

L'Amour des Trois Oranges
(Love for Three Oranges)

1994-1995

Saturday, June 17, 1995 8:00 PM

Sunday, June 18, 1995 2:00 PM

Wednesday, June 21, 1995 8:00 PM

Thursday, June 22, 1995 8:00 PM

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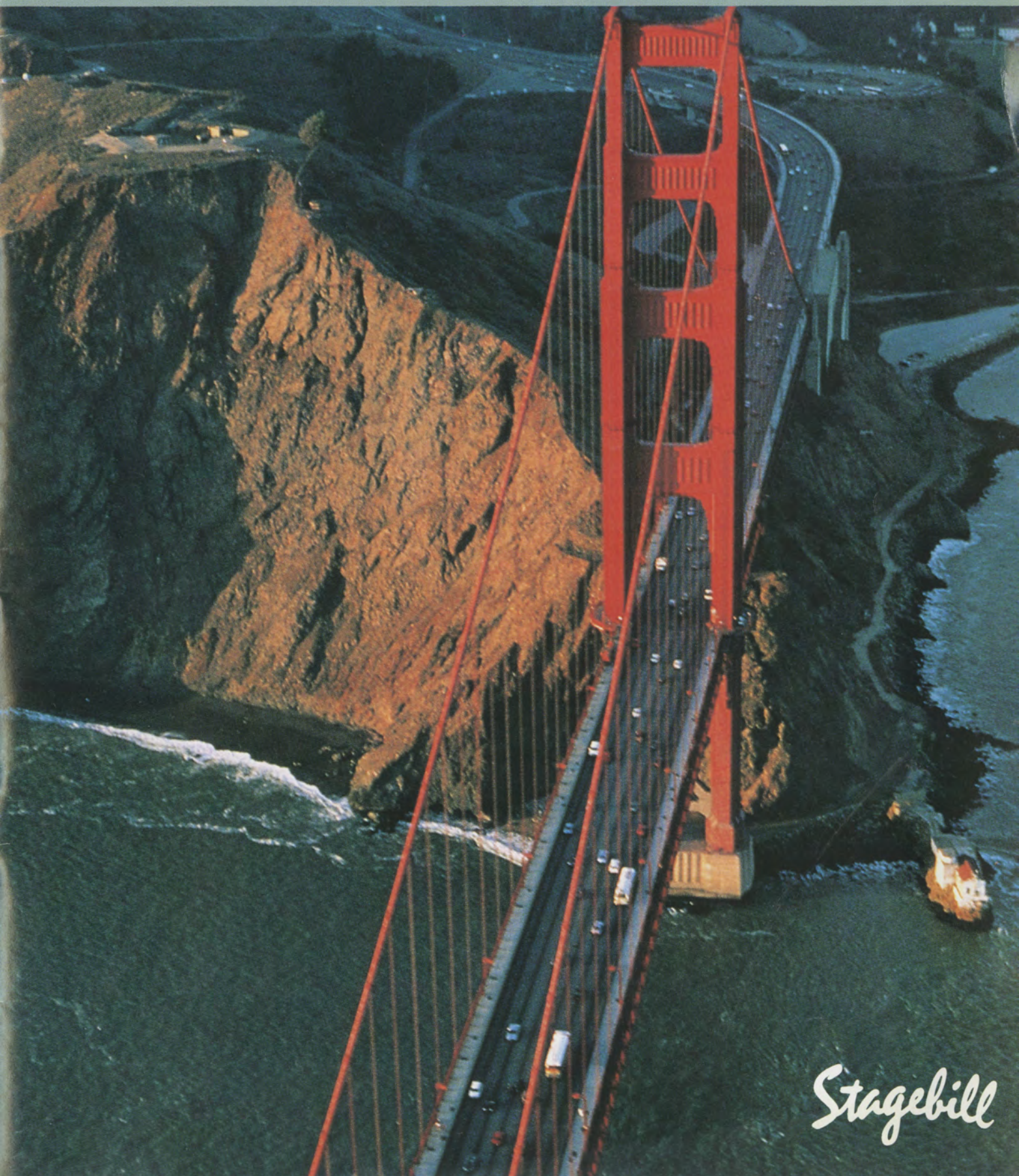
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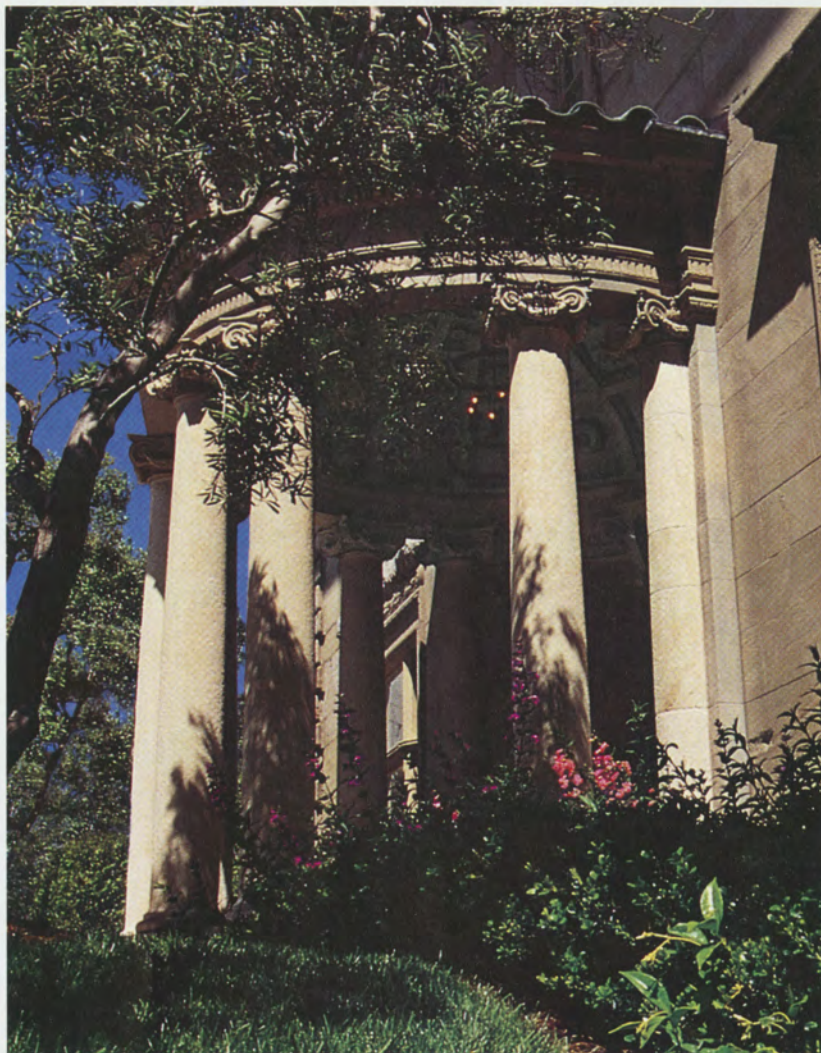
SUMMER 1995

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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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On behalf of the San Francisco Opera Association, we are pleased to welcome you to the Opera's international summer festival in celebration of the United Nations 50th anniversary. The Opera will participate in this historic city-wide UN celebration by presenting a variety of outstanding international companies and artists at the War Memorial Opera House, where the United Nations sessions began 50 years ago.

San Francisco is recognized as one of the world's important cultural centers, and San Francisco Opera has proudly occupied a place on the artistic map since it was founded 73 years ago. Throughout our history, in times of peace and war, the Opera has welcomed people from all nations of the world, and we have been honored to present outstanding international artists in our productions. With that international emphasis in mind, we are pleased to present companies that have traveled from France, England, Canada and the United States to our city, to be here specifically for the celebration. In addition, the Opera will present two special concerts of its own, featuring our acclaimed Opera Orchestra and Chorus with distinguished guest soloists.

Congratulations to all of the countries of the United Nations, and thank you for joining us on this memorable occasion. Enjoy the festival.

Reid W. Dennis
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William W. Godward
President

A MESSAGE FROM THE GENERAL DIRECTOR

LIEBERMAN



It was right here in the War Memorial Opera House that hundreds of delegates from around the world gathered for the first general session of the United Nations Conference on International Organization, April 25, 1945. Two months of meetings culminated on Tuesday, June 26, with the historic signing of the Charter next door at the Veterans Building. The closing session, attended by President Truman, was held here in the Opera House.

We are honored that our home was the site of this important, global event, and we are pleased that you—representatives from the nations of the world and our own loyal San Francisco audience—can join us here to salute the occasion. San Francisco Opera is pleased to offer an international cultural festival that features exquisite music and dance performed by some of the world's most esteemed artists and companies.

Between May 18 and July 2, we will present 20 performances of four operas—Gluck's *Orphée et Eurydice*, the Gershwins' *Porgy and Bess*, Prokofiev's *The Love for Three Oranges* (the first United States appearance by France's Opéra de Lyon) and Britten's *Noye's Fludde*; six performances of *Swan Lake* and mixed repertoire by London's spectacular The Royal Ballet; and a United Nations 50th Anniversary concert on June 24 with the legendary Marilyn Horne in the world premiere of William Bolcom's *A Whitman Triptych*, commissioned by San Francisco Opera especially for the occasion.

The arts speak the most international of languages—that of the human spirit—and history has proved them indispensable to the peaceful communication of nations. Thank you for joining us as the Opera salutes the United Nations. Long may its indomitable spirit of hope and peace sing on our planet.

Lotfi Mansouri
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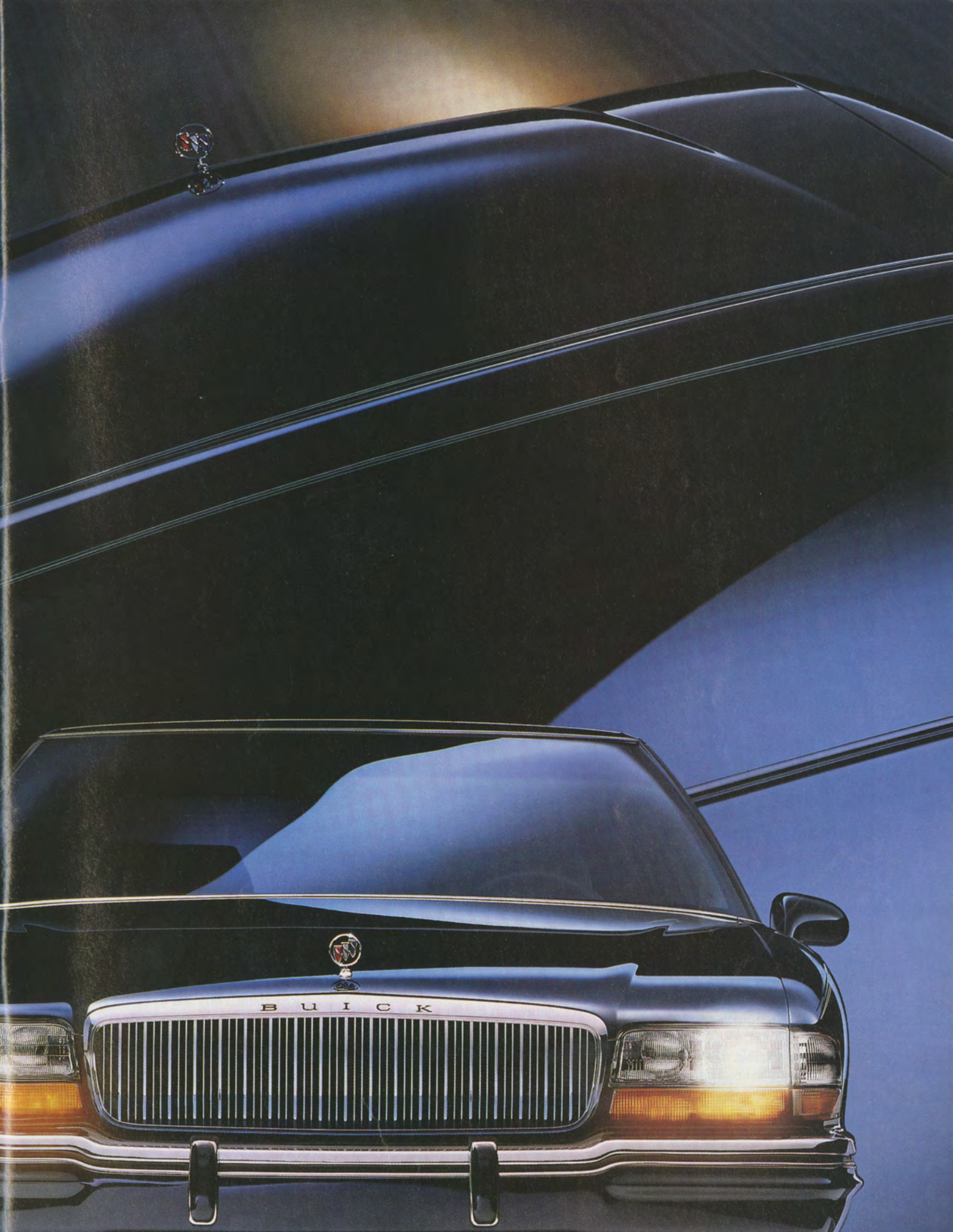


