Satyagraha

1988

Saturday, June 3, 1989 8:00 PM
Monday, June 5, 1989 8:00 PM
Wednesday, June 7, 1989 8:00 PM
Friday, June 9, 1989 8:00 PM
Sunday, June 11, 1989 2:00 PM

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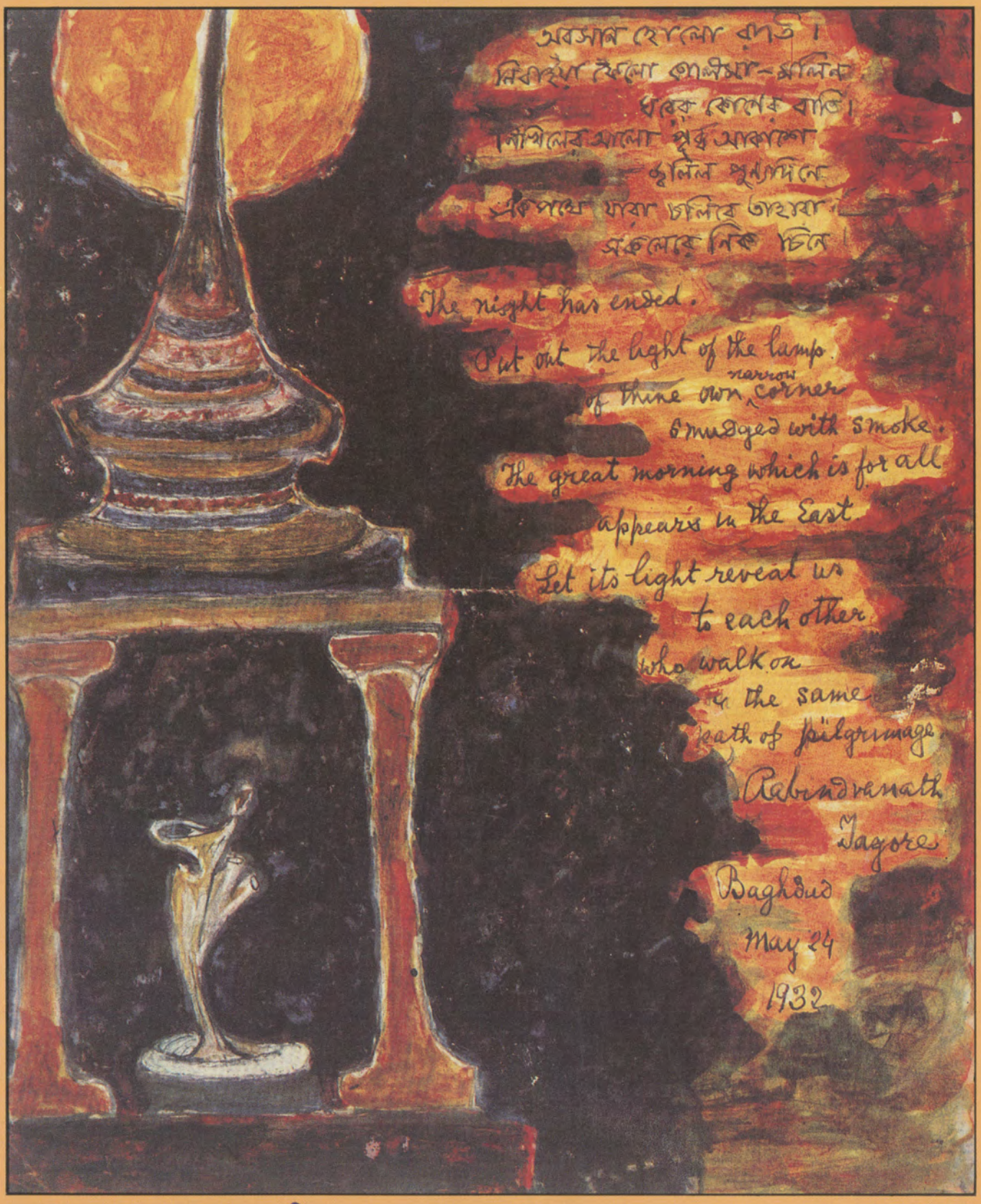

Satyagraha

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Satyagraha

JUNE 1989

FEATURES

DEPARTMENTS

COVER

Rabindranath Tagore (1861-1941), Untitled, 1932

Most of the great Indian author's paintings are in the form of illustrations and elaborate scribbles, tucked between pages of his manuscripts. Our cover is an example and it features a brief thought, written in both Bengali and English.

Courtesy, San Francisco Public Library. With special thanks to the Library of the Consulate General of India, San Francisco.

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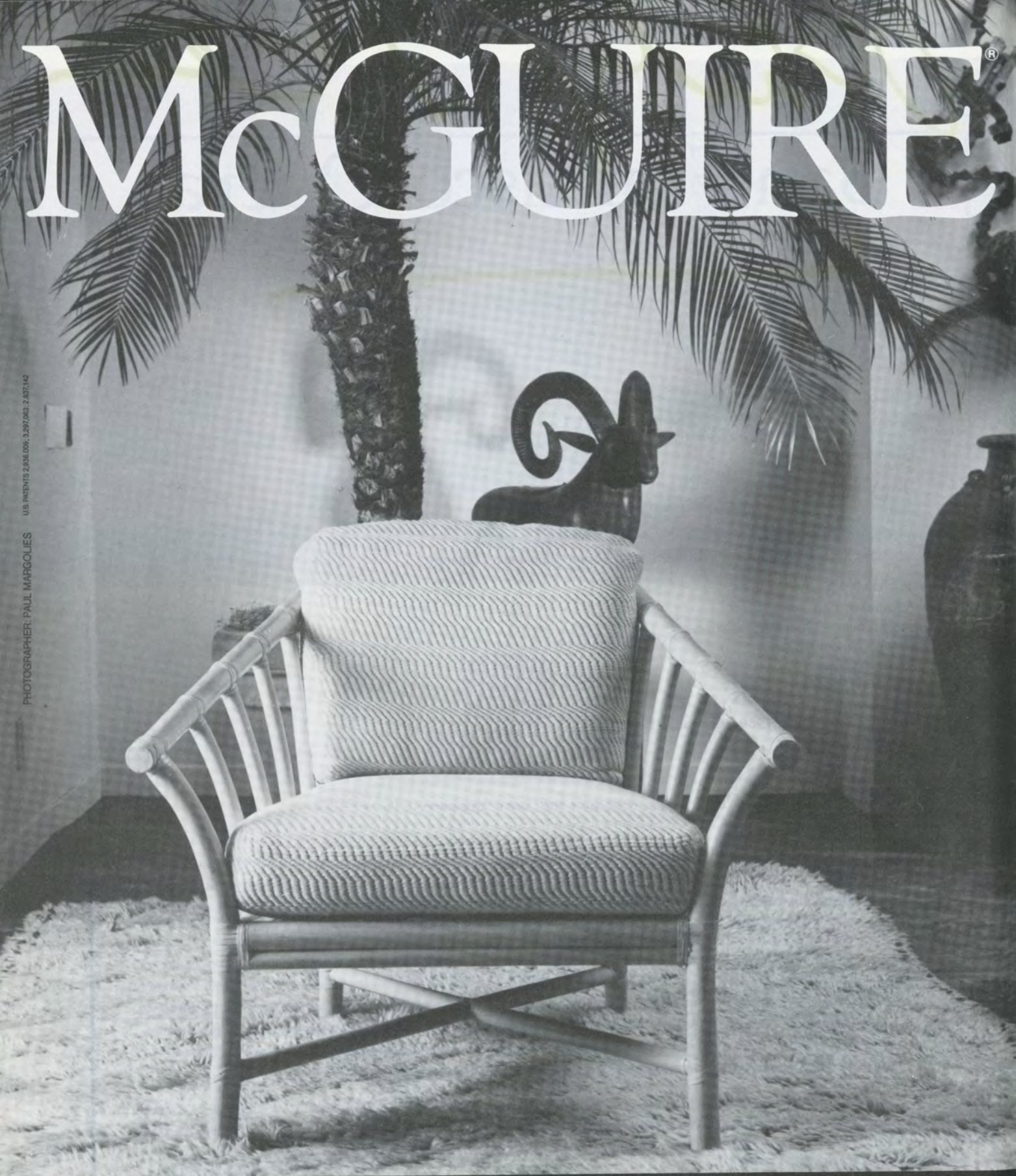

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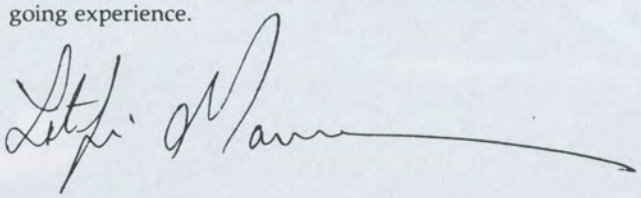
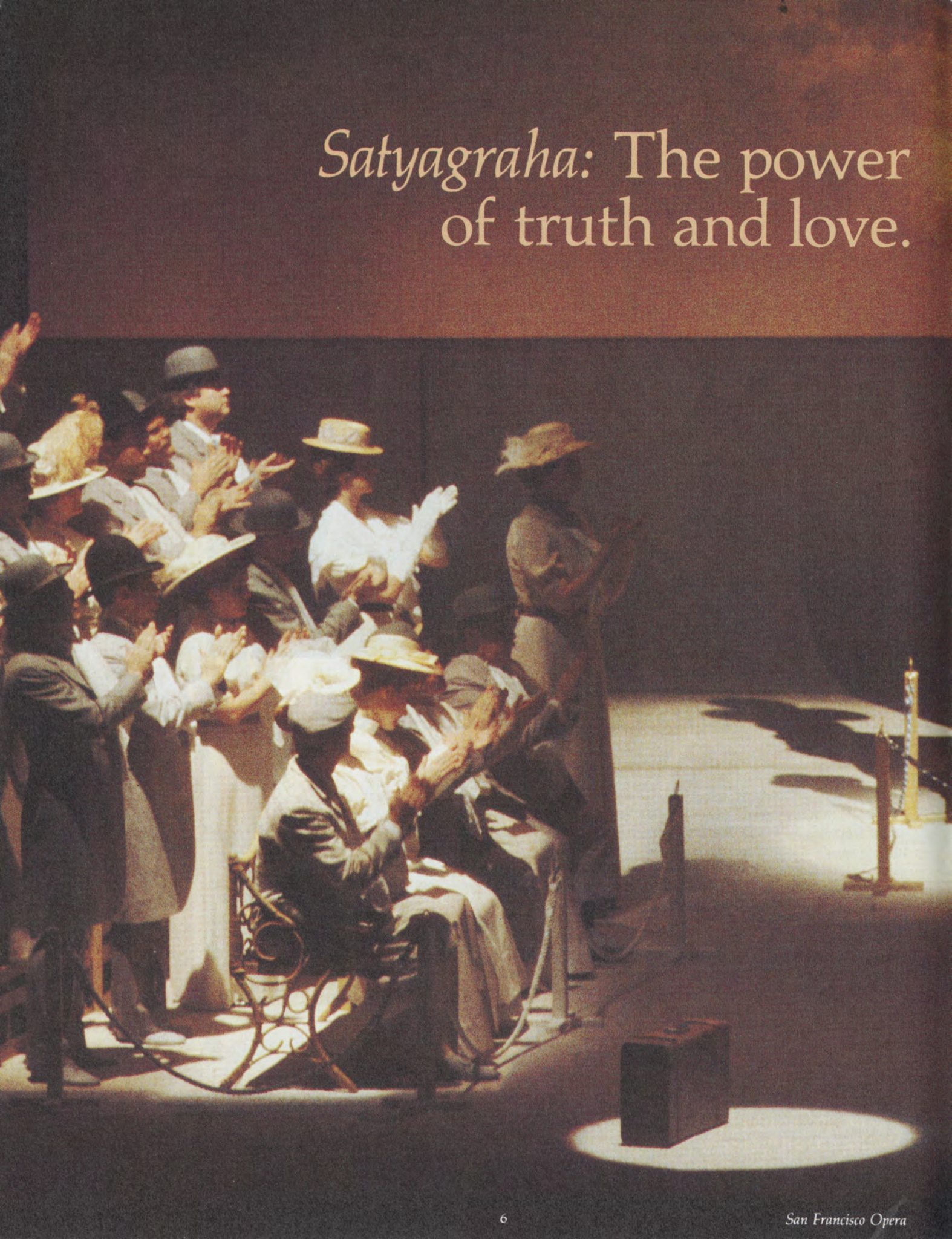
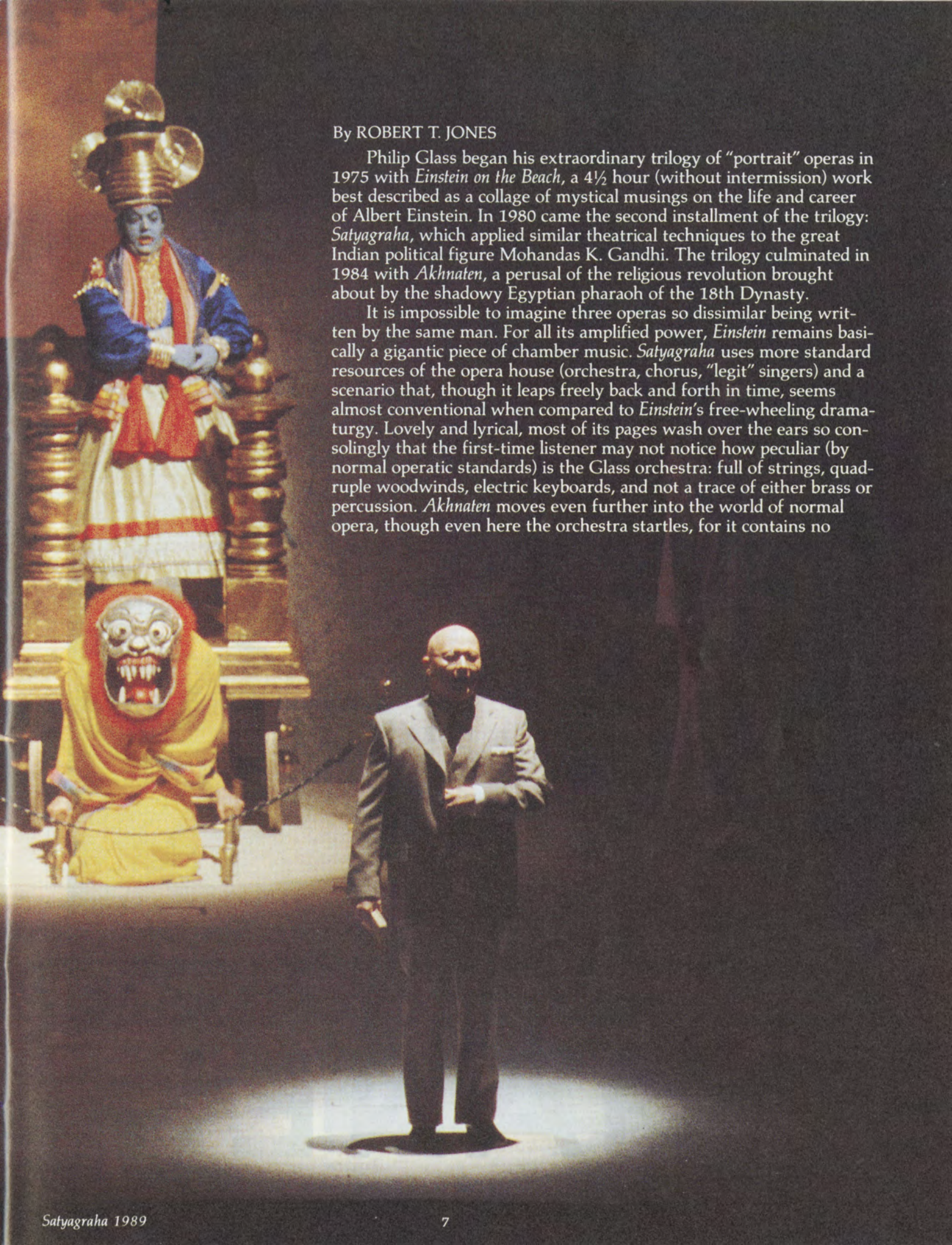
General Director's Message

It gives me particular pleasure to welcome you to this performance of one of the landmark scores of the 20th century. Perhaps the greatest privilege of being general director of a major international opera company is the opportunity to introduce audiences to the broad spectrum of the repertoire in all its diversity. With this production of *Satyagraha*, San Francisco Opera adds an important credit to the more than 140 different operas we have presented over the years. Philip Glass holds a unique position among today's composers, and the scores he has created for film and theater works have reached a larger audience than those of virtually any other serious composer working today. He has forced us to re-evaluate our concepts of music-drama, tonality and musical structure, providing us along the way with generous helpings of theatrical excitement and sensual enjoyment. Opera has a tradition of dealing with the full range of the human experience, and *Satyagraha* especially speaks to us of such vital and timely concerns as racial equality, the political situation in South Africa, and the methods by which Mohandas Gandhi revolutionized the civil rights movement. I am delighted that you have chosen to explore new paths with us, and am confident that your willingness to be exposed to such an innovative work will be rewarded with surprising pleasures and new insights that will enrich your opera-going experience.



