

Orphée et Eurydice  
(Orpheus and Eurydice)

1994-1995

Thursday, May 18, 1995 8:00 PM

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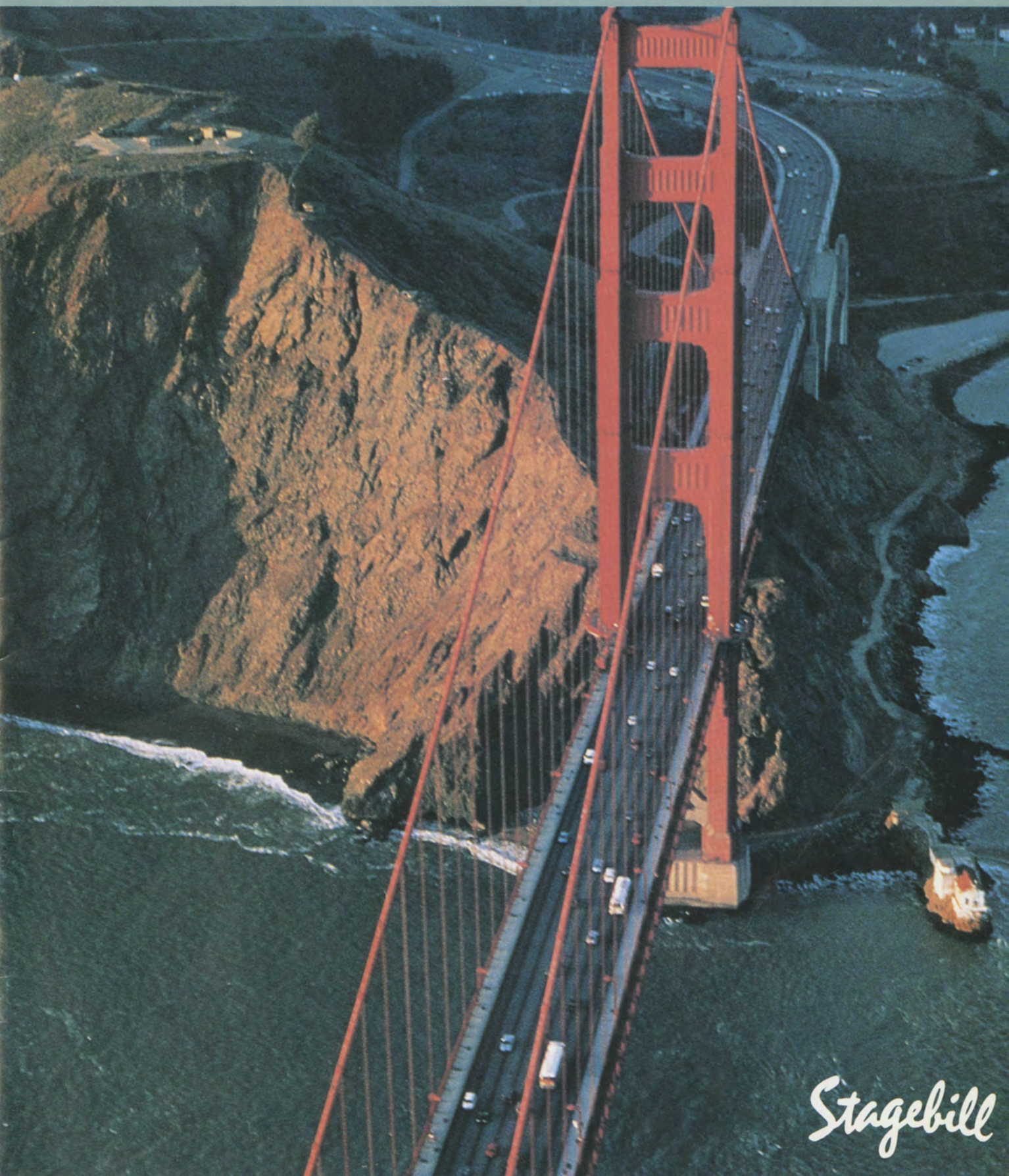
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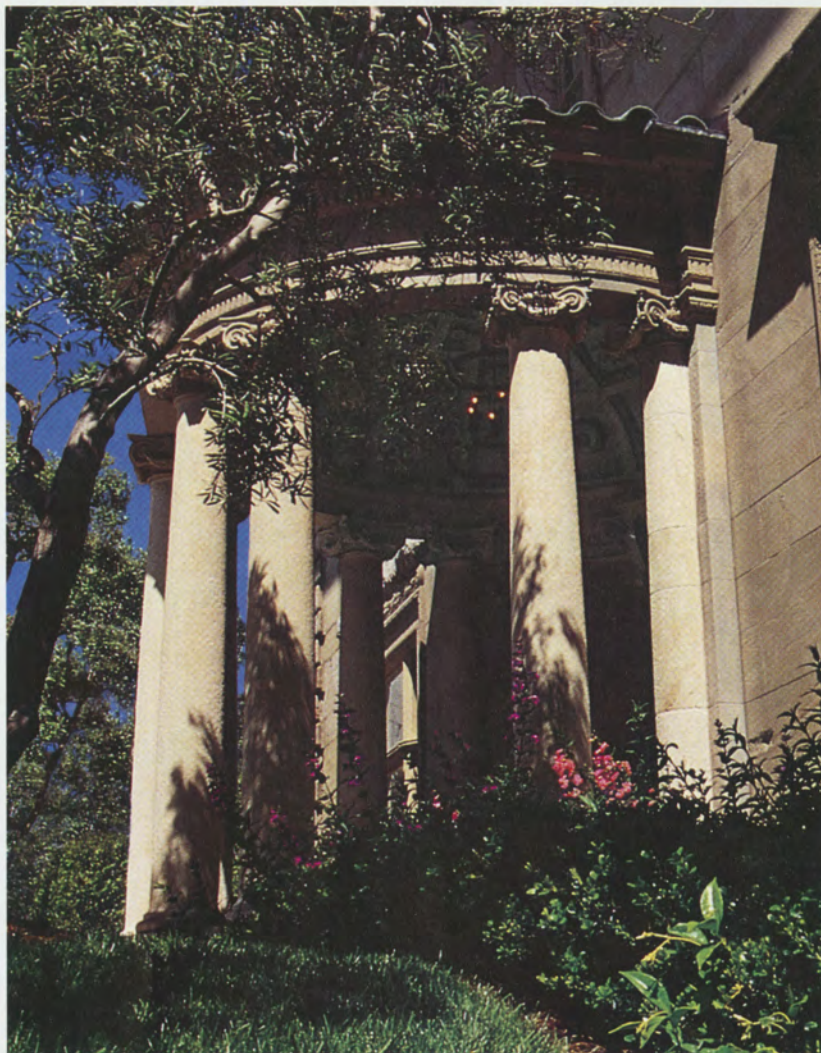
SUMMER 1995