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Sabbatini*, Petersen
R. Abbado; Copley/Pascoe/Stennett
Sept. 8, 12, 15, 21, 24, 27, 30

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New Production;

San Francisco Opera Premiere

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Netrebko*, Tsidipova*, Zarembo,
Cook; Atlantov, Wells/Ognovenko
Gergiev; Mansouri/Golovin/
Korovin/Bosquet/Munn
Sept. 9, 14, 17, 19, 22, 26, 29

La Traviata

Verdi

Villarroel, Bishop†; Aronica,
Yurisich*, Portillat†, Knežević*
Mercurio*; Copley/Conklin/
Walker/Munn
Sept. 16, 20, 23, 28
Oct. 1, 4, 7, 12

Madama Butterfly

Puccini

Malfitano*/Watanabe*, Keen;
Leech/Margison/Portillat†,
Ledbetter/Baerg, Petersen/
Sénéchal, Skinner
Runnicles; Bernhard/Businger
Oct. 3, 6, 8, 11, 14, 17, 20, 22
Dec. 2, 4, 9

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La Cenerentola

Rossini

Borodina*, Clayton†, Bishop†; Streit,
Alaimo, Gallo, Travis
Rizzi; Ponnelle/Alden/Ponnelle/Munn
Oct. 13, 15, 18, 21, 25, 28
Nov. 2

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Die Walküre

Wagner

Schnaut, A. Evans, Lipovšek*;
Elming, Morris/White, Von Halem
Runnicles; Lehnhoff/Feldman/
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New Production

Don Giovanni Mozart

Riedel*, Dessi*, R. Evans*; Ramey/
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Fleming, Sundine, Palmer; Larin,
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Mackerras; Feldman/
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Nov. 26, 30, Dec. 2, 6, 8, 10
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New Production

Faust Gounod

Gustafson, Quittmeyer, Cook;
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Oct. 26, 29, 31
Nov. 3, 8, 11, 16

* San Francisco Opera debut
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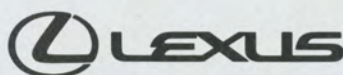
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SAN FRANCISCO OPERA MAGAZINE

L'Amour des Trois Oranges

Summer 1995
Volume 73, no. 2

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View of the Golden Gate Bridge

San Francisco Convention and Visitors Bureau photo by Lynn Davis

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UNITED NATIONS
SAN FRANCISCO

From Fairy Tale to Opera in Four Moves

By RICHARD TARUSKIN

The Love for Three Oranges, the only one of Sergei Prokofiev's eight operas to enjoy unqualified success and repertory status during the composer's lifetime, is indebted for its title, and for the general outlines of its plot, to the celebrated *fiaba teatrale*, or "fable for the theater," by Carlo Gozzi, first produced in 1761. It is, to be precise, an adaptation of an adaptation of Gozzi. But Gozzi's work was itself an adaptation. With each telling the tale became further encrusted with theatrical artifice and literary doctrine, even as the tellers advertised naive simplicity.

The end product of this most peculiar 250-year gestation, composed in New York by a Russian for performance in Chicago in French, was a prescient little exercise in the irony we have long taken for granted in modern theater. So cozy and familiar have its distancing tactics become that it is hard to recapture their strangeness, or to appreciate the coyness of the composer's demurrer: "They found mockery and challenges and grotesques in my *Oranges*, when all I had done was write a merry show. Behind the comic mask lay an icy countenance, a foretaste of the ban on all pathos that would dominate European art between the world wars in

the name of a re-imagined, vicariously restored "eighteenth century." Never before, and never again, was Sergei Prokofiev so clearly ahead of his time.

Nevertheless, a review of the successive adaptations of the "oranges" tale will uncover considerable precedent in the background of the young Pro-

kofiev's precocious modernity: not only the tradition of the tale itself, and not only the tradition of the *commedia dell'arte* on which Gozzi drew, but an immediate, local and very characteristic precedent in St. Petersburg theatrical circles. Prokofiev's great success was in integrating music into an existing, highly volatile compound of verbal text and miming. His comedy subsists in the interaction between sight,



Sergei Prokofiev, 1891-1953, in a photo taken in 1924.

sound and word. "The punch lines of his jokes can come in any one of the three elements," Malcolm H. Brown, America's leading Prokofievite, has written, echoing the comment of an astonished British critic, Donald Mitchell, that *The Love for Three Oranges* "scarcely makes even lunatic sense if not both heard *and* seen." That is already enough to justify opera as a genre, which is more than many a fine composer has managed to do.

Richard Taruskin is Professor of Music at the University of California, Berkeley. He has contributed more than 160 articles on Russian subjects to the New Grove Dictionary of Opera and his book, Mussorgsky: Eight Essays and an Epilogue has been published by the Princeton University Press.



AMSELEEM

Jules Bastin as the Cook in Opéra de Lyon's production of *L'Amour des Trois Oranges*.

One

The parable of the three pieces of magic fruit and the prince who finds his true love inside one of them shows up in literature for the first time in 1634, as part of the earliest printed collection of European folk and fairy tales: *Il Pentamerone* by Giambattista Basile, Count of Torrone, who is believed to have collected its contents in Crete and Venice. Written in the Neapolitan dialect, the collection was published over half a century before Perrault brought out his *Mother Goose*. Like Boccaccio's *Decamerone* (or the *1001 Nights*, or the *Canterbury Tales*), Basile's *Pentamerone* was organized around an on-going situation that motivated all of the stories it contained.

In this case the motivating device was a fable of a king with an unhappy daughter, Zoza, who never laughed. After trying all kinds of conventional pills to purge her melancholy without success, the king orders a large fountain of oil to be set in front of the palace gates, thinking the oil running down the street might cause some accident that would amuse her. What finally gets Zoza to laugh is a mishap suffered by an old witch, who immediately places a curse on the princess for mocking her. The girl is forced on a quest for a handsome prince, Taddeo, whom she almost manages to discover and wed. But, she is outsmarted at the last moment by a black slave girl named Lucia, who marries the prince in Zoza's place.

By a series of ruses, in which she is aided by a trio of benign fairies, Zoza arouses in Lucia an insatiable appetite to hear stories. The prince commands that the ten best storytellers in the kingdom tell one story a day for the next five days. The *Pentamerone* consists of the stories they tell, of which *The Three Citrons* (*Le Tre Cetre*) is the last. The tale parallels Zoza's own story in such uncanny fashion that it frightens Lucia into admitting her treachery. She is executed and Zoza's quest is consummated.

The tale of the three citrons, which brings about this resolution, concerns a prince named Ciommetiello who, under a delusion, seeks a princess "the color of blood and cheese." He finds her in the third of the three citrons given him by an ogress in a distant country to which his



Georges Gautier (*Truffaldin*) and Jean-Luc Viala (*The Prince*) in Opéra de Lyon's staging of Prokofiev's *L'Amour des Trois Oranges*.

quest has led him. (All three citrons contained fairy princesses; the first two disappeared when the prince did not give them water in time.) The prince leaves the fairy princess while he travels home to fetch her a bridal gown, whereupon a black slave girl — yes, her name is Lucia — frightens the princess off with a hairpin and takes her place. Lucia is duly crowned queen when the surprised but dimwitted prince is crowned king. The fairy princess, meanwhile, turns herself into a dove, flies to the prince's kingdom, retransforms into a citron and thence into a maiden, exposes her rival, and reclaims her groom.

Two

This harmless if not quite inoffensive dual fancy began its bizarre career as a theatrical hobbyhorse in the middle of the next century, when Gozzi, an impoverished Venetian aristocrat, declared war in the name of art on Carlo Goldoni and Pietro Chiari, the reigning local dramatists. They were complementary figures, rivals: Goldoni was the virtuoso of bourgeois realism, Chiari a specialist in lofty melodrama. What united them was contempt for the antiquated freak show known as *commedia dell'arte*, which together they had almost succeeded in killing off. To Count Gozzi, staunch upholder of the older tradition, Goldoni and Chiari were but

the two faces of a single plebeian coin: "commonplace and transparent inanities on the one hand, inanities sonorous and oracular upon the other."

In his *Useless Memoirs*, published near the end of his eighth decade, Gozzi tells us how Goldoni, master of "those vulgar scenes from life" that were polluting the taste of Venetian theater-goers, responded to his critic's sallies. When Goldoni met Gozzi at the bookstore where the latter sold his diatribes and slanders, he opined that "it is one thing to write criticisms, another thing to compose dramas which shall fill the public theaters with enthusiastic audiences." Whereupon Gozzi boasted that he could put Goldoni and all his cohorts out of business by dramatizing the merest fairy tale in the very manner they despised most, that of the slapstick comedy of masks.

And so he did. Within a year of the first performance of Gozzi's *L'Amore delle tre melarance* (*The Love of the Three Oranges*), as he retitled it — by Antonio Sacchi's *commedia dell'arte* troupe in the 1761 carnival season, Goldoni had to flee Venice for Paris. Over the next several years Gozzi produced nine more theatrical "fables" — including such other familiar operatic subjects as *La Donna Serpente* (Wagner, *Die Feen*), *Turandot* (Busoni, Puccini, not to

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Musical preparation

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The Prince

Jean-Luc Viala

Princess Clarice

Hélène Perraguin

Léandre

Vincent Le Texier

Truffaldin

Georges Gautier

Pantolon/Farfarello/Master of ceremonies

Ludovic Tezier

Tchélio

Gregory Reinhart

Fata Morgana

Monique Barscha

Linette

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Maryline Fallot

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SATURDAY, JUNE 17 AT 8:00
SUNDAY, JUNE 18 AT 2:00
WEDNESDAY, JUNE 21 AT 8:00
THURSDAY, JUNE 22 AT 8:00

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 two hours and ten minutes.

The Love for Three Oranges / *Synopsis*

PROLOGUE — Enthusiasts for different types of plays express their preferences of theatrical performances, when it is announced that a play is about to be given, beginning immediately. The heralds order them all to leave the stage and take their places in the audience.

ACT I, Scene 1 — The King of an imaginary kingdom listens to the doctors who have come to cure his ailing hypochondriac son. They decide that only laughter can save him. The old King is desperate because his son is his only heir, except for his niece, Clarice, whom he considers a wicked woman. Pantalon, the King's friend and adviser, tells the King not to lose hope and calls in Truffaldin, the master clown who should be able to make anyone laugh. The King orders Truffaldin and Léandre, his prime minister, to organize court festivities in order to amuse the young Prince. But Léandre, who has been plotting with Clarice against the Prince, states that such a festival would only harm the Prince's health.

Scene 2 — The witch Fata Morgana and Tchélió, the king's magician, vie for supremacy over the Prince's destiny by playing a game of cards, which she wins.

Scene 3 — Left alone with Clarice, Léandre complains that all his plans turn out badly, while Clarice accuses him of caring little for her love and the throne. She adds that once she inherits the throne, she plans to marry him and adds that he should either shoot or poison the Prince. They are overheard by Sméradine, an agent of Fata Morgana, who was sent to spy on the royal household, and who now joins them in invoking Fata Morgana.

ACT II — Scene 1 — Truffaldin tries to make the Prince laugh, without success. He urges him to get out of bed and go with him to the court festival, but the Prince refuses, asking for his medicine, which Truffaldin throws away. The Prince is finally carried off to the festivities against his will.

Scene 2 — At the festival, Truffaldin again tries to make the Prince laugh, but the Prince is bored and asks to be taken back to his comfortable bed. Fata Morgana appears, but Truffaldin orders her to leave. While the two of them are quarreling, the Prince, amused by the witch's pratfall, bursts out laughing. The court rejoices, but Fata Morgana puts a curse on the Prince: He is to fall in love with three oranges and is doomed to travel three thousand miles in search of the oranges. The King forbids his departure, warns him of the dangers on the journey, and reminds him of his duties to his country. The bewitched Prince, however, is ready to renounce the crown for his love. After he tells the King he might again fall back into his previous illness, the King gives him his blessing, and the Prince departs with Truffaldin as his companion.

INTERMISSION

ACT III — (Tchélio calls upon Farfarello, the wind devil, who informs him that he has blown the Prince and Truffaldin far away, near Créonte's palace.)

Scene 1 — Finding themselves near their goal, the Prince and Truffaldin are approached by Tchélió, who tells them the three oranges are guarded by a vicious Cook of the giant Créonte, and he warns them of the dangers of their quest. Tchélió gives Truffaldin a magic ribbon with which the Cook may be distracted, thus giving the Prince some time to get away with the oranges. Tchélió adds the oranges should not be opened unless they happen to be near water.