Satyagraha: The power of truth and love.

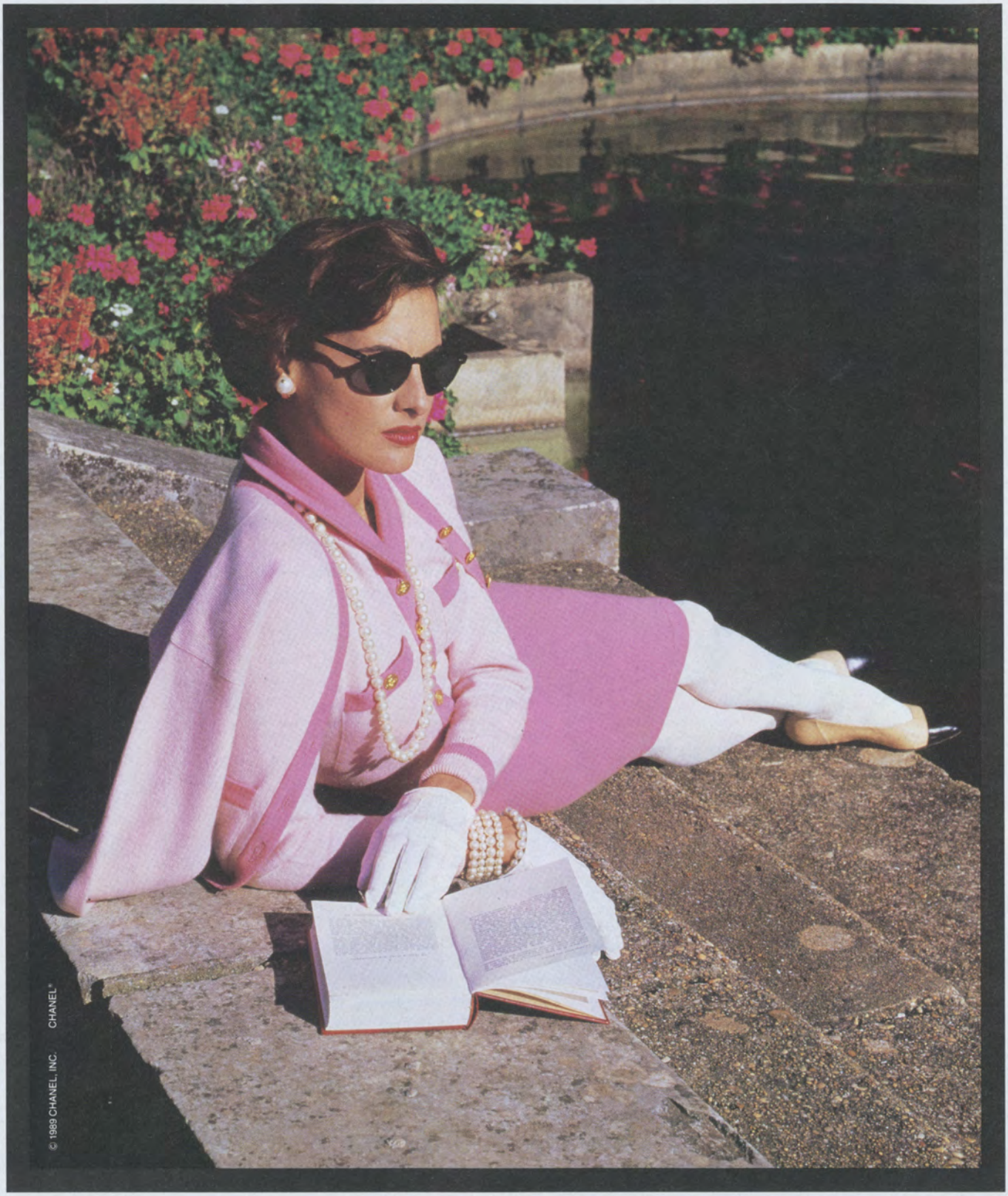




By ROBERT T. JONES

Philip Glass began his extraordinary trilogy of "portrait" operas in 1975 with *Einstein on the Beach*, a 4½ hour (without intermission) work best described as a collage of mystical musings on the life and career of Albert Einstein. In 1980 came the second installment of the trilogy: *Satyagraha*, which applied similar theatrical techniques to the great Indian political figure Mohandas K. Gandhi. The trilogy culminated in 1984 with *Akhnaten*, a perusal of the religious revolution brought about by the shadowy Egyptian pharaoh of the 18th Dynasty.

It is impossible to imagine three operas so dissimilar being written by the same man. For all its amplified power, *Einstein* remains basically a gigantic piece of chamber music. *Satyagraha* uses more standard resources of the opera house (orchestra, chorus, "legit" singers) and a scenario that, though it leaps freely back and forth in time, seems almost conventional when compared to *Einstein*'s free-wheeling dramaturgy. Lovely and lyrical, most of its pages wash over the ears so consolingly that the first-time listener may not notice how peculiar (by normal operatic standards) is the Glass orchestra: full of strings, quadruple woodwinds, electric keyboards, and not a trace of either brass or percussion. *Akhnaten* moves even further into the world of normal opera, though even here the orchestra startles, for it contains no



CHANEL

CHANEL BOUTIQUE: 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550

(From previous pages)

The first scene of Act I of Satyagraha, *as seen at the Lyric Opera of Chicago in the fall of 1987.* DAN REST

violins at all.

Mohandas K. Gandhi, the central figure of *Satyagraha*, shines so compellingly through the history of the 20th century that one is apt to lose sight of the real subject of the Glass opera. The subject is not Gandhi but Gandhi's philosophy of non-violent protest, *satyagraha*. Honed to a sharp edge by the great Indian politician, *satyagraha* became a nearly irresistible political weapon that, under Gandhi's guidance, resulted in India's eventual freedom from British rule. Far from being a purely Indian phenomenon, *satyagraha* was reborn in the U.S. civil rights movement of the 1960s, its powerful weaponry wielded this time by Martin Luther King, Jr., a man who shared the Gandhian attributes of religious fervor, political genius, personal charisma, and ultimate fate: death by an assassin's bullet.

Mohandas Karamchand Gandhi was born on October 2, 1869, and showed no particular ability as a child, though he did evidence a tenacious sense of morality. His ancestors had been prime ministers of various Indian princely states, and Gandhi himself was neither a peasant nor a saint, though these were both qualities he later projected to most of the world. Some called Gandhi a saint who had strayed into politics; he preferred describing himself as a politician who was trying to become a saint.

There was very little saintliness in Gandhi's married life, for he proved a difficult husband who teetered between fits of love and outbursts of jealousy. At 18, he went to London to study law, nearly starving to death while trying to keep a promise to his mother never to eat meat. Adopting a scientific approach, he made an intensive study of vegetarianism and related dietary matters and embarked upon a lifelong regimen of diet and exercise that kept him extraordinarily strong and energetic, able to withstand the rigors of the numerous, highly-publicized fasts that helped accomplish his political ends. He was still a vigorous and healthy man when he was shot down at the age of 79.

Gandhi's debut as a lawyer in 1891 was a disaster. Shy and frightened, he stood up to cross-examine the plaintiff's witnesses: "I stood up but my heart sank into my boots. My head was reeling and I felt as though the whole court was doing likewise. I could think of no question to ask. I was past seeing anything. I sat down and said I could not conduct the case and that he had better engage someone else." Humiliated, Gandhi fled, leaving another lawyer to complete the case.

Afraid to risk open court again, Gandhi eked out a living drafting legal summaries and grabbed the first available chance to leave India by going to Durban in South Africa to assist in a business dispute. He arrived there in April of 1893 and visited a courtroom to see the Durban court in action. He wore a British-style frock coat and a native turban around his head. When the presiding judge ordered him to remove the turban, Gandhi's shyness abruptly vanished and he refused. Leaving the courtroom, he defended his rights to native headgear in letters to the newspapers, garnering much publicity in the process.

But worse was in store for Gandhi when he left Durban and headed for Pretoria, where his legal duties lay. Impeccably dressed in European style, he looked like any other well-to-do lawyer—except for his dark Indian features. Calmly settling into his first-class compartment, he handed the conductor his ticket and was promptly ordered to take his place with the Indians.

Gandhi protested, the argument grew heated, and the conductor summoned help. The matter ended with Gandhi being forcibly ejected onto the station platform, where he spent a chilly night pondering what had happened. "Sleep was out of the question," wrote Gandhi in his memoirs. "Late at night, I came to the conclusion that to run back to India would be cowardly. I must accomplish what I had undertaken. I must reach Pretoria, without minding insults and even assaults. I made up my mind to take some steps, if that was possible, side-by-side with my work. This resolution somewhat pacified and strengthened me, but I did not get any sleep."

What Gandhi had run into was the

(Left) The young Gandhi in Johannesburg in 1907 and (right) some time later as a South African satyagrahi.

Robert T. Jones is a widely-known critic and journalist, editor of Music by Philip Glass *(Harper & Row, 1987) and translator of Janáček operas.*

Gandhi's wife, Kasturbai, in 1915. The couple's marriage lasted for 62 years.

racial and political suppression that haunted—and still haunts—South Africa. The problem began in the 16th century when Dutch settlers arrived, establishing themselves with little competition until English immigrants appeared in the 1850s. The Dutch had turned the country into a profit-making operation, thanks to cheap native labor, but after the British came, they migrated into the interior, spawning the Orange Free State and the Transvaal and becoming known as the Boers. In Natal, though, the British found the native blacks unwilling to work on their plantations. Therefore they asked the government of India for laborers. Those laborers were indentured: they would work for five years, then become "free Indians." Until then, they had to travel with an official pass, were required to register for permission to marry, and to submit to numerous other restrictions.

Soon there were "free" Indians and "indentured" Indians competing with their former rulers and conducting business with the blacks, who had suffered their own insults from the English. By the time Gandhi arrived in South Africa, there was a rapidly growing Indian population threatening the vested interests of both Boers and the English. Taxed and subjugated, the Indians were regarded as much less than citizens. This was considered just, not only by British law but by Divine law as well. "You are descendants of Ishmael," said the President of the Transvaal to a delegation of Indian traders, "and therefore from your very birth bound to slave for the descendants of Esau. As the descendants of Esau, we cannot admit you to rights placing you on an equality with ourselves. You must rest content with what rights we grant you."

Such was the situation when Gandhi arrived in South Africa. Within a year he had established himself not only as a masterful lawyer but as an expert politician and a shrewd manipulator of publicity. Furthermore, he had learned moderation: ordered once again by a judge to remove his turban in court, Gandhi meekly complied. "I should not exhaust my skill as a fighter in insisting on retaining my turban," he declared. "It was worthy of a better cause."

Gandhi left Durban in 1896 and went back to India, spending six months spreading the word about the South African situation. When he and 350 Indians returned to South Africa, they were quarantined in the harbor for 23 days while the entire world (Gandhi had attracted international attention by then) watched to see what would happen. When Gandhi finally left shipboard, a large and angry crowd greeted him with shouts, curses and a barrage of rocks. He might have been killed but for the intervention of Mrs. Alexander, wife of the British superintendent of police, who waded into the melee and escorted Gandhi to safety under her umbrella. (Glass recreates the scene in Act II of his opera.)

Around 1904, the 34-year-old Gandhi began to change into the figure the world would come to know as Mahatma ("Great Soul") Gandhi. His character and moral sense had been molded by the *Bhagavad-Gita*, by the writings of John Ruskin (who preached the virtues of manual labor, poverty and simple living), and by thinkers as disparate as Russia's Count Leo Tolstoy, America's Henry David Thoreau, and India's Rabindranath Tagore. With his naturally hot temper now controlled by wisdom and experience, Gandhi conceived a unique form of defiance to British restrictions.

When it was decreed that all Indians would have to carry registration cards (caught without one, any Indian could be fined, jailed or deported, whether he owned property or not), Gandhi declared that this "Black Act" would simply be ignored. It would be resisted, but passively. The name chosen for this form of civil disobedience was *satyagraha* (from *satya*, meaning "truth, love," and *agraha*, "force, firmness"). Gandhi and his followers burned their offensive registration cards in a public ceremony.

As the movement grew, Gandhi opened Tolstoy Farm, a communal home for the growing army of *satyagrahi*, and launched his own newspaper, *Indian Opinion*. As the British broke one promise after another to lessen restrictions, massive numbers of Indians became *satyagrahi*, and when the British suddenly passed a law declaring only Christian marriages legal in South Africa (in effect cancelling all Hindu, Moslem and Parsi marriages and reducing "colored" women to the status of concubines), Gandhi embarked on the Newcastle march (which comprises the last act of the Glass opera).

Newcastle was the site of an important coal mine worked by large numbers of indentured miners. Gandhi's plan hinged on illegally marching across the border into Natal, prompting wholesale arrest of vast numbers of people and thereby crippling the legal system. If not arrested, the *satyagrahi* would proceed into Newcastle and urge the miners to go on strike. More than 5,000 *satyagrahi* marched, sleeping under the sky and sometimes in prisons, and Gandhi himself was arrested, jailed and released four times in three days. By the time it was all over, 50,000 indentured laborers had gone on strike and some 2,000 Indians packed the jails. At the height of the uproar, white employees of all South African railways also went on strike, at which point Gandhi shrewdly called off his *satyagrahi*. Gandhi refused to take unfair advantage of an opponent's weakness: he did not want victory by defeating his opponent, he wanted a complete change of policy on the part of the government. "Forgiveness," he pointed out, "is the ornament of the brave."

The British yielded. And on June 30, 1914, new laws went into effect, achieving nearly all of the *satyagrahi* demands. Gandhi had won, at least for the moment, and an extraordinary new philosophical weapon, one born of truth, love and strength, had proved invincible. ■

This article originally appeared in the Seattle Opera program magazine.

