Salome

1987

Saturday, September 12, 1987 8:00 PM
Tuesday, September 15, 1987 8:00 PM
Friday, September 18, 1987 8:00 PM
Wednesday, September 23, 1987 7:30 PM
Sunday, September 27, 1987 2:00 PM
Saturday, October 3, 1987 8:00 PM

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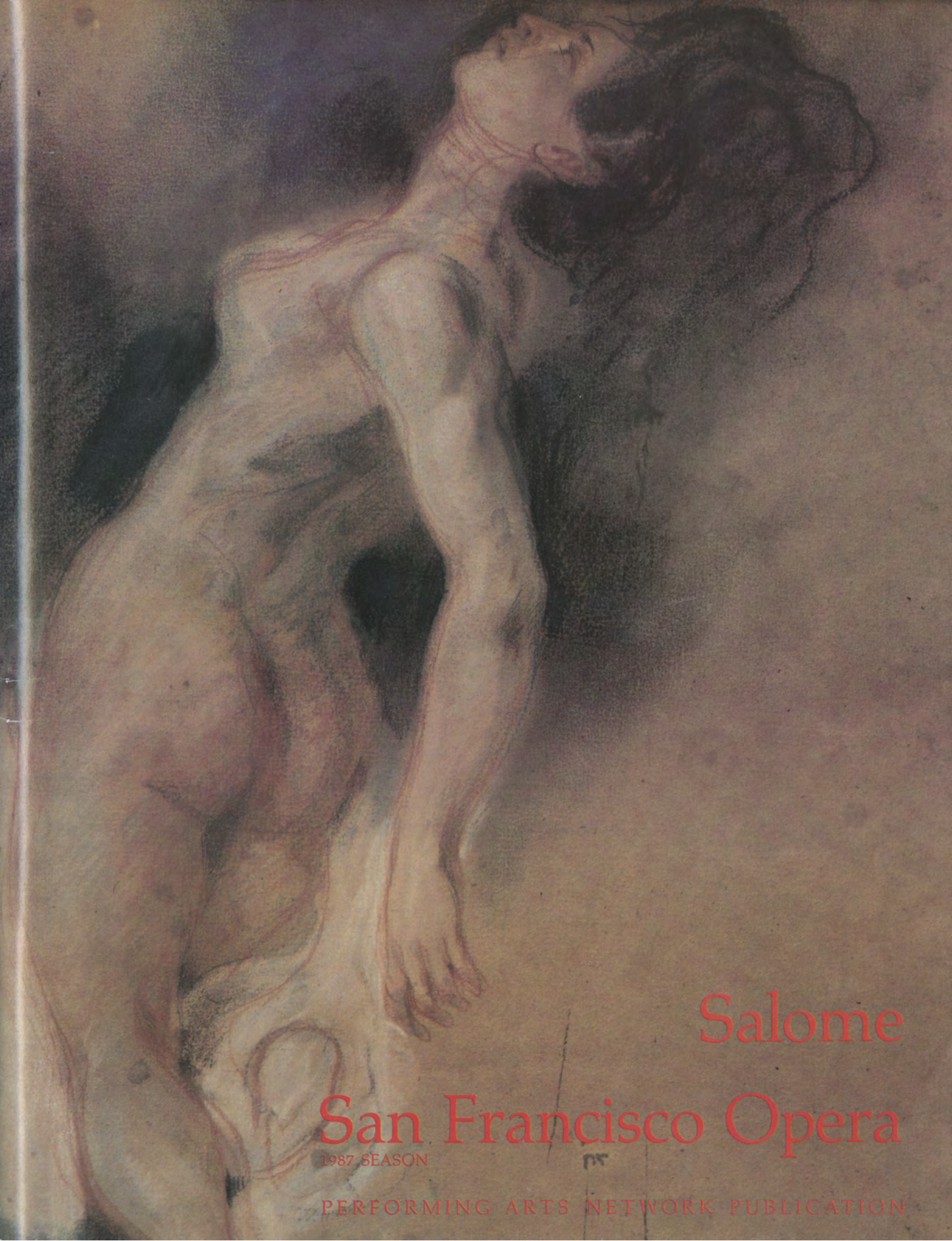

Salome

San Francisco Opera

1987 SEASON

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San Francisco Opera

Terence A. McEwen, *General Director* — Sir John Pritchard, *Music Director*

Salome

1987 SEASON

FEATURES

DEPARTMENTS

COVER:

Eugene Delacroix,
Study for the Death of Sardanapalus, 1827-28
French, 1799-1863
Pastel, red and white chalk on brown paper, 15¾ x 10¾
Cabinet des Dessins, Louvre
©Musées Nationaux, Paris

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Tully M. Friedman and Reid W. Dennis

From the Chairman of the Board and the President

We are pleased to welcome you to the 65th annual season of the San Francisco Opera and this year's selection of 10 masterworks from the international operatic repertoire. This fall, the curtain will rise on six productions totally new to our audiences, which will provide us with opportunities to experience familiar works through a new perspective.

The generosity of many donors has brought the 1987 operas to our stage, and members of the San Francisco Opera Board of Directors have contributed in a major way: *The Magic Flute* will be presented thanks to a gift from Bernard and Barbro Osher; *Fidelio*, through a much-appreciated grant from the L.J. Skaggs and Mary C. Skaggs Foundation as well as Mr. and Mrs. Reid W. Dennis; *La Traviata*, thanks to a generous gift from Louise M. Davies.

Several of the year's revivals are likewise brought to us by an illustrious group of sponsors: *Salome*, through a generous gift from Mrs. George Quist; *Nabucco* was made possible in part by a grant from the Koret Foundation; *The Queen of Spades* is being presented, in part, through a sponsorship from the people at Chevron. Our opening night opera, *The Barber of Seville*, is given in honor of Mary Rosenblatt Powell.

Special recognition is also due the Pacific Telesis Foundation for underwriting our Royal Family of Opera series, as well as Mr. and Mrs. William Rollnick for contributing the cost of Supertitles for six of our productions.

We are deeply grateful to all our donors, since their generosity furthers and enriches everyone's operatic experience.

It is always a special pleasure to recognize our governmental funding sources, and this year we again salute the National Endowment for the Arts and the California Arts Council for their unwavering support. We would also like to extend our long-standing appreciation to the Hotel Tax Fund, Mayor Dianne Feinstein and Chief Administrative Officer Rudy Nothenberg, whose support and encouragement have once again been demonstrated to an important extent.

As in previous years, we extend our deepest gratitude to the San Francisco Opera Guild, the Merola Opera Program, and the War Memorial Board of Trustees for their ongoing support.

The Board of Directors of the San Francisco Opera Association is happy to announce the addition of nine new members to its roster: Mr. J. Dennis Bonney, Mr. David M. Chamberlain, Mr. James F. Crafts, Jr., Mrs. Mark Hornberger, Miss Sylvia R. Lindsey, Mr. John C. McGuire, Mr. Alfred S. Wilsey, Mrs. Alfred S. Wilsey, and Mr. Osamu Yamada. Our ranks have also been honored by the designation of two new Directors Emeriti: Mr. Cyril Magnin and Mrs. Nion R. Tucker.

This year's increased subscriber response is indeed a reason for rejoicing. However, as we always hasten to point out, ticket sales cover only slightly over half of our expenses. We appreciate the support all of you have given us in the past, and we encourage you to continue supporting us and increase your contributions whenever possible, thus enabling us to continue in bringing you this fascinating, enlightening, uplifting—but highly costly—art form that is opera.

Reid W. Dennis, Chairman
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CAHEN

General Director's Message

At the beginning of the 65th annual season of the San Francisco Opera, I am pleased to note that so many of you have responded in such a positive way to our season announcement: by subscribing. In fact, the audience response has been far stronger than in many previous years. In welcoming new and renewing subscribers, I find it gratifying to know that our patrons have found the 1987 selection of operas, as well as the roster of artists, to their liking.

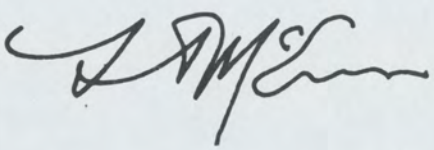
This year's repertoire includes six productions which will be seen for the first time on our stage. Of these, three are brand new additions to our production inventory: *The Magic Flute, Fidelio,* and *La Traviata*. These new productions represent further accomplishments in the quest I embarked on in 1982, that of rebuilding our operas from the standard repertoire. Three more operas will be seen in productions that are new to us: *Tosca*, from the Lyric Opera of Chicago; *The Tales of Hoffmann*, from the Greater Miami Opera; and *Romeo and Juliet*, from the Metropolitan Opera. A group of some of today's most outstanding designers have created these productions, among them David Hockney, who will add his own special magic to that of Mozart's *Magic Flute;* John Conklin (1985 *Ring*) with a beautiful new *Traviata;* and John Gunter, one of Britain's most brilliant designers, with a dramatic new *Fidelio*. Two major figures from the international world of opera will be introduced to our audiences: Michael Hampe, of Salzburg Festival and Cologne Opera fame, who directs *Fidelio;* and Rossini authority Alberto Zedda, who conducts his own acclaimed critical edition of *The Barber of Seville*. I would also like to note in passing that two operas are returning to our fall schedule after a prolonged absence: *Romeo and Juliet* after 36 years, and *The Tales of Hoffmann* after 38.

During our 65th season, we will continue to present to our audiences new artists in exciting debuts, and will also bring back some of the most beloved personalities from seasons past. Our own young singers from the San Francisco Opera Center will again be significantly represented, several of them in key roles.

Our Company championed Supertitles ever since they were first conceived, so we are extremely pleased to note that they won such an overwhelming vote of confidence from our patrons, and are glad to be able to bring them back in all ten operas of the season.

Our "live" opera performances on the Opera House stage will be complemented this year by the Company's return to the airwaves, with a selection of 10 exciting broadcasts from recent years.

Welcome to our 1987 season!



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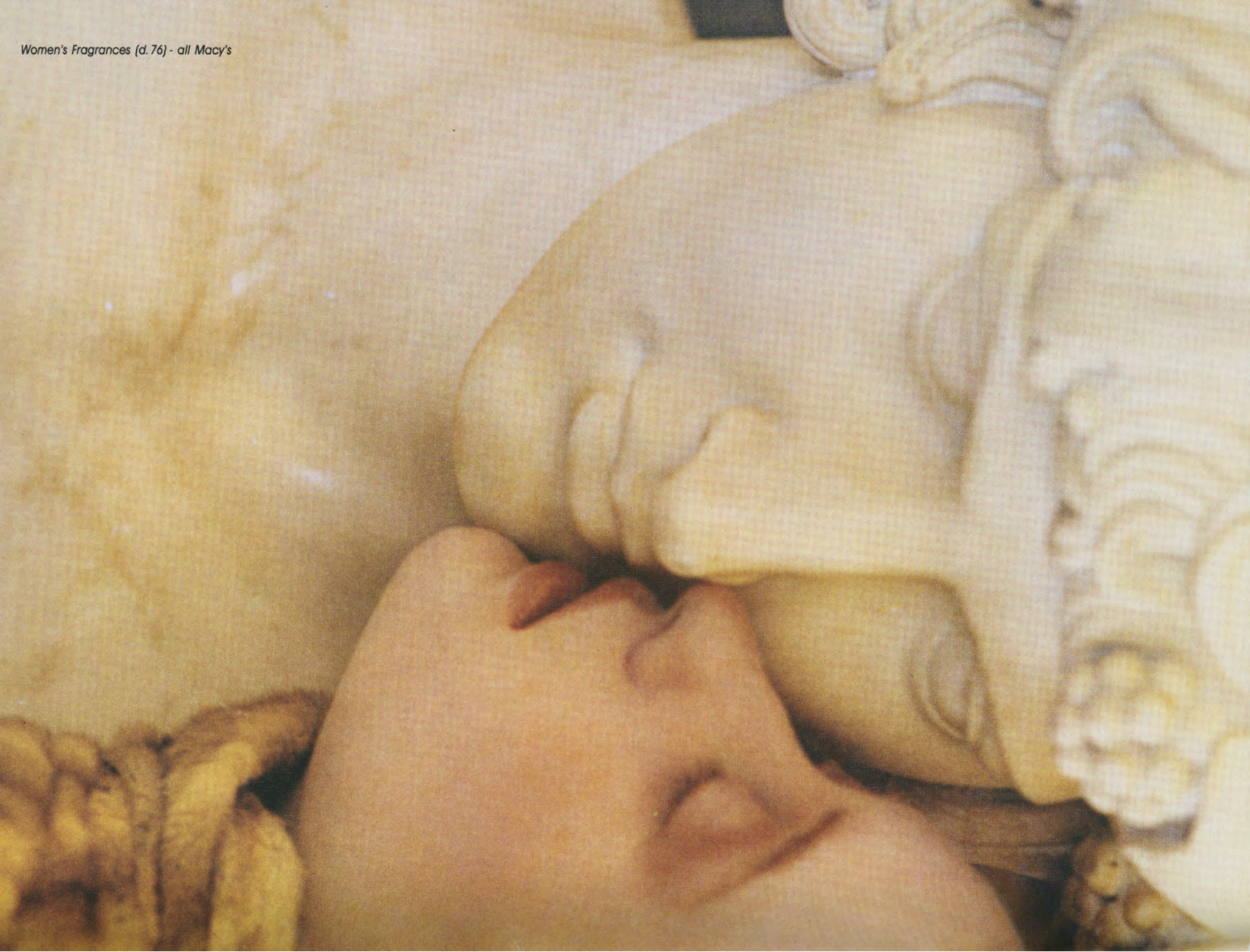

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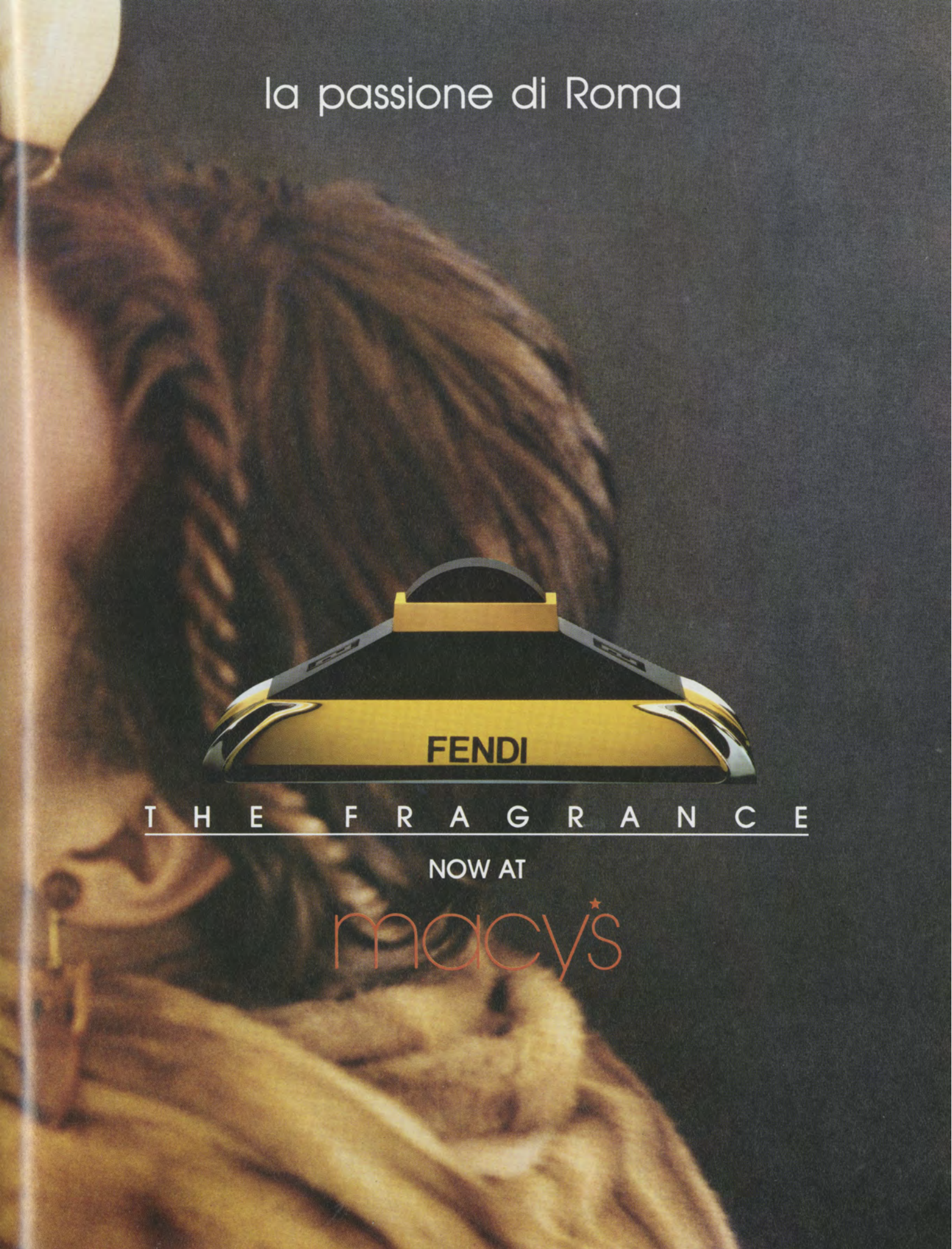
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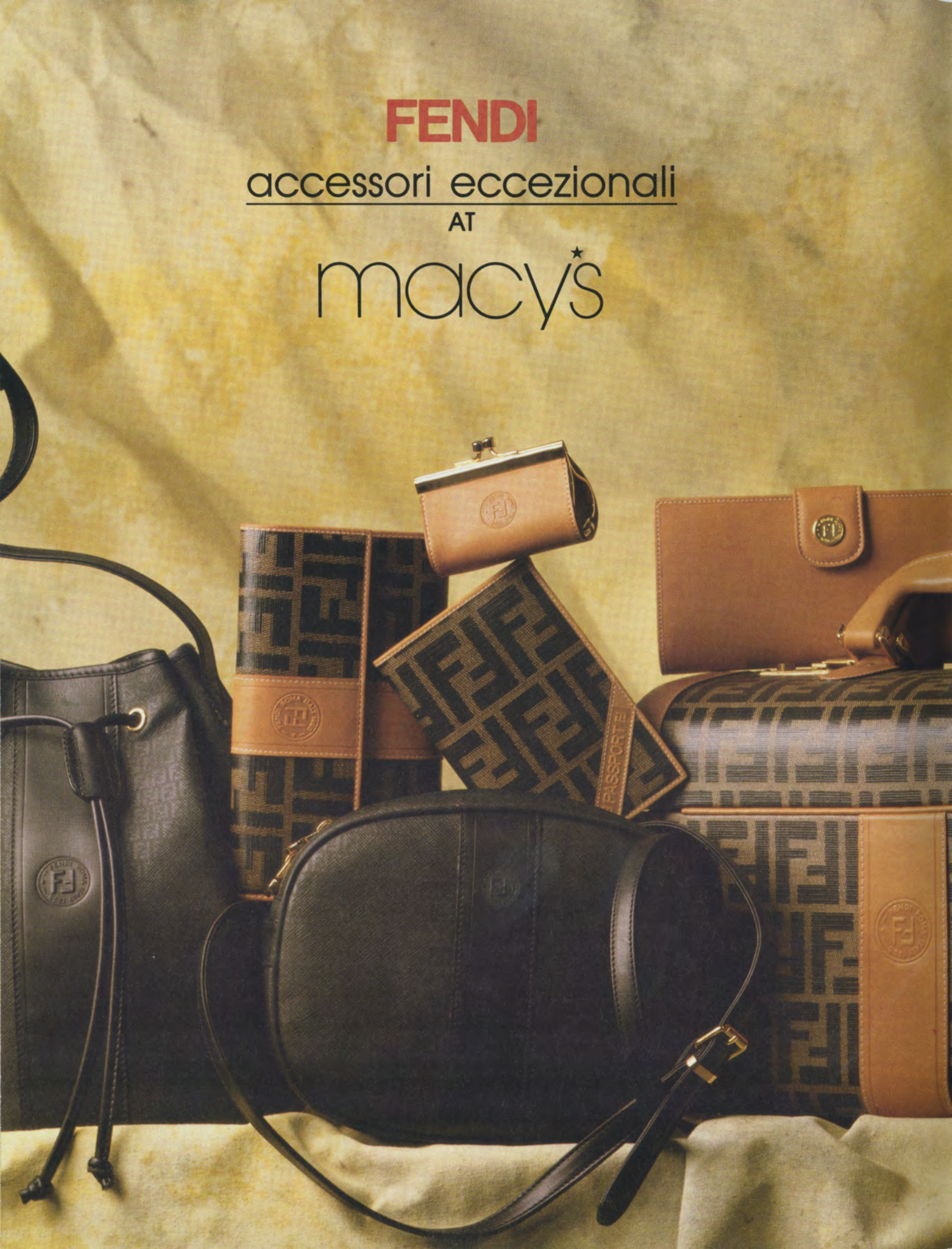

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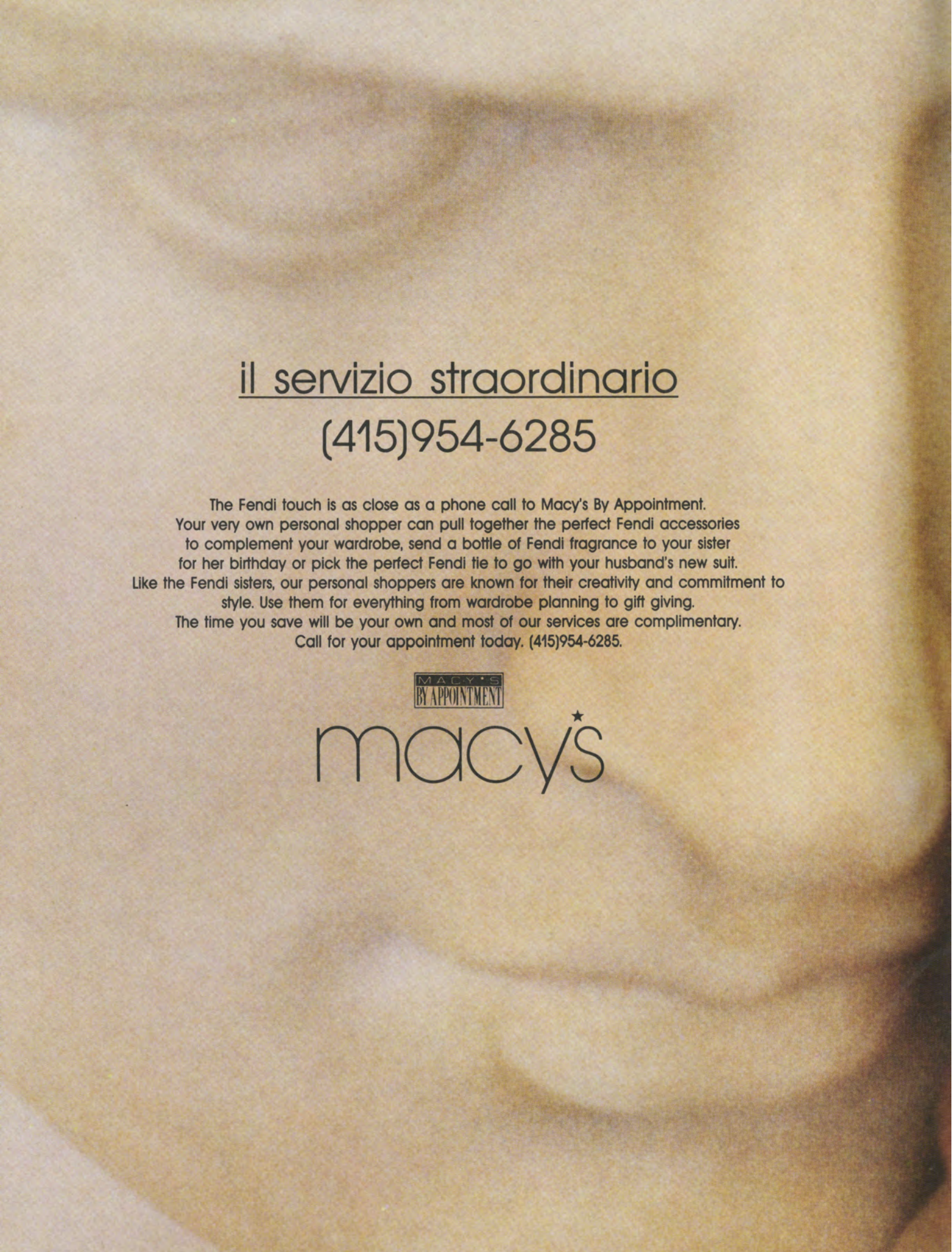

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San Francisco Opera

Terence A. McEwen, *General Director* — Sir John Pritchard, *Music Director*

1987 Season

Opening Night
Friday, September 11, **7:00**
The Barber of Seville Rossini
Mentzer*, Neves; Power*, Capecchi, Ghiaurov, Nucci, Anderson, Gudas, Delavan
Zedda*/de Tomasi/Siercke/Arhelger
This revival of The Barber of Seville *is given in honor of Mary Rosenblatt Powell.*

Saturday, September 12, 8:00
Salome Strauss
Jones, Dernesch, Manhart*; King, Devlin, Bender*, Skinner, Potter, Pittsinger*, Volpe*, Pederson, Dennis Petersen, Harper, Duykers, De Haan, Coles
Pritchard/Lehnhoff/Munn/Hoheisel/Munn
The 1987 revival of Salome *is sponsored by a generous gift from Mrs. George Quist.*

Tuesday, September 15, 8:00
Salome Strauss

Wednesday, September 16, **7:30**
The Barber of Seville Rossini

Friday, September 18, 8:00
Salome Strauss

Saturday, September 19, 8:00
New Production
The Magic Flute Mozart
Csavlek**, Serra, Parrish, Voigt, Cowdrick, Christin; Araiza, Malis, Langan, Kelley, King (September 19, 22, 25), Harper (September 30; October 6, 8, 11), Pittsinger, Stewart, Wunsch*
Layer/Cox/Hockney/Munn
San Francisco Opera gratefully acknowledges the generous gift from Bernard and Barbro Osher to underwrite this new production.