ORPHÉE ET EURYDICE



*Stagebill*

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## FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

SOHL



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  
Chairman

William W. Godward  
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## 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  
General Director

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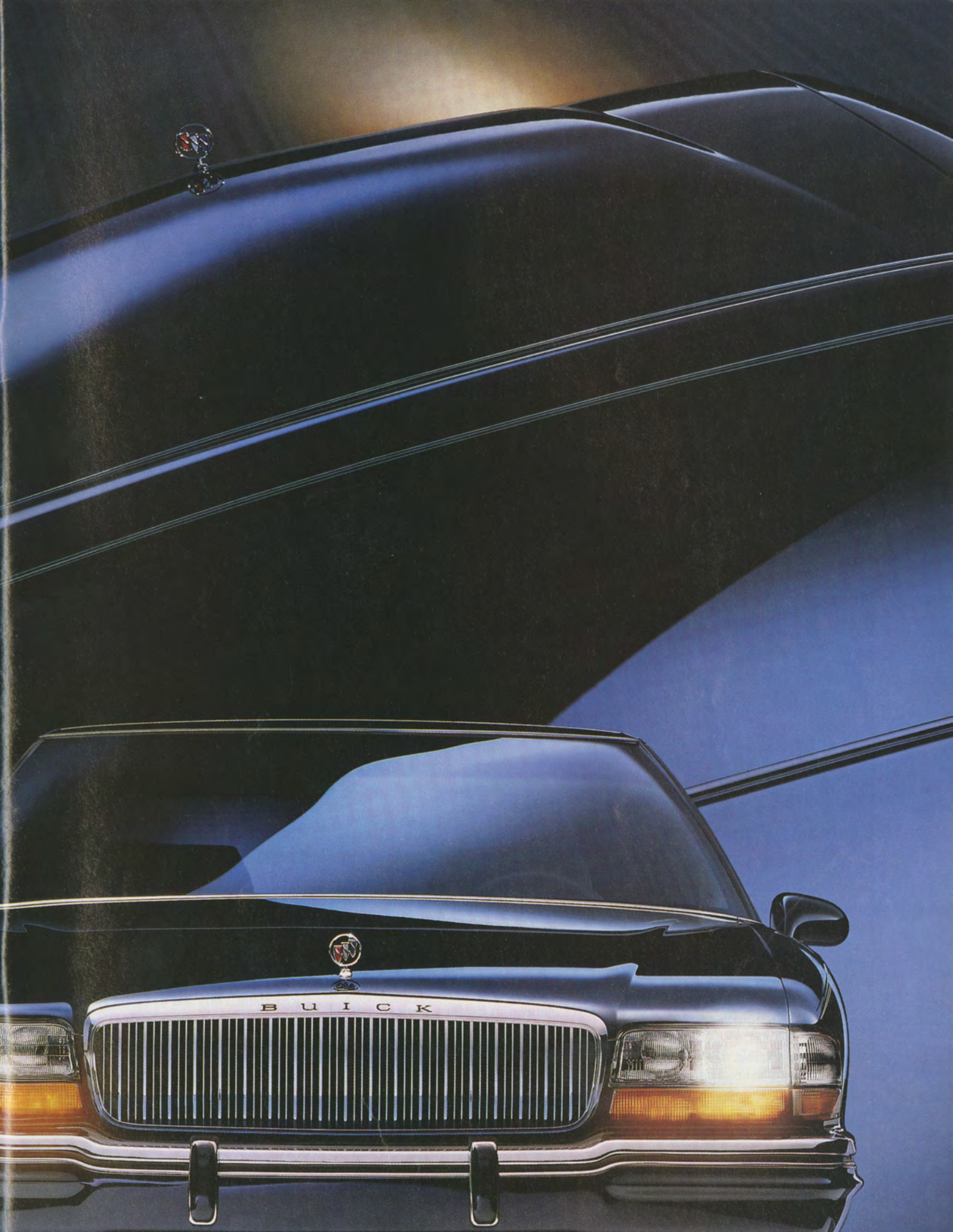


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# REPERTOIRE • 1995 SEASON

## Opening Night

### Anna Bolena Donizetti

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

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from the Gramma Fisher Foundation  
through the auspices of the Lyric Opera of  
Chicago.*

## New Production;

### San Francisco Opera Premiere

### Ruslan and Lyudmila Glinka

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

*Production made possible, in part, by a  
generous gift from The Franklin/Templeton  
Group of Funds.*

### 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/  
Conklin/Munn  
Nov. 4, 7, 12, 15, 21, 25, 29

## New Production

### Don Giovanni

Mozart

Riedel\*, Dessi\*, R. Evans\*; Ramey/  
Shimell, Ainsley\*/Olsen\*,  
Antoniozzi, Patriarco  
Runnicles; Mansouri/Howland  
Nov. 14, 18, 20, 24, 28  
Dec. 1, 3, 7

## New Production

### Rusalka

Dvořák

Fleming, Sundine, Palmer; Larin,  
Skinner, Sénéchal  
Mackerras; Feldman/  
Schneider-Siemssen/Solt/Arhelger  
Nov. 26, 30, Dec. 2, 6, 8, 10  
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## New Production

### Faust

Gounod

Gustafson, Quittmeyer, Cook;  
Leech, Ramey, Gilfry\*, Skinner  
Summers; Howland/Munn  
Oct. 26, 29, 31  
Nov. 3, 8, 11, 16

\* San Francisco Opera debut  
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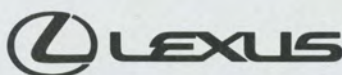
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November 17, 8 p.m.



RUSLAN & LYUDMILA — PHOTO: VALENTIN BARANOVSKY

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ISSN 0892-7189

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San Francisco, CA 94102  
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## SAN FRANCISCO OPERA MAGAZINE

# Orpheé et Eurydice

Summer 1995  
Vol. 73, No. 1

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*View of the Golden Gate Bridge*

San Francisco Convention and Visitors Bureau photo by Lynn Davis

All editorial material © San Francisco Opera

# From Orfeo to Orphée

By Robert Commanday



Christoph Willibald Gluck, 1714-1787, in a contemporary engraving.

Beginning with the very first opera we know about, Peri's *L'Euridice* (1600), the legend of Orpheus and Eurydice has given rise to 65 known operas, a list that includes two that were masterpieces but only one that has remained constant in the repertory.<sup>1</sup> Gluck's *Orfeo ed Euridice* has held the boards for the last 233 years, the operatic longevity record.

