

Die Walküre (The Valkyrie)

1976

Saturday, September 11, 1976 7:30 PM

Tuesday, September 14, 1976 7:30 PM

Friday, September 17, 1976 7:30 PM (Broadcast)

Wednesday, September 22, 1976 7:30 PM

Sunday, September 26, 1976 1:30 PM

Saturday, October 2, 1976 1:00 PM

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# Die Walküre

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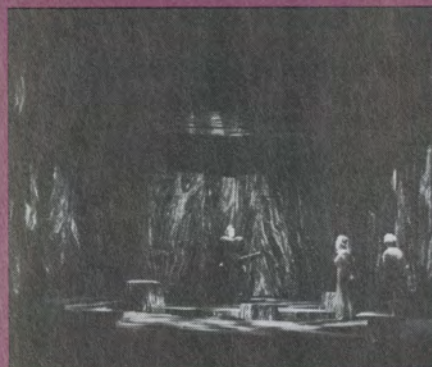
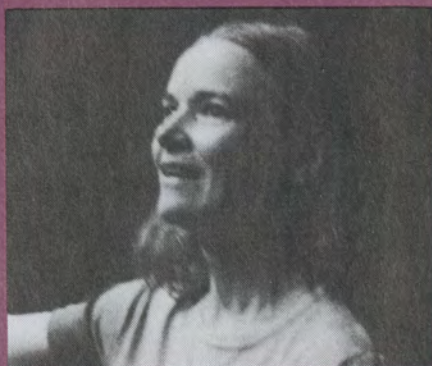
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# Die Walküre

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For the first time, we are using the pit extension, an original feature of our building; you will now hear operas performed with their original orchestration.

Our 54th season will be remembered for many notable events; preeminent among them will be a meeting in early November of the International Association of Opera Directors. Many of my distinguished colleagues, representing the leading opera houses of the world, will meet in our city to attend the world premiere of *Angle of Repose*; they will be joined by representatives of OPERA America, our own country's association of opera managers, and by heads of the National Endowment for the Arts and the National Opera Institute.

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# Humanizing of Wagner's

by Paul Chaplin

When asked how a director conveys a myth to a modern audience, Ghita Hager, stage director of San Francisco Opera's *Die Walküre*, smiles broadly and says, "You don't really want a serious answer to that question, do you?"

As she begins to talk about the Wagner opera, Ghita's eyes become wider and more animated. She is hesitant to discuss much of the opera at length, fearing that people will consider only one interpretation of the work, and not find a meaning of the piece on their own.

"For Puccini and Verdi, a director must find the nerve of the music. You must have a professional background in staging to feel your way through the works. With the *Ring* operas, though, you have to know them. You have to learn the *Ring*, and know what's written in it, knowing the minute details of it. Secondly, you must know the meaning and significance of all the motifs; you must know the music, the orchestration and the plot. You need to understand the means and techniques Wagner uses to get what he's written in the piece on the stage.

"If you ask three people what is written in the *Ring*, you'll get three different answers. These masterpieces of Wagner take place on so many levels, they are like fairy tales, like 'Sleeping Beauty.' A child of three can find one meaning and an adult can see another, sit back and say, 'Ah, yes, that is what



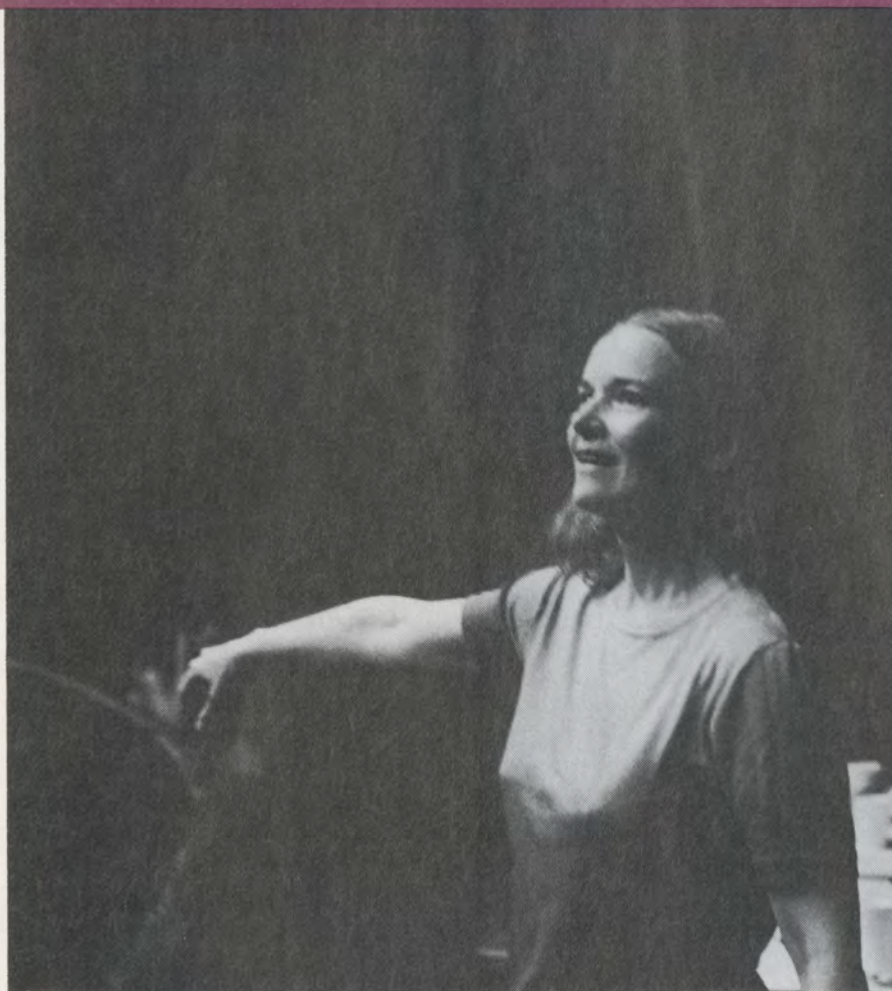
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# the Mythology *Die Walküre*

Photo: Caroline Crawford



*Walküre* director Ghita Hager

it means.' Pretty musical works explain what they are about through their mood and music, but the greater a piece is, the more various levels of interpretation there are. The piece is, at once, broader and more vertical.

"The *Ring* and *Die Walküre* can be treated as fairy tales; it is something that doesn't exist. You wouldn't see Valhalla on Venice Street. It is a lie and has no relation to mythology, that's one way to look at it; it's just four entertaining stories. Or it's an expression of the culture of a people,

whose dealings lend themselves to mysteries and fantasies."

The women in the *Ring* cycle strike some people as the more interesting characters, the people who are responsible for the completion of the cycle and the eventual restoration of the Rheinmaiden's gold at the end of *Die Götterdämmerung*. Ghita is mildly shocked at this suggestion. "Do you really think so? I think the men are more interesting. Isn't that funny?"

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Photo: Caroline Crawford



Ghita Hager demonstrates how she wants a spear to be held.

"All of the women in *Die Walküre* are different personifications of clearly defined different types of women. They are personifications of principles. If Brünnhilde is a personification of an Amazon woman, a strong, action woman with sensitivity and introspection, it doesn't mean that she cannot also personify a principle of Erda, namely being a mother-goddess. Being Erda's daughter, Brünnhilde is also connected with life and death forces.

"Sieglinde is one of my favorites. She is truly loving and warm, just about

ideal to me in her attitude. She is the most humane character of them all.

"Fricka is the goddess of marriage, an institution. Or, she is just a jealous housewife. Wotan is creation. The Wotan-Fricka conflict in the second act of *Die Walküre* is that of ideas solidifying into institutions.

"There are people capable of taking an idea and creating it—like daVinci's idea of flight, then the Wright brothers made it happen, but without Boeing and Douglass it is not possible to

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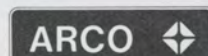
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	December 20	National Symphony, Andre Kostelanetz conducting Tchaikovsky

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fly today. It's like theater as well. No Mozart opera is possible without a crew of people to put it on the stage. The original vision of the creator changes somewhat as it is filtered through the other parties. Some of the vision may be lost as the vision is institutionalized, especially in the cases of philosophy and religion. Fricka is the institution and Wotan is the idea which needs the organization of the institution. He is fearful and desperate of stagnation, which is what will happen if he gives in to Fricka, which he must do or else there is chaos."

Ghita realizes that such a representation of a creative conflict is difficult to produce on stage. "You don't represent institutions on stage; only people can do theater. The audience has the right to feel their own way about that type of myth and we shouldn't force them into one way of looking at it. Unless there is dialogue between stage and audience, there is no theater.

"Wotan is a creative personality. He creates a world and Fricka creates the order in it. If there is no longer a counter force, only stasis, there is no development, the cycle of ideas cannot change and develop.

"Hunding is a socially established, solid person. He fits into the order of time and the environment. He has

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the right house, the right car, money in the bank. He is of Fricka's world; an average guy who finds his wife with an outlaw. He's not a heavy, as he is so often portrayed.

"Siegmond is not a criminal, but he violates the accepted rules of the people he lives with; he does what they do not approve of, and lives like an outlaw. The tensions and energies of his father are very active in him; he is a loner and an outsider, chased and hunted throughout his life. A god he isn't.

"I think that Hunding, Sieglinde and Siegmund are the primary human beings of the opera. The end of the first act is one of the deeply humane moments in musical literature. It goes from charity to sexual energy, all the elements of human emotion, in such a brief period of time. It's emotionally charged. In a world of conventions, Siegmund and Sieglinde are tragic victims and must be destroyed.

"*Die Walküre* is not a Teutonic muscle piece, but a work that is very sensitive, dealing with the tragic inter-developments that occur in people's lives, such as falling in love, as Siegmund and Sieglinde do, or the problems of social life, witness Hunding and Siegmund's conflict. There are also the problems of professional life, Wotan's development for example, or the problems of a public life, as the clash between Wotan and Fricka.

"*Die Walküre* is about suffering and overcoming it, living through it, en-

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joying it, with both happiness and sorrow."

Ghita is eminently qualified to talk about opera and theater. She started her performing career at age ten, as a dancer in the corps de ballet with the opera company in Berlin, and spent ten years of her life as a principal dancer with the Munich State Opera, performing in productions of Cinderella, and Swan Lake. When she came to this country, she had already begun explorations in choreography and directing.

"I've always had a fascination with what's going on stage," she explains, "and what's going on, on stage. For me, music and drama make up opera; music and performing are dance or mime. There is a difference. Opera is feeling as much as thinking; it's both cerebral and emotional, with feelings. Words are used in theater, whereas words and music combine in opera. There is brain and there is body. To me, that is the greatest fascination with opera. Or opera can be just like a popular song, something nice and entertaining.

"Opera is like *The Magic Flute*; there is Papageno's world, that a little kid can understand, and Sarastro's world, that a genius like Ingmar Bergman can interpret. There is that span and range in opera which applies particularly to the *Ring* and to *Die Walküre*."

Paul Chaplin is the staff writer for San Francisco Opera.

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# San Francisco Opera 1976 Poster

# San Francisco Opera 1976

Karl Herbert Adler, General Director

The San Francisco Opera 1976 poster, designed by Browning Graphics, represents a stylized portion of a curtain being drawn back to symbolically reflect the opening of the season.

The graphic is a silk screen using three colors—silver, blue and black—diecut at the bottom to indicate the ruffle of the curtain.

The poster has been prepared in two versions: in a 13" x 39" format, on sale at the Opera Box Office for \$10.00, and a 23 1/4" x 70" collector's special edition for \$75.00. Information on the special edition may be obtained by contacting the Opera public relations department.

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
		September 10	11	12
14 Die Walküre	15 Titus	16	17 Die Walküre	18 La Forza del Destino
21 La Forza del Destino	22 Die Walküre	23	24 La Forza del Destino	25 Titus
28 Titus	29 La Forza del Destino	30	October 1 Titus	2 Die Walküre
5 Titus	6 Peter Grimes	7	8 Titus	9 Peter Grimes
12	13 Peter Grimes	14	15 Die Frau ohne Schatten	16 Titus
19 Die Frau ohne Schatten	20 The Makropulos Case	21	22 Peter Grimes	23 Titus
26 The Makropulos Case	27 Cavalleria Rusticana / Pagliacci	28	29 The Makropulos Case	30 Cavalleria Rusticana / Pagliacci
November 2 Die Frau ohne Schatten	3	4	5 Cavalleria Rusticana / Pagliacci	6 Angiolina
9 Angiolina	10 Cavalleria Rusticana / Pagliacci	11	12 Cavalleria Rusticana / Pagliacci	13 La Forza del Destino
16 Cavalleria Rusticana / Pagliacci	17 Il Barbiere di Siviglia	18 Angiolina	19 La Forza del Destino	20 Il Barbiere di Siviglia
23 Cavalleria Rusticana / Pagliacci	24 Cavalleria Rusticana / Pagliacci	25 Il Barbiere di Siviglia	26 Angiolina	27 Cavalleria Rusticana / Pagliacci
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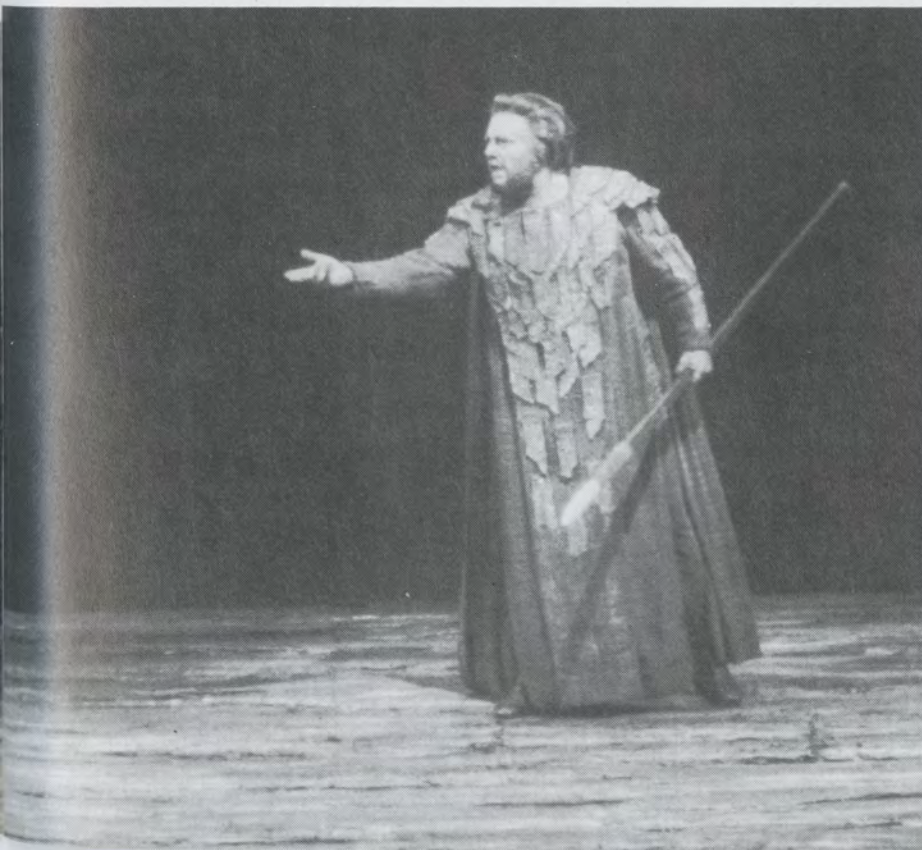
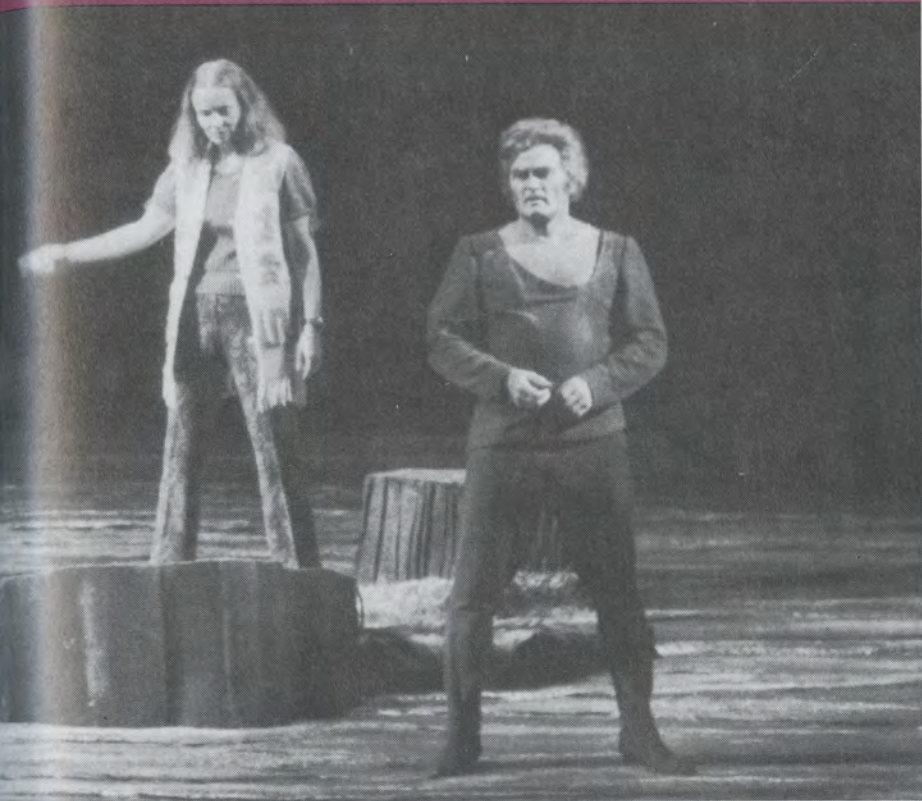


Leonie Rysanek and Jon Vickers are positioned by stage director Ghita Hager

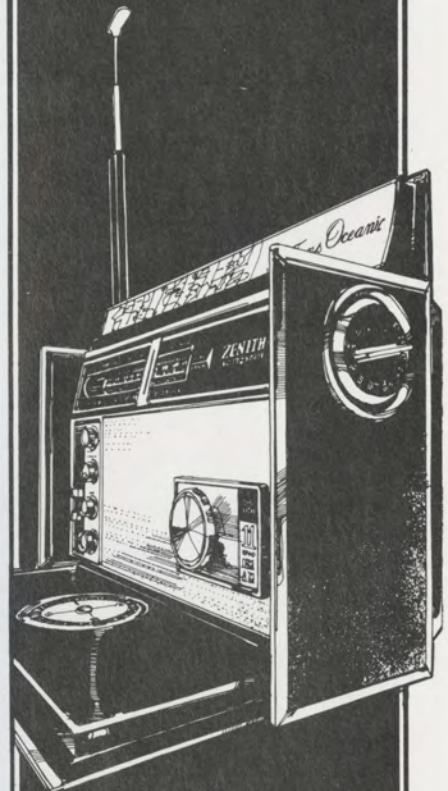
Ruth Hesse and Hans Sotin rehearse Act II

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# A Family Affair

*by Tom Acord*

San Francisco Opera: Die Walküre



From Richard Wagner's (1813-1883) initial studies of epic history in 1842, through the sketching and completion of the libretto for *Die Walküre* on June 30, 1852, to the completion of the score in March of 1856, only fourteen years transpired. On first glance it is merely intriguing to see how such a short period of time could eventually occupy the thoughts and obsessions of so many men through the years. Yet Wagner and his *Ring* have been the center of more literary attention and recording than any other composer in history. As part two of the tetralogy, *Die Walküre* (often referred to as "day one" with *Das Rheingold* serving as prelude to the remaining three part work), it is most effective to view *The Ring* as a whole and observe the various attitudes toward production taken by Richard Wagner and his descendants. Are we dealing with a great music which has to support a rather tedious and inconsistent drama owing to the combining of real people with mythical gods? Is it a drama

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Photo: Carolyn Mason Jones





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# THE WIZ

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RWAGNER  
DIE WALKÜRE

SIEGMUND

Costume design: Wolfram Skalicki

of psychological overtones which happens to be set to music? Possibly it is an allegory? Is *The Ring* a soapbox podium for the personal racial and political prejudices of the author/composer? But more importantly, from our practical point of view, is the opera to be presented with realism or symbolism? And with what means is this to be obtained?

