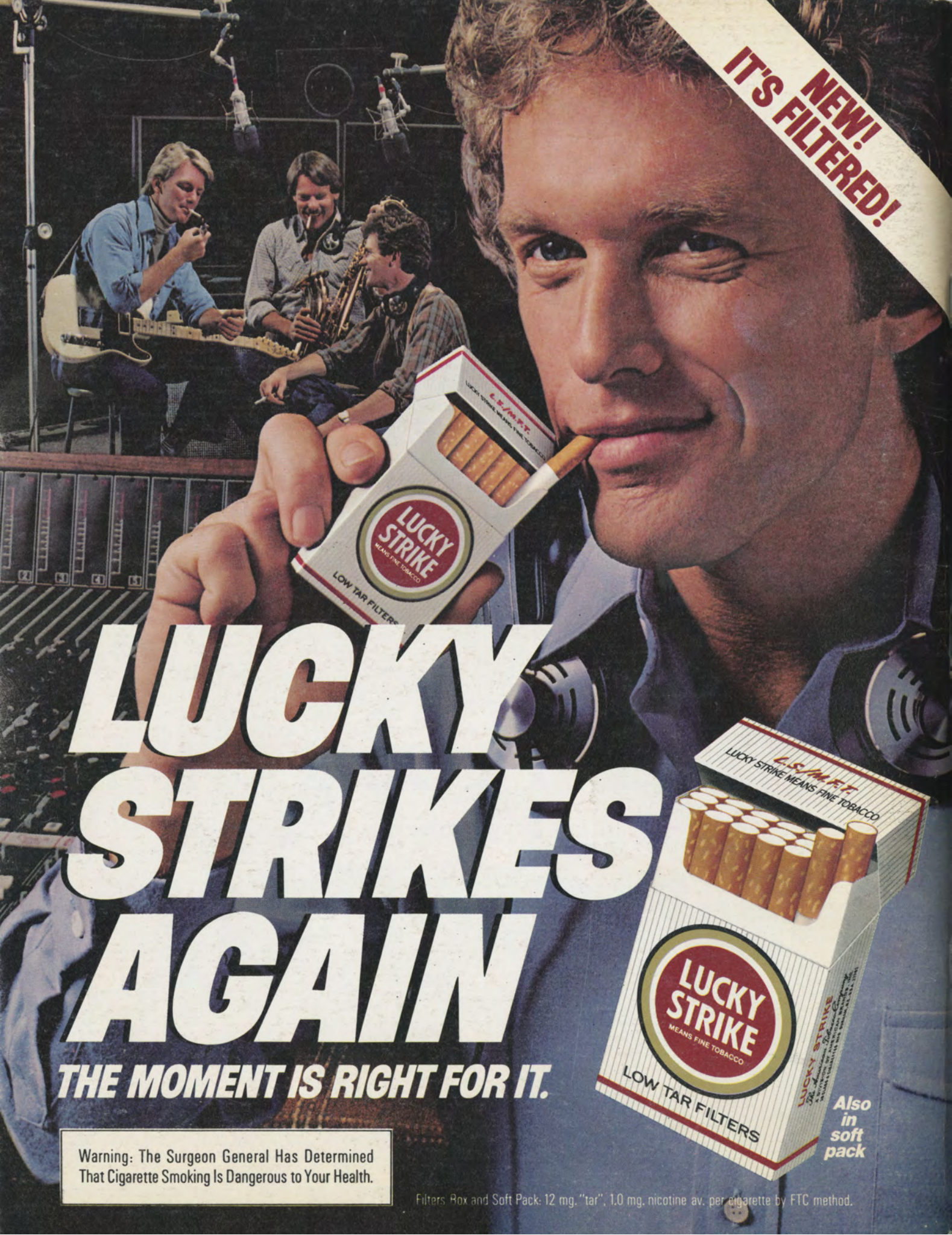


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