

Eugene Onegin

1986

Saturday, November 8, 1986 8:00 PM
Tuesday, November 11, 1986 8:00 PM
Sunday, November 16, 1986 2:00 PM
Friday, November 21, 1986 8:00 PM
Wednesday, November 26, 1986 7:30 PM
Sunday, November 30, 1986 1:00 PM
Friday, December 5, 1986 8:00 PM

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San Francisco Opera

FALL SEASON 1986



Eugene Onegin

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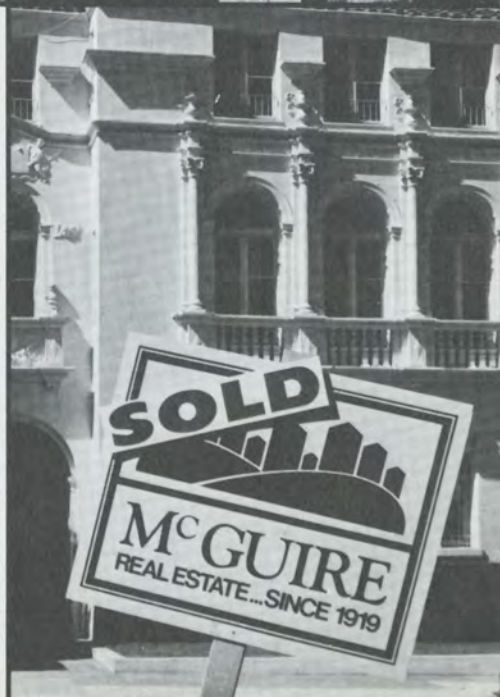
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San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Eugene Onegin

FALL SEASON 1986

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Alexander Sergeevich Pushkin, 1827
TASS/Sovfoto

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

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Reid W. Dennis



Tully M. Friedman

From the Chairman of the Board and the President

At the beginning of San Francisco Opera's 1986 fall program, we have the pleasure of welcoming you once again to a season that combines repertory favorites with masterpieces less frequently encountered on the opera stages of the western world. During the course of the season, the curtain will go up on ten operas, three of which will be presented in totally new productions. The ten operas that make up our fall repertoire will be staged in both traditional and modern ways and will echo with the sounds of five different languages, all made accessible by a popular innovation, Supertitles.

The San Francisco Opera is fortunate in having a staunch group of supporters, whose generosity is vividly reflected in this fall's season. Our new productions will come to us through the courtesy of three generous donors: Mr. Evert B. Person underwrote our new *Don Carlos*, which will be given for the first time in its original French; a much-needed new production of a repertory favorite, *La Bohème*, will be presented in memory of George L. Quist; and *Macbeth*, in a strikingly new format, will come to us through the generous grant of the L.J. Skaggs and Mary C. Skaggs Foundation.

Four of our revival productions will be presented through the courtesy of AT&T (*Le Nozze di Figaro*), Bernard and Barbro Osher (*Jenůfa*), Friends of Richard K. Miller (*La Forza del Destino*), and Mr. and Mrs. J. Frederick Kohlenberg (*Manon*).

A generous grant from Chevron U.S.A. will enable us to enjoy Supertitles in *Don Carlos*, *Le Nozze di Figaro*, *Jenůfa*, *La Forza del Destino* and *Faust*; a deeply appreciated gift from Frank Tack will make them available for *Die Meistersinger von Nürnberg*.

In acknowledging our governmental funding sources this year, we take particular pleasure in announcing that we have achieved the first-year goal of the National Endowment for the Arts' Challenge Grant, a feat that was accomplished through the concerted efforts and contributions of the Opera's Executive Committee, Board of Directors and close friends of the Opera. Funds from the grant and related matching gifts will be used to augment the Company's Endowment Fund. Special thanks are also due the William and Flora Hewlett Foundation for its generous three-year grant, earmarked for the development of the San Francisco Opera Center.

The Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas and the California Arts Council have all once again provided us with their much-appreciated support. The San Francisco Opera Guild, the Merola Opera Program and the War Memorial Board of Trustees also deserve our appreciation for their continued support.

The Board of Directors has this year been enriched by the addition of five new members. Internationally acclaimed

mezzo-soprano Marilyn Horne heads the list, the first time a singer has joined our ranks; we are also proud to welcome prominent civic leader Charlotte Mailiard, as well as businessmen Evert B. Person, William Rollnick and F.J. Thomas Tilton. All five new members are active in numerous civic organizations and are significant additions to our Board.

In closing, we would again like to remind our loyal friends and supporters that, although our financial position is strong, and while slightly over half of our income is provided by ticket sales—an impressive statistic by any major opera company's standards—we are still left with a large amount that has to be raised in order to end the year in the black.

A very special opera season is about to begin. It continues a tradition of prominence that is sometimes taken for granted. Maintenance of this tradition, such an important part of what makes life in the Bay Area so special, requires dedication. We encourage and urge you to give us your continuing or new support.

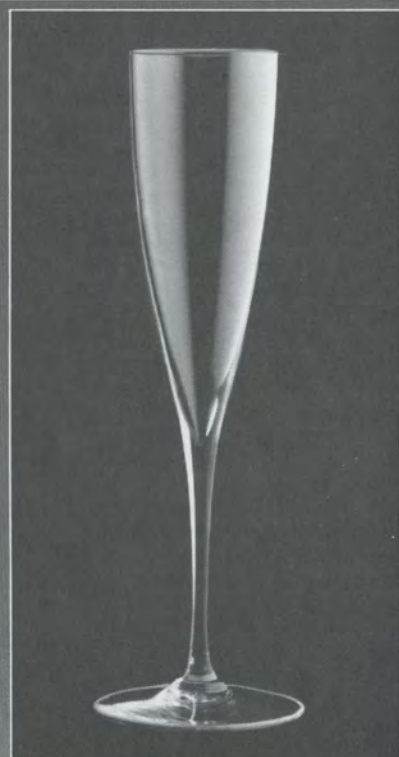
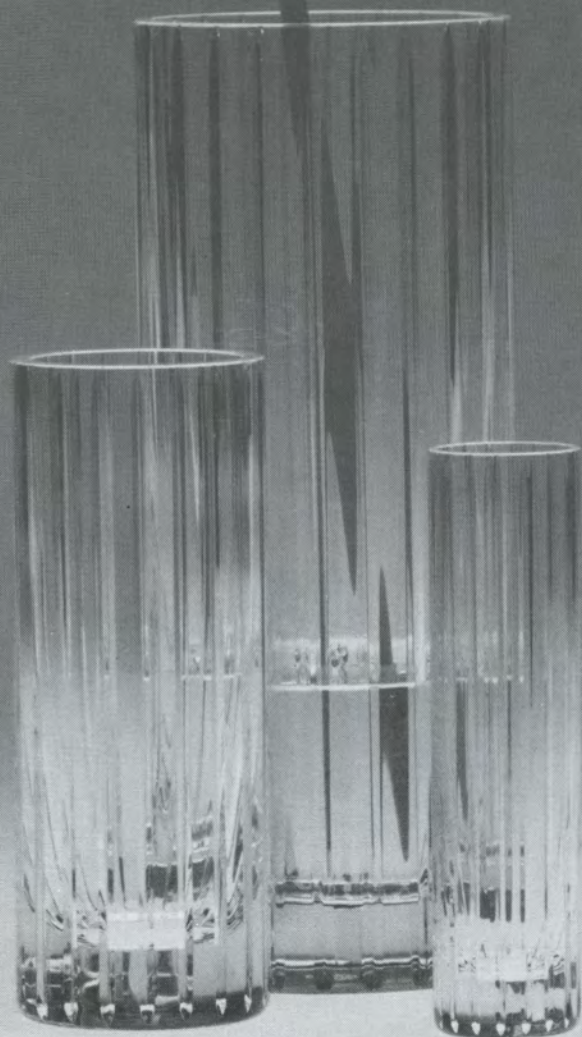
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General Director's Message

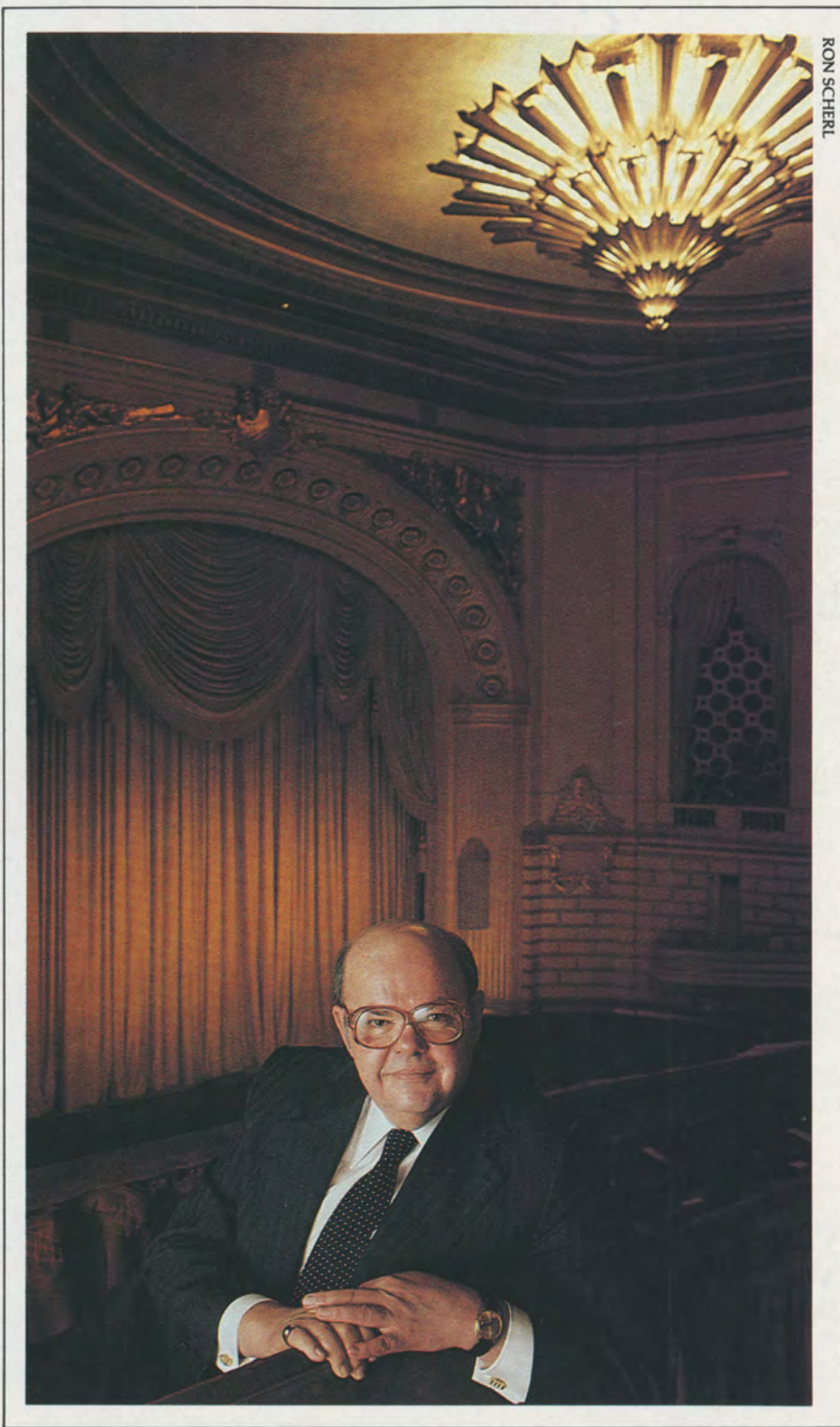
As we begin San Francisco Opera's 64th annual Fall Season, I would like to share with our audiences several thoughts regarding the direction our Company is taking.

It is my belief that no opera company can achieve the steady progress necessary for vital artistic development without firm convictions—and dreams. With the emergence of superior-quality American artists from the ranks of our Opera Center, some of whose achievements you have witnessed recently on this stage, I really believe that we can develop into the kind of opera company Arturo Toscanini dreamed about in the 1920s: an ensemble company, with stars. This kind of company will consist of a solid, defined base of artists, grown and trained in our own environment, with the added number of world-traveling stars who are part of opera's special glamour. Our Opera Center graduates will thus not be restricted to supporting roles; they will share the stage with international stars, both as their support and as their equals. In the 1985 Fall Season, and in this year's Summer and Fall Seasons, we have taken steps in that direction.

I further believe that our Company, which is already respected world-wide, can also become one that will be *envied* world-wide, as a place where audiences are given the deep satisfaction of following brilliant new careers from their beginnings to their integration into the international opera scene.

This year's Fall Season also illustrates one of the challenges I faced when I first moved to San Francisco and saw the necessity of re-building the standard repertoire, since many of our productions for the great masterpieces of the 19th century had grown old. This season, we will unveil new stagings of one Puccini and two Verdi operas, and each has a very special point of interest.

The new *Don Carlos*, musically speaking, should be closer to what Verdi had in mind when he wrote the opera than any major production in recent years. It is performed in the original French, and our



RON SCHERL

production emphasizes the horrors of the Inquisition and the oppressive pall it must have thrown over Europe at the time. Our *Bohème*, in its turn, highlights Paris, the city that gave birth to the bohemian revolution in art and literature, a fact about the background to this beloved Italian opera that tends to be forgotten. The *Macbeth* production promises to

provide as direct an emotional wallop as the Shakespeare play does at first encounter.

Welcome to our 1986 Fall Season!

San Francisco Opera

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San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

1986 Fall Season

Opening Night

Friday, September 5, 7:00

New Production

Don Carlos Verdi

Lorengar, Toczyska, Voigt*, S. Patterson; Shicoff, Titus, Lloyd, Rouleau*, Skinner, De Haan, Anderson, Delavan*
Pritchard (September 5, 10, 13, 17, 20), Johnson (September 28; October 1)/Cox/Lazaridis*/Gardner**/Munn

San Francisco Opera expresses its deep appreciation to Mr. Evert B. Person for his generous gift to underwrite this new production.

Saturday, September 6, 7:30

Le Nozze di Figaro Mozart

Te Kanawa, Rolandi, Quittmeyer, Christin*, Chen; Ramey, Devlin, Korn*, Dennis Petersen, Harper, Pederson
Tate/Copley/Brown/Arhelger

The revival of this production is made possible, in part, by a grant from AT&T.

Tuesday, September 9, 7:30

Le Nozze di Figaro Mozart

Wednesday, September 10, 7:00

Don Carlos Verdi

Friday, September 12, 7:30

Le Nozze di Figaro Mozart

Saturday, September 13, 7:00

Don Carlos Verdi

Sunday, September 14, 2:00

Jenůfa Janáček

Beňačková*, Rysanek, Young, Voigt, Cowdrick, Chen, Hartliep, Shaghoian; Ochman, Rosenshein, Pederson, Coles*
Mackerras/Weber/Bauer-Ecsy/Munn

The revival of this production is made possible by a generous gift from Bernard and Barbro Osher.

Tuesday, September 16, 7:30

Le Nozze di Figaro Mozart

Wednesday, September 17, 7:00

Don Carlos Verdi

Friday, September 19, 8:00

Jenůfa Janáček

Saturday, September 20, 7:00

Don Carlos Verdi

Sunday, September 21, 1:30

Le Nozze di Figaro Mozart

Tuesday, September 23, 8:00

Jenůfa Janáček

Wednesday, September 24, 7:30

Le Nozze di Figaro Mozart

Thursday, September 25, 7:30

La Forza del Destino Verdi

Slatinaru, Forst, Bruno; Cossutta, Brendel, Plishka, Fissore, Andreolli, J. Patterson, Skinner, Coles
Arena/Calábria/Samaritani/Munn

This production was originally made possible by a gift from the estate of William H. Noble and friends of the San Francisco Opera.

The revival of this production is made possible by friends of Richard K. Miller and dedicated to his memory.

Friday, September 26, 7:30

Le Nozze di Figaro Mozart

Saturday, September 27, 8:00

Jenůfa Janáček

Sunday, September 28, 1:00

Don Carlos Verdi

Tuesday, September 30, 7:30

La Forza del Destino Verdi

Wednesday, October 1, 7:00

Don Carlos Verdi

Thursday, October 2, 7:30

Jenůfa Janáček

Saturday, October 4, 7:30

La Forza del Destino Verdi

Sunday, October 5, 2:00

Jenůfa Janáček

Tuesday, October 7, 8:00

Faust Gounod

Johnson, Cowdrick, Christin; Kraus (October 7, 10, 16), TBA (October 22, 25, 30; November 2), Lloyd, Titus, Delavan
Fournet/Zambello/Skalicki, Munn/Mahoney/Munn

Thursday, October 9, 7:30

La Forza del Destino Verdi

Friday, October 10, 8:00

Faust Gounod

Sunday, October 12, 1:30

La Forza del Destino Verdi

Tuesday, October 14, 7:00

Die Meistersinger von Nürnberg Wagner

Studer*, Walker; Tschammer, King, Trempont, Rydl, Gordon, Del Carlo, Emde, J. Patterson, Dennis Petersen, Pederson, Duykers, Coles, Harper, Potter, MacAllister
Adler/Brenner/Oswald/Munn

This production was originally made possible by the Robert Watt Miller Memorial Fund.

