

Turandot

1985

Thursday, September 26, 1985 8:00 PM

Sunday, September 29, 1985 2:00 PM

Wednesday, October 2, 1985 8:00 PM

Saturday, October 5, 1985 8:00 PM

Wednesday, October 9, 1985 7:30 PM

Saturday, October 12, 1985 8:00 PM

Tuesday, October 15, 1985 8:00 PM

Friday, October 18, 1985 8:00 PM

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San Francisco Opera

FALL SEASON 1985

Turandot

PERFORMING ARTS NETWORK PUBLICATION \$1.50



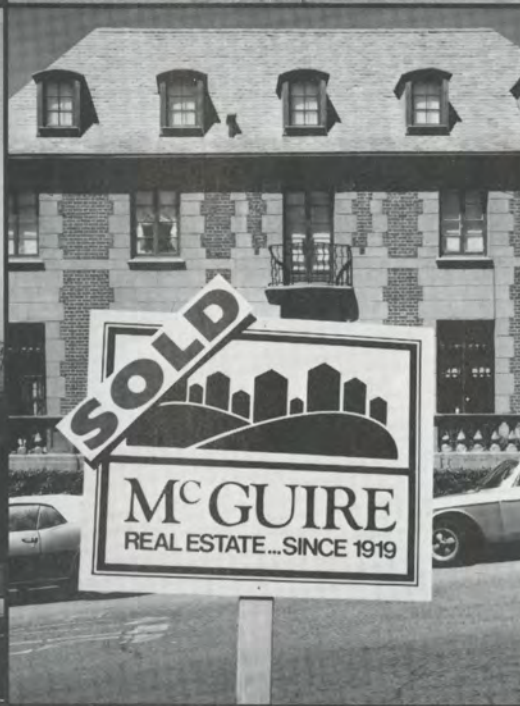
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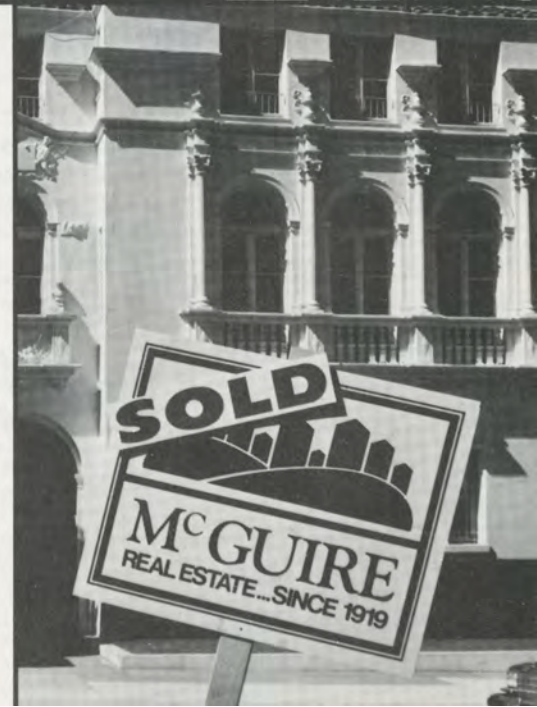
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San Francisco Opera

Terence A. McEwen, *General Director*

Turandot

FALL SEASON 1985

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COVER:

Plate, Enameled cloisonné
Ch'ing, 18th century A.D.
Diameter: 20 $\frac{1}{4}$ in.

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From the Chairman of the Board and the President



Reid W. Dennis

As newly elected executive officers of the San Francisco Opera Association, it is our pleasure to welcome you to the San Francisco Opera's 63rd consecutive Fall Season. This "dream season" is a fitting close to a year that will long be remembered as one of significant achievement by our Company.

Our acclaimed 1985 Summer Festival production of Wagner's epic masterpiece, *The Ring of the Nibelung*, which drew worldwide attention, is a testament to the vision and leadership of our General Director and the generous support of our donors, our Board, and the entire staff of our Company.

Our current Fall Season has been made possible by the generosity of many donors. Special recognition goes to those who have underwritten new productions. Handel's *Orlando*, which we will be sharing with the Lyric Opera of Chicago, was made possible by an anonymous gift in honor of Bernard and Barbro Osher. A new Jean-Pierre Ponnelle production of Verdi's final opera, *Falstaff*, was made possible by a generous grant from the L.J. Skaggs and Mary C. Skaggs Foundation.

Other operas on our schedule are revivals. *Lear* was made possible in 1981 by a grant from the Carol Buck Sells Foundation and the S.F. Opera Guild. This Fall's *Tosca* was originally underwritten by a grant from the Charles E. Merrill Trust, while *Un Ballo in Maschera* was originally sponsored by a gift from an anonymous friend of the Opera.

Revivals of operas allow the Company to utilize its inventory of existing productions while presenting a wide variety of operas from the repertory. However, funds are still required to revive a production, since repairs and alterations must be undertaken before the opera can be presented. The re-mounting of Puccini's *Turandot* is being underwritten by the Ambassador Foundation of Los Angeles; Pacific Telesis awarded the Company funds to revive *Tosca*; while Bernard and Barbro Osher contributed the costs of presenting *Un Ballo in Maschera*. We are deeply grateful to these donors whose generosity further enriches our operatic experience.

It is a special pleasure to recognize our governmental funding sources this year. The National Endowment for the Arts has been a loyal supporter of the San Francisco Opera, and we join with other arts organizations and the citizens of this country to salute them during this, their 20th anniversary year. The Hotel Tax Fund, Mayor Dianne Feinstein, and Chief Administrative Officer Roger Boas have consistently demonstrated their commitment to the San Francisco Opera. We join with others in the arts community in commending the Hotel Tax Fund during its 25th anniversary year. In addition, we recognize the importance of the continued support of the California Arts Council to our operations.

Once again, we thank the San Francisco Opera Guild, the Merola Opera Program and the War Memorial Board of Trustees for their ongoing support. They have earned our deepest appreciation.

Our understanding and appreciation of our operas this fall will be heightened by the presence of Supertitles, sponsored by a generous grant from the American Express Family of Companies obtained through the efforts of the San Francisco Opera Guild. In making Supertitles possible this season, American Express has demonstrated its community spirit and sensitivity to the need to make the performing arts accessible to a broader audience.

We are pleased to report that our financial position has improved. We have



Tully M. Friedman

eliminated our accumulated deficit with the assistance of a special matching grant from the Paul L. and Phyllis Wattis Foundation. However, the underlying problem of financing opera, the most expensive of art forms, remains. Our budget for this year exceeds \$20 million, and ticket sales will cover approximately 55% of these costs. Although this earned income ratio is higher than most companies are able to achieve, it still leaves us with about \$9 million to raise in order to end the year in the black. Of this amount, government grants, income from our endowment, the San Francisco Opera Guild, and production sponsorships will provide approximately half. The remainder must come from foundations, corporations and, most important, a large number of individuals.

We have presented a very special year of operatic events. To maintain this operatic legacy that is such an important part of San Francisco life, we need your continued support.

In closing, we would like to commend the leadership of Walter M. Baird, who served for 12 years as President and Chief Executive Officer of this Association. His commitment and dedication played a significant role in ensuring the world-class status of the San Francisco Opera, and we will follow his example and seek his counsel as we lead the San Francisco Opera in the years ahead.

Reid W. Dennis, *Chairman*
Tully M. Friedman, *President*

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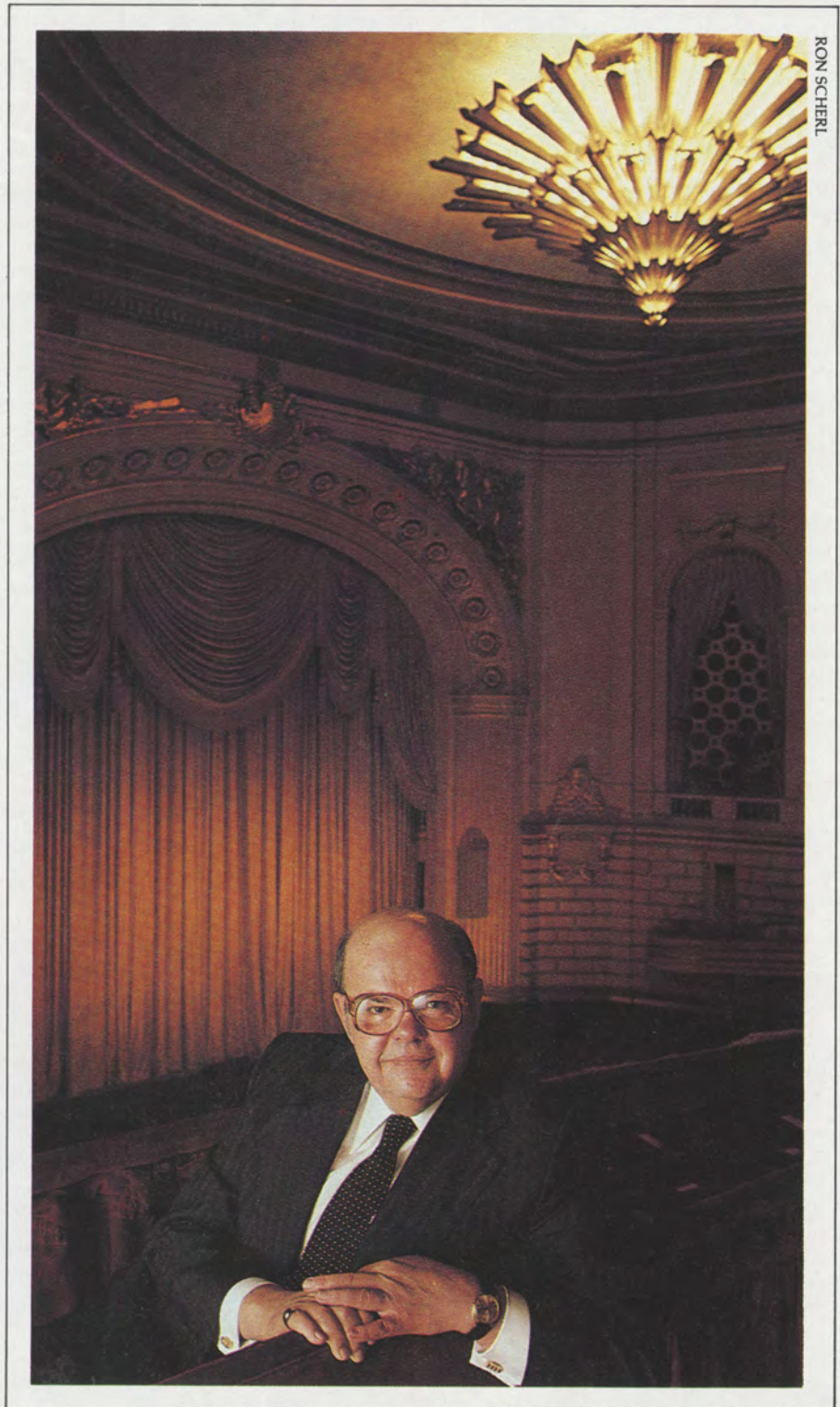
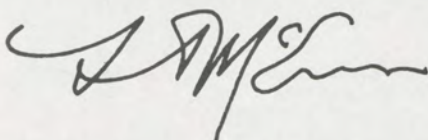
General Director's Message

The year 1985 will undoubtedly go down in the annals of the San Francisco Opera as a very important one for the Company. The reason, of course, is that this year we accomplished a major task: the *Ring*. The international attention we have received and are still receiving because of it is gratifying indeed, and I would like to take this opportunity to salute every member of the Company involved in this endeavor. It was truly a team effort, with all members of the team doing their parts to perfection. We were lucky there were no illnesses or major mishaps, but it takes a great deal more than luck to bring off the monumental task we set ourselves. I am extremely proud to be a member of this San Francisco Opera team.

The 1985 San Francisco Opera Fall Season is a star-studded one, with much glamour and a great variety of repertoire, even though this year we don't have our customary Russian opera. We promise to return to the Slavic repertoire again during the next year.

With three productions new to our City, and the wonderful Supertitles being used in seven out of ten operas, we continue to maintain the excellence that has made the San Francisco Opera one of the leading companies of the world.

Our team welcomes you to the 1985 Fall Season.



RON SCHERL

San Francisco Opera

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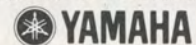
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Terence A. McEwen, *General Director*

1985 Fall Season

Friday, September 6, 7:30

Opening Night

Adriana Lecouvreur Cilea

Scenery and costumes from the Metropolitan Opera Association.

Freni, Ciurca*, Gustafson, Cowdrick*/Mauro, Nucci, Vernon*, Green, Petersen*, Skinner* Arena/Mansouri/Cristini/Diffen/Sulich/Munn

Saturday, September 7, 8:00

Lear Reimann

This production was originally made possible through generous grants from the Carol Buck Sells Foundation and the San Francisco Opera Guild.

Silja, Dernes, Greenawald/Stewart, Langdon-Lloyd, Ludgin, Knutson, Trussel, Ulfung, Duykers, Noble, Patterson, Anderson* Layer**/Ponnelle/Ponnelle/Halmen/Munn

Tuesday, September 10, 8:00

Adriana Lecouvreur Cilea

Thursday, September 12, 7:30

Lear Reimann

Friday, September 13, 8:00

Adriana Lecouvreur Cilea

Saturday, September 14, 8:00

San Francisco Opera Premiere

Orlando Handel

Produced in cooperation with the Lyric Opera of Chicago, and made possible, in part, by an anonymous gift in honor of Bernard and Barbro Osher.

Horne, Masterson, Swenson/Gall, Langan Mackerras/Copley/Pascoe/Stennett/Munn

Sunday, September 15, 2:00

Lear Reimann

Monday, September 16, 8:00

Adriana Lecouvreur Cilea

Tuesday, September 17, 8:00

Lear Reimann

Wednesday, September 18, 7:30

Orlando Handel

Friday, September 20, 8:00

Lear Reimann

Saturday, September 21, 8:00

Orlando Handel

Sunday, September 22, 2:00

Adriana Lecouvreur Cilea

Tuesday, September 24, 8:00

Orlando Handel

Wednesday, September 25, 7:30

Adriana Lecouvreur Cilea

Thursday, September 26, 8:00

Turandot Puccini

Produced in cooperation with the opera companies of Dallas, Houston, and Miami.

The revival of this production is made possible, in part, through a much-appreciated grant from the Koret Foundation.

Marton (September 26, 29; October 2, 5), Kelm (October 9, 12, 15, 18), Anelli*/Bonisoli, Macurdy, Kelley, Green, Malis, Harper, Pederson*, Anderson Klobočar/Hebert/Klein/Munn

Friday, September 27, 8:00

Lear Reimann

Saturday, September 28, 8:00

Adriana Lecouvreur Cilea

Sunday, September 29, 2:00

Turandot Puccini

Wednesday, October 2, 8:00

Turandot Puccini

Thursday, October 3, 8:00

Orlando Handel

Friday, October 4, 8:00

Werther Massenet

Scotto, Parrish/Kraus, Dickson, Capecchi, Petersen, Patterson, Maxham* Plasson*/Uzan*/Rubin/Munn, Arhelger

Saturday, October 5, 8:00

Turandot Puccini

Sunday, October 6, 2:00

Orlando Handel

Wednesday, October 9, 7:30

Turandot Puccini

Thursday, October 10, 8:00

Werther Massenet

Saturday, October 12, 8:00

Turandot Puccini

Sunday, October 13, 2:00

Werther Massenet

Tuesday, October 15, 8:00

Turandot Puccini

Wednesday, October 16, 7:30

Werther Massenet

Friday, October 18, 8:00

Turandot Puccini

Saturday, October 19, 8:00

Werther Massenet

Sunday, October 20, 2:00

New Production

Falstaff Verdi

Produced in cooperation with the opera companies of Chicago and Houston. This production is based upon that originally mounted at the Glyndebourne Festival in 1976, sponsored by the Fred Kobler Trust and the Corbett Foundation of Cincinnati, Ohio.

