Lohengrin

1978

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Lohengrin

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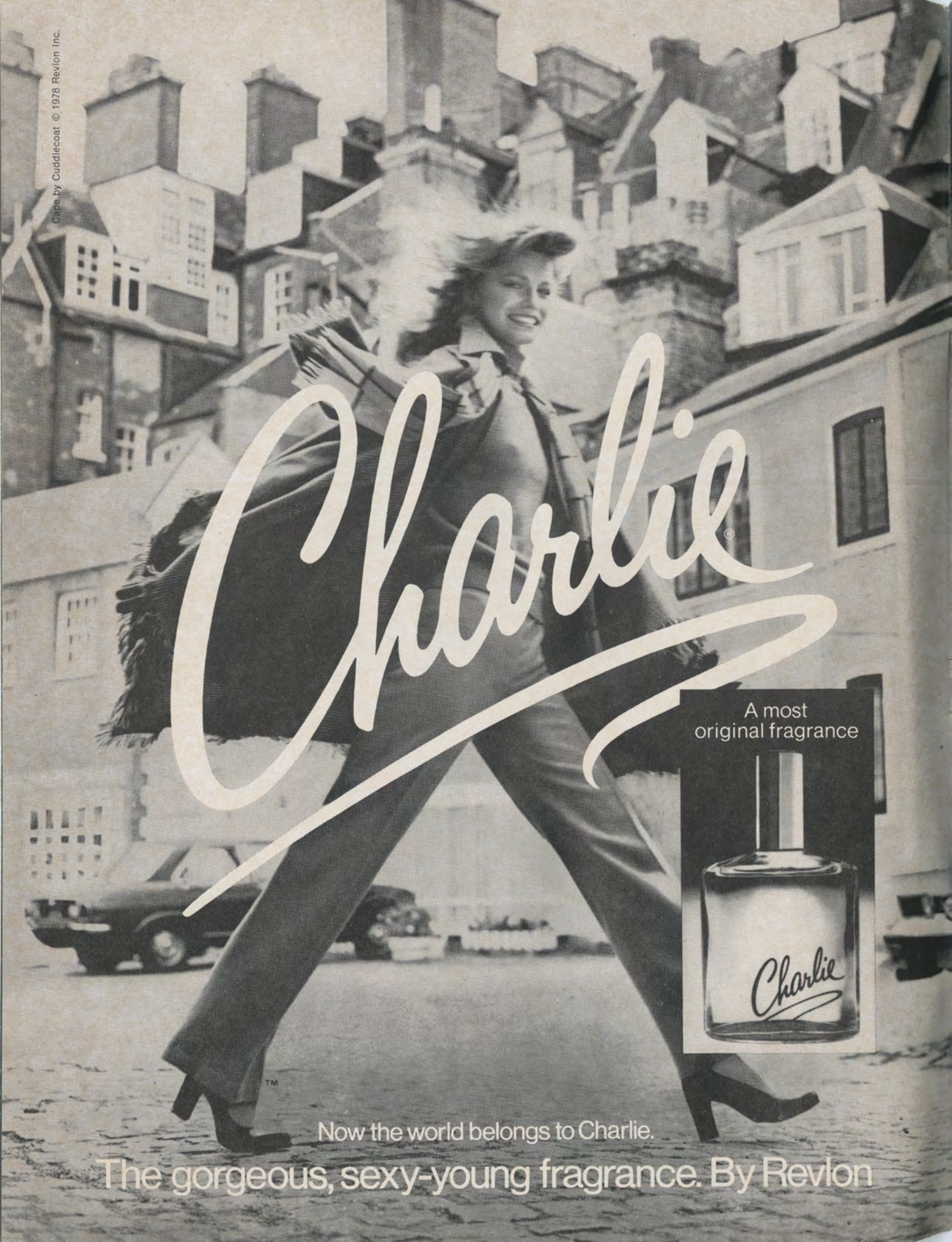
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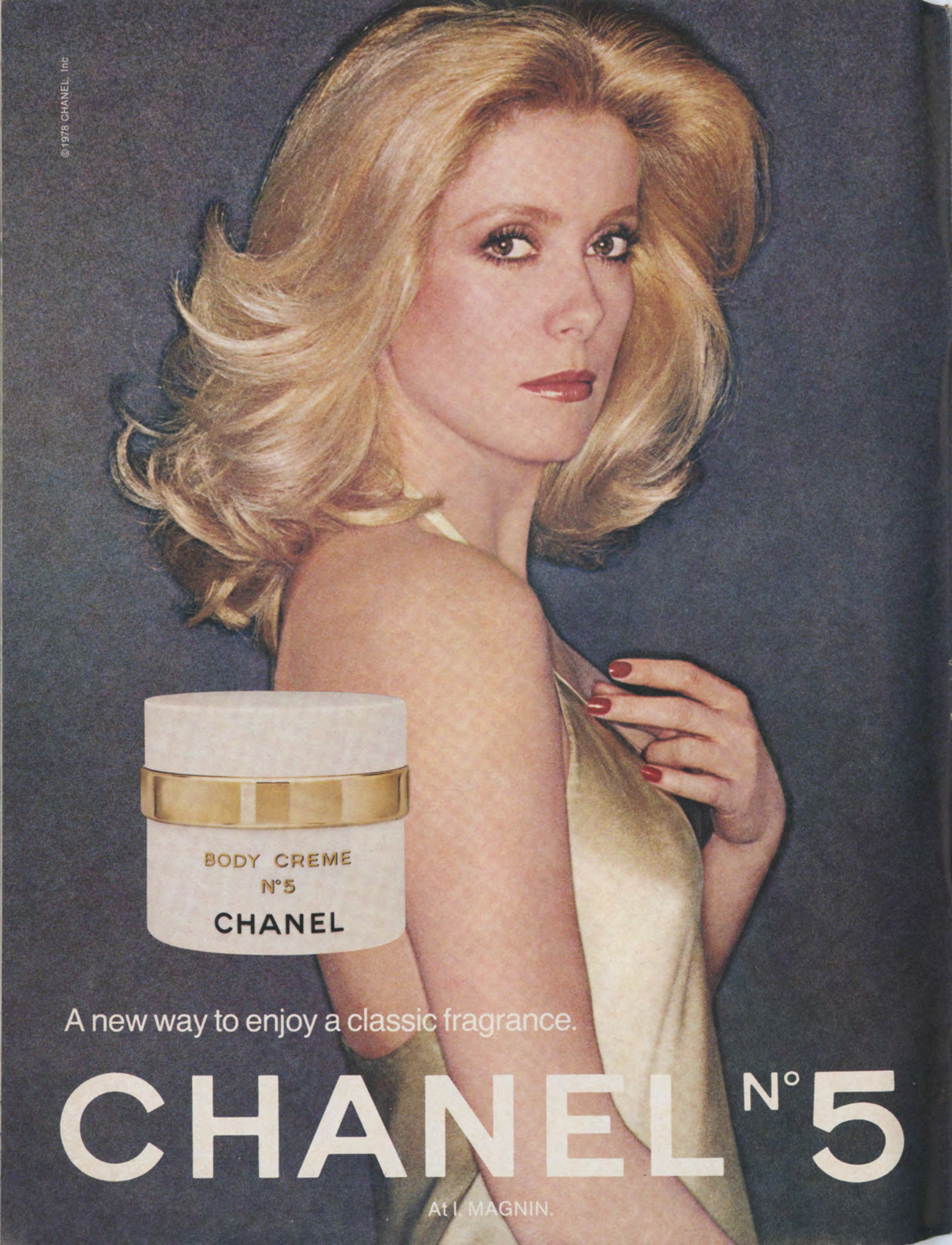
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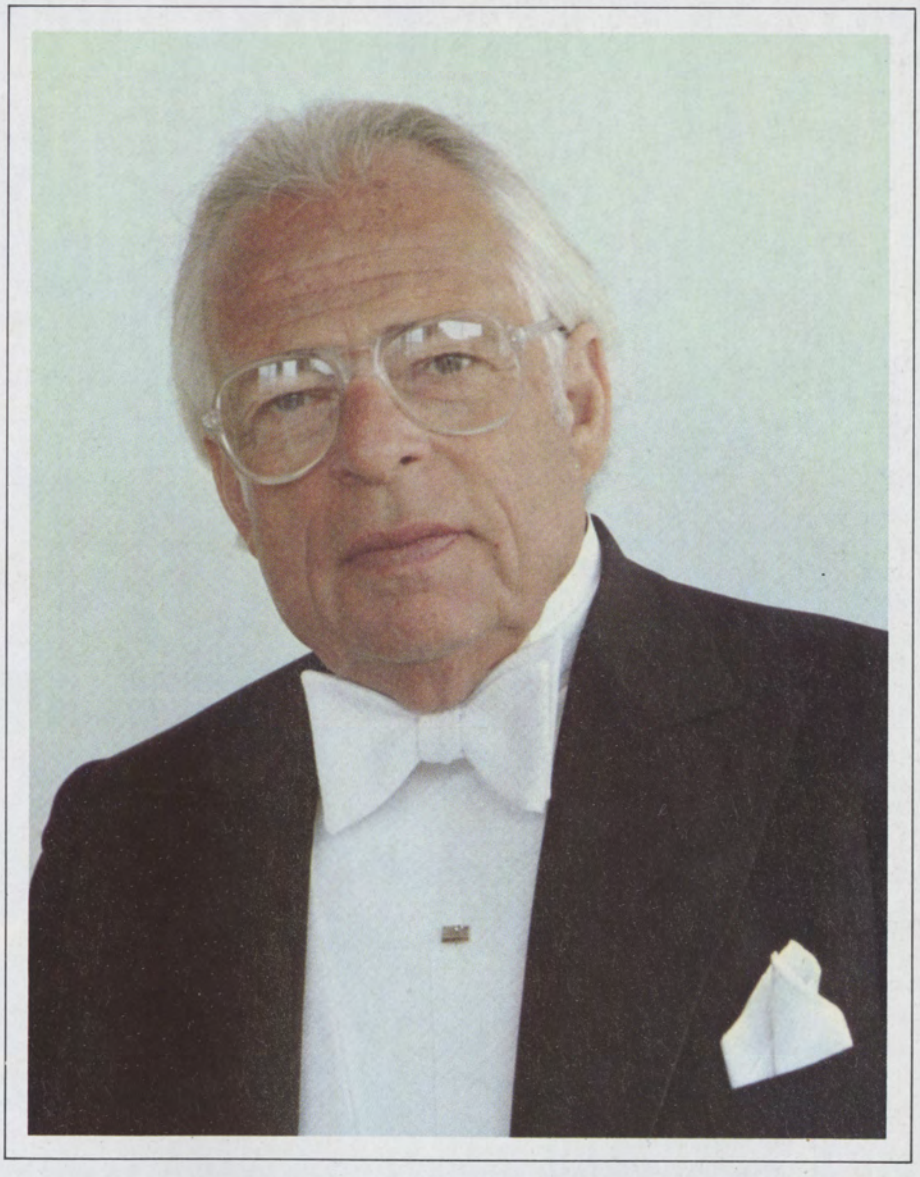