Wednesday, October 15, 7:30

La Forza del Destino Verdi

Thursday, October 16, 8:00

Faust Gounod

Saturday, October 18, 7:30

La Forza del Destino Verdi

Sunday, October 19, 1:00

Die Meistersinger Wagner

Wednesday, October 22, 7:30

Faust Gounod

Thursday, October 23, 7:00

Die Meistersinger Wagner

Friday, October 24, 8:00

New Production

La Bohème Puccini

Miricioiu, Izzo D'Amico* (October 24, 28, 31; November 4), Gustafson (November 6, 9, 12, 15); Cupido (October 24, 28, 31; November 4), Lima (November 6, 9, 12, 15), Krause, Pendergraph, Langan, Del Carlo, Gudas, Harper, Pederson, Coles
Arena/Freedman/Mitchell/Button*/Munn

This production is dedicated to the memory of George L. Quist.

Saturday, October 25, 8:00

Faust Gounod

Sunday, October 26, 1:00

Die Meistersinger Wagner

Tuesday, October 28, 8:00

La Bohème Puccini

Wednesday, October 29, 7:00

Die Meistersinger Wagner

Thursday, October 30, 8:00

Faust Gounod

Friday, October 31, 8:00

La Bohème Puccini

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Wednesday, October 29, 7:00
Die Meistersinger Wagner

Thursday, October 30, 8:00
Faust Gounod

Friday, October 31, 8:00
La Bohème Puccini

Saturday, November 1, 7:00
Die Meistersinger Wagner

Sunday, November 2, 2:00
Faust Gounod

Tuesday, November 4, 8:00
La Bohème Puccini

Thursday, November 6, 8:00
La Bohème Puccini

Friday, November 7, 7:00
Die Meistersinger Wagner

Saturday, November 8, 8:00
Production new to San Francisco
Eugene Onegin Tchaikovsky
Freni, Walker, Cook, Donna Petersen; Allen*,
Gulyás, Ghiaurov, Tate, Skinner, Delavan
Bradshaw/Copley/Don/Stennett/Munn/
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*This production is owned by the National Arts
Centre of Canada and was originally produced for
Festival Ottawa 1983.*

Sunday, November 9, 2:00
La Bohème Puccini

Tuesday, November 11, 8:00
Eugene Onegin Tchaikovsky

Wednesday, November 12, 7:30
La Bohème Puccini

Friday, November 14, 8:00
Manon Massenet
Greenawald, Chen, S. Patterson, Cowdrick;
Araiza, G. Quilico*, Paul*, Corazza, Malis,
Pederson, Delavan, Maxham
Fournet/Mansouri/Mitchell/George/Munn

*This production was originally made possible by
the Metropolitan Life Insurance Company and the
late James D. Robertson.*

*The revival of this production is made possible by
a deeply appreciated gift from Mr. and Mrs. J.
Frederick Kohlenberg.*

Saturday, November 15, 8:00
La Bohème Puccini

Sunday, November 16, 2:00
Eugene Onegin Tchaikovsky

Wednesday, November 19, 8:00
New Production
Macbeth Verdi
Verrett, Voigt; Noble, Tomlinson, Popov*,
Harper, Skinner, Potter, Coles
Kord/Pizzi/Pizzi/Munn

*The San Francisco Opera gratefully acknowledges
the generous grant from the L.J. Skaggs and
Mary C. Skaggs Foundation to underwrite this
new production.*

Thursday, November 20, 7:30
Manon Massenet

Friday, November 21, 8:00
Eugene Onegin Tchaikovsky

Saturday, November 22, 8:00
Macbeth Verdi

Sunday, November 23, 2:00
Manon Massenet

Tuesday, November 25, 8:00
Macbeth Verdi

Wednesday, November 26, 7:30
Eugene Onegin Tchaikovsky

Friday, November 28, 8:00
Manon Massenet

Saturday, November 29, 8:00
Macbeth Verdi

Sunday, November 30, 1:00
Eugene Onegin Tchaikovsky

Sunday, November 30, 8:00
Manon Massenet

Tuesday, December 2, 8:00
Macbeth Verdi

Wednesday, December 3, 8:00
Manon Massenet

Thursday, December 4, 7:30
Macbeth Verdi

Friday, December 5, 8:00
Eugene Onegin Tchaikovsky

Saturday, December 6, 8:00
Manon Massenet

Sunday, December 7, 2:00
Macbeth Verdi

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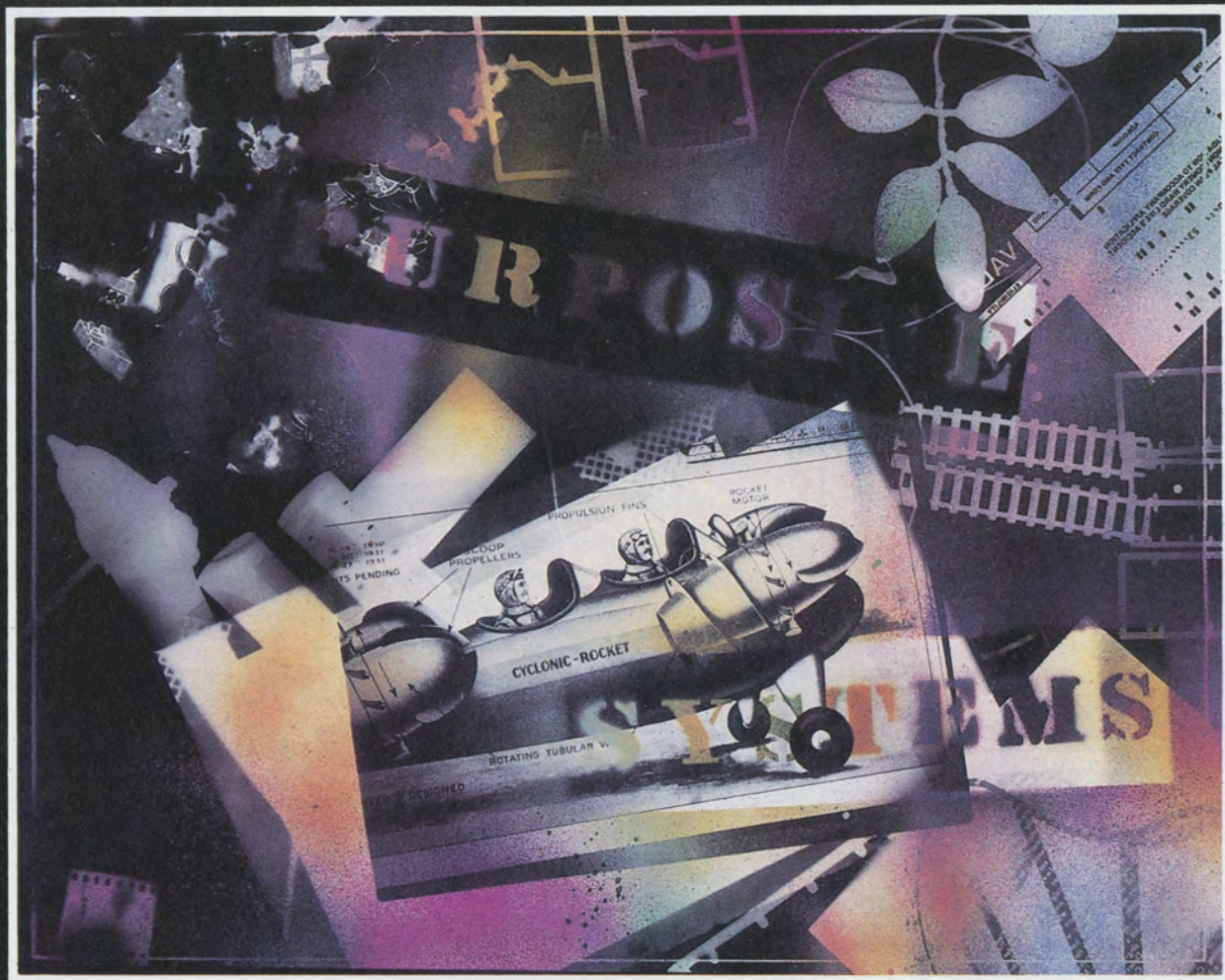
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Thoughts on Onegin

(right) Mirella Freni as Tatiana during the Letter Scene. Chicago Lyric Opera, 1984.

(below) M. Klimentova, who sang Tatiana at the world premiere of Eugene Onegin in 1879, is captured in a studio portrait.


By MICHAEL STEINBERG

It occurred to me too late that, not knowing Russian, I should never have accepted the Opera's invitation to write about *Eugene Onegin*. Four translations of Alexander Pushkin's novel in verse—those of Walter Arndt, Babette Deutsch, Oliver Elton, and Vladimir Nabokov—give you four drastically divergent ideas of its texture and flavor. Nor is one encouraged by one's Russian friends and acquaintances, who, all of them, upon seeing any two lines of Pushkin in English collapse in helpless laughter, summon any of their compatriots on the premises to share their

Michael Steinberg is Artistic Adviser to the San Francisco Symphony.







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delighted dismay, read the offending verses aloud, laugh still more, and finally recite the original in melodious and dancing cadence. It really is as one always reads and hears: Pushkin is for Russians what Shakespeare and the Bible are for most of us.

It also reminds me that I have no clear sense of what Tchaikovsky had in front of him when he set out to turn "Eugene Onegin" into an opera, and little of what it said to him. (Following Gary Schmidgall's lead in *Literature as Opera*, I shall use quotation marks for the novel and italics for the opera.) Actually "an opera" is not what he turned "Eugene Onegin" into; his score is titled "Lyric Scenes in Three Acts and Seven Scenes." From Pushkin's nearly 400 fourteen-line stanzas, Tchaikovsky has pulled scenes constituting a delicately gauged mixture of atmosphere, confrontation, and action. He seems to have written, as well, for an audience that knew its Pushkin and could supply from memory what was omitted from his "lyric scenes" or that could easily look it up as soon as they got home (surprisingly, though, Tchaikovsky himself did not own a copy of "Eugene Onegin" when it was proposed to him as material for an opera). Beyond that, he interpreted and translated "Eugene Onegin" in a manner so personal, so anti-Pushkinian, as to arouse the not-so-surprising fury of the unmusical Nabokov but to draw fire from a critic like Gary Schmidgall who really understands the operatic process.

Some wonderful composers have loved opera and found their love unrequited. A few of the great ones stayed clear—Bach, who enjoyed going to Dresden with his son Wilhelm Friedemann but who never worked in an opera town himself; Brahms, though once at Baden-Baden he did get to the point of chatting about possible projects with Turgenev; and Mahler, who, as an infinitely demanding and ever-frustrated conductor and administrator, knew rather too much about the hazards of the opera world. (Mahler, by the way, thrilled Tchaikovsky with his conducting of *Eugene Onegin*—and, of all things, *Tannhäuser*—in Hamburg in 1892.) A few suffered deep and depressing disappointments—Schubert and Schumann, for example. Tchaikovsky certainly did not fail at opera. We do not think of him as an opera composer first, but his operas include some of his most personal and

characteristic music, and at least two of them—*Eugene Onegin* and *The Queen of Spades*—we cannot get along without. Beethoven and perhaps Berlioz and Debussy as well are similar.

To his strange benefactress Nadezhda Filaretovna von Meck, he wrote: "You are right to disapprove of this really false type of art. Nonetheless, there is something irresistible that draws all sorts of composers to opera: it alone gives you the means of communicating with the masses of the public." His *Manfred* Symphony, he writes, might get a couple of performances; the sweep and impact of an opera is by comparison infinite. "To refrain from writing operas is a kind of heroism," one of which he is not capable. He was right about *Manfred*, a fascinating connoisseurs' piece of poetry-through-music (it will get one of its rare performances at concerts by Michael Tilson Thomas and the San Francisco Symphony in April); otherwise, it seems an assessment mightily out of touch with reality, coming from the composer—also, to be sure, the future composer—of the First Piano Concerto, the Violin Concerto, *Romeo and Juliet*, the last three symphonies, and *The Nutcracker*. And how grateful I am that he lacked heroism. *Eugene Onegin* may be far from "Eugene Onegin," but Tchaikovsky was singularly equipped as musician and mensch to bring to life those vulnerable characters on a dilapidated country estate and in a glittering St. Petersburg ballroom.

Of course, a full synopsis appears elsewhere in this book, but let me quickly review the basic givens of "Onegin"/*Onegin*. Eugene Onegin, a poor young man, comes into some property and money upon the death of an uncle and moves to the old gentleman's house. One of his neighbors becomes a friend, a nineteen-year-old poet named Vladimir Lensky, who has done a semester or two at the University of Göttingen and is deeply in the thrall of German Romanticism. (The time is the 1820s.) Lensky is engaged to another neighbor, his childhood sweetheart Olga Larina, and he takes Onegin to meet the Larins—Olga, her older sister Tatiana, and their widowed mother. Olga is delicious to look at, bubbly, uncomplicated. Tatiana is, in Nabokov's words, "sauvage, sad, silent." In Arndt:

...no bright eyes, no rosy skin,
Were hers to help arouse attention



Giuseppe De Luca as Onegin and Claudia Muzio as Tatiana at the Metropolitan Opera in 1921.

Such as her sister's looks would win.
Untamed, to wistful silence given,
Shy as a doe by hunters driven,
She seemed not born to them but
found—

A stranger in the family round.
She'd never learned to charm or soften
Her parents in a wheedling way;
A child herself, in children's play
She seldom wished to join, and often
Would spend long days of games and
sport

By her own window, lost in thought.

If I were directing *Onegin* I would make her nearsighted. Inward, she reads voraciously, and you might even catch a reference to Samuel Richardson's *Sir Charles Grandison*. Like Emma Bovary, she has learned life and the world from novels. Onegin sees at once that she is more interesting than Olga (who is in fact not interesting at all); Tatiana, without regard or even knowledge of who Onegin really is, immediately makes him the

object of her romantic and erotic fantasies. Shy and committed to faith in the written word, she declares her love in a letter that night. Onegin, a man who seems in emotional deep-freeze for life, bored, restless, suffering from the condition they called "spleen" in the 19th century, responds with a courteously chilly lecture on how unsuited he is to emotional engagement and how rash it is for a girl in her teens to write such a letter to a man, and he makes no more calls at the Larins.

Eventually Lensky persuades Onegin to join him on a visit on Tatiana's name day. Embarrassed, pained, annoyed by Tatiana's emotional knots, invisible to all but him, he wants to get back at Lensky for dragging him there. He flirts with Olga, who flirts back. But Lensky, who has nothing of the flirt in him, and no humor, takes it seriously, feels horribly hurt by this double betrayal, and is finally roused to the point of challenging Onegin to a duel. That, at least, is Pushkin's version. In an unfortunate and also quite incomprehensible move, Tchaikovsky and his literary collaborator, Konstantin Shilovsky, provide a different, less interesting, and irrelevant motivation for Onegin's irritation with Lensky: he overhears some gossip about his drinking and

womanizing. At the last moment, neither Lensky nor Onegin wants the duel, but neither knows how to extricate himself and his friend from the shackles of convention and pride. Tchaikovsky's setting of their ruminations in canon—the two singing the identical music, but forever apart—is one of his most telling inspirations. In any event, Lensky is killed in the duel, and Onegin leaves the neighborhood for good to travel the world. (Pushkin himself was killed in a duel by his brother-in-law at thirty-six. The New Criticism taught us to regard this as an irrelevant coincidence, but to most readers the knowledge adds poignancy to Lensky's useless death.)

Some years later in St. Petersburg, Onegin is again dragged to a party. He is dazzled by a beautiful and poised woman in whom, to his astonishment, he recognizes Tatiana. He also learns that she is the wife of a much older man, a retired general, Prince Gremin. Their encounter is brief and cool. This time it is Onegin who writes a recklessly impassioned letter: it is the first emotional response of his life. For Tatiana nothing has changed—and everything. She still loves Onegin, but she is determined to honor the commitment to her marriage—she knows what it means to her husband (and

COURTESY, LIM M. LAI



Leonid Sobinov, one of Russia's most famous and beloved interpreters of the role of Lensky, was active in the first two decades of the century.

we know because he has told Onegin and us in a touching song)—and she sends her despairing lover away.

Almost everyone reading this essay is likely to know *Eugene Onegin* much better than "Eugene Onegin." So let me first of all say, as a public service, that "Eugene Onegin" is wonderful, which is, I realize, on the same level of impertinence as recommending *Twelfth Night* or *Così fan tutte*. It is wonderful, it goes down easily (you travel well with the Walter Arndt translation, readily available in a Dutton paperback), it sets off rich and surprising overtones that revisit you often, and if you come to it from Tchaikovsky and the opera, as I originally did, you will find it surprising because it is funny. Among other things, of course. A skilled *compromario* can raise some smiles with Monsieur Triquet's couplets in honor of "belle Ta-TEE-ana," but you don't go to *Eugene Onegin* for the laughs. "Eugene Onegin," on the other hand, will make you smile and chuckle a lot.

