

Salome

1992-1993

Friday, June 4, 1993 8:00 PM

Thursday, June 10, 1993 8:00 PM

Sunday, June 13, 1993 2:00 PM

Wednesday, June 16, 1993 8:00 PM

Saturday, June 19, 1993 8:00 PM

Saturday, June 26, 1993 8:00 PM

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OF
STRAUSS
1993



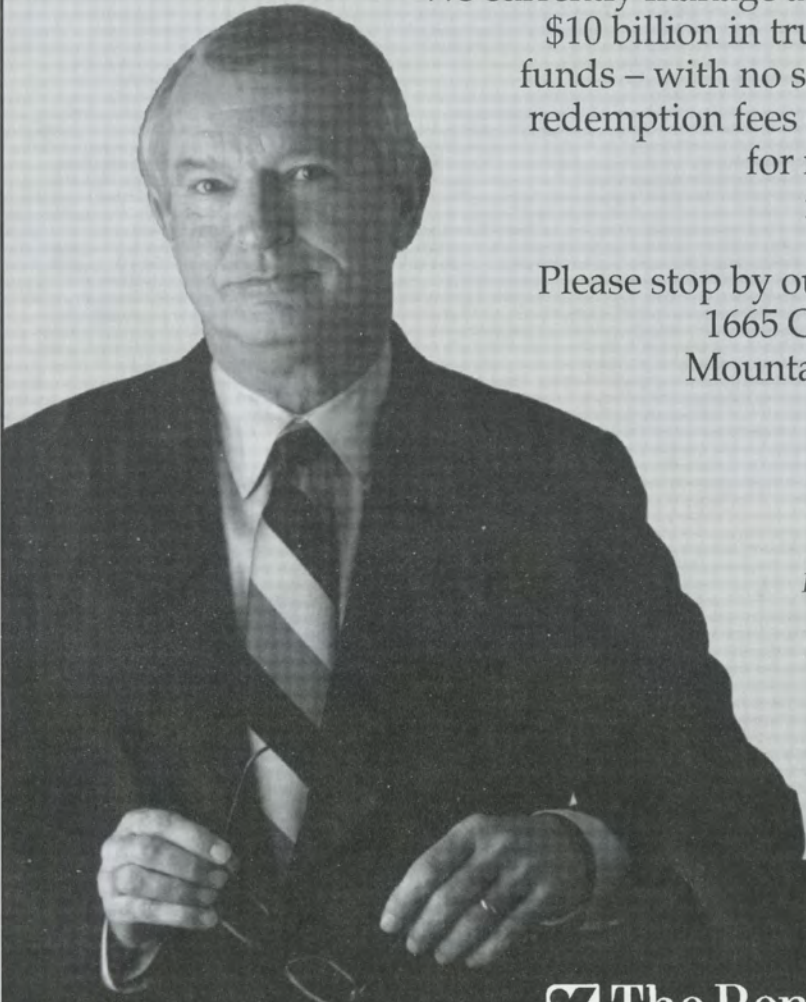
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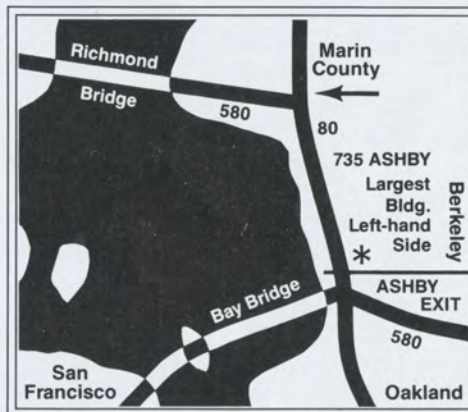
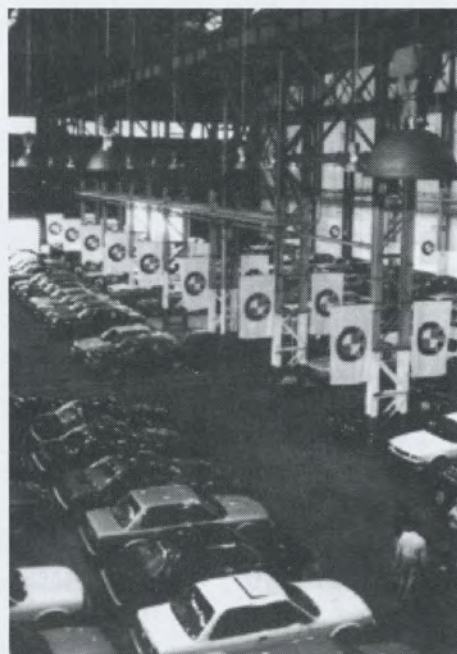
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Salome

1993 Celebration of Strauss

Vol. 71, No. 1

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Henri, Robert (American), 1865-1929
Salome, 1909
Oil on canvas, 77¹/₂ x 37"

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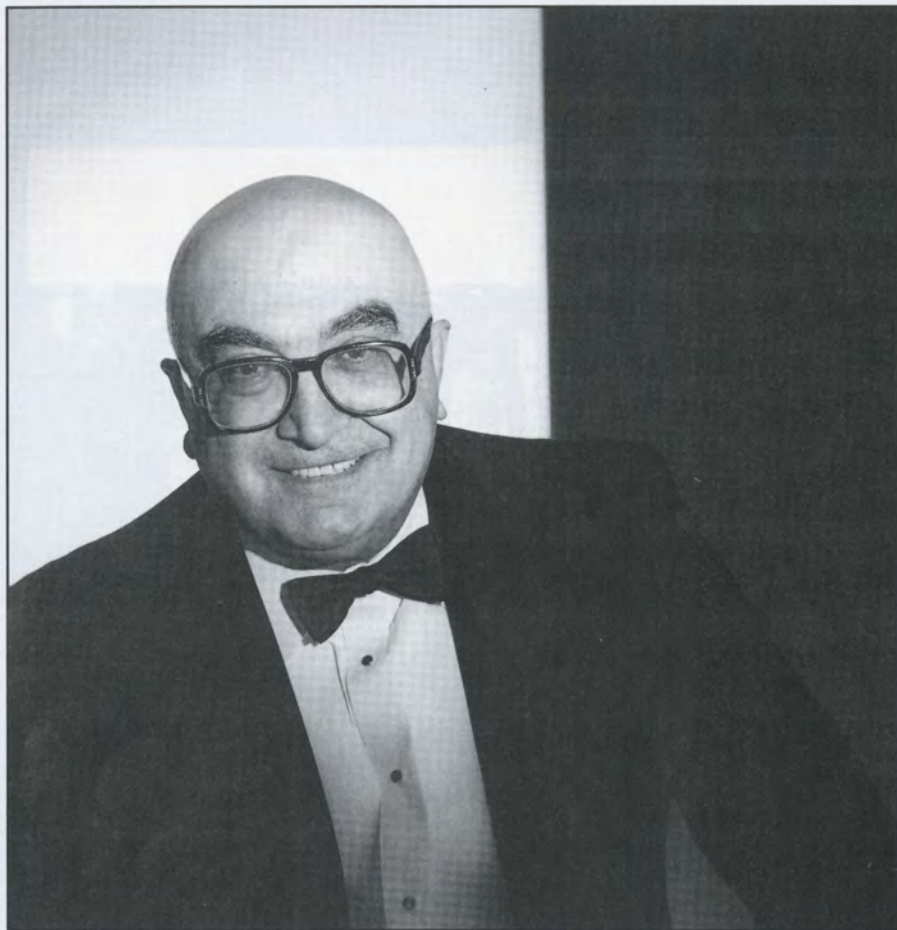


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MESSAGE FROM THE GENERAL DIRECTOR

Thank you for joining us as we celebrate the genius of Richard Strauss. These summer seasons devoted to a single composer each year have been especially gratifying for me. Our extended cultural excursions into the heart and mind of a unique creative master have given us a chance to show the depth and breadth of San Francisco Opera's production styles, and our devoted and knowledgeable audiences have embraced them with gusto.

This year's celebration may be the best yet. Richard Strauss —what a magical name in the pantheon of musical giants! A great composer, an incomparable showman, a tireless perfectionist, one who oversaw his opera productions down to the smallest details — a man like that has to be a natural inspiration to an opera impresario. I have always tried to share the same concerns he had; to re-

member that an opera is not merely an abstract piece of art, it is also a manifestation of show business, in the highest sense of the term. That's why we are having Thierry Bosquet recreate Alfred Roller's exquisite original sets for *Der Rosenkavalier*; why we are bringing Peter Hall's searing production of *Salome* from Los Angeles; why we have brought back the 1991 hit production of *Capriccio*, this time returning to the costumes of the period; and why we have programmed dramatized concert performances of the composer's ravishing but seldom heard *Daphne*.

As for our casts — there's a list of Straussian names to conjure with! Among them are Maria Ewing, Håkan Hagegård, Eric Halfvarson, Simon Keenlyside, Kiri Te Kanawa, Robert Tear, Tatiana Troyanos, Frederica von Stade, Janice Watson, Jon Fredric West, some of

them making Company and United States opera debuts.

A final note on the care we have taken with this and our future seasons: the Celebration of Strauss marks the beginning of the collaboration of our Music Director Donald Runnicles and Principal Guest Conductor Charles Mackerras. Together they will guide our great Opera Orchestra to new levels of excellence. We also extend a hearty welcome to conductor Andrew Davis, who is joining us for the first time in his career.

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MESSICK

FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

Welcome to our Celebration of Strauss. This is our fourth consecutive summer devoted to the work of a single composer, and your enthusiastic response has been deeply gratifying.

This summer's repertoire is genuinely exciting, and we are grateful to those individuals and organizations that have helped to make it possible. Peter Hall's acclaimed production of *Salome*, which is borrowed from the Los Angeles Music Center Opera, is being seen here thanks, in part, to the Gary Griffith Living Trust; and our stunning new *Der Rosenkavalier*, a co-production with The Washington Opera, will treat us to a meticulous recreation of Alfred Roller's original set designs for the work's world premiere, thanks to the additional support of the Ann & Gordon Getty Foundation, The Medallion Society, and Mr. and Mrs. Lotfi Mansouri.

Today, more than ever, support of

individuals, foundations and corporations is vital to the existence of San Francisco Opera. Those of us who are privileged to live in San Francisco or the surrounding region have been blessed with so many amenities, whether of nature or culture, that it is easy to take them for granted. San Francisco Opera is one of those amenities; how fortunate we are to have in our city an international opera company of such high stature, and to have access to outstanding productions of opera throughout so much of the year.

We should never lose our awareness of how deeply we would feel the loss of this artistic treasure. The economic ravages of the recent recession, which has been more deeply felt and has lingered longer in California than elsewhere in the country, have taken a serious toll on the economy of this Company in particular. Anyone with a serious love and appreciation of opera should seize the oppor-

tunity at this time to show his or her economic support of this beloved institution with whatever contribution is possible. No amount is too small to be helpful, or deeply appreciated.

We also wish to express our ongoing thanks for the vital government funding that we receive from the National Endowment for the Arts, the California Arts Council and the Grants for the Arts program of the San Francisco Hotel Tax Fund. We also extend our gratitude to Mayor Frank Jordan and Chief Administrative Officer Rudy Nothenberg, whose support has been most gratifying; to the Opera Guild; and to the War Memorial Board of Trustees, for their continued support and assistance.

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SALOME LOVE & DEATH

By MICHAEL KENNEDY

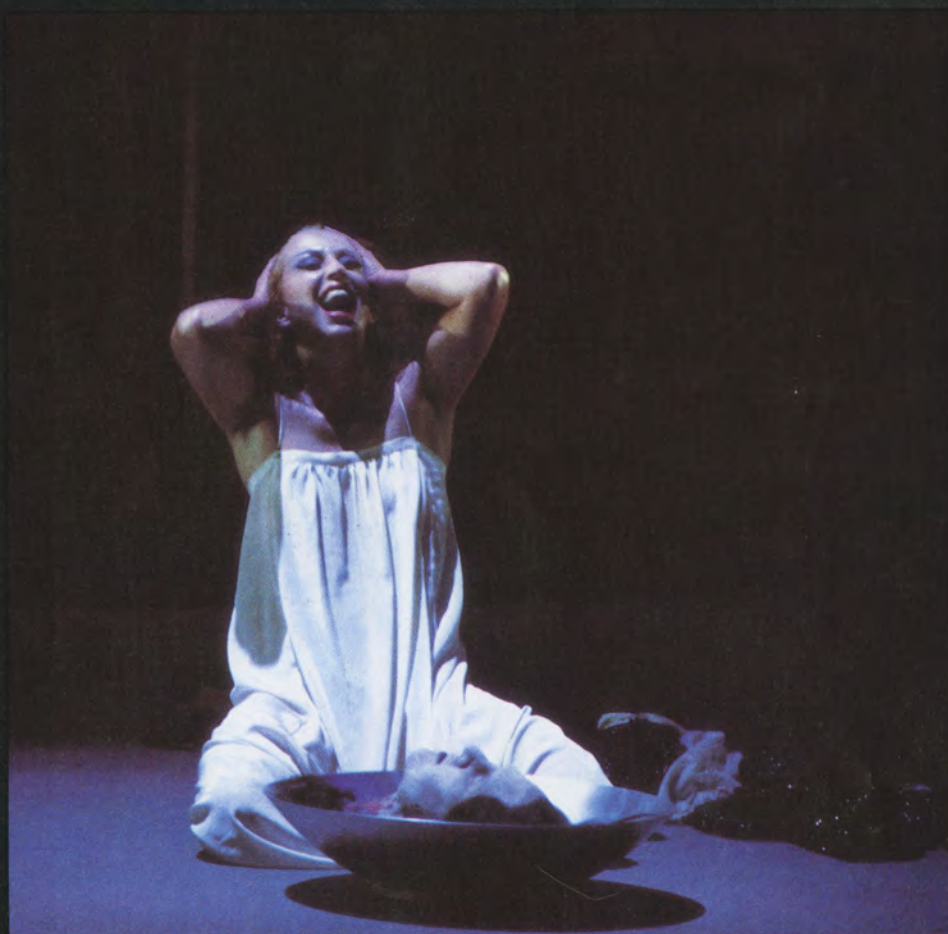
Before Richard Strauss, in the early years of the 20th century, very few composers had dealt on a large musical scale with the biblical story of the young princess Salome whose dancing for the guests after a banquet so pleased her stepfather, Herod Antipas, that he promised her any reward. Prompted by her mother, Herodias, she asked for the head of the itinerant evangelist John the Baptist, who had been imprisoned by Herod in a dungeon (cistern) at Machaerus. Herod, though reluctant to grant his stepdaughter's bloodthirsty request, kept his promise.