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

Lorengar, Horne, Quittmeyer, Swenson/Wixell, Titus, MacNeil, Frank, Corazza, Langan Arena/Ponnelle/Ponnelle/Munn

Tuesday, October 22, 8:00

Werther Massenet

Wednesday, October 23, 8:00

Falstaff Verdi

Friday, October 25, 8:00

Werther Massenet

Saturday, October 26, 8:00

Tosca Puccini

This production was originally made possible through a grant from the Charles E. Merrill Trust.

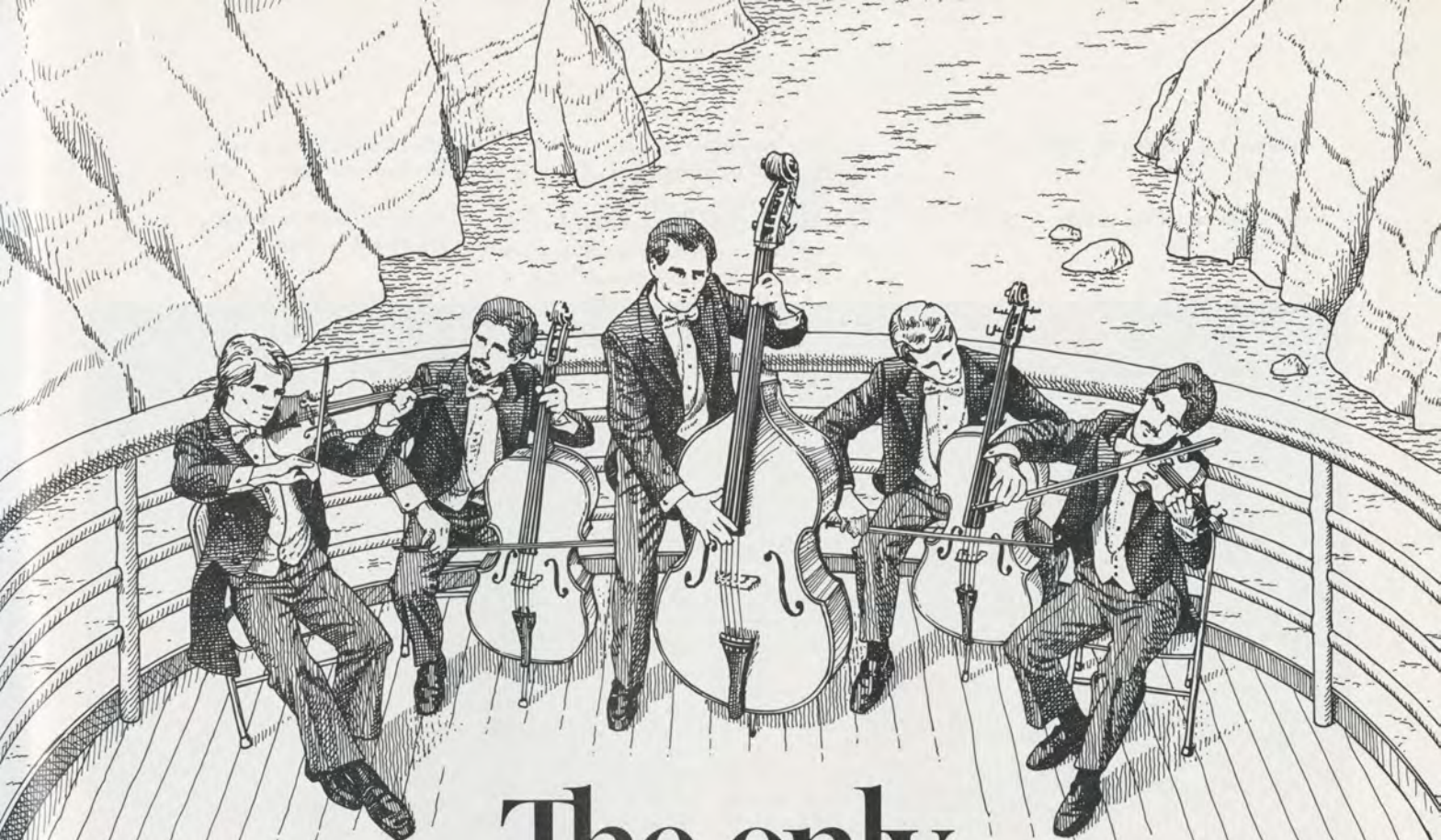
Slatinaru/Giacomini, Morris, Capecchi, Wexler, Kelley, Pendergraph*, Pederson Cillario/Ponnelle/Farruggio/Ponnelle/Arhelger

Sunday, October 27, 2:00

Falstaff Verdi

Tuesday, October 29, 8:00

Tosca Puccini



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Wednesday, October 30, 7:30
Falstaff Verdi

Saturday, November 2, 8:00
Falstaff Verdi

Sunday, November 3, 2:00
Tosca Puccini

Tuesday, November 5, 8:00
Falstaff Verdi

Wednesday, November 6, 7:30
Tosca Puccini

Thursday, November 7, 8:00
Un Ballo in Maschera Verdi
This production was originally made possible through a gift from a friend of the San Francisco Opera. The revival of this production is made possible through the generosity of Bernard and Barbro Osher.

M. Price, Cossotto, Mills/Domingo (November 7, 10, 13, 17, 20, 23), Aragall (December 1,6), Carroli, Langan, Patterson, Malis, Petersen, Anderson Pritchard/Frisell/Conklin/Carvajal/Munn

Friday, November 8, 8:00
Falstaff Verdi

Saturday, November 9, 8:00
Tosca Puccini

Sunday, November 10, 2:00
Un Ballo in Maschera Verdi

Tuesday, November 12, 8:00
Tosca Puccini

Wednesday, November 13, 7:30
Un Ballo in Maschera Verdi

Thursday, November 14, 8:00
Billy Budd Britten
Costumes from the Royal Opera, Covent Garden
Duesing, King, Morris, Glossop, Busterud, Garrett*, Wexler, Schwisow*, Gudas, Kelley, Harper, Parce*, Pederson, MacAllister, Pendergraph
Leppard/Coleman/Munn, Piper/Munn

Friday, November 15, 8:00
Tosca Puccini

Sunday, November 17, 2:00
Un Ballo in Maschera Verdi

Tuesday, November 19, 8:00
Billy Budd Britten

Wednesday, November 20, 8:00
Un Ballo in Maschera Verdi

Thursday, November 21, 8:00
Production new to San Francisco

Der Rosenkavalier Strauss
Sets from the Lyric Opera of Chicago. Costumes from The Royal Theatre, Copenhagen.
Te Kanawa, Fassbaender, Parrish, Cook, Hartliep, Kilduff*, Chen, Cowdrick/Moll, Di Paolo, Capecchi, Andreolli*, Harper, Petersen, Gudas, Garrett, Patterson Pritchard/Neugebauer/Schneider-Siemssen/Schröck*/Arhelger

Friday, November 22, 8:00
Billy Budd Britten

Saturday, November 23, 8:00
Un Ballo in Maschera Verdi

Sunday, November 24, 2:00
Der Rosenkavalier Strauss

Monday, November 25, 8:00
Family Performance
Falstaff Verdi
Hartliep, Zajic, Cowdrick, Chen/Pendergraph, Malis, Schwisow, Peterson, Harper, Pederson
Bradshaw/Ponnelle/Thompson/Ponnelle/Munn

Tuesday, November 26, 8:00
Der Rosenkavalier Strauss

Wednesday, November 27, 7:30
Billy Budd Britten

Friday, November 29, 8:00
Der Rosenkavalier Strauss

Saturday, November 30, 1:00
Family Matinee
Falstaff Verdi

Saturday, November 30, 8:00
Billy Budd Britten

Sunday, December 1, 2:00
Un Ballo in Maschera Verdi

Monday, December 2, 8:00
Der Rosenkavalier Strauss

Tuesday, December 3, 8:00
Billy Budd Britten

Wednesday, December 4, 7:30
Der Rosenkavalier Strauss

Friday, December 6, 8:00
Un Ballo in Maschera Verdi

Saturday, December 7, 8:00
Der Rosenkavalier Strauss

Sunday, December 8, 2:00
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Kirsten Flagstad Exhibition

The Archives for the Performing Arts invites you to view its exhibition of opera photographs documenting the career of Wagnerian soprano Kirsten Flagstad, currently on display in the War Memorial Opera House Museum. Flagstad, who would have been 90 this year, performed frequently in the Bay Area, making her local debut in San Francisco Opera's first complete *Ring* cycle in 1935. The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique. Materials for the exhibition are from the Archives' Kirsten Flagstad Collection — the largest Flagstad archives outside of Norway.

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1985 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 may be purchased at the door for \$5. For further information, please call (415) 565-6432. Programs are subject to rehearsal changes.

Sir Charles Mackerras	9/16
Alfredo Kraus	10/7
Renata Scotto	10/14
Ingvar Wixell	10/21

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 p.m. Series registration is \$20 for 6 previews (\$15 for students and seniors). Single tickets are \$4 (\$3 for students and seniors). For further information, please call (415) 388-6789 or (415) 388-6982.

<i>Adriana Lecouvreur</i>	
Arthur Kaplan	9/5
<i>Orlando</i>	
Robert Jacobson	9/12
<i>Turandot</i>	
William Huck	9/19
<i>Falstaff</i>	
James Keolker	10/17
<i>Billy Budd</i>	
Michael Mitchell	11/7
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/14

NORTH PENINSULA

Previews held at the Kohl Mansion, 2750 Adeline Dr., Burlingame, at 7:30 p.m. Series registration is \$20; single tickets

are \$6. For further information, please call (408) 735-3757 or (415) 342-9123.

<i>Turandot</i>	
Eugene Marker	9/19
<i>Werther</i>	
James Keolker	10/3
<i>Falstaff</i>	
James Keolker	10/16
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/13

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8 p.m. Series registration is \$18 (students \$9); single tickets are \$4 (students \$3). For further information, please call (415) 941-3890.

<i>Orlando</i>	
Robert Jacobson	9/10
<i>Turandot</i>	
Arthur Kaplan	9/17
<i>Falstaff</i>	
James Keolker	10/15
<i>Billy Budd</i>	
Michael Mitchell	11/12
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/19

SAN JOSE OPERA GUILD

Previews will be held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga. Series is open to the public at a cost of \$4 per lecture; \$3 for students and senior citizens (free of charge to San Jose Opera Guild members and members of Montalvo). For further information, please call (408) 741-1331.

<i>Adriana Lecouvreur</i>	
Arthur Kaplan	9/6
<i>Orlando</i>	
Robert Jacobson	9/13
<i>Werther</i>	
James Keolker	10/4

<i>Falstaff</i>	
James Keolker	10/11
<i>Billy Budd</i>	
Michael Mitchell	11/12
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/15

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$15 for 4 previews. Single tickets are \$5 (students \$3). For further information, reservations and the cost for receptions and luncheons, please call (707) 539-7157.

<i>Orlando</i>	9/11, 6 p.m. reception;
Robert Jacobson	7 p.m. preview 1000 Buckeye Rd., Kenwood
<i>Werther</i>	10/1, 11 a.m. preview;
James Keolker	12:30 p.m. luncheon El Dorado Hotel 405 - 1st St. West, Sonoma
<i>Billy Budd</i>	11/7, 11 a.m. preview;
Michael Mitchell	12:30 p.m. luncheon 3735 Alta Vista, Santa Rosa
<i>Der Rosenkavalier</i>	11/12, 6 p.m. reception;
Speight Jenkins	7 p.m. preview Wild Oak Saddle Club 6600 Toney Dr., Santa Rosa

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 (415) 347-6920 or (415) 342-2463.

<i>Adriana Lecouvreur</i>	
Arthur Kaplan	9/3
<i>Orlando</i>	
Robert Jacobson	9/10
<i>Werther</i>	
Edmund Manwell	10/3

continued on p.62

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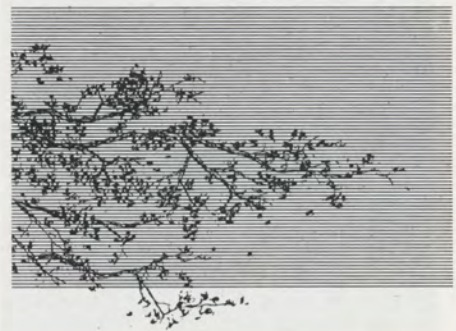
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Turandot and Puccini

By WILLIAM WEAVER

In 1919, as Puccini entered his sixtieth year, he was a troubled man. His last two important works—*La Rondine*, which had made its bow in 1917 and *Il Trittico*, presented at the end of 1918—had not matched the heady successes of his earlier works; he was under attack from younger critics and composers; he had quarreled with Arturo Toscanini, his greatest interpreter; and he was increasingly troubled by ill health, notably by a persistent, mysteriously sore throat. The fits of pessimism and depression that were a part of his character became more pronounced; he felt old, threatened, insecure.

Pathetically, he seized on any evidence to the contrary: When he was appointed Senator of the Realm—an honorary, not political position—he rejoiced, while pretending to deprecate the recognition. He even hinted, to his London friend Sybil Seligman, that some kind of award from His Majesty's government would be similarly welcome.

But most of all, he needed a success in the theater; and hence, he needed a new libretto. During a London visit, just after the war, he had seen Beerbohm Tree in an adaptation of *Oliver Twist* and, without understanding a word, had been impressed. Back in Italy, he thought of an opera centered on the characters of Bill and Nancy (whose name, for reasons of Italian pronunciation, would be changed to *Fanny*, which was also the working title for the project). For the text, he thought of Giuseppe Adami, who had collaborated with him on *Rondine* and *Tabarro*. But, perhaps mindful of the great days of Giacosa and Illica, the composer decided that Adami should have a co-writer; and so the well-known critic Renato Simoni—also a playwright, like Adami—was put to work.

At least a part of *Fanny* was written, but at a certain point, before he had got down to composing any of the music, Puccini's interest flagged: a familiar and discouraging phenomenon. Time and

again in the past Puccini had got excited about a story, but after a libretto was prepared, he would suddenly, irrevocably cool. Puccini himself broke the sad news to the two writers and managed to remain on friendly terms with them. And at some point in the winter of 1919-20, Puccini, Adami, and Simoni lunched together in Milan; at table, obviously, they discussed Puccini's predicament, his lack of a libretto.

It seems that Simoni first mentioned, as a possible source, the 18th-century Venetian writer Carlo Gozzi. This was only natural, since Simoni, years before, had written a play about Gozzi and was something of a specialist in the history of Venetian theater (though more partial to Gozzi's great rival, Carlo Goldoni). Then, apparently, it was Puccini himself who mentioned *Turandot*. Again, there were many reasons why this particular story should be in his mind: he may have remembered that his old composition teacher at the Milan conservatory, Antonio Bazzini, had written a *Turanda* (given at La Scala in 1867, a failure). More likely, Puccini had thought of Busoni's recent *Turandot* (1917). Actually, there were about twenty operas based on the subject; but—as had been the case with *Manon* and *Bohème*—the fact that the story had interested other composers would not discourage Puccini, but would rather stimulate him.

Simoni procured for Puccini a copy of the play: or rather, not of Gozzi's original, written for a *commedia dell'arte* troupe and thus with many scenes left to the improvisation of the actors, but, instead, an Italian translation (by Verdi's friend Andrea Maffei) of a German version of *Turandot* made in 1801 by Schiller. Puccini took the volume away with him, read it, and a short time later wrote to Simoni with enthusiasm. The composer's enthusiasm had been further excited by the

SCHERL



A scene from Act I of *Turandot*, San Francisco Opera, 1982.



