The Rake's Progress

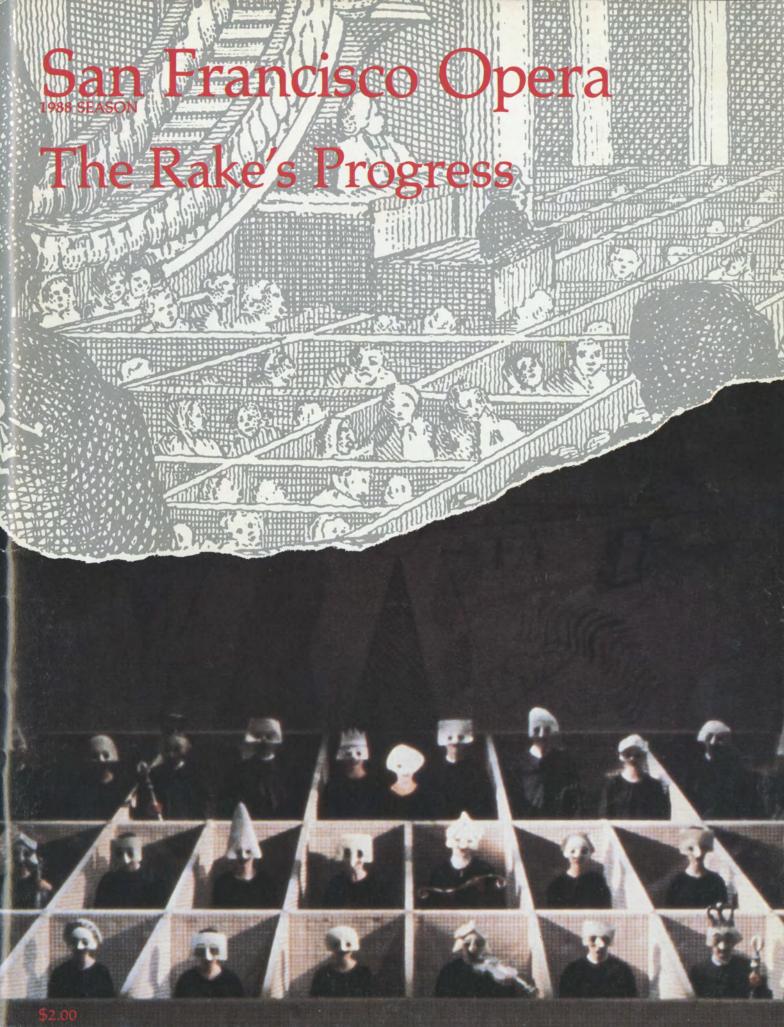
1988

Saturday, September 10, 1988 8:00 PM Thursday, September 15, 1988 7:30 PM Friday, September 23, 1988 8:00 PM Wednesday, September 28, 1988 7:30 PM Sunday, October 2, 1988 2:00 PM Tuesday, October 4, 1988 8:00 PM

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San Francisco Opera

Lotfi Mansouri, General Director

Sir John Pritchard, Music Director

The Rake's Progress

1988 SEASON

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The importance of *The Rake's Progress* in David Hockney's oeuvre.

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COVER

William Hogarth, 1697-1764 Detail from *Industry and Idleness*, Plate II

Detail from the Bedlam scene in San Francisco Opera's 1982 staging of *The Rake's Progress* (Ron Scherl photo)

Editor: Koraljka Lockhart Art Director: Frank Benson Editorial assistant: Robert M. Robb ISSN 0892-7189 Editorial offices: San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102 Telephone: (415) 861-4008

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From the Chairman of the Board and the President

We are pleased to welcome you to the 66th annual season of the San Francisco Opera, a season marked by many changes in the San Francisco Opera family. By now you are all aware of the arrival of Lotfi Mansouri, our new general director. He is no stranger to our audiences, having staged an astonishing 40 productions here in the last 25 years. So it is with great pleasure that we welcome him back as a permanent part of our Company and anticipate many fruitful years of collaboration under his artistic leadership.

Other changes over the last year have not been as happy, and it was with deep regret that we witnessed the passing of General Director Emeritus Kurt Herbert Adler and the resignation due to ill health of General Director Terence A. McEwen. Kurt Herbert Adler is universally acknowledged as the force that raised the San Francisco Opera to its remarkable status among the world's great opera houses during the 28 years that he led the Company. He was called the last of the old-time opera impresarios, and we shall not see his like again.

Terence McEwen had fewer years in which to give expression to his own personal vision for the Company, but his tenure was rich in outstanding new productions, including his worldacclaimed *Ring* cycle, which continued to uphold the tradition of excellence of the San Francisco Opera. Terry's encyclopedic knowledge of opera and his great sense of humor will be fondly remembered by all of us. We wish him well in the future.

Our Board of Directors also suffered the loss of two great champions of opera in San Francisco with the passing of our Directors Emeriti Cyril Magnin and Mrs. Nion R. Tucker. Their generosity and enthusiasm will serve as an inspiration to the entire Board, which this year includes eight new members.

In looking at our repertoire this season, we have many old friends to thank for their generosity in underwriting productions, as well as new donors, whom we welcome with deepest thanks. Funds for our new Parsifal have been provided through the generosity of an anonymous friend, and we have the L.J. Skaggs and Mary C. Skaggs Foundation to thank for our production of Maometto II. Four production revivals have been generously underwritten: that of L'Africaine by the Sells Foundation; The Rake's Progress by Mr. and Mrs. Marshall Naify; Così fan tutte by the San Francisco Opera Guild; and La Bohème by the Bernard Osher Foundation. We also would like to express our gratitude to Mr. and Mrs. William Rollnick, whose financial assistance has made possible most of this season's Supertitles.

As always, it is a privilege to be able to acknowledge our governmental funding sources, including such stalwarts as the National Endowment for the Arts and the California Arts Council. We also extend our deep gratitude to Grants for the Arts, Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg, whose support has been most encouraging.

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

We are further pleased to note this year's increase in our subscription base, but the reality of opera production is that ticket sales can cover only slightly more than half of our expenses. The interest of our audience in the magnificent art form of the opera has been amply demonstrated over the past years. With your continued support, and increased contributions wherever possible, we can together continue the glorious tradition of opera in San Francisco.

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

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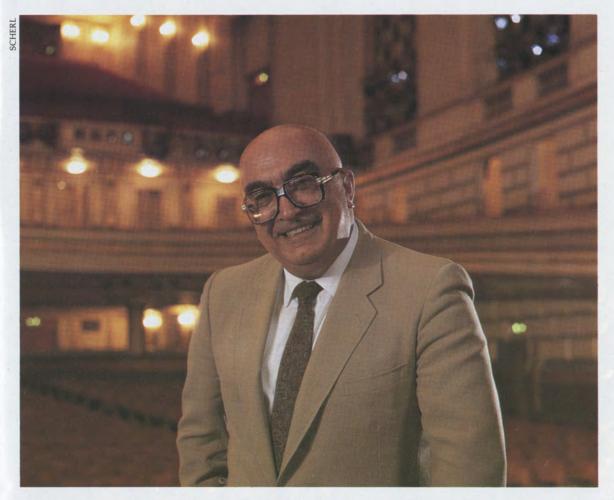
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General Director's Message

Returning to San Francisco has always been a pleasure for me, but never more so than this year, as I embark upon my new position as general director of San Francisco Opera. Long before I received this appointment, I wrote in my autobiography that I regarded San Francisco Opera as my "home" company, and the important role it has played in my career and life cannot be overstressed. During my student years in Los Angeles, I came to know and love the operatic repertoire through San Francisco Opera performances, and my earliest participation was as a supernumerary with the Company during its tours to Los Angeles.

I've always been a great believer in the power of kismet, and I am convinced that way back when I first carried a spear in *Otello* I was already beginning to fulfill part of a grand design—a master plan of some sort that has now come full circle as I assume leadership of my "home" company.

In my work at other opera companies around the world, I have always used the excellence of San Francisco Opera productions as the standard against which all others must be measured. Now it is my fervent hope that I can contribute to the artistic growth and financial stability of this wonderful institution. To use whatever talents I may have been given, all of my energy, my fullest capabilities to maintain San Francisco Opera's status as one of the foremost performing arts organizations in the world-and to prepare the Company to enter the 21st century-that is my pledge to you, the San Francisco Opera family. I am delighted to join with all of you as together we embark upon the next stage in the continuing evolution of the most marvelous of art forms in this, the most marvelous of cities.

August Charles

(

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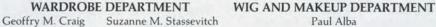
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1988 Season

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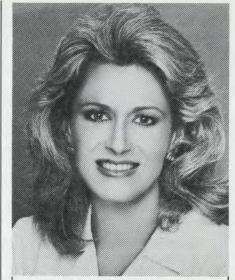
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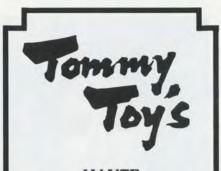
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San Francisco Opera

