

Der Fliegende Holländer

1975

Saturday, September 20, 1975 8:00 PM

Tuesday, September 23, 1975 8:00 PM

Friday, September 26, 1975 8:00 PM (Broadcast)

Wednesday, October 1, 1975 8:00 PM

Sunday, October 5, 1975 2:00 PM

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DER FLIEGENDE HOLLÄNDER

SAN FRANCISCO OPERA MAGAZINE 1975



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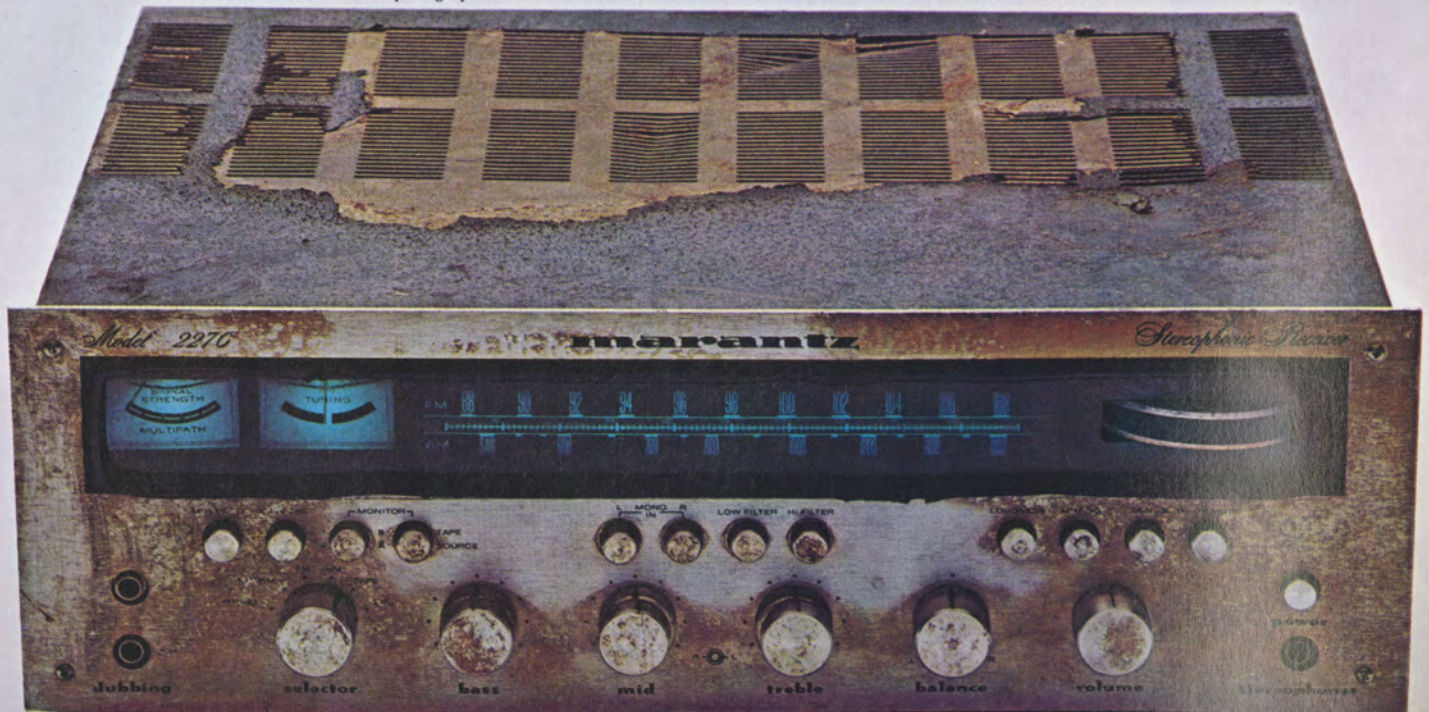
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Francisco Espina*
Newport, Rhode Island

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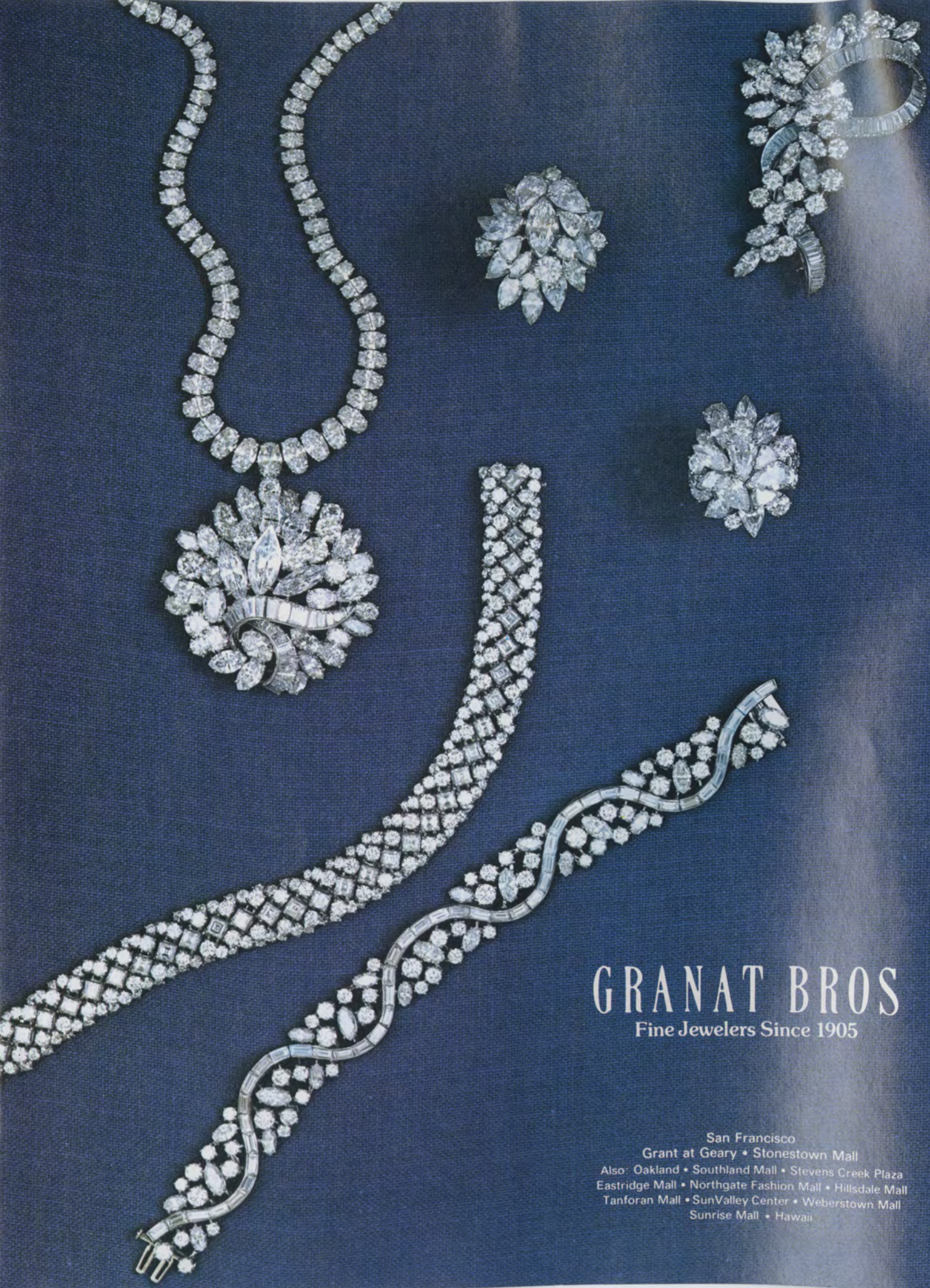
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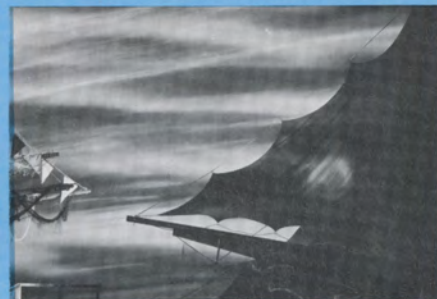


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JEAN PIERRE PONNELLE : Dealing in Dreams

By Armisted Maupin

In an empty opera house Jean Pierre Ponnelle lights a *Gitanes* and calls for a minor adjustment to his latest creation.

"A little less snow, please," he says in a soft-spoken Gallic accent, as a fluffy mantle settles on the ghost ship of *Der Fliegende Holländer*. Nearby, a small cluster of San Francisco Opera staff members stands in rapt silence, watching a set that is equally capable of whipping up waves, spouting smoke and dangling macabre skeletons from its yardarms.

Ponnelle, generally regarded as the most sought-after designer-director in the world of opera, has crafted a visually daring new edition of *Dutchman* for San Francisco Opera's 1975 season. And the Frenchman's directorial touch, while faithful to the scope and vigor of the Wagner masterwork, also holds some fresh surprises in store for opera-goers.

"I wanted to tell the story on a different level than the primitive legend, so I decided to turn the entire opera into a dream of the Steersman. In that way, it can catalyze all frustrations and complexes as well as

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become theatrically more believable." Such a dream, Ponnelle feels, would be a natural psychological extension of a man in the Steersman's position. "I think it's quite believable that a little sailor should be in love with the captain's daughter and that he should project himself, in this dream, into a profession that is completely contrary to his own."

(In the Ponnelle *Holländer*, the Steersman and Erik the huntsman are the

same person, the latter character being the former's fantasy of himself.)

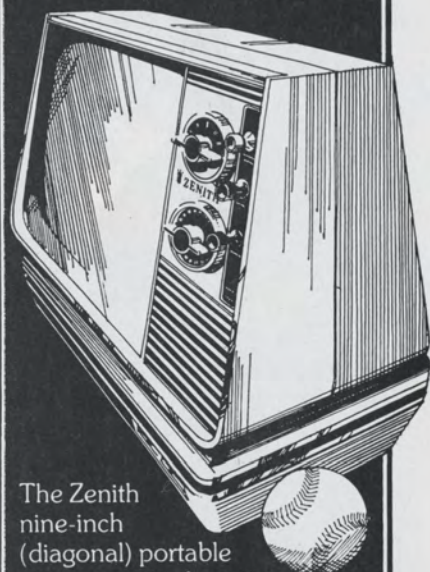
"Like a modern soldier or an astronaut, the Steersman and all the men on Daland's ship have been compelled to leave home without women. This dream, therefore, reflects the young sailor's loneliness and frustration."

Consequently, the director believes that the relationship between Erik, Senta and the Dutchman is infinitely

Jean Pierre Ponnelle, designer and director of San Francisco Opera's 1975 production of *Der Fliegende Holländer*. Photo: Ron Scherl



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more significant in this version and more closely approximates the romanticism of Wagner. "It also means that Senta becomes more of a myth," Ponnelle adds, "since she is only a part of the Steersman's dream. And when she herself dreams of the legendary Dutchman, the audience will be witnessing a dream within a dream." The entire vision comes full circle when, at the end, the sleeping Steersman awakens and discovers that he

has never strayed from his ship. Ponnelle's design concept for the production enhances this reality by incorporating the Dutchman's ship and Senta's home into the structure of Daland's ship.

But what about that stormy redemption scene — *Holländer's* traditional ending—where Senta and the Dutchman rise from the sea in a ghostly embrace?

(continued on p. 13)

Jean Pierre Ponnelle illustrates a point during a rehearsal of *Der Fliegende Holländer*. Photo: Ron Scherl



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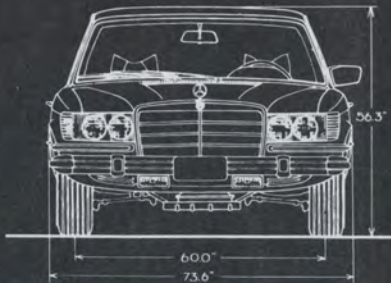
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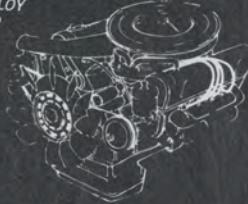
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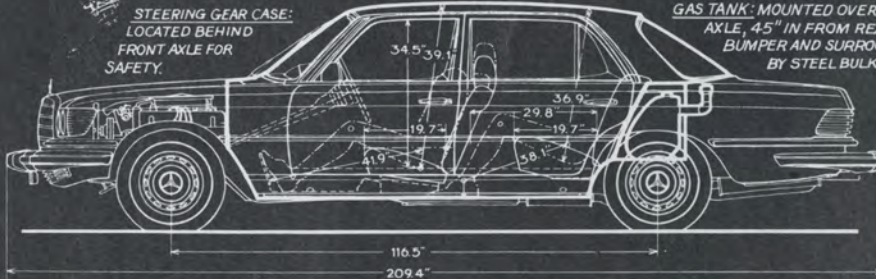
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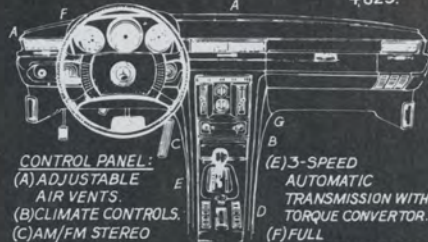
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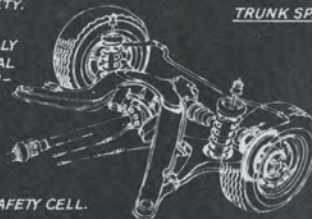


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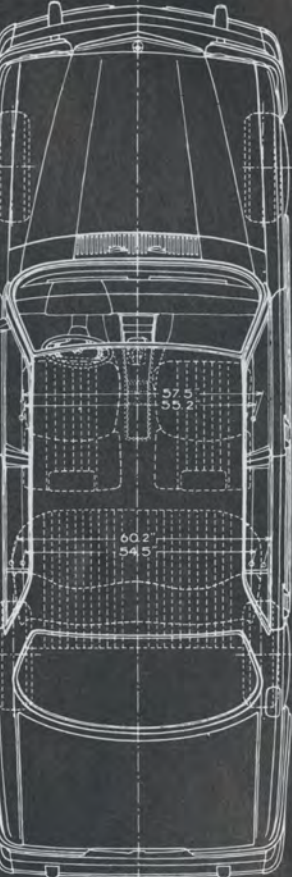
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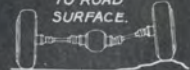


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"I'm not doing it," Ponnelle says. "I have an aversion to bombastic endings because they are an abstract. Music theater, in my opinion, is the artistic expression of human behaviour and does not have a great deal to do with idealistic symbolism."

Another notable feature of the Ponnelle interpretation is its presentation without intermission. "Wagner intended the opera to be performed without a break, like *Das Rheingold*," the director points out. (A 1901 Bayreuth production was faithful to this concept, though *Holländer*, even in the composer's time, has invariably been presented in three acts.) "There is also another reason," says Ponnelle, smiling wryly. "My version is a dream, and a dream has a beginning and an end, but it does not have an intermission and cannot be resumed."

Ponnelle, whose lively and unorthodox visions have delighted audiences here in 1969 (*La Cenerentola*), 1972 (*Tosca*), 1973 (*Così fan tutte* and *Rigoletto*) and 1974 (*Otello* and a revival of *La Cenerentola*), will be staging a new production of *Le Nozze di Figaro* at Chicago Lyric Opera after completing *Der Fliegende Holländer*. Then he returns to this house to direct *Gianni Schicchi*.