Scene 2 — The Prince and Truffaldin are in front of Créonte's kitchen. While Truffaldin amuses the Cook with the magic ribbon, the Prince carries away the oranges.

Scene 3 — The two men are in a desert, tired and thirsty. While the Prince sleeps, Truffaldin can no longer resist quenching his thirst with the juice of an orange. He opens one and, to his great surprise, Princess Linette steps out of it, begging for water. Truffaldin opens another orange, and Princess Nicolette, crying for water, steps out. Truffaldin tries to wake up the Prince, but when he sees both Princesses dying, he runs away in panic. The Prince wakes and cuts the third orange, out of which steps the most beautiful Princess Ninette, the Prince's love, who is saved from death by the timely arrival of water. The Prince wishes to take her back to the palace, but Ninette is without her formal robes, so she sends the Prince away to get her some appropriate attire. Left alone, she is approached by Sméradine, who stabs her with a magic needle. Ninette is transformed into a rat, and Sméradine takes her place, pretending to be the Princess. The Prince returns with the King to fetch Ninette, but the young man suddenly refuses to marry her. The King insists that the Prince must keep his promise and orders everyone to proceed to the palace.

ACT IV — Scene 1 — Fata Morgana and Tchélió quarrel and accuse each other of foul deeds. The fans of comedy and tragedy rush in and whisk Fata Morgana away, leaving the magician Tchélió free to act.

Scene 2 — The court is assembling for the royal wedding celebrations, but the sight of a large enthroned rat puts everyone in confusion. Tchélió lifts the spell and transforms the rat once again into Princess Ninette. The King condemns Princess Clarice, Léandre and Sméradine, while the love-smitten Prince hugs Ninette.



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THE ART OF PEACE

By Jake Heggie

The world was reeling. The flags of 46 nations were flying over San Francisco, but the mood was not the light-hearted one that had generated the city's two previous international celebrations. It was a dark time of serious thought and important global business. Millions of lives had been lost in the most devastating war ever fought. It seemed impossible: another world war, and still raging on. The people of the United States were mourning President Roosevelt, one of the men who had embodied the hope for peace, who had died suddenly of a cerebral hemorrhage two weeks prior, on April 12; Vice President Harry Truman had just been sworn in as the country's 33rd president. Victory in Europe (V-E) Day wouldn't come for two more weeks (May 8), and the war with Japan continued. Roosevelt had worked tirelessly for years to secure the sessions so that the allied nations would stay united after the war. And a world exhausted from more than a decade of atrocities agreed, desperate to find a way to resolve the mess, and try to keep it from ever happening again.

Thus we entered the two months of meetings that resulted in the signing of the United Nations Charter on June 26, 1945.

The action was centered right here in the War Memorial Opera House, where the public sessions were held with international delegates seated in the orchestra section, scads of media on the box level, and spectators lucky enough to have secured tickets seated in the balconies. [Closed committee meetings took place six days a week both here and in the adjacent Veterans Building.] The Opera House—a building specifically designed to present the highest forms of art known to the Western world—had become the setting for the most important peace talks in history. Represented by 46 multi-colored flags [there would be 50 by the end of the conference] and tables occupied by the session leaders, the world was on stage,

and the audience was watching its fate. This was the real stuff. The greatest kind of human drama.

It is more than significant that the Opera House, a place where international artists had performed peacefully since the building was erected in 1932, became the site for this battle for peace. The arts do not fight wars. In fact, as history and cur-

rent events have proved, we must constantly fight for the arts—just as we must fight for peace. Sounds ironic, doesn't it? Surely, the arts have been manipulated to fight people's wars; but by themselves, they do not fight. They do bring people together and speak universally to the human spirit. They comment, describe, protest, celebrate, persuade, provoke and,

PREAMBLE TO THE CHARTER OF THE UNITED NATIONS

WE THE PEOPLES OF THE UNITED NATIONS

DETERMINED to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

to establish conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and

to promote social progress and better standards of life in larger freedom,

AND FOR THESE ENDS, to practice tolerance and live together in peace with one another as good neighbours, and

to unite our strength to maintain international peace and security, and

to ensure, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and

to employ international machinery for the promotion of the economic and social advancement of all peoples,

HAVE RESOLVED TO COMBINE OUR EFFORTS TO ACCOMPLISH THESE AIMS.

Accordingly, our respective Governments, through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good and due form, have agreed to the present Charter of the United Nations and do hereby establish an international organization to be known as the United Nations.

"The hopes and aspirations of mankind focused on San Francisco's War Memorial Opera House yesterday as the United Nations' Conference on International Organization opened 'in solemn and silent meditation.' In search of a means to end wars, statesmen of forty-six nations gathered in the first plenary session of what President Truman called the most important, the most necessary meeting in all history."

(San Francisco Examiner, April 26, 1945)

PHOTO COURTESY OF SAN FRANCISCO CHRONICLE



of course, they entertain. Thank goodness. So the Opera House was, in fact, an ideal choice for the public sessions.

Prior to that first general session of the United Nations in 1945, the City by the Bay had proudly displayed the flags of many nations in friendship on two occasions: the 1915 Panama-Pacific International Exposition (which took place in the Marina district of the city, the Palace of Fine Arts being the one remaining pavil-

ion) and the Golden Gate International Expositions of 1939 and 1940 (for which Treasure Island was constructed). 25 countries participated in the former, 32 in the latter, and combined, the two expositions attracted nearly 36 million people from around the world. Throughout those extravagant fairs, people were welcomed to San Francisco with the colorful variety of events for which the city is famous, including concerts, theater, art exhibitions

and more. Surrounded by water, and with its spectacular Golden Gate as a symbol of welcome and hope, San Francisco became recognized as an international center of politics and the arts.

For the 1945 gathering, the focus was on Civic Center, right at the heart of the city. No spectacular pavilions were built: San Francisco needed no ornamentation for an occasion of such magnitude.

(continued on page 26)

SAN FRANCISCO OPERA 1995

ARTISTS

Elizabeth Bishop†
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Zheng Cao*†
Kristin Clayton†
Catherine Cook
Daniela Dessi*
Anne Evans
Rebecca Evans*
Renée Fleming
Nicole Foland*†
Nancy Gustafson
Alison Hagley*
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Jennifer Larmore*
Marjana Lipovšek
Catherine Malfitano*
Susanne Mentzer
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Felicity Palmer
Donna Petersen
Susan Quittmeyer
Deborah Riedel*
Gabriele Schnaut
Stephanie Sundine
Valentina Tsidipova*

Dawn Upshaw*
Carol Vaness
Zvetelina Vassileva
Verónica Villarroel
Claudia Waiter†
Yoko Watanabe*
Elena Zarembo

John Mark Ainsley*
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Gabor Andrasy*
Alfonso Antoniozzi
Roberto Aronica
Vladimir Atlantov
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Poul Elming*
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Rodney Gilfry*
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Richard Margison
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Dennis Petersen
Alfredo Portilla†
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Giuseppe Sabbatini*
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Michel Sénéchal
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Philip Skinner
Kurt Streit
Dale Travis
Victor von Halem
Jeffrey Wells
Willard White
Scott Wilde
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** U.S. opera debut
* San Francisco Opera debut
† 1994 Adler Fellow

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Virginia Pluth
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Shelley Seitz Saarni
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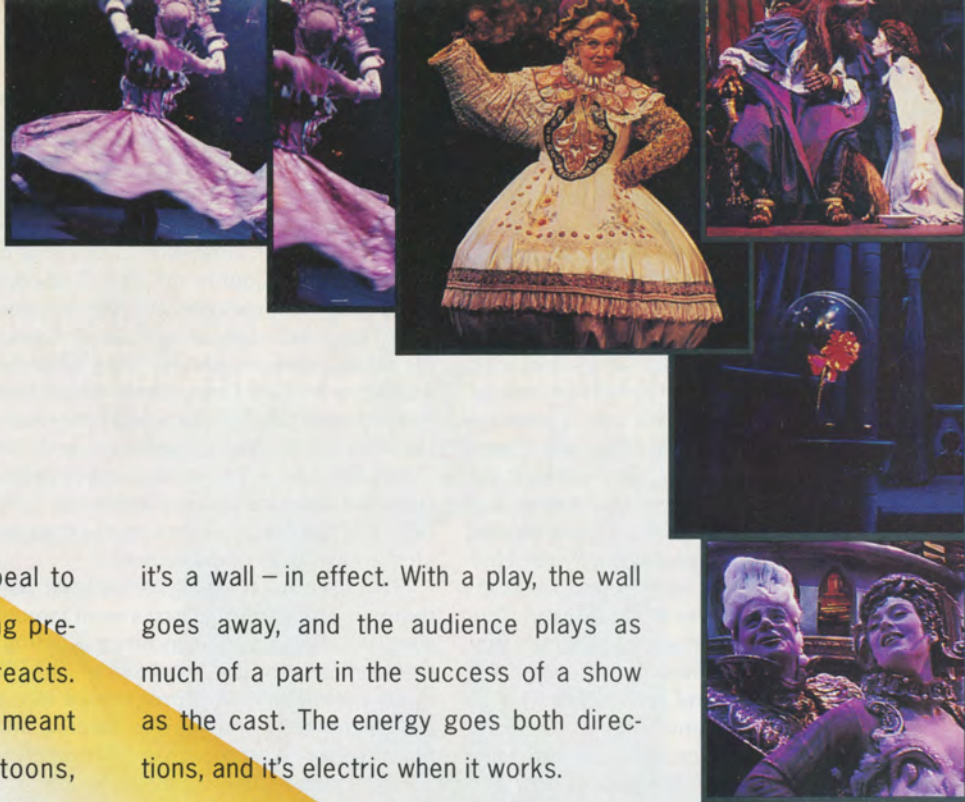


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Act

1



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2

When the international delegates arrived in April of that year, there was a plethora of cultural activity already going on in the city: the great American actress Helen Hayes was performing at the Geary Theater in *Harriet*; clarinetist Artie Shaw and his Orchestra were at the Golden Gate; the Opera's recital series included performances by pianist Artur Rubinstein, and baritones Ezio Pinza and Lawrence Tibbett. The San Francisco Russian Opera and Ballet Association was performing *Boris Godunov*, *Prince Igor* and Anton Rubinstein's *The Demon* at the Opera House; Civic Light Opera was staging Victor Herbert's *The Red Mill* and Sigmund Romberg's *The Desert Song* at the Curran Theater; and in movie theaters, two Hemingway classics dominated the screens, with Humphrey Bogart and Lauren Bacall in *To Have and Have Not*, and Gary Cooper and Ingrid Bergman in *For Whom the Bell Tolls*.

A new 82-piece orchestra called The People's Symphony had been assembled, and with Sir Thomas Beecham as conductor, the ensemble scheduled three ambitious concerts May 10, 12 and 13 that

included the American premiere of Delius's Piano Concerto, played by Betty Humby (Lady Beecham).

But more specific to the occasion, The United Nations Conference Committee of the City and County of San Francisco organized three concerts at Civic Auditorium. The guest artists were violinist Yehudi Menuhin, mezzo-soprano Risë Stevens, and soprano Lily Pons, all of whom performed with the San Francisco Symphony (at that time, the Symphony and the Opera Orchestra were composed of essentially the same musicians). Being the "official" UN Conference concerts, they generated a great deal of excitement.

The opener on April 28 featured Menuhin, one of San Francisco's most famous sons, with the French conductor Vladimir Golschmann (music director of the St. Louis Symphony) in a program of music by Beethoven, Tchaikovsky, Berlioz and Saint-Saëns. According to music critic Alfred Frankenstein's account in the *San Francisco Chronicle*, it must have been something to behold:

"Under a spreading live oak tree[!], our village's foremost fiddler

stood, and gave out with the Beethoven concerto. The live oak was a full-grown job, but it was a mere passing accent in the general scheme of decoration whereby William G. Merchant had transformed our local Temple of the Muses for the first of the Conference concerts, last Saturday night. A Niagara of white saaten, gleaming pearl-like under colored lights, was framed in gigantic semi-columns of black. The flags of 46 nations and an orderly thicket of live oak, madrone and rhododendron completed the staged picture.

"Down on the floor, lots of people wearing gray-blue badges sat in lots of boxes, and we hoi-polloi, who occupied other seats on the floor and all the loges and balconies, played Spot-the-Delegate to our hearts' content. We lined up in dense human corridors outside as they arrived and left, and you could not stretch an arm without knocking an autograph album out of somebody's hand.

