

Manon

1986

Friday, November 14, 1986 8:00 PM
Thursday, November 20, 1986 7:30 PM
Sunday, November 23, 1986 2:00 PM
Friday, November 28, 1986 8:00 PM
Sunday, November 30, 1986 8:00 PM
Wednesday, December 3, 1986 8:00 PM
Saturday, December 6, 1986 8:00 PM

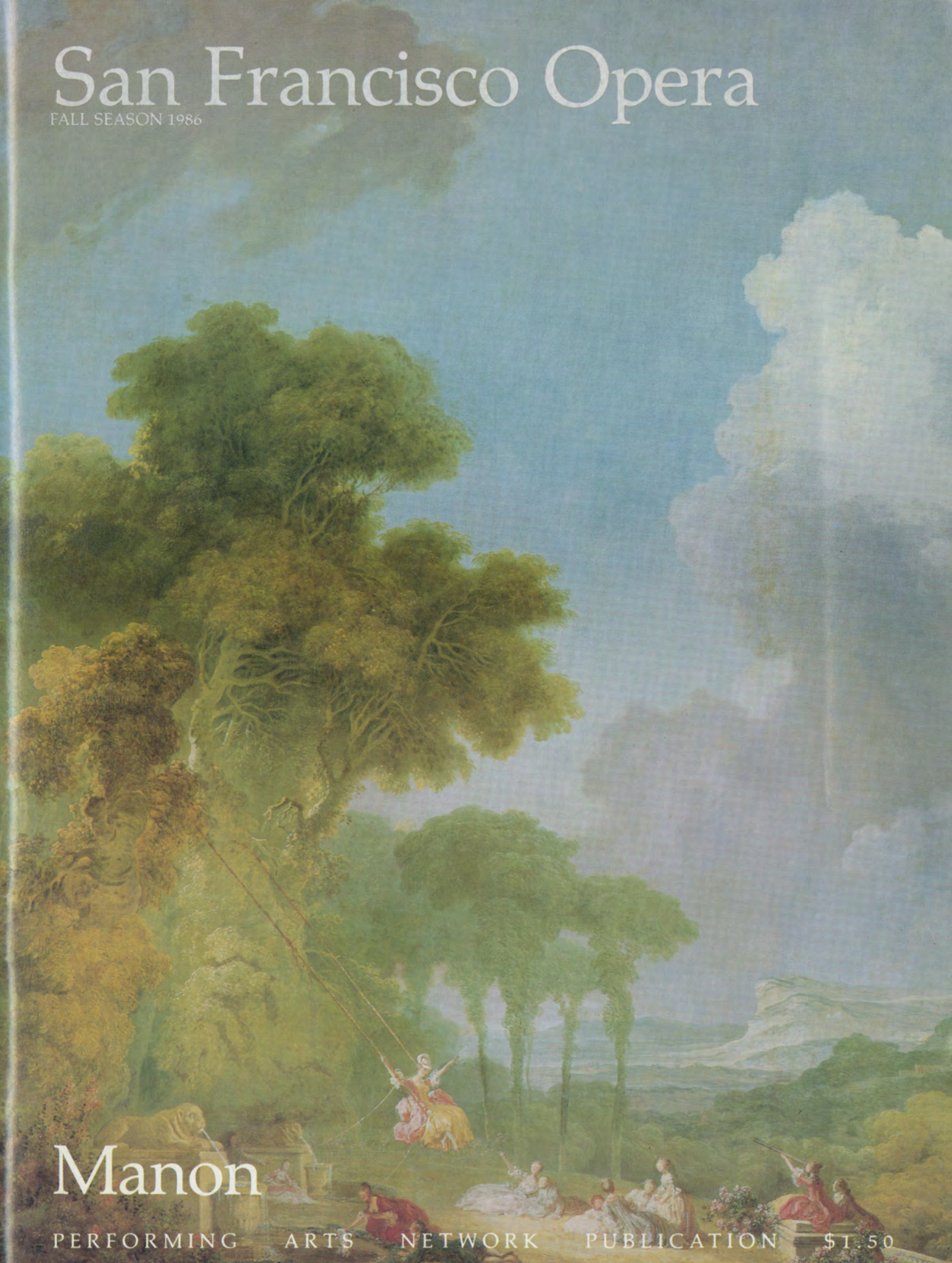
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San Francisco Opera

FALL SEASON 1986



Manon

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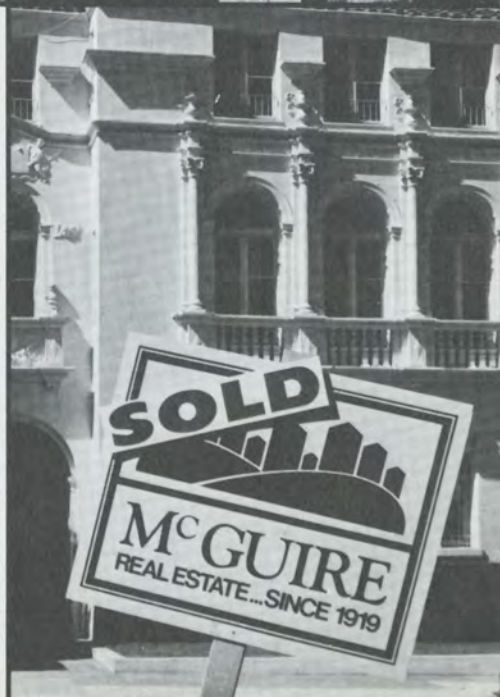
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San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Manon

FALL SEASON 1986

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An affectionate look at *Manon*, the most Gallic opera of them all.
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COVER:

Jean-Honoré Fragonard (French, 1732-1806)
The Swing, c. 1765
Oil on canvas, 85 x 73 in.
Samuel H. Kress Collection
National Gallery of Art, Washington, D.C.

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Reid W. Dennis



Tully M. Friedman

From the Chairman of the Board and the President

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

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

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

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

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

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

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

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

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

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

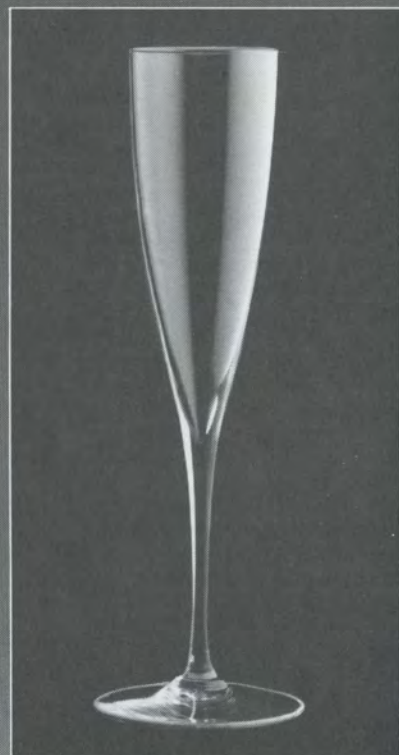
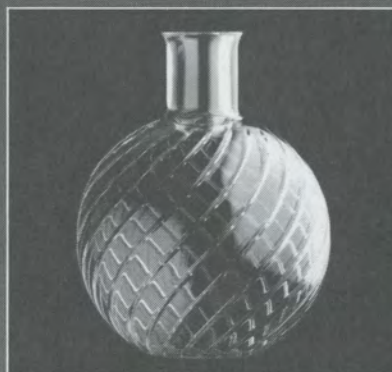
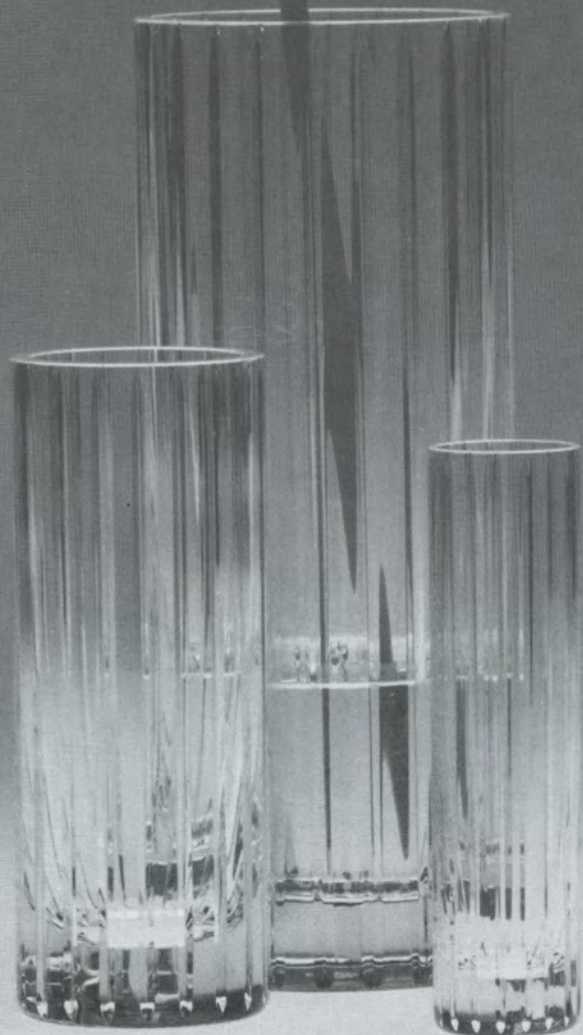
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General Director's Message

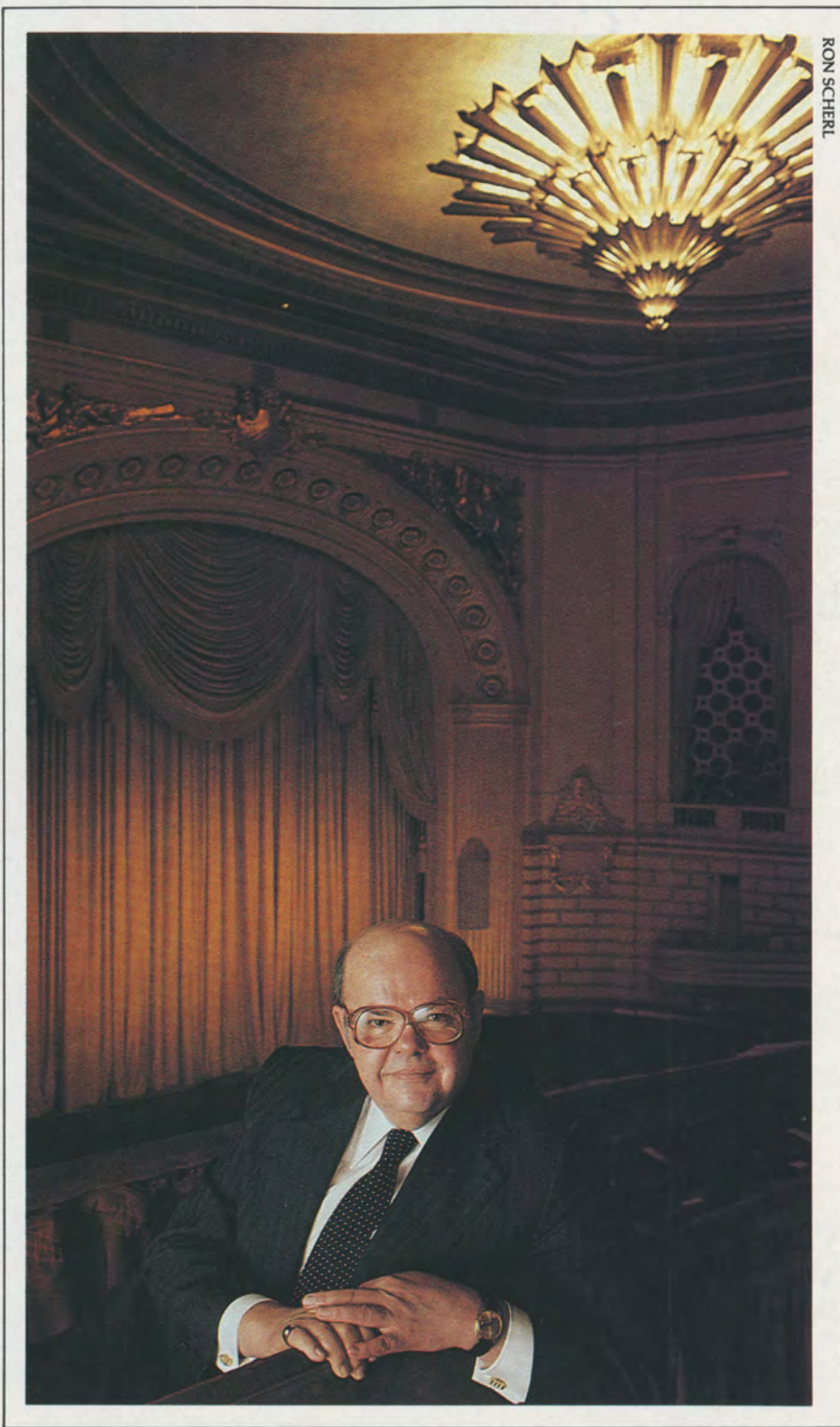
As we begin San Francisco Opera's 64th annual Fall Season, I would like to share with our audiences several thoughts regarding the direction our Company is taking.

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

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

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

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



RON SCHERL

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

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

Welcome to our 1986 Fall Season!

San Francisco Opera

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Sir John Pritchard, *Music Director*

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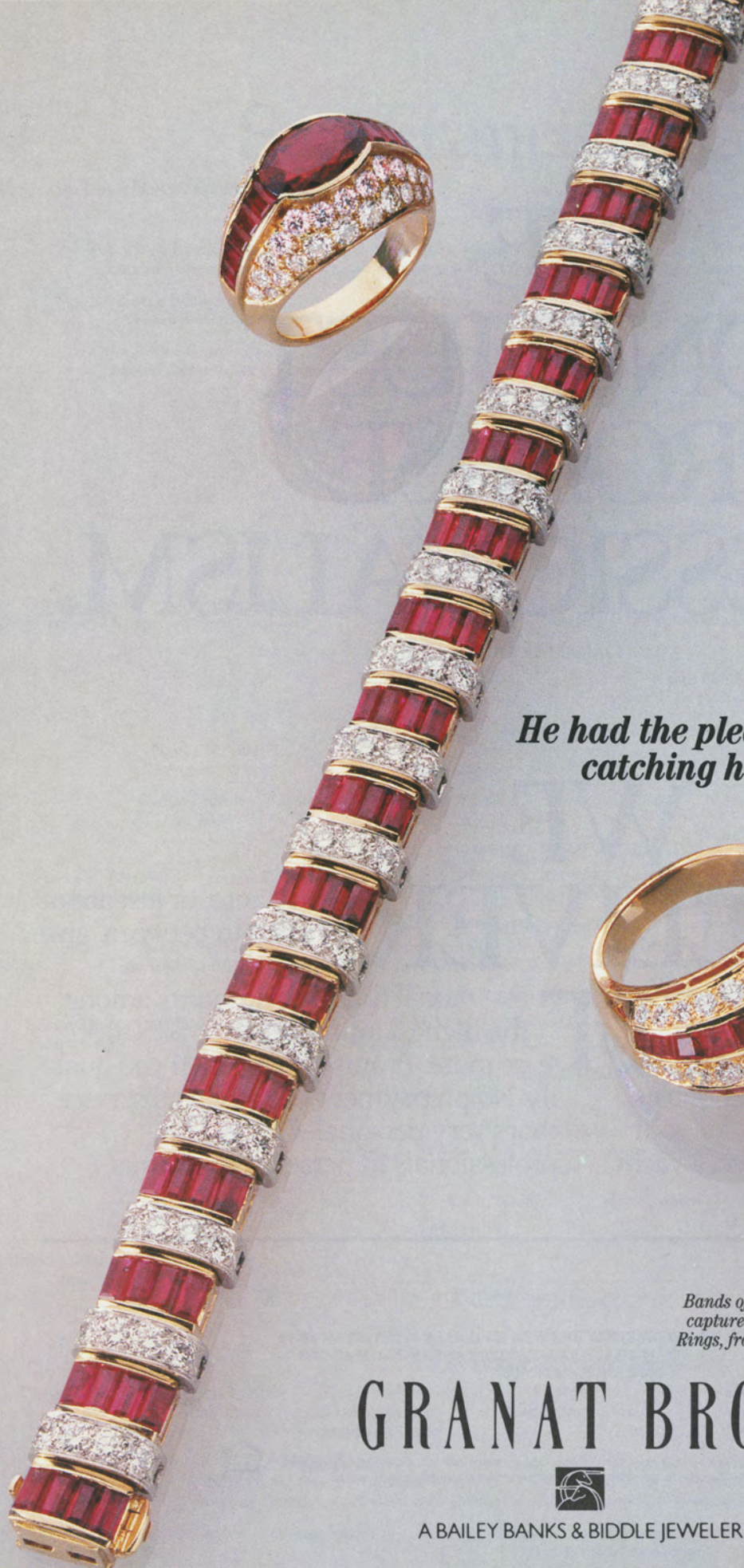