Lotfi Mansouri, General Director

1988 Season

Opening Night Friday, September 9, 7:00 L'Africaine Meyerbeer Verrett, Swenson, Spence*; Domingo, Díaz, Devlin, Anderson, Delavan, Skinner, Rouleau Arena/Mansouri/W. Skalicki/A. Skalicki/ Munn/Ray* 1988 production underwritten through a generous gift from the Sells Foundation. Saturday, September 10, 8:00 The Rake's Progress Stravinsky S. Patterson, Christin, Vergara; Hadley* Shimell**, J. Patterson, Green, Travis* Mauceri/Cox/Hockney/Sullivan Production originally made possible by a gift from the L.J. and Mary C. Skaggs Foundation; revival made possible by a generous gift from Mr. and Mrs. Marshall Naify. Tuesday, September 13, 7:30 L'Africaine Meyerbeer Thursday, September 15, 7:30 The Rake's Progress Stravinsky Friday, September 16, 8:00 Meyerbeer L'Africaine Saturday, September 17, 8:00 American Premiere Maometto II Rossini Horne, Anderson*; Alaimo*, Merritt*, Tate, Wunsch Zedda/Frisell/Benois/Arhelger Production underwritten by the generous grant from the L.J. and Mary C. Skaggs Foundation. Sunday, September 18, 2:00 L'Africaine Meyerbeer Monday, September 19, 8:00 Maometto II Rossini Wednesday, September 21, 7:30 L'Africaine Meyerbeer Friday, September 23, 8:00 Stravinsky The Rake's Progress

	~~~~
Saturday, September 24, 8:00 L'Africaine	Meyerbeer
Sunday, September 25, 2:00 Maometto II	Rossini
Tuesday, September 27, 8:00 L'Africaine	Meyerbeer
Wednesday, September 28, 7: The Rake's Progress	30 Stravinsky
Thursday, September 29, 7:30 Der Fliegende Holländer Polaski*, Young; Van Dam, C Koptchak* Kaltenbach/Calábria/Ponnelle Munn Production originally made possi by the Gramma Fisher Foundati	Wagner Ochman, :/ Halmen/ ble, in part,
Friday, September 30, 8:00 Maometto II	Rossini
Saturday, October 1, 8:00 <b>Der Fliegende Holländer</b>	Wagner
Sunday, October 2, 2:00 The Rake's Progress	Stravinsky
Tuesday, October 4, 8:00 <b>The Rake's Progress</b>	Stravinsky
Wednesday, October 5, 8:00 <b>Der Fliegende Holländer</b>	Wagner
Thursday, October 6, <b>7:30</b> Maometto II	Rossini
Friday, October 7, 8:00 <b>Der Fliegende Holländer</b>	Wagner
Saturday, October 8, 8:00 Così fan tutte Csavlek, Montague*, Rolandi Dickson, Krause Bradshaw/Gleue*/Ponnelle/N Production originally made possi grant from Crocker National Ba	lunn ble by a
Sunday, October 9, 2:00 Maometto II	Rossini
Tuesday, October 11, 8:00 <b>Der Fliegende Holländer</b>	Wagner

Sir John Pritchard, Music Director

Thursday, October 13, 8:00 Così fan tutte	Mozart
Saturday, October 15, <b>7:30</b> Der Fliegende Holländer	Wagner
Sunday, October 16, 2:00 Manon Lescaut Lorengar, Manhart; Dvorský Capecchi, Wunsch, Travis, Pe Skinner, Anderson, Potter Pritchard/Asagaroff/Klein/Ar	tersen,
Tuesday, October 18, 8:00 <b>Così fan tutte</b>	Mozart
Wednesay, October 19, <b>7:30</b> Manon Lescaut	Puccini
Friday, October 21, 8:00 <b>Così fan tutte</b>	Mozart
Saturday, October 22, <b>7:00</b> New Production <b>Parsifal</b> W. Meier*, S. Patterson, Pana Williams*, Manhart, Hoffman Kollo, Moll, Hynninen*, Berr J. Patterson, Wunsch, Potter, Ledbetter Pritchard/Joël/Halmen/Munn Production made possible by a ge from a friend of San Francisco C	n*, Spence; y, Anderson, enerous gift
Sunday, October 23, 2:00 <b>Der Fliegende Holländer</b>	Wagner
Tuesday, October 25, <b>7:00</b> Parsifal	Wagner
Wednesday, October 26, 8:00 Manon Lescaut	Puccini
Thursday, October 27, <b>7:30</b> Così fan tutte	Mozart
Friday, October 28, <b>7:00</b> <b>Parsifal</b>	Wagner
Saturday, October 29, 8:00 Manon Lescaut	Puccini
Sunday, October 30, 2:00 <b>Così fan tutte</b>	Mozart

Tuesday, November 1, 8:00 Manon Lescaut	Pucc
Wednesday, November 2, <b>7:00</b> Parsifal	Wagr
Thursday, November 3, 7:30 Così fan tutte	Moz
Friday, November 4, 8:00 Manon Lescaut	Pucc
Sunday, November 6, <b>1:00</b> Parsifal	Wagı
Tuesday, November 8, <b>7:00</b> Parsifal	Wagı
Wednesday, November 9, <b>7:30</b> Manon Lescaut	Pucc
Saturday, November 12, 8:00 Lady Macbeth of Mtsensk Sho	stakov

ov Barstow, Golden*, de la Rosa, Ganz; Trussel, Lewis, Devlin, J. Patterson, Travis, Petersen, Skinner, Gudas, Cole Anderson, Delavan, Potter Pritchard/Robertson (December 4)/ Freedman/W. Skalicki/Munn

Wednesday, November 16, 7:30 La Bohème Puccini Freni, Pacetti; Pavarotti, G. Quilico, Dickson, Ghiaurov, Tajo, Harper, Coles Patanè/Zambello/Mitchell/Button/Munn Production originally made possible by a gift in memory of George L. Quist; revival made possible by the Bernard Osher Foundation.

Saturday, November 19, 1:00 La Bohème Puccini

Saturday, November 19, 8:00 Lady Macbeth of Mtsensk Shostakovich

Sunday, November 20, 1:30

Ponchielli La Gioconda Marton, Ciurca, Nadler; Polozov*, Opthof, Giaiotti, Irmiter*, Petersen, Pittsinger

Kord/Ewers*/Brown/Munn/Sulich Production originally made possible by a friend of the San Francisco Opera and the San Francisco Opera Guild.

Monday, November 21, 8:00 Lady Macbeth of Mtsensk Shostakovich

Tuesday, November 22, 8:00 La Bohème Puccini

Wednesday, November 23, 7:30 La Gioconda Ponchielli

Friday, November 25, 8:00 Lady Macbeth of Mtsensk Shostakovich

ini	Saturday, November 26, 8:00 La Bohème	Puccini
ner	Sunday, November 27, <b>1:30</b> La Gioconda	Ponchielli
art	Tuesday, November 29, 8:00 La Bohème	Puccini
ini	Wednesday, November 30, <b>7:30</b> Lady Macbeth of Mtsensk Shostakovic	
ner	Thursday, December 1, <b>7:30</b> La Gioconda	Ponchiell
ner	Friday, December 2, 8:00 <b>La Bohème</b>	Puccin
ini	Saturday, December 3, <b>7:30</b> La Gioconda	Ponchiell
ich	Sunday, December 4, 2:00 Lady Macbeth of Mtsensk Sl	hostakovich
es,	Tuesday, December 6, <b>7:30</b> La Gioconda	Ponchiell
	Thursday, December 8, <b>7:30</b> La Bohème	Puccin
	Friday, December 9, 8:00	

La Bohème Puccini Gasdia*, de la Rosa; Lima, Malis, Delavan, Langan, Tajo, Harper, Coles Fiore/Zambello/Mitchell/Button/Munn

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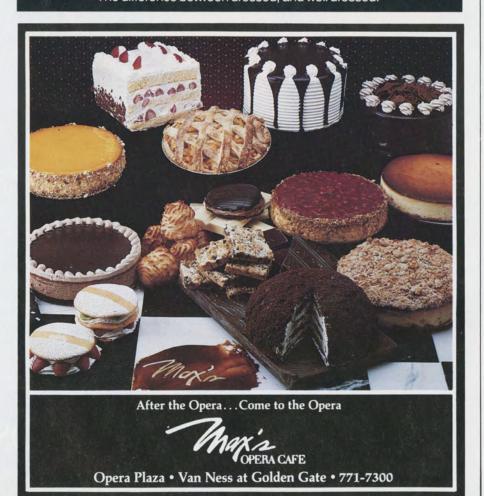
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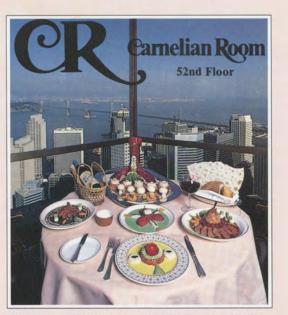
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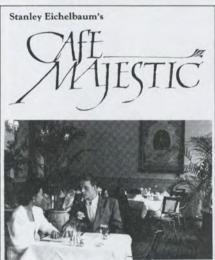
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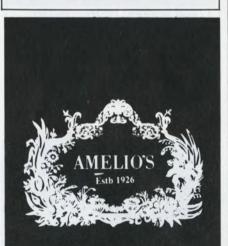
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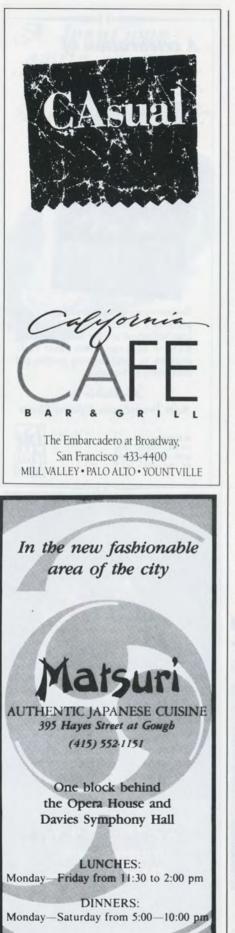






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# Aspects of

#### By ANDREW PORTER

Twenty or thirty years ago, I would have found it easier to write about *The Rake's Progress*. When the opera was new, one turned critical intelligence upon it, dwelt on this or that aspect of its score or its dramaturgy, assessed, pronounced.

In those days, Stravinsky was not the generally revered master that he is now. The chief critic of the London *Times* was apt to dismiss the post-*Sacre* music as "fretwork." *Music & Letters* declared that the *Rake* had a lame libretto. Rollo Myers's Stravinsky article in the fifth edition of *Grove's Dictionary* (1954) is often defensive in tone: "His craftsmanship at least is denied by none"; "Stravinsky seems fated to arouse animosity as well as admiration, and his works will no doubt continue to excite controversy for many years to come."

Today—37 years after the premiere—I find it hard to be critical about *The Rake's Progress*. Rather, I accept it as something that *is*: a work that has stood the test of time; a work of musical inventions so fresh and sure that I surrender to their sounds and shapes with delight. Perhaps I worry too little about what it *means*. The piece is subtitled "A Fable," and it closes by proclaiming that "Though our story now is ended, / There's the moral to draw / From what you saw." The characters draw different conclusions from the fable. Anne Trulove points out that not every rake is rescued at the last by the love of a good woman. Baba the Turk warns the ladies that "Good or bad, / All men are mad." Tom Rakewell warns young men against delusions of literary or political

Andrew Porter is the music critic of The New Yorker. Four volumes of his collected reviews have been published, the latest being Musical Events: A Chronicle, 1980-1983 (Summit Books). The San Francisco Opera has performed his English translation of The Magic Flute, Figaro's Wedding, and The Turk in Italy.





# The Rake's Progress



From San Francisco Opera's 1982 presentation of The Rake's Progress: (left) San Francisco Opera Chorus in the auction scene; (above) Jonathan Green as Sellem, the Auctioneer; (far left) The late Donald Gramm as Nick Shadow. SCHERL

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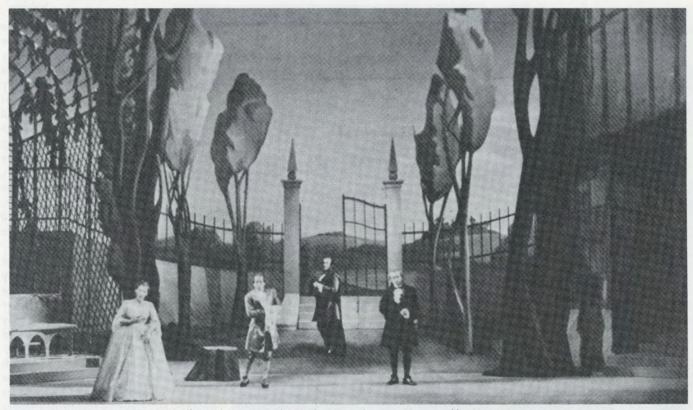
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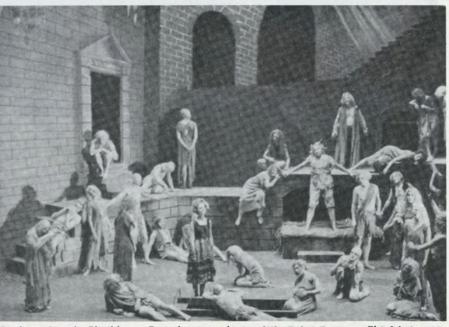


Elisabeth Schwarzkopf, Robert Rounseville, Otakar Kraus and Raffaele Arié in the 1951 Venice world premiere of The Rake's Progress.

grandeur. Nick Shadow epigrammatically laments his ceaseless activity. Then all unite in:

For idle hands And hearts and minds The Devil finds A work to do.

Are these adequate or clinching conclusions, lessons that the preceding drama can be said to have instilled? Anne's is fair enough. She is the Marguerite, the Gretchen, of this Faustian drama; her steadfast, unselfish devotion saves Tom's soul, if not his sanity; and not every sinner is lucky enough to find a redemptive Anne (or Gretchen, or Senta, or Elisabeth). Baba's conclusion comes as a surprise; it seems to echo, distantly, Marcellina's aria in the last act of Figaro (but Marcellina has better reasons for a feminist outburst). Tom hasn't shown any particular inclination to fancy himself "Virgil or Julius Caesar," (though he has indulged in a brief Faustian dream of benefitting mankind and abolishing "toil, hunger, poverty and grief"). Shadow's remarks are puzzlingas is everything about this figure-part-Leporello, part-Mephisto, part Jungian "shadow"-once we try to "explain" him instead of simply accepting him as he is presented.

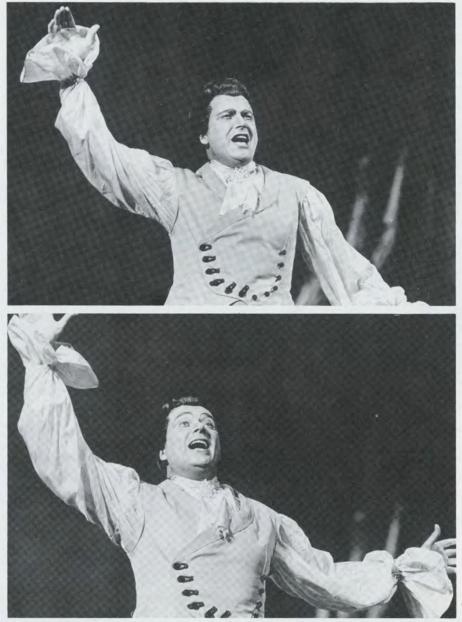


Final scene from the Glyndebourne Festival 1953 production of The Rake's Progress: Elsie Morison was Anne; Richard Lewis, Tom.

"The Devil finds work for idle hands to do" is the moral appended to the first scenario of *The Rake's Progress*. The nanny-like injunction derives from Isaac Watts's poem "Against Idleness and Mischief, "which begins "How doth the little busy bee / Improve each shining hour" and includes:

In works of labour or of skill, I would be busy too; For Satan finds some mischief still For idle hands to do.

It seems a rather trite conclusion for an



Richard Lewis as Tom Rakewell in San Francisco Opera's 1962 premiere of The Rake's Progress.

intricate opera (except insofar as the creators would certainly regard setting the right words and notes in precisely the right places as a work of labor and of skill). In my critical days, I might have found this epilogue perfunctory, unsatisfying: "Try again." As it is, I enjoy its bright A-major color, its rhythmic buoyancy, the teasing single bar of 5/8 in an otherwise 2/4 movement, the way the voices drop into and out of unison, and the curious, enigmatic effect—a simple device strikingly used—of the added B, high in the final chord.

I wasn't present at the premiere of

The Rake's Progress, which took place at La Fenice, Venice, on September 11th, 1951, but the performance was broadcast internationally, and I heard it in London. (Elisabeth Schwarzkopf was Anne, Robert Rounseville was Tom, Jennie Tourel was Baba, Otakar Kraus was Shadow, and Hugues Cuénod was the Auctioneer; Stravinsky conducted.) Since then, I have seen many productions, presented in many manners. Paul Griffiths, in the Cambridge Opera Guide to The Rake's Progress, remarks that the work "must have enjoyed more productions than any other opera composed since the

death of Puccini." There have been three complete recordings-or four, if one counts the release of the world-premiere performance. The British stage premiere was given by the Glyndebourne company at the Edinburgh Festival in 1953. That year, the Met presented the Rake (and revived it the following season, then dropped it), with Fritz Reiner conducting; and Stravinsky conducted a production by the Boston University Opera Workshop, directed by Sarah Caldwell. This was the first of many student presentations; London saw its first Rake in 1956, in a production originated by the Cambridge University Opera Group.

In our age of directorial extravagance and eccentricity, it has become customary to pay scant or no attention to the stage directions of an operatic score, however closely the composer and librettist may have collaborated. Many things have been done to the Rake. In 1961, Ingmar Bergman mounted a famous production which was not only "at loggerheads with the book" but also contained musical cuts (vet Robert Craft reported that he had "never seen I.S. more moved by a performance of a work of his"). At Boston in 1967, Sarah Caldwell moved the action into modern times: Baba was played by a man; the brothel scene was set in a disco, and the cemetery scene in an automobile graveyard, lit by the headlights of a Rolls-Royce hearse. In Robert Altman's production, at Ann Arbor in 1982, everything was set in the madhouse, and there were two Annes: a crisply bonneted one who during the prelude abandoned Tom to his fate, and a "dream" Anne-one of the lunatics-who loved and comforted him. At the Covent Garden premiere, in 1979, Tom Rakewell was the young Auden, with slicked-back hair and inevitable cigarette. It didn't make much sense. Perhaps it was intended to amplify Craft's observation that "Wystan Auden's devotion to Chester Kallman was ... the real subject of the libretto (the fidelity of true love)." But in that case it should surely be Anne who is got up as Auden, and Tom as Kallman. No doubt an all-male Rake along those lines has already been staged somewhere. (A critic's sarcastic suggestions-a tenor Cherubino or Octavian, Tosca presented as the Sacristan's Dream-tend to be followed by letters from readers who have witnessed just what he ironically proposed.) Need one continue? I recall an early production of David Pountney's, in





Kerstin Meyer, San Francisco Opera's 1962 Baba, tries on her beard for size; Mary Costa, who was Anne Trulove, prepares to go on stage. JONES

Scotland, that was hideous to look at but potently intelligent. Each extravagantly "interpretative" staging of an opera must be judged on its own individual merits. But the *Rake* I've enjoyed most—the staging that has allowed both music and words to flower with every eloquence that the singers and players can bring to them—is the one directed by John Cox and designed by David Hockney, which first appeared at Glyndebourne in 1975 and has now been recreated in Milan and San Francisco, from where it traveled to New York, Dallas, Toronto, and elsewhere.

The *Rake* had its starting point in Hogarth's series of paintings illustrating the progress of a rake, which date from 1732-33. Its musical starting points were also in the 18th century—in Mozart, above all—with ideas that Stravinsky then led into the 20th century. Hockney's designs, too, originate in Hogarth and then—with Stravinsky's score as guide proceed into unmistakably 20th-century stage pictures. (Moreover, if one—literally—"reads" them carefully, they incorporate private jokes akin to those of Kallman.)

The genesis of The Rake's Progress is copiously documented, albeit through many different volumes. It was not written to any commission. For years, Stravinsky contemplated composing a fulllength opera—something he had not done before—and, moreover, one with "a music originated in the English prosody and worked out in my own way, as I did it before in Russian, French, and Latin," A visit to a Hogarth exhibition at the Art Institute of Chicago, in May of 1947, suggested his subject matter. Aldous Huxley suggested that W.H. Auden should be his librettist. Auden embraced the idea. He spent a November week with Stravinsky, in Hollywood, working out the plot. The first scenario of the Rake is dated November 18th, 1947. In December, Stravinsky composed the prelude to the graveyard scene. In January of 1948, he received the text of the first and second acts, and in March the remainder of the libretto. (The various accounts of the genesis differ in some details; I have used the latest to be published, which is likely to be the most accurate.) Along with the receipt of Act I, Stravinsky learned that Auden had coopted his friend Chester Kallman as colibrettist; some initial irritation was abated once he met Kallman and appreciated his merits. Composition continued until May of 1951-by which time pianovocal scores of the work as so far composed were being prepared, and plans were being made for the first performance. Stravinsky first thought about a run in a Broadway theater, comparable to that of Menotti's The Consul in 1950 (which Stravinsky attended). Backers were not forthcoming. Central City, Colorado, the University of Southern California, and Covent Garden were other premiere venues considered, but the Venice Biennale won the day by offering Stravinsky \$20,000 simply to conduct the premiere and supervise two further performances. Royalties to composer and librettists were another matter, to be determined separately. The composer's choice of subject for his first fulllength opera is something that will keep future psycho-biographers busy. At present, it is perhaps enough to note that it ties in with various of his previous concerns. On the simplest level, it reflects his feeling for the passing seasons, those annual