Oscar Wilde's play *Salomé*, written in French in 1891-92, introduced the motif of sexual

obsession, Salome's for John and Herod's for her, and invented Herod's order that Salome should be killed. A German translation of Wilde, by Hedwig Lachmann, prompted Strauss to conceive an opera from the subject even before he attended a performance of the play. He shortened the text and shifted the balance of the play. Wilde's central character was Herod. For Strauss, indisputably, it is Salome — "a sixteen-year-old princess with the voice of

Isolde," as he called her. He completed the full score on June 20th, 1905.

Strauss awarded the first performance to Dresden. At the first piano rehearsal, all but one of the principals — the tenor singing Herod — returned their parts in protest to the conductor. Later, when the full realization dawned of the "perversities" the producer had devised for her, Marie Wittich, the first Salome, protested "I won't do it, I'm a decent



SCHERL

Michael Kennedy is chief music critic of the London Sunday Telegraph and has been a music critic of the London Daily Telegraph since 1950. He is the author of books on Mahler, Strauss, Elgar and Britten and has written biographies of Sir John Barbirolli and Sir Adrian Boult.

Three interpreters of the title role of *Salome* at the San Francisco Opera, shown during the opera's (and the heroine's) final moments: (Opposite) Josephine Barstow in 1982; (Below) Leonie Rysanek, this summer's Herodias, in 1974; (Below, right) Gwyneth Jones in 1987.



SCHERL



woman." But the premiere was an overwhelming success. The audience demanded 38 curtain calls; the critics abused the opera as immoral and cacophonous.

Strauss was unabashed. He had introduced *Salome* to the orchestra at a rehearsal with the words: "Gentlemen, there are no difficulties or problems. This opera is a scherzo with a fatal conclusion!" And at the dress rehearsal, when the invited audience

stayed silent, as if frozen with horror, after the final curtain, Strauss, who had been sitting alone in the front row, broke the ice by standing up, turning around, smiling and remarking: "Well, I rather enjoyed that."

In Vienna, Gustav Mahler, Director of the Court Opera, was anxious to conduct *Salome*. He wrote to Strauss: "I shall leave no stone unturned and shall never flag in championing this incomparable, thor-



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oughly original masterpiece." But the Austrian court censors denied him the chance of staging it. At one point Mahler hinted to Strauss that he might threaten to resign, which brought the noble response: "We need an artist of your determination, your genius and your outlook in such a position too badly for you to put anything at stake on *Salome's* account."

Strauss was conductor of the Court Opera in Berlin, where his employer, Kaiser Wilhelm II, remarked that *Salome* would do its composer harm. Strauss's famous retort — that the "harm" enabled him to build his house in Garmisch — betrays how successful the opera was. It had two advantages: it was a coruscating and sensational score and it was a *succès de scandale*. Even today, *Salome* has the power to shock and sicken an audience, not only because of its uncanny translation into music of Wilde's *fin de siècle* decadence, but through the graphic and atmospheric magnetism of the marvelous Strauss score. It gives the impression of having been composed in one sustained burst of invention, although structurally it is divided into sections of a symphonic poem, like *Ein Heldenleben*.

Opinions about *Salome* have never been unanimous. Mahler's opinion has already been cited. Yet the writer Adam Röder wrote in 1907 that the opera's success was a conspiracy between the composer and certain critics "to lead our people into error and darken the bright ideal of German art." The musicologist Heinrich Schenker referred to the music's "unequalled triviality," but Schönberg, even after his personal relationship with Strauss had turned to hostility, regarded the score with wonder and respect, while Ravel considered it "a stupendous work." Eugen d'Albert's amusing remark that "the work will certainly exert a strong sensual charm on sensitive virgins" is balanced by Siegfried Wagner's alarm that *Parsifal* would be performed on the same stages as "the loathsome *Salome*." In the 1930s, Thomas Mann, no admirer of Strauss at any time, attacked "the superficiality, the outdatedness and the ridiculous coldness of this show-piece," while Gerhart Hauptmann in 1931 was filled with pride "at a departed epoch of art which, had it produced only this work, would be immortal, but was in other respects too a rich one." By 1927 Schenker was ready to concede that "an artistic personality expressed itself in the work which today assuredly has no equal"; and Hugo von Hofmannsthal, long after he had supplied Strauss with

several superb librettos, described *Salome* as "Strauss's most beautiful and distinctive work. In all its splendid impetuous novelty, it was the irresistible upsurge and triumph of a *new* composer."

Was the composer's treatment of the subject sensationalism for its own sake and at a meretricious level and, if so, was that because Strauss could not rise to a loftier treatment of a biblical subject? Where Strauss was concerned, the Bible would not have come into it. Anyone looking for spirituality in *Salome* is on the

Oscar Wilde in costume as *Salome*.



wrong wavelength. Strauss was not a musical moralist; he was a supreme storyteller, music's most graphic artist, who can give expression to human emotions at all levels short of the metaphysical. In *Salome* he shocks, titillates, disgusts, outrages; in *Der Rosenkavalier* he touches the secret places of the heart. His genius is his ability, while remaining true to his own bourgeois nature, to juxtapose the elements — high and low, good and bad — which contribute to a convincing and truthful work of art, taking all the inevitable risks of inconsistency and lack of

discrimination. If this involved artistic naïveté, he would have regarded that as a small price to pay for the supreme confidence which allowed him to carry through a project to its appointed end. In this respect, *Salome* remains among his indisputable triumphs.

Hauptmann's comment, quoted above, rightly refers to *Salome* as part of an epoch of art. It is related both to literature and painting, to the *Jugendstil* or *Art Nouveau* movement at the start of the 20th century of which Oscar Wilde's play is a significant example. The *Salome* cult,

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as it might be termed, began with Gustave Moreau's paintings. These attracted Wilde to the subject. But they had already inspired Flaubert's short story *Herodias* (1877) and Massenet's opera *Hérodiade* (1881). Wilde's play, when published in 1894 in Lord Alfred Douglas's English version, was illustrated by Aubrey Beardsley; and the Austrian artist Gustav Klimt, in painting Judith holding the head of the decapitated Assyrian general Holofernes, found a biblical subject almost parallel with Salome.

Interest in Salome coincided with the turn-of-the-century interest in aggressive feminine sexuality as exemplified by some of Edvard Munch's paintings and by plays on the subject by Strindberg, Hofmannsthal and Wedekind. Post-Freudian writers have had a field-day with the Salome story, perceiving in it symbols for castration and the phallus. With Wilde, homosexuality, or at least homo-eroticism, enters the lists. There is a famous photograph of Wilde dressed as Salome and it has been wittily pointed out that Beardsley's Salome suggests a man in drag. Murky waters for the "bourgeois" composer of that wholesome, fun-filled soap-opera of Bavarian family life, the *Symphonia Domestica*. But he waded in up to his neck, not — I suspect — as a demonstration of solidarity with poor persecuted Oscar Wilde, but simply because he perceived that it fitted his musical style like a glove. The composer who had transcribed into music the passions of Don Juan, the escapades of Till Eulenspiegel, the deluded adventures of Don Quixote and his own public and private life in *Ein Heldenleben* and *Symphonia Domestica*, could scarcely contain himself on encountering Herod and Herodias, Salome and Jokanaan, and the quarreling Jews. After all, the first woman whose portrait in music he had drawn was Lady Macbeth.

Strauss cut just under half of Lachmann's text. He simplified the plot by eliminating some subsidiary episodes. He reduced the floridity of the imagery and the importance of some of the characters. For example, the young Syrian Narraboth has operatic meaning only in helping Salome to see Jokanaan. In the play, we learn after Narraboth's suicide that he was the son of a king who had been driven from his land by Herod. He had been a captain in Herod's bodyguard for only three

days and Wilde suggests that Herod was physically attracted to him, as was the Page. These deletions also deprive the listener of some interesting background information, notably that Herodias's first husband (Herod's elder brother and Salome's father) had been imprisoned for twelve years in the cistern where Jokanaan is held, before being strangled on Herod's orders. The command to strangle him was conveyed to the executioner by delivery of Herod's ring. This,

*Poster and photo from the Dresden
1905 world premiere of Salome.*

[illegible]

Acetabulum and infoposion brachylogia are difficult to find in 18-20-year-olds, and in 21-25-year-olds.

in Wilde, gives special ironic point to Herodias's removal of the same ring from Herod's finger to be given to the executioner as a signal for Jokanaan's death — a death desired by Herodias and feared by Herod (who immediately exclaims "Who has taken my ring?"). But in an opera where the music is sweeping all before it, and the listener along with it, such subtleties can be sacrificed.

Through his deletions and alterations, Strauss was virtually writing his own libretto — and in prose, not verse. He was shaping the character of his heroine as he wanted to when he omitted two lines from Salome's first speech. She says in the play and sings in the opera: "It is strange that the husband of my mother looks at me like that." But she continues, in Wilde only, "I know not what it means. In truth, yes, I know it." It is as if Strauss wanted to show his Salome as less sexually aware, truly virginal. From her final monologue, sung to the severed head, Strauss deleted the lines: "I was a virgin and you deflowered me. I was chaste and you filled my veins with fire." Although this is, for many tastes, a repulsive scene, Strauss's music for it is the most expressive and rapturously sustained in the opera, inviting our sympathy. It is as if Salome and Jokanaan are achieving some kind of mystical and transcendental union; significantly, the climax of the monologue is at the words: "The mystery of love is greater than the mystery of death." (*Das Geheimnis der Liebe ist grösser als das Geheimnis des Todes*)

A persistent criticism of *Salome* has been that Strauss coarsened Wilde's play — not only by ignoring its symbolism,



which clearly had little relevance for him, and concentrating on the characters' various obsessions, but also by the use of a German translation. It is probable that Strauss agreed with his critics in this instance, for in July of 1905, after he had completed the German setting, he immediately began to set Wilde's original text for use in France. This involved considerable differences between the music of the two versions and means, in effect, that Strauss composed *Salome* twice. He told his friend Romain Rolland, who advised him on the finer points of setting the French language, that he did not want the French version to be merely a translation but to "become a real French opera!" This he achieved, although the impracticability of the existence of the two differing versions meant that Strauss's French *Salome* was abandoned in favor of a straightforward French translation of Lachmann's libretto, thereby ensuring that singers only had to learn new words, not new notes, and that the orchestral parts would be unaltered. But the existence of the French version (which has recently been recorded) is in itself proof of how concerned he was with preserving the literary flavor of Wilde's play. While he was working on this French version he also — in August of 1905 — composed the "Dance of the Seven Veils." He had left this until last, to the dismay of Mahler who was worried that "you may not be in the same mood." As it happened, he was very much in the mood.

Within two years of the Dresden premiere, *Salome* had been performed in over 50 cities and 50 times in Berlin alone. Yet, such a widespread triumph could not initially have been foreseen. The Kaiser, at his wife's instigation, had originally banned performances in Berlin until the Intendant suggested that the Star of Bethlehem be shown on the backcloth at the end, even though the text made it obvious that Christ was already an adult preaching to his disciples on the Sea of Galilee! London was no more broad-minded than Vienna's Court Opera. The Lord Chamberlain banned it in 1907, relenting three years later when Thomas Beecham agreed to bowdlerize some of the lines. After the first of two scheduled performances at the New York Metropolitan in 1907, there was such an outcry, especially from the financier J. Pierpoint Morgan's daughter, that the opera was not heard again in that theater until 1933.

It is not difficult to hear why *Salome*

gripped the public's imagination. Few operas begin more effectively and invitingly: a rising scale on the clarinet, a wind chord and a tremolando on the violins, then Narraboth's ecstatic *Wie schön ist die Prinzessin Salome heute Nacht!*. At once we are taken into the heart of the drama. No one who hears this brief opening passage can fail to sense that we are in a strange, sultry, moonlit world where, as other characters later continually remind us, "something terrible" is about to happen. Tension is high, murder is in the air. For the next hundred minutes, the Strauss orchestral virtuosity, the color and variety of his vocal writing and his amazing sense of unity overwhelm the listener. The score glitters, seethes, writhes and pulsates. Some of the orchestral effects have become classic examples of operatic *coups de théâtre*, for instance the short sharp "pinched" strokes of the bows on four double basses which are all that is heard as Salome leans over the cistern awaiting the execution of Jokanaan. As Strauss candidly admitted, he borrowed the idea from Berlioz and the sounds represent "the suppressed moaning and groaning of a woman" — a phrase that can be interpreted in more than one way as indicative of Salome's state at that moment. It is the orchestra, like a stream of consciousness, that tells us what is in the characters' minds and hearts before they know it themselves.

Another example, less often cited, is one that caught the imagination of the Italian composer Luigi Dallapiccola¹ when he heard *Salome* in Berlin in 1930. He was profoundly impressed, but also mystified, by two notes played by a solo instrument when Salome, at the height of her final monologue (the greatest single episode in the opera, a love-duet with a silent partner), gloats over Jokanaan's head and sings of how, when she looked at him, she heard a "strange music" — *geheimnisvolle Musik*. At the word *geheimnisvolle* occur what Dallapiccola called "two very sweet, intense tones of distinctive timbre — a long A, followed by an even longer D — intended to support for several bars the delicate body of high strings and a few wind instruments." He was unable to identify the originator of the sound until he looked at a full score: the organ, backstage, *pianissimo*. Dallapiccola refers to this as "a miracle, without doubt a stroke of genius . . . a timbre that apparently comes to us from a distant, yet-to-be discovered world." An anticipation, he later re-

marked, of electronic timbres.

Although the portrayal of Salome herself is the opera's supreme achievement — an astonishing yet curiously detached study of a highly sexed yet coldly indifferent girl, changing from a petulant princess who wants her own way as a whim into a chilling fanatic who demands a man's life as the price of her surrender to Herod's voyeurism — all the other characters are drawn with equal vividness, from Narraboth and the Page to the strident Herodias and, best of all, the edgy, vacillating, nervy Herod. Strauss himself, with his dislike of religion, cried down his characterization of Jokanaan, but he depicts the prophet's religious obsessions as powerfully as he delineates Salome's erotic ones, the doctrinal squabbles of the rabbis and the pious mouthings of the Nazarenes. Hofmannsthal recognized that, in *Salome*, Strauss was a "new" composer. The newness included not only inspired use of conventional functional tonality, but bitonality, near-atonality, extensive use of pedal-points and ostinatos. The score is full of woodwind trills which anticipate Stravinsky. The expressionist atmosphere and harmonic language of Schönberg's atonal works such as *Erwartung* and *Five Orchestral Pieces* are foreshadowed, as are the manner and language of Berg's *Wozzeck* — Herod, with his butterfly mind switching from one subject to another and his neurotic awareness of a cold wind and of impending catastrophe, is like a study for a Berg character.