Sunday, September 20, 2:00
The Barber of Seville Rossini

Tuesday, September 22, 8:00
The Magic Flute Mozart

Wednesday, September 23, **7:30**
Salome Strauss

Thursday, September 24, 8:00
The Barber of Seville Rossini

Friday, September 25, 8:00
The Magic Flute Mozart

Saturday, September 26, 8:00
The Barber of Seville Rossini

Sunday, September 27, 2:00
Salome Strauss

Tuesday, September 29, 8:00
The Barber of Seville Rossini

Wednesday, September 30, **7:30**
The Magic Flute Mozart

Friday, October 2, 8:00
The Barber of Seville Rossini

Saturday, October 3, 8:00
Salome Strauss

Sunday, October 4, 2:00
Tosca Puccini
Stapp; Mauro, Fondary** (October 4, 7, 10, 16, 22), Pons (October 25), Garrett, Pederson, Dennis Petersen, Delavan, Volpe
Bradshaw/Farruggio/Pizzi/Arhelger
This production is owned by the Lyric Opera of Chicago.

Tuesday, October 6, 8:00
The Magic Flute Mozart

Wednesday, October 7, 8:00
Tosca Puccini

Thursday, October 8, 8:00
The Magic Flute Mozart

Saturday, October 10, 8:00
Tosca Puccini

Sunday, October 11, 2:00
The Magic Flute Mozart

Tuesday, October 13, 8:00
New Production
Fidelio Beethoven
Connell*, Parrish; McCracken, Bender, Welker*, Plishka, Stewart, Davis*, Pederson
Pritchard/Hampe*/Gunter*/Arhelger
San Francisco Opera gratefully acknowledges the generous grants from the L.J. Skaggs and Mary C. Skaggs Foundation and Mr. and Mrs. Reid W. Dennis to underwrite this new production.

Friday, October 16, 8:00
Tosca Puccini

Saturday, October 17, 8:00
New Production
La Traviata Verdi
Miricioiu, Begg*, Donna Petersen; Araiza, Pons, Skinner, Garrett, Pittsinger, Davis
Meltzer/Copley/Conklin/Walker*/Munn/Clara*
This new production of La Traviata *is a gift from Louise M. Davies.*

Sunday, October 18, 2:00
Fidelio Beethoven

Tuesday, October 20, 8:00
La Traviata Verdi

Wednesday, October 21, 8:00
Fidelio Beethoven

Thursday, October 22, **7:30**
Tosca Puccini

Friday, October 23, 8:00
La Traviata Verdi

Saturday, October 24, 8:00
Fidelio Beethoven

Sunday, October 25, 2:00
Tosca Puccini

Tuesday, October 27, 8:00
Fidelio Beethoven

Wednesday, October 28, **7:30**
La Traviata Verdi

Friday, October 30, 8:00
Fidelio Beethoven

Saturday, October 31, 8:00
Nabucco Verdi
Dimitrova, Richards, Voigt; Cappuccilli, Plishka, Winter, Volpe, Harper
Arena/Freedman/Munn/Montresor/Munn
The 1987 presentation of Nabucco *is sponsored, in part, by a grant from the Koret Foundation.*

Sunday, November 1, 2:00
La Traviata Verdi

Tuesday, November 3, 8:00
Nabucco Verdi

Wednesday, November 4, 8:00
La Traviata Verdi

Thursday, November 5, **7:30**
Fidelio Beethoven

Saturday, November 7, **1:00**
La Traviata Verdi

Saturday, November 7, 8:00
Nabucco Verdi

Tuesday, November 10, 8:00
Nabucco Verdi

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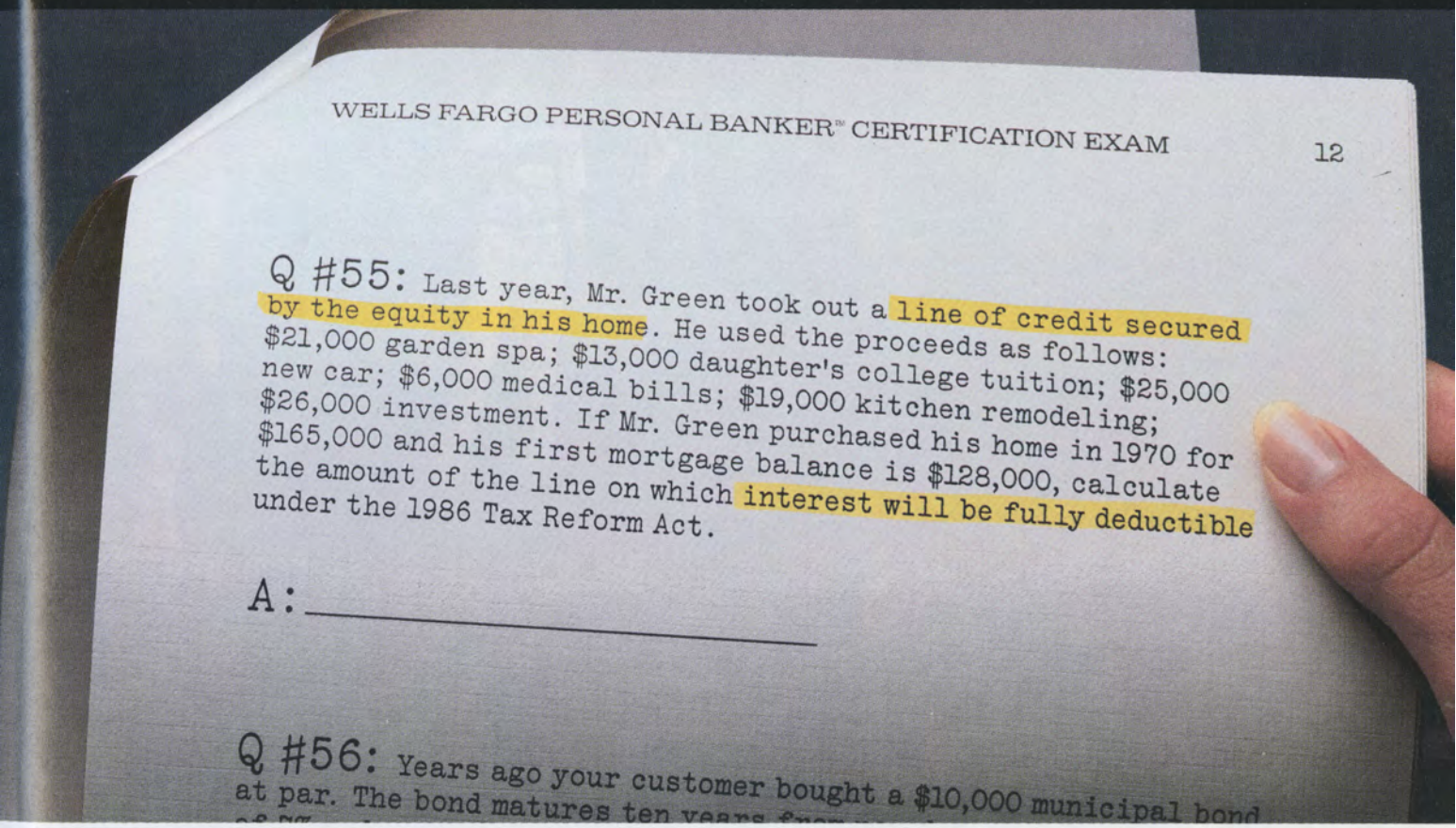

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Wednesday, November 11, 8:00
The Tales of Hoffmann Offenbach
Dahl*, Gustafson, Johnson, Quittmeyer (November 11, 15, 18, 21, 25, 28), Bruno (December 8, 11), Young; Domingo (November 11, 15, 18, 21, 25, 28), Lima (December 8, 11), Morris (November 11, 15, 18, 21, 25, 28), Krause (December 8, 11), Howell, Egerton, Harper, Skinner, Pittsinger, Delavan, Davis
Plasson/Mansouri/Schneider-Siemssen/Munn

This production is owned by Greater Miami Opera Association.

Friday, November 13, 8:00
Nabucco Verdi

Saturday, November 14, 8:00
Roméo et Juliette Gounod
Swenson, Renée*, Donna Petersen; Lima, Dickson, Howell, Rouleau, Dennis Petersen, Potter, Anderson, Ledbetter*, Volpe
Plasson/Uzan/Deiber/Gérard*/Munn

This production is owned by the Metropolitan Opera.

Sunday, November 15, 2:00
The Tales of Hoffmann Offenbach

Tuesday, November 17, 8:00
Roméo et Juliette Gounod

Wednesday, November 18, 8:00
The Tales of Hoffmann Offenbach

Thursday, November 19, **7:30**
Nabucco Verdi

Friday, November 20, 8:00
Roméo et Juliette Gounod

Saturday, November 21, 8:00
The Tales of Hoffmann Offenbach

Sunday, November 22, 2:00
Nabucco Verdi

Monday, November 23, 8:00
The Queen of Spades Tchaikovsky
Crespin, Evstatieva, Cowdrick, Donna Petersen, Patterson, Ganz; Ochman, Noble, Raftery, Dennis Petersen, Skinner, De Haan, Pederson, Wunsch, Delavan
Tchakarov*/Coleman/O'Hearn/Munn-Arhelger/Sulich

The 1987 presentation of The Queen of Spades *is sponsored, in part, by a grant from the people at Chevron.*

Tuesday, November 24, 8:00
Roméo et Juliette Gounod

Wednesday, November 25, **7:30**
The Tales of Hoffmann Offenbach

Friday, November 27, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 28, 8:00
The Tales of Hoffmann Offenbach

Sunday, November 29, 2:00
Roméo et Juliette Gounod

Tuesday, December 1, 8:00
The Queen of Spades Tchaikovsky

Wednesday, December 2, **7:30**
Roméo et Juliette Gounod

Friday, December 4, 8:00
Roméo et Juliette Gounod

Saturday, December 5, 8:00
The Queen of Spades Tchaikovsky

Tuesday, December 8, 8:00
The Tales of Hoffmann Offenbach

Wednesday, December 9, **7:30**
The Queen of Spades Tchaikovsky

Thursday, December 10, 8:00
Family Performance
La Traviata Verdi
Renée, Cowdrick, Ganz; Wunsch, Potter, Ledbetter, Munday*, Pittsinger, Davis
Fiore/Copley/Conklin/Walker/Munn/Clara

Friday, December 11, 8:00
The Tales of Hoffmann Offenbach

Saturday, December 12, 2:00
Family Performance
La Traviata Verdi

Sunday, December 13, 2:00
The Queen of Spades Tchaikovsky

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Jess Thomas: A Singer and His Roles

The Archives for the Performing Arts invites you to view its exhibition documenting the distinguished career of Bay Area tenor Jess Thomas—currently on display in the War Memorial Opera House Museum. Among the first winners of the San Francisco Opera Debut Auditions, Jess Thomas soon became one of the world's top-ranking singers—hailed as the outstanding Wagnerian tenor of his day. This exhibition, presented in celebration of Mr. Thomas's sixtieth birthday, traces the singer's career, from his early training here in the Bay Area, to his triumphs in the great opera houses and festivals around the world.

The War Memorial Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique.

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After a hiatus of four years, San Francisco Opera will be back on the air with 10 operas selected from the more than 50 productions mounted since 1982. The broadcasts will be heard nationwide over the WFMT Fine Arts Network beginning Saturday, September 19, at 11:00 a.m. (Pacific Time). In San Francisco, the broadcasts will be carried by KKHI (1550 AM/95.7 FM). For times and stations outside the Bay Area, consult your local listings.

Sep. 19 OTELLO (1983)
M. Price; Domingo, Carroli; Janowski

Sep. 26 KHOVANSHCHINA (1984)
Dernesch; Noble, Bailey, Lewis, Howell, Salminen; Albrecht

Oct. 3 MANON LESCAUT (1983)
Freni; Mauro, Sardinero, Capecchi, MacNeil; Arena

Oct. 10 JENŮFA (1986)
Beňačková, Rysanek; Ochman, Rosenshein; Mackerras

Oct. 17 DON CARLOS (1986)
Lorengar, Toczyska; Shicoff, Titus, Lloyd, Rouleau; Pritchard

Oct. 24 LE NOZZE DI FIGARO (1986)
Te Kanawa, Rolandi, Quittmeyer; Ramey, Devlin; Tate

Oct. 31 EUGENE ONEGIN (1986)
Freni, Walker; Allen, Gulyás, Ghiaurov; Bradshaw

Nov. 7 MACBETH (1986)
Verrett; Noble, Tomlinson, Popov; Kord

Nov. 14 LA GIOCONDA (1983)
Slatinaru, Paunova, Nadler; Bonisolli, Manuguerra, Kavrakos; Meltzer

Nov. 21 FALSTAFF (1985)
Lorengar, Quittmeyer, Horne, Swenson; Wixell, Titus, MacNeil; Arena

The operas are produced by Marilyn Mercur; executive producer, Robert Walker. Clifford Cranna is the announcer for the series, and Chris Wood is the audio engineer, with technical supervision by Roger Gans.

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Eva Karasik
Lani King
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Patricia Wells

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SALOME: AHEAD OF HER TIME

By WILLIAM MANN

On the rare occasions when somebody puts on *Guntram* or *Feuersnot*, Richard Strauss' first two operas, those of us who know his earlier orchestral tone poems, *Don Juan, Till Eulenspiegel* and the rest, are surprised that those stage works are so much less adventurous in idom. It is as if he had forgotten all the compositional mastery he had acquired, and simply gone back to square one. *Guntram* sounds like second-hand *Tannhäuser*, and *Feuersnot* like a mixture of Humperdinck's *Hänsel und Gretel* and the simpler bits of *Die Meistersinger*—you would hardly believe that by this time Strauss had completed *Don Quixote* and *Ein Heldenleben*, works of real originality and infinitely greater sophistication.

Strauss had been feeling his way into music-drama, as if looking for a connection between what he had achieved in orchestral music, and what he could achieve with singing actors on stage as well. Soon after *Feuersnot* had been launched, with more success than might be expected for such a localized piece—an almost private Munich joke—Strauss began to contemplate Oscar Wilde's one-act drama *Salomé*. It had been much discussed for years; Wilde wrote it in 1891 in French, and it was promptly banned as sacrilegious, though produced in Paris five years later. In German translation, *Salomé* was staged in Breslau (now Polish Wroclaw) in 1902, and soon afterwards a Viennese writer Anton Lindner offered Strauss his own operatic treatment. The composer was intrigued and sensibly compared it with Hedwig Lachmann's new German translation, made for a production in Berlin, where Strauss was living. Lachmann's reflection of Wilde's deliberately musical technique of phrase repetition with variation immediately appealed to Strauss. In the early weeks of 1903 he checked his estimate against the stage production in Berlin, and at once contracted with Lachmann, who agreed to his suggested cuts (music slows down the speed of verbal delivery) and eventually applauded his musical treatment of her translation; poor Oscar Wilde had died in 1900, and could not be consulted, though one fears he would have hated the un-Frenchness of the Strauss score, even in Strauss' own eventual French version, set to Wilde's original words.

TOEPFER

Gwyneth Jones as Salome in a recent Munich production.

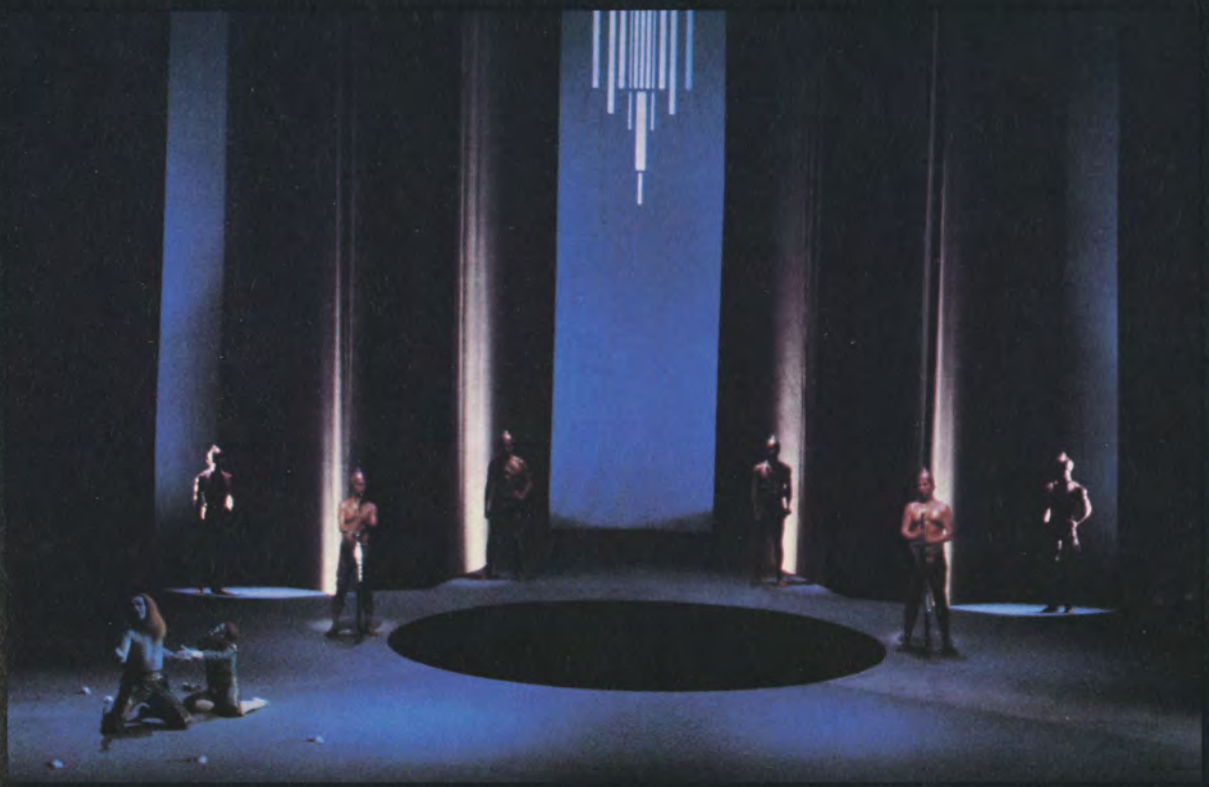
This was a libretto to which the Strauss musical mastery could respond: the literary style is not only musical in its cadences; the imagery is highly pictorial, as for example:

> [The moon] has a very strange look. It is like a little Princess wearing a yellow veil, with feet like silver. It is like a little Princess whose feet are like little white doves . . . She might be dancing.

Music does not need so many verbal images and Strauss sensibly reduced them, sometimes retaining an omitted reference in his descriptive orchestral

SCHERL

Helga Dernesch as Herodias in the 1982 staging of Salome.



SCHERL

Set for San Francisco Opera's current production of Salome, *seen at the time of its 1982 unveiling.*

music, which here regains the masterly vividness of the tone-poems. In retrospect, neither *Guntram* nor *Feuersnot* had a text worthy of the musical dramatist that Strauss now showed himself to be. Wilde's *Salomé* was a challenge worthy of his compositional virtuosity, a psychological drama that he could take seriously, and did. He had traveled in the Near East, inspected its architecture, experienced the sultry summer nights, the sounds and the silence which sometimes seem hardly changed since the days of the Roman Empire. Wilde's play offered him the opportunity to translate those memories into music far more evocative than any in the existing operas with near-eastern settings (Goldmark's *Königin von Saba*, Saint-Saëns's *Samson et Dalila*, Massenet's *Hérodiade* and *Thaïs*, not to mention Verdi's *Aida*, are a few that spring to mind); such at least was Strauss' intention.

Wilde presented him with a set of extraordinary characters: empty-headed, vacillating, mouthy, lustful, depraved Herod; a tenor part to tax any company's resident Parsifal or Siegmund (nowadays it often falls to the Loge or Mime, but he needs plenty of voice); coarse, wine-sodden, vice-raddled, mocking, edgy Herodias (a valuable trial run for Klytemnestra in the next Strauss opera, *Elektra*), a lewd caricature for a Fricka or Ortrud; their daughter Salome, "a sixteen-year-old girl with the voice of an Isolde," as the composer himself typified her, chaste and maidenly to start with, so accustomed to getting her own way that, when someone takes no notice of her, she turns gradually, before our eyes, into a ravening monster, and she has to do a sort of striptease dance as well. Such a singer was rare in the Germany of 1904, the year Strauss completed his setting. For many years to come, the interpreters of this title role felt obliged to employ a stand-in for the famous Dance, though the Breslau Opera, which mounted the second production of the opera following the success of Wilde's play in that city, *did* have such a soprano, Fanchette Verhunk, who has passed into history for dancing *and* looking the part, besides singing it. At Bayreuth, her largest role was Freia in *Rheingold*, though at home she was an admired Aida. This does not sound like "the voice of an Isolde," and maybe Verhunk was the predecessor of the later silvery-voiced Salomes for whose benefit Strauss was to pare down his sumptuous orchestral textures. The part of Salome is also a long one for the singer whose voice must still be fresh, after more than an hour on stage, for the last fifteen minutes or so when she has her tremendous soliloquy to deliver—the Strauss equivalent of Brünnhilde's Immolation Scene in Wagner's *Götterdämmerung*.