Composers sometimes have a way of softening, elevating, or otherwise modifying the verbal material they deal with. Reading Schiller's *Ode To Joy* we are apt to be startled not to find the noble paean Beethoven has gotten us to believe it is. Heine's *Dichterliebe* has an edge that was

HOWARD



Evelyn Lear, San Francisco Opera's 1971 Tatiana, at the beginning of the Letter Scene.

not in Schumann's emotional range and thus not in his vocabulary either. The poems in Hugo Wolf's *Italienisches Liederbuch* have undergone a doubly distorting change: Paul Heyse's German translations are much weightier than the playful Italian originals, and Wolf did not so much find an element of pain and of burning *eros* in Heyse's poems as impose it on them. And by all means let us not neglect the possibility of trivialization through music, and we need look no further than Albert Hay Malotte's setting of The Lord's Prayer. Music, furthermore, has a way of taking over. When the literary source has a powerful and independent identity in our minds, like The Lord's Prayer or *Hamlet*, we can easily find our ways past Malotte or Ambrose Thomas, but is it not true for most of us that the *Ode To Joy* is by Beethoven, not Schiller, that *The Erl King* is Schubert's more than Goethe's? And if it is Tchaikovsky's Tatiana who has pierced our hearts, a sense of the difference between "Eugene Onegin" and *Eugene Onegin* can still sharpen our response to what is peculiarly Tchaikovskyian and poignant in the latter.

I have mentioned the difference in tone. This is tied to an important difference in technique. "Eugene Onegin," whose vein of irony is modeled on Byron's *Don Juan*, has a narrator, an intrusive, opinionated, tactless, amusing, sharp-witted, skeptical narrator, and it is Alexander Sergeyevich Pushkin himself. Perhaps one third of the novel is given over to the story of Onegin and Tatiana, Lensky and Olga; the rest consists of Pushkin's elbowing his characters out of the way so as to entertain us not only with what he thinks of them but with copious asides by way of literary criticism, accounts of ballet performances, guarded political commentary, autobiography, the state of roads in Russia and what keeps them from being improved, the comic side of German idealism, a rhapsody on women's feet, and more. Of course there are "narrated" operas. Think of Britten's *Billy Budd* last year, and for that matter of *The Turn of the Screw* and *The Rape of Lucretia*. In *Lulu*, Berg himself becomes a presence by virtue of turning Alwa from a writer into a composer. But to imagine Peter Ilyich Tchaikovsky presiding as an elegantly chatty and wide-ranging *conférencier* over a performance of *Eugene Onegin*—even forgetting the hymn to feet—boggles the mind.

Tchaikovsky knew very quickly what he wanted to do with "Eugene Onegin." One day in May of 1877, with the Fourth Symphony largely sketched, he visited Elizaveta Andreyevna Lavrovskaya, a contralto and professor at the Moscow Conservatory, and her husband. Since, like so many composers, he was on a more-or-less permanent lookout for operatic material, the conversation came around to that topic, and at some point Lavrovskaya suddenly suggested "Eugene Onegin." There are conflicting reports as to what happened next, for example, on whether he immediately enlisted the aid of his friend Konstantin Stepanovich Shilovsky or first attempted to work out a scenario with the critic Nicholas Dimitryevich Kashkin. Lavrovskaya had touched a responsive chord. Tchaikovsky was a participant in the national love affair with Tatiana Larina and had long ago thought of setting her impulsive letter to Onegin as a song or concert aria; it was also with Tatiana's letter that he began the composition of *Eugene Onegin*, even before he had a complete libretto or even scenario in hand.

On May 30th, just five days after his visit to Lavrovskaya, he had worked out a scenario in three acts and seven scenes, and it differs only in two significant respects from the present libretto. Both changes were improvements. He omitted—or perhaps it should be "he and Shilovsky omitted" (here, too, there is uncertainty)—a scene of Tatiana on the Moscow marriage market and meeting her future husband. Now we miss the transition. Like Onegin, we meet without warning Tatiana Larina as Madame General Gremina. The difference makes the two scenes of Act III into a double epilogue, a *pathétique* device that is remote from Pushkin but perfectly harmonious with and characteristic of Tchaikovsky. Second, in the original scenario and even at the first performance, Tatiana was called to herself by Gremin's intrusion upon her painful scene with Onegin and their brief, first, and only embrace. One is glad to be excused from that bit of melodrama and to have Tatiana leave the shamed and despairing Onegin on stage alone. Pushkin has an ironic twist: Tatiana leaves, after which the clank of spurs announces the arrival of her husband, and it is in that situation of exquisite unease that the author abandons his hero.

Tchaikovsky was all heart—at least

he was incapable of Pushkin's detachment and occasional cynicism, and his engagement with "Eugene Onegin" is all heart. Pushkin's Lensky is not a good poet. The farewell verses that he writes during the night before the duel are a mass of clichés, which Pushkin is quick to point out, and while his poet friends mourn the passing of a colleague with a great future, the narrator of "Eugene Onegin" suggests that the young man would soon have stopped writing anyway and settled into the undemanding role of contented husband and squire. Olga, we learn in an aside, is soon consoled and marries a handsome officer in a regiment of uhlans. Tchaikovsky uses Lensky's last poem for the farewell he sings while waiting for

Mattia Battistini, the Italian baritone who appeared extensively in Russia around the turn of the century, is the subject of a postcard issued there. To an unknown collector of that time, he inscribed this postcard which shows him in his Eugene Onegin costume: "Un marchand du boeufs. Photographie pas reussie." (A cattle trader. Photo not successful).



COURTESY, LIM M. LAI

Onegin to arrive at the site of the duel. We pay no heed to its literary insufficiency: the music takes over and defines the affect, and in any event we have no high literary expectations when we go to the opera. Rich poetry even tends to get in the way. We come away convinced that Lensky was as good a poet as Tchaikovsky was a composer, and Lensky's second-act aria with the right singer and conductor can be open-heart surgery. Moreover, the ground for our belief in Lensky was well prepared in his ardent "I love you" arioso in Act I.

I begin to imagine a *Eugene Onegin* by Stravinsky, with Lensky's farewell set as a delicate parody. But no, that seems too one-sided, for Pushkin inhabits a Mozartian world in which the passage from laughter to tears is easy, a world with room for both skepticism and compassion. A *Eugene Onegin* by the master of ambiguity who created Susanna and Despina, Guglielmo and Figaro? There, if Mozart had lived into his ripe seventies, is a fantasy for you. But no, our *Eugene Onegin* is Tchaikovsky's, and he could do no other than take Lensky's bewildered and grieving "where is it all gone?" at face value. Nor is there a Captain of Lancers for poor Olga: she disappears from the scene to live on in our minds—not our hearts, she has not Tatiana's power—as an eternally bereft widow. My own earlier phrase, "Lensky's useless death," reflects a thoroughly Tchaikovskian reading.

If Tchaikovsky changed Lensky, he out-and-out invented Gremin. In Pushkin, the Larins send Tatiana to Moscow after the Lensky-Onegin *débauche* so that her aunts can find her a proper husband. The scene at which she meets her future husband—"Not that stout general, dear aunt?"—is funny and *pénible*. Tchaikovsky, as we have already noted, skips all that, simply presenting to us a Tatiana grown with poise and confidence into her new life. When she speaks about her marriage, she speaks of loyalty and commitment, not of love. But we have already heard from her husband, made human and given a name, Gremin, and who, all unknowing, tells Onegin in unaffected tones that are both blunt and tender how his marriage has become the unawaited, almost undeserved wonder of his late years. The simple stanzas are as right in their situation as the pathos of Lensky's farewell or the untrammelled fervor of Tatiana's letter. They set the emptiness of



KRANZLER

Evelyn Lear and Thomas Stewart in the final scene of San Francisco Opera's 1971 *Eugene Onegin*.

Onegin's life into sharp relief and they provide the context for Tatiana's determination to turn away from the fact that Onegin still makes her heartbeat race.

A scene of "Eugene Onegin" I have often wished Tchaikovsky had set is that of Tatiana's visit to Onegin's estate after his precipitate departure (Chapter VII, stanzas 21-25). She goes to his library, sees more of his heart in his books and in his marginal notations than he had ever revealed in face or speech. The experience, this unexpected finding of the key, leaves her wondering, is he

Issue of Heaven or of Hell,
Proud demon, angel—who can tell?
Perhaps he is all imitation,
An idle phantom or, poor joke,
A Muscovite in Harold's cloak,
An alien whim's interpretation,
Compound of every faddish pose...?
A parody perhaps... who knows?

Tchaikovsky could have found a model in Berlioz's *La Damnation de Faust* in the

scene—it belongs more to the orchestra than to the voice—where Faust walks, awed and loving, through the absent Marguerite's room. As we know from that marvel of psychological delicacy, that song-cycle in miniature, Tatiana's letter scene, Tchaikovsky had the empathy for the task.

"Last night I played nearly the whole of *Eugene Onegin*," wrote Tchaikovsky to his brother Modest on May 27th, 1878. "The composer was the only listener. I am ashamed to say so, but I must tell you in secret that the listener was moved to tears by the music and paid a thousand compliments to the composer. Oh! If only all the members of future audiences could be so impressed and moved by this music as the author was..." ■

The verse quotations come from Alexander Pushkin's *Eugene Onegin*, translated by Walter Arndt, ©1981 by Walter Arndt, published by E.P. Dutton.

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MIRELLA FRENI

Mirella Freni, one of the world's most beloved sopranos, returns to San Francisco Opera as Tatiana in *Eugene Onegin*, a role she sang for the first time in a 1984 production that was televised nationally from the Lyric Opera of Chicago, and which she has since repeated in Houston, Bordeaux and, this past summer, at Milan's La Scala. Her last two San Francisco Opera appearances, in the title role of the 1983 production of *Manon Lescaut* and in the title role of *Adriana Lecouvreur* last fall, represented new additions to her repertoire. She made her operatic debut at the age of 19 in her native Modena as Micaëla in *Carmen*. Subsequent engagements included her 1960 Glyndebourne debut as Zerlina in *Don Giovanni* and her 1961 Covent Garden debut as Nannetta in *Falstaff*, the vehicle of her debut at La Scala the following year. In 1963, Herbert von Karajan engaged her for the role of Mimì in a Zeffirelli production of *La Bohème* that brought her to international attention the following year. The production was made into a popular film, and soon Miss Freni appeared as Mimì in her spectacular debuts at the Metropolitan Opera (1965), Lyric Opera of Chicago (1965) and San Francisco Opera (1967). She has since become one of the world's most sought-after singers, appearing regularly with such companies as the Paris Opera, Vienna Staatsoper, La Scala and Covent Garden, as well as in Hamburg and at the Salzburg Festival. Her artistry embraces both the Italian repertoire—Violetta in *La Traviata*, Elisabetta in *Don Carlo*, Desdemona in *Otello*, the title role of *Aida*—and the French, including the title roles of Massenet's *Manon* and Donizetti's *La Fille du Régiment*, Juliette in Gounod's *Roméo et Juliette*, and Marguerite in *Faust*. She has appeared on telecasts of *Faust* from the Lyric Opera of Chicago and *Don Carlo* from the Met, and starred opposite Plácido Domingo in a Jean-Pierre Ponnelle film of *Madama Butterfly*. Her discography numbers over 20 complete opera recordings. Recent engagements include Puccini's *Manon Lescaut* at the Fall Season 1986



SANDRA WALKER

Vienna Staatsoper, *Simon Boccanegra* in Barcelona, *Faust* in Bilbao and *La Bohème* in Houston, where Miss Walker is scheduled to open the new opera house in October 1987 in the title role of *Aida* opposite Plácido Domingo.

Mezzo-soprano **Sandra Walker** is Magdalene in *Die Meistersinger von Nürnberg* and Olga in *Eugene Onegin*, a role that she has sung in a nationally telecast presentation from the Chicago Lyric Opera and which also served as her debut role with the Städtische Bühnen in Frankfurt. The North Carolina native made her Company debut in the 1972 production of Wagner's *Ring* cycle and returned in 1974 as Suzuki in *Madama Butterfly*. The 1976 Spoleto Festival was the occasion for Miss Walker's European debut in a highly acclaimed production of *The Rape of Lucretia* in which she sang the title role. She has performed on stage and in concert at music festivals throughout the United States, including Caramoor, Tanglewood, Robin Hood Dell and the premiere season of Spoleto U.S.A. in Charleston as the Secretary in *The Consul* which was telecast on PBS. She made her debut with the Santa Fe Opera in 1978 as Olga in *Eugene Onegin* and the following year Miss Walker was invited to South America to sing Rosina in *Il Barbiere di Siviglia* and *Carmen* at the Teatro Colón in Bogotá, Colombia. As a leading artist with the New York City Opera for six seasons, she won acclaim for her portrayals of the Secretary in *The Consul*, Desideria in *The Saint of Bleeker Street*, the Marchesa in the United States premiere of *The Voice of Ariadne* by Thea Musgrave, Suzuki and the title role in *Carmen*. For three seasons she was a featured artist at the Städtische Bühnen in Gelsenkirchen, Germany, and her roles there included Dorabella in *Così fan tutte*, Brangäne in *Tristan und Isolde*, Dame Quickly in *Falstaff*, Isabella in *L'italiana in Algeri* and Orfeo in Gluck's *Orfeo ed Euridice*. In March of this year she made her Metropolitan Opera debut as Micah in a new production of Handel's



CARLA COOK

Samson, a role which was also the vehicle for her debut at the Teatro Comunale in Florence. This season, Miss Walker will sing Fricka in new productions of *Das Rheingold* and *Die Walküre* at Frankfurt.

Mezzo-soprano **Carla Cook** is Madame Larina in *Eugene Onegin*. Most recently seen with San Francisco Opera during the 1985 Fall Season as Annina in *Der Rosenkavalier*, she also portrayed Rosswisse in the 1985 Ring Festival production of *Die Walküre*, and sang Wagner's *Wesendonklieder* in a chamber concert in the Veterans Building. She made her Company debut during the 1983 Fall Season, when she sang the roles of Glasha in *Katya Kabanova*, Charlotte in *La Grande Duchesse de Gérolstein* and Flora in the family performances of *La Traviata*. A member of the 1982 Merola Opera Program, Miss Cook appeared in Merola productions of *The Magic Flute* and *Rigoletto* and won the Jean Donnell Memorial Award in the Grand Finals of that year's Opera Center Auditions. The following year she was a winner of the Metropolitan Opera National Auditions and the Munich International Vocal Competition, and appeared in the Opera Center's Showcase productions of *L'Ormino* and *The Rape of Lucretia*. She made her Metropolitan Opera debut in 1984 as a Girl of Mahagonny in *The Rise and Fall of the City of Mahagonny* and as Waltraute in *Die Walküre*, and that same year made her Seattle Opera debut as Waltraute, and as Venus in *Tannhäuser*. She has also sung such roles as Octavian in *Der Rosenkavalier*, the Composer in *Ariadne auf Naxos*, Charlotte in *Werther* and Tisbe in *La Cenerentola* with the opera companies of Mississippi, Des Moines, Utah and the Lake George Opera Festival. It was under the auspices of the Metropolitan Opera that she made her Carnegie Hall debut with the National Orchestra of New York. Miss Cook has also been heard as soloist with the Munich Philharmonic, the National Symphony Orchestra, the Mexico Philharmonic, Utah Symphony, Albany Philharmonic and Fresno Philhar-



DONNA PETERSEN

monic. Next year, she will sing the role of Ježibaba in a concert performance of Dvořák's *Rusalka* with the Opera Orchestra of New York. Miss Cook has directed opera workshops, classes in diction and vocal literature, chorus, and private and group voice lessons at Utah State University, Virginia Commonwealth University, and the College of St. Rose in Albany, New York.

In her 20th season with San Francisco Opera, mezzo-soprano **Donna Petersen** portrays Filipjevna in *Eugene Onegin*, a role she previously sang with the Company (in English) in 1971. She most recently appeared here as the Innkeeper in *Boris Godunov* during the 1983 Fall Season, and the year before as Sister Mathilde in *Dialogues of the Carmelites* and the Governess in *The Queen of Spades*. Among her more than 30 roles with the Company are Mother Goose in *The Rake's Progress*, Marcellina in *Le Nozze di Figaro*, Mrs. Ill in *The Visit of the Old Lady*, Mrs. Sedley in *Peter Grimes*, Grimmerde in *Die Walküre* (a role she has performed in seven different San Francisco Opera stagings), Mary in *Der Fliegende Holländer* and Ada Hawkes in the 1976 world premiere of Andrew Imbrie's *Angle of Repose*. Miss Petersen has toured extensively with Western Opera Theater, has sung numerous seasons with Spring Opera Theater and appeared with the San Diego Opera and the Guild Opera of Los Angeles. In 1974 she made her highly successful debut as Mrs. Sedley in *Peter Grimes* at the Lyric Opera of Chicago, a role she repeated there in 1977. She also appeared in Chicago as Mrs. Benson in *Lakmé* in 1983. Concert engagements include performances with the San Francisco Symphony, Oakland Symphony, the Los Angeles Philharmonic, the Honolulu Symphony and the National Symphony Orchestra of Mexico City, as well as 25 concerts in Australia, and additional concerts in Vienna, Venice, Winterthur and Ljubljana. Miss Petersen is a Knight of the Royal Order of Dannebrog, presented to her by Queen Margrethe II of Denmark in 1976.