"San Francisco audiences are remarkably open to innovation," he remarks. "They are also very well informed about the pieces. It's not at all unusual to see people in the audience studying music scores."

By contrast, Ponnelle says, many audiences are a fairly conservative lot, often expecting opera to adhere to the strictures of tradition. "Tradition can be the death of theater," he states emphatically. "It is possible to learn a great deal from a wise teacher, but, if we are always imitators, the work begins to die."

Mr. Maupin is the staff writer for *San Francisco Opera*.



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WAGNER'S FIRST SUCCESS

By Anthony Newcomb

In 1841, the year of *Der Fliegende Holländer*, Wagner was twenty-nine—a refugee from the provincial musical world of North Germany trying to make his place in Paris, then the operatic capital of the world. He could not quite manage to piece together a living from bits of hack work as a journalist and arranger, and made ends meet only through an unparalleled virtuosity in persuading shopkeepers and tradesmen to extend his credit. In short, he lived in the meanest of circumstances, totally devoid of the velvet-lined luxury that he was later to insist was a prerequisite for his fruitful activity as a composer. Yet *The Flying Dutchman*, produced in misery and under great pressure, was indeed a most fruitful effort: it soon gave Wagner his first success, and it has remained in the repertoire ever since.

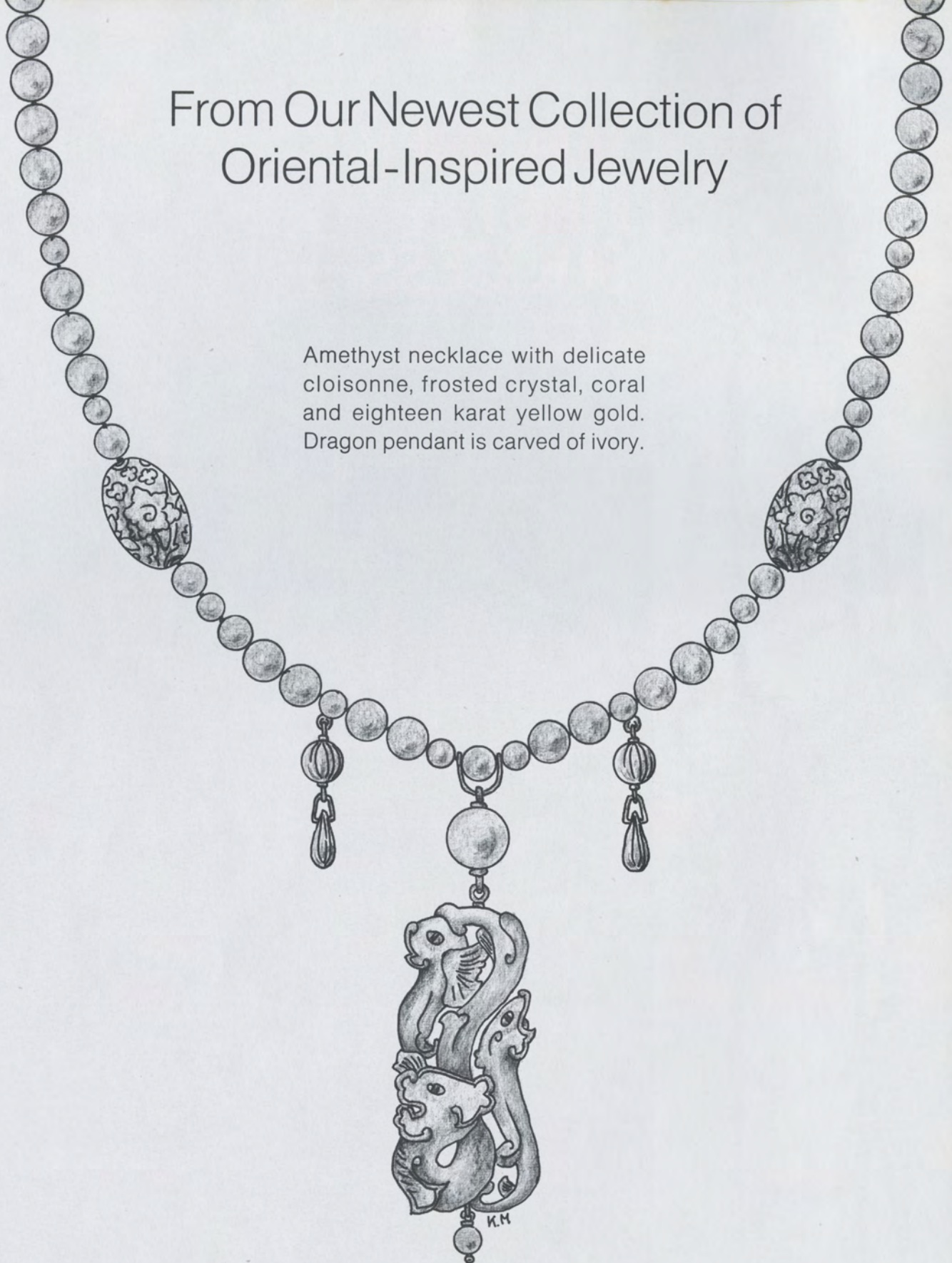
The libretto, as customary with Wagner, was written by the composer himself, who drew most of his material from a folktale or legend popular in the early nineteenth century. To the standard tale of the demon-driven Dutchman and his ghostly crew, Wagner



Pet Halmen costume sketches for *Der Fliegende Holländer*

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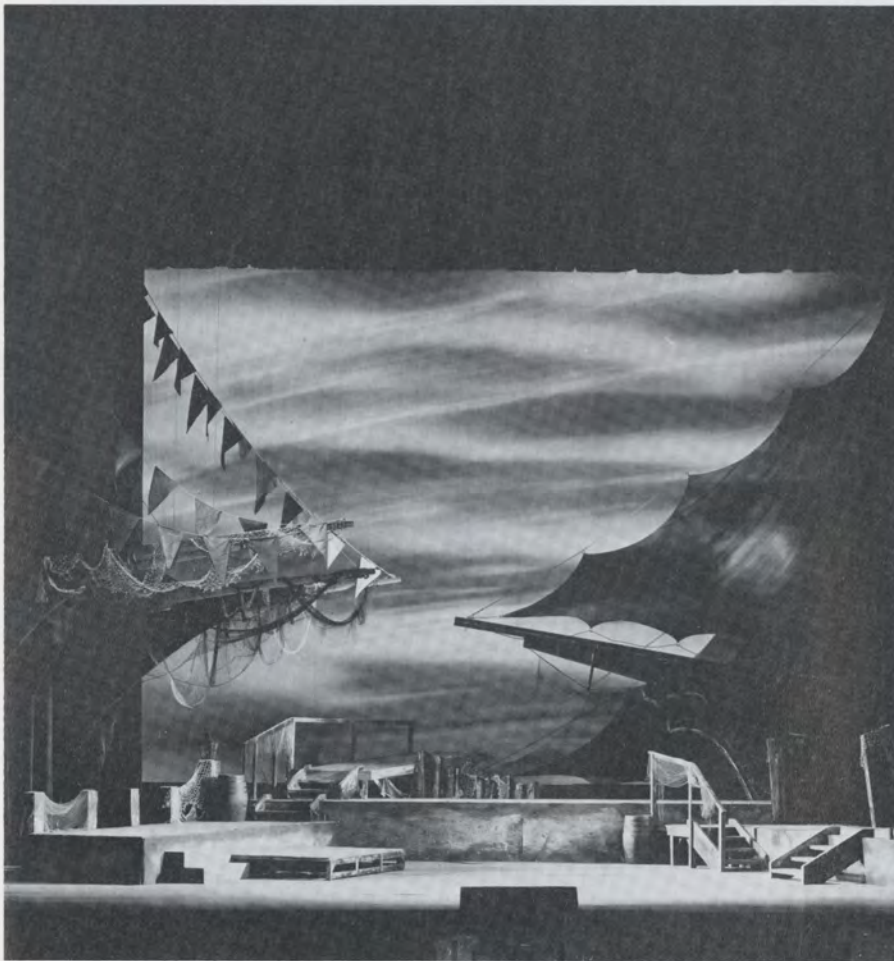
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A scene from San Francisco Opera's 1954 production of *Der Fliegende Holländer*, designed by Harry Horner. Photo: Strohmeyer Photographers

added the motive of redemption through the faithfulness of woman, which motive he seems to have picked up from a contemporary version of the tale told by Heinrich Heine.

Wagner first conceived the *Dutchman* in a single act, permitting himself to dream that in this form it might be accepted as a curtain-raiser before a ballet at the Paris Opéra, and hence gain him entrance to those hallowed premises. The management of the Paris Opéra, of course, never intended to use Wagner's anomalous work for any purpose whatsoever, but it was impressed enough by the gloomy intensity of his libretto that it offered to buy the book from him. The intention was to have another librettist translate it and fill it out with the normal operatic conventions so that a routine composer could set it. Wagner refused indignantly, thought for a bit about

the relatively handsome fee of 500 francs offered him, then accepted. He had the satisfaction of seeing his rewritten and newly set libretto fall flat the following year.

Wagner's own setting of the legend marks his definitive return to the tradition of German Romantic opera, after several years of flirtation with the Italian opera of Bellini and the French grand opera of Auber and Meyerbeer. His return was probably motivated by several external circumstances, among them his bitterness at the indifferent reception accorded him by the French musical world. More internal was his rediscovery of the German musical tradition through a performance at Paris of Weber's *Der Freischütz* and through a performance of Beethoven's Ninth by the superb Conservatoire Orchestra under Habeneck. These and other circumstances happily led Wag-

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Detail of Pet Halmen costume sketches for San Francisco Opera's 1975 production of *Der Fliegende Holländer*

ner back into an area that was enormously congenial to his gifts, and one that he cultivated enthusiastically for the remaining forty years of his career.

German Romantic opera was scarcely fifty years old when Wagner wrote his *Dutchman*, yet he was able to find in it not only potential but great richness. Its conventions furnished him with several ideas that figure large not only in this opera but also in all of his subsequent operas. These included: the use of folklike tales or legends, permitting Wagner the librettist to renounce the complexity of external incident characteristic of other operatic traditions and to concentrate the dramatic action around a very few symbolic characters and actions; the emphasis upon the mystery of nature, especially as a scene of action for what we would now call supernatural forces—devils, elves, ghosts, headless hunt-



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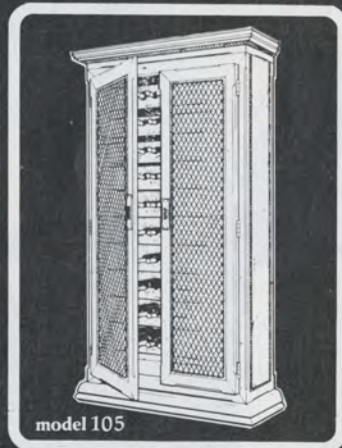
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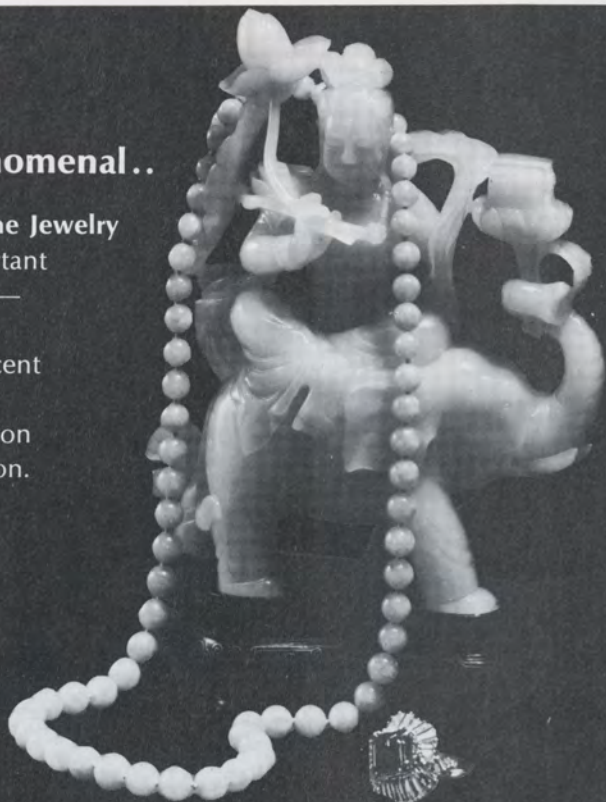


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Josef Greindl in a Deutsche Oper Berlin production of *Der Fliegende Holländer*. Photo: Ilse Buhs

ers, etc.; and the translation of these natural-supernatural mysteries to the mysterious world of the human soul. It was especially this supernatural-subconscious world that appealed to Wagner. He felt it as the proper domain of music.

As much as Wagner drew from the tradition of German Romantic opera, he did even more to transform it. The *Dutchman* represents a leap of the imagination as great as any in his remarkable career. In one stroke he united the supernatural and the human in one world and one character, he accommodated the limited amount of external incident into the realm of the miraculous, and he unified the entire sweep of the plot under a single over-riding natural symbol—the sea. *The Flying Dutchman* is a story of unceasing passion or yearning, raised to a super-personal greatness

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American introduced the DC-3. Built to American's specifications, the DC-3 became the most reliable, popular, and long-lived aircraft ever made.



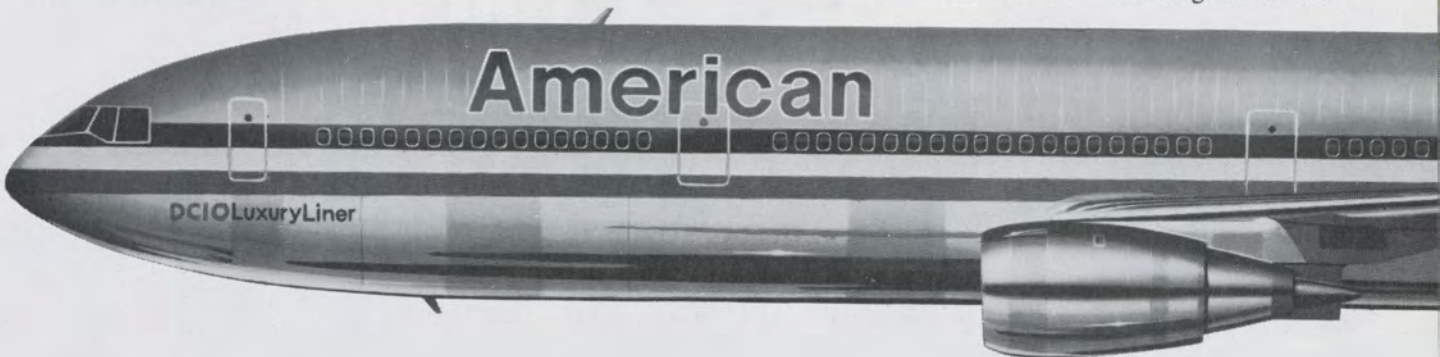
As a business traveler, you want comfort and convenience. That's why American has always set the standards the industry lives and flies by. Take a look at some of our firsts.

1959

American pioneered transcontinental jet service flying the first Boeing 707 in just 5 hours 25 min. between New York and Los Angeles.

