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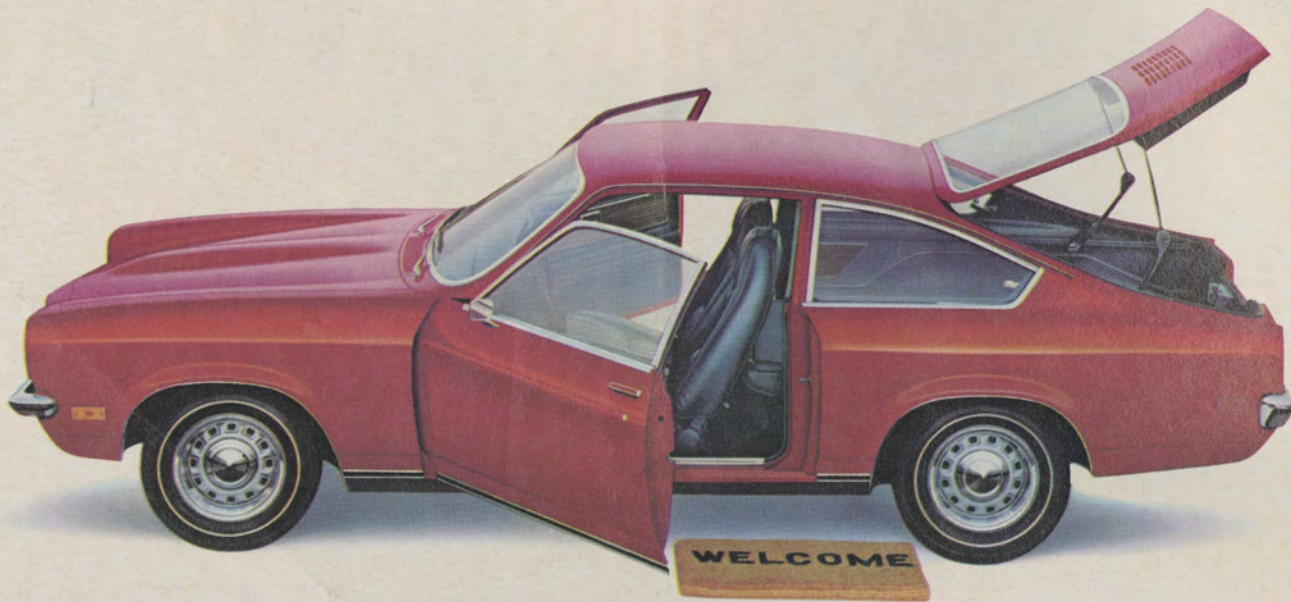
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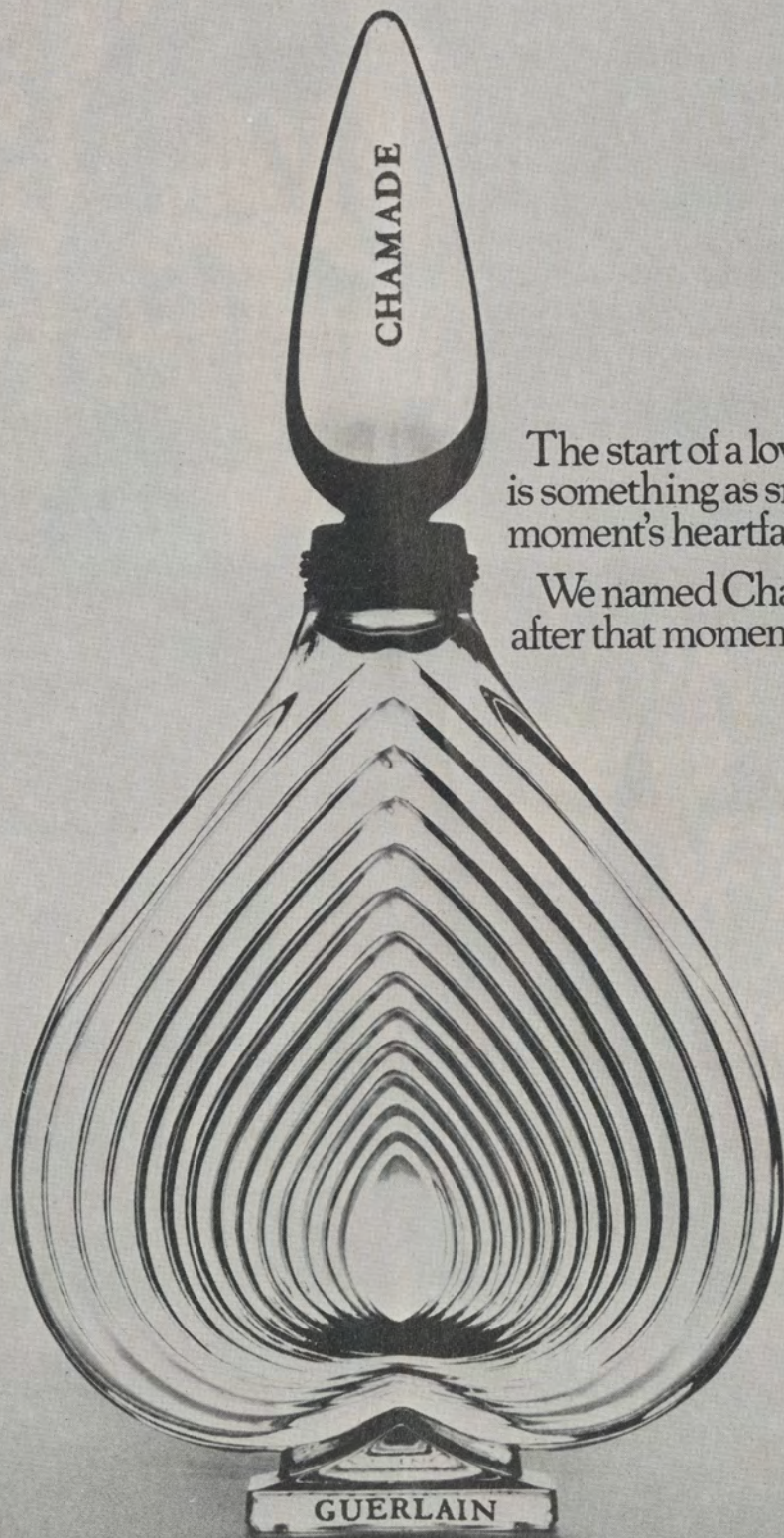
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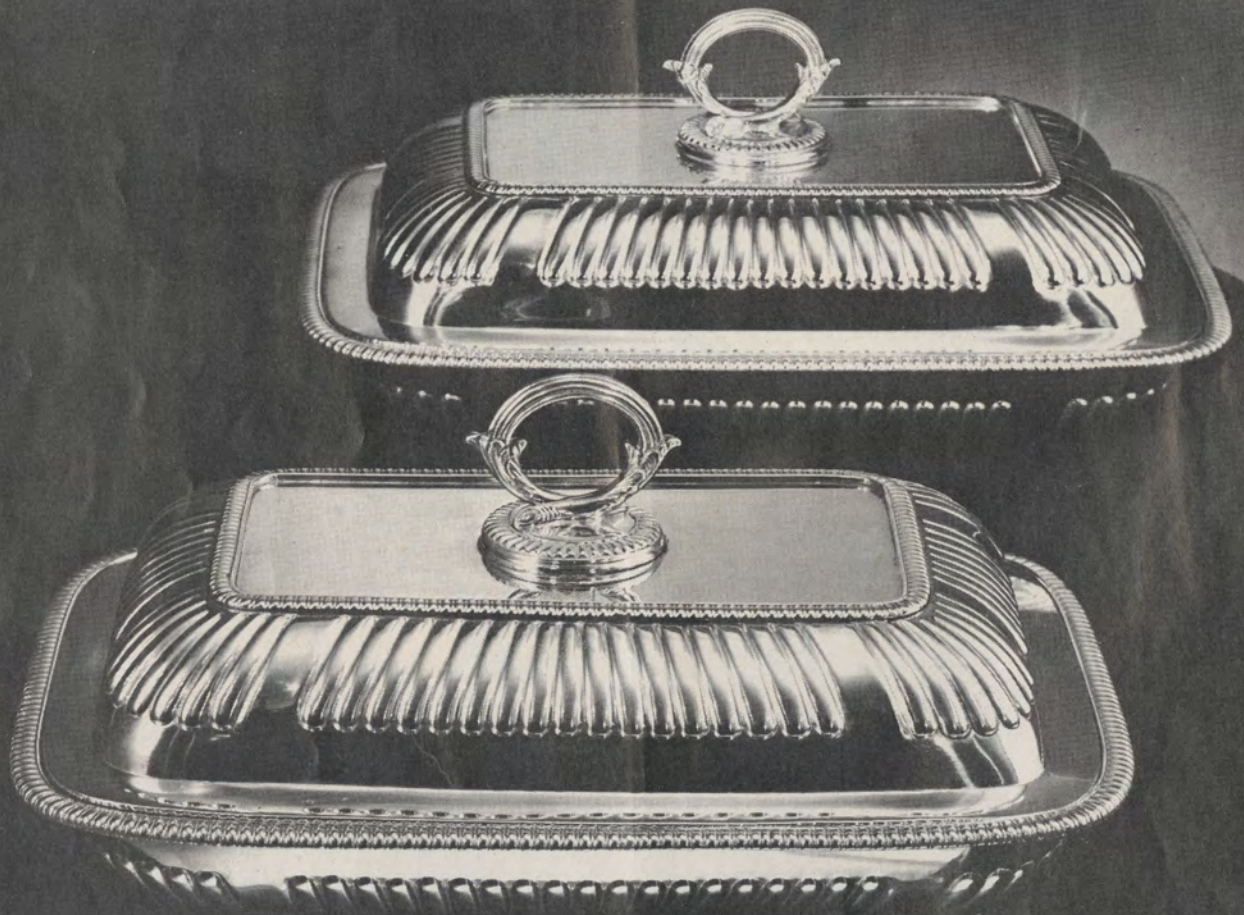


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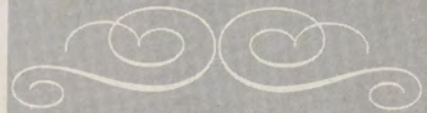
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Opera Bedeviled

by JOHN ROCKWELL

WHEN I was seven years old, I saw my first opera, Humperdinck's *Hänsel und Gretel*. I didn't see all of it, though. Whenever the witch was on the stage, I was huddled under my seat. My parents were embarrassed, but I was scared.

I've never been quite so scared, since, at least in a theatre. Not that I can't ever appreciate an operatic representation of the occult. Some works still make almost the effect their composers must have intended: the avenging Furies in Gluck's *Orfeo ed Euridice*, or the hints of otherworldly terror in those crawling violin passages in the overture to *Don Giovanni*.