One more point: it is easy to over-emphasize the sensationalism of the score of *Salome*, with its use of over 100 orchestral players. What should not be overlooked is its transparency and clarity. The performance which Dallapiccola attended in 1930 was conducted by Zemlinsky who, he said, made the score "as transparent as that of *Così fan tutte*. From now on, if anyone tells me the score of *Salome* is muddled, I shall answer that the performance must have been inadequate." It is a point to bear in mind every time one listens afresh to an opera that, beyond question, is one of the half-dozen works which set the course for music in the 20th century. □

¹ See *Dallapiccola on Opera* (Selected Writings of Luigi Dallapiccola, Vol. I), trans. and edited by R. Shackelford (London, 1987), pp. 126-8.

I have three distinct Salome memories from my adolescence. The first is sitting on my grandmother's *petit point* stool, in front of her huge wooden radio, listening to Ljuba Welitsch singing the Strauss opera from the Metropolitan. My grandmother, who had been a professional singer herself, breathed a blow-by-gory-blow of the action into my ear. I was 13 years old.

The second memory is of a "bloopers" record that my father brought home from the radio station where he worked. An announcer, in fruity, self-important tones, enthused; "Rita Hayworth's *salame* will take your breath away!" The year was 1953, and the hapless announcer was referring to Hayworth's new biblical film, not to a spicy Italian sausage.

The final memory, exceedingly hazy, is of Eartha Kitt performing the "Dance of the Seven Veils" on television. When I recently mentioned this to friends and musical colleagues, I was greeted with disbelief. Nobody remembered it. With the assistance of a helpful publicist at CBS Television in New York, I tracked down the following: On December 18, 1955, the celebrated television variety show, *Omnibus*, presented a potted, 30-minute version of Oscar Wilde's *Salome*, starring Miss Kitt as the Princess of Judea, Patricia Neal as Herodias, Leo Genn as Herod and Martin Landau as John the Baptist. Music for the dance was supplied by Leonard Bernstein and John Butler did the choreography.

If that seems like a lot of Salome for an American teenager, it is nothing compared to the *Salomania* that swept over Europe during the second half of the 19th century and continues to this day. And I'm not talking about the Strauss opera, either. You'll have to read elsewhere in this program for those details. The amazing thing about Salome is the life she has led independent of Strauss in art, literature, music, dance and film.

The original Salome story is found in The Bible, in the Gospels according to Matthew (14.3-11) and Mark (6.16-28). In these penny-plain accounts, she is unnamed, known only as the daughter of Herodias who danced for Herod at her mother's instigation in order to silence the Baptist who railed against Herodias's

Richard Strauss conducting Salome, as imagined in a contemporary caricature by V. Bithorn.



SALOMANIA

By STEPHANIE VON BUCHAU

sexual profligacy. (In much Salome-related literature and art, the main character is not the dancing daughter but Herodias.) From there, like Topsy, Salome "just grew." In the *Salomania* categories listed below, I do not pretend to completeness, but merely to give the reader an idea of how pervasively the Princess of Judea (and her unpleasant mother) have invaded artistic consciousness.

ART

There are representations of Salome, dancing before Herod or contemplating the Baptist's head, by such painters and sculptors as Leonardo, Rubens, Dürer, van Thulden, Donatello, Pisano, Ghirlandaio, Titian, Merson, Regnault and Klimt, who produced several paintings identified as "Judith with the Head of Holofernes" and "Salome with the Head of John the Baptist." For our purposes, the most important Salome artists are the ones who didn't confine themselves to a painting or two, but immersed themselves in *Salomania's* decadent orientalisms, eroticism and voluptuous death: Aubrey Beardsley and Gustave Moreau.

We think of Beardsley (1872 - 1898) as the grand old man of Art Nouveau, but when he was recruited by publisher John Lane to illustrate the English edition of

Wilde's *Salomé* in 1894, he was barely out of school. Neither Lord Alfred Douglas's translation nor Beardsley's grotesque, black-and-white drawings pleased the finicky Wilde. Possibly the rude in-jokes (the bloated Herod could be taken as a cruel caricature of the author) and the morbid depravity of the drawings exceeded even Wilde's ideas of decadence.

Oddly enough, Beardsley didn't much like the play or Wilde, either, but at 22, his witty lampoons (Herod's isn't the only royal court being skewered) made him the talk of literary and artistic London. Even Wilde, when requesting an audience for the young artist from the redoubtable Mrs. Patrick Campbell, wrote generously, "His drawings are quite wonderful." They were also quite influential, as we will see when we get to Salome on film.

The other great Salome artist of

the 19th century, and the one who most directly influenced Wilde, was Gustave Moreau (1826-1898). Though regarded most highly as a teacher, Moreau's two famous Salome paintings have been reproduced — often with bad color separations — *ad nauseam*. They are the baroque "Salome Dancing before Herod" (c. 1876), an oil painting now in the Armand Hammer collection in Los Angeles, and the watercolor popularly known as "Salome," which is actually titled, "L'Apparition" (1876), now in the Louvre. The first painting, as one might expect of an oil, is the more ornate and static. The Princess, swathed in robes, veils and jewels, holds a lotus, an obvious phallic symbol. Like a Chinese idol, Herod is stiffly enthroned; there is nothing of the gross, lolling hedonist with whom we are familiar.

If the formalities of the East pervade that painting, in "L'Apparition" the effect is entirely psychological. Moreau was a magnificent watercolorist and his works in this genre may have influenced the psychedelic artists; many of his decorative, mythological watercolors could have been posters for 1960s rock bands with virtually no alteration. The "apparition" that startles our nearly naked heroine is the bloody head of the Baptist, floating above the petal-strewn floor where she has just danced. The dynamic of this painting presents eroti-

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COURTESY, BARRICADE BOOKS

cism and evil in equal amounts. Herod, seen in profile, might actually be dead; the decapitation has clearly unhinged him.

These two famous paintings, however, have eclipsed a whole body of Moreau's *Salomania*: ink and pencil drawings (he was a superb draftsman); gouaches (particularly a domestic treatment of Herodias and the young Salome);

and of course the thrilling watercolors, with their flawless mixture of formality and freedom. My favorite is a watercolor sketch of a *haute couture* Salome, looking like a Napoleonic *demimondaine* in an empire gown and elbow-length black gloves. She casually regards the head at her feet as if it were a fallen scarf. The sensuality, cruelty and what we would call today "attitude" of the painting are

as esthetically devastating as they are psychologically sound.

LITERATURE

From the publication of Heinrich Heine's narrative poem, "Atta Troll," in 1841, until Wilde's play in 1894, decadent literature fed on *Salomania*. Herodias appears in Heine's poem; he may have been the first writer to introduce the concept of "love" into the decapitation of the Baptist. As the narrator recounts, Herodias is glimpsed in a cavalcade of evil spirits. Beautiful and sick, she must ride amongst the goblins until Judgment Day for her sin of coveting the Baptist. Her biblical motivation of having him killed because he publicly denounced her adultery has become a pre-Freudian sexual sin. She still carries the bloody head, kissing its lips with fervor.

Somehow, possibly in an attempted irony, Heine has got Herodias mixed up with the Wandering Jew, that character who supposedly laughed at Christ as he struggled with the cross up Calvary and is cursed to wander the earth forever until his/her sin (i.e. lack of compassion) has been expiated. But since this is the tormented 19th century, the sin is not lack of compassion but deranged sexuality. (If this sounds familiar, it is because it is the subplot of Wagner's *Parsifal*, in which Kundry, having laughed at Christ, is still wandering around in the middle ages, alternately doing penance and making mischief.) It is impossible not to see this recurring literary theme as a virulent example of misogyny: Sinning women are sexy, and we'll sin with them, as long as they are made to pay afterward.

Then, there is Flaubert's "Hérodiade." From his *Trois contes*, it is the source of Massenet's opera. The decadent symbolist poet Stéphane Mallarmé's lengthy, unfinished poem about Herodias influenced painters and playwrights such as Wilde. Writers of less stature, such as Jules Laforgue (*Moralités légendaires*; 1886); Antoine Sabatier (*Le baiser de Jean*; 1894); Hermann Sudermann (*The Fires of St. John*; 1897); and George S. Viereck (*My First 2000 Years of Love*; c. 1920) vied with each other in revolting detail, sexual hysteria and physical cruelty. These books and plays were essentially the slasher films of their times, pandering to the blood-and-sex lust of a repressed middle class.

Eartha Kitt as Salome, Patricia Neal as Herodias and Leo Genn as Herod in a 1955 television version of Salome.

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Oscar Wilde in a caricature made in 1891 by Aubrey Beardsley.

Of all Salome literature, besides Wilde's poetic play, the most influential book is J.K. Huysmans's *A rebours* (1884; variously translated as *Against the Grain* or *Against Nature*). In this bizarre novel, the Dutch-French writer (1848-1908) recounts the spiritual journey of his restless protagonist, des Esseintes, who seeks to escape boredom through art, music, literature, drugs and sex. Long passages describe des Esseintes's reactions to contemporary works of art, especially to Moreau's Salome paintings. It is a Huysmans conceit that des Esseintes has somehow acquired the two famous Moreau paintings described earlier. Both had been exhibited at the 1876 Salon that made Moreau's reputation. Des Esseintes endeavors to explain his philosophy of decadence by minute descriptions of these paintings.

Critic Mario Praz, in his *The Romantic Agony*, devotes whole chapters to this cross-fertilization of art and literature and its meaning to the Decadent Move-

ment, which Praz describes as "at the same time sexless and lascivious." Huysmans has des Esseintes (who, remember, is a fictional character) write the following about Moreau's Salome: "She had become the symbol of undying Lust, the Goddess of immortal Hysteria, the accursed Beauty exalted above all other beauties by the catalepsy that hardens her flesh and steels her muscles, the monstrous Beast, indifferent, irresponsible, insensible, poisoning everything that approaches her, everything that sees her, everything she touches." Even a passionate devotee of the Decadent Movement may find passages like this just too filled with malignancy and hatred of women, but that was the negative side of the beauty in Moreau's vision.

MUSIC AND DANCE

I combined these two categories because much of the music written about Salome that is not operatic, was made for dance representation. Besides Strauss,

operas written about the Princess of Judea are by Chichetti, Pierotti, Yanovsky and Lupi, and no, I don't know anything about them, even their first names. There is also a Salome opera by one Giacomo Puccini, performed in 1741. (Don't even try to imagine how an obscure Italian *maestro di cappella*, writing before the deaths of Bach and Handel, dealt with Salome's grisly story.) This Puccini is the founder of the famous musical clan of Lucca and great-great-grandfather of our Giacomo Puccini in whose *La Rondine* you will find quoted, when someone mentions great courtesans of the past, the moon motive from the Strauss opera.

In 1908, a French composer named Antoine Mariotte (1875-1944) produced a score based on Wilde's French original; it had its premiere at Lyons where Mariotte was chief conductor. Strauss, naturally, wanted to sue Mariotte over rights to the Wilde play, but the French composer was able to prove that he had written his opera first. The French Salome opera that most interests today's opera mavens, however, is not by Mariotte but by Massenet. Lotfi Mansouri has often spoken of reviving *Hérodiade*. Based on Flaubert's story, it was first performed at the Monnaie in Brussels in 1881 after the director of the Paris Opéra found the plot "incoherent" and rejected it.

We might not find it incoherent as much as laughable, yet the music has an undeniable vigor that is lacking in some of Massenet's more languorous works. Still, it is difficult for listeners weaned on Strauss to accept a goody-goody Salome who has been abandoned by her mother and thinks she is an orphan, has fallen innocently under the spell of John the Baptist ("Il est doux, il est bon" is the opera's famous soprano aria) and is secretly loved by the lascivious Herod (whose "Vision fugitive" is the opera's famous baritone aria). Salome, offering to share John's fate, accompanies him to prison where they sing a chaste love duet; she then dances for Herod in order to *save John's life!* When he is beheaded anyway, Salome tries to stab Herodias, only to be prevented by the woman's hypocritical cry, "Pity! I am your mother." Salome then turns the dagger on herself. Some of this silly stuff turns up later in the Rita Hayworth film, without Massenet's music to make it palatable.

Ballets based on Salome, *not* employing Strauss's music (there are half a dozen of those, too), include Maud

Continued on page 40

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Robin Elliott

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ARTIST PROFILES

The internationally celebrated artist **Maria Ewing** performs the title role of *Salome*, a part in which she has been acclaimed at the Los Angeles Music Center Opera, Royal Opera at Covent Garden, Lyric Opera of Chicago, and the Washington Opera. Bay Area audiences will remember her previous San Francisco Opera appearances as Idamante in *Idomeneo* (1977 SFO debut), Charlotte in *Werther* (1978), and Mélisande in *Pelléas et Mélisande*. She has also been featured with Spring Opera Theater in Cavalli's *L'Ormindo*, in the title role of *La Périchole* and as Mercédès in *Carmen*. Born in Detroit, she made her debut at the Metropolitan Opera in 1976 as Cherubino in *Le Nozze di Figaro* (a role she subsequently committed to film), and has since returned to the Met as the Composer in *Ariadne auf Naxos*, in the title role of *Carmen*, and as Blanche in *Les Dialogues des Carmélites*. She made her European debut at Milan's La Scala, where she sang Mélisande in the Jean-Pierre Ponnelle production of *Pelléas et Mélisande*. Miss Ewing is a frequent performer at the Glyndebourne Festival, and has appeared there in the title role of *Carmen*, as well as in productions of *Così fan tutte*, *Il Barbiere di Siviglia*, *Ariadne auf Naxos* and *L'Incoronazione di Poppea*. She has sung with the New York Philharmonic and the Chicago Symphony, as well as with major orchestras throughout Europe. Known for her wide-ranging repertory, she has been heard in the title roles of *Tosca*, *Madama Butterfly*, *La Périchole*, *The Merry Widow* and *La Cenerentola*; and has sung *Sheherazade*, *Bluebeard's Castle*, *Pulcinella*, *La Damselle Elue*, *The Damnation of Faust*, and *The Seven Deadly Sins*. Recent highlights include *Tosca* and *Madama Butterfly* in Los Angeles, *Salome* at Covent Garden, *Tosca* in Seville, and Strauss's *Four Last Songs* with the London Symphony. Miss Ewing's growing discography includes *Lady Macbeth of Mtsensk*, *Pelléas et Mélisande*, *The Damnation of Faust*, *La Damselle Elue*, *Sheherazade*, the Mozart Requiem, and an album of jazz standards.

