

Khovanshchina

1984

Sunday, November 11, 1984 2:00 PM
Wednesday, November 14, 1984 7:30 PM
Sunday, November 18, 1984 2:00 PM
Saturday, November 24, 1984 8:00 PM
Tuesday, November 27, 1984 8:00 PM
Friday, November 30, 1984 8:00 PM

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San Francisco Opera

FALL SEASON 1984



Хованщина Khovanshchina

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Khovanshchina

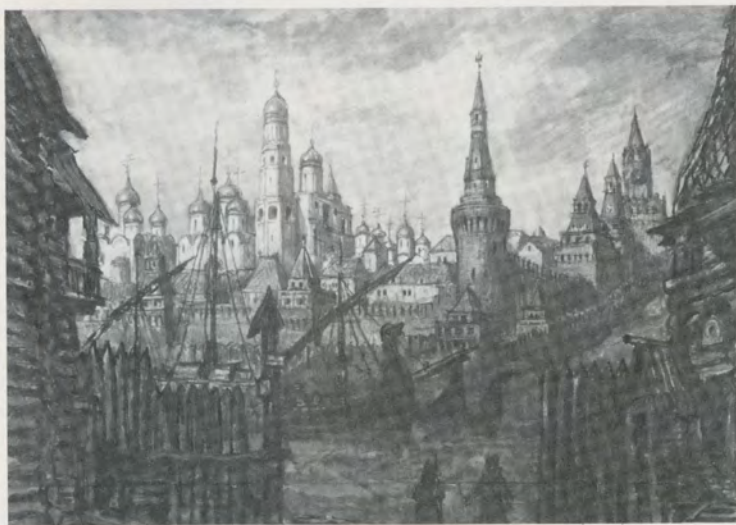
FALL SEASON 1984

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COVER:

Nicola Benois (b. 1901)
Design for the show curtain
of *Khovanshchina*.

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

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From the President

ROBERT MESSICK



Welcome to San Francisco Opera's 62nd consecutive Fall Season, a season featuring an exciting array of many of today's greatest singers in repertoire ranging from beloved classics to such less well known masterpieces as *Anna Bolena* and *Khovanshchina*, both being given here for the first time.

Great singers, like priceless jewels, need appropriate settings to show their brilliance to greatest advantage. To provide such settings requires more than the artistry of designers and the talents of the many people required to construct the scenery and costumes; it takes the generosity of numerous individuals and groups who underwrite the enormous costs of

mounting grand opera on the scale our audiences deserve and have come to expect.

Assistance for production funding has come from a variety of sources: *Ernani* has been made possible by a generous gift in memory of George Quist, a member of the Opera Association Board of Directors from 1979 to 1982; presentation of *Khovanshchina* has been made possible through the generosity of the L.J. Skaggs and Mary C. Skaggs Foundation; and the expanded orchestra for *Elektra* was made possible through the generosity of Mr. and Mrs. Peter Hoefer, Mr. and Mrs. David Marsten, and Mr. Alex G. Spanos. Three productions were underwritten by generous donors in the past: *Madama Butterfly* was donated by the San Francisco Opera Guild, while *Rigoletto* and *Don Giovanni* were made possible in 1973 and '74, respectively, by generous gifts from the late James D. Robertson. The revival of *Madama Butterfly* is underwritten in part by Pacific Bell, while the remounting of *Don Giovanni* has been made possible in part by a gift from Mrs. Marion M. Miller. Our deepest thanks go to these generous "angels."

We have further cause to be thankful for the supertitles that will enhance our productions of *L'Elisir d'Amore* and *Khovanshchina*, as well as selected performances of *Madama Butterfly*, courtesy of a generous grant from Citicorp. In recognizing the public's positive responses to supertitles, Citicorp has demonstrated its innovative spirit and alert sensitivity to the need to broaden audiences for the performing arts.

Grand opera is the most expensive performing art form in existence and, with the addition of our Summer Season and a larger Fall Season commencing in 1981, we have incurred significant losses in recent years, as expected. Thanks to a generous matching grant of \$500,000 from the Paul L. and Phyllis Wattis Foundation and the one-time matching gifts from directors and a limited number of other major contributors, we have received a sum which exceeds the loss for 1983, which was the purpose of this special fund drive. This fantastic result, however, is a one-time effort, and we must increase the amount of annual funds raised to cover current costs and to amortize the remaining accumulated deficit.

Financing our opera is a major undertaking. Our 1984 expenses related to carrying out our total opera program will approximate \$18 million. Ticket sales are estimated to be about \$10 million (just about the same as in 1983). The resulting ratio of ticket sales to costs, 55 per cent, compares favorably with other major companies in the United States, and is far better than that of major European companies. But from where do we get the difference of \$8 million? A variety of sources—government grants, special events, income from our endowment and reserve funds, the San Francisco Opera Guild, production sponsorships—will provide about one-half of the gap. The other one-half, \$4 million (or 40 per cent of the price of your seats), must be raised from our supporting public, if we are not to incur a loss. We are dependent on the generosity of thousands of contributors to continue presenting grand opera of the quality on which our reputation has been built—a quality that we are determined to maintain. If you are not a contributor, won't you please become one? If you are, please accept our thanks with our hope you will consider a significant increase this year.

Once again it is a pleasure to express 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. Their continued support has earned our deepest appreciation.

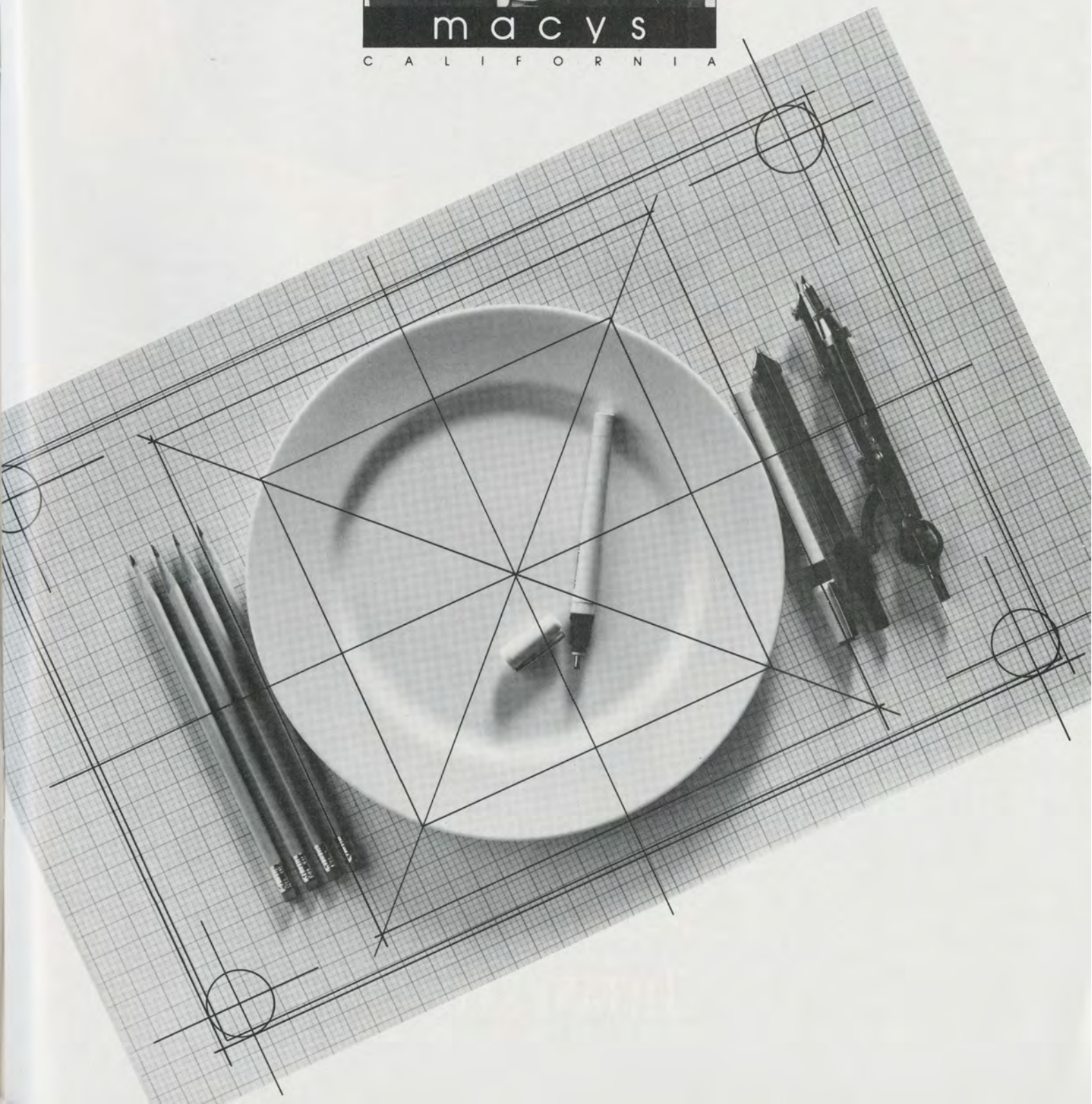
—WALTER M. BAIRD

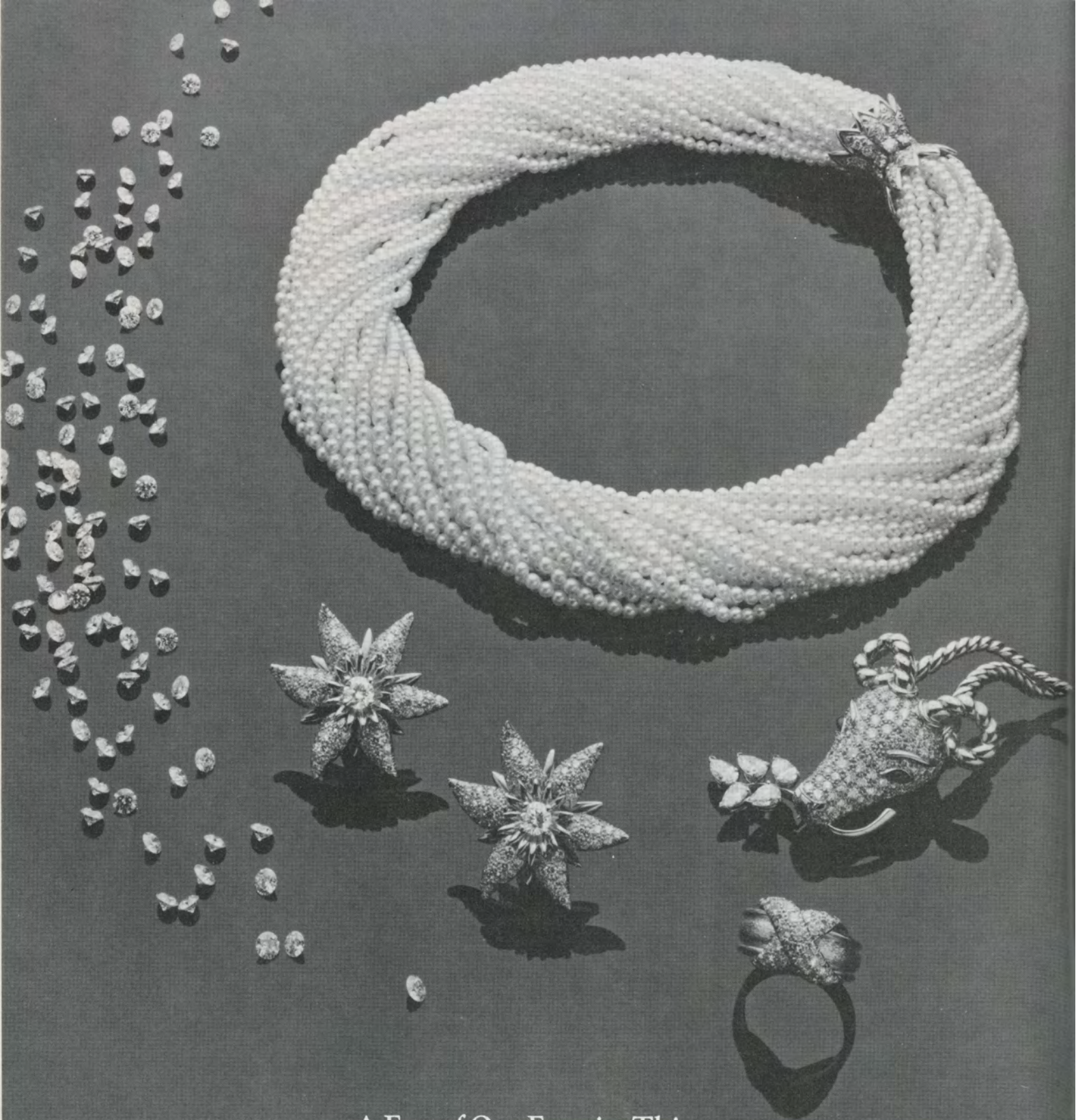
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General Director's Message

1984 is for us at the Opera House a year of consolidation, a year of artistic progress and administrative stability. We set ourselves some difficult goals and we are well on our way to achieving them.

This is the year we must stay within our budget and yet present to you the standard of artistic excellence that has become San Francisco's trademark. I hope by the end of the season, you will feel we have accomplished that.

It gives me immense personal satisfaction to see so many of the world's finest vocal artists on the Opera House stage this season, a roster that includes many of the superstars who have become household names, as well as some of today's most exciting and fastest-rising young operatic talents.

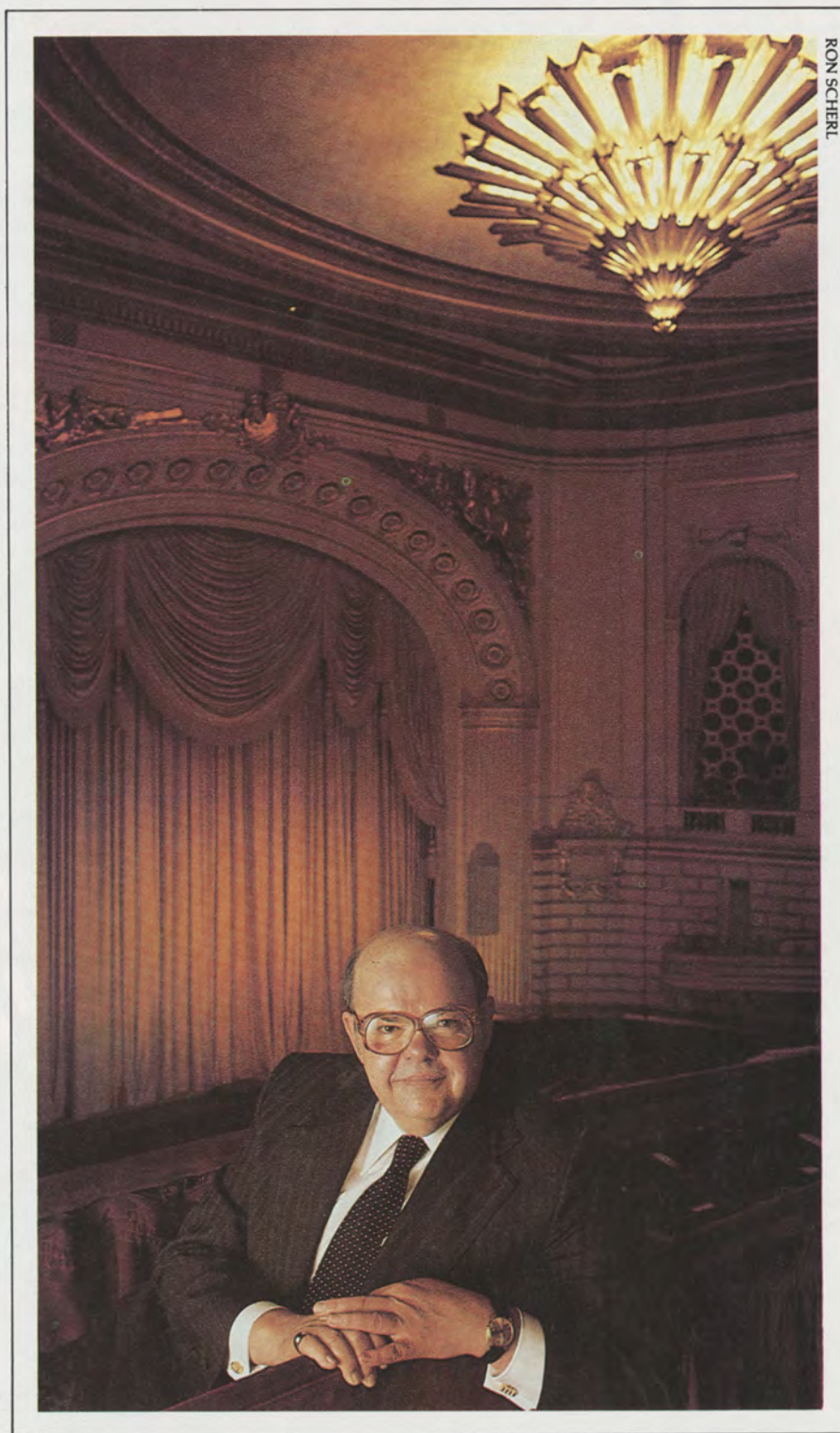
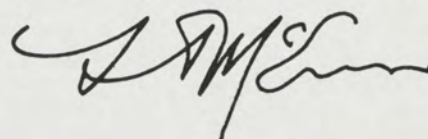
The operas in which they will be heard this season are drawn from the Italian, French, German and Russian repertoires, each exhibiting opportunities for superlative singing while making unique demands posed by widely disparate styles of lyric theater. From early Italian *bel canto* (both comic and tragic) to the landmark developments of Verdi; from Mozart's singular *dramma giocoso* to two verismo favorites; from the saga of 17th-century Russia to the devastating power of Greek tragedy, our 1984 Fall Season illustrates the broad spectrum of operatic expression. Such a season poses an enormous challenge to our Company's artistic resources, a challenge we have welcomed while in the course of preparing this season for you.

All of this is possible only because of the kindness and generosity—both public and anonymous—of our special friends. We are also happy to introduce to the Fall Season our use of supertitles, which are underwritten this fall by Citicorp. (We hope to extend the use of supertitles to more operas in the future, as funding becomes available.) Your enthusiastic reception of supertitles in the past has convinced us of our audience's desire to extract the maximum satisfaction from their operatic encounters. It is a heartening trend and it once again confirms our operagoers' reputation as the world's

most dedicated opera audience.

That dedication is matched by the commitment of our entire staff, not only the artists and technicians whose work is visible on stage, but the many supporting personnel who help keep this great Company running smoothly. We are proud of our work and gratified by your recogni-

tion and assistance. It is with gladness that we anticipate the challenges and rewards of our ongoing artistic alliance with you.



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San Francisco Opera

Terence A. McEwen, *General Director*

1984 Fall Season

Opening Night

Friday, September 7, 9:00

Ernani Verdi

This production is dedicated to the memory of George Quist, San Francisco Opera Board of Directors, 1979-1982.