That Richard Wagner preferred "Musical Drama" to the nomenclature "Opera" is the key to *Die Walküre* and *The Ring* in general. The audience is to observe all facets and strata of the

production evenly, i.e. simultaneously. From one's perception of the then typical two-dimension sets, the "invisible orchestra" (the orchestra was mostly under the stage with a huge shell separating it from the audience—which served to hide the players and project the sound back to the stage), and natural performers (carefully instructed to portray their roles dramatically), the impact of the music drama was intended to affect inner reason with harmony of realism and moral idealism. With the selection of



WAGNER  
DIE WALKÜRE

Costume design: Wolfram Skalicki

subject from mythology (as myths deal with the deepest of human problems and isolate emotions with the simplest clarity), Wagner was free of the demands of historical data and logistical fact. With the production control of a tyrant, Wagner was free to cast, instruct, and coach every note in the score. And last and foremost, with the composition of music and the writing of the text, he was in control, aurally and visually.

It is from this complete integration of the production into a unified whole

that the premise of Wagner's creations has been able to evolve to the stark, Twentieth Century symbolic production of his grandson, Wieland Wagner. Through the years, first his wife Cosima (from 1885 to 1906 when health failed her), his son Siegfried (1906 to 1931), Siegfried's wife, the English-born Winifred (1931 to 1944), and now Winifred's sons, Wieland and Wolfgang Wagner (1951 to the present), Wagnerian opera has enjoyed the tradition of family influence. Wagner's descendants have dominated produc-

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tion ideas throughout the world, continuing his demanding and exacting attitudes, if not his directions.

The realization of any work of art is at best tenuous, for there is nothing absolute about a work of art. Richard Wagner, as all great men do, had profound views on many subjects, often contradictory. Definition of him or any of his work is then to the discretion of the individual, for example, the Nordic supremacy view held by Adolph Hitler in the thirties, or the opposite, the universality of man now espoused by the present Bayreuth regime.

For the 1876 world premiere of *The Ring* at Bayreuth (*Die Walküre* was first performed in Munich, June 26, 1870 under Franz Wullner), Wagner approached the professor Joseph Hoffmann to design the sets. An artist by profession, Hoffmann was instructed to familiarize himself thoroughly with *The Ring* before presenting any sketches for the major scenes. These sketches were given to the Bruckner brothers for realization and set design. This procedure by Wagner was to incorporate the aesthetic nature of the artist applied to set design rather than rely on the mundane construction-oriented designer. Wagner's attitude towards costumes is shown by the world premiere of *Das Rheingold* in Munich where Loge was to have "large eyes brightened by silver foil in a pale face, red hair flaring upward like flames." Likewise, "the gods must never change their appearance and Wotan must never be parted from his hat." Special effects, such as the swimming machine designed by Karl Brandt, were monstrous in scope as well as function. Each of the Rheinmaidens would require two stage hands to manipulate the machinery and a separate choreographer was needed to supervise the movement. Sisters Lilli and Marie Lehman and Fräulein Lammert were the original maidens, and most determined to avoid such a contraption. But their

efforts were to no avail, and they were ultimately enchanted with the machine. A so-called "Bayreuth style" developed from the too rigid application of Wagner's conception of the complete actor-singer. Just as the man had rebelled against the current concept of operatic frivolities—silly plots, subservient music, plastic personalities, non-relevant melodies or vocalises — he expected the singer to approach any of his *Ring* roles with a uniformity of acting and vocal delivery. As the sole authority, Wagner could and did insist that the singers should read the text and get to know it thoroughly before they even heard the music, maintaining that only in this way could the singer grasp the musical line of his part, which was shaped more by dramatic than purely musical sense. Then, knowing exactly what he had to express, fitting gestures and actions would follow automatically. His intent was for a completely natural gesture.

From the initial Bayreuth festival in 1876 under Wagner's direct control, *The Ring* was to soon dominate the music world. In apprenticeship fashion were conductors like Richter, Mottl, Levi, Fisher, and Zumpe. Angelo Neumann, originally a singer at Leipzig, became the major producer of *The Ring* in subsequent years due to the financial hardships at Bayreuth for the next six years. Through his courage, knowledge and, most importantly, the ability to endure the irascible Wagner, Neumann was able to convince the man of the need to present *The Ring* all over Europe: first in Leipzig in 1878, then to Berlin (1881), and to London in 1882 with Seidl conducting. By train, Neumann toured Belgium, Italy, Germany, Holland, Hungary, and Austria with 134 people including a 60 piece orchestra. Five railroad cars

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Costume design: Wolfram Skalicki



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were needed to transport the machinery alone.

Inherent in the huge scope of Wagner's musical dramas is the attitude of the profession surrounding it. Wagnerian roles gave great rumor from the very beginning to the excessive demands put upon singers. This is quite false though, for Wagner knew the human voice perfectly and wrote well within the limits of the well-trained voice. However, rumors do exist. The first Tristan, Ludwig Schorr von Car-

olsfeld died suddenly at the age of 29. The first Vienna Bechmesser, Julius Campe is said to have died from a cold he caught while lying on the draughty stage in Munich during the third act of *Tristan und Isolde*. Hedwig Richter-Kinderman, the Sieglinde of Neumann's touring company died in Trieste at the age of 29. And in London in 1882, Emil Scaria (Wotan) suffered a mental breakdown which brought an end to his young career.

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As Kurt Herbert Adler wrote in his introduction to this year's brochure, "San Francisco Opera takes pride in celebrating the Twin Bicentennial of the City of San Francisco and the nation by presenting a wide-ranging repertoire which strongly emphasizes artistic accomplishments of the 20th century." Each year, our fall season seems to surpass in excellence those which have gone before and 1976, our 54th consecutive year, will, I am confident, reach new heights. We open with the San Francisco premiere of Massenet's "Thais"; the title role will be sung by the glamorous and exciting Beverly Sills.

Our contribution to the Bicentennial will be the world premiere of "Angle of Repose". This opera is based on Wallace Stegner's Pulitzer Prize winning novel and was commissioned by the San Francisco Opera Association. Composer Andrew Imbrie and librettist Oakley Hall have adapted the novel to grand opera which will be sung by an all-American cast. Nine other operas, some old favorites, some of modern vintage, complete this well-balanced season. Our brilliant general director, Maestro Adler, with his splendid staff and well organized company, will again demonstrate that San Francisco Opera continues to be included among the few great opera companies in the world. Advance ticket sales indicate that the community recognizes this and that we will continue the nearly 100% capacity attendance which we have enjoyed in recent years.

In addition to "Thais" and "Angle of Repose", we will have new productions of four operas. The wear and tear on sets and costumes is fantastic and it is also exciting to see old favorites in new clothes. However, new productions are terribly expensive and we must depend on substantial gifts by interested donors to make them possible. We are indebted to Cyril Magnin, a long-time friend of San Francisco Opera, for a generous gift making possible the new "Thais". "Angle of Repose" has been financed

by substantial gifts from San Francisco Foundation, City and County of San Francisco, National Endowment for the Arts, as well as contributions by a number of arts patrons. For part of the new production of "La Forza del Destino" we are grateful to a number of arts patrons and the William H. Noble Estate. "Die Frau ohne Schatten" was made possible by the generosity of arts patron Cynthia Wood. Our vice president and treasurer, James D. Robertson, for the sixth consecutive year, has financed part of a new production—this year "Cavalleria Rusticana" and "I Pagliacci."

To all of these patrons go our special thanks.

Opera in San Francisco is not just the International Fall season which we are now enjoying, but is a year around program, all under the general direction of Mr. Adler and his staff. These activities include Spring Opera Theater, Western Opera Theater, Merola Opera Program, Brown Bag Opera and San Francisco Opera Auditions. Our total program is unique; no other opera company in the country can boast of such scope.

Opera is probably the most expensive performing art form. This can be readily understood when one considers the hundreds of people necessary to stage a production of the quality for which we are renowned. Our costs for 1976 are estimated at \$5,700,000. Ticket revenues cover just over 60% of these costs, a ratio which is probably higher than any major opera company in the world. To put this in perspective, if we were to depend solely on ticket revenues to cover our costs, our prices would have to range from about \$11.00 to \$41.50 per seat instead of our actual range of \$6.00 to \$25.00. You may have read recently that the portion of annual costs of the Paris Opera which are subsidized by the French Government have reached 17 million dollars, a figure almost three times our total costs. And yet, on a visit there a few months ago, my ticket cost me the equivalent of \$30.00!

How have we raised the remaining 40% of our costs? From generous patrons who finance new productions, from guarantors, grants from local and federal governments, income from our endowment funds, donations from the Opera Guild, and from contributions by corporations, foundations and individuals to our annual Operating Fund campaign. But costs continue to rise because of inflation and we must in-

crease the number of contributors significantly if we are to avoid substantial deficits. Thousands of loyal opera lovers help each year, but thousands more are needed. If you are not presently a contributor to our annual fund drive, won't you please join now? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Opera's future depends on you. Don't let us become a candidate for the list of endangered species.

We continue to be grateful for the financial support from various organizations, without whose help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco, and the War Memorial Board of Trustees. We are also indebted to Opera ACTION which continues to render all kinds of help to San Francisco Opera, not only reducing our costs but spreading the word of opera throughout our community.

For many years, each opera has been broadcast once over KKHJ AM/FM in San Francisco and KFAC AM/FM in Los Angeles. This year, broadcasts will be extended to audiences in Sacramento, Fresno, San Diego, Portland and Seattle. These broadcasts are made possible by grants from Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, for which we are most grateful. The quality of the broadcasts is exceptional and you owe it to yourself to listen.

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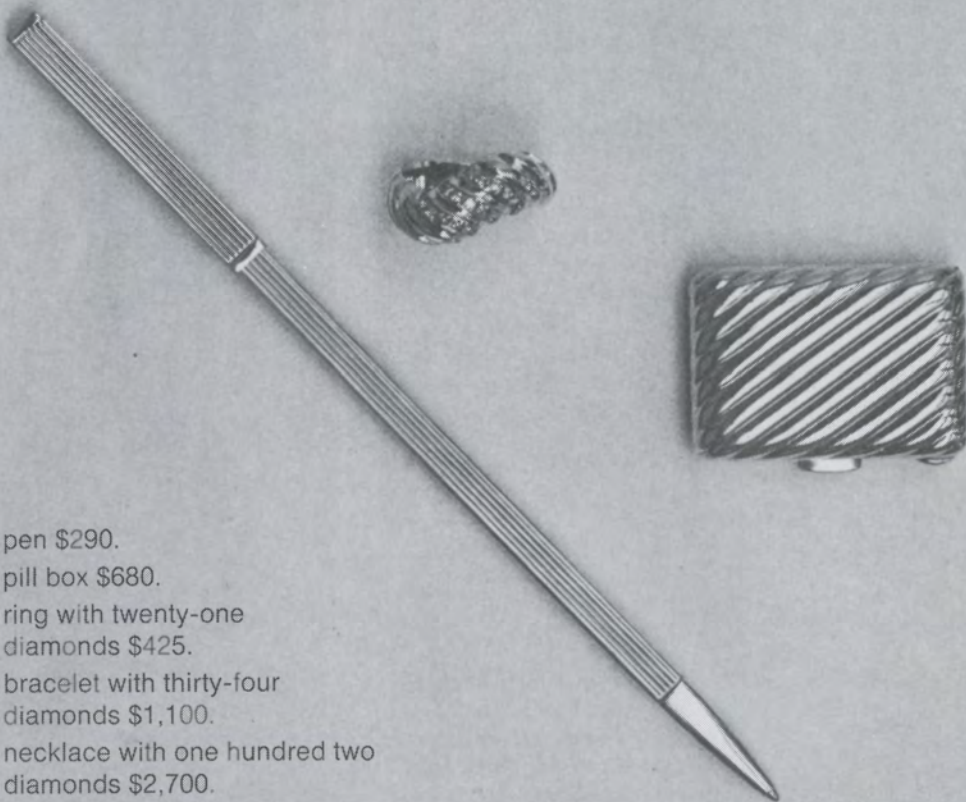
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<i>Sound Design</i>	Peter V. C. Quaintance
<i>Assistant to the Technical Director</i>	Larry Klein
<i>Technical Assistant</i>	Rodney Gordon†
<i>Costume Shop</i>	Walter Mahoney, Marna Clark
<i>Costume Supervision</i>	Lawrence Casey*
<i>Wardrobe Department</i>	Craig Hampton, Patricia Bibbins
<i>Wig and Makeup Department</i>	Richard Stead, Paul Alba, Judith Disbrow, Karen Bradley, Rex Rogers
<i>Rehearsal Department</i>	Judith O'Dell, Richard Johnson*, Susan Koscis**
<i>Super Department</i>	Thomas E. Curran, III
<i>Scenic Construction</i>	Pierre Cayard
<i>Scenic Artist</i>	Norman Rizzi
<i>Master Carpenter</i>	Michael Kane
<i>Master Electrician</i>	George Pantages
<i>Master of Properties</i>	Ivan J. Van Perre
<i>Broadcast Coordinator</i>	Marilyn Mercur
<i>Official Photographers</i>	Greg Peterson, Ron Scherl
<i>Master Carpenter</i>	Technical Staff for the War Memorial Opera House
<i>Master Electrician</i>	Michael Willcox
<i>Master of Properties</i>	Jack Philpot Perrie Dodson

\*San Francisco Opera debut \*\*American opera debut †National Opera Institute Apprentice

*The Knabe is the official piano of San Francisco Opera*

The 1976 San Francisco Opera season is supported by a much-appreciated grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and by a generous grant from the San Francisco Hotel Tax Fund.