Two San Francisco Opera Rake's Progress brothel scenes: (left) Richard Lewis and friends in 1962; (right) Donna Petersen (Mother Goose), Gregory Dempsey (Tom) and friends in 1970.

punctuations of life that city-dwellersair-conditioned in summer, centrally heated in winter, and able to buy tomatoes, lettuce, and oranges (of a kind) all year long-tend to forget. The Rake's Progress opens in spring, a fact emphasized by the vernal freshness of the music and by recurrent textual references. The first act ends in winter (according to the first scenario), or in summer (according to the printed libretto), or in autumn (according to the vocal and orchestral scores). The opera ends "a year and a day" later, in spring once more. The ancient spring rites of Adonis underlie its mythology. The discrepancies between libretto, vocal score, and orchestral score will keep lintpickers happy for decades. (It is surely a misprint in libretto and orchestral score which gives a philosophical bent to the mad Tom's summoning of his courtiers: "Holla! Achilles, Helen, Eurydice, Orpheus, Persephone, Plato!")

But the *Rake* is also a Faust drama, including elements that had been touched on in *The Fairy's Kiss* (whose hero deserts his mortal bride for higher inspiration) and had been more fully explored in *The*  Soldier's Tale (whose hero is a bourgeois Faust, making no high bargain sealed in blood but almost casually, without realizing it, signing his soul away, as ordinary men fascinated by the idea of becoming rich may easily do). Let those future psycho-biographers assess any personal significance that Stravinsky may, unconsciously, have found in the story as he saw it laid out on the walls of the Chicago exhibition. It is enough for us to realize that he found his frame for a thoroughly "operatic" opera.

In a 1953 essay, Stravinsky drew a distinction between "music drama" and "opera," as "two very, very different things"; and *The Rake's Progress*, he said, was emphatically an *opera*. Not a music drama, but "an opera of arias and recitatives, choruses and ensembles." In "its musical structure, the conception of the use of these forms, even to the relation of tonalities," it is "in the line of the classical tradition." Operas from Monteverdi to middle-Verdi provided models. Before embarking on the composition, Stravinsky acquired full scores of *Figaro*, *Don Giovanni*, *Così fan tutte*, and *Die Zauberflöte*, to be "the source of inspiration for my future opera." The Glyndebourne recording of Così and, on occasion, the Toscanini recording of La Traviata were his listening. As he composed, his mind was filled with attractive material from the past. Tom's aria "Love, too frequently betrayed" opens with a precise reproduction of the orchestral gesture that opens Ferrando's "Un'aura amorosa" in Così fan tutte. Tom seems to embark on the largo of Beethoven's First Piano Concerto as he sings "Vary the strain, O London." Accompaniment figures and textures from Così are recalled in several numbers. Don Giovanni and Die Entführung are also remembered. So, at moments, are Monteverdi, Bach, Handel, Donizetti, and Verdi.

In 1964, Stravinsky remarked wryly that it seemed as if he might have composed *The Rake's Progress* expressly to provide matter for journalistic debate about the pastiche. The new *Metropolitan Opera Guide* (almost as if to explain the Metropolitan Opera's neglect of *The Rake's Progress* for three decades and more) characterizes the work as "a brilliant exercise in musical and dramatic pastiche, echoing eighteenth-century language and (mostly) Mozart's music." Brilliant it is. Simply pastiche it is not. None of the quotations or adaptations lasts more than a measure or two. They move at once-melodically, harmonically, instrumentally-into mid-twentiethcentury music that only Stravinsky could have composed. The old operas suggested basic materials from which operas of the kind Stravinsky admired were made; from them, Stravinsky built his own 20thcentury opera. Today when I listen to The Rake's Progress I am scarcely conscious of these "borrowings" that once seemed so noticeable and prominent; they have become a living part of the opera that is.

Several strands in the genesis of *The Rake's Progress* prove fascinating to follow. For example: Auden and Kallman sent the composer recordings made by singers whom they imagined as vocal prototypes of their characters—Eleanor Steber as Anne, Ebe Stignani as Baba, Jussi Bjoerling as Tom, Willi Domgraf-Fassbaender (the Figaro and Guglielmo of the prewar Glyndebourne recordings) as Nick Shadow. In a 1984 letter, Auden tabulated the three temptations that make each step



William Dooley as Nick Shadow in San Francisco Opera's 1970 Rake. PETERS

of the Rake's progress unique": *Le plaisir* (the brothel scene, and the other fleshly delights Tom catalogues in his recitative after "Vary the strain"); *L'acte gratuit* (the marriage to Baba, called the Ugly Duchess in the first drafts); and *Il désire devenir Dieu* (Tom's Faustian vision of leading mankind—without much effort on his part into a new Golden Age). That simple 1-2-3 substructure, beneath the intricacies of *The Rake's Progress* as it was composed, is one of the many unifying elements in the adventure that a performance of the opera provides.

When I edited The Musical Times, Dervck Cooke contributed to it an article in which he endeavored to "write off" The Rake. A few years later, he wrote an essay, "The Futility of Music Criticism" (reprinted in Vindications: Cambridge University Press), in which he confessed that at the memory of that earlier article he shuddered. Most music critics of my age probably have cause to shudder at things they once wrote about the Rake. Cooke's essay contains a sentence for critics to pin above their desks: "Humility-the realistic recognition of one's own musical littleness, compared with the masters, is the very first requisite of any writer on music." Another requisite is gratitude for the musical joy that a master's shapes and sounds continue to give.

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## ARTIST PROFILES THE RAKE'S PROGRESS



SUSAN PATTERSON

Soprano Susan Patterson sings Anne Trulove in The Rake's Progress and the First Flower Maiden in Parsifal. She was most recently seen here as Chloe in the 1987 production of The Queen of Spades. A 1986-87 Adler Fellow with the San Francisco Opera Center, Miss Patterson has performed a number of roles with the parent Company, including Inez in Il Trovatore (Summer, 1986), her debut; Mrs. Gobineau in The Medium (Summer, 1986), Thibault in Don Carlos (Fall 1986): Javotte in Manon (Fall 1986); Marguerite in the Student Matinee performances of Faust (Fall 1986); and Violetta in one Student Matinee performance of La Traviata (1987). Her roles in the Opera Center's 1987 Showcase series included Marie in Henri Sauguet's Le Plumet du Colonel and Helen in Three Sisters Who Are Not Sisters by Ned Rorem. For the 1986 Showcase series, she sang Helen in There and Back and Lucia I/Lucia II in The Long Christmas Dinner, both by Hindemith. She is a graduate of the universities of Samford and Florida State, and is currently working toward a doctorate at Indiana University. As a member of the 1985 Merola Opera Program, she appeared as Marguerite in Faust at Stern Grove and for Western Opera Theater's 1985-86 national tour she portrayed Donna Elvira in Don Giovanni. Miss Patterson is a frequent concert soloist and has performed Handel's Jephtha and Messiah, Mendelssohn's Elijah, Poulenc's Gloria, Rossini's Stabat Mater and Beethoven's Egmont. Recently, Miss Patterson has performed Musetta in La Bohème with Atlanta Civic Opera, Rosalinda in Die Fledermaus with Marin Opera, and all three soprano roles in Les Contes d'Hoffmann in Palm Beach and scored a major success as Violetta in La Traviata with the



JUDITH CHRISTIN

Welsh National Opera. Future engagements include her Lyric Opera of Chicago debut as Violetta; her initial appearance with the Vancouver Opera as Gilda in *Rigoletto*; and her Minnesota Orchestra debut in performances of Handel's *Messiah*.

Mezzo-soprano Judith Christin returns to San Francisco Opera as Mother Goose in The Rake's Progress. She made her Company debut in the fall of 1986 as Marcellina in Le Nozze di Figaro, and as Marthe in Faust and returned last year to portray the Third Lady in The Magic Flute. A native of Rhode Island, Miss Christin performs frequently at New York City Opera and has been seen there in Cendrillon, Carmen, The Cunning Little Vixen, Ariadne auf Naxos, Le Nozze di Figaro, Candide and Madama Butterfly, in which her interpretation of Suzuki was seen on a "Live from Lincoln Center" telecast. Her performance in Albert Herring with Opera Theatre of St. Louis was also televised nationwide and in Europe. Miss Christin's 1983 debut with the Opera Company of Philadelphia was in the role of Flora in La Traviata, and later that season she performed in Turn of the Screw and Orpheus in the Underworld at Santa Fe, where she has also been seen in The Magic Flute, Die Liebe der Danae and Madama Butterfly. During the 1984-85 season she performed in the Menotti double bill of The Medium and Amelia Goes to the Ball with the Dallas Opera; with San Diego Opera in Peter Grimes; and with Washington Opera in La Sonnambula, Eugene Onegin and L'Italiana in Algeri. Miss Christin has sung in several American premieres, including Iain Hamilton's Anna Karenina with Los



VICTORIA VERGARA

Angeles Opera Theater and Massenet's Chérubin at Carnegie Hall, and recently made her European debut in Amsterdam with the Netherlands Opera as Suzuki in Madama Butterfly. Recent engagements have included Mrs. Sedley in Peter Grimes with the Opera Company of Philadelphia, Mad Margaret in Ruddigore with Washington Opera, Marthe in Faust with San Diego Opera, Rosa Sacchi in the U.S. premiere of Penderecki's The Black Mask with Santa Fe Opera, Despina in Così fan tutte at Santa Fe, and The Mikado at Tulsa Opera. Future engagements include her Houston Grand Opera debut in The Marriage of Figaro, and her Metropolitan Opera debut in Eugene Onegin.

Chilean mezzo-soprano Victoria Vergara returns to San Francisco Opera to sing Baba the Turk in The Rake's Progress, a role she sang with great success in Cologne in 1985. She made her Company debut as Maddalena in Rigoletto in 1981, and sang the title role of Carmen here during the 1983 Summer Season. It is as Bizet's temptress that she has won international acclaim, having sung this role with leading companies throughout North America including the Dallas Opera, Houston Opera, Miami Opera, Seattle Opera, Michigan Opera Theater, Vancouver Opera and at the New York City Opera where she starred in the 1984 new production of the work which was also seen nationally on a "Live from Lincoln Center" telecast. She made her European debut in 1982 as Carmen at the Zurich Opera and has also appeared as Carmen at the Deutsche Oper Berlin, Hamburg State Opera, Bavarian State Opera, Munich, Cologne Opera and in Avignon



JERRY HADLEY

and Lisbon. She also sang the role of Amneris in a new production of Verdi's Aida at the Vienna State Opera in 1984, and sang her first Dalila in Samson et Dalila in Liège in 1986. She returned to the New York City Opera in 1986 as Dulcinée in a new production of Massenet's Don Quichotte, and performed her first Herodias in Salome in Edmonton. In 1986 for the Washington Opera, she created the role of the Duchess of Alba in Gian Carlo Menotti's Goya which starred Plácido Domingo and which was also telecast live nationally. She appeared in 1987 in a "Live from Lincoln Center" telecast of a concert with Plácido Domingo and in the final scene from Carmen in the "Domingo Salutes Seville" special. She has also filmed the role of Maddalena in Rigoletto with Luciano Pavarotti, directed by Jean-Pierre Ponnelle for Unitel. Miss Vergara recently made her Israel Philharmonic debut in a series of concerts and staged performances of Carmen (conducted by Zubin Mehta and directed by Ponnelle) in Tel Aviv, Jerusalem and Haifa. Future engagements include a new production of Rigoletto at the Cologne Opera, Samson et Dalila and Carmen in New Orleans, return engagements in Berlin, Hamburg and Munich, and she will make her Metropolitan Opera debut this fall in the title role of Carmen.

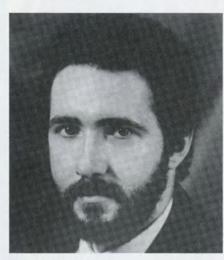
Jerry Hadley makes his San Francisco Opera debut as Tom Rakewell in The Rake's Progress. A native of Illinois, the tenor has in the past few seasons made several important debuts. His 1986 Lyric Opera of Chicago debut was as Camille in The Merry Widow and he also filled in for an ailing colleague as Rodolfo in that company's production of La Bohème. In March of 1987, he made his Metropolitan Opera debut as Des Grieux in Massenet's Manon, and during the summer of that year made debuts at the Ravinia Festival in Così fan tutte with Kiri Te Kanawa and at the Great Woods Festival with the Pittsburgh Symphony, and returned to the Mostly Mozart Festival in New York. Hadley has made numerous appearances with the Vienna State Opera, most recently as Tamino in Die Zauberflöte, Alfredo in La Traviata, and Nemorino in L'Elisir d'Amore. The current season has also taken him to the Geneva Opera as Tamino, and to the Hamburg Opera as Nemorino. In June of this year he sang the title role of Les Contes d'Hoffmann in Toronto, and is to return to Chicago in October and November for La Traviata and Falstaff. The young artist has also sung with many other major houses and festivals including Covent Garden, the Bavarian State Opera, Deutsche Oper Berlin, Houston Grand Opera and the Spoleto Festival, USA. His concert appearances include the title role in Berlioz's Damnation of Faust in Pittsburgh and New York conducted by Charles Dutoit and Beethoven's Ninth Symphony in a Carnegie Hall performance with the Vienna Philharmonic conducted by Claudio Abbado. Hadley has been seen on three "Live from Lincoln Center" telecasts, including New York City Opera's Madama Butterfly, a concert version of Donizetti's Anna Bolena with Dame Joan



WILLIAM SHIMELL

Sutherland and on the "Pavarotti Plus" special. His recordings include *La Bohème* with Leonard Bernstein, *Anna Bolena* with Dame Joan Sutherland and Richard Bonynge, Beethoven's Ninth Symphony, the Requiems of Verdi and Mozart, as well as Schubert's Mass in E-flat. He is also featured as Freddie on the recent recording of *My Fair Lady* with Kiri Te Kanawa and Jeremy Irons.

British baritone William Shimell makes his United States opera debut as Nick Shadow in The Rake's Progress, a role he sang to great acclaim with Opera North in 1986. Born in Essex and educated at the Westminster Abbev Choir School at St. Edward's School, Oxford, he then studied at the Guildhall School of Music and was at the National Opera Studio until 1979. His debut with the English National Opera in 1980 as Masetto in Don Giovanni led to a variety of other roles with the company, including Schaunard in La Bohème, Mercutio in Romeo and Juliet, Papageno in The Magic Flute and Moralès in Carmen. In 1985 he appeared with the ENO in the title role of a new Jonathan Miller production of Don Giovanni which was revived in 1987. Shimell made his Glyndebourne debut singing Dandini in the 1983 touring performances of La Cenerentola and appeared as the Count in the 1984 Festival performances of Le Nozze di Figaro. He made his debut with the Welsh National Opera in 1984 in the title role of a Ruth Berghaus production of Don Giovanni. Recent engagements at the Royal Opera House, Covent Garden have included Guglielmo in Così fan tutte and Albert in Werther. Since his debut as Dandini in Cenerentola at the Châtelet in Paris in 1986, he has sung the Count in Le