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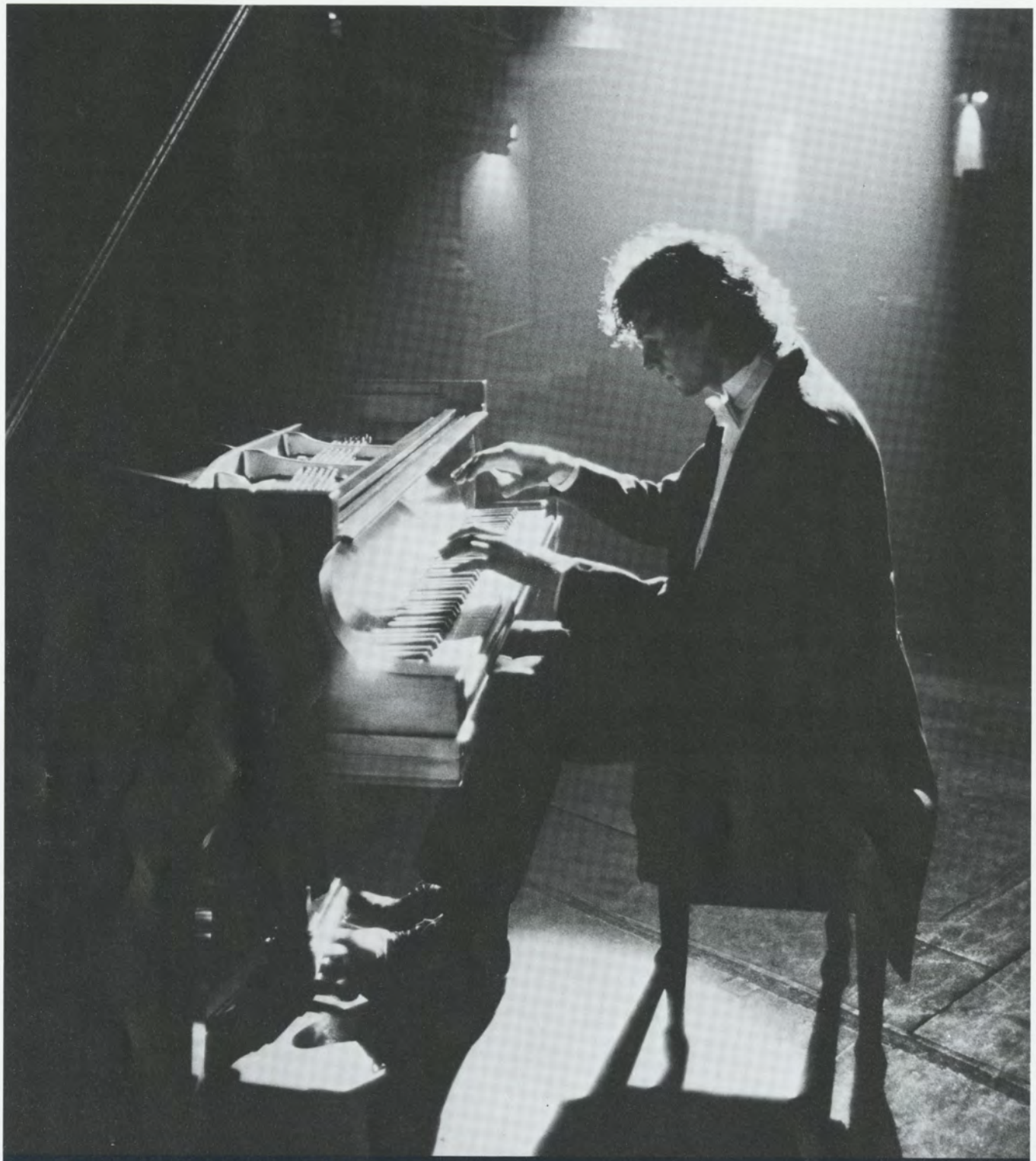

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Divide and Conquer

By JOHN ROCKWELL

Most opera lovers, if they know the music of Philip Glass at all, know it through some of its lesser manifestations. Worse, insofar as lingering snobbish prejudices exist between the world of classical music and rock, they think of Glass as the popsy lesser partner in that celestial duo, Reich-and-Glass, the greater member of the constellation being Steve Reich.

Of the two leading American "minimalists," it has been Reich who has won the more respectful attention from classical-music commentators; Glass, with his "band" and his deafening volume and his pandering to the rock crowd, has been left largely to the rock press, and good riddance, too.

But that easy misconception is being shaken as Glass moves ever more boldly into the world of opera. He still tours regularly with his own rock-like ensemble, playing mostly to rock-oriented, youthful audiences. He still turns out an amazingly large number of pieces for that ensemble and for other occasional projects (film scores, ballet music, etc.). Furthermore, a deliberate broadening of the idea of the classical composer, so hermetic in this century, has been a genuine part of the Glass aesthetic.

This frenetic and undeniably uneven production should not obscure the fact that no composer since Puccini has turned out more and better operatic works, scores that combine high seriousness of intent with true popular appeal. By now,

continued on p.31

John Rockwell is a music critic for The New York Times. *This article was originally published in* The Guardian, *London.*

Gandhi in South Africa in 1913, seated at left. On the right is Hermann Kallenbach; Sonja Schlesen is standing.

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Falstaff Giuseppe Verdi

Lorengar, Horne, Cowdrick, Swenson; Stewart, Raftery, De Haan
Kord ~ Calábria ~ Ponnelle ~ Ponnelle ~ Munn
Sept. 8 (7:30pm), 13 (7:30pm), 17 (2:00pm), 21, 23, 26 (7:30pm), 29

Lulu Alban Berg

New Production

Panagulias, Lear, Harris*; Braun, McCauley, Hotter
Mauceri ~ Mansouri ~ Schneider-Siemssen ~ Mackie* ~ Whitfield*
Sept. 9, 12, 15, 20 (7:30pm), 23 (1:00pm), Oct. 1 (2:00pm)

Mefistofele Arrigo Boito

Co-Produced with Grand Théâtre de Genève

Beňačková, Christin; O'Neill, Ramey
Arena ~ Carsen* ~ Levine* ~ Munn
Sept. 16, 19, 22, 24 (2:00pm), 28, Oct. 4 (7:30pm), 8 (2:00pm), 10 (7:30pm)

Otello Giuseppe Verdi

Ricciarelli; Mauro, Ellis, De Haan, Pittsinger
Kord ~ Asagaroff ~ Ponnelle ~ Ponnelle ~ Arhelger
Sept. 30, Oct. 3, 6, 12 (7:30pm), 15 (2:00pm), 20, 24 (7:30pm)

Idomeneo Wolfgang Amadeus Mozart

New Production

Mattila,* Gustafson; Ochman, Blochwitz,** Alexander, Outland,* Cox*
Pritchard ~ Copley ~ Conklin ~ Stennett ~ Munn
Oct. 7, 11, 14 (2:00pm), 17, 22 (2:00pm), 25 (7:30pm), 27

Aida Giuseppe Verdi

Sweet,* Zajick; Popov, Noble, Langan, Pittsinger
Kellogg* ~ Donnell ~ Schmidt ~ Casey ~ Munn
Oct. 21, 26, 29 (2:00pm), Nov. 1 (7:30pm), 4, 7, 12 (2:00pm), 14

Madama Butterfly Giacomo Puccini

Hartliep, Redmon*; Polozov, Laperrière,* Skinner
Oct. 28, 31, Nov. 3 (7:30pm), 5 (2:00pm), 10 (7:30pm), 15, 18
Gauci,* Manhart; Aragall, Schexnayder,* Li, Skinner
Pritchard ~ Farruggio ~ Businger ~ Munn
Dec. 3 (1:00pm), 9 (1:00pm)

Lohengrin Richard Wagner

Häggander,* Randová; Frey,* Leiferkus,** Vogel,* Baerg*
Mackerras ~ Weber ~ Montresor ~ Munn
Nov. 11, 17, 21, 26 (1:30pm), 29, Dec. 2, 8
(All LOHENGRIN performances at 7:30pm unless noted)

Orlando Furioso Antonio Vivaldi

New Production

Horne, Patterson, Kuhlmann; Matteuzzi,* Gall, Langan
Pritchard ~ Pizzi ~ Pizzi ~ Munn
Nov. 19 (2:00pm), 24, 30 (7:30pm), Dec. 3 (7:30pm), 6, 9

Die Frau ohne Schatten Richard Strauss

Johnson, Jones, Silja; Muff,** Johns, Pederson, Duykers, Ledbetter, Skinner
von Dohnányi ~ Asagaroff ~ Zimmermann ~ Munn
Nov. 25, 28, Dec. 1, 4, 7, 10 (1:30pm)
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CLAUDIA CUMMINGS

Soprano **Claudia Cummings** portrays Miss Schlesen, a role she created for the Netherlands Opera *Satyagraha* world premiere, reprising the part in New York, Stuttgart, Chicago, Seattle, and on the opera's complete recording. She also portrayed Queen Tye in Glass' *Akhnaten* at the New York City Opera, and sang in the composer's *CIVIL WarS* for its world premiere in Amsterdam and the American premiere at the Brooklyn Academy of Music. The California native made her major operatic debut with San Francisco Opera in 1972 as the Forest Bird in *Siegfried*, appeared as Adina in the 1975 student matinee performances of *L'Elisir d'Amore*, and sang several roles during the 1976 season. With Spring Opera Theater, she has been featured in *Death in Venice* (1975), *Meeting Mr. Ives* (1976), Henze's *Elegy for Young Lovers* (1978), and Musgrave's *Mary, Queen of Scots* (1979). She has performed leading roles with a number of American companies, including the title role of *The Ballad of Baby Doe* with Seattle Opera, the title role of *Lulu* with the Canadian Opera Company, the Queen of the Night in *The Magic Flute* for Houston Grand Opera and the Orlando Opera, Micaëla in *Carmen* with New Orleans Opera, and Magda Sorel in *The Consul* with the Lake George Opera Festival. She has also been heard as the three heroines in *The Tales of Hoffmann* in Amsterdam, Mařenka in *The Bartered Bride* in Portland, Oscar in *Un Ballo in Maschera* in Miami, and Violetta in *La Traviata* in Louisville. Additional productions at New York City Opera include Rosalinde in *Die Fledermaus* and performances of *The Merry Widow*. Recent engagements include Donna Elvira in *Don Giovanni* with Hawaii Opera Theater, the Governess in Britten's *The Turn of the Screw* with Chicago Opera Theater, and Marguerite in *Faust* with the Arizona Opera. An accomplished concert artist, Miss Cummings has been a guest of several orchestras, including the Los Angeles Philharmonic, the Spokane, Denver, San Diego, Syracuse, Minneapolis, Shreveport and Oakland Symphonies, and the Pasadena Chamber Orchestra.

ANN PANAGULIAS

Soprano **Ann Panagulias**, in her second year as an Adler Fellow with the San Francisco Opera Center, appears as Mrs. Naidoo. She made her Company debut last fall in *Parsifal* and was recently featured in the Schwabacher Debut Recital series. A 1986 Merola Opera Program participant, she performed the role of Mimì in *La Bohème*, repeating the part for Western Opera Theater's tour of *La Bohème*, which culminated with three performances in China and a special concert with the Shanghai Opera Orchestra. For WOT's 1987-88 tour she sang Norina in *Don Pasquale*. She also sang the title role of Hiram Titus's *Rosina* which was given its premiere in the Opera Center's Showcase last June. As a member of the 1987 Wolf Trap Opera Company, she performed Erisbe in Cavalli's *L'Ormindo* and Helena in Britten's *A Midsummer Night's Dream*. A native of Pittsburgh, Miss Panagulias received a Bachelor of Music degree from the Oberlin Conservatory and a Master of Music degree from the New England Conservatory. Recent appearances include the Opera Center's production of Mozart's *The Impresario* at Chalk Hill Winery, Handel's *Messiah* with the Honolulu Symphony, a "Night in Old Vienna" concert with the San Francisco Symphony, and Mozart's Requiem with Sinfonia San Francisco. She will appear as Fortuna in the Opera Center's 1989 Showcase production of Handel's *Giustino*, and will sing the title role of Berg's three-act *Lulu* for the Company this fall.

CATHERINE KEEN

Recipient of a 1989-90 Adler Fellowship with the San Francisco Opera Center, mezzo-soprano **Catherine Keen** makes her Company debut as Kasturbai. As a member of the 1987 Merola Opera Program, she sang the roles of Zita in *Gianni Schicchi* and Dolcina in *Suor Angelica*. She returned to the Merola Program in 1988 as Suzuki in *Madama Butterfly* at Villa Montalvo before taking the role on tour with Western Opera Theater. A graduate of the Cincinnati Conservatory (where she is currently completing a Doctor of Musical Arts degree), she sang numerous leading roles there including Giulietta in *The Tales of Hoffmann* and Mrs. Ma in the American premiere of *The Chalk Circle*. From 1984 to 1986 she was a member of the Young American Artist Program at the Cincinnati Opera. A recipient of numerous awards and scholarships, Miss Keen's concert experience includes appearances with the Columbus Symphony, Cincinnati Symphony, and the Indianapolis Symphony. She will appear as Leocasta in the Opera Center's 1989 Showcase production of Handel's *Giustino*, and will sing Emilia in *Otello* and Mistress Quickly in the student/family performances of *Falstaff* for the Company this fall.

Mezzo-soprano **Emily Manhart** returns to the San Francisco Opera as Mrs. Alexander. She made her Company debut in 1987 as the Page in *Salome*, and was seen here last fall as the Madrigal Singer in *Manon Lescaut* and a Flower Maiden in *Parsifal*. After earning her master of music degree from Ohio State University, she participated in San Francisco Opera Center's Merola Opera Program in 1984 and performed Tisbe and the title role in Western Opera Theater's 1984 tour of *La Cenerentola*. She returned to the Merola Opera Program in 1986, appearing that summer as Dorabella in the Merola production of *Così fan tutte*. During the 1986-87 season she was a member of the Houston Opera Studio, appearing as Clotilde in *Norma* and Meg Page in *Falstaff*. She was a member of the Wolftrap Opera

EMILY MANHART

DOUGLAS PERRY

Company during the 1987-88 season, singing Rosina in *Il Barbiere di Siviglia*, Hermia in *A Midsummer Night's Dream*, Melide in *L'Ormindo*, and Lucretia in *The Rape of Lucretia*. Last June, she made her debut at the Spoleto, USA festival as Tezeuco in Graun's *Montezuma*. Miss Manhart was a national winner of the 1984 Metropolitan National Council Auditions. In the San Francisco Opera Center Auditions Grand Finals, she received the Jean Donnell Memorial Award in 1984 and the Cenacolo Award in 1986.

Tenor **Douglas Perry** makes his San Francisco Opera debut as Mahatma Gandhi. He created the role for *Satyagraha*'s 1980 world premiere at the Netherlands Opera, and repeated the part for the American premiere at Artpark, at the Brooklyn Academy of Music, in Chicago and Seattle, and on the complete recording of the work. A versatile singing actor with over 65 roles in his operatic repertoire, he is a frequent guest artist with the New York City Opera, Houston Grand Opera, Greater Miami Opera, Opera Company of Philadelphia and Tulsa Opera, in addition to the companies of Boston, Baltimore, Louisville, Santa Fe, St. Louis and Minnesota. In Houston, he appeared in the world premiere of Leonard Bernstein's *A Quiet Place*, also performing in revivals at La Scala and the Vienna State Opera. He portrayed the Marquis de Lisle in the world premiere of Dominick Argento's *Casanova's Homecoming* at the Minnesota Opera, and was also seen in the American premieres of Menotti's *Help! Help! The Globolinks!* and Cavalli's *L'Egisto*, both with Santa Fe Opera. He has also sung with the New York Philharmonic, the Boston Symphony, the Waverly Consort and the New York Choral Society, in works ranging from those of Bach and Handel to contemporary pieces and world premieres. In addition to *Satyagraha*, Perry has also recorded *A Quiet Place*, Glass' *Songs from Liquid Days*, and Virgil Thomson's *The Mother of Us All*.

Currently an Adler Fellow with the San Francisco Opera Center, baritone **LeRoy Villanueva** makes his SFO debut as Prince Arjuna. He was a member of the Merola Opera Program in 1988, performing Taddeo in *The Italian Girl in Algiers* and the Bonze in *Madame Butterfly*, and he won the Schwabacher Memorial Award in the Program's Grand Finals. He recently sang Sharpless in Western Opera

LeROY VILLANUEVA

Theater's 1988-89 tour of *Madame Butterfly*, and completed a trip to Japan with the Opera Center Singers. In 1987 he appeared in Italy's Festa Musicale Stiana, where he took part in Antonio Sacchini's *Amor Soldato*, and in the world premiere of Delia Robotti's *La Pentola*. Additional credits include a joint performance with Ned Rorem in the composer's *War Scenes*, participation in the West Coast premiere of Harbison's Pulitzer Prize-winning *Flight Into Egypt* at the Ojai Festival, and appearances with the Los Angeles Philharmonic Orchestra and the Los Angeles Master Chorale. He is also an accomp-

DALE TRAVIS

VICTOR LEDBETTER

PHILIP SKINNER

lished recitalist and has extensive experience in movie soundtrack recording. A native of Southern California, Villanueva is a national winner of the Metropolitan Opera Auditions, a first place winner of the National Opera Association Auditions, and a recipient of a 1988 Richard Tucker Foundation Study Grant. Later this month he will appear as Polidarte in the Opera Center's Showcase production of Handel's *Giustino*, and will sing Prince Yamadori in *Madama Butterfly* with the Company this fall.

In his second year as an Adler Fellow with the San Francisco Opera Center, bass **Dale Travis** sings Lord Krishna. He made his Company debut last fall as the Warden in *The Rake's Progress*, and also appeared in *Manon Lescaut*, *Lady Macbeth of Mtsensk*, and in the Student/Family production of *La Bohème* as Benoit and Alcindoro. He was a member of the 1986 and '87 Merola Opera Program, appearing as Don Alfonso in *Così fan tutte* and in the title role of *Don Pasquale*, and toured with Western Opera Theater for two seasons, performing in *Don Pasquale* and *La Bohème*, a production which also traveled to China. A native of New Jersey, Travis received his bachelor's degree from Susquehanna University and both a master's degree and an Artist Diploma in Opera from the University of Cincinnati's College Conservatory of Music. His college credits include roles in *The Secret Marriage*, *Don Giovanni*, *Falstaff*, *Gianni Schicchi* and *The Love for Three Oranges*. The recipient of numerous awards and scholarships, he has appeared locally in the title role of *Don Pasquale* and as Dr. Bartolo in *The Barber of Seville* with Opera San Jose, as Méphistophélès in *Faust* with Marin Opera, and as soloist in Mozart's Mass in C Minor with the San Francisco Symphony, Mozart's *Coronation Mass* with the Santa Rosa Symphony, and in Bach's *St. Matthew Passion* with the Sacramento Symphony.

