

Jenůfa

1986

Sunday, September 14, 1986 2:00 PM
Friday, September 19, 1986 8:00 PM
Tuesday, September 23, 1986 8:00 PM
Saturday, September 27, 1986 8:00 PM
Thursday, October 2, 1986 7:30 PM
Sunday, October 5, 1986 2:00 PM

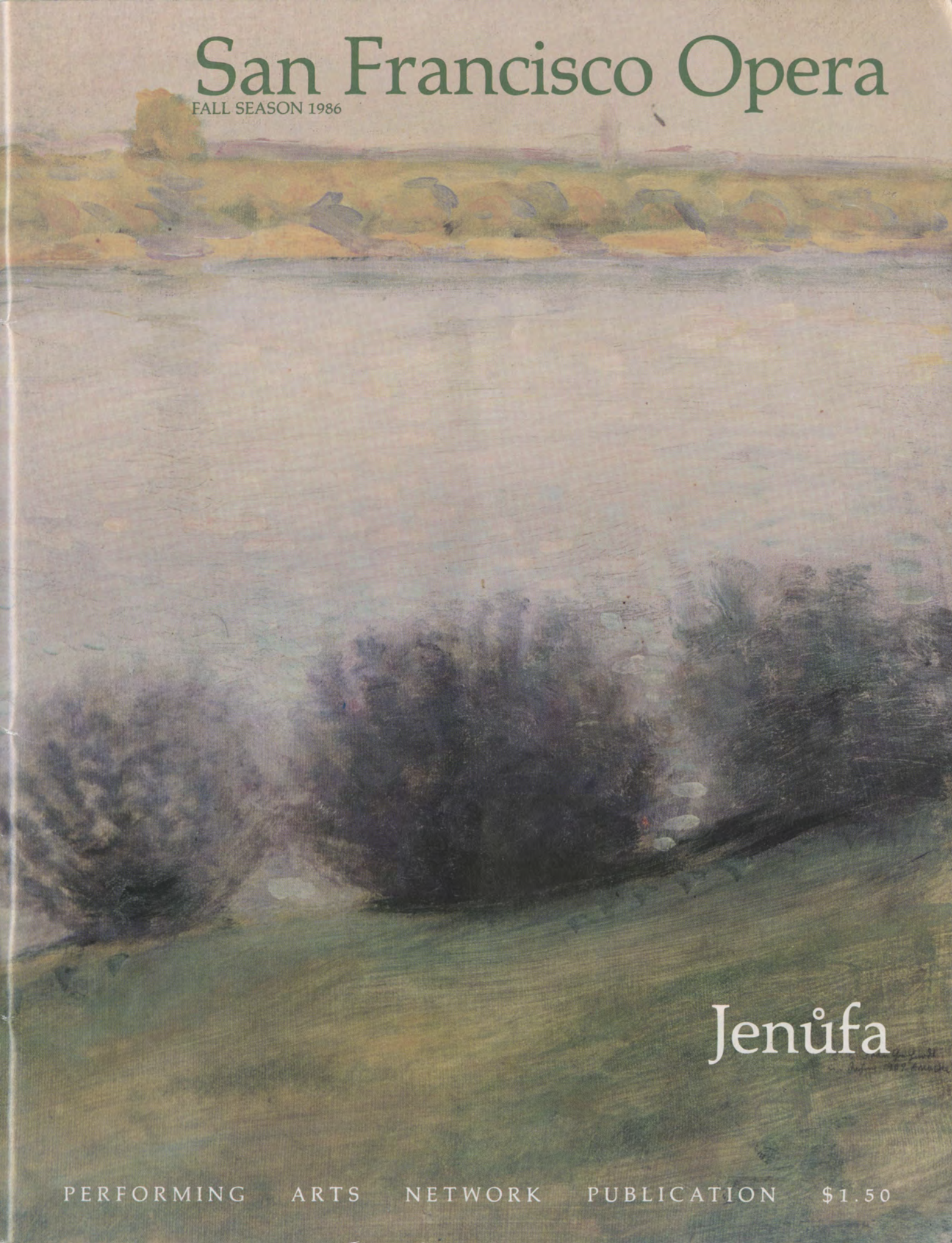
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FALL SEASON 1986



Jenůfa

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Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Jenůfa

FALL SEASON 1986

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COVER:

August Macke (German, 1887-1914)
Am Rhein bei Hersel, 1908
Oil on canvas, 40½ x 50½ cm

Städtisches Kunstmuseum, Bonn
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Proceeds from the sale of this magazine benefit the San Francisco Opera.

Editor: Koraljka Lockhart
Art director: Frank Benson
Editorial assistant: Robert M. Robb

Editorial offices: San Francisco Opera,
War Memorial Opera House, San Francisco, CA 94102
Telephone: (415) 861-4008

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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.

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

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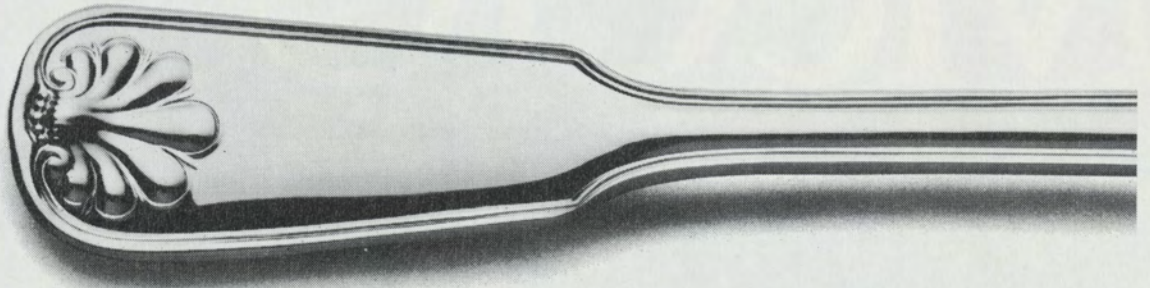


PHOTO: RUSSELL MADMISTERS ROOM SETTING VINCENT FRIMA

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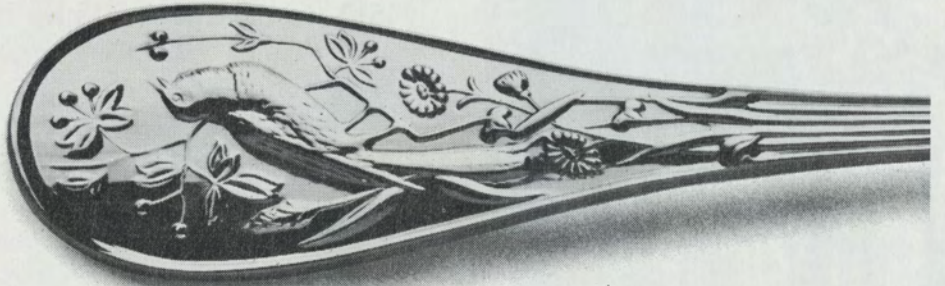
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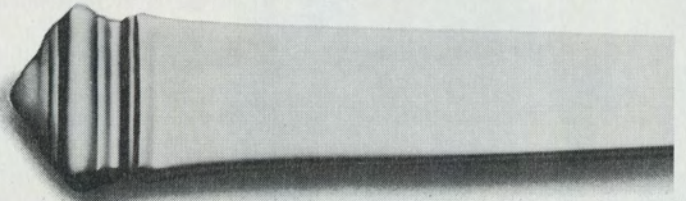
1871

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General Director's Message

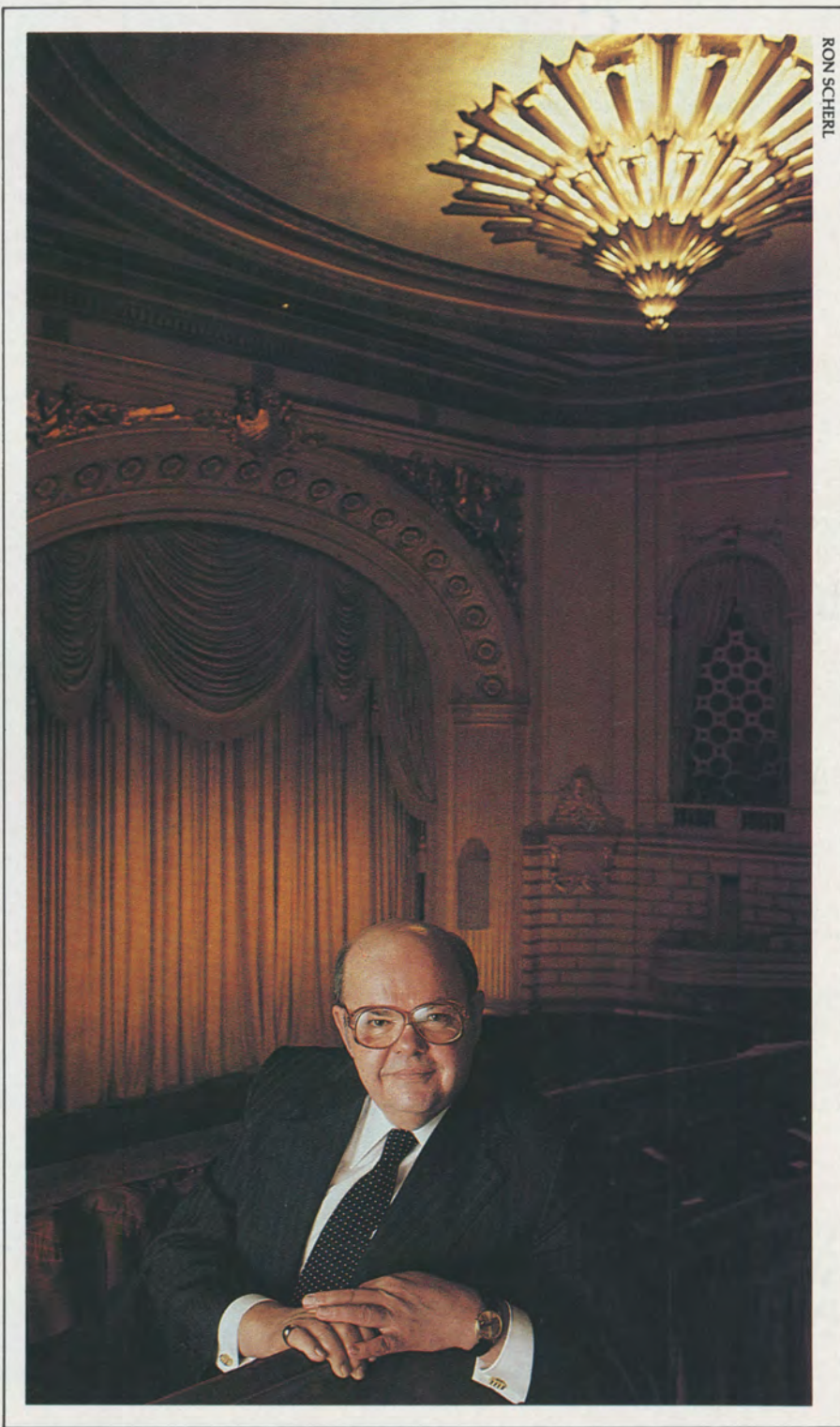
As we begin San Francisco Opera's 64th annual Fall Season, I would like to share with our audiences several thoughts regarding the direction our Company is taking.

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

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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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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/
Sulich

*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

Fournet/Mansouri/Mitchell/George/Munn

*This production was originally made possible by
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late James D. Robertson.*

*The revival of this production is made possible by
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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
Manon Massenet

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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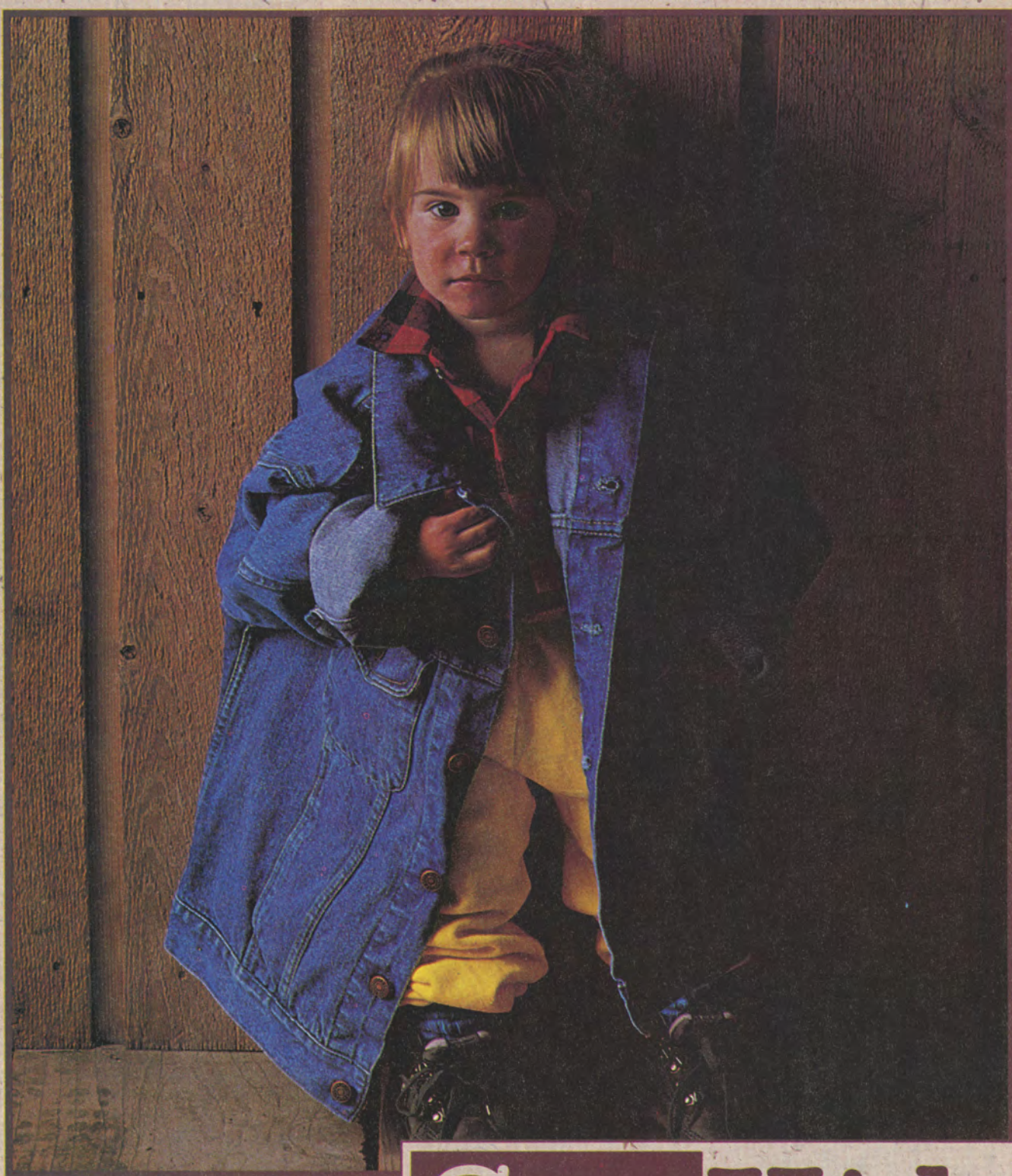
Gounod/in French with English Supertitles
Thursday, October 16, 1:00
Thursday, October 30, 1:00

Matinee for Senior Citizens and Disabled
Patrons
Saturday, October 25, 1:00



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The Archives for the Performing Arts invites you to view its exhibition of black and white photographs taken by Ira Nowinski, documenting San Francisco Opera's 1985 Ring cycle, currently on display in the War Memorial Opera House Museum. The series includes dramatic onstage shots, backstage views, and dressing room portraits. The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique.



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Elisabeth Söderström in the title role of San Francisco Opera's 1980 presentation of Jenůfa.