JAMES PATTERSON

Nozze di Figaro in Vancouver, Malatesta in Don Pasquale and the title role of Don Giovanni (a production conducted by Nikolaus Harnoncourt) for the Netherlands Opera, Fernando in La Gazza Ladra for the Paris Opera, and made his acclaimed debut at Milan's La Scala as the Count in Le Nozze di Figaro, Riccardo Muti conducting. Future engagements include Mozart's Count in Geneva, La Scala and Glyndebourne, Marcello in La Bohème at Covent Garden, and return visits to Paris and Amsterdam. This summer, the baritone recorded Vaughan Williams's Sea Symphony, and a video cassette of Thames Television's film of Berlioz's L'Enfance du Christ, in which he sings Joseph, has just been released.

Bass James Patterson sings Trulove in The Rake's Progress and Titurel in Parsifal. He was last seen as the Marchese di Calatrava in La Forza del Destino and Hans Schwarz in Die Meistersinger von Nürnberg during the 1986 Fall Season. During the 1985 Fall Season, Patterson performed four roles: The King of France in Lear, Johann in Werther, Tommaso in Un Ballo in Maschera and the Police Commissioner in Der Rosenkavalier. A graduate of the 1982 Merola Opera Program, he appeared in productions of Rigoletto and The Magic Flute, and went on to portray Sparafucile in Western Opera Theater's 1982 touring production of Rigoletto. He was heard in Opera Center Showcase productions of L'Ormindo and The Rape of Lucretia in 1983, and for the 1984 Showcase was Osmin in The Abduction from the Seraglio. Since his Company debut as a Customhouse Guard in the 1983 Summer Season production of La Bohème, he has sung nearly 20 roles continued on p.45

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This revival of The Rake's Progress has been made possible by a generous gift from Mr. and Mrs. Marshall Naify. The production was originally made possible by a gift from the L.J. and Mary C. Skaggs Foundation.

Opera in three acts and an epilogue by IGOR STRAVINSKY

Text by W.H. AUDEN and CHESTER KALLMAN (By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.)

# The Rake's Progress

Conductor John Mauceri

Production John Cox

Designer David Hockney

Lighting Designer Joan Sullivan

Chorus Director Ian Robertson

Musical Preparation Jonathan Khuner Mark Haffner **Ieffrev** Goldberg **Richard Amner** 

Prompter Ionathan Khuner

Harpsichord Accompaniment Philip Eisenberg

Assistant Stage Director Peter McClintock

Stage Manager Jerry Sherk

Scenery and costumes owned by San Francisco Opera; production originally created for the Glyndebourne Festival Opera and Teatro alla Scala, Milan

Costumes executed by San Francisco Opera Costume Shop and by Teatro alla Scala, Milan

First performance: Venice, September 11, 1951

First San Francisco Opera performance: October 19, 1962

SATURDAY, SEPTEMBER 10, AT 8:00 THURSDAY, SEPTEMBER 15 AT 7:30 FRIDAY, SEPTEMBER 23 AT 8:00 WEDNESDAY, SEPTEMBER 28 AT 7:30 SUNDAY, OCTOBER 2 AT 2:00 TUESDAY, OCTOBER 4 AT 8:00

CAST Tom Rakewell, Jerry Hadley*

beloved of Anne

Anne Trulove, Trulove's daughter

Susan Patterson

**James** Patterson

**Judith** Christin

Victoria Vergara

Trulove, a country squire

Nick Shadow William Shimell**

Mother Goose. keeper of a brothel

Baba the Turk, a circus bearded lady

Sellem, an auctioneer

Ionathan Green

Auction buyer Frederick Matthews

Keeper of the madhouse Dale Travis*

Whores and roaring boys, servants, citizens, madmen

**U.S. opera debut *San Francisco Opera debut

#### TIME AND PLACE: 18th-century England

ACT I Scene 1: The garden of Trulove's country house Scene 2: Mother Goose's brothel in London Scene 3: Trulove's garden

#### INTERMISSION

- ACT II Scene 1: A room in Tom's house in London
  - The street in front of Tom's house Scene 2: Scene 3: Tom's room

#### **INTERMISSION**

ACT III	Scene 1:	Tom's room	

- Scene 2: A graveyard
  - Scene 3: Bedlam—the madhouse

**EPILOGUE** 

Supertitles for The Rake's Progress provided by a generous and most appreciated gift from William and Eloise Rollnick.

Latecomers will not be seated during the performance after the lights have dimmed. The use of cameras and any kind of recording equipment is strictly forbidden. The performance will last approximately three hours and fifteen minutes.

## The Rake's Progress/Synopsis

#### ACTI

Scene 1—Tom Rakewell, a young and impecunious country Englishman, is in love with Anne Trulove, but her father the squire, though anxious for their happiness, secretly doubts Tom's strength of character. His suspicions are confirmed when Tom refuses his offer of steady employment in the city. Tom is content to put his trust in Fortune. A stranger, who announces himself as Nick Shadow, suddenly arrives with the news that an unknown uncle of Tom's has died and left him a fortune. Tom must go at once to London to take over his uncle's estate, and Shadow offers himself as Tom's servant and guide through the intricacies of London life. The question of his salary can be decided in due course—a year and day thence. Tom takes his leave of Anne and her father and sets off with Shadow for London.

Scene 2—Shadow introduces Tom to the opportunities bestowed by his new-found wealth. With whores and roaring boys as an appreciative audience, Tom repeats the catechism of his new creed of pleasure to Mother Goose, who presides as Lady Bishop in the ceremony of initiation. His responses are correct until a question about the meaning of love revives memories of Anne. Mother Goose persuades him to drink more deeply, and his remorse vanishes. The whores offer to help him banish his sadness, but Mother Goose claims him as her own.

Scene 3—Months have passed but Anne has heard no news of Tom. She senses that Tom needs her and resolves to go in search of him to London.

#### ACT II

Scene 1—Tom is surfeited and bored by his life in London and seeks in vain for happiness. Shadow exhorts him to marry Baba the Turk, a bearded lady and very popular entertainer. Only if he acts freely can he be happy. To be free he must defy the twin tyrannies of appetite and conscience—the bearded Baba is the antithesis of appetite, and he owes her no duty. She is therefore the perfect agent for his happiness. Tom allows himself to be persuaded by Shadow and sets off to woo and win her as his bride.

Scene 2—Anne finds her way to Tom's house and sees him arrive, escorting a closed sedan chair. She greets him, but he begs her to return home and forget him. London is no place for her. Anne reaffirms her love for Tom but leaves him when she learns that the impatient occupant of the sedan chair is Baba the Turk, now his wife. Tom leads the veiled Baba to the house. The townspeople crowd round the door begging for a glimpse of her, and in response to their excited requests, she unveils. Scene 3—Baba sits at breakfast with Tom among the collection of presents given to her on a series of triumphant European tours by her countless admirers. Tom is bored and infuriates her with his indifference. She accuses him of retaining his love for Anne and rages and screams her jealousy until Tom silences her. Then he relapses into sleep—the last refuge of the bored. Shadow now prepares to complete Tom's downfall by adding financial disaster to his moral and domestic ruin. He wheels in a fantastic machine for converting stones into bread. Tom wakes and tells Shadow that he has been dreaming of just such a machine. He does not realize that it is bogus, but believes that it will cure poverty and bring happiness to the wretched. Thus with good deeds he may again be worthy of Anne's love. He leaves to devote all his energies to raising money for this noble and philanthropic scheme.

#### ACT III

**Scene 1**—Tom's financial bubble has burst, bringing ruin to himself and to countless innnocent investors in his scheme. A crowd of inquisitive townsfolk flocks to attend the auction of his belongings. Anne arrives to ask news of Tom, but no one can tell her where to find him. The auctioneer, Sellem, begins to auction the contents of the house. He offers a mysterious object. It is Baba, who springs to the defense of her belongings, unconscious of the intervening time since Tom silenced her. Tom and Nick are heard singing from the street. Anne returns at the sound of the voices. Baba tells Anne that her love may still be able to save him. Anne rushes out to seek Tom, and Baba determines to go back to her true profession, the stage.

Scene 2—A year and a day have passed since Shadow entered Tom's service. He now claims his wages, Tom's soul. An open grave is waiting. He first offers Tom a choice of death by poison, steel, rope or gun, and then offers Tom a chance to save himself by winning a game of cards. Shadow attempts to cheat, but the memory of Anne inspires Tom to win the game. Shadow is enraged at being outwitted but, though cheated of Tom's soul, takes his revenge by striking him with insanity.

Scene 3—Tom is confined among the lunatics in Bedlam. He thinks himself to be Adonis and, when Anne comes to visit him, believes that she is Venus, whom he has long been seeking. He asks her forgiveness for so long disdaining her love. She comforts him and sings him to sleep with a lullaby. Her love is unaltered, but realizing that it is not herself whom Tom now needs, she sadly agrees to return home with her father. Tom wakes to find Venus has gone, and his heart breaks in despair. The lunatics join in mourning Adonis, Venus's beloved.

**Epilogue**—The principals join in pointing out the moral of the fable, that the Devil finds work for idle hands.

# The Rake's Progress

Photos taken in rehearsal by David Powers



Jerry Hadley (Inset) Susan Patterson



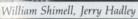
Judith Christin, Members of the San Francisco Opera Chorus

(below) Jerry Hadley, Victoria Vergara, Members of the S.F Opera Chorus











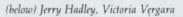
Jonathan Green, Kermit Duval, Albert Goodwin



William Shimell



Susan Patterson











Victoria Vergara, Jerry Hadley

(below) Susan Patterson, Jerry Hadley

Susan Patterson, Jerry Hadley

(below) William Shimell





continued from p.37



JONATHAN GREEN

here, including Fafner in Das Rheingold and Siegfried during the 1985 Ring Festival. During the 1986-87 season, Patterson sang the role of Rocco in concert performances of Fidelio with the New Jersey Symphony and appeared with the San Jose Symphony in the Beethoven Missa Solemnis. He also portraved Sarastro in The Magic Flute with the New Orleans Opera, Dr. Bartolo in Le Nozze di Figaro with the Vancouver Opera and appeared in Aida and Hamlet with the Greater Miami Opera. Last January, he made his Lyric Opera of Chicago debut in Tosca. Other recent appearances include the world premiere of David Diamond's A Song of Hope in New York, Sarastro with Seattle Opera and Colline in La Bohème with Opera Hamilton.

Character tenor Jonathan Green returns to San Francisco Opera to recreate his portrayal of Sellem in The Rake's Progress, a role he sang here during the 1982 Summer Season. He made his highly praised local debut in the title role of Kurka's The Good Soldier Schweik for 1980 Spring Opera Theater and made his Company debut that same year, appearing as the First Priest in The Magic Flute, the Shepherd in Tristan und Isolde and Beppe in Pagliacci. Since then, his numerous San Francisco Opera assignments have included roles in Semiramide, Lady Macbeth of Mtsensk, Merry Widow, Le Cid, Wozzeck, The Rake's Progress, Salome, Le Nozze di Figaro, Dialogues of the Carmelites, The Queen of Spades, Tosca and Adriana Lecouvreur. Green made his 1977 New York City Opera debut as Don Basilio in Le Nozze di Figaro and has since appeared in over 40 productions with that company,



DALE TRAVIS

including national telecasts of The Turk in Italy and Street Scene. He bowed at the Spoleto Festival U.S.A. in 1980 in Monsieur Choufleuri, returning for three subsequent seasons, and made his debut at the Spoleto Festival in Italy in 1981. He returned to both festivals during the summer of 1987, in Salome (U.S.A.) and Graun's Montezuma (Italy). For his debut season (1986-87) with the Dallas Opera, he appeared in three productions: Rigoletto, La Sonnambula and La Fanciulla del West. He has also sung with the Greater Miami Opera, the Cincinnati Opera, Fort Worth Opera, the Opera Company of Philadelphia, the Lake George Opera Festival, Lyric Opera of Kansas City, Opera/Memphis, Opera Theater of St. Louis and the Kentucky Opera. Last season he appeared in Madama Butterfly for Washington Opera, and at New York City Opera in Sweeney Todd, Madama Butterfly, Turandot and Pagliacci.

Bass Dale Travis makes his Company debut as the Warden in The Rake's Progress, and will also appear in Manon Lescaut as a Sergeant, in Lady Macbeth of Mtsensk as the Police Inspector and in the Student/ Family production of La Bohème as Benoit and Alcindoro. Currently an Adler Fellow with the San Francisco Opera Center, he was a member of the 1986 and '87 Merola Opera Program and toured with Western Opera Theater for two seasons, performing in Don Pasquale and La Bohème, a production which also traveled to China. Travis is originally from New Jersey and has attended Susquehanna University and the University of Cincinnati's College Conservatory of Music. His college credits include roles in The Secret Marriage, Don

JOHN MAUCERI

Giovanni, Falstaff, Gianni Schicchi and The Love for Three Oranges. He has appeared locally in the title role of Don Pasquale with Opera San Jose, as Méphistophélès in Faust with Marin Opera and as Mr. Bluff in The Impresario with the Opera Center at Chalk Hill Winery.

John Mauceri, who conducts The Rake's Progress, is music director of Scottish Opera. He was most recently on the War Memorial podium for the 1987 Royal Family of Opera concert featuring Kiri Te Kanawa. First music director of the American Symphony Orchestra since Leopold Stokowski, he is also an active member of the Broadway music theater community. where he won a Tony award for On Your Toes, which he co-produced. Locally, he led the critically acclaimed 1975 Spring Opera performances of Britten's Death in Venice, and made his Company debut with the world premiere of Imbrie's Angle of Repose. A native of New York City, Mauceri studied and taught at Yale and made his professional conducting debut at Wolf Trap in 1973 with Menotti's The Saint of Bleecker Street. Engagements at Santa Fe (Berg's Lulu) and Spoleto, Italy (Menotti's Tamu-Tamu), were followed by his 1974 symphonic debut with the Los Angeles Philharmonic. Since then he has conducted the San Francisco Symphony, the Philadelphia Orchestra, the French National Orchestra, the Royal Philharmonic, and the London Symphony, among others. He made his 1986 Lyric Opera of Chicago debut leading La Bohème. Other operatic credits include productions at the Metropolitan Opera, Covent Garden and La Scala, as well as with the English, Welsh and Scottish

1988 Season



National Operas. Former music director of Washington Opera, the maestro has also led many performances at the New York City Opera, ranging from Monteverdi to Janáček. He has conducted numerous important premieres, including the first American performances of Debussy's *Khamma*, the European premiere of Bernstein's *Mass* (Vienna 1973), and the world premiere of David del Tredici's massive *Child Alice*. Mauceri has recorded for four major record labels, and won a Grammy award for his recording of *Candide*.

Internationally celebrated stage director John Cox returns to the San Francisco Opera to direct *The Rake's Progress*, a production he staged when it was new here in the summer of 1982, and which has also been produced in New York, Toronto, Dallas, Washington, D.C., Milan and at Glyndebourne, among other operatic centers. He made his Company debut with Strauss' *Arabella* in 1980. Subsequent assignments here have been a new production of *Don Carlos* that opened the 1986 Fall Season, and the critically acclaimed production of *The Magic Flute*  JOHN COX

