

Die Zauberflöte

1975

Wednesday, November 19, 1975 8:00 PM

Saturday, November 22, 1975 8:00 PM

Tuesday, November 25, 1975 8:00 PM (Broadcast)

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THE MAGIC FLUTE

SAN FRANCISCO OPERA MAGAZINE 1975



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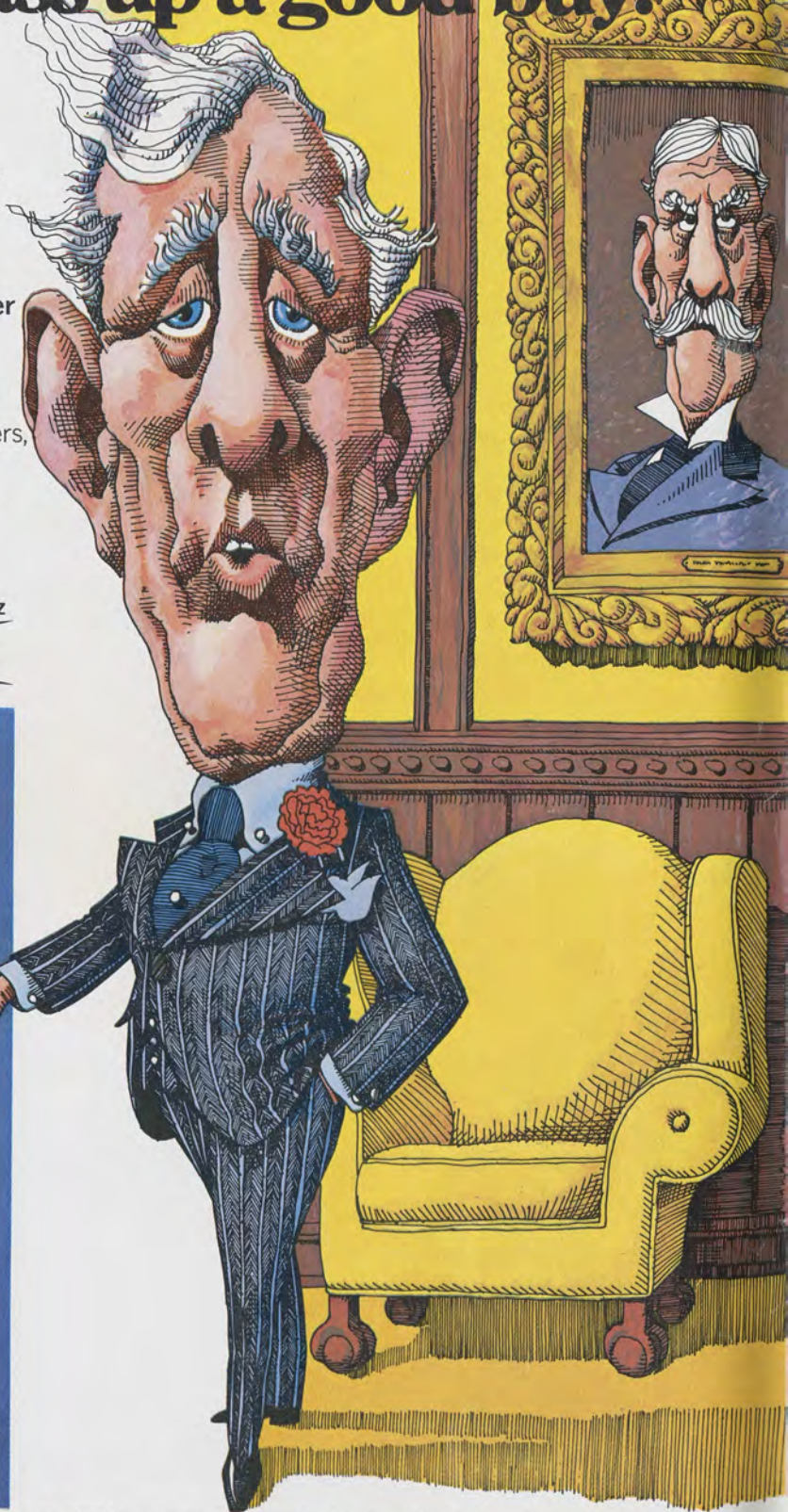
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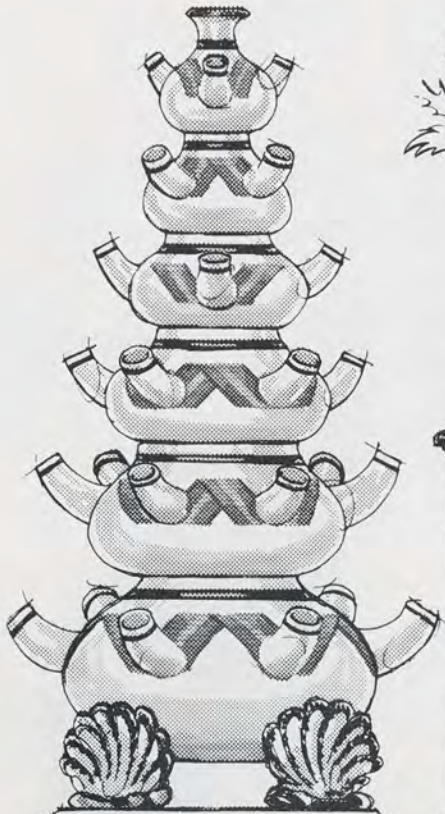
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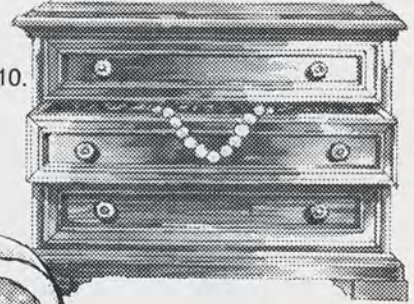
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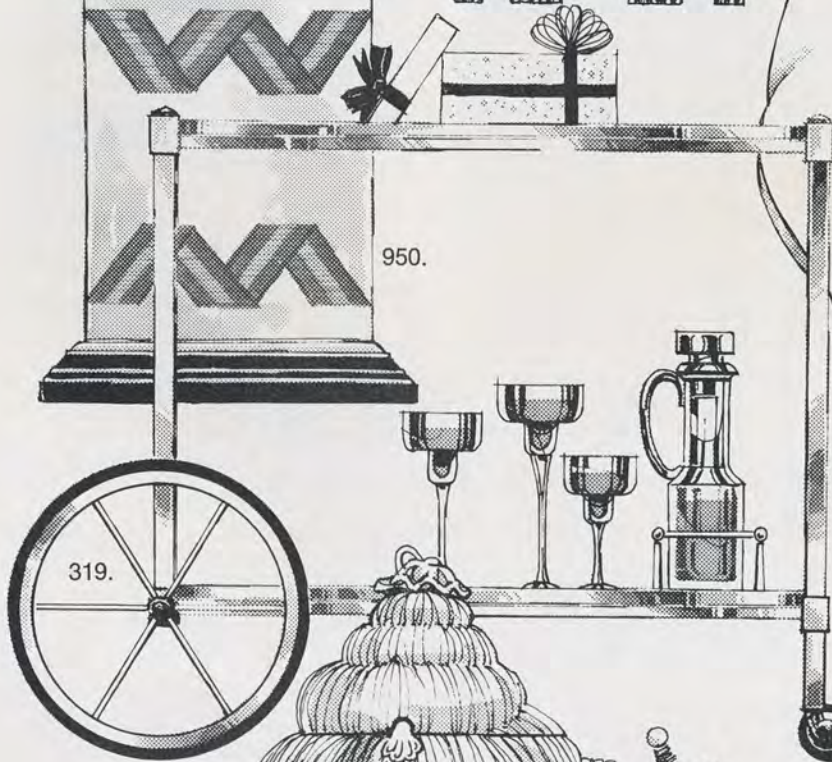
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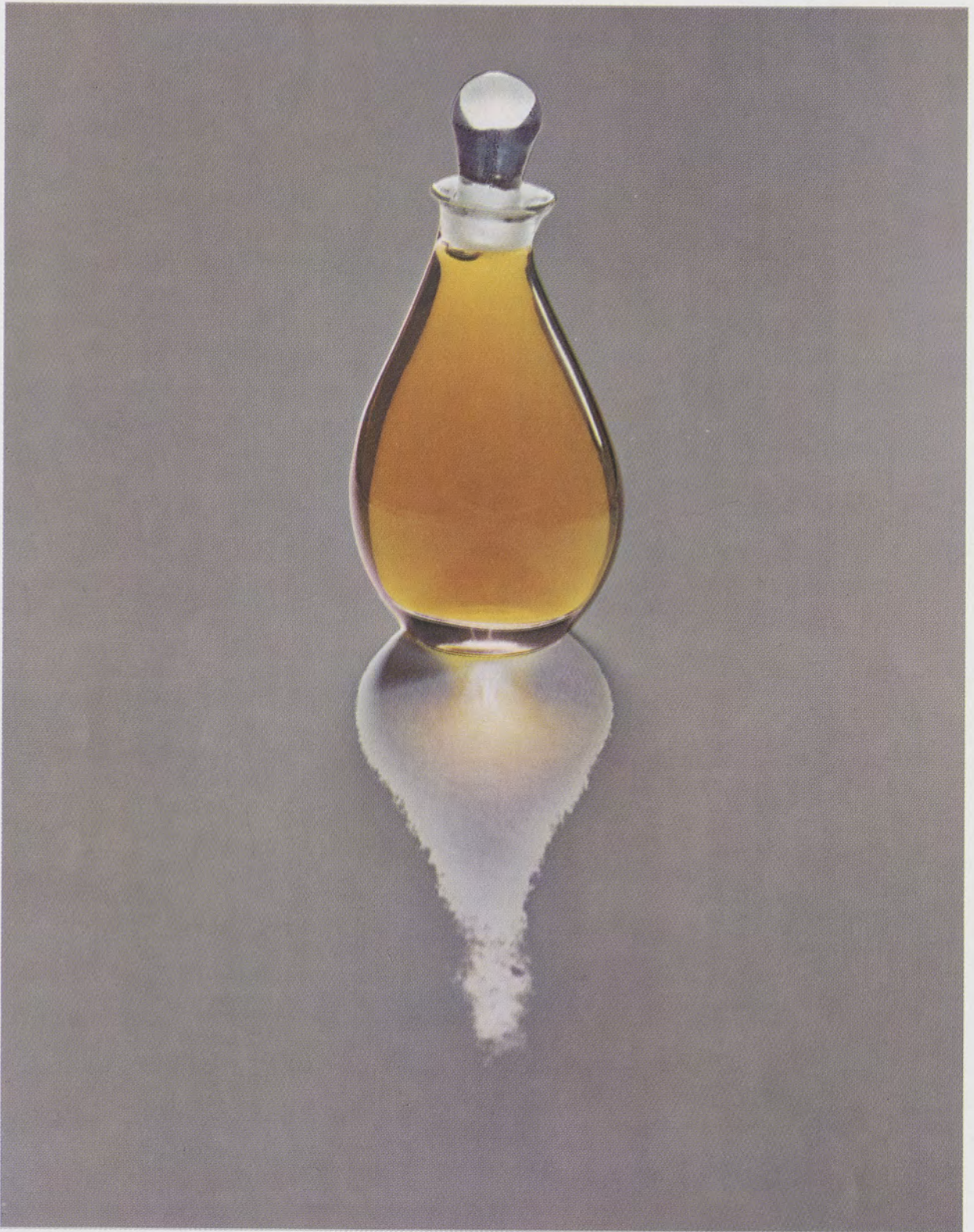


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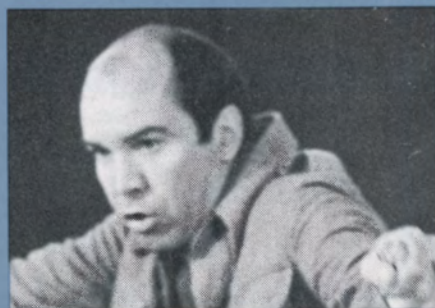
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JACK O'BRIEN: Making It Magic

by Armistead Maupin

"I feel like I'm building one of those giant hummingbirds in the African desert," Jack O'Brien said cryptically during a rehearsal for *The Magic Flute*. "You know, one of those *Chariot of the Gods* things—ancient and wonderful, but so huge that you can only see it from the air up above.

"*Flute* is fascinating to me because it's so difficult to get a perspective. Our rehearsal schedule is tight and performers arrive

Jack O'Brien in a rehearsal of San Francisco Opera's 1975 production of *The Magic Flute*; (from left to right) Joseph Frank, Linda Roark, O'Brien and Janice Felty.



at different times, so I simply have to dive into each scene with a sort of short-sighted intensity. You can't be half committed about it—you've got to make each individual moment work." He paused for a moment, looking quizzical. "I guess that *could* be a liability," he laughed, "but I refuse to see it as such."

O'Brien, most recently associate artistic director of John Houseman's Acting Company in New York, took his first plunge into the Mozart repertoire last season with Spring Opera Theater's eminently successful production of *The Abduction from the Seraglio*. (A midnight phone call to American Conservatory Theater director Bill Ball prompted Kurt Herbert Adler to hire O'Brien following cancellation by Bill Francisco, due to an illness in his family.)

The lively director's deft treatment of *Abduction* so enchanted Adler that he invited O'Brien to join him in this season's labor of love—*The Magic Flute*.

The director chuckles over his unlikely "Odd Couple" liaison with the distinguished Austrian-born conductor. "The Maestro and I may be somewhat different in certain ways, but Adler is an energy source for me, and the higher the wattage the greater the light. There's a reason this place moves forward the way it does, you know. And when you find a man like Adler holding the string at the end of the labyrinth, it's nice to go up and shake his hand."

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MOZART, SCHICKANEDER AND "THE MAGIC FLUTE"

by Alfred Frankenstein

Quiz question:
Who were Francesco Busanello, Felice

Costume sketches by Toni Businger for San Francisco Opera's *The Magic Flute*



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Pamina Hr. Lothar	.
Erste)	.
Zweite)	Dame.
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Papageno.	.
Ein altes Weib.	.
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Der Anfang

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von Emanuel Schikaneder.

Personen

- Hr. Serrl.
- Hr. Schack.
- Hr. Winter.
- Hr. Schikaneder der Ältere.
- Hr. Kistler.
- Hr. Wolf.
- Mad. Hofcr.
- Wlle. Stettlich.
- Wlle. Klopfer.
- Wlle. Hofmann.
- Mad. Schack.
- Hr. Schikaneder der Jüngere.
- Mad. Serrl.
- Hr. Neufcul.
- Hr. Sierle.
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Performance of *The Magic Flute*

Romani, Salvatore Cammarano, Francesco
Maria Piave, Luigi Illica, Giuseppe Adami,
Giacchino Forzano, and the troika,
Blau-Millet-Hartmann?

Give up?

They were all librettists of operas being
presented this season by the San Francisco

continued on p. 14



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Mozart—continued from p. 13

Opera Company.*

Obviously, the librettist in general is the Forgotten Man of opera. Not so, however, the librettists of the last four operas of Mozart that keep the stage today. The texts of three of them—*Così, Figaro*, and *Don Giovanni*—were written by Lorenzo da Ponte, a most distinguished poet who is the subject of a considerable literature in his own right. *The Magic Flute* was written by the only librettist in history—at least the only one whose work survives—who not only created the text of the opera in question but also managed the theater, directed the company, and wrote in a fat part for himself.