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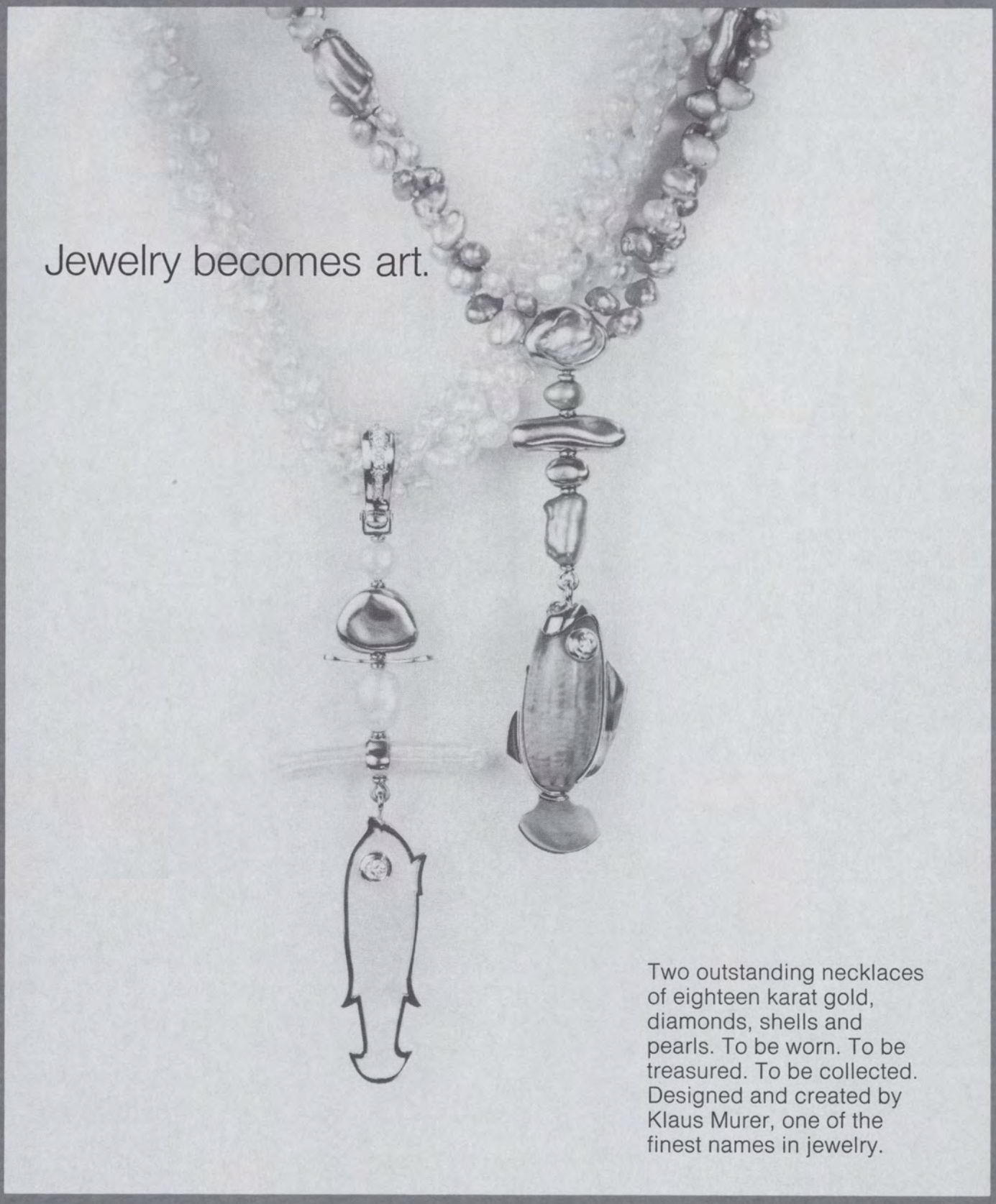

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Lohengrin

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Wagner Could Not Attend

But the Conductor Reported "A Unique, Immaculate Marvel"

by Walter Ducloux

Thus wrote an enthusiastic Franz Liszt to his friend Richard Wagner about the latter's romantic opera *Lohengrin,* fresh from conducting its first performance at the Grandducal Theater in Weimar. The composer could not attend. Despite his frantic efforts to elude the police of Saxony and be present anyway, Richard Wagner, fugitive from justice, thought the better of it, sending instead his two trusted disciples Ritter and von Buelow. On the day of the premiere, Wagner, in safety in Switzerland, climbed the Rigi to soothe his nerves and later had dinner at the Hotel "Schwanen" in Lucerne—where else!—while imagining what happened in faraway Weimar.

His forced absence from the premiere probably spared the composer some bitter disappointment. The actual performance could hardly live up to the lofty vision which had inspired the work. Weimar was, after all, a small provincial town with definite theatrical limitations. The orchestra numbered less than forty members, and a chorus of under thirty singers performed in rather threadbare costumes and scenery. The performance, calculated by Wagner to last no more than four hours, including intermissions, took more than five. That *Lohengrin,* performed before a distinguished audience, still achieved a considerable success was a tribute to Liszt's passionate devotion, limitless energy, and iron will. The legendary pianist, not yet forty years old, had put his flamboyant career behind him in order to take a steady job in Weimar. He never wavered in his belief in Wagner's historic mission. His loyalty and friendship provided an anchor in the most storm-tossed years of Wagner's life, years when it seemed as though *Lohengrin* might be the last work from the composer's pen.

The world premiere of *Lohengrin* was conducted by Franz Liszt, shown with his daughter Cosima who later became the wife of Richard Wagner.

It is a pivotal work, the final contribution to the stage of an artist destined to undergo a thorough metamorphosis soon after finishing it. The royal music-director—for life—of the Dresden opera had its first performance scheduled there. It was shelved when the author's extra-musical activities, born of his political activism, incurred the wrath of the establishment and drove him into exile. The man who emerged from these adventures was a different human being. No longer director of a major opera house involved with many works other than his own, he was a lonely genius left to his own devices, beholden to no one but himself, driven by a self-centered sense of mission. Always a stormy petrel, he was to engender a degree of fanaticism, pro and con, unmatched in the arts. Few of the

A Viennese caricature of King Ludwig II of Bavaria, Wagner's patron, entitled "König Lohengrin".

zealots who worshipped or hated him could soberly assess his true significance as the controversy around him blazed ever brighter.

The lives of extraordinary creative artists, with all the differences in their personal fortunes, tend to follow a certain pattern. Few of them start out as revolutionaries, at least not before they have proven themselves in and on terms set by their era, winning the approval of their contemporaries, acknowledged as masters of their trade. Mozart earned his professional credentials with *Idomeneo*, Verdi with *Nabucco*. Wagner won not only his spurs, but a life-time appointment as well, with *Rienzi*. The success of that work was equalled by neither of its two successors, not until later generations, always endowed with hindsight, could appreciate the momentous progress Wagner made from work to work on his path to his lofty summit.

Abandonment of a successful formula can easily be mistaken as a "loss of

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The Next Swan Arrives

The swan itself, made of Butyrate plastic, gets a finishing touch from San Francisco Opera property master Ivan Van Perre.

Photo by Ron Scherl

Conductor, Director, and Designer Discuss Their Approach to the New Lohengrin

by Allan Ulrich

It was conceived all around the globe—on the fourth floor of the Opera House, in the airport in Vienna and wherever the elusive Beni Montresor could be tracked down in his native Italy; and it has been the subject of more intermission speculation than any other production so far this season. Now audiences have the chance to judge for themselves. The next swan has arrived in San Francisco.

The "production team" for the San Francisco Opera's new *Lohengrin*, the first here in thirteen years, includes designer Beni Montresor (left), conductor Kurt Herbert Adler (center) and stage director Wolfgang Weber (right).

Photo by Ira Nowinski

It has taken him quite a while to sail down the river Scheldt, 13 seasons, to be precise. The company has been without a production of Wagner's *Lohengrin* for all this time, and what appeared fresh over a decade ago no longer seems tenable. Besides, it never occurred to the participants—conductor Kurt Herbert Adler, director Wolfgang Weber and designer Beni Montresor—to do it the traditional way.

"Tradition," claims general director Adler, "is sometimes an excuse for lack of fantasy and, since a *Lohengrin* production should be full of fantasy, one is entitled to try a new and different approach. The old-fashioned *Lohengrin* hardly exists anymore."

But it did have its validity. "The most beautiful *Lohengrin* I remember seeing was Wieland Wagner's in Hamburg, wonderfully preserved after his death."

Yet the triumvirate responsible for the current production are approaching the opera with their modern (read 1978) sensibilities.

Everyone agrees that Wagner's score elicits in them very personal and very definite reactions and that they've found themselves instinctively disregarding most previous conceptions of the work.

"The others," claims Beni Montresor, "are too solid, too matter-of-fact. Wagner's music is not black and white, or grey, but is very colorful. I've always hated the phoney, medieval barbaric look of other *Lohengrins*. There was nothing barbaric about Wagner. He was a very sensual, very decadent artist. The fact that the composer used to wear velvets and silks will be reflected here in Lohengrin's costume."