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San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

1986 Fall Season

Opening Night

Friday, September 5, 7:00

New Production

Don Carlos Verdi

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

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

Saturday, September 6, 7:30

Le Nozze di Figaro Mozart

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

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

Tuesday, September 9, 7:30

Le Nozze di Figaro Mozart

Wednesday, September 10, 7:00

Don Carlos Verdi

Friday, September 12, 7:30

Le Nozze di Figaro Mozart

Saturday, September 13, 7:00

Don Carlos Verdi

Sunday, September 14, 2:00

Jenůfa Janáček

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

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

Tuesday, September 16, 7:30

Le Nozze di Figaro Mozart

Wednesday, September 17, 7:00

Don Carlos Verdi

Friday, September 19, 8:00

Jenůfa Janáček

Saturday, September 20, 7:00

Don Carlos Verdi

Sunday, September 21, 1:30

Le Nozze di Figaro Mozart

Tuesday, September 23, 8:00

Jenůfa Janáček

Wednesday, September 24, 7:30

Le Nozze di Figaro Mozart

Thursday, September 25, 7:30

La Forza del Destino Verdi

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

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

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

Friday, September 26, 7:30

Le Nozze di Figaro Mozart

Saturday, September 27, 8:00

Jenůfa Janáček

Sunday, September 28, 1:00

Don Carlos Verdi

Tuesday, September 30, 7:30

La Forza del Destino Verdi

Wednesday, October 1, 7:00

Don Carlos Verdi

Thursday, October 2, 7:30

Jenůfa Janáček

Saturday, October 4, 7:30

La Forza del Destino Verdi

Sunday, October 5, 2:00

Jenůfa Janáček

Tuesday, October 7, 8:00

Faust Gounod

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

Thursday, October 9, 7:30

La Forza del Destino Verdi

Friday, October 10, 8:00

Faust Gounod

Sunday, October 12, 1:30

La Forza del Destino Verdi

Tuesday, October 14, 7:00

Die Meistersinger von Nürnberg Wagner

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

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

Wednesday, October 15, 7:30

La Forza del Destino Verdi

Thursday, October 16, 8:00

Faust Gounod

Saturday, October 18, 7:30

La Forza del Destino Verdi

Sunday, October 19, 1:00

Die Meistersinger Wagner

Wednesday, October 22, 7:30

Faust Gounod

Thursday, October 23, 7:00

Die Meistersinger Wagner

Friday, October 24, 8:00

New Production

La Bohème Puccini

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

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

Saturday, October 25, 8:00

Faust Gounod

Sunday, October 26, 1:00

Die Meistersinger Wagner

Tuesday, October 28, 8:00

La Bohème Puccini

Wednesday, October 29, 7:00

Die Meistersinger Wagner

Thursday, October 30, 8:00

Faust Gounod

Friday, October 31, 8:00

La Bohème Puccini

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Die Meistersinger Wagner

Thursday, October 30, 8:00
Faust Gounod

Friday, October 31, 8:00
La Bohème Puccini

Saturday, November 1, 7:00
Die Meistersinger Wagner

Sunday, November 2, 2:00
Faust Gounod

Tuesday, November 4, 8:00
La Bohème Puccini

Thursday, November 6, 8:00
La Bohème Puccini

Friday, November 7, 7:00
Die Meistersinger Wagner

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

Sunday, November 9, 2:00
La Bohème Puccini

Tuesday, November 11, 8:00
Eugene Onegin Tchaikovsky

Wednesday, November 12, 7:30
La Bohème Puccini

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

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

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

Saturday, November 15, 8:00
La Bohème Puccini

Sunday, November 16, 2:00
Eugene Onegin Tchaikovsky

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

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

Thursday, November 20, 7:30
Manon Massenet

Friday, November 21, 8:00
Eugene Onegin Tchaikovsky

Saturday, November 22, 8:00
Macbeth Verdi

Sunday, November 23, 2:00
Manon Massenet

Tuesday, November 25, 8:00
Macbeth Verdi

Wednesday, November 26, 7:30
Eugene Onegin Tchaikovsky

Friday, November 28, 8:00
Manon Massenet

Saturday, November 29, 8:00
Macbeth Verdi

Sunday, November 30, 1:00
Eugene Onegin Tchaikovsky

Sunday, November 30, 8:00
Manon Massenet

Tuesday, December 2, 8:00
Macbeth Verdi

Wednesday, December 3, 8:00
Manon Massenet

Thursday, December 4, 7:30
Macbeth Verdi

Friday, December 5, 8:00
Eugene Onegin Tchaikovsky

Saturday, December 6, 8:00
Manon Massenet

Sunday, December 7, 2:00
Macbeth Verdi

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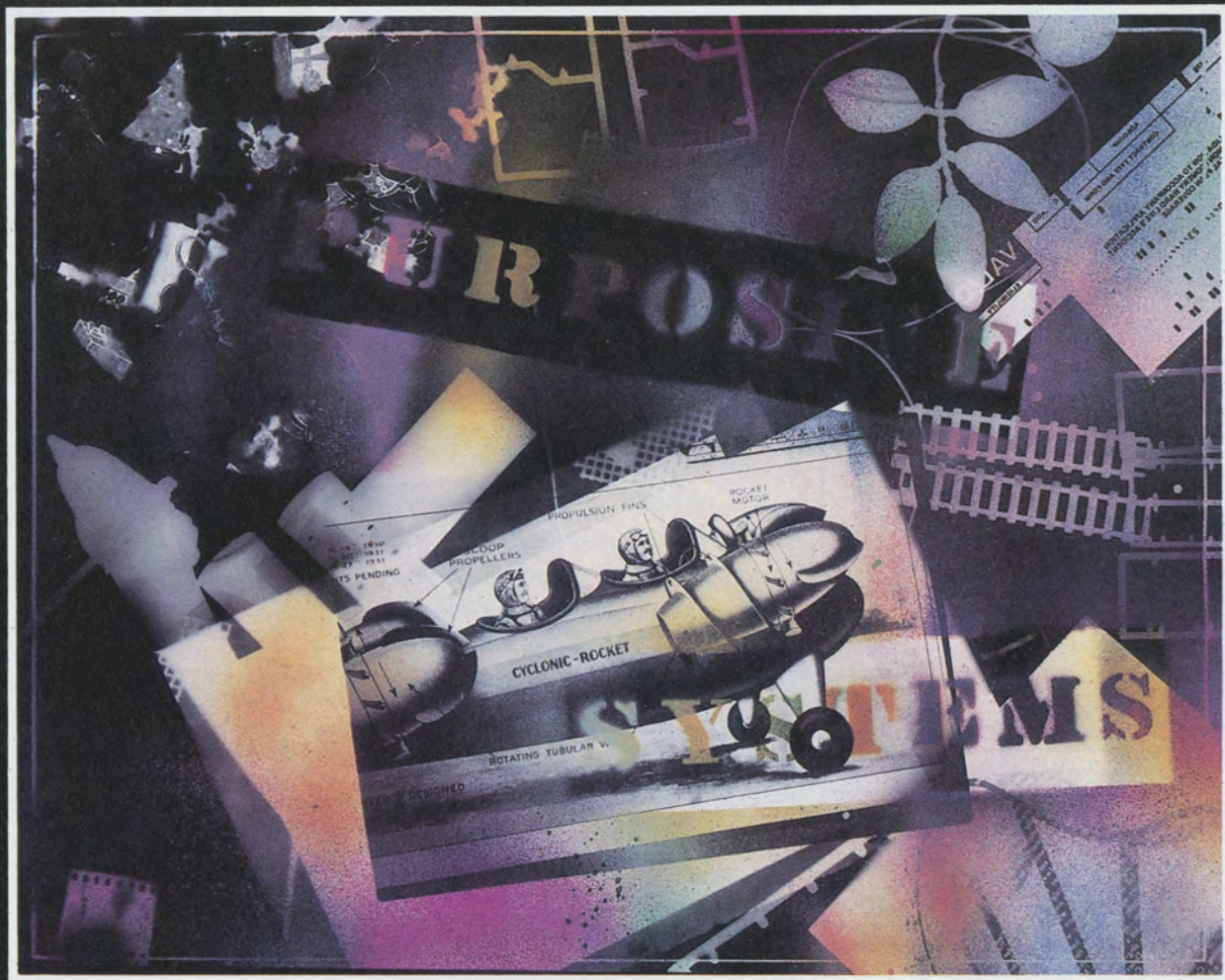
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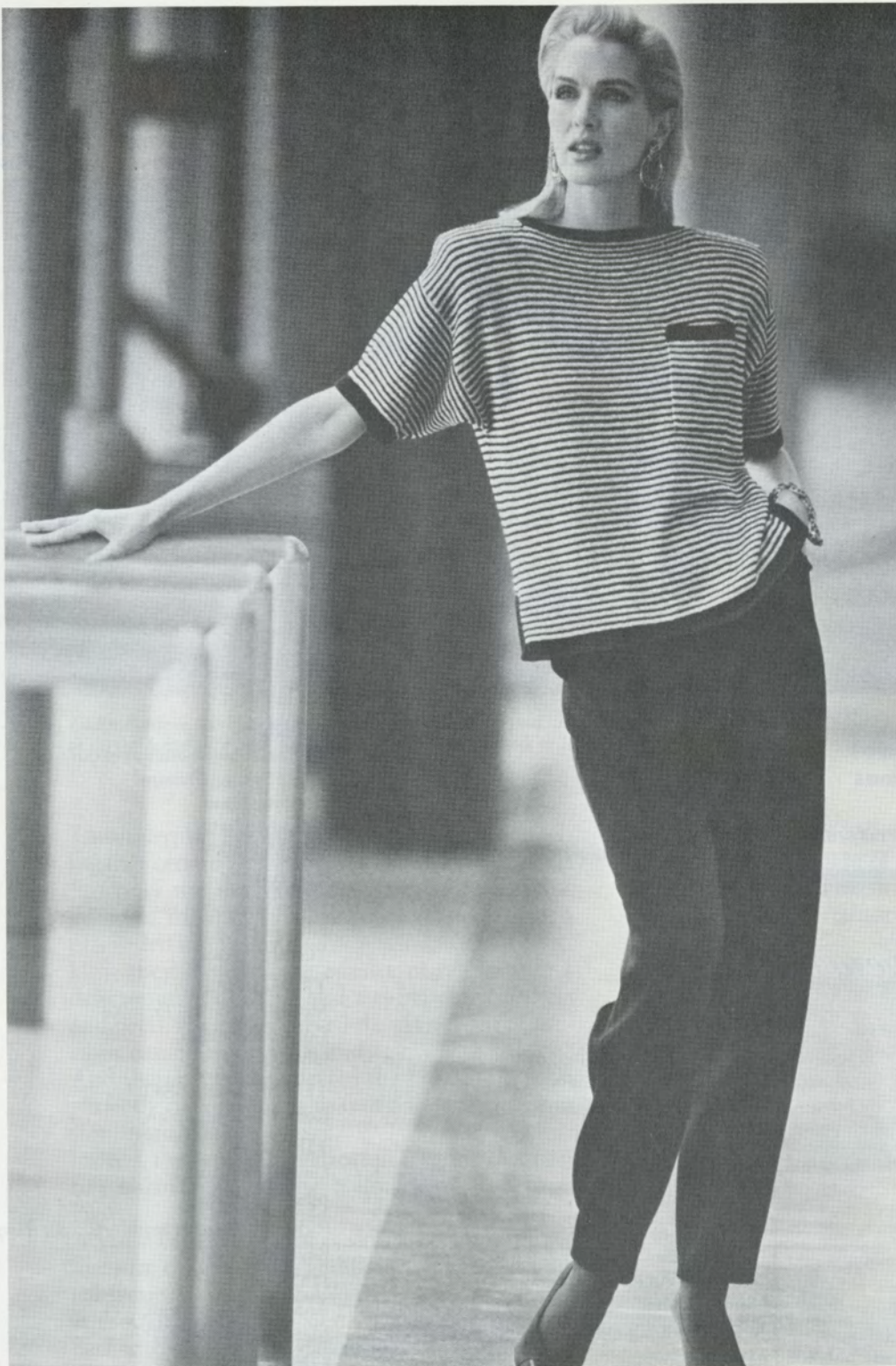
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“Just *Manon*, that’s all.”

By JOHN ARDOIN

Jules Massenet’s thirteenth opera, *Manon*, is an intimate rather than a grand opera. The late critic-conductor Robert Lawrence superbly summed it up as “the story of little people, their foibles and in time their tragedy.” It is the most Gallic piece ever created for the operatic stage. *Carmen*, after all, is set in Spain and is rife with Spanish colorations, while *Faust* and *Werther* are based on German tales and *Roméo et Juliette* was Italian and English before it became French. But *Manon* captures, like a cameo in amber, the bitterness and sensibilities of France as does no other creation for the musical theater. Within its genre, it is perfection—an ideal balance of song and sentiment.

Manon had its premiere in 1884, and


John Ardoin is music critic for The Dallas Morning News and author of The Callas Legacy and The Stages of Menotti. He is currently completing a book on conductor Wilhelm Furtwängler.

(left) Beverly Sills as *Manon* and Nicolai Gedda as *des Grieux* in San Francisco Opera’s 1971 presentation of *Manon*.

(right) Marie Heilbronn, the soprano who created the role of *Manon* at the opera’s 1884 Paris premiere.

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it formed a gentle interlude between Massenet's over-ripe biblical opera *Hérodiade*, and his epic stage piece *Le Cid*. The story goes that playwright Henri Meilhac had presented the composer with a libretto that was not to Massenet's liking, and he told him so in Meilhac's own library. The silence that followed was awkward, and in his embarrassment, Massenet found himself staring at the rows of books on the shelves. His eyes were suddenly caught by the novel *Manon Lescaut* by the eighteenth-century French writer Abbé Prévost.

"*Manon*," Massenet cried out, pointing to the book.

"What, it's *Manon Lescaut* you want?" Meilhac responded.

"No! *Manon*, just *Manon*, that's all. It's *Manon*," the composer answered.

And *Manon* it became—not only in its title but in its spirit and its heart. Yet, Prévost's slim novel, actually the seventh volume in a lengthy saga entitled *Memoirs of a Man of Quality*, is in large part autobiographical, and to its author, the work's focus was intended to be the *Chévalier des Grieux*. In Prévost's words he was a "blind young man . . . a mixture of virtues and vices, a perpetual contrast between worthy feelings and bad actions." This is a fairly apt description of the author himself. But it was *Manon* rather than *des Grieux* who captured the imaginations and sympathies of the French from the start. Indeed, from its first appearance, Montesquieu and Voltaire referred to the book as simply *Manon Lescaut*, and this is how it was titled in subsequent printings.

Prévost was one of the most striking, notorious and colorful figures of his time. His character *des Grieux* sought the church and then turned from it because of *Manon's* hypnotic attraction, and Prévost spent his early life wavering between the church and a career in the army. The church finally won out following a "too tender" affair in 1720. Prévost, however, began having regrets concerning his decision soon after taking his final vows as a Benedictine monk. As if in compensation, he threw himself into his writing, creating the first volumes of *Man of Quality*. This highly-spiced adventure story created a sensation, and Prévost added more volumes through the years when he was pressed for money.