He was an amazing character, this Emanuel Schickaneder. He had begun life as an itinerant fiddler, then became an actor and actor-manager; he toured Southern Germany playing Shakespeare, Lessing, and Schiller; he also wrote and presented comedies of his own, often with music he had composed. In 1789, at the age of 38, he established himself in Vienna at a ramshackle suburban theater where he did comic operas which, Edward J. Dent tells us, contained "only trivial and vulgar melody, gags and business of the silliest kind, crude spectacular effects, and a whole menagerie of animals on the stage."

It was apparently in 1790, when Mozart was at the height of his career and had less than two years of life remaining, that Schickaneder approached him to compose the music for an opera with "a fairy tale plot of the conventional kind—a good fairy, a wicked magician, a pair of lovers passing through various trials and ultimately united thanks to the virtues of a musical instrument en-

*In order, as above: *l'Incoronazione di Poppea*, *Norma* and *l'Elisir d'Amore*, *Il Trovatore*, *Simon Boccanegra*, *Andrea Chenier*, *Il Tabarro*, *Gianni Schicchi*, and *Werther*.

continued on p. 16

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Set design for *The Magic Flute* by Toni Businger

dowed with magical properties; the scene was to be laid in what is conveniently called 'the East'; there were to be startling scenic effects, with plenty of colored fire and plenty of animals; the actor-manager himself was to have a comic part full of comic songs, with endless opportunities for talking to the audience and attracting an actor-manager's share of attention and applause." So Dent describes Schickaneder's original intention in his well-known book, *Mozart's Operas*. (1913; Oxford paperback, 1970.)

Mozart accepted the commission because he was broke, because he had always liked the idea of composing vernacular operas and had never been

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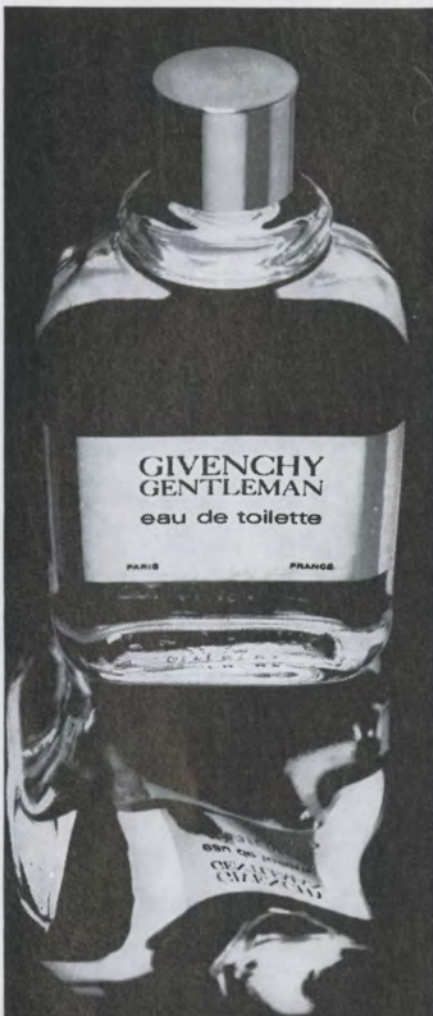


able to write enough of them, and because his wife's sister was the coloratura soprano in Schickaneder's company. Dent provides another reason which is probably not true but which introduces a motif that was to become increasingly important as time went on: he says Mozart and Schickaneder were lodge brothers. Mozart was indeed an enthusiastic Mason, but Schickaneder had been thrown out of the order in 1789 because of his easy ways; Dent apparently did not know this.

From here on, until the first performance of *The Magic Flute* on September 30, 1791, the story is all pure mud. The plot of the opera, like so many opera

continued on p. 24





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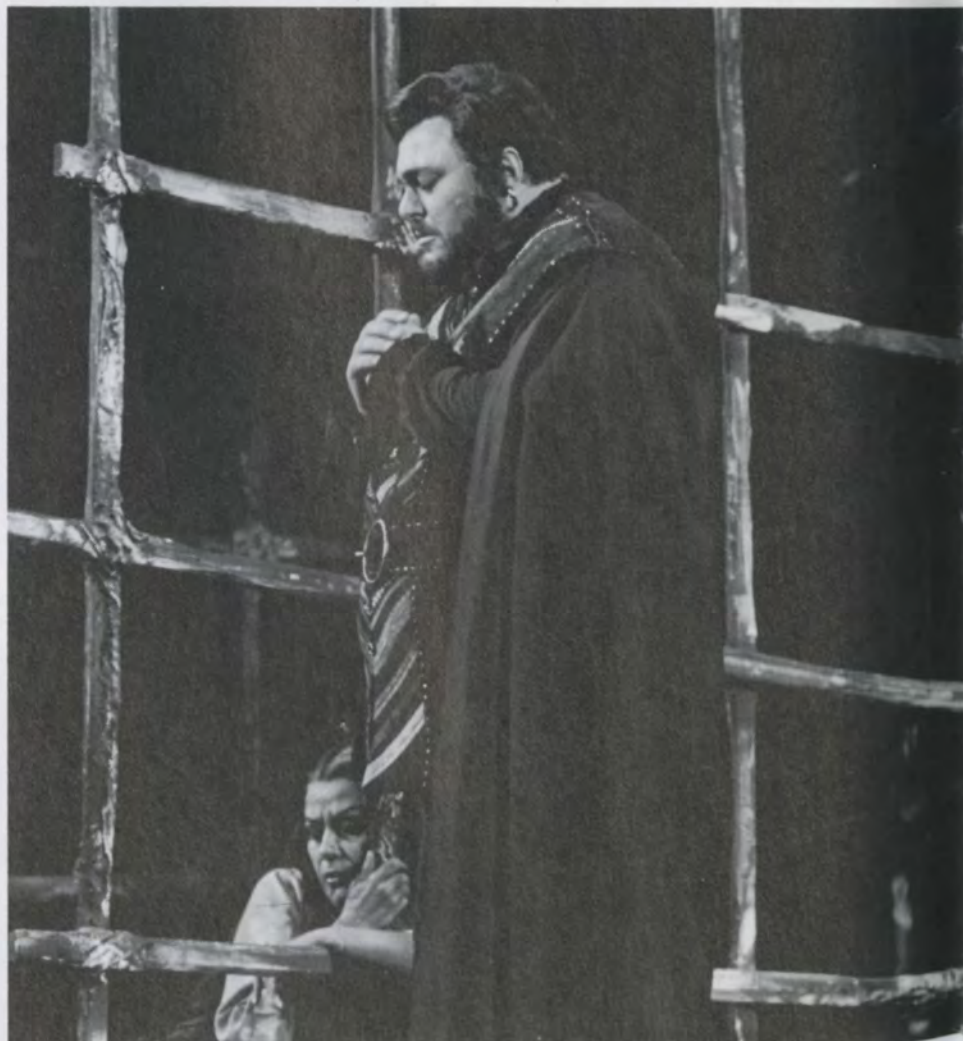


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SAN FRANCISCO OPERA 1975 — A PHOTOGRAPHIC OVERVIEW BY RON SCHERL

The editors of San Francisco Opera Magazine thought our audiences might enjoy a sampling of production photographs representative of the 1975 season. Ron Scherl, one of the three official photographers at San Francisco Opera, has selected those photographs which he feels best illustrate each production. We hope our added feature in your *Magic Flute* program will be of interest and that you will appreciate having this special souvenir of the season.

continued on p. 21



“Designed for the Woman
with a Style of Her Own”

— Hubert de Givenchy

IL TROVATORE. Elena Obratsova, Azucena;
Luciano Pavarotti, Manrico and Joan Suther-
land as Leonora in the opening production of
the season. Director Patrick Libby; designer
Wolfram Skalicki; conductor Richard Bonyng.

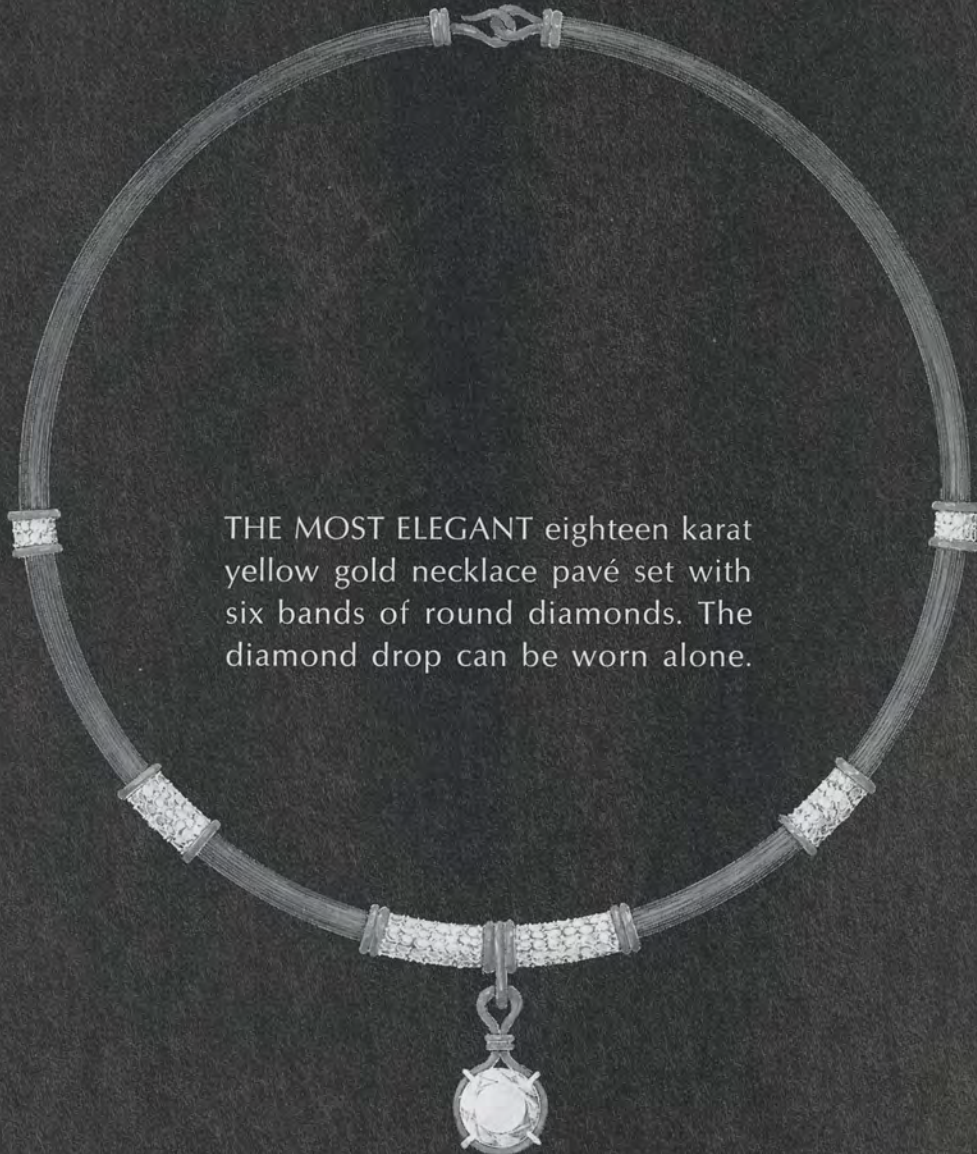
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L'INCORONAZIONE DI POPPEA. Final Scene of the opera—Eric Tappy (Nerone), Tatiana Troyanos (Poppea) with members of the San Francisco Opera chorus. The production, made possible, in part, by a generous gift from an anonymous donor, was directed by Günther Rennert; set and costume designs by Ita Maximowna; the conductor was Raymond Leppard.



Photo: Ron Scherl



Photo: Ron Scherl

DER FLIEGENDE HÖLLANDER. New production made possible, in part, by a generous gift from the Gramma Fisher Foundation, Marshalltown, Iowa. Represented here is the famous spinning scene with Marita Napier (center) as Senta. Production designed and directed by Jean Pierre Ponnelle; costumes by Pet Halmen; the conductor was Kenneth Schermerhorn.

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Ron Scherl—continued from p. 21

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L'ELISIR D'AMORE. Shown here, in the recreation of this ever popular Donizetti work, are (from left to right) Pamela South, Giannetta; Ingvar Wixell, Sergeant Belcore; Judith Blegen, Adina; Colin Harvey, the Notary and Paolo Montarsolo, Dr. Dulcamara. This was a Lotti Mansouri production designed by Robert Darling. The conductor was Carlo Felice Cillario.



Photo: Ron Scherl

NORMA. The production was originally made possible, in 1972, by a generous gift from James D. Robertson. This scene depicts Clifford Grant as Oroveso with the chorus of San Francisco Opera, waiting for the arrival of the Druid priestess in Act I. Stage director of the 1975 production was Tito Capobianco; sets by Jose Varona; conductor Carlo Felice Cillario.



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plots, had been, as Beethoven said of his quartet, Opus 131, *zusammen gestohlen aus diesem und jenem*.^{*} Mozart seems to have worked on the score for about a year, an inordinately long time for him, but he was interrupted by the composition of the big Italian-style opera, *La Clemenza di Tito*, the *Requiem*, and other things. Meanwhile Schickaneder was busy with his part of the work. Half a century later, one Gieseke, who had been a member of Schickaneder's company, claimed that he had really written the libretto of *The Magic Flute*. He may have had a hand in it, and so, perhaps, had many others. Many musicologists insist that the book must owe its expressions of noble thought and moral purpose to the intervention of Mozart, but there is not a shred of evidence for this beyond the musicologists' respect for Mozart's musical genius.

In his book, *Mozart on the Stage* (Praeger, 1972) Janos Liebner reminds us that each age since 1790 has seen *The Magic Flute* in a different way: "as a naively popular, colorful fairy tale, or as a historical allegory. For a third age it was the eternal, mystical struggle between light and darkness; a fourth saw in it mankind's striving toward the knowledge of truth; a fifth thought it to be an ancient Egyptian ritual; for a sixth it was a Freemason's symbolic ceremony; while for the audience of the Viennese premiere it was a political pamphlet, a musical social satire, in which the spirit of the 'good emperor,' Joseph II, liberates the Austrian people from the hateful despotism of the wicked Queen of the Night, Maria Theresia."

For Liebner all and none of these interpretations are correct. His own interpretation, a most unusual one, is to

^{*}Stolen together from this and that.