But are we still terrified as we once were by the actual appearance of the Commendatore at the end of *Don Giovanni*? In an extraordinary performance, perhaps. We may still be awed by the Don's defiance, or by the histrionic skill of the singers, or by the sheer sound of the three low men's voices juxtaposed as Mozart does it. But we know the Commendatore isn't "real."

Similarly, we can still enjoy a 19th-century devil like Mephistopheles in Gounod's *Faust*, Boito's *Mefistofele* or — though it isn't actually an opera — Berlioz' *La Damnation de Faust*. Each of these three operatic versions of Goethe's devil makes a ripe vehicle for a bass, full of refulgent music and opportunities for hammy, athletic excess. Everybody must have a special spot in his operatic memories for some deliciously swaggering basso, usually bare-chested, with swirling cape, a chortle awesome in its staginess and a predilection for animosity towards helpless sopranos and tenors.

Part of the problem in our modern-day appreciation of such figures of the

occult lies in the music, and in the conventions with which these characters are portrayed. In the Baroque period composers like Rameau devoted whole theoretical studies to the cataloging of conventions. Each key had its particular emotional connotation (C major, for instance, was "heroic"), each particular kind of ornament conveyed a certain mood. The conventions which 19th-century composers have, consciously or unconsciously, associated with the malevolently occult are rather too familiar to us today: shifty lapses into a minor key, low drum beats, creepy string tremolos, a cavernous bass, and the like.

Every convention must at one time have been new and fresh. Weber's *Der Freischütz*, with its scene of Kaspar casting his magic bullets with the aid of Samiel and a host of hopefully spectacular stage illusions, must have awed audiences in 1821. Today its choral and orchestral writing seems more commonplace. It takes an imaginative stage director to make this Wolf's Glen scene "work." And, in fact, the opera has lost much of its popularity outside of German-speaking countries.

The conventions of the Romantic period still haven't lost all their potency, of course, as in the examples from *Orfeo ed Euridice* and *Don Giovanni*. Even the devils of Gounod, Boito and Berlioz can still chill us occasionally. In the cathedral scene of *Faust*, for instance, with its ominous infernal interjections forcing in upon Marguerite's prayers, we indeed get a sense of something genuinely horrible. And a more recent work, Benjamin Britten's *The Turn of the Screw*, manages to invoke the ghostly terror of James' novella with a technical vocabulary

the issue of believability. But from what we know of audience behavior at Baroque opera performances, it would seem that the Romantic period ushered in a genuinely new set of demands on its audience. People were expected to accept the illusions of the stage to a degree which had not been expected in previous centuries.

Two 20th-century devils attain an unusual kind of "believability" by combining such pre-Romantic stylization with our own preconditioned tendency to involve ourselves with theatrical events. Stravinsky's *The Rake's Progress* and Busoni's *Doktor Faust* are symptomatic of the whole neo-Classical return to the past, which in our time has made a central aesthetic principle out of the characteristic self-consciousness of post-Renaissance Western culture. Artists stand back both from their subjects and from the conventions in which those subjects have been traditionally expressed, and attempt to recreate them from the viewpoint of a detached, analytical observer. *The Rake*, in its set musical forms and anachronistic dramatic conventions, attempts in deliberate fashion to recall an Enlightenment moral tale for a post-Enlightenment audience. Nick Shadow was



Geraint Evans as the bedeviled Wozzeck in Berg's masterpiece (San Francisco Opera).

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At the left, Scarpia, here portrayed by Tito Gobbi — a devil humanized and secularized to suit the tastes of a skeptical age; right, Nick Shadow (William Dooley): a symbol and a singer, to be viewed with the same detachment with which we appreciate the artfulness of Stravinsky's music for "The Rake's Progress".

specifically conceived as a Mephisto for Tom Rakewell's Faust, yet his suave manner avoids the crudeness of 19th-century Continental models. Shadow escapes the brashness of devils like Gounod's in part because we are not expected these days to believe in him as "real." He is a symbol and a singer, whose diabolical aspects we are meant to appreciate with the same detachment with which we appreciate the artfulness of the music.

Whether this theory of "epic" drama — shared by Brecht and Claudel — really works in quite the manner its proponents expect is of course debatable. *The Rake's* best moments may well be those in which we become "involved" in the drama in exactly the same way we are involved with any great work of art. Busoni's Mephistopheles — a tenor — makes an especially frightening effect because the puppet-play ancestry of the libretto lends all the characters a curiously disembodied and otherworldly aura.

In the conventional Romantic opera plot, the villain acts the way he does for some clearly identifiable reason. Count di Luna, in *Trovatore*, is consumed with jealousy, and therefore makes trouble for Leonora and Manrico. Eugene Onegin brings about Lensky's death and Tatiana's anguish out of pride and egocentric coldness. The Duke in *Rigoletto* seduces and abandons Gilda because he is a lecher.

Yet opera has a way, even when characters are ostensibly naturalistic,

of transforming them into absolutes. Part of this has to do with the lingering conventions inherited from the Baroque, where the action was carried forward quickly and efficiently in recitatives, and the arias became occasions for the elaboration of generalized emotion. The absolute character of music itself, only imperfectly linked to particularized emotion by a plot, may also explain this tendency of opera to transform the individual into the universal. But whatever the reason, when the Grand Inquisitor (in *Don Carlo*), for instance, demands terrible vengeance against the supposed enemies of the Church, it is easy to see beyond one blind, 90-year-old man to a symbol of all the forces of vengeful retribution, and beyond that to the devil, himself.

Some villains in opera seem to court such abstract, absolute status. From the beginning of the 19th century many composers seemed to have sensed the increasingly secular temper of their times, and substituted characters who behaved in a diabolical manner for actual devils. They began to make use of the kind of operatic villain who fit comfortably within the overall naturalistic, psychologized framework of the action, yet stood apart in the absoluteness of his evil from the typical operatic "heavy." The characters' specific motives for their wrongdoings seem so meagre and inconsequential that one is invited to associate them with evil itself. Pizarro,

(continued on p. 47)

ROBERT WATT MILLER



1899 - 1970

As the curtain goes up on our 1970 season, we of the San Francisco Opera feel a great void. Robert Watt Miller is no longer with us.

We have missed him sorely during the pre-season stage and orchestra rehearsals of which he was such a familiar part for so many years. He used to come into the house and sit in the middle section of the empty main floor, often with a vocal score from his large library, which he would examine to see if there had been any changes in cuts or text. Frequently he walked towards the back of the auditorium to the stage director's desk to give highly valued criticism and comments.

On performance nights he arrived as much as one hour before curtain time, first making a trip to the box office to check on ticket sales, then going backstage to look at the setup and converse with technical personnel. If an organ was placed in the wings, he would almost always sit down and play several passages, the "Largo" by Handel being his favorite selection.

During performances his seat was at the back of Box F, subscribed for by him at all times. He had a very keen eye; whenever he rushed backstage, everyone knew he had noticed something wrong with the scenery or lighting before anyone else had.

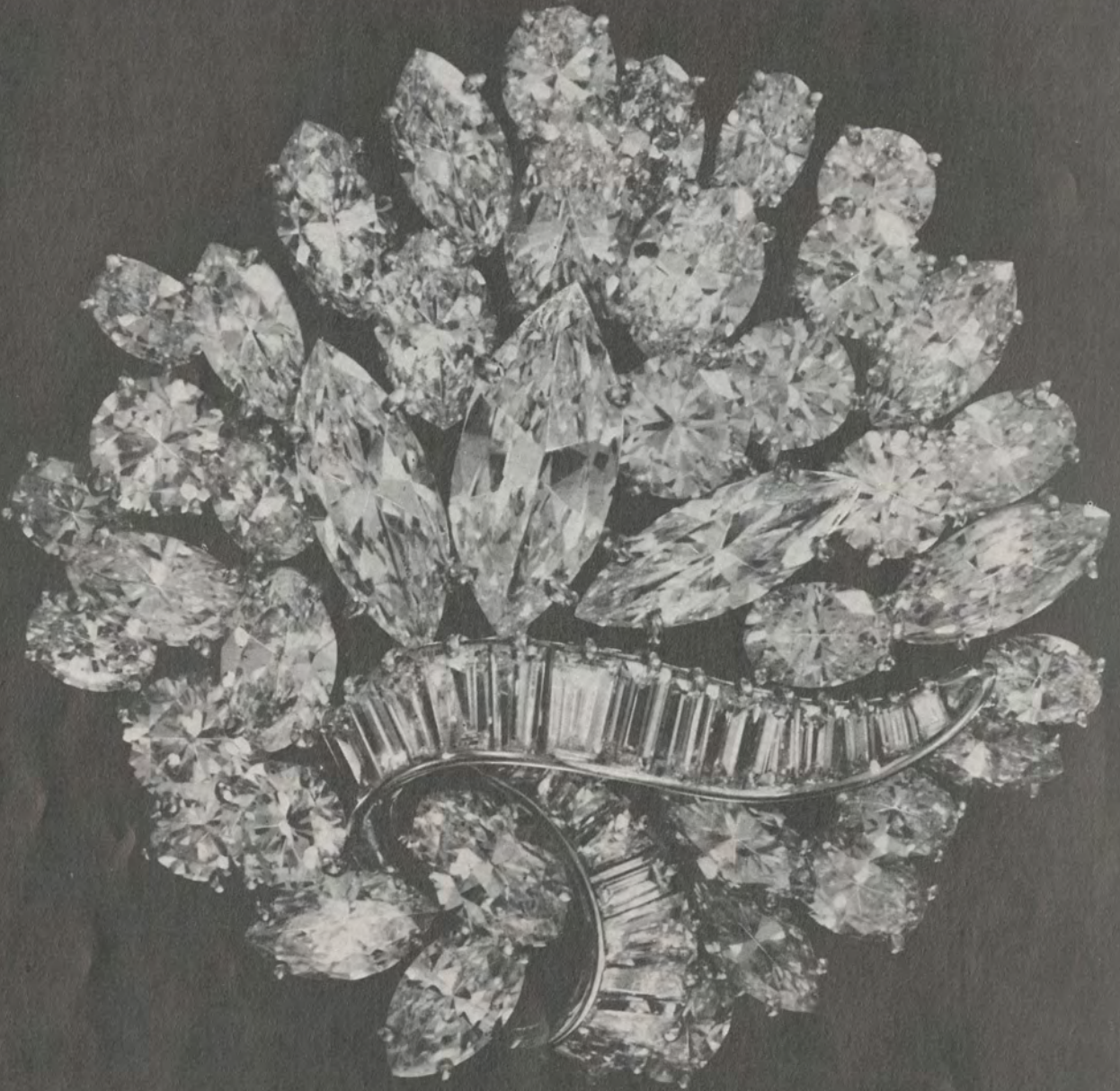
After a premiere he would come on stage during curtain calls to personally thank and congratulate the artists. If he

was particularly pleased, he would visit the dressing rooms of singers or directors. He asked all artists appearing with the Company for a signed photograph; the picture gallery in his home was a remarkable documentation of more than 30 years of our opera. Before leaving the theatre, he would often walk around with me on the empty stage to give his frank opinion of the performance. While he was always kind, his praise was not given lightly, so it meant a great deal when it was forthcoming.