The victim of this formidable anti-heroine is none other than John the Baptist, or Jokanaan as Wilde called him, a part for a Flying Dutchman or Kurwenal. This caused some censorship problems, even with a different name, and in London at least Salome had to apostrophize a silver platter without the Baptist's

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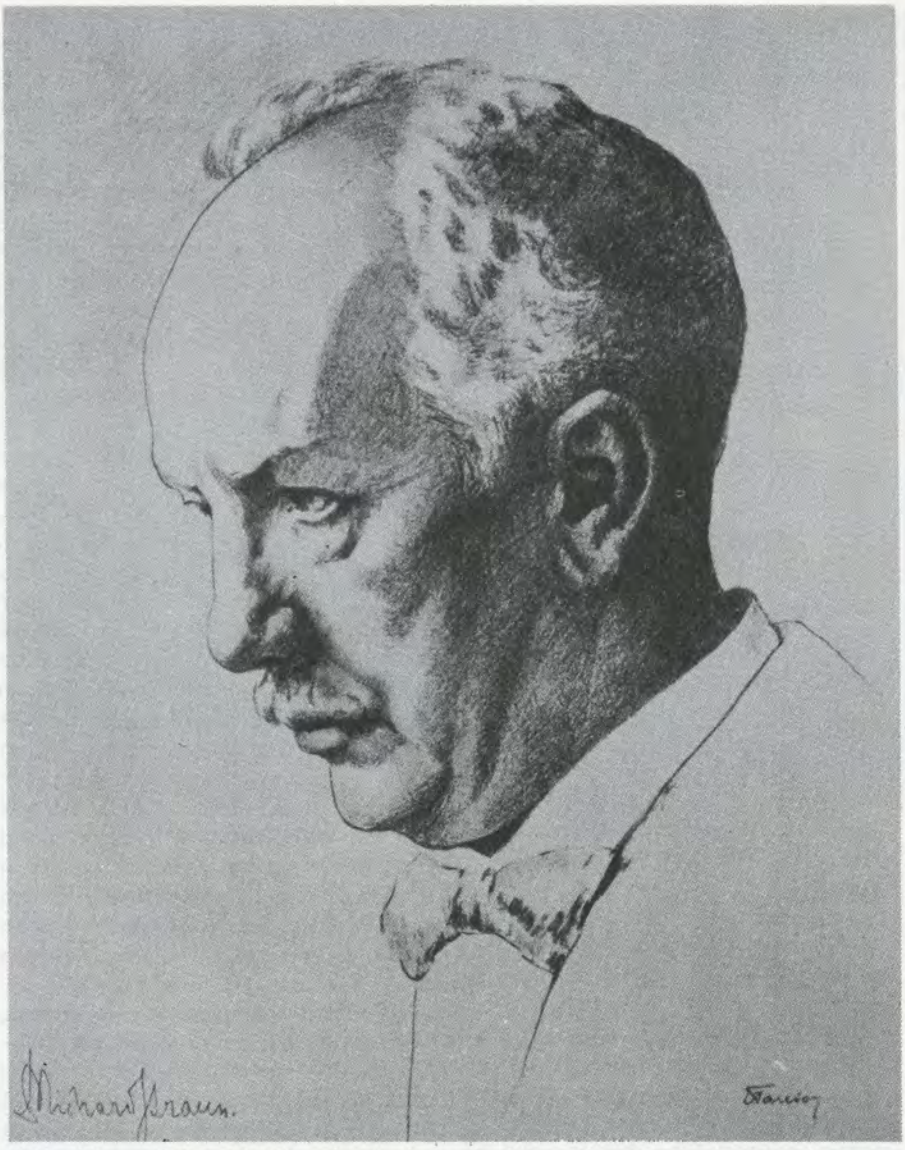
William Mann is the author of books on the operas of Mozart and Richard Strauss. He recently retired from the staff of The Times, *London, after 34 years, 22 of them as chief music critic. He is an associate editor of* Opera *magazine.*

severed head, when it arrived at Covent Garden in 1910 with the Finnish soprano Aino Ackté as Salome and Clarence Whitehill, from Marengo, Iowa, as Jokanaan, Beecham conducting. Wilde's drama remained on the list of proscribed plays in Britain until 1931. In Berlin, the Kaiser, who had suggested that Strauss should write an opera about Herod, turned squeamish when he saw the result, and was only pacified when the stage director promised to show the Star of Bethlehem rising at the end of the opera, thus setting the action back some 33 years. In Vienna, where Mahler was eagerly planning to conduct a score he admired unreservedly, the Catholic Church banned any performance under pain of excommunication, and only relented in 1918, alas after Mahler's death. In New York, after one performance in 1907, the directors of the Metropolitan Opera, led by J. Pierpont Morgan, insisted that *Salome* be removed from the repertory; a similar outburst of moral indignation two years later, when Oscar Hammerstein presented it, was unsuccessful, and the opera was a box-office success, likewise in pious Philadelphia. His Salome was Mary Garden, and she too looked and danced the part, though some averred that her singing was less satisfactory. Critics everywhere complained about the ugliness of Strauss' music, but in its first two years *Salome* was produced in fifty different places. In Berlin, the Kaiser muttered that the work would do Strauss no good, and the composer could reply that it enabled him to build his own villa at the foot of the Bavarian Alps.



Richard Strauss (1864-1949) in a drawing by Leonhard Fanto, the artist who also designed costumes for the world premiere of Salome.

But there had almost been no premiere. Strauss assured the Dresden Music Director, Ernst von Schuch, that the score of *Salome* would be difficult to learn and that in particular Marie Wittich, a slow learner, must leave herself three months to master her part. Schuch treated this as a typical case of composer's fussy exaggeration, and left just four weeks to prepare the piece. When the first singing-rehearsal came, Mme. Wittich handed back her score, declaring it was unsingable, as Cosima Wagner had agreed. Her colleagues followed suit, until the Herod, Carl Burrian (the most admired Tristan of his day) announced that he already knew his part from memory, and demonstrated as much. The other singers took heart, Schuch postponed the premiere by four weeks, and taught this unprecedentedly difficult and bold score to his singers and orchestra by the time Strauss arrived for the final rehearsals. Strauss told the Dresden orchestra: "Gentlemen, this opera is a scherzo with a fatal conclusion. Play it like Mendelssohn's fairy music." He had indeed calculated his orchestral effects for Schuch's elegant and refined temperament as a conductor—Strauss used to refer to "carrying pianissimi to Dresden" as we talk of "carrying coals to Newcastle." Yet it probably wasn't until his next opera *Elektra* appeared that musicians learned to appreciate the delicate orchestral writing (Strauss remained proud of his "shot-silk cadences"—there are several in Narraboth's first line), or the glorious cantabile lines in the vocal parts, such as may be expected from a composer who had begun as a successful songwriter, and learned his trade as a conductor and coach in the opera house. He himself first conducted the work at the Austrian premiere in Graz (where the Catholic censorship was less severe than in Vienna) on May 16, 1906.

The events dramatized in Wilde's *Salomé* are related in the New Testament and corroborated by the histories of Josephus and others, I assume, since the details given by modern historians vary in almost every point. Was John the Baptist imprisoned at Tiberias on the sea of Galilee, as St. Mark's gospel suggests, or in the remote fortress of Machaerus on the borders of Judea, as far as possible

Poster for the first performance of Salome *at the Royal Opera House in Dresden.*

from the court of Herod and Herodias whose marriage he was publicizing as incestuous? Wilde (but not Strauss) tells us that Salome's father was imprisoned for twelve years in the cistern now occupied by Jokanaan, before being strangled at the command of his brother, this Herod (námed Antipas), who then married his victim's wife. She, Herodias, constantly taunts him for his lowly origin as an Arab camel-driver. But Antipas was the son of Herod the Great, and of the royal line of David from which Jesus also came. Wilde was writing theater, not history, and so we must accept the scene and characters as he details them, not search for historical corroboration. What follows is not a synopsis (there is one elsewhere in this program), but some commentary jottings.

Strauss dispensed with an orchestral prelude; the curtain rises before the music starts, though the tabs may effectively fly up as the solo clarinet sidles upward into the first tune, which has to do with Princess Salome. She is not here, on the terrace outside Herod's dining-hall, above the cistern, surmounted by a grill beneath which Herod keeps Jokanaan imprisoned. She is at dinner inside, bored by the official banquet which her stepfather, the Tetrarch of Judea, is giving for some Roman ambassadors whom he is trying to impress—though, to judge from the noise we hear from the banquet hall, they are all being upstaged by a party of Jewish theologians who are arguing points of dogma. Here, on the terrace, four people are gazing at the banquet inside; they are, in order of singing, the Captain of the Guard, one of Herodias's pages, and two soldiers on watch. The Captain, who sings first, is called Narraboth and he is hopelessly in love with Salome (her name is pronounced, we hear, in three syllables with the accent on the first—not in the British way). The Page, sung by a female contralto in travesty, is a young boy with a crush on Narraboth, convinced that his hero's infatuation will have disastrous consequences. In the sky at the back the moon, shining brightly at its full size, is rising. All who look at it see in the moon an image of their own thought. The Page draws Narraboth's attention to it: is it not like a woman rising from the grave? No, answers the Captain: it is like a little princess with dancing feet. Later Herod will liken the moon to a mad woman in search of lovers; he is thinking of Herodias who answers bluntly, her own reaction being too indelicate to be voiced, that the moon looks like itself, nothing else.

From the dungeon below a grating voice is heard: that of Jokanaan, prophesying the advent of the Messiah. His voice has to sugggest a hollow, cavernous acoustic, and nowadays can do so without trouble. But Strauss warned Schuch that a megaphone would distort the voice and cause problems of synchronization; he recommended a hole covered by gauze, in the cistern, through which Jokanaan could sing clearly and watch the conductor's beat as well—Strauss had already worked out all the theatrical problems of his work and solutions for them: it was to typify his approach to all his new operas. Strauss' music for Jokanaan is solidly diatonic, much related to the "pure" key of C major; he found it quite difficult to compose music of this kind, as he was to admit later in connection with the pious shepherd-boy hero of the ballet *Josefslegende* (The Legend of Joseph); the figure of John the Baptist did not appeal to him positively, and he confessed that he was tempted to portray him grotesquely—he was sufficiently responsible a creative artist to appreciate that amid all the other perverse characters there must be one straightforward figure to keep them in perspective. In the end, Strauss made a powerful singing role of the Baptist, even if more given to denunciation than to the saintly gentleness ascribed to him by one of the guards, who are being questioned about him by a visitor from Cappadocia.

Narraboth excitedly reports that the Princess is leaving the banquet, and in a moment she floats on to the terrace for a breath of fresh air after the stuffy dining room full of squabbling Jews from Jerusalem and crafty, sullen Egyptians, as well as the brutal Romans she hates worst of all—to say nothing of her stepfather's lecherous ogling. This second scene has grown out of the first, like a varied repeat. The Princess, too, gazes at the moon, which she compares to a chaste virgin (herself, the music reminds us). The voice from the cistern is heard, and at once Salome is interested; this is no doubt the first time she has visited Machaerus, or she would know who was kept there; she does know that "the Prophet" inveighs against her mother. Narraboth senses danger and vainly tries to sidetrack the Princess into a walk round the garden; learning that the Prophet is quite young, and that Herod has forbidden him any visitors, even the High Priest, Salome exerts her strong little self-will. If the guards cannot help her, she can flash her charm at her devoted admirer, their Captain, Narraboth. She fixes her tactics as she gazes with horrified fascination down into the gloomy cistern; her voice descends too, to a low G as she likens it to a tomb, while low horns and a tuba follow her piercing gaze. She wheedles Narraboth to music as translucent and seductive as Strauss knew how to write while she gabbles entreaties and promises as fast as she can think of them. At last she gets her way, the fateful order is given and, while the huge grille is removed, the Strauss orchestra surges into the first extended orchestral interlude, setting Salome's themes against those of Jokanaan, her mounting curiosity and fluttering heart against his adamant remoteness and spiritual strength.

At last he emerges from his prison into the piercing moonlight, and there is a moment of awesome calm before he begins the first of three denunciations, one of Herod, the other two of Herodias, separated by the comments on Salome

and Narraboth. She can not take her eyes off the Prophet, who asks for her identity. She tells him, and he bursts into a further tirade against Herodias's daughter. She, entranced, asks him for advice; he tells her to go and find the Son of Man, for he wants nothing with her himself. Narraboth begs her to come away. She does not hear them; she is intent only on the beauty of this body. Here, at her cry "Jokanaan!," another great moment of stillness begins the second part of the Strauss substitute for the big Love Scene, Salome's outburst of desire for the Baptist. It, too, falls into three parts, each answered by a diatribe of abuse, fearsomely accompanied. She apostrophizes first his body, then his hair, finally his mouth; she ends each verse with longing for physical contact, a refrain of lingering sweetness that squashes like a rotten fruit and, the third time, leaves behind a stillness of shocked horror. Salome is oblivious to it, does not even notice when Narraboth stabs himself in the direct path of her rapt gaze—a graphic orchestral picture of his dying roll downstage—nor take in the Baptist's earnest, lyrical injunction to seek out Jesus on the sea of Galilee. She simply repeats her refrain of desire to kiss his mouth; when he is singing, the orchestra repeats the phrase for her. Jokanaan eventually curses her repeatedly and goes back to his dark cistern, while the orchestra plays a second interlude, in the nature of a symphonic development, ending with harsh squishy cadences. Salome is not less enamored, but rejection has turned her thoughts to physical satisfaction by revenge. Bassoons vividly voice her thoughts in this weirdly articulate passage.

She remains brooding alone while the music turns lively as Herod and his guests leave the hall for the terrace. He is still trying to play the urbane host to his important guests (Strauss used to emphasize this point to his Herods in production), but the wine has sapped his self-confidence and he is behaving stupidly, as Herodias scornfully reminds him. His nervous toing and froing is realistically suggested in the orchestra, particularly when he slips on Narraboth's blood, senses a cold wind and the rushing of mighty wings, messengers of death. He collects himself and tries to draw Salome into the party. Strauss gives him a solo in three verses: she must drink wine with him, she must eat fruit, she must sit in her mother's chair—but the voice of Jokanaan interrupts, and starts another theological argument among the Jews, the only ensemble number in the opera and a little masterpiece of comic polyphony, broken off only by the next bulletin from below, about the Savior of the world. It arouses Herod's curiosity and then two Nazarenes, followers of Jesus, speak (or rather sing, most eloquently) of His teaching and miracles. The miracle of resurrection is too much for Herod who has several victims on his conscience, including Salome's father. They do not wait to hear subsequent prophesies of the deaths of Salome (Wilde's own invention) and Herod (substantially historic). The Tetrarch proposes a diversion: Salome shall dance for them all.

At first she demurs, until Herod offers her whatever she names as reward. Then she puts him under oath and, after a moment's nightmare for Herod (the most daringly progressive music in this score, surpassed only in *Elektra*), and after Jokanaan is heard preaching for the last time, she prepares to dance the celebrated Dance of the Seven Veils.

Strauss played the score of *Salome* to Gustav and Alma Mahler, on a piano in the front showcase window of a Strasbourg music-shop soon after it was completed. Mahler was thrilled, but noticed with some apprehension a big gap at the moment of this Dance. Strauss had left it until last, intending it as a synthesis of the rest—like many a great operatic overture which incorporates themes from what will follow. It begins with Oriental sounds as Strauss conceived them, and draws on themes from the rest of the work, some of them deliberately exotic in flavor; posterity cannot help noticing that much of the Dance evokes the not-so-exotic Viennese waltz (*Der Rosenkavalier* was still to come, though even there the waltz is an anachronism, it has to be admitted). He did want *Salome* to evoke the Near East more suggestively than had been done before in Western music; but I believe he wanted, above all, the Dance of the Seven Veils to be a commercial hit independently, as it quickly did become because it is a decent pot-pourri of the music, with just one new melody added.

The Dance ends; Strauss was careful to give Salome a chance to recover before singing again at more than half-voice. Then she vehemently insists on her bargain. Herod proposes as many alternatives as he can think of (the holy veil of the Jewish Temple in Jerusalem

MET ARCHIVES

Salome *was banished from the Metropolitan Opera after a single performance in 1907. It came back in 1933, and stayed. This photo is from 1934 and shows Göta Ljungberg as Salome, Dorothee Manski as Herodias, and Max Lorenz as Herod.*

TSCHIEDEL-SETZER

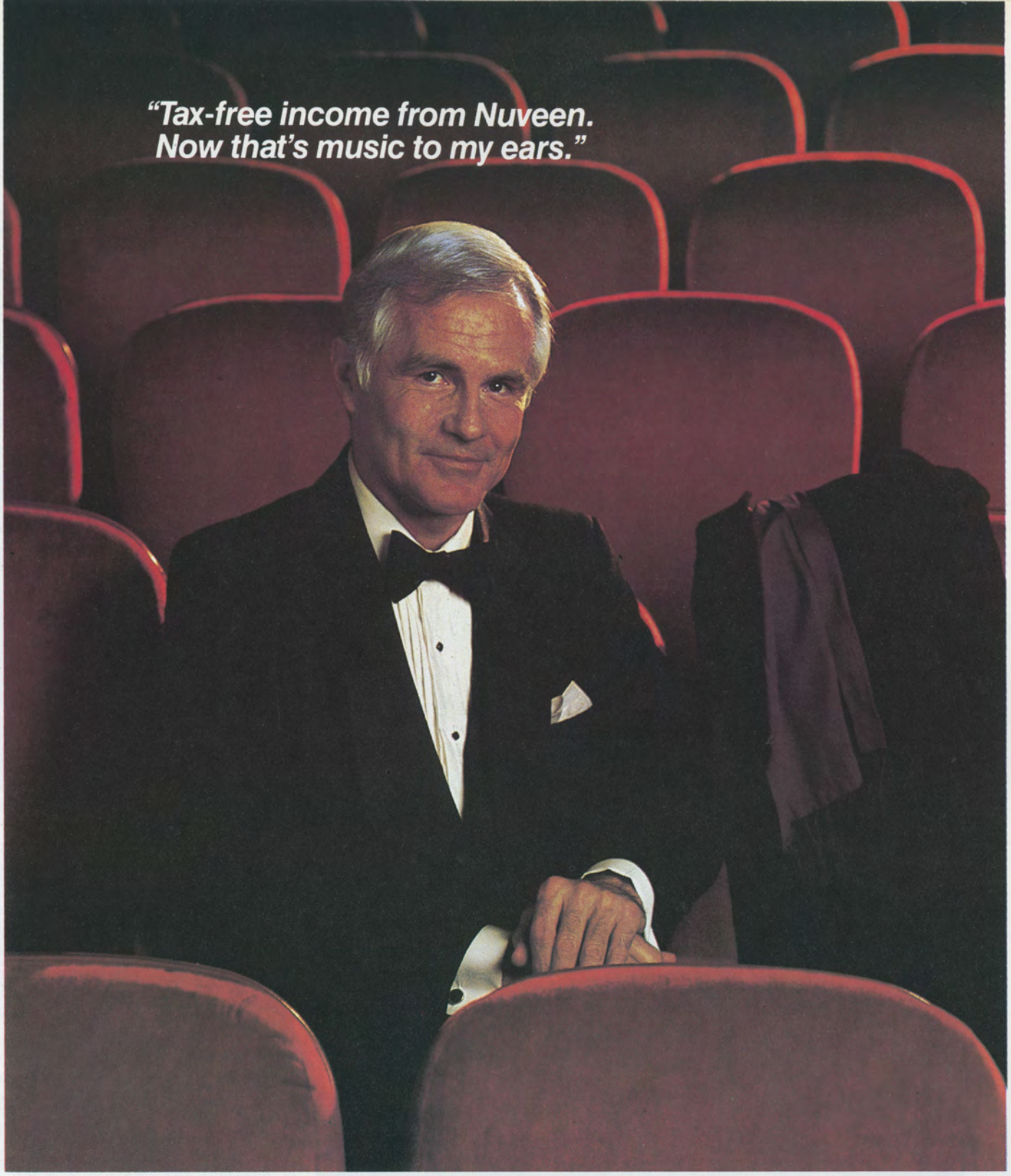
Maria Jeritza sang her first U.S. Salome with the San Francisco Opera on September 12, 1930. No photographic record of the performance exists; the soprano is shown as Salome at the Vienna State Opera.

scandalizes the rabbis who flee in horror, but of course Salome isn't interested in that). He has superstitious qualms about killing a holy man, but he is argued down, because he has foolishly promised, and he has to give in, though Strauss portrays all his unwillingness and fear at the taking of saintly human life. As he collapses on to his throne, Herodias draws his ring from his finger and gives it to the executioner. The suspense which follows needs only the comment that the anguished scrapes on the double bass represent, so Strauss insisted, nothing else but the anguished panting of Salome's heart. The head falls with a horrid thud—Salome mistakes it for the executioner's sword, dropped in religious anxiety. She screams murderous orders to anybody within sight. Slowly, from the cistern, a black arm is raised, carrying the silver dish with its horrid cargo; the Nazarenes pray, Herodias smiles, Herod hides his face in shame, and Salome begins her monologue of wish-fulfillment, Strauss' lurid caricature of Isolde's *Liebestod*, as he must have surely known. It is the climax of the piece, it draws together themes from earlier scenes and makes new sense out of them; it ties up the composer's dramatic threads. In performance, it has a horrible effect of dramatic fulfillment, and it crowns the protagonist's long, demanding performance.

Why on earth did Richard Strauss, a clean-living respectable middle-class *paterfamilias*, tackle such a subject? Viciousness, such as is portrayed here, seems to have been utterly foreign to his character. He seems to have composed *Salome* as an exercise in compositional bravura, to see how far he could overstep the mark without sacrificing artistic ideals. On his travels he had seen how chastely and decently Arab women conducted themselves, in contrast to their menfolk; how to justify, then, one such case of outbreak from normal behavior? As a father, he must have wondered if careful upbringing might give rise to unexpected childish revolt, even at a less drastic level. As the successful composer of orchestral works that dealt with the philandering Don Juan, the prototypical "angry young man" Till Eulenspiegel, the crossed-line knight errant Don Quixote, Strauss had learned how to suggest complicated emotional attitudes and physical occurrences. *Salome* allowed him to venture a step further in the same questing dimension, partly to satisfy his own musical curiosity, and also partly, I am sure, to startle his own peers and contemporaries, especially the ones who had outgrown their youthful open-mindedness while Strauss still retained his. Considered as such, we may applaud his determination, and its extension, unwillingly, into his next opera *Elektra*. In both of these one-act operas, Strauss carried the art of music drama several miles further than any predecessor or contemporary; then he backtracked for the gratification of those same coevals. A good many of his later operas are worth anybody's time; *Ariadne auf Naxos, Die Frau ohne Schatten, Arabella* and *Capriccio* are already standard operatic repertory in Western Europe and America, and others will surely be added in years to come. Strauss was too expert a composer to put pen to paper without finding ears glad to listen. In *Salome*, he first caught the ear of operagoers, a rather non-elitist confraternity in the Germany of those days. They were so horrified by *Salome* that they restaged it, again and again, until they loved the music as much as we, eighty years later, do without trying. I wish that when a new opera is announced, we would all want to buy tickets for it at once, knowing it will be the talk of the town, as it still happens all over Germany. Then we will be able to convince the Philistines that opera isn't an elitist entertainment. ■

LACKENBACH

Inge Borkh as Salome and Alexander Welitsch as Jokanaan, rehearsing for San Francisco Opera's 1954 Salome *in partial costumes and makeup, and on a partially constructed set.*