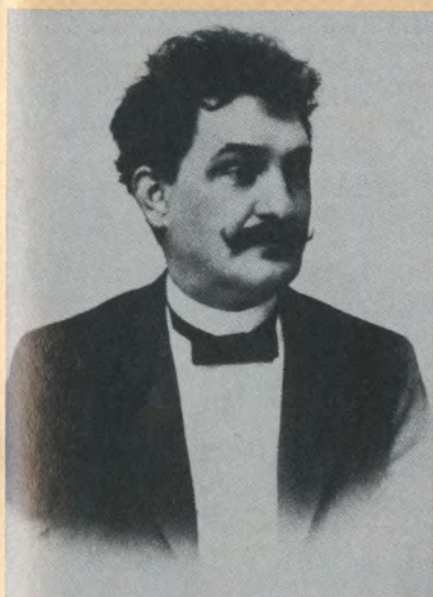
Elisabeth Söderström and William Lewis in the first act of San Francisco Opera's 1980 production of Jenůfa.

Jenůfa: From Sadness to Triumph

By MICHAEL BECKERMAN

Inception

It might seem like hindsight to suggest that Leoš Janáček was fated from his earliest years to write *Jenůfa*, yet his background made his choice of subject and his orientation almost inevitable. He was born in 1854 in the small village of Hukvaldy, in the rugged hills of Northern Moravia, and early on developed a love of the countryside and its inhabitants. His first important studies took place in Brno in 1865, at the Augustinian Monastery under the tutelage of Pavel Křížkovský, one of the most important and vigorous musical figures of the pre-Smetana era in the Czech lands. Křížkovský believed that simplicity and directness of expression could be achieved by using folk music as a



Leoš Janáček around the turn of the century, the time of the composition of *Jenůfa*.

basis for his own musical compositions, which were almost entirely choral works. Janáček emerged from the cloister in 1869 with a love of folk song, and a unique feel for the choral idiom, both of which find their first great expression in *Jenůfa*.

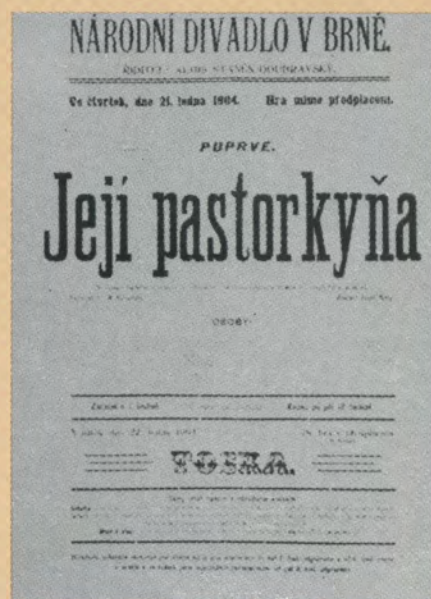
In the mid-1870s, Janáček studied at the Prague Organ School and became preoccupied with the study of aesthetics. One of his primary influences in this realm was the aesthetician cum social philosopher Josef Durdík, who argued that, just as the individual elements of a work of art must coalesce and overlap in order to create an impression of simple grandeur, so human beings in a society had to work together towards a finer future. Janáček took this mandate quite seriously, and this concern with social improvement is one of the most potent underlying themes of *Jenůfa*.

The 1880s found Janáček in Brno, where as a teacher, conductor, and composer (sometimes with as many as six simultaneous jobs) he endeavored to make a career for himself and raise the cultural level in this provincial capital of Moravia. In the middle of the decade, he began the ethnographic research which was to make a profound impact on his development as a composer and a thinker. His efforts, which consisted of collecting, arranging, and writing about folk music, brought him into contact with a wide range of popular types, and would result, over the years, in over fifty articles, some two hundred arrangements, and well over a thousand collected songs.

Along with the interest in folksongs came a preoccupation with human speech, and in this context Janáček developed his characteristic notion that the intonational patterns of human speech were the key to understanding the mind and spirit of man.

Janáček kept notebooks and diaries filled with such "speech melodies" calling his activity "the model sketching of a musician." (In this activity he may remind us of the French sculptor Rodin, whose ideas on art were quite similar.) He also began to feel that the careful study of these speech patterns was essential to any attempt to create memorable dramatic works, concluding that "The best way of becoming a good opera composer is through analytical

Michael Beckerman is an Assistant Professor of Music at Washington University in St. Louis. His book on Janáček's theoretical works will appear shortly, and he is in the process of starting a Czech Music Society in the United States.



Playbill for the first performance of *Jenůfa*, Brno, 1904.

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study of the melodic curves and contours of speech."

One can think of no better counterpart to Janáček at this time than Gabriela Preissová (1862-1946). Although born in Bohemia, she settled in Moravia and became fascinated with the life in small villages, particularly in the border region of Moravian Slovakia, perhaps the richest and most exotic part of the Czech lands in terms of folklore. She began publishing stories set in this region in 1884, and by 1888 Janáček, still in the midst of his first opera, *Sárka*, showed interest in securing a libretto from her. Her story, *The Beginning of a Romance*, became Janáček's second opera. Several years later, Janáček asked her about the possibility of setting her play *Her Foster Daughter* (In Czech, *Její pastorkyňa*, the original title of *Jenůfa*). Though she thought it an inappropriate subject for an opera, Janáček eventually secured her permission, and began working on the opera in 1895.

The compositional process of *Jenůfa* was to prove long and arduous, and it is a fascinating story. (For a full discussion see John Tyrrell's excellent essay which accompanies the London recording of the opera, and especially his forthcoming book on Czech opera, to be published by Cambridge University Press.) Although the first act was probably finished by 1897, Janáček did not complete the work for another six years, painful years for the composer. His young son Vladimír died in 1890, and his daughter Olga in 1903, and his marriage subsequently collapsed. The reverberations of these tragedies are clearly present in the opera and it is well known that Janáček said that he would bind *Jenůfa* "with the black ribbon of the long illness, the pain, and the sighing of my daughter Olga and my little boy Vladimír." Janáček's wife recalled the day in 1903 when the composer finally completed the opera:

My husband had just finished *Jenůfa*. All the time he was working on it Olga had taken a keen interest in it. Now she begged him "Daddy, do play me *Jenůfa*. I will never hear it." Leoš sat down at the piano and played . . . I couldn't bear it and fled.

Thus, the opera was born in an atmosphere which combined intense intellectual ferment, ethnographic discoveries, and spiritual awakening with the most profound sadness. *Jenůfa* nevertheless occupies a crucial, pivotal role in



Leoš Janáček and his wife Zdeňka around 1881.

Janáček's output. Not only did the ten years of its composition take him from youth to maturity as a man and a composer, but the opera is the first major statement of what is to become Janáček's lifelong philosophical preoccupation: the relationship between man and nature in the broadest possible sense.

Conception

Many writers have discussed what they call Janáček's "realism." If we are to use the term at all in relation to *Jenůfa* it is

necessary to explore the various levels on which it works, and where such a term is inadequate. The first point to understand is both obvious and deceptive: Janáček is concerned with everyday life. On this level, the opera may be seen as a series of quotidian events, albeit tumultuous ones, taken from the life of the people, and presented in their proper context; geographic, linguistic, and cultural. This means that we are dealing with a village opera, on location, with great attention paid to proper costumes and dialect. But this



Leopolda Hanusová-Svobodová as *Kostelnička* in the 1904 Brno world premiere of *Jenůfa*.

notion of literal realism can be misleading, since the artist is devoting all his energy towards *shaping* the manner in which events are portrayed.

We know that Janáček's realism owes little to the studied urban realism of the French or, in fact, to Italian *verismo*, but rather takes its cue from the Russians. He was a passionate Russophile, visiting the country twice, taking a leading role in the Russian circle in Brno, and even giving his children Russian names. Furthermore, Russian literature inspired several of his most important works, including *Taras Bulba* (Gogol), *Katya Kabanova* (Ostrovsky), the *Kreutzer Sonata* Quartet (Tolstoy), and *From the House of the Dead* (Dostoyevsky). One of the features of these writers which attracted Janáček was the balance they achieve between imposing symbols and ideas on material reality, on the one hand, and, on the other, the way they allow such symbols to flow naturally from the dramatic fabric.

For example, in Chekhov's play *The Sea Gull* the old Lieutenant, Shamreyeff, interrupts a conversation about art with a reminiscence which appears to be a quasi-senile non sequitur:

I remember one evening at the Opera in Moscow when the celebrated Silva

was singing, how delighted we were when he took a low C. Imagine our surprise ... it so happened that the bass from our church choir was there and all at once we heard "Bravo Silva" from the gallery a whole octave lower ... like this ... "Bravo Silva." The audience was thunderstruck.

Yet within the fabric of the drama Shamreyeff's remark profoundly addresses the clash between the idealistic amateur (Trepleff) and the accomplished professional (Trigorin) which is the major subtext of the play. While creating the illusion of everyday life—old men, after all, do interrupt discussions to reminisce—Chekhov is, with great subtlety, steering us to the central issue of the play.

This process can also be seen in the first act of *Jenůfa*, when the action seems to be interrupted by the entrance of Jano the shepherd, who ecstatically proclaims his ability to read. We may believe that such an interruption is part of "real life," yet Janáček is also concerned with the symbolic value of the action, since the notion of self-improvement, through study and contemplation, and the transformation of the older rigid social order through education, is a critical aspect of the opera.

Of course, "realism," though concerned with events taken from life, cannot merely transfer action from the world stage to the theater. Artists are illusionists: what appears "natural" on stage is only accomplished through the greatest artifice—boring characters, for example, cannot be dull; they must suggest dullness while maintaining interest on another level. Since both creators took such great pains to mold their material, it is interesting that both Chekhov and Janáček were accused of copying from life. Chekhov's response was characteristic. He said:

I am able to write only from memory and have never written directly from nature. I must let the subject filter through my memory until only what is important and typical in it remains in the filter.

Janáček, in turn, was livid when some critics inferred that he had transferred real speech-melodies directly into *Jenůfa*:

Is it conceivable that these collected speech-melodies, torn from foreign souls, so sensitive that they hurt, I should steal on the sly, and then from them "make up" my work? How can

such nonsense get around?

This leads us to the second level of Janáček's "realism." For although Janáček believed that speech melodies give "the expression of the complete organism and all phases of spiritual activity that flow from it," there were particular kinds of activity which were most fascinating to him. He wished to study human beings in a state of profound tension, "when their life moods are somehow stirred." This preoccupation with clashes and conflicts permeates his feuilletons, written for a Brno newspaper, and even his musical theories, especially his theory of harmony, which stresses the "chaotic moment" when successive chords are, according to Janáček, overlapping due to the sympathetic vibrations of membranes in the inner ear.

In *Jenůfa* this passionate world of dissonance is superimposed on the everyday life of the village by a series of uncontrollable and irreversible actions committed by the three main protagonists. Just as in Janáček's theoretical world the lagging "ghostly" tones of the first chord in a sequence clash with the succeeding tones, so in *Jenůfa* there is an overlap of action and its dramatic consequence. The three major "sins" of the work, if we may call them that, are Jenůfa's out-of-wedlock sexual experience, Laca's slashing of Jenůfa's cheek, and, most grisly, Kostelnička's infanticide.



Zinaida Jurjevskaja as *Jenůfa* in the 1924 Berlin premiere of the opera, which was presented in German.

COURTESY, LIM M. LIM

Though these occur, respectively, before the start of the opera, at the conclusion of Act 1, and in the middle of Act 2, the consequence of these actions, the "lag," as it were, is played out in a manner which both corresponds to and shapes the three acts of the opera, allowing Janáček to explore the development of his character under stress. Musically the tension builds, from Jenůfa's first act pleading with Števa, to Laca's fatal deed, through Kostelnička's "Co chvíle . . ." (In a moment . . .), her "decision aria" in the middle of Act 2, which is the critical moment of the opera.

It is perhaps important to point out that in *Jenůfa*, as in *Romeo and Juliet*, distinctions can be made between the trespasses of Laca and Jenůfa, which must be seen as sins of youth and inexperience, and the far greater transgressions of Kostelnička, which embodies the moral contradictions of her society. For this reason, the young couple are gradually able to discover a new universe of possibilities, while Kostelnička sinks ever deeper into physical and emotional paralysis until redeemed by Jenůfa's forgiveness.

One of Janáček's favorite folk songs, and the "frontispiece" of his largest collection of arrangements, "Moravian Folk Poetry in Song" is "Aj láska, láska" (Oh, Love, Love):

Ah love, love,
you are not constant,
like a brook flowing between the
banks.
The water flows on,
and love disappears,
like a leaf of rosemary.

This poem could well serve as a gloss for the first act of *Jenůfa*, and was no doubt in Janáček's mind when he composed the opera. All the images are there, from the dying rosemary plant, which Jenůfa sees linked to Števa's dying love, to the flowing water, itself unseen, but heard constantly through the ubiquitous xylophone which depicts the turning of the mill wheel. Thus the actions of life are both dictated and paralleled by the laws of nature.

This leads us to the final critical element of Janáček's orientation. On the surface, his preoccupation with humanity "in extremis" would seem to be a mere naturalist manipulation. Yet his approach to character and plot is animated by an unbreakable link forged between that which we have called "realism" and a kind



Sena Jurinac was Kostelnička in San Francisco Opera's 1980 staging of *Jenůfa*.

of transcendent, all-embracing pantheism. It is this deeply reverent love of nature, in all its manifestations, which distinguishes Janáček's genius; his belief that humanity can only achieve spiritual growth through contact with nature.

This theme finds its most explicit realization in one of Janáček's later operas, *The Cunning Little Vixen*, where the old forester, dried out and lonely, is led to an ever-more vivid experience with nature through his contact with the vixen. The opera culminates with his ecstatic paean to the forest and his cathartic glimpse of the immortality which can only be achieved by placing himself in harmony with the cycles of nature. In his next opera, *Makropulos Case*, Janáček restates the same theme in a negative guise: immortality cannot be achieved through the machinations of science. Emilia Marty can only be redeemed if she allows the cycles of nature to be restored by her death.

The action of *Jenůfa* occupies part of such an eternal life cycle. Act 1, with its celebration, dying rosemary plant, shattering of illusions, and disfigurement, takes place in the autumn. The second act, a literal depiction of hibernation and death, is set in winter, and Act 3, which deals with discovery, transcendence,

and rebirth takes place in the spring.

Nature plays a further role in the opera. Michael Ewans, in his essay on *Jenůfa* in *Janáček's Tragic Operas* (Indiana University Press, 1977) comments that the real turning point in the opera occurs in Jenůfa's Act 2 monologue:

Jenůfa's independence and clear-headedness come at the moment when the violin sustains its top notes and decorates them—a moment which is attained as Jenůfa opens the shutters and contemplates the night, with moon and a canopy of stars shining for the poor. Looking out into the night, harmonizing herself with nature, Jenůfa, for the first time in the opera, considers the predicament of someone other than herself.

Thus opening the shutters, as in *Oblomov*, or in Ibsen's *Ghosts*, is a symbolic action letting in the world of nature, in both its human and pastoral forms, leading to renewal. Finally, we may note that nature, in the form of melting ice, not only brings the rebirth of spring, but reveals the lie of the winter in the form of Jenůfa's baby.

Thus, even though the dramatic images of *Jenůfa* seem to be taken from "real life," and the musical motives are often the studied *recomposition* of human



Scene from the third act of *Jenůfa* at the San Francisco Opera in 1969. Felicia Weathers was *Jenůfa*, Glade Peterson, Laca, and Irene Dalis, the *Kostelnička*.

speech patterns, the grand design of the work, and the overwhelming impression it makes, derives from Janáček's ability to fuse his images of everyday activity with the metaphysical reality contained in the deeper rhythms of the eternal life of nature. If one is going to label the composer, one is almost forced to adopt Janáček's own habit of inventing words. For "realist," "naturalist," and even "pantheist" seem like over-simplifications. Perhaps a better term would be "naturalist," for Janáček's lifelong ambition was to discover ever more about the truth of the world, the "way things work." This truth, he felt, could only be explored by acknowledging and forging the connection between the inner world of human beings, the activities of daily life, and the grand cycles of the cosmos.