The color scheme will lean toward hot, passionate reds, the lighting will be complex, much use will be made of projections and the totality will be suffused with what Montresor terms "a rotten sensuality."

Wolfgang Weber sees it in a slightly different fashion. He has assumed directing duties for the first time with *Lohengrin* because of the challenge it represents: "We want to get rid of the Germanic scenic style. I view the opera as something between a fairy-tale and a legend. You can't do it the old way with heavy scenery. I want to de-materialize it."

Nobody involved with the production sees the morality of the opera in simplistic terms. The further they delve, the more intense the ambiguity. All agree that the central character is Elsa; all agree that the work parallels certain aspects of Wagner's personal history; and all agree that the tension of *Lohengrin* revolves around the quest for an ideal world.

So at the end of the prelude the audience is transported to a salon presided over by Wagner's patron, King Ludwig II of Bavaria. The participants, garbed in costumes of the period, appear as silhouettes. They go through a ritualistic display of their vision of purity, symbolized by Lohengrin himself. But the system will not hold, the ideal is unattainable, and the action returns to the salon during the closing pages of the score.

Adler, whose experience with *Lohengrin* ranges over more than six decades, finds it all very stimulating. The opera means much in the Maestro's career, having passed through his life at several key moments.

It was the first opera he ever attended, at the Vienna Volksoper when he was only eight. He remembers that the cast included Josef Mann, Hermine Kittel and Arthur Fleischer. Adler saw the opera a few years later at the Staatsoper, "on the very day," he recalls, "that my father was drafted into the Austrian army during the First World War." The cast was the stuff of which legends are made: Jeritza, Anna Bahr-

Photo by Caroline Crawford

Conductor Kurt Herbert Adler checks a *Lohengrin* score with assistant Calvin Simmons.

Mildenburg, Erik Schmedes, Hermann Weidemann, Richard Mayr and Hans Duhan, with Franz Schalk in the pit.

He experienced the opera in this country first in 1938 on the day of his arrival in Chicago, but that production he remembers because it was so bizarre.

"It was a one-hour *Lohengrin* broadcast over station WGN, with three or four soloists, an orchestra of about 26 and a chorus of about 16 or 18. I thought, 'Oh, my God, I'd better quit right now.' "

With all the thousands of interviews Adler has granted in his 25 years as head of the company, he has rarely talked about the details of a particular score (mostly one assumes because he's not been asked to), but his thinking on *Lohengrin* is a culmination of a lifetime's reflection.

The work, Adler admits, is a transitional one. "There are passages that are typical of the early Wagner period, while there are parts that are far advanced into the area of music drama."

More important than the placement of the opera is the attitude that both cast and conductor should bring to the score.

"I feel," Adler states, "that one can approach Wagner in general, and *Lohengrin* in particular very much from the point of view of Italian opera, the drama as well as the music. We should not make the distinction between Verdi and Wagner in this case. If you can get the cast to share this viewpoint, the singing becomes better and easier.

"What one used to call 'The German singing style' is outdated by now; that old-fashioned German enunciation is a thing of the past; we must not speak of 'declamation'; Wagner must be sung, and *Lohengrin* is written gratefully for the voice."

With that problem taken care of, there remains the necessity to clarify a few salient points about the characters and their philosophies. We must be cautious in accepting a literal definition of the opera's Christianity.

"Is Christianity an absolute philosophy, or is it highly subjective and up to the individual?" Adler asks. "Regardless of what you read, I do believe that Wagner was a religious man. But can you call him a Christian? You just cannot give it a name."

What value, then, do we assign to Ortrud and her adherence to Wotan and the other older gods?

Montresor feels that Wagner is also drawn to them because "they were *bourgeois* gods, gods of the salon and not gods of air and water."

But Adler and Weber stress the need for forgetting our usual associations. Ortrud's belief in her own deities leads her, naturally, to suspect any new system, but that is not sufficient to make her just the deep-dyed villainess she is conventionally thought to be. "Considering medieval conditions, when she accuses Lohengrin of being a deceitful magician, the charge has different implications than it has today. And it is perfectly understandable that she resents her husband's losing the reins of power. Of course, we must be careful about Ortrud. The fact that she has transformed Gottfried into the swan reminds us that she is bound to the source in fairy-tales."

"She is," all concur, "the strongest character in the opera."

And her husband Telramund is the weakest. Yet we should extend our sympathies to him, after a fashion. Adler insists that he must be portrayed as a nobleman. "He is not a very strong character, but, then, as we know, many of our male colleagues are not very strong, yet he is basically honest." His

Photo by Caroline Crawford

Baritone Raimund Herincx in rehearsal for Telramund.

resentment is understandable; not only is he defeated in single combat; he has failed, before the beginning of the opera, to win Elsa's hand in marriage.

Elsa's contribution cannot be so easily analyzed. Her so-called simplicity is belied by the subtlety of the writing, as well as by the dramatic exigencies of the work.

"Remember," Adler notes, "she does not say anything when she first enters. Her opening words are 'Mein armer Bruder,' that's all, but there is a very significant key change from A-flat minor to A-flat major. When she talks of her dream, it is clearly sexual in nature. This is more obvious if one has a very young Elsa, which is almost impossible, as a very young soprano should not sing the part. If we see her as going through puberty, the implications to an outburst like "Des Ritters will ich wahren, er soll mein Streiter sein," and her increasing excitement after Lohengrin's arrival ("Mein Schirm! Mein Engel! Mein Erlöser!"), as well as the ecstatic state into which she throws herself when Lohengrin overwhelms Telramund, seems very obvious.

"And she gets quite tough with Ortrud in the scene before the cathedral."

"Otherwise," Weber emphasizes, "if Elsa is all tears, there is no dramatic reason for Ortrud to be so strong in her confrontation." Ortrud is quite correct, from her own point of view, when she refers to the maiden as "dieser Stolz": there is even a touch of arrogance in Elsa that must be brought out.

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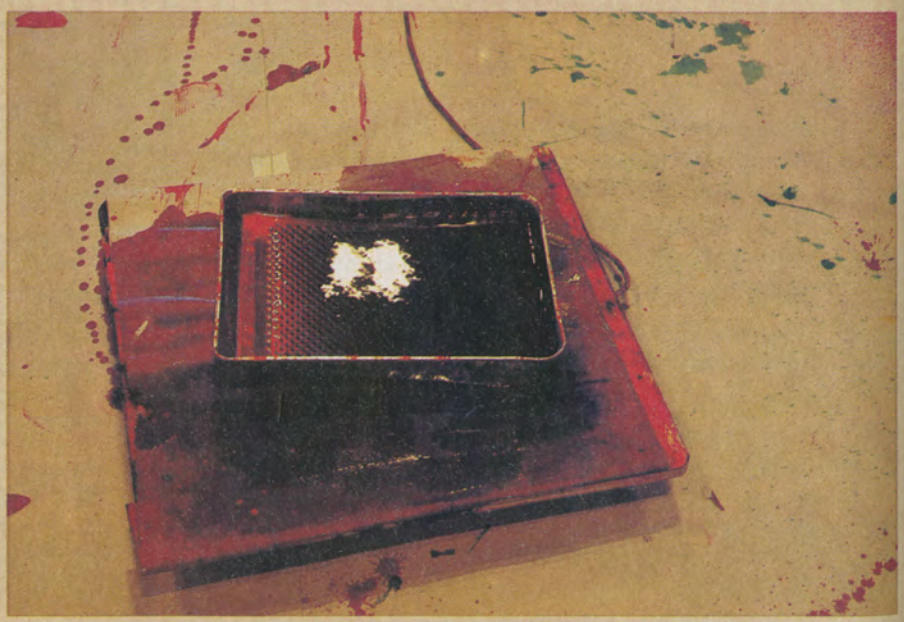

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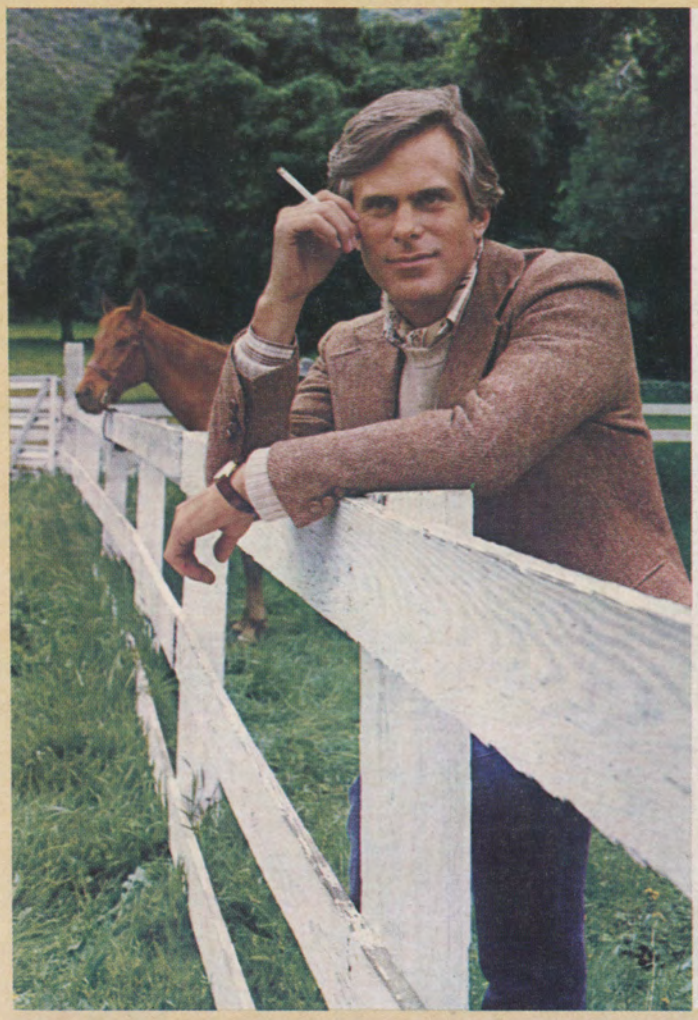

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Stage Director Wolfgang Weber prepares Janis Martin for her first Ortrud.

The extent to which Elsa's dream-fantasy is realized becomes clear at the end of the opera.