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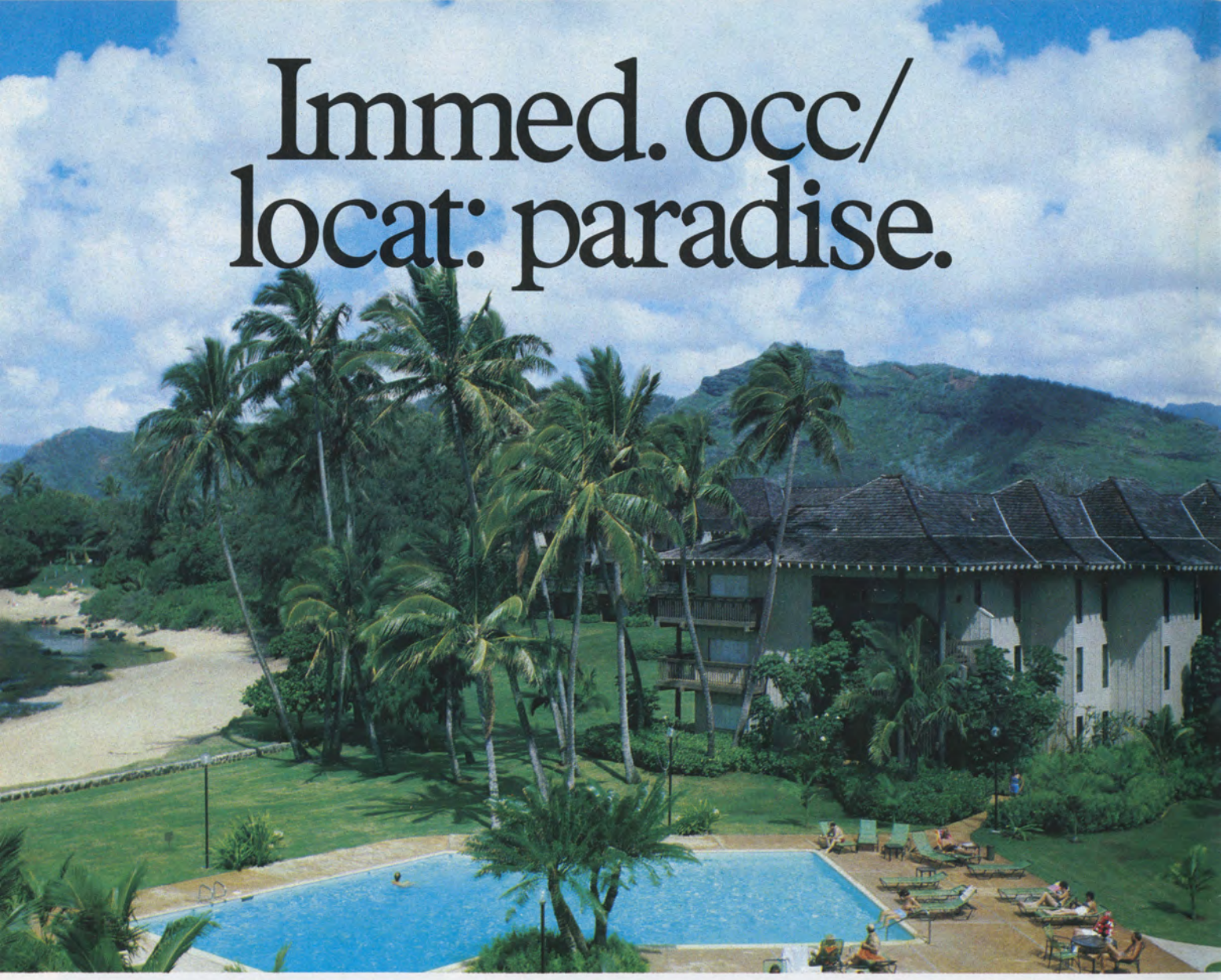

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GWYNETH JONES

Welsh soprano **Gwyneth Jones** returns to San Francisco for the title role of *Salome*. An internationally noted Strauss interpreter, she is also known for her portrayals of Elektra, the Dyer's Wife in *Die Frau ohne Schatten*, the title role of *Ariadne auf Naxos*, the Marschallin in *Der Rosenkavalier* and the title role of *Die Aegyptische Helena*. She was last seen here during the 1985 *Ring* Festival in her widely acclaimed portrayal of Brünnhilde in *Die Walküre*, a role which she also sang here in 1983. Her celebrated portrayals of Wagnerian heroines also include Eva in *Die Meistersinger*, Senta in *Der Fliegende Holländer*, Kundry in *Parsifal*, and both Elisabeth and Venus in *Tannhäuser*. She made her Metropolitan Opera debut in 1972 as Sieglinde in *Die Walküre* and in 1976 portrayed Brünnhilde at the Bayreuth centennial *Ring* (telecast nationally in the U.S. in 1983). The role of Leonore in *Fidelio* has played a vital part in the soprano's career. It was the vehicle of her brilliant debuts at the Berlin, Vienna and Munich State Operas (and her major debut at the Royal Opera, Covent Garden) in 1966; of her San Francisco Opera debut in 1969, and her triumph in the 1970 Beethoven Bicentennial production at the Theater an der Wien under Leonard Bernstein. She recreated the role in the 1978 San Francisco Opera season. Her other roles with the Company have been Aida in 1969, Elisabetta in *Don Carlo* in 1974, the first Isolde of her career in 1980, and Tosca in 1978 and 1982. Miss Jones added *Turandot* to her repertoire in the summer of 1984 when London's Royal Opera visited Los Angeles and opened its 1984-85 season at Covent Garden in the same part. She has the distinction of singing for 15 consecutive seasons at Bayreuth. In 1986 Miss Jones was named a Dame of the British Empire and shortly thereafter performed at the 60th Birthday Celebration for Queen Elizabeth II. Recent appearances include Isolde in *Tristan und Isolde* with the Vienna Staatsoper on that company's tour of Japan. Dame Gwyneth will have the honor of opening the new opera house in Pittsburgh in October in the title role of *Turandot*.

HELGA DERNESCH

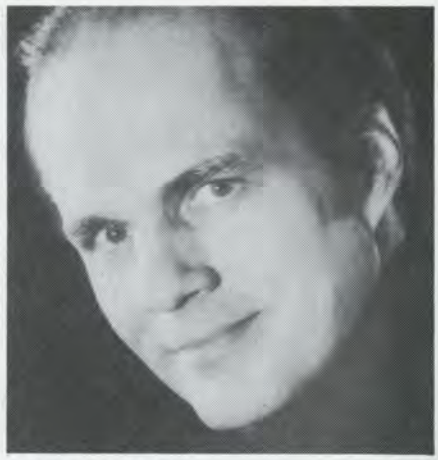
The renowned Viennese mezzo-soprano **Helga Dernesch** returns to San Francisco Opera for Herodias in *Salome*, a role she portrayed during the 1982 Fall Season to great acclaim. Since her debut here in the summer of 1981 as Goneril in *Lear* (repeated during the 1985 Fall Season), she has been a favorite of San Francisco audiences and has returned frequently. Her recent Company performances included the 1985 summer *Ring* Festival, in which she portrayed Fricka in *Die Walküre* and the Second Norn and Waltraute in *Götterdämmerung*. She also portrayed Marfa in *Khovanshchina* during the 1984 Fall Season, which will be a part of the 1987 San Francisco Opera radio broadcasts this fall. Miss Dernesch made her debut at the Bayreuth Festival in 1965 as a soprano, singing such roles as Eva in *Die Meistersinger*, Freia in *Das Rheingold*, and Gutrune in *Götterdämmerung* for five seasons. Turning to heavier dramatic Wagner roles, in 1969 she first sang at the Salzburg Easter Festival as Brünnhilde in *Siegfried*, conducted by Herbert von Karajan, with whom she subsequently performed and recorded the *Siegfried* and *Götterdämmerung* Brünnhildes, Leonore in *Fidelio*, and Isolde. Under the baton of Sir Georg Solti she appeared at Covent Garden as Chrysothemis in *Elektra* and the Dyer's Wife in *Die Frau ohne Schatten*, and recorded Elisabeth in *Tannhäuser*. Since 1979, Miss Dernesch has been singing mezzo-soprano roles with great success in most of the major opera centers of the world, beginning with the Nurse in *Die Frau ohne Schatten*. By now, she is also in great demand as Klytemnestra in *Elektra*, Brangäne in *Tristan und Isolde*, and Herodias. At the 1982 Salzburg Festival she performed and later recorded Othmar Schoeck's *Penthesilea*. She has also recorded Aribert Reimann's *Lear* and Requiem, as well as his new opera, *The Trojan Women (Troades)*, which had its world premiere at the 1986 Munich Festival. She made her Metropolitan Opera debut in 1985 in the premiere of *Khovanshchina*, and will return there for Fricka in *Das Rheingold* and *Die Walküre*, Waltraute in *Götterdämmerung*, *Salome*, *Die Frau ohne Schatten*, *Die Fledermaus* and *Arabella*.

EMILY MANHART

Mezzo-soprano **Emily Manhart** makes her San Francisco Opera debut as the Page in *Salome*, a role she has performed with Houston Grand Opera. After earning her master of music degree from Ohio State University, she participated in San Francisco Opera Center's Merola Opera Program in 1984 and performed the roles of Tisbe and Cenerentola in Western Opera Theater's 1984 tour of *La Cenerentola*. She returned to the Merola Opera Program in 1986, appearing that summer as Dorabella in the Merola production of *Così fan tutte*. This year, she was a member of the Wolf Trap Opera Company, singing Rosina in *Il Barbiere di Siviglia*, Hermia in *A Midsummer Night's Dream* and Melide in *L'Ormindo*. During the 1986-87 season she was a member of the Houston Opera Studio, appearing as Clotilde in *Norma* and Meg Page in *Falstaff*. Miss Manhart was a national winner of the 1984 Metropolitan National Council Auditions. In the San Francisco Opera Center Auditions Grand Finals, she received the Jean Donnell Memorial Award in 1984 and the Cenacolo Award in 1986.

CLAUDIA SIEFER

JAMES KING



MICHAEL DEVLIN

Soprano **Claudia Siefer** appears as a Slave in *Salome*. A member of the San Francisco Opera Chorus since 1975, she made her solo debut with the Company as a Woman in the 1977 production of Janáček's *Katya Kabanova* and was the Overseer in the 1979 production of *Elektra*. She has sung several roles with Brown Bag Opera, including Madama Butterfly, Mimì in *La Bohème* and the Countess in *Le Nozze di Figaro*. Miss Siefer has also appeared with the Berkeley Promenade Orchestra as the soloist in Mahler's *Songs of a Wayfarer* and with the U.C. Berkeley Orchestra as the soprano soloist in Beethoven's Ninth Symphony. A co-recipient of the Fred Pavlow award in the San Francisco Opera regional finals of 1979 and a participant in the 1980 Santa Fe Opera Apprentice program, she has recently appeared with the Marin Opera Company as the Witch in both the 1984 and '85 productions of *Hansel and Gretel* conducted by Kurt Herbert Adler and as Santuzza in *Cavalleria Rusticana*, also with the Marin Opera Company. Most recently, she was heard with San Francisco Concert Opera as the Assistant to Chairman Mao in *Nixon in China*.

The only American to hold the title of Kammersänger with three leading opera houses—Berlin's Deutsche Oper, and the Vienna and Bavarian State Operas—tenor **James King** returns to San Francisco Opera to sing Herod in *Salome* and the First Armored Man in *The Magic Flute*. He was seen last season as Walther von Stolzing in *Die Meistersinger* and in 1985 as Captain Vere in *Billy Budd*. The Kansas native made his professional debut with Spring Opera in 1961 as Don José in *Carmen* opposite Marilyn Horne. He first appeared with San Francisco Opera as Bacchus in *Ariadne auf Naxos* (a role he has sung nearly 400 times) and as Florestan in *Fidelio* during the 1969 season. In 1971, in addition to his first ever Walther, he sang Manrico in *Il Trovatore*, and in 1974, the title role of *Otello*. King brought one of his signature roles—The Emperor in *Die Frau ohne Schatten*—to the 1980 Fall Season, when he also sang Canio in *Pagliacci*. He has performed another of his signature roles here, Siegmund in *Die Walküre*, during the 1981 Fall Season. In 1962 he joined the Deutsche Oper Berlin. Debuts at the world's major opera houses followed, including the Vienna State Opera (where he has sung over 500 performances), the Bayreuth Festival (9 seasons), Covent Garden and the Salzburg Festival (16 seasons). Since his Metropolitan Opera debut as Florestan in 1966, King has been heard at the house in many roles including Siegmund, Lohengrin, Calaf in *Turandot*, Cavaradossi in *Tosca* and Don José in *Carmen*, the vehicle of his 1973 debut at Lyric Opera of Chicago. He has also scored triumphs at La Scala in Milan, Teatro Colón in Buenos Aires and at the Bolshoi Opera in Moscow, where he was invited to sing Otello. In addition to roles in the standard Italian and German repertoire, King also sings Jupiter in Monteverdi's *Il Ritorno d'Ulisse in Patria*, Apollo in Strauss' *Daphne*, Paul in Korngold's *Die Tote Stadt*, and Samson in *Samson et Dalila*. His discography includes over 20 complete operas and numerous concert and recital discs. He will appear at the Metropolitan Opera in *Ariadne auf Naxos* later this season, and next year will be heard at Munich and at Milan's La Scala in *Liebe der Danae, Die Frau ohne Schatten*, and *Elektra*.

American bass-baritone **Michael Devlin** returns to San Francisco Opera to recreate his portrayal of Jokanaan in *Salome*, a role he sang to acclaim last year with the Los Angeles Opera Theater. Since his 1979 Company debut as Golaud in *Pelléas et Mélisande*, he has been applauded here in the title role of Dallapiccola's *Il Prigioniero*, Escamillo in *Carmen*, and Dr. Falke in *Die Fledermaus*. He sang the first Wotan of his career in the 1983 Summer Season *Das Rheingold* and returned for the 1985 *Ring* Festival to sing Gunther in *Götterdämmerung*. He was most recently seen here last fall as Count Almaviva in *Le Nozze di Figaro*, the vehicle of his 1974 European debut at Glyndebourne, as well as his debuts at Aix-en-Provence in 1979 (his first French engagement) and at Monte Carlo in 1981. Born in Chicago and raised in New Orleans, Devlin made his professional debut with New Orleans Opera while still a voice student. Following his 1966 New York City Opera debut in Ginastera's *Don Rodrigo*, he sang there for 13 seasons in a variety of leading roles, including Escamillo, in which he also made his 1978 Metropolitan Opera debut. He returned to the Met to sing the title role of *Eugene Onegin*, the four villains in *The Tales of Hoffmann*, and Peter in *Hansel and Gretel*, the last-named opera being televised nationally in the "Live from the Met" series. His portrayal of Don Giovanni has earned him great praise in Houston, San Diego, Santa Fe and Toronto, as well as in Hamburg, Prague, Mannheim, Munich, Aix-en-Provence, Frankfurt and at Covent Garden. Highly popular as a concert artist, Devlin has appeared as soloist with nearly every major orchestra in this country. Recent engagements include *Salome* in Miami, *Don Giovanni* in Milwaukee, and the Metropolitan Opera production of *Die Fledermaus* that was telecast nationally. His recording credits include Haydn's *Mass in Time of War* under Leonard Bernstein; Ginastera's *Bomarzo* and Handel's *Julius Caesar* with Julius Rudel, Haydn's *L'Infedeltà Delusa* with Antal Dorati, and Rameau's *Dardanus* with Raymond Leppard.

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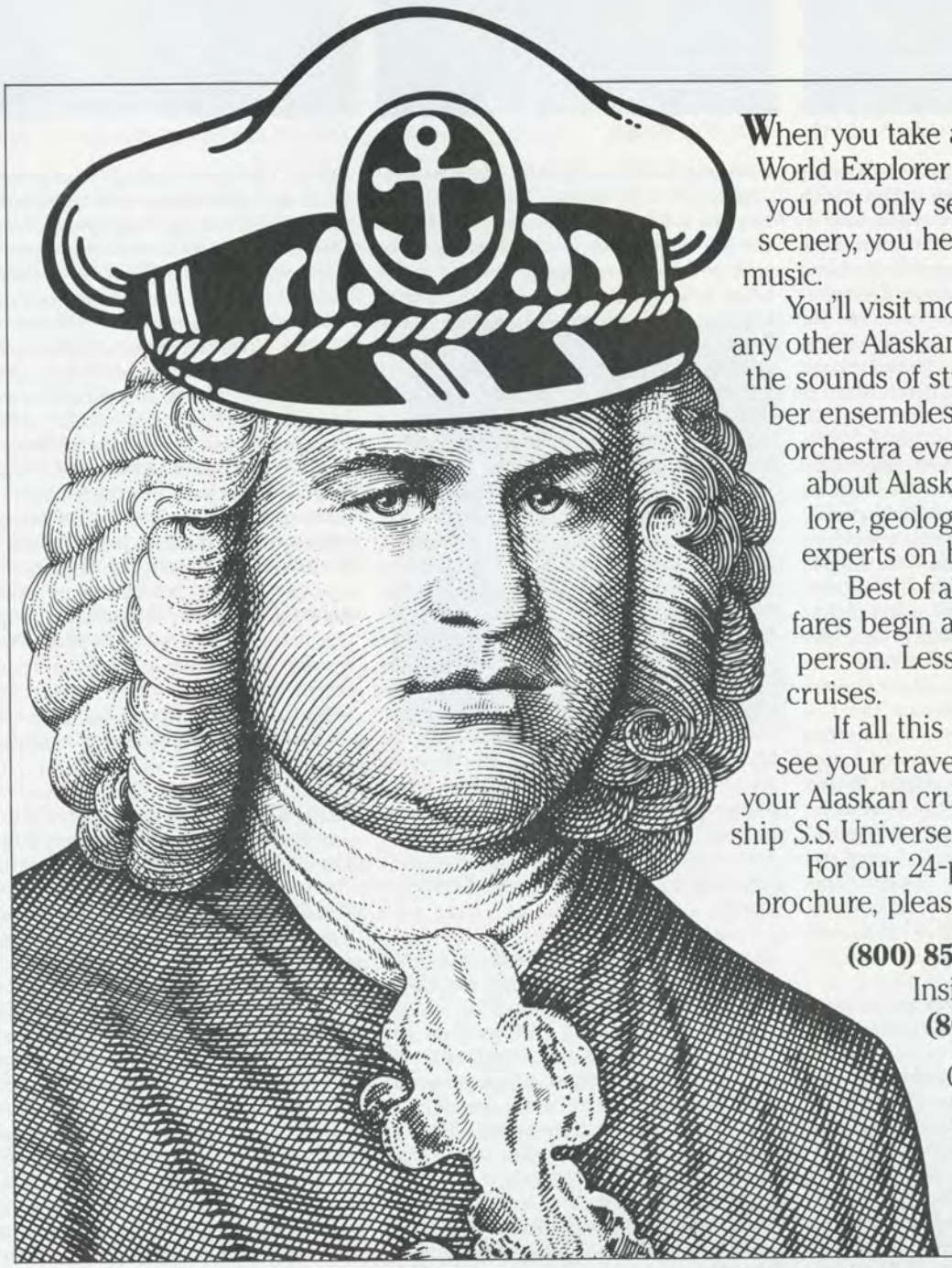

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DAVID BENDER

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MONTE PEDERSON

American tenor **David Bender** makes his San Francisco Opera debut as Narraboth in *Salome* and also appears as Jacquino in *Fidelio*. He has appeared with New York City Opera and the companies of Santa Fe, Central City, Lake George, Chautauqua and St. Paul, among others. He has just completed his third season as leading tenor in the opera houses of Bremerhaven and Lucerne. Bender was chosen as tenor soloist for the world premiere of Gian Carlo Menotti's Mass, and Roy Harris wrote his Twelfth Symphony especially for Bender, who performed the work at its world premiere with the Milwaukee Symphony. His extensive repertoire ranges from the Verdi Requiem to the role of the Evangelist in Bach's *St. Matthew Passion* and includes Beethoven's *Missa Solemnis*, which he will perform with the Alabama Symphony this season. His musical theater credits include the Governor in Bernstein's *Candide* for the Los Angeles Civic Light Opera, and he has been seen throughout the United States in *The Student Prince, The Merry Widow* and *South Pacific*. Among the awards he has won are a Sullivan Foundation grant, the National Arts Club Music Award and the Colorado Music Day Award. This season he will appear in concert with his wife, Barbara Meister, in Vienna and Munich.

Bass-baritone **Philip Skinner** will portray four roles this season: the First Nazarene in *Salome*, Baron Douphol in *La Traviata*, Schlemil in *The Tales of Hoffmann* and Surin in *The Queen of Spades*. He made his San Francisco Opera debut as Quinault in the 1985 Fall Season production of *Adriana Lecouvreur*, appeared as Ferrando in *Il Trovatore* during the 1986 Summer Season and returned in the fall for *Don Carlos, La Forza del Destino, Faust, Eugene Onegin* and *Macbeth*. Currently an Adler Fellow with the San Francisco Opera Center, he appeared in the 1986 Showcase performances of Hindemith's *There and Back* and *The Long Christmas Dinner*. As a participant in the 1985 Merola Opera Program, he portrayed Mephistopheles in *Faust* and the title role in *Don Giovanni*, going on to tour with Western Opera Theater in the latter role. He has sung with Kentucky Opera, the Columbus Symphony, the Savannah Symphony, and at the San Antonio Festival in such roles as Timur and the Mandarin in *Turandot*, Escamillo in *Carmen*, Don Fernando in *Fidelio*, and the King of Egypt in *Aida*. A graduate of Northwestern University, Skinner received his master's degree from Indiana University, where he performed in several productions. His concert credits include Haydn's *The Seasons, The Creation* and *Lord Nelson Mass*. In July of this year Skinner appeared as the Colonel in the San Francisco Opera Center Showcase performances of *Le Plumet du Colonel*. His recent concert appearances include Mozart's Requiem at the Midsummer Mozart Festival, Verdi's Requiem with the Masterworks Chorale, and Beethoven's Ninth Symphony with the Vallejo Symphony. Future engagements include Basilio in *The Barber of Seville* with the New York City Opera National Company, and Ferrando in *Il Trovatore* with Kentucky Opera.

Bass-baritone **Monte Pederson** sings four roles this fall: A Cappadocian in *Salome*, Cesare Angelotti in *Tosca*, the Second Prisoner in *Fidelio* and Narumoff in *The Queen of Spades*. He has appeared in 11 roles with San Francisco Opera since his 1985 debut, most recently during the 1986 Fall Season as Antonio in *Le Nozze di Figaro*, the Mayor in *Jenůfa*, the Night Watchman in *Die Meistersinger*, the Sergeant in *La Bohème* and the Hotelier in *Manon*. He participated in the 1983 and '84 Merola Opera Programs, during which he appeared in *Falstaff* and *The Tales of Hoffmann*, and went on to portray the Bonze in *Madame Butterfly* and Don Magnifico in *La Cenerentola* in Western Opera Theater's touring productions. A 1985-86 Adler Fellow with the San Francisco Opera Center, Pederson was seen as Don Geronio in the 1986 Showcase production of Rossini's *The Turk in Italy*. His many other California credits include the title role of Wagner's *Der Fliegende Holländer* for West Bay Opera, leading roles in *La Cenerentola, Imeneo* and *Maria Stuarda* with Pocket Opera, and performances of *Lucrezia Borgia* and *La Vestale* with the Concert Opera Association of San Francisco. Audiences at last summer's Carmel Bach Festival saw him as Bartolo in *Le Nozze di Figaro*. Pederson's 1987 engagements include the Fifth Jew in *Salome* with the Las Vegas Opera, the Bonze in Vancouver Opera's production of *Madame Butterfly* and Fafner in *Siegfried* at Artpark. Upcoming engagements include *Die Fledermaus* in Vancouver. Among his most recent awards are the first prize in the 1987 Baltimore Competition and a 1987 Richard Tucker Music Foundation Study Grant.

Tenor **Kevin Anderson** appears this season as an Officer in *The Barber of Seville*, The Third Jew in *Salome*, Gastone in *La Traviata* and Benvolio in *Roméo et Juliette*. The Illinois native made his San Francisco Opera debut during the 1985 Fall Season, appearing in *Lear* and *Turandot*, and returned in the summer of 1986 for *Il Trovatore*. A graduate of the University of Wyoming, he participated in the Merola Opera Programs of 1983 and '84, during which he appeared in productions of *The Tales of Hoffmann, Madama Butterfly* and *Falstaff*. He toured for two seasons with Western Opera Theater, portraying Goro in *Madame Butterfly* and Ramiro in *La Cenerentola*. He has also toured with the San Francisco Opera Center Singers as Nemorino in *The Elixir of Love*. Anderson was a member of the Santa Fe Opera Company Apprentice Program in 1982, and in 1984 he made his Michigan Opera Theater debut with the company's 1984

KEVIN ANDERSON

DENNIS PETERSEN

THOMAS POTTER

residency tour, during which he portrayed Martin in Copland's *The Tender Land*. He made his Carnegie Hall debut in a concert performance of the Strauss *Capriccio*, and his European debut at the Teatro Olimpico in Vicenza in Vivaldi's *Il Giustino*. He has recently performed twice with Marin Opera, as Roméo in Gounod's *Roméo et Juliette* and as Will Parker in *Oklahoma!*, also with the Philadelphia Opera as Tamino in *The Magic Flute*. His Pocket Opera credits include leading roles in *Count Ory*, *Maria Stuarda* and *Orpheus in the Underworld*. In July of this year, Anderson appeared as the Lieutenant in the San Francisco Opera Showcase production of Henri Sauguet's *Le Plumet du Colonel*. In December he will appear as soloist in Handel's *Messiah* with the Honolulu Symphony.