last fall. He began his professional career at Glyndebourne but was soon more active in legitimate theater, directing many plays and musicals around England and for the BBC-TV. He maintained his connection with classical music through productions at Sadler's Wells, the Wexford Festival and the Music Theatre Ensemble, which he founded with composer Alexander Goehr, commissioning important experiments in new music theater. From 1972 to 1982, he was Director of Production at Glyndebourne, where he has directed more productions to date than any director since founder Carl Ebert. Simultaneously, he has staged productions for opera companies worldwide, including Vienna, La Scala, Amsterdam, Sydney, Stockholm and Brussels; in Germany at Cologne, Frankfurt, Munich, Nuremberg and Hannover; and in the United States at the Metropolitan Opera and the New York City Opera, as well as Houston, Santa Fe and Washington, D.C. In July of 1981 he was appointed General Administrator of Scottish Opera. He resigned from the company in 1986, but continued to direct there with productions of The Marriage of Figaro, The Flying Dutchman and Lulu. He was recently appointed Production Director of the Royal Opera, Covent Garden, where he will direct Manon and Die Fledermaus. Cox will make his Salzburg and Florence Maggio Musicale debuts in 1989.

David Hockney created the designs for The Rake's Progress, originally seen here during the 1982 Summer Season. His striking designs for The Magic Flute, conceived for the 1978 Glyndebourne



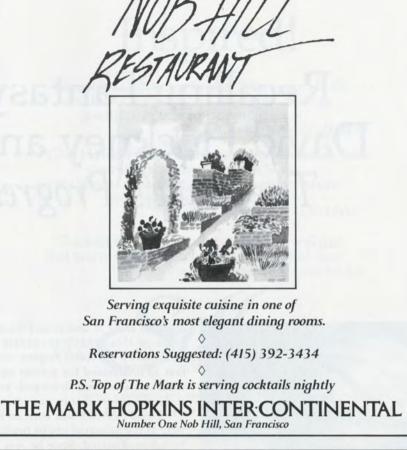
DAVID HOCKNEY

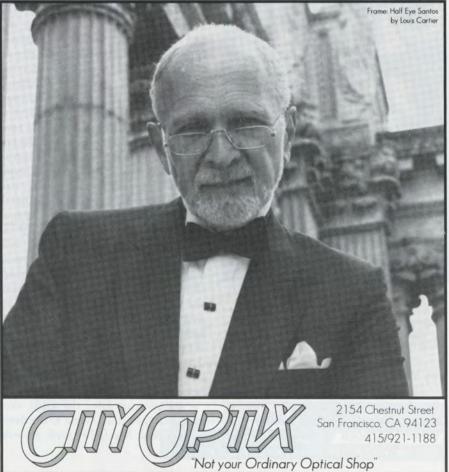
Festival and later enlarged for Milan's La Scala, were seen here last Fall. Awarded the Gold Medal upon his graduation from the Royal College of Art in 1962, he had already won major recognition for his 1961 exhibition, "Graven Image," in London. He moved to Los Angeles at the beginning of 1964, and until 1967 taught at various American universities, including the University of Iowa in Iowa City; the University of Colorado in Boulder; and the University of California at Berkeley and Los Angeles. His first work as a stage designer was for Jarry's play Ubu Roi at London's Royal Court Theatre in 1966, during which year he was featured in five one-man exhibitions in Europe. A series of major retrospectives in the early 1970s helped to establish his international reputation, and in 1974 he was invited by John Cox of the Glyndebourne Festival to design sets and costumes for The Rake's Progress. In 1975 he produced a backdrop for Roland Petit's new ballet, Septentrion, for the Ballet de Marseilles, and was invited to collaborate again with Cox on The Magic Flute. Subsequent projects for the Metropolitan Opera included Satie's Parade, Poulenc's Les Mamelles de Tirésias and Ravel's L'Enfant et les Sortilèges for the 1980-81 season; and three Stravinsky works (Le Sacre du Printemps, Le Rossignol and Oedipus Rex) the following season. Hockney's design for Los Angeles Opera's production of Wagner's Tristan und Isolde, first seen last fall, attracted world-wide attention. He has remained active as an artist in the media of painting, prints and photography, seen in prestigious exhibitions around the world. His work for the theater is the subject of a book, Hockney Paints the Stage, produced by the Walker Art Center.



JOAN SULLIVAN

Joan Sullivan is the lighting designer for The Rake's Progress, a production for which she originally created the lighting during the 1982 summer season. She was the Company's Associate Lighting Designer for three years, and her design credits include Simon Boccanegra and Arabella (1980); The Merry Widow, Le Cid and Il Trovatore (Fall 1981); Il Barbiere di Siviglia (Summer 1982); Norma, The Marriage of Figaro and Cendrillon (Fall 1982); and La Bohème (Summer 1983). She held a similar post with the Lyric Opera of Chicago from 1974 through 1979. As lighting designer for the Kentucky Opera Association from 1978 to 1980, she created the lighting for The Magic Flute, Pagliacci, The Impresario and Il Trovatore. She is currently Resident Lighting Director of the Washington Opera at the Kennedy Center in Washington, D.C., where she recently designed the lighting for the world premiere of Menotti's Goya (with Plácido Domingo and Victoria Vergara) which was televised on the PBS Great Performances series. Since 1984, she has also been Principal Lighting Designer at the Seattle Opera, where she originated the lighting for their new Ring cycle. Miss Sullivan's credits for the Dallas Opera include The Rake's Progress, Carmen, La Forza del Destino and The Daughter of the Regiment. New Orleans Opera has seen her lighting designs for Tristan und Isolde, Elektra and Lohengrin, while her credits for Miami Opera include Il Trovatore, Rigoletto, Ernani and Hamlet. Her European debut occurred last year in Bergen, Norway, with the lighting for a contemporary drama at the Den Nationale Scene. Upcoming engagements include Aida for the Pittsburgh Opera and Die Meistersinger in Seattle.





# Recalling Fantasy: David Hockney and *The Rake's Progress*



David Hockney in a 1982 photo, taken during preparations for the first San Francisco Opera staging of the John Cox/David Hockney production of The Rake's Progress. MESSICK

#### By WILLIAM HUCK

David Hockney was already an established artist with two decades of work behind him and a large and adoring public before him, when he designed his first opera. In order to understand the importance of this artist's encounter with Stravinsky's *The Rake's Progress*, we need first to understand the various styles in which his work had developed, and the striking maturity that he had attained.

David Hockney was born on July 9, 1937 in the industrial city of Bradford in Yorkshire, England. Since he was interested in painting and art, he enrolled in the Bradford School of Art at the age of 16 and for the next four years received a traditional education whose hallmarks were a respect for close observation from life and a subdued, discreet handling of color. At the Bradford School, drawing in the manner of Edgar Degas and the French formalists was seen as the essential vehicle for transferring what the artist sees in life onto the canvas he is painting.

In Portrait of My Father (1955), though Hockney painted a non-realistic background to remind us immediately that this is a work of 20th-century art, you can nevertheless see a skilled and quiet portrait artist, accurate and elegant in his draftsmanship. The father's business suit clearly evokes his place in the workaday world, but the shy face is more personal and speaks of a kindly man, who means well by his artist son, although he does not look at him directly. The portrait is tender, as few of Hockney's later ones will be, and that is interesting, because it was his father who first introduced David Hockney to the delights of musical theater.

Many years later the artist would recall that "as a child, I went to the theater a great deal. My father took me every Saturday night to the Bradford Alhambra to see whatever was on. Most of the time, it was simply a variety show. The first opera I ever saw was when my father took me there to see the Carl Rosa Opera Company doing *La Bohème*. I loved it. I thought it was a marvelous spectacle. Looking back I'm sure it was tacky, really, but to a ten-year-old boy it looked unbelievably lavish." The seeds were thus sown early for the painter's use of the stage as a platform for his art.

After four years at the Bradford School, Hockney's formal education was interrupted by a call into military service. As a conscientious objector opposed to all war, Hockney did hospital service for two years and there the all-seeing eves glimpsed a world of care and pain that deepened the human being and the artist. When the painter returned to pick up his education, he moved to London and the Royal College of Art. This was in the late 1950s, when the Royal College was seething with the beginnings of the British Pop Art movement, which was to attract a great many of Hockney's classmates, including Ron Kitaj, Allen Jones, Peter Phillips and Patrick Caulfield.

Hockney remained in this atmosphere for four years, where, among other things, he painted his first abstracts. Like all 20th-century artists, Hockney has felt the expressive impact of non-realistic painting and it is in the fanciful series of works in these years that Hockney arrived at his first mature manner.

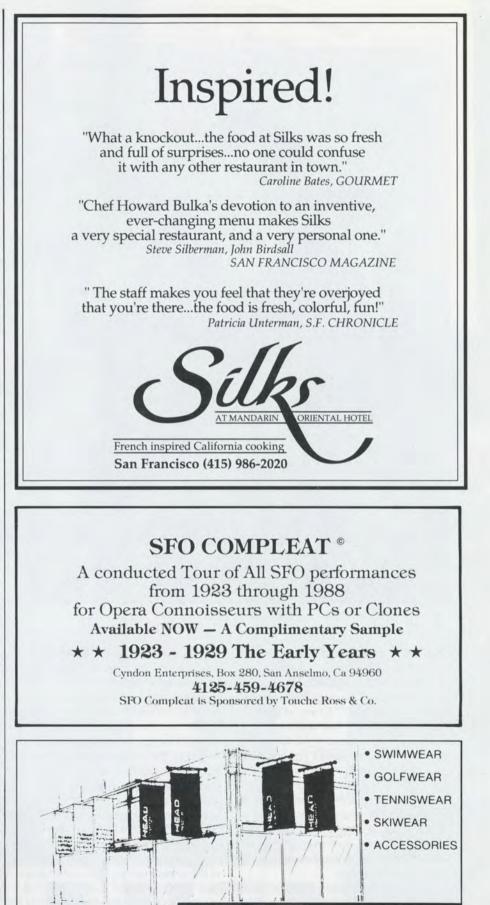
Yet, in Hockney's work, abstraction always seemed to need some kind of grounding in reality. In the semi-abstract canvases painted soon after graduation from the Royal College, Hockney often wrote the name of the picture into the work of art. Thus A Grand Procession of Dignitaries Painted in the Semi-Egyptian Style includes its title written out along the line that defines the floor of the painting; Myself and My Heroes is clearly labeled in its upper left-hand corner. In The Cha-Cha that was danced in the Early Hours, the words cha cha cha cha float across the model's legs, and the insight "I love every movement" is inscribed in the lower right-

William Huck is a San Francisco-based music critic and opera librettist. His writing appears in the San Francisco Sentinel, Opera Quarterly and the Los Angeles Times. He is editor and program annotator for San Francisco Ballet magazine. hand corner. All of these works stem from 1961, at which time Hockney was the lionized young artist fresh from school.

The habit of inscribing his works shows Hockney's ingrained feeling for art as part of the larger domain of intellectual and imaginative matters. Despite the reigning ideas about Abstraction and the upcoming ideas about Pop Art that dominated the world in which the painter came to his maturity, Hockney has always accepted the illustrative side of art. Illustrating a text has thus come to be an especially congenial vehicle for the artist's feelings about literature. The poet Stephen Spender, who is the painter's friend and sometime traveling companion, reminds us that Hockney is an educated, though a self-taught artist. "One is, in fact," Spender observed, "always a bit surprised at how much he knows, for example how much poetry he has read and can recite, for he does not strike one as being a learned artist—in the way, say, that Eliot and Auden were learned and looked it."

A self-taught intellectual, Hockney's education, in terms of looking at art or reading literature or listening to music, has always been part of his artistic process. The painter himself, for example, has described how the inspiration for A Grand Procession of Dignitaries came from the 1904 poem by Constantine Cavafy called "Waiting for the Barbarians." "It's one of his greatest poems," Hockney told Martin Friedman, when the latter was preparing his study Hockney Paints the Stage. "There are those ironic lines about people dressing up to impress others ... Inside each huge costume [in my painting] you can see the outline of a small person trying to look bigger and more important."

Hockney's personal involvement with literature and music sets him apart from the prevailing mode of postmodernist painting, which often seems unconnected to the larger reservoir of culture. Hockney has explained the divide between his work and that of most of his contemporaries as a question of his valuing the illustrative side of art: "In the mid-60s, many people thought art had nothing whatsoever to do with illustration, and often if you used the word it was meant as a 'put-down.' Yet I knew perfectly well that many great things are illustrative-Rembrandt's Bible illustrations, for example. Hogarth was, of course, a great illustrator. And what about Brueghel,



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Hockney, Portrait of My Father, 1955.

Goya and Daumier? I deliberately annoyed many people by insisting that a lot of great art is illustration.

"There are those lines from Auden," Hockney continued, "'To me art's subject is the human clay, / And landscape but a background to a torso, / All Cézanne's apples I would give away / For one small Goya or a Daumier.' When I came across those lines in a 'Letter to Lord Byron,' I liked them. Of course, Cézanne's apples are wonderful, but Auden was really taking a dig at Roger Fry, for whom 'significant form' was everything, and who thought the illustrative side of art was nothing at all."

Two ideas converge in this quotation that will be important for the artist who is to become an opera designer. The first is the validity of the painter as an illustrator of a literary text and the second is the value of realistic painting from life. It is interesting that Hockney himself jumbles these separate ideas together, for in a sense his encounter with opera has helped him to sort them back out into the two very different impulses they are.

With these ideas swirling in his head, Hockney made his first trip to the United States in 1961. He visited New York City and upon his return to England, the artist began work on a series of etchings, called *A Rake's Progress*, which Hockney himself has described as a metaphoric account of his experiences in New York. The choice of the subject matter was a coincidence; it had nothing to do with Stravinsky's opera, which was then ten years old, and would 15 years later become Hockney's first design for the lyric stage. Yet the coincidence is important, because it pinpoints not only the way in which this moral fable held a fascination for the modern artist: for the visual artist, as opposed to the poet or the musician, Hogarth's work also represented part of the painter's inheritance from the past.

In his modern meditation of Hogarth's immortal subject, Hockney reconceived his predecessor's work in several interesting ways. Hogarth's engravings, for example, teem with background movement and detail, but in his series Hockney chose to focus his designs directly on the protagonist and the moral problem he encountered. This exclusion of the background reminds one of Hockney's portrait of his father, but where there it encouraged the painter to a moment of tenderness, here it brings out his bitterest streak. Hockney's etchings are starker and more bleakly psychological than Hogarth's had been.

Furthermore, Hockney, a young artist whose career had been taking off with precipitous, even Rake-like success, cast himself as the Rake, and put William Hogarth's 18th-century fable into modern dress. Together, this elimination of the background and the shift to contemporary settings and feelings allowed Hockney to absorb his inspiration from Hogarth without being burdened by it.

What Hockney took directly from Hogarth, beside the moral milieu of the tale itself, is the understanding that its story was to be told in the simple lines of the characters' faces. This satiric, but often vividly telling portraiture once again joins the two sides of the illustration question together: the telling of a story and the observation from reality. This series, so interesting to the lover of Hockney's later designs for Stravinsky's opera, thus combines two of the painter's primary concerns as he begins to build his career.

Work on this modern *Rake's Progress* stretched over two years and just as Hockney was completing the series, he began the gradual process of relocating himself in Los Angeles, where the flooding light of Southern California began to change and irradiate all his work.

In the great work of the middle 1960s and early '70s, Hockney established his second mature style. He continues to explore the imaginative world of realism that he had so deftly mastered in the continued on p.53

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#### Recalling Fantasy continued from p.50

simple line drawings of the *Rake* series, but now his background becomes alive and he begins to manipulate planes of color with an awesome abstract power.

Yet despite this pull towards a painterly rather than a realistic image, he is constantly creating a scene that looks real. In the characteristic canvas of these years, *A Bigger Splash* (1967), the viewer sees a typical ranch-style California house with swimming pool. The light blue of a relentless sky is broken first by the cream of the molding around a flat roof; then the terra cotta of the house walls is replaced by the lighter beige of the terrace that itself gives way to the slightly darker blue of the swimming pool.