This continuity dates from the historic 1762 Vienna premiere of Gluck's work (in Italian) that was given a second life in 1774 when the French version he made for Paris, *Orphée et Eurydice*, triumphed and really launched the opera's success. By 1838, *Orphée* had enjoyed 299 performances at the Opéra. Then it fell out of the repertory, except for occasional single performances and concert renditions of scenes and arias, until 1859, when the third

---

Robert P. Commanday, music and dance critic of the San Francisco Chronicle for 30 years before his retirement in 1993, is now in his third career in fine arts consulting, public speaking, and writing.

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<sup>1</sup>In addition, there have been 13 comic versions and parodies of which Offenbach's *Orphée aux enfers* (*Orpheus in the Underworld*) was the most famous and was itself parodied and reworked in different languages and dialects. The list does not include the numerous plays, ballets (most importantly the Balanchine-Stravinsky *Orpheus* [1948]) and films on the subject, and the treatment of the legend as episodes in opera and other stage works.

major revision, this time by Hector Berlioz, was unveiled. It is this Berlioz version, widely admired, faithful to Gluck but not frequently performed, that the San Francisco Opera has recorded and now gives in concert.

Berlioz had several good reasons for the revision—first of all, he wanted to adapt the role of Orpheus to a proper modern voice. The 1762 original was written for a contralto castrato, then adapted by Gluck in 1769 for a soprano castrato. In 1774, he changed the part to a tenor role for Paris, since the castrato tradition was not favored there. Also at that time, he expanded the work to a full three acts, adding beautiful additional numbers and a ballet, and improving the recitatives. He rewrote the principal role, transposed the arias, and wrote new recitatives for the tenor. That tenor role was the peculiarly French *haut-contre* type, tailored by Gluck to the particular singer for that production and lying about a third higher than a conventional tenor might handle, and going



Monument to Gluck, located in the foyer of the Paris Opéra at the Palais Garnier.

up to a high D! That was one of the problems Berlioz had to overcome. There were still more reasons for his revision; much more to do. To appreciate that, we must go back to the beginning of the *Orfeo/Orphée/Orpheus* story.

The legend appears in Greek and Roman literature from the sixth century B.C. on, becoming fully fleshed out over the next six centuries in the works of Phaedrus, Hyginus, Virgil in his *Georgics* and Ovid in his *Metamorphoses*. The idea of a mortal being brought back from the dead pervades the literature of many cultures. However, this myth had special elements—the hero as musician, love extending beyond the grave, music's magic power to overcome inimical forces, even gods and death itself. The story provided allegorical stuff for ages, and the symbolism has lost none of its inspirational force 26 centuries later.

The tale was a natural one for the Italian Renaissance neo-classicists seeking to recreate Greek solo song, creating in the process the monodies that led to the first opera. Even before that, in the 15th century, Italian courts featured court plays with music on the Orpheus theme.

It's not a coincidence that the *Orpheus* legend was the subject of both the first opera (Peri's *L'Euridice*) and 162 years later, of the work that stands in the forefront of a major reform of the art form, Gluck's *Orfeo ed Euridice*. That choice of subject for both milestones is testimony to the inspirational nature of symbolism.

The story itself was always subject to change, particularly its ending. In the gory early version, Orpheus, while mourning his final loss of Eurydice after his forbidden look back at her, is torn to pieces by the Circonian women (Virgil) or the Thracian women (Ovid) for offending the god Dionysus. In Ovid, the tragedy is softened. The dismembered Orpheus's shade is reunited with Eurydice's. The "happy ending" tradition started with Peri's opera and continued with *L'Euridice* of his colleague Caccini two years later. Both composers used Rinuccini's libretto, which lets the couple live happily ever after by simply eliminating the fatal "don't look back" condition on which Eurydice's rescue depended.

In 1607, just a few years later, appeared the first operatic masterpiece in history: in Monteverdi's *La Favola d'Orfeo* with its or-

chestral part of unprecedented expressiveness and color, the music literally had the power to convince audiences that such music would sway the forces of the underworld. *La Favola d'Orfeo* also had a "happy ending." In Alessandro Striggio's libretto, Orpheus, possibly distracted by his own exuberant song, looks back and loses Eurydice. While mourning, he is taken up into the heavens by Apollo to be reunited with her there. However great, Monteverdi's opera was less influential because of its short life on the stage compared to the amazing continuity enjoyed by Gluck's opera.

Thirty-five different Orpheus operas later, and 155 years after Monteverdi's, Gluck produced his work, only 90 minutes in length, to a libretto by Calzabigi. They wrote it for a performance in Vienna on the name-day of Emperor Francis I and it was the first of Gluck's historic "reform" operas. This particular milestone has even been called "the birth of modern opera." Gluck wrote six other reform operas: *Alceste* (1767), *Paride ed Elena* (1770), *Iphigénie en Aulide* (1774), *Armide* (1777), *Iphigénie en Tauride* and *Écho et Narcisse* (both, 1779).

(continued on page 38)



Scene from San Francisco Opera's only staging of *Orfeo ed Euridice* which took place in 1959.

Concert Performance

Opera in two acts by CHRISTOPH WILLIBALD GLUCK

Text by RANIERI DE' CALZABIGI

French translation and adaptation by PIERRE-LOUIS MOLINE

Performing edition by HECTOR BERLIOZ

# Orphée et Eurydice

(in French)

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Chorus Director  
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Peter Grunberg

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|                  |                   |
|------------------|-------------------|
| Orphée (Orpheus) | Jennifer Larmore* |
| Eurydice         | Dawn Upshaw*      |
| Amour (Cupid)    | Alison Hagley*    |

*Nymphs, shepherds and shepherdesses, Furies and demons, blessed spirits*

\*San Francisco Opera debut

TIME AND PLACE: Legendary Greece

ACT I The tomb of Eurydice

## Intermission

|         |         |                       |
|---------|---------|-----------------------|
| ACT II  | Scene 1 | The entrance to Hades |
|         | Scene 2 | The Elysian Fields    |
| ACT III | Scene 1 | A deserted cavern     |
|         | Scene 2 | The Temple of Love    |

### First performance:

Vienna, October 5, 1762

Paris, August 2, 1774 (French version)

Paris, November 19, 1859 (Berlioz edition)

### First San Francisco Opera performance:

September 6, 1959 (in Italian, as *Orfeo ed Euridice*)

This performance of *Orphée et Eurydice* is dedicated  
to the memory of Douglas W. Allan.

Supertitles by Clifford Cranna, San Francisco Opera

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

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

*The performance will last approximately two hours.*

THURSDAY, MAY 18 AT 8:00

## Orphée et Eurydice / Synopsis

**ACT I** — *A secluded forest which surrounds the grave of Eurydice.* A chorus of nymphs and shepherds lament the death of Eurydice (caused by a serpent's bite), interrupted at times by the mournful cries of Orpheus (Orphée). Left alone, Orpheus mourns his departed bride, but is determined to enter Hades itself to win her back. Cupid (Amour) appears and tells Orpheus that the gods are touched by his suffering; if the sounds of his lyre can soothe the fury of the inhabitants of Hades, he will be able to bring Eurydice back to earth. But he warns Orpheus not to look at her before they have crossed the river Styx, otherwise he will lose her again, this time forever. Orpheus considers with dread all the difficulties and terrors that lie before him, then gathers his wits and calls on the god of love to strengthen his resolve.