1970's

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Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster of singers, conductors, directors and designers. Opening with an old favorite, "Il Trovatore," the season includes the San Francisco premiere of Monteverdi's "L'Incoronazione di Poppea." Most of the remainder of the twelve operas have not been performed in San Francisco for many years. And you, our audience, have again responded with a heavy demand for tickets, demonstrating that our community recognizes San Francisco Opera as one of the great opera companies of the world.

In addition to "L'Incoronazione," we will have the pleasure of four new productions. New productions are expensive and we must depend on large donors to make them possible. We are indebted to a group of patrons who wish to remain anonymous for substantial gifts to defray the costs of "L'Incoronazione." "Der Fliegende Holländer" is made possible in part by a generous grant from the Gramma Fisher Foundation and its president, J. William Fisher (who gave us "La Favorita" and "Peter Grimes," jointly with

Lyric Opera of Chicago in 1973). For the fourth year in a row, our treasurer, James D. Robertson, has presented us with a new production, this year "Gianni Schicchi." To all of these people, our special thanks. The costs of "Andrea Chenier" and "Werther" will be shared with Houston Grand Opera and Seattle Opera, respectively.

As has been mentioned in these letters in previous years, opera of the quality for which San Francisco is noted is expensive and, of course, the costs have greatly accelerated in recent years as a result of inflation. Ticket sales cover only a little over 60% of these costs; this percentage incidently is probably the highest in the international opera world—the remainder must be secured from a variety of sources. We are grateful for the significant direct and indirect financial support which we have received from the National Endowment for the Arts, National Opera Institute and the Ford Foundation, to Mayor Joseph L. Alioto, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco and the War Memorial Board, which assist our efforts in so many ways. We also appreciate the cooperation of OPERA America, of which we are a member. Opera ACTION continues to perform a myriad of services for San Francisco Opera which not only reduces our costs but spreads the word of opera throughout the community. To its members, we express our appreciation.

As it has for many years past, the San Francisco Opera Guild has financed the student matinees which are applauded enthusiastically by our young people. This year, there will be five such matinees of "L'Elisir d'Amore." The Opera Guild also furnishes important additional financial help to our subsidiary organizations, and undertakes the Opera Ball and the very popular Fol de Rol.

Despite all of the aforementioned support, we must have an annual Operating Fund Drive and this year the drive must raise \$750,000 in order to balance our budget of approximately \$5,000,000; this is approximately \$200,000 more than we needed last year. If you are not presently a contributor to our

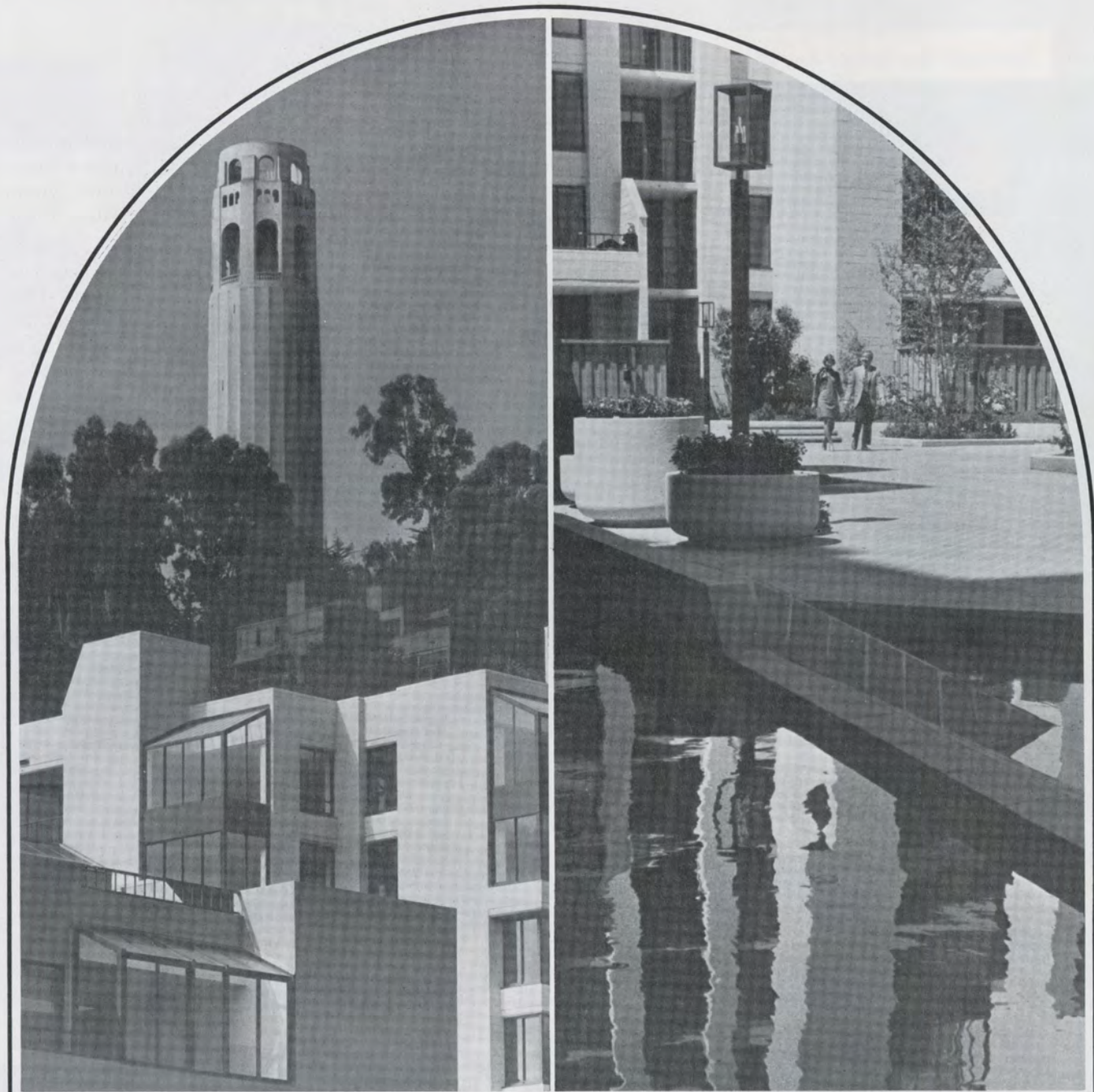
annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

We are continuing the Endowment Fund campaign commenced in 1973 with the announced goal of \$5,000,000. This campaign, under the leadership of Emmett G. Solomon, retired chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor; our Board of Directors subsequently pledged an amount exceeding \$1,000,000. While income from the Fund will help toward meeting our unavoidable annual deficit, it should again be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from other sources.

Thanks to Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, radio listeners will again be privileged to hear a live broadcast of each opera over KKHI AM/FM in San Francisco and, thanks to several organizations who have released their regular program time, also over KFAC AM/FM in Los Angeles.

San Francisco Opera exists solely to provide the public with opera of the highest quality. But when we think of San Francisco Opera, we must remember the various segments of our opera family—the International Fall Season, now with us; Spring Opera Theater; Western Opera Theater; Brown Bag Opera, and the Merola Opera Program. Opera has become a year around activity in San Francisco, bringing its joys to tens of thousands of opera lovers. With the loyal support of the staff and the public, we will still continue to grow.

WALTER M. BAIRD
President, San Francisco Opera Association



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The Company

At this time it gives me great pleasure to express warmest thanks and deepest appreciation to the hundreds of my dedicated and talented colleagues who have invested months of strenuous work in the preparation of this year's opera season. In eight buildings, scattered throughout our city, people have been rehearsing, building scenery, making costumes and playing their instruments to finally perform for you in our beautiful but sadly outdated Opera House.

San Francisco has achieved over the years a much-envied reputation as one of the foremost "opera towns" in the world. Because of the San Francisco Opera family, in excess of 250 presentations of opera are offered in our city annually on six different levels. Our attempt is to produce opera for all people, of all ages, from all walks of life. To achieve our aims, however, we need improvements, specifically more working space and modern equipment. Only with these vital elements can we continue the standard of performance which you, our public, are used to, deserve and demand. We urgently need the promised "addition" to the Opera House; and we cannot continue to function for long without the Opera House "Annex" in the projected Arts Center complex. Please do support, in whatever way you can, the construction of that Arts Center. Unite in the name of your Opera to give us the space, the equipment and the means to produce opera for you under better and safer working conditions, which also will result in lesser costs. We are deeply grateful for your help!

In the meantime, rest assured that we are doing all we can to make this 1975 season an event of great enjoyment for you, our opera public, in the great San Francisco Opera tradition.



Paul Merber Adler

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<i>Chorus Director</i>	Robert Jones*
<i>Assisted by</i>	Dennis Giauque*
<i>Boys Chorus Director</i>	William Ballard
<i>Musical Supervisor</i>	Otto Guth
<i>Assistant for Artists</i>	Philip Eisenberg
<i>Musical Staff</i>	Randall Bare*, Paul Connelly, Philip Eisenberg, Thomas Fulton*, Bliss Johnston, Allan Lewis, Terry Lusk, Susan Webb
<i>Stage Directors</i>	Tito Capobianco, Sonja Frisell*, Michael Hadjimishev**, Patrick Libby*, Lotfi Mansouri, Jack O'Brien*, Jean-Pierre Ponnelle, Günther Rennert
<i>Assistant Stage Directors</i>	Matthew Farruggio, Brian Gray, Virginia Irwin, Pamela E. McRae
<i>Stage Managers</i>	Ralph Clifford, Steven Jordan
<i>Production Assistant</i>	Sharon Thomas
<i>Ballet Director and Choreographer</i>	Daniel Lordon*
<i>Productions designed by</i>	Paolo Bregni, Toni Businger, Robert Darling, Ita Maximowna*, Pier Luigi Pizzi, Jean-Pierre Ponnelle, Steven Rubin*, Wolfram Skalicki, José Varona
<i>Costume Designers</i>	Pet Halmen**, Amrei Skalicki
<i>Lighting Director and Designer</i>	Robert Brand Assisted by Sara Linnie Slocum
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Michael Milenski†
<i>Costume Shop</i>	Walter Mahoney
<i>Costume Supervision</i>	Jill Percival
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Larry Cannon, Paul Alba, Judith Disbrow, Rex Rogers
<i>Rehearsal Department</i>	Susan Dahlin**, Jefferson Garrett*, Judith O'Dell*
<i>Super Department</i>	Thomas E. Curran, III
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Barbara Hendricks*
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Theo Adam
Giacomo Aragall
Gary Burgess
Jose Carreras
James Courtney
William Dansby*
Federico Davià
John Davies*
Placido Domingo
John Duykers
Harry Dworchak
Ryan Edwards*
Joseph Frank
Edoardo Gimenez*
Peter Gougaloff**

Josella Ligi**
Carol Malone
Marita Napier
Elena Obratsova*
Donna Petersen
Irem Poventud*
Eva Randova
Regina Resnik
Linda Roark*

Clifford Grant
William Harness
Colin Harvey
Ronald Hedlund*
James Hooper
William Lewis*
Juan Lloveras**
Robert Lloyd**
Charles Long*
Cornell MacNeil
Raymond Manton
Giorgio Merighi
Robleto Merolla**
Peter Meven**
Allan Monk

Brenda Roberts*
Renata Scotto
Pamela South*
Joan Sutherland
Kiri Te Kanawa
Anita Terzian**
Tatiana Troyanos*
Galina Vishnevskaya*
Beverly Wolff*

Paolo Montarsolo
Luciano Pavarotti
Louis Quilico
Marius Rintzler
Guillermo Sarabia
Richard Stilwell
Peter Strummer*
Martti Talvela
Eric Tappy**
Alan Titus*
William Wahman
Ingvar Wixell

*San Francisco opera debut
**American opera debut

CHORUS

Women
Janice Aaland
Peggy Ahrens
Kathy Anderson
Tommie Sue Anderson
Candida Arias
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Louise Corsale
Beverley Finn
Jean Groberg
Judith Hansen
Lisa Louise Hill
Cecilia Maclaren
Tamaki McCracken
Sharon McKibbin
Anna Marie Riesgo
Irene Moreci
Ramona Mori
Rose Parker
Penelope Rains
Patricia Schuman
Claudia Siefer

Lola Lazzari Simi
Linda Smeage
Claudine Spindt
Alma Wells
Weslia Whitfield
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Men
M. W. B. Adamson
Winther Andersen
Robert Bell
Jan Budzinski
David Cherveney
Joseph Ciampi
Ken Criste
Robert Delany
John Del Carlo
Dale Emde
John Glenister
Ross Halper
William Hinshaw
Kenneth Hybloom

Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth Maclaren
Kenneth Malucelli
R. Clyde McCracken
Thomas McEachern
James Meyer
Thomas Miller
Eugene Naham
Kent Nagano
Charles Pascoe
Thomas Reed
Robert Romanovsky
Lorenz Schultz
John Segale
Francis Szymkun
James Tarantino
D. Livingston Tigner
William Tredway
John Trout
John K. Walters
R. Lee Woodriff

BALLET

Women
Laura Brown
Regina West Brown
Judanna Lynn
Marilyn Mather

Juliana Sakowsky
Katherine Warner
Deirdre Wilson

Men
Ric E. Abel
Dudley Brooks
Michael S. Gleason
John Sullivan
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 Michael Sand

2ND VIOLIN

Felix Khuner *Principal*
 Herbert Holtman
 Bruce Freifeld
 Barbara Riccardi
 Robert Galbraith
 Gail Schwarzbart
 Carol Winters
 Eva Karasik
 William Rusconi

VIOLA

Rolf Persinger *Principal*
 Detlev Olshausen
 Lucien Mitchell
 Asbjorn Finess
 Kenneth Harrison
 Jonna Hervig
 Ellen Smith

CELLO

David Kadarauch *Principal*
 Rolf Storseth
 Tadeusz Kadzielawa
 Sally Kell
 Helen Stross
 Judi yaba

BASS

Michael Burr *Principal*
 S. Charles Siani
 Carl H. Modell
 Donald Prell
 Philip Karp

FLUTE

Walter Subke *Principal*
 Lloyd Gowen
 Gary Gray

PICCOLO

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 Gary Gray

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 David Breeden

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
 Jerry Dagg
 Robin Elliott

FRENCH HORN

Arthur D. Krehbiel *Principal*
 David Sprung *Principal*
 James Callahan
 Jeremy Merrill
 Paul McNutt

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Donald Reinberg *Principal*
 Edward Haug
 Chris Bogios

TROMBONE

Ned Meredith *Principal*
 Carla Rosenblum
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Floyd Cooley

TIMPANI

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 Joellen Piskitl
Accompanist

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 Eric Brudos
 Keith Cerny
 Peter Chamberlin
 Laramie Crocker
 Peter Curran
 Douglas Doppelt
 James Dreer

George Fernandez
 Brian Gordon
 Eric Green
 Zachary Griffin
 Matthew Hethcoat
 Eric Jewell
 Ethan Kaplan
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1975 Season Repertoire

II TROVATORE

Verdi
IN ITALIAN

Sutherland, Obratsova*, Roark*/
Pavarotti, Wixell, Grant, Burgess,
Duykers, Davies*

Conductor: Bonyng
Stage Director: Libby*
Designer: Skalicki
Chorus Director: Jones

Friday Sept 12 8PM
Wednesday Sept 17 8PM
Sunday Sept 21 2PM
Saturday Sept 27 8PM
Tuesday Sept 30 8PM
Friday Oct 3 8PM