Dennis Petersen is the First Jew in *Salome*, Spoletta in *Tosca*, Tybalt in *Roméo et Juliette* and Chekalinsky in *The Queen of Spades*. The Iowa-born tenor made his Company debut during the 1985 Season, appearing in five productions—*Adriana Lecouvreur*, *Werther*, *Falstaff*, *Un Ballo in Maschera* and *Der Rosenkavalier*—and returned in the summer of 1986 for *Il Trovatore*. Last fall Petersen appeared as Don Basilio in *Le Nozze di Figaro* and Kunz Vogelgesang in *Die Meistersinger*. In January, Petersen made his debut with the Vancouver Opera in *Le Nozze di Figaro* and in March sang the title role in Offenbach's *Christopher Columbus* in the work's New York premiere with the Opera Ensemble of New York. This past spring saw several debuts including Petersen's first Tamino in *Die Zauberflöte* with the Cedar Rapids Symphony in April; Beethoven's Ninth Symphony with the Fort Wayne Symphony and the Charlotte Symphony Orchestra; and Jacquino in *Fidelio* with the New Jersey Symphony and the Baltimore Symphony. This past summer, Petersen was an artist-in-residence at the University of Iowa, where he performed Alfredo in *La Traviata*. Later this year he will sing the Fox in *The Cunning Little Vixen* with Vancouver Opera.

DANIEL HARPER

Tenor **Daniel Harper** sings the Second Jew in *Salome*, the First Armored Man in *The Magic Flute*, Abdallo in *Nabucco* and Spalanzani in *The Tales of Hoffmann*. He made his Company debut in *Aida* during the 1984 Summer Season and returned that fall as Don Riccardo in *Ernani* and Borsa in *Rigoletto*. His 1985 Company credits include Altoum in *Turandot*, Dr. Caius in family performances of *Falstaff*, Maintop in *Billy Budd* and the Innkeeper in *Der Rosenkavalier*. In the summer of 1986, he appeared in *Lucia di Lammermoor* and returned last fall for *Le Nozze di Figaro*, *Die Meistersinger*, *La Bohème* and *Macbeth*. A member of the 1983 Merola Opera Program, he sang the title role in the Stern Grove performance of *The Tales of Hoffmann* and Pinkerton in *Madame Butterfly*, a role he also performed on Western Opera Theater's 1983 nation-wide tour. As an Adler Fellow with the San Francisco Opera Center for two years, Harper sang the role of Grimoaldo in Handel's *Rodelinda* for the 1985 Showcase series, and that same year made an unscheduled debut with the San Francisco Symphony when he was called upon to replace an ailing colleague as tenor soloist in the Verdi Requiem conducted by Edo de Waart. A graduate of North Park College in Illinois, he has extensive concert credits in the Chicago area, including performances of Mendelssohn's *Elijah*, Handel's *Messiah*, the Mozart Requiem, Rossini's *Petite Messe Solennelle*, and a recording of Schoenberg's *Moses und Aron* with the Chicago Symphony under Sir Georg Solti. In May of this year he was the soloist in the Berlioz Requiem with the Marin Symphony and in May he portrayed Radames in *Aida* with the Stockton Symphony. Next year he will appear with the San Francisco Symphony as soloist in the Berlioz Requiem.

Baritone **Thomas Potter** portrays the Second Nazarene in *Salome*, Gregorio in *Roméo et Juliette* and Germont in the Family Performances of *La Traviata*. He made his San Francisco Opera debut in 1985 in *Der Rosenkavalier*, and returned last season for *Die Meistersinger* and *Macbeth*. A participant in the Merola Opera Program in 1985 and 1986, he portrayed Valentin in the 1985 Stern Grove production of *Faust* and Masetto in *Don Giovanni* at Villa Montalvo, where he also appeared as Marcello in *La Bohème* in the summer of 1986. He sang Germont in *La Traviata* with the San Francisco Opera Center Singers in Palm Springs and in a concert version conducted by Kurt Herbert Adler at Stern Grove. During Western Opera Theater's 1985-86 national tour, Potter performed Masetto, and sang Marcello in *La Bohème* for the 1986-87 WOT tour across the U.S. and to mainland China. He recently portrayed Silvano in

continued on p.48

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The 1987 revival of *Salome* is sponsored by a generous gift from Mrs. George Quist.

Opera in one act by RICHARD STRAUSS

Based on the play by OSCAR WILDE

German translation by HEDWIG LACHMANN
(By arrangement with Boosey & Hawkes, Inc., Publisher)

Salome

(in German)

Conductor
John Pritchard

Production and Design
Nikolaus Lehnhoff

Scenery and Lighting
Thomas J. Munn

Costumes and Properties
Tobias Hoheisel

Sound Designer
Roger Gans

Choreographic Assistance, Salome's Dance
Marika Sakellariou

Musical Preparation
Jeffrey Goldberg
Christopher Larkin
Kathryn Cathcart
Philip Eisenberg

Prompter
Philip Eisenberg

Assistant to Nikolaus Lehnhoff
Dagmar Thole

Assistant Stage Director
Laurie Feldman

Stage Manager
Jamie Call*

Scenery constructed in
San Francisco Opera Scenic Studios

Costumes executed by
San Francisco Opera Costume Shop

First performance:
Dresden, December 9, 1905

First San Francisco Opera performance:
September 12, 1930

SATURDAY, SEPTEMBER 12 AT 8:00
TUESDAY, SEPTEMBER 15 AT 8:00
FRIDAY, SEPTEMBER 18 AT 8:00
WEDNESDAY, SEPTEMBER 23 AT **7:30**
SUNDAY, SEPTEMBER 27 AT 2:00
SATURDAY, OCTOBER 3 AT 8:00

CAST

(in order of appearance)

Narraboth	David Bender*
A page	Emily Manhart*
Two Soldiers	David Pittsinger* Peter Volpe*
A Cappadocian	Monte Pederson
Salome	Gwyneth Jones
A slave	Claudia Siefer
Jokanaan	Michael Devlin
Herod	James King
Herodias	Helga Dernesch
Five Jews	Dennis Petersen Daniel Harper Kevin Anderson John David De Haan Mark Coles
Two Nazarenes	Philip Skinner Thomas Potter
Executioner	Bill Tillman
Soldiers and slaves	

*San Francisco Opera debut

TIME AND PLACE: A terrace of Herod's palace

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 one hour and forty minutes.

Salome/*Synopsis*

On a moonlit terrace of King Herod's palace in Judea, the young captain of the palace guard, Narraboth, reflects on the nightly feasting of Herod and his decadent court in the banquet hall. Entranced by the beauty of the king's adolescent stepdaughter, the princess Salome, he is oblivious to the warnings of a devoted page-boy, who jealously foresees disaster in the intensity of Narraboth's obsession.

From the great cistern in the center of the carefully-guarded terrace comes the voice of the prophet, Jokanaan, proclaiming from his black and solitary prison the greatness of the coming Messiah. The guards, who have observed the mixture of awe and fear with which the king reacts to the fanatic he has imprisoned, remark on the prophet's extraordinary aura.

Suddenly Salome emerges from the palace, seeking an escape in the moonlight from the excesses of the banquet and from her stepfather-uncle's lecherous stares. From the cistern, where previously Herod had imprisoned and finally murdered his brother, Salome's father, comes again the disembodied voice of Jokanaan. It is exactly the diversion to match Salome's bored resentment. Petulantly, the royal child-woman demands that the prophet be brought out for her to look at. At first the guards refuse to disobey Herod's strict orders, but the entranced Narraboth orders that the prophet be brought forth.

Salome is fascinated with Jokanaan's appearance: he is unlike anyone she has ever seen. His fervid denunciation of Herodias, Salome's mother, increases her uncomprehending obsession. When the prophet rejects her passionate admiration of his pallid skin, her admiration turns to equally passionate loathing. As he goes to return to his underground prison, Salome's adolescent desire fixes upon his pitch-black hair; again the prophet violently rejects her, and again her interest turns to loathing. Then her look rests on the ascetic prophet's red mouth: "I will kiss thy mouth, Jokanaan, I will kiss thy mouth." On the terrace behind her the distraught Narraboth, whose protests Salome has royally ignored, takes his sword and stabs himself. For the third time Jokanaan rejects her, his plea that she save her soul turning to angry damnation as the princess once more demands his kisses. As Jokanaan finally returns to the darkness of the cistern, Salome sinks to the ground in sulking silence.

From the banquet hall, Herodias comes to look for Salome, followed by the king, and then by a group of Jewish religious zealots. Herod is uneasy; when he slips in the blood of the dead Narraboth, the ill omen seems to give his foreboding clearer form. Herodias laughs at his distress. Finding Salome, Herod tries to win her attention with offers of wine and fruit, which she spurns. A new outburst from Jokanaan infuriates the queen, who demands that Herod turn the prophet over to the Jews. But he refuses: "He is a holy man, He is a man who has seen God."

This provokes a strenuous protest from the Jews. A fervent argument develops between them over the true nature of God; from differing motives, the Jews and Herodias press Herod to deal with the prophet. The arrival of two Nazarenes with accounts of the recent miracles of Jesus of Nazareth only exacerbates the discord. From the cistern Jokanaan's voice continues his denunciation of the queen, increasing her anger. Desperately seeking an escape from these growing pressures, Herod turns to the young princess: "Dance for me, Salome."

It is customary for the daughter of a princely house to dance before her father's guests. But tonight is not a normal night. Herod's unease increases as Salome refuses his request. He promises her ever richer rewards if she will dance, "even unto the half of my kingdom." He swears an oath to honor his word. Salome, ignoring her mother's repeated pleas not to dance, rises. Herod is overcome again with fear of this strange night: again he hears the beating of giant wings; he is gripped with sudden cold, then heat; his garments stifle him. Icily Salome answers him: "I will dance for you, Tetrarch."

As she begins, Herod's terror grows: this is not her normal dance: in her movements Salome reflects the contempt she holds for her stepfather, and the imprisoning rituals of her life in his putrid court. One by one, as if discarding those restrictions, she sheds the seven layers of her dress, her steps directed increasingly away from the royal group and towards the cistern, until finally she reveals herself naked—not to the king but to where she knows the imprisoned prophet remains in his cell.

Dressing again in her last garment, the simplest white shift, she quietly demands her promised reward: on a silver platter, the head of Jokanaan. Herodias laughs.

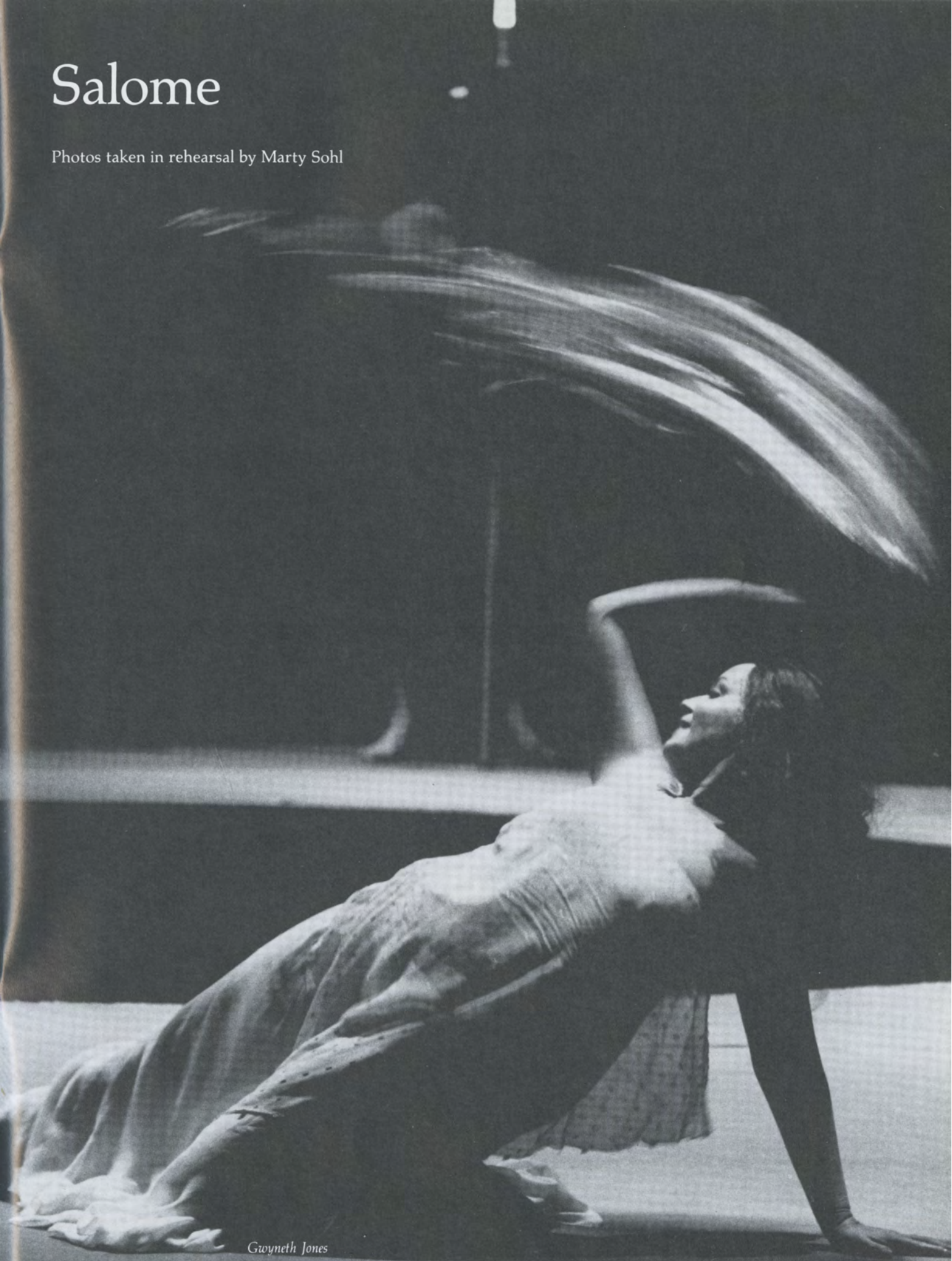
Unbelieving, the horrified king begs her to accept successively more lavish and astonishing gifts instead: the most beautiful emerald in the world; his rare white peacocks; then half—even all—of his kingdom. When he offers even the veil of the Temple, the appalled Jews run from the terrace. To each offer Salome merely repeats "Give me the head of Jokanaan." Forlornly, Herod orders the executioner to fulfill her wishes.

At the edge of the cistern, Salome awaits his return. Since the silence is prolonged she asks "Why does he not cry out, this man?" When the executioner returns, she takes the silver platter with its gruesome burden from him. Addressing Jokanaan's head as if he were still alive, she asks him why he rejected her before. But, she concludes, I am still living and you are dead. As the horrified Herod watches, she slowly kisses the dead prophet on the mouth. With a final command, Herod turns to the executioner: "Man töte dieses Weib!" ("Kill that woman!")