Reception

The response to the first performance of *Jenůfa* in 1904 in Brno was overwhelming. Jan Kunc remembers that

"there was no end to the clapping ... Janáček was called again and again to the stage ..." while Janáček's pupil Václav Kaprál recalled that the composer "was given many wreaths. After the performance he was carried on the shoulders of the soloists (still in costume) from the theater to the Beseda House. The dramatic significance of the work was immense." The periodical *Dalibor* said that "in spite of the innovations which listeners to Janáček's music must encounter, the performance of *Jenůfa* aroused a success such as can only have been created by a work which was fully understood," and K. Klima, in a retrospective article in 1941 remembered that "Everyone felt that a great rainbow of faith in eternal love arched over the whole work. Everything small and futile, earthly and materialistic, fell into insignificance."

Even before the Brno premiere of *Jenůfa*, Janáček had tried to secure a Prague performance for the work, as much for the better conditions as for the

increased visibility. After its great success in Brno, he again pressed for a Prague staging, but here he ran into a kind of trouble which almost destroyed him. In 1887, Janáček had reviewed a comic opera *The Bridegrooms*, by a young composer, Karel Kovařovic. Among other barbs he had the tactlessness to say that "The overture, with its uncertain harmony and wavering sense of key, gives proof of the musical talent—to produce deafness." Janáček paid dearly for his adolescent behavior, since the artistic director of the Prague National Theater, with immense power to determine repertoire, was none other than Kovařovic, now a prominent conductor.

Janáček's struggle to get *Jenůfa* performed in Prague is a disturbing, and seemingly endless tale. (An excellent description can be found in Charles Susskind's new book *Janáček and Brod*, Yale University Press, 1985.) Not only did Kovařovic continually refuse the opera, but even after he had finally accepted it, he

imposed conditions designed to humiliate Janáček, insisting upon reorchestrating portions of the work himself to conform to the thicker, late-Romantic textures he was familiar with. The opera was ultimately performed in Prague, with these changes, on May 26th, 1916. (It is only recently, in the work of the eminent conductor and Janáček expert Sir Charles Mackerras, that Janáček's original orchestration has been performed and recorded.)

The opera was, once again, a smashing success. Perhaps the response can be best summed up by quoting from two letters. The first is from the composer Otakar Ostrčil (1879-1935), later director of the Prague National Theater. He wrote:

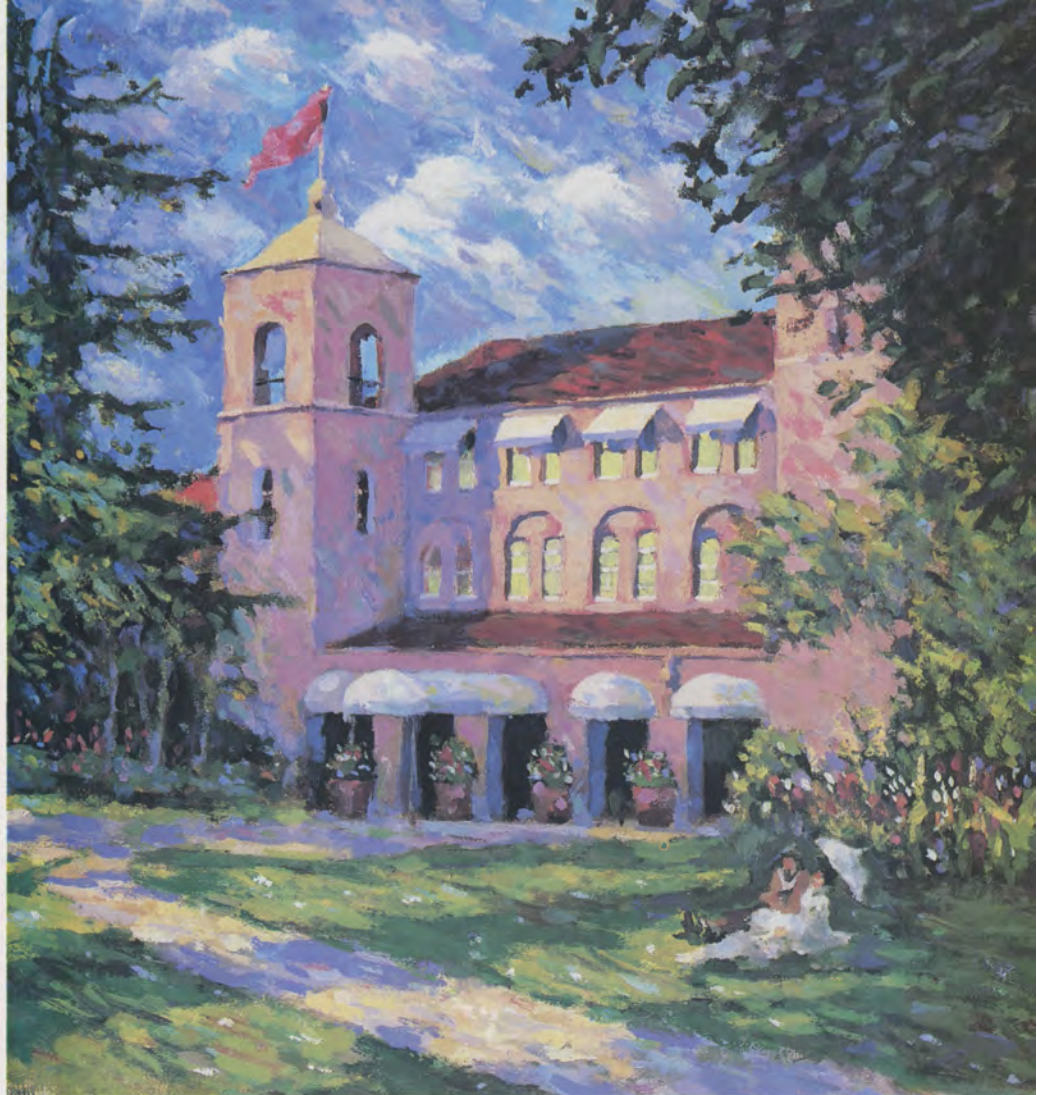
Your *Jenůfa* made a tremendous impression on me. I have seldom left the theater in such a state of excitement ... You hold your audience for the entire evening in a pincer-like grip. During the last few days, I have carried around the work with me in my head. I repeat individual scenes to myself, look over the pages of the score, in short I am yours, heart and soul.

The second letter was to have much broader ramifications for Janáček's future, coming as it did from the well-known literary figure, Max Brod, who had written an essay on *Jenůfa* for a Berlin magazine. Brod said simply:

My words are too weak to express my admiration for your genius ... I esteem in you not only the great musician, but also your heroic moral principles, which make you stride through life without compromise, and without looking either left or right.

Brod soon became Janáček's friend, champion, biographer, sometime collaborator, and his translator. It is not an overstatement to say that without Brod Janáček would not have become a figure of international stature. With the help of Jan Löwenbach, Brod secured a premiere of *Jenůfa* in Vienna on February 16, 1918 and, despite some problems with the staging, the work was considered "A successful opera, brimming over with music."

From this point on, *Jenůfa*, while never abandoning its homeland, entered the world stage, and after a full twenty years of conflict, sadness, struggle, and triumph became recognized as one of the great operas of its time. ■



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GABRIELA BEŇAČKOVÁ



LEONIE RYSANEK



CRISTIANE YOUNG

Acclaimed Czech soprano **Gabriela Beňačková** makes her San Francisco Opera debut in the title role of *Jenůfa*, a role with which she has become closely identified, and in which she has appeared over 100 times. A native of Bratislava, Miss Beňačková studied at that city's Academy of Musical Arts and made her professional debut as Natasha in Prokofiev's *War and Peace*, bowing shortly thereafter at Prague's National Theatre where she sang principal roles from 1970-1982. She has since been applauded in the major opera houses of Europe, singing regularly in Vienna, Hamburg, Stuttgart, Munich, Berlin, Madrid, Amsterdam, Cologne, Buenos Aires and at Covent Garden. Her repertoire includes all the principal Czech operatic heroines, in addition to Tatiana in *Eugene Onegin*, Mimì in *La Bohème*, Leonore in *Fidelio*, Lisa in *The Queen of Spades*, Marguerite in *Faust*, Desdemona in *Otello*, Maddalena in *Andrea Chénier*, and the title role of *Manon Lescaut*. A frequent concert artist, she has sung with the Czech Philharmonic Orchestra and other prominent ensembles in Dvořák's *Stabat Mater*, Requiem and the *Spectre's Bride*, in Verdi's Requiem with Claudio Abbado and the Chicago Symphony, as well as with Eve Queler and the Opera Orchestra of New York, and the Cleveland Symphony, Christoph von Dohnányi conducting. Recently Miss Beňačková has been seen at Covent Garden as Mimì, and also appeared as Desdemona in Stuttgart, with Plácido Domingo as Otello and García Navarro conducting. Her future engagements include *Jenůfa* at Covent Garden, *Rusalka*, and *Andrea Chénier* in Vienna, *La Bohème* in Chicago and Madrid, Margherita in *Mefistofele* in Hamburg, and her Metropolitan Opera debut as Micaëla in *Carmen*. Miss Beňačková has appeared frequently

on radio and television, and is heard in the biographical film *Ema the Divine* as the voice of the famous prima donna Emmy Destinn. Her impressive discography includes recordings of *Jenůfa*, *The Cunning Little Vixen*, *The Bartered Bride*, Dvořák's *Stabat Mater* and *Te Deum*, a disc of Slavic opera arias, and Beethoven's Ninth Symphony with Claudio Abbado.

Leonie Rysanek returns to San Francisco Opera as Kostelnička in *Jenůfa* during the 30th anniversary of her American opera debut here. She recently added the Janáček role to her repertoire and performed it to great acclaim in Sydney (in English), and in Vienna (in German). Miss Rysanek was last seen in San Francisco as Sieglinde in *Die Walküre* during the 1983 Summer Season. This legendary artist, who holds a special place in the hearts of San Francisco Opera audiences, added another triumph to her career when she sang her first Ortrud in the Company's 1982 production of *Lohengrin*. She has sung in all of the world's major houses ever since she was selected to open the first post-war Bayreuth Festival as Sieglinde in 1951. Her eagerly anticipated American debut was with San Francisco Opera in 1956 as Senta in *Der Fliegende Holländer*, followed by Aida and Sieglinde later in the season. She bowed at the Chicago Lyric Opera shortly thereafter as Aida and made her debut at the Metropolitan Opera as Lady Macbeth in 1959, becoming the first artist to sing that role with the Met. Since then, she has become one of the world's leading sopranos in Vienna, Berlin, Milan, New York, London, Munich, Paris, Hamburg, Moscow, Sydney, Budapest, and the festivals of Bayreuth, Salzburg, Athens, Aix-en-Provence, Orange, Arles and Ravinia. Her

repertoire is wide and varied, embracing Wagner, Strauss, Puccini, Verdi, Mozart and many others. Miss Rysanek has made a number of roles uniquely her own, such as Senta, Sieglinde, the Empress in *Die Frau ohne Schatten*, and the title role of *Tosca*, all of which San Francisco Opera audiences have been privileged to see. Her interpretation of Elektra has been recorded in a film conducted by the late Karl Böhm which was critically acclaimed world-wide. The recipient of many honors and awards throughout her career, she is a Kammersängerin of both Austria and Bavaria; was awarded the Silver Rose of the Vienna Philharmonic; is holder of the Lotte Lehmann Ring and the San Francisco Opera Medal; was designated an Honorable Member of the Vienna State Opera; and has been elected to the Order of the Knights of Malta in Paris. Miss Rysanek's most recent engagements have included performances of *Parsifal* and *Lohengrin* at the Metropolitan Opera, *Die Walküre* in Vienna, *Elektra* at the Ravinia Festival, and *Tannhäuser* at the Orange Festival.

Mezzo-soprano **Cristiane Young** is Grandmother Buryja in *Jenůfa* and Marthe in the student matinee performances of *Faust*, the latter role being one she performed at Stern Grove as a participant in the 1985 Merola Opera Program. She was seen in three roles in the Hindemith double bill that was part of San Francisco Opera Center's 1986 Showcase series: Mother Bayard and Ermengarde in *The Long Christmas Dinner* and Aunt Emma in *There and Back*. The recipient of a 1986 Adler Fellowship, she made her Company debut during the recent Summer Season as Mamma Lucia in *Cavalleria Rusticana*. Miss Young is a theater graduate of



DEBORAH VOIGT

Occidental College and has pursued graduate vocal studies at Indiana University with Margaret Harshaw. Her university performance credits include such roles as Erda in *Das Rheingold*, Public Opinion in *Orpheus in the Underworld* and the title role of Handel's *Tamerlane*. She has also sung for two seasons in the chorus of the Paris Opera. Future engagements include Amneris in a concert presentation of *Aida* with the Stockton Symphony.

Making her San Francisco Opera debut as the Celestial Voice in *Don Carlos*, soprano **Deborah Voigt** also appears this season as the old shepherdess in *Jenůfa* and a Lady-in-Waiting in *Macbeth*. A 1985 participant in the Merola Opera Program, she won the First Prize Schwabacher Memorial Award in the Opera Center's 1985 Grand Finals and began her professional operatic career in the fall of 1985 as Donna Anna in Western Opera Theater's national touring production of *Don Giovanni*. She is currently an Adler Fellow with the Opera Center and was seen as Leonora in the Showcase presentation of the American professional premiere of Hindemith's *The Long Christmas Dinner*. A native of Southern California and an alumna of California State University at Fullerton, Miss Voigt has won numerous vocal competitions, including the Metropolitan Opera Auditions and the National Association of Teachers of Singing competition. She is a frequent concert soloist, having performed in Bach's *St. John Passion*, the Glorias of Vivaldi and Poulenc, Handel's *Messiah* and the Requiems of Mozart, Brahms and Verdi. She made her Bay Area concert debut in Shostakovich's Fourteenth Symphony with the Chamber Symphony of San Francisco. Upcoming engagements include the title role of *Aida*



KATHRYN COWDRICK

with the Stockton Symphony and Amelia in *Un Ballo in Maschera* with the Riverside Opera.

In her second year as an Adler Fellow with the San Francisco Opera Center, mezzo-soprano **Kathryn Cowdrick** is Karolka in *Jenůfa*, Siebel in *Faust* and Rosette in *Manon*. The Pennsylvania native made her 1985 Company debut in the Fall Season production of *Adriana Lecouvreur*, appeared in *Der Rosenkavalier* and portrayed Meg Page in the matinee performances of *Falstaff*. She returned this past summer as Lola in *Cavalleria Rusticana* and Mrs. Gobineau in *The Medium*. A participant in the 1984 Merola Opera Program, Miss Cowdrick received the Gropper Memorial Award in the program's Grand Finals after appearing as Meg Page at Stern Grove and Tisbe in *La Cenerentola* at Villa Montalvo. During Western Opera Theater's 1984-85 national tour of *Cenerentola*, she was featured both as Tisbe and in the title role, and with the San Francisco Opera Center Singers performed the roles of Orlofsky and Flora in concert performances of *Die Fledermaus* and *La Traviata*, respectively. In the 1986 Opera Center Showcase, she portrayed Zaida in Rossini's *The Turk in Italy* and Genevieve in Hindemith's *The Long Christmas Dinner*. In 1983 she was heard in Barber's *Antony and Cleopatra* at Charleston's Spoleto Festival, later issued on a Grammy-winning recording, and in *Madama Butterfly* at the Spoleto Festival in both Charleston and Italy. Most recently she appeared as Marcellina in *The Marriage of Figaro* at the Carmel Bach Festival, and will open the 1986-87 Schwabacher Debut Recital Series this December, along with her husband Robert Swensen, a 1985 Merola Opera Program participant.