When his writing and his lack of discipline brought him into conflict with

his religious order, Prévost fled France for England and then Holland. It was in Amsterdam in 1720 that he found his *Manon*. Her name was "Lenki" Eckhardt, who was evidently as lovely as she was careless with money. Theirs was a stormy affair which finally caused Prévost to return to England, fleeing a legion of creditors and bad debts. It was back in England that he produced the seventh volume of *Man of Quality* in which his *Chévalier des Grieux* recounts his involvement with and love for a girl from the provinces named *Manon Lescaut*.

Eventually, after being jailed in England for more debts, Prévost returned to France and found himself lionized in the city's drawing rooms. He managed to make peace with the Benedictines, and he

maintained his hard-won respectability to the end of his life. He even resisted Lenki when she reappeared and tried to reclaim her place in his heart. No more for him the "terrible power of passion" he had ascribed to his *Chévalier*.

It is significant, I think, that in his book Prévost refers to *Manon* and her *Chévalier* as "children," for there is a sort of child-like innocence to them. They are impractical about life and money, and you feel great empathy and even want to forgive them when they lie, cheat, steal and (in the book) murder. Much of this is due to the acute way Prévost makes us feel their mutual though destructive love, even when it leads to squalor and disgrace. At the end, their sins seem all but washed away by the tears *des Grieux* sheds over



Richard Crooks (*des Grieux*) and Lucrezia Bori (*Manon*) were the stars of San Francisco Opera's 1934 production of the Massenet work.

MORTON



Marek Windheim was San Francisco Opera's 1934 *Guillot de Morfontaine*.

Manon's corpse before burying her in the sands of Louisiana where he has gone to share her exile.

Massenet was 43 when he began work on *Manon*, and Léon Daudet (the son of the novelist) has left us a cutting and unvarnished portrait of Massenet at roughly that time: "You saw him come in [a room] with his head held high, a restless manner, his straight hair swept back, his hands in his jacket pockets, and always muttering something that ended in an excessive compliment . . . He proceeded on the principle that human beings love flattery and needed to be crammed with it to the point of nausea. And he never ran

short of it. When he complimented everyone present on their looks and their accomplishments, he threw himself into an armchair and played the mummy's darling who wants some milk and 'biscy.' Milk and tea were poured out for him, he was given the biscuit. He mumbled on as he brushed away crumbs and smilingly sipped his tea, making small talk that led nowhere and never would but was always larded with praise.

"Music-loving spinsters flocked about him, simpering and gushing, and displaying the decayed or wobbling frames euphemistically referred to as 'beautiful remains.' Massenet treated them as though they were twenty, showering them with exaggerated compliments. Nevertheless, his alert eye, sweeping past this gallery of family portraits, sought out in earnest some young and pretty thing who had modestly stayed in the background. When he found her, he bounded toward her . . . and made himself conspicuous by a thousand follies, to the amused or shocked surprise of the young lady herself who had become his target, his Dulcinea. Truly, this was the inflamed sensuality of the lyrebird or the peacock spreading its tail. But as there existed polite customs and also impediments such as the husbands who were sometimes present, and as life is full of cross-purposes, he resignedly sought sublimation in music and confided his love to the piano. In this, he was incomparable."

However much credibility one is willing to give to Daudet's words, there is no denying that Massenet and his talents were sparked by women. Another writer dubbed him "the poet of beautiful sinners and their loves," and this partly explains the hold an opera like *Manon* has long had on the public. Certainly one of the unifying strains in his writing, a bright thread that weaves its way from one opera to the next, is the remarkable gallery of female characters he created. Though Massenet writes well for male voices, his real sympathies rest with his women: Manon, Thaïs, Sapho, Cléopâtre, Charlotte, Esclarmonde, to name only a few of the obvious ones. These women are the key to Massenet's operas, the crucial element on which his works depend for their success and effect.

When he began work on *Manon*, Massenet no doubt knew of Fromental Halévy's three-act ballet on the subject as well as Daniel François Auber's opera. But

he was no more put off by these works than was Puccini by Massenet's opera when he came under the spell of *Manon*; his impassioned setting of her story eight years after the premiere of the Massenet opera became Puccini's first theatrical triumph. The day after Massenet proposed *Manon* to Meilhac, the composer was presented with a libretto for the opera's first two acts. Meilhac had caught the fire of Massenet's enthusiasm for the subject. With the aid of a collaborator, Philippe Gille, Meilhac continued to supply words to Massenet almost faster than the composer could set them. Like Puccini, Massenet wanted to squeeze every drop of drama out of a story and he played an active role in the fashioning of his librettos. He would cut, change, transpose and rewrite the text as he felt necessary, often (as in the case of *Manon*) incurring Meilhac's anger.

In order not to be distracted from



In 1937, San Francisco Opera's *Manon* was portrayed by the Belgian soprano Vina Bovy, seen during the scene at Saint Sulpice.



In 1939, San Francisco Opera's season opened with a performance of *Manon*, featuring Bidu Sayão and Tito Schipa, seen backstage between acts. Signor Schipa was the Company's very first *des Grieux*, sung during the 1924 season, while Mme. Sayão returned as *Manon* in 1940, 1948 and 1951.

Manon, whose composition was flowing with enviable ease, Massenet went to Holland to be alone with the score. In an odd twist of fate, he wound up living for a while in The Hague in a room once occupied by Prévost. In fact, it still even contained a huge, gondola-shaped bed that had belonged to the writer. By April of 1883 ("sixth anniversary to the very day of the first performance of the *Roi de Lahore*," as Massenet noted in his diary), he had finished the opera's second act ("with great weariness"). By the middle of July, the score was completed and orchestrated. *Manon* was to have its premiere at the Opéra-Comique, whose director Léon Carvalho was infamous for cutting and changing the operas. Knowing this, Massenet had *Manon* engraved and bound before giving it to Carvalho. The meaning behind this gesture was not lost on the impresario. "My friend," he said solemnly

to Massenet, "your work will be performed as though you were already dead."

Carvalho's wife, Marie, who had created Gounod's Marguerite in *Faust*, was present at the first playing of the score by Massenet for her husband and exclaimed, "If only I were twenty years younger!" The honor of creating *Manon* went to Marie Heilbron, who had appeared in the premiere of Massenet's first successful opera, a comedy entitled *La Grand'-Tante*. Heilbron's own life since 1867 and *La Grand'-Tante* had been a succession of wealthy lovers. When Massenet played the score of *Manon* for her, she burst into tears crying, "It's the story of my life...my own life!" Two years after the premiere, the first *Manon* died, still a young and lovely woman.

During the rehearsal period, Massenet haunted the theater. He was, wrote an observer, "an outstanding producer

who had the gift of elucidating a character, of bringing out a nuance in the acting, and of expressing, in gesture and attitude, a fleeting emotion however difficult it may have been to define... How typical of him was the remark he would make to the players in the orchestra: 'My dear colleagues, I shall not be taking any notice of you, but remember, I am present.'"

Manon was first heard on January 19th, 1884, and though the reviews were mixed, Paris and soon all of France took *Manon* to its heart. During its first decade, *Manon* earned nearly two million francs at the box office, and by 1970 it had been played well over 2,000 times at the Comique alone, making it a near-rival in popularity to *Carmen*. It became *the* opera to see in Paris, and there is a charming story in this connection that Massenet adored retelling. One day a friend of the composer's complained that his wife's affections had cooled towards him and he didn't know what to do about this sad situation. "Here," said Massenet, "use these tickets and go with your wife to see *Manon* at the Opéra-Comique. Each time she cries, take her hand gently." "But we're not on that sort of terms," the husband replied stiffly. "Never mind," Massenet countered, "try all the same. It won't cost you anything."

The next time Massenet saw his friend, he found the man still deeply unhappy. "Didn't my little trick work?" the composer asked. "Didn't you take your wife's hand at the sentimental moments?" "Yes," the friend answered, "but when, during the third act, I tried to grab her hand, I found it was already held by the man in the seat next to hers!" "Mon ami," Massenet sighed, "it proves her neighbor was more of a musician than you."

In framing *Manon* for the stage, Massenet recreated for us from his 19th-century vantage point the mores, dances, attitudes and morals of the 18th. The love of *Manon* and *des Grieux* is played out in a world of boudoirs, courtly manners, waistcoats and silver shoe buckles, and Massenet's music enters into this elegant atmosphere "with the smoothness of a key fitting into a well-oiled lock," as the composer's biographer, James Harding, put it. Was there ever anything more tender yet melancholy than *Manon's* farewell to her life with *des Grieux* in her second-act aria "Adieu, notre petite table," or agonizing and deeply felt than *des*



Vina Bovy and René Maison at Saint Sulpice during a performance of San Francisco Opera's 1937 *Manon*.

Griex's third-act soliloquy "Ah! fuyez, douce image"? Or what about the character painting in Manon's flippant bit of coquetry in the Cours-la-Reine scene, "Je marche sur tous les chemins," and the dazzling Gavotte, which so brilliantly sums up her shallow philosophy of life.

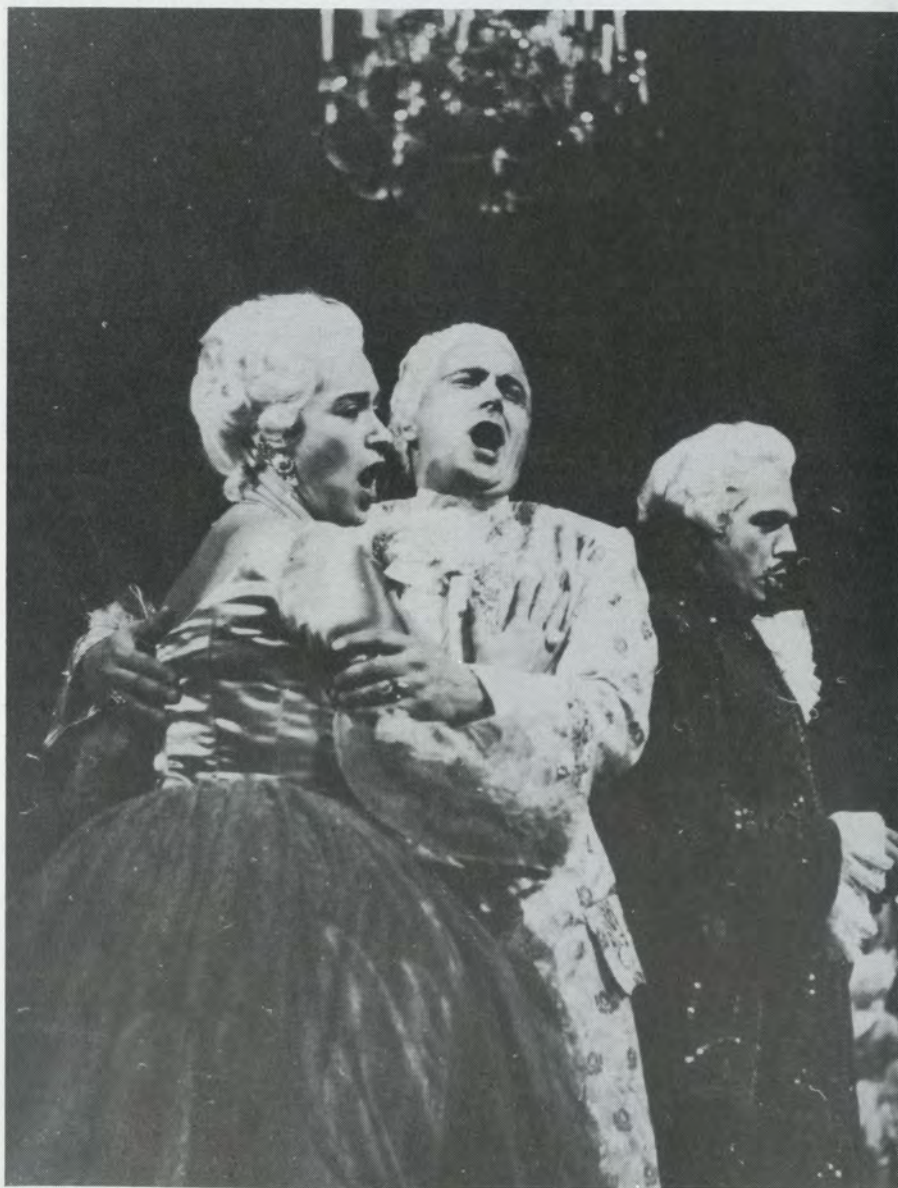
But perhaps the most compelling and truthful moment of the score is the riveting Saint-Sulpice Scene, when Manon comes to reclaim her lover from the church. No other scene in French opera that I know of is its match for sensuality, high drama and searing emotions. With only two voices, Massenet is conjuring more passion and sweep than many composers managed with huge choral ensembles.

Incidentally, most opera-goers who love *Manon* do not realize that a decade later, Massenet returned to the story and wrote a sequel entitled *Le Portrait de Manon*. In it, the Chevalier des Griex is now an older and less volatile man, who lives with the memories of the great love of his youth and jealously preserves a miniature portrait of that love, Manon.

Remembering the tragic results of his affair, he forbids his nephew to marry a girl much like Manon. The nephew, in order to secure his uncle's consent, dresses his beloved to look exactly like Manon's portrait. Des Griex, when introduced to her, is so overcome by the resemblance, he withdraws his objections. The score uses many of *Manon*'s principal melodies, and this led the critic Willy (Henri Gauthier Villars) to describe it as little more than a thematic catalogue of the more famous opera. "Monsieur Massenet," Willy continued biting, "has at last found his way. No more huge operas like *Le Cid* or *Le Mage*, cluttered up with big drums and big pretensions, but a nice little opéra comique in one act with four

characters...including little choruses off-stage, a little peasant song, and a little marriage to end up with, the whole orchestrated with a skill that verges on artfulness."

Le Portrait de Manon is never encountered these days. When it comes to Massenet, *Manon* means only one work. One can almost nod in agreement with Sir Thomas Beecham, who often conducted *Manon*, and wrote, "I would give the whole of Bach's *Brandenburg* Concertos for Massenet's *Manon*, and would think I had vastly profited by the exchange." This may well be a minority opinion, but it gives a good idea of the value that has been placed on this affecting and exquisite score. ■



Leyla Gencer and Richard Lewis, San Francisco Opera's 1958 *Manon and des Griex*.

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SHERI GREENAWALD

Soprano **Sheri Greenawald** returns to San Francisco Opera to sing the role of Manon for the first time in her career. She bowed with the Company in the 1978 production of *Fidelio*, returning as Pamina in *The Magic Flute* (1980), the title role of the highly acclaimed *Cendrillon* (1982), Bella in the American premiere of Tippet's *The Midsummer Marriage* (1983) and Cordelia in *Lear* (1985). The Iowa-born singer has participated in a number of significant premieres, including Floyd's *Bilby's Doll* (1976) for her debut season with Houston Grand Opera, Pasatieri's *Washington Square* (1977) for Michigan Opera Theater, and Bernstein's *A Quiet Place* (1983), again in Houston. During the 1980-81 season she made her debut with Netherlands Opera as Susanna in *Le Nozze di Figaro*, the vehicle of her 1976 debut at Santa Fe Opera, where she repeated the role in 1982. During the 1981-82 season she returned to Netherlands Opera to sing Anne Trulove in *The Rake's Progress*, appearing in the same production when it traveled to the Israel Festival, and reprising the role that same season at the Kennedy Center in Washington, where she also appeared as Mimì in *La Bohème*. Anne Trulove was also the vehicle of her 1983 Dallas Opera debut, followed by her first Canadian Opera assignment in the title role of *The Merry Widow*. Last season, she sang her first Donna Elvira in *Don Giovanni* in Houston, where she also appeared as Musetta in *La Bohème*, then made her French debut as Sandrina in Mozart's *La Finta Giardiniera* with Opéra du Nord in Lille. Highlights of her busy 1986-87 schedule include her first performances of the Countess in *Le Nozze di Figaro* for Radio France, her English debut as Violetta in a new production of *La Traviata* being mounted by Opera North, and a program of Mozart concert arias with the San Francisco Symphony. An esteemed concert artist, Miss Greenawald has also sung with the Cleveland Orchestra, the Columbus, Boston and St. Louis Symphonies, the Rotterdam Philhar-



LI-CHAN CHEN

monic, Israel Philharmonic, New Jersey Symphony and the Pro Arte Chorale.