Leonie Rysanek, a legendary artist who holds a special place in the hearts of San Francisco Opera audiences, returns as Herodias in *Salome*. She recently added the role to her repertoire, performing and recording the part to great acclaim in Berlin. Miss Rysanek was last seen in San Francisco as Kostelnicka in *Jenůfa* in 1986, which was the 30th anniversary of her United States opera debut here. She has sung in all of the world's major houses ever since she was selected to open the first post-war Bayreuth Festival as Sieglinde in *Die Walküre*. Her eagerly anticipated U.S. debut was with our Company in 1956 as Senta in *Der Fliegende Holländer*, followed by Aida and Sieglinde later in the season. She bowed at the Lyric Opera of Chicago shortly thereafter as Aida and made her debut at the Metropolitan Opera as Lady Macbeth in *Macbeth* in 1959, becoming the first artist to sing that role with the Met. Since then, she has received the highest public and critical acclaim for her performances with the world's leading opera companies and festivals. She has sung more than 40 leading roles in Vienna, Berlin, Milan, New York, Chicago, London, Munich, Paris, Hamburg, etc., and at the festivals of Bayreuth, Salzburg, Aix-en-Provence, Edinburgh, Arles and Orange. Her repertoire is wide and varied, embracing Wagner, Strauss, Puccini, Verdi, Mozart and many others. Miss Rysanek has made a number of roles uniquely her own, such as Senta, Sieglinde, the Empress in *Die Frau ohne Schatten*, Ortrud in *Lohengrin*, and the title role of *Tosca*, all of which San Francisco Opera audiences have been privileged to see. Her interpretation of Elektra has been recorded in a film conducted by the late Karl Böhm which was critically acclaimed world-wide. The recipient of many honors and awards throughout her career, she is a Kammersängerin of both Austria and Bavaria; was awarded the Silver Rose of the Vienna Philharmonic; is holder of the Lotte Lehmann Ring and the San Francisco Opera Medal; and was elected to the Order of the Knights of Malta in Paris.

Miss Rysanek's most recent engagements include performances of *Katya Kabanova* in Paris, Los Angeles and New York, *Elektra* in New York, and *The Queen of Spades* in Barcelona.

Mezzo-soprano **Susan Bickley** makes her San Francisco Opera debut singing the role of Herodias in the final performance of *Salome*. The native of England studied at the City University London and at the Guildhall School of Music, where she won the Gold Medal for singers in 1981. Concentrating on contemporary music early in her career, she was a member of the Swingle Singers and took part in numerous performances of the works of Luciano Berio throughout Europe and the United States. She made her operatic debut with the Early Opera Project in Monteverdi's *Orfeo* at the Maggio Musicale in Florence, and has sung the roles of Baba the Turk in *The Rake's Progress* and Ulrica in *A Masked Ball* for Opera 80. Additional assignments include Hippolyta in *A Midsummer Night's Dream*, Florence Pike in *Albert Herring*, Mrs. Sedley in *Peter Grimes* and Marcellina in *Le Nozze di Figaro* at the Glyndebourne Festival; Kostelnicka in *Jenůfa*, Marfa Kabanova (Kabanikha) in *Katya Kabanova*, Nan in Tippet's *New Year*, and Donna Elvira in *Don Giovanni* for Glyndebourne Touring Opera; Fyodor in *Boris Godunov* for the Royal Opera at Covent Garden; Dorabella in *Così fan tutte* and Andromache in *King Priam* for the English National Opera; and Octavian in *Der Rosenkavalier* at the Hong Kong Festival. Also active on the recital and concert stage, Miss Bickley has performed with, among others, the Allegri and Brodsky Quartets, Songmakers Almanac, St. James's Baroque Players, London Symphony, BBC Symphony, London Sinfonietta, Ensemble Intercontemporain, and the London Mozart Players.

Emily Manhart portrays the Page in *Salome*, the role in which she made her 1987 San Francisco Opera debut. She has also appeared with the Company in

SALOME



MARIA EWING



LEONIE RYSANEK



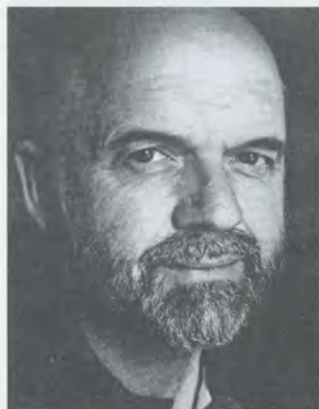
SUSAN BICKLEY



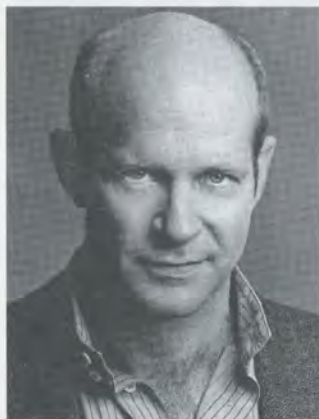
EMILY MANHART



MAN-HUA GAO



ROBERT TEAR



TOM FOX



MARK BAKER

Parsifal, *Manon Lescaut*, *Satyagraha* and, most recently in 1989, as Pantalís in *Mefistofele* and Suzuki in *Madama Butterfly*. The young mezzo-soprano first attracted attention as Rosina in *Il Barbiere di Siviglia* at Wolf Trap, where she also sang Lucretia in *The Rape of Lucretia* and Hermia in *A Midsummer Night's Dream*. Since then, her international reputation has grown with performances of Isabella in *L'Italiana in Algeri* in Nice, *Bianca e Fernando* at the Teatro Massimo Bellini, and Cherubino in *Le Nozze di Figaro* at the Teatro Teresa Carreño in Caracas. Most recently, she has appeared as Zerlina in *Don Giovanni* and as Cherubino at San Diego Opera, Adalgisa in *Norma* for Minnesota Opera and Connecticut Opera, Siebel in *Faust* at the Dallas Opera, Sara in *Roberto Devereux* with the Opera Orchestra of New York, and in *Das Rheingold* at the Lyric Opera of Chicago. Future engagements include *Giulio Cesare* for Minnesota Opera and Edmonton Opera, and Meg Page in *Falstaff* for New Orleans Opera. The native of Michigan, who received her master of music degree from Ohio State University, was a member of the Merola Opera Program, the Houston Grand Opera Studio, and the Santa Fe Opera Apprentice Program. Miss Manhart was a winner of the Metropolitan Opera National Auditions, and is the recipient of grants from the Richard Tucker Foundation and the Shoshana Foundation.

A 1992-93 Adler Fellow with the San Francisco Opera Center, soprano **Man-Hua Gao** sings the roles of a Slave in *Salome*, a Noble Orphan in *Der Rosenkavalier*, and the First Maid in *Daphne*. Last year, she made her Company debut as Cleone in *Ermione*, appeared as Ginevra in the Showcase production of *Ariodante*, and was seen as Adina in the student matinee performances of *L'Elisir d'Amore*. Born in China, she received her training at the Shanghai Conservatory and at the Boston University School of Music. In 1984, she won first place in the Beijing National Voice Competition, competing against the foremost singers from all 29 provinces. She was also a prizewinner at the International Belvedere Competition

in Vienna, which led to performances with the Shanghai Symphony, Shanghai Philharmonic, Beijing Central Opera Orchestra, Budapest Philharmonic, and extensive tours to Canada, Japan, Thailand, Singapore and Hong Kong. A winner of the New England Metropolitan Auditions, she has been a fellow at the Tanglewood Music Center and a guest soloist at Carnegie Hall. As a participant in the 1990 Merola Opera Program, Miss Gao sang the title role of *Lucia di Lammermoor*, repeating the role on Western Opera Theater's national tour. She returned to the Merola Program in 1991, winning the prestigious Schwabacher Family Award at the Grand Finals, and sang Violetta in Western Opera's national tour of *La Traviata*.

One of the music world's most versatile artists, **Robert Tear** makes his first San Francisco Opera appearance as Herod in *Salome*. The Welsh-born tenor, in demand at all of the musical centers of Europe and the United States, is a favorite artist not only at the Royal Opera, Covent Garden, but at the major opera houses of Paris, Munich, Geneva, Berlin and Cologne. He has participated in many world premieres, including the Bavarian State Opera's 1991 staging of Penderick's *Ubu Rex*, in which he sang the title role. He has also appeared at the major European festivals, and is a regular guest with major European and American orchestras. His uniquely varied discography of well over 250 recordings includes complete operas, Bach cantatas, Victorian ballads, and numerous recital albums, as well as several operas, song cycles, and major choral works by Benjamin Britten. Recent operatic engagements include *Le Nozze di Figaro* and *The Fiery Angel* at Covent Garden, *Das Rheingold* and *Salome* in Munich, *The Rape of Lucretia* in San Diego, *Death in Venice* at Glyndebourne, and *Le Nozze di Figaro* at the Salzburg Festival. A holder of the C.B.E., Tear began a conducting career in 1985 and has recently led concerts with the Royal Liverpool Philharmonic, BBC Welsh Symphony Orchestra, Northern Sinfonia and the Royal Scottish Orchestra.

American baritone **Tom Fox** returns to San Francisco Opera as Jokanaan in *Salome*. He made his acclaimed Company debut in 1990 as Alberich in *Der Ring des Nibelungen*, and was seen here in 1991 as Ryuji Tsukazaki in the U.S. premiere of *Das Verratene Meer* and as Orest in *Elektra*. After early musical training at the Cincinnati Opera's College Conservatory of Music, he became a resident member of the parent company, singing such roles as Doctor Dulcamara in *The Elixir of Love*, Sharpless in *Madama Butterfly*, and Escamillo in *Carmen*. In 1981, he was engaged as principal guest artist at the Frankfurt Opera, where his roles included Amonasro in *Aida*, Pizarro in *Fidelio*, Klingsor in *Parsifal*, Nick Shadow in *The Rake's Progress*, as well as Alberich, Escamillo and Orest. His first appearance with the Canadian Opera Company was in 1983 as Orest, and he has since returned to Toronto as Jokanaan, the four villains in *Les Contes d'Hoffmann*, Scarpia in *Tosca*, and Escamillo. The role of Escamillo also served as his debut with the Vancouver Opera and the Welsh National Opera. During the 1986-87 season, Fox made his debut with Pittsburgh Opera as Claudius in Thomas's *Hamlet*, and sang his first lago in *Otello* at the Teatro Colón in Buenos Aires. He returned to Frankfurt for the 1987-88 season as Amonasro and as Ford in *Falstaff*, and made his debut with L'Opéra de Nice at the Théâtre des Champs-Élysées in Paris as Alberich in their joint production of the *Ring* cycle. Fox made his Italian debut in 1990 in Bari as Scarpia, followed by performances as Giovanni lo Sciancato in *Francesca da Rimini* in Turin and as lago at the Bayerische Staatsoper in Munich. His most recent successes include a debut at the Metropolitan Opera as Alberich, Barnaba in *La Gioconda* in Rome, Gérard in *Andrea Chénier* and Amonasro in Palermo, Scarpia in Munich and at Spain's Oviedo Festival, lago at Washington Opera, and the Bishop of Blois in Massenet's *Esclarmonde* in Palermo. Future engagements include Prus in *The Makropulos Case* in San Francisco and Bologna, Scarpia in Chicago, and Kurwenal in Brussels.

Continued on page 35

This presentation of *Salome* is made possible, in part, by the Gary Griffith Living Trust.

Opera in one act by RICHARD STRAUSS

Based on the play by OSCAR WILDE

German translation by HEDWIG LACHMANN

Salome

(in German)

Conductor
Donald Runnicles

Production
Peter Hall*

Stage Director
Jeannette Aster*

Designer
John Bury*

Lighting Designer
(Based on the original design
by John Bury)
Thomas J. Munn

Choreographer
Elizabeth Keen*

Musical Preparation
Peter Grunberg
Kathleen Kelly*
Robert Morrison

Prompter
Susan Miller Hult

Assistant Stage Director
Sandra Bernhard

Stage Manager
Jerry Sherk

Production owned by Los Angeles
Music Center Opera, and is made
possible by a generous and deeply
appreciated gift from the E.Nakamichi
Foundation.

First performance:
Dresden, December 9, 1905

First San Francisco Opera performance:
September 12, 1930

FRIDAY, JUNE 4 AT 8:00
THURSDAY, JUNE 10 AT 8:00
SUNDAY, JUNE 13 AT 2:00
WEDNESDAY, JUNE 16 AT 8:00
SATURDAY, JUNE 19 AT 8:00
SATURDAY, JUNE 26 AT 8:00

CAST

(in order of appearance)

Narraboth Mark Baker

A page Emily Manhart

First soldier Chester Patton*+

Second soldier Magnus Baldvinsson+

A Cappadocian Steven Condy

Jokanaan Tom Fox

Salome Maria Ewing

A slave Man-Hua Gao+

Herod Robert Tear*

Herodias Leonie Rysanek
Susan Bickley* (June 26)

Five Jews Dennis Petersen
Stephen Guggenheim+
John Duykers
Patrick Denniston*
Richard Bernstein*

First Nazarene Franz Hawlata**

Second Nazarene Earle Patriarco+

Executioner Ramon Galbert

African slaves Oshala Nun-Ra
Stephanie Powell

Pages, servants, soldiers, pilgrims

**United States opera debut *San Francisco Opera debut +1993 Adler Fellow

PLACE AND TIME: Herod's palace in Judea, about 30 A.D.

Supertitles by Christopher Bergen, San Francisco Opera.

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

*The use of cameras, cellular phones and any kind of recording equipment is
strictly forbidden.*

*The performance will last approximately one hour and forty minutes
without intermission.*

Salome / Synopsis

On a moonlit terrace in Herod's palace in Judea, Narraboth, captain of the guard, rhapsodizes on the beauty of the princess Salome. A page warns him that he stares too intently at the princess and that evil will come of it. The voice of the prophet Jokanaan (John the Baptist) is heard from an old cistern, where the holy man has been kept prisoner by Herod. He prophesies the coming of the Messiah, and the soldiers argue about him, disputing his saintliness. They are interrupted by the appearance of the princess Salome, who, disgusted with her stepfather Herod's lecherous glances and with his guests, has left the banquet hall and come out to the terrace. Jokanaan's voice rings through the night, and Salome, fascinated, decides she must speak with him. She asks the soldiers to bring the prisoner to her. When they say that they cannot disobey Herod's orders, she coaxes Narraboth into agreeing.

Jokanaan is presented to Salome. Instead of being disgusted by him, Salome is attracted to his voice, his deathly pallor and ascetic looks. He tells her to repent. She claims that she must touch the prophet's white flesh, feel his shining black hair, kiss his scarlet lips. Jokanaan denounces her, but Salome's desire for him becomes uncontrollable. Narraboth, frightened by the confrontation that he has allowed, stabs himself and dies, as Salome continues to beg Jokanaan to be allowed to kiss him. "Daughter of adultery," the prophet cries, "go seek repentance!" Salome repeats her demands. Jokanaan pronounces her cursed and goes back into the cistern.

Herod enters—followed by his guests—looking for Salome, obsessed by Salome. Herodias, his wife and Salome's mother, jealously tells Herod that he looks too much at her daughter.

Herod offers the princess food and wine, but she rejects him. Jokanaan's admonitions again arise from the cistern, and Herodias asks Herod to get rid of him, to turn him over to the Hebrews. Herod refuses, as Jokanaan is a holy man. At this, a theological argument breaks out among the Hebrew guests about the presence of good and evil in the world. Two Nazarenes then report the miracles of Jesus, claiming that the Messiah has arrived. Jokanaan again curses the wickedness of Herodias, who screams for him to be silenced.