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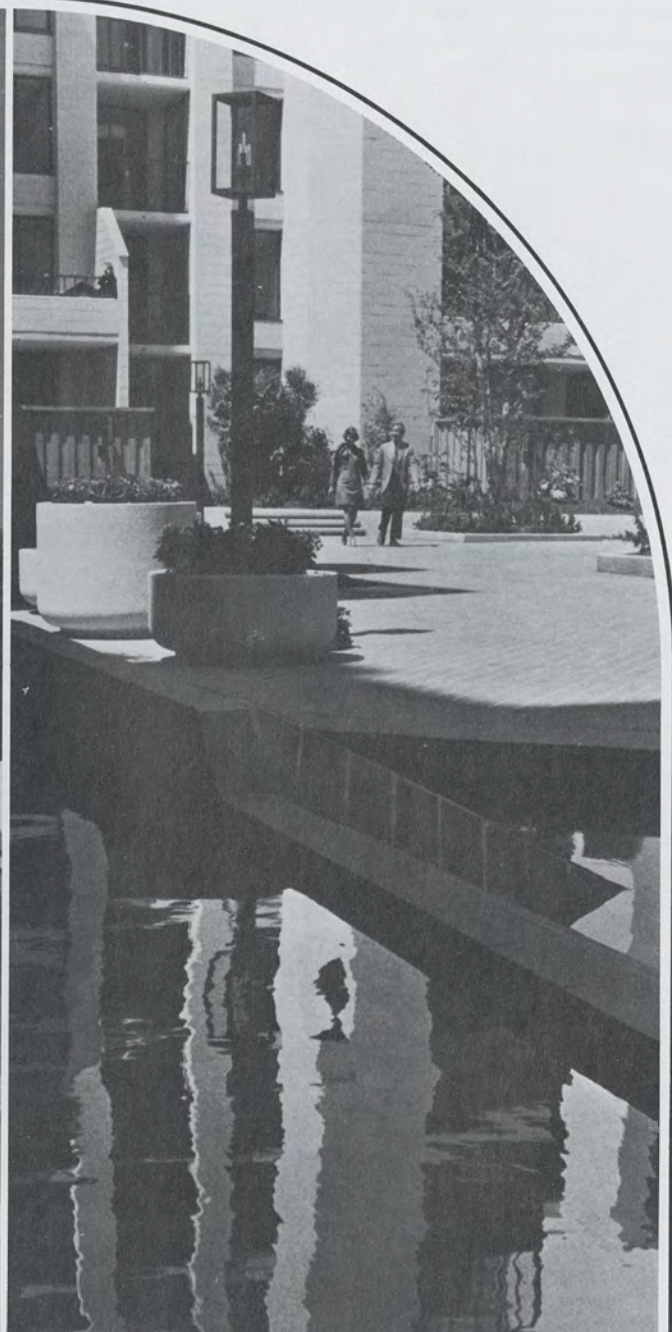
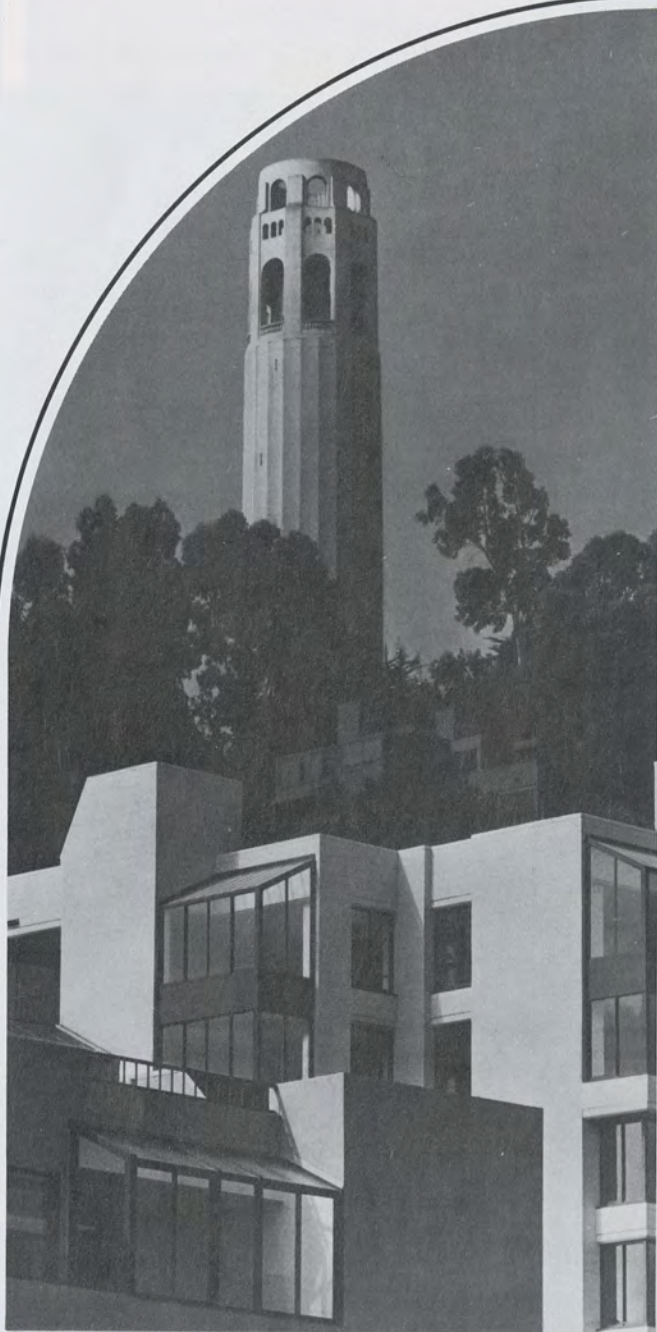
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PIQUE DAME. Galina Vishnevskaya (Lisa/Chloe) and Anita Terzian (Pauline/Daphnis) in the *pastorale* scene of the Tchaikovsky masterwork. The 1975 production was directed by Michael Hadjimishev; sets by Wolfram Skalicki. The conductor was Mstislav Rostropovich.

Ron Scherl—continued from p. 22



WERTHER. Heather Harper as Charlotte and Giacomo Aragall as Werther in a new production to be presented also by Seattle Opera and Portland Opera. It was a Lotfi Mansouri production designed by Steven Rubin. Elyakum Shapirra was the conductor.

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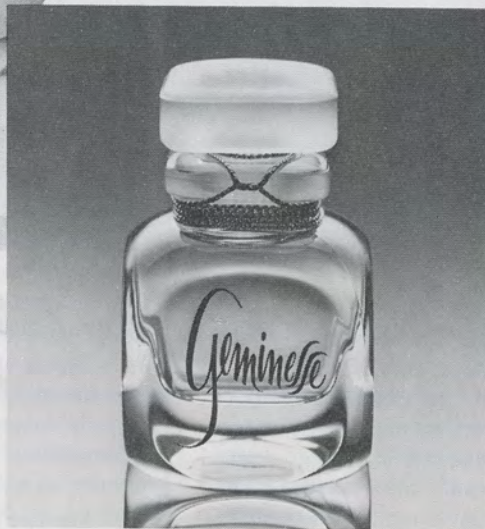


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SIMON BOCCANEGRA. Production from Lyric Opera of Chicago, donated by the Gramma Fisher Foundation, Marshalltown, Iowa. Ingvar Wixell in the title role, shown here in the Council Chamber scene. The work was designed by Pier Luigi Pizzi; directed by Sonja Frisell and conducted by Paolo Peloso.

ANDREA CHENIER. New production in cooperation with Houston Grand Opera. In this scene from Act II, we see Anita Terzian as Bersi and Placido Domingo as Andrea Chenier (foreground). This was a Lotfi Mansouri production with sets designed by Wolfram Skalicki; costumes by Amrei Skalicki. The conductor was Emerson Buckley.



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draw an elaborate parallel between *The Magic Flute* and Shakespeare's *Tempest*, which Schickaneder could easily have known.

The common interpretation is the Masonic one. This reaches its climax in one of the most involved, labyrinthine, and altogether fascinating books I have ever read—*The Magic Flute, Masonic Opera*, by Jacques Chailley. (Knopf, 1971).

According to Chailley, every single thing in the opera—names, characters, situations, props, scenery, melody, harmony, counterpoint, orchestration — conspires with every other thing to create an immense Masonic allegory. The involutions of his argument, and the quantity of historic lore he brings to bear in support of it, are far beyond the possibility of paraphrase; one must read the whole book to understand its drift. One miniscule detail might be mentioned, however.

According to Chailley, there were lodges for women in Austria in Mozart's time, and at one stage in their rites of initiation they symbolically sealed the applicant's lips with a small, jewel-like trowel. Hence the padlock which the Three Ladies place on Papageno's mouth in the first act; it is not mere horseplay and nonsense. And Chailley can tell you why Papageno is dressed in feathers, and why he catches birds for the Queen of the Night, and why his syrinx plays five notes; all this was not merely to provide Schickaneder with a slapstick role. But Chailley, like everyone else, fails to explain why all this Masonic symbolism was put together by an ousted Mason, and his ultimate explanation, like many explanations arrived at through endless labor and the examination of vast quantities of data, is a thought which might have occurred to anyone without working so hard for it: that men

continued on p. 78



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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). Our production of "Simon Boccanegra" comes to us from Lyric Opera of Chicago, where it was originally produced in 1974. The production was

made possible by a grant to Lyric Opera by the Gramma Fisher Foundation in commemoration of Lyric's 20th anniversary. For the fifth 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.

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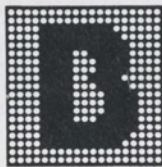
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San Francisco has achieved over the years a much-envied reputation as one of the foremost "opera towns" in the world. Because of the San Francisco Opera family, in excess of 250 presentations of opera are offered in our city annually on six different 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!

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Photo: Ron Scherl

James McArthur

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<i>Conductors</i>	Kurt Herbert Adler, Richard Bonyngé, Emerson Buckley*, Carlo Felice Cillario, Raymond Leppard*, Paolo Peloso**, Mstislav Rostropovich**, Kenneth Schermerhorn*, Elyakum Shapirra*
<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 Hadjimishév**, 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
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<i>Rehearsal Department</i>	Susan Dahlin**, Jefferson Garrett*, Judith O'Dell*
<i>Super Department</i>	Thomas E. Curran, III
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**American Opera debut

†Gamma Fisher Apprentice of the
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Zdzislawa Donat**
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Maureen Forrester
Edna Garabedian
Heather Harper*
Barbara Hendricks*
Nina Hinson*
Rita Hunter*

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
Claudette Peterson*
Irem Poventud*
Eva Randova
Regina Resnik
Linda Roark*
Brenda Roberts*

Donald Gramm*
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William Harness
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Pamela South*
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Kiri Te Kanawa
Anita Terzian**
Tatiana Troyanos*
Shirley Verrett
Galina Vishnevskaya*
Beverly Wolff*

Allan Monk
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 Chervenky
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
Edward J. White

Orchestra

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Peter Schaffer *Concertmaster*
William E. Pynchon
Ferdinand M. Claudio
Ervin Mautner
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
George Nagata
Everett O'Bannon
Ernest Michaelian
Harry Moulin
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
Judiyaba

BASS

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

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

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Donald Carroll
David Breeden

BASS CLARINET

Donald Carroll

BASSOON

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Jerry Dagg
Robin Elliott

FRENCH HORN

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

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Zachary Griffin
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II TROVATORE

Verdi

IN ITALIAN

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

Conductor: Bonyngé

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: Rennett

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

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DER FLIEGENDE HOLLANDER

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

Deutekom//Hunter*, Troyanos,
Felyt/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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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

Production from Lyric Opera of
Chicago, donated by the Gramma
Fisher Foundation of
Marshalltown, Iowa

SIMON BOCCANEGRA

Verdi
IN ITALIAN

Te Kanawa, Petersen/Wixell, Merighi,
Talvela, Monk, Courtney, Burgess

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

New Production in cooperation
with Houston Grand Opera

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: London

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

and

New Production made possible by a
generous gift from
James D. Robertson

GIANNI SCHICCHI

Puccini
IN ITALIAN

Poventud*, Barbieri, South,
Fely/Gramm*, 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, Fely,
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

**American Opera debut

*San Francisco Opera debut

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October 31
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November 14
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November 21
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The following schedule will be in effect for the South Peninsula:

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Series	Round-trip Single	Round-trip Full Series
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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.

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

San Jose Opera Guild Bus Service Places of Departure and Fare

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Saturdays ONLY from Medical Center—
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PENINSULA—\$3.50 rd. trip \$1.75 one way—
Saturdays ONLY from Stanford Shopping
Center—

SATURDAY DEPARTURE TIME/
Curtain 8:00 P.M.

San Jose—Leave 5:45
Los Gatos—Leave 6:05
Peninsula—Leave 6:30

SUNDAY DEPARTURE TIME/
Curtain 2:00 P.M.

San Jose only—Leave 11:45 A.M.

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the third year Napa Community College is offering a 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.

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.

Single tickets are \$4, on a space available basis, payable at the door. For information, please call (415) 642-4111 or 861-6833.

November 10
IL TABARRO/GIANNI SCHICCHI

November 17
THE MAGIC FLUTE

JUNIOR LEAGUE OPERA PREVIEWS

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

November 11
IL TABARRO/GIANNI SCHICCHI

Stephanie von Buchau
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- In-School Opera Program: Guild members offer a program of introduction to opera that assists teachers in preparing pupils for their experiences in the Opera House.
- Fund Raising: Through proceeds from the spectacular Fol de Rol and Opera Ball, the Guild has contributed more than \$500,000 to the San Francisco Opera Association.

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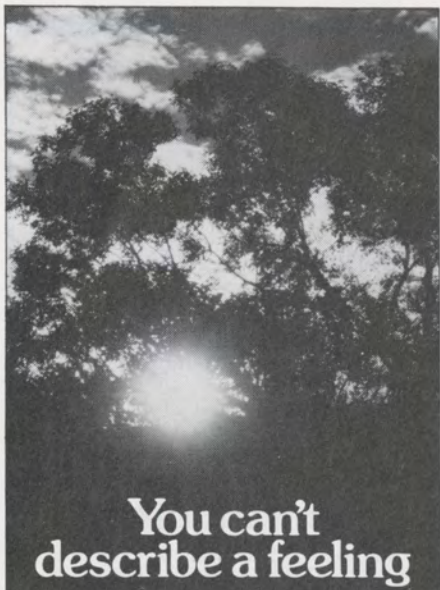


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THE MAGIC FLUTE

(IN ENGLISH)

Opera in two acts by WOLFGANG AMADEUS MOZART
Text by EMANUEL SCHIKANEDER and CARL LUDWIG GIESECKE
English version by RUTH and THOMAS MARTIN
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ACT I—Scene 1
Scene 2
Scene 3
Scene 4
INTERMISSION
ACT II—Scene 1
Scene 2
Scene 3
Scene 4
Scene 5
Scene 6
Scene 7
Scene 8
Scene 9
Scene 10
Scene 11

CAST

(in order of appearance)

Tamino WILLIAM HARNES
Three Ladies LINDA ROARK
JANICE FELTY
EDNA GARABEDIAN
Papageno ALAN TITUS*
Queen of the Night ZDZISLAWA DONAT**
Three Genii CHRISTOPHER NOMURA†
TODD PERRY†
ERIC BRUDOS†
Monostatos JOSEPH FRANK
Pamina KIRI TE KANAWA
The Speaker ALLAN MONK
Sarastro ROBERT LLOYD**
Two Priests WILLIAM WAHMAN
JAMES COURTNEY
Papagena PAMELA SOUTH
Two Armored Men GARY BURGESS
HARRY DWORCHAK
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*San Francisco Opera debut

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Pamina's chamber
Portals of Nature, Wisdom, Reason
Sarastro's realm

Temple of Isis and Osiris
Place of silence
Pamina's chamber
Place of horror
Temple of Isis and Osiris
Place of silence
Sunrise
Fire and water
Enchanted forest
Subterranean caverns at night
Sarastro's court at midday

*First performance: Theater an der Wien, Vienna,
September 30, 1791*

First San Francisco Opera performance: October 13, 1950

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SYNOPSIS / THE MAGIC FLUTE

The hero and heroine of *The Magic Flute* are Tamino, a prince, and Pamina, the daughter of the Queen of Night. Before the two can win one another, each must undergo various tests of moral and physical endurance. These take place in the Temples of Wisdom, Reason, and Nature, where Sarastro rules over a band of priests. Opposed to this enlightened community are the Queen of Night and her trio of attendant ladies, who represent powers of darkness and unreason. The Queen also has at her command (at any rate to start with) three genial spirits, the Three Boys, whose influence is all for the good. As if in counterbalance, Sarastro has in his service a blackamoor, Monostatos, of base character. Amid these 'committed' personages, Papageno, a bird-catcher, represents a common man whose aspirations reach no higher than to good food, good wine, and a pretty little wife.