Linda Kelm as the Chinese princess in San Francisco Opera's 1982 Summer Festival presentation of *Turandot*.

story a "foreign lady" had told him about Max Reinhardt's remarkable production of a version of the play in Germany in 1911.

And Puccini gave the librettists their first instructions: "Simplify it by reducing the number of acts; make it trim, effective, and above all, enhance Turandot's amorous passion, which she has smothered for so long under the ashes of her great pride In short: a *Turandot* through a modern mind, yours, Adami's and mine."

The correspondence with Simoni and Adami was to continue, insistent and copious, until Puccini's death. Still, even with all these surviving documents, it is difficult to trace the precise history of the composition of *Turandot*. The writers were required to revise, scrap, invent anew throughout the editing of the text. Naturally, Puccini began composing the music long before he had all the words in hand. At times, he would announce with satisfaction that a certain scene was all finished; but then, a little later, he would subject that same scene to his nervous scrutiny, find it wanting, and make the long-suffering librettists change it yet again.

Even the layout of the acts was long unsettled. In September of 1921, when the work had been underway for over a year, the composer decided that the second and third acts (the opera had been conceived as a three-act work) should be merged. "*Turandot* in two great acts!" Puccini wrote to Simoni, on 13 September. "What do you say? Don't you think that, after the riddles, it is diluted too much before reaching the final scene? Condense some events, eliminate others—and arrive at a final scene where love

William Weaver lives in Italy and writes about opera and theater. His most recent book is Duse, a biography, published by Harcourt Brace Jovanovich.



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Licia Albanese as Liù in San Francisco Opera's 1953 staging of *Turandot*.

explodes . . . It's all a matter of finding something for the finale—perhaps as in *Parsifal* with the scene-change in the third act—to find ourselves in the Chinese Holy Grail? All pink flowers and all breathing love?" The next day he wrote to Adami, proposing the same idea, in even greater detail. And other letters followed.

But by October he returned—at least temporarily—to the original act-division, and on the 24th of that month he wrote an important letter to Adami, with a suggestion for the Calaf-Turandot duet: "... I think that we can achieve great pathos. And to achieve it I say that Calaf must *kiss* Turandot and show the cold woman his great love. After having kissed her, with a

kiss that lasts several long seconds: 'now it doesn't matter to me,' he should say, I will also die, and *he tells her his name*, on her mouth." This self-revelation, one of the key dramatic turns in the drama, is a departure from Gozzi and is Puccini's own inspiration. Another novelty, unlike the Gozzi, is the Princess' failure to reveal the name after she has learned it. "She says: *I do not know the name*, to the surprise of all," Puccini wrote, in the same letter. "In short, with this duet I believe the story is lifted up and in this way we can arrive at an emotion we don't have at present. . . ."

Later that winter, the question of act division arose again, and was solved definitively. What had originally been the first act was transformed into two acts; and the third act was, as Puccini had wanted, a compression of the original acts II and III, thus the finale was more quickly reached.

But there was still work to do, cuts had to be made. "The duet should be all of a piece with the finale," Puccini to Adami, July 9, 1922, "and more rapid."

On November 21, 1922, Puccini was able to write to Simoni: "Do you know that I've delivered (or rather, will deliver, because I've given it to Tonio, who will soon come to Milan) the 1st act of *Turandot*, finished? Do you know that I was idle for 7 months because I didn't feel like working?"

Puccini's will to work remained feeble. Before the end of that year, he actually wrote to Adami: "Perhaps I will



While performing *Turandot* with the San Francisco Opera in Los Angeles in 1957, Leonie Rysanek visits with Rosa Raisa, who sang the title role at the work's world premiere in 1926.

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NORTON

Amy Shuard was San Francisco Opera's Turandot in 1968, shown in a view from the wings.

give the money [of the advance] back to Ricordi's and free myself." Throughout 1923 he concentrated on the third act, which seemed to create endless problems. But by the end of the year, he had just about finished everything: everything except the great love duet. On March 25, 1924, he wrote to Simoni: "I've worked furiously for 4 months and am almost at the end: only the final duet is missing. The rest is all orchestrated."

The verses of the duet were the chief concern of the last months of Puccini's life. He bombarded the two writers with letters; they sent version after version. Adami came to see the composer in Viareggio. At the beginning of September 1924, Toscanini—by now he and Puccini had made peace—also came to Viareggio, to listen to the music. He was to conduct the world premiere, scheduled for the following spring at La Scala. "We spoke about the duet, which he doesn't like very much," Puccini informed Adami, obviously referring to the text, since the music was still not written.

Then, on October 8, again to Adami, the composer wrote: "At last I have received Simoni's verses. They are really beautiful and complete and justify the duet. . . ."

On November 3, Puccini wrote to his friend Riccardo Schnabl: "I am leaving for

Brussels for radium treatment— . . . it is serious. You can imagine how I feel . . . and Turandot? Hm! Not having finished this opera grieves me. Will I get well? Will I be able to finish it in time? . . ."

In Puccini's luggage, on the train that left from Pisa at 5 p.m. the next day, there were the *Turandot* libretto and the pages of musical sketches he had made for the crucial duet. But on November 29, 1924, after what had been an apparently successful operation on his throat, Puccini died of a heart attack.

Toscanini, who had conducted the Scala orchestra and chorus at a funeral service for Puccini in Milan, was left with the grave responsibility of *Turandot*. Curiously enough, it was his second experience with an important, posthumous, unfinished work. Only a few years earlier, he had been entrusted with the task of preparing Arrigo Boito's mammoth *Nerone* for performance; and with the help first of Antonio Smareglia, then of Vincenzo Tommasini, he had carried out the assignment. Superficially, the problem of *Turandot* should have been simpler. Boito's opera had been left in a great muddle; Puccini's was virtually complete, orchestrated, already in page proofs at Ricordi's.

Except for the duet: that is, for that "all of a piece" finale. This duet, in Pucci-

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ni's intention, was to be quite unlike anything he had ever written before. It had to be: His previous love duets (like the conclusion of *Butterfly* Act I, the paired arias in Act I of *Bohème*) were entirely different from both an emotional and dramaturgical point of view. In the other Puccini operas, love was the *donnée*, the point of departure. Love came first, then the drama. Here, the duet was to be the culmination, the catharsis of the drama. Many Puccini scholars and biographers—with the authoritative Mosco Carner at their head—have suggested that Puccini was psychologically incapable of writing the duet, for it lay completely outside his emotional range and was alien to his personality. It is not hard to accept this view. With *Turandot*, the composer was consciously trying to expand his art (and new influences, including even that of Stravinsky, can be perceived in the score). In a letter to Adami, written during the genesis of *Turandot*, Puccini said: "All my music till now seems to me a joke [*una burletta*], and I no longer like it."

So *Turandot* was to break new ground, and the "thaw" duet—as Puccini called it—was to be its climax. Among his scattered notes and jottings for the duet, there are some self-instructions. One says peremptorily: "find characteristic, lovely, unusual melody." Another, after a musical indication, says: "then Tristan." Does this mean that the duet was to develop, through ecstatic reiteration, like the Wagnerian "Nacht der Liebe"? This hardly seems possible, in the light of Puccini's insistence on concision and on reaching the finale with dispatch. But Puccini probably wanted the impossible, and so the opera was left unfinished.

In any case, this was the problem that faced Toscanini, confronted with the unset text and the pages of scrawled, often nearly illegible sketches (Puccini's musical handwriting was notoriously undecipherable). He handed sketches and problem over to Franco Alfano, charging him with the completion of *Turandot*. Fifty years old at this time, Alfano was not—as some have written—a former student of Puccini's; but the two composers had been friends and Puccini had certainly liked and respected his younger colleague. At this point, Alfano was the director of the Turin conservatory and himself a composer of international success. He seems to have taken on the *Turandot* assignment with some reluctance, and in the event, his misgivings were justified. Toscanini was



In 1977, Montserrat Caballé sang her first *Turandot* ever on the stage of the War Memorial. The photo was taken in her dressing room, shortly before her Act 2 entrance.

never an easy man to work with; in this touchy situation, he was more than usually difficult. He rejected Alfano's first version of the last act as too short, then decided the next was too long (after the piano reduction was already in print), and—cutting ruthlessly—prepared yet another version.

Then, on the opening night (Sunday, April 25, 1926) at La Scala, Toscanini conducted none of these versions. After the death of Liù, where Puccini's orchestration stopped, Toscanini laid down his baton, turned to the public, and said: "The opera ends here, because at this point the maestro died." At the next two performances, Toscanini conducted the abridged Alfano ending; then, exhausted, he passed the baton to Ettore Panizza for the other five scheduled performances.

In the theater, the opera was, of course, a huge success: ovations, cries of "Viva Toscanini," great emotion. The press was also, for the most part, highly enthusiastic (some felt the Scala production was overdone), though the new aspects of the Puccini score clearly puzzled, and even irritated some critics. During the following seasons, *Turandot* was given regularly, though it seemed to be respected rather than loved.

Soon it was heard abroad: in Buenos Aires in 1926, with Claudia Muzio and Giacomo Lauri-Volpi (who made Calaf virtually his private property for many years), and also in 1926 at the Metropolitan with Maria Jeritza and, again, Lauri-

Volpi. In June of 1927 it reached Covent Garden and in September, the San Francisco Opera, with Anne Roselle in the title role. The next season it was heard again, this time with Maria Jeritza.

In most of these theaters the opera was given with the "Toscanini" ending, or something close to it. As a rule, conductors omitted as much Alfano as possible. Then, only recently, the full Alfano version was rediscovered in manuscript, and it has now been performed several times (for that matter, it had been performed in Germany in the early years, and some of it had even been recorded). So now, impresarios and conductors have a choice. Certainly, from a dramatic point of view, the Alfano complete ending—with the complete Adami and Simoni text—makes more sense; and musically it is not without interest. Still, Toscanini's opinion cannot be summarily dismissed; and there is a strong case for reaching the end of the opera quickly (a case made by Puccini himself). It is rather like the debate over restoring damaged frescoes: Should the restorer discreetly add color to the missing areas, or should there be only blank patches of plaster? There is no one, definitive answer. The listener perhaps, after hearing the authentic riches of Puccini's final score, should complete it ideally in his imagination, with that "characteristic, lovely, unusual melody" unheard and unwritten. ■

Adapted from an article written for The Royal Opera, Covent Garden.

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The Peking Sphinx: The Riddle of the Princess with the Riddles

By MATTHEW GUREWITSCH

Turandot was to be a new departure. After his long experience with sentimental melodrama of an essentially realistic sort, Puccini longed to try paths untrod-den, “*tentar vie non battute*.” The subject he finally settled on, an adaptation of one of Count Carlo Gozzi’s ironic fairy tales, seemed suitably far off his beaten track. Though plagued by self-doubts, anxiety, and an illness that in time proved fatal, the composer met the challenge of the material with exuberant resourcefulness. By any standard one might care to name, *Turandot* is his most sophisticated, most daring score. It is also the one he did not live to complete. Franco Alfano, now remembered for little else, inherited the thankless task of filling in the third-act duet for the hard-hearted princess and the unknown prince, as well as the brief final celebration. In these late pages—realized from Puccini’s sketches—the whole glittering, barbarous construction that is *Turandot* collapses. One may be tempted to blame Alfano. In fact, Puccini, had he lived, would (in his own way) in all likelihood have failed, too. For all its surprises, too much of what he did write still roots in the kind of realism he had perfected before. Without transcending his past, he could never have solved the riddle of the princess with the riddles. In a drama of living passions, she is the dead center.

Gozzi’s theater delights in caprice—caprice that in turn has delighted such

Matthew Gurewitsch, an Associate Editor for Connoisseur magazine, takes a special interest in music, theater, and dance.

composers as Prokofiev (who made a witty opera of *The Love for Three Oranges*) and Hans Werner Henze (whose scintillating *Stag King* has yet to find the worldwide audience it deserves). Puccini, for his part, shrank back from the properties in Gozzi



Carlo Gozzi (1720-1806), the Venetian playwright whose works inspired a number of operas, including Turandot, as seen in a 19th-century etching.

that make him Gozzi. After a survey of the playwright’s pieces, the composer selected *Turandotte* as “the most normal and human” of them. In general atmosphere and outline, as well as in numerous particulars, the opera diverges from the play in substantial ways that need not concern us here. But one difference is worth noting. Gozzi meant his figures to

be “flat,” all surface—many readers have thought of them as puppets—hence symbolic, schematic, and free of individual moral responsibility. The truth of his tales is a poetic, general truth, captured in the shape of a plot as a whole. In this, he was a fabulist, taking (and offering his viewers the pleasure of) a detached, inclusive view, like God’s. Puccini, on the other hand, had relied throughout his career on a psychological model of truth, truth revealed through specific characters, drawn in a manner to encourage empathy—even identification, particularly with his beleaguered heroines. With *Turandot*, he chose a storybook framework (ancient to the world though new to him), and populated it with “round” characters. From the start, Calaf, Liù, Timur, even Ping, Pang, and Pong, are endowed each with a personality, an inner life. *Turandot* alone is a storybook figure: inscrutable, unreflecting, a collage of behaviors that never coalesce as a person. At least, that is so until the third-act duet. In the dénouement, Puccini and his librettists, Giuseppe Adami and Renato Simoni, tried to outfit her with a psyche, and so created a monster. *Normal* and *human* are not the first words that come to mind. The figure of *Turandot* plunges the opera into an irreality as remote from life as it is from the true artifices of fable.

From the first rise of the curtain through the middle of the second act, when the princess at last takes the stage to tell her own story, *Turandot* keeps raising and circling around the same questions: who is this woman? *what* is she, and what is she up to? Apart from stating the rules

continued on p.47

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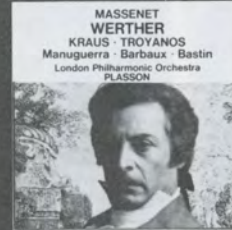
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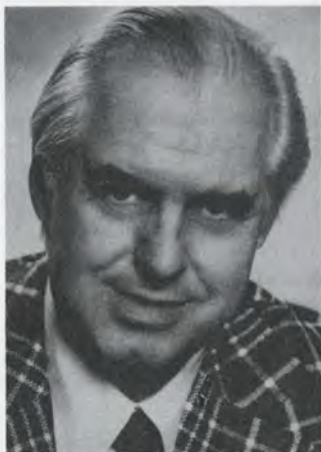
FRANCO BONISOLLI

Eva Marton brings one of her most celebrated portrayals to San Francisco Opera, the title role of *Turandot*, which she has sung with the Vienna Staatsoper, the Hamburg Opera, the Opera Company of Boston, La Scala in Milan and in Barcelona and Colorado, as well as on a complete recording for CBS and an MGM videotape. She was last seen here in the triumphant 1985 Ring Festival as Brünnhilde in *Siegfried* and *Götterdämmerung*, roles she sang with San Francisco Opera for the first time in her career in 1984 and '85, respectively. The acclaimed dramatic soprano considers her 1977 San Francisco Opera debut as Aida a turning point in her career. She returned to sing *Tosca* on the Company's 1979 tour to the Philippines and in the 1980 Fall Season appeared as the Empress in *Die Frau ohne Schatten*. Born in Hungary, Miss Marton studied at the Franz Liszt Academy in Budapest and was engaged by the Hungarian State Opera. Her debut at the Frankfurt Opera as the Countess in *Le Nozze di Figaro* soon followed, and she was a member of the Frankfurt company from 1972 to 1977. Since that time she has lived in Hamburg, where she has sung the title roles in *Die Frau ohne Schatten*, *Manon Lescaut* and *Tosca*, among others, with the Hamburg Opera. In recent years she has attracted increasing international attention in those roles and others, such as Leonora in *Il Trovatore*, Aida, and Elsa in *Lohengrin* in the opera houses of Buenos Aires, Chicago, Milan, Munich, New York and Vienna. At the Metropolitan Opera, she has also won accolades in the title role of *La Gioconda*, as Leonore in *Fidelio* and Ortrud in *Lohengrin*, the role in which she opened the 1984-85 season. She has scored major successes at the world's great festivals, including Bayreuth (Venus and Elisabeth in *Tannhäuser*), Munich (the title role of Strauss' *Die Aegyptische Helena*) and Salzburg (*Fidelio*).