THOMAS ALLEN

Baritone **Thomas Allen** makes his San Francisco Opera debut in the title role of *Eugene Onegin*, a role he performed this past summer at Covent Garden. Widely renowned as a Mozart singer, the English artist has been acclaimed as Count Almaviva, Don Giovanni and Papageno in productions around the world under such esteemed conductors as Colin Davis, Riccardo Muti, Bernard Haitink and the late Karl Böhm. His success has extended into such varied repertoire as Pelléas in *Pelléas et Melisande*, Rodrigue in *Don Carlos*, the elder Germont in *La Traviata*, MacHeath in *The Beggar's Opera*, the title role of Thomas's *Hamlet*, Wolfram in *Tannhäuser*, and Ford in *Falstaff*. One of his signature roles is that of Billy Budd, which he has sung with the Welsh National Opera and at Covent Garden, and which he will sing during the 1988-89 season at the Metropolitan Opera, as well as in a new production being mounted for him by the English National Opera in 1988. Allen was previously featured by the ENO as Prince Andrei in *War and Peace*, and this spring in the title role of Busoni's *Doktor Faust*. His appearances in this country began with Papageno at the Metropolitan in 1982, followed by the title role of *The Barber of Seville* in Houston in 1983, *The Magic Flute* in the 1984 Royal Opera performances in Los Angeles, *Le Nozze di Figaro* at the Met last fall, and, this past January, the title role of *Don Giovanni* in Houston. He bowed at the Salzburg Festival in 1985 in the title role of Monteverdi's *Il Ritorno d'Ulisse in Patria*, a role for which he has been invited to return in 1987. Allen is a highly sought-after concert artist and a busy recitalist, and his performance of the *Italienisches Liederbuch* with Ileana Cotrubas at Covent Garden has been recorded. His lengthy list of recordings includes the Brahms Requiem, Britten's *War Requiem*, *The Barber of Seville*, *Don Giovanni*, *Dido and Aeneas*, *Iphigénie en Tauride*, the Count in *Le Nozze di Figaro* (Solti) as well as the title role (Muti); Berlioz's *Béatrice et Bénédicte*, *L'Enfance du Christ*, and *Lélio*; *Faust*, *Pagliacci*, *Werther*, and *Carmina Burana*. Future recording plans include *Eugene Onegin*,



DÉNES GULYÁS

Così fan tutte and a recital album. Next year, Allen will open the season at Covent Garden in *Le Nozze di Figaro* under the baton of Bernard Haitink, as well as the season at Milan's La Scala in *Don Giovanni* conducted by Muti. He is also scheduled for *Le Nozze di Figaro*, *Don Giovanni* and *La Traviata* in Vienna, and *Don Giovanni* and *Arabella* with the Bayerische Staatsoper on a tour to Japan.

Hungarian tenor **Dénes Gulyás** makes his San Francisco Opera debut as Lensky in *Eugene Onegin*. In 1978, he made his professional operatic debut as Alfredo in *La Traviata* with the Budapest State Opera, where he has since been a leading tenor and where he plans to perform 20 roles this season. In 1979 he was a winner of the Verdi Voice Competition, after which, in 1981, he made his Italian debut in Genoa as Rodolfo in *La Bohème*. He has also appeared in Florence as Nemorino in *L'Elisir d'Amore* (1984), in Parma at the Teatro Regio and at La Scala in Milan. Gulyás made his American debut with the Opera Orchestra of New York in 1981 as Viscardo in *Il Giuramento* and returned to sing the role of Prince Andrei in two concert performances of *Khovanshchina*. That same year, Gulyás won the first Luciano Pavarotti Voice Competition and made his American stage debut in 1982 with the Opera Company of Philadelphia as Rinuccio in *Gianni Schicchi*. He has also bowed at Houston Grand Opera and Washington Opera as the Duke of Mantua in *Rigoletto*. During the 1984-1985 season, Gulyás performed Rodolfo at Covent Garden, Ferrando in *Così fan tutte* in Hamburg and the title role of *La Clemenza di Tito* in Bonn. His Metropolitan Opera debut was in the role of the Italian Singer in *Der Rosenkavalier* for that company's 1985-86 season, during which he also sang Prince Andrei in *Khovanshchina* and the role of Roméo in Gounod's *Roméo et Juliette*. Later that season he made his debut with the Dallas Opera as Rodolfo, went on to sing Nemorino in *L'Elisir d'Amore* there during the same season and appeared in *Rigoletto* with the Greater Miami Opera Association. Remaining



NICOLAI GHIAUROV

engagements for this season include a return to the Met as Rodolfo, the Duke of Mantua, and as des Grieux in a new production of Massenet's *Manon*. His future plans include performances of *L'Elisir d'Amore* in San Diego in 1987 and *Madama Butterfly* in Montreal in 1988. Gulyás's discography includes *Gianni Schicchi*, *Il Barbiere di Siviglia*, Stravinsky's *Renard*, Liszt's *Coronation Mass* and a collection of arias.

One of the outstanding singers of our time, Bulgarian basso **Nicolai Ghiaurov** returns to San Francisco Opera as Prince Gremin in *Eugene Onegin*, a role for which he has won wide acclaim. He made his Company debut in 1967 as Méphistophélès in Gounod's *Faust* and was most recently seen here in 1983 in one of his most celebrated portrayals, the title role of *Boris Godunov*. Ghiaurov began his career in 1955 by winning first prize in the International Singing Competition in Paris and then making his operatic debut in 1956 in Sofia, singing Don Basilio in *The Barber of Seville*. He made his 1958 Bolshoi Opera debut as Méphistophélès in *Faust*, appearing in subsequent performances of *The Barber of Seville* and as Pimen in *Boris Godunov*. The following year he made his La Scala debut as Varlaam in *Boris Godunov* and by now has the distinction of performing with that company for 27 consecutive years. His success there led to appearances in the major opera houses of the world. He made his highly acclaimed 1963 American opera debut with the Chicago Lyric Opera as Méphistophélès, which was also the vehicle of his 1965 Metropolitan Opera debut. He has been lauded for his many and varied portrayals, including King Philip in *Don Carlo*, Padre Guardiano in *La Forza del Destino*, Zaccaria in *Nabucco*, Fiesco in *Simon Boccanegra* and in the title roles of *Don Quichotte*, *Don Giovanni* and Boito's *Mefistofele*. Recently he has appeared at Chicago Lyric Opera in *Eugene Onegin* and *Ernani*, at the 1985-86 opening of La Scala in *Aida* and later during the same season in that company's production of *Pelléas et Mélisande*, in *Macbeth* in both Salzburg and Vienna, and



ROBERT TATE

in Hamburg in *La Favorita*. Future engagements include portraying King Philip in *Don Carlo* in Paris and Timur in *Turandot* in Munich. Ghiaurov has an extensive discography encompassing complete recordings of operas by Bellini, Donizetti, Gounod, Massenet, Mozart, Mussorgsky, Puccini, Rossini, Tchaikovsky and Verdi, including two recordings each of *Macbeth*, and the Verdi Requiem.

Tenor **Robert Tate** appears this fall as Triquet in *Eugene Onegin*. Since his 1980 Company debut in the nationally televised *Samson et Dalila*, he has appeared here in twenty different productions, most recently as the Scrivener in the 1984 Fall Season production of *Khovanshchina*. He attended the San Francisco Conservatory, and after his 1979 Spring Opera Theater debut in *Death in Venice*, took part in the world premieres of Harbison's *Winter's Tale* and Mechem's *Tartuffe*, both under the auspices of the American Opera Project. Other Bay Area credits include Ferrando in *Così fan tutte* and Lindoro in *The Italian Girl in Algiers* with Pocket Opera, and Stravinsky's *Les Noces* with the Oakland Ballet. In 1985, Tate bowed at New York City Opera as Tonio in *La Fille du Régiment* and Nanki Poo in *The Mikado*, and this year sang the title role in *Candide*. Most recently, he has appeared as Belmonte in *Die Entführung aus dem Serail* with the Dallas Opera, Rinuccio in *Gianni Schicchi* with the Portland Opera, Belfiore in *La Finta Giardiniera* with the Concert Opera Association, the title role in *Acis et Galatea* with the Baroque Philharmonia, Ernesto in *Don Pasquale* in Anchorage, and Don Ottavio in *Don Giovanni* in Youngstown, Ohio. He has been featured with numerous orchestras, including the San Francisco, Pasadena, Sacramento and San Jose symphonies, and has performed at the Spoleto, Midsummer Mozart, Wolf Trap and Aspen festivals, and with the Westminster Choir. Next year, Tate will portray Talbot in *I Puritani* with the Montreal Opera.

Bass-baritone **Philip Skinner** undertakes five roles this season: a Monk in *Don*



PHILIP SKINNER

Carlos, Alcalde in *La Forza del Destino*, Méphistophélès in the student matinee performances of *Faust*, Zaretsky in *Eugene Onegin*, and a Doctor in *Macbeth*. He made his San Francisco Opera debut as Quinault in the 1985 Fall Season production of *Adriana Lecouvreur*, and appeared as Ferrando in *Il Trovatore* during the 1986 Summer Season. Currently an Adler Fellow with the San Francisco Opera Center, he appeared in the 1986 Showcase performances of Hindemith's *There and Back* and *The Long Christmas Dinner*. As a participant in the 1985 Merola Opera Program, he portrayed Méphistophélès in *Faust* and the title role of *Don Giovanni*, going on to tour with Western Opera Theater in the latter role. He has sung with Kentucky Opera, the Columbus Symphony, the Savannah Symphony, and at the San Antonio Festival in such roles as Timur and the Mandarin in *Turandot*, Escamillo in *Carmen*, Don Fernando in *Fidelio*, and the King of Egypt in *Aida*. A graduate of Northwestern University, Skinner received his master's degree from Indiana University, where he performed in several productions. His concert credits include Haydn's *The Seasons*, *The Creation* and *Lord Nelson Mass*, the last named being at the Spoleto Festival. This past summer he performed in the Mozart Requiem with the Columbus Symphony, Christian Badea conducting.

Baritone **Mark Delavan** makes his San Francisco Opera debut as a Woodsman in *Don Carlos* and also appears as Wagner in *Faust*, Valentin in the student matinee performances of *Faust*, a Captain in *Eugene Onegin*, and a Guardsman in *Manon*. Currently an Adler Fellow with the San Francisco Opera Center, Delavan was a participant in the 1985 Merola Opera Program and performed the title role of *Don Giovanni* on Western Opera Theater's 1985-86 national tour. In the Center's 1986 Showcase series, he appeared as Roderick/Sam in the American professional premiere of Hindemith's *The Long Christmas Dinner* and as the Poet in Rossini's *The Turk in Italy*. He received his



MARK DELAVAN

training at Grand Canyon College and Oral Roberts University, and has performed in *The Mikado* and *The Daughter of the Regiment* for the Charlotte Opera Association. For its touring affiliate, the North Carolina Opera Company, his credits include Papageno, Mephistopheles and Don Magnifico. He has also been an apprentice at Inspiration Point Fine Arts Colony. Recent engagements include the Count in *The Marriage of Figaro* for the 1986 Carmel Bach Festival and Escamillo in a concert performance of *Carmen* with the Stockton Symphony. Upcoming assignments include Dr. Falke in *Die Fledermaus* for Marin Opera, the elder Germont in *La Traviata* for Sacramento Opera, and Amonasro in a concert performance of *Aida* with the Stockton Symphony.

Company resident conductor and chorus director **Richard Bradshaw** is on the podium for *Eugene Onegin*. He made his American conducting debut with the Company leading the 1977 family performances of *Faust*; subsequent San Francisco Opera credits include the 1982 English-language performances of *The Marriage of Figaro*; *La Traviata* (1983 Fall Season); *Madama Butterfly* (1984 Fall); and the family performances of *Falstaff* (1985). For Spring Opera Theater he conducted *La Traviata*, Handel's *Julius Caesar* and John Eaton's *The Cry of Clytemnestra*, and he has led a wide variety of works for the Opera Center's Showcase series, including new works by Vivian Fine and John Harbison as well as Britten's *Rape of Lucretia*, Mozart's *Abduction from the Seraglio* and Handel's *Rodelinda*. A native of England, Bradshaw has appeared with most of the major British orchestras, including the Royal Philharmonic, the Royal Liverpool Philharmonic, the London Mozart Players and the City of London Sinfonia. From 1975 through 1977 he was chorus director at Glyndebourne, where he made his Festival Season conducting debut earlier this year with Monteverdi's *L'Incoronazione di Poppea*. For the 1979 International Verdi Congress in Irvine, California, he led the



RICHARD BRADSHAW

original version of *La Forza del Destino*, a work he conducted in Seattle in 1984. He led the American premiere of Handel's *Tamerlano* at Indiana University, and won praise for the 1985 world premiere of Eaton's *The Tempest* at Santa Fe. In October 1985 he inaugurated the Lincoln Center Opera-in-Concert series with Verdi's *Giovanna d'Arco* with Margaret Price, Sherrill Milnes and Carlo Bergonzi. Engagements for 1986 have included opening the Hong Kong Performance Center with *Don Giovanni* and leading *The Rake's Progress* for Hawaii Opera Theater. Symphonic assignments this year included concerts with the Rotterdam Philharmonic, the City of Birmingham Symphony Orchestra and the Hong Kong Philharmonic. The 1986-87 season will find him returning to the Glyndebourne Festival for *Porgy and Bess*, and to Seattle for Verdi's *Otello*.

Stage director **John Copley** returns for his fifth season with San Francisco Opera to stage *Le Nozze di Figaro* and *Eugene Onegin*. He made his San Francisco Opera debut during the 1982 Summer Season with a production of Handel's *Julius Caesar* and returned in the fall of 1983 for the American premiere production of Tippett's *The Midsummer Marriage*. For the 1984 Fall Season he directed *Don Giovanni* and returned last fall for a new production of Handel's *Orlando*. Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then principal resident producer (director) at Covent Garden, a position he still holds. Included among his 12 productions there are *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of England's entry into the Common Market, Queen Elizabeth's Silver Jubilee, and 60th birthday celebration. He also staged Dame Janet Baker's farewell performances in *Alceste* at Covent Garden and in *Mary Stuart* with the English National Opera at the London Coliseum. Other ENO credits



JOHN COPLEY

include *Julius Caesar*, *Der Rosenkavalier*, *La Belle Hélène*, *Il Trovatore*, *Werther* and *Aida*. Copley's work has also been seen at La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. Among the 18 productions he has directed in Australia are *Jenůfa*, *Macbeth*, *Manon*, *Manon Lescaut*, *Così fan tutte*, *Le Nozze di Figaro*, *The Magic Flute* and *Don Carlos*. In North America, his directing credits include productions for the Canadian Opera Company, the Vancouver Opera, New York City Opera, the Lyric Opera of Chicago, Dallas Opera and the Washington Opera at Kennedy Center. Recent engagements have included *Eugene Onegin* and *The Marriage of Figaro* for San Diego Opera, *Semele* and *The Marriage of Figaro* at Covent Garden, *Don Quichotte* at New York City Opera and *Peter Grimes* for Australian Opera.

Steven Pimlott makes his San Francisco Opera debut as associate director of *Eugene Onegin*. He was a staff producer (director) for two seasons with English National Opera starting in 1976, staging many revivals, as well as a new production of *The Abduction from the Seraglio*. In 1978 he joined the newly formed Opera North, staging *La Bohème* for their opening season and subsequently directing numerous new productions, including *Tosca*, *Nabucco*, *The Bartered Bride*, *Der Freischütz*, *Prince Igor*, *Werther*, *Cavalleria Rusticana* and *Pagliacci*. Other credits include *The Pearl Fishers* for Scottish Opera; Massenet's *Grisélidis* and Marschner's *Hans Heiling* for the Wexford Festival; a televised production of *Così fan tutte* for Dublin Grand Opera; *Macbeth* for the Hong Kong Festival; *Don Giovanni* for the Northern Ireland Opera Trust; and *La Traviata* for Opera 80. His production of Gilbert and Sullivan's *The Sorcerer* for Brent Walker Films has been released on video cassette. Since his 1983 production of Anouilh's *Ring Round the Moon* at the Royal Exchange Theatre in Manchester,

continued on p.48

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This presentation of *Eugene Onegin* is made possible by Mrs. Paul L. Wattis, John and Elinor McGuire, Mr. and Mrs. Thomas Tilton, Diane Lynn Morris, and an Anonymous Friend of the San Francisco Opera.

Opera in three acts by PETER ILYICH TCHAIKOVSKY
Text by the composer and KONSTANTIN STEPANOVICH SHILOVSKY

After the novel in verse of the same name by ALEXANDER SERGEYEVICH PUSHKIN

Eugene Onegin

(in Russian)

Conductor

Richard Bradshaw

Production

John Copley

Associate Stage Director

Steven Pimlott*

Set Designer

Robin Don

Costume Designer

Michael Stennett

Lighting Designer

Thomas J. Munn

Chorus Preparation

Christopher Larkin

Choreographer

Vassili Sulich

Musical Preparation

Susanna Lemberskaya

John Fiore

Jonathan Khuner

Svetlana Gorzhevskaya

Prompter

Jonathan Khuner

Assistant Stage Director

Laurie Feldman

Stage Manager

Jerry Sherk

This production is owned by the National Arts Centre of Canada and was originally produced for Festival Ottawa 1983.