Nikolaus Lehnhoff

Salome

Photos taken in rehearsal by Marty Sohl



Gwyneth Jones

James King

Gwyneth Jones

Philip Skinner, Thomas Potter

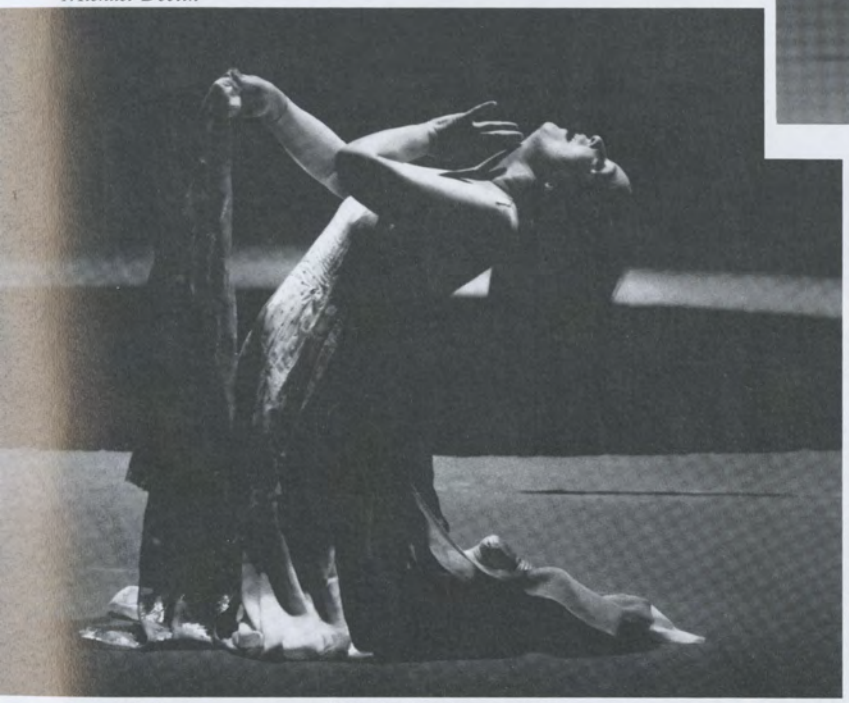
(above) Gwyneth Jones

Kevin Anderson, Dennis Petersen, Mark Coles, John David De Haan, Daniel Harper

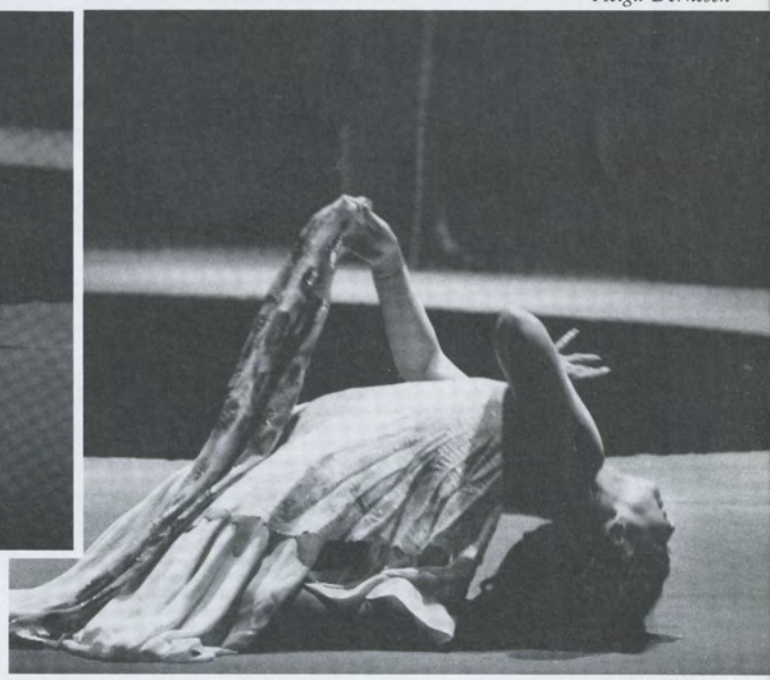
(below) David Bender, Emily Manhart

Michael Devlin

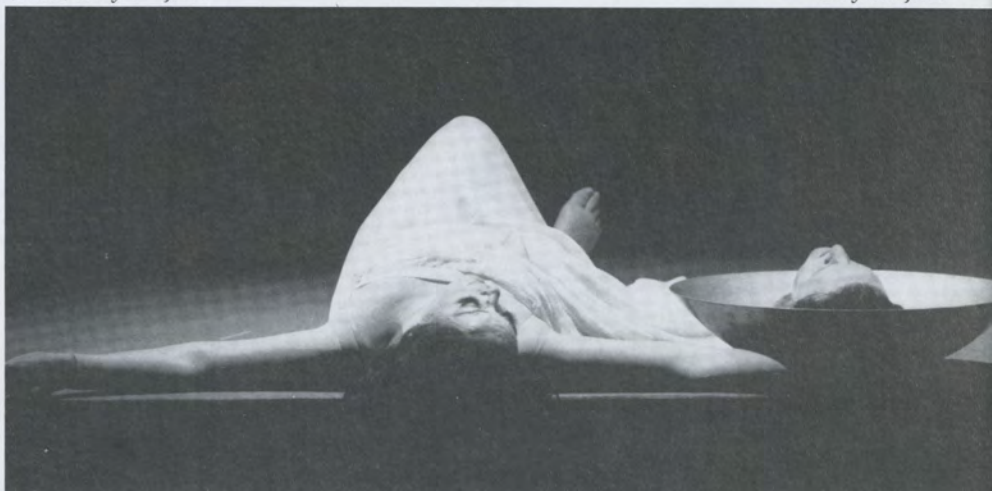
Helga Dernesch

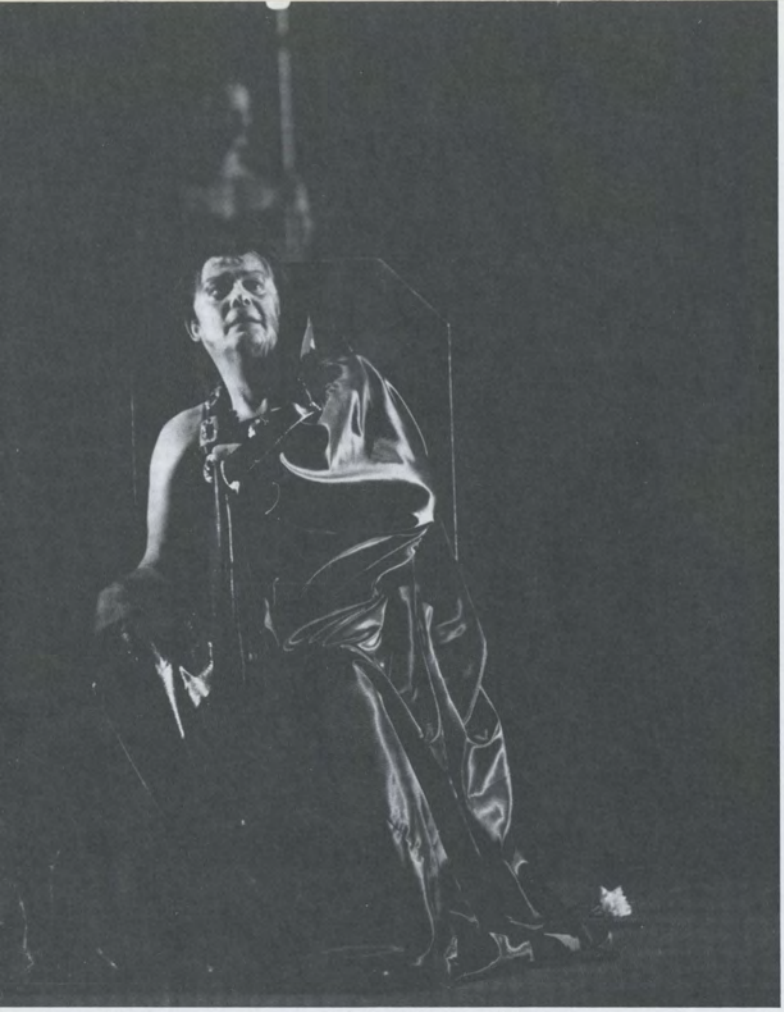


Gwyneth Jones *(below) Helga Dernesch*

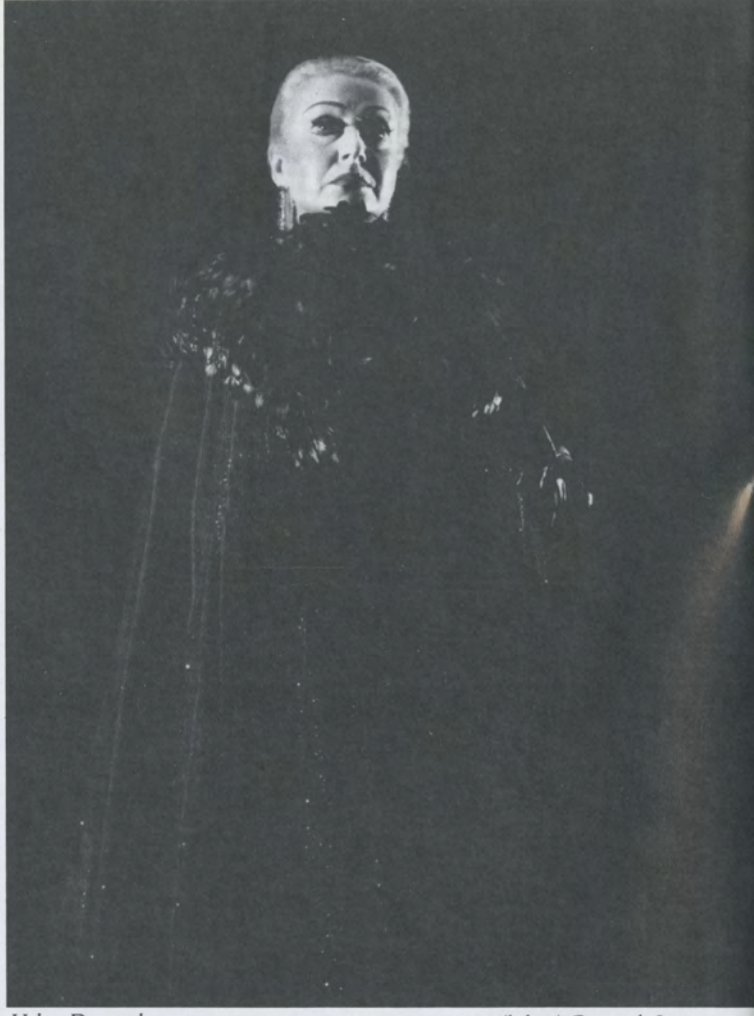


(below) Gwyneth Jones *Gwyneth Jones*



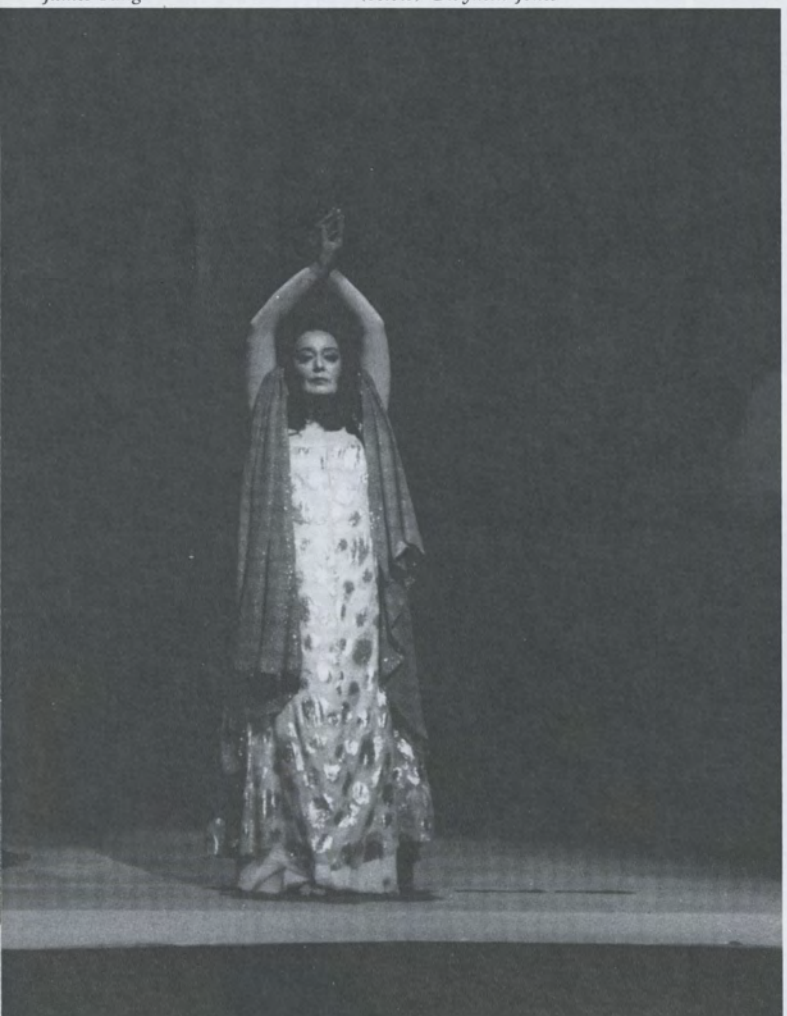


James King



Helga Dernesch

(below) Gwyneth Jones



(below) Gwyneth Jones

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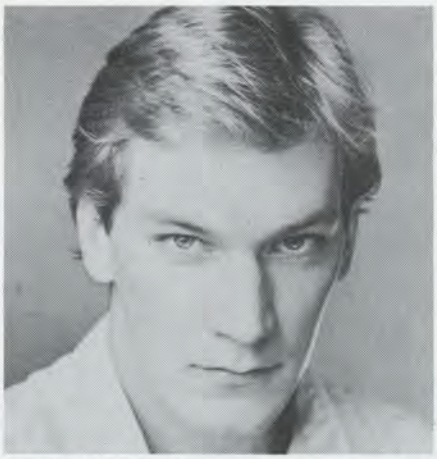


DAVID PITTSINGER

continued from p.39

the Lyric Opera of Philadelphia's production of *Un Ballo in Maschera* featuring Luciano Pavarotti. His professional experience includes performances with the Indiana Opera Theater, Michiana Opera, Central City Opera, Texas Opera Theater and the Inspiration Point Fine Arts Colony. A recipient of a master's degree in voice from Indiana University, Potter was a winner of the 1985 Pavarotti Vocal Competition held in Philadelphia and was the recipient of the 1986 Kent Family Award given at the Merola Opera Program's Grand Finals. In July of this year he portrayed Sylvester in the San Francisco Opera Center Showcase production of Rorem's *Three Sisters Who Are Not Sisters*. He is currently an Adler Fellow with the San Francisco Opera Center.

American bass **David Pittsinger** makes his Company debut as the First Soldier in *Salome*, and will also appear as the Second Armored Man in *The Magic Flute*, Dr. Grenvil in *La Traviata* and Luther in *The Tales of Hoffmann*. He made his operatic debut as Tom in *Un Ballo in Maschera* with the Connecticut Opera, where he will return to sing Sparafucile in *Rigoletto*. He has also performed with the Pittsburgh Opera, most recently as the Ghost and Polonius in *Hamlet*. A graduate of the University of Connecticut, Pittsinger went on to receive his master of music degree from Yale University, where he was awarded the Jepson Prize for most promising young artist. He sang the role of Colline in *La Bohème* as a participant of the 1986 Merola Opera Program, and on the 1986-87 Western Opera Theater tour of the U.S. and China. He was presented with the Da Vinci Society Award at the Merola Opera Program Grand Finals last summer and is also a winner of the Riggio Award in the 1985 Metropolitan Opera

PETER VOLPE

Competition. Most recently Pittsinger portrayed Basilio in *The Barber of Seville* and Theseus in Britten's *A Midsummer Night's Dream* with the Wolf Trap Opera Company. Other credits include Handel's *Messiah*, Beethoven's *Mass in C*, Puccini's *Messa di Gloria*, public broadcast performances of Mozart's Requiem with Orchestra New England, and a concert version of *Aida* (as the King of Egypt) with the Stockton Symphony. Next spring he will be heard as Sparafucile in Connecticut Opera's *Rigoletto*, and will return to the Pittsburgh Opera as Zuniga in *Carmen*.

Bass **Peter Volpe** marks his first season with San Francisco Opera by appearing in four roles: the Second Soldier in *Salome*, the High Priest in *Nabucco*, the Duke of Verona in *Roméo et Juliette*, and the Jailer in *Tosca*. He received his operatic training under Nicola Rossi-Lemeni at Indiana University. A participant in the 1986 Merola Opera Program, he went on to perform three roles in Western Opera Theater's 1986-87 touring production of *La Bohème* throughout the United States and in China: Colline, Alcindoro and Benoit. During the 1985-86 season he appeared as Melchior in a touring production of Menotti's *Amahl and the Night Visitors* and made his debut with the New Jersey State Opera as Pimen in *Boris Godunov*. Other roles in his repertoire include Thomas Beckett in *Murder in the Cathedral*, Fasolt in *Das Rheingold*, Simone in *Gianni Schicchi*, Theseus in *A Midsummer Night's Dream*, and Bartolo in *The Barber of Seville*. His concert credits include Handel's *Messiah*, Beethoven's Ninth Symphony and the Verdi Requiem. He was a recent winner of the Puccini Foundation Award from the West Palm Beach Opera Association.

MARK COLES

Bass-baritone **Mark Coles**, the Fifth Jew in *Salome*, made his Company debut last fall, when he undertook five roles: the Foreman in *Jenůfa*, a Surgeon in *La Forza del Destino*, Hans Foltz in *Die Meistersinger*, the Guard in *La Bohème* and the Herald in *Macbeth*. A national finalist in the 1985 Metropolitan Opera National Council Auditions, he joined the Merola Opera Program after two seasons with the San Francisco Opera Chorus and appeared as Leporello in Western Opera Theater's 1985-1986 national touring production of *Don Giovanni*. He portrayed the Doctor in San Francisco Opera Center's 1986 Showcase production of Hindemith's *There and Back*, and recently appeared as Sparafucile in the Bear Valley Music Festival production of *Rigoletto*. A graduate of Kent State University, Coles appeared as soloist with the Kent State Chorale at the 1981 Spoleto Festival. Other concert credits include performances with the Midsummer Mozart Festival Orchestra and in Berlioz's *L'Enfance du Christ* with the Master Sinfonia Chamber Orchestra.

Tenor **John David De Haan** returns to San Francisco Opera as the Fourth Jew in *Salome* and Chaplitsky in *The Queen of Spades*. He made his first Company appearance as Arturo in the 1986 summer production of *Lucia di Lammermoor* and returned last fall to sing the Comte de Lerme in *Don Carlos* and the title role of *Faust* for the special family performances. A native of Kansas, he was a member of the 1985 Merola Opera Program and subsequently portrayed Don Ottavio in Western Opera Theater's 1985-86 national touring production of *Don Giovanni*. In 1986 he was chosen to be an Adler Fellow, and for the 1986 Opera Center Showcase appeared in Hindemith's *There and Back* and *The Long Christmas Dinner* and Rossini's *The Turk in Italy*. Recent engagements include the role of

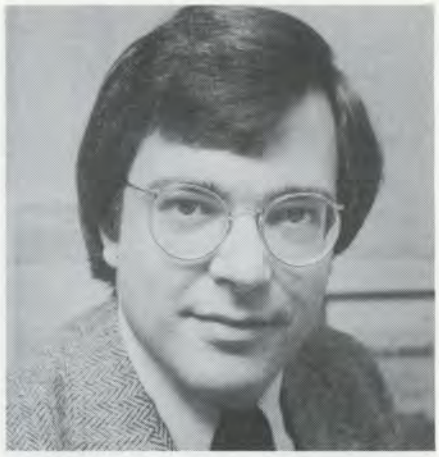
JOHN DAVID DE HAAN

Ferrando in *Così fan tutte* with the Chicago Opera Theater and in Palm Springs with the San Francisco Opera Center Singers, and this summer he appeared as Tamino in the Carmel Bach Festival's 50th anniversary season production of *Die Zauberflöte*. Last season he made his San Francisco recital debut in the Schwabacher Debut Recital Series, and his numerous concert credits include appearances with the National Symphony at the Kennedy Center and the Spokane Symphony. De Haan's future engagements include Don Ottavio in *Don Giovanni* with the Miami Opera, Eisenstein in *Die Fledermaus* with the Lyric Opera of Kansas City, Alfredo in *La Traviata* for the opera companies of Memphis and Indianapolis, and Pinkerton in *Madama Butterfly* for the Seattle Opera.

San Francisco Opera Music Director **Sir John Pritchard** conducts *Salome* and *Fidelio*. He made his 1970 Company debut with *Così fan tutte* (repeated in 1979) and returned for *Peter Grimes* (1973 and '76), *Don Giovanni* and *La Cenerentola* (1974), *Thaïs* (1976), *Idomeneo* (1977), *Un Ballo in Maschera* and *Der Rosenkavalier* (1985) and, last fall, *Don Carlos*. A protegé of Fritz Busch, Pritchard made his operatic conducting debut at Glyndebourne in 1951 with three Mozart operas: *Le Nozze di Figaro, Così fan tutte,* and *Don Giovanni*. That same year he made his Vienna Staatsoper debut leading *La Forza del Destino*. He opened the 1952-53 season at Covent Garden with *Un Ballo in Maschera* for his first assignment with the company and conducted more than 80 performances of 11 operas in his first two seasons there. He has returned virtually every season since; among the historic performances he led there are the world premieres of Britten's *Gloriana*, Tippett's *King Priam* and *The Midsummer Marriage*, and the famous Visconti production of

JOHN PRITCHARD

NIKOLAUS LEHNHOFF



THOMAS J. MUNN

Don Carlos. From 1956 to 1962 he was musical director of the Liverpool Philharmonic Orchestra, which earned a royal charter during his tenure. He was musical director of the London Philharmonic Orchestra from 1962 to 1966, and in 1963 was appointed principal conductor and artistic counselor of the Glyndebourne Festival, of which he became music director in 1969. In 1978 he relinquished his Glyndebourne post to become chief conductor at the Cologne Opera, a position he continues to hold. In 1980 he became principal guest conductor with the BBC Symphony and since 1982 has been chief conductor of that organization. At the beginning of the 1981-82 season he was named music director of the National Opera in Belgium. Sir John is one of the most well-traveled of international conductors, and has taken the BBC Symphony on tours to Germany, Spain, Switzerland and, last January, the United States.

Nikolaus Lehnhoff returns to recreate his acclaimed production of *Salome*, first seen here during the 1982 season. His most recent Company assignment was the triumphant production of Wagner's complete *Ring of the Nibelung* mounted in the summer of 1985. Following a stint as an assistant director at the Deutsche Oper in Berlin, Lehnhoff became assistant to Wieland Wagner at Bayreuth and worked with him on the last *Ring* produced by the composer's grandson in 1965-66. He also worked with Herbert von Karajan on his Salzburg *Ring* production, which was later taken to the Metropolitan Opera, where Lehnhoff served as assistant director from 1966 to 1971. He made his debut at the Paris Opera with the 1972 production of *Die Frau ohne Schatten*, conducted by Karl Böhm, with Leonie Rysanek and Christa Ludwig. Lehnhoff first came to San Francisco Opera to direct *Salome* in 1974 and returned here two years later to stage *Die Frau ohne Schatten*, again conducted by Böhm. His staging of the Strauss allegorical drama won him critical praise in Stockholm (where he directed Birgit Nilsson in her first appearance as the Dyer's Wife), Düsseldorf and in San Francisco, where he recreated the work in 1980. He has directed *Tristan und Isolde* at the Orange Festival in France and in Frankfurt, *Elektra* for Chicago, and *Fidelio* with newly conceived narration by Hans Magnus Enzensberger in Bremen. In Düsseldorf, he staged his first Mozart opera, *Le Nozze di Figaro*, which he also directed in Bonn. His credits include *Pelléas et Mélisande* in Nuremberg, Ravel's *L'Enfant et les Sortilèges* and Debussy's *La Chute de la Maison Usher* at the Berlin Festival, Marschner's *Hans Heiling* in Zurich, *Salome* in Rio de Janeiro with designs by Tobias Hoheisel, a highly praised *Così fan tutte* in Bonn and *Die Zauberflöte* with the American painter Susan Pitt. For the Beethoven Festival in Bonn, he staged an acclaimed *Fidelio* in 1984 with Hildegard Behrens and René Kollo, designed by Erich Wonder. For the 1984 re-opening of the Zurich Opera House he directed the world premiere of Rudolf Kelterborn's *Cherry Orchard* (after Chekhov), and his recent credits include *Dido and Aeneas* with Nikolaus Harnoncourt conducting and designs by Hoheisel for the Graz Festival, *Eugene Onegin* in Mannheim and a complete new production of Wagner's *Ring* in Munich, where it has been presented four times during the current year. Lehnhoff's future engagements include Janáček's *Katya Kabanova* and *Jenůfa* for the Glyndebourne Festival, *The Flying Dutchman* in Santa Fe, and a new production of *Salome* at the Metropolitan Opera.

Thomas J. Munn is lighting designer for *Salome, Die Zauberflöte, La Traviata, Nabucco, Les Contes d'Hoffmann, Roméo et Juliette* and *The Queen of Spades*. He also designed sets for *Nabucco* and co-designed those for *Salome*, both seen for the first time in 1982. In his 12th year with the Company, he has been responsible for lighting over 100 productions for San Francisco Opera, including the lighting and special effects for all four operas of the 1985 *Ring* Festival. He has also designed the scenery as well as the lighting for *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. Recent projects include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*; and lighting designs for Connecticut Opera's *Hansel and Gretel*. He also served as lighting director for last May's "Aid and Comfort" benefit and telecast. In 1986 Munn formed "Munn/Janus Associates," through which he handles his architectural lighting and consulting projects. He is currently on the board of directors for the Waterfront Theatre Project in San Francisco, and a consultant for the new Muziektheater opera house in the Netherlands.

TOBIAS HOHEISEL

German stage and costume designer **Tobias Hoheisel** made his American debut with *Salome* during San Francisco Opera's 1982 Fall Season, and returns this year to create new designs for the characters of Salome and Herod. Born in Frankfurt in 1956, the designer studied at the Academy of Arts in Berlin. After completing his studies in 1981, he collaborated on several productions, including several Mozart operas at the Brussels National Opera. Subsequent assignments include costume designs for Stravinsky's *The Rake's Progress* in Cologne and, in collaboration with Nikolaus Lehnhoff, for Mozart's *Le Nozze di Figaro* in Bonn. Recent projects have included costume designs for Lehnhoff's world premiere production of Kelterborn's *The Cherry Orchard* for the Zürich Opera, and set and costume designs for the Drottningholm Theater Museum Foundation's new production of *Così fan tutte*. Last year he began a collaboration with German director Johannes Schaaf, designing costumes for *Rigoletto* at the Hamburg Opera, and for *Idomeneo* at the Vienna Staatsoper, in addition to an upcoming *Der Freischütz* in West Berlin. His future plans include a cycle of Janáček operas, under the direction of Lehnhoff, for the opening of the Glyndebourne Festival in 1988.

Wilde's Contribution: Giving Salome a Personality

By WILLIAM HUCK

When the composer Richard Strauss informed his colleague Gustav Mahler of his plan to make an opera out of Oscar Wilde's play *Salomé*, Mahler was violently opposed. First, he said, there was "the moral objection." In this, Mahler was following established opinion. Queen Victoria's Lord Chamberlain was so disturbed by the implications of the drama that he forbade a London production promising Sarah Bernhardt in the lead role, even though the play was to be given in Wilde's original French.

The reviewer for London's prestigious *Times* had also been chagrined and—pausing only to gibe at James Whistler for giving some of his portraits titles such as "Arrangement in Grey and Black"—denounced the play as "an arrangement in blood and ferocity, morbid, bizarre, repulsive and very offensive in its adaption of scriptural phraseology to situations the reverse of sacred."

It seemed to almost everyone that Wilde had finally accomplished what Baudelaire once termed "the phosphorescence of putrescence": the English playwright had made the sordid glow.

Such logic as this stood behind Mahler's "moral objection." But there was more. In Alma Mahler's account of the meeting of the two composers, she sug-

Aubrey Beardsley's caricature of Oscar Wilde, made in 1891.

William Huck is a San Francisco-based music critic and opera librettist. His writing appears in the Sentinal, Opera Quarterly *and the* Los Angeles Times. *He is editor and program annotator for* San Francisco Ballet *magazine.*

gested that Mahler disapproved of the inwardly bland Strauss currying favor by being outrageous. In the end, however, the principal objection remained the practical consideration that productions might be barred in Catholic countries.

In their initial disagreement, the composer of apocalyptic symphonies simply did not understand what attracted Strauss to this sordid subject. Nevertheless, the opera composer stood fast. Alma Mahler was surely correct when she added in her memoirs that "afterwards I told Mahler that I was surprised he should have tried to dissuade Strauss. It was like advising a man against the woman he loved."

Yet Strauss was supremely justified in his conviction. Wilde's *Salomé* presented him with the key that unlocked his soul. In composing his opera on an abridged translation of Wilde's play, Strauss became a fully matured artist. The atmospheric power and thematic dexterity of the tone poems were now gathered together in a seamless web of poetic evocation. The musical characterization—from the sentimental mooncalf Narraboth to the wily Herod to the virginally depraved Salome—showed newly refined powers. The luscious instrumentation, the rich harmonies and sensuous feeling for melody, all mark *Salome* as Strauss' gigantic step into genius.

More than just the odor of scandal attracted the experienced composer to Wilde's play. There was, first and foremost, a profoundly musical argument in favor of the one-act masterpiece. Strauss had constructed his operatic method on the leitmotif system invented and perfected by Richard Wagner. But since Wagner had served as his own librettist, he could work into the verbal text all the excuses for repetition and development of themes that he wanted. The allusive texture of his music was predicated on the allusive nature of his librettos. It had to be so for the system to work logically, since the return of melodies depended on the reappearance of the subject in the drama.

The opera composer who worked under this system but who was not his own librettist therefore had to find a poet who understood the musical nature of the method. As so many post-Wagnerian composers discovered, finding a musical librettist is no small task, but Wilde was fortunately the artistic son of the French symbolists, who had already internalized Wagner's ideals. Without additional external prompting, the English poet thus produced in *Salomé* a hauntingly musical text. Furthermore, he understood fully what he had done. In *De Profundis*, Wilde's open letter from prison, he wrote of "those recurring motifs [which] make *Salomé* so like a piece of music."

Nor was the author the only reader to see the motivic patterns in his biblical play. William Archer, one of the few original critics who discerned the play's true worth, saw clearly and immediately the quality in *Salomé* that made it a natural vehicle for the Strauss composing style. "It is by methods borrowed from music," Archer wrote in his 1893 review, "that Mr. Wilde, without sacrificing any suppleness, imparts to his prose the firm texture of verse. Borrowed from music—may I conjecture?—through the intermediation of Maurice Maeterlinck.

"Certain it is," Archer continued, "that the brief melodious phrases, the chiming repetitions, the fugal effects beloved by the Belgian poet are no less characteristic of Mr. Wilde's method. I am quite willing to believe that the two artists invented their similar devices independently, to meet a common need; but if, as a matter of fact, the one has taken a hint from the other, I do not see that his

essential originality is thereby impaired.

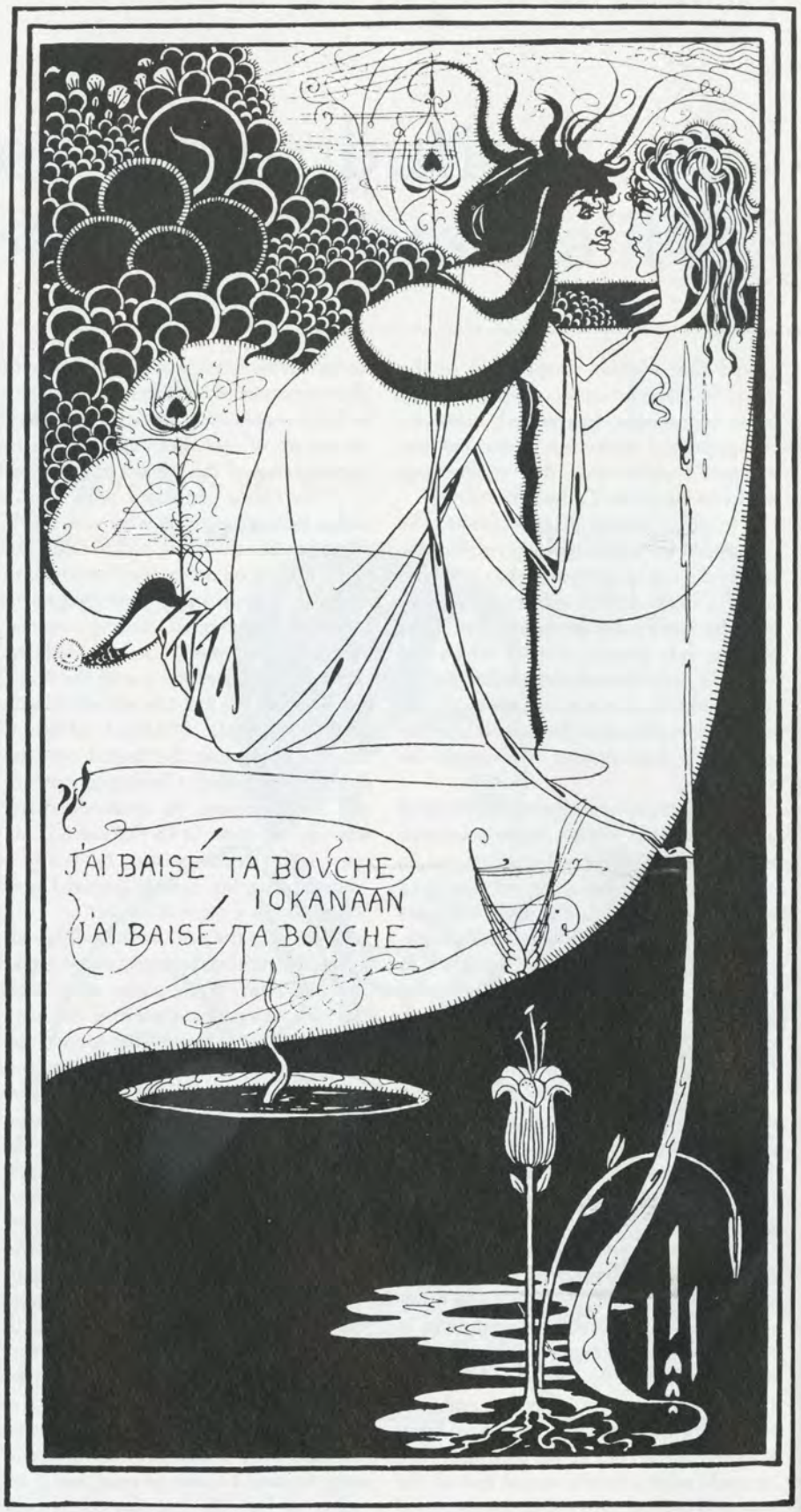
"There is far more depth and body in Mr. Wilde's work than in Maeterlinck's. His characters are men and women, not filmy shapes of mist and moonshine. His properties, so to speak, are far more various and less conventional. His palette—I recur, in spite of myself, to the pictorial analogy—is infinitely richer. Maeterlinck paints in washes of water color; Mr. Wilde attains the depth and brilliancy of oils."