Caballé, Zajic/Todisco, Milnes, Plishka, Harper, Will

Gardelli/Joël/Benois/Munn

Saturday, September 8, 8:00

Carmen Bizet

Nafé**, Erickson, Gibbons*, Bruno/

Ciannella*, Diaz, Thomas, Malis, Patterson, Matthews

Navarro/Ponnelle/Calábria/Ponnelle, Juerke/Munn

Tuesday, September 11, 8:00

Carmen Bizet

Wednesday, September 12, 8:00

Ernani Verdi

Friday, September 14, 8:00

Carmen Bizet

Saturday, September 15, 8:00

Ernani Verdi

Monday, September 17, 8:00

Carmen Bizet

Tuesday, September 18, 8:00

Production new to San Francisco

La Sonnambula Bellini

Production sets owned by Seattle Opera Company.

von Stade, Howe, Rice/O'Neill*, Ramey, Tate, Patterson

Rescigno/Macdonald/Dehò*, Sormani*/

Macdonald/Arhelger

Wednesday, September 19, 8:00

Ernani Verdi

Thursday, September 20, 7:30

Carmen Bizet

Friday, September 21, 8:00

La Sonnambula Bellini

Saturday, September 22, 8:00

Ernani Verdi

Sunday, September 23, 2:00

Carmen Bizet

Tuesday, September 25, 8:00

La Sonnambula Bellini

Wednesday, September 26, 7:30

Ernani Verdi

Caballé, Zajic/Ciannella, Milnes, Plishka,

Harper, Will

Gardelli/Joël/Benois/Munn

Thursday, September 27, 8:00

Carmen Bizet

Nafé, Erickson, Gibbons, Bruno/

Lima, Carlson, Thomas, Malis,

Patterson, Matthews

Navarro/Ponnelle/Calábria/Ponnelle/

Juerke/Munn

Saturday, September 29, 8:00

La Sonnambula Bellini

Sunday, September 30, 2:00

Ernani Verdi

Johnson, Zajic/Ciannella, Milnes, Plishka,

Harper, Will

Gardelli/Joël/Benois/Munn

Tuesday, October 2, 8:00 S

L'Elisir d'Amore Donizetti

Ferrarini**, Swenson/Lima, Del Carlo,

Duesing

Agler/Sciutti*/Darling/Sakellariou/Arhelger

Thursday, October 4, 7:30

La Sonnambula Bellini

Friday, October 5, 8:00 S

L'Elisir d'Amore Donizetti

Saturday, October 6, 8:00

Madama Butterfly Puccini

This production was originally donated to the

San Francisco Opera by the San Francisco

Opera Guild.

Kincses*, Rice, Gustafson/Cortez*, Krause,

Thomas, Albert*, Will, Malis

Bradshaw/Farruggio/Businger/Munn

Sunday, October 7, 2:00

La Sonnambula Bellini

Tuesday, October 9, 8:00 S

L'Elisir d'Amore Donizetti

Wednesday, October 10, 8:00

Madama Butterfly Puccini

Friday, October 12, 8:00

La Sonnambula Bellini

Saturday, October 13, 8:00 S

L'Elisir d'Amore Donizetti

Sunday, October 14, 2:00

Madama Butterfly Puccini

Tuesday, October 16, 8:00

Madama Butterfly Puccini

Wednesday, October 17, 7:30 S

L'Elisir d'Amore Donizetti

Thursday, October 18, 8:00

Elektra Strauss

Martin, Neblett, Cortez*, Adler*, Gustafson,

Bruno, Hillhouse*, Zajic, Swenson, Howe,

Lancaster*/Bailey, Wimberger*, Patterson,

Tate, MacAllister

Tate*/Resnik*/Siercke/Blatas*/Munn

Friday, October 19, 8:00

Madama Butterfly Puccini

Sunday, October 21, 2:00 S

L'Elisir d'Amore Donizetti

Tuesday, October 23, 8:00

Elektra Strauss

The Archives for the Performing Arts invites you to view its exhibition of opera photographs by San Francisco artist, Ira Nowinski, currently on display in the War Memorial Opera House Museum. The exhibition, featuring a wide array of opera luminaries such as Montserrat Caballé, Luciano Pavarotti, Joan Sutherland, and Leontyne Price, is drawn from Nowinski's acclaimed book, "Backstage at the Opera." The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique. Photographs for the exhibition, courtesy of the Stephen Wirtz Gallery, San Francisco.

Golden girl. A bustier of gilded lace to
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Wednesday, October 24, 7:30
Madama Butterfly Puccini

Thursday, October 25, 8:00
Production new to San Francisco
Anna Bolena Donizetti

This production of *Anna Bolena*, originated by the Canadian Opera Company, was made possible by a generous and deeply-appreciated gift from the Gramma Fisher Foundation, through the auspices of the Lyric Opera of Chicago.

Sutherland, Budai, Gettler*/Blake*, Langan, Thomas, Will
Bonyngel/Mansouri/Pascoe/Stennett/Arhelger

Friday, October 26, 8:00
Elektra Strauss

Saturday, October 27, 8:00 S
L'Elisir d'Amore Donizetti

Sunday, October 28, 2:00
Anna Bolena Donizetti

Tuesday, October 30, 8:00
Madama Butterfly Puccini

Wednesday, October 31, 7:30
Anna Bolena Donizetti

Thursday, November 1, 8:00
Elektra Strauss

Friday, November 2, 8:00
Madama Butterfly Puccini

Saturday, November 3, 8:00
Anna Bolena Donizetti

Sunday, November 4, 2:00
Elektra Strauss

Tuesday, November 6, 8:00
Anna Bolena Donizetti

Wednesday, November 7, 7:30
Elektra Strauss

Friday, November 9, 8:00
Anna Bolena Donizetti

Saturday, November 10, 8:00
Elektra Strauss

Sunday, November 11, 2:00 S
Production new to San Francisco
Khovanshchina Mussorgsky

The San Francisco presentation of this production is made possible through the generosity of the L.J. Skaggs and Mary C. Skaggs Foundation.

Dernesch, Gustafson, Adler/Salminen*, Bailey, W. Lewis, Howell, Noble, Tate, Albert, Busterud, Malis
Albrecht/Frisell/Benois/Sulich/Munn

Tuesday, November 13, 8:00
Anna Bolena Donizetti

Wednesday, November 14, 7:30 S
Khovanshchina Mussorgsky

Saturday, November 17, 8:00
Rigoletto Verdi

This production was made possible in 1973 by a generous and much-appreciated gift from the late James D. Robertson.

Serra*, Richards, Zajic, Parrish/Wixell, Raffanti, Patterson, Albert, Malis, Busterud, Harper
Adler/Ponnelle, Thompson/Ponnelle/
Schlumpf/Munn

Sunday, November 18, 2:00 S
Khovanshchina Mussorgsky

Tuesday, November 20, 8:00
Rigoletto Verdi

Wednesday, November 21, 8:00
Don Giovanni Mozart

This production was made possible in 1974 by a generous and much-appreciated gift from the late James D. Robertson.

Cook, Lorengar, Zimmermann/Brendel, Fissore, K. Lewis*, Will, Salminen
Chung/Copley/Businger, Munn/Munn

Friday, November 23, 8:00
Rigoletto Verdi

Saturday, November 24, 8:00 S
Khovanshchina Mussorgsky

Sunday, November 25, 2:00
Don Giovanni Mozart

Tuesday, November 27, 8:00 S
Khovanshchina Mussorgsky

Wednesday, November 28, 7:30
Don Giovanni Mozart

Thursday, November 29, 8:00
Rigoletto Verdi

Friday, November 30, 8:00 S
Khovanshchina Mussorgsky

Saturday, December 1, 2:00 S
Family Matinee

Madama Butterfly Puccini
This production was originally donated to the San Francisco Opera by the San Francisco Opera Guild.

Hartliep, Bruno, Gustafson/MacNeil, Busterud, Tate, Patterson, Will, Malis
Johnson*/Farruggio/Businger/Munn

Saturday, December 1, 8:00
Don Giovanni Mozart

Sunday, December 2, 2:00
Rigoletto Verdi

Tuesday, December 4, 8:00
Don Giovanni Mozart

Wednesday, December 5, 7:30
Rigoletto Verdi

Thursday, December 6, 8:00 S
Family Performance
Madama Butterfly Puccini

Friday, December 7, 8:00
Don Giovanni Mozart

Saturday, December 8, 8:00
Rigoletto Verdi

Sunday, December 9, 2:00
Don Giovanni Mozart

** American opera debut
* San Francisco Opera debut
S Performance with Supertitles

Repertoire, casts and dates subject to change

Box office and telephone sales:
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San Francisco Opera Guild Presents
Opera for Young Audiences
MADAMA BUTTERFLY
Puccini/in Italian

Wednesday, October 17, 1:00 Wednesday, October 24, 1:00

Matinee for Senior Citizens and Disabled Patrons
Wednesday, October 31, 1:00

These matinees will be performed with SUPERTITLES™ by Jerry Sherk and Francesca Zambello, San Francisco Opera, which are provided through the generosity of CITICORP.



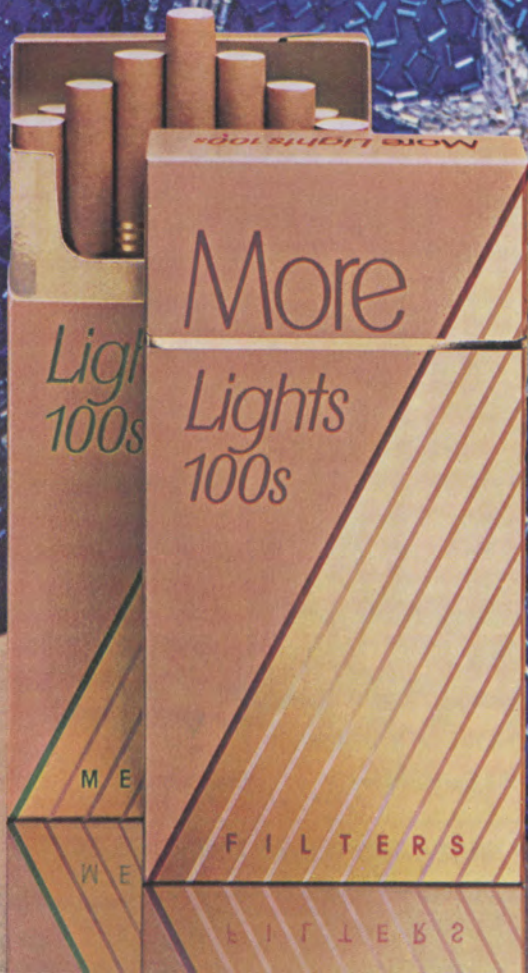
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Artists

ARTISTS

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Donna Bruno†
Livia Budai
Montserrat Caballé
Rebecca Cook
Viorica Cortez*
Helga Dernesch
Kaaren Erickson
Alida Ferrarini**
Rachel Gettler*
Joan Gibbons*

Nancy Gustafson†
Nikki Li Hartliep†
Wendy Hillhouse*
Francesca Howe
Mary Jane Johnson
Veronika Kincses*
Francine Lancaster*
Pilar Lorengar
Janis Martin
Alicia Nafé**

Carol Neblett
Cheryl Parrish†
Laura Brooks Rice
Leslie Richards
Luciana Serra*
Joan Sutherland
Ruth Ann Swenson†
Frederica von Stade
Dolora Zajic†
Margarita Zimmermann

Donnie Ray Albert*
Dennis Bailey
Rockwell Blake*
Wolfgang Brendel
James Busterud†
Lenus Carlson
Giuliano Ciannella*
Miguel Cortez*
John Del Carlo
Dale Duesing
Enrico Fissore
Daniel Harp†

Gwynne Howell
Tom Krause
Kevin Langan
Keith Lewis*
William Lewis
Luis Lima
John MacAllister
Walter MacNeil
David Malis†
John Matthews
Sherrill Milnes
Timothy Noble

Dennis O'Neill*
James Patterson†
Paul Plishka
Dano Raffanti
Samuel Ramey
Matti Salminen*
Robert Tate
Jeffrey Thomas
Nunzio Todisco
Jacob Will†
Peter Wimberger*
Ingvar Wixell

CONDUCTORS

Kurt Herbert Adler
David Agler
Gerd Albrecht
Richard Bonyne

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Myung-Whun Chung
Lamberto Gardelli
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García Navarro
Nicola Rescigno
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John Copley
Matthew Farruggio

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Brian Macdonald
Lotfi Mansouri

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Graziella Sciutti*
Robin Thompson

PRODUCTIONS DESIGNED BY

Nicola Benois
Toni Businger
Robert Darling

Enzo Dehò*
Thomas J. Munn
John Pascoe

Jean-Pierre Ponnelle
Alfred Siercke
Marialuisa Sormani*

COSTUME DESIGNERS

Arbit Blatas* Werner Juerke Walter Mahoney
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*San Francisco Opera debut

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Sue Ellen Scheppeke
Shelley Seitz Saarni
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Ramona Spiropoulos
Delia Voitoff
Lola Watson
Garifalia Zeissig

Daniel Becker-Nealeigh
David Cherveney
Angelo Colbasso
Mark Coles
Edward Corley
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Robert Delany

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Kenneth MacLaren
Kenneth Malucelli
Frederick Matthews
Jim Meyer

Daniel Pociernicki
Valery Portnov
Tom Reed
Sigmund Seigel
B. Chastaine Tredway
John Walters

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Peggy Davis

Anne Foote
Carolyn Houser

Debra Rose
Katherine Warner

Andrew Birkhoff
Eugene Bordallo
Peter Childers

Gregory Gonzales
Jay Johanni
Gregory Lara

Ian Leffler
Karstyn McCoy
Dennis McDonald
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Candida Arias-Duazo
Hilda Chavez
Marilyn Shonka Curtis
Beverley Finn

Lisa Louise Glenister
Liya Hoefling
Christina Jaqua
Marena Lane
Lola Lazzari-Simi
Cecilia MacLaren

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Anna Marie Riesgo
Bonnie Shapiro
Sally Winnington
Susan Witt
Wendy Zaro

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Manfred Behrens
Michael Bloch
David Burnakus
Ric Cascio
Raymond Chavez
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Dale Emde
John L. Glenister

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Gregory Marks
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Eugene Naham
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1984 BROADCASTS

Rebroadcasts of the San Francisco Opera can be heard nationwide on the member stations of National Public Radio beginning October 6th. Check local listings for the time in your area.

Broadcast production was made possible by grants from the Corporation for Public Broadcasting, Chevron USA, Inc., and the L.J. and Mary C. Skaggs Foundation of Oakland, California.

In the Bay Area, the broadcasts may be heard on the following stations:

KCSM 91.1 FM

All San Francisco Opera Broadcasts begin locally at 8:00 p.m.

| | |
|-------|--------------------------------|
| 10/13 | <i>Manon</i> |
| 10/20 | <i>Lady Macbeth of Mtsensk</i> |
| 10/27 | <i>Le Cid</i> |
| 11/3 | <i>Wozzeck</i> |
| 11/10 | <i>Aida</i> (1981) |
| 11/17 | <i>Tartuffe</i> * |

KQED 88.5 FM

All San Francisco Opera Broadcasts begin locally at 8:00 p.m.

| | |
|-------|--------------------------------|
| 11/2 | <i>Manon</i> |
| 11/16 | <i>Lady Macbeth of Mtsensk</i> |
| 11/23 | <i>Le Cid</i> |
| 11/30 | <i>Wozzeck</i> |
| 12/7 | <i>Aida</i> (1981) |
| 12/14 | <i>Tartuffe</i> * |

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William Rusconi
Agnes Vadas
Mafalda Guaraldi
Barbara Riccardi
Robert Galbraith
Celia Rosenberger
Leonid Igudesman
Janice McIntosh

2nd VIOLIN

Virginia Price-Kvistad *Acting Principal*
Lev Rankov
Eva Karasik
Lani King
Gerard Svazlian
Tanya Rankov
Julia Kohl
Martha Simonds

VIOLA

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

CELLO

David Kadarauch *Principal*
Thalia Moore
Samuel Cristler
David Budd
Helen Stross
Victoria Parr

BASS

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

FLUTE

Alan Cox *Principal*
Alice F. Miller
James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry
Raymond Dusté

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

HORN

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

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James Miller *Principal*
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The San Francisco Opera gratefully acknowledges a grant made by Mr. and Mrs. Lennart K. Erickson
for the purchase of a Cimbasso.

1984 Fall Opera Previews

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

SAN FRANCISCO OPERA GUILD

Opera Insights held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$20; Individual tickets are \$5. For further information, please call (415) 565-6432. Programs are subject to rehearsal changes.

| | |
|---|-------|
| Frederica von Stade/Samuel Ramey | 9/19 |
| "The Art of Bel Canto" Richard Bonyngel | |
| Nicola Rescigno/David Agler | 10/10 |
| Regina Resnik/Jeffrey Tate | 10/24 |
| Gerd Albrecht/Sonja Frisell | 11/7 |
| Susanna Lemberskaya | |

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$20.00 for 6 previews (\$15.00 for students and seniors). Single tickets are \$4.00 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

| | |
|--------------------|-------|
| ERNANI | |
| Francesca Zambello | 9/6 |
| LA SONNAMBULA | |
| Robert Jacobson | 9/13 |
| L'ELISIR D'AMORE | |
| Francesca Zambello | 9/20 |
| ELEKTRA | |
| Michael Mitchell | 10/11 |
| ANNA BOLENA | |
| James Keolker | 10/18 |
| KHOVANSCHINA | |
| Dale Harris | 11/1 |

NORTH PENINSULA

Previews held at St. Andrew's Lutheran Church Meeting Hall, El Camino Real and 15th Avenue, San Mateo. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$6.00. For further information, please call (408) 735-3757.

| | |
|--------------------|------|
| LA SONNAMBULA | |
| Robert Jacobson | 9/12 |
| L'ELISIR D'AMORE | |
| Francesca Zambello | 9/27 |

| | |
|---------------|-------|
| ANNA BOLENA | |
| James Keolker | 11/11 |
| KHOVANSCHINA | |
| Dale Harris | 11/25 |

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8:00 p.m. (with the exception of 11/20, which will be held at the Palo Alto Cultural Center, 1313 Newell Road and the 10/2 Opera Gala which will be held at the Lucie Stern Community Theater, 1305 Middlefield Road, in Palo Alto). Series registration is \$18.00; single tickets are \$4.00. For further information, please call (415) 941-3890.

| | |
|--------------------|-------|
| LA SONNAMBULA | |
| Robert Jacobson | 9/11 |
| L'ELISIR D'AMORE | |
| Francesca Zambello | 9/18 |
| FALL OPERA GALA | |
| Ramona Rockway | 10/2 |
| ANNA BOLENA | |
| James Keolker | 10/23 |
| KHOVANSCHINA | |
| Dale Harris | 10/30 |
| DON GIOVANNI | |
| Ramona Rockway | 11/20 |

SAN JOSE OPERA GUILD

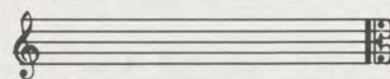
Previews will be held at the Saratoga Community Center (Senior Wing), 13777 Fruitvale Ave., Saratoga. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

| | |
|--------------------|-----------------|
| ERNANI | |
| Arthur Kaplan | 10 a.m. 9/7 |
| LA SONNAMBULA | |
| Robert Jacobson | 10 a.m. 9/14 |
| L'ELISIR D'AMORE | |
| Francesca Zambello | 7:30 p.m. 9/25 |
| ELEKTRA | |
| Michael Mitchell | 7:30 p.m. 10/10 |
| ANNA BOLENA | |
| James Keolker | 7:30 p.m. 10/17 |
| KHOVANSCHINA | |
| Dale Harris | 10 a.m. 11/2 |

MAHLER #8, ERNANI, & EN VILLE.

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A: *A grand opening this fall in San Francisco.*



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SONOMA COUNTY CHAPTER

All previews held at 10:30 a.m. at various locations (see below). Series registration is \$12.00 for 3 previews. Single tickets are \$5.00. For additional information, please call (707) 539-7157.

| | |
|------------------|---|
| LA SONNAMBULA | 9/12 |
| Robert Jacobson | Piper-Sonoma Vineyards 11447 Old Redwood Hwy Healdsburg |
| ELEKTRA | 10/17 |
| Michael Mitchell | Vintners Inn 4350 Barnes Rd. Santa Rosa |
| KHOVANSCHINA | 11/5 |
| Dale Harris | El Dorado Hotel 405-1st St. West Sonoma |

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 noon and there is no admission charge. For information, please call Peggy Olsen at (415) 342-7030.

| | |
|------------------|-------|
| ERNANI | |
| Arthur Kaplan | 9/11 |
| LA SONNAMBULA | |
| Robert Jacobson | 9/18 |
| ELEKTRA | |
| Michael Mitchell | 10/16 |
| ANNA BOLENA | |
| James Keolker | 10/22 |
| KHOVANSCHINA | |
| Dale Harris | 10/31 |

NAPA OPERA LECTURE SERIES

"Adventures in Opera" is a 10-week course, now in its 12th year. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 p.m. in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series is \$20.00. Individual lectures will be \$3.00. For further information, please call (707) 224-6162.

| | |
|------------------|-------|
| ERNANI | 9/13 |
| CARMEN | 9/20 |
| LA SONNAMBULA | 9/27 |
| MADAMA BUTTERFLY | 10/4 |
| L'ELISIR D'AMORE | 10/11 |
| ANNA BOLENA | 10/18 |
| ELEKTRA | 10/25 |
| KHOVANSCHINA | 11/1 |
| RIGOLETTO | 11/8 |
| DON GIOVANNI | 11/15 |

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of operas of the 1984 Fall Season will be given by Michael Barclay, director of Opera

Education International, both in San Francisco and Hillsborough.