We had long and fascinating conversations during his visits to my office, sometimes during repeat performances or on Saturday afternoons. Shortly after last Christmas, he came the day before I left for Europe and stayed for several hours. I could not anticipate that this was to be his final visit.

In his memory Mr. Miller's friends and admirers, from all walks of life and from many parts of the world, have sent contributions to the San Francisco Opera. It is especially fitting that the Board of Directors has authorized the use of these funds to create a new production of *Die Meistersinger von Nürnberg* for presentation during our 1971 season in honor of Robert Watt Miller. It was one of his favorite operas and it is my hope that our new production will be the tangible expression of our deepest gratitude for his many years of service and devotion to the San Francisco Opera.

Frank Merbert Adler



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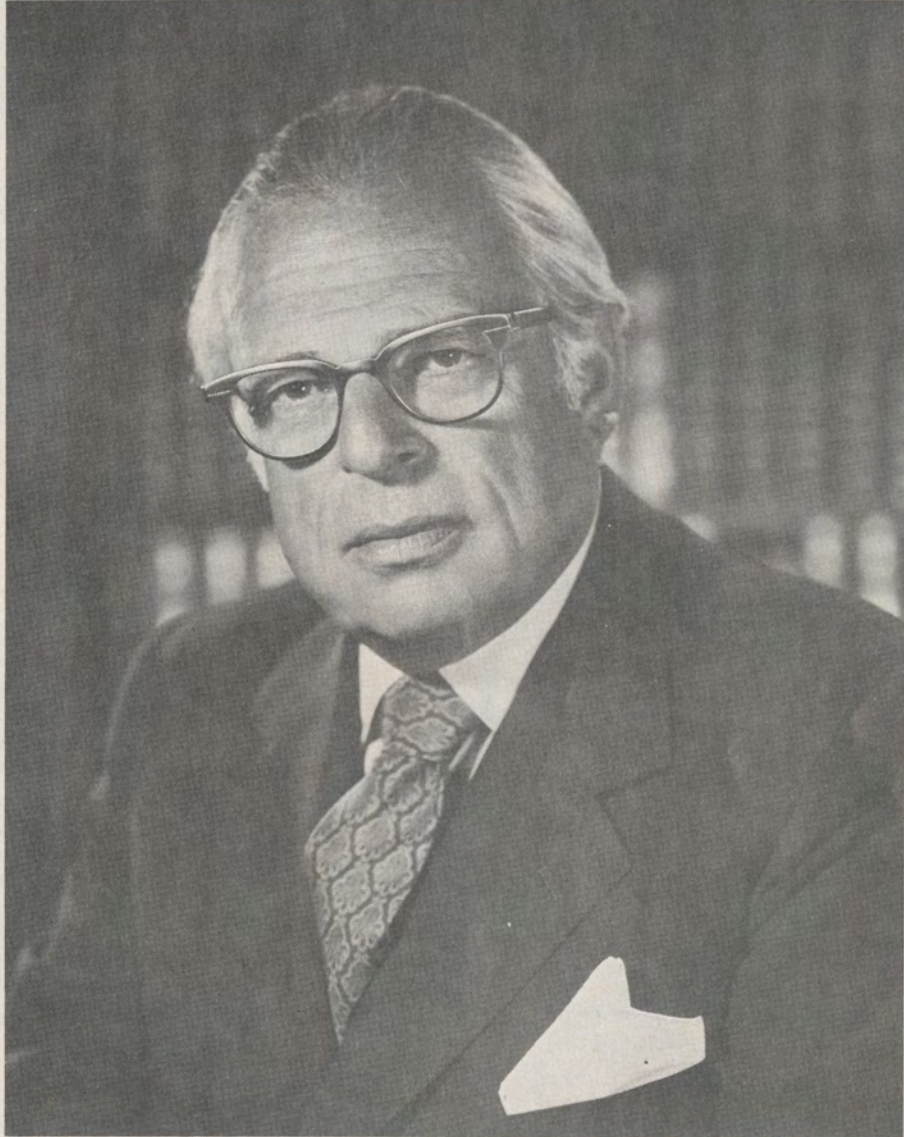
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


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REPERTOIRE 1970 SEASON

Opening Night
Friday, September 18, 8:00

TOSCA (PUCCINI)
Crespin/Spiess, MacNeil, Van Dam,
Capecchi, Fried, Nolen, Lombardi
Conductor: Cillario
Stage director: Mansouri

Saturday, September 19, 8:00

FALSTAFF (VERDI)
Costa, Price, Chookasian, Anderson/Evans,
Burrows, Richardson, Ulfung, Berberian,
Manton
Conductor: Bartoletti
Stage director: Evans, G. Hager

Tuesday, September 22, 7:00

SIEGFRIED (WAGNER)
Lindholm, Nadler, Lewis/Thomas, Stewart,
Ulfung, Richardson, Berberian
Conductor: Suitner
Production: P. Hager
Designer: Skalicki, West

Wednesday, September 23, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Friday, September 25, 8:00

FALSTAFF (VERDI)
Same cast as September 19

Saturday, September 26, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Sunday, September 27, 1:00

SIEGFRIED (WAGNER)
Same cast as September 22

Tuesday, September 29, 8:30

FALSTAFF (VERDI)
Same cast as September 19

Wednesday, September 30, 8:00

CARMEN (BIZET)
Fassbaender, Marsh, Matsumoto, Nadler/
Chauvet, Van Dam, Grant, Nolen, Manton,
Fried
Conductor: Perisson
Stage director: Mansouri
Designer: Bay
Choreographer: Carvajal

Friday, October 2, 7:00

SIEGFRIED (WAGNER)
Last performance this season
Same cast as September 22

Saturday, October 3, 8:00

CARMEN (BIZET)
Same cast as September 30

Sunday, October 4, 2:00

TOSCA (PUCCINI)
Same cast as September 18

Tuesday, October 6, 8:00

CARMEN (BIZET)
Same cast as September 30

Wednesday, October 7, 8:00

FALSTAFF (VERDI)
Last performance this season
Same cast as September 19

Friday, October 9, 8:00

TOSCA (PUCCINI)
Same cast as September 18

Saturday, October 10, 8:00
NABUCCO (VERDI)
Lippert, Anderson, Frybee/MacNeil, Tozzi,
Bjoerling, Grant, Fried
Conductor: Cillario
Production: P. Hager
Designer: Nomikos, West
Choreographer: Collins

Sunday, October 11, 2:00
CARMEN (BIZET)
Same cast as September 30

Tuesday, October 13, 8:00
NABUCCO (VERDI)
Same cast as October 10

Friday, October 16, 8:00
CARMEN (BIZET)
Same cast as September 30

Saturday, October 17, 8:00
COSI FAN TUTTE (MOZART)
Production sponsored by
Crocker-Citizens National Bank
Price, Berganza, Sciutti/Davies, Rinaldi,
Capecchi
Conductor: Pritchard
Production: Ponnelle
Designer: Ponnelle, West

Sunday, October 18, 2:00
NABUCCO (VERDI)
Same cast as October 10

Tuesday, October 20, 8:30
COSI FAN TUTTE (MOZART)
Same cast as October 17

Wednesday, October 21, 8:00
NABUCCO (VERDI)
Last performance this season
Same cast as October 10

Friday, October 23, 8:00
COSI FAN TUTTE (MOZART)
Same cast as October 17

Saturday, October 24, 8:00
SALOME (STRAUSS)
Silja, Cervena, Nadler, Matsumoto/Ulfung,
Nienstedt, Peterson, Van Dam, Nolen,
Monk, Grant, Fried, Janzen, Manton,
Hall-Sundquist, Magyar, Lombardi
Conductor: Gregor
Production: Wagner/Ebermann
Designer: Wagner/Darling

Tuesday, October 27, 8:30
SALOME (STRAUSS)
Same cast as October 24

Wednesday, October 28, 8:00
COSI FAN TUTTE (MOZART)
Last performance this season
Same cast as October 17

Friday, October 30, 8:00
SALOME (STRAUSS)
Last performance this season
Same cast as October 24

Saturday, October 31, 7:00
TRISTAN UND ISOLDE (WAGNER)
Nilsson, Martin/Vickers, Dooley, Tozzi,
Monk, Davies, Grant, Hall-Sundquist
Conductor: Suitner
Production: P. Hager
Designer: Bauer-Ecsy, West

Tuesday, November 3, 8:00
FAUST (GOUNOD)
Beckman, Anderson, Cervena/Vanzo, Soyer,
Cossa, Lombardi
Conductor: Perisson
Stage director: Fletcher
Designer: Skalicki, West
Choreographer: Johnson

Friday, November 6, 7:00
TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Saturday, November 7, 8:00
OTELLO (VERDI)
Kabaivanska, Nadler/McCracken, Paskalis,
Davies, Grant, Hall-Sundquist, Nolen,
Lombardi
Conductor: Gregor
Production: Ponnelle
Designer: Ponnelle, West

Sunday, November 8, 2:00
FAUST (GOUNOD)
Same cast as November 3

Tuesday, November 10, 7:00
TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Wednesday, November 11, 8:00
OTELLO (VERDI)
Same cast as November 7

Friday, November 13, 8:00
FAUST (GOUNOD)
Same cast as November 3

Saturday, November 14, 8:00
THE RAKE'S PROGRESS (STRAVINSKY)
Marsh, Anderson, Petersen/Van Way,
Dooley, Grant, Fried, Lombardi
Conductor: Schuller
Production: P. Hager
Designer: Skalicki, Colangelo

Sunday, November 15, 1:00
TRISTAN UND ISOLDE (WAGNER)
Same cast as October 31

Tuesday, November 17, 8:00
THE RAKE'S PROGRESS (STRAVINSKY)
Same cast as November 14

Wednesday, November 18, 7:00
TRISTAN UND ISOLDE (WAGNER)
Last performance this season
Same cast as October 31

Friday, November 20, 8:00
OTELLO (VERDI)
Same cast as November 7

Saturday, November 21, 8:00
FAUST (GOUNOD)
Same cast as November 3

Sunday, November 22, 2:00
TOSCA (PUCCINI)
Kirsten/Domingo, Quilico, Monk, Grant,
Fried, Nolen, Lombardi
Conductor: Levine
Stage director: Farruggio

Tuesday, November 24, 8:00
OTELLO (VERDI)
Same cast as November 7

Wednesday, November 25, 8:00
FAUST (GOUNOD)
Last performance this season
Same cast as November 3

Thursday, November 26, 8:00
Special Thanksgiving Day Performance
Last performance this season

CARMEN (BIZET)
Davidson, Marsh, Matsumoto, Nadler/
Domingo, Monk, Grant, Nolen, Manton,
Fried
Conductor: Perisson
Stage director: Farruggio
Designer: Bay
Choreographer: Carvajal

Friday, November 27, 8:00
THE RAKE'S PROGRESS (STRAVINSKY)
Last performance this season
Same cast as November 14

Saturday, November 28, 8:00
In celebration of Dorothy Kirsten's 25th
Anniversary with the San Francisco Opera
TOSCA (PUCCINI)
Last performance this season
Same cast as November 22

Sunday, November 29, 2:00
OTELLO (VERDI)
Last performance of the season
Same cast as November 7

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Tuesday, October 13, at 1:00
 Wednesday, October 21, at 1:00
 Friday, November 13, at 1:00
 Friday, November 20, at 1:00
 Tuesday, November 24, at 1:00
 Commentator: Alexander Fried

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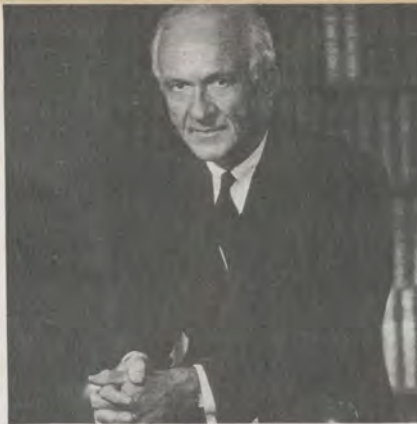
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Our Opera has a reputation for excellence which assures its status among the finest opera companies of the world. Contributing to this reputation are an imaginative approach to repertoire, the introduction of important foreign and American singers, conductors, directors and designers to our audiences and the development of young artists through the affiliated operations of the San Francisco Opera Auditions, the Merola Opera Program, Western Opera Theater and Spring Opera Theater. All of the ingredients are to be found in the present season.