Scotto, Randova, Petersen/Lloveras**,
Quilico, Dworchak, Burgess, Duykers,
Davies

Conductor: Adler
Stage Director: Libby
Designer: Skalicki
Chorus Director: Jones
Saturday Nov 22 1:30PM
Wednesday Nov 26 8PM
Saturday Nov 29 8PM

New Production
San Francisco Opera Premiere
L'INCORONAZIONE DI POPPEA
Monteverdi
IN ITALIAN

Troyanos*, Wolff*, Forrester, Malone,
Hendricks*, Roark/Tappy**, Stilwell,
Meven**, Wahman, Burgess, Duykers,
Frank, Long*, Davies

Conductor: Leppard*
Stage Director: Rennert
Designer: Maximowna*
Chorus Director: Jones

Saturday Sept 13 8PM
Tuesday Sept 16 8PM
Friday Sept 19 8PM
Wednesday Sept 24 8PM
Sunday Sept 28 2PM

New production sponsored in part
by a generous gift from the
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DER FLIEGENDE HOLLÄNDER
Wagner
IN GERMAN

Napier, Petersen/Adam, Lewis*,
Rintzler

Conductor: Schermerhorn*
Stage Director: Ponnelle
Designer: Ponnelle
Chorus Director: Jones
Saturday Sept 20 8PM
Tuesday Sept 23 8PM
Friday Sept 26 8PM
Wednesday Oct 1 8PM
Sunday Oct 5 2PM

L'ELISIR D'AMORE
Donizetti
IN ITALIAN

Blegen, South*/Carreras, Wixell,
Montarsolo

Conductor: Cillario
Stage Director: Mansouri
Designer: Darling
Chorus Director: Jones
Choreographer: Lordon*

Saturday Oct 4 8PM
Tuesday Oct 7 8PM
Friday Oct 10 8PM
Sunday Oct 12 2PM
Friday Oct 17 8PM

NORMA
Bellini
IN ITALIAN

Caballé*, Troyanos, Felty/Merolla**,
Grant, Burgess

Conductor: Cillario
Stage Director: Capobianco
Designer: Varona
Chorus Director: Jones

Saturday Oct 11 8PM
Tuesday Oct 14 8PM
Sunday Oct 19 2PM
Wednesday Oct 22 8PM
Saturday Oct 25 1:30PM
Friday Oct 31 8PM

PIQUE DAME
Tchaikovsky
IN RUSSIAN

Vishnevskaya*, Resnik, Terzian**,
Petersen, South/Gougaloff**, Monk,
Edwards*, Dansby*, Burgess, Duykers,
Frank, Courtney

Conductor: Rostropovich**
Stage Director: Hadjimishev**

Designer: Skalicki
Chorus Director: Jones
Choreographer: Lordon
Wednesday Oct 15 8PM
Saturday Oct 18 8PM
Tuesday Oct 21 8PM
Friday Oct 24 8PM
Sunday Oct 26 2PM
Saturday Nov 1 1:30PM

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War Memorial Opera Guild
San Francisco 94102

with your address before
October 3, 1975

Your Signature

New Production in cooperation
with Seattle Opera

WERTHER

Massenet
IN FRENCH

Harper*, Malone/Aragall, Hedlund*,
Manton, Long, Dansby

Conductor: Shapirra*
Stage Director: Mansouri
Designer: Rubin*

Saturday Oct 25 8PM
Tuesday Oct 28 8PM
Sunday Nov 2 2PM
Friday Nov 7 8PM
Saturday Nov 15 1:30PM

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Verdi
IN ITALIAN

Te Kanawa, Felty/Wixell, Merighi,
Talvela, Monk, Courtney, Duykers

Conductor: Peloso**
Stage Director: Frisell*
Designer: Pizzi
Chorus Director: Jones

Wednesday Oct 29 8PM
Saturday Nov 1 8PM
Tuesday Nov 4 8PM
Sunday Nov 9 2PM
Friday Nov 14 8PM

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ANDREA CHENIER

Giordano
IN ITALIAN

Ligi**, Terzian, Garabedian, Hinson*/
Domingo, MacNeil, Davià, Dworchak,
Long, Frank, Davies, Hooper,
Courtney, Wahman, Dansby

Conductor: Buckley*
Stage Director: Mansouri
Designer: Skalicki
Chorus Director: Jones
Choreographer: Lordon

Wednesday Nov 5 8PM
Saturday Nov 8 8PM
Tuesday Nov 11 8PM
Sunday Nov 16 2PM
Friday Nov 21 8PM

II TABARRO

Puccini
IN ITALIAN

Roberts*, Barbieri, South/Merolla,
Sarabia, Manton, Davià, Frank,
Wahman

Conductor: Shapirra
Stage Director: Libby
Designer: Bregni
Chorus Director: Jones

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GIANNI SCHICCHI

Puccini
IN ITALIAN

Poventud*, Barbieri, South,
Felty/Gamm*, Gimenez*, Davià,
Duykers, Hooper, Strummer, Davies,
Courtney, Dansby, Harvey

Conductor: Shapirra
Stage Director: Ponnelle
Designer: Ponnelle

Wednesday Nov 12 8PM
Saturday Nov 15 8PM
Tuesday Nov 18 8PM
Sunday Nov 23 2PM
Friday Nov 28 8PM

THE MAGIC FLUTE

Mozart
IN ENGLISH

Te Kanawa, Donat**, Roark, Felty,
Garabedian, South/Harness, Titus*,
Monk, Lloyd**, Frank, Burgess,
Dworchak, Wahman, Courtney

Conductor: Adler
Stage Director: O'Brien*
Designer: Businger
Chorus Director: Jones

Wednesday Nov 19 8PM
Saturday Nov 22 8PM
Tuesday Nov 25 8PM
Thursday Nov 27 8PM
Sunday Nov 30 2PM

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September 19
L'INCORONAZIONE DI POPPEA

September 26
DER FLIEGENDE HOLLÄENDER

October 3
IL TROVATORE

October 10
L'ELISIR D'AMORE

October 24
PIQUE DAME

October 31
NORMA

November 7
WERTHER

November 14
SIMON BOCCANEGRA

November 21
ANDREA CHENIER

November 25
THE MAGIC FLUTE

November 28
IL TABARRO/GIANNI SCHICCHI

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OPERA ACTION PREVIEWS

EAST BAY

The East Bay Opera ACTION preview will be held at 8 PM. Admission is \$2 (\$1 for senior citizens and students.) For information, please call (415) 653-7839 or 865-2556.

October 15
WERTHER
Dr. Jan Popper
Lake Merritt boathouse
Bellevue Avenue, Oakland

MARIN

All Marin Opera ACTION Previews will be held at Del Mar School, 105 Avenida Mira Flores, Tiburon (Take Tiburon turn-off 2.5 miles from Highway 101, turn left on Avenida Mira Flores). Coffee will be served at 8 PM; the lecture will begin at 8:30 PM. Series registration is \$7; single tickets are \$1.50 (\$1 for students). For information, please call (415) 435-0191.

A special Champagne Gala, arranged by Ramona Rockway Shaneyfelt, will be held September 25 at 8 PM at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.50 is requested. For reservations, please call 332-3922.

September 11
L'INCORONAZIONE DI POPPEA
Dr. Dale Harris

September 18
DER FLIEGENDE HOLLÄNDER
Dr. Jan Popper

October 9
PIQUE DAME
Dr. Jan Popper

October 16
ANDREA CHENIER
Ramona Rockway Shaneyfelt

October 23
WERTHER
Dr. Dale Harris

SOUTH PENINSULA

All South Peninsula Opera ACTION Previews will be held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students). For information, please call (415) 326-0856, 321-9875, or 326-0588.

September 14
L'INCORONAZIONE DI POPPEA
Dr. Dale Harris

September 21
DER FLIEGENDE HOLLÄNDER
Dr. Jan Popper

October 5
ANDREA CHENIER AND L'ELISIR D'AMORE
Lotfi Mansouri

October 12
PIQUE DAME
Dr. Jan Popper

October 19
WERTHER
Dr. Dale Harris

Weekend subscribers of FALL OPERA, do you need transportation? If so, San Francisco Opera ACTION will assist you; please call: San Jose (408) 354-4268; Marin County (415) 435-0191; Napa/Sonoma/Vallejo (707) 226-5002; South Peninsula (415) 326-0856, 321-9875 or 323-6305

The following schedule will be in effect for the South Peninsula:

SUNDAY SERIES buses leave promptly at 12:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
M	\$3.75	\$41.25
N	3.75	22.50
O	3.75	18.75

SATURDAY SERIES buses leave promptly at 6:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
J	\$3.75	\$41.25
K	3.75	22.50
L	3.75	22.50

SAN JOSE OPERA GUILD PREVIEWS

The San Jose Opera Guild previews are presented in cooperation with De Anza College as part of their Seminar Lecture Series 90. All previews will be held at De Anza College, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2.00 registration fee which permits entrance to one or all of the previews. For further information, please call (408) 257-5550, Ext. 368.

September 12
L'INCORONAZIONE DI POPPEA
Dr. Dale Harris
10 a.m.-12 noon, Building A-11

September 17
DER FLIEGENDE HOLLÄNDER
Dr. Arthur Regan
10 a.m.-12 noon, Council Chambers

October 17
PIQUE DAME
Dr. Dale Harris
8-10 p.m., Building A-11

October 20
SIMON BOCCANEGRA
Dr. Dale Harris
10 a.m.-12 noon, Council Chambers

October 23
WERTHER
Dr. Jan Popper
8:15-10:15 p.m., Building A-91

November 6
ANDREA CHENIER
Dr. John Rockwell
8:15-10:15 p.m., Building A-91

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will begin at 11 AM. For information, please call (415) 567-8600.

September 18
DER FLIEGENDE HOLLÄNDER
Dr. Jan Popper
Mark Hopkins Hotel

October 10
WERTHER and/or *ANDREA CHENIER*
Lotfi Mansouri
Mark Hopkins Hotel

October 22
PIQUE DAME
Dr. Dale Harris
First Unitarian Church

November 11
IL TABARRO/GIANNI SCHICCHI
Stephanie von Buchau
Curran Theatre

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the third year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma Road, Napa, California, on Thursday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 18
L'INCORONAZIONE DI POPPEA

September 25
DER FLIEGENDE HOLLÄNDER

October 2
L'ELISIR D'AMORE

October 9
NORMA

October 16
PIQUE DAME

October 23
WERTHER

October 30
SIMON BOCCANEGRA

November 6
ANDREA CHENIER

November 13
IL TABARRO/GIANNI SCHICCHI

November 20
THE MAGIC FLUTE

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 7:30 PM in Cole Hall in the Medical Sciences Building on the University of California—San Francisco campus. Series registration is \$35; single tickets are \$4, on a space available basis, payable at the door. For information, please call (415) 642-4111 or 861-6833.

September 15
L'INCORONAZIONE DI POPPEA
and *IL TROVATORE*

September 22
DER FLIEGENDE HOLLÄNDER

September 29
L'ELISIR D'AMORE

October 6
NORMA

October 13
PIQUE DAME

October 20
WERTHER

October 27
SIMON BOCCANEGRA

November 3
ANDREA CHENIER

November 10
IL TABARRO/GIANNI SCHICCHI

November 17
THE MAGIC FLUTE

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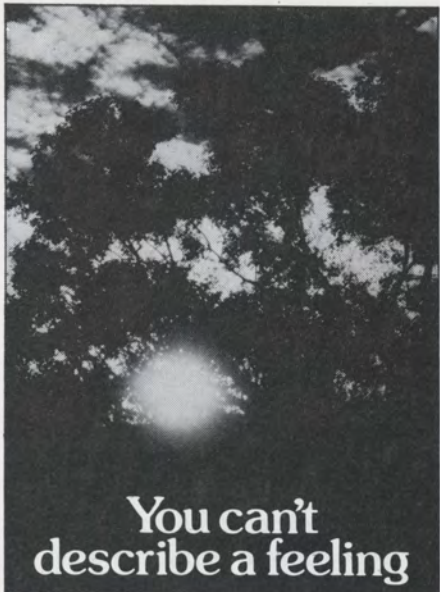


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Those interested in actively working on behalf of the San Francisco Opera should call:

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KKHI/AM 1550/FM 95.7 San Francisco
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Friday, September 19	L'INCORONAZIONE DI POPPEA
Friday, September 26	DER FLIEGENDE HOLLÄNDER
Friday, October 3	IL TROVATORE
Friday, October 10	L'ELISIR D'AMORE
Friday, October 24	PIQUE DAME
Friday, October 31	NORMA
Friday, November 7	WERTHER
Friday, November 14	SIMON BOCCANEGRA
Friday, November 21	ANDREA CHENIER
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All broadcasts will begin at 7:50 p.m.

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SUNDAY MORNING AT THE OPERA— Recorded operas with John Roszak, host. Gene Parrish interviews artists of the 1975 San Francisco Opera season during intermission. 11 a.m. every Sunday.

ARTS REPORTING SERVICE — Charles Christopher Mark, publisher of *Arts Reporting Service Newsletter*, speaks from Washington, D.C. on the state of the arts in the United States and elsewhere. 9:00-9:05 a.m. Monday through Friday.

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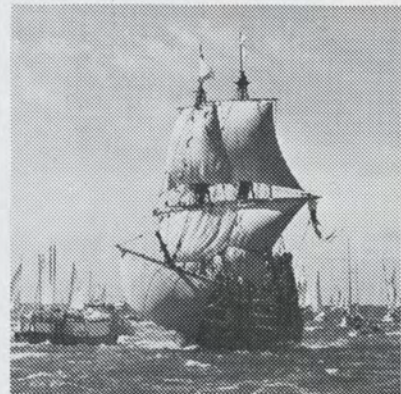
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DER FLIEGENDE HOLLÄNDER

(IN GERMAN)

Romantic opera in three parts by RICHARD WAGNER

Performed without intermission



Conductor
KENNETH SCHERMERHORN*

Production Designed and Directed by
JEAN PIERRE PONNELLE

Chorus Director
ROBERT JONES

Offstage Chorus Preparation
LOUIS MAGOR*

Musical Preparation
THOMAS FULTON

Lighting Designer
ROBERT BRAND

Costumes Designed by
PET HALMEN**

Costumes Executed by
RAY DIFFEN STAGE CLOTHES

Sound Design
PETER V. C. QUAINANCE
CHARLES F. SWISHER

CAST

(in order of appearance)

Daland MARIUS RINTZLER

The Steersman—Erik WILLIAM LEWIS*

The Flying Dutchman THEO ADAM

Mary DONNA PETERSEN

Senta MARITA NAPIER

Norwegian Maidens and Sailors

Offstage Chorus: the Dutchman's Crew

*San Francisco Opera debut

**American Opera debut

First performance: Hofoper, Dresden, January 2, 1843

First San Francisco Opera performance: October 5, 1954

SATURDAY EVENING, SEPTEMBER 20, 1975 AT 8:00
TUESDAY EVENING, SEPTEMBER 23, 1975 AT 8:00
FRIDAY EVENING, SEPTEMBER 26, 1975 AT 8:00 (Broadcast)
WEDNESDAY EVENING, OCTOBER 1, 1975 AT 8:00
SUNDAY AFTERNOON, OCTOBER 5, 1975 AT 2:00

Please do not interrupt the music with applause

Latecomers will not be seated during the performance
after the lights have dimmed in order not to disturb
patrons who have arrived on time

The use of cameras and any kind of recording equipment
is strictly forbidden

The performance will last approximately two hours and
twenty minutes

PART I

On board a ship near the Norwegian coast, a violent storm is raging. Daland, the captain, says the ship has drifted beyond the port for which he was aiming and is now within sight of his own home, where his daughter, Senta, waits. As the storm dies down, the sailors go below to rest, and Daland follows them after ordering the Steersman to keep watch on deck.