Hillsborough: Lectures will be presented on Monday evenings at 7:30 p.m. in the auditorium of the Crocker School, 2600 Ralston Avenue, at Chateau Drive. Series admission is \$55; individual admission at the door is \$6.00.

| | |
|------------------|-------|
| LA SONNAMBULA | 9/10 |
| L'ELISIR D'AMORE | 9/24 |
| MADAMA BUTTERFLY | 10/1 |
| ELEKTRA | 10/8 |
| ANNA BOLENA | 10/22 |
| KHOVANSCHINA | 10/29 |
| RIGOLETTO | 11/5 |
| DON GIOVANNI | 11/19 |

San Francisco: Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Series subscription for five opera previews is \$27.50; individual admission at the door is \$6.00. For further information on both Hillsborough and San Francisco previews, please call (415) 526-5244.

| | |
|---------------|-------|
| ERNANI | 9/6 |
| LA SONNAMBULA | 9/13 |
| ELEKTRA | 9/27 |
| ANNA BOLENA | 10/11 |
| KHOVANSCHINA | 11/8 |

ROBERT GOODHUE'S FALL OPERA COURSE

Ten two hour classes on all the fall operas (one class per opera). There is a choice of four sections: Section A (Mondays at 6:15 p.m., August 13 to November 26); Section B (Thursdays at 6:30 p.m., August 23 to November 15); Section C (five classes from 10:00 a.m. to noon and five classes from 1:00 p.m. to 3:00 p.m. on August 25, September 15, October 6, October 20 and November 14); Section D (Wednesdays at 6:30 p.m., August 22 to November 14). 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.

HILLBARN THEATRE

Semi-staged dramatic readings of plays that served as inspiration for operatic masterpieces will be held in the Green Room of the Hillbarn Theatre, 1285 E. Hillsdale Blvd., in Foster City. All performances are on Sunday evenings at 7:30. Tickets are \$5 for individual performances, \$16 for the complete series. For information and reservations, please call (415) 349-6411.

| | |
|-------------------------|-------|
| HERNANI/Hugo | 9/9 |
| MADAM BUTTERFLY/Belasco | 9/23 |
| ELECTRA/Sophocles | 10/7 |
| LE ROI S'AMUSE/Hugo | 10/21 |

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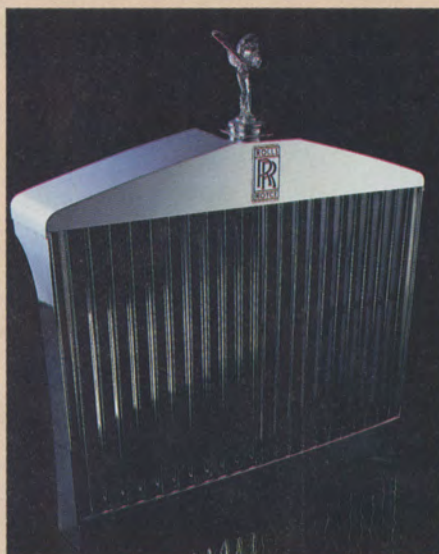
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Khovanshchina

By SIR ISAIAH BERLIN

In the spring of 1872 Vladimir Vassilievich Stassov, the friend, inspirer, critic, historian and principal standard-bearer of the new national school of Russian art, conceived a new theme for an opera which he urged with characteristic vehemence upon his admiring friend Modest Petrovich Mussorgsky. The composer had just completed his second version of *Boris Godunov*; that work, too, owed a great deal to Stassov, whose sympathies, like those of the painters, sculptors and composers whom he influenced, were against the regime and with the Populist movement. For him and his friends art was not an end in itself; its primary purpose was not to give delight but to communicate truth. This truth was of necessity social and historical for, as Mussorgsky wrote in October of the same year to Stassov, "the artistic representation of only beauty in its material manifestation is crude, immature, and belongs to the infancy of art. The subtlest traits of the nature of both the individual and the masses—probing in these little-explored regions and their conquest—that is the true vocation of the artist. Towards new shores! Boldly, through storms, shoals and underwater rocks, to new shores! Man is a social being and cannot be otherwise; masses, like individuals, invariably possess elusive traits that no one has seen, that slip through one's fingers—to note them, study them, read, observe, make conjectures, to dedicate one's entire being to their study, to offer the result to humanity as a healthy dish which it has never before tasted, that is the task—the joy of

joys! This is what we shall try to do in our *Khovanshchina*—what, my dear Oracle?" Unswerving service to the cause of truth—scrupulous fidelity to every nuance of human character and action, the invention of a special musical idiom for "the re-creation in musical terms not of generalized moods or feelings," but of the "melodic quality of actual human speech" by means of which what is significant in the flow of life can be directly conveyed to his contemporaries—that according to the "oracle"—Stassov—is the task of every progressive artist. To do this, to follow every pulse of the constantly changing human spirit, was to abandon fixed rules: this was what the great innovators "Palestrina, Bach, Gluck, Beethoven, Berlioz" (and in Russia Dargomyzhsky, whom Mussorgsky described as a composer of genius) had done.

The principal enemy was the spiritually empty music of the West. Bellini, Donizetti, Verdi, were singled out by the new Russian school as purveyors of dead, mass-produced artifacts which, with their conventional arias, mechanical harmonies and absurd plots, were only too obviously designed to satisfy the routine demands of commercialized Western taste. Tchaikovsky was condemned as their cosmopolitan imitator; Wagner's music was dismissed as pretentious cacophony. The heroes were Berlioz, Liszt, Dargomyzhsky, who had created new vehicles to express a contemporary vision of life. To see and understand the ever-varying stream of experience, above all, the life of societies (in the light, for example, of Darwin's theories, which greatly excited Mussorgsky) and to communicate this in images—in this lay the whole duty of the artist. Mussorgsky and his friends believed in what today is called commitment. The Russian artist must transmute into his chosen medium that which is

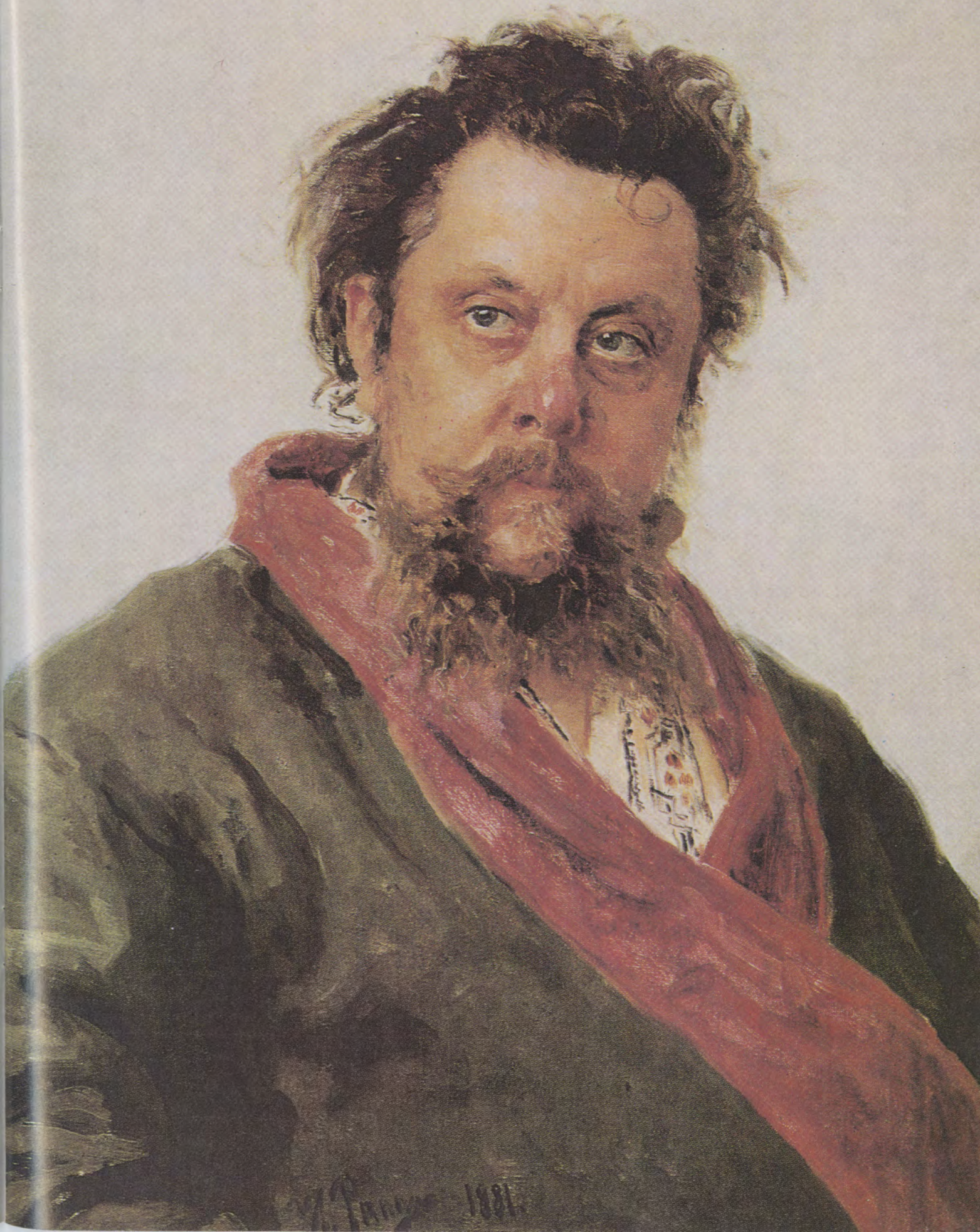
most significant in his world, however painful or monstrous. Russian history, Russian society, what are they but the life of the submerged, helpless, trampled-on Russian people? It was for this *Volksseele* in all its protean forms, ignored by officials and aesthetes, that the artist must seek to find—to be—a voice. This was the doctrine of the new school, at once nationalist and naturalistic, that created the paintings of Kramskoy and Repin, the sculptures of Antokolsky and Guinzburg, the compositions of Balakirev, Mussorgsky, Borodin, Rimsky-Korsakov, Cui. This outlook had affinities with some of the ideas of William Morris, Ruskin and Tolstoy: it was part of the opposition to commercialism on the one hand and timeless, contemplative aestheticism on the other. It was idealistic and democratic, national and naturalistic, it looked in history and anthropology for the unique, the individual, the quintessential—the authentic inner core of a people, a movement, a period, a historic outlook.

Boris Godunov was one of the early fruits of this conception, but in it the Tsar himself is so dominant a figure, that it preserves continuity with an earlier tradition of drama in which individuals and personal relationships and not impersonal forces, are the chief agents. *Khovanshchina* goes further. It is an attempt to re-create a moment in the history of the Russian people, in which the personages are embodiments of historical movements for each of which the composer attempted to find its own unique type of musical expression.

The subject chosen by Stassov was a turning point in his country's history, in

Sir Isaiah Berlin is the noted British philosopher, author, teacher and lecturer, whose frequent essays cover a variety of wide-ranging subjects, including opera.

Modest Petrovich Mussorgsky, 1839-1881. Portrait by Ilya Repin, made in 1881, four days before the composer's death.



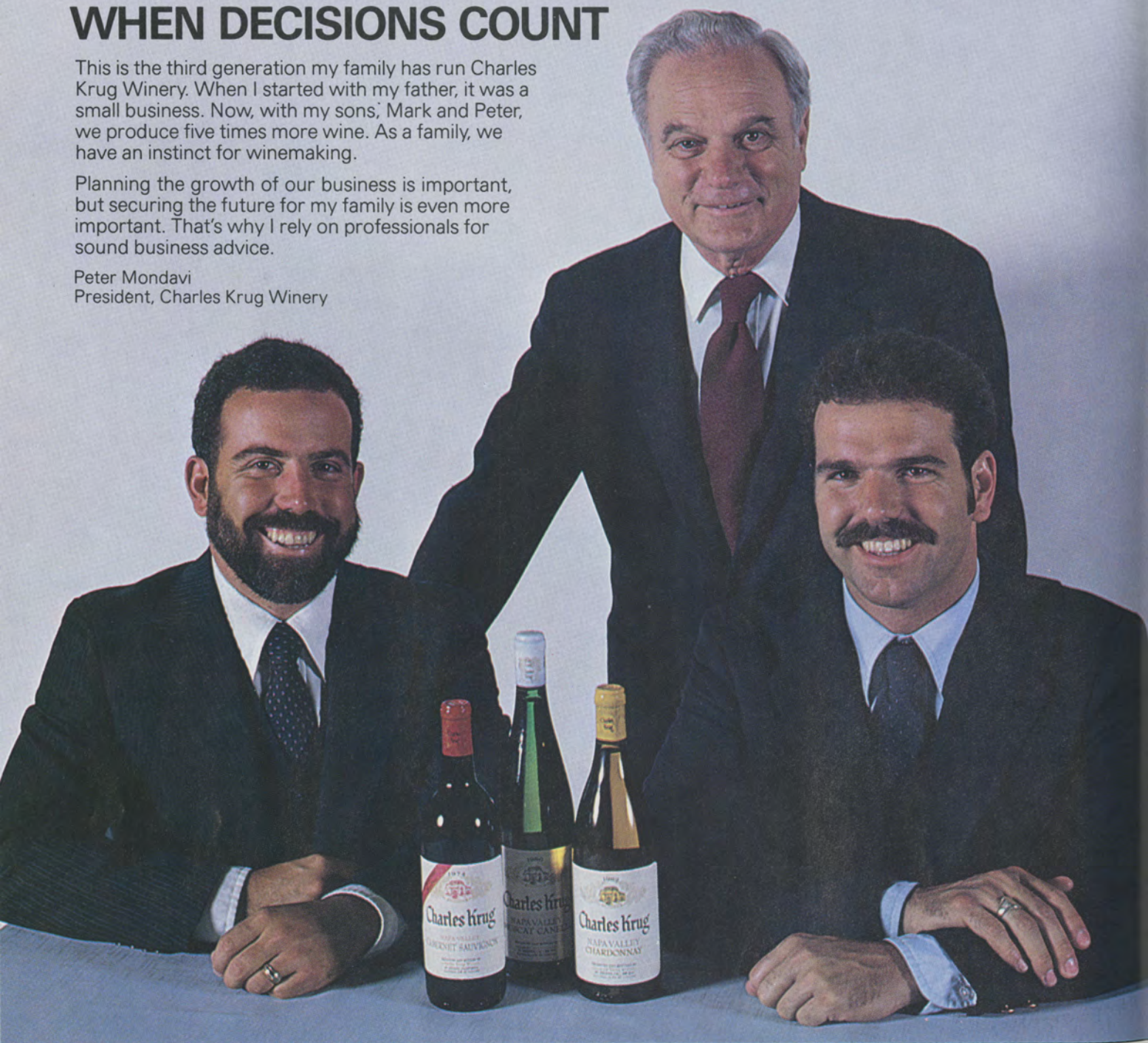
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Vladimir Vassilievich Stassov, 1824-1906.

which the old Muscovy perished and the new Russia, led and symbolized by the gigantic figure of Peter the Great, was born in the throes of political and religious conflict. The year chosen is 1682. Some two decades before this, in the reign of Aleksei Mikhailovich (Alexis), the second Romanov Tsar, Russia was torn by schism. The Patriarch Nikon did not touch dogma, but he sought to bring Russian ritual into line with the contemporary practice of the Greek Church and the Eastern Patriarchs. His reforms, which were officially adopted, led to violent (and to some degree nationalistic) opposition within the Church and among the peasantry and merchants, and led to the defection of a large body of dissenters (Old Believers or Old Ritualists); in the autobiography of one of their leaders, the Priest Avvakum, who was burnt at the stake for his belief, this movement, which has survived until our own day, created a celebrated religious and literary masterpiece. Tsar Aleksei died in 1676 and left three sons—Fyodor (Theodore) and Ivan by his first wife (Miloslavsky), and Peter by the second (Naryshkin). After the death of Tsar Fyodor in 1682, violent strife between the followers of the Miloslavsky and Naryshkin factions culminated in a riot outside the Kremlin by the Streltsy (musketeers) regiments, which were becoming a kind of Praetorian Guard dominating the city. In the course of it the boy Peter—then aged ten—saw his nearest relations lynched by the mob. The Streltsy helped to set up a new regime with Peter's half-sister Sophia as Regent, and the two surviving sons of Aleksei, Ivan and Peter, as joint Tsars under her tutelage. The Streltsy were placed under the command of Prince Ivan Khovansky. Having acted as king-makers, the unruly soldiers and their commanders showed a

great deal of independence and even disrespect towards the person of the new Regent. Sophia's lover and principal minister, Prince Vassily Golitsin (an intelligent, cultivated and psychologically ambivalent figure, swaying uncertainly between Muscovite traditionalism and enlightened plans for reform in a Western direction), for a while attempted to play off the fanatical Old Believers against the reformers and Westernizers. Suspecting that the Streltsy, who were getting out of hand, would soon attempt another palace revolution, Sophia managed in true Renaissance style to lure Prince Khovansky to the manor of Vozdvizhenskoye, where she had him arrested and shortly afterwards beheaded; his son, Prince Andrei, was also executed, and his immediate followers scattered into exile. The cowed musketeers were placed in the charge of Fyodor Shaklovity, Sophia's trusted agent. During this time Peter and his mother lived quietly near Moscow in Preobrazhenskoye, where his chief distractions were hours spent in the company of the Moscow foreign colony—soldiers, craftsmen, traders and technical experts of various kinds, for the most part Protestant—and in arranging with their help sham battles and naval games of an apparently innocuous kind. In 1689 Golitsin and Shaklovity decided to clear the path for Sophia by getting rid of Peter and his entourage, but their plot miscarried and the bulk of the army and Church went over to Peter. Shaklovity was executed and Golitsin sent into exile. Sophia was incarcerated in a convent for the rest of her life. A few years later, after his half-brother Ivan's death, Peter formally



Princes Ivan and Peter (later, the Great) Romanov in a 1682 engraving.

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ascended the throne and a new period in Russian history began.

It is clear that both Stasov and Mussorgsky conceived the opera as a kind of epic. Mussorgsky plunged headlong into study of the literature of the period, and in particular of the liturgical music of the Old Believers. He dedicated the work to Stasov: "It would not be absurd," he wrote to him, "if I said 'I dedicate myself to you—myself and my life during this period' . . . please accept from me my entire incongruous being. . ."; he calls Stasov "generalissimo" and often refers to the opera as his. They called it a "musical folk drama," and it was plainly their intention to present a broad historical panorama—a slow unfolding of a dramatic situation mounting towards a crisis—in which the individual characters and groups would embody the social and spiritual forces out of whose growth, combination and collision modern Russia was painfully born. Mussorgsky and Stasov took large liberties with historical facts: they conflated the events of 1682 and 1689; caused Ivan Khovansky to be killed by Shaklovity's assassins, and not formally executed; sent Golitsin into exile seven years too early; represented Shaklovity as working for Peter, and not merely for Sophia; described Peter at the age of ten as a "Prince who inspires dread;" identified Dosifei with an obscure Prince Myshetsky, and represented him as inspiring the collective suicide by burning which the historical Dosifei had condemned; and so on. There was evidently a distinction in their minds between a sense of social and psychological reality and fidelity to precise historical detail.