It is extremely satisfying to Kurt Herbert Adler and his staff to be able to report that we entered the 1970 season with a fifteen per cent increase in subscribers, the largest number in our history. Not only have previous subscribers renewed at the highest rate ever, but we are also welcoming over 3500 new subscribers, more than in any past season. And single performance ticket advance sales have been extremely heavy, too. Proof indeed of the continued vitality of opera in the Bay Area.

We are deeply indebted to Crocker-Citizens National Bank for its grant of \$41,200 for the new production of *Così fan tutte*. Part of the Bank's celebration of its one-hundredth anniversary, this marks the first time we have received a new production from a local corporation. Especial thanks should be given to R. Gwin Follis for his efforts to obtain this important grant. We hope that this form of close involvement by business with the arts will become increasingly common in the years ahead.

Unlike so many products, opera performances cannot utilize the techniques of mass production and automation to counteract the rising expenses of labor and materials. So opera production costs continue to spiral upward. Every effort is made by the Association to establish the lowest possible operating budget, consistent with our ability to present opera of the highest standards. While our box-office income covers a higher percentage of costs than is the case for other opera companies, the gap between costs and income must be bridged by our annual Fund Drive. The 1969/70 Fund Drive raised \$580,000, the largest amount in our history, and we are particularly grateful to Robert A. Hornby, Assistant to the President, and Co-Chairmen R. Gwin Follis and Marco F. Hellman for their untiring efforts and to the many thousands of concerned individuals whose generosity has made it possible for us to continue.

However, we are somewhat in the position of the character in *Through the Looking Glass* who had to run faster and faster just to stay in the same place. The 1970/71 Fund Drive target has had to be set even higher than last year in order for us just to maintain our present levels. Our immediate problems are further complicated by the fact that the recent decline in the stock market hit especially hard the family foundations and trusts from which we have in the past received considerable support. This means that we must look to individual and corporate contributors to a greater degree than before for the funds we require. As for the future, it has become more and more evident that the only solution to the mounting financial crisis faced by the San Francisco Opera, in common with all other major performing arts institutions in America, is through substantial increases in the amount of assistance from traditional as well as new sources. Our hopes for increased government funding depend upon our ability to demonstrate widespread financial support from the community.

San Francisco is known the world over as an "opera city". If it is to remain so we must have the personal involvement of each person who loves opera. The maintenance and continued growth of the San Francisco Opera require such involvement. One cannot exist without the other. The Opera cannot exist without you.

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New Production
Der Ring des Nibelungen

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(IN GERMAN)

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OTMAR SUITNER

Production
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<i>Mime</i>	RAGNAR ULFUNG
<i>Siegfried</i>	JESS THOMAS
<i>The Wanderer (Wotan)</i>	THOMAS STEWART
<i>Alberich</i>	DAN RICHARDSON
<i>Fafner</i>	ARA BERBERIAN
<i>Forest Bird</i>	CAROLYN LEWIS*
<i>Erda</i>	SHEILA NADLER
<i>Brünnhilde</i>	BERIT LINDHOLM*

*San Francisco Opera debut

ACT I Mime's cavern in the forest

ACT II Fafner's cave in the forest

ACT III Scene 1—A mountain gorge
Scene 2—Summit of a mountain

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"Der Ring des Nibelungen", a tetralogy of which "Siegfried" is the third part, follows several legends from the Nordic mythology, involving the magic gold and the ring made from it, which makes its owner master of the world. Through the four operas, the ring changes hands, exposing the struggle for power between the Nibelung dwarfs (Alberich, Mime), giants (Fasolt, Fafner) and the gods (Wotan, Erda et al.).

Siegfried has been brought up by the dwarf Mime, Alberich's brother. Mime's cave is in the forest, close to that of Fafner. Fafner was originally a giant, who by means of the magic helmet, Tarnhelm, changed himself into a dragon, to guard the stolen treasure which includes the gold, the ring and the Tarnhelm. When Siegfried's father, Siegmund, was killed, his sword (Nothung) broke. Mime hopes to weld the pieces together so that Siegfried can use it to kill Fafner in order to gain the ring.

ACT I—Mime is toiling at his anvil, hoping to forge a strong enough sword for Siegfried. Siegfried enters, tugging a bear. He tries the new sword, which breaks, as did all the previous ones. Mime tells him about his birth and shows him his father's sword, Nothung. Siegfried asks him to weld the pieces together and runs into the forest. Wotan appears, disguised as The Wanderer and tells Mime that Nothung will only be forged by a person who knows no fear. Siegfried returns and decides to forge the sword himself. Mime realizes that the sword will enable Siegfried to kill Fafner and win the ring for himself. He prepares a poisonous brew for Siegfried, intending to have the boy drink it as soon as he slays the dragon, in order to get the ring himself. Siegfried finishes the sword and, testing its strength, splits the anvil in half.

ACT II—At the entrance to Fafner's cave, Alberich broods about the ring. The Wanderer arrives, warning him to heed Mime who will bring with him a fearless youth and win the ring. Fafner wakes up and ignores Alberich's pleas to give him the ring. As dawn breaks, Siegfried and Mime approach. Mime hopes that Siegfried will now realize what fear is, but when convinced to the contrary, leaves, hoping that Fafner and Siegfried will kill each other. Siegfried stretches out under a tree and meditates. In answering the call of a Forest Bird, he wakes up Fafner, who comes out of the cave. They fight and Siegfried kills him. He tastes the dragon's blood on his hand, which enables him to understand the language of the birds. The Forest Bird now tells him the story of the Tarnhelm and the ring, after which Siegfried enters the cave. Alberich and Mime quarrel about who is to take the ring, when Siegfried re-appears, carrying the ring and the Tarnhelm. Alberich wanders off, while Mime tries to persuade the youth to have a refreshing drink. Siegfried, however, understands the ruse and kills Mime. The bird tells him about a maiden, Brünnhilde, who sleeps on a mountaintop surrounded by flames, and Siegfried follows the bird on his way to find her.

ACT III—Scene 1—Wotan invokes Erda, the earth goddess, seeking advice about the fate of the world, which he is afraid will pass from the gods to the human race, through Siegfried and Brünnhilde. But Erda can tell him nothing and returns to the earth. Wotan resigns himself to renouncing the world and letting the era of human love begin. Siegfried appears, guided by the bird. Wotan attempts to bar his way, but Siegfried shatters his spear with the sword. Sounding his horn, Siegfried climbs the rock on which Brünnhilde sleeps.

Scene 2—Siegfried awakens Brünnhilde with a kiss. She greets the sun and the day. Siegfried tries to embrace her and at first she resists, but then abandons herself to the power of love and to Siegfried in a final joyous duet.

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Radiant Love, Laughing Death by Michael Barclay

Siegfried is the pivotal work of Wagner's *Ring* cycle as well as his artistic life. He had written the four poetic texts of the *Ring* in reverse order and was composing them chronologically when he became blocked at the end of the second act of *Siegfried*. In the Spring of 1857 Wagner abandoned *Siegfried* as the boy raced toward the fiery summit and ultimate confrontation with his first woman. During this break of twelve years Wagner composed his only mature comedy, *Die Meistersinger*, and *Tristan und Isolde*. In these works he confronted the problem of "psychic identity within passionate love" in order to fully comprehend the Brünnhilde-Siegfried alliance, which would be born at the conclusion of this third day of the cycle. *Tristan und Isolde*, the result of this exploration, was the grand experiment which not only altered the course of Wagner's *Ring* but the whole form of Western music for all time.

From his earliest important work (*The Flying Dutchman*) Wagner's poetic texts concerned themselves with a search for value in human existence—the basic quest of European Romanticism. *Das Rheingold* had begun as a consideration of power as value, but by *Die Walküre* the theme had shifted to parenthood. The final phase of the tetralogy considers love as a source of value, and *Tristan und Isolde* was really a working model for this part of the *Ring*. Many of Wagner's contemporaries uncomprehendingly experienced the tortured soul of *Tristan und Isolde* with shock and revulsion, never perceiving these effects as a basic aim of the work. *Tristan*, in the form of a dramatic nightmare, explores the nature of passionate love and finds it frightening, psychotic, destructive and ultimately valueless. With these new, rather grim insights Wagner found it necessary to reshape the final segments of his *Ring*.

Siegfried tells the story of Wotan's fear-ridden attempt to salvage the corrupt world order he engendered with his rape of the World-Ash-Tree. Wotan intends that Siegfried, with the help of Brünnhilde, will redeem the world. Siegfried, the boy who is

ignorant of fear, will perform the world-rescuing deed—will forestall the twilight that Erda has predicted will engulf the gods. Ironically, Wotan's chosen instruments are themselves burdened with his original sin and must both generate and perish in the final conflagration which cleanses the universe of the self-defeating power of the gods. Wotan's fear and corruption are at the very heart of the work, and Siegfried is eventually destroyed by forces of twilight and fear in *Götterdämmerung*.

Siegfried begins with a brief orchestral prelude depicting Mime's fear, for the dwarf lives in a constant state of anxiety. He fears the strength in the boy he has raised, he fears a return to slavehood under Alberich, should the latter recover his Ring of Supreme Power, and above all, he fears the monster-dragon, Fafner, who guards the Nibelungen hoard in the distant Cave-of-Envy. Fafner's dark, menacing, serpentine *leitmotiv* sounds menacingly in the Wagner tubas every time his existence passes through Mime's mind.