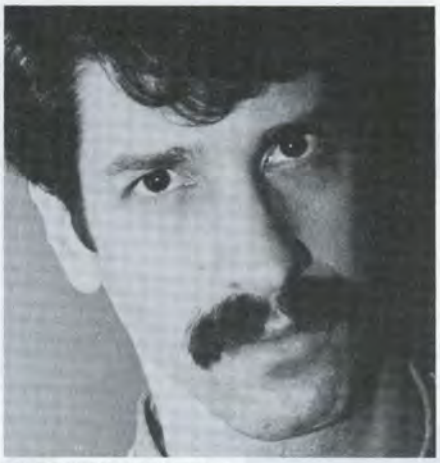
An Adler Fellow with the San Francisco Opera Center, baritone **Victor Ledbetter** portrays Mr. Kallenbach. He made his San Francisco Opera debut in the 1987 season as Baron Douphol in the family performances of *La Traviata*, and as Paris in *Roméo et Juliette*, and returned last fall as an Esquire in *Parsifal* and as Marcello in the student/family performances of *La Bohème*. A participant in the 1986 Merola Opera Program, he sang Marcello at Villa Montalvo, repeating the role on Western Opera Theater's 1986-87 tour which included performances in China. In April of 1988, Ledbetter returned to Shanghai as Scarpia in China's first *Tosca*, and for a joint concert with the Shanghai Opera and Conservatory. A native of Georgia, the baritone is a graduate of Mercer University and has studied at Indiana University with Nicola Rossi-Lemeni. A choir director for several years, he is also a frequent oratorio soloist. The recipient of an Adler Fellowship last year, and a Schwabacher Debut recitalist last January, Ledbetter sang Count Almaviva in the West Coast premiere of the Opera Center's Showcase production of Hiram Titus's *Rosina*. He has performed with the Vancouver Opera in *The Cunning Little Vixen* and recently made his San Diego Opera debut in *Don Pasquale*. He will appear in the Opera Center's 1989 Showcase production of Handel's *Giustino*, and will portray the One-Armed Man in *Die Frau ohne Schatten* for the Company this fall.

The role of Parsi Rustomji is sung by bass-baritone **Philip Skinner**. He made his San Francisco Opera debut as Quinault in the 1985 Fall Season production of *Adriana Lecouvreur*, and has since appeared here in over 14 different operas in such roles as Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust* and, most recently, Colline in the Family Performance of *La Bohème* last fall. He participated in the 1985 Merola Opera Program and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. He was made an Adler Fellow in 1986, and appeared in the Opera Center's Showcase performances of Hindemith's *There and Back* and *The Long Christmas Dinner*, and in 1987 he portrayed the Colonel in the Showcase production of *Le Plumet du Colonel*. A graduate of Northwestern University, Skinner received his master's degree from Indiana University, where he performed in several productions. He has sung with Kentucky Opera, Edmonton Opera, the Minnesota Orchestra, the Columbus Symphony, the Savannah Symphony and at the Spoleto and San Antonio festivals. In 1988 he sang Don Basilio in *The Barber of Seville* with the New York City Opera National Company, Ferrando in *Il Trovatore* with Kentucky and Nashville Operas, and appeared with the Atlanta Opera. He recently made his Carnegie Hall debut in the Verdi Requiem, and wil soon make his first appearance with the Canadian Opera Company, the Arkansas Opera Theater, the San Francisco Symphony, and the Los Angeles Philharmonic as soloist in Beethovens Ninth Symphony. He returns to San Francisco Opera this fall as Montano in *Otello*, the Bonze in *Madama Butterfly*, and the One-Eyed Man in *Die Frau ohne Schatten*.

Bruce Ferden makes his San Francisco Opera debut conducting *Satyagraha*, a work he led at its world premiere in Rotterdam in 1980, and which he conducted in Seattle last year. The native of Minnesota studied at Moorhead State College and the University of Miami, and completed graduate studies at the University of Southern California and at the Juilliard School of Music. After working with Peter Herman Adler at the American Opera Center, he was appointed, at the age of 25, assistant conductor of the New York Philharmonic. Now in his fourth season as music director of the Spokane

BRUCE FERDEN

Symphony, he also continues as music director of the Nebraska Chamber Orchestra, a post he has held since 1982. Highlights of his 1988 season included the European premiere of Philip Glass' *The Making of the Representative for Planet 8* and performances with the Brabants Orchestra, both in the Netherlands. During the 1987 season he led the New York premiere of the Rome portion of Glass' *the CIVIL WarS*, and conducted *Madama Butterfly* at the Utah Opera and *Cavalleria Rusticana/Pagliacci* and *The Turn of the Screw* at the Netherlands Opera. A frequent guest conductor at the Opera Theatre of St. Louis, his credits with that company include William Mayer's *A Death in the Family* and the American premieres of Prokofiev's *Maddalena*, the Weber-Mahler *Die Drei Pintos*, and Benjamin Britten's *Paul Bunyan*. Other opera credits are his New York City Opera debut with Carlisle Floyd's *Susannah*, the New York premiere of Hindemith's *News of the Day* and Weisgall's *The Hundred Nights* at the Juilliard American Opera Center. Maestro Ferden has been a guest conductor with the Scottish Chamber Orchestra, St. Louis Symphony, the San Francisco Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, the Brooklyn Philharmonic and the Pasadena Symphony, among others. He has conducted a number of gala concerts, including one with the San Francisco Opera Orchestra and Marilyn Horne in 1987, and another with the Pacific Symphony in Costa Mesa, California, with Montserrat Caballé as soloist. He also conducted the theme and credits for the PBS production of *Smithsonian World*, and music by John Corigliano for *The Adams Chronicles*. In Europe, he has led the Utrecht Symphony in Amsterdam's Concertgebouw and on tour in Holland. Future engagements include *Così fan tutte* with the Cincinnati Opera, *The Tales of Hoffmann* at Seattle Opera, as well as concerts with the Pittsburgh, San Diego and Spokane Symphonies.



HARRY SILVERSTEIN

ROBERT ISRAEL

RICHARD RIDDELL

After directing *Satyagraha* for Seattle Opera last year, **Harry Silverstein** makes his San Francisco Opera debut with these performances of the same work. He directed Glass' *Akhnaten* for New York City Opera in 1985 and staged the world premiere of *The Making of the Representative of Planet 8* at Houston Grand Opera, repeating the assignment when the opera was presented at the English National Opera and in Germany. Additional directing credits include *La Traviata* and *The Magic Flute* at Houston Grand Opera, and *La Bohème* at the Lyric Opera of Chicago. He served as assistant stage director in Houston from 1983 to 1986, and in Chicago from 1986 to 1988, working with many of America's most prominent directors. In 1987 he was assistant director for the ENO's *Akhnaten*. Silverstein's other directing projects include *Isn't it Romantic* and *Joseph and the Amazing Technicolor Dreamcoat* at Stages Repertory Theater and, under a new works project, Owens's *Moment of War* and Busby's *Viola/Sleepsong* at Texas Opera Theater.

Designer **Robert Israel** makes his San Francisco Opera debut with this production of *Satyagraha*, having also created the look of the 1980 world premiere at the Netherlands Opera. His designs for Spring Opera Theater were seen here in 1977 (*The Combat, The Emperor of Atlantis* and *Savitri*) and 1980 (*The Good Soldier Schweik*). Only the second scenic designer ever to win a Guggenheim award, he is one of America's most acclaimed stage designers. He won an Obie award for his work on Martha Clark's *The Hunger Artist* and has continued his association with the choreographer, designing sets and costumes for *Vienna: Lusthaus* and for *Miracolo d'Amore*, which had its premiere last year at Spoleto U.S.A., followed by performances on Broadway. He recently designed Prokofiev's *The Fiery Angel* for the Los Angeles Music Center Opera, and created the sets and costumes for Seattle Opera's new 1986-87 *Ring* cycle. He was also the designer for the world premiere of Philip Glass' *Akhnaten* in 1983, and served in the same capacity for the 1984 American premiere in Houston. He has worked extensively with the Minnesota and Netherlands opera companies and has also designed productions for the National Opera of Belgium and Santa Fe Opera. Many of his original drawings are on permanent exhibit at the Museum of Modern Art in New York.

CLARE WEST

Clare West makes her San Francisco Opera debut as choreographer for *Satyagraha*, having created the dances for the Glass opera in Chicago in 1987 and in Seattle in 1988. She holds a bachelor's degree in music and dance from London University and a master's degree in drama from Leeds University. She has worked extensively as a choreographer in experimental dance and theater, collaborating with British composers on projects presented in Europe. Her work includes choreography for *The Flying Dutchman* at the Brighton Festival; solo dance as accompaniment for silent film, a commission by the Festival of Light and Sound, The Hague, Netherlands; and an outdoor production of *A Midsummer Night's Dream* with the Scottish Chamber Orchestra and Tallis Chamber Choir for the Henley Festival. The British dancer performed in Tippett's *The Midsummer Marriage* during Opera North's British tour and at the Wiesbaden Opera Festival for the composer's eightieth birthday celebrations. Miss West most recently choreographed *La Traviata* for the English National Opera, and Glass' *The Making of the Representative for Planet 8* in London, Amsterdam and Kiel, West Germany. She is currently staff producer and choreographer for the ENO in London.

Richard Riddell makes his San Francisco Opera debut as lighting designer of *Satyagraha*. Associate Director of the American Repertory Theater in Cambridge, Massachusetts, and Director of the Institute for Advanced Theater Training at Harvard University, he has designed lighting and scenery for opera and theater companies throughout the United States and Europe. On Broadway he has designed *A Walk in the Woods* and the musical *Big River*, which earned him the Tony, Drama Desk, and Maharam awards for outstanding lighting design. His designs for opera include two other Philip Glass operas, *Akhnaten* (Houston Grand Opera, New York City Opera, English National Opera) and *The Fall of the House of Usher* (American Repertory Theater), in addition to *The Queen of Spades* (Netherlands Opera, English National Opera), *The Flying Dutchman* (Santa Fe Opera), *Katya Kabanova* (Houston Grand Opera) and the previous productions of *Satyagraha* at the Netherlands Opera, Artpark, Brooklyn Academy of Music, Chicago Lyric Opera, and Seattle Opera. His theater designs include *The Tempest* (Royal Shakespeare Company), *Our Town* and *The Threepenny Opera* (Guthrie Theater), seven productions at La Jolla Playhouse where he was resident designer, and *Krapp's Last Tape*, directed by Samuel Beckett, in Berlin. Riddell received his B.A. from Knox College in Galesburg, Illinois, and his Ph.D. from Stanford University.

San Francisco Opera gratefully acknowledges the generous gift from Ann and Tully Friedman to underwrite this production.

San Francisco Opera Premiere

Opera in three acts by PHILIP GLASS
Vocal text by CONSTANCE DE JONG
(adapted from the *Bhagavad-Gita*)

Book by Philip Glass and Constance De Jong

Satyagraha

(in Sanskrit)

Conductor
Bruce Ferden*

Production
David Pountney

Stage Director
Harry Silverstein*

Designer
Robert Israel*

Lighting Designer
Richard Riddell*

Assistant Lighting Designer
Claudia Gallagher*

Chorus Director
Ian Robertson

Choreographer/Assistant Director
Clare West*

Musical Preparation
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Mark Haffner
Susan Miller*

Assistant Stage Director
Paula Williams

Stage Manager
Jerry Sherk

This production is owned by the Lyric Opera of Chicago and is a generous and deeply appreciated gift from Marshall Field's.

First performance:
Rotterdam, September 5, 1980

SATURDAY, JUNE 3 AT 8:00
MONDAY, JUNE 5 AT 8:00
WEDNESDAY, JUNE 7 AT 8:00
FRIDAY, JUNE 9 AT 8:00
SUNDAY, JUNE 11 AT 2:00

CAST

(in order of appearance)

Mohandas Karamchand Gandhi	Douglas Perry*
Prince Arjuna	LeRoy Villanueva*
Lord Krishna	Dale Travis
Miss Schlesen	Claudia Cummings
Mrs. Naidoo	Ann Panagulias
Kasturbai	Catherine Keen*
Mr. Kallenbach	Victor Ledbetter
Parsi Rustomji	Philip Skinner
Mrs. Alexander	Emily Manhart

Count Leo Tolstoy; Rabindranath Tagore; Dr. Martin Luther King, Jr.; armies, Indian workers, crowds, European men, residents, policemen

Dancers: Oberlin Dance Company

*San Francisco Opera debut

TIME AND PLACE: 1893-1914; South Africa

ACT I (Tolstoy)	*Scene 1:*	The Kuru Field of Justice
	Scene 2:	Tolstoy Farm (1910)
	Scene 3:	The Vow (1906)

INTERMISSION

ACT II (Tagore)	*Scene 1:*	Confrontation and Rescue (1896)
	Scene 2:	*Indian Opinion* (1906)
	Scene 3:	Protest (1908)

INTERMISSION

ACT III (King) Newcastle March (1913)

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.

Satyagraha/*Synopsis*

"Truth (satya) implies love, and firmness (agraha) . . . serves as a synonym for force. I thus began to call the Indian movement 'Satyagraha,' that is to say, the Force which is born of Truth or Love of non-violence." M.K. Gandhi

(The action of Satyagraha *develops against the background of pages from the* Bhagavad-Gita, *a section of the* Mahabharata *which consists of a discussion between Lord Krishna and Prince Arjuna on the nature and meaning of life. The* Gita *was chosen by Philip Glass and Constance De Jong in order to frame the action because it was a work of seminal importance to the life and thought of M.K. Gandhi. Three "witnesses" accompany the action: in Act I, Leo Tolstoy, whose writing caused a profound change in Gandhi's thoughts; in Act II, the Bengali poet and thinker Rabindranath Tagore, a teacher and collaborator of Gandhi's whom the latter respected the most among all his colleagues; and finally, in Act III, Martin Luther King, Jr., who is seen as the expression of Gandhi's ideals among our own contemporaries. Thus, the witnesses represent Gandhi's past, present and future.)*

ACT I—Tolstoy

Scene 1—The Kuru Field of Justice at dawn. Gandhi describes the two royal families, the Kuruvas and the Pandavas, poised for battle. While the armies reveal their weapons, Prince Arjuna, who is emotionally torn between the two, joins with Gandhi in addressing Lord Krishna, whose response supports the Prince's duty and honor in battle. Echoing Lord Krishna in sentiment, the two armies also look to Arjuna at this time of crisis. Gandhi repeats Krishna's pre-battle advice. Although represented as mythical characters, the opposing armies are Indians and Europeans. The Europeans delightedly watch as Gandhi, better educated and as well dressed as they but only a bit darker, is thrown into a group of terrified Indians.

Scene 2—Tolstoy Farm, 1910. Gandhi begins the Farm as a settlement, working hand-in-hand towards ending racial discrimination. He speaks of his intentions as the women's trio of Miss Schlesen (Gandhi's assistant), Kasturbai (Mrs. Gandhi) and Mrs. Naidoo (poet and future leader of the Indian National Congress) join him in urging a harmonious, purer existence. While they repeat "Do the allotted task for which one is fit," workers build the settlement so Satyagrahi families may live and provide for each other. Mr. Kallenbach, a German sympathizer of Gandhi, adds his voice, and Parsi Rustomji, another Gandhi supporter, complements the five.

Scene 3—The Vow, 1906. An Indian crowd groups around Parsi Rustomji, whose speech, suggesting non-violent protest by the Indians, is at first resisted. But the crowd's hatred of Britain's Black Act proposal (which restricts all non-Europeans in South Africa by severely curtailing civil rights) wins out. Slowly, but with increasing defiance, the crowd realizes it can make itself heard and must publicly, in God's name, vow resistance.