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## Artists

Regine Crespin  
Claudia Cummings  
Faith Esham\*  
Edna Garabedian  
Susan Goreniuc\*  
Shirley Lee Harned\*  
Heather Harper  
Ruth Hesse\*  
Nina Hinson  
Gwendolyn Jones

Raina Kabaivanska  
Roberta Knie\*  
Susanne Marsee\*  
Janis Martin  
Linn Maxwell\*  
Sheila Nadler  
Donna Petersen  
Linda Roark  
Noelle Rogers\*  
Leonie Rysanek

Ursula Schroeder-Feinen\*  
Nancy Shade\*  
Sharon Sherrard\*  
Anja Silja  
Beverly Sills  
Pamela South  
Anna Tomowa-Sintow  
Tatiana Troyanos  
Frederica Von Stade

Claes H. Ahnsjö\*\*  
Lorenzo Alvary  
Giacomo Aragall  
Walter Berry\*  
Garbis Boyagian\*\*  
John Brecknock\*  
Renato Bruson  
Samuel Byrd\*  
Renato Capecchi  
Paul Crook\*  
John Davies  
Placido Domingo  
Dale Duesing\*\*  
John Duykers  
Brent Ellis\*  
Geraint Evans  
Renato Francesconi\*

Joseph Frank  
Paul Geiger\*  
Peter Glossop  
Clifford Grant  
Hakan Hagegard\*\*  
Colin Harvey  
Joshua Hecht  
James Hoback\*  
Robert Ilosfalvy  
Wassili Janulako  
James Johnson\*  
Matti Kastu\*\*  
Kolos Kovats\*\*  
William Lewis  
Juan Lloveras  
Chester Ludgin  
Alexander Malta\*\*

Raymond Manton  
Sherrill Milnes  
Paul Plishka\*  
Bruno Prevedi\*  
Neil Rosenshein\*  
Hans Sotin\*  
Peter Strummer  
Giorgio Tozzi  
Domenico Trimarchi\*  
Wayne Turnage\*  
Jon Vickers  
Ingvar Wixell

\*San Francisco Opera debut  
\*\*American opera debut

## CHORUS

*Women*  
Janice Aaland  
Peggy Ahrens  
Kathy Anderson  
Candida Arias-Duazo  
Doris Baltzo  
Roberta Bowman  
Norma Bruzzone  
Louise Corsale  
Patricia Diggs  
Beverly Finn  
Lisa Louise Hill  
Cecilia MacLaren  
Tamaki McCracken  
Sharon McKibbin  
Elaine Messer  
Irene Moreci  
Penelope Rains  
Anna Marie Riesgo  
Ramona Spiropoulos  
Rose Parker  
Bonnie Jean Shapiro

Claudia Siefer  
Lola Lazzari Simi  
Linda Millerd Smeage  
Claudine Spindt  
Alma Wells  
Sally Winnington  
Arlene Woodburn  
Garifalia Zeissig

*Men*  
Winther Andersen  
Daniel Becker  
Robert Bjoernfeldt  
David M. Cherveney  
Thomas Clark  
Robert Clyde  
Neil Cooper  
Robert Delany  
John Del Carlo  
John L. Glenister  
Ross Halper  
Kenneth Hybloom

Gerald Johnson  
Robert Klang  
Conrad Knipfel  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Jim Meyer  
Thomas Miller  
Kent Nagano  
Eugene Naham  
Charles Pascoe  
Kenneth Rafanan  
Thomas Reed  
Robert Romanovsky  
John Segale  
Francis Szymkun  
James Tarantino  
D. Livingstone Tigner  
William Chastaine  
Tredway  
John K. Walters  
R. Lee Woodriff

## EXTRA CHORUS

*Women*  
Elizabeth Anker  
Anne Buelteman  
Suzanne Compton  
Cynthia Cook  
Judith F. Hansen  
Margaret Hamilton

Judith Harris  
Gloria Holmby  
Jean Ostrander  
Patricia Schuman

*Men*  
Gennadi Badasov

Michael Bloch  
Dale Emde  
Thomas Hart  
Matthew Miksak  
Karl Saarni  
Lorenz Schultz  
James Tipton

## BALLET

*Women*  
Margaret DeWitt  
Jean Harris  
Wendy Holt  
Sherri Parks  
Angie Smith  
Maria Angela Villa

*Men*  
Ric "E" Abel  
Isom Buenavista  
Jeffrey Judson  
Randall Krivonic  
Jeffrey Smith  
Sulpicio Wagner

Richard Browne  
*Ballet Captain*

# Orchestra

## 1ST VIOLIN

Jacob Krachmalnick  
*Concertmaster*  
William E. Pynchon  
Ferdinand M. Claudio  
Bruce Freifeld  
Silvio Claudio  
Ezequiel Amador  
Mafalda Guaraldi  
George Nagata  
Ernest Michaelian  
Jeanne Marvin  
Michael Sand  
Celia Rosenberger  
Frances Shorr  
Myra Bucky

## 2ND VIOLIN

Felix Khuner *Principal*  
Herbert Holtman  
Virginia Roden  
Barbara Riccardi  
Robert Galbraith  
Gail Schwarzbart  
Carol Winters  
Eva Karasik  
William Rusconi  
Linda Deutsch  
Greg Mazmanian

## VIOLA

Rolf Persinger *Principal*  
Detlev Olshausen  
Lucien Mitchell  
Tom Elliott  
Kenneth Harrison  
Jonna Hervig  
Ellen Smith  
Don Ehrlich  
Miriam Dye

## CELLO

David Kadarauch *Principal*  
Rolf Storseth  
Judiyaba  
Sally Kell  
Tadeusz Kadzielawa  
Helen Stross  
Melinda Wagner  
Barbara Wirth

## BASS

Michael Burr *Principal*  
S. Charles Siani  
Carl H. Modell  
Donald Prell  
Philip Karp  
Steven D'Amico  
Jonathan Lancelle

## FLUTE

Walter Subke *Principal*  
Lloyd Gowen  
Gary Gray  
Patricia Fawcett

## PICCOLO

Lloyd Gowen  
Gary Gray

## OBOE

James Matheson *Principal*  
Raymond Duste  
Deborah Henry  
Eleanor Dusté

## ENGLISH HORN

Raymond Duste

## CLARINET

Philip Fath *Principal*  
Donald Carroll  
David Breeden  
Richard Burke

## E FLAT CLARINET

David Breeden

## BASS CLARINET

Donald Carroll

## BASSOON

Walter Green *Principal*  
Jerry Dagg  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## FRENCH HORN

Arthur D. Krehbiel  
*Principal*  
John Krueger  
Jeremy Merrill  
Paul McNutt

## FRENCH HORN/ WAGNER TUBA

David Sprung *Principal*  
Ralph Hotz  
James Callahan  
Gail Sprung

## TRUMPET

Donald Reinberg *Principal*  
Edward Haug  
Chris Bogios

## BASS TRUMPET

Mark Lawrence

## TROMBONE

Ned Meredith *Principal*  
Mark Lawrence  
John Bischof  
Stephen Kohlbacher

## BASS TROMBONE

Elwood Williams

## TUBA

Floyd Cooley

## TIMPANI

Elayne Jones *Principal*  
Anthony Cirone

## PERCUSSION

Lloyd Davis  
Peggy C. Lucchesi  
Richard Kvistad

## HARP

Anne Adams *Principal*  
Marcella De Cray

## PERSONNEL MANAGER

Thomas B. Heimberg

## LIBRARIAN

Lauré Campbell

## BOYS CHORUS


William Ballard  
*Music Director*  
Donald E. Osborne  
*Assistant Music Director*  
Joellen Piskitel  
*Accompanist*

James Baker  
Eric Brudos  
Jon Cockerline  
Laramie Crocker  
John Doxey  
James Dreer

George Fernandez  
Douglas Fields  
Scott Flemming  
Brian Gordon  
Ben Harrison  
Steven Heffelfinger  
Ethan Kaplan  
Martin Kovach  
Martin LaPlaca  
Mark Loudon  
Stephen Myers  
Christopher Nomura

Andrew Podell  
Peter Reilly  
Marco Remedios  
Stephen Rumph  
Jeffrey Silver  
John Smalley  
Dan Tadmor  
Clement Ulrichs  
James Urquhart  
Peter Vizcaino  
Bradley White  
Douglas Wing

*David Stephen*

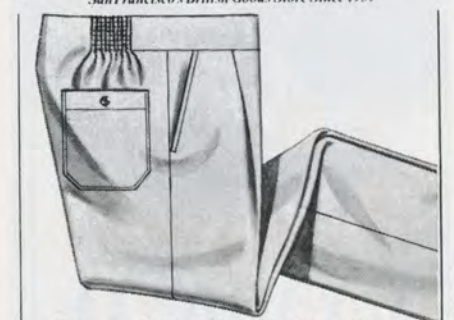


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## SUPERNUMERARIES

### Women

Dorothy Brown  
Madeline Chase  
Barbara Clifford  
Joanne Dickson  
Gina Farruggio  
Janice Fillip  
Nancy Kennally  
Marilyn Mathers  
Cynthia Milina  
Edith Modie  
Louise Russo  
Ellen Sanchez  
Shelley Seitz  
Laurie Thompson

### Men

Jesse Alexander  
Steve Bauman  
Thomas Carlisle

Ronald Cavin  
Rudolph Cook  
Burton Covel  
Donald Crawford  
Everett E. Evans, Jr.  
Herbert Harvey  
Martin Izquierdo  
Kenneth Jakobs  
Janusz  
Julius Karoblis  
Rodney McCoy  
Gregorio Mendoza  
Lawrence Millner  
Paul Newman  
James Preovolos  
Noble Edward Reynolds  
Paul Ricks  
Raymond Salazar  
Thomas Simrock  
Jonathan Spieler

Kent Spiers  
Colin Warner  
David Williams  
Joseph Williams  
Gerald Wood

### Children

Michelle Brown  
Lilo Campeau  
Steven Cohen  
Hardy Crawford  
Martha Crawford  
Gregory Gillbergh  
Anthony Gonzalez  
Claudia Heyneman  
Jennifer Heyneman  
Gregory Moreci  
Daniel O'Connor  
April Sack  
Celia Sack



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Five delightfully theatrical operas (one double-bill)  
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# 1976 Season Repertoire

New Production made possible by a generous gift from Cyril Magnin  
San Francisco Opera Premiere

**THAÏS**  
Massenet  
IN FRENCH

Sills, Jones, Cummings, South,  
Harned\*/Milnes, Ahnsjö\*\*, Malta\*\*

Conductor: Pritchard  
Production: Capobianco  
Designer: Toms  
Choreographer: Falco\*  
Chorus Director: Jones

Friday Sept 10 8PM  
Gala Opening Night

Wednesday Sept 15 8PM  
Sunday Sept 19 2PM  
Saturday Sept 25 8PM  
Tuesday Sept 28 8PM  
Friday Oct 1 8PM

**DIE WALKÜRE**  
Wagner  
IN GERMAN

Knie\*, Rysanek (Sept. 11, 14, 17)//  
Martin (Sept. 22, 26, Oct. 2), Hesse\*,  
Goreniuc\*, Roark, Sherrard\*,  
Garabedian, Jones, Harned, Petersen,  
Nadler/Vickers, Sotin\*, Grant

Conductor: Suitner  
Stage Director: G. Hager  
Designer: Skalicki

Saturday Sept 11 7:30PM  
Tuesday Sept 14 7:30PM  
Friday Sept 17 7:30PM  
Wednesday Sept 22 7:30PM  
Sunday Sept 26 1:30PM  
Saturday Oct 2 1PM

New Production made possible, in part, by generous gifts from a number of arts patrons and the William H. Noble Estate

**LA FORZA DEL DESTINO**  
Verdi  
IN ITALIAN

Tomowa-Sintow, Marsee\*, Jones/  
Francesconi\*, Bruson, Plishka\*,  
Trimarchi\*, Malta, Frank, Geiger\*,  
Davies

Conductor: Adler  
Production: Fassini\*  
Designer: Samaritani\*  
Choreographer: Guidi\*  
Chorus Director: Jones

Saturday Sept 18 8PM  
Tuesday Sept 21 8PM  
Friday Sept 24 8PM  
Wednesday Sept 29 8PM  
Sunday Oct 3 2PM

Kabaivanska, Marsee, Jones/Ilosfalvy,  
Boyagian\*\*, Kovats\*\*, Trimarchi, Malta,  
Frank, Geiger, Davies

Conductor: Adler  
Production: Fassini  
Stage Director: Farruggio  
Designer: Samaritani  
Choreographer: Guidi  
Chorus Director: Jones

Sunday Nov 7 2PM  
Saturday Nov 13 1:30PM  
Friday Nov 19 8PM

**TOSCA**  
Puccini  
IN ITALIAN

Rysanek (Oct. 2, 5)//Martin (Oct. 8, 10,  
16, 23)/Aragall, Wixell, Trimarchi,  
Johnson\*, Frank, Strummer, Davies

Conductor: Peloso  
Production: Ponnelle  
Stage Director: Prohaska\*\*  
Designer: Ponnelle  
Chorus Director: Jones

Saturday Oct 2 8PM  
Tuesday Oct 5 8PM  
Friday Oct 8 8PM  
Sunday Oct 10 2PM  
Saturday Oct 16 8PM  
Saturday Oct 23 1:30PM

**PETER GRIMES**  
Britten  
IN ENGLISH

Harper, Nadler, Petersen, Cummings,  
South/Vickers, Evans, Malta, Turnage\*,  
Crook\*, Geiger, Frank, Duykers

Conductor: Pritchard  
Production: Evans  
Designer: Toms  
Chorus Director: Jones

Wednesday Oct 6 8PM  
Saturday Oct 9 8PM  
Wednesday Oct 13 8PM  
Sunday Oct 17 2PM  
Friday Oct 22 8PM

New Production made possible by a generous gift from Cynthia Wood

**DIE FRAU OHNE SCHATTEN**  
R. Strauss  
IN GERMAN

Rysanek, Schroeder-Feinen\*, Hesse,  
Cummings, South, Roark, Jones,  
Harned, Petersen/Kastu\*\*, Berry\*,  
Johnson, Alvary, Hecht, Duykers,  
Hoback\*, Turnage, Geiger, Byrd\*

Conductor: Böhm\*  
Production: Lehnhoff  
Designer: Zimmermann\*  
Chorus Director: Jones

Friday Oct 15 8PM  
Tuesday Oct 19 8PM  
Sunday Oct 24 1:30PM  
Saturday Oct 30 8PM  
Tuesday Nov 2 8PM

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## Repertoire

continued

### THE MAKROPULOS CASE

Janáček  
IN ENGLISH

Silja, South, Jones, Harned/Lewis,  
Evans, Crook, Hecht, Manton,  
Rosenshein\*, Davies

Conductor: Von Dohnanyi  
Stage Director: Pountney\*  
Designer: Bauer-Ecsy  
Production Coordinator: Ecsy\*  
Chorus Director: Jones

Wednesday Oct 20 8PM  
Saturday Oct 23 8PM  
Tuesday Oct 26 8PM  
Friday Oct 29 8PM  
Sunday Oct 31 2PM

New Productions made possible, in part, by a generous gift from James D. Robertson

### CAVALLERIA RUSTICANA

Mascagni  
IN ITALIAN

Troyanos (first 5 perfs.)//Crespin (Nov. 16, 21, 24, 27), Esham\*, Petersen/  
Domingo (first 6 perfs.)//Lloveras (Nov. 21, 24, 27), Janulako

and  
I PAGLIACCI  
Leoncavallo  
IN ITALIAN

Rogers\* (first 6 perfs.)//Kabaivanska (Nov. 21, 24, 27)/Domingo (first 6 perfs.)//Prevedi\* (Nov. 21, 24, 27), Wixell (first 6 perfs.)//Glossop (Nov. 21, 24, 27), Ellis\*, Frank, Hoback, Davies

Conductor: Schermerhorn  
Production: Ponnelle  
Designer: Ponnelle  
Chorus Director: Jones

Wednesday Oct 27 8PM  
Saturday Oct 30 1:30PM  
Friday Nov 5 8PM  
Wednesday Nov 10 8PM  
Saturday Nov 13 8PM  
Tuesday Nov 16 8PM  
Sunday Nov 21 2PM  
Wednesday Nov 24 8PM  
Saturday Nov 27 8PM

World Premiere made possible by generous gifts from the National Endowment for the Arts, City of San Francisco, San Francisco Foundation and a number of arts patrons

In celebration of the Twin Bicentennial of the U.S.A. and the City of San Francisco

### ANGLE OF REPOSE

Imbrie  
IN ENGLISH

Shade \*, Marsee, Garabedian/Ludgin,  
Lewis, Duesing\*\*, Hecht, Johnson,  
Byrd, Turnage, Davies, Hoback

Conductor: Mauceri\*  
Production: Freedman\*  
Set Designer: Schmidt\*  
Costume Designer: Casey\*  
Choreographer: McFall\*  
Chorus Director: Jones

Saturday Nov 6 8PM  
Tuesday Nov 9 8PM  
Sunday Nov 14 2PM  
Thursday Nov 18 8PM  
(Tuesday evening prices)  
Friday Nov 26 8PM

### IL BARBIERE DI SIVIGLIA

Rossini  
IN ITALIAN

Von Stade, Hinson/Hagegard\*\*, Brecknock\*, Capecchi, Tozzi, Turnage, Duykers, Harvey

Conductor: Varviso  
Stage Director: G. Hager  
Designer: Siercke  
Chorus Director: Jones

Friday Nov 12 8PM  
Wednesday Nov 17 8PM  
Saturday Nov 20 8PM  
Tuesday Nov 23 8PM  
Thursday Nov 25 8PM†  
Sunday Nov 28 2PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices

\*San Francisco Opera debut  
\*\*American opera debut

REPertoire, CASTS AND DATES  
SUBJECT TO CHANGE

# Special Events

## OPERA ACTION PREVIEWS

### MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 PM. Series registration is \$8.50; single tickets are \$2 (\$1.50 for students and senior citizens). For information, please call (415) 435-0191.

September 16  
*LA FORZA DEL DESTINO*  
Ramona Rockway and Singers

October 14  
*DIE FRAU OHNE SCHATTEN*  
Dr. Jan Popper

October 21  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

November 4  
*ANGLE OF REPOSE*  
Robert Commanday

A Gala "Overture to the Previews" performance by San Francisco Opera's Brown Bag Opera singers will be held on September 23, 2 PM, at the Sausalito Women's Club, 120 Central Avenue. A donation of \$3.00 is requested. For reservations, please call (415) 332-3922.

### SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Road, at 7:30 PM. Series registration is \$10; single tickets are \$2.50 (\$1.25 for students with I.D.). For information, please call (415) 321-9875, or 941-3890.

September 12  
*THAÏS*  
Dr. Dale Harris

September 19  
*LA FORZA DEL DESTINO*  
Ramona Rockway

October 10  
*DIE FRAU OHNE SCHATTEN*  
Dr. Jan Popper

October 24  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

October 31  
*ANGLE OF REPOSE*  
Robert Commanday

Bus Service to San Francisco Opera Performances:

Weekend bus service is available from Stanford Shopping Center. For information, please contact: Palo Alto (415) 493-8636 South Peninsula (408) 295-0073 or (415) 326-0856

### JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Curran Theatre with the exception of Nov. 2, indicated below. Previews begin at 11 AM. For information, please call (415) 567-8600.