Siegfried, who is the embodiment of pure, innocent power, has yearned for the time he will have to see the dwarf no longer. His spontaneous intellect, at once naive and free from societal fears, instinctively mistrusts Mime, and Siegfried deals with him much as the innocent Rhinemaidens treated Alberich in the first scene of *Das Rheingold*. His feelings of revulsion are not superficial, for in myth the external frequently reveals the internal, and Mime is as corrupt and evil as he is ugly. Mime has continuously lied to Siegfried and does so until he is finally killed near the end of the second act. It is only through an actual threat of physical violence that Siegfried is able to get the dwarf to admit he is not the boy's father-mother as he has always claimed. In Mime Wagner has created a character demanding consummate skill on the part of the artist, who must walk a narrow line between myth and caricature and at no time must evoke audience sympathy. We must be made to experience the same loathing and disgust that Siegfried feels toward this most dangerous foe.

The role of Siegfried calls for super-human vocal, physical and dramatic resources. A coherent and sensitive portrayal must express both Siegfried's gentleness and overwhelming vitality—he is indeed the very embodiment of the life force in the mythic structure. The scene in which he wrests the story of his birth and heritage from the reluctant dwarf is paradigmatic of his total personality—capable of both utter ruthlessness and intense moments of empathy. The tale of Sieglinde's pain-wracked death brings on a mood of total inward reflection and compassion, which is abruptly broken in a burst of animal exuberance when he learns of the fragments of his father's sword. Challenging the elf-smith to repair the weapon, he rushes exultingly into the forest leaving Mime terrified, for with all his skill he cannot reforge Nothung.

When the aged and world-weary Wotan enters Mime's cave in his guise of the Wanderer, he is a man totally unlike the arrogant, punishing god of *Die Walküre*. He cynically wagers Mime's hospitality against his ability to correctly answer three questions for the dwarf. Mime, stupidly overlooking his most pressing need, knowledge of how to repair the broken sword, tries to outwit the god with meaningless and unnecessary questions. In gloomy triumph the old man exits leaving Mime's head forfeit to Siegfried and saying, "Only he who knows no fear can forge Nothung anew!"

The first act concludes with Siegfried's forging of Nothung, and the phallic symbolism of the sword is openly expressed in text and music, some of the most blatantly sexual in the work. Song and sword finished, the boy impetuously cleaves the great anvil in two and charges toward the Cave-of-Envy, for Mime has promised him that only a confrontation with Fafner can teach him fear.

The second act opens before dawn outside Fafner's lair and brings Alberich and Wotan, the tragic counterparts of the work, together for a last encounter. In this scene Wagner makes explicit the relationship of darkness and light: Alberich, the love-

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Opera ACTION was created in 1967 to increase awareness of the San Francisco Opera, to stimulate interest in opera in general, and to actively promote ticket sales. Not a fund-raising organization, Opera ACTION works in close cooperation with the publicity department, enabling it to greatly extend its reach and activity. Those interested in actively working on behalf of the San Francisco Opera should contact their local chairman.

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renouncing dwarf and the hollow god, for their transgressions for power have been parallel. Wotan leaves, trusting to Siegfried's strength, and Alberich lurks in the shadows hoping that somehow the Ring will soon be his again.

Siegfried arrives in the glen and sits beneath a sheltering linden tree and listens to the lovely, familiar sound of the forest that surrounds Fafner's lair. This is the section of the work known as Forest Murmurs and is one of gentle relief from the tension and violence of the rest of the work. The youth muses on love, fear and death and in a moment of telling naivete wonders if all human mothers die in giving life to their sons. He comically attempts musical communication with a curious bird and merely succeeds in rousing the huge dragon whom he slays. Licking the burning dragon's blood from his hand enables him to understand the speech of the bird as well as the thoughts of Mime and there follows what is a unique scene in all music drama. Mime tries to induce Siegfried to drink a bowl of drugged broth, and while he hypocritically fawns over the boy, both the audience and Siegfried learn the dwarf's real intention from his own mouth. He will kill Siegfried in his sleep and steal the Ring, the Tarnhelm and the treasure. Learning at last that Mime despises him and desires his death, Siegfried kills the would-be-slayer with a single contemptuous thrust of his sword and dashes up the mountain following his bird-friend who has promised to lead him to the most wondrous woman in the world.

The first two scenes of act three focus on Wotan's fear. In the first he summons the Earth-Mother, Erda, from her rest and demands the knowledge which can help him prevent the inevitable Twilight of the Gods. This great musiscape concludes as the goddess too recognizes the hollowness of Wotan's world order crying, "You are not what you claim you are!" In a violent rage Wotan releases the Earth-Mother, futilely condemning her to endless sleep and awaits Siegfried whom he now sees coming up the desolate mountain path leading to the height where Brünnhilde lies suspended in magic sleep and surrounded by magic flames.

Wagner manages to make this penultimate scene as frustrating for the audience as it is for Siegfried. For more than three hours we have had an almost unrelieved succession of male voices and dark, forboding orchestral texture. Our musical anticipation of Brünnhilde parallels Siegfried's sexual desire and Wotan's in-

terference enrages us. In a most explicitly symbolic move Siegfried shatters Wotan's World-Ash-Spear, the symbol of his dominion, and charges impetuously into the billowing sea of flame.

The final awakening scene is radiant and clear but rarely understood. Brilliantly prefiguring Freudian sexual theory, Wagner has Siegfried cry out (for his mother's help) in his first experience of fear as he contemplates the sleeping woman. He even momentarily believes Brünnhilde is his mother for she recognizes him. She is at first ecstatic, but quickly becomes apprehensive, fearful of losing her identity in the passion of her awakening. She tries over and over to make Siegfried understand that his identity too is threatened by passion. She likens his reflection in the mirroring brook to his identity and begs him not to allow the waves of passion (Wagner's favorite image used constantly in *Tristan* and *The Ring*) to destroy the perfect image. "Do not destroy the reflection, love yourself, and let me be!", she cries. She is unable to stop the flood of feeling and they are engulfed in the same waves that drown the demented Isolde in the final lines of her *Liebested*. Rather than reaching out to the helpful shore of Brünnhilde's wisdom and compassion, Siegfried dives straight into the violent wave in the hope that he can extinguish his urgent burning desire.

A marvelous flood washes toward me
with all my senses I see only it,
the marvelous undulating wave
Though it destroys my image
I am now myself burning
Scorching fire in the flood to cool
I myself as I am
spring into the brook
Oh, that its waves might blissfully
strangle
my desire and disappear in the
flood!

His effect is ultimately to drag the now hysterical woman into the violent wave and in lines of obvious irony the pair call down on themselves the Night of Annihilation which Wagner explored in *Tristan*. In the thrall of self-destructive passion they exultantly sing of their unforeseen doom

Radiant Love,
Laughing Death!

Michael Barclay is opera critic at KPFA-FM, and host of the popular opera program *The Superart*. He is a *Ford Fellow* and is writing his thesis on opera in James Joyce at the University of California, Berkeley where he will also lecture on Wagner.

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Speaker: Dr. Jan Popper

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South Peninsula Chapter
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September 17
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Presented by Opera ACTION
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October 22
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September 21
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October 12
"Mozart and Stravinsky"
Speaker: Robert Commanday

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September 25
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WHO'S WHO



SYLVIA ANDERSON returns to San Francisco for her fourth season. Her debut role in 1967 was that of Octavian in *Der Rosenkavalier*, with which she scored a great success. That same year she also sang Siebel in *Faust*, a role she will re-create this season. Born in Denver, Colorado, Miss Anderson graduated from the Eastman School of Music in Rochester, N.Y. She sang with the Central City and Santa Fe operas before going to Europe on a Fulbright scholarship. Currently a leading mezzo-soprano of the Frankfurt Opera, Miss Anderson makes frequent guest appearances in most of the major European opera houses. Last summer she sang at the Bayreuth Festival for the first time.



BRUNO BARTOLETTI, one of opera's busiest conductors, started his musical studies at the age of 10, concentrating on the flute. After spending several years as pianist at the Florence Teatro Comunale, he joined the Florence May Festival Orchestra as assistant conductor and worked closely with Tullio Serafin, Dmitri Mitropoulos and Artur Rodzinski. He made his professional debut there in 1953. He is particularly associated with a number of contemporary composers and has conducted world premieres of works by Rocca, Malipiero, Ginastera, Krenek and Egk. Currently first conductor of the Rome Opera, Bartoletti is a conductor and a member of the artistic administration of the Chicago Lyric Opera. In *Falstaff*, Maestro Bartoletti is making his San Francisco conducting debut.



ARA BERBERIAN returns for his fifth consecutive season with the San Francisco Opera and will be featured in two diverse roles: Pistola in *Falstaff* and Fafner in *Siegfried*. He has performed leading roles with the New York City, New Orleans, Houston, Philadelphia, Pittsburgh and Cincinnati op-

eras. Berberian is also one of the busiest oratorio and concert artists in the country and has performed with every major orchestra in the United States and Canada. He often appears on television, where his credits include Berlioz' *L'Enfance du Christ* and the title role in Laderman's *Galileo*.



STUART BURROWS is one of the leading tenors of London's Covent Garden, principal tenor of the Welsh National Opera and guest artist in several leading American and European opera houses. His American debut took place here in 1967 as Tamino in *The Magic Flute*, for which he returned last season. That same role was also the vehicle for his Covent Garden debut in 1968. Burrows has sung major opera roles on BBC television and also has his own program on Welsh television: *Stuart Burrows Sings*. He appeared with the San Francisco Symphony last spring in performances of the Dvorak *Requiem*.



RENATO CAPECCHI, whose opera career spans two decades and encompasses over 260 roles, was previously heard in San Francisco as Dr. Bartolo in *Il Barbiere di Siviglia* (1968) and Fra Melitone in *La Forza del Destino*, and Dandini in *La Cenerentola* (1969). Capecchi was featured in 15 world premieres of operas written by contemporary composers. He has recorded several complete operas and a number of single LP's. During this season, he will be heard as the Sacristan in *Tosca* and as Don Alfonso in *Così fan tutte*.



GUY CHAUVET, Don Jose in this year's *Carmen*, is returning for the third time to the San Francisco Opera. He was previously heard here as Aeneas in *Les Troyens* and Radames in *Aida*. Born in the south of France, Chauvet is a business college graduate who as a student won several vocal competitions, which resulted in a contract with the Paris Opera in 1958. He made his debut there in the title role of Berlioz' *La Damnation de Faust*. Since then, he has been very active in France and abroad, and has also made a number of recordings, including the complete *Herodiade* and an abridged version of *Les Troyens*.



LILI CHOOKASIAN made her operatic debut in 1959 as Adalgisa in a Little Rock performance of *Norma*. In 1962, the Chicago-born contralto made her Metropolitan Opera debut as La Cieca in *La Gioconda*. Since then, she has sung in a number of standard and contemporary operas, almost exclusively at the Metropolitan, including *The Medium*, *Andrea Chenier*, *The Last Savage*, *Eugene Onegin*, *Peter Grimes*, *Das Rheingold* and *Un Ballo in Maschera*. Miss Chookasian is also very active on the concert stage. She recently starred in the nationally-televised production of Jack Beeson's new opera *My Heart's in the Highlands*. Her portrayal of Mistress Quickly in *Falstaff* represents her San Francisco Opera debut.