"Remember the musical sequence. Gottfried appears, actually with the Lohengrin music in A major, fast and triumphant. Then Elsa suddenly realizes that Lohengrin has disappeared and cries out 'Mein Gatte! Mein Gatte!' And the chorus—this is very important—has one exclamation: 'Weh!' (It's stupidly often cut; it should, on the other hand, be quite emphatic.) Then, musically, the Lohengrin theme, which was in A major, goes to A minor. I think Wagner is describing the transformation of Elsa's emotions into an enormous grief which is shared by everyone on stage.

"Now in this A minor," Adler continues, "I modify the tempo slightly, just holding back a bit. It expresses to me at least the sadness, with the return to the major at the very end suggesting a kind of monumentality."

As to Lohengrin himself. Is he simply a fantasy figure projected by Elsa? Is he merely symbolic of the ideal system of values sought by the characters? Or is he something more?

Weber offers a suggestion.

"Only two minutes after Lohengrin materializes, he asks for Elsa's hand, if he fights for her. Somehow that doesn't go along with his mandate. He has been sent only to defend her purity. Does he have the right to go any further? Somehow this question is not answered. Of course, if he didn't go so far, the opera would be finished after the first act.

"Remember that there are aspects of the dream here that can't be ignored; but the dream, Elsa's search for the extraordinary, becomes real—she yields

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in everything to him, including sexual matters.

Adler interrupts to suggest what Wagner may have intended.

"You know that moment after Lohengrin says 'Ich liebe Dich' for the first time. The reaction of the chorus is one of the most beautiful *piano* passages in all of opera, as if it would be a miracle. When I conduct, I wait an instant, making a *fermata* in the next bar, where there is none. It is important to establish the atmosphere that the chorus expresses. These are personal matters of interpretation, of course, but if we don't have this, then perhaps we shouldn't do the work."

No other Wagner opera utilizes the chorus so extensively as *Lohengrin*. In truth, there are two choruses here, the Saxons and the Brabantians, and there is a difference between them, one that is not always possible to capture within a production, even though it exists in the score.

"There is a contrast between Telramund, the duke of Brabant, and the king, who is a Saxon, and who comes to Brabant to recruit more soldiers. We will try to emphasize the difference in this production by means of costumes."

Montresor senses a certain impotence in the manner in which the armies continually mass to march off to war but never manage to actually leave, yet all the references to "the Eastern hordes" still reverberate with vague political implications.

Any production of *Lohengrin* must contend with the extensive choral passages and must work against the charge of their being static.

Weber opts for an eminently contemporary solution. "There must be a motivation for movement on a stage, and sometimes that motivation is lacking here. So, we must attempt to get to

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Photo by Caroline Crawford

Lohengrin and Elsa—tenor Guy Chauvet and soprano Anne Evans in rehearsal, Miss Evans wearing a long skirt for practice, until the costumes are ready.

the meaning behind the words through changes in lighting."

Adler offers another answer.

"Some movement is indicated by Wagner in the score, in the big musical contrasts. Look at the dynamics—the chorus moves continuously from a *pianissimo* to a *fortissimo* to different accents. Furthermore, there are extreme modifications of tempo; you know, for example, the *concertato* in the second act, the "Welch ein Geheimnis," that is frequently cut, and I think that would be a great mistake. Here Wagner, musically speaking, is way ahead of himself. By watching those things, you avoid the impression of its being static.

"Now, when a composer wishes movement, he simply must compose it. If you look at the interludes between sentences that are sung, or at the preludes, there simply are no movements indicated. It must come from expression and attention to dynamics."

Yet the variety of the choral writing is staggering.

"At the beginning, the responses of the chorus to the king and the herald are very brief. The double choral passages bring differences both in text and in expression. Think of the procession to the cathedral in the second act. They're used here more to illustrate a certain mood rather than a melodic component. They mainly have harmonies in various dynamics, while the melodies are in the orchestra. In the procession I have often told the men in the chorus, 'If you can't hear that melody in the orchestra while you sing, then you're singing too loud!' "

Wagnerites will be happy to learn that this *Lohengrin* will suffer only minimal cuts. They include the traditionally omitted *Graals Anhang,* (the last part of Lohengrin's soliloquy in the third

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Wagner Could Not Attend
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act), as well as some of the men's choral passages after the orchestral interlude in Act 2. "They are," Adler concludes, "among the decidedly weaker portions of the score."

The orchestral personnel will, naturally, be enlarged, with winds as written, with 14 first violins, 10 second, eight violas, seven celli and six basses. The company has also been given a new instrument, or rather, a quartet of them. The instructions for constructing the C major valveless trumpets were discovered by Weber, along with a drawing in the composer's own hand, in a letter sent by Wagner to Liszt on the occasion of the Weimar première. "Any theatre," the composer wrote, "can afford to build them because they are so simple."

The production team feels that it is giving San Francisco more than just a memorable new *Lohengrin*. As one discusses the project with them, one senses that they are attempting to return to the essentials, that is, to the score itself, and, in so doing, to stem some recent and ominous trends in opera production abroad.

Montresor observes that "the new direction for Wagner is very cool, very detached, very intellectual. It all comes from outside, from what they think the score should be about from the books they've read. That is not my way."

"Our concept began after Beni and I did nothing but sit and listen to the score for two days, and the customary blues and whites just did not occur to us," adds Weber.

And Adler leaves us with a cautionary note: "We feel this production is right for 1978. But what is right for 1978 is not necessarily right for 1979. Unfortunately, we opera houses are sometimes just too poor to progress every year."

touch." Instead of writing other historic spectacles like *Rienzi* Wagner chose to pursue a different direction. He was always concerned with the totality of theatrical impact. Different subjects called for a variety of expressive means, novel ways of integrating the contributary arts into an organic whole. Highly effective dramatic techniques may be temporarily shelved in favor of as yet untried ones, as the panoply of Roman history may be replaced by the drabness of the Norwegian coast. Vast and intricate ensembles may yield to individual confrontations of deep emotional tension set off against an impatient, storm-tossed sea resigned to carrying its unwelcome passenger once more to the ends of the world.

After that, Wagner turned to yet another world, far from the compelling majesty of nature. Ever more expanding his creative wings, he entered the world of the medieval Minnesingers. Back came the ensembles and some of the noble splendor of *Rienzi*. But the same Rome now played a disembodied, transfigured role, with its penitent pilgrims starkly contrasted against the orgiastic frenzy of Venus' subterranean realm. Whatever world Wagner chose to roam, whatever mood he sought to evoke, his technique became ever more refined, his touch more sure. And, more important, his artistic aims became more and more clear and concise.

Wagner was a compulsive writer, some of whose utterances must be taken with more than a grain of salt. As he progressed artistically, he poured his bile on the tried and true operatic devices which had helped even mediocre works earn a measure of success. Out with the aria, the vocal showpiece so dear to artists and audiences alike! Out with the comfortable crutches of yesterday, the dispensable little numbers tossed off in routine fashion! Each

music-drama, Wagner held, should evolve its own form, create its own continuous theatrical propulsion designed to involve rather than entertain the audience. Let us not be misled by Wagner's belligerence: He had, of course, fully mastered these maligned conventions himself! He knew full well what Mozart could accomplish with an aria, how Gluck could utilize a chorus to spine-chilling effect. Wagner was wise to every old trick used on the musical stage, could use every theatrical gimmick ever invented when it suited his purposes. But in his hands such conventions, suitably altered, became new techniques. The bottles may have been old, but the wine Wagner poured into them had never been tasted before.

It was in *Lohengrin* that Wagner reached his full maturity as the leading opera composer of his time. (Verdi's great triad of *Rigoletto, La Traviata,* and *Il Trovatore* had not yet been written.) The useful formulas of the past were still discernible, albeit in new guise. The characters, brilliantly and unequivocally profiled against a background appealing to German audiences of the mid-nineteenth century, could count on their dramatic strength. Dark forces of paganism yielding before the gentle light of Christianity was an effective issue. So was King Henry the Fowler's appeal for help to stem the tide of Eastern hordes threatening Wagner's native Saxony. "Das deutsche Schwert" in defense of "das deutsche Reich" sounded good to a Germany which happened to be between Reichs, the Holy Roman Empire having given up the ghost and Bismarck's Second Reich still over two decades away.

Wagner's choice of a subject, always showing his concern for actual performance, for the totality of text, action, and music inextricably linked, was ultimately as much a matter of in-

stinct as of calculation. He always pondered a number of different projects simultaneously, his preference jumping from one to the other, kindled by chance encounters, the reaction of friends, casual readings in off-hours. Perhaps unbeknownst to him, a gestation period set in, during which a hazy vision became a definite plan, which gained hold of him, suddenly revealing itself in a flash. The process reminds us of the experience of scientists who may find the solution to a problem all at once, after having worked on it for years. In the case of *Lohengrin,* this revelation happened while Wagner took a rest-cure at Marienbad. To the dismay of his doctor, Wagner rushed from the bathtub to his desk to write down his vision while it held him in thrall.

The fusion of remote history and sprawling legend lent itself well to Wagner's theatrical concepts. It allowed him freedom in the treatment of his material, usually drawn from various unconnected sources. More and more unmistakably autobiographical strains were woven into the dramatic texture. The composer, tied to a wife he did no longer love but could not bear to leave, had despaired of ever finding love, not unlike the noble knight who must eschew love in pursuit of his mission. Every symbolism Wagner ever used remained in his mind, neatly catalogued for further needs. Yet it is doubtful that Wagner himself could foresee the importance in later works of the three objects Lohengrin leaves to Elsa before his departure: A ring, a sword, and a horn!

For all the consummate skill of its dramatic structure, what brings *Lohengrin's* theatrical tapestry to full glow is the music. All told, the opera represents the summit of musical stage-drama of romanticism, an achievement never to be outdone, after which ro-

manticism was to take a different turn altogether. Wagner himself advanced beyond romanticism into regions whither nobody else could follow him. In *Lohengrin,* the lessons learned from his predecessors were still in evidence. The all-male scene which opens the work presents a strongly dramatic exposition, where everyone's identity is made abundantly clear, at the same time deftly preparing us for the entrance of the heroine. A little later we shall encounter Wagner's version of an old-fashioned "concertato," down to the use of unaccompanied ensemble vocalism: The solemn prayer initiated by the King, the only portion of the opera in triple rhythm. The jubilant end of the act is a rather traditional finale, led by the soprano and ending in a burst of vocal glory combining all the voices in the opera.