Though the realism is highly romanticized, it is nonetheless immensely moving. In the reflection in the large sliding glass doors of the house, a scene of a faraway house and distant palm trees is lovingly and accurately delineated. Where it counts, in the narrative part of the painting, the rules of realism still work, but in the center, where the diver has already disappeared under the water, abstraction has taken over in the form of the splash. In a single sweep, Hockney takes the eye from the photographic likeness of the palm trees overhead to the expressionistic power of the splash with its complex and erotic suggestions. It is a brilliant trick and one that goes a long way towards explaining the monumental impact of this painting.

It was during these years in the late 1960s and early '70s that Hockney first became obsessed with his camera as a documenter of reality. Not only did the painter begin to make the photographic collages in which he explored the juxtaposition of verisimilitude with the cubist idea of breaking space into individual planes of interest, but he began creating a sense of realism that was deeply influenced by the camera. Indeed, he began to paint from the snapshots rather than from life.

Hockney had always been proud of his drawing skills and as the '60s and '70s developed, he became slowly mired in the study of photographic realism. Eventually, even Hockney's London art dealer, who had been with the painter from the beginning, began to ask for more fantasy, and a return to the archetypal power of those fantasies from the early 1960s.

Martin Friedman in his study *Hockney* Paints the Stage explored this problem of

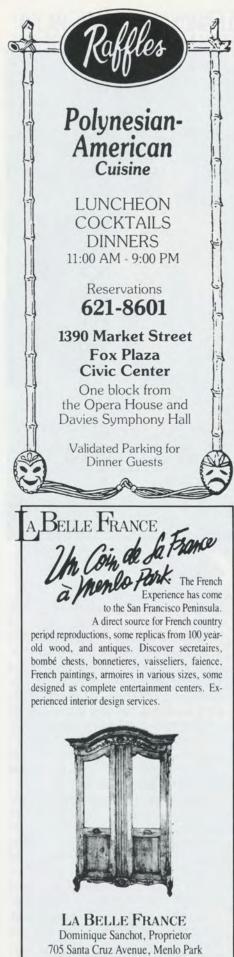


Hockney, The Cha-Cha that was Danced in the Early Hours of 24th March, 1961.

photographic realism with the artist, and in an essay co-authored by the historian and the artist, they observed: "At this time, [Hockney] was perfecting a drawing style, equal parts idealization and observation. In place of the spontaneity of the 1960s, his work had by then assumed a measured, quasi-official character. For Hockney, the early 1970s was a time of elegant portraits in colored pencil, crayon and ink ... No accidental effects were admitted in these hermetic compositions, with figures posed in studied relationship to one another and to their sparse surroundings."

The characteristic canvas of this period is the double portrait of Henry Geldzahler and Christopher Scott. Geldzahler (the curator of New York's Museum of Modern Art and the principal figure) is at the center of the painting seated, like a Mandarin, on a massive couch, while Scott stands to the right, balanced by a floor-lamp on the left. Geldzahler is clearly the principal figure here, for Scott is seen in rigid profile, like a drawing of an ancient Egyptian basrelief. Hockney was particularly proud of the perspective in this work, which centered completely on Geldzahler. As the artist explained, "the work uses absolutely one point perspective. In fact, the vanishing point is actually just above Henry's head. I fastened strings to the painting to make the perspective work, and all the lines converged over his head."

The severity of these portraits began to give Hockney's work a French Academy look, as though we had just stepped into the world of Ingres. The paintings present an austere version of life, with massive planes of color dominating the canvas and sterilizing the life of the inhabitants. If you look at the snapshots that were Hockney's working models for these large canvases, however, you



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Hockney, A Grand Procession of Dignitaries in the Semi-Egyptian Style, 1961.

invariably see the clutter of everyday life. The vitality, the zest and even the whimsy of life were being formalized out of Hockney's art.

Then in 1974 came the offer from the Glyndebourne Festival to create the costumes and decors for Stravinsky's *The Rake's Progress*. Both the assignment and the timing could not have been more fortuitous. Suddenly, Hockney was being directed back to the world of William Hogarth, whose series of paintings and engravings on the Rake and his progress through life had been the inspiration for the opera. Hogarth's world teemed with exactly the crowded, congested nittygritty of life that Hockney was so studiously avoiding in his recent formal portraits.

The assignment also threw the painter back into the world of wit. Being products of the 18th century, Hogarth's engravings were saturated with sophisticated humor. Each and every one of the originals presented a penetrating insight into the follies of mankind. W.H. Auden and Chester Kallman, the two poets who created the libretto for Stravinsky's opera, likewise delighted in depicting "the foolish dreams and gloomy labyrinths" in which mankind loves and learns. If anything, the librettists took an even more goodhumored view of their subject than the engraver had, and this forced Hockney the designer, in the cliche of the time, to lighten up and re-admit the frivolous into his art.

Hockney's first strategy for transporting Hogarth's inspiration to the stage was to take the cross-hatching, which was Hogarth's technique for his engravings, and make it the dominant look of his designs for the opera. Thus, in a stroke, the artist banished the large, flat planes of color that had become a hallmark of his work. This cross-hatching, which in Hogarth's smaller originals tended to fade into the background, now called attention to itself when it was enlarged to fill a stage. By highlighting Hogarth's technique, Hockney was also calling attention to the fact that we are dealing here with the artifice of art. His own obsession with the illusion of reality in art thereby took a giant step backwards.

Once again Hockney's audience found itself in the dazzlingly clever world of those early semi-abstracts, like the *Grand Procession of Dignitaries*. It is perhaps not surprising, therefore, that the little verbal tags that had once graced those paintings also reappear in the designs for



Rake. On the drop curtain that introduces the opera Hockney has included all the relevant credits in cartoon bubbles, just as he once wrote the titles into the works of art. The sets for both the brothel and the Bedlam scenes include guotations from their texts. In the first, the part of Tom Rakewell's catechism that signifies his duty to himself floats above the giant bed that is itself the focal point of the action. In the final scene, the madmen's terse admonition "Leave all love and hope behind / Out of sight is out of mind" now dangles over the cubicles that are themselves a metaphorical expansion of the cubbyholes into which the prostitutes and their clients had disappeared in the second scene.

Another strategy by which Hockney transformed Hogarth's world was to introduce color. Hogarth's original engravings had, of course, been entirely in blackand-white. Indeed, the unrelieved austerity of this palette accounts for part of the closed-in oppressiveness of Hogarth's series that both Auden and Stravinsky eschewed. The modern creators put more light and air, more jollity into their work, and the designer followed suit. By 1974, Hockney had himself developed one of the most incandescent palettes of all contem-



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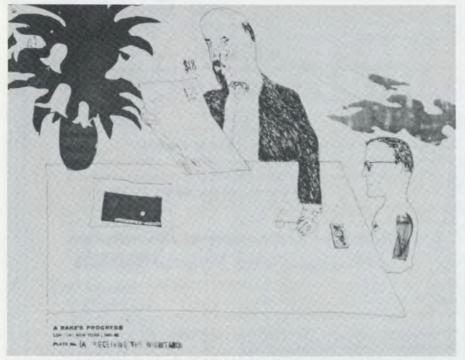
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Hockney, A Rake's Progress: Receiving the Inheritance, 1961-63.

porary painters, so that it was also natural for him to use color as one of the main expressive features of his decor.

The first time that color calls attention to itself is when Nick Shadow opens the door in the wall that seems to confine the first scene and explains that he seeks Tom Rakewell with a message. The sky, which was designed to center on the peak of the door in the wall, had been ominous and turbulent. The main color up until the door's opening had been the red of Tom's coat hung up on the tree beside the sign. But once Shadow enters, the audience glimpses the green and rolling hills of England. What had before been an enclosed, almost stifling setting, is opened up upon the world. The horizon is now visible.

Color is again important in the contrast between the morning scene in which Baba the Turk and Tom Rakewell get into their marital argument and the auction scene, when the bankrupt Rake's possessions are to be sold. The first of these settings is lavish with pinks and greens, but the second is a monotone of blue tint to express the current emptiness of the Rake's life. The first relief to this shading of despair comes when Anne Trulove, Tom Rakewell's sweetheart from the country, appears in her brilliant twotoned blue cape. Then when Baba is unveiled as the unknown object, her striped pantaloons bring back a world of color.

From the auction scene we move to the graveyard scene, where the colors are once again dark, but this time, instead of being drab and empty, they are ominous and forbidding. The drama has turned serious and moral. Even the moon that earlier had been so beautifully imagined from Anne's line about "A colder moon upon a colder heart" is gone.

But hope is not gone, and once Tom wins his card-game with Shadow, we move in the final scene to Hockney's greatest achievement in The Rake's Progress: the graffiti of Bedlam. Here the colors sum up the major trends in the opera: they are mainly bluish greens and reds, lightly tinted, but devastatingly effective. The amazing element in them is not their color but their abundant and liferejoicing wit. Hockney has explained how the inspiration for this scene came to him: "Where do you think I got the idea to use graffiti in the Bedlam scene? From Hogarth again, of course. I suddenly realized that in his Bedlam drawing, one of the madmen is scribbling a map of the world on the wall. Then I thought about what the walls of Bedlam must have been covered with and decided that in the 18th century the graffiti wouldn't have been political; probably they were most intellectual." In his Bedlam backdrop, where the world of Isaac Newton is turned upside down, the fanciful has finally triumphed, and Hockney has found a new idiom in which to express himself.

Down front in this scene one finds Hockney's other major triumph in the designs for *Rake*: the masks worn by the Bedlam inmates. As we noted earlier, when Hockney did his first series of modern drawings on Hogarth's engravings of *A Rake's Progress*, the artist understood clearly that it was in the faces of his characters that Hogarth had principally told his story, but, of course, the designer for the theater has no control over the faces of his characters. They belong to the actors and singers who fill up the stage, and to the director who encourages them to take up a specific stance.

Yet in the masks he made for the Bedlam inmates, Hockney took back the power of the artist to determine the look of his characters' faces. He did this by imaging these masks as clever neo-cubist designs. The man whose feelings for reality had led him to study the illusion created by photography had returned to the mainspring of 20th century art: capturing truth by the artistic distortion of reality the eye sees. Each one of these masks is a tribute to Picasso and the revolution he effected on the modern world.

As Hockney described his career to Martin Friedman in 1982, "My work always jumps about. It's always moving in many directions and I believe that for twenty years there's never been a moment when it wasn't .... I hate the idea of completely repeating myself. I understand how some artists can find a small area and pursue it extensively, and the best of them become subtle explorers of small things. Morandi did this with still life and Jasper Johns does it with many things and a varied art comes out of it. But I'm not that kind of person, nor does my mind work that way."

To some degree, Hockney is romanticizing himself here. His art does stay in phases, sometimes for fairly long periods. All artists' work does this; it is the only way they can refine the methods and achieve a complete vision of what they once simply glimpsed. Yet Hockney is also a restless artist, one who is looking for change. *The Rake's Progress* opened a new door to Hockney, and at the same time brought him back to the world of fantasy that had marked his first maturity.

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# At the Center: Christine Bullin

#### By TIMOTHY PFAFF

Even before Christine Bullin became its manager, Western Opera Theater toured the western United States, taking opera to unlikely locales in the wild and not-so-wild West and offering San Francisco Opera's apprentice singers invaluable repertory and road experience. Bullin radically redefined what was meant by "West."

Under her leadership, Western Opera Theater (WOT) has gone so far west it found itself in the Far East. WOT made a historic visit to the People's Republic of China in late March of 1987, encored it with a return engagement last April, and is currently hatching plans for a tour next year that will also take in Japan. Road experience at WOT isn't what it used to be, and no one is more excited about that than Bullin.

"I was born on the other edge of the Pacific, in New Zealand, and when I was about 12 my family moved to Los Angeles, so the Pacific is an ocean I can relate to," says the 40-year-old San Francisco Opera Center Manager. "And the Pacific has become such an exciting place now. It's being said so often now that it's almost ho-hum, but we really are on the shores of the next world. The fact that music—that opera—can leap over all the other things that separate us from the other side of the Pacific is miraculous—and fun. I'm really grateful for the opportunity my job gives me to be in the real world in that way."

Bullin was innocent of any aspirations to a professional life in opera when it snared her personally, and, as is the case with so many of her colleagues in the "biz," her route to it was circuitous, to say the least.

"My father was an opera singer who had a little amateur troupe he toured with," Bullin recalls, "so I've always been



around singers. And during adolescence, my version of slamming the door and retreating into my room was to go there to listen to opera. I became particularly addicted to Joan Sutherland, who was from my part of the world and was really on her way to international stardom at the time."

Her first operatic consolation was to be found in the famous recording of *La Traviata* with Victoria de los Angeles. "I wore that one out," Bullin says, "and, from there, I followed my own path of discovery via the composers and singers I liked. It was a great solace to me when I was miserable, as one often gets in adolescence."

Since life has a way of setting up meaningful coincidences—C. G. Jung called it "synchronicity"—it happened that the first "big opera" Bullin ever saw was *La Traviata*, with Joan Sutherland—in Los Angeles, at the Shrine Auditorium, performed by the San Francisco Opera on what was then the Company's annual Southland tour. "All these things come together," Bullin remarks, amazement still audible in her rich mezzo voice. "I remember paying three dollars and sitting in the back row. Sutherland was the first big voice I ever heard live—and that was it."

Bullin was in Los Angeles because her father, who was also a dreamer, "got it into his head that we should go to America" after hearing ecstatic travel stories. At that time, it was necessary to have a job in order to be able to emigrate to the U.S., so

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1880 FILLMORE BETWEEN BUSH & SUTTER SAN FRANCISCO CALIFORNIA 415/923-1070 he wrote to private schools and secured a job as a teacher in the Chadwick School. "We arrived to the America of everybody's fantasies," Bullin remembers, "because the Chadwick School was where the movie colony sent its kids. Practically the first person I met in America was Bette Davis, whose kids were at Chadwick. B.D. Merrill, her daughter, who recently wrote the book about Davis, was my roommate. It was quite bizarre to come from the modest, socialist little country and suddenly find oneself in the land of swimming pools and movie stars."