"In the center of the plot," Stasov wrote, "I wanted to put the majestic figure of Dosifei, the head of the Old Believers, a strong, energetic man . . . a deep spirit . . . who, like a powerful spring, directs the actions of the two princes—Khovansky, who represents ancient, fanatical, deep, dark, unfathomable Russia, and Golitsin, the representative of Europe (i.e., the West) which some, even in the party of the Princess Sophia, had begun to understand and value." He goes on to speak of a contrast between the two "Settlements," that inhabited by the foreign colony, and that occupied by the Streltsy. He conceived a sharp contrast between the Lutherans (exemplified in his final version only by the girl Emma) in their orderly, pious, tidy households, and the drunken, superstitious, savage Streltsy; to set side by side the proud, arbitrary, violent, feudal lord, Ivan Khovansky, with his face



Sophia in her tsarevna/regent regalia, as seen in a contemporary engraving.

turned to Old Russia, and his foolish, amorous, ambitious son who is in love with Emma; the cunning, civilized, vacillating, uneasy Minister Golitsin, and the ruthless (but in his own way patriotic) intriguer Shaklovity, determined to ruin the Old Believers and with them the clan of the Khovanskys and all they stood for (Khovanshchina). Stasov provided character sketches of the Old Believer Marfa, violent, devout, unbalanced, tortured by her love for Prince Andrei; of the squalid and craven scribe; the boastful, handsome young musketeer Kuzka; above all the ignorant, helpless people, represented by bewildered passers-by, then (as in his own day) unresisting and voiceless victims of forces too strong for them. Over the entire scene broods the vast, fanatical presence of the mythical old priest Dosifei, "a Mohammed . . . a Savonarola . . . a John the Baptist, bigoted and menacing, crying 'Repent, the time has come.'" Only when Dosifei finally realizes that the new, satanic forces—Peter and his horseguards and his foreigners and the cursed Church perverted by the arch-heretic Nikon—are too strong, does he call upon his followers, including Marfa (who draws with her the miserable, bemused Andrei Khovansky), to cast off the city of the devil, and enter the city of God by a great single act of collective self-immolation.

The love themes—Marfa's violent passion for Andrei Khovansky, and his infatuation with Emma—are (unlike the love scenes in *Boris Godunov*) intrinsic to the story of *Khovanshchina*, and the actions of the leaders—Golitsin, the Khovanskys, Shaklovity, Dosifei—are given highly realistic expression. Yet in the end, unlike *Boris Godunov*, the opera has neither a

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Prince Vassily Golitsin.

hero nor a central plot. It is a succession of historical episodes, each with its own color and pattern, culminating in what the composer regarded as his artistic triumph—the final scene in the last act in which Marfa, to the sound of hallelujahs, “clothed in a shroud with lighted candles in her hands,” circles round her lover—“as stupid as the German girl he pines for;” the Old Believers’ chant is heard in another key and with different harmonies; Dosifei, in a shroud and holding a candle, chants “The time has come to win in the flames a martyr’s crown and life everlasting.” Mussorgsky composed this scene in 1875, and spoke of it as a “Mass of Love” and “Requiem of Love.” It rises to its climax in the fire in which the Old Believers destroy themselves; the dark, “Phrygian” Orthodox cadences mingle with the Western, secular theme of Peter’s gaily marching troops—the heralds of the bright, hard, realistic, new world.

Each scene, each human group, is characterized by its own musical phraseology. Apart from the three genuine pieces of Russian folk song¹ and the old liturgical music of the Old Believers, which Mussorgsky had unearthed², all the rest is entirely his own. The constantly varying rhythmical structure and the fusion of meaning, sound and action into a single unbroken musical dramatic line in which the music is determined by the words—even more than in *Boris Godunov*—is an extraordinary musical achievement. It

¹Marfa’s love song “Through the meadows I wandered”; the song of praise for Ivan Khovansky (in 17/4 time) in the fourth scene; and (probably) Andrei Khovansky’s last song before his death in the final scene.

²e.g., the “Aeolian” chorus of the Old Believers in the first scene, and their “Phrygian” chorus in the last.

seemed merely barbarous to the musical director (Eduard Nápravnik) and the opera committee of St. Petersburg Opera, to whom the vocal score was submitted in 1880; they rejected it on the ground that one “radical” opera (*Boris Godunov*) was enough. Stassov reacted violently to this. Despite his altercations with Mussorgsky for making ruthless changes and cuts (which in his view disfigured their original conception, and were a sign of the composer’s declining health and waning powers), he published an article in 1883, two years after Mussorgsky’s death, in which he warmly praised Rimsky-Korsakov and Cui for resigning from their posts on the opera committee over this issue; this was followed by a furious diatribe against the administration of the Opera as cowardly

was finally given in the Maryinsky Theater, conducted by Albert Coates, with Fyodor Chaliapin in the part of Dosifei. The orchestration was supplied by the faithful Rimsky-Korsakov, who has duly been criticized (as in the analogous case of his “revision” of *Boris Godunov*) for distorting and taming the idiosyncratic, boldly original, “natural” genius of his friend.

Besides Rimsky-Korsakov’s version there exists one commissioned by Diaghilev from Igor Stravinsky and Maurice Ravel in 1911, as well as a version composed more recently by the Soviet composer Asafiev. Mussorgsky divided the opera into five acts and six scenes, of which Marfa’s song and the chorus of the Streltsy which followed Shaklovity’s aria

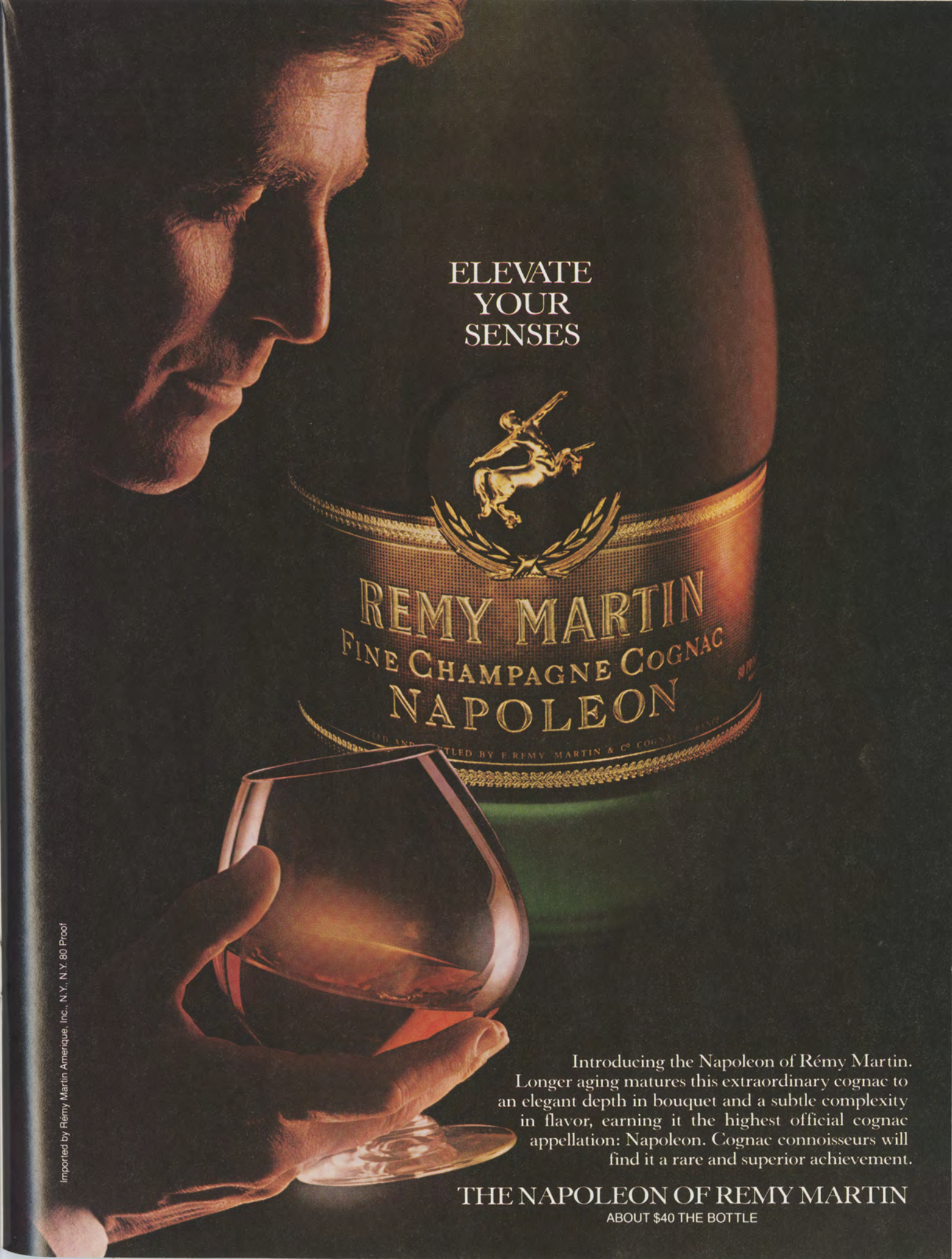


Execution of the Streltsy in front of the Novodevichy Monastery. Contemporary engraving by Melnik.

and philistine. In 1886 Stassov wrote a lyrical review of the first performance of *Khovanshchina* by the semi-amateur “Musical Circle” in St. Petersburg, and spoke again of the “abominable” attitude of the State Opera. He did not live to see the vindication of his views when, in 1911, five years after his death, *Khovanshchina*

were alone orchestrated by the composer. Mussorgsky’s original vocal score was published only in 1931 by Pavel Lamm in Moscow, and forms the basis for the present version in six scenes, orchestrated by Dmitri Shostakovich in 1959. ■

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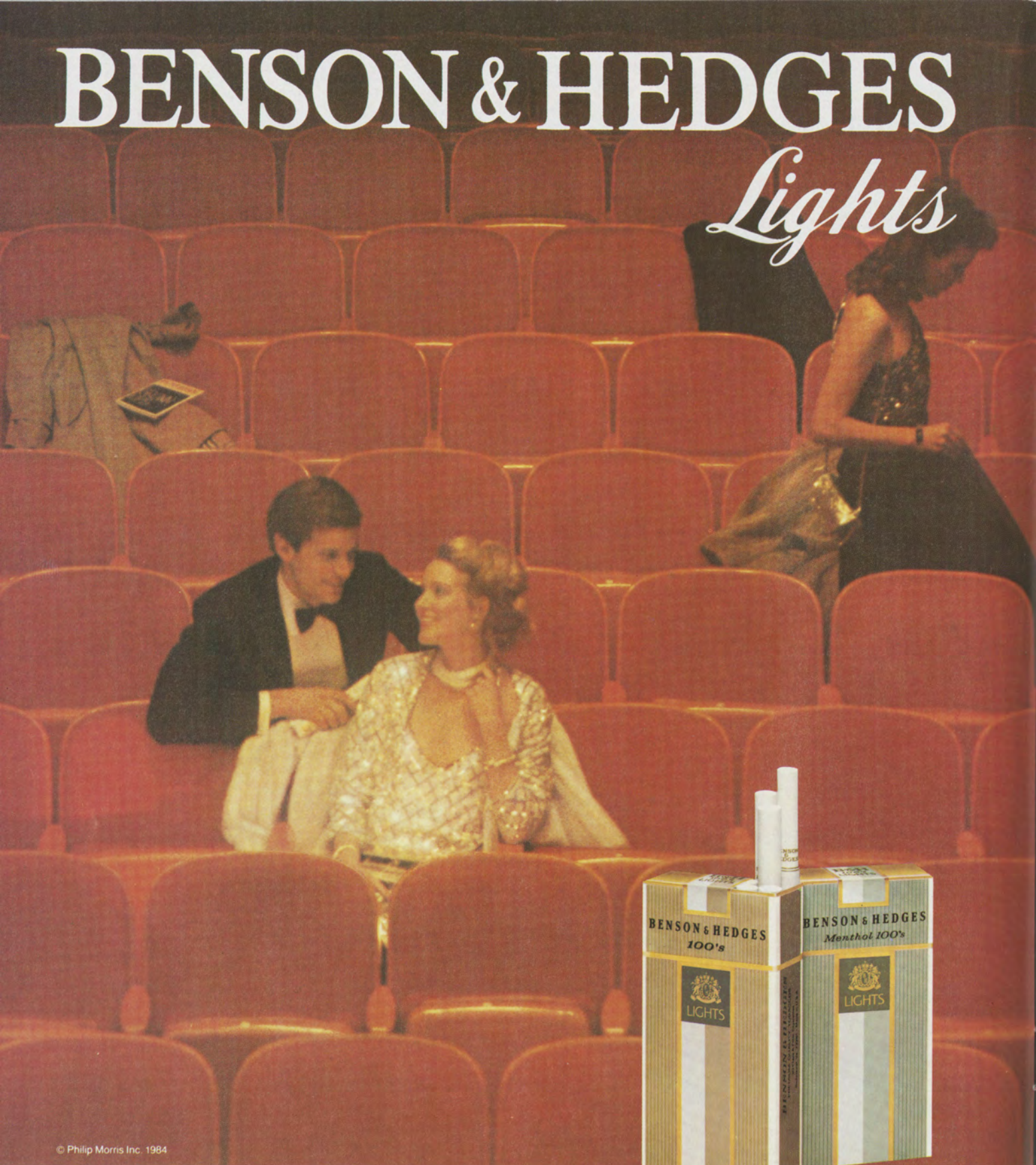
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Mark Reizen in the role of Dosifei at the Bolshoi Theater.



Nadezhda Obukhova as Marfa at the Bolshoi Theater.

huge rally, and such a fate had greeted Olin Downes of the *New York Times*, who had found the Bolshoi unavailable in a visit the year before. The Danchenko was presenting the so-called "original" version which had recently been brought out by the editor Pavel Lamm, and was causing a considerable stir. Stokowski had played it just before I left—a truly significant occasion. The scene before St. Basil's Cathedral, with the crowd crying for bread, was soul-stirring. It has been heard since, but never was the thrill quite as great as in that early experience in the small theater in Moscow.

Other operas that week were the sparkling *Tsar Saltan* by Rimsky-Korsakov (containing the delicious "Flight of the Bumblebee"), an amusing *Love for Three Oranges* by Prokofiev—I have never seen a performance since equal to it—and a new work on a Babylonian theme called *Zagmuk* by Alexander Krein. We had several conversations and a family dinner with Krein, who showed himself sanguine about the possible good times coming for artistic life in Russia. He had faced a barrage of stupid questions from an audience at a "seminar," given during one of the long intermissions that were customary in this house, and patiently concluded that he had felt deeply what he had written, and that was that.

Whatever the future (and we now know how Krein's prophecies were fulfilled), opera was in very good estate in Moscow in the thirties. The party control,

inevitable in every institution, was in the hands of a woman in the Central Committee, and nothing was too good for Moscow and Leningrad. The singers and conductors were the best available, the scenery was extraordinarily splendid, and the orchestra was twins. That means that there were two full complements of 100 men each, one ready to spell the other. Consequently, performances in the pit glowed with vitality and virtuosity. The only indifferent show I saw was the famous ballet "Red Poppy," a manufactured bit of propaganda with indifferent music by Reinhold Glière, who had done better things.

It is a pity that I can't produce photographs of some or all of these productions. Indeed, I selected many from official files, paid for them in good rubles (including postage) and never saw them again, just one of the many bureaucratic foul-ups that plagued my visit.

It was chilly that early June week, and I soon learned to wear several layers to the opera. The *garderoba* (check room) was a sacred institution in all Europe, and especially in Russia where heavy lambskin coats and clumsy boots were commonplace bits of attire and almost always redolent of human and animal odors. The opera seats I got from VOKS, the tourist office, were always way down front—wonderful for seeing and hearing, but subject to a wave of arctic cold when the curtain rose. After shivering through one

continued on p. 66

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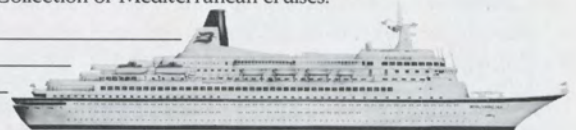
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HELGA DERNESCH

Vienna-born mezzo-soprano **Helga Dernes** returns to San Francisco Opera as Marfa in *Khovanshchina*. A favorite of San Francisco audiences since her Company debut during the 1981 Summer Season production of *Lear*, she was heard as Herodias in *Salome* in the 1982 Fall Season and as Fricka in *Die Walküre* in the 1983 Summer Season. This last summer she returned to add two new roles to her repertoire, Erda in *Siegfried* and Prince Orlofsky in *Die Fledermaus*. Starting as a soprano in 1961, she made her debut at the Bayreuth Festival in 1965. She began singing the heavier dramatic Wagner roles and in 1969 made her debut at the Salzburg Easter Festival as Brünnhilde in *Siegfried* under the baton of Herbert von Karajan. She returned there in subsequent years for the *Götterdämmerung* Brünnhilde, Leonore in *Fidelio* and as Isolde, and recorded each of these parts with Maestro von Karajan. Under the baton of Sir Georg Solti she appeared at Covent Garden as Chrysothemis in *Elektra* and the Dyer's Wife in *Die Frau ohne Schatten*. Since 1979 Miss Dernes has been singing mezzo-soprano roles with great success, beginning with the Nurse in *Die Frau ohne Schatten*, which she has performed in Vienna, Hamburg, Munich, Cologne and Düsseldorf and at the Bolshoi Theater in Moscow. She has also been heard as Klytemnestra in *Elektra* in Vienna, Hamburg, Berlin, Cologne and Munich; Brangäne in *Tristan und Isolde* in Trieste and Frankfurt; and Herodias in Hamburg, Rio de Janeiro and, recently, in a new production in Bonn with Hildegard Behrens as Salome. At the 1982 Salzburg Festival she performed in a concert presentation and recording of Othmar Schoeck's *Penthesilea*, and has also participated in a concert performance and recording of Aribert Reimann's new Requiem. Among her other recent engagements were performances in *Die Frau ohne Schatten* with the Hamburg Opera in Tokyo. One of the most recent additions to her distinguished discography is a highly acclaimed recording of Mahler's Third Symphony with



NANCY GUSTAFSON

the Chicago Symphony under Sir Georg Solti. This season she will appear as Kabanikha in a new production of *Katya Kabanova* with Harry Kupfer and Gerd Albrecht in Cologne. Next summer Miss Dernes returns for the San Francisco Opera production of Wagner's complete *Ring of the Nibelung*, in which she will sing the roles of Fricka in *Die Walküre* and the Second Norn and Waltraute in *Götterdämmerung*.

Soprano **Nancy Gustafson** is Kate Pinkerton in *Madama Butterfly*, a Maid in *Elektra* and Emma in *Khovanshchina*. The Illinois native made her Company debut during the 1983 Summer Season as Woglinde in *Das Rheingold*, appearing also as Helmwig in *Die Walküre* and returning during the 1983 Fall Season as Flora in *La Traviata*. As a participant in the 1982 Merola Opera Program, she appeared in productions of *The Magic Flute* and *Rigoletto*, and received the Gropper Memorial Award in the 1982 San Francisco Opera Center Auditions Grand Finals. For the Center's 1983 Showcase series she was heard as Sicile in Cavalli's *L'Ormindo* and for the 1984 Showcase sang in the 1984 Seasons' Preview. Currently an Adler Fellow with the Center, she has also performed with such groups as the Chicago Opera Theater, Opera Midwest and at Harvard and Northwestern Universities. Miss Gustafson sang the role of Fiordiligi in *Così fan tutte* for the Carmel Bach Festival, and took part in the special concert for Queen Elizabeth II during the monarch's 1983 visit to California. She recently was soloist in Mahler's Eighth Symphony with the San Francisco Symphony, and created the role of the Mother in the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase. This December she makes her European debut as Caroline (Rosalinda) in a French-language production of *Die Fledermaus* at Théâtre Musical de Paris (Châtelet).



ARLENE ADLER

During her first season with San Francisco Opera, soprano **Arlene Adler** appears as the Overseer in *Elektra* and Susanna in *Khovanshchina*. She has appeared extensively on the East Coast with the New York City Opera, the Queens Opera Company, New York Lyric Theatre, New York School of Opera and Opera di Camera. She sang the role of Abigail in an English-language production of Verdi's *Nabucco* for the Greater Miami Opera Association, and won praise singing the title role of *Aida* in English for the Cincinnati Opera Company. Other operatic credits include the title roles of *Tosca* and *Turandot*, Amelia in *Un Ballo in Maschera*, Leonora and Inez in *Il Trovatore*, Santuzza in *Cavalleria Rusticana*, Dorabella in *Così fan tutte*, Donna Anna in *Don Giovanni* and Violetta in *La Traviata*. For the Puccini Foundation of New York, she appeared as Elisetta in Cimarosa's *Il Matrimonio Segreto*. She has been a featured guest on various radio and television shows, and has sung numerous recital and concert dates, including a highly acclaimed Mozart Requiem with the Queens Symphony.