Wagner's sharpened sensitivity to orchestral color had increased his demands on instrumental resources. The woodwinds now appear in threes, absorbing into their family bass-clarinet and English horn, formerly used only rarely and on special occasions. Searching for new sounds was one of Wagner's lifelong passions. *Lohengrin* provides a feast of new discoveries: The eerie sounds of low flutes, too weak to predominate by themselves, but able to invest other instruments with a hoot of horror. Oboes and bassoons, way out of their most typical range, could lend new poignancy to utterances on stage. Ever-heightened expressiveness was Wagner's concern, a musical stream-of-consciousness holding the listener in its sway while intensifying what happened on stage, allowing for no emotional release while the curtain was up. Or, rather, for no emotional reaction not entirely controlled by the master.

The same idea underlies Wagner's growing fascination with the so-called

"Leitmotiv" technique. The properties of association inherent in music, its ability to jog memory, were long known and used, among others by Monteverdi and Mozart, before romantic preoccupation with magic and with the subliminal made speechless symbolism a fetish. *Lohengrin* finds Wagner's use of the practice at its best. An audience untutored in compositorial gimmickry, not bludgeoned into looking for symbolism, can fully enjoy this work. Its most powerful musical symbols are simple and self-explanatory, notably Lohengrin's warning to Elsa. He first expresses it clearly and slowly, to minimal instrumental support. He then repeats it half a tone higher, mesmerizing not only Elsa, but the entire crowd who will respond to it in worshipful whispers. Any future musical reference to that passage needs no words to meet with immediate understanding. The score still has ample room for new tunes not serving any ulterior dramatic purpose, not recurring after having made their appearance. One of these innocuous little tunes, no doubt to the composer's astonishment, had he lived to acknowledge it, was to become the most famous melody ever penned by an opera composer.

Compared to its predecessors, *Lohengrin* at first glance seems to offer less musical potential. *The Flying Dutchman* was filled was aural challenges and opportunities for musical illustration: The howling wind playing with a young steersman's wistful tune, a spinning chorus, a ballad, seamen's choruses, rugged dancing, and what not. *Tannhaeuser* had a hero who, along with most other male principals, was a singer whose very emblem was the harp. The little shepherd with his pipe, the chaste chant of the pilgrims, are natural ingredients of the story. None of these natural "excuses" for music

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Anniversary Gala

Hans Hotter

Walter Slezak

A great Wagner singer and the son of a great Wagner singer (who is of course famous in his own right!) will participate in the Anniversary Gala on November 19 in the persons of Hans Hotter and Walter Slezak. The evening, presented as a benefit for the San Francisco Opera Association and the San Francisco Opera Guild, will honor Kurt Herbert Adler on his gold and silver jubilees.

Hotter made his San Francisco Opera debut on October 5, 1954, as the first *Flying Dutchman* in the Company's history, a role he repeated in 1956 when he also sang Wotan to the Brünnhilde of Birgit Nilsson in her American opera debut. Other roles for Hotter with the San Francisco Opera include the Count in *Le Nozze di Figaro*, Rangoni in *Boris Godunov* and Pizzaro in *Fidelio*.

The baritone was born in Offenbach-am-Main, Germany, in 1909, and started singing as a boy in church choirs. His career began in Troppau, but soon led him to Berlin and then Munich, where he was named a Kammersaenger and where he now lives. He created roles in the world premieres of two Strauss operas, *Der Friedenstag* and *Capriccio*. Hotter's Metropolitan opera debut was in 1950, again as the Dutchman, and he was one of the major performers at the post world-war II Bayreuth festival.

His most recent American appearance was last year in a concert version of *Moses und Aron* with the Los Angeles Philharmonic. In connection with his San Francisco visit in November, Hotter writes that it will be "a thrilling experience for me to come back to a place which is connected with the memory of so many precious unforgettable experiences."

Slezak, the magnificent actor and comedian, is of course the son of the late tenor Leo Slezak, a very famous *Lohengrin*. He now lives in Switzerland and says he is "very honored by your invitation to be part of celebrating one of the great men of opera of our times." Slezak appeared here as Frosch in *Die Fledermaus* in 1973.

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Wagner Could Not Attend
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are found in *Lohengrin*. What this opera offers instead is a wider spectrum of strong moods which call for sounds alternately ecstatic and frenzied, dreamlike and defiant, infernal and celestial. For all of these, the alchemist genius found the right mixture.

The overture had been an increasingly cherished—and increasingly redundant—introductory feature serving a number of purposes: It displayed the quality of the orchestra all too frequently unappreciated after the curtain went up; it provided an artful medley of tunes-to-come, whetting the audience's appetite; and, last but not least, it could spread an opera's reputation by being played independently at symphony and band concerts and in countless arrangements. Certain operas would have long been forgotten, were it not for their ever-popular overtures. There are even a number of overtures for which there are no operas!

Lohengrin replaces the overture with a prelude evoking a happening more spiritual than real, which illuminates the entire story. It is the descent from Heaven of the Holy Grail. At first barely perceived as a shimmering nebula, the hallowed cup from which Jesus drank at the last supper glows brighter and brighter, at last revealing itself in all its glorious splendor, an unprecedented burst of orchestral color, only to rise again and vanish whence it had come, while all creation bows in awe as the key changes from A-major to f-sharp-minor and the strings embark on a downward passage spanning four octaves, quite possibly the longest descending passage ever written. That passage is taken up again by the chorus towards the end of the work, when it has become clear that Lohengrin's revelation of his name and origins made his departure inevitable. Wagner had at one time considered a happier ending whereby Elsa would accompany her

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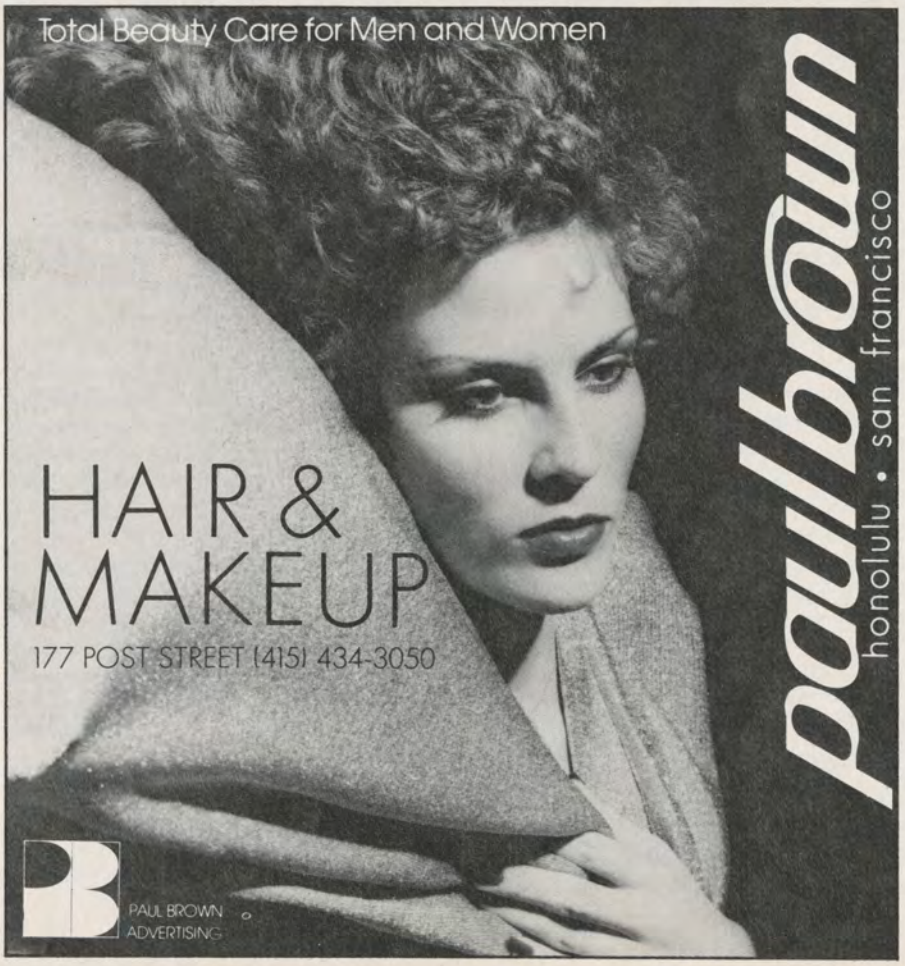


William Steinberg (1899-1978)

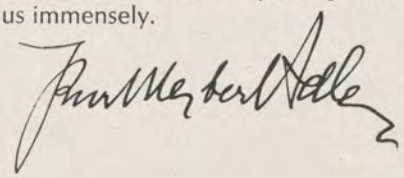
The late William Steinberg (right) after a San Francisco Opera performance of *Tristan und Isolde* with Set Svanholm and Helen Traubel.

William Steinberg made his debut with the San Francisco Opera in 1944 and conducted for eight seasons with us, until 1957. His repertoire in San Francisco was large and included *Lohengrin, Die Walkuere, Tristan und Isolde, Falstaff, Faust, Don Giovanni, Un Ballo in Maschera, Le Nozze di Figaro, Götterdämmerung, Otello, Die Meistersinger, Aida, The Flying Dutchman, Boris Godunov* and *Ariadne auf Naxos.* It is our loss that in later years he turned more to symphonic work and in his last years, as he headed orchestras in London, Boston and Pittsburgh simultaneously, he became too active and his health started to decline.

Steinberg was an enormously authoritative conductor, a great master of dynamics and possessor of a splendid memory—usually conducting without a score. I am happy to say that, after he was brought to San Francisco by Gaetano Merola, a close musical and personal understanding developed between Steinberg and myself. He was a man with a wry sense of humour and to recall him is to recall many anecdotes. Steinberg had a habit of raising the thumb of his left hand for attention when he was in the pit. A famous Wagnerian tenor was singing *Siegfried* one evening and felt very insecure in the role, but Steinberg reassured him by saying "just watch my thumb." Afterwards, when asked how the performance went Steinberg simply shrugged and said "my thumb is terribly tired."