"If world security can be obtained by signing names to pieces of

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Special Concert

Larmore*, Upshaw*, Hagley*
San Francisco Opera Orchestra and
Chorus
Donald Runnicles, conductor
May 18 at 8 p.m.
War Memorial Opera House

Porgy and Bess

Gershwin

Produced by Houston Grand Opera

John DeMain, conductor
Hope Clarke, stage director
San Francisco Opera Orchestra
May 24, at 7:30 p.m.
May 25, 26, 27, 30, 31;
June 1, 2, 3, at 8 p.m.
May 27, 28, June 3, at 2 p.m.
War Memorial Opera House

Co-production of Cleveland Opera, Dallas
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The Love for

Prokofiev

Three Oranges

Soloists, Orchestra and Chorus of
Opéra de Lyon
Kent Nagano, conductor
Louis Erlo, stage director
June 17, 21, 22 at 8 p.m.
June 18 at 2 p.m.
War Memorial Opera House

Opéra de Lyon will also perform at Cal
Performances, UC Berkeley, and Stern Grove
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Noye's Fludde

Britten

Presented by the Canadian Committee for
the U.N. 50th Anniversary
Nicholas Goldschmidt, conductor
Joy Coghill, stage director
June 23 at 8 p.m.
June 24 at 2 and 6 p.m.
First Congregational Church,
San Francisco (Post at Mason)

U. N. 50th Anniversary Concert

A Whitman Triptych

by William Bolcom
World Premiere
Marilyn Horne, mezzo-soprano
San Francisco Opera Center Singers
San Francisco Opera Orchestra and
Chorus
David Robertson*, conductor
Works by Copland, Britten, Bernstein
and Beethoven
June 24 at 8 p.m.
War Memorial Opera House

The Royal Ballet

Swan Lake

June 28, at 7 p.m.
July 1 at 2 and 8 p.m.
July 2 at 2 p.m.

Mixed Program

Works by Ashton and Page
June 29, 30 at 8 p.m.
War Memorial Opera House

* San Francisco Opera debut
Box Office: (415) 864-3330

paper, the millennium has already arrived."

Following that sensational sendoff, Risë Stevens continued the series a week later, on May 4 with conductor Eugene Goossens (music director of the Cincinnati Symphony). Alfred Frankenstein remarked of this concert, "This time it was a redwood tree, a nice little baby redwood not more than 65 feet high, and Risë Stevens stood before it and looked like the trademark of Columbia Pictures and sang." Incidentally, both concerts were very favorably reviewed and well attended.

However, it was the third official concert, on May 11, that had the people of San Francisco hanging from the rafters of Civic Auditorium. V-E Day had been declared just three days prior and the heightened emotional electricity apparently vibrated through every part of the city. Miss Pons was a great favorite of Bay Area audiences (she had already sung in nine seasons at San Francisco Opera) and had just returned from an extensive and highly publicized USO tour with her husband, the conductor André Kostelanetz. And now they would perform for the delegates and the San Francisco audience that loved them so well.

"Even before she sang a note, the petite Lily Pons made a sensation last night . . . Of course Miss Pons is popular. But the gasp and extra uproar with which the vast crowd greeted her was a tribute to her appearance" (Alexander Fried, *San Francisco Examiner*). The program that night included arias by Rossini, Rachmaninoff, Bishop and Delibes; plus, Maestro Kostelanetz had programmed a "symphonic picture" from Gershwin's *Porgy and Bess*, arranged by Robert Russell Bennett. [By coincidence, one of the Opera's events for this year's celebration is a new production from Houston Grand Opera of the full-length *Porgy and Bess*, co-produced with San Francisco Opera and a consortium of nine other national companies.] Incidentally, no trees were mentioned in the review of Miss Pons's concert.

The 1945 sessions closed on June 26 with the signing of the UN Charter at the Veterans Building in what is now called Herbst Theater. President Truman's arrival in the city was recognized with an enormous parade, with a half-million people lining the streets and waving flags. He proudly presided at that closing session as each of 50 countries affirmed their commitment to peace. (The round table that was constructed for that occasion now sits in the Harry S Truman Library and Museum in Independence, Missouri.) The

final plenary session was then held in the Opera House. There was no concert to close the sessions—how could one possibly ornament such an occasion?—but there have been many over the years to remember that date. And the United Nations' relationship with San Francisco, of course, has been ongoing.

On December 30, 1947, the consuls general of 23 countries attended the dedication of the commemorative plaques that

occupy walls in the Opera House and the Veterans Building. The fifth anniversary, in 1950, was marked with a re-enactment of the signing of the Charter in the Opera House. [In 1951, the Japanese Peace Conference and the signing of the Treaty of Peace with Japan were held in the Opera House, and celebrated with a concert featuring Lily Pons and the San Francisco Symphony, conducted by Alfred Wallen-

(continued on page 29)



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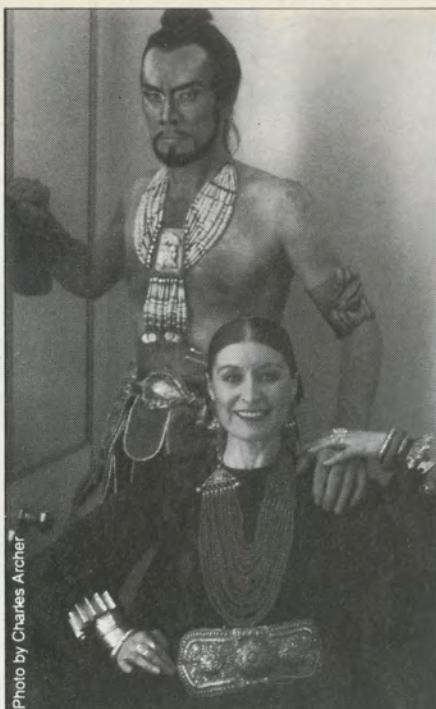


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ENGLISH HORN

Janet Popesco

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E-FLAT CLARINET

Joanne Burke Eisler

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Gregory Dufford

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Rufus Olivier *Principal*
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 Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

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 David Sprung *Co-Principal*
 Keith Green
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 Lawrence Ragent

TRUMPET

Timothy Wilson *Principal*
 William Holmes
 John Pearson

TROMBONE

McDowell Kenley *Principal*
 Donald Kennelly
 David Ridge

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate*
Timpani
 Patricia Niemi

HARP

Olga Rakitchenkov

LIBRARIAN

Lauré Campbell
 John Hoover *Assistant*

* On leave of absence

THE ART OF PEACE (continued from p. 27)

stein.] At the extensive 10th anniversary celebrations, in June of 1955, Truman made a special appearance to give a speech, and the actual Charter was placed on display at the Opera House. Since then, June 26 has been celebrated with special ceremonies every five years.

In 1965, following 20th anniversary celebrations, a huge controversy arose over the flying of the United Nations flag in San Francisco. It had been proposed that the flag be placed in the War Memorial courtyard, between the buildings where the Charter was organized and signed. But the suggestion was hotly contested. First, on the grounds that the War Memorial had been established specifically to remember the American soldiers who had lost their lives in World War I and previous battles. Second, because an extremely vocal coalition of citizens had decided that the United Nations was an organization with communist alliances. The *San Francisco Chronicle* ran a huge poll, "Flying the U.N. Flag," to measure the feeling in the city. The poll reported positively that 65% felt the flag should be on display in San Francisco, and in or near the Opera House. Ultimately, in 1966 it was determined to fly the familiar flag in Union Square.

The events surrounding this 50th anniversary of the UN Charter could give dictionaries a run for their money on defining "celebration." Not only are there hundreds of international events scheduled in San Francisco, but hundreds more will take place worldwide throughout the year.

San Francisco Opera is recognizing the occasion with an exciting variety of events from May 18 through July 2 (see the calendar of summer events on page 26).

When the world celebrates the United Nations, there will be concerts, exhibitions, ballets and much more, presented in an exciting variety of venues. People will gather to celebrate, remember and reaffirm a commitment to fight for peace. But on June 26, 1995, when international delegates come together for the official recognition of those historic meetings of a half-century ago, where else could they meet but right here, where it all began. The War Memorial Opera House—birthplace of the United Nations. ■

Jake Heggie is a writer and public relations associate at San Francisco Opera. He received his B.A. and M.A. degrees in piano/composition at UCLA and is the author/illustrator of several children's books that await publication.

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The Santa Fe Opera Finale Week

August 21st to 27th with Peter Bessol

The operas: *Le Nozze di Figaro*, *Salome*, *Countess Maritza* & *La Fanciulla del West*.

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Christmas in Vienna & New Years in Prague

December 19th to January 3rd with Peter Bessol

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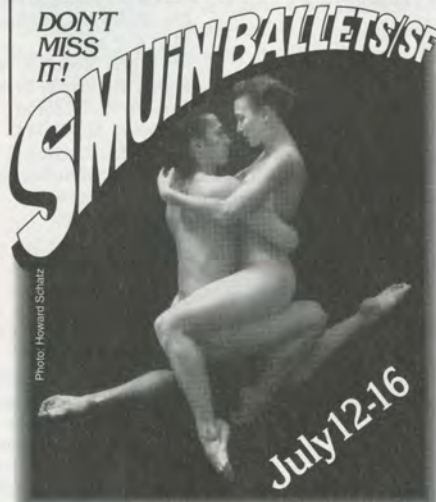
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PROFILES



Jean-Marie Frémeau (*The King of Clubs/The Herald*) began his singing career as a member of the chorus of Radio France. In 1974, he was invited to perform the role of Count Robinson in Cimarosa's *Il Matrimonio Segreto*, a portrayal which launched the artist's solo career. Subsequent engagements soon after included roles in Rameau's *Platée* (Opéra-Comique) and *L'Incoronazione di Poppea* at the Paris Opéra (Palais Garnier). These performances marked the

beginning of an international career, which has led him to Aix-en-Provence, Frankfurt, Madrid, Palermo, Prague, Vienna, and many of the prominent opera stages of France. The bass-baritone's varied repertoire includes the works of Mozart (Count in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*), Rossini (*Il Barbiere di Siviglia*), Offenbach (Crespel in *Les Contes d'Hoffmann*), as well as Poulenc and Massenet. He is also acclaimed as a superb interpreter of the contemporary music of such composers as Betsy Jolas, Charles Chaynes, Alain Bancquart, Graciane Finzi and Alain Moene. Future engagements in Lyon include *Le Nozze di Figaro* and Britten's *A Midsummer Night's Dream*.



Jean-Luc Viala (*The Prince*) began his vocal training in Paris (the Ecole d'Art Lyrique, where he studied with Michel Sénéchal, Daniele Ferro and Hans Hotter) and in Italy. He soon joined the Basel Opera in Switzerland, where his roles included Fenton in *Falstaff* and Ernesto in *Don Pasquale*, with additional engagements at the Glyndebourne Festival (*Capriccio*) and at the Paris Théâtre des Champs-Élysées (*Béatrice et Bénédict*). Roles at the Lyon Opera

(where he has been a member since 1989) include Count Almaviva in *Il Barbiere di Siviglia* and the Prince in *The Love for Three Oranges*, with the latter part performed on a recording and on video. His discography also includes Gluck's *La Rencontre Imprevue*, Poulenc's *Dialogues of the Carmelites*, and *Salomé*, the French version of Richard Strauss's opera. Recent stage successes include *Don Pasquale* in Venice, *La Bohème* in Dublin, Rossini's *Moïse* at the Saint-Denis Festival, *La Traviata* at the Châtelet Theater in Paris and the Rome Opera, Gluck's *Alceste* at the Paris Opéra/Bastille, Gounod's *Mireille* at the Paris Opéra-Comique, and Cimarosa's *L'Armida Immaginaria* in Montpellier.



Mezzo-soprano **Hélène Perraguin** (*Princess Clarice*) commands a wide-ranging repertoire, which includes a large number of Massenet heroines: the title roles of *Amadis* and *Thérèse*, Parseis in *L'Esclarmonde*, Colombe in *Panurge*, Dulcinée in *Don Quichotte* and Charlotte in *Werther*. Her French repertoire also includes *La Damnation de Faust*, *Béatrice et Bénédict*, *Les Troyens* (recorded, under the baton of Charles Dutoit), *Carmen*, and *Dialogues of the Carmelites*. In the operas

of Mozart, she has performed Dorabella in *Così fan tutte*, Cherubino in *Le Nozze di Figaro*, and the Third Lady in *Die Zauberflöte* (Robert Wilson's Paris production). She has also been heard as Isabella in *L'Italiana in Algeri*, a Rhine Maiden and a Norn in Wagner's *Ring* cycle, the Page in *Salome* for her Paris Opera debut, and Paulina in *The Queen of Spades*. At the Lyon Opera, Miss Perraguin has portrayed the Fairy in Martinů's *Three Wishes*, Adelma in Busoni's *Turandot*, and Princess Clarice in *The Love for Three Oranges*.