Soprano **Li-Chan Chen** performs four roles during the 1986 Fall Season: Barbarina in *Le Nozze di Figaro*, Jano in *Jenůfa*, 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 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.

Soprano **Susan Patterson** is Thibault in *Don Carlos*, Javotte in *Manon* and Marguerite in the student matinee performances of *Faust*. She made her Company



SUSAN PATTERSON

debut this past summer as Inez in *Il Trovatore* and also appeared the same season as Mrs. Gobineau in *The Medium*. A native of Alabama, the young singer is a graduate of the universities of Samford and Florida State, and is currently working toward a doctorate at Indiana University where she studies with Virginia Zeani. Her college performance credits include roles in *Tamerlane*, *La Fille du Régiment*, *Die Fledermaus* and *Così fan tutte*. As a member of the 1985 Merola Opera Program, she appeared as Marguerite in *Faust* at Stern Grove and for Western Opera Theater's 1985-86 national tour portrayed Donna Elvira in *Don Giovanni*. Currently an Adler Fellow with the San Francisco Opera Center, Miss Patterson sang Violetta in *La Traviata* with the Opera Center Singers in Palm Springs. She sang three roles in the Center's 1986 Showcase Hindemith double bill: Helen in *There and Back* and Lucia I/Lucia II in *The Long Christmas Dinner*. The recipient of several prizes and grants, including a Rotary Scholarship to study at the Verdi Conservatory in Milan, Miss Patterson was a Metropolitan Opera National semifinalist, a recipient of an educational grant from the Metropolitan Opera National Council, and winner of the Florence Bruce Award at the Opera Center's 1985 Grand Finals.

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



KATHRYN COWDRICK

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.

Mexican tenor **Francisco Araiza** returns to San Francisco Opera as Chevalier des Grieux in *Manon*. He was first heard here in his American debut as Don Ramiro in *La Cenerentola* and returned in 1984 as Ernesto in *Don Pasquale*. Originally a student of music and business administration at the University of Mexico City, he went on to study voice at the conservatory there and made his professional debut in 1970 in Beethoven's *Fidelio*. His international career began in 1974 in Munich, where he was a winner of the International singing competition. He has been a permanent member of the Zurich Opera Company since 1977 and has appeared at numerous festivals including those at Edinburgh, Aix-en-Provence, Bayreuth, the Easter and Summer festivals in Salzburg, Bregenz, and the Schubertiade in Hohenems. He performed with Milan's La Scala in Tokyo in 1981, the year of his Paris Opera debut. 1982 brought Araiza's debuts in West Berlin, Chicago (with the Chicago Symphony under Abbado) and in Milan as Don Ramiro in *La Cenerentola*. 1983 marked his debut in London as Ernesto in *Don Pasquale*, in Houston as Count Almaviva in



FRANCISCO ARAIZA

The Barber of Seville, and in March of 1984 he bowed at the Metropolitan Opera as Belmonte in *The Abduction from the Seraglio*. The 1984-85 season included his debut with the Lyric Opera of Chicago as Belmonte. Hailed as the leading Mozart tenor of our time, Araiza has added several roles to his extensive repertory, which is now largely made up of the heavier lyric Italian and French roles. He had great success in 1985 in Vienna with Massenet's des Grieux as well as *Faust*, in Zurich with *Maria Stuarda* and *Rigoletto*, and *La Traviata* in Houston, Hamburg and Vienna. 1986 saw Araiza in *La Bohème* in Rome, *Anna Bolena* at the Bregenz Festival, and *Les Contes d'Hoffmann* in Munich. New roles in 1987 include those of *Werther* in Munich and London, *Madama Butterfly* in Zurich and *I Puritani* in Hamburg. The tenor's 1986 recordings include *Fiesta Mexicana*, *Faust* and a solo recording of arias; future recording projects comprise the Verdi Requiem, *Les Pêcheurs de Perles*, *La Cenerentola*, *Maria Stuarda* and *Les Contes d'Hoffmann*.

Baritone **Gino Quilico** makes his San Francisco Opera debut as Lescaut in *Manon*, a role he has sung at Opera de Montréal and subsequently recorded. He made his European debut in 1980 as Morris in a Paris production of Jean-Michel Damase's *L'Heritière*, and went on to sing numerous roles with the Paris Opera, including the title role of *Il Barbiere di Siviglia*, Mercutio in *Roméo et Juliette*, Eisenstein in *Die Fledermaus*, Ned Keene in *Peter Grimes*, and Oreste in Gluck's *Iphigénie en Tauride*. He made his Edinburgh Festival debut in 1982 as Lescaut in *Manon Lescaut*, and the following year bowed at Covent Garden as Valentin in *Faust*. Important firsts during his 1983-84 season included his Hamburg Staatsoper debut as Belcore in *L'Elisir d'Amore*, his Dallas Opera debut as Silvio in *Pagliacci* and his first Italian appearances, as Marcello in *La Bohème*, at Florence's Teatro Comunale. That same season he also appeared as Valentin with the Opera Company of Philadelphia. Recent engagements have included his Washington



GINO QUILICO

Opera debut as Marcello in *La Bohème*, a work he has also sung in Dallas, Munich and Covent Garden; Gluck's *Armide* in Bologna; a new production of *Barbiere di Siviglia* for Montreal Opera and the world premiere of Marcel Landowski's *Montségur* in Toulouse, a production filmed for French television. At the 1985 Aix-en-Provence Festival, Quilico appeared in the title role of Monteverdi's *Orfeo*, an assignment he repeated for a film version of the work. His next film project will be as Marcello in *La Bohème*, to be filmed and recorded on disc. His engagements for the 1985-86 season include *L'Elisir d'Amore*, *Figaro* and *Carmen* at Covent Garden; a new production of *L'Elisir* in Bonn; and the title role of *Don Giovanni* at the 1986 Aix-en-Provence Festival. His discography includes complete recordings of *Roméo et Juliette*, *Le Roi Malgrè Lui*, *La Jolie Fille de Perth*, *Carmen*, *Orfeo*, *L'Heure Espagnole* and *Le Roi Arthur*. He is also scheduled to record Bizet's *Les Pêcheurs de Perles*. Other future engagements include his Glyndebourne Festival debut as Escamillo in *Carmen*; Valentin in *Faust* for the Vienna Staatsoper; and his Metropolitan Opera debut. He often appears in joint concerts and recitals with his father, Canadian baritone Louis Quilico, and the two will appear in *Don Giovanni* in both Montreal and Philadelphia during the 1986-87 season.

Bass **Thomas Paul** makes his San Francisco Opera debut as Count des Grieux in *Manon*. He appeared with Spring Opera Theater in 1963 as Sparafucile in *Rigoletto* and as The Speaker in *The Magic Flute*, and returned to SPOT in 1964 as Colline in *La Bohème* and as Nourabad in *The Pearl Fishers*. A Southern Californian, Paul made his professional debut at Carnegie Hall in Handel's *Belshazzar*, followed by several seasons with the New York City Opera, where he sang Figaro in *Le Nozze di Figaro*, Méphistophèles in *Faust*, Ramfis in *Aida*, Pimen in *Boris Godunov*, Colline in *La Bohème* and Sparafucile in *Rigoletto*. He has since sung leading roles with the opera companies of Houston, Cincinnati, Philadelphia, New Orleans, Toronto, Mont-



THOMAS PAUL

real, San Antonio and Vancouver. Paul's European debut was in Bach's *St. Matthew Passion* in 1976 with the Gächinger Kantorei. Recent European engagements have included performances of the Shostakovich Symphonies No. 13 ("Babi Yar") and 14 in Stuttgart. In recent seasons, Paul has sung Bartók's *Bluebeard's Castle* with the Quebec Symphony Orchestra, Rocco in *Fidelio*, Hunding in *Die Walküre* and the Verdi Requiem with the Rochester Philharmonic Orchestra, Tiresias in *Oedipus Rex* with the Opera Company of Philadelphia, the King in *Aida* with the San Diego Opera, Oroveso in *Norma* and Friar Laurence in *Roméo et Juliette* with the opera companies of Rochester and Syracuse. During the 1985-86 season, he sang the Shostakovich 14th Symphony with the Ohio Chamber Orchestra, Arkel in concert performances of *Pelléas et Mélisande* with the Philadelphia Orchestra, and Haydn's *Creation* with the Dallas Symphony. Paul has appeared regularly with virtually every major North American symphony orchestra and music festival, with such conductors as Bernstein, Boulez, Dorati, Leinsdorf, Mehta, Ormandy, Ozawa, Solti, Szell and Steinberg. His recordings include Handel's *Messiah*, Berlioz's *Damnation of Faust*, Beethoven's Ninth Symphony and Bach's *St. John Passion*. He is also featured on an award-winning disc of Elliott Carter's *Syringa*, a work composed for Paul and the *Speculum Musicae*. A Resident Artist at the Aspen Music Festival since 1971, Paul also serves as Professor of Voice at the Eastman School of Music in Rochester.

After appearing here last fall as Dr. Caius in *Falstaff*, French tenor Rémy Corazza returns to San Francisco Opera as Guillot de Morfontaine in *Manon*. He made his American debut here in 1977, singing Pang in *Turandot*, and returned during the 1983 Fall Season as Prince Paul in *La Grande Duchesse de Gérolstein*. He began his vocal studies at the Toulouse Conservatory and went on to the National Conservatory in Paris, eventually winning prizes from the Opéra-Comique and Paris Opera as well as the first prize in the International Singing Competition in



RÉMY CORAZZA

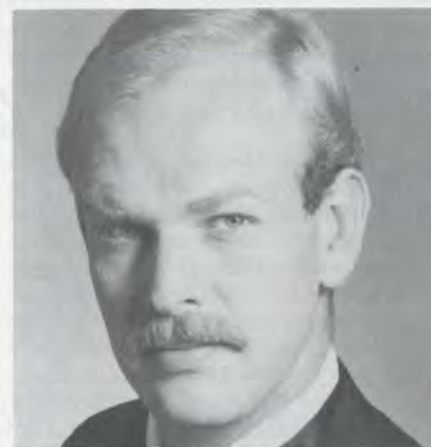
Toulouse. He began his professional career with the Théâtre de l'Opéra de Paris and is currently a member of the Opéra du Rhin in Strasbourg. With a repertoire of over 30 French, Italian and German roles, Corazza has appeared with most major opera companies, including the houses of Brussels, Liège, Bordeaux, Lyons, Marseilles, Nancy, Nice, Paris, Rouen, Strasbourg, Toulouse, Lisbon and Geneva, as well as the Salzburg Festival. Recent engagements include *The Tsar's Bride* in Monte Carlo, *Montségur* in Paris and Toulouse, and *Turandot* and *L'Heure Espagnole* in Paris. He will appear next year as Monostatos in *The Magic Flute* in Paris, and in *L'Heure Espagnole* at the Glyndebourne Festival. Corazza has been Professor of Voice at the Paris National Conservatory since 1985.

Baritone David Malis, who most recently appeared here as Silvio in *Pagliacci* during the 1986 Summer Season, returns as De Brétigny in *Manon*. He sang three roles with the Company during the 1985 Fall Season: Ping in *Turandot*, Silvano in *Un Ballo in Maschera*, and Ford in the family performances of *Falstaff*. He made his San Francisco Opera debut during the 1984 Summer Season in *Don Pasquale*, and performed four roles during the 1984 Fall Season. A native of Georgia, Malis participated in the 1982 and '83 Merola Opera Programs, appearing in *Madama Butterfly* and *Rigoletto* at Villa Montalvo and in *The Magic Flute* and *Tales of Hoffmann* at Sigmund Stern Grove. He was heard as Sharpless and Yamadori in Western Opera Theater's 1983 tour of *Madame Butterfly*. A 1984-85 Adler Fellow with the San Francisco Opera Center, he appeared in the 1985 Showcase production of Susa's *The Love of Don Perlimplin*, repeating the title role that he created in the work's world premiere in 1984. Early in 1985, Malis toured with the San Francisco Opera Center Singers as Eisenstein in *Die Fledermaus*, and was featured in the Schwabacher Debut Recital Series. Among his numerous awards are the Gold Medal and George London Award from the National Institute of Musical



DAVID MALIS

Theater, and the Cardiff Singer of the World Competition, sponsored by the Welsh National Opera and the BBC. His recent engagements include a concert broadcast of Duparc songs with the BBC Orchestra in Wales, *Carmina Burana* with the Marin and Modesto Symphonies, and Marcello in *La Bohème* with Mobile Opera. Malis's future assignments include Belcore in *L'Elisir d'Amore* with San Diego Opera, Enrico in *Lucia di Lammermoor* for Vancouver Opera, and the title role of *Il Barbiere di Siviglia* at the Netherlands Opera.



MONTE PEDERSON

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*



MARK DELAVAN

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 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.

Baritone **Mark Delavan** makes his San Francisco Opera debut as a Woodsman in *Don Carlos* and also appears as Wagner in *Faust*, Valentin in the student matinee performances of *Faust*, a Captain in *Eugene Onegin*, and Lescaut's Friend in *Manon*. Currently an Adler Fellow with the San Francisco Opera Center, Delavan was a participant in the 1985 Merola Opera Program and performed the title role of *Don Giovanni* on Western Opera Theater's 1985-86 national tour. In the Center's 1986 Showcase series, he appeared as Roderick/Sam in the American professional premiere of Hindemith's *The Long Christmas Dinner* and as the Poet in Rossini's *The Turk in Italy*. He received his training at Grand Canyon College and Oral Roberts University, and has performed in *The Mikado* and *The Daughter of the Regiment* for the Charlotte Opera Association. For its touring affiliate, the North Carolina Opera Company, his credits include Papageno, Méphistophélès and Don Magnifico. He has also been an apprentice at Inspiration Point Fine Arts Colony. Recent engagements include the Count in *The Marriage of Figaro* for the 1986 Carmel Bach Festival and Escamillo in a concert performance of *Carmen* with the Stockton Symphony. Upcoming assignments include Dr. Falke in *Die Fledermaus* for Marin Opera, the elder Germont in *La Traviata* for Sacramento

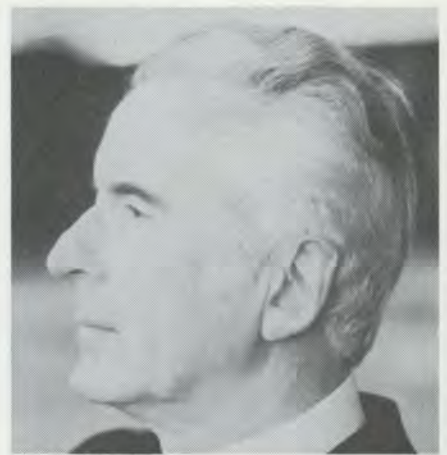


JOHN MAXHAM

Opera, and Amonasro in a concert performance of *Aida* with the Stockton Symphony.

After making his San Francisco Opera debut last fall as Brühlmann in *Werther* and the Second Mate in *Billy Budd*, baritone **John Maxham** returns to the Company this fall as Wagner in the student matinee performances of *Faust* and as Lescaut's Friend in *Manon*. He graduated from the Manhattan School of Music where he appeared as Marco in *Gianni Schicchi*, and performed the title role in *The Marriage of Figaro* with the Henry Street Playhouse in 1983. Last summer, Maxham joined the Santa Fe Opera as an apprentice artist, and appeared in a production of Stravinsky's *Renard*. He most recently sang Dancaïre in *Carmen* with the Sacramento Opera and Slim in Carlisle Floyd's *Of Mice and Men* with the Berkeley Opera. His numerous concert credits include Haydn's *Lord Nelson Mass*, the *Magnificat* and selected cantatas by J.S. Bach, Schubert's Mass in G, Handel's *Messiah*, Purcell's *Ode to St. Cecilia*, and the Requiem masses of Fauré and Duruflé. Last May, he made his San Francisco recital debut with the Old First Concert Series.