Because she discovered that she was generally more serious than her colleagues at the school, she decided to go to the East Coast for college and chose Wellesley, where she majored in English. And dipped back into synchronicity. "When I arrived at Wellesley, my dormitory was being done over in a kind of chinoiserie. It turns out that was because Mei-ling Soong—Madame Chiang—who had gone to Wellesley, had returned to give a speech. It turned out that that was the last speech she gave in the U.S. I remember that she was quite a formidable character. When I went to China for the first time, to set up the first WOT tour there, I found myself sitting in my hotel in Shanghai reading about the last speech Mei-ling Soong had given in the U.S .and I had been there.

"As was everybody's habit at the time in Cambridge," she continues, "at exam time I went off to the Brattle Theater, where I saw *The African Queen*. I walked out having decided that I was going into the Peace Corps—and to Africa. So I did. I went to Liberia for two years—as a teacher," she adds with a gentle laugh. "Because both of my parents had been teachers, I thought that I didn't want to be one. But teaching seems to keep coming up for me."

Back home, she decided to stage her return to academia as a librarian and entered Harvard, where, as she was earning her master's in library science at Simmons College, she worked in the great Harvard libraries. Her appointment was as rare book librarian in a collection housed at the business school library—a job she describes as "extremely quiet"—and decided the day she earned her degree that "I wasn't going to do the library profession or myself any good by being a librarian," and stopped.

Then, about a year after graduating

from Simmons, she was in the offices of the Opera Company of Boston (OCB), to meet a friend. She found herself in the midst of what she describes as typical OCB chaos: "a bunch of Kelly girls trying to type the libretto of Prokofiev's *War and Peace*, which Sarah Caldwell was giving in its American premiere, out of the score slow going, since none of them could read a score. So I was greeted with a variation on the 'Can you' type?' line, and found myself typing the libretto for about four dollars an hour.

"Sarah was a great apprenticeship, because she's incapable of hierarchy. If you happen to be there and you're 23and everybody's 23-you can find yourself doing anything from filling out an application for the National Endowment to calling Marilyn Horne to say that it's not tomorrow but the next day. Now if you call Marilyn Horne and say that-and I did— you can expect to stand back and ... Well, you learn that the big guys should talk to the big guys. But you also learn not to take 'No' for an answer, and you learn to think globally. Sarah would come in and say, 'Honey, call the White House and tell them we want to do it on the lawn.' So you did; and you didn't take 'No' for an answer. It's a wonderful thing about people like Sarah, and Kurt Adler, and it enables them to achieve the kinds of things they do."

Bullin soon found herself director of Caldwell's touring company, Opera New England. "Sarah was very 'on' then, and there were great shows, but since it was a typical Sarah enterprise, there had been nobody to get people there and back. So I found myself driving the cast and crew around New England—to some very beautiful places—in a station wagon. One of the shows was *The Girl of the Golden West*, with two horses and Giorgio Tozzi. When Tozzi was here recently, teaching at the Merola Program, we had some good laughs over our driving around New England in the middle of the night.

"Sarah is an experience that you have for a certain length of time, and then you stop having it. After three or four years managing Opera New England, I got a call from San Francisco Opera, because there were some affiliate programs here that needed tending to. Taking the job was, in one way, one of the most ill-advised things I ever did, because I had sworn I did not want to go to work for another tyrant. So I found myself working for an even more famous tyrant, albeit a more productive one. But who could resist San Francisco and San Francisco Opera?"

She arrived to find three programs, the Brown Bag Opera, the Affiliate Artists Program, and the then-new American Opera Project "languishing and somewhat aimless, in that they were not fulfilling the role which Mr. Adler must have known they could, which is to feed singers into the main house in an orderly fashion. At that time, the Affiliate Artists Program had Carol Vaness and Barry McCauley, but they were underutilized. Although they did have Spring Opera to sing in, people like Carol Vaness didn't really do a lot—and at that point in their careers, they're race horses ready to run."

She adds that when Terence A. McEwen arrived, he found her, too, "sort of walking the halls, since administering those three programs didn't exactly chew up all of my time, either. He asked me to make a proposal about realigning them, which we worked on through 1980 and 1981." Bullin worked closely with the people already involved in the Merola Opera Program and oversaw the transformation of the Affiliate Artists into a new entity known as the Adler Fellows ("giving us an apprentice program named after each of our former general directors"). "So with Terry's arrival we announced the creation of the San Francisco Opera Center. We tidied up the programs administratively, consolidated the auditions for all of the programs, and almost instantly found ourselves with this three-year continuum. If you're a typical Opera Center singer, you come and train with Merola, go on the road with Western, and have an Adler Fellowship, all of which takes up about three years of your life. Then, in our most famous cases-like Dolora Zajic, Ruth Ann Swenson, Susan Patterson, Cheryl Parrish, and David Malis—your fourth year involves a major splash in a big part on the main stage."

Although, along the way, both Spring Opera and the American Opera Project ceased operating, their performing opportunities were made up in part by the Opera Center Showcase. And other new performance-oriented programs were created, like the Schwabacher Debut Recitals and a new touring program known as the San Francisco Opera Center Singers (SFOCS). "Every other year, SFOCS tours under the auspices of Community Concerts. But it's also a way we



Patrick Summers (second from left) and Christine Bullin (far right) with Chinese colleagues in Shanghai.

can package ourselves to do almost any-thing."

In the current formula, Bullin and the Center's music director (a position unoccupied since the death of Andrew Meltzer last summer) audition between 800 and 1,100 singers every November and December, in New York, Chicago, Los Angeles, and San Francisco. "When you hear someone like Ruth Ann Swenson get up and sing for you, you immediately think, 'Adler Fellow,' of course. But you also don't have to make those kinds of decisions right away. And there are other things to weigh. There are few people so prodigiously gifted that you have to have them around even if they're creeps. So we interview them after they audition. Life's short, and the world's a difficult place, so you might as well try to have a group of nice people who will be colleagues and form an ensemble.

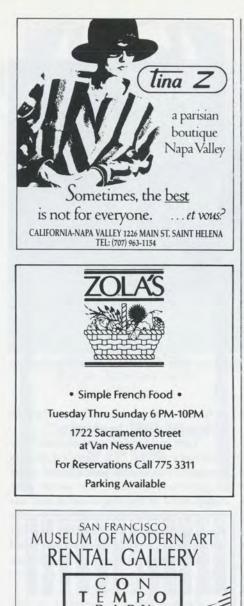
"The Merola and WOT experiences are very revealing, because together they're an evolutionary process—a long haul—which worked out well for Terry McEwen. By the time he was ready to consider putting young singers into major parts, he really knew that they could produce. I know that Lotfi Mansouri also feels that the Opera Center should be the heart of the Company. Things have changed a great deal since the days when Mr. Adler was the impresario. Now, in the era of whimsical superstars, the dollar dropping in Europe, and a host of other uncertainties, it's increasingly important to have a stable of singers that your public likes and that you can count on."

"I get real fond of some of them," she cautiously allows, "but there's a built-in danger. If you've done your job well, these singers have to leave. But we've been lucky. Most of the people we've sent out of here maintain a real affection for the place, and stay in touch. That day last spring when Terry retired and Kurt died on the same day, they all called in to see what was going on—and how we were doing."

Caution fails her, however, in describing her affection for "the first batch, the '82, and '83 people. They did what they did—not because of what they'd get out of it—they didn't *know* what they'd get out of it. But they did Brown Bags for Queen Elizabeth! We did what came along and made it up as we went along.

"Those singers made it the kind of place it is now—a place that outside people now call for soloists, and that young singers from all over the country and beyond now dream of coming to one day. You couldn't do a program such as this without people like that, and people like my staff, all of whom go 150 percent all the time, have great spirit, and are genuinely thrilled by our achievement.

"I suppose because my parents were teachers, I've often rejected education as my mission in life. But the more the age gap between me and the 'kids' widens, the more I realize that that's what we're doing here, and I really like it. And the age gap





RARY



Christine Bullin and Patrick Summers during a Shanghai rehearsal break.

doesn't bother me, either. The day I turned 40 I was packing to leave for China the next day. I thought, 'I'm not going to dwell on this; this is just fine.'"

Bullin says the idea of the WOT tour to China "came out of nowhere. I just started thinking about it." The avenue came from City Hall, not long after. United Airlines had devised a program, called the Royal Pacific Cultural Exchange, to promote its new air routes in the Pacific by sending performing groups back and forth between pairs of sister cities. The airline did not publicize the program on this rim of the Pacific, but word of it reached the office of San Francisco Mayor Dianne Feinstein. Peter Henschel, one of her assistants and an opera fan, called Bullin to suggest that she try to secure the nomination for WOT.

"The airline specified a performing group of up to 30, which made the Youth Symphony and most of the other likely organizations too big. But beyond that, opera represents San Francisco. So Peter and I started beating a path back and forth across Van Ness Avenue. We hustled and got the papers together and got the nomination from the mayor. Since I had this China thing on my mind, when they asked which of our sister cities we wanted to visit, I said Shanghai. It seemed like the most interesting public relations proposition."

In July of 1986, on a week's notice,

Bullin "tooted off to Shanghai" to make the arrangements, "an overwhelming and incredibly moving experience. Part of what makes Shanghai so startling is that it's so European. And I think that I was, without even knowing it at first, instantly moved by the sight of all these people subscribing to the same idea of how to get along. It seems to me that they are people who think first of the community and then of the individual, if at all. It sounds naive, I know, but people who go to China comment on it again and again-that people have enough to eat, a roof, and aren't sleeping on the streets, as they are in the richest nation on earth. And in much the same way the Peace Corps did, it appeals to my Joan of Arc syndrome: this idea that you can go there as a foreigner and achieve something of importance and make a difference."

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The following March—nine months, a zillion telexes, and some anxiety later ("There were people on this trip who hadn't left the U.S. before, to say nothing of putting down in a Communist country")—the WOT entourage arrived in the People's Republic, first in Beijing for a dollop of sightseeing and getting used to the new culture. Bullin watched the troupe have the experience she had the previous summer. "When I was in college, there was a blackout on China, no information coming out at all. And suddenly, whammo, there you are, standing in a place that was, not that long ago, off limits."

In Shanghai, the WOT group split into three contingents, some making an exchange at the Drama Institute ("It was really mutual; in some ways the Drama Institute is way ahead of us"); others having classes at the Shanghai Conservatory; and the two conductors, Evan Whallon and then assistant music director Patrick Summers, working with the Chinese orchestra on rehearsals for *La Bohème*. The Conservatory classes soon gave way to rehearsals for the opera and for the joint concert that marked the high point, and the end, of the tour.

"It was an enormously moving thing to see people a scant eight or nine years after the Cultural Revolution coming to Western music with this incredible fervor and passion and desire," Bullin says. "It's amazing to encounter their incredible willingness to learn and their unbelievable lack of ego in the process. The first meetings of the Chinese and American singers who were going to be working together were very touching. They didn't know what to say to one another, and the Chinese, being Chinese, wouldn't look at us at first. They'd look everywhere except into the American singers' eyes, even during the most rapturous love music. But the music took over, and by the time of the concert, they were all being very open and friendly.

"At one of the concerts, we performed music that had never been heard in Shanghai before. For example, we performed the Rosenkavalier trio with a Chinese soprano as Sophie. Not only had not a note of Richard Strauss ever been heard in Shanghai, but they had never heard of him. To be in that concert hall, it was as if you had taken the music directly from the composer and were giving it to the audience yourself. It's an incredible kick and an honor and a privilege—and as different as it could be from performing the opera in San Francisco, where everyone remembers Elisabeth Schwarzkopf and has six recordings of the piece.

"At another concert, I was sitting next to Zhou-xiao Yen, a singer and a voice teacher who kept chickens during the Cultural Revolution and was not allowed to express herself in music in any way. When the singers performed the quintet from *West Side Story* and the fugue from *Falstaff*, she leaned over to me to ask what they were. It was then that I realized



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Christine Bullin joins former S.F. Opera General Director Terence A. McEwen, Western Opera Theater Music Director Patrick Summers, and Merola Opera Program President James Schwabacher at the 1987 Merola Program Grand Finals award presentations.

that 'just us kids' were performing music that we considered some of the most precious pieces of our repertoire for what amounted to the first time—and for this woman who had suffered, as all the teachers in the Conservatory had, because they were practitioners of Western music. Suddenly, you're in the real world, and music and politics are not so far apart."

For Bullin herself they were inextricably intertwined. The WOT group was perceived not only as a group of musicians but also as a delegation from America, and Bullin was, accordingly, chief diplomat. "There were endless meetings and banquets and so forth, and I soon discovered that I was required to give a little speechette on all those occasions. After I got over the hump, I actually began to enjoy doing it. It's fun being translated, for one thing. It gives what you have to say, which was usually quite short, a sense of even greater importance-and it gives you time to think of what you're going to say next."

At 5 feet-10 inches tall, Bullin was in every way a standout among the other dignitaries. *San Francisco Chronicle* columnist Jon Carroll, who accompanied WOT on the trip, reported home: "Christine Bullin ... is not a celebrity in San Francisco, but in Shanghai this week she's virtually inescapable. There she is on the evening news, chatting with the mayor. There she is on the front page of the Chinese Language Daily, telling charming anecdotes....