First performance (student):

Moscow, March 29, 1879

First professional performance:

Moscow, April 23, 1881

First San Francisco Opera performance:

October 13, 1971

SATURDAY, NOVEMBER 8 AT 8:00

TUESDAY, NOVEMBER 11 AT 8:00

SUNDAY, NOVEMBER 16 AT 2:00

FRIDAY, NOVEMBER 21 AT 8:00

WEDNESDAY, NOVEMBER 26 AT 7:30

SUNDAY, NOVEMBER 30 AT 1:00

FRIDAY, DECEMBER 5 AT 8:00

CAST

(in order of appearance)

<i>Tatiana</i>	Mirella Freni
<i>Olga</i>	Sandra Walker
<i>Madame Larina</i>	Carla Cook
<i>Filipyeвна</i>	Donna Petersen
<i>A peasant</i>	Daniel Pociernicki
<i>Lensky</i>	Dénes Gulyás*
<i>Eugene Onegin</i>	Thomas Allen*
<i>A captain</i>	Mark Delavan
<i>Monsieur Triquet</i>	Robert Tate
<i>Zaretsky</i>	Philip Skinner
<i>Guillot</i>	Matthew Miller
<i>Prince Gremin</i>	Nicolai Ghiaurqv
<i>Peasants, guests, officers, nobles, servants</i>	
<i>Corps de ballet</i>	

* San Francisco Opera debut

TIME AND PLACE: Early 19th-century St. Petersburg and environs

ACT I *Scene 1:* The garden of Madame Larina's country house
Scene 2: Tatiana's bedroom
Scene 3: Another part of the garden

INTERMISSION

ACT II *Scene 1:* A ballroom in Madame Larina's house
Scene 2: Early morning on the bank of a stream

INTERMISSION

ACT III *Scene 1:* A fashionable house in St. Petersburg, four years later
Scene 2: Outside Gremin's mansion

Supertitles for *Eugene Onegin* provided by a generous and most appreciated gift from William and Eloise Rollnick.

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

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

Eugene Onegin/*Synopsis*

ACT I

SCENE 1—Madame Larina and the old nurse Filipyevna are making fruit preserves. Inside the house, the Larin daughters, Tatiana and Olga, are singing an old ballad. Farm workers arrive with a decorated sheaf, and their singing of a folk tune sends Tatiana's thoughts far away, but Olga asserts it merely makes her want to dance. Tatiana settles herself to read a romantic novel, and when her mother gently exhorts her to remember there are no heroes in real life, she attributes her sad looks to the events of the story. Olga's fiancé, Lensky, arrives with Onegin, a friend from St. Petersburg. Onegin is surprised that Lensky should have chosen the superficial Olga for a wife, but holds his peace and turns his attention to the more enigmatic Tatiana. Tatiana, for her part, sees Onegin as the man of her dreams. The merry Olga notices this with some sisterly concern, but moves off with Lensky. Onegin is condescending about country life, but has deeply impressed Tatiana, as her old nurse observes.

SCENE 2—Filipyevna is helping her young mistress prepare for bed. The restless Tatiana begs for stories of Filipyevna's youth, but then confesses that she has fallen in love. When the nurse leaves, Tatiana pours out her feelings in a long, passionate letter to Onegin, declaring eternal love for him. Dawn is breaking as Tatiana finishes her letter, and Filipyevna is startled to find her awake and dressed. Tatiana gives her the letter to deliver to Onegin.

SCENE 3—Servants are gathering fruit in the garden. Tatiana enters in some confusion at the prospect of a meeting arranged with Onegin. When he arrives, he acknowledges receiving her letter and explains kindly but rather patronizingly that he was touched by it and admired its candor. But he adds that he has no intention of marrying, could not conceivably be her lover, and can offer no more than a brotherly affection.

ACT II

SCENE 1—At Tatiana's birthday ball, Onegin dances with her but is bored, and then, to frustrate gossip about

his relationship to Tatiana, dances with Olga. Lensky, who had brought Onegin with him, feels betrayed by what he regards as Onegin's poaching on his, Lensky's, sacred preserve. When Onegin laughingly and off-handedly persists in dancing again with Olga, Lensky's jealousy flares and soon the men are quarreling in earnest. Lensky challenges Onegin to a duel, and Onegin realizes that he has gone too far.

SCENE 2—Lensky gloomily awaits his opponent and broods over the love he feels for Olga. Onegin arrives. Both regret their quarrel, but the conventions of the duel bind them to their commitment. They fire and Lensky is killed.

ACT III

SCENE 1—Guests are dancing a polonaise. Onegin, just back from lengthy travels abroad, is bored, unhappy and remorseful. The death of Lensky lies heavy on his heart. He has no wife to cherish, and the glittering ball seems to symbolize the emptiness and aimlessness of his life. Prince Gremin, a retired general, arrives and Onegin, with shock and bewilderment, recognizes the Princess Gremina as Tatiana, but a Tatiana transformed, matured, a vision of dignity and grace. The Prince, who in fact is related to Onegin, tells him he married Tatiana two years ago and that his life has been transformed and redeemed by the love of this beautiful woman, and by the revelation that virtue and goodness can illuminate the existence of even an unattractive fellow like himself. Tatiana and Onegin are formal with each other, but when Tatiana's defense weakens so far as to make her plead tiredness and ask to be taken home, Onegin is distressed to realize he has fallen inopportunely but deeply in love with her.

SCENE 2—Tatiana, profoundly unsettled by Onegin's reappearance, is awaiting him. He arrives and falls at her feet. She reminds him that he once rejected her, and tells him that because of her marriage, and despite a love for him, she will not yield to him now. It is her clear duty to leave him immediately and forever. Onegin is left alone in misery and despair.

Eugene Onegin

Photos taken in rehearsal by Marty Sohl



Thomas Allen



Donna Petersen, Carla Cook



Thomas Allen, Mirella Freni



Mirella Freni, Sandra Walker



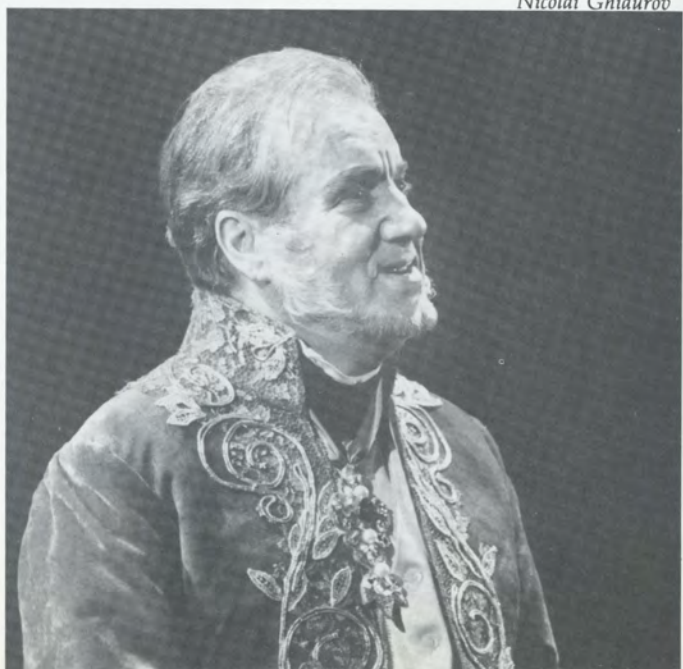
Donna Petersen



Robert Tate



Mirella Freni



Nicolai Ghiaurov



San Francisco Opera Chorus and Corps de Ballet



Dénés Gulyás



Thomas Allen



Philip Skinner, Thomas Allen, Dénés Gulyás



Mark Delavan, members of the San Francisco Opera Chorus



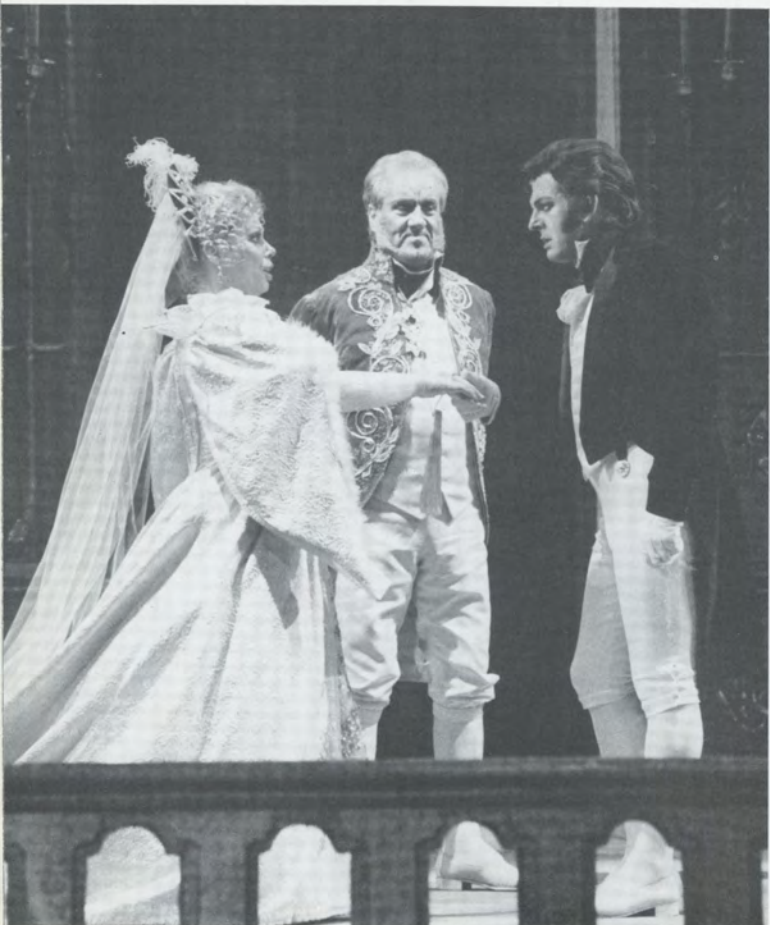
Mirella Freni



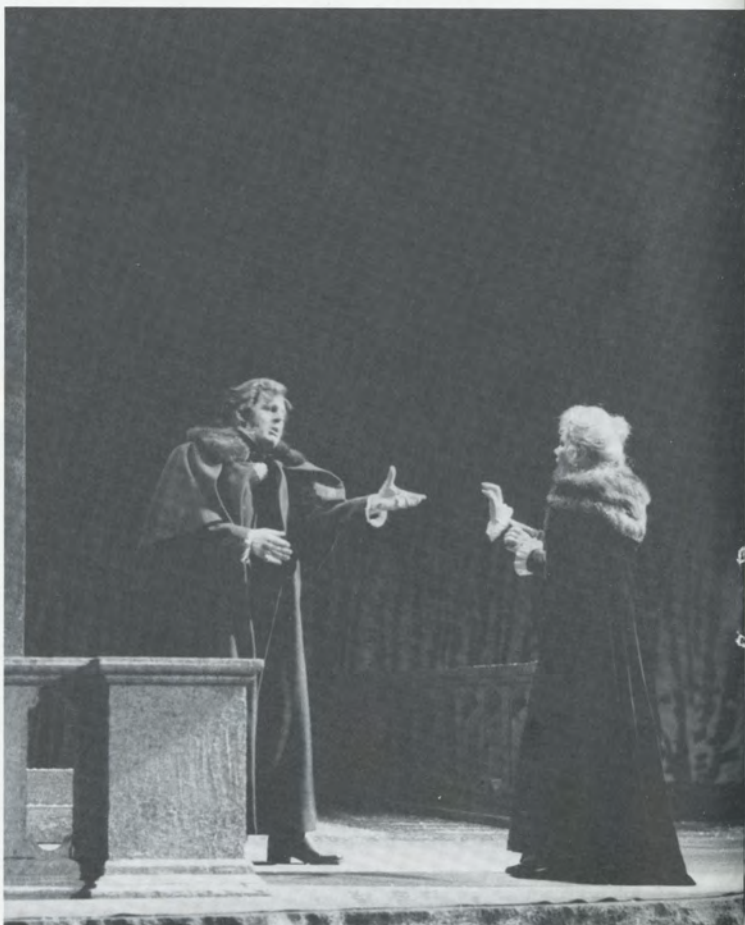
Thomas Allen, Mirella Freni



Mirella Freni, Thomas Allen



Mirella Freni, Nicolai Ghiaurov, Thomas Allen



Thomas Allen, Mirella Freni

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STEVEN PIMLOTT

Pimlott has worked extensively with great success in the legitimate theater. His most recent assignments include *Don Giovanni* for Opera 80, a new production of *Ariane et Barbe-Bleue* at the Staatstheater in Krefeld, *Don Giovanni* for the Victoria State Opera in Melbourne, and Puccini's *Manon Lescaut* for the Australian Opera in Sydney. He recently directed a production of *Carmen Jones* at the Sheffield Crucible. Next year, he will direct *Twelfth Night* in Sheffield, *La Traviata* and *Les Misérables* in Tel Aviv, and *La Belle Hélène* in Melbourne. Pimlott is also an actor, recently portraying Mozart in a Sheffield staging of *Amadeus*.



ROBIN DON

Scottish designer **Robin Don**, who made his American debut with San Francisco Opera during the 1983 Fall Season with the American premiere of Tippett's *The Midsummer Marriage*, designed the sets for *Eugene Onegin*, which were originally seen at Festival Ottawa in 1983. He has created the set and costume designs for many leading ballet, theater and opera companies in the United Kingdom and abroad. He designed Poulenc's *Les Mamelles de Tirésias* for the English National Opera and English National Opera North. For the latter company, he also designed productions of Mozart's *The Marriage of Figaro* and Wagner's *The Flying Dutchman*. Don was the designer of the world premieres of Hoddinott's *The Trumpet Major* and Musgrave's *Mary, Queen of Scots* for Scottish Opera. For the



MICHAEL STENNETT

Aldeburgh Festival he designed *Eugene Onegin* in 1979 and Britten's *A Midsummer Night's Dream* in 1980. His designs for *Onegin*, as part of the British entry at the 1980 International Theater Design Competition in Prague, won the Golden Trophy. In addition to opera, Don's credits include legitimate theater productions, including *The Birthday Party*, *For Services Rendered*, *Hotel Paradiso* and *Bartholomew Fair*, as well as a number of musicals in London, including *Billy*, *Bar Mitzvah Boy* and *Song and Dance*. Recent assignments include *Madame Butterfly* for ENON, *Peter Grimes* for Welsh National Opera, Cavalli's *Giasone* for the Buxton Festival, Handel's *Tamerlano* for the Lyons Opera and the Göttingen Handel Festival, and a new production of *Twelfth Night* for the Royal Shakespeare Company at Stratford-upon-Avon.

Michael Stennett designed the costumes for *Eugene Onegin*, originally seen in 1983 at Festival Ottawa. His work was first seen by San Francisco Opera audiences in the 1982 Summer Season staging of Handel's *Julius Caesar*, a production originally created for the English National Opera. Last fall he scored a triumph in another Handel production here, *Orlando*, and during the 1984 Fall Season we saw his costumes for the production of *Anna Bolena* first produced for the Canadian Opera Company and seen also at the Lyric Opera of Chicago. Since his first production in 1968, *Anne of Green Gables* in London's West End, the English designer has worked for various leading opera, ballet and theatrical companies. His credits for the Australian Opera include costumes for *Le Nozze di Figaro*, *Rigoletto*, *Così fan tutte*, *Madama Butterfly*, *La Traviata*, *Un Ballo in Maschera*, *Tosca*, *Les Huguenots* and *Lucia di Lammermoor*. The costumes for *Lucia* were selected by Joan Sutherland for her subsequent performances of the role at the Metropolitan Opera and Covent Garden. In Britain, his costumes have been seen in productions of *Werther* for ENO; *La Bohème*, *Peter Grimes* and *Tosca* for the Welsh National Opera; and, for the Royal Opera, *Le Nozze di Figaro*, *Werther*, *Alceste* and *Lucrezia*



VASSILI SULICH

Borgia. Other credits include *Kismet* for the Canadian Opera Company, *A Midsummer Night's Dream* for the Ottawa Festival, *Platée* for the Stockholm Opera, *I Capuleti ed i Montecchi* for Palermo, and *Adriana Lecouvreur* for Munich. In this country, his work was also seen in the 1982 Los Angeles Philharmonic production of *Falstaff*. Stennett's costumes are featured on two videocassettes: those of *Julius Caesar* and *Falstaff*. His graphic work has been featured on numerous record jackets, and a large number of his designs appear in the book *Joan Sutherland: Designs for a Prima Donna*. He will design the costumes for Santa Fe Opera's new production of Handel's *Ariodante* next year.