### INTERMISSION

**ACT II** — **Scene 1**—*The entrance to Hades.* The sounds of Orpheus's lyre are heard by specters and Furies. They demand to know who the intruder is and try to frighten Orpheus away. He begs them to listen and be moved by his pleas. At first they rebuff him, but eventually the power of his music softens their anger. They finally allow him to pass through their midst unharmed.

**Scene 2**—*The Elysian Fields.* Following a dance by the Blessed Spirits, Eurydice and her companions extol the charms of her new resting place. Orpheus appears and is filled with wonder at the beauty of nature that greets him; but he cannot be fully at peace without Eurydice. The spirits prepare him for her arrival. Overjoyed, Orpheus leads her away, but with his eyes carefully averted.

**ACT III** — **Scene 1**—*A dark, deserted cavern.* Orpheus guides Eurydice back to earth, asking her to trust him. She is at first overjoyed at their reunion, but soon reproaches him for his apparent aloofness and unconcern. He cannot explain to her what troubles him, and her protests at his failure to look at her directly become increasingly bitter. She would rather die than endure such torment. Orpheus, no longer able to resist the appeals of his bride, forgets Cupid's warning and turns to meet her gaze. She dies instantly. Overcome with grief, he vows to kill himself in order to be reunited with his beloved.

**Scene 2**—*The Temple of Love.* Affected by Orpheus's sorrow, Cupid suddenly appears and restores Eurydice to life and to her husband's arms. Orpheus and Eurydice express their admiration for the god. Cupid joins them in celebration as his attendants rejoice in a hymn to Love.

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(Continued on page 18)



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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

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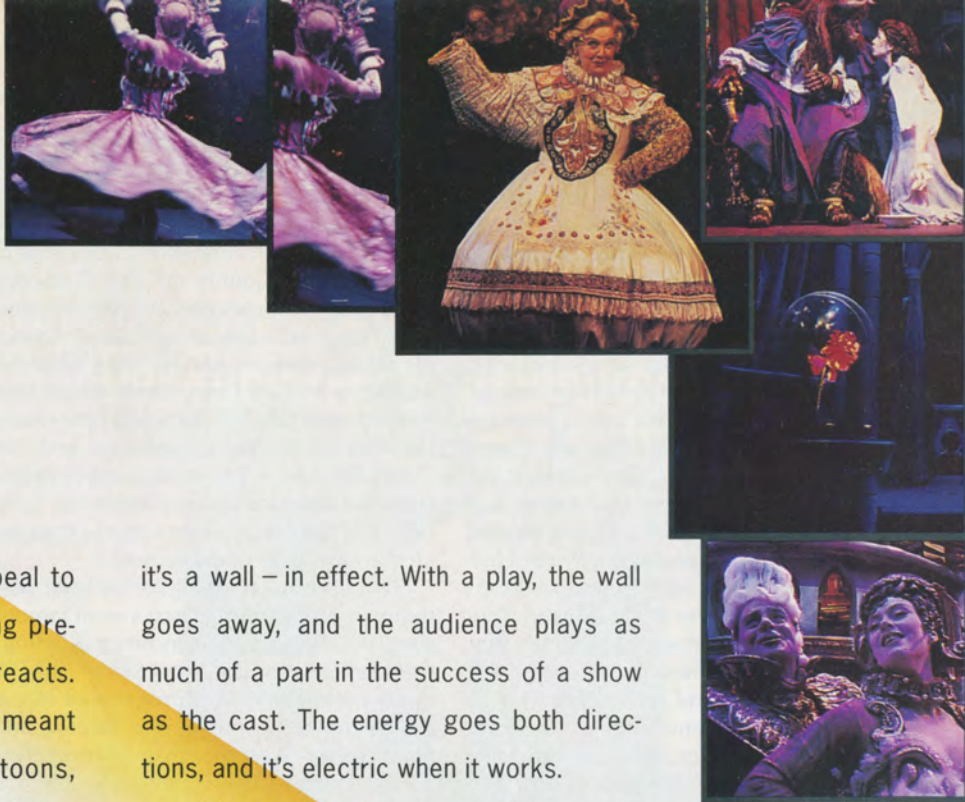


\*Photo: Joan Marcus/Marc Bryan-Brown  
Walt Disney Theatrical Productions



*Act*

1



I think you look for ideas that appeal to you, then sit in the back row during pre-views and watch how the audience reacts.

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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

## SAN FRANCISCO OPERA SUMMER 1995

Events scheduled in celebration of the Fiftieth Anniversary  
of the founding of the United Nations

### Orphée et Eurydice

Gluck

#### 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  
Opera, Florida Grand Opera, Houston Grand  
Opera, Los Angeles Music Center Opera,  
Portland Opera, San Diego Opera, San  
Francisco Opera and Seattle Opera in  
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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  
Festival.

### 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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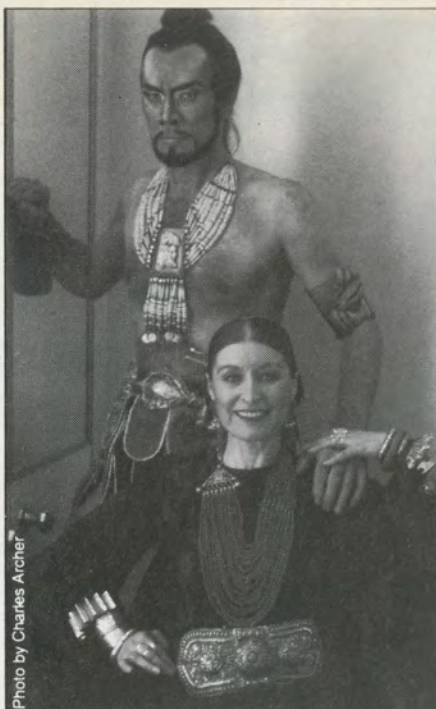


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 Janice McIntosh  
 Lev Rankov  
 Barbara Riccardi  
 Robert Galbraith  
 Leonid Igudesman  
 Chang Liu  
 Julia Skiff  
 Sarah Usher

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 Lani King  
 Gerard Svazlian  
 Linda Deutsch  
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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*.

#### Autumn & Opera in Renaissance Prague and Berlin

October 5th to 18th with Sherwin Sloan

Our second annual opera program to Renaissance Prague and Berlin.