Soprano **Linda Kelm** returns to San Francisco Opera as *Turandot*, the role of her triumphant 1982 Company debut. One of the most demanding roles in the soprano repertoire, *Turandot* has become a specialty for the Utah native, who has performed it with New York City Opera, Houston Grand Opera, for her debut at Amsterdam's Concertgebouw, at Chicago's Grant Park festival, and in St. Louis, Seattle, Denver and Delaware. Miss Kelm began vocal studies in Salt Lake City and then won a scholarship to the Aspen Summer Music Festival, where she studied with Jennie Tourel. A district winner of the Metropolitan Opera Auditions and recipient of two National Institute for Music Theater Career Grants, she made the dramatic change from contralto to soprano in 1975. Two years later she made her professional debut in Seattle Opera's 1977 Pacific Northwest Festival production of Wagner's *Ring of the Nibelung*, in which she appeared as Helmwig in *Die Walküre* and the Third Norn in *Götterdämmerung*. She repeated the roles every summer through 1983 and this last summer undertook the role of Brünnhilde for the first time in Seattle's new production of *Die Walküre*. During the 1982-83 season, Miss Kelm made her European debut at the Sagra Umbra Festival, where she appeared in Cherubini's *Demofonte*. After her 1983 New York City Opera debut as *Turandot*, she returned to Europe for Schönberg's *Gurrelieder* with the RAI Orchestra of Rome and performances of *Turandot* at Amsterdam's Concertgebouw and with the Hamburg Städtische Oper. Her concert engagements have included the roles of Brünnhilde in Act III of *Siegfried* with the Milwaukee Symphony, Sieglinde in Act I of *Die Walküre* with the Denver Symphony, the title role of *Salome* with the Minnesota Orchestra, Leonore in *Fidelio* with the New Hampshire Symphony Orchestra, and concerts in Detroit, St. Louis, Sacramento and Salt Lake City.

Soprano **Adriana Anelli**, who made her unscheduled San Francisco Opera debut in the televised "Opera in the Park" concert at Golden Gate Park earlier this season, gives her first performances in the War Memorial Opera House as Liù in *Turandot*, a role she has also sung at Innsbruck. Born in Milan, Miss Anelli began her musical studies at the Conservatory in Parma and continued studying at the Scuola di Perfezionamento Canto Lirico at La Scala. She made her operatic debut at La Piccola Scala as Arminda in *La Finta Giardiniera*, and the following year was honored as a finalist in the International Competition Voci Nuove Giuseppe Verdi sponsored by the Italian Radio and Television Network. Since then she has sung a large number of leading roles throughout Europe, including Gilda in *Rigoletto* in Barcelona, Trieste, Genoa and Catania; Oscar in *Un Ballo in Maschera* at La Scala and in Hamburg; Violetta in *La Traviata* in Parma and Padua; Rosina in *The Barber of Seville* in Venice and Barcelona; the Queen of the Night in *Die Zauberflöte* at Innsbruck; and Adina in *L'Elisir d'Amore* at Covent Garden. Her engagements last year included Lauretta in *Gianni Schicchi* at Marseilles; Maria in *La Figlia del Reggimento* in Bilbao; and Musetta in *La Bohème* in Naples, Berlin, Bordeaux and the festival of Torre del Lago Puccini. Earlier this year she was heard as Rosina in *The Barber of Seville* in Barcelona and in the title role of *Lucia di Lammermoor* in Berlin. She made her American debut as Gilda in *Rigoletto* in New Orleans.

Italian tenor **Franco Bonisolli** sings Calaf in *Turandot*, a role he has sung in Hamburg and to open the 1979 season at the Verona Arena. In 1982 he sang the same role in a concert presentation at London's Barbican Centre that featured the world premiere of the original Alfano ending to Puccini's unfinished work. He made his



JOHN MACURDY



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FRANK KELLEY

San Francisco Opera debut on the opening night of the 1969 season as Alfredo in *La Traviata*, a role he performed on film opposite Anna Moffo, and returned as Don José in *Carmen* (1981), Enzo in *La Gioconda* (1983) and Radames in *Aida* for the 1984 Summer Season. His repertoire encompasses not only the heavyweight leading roles in such works as *Andrea Chénier*, *Otello*, *Turandot*, *Il Trovatore*, *La Fanciulla del West*, *La Forza del Destino* and *Les Contes d'Hoffmann*, but also such lighter parts as those in *La Favorita*, *Manon*, *L'Elisir d'Amore*, *La Traviata* and *Lucia di Lammermoor*. He also performs less-known operas by Scarlatti, Gluck, Handel, Liszt, Leoncavallo, Berlioz, Offenbach and Giordano. Bonisoli has appeared in all of the world's principal opera houses as well as the festivals of Verona and Munich and the Salzburg Easter Festival. Recent engagements include the opening of the Hamburg Opera season in *La Traviata*; opening the Vienna Staatsoper season in *Aida*; a gala concert for German Chancellor Helmut Kohl; concert performances of *William Tell* at Carnegie Hall; *Turandot* at La Scala in Milan; *Lucia di Lammermoor* in Vienna; *Carmen* in Berlin; *La Favorita* in Hamburg; *Norma* at the Munich Festival; and, in Vienna and at the Verona Arena, *Il Trovatore*, performances at which audience reaction prompted an encore of "Di quella pira" every evening. He has made a large number of television and radio appearances. His discography includes complete recordings of *Tosca*, two versions of *Il Trovatore*, *La Traviata*, *Rigoletto*, *Cavalleria Rusticana*, *Il Masnadieri*, Leoncavallo's *La Bohème*, *Iphigénie en Tauride*, Bizet's *Djamileh* and several albums of songs and solo arias, as well as duets with Mirella Freni.

Leading bass with the Metropolitan Opera since his debut there in 1962, **John Macurdy** is Timur in *Turandot*. Last seen here during the 1981 Summer Festival, when he sang the Commendatore in *Don*

Giovanni and Seneca in *L'Incoronazione di Poppea*, Macurdy made his Company debut in 1962, when he performed six roles for the fall season. He appeared in an additional six roles for Spring Opera Theater during the 1960s, and in 1979 returned to the main company as Arkel in *Pelléas et Mélisande*. Since his operatic debut as the Old Hebrew in *Samson et Dalila* in New Orleans, he has performed with the major American companies, making debuts in Santa Fe (1958); Houston, Baltimore and New York City Opera (1959); San Francisco and the Met (1962); Miami (1975); Tulsa (1977); and Washington, D.C., as well as the Lyric Opera of Chicago (1980). His European debut took place in France in 1965, when he sang Prince Gremin in *Eugene Onegin* in Marseille and Banquo in *Macbeth* in Nice. Since then he has performed frequently in Europe, appearing at La Scala in *Tannhäuser*, the Verdi Requiem in Bologna and Amsterdam's Concertgebouw, *Norma* in Bonn, *Parsifal* in France, *Don Carlo* in Hannover and Timur in Stuttgart. European assignments during the 1985-86 season include Daland in *Der Fliegende Holländer* in Bonn and Beethoven's Ninth Symphony with the Stuttgart Süd-deutsches Rundfunk for their 40th anniversary. The roles of Hunding and Hagen in Wagner's *Ring* introduced him in 1984 to audiences in Seattle, where he returned this last summer in the company's new production of *Die Walküre*. He has performed over 40 roles at the Met, participating in five opening nights and over a dozen new productions. Last season he was Ramfis in the nationally telecast production of *Aida* that served as Leontyne Price's farewell to the operatic stage. His discography includes Berlioz's *Béatrice et Bénédicte*, *The Crucible* and two versions of *Don Giovanni*, and he appeared in the Joseph Losey film of the last-named opera.

Baritone **David Malis** sings three roles for the 1985 Fall Season: Ping in *Turandot*,

Silvano in *Un Ballo in Maschera*, and Ford in the family performances of *Falstaff*. He made his Company debut during the 1984 Summer Season in *Don Pasquale*, and performed four roles during the Company's 1984 Fall Season. A native of Georgia, Malis graduated from the Cincinnati Conservatory of Music, where he was a student of Italo Tajo, and participated in the 1982 and '83 Merola Opera Programs, appearing in *Madama Butterfly* and *Rigoletto* at Villa Montalvo and in *The Magic Flute* and *Tales of Hoffmann* at Sigmund Stern Grove. He appeared as Sharpless and Yamadori in Western Opera Theater's 1983 tour of *Madame Butterfly*. Currently an Adler Fellow with the San Francisco Opera Center, he was heard in the 1985 Showcase production of Susa's *The Love of Don Perlimplin*, repeating the title role that he created in the work's world premiere at the State University of New York at Purchase in 1984. Earlier this year he toured with the San Francisco Opera Center Singers as Eisenstein in *Die Fledermaus*, and was featured in the Schwabacher Debut Recital Series. In this year's National Institute of Musical Theater competition, Malis won the gold medal and a \$10,000 George London award, going on in June to win the Cardiff Singer of the World Competition, sponsored by the Welsh National Opera and the BBC. As a result of the latter award, he was chosen to replace an indisposed Håkan Hagegård for a series of three concerts with the Stockholm Chamber Orchestra in the Royal Palace. Future engagements include a concert performance of Strauss' *Intermezzo* at Carnegie Hall, Orff's *Carmina Burana* with the symphonies of Modesto and Marin next April, and, in 1987, his San Diego Opera debut as Belcore in *L'Elisir d'Amore*.

Tenor **Frank Kelley** returns to San Francisco Opera for three roles: Pang in *Turandot*, Spoletta in *Tosca* and Squeak in *Billy Budd*. He made his 1983 Company debut

continued on p.44



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The revival of this production is made possible, in part, through a much appreciated grant from the Koret Foundation.

Opera in three acts by GIACOMO PUCCINI
(last duet and finale by FRANCO ALFANO)

Text by GIUSEPPE ADAMI and RENATO SIMONI

Based on SCHILLER's version of a play by CARLO GOZZI
(Used by arrangement with Associated Music Publishers, Inc.,
U.S. agent for G. Ricordi & Co., Milan.)

Turandot

(in Italian)

Conductor

Berislav Klobučar

Production

Bliss Hebert

Set and Costume Designer

Allen Charles Klein

Lighting Designer

Thomas J. Munn

Chorus Director

Richard Bradshaw

Musical Preparation

Jeffrey Goldberg

Susanna Lemberskaya

Robert Morrison

James Johnson

Prompter

Jonathan Khuner

Assistant Stage Director

Laurie Feldman

Stage Manager

Gretchen Mueller

Choreographer

Marika Sakellariou

San Francisco Boys Chorus

Louis Magor, Director

Girls Chorus San Francisco

Elizabeth Appling, Director

Produced in cooperation with
the opera companies of
Dallas, Houston and Miami

First performance:

Milan, April 25, 1926

First San Francisco Opera performance:

September 19, 1927

THURSDAY, SEPTEMBER 26 AT 8:00

SUNDAY, SEPTEMBER 29 AT 2:00

WEDNESDAY, OCTOBER 2 AT 8:00

SATURDAY, OCTOBER 5 AT 8:00

WEDNESDAY, OCTOBER 9 AT 7:30

SATURDAY, OCTOBER 12 AT 8:00

TUESDAY, OCTOBER 15 AT 8:00

FRIDAY, OCTOBER 18 AT 8:00

CAST

(in order of appearance)

<i>A mandarin</i>	Monte Pederson*
<i>Liù, Timur's slave girl</i>	Adriana Anelli*
<i>Timur, the dethroned Tartar king</i>	John Macurdy
<i>Calaf, son of Timur</i>	Franco Bonisolli
<i>Prince of Persia</i>	Kevin Anderson
<i>Ping, grand chancellor of China</i>	David Malis
<i>Pang, supreme lord of provisions</i>	Frank Kelley
<i>Pong, supreme lord of the imperial kitchen</i>	Jonathan Green
<i>Emperor Altoum</i>	Daniel Harper
<i>Princess Turandot, daughter of the Emperor</i>	Eva Marton (Sept. 26, 29, Oct. 2, 5) Linda Kelm (Oct. 9, 12, 15, 18)
<i>Dancers, guards, priests, mandarins, slaves, soldiers, servants</i>	

* San Francisco Opera debut

TIME AND PLACE: Legendary Peking, China

ACT I At the gates of Peking

INTERMISSION

ACT II *Scene 1:* Pavilion in the palace
Scene 2: Outside the palace

INTERMISSION

ACT III *Scene 1:* Gardens of the palace
Scene 2: Outside the palace

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

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

The performance will last approximately two hours and forty-five minutes.

1985 Fall Season Supertitles underwritten through a
generous grant from American Express via
the San Francisco Opera Guild.

All performances of *Turandot* feature
Supertitles by Christopher Bergen, San Francisco Opera.

Turandot/Synopsis

ACT I

At sunset before the Imperial Palace in Peking, a mandarin reads the crowd an edict: any prince seeking to marry the Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; bloodthirsty citizens urge the executioner on. In the tumult a slave girl, Liù, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calaf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary. When Timur reveals that only Liù has remained faithful to him, Calaf asks why; she replies it is because once long ago he, Calaf, smiled at her. As the sky darkens, the mob again cries for blood but greets the moon with sudden, fearful silence. The onlookers are further moved when the Prince of Persia passes by and calls upon the princess to spare him. Calaf also demands that she appear; as if in answer, Turandot, with a contemptuous gesture, bids the execution to proceed. As the death cry is heard from the distance, Calaf, transfixed by the beauty of the unattainable princess, strides to the gong that announces a new suitor. Suddenly Turandot's three ministers, Ping, Pang and Pong, materialize to discourage him. When Timur and the tearful Liù also beg him to reconsider, Calaf seeks to comfort them; but as their pleas reach new intensity, he strikes the fatal gong and calls Turandot's name.

ACT II

In a palace pavilion, Ping, Pang, and Pong lament Turandot's bloody reign, hoping that love will conquer her icy heart and peace will return. The three let their thoughts dwell on their beautiful country homes, but the noise of the populace gathering to hear Turandot question the new challenger calls them back to harsh reality.

Before the palace the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Heralded by a chorus of children, Turandot enters to describe how her beautiful ancestor, Princess Lou Ling, was brutally slain by a conquering prince; in revenge, she has turned

against all men and determined that none shall ever possess her. Then, facing Calaf, she poses her first question: What is born each night and dies each dawn? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice but burns? A tense silence prevails until Calaf triumphantly cries, "Turandot!" While the crowd voices thanks, the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, generously offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life. Turandot accepts as the crowd repeats the Emperor's praises.

ACT III

In the palace gardens Calaf hears a proclamation: on pain of death, no one in Peking shall sleep until Turandot learns the stranger's name. The prince muses on his impending joy, then Ping, Pang and Pong try unsuccessfully to bribe him to leave the city. As the fearful mob threatens him to learn his name, soldiers drag in Liù and Timur; horrified, Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liù cries out that she alone knows the stranger's identity but will never reveal it. Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret; "love," replies the girl. The princess signals the soldiers to intensify the torture. Liù snatches a dagger and kills herself. The crowd, fearful of her dead spirit, forms a funeral procession. Turandot remains alone to confront Calaf, who tears the covering from her face and impetuously kisses her. Knowing emotion for the first time, Turandot weeps. The prince, now sure of his victory, reveals his identity.