Finnish bass **Matti Salminen** makes his San Francisco Opera debut as Prince Ivan Khovansky in *Khovanshchina*, continuing as the Commendatore in *Don Giovanni*. He was a member of the chorus of the Finnish National Opera when he suddenly replaced an ailing colleague as King Philip in *Don Carlos*. His success was so great that he eventually sang all of the major bass roles in the Finnish Opera's repertoire. In 1970, he made his Stuttgart debut as the Commendatore in *Don Giovanni*, followed by an engagement in Nuremberg as Pogner in *Die Meistersinger*. Shortly thereafter he appeared as Sarastro in Jean-Pierre Ponnelle's production of *The Magic Flute* in Cologne, where he became a company member in 1972. His roles there have included King Philip in *Don Carlos*, Sir Morosus in Strauss' *Die Schweigsame Frau*, Osmin in *Die Entführung*

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MATTI SALMINEN

aus dem Serail, King Marke in *Tristan und Isolde*, Rocco in *Fidelio* and Don Basilio in *The Barber of Seville*, to name only a few. He bowed at La Scala as Fafner in *Das Rheingold* with the Munich Opera under Wolfgang Sawallisch in 1973 and the following year made his Covent Garden debut as Fasolt in a new production of *Das Rheingold*. Beginning in 1975, Salminen participated in cycles of operas by Mozart and Monteverdi in productions created by Jean-Pierre Ponnelle in Zurich and subsequently filmed for television. His Bayreuth Festival debut came in 1976, when he sang Fafner, Fasolt and Hunding in the Chéreau/Boulez production of Wagner's *Ring*, reprising the last two roles for the internationally telecast film version. His 1978 Salzburg debut was in Beethoven's *Missa Solemnis* conducted by Herbert von Karajan, with whom Salminen subsequently sang the Grand Inquisitor in *Don Carlo* at the Vienna Music Festival and at the Vienna Staatsoper. In 1981 he sang the title role of *Boris Godunov* in Geneva and bowed at the Metropolitan Opera as King Marke and Sarastro. In 1982 he returned to Bayreuth as Titurel in *Parsifal* and King Marke, roles he repeated in 1983, and appeared as Ramfis in a new production of *Aida* in Berlin, as well as in various productions in Zurich, Buenos Aires and Barcelona. In 1983 he appeared with the Finnish National Opera at the Metropolitan Opera House, where he sang the Peddler in *The Red Line*. Recent engagements have taken him to Munich, Vienna, Paris, Geneva, and La Scala in Milan.

British bass **Gwynne Howell** sings Dosifei in *Khovanshchina*. Born in Wales, he made his professional operatic debut as Monterone in *Rigoletto* with the Sadler's Wells (now English National) Opera in 1968. He made his Covent Garden debut during the 1970-71 season, appearing in *Salome* under Sir Georg Solti. In 1971 he bowed in Barcelona as Padre Guardiano in *La Forza del Destino* and returned the following year to appear in *Norma* with Montserrat Caballé. He made his first appearance at Milan's La Scala during a visit by London's

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GWYNNE HOWELL

Royal Opera, with whom he performed in *Peter Grimes*. A regular member of the Royal Opera, Howell has appeared at Covent Garden in such productions as *Eugene Onegin*, *Rigoletto*, *Parsifal*, *Un Ballo in Maschera*, *La Bohème*, *Ariadne auf Naxos*, *Aida*, *Tannhäuser* and *Don Giovanni*, among others. His first American engagement was the part of Jesus in Bach's *St. Matthew Passion* in 1974 with the Chicago Symphony under Solti, with whom he has since sung numerous times, including Fasolt in *Das Rheingold* in Chicago and at Carnegie Hall. His American operatic debut was as Pogner in the Lyric Opera of Chicago's 1977 production of *Die Meistersinger*, and the following spring he sang Hunding in concert performances of *Die Walküre* with the Boston Symphony in Boston and at Tanglewood. His San Francisco Opera debut took place during the 1978 Fall Season, when he appeared as King Henry in *Lohengrin* and the Commendatore in *Don Giovanni*. Last season he sang his first Hans Sachs in the English National Opera's new production of *Die Meistersinger* and returned to Covent Garden for *Boris Godunov*, Massenet's *Esclarmonde* with Joan Sutherland, and Bellini's *I Capuleti e i Montecchi* conducted by Riccardo Muti. This season marks his debut at the Metropolitan Opera, where he will sing Pogner and Lodovico in *Otello*. Next season takes him to the Lyric Opera of Chicago for *Samson et Dalila* and to Covent Garden for a variety of roles. During the 1985-86 season he will repeat his Hans Sachs with the ENO, sing Gurnemann in *Parsifal* in London and sing his first *Boris Godunov* in Toronto.

Timothy Noble returns to San Francisco Opera as Shaklovity in *Khovanshchina*. Born in Peru, Indiana, the young baritone made his Company debut as Albany in the 1981 Summer Season American premiere of Reimann's *Lear*. Earlier that year, he made his Spring Opera Theater debut as Agamemnon in Eaton's *The Cry of Clytaemnestra*, a role he created at the work's world premiere at Indiana University and repeated in its New York

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Khovanshchina

(in Russian)

Conductor

Gerd Albrecht

Production

Sonja Frisell

Designer

Nicola Benois

Lighting Designer

Thomas J. Munn

Chorus Director

Richard Bradshaw

Choreographer

Carlos Carvajal

Musical Preparation

Susanna Lemberskaya

James Johnson

Svetlana Gorzhevskaya

Prompter

Jonathan Khuner

Assistant Stage Director

Paula Williams

Stage Manager

Gretchen Mueller

First performance (amateur):

St. Petersburg, February 21, 1886

First professional performance:

Kiev, November 7, 1892

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WEDNESDAY, NOVEMBER 14 AT 7:30

SUNDAY, NOVEMBER 18 AT 2:00

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The performance will last approximately three and one-half hours.

CAST

(in order of appearance)

| | |
|--|--------------------|
| <i>Kuzka,</i> <i>a Streltsy sentry</i> | David Malis |
| <i>First Strelets</i> | Valery Portnov |
| <i>Second Strelets</i> | Frank Daniels |
| <i>The Scrivener</i> | Robert Tate |
| <i>Boyar Feodor Shaklovity</i> | Timothy Noble |
| <i>Prince Ivan Khovansky,</i> <i>leader of the Streltsy</i> | Matti Salminen* |
| <i>Emma,</i> <i>a young girl from the German Quarter</i> | Nancy Gustafson |
| <i>Prince Andrei Khovansky,</i> <i>Prince Ivan's son</i> | Dennis Bailey |
| <i>Marfa</i> | Helga Dernesch |
| <i>Dosifei,</i> <i>spiritual head of the Old Believers</i> | Gwynne Howell |
| <i>Prince Vassily Golitsin,</i> <i>Keeper of the Great Seal</i> | William Lewis |
| <i>Golitsin's servant</i> | Daniel Pociernicki |
| <i>Varsonofiev</i> | Donnie Ray Albert |
| <i>Susanna,</i> <i>an elderly Old Believer</i> | Arlene Adler |
| <i>Streshnev,</i> <i>a herald</i> | James Busterud |
| <i>Peter the Great</i> | Michael Mceon |
| <i>Streltsy, their wives, Old Believers, serving maids,</i> <i>the populace, soldiers of Peter the Great, Persian dancers</i> | |
| <i>Solo Dancer</i> | Victoria Morgan*† |

*San Francisco Opera debut

†Courtesy, San Francisco Ballet

TIME AND PLACE: Russia; 1682-1689

ACT I The Great Square, Moscow

INTERMISSION

ACT II *Scene 1:* Prince Golitsin's study
Scene 2: The Streltsy Quarter, Moscow

INTERMISSION

ACT III *Scene 1:* A room in Prince Khovansky's palace
Scene 2: The Great Square
Scene 3: A forest near Moscow

Khovanshchina/Synopsis

ACT I

The drowsy *strelets* (musketeer) Kuzka hums an old marching song and falls asleep. He is awakened by companions who deride him for his diligence as a sentry. A scrivener arrives and is promptly engaged by the Boyar Shaklovity, who orders him to write an anonymous letter to the Tsar denouncing Prince Ivan Khovansky and his son Andrei for plotting against the throne. The terrified scrivener obeys; but as soon as Shaklovity has gone, he congratulates himself for imitating the handwriting of a dead colleague and thus avoiding possible reprisals.

Ivan Khovansky leads his men, the *Streltsy*, into the Great Square, where he is hailed as the "White Swan" by the populace. He tells the crowd that he is determined to crush the enemies of the throne and to suppress treason. He orders his men to patrol the city and leaves. Emma, a young Lutheran girl from the German quarter, runs in pursued by Prince Andrei Khovansky who is determined to force his love on her despite her unwillingness. But Marfa, a young widow and a member of the Old Believers' sect, who is also Prince Andrei's discarded mistress, comes to Emma's aid. Furiously, the young prince turns on her with drawn dagger, but Marfa manages to parry his attempt on her life. The return of Prince Ivan and the *Streltsy* ends the quarrel. The elder Khovansky is also attracted to Emma and orders his men to take charge of her. Rather than leave Emma in his father's hands, Andrei is ready to kill her. Dosifei, the leader of the Old Believers, intervenes and entrusts Emma to Marfa. He exhorts the Khovanskys to fight for the preservation of the Orthodox religion. Prince Ivan orders his men to guard the city. Dosifei, along with his followers, prays for the preservation of his religion.

ACT II

In his study, Prince Golitsin reads a love letter from the Tsarevna Sophia; he wonders if he can still trust her. His servant Varsonofiev announces Marfa, whom Golitsin has summoned to tell his fortune. Gazing into a bowl of water, the prophetess sees him surrounded by false friends and foretells his imminent disgrace, poverty, and banishment. Terrified, Golitsin dismisses Marfa and whispers to Varsonofiev that the woman must be drowned. Alone, Golitsin muses on the present state of his country and wonders if Marfa's prediction will indeed be his reward for a lifetime of distinguished service to the royal family. Ivan Khovansky bursts in and accuses the Tsarevna's adviser of using his influence to abolish the boyars' rights of hereditary precedence. The two men argue angrily but are interrupted by the arrival of Dosifei. Golitsin advises the monk not to interfere in the affairs of princes, but Dosifei reminds him that he, too, had been a prince, Prince Myshetsky, though he has renounced his title and his princely rights to become a monk. Dosifei persuades the two princes to join him in council on Russia's future, proposing an alliance between them leading to a return to the old principles of government based on traditional practices and the old faith, which Golitsin cannot accept. Outside, the hymns of a passing group of Old Believers rearouse Golitsin's anger, while Khovansky sees in them the saviors of Russia. Marfa reappears to tell how an attempt on her life by a servant of Golitsin was thwarted by a group of Peter the Great's bodyguards. The men are alarmed to learn of the presence of Peter's troops in the vicinity. Shaklovity enters to deliver a proclamation from the Regent

accusing the Khovanskys of treason. Dosifei asks Shaklovity, "What was Tsar Peter's reaction to the proclamation?" "He called it a 'Khovanshchina' (a Khovansky intrigue) and ordered an investigation," replies Shaklovity.

In the *Streltsy* quarter of Moscow, Marfa gives way to lamentations over her lost love and thoughts of future vengeance. Susanna, another Old Believer, overhears her and is appalled at what she regards as a text from the devil. Marfa's evocation of the joys of love drives Susanna to frenzied denunciation of Marfa. Dosifei intervenes in the venomous argument to console Marfa and send Susanna away, counseling Marfa to devote all her love and energies towards the dangerous affairs ahead of their sect. As they leave, Shaklovity appears and offers a prayer for his troubled native land. A group of *Streltsy* enter singing a drinking song which elicits violent rebukes from their disapproving wives. The quarrel is silenced by the scrivener who rushes in to report that foreign troops aided by the Tsar's guards have attacked the outskirts of the *Streltsy* quarter. Kuzka and the *Streltsy* call upon Prince Ivan to lead them against the attackers, but he tells them to submit to the will of the Tsar.

ACT III

In a hall in his palace outside Moscow, Prince Ivan Khovansky awaits the outcome of the Tsar's investigation of the charges of treason against him. His servant girls sing for him, but he finds their song too sad and requests a lively ballad. Varsonofiev interrupts with a message from Golitsin warning the Prince that his life is in danger. Khovansky ignores the warning and orders his Persian slaves to dance for him. Shaklovity arrives with a request from the Tsarevna for Khovansky's presence at a meeting of the Grand Council. Khovansky refuses until Shaklovity tells him that the Tsarevna has asked for him first and that there will be no meeting without him. The servant girls sing a song of praise to "The White Swan" as Prince Khovansky dons his robes of state. As the two men are about to leave, Shaklovity stabs the Prince; the servant girls scatter in terror, and Shaklovity stands over his victim, repeating with grim irony the final words of the interrupted song: "Praise and glory, my snow-white swan."

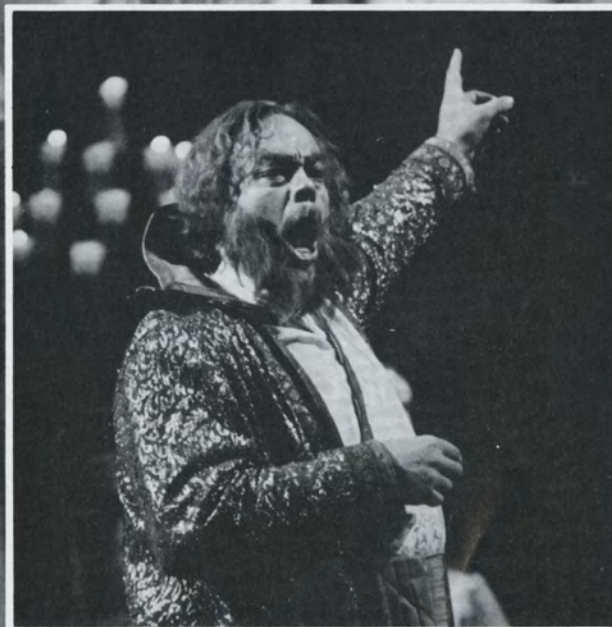
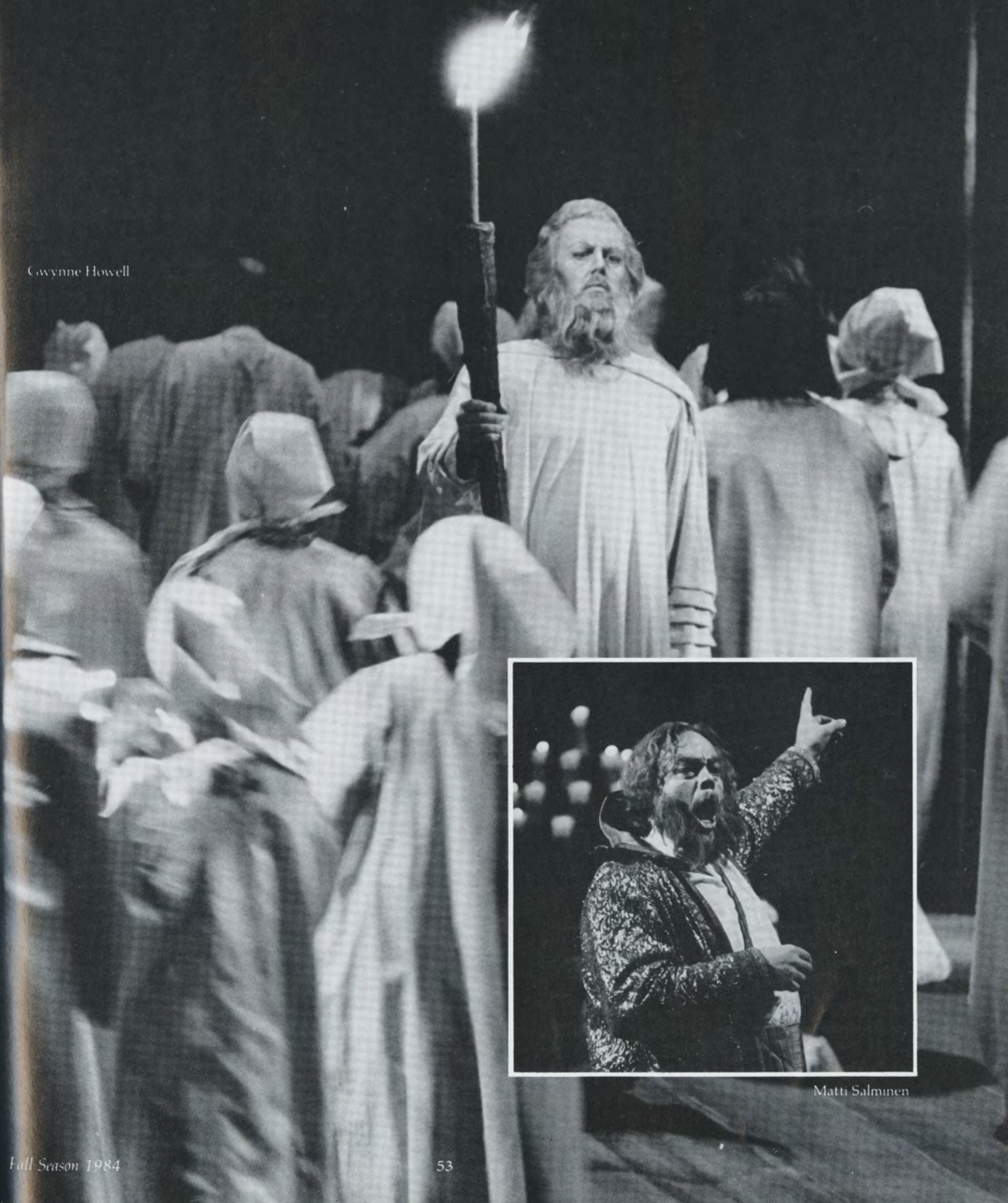
The people assemble in the square to watch the departure of Prince Golitsin into exile. Dosifei laments the fall of Golitsin and Khovansky and expresses fear for the young Andrei. From Marfa he learns that the Grand Council has decided upon the annihilation of the Old Believers. Prince Andrei enters and angrily demands news of Emma. When Marfa tells him she is safely beyond the frontier, he curses her and calls for the *Streltsy*. They appear, but not in answer to Andrei's call. Instead, they are carrying blocks for their own execution. The terrified Prince accepts Marfa's offer of a refuge and they flee. The Tsar's troops appear and announce that Peter has pardoned the *Streltsy*, and that he will appear before the crowd.

Dosifei meditates on his struggle to defend the old religion and his decision to lead his followers to self-immolation. Intoning a chant of renunciation, the Old Believers prepare for death. Marfa tries to sustain Andrei's courage, and as trumpets announce the approach of the soldiers, and Dosifei calls his followers to the sacrifice, she gently leads Andrei into the church. The Tsar's soldiers arrive and stand horrified before the blazing pyre.