NIKKI LI HARTLIEP

Soprano **Nikki Li Hartliep** is the Mayor's Wife in *Jenůfa*. Her most recent appearances with San Francisco Opera were during the 1985 Fall Season, when she portrayed Mistress Ford in the family performances of *Falstaff* and Marianne in *Der Rosenkavalier*. For the 1984 Fall Season she sang the title role in the family performances of *Madama Butterfly*, a role she has sung with the Marin Opera and Minnesota Opera. In 1982, she sang Mimì in *La Bohème* for Western Opera Theater's spring tour, and made her Company debut as Anna in *Nabucco* during the 1982 Summer Season, returning as the Slave in *Salome* that fall. A participant in the 1983 Merola Opera Program, she won the first prize Schwabacher Memorial Award in the program's Grand Finals and sang the role of Antonia in *The Tales of Hoffmann* at Stern Grove. She went on to repeat the role of Mimì in *La Bohème* and the Countess in *The Marriage of Figaro* with Western Opera Theater. In the Opera Center's Showcase series at Herbst Theatre, she appeared as Mimì in *La Bohème* (1982), the Female Chorus in Britten's *The Rape of Lucretia* (1983) and in the title role of Handel's *Rodelinda* (1985). She was a 1984-85 Adler Fellow with the Opera Center and was featured in that season's Schwabacher Debut Recital series. During the 1985 Ring Festival, she performed the *Wesendoncklieder* on a program of Wagner's chamber music.

Mezzo-soprano **Vicki Shaghoian** is Barena in *Jenůfa*, having made her San Francisco Opera debut during the 1985 Fall Season as a Noble Orphan in *Der Rosenkavalier*. A native of the San Joaquin Valley, she made her operatic debut as Cherubino in *The Marriage of Figaro* with the Fresno Opera Association and sang the lead in



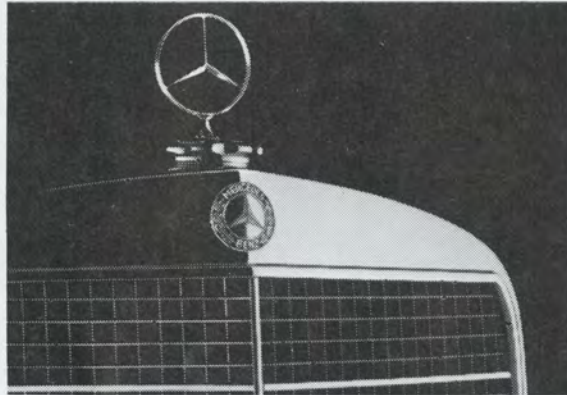
VICKI SHAGHOIAN

two world premieres: Alan Rea's *The Fete at Coqueville* and Earl Robinson's *David of Sassoun*. A regular performer with Pocket Opera, she has appeared in that company's "Offenbachanalia" as Cupid in *Orpheus in the Underworld*, Amoroso in *The Bridge of Sighs*, the Duke of Mantua in *The Bandits*, and Julie in *La Vie Parisienne*. Other Bay Area credits include Hansel in *Hansel and Gretel* with Oakland Opera; Nancy in *Albert Herring* and Mrs. Ford in *Sir John in Love* with Berkeley Opera; the title role of *La Cenerentola* and the Cheshire Cat in *Alice in Wonderland* with California Coast Opera (formerly Scholar Opera); Zerlina in *Don Giovanni* for West Bay Opera; and the title role of Handel's *Faramondo* in the work's 1985 American premiere with the Handel Opera Company in Berkeley. Recently she won praise as the Serpent in the world premiere of Ron McFarland's *Song of Pegasus* with the Marin Community Playhouse and as Lazuli in Chabrier's *L'Étoile* with the Prometheus Symphony. This summer she traveled to Green Bay, Wisconsin, to sing Rosina in *The Barber of Seville* with the Papiro Opera, and recently appeared with Pocket Opera as Prince Raphael in *The Princess of Trebizonde*, and in the title role of *La Pêrichole*. Her future engagements include Mahler's *Das Lied von der Erde* with the Berkeley Symphony.

Soprano **Li-Chan Chen** performs four roles during the 1986 Fall Season: Barbarina in *Le Nozze di Figaro*, Jano in *Jenùfa*, Siebel in the student matinee performances of *Faust*, and Poussette in *Manon*. This past summer she portrayed Monica in Menotti's *The Medium*. A 1985-86 Adler Fellow with the San Francisco Opera Center, she made her Company debut in

continued on p.48

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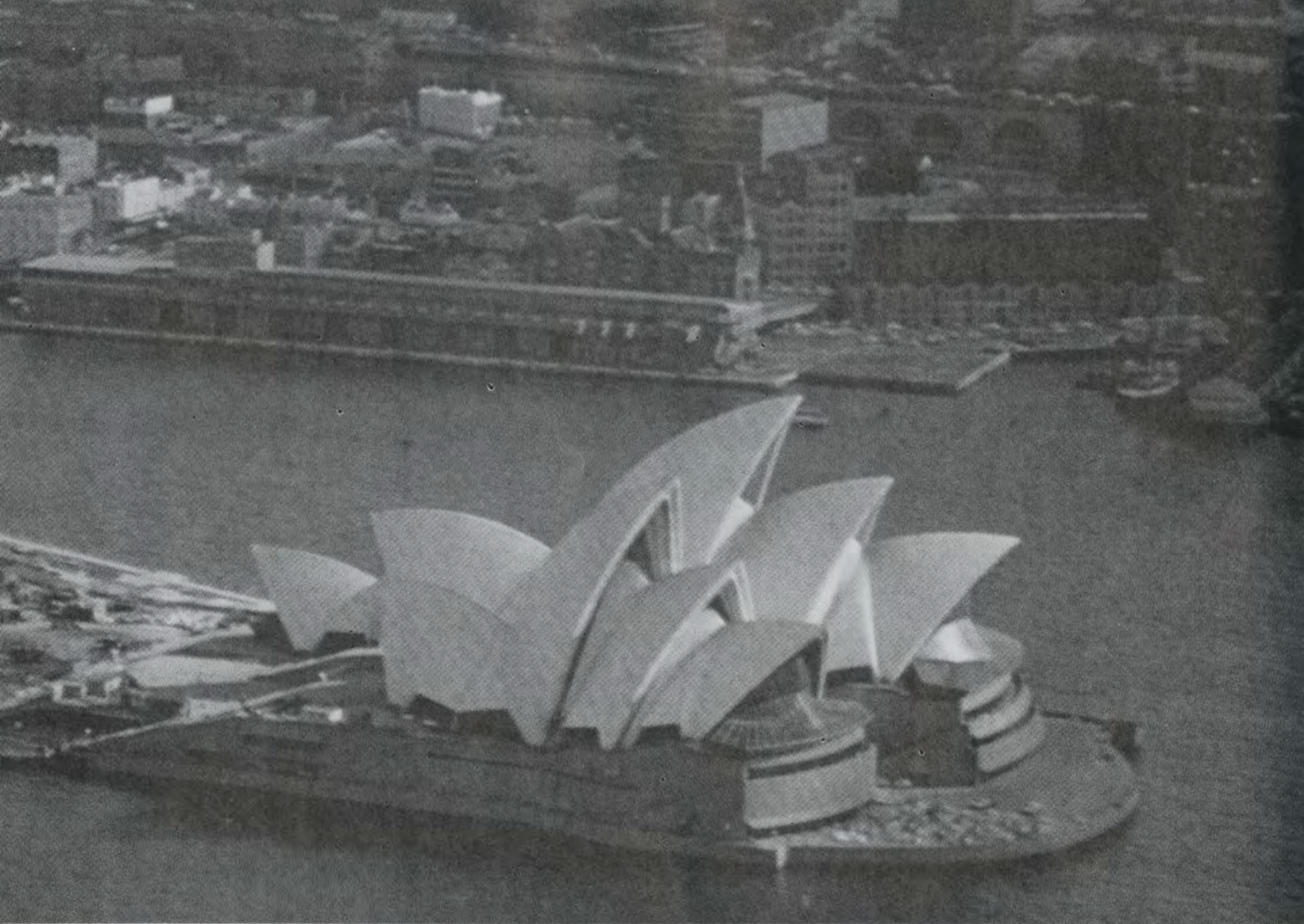
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Jenůfa: A Personal Chronicle

By QUAINANCE EATON

"What a crew! . . . the people of *Jenůfa* . . . A more complete collection of undesirables and incredible has never previously appeared in opera. To the crude story, Janáček has written music that is obviously the work of a man who, however many works he may have to his credit, is only a cut above the amateur . . .

Quaintance Eaton is the author of several books, including two well-known volumes on Opera Production. Her biography of Joan Sutherland and Richard Bonynge is currently awaiting publication.

It is a little puzzling to the non-Czech listener, to find cheerful national dance rhythms running through the most tragic scenes. Apparently in these Central European countries, you do everything to these rhythms; you shave yourself to a Krakovian, cut a man's throat to a Mazurka, and bury him to a Czardas."

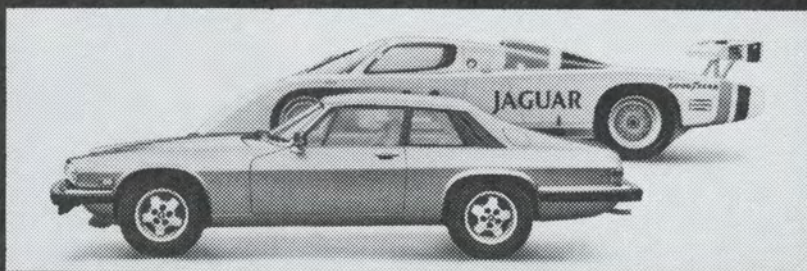
After these scathing words, written in 1925 by a leading British critic, Ernest Newman, is it any wonder that Giulio Gatti-Casazza did not bring Janáček's *Jenůfa* back to the Metropolitan during the remaining decade of his regime? (Indeed, it was 50 years—a half-century—before *Jenůfa* earned a return to the Metropolitan.) Newman, it must be said, was the

guest critic for the season on the New York *Evening Post*. Most of the others shared to a lesser degree the disdain of the eminent Wagnerian for poor Janáček.

From the holy shrine of the *Sun's* oracle, W.J. Henderson, came the pronouncement that the book was "dismal and repellent," the melodic lines "shrieks and shouts." Deems Taylor, that sprightly wit writing in the *World*, found the play "so completely destitute of any humor that its very solemnity becomes its own comic relief." Slightly less acid, Pitts Sanborn in the *Telegram* thought the opera "a constant joy to the eye . . . a well illustrated travelogue on a little-trodden corner of the world."

The Sydney Opera House, home of the Australian Opera, was the site of many of Quaintance Eaton's Jenůfa reminiscences.

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A magazine (probably the *Musical Courier*) temperately believed Janáček "totally unfettered by the limitations of the classical school." But the palm for lengthy consideration of a new work had to go to H.T. Parker, who came from Boston to gather material for his seemingly endless columns in the *Transcript*.

Headed: "Graphic Setting, Savorless Music," it went on to praise Maria Jeritza: "It is not easy to imagine a more perfect embodiment of an ill-used peasant girl"—after all, this beautiful blonde herself came from Brno, the very town of Janáček. Margarete Matzenauer, who played the towering Kostelnička, "ges-

continued on p.52



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Text by the composer based on a story by GABRIELA PREISSOVÁ

Czech transliteration for San Francisco Opera by Yveta Synek Graff.

(By arrangement with European American Music, sole U.S. agent for Universal Edition, publisher and copyright owner.)

Jenůfa

(in Czech)

Conductor

Charles Mackerras

Stage Director

Wolfgang Weber

Designer

Leni Bauer-Ecsy

Lighting Designer

Thomas J. Munn

Chorus Director

Richard Bradshaw

Chorus Preparation

Ernest Fredric Knell

Choreographer

Marika Sakellariou

Musical Preparation

John Fiore

Susanna Lemberskaya

Christopher Larkin

Prompter

Jonathan Khuner

Assistant Stage Director

Laurie Feldman

Stage Manager

Jerry Sherk

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First performance:

Brno, January 21, 1904

First San Francisco Opera performance:

November 21, 1969

CAST

(in order of appearance)

<i>Jenůfa,</i> <i>Kostelnička's stepdaughter</i>	Gabriela Beňačková*
<i>Grandmother Buryja,</i> <i>housekeeper and owner</i> <i>of the mill</i>	Cristiane Young
<i>Laca Klemeň,</i> <i>grandmother Buryja's</i> <i>stepgrandson and Števa Buryja's</i> <i>half brother</i>	Wieslaw Ochman
<i>Jano,</i> <i>a young shepherd, son of the</i> <i>old shepherdess</i>	Li-Chan Chen
<i>Foreman at the mill</i>	Mark Coles*
<i>Števa Buryja,</i> <i>grandmother Buryja's grandson and</i> <i>Laca Klemeň's half brother</i>	Neil Rosenshein
<i>Kostelnička Buryja,</i> <i>widow, grandmother Buryja's</i> <i>daughter-in-law and Jenůfa's</i> <i>stepmother</i>	Leonie Rysanek
<i>Barena,</i> <i>servant girl at the mill</i>	Vicki Shaghoian
<i>An old shepherdess</i>	Deborah Voigt
<i>Mayor of the village</i>	Monte Pederson
<i>The mayor's wife</i>	Nikki Li Hartliep
<i>Karolka,</i> <i>their daughter</i>	Kathryn Cowdrick
<i>Aunt (of Kostelnička)</i>	Delia Voitoff
<i>Musicians, villagers, recruits</i>	

*San Francisco Opera debut

TIME AND PLACE: Late 19th-century Moravia

ACT I At the Buryja mill

INTERMISSION

ACT II A room in Kostelnička's house, six months later

INTERMISSION

ACT III A room in Kostelnička's house, two months later

SUNDAY, SEPTEMBER 14 AT 2:00

FRIDAY, SEPTEMBER 19 AT 8:00

TUESDAY, SEPTEMBER 23 AT 8:00

SATURDAY, SEPTEMBER 27 AT 8:00

THURSDAY, OCTOBER 2 AT 7:30

SUNDAY, OCTOBER 5 AT 2:00

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a generous grant from Chevron U.S.A.

Supertitles by Yveta Synek Graff.

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

The performance will last approximately three hours.

Jenůfa/Synopsis

ACT I

Jenůfa anxiously awaits the return of Števa from the recruiting office. She is pregnant and hopes that her lover will not be drafted so that they may marry and prevent a scandal. Grandmother Buryja admonishes her for leaving her work at the mill and Laca, Števa's half brother, who is desperately but vainly in love with Jenůfa, criticizes the old woman for her favoritism toward Števa during their childhood. Jenůfa upbraids him for his harsh words, but admits to herself that Laca can see into her heart. Jano arrives and excitedly relates how Jenůfa has taught him to read, as she has Barena, the servant girl. Old Buryja observes that with her intelligence and common sense Jenůfa should have been a teacher. Laca is busily carving a whip handle; his knife is blunt and he asks the mill foreman to sharpen it. Laca teases Jenůfa and the foreman reproaches him, commenting on Laca's change in personality whenever he is near Jenůfa. Laca denies that it is because he loves her, but he becomes angry when he hears that Števa has not been drafted. Kostelnička, Jenůfa's stepmother, arrives at the mill as the drunken recruits are heard approaching. Jenůfa is annoyed that Števa is drunk. He bids the musicians play a bawdy song which provokes wild merriment among the recruits. Kostelnička interrupts the proceedings with great anger. She sees in Jenůfa's marriage to Števa a life of suffering and penury such as she had known with Jenůfa's drunken father and forbids the marriage for a year, during which time Števa must give up drinking. Jenůfa begs Števa to apologize for his behavior, but he only taunts her with his success with other girls. When Jenůfa chides him, he reassures her of his love by praising her lovely cheeks and departs. Laca, who has witnessed the scene, mocks her with Števa's words and teases her about the flowers given to Števa by another girl. A struggle ensues during which Laca's knife badly slashes her cheek. Despite Barena's observations to the contrary, the foreman accuses Laca of purposefully inflicting the wound.