As the people hail the Emperor, Turandot triumphantly approaches his throne, announcing the stranger's name: it is Love. As Calaf rushes to embrace her, the court hails the power of love and life.

Turandot

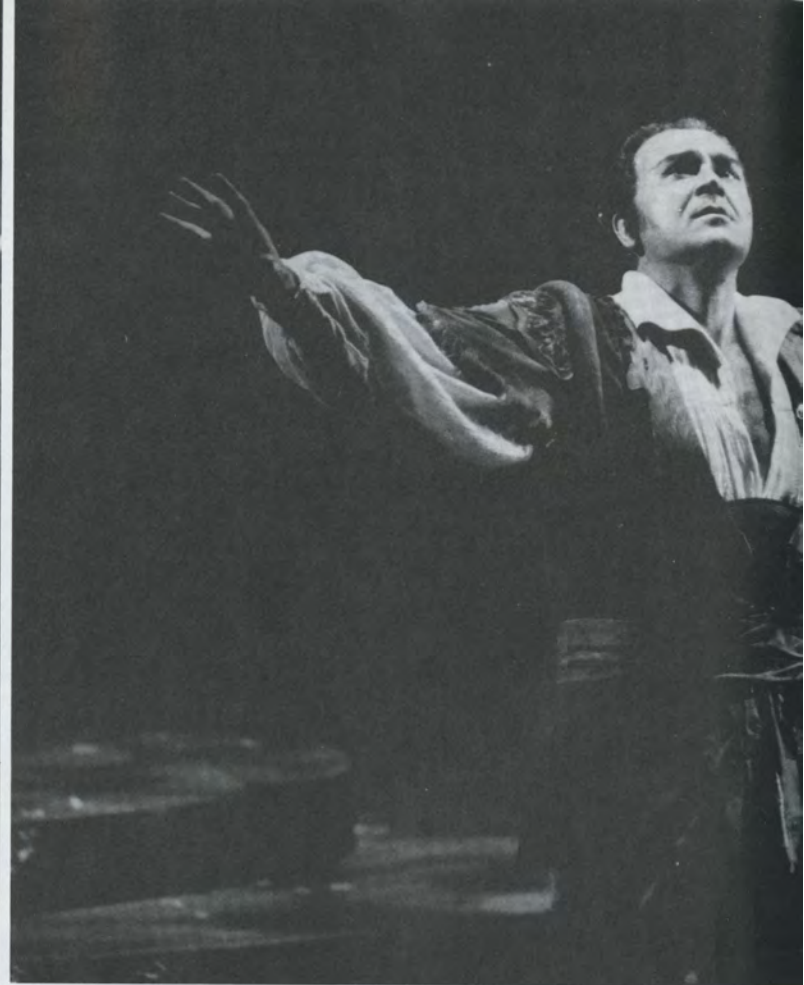
Photos taken in rehearsal by David Powers



Jonathan Green, David Malis, Frank Kelley and members of the San Francisco Opera Chorus

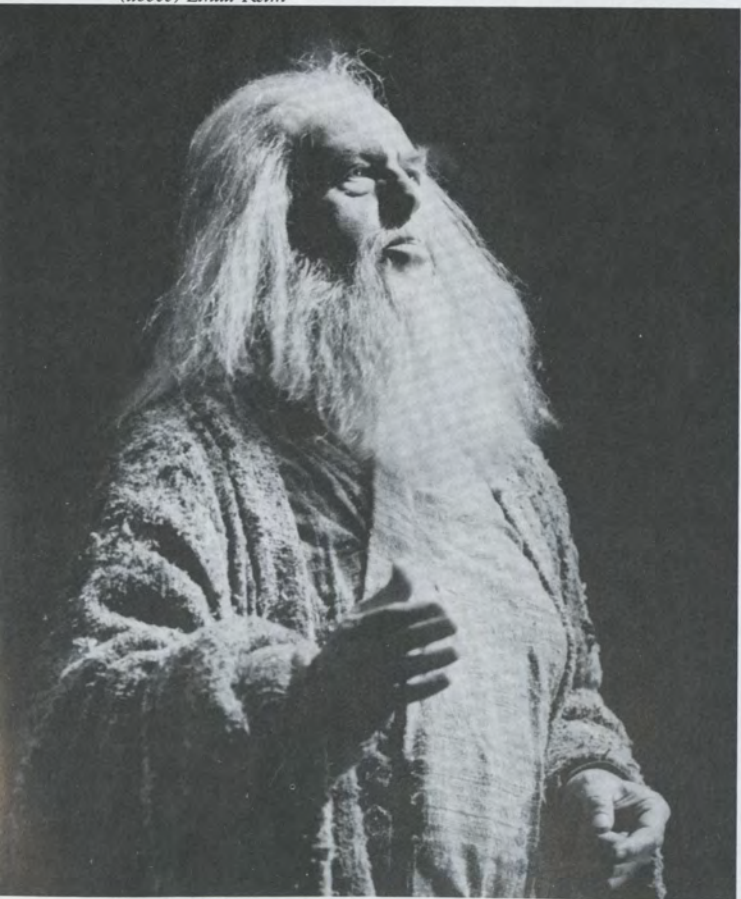


(above) Linda Kelm



(above) Franco Boniselli

(below) Frank Kelley, Jonathan Green, David Malis



John Macurdy





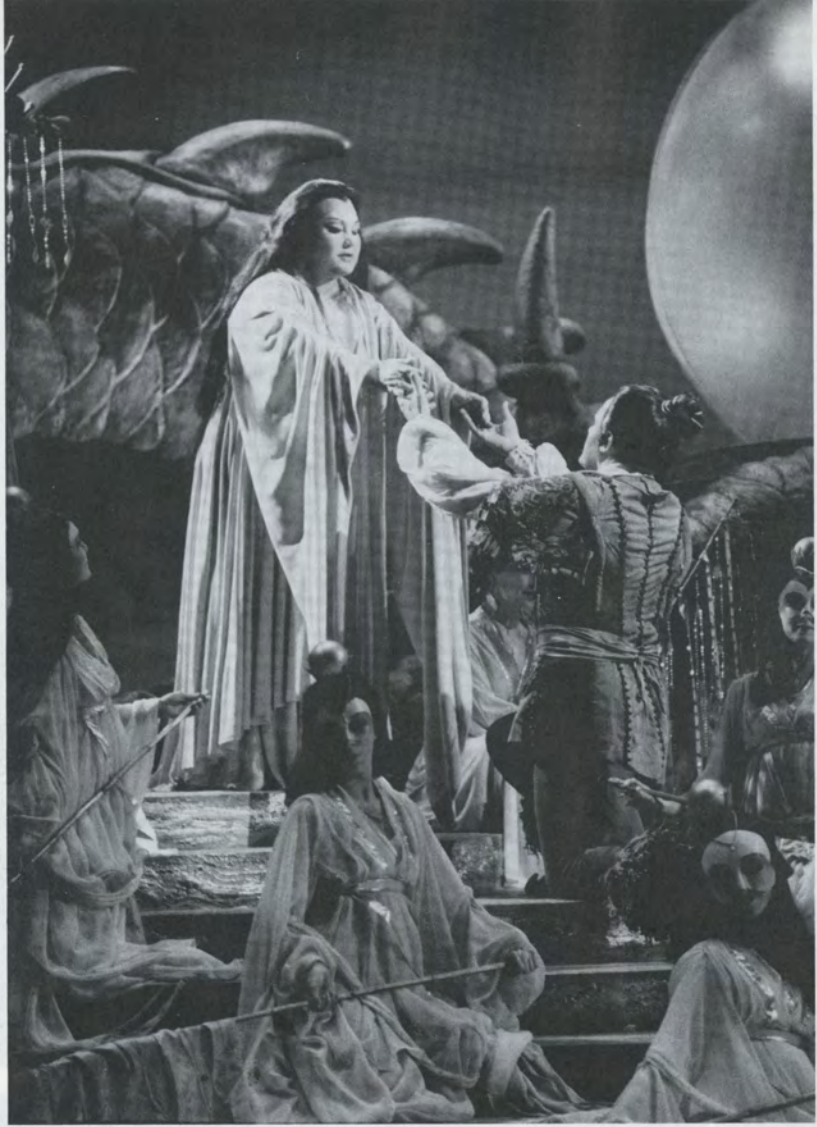
(below) Adriana Anelli



(above) Eva Marton



Kevin Anderson



(above) Linda Kelm, Franco Bonisolti



(above) Monte Pederson

(below) Eva Marton

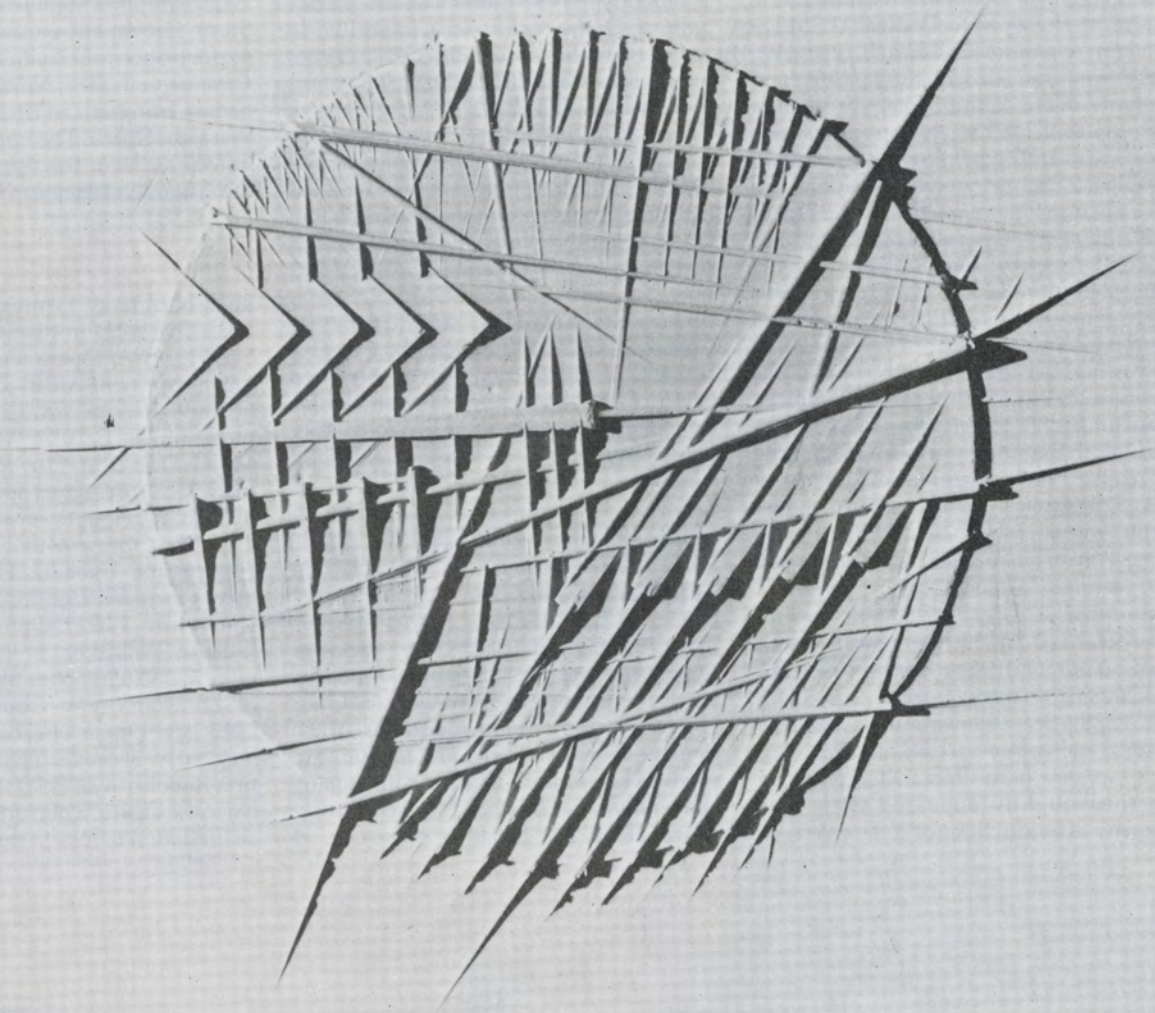


Daniel Harper



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JONATHAN GREEN



DANIEL HARPER



MONTE PEDERSON

continued from p.35

as the Dancing Master in the Fall Season production of *Ariadne auf Naxos* and returned the following summer as Dr. Blind in *Die Fledermaus*. A native of Florida, Kelley participated in the 1983 Merola Opera Program, during which he appeared as Frantz in *The Tales of Hoffmann* at Stern Grove and Goro in *Madama Butterfly* at Villa Montalvo, and won the Bernhardt N. Poetz Memorial Award at the San Francisco Opera Auditions Grand Finals. A specialist in early music, Kelley is currently in his third year as featured performer with the Boston Camerata. His engagements this year include appearances at the New England Bach Festival, the Boston Early Music Festival and the Marlboro Music Festival in Vermont, as well as programs of medieval music in Florence and Ravenna, Italy. In January he was the Evangelist in Bach's *St. Matthew Passion* with Joshua Rifkin's Bach Ensemble of New York in Chapel Hill, North Carolina, and was heard in Boston and Toronto in Handel's *L'Allegro, il Penseroso ed il Moderato*, a piece he has recorded for Arabesque records. Last March he was heard in Bach's *St. John Passion* at Davies Symphony Hall with the California Bach Society. Kelley made his Carnegie Hall debut in Handel's *Messiah* last year, an assignment he will repeat this year at Carnegie Hall and in Toronto. He has also appeared with the Glimmerglass Opera Company, the Cincinnati Opera Company, the Bronx Opera and the Opera Ensemble of New York. He made his Cleveland Orchestra debut last May in Stravinsky's *Renard* and next May will bow with the National Symphony Orchestra in *Oedipus Rex*. Other upcoming assignments include a production of *Don Giovanni* to be performed on original instruments with Banchetto Musicale in Boston.

Tenor **Jonathan Green** appears this fall as the Abbé de Chazeuil in *Adriana Lecouvreur* and Pong in *Turandot*, a role he sang

during the 1982 Summer Season. He made his highly praised local debut in the title role of Kurka's *The Good Soldier Schweik* for 1980 Spring Opera Theater and made his Company debut that same year, appearing as the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe in *Pagliacci*. Since then, his numerous San Francisco Opera assignments have included roles in *Semiramide*, *Lady Macbeth of Mtsensk*, *Merry Widow*, *Le Cid*, *Wozzeck*, *The Rake's Progress*, *Salome*, *Le Nozze di Figaro*, *Dialogues of the Carmelites*, *The Queen of Spades* and *Tosca*. He is a frequent performer with New York City Opera, of which he has been a member since his 1977 debut as Don Basilio in *The Marriage of Figaro*. Other City Opera assignments include Lippo Fiorentino in Weill's *Street Scene* (telecast over PBS), the world premiere of Argento's *Miss Havisham's Fire*, *Turandot*, *Ariadne auf Naxos* and *The Grand Duchess of Gérolstein*. He bowed at the Spoleto Festival U.S.A. in 1980 in *Monsieur Choufleuri*, returning there for three subsequent seasons, and made his debut at the Spoleto Festival in Italy in 1981. He has also appeared with the Cincinnati Opera, Fort Worth Opera, the Opera Company of Philadelphia, the Lake George Opera Festival, Lyric Opera of Kansas City, Opera/Memphis and the Kentucky Opera. Last season saw his debut with the Washington Opera in *The Rake's Progress* and a return to Fort Worth for *The Postman Always Rings Twice*, as well as his first concerts with the Columbus Symphony. This season he will be heard in Bach's *St. Matthew Passion* with the Duluth Symphony and in appearances with the Washington and Kentucky Opera companies.