Yet it was not only the musical qualities of *Salomé* that enabled it to open up the Strauss creativity at just that point when mastery was within his grasp. Wilde's play struck the composer's central nerve because it made a fundamentally new point about the old legend—a point that was both exactly typical of its age and dazzlingly original as well. Wilde gave Salome her psychology.

The young girl had danced in the mind of European painters and sculptors for thousands of years, but the visual medium did not require them to explain what she thought she was doing by performing so seductively for Herod. The painters could suggest Salome's allure, her innocence, her grace. They could present the luxurious environment in which she lived and moved. They could picture the impression she made on others, and so glimpse into her thoughts, but they never told of her motivation. Over the centuries, Salome remained psychologically a blank sheet.

The biblical accounts began the tradition of reducing the young girl's part in the drama to her dance. As told in the New Testament, by Matthew in chapter 14 and by Mark in chapter 6, this is a story with three fronts. It is the saintly tale of the martyrdom of John the Baptist, it is a political fable about heads of state keeping their word, and it is a moral lesson about sexual behavior. But for Matthew and Mark, it is not Salome's sexuality that is the issue.

Several years earlier, the Tetrarch Herod had married his brother Philip's wife, Herodias. This is the sin that both evangelists insist upon. Of the two sinners, Herod is the more sympathetically portrayed, partly—I think—because the authors wished to maintain respect for his office. Thus, though the Tetrarch had imprisoned John, he did not want him murdered. Herodias, on the other hand, is shown as rabid for the



Salomé, by Aubrey Beardsley, 1894.

prophet's execution.

In the Bible, Herodias is the agent of evil and corruption in the society that beheads the Baptist. She tempts Herod to his error. She is the one that John rails against. Her girl enters the story entirely as her mother's tool. Indeed, the child's name is not even mentioned in the New Testament; one must go to the Josephus apocryphal account to learn that the daughter of Herodias was called Salome.

All these early Christian writers insist that the girl does not have a ready answer for Herod at the end of her dance. She has to go and ask her mother what she wants, whereupon Herodias answers simply "the head of John the Baptist." Mark, the evangelist who gives the fuller account, ventures a small hint of Salome's personality: when the girl returns to Herod, Mark has her specifically ask for, "John the Baptist's head, here and now, on a dish."

Almost two thousand years later, this hint would become Wilde's famous "silver charger," but long before that, Salome's pictorial detail had opened up the visual imagination of Christendom. For centuries the story remained the exclusive property of the visual artists. When it returned to the literary tradition in the 19th century, it came back laden with a wealth of decoration. Furthermore, Salome—her dance and her moment with John's head—was no longer just a fascinating sidelight to the intrigues of Herod's court. In the intervening years, it had become the very center of the drama.

A small detail on the front of the Cathedral at Rouen shows that Gustave Flaubert's tale *Hérodias* probably originated in a meditation on Salome's dance. Flaubert was born and raised in Rouen, where on the front tympanum of the cathedral, a 13th-century sculptor had represented Salome dancing on her hands in front of Herod, exactly as she was to do in the 19th-century master's story. Then in 1850, at Isna on the Middle Nile, a young girl performed for Flaubert the erotic Dance of the Bee to the sound of harps played by two blindfolded musicians.

All evidence points to Salome's dance as the *raison d'être* of Flaubert's story. Yet, like so many artists before him, Flaubert was content to leave the young girl a mere cipher. In Flaubert's tale, Salome does not know Herod at all, for she was raised by her father, Herod's brother and Herodias's first husband, in Italy, where they

Joris Karl Huysmans in his living room.

lived under Imperial protection. The girl had only recently come to the East, brought there by her mother and kept in seclusion. The reader finds out about Salome only when Herod glimpses a young girl dressed in the Roman fashion among his wife's serving women and then when the Tetrarch notices "a charming young arm which might have been carved in ivory by Polyclitus" emerging from behind a curtain.

Salome's dance, which Flaubert describes in intricate detail, comes as a surprise. Herod has not asked for it; Herodias merely stages it as her own special entertainment for the Tetrarch's birthday celebration. Herodias naturally has her own hidden plans, but they are unknown by either her husband or her daughter. Once again, after Herod shouts his promise that Salome may have anything she wants, "even to half my kingdom," the girl must go up to her mother to learn what the intended prize is to be. Once again, Salome is the innocent victim of Herodias's scheme.

Earlier in the 19th century, the German poet Heinrich Heine had added a lurid sexual innuendo that was to have extreme repercussions in Wilde's treatment of the Salome legend. In Heine's *Atta Troll,* written in 1841, Herodias appears amid a cavalcade of spirits, who are seen passing beneath the window of the witch Uraka.

> In her hands she carries ever
> That sad Platter, with the head of
> John the Baptist, which she kisses:
> Yes, the head with fervor kisses.
>
> For, time was, Herodias loved
> The Baptist. 'Tis not in the Bible,
> But there yet exists the legend
> Of Herodias's bloody love.

One can see immediately that this passage stands behind Wilde's climactic moment, but Heine undermined his own startling originality by placing this scene in a macabre vision. Herodias is a specter, already long dead, riding through the German poet's nightmare landscape. The repeated act of her kissing the head is a Dantesque punishment for her sins. Throughout his account, Heine's cold, blank language retains the aura of a medieval moral fable. In these surroundings, the poet's fundamental insight, which was to eroticize the relationship

between Herodias and the severed head, is viewed not as an expression of a living psychology but an image of religious penance.

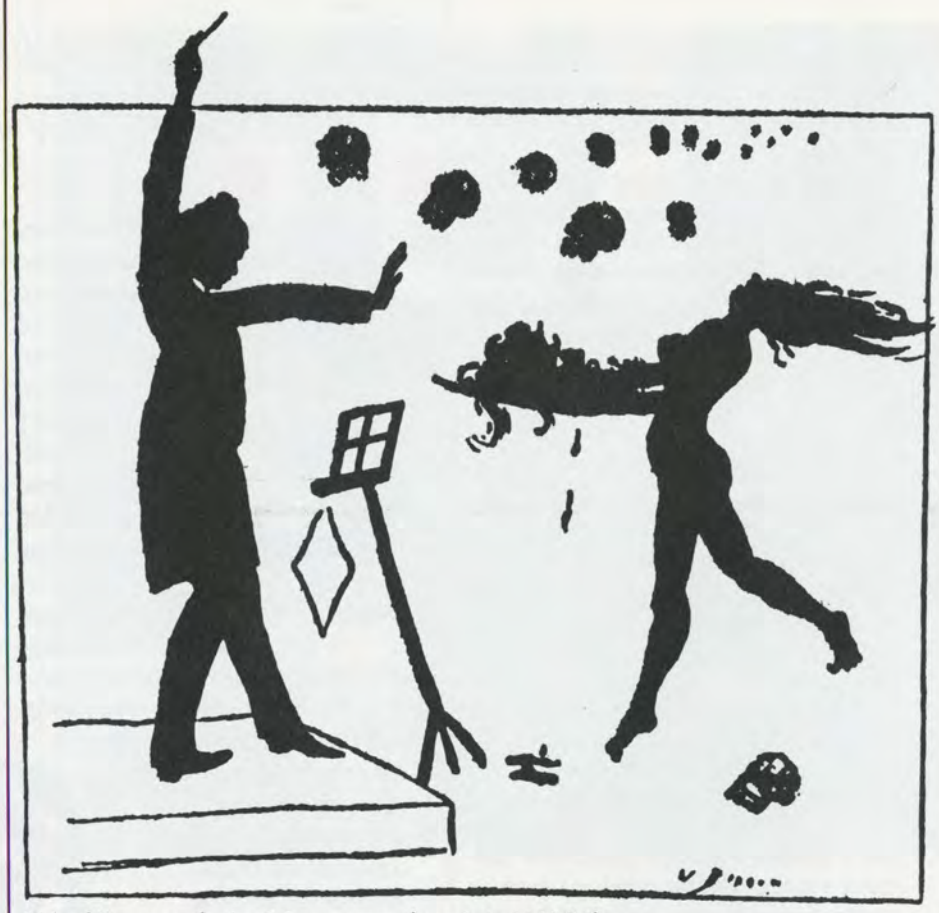
And, of course, Heine had Herodias kiss the head—Herodias, who for centuries had been the very exemplar of vice and corruption. Despite Heine's advance, once again Salome remains innocent of her mother's depravity.

Most commentators have noted that the single work to put Salome's legend in the forefront of Wilde's consciousness was Joris Karl Huysmans's *A Rebours*. But this 1884 novel is not the story of Salome and her encounter with John the Baptist. It is a portrait of a 19th-century aesthete, Jean Des Esseintes, who retires for a season to the country. Des Esseintes walls himself in a palace of art, where he can soothe his fantasy and gratify his aesthetic sensations without any interference from Nature. The finest pictures of Gustave Moreau hang before the ex-bureaucrat, together with the fantastic engravings of Jan Luyken and the strange drawings of Odilon Redon. Des Esseintes has a tortoise exotically inlaid with precious stones. He becomes a sensitive amateur of perfumes and considers the pleasures of smell as equal to those of sight or sound.

For several pages in Chapter Five, Des Esseintes rhapsodizes over Moreau's paintings. He possesses two that portray the scene at Herod's birthday party. What must have struck Wilde about this eulogy is the way Huysmans and Des Esseintes created from Moreau's Salome paintings the kind of symbolic figure that Walter Pater had described using Leonardo's *Mona Lisa* in his *Studies in the History of the Renaissance*. Huysmans's evocations suggested to Wilde a far more meaningful figure than any writer of the past had ventured.

Yet the Huysman deepened portrait still pictures Salome only as a one-dimensional emblem. In one painting she is the expression of sin—"the symbolic incarnation of Vice, the goddess of immortal Hysteria, the curse of Beauty ... indifferent, irresponsible, insensible, poisoning, like Helen of Troy in the old Classic fables, all who come near her, all who see her, all who touch her." Huysmans has captured something here, but he barely knows what.

The second painting shows the murder already done. "Now the



Richard Strauss conducting Salome, *as seen by caricaturist V. Bithorn.*

headsman stands there impassive, his hands resting on the pommel of his long sword, stained with blood ... with a gesture of horror, Salome repulses the appalling vision that holds her nailed to the floor, balanced on her toe tips; her eyes are dilated, her hand grips her throat convulsively." Once again Salome has been seen rather than understood.

Moreau's two paintings put before Huysmans the question of who Salome was, but the novelist never really answered it. One can hardly blame him, for his concern was to comprehend not Salome but the aesthetic decadent Des Esseintes, for whom Moreau's two paintings "were living things before his eyes as they hung on the walls of his working study on special panels reserved for them."

It was left to Oscar Wilde to make sense of Salome herself. The English playwright took from the French symbolists their perfumed language and emphasis on the exotic. He took from Flaubert and the painters their almost realistic attention to details. He took Herod and Herodias from centuries' old tradition. But Salome he made his own.

At first she seems a virgin out of a fairy tale. Narraboth who is infatuated with her, says she is "like the shadow of a white rose in a mirror of silver."

When Salome speaks, she proves to be a petulant and pampered princess, who makes fun of the guests at her stepfather's banquet. She flirts with Narraboth when she wants something from him, but still she remains the innocent, if willful, child of legend for whom Jokanaan is an image of horror. "Ah, but he is terrible," Salome cries. "It is his eyes above all that are terrible. They are like black holes burned by torches in a tapestry of Tyre ... How wasted he is! He is like a thin ivory statue...His flesh must be very cold, cold as ivory."

It is only after Jokanaan denounces her that Salome's own flesh becomes awakened. "Speak again, Jokanaan. Thy voice is a music to mine ear.... I am amorous of thy body, Jokanaan! Thy body is white like the lilies of a field that the mower has never mowed." When again the prophet denounces Salome as the daughter of Babylon, the princess

becomes morbidly fascinated with the blanched body of her step-father's prisoner.

In an explosion of some extraordinarily dense yet effectively liquid imagery, Salome proceeds to build up her passion until "it is thy mouth that I desire, Jokanaan. Thy mouth is like a band of scarlet on a tower of ivory . . . There is nothing in the world so red as thy mouth. Suffer me to kiss thy mouth." From here on the fate of Salome is sealed, but that is because Wilde has already delivered his most telling stroke: he has given the young girl a sexual reality.

Wilde knew from his own case that human sexuality was a larger cauldron of emotions than that recognized by the Victorian censor. In pointing to Salome's sexual dimension, Wilde was doing exactly what Sigmund Freud would do with the publication of the *Interpretation of Dreams*. He was insisting that society recognize the hidden aspects of human nature. Like Freud, he was further suggesting that unless these hidden passions are acknowledged, they will destroy the delicate balance of society. Salome as the tool of her mother's revenge was a force under control, because she had limited aims, but this new Salome, alive with her own tumultuous sexuality, threatened the fabric of even Herod's world.

It is surprising that although Mahler came to revere the Strauss opera as "a work of genius, very powerful, and decidedly one of the most important works of our time," he never did fully understand that the threat to the censor embodied in Wilde's play was its fundamental strength. Certainly it was one of the aspects of the play that appealed most to Strauss, who must have chuckled over the Mahlers' squeamishness.

Ever since Wagner had imagined sexuality as a never-resting sea of harmony in *Tristan und Isolde*, music had been at the forefront of the modern awakening. Strauss recognized in Wilde's *Salomé* an honest, if somewhat exaggerated, analysis of human emotion. Even the extravagance had a kernel of insight. There was truth in Wilde's play that spoke directly to the mild-mannered German. It was as though the composer had enriched Wagner's harmonic palette just to express the added intensity of Wilde's vision. Strauss grabbed the opportunity, like a man intent on the one he loved. ■

Company Profiles: Eugene Lawrence

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.

Eugene Lawrence, 1945.

Singers understandably take special interest in stars who share their voice types, and San Francisco Opera Chorus baritone Eugene Lawrence is no exception. His childhood fascination was with famed baritone Lawrence Tibbett, whom he had first seen in the movie *The Rogue Song* (1930), MGM's first technicolor film (billed as the first "DeLuxe Screen Operetta") in which Tibbett played a Russian Robin Hood-type figure, pursued by Cossacks. When, at age six, Lawrence learned that Tibbett would be singing at the Met, in its 1932 premiere of *Simon Boccanegra* (with Martinelli and Pinza also in the cast), he prevailed upon his father, who was also a singer, to take him to New York. There he experienced his first opera. That *Boccanegra* proved to be a determining experience, as Lawrence has seldom been far from opera since.

The flurry of musical and music-related activities that has comprised his life ever since began with 11 years of flute study and a concert debut in *Messiah* in Columbus, Georgia in 1943. A Massachusetts native, Lawrence graduated from the New England Conservatory of Music in 1950, pursuing graduate studies for the next four years. Characteristically, he was simultaneously working as executive secretary, assistant manager, and New England representative for the concert management firm of Demeter Zachareff of Boston and New York. He managed Arthur Fiedler and his Sinfonietta, Roland Hayes, Jean Madeira, and others.

His eye-opening experience at the Met led to his becoming a supernumerary in Boston for seven years, and he served as super captain when the Met came to Boston on tour. A vigorous amount of ensemble work and a 1951 recital debut in Boston paved the way for his debut as an operatic soloist, in two roles in the Boston premiere of Kurt Weill's *Down in the Valley*. Hard on the heels of that experience came some Gilbert and Sullivan, and then *The Magic Flute*, which the Boston Opera Guild took on tour throughout the East and Midwest. Had there been any lingering doubts, it was *Flute*, Lawrence recalls, that "sold me on opera."

He moved to the Bay Area at the end of that tour and "loved it here" from the start. In addition to seeing every opera in his first seasons in San Francisco, he auditioned and became a Merola program finalist in 1956 and 1959 respectively, declining participation in the program only because "I had already had that training in the East, with Boris Goldovsky and Sarah Caldwell." In 1958 he joined the Opera Chorus, in which he has sung continuously ever since.

Even more than they do today, in the days before the Company's chorus became full-time (in 1981), choristers sang with a variety of other Bay Area musical organizations, including the San Francisco Symphony. Beyond the Symphony and the Company's former Spring Opera, the groups with which Lawrence has performed include Cosmopolitan Opera, Opera Stage, Operatunity, the East Bay Opera Guild, San Jose Civic Light Opera, and San Francisco Russian Opera, a company whose very appearance, brief as it was, continues to amaze him. "They did a full *Prince Igor* right here in the Opera House. They couldn't have made a cent on it."

In addition to teaching singing, which he continues to do to this day, and doing his own oratorio and recital work, Lawrence was founder and general director of the Palo Alto-based Peninsula Artists and Opera Association, which, beyond presenting concerts and semi-staged operas, took *Hansel and Gretel* on a tour of local schools. "Not only was Mr. Adler, who was general director here at the time, not threatened or in any way bothered by that," Lawerence recalls, "he was tremendously helpful, volunteering all kinds of information we otherwise would have paid for one way or the other. It was the same when I wrote a series of articles about the company, called 'Before the Curtain Rises.' Adler looked at each article carefully and made very helpful suggestions."

Eugene Lawrence, 1980.

The welter of other activities notwithstanding, Lawrence has pre-emptively vivid memories of singing in the Opera Chorus. Not surprisingly, recollections of fellow baritones stand out. "The first *Boccanegra* I sang in here starred none other than Tito Gobbi," he recalls. "I'll never forget it because during a rehearsal of the Council Chamber Scene, there was a moment when he turned and addressed a line to the chorus and, following the stage director's instructions, we all turned away from him. He took to his dressing room in a rage. Later he approached me and said, 'Look, I wasn't mad at you,' meaning the chorus. 'But I know that if the Doge had been addressing the Council, they would not have turned their backs on him.' Needless to say, by performance time, we were not turning our backs on Gobbi, either.'

"I took tremendous pleasure in his other performances here, including his unforgettable Scarpia in *Tosca* and what may have been the best *Otello* I've ever heard, with Del Monaco and Tucci. Gobbi knew how to hold the stage as few others have. When he made his entrance at the end of the first act of *Tosca*, the whole Opera House fell into a hush." Other

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Eugene Lawrence, Claramae Turner and Edna Garabedian backstage during a 1958 performance of Cherubini's Medea.

cherished memories include Geraint Evans's "unsurpassed Falstaff" as well as his Beckmesser, "the funniest and most original Beckmesser imaginable."

In a rare venture outside his own voice type, Lawrence pauses to sigh over Régine Crespin's singing of Cassandra and Dido in *Les Troyens*. "Such singing one never forgets. There have been lots of great people through here over the years. I was glad I was around for the experiences I had, because now there seem to be fewer of the stars of that caliber. And because they're rare, they're expensive, and booked up so far in advance."

As a member of the Army Specialized Training Program during World War II, Lawrence tested highest in music and engineering and was, accordingly, sent to the University of Missouri for accelerated training in mechanical engineering. Later he was tested by Stanford University and again rated highest in musical and mechanical interests. Little surprise, then, that his work as a chorister has been offset wih a passion that has served him both as a hobby and as an investment: Lawrence is a car collector.

As the result of a happy first automotive love, a 1931 Model A, he is now the proud owner of a 1965 and 1969 Coupe de Ville, a 1967 Mustang fastback, a 1972 Lincoln, a 1976 Cadillac Eldorado, and a fully restored, 1951 Packard in near-mint condition. Although the Packard has given him no end of unexpected problems—"Mr. Adler always referred to it as my 'hearse,' and kept asking me to move it"—it clearly is his pride and joy.

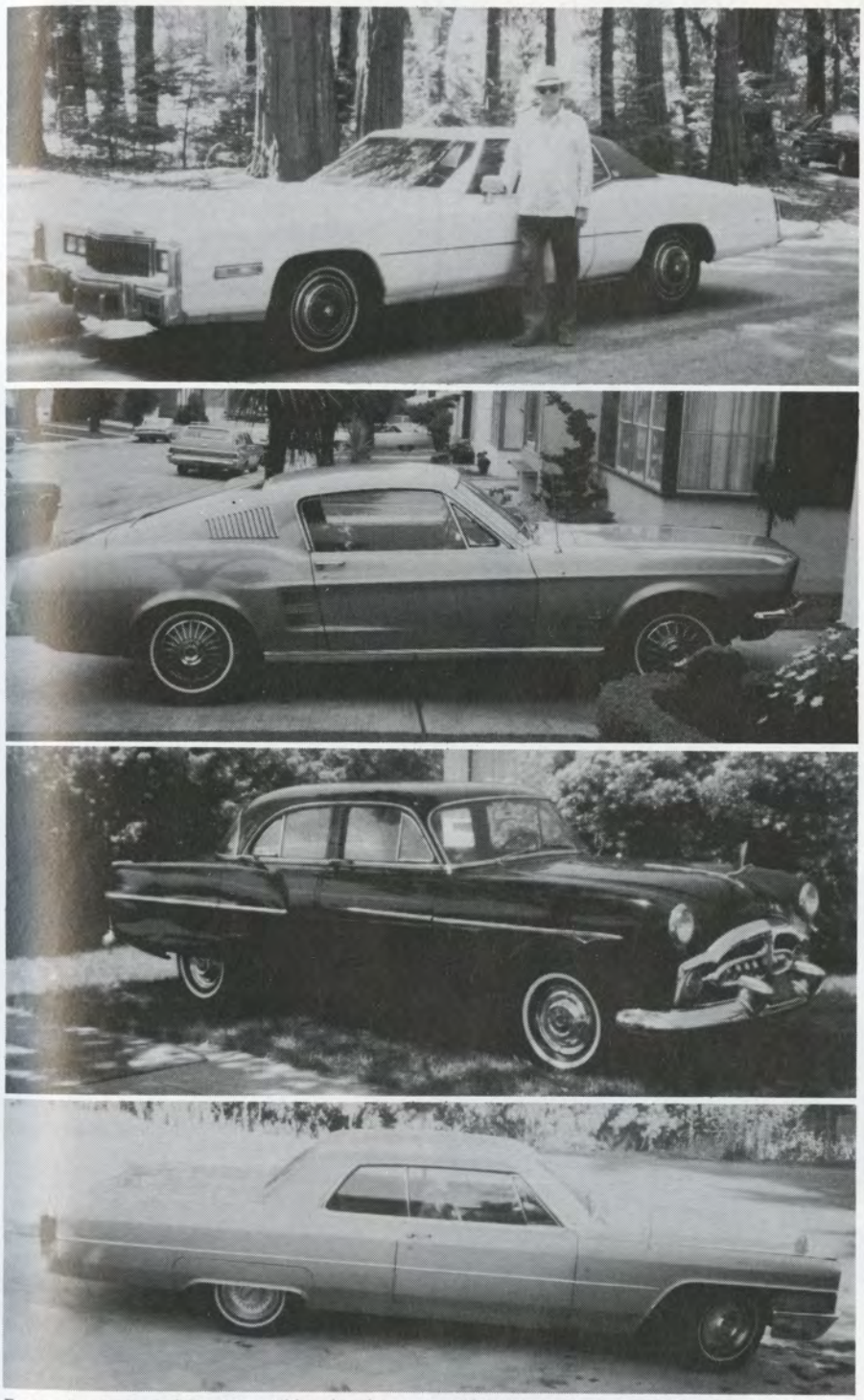
It turns out that Lawrence learned more from Tibbett than an appreciation of fine singing and compelling acting on the operatic stage. When he had occasion to speak with Tibbett backstage once, the star thanked Lawrence for his great appreciation. Then, speaking as one of the founders of the American Guild of Musical Artists (AGMA) in 1936, Tibbett quickly added that one of the ways Lawrence could show his appreciation was to take an active interest in the union. Lawrence has, to say the least, followed orders.