ACT I

The curtain rises on a rocky gorge. Tamino runs in, weaponless, pursued by a monstrous serpent. The Three Ladies, armed with spears, appear just in time to save him, and gather round the handsome youth, who has swooned. They should go off to tell the news to their Queen, and when none is willing to make the first move, all three leave together. Now Papageno enters, playing his panpipes and introducing himself with a cheerful little song. In dialogue with Tamino he claims to have killed the serpent himself; the Three Ladies return and punish his lie by fastening a padlock on his lips. To Tamino they give a portrait of Pamina, and in an aria he sings of the love that this portrait inspires.

Amid a roll of thunder the Queen of Night appears, and in a florid aria entrusts to Tamino the task of rescuing her daughter from the tyrannical Sarastro. The scene ends with a quintet in which the Ladies unfasten Papageno's lips and order him to accompany the prince on his mission. To Tamino they give the magic flute, to Papageno a chime of magic bells; each can be used in case of emergency. The Ladies tell of Three Boys who will lead the way to Sarastro's stronghold.

In the second scene, set in Sarastro's realm, Monostatos attempts to force his love on Pamina, but is frightened off by the arrival of Papageno. Papageno tells Pamina of the prince who will come in quest of her, and the two sing a quietly flowing duet about the joys of love.

The scene changes to a grove in which stand three temples. Here the Three Boys, who have escorted Tamino thus far, take leave of him. Invisible voices repulse the prince when he approaches the Temples of Reason and of Nature, but from the Temple of Wisdom a priest appears, telling him—to his surprise—that Sarastro is no tyrant, but noble and wise.

Left alone, Tamino plays his magic flute and wild beasts come to listen. Papageno's pipes answer, and Tamino hastens off to find him—just as Papageno and Pamina run on through another entrance. They are intercepted by Monostatos, who summons his slaves to chain them, but are saved by Papageno's magic bells. A fanfare heralds the arrival of Sarastro and his attendants. Sarastro orders Monostatos to be whipped, and veils are placed over the heads of Tamino and Papageno, so that they may undergo their probation.

ACT II

Sarastro and his priests assemble to the strains of a solemn march, and in dialogue punctuated by the triple-call of their trumpets find Tamino worthy to be initiated into the mysteries of Isis and Osiris. Sarastro leads a prayer to those deities.

The first stage of Tamino's and Papageno's testing has come. In a forecourt of the temple, two priests instruct them not to speak to any women, and clinch their point with a little duet about women's wiles. Temptation comes swiftly, in the shape of the Three Ladies, but although, in a quintet, they employ their most seductive tones, Tamino and, rather less decisively, Papageno refuse to address them.

The next scene is set in a garden, where Pamina is sleeping. In a light, rapid aria, Monostatos announces his intention of making another attempt on her. This time he is interrupted by the Queen of Night, who brings to her daughter a dagger and commands her to kill Sarastro. In a yet more florid aria, the Queen unburdens her vengeful heart. She vanishes; Sarastro appears, and tells Pamina that in these temples vengeance is not practiced.

We pass to Tamino's and Papageno's second test. They are ordered by the priests to keep silent, but Papageno soon starts chattering with a little old crone who hobbles in and claims to be his sweetheart. The Three Boys appear to encourage the candidates, bringing to them the flute and magic bells. Tamino plays his flute, and it summons Pamina, who is distressed to find that Tamino refuses to speak to her. She voices her grief in an aria.

The next scene, another assembly of priests, begins with a choral invocation of Isis and Osiris. In a trio, Tamino and Pamina, at Sarastro's orders, take a 'last farewell' of one another. All depart and Papageno enters, feeling very lonely. Accompanying himself on the bells, he sings of his wish for a little wife. The crone reappears, and is transformed into just such a Papagena as he wished for, before being whisked off by one of the priests. The night of ordeal is almost over, and the Three Boys announce the coming dawn. Pamina enters, intent on

suicide since she believes Tamino no longer loves her, but the Boys restrain her. Pamina and Tamino are to undergo their final trial together.

Tamino is led in to face two men in armor, who sing a solemn chorale. Pamina joins him; the two pass successfully through tests by fire and water; and Sarastro welcomes them into the temple.

By way of interlude we have another projected suicide scene, of lighter character. Papageno, disconsolate because he cannot find Papagena again, determines to hang himself. Once again the Three Boys enter oppor-

tunely, and suggest that he try the magic bells. Papagena comes at their call, and together they sing of all the little Papageni they hope to have.

In a short finale, Monostatos leads in the Queen of Night and her Ladies for a surprise attack on the Temple, but they are thwarted by the powers of enlightenment and the arrival of Sarastro. In a joyful chorus, his followers greet Pamina and Tamino, the new initiates.

Andrew Porter

Costume and set adjustments for *The Magic Flute* made possible by a grant from the G. H. C. Meyer Family Foundation and with the assistance of Dr. and Mrs. Richard A. Kunin and an anonymous donor.

“The Magic Flute” an introduction

by ANDREW PORTER

Two contemporary references to the first performances of *The Magic Flute* have survived. A Berlin critic reported that it was a spectacular show, mounted at great expense and with much splendor of décor, but poor in content. And Count Zinzendorf, who went to the 24th performance, wrote in his diary that ‘the music and the scenery are pretty, but the rest is an incredible farce. The house was packed.’ Full houses are also the burden of Mozart’s reports to his wife (who was away, taking a cure at Baden). A week after the première he wrote to her that ‘the opera was as full as ever. The duet *Mann und Weib* and the bell-playing in the first act were, as usual, encoired; also, in the second act, the Trio of the Boys. But what pleases me most of all is the *silent approval*. You can tell how greatly, and increasingly, the opera gains favor.’

The Magic Flute has continued to gain favor ever since, though there have also been many echoes of Zinzendorf’s dismissive judgment, *un farce incroyable*. If *The Magic Flute* were a clear tidy tale, without loose ends and areas of mysterious ambiguity, it would not have been derided on occasion as a farrago of nonsense redeemed only by some sublime music. Nor would it have exercised so powerful a spell on the imaginations of writers, poets, and men of the theater from Goethe onwards. The opera is a compound of merriment, gravity, and spiritual beauty. It is a light-hearted ‘musical’ that is also profound, and as such it has presented a perennial challenge to its performers. A ponderously solemn staging that ignores the playful elements of the piece will not serve; nor will a flibbertigibbet production that sounds no depths. Balance—as in almost every

aspect of Mozart’s art—is all-important. There have been several attempts to read a specific allegory into the libretto. (The Queen of Night, for example, has been identified with the bigoted Empress Maria Theresa.) In more general terms, the opera represents the triumph of Enlightenment, of reason, over the dark forces of superstition and unreason. Even the lighting plot, defined clearly enough by Mozart’s music but also specified in the detailed stage directions, plays a role at once picturesque and symbolic.

The creators of *The Magic Flute* did not set out with solemn allegorical intent. The opera was composed in 1791 for Emanuel Schikaneder’s company at the Theater auf der Wieden, a popular Viennese theater with a repertory of plays and German operas. Schikaneder crops up frequently in Mozart’s biography, ever since in 1780 his troupe settled in Salzburg for a while and he offered the Mozart family free passes to his performances. During his career he presented several of Mozart’s pieces. He was, according to a contemporary account, ‘both a gifted actor and an enthralling singer . . . In addition, he has an excellent eye and particular forcefulness in pantomime . . . His voice is pure and melodious . . . He knows how to distribute his parts and rehearse his actors until they are thoroughly grounded.’ In 1789 he was on the road with his company, while his estranged wife was joint-manager of the newly established Theater auf der Wieden; her partner died and she sent for her husband to help her. A reconciliation was effected; Schikaneder found a backer in Joseph von Bauernfeld (a Mason, a Lodge-brother of Mozart’s) and reopened the theatre in July. The ties with Mozart were quickly re-

sumed: his sister-in-law Josepha Hofer was Schikaneder's first soprano. Mozart scored a duet for an opera by Schikaneder and Benedict Schack (the first Tamino). He wrote an aria for the company's leading bass, Xaver Gerl. Then Schikaneder and Mozart collaborated on *The Magic Flute*.

Mozart entered the opera in his personal catalogue as a composition of July 1791; then, with the date September 28, he added the Priests' March that opens Act II and the Overture—just two days before the first performance! Schikaneder had put a summerhouse outside the theatre at Mozart's disposal (much restored, it stands now on a hill outside Salzburg). Ignaz von Seyfried (who later became Schikaneder's chief conductor, and prepared and conducted *Fidelio*) has left a vivid reminiscence of theatrical conferences in this little house; of rehearsals from voice-parts and bass while Mozart was away in Prague for *La Clemenza di Tito*; of orchestration hastily completed on his return, and a dress-rehearsal with the ink of the Overture still wet on the pages. Seyfried was a boy at the time; in his account, and in those of the other actors, authors, and gossips who, too long after the event, produced their fallible recollections of how the opera came into being there are inconsistencies. But by taking them all together we can assemble a lifelike picture of a show that in its final form incorporated all sorts of suggestions from all sorts of people. Anyone who has been concerned with the making of a musical will recognize the procedure.

The Theater auf der Wieden productions were celebrated for the 'magic' effects, and in *The Magic Flute*—with its thirteen scenes, numerous transformations, trapdoors, flying-machines, menagerie, and elaborate lighting effects—Schikaneder sought to surpass himself. His subject had its starting point in *Lulu, oder der Zauberflöte*, one of a collection of oriental fairytales, *Dschinnistan*, that was a popular source of popular operas. But *Lulu* was only the starting-point; the plot suddenly took a new turn, and the fact that a rival theatre had, with great success, put on a piece derived from the same tale may well have had something to do with it. Not that Mozart feared rivalry; in a letter to his wife he remarked: "To cheer myself up, I went to the new opera the *Fagottist* that is causing such a stir—but there's nothing in it."

The change was from a story about a prince rescuing his princess from a wicked tyrant, with the aid of a magic flute given to him by the girl's mother, to a Masonic allegory of initiation, after a series of trials

successfully passed, into a dedicated band. The Masonic material was drawn from the Abbé Terrason's *Sechos*, a book highly esteemed among the Freemasons. In two places, Sarastro's first air and the chorale of the Men in Armor, Terrason is quoted almost word for word. The claim sometimes made, that in fact there was no change of plot, cannot, in my view, survive a careful reading of the complete libretto. But, on the other hand, Schikaneder and Mozart, both expert men of the theatre, must have made the change with their eyes wide open, and been well aware what its effects would be. The sudden shift, the very inconsistencies that remain, have a positive theatrical value that was surely apparent to them. And, in Seyfried's words, the reshaping proved to be "for the happiness and health of the whole work, since without it it would have been difficult for Mozart to bequeath to us, as his swansong, so marvellous a model of poesy and romanticism." In the third scene, after that change of plan, when Tamino discovers to his surprise that nothing is quite what he and we have been led to believe, the hero takes his first steps towards maturity, and the opera moves to sublimity. In his cry of 'Eternal Night! When will you vanish?' he echoes the Queen of Night's opening phrase, and takes up his flute in an attempt to dissipate the darkness.

The opera, first performed on September 30, 1791, drew on the full resources of Schikaneder's company. He himself was Papageno, his brother the First Priest. Mozart conducted. Schack (who played the flute himself) and his wife were Tamino and the Third Lady; Gerl and his wife were Sarastro and Papagena. Josepha Hofer was the Queen of Night. Anna Gottlieb, the Pamina, was 17 years old (five years earlier she had created the role of Barbarina in *The Marriage of Figaro*). Mozart died in December. A year later Schikaneder announced the 100th performance (it was really the 83rd), and in October 1795 the 200th (really the 135th). Within a few years, *The Magic Flute* had been heard on just about every German-speaking stage. The Paris Opéra presented a mutilated version during the first decades of the nineteenth century. In 1811 the work reached London, in Italian translation. The American première was at the Park Theater, New York, in 1833, in English. The San Francisco Opera first performed *The Magic Flute* in 1950, and subsequently in 1961 and 1963 (Spring Opera), 1967, and 1969.

Andrew Porter is the music critic for the New Yorker.

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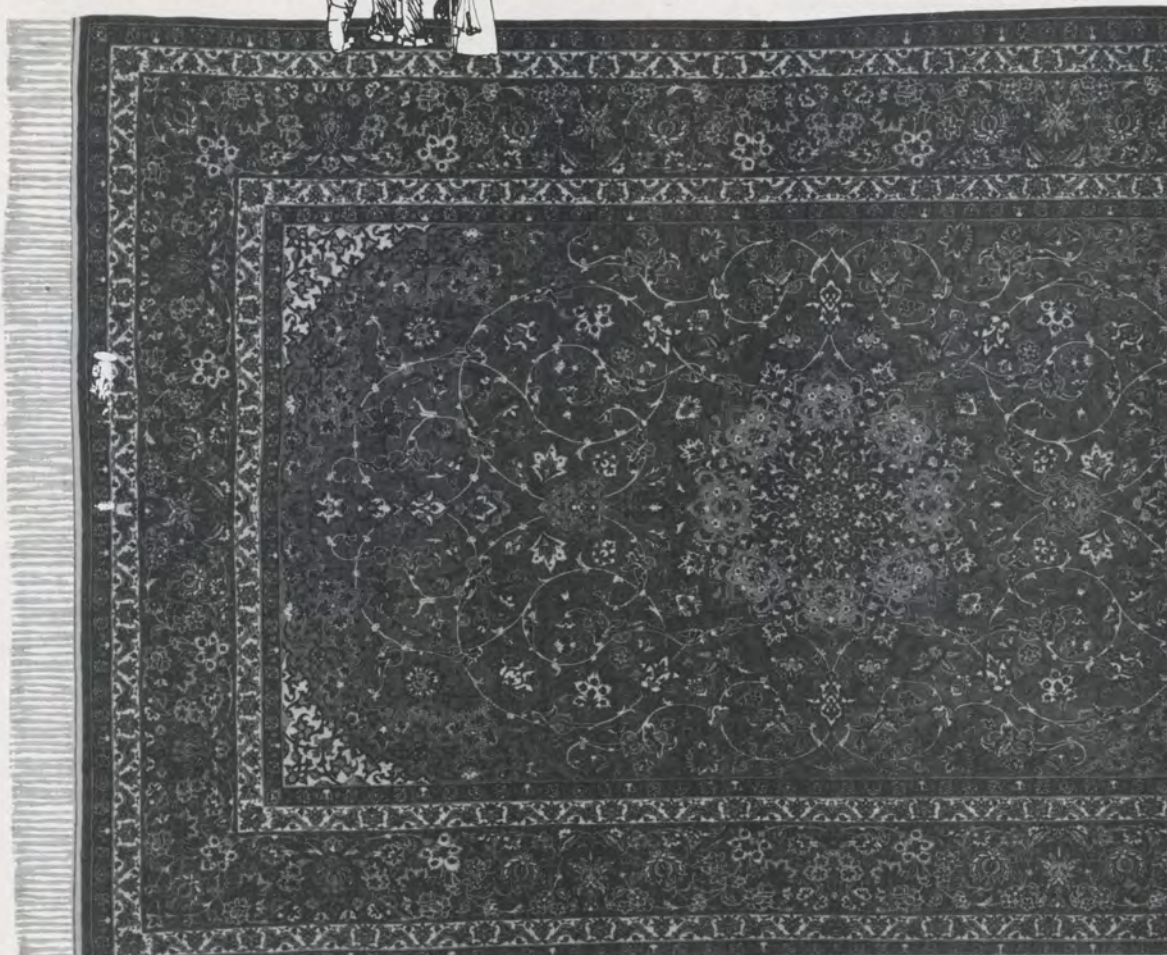