Khovanshchina

Photos taken in rehearsal by David Powers

Cwynne Howell



Matti Salminen



Matti Salminen



Gwynne Howell



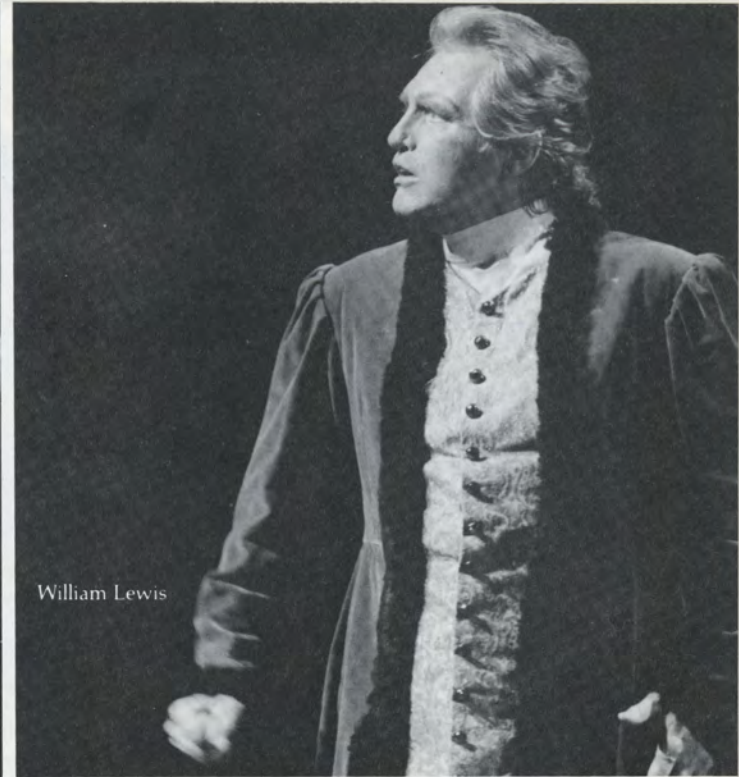
Matti Salminen



Timothy Noble



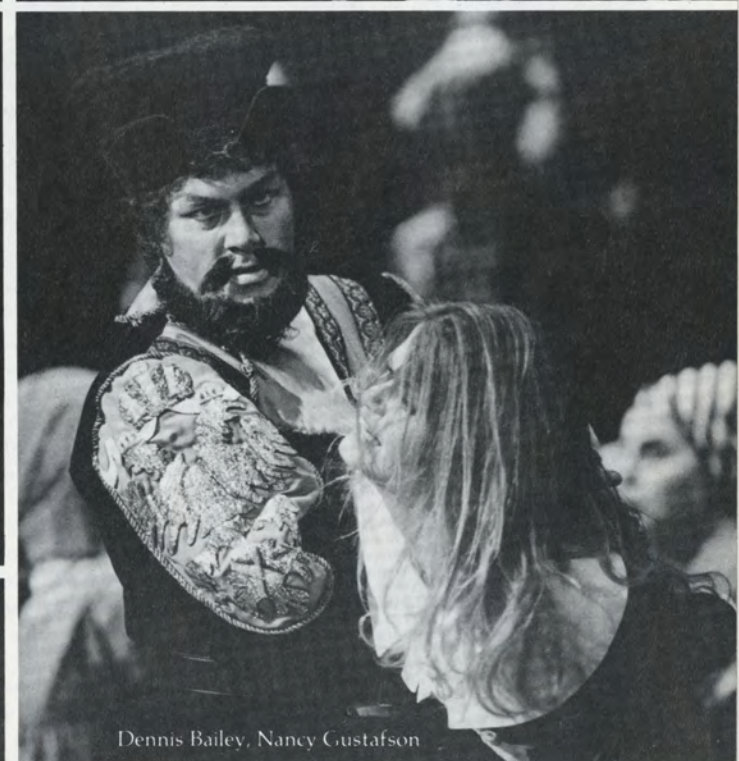
Victoria Morgan



William Lewis



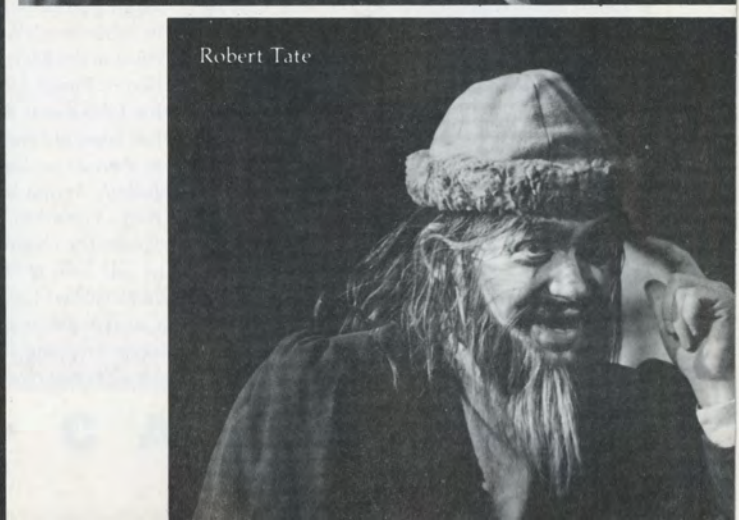
Helga Dernes



Dennis Bailey, Nancy Gustafson



Helga Dernes, Gwynne Howell



Robert Tate



TIMOTHY NOBLE

continued from p. 49

premiere with the Brooklyn Philharmonic. He returned to San Francisco Opera for the 1983 Summer Season, in which he sang Schaunard in *La Bohème* and Moralès in *Carmen*. He has appeared as Germont in *La Traviata* and in the title role of *Rigoletto* at the Colorado Springs Opera Festival, and as Tonio in *I Pagliacci* at the Lake George Opera Festival. In 1982, he bowed with the Boston Opera Company in *Die Soldaten* and portrayed Ping in *Turandot* for his debut with Houston Grand Opera, where he has also appeared in *Wozzeck* and the Jean-Pierre Ponnelle production of Busoni's *Arlecchino*. He sang the role of Miller in *Luisa Miller* at the Grand Théâtre de Nancy in France for his European debut in the spring of 1982, and returned to Europe the following year for appearances with the Frankfurt Opera, the Vienna Festival and the Opéra Comique in Paris. Upcoming engagements include Leporello in *Don Giovanni* for Houston Grand Opera, the title role of *Falstaff* with Operal Omaha, and Sharpless in *Madama Butterfly* for Houston Grand Opera and Fort Worth Opera.

Tenor **Dennis Bailey** sings Aegisth in *Elektra* and Prince Andrei in *Khovanshchina*. He made his Company debut as Tom Rakewell in the 1982 Summer Season production of *The Rake's Progress*, and he returned in the fall of 1983 to sing Bacchus in *Ariadne auf Naxos* and Mark in the American premiere of Tippett's *The Midsummer Marriage*. It was as Bacchus that he made his professional opera debut with New Orleans opera in 1974 and his European opera debut at Glyndebourne in 1981, repeating the assignment in his London debut at Royal Albert Hall. He has been a frequent guest with the Chicago Symphony under Sir Georg Solti since his triumphant 1980 debut in a concert version of Act III of *Siegfried*. Bailey made his New York debut during the 1982-83 season at the Frick Museum, where he performed Schubert's *Die Schöne Müllerin* accompanied by Jeffrey Tate. During the summer of 1982 he bowed at Santa Fe Opera as Midas in Strauss' rarely heard *Die Liebe der Danae*. Last season he



DENNIS BAILEY

sang the tenor lead in *The Dream of Gerontius* opposite Dame Janet Baker and was featured in performances of Beethoven's Ninth Symphony that were broadcast by the BBC from Royal Festival Hall. He also appeared in *Norma* with the Winnipeg Opera in addition to numerous concert engagements. This past summer he appeared in *L'Incoronazione di Poppea* for Glyndebourne's 50th anniversary season and returned to the United States for his Hollywood Bowl debut with the Los Angeles Philharmonic under Michael Tilson Thomas.

Versatile American tenor **William Lewis** returns as Golitsin in *Khovanshchina*. He made his Company debut in the dual roles of Erik and the Steersman in the 1975 Jean-Pierre Ponnelle production of *Der Fliegende Holländer*, an assignment he repeated in 1979. He has appeared in three Janáček operas here, portraying Albert Gregor in *The Makropulos Case* (1976), Boris in *Katya Kabanova* (1977) and Števa in *Jenůfa* (1980). Other credits include Matteo in *Arabella* (1980), Kent in the American premiere of Reimann's *Lear* (1981 Summer), Sergei in *Lady Macbeth of Mtsensk* and, on short notice, Rodrigue in *Le Cid* (both 1981 Fall). Most recently he sang his first Loge in the 1983 Summer Season production of *Das Rheingold*, a role he will repeat next summer. Acclaimed for his work in contemporary repertoire, Lewis sang roles in three important premieres during the 1976-77 season: Frank Sargent in the world premiere of Imbrie's *Angle of Repose* with San Francisco Opera, Aron in Schönberg's *Moses und Aron* at La Scala and Alwa in the Metropolitan Opera's first production of Berg's *Lulu*. A regular Met artist since his 1958 debut as Narraboth in *Salome*, Lewis has appeared there in such varied assignments as Aeneas in *Les Troyens*, Romeo in *Roméo et Juliette*, Arrigo in *I Vespri Siciliani*, Dmitri in *Boris Godunov*, Gherman in *The Queen of Spades*, the Drum Major in *Wozzeck*, Hoffmann in *The Tales of Hoffmann*, and the title roles of *Idomeneo* and *Oedipus Rex*. He made his Covent Garden debut during the 1982-83 season, again stepping in on short notice to sing in *Simon Boccanegra* as well as regularly scheduled



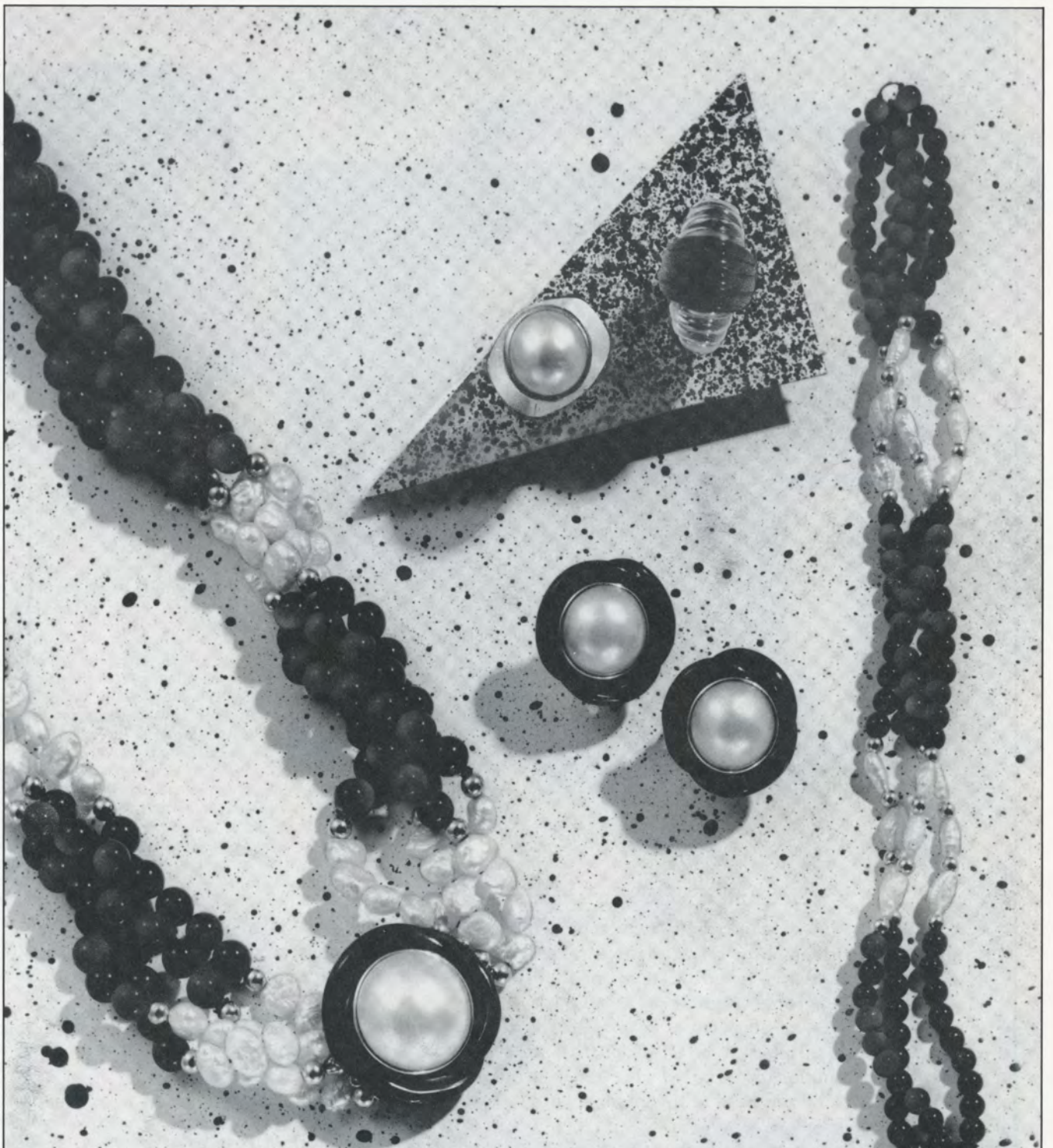
WILLIAM LEWIS

appearances in *The Tales of Hoffmann*, and he has been heard in *The Magic Flute*, *Idomeneo* and *Hoffmann* at the Salzburg Festival. This last summer he directed and sang in Thomson's *The Mother of Us All* with the Festival of American Opera at Squaw Valley. Later this season in the Bay Area he will sing Mahler's *Das Lied von der Erde* with the San Jose Symphony and will be Paolo in *Francesca da Rimini* with the Concert Opera Association of San Francisco next March.



ROBERT TATE

Tenor **Robert Tate** appears this fall as a Notary in *La Sonnambula*, Goro in the Family performances of *Madama Butterfly*, the Servant in *Elektra* and the Scrivener in *Khovanshchina*. Since his 1980 Company debut in *Samson et Dalila*, he has appeared in over a dozen different productions, most recently as Missail in *Boris Godunov* during the 1983 Fall Season. He attended the San Francisco Conservatory, and after his 1979 Spring Opera Theater debut in the ensemble of *Death in Venice*, took part in the world premieres of Harbison's *Winter's Tale* and Mechem's *Tartuffe*, both under the auspices of the American Opera Project. 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*. Other Bay Area credits



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Richard K. Miller
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Until his untimely death on September 27, 1984, Richard K. Miller, Chairman of the Board of the San Francisco Opera Association, served the Opera with a rare dedication, one that stemmed from a lifelong passion and concern for his favorite art form.

A Vice-president of Pacific Gas and Electric Company, Richard K. Miller was a member of the Opera Board since 1965 and was on the Executive Committee of the Board since 1967. At the time of his election as Chairman, in 1982, he was head of the Endowment Fund Committee.

His love for San Francisco Opera began early. His father, Robert Watt Miller, served as President of the San Francisco Opera Association from 1937 to 1942 and again from 1951 until 1966. Born and raised in San Francisco, Richard Kendall Miller began attending San Francisco Opera in 1935, at the age of nine. His devotion to the lyric theater and to this Company in particular grew through the years, and his supportive attention to the needs of San Francisco Opera distinguished his years of service as a member of the Board.

Richard K. Miller was admired and respected by everyone in the Company who came into contact with him. An active philanthropist, he was involved in numerous Bay Area charitable organizations. The example he set in both his personal and professional life will not be soon forgotten by the city and opera company that he served so well and unselfishly.

San Francisco, October 1984.



DONNIE RAY ALBERT

include Ferrando in *Così fan tutte* and Lindoro in *The Italian Girl in Algiers* with Pocket Opera, and Stravinsky's *Les Noces* with the Oakland Ballet. In 1983 he made his Wolf Trap debut as Ferrando, and earlier this year bowed with Portland Opera as Vasek in *The Bartered Bride* and portrayed Scaramuccio in *Ariadne auf Naxos* for the Spoleto Festivals in Italy and the United States.

Bass-baritone **Donnie Ray Albert** sings three roles in his debut season with San Francisco Opera: The Bonze in *Madama Butterfly*, Varsoufiev in *Khovanshchina* and Monterone in *Rigoletto*, the role of his 1979 debut with Lyric Opera of Chicago. A native of Louisiana, he served two apprenticeships at Wolf Trap, and later became a resident artist with Memphis Opera Theater, taking on such assignments as Don Basilio in *The Barber of Seville*, Zuniga in *Carmen* and Balthazar in *Amahl and the Night Visitors*. He made his first appearance with Houston Grand Opera in 1975, in Joplin's *Treemonisha*. Since then he has appeared in Houston as Monterone, Joe in *Showboat*, the Villains in *The Tales of Hoffmann*, Don Fernando in *Fidelio* and Jake Wallace in *La Fanciulla del West*. In 1976, he was the Priest in Spring Opera's staging of the *Bach St. Matthew Passion*. Albert gained international recognition, however, when he sang the role of Porgy in the Houston Grand Opera production of *Porgy and Bess* that toured the United States and Europe and was recorded by RCA. He has made the role his own, having performed it with Connecticut Opera, in Detroit, Baltimore, Orlando and in numerous concert presentations. Other companies with which he has appeared include Fort Worth, Edmonton, Vancouver, Boston Concert Opera and the Opera Orchestra of New York, in addition to numerous symphonic engagements. Next season he returns to Houston as Porgy and Timur in *Turandot*.

Baritone **James Busterud** returns to San Francisco Opera as Sharpless in the Family performances of *Madama Butterfly* and as Streshnev in *Khovanshchina*. He made his Company debut during the 1982 Fall Season, when he appeared in *Salome*, *Dialogues of the Carmelites* and *Cendrillon*. Currently an Adler



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JAMES BUSTERUD

Fellow with the San Francisco Opera Center, he sang the role of Sharpless in Western Opera Theater's 1983 national tour of *Madame Butterfly* and was a participant in the 1983 Merola Opera Program. During the Center's 1983 Showcase series he appeared as Armida in Cavalli's *L'Ormindo*, and this last year sang in the 1984 Seasons' Preview at Herbst Theatre. In 1982, Busterud participated in the Santa Fe Opera Apprentice Artist Program, in which he sang Ford in *Falstaff* and the Music Master in *Ariadne auf Naxos*. In April of this year he made his Carnegie Hall debut singing in *Mignon* with Frederica von Stade, and this last summer appeared at the Aspen Music Festival as the Count in *The Marriage of Figaro* and made his debut with Opera Theater of St. Louis in *Madama Butterfly*. His concert work has included performances of Mendelssohn's *Elijah*, Bach's *St. John Passion*, Shostakovich's Symphony No. 14 and Stravinsky's *Les Noces*. Future engagements include *The Merry Widow* with Florentine Opera in Milwaukee, Silvio in *I Pagliacci* for Ft. Worth and the roles of Eisenstein and Falke in the SFO Center's 1985 Singers Tour of *Die Fledermaus*.



DAVID MALIS

Baritone David Malis undertakes three roles this season: Dancaire in *Carmen*, Yamadori in *Madama Butterfly* and Count Ceprano in *Rigoletto*. He made his San Francisco Opera debut during this year's Summer Season,

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VICTORIA MORGAN

portraying a Notary in *Don Pasquale*. A native of Georgia, he participated in the 1982 and 1983 Merola Opera Programs, appearing at Villa Montalvo in *Madama Butterfly* and as Count Ceprano in *Rigoletto*. At Sigmund Stern Grove, Malis was seen in Merola productions of *The Magic Flute*, in which he sang the role of Papageno, and *The Tales of Hoffmann*, singing Dapertutto. During Western Opera Theater's 1983 tour of *Madama Butterfly*, he appeared as Sharpless and Yamadori. He is currently an Adler Fellow with the San Francisco Opera Center, and this last August he created the title role in the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase.

Dancer Victoria Morgan makes her San Francisco Opera debut in *Khovanshchina*. Born and raised in Salt Lake City, she trained there with Willam Christensen and was principal dancer with Ballet West for five years before joining San Francisco Ballet in 1979. Since then her credits have included the Sugar Plum Fairy in Lew Christensen's *Nutcracker*, the Siren in Balanchine's *Prodigal Son*, the female lead in Kirk Peterson's *Cloudless Sulphur*, Choleric in Balanchine's *The Four Temperaments*, the Ballerina in Christensen's *Airs de Ballet*, the Amazon Captain in Christensen's *Con Amore*, and leading parts in Balanchine's *Western Symphony* and *Stars and Stripes* and Smuin's *Songs of Mahler*. Roles Miss Morgan has created include the first pas de deux in Val Caniparoli's *Windows*, the Venus Flytrap pas de deux in *Love-Lies-Bleeding*, John McFall's *Badinage* and the "Day Tripper" song in Smuin's *To the Beatles*. Among her television credits are the Wheat Variation in Smuin's *A Song for Dead Warriors*, telecast nationally on the PBS Dance in America series; and KQED telecasts of Gladstein's *Symphony in Three Movements* and *Suites* by Michael Smuin. She has created ballets for the San Francisco Bay Area Dance Coalition Series and the Utah Ballet, and choreographed a Mountain Valley/Marin County production of *The Music Man*. During the current season, she makes her San Francisco Ballet debut as choreographer with *King Lear*, which will receive its premiere next April.