October 1  
*PETER GRIMES*  
Dr. Jan Popper

October 11  
*DIE FRAU OHNE SCHATTEN*  
Michael Barclay

October 20  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

November 2  
*ANGLE OF REPOSE*  
Robert Commanday  
(First Unitarian Church)

### SAN JOSE OPERA GUILD PREVIEWS

Two series are offered: Daytime Series, presented in cooperation with West Valley College Community Services and Inter-Disciplinary Enrichment Seminars, at Saratoga Community Theater, Fruitvale Avenue, Saratoga, California. Previews held from 10 AM-12 noon. For 1/2 unit of college credit, please contact LS-90 Series Office, West Valley College, (408) 867-2200, extensions 407 or 363. For other information, please call Mrs. Jerrine Jeffery, (415) 984-3636 or Artie Nicholson, (415) 967-3590.

September 10  
*THAÏS*  
Dr. Dale Harris

September 24  
*TOSCA*  
James H. Schwabacher, Jr.

October 7  
*PETER GRIMES*  
Dr. Jan Popper

October 22  
*THE MAKROPULOS CASE*  
Dr. Dale Harris

Evening Series, presented in cooperation with De Anza College as part of their Seminar Lecture Series-90. Previews held from 8-10 PM at De Anza College Campus, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2 advance registration fee which permits entrance to one or all previews. For a 1/2 unit of college credit, please contact SLS-90, De Anza College, (408) 257-5550. For other information, please call (415) 984-3636 or (415) 967-3590.

September 17  
*LA FORZA DEL DESTINO*  
Dr. Jan Popper

October 1  
*DIE FRAU OHNE SCHATTEN*  
Dr. Arthur Regan

October 15  
*CAVALLERIA RUSTICANA/II PAGLIACCI*  
James H. Schwabacher, Jr.

October 29  
*ANGLE OF REPOSE (The Novel)*  
Dr. Wallace Stegner, Author

November 5  
*ANGLE OF REPOSE (The Opera)*  
Robert Commanday

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in recital

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September 13  
*THAÏS*

September 20  
*DIE WALKÜRE*

September 27  
*LA FORZA DEL DESTINO*

October 4  
*TOSCA*

October 11  
*PETER GRIMES*

October 18  
*DIE FRAU OHNE SCHATTEN*

November 1  
*THE MAKROPULOS CASE*

November 8  
*CAVALLERIA RUSTICANA/I PAGLIACCI*

November 15  
*ANGLE OF REPOSE*

November 22  
*IL BARBIERE DI SIVIGLIA*

Berkeley Series, Tuesday evenings at 7:30 PM at 125 Morrison Hall on the Berkeley Campus. Series registration is \$20; single tickets are 5, on a space available basis, payable at the door.

September 21  
*DIE WALKÜRE*

September 28  
*LA FORZA DEL DESTINO*

October 5  
*TOSCA*

October 12  
*PETER GRIMES*

October 19  
*ANGLE OF REPOSE*

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the fourth year Napa Community College is offering a ten-week course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma

Road, Napa, California, on Wednesday nights from 7-9 p.m. Registration for the entire series is \$7.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, and also introducing guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

September 15  
*THAÏS*

September 22  
*DIE WALKÜRE*

September 29  
*TOSCA*

October 6  
*PETER GRIMES*

October 13  
*DIE FRAU OHNE SCHATTEN*

October 20  
*THE MAKROPULOS CASE*

October 27  
*LA FORZA DEL DESTINO*

November 3  
*ANGLE OF REPOSE*

November 10  
*CAVALLERIA RUSTICANA/I PAGLIACCI*

November 17  
*IL BARBIERE DI SIVIGLIA*

YWCA LECTURE SERIES

For the fifth year, the Downtown Center of the YWCA is offering an eight-week course called OPERA SPECTRUMS. The course, held on Monday evenings from 7-9 p.m., at 620 Sutter Street, includes the use of recordings, rare films, slides, live vocal and musical demonstrations, and group discussions of performances attended. Music critic, William Aguiar, Jr., will be the lecturer. Series registration is \$30; single tickets are \$4, on a space available basis, payable at the door. For further information, please call (415) 775-6500.

September 20  
*THAÏS*

September 27  
*DIE WALKÜRE*

October 4  
*LA FORZA DEL DESTINO*

October 11  
*TOSCA and THE MAKROPULOS CASE*

October 18  
*DIE FRAU OHNE SCHATTEN*  
and *PETER GRIMES*

October 25  
*CAVALLERIA RUSTICANA/I PAGLIACCI*

November 1  
*ANGLE OF REPOSE* and a Survey of contemporary American opera

November 8  
*IL BARBIERE DI SIVIGLIA*

San Francisco Opera

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KFBK—FM 92.5	Sacramento
KMJ—FM 97.9	Fresno
KFSD—FM 94.1	San Diego

Friday, September 10	THAÏS
Friday, September 17	DIE WALKÜRE
Friday, September 24	LA FORZA DEL DESTINO
Friday, October 8	TOSCA
Friday, October 15	DIE FRAU OHNE SCHATTEN
Friday, October 22	PETER GRIMES
Friday, October 29	THE MAKROPULOS CASE
Friday, November 5	CAVALLERIA RUSTICANA/ I PAGLIACCI
Friday, November 12	IL BARBIERE DI SIVIGLIA
Friday, November 26	ANGLE OF REPOSE

All broadcasts will begin at 7:50 p.m. with the exception of DIE WALKÜRE,  
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# Die Walküre

(IN GERMAN)

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Conductor  
OTMAR SUITNER

## CAST

(in order of appearance)

Stage Director  
GHITA HAGER

*Siegmund*

Jon Vickers

*Sieglinde*

Leonie Rysanek (Sept. 11, 14, 17)  
Janis Martin (Sept. 22, 26, Oct. 2)

Designer  
WOLFRAM SKALICKI

*Hunding*

Clifford Grant

*Wotan*

Hans Sotin\*

Lighting Director  
THOMAS MUNN

*Brünnhilde*

Roberta Knie\*

*Fricka*

Ruth Hesse\*

*Helmwige*

Sue Gorenium\*

Musical Preparation  
PHILIP EISENBERG

*Gerhilde*

Sharon Sherrard\*

*Ortlinde*

Linda Roark

*Waltraute*

Edna Garabedian

*Siegrune*

Gwendolyn Jones

*Rossweisse*

Shirley Lee Harned

*Grimgerde*

Donna Petersen

*Schwertleite*

Sheila Nadler

\*San Francisco Opera debut

ACT I *Hunding's dwelling*

INTERMISSION

ACT II *A mountain gorge*

INTERMISSION

ACT III *Summit of a mountain*

*First performance: Munich, Hofoper, June 26, 1870*

*First San Francisco Opera performance: November 4, 1935*

SATURDAY EVENING, SEPTEMBER 11, 1976 AT 7:30  
TUESDAY EVENING, SEPTEMBER 14, 1976 AT 7:30  
FRIDAY EVENING, SEPTEMBER 17, 1976 AT 7:30 (Broadcast)  
WEDNESDAY EVENING, SEPTEMBER 22, 1976 AT 7:30  
SUNDAY AFTERNOON, SEPTEMBER 26, 1976 AT 1:30  
SATURDAY AFTERNOON, OCTOBER 2, 1976 AT 1:00

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*The performance will last approximately four hours and fifteen minutes*

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## SYNOPSIS/DIE WALKÜRE

ACT I. Seeking shelter from a storm, Siegmund staggers into Hunding's hut, built around the stem of a huge ash tree. Hunding's wife revives him with a drink and he awaits the arrival of her husband. When Hunding comes home, he notes the resemblance between the two and asks the stranger to tell about himself. Siegmund calls himself "Woeful" and sketches the sad events of his life which have left him fleeing weaponless from his foes. Listening intently, Hunding notes that he has pursued an enemy all day and finds him in his own house. According to the laws of hospitality, Siegmund can sleep the night but must fight, weapon or not, with Hunding at dawn. Alone, Siegmund calls on his father's spirit to furnish him the sword that had been promised in his hour of greatest need. The woman steals in, saying that she has drugged Hunding; she tells how a sword was placed in the tree at her wedding feast by an old man who frightened everyone but her and that no one had ever been able to pull it out. The outer door flies open to reveal a moonlit night, and Siegmund compares his love for her to the union of spring and love; she answers that he is the spring come to free her from the barrenness of her marriage. In ecstasy, Siegmund pulls the sword, which he names Nothung ("Needful") from the tree and proclaims Sieglinde as his bride. Learning that his father was Wülse, she identifies herself as his long-lost twin sister, and the two rejoice in the triumph of the blood of the Walsungs. They start for the forest, pausing in the doorway in passionate embrace.

ACT II. In a rocky pass Wotan, king of the gods, tells Brünnhilde, his favorite Valkyrie daughter, that she will fight that day for Siegmund. They are interrupted by Fricka, Wotan's wife and the goddess of marriage, who strides in berating her husband not only for his two mortal children, Siegmund and Sieglinde, but that he now encourages their incestuous union. Wotan tries to pacify her, but she uses a series of legal arguments against him, finally cracking the god on the point that Siegmund cannot save the gods or win Alberich's ring for them because he has Wotan's own magic sword and is therefore acting as the god's agent. His plans in ruins, Wotan agrees not to fight for his son and to make Brünnhilde fight for Hunding. As the girl returns, Fricka triumphantly sends her to see her father. Morosely, Wotan tells Brünnhilde about Alberich and his curse on the ring, how he fathered her and her sisters by Erda, goddess of the earth, in order to have messengers to carry fallen heroes to Valhalla to prepare for the eventual battle with the Nibelungs, and how his two mortal children were to help in the recovery of the ring. Wild with frustration, he cries that Alberich won a woman with

money and that their child has just been born. To him—the as yet unnamed Hagen—he bequeaths all the pain of the world. When he orders the distraught Brünnhilde to fight for Hunding, she tries to refuse. Wotan gives her no choice and leaves her to hide as Siegmund and Sieglinde rush in. Exhausted, Sieglinde goes to sleep in her brother's arms, while in a vision Brünnhilde appears to Siegmund. She tells him that he will soon go to Valhalla—without Sieglinde. He refuses to go and threatens to kill first Sieglinde then himself rather than leave her. Bowled over by his love and valor, Brünnhilde promises to fight for him against Wotan's orders. When the battle with Hunding begins, Brünnhilde shields Siegmund; as he is ready to give Hunding a fatal blow, Wotan appears and Siegmund's sword cracks on Wotan's spear. Hunding stabs Siegmund; Sieglinde, who has seen it all, collapses. In the darkness Brünnhilde scurries around, finding the pieces of the broken sword and swooping Sieglinde onto her horse before riding off into the night. In contempt, Wotan kills Hunding, then remembers Brünnhilde's disobedience, and in a fury rides off after her.

ACT III. The eight Valkyrie sisters of Brünnhilde gather on their rock, from which they set out to Valhalla with fallen heroes. Rushing in with Sieglinde, Brünnhilde asks for a horse for the woman. The sisters are afraid, and Brünnhilde realizes that she must alone take Wotan's wrath. She tells Sieglinde that she is pregnant with Siegmund's child, who is destined to become the world's greatest hero, Siegfried. She gives her the pieces of Siegmund's sword and sends the grateful girl off into the forest. Brünnhilde at first hides from Wotan among her sisters, then appears for his sentence: banishment from Valhalla, a loss of godhood and a sleep on the rock from which the first man who comes by can wake her and claim her as his wife. Her sisters ride away, and alone with her father, whose anger is abating, Brünnhilde asks why she should be so punished for doing what he wanted—not what he said he wanted. She describes Siegmund's valor and tells him that Sieglinde is pregnant, gradually appealing to his pride in and love for her. She desperately pleads she be put in a magic circle of flame through which only the bravest man can cross. At first hesitant, Wotan catches her enthusiasm, and he bids his favorite child a tender farewell, kissing away her godhood and placing her gently on the rock. Then he summons Logo, god of fire, to surround her sleeping place with flames, and finally lays a spell: No one who is afraid of his spear can ever defy the flame. Gazing sadly at his sleeping daughter, the god descends to the valley through the flames.

# Love and *Die Walküre*

by SPEIGHT JENKINS

Love, infatuation and the sexual act are subjects never far from any of the Wagnerian music dramas. Though the nineteenth-century tried hard to sanitize Wagner's words and ignore the obvious meanings in the music, no such strictures impede us today. Of the mature works of the German master, *Die Walküre* most concerns itself with a variety of love relationships, and this preoccupation with love makes the work stand out from its brother operas in *The Ring of the Nibelung*. The others are concerned with power, greed, ambition and hatred, among other feelings, and although they, too, often dwell on love, none of them treats the emotion with the single-mindedness of *Die Walküre*.

The opera's intensity can be felt in every performance, good or bad; its resultant success in conveying different kinds of love is particularly interesting in that the opera is the successful application of theory and not a rhapsodic explosion of the composer's libido. In 1849, the composer published a treatise called *The Art-Work of the Future* and in 1851, *Opera and Drama*. The sum of the two called for a return to myths as the only legitimate subject for lyric drama; everyday situations or historical subjects, Wagner said, date; folk legends do not. To carry out the mythic return, Wagner hit upon the unfortunate idea that the words the characters sing should be an archaic German. In this he succeeded so well that recently a German critic, on hearing Andrew Porter's excellent English translation of *The Ring*, suggested that the Porter version be translated into modern German so that Germans for the first time would understand what is happening in the cycle. The mythic language is the alliterative form called *Stabreim* in which there are many short words often accented on the first syllable. The words are consistently supposed to suggest the action or traits of the characters by their sound as well as their meaning. More importantly, in the new "opera" the words were to receive maximum importance. Wagner wrote that the music must come from the words: every word must be clearly understood, musical ideas should rise from the words and the text must be so constructed that only the important word is emphasized in the musical phrase. No two characters therefore can ever sing together, because their words would be lost (In *Die Walküre* the Valkyries sometimes sing together, but their words are the same). Finally, the orchestra should act as a Greek chorus and be constantly commenting on the state of mind or feeling of the characters on-stage.

Here the Wagner leitmotif was born: short, pithy musical phrases, supposedly first suggested by words, that would characterize an action or the peculiar state of mind of a character. Whenever the music is heard after the first time, the audience relates it to a character or an idea. Of course, the leitmotif idea was older than Gluck; Monteverdi employed something like it. But no one before

Wagner ever set out to build a whole opera on a network of signature tunes. It is important to note that the leitmotif was not at first the psychological, instrumentally complex motif found in *Tristan* and the later works. It was supposed to be simple and clear, and there is no suggestion that there would be a layered system of motifs, out of all of which the character's psyche could be determined. In *Das Rheingold* and *Die Walküre*, the only two pure *Opera and Drama* operas, anyone with a knowledge of leitmotifs can simply follow the characters' thoughts as though with a map. The Sword motif is not mixed up with the love of Sieglinde for Siegmund, and the Valhalla motif is simply pure whenever it appears.

In *Das Rheingold* Wagner dealt with power and the relationships of men, a subject he understood but had little feeling for. In *Die Walküre* he strictly applied his theory to love, the subject most confused in his own life. At this period (1853-55) Wagner was saddled with an unhappy marriage and saw no way to become free. His women friends were married and though they loved him, they were not about to give up their safe financial positions to be the wife of a struggling composer. Consequently, Wagner was ready and willing to swallow Schopenhauer's philosophy of pessimism. Life and love seemed black; emotion led only to death, and Wagner embarked toward *Tristan*. If not there yet—he had not linked frustration over the temporality of the sex act with death—he was still gloomy about the kinds of love he knew, and out of this mood he composed *Die Walküre*.

The opera begins with the male-female variety of love, with a twist. For the purposes of the whole *Ring* plot Wagner had to have Siegmund beget Siegfried by Sieglinde. To him, Siegfried not only had to be Wotan's grandson but a half-god; that could only happen if the two half-gods had a son. But how Wagner managed to make incest not only palatable but acceptable and even gloriously fulfilling is one of the wonders of the lyric stage. He did it exactly as he predicted in his treatises: by making the music come out of words and that music then naturally suggest the next statement. In this act the orchestra should never cover the singers or mask the articulation of the words, and the words and music together seduce the listener into a step-by-step sequence that inevitably ends with Siegmund and Sieglinde in each other's arms. First the unknowing, therefore innocent, love, then the gradual dawning of passion and perception of each other. When Sieglinde names her brother, he claims her as his bride, capitalizing on her orgasmic pride in his heroism and nobility, before he knows who she is. The die is cast; passion is already at flood tide; the heat of the music forbids anyone at any point from shouting, "Wait a minute. You can't make love to your sister." One of Wagner's cleverest strokes as a dramatist was not to allow musical darkness to

intrude on this scene. As the two passionately embrace, he could have clouded our happiness by sounding the Curse in the orchestra or some other foretelling of death. But no. He sensibly lets the music graphically describe their love making and brings the curtain down on hope. It not only drives an audience wild with enthusiasm—and has done so repeatedly since the work's 1870 premiere in Munich—but makes the later death of Siegmund one of the most painful in opera.

In the final two acts the love relationships really begin to mount. Father and son (Wotan and Siegmund) never argue, but because of the intrusion of hostile force (Wotan's wife, Fricka), the father is forced to have his son killed. Who can sit in the theater and not experience a qualm when the father is caused by law to watch a man murder his son? It can bring to our minds the thousands of injustices occurring in our daily life where the power of the law or the state on a more minor scale stifles the life force. *Die Walküre* also explores, in the Death-Announcement scene, the non-sexual love of brother and sister, because Brünnhilde is more than aware during the scene that she is talking to her own brother. One sees her doom when Siegmund rejects Valhalla, because she discovers in his valor exactly the characteristics she most respects in herself. Overcome with compassion, she agrees to do what has to be a hopeless act: who can combat the majesty and power of such an authority figure as Wotan?