ACT II

Jenůfa's child is eight days old. Kostelnička has kept her stepdaughter hidden away for months, telling everyone she was in Vienna. She gives Jenůfa a sleeping potion since she has sent a note to Števa insisting that he come to see her. She begs him to marry Jenůfa and accept the child as his own, but his attraction to her ended when her beauty was marred by Laca's wound. He offers money to support the child and announces his intention to

marry Karolka, the Mayor's daughter. Calling Kostelnička a witch, he runs out. Laca, who had been a regular visitor during Jenůfa's supposed absence, arrives. He became disturbed at seeing Števa leave; he asks if Jenůfa is back and if she will consent to marry him. Kostelnička tells him the entire story and as Laca is momentarily stunned at the thought of accepting Števa's child as his own if he marries Jenůfa, Kostelnička adds the lie that the baby has died. When Laca leaves, her mind becomes deranged under the pressure of finding a solution to the problem of the baby. Finally, she carries the child off into the winter night to drown it in the mill stream. Jenůfa awakens from her drugged sleep and anxiously searches for her child. When Kostelnička returns she tells Jenůfa that for two days she has been unconscious and during that time the baby died. Laca comes back and asks Jenůfa to marry him; she passively accepts his offer. As Kostelnička blesses the couple, adding a vindictive curse on Števa's forthcoming marriage, the window blows open and in her deranged state she imagines death entering the room.

ACT III

On the day of their wedding Laca and Jenůfa await the arrival of the Mayor's family and Števa. The Mayor's wife makes sarcastic remarks about Jenůfa's plain dress and Karolka foolishly calls attention to the simplicity of the wedding arrangements. Jenůfa brings the half brothers together and they finally shake hands. Barena and other young girls arrive unexpectedly to congratulate the couple. After a blessing from Grandmother Buryja, Kostelnička raises her hands to add hers when agitated voices are heard outside. Jano runs in to tell the Mayor that a dead baby has been found under the ice. Jenůfa is stunned as she recognizes the red cap which she herself had made for the baby. The villagers take this as a sign of guilt and want to stone her. Only Laca stands by to defend her until Kostelnička openly confesses her own guilt. Jenůfa realizes that it was her stepmother's love for her which led her to the deed. She forgives and comforts her before Kostelnička is led away to face trial. Karolka, seeing Števa's role in the tragedy, refuses to marry him. Laca and Jenůfa are left alone. She bids him to leave as well, but he remains to stand by her, prepared to share the possible isolation. Jenůfa, heartened by his unselfish love, declares that she returns his feelings and observes happily that she sees in them a love that God himself smiles upon.

Jenůfa

Photos taken in rehearsal by David Powers

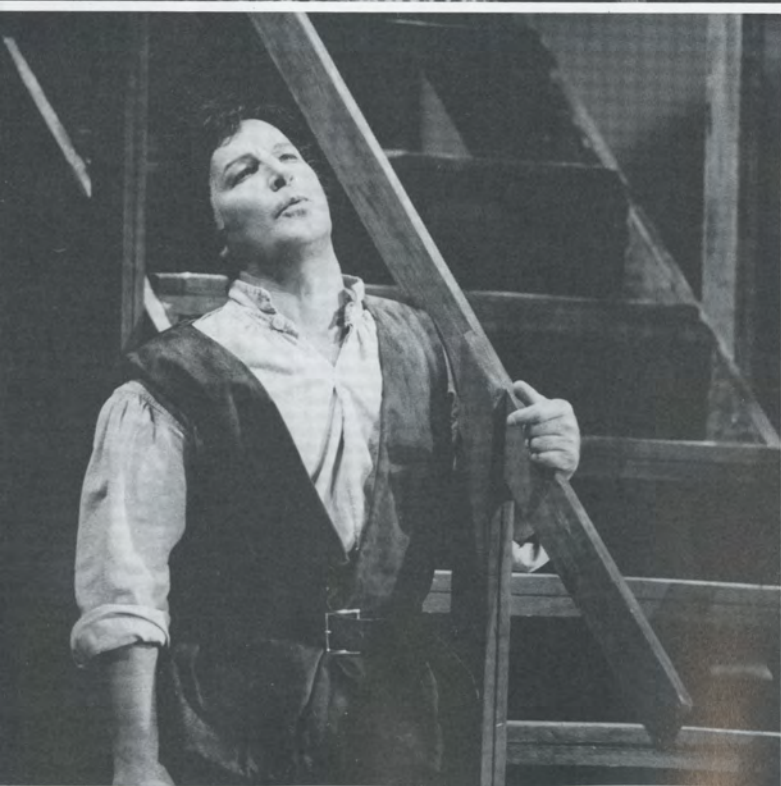


Gabriela Beňáčková, Wiesław Ochman

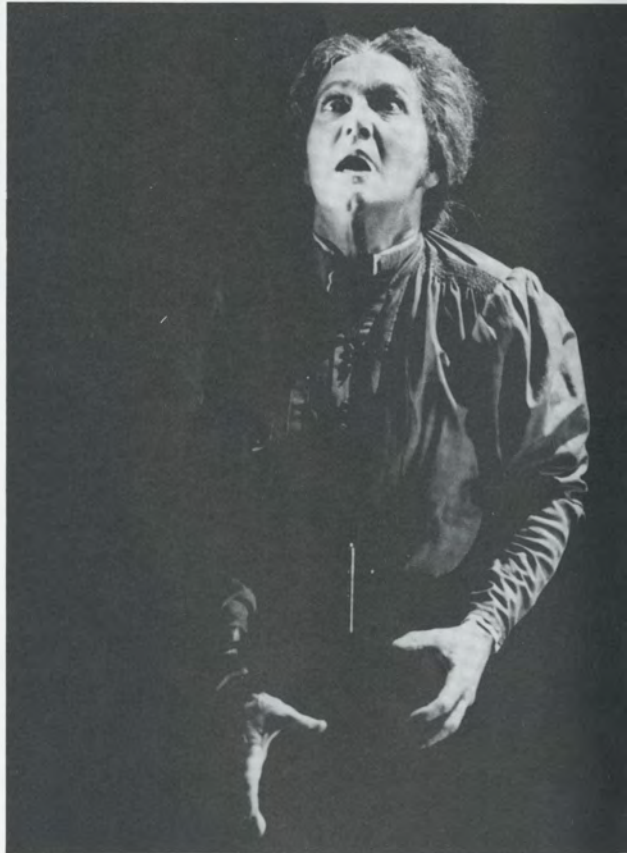
Gabriela Beňačková



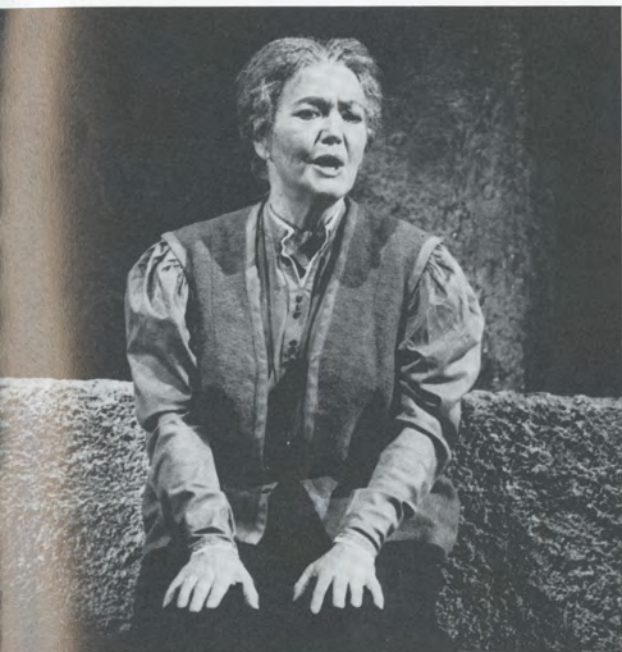
Leonie Rysanek



Wiesław Ochman



Wieslaw Ochman, Gabriela Beňáčková

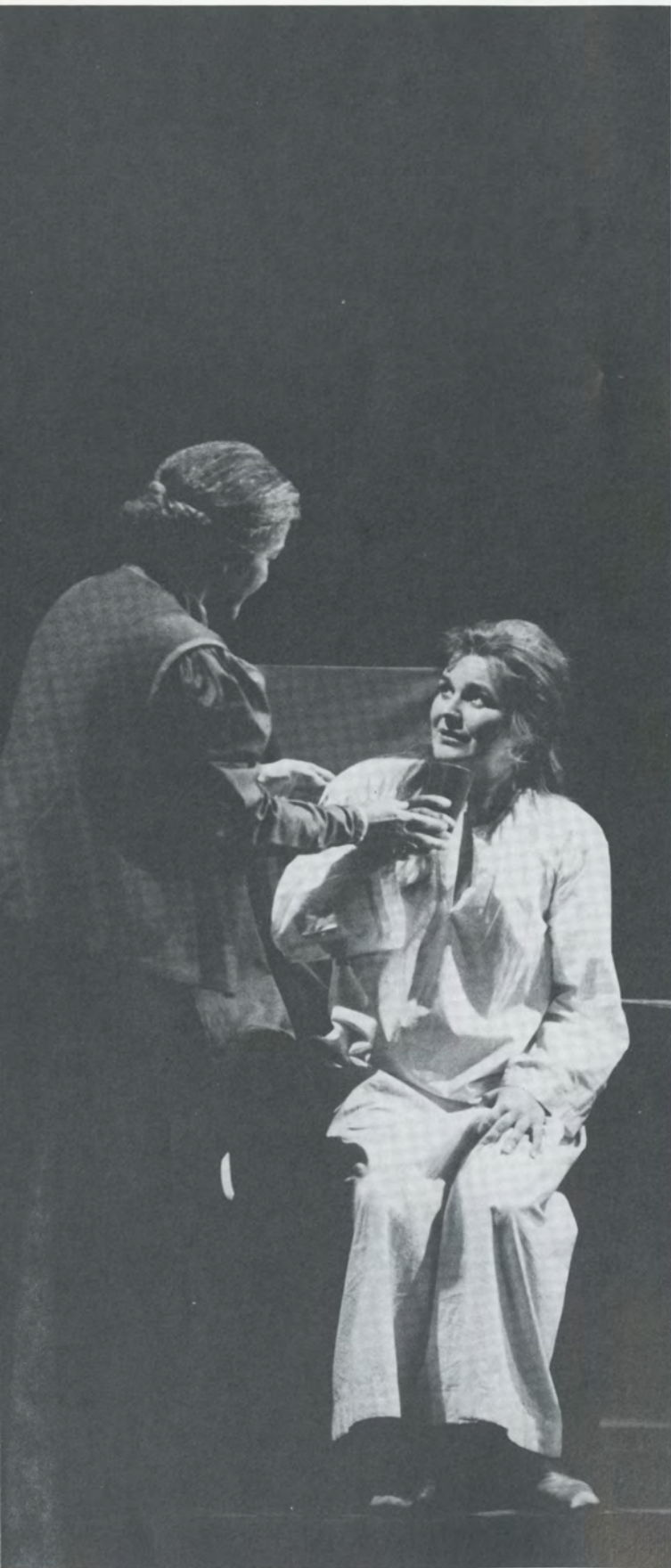


Leonie Rysanek



Neil Rosenshein, David Burnakus





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P O I N T T I B U R O N



LI-CHAN CHEN

continued from p.37

concert performances of *Der Freischütz* during the 1985 Ring Festival and returned that fall as Nannetta in the family matinee performances of *Falstaff* and in *Der Rosenkavalier*. Her 1985 credits also include her Schwabacher Debut Recital, the Center's Showcase production of Conrad Susa's *The Love of Don Perlimplin*, and the role of Adina in the San Francisco Opera Center Singers' tour of *The Elixir of Love*. A participant in the 1984 Merola Opera Program, she was heard as Nannetta at Stern Grove and won the combined Austin Morris Family, Dr. Jesse S. Miller, Jean Herzberg and Aaron Kruger Memorial Award at the program's Grand Finals. This year she appeared as Fiorilla in the Showcase production of *The Turk in Italy*. She has performed extensively with the major orchestras of her native Taiwan, including the Taipei City Orchestra and the Taiwan Symphony. Her operatic debut as Pamina in *The Magic Flute* with the Taipei Opera Theater was followed by appearances as Marguerite in *Faust* with the Taipei Music and Arts Festival. She returned to her native country in December 1984 as Musetta in *La Bohème* and in 1985 as Norina in *Don Pasquale*. A graduate of the Manhattan School of Music, Miss Chen recently appeared as Micaëla in *Carmen* with the Stockton Symphony.

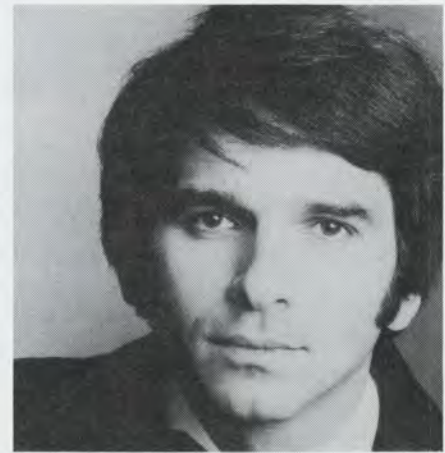
Polish tenor **Wieslaw Ochman** returns to San Francisco Opera as Laca in *Jenůfa*. He made his Company debut in 1972 as Cavaradossi in *Tosca*, returned the following year as Alfredo in *La Traviata*, and was most recently seen as Dimitri in the 1983 production of *Boris Godunov*. Since his debut as Edgardo in *Lucia di Lammermoor* in his native land, he has been applauded



WIESLAW OCHMAN

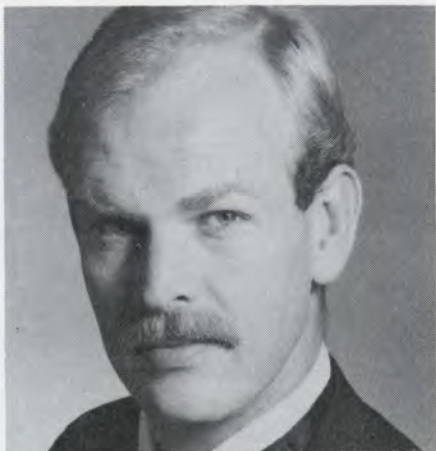
at the major opera houses of the world, including those in Vienna, Paris, Salzburg, Hamburg, Berlin, Frankfurt, Munich, Moscow, Buenos Aires, Orange, Geneva and Milan. Ochman made his American opera debut in 1972 as Alfredo at the Lyric Opera of Chicago and his Metropolitan Opera debut as Arrigo in Verdi's *I Vespri Siciliani*, returning there in 1976 for Turiddu in *Cavalleria Rusticana* and Lensky in *Eugene Onegin*. Last season at the Met, Ochman was seen in Mussorgsky's *Khovanshchina*, a production which was broadcast nationwide. He was also heard as guest soloist with the National Symphony in Penderecki's *Mass*, with Mstislav Rostropovich conducting. Other concert engagements include performances with the orchestras of Berlin, Vienna, Paris, Munich, Hamburg, Rome and Torino, and he appears regularly at the major European festivals. A distinguished recording artist, Ochman's discography includes *Jenůfa*, Penderecki's *Dies Irae* and *Te Deum*, Beethoven's *Missa Solemnis*, Orff's *Catulli Carmina*, Strauss' *Salome*, Dvořák's *Rusalka* and *Stabat Mater*, and Mozart's *Idomeneo*, *Mass in C Minor* and *Requiem*, under such conductors as Herbert von Karajan, Karl Böhm, Eugen Jochum, Claudio Abbado and Václav Neumann. Ochman will soon record the role of Count Bezukhov in Prokofiev's *War and Peace*, along with a disc of Slavic opera arias. The tenor has also appeared in feature film productions of *Eugene Onegin*, *Don Giovanni* and *Salome*.