After creating the dances for last fall's production of *Adriana Lecouvreur*, choreographer **Vassili Sulich** returns to San Francisco Opera for *Eugene Onegin*. He undertook his first Company assignment with Tchaikovsky's *Queen of Spades* during the 1982 Fall Season and returned the following fall for *La Gioconda* and *Boris Godunov*. Born in Yugoslavia, he began his career with the National Ballet of Zagreb. He appeared as principal dancer with a number of European companies, among them Janine Charrat's Ballet de France, Miskovich's Ballets des Etoiles de Paris and Roland Petit's Ballets de Paris, with whom he created the role of Christian in *Cyrano de Bergerac*. In his many film and television appearances, Sulich has performed with such stars as Rosalind Russell and Geraldine Chaplin. He was selected to choreograph the music of French composer Maurice Thiriet in Jean Cocteau's *Oedipus Rex* at the Lyons Opera. For the Geneva Opera, he has devised dances for Mozart's *Idomeneo*, Gounod's *Faust* and Saint-Saëns's *Samson et Dalila*, and choreographed the latter for the Teatro Colón in Buenos Aires as well. Currently principal choreographer and artistic director of the Nevada Dance Theater, which he founded in 1972, Sulich has created more than 36 new ballets for that company. In 1981, he received the Governor's Award for outstanding individual artistic achievement in the state of Nevada. In 1984 he choreographed *The*

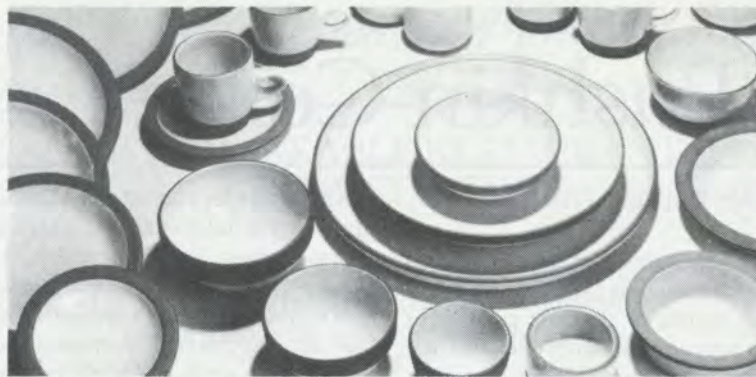


THOMAS J. MUNN

Nutcracker at the National Opera House in Split, Yugoslavia, and staged the dramatic ballet *Mantodea* for the Royal New Zealand Ballet, Ballet *Eddy Toussaint* in Montreal and for contemporary City Ballet in Hong Kong. Earlier this year, his Nevada Dance Theater gave the premiere of his new ballet, *Walls in the Horizons*, set to Bartók's Concerto for Orchestra. For Nevada Dance Theater's 15th season, Sulich will create a new, full-length *Cinderella*, set to the music of Glazunov.

Thomas J. Munn is the lighting designer for San Francisco Opera's 1986 Fall Season productions of *Don Carlos*, *Jenůfa*, *La Forza del Destino*, *Faust*, *Die Meistersinger von Nürnberg*, *La Bohème*, *Eugene Onegin*, *Manon* and *Macbeth*. This past summer he was responsible for lighting *Lucia di Lammermoor*, *Cavalleria Rusticana/Pagliacci* and *La Voix humaine*. In his eleventh year with the Company, he has been responsible for lighting over 80 productions for San Francisco Opera, including the lighting and special effects for all four of the operas of the 1985 Ring Festival. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *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 scenery and lighting for Broadway, Off-Broadway, regional theater, ballet and film. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert of 1983, in addition to Copland's *The Tender Land* for Michigan Opera Theatre, and the world premiere of Robert Ward's *Abelard and Heloise* for the Charlotte Opera. Recent projects include productions for the Lyric Opera of Chicago, Houston Grand Opera and the Netherlands Opera, in addition to the scenery and lighting designs of *Copélia* for the Hartford Ballet. Munn is consultant for the Muziektheater in the Netherlands, a new opera house scheduled to open at the end of September this year.

Fall Season 1986



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A Pushkin Collage

By CHRISTOPHER FULKERSON

The personalities of creative artists are a source of endless fascination. Each of the great artists of the past or present seems to have an abundance of talents and qualities too vast to sift through. Yet, if we compare the aspects of these artists' character, several distinct psychological



Alexander Pushkin as a boy in an 1822 engraving by E. Heitmann.

types, or artistic archetypes, can be distinguished. Beethoven created works of Herculean power and numbing subtlety; Michelangelo is arguably his counterpart in the visual arts. Though they nominally belong to different artistic disciplines, Goethe and Wagner share a commitment to originality, to sensual beauty, and to an ecumenism of talents—each embracing several arts, sciences, and philosophies of their day—that makes them close colleagues. For their shared ability to make any style they touched uniquely their own, Stravinsky and Picasso have often been compared, as have, for different reasons, Debussy and Monet. A crafty sense for confirming for an audience the importance of their own emotions sets Puccini apart; Hemingway would be the Puccini of literature. But the greatest reverence has always been accorded to artists of the type who are at once focuses

of their cultures and voices for all humanity, protean talents able to work in any genre of their discipline, producing those achingly beautiful works of art which give the world clear visions of landscapes that are actually eternal mysteries. Mozart was such an artist, and he did have at least one close counterpart in the person of a writer barely known in the English-speaking world. The Mozart of literature was the Afro-Russian poet Alexander Sergeyevich Pushkin.

Pushkin was a child prodigy and a technical wizard; he was pampered by the aristocracy though he was controversial at court; he enjoyed tremendous popularity and professional influence in his youth, though he fell out of fashion in his thirties; he married late (for his era) to a woman who was his intellectual inferior, and, after a brilliant and prolific career, died young, in morally suspect circumstances, and was rushed into his grave. During his lifetime, Pushkin was known to anyone who was anyone, yet in his last years kept only a tiny group of friends and was a pariah in the most genteel circles. After his untimely death, Pushkin became the idol and indeed proclaimed prophet of the people who speak the language in which he composed their most cherished poetry, short stories, novels, fairy tales, plays, and, once they had been wedded to music, their most beloved songs, operas, and ballets. His works are more than revered by Russian speakers—they have the status of gospel. Since Pushkin's days, generations of Russians have committed whole plays, many even the entirety of his great novel in verse, *Eugene Onegin*, to word-for-word memory. His characters are not only well known to Russian speakers—they are real people. Some Russian musical works based on Pushkin include *Ruslan and Lyudmila* by Glinka; *Rusalka* and *The Stone Guest* by Dargomizhsky; *Boris Godunov* by Mussorgsky; *Eugene Onegin*, *Mazeppa*, and *The Queen of Spades* by Tchaikovsky; *Mozart and Salieri*, *The Tale of the Tsar Saltan* and *The Golden Cockerel* by Rimsky-Korsakov; *Aleko* and *The Miserly Knight* by Rachmaninoff; and *The Firebird* and *Mavra* by Stravinsky. Pushkin's texts were so revered that

Dargomizhsky and Rimsky-Korsakov anticipated Debussy (who was addicted to *Boris Godunov*) in setting whole intact plays to music, creating the operatic genre Joseph Kerman calls the "sung play."

Pushkin was born into one of the oldest families of the Russian gentry, in Moscow, on May 26th, 1799. His mother was a granddaughter of Abram Gannibal,



Group of Russian writers from the 1830s in a contemporary engraving: (l. to r.) Nikolai Gnedich, Vassily Zhukovsky, Alexander Pushkin, Ivan Krylov.

born a prince in Abyssinia, sold into slavery and purchased, freed, and eventually promoted to Engineer General by Peter the Great, the awesome westernizing Tsar who left at least as strong an impression on the Russian mind as did the Sun King on the French. All his life, Pushkin remained proud of his ancient lineage and his African blood—to which he attributed his passionate nature—going so far as to put an ancestor named Pushkin in his historical play *Boris Godunov* and to write a large fragment of a novel on the subject of *The Moor of Peter the Great*.

In the decades prior to the Napoleonic

Christopher Fulkerson is a composer and conductor living in San Francisco.

wars, all genteel Russians were weened as Francophiles (French was the first language of the nobility) and Alexander Sergeyevich's childhood was no different. At the age of twelve, however, he joined the first class of pupils at the exclusive Lycée of Tsarskoe Selo (The Tsar's Village). Vladimir Nabokov, like all Russian writers obsessed with Pushkin, was very proud to have been educated at this same eventually famous school. While still a student at Tsarskoe Selo the neophyte Pushkin began to publish verse. His few letters surviving from this period already indicate the variety of his epistolary expression. Commanded, as the Lycée's preeminent poet, to versify on the arrival of the Tsar, his manner toward those in power is quite conventional, but not unconscious of how to promote a career. "If the feelings of love and gratitude toward our great monarch are not completely unworthy of my lofty subject, how happy I would be if His Excellency... would be so kind as to present to the Sovereign Emperor the feeble production of an inexperienced versifier! Relying upon your extreme indulgence," etc. When addressing a companion, however, the "inexperienced versifier" loosens his cravat. To the poet Peter Vyazemsky, he writes, "...don't you complain if my letter makes Your Bardic Highness yawn; it's your own fault: why did you stir up the unfortunate Tsarskoe Selo hermit, whom the mad demon of paper-blotching was already egging on..." He quite irreverently addresses the oldest member of the Pushkin clan as the ancient Nestor and adds, somewhat prophetically, that "Fate seems to have destined me to only two kinds of letters—promisory and excusatory..."

Even before his graduation from the Lycée, Pushkin was regarded as a rival by such literary giants of the Russian literary establishment as Zhukovsky and Batyushkov. In 1816 he wrote to Zhukovsky, "My dear Mr. Zhukovsky, I hope that I shall have the pleasure of seeing you tomorrow..." After reading Pushkin's *Ruslan and Lyudmila* of 1820, Zhukovsky presented the young man with his portrait, inscribed "To a victorious pupil from a defeated master." Not content to have taken the younger generation, as well as the older poet, by storm, Pushkin wrote to Vyazemsky, "Zhukovsky infuriates me—what has he come to like in this (Thomas) More, this prim imitator of deformed



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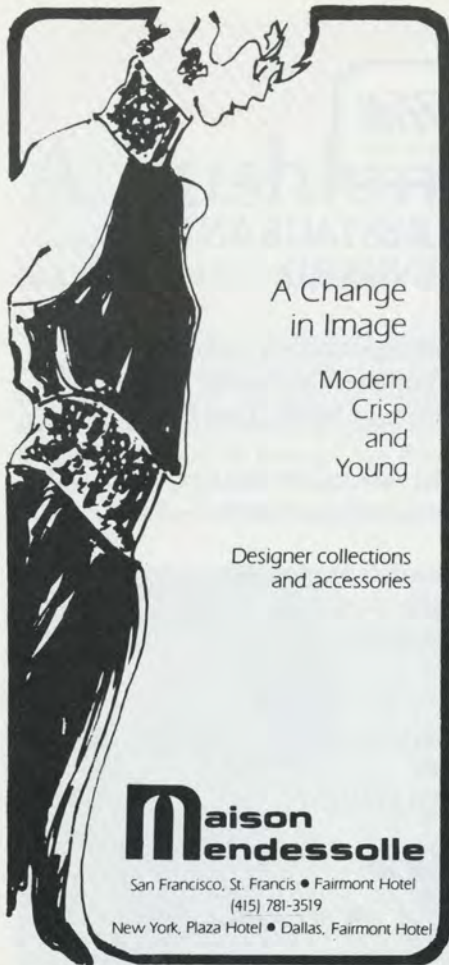
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Oriental imagination?" These utterances are not contradictory—Pushkin did respect Zhukovsky as a competent literatichian, but was indeed outraged with any superficial Orientalism. When gaining an understanding of Pushkin the man and artist as seen through his letters, it must be remembered that he is in all cases responding to the precise circumstances at hand, in a manner appropriate to his relationship to the person he is addressing. He has no allegiance to any theory of life or art, but a deep commitment to humane values in both, values which were to deepen throughout his life.

After graduation in 1817, Pushkin became a clerk in the Foreign Office. However, like many such positions held by the gentry, this job involved no work. He led the life of a dissolute sensualist. "As your historian," he wrote in 1819 to his friend Pavel Mansurov, "I shall tell you about your fellows. Everything is going as before: the champagne, thank God, is lusty—the actresses likewise—the former gets drunk up, and the latter... Amen. Amen. That's as it ought to be." Before long, however, Tsar Alexander I became aware of some of Pushkin's proto-revolutionary verses and the poet was commanded to leave St. Petersburg. Immediately upon being transferred to Ekaterinoslav "I became bored," he writes to his brother Lev in September 1820, "I went boating on the Dnepr, I took a swim, and I caught a fever, as I usually do. General Raevsky, who was en route to the Caucasus with a son and two daughters, found me ... his son proposed to me a



Nathalie Pushkin, the poet's wife, in an 1844 engraving by V. Gay.

journey to the Caucasian watering places." These two months in the Caucasus were some of the happiest moments in Pushkin's life. It was through the Raevskys that he first came to know Byron, whom he immediately esteemed, as did any would-be modern, meaning Romantic, poet of the time. "Poetry somber, heroic, powerful, Byronic is your true destiny—kill the man of old in yourself," he exhorted his friend and fellow poet Anton Delvig in 1821.

Pushkin wrote a series of verse tales, among them the masterpiece entitled, autobiographically enough, *The Prisoner of the Caucasus*, on the pattern of Byron's

Statue of Peter the Great ("The Bronze Horseman") on Senate Square in St. Petersburg, as it appeared in 1810.





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The Pushkin family estate at Mikhailovskoye, to which the poet was exiled in 1824.

Oriental tales. Here Pushkin himself has fallen prey to a Briton's Orientalism, just as Zhukovsky had. Still, although Pushkin was to bathe himself in Byronism for a short time, the only lasting effects of this immersion were in technical matters relating especially to the use of poetic meter. By the time he wrote *Eugene Onegin*, this and a mist of Romantic irony were all that remained of his Byronic baptism.

For two years, Pushkin did a little official work in Kishinev and returned to the life of pleasure he had led in St. Petersburg. He spent much of his time with the group of revolutionaries eventually to be known as the Decembrists. Though it was not completed until 1831, it was in 1823 in Kishinev that he began to write his greatest work, the "novel in verse" *Eugene Onegin*, called by Edmund Wilson "perhaps the most influential and within Russia the most widely popular work of Russian literature."

Eugene Onegin is a story classical in its spirit and in its humanity, yet Romantic in its methods. It is a satire of Russian provincial and city life in the 1820s. It is partly autobiographical: the narrator is Pushkin himself. "The hero of my novel, without preambles, forthwith, I'd like you to meet: Onegin, a good pal of mine..." Pushkin makes frequent mention of his own works in *Onegin* and even names his own friends and mistresses among the characters, clearly establishing himself as the first-person narrator. Furthermore, Onegin himself shares qualities of his "pal" Pushkin, and can from time to time be identified with his author. "He had enough knowledge of Latin," writes

Pushkin of Onegin, "to make out epigrams, descant on Juvenal, put at the bottom of a letter *vale*..." Like his creation Onegin, Pushkin used the Latin farewell in letters and conversation, a habit he adopted from Voltaire. Onegin, like Pushkin, is a Byronic figure, a young, aloof romantic, cynical beyond his years, successful with the fair sex, yet bored with his lifestyle. Edmund Wilson, who did more to make English-speakers aware of Pushkin's greatness than any other critic, said of Onegin that Pushkin "neither exalts him in the perverse Romantic way nor yet, in exposing his weaknesses, hands him over to conventional morality... Pushkin's 'novel in verse' came out of his deepest self-knowledge." Though Zhukovsky's translation of *Don Juan* influenced the rhythms of the novel, it is "the opposite of *Don Juan* in being a work of unwavering concentration." *Eugene Onegin*, then, is at once classical and Romantic; personal, yet universal; satirical, yet, ultimately, unjudgmental. Like its creator, it accepts the human condition as it is, without any preconceived program.

The first epistolary mention of the novel is to the author's friend Vyazemski, whom we have met. After working on the text for six months, Pushkin says "as for what I am doing, I am writing, not a novel but a novel in verse—a devil of a difference."

In 1823, Pushkin was transferred to the relatively more European port-city of Odessa, where he worked steadily and became even more dissolute, exhilarating in Italian opera, champagne, and love affairs with two married women simul-



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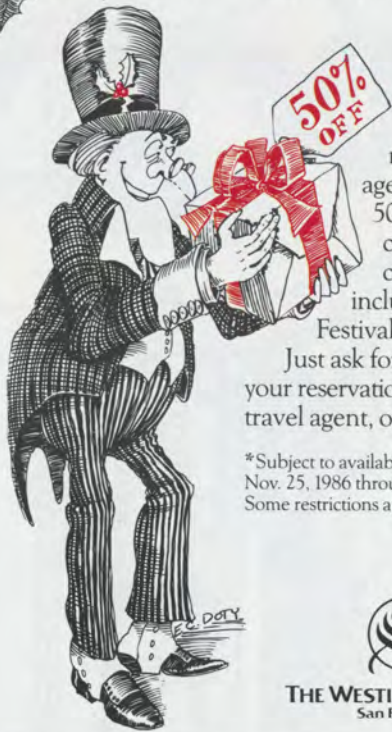
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taneously. These were Amalie Riznich, the great sensual love of his life, and the object, after her death, of some of his most beautiful verses, and the Countess Elizabeth Vorontsova. Not surprisingly, but very unfortunately, no letters to either of these women survive. Alexander Raevsky, Pushkin's old colleague in Byron, was also one of the Countess' lovers, and a treacherous one. In 1824, the poet was suddenly expelled from Odessa and ordered to live permanently on his mother's estate in Mikhaylovskoye in the province of Pskov. After quarreling with his parents, with whom he had never been close, Pushkin lived alone at Mikhaylovskoye with his old nurse. One of his best known lyrics, "Winter Evening," was written to her and captures the mood of that period. "The storm covers the sky in darkness, spinning the snowy whirlwinds; now it howls like a wild beast, now it cries like a child, now it suddenly rustles the thatch on a ramshackle roof, now, like a belated traveler, it knocks at our window. Our tumble-down hut is gloomy and dark. Why, little old lady, have you fallen silent by the window?" Here nature is an image for Pushkin and his life.