Of all the family relationships none has been so often explored in opera as that of father-daughter. Verdi dwelt on it in many of his operas including *Rigoletto*, *Simon Boccanegra* and *Aida*. Though Wagner explores the relationship tangentially in *Der Fliegende Holländer* and *Die Meistersinger*, only in *Die Walküre* does he come face to face with the extent of love and emotion that can exist between a father and his daughter. And he also makes another point through the relationship: Wotan fails in *The*

*Ring* largely because he talks before he thinks: Anger not reason often controls his tongue. Did Wagner mean this as an argument against temper-driven outbursts to which he was subject, or was it unintentional?

This is not clear, but nothing is sadder than Wotan's fury at Brünnhilde for doing what he really wanted.

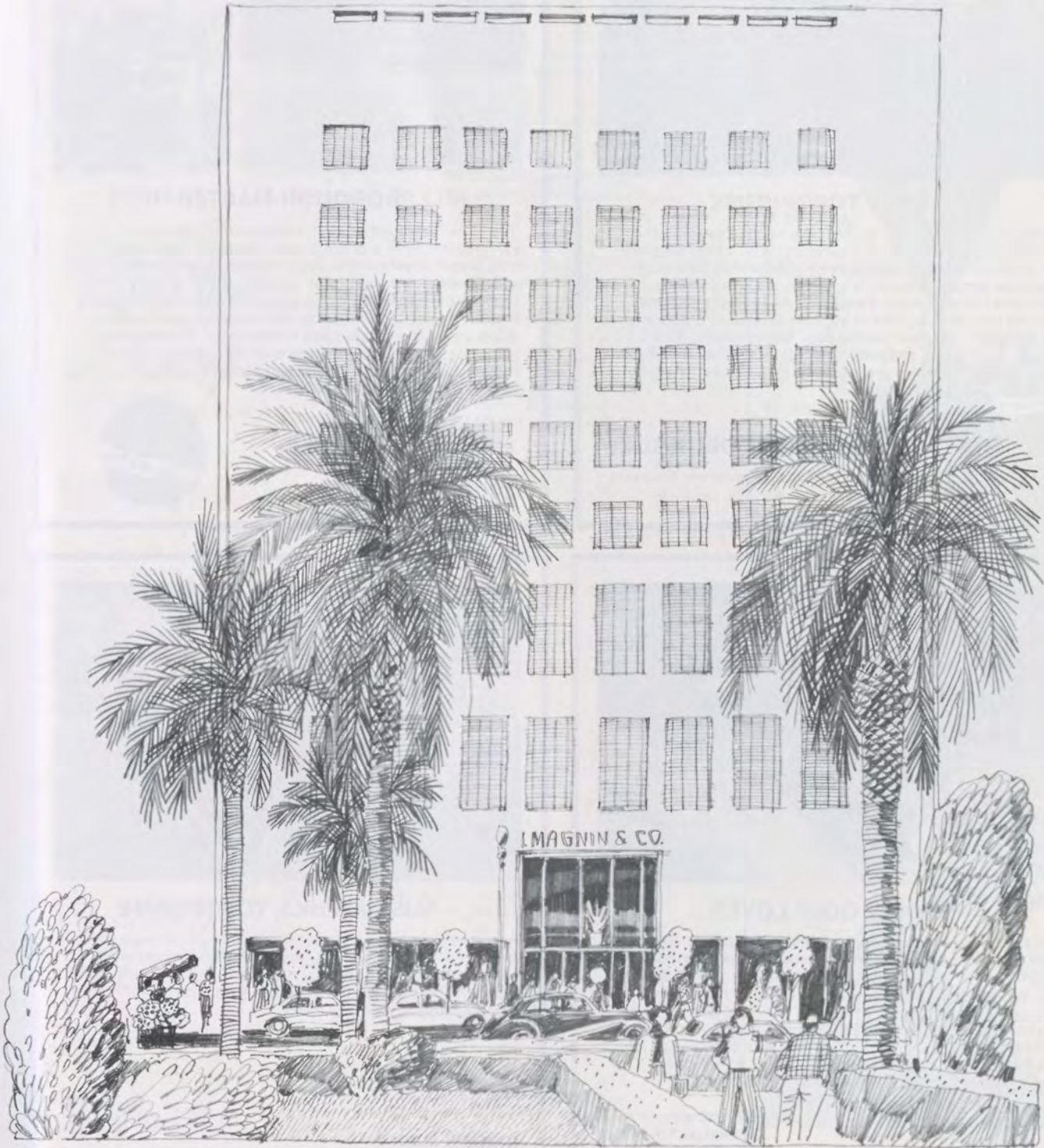
We never see Brünnhilde in any but a positive light: she disobeyed a bad order, namely to fight for the evil Hunding, and tried actively to do good. She was struck down for it, and threatened with servitude vile. That she talks herself out of the worst is something, but the sadness to an audience is that she has to pay at all for being good and that because of anger a father deprives himself of his daughter's company for the rest of their lives. No wonder in any great performance of *Die Walküre* the moment when he clasps her in his arms in the midst of the Farewell brings tears to the eyes. It is so awful that it had to happen, and, well, so human.

*Die Walküre's* relationships, then, are the common coin of our life. And as Wagner breaks our hearts with failure of one kind of love after another, we see the whole panoply of hopes being dashed and joy dying. Why is so much gloom popular? Because the music somehow makes us realize that pain in love is one of most vital human realities. If love often resides deep within the vale of tears, there is always hope: just as Sieglinde goes off joyfully to bear Siegmund's baby and Brünnhilde believes she can defend her brother against a stronger power, later going to sleep happy about what life will be when she wakes up, so we can hear in all the surging passion of Wagner's music the realization that with all the pain life without love is meaningless.

*Speight Jenkins, formerly an associate editor of Opera News, is a music critic for The New York Post who has also lectured extensively in San Francisco.*

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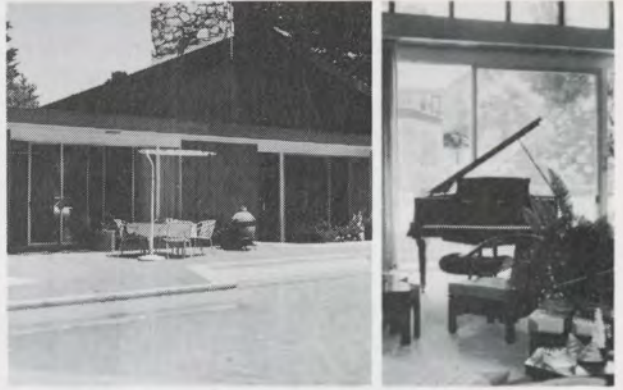
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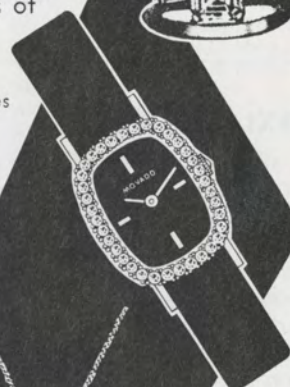
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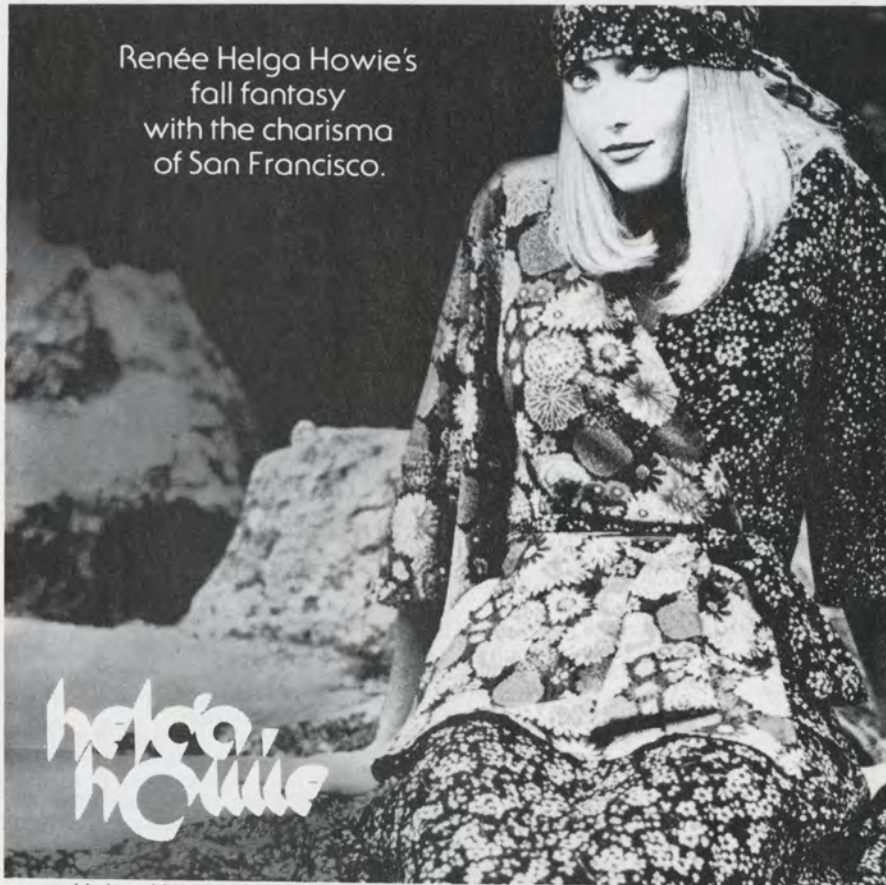
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

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## Opera Museum

The 1976 exhibit in the opera museum, prepared in its entirety by the Archives for the Performing Arts, represents a detailed historical profile of the beginnings of opera in the city of San Francisco, tracing our art form up through the founding of San Francisco Opera.

Archives for the Performing Arts, which serves as a repository for invaluable collections pertaining to opera, dance, music and theater, is a non-profit, tax exempt corporation, with headquarters in the San Francisco Public Library, Presidio Branch. The museum display represents countless hours of research and preparation of visuals by Archives' director, Russell Hartley, and Judith Solomon, his assistant, with Lim M. Lai serving as overall consultant on the project.

The specific purpose for which Archives for the Performing Arts was formed was to collect, preserve, classify and exhibit all types of memorabilia pertaining to all the performing arts and to make the educational and historical material accessible to the general public on a continuing basis.

The opera museum, in the south foyer, box level, is open free of charge during all performances.

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Costume design: Wolfram Skalicki

Upon Wagner's death, his wife, Cosima (1837-1930), became the prime interpreter of his works. Though her grief was immense (she dressed only in mourning black for the remainder of her life) and she did not appear publicly for over a year, she was determined to continue what she felt were her husband's intentions regarding artistic and musical considerations. She had a small curtained box built off the stage of the house so that she might observe the productions in soli-

tude. From there, she would send notes to performers and staff alike, reminding them of Richard's original intentions. Albert Schweitzer, upon meeting her in 1904, said, "Her manner of receiving people was lacking in simplicity and naturalness. She did not have the gift of putting people at their ease; she liked them to approach her with the reverence due a princess." Later, after knowing her for some time, he said, "What a delicate and vital soul

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## Profiles

ROBERTA KNIE



Roberta Knie debuts at San Francisco Opera as Brünnhilde in *Die Walküre*, bringing to the company vocal and acting abilities compared to the greatest Wagnerian sopranos of our time. Born and educated in Oklahoma, Miss Knie's career developed rapidly with many successful performances at some of the leading European opera houses. Following her operatic debut in Germany, she was engaged for regular appearances at Hamburg, Munich, Stuttgart, Cologne and Düsseldorf, performing also at Stockholm, Bonn, Lyon, Graz and Barcelona. Presently living in Austria, where she is a permanent member of Vienna State Opera, she continues to perform as a guest artist, earning particular praise for her mastery of the Wagner and Strauss repertoire. In 1974, the soprano sang for the first time at Bayreuth, as Brünnhilde in *Die Walküre*, a triumph resulting in her recreating the role there for the 1976 Centenary production of the Wagner tetralogy. Last season, she debuted at the Metropolitan Opera, as Chrysothemis in *Elektra*, a role she had performed before an enthusiastic Carnegie Hall audience in a 1974 concert presentation of the work, with the Cleveland Orchestra conducted by Lorin Maazel. In early 1976, Miss Knie interpreted the title role in *Salome* for the Teatro Colon in Buenos Aires, returning later for performances as Chrysothemis. Following her engagement with San Francisco Opera, she travels to Dallas Civic Opera to perform *Salome*.

LEONIE RYSANEK



Leonie Rysanek performs three of her most famous roles during the San Francisco Opera 1976 season: Sieglinde in *Die Walküre* (September 11, 14, 17), the title role in *Tosca* (October 2, 5) and the Empress in *Die Frau ohne Schatten*. San Franciscans will remember her 1973 portrayal of Chrysothemis, which was rewarded with thunderous applause that brought performances of *Elektra* to a virtual standstill. Her international career flourished following her selection by Wieland Wagner to open the first post-War Bayreuth Festival in 1951, as Sieglinde. In 1956, the Austrian soprano made her eagerly awaited American debut at San Francisco Opera, as Senta in an enthusiastically received *Der Fliegende Holländer*. Her initial Metropolitan Opera appearance was in 1959 when she sang the first Lady Macbeth in the history of that company. Cities around the world, such as Vienna, Moscow, Milan, London, Paris, Salzburg and Budapest, to name only a few, have witnessed and been captivated by her vocal and performing artistry. Miss Rysanek is the personal choice of esteemed conductor Karl Böhm to sing the Empress in *Die Frau ohne Schatten*, a signature role she has performed to acclaim throughout the world. She continually expands her repertoire, recent additions being the title role in *La Gioconda*, her debut role with Deutsche Oper Berlin in 1975, the title role in Cherubini's *Medea*, first sung at the Vienna Staatsoper in 1972, and Kundry in the August Everding staging of *Parsifal*, performed this past April in Hamburg. After her San Francisco Opera assignments, Miss Rysanek goes to Vienna to sing in *Un Ballo in Maschera*, *Die Frau ohne Schatten*, *Tosca*, *Tannhäuser*, *Die Walküre* and *Der Rosenkavalier*.

JANIS MARTIN



Janis Martin, singing Sieglinde in *Die Walküre* (September 22, 26 and October 2) and the title role in *Tosca* (October 8, 10, 16, 23), started her highly successful operatic career as a mezzo soprano with the Merola Opera Program. She made her debut with San Francisco Opera in 1960, performing in over 20 roles with the company during the ensuing four seasons. She won the 1961 Metropolitan Opera National Auditions and sang with that company for three seasons. She then embarked upon a series of European engagements at Lyon, Frankfurt, Stuttgart, Düsseldorf, Hamburg and Nürnberg. With commitments both in Europe and in America, Miss Martin added successful debuts at Milan, Munich, Cologne and Bayreuth and established herself as one of the world's foremost vocal artists, having added lighter tessitura roles to her repertoire. A member of Deutsche Oper Berlin since 1971, she debuted there as Marina in *Boris Godunov*, and has subsequently sung *Tosca*, *Kundry* in *Parsifal* and *Jaroslava* in *Prince Igor*. Her *Tosca* was heard last year at both Cologne Opera and Zurich Opera. This past spring at Carnegie Hall, Miss Martin was Senta in *Der Fliegende Holländer* with the Chicago Symphony Orchestra, conducted by Sir Georg Solti; she was then reunited with the principals of that concert to record the opera for London records. After her performances with San Francisco Opera, Miss Martin will sing Schoenberg's *Erwartung* in Venice, and also with the BBC Symphony Orchestra, conducted by Pierre Boulez, followed by a series of Sieglindes for the Metropolitan Opera.

RUTH HESSE



Singing for the first time with an American opera company, Ruth Hesse debuts at San Francisco Opera as Fricka in *Die Walküre* and the Nurse in *Die Frau ohne Schatten*. Born of a Greek mother and German father in Wuppertal, Germany, the mezzo soprano made her operatic debut at Lübeck, singing Orfeo in Gluck's *Orfeo ed Euridice*. A frequent performer at the most famous European opera houses and festivals, Miss Hesse has been associated with Deutsche Oper Berlin since 1962 and the Vienna Staatsoper since 1968, specializing in the German and Italian repertoire. She is internationally respected for her interpretation of the Nurse in *Die Frau ohne Schatten*, which was her Covent Garden debut role in 1969, and earned for her critical praise during the 1974 Salzburg production, which honored the eightieth birthday of conductor Karl Böhm. In 1975, she electrified New York with her portrayal of Herodias during a Carnegie Hall concert performance of *Salome*, performing with the Chicago Symphony Orchestra and conductor Sir Georg Solti. That fall she sang Ortrud in *Lohengrin* with Deutsche Oper Berlin during its visit to the Kennedy Center for the Performing Arts in Washington, D.C.



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SUE GORENIUC



LINDA ROARK



Sue Gorenuc makes her San Francisco Opera debut this season at Helmwig in *Die Walküre*. A native of California, she received her formal education at San Jose State University. In 1968, the soprano became a member of Lucerne Opera, in Switzerland. During her three year residency with that company, she was heard as Violetta in *La Traviata*, Norina in *Don Pasquale*, the Countess in *Le Nozze di Figaro*, Mimi in *La Bohème* and Anne Truelove in *The Rake's Progress*, among other roles. She additionally performed Violetta for the Stadttheater Kaiserslautern in Germany and the Stadttheater Graz in Austria. In 1975, Miss Gorenuc debuted with Spring Opera Theater, singing the Russian mother in the West Coast premiere of Benjamin Britten's *Death in Venice*. That same year the soprano portrayed Donna Anna for the Western Opera Theater special Street Opera presentation of *Don Giovanni*. She has been a featured soloist with the Nüremberg Opera Orchestra, the Saratoga Symphony, San Jose Camerata and the Carmel Hidden Valley Institute of the Arts. Miss Gorenuc recently sang the role of Pauline in the first West Coast performance of Conrad Susa's *Black River*.