L'AMOUR DES TROIS ORANGES



After graduating from the Grenoble Conservatoire, **Vincent Le Texier** (*Léandre*) studied at the Paris Opera and, as part of his training, appeared in performances of Offenbach's *Orpheus in the Underworld* at the Paris Opera (Garnier) and Janáček's *From the House of the Dead* (Salle Favart, led by Charles Mackerras). In 1987, the bass-baritone traveled to Moscow to portray Golaud in the Russian premiere of *Pelléas et Mélisande*, a role he was later to record with

the forces of the Opéra de Nice. Subsequent performances include his first Schaubard in *La Bohème*, as well as *Les Contes d'Hoffmann* and Debussy's *Rodrigue et Chimène* (Lyon); Leporello in Jean-Pierre Ponnelle's production of *Don Giovanni*, Escamillo in *Carmen* and the Count in *Le Nozze di Figaro* (Bordeaux); in addition to Caspar in *Der Freischütz*, Don Basilio in *Il Barbiere di Siviglia*, and Méphistophélès in *Faust* (Rouen). Le Texier is also an accomplished singer on the concert stage, specializing in oratorios.



After winning two prizes at the Paris Conservatoire, **Georges Gautier** (*Truffaldin*) became a member of the Paris Opera Studio in 1973 and joined the Lyon Opera only three years later. While in Lyon, the tenor sang an extremely wide variety of roles: Tamino in *Die Zauberflöte*, Don Basilio in *Le Nozze di Figaro*, the Painter in *Lulu*, and Nemorino in *L'Elisir d'Amore* among them. A contract with the Paris Opera led to his appearance in numerous

productions. Among his most notable roles were the title role in Rameau's *Dardanus* and that of St. Francis in the world premiere of Messiaen's *Saint François d'Assise*. Additional highlights include the world premiere of Charles Chaynes's *Blood Wedding* at Montpellier, Goro in a new Robert Wilson staging of *Madama Butterfly* at the Opéra Bastille in Paris, and Lensky in *Eugene Onegin* at the Opéra de Nantes.



Ludovic Tezier (*Pantolon/Farfarello/Master of Ceremonies*) studied at the Marseilles Conservatory and at the Paris Opéra's Ecole d'Art Lyrique. The baritone was soon the recipient of numerous awards, including the Concours National d'Alès, and two prizes in French song interpretation at the Paris International Singing Competition. He then began his performing career in the title role of *Don Giovanni*, as Marcello in *La Bohème*, Apollo in Monteverdi's *Orfeo*, Arlecchino in *Ariadne auf Naxos*, Sharpless in *Madama Butterfly*, and Escamillo in *Carmen*. The artist was recently appointed a member of the Opéra de Lyon ensemble, and has already performed in that company's stagings of *Le Nozze di Figaro* and *A Midsummer Night's Dream*.



Bass **Gregory Reinhart** (*Tchélio*), U.S.-born and currently residing in France, is a graduate of the New England Conservatory. His early career was primarily devoted to early and baroque music (Seneca in Monteverdi's *L'Incoronazione di Poppea*, and leading roles in Handel's *Orlando*, *Ariodante*, *Alcina*, *Athalia* and *Tamerlano*). He also performed in Biber's *Chi la dura, la vince* in Innsbruck, Vivaldi's *La Fida Ninfa* at Verona, Rossini's *Le Comte Ory* at Pesaro's Rossini Festival, and *L'Italiana in Algeri* in Nice. Further appearances include portrayals in Mozart's *Die Zauberflöte* and *Don Giovanni*; Saint-Saëns's *Samson et Dalila*; Britten's *Billy Budd*; Debussy's *Pelléas et Mélisande*; as well as Wagner's *Parsifal* and *Lohengrin*. In 1990, he also performed in Berlioz's *Les Troyens*, the production that opened the new Paris Opera/Bastille. His accomplishments in the concert hall include contemporary works, solo recitals and oratorios. In the latter category are recordings of Handel's *Messiah* and Charpentier's *Judgment of Solomon*.



Monique Barscha (*Fata Morgana*) was born in Geneva and studied singing in London before beginning an international career that led her from Montpellier to Lausanne, as well as to Nancy, Liège and Bonn. Her extensive repertoire ranges from Mozart (Marcellina in *Le Nozze di Figaro*) to Berg and Honegger, with additional performances in the operas of Wagner (Adriano in *Rienzi*), Rossini (Berta in *Il Barbiere di Siviglia*) and Offenbach (*Voyage to the Moon*, *Les Brigands*, the latter at the Paris Opera/Bastille in 1993). Miss Barscha appeared as Fata Morgana in *Love for Three Oranges* at Opera du Rhin and at São Paulo, Brazil, and recently portrayed Mrs. Grose in *The Turn of the Screw*, followed by Mrs. Benson in *Lakmé* at the Opéra-Comique. Future engagements include an appearance in *Elektra* at the Montpellier Festival.



Reveka Mavrovitis (*Linette*), a native of the Bay Area, has appeared with San Francisco Opera in *Suor Angelica* (1990 debut), *War and Peace* and *Elektra* (1991), as well as *Boris Godunov* (1992). The mezzo-soprano, a participant in the 1988 and '89 Merola Opera Programs, has numerous Opera Center credits including Suzuki in *Madame Butterfly*, the title role of *Carmen*, Amancio in the U.S. stage premiere of Handel's *Giustino*, and a Schwabacher Debut Recital. Recent highlights elsewhere include Suzuki for New York City Opera and Manila Opera, Cherubino in *The Marriage of Figaro* at Sarasota Opera, Dorabella in *Così fan tutte* and Zerlina in *Don Giovanni* at Fort Worth Opera, and *The King and I* in St. Louis, Detroit and Atlanta. Later this season, she makes her Metropolitan Opera debut in Weill's *Mahagonny*. Miss Mavrovitis completed her master's degree at the University of California at Santa Barbara, and is the recipient of numerous prizes, the most recent of which was the prestigious Martin E. Segal Award given to her by New York City's Lincoln Center for the Performing Arts.



Maryline Fallot (*Nicolette*) received her degree in economics before devoting herself to an operatic career. She began her musical studies at the Lyon Conservatory (where she was the recipient of several major prizes) and the Academy of Lyric Art in Osimo, Italy, where she studied with Sergio Segalini, Alberto Zedda and Antonio Tonini. The French soprano's recent appearances include Dvořák's *Stabat Mater* in Metz, Nancy and Strasbourg, and her first major engagement in a leading role in the first modern staging of Leonardo Leo's *Amor vuol sofferenza*, produced at the 1994 Festival della Valle d'Itria at Martina Franca, Italy, and subject of a soon-to-be-released recording. She will soon take part in performances and a recording of a world premiere, Mercadante's *Caritea, Regina di Spagna*.



Veronica Cangemi (*Ninette*), a native of Argentina, studied cello and voice before joining the Mendoza Symphony Orchestra. After winning a national singing competition in 1988, she made her operatic debut in 1990 at the Teatro Colón of Buenos Aires in Mozart's *Betulia Liberata*. The soprano won the prestigious Francisco Viñas Competition in Barcelona in 1991 and the following year performed at the Frankfurt Kammeroper Rossini Festival, as well as at Lecce, Strasbourg and Versailles, where she appeared in Gluck's *Armide*. Subsequent engagements include Mahler's Eighth Symphony and concert performances of *Hänsel und Gretel* for Radio France, Despina in *Così fan tutte* in Montpellier, and her debut at the Salzburg Mozart Weeks in the pasticcio *Ombra Felice*, in which she will appear at the Maggio Musicale Fiorentino next year. A member of the Opéra de Lyon since 1994, her roles for the company include Susanna in *Le Nozze di Figaro*, Tytania in *A Midsummer Night's Dream*, and Servilia in *La Clemenza di Tito*.



Bass **Jules Bastin** (*The Cook*), a long-time member of the Théâtre Royal de la Monnaie in Brussels, has achieved a major international career with numerous successes at the Royal Opera House, Covent Garden, Milan's La Scala, the Vienna State Opera and the Salzburg Festival. His repertoire encompasses such roles as Osmin in *Die Entführung aus dem Serail*, Ramfis in *Aida*, the Landgraf in *Tannhäuser*, Gurnemanz in *Parsifal*, Varlaam in *Boris Godunov* and Baron Ochs in *Der Rosenkavalier*. In addition to working with the most prominent conductors around the world, Bastin also enjoys performing new and character roles, ranging from Agamemnon in Offenbach's *La Belle Hélène* and General Boum in *La Grande Duchesse de Gêrolstein* to Frank Martin's *The Tempest* and Debussy's *Rodrigue et Chimène*. The artist's discography contains over 60 titles, including the Berlioz *Damnation de Faust* (the winner of the coveted Grand Prix du Disque), and *The Love for Three Oranges*.



Ruby Philogene (*Sméraldine*), a native of Great Britain, studied at the London Guildhall School of Music and at The Curtis Institute in Philadelphia. A winner of the Kathleen Ferrier Competition, she made her debut on the continent in Rossini's *Il Viaggio a Reims* in Ghent. She sang several parts with the Curtis Opera Theatre: the title role of *Seize* and *Bradamante* in *Alcina*, *Zerlina* in *Don Giovanni*, and the heroine of Peter Brook's *La Tragédie de Carmen*. She

was recently applauded as *Hermia* in Britten's *A Midsummer Night's Dream* with the British Youth Opera, as *Rosina* in *Il Barbiere di Siviglia* for Opera Interludes in Barbados, and also appeared in a rare performance of Biber's *Chi la dura, la vince* at the latest Innsbruck Festival. In demand on the concert platform, Miss Philogene was heard in Prokofiev's *Alexander Nevsky* and Handel's *Messiah* with the San Francisco Symphony, Mahler's Second Symphony with the Royal Liverpool Philharmonic, and Mozart's Requiem with the City of London Sinfonia. The mezzo-soprano recently took part in her first recording, *A Midsummer Night's Dream*, conducted by Colin Davis.



Kent Nagano has developed an international reputation as one of the world's leading young conductors in a wide range of orchestral and operatic repertoire. He has been Music Director of the Opéra de Lyon since 1989; Associate Principal Guest Conductor of the London Symphony Orchestra since 1990; and Music Director and Principal Conductor of England's famed Hallé Orchestra since 1991. Earlier associations were as Principal Guest Conductor of Pierre

Boulez's Paris-based Ensemble Intercontemporain, and the same position with the Dutch Radio Orchestras. Maestro Nagano has also been Music Director and Conductor of the Berkeley Symphony since 1978, and has elevated that orchestra into an ensemble renowned for its performances of the music of Olivier Messiaen and for its championing of contemporary music via a series of world, U.S. and West Coast premieres. At the Opéra de Lyon, he has conducted the traditional repertoire, as well as such rarities as the original French version of Richard Strauss's *Salomé*, Busoni's *Turandot*, Poulenc's *Dialogues des Carmélites*, Martinů's *Three Wishes*, the original version of Strauss's *Ariadne auf Naxos* (with all of *Le Bourgeois Gentilhomme*, to be released on CD later this year), and Prokofiev's *The Love for Three Oranges*. In 1993, Nagano inaugurated the reopening of the renovated opera house in Lyon by conducting three new productions: the world premiere of the newly orchestrated version of Debussy's *Rodrigue et Chimène*, Offenbach's . . . *des Contes d'Hoffmann*, and Delibes's *Coppélia* with the Opéra de Lyon Ballet. All three productions have been recorded for release on CD and video. Recent highlights include debuts at the Metropolitan Opera (*Dialogues of the Carmelites*), Salzburg Festival (leading the Vienna Philharmonic in Stravinsky's *Oedipus Rex* and *Symphony of Psalms*), at Carnegie Hall with the American Composers Orchestra, and his first tour to the U.S. with the Hallé Orchestra for a series of concerts at the Hollywood Bowl. An artist well represented on disc, his numerous operatic and orchestral recordings have won major awards throughout the world. His operatic releases include *The Love for Three Oranges*, *Dialogues of the Carmelites*, *Salomé*, Busoni's *Turandot* and *Arlecchino*, Messiaen's *Saint François d'Assise*, John Adams's *The Death of Klinghoffer*, and the world premiere recording of Carlisle Floyd's *Susannah*, the 1994 Grammy Award winner for Best Opera Recording. The native of California, who earned his undergraduate degree from UC-Santa Cruz and received a master's degree in music from San Francisco State University, currently maintains homes in Lyon, Paris and San Francisco. This presenta-

tion of *The Love for Three Oranges* marks the maestro's return to the War Memorial, where he made his 1992 San Francisco Opera debut conducting Milhaud's *Christophe Colomb*.