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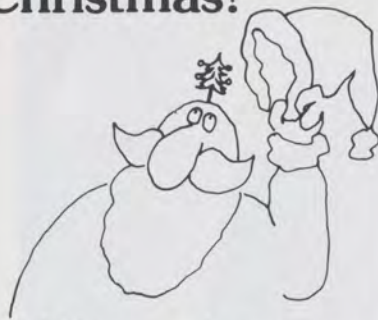
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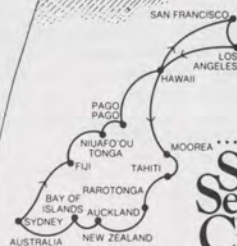
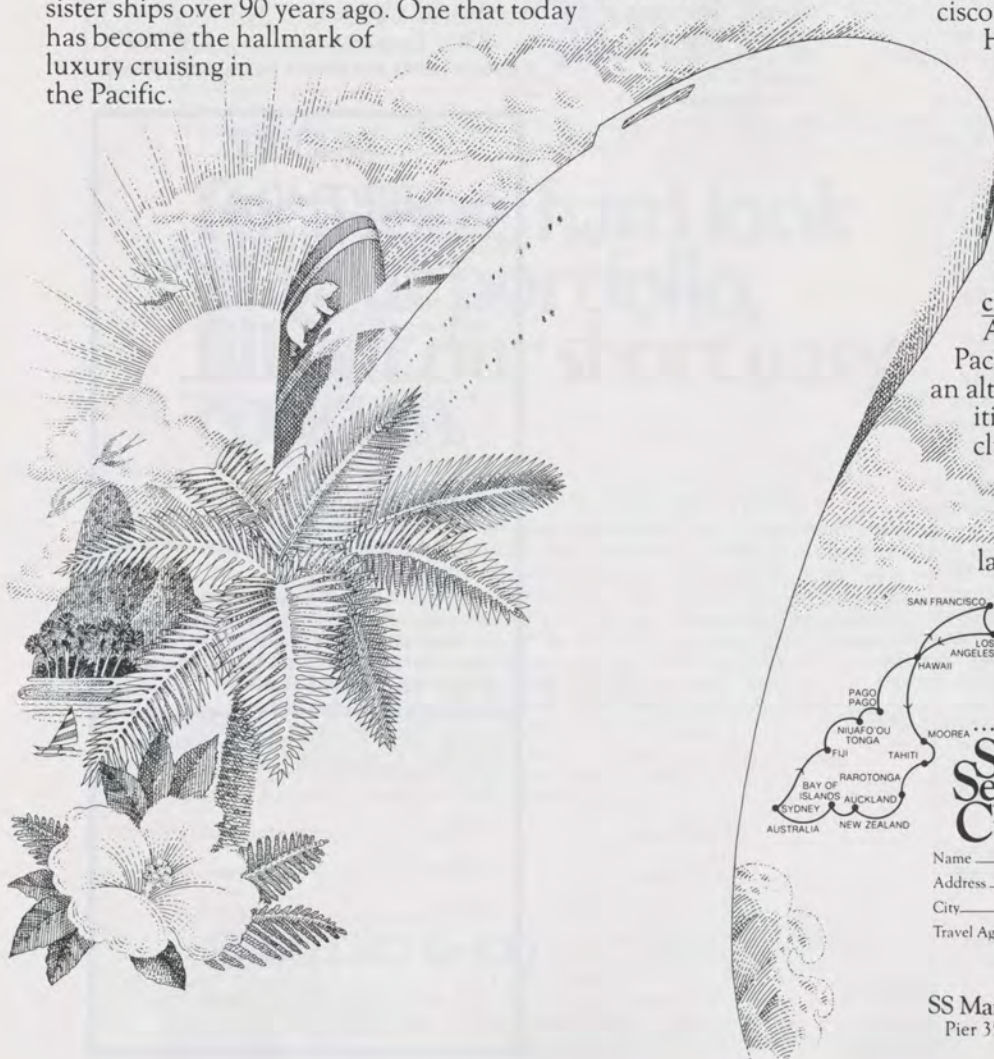
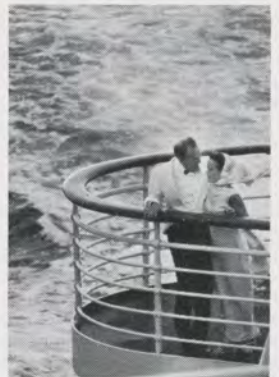
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The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic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

Twenty artists have worked to assemble what they consider their finest achievements in painting, ceramics, sculpture, architectural models and scenic designs.

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.

A special feature in the Opera Museum is a display of dolls created by Mr. Mark Farmer. Mr. Farmer independently designed these miniature representations of key female protagonists in operas included in the San Francisco Opera 1975 repertoire and has generously loaned them to the Museum.

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



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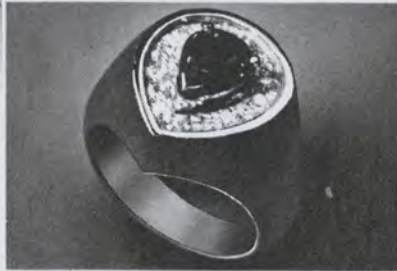


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KIRI TE KANAWA

Kiri Te Kanawa, the brilliant New Zealand soprano who first appeared in this house as the Countess in *Le Nozze di Figaro* (1972), sings two roles with the company this season—Amelia Grimaldi in *Simon Boccanegra* and Pamina in *The Magic Flute*. Born in Gisborne, New Zealand of a Maori father and a European mother, she began her musical studies in Auckland in 1958. After winning several Australian singing competitions, the artist was awarded a grant by the New Zealand Arts Council for study at the London Opera Centre. There she appeared in many productions, including *The Magic Flute*, *Anna Bolena*, *Dialogue of the Carmelites* and *Dido and Aeneas*. Miss Te Kanawa returned to New Zealand in 1969 to sing the title role in *Carmen* with the New Zealand Opera Company, and the following year she made her debut at Covent Garden as Xenia in *Boris Godunov*. She received critical acclaim in 1971 for her United States debut as the Countess in Santa Fe Opera's production of *The Marriage of Figaro*, repeating the role with much success that season at Covent Garden. During the 1974-75 season she appeared in *Faust* and *Così fan tutte* at Covent Garden, and portrayed Donna Elvira in *Don Giovanni* with the Metropolitan Opera; she interpreted Donna Elvira again for Paris Opera prior to coming to San Francisco. Future engagements include *Così fan tutte* in Paris (May, 1976) and *Eugene Onegin* at Covent Garden (April, 1976).



ZDZISŁAWA DONAT

Zdzisława Donat, the brilliant Polish soprano whose interpretation of *The Magic Flute's* Queen of the Night is renowned, makes her debut before American audiences singing that role at San Francisco Opera. Miss Donat graduated from the Secondary School of Music in Warsaw in 1961, where she had received voice training from Zofia Bregy, Ada Sari and Gino Bechi. The following year she attracted international attention when she was awarded the Brown Medal at the International Vocalist Competition in Helsinki. Further honors came in 1967 when the soprano was named winner of the Grand Prix in the Toulouse International Vocalist Competition. Since 1971 Miss Donat has been a permanent member of the Warsaw Opera, where last season she received critical acclaim for her portrayal of Clarissa in Poland's first production of Haydn's *Il mondo della luna*. Other recent triumphs include performances as the Queen of the Night (1973) and in the title role of *Lucia di Lammermoor* (1974) at Munich's Staatstheater am Gärtnerplatz, where she has performed since 1972. Other parts in her wide-ranging repertoire include Rosina in Rossini's *The Barber of Seville*, Zerlina in Auber's *Fra Diavolo*, Adela in Strauss' *Die Fledermaus*, Constanze in Mozart's *The Abduction from the Seraglio*, Gilda in Verdi's *Rigoletto*, Violetta in Verdi's *La Traviata*, and Serpina in Paesiello's *La serva padrona*. A frequent performer on Polish radio and television, Miss Donat has appeared in numerous recitals with symphony orchestras.



LINDA ROARK

Linda Roark, a 25-year-old soprano, was a 1975 member of Western Opera Theater, San Francisco Opera's touring and educational subsidiary. During that company's tour of seven Western states she sang the roles of Giulietta and Antonia in *The Tales of Hoffmann* and Flora in *La Traviata*. In 1974 Miss Roark appeared as a soloist in Bach's *Magnificat* at Wolf Trap in Vienna, Virginia. The previous year she was chosen to sing excerpts from *La Traviata* and *Der Rosenkavalier* at Wolf Trap's closing summer performance. A graduate of Tulsa University, with a master's degree from Southern Methodist University, Miss Roark performed with Tulsa Opera in 1972, singing the role of Frasquita in *Carmen*, and with Tulsa University Opera Theater. In 1971 she appeared at the university in productions of *Hansel and Gretel*, *Amelia Goes to the Ball*, *Così fan tutte*, and *Amahl and the Night Visitors*. This season she makes her debut with San Francisco Opera, portraying Inez in *Il Trovatore*, Pallade in *L'Incoronazione di Poppea* and The First Lady in *The Magic Flute*.



JANICE FELTY

Janice Felty, a recipient of San Francisco Opera's Kurt Herbert Adler Award, made her debut here last season, performing as a Flower Maiden in *Parsifal*, the Slave in *Salome* and as Kate Pinkerton in the November subscription performances of *Madama Butterfly*. During Western Opera Theater's 1975 season, she was heard as Nicklausse in *The Tales of Hoffmann*, Rosina in *The Barber of Seville* and Vivian in *What Price Confidence*. A participant in the 1974 Merola Opera Program, the young mezzo also sang Rosina that year for Merola's annual performance at the Sigmund Stern Grove Midsummer Music Festival. She was the winner of the James H. Schwabacher Memorial Award at the 1974 San Francisco Opera Auditions Grand Finals. The previous year she sang Isolier in Rossini's *Le Comte Ory* in the Merola Opera Program's production at the Paul Masson Mountain Winery in Saratoga. Miss Felty is also remembered for her portrayals of Hansel in Western Opera Theater's production of *Hansel and Gretel* in 1973 and Nerillo in Spring Opera Theater's *L'Ormino* (1974). She is a 1974 Metropolitan Opera Regional Auditions winner as well as a recipient of the 1973 San Francisco Opera Auditions' Florence Bruce Award. During the 1975 San Francisco Opera season she portrays Clotilde in *Norma*, La Ciesca in *Gianni Schicchi* and the Second Lady in *The Magic Flute*.

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EDNA GARABEDIAN

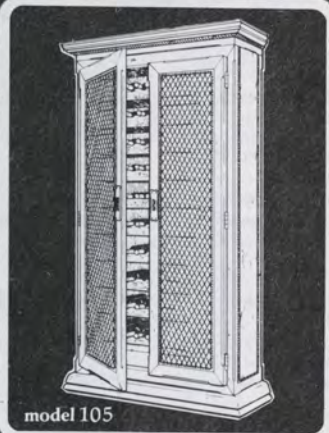
Edna Garabedian, now in her fourth season with San Francisco Opera, made her debut with this house in 1971 singing Annina in *Der Rosenkavalier* and Olga in *Eugene Onegin*. The following year the mezzo soprano was heard here in *Das Rheingold* (Erda), *Die Walküre* (Waltraute) and *Götterdämmerung* (the First Norn); last season she portrayed the Page in *Salome*. Miss Garabedian made her New York debut with the New York City Opera as Santuzza in *Cavalleria Rusticana* in 1964. Thereafter, she appeared frequently with that company as well as with the Kansas City Lyric Opera, the Baltimore Civic Opera, and the Washington Opera Society. She has also performed in many recitals with the Washington National Symphony, the Rochester Philharmonic and Choral Society, and the St. Louis Symphony, among other orchestras. Miss Garabedian received considerable critical acclaim for her interpretation of Maddalena in Spring Opera Theater's 1971 production of *Rigoletto*. In 1972 she appeared as the Nurse and the Hostess in *Boris Godunov* for the opera companies of Houston and San Diego. Last year Miss Garabedian was engaged in a special educational tour project in South America, where she taught as well as performed. This season at San Francisco Opera she sings the roles of Madelon in *Andrea Chenier* and the Third Lady in *The Magic Flute*.



PAMELA SOUTH

Pamela South, a 1975 member of Western Opera Theater, appeared in that company's productions of *The Tales of Hoffmann* (Antonia and Giulietta), *La Traviata* (Flora) and the special Street Opera and Sigmund Stern Grove performances of *Don Giovanni* (Zerlina). In the summer of 1974 she sang the role of Pamina in the Merola Opera Program's production of *The Magic Flute* at the Paul Masson Mountain Winery. A native of Idaho and a graduate of the University of Montana, the young soprano toured Europe in 1969 with the *Jubileers*, a USO singing group. In 1973 she was a winner of the Seattle Opera Auditions and the San Francisco and Metropolitan Opera Regional Auditions. Miss South made her debut with Seattle Opera singing the role of Countess Ceprano in the 1973 production of *Rigoletto*. In the fall of that year she joined the original company of *What Is This Thing Called Opera?*, a touring group sponsored by the Cultural Enrichment Program of Seattle. Miss South makes her debut with San Francisco Opera this season singing the roles of Giannetta in *L'Elisir d'Amore*, Mascha in *Pique Dame*, the first Lover in *Il Tabarro*, Nella in *Gianni Schicchi* and Papagena in *The Magic Flute*. The soprano is a recipient of a Martha Baird Rockefeller Grant.

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WILLIAM HARNESS

William Harness, the tenor who thrilled San Francisco Opera audiences last season opposite Beverly Sills in *The Daughter of the Regiment*, has been singing professionally for only five years. A winner of the San Francisco Opera Auditions finals in 1972, he subsequently appeared in Spring Opera Theater's *St. Matthew Passion* (1973) and San Francisco Opera's student matinee performances of *La Bohème* (1973) and *Madama Butterfly* (1974). In addition, he was heard last season in this house singing roles in *Esclarmonde*, *Tristan und Isolde* and *Salome*; this year he interprets Nemorino in the student performances of *L'Elisir d'Amore* and Tamino in *The Magic Flute*. Harness has appeared with Seattle Opera as Ferrando in *Così fan tutte* and Rinuccio in *Gianni Schicchi* and has performed with that company in Spokane for Expo '74 and at the Governor's Festival of the Arts. A former soloist with the Seattle Chorale, he has also sung with the Seattle and Vancouver Symphony Orchestras. During the 1975 season, the tenor's busy schedule has included performances of *La Traviata* with Beverly Sills in January with Memphis Opera, *La Bohème* in February with Houston Grand Opera, and *Così fan tutte* in March with the Opera Company of Boston.



ALAN TITUS

Alan Titus, the young American baritone who triumphed as the Celebrant in the world premiere of Leonard Bernstein's *Mass* at the Kennedy Center opening in 1971, makes his debut at San Francisco Opera as Papageno in *The Magic Flute*. Following his success in *Mass*, Titus starred in the American stage premiere of Benjamin Britten's *Owen Wingrave* and won acclaim for his portrayal of Figaro in Spring Opera Theater's 1972 production of *The Barber of Seville*. He subsequently appeared with Seattle Opera opposite Edie Adams in Offenbach's *La Perichole* and with both the New York City Opera and the Opera Society of Washington where he sang the role of Nero in two new productions of *L'Incoronazione di Poppea*. A native of New York, Titus grew up in Denver and attended the Juilliard School of Music where his performance in *The Barber of Seville* drew high praise from New York critics. He made his European opera debut in the fall of 1973, portraying Pelléas in a new production of Debussy's *Pelléas et Mélisande* with the Netherlands Opera in Amsterdam. During the 1974-75 season Titus sang Eisenstein in a new production of *Die Fledermaus* at New York City Opera, Anzio in Marseilles' production of *La Clemenza di Tito*, Danilo in *The Merry Widow* in Edmonton and Belcore in *L'Elisir d'Amore* with Philadelphia Lyric Opera, among other roles.