Soprano Linda Roark performs on the San Francisco Opera stage for a second consecutive year, as Ortlinde in *Die Walküre*, a child and a solo voice in *Die Frau ohne Schatten*, and Berta in the student matinee performances of *The Barber of Seville*. First heard with this company in 1975, Miss Roark sang Inez in *Il Trovatore*, Pallade in *L'Incoronazione di Poppea* and the First Lady in *The Magic Flute*. A two-year veteran of Western Opera Theater, she recently interpreted the roles of the Countess in *The Marriage of Figaro*, Ines in *The Portuguese Inn* and Berta in *The Barber of Seville*. Recipient of a 1976 Martha Baird Rockefeller grant and a National Opera Institute award, she was the first place winner in this year's San Francisco District Metropolitan Opera Auditions. A member of the Wolf Trap Company in 1973 and 1974, the young soprano has also performed leading roles with Tulsa Opera. This summer, Miss Roark received excellent notices for her performance as Cora in the world premiere of Alva Henderson's *The Last of the Mohicans* with the Wilmington Opera Society. In the San Francisco Opera student matinee performances of *The Barber of Seville*, Miss Roark will sing with her husband, bass-baritone Peter Strummer.



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SHARON SHERRARD



Soprano Sharon Sherrard sings for the first time with San Francisco Opera, interpreting the role of Gerhilde in *Die Walküre*. A company member of Western Opera Theater in 1976, she alternately performed the roles of the Countess and Marcellina in *The Marriage of Figaro*, Inigo in *The Portuguese Inn* and Berta in *The Barber of Seville*. Miss Sherrard pursued vocal studies as a graduate student at Northern Illinois University. In 1975 she interpreted Fiordiligi in *Così fan tutte* at the Chicago Opera Studio, repeating the role for a concert presentation of the work at Chicago's Grant Park. After winning the 1974 Metropolitan Opera Auditions Regional Finals, she performed the title role of *Suor Angelica* for the Repertory Opera Theater of Chicago. Miss Sherrard is well-known throughout the Chicago area for her numerous appearances as soprano soloist in recitals and concerts. Following her engagement with San Francisco Opera, she will tour with Western Opera Theater for a second season, bringing operatic entertainment to regions in Arizona, Nevada, Utah and Wyoming, naming only a few states to be visited.

EDNA GARABEDIAN



Embarking upon her fifth season with San Francisco Opera, Edna Garabedian is Waltraute in *Die Walküre* and Ellen Ward in *Angle of Repose*. The mezzo soprano made her debut with this company in 1971, singing Annina in *Der Rosenkavalier* and Olga in *Eugene Onegin*. The following year, she was heard in the Fiftieth Anniversary Season production of the Ring cycle, as Erda in *Das Rheingold*, Waltraute in *Die Walküre* and the First Norn in *Die Götterdämmerung*. Last season, she portrayed Madelon in *Andrea Chenier* and the Third Lady in *The Magic Flute*. Miss Garabedian is additionally remembered here for her critically applauded interpretation of Maddalena in the 1971 Spring Opera Theater production of *Rigoletto*. She made her New York City Opera debut as Santuzza in *Cavalleria Rusticana* in 1964, and has performed with Kansas City Lyric Opera, Baltimore Opera, Opera Society of Washington and Houston Grand Opera. The mezzo has also been a guest soloist with the National Symphony Orchestra, Rochester Philharmonic and the St. Louis Symphony, among other orchestras. In 1974, Miss Garabedian took part in a special educational tour project in South America, where she taught as well as performed.

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GWENDOLYN JONES



Gwendolyn Jones returns to San Francisco Opera as Albine in *Thaïs*, Siegrune in *Die Walküre*, Curra in *La Forza del Destino*, a child and a solo voice in *Die Frau ohne Schatten*, and a charwoman in *The Makropulos Case*. The mezzo soprano was last heard here in 1974 in productions of *Manon Lescaut*, *Parsifal*, *Madama Butterfly* and *Luisa Miller*. Miss Jones is a four-year veteran of Spring Opera Theater, having sung in *The Saint Matthew Passion* (1976), *L'Ormino* (1974), *Orfeo* (1972) and *Titus* (1971). She was a finalist in the 1970 San Francisco Opera Auditions, receiving the Merola Opera Program's Gropper Memorial Award that year. Miss Jones has won numerous vocal competitions, including the 1968 Metropolitan Opera National Auditions Finals and the 1971 Philadelphia Lyric Opera Final Auditions. She received early performing experience at Santa Fe Opera in productions of *Der Rosenkavalier*, *The Elixir of Love*, *The Magic Flute* and Henze's *The Brassarids*. Married to John Miller, a baritone with the San Francisco Opera family, Miss Jones is scheduled to sing Thisbe in Rossini's *La Cenerentola* for the opera companies of Seattle and Portland in March, 1977, and two months later will assume the title role in *La Cenerentola* in an English production at Tucson Opera, where she is an Affiliate Artist.

SHIRLEY LEE HARNED



In her debut season with San Francisco Opera, Shirley Lee Harned portrays Myrtales in *Thaïs*, Rossweisse in *Die Walküre*, and also a solo voice in *Die Frau ohne Schatten* and a chambermaid in *The Makropulos Case*. The mezzo, a winner of the 1971 San Francisco Opera Regional Auditions, joined the Merola Opera Program that year, singing Mrs. Trapes in *The Beggar's Opera* at the Paul Masson Mountain Winery, and Mamma Lucia in *Cavalleria Rusticana* and the Monitor in *Suor Angelica* at Sigmund Stern Grove. A regular member of Seattle Opera, she was a winner of that company's 1973 Cecilia Schultz Auditions. Among her Seattle Opera roles have been Alisia in *Lucia di Lammermoor*, Annina in *La Traviata*, Javotte in *Manon*, La Ciesca in *Gianni Schicchi*, as well as Marianne in *Der Rosenkavalier*, Madame Larina in *Eugene Onegin* and Pauline in Thomas Pasatieri's *The Seagull*. In the summer of 1975, Miss Harned interpreted three roles in both the German and English *Der Ring des Nibelungen* for the Pacific Northwest Festival, repeating her performance in this year's festival. A featured soloist with several Northwest symphonic orchestras, she has performed in Händel's *Judas Maccabeas*, the Bach *B Minor Mass*, Rossini's *Stabat Mater* and the Verdi *Requiem*.

DONNA PETERSEN



For her fifteenth season as a member of San Francisco Opera, Donna Petersen sings Grimgerde in *Die Walküre*, Mrs. Sedley in *Peter Grimes*, a child and a solo voice in *Die Frau ohne Schatten*, Mamma Lucia in *Cavalleria Rusticana* and Ada Hawkes in *Angle of Repose*. Last year, the mezzo soprano was Inez in *Il Trovatore*, Mary in *Der Fliegende Holländer*, the Governess in *Pique Dame* and Amelia's servant in *Simon Boccanegra*. Among her past roles with the company are Mother Goose in *The Rake's Progress*, Filipjevna in *Eugene Onegin*, Marcellina in *Le Nozze di Figaro* and Giovanna in *Rigoletto*. In addition to interpreting 25 roles with San Francisco Opera, Miss Petersen has toured extensively with Western Opera Theater and appeared with Spring Opera Theater where she was last heard in the 1974 production of *L'Ormino*. A performer with San Diego Opera and Guild Opera of Los Angeles, she made her highly successful Lyric Opera of Chicago debut in 1974, as Mrs. Sedley in *Peter Grimes*, a role she will repeat with that company in 1977. Miss Petersen additionally performs as guest soloist with the San Francisco, Oakland and Honolulu Symphonies and the Los Angeles Philharmonic. She was recently awarded the Knight's Cross of the Royal Order of Denneborg by Her Majesty Queen Margarethe II of Denmark, an honor recognizing Miss Petersen's service to the Danish-American community of Northern California.

SHEILA NADLER



Returning to San Francisco Opera this season as Schwertleite in *Die Walküre* and Auntie in *Peter Grimes*, Sheila Nadler was last heard in this house in 1974, as Thisbe in *La Cenerentola* and as Emilia in *Otello*. Spring Opera Theater audiences will recall her hilarious portrayal of the comic title role in the 1973 production of *The Grand Duchess of Gerolstein*. A New Yorker, the mezzo soprano studied at the Juilliard School of Music with Maria Callas, who pronounced Miss Nadler one of her most gifted students. This past spring, she sang in the world premiere of Thomas Pasatieri's *Ines de Castro* with Baltimore Opera. In 1975 she interpreted the role of Elizabeth Proctor in *The Crucible* at Wolf Trap Farm Park, and appeared as a soloist for the St. Louis Symphony presentation of Sir Michael Tippett's oratorio, *A Child of Our Time*. She has additionally performed with Lyric Opera of Chicago, as Margaret in *Wozzeck*, Memphis Opera Theater, as Azucena in *Il Trovatore*, as well as New York City Opera and Pittsburgh Opera. A soloist with the symphonies of Pittsburgh, Houston, Milwaukee, Detroit and Baltimore, the mezzo has also sung with the touring Bach Aria Group and Carmel Bach Festival. Later this season, Miss Nadler makes her Metropolitan Opera debut in productions of *Die Zauberflöte* and *Die Walküre*.

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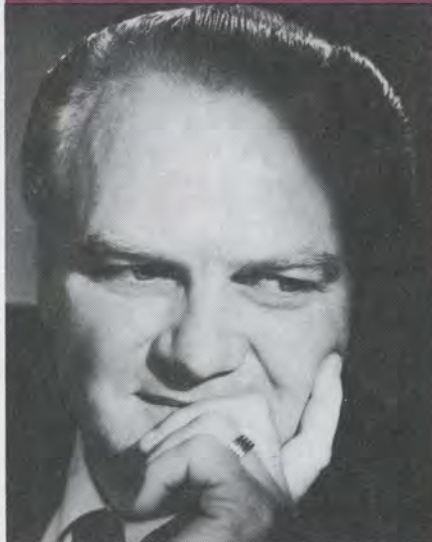
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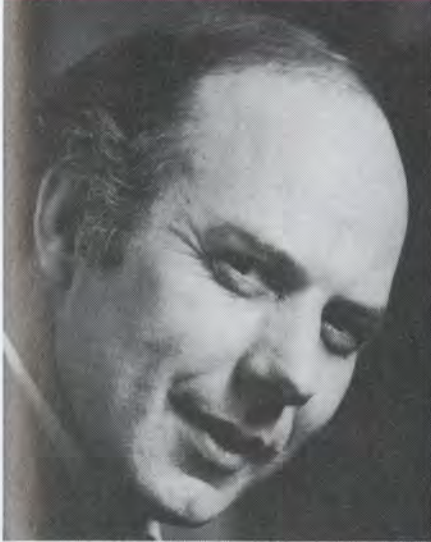
Canadian tenor Jon Vickers, recognized as the world's foremost interpreter of Siegmund in *Die Walküre* and of the title role in *Peter Grimes*, sings both those roles with San Francisco Opera this season. Unable to attend a university after World War II, Vickers pursued a business career before ultimately attending the Toronto Conservatory on a three-year scholarship. At 28, he received an invitation to become a resident tenor with England's Royal Opera. His debut there, as Don Jose in *Carmen* and Riccardo in *Un Ballo in Maschera*, signaled the beginnings of a major operatic talent. The sensation Vickers created in Europe was matched in his San Francisco Opera debut in 1959, when he performed Canio in *I Pagliacci*, in addition to Radames in *Aida* and Don Jose in *Carmen*. Within two years, with triumphs at Vienna, Bayreuth, La Scala, Salzburg, New York and other major operatic centers, Vickers clearly established himself as one of the world's greatest tenors. Pre-eminent in Wagnerian roles, he added Tristan to his repertoire in 1971 and recently performed it in Berlin with Zubin Mehta conducting. Since 1974, Vickers has expanded his repertoire with no less than five new roles: Alvaro in *La Forza del Destino*, Herod in *Salome*, Laca in *Jenufa*, Pollione in *Norma* and the title role in *Benvenuto Cellini*. Following his performances with San Francisco Opera, Vickers will travel to Texas for the first American staging of Händel's *Samson* with Dallas Civic Opera, and to perform *Peter Grimes* for Houston Grand Opera.

HANS SOTIN



Acclaimed German bass Hans Sotin, debuting at San Francisco Opera this season as Wotan in *Die Walküre*, is a permanent member of Hamburg Opera. Originally studying voice as a hobby, Sotin enrolled as a full-time student in the conservatory of his native Dortmund, making his operatic debut at 22 at the summer festival of Eutin. The young bass soon joined Hamburg Opera, and made his American debut with that company in New York in 1967, as the Hermit in *Der Freischutz*. He has since sung with many of Europe's leading opera companies, including Covent Garden, Vienna State Opera, Frankfurt Opera, Royal Opera of Stockholm, Deutsche Oper am Rhein, Cologne Opera and Paris Opéra. He sang the roles of the Inquisitor in *Don Carlo* and Fafner in *Das Rheingold* with Lyric Opera of Chicago in 1971. His Metropolitan Opera debut in 1972 as Sarastro in *Die Zauberflöte* was eclipsed there by his eleventh-hour substitution as Wotan in *Die Walküre*. Among Sotin's recent memorable performances have been his debut at Paris Opéra as Orest in *Elektra* in 1975, his King Mark in *Tristan und Isolde* in Vienna in 1973 and his critically lauded Baron Ochs in *Der Rosenkavalier* at Paris and La Scala this past year. As a soloist, he has performed with the Chicago Symphony Orchestra, Vienna Philharmonic, London Symphony and Los Angeles Philharmonic. The singer has also performed in filmed productions of *Wozzeck*, *Elektra*, *Arabella*, *Der Freischutz* and *Zar und Zimmermann*. Sotin joins San Francisco Opera after completing his second season at Bayreuth, having sung in *Der Ring des Nibelungen* and *Parsifal*.

CLIFFORD GRANT



Clifford Grant, as Hunding in *Die Walküre*, is in his tenth season performing with San Francisco Opera. Among the bass' roles here are Hagen in *Die Götterdämmerung*, Lodovico in *Otello*, Raimondo in *Lucia di Lammermoor*, Sparafucile in *Rigoletto*, Phorcias in *Esclarmonde* as well as last season's Oroveso in *Norma* and Ferrando in *Il Trovatore*. An Australian by birth, he studied at the Sydney Conservatory and performed with the New South Wales Opera and National Opera Company of Victoria, touring his homeland in 1966 with the Sutherland-Williamson Opera Company in *Lucia di Lammermoor*. He made his San Francisco Opera debut later that year, opening the season with fellow Australians Joan Sutherland and Richard Bonyngé in performances of *I Puritani*. An added triumph in 1966 was his debut with Sadler's Wells, now English National Opera. A continuing and distinguished member of that company, Grant has appeared in its productions of *La Forza del Destino*, *The Magic Flute*, *The Barber of Seville*, the Ring cycle, as well as last season's highly regarded stagings of *Don Carlos* and *Salome*. He has additionally performed at the Glyndebourne Festival in the acclaimed 1972 production of Monteverdi's *Il Ritorno d'Ulisse in Patria*. This past summer, the bass returned to Sydney for performances of *Lakmé* with Australian Opera. Following his interpretation of Hunding, Grant leaves for Vancouver Opera for performances of *La Bohème* and *Les Huguenots*, and will then make his Metropolitan Opera debut in *Esclarmonde* in 1977.

OTMAR SUITNER



Otmar Suitner, a conductor of international distinction, leads performances of *Die Walküre* at San Francisco Opera this season. With this company, the Austrian conductor has been on the podium for most of the Wagnerian masterpieces, including the memorable Fiftieth Anniversary season presentation of *Der Ring des Nibelungen*, as well as Strauss' *Salome* and *Elektra*. Suitner began his musical training with piano studies in his native Innsbruck and at the Mozarteum in Salzburg. Following World War II, he traveled throughout Europe as a concert pianist, ending that career to become chief conductor for Dresden State Opera, and was associated with that organization until 1964, when he assumed a similar post with the Deutsche Staatsoper in East Berlin. He additionally held the position of Festival Conductor at Bayreuth for four seasons, conducting performances of *Tannhäuser*, *Der Fliegende Holländer*, *Die Meistersinger* and two complete Ring cycles. A guest conductor with both symphonic and operatic orchestras, he has performed in Vienna, Milan, Stockholm, Buenos Aires and Moscow, where he led the first German language *Die Meistersinger* at Bolshoi Opera. This past spring, Suitner led the Florence Festival in the first Italian staging of Dessau's *Einstein*, an opera he had conducted at its world premiere at Deutsche Staatsoper in 1973. In the summer of 1976, Suitner was supervisor of conducting classes at the Salzburg Mozarteum.

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GHITA HAGER




Ghita Hager returns to San Francisco Opera this season to direct *Die Walküre* and *Il Barbiere di Siviglia*. Born in Estonia and now a German citizen, she began her operatic career as a dancer in Berlin and later spent ten years with the Munich State Opera corps de ballet. Miss Hager served as assistant stage director and choreographer for major opera companies in Vienna, Milan, Salzburg, Naples, Zurich and Stuttgart, prior to coming to San Francisco in 1955. She became San Francisco Opera's first woman stage director in 1968 making her debut here with *Il Barbiere di Siviglia*. Since then Miss Hager has staged *Ariadne auf Naxos* in 1969, *Le Nozze di Figaro* in 1972, and *La Bohème* in 1973, and co-directed *Falstaff* with Sir Geraint Evans in 1970. For Spring Opera Theater, she directed the 1967 productions of *Cavalleria Rusticana* and *I Pagliacci* and the 1968 production of *Rigoletto*. She has further been responsible for staging productions for Western Opera Theater, having directed *La Bohème*, *Così fan tutte*, *The Barber of Seville*, *The Crucible*, *La Traviata* and *The Elixir of Love* between 1967 and 1971. Recently she directed *Die Walküre* and *Siegfried* for San Diego Opera, as well as that company's world premiere of Alva Henderson's *Medea* in 1972. In 1975, she created staging for the Portland Opera American premiere of Ernest Krenek's *Life of Orestes*. This season, after her assignments in San Francisco, Miss Hager returns to Portland to stage Rossini's *La Cenerentola* and Wagner's *Die Meistersinger*.