Louis Erlo's life is closely connected with the theater and particularly with the Opéra de Lyon. He began his career as a director at the age of twenty, and staged his first major success, *Lohengrin*, in 1951. The following years were devoted to rediscovering and staging rarely-performed works — Rabaud's *Mârrouf* (La Fenice in Venice, 1956, the beginning of his international career), Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges* — as well as directing

innovative new productions from the standard repertoire. His work was soon lauded in Paris, Brussels, Amsterdam, Los Angeles and San Francisco. (Erlo made his U.S. debut with San Francisco Opera in 1966, directing the premiere of Berlioz's *Les Troyens* as well as a new production of *Carmen*. He returned here the following two seasons for *Faust*, *Louise*, *Macbeth*, and a revival of *Troyens*.) In 1969, he was appointed principal stage director of the Opéra de Lyon and in 1979 was named general director of that company. In addition to his successful stagings of many contemporary works, Erlo has also recently been acclaimed for his creative productions of Chabrier's *L'Etoile*, Offenbach's *Les Brigands*, Prokofiev's *The Love for Three Oranges*, Martinů's *Les Trois Souhais*, . . . *une petite flûte enchantée*, after Mozart, . . . *des Contes d'Hoffmann*, after Offenbach, (for the reopening of the Opéra de Lyon in 1993), and *La Damnation de Faust*. Many of his productions have been documented on audio and video recordings.



Alain Maratrat studied in Brussels at the National Institute for Arts and Performances before joining Peter Brook's company in 1974. As an actor, he performed in many of the troupe's productions, from *Timon of Athens* to *The Birds*, through *La Tragédie de Carmen* to *Mahabharata* and *The Tempest*, stagings that have been acclaimed throughout the world. Since his operatic directing debut (in collaboration with Louis Erlo) with Chabrier's *L'Etoile* and Offen-

bach's *Les Brigands*, Maratrat has staged, among others, the French premiere of Janáček's *Excursions of Mr. Brouček*, Martinů's *Three Wishes*, as well as a zarzuela, *Historia de un patio*, which was presented in Lyon, Vienna and Avignon. He is scheduled to direct Strauss's *Die Frau ohne Schatten* in Lyon next season.



Jacques Rapp began his professional career as technical director and resident designer of the Strasbourg Opera and joined the Opéra de Lyon in the same capacity (at the request of Louis Erlo) in 1969. In addition to designing the largest number of that company's productions, he also created sets and costumes for other major houses, both in France and in Geneva, Berlin, Madrid, Lisbon and Buenos Aires. To date, he has designed well over 400 productions, encompassing a repertoire that includes opera, operetta, as well as ballet.

Kent Nagano, conductor and music director of the Opéra de Lyon, will be at the new Tower Records Classical Annex (Columbus at Bay) on June 18 from 5:30 to 6:30 p.m., at which time he will sign copies of Opéra de Lyon CD recordings.

Kent Nagano

"Nagano conducts with an exquisite sensibility for mood, balance and nuances of every kind. He has a poise and precision that is critical to the delicate articulation of detail in the French tradition."

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mention Weber's incidental score to Schiller's translation) and *Il Re Cervo* (Henze, *König Hirsch*) — and singlehandedly revived the moribund *commedia*. For a couple of decades he was regarded everywhere in Europe as the wonder of the theatrical world. Dr. Johnson's crony Joseph Barette placed him second only to Shakespeare.

Unlike his later *fiabe*, *The Love of the Three Oranges* was just a scenario for *commedia dell'arte* improvisation, not a fully written-out script. Although both the author's memoirs and the preface to the play seem to imply that its source was just a bedtime story everyone knew, we can tell that Gozzi relied on Basile. His plot actually combines the tale of the three citrons with that of Princess Zoza, Basile's linking tool. Gozzi's prince-protagonist Tartaglia, like Zoza, is a melancholic who cannot laugh, and who is both cured (inadvertently) and cursed (deliberately) by a witch who suffers a mishap as a result of the fountain gag (in Gozzi's version there are two fountains: one spouting oil, the other wine, both spoiled — Goldoni and Chiari lampooned again). It is the peculiarly humiliating curse that determined Gozzi's strange title: the witch condemns the prince to fall in love with three oranges — "three particular oranges, not just any oranges" — and chase them to the distant corners of the earth. It is only when the oranges are opened that Tartaglia's love-object becomes human(oid).

Because he was adapting Basile's tales to the *commedia dell'arte* conventions, Gozzi had to make room in his version for a large number of traditional masks. Tartaglia himself was one. Others included Pantalone (cast as an adviser to the king), the lusty wenches Smeraldina and Brighella (cast as servant underlings of Tartaglia's enemies, Smeraldina taking over the role of the black slave girl), and, of course, Truffaldino. The last-named, a species of Arlecchino, was the mask worn by Antonio Sacchi himself, and figures as a major character in every one of Gozzi's *fiabe*. In *The Love of the Three Oranges*, Truffaldino is the jester who first tries to cure Tartaglia's melancholia, then accompanies him, Sancho Panza-fashion, on his quest. During the heyday of Gozzi's pop-



Jean-Luc Viala and Georges Gautier in *L'Amour des Trois Oranges*.

ularity in Germany, the Tartaglia/Truffaldino pair provided Emanuel Schikaneder with a model for Tamino and Papageno in *The Magic Flute*, another theatrical quest fable that, thanks to Mozart, has eclipsed the fame of its prototype. (In *Il Re Cervo*, Truffaldino is actually a bird-catcher like Papageno.)

As for Gozzi's witch, she is the ubiquitous Fata Morgana, who figures by name in a number of Basile's Neapolitan tales. She is provided with a benign counterpart, the magus Celio, who helps Tartaglia gain his objective. The two rival supernaturals (compare Sarastro and the Queen of the Night) are the only characters for whom Gozzi provided fully written-out speeches in the scenario, and here is where the literary satire most obviously shows through. Fata Morgana's bombastic "Martellian" verses (so called after a pretentious neoclassical dramatist of the day) parody Chiari, while the folksy Celio is Goldoni's surrogate. Erudite burlesque reaches its height in a little set piece in Act II — Gozzi called it the "quarrel trio" (*contrasto in terzo*) — in which three masked characters, plotting against Tartaglia, fall into a dispute about dramatic values. Clarice declares her preference for "tragic performances, in which you find characters hurling themselves from windows or turrets without breaking their necks, and

similar miracles" (*Id est Opere del sig. Chiari*, Gozzi duly notes in parentheses); Leandro plumps for comedies of manners (*Id est Opere del sig. Goldoni*); Brighella, the author's stand-in, pleads for "the improvised comedy of masks, an innocent popular diversion."

Three

"Oh, what a lot he's given me!" wrote Vsevolod Meyerhold to a friend who had made him a gift of Gozzi's works in 1912. The great director (1874-1940) had already been trying for some years to resurrect the art of theatrical improvisation, having become as disgusted as Gozzi with the dual debasement of the theater by purveyors of vaulting melodrama and petty naturalism. By the next year he had instituted a veritable academy of histrionics *all'improvviso* in his St. Petersburg studio, where his friend Vladimir Solovyov gave practical demonstrations of *commedia dell'arte* techniques and taught them to Meyerhold's pupils. So carried away were the two of them with *The Love of the Three Oranges*, the most elaborate document ever printed of the *commedia dell'arte* in action, that (together with a scholarly conspirator named Konstantin Vogak) they adapted it for performance in Russian. A performance was planned for October of 1913, but it didn't take place since the col-



A scene from the Opéra de Lyon presentation of *L'Amour des Trois Oranges*.

laborators could not get a composer to join them at the time. ("I've grown cool toward Strauss," Meyerhold wrote to Solovyov, as if he could have had the world's most famous composer for the asking. "We need a Frenchman. Or else, one of the latest Russians.")

In the 1914-15 season Meyerhold staged the piece without music at the Tenishev Gymnasium in St. Petersburg. As an official employee of the Imperial Theaters, he had to do his experimental work under a pseudonym, for which purpose he appropriated the name of E.T.A. Hoffmann's Doctor Dapertutto. So central had Gozzi and his scenario become to "Dr. Dapertutto's" esthetic program that Meyerhold launched a little magazine to propagandize his ideas, called it *Love for Three Oranges*; or, *Doctor Dapertutto's Journal*, and published his translation in the first issue (January 1914).

Meyerhold and his collaborators took Gozzi's "quarrel trio" as their jumping off point. It grew enormously in their conception to become, both temporally and spatially, the frame of the entire play. The spatial frame was to consist of twin turrets on opposite sides of the stage, housing a col-

lection of clowns representing esthetes of differing and antagonistic persuasions. The action was to commence with a parade, in which the actors portraying the esthetes — divided into camps of "realistic comedians" and "high tragedians" would enter dueling with quills. The fight was to be broken up by a trio of "eccentrics." One, restraining the comedians, shouts: "We are fed up with your wares, contemptible farce mongers, these four- and five-act comedies without any content at all, but with the inevitable pistol shot at the end!" Another, holding off the tragedians, thunders: "We are bored to death with plays that have such a load of dreary philosophy and such a dearth of healthy laughter, to say nothing of stagecraft!" The third, pointing at the audience, was to say, "Look — they are waiting there for some actors who can show them the real thing!" The battle, thus joined, would continue in an undertone (and with frequent eruptions) throughout the play; the esthetes' constant comment on the action, and their strenuous exhortations to the actors, would furnish the temporal frame.

Meyerhold's *Love for Three Oranges* was one of the very earliest applications of the

illusion-destroying "art as art" gimmickry that would within a couple of decades become as great a theatrical cliché as any other. What makes it historically so significant is the clarity of its descent from a cynical eighteenth-century aristocratic model. Even if Prokofiev had never set it, Meyerhold's response to Gozzi would have been a prime document of the nascent modernist manner and its sources.

Four

Thanks to Prokofiev, it is much more than that. He and Meyerhold met in late 1916 at the Petrograd apartment of Albert Coates, the English conductor, who then headed the conducting staff for opera at the Maryinsky (later the Kirov) theater. Coates was then organizing the production of an iconoclastic (though in Russia not unprecedented) opera-in-recitative that the 25-year-old composer had written to a libretto he had drawn himself from Dostoyevsky's novella *The Gambler*. Meyerhold, then a staff director at the Maryinsky, recognized in Prokofiev the "new Russian" he had been looking for, and offered on the spot to take over the direction of *The Gambler* from an older régisseur who was

finding it unmanageable.

This collaboration did not materialize: the February revolution of 1917 put an end to plans for producing new operas in Petrograd that season. It was only the first of many aborted collaborations between Meyerhold and Prokofiev, who over the next 23 years embarked on many joint ventures yet never saw a single one of them through to performance. What might have been a comedy of errors abruptly turned into tragedy in 1939, when the director was arrested and condemned weeks before the slated premiere of their final collaborative project, the opera *Semyon Kotko*. After the Bolshevik coup in October of 1917, Prokofiev decided to emigrate to the New World by way of Siberia and Japan. Disappointed, yet taking a hopeful long view, Meyerhold "gave Prokofiev the first issue of our journal *Love for Three Oranges* on the very eve of his departure for America," as he wrote to Solovyov, meanwhile "exhorting him to write an opera on our scenario. He said,

'I'll read it on the boat.' "

Prokofiev arrived in San Francisco with some notes toward a libretto in hand. (He was a man of real literary gifts, as anyone knows who has read his autobiography.) Having secured a commission from Cleofonte Campanini, the director of the Chicago Opera, the composer went to work early in 1919, and delivered the finished score on the first of October. It took more than two years before the work achieved production, owing in the first place to Campanini's sudden death, but in the second to Prokofiev's impossible demands. (He insisted on compensation for the delay in implementing the contract.) Mary Garden, who took over the directorship of the company, finally agreed to the composer's terms, and the opera was given under his baton on December 30, 1921, with Nina Koshetz in the role of Fata Morgana. Its enormously successful Soviet premieres took place in 1926 (Leningrad, Academic Theater — the former Maryinsky — with Ivan Yershov as Truffaldino)

and 1927 (Moscow, Bolshoi Theater under Golovanov, with Nadezhda Obukhova as Clarice and Antonina Nezhdanova as Ninette). These triumphs — coupled with the fiasco in the West of his next opera, *The Fiery Angel* — played a major part in persuading Prokofiev to come home to Russia in the 1930s.

Compared with Meyerhold's scenario, the opera shows a bit of inevitable streamlining. The character of Brighella is eliminated; the protectors of the oranges (a gate, a rope, a dog, and a cook) are reduced to just a cook (modeled in Prokofiev's score after the male-voiced witch in *Hänsel und Gretel*, and equipped with a threatening ladle). Only one reference to the old Venetian disputes survives in the libretto, and it is probably unwitting: Léandre, plotting with Clarice to worsen the Prince's hypochondria, recommends a diet of booming "Martellian verses." The composer made other minor alterations as well: Ninette, the fairy princess, is briefly turned before Prokofiev's denouement not into a dove,



Truffaldino (Georges Gautier) and a friend in *L'Amour des Trois Oranges*.

but, more incongruously, into a rat; the Act I card game between Fata Morgana and the king's protective magician Tchéliio (a notorious dramaturgical stumbling block) was entirely Prokofiev's idea.