Left alone, the Steersman grows cold and drowsy and falls asleep to dream. Suddenly another vessel appears. The captain of the phantom ship despairs of the curse upon him, one inflicted when he swore to round a certain cape even if he had to go on sailing for eternity. The Devil, hearing him, took him at his word, dooming him to sail the seas forever. Only one hope has been given him. He is permitted to land once every seven years, and if, during this respite he can find a woman who will be faithful to him until death, the power of the curse will be broken, and he prays that such a woman may be sent to him.

Daland comes out on deck, and seeing the foreign ship, reproves the Steersman for sleeping on watch. The chastened sailor hails three times the ghostly vessel with no reply. Its captain appears and Daland welcomes him. The stranger reveals that he has sailed the seas for many years, and begs Daland to grant him shelter for the night, offering in return some treasure—a small part of what lies in his ship's hold, all of which shall be Daland's if the latter will only grant him the hand of his daughter, Senta. The astonished Daland enthusiastically agrees.

PART II

The townswomen, awaiting the return of their men, are busily spinning, under the supervision of the nurse, Mary, except for Senta, who is daydreaming of the Flying Dutchman, whose legend has always held a strange fascination for her. Mary asks her why she is not working and the other women remark that Senta can afford to be idle since her fiance, Erik, is a hunter who brings game to her each night. Impatiently she bids them to stop their foolish chatter and asks Mary to tell the story of the Flying Dutchman again. The nurse refuses and Senta thereupon tells it herself, with great emotion. Suddenly, Senta proclaims it is she who will redeem him. Erik announces the ar-

rival of Daland's ship in port, and is horrified to overhear her obsession. The women excitedly depart to welcome the crew. When alone, Erik asks Senta if she really means to forsake him and she wonders how anyone could remain unmoved by such anguish as the Dutchman's. Erik then tells her of a vision he has had: a foreign ship bearing Daland and a strange man, of Senta greeting her father and rushing toward the stranger who, embracing her passionately, takes her off to sea with him. Senta's delight with this vision convinces him that it will come to pass. Daland now arrives, accompanied by the stranger. Senta is transfixed by him and his resemblance to the Dutchman of the legend. Daland introduces him and asks both if they agree to marriage. However, neither she nor her suitor take the least notice of him but stand staring mutely at each other, and Daland finally leaves them alone.

The Dutchman wonders whether the longing he feels for Senta is love or merely a desire for release from his curse, and asks if she will indeed be true to him unto death. She succeeds in dispelling his doubts with the sincerity of her reply. Daland returns to learn that Senta and the Dutchman have agreed to marriage.

PART III

On board Daland's ship, the sailors are celebrating their return. The women appear, welcoming them with food and drink. They all try to attract the attention of the nearby, silent Dutchman's crew. When there is no response from the strange vessel, the women grow afraid and leave, but the sailors, sufficiently fortified, continue their carousing until voices are heard from the spectral ship. Daland's sailors, terrified, flee and the ghostly mariners burst into shrill laughter.

Senta tells Erik she can never be his but he pleads with her to remember their happy courtship. The Dutchman interrupts them and it seems to him that Senta has broken her word and thus cannot achieve his redemption. He bids her farewell, revealing that he is the Dutchman, and prepares to sail. Ignoring Erik, her father and Mary, Senta reaffirms her undying love for him, saying she will follow him and be faithful to him unto death, thus freeing him from his wretched curse.



“Der Fliegende Holländer”

by KENNETH SCHERMERHORN

“Have you ever heard Wagner’s music?”

“I think so, once.”

“When?”

“When the lightning struck a sheet iron dealer’s store.”
Musical Herald, Boston, 1884

“They began with the overture to *The Flying Dutchman* . . . I do not know whether I possess a sixth sense which seems necessary to understand and appreciate this new music, but I confess that violent fist blows on my head would not have caused a more disagreeable sensation. This is a series of strident chords, high-pitched hisses, screeching of infuriating brasses without any respite or rest for the ear. If the composer wished to depict a storm, he at least produced its most powerful effect, for it makes one seasick.”

P.A. Fiorentino, *The Constitutionnel*, Paris, 1860

Such scathing commentary was not atypical on the music of Richard Wagner, one of music’s stormiest (I find the adjective appropriate) figures. It is difficult for us today to adequately appreciate the auditory sensations that inspired such critical abuse, something I find lamentable. The 100 subsequent years have seen such fast and furious developments in our musical language and our senses have been so stretched, but to the ears of the mid-19th century, still defiant of late Beethoven, the challenge, the shock must have been considerable. Wagner’s new music, in that it offered novel sounds and novel shapes, represented a genuine departure from the past and *The Flying Dutchman* was the first real example of this vision and inspiration.

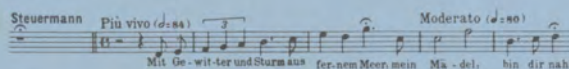
Here for the first time, for example, the technique of the leitmotif or leading motive, or perhaps better still the musical signature, is employed. And with what gratifying results! What a splendid vocabulary of dramatic elements and emotions Wagner is able to portray through the utilization and manipulation of these musical identifications. And how marvelously varied these motifs do emerge to take part in and comment on the proceedings. The intention on the composer’s part is that the poetry and the music become synonymous. Indeed, Wagner is first a poet and then a musician by his own admission. For this reason, the poetry is also subject from time to time to leitmotivic disciplines both in content and through alliteration and onomatopoeia. The leitmotif, as a propelling and organizing factor, is far more revolutionary than it at first seems, for it not only effects the fabric, i.e., cadences and set pieces give way to a more seamless construction, but carried to its ingenious conclusion produce a whole new musical form. Therein lies the true originality of Wagner, and *The Flying Dutchman* is his first successful example of this technique.

In the *Dutchman* there are some two dozen leitmotifs of varying consequence. Some, like the Dutchman’s theme and the so-called theme of redemption, remain very prominent but others, like the powerful destruction motif, are far less conspicuous. Wagner deploys and manipulates these themes with already great skill and produces, somewhat in the manner of a Tiepolo, a multi-dimensional formation of foreground, middleground and background.

Wagner the poet and Wagner the composer were only two aspects of this true musical autocrat’s life. His correspondence and the postures he maintained from

roughly the *Dutchman* on reveal an ever-increasing desire and demand to control all the facets of his artistic surroundings. He wanted everything under his personal control and not only contributed libretto, music and stage directions but also supervised casting, costumes and scenery while directing and conducting as well. The ultimate outcome of this ambition is, of course, Bayreuth, the most unique testament to the power of one man’s aesthetic will in art’s history.

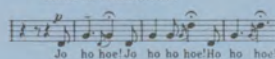
The restless and powerful sea provides much of the melodic inspiration in *Holländer* and is felt ubiquitously throughout. Even the salt tang is there. It not only appears in the musical dynamics, i.e., the constant swelling crescendi and diminuendi, but also in Wagner’s choice of linear or melodic shapes. The Helmsman’s aria in Act I, for example,



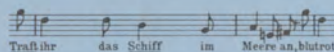
rises to a high G and falls in the consequence of the melody back down in the manner of a wave. Throughout the Dutchman’s famous monologue (*Die Frist ist um*), the same melodic patterns obtain and Senta’s ballad as well is constructed on peaks and swells of melodic material. Larger forms, like the whole Senta-Holländer duet, also bear the stamp of this idea of ebb and flow.

Startling and gratifying in this work is the economy of compositional means that Wagner exerts. This probably is a technical result of his study of and devotion to the works of Beethoven, who remains the paradigm of this most challenging aspect of musical craft. Everything seems to be carved out of the same block of wood. Wagner states in later years that he conceived first Senta’s ballad and after some elaboration, it provided him with all the necessary musical materials for the opera. This is readily seen from the opening of the ballad

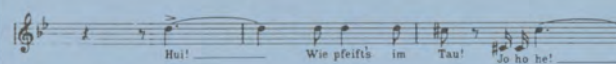
Senta im Großvaterstahl



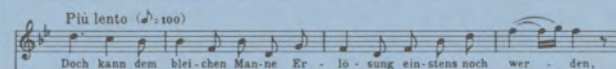
and its dramatic inversion



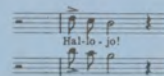
followed by the sea motifs



and finally the redemption theme.



From these melodic germs, Wagner does in fact derive almost all of the music, not only for the soloists but for the choruses and orchestra as well, even down to some fine details of accompaniment. Note, for example, the resemblance of the sailors’ primitive radar call in the opening scene



to the first three notes of the redemption theme, and further to the famous chorus, "Steuermann, lass die Wacht"

Chor der norwegischen Matrosen auf ihrem Schiffe.
Tenor I II
Steuermann, lass die Wacht! Steuermann, her zu uns! Ho! He!

and how it persists in retrograde in the "Ewig Vernichtung" of the Holländer's men

nschaft des Holländers (im Schiffsraum)
Ewig Vernichtung, nimm

and in the oboe introduction to Erik's cavatina

Ob. solo
p espressivo

These are but a few examples of this marvelous unity and economy of musical means. It can be argued, as it often is, that much of this is accidental and not purposefully applied. But however it comes about, consciously or unconsciously, willed or divined, its presence is felt as a very quiet, profound satisfaction, a subtle reminder that great art, like life, is not totally arbitrary and wanderingly capricious but is guided somehow by principal and law. Some of the materials, it is true, cannot be logically affiliated or derived in the manner described above. But in a larger context, Senta's ballad settles over the whole piece. She is the vortex of the music and the drama.

Another musically fascinating facet of *The Flying Dutchman* is Wagner's use of rhythm as a unifying factor, a sort of Hauptrhythmus. The rhythm is suggested in the first cadence of the redemption theme and appears in the opening measures of the orchestra as part of the Dutchman's motif—an upper short note followed by its longer, lower neighbor. This rhythm is subsequently taken up by the sailors' chorus, by the Holländer, by Daland, the famous spinning chorus and innumerable orchestral comments and accompaniment. And it persists throughout the opera. This is a technique that presages 20th century practice, especially that of Alban Berg.

The idea of *The Flying Dutchman* occurred to Wagner as he was traveling by ship from Riga to London. A violent storm at sea reminded him of the legend of "The Flying Dutchman." Legends were then quite rampant as literature and this one Wagner probably knew from Heine's writings, which he much admired. It appears in the latter's "Memories of Herrn von Schnabelwopski." It is not difficult to see by the title why this volume may have dropped from currency. It is also not difficult to see that Wagner felt great sympathy with the Flying Dutchman's plight since he, too, deemed himself fated to wonder endlessly and miserably, seeking the redemption that could only come through a woman's undying love, a variation from Goethe's "Ewig Weibliche." This was the summer of 1840 and he promptly composed a libretto and planned an opera. He just as promptly sold it to the French Opéra for much-needed cash, 500 francs to be precise. The French Opéra, showing considerable pluck, gave the libretto to another composer, one Pierre-Louis Dietsch, whose opera, *Le vaisseau fantôme*, has long since settled to the bottom of the great sea of mediocrity. This act enraged Wagner but permitted him the flexible ethic to continue using it himself. He finally finished his *Flying Dutchman* on November 5, 1841, and wrote on the title page, "In night and wretchedness per aspera ad astra, God Grant it." It was the creation of the first real music drama. Explicit in this work is Wagner's own profound need for the unswerving love and com-

plete dedication of a woman. The woman in the original draft was called Minna, the name of his then wife, but this was soon altered to Heine's original Senta. Through Minna, one suspects, he realized redemption could not readily come. This strong identification Wagner seems to have felt for the accursed Vanderdecken endows the score with great potency and drive, with searing personal sentiment and direct emotional statement. It throbs to the sea's boundless energies, dramatically relieved by a wholesome sweetness, a delicate statement of true and genuine love, no less direct. This is largely autobiographical stuff and very deeply felt, a real departure from his earlier work and indicative of what was to come. It also marks the beginning of his fascination with myth as subject and of the very unique admixture of myth and history or myth and actuality, of gods and great plans on the one hand, and the bourgeois, and its petty concerns on the other. Here in Dutchman, for example, we find Daland's quotidian avarice juxtaposed against the Holländer's timeless plight. It makes for interesting psychological and musical counterpoint, which emerges tellingly in their fetching duet. The main thrust is, of course, Senta. Wagner builds a moving and altogether well-rounded and totally sympathetic character. The Dutchman is her opportunity to make manifest her destiny. Daland and Erik, although considerably developed, are present to add dimensions and focus to the central characters.

A word about the overture. It is anything but a potpourri of tunes from the opera proper which was the abiding tradition of the day. Rather, it is a cunningly woven prophecy of conflict and salvation. It contains, according to Wagner's aesthetic, portents of the catastrophe and climate that follow. This concept of overture was in itself a revolutionary idea that was to reach its zenith in *Tristan* and beyond.

Perhaps it is needless to say, referring back to the quotations at the beginning of these musings, but the first performance, which took place in Dresden on January 2, 1843, was a failure. So were the subsequent performances in Berlin and elsewhere. In fact, after the performances in Kassel, Ludwig Spohr, composer himself, wrote as director of the opera house to Wagner, recommending "fewer difficult passages for the strings, less brass, less modulation, and the development of more pleasant-sounding harmonies and melodies." We can thank the ears that have gone before us that have rendered this masterpiece so accessible and so dear and have further consigned Mr. Spohr to the studio "für ewigkeit," as the Holländer so frequently avers.

These performances follow the original intention of the composer in presenting the opera in a single act without intermission. Wagner had always intended this but it was not given so until a Bayreuth production in 1901. This production, *mise en scene* and direction is the inspired invention of Jean Pierre Ponnelle, who has among other things incorporated the two characters of the Helmsman and Erik into one person and thereby increased his dramatic participation greatly. The production follows the traditional line until the Helmsman falls asleep while singing his charming sea chanty. Instead of waking to the startling realization that a phantom ship has anchored nearby, this apparition, and all the subsequent dramatic action, transpires as if it were his dream, or very often, his nightmare. We see everything through his somnolent eyes until the very end of the opera, at which time he awakens and brings us back to reality, producing an altogether believable dream, as most myths are.