Famed French conductor **Jean Fournet** returns to San Francisco Opera for performances of *Faust* and *Manon*. The maestro made his American debut in San Francisco in 1958, conducting *Medea* (the first staged performances in America), *La Bohème*, *Manon* and *Rigoletto*. After an absence of more than 25 years, he returned in 1983 to conduct *Samson et Dalila*. Until 1957, Fournet was in charge of the musical direction of the Opéra-Comique, and often wielded the baton at the Paris Opera. In France, he has conducted the orchestras of the Conservatory, Colonne, Padeloup (of which he was president), the National Orchestra and the Orchestre de Paris. On the international front, he has conducted the Concertgebouw of Amsterdam, and prestigious orchestras in the United States, Latin America, Europe, and in Japan,



JEAN FOURNET


where he conducted the Japanese premiere of *Pelléas et Mélisande* in 1958. In 1961 he was named Permanent Principal Conductor of the Philharmonic Orchestra of Dutch Radio and Television and in 1968 was elected to the post of Artistic Director of the Philharmonic Orchestra of Rotterdam, making numerous tours with these orchestras to Germany, Switzerland, Italy, Great Britain and the United States. He is currently the director of the Orchestra of the Île de France. The distinguished conductor has to his credit a list of important recordings, including several that have won the coveted "Grand Prix du Disque" award. He has conducted for major opera companies in Argentina, France, Holland, Monte Carlo, Portugal, Spain, Sweden, Switzerland and the United States. The 1986-87 season will see his Metropolitan Opera debut conducting *Samson et Dalila* as well as his debuts at the Canadian Opera Company and the Opera de Montréal conducting Poulenc's *Dialogues of the Carmelites* for both companies. Apart from his numerous conducting appearances throughout the world, Fournet is a sought-after panelist in many international competitions and has served for many years as President of the Jury of the Besançon International conductors' competition. In addition, he frequently gives conducting master classes in various countries of the world.

Acclaimed director **Lotfi Mansouri** returns for his 19th season with San Francisco Opera to stage *Manon*. The Iranian-born director has staged over 30 different works for the Company, including *La Sonnambula* (1963), *Esclarmonde* (1974), *The Merry Widow* (1981), *Norma* (1982) and *Anna Bolena* (1984), all with Joan Sutherland; *The Daughter of the Regiment* (1974) with Beverly Sills; *Auber's Fra Diavolo* (1969) and Meyerbeer's *L'Africaine* (1972); and *La Gioconda*, first produced for the 1979 Fall Season and telecast live throughout the United States and to Europe via satellite, and revived for the 1983 Fall Season. Most recently, he mounted his first production of *Adriana*

continued on p.48

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

Opera in three acts by JULES MASSENET

Text by HENRI MEILHAC and PHILIPPE GILLE

Based on *L'Histoire du Chevalier des Grieux et de Manon Lescaut*, by the Abbé PRÉVOST

Manon

(in French)

Conductor

Jean Fournet

Stage Director

Lotfi Mansouri

Set Designer

David Mitchell

Costume Designer

Hal George

Lighting Designer

Thomas J. Munn

Lighting Supervisor

Joan Arhelger

Chorus Director

Richard Bradshaw

Chorus Preparation

Ernest Fredric Knell

Choreographer

Val Caniparoli*

Musical Preparation

Mark Haffner

Jeffrey Goldberg

Jonathan Khuner

Svetlana Gorzhevskaya

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Sharon Thomas

Stage Manager

Darlene Durant

Scenery constructed in

San Francisco Opera Scenic Studios

Baldwin organ courtesy of

Treber Music Company

First performance:

Paris, January 19, 1884

First San Francisco Opera performance:

September 29, 1924

FRIDAY, NOVEMBER 14 AT 8:00

THURSDAY, NOVEMBER 20 AT 7:30

SUNDAY, NOVEMBER 23 AT 2:00

FRIDAY, NOVEMBER 28 AT 8:00

SUNDAY, NOVEMBER 30 AT 8:00

WEDNESDAY, DECEMBER 3 AT 8:00

SATURDAY, DECEMBER 6 AT 8:00

CAST

(in order of appearance)

Guillot de Morfontaine Rémy Corazza

De Brétigny David Malis

Poussette Li-Chan Chen

Javotte Susan Patterson

Rosette Kathryn Cowdrick

An innkeeper Monte Pederson

Lescaut, Manon's cousin Gino Quilico*

Lescaut's friends Mark Delavan

John Maxham

Manon Lescaut Sheri Greenawald

Chevalier des Grieux Francisco Araiza

A servant Christina Jaqua

*Comte des Grieux,
the Chevalier's father* Thomas Paul*

An attendant at St. Sulpice Raymond Murcell

*Citizens, travelers, nobles, soldiers, prisoners
Corps de ballet*

* San Francisco Opera debut

TIME AND PLACE: 1721; Amiens, Paris, Le Havre

ACT I *Scene 1:* The courtyard of an inn at Amiens
Scene 2: The apartment of des Grieux and Manon

INTERMISSION

ACT II *Scene 1:* Cours-la-Reine, Paris
Scene 2: The seminary of St. Sulpice

INTERMISSION

ACT III *Scene 1:* A gambling salon, the Hôtel de Transylvanie
Scene 2: The road to Le Havre

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

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

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

Manon/Synopsis

ACT I

SCENE 1—In the courtyard of an inn at Amiens, an elderly roué, Guillot de Morfontaine, has ordered dinner for three actresses, Poussette, Javotte and Rosette, and his friend Brétigny. While they are dining, a swaggering officer, Lescaut, comes to wait for his young cousin, Manon, who is expected to arrive by coach on her way to the convent. Manon is greeted by her cousin and describes the excitement of her journey. While Lescaut goes off to look for her luggage, Guillot makes advances toward the girl and offers his carriage for an assignation. Left alone, Manon reflects wistfully on the merriment of his companions. When the handsome Chevalier des Grieux arrives and is taken by her charms, she is easily persuaded to run off with him, in Guillot's coach, to Paris.

SCENE 2—Manon and des Grieux are living happily in their Paris apartment, although the girl already conceals the fact that an unknown suitor has been sending her flowers. Having agreed to separate the couple, Lescaut and Brétigny, who is disguised as a soldier, force their way into the apartment. The former demands that des Grieux marry Manon; the latter warns her that the Chevalier is about to be abducted by his father, the Comte des Grieux. Brétigny then advises her to turn to himself for support and security. When des Grieux assures Lescaut that he has every intention of marrying Manon, the intruders leave. As des Grieux goes off to mail a letter asking his father's permission to marry Manon, she sadly bids farewell to the little table where they have so often dined. Des Grieux returns, dreaming of an idyllic life with his beloved. A knock is heard at the door, and when the Chevalier answers it, he is seized by his father's emissaries.

ACT II

SCENE 1—A holiday crowd fills the Cours-la-Reine. Manon, accompanied by her new lover, Brétigny, exults in the joys of youth and pleasure, but when she overhears the Chevalier's father, the elderly Comte des Grieux, talking with Brétigny, she is distressed to learn

that the young Chevalier is about to take Holy Orders. Having learned the whereabouts of her former lover, she orders her cousin to call her coach. She departs for the church of St. Sulpice, where young des Grieux is preaching.

SCENE 2—In the dimly lit church, members of the congregation praise the eloquence of the new orator. Skeptical of his son's new-found virtue, the Comte tries to persuade the young man to renounce his vocation and find a suitable girl to marry. Spurning his father's advice, des Grieux prays for the strength to forget Manon. When she arrives at the seminary, she pleads with him to return to her. After he tries in vain to resist her, the lovers are reunited.

ACT III

SCENE 1—The Hôtel de Transylvanie, a clandestine Parisian gambling house, is crowded with pleasure-seekers, among them Guillot, his three companions and Brétigny. Manon and des Grieux arrive, and Manon urges the Chevalier to improve their fortune by gambling. Des Grieux reluctantly agrees and plays cards with Guillot. Losing every hand, Guillot accuses des Grieux of cheating and goes off to call the police. They arrive with the Comte, and arrest the young lovers, threatening Manon with deportation.

SCENE 2—On the road to Le Havre, where Manon is to be deported, the Chevalier attempts, with Lescaut's help, to intercept the convoy of delinquent women and rescue his beloved from exile. They succeed by means of a bribe. Manon falls exhausted into des Grieux's arms. Realizing that she is near death, she asks des Grieux for his pardon. Dreaming of their past happiness, Manon dies.

Manon

Photos taken in rehearsal
by David Powers



Francisco Araiza, Sheri Greenawald



Kathryn Cowdrick, Susan Patterson, Li-Chan Chen



Mark Delavan, John Maxham



Sheri Greenawald, Gino Quilico



Francisco Araiza



Sheri Greenawald



David Malis, Sheri Greenawald



Sheri Greenawald



Francisco Araiza, Thomas Paul



Sheri Greenawald, Francisco Araiza



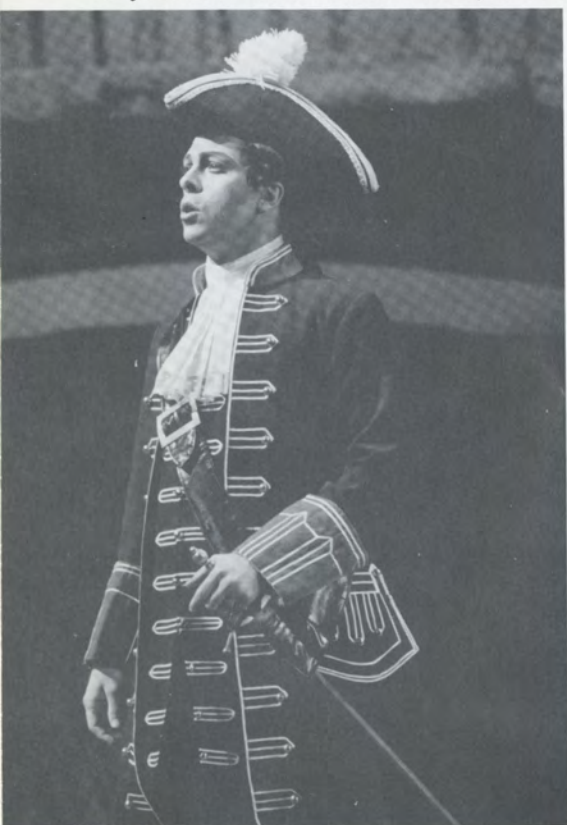
Francisco Araiza, Sheri Greenawald



Rémy Corazza



Rémy Corazza, Francisco Araiza, members of the San Francisco Opera Chorus



Gino Quilico



Sheri Greenawald, Francisco Araiza

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LOTFI MANSOURI

continued from p.38

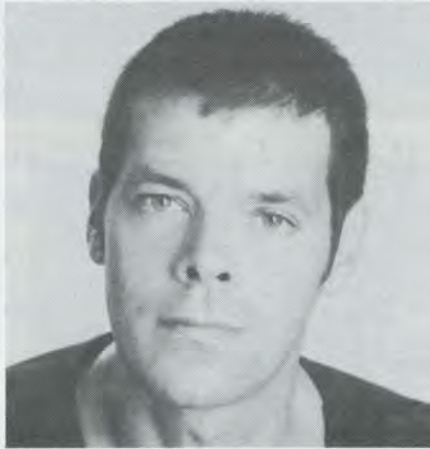
Lecouvreur to open San Francisco Opera's 1985 Fall Season. From 1960 to 1965, he served as resident stage director at the Grand Théâtre in Geneva. In 1976 he made his Metropolitan Opera debut with *Esclarmonde* and his Vienna Staatsoper debut with *La Fanciulla del West*. General director of the Canadian Opera Company since 1978, Mansouri has staged for that company the original French version of *Don Carlos*, *Wozzeck*, *Der Rosenkavalier*, *Don Giovanni*, *The Maid of Orleans*, *Carmen*, *Tristan und Isolde*, *Simon Boccanegra*, *Peter Grimes*, *Otello*, *Lulu*, *Norma*, *Death in Venice*, and the COC's first production of *Die Meistersinger von Nürnberg*. He was operatic consultant and staged the opera sequences for the MGM film "Yes, Giorgio" with Luciano Pavarotti, and in November 1983 directed *Esclarmonde* for his Covent Garden debut. In 1984 he won high praise for his direction of *The Mikado* and *La Rondine* for New York City Opera, as well as *La Belle Hélène* for the Netherlands Opera, where he recently staged *Arabella* with Edo de Waart conducting. Recent assignments include the Canadian Opera premiere of *Dialogues of the Carmelites*, *Salome* and Thomas's *Hamlet*, in addition to *Anna Bolena* for the Lyric Opera of Chicago and for Houston Grand Opera. His autobiography, "Lotfi Mansouri: An Operatic Life," was published in 1982.

David Mitchell designed the sets for San Francisco Opera's new production of *La Bohème* as well as those for *Manon*, first seen in 1971 and again in 1981. His first opera designs were for a 1966 production of *Madama Butterfly* at the Juilliard School. Since then he has worked for the opera companies of Toronto, Paris, Cincinnati, Houston, Philadelphia and Washington, D.C., as well as for New York City Opera and the Deutsche Oper, Berlin. Operas he has designed include Boito's *Mefistofele*, Mussorgsky's *Boris Godunov*, and Verdi's *Aida*, *Macbeth* and *Il Trovatore*. A set and costume designer for theater, film and television as well as opera, Mitchell has served as resident designer for the New York Shakespeare Festival, for which he



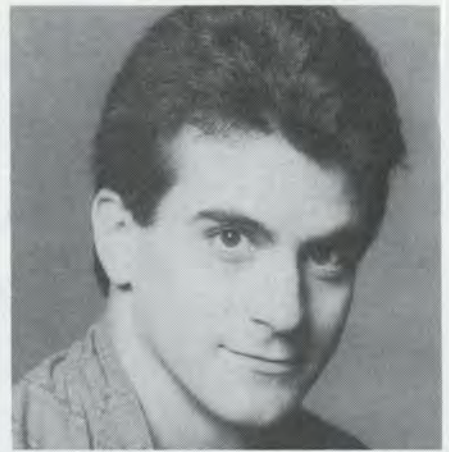
DAVID MITCHELL

designed his first show, *Medea*, in 1965. He has also created set designs for the Eastside Playhouse, Vivien Beaumont Theater and St. Clement's Church in New York, as well as for the Goodman Theater in Chicago. He has been particularly successful on Broadway, where audiences have seen his settings for *I Love My Wife*, *The Gin Game* and *Annie* (all three in 1977), *I Remember Mama* (1979), *Barnum* (1980) and, most recently, the highly acclaimed *La Cage aux Folles*. Additional theater design credits include *In the Boom Boom Room* (1974), *Little Black Sheep* (1975), *Apple Pie* (1976) and *The Price* (1979).



HAL GEORGE

Hal George made his San Francisco Opera debut as costume designer for the 1971 *Manon*, the production which was repeated here in 1981. Previously a painter and stage director, he turned to scenic and costume design and made his theater debut with the American Shakespeare Festival at Stratford, Connecticut, in 1964. He designed his first opera costumes for a 1965 production of Henze's *Elegy for Young Lovers* at the Juilliard School, and his first opera sets appeared in Amsterdam for *Così fan tutte* in 1969. Since then, he has created costumes for major theaters and opera houses across the country, including the Guthrie Theatre, the San Diego Shakespeare Festival, the Pennsylvania Ballet, the Caramoor Festival, the Kansas City Opera, Washington Opera and Santa Fe Opera. His opera



VAL CANIPAROLI

assignments have included productions of Cavalli's *L'Ormindo*; Mozart's *Le Nozze di Figaro*, *La Clemenza di Tito* and *Die Zauberflöte*; Orff's *Antigoniae* and *Die Kluge*; Purcell's *Dido and Aeneas*; and Weill's *The Threepenny Opera*. His costume designs for Verdi's *Attila* have been seen at the New York City Opera, Tulsa Opera, and the Lyric Opera of Chicago. On Broadway, George designed the costumes for Arthur Miller's *The Creation of the World and Other Business*, and Joseph Papp's production of *Hamlet* at the Vivian Beaumont Theater.