Tenor **Daniel Harper** sings four roles during San Francisco Opera's 1985 Fall Season: Altoum in *Turandot*, Dr. Caius in the family performances of *Falstaff*, Maintop in *Billy Budd* and the Innkeeper in *Der Rosenkavalier*. As a member of the 1983

Merola Opera Program, he sang the title role in the Stern Grove performance of *The Tales of Hoffmann* and Pinkerton in *Madame Butterfly*, a role he also performed on Western Opera Theater's 1983 nationwide tour. He made his Company debut in *Aida* during the 1984 Summer Season, and was seen last fall as Don Riccardo in *Ernani* and as Borsa in *Rigoletto*. During the Opera Center's 1985 Showcase series he sang the role of Grimoaldo in Handel's *Rodelinda*. In April of 1984 he participated in concert performances and a recording of Schönberg's *Moses und Aron* with the Chicago Symphony under Sir Georg Solti, and returned to Chicago last April as Judge Danforth in Ward's *The Crucible* with Chicago Opera Theater. A graduate of North Park College in Illinois, Harper has extensive concert credits in the Chicago area, including performances of Mendelssohn's *Elijah*, Handel's *Messiah*, the Mozart Requiem and Rossini's *Petite Messe Solennelle*. Currently in his second year as an Adler Fellow with the San Francisco Opera Center, Harper made an unscheduled debut with the San Francisco Symphony when he was called upon to replace an ailing colleague as tenor soloist in the Verdi Requiem conducted by Edo de Waart. He has been recipient of numerous awards, including the Opera Society of Chicago Young Artists Award, the Society of American Musicians Young Artists Award and third place in the Metropolitan Opera National Council Central Region Auditions.

Bass-baritone **Monte Pederson** marks his debut season with San Francisco Opera by performing four roles: a Mandarin in *Turandot*, Pistol in the family performances of *Falstaff*, the Jailer in *Tosca*, and First Mate in *Billy Budd*. Currently an Adler Fellow with the San Francisco Opera Center, Pederson participated in the Merola Opera Programs of 1983 and 1984, winning the Leona Gordon Lowin Memorial Award in the 1984 San Fran-



KEVIN P. ANDERSON



BERISLAV KLOBUČAR



BLISS HEBERT

cisco Opera Center Auditions Grand Finals. Merola productions in which he appeared include Verdi's *Falstaff*, Rossini's *La Cenerentola*, and Offenbach's *Tales of Hoffmann*. He has toured with Western Opera Theater in *Madame Butterfly* and *La Cenerentola*, and has also performed with the North Bay Opera Company, the Marin Opera Company, Pocket Opera and Midsummer Mozart Festival. Last year he appeared with the Concert Opera Association of San Francisco in Donizetti's *Lucrezia Borgia* at Davies Symphony Hall. This year he has been featured in Pocket Opera concert presentations of Handel's *Imeneo* (the title role), Donizetti's *Maria Stuarda* (Talbot) and *La Cenerentola* (Don Magnifico). Upcoming assignments include performances on the Royal Viking Line cruise to Australia next January and February, and the title role of Wagner's *Der Fliegende Holländer* with West Bay Opera in February.

Tenor **Kevin Anderson** makes his San Francisco Opera debut as a Servant in *Lear* and appears as the Prince of Persia in *Turandot* and Amelia's Servant in *Un Ballo in Maschera*. A graduate of the University of Wyoming, he participated in the Merola Opera Programs of 1983 and '84, during which he appeared in productions of *The Tales of Hoffmann*, *Madama Butterfly* and *Falstaff*. He toured for two seasons with Western Opera Theater, portraying Goro in *Madama Butterfly* in 1983 and Ramiro in *La Cenerentola* in 1984. He has also toured with the San Francisco Opera Center Singers as Nemorino in *The Elixir of Love*. For the Chautauqua Opera Festival, his credits include the roles of Little Bat in *Susannah* and the Tenor in *The Impresario*, and in 1979 he appeared as Toby in the Central City Opera production of *The Medium*. The Illinois native was a member of the Santa Fe Opera Company Apprentice Program in 1982, and in 1984 he made his Michigan Opera Theatre debut with the company's 1984 residency tour, during which he portrayed Martin in

Copland's *The Tender Land* in addition to appearing in *The Broomtown Musicians* and two musical revues. He has sung in the San Francisco Symphony's Pops Concerts series, and his assignments with Pocket Opera include Leicester in *Maria Stuarda* (heard in a local broadcast) and Pluto in *Orpheus in the Underworld*, in addition to a program of music by Kern and Gershwin. Among his 1985 engagements is the role of Vitaliano in Vivaldi's *Il Giustino* at the Teatro Olimpico in Vicenza, Italy. Next January, he makes his Carnegie Hall debut in a concert performance of Strauss' *Capriccio*.

Internationally renowned conductor **Berislav Klobučar** returns to the War Memorial Opera House podium for *Turandot*. He made his San Francisco Opera debut in 1979, leading *Elektra*, and has since returned for highly acclaimed performances of *Die Frau ohne Schatten* in 1980 and *Salome* in 1982. A native of Yugoslavia, he has since 1953 been a regular conductor at the Vienna Staatsoper, where he has led 54 different operas in over 1200 performances. A guest conductor at the Stockholm Opera since 1968, when he was engaged at the request of Birgit Nilsson for her first appearance in *Elektra*, he has been a principal conductor there since 1972. During his tenure, he presided over the Stockholm Opera performances of Wagner's *Ring* cycle in Copenhagen, at Moscow's Bolshoi Theater, the first time it was given there since 1898, also the first *Ring* ever in Warsaw. Between 1964 and 1969, he conducted at the Bayreuth Festival, where his assignments included *Tannhäuser*, *Tristan und Isolde*, *Lohengrin* and *Meistersinger*, as well as the complete *Ring des Nibelungen*. At Milan's La Scala, he led performances of *Salome*, and for the Edinburgh Festival has conducted *Elektra* and Janáček's *Jenůfa*. Klobučar made his 1968 American debut at the Metropolitan Opera, where he has conducted *Die Walküre*, *Lohengrin* and *Der Fliegende Holländer*.

His credits with the Lyric Opera of Chicago include *Elektra* and *Salome*. At the Dallas Opera, he has led *Die Walküre*, *Siegfried* and *Der Rosenkavalier*, and is returning there later this fall for *Götterdämmerung*. During his long and illustrious career, he has conducted over 120 operas, and is in demand as a guest conductor at leading opera houses throughout the world. Since 1982, he has also held the post of the director general of the Nice Philharmonic.

Bliss Hebert returns to San Francisco Opera to stage his production of *Turandot* that was seen during the 1982 Summer Season. He made his 1980 San Francisco Opera debut directing *The Magic Flute*, after having staged a number of works for Spring Opera Theater in the 1960s, including *The Spanish Hour*, *Bluebeard's Castle*, *The Italian Girl in Algiers*, *Faust*, *Così fan tutte* and *Mignon*. He began his career as a pianist and was accompanist and vocal coach for such singers as Maria Callas, Giulietta Simionato, Leontyne Price, Anna Moffo, Jennie Tourel, Eileen Farrell, Marilyn Horne, Shirley Verrett, Jon Vickers and Teresa Berganza. As an associate of Igor Stravinsky for many years, he prepared the composer's vocal works for performance and has staged 15 different productions of Stravinsky's operas. His productions of *Le Rossignol* and *Oedipus Rex* were recorded by CBS Records. Today his credits include over 200 productions of more than 80 operas with 25 companies, including New York City Opera, Santa Fe Opera, the Canadian Opera in Toronto and the companies of Boston, Baltimore, Dallas, Houston, Cincinnati, New Orleans, Seattle, Portland, Miami, Tulsa, Fort Worth, San Diego, Washington, D.C., Montreal and Vancouver. He was general manager of the Opera Society of Washington from 1960 until 1963. He has staged the American premieres of Britten's three "Church Parables," Henze's *Stag King* and *Boulevard Solitude*, Chabrier's *Le Roi Malgré Lui* and

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ALLEN CHARLES KLEIN



THOMAS J. MUNN

Schönberg's *Von Heute auf Morgen*. He made his Metropolitan Opera debut directing *The Tales of Hoffmann* in 1973 with Joan Sutherland and Plácido Domingo. Recent projects include *Orpheus in the Underworld* and the world premiere of John Eaton's *The Tempest* for Santa Fe Opera, *Tristan und Isolde* in New Orleans, and his debut at the Lyric Opera of Chicago directing *Manon* with Renata Scotto and Alfredo Kraus.

Allen Charles Klein designed the sets and costumes for the production of *Turandot* that has been seen at Houston Grand Opera, the Dallas Opera and Miami Opera, and marked his San Francisco Opera debut during the 1982 Summer Season. A native of New York, Klein began his studies as a painter and during his junior year at the High School of Music and Art was a winner in the Metropolitan Opera Guild design competition with his costume designs for *Tosca*. He continued his education at Boston University and since his 1964 debut at Houston Grand Opera with the lighting, scenery and principal costumes for *Don Giovanni*, has concentrated on opera design. His creations have been prominently displayed on the stages of the opera companies of Dallas, Houston, San Diego, Washington, Miami, Philadelphia, Santa Fe, Seattle, Baltimore, Vancouver, Montreal and Toronto. His debut production for the Metropolitan Opera in 1973 was *The Tales of Hoffmann*. His projects have included a number of world and American premiere productions, including Villa-Lobos's *Yerma* (1971) and Cavalli's *L'Egisto* (1974) for Santa Fe Opera; Floyd's *Of Mice and Men* (1970) for Seattle Opera; Pasatieri's *The Seagull* (1973) for Houston Grand Opera; and Henze's *The Young Lord* (1967) for San Diego Opera. He made his European debut in 1981 with *L'Egisto* for Scottish Opera, a production seen on that company's tour to Venice, Paris, London and Edinburgh. Recent projects include *La*

Cenerentola for the Glyndebourne Festival, *Lulu* for the Vienna Staatsoper and *Manon Lescaut* at the Edinburgh Festival. Most recently he designed the world premiere production of John Eaton's *The Tempest* for Santa Fe. His assignments during the 1985-86 season include *The Rise and Fall of the City of Mahagonny* in Berlin.

In his tenth year with San Francisco Opera, **Thomas J. Munn** is responsible for lighting seven productions this fall: *Adriana Lecouvreur*, *Lear*, *Orlando*, *Turandot*, *Falstaff*, *Un Ballo in Maschera* and *Billy Budd*. In addition, he has designed the sets for *Billy Budd*. Since 1976, he has conceived the lighting and special effects for over 70 San Francisco Opera productions. He created the lighting for all four of the operas of last summer's Ring Festival, and last fall designed lighting for seven productions, including *Ernani*, *Carmen*, *Madama Butterfly*, *Elektra*, *Khovanshchina*, *Rigoletto* and *Don Giovanni*. He also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* 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, Lyric Opera of Chicago and the Netherlands Opera. His television credits include *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert in 1983. Last spring, he served as TV lighting consultant to American Ballet Theatre for an upcoming television series and is at work on sets and lighting for a new multi-media production of *Coppélia* that will have its premiere with the Hartford Ballet next April.

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of the imperial marriage game, the Mandarin's proclamation, with which the opera begins, tosses out a few highly misleading clues.

Popolo di Pekino!

La legge è questa: Turandot la Pura sposa sarà di chi, di sangue regio, spieghi i tre enigmi ch' ella proporrà. Ma chi affronta il cemento e vinto resta
porga alla scure la superba testa!

(People of Peking! This is the law: Turandot the Chaste shall be the bride of the man of royal blood who shall solve three riddles that she shall put to him. But whoever attempts the test and fails shall forfeit his proud head to the ax.)

Except on mystic mountains, laws are made, not given. Whose law is this one? What does it say—or seem to say—about the opera's imaginary China, and China's princess? One would probably not at first suspect the truth: that the law is her own. The melodious sirens on their rocky reef, the Sleeping Beauty dreaming her century away amid the brambles, Andromeda in the clutches of the sea monster: from the dawn of time, storytellers have forever been surrounding womankind with protective terrors. Beauty, in the cliché, draws men like moths to the flame. They approach at mortal peril. The suitor destined to take the prize must show not only the sense to desire it but the wisdom, cunning, might, and gallantry to win and keep it. In the realm of fable, noble birth is in general no advantage. A peasant fellow may best his princely betters by being the better man. "Who chooseth me," reads the inscription on the leaden casket wherein Portia's portrait lies, "must give and hazard all he hath." How much, in the realm of fable, is *all*? No one is counting. Storybook laws operate with fateful impartiality.

Peking's very different decree is edged with cruelty and gratuitous snobishness. First, it disqualifies wooers of common birth. (Conveniently for the librettists, no one bothers to check Calaf's credentials at the door.) Furthermore, the law purposes not to winnow out unworthy pretenders but to keep the princess, in defiance of nature, out of the grasp of *any* man. (In fable, self-imposed chastity—as against chastity imposed by heaven—equates to pride, as it also does here, and invites the usual consequences.)



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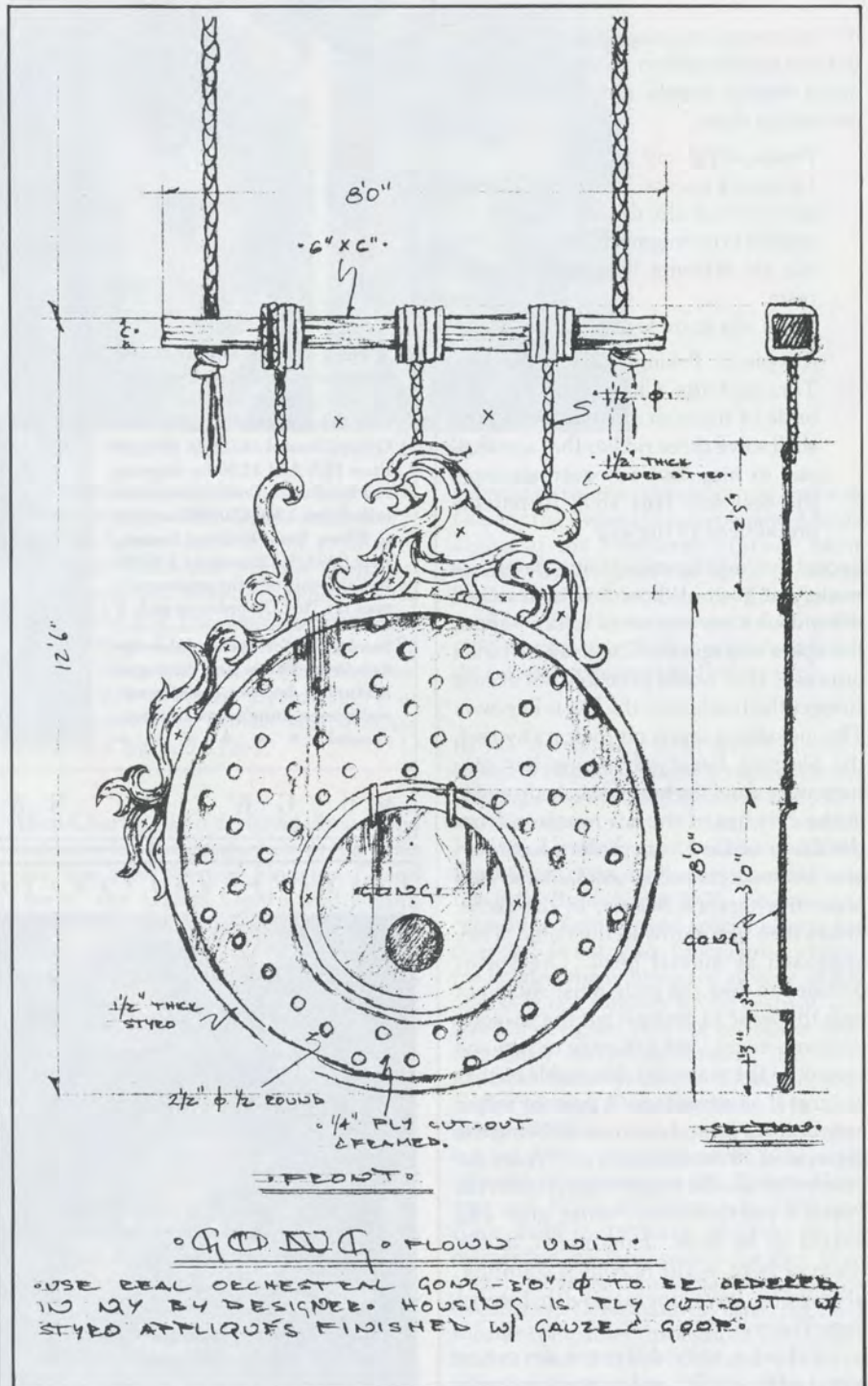


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Allen Charles Klein's sketch for the Turandot gong.