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In Berlin we will attend 4 opera performances at the Deutsche Oper, the Staatsoper and the Komische Oper. Our deluxe hotel in the heart of the Westside. Private tour of the Egyptian Museum, National Gallery.

#### Autumn & Opera in New York

November 7th to 14th with Sherwin Sloan

Our hotel is directly across from Central Park and 3 blocks to Lincoln Center. Autumn and fall foliage

abound during this most spectacular of weeks. 5 operas at the Metropolitan Opera: *The Queen of Spades* (Mattila, Heppner), *La Fille du Regiment* (Anderson, Pavarotti), *Die Zauberflöte*, *Un Baillo en Maschera* (Sweet, Zajick, Araiza), *Il Barbiere di Siviglia* (Larmore).

#### Christmas in Vienna & New Years in Prague

December 19th to January 3rd with Peter Bessol

Vienna at Christmas is very special and there will be 5 operas in Vienna at the Staatsoper and Volksoper and 4 operas in Baroque & Renaissance Prague.

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(continued on page 32)



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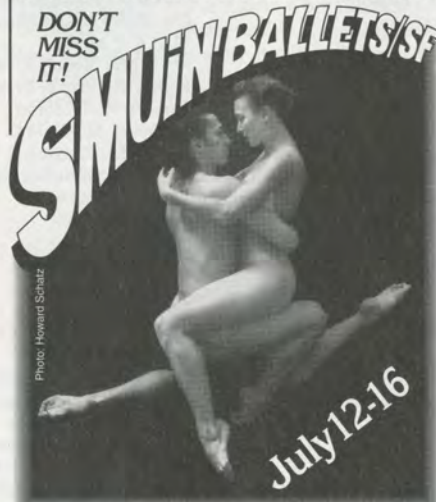
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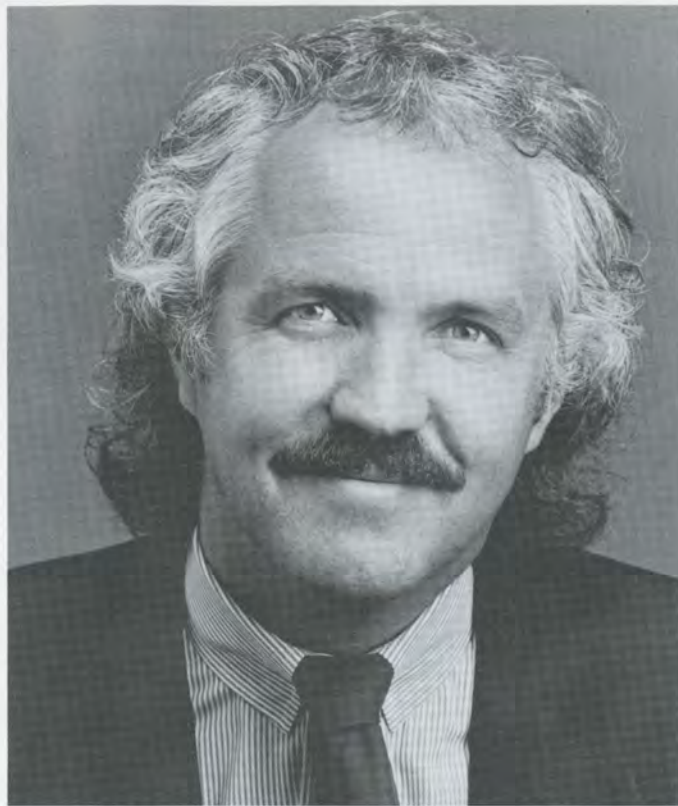
The role of Orphée in Gluck's *Orphée et Eurydice* serves as **Jennifer Larmore's** San Francisco Opera debut. The mezzo-soprano, winner of the 1994 Richard Tucker Award, has been singing throughout the world to critical and audience acclaim, performing in opera, recital and on the concert platform. Since her operatic debut as Sesto in Mozart's *La Clemenza di Tito*, the artist has been applauded for her portrayals in works by Handel, Rossini, Donizetti, Debussy and Mozart. Recent engagements include the title role of *L'Italiana in Algeri* in Buenos Aires, Amsterdam, Paris and Lisbon; *I Capuleti e i Montecchi* at the Bastille Opera in Paris; concert performances of *La Clemenza di Tito* in Lyon; and her acclaimed Metropolitan Opera debut as Rosina in *Il Barbiere di Siviglia*, a production which was heard nationally on the Met broadcasts. Last season, Miss Larmore's New York recital debut and her performance as Romeo in *I Capuleti e i Montecchi* with the Opera Orchestra of New York were both highly praised. Her impressive list of recordings, which features operas as well as concert and recital works, includes Mozart's Mass in C Minor, the Duruflé Requiem, a disc of Rossini Songs, Duets and Quartets, as well as *Hänsel und Gretel* (led by San Francisco Opera Music Director Donald Runnicles), *L'Incoronazione di Poppea*, *Giulio Cesare*, *Semiramide*, *La Cenerentola* and *Il Barbiere di Siviglia*.



Regarded as one of today's most exciting young singers, **Dawn Upshaw** makes her San Francisco Opera debut as Eurydice in *Orphée et Eurydice*. Winner of the 1984 Young Concert Artists International Auditions and a graduate of the Metropolitan Opera Studio, Miss Upshaw has enjoyed undivided success on the operatic stage, in concert halls, and in the recording studio. Within a few seasons of her debut at the Met, she has been engaged there and elsewhere for many of the leading roles of her repertoire: Pamina in *Die Zauberflöte*, Zerlina in *Don Giovanni*, both Susanna and Cherubino in *Le Nozze di Figaro*, Ilia in *Idomeneo*, Sophie in *Werther*, Hero in *Béatrice et Bénédict*, Despina in *Così fan tutte*, Anne Trulove in *The Rake's Progress* and, in a recent triumph, the Angel in Peter Sellars's production of Messiaen's *St. François d'Assise* at both the Salzburg Festival and Paris Opera. On the concert platform, the American soprano is the favored choice of many of the world's leading conductors and is considered a masterful interpreter of contemporary music. Winner of two Grammy Awards, Miss Upshaw has made more than two dozen recordings, including the best-selling Third Symphony by Henryk Górecki. Additional recent releases are *Songs of the Auvergne* led by Kent Nagano, a collection of Broadway show tunes entitled *I Wish It So*, an all-Copland disc with Thomas Hampson conducted by Hugh Wolff, Debussy's *La Damselle Elue* led by Esa-Pekka Salonen, and Mahler's Fourth Symphony under the baton of Christoph von Dohnányi.