He was also wont to frequently reply flippantly "I didn't listen" when asked his opinion of a performance. I got my revenge after the return of Kirsten Flagstad in *Tristan und Isolde,* which Steinberg conducted, when he came out of the pit after a magnificent performance beaming and excitedly exclaiming "wasn't this wonderful." My answer: "I didn't listen."

But apart from warm memories of the man, William Steinberg was a great opera conductor and we are grateful for his many splendid performances here. He was to have returned to us to conduct at the Anniversary Gala on November 19 and his passing saddens us immensely.



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Each year as I write this message, I look for new superlatives to describe the current season since each year seems to be better than the preceding season. This year, our 56th, is no different. Ten operas again will be performed, one of which, Benjamin Britten's *Billy Budd,* will have its San Francisco premiere. Our general director, Kurt Herbert Adler, has assembled a galaxy of the world's renowned singers, conductors, directors and designers, some of them making their San Francisco or American debuts and many of them favorites of San Francisco opera patrons from previous years. In addition to *Billy Budd* we will enjoy a new production of *Lohengrin;* we are grateful to an anonymous donor for a generous gift making this new production possible. We are also indebted to the San Francisco Foundation for a grant to finance the costs of bringing to San Francisco the production of *La Bohème* owned by L'Opéra du Rhin of Strasbourg, France.

We have an added reason for excitement this year—1978 marks the 50th anniversary of Maestro Adler's professional association with the opera world, and even more important, his 25th anniversary as General Director of the San Francisco Opera. To celebrate this extraordinary milestone and to honor him, the Anniversary Gala Concert will be held at the Opera House on the evening of November 19, 1978. Proceeds from this evening will benefit the San Francisco Opera Association and the San Francisco Opera Guild. A large number of singers intimately associated with San Francisco Opera history will be with us to participate in this event. Probably never in the history of opera has there been such an occasion. Don't miss it!

I am happy to report that the new fund-raising plan adopted this year has been well accepted by our subscribers. We have attracted several thousand new contributors which was the main purpose of the plan. Nevertheless, our financial problems continue. While ticket sales for this season exceed any previous year, revenues from ticket sales cover about 60 percent of costs, a percentage, incidentally, higher than that of probably any other major opera company. As a result of the passage of Proposition 13, we have been informed that our allocation from the San Francisco Hotel Tax Fund will be only one-half that of last year, a reduction of approximately $200,000. Inflation continues to force increases in our expenses despite our vigorous cost-control efforts. Thus, we must constantly seek new and increased gifts from our supporters. If you are not now included among our thousands of contributors, won't you please join them now? Your tax-deductible gifts should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco 94102.

You are all keenly aware, I am sure, that the Performing Arts Center is well underway. Construction on the extension of the Opera House commenced in 1977, and on the new Symphony Hall across the street early in 1978. Unfortunately, this has eliminated the parking lot which will cause us some inconvenience until the proposed new garage is constructed, hopefully in time for our 1979 season. Funding for the Center is still several million dollars short. If you have not yet joined those who have made this important project possible, I urge you to do so as soon as possible.

We continue to be grateful for the financial support from various sides, without which help we would find it almost impossible to continue—National Endowment for the Arts, National Opera Institute, Mayor George Moscone, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the Board of Supervisors, and the War Memorial Board of Trustees. We are indebted to the San Francisco Opera Guild, which this year combined with Opera Action, for its sponsorship of five student matinees and for its many other activities which not only help in raising funds and reducing our costs, but in spreading the word of opera throughout our community.

One performance of each opera is broadcast by radio live up and down the Pacific Coast and in Chicago, and by delayed Public Radio throughout the rest of the nation. For making this important public service possible, we are grateful to Chevron U.S.A., Inc., and the L.J. and Mary C. Skaggs Foundation, Oakland, California.

For many years, we have been numbered among the six greatest opera companies in the world. This year, the National Opera Institute bestowed on Maestro Adler and the company an award for "excellence in repertoire," and OPERA America proclaimed the Maestro the Dean of American opera producers. With the help of our excellent staff and of our supporters, we will continue to earn this enviable reputation.

Enjoy the season.

Walter M. Baird

WALTER M. BAIRD
President,
San Francisco Opera Association

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The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and to those whose gifts are insuring continued growth and a secure future. Listed below are those individuals, corporations and foundations, whose gifts and pledges of $200 or more, singly or in combination, were made to the Opera's various giving programs from the latter part of 1977 through August 15, 1978. These programs include the annual fund drive, the Endowment Fund, production sponsorships and special projects. Gifts received during the Opera season will be added to subsequent issues of the magazine. Space does not allow us to pay tribute to the hundreds of others who help make each season possible. To all, we give our warmest thanks.

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Elisabeth Anderson
Kathy Anderson
Candida Arias
Doris Baltzo
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Louise Corsale
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Anne Buelteman
Hilda Chavez
Teresa Colyer
Patricia Diggs
Marcia Gronewold
Susan Jetter
Liya Kushnirskaya
Marena Lane

Heidi Parsons
Alma Simmons
Jennifer Sullivan

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Michael Arighi
Manfred Behrens
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Michael Bloch
Gerald Chappell
John L. Glenister
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Silvio Claudio
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Bruce Freifeld
George Nagata
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Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Laurence Gilbert

Linda Deutsch†

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Detlev Olshausen
Asbjorn Finess
Thomas Elliott
Jonna Hervig
Ellen Smith
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Doug Ischar
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Helen Stross

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Carl H. Modell
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James Matheson *Principal*
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Deborah Henry

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David Breeden

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William Holmes†
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Joyce Johnson†
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Lloyd Davis
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Peggy Davis
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Kimberly Graves
Jacqueline Low
Terry McGlone
Monica Prendergast
Dorothy Reiff
Maria Angela Villa
J. Michael Dwyer
Dan Gardner
Randall Krivonic
Jay Lehman
Sulpicio Wagner

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Stephen Abramowitz
Sean Barry
Matthew Brauer
Mark Burford
Michael Burke
Jeffrey Cox
Timothy Cox
David Devine
John Dougery
Victor Fernandez
Robyn Fladen-Kamm
David Flores
Christopher Frey
Lionel Godolphin
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Philip Hommes
Christopher Kula
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Christopher Metcalf
Daniel Potasz
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Eric Van Genderen

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Susan Kim
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Margaret Wong
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Megan Fogarty
Christine Gember
Mary Joyce
Nancy Kennelly
Francesca Leo
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Edith Modie
Ellen Nelson
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1978 Season Repertoire

OTELLO
Verdi
IN ITALIAN
Ricciarelli, Gwen. Jones/Domingo, Sarabia, McCauley, Grant, Busse*, West*, Del Carlo

Conductor: Patanè
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Friday, Sept 8, 7PM
Gala Opening Night
Wednesday, Sept 13, 7:30PM
Sunday, Sept 17, 2PM
Friday, Sept 22, 8PM
Tuesday, Sept 26, 8PM
Saturday, Sept 30, 8PM

NORMA
Bellini
IN ITALIAN
Verrett, Milcheva*, Gwen. Jones/Todisco**, Grant, Busse

Conductor: Peloso
Stage Director: Frisell
Designer: Varona
Chorus Director: Bradshaw
Saturday, Sept 9, 8PM
Tuesday, Sept 12, 8PM
Friday, Sept 15, 8PM
Wednesday, Sept 20, 7:30PM
Sunday, Sept 24, 2PM
Saturday, Sept 30, 1:30PM

San Francisco Opera Premiere
BILLY BUDD
Britten
IN ENGLISH
Duesing, Lewis, Robinson*, Herincx*, Monk, Hudson**, Burchinal*, Egerton**, McKee*, Hoback, Busse, Eisler*, Byrd, West, Miller, Del Carlo, Rohrbaugh

Conductor: Atherton*
Stage Director: Anderson*
Designers: Piper/Munn
Chorus Director: Bradshaw
Saturday, Sept 16, 8PM
Tuesday, Sept 19, 8PM
Saturday, Sept 23, 8PM
Thursday, Sept 28, 7:30PM
Sunday, Oct 1, 2PM

New Production
LOHENGRIN
Wagner
IN GERMAN
A. Evans*, Martin/Chauvet, Herincx, Howell*, Monk, Albin*, Eisler, Del Carlo, Miller

Conductor: Adler
Production: Weber
Designer: Montresor
Chorus Director: Bradshaw
Friday, Sept 29, 7:30PM
Tuesday, Oct 3, 7:30PM
Friday, Oct 6, 7:30PM
Wednesday, Oct 11, 7:30PM
Saturday, Oct 14, 1PM
Sunday, Oct 22, 1:30PM

DON GIOVANNI
Mozart
IN ITALIAN
Stapp*, Shade*, Welting/Diaz*, Berry, Rendall*, Howell, McKee

Conductor: Drewanz**
Stage Director: Hager
Designer: Businger
Chorus Director: Bradshaw
Wednesday, Oct 4, 7:30PM
Saturday, Oct 7, 8PM
Tuesday, Oct 10, 8PM
Friday, Oct 13, 8PM
Sunday, Oct 15, 2PM
Saturday, Oct 21, 1:30PM

TOSCA
Puccini
IN ITALIAN
Caballé, Gwyneth Jones (Oct 29), Olivero* (Nov 22, 25)/Pavarotti, Lloveras (Nov 22, 25), Taddei, Tozzi (Nov 22, 25), Davià, Hudson, Egerton, West, Miller

Conductor: Peloso
Stage Director: Joël
Set Designer: Ponnelle
Costume Designer: Schlumpf
Chorus Director: Bradshaw
Saturday, Oct 14, 8PM
Tuesday, Oct 17, 8PM
Friday, Oct 20, 8PM
Monday, Oct 23, 8PM
Wednesday, Oct 25, 7:30PM
Sunday, Oct 29, 2PM
Wednesday, Nov 22, 7:30PM
Saturday, Nov 25, 8PM

WERTHER
Massenet
IN FRENCH
Ewing, Battle, Schuman*/Carreras, Monk, Hudson, Manton, West, Byrd