WOLFRAM SKALICKI



Wolfram Skalicki, a stage designer of international repute, is responsible for the visual conception of San Francisco Opera's *Die Walküre* and the additional operas in Wagner's Ring cycle, *Das Rheingold*, *Siegfried* and *Die Götterdämmerung*. Associated with this company since 1962, Skalicki's numerous credits here include *The Rake's Progress*, *Les Troyens*, *Tannhäuser*, *Boris Godunov*, *L'Africaine*, and last season's *Il Trovatore*, *Pique Dame* and *Andrea Chenier*. A native of Vienna, Skalicki began his designing career creating sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music. Upon graduating from the University of Vienna, he became associated in a design capacity with the Vienna Burgtheater. Since that time he has been in constant demand by the major operatic houses in the world, working in collaboration with his wife, costume designer Amrei Skalicki. The Skalickis' efforts have included recent productions of *Die Walküre* in Marseilles, *Il Trovatore* in Dortmund, *The Tales of Hoffmann* and Rossini's *Mosè* in Graz. For the 1976-77 season, the Skalickis will be represented by *Elektra* in Dortmund, *Siegfried* in Marseilles and *Don Carlo* in Toronto. Skalicki, whose *Andrea Chenier* settings will be seen in Houston in January, is a professor of scenic design at the University of Graz.

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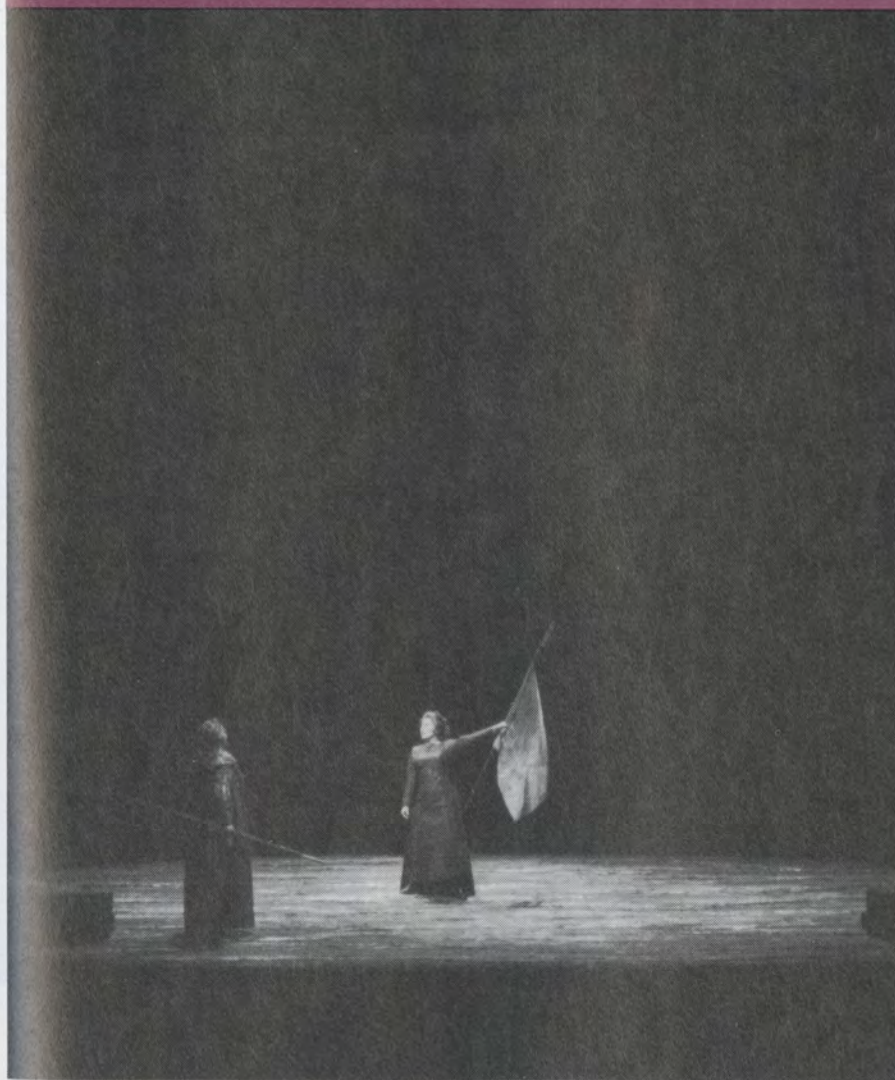
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Roberta Knie and Hans Sotin in rehearsal. Photo: Ron Scherl

there was in this woman, at first approach so distant." This perhaps recognizes the situation under Frau Cosima. Though not the personality to direct such a project, she nevertheless was the only person who knew, or claimed she knew, Wagner's true desires for the opera. But she had much difficulty in pursuing them, and in working with the artistic and temperamental artists of her period, clearly defining her husband's works with his

supposedly admitted alterations and corrections, was her major contribution to the interpretation and performance practice of Wagnerian opera. By 1901, she had produced all of his operas since *Die Fliegende Holländer* at the summer festival.

All Cosima's efforts in connection with movement and positioning were directed towards this one stylistic prin-

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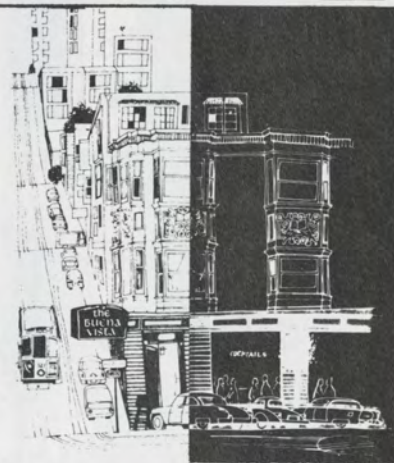


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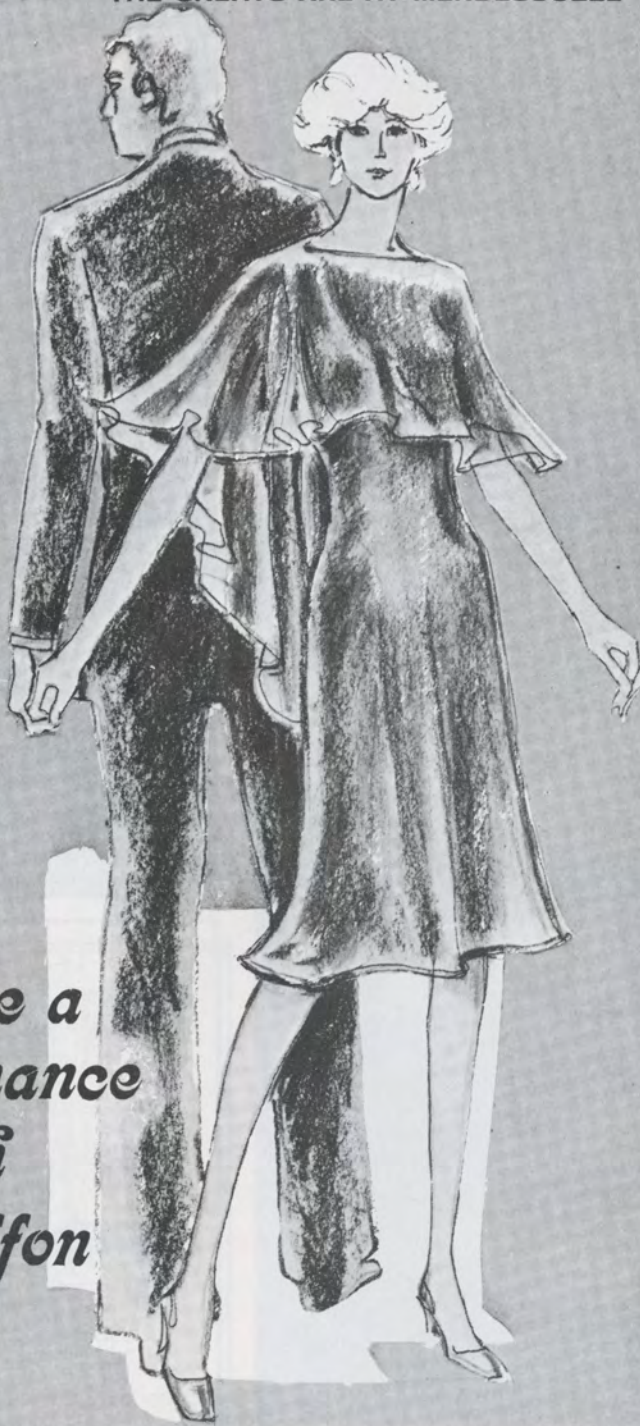
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continued from p. 73

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Ghita Hager observes Leonie Rysanek and Jo

ciple, to preserve the drama intact; and it was important that the actors (not just singers) on the stage should show no consciousness of the audience. Her efforts were directed towards intimacy rather than largeness of gesture. Kittel observes, "Cosima Wagner laid great stress on the use of the palms of the hands, particularly in the female roles. They had to be held in a cupped position: she would never allow the palms to be held up straight towards the audience. Great attention was placed upon the eyes (the mirrors of

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Vickers in rehearsal. Photo: Ron Scherl

the soul). The actor would (1) look at a point on the ground at a distance of five yards or so with the lids mostly closed over the eyes; (2) the gaze is raised very slowly to eye level and the eyes are opened; and (3) the expression is widened by a drawing back of the eyelids, thus achieving looks of weariness, of longing, and of recognition."

From the moment of Cosima Wagner's loss of health in 1906, Wagner's only

continued on p. 76



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San Francisco Opera: Die Walküre. Photo: Carolyn Mason Jones

son, Siegfried (1869-1930), assumed leadership of the family interests. Though barely seven years old at *The Ring* premiere, Siegfried had worked closely with his mother, developed ties, and was clearly prepared for the conducting and compositional abili-challenge. However, unlike his exacting and demanding parents, Siegfried was built on a more modest scale. He was more liberal, tolerant, approachable, and amiable than either of them.

Often considered the weak link in the chain, he was more determined to show that Richard Wagner was not only a towering genius, but also a practical musician who had pointed the way for the future development of opera. His approach to practicality resulted in the exchange of three dimensional sets for the painted flats of his parents' era. In 1924, the reopening of the festival after the ten year closure due to World War I saw Siegf-



fried and his assistants, Kurt Söhnlein and Friedlich Kranich, constructing new sets. Söhnlein's new Ring model consisted of "three large iron conveyances, each built over with plastic rock forms, which could be put together in many different ways to form the basis for all the rocky scenes in *The Ring*."

In the first quarter of the Twentieth Century, opera of all types underwent

careful scrutiny regarding production methods. The biggest force in this development was the advancement of theater lighting equipment. Adolphe Appia (1862-1928), the Swiss scenic artist, was one of the more innovative men in the area of lighting. His designs for *The Ring* (1899) centered around the difference between general brightness and what he termed "formative light". A result was often a very dark

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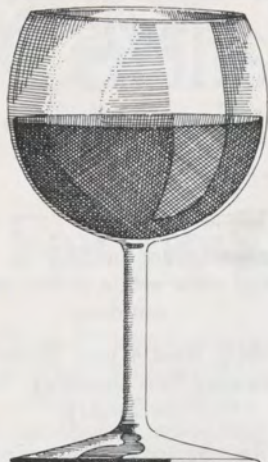


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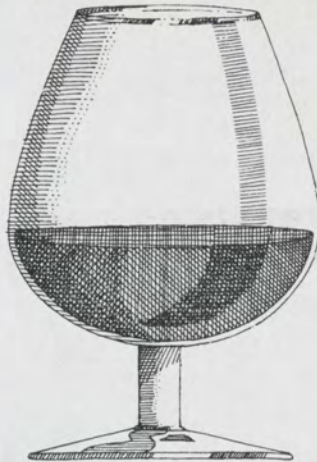
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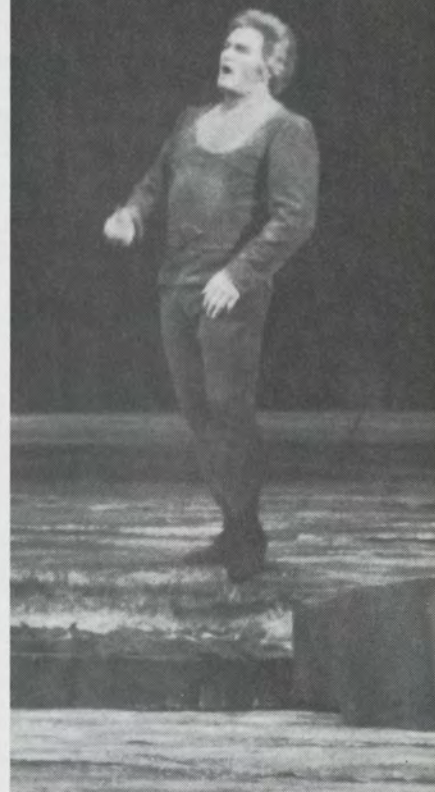
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A Family Affair  
continued from p. 77



Jon Vickers as Siegmund. Photo: Ron Scherl

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stage with soloists' faces framed by very small follow spots. Appia stated "the complete drama is contained in the words and in the music, and if we want to reproduce this drama, that is to say to make it comprehensible through the eye, we must give it a visual shape that conforms to the music as closely as possible."

Surviving Siegfried was his widow Winifred Wagner, English-born and some twenty-eight years younger than her husband. Under her direction, Wagnerian opera was to face its most

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Jon Vickers as Siegmund. Photo: Ron Scherl

demanding adversary. First of all there were the original financial problems that were now resolved by the state under the direct supervision of Hitler. Second, there was Hitler. This resolution of economic problems was not a blessing. It allowed Winifred Wagner to rely upon artistic director, Heinz Tietjen, and set and costume designer, Emil Preetorius, and give them a virtually free hand in their productions. With fifty thousand marks from Hitler's own private funds and tax exemption status, productions became elaborate

continued on p. 80

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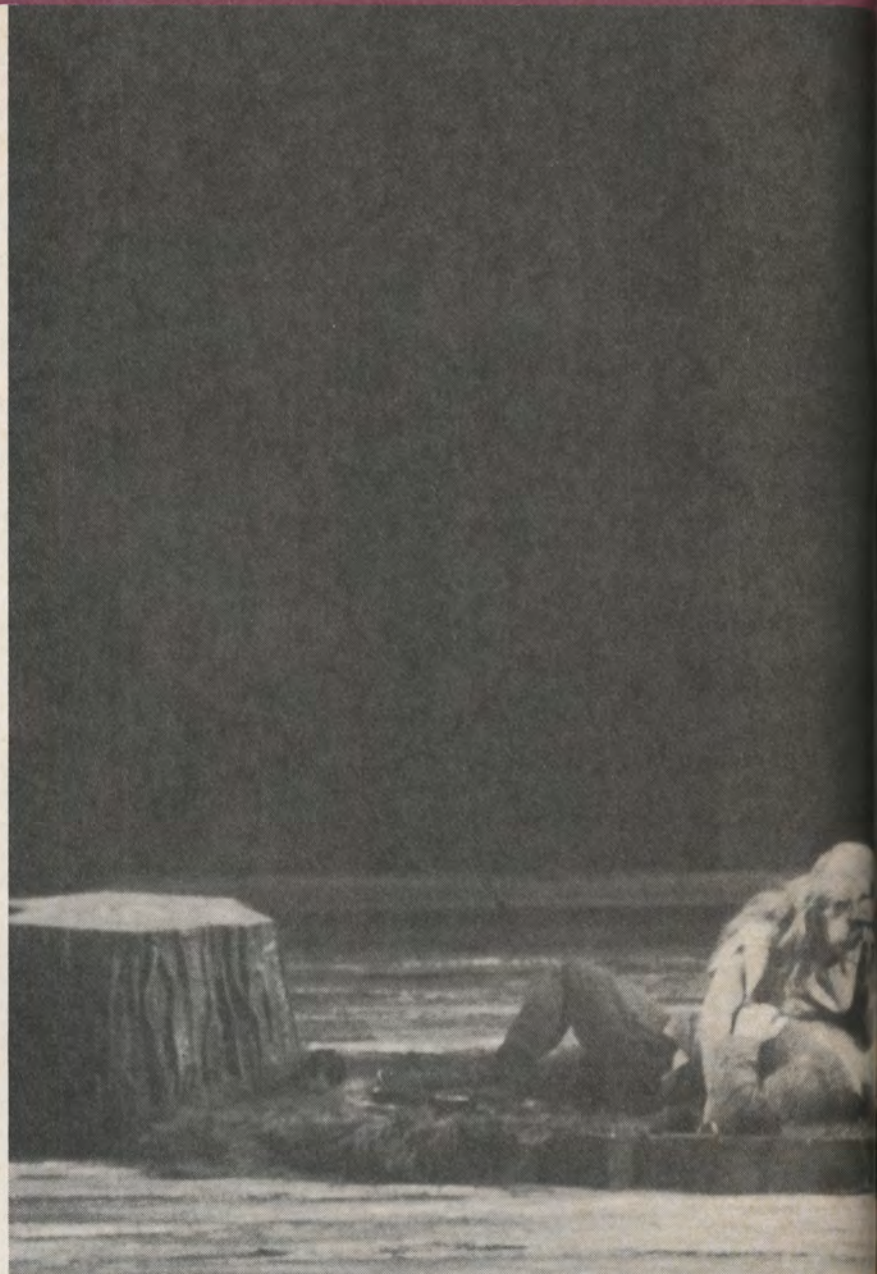
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Ghita Hager observes Leonie Rysanek and Jon Vickers in rehearsal. Photo: Ron Scherl

and size of personnel grew tremendously. From Richard Wagner's male chorus in 1876 of twenty-six members, Tietjen's numbered 101 in 1933. Winifred's eldest daughter, Friedelind Wagner, writes, "As a stage director, I considered him (Tietjen) great, although I was sorry when he fell a victim to the lavishness of the Reinhardt school. He was no longer satisfied unless he had at least eight hundred people and a dozen horses milling around on the stage. Comparing his manner with Father's, I was finally convinced that many of his productions were too

elaborate and a departure from the inner meaning of the music dramas." This is all too limited a view for if any "intendant" had such a budget, surely size of a production would be a consideration. As Preetorius stated regarding the association with Tietjen, "Both of us, scenic designer and producer, used light as the basic element in the visual realization of all Wagner's works, and we sought to evolve a stage setting which restricted the use of objects to essentials and gave the main role to the adaptable and highly effective visual instrument of light-



ing. We did all in our power to improve the technical facilities on this side in particular . . . To combine two demands which are a contradiction in terms: symbol and illusion, dream and reality, inner vision and outward nature—to make these things intermingled, to weld them together in one comprehensive scenic whole.”