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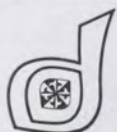
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ALLAN MONK

Allan Monk, a Canadian baritone now in his seventh season with San Francisco Opera, sings three roles with the company this season: Count Tomsky in *Pique Dame*, Paolo Albiani in *Simon Boccanegra* and the Speaker in *The Magic Flute*. His numerous portrayals here have included the Second Priest in *The Magic Flute* (1967 and 1969), Leopold in *Der Rosenkavalier* (1967), Fiorello in *Il Barbiere di Siviglia* (1968 and 1969), Masetto in *Don Giovanni* (1968), Belcore in *L'Elisir d'Amore* (1969), Escamillo in *Carmen* (1970), Lescaut in *Manon* (1971), and The Teacher in *The Visit of the Old Lady* (1972). With Spring Opera Theater, Monk has received critical acclaim for his interpretations of Count Monterone in *Rigoletto* (1971) and Zurga in *The Pearl Fishers* (1975). For the past five seasons, he has performed with the National Arts Center in Ottawa, singing the Count in *The Marriage of Figaro*, Guglielmo in *Così fan tutte* and Don Giovanni, among other roles. Born in British Columbia and now a resident of Calgary, Alberta, Monk entered the San Francisco Opera Auditions in 1966 and subsequently participated in the Merola Opera Program. The baritone was a member of the original 1967 company of Western Opera Theater, San Francisco Opera's touring and educational subsidiary. A veteran of numerous musical comedies, he is also active in oratorio and broadcast recitals.



ROBERT LLOYD

Robert Lloyd, the distinguished English bass who makes his American opera debut with San Francisco Opera as Sarastro in *The Magic Flute*, is a graduate of Oxford University. Lloyd pursued a teaching career until 1968 when he enrolled in the London Opera Centre; while still a student there, he sang the title role in Rimsky-Korsakov's *Ivan the Terrible* with Bath Opera. In 1969 he launched a three-year career with Sadler's Wells Opera (now English National Opera) where he appeared as Fasolt in *Das Rheingold*, Sparafucile in *Rigoletto*, and had the title role in Bartok's *Bluebeard*, among other works. Engagements outside his Sadler's Wells commitments included performances as the Commendatore in *Don Giovanni* for the Belfast Festival and as Philip in the original French version of Verdi's *Don Carlos* for the Chelsea Opera Group. Lloyd subsequently joined the Royal Opera, Covent Garden, where he has performed in *Rigoletto* (Monterone), *Nabucco* (High Priest), *Kovanschina*, and *Don Giovanni*, to name a few productions. Last season the bass was heard at Covent Garden in *La Traviata* and *La Clemenza di Tito* and with the English National Opera in *Das Rheingold*. Prior to his American bow at San Francisco Opera, Lloyd will interpret the role of the Commendatore in Paris Opera's production of *Don Giovanni* in September and October.



JOSEPH FRANK

Joseph Frank is familiar to San Francisco Opera audiences for his performances last season in *Salome*, *Madama Butterfly*, *Manon Lescaut*, *Luisa Miller* and *The Daughter of the Regiment*. After appearing in South Africa as Almaviva in *The Barber of Seville*, the young tenor returned to San Francisco where he received critical praise for his portrayal of Pedrillo in Spring Opera Theater's 1975 production of Mozart's *The Abduction from the Seraglio*. Frank has been a featured soloist with the Central City (Colorado) Opera Company and a member of the opera department of the Curtis Institute of Music in Philadelphia, where he performed in *Madama Butterfly*, *Ariadne auf Naxos*, *The Rake's Progress* and *La Traviata*, among other works. In 1973 he made his New York debut in *Three Church Parables* (*Curlew River*, *The Burning Fiery Furnace*, and *The Prodigal Son*) by Benjamin Britten, under the direction of Nathaniel Merrill for the Concert Artists Guild. Frank has performed with the Marlboro (Vermont) Music Festival for the past two summers. This season with San Francisco Opera he sings the roles of Valletto in *L'Incoronazione di Poppea*, the Master of Ceremonies in *Pique Dame*, *Incredibile* in *Andrea Chenier*, the Song Vendor in *Il Tabarro* and Monostatos in *The Magic Flute*.



GARY BURGESS

Gary Burgess, appearing this season with San Francisco Opera in *Il Trovatore*, *L'Incoronazione di Poppea*, *Norma*, *Pique Dame*, *Simon Boccanegra*, and *The Magic Flute*, received his musical training at Indiana University, the Curtis Institute of Music in Philadelphia, the Juilliard School of Music and the Academy of St. Cecilia in Rome. He has sung with many American opera companies, including the Metropolitan Opera Studio, the Metropolitan Opera at the Forum, Kentucky Opera Association, Philadelphia Lyric Opera, Wilmington Opera Association, Harford Opera (Baltimore) and Central City (Colorado) Opera. In 1973 Burgess opened the National Council for the Arts in Aspen, portraying Rinuccio in *Gianni Schicchi*. He also opened the Grand Teton National Music Festival that year, singing Britten's *Les Illuminations* with the Festival Orchestra. During the 1973-1974 season Burgess made his European debut with the Greek National Opera in Athens as Bacchus in *Ariadne auf Naxos*; he returned there last spring to sing Tom Rakewell in *The Rake's Progress*. Other engagements this year have included Strauss' *Daphne* in New York with the Little Orchestra Society and *The Tales of Hoffmann* in Philadelphia. The young tenor was heard at San Francisco Opera in *Boris Godunov*, *Elektra*, *Peter Grimes*, *La Traviata*, *Don Carlo* and *La Bohème* in the 1973 season, and in *Otello*, *Esclarmonde*, *Salome* and *Parsifal* in 1974.

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HARRY DWORCHAK

Harry Dworchak made his San Francisco Opera Debut in 1973, appearing as Count Monterone in *Rigoletto*, Biterolf in *Tannhäuser*, and Chernikovsky in *Boris Godunov*. A native of Hershey, Pennsylvania, the bass has performed frequently before Philadelphia audiences, singing such roles as Leporello in *Don Giovanni*, Zuniga in *Carmen*, Sulpice in *The Daughter of the Regiment*, Ferrando in *Il Trovatore*, Lothario in *Mignon*, and Don Pasquale. Dworchak opened the 1971 season of the Gran Teatro del Liceo of Barcelona, as Sparafucile in *Rigoletto*, with Cornell MacNeil and Carlo Bergonzi. In 1972 he was also in the cast of opening nights with the Philadelphia Lyric Opera Company and the Miami Philharmonic Gala. Included in his oratorio repertoire are Bach's *Mass in B Minor*, the *Verdi Requiem*, Rossini's *Stabat Mater*, and Beethoven's *Ninth Symphony*. This season with San Francisco Opera Dworchak will portray Ferrando in *Il Trovatore*, Roucher in *Andrea Chénier*, and the Second Armored Man in *The Magic Flute*.



WILLIAM WAHMAN

William Wahman completed his third season with Western Opera Theater this year, performing in *The Barber of Seville* (Almaviva), *What Price Confidence* (Richard) and a special Street Opera and Sigmund Stern Grove Midsummer Music Festival production of *Don Giovanni* (Don Ottavio). The tenor made his San Francisco Opera debut last season as the First Knight in *Parsifal*. Wahman sang the role of the Narrator in Berlioz's *L'Enfance du Christ* in 1973 with the Chicago Symphony and has made many other appearances with that orchestra, most recently in December, 1974, when he performed in *Salome* in Carnegie Hall under Sir Georg Solti. His 1975 oratorio schedule has included his debut at the Carmel Bach Festival, two Bach concerts with the San Francisco Symphony, and performances of the *St. John Passion* in Chicago. Wahman is slated to appear in the premiere performance of Alan Stout's *Passion* with the Chicago Symphony in 1976 as well as in *Così fan tutte* with Minnesota Opera. He is a recipient of a Martha Baird Rockefeller Grant. This season at San Francisco Opera he appears in the roles of the First Soldier in *L'Incoronazione di Poppea*, L'Abate in *Andrea Chénier*, a Lover in *Il Tabarro* and the First Priest in *The Magic Flute*.



JAMES COURTNEY

James Courtney made his debut at San Francisco Opera last season with roles in *The Daughter of the Regiment*, *Otello*, and *Manon Lescaut*. A 1974 member of the Merola Opera Program, the young bass appeared in the Program's productions of *Il Barbiere di Siviglia* at Sigmund Stern Grove and *The Magic Flute* at Paul Masson Mountain Winery. Courtney is a graduate of San Jose State College and holds a master of music degree from the Eastman School of Music in Rochester, New York, where he is currently studying for a doctoral degree. This summer he was a member of the Wolf Trap Company in Vienna, Virginia, appearing in *Albert Herring* (Superintendent Budd), *The Tender Land* (Grandpa Moss), and *The Crucible* (Reverend Hale). Also during 1975 he was heard as Colline in Tucson Opera's production of *La Bohème* and as a soloist in the City Center Joffrey Ballet's production of *Pulcinella* with the San Francisco Symphony. The previous year he appeared as Sarastro in *The Magic Flute* and Don Magnifico in *La Cenerentola* with the Opera Theater of Syracuse. A 1974 finalist in the San Francisco Opera Auditions, Courtney is a 1975 recipient of the Metropolitan Opera's San Francisco Regional Study Award. In San Francisco Opera's 1975 season he portrays Narumoff in *Pique Dame*, Pietro in *Simon Boccanegra*, Fouquier-Tinville in *Andrea Chenier*, Pinellino in *Gianni Schicchi* and the Second Priest in *The Magic Flute*.



DANIEL LORDON

Daniel Lordon, a 29-year-old dancer who choreographed the widely-praised comic ballet sequence in Spring Theater's 1975 production *Viva La Mamma*, makes his choreographic debut with San Francisco Opera this season. As ballet director and resident choreographer for the company he is staging the dance segments of five productions: *L'Elisir d'Amore*, *Pique Dame*, *Werther*, *Andrea Chenier* and *The Magic Flute*. A member of the San Francisco Opera Ballet for the past five years, Lordon performed the mime role of the Dance Master in the company's 1974 production of *The Daughter of the Regiment*. He also danced solo roles in San Francisco Opera's *L'Africaine* (1972) and *La Favorita* (1973) and appeared in Spring Opera Theater's 1973 production of *The Grand Duchess of Gerolstein*. He provided choreography assistance and also danced in the 1974 production of the Offenbach opera. In addition, Lordon has performed with San Francisco Ballet, Ballet Celeste, San Francisco Dance Theatre, Dance Spectrum, Oakland Ballet and Santa Fe Opera Ballet.

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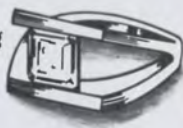
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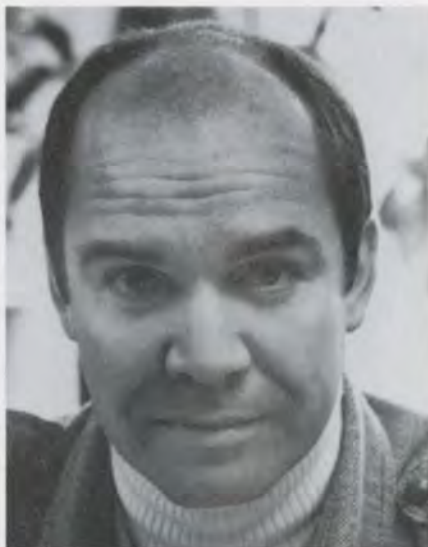


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JACK O'BRIEN

Jack O'Brien, who staged Spring Opera Theater's successful 1975 production of *The Abduction from the Seraglio*, makes his directorial debut at San Francisco Opera in *The Magic Flute*. For the past two years O'Brien has been associate artistic director of John Houseman's Acting Company in New York. A graduate of the University of Michigan, where he was a Hopwood Award Winner in Drama, O'Brien taught at Hunter College before joining the APA repertory company in New York. As a staff director at APA he staged productions of Beckett's *Play* and O'Casey's *Cock-a-Doodle Dandy* for the repertory. He has directed for the San Diego National Shakespeare Festival, the American Conservatory Theater in San Francisco, and Trinity Square of Providence. He has translated Offenbach's *Orpheus in the Underworld* and Rimsky-Korsakov's *Coq d'Or* for the Dallas Civic Opera, for whom he directed *Dido and Aeneas*. With composer Bob James, O'Brien wrote the Broadway musical, *The Selling of the President*. Last spring he directed *Much Ado About Nothing* at the Globe Theatre in San Diego, and his production of *The Time of Your Life* will be played by the Acting Company on Broadway this fall.



KURT HERBERT ADLER

Kurt Herbert Adler, general director of San Francisco Opera since 1953, conducts *The Magic Flute* and the November performances of *Il Trovatore*. Born and educated in Vienna, Adler became conductor for the Max Reinhardt theaters at the age of 20 and assisted Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volksoper and throughout Germany, Italy and Czechoslovakia. After five years at the Chicago Opera, he joined the San Francisco Opera staff in 1943 and made his conducting debut here that year in *Cavalleria Rusticana* with Dusolina Giannini and Charles Kullman. Maestro Adler led such memorable productions as *Aida* with Renata Tebaldi and Mario Del Monaco in 1950, *Madama Butterfly* with Licia Albanese in 1953, and again in 1960 with Leontyne Price, *The Marriage of Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf, and *La Traviata* with Beverly Sills in 1973. Maestro Adler was a guest conductor for the NBC Standard Hour Symphony Broadcasts and the Los Angeles Philharmonic at the Hollywood Bowl. In 1945 he led a production of *The Merry Widow* in Chicago and Cleveland. He also conducted the first performance of *Così fan tutte* ever at the Teatro San Carlo of Naples in 1958. This year he conducted for the Sigmund Stern Grove Midsummer Music Festival and for a special concert at Golden Gate Park with Luciano Pavarotti and Ingvar Wixell. Adler is the recipient of numerous awards, including the St. Francis of Assisi Award, San Francisco's highest honor.



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Ron Scherl—continued from p. 28

Photo: Ron Scherl



IL TABARRO. The production was made possible, in 1971, by a generous gift from Cyril Magnin in memory of his father, Joseph Magnin. Shown here from left to right are Raymond Manton, Il Tinca; Robleto Merolla, Luigi; Federico Davia, Il Talpa; Brenda Roberts, Giorgetta. Stage director Patrick Libby; designer Paolo Bregni; conductor Elyakum Shapirra.

THE MAGIC FLUTE. In the final scene of the opera we see Kiri Te Kanawa (Pamina), Robert Lloyd (Sarastro), and William Harness (Tamino) with the chorus of San Francisco Opera. Production designed by Toni Businger; directed by Jack O'Brien. The conductor is Kurt Herbert Adler.



Photo: Ron Scherl



GIANNI SCHICCHI. New production made possible by a generous gift from James D. Robertson. In this, one of the more hilarious scenes in the Puccini one-act opera, we see Federico Davià, Simone; Pamela South, Nella; Janice Felty, La Ciesca; John Duykers, Gherardo and, in the center, Donald Gramm as Gianni Schicchi. *Gianni Schicchi* is a Jean Pierre Ponnelle production with Elyakum Shapirra conducting.

Photo: Ron Scherl



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and women need each other to attain the true harmony of life. Indeed, Pamina and Papageno say as much during the course of the opera itself: *Mann und Weib, und Weib und Mann Reichen an die Gottheit an.**

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"Even if the great mass of the audience takes pleasure merely in the spectacle," said Goethe, "that still does not prevent the few chosen ones from discerning the higher meaning; this applies to many pieces besides *The Magic Flute*."