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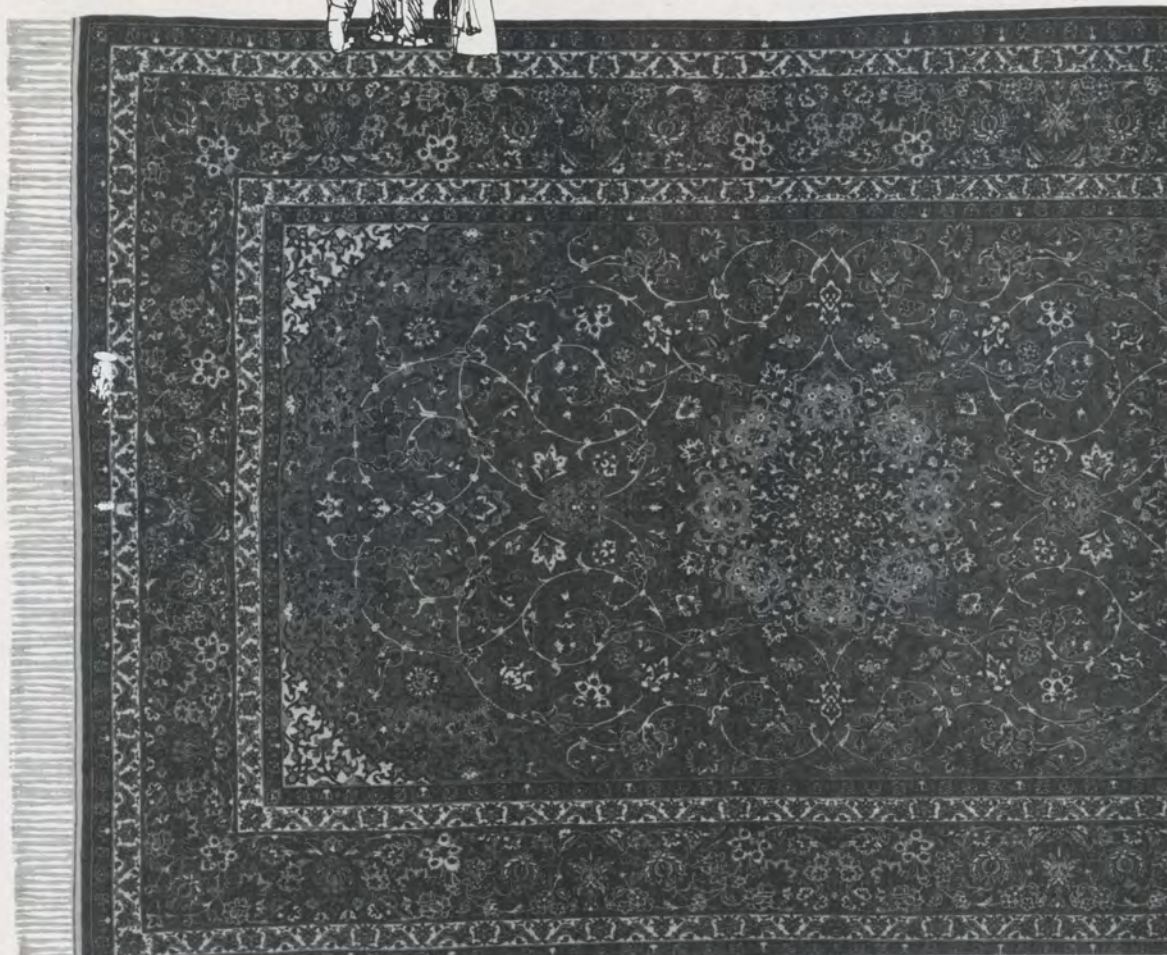


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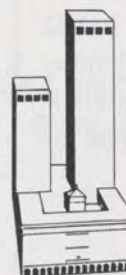
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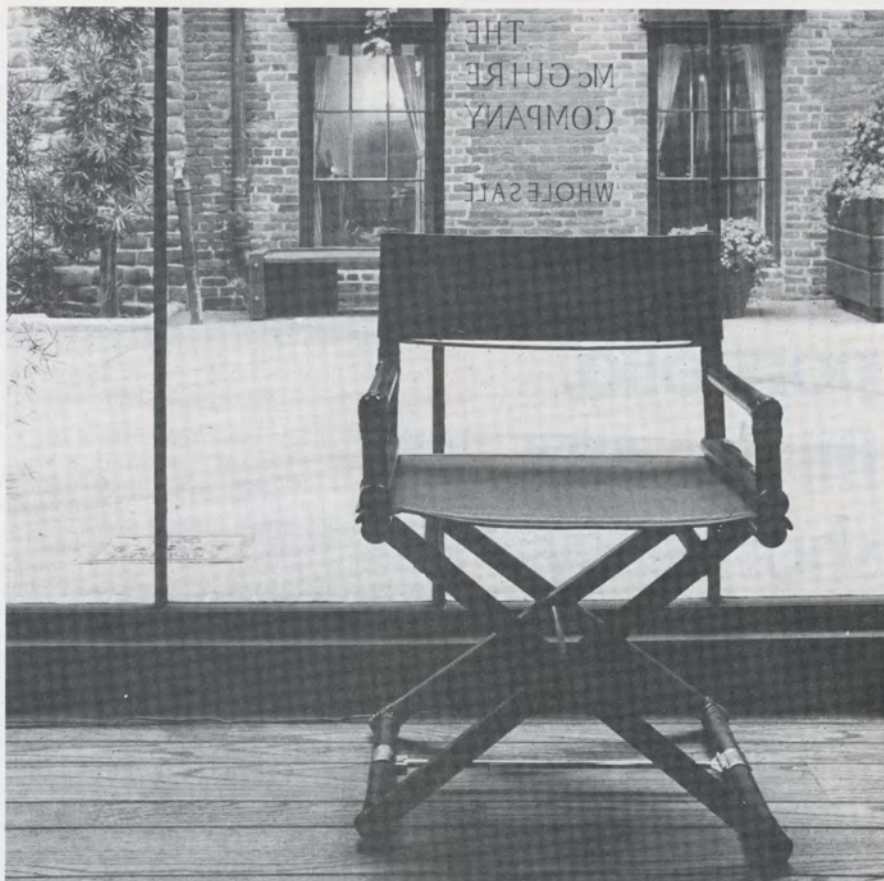
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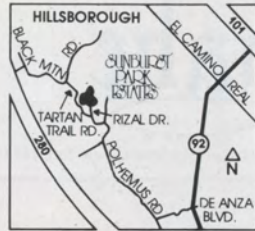
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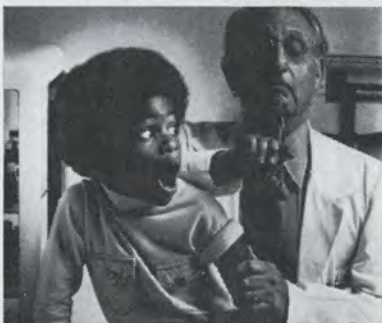
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The 1975 San Francisco Opera season is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency.

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At all Opera performances, an attendant will be stationed at the taxi entrance of the Opera House, and persons wishing a taxi after the performance are requested to so advise the attendant upon their arrival. Shortly after the start of the performance, the attendant will telephone the dispatcher and inform him of the total number of taxis requested. Although the Opera Association cannot guarantee that a taxi will be available for each patron requesting one, we believe this procedure will help to improve post-performance taxi service for our patrons.

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Opera Museum

The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic Shop.

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The exhibit will be changed periodically so that San Francisco Opera audiences will have the widest possible exposure to the work of this most able group. In addition to supplying the materials for the exhibit, the scenic artists have also mounted the entire show.

As in past seasons, the Opera Museum is open, free of charge, during all performances in the south foyer, box level

For lost and found information inquire at check room No. 3 or call (415) 621-6600, 8 a.m. to 4:30 p.m.

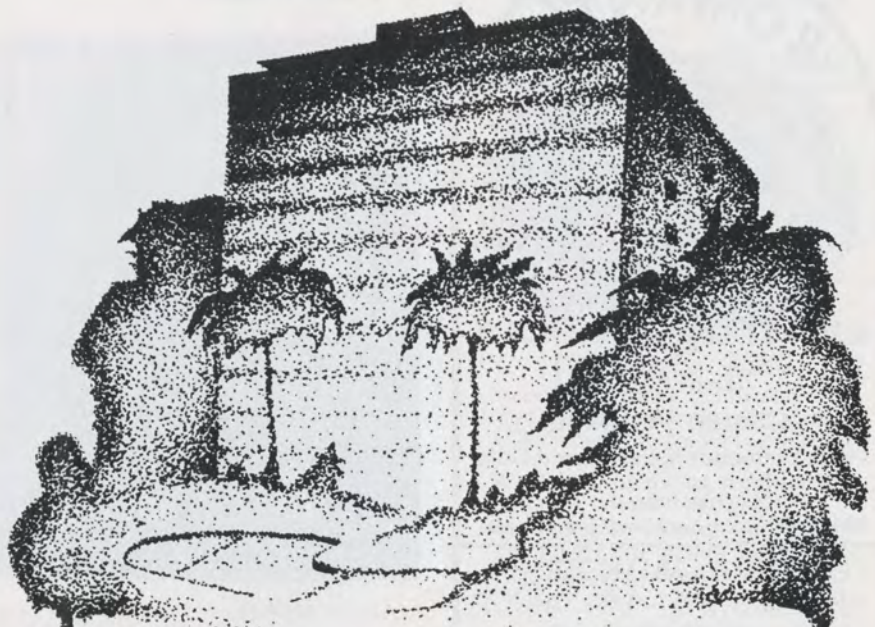


Costume design: Pet Halmen

by the abstraction of legend and especially by the symbolism of the sea, the natural element incorporating such restless, obsessive drives. Restless yearning is also made human — or nearly so — in a figure who is one of the pivots of the plot. Where previous German Romantic operas had maintained an external separation between the supernatural world of fairies, devils, gnomes and elves on the one hand and the everyday world of the human characters on the other, *The Flying Dutchman* all but obliterates this separation. The arena of the supernatural is explicitly transferred to the human soul.

The achievements discussed so far were achievements of Wagner the librettist, but the most lasting achievements in the *Dutchman* result from Wagner's being simultaneously librettist and composer, which permitted an

(continued on p. 66)



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Profiles



MARITA NAPIER

Marita Napier, the South African soprano who made her American bow here in 1972 as Freia in *Das Rheingold*, Sieglinde in *Die Walküre* and and Guttrune in *Götterdämmerung*, returns to San Francisco Opera to interpret Senta in *Der Fliegende Holländer*. She was also enthusiastically received at this house in 1973 as Venus in *Tannhäuser* and Chrysothemis in *Elektra*. During the summer of 1974, Miss Napier was acclaimed for her portrayal of Tove in Schoenberg's *Gurrelieder* at London's Albert Hall, with the B.B.C. Symphony Orchestra under the direction of Pierre Boulez. Also last season she was heard in four performances of the Beethoven Ninth with the San Francisco Symphony, a production of *Die Walküre* with Vancouver Opera, and the soprano solos of Beethoven's *Missa Solemnis* with the Pittsburgh Symphony. A regular performer at Hamburg Opera and the opera houses of Hanover, Essen and Geneva, Miss Napier has also appeared at La Scala, Covent Garden, Paris Opera and in Stockholm, Frankfurt and other major opera centers. Her performances at the Bayreuth Festival in 1973 resulted in reengagements there for the summers of 1974 and 1975, singing Sieglinde and Eva in *Die Meistersinger*. She is slated to portray Sieglinde again in January, 1976 with Geneva Opera.



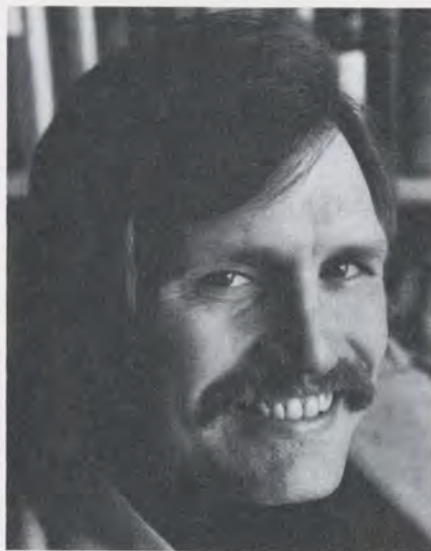
DONNA PETERSEN

Donna Petersen, now in her 14th season with San Francisco Opera, appears in three operas this fall: the second set of *Il Trovatore* (Inez), *Der Fliegende Holländer* (Mary) and *Pique Dame* (The Governess). Among her past roles for the International Fall Season are Mother Goose in *The Rake's Progress* (1970), Filipyevna in *Eugene Onegin* (1971), Marcellina in *Le Nozze di Figaro* (1972) and Mrs. Sedley in *Peter Grimes* (1973). The mezzo soprano has also performed extensively with Western Opera Theater and with Spring Opera Theater, where she was last heard as Melide in the company's 1974 production of Cavalli's *L'Ormindo*. She has made frequent appearances as a guest soloist with West Coast symphony orchestras, including the San Francisco, Oakland, and Honolulu Symphonies, and the Los Angeles Philharmonic. In addition, Miss Petersen has been heard with San Diego Opera and the Guild Opera of Los Angeles.



THEO ADAM

Theo Adam, an East German bass who is internationally noted for his portrayal of Hans Sachs in *Die Meistersinger*, made his debut here in that role in 1971. He returns to San Francisco Opera to sing the title role in *Der Fliegende Holländer* following a critically acclaimed summer appearance at the Bayreuth Festival. Earlier this year he directed and sang in a production of *Eugene Onegin* for the Berlin State Opera. Although he is renowned for Wagnerian opera roles, Adam's repertoire also includes most of the oratorio literature and the major song cycles. Among his 90 roles are: Gurnemann and Amfortas in *Parsifal*, Rocco and Pizarro in *Fidelio*, title roles in *Wozzeck* and *Don Giovanni*, Baron Ochs in *Der Rosenkavalier*, the Mozart Figaro and Don Alfonso in *Così fan tutte*, and a number of Verdi characters, including King Philip, Padre Guardiano and Zaccaria. He has been a member of the Dresden State Opera since 1953 and has sung at the Metropolitan Opera and all the major houses of eastern and western Europe. Future engagements include the *Ring* cycle in Cologne (October), Amfortas with Paris Opera (November and May) and *Die Walküre* in Geneva (January). The honorary title of Kammersänger was bestowed upon the artist by his country in 1955.



WILLIAM LEWIS

William Lewis, a leading tenor of the Metropolitan Opera, makes his bow at San Francisco Opera as Erik and Steuermann in *Der Fliegende Holländer*. Since 1972, when he stepped into the Met's *Romeo et Juliette* on a moment's notice, he has made his mark in many important roles there, among them Aeneas, Don Jose, Gherman, Dmitri, Turiddu and Arrigo. He has also appeared with every major musical organization in New York City including the New York Philharmonic, New York City Opera, the Concert Opera Association, the American Opera Society and the New York Oratorio Society. He was the youngest tenor to sing a leading role at the Met when he made his debut as Narraboth in *Salome* in 1958. Lewis' varied career has also included a three-year stint as a featured singer on television's Sid Caesar show, numerous performances on the American operetta circuit during the 1960's, and frequent appearances in the major opera houses of Europe. He is now beginning to score an opera based on his own adaptation of Emyln Williams' thriller *Night Must Fall*; he has also written a novel about Texas, *Jacksboro Highway*.