In her first San Francisco Opera appearance, **Alison Hagley** sings the role of Amour (Cupid) in Gluck's *Orphée et Eurydice*. In the few seasons since her operatic debut, the young soprano has quickly established an outstanding reputation and is particularly well known for her performances at the major opera houses in her native Great Britain. At Glyndebourne alone, she has been applauded as Nannetta in *Falstaff*, Zerlina in *Don Giovanni*, and Susanna in *Le Nozze di Figaro*. An important new role added to her repertoire is that of Mélisande, which she sang in Peter Stein's new staging of *Pelléas et Mélisande* at Welsh National Opera, a production that was conducted by Pierre Boulez, telecast, released on video, and revived at the WNO last season. Other notable appearances include Susanna in Munich, at the Châtelet in Paris, for her debut at La Fenice in Venice, and in Lisbon, Amsterdam, London and Toronto; *Dialogues des Carmélites* and *Béatrice et Bénédict* in Geneva; Zerlina for the Canadian Opera Company and in Munich; and *Le Cid* for the Lyric Opera of Chicago. Miss Hagley's recordings include a highly acclaimed *Le Nozze di Figaro* led by John Eliot Gardiner, Elgar's *Starlight Express* conducted by Charles Mackerras, Mendelssohn's *A Midsummer Night's Dream*, and a soon-to-be-released *Così fan tutte* (singing the role of Despina) under the baton of Simon Rattle.



Music Director of San Francisco Opera since 1992, **Donald Runnicles** is highly regarded as one of the finest conductors active today, with a distinguished series of international triumphs to his credit. Born in Edinburgh, the Scottish artist began his career in Germany, where he rose from répétiteur in Mannheim in 1980 to General Music Director of Städtische Bühnen in Freiburg in 1989. During this period, he assisted at the Bayreuth Wagner Festival and began conducting in guest appearances throughout Europe. His credits include highly praised engagements with the Vienna State Opera, where he has led productions of Wagner's *Ring*, *Manon Lescaut* and *Tosca*; Zurich Opera, Royal Opera at Copenhagen, Netherlands Opera and the Vienna Volksoper. In Great Britain, his opera debut took place at the Glyndebourne Festival in 1991 (*Don Giovanni*), while in 1992 he made his native city debut with the Scottish Chamber Orchestra at the prestigious Edinburgh Festival, where he returned to lead Mahler's Eighth Symphony at the opening concert last summer. His North American debut was in 1988, when he led the Metropolitan Opera's *Lulu* on five hours' notice, while his San Francisco Opera debut occurred in 1990 with highly acclaimed performances of two cycles of Wagner's *Ring*. Additional SFO credits include *Guillaume Tell*, *Boris Godunov*, *Fidelio*, *Don Carlo*, *Salome*, *Capriccio*, *Turandot*, *Die Meistersinger*, *La Clemenza di Tito*, *Macbeth*, *Tannhäuser*, the world premiere of Conrad Susa/Philip Littell's *The Dangerous Liaisons* (telecast nationally on "Great Performances"), and the North American premiere of Tippett's *King Priam*. Recent highlights elsewhere include the opening performance of the 1994 Bayreuth Festival (a new production of *Tannhäuser*, the opera he will once again conduct this summer for the Festival's first performance), a debut with the Munich Opera (*Don Giovanni*), Prokofiev's *The Fiery Angel* in Vienna, and symphonic debuts with the San Francisco Symphony (highly successful performances earlier this year of Britten's *War Requiem*), London Symphony, Orchestre de Paris, Israel Philharmonic, Rotterdam Philharmonic, Seattle Symphony, Pittsburgh Symphony and Chicago Symphony. The maestro's first commercial recording, Humperdinck's *Hänsel und Gretel*, was recently released to critical acclaim. Runnicles will be on the podium for the Company this fall to conduct *Madama Butterfly*, *Die Walküre*, and a new staging of *Don Giovanni*.



**Douglas Wayne Allan**  
1945–1995

Tonight's performance of *Orphée et Eurydice* is dedicated to the memory of Douglas Allan, who served as the director of marketing and public relations at San Francisco Opera from 1992 until his untimely death in a boating accident on April 15 of this year. A native of Ontario, Canada, Doug was esteemed throughout North America for his extensive professional career, which included senior positions at the Brooklyn Academy of Music in New York, the Stratford Shakespearean Festival in Ontario, the Toronto Symphony and the National Ballet of Canada. His passion for and devotion to promoting the performing arts were instrumental in developing new audiences and setting box office records at all of these institutions. Doug's friends and colleagues also knew him as a generous and compassionate man, with a sparkling sense of humor and a ready ear whenever needed. He spent many years raising funds to support HIV/AIDS-related causes, serving on the board of Visual Aid and participating in important fundraisers to benefit local organizations. Doug is survived by his sister Lynn and his brother Bill, both of whom live in Ontario. Whether or not you knew Doug personally, as a member of San Francisco Opera's audience and family, you have felt his influence and spirit. We will all miss him.

ORPHÉE (continued from page 12)

*Orfeo* initiated the operatic realization of the ideals of the new classicism, eliminating the ornate formality and vocal show of baroque opera. The new recitative was no longer "dry," *secco*, but plastic, dramatic, orchestrally accompanied. Arias were freer in design, not wedded to the A-B-A, *da capo* form. Emotional expression, dramatic line, shape and continuity became important considerations. Eventually, in the reform operas after *Orfeo*, character development also became a major factor.

Reducing the cast to three—Orpheus, Eurydice and Amor (Cupid), eliminating protagonists that had accumulated in the many operatic tellings of the story—returned the focus to the essential issue. Calzabigi's libretto for Gluck's *Orfeo* was itself a departure, beginning the story with Orpheus and the chorus in mourning, Eurydice already dead from her fatal encounter with a serpent. Calzabigi also introduced the dramatically interesting element of Eurydice's angry misunderstanding of Orfeo's refusal to look at her as his provocation for the fatal glance. Gluck's original *Orfeo* may have been too strong a departure from the norm for the Viennese in 1762, for it did not take hold there, but caught on quickly in other countries.

In 1859, when Berlioz accepted the invitation of Léon Carvalho, director of the Théâtre-Lyrique, to create a new edition for the first new Paris production of *Orphée* in 30 years, his initial charge was to adapt the role to the female voice, specifically for an ascendant star, mezzo-soprano Pauline Viardot. He was also motivated by a life-long devotion to Gluck's music. In addition, he must have been happy to have revenge on Offenbach's famous parody and political/social satire which had made a sensation and scandal the previous year, 1858, *Orphée aux Enfers* (*Orpheus in the Underworld*). Berlioz also hoped that Viardot would sing the Cassandra/ Dido roles in his greatest work, *Les Troyens*, which he was just completing. Finally, he hoped that a performance of *Les Troyens* could come out of his *Orphée* deal with Carvalho.