The spectacular element in *The Magic Flute* is one source of its charm and at the same time a source of endless vexation and difficulty for those who stage it. The pictures in Chailley's book indicate that in the original production Schickaneder had Sarastro enter in a chariot drawn by live lions. How this was accomplished, we do not know, but the San Francisco Opera Company's setting, by Tony Businger, takes a somewhat less literal tack in realizing Schickaneder's stage directions.

"The opera deals with three different moods," said Businger, "the nature world, the night world, and the celestial world. The nature world is ornamented with flowers, rococo, like the music. The set includes 4000 blooms of 60 varieties of flowers, mounted on spindly, curlicue frames.

"The Queen of the Night is presented against a big moon with stars," Businger continued. "The celestial world is framed by architecture, but the clean and formal columns are mounted with fantastic capitals. The opera ends in a burst of sun centered in a deep perspective."

*Man and woman, and woman and man, together attain godliness.

continued on p. 81

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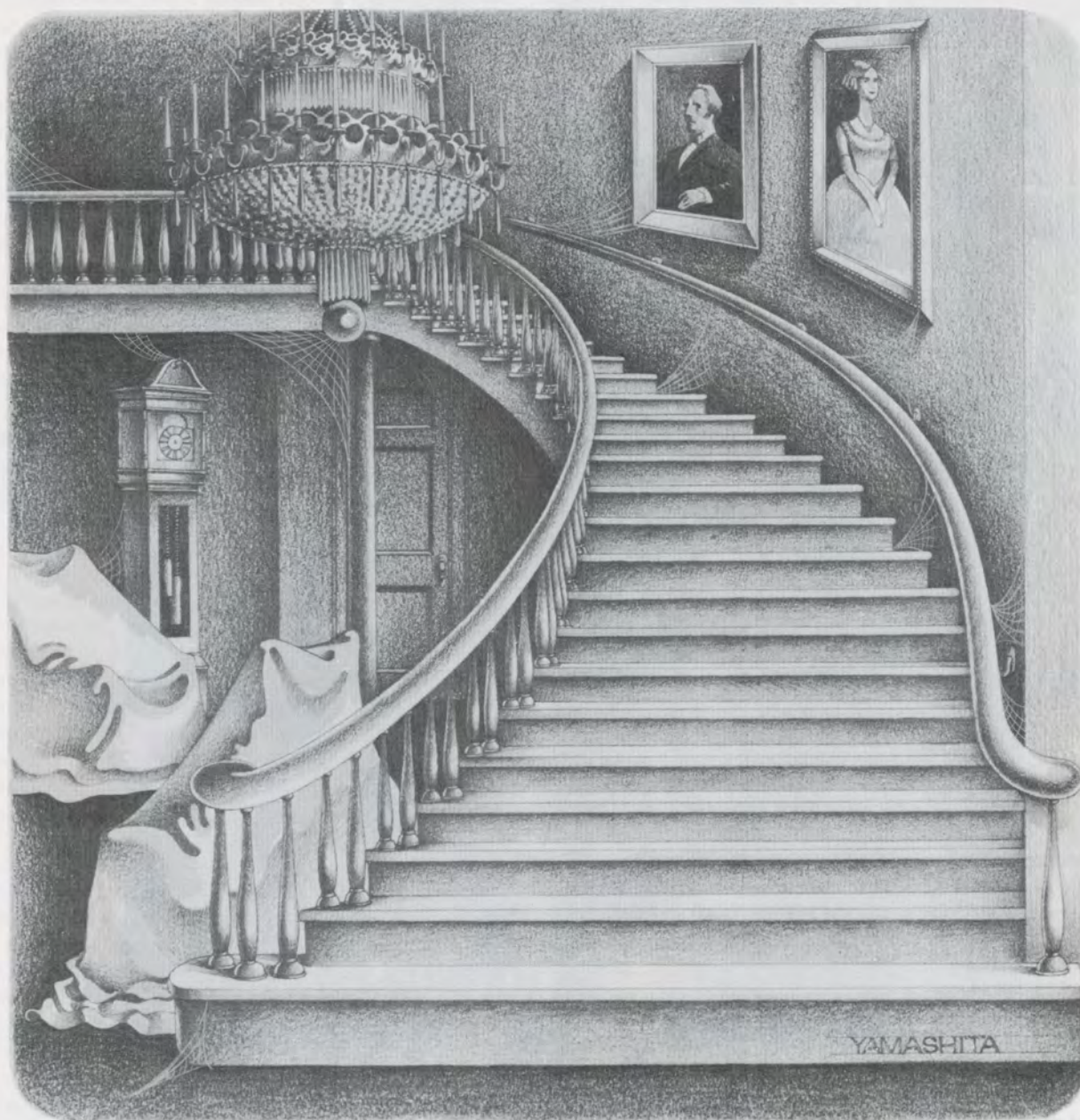
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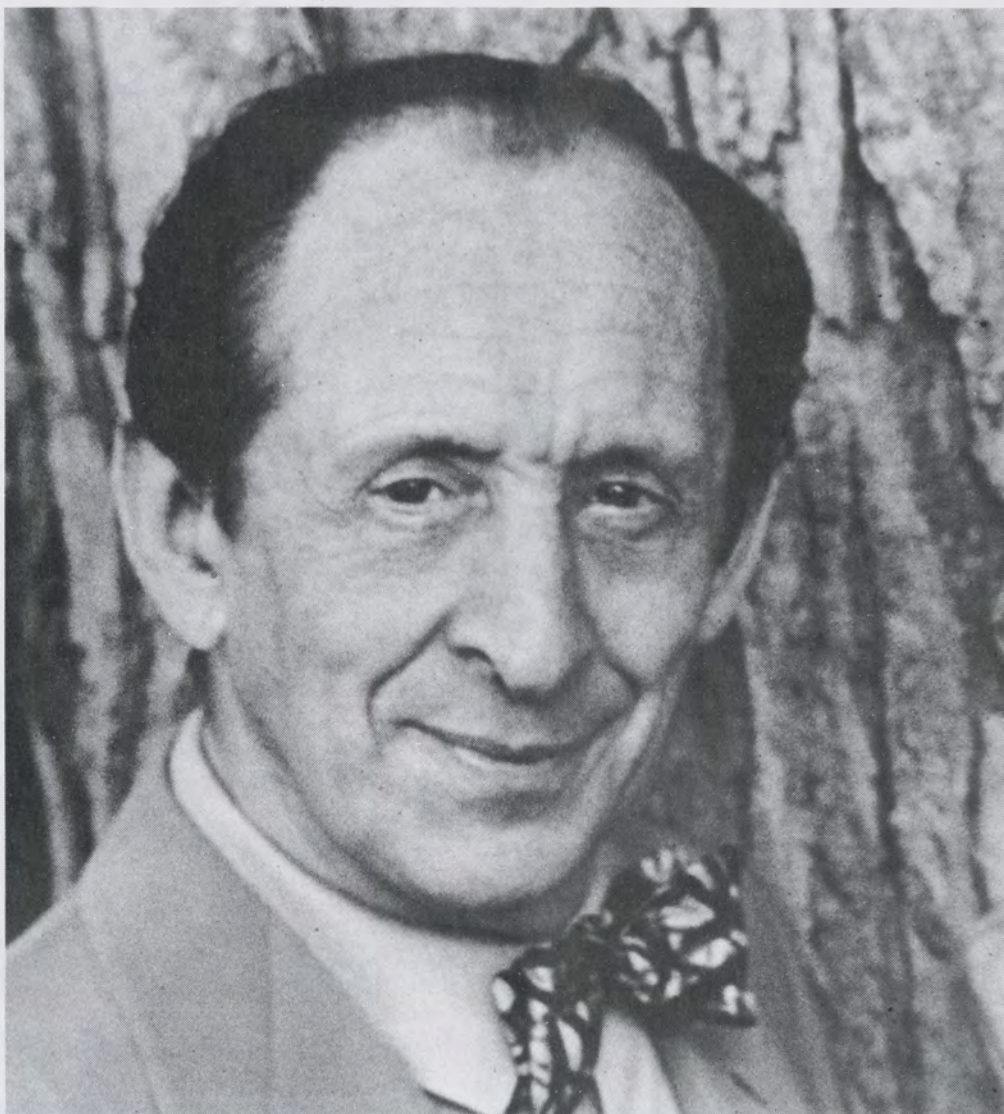
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Photograph by Peter Fink, 1975

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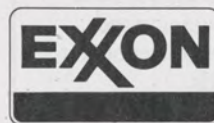
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The Schickanaderian magic effects — the menacing serpent of the opening, the appearance of the Three Boys flying through the air, the sudden apparition of a table full of goodies during the course of Papageno's trials—will, of course, be properly taken care of, but the main thing for Businger is the total fantasy, the fairy-tale atmosphere of the work, re-interpreted in terms of modern design and the resources of the contemporary stage.

Businger's staging requires fifteen sets, or at least that many backdrops. Abstract forms and clouds of rich color are combined with rococo line. For "The Place of Horror" the clouds are smoky reds and violets, for "The Place of Silence" the drop employs white forms in a V-shape against a deep void. And so on. The Masonic symbolism with which many sets for *The Magic Flute* are heavily laden, is avoided in Businger's design. So also is too heavy a personal thumb print. Famous painters like Marc Chagall and Oskar Kokoschka have done the scenery for this opera, but the result, in Businger's view, has been more Chagall and Kokoschka than Mozart and Schickaneder.

The Magic Flute has always been given here in English, partly because of its spoken dialogue, partly because a vernacular opera ought to be presented in the vernacular wherever it is performed. Such, at least, are the official reasons. Another possible reason, which the official world of opera will never admit, is that if the work is done in the language of the audience, the audience may have the ghost of a chance of figuring out what's going on. Both Mozart and Schickaneder seem to have had their difficulties in that respect. Now it's your turn and mine. ■

Alfred Frankenstein is art critic for San Francisco Chronicle and was music critic of the Chronicle for 31 years. He is also the local correspondent for Musical America.



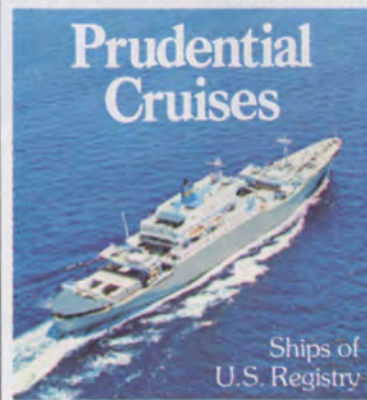
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A stage craftsman of seemingly limitless energy, O'Brien charges his rehearsals with such gregarious good will that performers appear to relish their moments on the stage with him. "I've got a fabulous group of people to work with," he says without hesitation. "They're all young, energetic and extremely accessible. We have a tremendously good time rehearsing, so I'm hardly a whiplashing taskmaster. Opera singers are primarily concerned with singing and often a little uptight about exploring the theatrical potential of their roles. If you can make them feel comfortable, they come up with the most astonishing things.

"All great art is autobiographical," he adds, "so our responsibility is to get as personally close to the work as possible. The humor of Mozart assumes a special kind of authority when artists learn to personalize it."

The director feels that the most difficult aspect of staging *The Magic Flute* is the opera's fragmentation. "It's a kind of *pot au feu* or *bouillabaisse*. I believe all of it, and I don't believe one part more than another. The real trick is to lend reality to that marvelous conglomeration of fantasy.

"It's like trying to describe a dream after you wake up. The dream is vivid and original and gorgeous to you, but when you try to tell a friend about it you suddenly realize that you're not making sense. But the dream *did* make sense. It had its own reality, and that's the kind of reality I want *Flute* to have."

What about the opera's much-discussed Masonic symbolism?

"Well, it exists, of course, but it's more of a glaze, an overlay, to the real substance of the work. As far as I'm concerned, most of those mind games should be confined to the armchair. A property can become landlocked by its litany, and a director can become so sensitized by a kind of ritualism that he doesn't allow a piece to live. My job is to take all that extraordinary ma-

continued on p. 84



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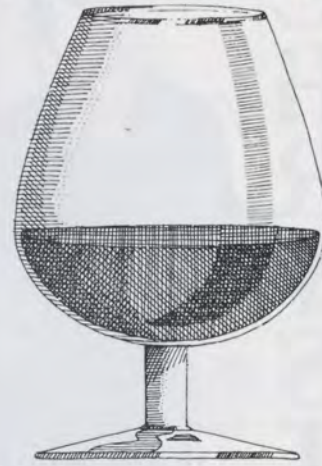
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O'Brien—continued from p. 83

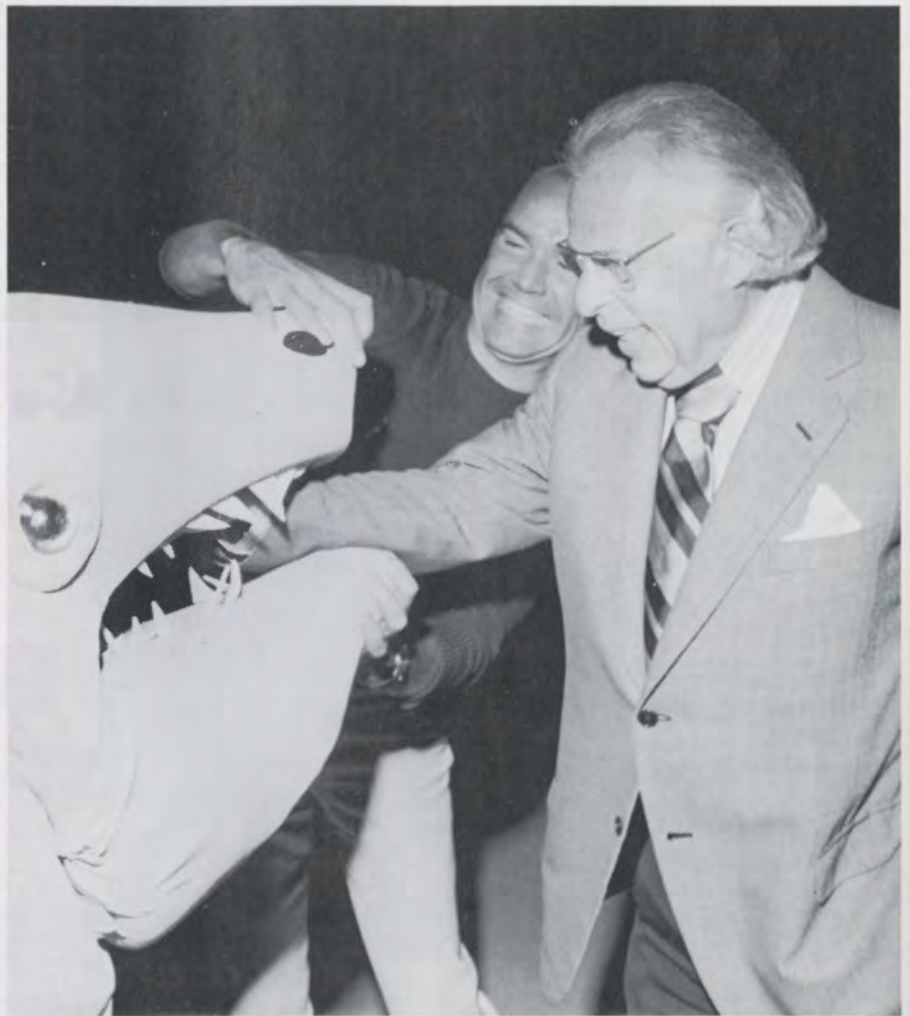
terial in my teeth and run with it. I can only hope that the result is positive and jubilant and childlike in the most expressive sense of the word.