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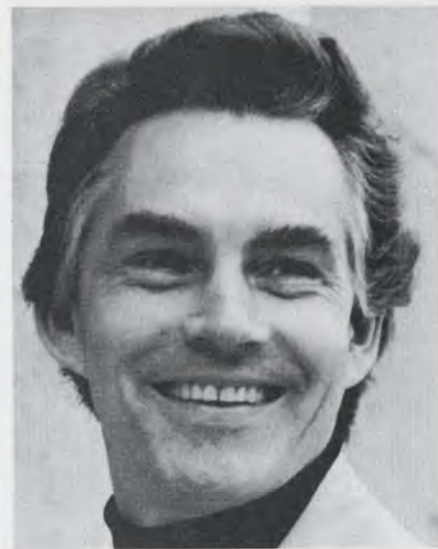
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MARIUS RINTZLER

Marius Rintzler, who returns to San Francisco Opera to portray Daland in *Der Fliegende Holländer*, made his American debut in this house in 1972 as Dr. Bartolo in *Le Nozze di Figaro*, Alberich in the *Ring* cycle and the Sacristan in *Tosca*. The bass sang Alberich again this year with the Metropolitan Opera in February. Born in Rumania, Rintzler made his debut in *Il Barbiere di Siviglia* in Bucharest in 1964. Following a period of study in Vienna, he became a permanent member of the Deutsche Oper am Rhein in Düsseldorf, where his roles have included Sarastro, Leporello, Osmin, Alberich, Baron Ochs, Philip (*Don Carlos*), Morosus (*Die Schweigsame Frau*) and Bluebeard. Among his numerous recordings are Mozart's *Requiem*, Beethoven's *Christus am Olberge*, Busoni's *Dr. Faust*, Bach's *Cantata No. 10*, and Händel's *Orlando, Ariodante* and *Tamerlano*. Rintzler has been a guest artist with many symphony orchestras, including the London Royal Philharmonic, the Scottish National Orchestra, the Halle Orchestra of Manchester and the Wiener Philharmonic. He has also appeared at the Flanders, Bregenz, Glyndebourne, Florence and Edinburgh music festivals in a variety of operas, ranging from Cavalli to the contemporary composer Bernd Zimmermann.



KENNETH SCHERMERHORN

Kenneth Schermerhorn, conductor and music director of the Milwaukee Symphony Orchestra, received his musical training at the New England Conservatory of Music, from which he graduated with the highest honors. He began his career as an instrumentalist with the Kansas City and Boston symphonies and first became active as a conductor in Germany as director of the United States Seventh Army Symphony Orchestra. When he returned to the United States, he joined the faculty of the New England Conservatory, where he received a scholarship to study at La Scala in Milan. Prior to assuming his current position with the Milwaukee Symphony in 1968, he worked successively as assistant conductor of the New York Philharmonic under Leonard Bernstein, music director of the Americas and Europe, was on the podium here in May, 1974 with the San Francisco Symphony. In February of that year he was guest conductor for the Glendale Symphony Orchestra at the Los Angeles Music Center. Schermerhorn took the Milwaukee Symphony on a much-lauded 1973 tour of the Eastern United States which included appearances at Carnegie Hall and the Kennedy Center in Washington, D.C. This summer he appeared with his wife, soprano Carol Neblett, in the Mostly Mozart Festival in New York. The conductor makes his debut here conducting *Der Fliegende Holländer*.



JEAN PIERRE PONNELLE

Jean Pierre Ponnelle, perhaps the most sought-after designer-director in opera today, attended the Sorbonne in Paris (where he studied painting with Leger) and the Free University in Berlin. At 18, Ponnelle got his start in the theater by designing costumes and scenery for a ballet and later for an opera. Since then he has produced opera in virtually all the major houses of the world, and he is a regular at the prestigious Salzburg Festival. Ponnelle made his American debut at San Francisco Opera in 1969 with *La Cenerentola*; his other credits here include *Tosca* (1972), *Così fan tutte* (1973), *Rigoletto* (1973), a revival of *La Cenerentola* (1974) and *Otello* (1974). This season he is designing and directing both *Der Fliegende Holländer* and *Gianni Schicchi*. Among the Ponnelle productions performed in Europe in 1975 have been *Le Nozze di Figaro* with Herbert von Karajan in Salzburg, and *The Magic Flute* and a new production of *A Midsummer Night's Dream* at the Opera du Rhin. He also designed and directed the film of *Madama Butterfly* with von Karajan in Berlin. In 1974 he staged *Il Barbiere di Siviglia* in Geneva, *Così fan tutte* in Paris and new productions of *Pelléas et Mélisande* and Henze's *Boulevard Solitude* in Munich, among other operas. Ponnelle will design and direct a new production of *The Marriage of Figaro* in Vienna during the 1976-77 season, as well as the *Ring* cycle in Stuttgart the following year.

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Opera Stagehands—continued

Revivals, on the other hand, can sometimes be just as thorny, he notes. "A good example of that is *L'Elisir d'Amore*, which calls for a set dressed with thousands of grape vines as well as a breakaway coach with a full-sized puppet horse. The coach must, furthermore, convert into an open display shop (for love potions) in a matter of seconds."

All of San Francisco Opera's props and scenery are stored in a football field-sized warehouse, and the contents of that building are almost impossible to assess in value. There are some 350 ground cloths (22 for *Otello* alone) and each is worth somewhere between \$100 and \$3000.

"We've got \$15,000 worth of flowers and draperies from the 1968 production of *La Traviata* and those props are exclusive to that opera. Cataloging

is really a monumental job," he said.

Van Perre's duties as master of properties encompass all four of San Francisco Opera's subsidiaries—the Merola Opera Program, Spring Opera Theater, Brown Bag Opera, and Western Opera Theater. "WOT (Western Opera Theater) is the most rewarding for me, I guess, since it involves young performers who are taking opera into places that have never been exposed to it before."

Since Western Opera Theater is a touring company, Van Perre can expect his sets and props to take an occasional beating. "We had 44 performances of *The Barber of Seville* last spring, and the sets had to travel by truck or air freight. Lots of time they ended up on some Alaskan runway in three feet of snow. It's something you have to expect."

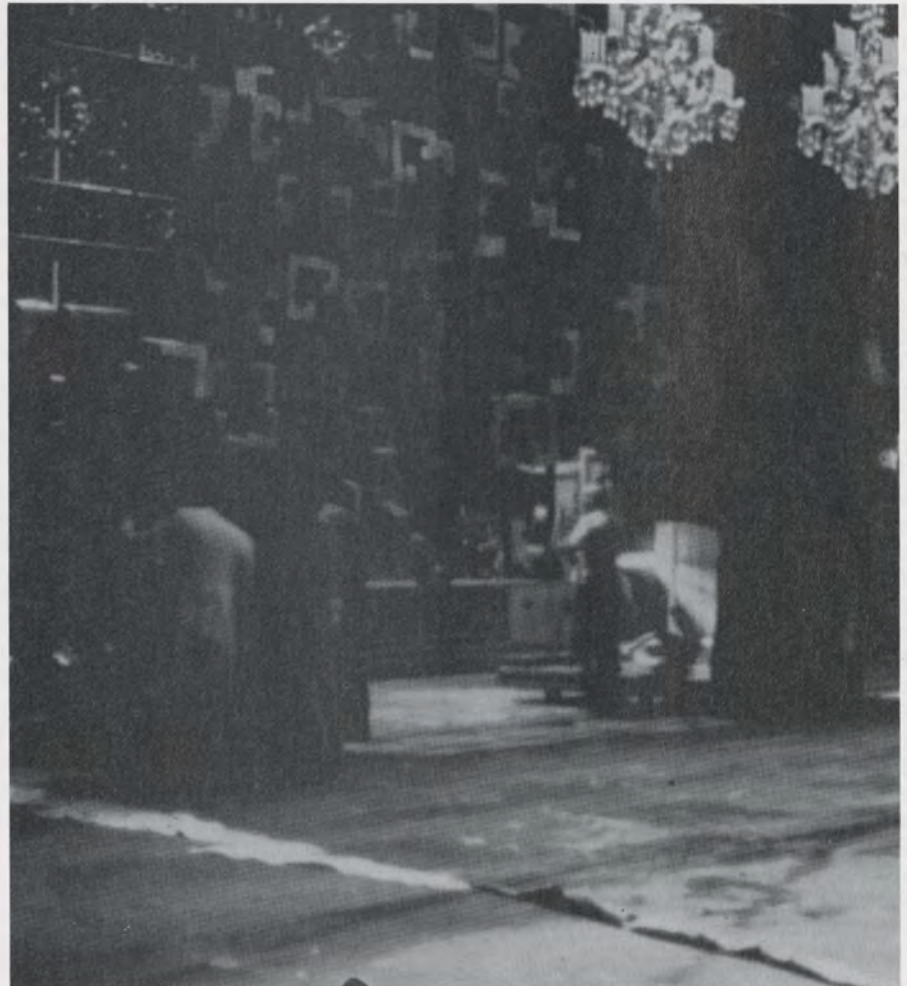
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Van Perre's counterpart on the staff of San Francisco's War Memorial Opera House is Perrie Dodson, a veteran of 18 years of backstage service. During the season he is responsible for the supervision of the crew as well as the dressing of the orchestra pit.

Dodson regards the company's production of *Aida* as one of the toughest prop challenges he has ever faced. "In the Grand March scene we are dealing with hundreds of supers, and it's our job to see that each of their hand-carried idols and spears are properly located offstage.

The problem is compounded by the fact that the scene takes up almost the entire stage, and there is very little room for storage. There is also a different ground cloth for every act, and the stage must be cleared and redressed within the assigned inter-

mission period. If I never see *Aida* again, it'll be too soon."

Although the 43-year-old opera house is less mechanized than many others (eight stagehands powered the revolving stage in last season's production of *Parsifal*), Dodson believes that newer doesn't always mean better. "We're not as electronically perfect as some of the plastic domes that are going up these days, but I feel we're more sound, with less mechanical problems. And, if a problem does arrive, it doesn't take an electronic genius to solve it."

"Someday of course," he added, "it would be nice to enjoy some of the conveniences available to the modern houses, but, in the meantime, we have a crew that can cope with almost anything."

Dodson feels that the effective per-



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formance of the stage crew at San Francisco Opera is due, in large part, to "a very good relationship between Local 16 of the International Alliance of Theatrical Stage Employees and Maestro (Kurt Herbert) Adler," the opera's general director.

"We have occasional moments of mild hysteria," he says, "but most of the time the rapport is exceptional. In fact, Maestro Adler is an honorary member of Local 16."

Under the supervision of Master Electrician George Pantages, electric shop foreman Cecil Forbes is another stage employee whose life is sometimes complicated by the pomp and ceremony of opera. "Last year in *Don Giovanni* we had 28 chandeliers in one scene. And I can tell you one thing—there is no way you can handle 28 chandeliers and make everybody happy."

But even more nerve-wracking for the foreman is the use of live flame on stage. "The designer of last season's new production of *Esclarmonde* wanted to use eight live torches on stage. Under ordinary circumstances, that might have worked, but the set was covered with scrims and most of the costumes were quite loose and filmy. The fire department is very sticky about that sort of thing, so the plan was scrapped, but we had to be prepared to go on with torches until the very last moment. Frankly, it was a relief. It's always a tension-filled time when there's fire on stage."

San Francisco Opera Master Carpenter Michael Kane, an employee of the company since 1966, has observed a major metamorphosis in the production of sets. "In the old days our sets consisted mainly of flats, drops and parallels, which were not so demand-



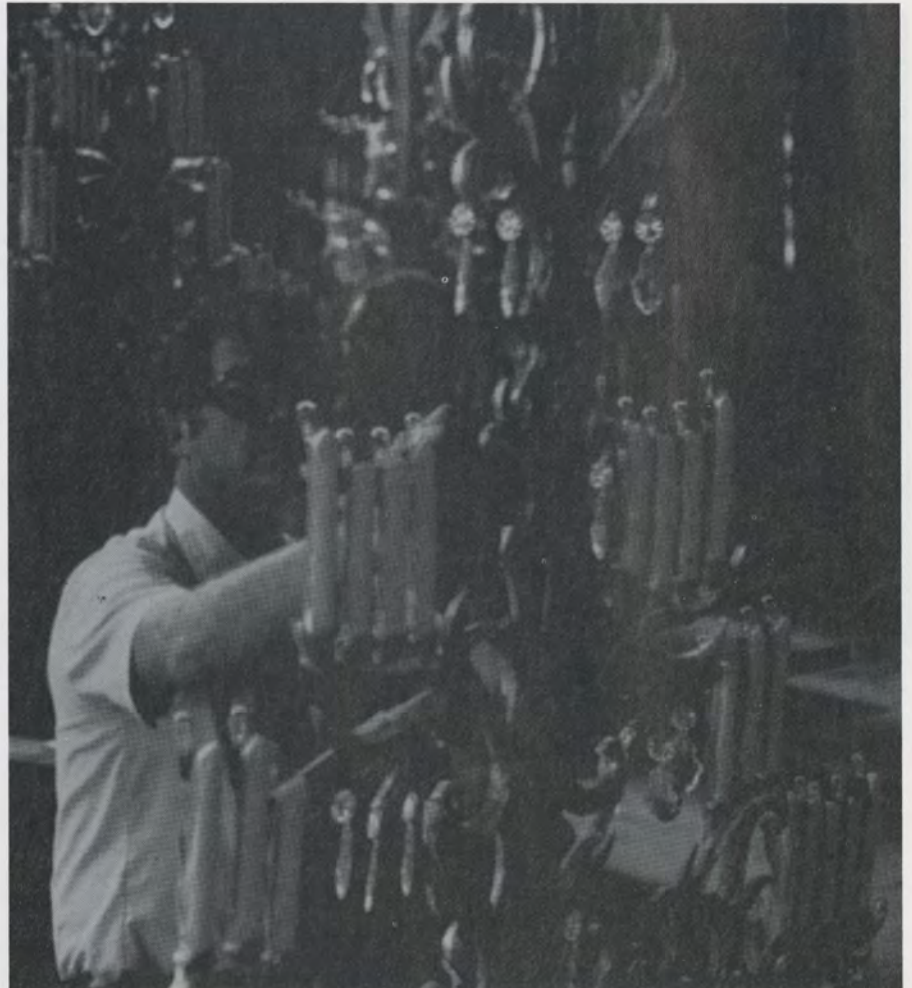
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ing in terms of storage space. We used to be able to transport a large three-act show in a single 40-ft. van. Now a one-setter like *Norma* requires five vans, simply because of the incredible bulk involved."

The *Norma* set, suggesting a mammoth fanciful tree growing out of a rock, is constructed with six different types of foam reinforced with fiberglass. "It's a magnificent thing," says Kane, "but a monster when it comes to storage. This house was built for flats."

The carpenter insists that most of his department's work involves "not much glamor, just a lot of hard work." He is proud, nevertheless, of the crew's record for changing sets in almost record time.

"Last season, for instance, we switched from a matinee of *Esclarmonde* to an evening production of *Otello* in less than 2½ hours. Both of those sets are bears." He added that the crew is also capable of erecting a 40-by-6-foot raking stage in less than 20 minutes.

Another dramatic example of backstage wizardry was last season's opener, *Manon Lescaut*, when an entire stage setting was draped in 2,000 yards of cotton velours (to create a desert scene) in slightly over three minutes.

That kind of team productivity continues to astound even the most senior members of the San Francisco Opera staff, including the general director himself. "Our stagehands are miracle workers," says Adler. "It is as simple as that."