Besides, there is the assurance ("porga alla scure la superba testa"—"shall forfeit his proud head...") that the unlucky claimant shall be sent off to the block with a sneer. Most shocking of all is Turandot's own part in the ceremony. She asks the riddles; she is her own guardian sphinx.) Like the sphinx who challenged Oedipus at the gates of Thebes, she poses peculiarly

pertinent questions, which the hero unravels by taking them personally. Unlike her Theban counterpart, the imperial princess of China, once vanquished in fair fight, does not consume herself with rage, opening the hero's way to the further adventures his destiny holds in store.

The drama has entered treacherous

terrain. In some psychological sense, it is no doubt true that an individual crafts the armor of his own defenses. And in that sense, the figure of Turandot—dragon lady, then willing lover—is not without a certain gritty reality. But that reality contradicts the immemorial wisdom of the fable. Are the dragon and lover aspects of a single being? So be it; in a fable they are *presented* as separate. In vanquishing the dragon, the hero vanquishes the past. No one inherits the blame. The beloved goes free. Turandot, architect of a barbarous apparatus of death that has perverted all China, has too much to answer for. Even if Calaf's third right answer transformed her into a creature of pure benevolence, she could not, in the minds of the spectators, be absolved. And of course she does not change her nature. She launches a new offensive.

But not so fast. What other evidence about Turandot collects between the Mandarin's proclamation and her own first utterance? The avid prattle of the mob confirms that the Peking court's threats are not idle—but if the set designer has done his work, the impaled heads of love's martyrs will have conveyed that information already. With the ethereal simplicity of the boys chorus at moonrise, Puccini hints for the first time at the princess' narcotic fascination. A spectator is likely, like Calaf, to resist, especially when, the very next moment, the executioner's men lead in the condemned Prince of Persia. His manly step, handsome face, and eyes sparkling with joy (!) move the crowd to pity. Calaf flares up with hate—which converts to desire the instant the princess steps out into the imperial portico, her perfume scattering through the night, to uphold the death sentence with one wave of her hand. There is no musical break to signal the change in Calaf's state of mind: the longing he plunges into is indistinguishable from his compassionate anguish. The entire concluding half of the first act is a Gothic nightmare given over to the expression of that anguish, and the forces that rally to sharpen or attempt to dispel it. The grotesque courtiers Ping, Pang, and Pong do not blush to picture her stripped naked, "raw meat" like any other woman. Why risk your life for one when you can have all others? When that tack fails, they incongruously invoke philosophy: "*Turandot non esiste! . . . Non esiste*

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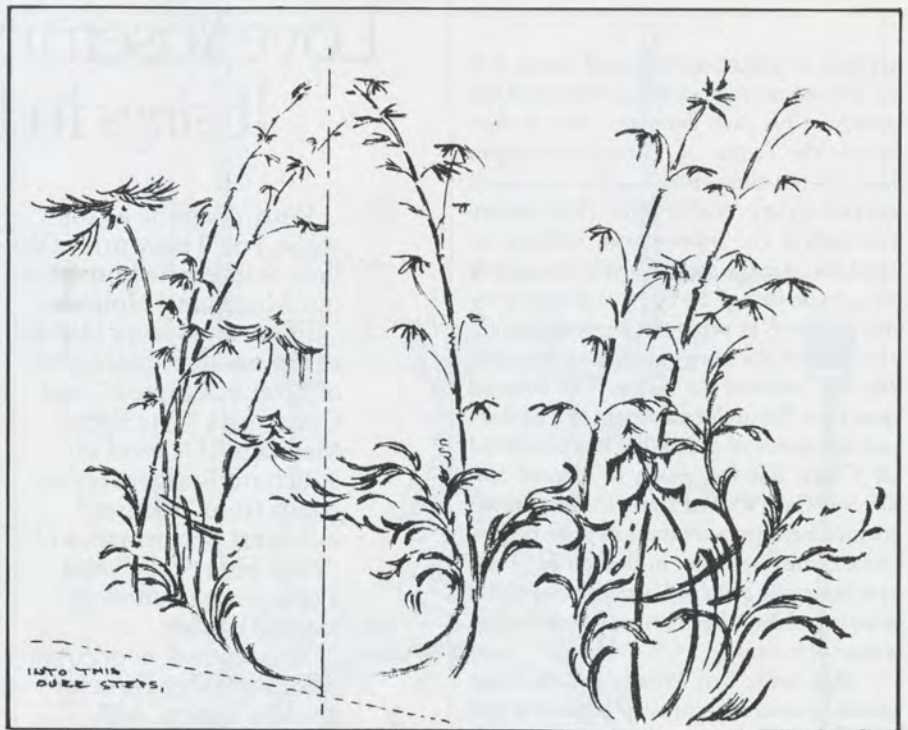
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Turandot backdrop, as designed by Allen Charles Klein.

che il Tao!" ("There is no Turandot! ... There is nothing but the Tao!"). Timur and Liù appeal to Calaf from the depth of their own loving despair and fear of abandonment. But Turandot's maids appear, hushing the stir below her chamber, painting in touches of exquisite sound the serenity of her slumber. Her dead wooers, still restless with love, awaken and plead with Calaf to summon her forth. Their urging is as vain to him as the dissuasions. Each new assault, whatever its intention, isolates him more. No one hears him, he cries, no one else loves the princess. Beset yet alone, confident of triumph, he strides to the gong and strikes. His resolve is the supremè measure of Turandot's witchcraft.

With the first scene of the second act comes the awakening into irony. (In feeling and function, it is not unlike the intermezzo of Zerbinetta's gang in *Ariadne auf Naxos*, which had its premiere in its original form in 1912, fourteen years before *Turandot*.) In the previous act, Ping, Pang, and Pong's scherzo was eventually swept under in the surging rhapsody of Calaf's heroic passion. Now, for an entire scene, they have the floor. Their thoughts wander to idyllic retreats far from the court, where a man might live a life of real contentment. But here they are, enmeshed in the sordid rituals of their

murderous princess, of whose conquests they keep a tally as scrupulous as Leporello's. Through their reveries, the common satisfactions of the common man exert their imaginative countertow against the exorbitancies of romance. Towards the end of the scene they abandon themselves to fantasy, imagining China set right again, and improvise a little wedding song for the eve of a golden age:

Non v'è in China, per nostra fortuna
donna più che rinneghi l'amor!
Una sola ce n'era e quest' una
che fu ghiaccio,
ora è vampa ed ardor!

Principessa, il tuo impero si stende
dal Tse-Kiang all' immenso Jang-Tse!
Ma là, dentro alle soffici tende,
c'è uno sposo che impera su te!

(To our good fortune, no woman in
China spurns love any more. There
used to be one who did, but she, who
used to be ice, is now all ablaze!
Princess, your empire stretches from
the Tse-Kiang to the vast Yang-Tse!
But within the soft curtains of your
canopied bed, there is a husband who
rules over you.)

Since the welfare of the empire depends
on the whims of Turandot, how heavenly
it would be if—all due allowance made for
her exalted station—she could settle for
being a woman like other women! Ping,

Pang, and Pong wish her the same lot as Calaf. And like just about everyone who matters (Calaf, Liù, Turandot herself), they couch their thoughts about her in the metaphors of fire and ice. But unlike the unknown prince, they believe the outcome they hope for to be impossible. The gong has set the deadly machinery in motion.

At last, after experiencing the princess' power severally through her effects on Calaf and her ministers, we come into her presence and hear her bizarre, hypnotic song of herself. "In questa reggia," Turandot's entrance aria, is a recital of events presented as historic fact (and common knowledge), retold to a tendentious end. Eons ago, the virginal princess Lou-Ling reigned in pure serenity, defying the harsh tyranny of man. Barbarian hordes descended on her empire. Lou-Ling was raped and murdered. A literal-minded listener—and it is no mistake to test the truth of a tale against the internal evidence—may well wonder by what right Turandot claims Lou-Ling as her ancestress, since her defloration and death are the work of a single night. But Turandot pushes the absurdity of her contrivance a good deal further. She identifies herself as Lou-Ling reborn—reborn to settle the score against the male sex. (As Fortune's wheel turns, history is always apter to repeat than to reverse itself; in light of Calaf's success it is worth noting, *en passant*, that Lou-Ling's assailant was probably a Tartar, too, though no prince, nor dispossessed. As the multitudes tell us, she met her fate at the time when "il Re dei Tartari le sette sue bandiere dispiegò"—"when the king of the Tartars unfurled his seven banners.")

And so the princess proceeds to the riddles. Now you know, as sure as you are sitting in the opera house, that no one has been painting all that scenery and stitching all those costumes just so you could watch Turandot up the record to 1004. But it is just as certain that if the unknown prince wants not Turandot's throne but her heart, solving the riddles can only constitute phase one of his victory. To clinch it, he proposes another round of the mating game. Musically, the preamble to his riddle is an echo of Turandot's own war cry. But as he makes his demand that she discover his name, his phrases melt with tenderness. He generously leaves the stakes unchanged: her hand for him if he wins, his death and her freedom if he fails.

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Allen Charles Klein's design for the Turandot dragon's head and neck.

In a different kind of theater—in a mode frankly and unapologetically symbolic—working out this predicament would pose no special problem; for a fabulist, a change of heart is a given. But no. Puccini and his collaborators wanted to *justify* things. So, they lapsed into the maestro's tried-and-true vein of torture-the-heroine histrionics. The pieces refuse to join. With every adjustment, the structure becomes shakier. Sketching out the unfinished final act, the composer indicated that he intended to capture Turandot's surrender to love in an "orchestral peroration." First, there would be the kiss, then Calaf would reveal his name, "*poi*" (in the orchestra) "*Tristano*"—"then *Tristan*." He must have known the situation was hopeless.

What makes it so is the death of Liù. Turandot plays on the slave girl with the chilly contempt to which Scarpia treats Tosca. (It is a new twist, of course, that the heroine herself gets a turn as torturer.) She personally directs the atrocities, interrupting them only long enough to inquire, academically, what gives Liù such courage. In some abstract scheme, Liù's reply—and her valedictory prophecy that Turandot's icy heart will thaw before Calaf's fire ("*Tu che di gel sei cinta*")—might have been deployed strategically, as the first effective thrust against Turandot's steely defenses. That way the scene might have functioned as the dramatic counterpart to Calaf's glimpse of the Prince of Persia: the encounter that would

jolt her beyond her own concerns to compassion for the misfortunes of another, and thus make her heart vulnerable, capable of love. To be sure, the price would have been dangerously high. By this point, an audience may be prepared to forget Turandot's cruelty against her earlier suitors (one's sympathies now being with Calaf), but no one is likely to forgive Turandot Liù's suicide. As it is, Puccini and his librettists incur the ruinous costs and then do not bother to take the available advantage. Unmoved by the slave's pathos, Turandot confirms her cardboard essence—and forfeits the power to move an audience with her own.

From here on in, Adami and Simoni's attempts to engineer a happy ending are exercises in futility. If all that the situation really required were an erotic flowering à la Cio-Cio-San's, whose darting fears and longings Turandot's in their own way resemble, Puccini could surely have pulled it off. Alfano, too, might have done all right. But the problem posed at the eleventh hour is to endow the marionette princess with an inner life. And for Turandot's psychology to matter—and the duet (particularly in the inset aria "Del primo pianto") is nothing if not post-Freudian—she needs a motive. With the kiss, the librettists abandon her pretext of avenging Lou-Ling—wisely, though it leaves them with no alternative other than pathologically sharpened maiden shame. It is an inadequate excuse for her barbarities. What would not be? A fabulist would have known better than to bother to pry.

For all its sonic splendors and animal thrills, the puzzle of *Turandot* is in a radical sense unsolved—unsolved not because the princess is at first a paper dragon and then a woman of flesh and blood; unsolved not because fable and psychology are at odds; unsolved not because of any petty inconsistency. But its creators never figured out what in their pageant was inside, what was outside, what was hollow, what was sound: in a word, what mattered. It is not that the methods of fable are sacred, or that those of psychology are—each is fitted to its own tasks and has its own consequences. (Under certain circumstances, they may even be compatible.) In principle, there are in art no foregone conclusions. Opposites are there to be reconciled; odds, to be made even. In fact, as Puccini's last opera shows, an artist may pose himself an enigma for which his art has no answer. ■

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Franco Alfano and Puccini's *Turandot*

By WILLIAM WEAVER

In the late autumn of 1906, Puccini was in Paris, where his *Madame Butterfly* was being prepared, in a French translation, at the Opéra-Comique. As usual when he was abroad, he sought out the local Italian colony for company in his free hours; and among the people he spent time with was the 31-year-old composer Franco Alfano, long a resident of the French capital. "I see Alfano often," Puccini wrote on November 21, to the librettist Luigi Illica. "We were together also this evening. We spoke very much about you, too."

As the librettist of *Bohème*, *Butterfly*, and *Tosca*, and as one of the several writers who had had a hand in the fashioning of the text of *Manon Lescaut*, Illica played an important role in the launching of Puccini's career. He had played a somewhat similar role in the life of Alfano. In 1898, in fact, when Alfano was still in his early 20s, he made his operatic debut in Breslau, with *La Fonte di Enschrir*, an Oriental tale devised by Illica, then at the beginning of his activity as librettist.

That opera was not a success, but Alfano was not discouraged for long. A few months after his bow in Breslau, the composer moved to Paris (he was eventually to take a French wife), and wrote two grand ballets for the Folies-Bergère: *Napoli*, a homage to his native city, and *Lorenza*, danced by Cléo de Mérode.

Still, Alfano had his heart set on an operatic success; he persevered, and that success duly came. At the turn of this



Franco Alfano, 1876-1954

century, the western part of Europe was finally becoming aware of Russian literature, and Alfano, who actually traveled to Russia, was attracted by Tolstoy's novel *Resurrection*. He had a libretto made from it by two friends, Camillo Antona Traversi, and Cesare Hanau; and in a short time he completed the score. *Risurrezione*—or *Resurrezione*, as it is sometimes spelled—was given its premiere in Turin, at the Teatro Vittorio Emanuele on November 30, 1904, under the baton of the gifted young Tullio Serafin, with Elvira Magliulo in the taxing role of Caterina. The triumph was immediate. Two years later the opera was given at La Scala and at the Théâtre de la Monnaie in Brussels. Other

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European performances followed, and in 1925 it arrived in America, starring Mary Garden, who had become a close friend of the composer and his wife (in her gossip memoirs she has only sweet words for Alfano).