Herod suddenly asks Salome to dance. Salome, supported by her mother, refuses. Not until Herod promises—swears—to give her whatever she desires, does Salome agree. Ignoring her mother's pleas, Salome performs the Dance of the Seven Veils, which ends with her naked at Herod's feet.

Herod now asks her to name her request. She would like, she says, the head of Jokanaan on a silver tray. Herod is horrified, but Herodias approves, thinking Salome has done this to avenge her. Herod offers Salome precious jewels, rare white peacocks, even the holy veil of the Temple—anything—to dissuade her, but Salome is adamant. Finally, Herod agrees.

Eagerly, Salome hangs over the edge of the cistern, anticipating the sounds of the execution. No sounds come. Just as she is about to send more soldiers down, the arm of the Executioner rises up out of the darkness bearing the head of Jokanaan. Salome grabs her reward and passionately sings to Jokanaan as if he could still hear her. "The mystery of love," she sings, "is greater than the mystery of death." Salome ecstatically kisses the severed head. Herod orders her to be killed. The soldiers crush her beneath their shields.

The performance of June 10th is sponsored by KDFC 102.1 FM & 1220 AM

The performance of June 16th is sponsored by Hewlett-Packard Company

The performance of June 19th is sponsored by Sybase, Inc.

The performance of June 26th is sponsored by Novell, Inc.

SUPERNUMERARIES

Pat Angell
Catherine Joseph
Pamela Kaye
Joan Kwansa
Kimberly Thompson

Gene Angell
Edward E. Ash
Peter Cannon
David Clover
Pedro Echeandia

Milko N. Encinas
John M. Giosso
Tom Giuliano
Eddy J. Gordillo
Frank Jorgensen

Andrew E. Melomet
Ian Mishkin
Angelo Parrinella
William F. Perasso
Oliver Pollard

Louis Schilling
Michael Strickland
Kent Tayenaka
Si Wheaton
Joe Willis

STRAUSS PHOTO EXHIBIT

A special photo exhibit devoted to past San Francisco Opera productions of Richard Strauss operas will be on display in the Opera House Museum, June 4 - July 2, 1993. Located on the Box Bar Level, the exhibit will feature color images and black and white photographs from previous productions of *Salome*, *Elektra*, *Die Frau ohne Schatten*, *Arabella*, *Der Rosenkavalier* and others. The exhibit, featuring works by photographers Robert Cahen, Larry Merkle and Marty Sohl, is free and open prior to each performance and during all intermissions.

San Francisco Opera's BRAVO! CLUB extends special thanks to the following for their assistance with opening night activities for

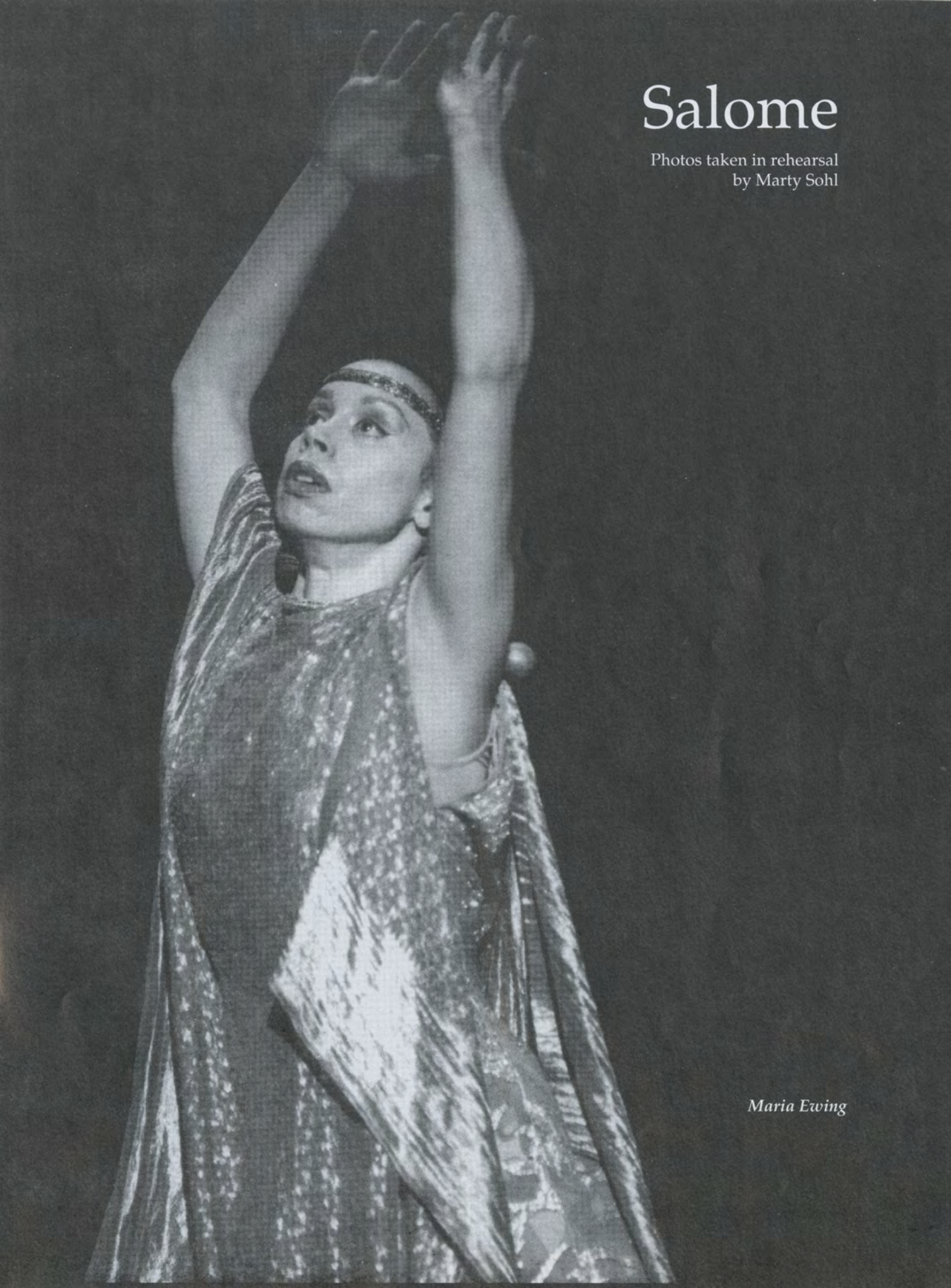
A Celebration of Strauss:

Sylvia Lindsey, Conrad Sweeting, Delores Charles and Maxine Hickman

Modesto Lanzzone's,

Proskauer, Rose Goetz & Mendelsohn,

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Salome

Photos taken in rehearsal
by Marty Sohl

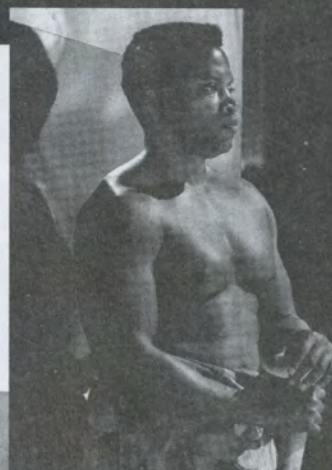
Maria Ewing



Robert Tear, Leonie Rysanek



Maria Ewing



Left: Brian Peagler

*Below:
Earle Patriarco,
Franz Hawlata*



(L. to r.) Patrick Denniston, John Duykers, Dennis Petersen, Stephen Guggenheim, Richard Bernstein; (seated) Leonie Rysanek, Robert Tear





Tom Fox



Maria Ewing





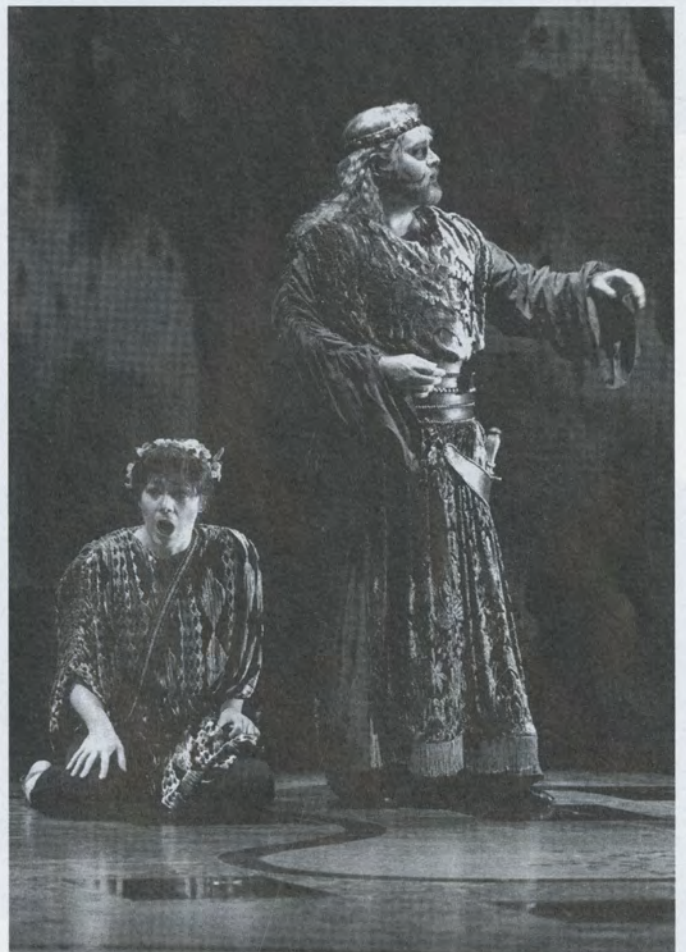
Maria Ewing



Robert Tear, Leonie Rysanek



Robert Tear, Chester Patton



Emily Manhart, Mark Baker

Mark Baker sings the role of Narraboth in *Salome*. The tenor made his 1990 San Francisco Opera debut as Froh in *Das Rheingold*, and appeared here last fall as Grigori in *Boris Godunov*. Born in Oklahoma and raised in Florida, he first came to national attention as a winner of the 1986 Metropolitan Opera National Council Auditions and made his Met debut during the 1986-87 season in *Roméo et Juliette*. Subsequent Met assignments every year since then include *Das Rheingold*, *Salome*, *Der Fliegende Holländer*, *Khovanshchina*, *Les Contes d'Hoffmann*, *Macbeth*, *Boris Godunov* and *Parsifal*. Other notable debuts include *Jenůfa* at the 1989 Glyndebourne Festival, *Salome* with the Minnesota Opera (1989), *Der Fliegende Holländer* with Opéra de Lyon (1988), and the 1988 production of *Der Fliegende Holländer* at Santa Fe Opera, where he returned in 1990 for the U.S. premiere of *Judith*. Concert engagements include Beethoven's Ninth Symphony in Montpellier, the *Missa Solemnis* in Paris and Indianapolis, *Das Rheingold* with the Minnesota Orchestra, and a New York City recital. Baker has recorded *Das Rheingold* under the baton of James Levine, and filmed *Jenůfa* for TV in England. He is a graduate of Indiana University where he received his bachelor's degree in Vocal Performance, as well as a master's degree in Counseling and Counseling Education.

In his United States staged opera debut, **Franz Hawlata** sings the roles of the First Nazarene in *Salome* and Peneios in *Daphne*. The German bass-baritone received his musical training in Eichstätt and at the music academy in Munich where he studied under the direction of Hans Hotter, Ernst Haefliger and Erik Werba. After his 1986 operatic debut at Munich's Gärtnerplatztheater, he was a finalist in the 1987 Belvedere Competition in Vienna and was a soloist at the Bayreuth junior festival. He has been a member of the ensemble of the Komische Oper Berlin and Gärtnerplatztheater since 1989. Hawlata's most recent appearances include Busoni's *Turandot* for the Opéra de Lyon, *Don*

Giovanni in Munich, *Der Freischütz* at Washington Concert Opera (American debut), *Der Rosenkavalier* in Würzburg, *Le Nozze di Figaro* in Pretoria, *Il Barbiere di Siviglia* in Dortmund, *Der Fliegende Holländer* in Toulouse, and *A Midsummer Night's Dream* in Amsterdam. Future dates include *Der Rosenkavalier* at the Welsh National Opera and *Anna Bolena* for the Washington Opera. Beginning in 1994, Hawlata will be a principal artist at the Vienna State Opera, where he is scheduled to perform Baron Ochs in *Der Rosenkavalier*, Osmin in *Die Entführung aus dem Serail*, Kaspar in *Der Freischütz*, and Colline in *La Bohème*. He can be heard on a recent recording of *La Fanciulla del West* with the Munich Radio Orchestra led by Leonard Slatkin.

Bass-baritone **Steven Condy**, who appeared here last fall as Mityukha in *Boris Godunov*, sings the roles of a Cappadocian in *Salome* and a Servant in *Capriccio*. As a participant in the 1990 Merola Opera Program, as well as on Western Opera Theater's national tour, he appeared as Raimondo in *Lucia di Lammermoor*. Returning to the Merola Program in 1991, he was seen as Krušina in *The Bartered Bride* and as Baron Douphol in *La Traviata*, repeating the latter role for his Company debut in the student matinee presentation of the opera. Condy received his bachelor of music degree at the University of Hartford's Hart School of Music, and his master's degree at the Yale University School of Music. He has participated in the Banff Festival of the Arts and the Pittsburgh Opera Young Artists Program. While in Pittsburgh, he made his professional debut as the Jailer in *Tosca* with Luciano Pavarotti. Other parts he has performed include the title role of *Falstaff*, Pandolphe in *Cendrillon*, Don Alfonso in *Così fan tutte*, and Alcindoro/Benoit in *La Bohème*. The young artist won the 1991 Robert M. Jacobson Study Grant from the Richard Tucker Music Foundation, was a winner in the 1993 Luciano Pavarotti International Voice Competition, and was a finalist in the 1993 Metropolitan Opera National Council Auditions. He will be seen in several roles with the Company this fall.