Act II—Tagore

Scene 1—Confrontation and Rescue, 1896. At the port of Durban, a European settlement in South Africa, Gandhi returns from a six-month excursion to his native India, where his many speeches on the South African situation have often been exaggerated and distorted by the media. An aggravated group of European men gather to do what the law would not: prohibit Gandhi's re-entry. Through physical and verbal abuse, the men intend to stop Gandhi from proceeding down the road. He is saved from harm by Mrs. Alexander, the wife of the superintendent of police.

Scene 2—*Indian Opinion*, 1906. Farm residents labor under the late afternoon sun to produce and distribute *Indian Opinion*, a weekly newspaper publicizing the developments of the Satyagraha movement. Produced without advertising, *Indian Opinion* is free of external influences, and it guarantees the workers and subscribers uncensored expression. It eventually reaches 20,000 readers.

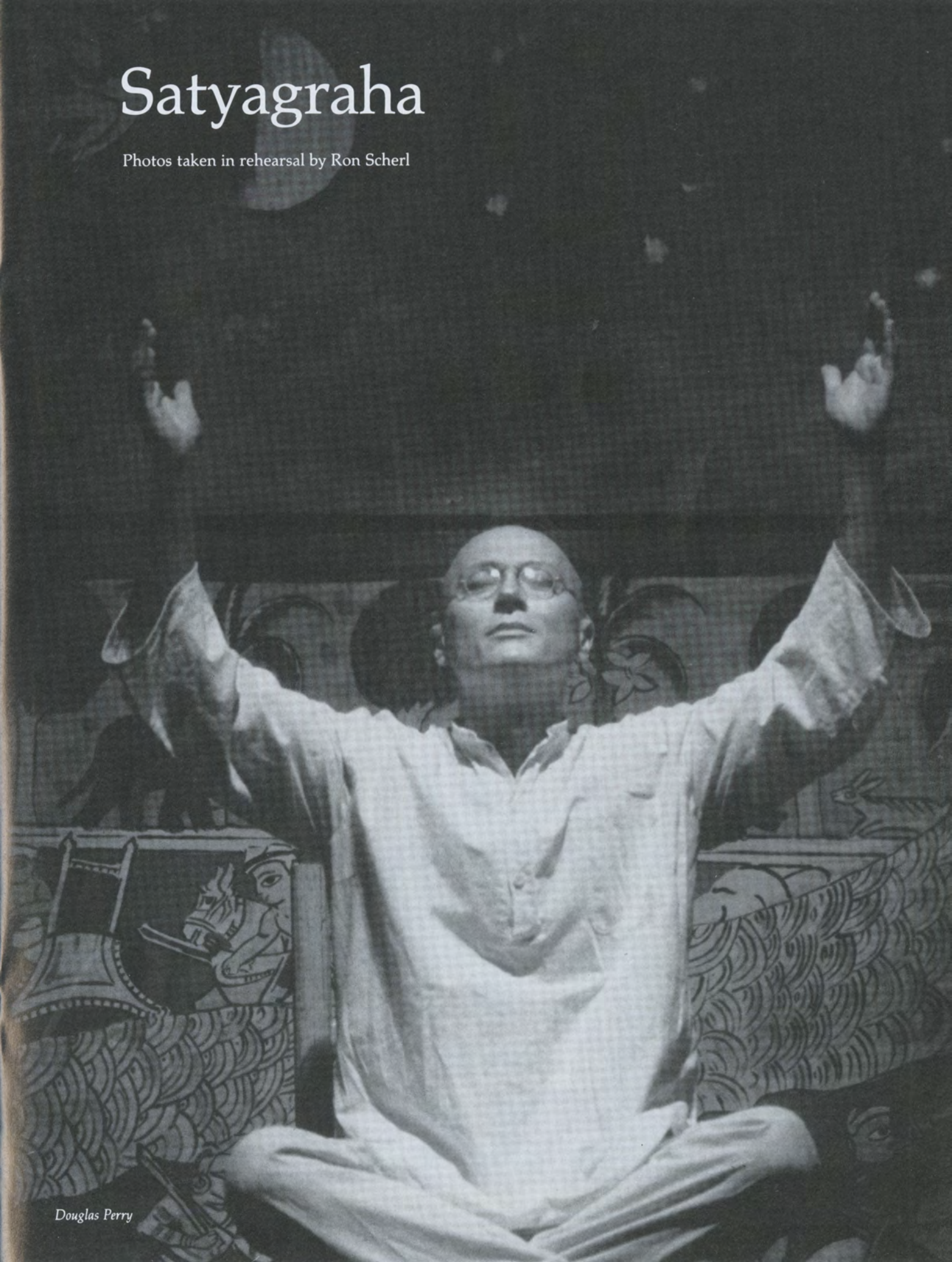
Scene 3—Protest, 1908. Many Satyagraha leaders are jailed for failure to carry registration certificates, a violation of the Black Act. Forced to compromise, the government agrees to repeal the act if an Indian majority voluntarily registers. Indians fulfill their end of the agreement, but the British ratify the Black Act anyway. Satyagrahi set their own ultimatum: if the government refuses to repeal the act, Indians will burn their certificates. Gandhi leads the twilight prayer meeting just prior to the burning of the registration cards. The crowd joins Gandhi in prayer, cards are raised high, and the Satyagraha movement gains new momentum as the cards are set on fire.

ACT III—King

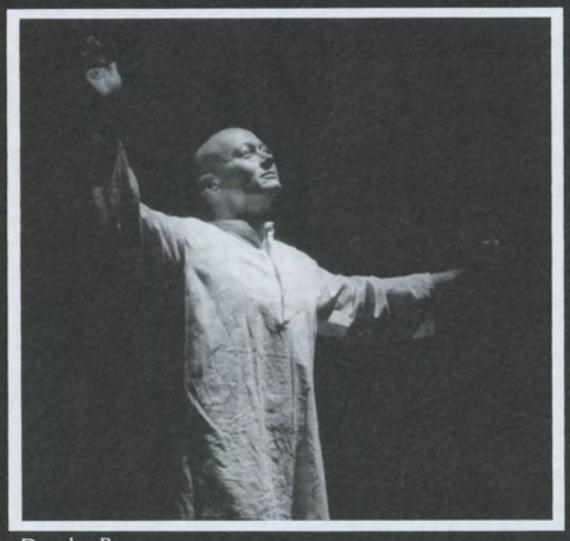
Newcastle March, 1913. Still vying for total power, the government not only controls free Indians, but those trapped as indentured workers as well. Furthermore, taxes bind all these non-Europeans to servitude. It is the government's breach of promises to repeal unjust laws, however, which insults the Satyagrahi the most. Satyagrahi women, instructed by Gandhi, travel to Newcastle and help miners and their families to strike. In keeping with the Satyagraha ideals, Gandhi organizes and leads the evening's march in protest of discrimination. He instructs all in the purpose and actions of non-violent resistance. The larger group departs, and all but Gandhi sleep. Overcome by exhaustion, the five remaining colleagues of Gandhi collapse, one by one. In the final prayer, Gandhi spends a moment with each one of them, as the Satyagrahi army appears.

Satyagraha

Photos taken in rehearsal by Ron Scherl



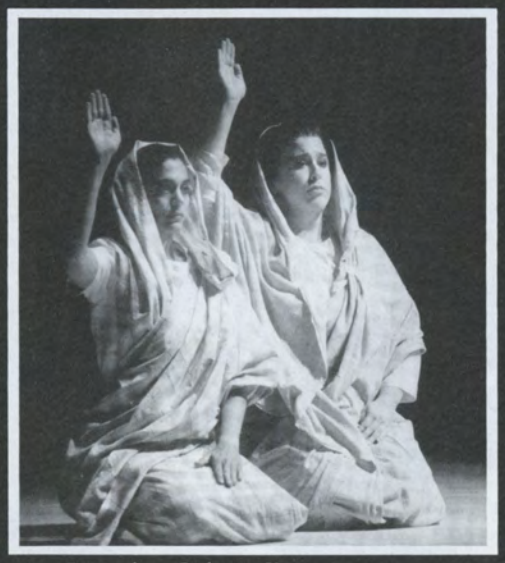
Douglas Perry



Douglas Perry

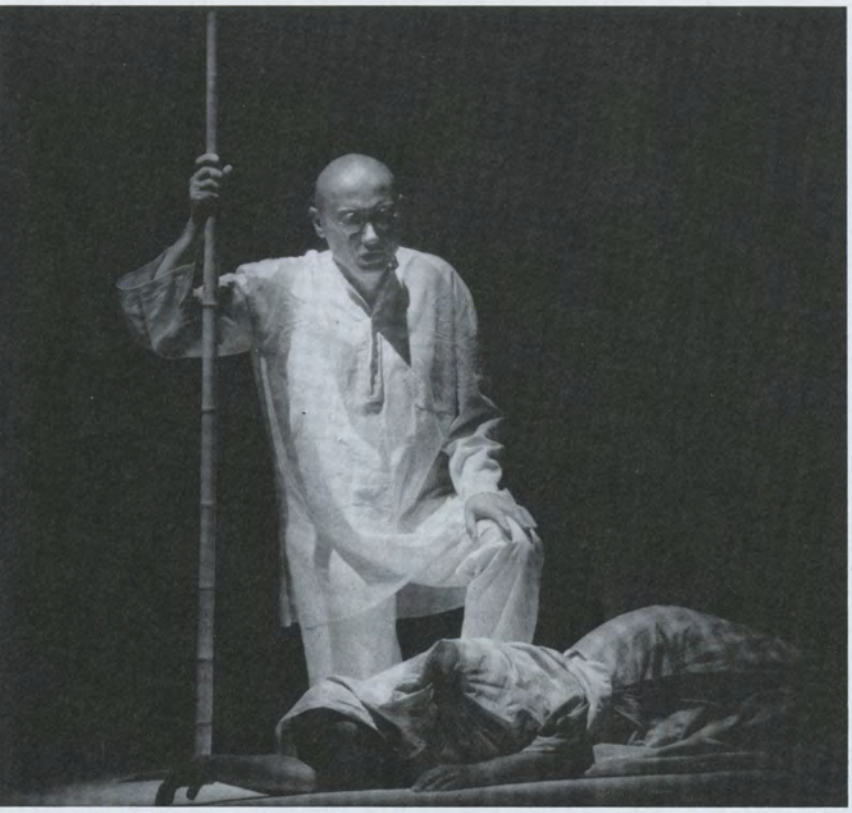
Claudia Cummings

San Francisco Opera Chorus



Ann Panagulias, Catherine Keen

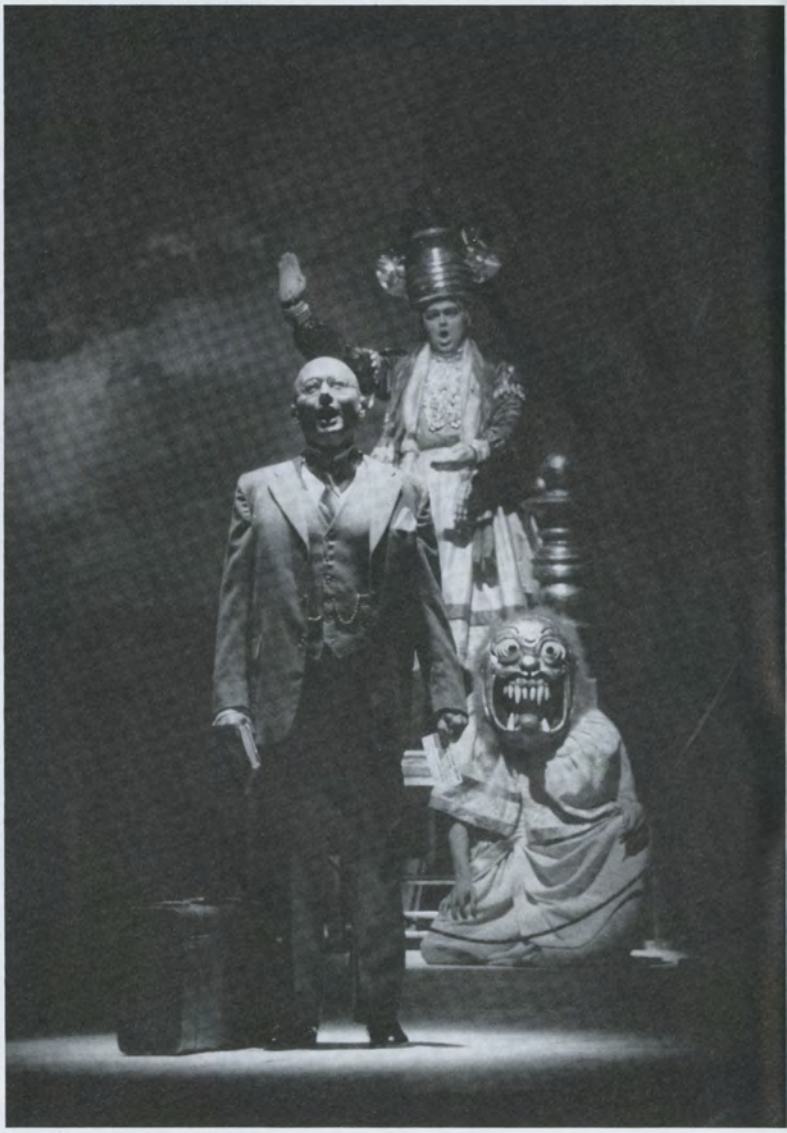
(Left to right) Philip Skinner, Ann Panagulias, Claudia Cummings, Douglas Perry, Victor Ledbetter, Catherine Keen



Douglas Perry, Ann Panagulias

LeRoy Villanueva

Emily Manhart



Douglas Perry, Dale Travis

Divide and Conquer
continued from p.13

Glass' success is little short of astounding. History is littered with successful composers who have been rapidly forgotten (Hasse, Salieri, Meyerbeer, etc.). But after a half-century in which commentators worried that the era of popular operatic creation had ended around 1925, Glass' very success points toward a potential renewal of an entire art form.

The composer was born in Baltimore in 1937 and for the first 30 years of his life seemed to be evolving into a typical young American modernist composer. He studied at the Peabody Conservatory and with Nadia Boulanger (the doyenne of so many young American composers, from Aaron Copland and Virgil Thomson through Elliott Carter). He dabbled in serialism, won fellowships and had some 30 conventionally contemporary scores for orchestra and chamber ensemble actually published (he's since suppressed them).

His course changed forever while he was in Paris in the mid-1960s, during his rebellious tenure with Boulanger. Asked to transcribe some sitar improvisations by Ravi Shankar for use in a film, he misunderstood the structure of Indian music, and that misunderstanding became the basis of a new style. From then on, his music was a sharply reductive pattern of small basic units of two and three notes strung together, the pitch-choices diatonic but subordinated to the rhythmic flow.

The effect was mystical and hypnotic—in short, genuinely minimalist. It drove conventional sensibilities to distraction, but enthralled a young audience weaned on rock and the visual arts (many early Glass and Reich concerts were given in New York museums and galleries) and primed for meditative experience. The influence of Eastern religions—Glass himself is a Tibetan Buddhist—and drugs is undeniable here, although that hardly means you have to be a stoned guru to compose or appreciate such music.

Upon his return to New York, after studies with the tabla player Alla Rakha and the first of many trips to India, he fell in with Reich. The two men influenced each other and played each other's music, though they have since become sometimes-bitter rivals.

Gradually, Glass formed his ensemble, which since the early '70s has consisted of two or three electronic keyboard instruments, three or four amplified winds and a wordless amplified soprano. His music for this group gradually evolved in length, harmonic variety and structural complexity, although its basis—kinetically engrossing, harmonically static, dynamically loud and unvarying patterns of shifting lines and chords—remained. The masterpieces of this period, *Music With Changing Parts, Music in Twelve Parts,* and *Another Look at Harmony,* are still mostly unrecorded and unrepresented in his current ensemble repertory. But there are those in New York who insist they are the best music Philip Glass ever wrote.

Einstein on the Beach, the four-hour "opera" Glass created with the American playwright, director and designer Robert Wilson, toured Europe in 1976, played two now-legendary sold-out dates at the Metropolitan Opera House that autumn, was recorded and finally revived in Brooklyn in December of 1984.