Resident Choreographer and Principal Artist of the San Francisco Ballet, **Val Caniparoli** makes his San Francisco Opera debut as choreographer for *Manon*. Born in Renton, Washington, he studied music and theater at Washington State University and, in 1972, received a Ford Foundation Scholarship to study at the S.F. Ballet School, joining the parent company in 1973. He has created a series of premieres for San Francisco Ballet which the company has performed on tours across the country. They include *Love-Lies-Bleeding*, choreographed for the 1982 Stravinsky Festival; *Windows* (1984); and *Hamlet and Ophelia pas de deux* (1985). In addition to his work at San Francisco Ballet, he has created several works for companies throughout the United States and abroad, including Seattle's Pacific Northwest Ballet, Oakland Ballet, Marin Ballet, Palo Alto Dance Theatre, and Sacramento Ballet. As a dancer, he has performed such character roles as the Juggler in Lew Christensen's *Jinx*, Droselmeyer in Christensen's *Nutcracker*, the Widow Simone in Sir Frederick Ashton's *La Fille Mal Gardée*, and Madge in *La Sylphide* (Bournonville/Martins). He has also performed leading roles in Balanchine's *The Four Temperaments*, Christensen's *Vivaldi Concerto Grosso*, Jerome Robbins's *Moves*, Paul Taylor's *Sunset*, and the role of the Snow King in his own *Nutcracker*. He recently choreographed a new ballet, *Aubade*, for the Israel Ballet, which he will restage for the Oakland Ballet's 1986-87 season. Caniparoli will also create a world premiere work for San Francisco Ballet's upcoming season.



THOMAS J. MUNN

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 which opened in September.



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The Master Planner and the Master Builder

By NINA BECKWITH

Two of the handsomest men at San Francisco Opera never appear on stage and are never seen by the public. In very different ways, each has the kind of distinguished good looks that could figure in the glossiest magazines and persuade you to buy the classiest cars and the costliest sports clothes. But it is unlikely that either of them has the time even to pick up a magazine much less pose for one, were they so inclined (except for this one), not only during Opera seasons but before or after, for their jobs are all-consuming.

The bond of collaboration between them has been forged over the last two decades, the period in which San Francisco Opera has affirmed its place among the world's foremost companies, and in which the production of opera has become ever more complex and costly. And it is with the technical complexities of producing opera rather than performing that our two well-favored gentlemen are concerned.

As it happens, both John Priest, the Opera's Technical Director, and Pierre Cayard, head of scenic construction, were born in Europe but have lived most of their lives in this country, and both began their careers in occupations quite different from the ones they have now, though the connections are clearly traceable.

The Master Planner

It is easy to imagine John Priest playing Shakespeare, Sheridan, or Shaw as the actor he once was. The bearing and the beautifully modulated voice remain in the executive he now is. He was born in Switzerland, son of an Austrian father and a Welsh mother who brought him to the U.S. as a young child.

Bitten early by the theatrical bug, he always had an interest in production as well as acting and in summer he worked in

stock companies along the East Coast, "wonderful training grounds," he calls them, "where you get very good experience in all aspects of stagecraft. I did a lot of theater and since I like doing things with my hands I built scenery, too, or I would run the light board or do the sound."

It was in one of those summer theaters in Maryland, near Washington, D.C., during a production of Dylan Thomas's *Under Milk Wood* that he met his wife Mary, an actress who appeared on Broadway and off Broadway and in leading regional theaters. His interest and experience in production burgeoned into his own scenic construction business in Washington, John Priest Associates.

"It started when I was between acting jobs," he recalls. "The Opera Society of Washington, as it was called then, came to me and said they were going to do *Otello* in a couple of months and would I like to build it. That was in 1959 and over the next six or seven years my shop built all their productions, up to five a year, and a number for the Baltimore Civic Opera. We also got to do things for City Opera in

New York, so it was really going very well. I had just finished a job but hadn't committed to the next one, which was to be Ginastera's *Bomarzo* for City Opera (which my shop did do in the end) when I got a call out of the blue from Kurt Herbert Adler."

In those days, San Francisco Opera had only seasonal technical directors whose responsibilities were limited to seeing that the crews got each opera on the stage, through its run, and back to the warehouse. Adler had gone to New York on his annual trip in 1965 realizing that he needed a technical partner in a year-round staff position and had heard high recommendations of Priest from agents and designers. He offered him a five-year contract but Priest preferred to sign on for only two years. For the eighteen years since that contract ran out, it's been just a handshake.

Neither John nor Mary Priest knew the West Coast. They had two pre-school children who would not be too disrupted by the move, so they decided to pull up stakes—again. "We'd been gypsying around for some time," Priest says,



Pierre Cayard (left), head of San Francisco Opera's Scenic Construction Department, and John Priest, the Company's Technical Director.

Nina Beckwith is a free-lance writer specializing in arts. A former Time magazine overseas correspondent, she writes and edits Bene Legere, the newsletter of the General Library, U.C. Berkeley.

"between living in New York, living in Washington, acting in summer stock every year. Before we ended up in 1971 in Mill Valley, where our third child was born, we had moved eighteen times in our married life, in eleven years.

"We liked San Francisco very much and that has a large bearing on why this Company is as good as it is," he feels. "Everybody likes San Francisco and a lot of opera people will make a 3,000-mile or 7,000-mile trip just in order to come here. The Company was much smaller when I came, about fifteen permanent staff people. Now it's more like 150 because it's big business and that means fund raising, marketing, and all the rest. I had more to do with production, actually creating things, than I do now. I'm now much more into policy and long-range planning and financial matters. Now I have help. I had none at all when I came which was frightening but I was too young to be frightened."

And too busy. Priest arrived in April and jumped right into his first production for Spring Opera Theater. That fall season there were five new productions "and in total, they cost less than half of what one new production costs today," he says.

"For example, when we did *L'Elisir d'Amore* in 1967 it hadn't been done in America for 30 years and we had no way of knowing how it would be received. Mr. Adler set a budget of \$12,500 because that was all he could afford. When I saw the designs I knew that wasn't going to be enough. Well, it was an enormous success, so much so that it was the only production we've brought back two years running in all the time I've been here. We've done it three times since and it has toured to about five other houses, so we got our money's worth. But it wasn't \$12,000. It was \$15,000 or \$16,000—a cost overrun of between 30 and 40 percent. A cost overrun of that magnitude nowadays would be between \$100,000 and \$150,000. That tells you why we have to plan so very carefully."

In collaboration with General Director McEwen and his artistic and musical staff, John Priest is closely involved in that planning, which starts as much as five years ahead. These days the Opera does only two or three new productions a year but with their continually rising costs no avenue can be left unexplored to find ways to fit all the considerations, the



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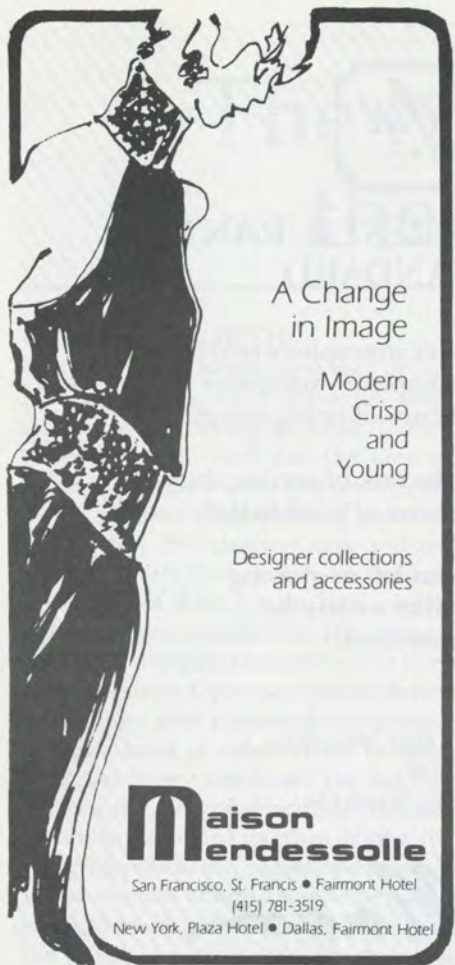


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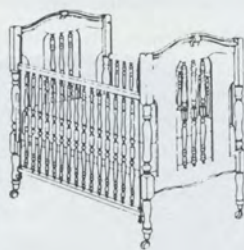
From John Priest's scrapbook: (l. to r.) Alan Bates, David Harris and John Priest (then known as John Kotschnig) in *She Stoops to Conquer* at the Royal Academy of Dramatic Art in 1956, a production that was also broadcast by the BBC.

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budget, the rehearsal and performance schedules, the stage, the warehouse, the time needed to make scenery and costumes—not to mention the availabilities of artists.

Each decision that goes into the making of a season has impact on the technical department, whether it involves a new production to be built from scratch, an existing one to be revived, or a production rented, borrowed or purchased from somewhere else which has to be adapted to the War Memorial stage.

"One of the things that has kept me and the Company on a fairly even keel is the continuity in the Technical Department," Priest says, pointing out that such stalwarts as Pierre Cayard in scenic construction, Master Carpenter Michael Kane, and Master of Properties Ivan Van Perre had already been with the Opera for a good many years when he arrived in 1966.

"Adler had an extremely good team, as McEwen has today, and had created an extraordinary organization with very little money which had an international reputation and produced everything on its own," Priest observes. "That is really remarkable. Fewer and fewer houses do this; they contract it out. We have not only kept our production capability, we have expanded it. It used to be that we had to

contract out our metalwork for scenery; now we do it all ourselves. Recently we have gone back to building our own costumes, which is very much to McEwen's credit.

"We have always done things here that people said you can't do, either you can't afford it or technically it's too difficult, or it won't fit. Saying that is like holding a carrot in front of Pierre Cayard.

"Every piece of scenery has a bit of history and you should know something about it. In the old days practically everything was drops and woodwings, just flattage, not the heavy sculptural stuff Cayard's shop does now. The records were somewhat vague, so when they wanted a particular piece they'd send the oldest stagehand out to the warehouse to 'fan the pack,' as they called it, and he'd find the piece that had been put there years before because that's the kind of memory he had. Now we're on a computer. This year for the first time the drawings for a new production—our new *Bohème*—were computer-generated. Larry Klein and Julia Rogoff and Lori Harrison of my staff tell the computer what to do and of course it's far more accurate than one could possibly be by empirical methods. We've come an enormously long way in twenty years."

Priest is called away to one of his



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John Priest, San Francisco Opera's Technical Director, at his desk.

innumerable planning meetings and the next time he is get-at-able it's two weeks later, at the dress rehearsal of *Faust*. He and Associate Technical Director Larry Klein split the supervision of the season's operas. Though Priest attends rehearsals of all productions, he takes notes and presides at note meetings only for the five operas he assigns to himself. For those five his are the all-seeing technical eyes out front up to and including opening night. Thereafter, an assistant director and an assistant lighting director watch each performance from aisle seats in the last row so if something should go wrong they can slip out and make sure it's attended to.

Just before the *Faust* rehearsal, Priest had left his seat for a quick trip backstage. He had gone specifically to check on the piece of gauze needed to cover a hole cut in the first scene drop so that the tenor singing *Faust* could have direct eye contact with the conductor. Of such small but vital things is a technical director's job made, along with the larger tasks of planning for seasons yet to come and constantly updating the hour-by-hour schedule for the next week of this season and even the next day.

"Yesterday and today were good examples," Priest says. "We were moving *Meistersinger* downstage in Zellerbach Rehearsal Wing Room A for the evening rehearsal and moving *Bohème* from the shop to Zellerbach B. You have to do that in a certain order, especially at this point in the season when we have two live produc-

tions in the house, one about to go into first performance, and a fourth coming in over this weekend as an earlier one goes out.

"With the *Faust* dress rehearsal this afternoon and a *Forza* performance tonight we had to get extra people in one department and make sure that everyone had a dinner break before the 7:30 curtain. We have to accommodate the schedule and still keep ourselves out of trouble in terms of overtime, mealtimes for the crews, and observing union rules.

"We're running a four-ring circus here at times, with as many as 1,000 people involved in the season, coming and going. We have to do that efficiently and spend the least possible amount of money, which is a big part of my job. When I get a moment, I find it very valuable to look over next year's schedule within the throes of this year's to see how we can avoid some of the problems."

Right after this fall season ends, Priest will go to Milan to see a production that San Francisco has bought from La Scala for the 1987 season and arrange for its shipment. Three days later he'll be in London to see the designer of another 1987 opera who has never dealt with the War Memorial stage, then to Washington and to Dallas to check out a Puccini production that McEwen may want to import. "And then I can get back and have Christmas," he says. "After that, in January, it's back to planning. That's a much easier time, though, only five days a week."

continued



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Pierre Cayard, head of San Francisco Opera's Scenic Construction Department. MESSICK

The Master Builder

Pierre Cayard's office at the Opera's huge scene-shop-cum-warehouse on Indiana Street looks like the foreman's shed on a construction site—which it is. Unpainted wooden walls, neatly rolled blueprints on the worktable, no clutter, but atop one of the shelves is a bit of theater magic—an enchanting little model in painted cardboard and wood of the Parisian square where Act Two of *La Bohème* takes place.

On the shop floor this morning in early September, one of the massive elements that will form that square on the Opera House stage is getting its wheels, sturdy plastic casters three and a half inches in diameter. From the working drawings Cayard derived from the little scale model and the blueprints, his crew has built an edifice which will securely support ten or twelve people during that scene and is also as easy as possible for the truckers to load, for the stage carpenters to assemble and dismantle quickly, for the warehousemen to store, and which can be safely packed and shipped in the very likely event that the production is rented to other opera companies.

Meeting all of these demands is what makes Pierre Cayard a special kind of master builder: part engineer, part architect, part artisan, part artist. This is his 30th year with San Francisco Opera. He was born in Paris and there is still a delightful French flavor in his speech. For seven generations or more his family had been makers of fine furniture and interior decorators. Cayard studied those arts at the Paris École Boulle, named for André-Charles Boulle who lived from 1642 to 1732 and created much of the elaborate marquetry furniture at Versailles for Louis XIV.

When Cayard was 21, wanderlust



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took him off to Montreal, but the only work he could find there was fabricating kitchen cabinets—a discouraging waste of his skills—until a chance meeting led him to the Canadian Broadcasting Company's television studios. There he used some of those skills in making props and sets for live TV shows and gained new experience.

Still restless, he came down to San Francisco with the notion of staying a while and then setting off around the world via Tahiti and Australia. He had become a theatrical union member and through the union here he started working at the Opera and at the downtown theaters. 1957's *Dialogues of the Carmelites* was the first opera he worked on; it was also Leontyne Price's grand opera debut.

The Opera had employed different scenery builders every season "but when I came here Mr. Adler saw the potential—I was very young then," Cayard says. "He asked me if I wanted to stay with the Company. Which obviously I did. I got married, to an American, and then our son was born, so I never made it past Hawaii. There's a good reason to go to Australia now so maybe I'll finally get there."

The reason can be seen in the beautiful photographs of boats under full sail that are tacked to Cayard's office wall. The helmsman in them is his son Paul who grew up sailing on San Francisco Bay and became a member of the U.S. Olympic Sailing Team. Paul is now co-skipper of



Pierre Cayard and his son Paul sailing on the Bay.