The biggest change, though, was the hugely expanded role accorded the Greek chorus of onstage spectators — the very thing Meyerhold and his colleagues had already so notably expanded out of Gozzi's little "quarrel trio." To Meyerhold's comedians, tragedians and eccentrics (the latter numbering three in the scenario, ten in the opera), Prokofiev added groups of "lyricists," forever demanding "romantic love, moons, tender kisses," and "empty heads," bent on "entertaining nonsense, witty double-entendres, fine costumes." In this way he thought to cover every possible sort of hackneyed operatic situation and the sort of taste that demanded it. Prokofiev's comedians, tragedians, lyricists and empty heads butt in whenever the action approaches one of their pet stereotypes to egg it on, puncturing in the process whatever mood they meant to abet.

The eccentrics, eager to foil all factions (but particularly the tragedians), do more than that. They actually intervene in the plot, Pirandello-fashion (but before Piran-

dello!), change its course, and utterly destroy all stage illusion. It is they, not the Prince, who come up with the water that saves Ninette's life. It is they, not Tchéliio, who abduct Fata Morgana to one of the onstage towers and enable the good sorcerer to transform the giant rat back into the fairy princess in time for the wedding. The play, literally, is their plaything. (And art, so the composer implies, is ours.)

Notwithstanding its sublimated eighteenth-century inspiration, Prokofiev's *Love for Three Oranges* deserves recognition as one of the first harbingers of a true twentieth-century esthetic. Like *The Gambler*, it is cast in what Prokofiev called a "declamatory" style; but ("taking the American temper into account," as he put it in his autobiography), the composer provided a few more obviously lyrical moments cast in fugitive rounded forms (though the great love duet seemingly promised and musically anticipated in the desert scene is foiled when the lyricists break into a distracting paean in praise of great love duets), and there are a couple of diverting, now famous instrumental showpieces (the March in Act II, the Scherzo in Act III).

When the temporarily forgotten opera was given its earliest postwar revivals

(especially the Ljubljana revival of 1956 that traveled to the Holland Festival and was recorded there), it was the presciently multileveled, distanced action that amazed. Musicians were struck, too, by the mutually validating affinity between the ironically detached, constantly interrupted antics on stage and the idiosyncratically discontinuous structure of the score. Unlike many modern classics, moreover, it is easy to enjoy: it was one of the early epitomes of a revolution in taste that cultivated hygienic belly laughs to replace the neurasthenic wheezing of pre-war "decadence," a therapeutic to counteract late Romanticism's gangrenous grandiosity.

The emblematic moment, just as it was for Gozzi, is the scene of the hypochondriac's cure: at the sight of Fata Morgana's knobby knees and withered behind, Tartaglia goes into gales of laughter, represented in the music by a little set piece over an ostinato, and with the Prince's "ha-ha-ha-HAA" an inevitable parody of the opening four notes of — need I say what? Now that the modernist tradition has itself gone as puffy and decadent as the *Opere del sig. Chiari*, it may be time once again to avail ourselves of Prokofiev's buffered multivitamins. ■



The Prince (Jean-Luc Viala) and Princess Ninette (Catherine Dubosc) in a scene from the 1989 Opéra de Lyon production of *L'Amour des Trois Oranges*.

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In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House is equipped with a Sennheiser Listening System. Headphones and induction devices (adaptable to hearing aids) are available in the coat check-room at the south end of the main lobby. There is no charge, but an ID deposit, such as a driver's license or major credit card, is required.

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Sponsored by the San Francisco Opera Guild, house and backstage tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on weekdays and on Saturday; and every 15 minutes from 10 a.m. to 11:00 a.m. Sundays on the following dates:

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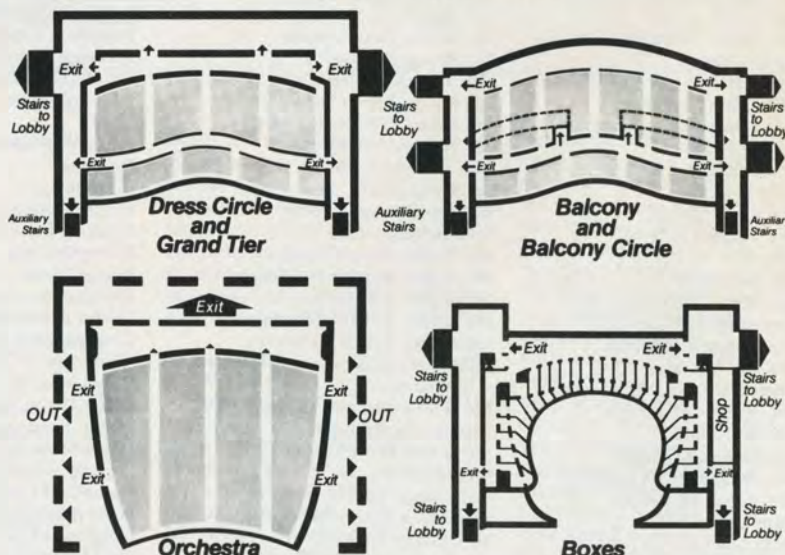
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Opera glasses are available in the lobby.

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

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



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Kent Nagano, Conductor

'Calling Hélène...!' from *Schliemann* Betsy Jolas (b. 1926)

Rückert-Lieder Gustav Mahler (1860 - 1911)
Five songs to poems by Rückert

Mr. Van Dam

'Wotan's Farewell' from *Die Walküre* Richard Wagner (1813 - 1883)

Mr. Van Dam

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Symphonie fantastique, Opus 14a Hector Berlioz (1803 - 1869)

1. Reveries, Passions 2. A Ball 3. Scene in the Fields
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JOSÉ VAN DAM

Since making his professional debut at the Paris Opéra in 1961 in *Les Troyens*, José Van Dam has become one of the most avid interpreters of the French repertoire. He is also considered a legendary Figaro, Don Giovanni and Leporello, as well as an accomplished interpreter of Wagner (His last appearance with the San Francisco Opera was in *Flying Dutchman* in 1988.), Strauss, Berg, Verdi and Puccini.

His French repertoire spans Lully (*La resurrection de Roland* at the Théâtre des Champs Elysées in December 1993), Rameau (*Dardanus* with Jorge Lavelli at Paris' Palais Garnier), *Hyppolite et Aricie* with Pier Luigi Pizzi at the Aix-en-Provence Festival), Rossini (*Guillaume Tell* at the Théâtre des Champs Elysées in 1989, then Nice and Geneva), Messiaen (the world premiere of *Saint François d'Assise* in 1983, repeated at Salzburg and at the Paris Opéra - Bastille in a production by Peter Sellars in 1992), Bizet (the role of Escamillo on three separate recordings), Massenet (a recent recording of *Don Quichotte* which earned him a 'Victoire de la musique classique' award), Debussy (the role of Golaud in *Pelléas et Mélisande* at the Opéra de Lyon in 1985, directed by Pierre Strosser), and Offenbach (*Des Contes d'Hoffmann* on the occasion of the opening of the renovated Lyon opera house in 1993).

Other repertoire includes Richard Strauss (the first staging of the French version of *Salomé* at Lyon in 1990) and Puccini (Scarpia in *Tosca* at Lausanne, Toulouse and Oranges) among others. He is heard in the recent film *Le maître de musique* by Gérard Corbiau. He appeared in October 1994 as Méphistophélès, a role for which he has received great acclaim and which is a particular personal favorite, in Louis Erlo's new production of *La damnation de Faust* at the Opéra de Lyon.

KENT NAGANO

Kent Nagano has been Music Director of the Opéra de Lyon since 1989; Associate Principal Guest Conductor of the London Symphony Orchestra since 1990; and Music Director and Principal Conductor Designate of England's famed Hallé Orchestra since 1991. He recently made highly successful Metropolitan Opera, Salzburg Festival and Carnegie Hall debuts. This year his recordings of Carlisle Floyd's *Susannah* (world premiere recording) and Busoni's *Arlecchino* and *Turandot* were both nominated for Grammys in the category of Best Opera Recording. *Susannah* was awarded the Grammy.

In addition, Nagano's operatic recordings include Prokofiev's *The Love for Three Oranges*, Poulenc's *Dialogues des Carmélites*, the original French version of Strauss' *Salomé* and John Adams' *The Death of Klinghoffer*.

In August of 1993, Nagano was named an Officer in the order of Arts and Letters - France's second highest civilian honor and one that has been previously bestowed upon Jean Pierre Rampal, Régine Crespin and Yehudi Menuhin, among others. In June of 1992, he was elected as France's 'Personality of the Year' by French music and drama critics, in honor of his appearances with major French orchestras and ensembles.

Since 1978, Nagano has been Music Director of the Berkeley Symphony, the orchestra with which he first achieved national recognition for his performances of the music of Messiaen and for an unprecedented series of world, U.S. and west coast premieres. He received world-wide attention after making an unexpected but triumphant debut with the Boston Symphony in a performance of Mahler's Symphony No. 9 without an orchestra rehearsal or ever having previously conducted the work. Subsequently, he was a co-winner of the first Seaver/NEA Conductors Award, which prize he used to pursue studies with Seiji Ozawa, Pierre Boulez, Leonard Bernstein, Bernard Haitink and Claudio Abbado.

OPÉRA DE LYON

France's Opéra de Lyon has pursued a vigorous and colorful artistic life since it opened its doors in 1688. In 1969, Louis Erlo was appointed general administrator and the company has since dedicated itself to achieving a distinct and modern artistic profile. Working with the finest contemporary designers, composers, directors, choreographers and, since 1989, under the musical directorship of Kent Nagano, the company is now acclaimed internationally for its fresh vision of standard repertoire and courageous productions of new work. The arrival of Artistic Director Jean-Pierre Brossman launched the company on an ambitious program of audio and video production. In 1993, the company re-dedicated its theater, newly redesigned by the famed French architect, Jean Nouvel. Opéra de Lyon's numerous recordings (audio and video) have won many prestigious awards, including a 1995 Grammy Award for 'Opera Recording of the Year' in 1990 and 1993. *The Times*, London, declared that 'Lyon boasts a first-rate orchestra and chorus and a tradition of exceptional music directors'.

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The Opéra de Lyon tour to San Francisco is under the auspices of M. Philippe Douste-Blazy, French Minister of Culture.

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ABOUT BETSY JOLAS' 'Calling Hélène...!'

Award winning French composer, Betsy Jolas, had this to say about her piece, 'Calling Hélène...!':

"This short symphonic piece quotes from what might be called the 'catalogue scene' of my latest opera, *Schliemann*.

"At this point of the action, the famous 19th century archeologist, discoverer of Troy, and his fellow traveler Spencer, on board of a ship headed for Athens, are heard commenting on Schliemann's collection of photographs of greek young girls, one of whom he sees as a reincarnation of Helen of Troy and chooses as his wife. Hence the title: 'Calling Hélène...!'"

Betsy Jolas

Schliemann was premiered at the Opéra de Lyon this last May under the direction of Kent Nagano.

CELEBRATING THE UNITED NATIONS 50TH ANNIVERSARY

On April 25, 1945, 282 delegates from 50 nations gathered at San Francisco's War Memorial Opera House to begin laying the foundation for a new global institution that, it was hoped, would guide the world community to a more peaceful future. The U.N. Charter was signed on June 26, 1945 at the War Memorial's Herbst Theatre.

The Stern Grove Festival Association joins the world community this summer to celebrate the 50th Anniversary of the United Nations. In the words of U.N. Secretary General Boutros Boutros-Ghali, this is "a time to project into the future our vision of a peaceful, prosperous and sustainable world...to spread the spirit of cooperation among the peoples of the world, to celebrate and to share a vision of the great potential of this unique organization".



Levi Strauss & Co.

is proud to sponsor this Stern Grove Festival concert
on the occasion of the 50th Anniversary of the signing
of the United Nations Charter.



TALKS AT THE TROCADERO CLUBHOUSE IN THE GROVE

July 2, 9, 16, 30, August 6. 11 AM to 12 Noon.

A series of informal concert previews for the whole family to enjoy on five selected performance mornings. These admission-free, entertaining discussions are led by invited guest speakers and focus on various aspects of the afternoon's performance. The historic landmark Trocadero Clubhouse, once a popular resort hotel, is located near the northeast corner of the concert meadow in the Grove. Come early, enjoy the Talk and have a picnic before the show.

- | | |
|----------|---|
| July 2 | Preservation Hall Jazz Band -Speaker: Philip Elwood, San Francisco Examiner |
| July 9 | San Francisco Symphony -Speaker: Charles Barber, conductor and music commentator |
| July 16 | Merola Opera Program -Speaker: Kip Cranna, San Francisco Opera,
Ian Robertson, Conductor and Paula Williams, Director of <i>La Périhole</i> |
| July 30 | Dancing Thunder -Speaker: Pamela Stewart, Omulu Capoeira Group |
| August 6 | Jazz in the Grove -Speaker to be announced |

FESTIVAL AT THE de YOUNG MUSEUM

July 7 - Highlights from Offenbach's *La Périhole*; July 14 -Lily Cai Chinese Dance Company
July 21 - Dimensions Dance Theatre (African Dance); July 28 - Omulu Capoeira Group (Brazilian traditional arts). All programs 1-2 PM.