Conductor: de Almeida*
Stage Director: Frisell
Designer: Rubin
Wednesday, Oct 18, 7:30 PM
Saturday, Oct 21, 8PM
Saturday, Oct 28, 8 PM
Tuesday, Oct 31, 8 PM
Friday, Nov 3, 8PM
Sunday, Nov 5, 2PM

DER ROSENKAVALIER
Strauss
IN GERMAN
Rysanek, Schwarz, Malone, Miller*, Harned, South, Knighton*, Jaqua, Schuman/Berry, Ludgin, Pruett*, Egerton, Malta, Duykers, West, Eisler, Albin, Byrd, Miller

Conductor: Ferencsik
Stage Director: Hager
Set Designer: Bauer-Ecsy
Costume Designer: Kniepert
Friday, Oct 27, 8PM
Saturday, Nov 4, 8PM
Monday, Nov 6, 7:30PM
Sunday, Nov 12, 2PM
Tuesday, Nov 14, 8PM
Friday, Nov 17, 8PM

New Production
LA BOHÈME
Puccini
IN ITALIAN
Cotrubas*, Migenes*/Aragall, Ellis, Duesing, Ramey*, Davià, Eisler, Del Carlo, Rohrbaugh

Conductors: Varviso/Simmons (Nov 23, 26)
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Wednesday, Nov 1, 7:30PM
Saturday, Nov 4, 1:30PM
Tuesday, Nov 7, 8PM
Friday, Nov 10, 8PM
Monday, Nov 13, 7:30PM
Saturday, Nov 18, 8PM
†Thursday, Nov 23, 8PM
Sunday, Nov 26, 2PM

Special Family-Priced Matinee

Vaness, South/McCauley, Cooper, Byrd, Hudson, West, Eisler, Del Carlo, Rohrbaugh

Conductor: Simmons
Production: Ponnelle
Designer: Ponnelle
Chorus Director: Bradshaw
Saturday, Nov 25, 1:30PM

FIDELIO
Beethoven
IN GERMAN
Gwyneth Jones, Greenawald*/Wenkoff*, Pruett, Nimsgern, Rintzler, Malta, Busse, Miller

Conductor: Wich**
Stage Director: Mirdita**
Designer: Skalicki
Chorus Director: Bradshaw
Saturday, Nov 11, 8PM
Wednesday, Nov 15, 7:30PM
Saturday, Nov 18, 2PM
Tuesday, Nov 21, 8PM
Friday, Nov 24, 8PM

†Special Thanksgiving Night non-subscription performance, Friday evening prices
*San Francisco Opera debut
**American opera debut

REPERTOIRE, CASTS AND DATES SUBJECT TO CHANGE

Lohengrin

Anne Evans and Guy Chauvet as Elsa and Lohengrin.

photo by Ira Nowinski

photo by Ira Nowinski

Allan Monk as the king's herald.

From backstage, on a raised platform, Elsa and Lohengrin prepare to face the audience as stagehands watch.

photo by Ira Nowinski.

photo by Ira Nowinski.

Janis Martin as Ortrud (foreground) with Gwynne Howell and Anne Evans as King Heinrich and Elsa.

Raimund Herincx as Telramund.

photos by Ira Nowinski.

Lohengrin and Elsa, Guy Chauvet and Anne Evans.

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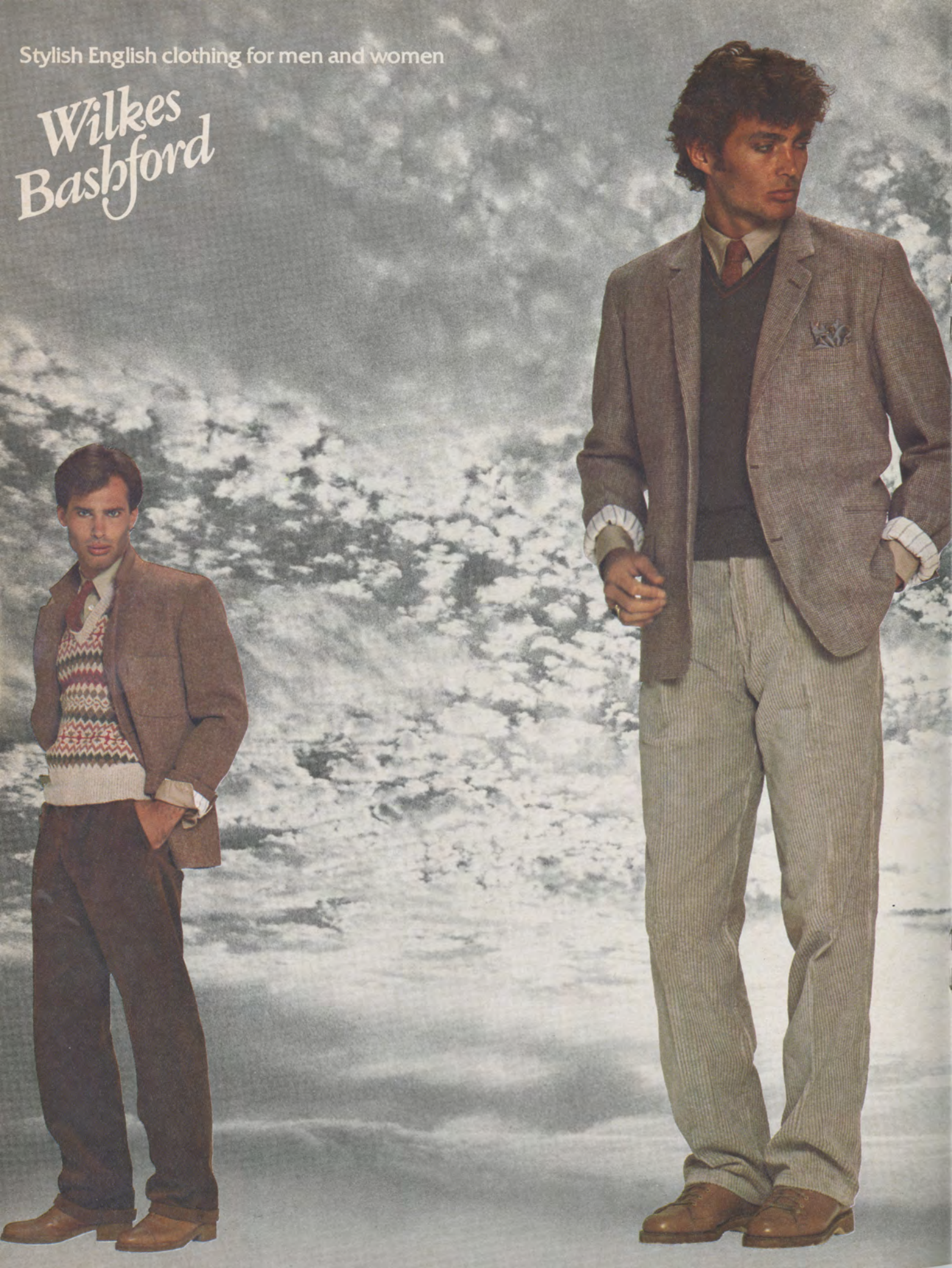


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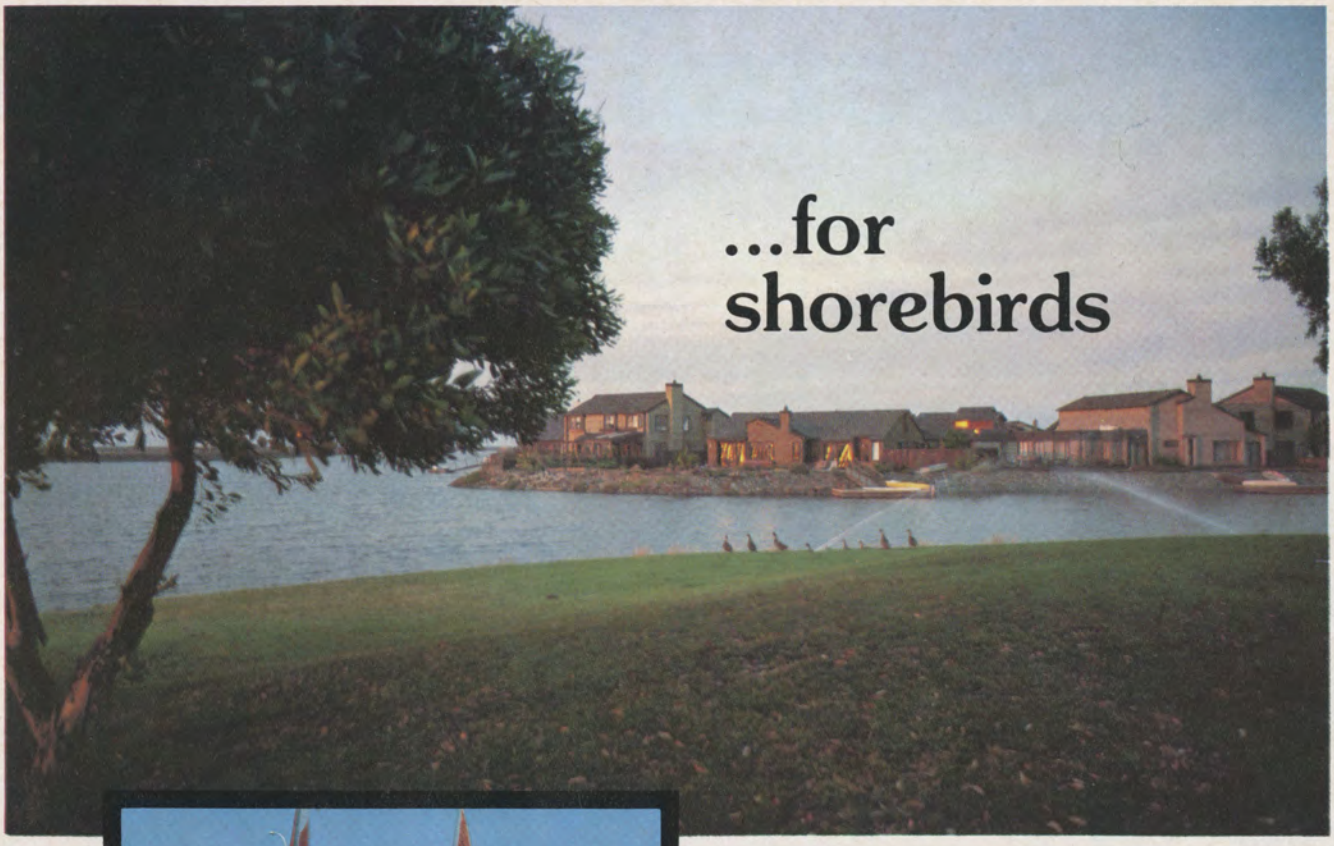