Tenor **Neil Rosenshein** is Števa in *Jenůfa*. The New York native made his Spring Opera Theater debut in 1974 as Fritz in *The Grand Duchess of Gerolstein*, and returned in 1976 for *La Périchole* and in 1977 in Ullman's *The Emperor of Atlantis*.



NEIL ROSENSHEIN

He made his Company debut in 1976 as Janek in *The Makropulos Case* and has since been heard at the Lyric Opera of Chicago, Houston Grand Opera, Washington Opera, Opera Company of Boston and the Blossom, Tanglewood, Spoleto, Wolf Trap and Caramoor Festivals. For his 1983 debut season with the Paris Opera, he appeared as Alfred in *Die Fledermaus* and Alfredo in *La Traviata*, a role which he later performed with the Netherlands Opera. His 1983 debuts with both the Dallas Opera and the Israel Festival in Jerusalem were in *The Rake's Progress* and he was heard later that season in *Orpheus in the Underworld* and *L'Orione* in Santa Fe; *La Périchole* and *The Rake's Progress* in Geneva and at Carnegie Hall in New York; and *The Mikado* in Chicago. Most recently Rosenshein has performed Tamino in *The Magic Flute* in Baltimore, Werther in the Netherlands, and in Korngold's *Violanta* in Santa Fe. His engagements for the current season include his Covent Garden debut as Lensky in *Eugene Onegin*; his Zurich Opera debut as Belmonte in *Die Entführung aus dem Serail*; a new Zeffirelli production of *La Traviata* at the Paris Opera; Berlioz's *The Damnation of Faust* with the Chicago Symphony; and a return to San Francisco as a soloist with the San Francisco Symphony in Handel's *Messiah*. His other symphony credits include performances with the Indianapolis Symphony, the Cleveland Orchestra, the Boston Symphony, the New York Philharmonic, the Philadelphia Orchestra, Concertgebouw Orchestra, Dallas Symphony, and the National Symphony Orchestra of Washington, D.C. A popular recording artist, his discography includes works such as Loeffler's *Five Irish Fantasies*, the world premiere recording of Leonard Bernstein's *Song Fest*, and Bach's *St. Matthew Passion*. Rosenshein's future



MONTE PEDERSON

engagements include his debut at the Metropolitan Opera in *La Traviata* (1987-88) and *Werther* (1988-89); a return to the Lyric Opera of Chicago in *La Traviata* (1988); his first *Don Carlos* to open the 1987 Netherlands Opera season; and his first Des Grieux in Massenet's *Manon* in Nice in 1987.

Currently an Adler Fellow with the San Francisco Opera Center, bass-baritone **Monte Pederson** sings five roles this fall: Antonio in *Le Nozze di Figaro*, the Mayor in *Jenůfa*, a Night Watchman in *Die Meistersinger*, a Sergeant in *La Bohème* and the Hotelier in *Manon*. He made his Company debut during the 1985 Fall Season, when he sang four roles: A Mandarin in *Turandot*, the Jailer in *Tosca*, the First Mate in *Billy Budd*, and Pistola in the family performances of *Falstaff*. A participant in the 1983 and '84 Merola Opera Programs, he appeared in productions of *Falstaff*, *La Cenerentola* and *The Tales of Hoffmann*, and also toured with Western Opera Theater in *Madame Butterfly* and *Cenerentola*. For the Opera Center's 1986 Showcase series he portrayed Don Geronio in Rossini's *The Turk in Italy*, and this past summer sang the roles of a Gypsy in *Il Trovatore* and Mr. Gobineau in *The Medium*. He has performed with the North Bay Opera, the Marin Opera and Midsummer Mozart Festival. His Pocket Opera credits include the title role of Handel's *Imeneo*, Talbot in Donizetti's *Maria Stuarda* and Don Magnifico in *La Cenerentola*. With the Concert Opera Association of San Francisco, Pederson was heard in Donizetti's *Lucrezia Borgia* at Davies Symphony Hall and Spontini's *La Vestale* in Herbst Theatre. He undertook the title role of Wagner's *Der Fliegende Holländer* for the first time for



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MARK COLES

West Bay Opera and was bass soloist in Shostakovich's Fourteenth Symphony with the Chamber Symphony of San Francisco. Most recently he appeared as Dr. Bartolo in *Le Nozze di Figaro* at the 1986 Carmel Bach Festival.

Bass-baritone **Mark Coles** makes his San Francisco Opera debut this season, during which he appears in five roles: the Foreman in *Jenůfa*, a Surgeon in *La Forza del Destino*, Hans Foltz in *Die Meistersinger von Nürnberg*, the Guard in *La Bohème* and the Herald in *Macbeth*. A national finalist in the 1985 Metropolitan Opera National Council Auditions, he joined the 1985 Merola Opera Program after two seasons with the San Francisco Opera Chorus and appeared as Leporello in Western Opera Theater's 1985-86 national touring production of *Don Giovanni*. During the San Francisco Opera Center's 1986 Showcase series, Coles portrayed the Doctor in Hindemith's *There and Back*. He has also appeared as soloist with the Midsummer Mozart Festival Orchestra and in Berlioz's *L'Enfance du Christ* with the Master Sinfonia Chamber Orchestra. A graduate of Kent State University, Coles received first-place awards from the Ohio chapter of the National Association of Teachers of Singing, and the Tuesday Music Club of Akron. He also appeared as soloist with the Kent State Chorale at the 1981 Spoleto Festival.



SIR CHARLES MACKERRAS

An acknowledged world authority and leading conductor of the works of Janáček, **Sir Charles Mackerras** is on the podium for *Jenůfa*. He was last here to conduct the 1985 Fall Season production of Handel's *Orlando* in an edition that he created. After three years as principal conductor with the Hamburg State Opera, Mackerras was appointed musical director of the English National Opera in 1970, and during the eight years of his tenure brought the company to new levels of international recognition. From 1976 to 1979 he was chief guest conductor of the BBC Symphony Orchestra, and last year finished a four-year term as chief conductor of the Sydney Symphony Orchestra. He has conducted at most of the world's great opera houses, including Covent Garden, the Vienna Staatsoper, the Paris Opera and Hamburg State Opera. His American conducting debut took place in 1967 with an appearance by the Hamburg Opera at the Metropolitan Opera House in New York, but he conducted an American company for the first time when he led 1969 performances of *The Magic Flute* and *La Cenerentola* for San Francisco Opera. Other American credits include performances with the Metropolitan Opera, Houston Grand Opera, and the orchestras of Boston, Chicago, Cincinnati, Detroit, Los Angeles and New York. He returned here for *Eugene Onegin* and *Un Ballo in Maschera* in 1971, and in 1982 opened the Summer Festival with his acclaimed edition of Handel's *Julius Caesar* that he has conducted for English National Opera and recorded on disc and videocassette. He is a respected interpreter of the works of Handel and Mozart, and his lengthy discography, which has earned him a number of prestigious awards, includes a wide range of vocal and



WOLFGANG WEBER

instrumental music by those composers, as well as a complete cycle of Janáček operas. His work in the Janáček repertoire earned him the Janáček medal from the Czech government in 1979. Born in Schenectady, New York, Mackerras grew up in Australia and has been honored with the title Commander of the British Empire in 1974 and a knighthood in 1979.

Stage director **Wolfgang Weber** returns to San Francisco for *Jenůfa*. His previous San Francisco Opera credits include *Boris Godunov* in 1973, *Lohengrin* in 1978 and '82, *Elektra* in 1979 and *Die Fledermaus* in 1984. Now an Austrian citizen, Weber was born in Munich and made his operatic debut with *Norma* in Graz, Austria, in 1962. He made his American debut that same year, staging *Don Giovanni* for Lyric Opera of Chicago. Since then, he has been responsible for over 150 productions in the United States and Europe, particularly in Austria and his native Germany, where he has staged productions for the companies of Nürnberg, Lübeck and Dortmund. From 1960 to 1976 he worked with Herbert von Karajan at both the Vienna Staatsoper and the Salzburg Easter and Summer Festivals. He made his 1972 Salzburg debut with Mozart's *Mitridate*, *Re di Ponto* and, in the same year, staged new productions of *Die Walküre* and *Siegfried* at the Metropolitan Opera, completing the *Ring* cycle in 1973 with *Götterdämmerung*. Since 1973 he has been the leading stage director with the Vienna Volksoper, where his credits include Mozart's *La Finta Semplice*, Schmidt's *Notre Dame*, Britten's *Albert Herring*, Janáček's *House of the Dead*, Donizetti's *Viva la Mamma* and Weinberger's *Schwanda*. He scored major successes at the Bregenz



LENI BAUER-ECSY

Festival with *A Night in Venice* (1975) and *West Side Story* (1980). Weber has the distinction of having staged numerous world premieres: Isang Yun's *Träume* in Nürnberg (1969); Weishappel's *König Nicolo* at the Vienna Volksoper and Henze's *Das Floss der Medusa* in Nürnberg (1972); Rubin's *Kleider machen Leute* (1973) and Wolpert's *Der Eingebildete Kranke* (1975) at the Vienna Volksoper. He staged Wagner's complete *Ring* cycle in Naples over the years 1978-82. Since 1982 he has been director of production at the Vienna Staatsoper, where he has staged numerous productions, including the Vienna premiere of the three-act version of Berg's *Lulu* with Lorin Maazel conducting.

European designer Leni Bauer-Ecsy created the set and costume designs for *Jenůfa*, first seen here in 1969. She made her San Francisco Opera debut with the 1960 production of *Wozzeck* (last seen during the 1981 Fall Season). Her long association with the Company includes credits for *Lucia di Lammermoor* and *Le Nozze di Figaro* (1961), *La Forza del Destino* and *Capriccio* (1963), *Der Rosenkavalier* (1964), *Lulu* (1965), and the American premiere of *The Makropulos Case* (1966, repeated 1976). Many of her San Francisco Opera designs have since been seen in other opera houses throughout the world, and her list of engagements includes assignments at all of the major German opera houses: Berlin, Munich, Hamburg, Stuttgart, and the festivals of Salzburg, Edinburgh and Vienna. She has been involved in several major premieres, including the Stuttgart Opera's production of *The Rake's Progress*. In recent years, her designs have been seen in Seattle (*Jenůfa*), Dallas (*Der Rosenkavalier*), Buenos



THOMAS J. MUNN

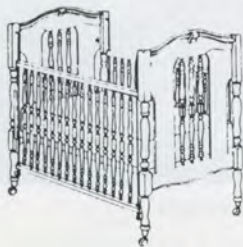
Aires (*Ariadne auf Naxos*), Munich (*The Bartered Bride*) and Stuttgart (*Albert Herring* and *Elektra*).

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.

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Personal Chronicle

continued from p.39

tured too much" for the Boston sage. "She should study Chaliapin's exquisite economy of movement in *Boris*."

A single ray of light came two years later, when Herbert F. Peyser, witnessing the opera in Vienna, wrote for the *New York Times* that this was "one of the greatest modern operas." The American premiere occurred on December 6, 1924. It took almost a half century for *Jenůfa* to recover status in New York. First to break the ice (and provide my first encounter with the opera) seems to have been the Hamburg Opera, which performed brilliantly in 1967. Harold C. Schonberg in the *Times* confessed that it was still difficult to explain the spell cast by the opera, but he and everyone else agreed that *Jenůfa* had at last come into its own in this country—at least in that most critical of cities, now known as the Big Apple.

Meanwhile, the opera had had the ill fate to meet the venomous reception by the most-feared of critics, Claudia Cassidy, when it was given in a "frightful translation" in Chicago in 1959. "One of the dullest I ever had the misfortune to encounter." So much for that.

Universal acceptance, it seems, had so far not yet been reached. New York heard Janáček's peculiarly individual opera translated into German, by Max Brod, who evidently did a good job as far as the German was considered, but this Teutonic embodiment of a very special language proved less than satisfactory.

An important New York appearance brought the appellation "masterpiece" from that captious writer, Alan Rich. This was a semi-concert performance by Thomas Scherman and his Little Orchestra Society in Philharmonic Hall in 1966. Tommy was a loveable character, universally praised for his exploratory zeal in the obscure realms of neglected masterpieces, almost unanimously condescended to by the fraternity of metropolitan newspaper writers. Rich was an exception, at least on this occasion.

Tommy, the scion of Harry Scherman, founder of the Book-of-the-Month-Club, had plenty of funds at his disposal, and always mounted his productions with style. *Jenůfa* brought a lovely young soprano, Alexandra Hunt, to the stage, and an equally lovely blonde to a front row of the auditorium. Maria Jeritzka was ebulliently present, as she also was at later Metropolitan ventures. In snowy sequins and fur, she always occupied a seat in the



Maria Jeritzka, who portrayed the first U.S. *Jenůfa* in 1924.

first row of the new Met house, almost directly in back of the conductor, and could be seen applauding vigorously with her white-gloved hands. A faithful opera patron until her recent death, the brilliant Maria deeply appreciated the fact that Scherman had decided to present this most Czech of Czech operas in the original language—the first time in the United States. From now on until the San Francisco Opera 1980 venture, English would be *Jenůfa's* language.

Although it occurred after the Met revival in 1974, and the one that is most vivid in my memory and experience, that of the Australian Opera, I should insert the sterling account in English by the Juilliard American Opera Center in 1978, conducted by Peter Herman Adler. Adler, long a guiding spirit of the dear departed series of NBC-TV operas, brought a vigorous regime to the Juilliard, and this was one of his most successful occasions. After all, he was born in Czechoslovakia, and had enjoyed the personal supervision of the composer in a production there. It was good to sense the authentic spirit, although English was still the language preferred, and Adler had put in touches of his own in the translation by Otakar Kraus and Edward Downes.

For all this, it was Australia's *Jenůfa* that brought the opera most vividly to life

for me. It was outside my chief reason for being in Sydney—to observe Joan Sutherland and her husband, Richard Bonyng, in a production of Offenbach's *Les Contes d'Hoffmann* and eventually to write a book about that fabulous prima donna. But there were many hours free from that central task, several spent enjoyably in the company of *Jenůfa*'s two principal shepherds—the conductor, Edward Downes, and the director, John Copley. (Let me insert here that Downes is not our American Edward Downes, son of the late Olin, and himself a critic and venerated host of the Metropolitan Opera Quiz in the Saturday broadcasts. This Downes is a distinguished British conductor who began as a répétiteur at Covent Garden and is noted for his championship of new and fresh operatic material. At the time, he was Music Director of the Australian Opera.)

John Copley is an English director (both he and Downes were born in Birmingham, a few years apart). His inventive work has been seen in both large London companies, Covent Garden and the English National Opera, and his reputation is virtually world wide. A regular at the San Francisco Opera since the summer of 1982, he showed up at the New York City Opera in 1977 and 1980 and mentioned a "happy time" in Dallas, but, he then said, some Americans "ask me so late, when I'm already booked."

Downes gave a very sensitive and ingratiating lecture on *Jenůfa* for the Friends of Australian Opera which held his listeners spellbound for a full hour. In his light, swift, confidential voice, he revealed the plot, historical background and the character of the composer. He had translated the opera with Otakar Kraus and would conduct the Australian premiere on July 25, 1974. His whole manner was open, friendly, outgoing.

I confess to have been, if not absolutely shattered (one of Downes's favorite expressions), at least deeply impressed and determined to get an interview from this *Jenůfa* advocate. But—

"I never give interviews," he said brusquely, and turned away when I approached him.

He's a very shy man," Copley told me. "A dear man, a perfectionist. Try him again."