In 1825, during the Decembrist uprising, Alexander Pushkin was in Pskov, safe from blame, at his mother's. But the new Tsar was clearly aware of Pushkin's connection with the revolutionaries. As the critic Prince Mirsky observed, "by a master stroke of clever policy, (he) summoned the poet to Moscow (September 1826), granted him a full pardon, and promised to be his special patron and protector." This was indeed the act of an enlightened despot—aware of the poet's popularity, great gifts and troublesome temperament, Tsar Nicholas I kept Pushkin within easy observation, yet in an environment in which he could write as much as he liked. But the protection of his clement prince became insufferable to Pushkin, whose spirit languished. The next four years saw the completion of a few new works, while others dragged on or were left incomplete. Several of his best efforts were shelved by the censor, including *Boris Godunov*, and though Pushkin practically invented the now-common Russian habit of circulating his work in manuscript, he could not receive publication fees for them. The two censors most odious were Shishkov and Benkendorff. The latter was the leader of Pushkin's persecution and furthermore abused him



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Baron Georges D'Anthès in a contemporary engraving.

for his black ancestry. "I avail myself to speak to you of a completely personal matter," Pushkin wrote him, "...about a year ago in one of our journals was printed a satirical article in which a certain man of letters was spoken of...it added that his mother was a mulatto whose father, a poor pickaninny, had been bought by a sailor for a bottle of rum ... Peter the Great little resembled a drunken sailor..."

Our poet made several attempts to settle down, and having been once refused, was finally accepted by and in 1831 married the eighteen year-old beauty Nathalie Goncharova. The period before the wedding was spent at Tsarskoye Selo. His financial affairs were a wreck, but Pushkin tried to make plans for his coming family life. From the "Tsar's Village" he wrote to Benkendorff, "I make bold to disturb Your High Excellency with a most humble request for permission to publish in a separate book the poems of mine which have already been published during the last three years." This is a groveling Pushkin we have not seen since the days of the Lycée. In the same letter we find evidence of the poet's humiliating situation and its effect on his art, "The Sovereign's trust places on me the obligation to be a most strict censor toward myself." Here, Pushkin is not speaking in formalities; he is acknowledging the conditions of his patronage.



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A romantic vision of Alexander Pushkin, represented in an 1837 engraving by N. Konoshchenko.

At last *Boris Godunov* was allowed to be printed, as a special royal wedding favor, after five years of suppression. It met with harsh criticism.

Pushkin's marriage was at first quite a happy one, but Nathalie was cold and not embarrassed by any intellectual pretensions. Worse than this, it soon became clear that his presence at court was tolerated in order that his beautiful wife could be invited to social events. In fact, to facilitate this, Nicholas made Pushkin a "gentleman of the chamber" in 1834, a title usually given to men in their early twenties and an honor the poet deeply resented. To his friend Pavel Nashchokin Pushkin wrote "Here are some other pieces of news for you: I've been a Kammerjunker since the month of January. *The Bronze Horseman* was not passed..." Pushkin all but abandoned poetry, at which he had not worked much since his engagement to Nathalie, and devoted himself to writing prose stories and to histories that would never be completed. He began to feel increasingly stifled ("Pushkin died from lack of air," said Mayakovsky later), but, after repeated refusals was allowed to start a literary journal, *The Contemporary*, in 1836. Like everything Pushkin did after 1831, this effort met with no public success.

The poet's tragic end paralleled

exactly that of one of his own characters, Lensky in *Eugene Onegin*. He became exasperatingly jealous of the attentions paid Nathalie by the Baron George D'Anthès, a Frenchman in the Russian service. Pushkin challenged him to a duel, but this event was circumvented by D'Anthès's sudden marriage to Nathalie's sister, making Pushkin's suspicions appear ridiculous. But just a few days after the wedding, he learned that Nathalie and D'Anthès had again secretly met, and Pushkin demanded satisfaction in an unambiguous letter to the Baron's father. "Baron!" he writes, "Permit me to summarize what has just taken place... I am obliged to point out... that your role has not been altogether seemly. You, the representative of a crowned head, have paternally acted as your son's pander... like an obscene old woman, you go and lie in wait for my wife on every corner, in order to tell her of the love of your bastard, and when, ill with syphillis, he was kept home, you would say he was dying of love for her..."

From a communication such as this D'Anthès could not shrink. Satisfaction was granted on January 27, 1837. Pushkin's last letter is grim in its triviality. "Dear Madame, Alexandra Osipovna, I regret extremely that it will be impossible for me to come at your invitation today."

That afternoon, in a French *duel à volonté*, Pushkin and D'Anthès approached each other, pistols in hand. As a serious duelist, Pushkin allowed his adversary to fire first, in order that he, Pushkin, might advance to the *barrière*, the limit of the no-man's-land uncrossable by each, and fire at point-blank range.

But by accepting D'Anthès's fire, Pushkin accepted his projectile as well. Mortally wounded, Alexander Sergeevich Pushkin, and indeed the Golden Age of Russian poetry, died two days later. As Prince Mirsky observed, "for fear of public demonstrations of sympathy, his coffin was hurried away in the night from St. Petersburg to the monastery near Michaylovskoye, which he had chosen for his burial place." The parallels between Pushkin's and Mozart's lives and personalities are numerous and often striking, but nowhere more haunting than in the fact that before leaving for his fatal duel, Pushkin took a few minutes' time to put the finishing touches on *The Stone Guest*, his drama based on the same legend that inspired Mozart's *Don Giovanni*. ■

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1986 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 10 and 13), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved in our international seasons. In this issue, department heads are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

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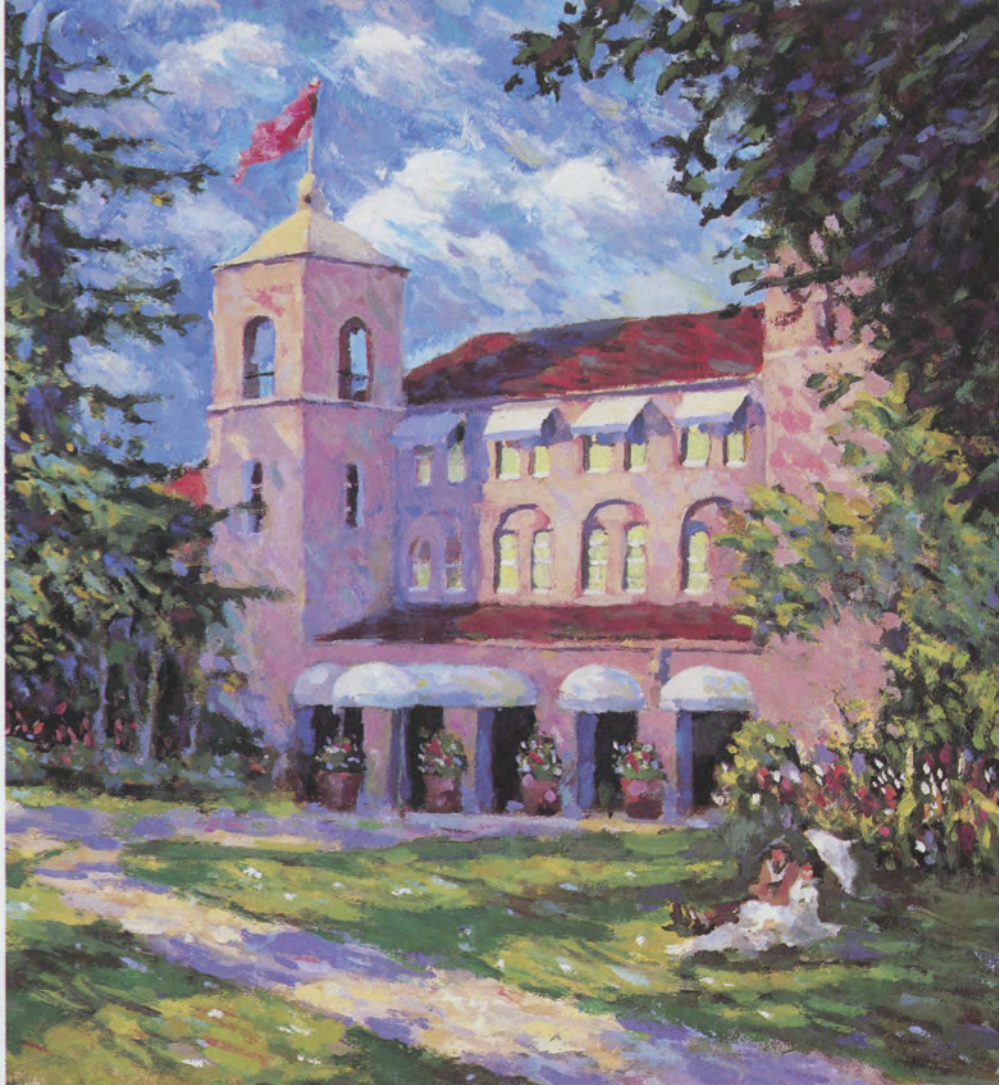
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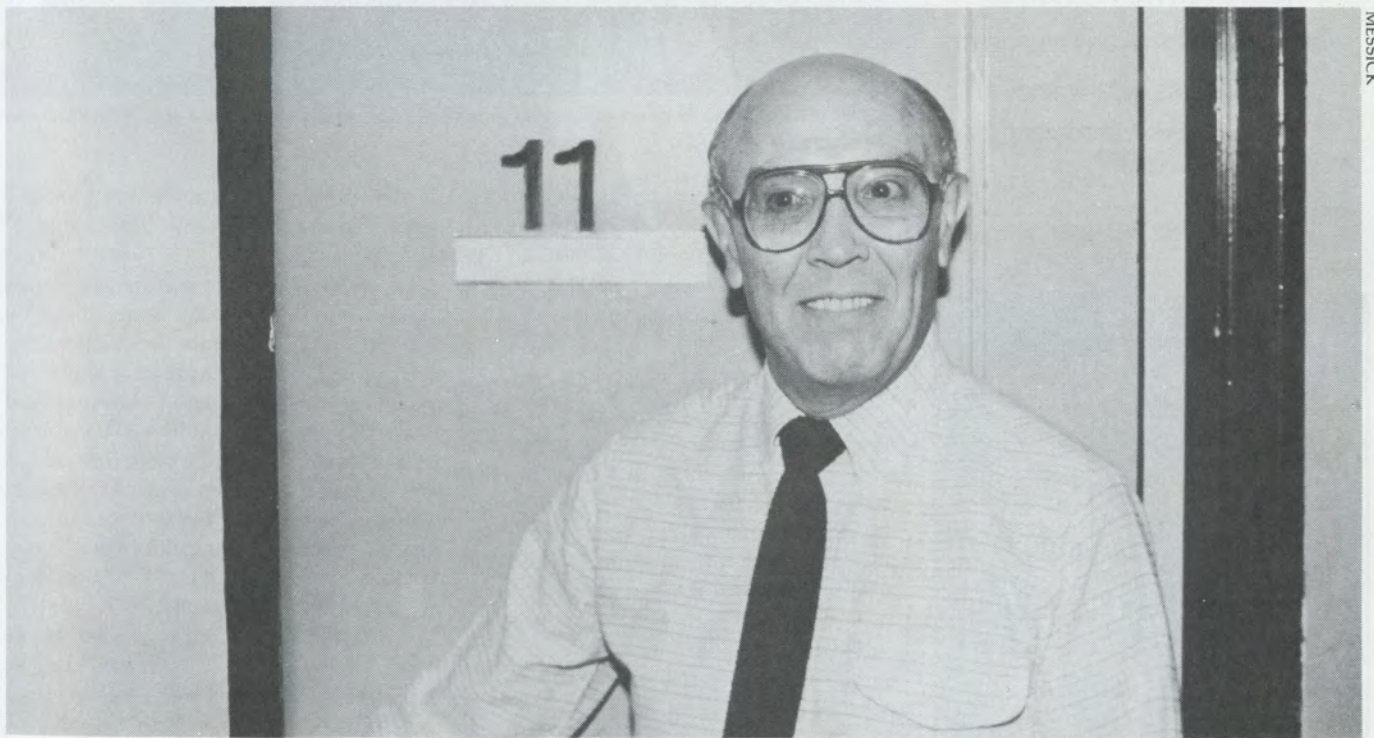
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Company Profiles: Joe Harris

This on-going series of interviews introduces our readers to a cross-section of San Francisco Opera Company members who never get to take a curtain call, but whose activities are very important in the process of making opera happen.

Joe Harris at the door of his "office": Room 11, the Opera House leading male singer's dressing room.



MESSICK

Joe Harris's job is defined, if it is defined at all, all over again each night, when the principal male singer walks through the Opera House stage door and into Room 11. A dresser with San Francisco Opera since 1961, Harris himself walks in that door knowing that the nature—and quality—of the next six hours or more of his life “depends almost entirely on the artist, and, to a smaller degree, on the show. A dresser can have from almost nothing to an enormous

amount to do. Sometimes you're father confessor, sometimes you're psychoanalyst,” he explains. “But what you simply *have* to be is a good listener. Because what you are every night is a diplomat.”

Most narrowly defined, his job entails getting the leading man in and out of his costumes, making sure that the artist looks and feels right in them, and seeing to it that costume changes happen in a timely, efficient manner. But, as anyone who remembers Tom Courte-

nay's engrossing performance in the recent motion picture, *The Dresser*, will realize, that's the easy part. Less simple by far—and demanding equal parts experience, intuition, and sympathy on the part of a dresser—is foreseeing, perceiving, and then meeting the needs of some of the most individual and temperamental men on earth. “You're with artists at the time of their greatest terror,” Harris says, in his practiced, reassuring tenor speaking voice, “so you just want to alleviate as

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Ingvar Wixell, ready to go out on stage as Falstaff (1985), pauses for a candid shot with his dresser, Joe Harris.

much of it as you can. Italian singers have a saying about going out 'into the mouth of the wolf.' When you keep in mind that that's what it's like for them, it helps you to know what to do.

"Some artists want to spend the time before they go on concentrating on their character. Some even prefer to dress themselves, when possible, for that reason," he continues. "In that case, you just observe, and supervise. But if it means staying 100 miles away, but being available, then *that's* what you do. At the other extreme, we had a tenor here once—for one production only, I'm happy to say—who used to hold a regular mass in here, with a priest, and his wife, and his voice teacher, and his coach, before he went out every night. I stayed on the remote edges of that, too, for different reasons."

Both scenarios are rare. Most singers, throughout a performance, are a wealth of needs crying out to be met. "Sometimes I've had to race out for medicine or food. The time that sticks in my mind," he recalls, "is years ago, when an artist, who was offstage for ten minutes during an act, decided that he had to have toast. It was during the Adler days, and luckily Nancy Adler happened to be backstage. She remembered that there was a toaster in the ladies' room on the fourth floor. (In those days everything

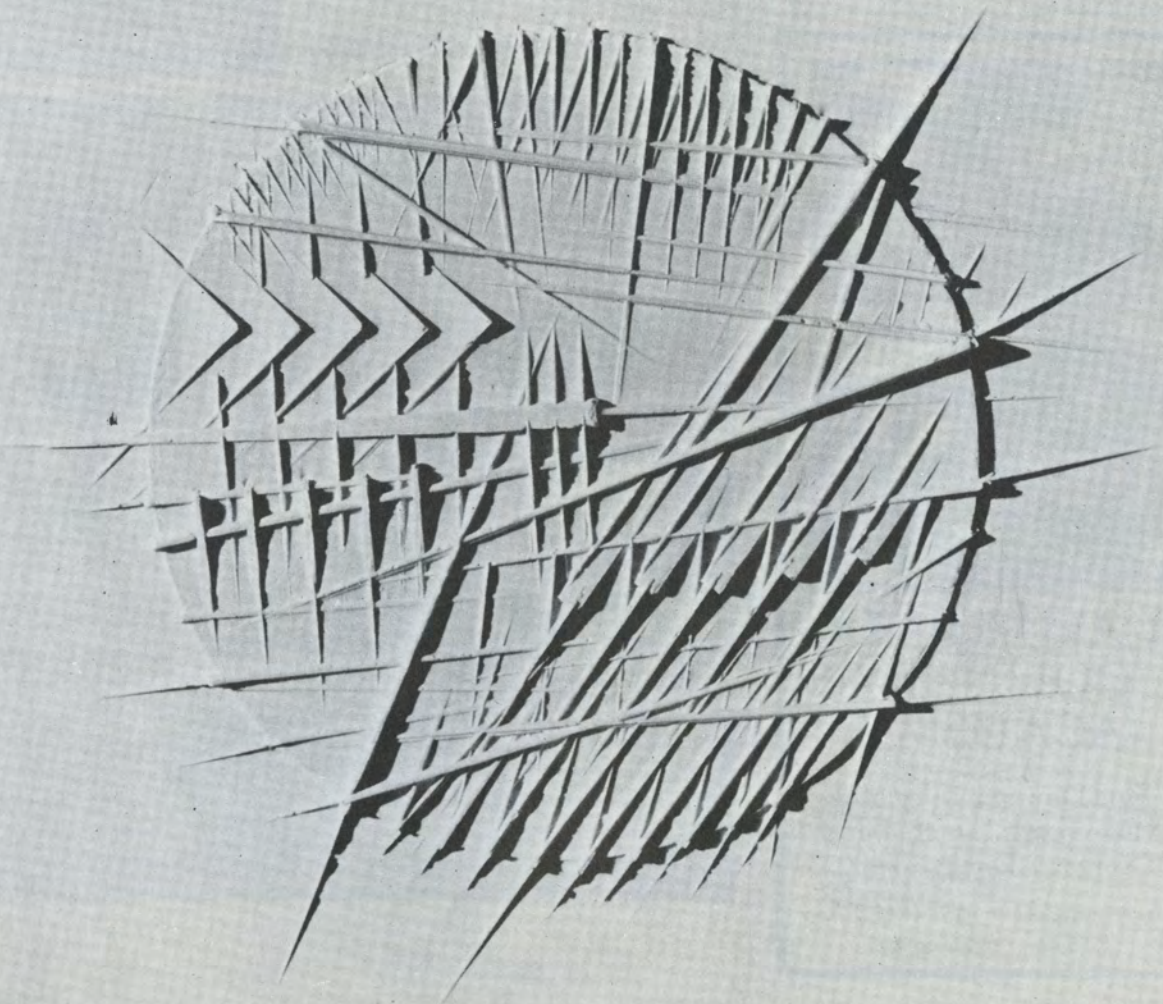
looked like we were camping out around here.) So we found some bread, and off she went.