CARLO FELICE CILLARIO, musical director of the Sydney Opera, makes his San Francisco Opera debut as conductor of *Tosca* and *Nabucco*. He started his career as a violinist, and was rewarded with the Paganini Prize in 1935. He spent several years as professor at the Santa Cecilia Conservatory in Rome, and dedicated himself to conducting in 1942. Since then, he has had assignments with every principal orchestra and opera house of the world. He was permanent conductor of the Angelicum Orchestra of Milan for five years and is the founder of the Bologna Chamber Orchestra. He also spent five years as a conductor of the Chicago Lyric Opera. Several recordings made by Maestro Cillario have won the coveted *Grand Prix du Disque* award.



MARY COSTA returns to San Francisco following triumphant appearances in the Soviet Union, where she was heard in *La Traviata* and *Faust* in Yerevan, Tbilisi, Leningrad and Moscow. Born in Tennessee, Miss Costa has spent most of her time in Southern California. Her operatic career has taken her to Glyndebourne, London, Lisbon and Geneva and all the major American opera houses. One of her most recent successes included the role of Desdemona in the Cincinnati production of *Otello*. This will be Miss Costa's ninth season with the San Francisco Opera since her debut here in 1959.

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REGINE CRESPIN opens the San Francisco Opera's 1970 season as *Tosca*. Born in Marseilles, she studied at the Paris Conservatory and made her opera debut in 1950 in Mulhouse as *Elsa* in *Lohengrin*. In the ensuing years, she has developed a vast repertoire which includes a great number of taxing and dramatic roles, and has established a truly international reputation. Her previous appearances in San Francisco include the role of *Elisabeth* in *Tannhäuser*, *Dido* and *Cassandra* in *Les Troyens*, *Sieglinde* in *Die Walküre* and *Marschallin* in *Der Rosenkavalier*. One of her most recent recordings is the complete *Der Rosenkavalier*, acclaimed by many as one of the finest opera recordings ever made.



SIR GERAINT EVANS returns to San Francisco in a role for which he is very well known: *Sir John Falstaff*. He also makes his American debut as stage director of Verdi's *Falstaff*. Evans made his debut at Covent Garden in 1946, and is a regular member of that company. His roles in San Francisco following his American debut here in 1959 as *Beckmesser* in *Die Meistersinger* include: *Schaunard* (*Le Bohème*), *Paolo* (*Simon Boccanegra*), *Bottom* (*A Midsummer Night's Dream*), *Leporello* (*Don Giovanni*), *Don Pizarro* (*Fidelio*), *Kezal* (*The Bartered Bride*), *Papageno* (*The Magic Flute*) and the title roles in *Gianni Schicchi*, *Wozzeck*, *The Marriage of Figaro* and *Falstaff*. In 1959 he became a Commander of the British Empire and in 1969 was knighted for his participation in the Investiture of Prince Charles as the Prince of Wales.



BRIGITTE FASSBAENDER, a leading artist of the Munich Opera, is making her American debut in the title role of *Carmen*. Born in Berlin, she is the daughter of the famous baritone Willy Domgraf-Fassbaender, who was also her voice teacher. After completing her studies of music at the Nuremberg Conservatory, she was immediately engaged by the Munich Opera. Her best known roles there include *Carmen*, *Princess Eboli* in *Don Carlo*, *Octavian* in *Der Rosenkavalier*, *Orpheus*, *Dorabella* in *Così fan tutte*, *Cherubino* in *The Marriage of Figaro* and *Orlofsky* in *Die Fledermaus*. Her most recent appearances include *Cherubino* and *Dorabella* at

the Munich Summer Festival and a concert with Herbert von Karajan at the Osaka Festival in Japan.



HOWARD FRIED has been with the San Francisco Opera for fourteen seasons and has some 150 active opera roles in his repertoire. He has sung with most of the opera companies in the United States. He appeared in a number of leading tenor roles with the New York City Opera and is also very active as a concert and oratorio performer.



CLIFFORD GRANT, returning to San Francisco for his fifth consecutive season, was born in Melbourne, Australia. He was known there both as a concert performer and nightclub entertainer. He won a scholarship which took him to England where he was soon singing principal opera roles. He is presently on the roster of the Sadler's Wells Opera, where he was this year heard as *Hunding* in *The Valkyrie* and *Don Basilio* in *The Barber of Seville*. He sings the role of the *Commendatore* in a new recording of *Don Giovanni*.



GHITA HAGER has been with the San Francisco Opera for seventeen years. During that time, she has had a number of assignments, including stage direction and choreography. During the 1968 season, she became the first woman to stage an opera for the company (*Il Barbiere di Siviglia*). She has also been very active as stage director with Spring Opera of San Francisco and Western Opera Theater. Born in Estonia, Miss Hager is now a German citizen. She has had professional experience in a large number of major European opera houses.



PAUL HAGER has staged more than seventy productions here, including the American premieres of *Troilus and Cressida*, *Medea*, *Die Frau ohne Schatten*, *Carmina Burana*,

Katerina Ismailova, *The Makropoulos Case* and *The Visitation*. He started his career in Munich and in 1951 became assistant to Wieland Wagner in the inaugural postwar Bayreuth Festival season. He works regularly at the Vienna State Opera, and has staged operas at La Scala, in Naples, Cologne, Mannheim, Nürnberg, Buenos Aires and Salzburg. His recent productions here include the complete *Ring* cycle, *Jenufa* and *The Magic Flute*.



CAROLYN LEWIS, a member of Western Opera Theater for the past year, was born in Idaho and raised in Utah. She made her professional debut as Rosina in *The Barber of Seville* with the Utah Symphony. Her most recent appearance was in the title role of Rossini's *La Cenerentola* in Reno. She will be making her San Francisco Opera debut as the Forest Bird in Wagner's *Siegfried*.



BERIT LINDHOLM, new to San Francisco audiences, has in a few short years established herself as a leading Wagnerian soprano. She comes to San Francisco following portrayals of all three Brünnhildes in the Bayreuth productions of Wagner's *Ring*. Stockholm-born Miss Lindholm made her debut in her native city in 1963 as the Countess in *The Marriage of Figaro* which led to a contract with the Stockholm Opera, on whose roster she has remained ever since. She has also made a number of guest appearances in Florence, London, Munich, Copenhagen, Berlin and Paris. She sings the role of Cassandra in the complete recording of Berlioz' *Les Troyens*, just released.



RICHARD LOMBARDI will be heard in five roles during his debut season here. He took his masters degree at UCLA and has performed with the Santa Monica Civic Opera and with Dorothy Warenauskjold's Musical Theater. He is presently an apprentice artist at the Santa Fe Opera, where he appeared in the world premiere of Luciano Berio's *Opera*.



CORNELL MACNEIL is returning to San Francisco for the fourth time since his debut here in 1955 and will be heard in two roles for which he is well known: Baron Scarpia in *Tosca* and the title role in *Nabucco*. Born in Minneapolis, MacNeil received his musical training in Minnesota and Connecticut. His career started in Broadway musicals, which led to Menotti's *The Consul*, which in turn led to his debut with the New York City Opera as the elder Germont in *La Traviata*. In 1959 he made his debuts at La Scala and at the Metropolitan and has since been heard in a great number of leading roles throughout the world. He has also recorded eight complete operas and several single LP's.



LOTFI MANSOURI was born in Iran and first came to the United States in 1947 to study psychology. Currently chief stage director at Geneva, he is also under contract with the Zürich Opera as guest director. During the last five years, he has also made an impressive list of guest appearances in all major European opera houses. His recent successes with the San Francisco Opera include *Un Ballo in Maschera*, *L'Elisir d'amore* and *Fra Diavolo*.



RAYMOND MANTON was born in New York City but has been a California resident for many years. In addition to his 29 character portrayals with the San Francisco Opera since his debut in 1955, Manton is often heard in recitals and oratorio performances throughout the Western United States.



JANE MARSH returns to San Francisco for her third season. Born in San Francisco and raised in Mill Valley, Miss Marsh achieved world-wide prominence as first prize winner



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of the 1966 Tchaikovsky competition in Moscow. That same year she signed a contract with the Düsseldorf Opera, where she has been singing since. Her San Francisco Opera debut took place in 1967 as Pamina in *The Magic Flute* and she returned the next season for Liù in *Turandot*. Miss Marsh frequently appears on the concert stage, most recently in Madrid performances of *Elijah* and in Mahler's Fourth Symphony with the New York Philharmonic. She recently recorded Beethoven's Ninth Symphony and Mendelssohn's *Elijah* with the Philadelphia Orchestra.



SHIGEMI MATSUMOTO won the San Francisco Opera Auditions in 1968 and made her San Francisco Opera debut that fall. She has been a leading soprano of Western Opera Theater for the past two seasons, and appeared with Spring Opera of San Francisco. Miss Matsumoto has sung in the last two opening night concerts of the San Francisco Pops with Arthur Fiedler, and has performed throughout the Western United States as a Community Concert artist.



SHEILA NADLER is returning to San Francisco for her third consecutive season, and will be heard in *Siegfried*, *Carmen*, *Salome* and *Otello*. This past winter she made her debut at the New York City Opera as Jocasta in *Oedipus Rex*. Following her San Francisco schedule, she will be heard as Ulrica in *Un Ballo in Maschera* and as Feodor in *Boris Godounov*, both in Pittsburgh. Born in New York, Miss Nadler studied at the Mannes School of Music, Hunter College, Manhattan Opera Theater and the Metropolitan Opera Studio.



TIMOTHY NOLEN, a leading baritone of Western Opera Theater for the past two years, returns to San Francisco Opera for his third season since his debut here in 1968. He has also appeared with Spring Opera of San Francisco and in a number of recitals and concerts. Last summer, he scored a great success in the opening concert of the San

Francisco Pops with Arthur Fiedler and also sang Mahler's *Songs of a Wayfarer* at the Ojai Festival under the baton of Pierre Boulez.



JEAN PERISSON studied at the Paris Conservatory and at the Salzburg Mozarteum. His first permanent appointment was as conductor of the French Broadcasting Corporation in Strasbourg. He then went to Nice where he served as head of both the Opera and the Nice Philharmonic. His conducting assignments there included French premieres of *Katerina Ismailova* and *Elegy for Young Lovers*. Guest engagements have taken Perisson throughout Europe and the USSR. His American debut took place here in 1966 when he conducted *Les Troyens* and *Carmen*.



MARGARET PRICE is well remembered for her American debut here last year as Pamina in *The Magic Flute*. Educated in Wales and London, Miss Price was first heard with the Welsh National Opera as Cherubino in *The Marriage of Figaro*. In 1963, as understudy for Teresa Berganza at Covent Garden for the same role, the young Welsh soprano had her unexpected chance to sing when Miss Berganza was taken ill. Since then, she has appeared in leading roles there and at Glyndebourne. Miss Price performs extensively in recitals and symphony/oratorio performances, and has made several recordings, most recently of Handel's *Messiah*.