"Charm him," was the advice of Joan (not yet "Dame" Joan, and approachable, as usual, on a first-name basis). She had



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Q. EATON

Jennifer Bermingham, in addition to being Quaintance Eaton's Australian guide and friend, portrayed the Shepherd in *Jenůfa*.

been a freshman along with Downes at Covent Garden in 1952. He had coached her and conducted for her in many a difficult early adventure. Soprano and conductor met only socially in the Australian season, for she was singing with another team in *The Tales of Hoffmann*.

After the *Jenůfa* performance, I caught Downes in a mellow mood and asked him to talk about his experiences with Joan. This caught him off guard and he agreed. He talked freely for an hour, often trying to weave the threads back to Joan but revealing much about himself along the way.

I had aroused his antagonism by pointing a camera at him after the lecture. It turned out he was camera-shy, and with good reason.


"Years ago when I was conducting *Otello* I suddenly went absolutely blind. My sight has been partially restored, but you can see why I shun flashbulbs. Once in Paris just as I was going on stage, a photographer stepped in front of me and with a 'Pardon m'sieu!' took a direct shot

at me. I saw nothing but the blue filament in that flashbulb for a full half hour."

He was engaged at Covent Garden as a prompter—"They didn't have an Italian then and Callas was coming, this extraordinary tigress, to sing Norma. Joan had the part of Clothilde—only her third role—and she and I were absolutely besotted by this extraordinary phenomenon, Callas."

The rest of the hour veered toward Sutherland, voice production and opera leadership, not germane to this topic of *Jenůfa*, about which he had lectured so feelingly. He emphasized, as others have done in the intervening years, the rock-bottom basis of Janáček's composition—that the words and their rhythm and patterns, dictated the music itself. This, of course, is the reason translation is difficult, even impossible, in conveying the subtle flavor of Janáček's music.

Only scattered memories of that lecture remain to me. For a devastatingly good reason. I must have run low on the supply of recording tapes, for the one that



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contained that lecture was overlaid by hysterical laughter, lasting a good many minutes. Inspired, I am afraid, by the wickedly funny tales spun by that pixie, John Copley, seated at a table in the Opera House Green Room surrounded by females, one of them Caroline Lill, the attractive repetiteur. From the far end of the table, only the laughter is evident, not the stories, alas! But a greater regret is the loss of the Downes lecture. "Such warmth, such detail, such understanding," remarked Copley of his colleague, when I had succeeded in luring him away from his laugh-weakened audience, for some talk about himself.

It was a lot of fun working in Australia, Copley began. "Covent Garden is not fun," he particularized. He loved doing *Jenůfa*, and demanded that certain details be noted in the production.

"It is important that you see Jenůfa's baby with both women, Jenůfa and Kostelnička. Jenůfa becomes responsible for the first time, as a mother. She is irresponsible in the first act, but grows up through the child, and becomes head of a household. Now Kostelnička never had a child. She was only a foster mother. She goes to pieces.

"It is important, too, that Števa, the father, actually sees the child—he should observe his offspring. A basic element of life."

Just then a man carried a cradle in and Copley examined it. "It's not wood—too heavy. If Jenůfa or Kostelnička lifted a wooden one and tried to sing at the same time . . . I quote from the opera: 'God will strike you down!'"

He laughed, and we parted.

The performance was splendid. Perhaps because the opera was entirely unknown, rather unexpectedly it became the sensation of the season up to then. The production team, headed by Downes and Copley and including Allen Lees, set designer, and Michael Stennett, costume designer, devised a show that held the audience spellbound and, at the end, stomping with delight. Every element combined to create the success, which rightfully could be called a personal triumph for the young Elizabeth Connell as a forceful, almost terrifying Kostelnička, who in her pride and arrogance murders Jenůfa's baby, then, broken and humbled, repents and confesses to save Jenůfa. The power of this characterization, together with a voice of creamy



Director John Copley between rehearsals for Australian Opera's 1974 *Jenůfa*.

richness and extensive range, boded well for the singer. Indeed, she moved to Covent Garden soon after.

In a European tradition (she was at the time the wife of the [then] manager, John Winther), Lone Koppel Winther made an appealing and pitiable *Jenůfa*, with spots of vocal brilliance and a warmth of developing character. Her faithless lover Števa was Robert Gard; the savage but faithful Laca was strongly played by the American tenor Ron Stevens. Others of note were the favorite Rosina Raisbeck as the Grandmother, Jennifer Birmingham as a shepherd boy, John Germain as the foreman of the mill, and Suzanne Steele as Karolka. Keith Bain choreographed some peasant dances that resembled the more familiar Russian Cossack dancing, but, we were assured, showed up in all parts of Central Europe, including Moravia, where *Jenůfa* takes place. The young chorus, Geoffrey Arnold, chorus master, distinguished itself by its ardor and accuracy, and the Elizabethan Trust Sydney Orchestra performed valiantly. The opera company stretched its talent and ability to overcome the functional shortcomings of the outwardly magnificent Sydney Opera House.

In spite of the many body blows suffered by *Jenůfa* before it became accepted in the world's repertoire (not the

least of them Covent Garden's judgment in 1956-57 of the lowest box-office in post-war history), San Francisco bravely mounted it in 1969. The following estimate appears in Arthur Bloomfield's book about the company (*50 Years of the San Francisco Opera*, San Francisco Book Company, 1972):

"The problem, of course, with opera as intense as Janáček's, is that performances must proceed with a strong electric charge taking hold of everyone involved. [Felicia] Weathers was cold and stagey . . . Hager [director] seemed determined to get some Bayreuthian trances into the act, and a high stairway in Bauer-Ecsy's first-act set cut up the playing area uncomfortably. But Irene Dalis's *Kostelnička* was forceful and sympathetic." He further commented on the obscuring of the boozey antics of Ragnar Ulfung as Števa which had proved so effective in the Hamburg production in New York two years earlier.

Fifty years after its dismal introduction to New York, *Jenůfa* returned to the Metropolitan, this time in the new Opera House in Lincoln Center. In spite of its many virtues (Harold C. Schonberg in the *Times* termed it "veristic, lyric, intense, compassionate—what seemed crude 50 years ago now [is] an example of truth in music"), the overblown production offended many sensibilities. When the curtain went up on a vast expanse of

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Conductor Edward Downes.

"country village, one's concentration became diffused."

In Alan Rich's words (this time in *New York Magazine*), "It isn't only that personages in a somber little village tragedy cannot react to each other in such surroundings; they can, I am sure, barely see each other . . . Much of the ludicrous arm-waving may very well represent frantic efforts by the singers to keep in touch with one another."

Most of these singers were quite distinguished in various ways. Astrid Varnay, turned mezzo, was the impressive Kostelnička. (I have known her since her early days at the Met, when she performed heroic feats in the soprano range. Her signature appears on the cast page of my Australian program, which I must have presented for autographing on this occasion.)

Jon Vickers was his usual commanding self as Laca and William Lewis produced the only understandable diction, in several opinions. Teresa Kubiak showed some of Jenůfa's "suppressed intensity." The English translation was that of Kraus and Downes.

The same sets (by Günther Schneider-Siemssen) and Lewis carried over into the revival in 1985 and although the village had not contracted into a more appropriate scale, the new *Times* critic, Donal Henahan, waffled a little, finding

them "laid out in such sharp perspective that some sense of intimacy can develop in an opera that because of the need to hear and understand the sometimes intimate dialogue probably would be better suited to a smaller theater."

Which brings us directly to the question of translation *versus* original language. The Kraus-Downes had served Australia, the Met and Juilliard. In 1985, the Met got a new one, from the Czech wife of a Metropolitan Opera Club member, Yveta Synek (Mrs. Malcolm Graff and Robert T. Jones).

Schonberg had commented on the 1974 Met performance that the "diction could just as well have resembled Czech or Choctaw or Outer Mongolia." The unintelligibility from the greater majority of all casts to date could well have strengthened San Francisco's determination to go original. To coin a phrase (I hope):

"The words are the music."

So closely wedded to music is Janáček's setting of his native language, so sensitive to its nuances and repeated syllables, that a strange dress is bound to fit awkwardly, no matter how conscientiously intended. So this attempt in America to bring Janáček's work whole to the stage, should be, in a meaning not originally intended by a *New York Magazine* headline on the subject:

"Czech-Mate." ■

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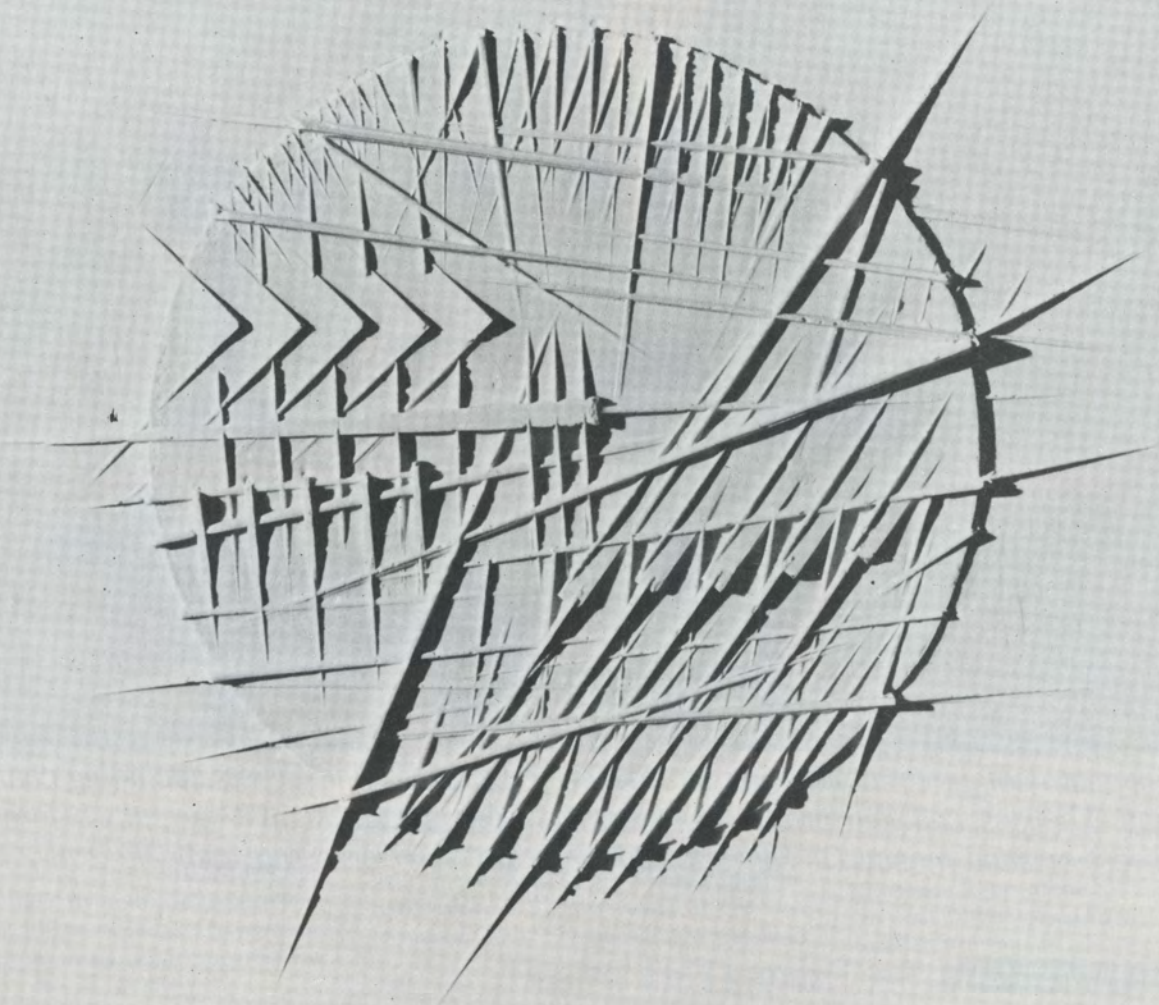
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Company Profiles: Marcella Bastiani

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.

SOHL



Marcella Bastiani of the San Francisco Opera Box Office.

Most of the routes to a job at San Francisco Opera are indirect, but Marcella Bastiani's was particularly so. She came by ice. A figure skater throughout her childhood, at Iceland in Berkeley and at the old Sutro's in San Francisco, she first skated on natural ice when she went to college in Missouri. "There was a lake on campus," she recalls, "and they always let us know when the ice was thick enough to skate on safely. I'd save up all the cuts we were allowed from class, and for a couple of days each winter I'd go out and skate—for hours, all by myself. It was heaven." And while heaven lasted, her specialized form of walking on water turned a number of other miracles: it brought her two careers and, between them, her husband.

"I was a music and theater major in college," she continues. "When I finished, and was trying to decide what to do, I decided that I could skate better than I could sing." When she returned home, she learned that a choreographer from the Ice Follies was in town, holding auditions. "I auditioned on Wednesday night," she remembers, "and got a wire on Friday asking me to be in Chicago on Monday. So I just switched suitcases and took off." Into what turned out to be a five-year stint with the Shipstad and Johnson Ice Follies, four of them as a principal.

Fellow principal Richard Dwyer introduced her to one of his best friends, whom she ended up marrying. "So I retired," she says. "That was it." She and her husband, who was and still is a police inspector in San Francisco, had a daughter, and a fairly conventional domestic life.

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In her little cubicle in a corner of the San Francisco Opera Box Office, Marcella Bastiani processes some ticket orders.

When her daughter reached fifth grade, and Bastiani realized that she had had enough of being a PTA mother, and wanted to get back into the work force, the Ice Follies came back to town. "The gal who had run their box office for years was still doing it, and she asked me if I wanted to help out, and learn the business. I said sure." Part-time work—she laughs as she says it—quickly became full-time, and then some. When Carole Shorenstein started her Best of Broadway series through City Box Office, Bastiani was hired, soon becoming assistant box office

manager at the Curran Theater. That, you may recall, was where Spring Opera once played.

"One year Spring Opera needed someone from the Curran to help out," she remembers. "Before the end of the season, Margaret Norton, who was director of ticket services, asked me if I would like to come and work at the Opera House, in the box office. It was an offer I couldn't refuse, loving opera as much as I do." Eight years later, box office assistant treasurer Bastiani remains delighted with the switch. "I still think it's amazing that I



pains to accommodate them. In this day and age, when everything in sales is so cut and dried, it's nice to be able to deal with customers as people."

She adds that the box office has become a kind of "information booth" for the Civic Center, particularly now that the area has filled out with restaurants, shops, and galleries. "People are always asking about good places to eat, so we try to keep track of the new restaurants in the area—after all, we eat in them," she offers. "It's fun being able to do more than sell tickets."

The biggest problem, conversely, is not having tickets to sell—happily for the company, a not-unheard-of situation. "As we sometimes say around here, there are nights we could sell the chandelier," she reports with a hearty laugh. "It's frustrating for everyone, but we can't sell tickets that don't exist. I don't know if people know it, but it's disheartening for us not to be able to find a ticket for someone who

Marcella Bastiani, at the San Francisco Opera Box Office window, provides living proof that life "behind bars" can be cheerful.



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has tried for days to get in, to go back and look at those faces and have to say, 'I'm sorry.' We do always offer standing room, but that's just not for everybody. Sometimes it does feel like the only way we could please everybody is to print every ticket for tenth row center on the aisle."

For shows like the *Ring* and the 1981 *Aida*, some requests at the window come complete with cash bribes, she says. "But that's just not the way we handle it. We're in the business to sell tickets, and if we have them, we do. I remember one man began his request with his business card and a \$20 bill. And it was for a performance I had tickets for to begin with! He looked quite surprised when his \$20 came back with his ticket. We don't want tips or bribes. Granted, we get flowers and Godiva chocolates at times, for having been able to find tickets for people. But that's different. We simply appreciate that thoughtfulness, apparently as much as they appreciate ours."