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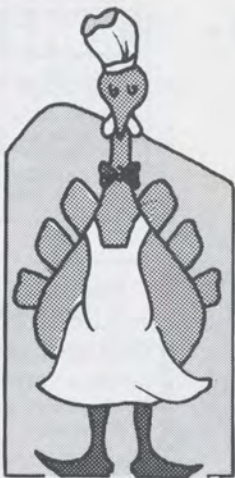
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GERD ALBRECHT

German conductor **Gerd Albrecht** leads *Khovanshchina* in the house where he made his 1981 American debut with the American premiere of Reimann's *Lear*. Born in Essen, he studied conducting at the Hamburg Academy of Music and from 1958 to 1961 was a coach at the Stuttgart Staatsoper, later becoming head resident conductor and music director. In 1963 he became the music director for the city of Lübeck, making him the youngest man in Germany to hold such a position. From 1966 to 1972 he was music director of the Kassel State Theater, where he won great renown for such productions as *Fidelio* and Wagner's *Ring* cycle. Until 1977 he was principal conductor at the Deutsche Oper in Berlin, and from 1975 to 1980, principal conductor of the Tonhalle Orchestra of Zurich. Since 1976 he has had a long-term contract with the Vienna Staatsoper. Albrecht's interest in new music is reflected in a series of lecture/concerts he gave in Lübeck as well as numerous young people's concerts given on German television from 1968 to 1972 and on Austrian radio since 1980. He has led concert performances of many obscure and neglected operas at the Deutsche Oper Berlin, the Vienna Staatsoper and the Salzburg Festival, including Mercadante's *Il Giuramento*, Halévy's *La Juive*, Massenet's *Thérèse*, Schoeck's *Penthesilea* and Hugo Wolf's *Corregidor*. His versatility has been demonstrated by a cycle of Janáček operas in Cologne, the world premiere of *Lear* in Munich, and a discography of widely varied works with the Radio Symphony Orchestra of Berlin. His Deutsche Grammophon recording of *Lear* was awarded the Grand Prix du Disque, the Edison and Koussevitzky Prizes, and the German Critics' Prize.

In her ninth season with San Francisco Opera, **Sonja Frisell** directs *Khovanshchina*, the vehicle of her 1969 American debut at the Lyric Opera of Chicago. Her first San Francisco Opera assignment was the 1975 production of *Simon Boccanegra*, which she then directed in 1979 in Chicago and revived here in 1980. At the War Memorial she was also responsible for *Aida*

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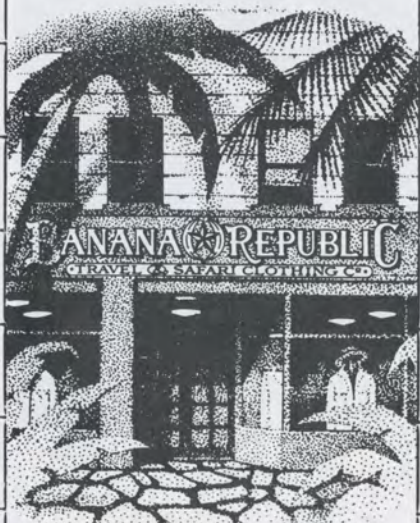
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SONJA FRISELL

and *Un Ballo in Maschera* in 1977, returning the following year for *Norma* and *Werther* and for *Don Carlo* in 1979. During the 1981 season she staged *Lucia di Lammermoor* and *Le Cid* here, and returned in 1982 to revive *Un Ballo in Maschera* and for the 1983 Summer Season production of *Così fan tutte*. She has been on the staff of La Scala for 16 years; in 1972 she became staff producer there and from 1974 through 1979 was director of production. Among Miss Frisell's production credits are Vivaldi's *Tito Manlio* at the Piccola Scala, *Fidelio* in Venice, *La Favorita* in Bregenz, *Don Pasquale* at Montepulciano, *Un Ballo in Maschera* for the Paris Opera and, in this country, *Lucia di Lammermoor*, *La Bohème* and *Un Ballo in Maschera* at the Lyric Opera of Chicago, *Andrea Chénier* in Miami and *Lucia di Lammermoor* with Dallas Opera. Her Canadian credits include *Traviata* and *Lucia* in Toronto; *Don Pasquale*, *Bohème* and *Traviata* in Ottawa; and various productions in Winnipeg and Edmonton. Recent projects have included Handel's *Agrippina* in Venice, *Carmen* in Dallas and *Il Trovatore* in Miami.



NICOLA BENOIS

One of the most revered names in theatrical design in our century, **Nicola Benois** designed sets and costumes for *Khovanshchina* and the sets for *Ernani*. A native of St. Petersburg,



CARLOS CARVAJAL

Benois began his studies under the supervision of his father, Alexandre, and made his debut with the set and costume designs for a production of *Khovanshchina* at La Scala in 1925. His work so impressed La Scala's director, Arturo Toscanini, that Benois was engaged the following year for the now historic Scala production of *Boris Godunov*. In 1927 he became head of production at the newly formed Rome Opera, where he stayed for five years. He assumed the position of chief set and costume designer for La Scala in 1937, a post he held for over 30 years. During his long and distinguished career, Benois has created designs for more than 350 opera and ballet productions, and his work has been praised at all the major houses of the world. He has also designed extensively for theater and television and is an accomplished lighting designer, stage director, painter, illustrator and architect.

Carlos Carvajal choreographed the dances for *Khovanshchina*. The San Francisco-born choreographer's first work for San Francisco Opera was the 1970 production of *Carmen*, followed during the 1971 season by *Eugene Onegin* and *Carmina Burana*. He was a dancer with San Francisco Opera before joining the San Francisco Ballet in 1952 and, in Europe, the Grand Ballet du Marquis de Cuevas. He appeared as premier danseur étoile with the Bremen Opera, the Grand Théâtre de Bordeaux and the National Ballet de Venezuela. In Bordeaux and Caracas, he was also choreographer and created dances for over 78 ballet, opera and television productions. Returning to the United States in 1965, he rejoined the San Francisco Ballet as ballet master and associate choreographer, producing 18 new works in five years. In 1970 he founded the San Francisco Dance Spectrum, for which he has choreographed over 50 works—including three full-length pieces—during its 12 years of existence. As a guest choreographer he has worked with the Oakland Ballet, Pacific Ballet, Kansas City Ballet, North Carolina Dance Theatre, Pacific Northwest Ballet, Pacific Ballet of Vancouver, the Puerto Rican Dance Theatre and Dance Theater of Harlem. Among his



THOMAS J. MUNN

most significant original works are *Voyage Interdit* (1967), *Totentanz* (1969), *Genesis '70* (1970), *Wintermas* (1973), *The Crystal Slipper* (1976) and *Synergies*, which received its world premiere with the Oakland Ballet in October to high acclaim.

In his ninth year with San Francisco Opera, **Thomas J. Munn** is responsible for lighting seven productions this fall: *Ermani*, *Carmen*, *Madama Butterfly*, *Elektra*, *Khovanshchina*, *Rigoletto* and *Don Giovanni*. Since 1976, he has designed the lighting and special effects for over 70 San Francisco Opera productions. He created the lighting for all of the 1984 Summer Season productions (*Don Pasquale*, *Siegfried*, *Aida* and *Die Fledermaus*) and his 1983 assignments included new lighting designs for *Das Rheingold*, *Die Walküre*, *Ariadne auf Naxos*, *La Grande Duchesse de Gerolstein*, *Boris Godunov* and the American premiere of *The Midsummer Marriage*. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelleas et Melisande* in 1979 and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed for Broadway, Off-Broadway and regional theater companies throughout the United States and Europe. Recent projects include productions for the Hartford Ballet, Netherlands Opera and Lyric Opera of Chicago. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert in 1983. He is currently a consultant on new theater projects for the Netherlands Opera.

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Khovanshchina and I continued from p. 44

performance, I invariably wore a sweater and two coats, checking the top layer only. The *garderoba* convention was satisfied and I was relatively comfortable.

Back from Moscow, I was able to pursue *Khovanshchina* further through the efforts of the company known as The Art of Musical Russia, Inc. It was a dispensation by the Musicians' Emergency Fund group, which sprang into action during the Depression. A vivacious lady named Yolanda Merö-Irion ran it with a will of iron. A former pianist of some note, she was married to Steinway's Herman Irion, and had things pretty much her own way. The singers in the company were mostly emigrés, some of them excellent, none indifferent.








Fyodor Chaliapin as Dosifei at the Maryinski Theater in St. Petersburg, 1911.

I find records of performances at Mecca Temple (now City Center) on West 55th Street in New York on March 7, 1931, and there were performances in the Casino Theater (50th and 7th Avenue) and the Center Theater, which was once part of Rockefeller Center, just across the street from the Music Hall. It suffered from such terrible acoustics that it was eventually snatched out from under the tall building above and replaced with offices.

All these shows shared certain regular singers. Both Philadelphia and New York featured Michail Schvets as Prince Ivan Khovansky; Dimitri Criona, Prince Andrei; and Josef Kallini as the Scribe. The *Marfa* in all of the programs I can find was an American girl, Edwina Eustis, who learned the part in Russian in a few days, and did pretty well with it. Others were Max Panteleieff or Vassily Romanoff as Dosifei; Ivan Ivantzoff or Ivan Velikanov as Golitsin; Stefan Kozakevitch or Alexis Tcherkassky as Shaklovity. These are the

continued on p. 76

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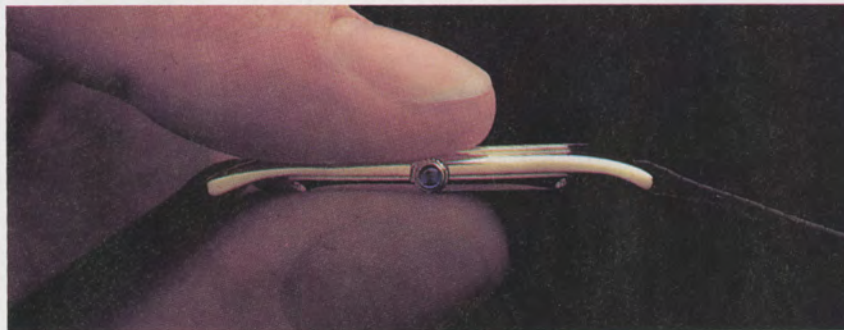


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Applause for Supertitles

By JOHN SCHAUER

During most of the nearly 400 years opera has been around, controversy has raged over the relationship of music and text, of the desirability of translating opera into the audience's vernacular versus the nuance and subtlety, both musical and verbal, that can be lost in such a process. So when the idea of projecting translations of the text during a live performance spread rapidly throughout the country during the last two years, the suddenness with which opera companies embraced it was accentuated by the considerable time—almost four centuries—that it took for this wonderful idea's time to come.

After a visiting Italian theatrical company used projected translations for a musical production in Toronto, the Canadian Opera took up the idea and proved it was workable. Subsequent use was made at New York City Opera and the Australian Opera in Sydney, but the first major international company in this country to develop a system for capsule translations was San Francisco Opera, which created the system known as "supertitles" in 1983 for the Opera Guild's special matinee performances of *La Traviata*.

The impetus for the system came from that production's director, Francesca Zambello, who, together with Company production stage manager Jerry Sherk, devised the system and created the actual translations. Since that time they have provided supertitles for three of the 1984 Summer Season productions (*Don Pasquale*, *Aida* and *Siegfried*) and an additional three this fall (*L'Elisir d'Amore*, *Khovanshchina*, and the Student and Family performances of *Madama Butterfly*).

[To ensure that the translations are accurate and idiomatic, Jerry and Francesca receive assistance from Company language coaches Elena Servi Burgess (for Italian texts) and Susanna Lemberskaya and Jonathan Khuner of the musical staff (for Russian operas). General director Terence A. McEwen and musical administrator Clifford Cranna also provide valuable suggestions, while Paul Moor, music critic for *Musical America*, has graciously donated his services as proofreader.]

The popular and critical acceptance of supertitles was immediate and overwhelming; not since the invention of the long-playing record did a new technology seem so capable of transforming the operatic experience for so many people. San Francisco Opera's supertitles were *Fall Season 1984*

quickly rented by a number of companies, while others soon developed their own systems. Today a profusion of names identifies the systems of various companies: in addition to San Francisco Opera's supertitles, there are subtitles (New York City Opera), supratitles (Seattle Opera), supertext (Portland Opera), surtitles (Washington Opera) SurCaps (Cincinnati Opera) and OpTrans (Pittsburgh Opera), among others. But they all have one thing in common: a shared goal of increasing audience comprehension of what's transpiring on stage.



DAVID POWERS

The 1984 Summer Season featured supertitled performances of all three operas not being performed in English: *Don Pasquale*, *Aida* and *Siegfried*. Shown here is the Nile scene of *Aida* in which Amneris goes to pray at the Temple of Isis.

Of course, any system for translating a live performance is complex, involving advanced technology as well as knowledgeable and skilled people to implement it, and such complex arrangements are expensive. San Francisco Opera has been fortunate to receive major assistance for supertitles from the San Francisco Opera Guild, which underwrote the supertitles for the 1984 Summer Season, and more recently by Citicorp, which has generously underwritten this Fall Season's supertitles as well as the costs of purchasing equipment that had previously been rented.

"The San Francisco Opera is a very creative and innovative company, and their leadership role in the use of supertitles certainly reflects that," said Harold L. Fates, vice president of Citicorp (USA). "Citicorp, too, is an innovative company, and we're pleased to be a part of a project that will have a tremendously positive effect on opera audiences here in San

Francisco and throughout the country."

Just how positive an impact supertitles would have was not fully evident, however, until the mail began pouring in. Never before had a single development brought such an enormous response, nor one so unanimously favorable.

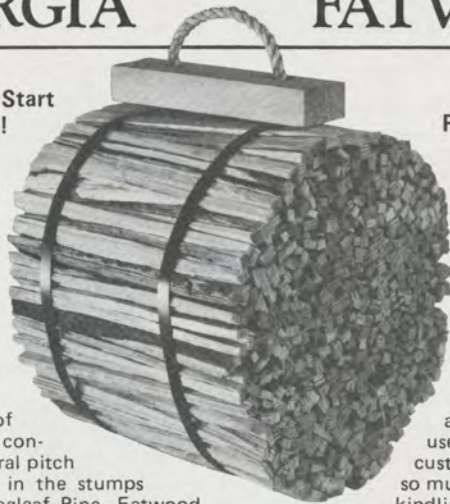
It was expected, of course, that supertitles would be enthusiastically received by those with little previous experience of opera, many of whom had avoided the art form precisely because of the language barrier. A typical response came from Gordon Chun, who attended *Don Pasquale* last summer. "As a first-time operagoer, the supertitles in English were most helpful and definitely a must. I couldn't have done without them. Please continue with them and I know that my love for the opera will grow and flourish." William Corvin wrote, "May I add my name to the growing chorus of those who are expressing their thanks for your supertitles. I have only been going to the Opera for two seasons. The supertitles enable me to understand exactly what is going on at all times and to get some feeling of what your artists are projecting." The sentiment was echoed by Ellis Jacobs, who wrote to tell of his enjoyment of the Summer Season and added, "I especially like your use of supertitles in the operas. I find that they make the operas much easier to enjoy, particularly operas that I am not very familiar with. In my case, it is most of them since I am fairly new to opera. I certainly hope that the use of supertitles is expanded in the future. I believe that this could substantially increase interest and attendance at performances."

In a few cases, supertitles seemed to enhance not only operatic performances but family harmony as well. "I have literally dragged my wife to the opera for 20 years," wrote Dr. Edwin Whitman, "several times of which she has taken a cab home from the Opera House to San Leandro. After going to *Don Pasquale* with the supertitles, she could not wait to see *Aida* with the titles. I would certainly recommend having titles for every opera as they are not obtrusive and it makes it much more enjoyable." Someone who could easily understand Mrs. Whitman's enthusiasm is Ruth Spade, who wrote, "I am not the type that generally writes letters, but I have been so elated with supertitles that I just have to say 'thank you.' They have made so much difference to my enjoyment of the opera that I now

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look forward to accompanying my husband rather than going just so that *he* may enjoy an evening."

What was somewhat unexpected was the great acclamation given to supertitles by seasoned operagoers. "I am writing to indicate my unqualified enthusiasm for the supertitles that the San Francisco Opera is using this season," wrote Robert Zimmerman. "I enjoyed the production of *Siegfried* and, though I was quite familiar with the story, it was a pleasure to follow along word for word." The same season brought a response from Daniel Chesir, who said, "For both *Siegfried* and *Aida* the supertitles were really super. I've seen both of these operas many times, but never have they had the emotional impact that they did once all of the words became comprehensible. For once Wagner wasn't boring." Joseph Pastrone wrote to say, "I have been attending the opera regularly for the last 15 years. I've rarely enjoyed an opera season as consistently as I have this summer's. The reason is the use of supertitles. The titles are informative, unobtrusive and make each moment of the opera meaningful. During intermission I have shared my enthusiasm with others and they feel the same way."

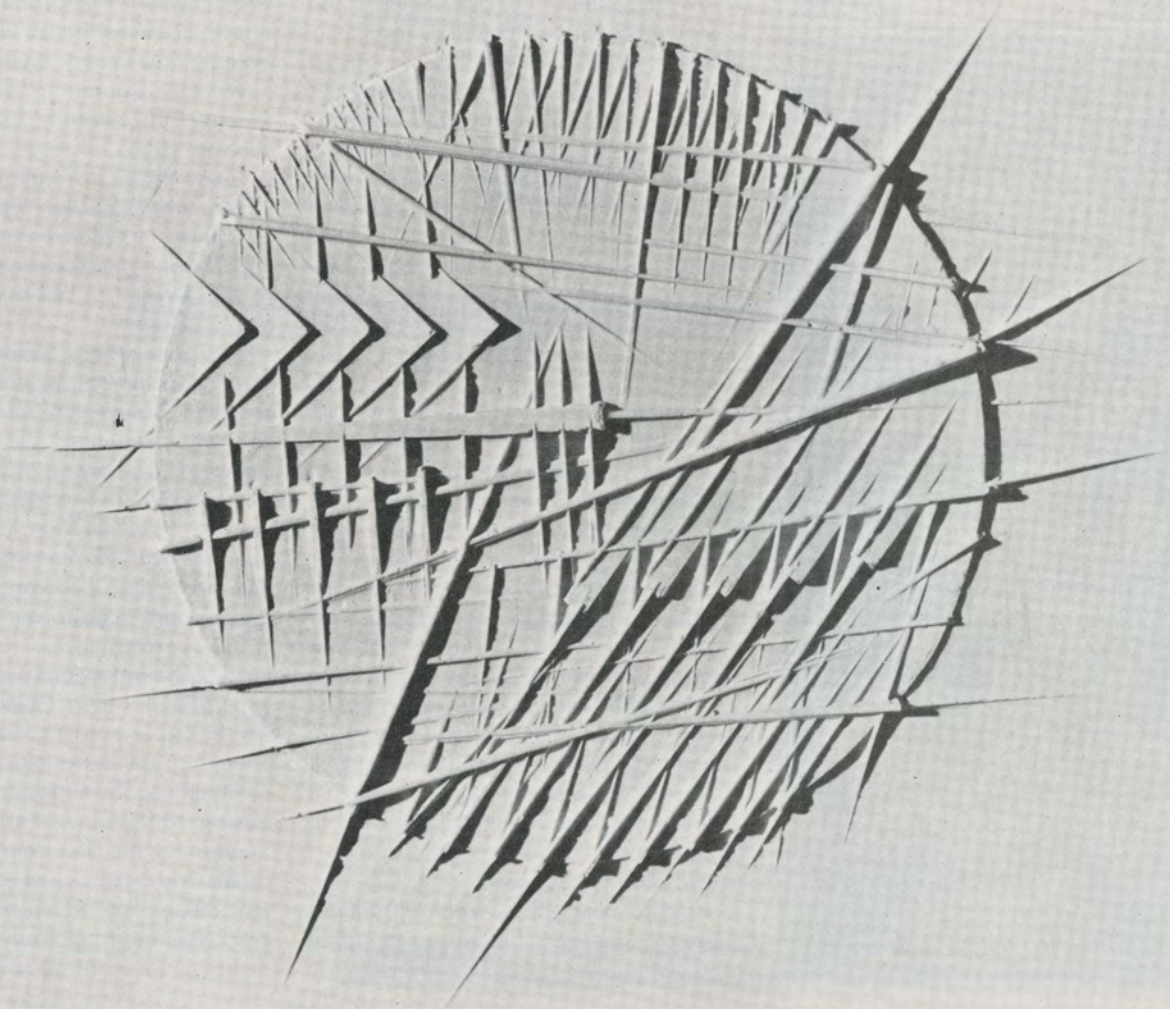
"No single innovation in opera production better serves the composer's interest than supertitles," wrote Jay Williams. "Tuesday night's *Siegfried*, a winner in all respects, overwhelmed me partly because of the increased dramatic power conveyed by the supertitles. Perhaps you should know what kind of listener I am to appreciate my perspective. I listen seriously and critically. I even speak some French and German and this summer I will learn some Italian. In spite of all this study and intent, opera without supertitles will now seem pale and reduced in expressive power." Robert and Katherine Busse have seen a lot of opera. "We have been operagoers for over 40 years," they wrote, "and think supertitles are an absolute *must!*" In the same league of experience is Frances Chumley, who called the supertitles "an answer after 50 years of wishing! Best wishes to the clever people who write them!"