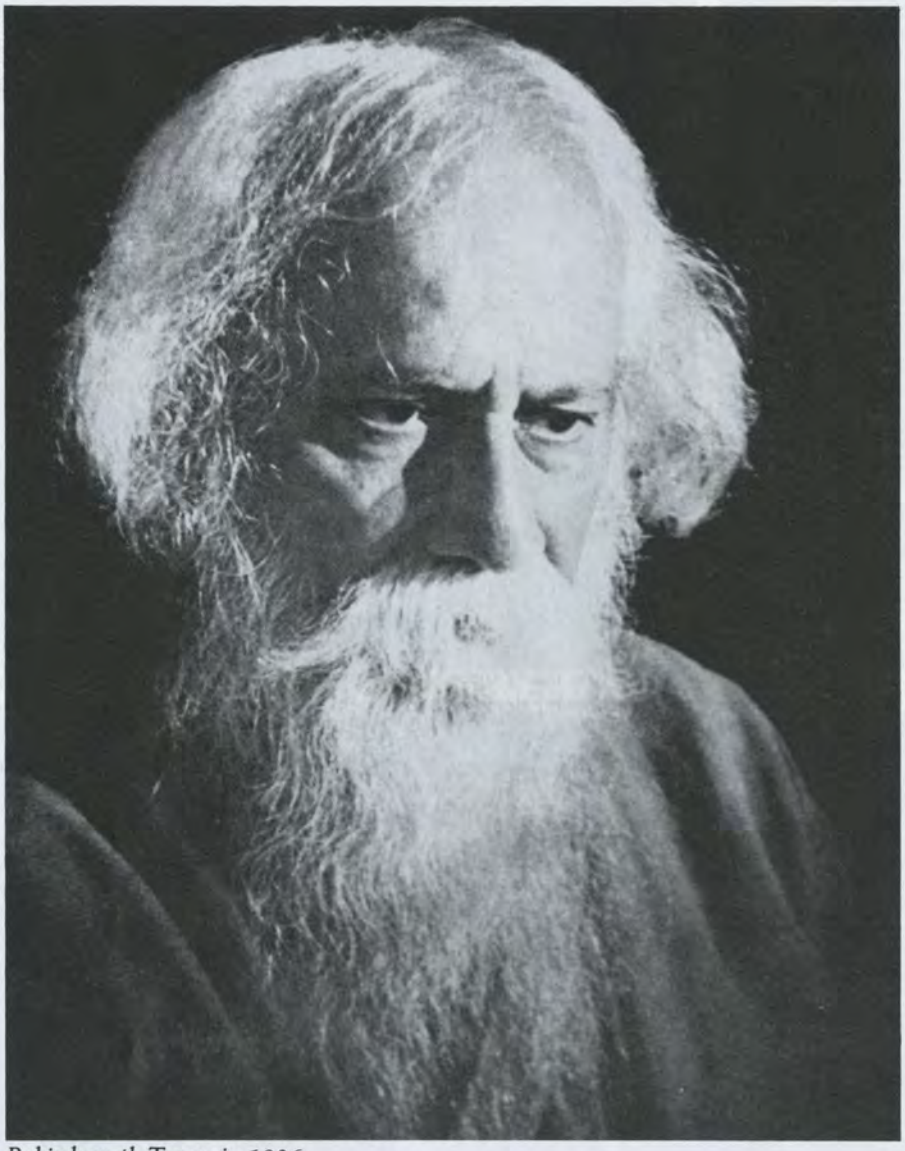
The confusion about how many operas Glass has actually composed derives partly from the controversy about whether *Einstein* counts in the canon; Wilson calls all his big pieces operas, yet *Einstein* was scored for his own ensemble and amplified, untrained voices that sang only numbers and solfège syllables.

For those of us who love the work, its effect is incantatory and totally involving; for those who don't, it's silly, boring, and pretentious. But as Glass points out, whatever you call it or think about it, it can only be performed in an opera house, and its success in 1976 quickened his interest in opera and opera's interest in him. The result has been a run of commissions for "real" operas, meaning evening-long stage works scored for unamplified opera singers, chorus and orchestra and designed for the working repertories of actual opera companies.

The first of these operas was *Satyagraha,* a series of contemplative tableaux on the evolution of the young Gandhi's philosophy of non-violent resistance, which came into being while he was a lawyer in Africa. Sung in Sanskrit to metaphorically appropriate texts from the *Bhagavad-Gita,* the work was first performed in 1980 by the Royal Netherlands Opera, which commissioned it, and subsequently, in the same production, throughout America, with an Achim Freyer staging seen in Stuttgart and Wuppertal. The New York City Opera has also recorded it for CBS, and the opera has remained Glass' most widely performed.

Akhnaten, about the monotheistic Egyptian pharaoh, was first performed in Stuttgart in 1984 in a riveting production by Freyer and then again in Houston, New York, and London in a David Freeman staging. His next major opera was

Lev Tolstoy at his desk at Yasnaya Polyana.



S. SHAHA

Rabindranath Tagore in 1936.

the long-gestating setting of Doris Lessing's libretto based on her science-fiction novel, *The Making of the Representative of Planet 8*, which had its first performance in Houston in July of 1988, with subsequent performances in Amsterdam and London.

But before and after the composition of that score came, among a myriad other projects, the evening-length operatic setting of the fifth act of Wilson's never fully realized megatheatrical event, *the CIVIL warS*, first performed in Rome almost simultaneously with the *Akhnaten* premiere in 1984. Its fragmentary libretto and status as part of a larger uncompleted work makes it a questionable entry into the Glass operatic canon.

There was also a 1985 chamber opera, *The Juniper Tree*, composed with Robert Moran; and another chamber opera first heard earlier this year in Cambridge, Massachusetts (the site of the *Juniper Tree* premiere as well) and Louisville, Kentucky, *The Fall of the House of Usher*.

Other stage projects include a touring music-theater piece created with the playwright David Henry Hwang (*M. Butterfly*) called *1000 Airplanes on a Roof*, heard last July in Vienna and in several United States cities in the fall; a piece with Wilson called *The Palace of the Arabian Nights*, due in Paris this year; a likely new collaboration with Lessing based on her novel *The Marriages Between Zones Three, Four and Five* and a recently announced $325,000 commission (a sum that includes fees for a librettist and score-copyist) from the Metropolitan Opera for a work entitled *The Voyage*, scheduled as a part of the 1992 celebrations of the 500th anniversary of Columbus's discovery of America.

Why this success, and how do Glass' operas relate to his recent work for his ensemble? The underlying idiom is similar, but softer and subtler (say those who admire it) or weaker and more conventional (say the ensemble loyalists). *Satyagraha* really was an orchestration of the ensemble idiom at its quietest and most meditative; stately and gently Brucknerian *Akhnaten*, scored for a countertenor hero and an orchestra without violins and full of piquant details of instrumentation, represents a determined diversification of coloristic effect. As much as anything else, the innovations in Glass' subsequent works have involved an increasing sophistication of his instrumental palette.

Dramaturgically, too, these operas make their own kind of sense. Glass is no newcomer to the stage. Long before *Einstein* he was deeply involved in theatrical avant-gardism as music director of a vanguard theater troupe called Mabou Mines, of which his then-wife, the actress and director JoAnne Akalaitis, remains a member. Both *Satyagraha* and *Akhnaten*, with their use of incomprehensible languages (*Akhnaten* is in ancient Egyptian, Hebrew and Akkadian, though there is a narrator and one aria in the language of the audience) and their static meditations on the lives of iconic central figures, are examples of American "non-narrative" theater. Thereafter, Glass has turned to setting English-language librettos, with mixed results, since sometimes his music, so well suited for the evocation of meditative states, functions less smoothly in the advancement of a conventional plot or the underscoring of melodramatic climax.

Over the past twelve years, Glass has continued to write smaller pieces for his ensemble, and this is the repertory that has made up the bulk of the ensemble programs he takes on tour. Some of these scores—his soundtrack to Godfrey Reggio's extravaganza, *Koyaanisqatsi*, or his music for the Paul Schrader *Mishima* film—represent real compositional advances for him.

But too many of them sound like formula recyclings of devices he came up

Dr. Martin Luther King, Jr. and his wife Coretta at Gandhi's shrine in 1959.

with in the early '70s. They constitute a determined attempt to make money, win fame and broaden his audiences; Glass is an open admirer of some rock, as a communicative device, but also as music, per se. He has played in rock clubs and co-produced two albums by a not-very-interesting American art-rock band called Polyrock.

All of this, from the consonant outer simplicity of all his music to the courting of the unwashed rock masses, horrifies prissier modernist sensibilities. And yet Glass is doing what classical composers used to do before serious new music got all knotty and self-important. Does anyone think Handel or Rossini didn't deliberately court their audiences, or revel in fashionability, or reuse old ideas? For some of us, Glass represents a healthy alternative to the gnomic self-involvement of too many otherwise important present-day composers.

But Glass is no mere sociological model for composers; he makes important music that has simultaneously attracted serious attention and won wide popularity. His best works reaffirm that there is no automatic equation to be made between complexity and excellence; artfully deployed simplicity, as in so much 20th-century painting or ancient Japanese art, can speak to us profoundly.

Even those who despise his work and his success are forced to admit that he has made an impact large enough to generate strong feelings, positive and negative. After generations in which modern music was either ignored or applauded in an atmosphere of dispassionate politeness, the music of Philip Glass seems like a fresh and welcome recommitment to human feeling, overt beauty, and romantic rapture. ■

Rehearsing *Satyagraha*

By TIMOTHY PFAFF

"You're coming through the light. This is something new for you. You don't quite know what it is, and you're a little afraid of it. You test it out. You put your hand into it—then pull it back. You try it again. You step into it a little bit. And you pull back. I don't want any of you to go through the light until you've first tried it at least three times. I don't want to hear what you're doing. I don't want to see it. I want to *feel* you coming through the light. Get a sense that the light really hits you. You don't *want* to be in the light."

Harry Silverstein, stage director for San Francisco Opera's production of Philip Glass' *Satyagraha*, is directing the Company's women choristers in the first mid-May staging rehearsals of the scene in which they are initiated into the discipline of *satyagraha*, Mahatma Gandhi's spiritual discipline of civil disobedience through non-violent resistance. The *satya*, the truth, of it is represented by a blinding shaft of light that extends from wing to wing of the main rehearsal stage, and the choristers seem altogether as uncomfortable with the eerie phenomenon as Silverstein would like them to be.

"What I can tell you now is that you're going to be too fast," the wiry, fast-talking, 36-year-old Silverstein continues. "There's no way for you to do it too slowly. You want to know how long it should take? About a week."

The music starts, and so do the women. Moving at what seems a glacial pace, the women begin their approach, each confronting the blinding beam exactly as Silverstein instructed them, in her own particular way. Having made their agonized passages, the women together form a tight wedge downstage right and begin a yogic ritual of meditation, arms tracing repetitive circles of hypnotic, if quiet, intensity. The movement continues for several more minutes, until the music from the rehearsal piano stops. It's like the end of a psychedelic cake walk, except that everyone has a place, and the prize is as intangible as enlightenment itself.

GAHR

Philip Glass.

"It's just now that the last of you should be coming through the light," Silverstein informs the women, who, having been kneeling on the stage troubling themselves with a complicated set of arm movements for all of three minutes, gasp, as one, in baffled chagrin.

"It's a trick I've learned," Silverstein confides after the rehearsal. "I don't interfere the first time they run through it, because people have no idea how long, say, five minutes and 32 seconds is. The only way to learn how long it should take is to have someone say, 'Only now are we in the moment.' It keeps them from resorting to things like counting bars—because if you're counting bars, you can't be *there*."

Silverstein speaks from extensive experience directing Glass musical theater pieces. Having assisted the director when the David Pountney production was revived in Chicago and directed it himself in Seattle last year—and having directed *Akhnaten* for New York City Opera and the world premiere of the composer's *The Making of the Representative of Planet 8* in Houston and its revivals at the English National Opera and in Kiel, Germany—he knows the ropes.

It's a good thing, too. In the first-act scene of the raising of a house on the Tolstoy Farm, surveyors' ropes crisscross the stage in a perplexing, if visually beautiful, maze. Momentarily perplexed about exactly where to place them at another early rehearsal, Silverstein, hand on chin, suddenly brightens. "Hey," he shouts, with a burst of characteristically self-mocking laughter, "I can put these strings anywhere I want to. I'm the damn director."

Indeed, after only minutes observing him in action—gesticulating wildly, wisecracking compulsively, following a word like "schlepping" with another like "y'all" (he was born in West Virginia and raised in the theatuh)—the biggest question about Silverstein is how he ever got dragged off the stage and pushed into the director's chair. Perhaps his own answer strikes closest. Before leaving the stage after a broadly exaggerated demonstration of a movement to one of the principals, he looks intently into the singer's eyes, at pointblank range, and declares,

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Timothy Pfaff is Managing Editor of the U.C. Berkeley Alumni Magazine, California Monthly, *a free-lance writer on the arts, and West Coast correspondent for London's* Financial Times.

"Just make sure you don't do it the way I just did."

With some notable exceptions, modern-day opera rehearsals are brisk, professional, but polite affairs, with lots of "Ladies and gentlemen," "pleases" and "thank yous," and "I'm terribly sorry; you were right"s. But even by those standards, the *Satyagraha* rehearsals seem special. Particularly at the start, they more closely resemble a love feast—with a standup comedian as emcee. There's madness in Silverstein's method, to be sure, but it works like a charm—nowhere more conspicuously than with the children supernumeraries (a director's terror) in that tricky house-raising scene. "Young ladies and gentlemen—my stars—will you come join me?" he asks, calling them from the wings. They hang on his every word, and obey.

Silverstein keeps the rehearsal atmosphere charged—but creatively so, monitoring his own reactions, and the performers' responses to him, with keen attention. Act II, Scene 3, "Protest," is particularly demanding for the choristers, who, as Indians in South Africa registering for the Black Act only to burn their registration cards in protest, have to sing difficult music while running back and forth to the registration tables—and then light matches in unison, on beat. Chaos reigns in the first go-around, and Silverstein interrupts: "You're running ahead of the orchestra. Your intention is good—but sing it right! Everybody, feel it. I know, it's hard. It's a bitch." The chorus's hairtrigger response on the repeat brings a one-word cheer from Silverstein: "Stunning."

"This is without any question the most talented chorus I've ever worked with," Silverstein comments later. "They're fully engaged as actors. Usually I have to engage a chorus as *re*actors. But these people are well prepared, excellent musicians. When I tell them something once, they understand—and they're out there trying it. And the Adler Fellows in the smaller parts are the most talented I've had so far as well. They're very brave.

"I think everybody is brave to do Philip's work. The Company doesn't know if it's going to sell. The singers don't know if they'll ever get to do these difficult roles again. I have the greatest respect for everyone."

The central members of the production team—conductor Bruce Ferden and choreographer Clare West, in addition to Silverstein—all have worked together on the piece in earlier revivals. And the two vocal principals, tenor Douglas Perry as Gandhi and soprano Claudia Cummings as his secretary, Miss Schlesen, virtually own their roles, having been the only exponents of them in the Pountney production since its Rotterdam world premiere in 1980.

Their reunion here is as full collaborators who have been infused with the spirit of the piece itself. Hours off a plane from New York, Perry, a bit of a Gandhi look-alike, walks into a Saturday night rehearsal and onto the stage with a suitcase—not his own, but a prop: Gandhi's suitcase for his trip to South Africa. In an ineffably touching moment, the tenor steps onto the stage, and into his role, as though he had performed it the night before.

Not that it's all the summer of love. Sunday afternoon, with Ferden freshly arrived, the singers are rehearsing the musically fiendish sextet from Act III, one of those pieces Glass seems to have written before singers informed him they had to breathe. ("Philip knows what we all think of his music," Cummings confides.) The first runthrough finds the cast hanging by its eyebrows, and Perry asks about cutting a repeat. "I just can't sustain that tessitura and then come back with the two arias that follow."

"As the one who doesn't have to do it, I'll be the most understanding," Silverstein interjects. "But my feeling is that the quality created by the length of that figure is needed." A pow-wow results in a decision to cut just one repeat. But it's not over yet. Ferden takes the opportunity for a painstaking working out of the breaths. "I want to make sure that you have plenty of breath—but also that we get them all even."

That settled, there's yet more. "In this music there's a tendency to get constipated," the conductor continues, "when it should all sound free and flowing. It's tiring just to sit on these notes, but don't let it get static. We have to do something with the notes, like varying the dynamics subtly—but always doing something with them." The cast eyes him with mute amazement until one singer quips, pointedly, "Did you just say something?"