Tenor **John Duykers** sings the role of the Third Jew in *Salome*. Since his 1966 operatic debut with Seattle Opera, he has appeared with many of the leading opera companies of the world including San Francisco Opera, the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, San Diego Opera, Netherlands Opera, Frankfurt Opera and the Geneva Opera. His repertoire encompasses more than 40 roles in both standard and contemporary operas. A graduate of the 1968 Merola Opera Program, he appeared in several Spring Opera Theater productions and made his 1972 San Francisco Opera debut in *Lucia di Lammermoor*. He has since appeared with the Company in over 10 productions, singing such roles as Cornwall in *Lear*, Balthazar Zorn in *Die Meistersinger*, and the Hunchback in *Die Frau ohne Schatten*. Duykers created the role of Mao Tse Tung in the world premiere of John Adams's *Nixon in China* at Houston Grand Opera, a portrayal that has also been seen in Washington, D.C., at the Brooklyn Academy of Music, the Netherlands Opera, Frankfurt Opera, Los Angeles Music Center Opera, and Edinburgh Festival. The Houston production was telecast on the PBS "Great Performances" series for which it won an Emmy, and a subsequent recording followed suit by winning a Grammy. Highlights of recent seasons include *Tannhäuser*, *The Voyage of Edgar Allan Poe*, and *The Gambler* at the Lyric Opera of Chicago; *Die Zauberflöte* in San Antonio; *The Passion of Jonathan Wade* in Houston, Miami and San Diego; *The Makropulos Case* in Los Angeles; and his New York City Opera debut as Don José in *Carmen*. A noted interpreter of contemporary music, Duykers appears frequently in recital and concert, and has made numerous appearances at many of the world's major music and theater festivals. He will make his Royal Opera, Covent Garden debut in 1995 as the Drum Major in *Wozzeck* under the baton of Simon Rattle.

Tenor **Dennis Petersen** sings the roles of the First Jew in *Salome* and Faninal's Major-Domo in *Der Rosenkavalier*. Since his 1985 San Francisco Opera debut, he



FRANZ HAWLATA



STEVEN CONDY



JOHN DUYKERS



DENNIS PETERSEN



STEPHEN GUGGENHEIM



EARLE PATRIARCO



CHESTER PATTON



MAGNUS BALDVINSSON

has appeared here for eight consecutive years in over 15 productions. Roles sung on the stage of the War Memorial include Don Basilio in *Le Nozze di Figaro*, Vogelgesang in *Die Meistersinger*, the Dancing Master in *Manon Lescaut*, the Marquis in *Lulu*, Pisandro in *Il Ritorno d'Ulisse in Patria*, three parts in *War and Peace* and, last fall, Spoletta in *Tosca* and L'Incredibile in *Andrea Chénier*. A member of the 1984 Merola Opera Program, he was featured by the Opera Center as a Schwabacher Debut Recitalist in 1988. Recent appearances elsewhere include his debut at the Lyric Opera of Chicago as Mime in *Das Rheingold*, *Der Fliegende Holländer* with the Minnesota Opera, concert performances of *The Queen of Spades* with the Boston Symphony under Seiji Ozawa in Boston and New York's Carnegie Hall (subsequently recorded), Handel's *Messiah*, Bach's *Magnificat* and Mozart's *Requiem* with the Saint Paul Chamber Orchestra, Donizetti's *Il Duca d'Alba* at the Spoleto Festivals in the U.S. and Italy, *Le Nozze di Figaro* with New Orleans Opera, *Les Contes d'Hoffmann* at Charleston's Spoleto Festival, and performances with the New York Choral Society, New Jersey Symphony, Baltimore Symphony and the Calgary Philharmonic. The versatile artist's future assignments include Pang in *Turandot*, Chekalinsky in *The Queen of Spades* and Vogelgesang for the Company this fall, as well as *Tannhäuser* at New Orleans Opera and Mozart's *Mass in C Minor* with the St. Paul Chamber Orchestra.

In his second year as an Adler Fellow with the San Francisco Opera Center, tenor **Stephen Guggenheim** sings the roles of the Second Jew in *Salome*, an Animal Vendor in *Der Rosenkavalier*, and a Servant in *Capriccio*. After making his debut with the Company last summer as an Officer in *Il Barbiere di Siviglia*, he appeared here last fall as a Boyar in *Boris Godunov*, the First Prisoner in *Fidelio*, a Royal Herald in *Don Carlo*, and performed several roles in *Christophe Colomb*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and

continued his studies at the San Francisco Conservatory of Music. As a participant in the 1991 Merola Opera Program, he appeared as Alfredo in *La Traviata* at Villa Montalvo, and sang the role on Western Opera Theater's 1991-92 national tour. He also traveled to Guam and Japan in 1991 as Don José in the Opera Center's production of *Carmen*. Last year, he appeared as Odoardo in the Showcase production of *Ariodante* and was a soloist in Rossini's *Petite Messe Solennelle* with the S.F. Opera Orchestra at Grace Cathedral. Guggenheim has performed with West Bay Opera, Marin Opera, Pocket Opera, Opera San Jose (where he was Artist in Residence), and the Berkeley Symphony. Roles sung with these organizations include Cavardossi in *Tosca*, Master Shallow in Gordon Getty's *Plump Jack*, Pinkerton in *Madama Butterfly*, Alfred in *Die Fledermaus*, and the title role of *Albert Herring*. He recently toured Japan for the second time in the Opera Center's production of *La Bohème*.

A 1993 Adler Fellow with the San Francisco Opera Center, baritone **Earle Patriarco** sings the roles of the Second Nazarene in *Salome*, a Servant in *Capriccio*, and the First Shepherd in *Daphne*. In his debut season with the Company last fall, he sang Lavitsky in *Boris Godunov*, the Alcalde in *La Forza del Destino*, Fouquier-Tinville in *Andrea Chénier*, and portrayed several roles in *Christophe Colomb*. The Southern California native earned his bachelor of music degree from Biola University and his master of music degree from the University of Southern California. In 1991, he was awarded the Grand Prize in the Glory of Mozart Competition in Toronto. He has performed with West Coast Opera as Silvio in *Pagliacci*, with the Los Angeles Concert Opera in *The Gypsy Baron*, with Marin Opera as Danilo in *The Merry Widow*, and has appeared at the 1991 Mozart Festival in Lugano, Switzerland. As a 1991 Merola Opera Program participant, he sang the role of Giorgio Germont in *La Traviata*, a part he also sang on Western Opera Theater's national tour. Returning to the Merola Program last year, he appeared as Marcello in *La Bohème* and was awarded the

Florence Bruce Award at the Grand Finals Concert. Earlier this year, Patriarco traveled to Japan to portray Marcello in the Opera Center's production of *La Bohème*.

In his debut season with San Francisco Opera, bass-baritone **Chester Patton** performs the First Soldier in *Salome* and the Fourth Shepherd in *Daphne*. A 1993 Adler Fellow with the Opera Center, the native of Mississippi received his bachelor's degree from Jackson State University and was awarded a master's degree from the San Francisco Conservatory of Music. He has appeared with West Bay Opera, Opera San Jose and Berkeley Contemporary Opera, and has performed such roles as Nick Shadow in *The Rake's Progress*, Raimondo in *Lucia di Lammermoor*, Oroveso in *Norma*, and Don Basilio in *The Barber of Seville*. As a member of the 1992 Merola Opera Program, he sang the role of Colline in *La Bohème*, a part he repeated for Western Opera Theater's 1992-93 national tour. The young artist will be seen in several roles with the Company this fall.

A 1992-93 Adler Fellow with the San Francisco Opera Center, bass **Magnus Baldvinsson** appears as the Second Soldier in *Salome*, a Servant in *Capriccio*, and the Third Shepherd in *Daphne*. He appeared with the Company for the first time last fall as the Jailer in *Tosca*, Chernikovsky and a Border Guard in *Boris Godunov*, Second Prisoner in *Fidelio*, and Dumas in *Andrea Chénier*. A native of Iceland, he studied at the Reykjavik School of Singing, and received his bachelor of education degree from Teachers University of Iceland. He completed his master of music degree at Indiana University, where his roles included Don Basilio in *The Barber of Seville*, Prince Gremin in *Eugene Onegin*, Pluto in *Orfeo*, Bluebeard in *Bluebeard's Castle*, and Osmin in *The Abduction from the Seraglio*. He made his professional debut at Kentucky Opera as the First Nazarene in *Salome*. In addition to his operatic work, Baldvinsson has appeared as soloist with the Icelandic Symphony, Icelandic Chamber Orchestra and, as part of the Company's Rossini Celebration

last summer, with the San Francisco Opera Orchestra in the *Petite Messe Solennelle*. A 1991 Merola Opera Program participant, his Opera Center credits include Kecal in *The Bartered Bride*, the King in Handel's *Ariodante* and Dr. Grenvil in *La Traviata* on Western Opera Theater's 1991-92 national tour. He was awarded the Florence Bruce Award at the 1991 Merola Opera Program Grand Finals.

Bass-baritone **Richard Bernstein** makes his first San Francisco Opera appearance as the Fifth Jew in *Salome*. As a participant in the 1992 Merola Opera Program, he performed the role of Colline in *La Bohème*. A former member of the Young Artists Program of the Los Angeles Music Center Opera, he made his mainstage debut with that company in the 1990 production of *Don Carlo*. Since then, he has been seen at LAMCO as Guglielmo in *Così fan tutte*, Larkens in *La Fanciulla del West*, Moralès in *Carmen*, Angelotti in *Tosca*, as well as in productions of *Rigoletto*, *Les Troyens*, *Ariadne auf Naxos*, and *Die Zauberflöte*. He will return to LAMCO next season to portray Figaro in *Le Nozze di Figaro* and Colline in *La Bohème*. The young artist has also appeared as Mozart's Figaro with Anchorage Opera, Bernard in *Where the Wild Things Are* with Chicago Opera Theater, and at Wolf Trap Opera in *L'Italiana in Algeri*, *Il Viaggio a Reims*, and *Die Zauberflöte*. He has performed with the Los Angeles Philharmonic, Pacific Symphony, Atlanta Opera, and Aspen Music Festival. Bernstein is a graduate of the University of Southern California, and has won numerous awards including the Loren L. Zachary Competition, the Metropolitan Opera National Council Award, a fellowship at the Tanglewood Festival and, earlier this year, the Ezio Pinza Vocal Competition.

In his debut season with San Francisco Opera, **Patrick Denniston** appears as the Fourth Jew in *Salome*, the Marschallin's Major-domo in *Der Rosenkavalier*, and a Servant in *Capriccio*. Beginning his young career as a baritone, he sang leading roles with the opera companies of Memphis, Syracuse, Oswego and Indianapolis. After joining

the Chicago Lyric Opera Center, he was persuaded to become a tenor and, in the past 12 months, has sung Don José in Peter Brook's adaptation of the Bizet opera, *La Tragédie de Carmen*, at Chicago's Grant Park, and has appeared with the Lyric Opera of Chicago during its main season as the Doge in Rossini's *Otello* and as the Sheriff in the world premiere of William Bolcom's *McTeague*. Thereafter he joined the Boston Lyric Opera as Edgar in Carlisle Floyd's *Wuthering Heights*. Within the next 12 months, Denniston has been engaged to sing Pinkerton in *Madama Butterfly* at the New York City Opera, Edgardo in *Lucia di Lammermoor* with Opera Colorado in Denver, and the Drum Major in *Wozzeck* at Italy's Spoleto Festival. Other roles in his repertoire are Don José in *Carmen*, Alfredo in *La Traviata*, and Rodolfo in *La Bohème*.

Donald Runnicles, Music Director of the San Francisco Opera, is on the podium for *Salome* and *Capriccio*. He inaugurated his tenure in the post with last summer's acclaimed new production of *Guillaume Tell*, and returned here last fall for *Boris Godunov*, *Fidelio* and *Don Carlo*. Born in Edinburgh, Scotland, he studied music at Edinburgh University, St. John's College, Cambridge, and the London Opera Centre. His professional engagements began in the German opera houses — from répétiteur in Mannheim in 1980 to General Music Director of the Städtische Bühnen in Freiburg in 1989 — with appointments en route in Mannheim (First Kapellmeister 1984-87), and Hannover (Assistant General Music Director 1987-89). During this decade he also assisted at Bayreuth, working with conductors such as Georg Solti and Peter Schneider on the Wagner *Ring*, and with James Levine on the centenary production of *Parsifal*. In the process, Maestro Runnicles gained wide experience, conducting more than 50 operas and a symphonic repertoire ranging from early music to contemporary compositions. On the continent, his credits include *Il Barbiere di Siviglia*, *Don Giovanni*, *Idomeneo*, *La Traviata*, *La Bohème*, and *Lady Macbeth of Mtsensk* at the Vienna State Opera; *Lady Macbeth*, *Don Carlo*, *Der*

Fliegende Holländer and *Otello* at the Hamburg State Opera; *Peter Grimes* in Zurich; *Die Zauberflöte* in Amsterdam; *Parsifal* in Copenhagen; and *Lady Macbeth* at the Vienna Volksoper. In Great Britain, his highly acclaimed opera debut was at the Glyndebourne Festival, where he led Peter Hall's production of *Don Giovanni*. Last fall, he made his native city debut conducting the Scottish Chamber Orchestra in a concert as part of the Edinburgh Festival. His North American debut was in 1988, stepping in for an indisposed James Levine on five hours' notice at a Metropolitan Opera performance of *Lulu*. He made a highly acclaimed San Francisco Opera debut with two complete performances of Wagner's *Ring* cycle during the summer of 1990. Recent highlights include *Die Zauberflöte* at the Met, *Tannhäuser* at the opening of the 1992 Bayreuth Festival, *Tosca* and *Manon Lescaut* at the Vienna State Opera, his American symphonic debut with the Seattle Symphony, as well as concerts with the Israel Philharmonic, Pittsburgh Symphony, Orchestre de Paris and Rotterdam Philharmonic. He was recently named artistic adviser and guest conductor of the San Francisco Chamber Symphony.

The noted British stage director **Peter Hall** created his acclaimed production of *Salome* for the Los Angeles Music Center Opera in 1986. Subsequent stagings of his work have also been seen at the Lyric Opera of Chicago, Washington Opera, and the Royal Opera at Covent Garden. He has directed over 60 productions in London, Stratford-upon-Avon, and New York, including 19 Shakespeare plays, and the premieres of plays by Beckett, Pinter, Albee, Anouilh, Shaffer, and Williams. He founded the Royal Shakespeare Company and served as director of the National Theatre of Great Britain for 15 years. His numerous productions at Glyndebourne, where he has been artistic director since 1984, include *Le Nozze di Figaro*, *Don Giovanni*, *A Midsummer Night's Dream*, *L'Incoronazione di Poppea*, *Fidelio* and *Carmen*. Additional operatic assignments include *Macbeth* and *Carmen* at the Metropolitan Opera, *Le Nozze di Figaro* at the Lyric Opera of Chi-



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PATRICK DENNISTON



DONALD RUNNICLES



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THOMAS J. MUNN

cago, as well as *Così fan tutte* and *Die Zauberflöte* for Los Angeles Opera. His most recent theatrical productions are Oscar Wilde's *An Ideal Husband*, which he directed on London's West End, and a new Peter Shaffer play entitled *The Gift of the Gorgon* at the RSC. Hall was made a Knight of the British Empire in 1977 and received a Tony Award for his direction of *Amadeus*. *Salome* is the director's first production to be seen at San Francisco Opera.