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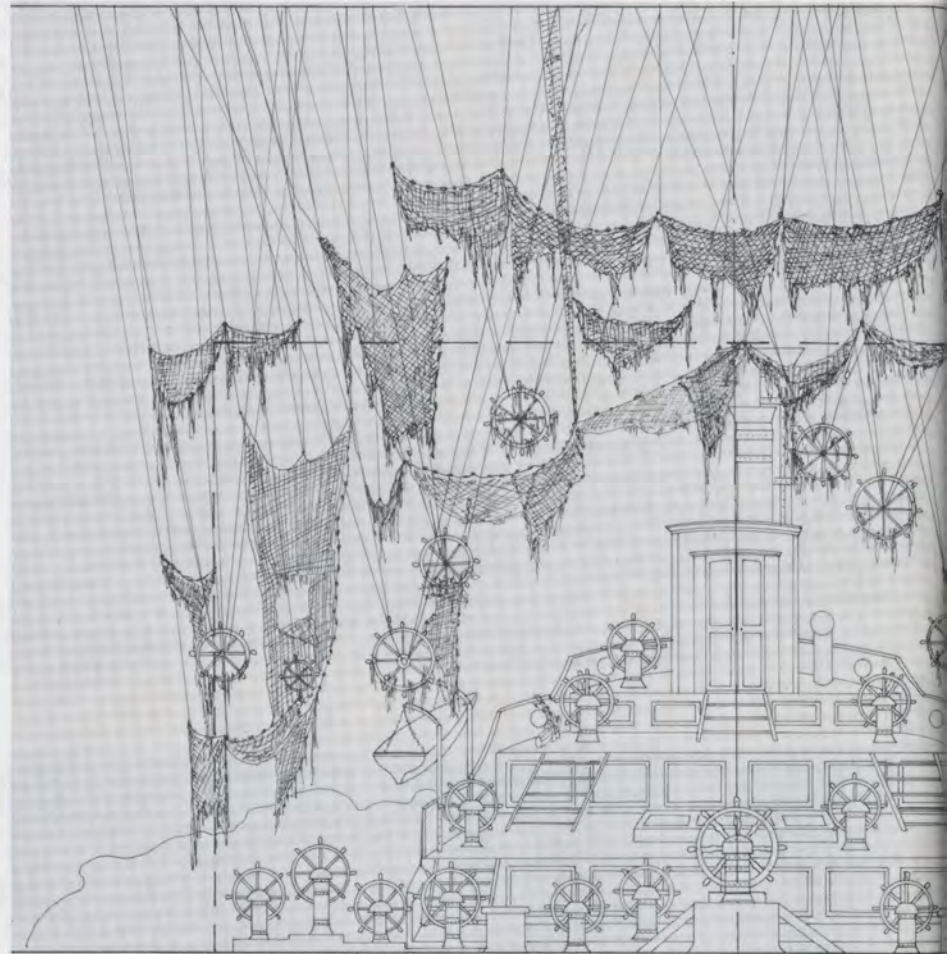
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Jean Pierre Ponelle drawing of set design for San Francisco Opera's 1975 production of *Der fliegende Holländer*

unprecedented unity and parallelism between scenic action and musical symbolism. This deeply rooted unity and parallelism, which justify us in thinking of the work as the first music drama, were possible because libretto and music were created simultaneously, the one being constantly adjusted and reshaped to fit the needs and growth patterns of the other. In writing about the opera to a Berlin critic, Wagner first described his simultaneous shaping of drama and music.

With me it is not the case that I choose (for a libretto) whatever pleasing material comes to hand, versify it, and then think about how I might go about composing suitable music for it. . . . My method of production is different. First, only such material can attract me as appears to me not only in its poetic but also in its musical significance. Before I set about writing a line or sketching a scene, I am al-

ready intoxicated by the musical atmosphere of my creation, I have all the tones, all the characteristic motives in my head, to the extent that when the lines are completed and the scenes in order, the actual opera is already finished. The detailed musical working out is but a restful and sober tying up of details; the real moment of production is already past. (Letter of January 30, 1844, to Karl Gaillard.)

Creative rumination such as described here occupied at least two years prior to the opera. So ready and well shaped were Wagner's ideas in 1841 when he set pen to paper that he could write out the libretto of the *Dutchman* in little more than a week during March. He then set down the music in little more than seven weeks during the summer of the same year, a time of respite from routine busy-work provided by the fee paid for the



libretto by the Paris Opéra.

Wagner began his work at the emotional focal points of the libretto, clothing them in the most distinctive musical symbols of the entire opera; he then let the music expand in widening circles from these centers, modifying and developing the basic musical symbols as he worked. The core of the story for him was Senta's ballad, which provides by itself a fine example of the parallelism between music symbolism and scenic action. The ballad, sung during the second act, informs us of the curse under which the Dutchman suffers and of Senta's resolve—the pivotal resolve of the opera—by which the Dutchman is bound to the world of humans and finally released from his obsessions. As Senta's gesture binds together the two scenic and emotional worlds of the opera—that of the phantom vessel and that of the citizens ashore—just


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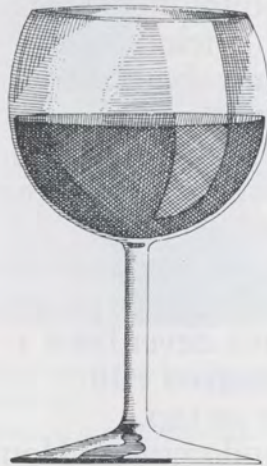
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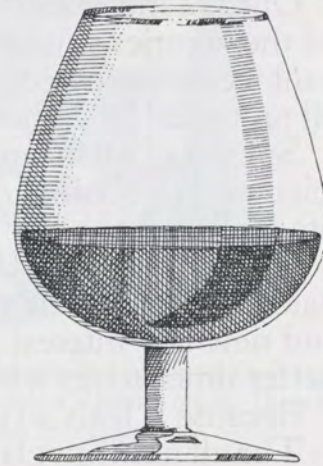
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Der Fliegende Holländer, San Francisco Opera, 1954; production designed by Harry Horner. Photo: Strohmeyer Photographers

so it binds together the musical worlds of the piece. The empty fifths with which her verse begins are a scarcely camouflaged version of the Dutchman's bleak motive (as heard, for example, at the beginning of the overture). The unsettled, chromatically sliding harmonies of the restless sea (and of the phantom chorus) are at the center of each verse of her ballad. At the close of each verse, she softens the harsh emptiness of the Dutchman's open fifth by filling it in with the steps of the diatonic scale and supporting it with rich tonal harmony, thus presenting her contrasting world of fulfillment through redemption in human love. These few musical symbols form the essential world of the opera, extending over almost every part of a very simple plot.

After drafting Senta's ballad, Wagner turned to the phantom chorus and the sailors' chorus of the third act, pieces

(continued on p. 71)



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that expand two important facets of Senta's ballad. The elemental, restless passion (and the chromatic, constantly shifting tonal instability) of the mid-section of her ballad becomes the chorus of the phantom crew, a group visibly and audibly prey to one of the most restless of natural forces. The chorus of the Norwegian sailors, on the other hand, projects in its clearest musical form (through simple triadic harmonies and extreme tonal stability) the solid, everyday, public world, in which Senta stands and with which the Dutchman and his crew seem immiscible. What Wagner does with these two blocks of musical symbolism shows that we are not wrong to read his musical symbols in such a naively literal way. He proceeds in the third act to send these two worlds literally into battle the one with the other—a battle rooted in the symbolic action of the plot, projected for the audience in vivid visual terms on

(continued on p. 74)

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- Fri., Sept. 19 L'Incoronazione di Poppea
- Fri., Sept. 26 Der Fliegende Hollaender
- Fri., Oct. 3 Il Trovatore
- Fri., Oct. 10 L'Elisir d'Amore
- Fri., Oct. 24 Pique Dame
- Fri., Oct. 31 Norma
- Fri., Nov. 7 Werther
- Fri., Nov. 14 Simon Boccanegra
- Fri., Nov. 21 Andrea Chenier
- Tue., Nov. 25 The Magic Flute
- Fri., Nov. 28 Il Tabarro/Gianni Schicchi

Broadcasts live and in quadraphonic sound are made possible through grants by the L. J. and Mary C. Skaggs Foundation of Oakland, California and Standard Oil Company of California

In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our new Chevron Gallery at 555 Market Street weekdays from 8 a.m. to 5 p.m.

On exhibit until September 29 is "Word and Image," a collection of posters. From October 6 to November 17 will be a retrospective of Imogen Cunningham photographs, and from December 1 to January 9 will be a display of puppets from throughout the world.



Standard Oil Company of California

SUNDAY

MONDAY

September

14

15

21 2 PM (M,O)

22

IL TROVATORE

28 2 PM (M,N)
 L'INCORONAZIONE DI POPPEA

29

October

5 2 PM (M,N)

6

DER FLIEGENDE HOLLÄNDER

12 2 PM (M,O)

13

L'ELISIR D'AMORE

19 2 PM (M,O)

20

NORMA

26 2 PM (M,N)

27

PIQUE DAME

November

2 2 PM (M,N)

3

WERTHER

9 2 PM (M,N)

10

SIMON BOCCANEGRA

16 2 PM (M,O)

17

ANDREA CHENIER

23 2 PM (M,O)

24

IL TABARRO/
 GIANNI SCHICCHI

30 2 PM (M,N)

THE MAGIC FLUTE

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			12 8 PM (A) Opening Night IL TROVATORE	13 8 PM (J,K) L'INCORONAZIONE DI POPPEA
16 8 PM (A,B) L'INCORONAZIONE DI POPPEA	17 8 PM (D,E) IL TROVATORE	18	19 8 PM (G,H) L'INCORONAZIONE DI POPPEA	20 8 PM (J,L) DER FLIEGENDE HOLLÄNDER
23 8 PM (A,C) DER FLIEGENDE HOLLÄNDER	24 8 PM (D,F) L'INCORONAZIONE DI POPPEA	25	26 8 PM (G,I) DER FLIEGENDE HOLLÄNDER	27 8 PM (J,K) IL TROVATORE
30 8 PM (B) IL TROVATORE				
	1 8 PM (D,E) DER FLIEGENDE HOLLÄNDER	2	3 8 PM (G,H) IL TROVATORE	4 8 PM (J,L) L'ELISIR D'AMORE
7 8 PM (A,B) L'ELISIR D'AMORE	8	9	10 8 PM (D,E) L'ELISIR D'AMORE	11 8 PM (J,K) NORMA
14 8 PM (A,C) NORMA	15 8 PM (D,E) PIQUE DAME	16	17 8 PM (G,I) L'ELISIR D'AMORE	18 8 PM (J,L) PIQUE DAME
21 8 PM (A,B) PIQUE DAME	22 8 PM (D,F) NORMA	23	24 8 PM (G,I) PIQUE DAME	25 1:30 PM (X) NORMA 8 PM (J,K) WERTHER
28 8 PM (A,C) WERTHER	29 8 PM (D,F) SIMON BOCCANEGRA	30	31 8 PM (G,H) NORMA	
				1 1:30 PM (X) PIQUE DAME 8 PM (J,K) SIMON BOCCANEGRA
4 8 PM (A,C) SIMON BOCCANEGRA	5 8 PM (D,F) ANDREA CHENIER	6	7 8 PM (G,H) WERTHER	8 8 PM (J,L) ANDREA CHENIER
11 8 PM (A,B) ANDREA CHENIER	12 8 PM (D,E) IL TABARRO/ GIANNI SCHICCHI	13	14 8 PM (G,I) SIMON BOCCANEGRA	15 1:30 PM (X) WERTHER 8 PM (J,L) IL TABARRO/ GIANNI SCHICCHI
18 8 PM (A,B) IL TABARRO/ GIANNI SCHICCHI	19 8 PM (D,F) THE MAGIC FLUTE	20 8:30 PM FOL DE ROL	21 8 PM (G,I) ANDREA CHENIER	22 1:30 PM (X) IL TROVATORE 8 PM (J,K) THE MAGIC FLUTE
25 8 PM (A,C) THE MAGIC FLUTE	26 8 PM (F) IL TROVATORE	27 8 PM THE MAGIC FLUTE*	28 8 PM (G,H) IL TABARRO/ GIANNI SCHICCHI	29 8 PM (L) IL TROVATORE

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Leonie Rysanek in San Francisco Opera's 1956 production of *Der Fliegende Holländer*. Photo: R. Lackenbach

stage, and enacted musically through the war between the unstable, chromatic, dissonant world of the phantom chorus and the stable, square-cut, triadic world of the shore people.

After the two choruses, Wagner turned to less essential material radiating from the central worlds of Senta and the phantom ship. The spinning chorus that opens the second act may be seen simply as a conventional and diverting sweetmeat, such as was often used to open the second acts of operas designed for Paris. It also serves as a powerful dramatic and musical foil to the intense and unusual style of the following piece, Senta's ballad. Just so with the Steersman's song in Act I, to which Wagner turned next. It serves both as a balancing precedent for Senta's ballad in Act II and as a dramatic foil for the immediately following monolog of the Dutchman.

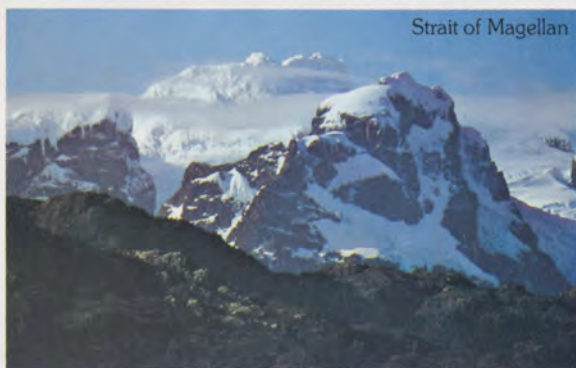
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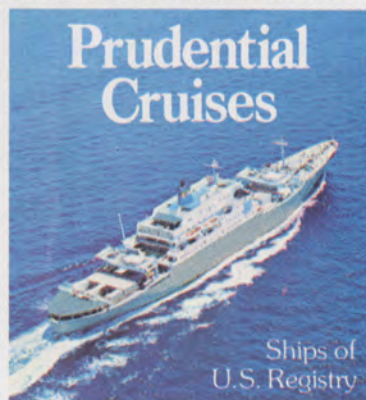
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The individual who focuses all the elements of the drama and brings them to a head is the Dutchman. The crux of the action, such as it is, lies in his two great scenes near the beginning and center of the opera: when he is cast ashore, and when he meets and talks with Senta. The working out of these scenes (together with the dream narrative in which Eric is possessed by the Dutchman) seems to have cost Wagner more effort than anything else in the piece. (We have sketches with variants and re-workings for several bits of them.) One can easily understand his difficulty, for these scenes are the site of a final innovation in the *Dutchman*: a new style of musical-dramatic song, in which large parts of the vocal line are made up of naturalistic declamatory phrases, while underneath and beside the voice the orchestra delivers powerful expressive comment of its own.



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The importance of this dramatic speech-song can scarcely be overestimated: it was to be the basis of large parts of Wagner's mature operatic style.

Little happens in *The Flying Dutchman* outside of the solitary statements of Senta and the Dutchman, their meeting, and the choruses symbolizing their two worlds. Such are the results of its concentration of dramatic action. Many critics have asserted that Wagner the musical dramatist was as yet insufficiently skilled to give life to the lesser figures in his plot, and indeed Daland and Eric have much to do if they are to come alive on stage. Even if this criticism is just, it is certainly not crippling. The glory of *The Flying Dutchman* remains the intensity of passion at the center of its plot and the symphonic unity of its musical and dramatic construction. These have kept it in the repertoire for over a century, and may well do so for long to come.

Anthony Newcomb is a Professor of Music at the University of California, Berkeley.



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