"An opera called *The Magic Flute* should show the audience a little magic," he adds. "If I paid money for a ticket, I'd be damned disappointed if somebody didn't take that into consideration. I want people to feel the enchantment. I want it to be contagious."

Toward that end, O'Brien has experimented with some mind-boggling special effects, including a glockenspiel that goes—in his words—"pig-nutty"

and the fanciful serpent that steals the first scene. "I'm very proud of that serpent," O'Brien grins. "I mean, what's a director supposed to do when he needs a serpent on stage? You can't call the zoo and ask them to send out something that's paper-trained. And I didn't want some hokey mechanical snake that looks like something out of a Christmas catalog. Robert Joyce (a designer with whom O'Brien worked at the San Diego Shakespeare Festival) came up with this marvelous creature that's powered by three little boys. You know, *Flute* gives a lot of significance to the number three, so those ladies don't really kill the serpent—they just

continued on p. 87



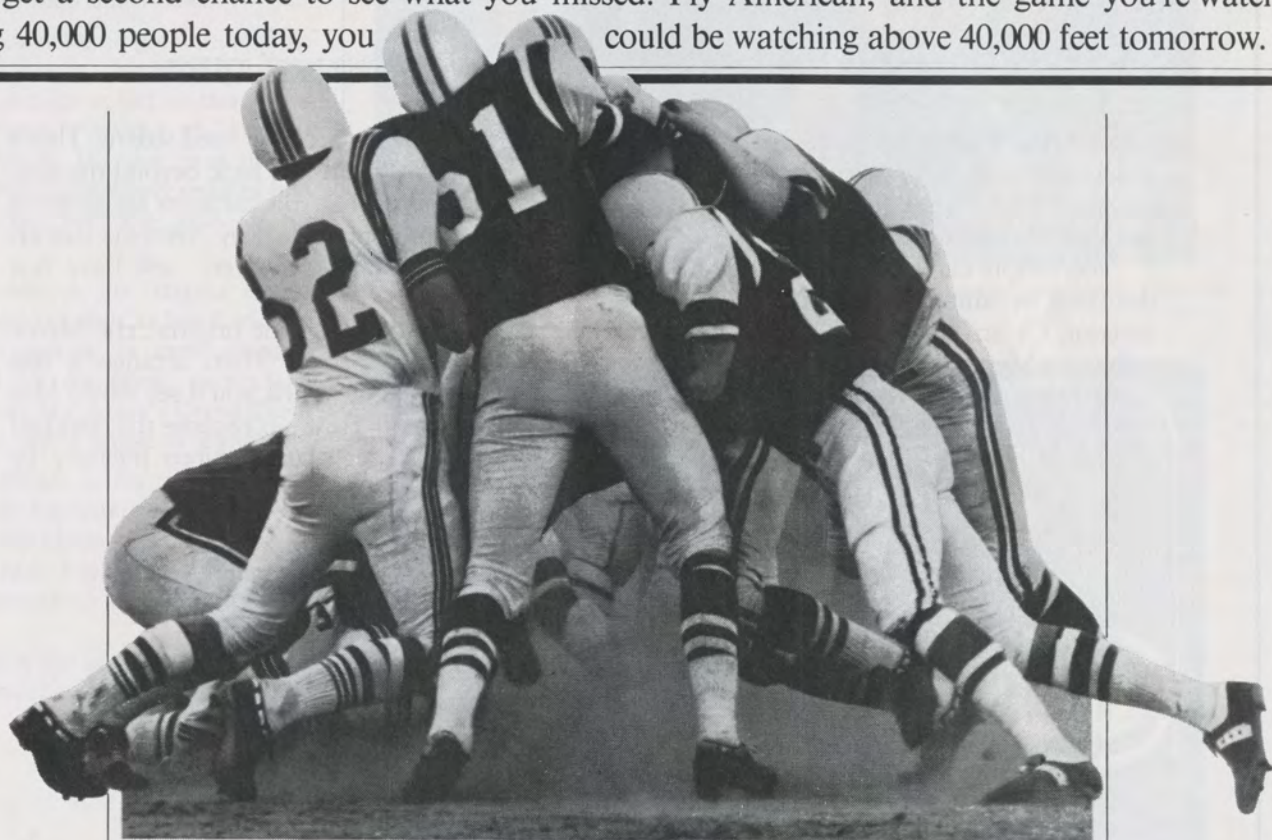
Jack O'Brien and San Francisco Opera general director and conductor for *The Magic Flute* Kurt Herbert Adler enjoy a relaxed moment with the serpent.

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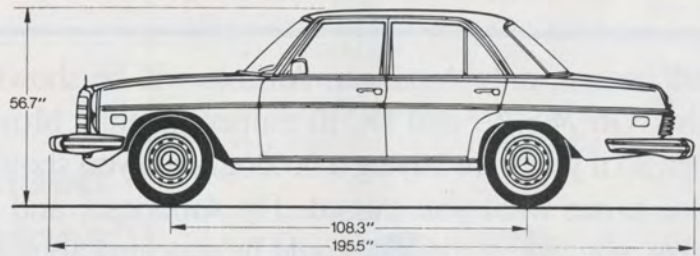
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split it into three pieces and sweep it off. And nobody sees the little boys or knows that they appear later in the opera. It only matters to Mozart and me, but it gives me a lot of pleasure because it's an organic solution to a directorial problem."

O'Brien's approach to character development in the opera is based on independent examination of each of the central figures. "I try to see it as 'The Magic Flute starring Tamino' or 'The Magic Flute starring Papageno' or 'The Magic Flute starring The Queen of the Night' and so on. That's the only way that the whole tapestry can come together with any degree of humanity."

"The Queen of the Night is quite a terrifying figure, and she's a problem for a director, because the audience must react to her in two different ways. When she's first revealed to Tamino, we must believe her message, even though there's a kind of glittering malevolence to the whole *mise-en-scene*. She doesn't really show her true colors until the second act."

Papageno, under O'Brien's direction, becomes slightly larger than the stage, reaching out impudently to interact with the audience. "This is not just a cute stage effect," the director insists. "Papageno is an irresistible creature of nature, an energetic kind of guy who really belongs nowhere. Until he finds his Papagena, he's a plug without an outlet, and that should make for surprises and pyrotechnics on stage."

"Tamino, on the other hand, is more focused—a man of action. He's the ultimate metaphysical, mind-probing youth, and his entire approach to life is turned around by a series of questions. That's the point at which the entire opera begins to revolve, and it must be emotionally pivotal for the audience as well as for Tamino. It's as if you're in an airplane coming in for a landing on the fabric of *The Magic Flute* . . . and before you know what's hit you, you're headed off in a different direction." ■

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

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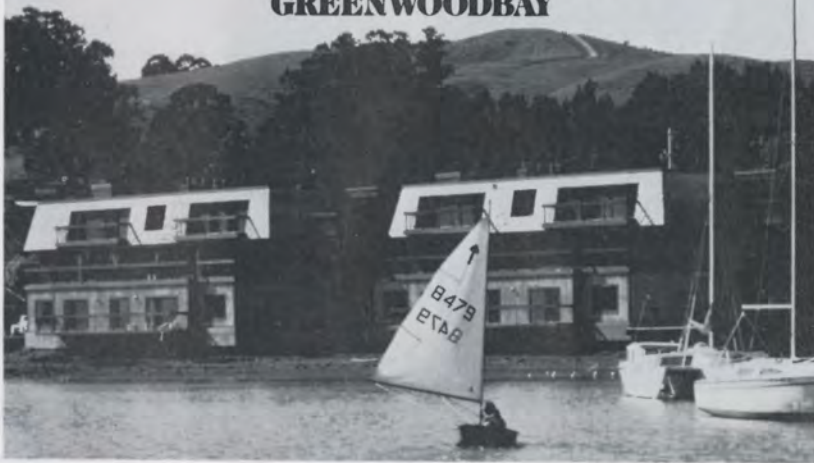
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22

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29

30 8 PM (B)
 IL TROVATORE

October

6

7 8 PM (A,B)
 L'ELISIR D'AMORE

13

14 8 PM (A,C)
 NORMA

20

21 8 PM (A,B)
 PIQUE DAME

27

28 8 PM (A,C)
 WERTHER

November

3

4 8 PM (A,C)
 SIMON BOCCANEGRA

10

11 8 PM (A,B)
 ANDREA CHENIER

17

18 8 PM (A,B)
 IL TABARRO/
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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	21 2 PM (M,O) IL TROVATORE
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	28 2 PM (M,N) L'INCORONAZIONE DI POPPEA
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	5 2 PM (M,N) DER FLIEGENDE HOLLÄNDER
8	9	10 8 PM (D,E) L'ELISIR D'AMORE	11 8 PM (J,K) NORMA	12 2 PM (M,O) L'ELISIR D'AMORE
15 8 PM (D,E) PIQUE DAME	16	17 8 PM (G,I) L'ELISIR D'AMORE	18 8 PM (J,L) PIQUE DAME	19 2 PM (M,O) NORMA
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5 8 PM (D,F) ANDREA CHENIER	6	7 8 PM (G,H) WERTHER	8 8 PM (J,L) ANDREA CHENIER	9 2 PM (M,N) SIMON BOCCANEGRA
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	16 2 PM (M,O) ANDREA CHENIER
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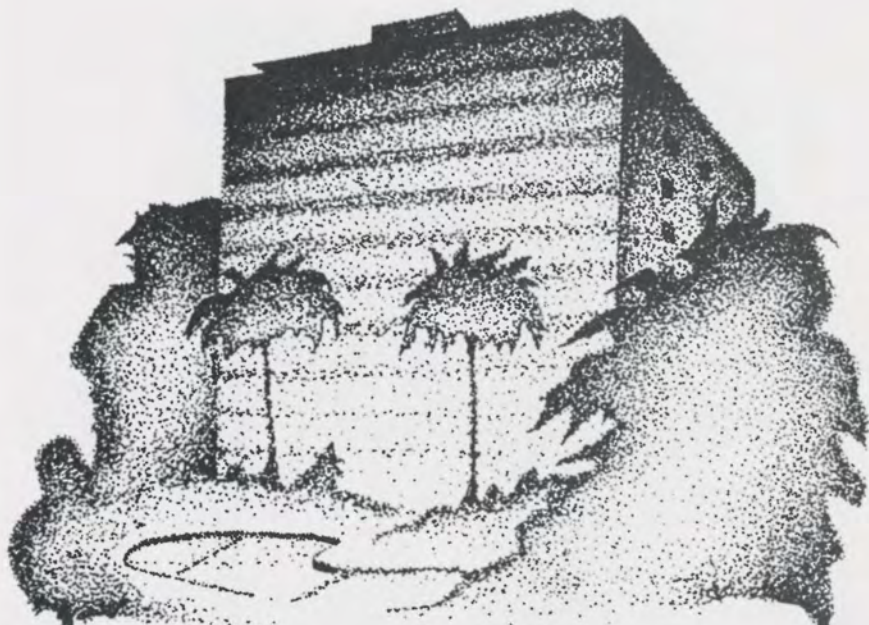


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music and geometric graphics reminiscent of the artist's well-known wood constructions. Produced by Pace Editions in New York City, the poster is being sold at the San Francisco Opera box office, where a limited number of signed (\$75) and unsigned (\$15) copies are still available.

The 75-year-old Mrs. Nevelson, who donated her talents to San Francisco Opera, is a resident of New York City. She was the subject of a major retrospective there at the Whitney Museum of American Art in 1967. Similar exhibitions were held last year at the Walker Art Center in Minneapolis and at the San Francisco Museum of Art.



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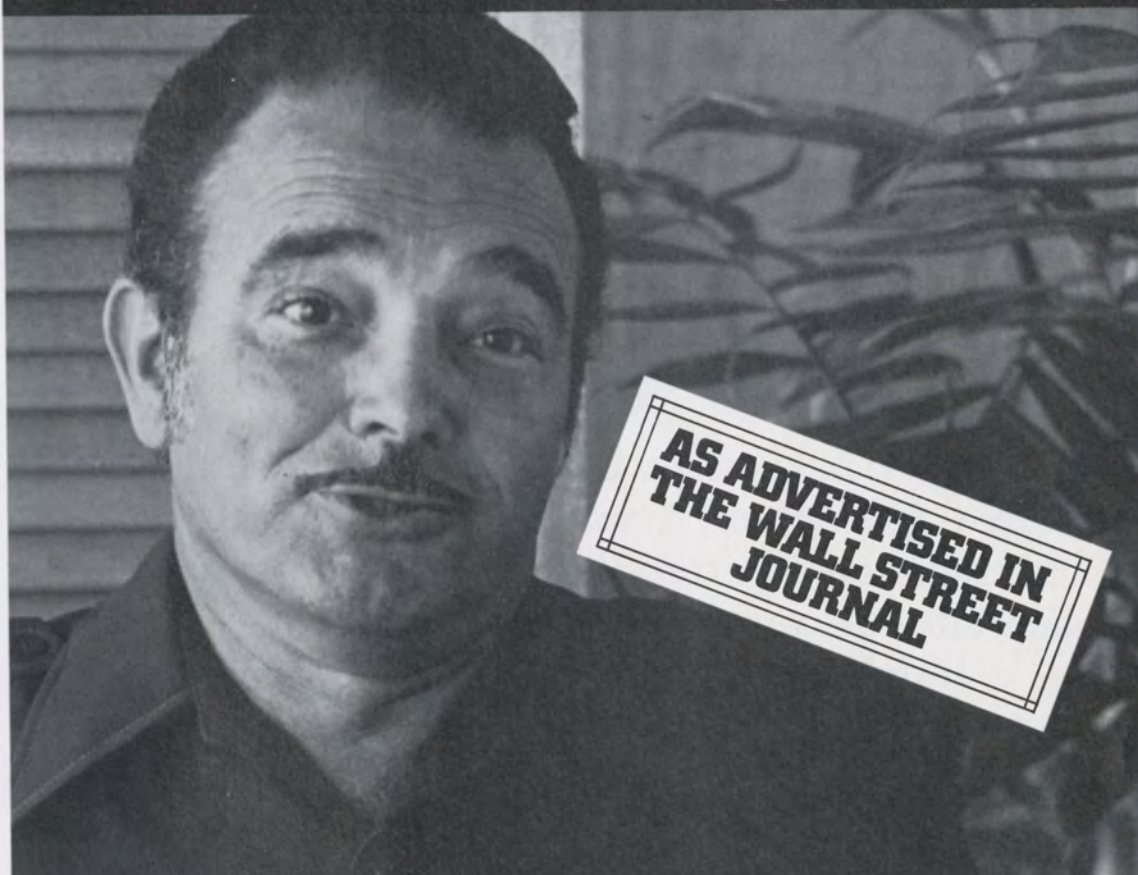
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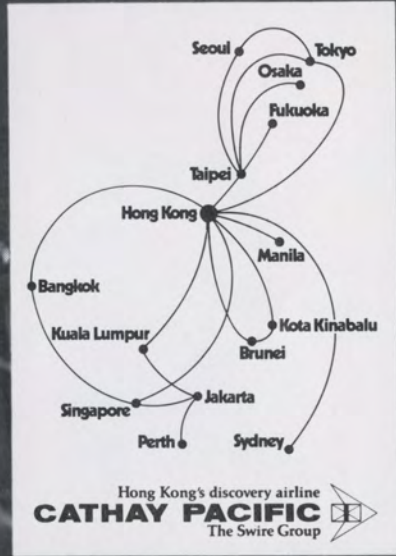


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