The decision for the transposition of the Orpheus role to the mezzo-soprano range was logical. The alto castrato role for the original 1762 *Orfeo* lies a little too low for most female contraltos. When modern contraltos with the necessary range sing the role, the deep, luxuriant tone imparted leaves something wanting in intensity and drama, and the performance takes on a comfortable oratorio-like quality. As already remarked, the *haut-contre* range for the hero in Gluck's



Two views and two moods of Blanche Thebom as Orpheus in San Francisco Opera's 1959 staging of the Italian version of Gluck's *Orfeo ed Euridice*.



1774 Paris version is too high for the regular tenor. Five years before that version, Gluck had already adapted the original castrato role to a soprano castrato. This readiness to change the part demonstrates his pragmatism and probable primary interest in getting a singer with the most interesting personality and talent, regardless of voice type.

In a keen article on Berlioz and Gluck, the music scholar Eve Barsham pointed out that with the transposition of the role of Orpheus to the mezzo-soprano range, "something near the original vocal register of the male castrato part could be restored." (Although not its tone, which conveyed an "extra-human," mythical

quality.). The "human quality" achieved by the tenor solution "would be retained by the use of the female voice."

At any rate, in Pauline Viardot, Berlioz had a sure winner. The daughter of the celebrated tenor Manuel García and younger sister of the renowned soprano Maria Malibran, Viardot (1821–1910) was extraordinary by the standards of any era. Inspiring such composers as Rossini, Berlioz of course, Meyerbeer, Brahms, Saint-Saëns and Gounod, she combined a terrific virtuoso technique (thanks to her father's assiduous training), with an intense, not beautiful, but dramatic tone quality, a three-octave range and a great natural acting ability. "Her gesture is well moderated, being both noble and true to nature, and the expression on her face, always powerful, is even more so in the dumb scenes than in those in which it merely aids the accentuation of the song," Berlioz once wrote. Viardot must have been something like a mezzo-soprano version of Maria Callas. In addition, Viardot was a linguist, pianist and the composer and librettist of some well-received operettas.

We have evidence of her skill in the fabulous coloratura cadenzas and ornate, expressive ornamentations that she wrote into her copy of the score for the Gluck/ Berlioz *Orphée* (now in the possession of Marilyn Horne). In this San Francisco Opera performance, Jennifer Larmore will use many of the Viardot interpolations. Several mezzo-sopranos, including Marilyn Horne, have sung these before her, in performances of the Gluck/Berlioz score that was translated back into Italian, a common practice. This re-translating is done not just to achieve a kind of authenticity, but mostly because many in the audience are affectionately familiar with some of the opera's familiar pieces in that language: "Che farò senz' Euridice," rather than "J'ai perdu mon Eurydice."

A spectacular Viardot cadenza occurs in the aria that Gluck added at the request of the tenor LeGros, his Orpheus in the 1774 version. It was used to end Act I more brilliantly than with the brief orchestral storm music that brought on the act curtain in the original 1762 *Orfeo*. The aria "L'espoir renaît dans mon âme" ("Amour, viens rendre à mon âme" as it is sung in the Berlioz version) admits roulades, extended syncopation effects, and other vocal show. This resulted in exactly the old-fashioned type of aria that Gluck's reform opposed. It was such a smash with the audience, however, that Gluck could only bow to the theatrically inevitable and leave it in. Berlioz, too, had no choice but to follow suit—in deference as well to Viardot's skill and showmanship. In fact, he encouraged her, writing to her "I forgot to tell you that in your 'air à roulades' that concludes the first act, it is absolutely essential to sing an astounding cadenza at the last fermata. Gluck calls for it. So compose a lively mix of vocalises for this moment and you will bring down the house as you leave the stage." Several months after the premiere, he described Viardot's cadenza as causing "frenzy and excitement and cries of joy from both connoisseurs and amateurs alike."

When first performed in the Paris version, "L'espoir..." set off a great brouhaha in the Parisian press. Critics accused Gluck of having borrowed the aria from Ferdinando Bertoni. Gluck stood indicted by everyone, including Berlioz, until only recently, when scholarship demonstrated that the piece was Gluck's after all: he had previously used it at least twice in works dating back to 1765. Subsequently, Bertoni borrowed the aria and, with different words, used it in his *Tancredi* (1766). The aria had such success in that opera that Bertoni was credited with the composition and Gluck was labeled the "thief" until our days. [Some available scores still continue to attribute this aria to Bertoni.]

The big fuss about that aria aside, there are several much more important elements retained by Berlioz from Gluck's 1774 Paris

version. First of all, there was no one alive better qualified than Berlioz to tackle this revision. Berlioz adored Gluck's music with a passion. He credited it with inspiring him to enter a musical career. While still a boy, he found some pages for the Paris *Orphée* in his parents' library and he linked it to the classics he had been studying, the Virgil that "found a way to my heart first of all, and widened my young imagination, by speaking to me of epic passions." Later, as an 18-year-old medical student newly arrived in Paris, he avidly attended every Gluck performance he could.

"I read and re-read Gluck's scores. I copied them out (in the Conservatoire library) and memorized them. I had sleepless nights because of them, and forgot about eating and drinking. I was possessed by an ecstasy, and when the anxiously awaited day came that I was at last able to hear *Iphigénie en Tauride*, I made a vow as I left the Opéra that, regardless of father, mother, uncles, aunts, grandparents and friends, I was going to be a musician." Berlioz became Gluck's best informed and most avid defender, attacking major critics who dared come down on Gluck. During performances, he shouted at opera conductors who handled Gluck's music carelessly, insensitively, or took liberties with it. Gluck's orchestration, described by Berlioz in detail in his famous orchestral treatise, probably influenced him more than the music of any other composer.

It wasn't until 1824, however, that Berlioz heard a performance of *Orphée*. This was its eleventh revival at the Opéra since the 1774 premiere of Gluck's Parisian version. Three years later, Berlioz was to compose and submit his cantata, *La Mort d'Orphée*, as a candidate for the Prix de Rome. (He did not win.) After 1824, *Orphée* was performed only occasionally until the Berlioz version was introduced.

Despite his devotion to Gluck, Berlioz was not altogether uncritical when revising *Orphée* as an experienced composer, 55 years of age. He took Gluck to task for the opera's very ordinary overture. In his essays on this *Orphée* project in *À Travers chant*, he complained about Gluck's careless writing in both scores—Berlioz made corrections on eight different pages of the Paris version. He decried omissions of important detail and musical indications, and even disapproved some of Gluck's decisions in the orchestration. But when it came to re-scoring the accompaniment to the disputed aria "L'espoir renaît"/"Amour, viens rendre," he entrusted that to his young assistant Camille Saint-Saëns, saying that since he had always attacked those who altered Gluck's music, he could hardly then do it himself.