With his production of *Parsifal* in 1951, Wieland Wagner proclaimed the direction in which Wagner’s music drama was now to go. As Skelton describes, “No leafy wood and lake for the first scene, but the bare shadow

of great tree trunks in a cool grey morning light; only four plain columns and a bare round table and bench dimly discernible in a vast gloom; no battlements for Klingsor, but a projection of light, white on black, which seemed at first to be a spider’s web with Klingsor’s head and shoulders brilliantly lit at the center, but could be rationalized as a round tower up which one looks from the base; no flower garden of bright colours, but a mauve-lit vagueness peopled with graceful fluttering wreaths.” Wieland

continued on p. 82

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continued from p. 81

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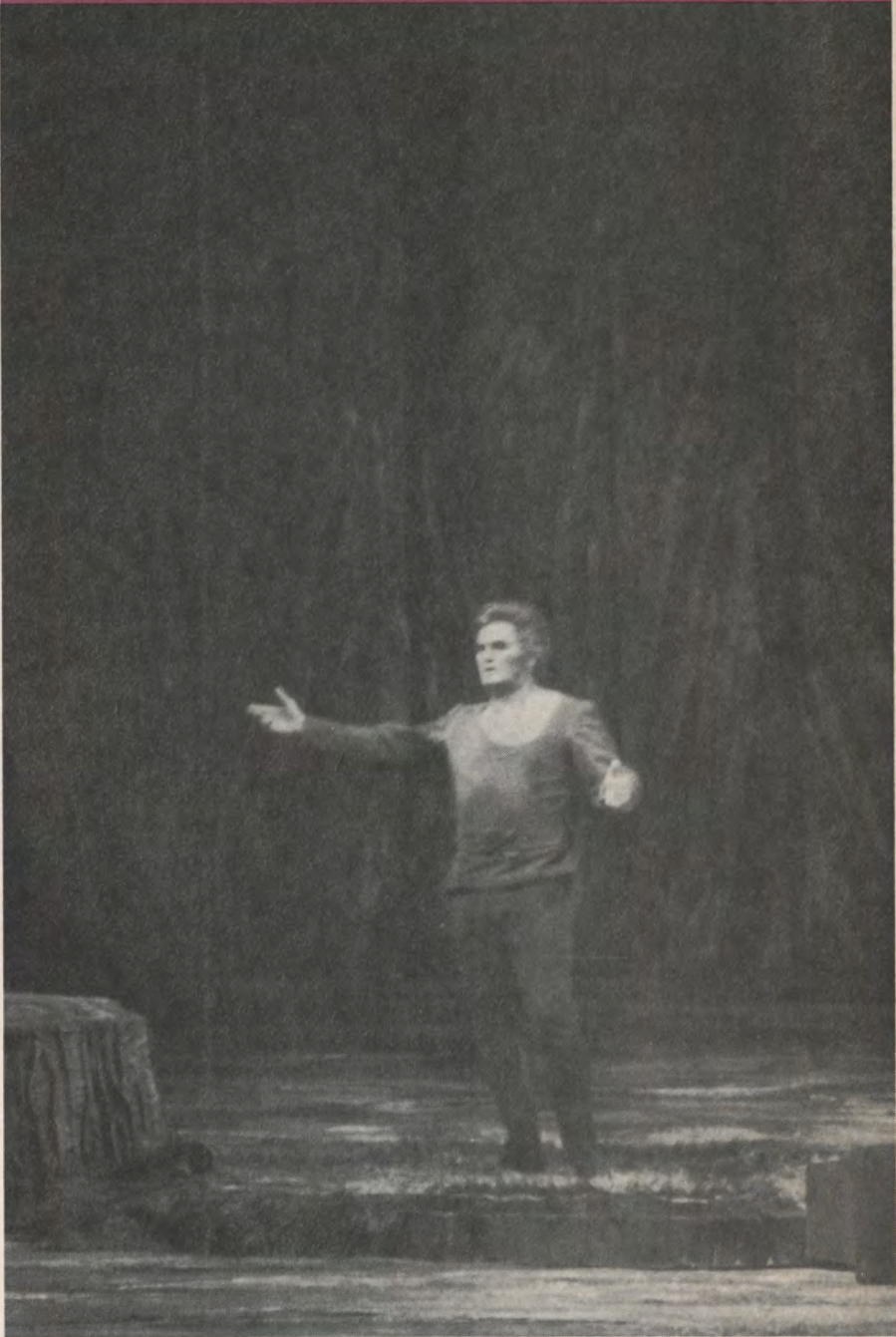
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Jon Vickers as Siegmund

Photo: Ron Scherl

Wagner's arguments would be strong indeed if Wagner's works were purely literary. In fact, they would be almost unanswerable for in the texts alone one would search practically in vain for any evidence of naturalism. What naturalism there is in the works as written lies in the music, which depicts physical actions in a remarkably straightforward way. And it is this naturalism within the music which argues most strongly for those who favor a naturalistic scenic

approach to the music drama. On the other hand Wieland describes his scenic policy as one of "putting in only what is necessary, rather than one of leaving out what is unnecessary," a very subtle distinction.

*Tom Acord is the director of Opera Theater at California State University, Hayward, a professor of voice and a professional singer.*

# College Opera Association



Members of COA at a special function with 1975 season artists.

Having just completed its most active year, the College Opera Association invites you to be a part of an expansion that is being planned for 1976-77.

As a student organization (sponsored by the San Francisco Opera Guild), the COA seeks to stimulate interest in the opera among members of colleges and universities in the Bay Area. COA activities bring to members a closer look at and, thus, a better appreciation of the different efforts that go into and the many people who contribute to the making of grand opera—on the administrative, production, artistic as well as technical levels. Last year, for example, COA members had a chance to meet with directors, scenic designers, wig and make-up artists and stage technicians. The list of world famous artists who participated in COA functions, thus enabling members to get to know them personally, included Judith Blegen, Giacomo Aragall, Jose Carreras, Placido Domingo and Paolo Montarsolo. The production of *L'Elisir d'Amore* was enjoyed with special relish as COA members could follow its development through the various stages of rehearsals.

This year, another opera has been chosen for a similar project. And, as in previous years, students of our member campuses can obtain tickets to some 1976 Fall season performances at a substantial discount. The ticket program is being made possible through a generous subsidy by the San Francisco Opera Guild.

In order for students of the various campuses to benefit from our program, we need members of those campuses to be involved with us actively to plan and coordinate events and to publicize them. The advantages of membership in the COA are many; it is an exciting and entertaining way to broaden one's operatic dimensions. We heartily encourage any student or faculty member of a Bay Area college to join us for the 1976 season.


Further information on the College Opera Association can be obtained from:

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Seattle	KING	98.1 FM

**FRIDAYS 7:50 P.M.\***

- September 10 Thaïs — Opening Night
- September 17 Die Walküre (7:20 P.M.)\*
- September 24 La Forza del Destino
- October 8 Tosca
- October 15 Die Frau ohne Schatten
- October 22 Peter Grimes
- October 29 The Makropulos Case
- November 5 Cavalleria Rusticana and I Pagliacci
- November 12 Il Barbiere di Siviglia
- November 26 Angle of Repose

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In addition to inviting you to listen to this year's opera broadcasts, we at Standard would also like to take this opportunity to invite you to visit our Chevron Gallery at 555 Market Street in San Francisco weekdays from 9 a.m. to 4 p.m.

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# San Francisco Opera

	Monday	Tuesday
September		
	13	Die Walküre 7:30 pm A,B
	20	La Forza del Destino 8 pm A,B
October	27	Thaïs 8 pm B
	4	Tosca 8 pm A,C
	11	
November	18	Die Frau ohne Schatten 8 pm A,C
	25	The Makropulos Case 8 pm A,B
	1	Die Frau ohne Schatten 8 pm D,F
	8	Angle of Repose 8 pm A,C
	15	Cavalleria Rusticana/ I Pagliacci 8 pm A,C
	22	Il Barbiere di Siviglia 8 pm A,C

Code letters indicate subscription series

\*Special non-subscription Thanksgiving Night performance

# 1976 Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Thäis 8 pm A	Die Walküre 7:30 pm J,K	
Thäis 8 pm D,F		Die Walküre 7:30 pm G,H	La Forza del Destino 8 pm J,L	Thäis 2 pm M,N
Die Walküre 7:30 pm D,E		La Forza del Destino 8 pm G,I	Thäis 8 pm J,K	Die Walküre 1:30 pm M,O
La Forza del Destino 8 pm D,E		Thäis 8 pm G,I	Die Walküre 1 pm X Tosca 8 pm J,L	La Forza del Destino 2 pm O
Peter Grimes 8 pm D,F		Tosca 8 pm G,H	Peter Grimes 8 pm J,K	Tosca 2 pm M,N
Peter Grimes 8 pm A,C		Die Frau ohne Schatten 8 pm G,I	Tosca 8 pm D,F	Peter Grimes 2 pm M,N
The Makropulos Case 8 pm D,E		Peter Grimes 8 pm G,H	Tosca 1:30 pm X The Makropulos Case 8 pm J,L	Die Frau ohne Schatten 1:30 pm M,N
Cavalleria Rusticana/ I Pagliacci 8 pm D,F		The Makropulos Case 8 pm G,I	Cavalleria Rusticana/ I Pagliacci 1:30 pm X Die Frau ohne Schatten 8 pm J,L	The Makropulos Case 2 pm M,O
		Cavalleria Rusticana/ I Pagliacci 8 pm G,H	Angle of Repose 8 pm J,K	La Forza del Destino 2 pm M,N
Cavalleria Rusticana/ I Pagliacci 8 pm B	Fol de Rol 8:30 pm	Il Barbiere di Siviglia 8 pm G,I	La Forza del Destino 1:30 pm X Cavalleria Rusticana/ I Pagliacci 8 pm J,L	Angle of Repose 2 pm M,N
Il Barbiere di Siviglia 8 pm E	Angle of Repose 8 pm D,F	La Forza del Destino 8 pm H	Il Barbiere di Siviglia 8 pm J,K	Cavalleria Rusticana/ I Pagliacci 2 pm M,O Leontyne Price Recital 8 pm
Cavalleria Rusticana/ I Pagliacci 8 pm F	Il Barbiere di Siviglia* 8 pm	Angle of Repose 8 pm G,H	Cavalleria Rusticana/ I Pagliacci 8 pm K	Il Barbiere di Siviglia 2 pm M,O

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# A Tribute to Lotte Lehmann

Lotte Lehmann, one of the great artists of this century, died on August 26, 1976. Her passing, lamented by opera professionals, lovers of music and critics everywhere, has deprived our society of one of the most impressive figures in the world of music.

We would like to pay tribute to Lotte Lehmann by dedicating the September 17 performance of *Die Walküre* to her. Her performances at San Francisco Opera are not forgotten.



From left to right: Lotte Lehmann, Regine Crespin and Kurt Herbert Adler on the occasion of Miss Lehmann's last visit to San Francisco Opera, on September 30, 1968. The performance of *Die Walküre* that evening had been especially dedicated to the great artist. Photo: M. Norton

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The artist pauses briefly after a performance of *Der Rosenkavalier* at San Francisco Opera, October 14, 1941. Photo: Morton Photographs

continued on p. 88

Lotte Lehmann, as Madama Butterfly, at San Francisco Opera in 1934. Photo: Morton Photographs



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A Tribute to Lotte Lehmann

continued from p. 87



Lotte Lehmann (l.) in her most famous role—the Marschallin—with Risë Stevens as Octavian, in San Francisco Opera's 1941 production of *Der Rosenkavalier*. Photo: Morton Photographs



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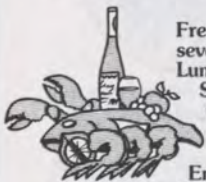
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Lunch 11:30 - 2 Dinner 4 - 10:00  
Closed Sunday

You are cordially invited  
to experience . . .

# DINNER AT EIGHT

International Cuisine  
Prepared and Served in your Home  
Small or Large Gatherings  
Appetizers and Desserts

ALAN WINDERS 863-8587

"ALL THE FAIRE'S A STAGE"  
CONTINUOUS ENTERTAINMENTS,  
PARADES, RUSTIC GAMES, FINE CRAFTS  
FOODS O' MERRY OLDE ENGLAND

10th Annual  
**RENAISSANCE**

PLEASURE FAIRE

WEEKENDS  
(Incl. Labor Day)

**AUG. 21 thru SEPT. 26**

CREATED & PRODUCED BY  
RON & PHYLLIS PATTERSON  
& THE LIVING HISTORY CENTRE

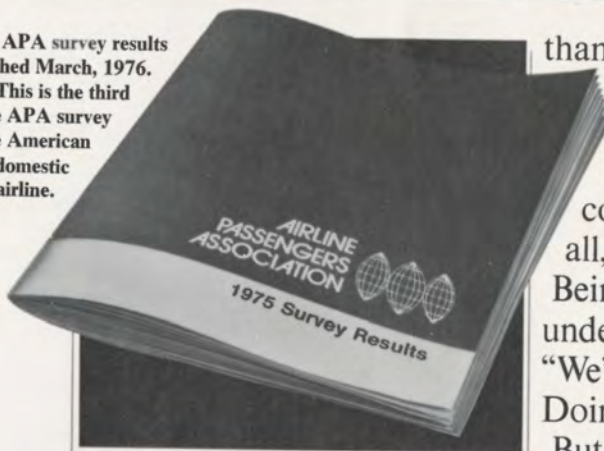
Ye **OAK FOREST**  
BLACK POINT - NOVATO - MARIN  
HWY. 101 to HWY. 37 TO BLACK POINT EXIT  
FREE PARKING  
9am - 6pm

GEN. ADM. \$4.75  
CHILD under 12 \$1.75  
TICKETS: All macy's  
EMPORIUM - CAPWELL  
STORES - TICKETRON  
BASS - ALL AGENCIES  
& at THE GATE  
GROUP RATES: 981-4907

*The Results of the Airline Passengers Association  
Biennial Independent Survey of Frequent Fliers:*

# **American named 'No.1 choice for domestic air travel.'**

APA survey results  
published March, 1976.  
This is the third  
consecutive APA survey  
to name American  
the No. 1 domestic  
airline.



"If you were traveling to any destination in the U.S., and had your choice of any U.S. airline, which airline would you choose—and why?"

The Airline Passengers Association asked that in a survey of frequent fliers—people who averaged more than 35 flights a year.

The results were conclusive: more people chose American

than any other airline.

And the reasons were many: schedules, reliability, comfort, courtesy, convenience—and most of all, service.

Being named number one underscores our right to say, "We're American Airlines. Doing what we do best."

But it also gives us the responsibility to go on proving ourselves, day after day and flight after flight.

**We're  
American Airlines.  
Doing what we  
do best.**

Next flight, we hope  
you'll let us prove it  
to you.

**#1**





Of all menthols:

# Carlton is lowest.

See how Carlton stacks down in tar.  
Look at the latest U.S. Government figures for:

## The 10 top selling cigarettes

	tar mg./ cigarette	nicotine mg./ cigarette
Brand P Non-Filter	27	1.7
Brand C Non-Filter	24	1.5
Brand W	19	1.3
Brand S Menthol	19	1.3
Brand S Menthol 100	19	1.2
Brand W 100	18	1.2
Brand M	18	1.1
Brand K Menthol	17	1.3
Brand M Box	17	1.0
Brand K	16	1.0

## Other cigarettes that call themselves low in "tar"

	tar mg./ cigarette	nicotine mg./ cigarette
Brand D	15	1.0
Brand P Box	14	0.8
Brand D Menthol	14	1.0
Brand M Lights	13	0.8
Brand W Lights	13	0.9
Brand K Milds Menthol	13	0.8
Brand T Menthol	11	0.7
Brand T	11	0.6
Brand V Menthol	11	0.8
Brand V	11	0.7
<b>Carlton Filter</b>	<b>*2</b>	<b>*0.2</b>
<b>Carlton Menthol</b>	<b>*1</b>	<b>*0.1</b>
<b>Carlton 70</b>	<b>*1</b>	<b>*0.1</b>

(lowest of all brands)  
\*Av per cigarette by FTC method.

**Carlton  
Menthol  
1 mg. tar**



**Carlton  
Filter  
2 mg. tar**

No wonder Carlton is the fastest growing of the top 25 brands.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Menthol: 1 mg. "tar", 0.1 mg. nicotine; Filter: 2 mg. "tar", 0.2 mg. nicotine; Carlton 70's: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.