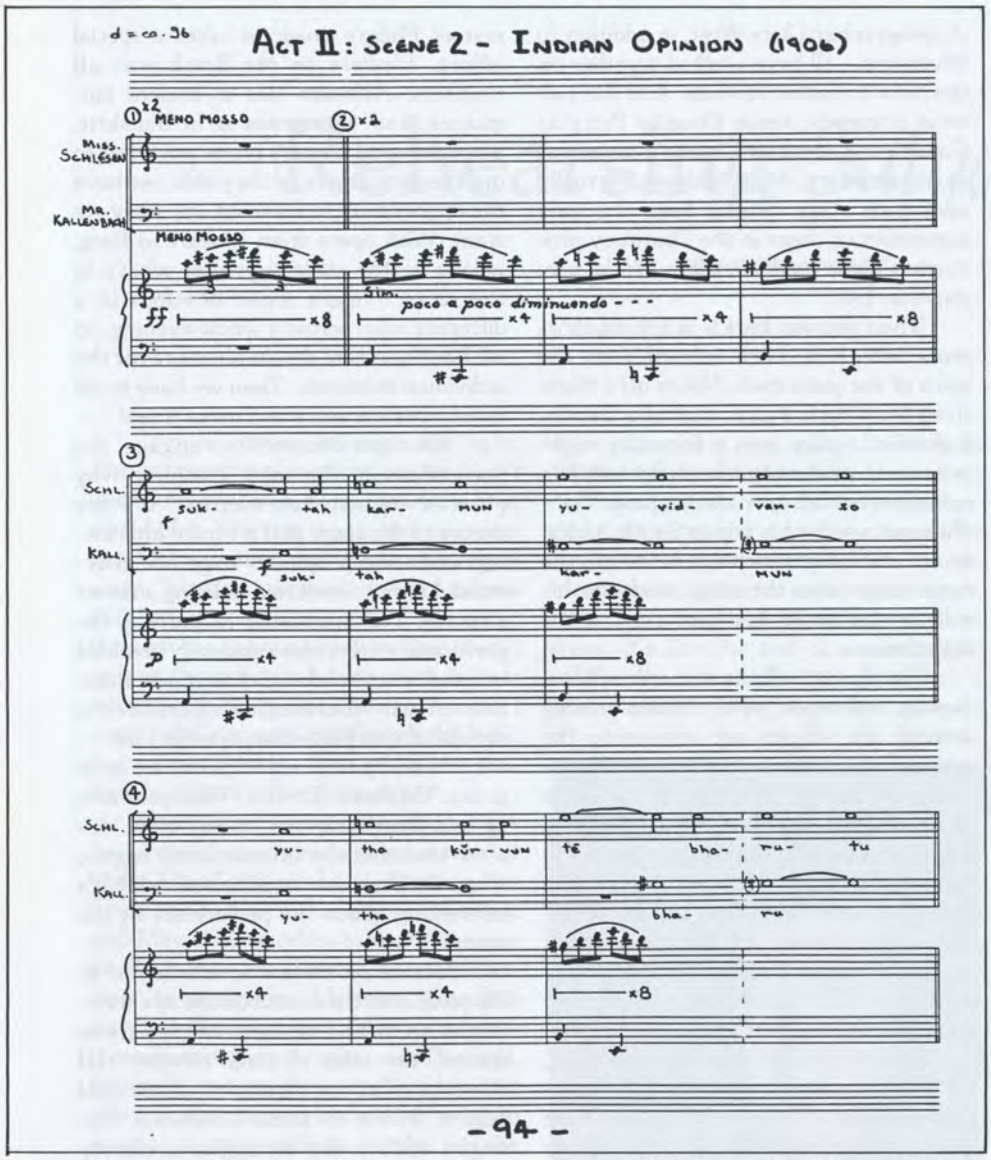
"This piece is about struggle," Silverstein reflects later. "And not coincidentally, it's a struggle to make it. Like the rest of Philip's music, it takes a special effort. *Einstein on the Beach* was all numbers, *Akhnaten* was in ancient languages, and *Satyagraha* is in Sanskrit. Since Sanskrit doesn't mean anything to me, the performers, or the public, we have the opportunity to make up any story we want. With opera from Mozart to Berg, what's on the stage expresses what's in the score. Philip's music develops in a different way, across a whole evening, so we have to create the architecture for the individual moments. Then we have to fill it out, create a story and make it real.

"Our job becomes to engage the performers in the most complete way possible—which takes effort. It's my theory of the stage that it's most interesting when the people on stage are interested. I'm not interested in being a clever director; I'm interested in getting the performers to become personally involved in what they're doing. I'm much more interested in what the performers have to say about this piece than in what I do.

"Sure, up to a certain point, we have to say, 'Go there,' 'Do this,' 'Hold your arm up and then walk over to the table.' It's after that that the intense work begins, when we flesh out the action with what's interesting about the performers in the moment."

Because movement is so essential to the piece, and the contributions of choristers, dancers, and supernumeraries are so central, the roles of stage director and choreographer are blurred to an unusual degree. While in some situations that might add to the struggle, it clearly doesn't here. Silverstein and choreographer Clare West have collaborated on both *Satyagraha* and *Planet 8* over the last year and a half—with West as an associate director in the latter—and have devised an instinctive and intuitive working relationship. "Particularly in working with the chorus, it's impossible to separate our roles," Silverstein explains. "We've developed a collaboration that has to be—and is—completely open and generous. The key is not a lack of ego but the lack of ego problems."

West, whose joy in the production is manifest literally from head to foot—a relaxed, tireless smile and constantly tapping feet during rehearsals—is aware of another kind of balance she brings to the process. "People always talk about how well Harry and I complement each other," she comments in a soft, lilting



A page from the Satyagraha *piano-vocal score, where markings for repeats within repeats can be observed.*

British accent. "He provides the energy while I bring a kind of coolness and focus that concentrates people.

"I've never worked with dancers before who want to work so hard," she continues, "but as opera dancers, they're not as used to working in a theatrical context. I try to impress on them—by demonstration—that I don't care as much about the line of what they're doing as about the *feeling* of it—not that I don't care about precision. The other day I needed to get the group to show anger, so I made them think about terrible things—until they got it. I'm interested in the thought process first. We'll clean it up later.

"The problem with this piece is that there is no character development in the traditional sense," she continues. "So what we're working on are rather cinematic images, a kind of split-screen idea. Gandhi is the real central character, and everything else revolves around him."

For her, the most daring—and therefore most interesting—scene is in the third act, where the choristers play the Indian natives dying and the dancers are, she says, "complete caricatures of Europeans—quite over the top, really. The dancers symbolize the undermining of the system, and the Indians collectively march through this dissipated bloc. It's really quite poignant." She adds that she changes the choreography for that scene from production to production, "so the dancers can express themselves a bit."

Silverstein too finds subtle changes from production to production not only inevitable but desirable. The main development he has promoted is the steady augmentation of Gandhi's centrality in the piece, particularly difficult in the busy last act. He also has been looking for means to integrate the images of Tolstoy, Tagore, and Martin Luther King, Jr., who appear in pyramids over the stage in each act—representing, for Gandhi, the past, present, and future—two figures who influenced him profoundly and one he deeply affected. For the San Francisco production, the director has tried to draw the connection between Tolstoy and Gandhi by having the first surveying lines for the house-raising on the Tolstoy Farm come from the Tolstoy pyramid.

Silverstein's overriding interest is in continually paring down each action to its bare and most telling essentials—the dramatic analogue to Glass' reduction of the musical means, if you will. He cites as an example the scene of the creation of the newspaper *Indian Opinion*. "We show the six principals sharing the tasks, the writing, the typing, the cut-and-paste, the answering the phone. At first they expend all this energy to show what talking on the phone is about, but what I'm after is the simple *essence* of what it is to talk on the phone. I want to take away as many of the 'figures of speech' of 20th-century body language as I can, the lazy moments in life when we have our hands on our hips or our arms crossed on our chest. I want that out of this production, so we can discover what it is that most simply expresses what we mean."

He increasingly sees *Satyagraha* as the long arc between the opening "battle" sequence and the final act-three confrontation West described earlier. "This is a piece about how people deal with struggle. What story line there is is about the development of the Satyagraha movement of non-violent civil disobedience, of taking action without hurting other people. By following Gandhi, we're really seeing the changes in the chorus. In the battle, the kids don't duke it out. We try to express it as a potential. So by the time we get to the Newcastle March, we've arrived at the answer to the question: How? *This* is how we fight the battle. We take a lot of pain on ourselves but continue on for what we believe in."

Bruce Ferden, 39—whose extensive experience with Glass' music includes conducting the Rotterdam premiere of *Satyagraha* as well as the Seattle revival, the European premiere of *Planet 8*, the New York premiere of a portion of *the CIVIL WarS*, and, just before coming to San Francisco, the West Coast premiere of a new orchestral piece called *The Light*—insists the he does nothing by way of "selling" the piece beyond believing in it. "It has touched me," he says. "I think it's one of Philip's greatest scores. You can criticize this or that about it—say, that the orchestration isn't as great as in his later works. But I think it's one of his most inspired works. It speaks to people."

Ferden hastens to add that, for all its apparent simplicity, "It doesn't go by itself. You have to keep your concentration every second, or you'll forget if you're in the second repeat of the *dal segno* or the third repeat of a four-bar phrase. It doesn't work to miss a note of a rhythm here or there. It all lines up perfectly or it doesn't line up at all. Philip's music demands perfection.

"For the most part, it's this constant intertwining of what Philip calls 'wheels within wheels within wheels.' I don't call it minimal music, I call it cellular music. You've got all these cells, of harmony, melody, and rhythm, that expand and grow. They don't develop, in the Western sense. They happen more in an Indian sense of time, like a *raga*. Philip is constantly changing gears—usually minutely, but sometimes with big changes, in key or in orchestration. It's not minimalist. In a lot of places it's wild. There's a lot going on.

"The trick is to see that it is one long arc. There's something about the piece that galvanizes people. It creates a feeling that's greater than everyday life. Music is its own language. If words could explain it, we wouldn't need the music."

Ferden is amply aware that, in spite of its seeming simplicity, *Satyagraha* is a bear to perform. He sees it as his job to make it as easy as possible for the performers, including cuing both singers and instrumentalists about the numbers of repeats with his fingers. "The music poses a lot of breathing problems for the singers, and the faster parts and the heavy repetition of certain figures can induce pain and trauma in the orchestra players. It's up to me to find ways for people to get rest in the performance."

Soprano Claudia Cummings, who

has more experience with the piece than any other performer, is amply aware of its perils. "The tessitura and the repetitions can wear out the muscle that produces any one pitch long before it's over," she explains. "I don't mind singing high, but staying on C-sharp for long periods is hard. And I'm the only person singing in my sphere, so everyone knows if I drop out. And it's hard to interact with your colleagues on stage because you're always counting. You have to. But the pleasure in it is in having mastered it."

Adler Fellow Ann Panagulias, who sings the role of Mrs. Naidoo, brushes off the difficulty of having to sing, within the span of a few months, music by Glass, Handel, and Berg. "You have to have the same technique—and a good enough technique—to sustain all three. But," she adds, her dark eyes turning upwards, "I don't usually have to hold a note for eight measures. That was hard to learn."

Tenor Douglas Perry, the Gandhi, agrees that "it's hard to try to convey the spirit of Gandhi while the whole time your mind is going click, click, click, counting out the patterns. You have to keep the energy going and your mind clear. My first impression when I took on the role was, 'You can sing it, but you can't learn it.' I thought it was just going to be a job—and it was. I had to work four or five hours a day on it in Rotterdam—which is a lot of singing. But it's simply so hard that once it's there, you never forget it. Now I'm very devoted to it. I consider the piece very spiritual," he continues. "It reaches out with the message that love is the most powerful force on earth."

He's clear about his own favorite moment in the role: the final "lullaby," when Gandhi bids farewell to his associates—with the image of the assassination of Martin Luther King, Jr. going on behind him. "Some critics have called it Philip's most beautiful music. Yet my part is just 32 E-minor scales." It turns out that there's a lot a singer of Perry's depth and spontaneity can do with 32 E-minor scales. Typically a bright spirit, and even a bit of a clown on the set, Perry acted and sang that scene in the first San Francisco rehearsal with such affecting intensity that he won a muted chorus of choked-up "bravos" from all assembled.

"For me," Silverstein says, "the most important thing about doing Philip's music is that it gets 20th-century music—and the modern public—into the theater. There's a theater public out there that couldn't care less about opera. They learn the other side of opera as drama. Compared to 12-tone music, Philip's music is immediately understandable. You can like it straight away."

Cummings, who has experienced the transformation of the Pountney production from the beginning, comments that its evolution has included steadily increasing work for the chorus and dancers with a mounting concentration, if not paring down, of the principals' parts. "It was much more like a traditional opera in the beginning," she explains, "but now it's more of a theater piece—and a more interesting piece for the audience, I think.

"I feel we've reached a new level of art with this piece," she concludes, "a new branch in a very old tree. Time will tell what people think of this branch, but this new form of expression is very important and, in the end, deeply satisfying. Life and art come together in this piece, which says something about us as people. Taking part in *Satyagraha*, one does feel elevated to a higher plane." ■

Falstaff by Giuseppe Verdi

Pilar Lorengar (*Mistress Alice Ford*), Marilyn Horne (*Mistress Quickly*), Kathryn Cowdrick (*Mistress Meg Page*), Ruth Ann Swenson (*Nannetta*); Thomas Stewart (*Sir John Falstaff*), J. Patrick Raftery (*Ford*), John David De Haan (*Fenton*), Joseph Frank (*Bardolfo*), Michel Sénéchal* (*Dr. Caius*), David Pittsinger (*Pistola*)

Kazimierz Kord, *Conductor*; Vera Lúcia Calábria, *Stage Director*; Jean-Pierre Ponnelle, *Production and Design*; Thomas J. Munn, *Lighting*

Friday, Sept. 8, 7:30 p.m.
Wednesday, Sept. 13, 7:30 p.m.
Sunday, Sept. 17, 2 p.m.
Thursday, Sept. 21, 8 p.m.
Saturday, Sept. 23, 8 p.m.
Tuesday, Sept. 26, 7:30 p.m.
Friday, Sept. 29, 8 p.m.

Patricia Racette* (*Mistress Alice Ford*), Catherine Keen (*Mistress Quickly*), Patricia Spence (*Mistress Meg Page*), Janet Williams (*Nannetta*); Timothy Noble (*Sir John Falstaff*), Victor Ledbetter (*Ford*), Benoit Boutet* (*Fenton*), Gary Rideout* (*Bardolfo*), Craig Estep* (*Dr. Caius*), Dale Travis (*Pistola*)

Ian Robertson, *Conductor*; Vera Lúcia Calábria, *Stage Director*; Jean-Pierre Ponnelle, *Production and Design*; Thomas J. Munn, *Lighting*

Sunday, Sept. 17, 7:30 p.m.
(Family Performance)

This production was originally made possible by a grant from the L.J. & Mary C. Skaggs Foundation.

Lulu by Alban Berg
New Production

Ann Panagulias (*Lulu*), Evelyn Lear (*Countess Geschwitz*), Hilda Harris* (*Schoolboy, Dresser, Groom*); Victor Braun (*Dr. Schön, Jack*), Barry McCauley (*Alwa*), Hans Hotter (*Schigolch*), Michael Myers* (*Painter, Black Man*), Richard Cowan* (*Animal Tamer*)

John Mauceri, *Conductor*; Lotfi Mansouri, *Production*; Günther Schneider-Siemssen, *Designer*; Bob Mackie*, *Costumes*; Michael Whitfield*, *Lighting*

Saturday, Sept. 9, 8 p.m.
Tuesday, Sept. 12, 8 p.m.
Friday, Sept. 15, 8 p.m.
Wednesday, Sept. 20, 7:30 p.m.
Saturday, Sept. 23, 1 p.m.
Sunday, Oct. 1, 2 p.m.

San Francisco Opera gratefully acknowledges a generous grant from the Paul L. & Phyllis C. Wattis Foundation to underwrite this production.

Mefistofele by Arrigo Boito
Co-production with the Grand Théâtre de Genève

Gabriela Beňačková (*Margherita, Elena*), Judith Christin (*Marta*); Dennis O'Neill (*Faust*), Samuel Ramey (*Mefistofele*)

Maurizio Arena, *Conductor*; Robert Carsen*, *Stage Director*; Michael Levine*, *Designer*; Alphonse Poulin*, *Choreographer*; Thomas J. Munn, *Lighting*

Saturday, Sept. 16, 8 p.m.
Tuesday, Sept. 19, 8 p.m.
Friday, Sept. 22, 8 p.m.
Sunday, Sept. 24, 2 p.m.
Thursday, Sept. 28, 8 p.m.
Wednesday, Oct. 4, 7:30 p.m.
Sunday, Oct. 8, 2 p.m.
Tuesday, Oct. 10, 7:30 p.m.