Stage director **Jeannette Aster's** first San Francisco Opera assignment is *Salome*, an opera she has also mounted for the Lyric Opera of Chicago, Washington Opera, and the Royal Opera at Covent Garden. She made her directorial debut in 1977 at the National Arts Centre in Ottawa, Canada, with *The Magic Flute*, and has since enjoyed an active career in opera throughout North America and Europe. After having served as staff director in such houses as the Netherlands Opera, Hamburg State Opera and the Deutsche Oper Berlin, Miss Aster joined the Canadian Opera Company in 1980 as Resident Director, and in 1989 was appointed Artistic Director of Opera Lyra Ottawa, a position she currently maintains. Continuing to work internationally as a free-lance director, her recent successes include a new production of *Falstaff* for the Los Angeles Music Center Opera, and an acclaimed revival of *Otello* with Plácido Domingo in Los Angeles, with subsequent productions of the opera in Houston and Puerto Rico. Her staging of *Tristan und Isolde*, designed by David Hockney, for the Maggio Musicale in Florence won the 1990 international Critics Prize for the best production in Italy. In 1991, she recreated Sir Michael Tippett's newest opera, *New Year*, for its European premiere at the Glyndebourne Festival. Engagements this past season have included *Samson et Dalila* in Vienna, a new production of *The Magic Flute* in Ottawa and Quebec, and her Cincinnati Opera debut directing *The Abduction from the Seraglio*.

John Bury, whose work is being seen at San Francisco Opera for the first time, originally designed the sets, costumes and lighting for *Salome* for the Los Angeles Music Center Opera's 1986 production. Born in Wales, he began his career as an actor at Joan Littlewood's Theatre Workshop. Joining the Royal Shakespeare Company in 1962, he became that company's first Head of Design after two seasons, and there initiated his long collaboration with Sir Peter Hall in such productions as *The War of the Roses*, *The Government Inspector*, *A Delicate Balance* and *The Homecoming*. As Head of Design at Britain's National Theatre from 1973-1985, he designed productions of plays by Shakespeare, Marlowe, Pinter, Beckett, and Peter Shaffer, among others, frequently in collaboration with Hall. In the world of opera, he has had a close relationship with the Glyndebourne Festival, where he has designed *L'Incoronazione di Poppea*, *Don Giovanni*, *Carmen*, *Orfeo*, and *A Midsummer Night's Dream*, among others. Bury has also designed *Fidelio*, *Le Nozze di Figaro* and *The Bartered Bride* for the Lyric Opera of Chicago, *Lulu* for the Scottish Opera, *Così fan tutte* for the Los Angeles Music Center Opera, and *Elektra* for the Bastille Opera in Paris. Bury has a long list of Broadway credits, among them two Tony Awards for his 1981 lighting and scenic design for *Amadeus*.

In her first San Francisco Opera assignment, **Elizabeth Keen** choreographed the dances in *Salome*. Her operatic credits include *La Traviata* and *Carmen* at the Glyndebourne Festival, *Carmen* at the Metropolitan Opera, *Salome* for Los Angeles Music Center Opera, *Roméo et Juliette* at the Washington Opera, *Porgy and Bess* for Charlotte Opera, *The Mother of Us All* at the Guggenheim Museum, as well as *Candide* and *The Merry Widow* at Central City Opera. She has staged movement and dance for *Animal Farm* at the National Theatre, *The Beggar's Opera* and *Polly* for the Chelsea Theatre, *H.M.S. Pinafore* at the Lehman Arts Center, *A Comedy of Errors* for the New York Shakespeare Festival, and *Peg* for the American Stage Festival. Her choreography has also been seen in numerous produc-

tions at the American Shakespeare Festival in Stratford, Connecticut, and John Houseman's Acting Company, as well as at ArtPark, the McCarter Theatre in Princeton, the Long Wharf in New Haven, and the Goodman Theatre in Chicago. Miss Keen has taught at the Juilliard School and is currently on the faculty at Princeton University.

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for *Salome* (after John Bury), *Der Rosenkavalier* and *Capriccio*. He has created the lighting and special effects for over 145 productions for the Company, including the highly acclaimed *Ring* cycle. His lighting schemes were seen here last fall for *Tosca*, *Boris Godunov*, *Don Carlo*, *Andrea Chénier*, and *A Midsummer Night's Dream*. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, and films. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso* and *Mefistofele*. In 1991, he toured Japan with the Opera Center production of *Carmen* as scenic supervisor and lighting director. Credits for other companies include *Andrea Chénier* and *Mefistofele* for the Houston Grand Opera, *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*. In addition to his many theatrical endeavors, Munn is often engaged as consultant for architectural projects, the Muziektheater in Amsterdam, the Netherlands, being one of his most notable achievements.

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Maria Fortuna	Leonie Rysanek	Janice Watson**
Man-Hua Gao+	Christine Schäfer**	
Mark Baker	Tom Fox	Chester Patton*+
Magnus Baldevinsson+	Stephen Guggenheim+	Earle Patriarco+
Richard Bernstein*	Håkan Hagegård	Dennis Petersen
Victor Braun	Eric Halfvarson	Michel Sénéchal
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Patrick Denniston*	Simon Keenlyside**	Dale Travis
John Duykers	David Kuebler*	Hector Vasquez
Craig Estep	Hong-Shen Li	Jon Fredric West

CONDUCTORS

Andrew Davis*	Charles Mackerras	Donald Runnicles
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STAGE DIRECTORS

Jeannette Aster*	Stephen Lawless	Lotfi Mansouri
Sandra Bernhard		

PRODUCTIONS DESIGNED BY

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John Bury*		

COSTUME DESIGNERS

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CHOREOGRAPHERS

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LIGHTING DESIGNERS

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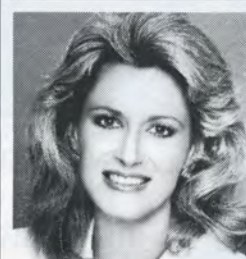


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SALOMANIA

Continued from page 24

Allan's "Vision of Salome" (1904, Vienna; music by Marcel Rémy) and works by L. Leontiev (1922, Leningrad; music by Glazunov); Birgit Culberg (1964, Stockholm; music by Rosenberg); Joseph Lazzini (1968, Amiens; music by Mirolio); Jean Prodromidès (1969, Paris; this is the source of the ORTF television production, starring Ludmilla Tcherina, with choreography by Maurice Béjart); Peter Darrell (1970, Scottish Theatre Ballet; music by Hindemith); and André Leclair (1970, Flanders; music by Walton).

The most accomplished modern day *Salome* ballet score is by the British composer Peter Maxwell Davies. It was written in 1978 for the former director of the Danish Ballet, Flemming Flindt. Starring the choreographer's wife, Vivi, it caused a commotion even in liberal Denmark when Mrs. Flindt ended her dance stark naked. When the work had its American premiere in Santa Fe in 1982, Vivi wore a body stocking. Trust me, full nudity for the entire cast would not have enlivened this torpid, full-length evening. Yet, the Davies music is exciting and exotic and should, along with his other important scores (i.e. the Third Symphony and *Worldes Blis*) be made available on recordings.

The most celebrated of all *Salome* ballets, however, is no longer danced but exists as a piece of descriptive music by the French composer Florent Schmitt (1870-1958). It is virtually the only work for which he is remembered today. A ballet in two parts, *La Tragédie de Salomé* is a humid, *fin de siècle* piece that sits like a luscious cherry on top of the mountains of whipped cream, gooey fruit sauces and frozen ices that make up the classic *Salome Sundae*. It was first performed in Paris in 1907, with America's shocking scarf dancer, Loie Fuller, appearing as the Princess of Judea.

The plot, by poet Robert d'Humières, involves *Salome* in not one but three dances. The first is the "Dance of Pearls," a lively scherzo during which jewels are scattered about the stage. *Salome's* lubricious "Dance of Lightning" is comparable to the familiar "Dance of the Seven Veils," except that she doesn't voluntarily drop them but is chased by Herod who finally catches her and strips her naked. Fortunately, John the Baptist just happens to be lurking about and he covers the trembling girl with his cloak. This naturally



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enrages the Tetrarch who has John decapitated. Salome throws the head into the Dead Sea which turns red, then dances her "Dance of Fear" during which the head reappears, Mount Nebo erupts, lightning bolts shake the foundations of Herod's palace and the entire edifice crashes down on the gyrating dancer. And critics think Wilde and Strauss are overheated?

FILM

Since film is essentially a 20th century invention, it has forced the creation of the most original art of our times. Yet Salome as subject matter is already so over-the-top in the drug-filled novels, lurid paintings and clammy stage plays I have been describing, that filmmakers really had to exert themselves in order to out-Salome generations of Decadents. Theda Bara tried in 1918. An American silent film star thought by many to be European because she flaunted her vampirish sexuality (hence the nickname, "The Vamp"), Bara is described by Bette Davis (who ought to know) as less a Salome than a classic Herodias: "Bara was divinely, hysterically, insanely malevolent."

The awkward problem of overaged and oversexed Salomes in the movies was addressed by Billy Wilder in *Sunset Boulevard* (1950), when he had the aged silent film star Norma Desmond plan her comeback in a film version, written by Desmond and supposedly to be directed by de Mille, of *Salome*. The young writer assisting her suggests tentatively that she might be more suited to the part of Herodias; Desmond steamrolls that suggestion. This scene has been composed as a wry patter-duet in the Andrew Lloyd Webber adaptation of *Sunset Boulevard* that opens in London this month.

When Wilder created Norma Desmond, it's entirely possible that he had silent film star and filmmaker Alla Nazimova (1879-1945) in mind. Born in Russia, Nazimova was an important stage actress who specialized in Ibsen before she turned her flamboyant eyes on motion pictures. Though she hired male cameramen and directors, Madam, as she was known to quaking subordinates, ran the set with an iron hand. Because she was a powerful woman who was outspoken about sexual freedom, Nazimova was automatically labeled a lesbian. Natacha Rambova, Rudolph Valentino's second wife, was rumored to be her lover.

Rambova (1897-1966) was another

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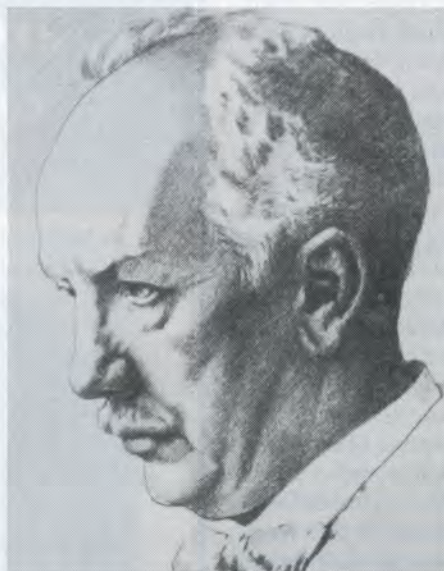
American who assumed a foreign identity. She had started her career as a dancer but soon became a designer of visionary sets and costumes. She and Nazimova both insisted on quality — damn the expense! — in their effort to bring a sophisticated European visual taste to the raw American film industry. Rambova created sets and costumes for three Nazimova films — the aborted *Aphrodite* (1920); a modern-dress *Camille* (1921), starring Nazimova as Marguerite Gautier and Valentino as Armand; and *Salome* (1923). Rambova's exotic black-and-white designs for the latter were copied directly from Beardsley. Particularly powerful was her interpretation of the infamous "Peacock Skirt."

Salome was a success only with the cognoscenti. The studio was timid about its distribution, frightened by the salacious publicity that had surrounded the filming. Madam, alas, was too old to be a convincing 16-year-old and there was nothing virginal about her. She also insisted in directing the cast to mince about in a campy style that gave rise to the apocryphal theory (still repeated in reputable volumes) that the entire cast and crew were homosexual and that the production, far from being an attempt to create great art on the silver screen, was really a joke played on an unsuspecting American film public. Oscar Wilde would have felt right at home in this hostile atmosphere. Nazimova's *Salome* not only finished off her major career but finished off *Salome* as subject matter for films for 30 years.

Then came Rita Hayworth's hilarious "salame." In this unintentionally funny 1953 epic, the tall, red-headed star wears Jean-Louis gowns in melon and turquoise chiffon, plays an innocent (Judith Anderson is her hateful Mom), though she is made up to look like a Hollywood call girl and dances — you guessed it — like Massenet's *Salome*, to save John's head from the axe. Of course she fails, but as consolation, just as the dance ends, handsome Stewart Granger shows up to whisk her off to hear the Sermon on the Mount. Only in America.

The *Salome* film that most approaches Wilde's wit and moist decadence is Ken Russell's *Salome's Last Dance* (1988). Pronounced in the British manner — "Sal-OH-mee" — it is an actual performance of the entire play, set in a male brothel. Russell's conceit is that

Richard Strauss, 1864-1949, in a drawing by Leonhard Fanto.



SAN FRANCISCO OPERA 1993 STRAUSS CELEBRATION

Production new to San Francisco

Salome

Ewing, Rysanek/Bickley** (6/26),
Manhart, Gao+; Tear*, Fox, Baker,
Hawlata**, Patriarco+, Condry, Petersen,
Guggenheim+, Duykers, Denniston*,
Bernstein*, Patton*+, Baldvinsson+
Runnicles/Hall*/Aster*/Bury*/Keen*/
Munn

June 4	8:00 p.m.	June 16	8:00 p.m.
June 10	8:00 p.m.	June 19	8:00 p.m.
June 13	2:00 p.m.	June 26	8:00 p.m.

Production from the Los Angeles Music Center Opera; presentation made possible, in part, by the Gary Griffith Living Trust.

New Production

Der Rosenkavalier

Lott*, Von Stade, Schäfer**, Keen,
Fortuna, Claycomb+, Gao+, Randell,
Shigematsu*+, Halfvarson, Holloway*,
Li, Sénéchal, Sumegi+, Caputo*+,
Travis, Denniston, Petersen,
Guggenheim+
Mackerras/Mansouri/Bosquet, after
Roller*/Walker/Munn

June 5	7:30 p.m.	June 18	7:30 p.m.
June 8	7:30 p.m.	June 23	7:30 p.m.
June 11	7:30 p.m.	June 27	1:30 p.m.

Co-production with The Washington Opera with additional support of The Ann and Gordon Getty Foundation, The Medallion Society, and Mr. and Mrs. Lotfi Mansouri.

Capriccio

Te Kanawa, Troyanos, Fortuna;
Kuebler*, Keenlyside**, Hagegård,
Braun, Sénéchal, Estep, Travis,
Guggenheim+, Vasquez, Caputo+,
Baldvinsson+, Sumegi+, Denniston,
Condry, Patriarco+
Runnicles, Davis (7/1)/Lawless/
Pagano/Bosquet/Fazan*/Munn

June 12	8:00 p.m.	June 25	8 p.m.
June 17	8:00 p.m.	June 28	8:30 p.m.
June 20	2:00 p.m.	July 1	8 p.m.