The changes Berlioz made were wise. Considering the final chorus, "L'Amour triomphe," an ordinary piece, he replaced it with the final chorus from Gluck's *Écho et Narcisse*, "Le Dieu de Paphos." He changed some less than effective passages of Moline's French libretto and improved some of Gluck's prosody with that language, modifying the melodic rhythm here and there. "Some lines had to be corrected in the libretto of M. Moline, as their stupidity seemed dangerous and unacceptable," Berlioz later wrote. In all, he beneficially changed the French text in ten (one-fifth) of the numbers in the opera.

For the most part, Berlioz incorporated the changes Gluck himself made for Paris. Early in Act I, which opens with the mourning for the dead Eurydice by Orpheus and the chorus, Berlioz reversed Gluck's recitative-aria sequences, placing the arias first. He transposed numbers into different keys as necessary. After all, Gluck had done that freely in making his Paris version. Berlioz based his work primarily on that second version, but occasionally brought back elements of the original Vienna version as well. In Acts II and III, Berlioz's greater reliance on the Paris version is most important because here are the best known

and most beloved elements of the opera, absent in the original—the Dance of the Furies, the Dance of the Blessed Spirits with the sublimely beautiful flute solo, and Eurydice's aria "Cet asile aimable." Also, he included Gluck's extension for Paris of Orpheus's most memorable arias—"Deh placatevi" which becomes "Laissez toucher," and "Che farò senz' Eurydice" which becomes "J'ai perdu mon Eurydice." The modifications Berlioz made in the melodic rhythm adjusting to the French text make for a smoother musical flow.

Berlioz described the triumph of the opera's new version in November of 1859 as "one of the greatest successes we have ever witnessed." The momentum continued so that there were 138 performances over the next four years. Two publishers immediately vied for the rights to publish the score. One issued the complete piano-vocal edition of the Gluck/Berlioz *Orphée*, the other published the separate pieces in ten fascicles. Another edition in 1866 was based on the Berlioz but with changes going back to the 1774 Paris version, and the French text retranslated back to Italian.

As an outgrowth of the great "early music" movement in our time, with its wide success in performance restoration of the music, interest, attention and controversy have turned to Gluck's operas, first of all to *Orfeo*. Good arguments are being made for a return to the 1762 original with its sensitively arranged key scheme and classically balanced proportions. But there's no denying that the Paris and Berlioz versions are tighter and have a stronger dramatic line as well as the beloved added pieces. The Berlioz version, in French, without the subsequent changes of the hybrid editions and performances of the last 130 years, is now proving its great merits. It represents history, too, the homage of a master composer of the Romantic century to a genius of the Classical era.

There probably never will be a last word about Gluck's *Orfeo/Orphée*. Along with the myth itself, it will live on as a work-in-progress, a source of never-ending fascination and enchantment. ■



The 1959 San Francisco Opera cast of *Orfeo ed Euridice* featured Blanche Thebom in the title role, Lucine Amara as Euridice, and Joan Marie Moynagh as Amore. The conductor was Silvio Varviso. When the Company went on tour to Los Angeles, the role of Euridice was taken over by Mary Costa, pictured above.

JEANETTE

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## SENNHEISER LISTENING DEVICES

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House 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.

## OPERA HOUSE TOURS

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:

Saturday, September 16

Thursday, October 5

Sunday, October 8

Saturday, October 14

Tuesday, October 24

Saturday, November 4

Saturday, November 25

Sunday, December 3

Wednesday, December 6

Tickets for Guild members, \$2; non-members, \$5. Reservations required. Information: (415) 565-6433.

## IF YOU DRIVE TO THE OPERA . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

## PERFORMING ARTS CENTER TOURS

Tours of the San Francisco Performing Arts Center include the Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, every half-hour between 10 a.m. and 2 p.m. Special tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General \$3; Seniors and students, \$2.

Information: (415) 552-8338.

**Special service for San Francisco Opera patrons:** Many operagoers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus." This bus is added to Muni's north-bound 47 line following all evening performances of the Opera and all Sunday matinees. Look for the "47 Special" after each performance in the bus zone at Van Ness Avenue and Grove Street ¼ across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, left to Divisadero and left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell — then right to the end of the line at North Point.

**Food Service.** The Opera House lower lounge is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance. Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

**Emergency Telephone.** The telephone number (415) 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the nurse's station in the lower lounge, where the emergency telephone is located.

**Digital Watches.** Patrons are reminded to please check that their digital watch alarms are switched to OFF before the performance begins.

**Ticket Information.** San Francisco Opera's Ticket and Patron Services Center, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard). Tickets are also available on a limited basis through BASS and STBS outlets.

**Make a valued contribution to San Francisco Opera.** You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Box Office for resale. These ticket returns are of great value to S.F. Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets. To make a donation, simply return your tickets to the Box Office or call (415) 864-3330, 10 a.m. to 6 p.m. You may also call (415) 565-6485 from 6 p.m. to 10 minutes before curtain. Unfortunately, we are unable to apply the donations towards membership benefits.

**Taxi Service.** Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance before the end of the last intermission.

For **Lost and Found** information, inquire at checkroom No.3 or call (415) 621-6600, 8:30 to 11:30 a.m., Monday through Friday. Wheelchair accessible restrooms are located in the lower lounge and on the dress circle level (north). Wheelchair accessible public telephones including "TDD" are located in the northeast corner of the lobby. Accessible drinking fountains are on orchestra and dress circle levels.

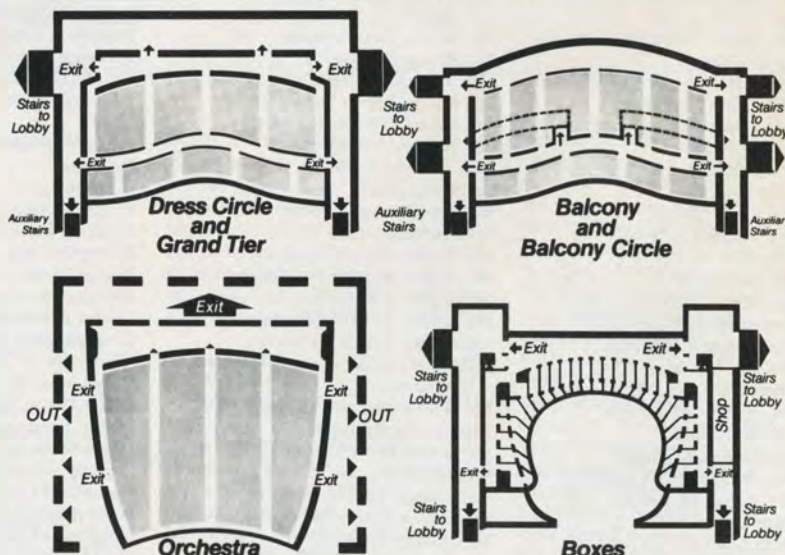
For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at Opera House cloak-rooms.

Opera glasses are available in the lobby.

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

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

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



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



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