On performance nights during the season, either Bastiani or box office treasurer Michael Thek is "behind bars" in the box office through the first intermission, a time of brisk business for exchanges, returns—and for people buying tickets for a repeat performance of an opera they're particularly enjoying. "The only problem for us is that operas tend to have long first acts—particularly the Wagners. During the season, the days are long, and it's not unusual to put in a 60-hour week.

"But what saves that is that the five of us who work down here work together like magic. Four of us have been here for seven years. We work in such close quarters that it would be a disaster if the chemistry weren't right. But it is. In the best sense, it's like family—which is a good thing, when you consider that I spend more waking time with these people than I actually do with my family.


"Sometimes I think we're here for comic relief," she concludes. "We have such a good time that people from other parts of the house tend to drop in on their breaks. We're physically removed from the center of activity during the daytime, but that doesn't make us cut off. People drop by to unwind. In many other companies the box office is off on its own in every respect. But here we feel very much a part of the company. It's all one big crazy family." ■

—Timothy Pfaff

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1986 Fall Opera Previews

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

SAN FRANCISCO OPERA GUILD INSIGHTS

Opera Insights held in the Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$15. Individual tickets may be purchased at the door for \$5. For further information, please call (415) 565-6432. Programs are subject to change.

Sir Charles Mackerras 9/22
 Francesca Zambello 10/6
 Mirella Freni and Thomas Allen 11/14

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$25 for 7 previews (\$20 for students and seniors). Single tickets are \$5 (\$4 for students and seniors). For further information, please call (415) 388-6982.

Don Carlos
 George Martin 9/4
Jenůfa
 Dale Harris 9/11
Die Meistersinger
 William Huck 10/2
Faust
 Francesca Zambello 10/9
Eugene Onegin
 James Keolker 10/30
Manon
 Michael Mitchell 11/6
Macbeth
 James Keolker 11/13

NORTH PENINSULA

Previews held at St. Andrews Church, S. El Camino Real at 15th Ave., San Mateo, at 7:30 p.m. Series registration is \$32 for 6 previews; single tickets are \$6. For further information, please call (408) 735-3757 or (415) 343-7251.

Don Carlos
 George Martin 9/2

Jenůfa
 Dale Harris 9/10
Faust
 Francesca Zambello 9/25
Die Meistersinger
 William Huck 10/16
Eugene Onegin
 James Keolker 11/6
Macbeth
 James Keolker 11/20

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). For further information, please call (415) 941-3890.

Don Carlos
 George Martin 9/3
Jenůfa
 Dale Harris 9/9
Die Meistersinger
 William Huck 10/7
Eugene Onegin
 James Keolker 11/4
Manon
 Michael Mitchell 11/11
Macbeth
 James Keolker 11/18

SAN JOSE OPERA GUILD

Previews held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga, at 10 a.m. Series is open to the public at a cost of \$4 per lecture; \$2 for students and senior citizens (free of charge to San Jose Opera Guild members and members of Montalvo). For further information, please call (408) 741-1331.

Don Carlos
 George Martin 9/5
Jenůfa
 Dale Harris 9/12
Die Meistersinger
 William Huck 10/10
Eugene Onegin
 James Keolker 10/31
Manon
 Michael Mitchell 11/7

Macbeth
 James Keolker 11/14

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$22 for 6 previews. Single tickets are \$5 (students \$3). For further information, reservations and the charge for receptions and luncheons, please call (707) 539-7157.

Don Carlos 9/4, 10:30 a.m. preview;
 George Martin 12:30 p.m. luncheon
 3735 Alta Vista, Santa Rosa

Jenůfa 9/11, 10:30 a.m. preview;
 Dale Harris 12:30 p.m. luncheon
 Depot Hotel
 241 First Street West, Sonoma

Die Meistersinger 10/8,
 William Huck 5:30 p.m. reception;
 7 p.m. preview
 1000 Buckeye Rd., Kenwood

Eugene Onegin 10/29,
 James Keolker 5:30 p.m. reception;
 7 p.m. preview
 Wild Oak Saddle Club
 550 White Oak, Santa Rosa

Manon 11/6, 10:30 a.m. preview;
 Michael Mitchell 12:30 p.m. luncheon
 Depot Hotel
 241 First Street West, Santa Rosa

Macbeth 11/13, 10:30 a.m. preview;
 James Keolker 12:30 p.m. luncheon
 St. Francis Vineyards
 8450 Sonoma Hwy, Kenwood

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews held in Herbst Theatre in the Veterans Building, 401 Van Ness Ave., San Francisco. Lectures begin at noon and there is no admission charge. For further information, please call (415) 342-2463.

Don Carlos
 George Martin 9/3

Jenůfa
 Dale Harris 9/9

Die Meistersinger
 William Huck 10/8

<i>Eugene Onegin</i>	
James Keolker	10/29
<i>Manon</i>	
Michael Mitchell	11/5
<i>Macbeth</i>	
James Keolker	11/12

NAPA OPERA LECTURE SERIES

"Adventures in Opera", now in its 14th year, is a course which accompanies the Saturday and Sunday series at the San Francisco Opera. The lectures will be held at 7:30 p.m. in the Napa First Methodist Church, Centennial Hall, 4th and Randolph, in Napa. Ernest Fly will again teach the course. Cost for the entire series is \$20; individual lectures are are \$3. For further information, please call (707) 224-6162.

<i>Le Nozze di Figaro</i>	9/4
<i>Jenůfa</i>	9/11
<i>Don Carlos</i>	9/18
<i>La Forza del Destino</i>	9/25
<i>Die Meistersinger</i>	10/2
<i>Faust</i>	10/16
<i>Eugene Onegin</i>	10/23
<i>La Bohème</i>	10/30
<i>Manon</i>	11/6
<i>Macbeth</i>	11/13

OPERA EDUCATION

INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1986 Fall Season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California St., between Scott and Divisadero, at 7:30 p.m. Admission to the series of 4 opera previews is \$20; individual admission at the door is \$6. For further information, please call (415) 526-5244.

<i>Don Carlos</i>	9/4
<i>Jenůfa</i>	9/11
<i>Faust</i>	9/18
<i>Macbeth</i>	11/13

SAN FRANCISCO COMMUNITY COLLEGE LECTURE SERIES

Under the sponsorship of the S.F. Community College District, Robert Finch will give eight free lectures. They will be held at 10 a.m. in the Downtown Community College Center, 800 Mission (at Fourth), Room 325. For further information, please call (415) 431-3437.

<i>Jenůfa</i>	9/5
<i>La Forza del Destino</i>	9/12
<i>Faust</i>	9/19
<i>Die Meistersinger</i>	9/26
<i>La Bohème</i>	10/3
<i>Eugene Onegin</i>	10/10
<i>Manon</i>	10/17
<i>Macbeth</i>	10/24

HILLBARN THEATRE

Semi-staged dramatic readings of plays that served as inspiration for operatic masterpieces will be held in the Green Room of the Hillbarn Theatre, 1285 E. Hillsdale Blvd., in Foster City. Performances on Friday and Saturday are at 8:30 p.m.; Sunday at 7 p.m. Tickets are \$6 for individual performances, \$16 for the complete series. For information and reservations, please call (415) 349-6411.

<i>Don Carlos/Schiller</i>	9/5, 13, 21
<i>Don Alvaro, or the Force of Destiny/Duke de Rivas</i>	9/6, 14, 19
<i>Faust/Goethe</i>	9/7, 12, 20

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering a course, Introduction to Opera (Music 16), with emphasis on the operas of the Fall Season, on Tuesday evenings at 6:30, beginning September 9. The enrollment fee is \$15. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2410.

ROBERT GOODHUE'S FALL OPERA COURSE

Ten classes on all of the fall operas are offered, and there is a choice of three series: Mondays at 6:30 p.m at 13 Columbus Ave.; Thursdays at 6:30 p.m. at the Fort Mason Gatehouse; and a Saturday afternoon series (with one Thursday evening session) at the YWCA, 620 Sutter St. Cost for a series of 10 previews is \$80; individual previews are \$12. For further information, please call (415) 956-1271.

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Giulio Paolini, Nesso (Nessus), 1977 (detail)*

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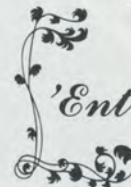
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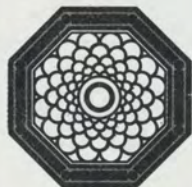
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- Follow the stages of the production of an opera.

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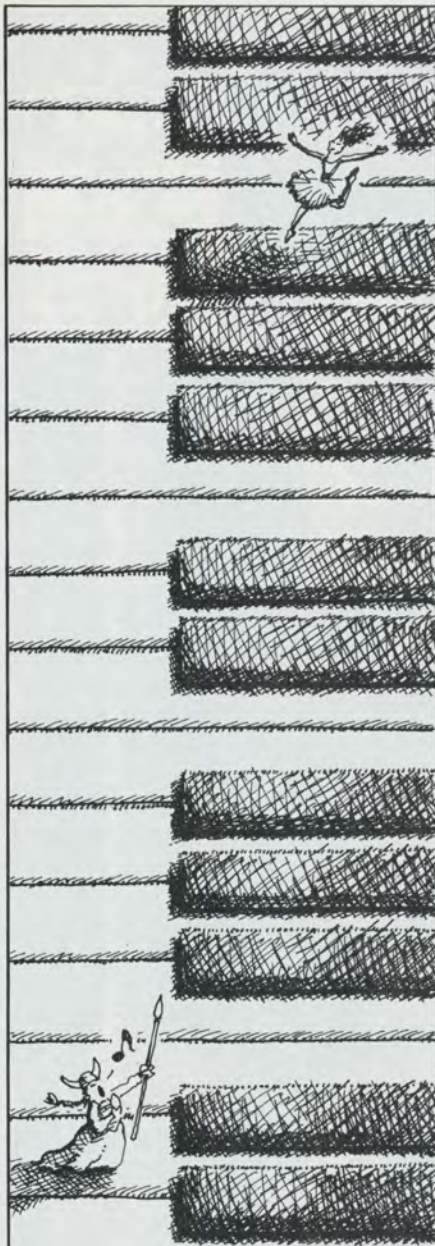
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Mrs. Letha M. Wayne
Mr. & Mrs. Lawrence Weissberg
Mrs. Christine Witter
Mr. & Mrs. David B. Wodlinger
Reina Wolf
Alma C. Yoder
Mrs. J.D. Zellerbach



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 one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

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

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

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.

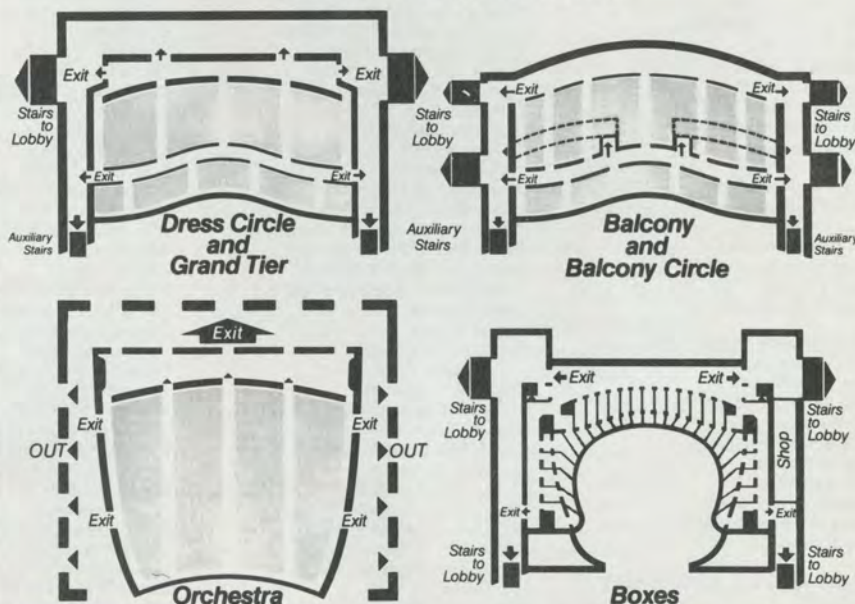
Children of any age attending a performance must have a ticket. Management reserves the right to remove any patron creating a disturbance.

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.)

Celebrate

OUR **130**TH
ANNIVERSARY
SALE



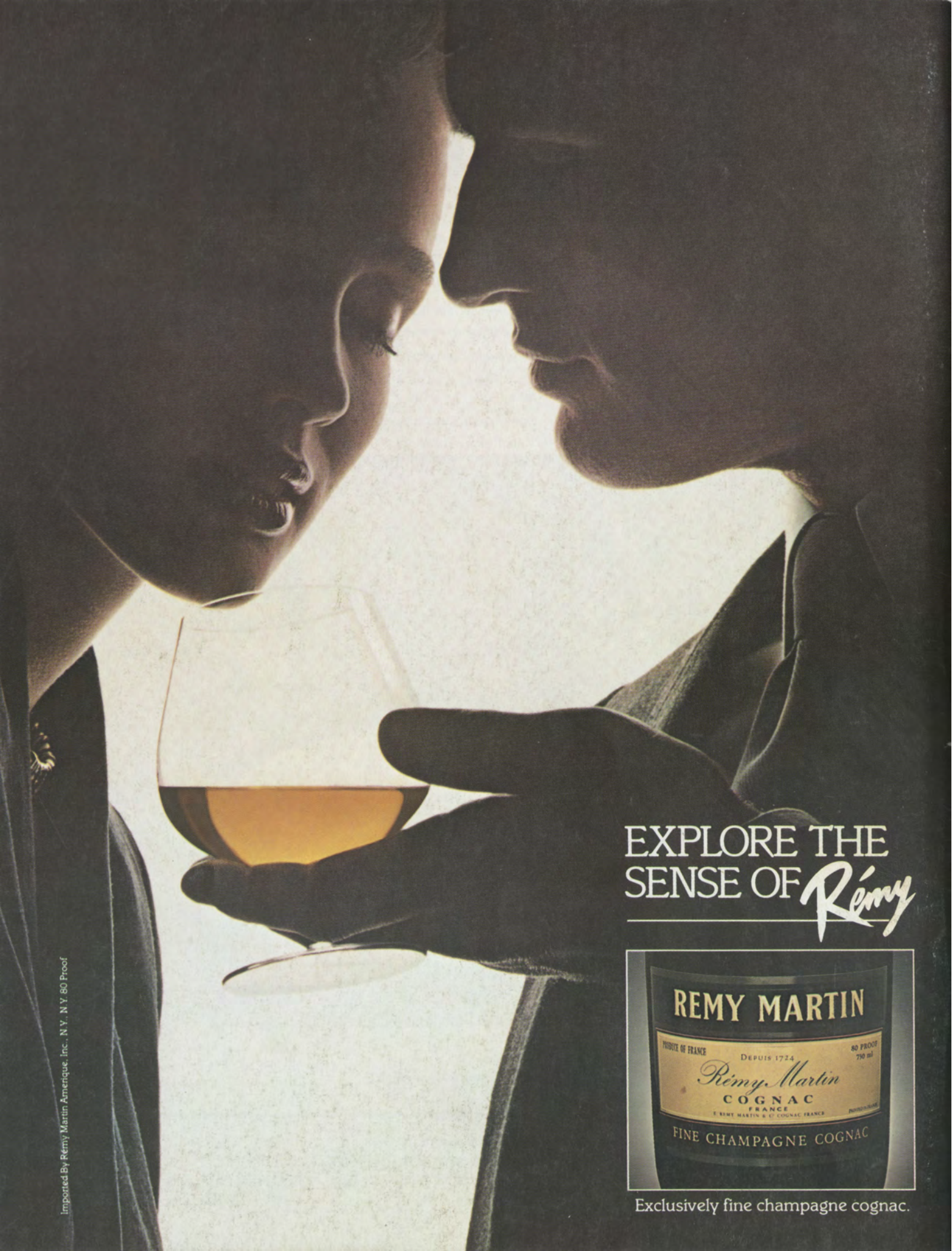
TRADITIONS

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