"In between her frequent public appearances, she stalks the aisles of rehearsal theaters in her long, blue down jacket, her scarf pulled up around her mouth and nose, her eyes alert but expressionless. She says little and misses nothing ... She is, as they say, a hands-on administrator. 'Actually,' she says wryly- she is wry enough to keep several caraway seed processors in business-I do have some experience in giving pretty little speeches. In New Plymouth, New Zealand, where I grew up, one student was always designated to give a nice little talk to visitors.' She switches to a girlish soprano. 'Thank you so much for visiting our class and showing us your interesting rocks.' Back to contralto. 'So I have some expertise ... Of course, there was a little problem in translating [United Airlines'] Royal Pacific [Cultural] Exchange. The word "royal" reminds the Chinese of the bad old days. I think they translate it as Grand Pacific Exchange or Very Lovely Pacific Exchange.'"

Yet Bullin is loath to take more than her share of the credit. "As a company we all had an equal chance to make an impact. Because we were working, we were plunged into having access to people in a fairly ordinary way on a daily basis. As tourists in the People's Republic, your experience is much more formal and hands-off. Our experience was one you just couldn't get as a tourist."

In a twist of fate Bullin finds "freaky," the company returned to Shanghai two months later-performing on a Royal Viking cruise accompanied by Terry McEwen. "We took Terry to the Conservatory, where people were hanging out the windows because they were so happy to see us back," she recalls. "Terry got a tour of the Conservatory-saw little children practicing the violin, saw them repairing pianos broken during the Cultural Revolution, saw them making their own harps and violins-and heard the voices, which are stunning. And, being an emotional and sentimental person, he immediately declared that we would be related forever. As we had earlier, he saw that here were these people who couldn't be more different from us, who adore the same music we do, and who have the stuff to do it. They don't lack the vocal cords, they don't lack the artistic sensibility, and they certainly don't lack the discipline. All they lack is the opportunity."

WOT's second residence in Shanghai, last April, was much like the first, with a performance of *Tosca* and another "rhapsodic" joint concert. But there were important differences, too. On the previous trip the weather had been cold, and the musicians worked and rehearsed bundled up, for lack of heat. "This year," Bullin reports, "it was all sunny and warm and open, which was metaphorically apt. It took a while to warm up, so to speak."

Warm up it did. "We ended the concert with the finale from *Candide*, which the Chinese singers learned in English. The lyrics go something like, 'We'll build our house, we'll chop our wood, we'll watch our garden grow ... We'll do the best we know.' That was what we wanted to say. Now that we have this special relationship with the sister city, it has become our responsibility for being more than the door through which primo singers come out. The Chinese are rightfully afraid of a voice drain. We intend to give something back. We'll try to contribute by sending people back there to teach."

Bullin notes that in the last few years her view of opera, "what we're doing and not doing," has been "radicalized" by two things, the China experiences and her three years, just ended, serving on the Professional Companies Panel and the Policy Panel of the National Endowment for the Arts. "It has been a thrill to be in places where art meets the real world," she says.

"On the panel you read applications from all over America, and you see how slowly opera is moving—particularly in contrast to musical theater, where there's so much more experimentation. That woke me up to our place in the world.

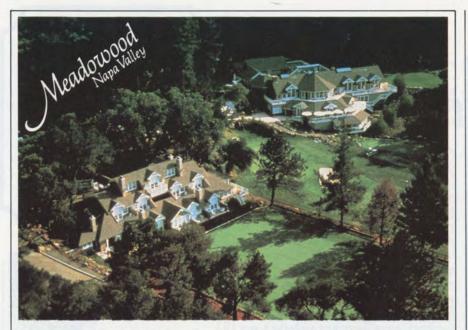
"I went in thinking that it was right and enough—for us to do what we do as well as we can. But it's not right not to deal with the future. Although I still think it's our job to maintain standards of excellence, I now think it's clear that we need more experimentation, that we need to push the boundaries. Mozart will never go away—and in fact he's stronger than ever now—so it can't do much harm to try some other things as well. We have to try.

"That experience has since affected the way I work with singers. It seems that the point is to help them live in the largest world possible. For my part, I want to be a member of a company that would put on an opera like, say, *Nixon in China*." But of course.

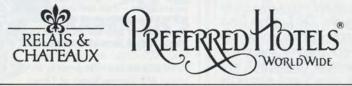
"There are many serious questions hanging over opera today, and anyone producing it would say so," she comments in summary. "So I think it's important that we make opera useful in our community—by which I mean 'our immediate ocean.'

"The amazing thing about opera is that it can communicate across the Pacific as well as the Atlantic. Other kinds of music and dance communicate too, and are wonderful, but when you put people of different cultures together doing an opera, they've got to get close. And no matter where you go, people seem to love it. The sound of the human voice raised in a beautiful melody seems to be about as universal a message as there is. So I don't think we should keep it to ourselves."



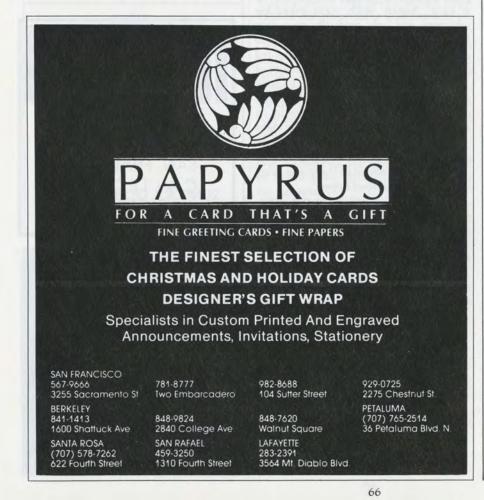


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### San Francisco Opera Center

Western Opera Theater 1988 Fall National Tour

September 23 Redding, CA September 24 Napa, CA September 25 Piedmont, CA September 27 Victorville, CA September 30 Chico, CA October 1, 2, 3 Yreka, CA October 4 Newport, OR October 6 Olympia, WA October 8 Lewiston, ID October 10 Nyssa, OR Caldwell, ID October 11 Richland, WA October 13 Spokane, WA October 15 October 17 Missoula, MT Havre, MT October 18 Butte, MT October 20 October 21 Helena, MT October 22 Billings, MT October 28 Green Bay, WI October 29 Manitowoc, WI Merrillville, IN October 30 November 1 Stow, OH November 3 Meadville, PA November 4 Selinsgrove, PA November 5 Altoona, PA November 6 Pennington, NJ November 9 Stonington, CT November 11 Geneseo, NY November 12 Stony Brook, NY November 13 New York, NY November 15 Huntington, WV November 16 Fairmont, WV November 19 Boca Raton, FL November 21 Lakeland, FL November 22 Ft. Lauderdale, FL Most of the above performance dates will feature Puccini's Madame Butterfly.

Brown Bag Opera/Special Event October 4—Pacific Musical Society, San Francisco

**Opera Center Benefit Event, "Front and Center"** October 23—Kimball's Restaurant, San Francisco

Schwabacher Debut Recitals, Vorpal Gallery, San Francisco November 20—Robert Tate, tenor December 11—Ann Panagulias, soprano

For further information, please call the Opera Center at (415) 565-6435.

## 1988 Opera Previews

Information on opera previews and lectures is carried in San Francisco Opera Magazine in order to enable patrons to plan attendance in advance. 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; nonmembers \$20. Individual tickets may be purchased at the door for \$8. For further information, please call (415) 565-6432. Programs are subject to change.

Maometto II 9/12 With Philip Gossett, Rossini scholar, Robert W. Reneker Distinguished Service Professor of Music, University of Chicago; and James M. Kendrick, Chief Executive Officer, Boosey & Hawkes.

Marilyn Horne 9/26 Reflections on her life and career.

Parsifal-a technical view of the

new production. 10/13 With Pet Halmen, designer; Nicolas Joël, director; Thomas J. Munn, lighting director; Jenny Green, costume director.

Anniversary Panel—Behind the scenes, the past 50 years. 11/9

With Matthew Farruggio, production supervisor; John Priest, technical director; Ivan Van Perre, master of properties (retired); Philip Eisenberg, assistant for artists.

#### 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.

L'Africaine Michael Mitchell	9/8
Maometto II Philip Gossett	9/15
The Rake's Progress Albert Takazauckas	9/22
Parsifal James Keolker	10/20
Lady Macbeth of Mtsensk Richard Taruskin	10/25
La Gioconda William Huck	11/15

#### SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). For further information, please call (415) 941-3890. L'Africaine 917 Michael Mitchell Maometto II 9/13 Philip Gossett The Rake's Progress 9/20 Albert Takazauckas Parsifal 10/1 James Keolker Lady Macbeth of Mtsensk 10/2 **Richard Taruskin** La Gioconda 11/15 William Huck

#### SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 1234 Los Gatos Blvd., 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). For further information, please call (408) 741-1331.

L'Africaine Michael Mitchell	9/8
Maometto II Philip Gossett	9/13
The Rake's Progress Albert Takazauckas	9/20
Parsifal James Keolker	10/18
Lady Macbeth of Mtsensk Richard Taruskin	10/25
La Gioconda William Huck	11/15

#### SOMOMA 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 and reservations for receptions and luncheons, please call (707) 938-2432 or (707) 996-2590.

L'Africaine Michael Mitchell	9/6, 2 p.m. 585 Denmark St.,
	Sonoma
Maometto II Philip Gossett	9/12, 2 p.m. 1000 Buckeye Rd., Kenwood
	Michael Mitchell Maometto II

continued





The Rake's Progress Albert Takazauckas	9/19, 7:30 p.m. 8904 Oakmont Dr., Santa Rosa	L'Africaine The Rake's Maometto
Parsifal James Keolker	10/17, 10:30 a.m. 1229 Los Robles Dr., Sonoma	Der Fliege Così fan ti Manon Le Parsifal
Richard Taruskin	ensk 10/27, 10:30 a.m. La Gare Restaurant St., Railroad Square, Santa Rosa	Lady Mac La Bohème La Giocon
La Gioconda William Huck 1 Red Li	11/14, 10:30 a.m. Red Lion Inn on Dr., Rohnert Park	MERRIT OPERAL Merritt preview
All Junior League of Herbst Theatre, V Van Ness Ave., Sa	<b>OPERA PREVIEWS</b> opera previews held in eterans Building, 401 in Francisco. Lectures there is no admission	(Music 13 of the 198 at 6:30, l enrollmer at the Co

charge. For further information, call (415) 346-9772.	please
L'Africaine Michael Mitchell	9/7
Maometto II Philip Gossett	9/14
The Rake's Progress Albert Takazauckas	9/21
Parsifal James Keolker	10/19
Lady Macbeth of Mtsensk Richard Taruskin	10/26
La Gioconda William Huck	11/16

#### **OPERA EDUCATION INTERNATIONAL PREVIEW SERIES**

Previews of the operas of the 1988 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 10 opera previews is \$65; individual admission at the door is \$7.50. For further information, please call (415) 526-5244.

L'Africaine	9/1
The Rake's Progress	9/5
Maometto II	9/7
Der Fliegende Holländer	9/26
Così fan tutte	10/3
Manon Lescaut	10/10
Parsifal	10/17
Lady Macbeth of Mtsensk	10/24
La Bohème	10/31
La Gioconda	11/14

#### **T** COLLEGE ECTURE SERIES

College is offering an opera class, Introduction to Opera A), with emphasis on the operas 38 season, on Tuesday evenings beginning September 13. The t fee is \$15. Classes will be held ollege, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-7 2410.

#### **ROBERT GOODHUE'S** FALL OPERA COURSE

Ten classes on San Francisco Opera's season are offered, and there is a choice of three series: Mondays from August 22 to November 21 at 6:30 p.m.; Thursdays from September 1 to November 17 at 6:30 p.m.; and Saturdays from September 10 to November 19 from 10 a.m. to 12 noon or from 1 p.m. to 3 p.m. Monday and Thursday sessions meet at the Sir Francis Drake Hotel, 450 Powell, S.F. Saturday sessions are held at the Galleria Park Hotel, 191 Sutter, S.F. Cost for the series of 10 two-hour classes is \$70. For further information, please call (415) 956-1271.

#### ED BECKER'S PARSIFAL PREVIEW

A preview of San Francisco Opera's new production of Parsifal will be held from 7:00 to 10:40 p.m. on October 14 at 1 Kelton Court (Community Room) in North Oakland. Admission is \$10. For further information, please call (415) 532-9804.



# Donor Categories and Benefits

Without the generous support of our Opera family it would be impossible for the San Francisco Opera to continue to produce world-class opera. In addition to enjoying outstanding entertainment on stage, contributors to the San Francisco Opera receive a number of benefits which enable them to observe many stages of opera production, to meet the artists and to have behind-the-scenes opportunities to participate in Opera life.

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

#### FRIEND \$30-\$59

- San Francisco Opera Magazine (non-performance issue)
- Advance notice of special events and ticket availability

#### PATRON \$60-\$99

Further privileges:

Invitation to observe a technical rehearsal

#### SUPPORTING PATRON \$100-\$199

Further privileges:

Invitation to the Opera Salon

#### SUSTAINING PATRON \$200-\$299 Further privileges:

Invitation to a musical rehearsal

#### MEMBER \$300-\$499

Further privileges:

- Invitation to a final dress rehearsal
- Voting membership in San Francisco Opera Association

#### SUPPORTING MEMBER \$500-\$999

Further privileges:

- Invitation to a Sitzprobe (musical rehearsal with principal singers)
- Invitation to an additional final dress rehearsal
- Listing of your name in performance magazines

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- Invitation to a backstage cast party following a performance
- Invitation to a third final dress rehearsal



# Medallion Society

The Medallion Society, the premier support 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.

#### FOUNDER \$1,500-\$2,499

Further privileges:

- Personalized ticket service using the Medallion Society phone number
- Opportunity to purchase reserved parking at the Performing Arts Center Garage for your subscription series
- Invitation to the Medallion Society members' dress rehearsal and reception
- Personalized backstage tours upon request
- Priority seating at all San Francisco Opera events
- Listing of your name in special Medallion Society section of all opera performance magazines
- Invitation to Medallion Society Awards Luncheon
- Invitation to Opera-in-the-Park with chartered bus transportation and box lunch
- Preferred seating for all open dress rehearsals

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Further privileges:

- Free reserved parking at the Performing Arts Center Garage for your subscription series
- Top priority for requested seating improvements
- Guided tours to places such as Opera Scene Shop, Costume Shop, Wig and Make-up Department, etc.
- Invitation to first orchestra rehearsal in stage set (upon request)

#### BENEFACTOR \$5,000-\$9,999

Further privileges:

- Private reception with cast members
- Facilitation of operatic recital arranged for a business or private function

#### SILVER CIRCLE \$10,000-\$24,999

Further privileges:

Invitation to special event with artists

#### GOLD CIRCLE \$25,000-\$49,999

Further privileges:

- Private discussion with General Director, Board Chairman and President
- Follow the stages of the production of an opera

#### MEDICI CIRCLE \$50,000 and above Further privileges

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All rehearsals are subject to space availability, change of scheduling, and management decisions.

# Corporate Council

San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made from July 15, 1987 through July 15, 1988 are recognized through their membership in the Corporate Council. Donors of \$1,500 and above are eligible for membership in the Corporate Council.

The San Francisco Opera Corporate Council includes Bay Area businesses and corporations that play an active role in the Opera. The San Francisco Opera seeks to add new members to the Council so that it reflects the varied Bay Area business community. Council activities include participation in members-only dress rehearsals, numerous Council evenings at the Opera, and special behind-the-scenes glimpses into the world of opera. These benefits can be enjoyed by your business clients and employees.

We invite you to join the Corporate Council. The San Francisco Opera plays a major role in the cultural, economic and educational life of the City. When you invest in Opera, you are investing in a richer, higher quality of living for everyone in the Bay Area.

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

**Food Service** The lower lounge in the Opera House is now open 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 to 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.

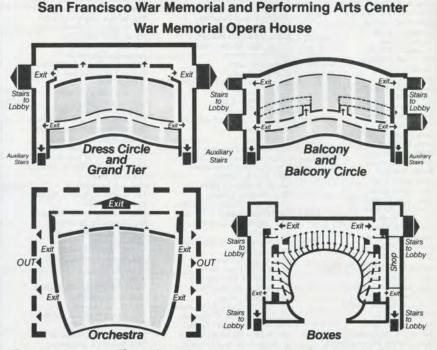
Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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

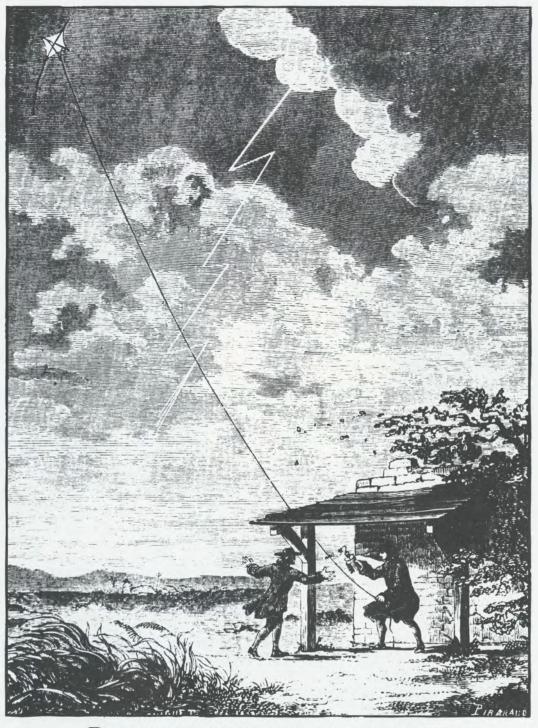
For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 8:30 A.M. to 11:30 A.M. Monday through Friday. For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

**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.



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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