San Francisco Opera Premiere
Dramatized Concert Version

Daphne

Watson**, Bean*, Gao+, Randell;
Hawlata, West, Li, Patriarco+, Caputo+,
Baldvinsson+, Patton+
Davis*/Bernhard/Arhelger

June 30	8:00 p.m.	July 2	8:00 p.m.
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** United States opera debut
* San Francisco Opera debut
+ 1993 Adler Fellow

All performances are in German with English Supertitles.

Repertoire, casts and dates subject to change.
Box Office and telephone sales: (415) 864-3330.

Continued on page 44

SAN FRANCISCO OPERA • 1993 SEASON

San Francisco Opera Premiere
New Production

I Vespri Siciliani Verdi
Vaness, Guo; Merritt, Noble, Morris,
Locke*, Wilde, Caputo+, Skinner,
Baldvinsson+, Guggenheim+
Mackerras/Alden/Steinberg/Munn

Sept. 10	7:30 p.m.	Sept. 26	1:00 p.m.
Sept. 14	7:30 p.m.	Sept. 29	7:30 p.m.
Sept. 17	8:00 p.m.	Oct. 2	8:00 p.m.
Sept. 23	8:00 p.m.		

This production is made possible by a gift from the L.J. and Mary C. Skaggs Foundation.

La Fille du Régiment Donizetti
Battle, Palmer*; Lopardo, Trempont,
Sénéchal
Campanella/Donnell/Montresor/
Arhelger

Sept. 11	8:00 p.m.	Sept. 24	8:00 p.m.
Sept. 15	8:00 p.m.	Sept. 26	7:30 p.m.
Sept. 18	8:00 p.m.	Sept. 30	7:30 p.m.
Sept. 21	7:30 p.m.	Oct. 3	2:00 p.m.

Production from the San Diego Opera.

La Bohème Puccini
Villaroel*, Panagulis; Alagna**,
Shimell/Ledbetter (Oct. 9, 13, 16),
Skinner, Vasquez, Capecchi, Caputo+,
Sumegi+ (Sept. 19, 22, 25, 28, Oct. 6, 9,
13, 16)
Racette, Fortuna; Lima, Ledbetter, Milne,
Vasquez, Capecchi, Caputo+, Sumegi
(Dec. 2, 5, 9, 11)
Mackerras/Summers (Dec. 2, 5, 9, 11)/
Bernhard/Mitchell/Mahoney/Munn

Sept. 19	2:00 p.m.	Oct. 13	8:00 p.m.
Sept. 22	7:30 p.m.	Oct. 16	8:00 p.m.
Sept. 25	8:00 p.m.	Dec. 2	7:30 p.m.
Sept. 28	8:00 p.m.	Dec. 5	2:00 p.m.
Oct. 6	7:30 p.m.	Dec. 9	8:00 p.m.
Oct. 9	8:00 p.m.	Dec. 11	8:00 p.m.

This production was originally made possible by a gift in memory of George L. Quist.

New Production

Turandot Puccini
Marton/Voss* (Oct. 20; Nov. 2),
Mazzaria*; Sylvester, Langan, Baerg,
Petersen, Estep, Frank, Patton+
Runnicles/Robertson (Nov. 2)/
McClintock/Hockney/Falconer*/
Munn

Oct. 7	7:30 p.m.	Oct. 20	7:30 p.m.
Oct. 10	2:00 p.m.	Oct. 23	8:00 p.m.
Oct. 12	8:00 p.m.	Oct. 26	8:00 p.m.
Oct. 15	8:00 p.m.	Oct. 29	8:00 p.m.
Oct. 18	7:30 p.m.	Nov. 2	7:30 p.m.

Co-production with the Lyric Opera of Chicago.

The Makropulos Case Janáček
Sundine*, Brett*, Cook, Plette*; Clark*,
Fox, Svejda**, Jedlicka**, Burden,
Patriarco+, Rideout
Mackerras/Mansouri/Söderström/
Bauer-Ecsy/Stennett/Munn

Oct. 14	7:30 p.m.	Oct. 27	8:00 p.m.
Oct. 17	2:00 p.m.	Oct. 30	8:00 p.m.
Oct. 22	8:00 p.m.		

This production is made possible by generous grants from the Carol Franc Buck Foundation and the Bernard Osher Foundation.



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Mattila, Keen; Heppner, Weikl*, Orth*,
Rootering*, Magnusson, Petersen, Del
Carlo, Rideout, Ledbetter, Vasquez,
Guggenheim+, Locke, Sumegi+,
Condy, Baldvinsson+
Runnicles/Mansouri/Oswald/Munn

Oct. 28	6:30 p.m.	Nov. 9	6:30 p.m.
Oct. 31	1:00 p.m.	Nov. 12	6:30 p.m.
Nov. 3	6:30 p.m.	Nov. 17	6:30 p.m.
Nov. 6	6:30 p.m.		

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

San Francisco Opera Premiere
Production new to San Francisco
La Clemenza di Tito Mozart
Kazarnovskaya*, Von Stade, Graham,
Parrish; Seiffert*, Cox
Runnicles/Lynch/Ramicova

Nov. 7	2:00 p.m.	Nov. 22	8:00 p.m.
Nov. 11	7:30 p.m.	Nov. 24	7:30 p.m.
Nov. 13	8:00 p.m.	Nov. 28	2:00 p.m.
Nov. 19	8:00 p.m.		

Production from Houston Grand Opera and Scottish National Opera.

Production new to San Francisco
I Puritani Bellini
Anderson, Shigematsu+; Miles**,
Kunde, Frontali*, Patton+, Caputo+
Arena/Serban/Eaton*/Yeargan*/
Munn

Nov. 16	8:00 p.m.	Dec. 3	8:00 p.m.
Nov. 21	2:00 p.m.	Dec. 7	7:30 p.m.
Nov. 27	8:00 p.m.	Dec. 10	8:00 p.m.
Nov. 30	7:30 p.m.		

Production from the Welsh National Opera.

The Queen of Spades Tchaikovsky
Guleghina, Rysanek, Cook, Claycomb+,
Guo, Plette; Atlantov, Redkin*/Quilico
(Dec. 4, 8, 12), Alexeiev, Petersen,
Baldvinsson+, Guggenheim+, Sumegi+
De Waart/Copley/O'Hearn/Munn

Nov. 23	7:30 p.m.	Dec. 4	7:30 p.m.
Nov. 26	7:30 p.m.	Dec. 8	7:30 p.m.
Dec. 1	7:30 p.m.	Dec. 12	1:30 p.m.

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presents
Student Matinee Performances
La Fille du Régiment
Gaetano Donizetti/in French

Tuesday, September 21 at 1:00
Friday, September 24 at 1:00

ABOUT ALFRED ROLLER

Continued from page 42

staff of both in his old position until his retirement in 1935. At the same time he retained his post as Director of the School of Applied Art, retiring only in 1934.

For the Burgtheater, he created a series of Shakespeare designs that were highly acclaimed throughout the German theater world: *Macbeth* 1919, *Hamlet* 1920, *Coriolanus* 1921, *Antony and Cleopatra* 1923 and *King Lear* in 1935. In 1920 he was one of the group of artists around Strauss, Hofmannsthal and Reinhardt who created the Salzburg Festival on the present regular schedule. (It should be remembered that the great soprano Lilli Lehmann had organized sporadic festivals centered on Mozart's operas since the beginning of the century.) Roller also assisted Max Reinhardt in setting up the latter's Reinhardt Seminar and took over classes in stagecraft and stage direction there in 1923.

His work had already traveled across the Atlantic in 1907 when he worked for the Metropolitan Opera, New York, and he was in the States again in the late 1920s for Philadelphia (*Aida* and other operas).

In 1925, he was again associated with *Der Rosenkavalier* when he designed sets for the film version with Michael Bohnen as Baron Ochs. This was a silent movie and Strauss arranged a special score drawn from the opera to accompany it. Roller's very last production was also of this opera in 1935 for the Berlin State Opera. By then, according to his account, he had worked on some two hundred productions, most of them being of operas, but nevertheless including a fair proportion of stage plays. He died shortly thereafter in Vienna on July 21, 1935.

Let me close by quoting the great stage designer talking about his art and his calling:

"Scenic art is an art that serves. The man who serves a work but sets himself in the scene instead of that work, betrays that work. Every work contains the laws of its scenic design within itself. Only a deep experience of the work can point the way to its scenic realization.

"I am neither an architect, a painter nor a graphic artist but a theater worker. I do not draw for exhibition, not for books, the research worker or the 'theater museum' but for the theater workshop. The meaning of my work is revealed in the performance and nowhere else." □

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Opera & the Gold Rush Years in San Francisco

Speaker: George Martin, author of *The Damrosch Dynasty; The Opera Companion; Verdi, His Music, Life & Times;* and a new book, *Verdi at the Golden Gate*, to be published by the University of California Press this fall.

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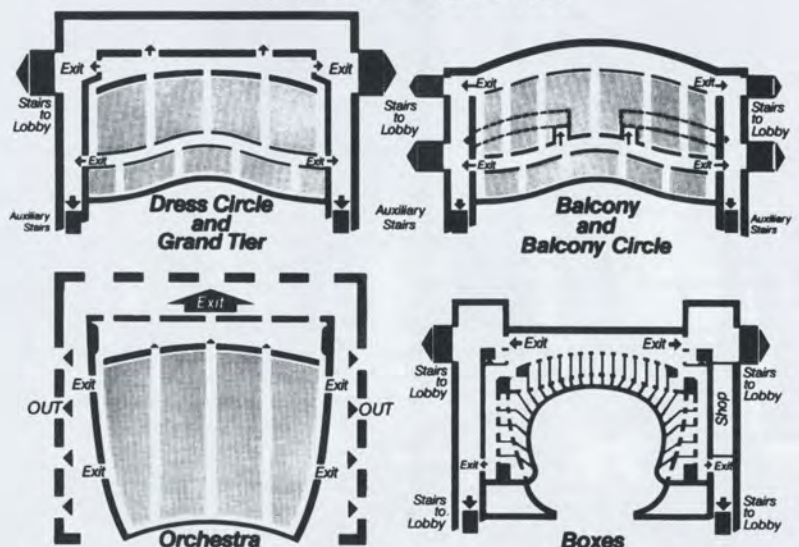
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Opera glasses are available in the lobby.

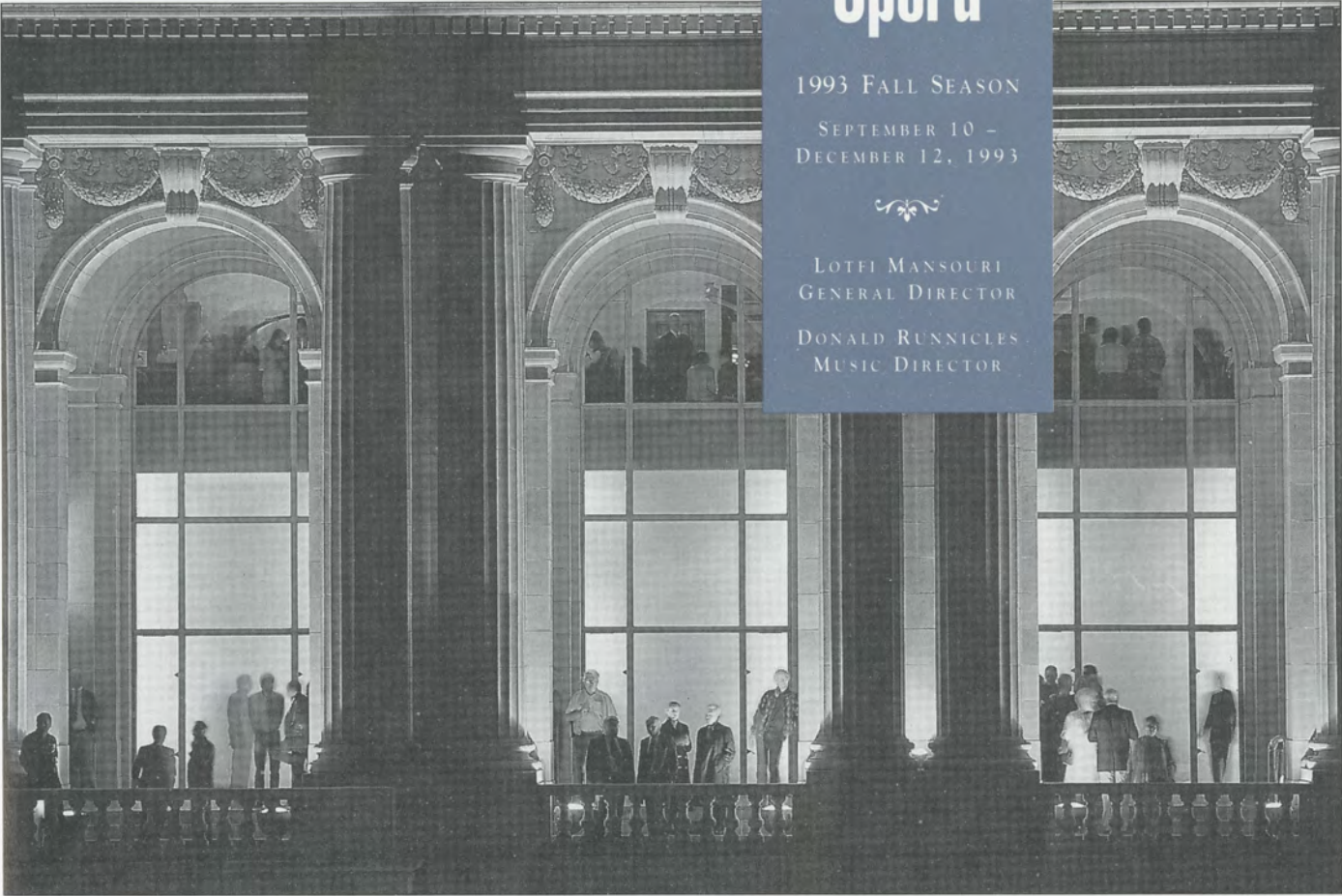
No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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

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



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



San Francisco Opera

1993 FALL SEASON

SEPTEMBER 10 -
DECEMBER 12, 1993



LOTEI MANSOURI
GENERAL DIRECTOR

DONALD RUNNICES
MUSIC DIRECTOR

Photo: Kit Morris

I VESPRI SICILIANI, *Giuseppe Verdi* ✦ DAUGHTER OF THE REGIMENT, *Gaetano Donizetti* ✦

LA BOHÈME, *Giacomo Puccini* ✦ TURANDOT, *Giacomo Puccini* ✦

THE MAKROPULOS CASE, *Leoš Janáček* ✦

DIE MEISTERSINGER VON NÜRNBERG, *Richard Wagner* ✦

LA CLEMENZA DI TITO, *Wolfgang Amadeus Mozart* ✦ I PURITANI, *Vincenzo Bellini* ✦

THE QUEEN OF SPADES, *Pyotr Ilyich Tchaikovsky*

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