DAN RICHARDSON, baritone from Virginia, makes his American debut in the varied roles of Ford in *Falstaff* and Alberich in *Siegfried*. He studied music in New York, Rome and Zürich. His American career started in musical comedies and plays, and his European opera debut took place in 1960 in the Saarbrücken production of *Lohengrin*. Since 1964, he has been the leading baritone of the Essen Opera. He sang the title roles in *Der fliegende Holländer* (Brussels) and *Wozzeck* (Lyon), Scarpia in *Tosca* (Lyon) and the four baritone roles of *The Tales of Hoffmann* (Brussels).



LUDOVIC SPIESS started his career as a sculptor. At the age of 24, he made his debut as the Duke in *Rigoletto* in his native Rumania. In 1964, he took part in the Toulouse International Competition, where he won first prize. In 1967, he was invited by von Karajan to sing at the Salzburg Festival and in 1968 made his Vienna State Opera debut. His American debut took place the same year as Calaf in *Turandot* with the San Francisco Opera. Recently, he added the role of Otello to his repertoire, which brought him very favorable public and critical acclaim.



THOMAS STEWART, who made his San Francisco Opera debut in 1962, returns for his fifth season and will portray The Wanderer in Wagner's *Siegfried*. Texas-born and a one-time resident of California, Stewart sings regularly in Bayreuth, and during this year's festival was heard in *Rheingold*, *Die Walküre*, *Siegfried* and *Parsifal*. His career started in the field of engineering, but soon gave way to music. He met his wife, the famed soprano Evelyn Lear, while both were studying at Juilliard. The couple went to Europe where both their careers progressed steadily. Stewart's roles in San Francisco have included Wolfram in *Tannhäuser*, Orestes in *Elektra*, the title role in *Don Giovanni*, Prince Yeletski in *The Queen of Spades*, Count di Luna in *Il Trovatore*, and Golaud in *Pelleas et Melisande*.



OTMAR SUITNER was the choice of the late Wieland Wagner to conduct the entire *Ring* cycle at Bayreuth in 1966. He led *Tannhäuser* there in 1964, *Der fliegende Holländer* in 1965, and the *Ring* again in 1967. Maestro Suitner was born in Innsbruck, studied at the Salzburg Mozarteum, and was a pupil of the late Clemens Krauss. He became music director of the Remscheid Opera in 1952, general music director of the Dresden Staatsoper in 1960, and general music director of the Berlin Staatsoper in 1964. Suitner has also conducted at La Scala, Venice, Buenos Aires and Stuttgart. He made his San Francisco Opera debut last year in performances of Wagner's *Götterdämmerung*.

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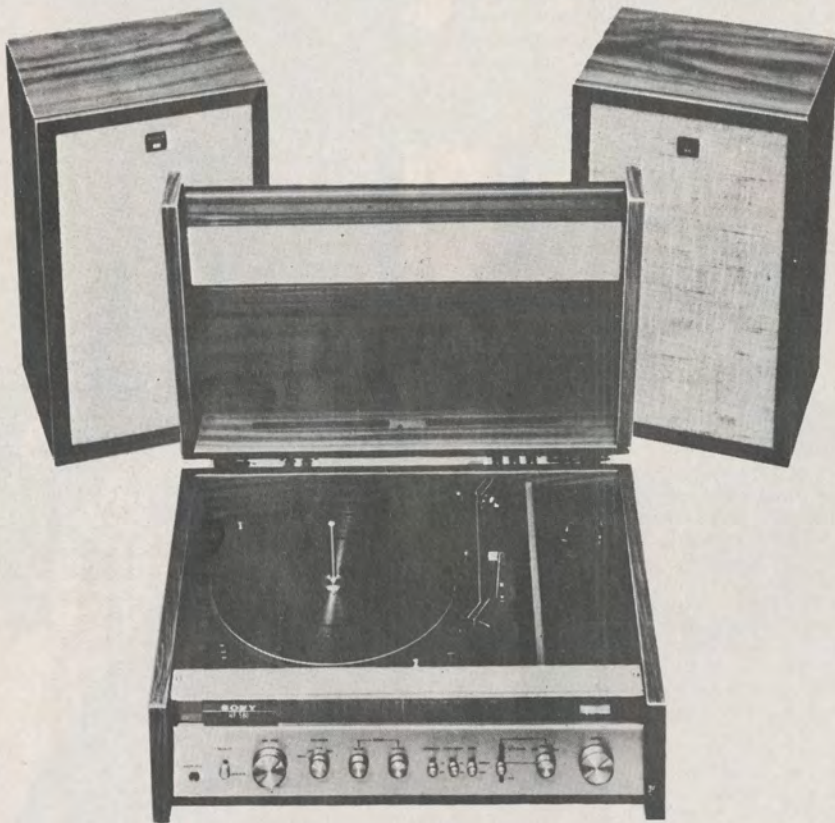
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JESS THOMAS returns for his seventh season, completing his appearances in San Francisco Opera's new presentation of Wagner's *Ring*—this year in the title role of *Siegfried*. Winner of San Francisco Opera's 1957 Auditions, he made his debut with the company that same year as Faninal's Majordomo in *Der Rosenkavalier* and Malcolm in *Macbeth*. He is now firmly established as one of the world's leading heldentenors. His other roles in San Francisco include Walther in *Die Meistersinger*, the title roles in *Lohengrin*, *Tannhäuser* and *Tristan*, Cavardossi in *Tosca*, Bacchus in *Ariadne auf Naxos*, Loge in *Das Rheingold*, Siegmund in *Die Walküre* and Siegfried in *Götterdämmerung*. He has made numerous recordings, including the complete *Siegfried*.



RAGNAR ULFUNG returns for his third season to sing Dr. Caius (*Falstaff*), Mime (*Siegfried*) and Herod (*Salome*). Born in Oslo, Ulfung started singing as a soloist with a boys' chorus at the age of ten. He studied voice in Milan, then returned to Norway for his 1953 Oslo debut in the title role of *Faust*. Following numerous appearances throughout Europe, he was engaged by the Stockholm Opera in 1958, and is the leading tenor there. This summer, he sang the role of Herod in the Covent Garden production of *Salome*.



JOSE VAN DAM, leading bass-baritone of the Berlin Deutsche Oper, makes his debut with the San Francisco Opera as Angelotti in *Tosca*, and will also sing Escamillo in *Carmen* and the First Nazarene in *Salome*. The Belgian singer completed his musical studies and obtained first prize for voice at the Brussels Conservatory at the age of 19. He was engaged by the Paris Opera when only 21. For three years, he was on the roster of the Geneva Opera, which he left in order to join the Berlin Opera. He has made guest appearances throughout Europe, including the opera houses of Munich, London, Stockholm, Lisbon, Lausanne, and was also heard at the Aix-en-Provence and Salzburg music festivals.

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 Oct. 4 2:00 p.m. *OFFENBACHIANA*
 5 7:15 p.m. *TRISTAN* preview (Part 1)
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 12 7:15 p.m. *TRISTAN* preview (Part 2)

Information on Opera ticket availabilities weekday evenings at 5:45 p.m.

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for instance, may be the most two-dimensional character in *Fidelio*. But that is, in part, because Beethoven has not given him sufficiently convincing music — a nice case of the effect of dated conventions. But it is also due to the clumsy manner in which this undisguised devil-figure has been set within the context of an otherwise far more naturalistic dramatic situation.

Iago and Scarpia likewise resemble devils, humanized and secularized to fit the tastes of a more skeptical age. Admittedly Iago's "Credo" — added by the librettist, Boito, to Shakespeare's original — is in its bluntly naive profession of unabashed evil uncomfortably close to Boito's own devil, and it elicited the crudest music in the score. But elsewhere Iago's ceaseless insinuations, allied with Verdi's understated musical portrayal, capture the diabolical to superbly sinister and mocking effect.

On a more overtly infernal level, Scarpia is all that most 19th-century operatic devils ought to be. At the close of Act I of *Tosca*, when his music is pitted against the devotions in the Church of Sant' Andrea, Puccini manages to capture better than either Gounod or Boito an almost Manichean opposition of good and prideful evil.

The villainous characters in Wagner's music dramas deserve special mention. Wagner was precisely aware of the mythical connotations of his characters. He was, of course, capable

of just the kind of operatic posturing which sometimes cheapens *Faust* and *Mefistofele* for us today. Telramund and Ortrud in *Lohengrin* act at times like the worst kind of heavies, and Klingsor, in *Parsifal*, falls too frequently into anticipations of Hollywood mad-scientist movies.

But with *Götterdämmerung* Wagner managed to create, in Hagen, a figure of evil who retains nearly all of his effectiveness for us today. This is partly because the musical devices used to depict him are of superb individuality, transforming the conventions of the time into something entirely original. And it is in part because of the skill in his adaptation of the Germanic myths with which Wagner has blended the mythically familiar with the uniquely unfamiliar.

The devil in the Christian tradition has assumed many forms, reflecting the hosts of demons, spirits and pagan gods banished to the infernal realms as Christianity conquered and/or absorbed religions throughout the world. 19th-century opera — as represented by Gounod, Boito and, if you will, Berlioz — tended to emphasize the grandiose, prideful aspects of the Prince of Darkness, as mixed at times with some of the cruder vulgarity of Luther's devil. Our own century has preferred a subtler, suaver, more Mephistophelian devil, closer to Goethe's. Busoni's Mephisto and Stravinsky's Shadow both fit this pattern. Yet Shadow's form of retribution at

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the end of *The Rake* is to confine Tom to Bedlam — to madness.

Our century's opera has also taken up the grotesque and horrible aspects of the Christian devil — disease, screams, worms — to an extent which previous styles never approached. Of course our time's fixation on the ghastly — a reflection of the brutality of our wars and social conditions — has helped cost contemporary opera its popularity. Opera had always been aimed at some viable public, whatever its purely aesthetic purposes may have been. Today, intentionally or unintentionally, it echoes all too clearly the individualized concerns of its creator.

In a rational age, there is inevitably a special fascination with evil as irrational. The devil in 20th-century opera often takes the form of madness — whether or not there is a Nick Shadow on stage to push the character over the brink. Some of the most extraordinary music in modern operas involves the portrayal of mass hysteria. The orgies of nuns in Prokofiev's *Flaming Angel* and Penderecki's *The Devils of Loudun*, or even the sexually crazed young girls in Robert Ward's *The Crucible*, show the ways in which rhythmically insistent and/or harmonically unsettling passages can evoke irrational processes.

Individual madness in modern opera was most strikingly anticipated by those scenes in Mussorgsky's *Boris Godunov* in which Boris is pursued by his fears. Otello, too, is crippled by epileptic fits of a clearly demonic nature, and like Boris can be said to prefigure such 20th-century operatic madmen as Wozzeck, Elektra and Tom Rakewell.