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the Golden Gate Challenge America's Cup racing yacht USA. He and his wife had left that day for Australia to begin the months of trials before the matches early next year.

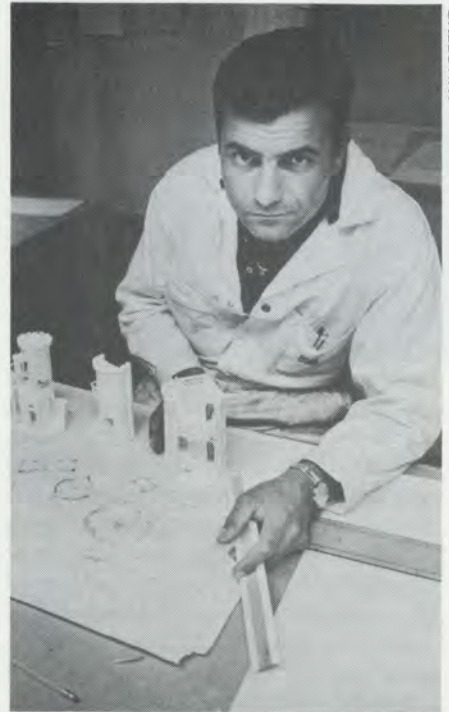
When Cayard started and for some years afterward, the scene shop was still in the Opera House, in a cramped space under the roof. "It was a challenge," he says, "because the space was very tiny but we built very sizeable shows there with just a small crew. One of the last sets we built there was our *Butterfly*."

"I was very proud of the *Barber of Seville* set we made there in 1963. It was on three levels and had moveable walls so the audience could see what was happening in the different rooms. Now perhaps we would think it was just another opera, but to do it with the facilities we had then was a big achievement.

"That was also the first set I built using the metric system," he recalls. I taught my people how to work in that system which was much easier because we got so many things from Europe. Now we work with both systems. If a designer is European, he is not going to bother to convert it all to feet and inches. They know they don't have to worry about that with us."

In the 1960s the shop was moved out of the Opera House to a building on Grove Street. During John Priest's first years here he installed it in the 80,000-square-foot barn on Indiana Street. The shop itself occupies about 17,000 square feet, the rest is storage space, one of the Opera's two warehouses. There are great prop bins piled with chairs of all styles, greenery, sconces, chandeliers, shields, trucks, and all manner of benches and tables. Other big cages are marked with the names of old friends: Peter Grimes, Parsifal, Giovanni, Manon Lescaut, Lucia, Falstaff, and on into the dim distance where a somewhat dusty banner hangs. "City of Paris/Liberty House. Joan Sutherland. Salute to San Francisco Opera's 50th Season," it reads.

Two of the shop crew are searching among the tables until they find a baronial one with ball feet and globs of candle wax. It may well have served for Scarpia's last supper. They haul it out and set it up in one corner of the shop for a different kind of meal. It happens to be opening day of the Opera's 64th season and the shop's own celebration is to be a festive lunch of cheeseburgers grilled on a barbecue just



Pierre Cayard in 1965, working with the set models for *Don Giovanni*, a production that was designed by Oliver Smith.

outside, salad, pickles, chips, and the popping of soda cans.

While lunch is being prepared, country music is playing but it can hardly be heard through the whine of electric saws and clanging of iron hammers. With a gentler hammer, one of the crew is fashioning a rustic bench for *Faust* out of a leftover branch from a *Don Carlos* tree. Nothing is wasted.

Cayard has built four or five *La Bohèmes* in his career, between productions for Spring Opera Theater, Western Opera Theater, and the parent company. On this day he has not one but two *Bohèmes* in the shop: the new fall season production and the touring version for Western Opera Theater. His colleague Jay Kotcher, the chief scenic artist, and his assistants are brushing wintry clouds and streaks of color onto the vast Notre-Dame backdrop for the Opera House and at the same time putting finishing touches on *La Petite Bohème* or the *Chinese Bohème*, as they call it. After its national tour in *Bohème* this fall and winter, Western Opera Theater in March 1987 becomes the first American opera company to perform in the People's Republic of China.

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continued on p.69

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1986 San Francisco Opera Company (Continued)

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

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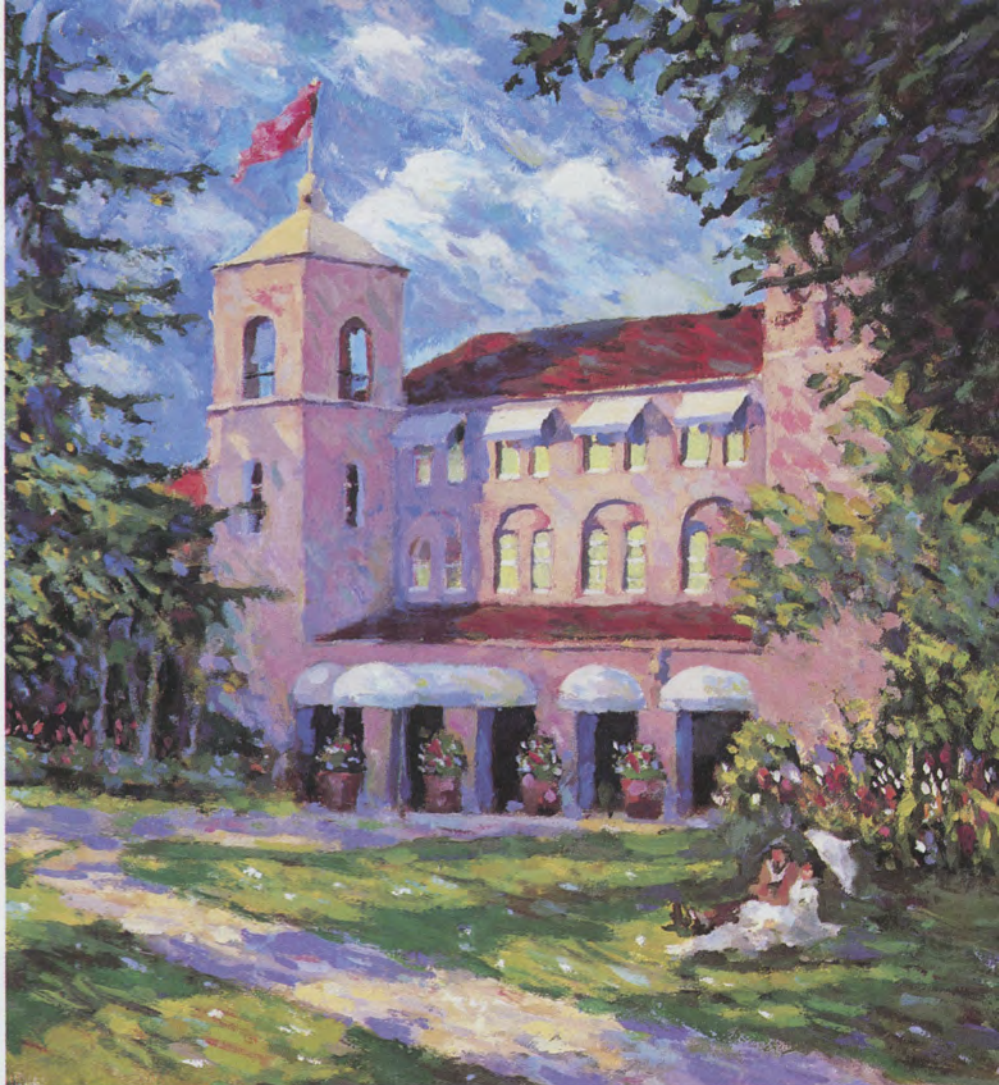
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Company Profiles: Paul Alba

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.

Paul Alba's work is never applauded, seldom reviewed, and, at its best, not even noticed. A wig and make-up artist for San Francisco Opera and, for the past two years, head of the Company's celebrated Wig and Make-up Department, Alba says, "The things that thrill me most are the effects that look so real that we don't even get credit for them.

"Take, for example, the dark, crew-cut wig John Tomlinson wore as Hagen in the *Ring*. It looked so real that no one thought, 'Wow, what a wig!' Not that we want anyone to. But crew-cut wigs are hard to make, and that one was a triumph. Because you're working with very short hair, you have to put the knots very close together—but you also have to make the hairline very soft. Steven Horak spent four or five days making that wig. People seldom have any idea how much work goes into one of these things. But it's that really fine stuff that excites us all, as artists—stuff that makes all the difference in the world but that the audience never consciously notices. Sometimes we feel that we're working for the people in our field, and not the audience, because only the people who know what we go through can fully appreciate what we do."

Fortunately for Alba and his assistants, the artistry of the work itself—and the appreciation they *do* receive from the performing artists who rely on them to look good (or, if not exactly good, at least dramatically effective) does suffice. "There's a tremendous gratification in being able to put on a great-looking show," Alba comments. "And here in San Francisco our chances of doing that are as good as they are anywhere in the country—and I think in the world. This Company has always had a great respect for the Wig and Make-up Department, and one of the ways it manifests that respect is by putting both make-up and hair under our control. They're separate departments in some other companies—which, unfortunately, you can often see. But the fact that, apart from the costumes, we're responsible for how an artist looks, means that we can come that much closer to

realizing the uniform 'look' a designer wants for the show."

Most of the world's top singers know how to do make-up, Alba explains, and sometimes even carry their own wigs, because conditions are not so promising most other places. "But few artists bring their own things here," he adds, "because of our reputation. And the artists who come here regularly know that when they return, they will probably have a make-up artist they know and are comfortable with—someone who knows their system backwards and forwards, and their personality as well. We know how much that means to them, because they tell us."

Alba is particularly emphatic about two things: that the work that comes out of his department is a collective effort and that the people he works with are not cosmetologists and hairdressers, but artists. "Hairdressing is a completely different thing from making and working with wigs," he insists. "When you're dealing with hair for the theater you need to think of it more as sculpture than as a

hairdo. I've found that hairdressers have trouble adapting to that, as well as to the fact that it's the singers and not they themselves who are the prima donnas around here.

"When I'm hiring, I have to look for qualities beyond pronounced artistic skills. I need to have someone capable of working in close quarters and tense situations over long hours for three months at a time. This job pushes you to the wall, and you just have to do it. You have to love it to stay in it, because this is not a business in which you get rich. Generally, I've found that people who are not cut out for it quit on their own."

Alba supervises five artists in his shop, building new productions and maintaining and modifying the ones already in the company's repertory. For performances, from five to as many as 20 artists prepare performing artists to take to the stage. ("This is one of the few houses in the world in which most everyone, from the supers on up, have their make-up done," he notes.) The artists who build

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Paul Alba, San Francisco Opera's Wigmaster, is seen against a background of wigs and moustaches for this season's mastersingers.

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About to start creating a new wig, Wigmaster Paul Alba pauses in one of the corners of S.F. Opera's Wigroom.

productions are not necessarily the same ones who will end up working with performers.

"It takes a definite kind of personality to deal with the musical artists," Alba claims. "By performance time, it's less a matter of your talent than it is of your ability to psyche these people out—to know when it's time to keep your mouth shut, or to have that cough drop ready. We're often the last people these artists see before they go out on stage, so it's important that we make them feel wonderful. Also, we lay hands upon them. I know that whatever it is I am feeling at the moment will transfer through my hands. So if I don't handle the hair masterfully, an artist is going to think I'm unsure of what I'm doing and probably come unglued. If you don't have that thing I call 'dressing room psychology,' you have no business walking into that situation. The people who do this work are not doing it for a hobby. Most of them have been working in theater all their lives—and are artists, painters, and teachers of art by day.

"In general, singers get a bum rap about being difficult to work with," Alba adds. "Most of them are genuinely easy to work with—as long as you know what you're doing."

The artists in Alba's shop, facing altogether different challenges, need skills and tolerance of another kind, for doing highly detailed, painstaking work under enormous time pressure. Wigs are built by tying strands of hair—often individual strands of real, human hair—onto what is known as stage lace, using needles of various sizes. "The size of the needle determines how many hairs are in a knot," Alba explains, "and the size of the needle used depends on where on the wig you are

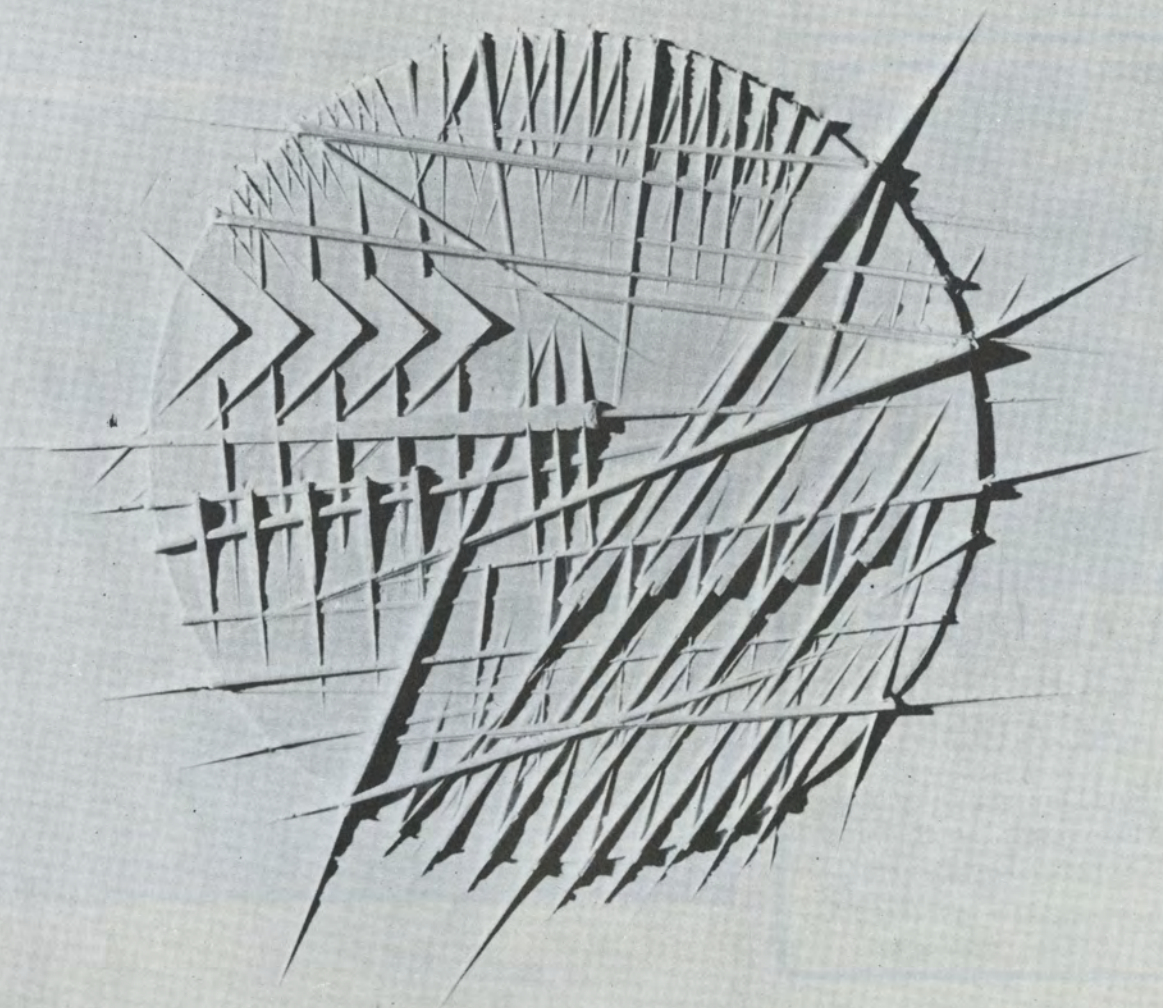
working. The crude knotting is in the back, where you don't see it as much. But the closer you get to the front of the head, the finer the work becomes."