Four Friday, mid-day concert previews, presented in association with the M.H. de Young Memorial Museum, take place in the Trustees' Auditorium of the de Young Museum in the heart of Golden Gate Park. Admission is free. Enter the auditorium via the Asian Museum door, at the southwest corner. Youth and educational groups may make advance reservations. For more information, call (415) 750-3624.

(July 14 also in association with the Asian Art Museum.)

Media Sponsor: KALW FM 91.7

FESTIVAL AT THE SAN FRANCISCO COMMUNITY MUSIC CENTER

July 26 - Jackeline Rago & Grupo Campana (Venezuelan folk ensemble) 5:30-6:30 PM.

August 2 - Bobby Hutcherson (jazz vibraphone virtuoso) 5:30-6:30 PM.

Two free late afternoon events take place on Wednesdays at San Francisco's jewel-box Community Music Center, 544 Capp Street (between 20th and 21st Streets, near Mission). Each of these entertaining musical conversations is followed by a reception with the artists. For more information, call (415) 647-6015.

PLEASE STOP BY TANTE'S FOR A DELICIOUS TREAT

Serving lunch snacks, hot and cold beverages, desserts,
ice cream and more in the East Concession Area.

(Open 10 AM through post-intermission)

BE SURE TO VISIT THE FESTIVAL OUTDOOR SHOP

featuring the 1995 Stern Grove GAP sweatshirt
as well as T-shirts, tote bags, posters, pins and lots more!

Located at the east entrance to the concert meadow.

All sales benefit free concerts at the Grove.

Also, check out our INFO TABLE for news of upcoming events.

The 1995 Midsummer Music Festival - A Celebration of Nations

June 18

Africa In The Americas

BALLET FOLCLÓRICO DO BRASIL
JACKELINE RAGO
& GRUPO CAMPANA

BOBI CÊSPEDES & SIGUARALLA

Host: Henri-Pierre Koubaka, KALW

Presented in association with

La Peña Cultural Center, Berkeley

Major Sponsor: Wells Fargo Bank

June 24 (Saturday)

The ROYAL PHILHARMONIC ORCHESTRA of London

Elgar, Bach, and Tchaikovsky

Yehudi Menuhin, Conductor

Natasha Lomeiko, Wei Wei Le, Violins

Hosts: Scott Beach and Bill O'Connell

June 25 (Sunday)

L'ORCHESTRE

de L'OPÉRA de LYON

Mahler, Berlioz, Jolas and Wagner

Kent Nagano, Conductor

José Van Dam, Bass-baritone

Hosts: Scott Beach and Tyler Phelps

UN50 Weekend Sponsor:

Levi Strauss & Co.

UN50 Weekend Media Sponsor:

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July 2

PRESERVATION HALL JAZZ BAND

26th Annual Appearance

Host: Bill Evans, KFOG

Pre-concert Talk

July 9

SAN FRANCISCO SYMPHONY

Maxwell Davies, Ravel,

Mozart and Tchaikovsky

Michael Lankester, Conductor

Terrence Wilson, Piano

Host: Michael Krasny, KQED FM

Major Sponsor:

Genentech

Pre-concert Talk

July 16

Offenbach's

LA PÉRICHOLE

San Francisco Opera Center's

Merola Opera Program

Ian Robertson, Conductor

Paula Williams, Director

Host: Dianne Nicolini, KKHI

Major Sponsor:

Bernard Osher Foundation

Pre-concert Talk

July 23

Common Ground

LILY CAI CHINESE

DANCE COMPANY

and

DIMENSIONS DANCE THEATRE

Host: TBA

July 30

Dancing Thunder

OMULU CAPOEIRA GROUP

and

SAN FRANCISCO

TAIKO DOJO

Host: TBA

Pre-concert Talk

August 6

Jazz in the Grove

MCCOY TYNER TRIO

with Special Guest

BOBBY HUTCHERSON

Host: Dick Conti, KKSF

Presented in association with

Koncepts Cultural Gallery, Oakland

Major Sponsor:

Fireman's Fund Foundation

Pre-concert Talk

August 13

SAN FRANCISCO BALLET

Balanchine, Forsythe

and Tomasson

San Francisco Ballet Orchestra

Denis de Coteau, Emil de Cou

Conductors

Host: Ronn Owens, KGO Radio

Sound: McCune Audio/Visual/Video
 Pianos: Pro Piano

Legal Counsel:

Hanson, Bridgett, Marcus, Vlahos & Rudy

Performances begin at 2 PM.

Talks begin at 11 AM.

Programs subject to change.

ADOPT-AN-INSTRUMENT PROGRAM - July 2 and 16

The Stern Grove Festival hosts the **Music in Schools Today (MUST) Adopt-an-Instrument Program** at two performances this season. A booth staffed by MUST volunteers will accept donations and pledges of new or used musical instruments to be reconditioned or repaired by MUST and placed in the hands of public school children whose access to musical instruments is limited. An estimate of your instrument's value is provided for tax records. Please consider donating an instrument you no longer use and help tomorrow's concert artists today! For more information, call (415) 392-9010.

BLOOD DRIVE - July 9, 10 AM - 2 PM - Trocadero Clubhouse

The Festival Association and the **Irwin Memorial Blood Centers** invite San Francisco Symphony fans to donate blood at the Grove. All blood donors will be entered in a special drawing. The winner will receive a reserved table for 12 to any remaining Stern Grove performance this season or a pair of tickets to the San Francisco Symphony. For details call (415) 749-6643.

A CAN FOR ADMISSION FOOD DRIVE - July 16, 23 and 30

You can help alleviate hunger in San Francisco by bringing non-perishable groceries to the July 16th, 23rd and 30th Stern Grove performances. The San Francisco Food Bank will distribute your food donations to 90,000 people in our community. For more information, call (415) 957-1076.

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SUNDAY AT THE GROVE HALF A CENTURY OF FREE CONCERTS

This season, the Midsummer Music Festival marks its 58th consecutive year of admission-free concerts in beautiful Sigmund Stern Grove, "Nature's Music Box". The Grove was a gift to the City and County of San Francisco made in 1931 by Rosalie M. Stern in memory of her husband Sigmund, a distinguished civic and business leader during the first quarter of this century. Mrs. Stern, then President of the San Francisco Recreation Commission and a dedicated supporter of the arts, formed the Stern Grove Festival Association in 1938.

After more than half a century of free afternoon concerts for eight million concert-goers, the Festival is proud to continue Mrs. Stern's legacy. Today the Grove, a serene and majestic natural amphitheater surrounded by giant eucalyptus, redwood and fir trees, is one of Northern California's favorite concert sites. Each weekend during the summer months, music and nature lovers gather to enjoy fine performances, many coming early to picnic and relax in this magnificent outdoor setting.

EXPANDING OUR HORIZONS

Stern Grove concerts enrich the quality of life and bring joy to people of all ages, cultural and ethnic backgrounds, and economic circumstances.

In the belief that the arts help keep communities healthy, the Festival Association has expanded its reach in order to bring new people to our performances and more performers to new people through increased outreach and educational programs. Please join us this season for these special community events.

FESTIVAL CONCERTS ARE FREE, but the artists, production, administration and promotion that make possible your enjoyment of these outstanding events cost more than \$40,000 per concert. To continue these first-rate, free performances and community activities, the Association must raise a majority of its funding from individuals who attend and enjoy them. Please be assured that **every dollar counts**, and join us with a tax-deductible contribution today.

Make check payable to:

STERN GROVE FESTIVAL ASSOCIATION
P.O. Box 44690, San Francisco, CA 94144

___ under \$25 ___ \$25-\$49 ___ \$50-\$249 ___ \$250-\$499
___ \$500-\$999 ___ \$1,000 and up

Mr., Mrs., Ms. (Please Print)

Address

City State Zip

Amount enclosed: \$

Many employers support programs that are of interest to their employees. Please ask whether your company has a matching gifts plan. It could double or triple the value of your contribution. Thank you.

VOLUNTEER FRIENDS OF THE FESTIVAL

Volunteers help make Stern Grove concerts happen. The **Volunteer Friends of the Festival** participate in Festival events by assisting with backstage hospitality, staffing the Festival Outdoor Shop, fundraising, ushering, and many behind-the-scenes projects. To find out how you can participate this summer, please call Johann Zimmermann at (415) 252-6252.

FOR YOUR INFORMATION

PUBLIC TRANSPORTATION TO SIGMUND STERN GROVE

MUNI - Buses 23-Monterey and 28-19th Avenue.

METRO - K-Ingleside or M-Ocean.

BART - Glen Park station and transfer to MUNI bus 23;

Daly City station and transfer to MUNI bus 28.

Round trip, transportation for **senior and disabled citizens** from the corner of 19th Avenue and Sloat Boulevard to the concert area is provided as a community service through a grant from **Bank of America**. The shuttle is **WHEELCHAIR** accessible.

SEATING

PLAN ON ARRIVING EARLY FOR BEST SEATING.

It is advisable to bring a blanket or ground cover. There are meadows, picnic areas, a lake and hiking trails in the Grove. Many concert-goers enjoy spending the whole day in the park. The summer weather in this San Francisco neighborhood is changeable, so come prepared for both sun and fog.

FOR SENIORS AND DISABLED PATRONS, a section of seating on park benches in the concert meadow is reserved on a first-come, first-served basis. Written proof of senior or disabled status may be requested for seating in this section. Each senior or disabled patron may be accompanied on these benches by one other person. (Larger parties may be accommodated on the surrounding lawn.)

WHEELCHAIRS will be accommodated in a designated section immediately inside the northwest entrance to the concert meadow.

LIMITED PICNIC TABLE SEATING (maximum party of 6, except June 24 and 25 maximum party of 4) may be reserved on a first come, first-served basis by calling Linda Woo or Sandy Lee, Recreation and Park Department, 666-7027 or 666-7035, at 9 AM on the Monday preceding each concert.

GENERAL SEATING is on non-designated benches and on the concert lawn and hillsides, also first-come, first-served. At 1:30 PM, all unoccupied bench seats in the senior and disabled section will be available for general seating.

PARKING

LIMITED PARKING is available on a first-come, first-served basis. Vehicles with disabled permits are accommodated as space allows. All vehicles please enter at Vale Street.

PLEASE NOTE

SMOKING IS NOT PERMITTED inside the Concert Meadow on concert days.

NO PETS (except guide dogs) will be admitted into the concert meadow on concert days.

Aisles and walkways designated by Festival ushers or Recreation and Park personnel must be kept clear at all times. Tall lawn chairs and umbrellas are prohibited on the concert lawn once the concert begins. Please be considerate of your neighbors.

No unauthorized persons will be admitted backstage.

No photographing, recording, videotaping or filming of performers or performances is permitted without prior authorization from the Festival Association.

No unauthorized sales, solicitation or distribution are permitted. Thank you for observing these regulations.

FOR YOUR SAFETY AND COMFORT

Red Cross First Aid: Dressing room No. 6, east end of amphitheater.
Concession Stand: East of concert meadow.

Women's Restrooms: Trocadero Clubhouse, northeast corner of concert meadow and west meadow.

Men's Restrooms: Trocadero Clubhouse, southeast end of concession area and west meadow.

Pay Telephone: East of Trocadero Clubhouse, and corner 19th Avenue at Sloat Boulevard.

The Stern Grove Festival Association is grateful to the following generous supporters:

The California Arts Council, Grants for the Arts of the San Francisco Hotel Tax Fund, Voluntary Arts Contribution Fund, as well as the many corporations and foundations and thousands of individuals whose support makes these concerts possible
The San Francisco Recreation and Park Department for its invaluable assistance and partnership
The Musicians Recording Industries Trust Fund through Local 6 of the American Federation of Musicians for support of orchestra musicians
The San Francisco Marriott, Hank Biddle, General Manager, for sponsorship of 1995 Festival artists
Pee's Coffee & Tea and Alhambra National Water Company for supplying products for artist hospitality
Renaissance Vineyard & Winery for providing libations for special events
Cellular One for cellular service throughout the season
Britex Fabrics, table clothiers, for a generous gift of material to dress the Festival tables
Phil Rossi and the Recreation and Park Department Nursery for plants and floral arrangements
Haight Ashbury Neighborhood Recycling Center for helping to maintain the Stern Grove environment
Calistoga Sparkling Mineral Water for a donation of mineral water for Festival special events
Volunteer Friends of the Festival whose participation enriches the Festival experience for all

Stern Grove Festival Association

44 Page Street, Suite 600, San Francisco, CA 94102

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