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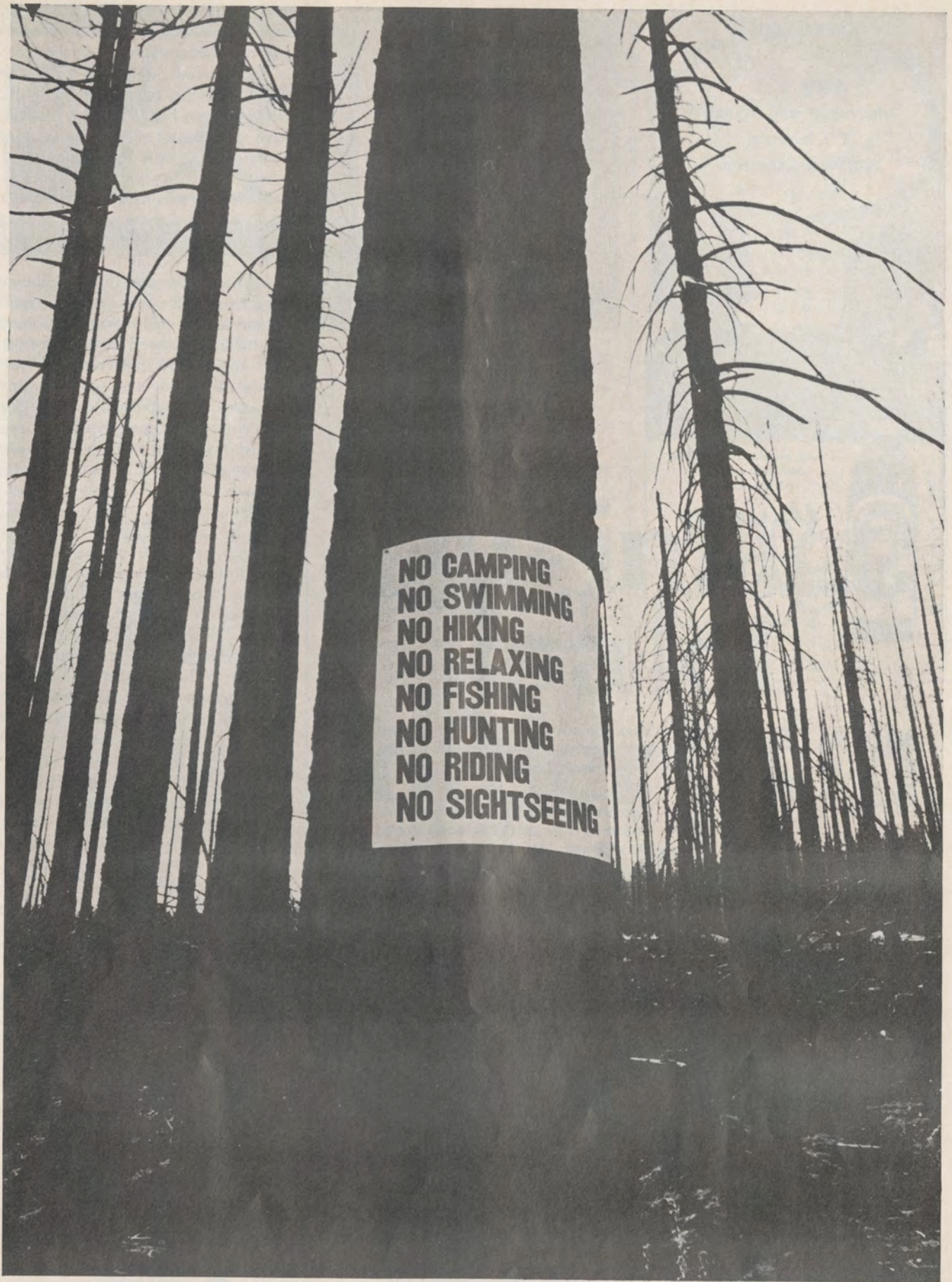


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and seemingly unmagical age, and with the current isolation of contemporary music and opera from the tastes of the general public, the future of operatic devilry might seem in doubt. But it appears highly unlikely that we have seen the last of the operatic form or its devils. Music has a way of renewing itself by seemingly spontaneous infusions of energy from popular art forms. And there seems to be a widespread reawakening of interest, of late, in the occult.

A belief in the non-Christian supernatural has of course never really died out in Western civilization. It has lived a furtive life, passed on by devotees until the day of reckoning, at best feared and condemned and at worst dismissed by established religion. But our century's increasingly esoteric scientific incomprehensibility has given birth to a renewed interest in suprarational "answers." Dr. Faust lives on in "respectable" forms of modern science, in the mystical psychology of Carl Jung and the groovy mumbo-jumbo of encounter groups. All sorts of rational people are no longer embarrassed to admit an interest in astrology. Some are even busy receiving astral messages, and are proud of it.

Musical-dramatic devil-worship lives on, as in Rolling Stone Mick Jagger's well-publicized sympathy for the devil. Altamont was as good an example of ritualized Saturnalia as our culture has come up with in quite a while. Operatic devils will live on as long as people like Jagger can transfix an entire generation with a vision of evil embodied in music. □

Mr. Rockwell is a staff writer on music and dance for the Los Angeles Times and a frequent contributor to the pages of Opera News. He is currently completing a Ph.D. dissertation in cultural history at the University of California, Berkeley.



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The trouble with too many people who have a bad cough is that they don't go to bed, but go to the theatre instead. — AL NEWMAN

Shake(speare) was a dramatist of note/ He lived by writing things to quote. — H. C. BUNNER

A critic is a man whose watch is five minutes ahead of other people's — SAINTE-BEUVE

Method acting? There are quite a few methods. Mine involves a lot of talent, a glass and some cracked ice. — JOHN BARRYMORE

I miss nightclubs — as much as possible. — PETER LIND HAYES

Having been made a Dame (by the Queen) has made a slight difference in my life. I find myself wearing gloves more often. — DAME JUDITH ANDERSON

If you want to get even with a producer, talk him into doing a revival of Ibsen. — MOSS HART

My voice is not a put-on. I was already singing bass when I was in the fourth grade. — CAROL CHANNING

Actors are so fortunate. They can choose whether they will appear in a tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. — OSCAR WILDE

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STEREO

by JOHN MILDER



TAPE RECORDERS REVISITED: Volume Two, Part Eight of the Performing Arts Guide to Stereo Components.

Over the past year, those in charge of such matters as company survival for the manufacturers of tape recorders have been reading, and responding, to, some exceptionally clear writing on the sales wall. What has been happening is that cartridge and cassette recorders have been laying waste to conventional open-reel recorders — for every kind of use and in every price category up to the well-above-\$200 class. If anything, things will be accelerated in the same direction by the new generation of “super-cassette” decks (more on them in the near future), which promise to offer all of the performance most people want in a recorder.

The manufacturers, of course, have done the obvious and tooled up for more cassette machines, but they also have decided that the future of open-reel tape recorders lies with very ambitious machines that will do things, for serious recordists, that cassette recorders will not. Those extra amenities are not, strictly speaking, related to audible performance; they are operating features, of a kind that get more important as your commitment to recording deepens.

To put the issue of performance in perspective, it's worth stressing that some very inexpensive open-reel tape decks, such as Sony's under-\$200 models, can provide more than enough for many pretty serious listeners. That is, they can make recordings at 7½ inches per second that are indistinguishable most of the time from the original source. Records and broadcasts are what most people tape most of the time, and not more than five percent of them are beyond the identical-copy capability of good inexpensive tape decks. And it's likely that the new generation of cassette recorders will do just as well or better.

But if you begin to think about a recorder as a photographer does about cameras, the issue begins to shift from performance to the likelihood of getting that performance in everyday use. Applying the camera analogy, you may not want the automated perfection of the single-lens-reflex that does everything but adjust the sun, but you do want at least the kind of straightforward operating sequence that makes for reliable, repeatable results. And as you get more serious about photography, you get more interested in facilities that provide for taking care of the unusual circumstance.

Now. As any weatherbeaten home tape recordist can confirm, tape recorders have not been in exactly the photographic category when it comes to ease and logic of operation. For the most part, they have been really terrible, with their operating features apparently depending on the designer's talent for whimsical imitation of competitors. And even those recorders with well-conceived operating controls have tended to omit features that might make all the difference in everyday use — such as a way to match the recorder to different brands and types of magnetic tape, as a camera can be matched to film.

It is to this situation that the new open-reel recorders are being addressed. The idea of *function* is finally being attended to, probably out of the realization that people who choose open-reel recorders over cassette machines (including those with excellent sound quality) will do so for the same reasons of adaptability and precision that make others choose 35mm camera “systems” over Instamatics (including those with excellent optics).

As examples of the new breed, I'd like to cite three very different kinds of open-reel recorder:

The Kenwood KW-5066 is, at \$280, in what used to be the medium-price category. (The category is the same now, but most of the machines in the lower price range from now on will be cassette units.) It is very much in the Japanese camera tradition of design, with lots of amenities for someone who really plans to use his recorder. It isn't automated in camera style, and its setting of recording levels (the recording equivalent of getting lens opening and shutter speed right) isn't as easy as that of some more expensive machines, but its functions do follow a nicely logical sequence and, equally important, are easily repeatable for a given result.

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And in the to-be-used category, it provides sound-on-sound and echo facilities (you can harmonize with yourself in time-honored style, or build up a "multi-channel" recording of yourself after the newer pattern rock recording), recording bias controls (and in internal test-tone oscillator) to match varying kinds of tape for best recording results, and an extra full-width erase head that erases tapes (when you want to) at high speed to give the equivalent of a bulk tape eraser. What all of that adds up to is a machine that does a wide variety of things very well indeed, and that records well enough at low tape speeds (as well as superbly at 7½ ips) to provide economy of tape use.

The Tandberg 6000X, at almost twice (\$500) the price of the Kenwood, does some of the same things (sound-on-sound, for instance) with equal ease, but its basic purpose is obviously more narrowly defined. With amenities like cross-field heads and VU meters that read levels at the recording head (so that high frequencies of loud amplitude, not measured properly by most meters, won't cause "saturation" of the tape and consequent dulling of sound in loud passages), the Tandberg's obvious concern is the best conceivable performance for home recording — frequency response and low-distortion characteristics that are *beyond* those of the sources you are likely to have available for recording.

The TEAC "TCA" series (upwards of \$600, depending on lots of variables) is one basic tape mechanism that can be combined with varying tape heads and varying electronics to accommodate the new phenomenon of four-channel stereo. You can begin with a machine that will play back four-channel and conventional stereo commercial recordings, but that won't record at all until you add some more electronics. And you can wind up with a full four-channel record-and-play-black combination, or with a machine that records conventional stereo for your own use and plays back four-channel commercial tapes for occasional spectacular evenings.

As different as they are from each other, the Kenwood, TEAC, and Tandberg decks are unquestionably the pattern for what's to come in open-reel tape recording. □

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