San Francisco Opera has long considered itself fortunate for the knowledgeable audiences it enjoys. Nowhere else, it seems, do operagoers do so much preliminary study, attend so many lectures and classes before attending a performance. Yet the experience of these discerning audience members is similarly enhanced by supertitles. "We always study a précis of an opera before attending," wrote Richard and Evelyn Sensenbrenner, "and usually thought we had a good under-

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Standing on stage under the proscenium screen on which Supertitles are projected are (from left) San Francisco Opera production stage manager Jerry Sherk; Fran Walker, assistant vice-president of Citibank; Company general director Terence A. McEwen; Francesca Zambello; and Harold L. Fates, Jr., vice-president of Citicorp.

standing of what was occurring on stage. Our experience at the performance of *Don Pasquale* made clear how much we had been missing." Monroe Kroll wrote a glowing report of the *Siegfried* performance he attended and explained, "Although I recently took a course at San Francisco State University on the *Ring*, which included an in-depth study of *Siegfried*, and re-read the libretto in the Porter translation the day before attending the performance, I found the supertitles most helpful. I hope you will be able to supply them for most if not all of the Fall performances."

"My enjoyment of *Don Pasquale* and *Aida* were greatly enhanced by the supertitles," wrote Laila Halsteen. "Even though I read the libretto and sometimes take a class, it is never enough. Thanks for adding the supertitles." "My wife and I have attended the San Francisco Opera off and on since our days at Cal some 20 years ago," wrote Schuyler Bailey. "For the past five years, we have seen several performances each year with our two young sons. Usually, we have 'boned up' on the performance we were about to see, and thus we thought we pretty well understood what was happening in each opera. This past summer we experienced our first supertitled performance with *Aida*. It was really special and made the entire evening even more enjoyable. This letter is simply a plug for supertitles."

Diane Williams appreciates the cost involved in presenting supertitled performances. She wrote, "I understand that providing supertitles is quite an additional expense, but I liked the one performance I saw with them very much. It was so unique to have the flexibility to decide at 6:15 p.m. to go to see *Don Pasquale* that evening, knowing I could enjoy it without doing quite as much preparation as I usually feel is necessary."

Another heartening response from our audiences has been from those who admit they had doubts about supertitles before

they saw them—indeed, virtually all negative reaction to supertitles has come from people who have not experienced them. "I have heard that you want feedback about supertitles," wrote Helen Mogck. "I vote an enthusiastic 'yes!' I've never enjoyed opera more. I must add that I was suspicious when I first read about them. The reality is tasteful and enhancing to the production. Please continue." "When supertitles were first announced, I was skeptical," wrote Thomas Tilton, a subscriber since the late 1940s. "We have just heard *Aida*, *Don Pasquale* and *Siegfried*, and the supertitles are great. I have always prided myself on knowing the operas and I have an ear for Italian and French. Last evening I read every single phrase during *Siegfried* and I cannot tell you how much it meant. The evening was a complete success."

"Supertitles are super!" wrote Gail Chase, who admitted, "I was skeptical at first but . . . when I saw *Siegfried* with supertitles, I was completely won over. I realize how much better it makes everything."

Two productions seemed to draw the greatest response, for different reasons: the comic *Don Pasquale*, and Wagner's epic *Siegfried*. "I attended last week's performance of *Don Pasquale*, which had supertitles throughout," wrote Eileen Ringerman. "I loved it! This lovely and lively opera became so much more meaningful and memorable. I add my support to this concept and hope to see it again during future performances." Louise Pescetta cited both productions in her letter: "The supertitles for *Don Pasquale* were great. My Italian is pretty good, but not good enough to get all the jokes, and the whole feeling when the audience is really participating is different . . . Last night I enjoyed *Siegfried* for the first time in a long opera career. My German just isn't good, and all that talking has been a real strain in the past. No amount of studying beforehand makes up for real-time translation." After

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attending *Siegfried*, Brian Cooke wrote, "I am an old *Ring* lover, having been to many full cycles in Bayreuth, San Francisco, Seattle. The supertitles were extremely well done. I would recommend you put them in as much as possible, especially with Wagner, which is so long and difficult a text. In next year's complete *Ring*, my vote would be for two cycles of supertitles." Laura Hansen also admitted that her appreciation of Wagner had been somewhat limited. "I have always liked the music in the Wagnerian operas, but found them a bit dull, as the singers seemed to talk so much. Knowing what they were saying made the opera much more enjoyable." Harriman Thatcher attended *Siegfried* and arrived late, which meant standing at the rear of the orchestra for the rest of the first act. "From that position I could not see the supertitle panel," he wrote. "While I am familiar with the general line of *Siegfried*, I am not familiar with the specific dialogue between any two singers. The last half-hour of Act I was beautiful music-wise, but boring from a point of understanding. Not till I got to my seat did I experience the total impact of your production. The supertitles added a new dimension. They were the ingredient that made the 'whole' work; they were the vehicle that linked the story line to the music. They were not obtrusive. Keep the use of supertitles, especially in those productions where stage action is minimized and the plot is carried by an understanding of the words."

"Two longtime supporters want to take this opportunity to vote strongly in favor of more supertitled performances," wrote Daniel J. Crowley and Pearl R. Ramcharan-Crowley. "The performance we saw June 12 of *Siegfried* was a revelation, making the artist's intentions far clearer and more meaningful. We both speak some German, but never catch enough of the words to get all the nuances . . . No one will ever persuade us that a non-supertitled Wagner performance is enjoyed, much less understood, by 98 percent of the audience in comparison with a supertitled show. For Wagner at least, we feel sure fairminded people will demand supertitles in the future." Bill and Laura Hogan even suggested a new name for supertitles: "We hope you will enjoy knowing that as 'purists' predisposed against the supertitles, we enjoyed them immensely and look forward to their use in next summer's season. Perhaps you could rename them 'Heldentitles' for the *Ring*." Steven Machtinger also looks forward to a supertitled *Ring*: "I can't imagine seeing *Die Walküre* again without following what Wotan and Fricka are

saying in Act II."

A number of writers confirmed for themselves what supertitle designers Zambello and Sherk maintained from the beginning—that the choice to read the supertitles is entirely up to the individual viewer. "I had expected supertitles to be very distracting," wrote Elizabeth Pride, "but instead they add immeasurably to one's enjoyment." Joan Jackson, who sits in Box T, wrote, "I truly hope you will make this a policy in future opera seasons . . . I found the titles there when I needed them, and unobtrusive when I didn't."

After only four supertitled productions, many writers already found themselves hooked. "I no longer hear well (at 77 years of age)," writes Walter Korn, "and always preferred symphony and any other genres because of the difficulty, nay impossibility, of understanding what is being sung. Thus the introduction of supertitles is splendid and I hope you will continue the practice, and thus compete with those TV productions which have already gained a public because of subtitles." After attending *Siegfried*, Louis Crozier Hogle wrote, "I dread to go ever to another opera without those superb supertitles. It made the production come alive!"

"What a difference!" wrote Michael Ebert of his experience. "Friends who attended *Don Pasquale* and *Aida*, who have little or no opera theater experience, commented to me that they would certainly attend other opera performances if supertitles were being used to enhance their understanding. For myself, the supertitles were a big benefit in my enjoyment of your wonderful production of *Siegfried*. I'm sure that the continued use of supertitles can be a big draw in attracting new audience members—people who enjoy the theater but haven't enjoyed opera because of their lack in understanding the languages. You have made a positive contribution to the understanding of opera theater—keep up the good work."

Certainly it has been the intention of San Francisco Opera in developing supertitles, and of the Opera Guild (Summer 1984) and Citicorp (Fall 1984) in underwriting them, to attract and develop new audiences for opera. The wonderful mail response from audiences who have attended supertitled performances confirms that it is doing just that. We obviously were able to present only a sampling of the many letters that have come from devotees of the new technology, but the message is clear. Bill Anderson perhaps put it best and briefest on his postcard that read, "Keep up the supertitles, please. I'll go hear more opera." ■



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Khovanshchina and I continued from p. 66

only traces I have of the performances at this juncture; there must have been others in New York and on tour.

Although the opera was heard in Europe several times in the following two decades, the next American excitement was the Metropolitan Opera production literally thrown together in Edward Johnson's last season as general manager. It had its shameful aspects—notably scenery dragged in by Mstislav Dobujinsky out of previous *Boris* productions and even, believe it or not, *A Masked Ball*. Emil Cooper, the plump Russian conductor, was quoted as saying: "Dere iss moosik wat iss heesy 'n' dere is moosik wat iss hon-eesy. Diss moosik iss hon-eesy."

Cooper's scissors and pastepot were as much in evidence as his conducting of the first of only four performances on February 16, 1950. He personally orchestrated the reinstated scene between Marfa and Susanna and Kuzka's "Gossip Song," as well as the augmented Apotheosis in the Finale, BUT he cut the entire scene of Golitsin being escorted to exile, Andrei threatening Marfa when she refuses to give up Emma, the object of Andrei's desire, and the Khovansky guards carrying the means of their own destruction, an order from Tsar Peter, which is rescinded.

This excision meant the sacrifice of one of the three already familiar pieces in the opera: the famous and beautiful Entr'acte (the other two, the Prelude and the Persian Dances which lulled old Prince Ivan to a false sense of security, remained).

The Met's rather unfortunate presentation was sung in English, apparently the work of Tatiana Balkoff Drowne, although Irving Kolodin suggests that it was mostly the old Rosa Newmarch version. At any rate, it proved awkward in the hearing. The cast had its variables: Risë Stevens as the first and second Marfa (Blanche Thebom as the third, Irra Petina as the fourth); Polyna Stoska as the Susanna (the role strained her voice and contributed to the slowing down of a vibrant career); Anne Bollinger as Emma; Charles Kullman as Golitsin; Jerome Hines as Dosifei; Brian Sullivan or Thomas Hayward as Andrei; Robert Weede or Frank Guarrera as Shaklovity. A sad note: the part of Prince Ivan Khovansky, assumed by Lawrence Tibbett, was the famous and beloved baritone's last appearance on the Metropolitan stage at the fourth performance on March 24.

That was the eclipse of *Khovanshchina* as far as the Met was concerned, although the opera is coming back next season, following San Francisco's example of

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Новыя декорации художниковъ А. Корниина, С. Малюткина, и живописца художника А. М. Виноградова.

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Новыя историческія костюмы, также и декорации собственноручно выстроены, по эскизамъ художника А. Виноградова, парика г. Соловья.

Въ 4-мъ дѣйствіи танцы „Перемѣна“ и „Смерть“.

Кассель-директоръ Е. Зюбинъ.

Начало оперы въ 8 часъ вечера.

Касса открыта ежедневно съ 10 ч. утра до полудня.

Въ Четвергъ, 13-го Ноября, предст. будетъ: „Самосожиганіе“ Опера.

Poster for the first Moscow presentation of *Khovanshchina* in 1897.

producing the Shostakovich version. (The Chicago Lyric Opera presented *Khovanshchina* in 1976 in the Rimsky-Korsakov edition.)

Eve Queler gave the opera with her Opera Orchestra of New York, a concert performance in Carnegie Hall, on March 1, 1981, the American premiere of the Shostakovich orchestration. Peter G. Davis commented in the *New York Times*: "Unquestionably Shostakovich's reverential but sensitive administrations are to be preferred in all future performances of this elusive but overwhelming epic of historical inevitability."

I think you will want to listen for those three orchestral bits—the Prelude, the Persian Dances and the somber, beautiful Entr'acte. They are all retained by Shostakovich. And just in case you are interested in the famous chorus (although you may not secure an encore, no matter how vigorously you beat your hands together), listen for these words:

Господи! не дай врагамъ в обиду
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Or, in Supertitles: "O Lord, protect us from our enemies." ■

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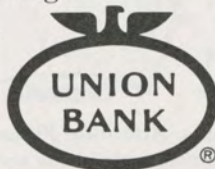
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Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

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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.

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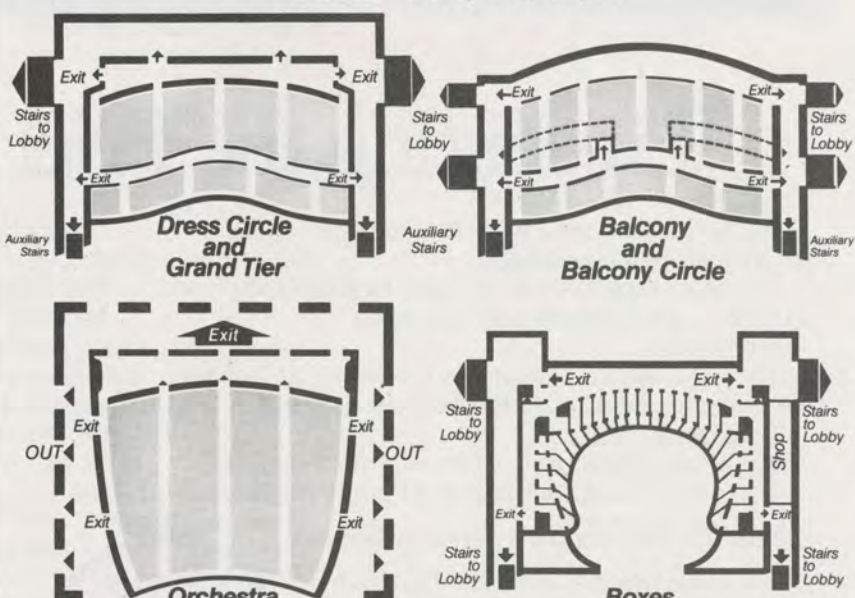
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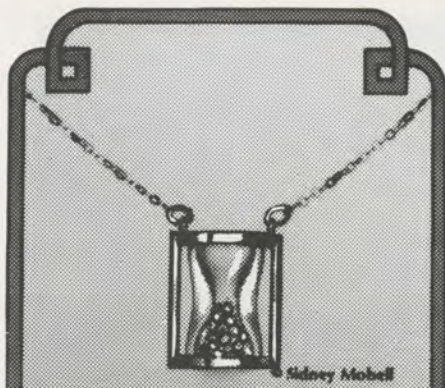
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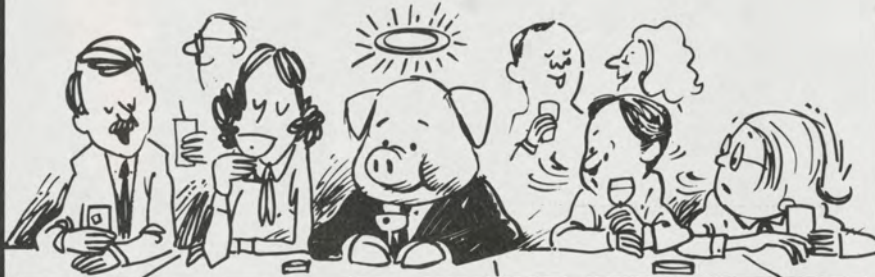
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The River

MEL GIBSON

SISSY SPACEK

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Screenplay by ROBERT DILLON and JULIAN BARRY Story by ROBERT DILLON Music by JOHN WILLIAMS

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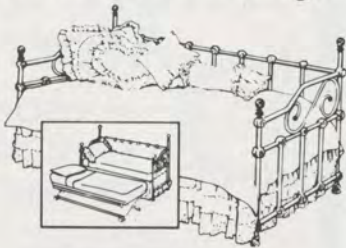
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Timings: Act I - 36 minutes
Act II - 65 minutes
Act III - 51 minutes
Total running time, 3 hours, 20 minutes

First performance: (amateur) St. Petersburg, February 21, 1886.
(public) Kiev, Gorodskoi Theater, Nov. 7, 1892.

First performance in the U.S.: Philadelphia, April 18, 1928.

These performances of Khovanshchina represent the San Francisco Opera premiere of the work.

Versions: At Mussorgsky's death in 1881, Khovanshchina existed only in a manuscript piano/vocal score, with no orchestration. His friend Nikolai Rimsky-Korsakov proceeded to write the orchestration, and in doing so provided a version that was radically different from the Mussorgsky concept, with large portions of the music re-written, even added; likewise, large portions deleted. Until recently, however, it was the only version around and (with the exception of a Paris production of 1913, orchestrated by Ravel and Stravinsky) one that was given whenever Khovanshchina was performed.

In 1931, Russian musicologist Pavel Lamm published a faithful piano/vocal edition of the Mussorgsky original, and in 1958, Dmitri Shostakovich came out with his orchestration. Lovingly composed, with the best interests of Mussorgsky at heart, Shostakovich produced the version that is nowadays considered definitive. This particular version was given its premiere at the Leningrad Kirov Theater on November 25, 1960.

Production: Designed by Nicola Benois and considered a classic Khovanshchina production that was seen (with minor alterations) at Chicago, La Scala, Rome, etc. It has been substantially rebuilt in the S.F. Opera Scenic Studios.

The San Francisco presentation of this production has been made possible through the generosity of the L.J. and Mary C. Skaggs Foundation.

Orchestra: 3 flutes (1 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, 3 percussion, 2 harps, piano, celesta; regular (39) strings.

Stage banda: 3 trumpets, 2 horns, 3 trombones.

Plus, backstage: Tam tam and electronic chime, used at the end of Act I and at the end of Act III, Scene 2.

Cuts: Three, made for dramatic reasons, since they just impede action: in Act I, there is a lengthy exchange between the Scrivener and the chorus; in Act II, Scene 1, a dialogue between Golitsin and a Lutheran pastor; and in Act II, Scene 2, a folk song, sung by one of the Streltsy (tenor) with the chorus.

About a few words: Khovanshchina roughly translates as "The Khovansky Affair," however, the word "affair" should have a negative connotation. I am grateful to Prof. Karlinsky of the U.C. Berkeley Slavic Department for providing me with a more recent example which is worth a thousand words: Stalinshchina.

Streltsy (plural of strelets) translates variously as archer or musketeer. The word must have stuck to a particular group of soldiers, no matter what weapons they used. At any rate, the word is rooted in "strela" which means arrow.

I would add a few more, but fortunately, there are the Supertitles (thanks to Citicorp), which will explain/translate everything I omitted.

K.Lockhart