SOHL

Otello by Giuseppe Verdi

Katia Ricciarelli (*Desdemona*); Ermanno Mauro (*Otello*), Brent Ellis (*Iago*), John David De Haan (*Cassio*), David Pittsinger (*Lodovico*)

Kazimierz Kord, *Conductor*; Grischa Asagaroff, *Stage Director*; Jean-Pierre Ponnelle, *Production and Design*; Joan Arhelger, *Lighting*

Saturday, Sept. 30, 8 p.m.
Tuesday, Oct. 3, 8 p.m.
Friday, Oct. 6, 8 p.m.
Thursday, Oct. 12, 7:30 p.m.
Sunday, Oct. 15, 2 p.m.
Friday, Oct. 20, 8 p.m.
Tuesday, Oct. 24, 7:30 p.m.

Idomeneo by Wolfgang Amadeus Mozart
New Production

Karita Mattila* (*Ilia*), Nancy Gustafson (*Elettra*); Wieslaw Ochman (*Idomeneo*), Hans Peter Blochwitz** (*Idamante*), John Alexander (*Arbace*), Randall Outland* (*High Priest*), Kenneth Cox* (*Voice of the Oracle*)

John Pritchard, *Conductor*; John Copley, *Production*; John Conklin, *Sets*; Michael Stennett, *Costumes*; Thomas J. Munn, *Lighting*

Saturday, Oct. 7, 8 p.m.
Wednesday, Oct. 11, 8 p.m.
Saturday, Oct. 14, 2 p.m.
Tuesday, Oct. 17, 8 p.m.
Sunday, Oct. 22, 2 p.m.
Wednesday, Oct. 25, 7:30 p.m.
Friday, Oct. 27, 8 p.m.

San Francisco Opera gratefully acknowledges a generous grant from the L.J. & Mary C. Skaggs Foundation for partial underwriting of this production.

Aida by Giuseppe Verdi

Sharon Sweet* (*Aida*), Dolora Zajick (*Amneris*); Vladimir Popov (*Radames*), Timothy Noble (*Amonasro*), Kevin Langan (*Ramfis*), David Pittsinger (*King of Egypt*)

Cal Stewart Kellogg*, *Conductor*; Bruce Donnell, *Stage Director*; Douglas Schmidt, *Sets*; Lawrence Casey, *Costumes*; Thomas J. Munn, *Lighting*

Saturday, Oct. 21, 8 p.m. ▶

Thursday, Oct. 26, 8 p.m.
Sunday, Oct. 29, 2 p.m.
Wednesday, Nov. 1, 7:30 p.m.
Saturday, Nov. 4, 8 p.m.
Tuesday, Nov. 7, 8 p.m.
Sunday, Nov. 12, 2 p.m.
Tuesday, Nov. 14, 8 p.m.

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Madama Butterfly by Giacomo Puccini

Nikki Li Hartliep (*Cio Cio San*), Robynne Redmon* (*Suzuki*); Vyacheslav Polozov (*Pinkerton*), Gaétan Laperrière* (*Sharpless*), Jonathan Green (*Goro*), Philip Skinner (*The Bonze*)

Saturday, Oct. 28, 8 p.m.
Tuesday, Oct. 31, 8 p.m.
Friday, Nov. 3, 7:30 p.m.
Sunday, Nov. 5, 2 p.m.
Friday, Nov. 10, 7:30 p.m.
Wednesday, Nov. 15, 8 p.m.
Saturday, Nov. 18, 8 p.m.

Miriam Gauci* (*Cio Cio San*), Emily Manhart (*Suzuki*); Giacomo Aragall (*Pinkerton*), Brian Schexnayder* (*Sharpless*), Hong-Shen Li* (*Goro*), Philip Skinner (*The Bonze*)

Sunday, Dec. 3, 1 p.m.
Saturday, Dec. 9, 1 p.m.

John Pritchard, *Conductor*; Matthew Farruggio, *Stage Director*; Toni Businger, *Designer*; Thomas J. Munn, *Lighting*

This production was originally made possible by a grant from the San Francisco Opera Guild.

Lohengrin by Richard Wagner

Mari Anne Häggander* (*Elsa*), Eva Randová (*Ortrud*); Paul Frey* (*Lohengrin*), Sergei Leiferkus** (*Telramund*), Siegfried Vogel* (*Heinrich*), Theodore Baerg* (*Herald*)

Charles Mackerras, *Conductor*; Wolfgang Weber, *Stage Director*; Beni Montresor, *Designer*; Thomas J. Munn, *Lighting*

Saturday, Nov. 11, 7:30 p.m.
Friday, Nov. 17, 7:30 p.m.
Tuesday, Nov. 21, 7:30 p.m.
Sunday, Nov. 26, 1:30 p.m.
Wednesday, Nov. 29, 7:30 p.m.
Saturday, Dec. 2, 7:30 p.m.
Friday, Dec. 8, 7:30 p.m.

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Orlando Furioso by Antonio Vivaldi
New Production

Marilyn Horne (*Orlando*), Susan Patterson (*Angelica*), Kathleen Kuhlmann (*Alcina*); William Matteuzzi* (*Medoro*), Jeffrey Gall (*Ruggiero*), Kevin Langan (*Astolfo*)

John Pritchard, *Conductor*; Pier Luigi Pizzi, *Production and Design*; Thomas J. Munn, *Lighting*

Sunday, Nov. 19, 2 p.m.
Friday, Nov. 24, 8 p.m.
Thursday, Nov. 30, 7:30 p.m.
Sunday, Dec. 3, 7:30 p.m.
Wednesday, Dec. 6, 8 p.m.
Saturday, Dec. 9, 8 p.m.

San Francisco Opera gratefully acknowledges a generous gift from Geoffrey Chambers Hughes to underwrite this production. His gift is made in memory of his grandfather, John William Hughes.

Die Frau ohne Schatten
by Richard Strauss

Mary Jane Johnson (*The Empress*), Gwyneth Jones (*Barak's Wife*), Anja Silja (*The Nurse*); Alfred Muff** (*Barak*), William Johns (*The Emperor*), Monte Pederson (*Spirit Messenger*), John Duykers (*Hunchback*), Victor Ledbetter (*One-Armed Man*), Philip Skinner (*One-Eyed Man*)

Christoph von Dohnányi, *Conductor*; Grischa Asagaroff, *Stage Director*; Jörg Zimmermann, *Sets*; Jan Skalicky*, *Costumes*; Thomas J. Munn, *Lighting*

Saturday, Nov. 25, 7:30 p.m.
Tuesday, Nov. 28, 7:30 p.m.
Friday, Dec. 1, 7:30 p.m.
Monday, Dec. 4, 7:30 p.m.
Thursday, Dec. 7, 7:30 p.m.
Sunday, Dec. 10, 1:30 p.m.

This production was originally made possible by an anonymous friend who has also underwritten the 1989 revival.

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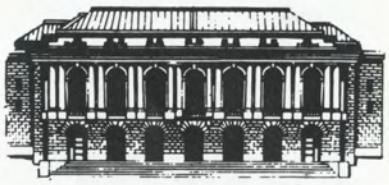

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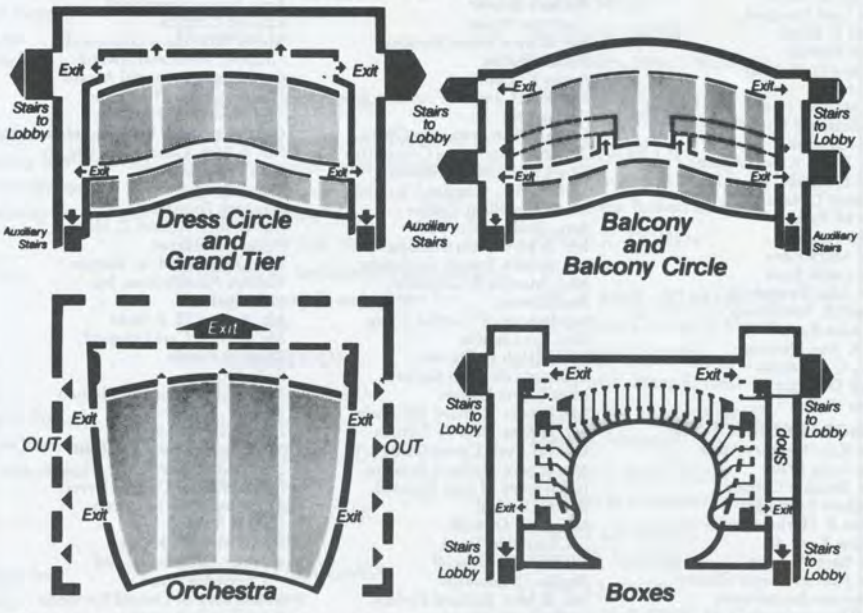

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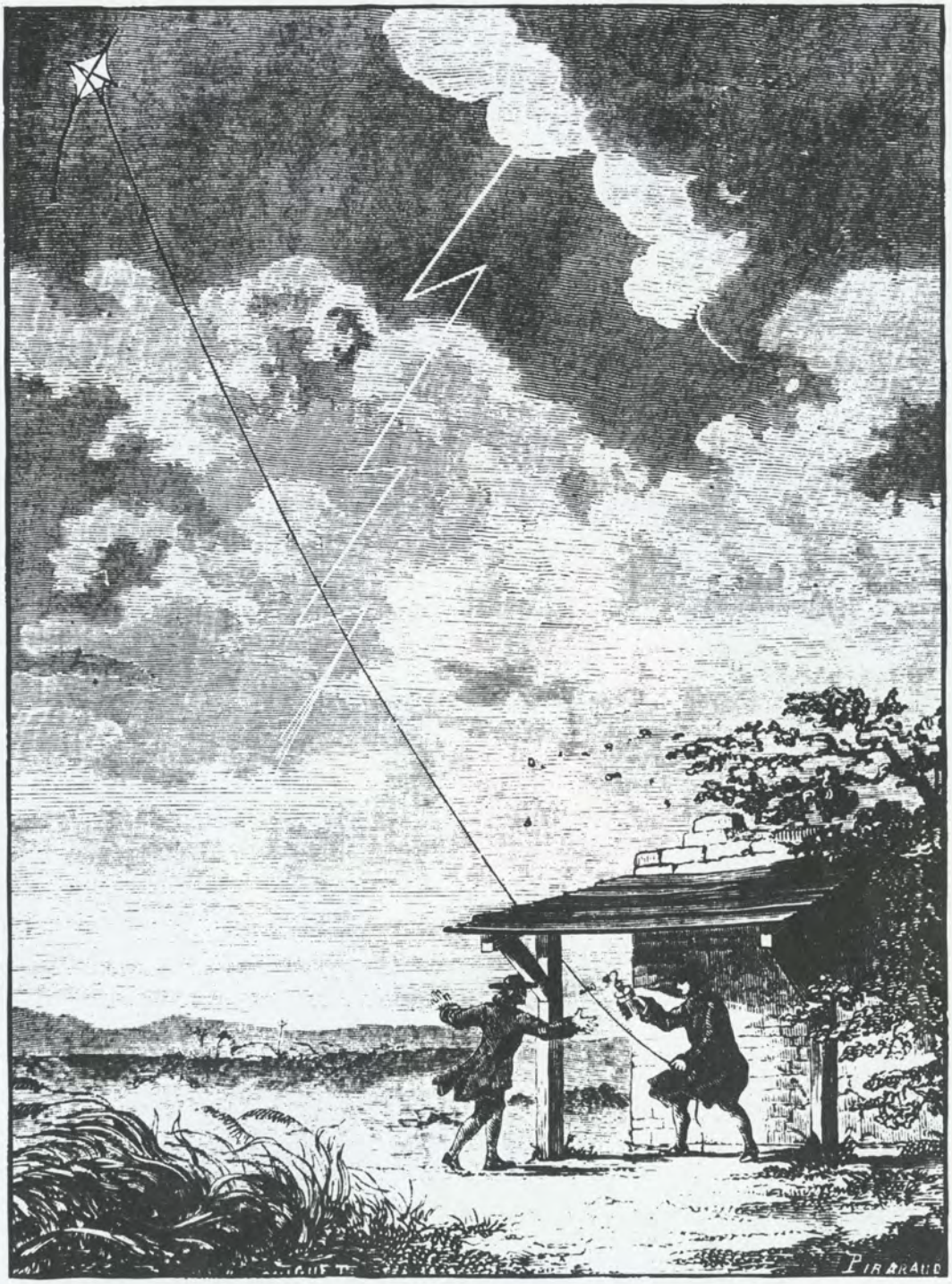

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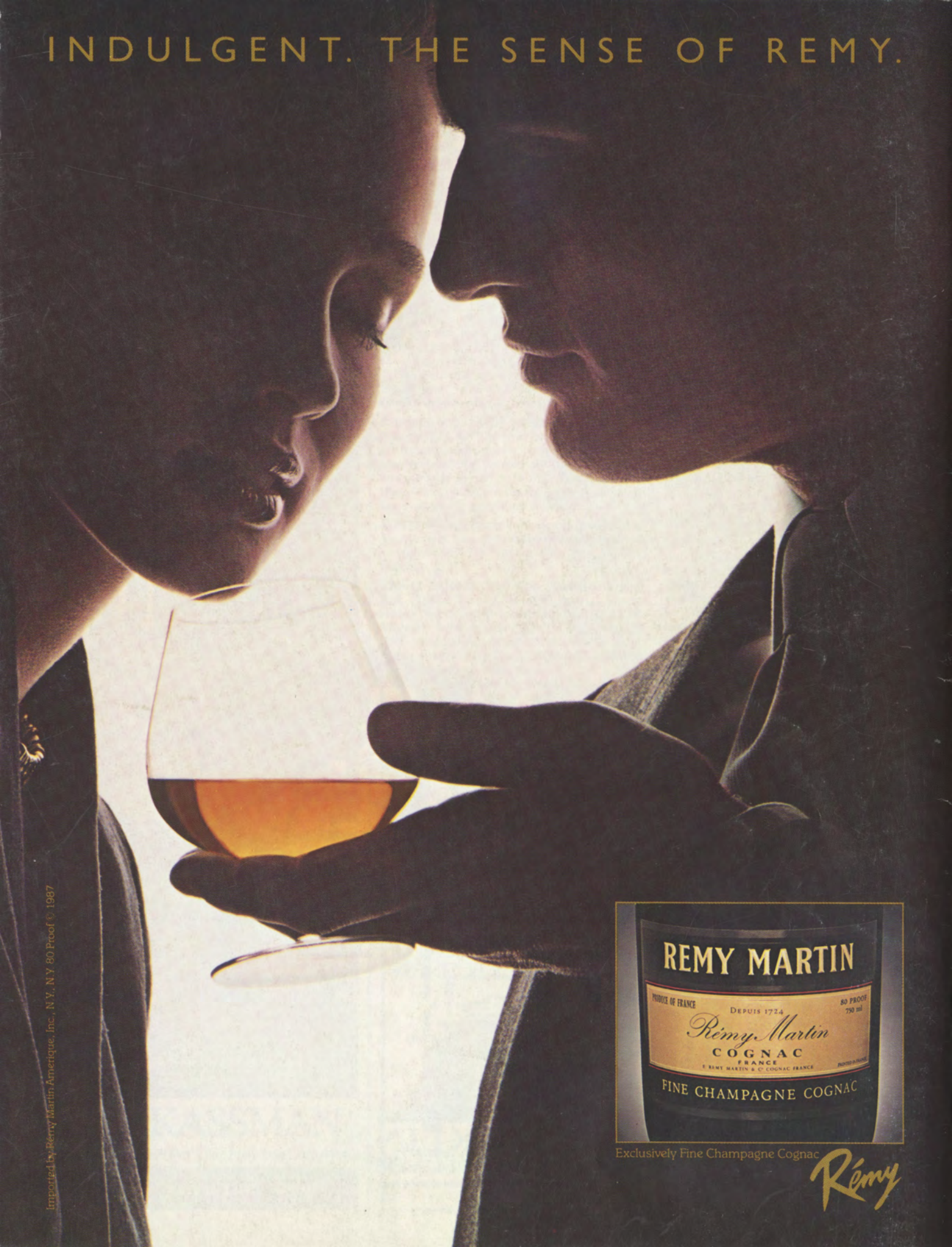

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Rémy