"Most artists are a little less capricious than that, so you come to know what it is that they want. Jon Vickers, for example, goes through lots of oranges and quarts of hot chocolate—the kind you make with water, not milk—in the course of a performance. And it's not unheard of for an artist to need a shot of cognac or whisky during a performance, not to calm them down but for the quick rush of sugar it gives them. I keep a bottle of Scotch in the room for emergencies."

Neil Shicoff, whom Harris dressed as Don Carlos earlier this season and as Edgardo in 1981, has extravagant praise for this veteran dresser. "I've sung all over the world, and have had good dressers," Shicoff says, "but Joe's the best. He does everything but sing the part for you. Sometimes I swear he knows more about the operas than the singers do. And he has just the perfect personality for handling all the attitude singers give out. I hope I'm not abusive to him, but I know I'm insensitive before I'm about to go on. I trust Joe to handle it, because he knows I'm off in my own world—numb, even. I tend not to even see people, so I know I don't hear a thing he says." "Having taught school for 30 years," Harris replies laconically, "I'm used to people not listening to me."

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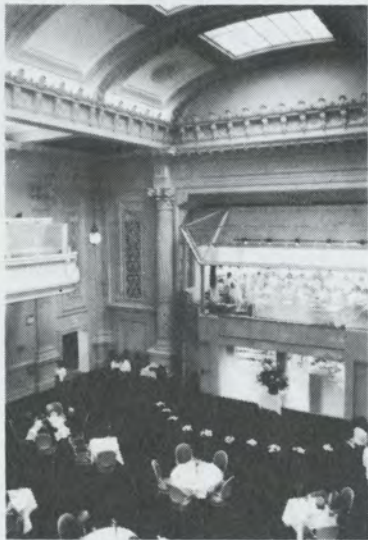




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Until 1985, Harris was a dresser by night and a teacher at San Francisco's George Washington High School by day. In addition to serving as the head of the English department there, he took an active part in the school's drama program. Among his charges there was a young student named John Del Carlo, who would have sung the part of Curly in a production of *Oklahoma!* Harris directed, had he not suffered an attack of appendicitis and found himself on the operating table when the curtain was going up. Harris remembers that *Oklahoma!* as the kind of production that served as good preparation for his job at the opera house.

His entree into "the calculatedly small" dressers' union came in 1961, when a friend in the union gave his name to a business agent who was looking for help for an Old Vic tour. Later that season Harris joined the opera company as a dresser and has since worked his way through the traditional ranks—first dressing supers, then choristers, then comprimarii and second principals. He's worked in Room 11, with the leading male singer, for the past 16 years.

His work in any production generally

begins at the piano dress rehearsal, when singers work for the first time with the clothes the Costume Shop has built. At that point the dresser has to be alert to whatever changes need to be made for a costume to work perfectly on stage. "There tends to be a lot of stopping and starting during that rehearsal, so you have time to make careful adjustments," he explains. "But by the time you're at the final dress rehearsal, with orchestra, time is like gold, and things have to run like clockwork." When rehearsal circumstances allow, Harris goes out into the orchestra seats "to see how it all looks from that vantage point, and to watch for costume mishaps."

Although the Costume Shop makes all the final adjustments that can be anticipated, Harris keeps a box of sewing supplies and a small tool box, containing tape, staples, pins, and the like, for last-minute and emergency repairs. His most memorable emergency was in the 1973 production of *Die Fledermaus*. "As usual, I was dressing the leading man," he recalls. "But it was the leading lady, Joan Sutherland, who had the disaster. Both of the principals had to make exits during the

Joe Harris with Carlo Bergonzi, *Gustavus/Riccardo* in San Francisco Opera's 1985 *Un Ballo in Maschera*.



MOODY



A pensive Nicolai Ghiaurov, ready to start Act II of San Francisco Opera's 1983 Boris Godunov, pauses with Joe Harris before the beginning of the act.

act, up stairs that went into a kind of island in the middle of the stage. That's where Sutherland's dresser and I were stationed. We started to hear some unexpected laughter from the audience. What happened was that upon her exit, Sutherland's gown had caught on the banister and opened up in the back. Now she's a sport, but she was quite undone by the time she got to safety, and to us. In the few minutes we had before she went back on, I fixed the entire back of her dress, with pins. The main thing in this business is simply making the show happen."

Such emergencies aside, by no means does Harris do all of the dressing in the relative asylum of Room 11. Many operas require quick costume changes—so quick, in fact, that they happen in the wings. And if the changes are sufficiently complicated and fast, they sometimes are made by teams of dressers and other members of the production team. "It takes a whole

crew to make some of the changes in *Così*," Harris says, a certain anxiety registering in his face and voice in the sheer act of remembering them. "Getting the boys into those Albanian costumes in the first place is a bit of work, but for the wedding scene at the very end of the piece, there's a complete costume, wig, and make-up change—in no time flat. That takes a whole crew. And naturally you're doing your most stressful work without enough space or light."

Shepherding a singer onto the stage is only part of the battle. There's also the coming off. "You usually know what people need when they come off, be it tissues, a towel, or black coffee. But there are the emergencies then, too. One night, when Jimmy McCracken was singing *Otello*, all of a sudden I could hear the voice start to go. He was at the three 'sangués, and on the third one, the voice just went. I tore off to get some lemon and tea for him. But, even so, he talked the rest of the performance."

When the principal happens to be a tenor whose first or last name begins with "P," the dressing room itself can become a battleground. "On those nights I'm also a doorman," Harris reports. "By now I know who those guys want to see and don't want to see. But even so, there's only so much any one person can do by way of crowd control. The dressing room can be a scene all by itself. I tend to get close to singers' wives, and I'd be lying if I didn't say that there are times when I've baby-sat."

Harris's limits come not in what he will do, but what he will tolerate. Temperament is one thing, but, he says, "I do tend to flee violence. There was an artist here once who walked into the dressing room and threw a dagger, which stuck in the wall right between his wife and me. The hole it made is still there—which is more than you could say for me that night."

Not that he left seeking other work. "While I was teaching, this was the perfect complement to what I did all day long. Now that I'm no longer teaching, it means, if anything, more. I was brought up on the Met broadcasts, and opera has been a part of my life for as long as I can remember. This job allows my vocation and my avocation to be the same. All in all, this Company has done a lot more for me than I've ever done for it. It has allowed me to live out my fantasies." ■

—Timothy Pfaff



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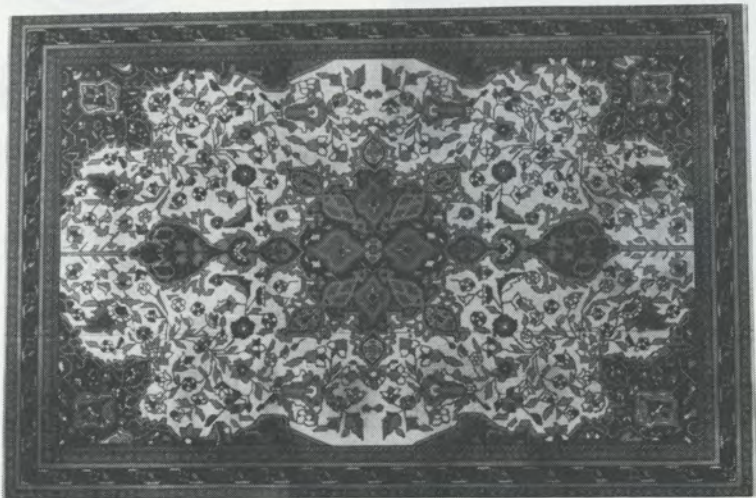
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Sennheiser Listening Devices

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has recently installed a new Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available at the north end of the main lobby. A rental fee of \$2.00 is requested, in addition to an ID deposit, such as a drivers license or major credit card. The devices can be used in any seat in the Opera House.



Opera House Tours

Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on the following dates:
Sunday, November 9
Wednesday, November 19
Sunday, November 23
Thursday, December 4
Saturday, December 6
The cost is \$2 for Guild members (limit 2 tickets per member); non-members \$5. For further information, please call (415) 565-6432.



If You Drive To The Opera . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the traffic congestion by using the Gough Street entrance to the facility (between Fulton and Grove).



Services

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

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

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: 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 two hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

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

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

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. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days. Phone charge (415) 864-3330 10 A.M. to 6 P.M. Monday through Saturday.

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

Unused Tickets Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House.

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

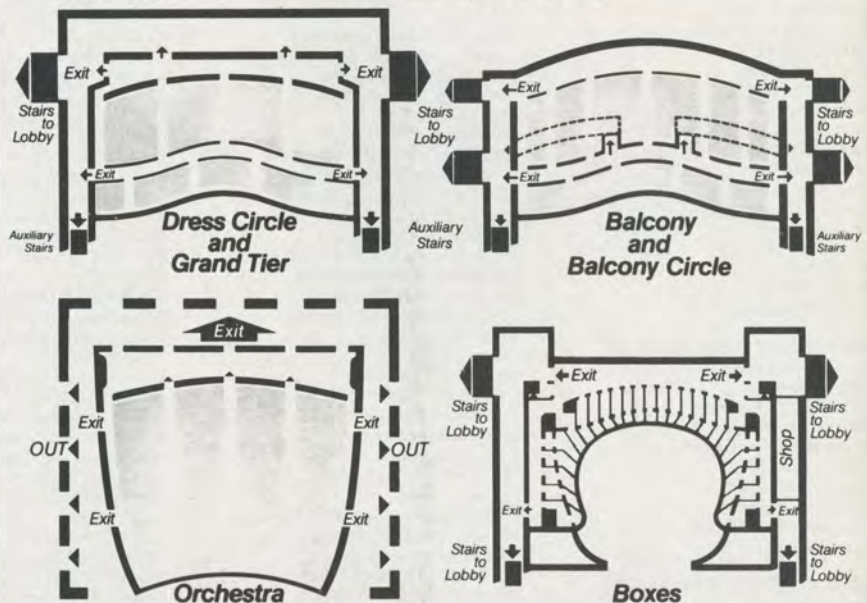
Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M. For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

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.

San Francisco War Memorial and Performing Arts Center War Memorial Opera House



Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit. (Refer to diagrams.)

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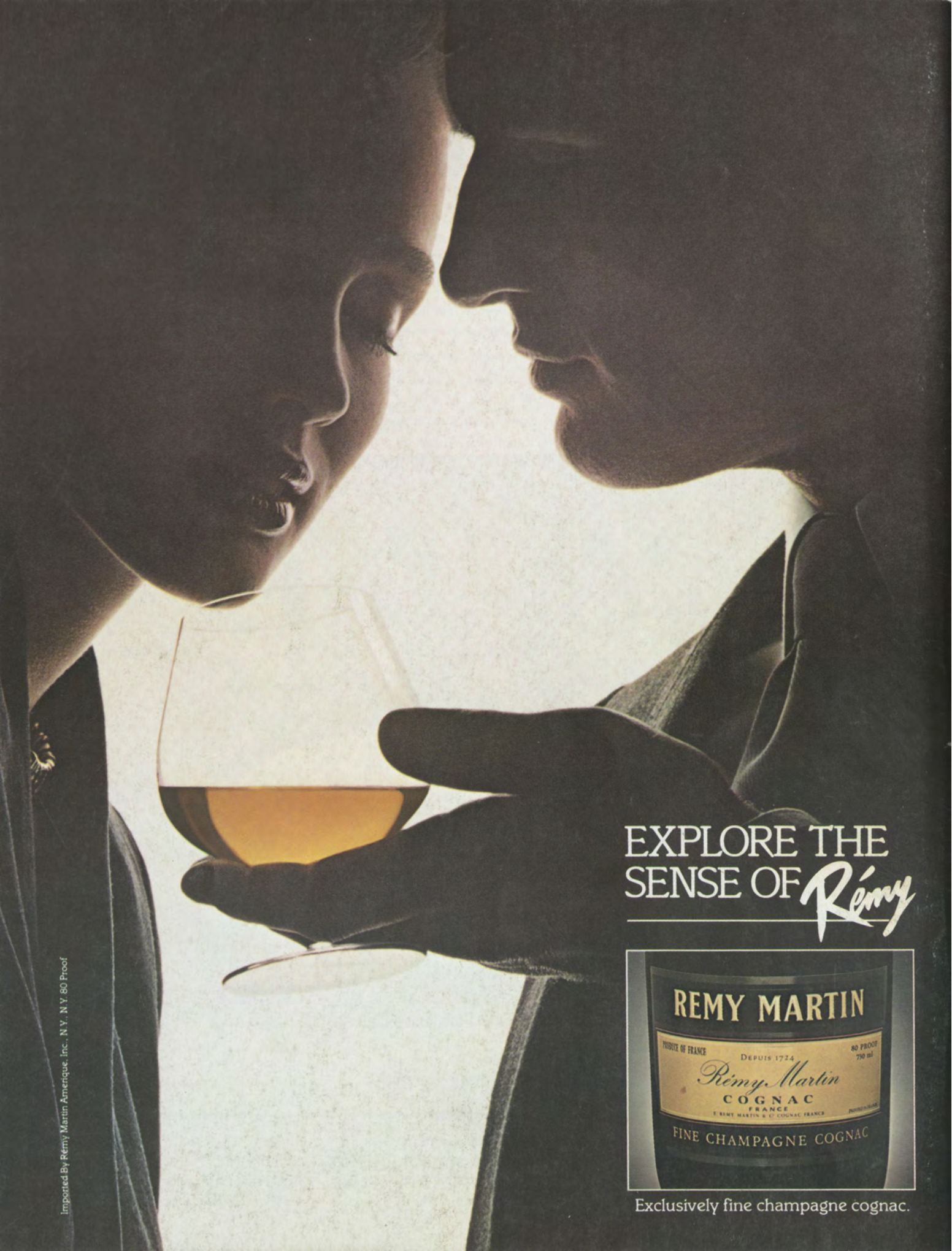
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The role of Monsieur Triquet in today's performance of *Eugene Onegin* will be sung by tenor Joseph Frank.



After appearing here last fall as Bardolfo in *Falstaff*, American tenor **Joseph Frank** returns to San Francisco Opera as Triquet in *Eugene Onegin*. He made his Company debut in 1974 as the Dancing Master in *Manon Lescaut* and has subsequently appeared here in 20 lyric and character roles. These include Goro in *Madama Butterfly*, L'Incredible in *Andrea Chénier*, Beppe in *Pagliacci*, Valetto in *L'Incoronazione di Poppea*, Pong in *Turandot*, the Abbé in *Adriana Lecouvreur* and the Dancing Master in *Ariadne auf Naxos*. It was in this last role that he made his Metropolitan Opera debut in 1979, and has returned there for numerous assignments including *Manon Lescaut*, *Madama Butterfly*, *Parade*, *Der Rosenkavalier* (Live from the Met broadcast), *Les Mamelles de Tirésias* and *L'Enfant et les Sortilèges*. He is a familiar figure on the stages of leading opera companies, including those of Houston, San Diego, Tulsa, Miami, Pittsburgh, Dallas and many others. A frequent performer with the Santa Fe Opera, his credits there include the American premiere of the three-act version of Berg's *Lulu*, Korngold's *Violanta*, the world premiere of George Rochberg's *The Confidence Man*, Offenbach's *Orpheus in the Underworld* and the world premiere of John Eaton's *The Tempest*. Recent highlights include a recording and performances of Britten's *Saint Nicolas* at the Indianapolis Festival, and the Simpleton in *Boris Godunov* at Houston Grand Opera, conducted by Emil Tchakarov, who subsequently invited Frank to the Sofia Festival next year to record and sing the role of Shuisky in the same opera. He will return next year to Houston next year for performances of *Falstaff* and *Salome*, and to the Metropolitan Opera for *Ariadne auf Naxos*.

November 16, 21, 26, 30; December 5, 1986.