Although in isolated cases and for particular reasons his artists work with synthetics, for the most part they build wigs of natural, mostly European, human hair. "Human hair makes more beautiful knots," Alba explains, "and it has more life under theater lights. Synthetics tend not to have the brilliance, the gem-like quality, that a strand of real hair has. And human hair can take punishment you just can't believe. Hair will last for decades if you take care of it. And we've learned that if you wash them, treat them with conditioners, and store them carefully, wigs will almost magically retain their brilliance and elasticity. A well-made, well-cared-for wig is a good investment." And the company is heavily invested, with several thousand wigs in stock.

Because wigs last so long and take so long to make, Alba's shop builds new wigs almost exclusively for new productions. This year it was the season-opening *Don Carlos* that saw most of the new wig building—a remarkable 24 new wigs in all. "*Don Carlos* was a particular challenge, in terms of creating a look," Alba confides. "The baldpates for the women choristers and the dark hair and beards for the men were a particular challenge. The women of the period really did pluck or shave their hairlines, but, even so, on our stage the look really was quite daring. So much so, actually, that we had to tone it down a bit after the first dress rehearsal. But, no matter how hard the work is, when you're working with a good designer, it's a joy to get away from the traditional opera look, which is one of the things this company tries to do.

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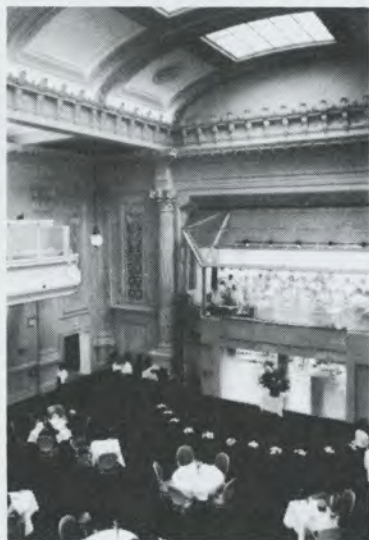




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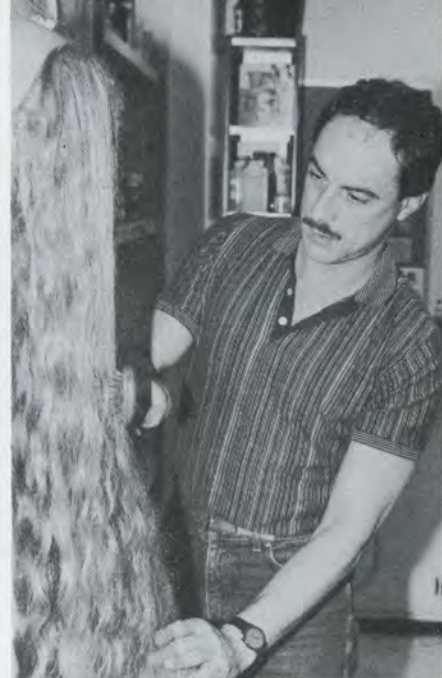
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"Although I do have my own ideas and opinions about these things, I try as much as possible to keep them to myself. I'm not a designer; I'm here to execute the wishes of others. When there are conflicting ideas about a particular effect, I try to get the designers, directors, and artists to battle it out among themselves. The problems mostly arise not with new productions but with remounts, when the original designer is no longer on hand. It's my job to try to get as much uniformity as possible in the look of a show. But even if I see something I think departs from that, it's not my job to intervene. Instead, I go to the administration with the message that I think we can do better, and someone usually steps in from that end. The administration here is very supportive of what we're trying to do."

Maintaining that uniformity of visual design is easier when company artists do all the make-up, but, Alba says, performing artists who are proficient at it and willing to work within the overall design concept are allowed to do their own make-up if they wish or insist. "It relaxes some of them to do their own make-up, and makes others of them nervous wrecks to have someone else do it.

"We generally have no problems convincing artists of the importance of looking good on stage," he continues. "Our problems usually come with the ones who want to look too good. Sometimes you have to put on the brakes, and, say, tell an artist that people didn't wear blue eye shadow in the 15th century. This season's *Faust* posed another kind of problem. Mary Jane Johnson, who is a wonderful woman, also is a beautiful woman, and she wanted to look pretty. Most of the time there was no problem with that, but she really had problems when it came time to put her in that prison drag. And in that case there was a technical problem, too, because the chopped-off wig we had her in for the first dress rehearsal didn't really work for the apotheosis at the end, where she goes to heaven with the angels. We can't stop the cameras in the theater, so we had to make some compromises for that reason, too. So in the end we just made her look disheveled, not ugly, for the prison scene, so she could still look pretty at the end."

All things considered, Alba's only real enemy seems to be time. "When we can't get the perfection we're after, it's usually



Wigmaster Paul Alba ponders an impressive artifact: the wig for Marguerite in *Faust*.

because we've run out of time, not money. It's terribly frustrating." And during the season, there's the lack of time for the rest of life. When he can manage to stop thinking about how productions look, Alba enjoys cooking and, when energy permits, movies. "People in my end of the business often go to the movies for a look at how period styles are created. *The Three Musketeers* has the most beautiful hairdressing for the cavalier period," he comments, "and one of the most fabulous movies ever for hairdressing was Norma Shearer's *Marie Antoinette*."

When he first entered the business, another time problem was finding employment for the five months each year when he is not working for San Francisco Opera. Alba has solved that problem and then some with his co-owned business, Theatrical Hairgoods Company, which supplies wigs, make-up, and the artists to handle both for other opera companies, concentrated mainly in the West, from Seattle to Santa Fe.

What Alba would like everyone to know is that there usually is a performance on October 31. "As soon as people hear what I do," he laments, "one of the first things they usually say is, 'You must be wonderful; I'll have to have you do me up for Halloween.' I don't know where anybody gets the idea that I want to put them in wig and make-up for Halloween," he asks, with a smile of uncertain sympathy. "I get to play dress up all year long."

—Timothy Pfaff

Master Builder
continued from p.58

into a 24-foot truck for the U.S. tour. But this year the requirements are even more stringent. "The WOT *Bohème* is going to China by plane," Cayard explains. "That means a pallet, and the pallets are ten feet long by 42 inches wide. So that's all we have to work with and everything has to fit."

Cayard's crew reaches a maximum of 25 and averages twelve. Building a new production from scratch generally takes them about eight weeks, an amazingly short time when one considers that it's all basically hand work. Every production every season needs some touching up and if it comes from another house it may need a good deal more than that.

"When we rent productions we have to revamp them so they function around our season," Cayard says. "Operagoers may see that a production comes from Toronto or Chicago and think that's nice, they just move it in. But we have to figure out how our stagehands will handle that scenery fast and bring it out again among three or four other productions. A lot of opera productions are not made to function in repertory. If it doesn't suit us for artistic or mechanical or other reasons, we may dismantle part of it and rebuild so it fits our stage and our needs. Every theater has its own needs; its crews work their own way. No two opera houses work exactly alike."

From an *ébéniste*, or cabinetmaker, Cayard has had to become an engineer, among other things. He has no degree but his life experience would entitle him to a sheaf of them. His big sets have to be climbed on; their balconies and windows have to withstand their functions. "I have to know where the stresses and weights are," he says. "It's a trick of the trade to make it light, easy to handle, and yet strong enough to carry all those people—and safe. I have to put thinking behind that."

"Basically we are carpenters but we are getting more and more into metal work so now we have people who specialize in that. Each of the three welded walls in the *Don Carlos* that opens tonight weighs close to two thousand pounds. In the shop we prefabricated the track sections, the rolling travelers, and the rigging to make them move. And then we took them to the Opera House and installed the whole thing in sections. We work closely with Mike Kane, the Master Carpenter at the house, and then we hope

it all turns out right. So far we've never had major problems."

Mike Kane has been working with Cayard for a little matter of 28 years. "The sets Pierre builds in the shop are built right," Kane says. "Not only for beauty, but sturdiness and the thought he puts into devising easier and faster ways for us to assemble and disassemble them. He calculates down to the exact number of bolts we can handle during a fast scene change and still make every piece safe and secure."

Cayard himself handled scenery on the stage for years and by now he has built about 200 operas. As he says, "You cannot be a good maître d'hôtel in a restaurant unless you know about cooking and serving. When you build opera for a company like this—we are on top of the world—it's a big-league game."

"I'm happy that I made the decision to go into theater work and that I stayed with this Company. I grew up here, and I've always had good relations with the people running the Company but I'm glad when I don't hear from them. I think when you are a builder it's important *not* to be known. If people know your name too well it's because you did a lot of wrong things. They always call you when something goes wrong. When everything goes right you never hear from them and that's nice."

Despite his modesty, Cayard is very well known indeed. He also builds all the sets for the San Francisco Ballet and is about to start on its new *Nutcracker*. But before then and before the final work on the new *Bohème* it's a good time for a vacation in France. Part of it will be a busman's holiday. In Paris he knows where to find the same kind of wrought-iron hardware that was used at the time of *Bohème*, in the 19th-century Latin Quarter, and ship it back to San Francisco because "it has to look right."

"Being European-born and with my background, the opera business is very fortunate for me," he says. "Building sets is still very much a craft. It's difficult in America to find a craft and make a living and still enjoy it. A lot of the people working here with me had a better background than I did. They went to college and got involved in production but they like doing something different every day and they like this atmosphere. At the end of the day you can say I made something, I created something." ■



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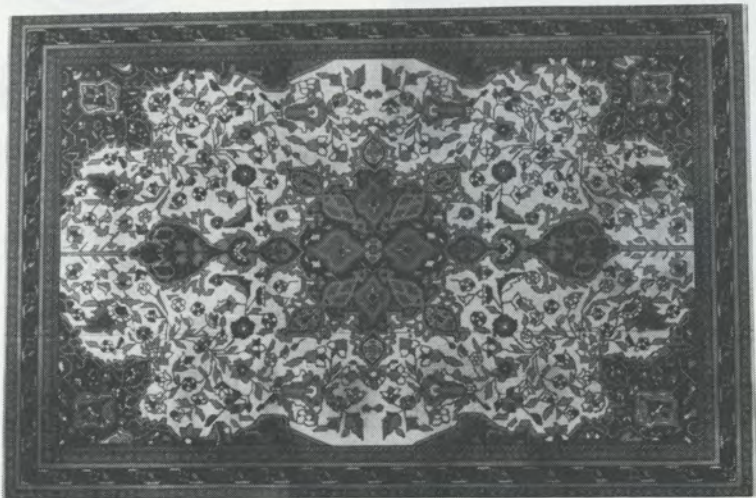
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Sennheiser Listening Devices

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



Opera House Tours

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



If You Drive To The Opera . . .

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



Services

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

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

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

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

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

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

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

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

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

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

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

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

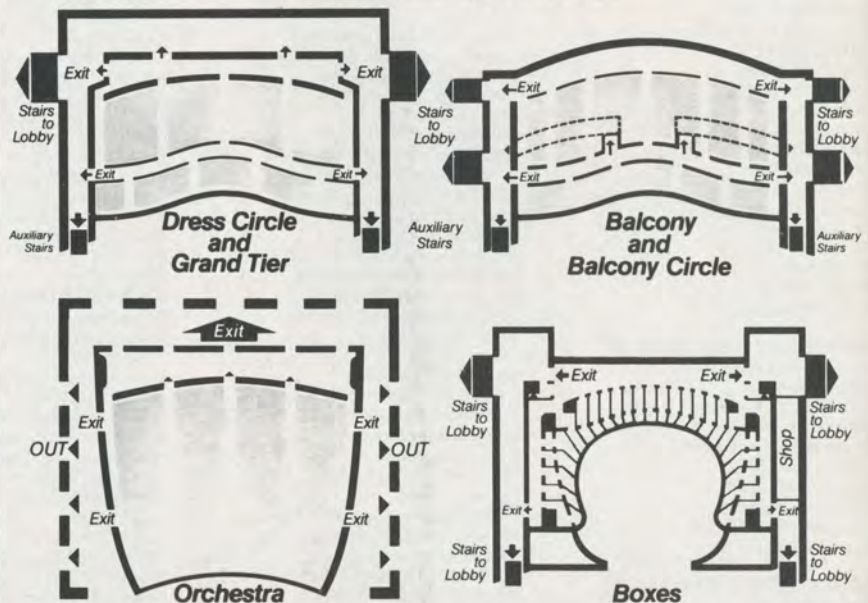
Management reserves the right to remove any patron creating a disturbance.

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

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

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

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



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

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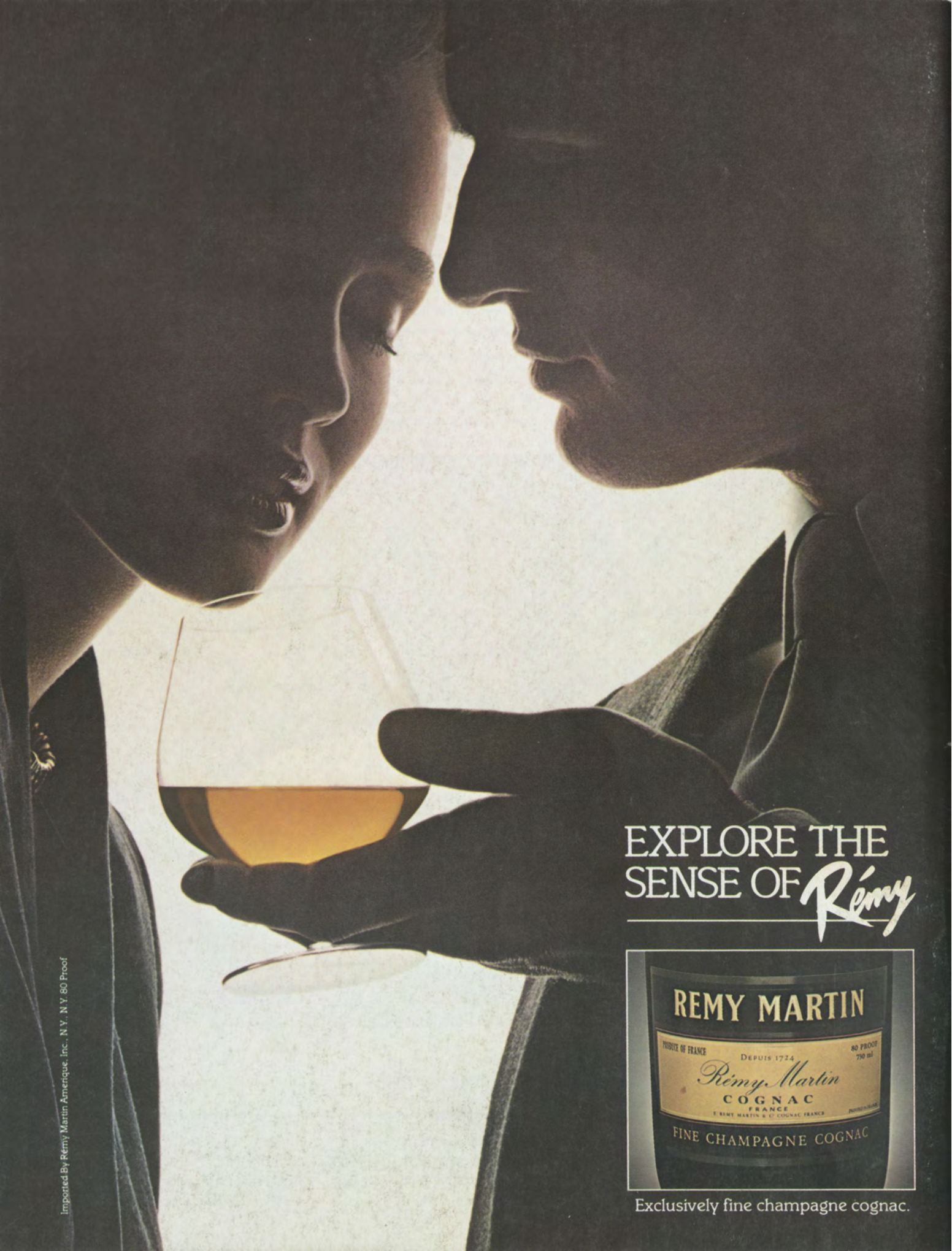
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