So when Puccini roamed around Paris with Alfano in 1906, the younger composer had already achieved a certain position. It was enhanced by his later operas, though none of them achieved anything like the success of *Risurrezione*. Only *La Leggenda di Sakuntala*, which he wrote after he had returned to Italy to live during World War I, approached the level of the earlier work; its presentation, at the Teatro Comunale in Bologna on December 10, 1921, was welcomed by the public and, with some reservations, by the critics.

Alfano died in San Remo on October 27, 1954. By that time—except for an occasional revival of *Risurrezione* and an attempt to re-launch *Sakuntala* (the score reconstructed after being destroyed during World War II) in 1952—his music was pretty much forgotten. If his name was known at all, it was as that of the man who, after Puccini's death, had prepared an ending for the incomplete *Turandot* so that, in 1926, it could be performed.

In the past, lazy biographers have sometimes referred inaccurately to Alfano as a "pupil" of Puccini's, which he certainly was not. Others have implied that he was some musical hack engaged by Ricordi to perform a discreet job of invisible mending. This is even less the case.

Actually, in 1925, when he did his work on *Turandot*, Alfano was at the peak of his career, a man of 50, the director of the Liceo Musicale (later the Conservatory) of Turin. This was exactly the time when Mary Garden was introducing his most popular opera to American audiences.

The responsibility for presenting *Turandot* lay chiefly with the man who was to conduct it, Arturo Toscanini, and—

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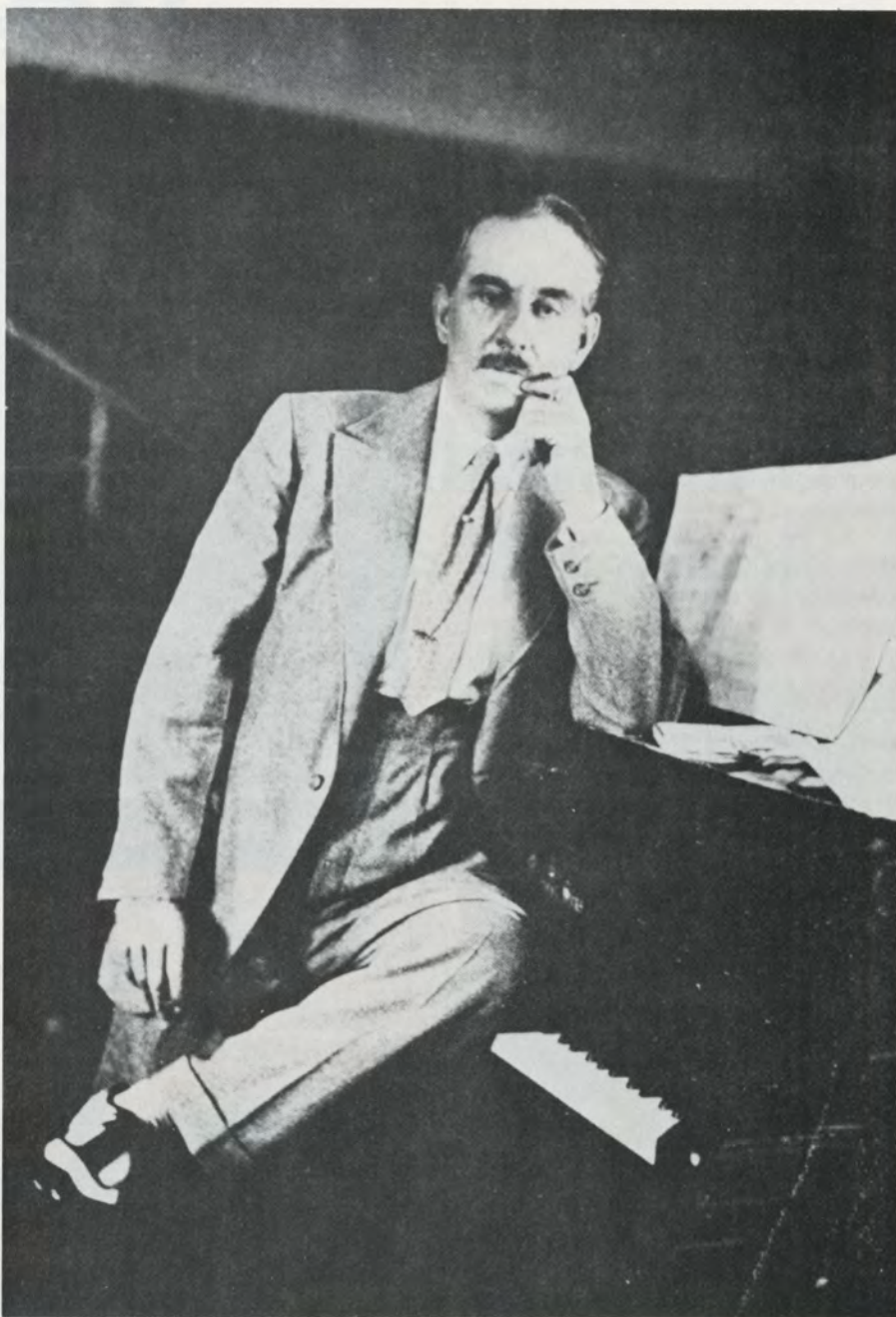
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Giacomo Puccini, at the time of the composition of *Turandot*.

in a different sense—with the firm of Ricordi, who were to publish it, as they had published all of Puccini's operas except *La Rondine*. Alfano, also a Ricordi composer, was a sound, logical choice. But the job did not proceed smoothly.

From the very beginning of Puccini's career, his musical handwriting was notoriously difficult to decipher. When, as a boy, he had submitted his first opera, *Le Willis* (later changed to *Le Villi*) to a contest, the illegibility of the score was blamed for its not winning even a mention. By the end of his life, that writing

had become worse; one journalist described a page of the *Turandot* manuscript as a kind of "landscape," with the bar-lines like trees and the notes scattered like flowers. A lovely conceit, but not likely to endear a copyist, or even a fellow composer.

So when Alfano accepted the commission and sat down in Ricordi's office, he was faced by 23 pages of scrawled sketches. The sketches are still in the Ricordi archives, and have been studied in recent years by several Puccini scholars, including Mosco Carner, Jürgen

Maehder, and Owain Arwel Hughes, who conducted a concert performance of *Turandot* in London recently, with the ending Alfano wrote, using only ten of the 23 Puccini pages. The others were impossible to relate to the finished body of the opera.

In facing his task, Alfano had to deal with two problems: first, to stick as closely as possible to the Puccini material and to the themes and style of the completed part of the opera; and second, to construct an ending that was dramatically convincing, effective. For Toscanini, the first of these directives was much more important than the second, and when Alfano presented what he had done, the fiery conductor insisted on a number of cuts. Alfano was not in a very strong position—and everybody was eager to get *Turandot* onto the stage—so he allowed about 80 bars of music to be cut, thus eliminating much of the haughty Princess's motivation in the final scene and making this already somewhat schematic character even less comprehensible.

Alfano's work on *Turandot* certainly brought him no acclaim (we can only hope that it brought him a little money); it was,

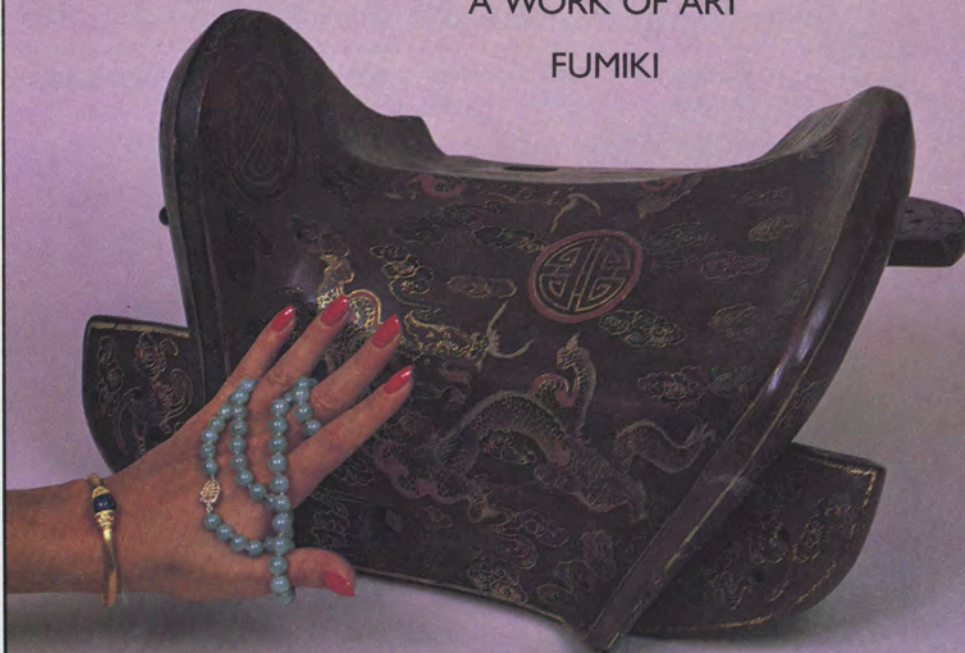
also, for the composer, the beginning of an unhappy time, at least as far as his career was concerned, in which his new operas were greeted with less and less enthusiasm. For a while, in tune with the movement of younger, anti-Puccini composers headed by Casella and Malipiero and Pizzetti, he turned away from opera and devoted himself to other kinds of music, largely symphonic and instrumental. He concentrated on his teaching career, moving from Turin to other cities, and finally to Pesaro, where he succeeded Zandonai as head of the Liceo Musicale, a position previously held by Mascagni.

Arias from several Alfano operas—especially *Risurrezione*—have been recorded (Magda Olivero's disks are not to be missed), and suggest a composer of genuine talent and inspiration. From time to time *Risurrezione* is still revived with success. But more than likely, Alfano will remain known simply as the man who prepared the conclusion of *Turandot*. A pity, because at the most basic level, Alfano was a sound, professional composer; and his professionalism is something Puccini would surely have respected. ■



Arturo Toscanini, 1867-1957.

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While cruising, the young artists of the San Francisco Opera Center will offer several evenings of operatic entertainment. In addition to duets and ensembles, such as those from *Madama Butterfly* or *Così fan tutte*, there will be "A Night in Old Vienna," complete with waltzes and Viennese pastries, as well as solo recitals and other surprises. There will be extraordinary events in many locations: in Melbourne, we'll visit the new arts complex; in Sydney, three performances by The Australian Opera—a new production of *The Mikado*, *Falstaff*, conducted by David Agler, long familiar to San Francisco Opera audiences, who is currently Princi-

pal Conductor of the Australian company, and the above mentioned *Lucia* with Dame Joan Sutherland. In addition to opera, there will be a performance of the Sondheim musical comedy *Company*, performed by the Sydney Theatre Company at the Drama Theatre of the Sydney Opera House.

Ports of call include Wellington and Christchurch in New Zealand, a trip way down under to Tasmania, and Australia's Adelaide, Melbourne and Sydney. January happens to be a summer month there, so one can expect warm sunshine, long days, and frolicking (or lazing) on wonderful beaches.

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Previews continued from p.19

<i>Falstaff</i>	
James Keolker	10/17
<i>Billy Budd</i>	
Michael Mitchell	11/8

NAPA OPERA LECTURE SERIES

"Adventures in Opera" is a 10-week course, now in its 13th year. The lectures, which accompany the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 p.m. in the Napa First Methodist Church, Centennial Hall, 4th and Randolph, in Napa. Ernest Fly will again teach the course. Cost for the entire series is \$20. Individual lectures are \$3. For further information, please call (707) 224-6162.

<i>Lear</i>	9/5
<i>Orlando</i>	9/12
<i>Adriana Lecouvreur</i>	9/19
<i>Turandot</i>	9/26
<i>Werther</i>	10/3
<i>Falstaff</i>	10/10
<i>Tosca</i>	10/17
<i>Un Ballo in Maschera</i>	10/24
<i>Der Rosenkavalier</i>	10/31
<i>Billy Budd</i>	11/7

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of operas of the 1985 fall season will be given by Michael Barclay, director of Opera Educational International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Admission to the full series of 8 opera previews is \$32; individual admission at the door is \$5. For further information, please call (415) 526-5244.

<i>Adriana Lecouvreur</i>	9/3
<i>Lear</i>	9/5
<i>Orlando</i>	9/9
<i>Turandot</i>	9/16
<i>Werther</i>	9/23
<i>Falstaff</i>	10/14
<i>Billy Budd</i>	11/11
<i>Der Rosenkavalier</i>	11/18

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Under the sponsorship of the S.F. Community College District, Robert Finch will give three free lectures. They will be given at 10 a.m. in the Community College Auditorium at 33 Gough Street (½ block off Market St.). For further information, please call (415) 431-3437.

<i>Turandot</i>	9/11
<i>Der Rosenkavalier</i>	9/18
<i>Werther</i>	9/25

HILLBARN THEATRE

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<i>Adrienne Lecouvreur/Scribe</i>	9/13, 22, 28
<i>La Tosca/Sardou</i>	9/14, 20, 29
<i>Turandot/Gozzi</i>	9/15, 21, 27

SAN FRANCISCO PUBLIC LIBRARY LECTURE SERIES

Under the sponsorship of the San Francisco Public Library, William Huck will give four free opera previews. They will be given at 7 p.m. at the following locations: 8/29 at the Sunset Branch Library, 19th and Judah; 9/17, 10/8 and 11/5 at the Marina Branch Library, 1890 Chestnut St. For further information, please call (415) 346-9336.

<i>Adriana Lecouvreur</i>	8/29
<i>Turandot</i>	9/17
<i>Der Rosenkavalier</i>	10/8
<i>Billy Budd</i>	11/5

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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.

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

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

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

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

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Performing Arts Center Tours Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday 1:30/2:30—Saturday 12:30/1:30. All tours leave from Davies Symphony Hall, Grove Street entrance. General \$3.00—Seniors/Students \$2.00. For further information, please call (415) 552-8338.

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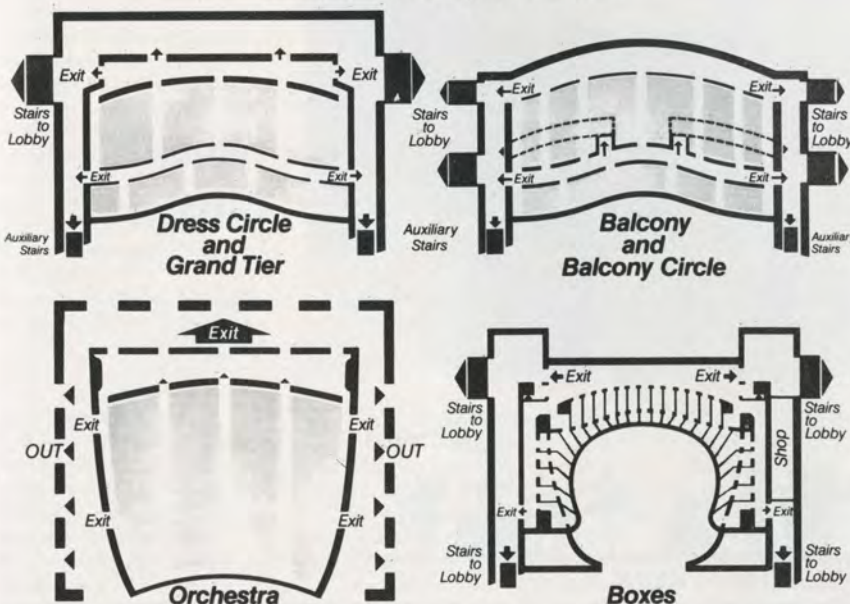
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