He has been a member of the union for nearly all of the 30 years he has sung with the Chorus, Committee member since 1964, and the Chairman of its Executive Committee since 1981. He also is a member of the San Francisco Labor Council. He can point with pride to his personal involvement in efforts that have led to pension and medical plans for opera choristers and to the organization's becoming full-time in 1981. He's rightly pleased with the improvements he's helped implement in the professional lives of his fellow performers. What's still needed, he says, is a better pension plan for everyone in the performing arts.

Terence McEwen congratulates Eugene Lawrence at his 25th anniversary party.

In keeping with his conviction that singers should perform only through the years in which they are doing their best work, he speculates that one of the next few seasons may be his last with the

Eugene Lawrence as a Sage (Turandot, *1968), Spy* (Tosca, *1985) and Druid Priest* (Norma, *1982).*



Eugene Lawrence and his 1976 Eldorado, plus some of his other passions: 1967 Mustang Fastback, 1951 Packard 300, and 1965 Cadillac Coupe de Ville.

Company. He's pleased to know that, whichever season he selects, he'll be leaving the chorus in the good hands of his probable union successor, Jim Meyer, and the new chorus director, Ian Robertson. "There's much more to opera chorus singing than making the right, beautiful sounds," Lawrence comments, "and Mr. Robertson is determined to have a chorus that's strong in all departments. He's already proving very strong in expressing our special needs to stage directors. You should be able to see an improvement in the chorus already this season. The future looks very good." ■

—Timothy Pfaff

San Francisco War Memorial Performing Arts Center

War Memorial Opera House

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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, October 11
Sunday, October 18
Sunday, November 1
Thursday, November 19
Sunday, November 22
Tuesday, December 1
Saturday, December 5

The cost is $2 for Guild members (limit 4 tickets per member); non-members $5. Advance reservations required. 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).

1987 Opera Previews

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

SAN FRANCISCO OPERA GUILD INSIGHTS

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is $16; non-members $20. Individual tickets may be purchased at the door for $8. For further information, please call (415) 565-6432. Programs are subject to change.

David Hockney and John Cox	9/16
Sir John Pritchard and Michael Hampe	9/30
James McCracken, Paul Plishka and Thomas Stewart	10/19
Tracy Dahl, Nancy Gustafson, Mary Jane Johnson and Lotfi Mansouri	11/4

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is $25 for 6 previews ($20 for students and seniors). Single tickets are $5 ($4 for students and seniors). For further information, please call (415) 453-4483 or (415) 388-6789.

The Barber of Seville James Keolker	9/10
The Magic Flute Dale Harris	9/17
Fidelio James Keolker	10/8
Nabucco George Martin	10/29
The Tales of Hoffmann Michael Mitchell	11/5
Roméo et Juliette George Jellinek	11/12

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Gala held at the Palo Alto Cultural Center, 1313 Newell Rd. Series registration is $22 (students $11); single tickets are $5 (students $3). Gala tickets $12.50. For further information, please call (415) 941-3890.

The Barber of Seville/Gala James Keolker	9/9
The Magic Flute Dale Harris	9/15
Fidelio James Keolker	10/6
Nabucco George Martin	10/27
The Tales of Hoffmann Michael Mitchell	11/3
Roméo et Juliette George Jellinek	11/10

SAN JOSE OPERA GUILD

Previews held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga, at 10 a.m. Series is open to the public at a cost of $5 per lecture; $2 for students and senior citizens (free of charge to San Jose Opera Guild members and members of Montalvo). For further information, please call (408) 741-1331.

The Barber of Seville James Keolker	9/11
The Magic Flute Dale Harris	9/18
Fidelio James Keolker	10/9
Nabucco George Martin	10/30
The Tales of Hoffmann Michael Mitchell	11/6
Roméo et Juliette George Jellinek	11/13

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is $22 for 6 previews (chapter member); $25 non-member. Single tickets (member) $5, non-member $6, students $3. For further information, reservations and the charge for receptions and luncheons, please call (707) 938-2432 or (707) 539-2730.

The Barber of Seville James Keolker	9/8, 7:30 p.m. (Refreshments served following preview) 2145 Manzanita, Santa Rosa
The Magic Flute Dale Harris	9/17, 10:30 a.m.; (Buffet luncheon following preview) 1229 Los Robles Dr., Sonoma

Fidelio 10/5, 2 p.m.; (Wine and cheese
James Keolker following preview)
Piper Sonoma Winery
11447 Redwood Hwy, Windsor

Nabucco 10/26, 10:30 a.m.; (Luncheon
George Martin following preview)
Sonoma Hotel
W. Spain & 1st St. West, Sonoma

The Tales of Hoffmann 11/2, 7:30 p.m.
Michael Mitchell (Refreshments served following preview)
1000 Buckeye Rd., Kenwood

Roméo et Juliette 11/9, 10:30 a.m.;
George Jellinek (Buffet luncheon following preview)
510—2nd St. East, Sonoma

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., San Francisco. Lectures begin at noon and there is no admission charge. For further information, please call (415) 621-1674, or (415) 331-1036.

The Barber of Seville	9/9
James Keolker	
The Magic Flute	9/16
Dale Harris	
Fidelio	10/7
James Keolker	
Nabucco	10/28
George Martin	
The Tales of Hoffmann	11/4
Michael Mitchell	
Roméo et Juliette	11/11
George Jellinek	
The Making of an Opera/*Fidelio*	11/16
John Priest	

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1987 Fall Season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented in the auditorium of the Berkeley/Richmond Jewish Community Center, 1414 Walnut St. (at Rose) in Berkeley, at 7:45 p.m. Admission to the series of 7 opera previews is $36; individual admission at the door is $6. For further information, please call (415) 526-5244.

Salome	9/7
The Magic Flute	9/14
Fidelio	9/21
Nabucco	9/28
The Tales of Hoffmann	10/5
Roméo et Juliette	10/12
The Queen of Spades	11/16

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture entitled "The World of Offenbach and the Truth About Hoffmann" will be given by Michael Barclay on November 6 at 7:30 p.m. at the Kensington Library, 61 Arlington Ave., Kensington. For further information, please call (415) 524-3043.

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering an opera preview class, Introduction to Opera (Music 16), with emphasis on the operas of the Fall Season, on Tuesday evenings at 6:30, beginning September 8. The enrollment fee is $15. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2425.

ROBERT GOODHUE'S FALL OPERA COURSE

Ten classes on all of the fall operas are offered, and there is a choice of two series: Mondays from August 24 to November 16 at 6:30 p.m., and Saturdays from August 29 to November 21 at 2:00 p.m. Cost for the series of 10 previews is $70; individual previews are $12. Location: 13 Columbus, San Francisco. For further information, please call (415) 956-1271.

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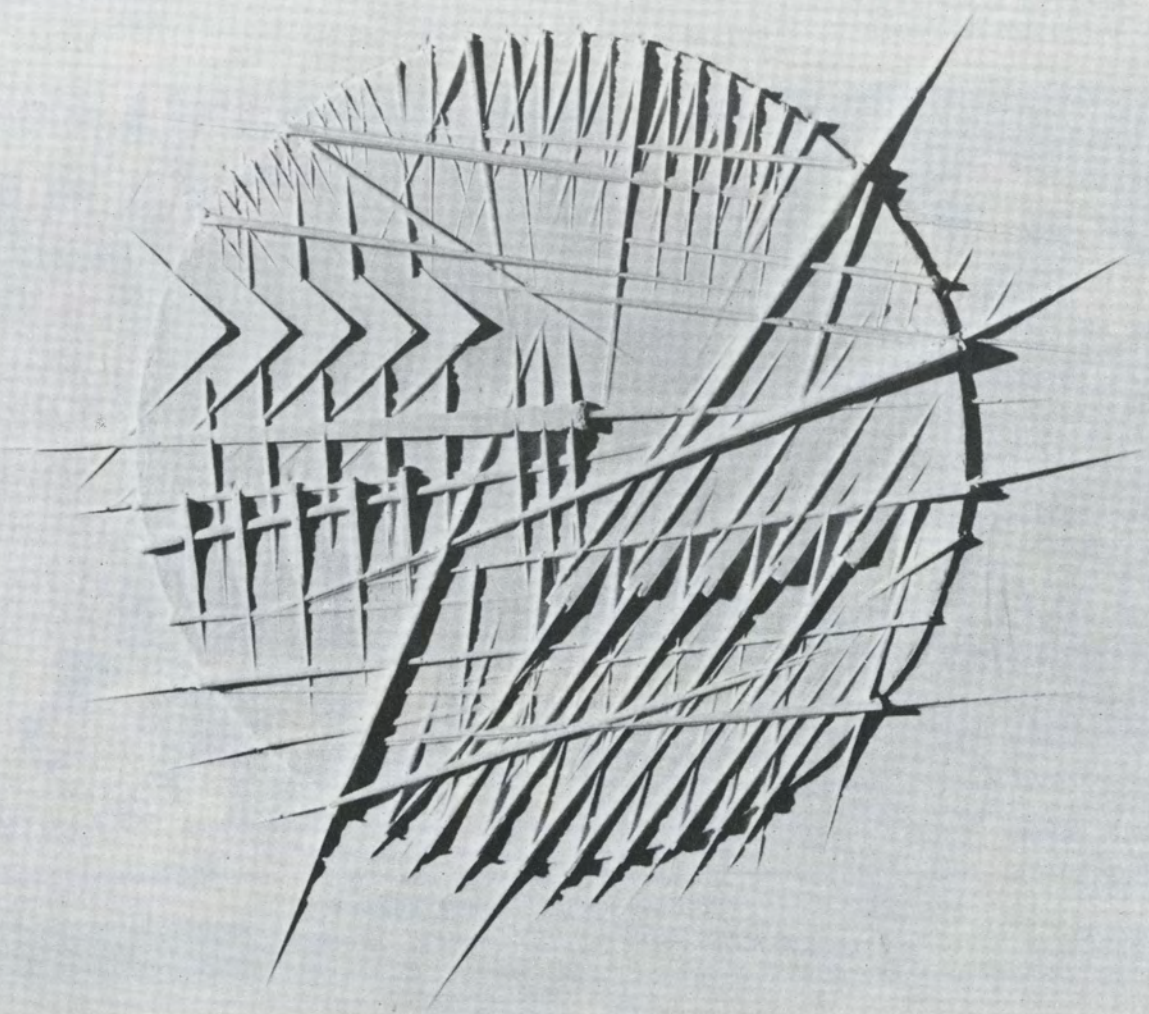

Dining & Entertainment Guide

FIOR D'ITALIA–San Francisco's oldest Italian restaurant presents the newest Italian cuisine. Monday-Friday 11:30 AM- 11:00 PM. Saturday/Sunday 5:00-11:00 PM. (415) 986-1886. 601 Union Street on Washington Square in North Beach. Reservations recommended.

GAYLORD INDIA RESTAURANT– Quite simply, the ultimate in Indian tandoori cuisine. Meat, seafood, vegetarian entrees. Lunch/Dinner/Sunday Brunch. One Embarcadero Center (415) 397-7775 and Ghirardelli Square (415) 771-8822 San Francisco; Stanford Shopping Center, Palo Alto (415) 326-8761.

LA BAMBA–This *newer* Mexican Restaurant features a unique wood-fired display grill and rotisserie to create a number of Puerto Vallarta style dishes with chicken, duck, squab and goat. The relaxed Mexican seacoast atmosphere features a large, fun festive bar with live Mariachi music every night. 200 Shoreline Highway at Tam Junction in Mill Valley. (415) 383-8000.

LA MERE DUQUESNE–In the heart of the theatre district you'll dine in the atmosphere of an elegant French country home. Veal, chicken, squab, trout, tripe and rabbit highlight an affordable French menu. Geary between Taylor and Jones in the El Cortez Hotel. (415) 776-7600.

LEHR'S GREENHOUSE–Dine in a truly unique garden setting for breakfast, lunch, dinner, Sunday Brunch, Garden Wedding receptions and Banquets. Chef Randal Lehr specializes in New American cuisine with fresh local seafood, pastas, salads and steaks as Lehr's celebrates its 15th Anniversary. 740 Sutter (Street) near Taylor. Validated parking (415) 474-6478.

NORTH BEACH RESTAURANT–Lorenzo Petroni and his partner/chef Bruno Orsi welcome you to a real Italian dining experience featuring homemade pastas, veal dishes, and fresh Pacific seafood. Located in the heart of North Beach at 1512 Stockton at Columbus, the restaurant serves daily from 11:30 AM-11:45 PM. Valet parking, major credit cards. (415) 392-1700.

RYUMON–Peking cuisine served in a traditional setting. Special rooms are available for private parties. Lunch, Monday-Saturday 11:30 AM-2:00 PM; Dinner, Monday-Sunday 5:30-9:30 PM. 646 Washington Street between Kearny and Montgomery. (415) 421-3868.

UMBERTO–Step into an Old World Mediterranean villa with terra cotta tile and sun-bleached walls, then feast on seafood, beef, veal and poultry prepared with Umberto's light sauces. Pastas, fresh from scratch, are a specialty. 141 Steuart Street, one block from the Ferry Building. Lunch Monday-Friday 11:30 AM-2:30 PM. Dinner daily 5:30 PM-11:15 PM. Piano, free hors d'oeuvres during cocktail hour. (415) 543-8021.

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For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 861-4008, x416.

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The Medallion Society, the premier group of the San Francisco Opera family, plays a vital role in maintaining the company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.

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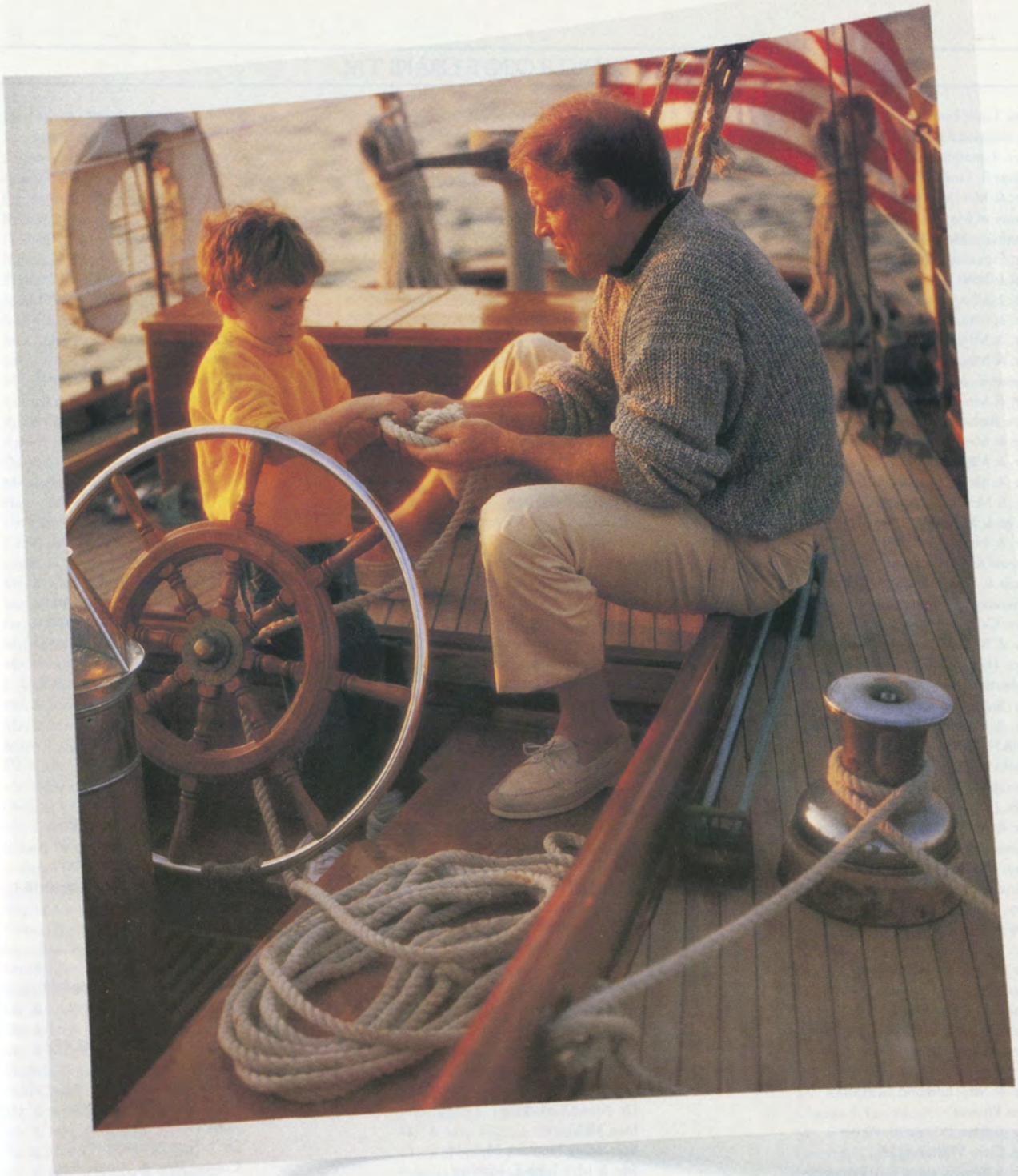

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Services

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.

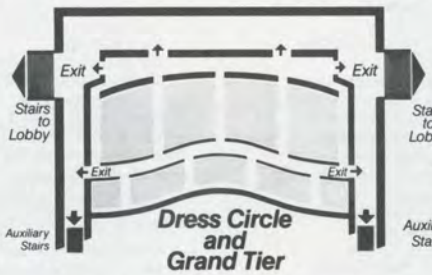
Unused Tickets Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution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

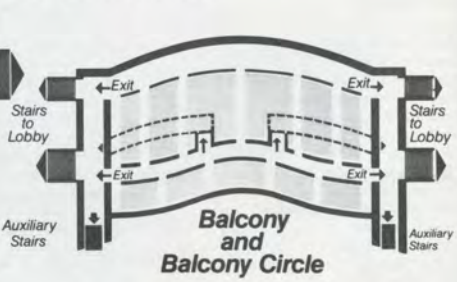
Opera glasses are available for rent in the lobby.
Please note that no cameras or tape recorders are permitted in the Opera House.
Children of any age attending a performance must have a ticket.
Management reserves the right to remove any patron creating a disturbance.
For lost and found information, 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.

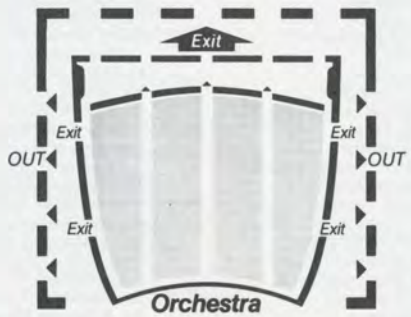
Taxi Service Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

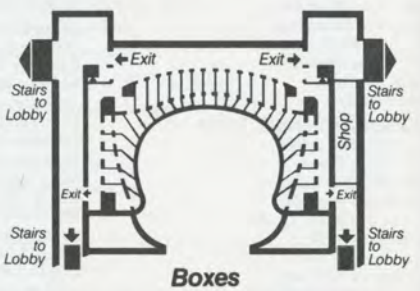
Performing Arts Center Tours Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday 1:30/2:30—Saturday 12:30/1:30. 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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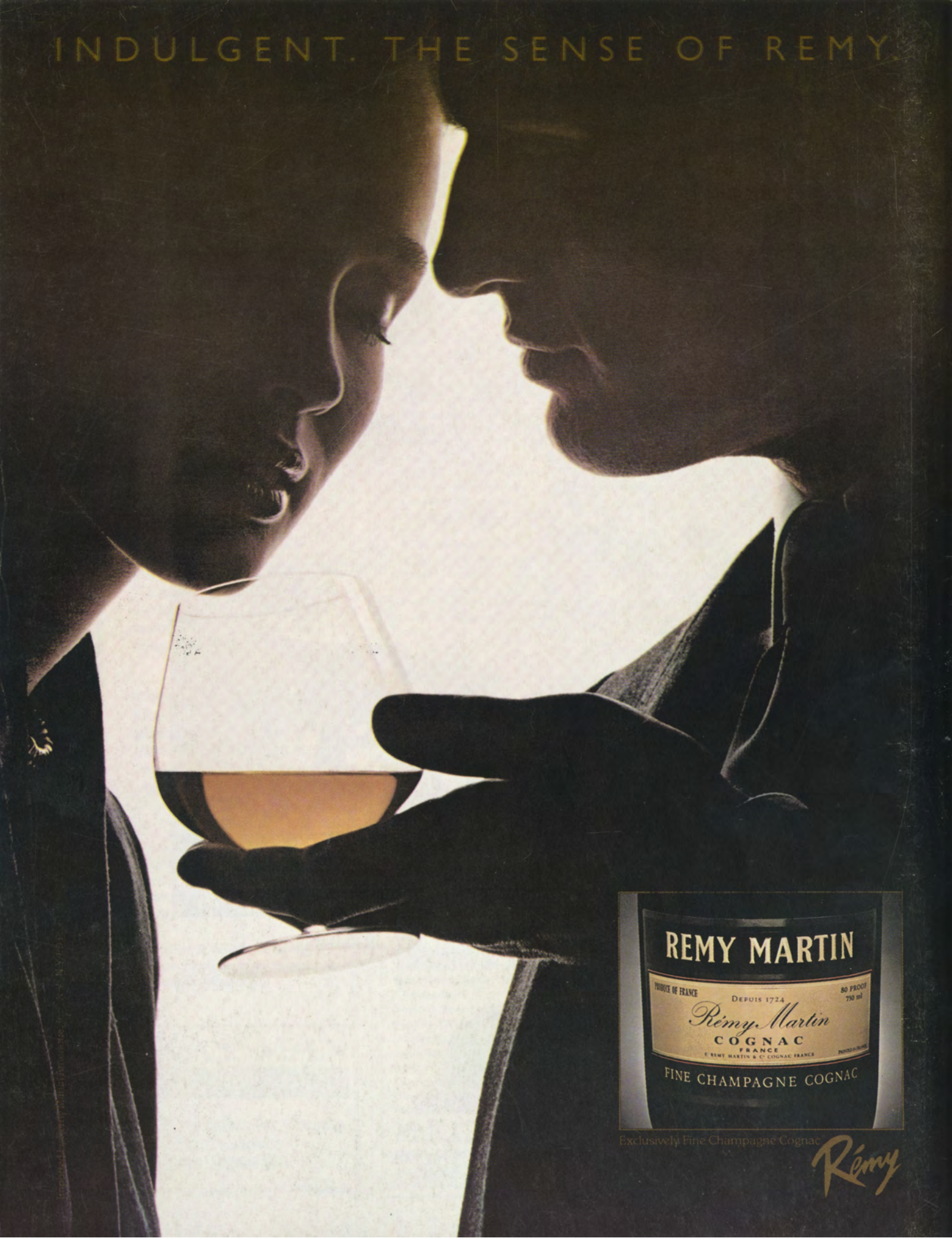

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