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Lohengrin

(IN GERMAN)

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Louis Magor, *director*

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CAST

The king's herald	Allan Monk
Heinrich der Vogler, German King	Gwynne Howell*
Friedrich von Telramund	Raimund Herincx
Ortrud	Janis Martin
Elsa von Brabant	Anne Evans*
Lohengrin	Guy Chauvet
Nobles of Brabant	David Eisler, Gene Albin*, John Del Carlo, John Miller
Duke Gottfried von Brabant	Patrick Stretch*
Saxon and Brabantian nobles, bridesmaids, pages, attendants	

**San Francisco Opera debut*

First performance: Weimar, August 28, 1850

First San Francisco Opera performance: September 14, 1931

FRIDAY, SEPTEMBER 29 AT 7:30

TUESDAY, OCTOBER 3 AT 7:30

FRIDAY, OCTOBER 6 AT 7:30 (Live broadcast)

WEDNESDAY, OCTOBER 11 AT 7:30

SATURDAY, OCTOBER 14 AT 1:00

SUNDAY, OCTOBER 22 AT 1:30

Please do not interrupt the music with applause

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

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

The performance will last approximately four hours and fifteen minutes

PLACE AND TIME: Antwerp, during the first half of the tenth century.

ACT I On the banks of the river Scheldt

INTERMISSION

ACT II Scene 1
Courtyard of the palace

Scene 2
In front of the church

INTERMISSION

ACT III Scene 1
Bridal chamber of the palace

Scene 2
On the banks of the river Scheldt

SYNOPSIS/ LOHENGRIN

ACT I — On a visit to Antwerp to raise an army, King Heinrich of Germany calls on the Brabantian regent, Telramund, to explain why his country is wracked by strife. Telramund claims that his ward Elsa, sister of the heir of Brabant, has murdered her brother. In consequence, Telramund has relinquished his claim to Elsa's hand and married Ortrud. Elsa is summoned to defend herself and responds by recounting a dream she has had of a knight who will be her champion and whom she will marry. The herald summons the would-be champion, and he appears on the river drawn by a swan. Lohengrin steps before the King and announces that he has come to vindicate Elsa and to be her husband, but that he will depart if ever Elsa should ask him his name or place of origin. Elsa agrees to these conditions. To establish her innocence, Lohengrin engages Telramund in single combat and emerges victorious.

ACT II — Scene 1 — Blamed by Telramund for their downfall, Ortrud plots to gain reinstatement by undermining Elsa's faith in Lohengrin, while Telramund, banned as a traitor, persuades his henchmen to plot with him against Lohengrin, who has been proclaimed Guardian of Brabant.

Scene 2 — The wedding plans proceed, but as Elsa prepares to enter the cathedral with her bridal procession, Ortrud attempts to halt the festivities. She claims that the "nameless knight" is an impostor, while Telramund asserts that the knight has employed witchcraft to gain power. But Lohengrin repels Ortrud, the procession continues and Elsa and Lohengrin are united.

ACT III — Scene 1 — In their bridal chamber, Lohengrin and Elsa exchange protestations of their love for each other. But Elsa gives in to her curiosity; she must know her husband's identity. Lohengrin evades her entreaties and suddenly Telramund and his henchmen invade the chamber, intending to kill Lohengrin. But Telramund is slain by Lohengrin instead. Leaving Elsa in the care of her attendants, Lohengrin rushes to tell the King of what has taken place.

Scene 2 — Lohengrin is exonerated by the King, who understands the extent of Telramund's treachery. Compelled by Elsa to reveal his identity, the knight declares that he is Lohengrin, son of Parsifal. As one of the sinless warriors who guard the Holy Grail it is his duty to go forth into the world to defend those who are beset by evil. He announces that he was sent to be Elsa's champion and to restore the rightful ruler of Brabant to his throne. Elsa's promise having been broken, he must now return to the guardianship of the Grail. Prophesying victory for the King's forces, Lohengrin bids Elsa a sorrowful farewell, as the swan which brought him again nears the shore. Ortrud rushes in declaring that the swan is in actuality Elsa's brother, Gottfried, on whom she has placed a spell. She rejoices over Elsa's betrayal of Lohengrin, the one man who could have broken the spell. Lohengrin prays and the swan vanishes; in its place stands Gottfried.

Wagner's *Lohengrin*

by JOHN CULSHAW

Wagner was thirty-two when, in 1845, he completed *Tannhäuser*. He had been overworking for years, and his doctor ordered him to take a complete rest and a "water cure" at the fashionable spa of Marienbad. Yet neither the tranquility nor the waters could halt the feverish activity of Wagner's mind. It was in Marienbad that he first conceived the idea of *Parsifal*, although the work did not appear until 1882—thirty-seven years later. At the same time he was drafting plans for a comedy to be called *Die Meistersinger von Nürnberg;* but the idea which obsessed him more than any other was *Lohengrin*. As part of his cure he was required to take to the allegedly healing waters at least once a day, although his letters of the period indicate that he was an erratic patient. In one of them, as translated by Ernest Newman, he wrote: "I was suddenly overcome by so powerful a longing to commit *Lohengrin* to paper that, unable to stay in the bath for the regulation hour, I jumped out impatiently after the first few minutes and, hardly giving myself time to dress, ran back like a madman to my lodging to write out what was pressing so heavily on my mind. This went on for several days, until I had set down the detailed stage plan for *Lohengrin*."

The fact is that Wagner sensed that his future work must take a new direction. Deep in his unconscious lay the idea for *The Ring*, which would not fit any of the conventions of grand opera. Thus it happened that *Lohengrin* became a turning point in Wagner's career, for it is a grand opera with a difference: it is a transitional work which accommodates many of the features of Wagner's earlier works while adding new, original ideas which point to the future. His approach to the composition of *Lohengrin* is revealing. Having, as usual, written a prose sketch he set to work on the libretto; but when it came to the music, he wrote Act Three first, then Act One, then Act Two—and then, last of all, the Prelude to the whole work. That in itself is significant, because the Prelude to *Lohengrin* is unlike anything he had written before. It is a sort of tone poem, concerned entirely with the mystical and spiritual rather than the material aspects of the work. The beginning of Act One proper has of necessity to relate quite a lot of plain historical material in order to set up the story; but the Prelude tells us in advance that there is going to be much more to *Lohengrin* than historical narrative. Wagner himself attempted to describe what he was trying to portray in the Prelude, and part of his description reads: "Out of the clear blue ether of the sky there seems to condense a wonderful yet at first hardly perceptible vision, and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail."

Wagner's initial problem with *Lohengrin* arose because the action takes place in a wholly realistic context into which is injected something quite irrational—namely Lohengrin himself, the mysterious Knight who arrives on a swan at a moment of political upheaval to rescue a maiden in distress and to become the leader of the threatened state, conditionally that he is never asked or required to reveal his name. Wagner knew very well that a blend of history and legend can be dangerous, which accounts for his anxieties in Marienbad. King Henry was not invented by Wagner: he was a genuine tenth century figure who reigned for thirty-seven years. He came from Saxony on the eastern side of Germany, and his first concern was to protect his closest frontiers against invasion, particularly by the Hungarians, with whom he had made a tenuous nine-year peace pact. Wagner's opera begins just as that pact is coming to an end, and King Henry has travelled to the western territory of Brabant—to Antwerp to be precise—in an attempt to persuade the German people to unite against the eastern threat. It is worth remembering that although we are concerned with distances covering only a few hundred miles, there was in those days a world of difference between the life-styles, customs and costumes of the people of Brabant and those of Saxony. Wagner demanded authenticity for the historical aspect of *Lohengrin*, not for pedantic reasons but because the "reality" would then throw into the highest relief the mystical, unreal part of his drama. Indeed, as the years went by Wagner became more and more insistent (perhaps unreasonably so) that the historical features of *Lohengrin* should be acurate down to the smallest detail. For example, seventeen years after its first performance, Wagner's benefactor King Ludwig II of Bavaria ordered a lavish new production to be staged in Munich. The King, who was not usually inclined to economise on anything, ordained that there should be no horses in the great gathering at the opening of the last scene of Act Three. As soon as he heard about this Wagner wrote to the conductor: "You are acquainted with my reasons for insisting that this should be a gathering consisting entirely of *mounted* men. I therefore now request you to omit the whole of the music which accompanies that gathering, for it now ceases to have any meaning." The King's reason for eliminating the horses was that he felt they gave a circus atmosphere to the scene and thus diverted the audience's attention from the music and drama.

The Lohengrin legend exists in various forms and languages, but the German version gave Wagner the framework he needed, although he made extensive modifications in the story and invented the character of Ortrud.

It is a point of striking interest that he wrote the music of Act Three first, as if he realized that the kind of lyricism needed for the long scene between Lohengrin and Elsa was a logical development from his previous work, *Tannhäuser*. The challenge of the third Act must have fired his imagination more than the necessary but arduous setting-up of the narrative at the beginning of Act One; and by the time he eventually reached Act Two he was ready to tackle the evil character of Ortrud with a perception that has no precedent at all in his earlier works, but which points clearly to his future depiction of evil through such characters as Alberich, Hagen and Klingsor.

The ending of the opera gave Wagner a lot of trouble, both at the time of writing and after the work had been performed. In the original sketch, after Lohengrin's prayer towards the end of Act Three, the swan itself was supposed to sing and later on Wagner wrote both words and music for the passage. But when he was working on the complete act he came to see that the song of the swan was not only dramatically irrelevant but held up the action at a vital moment. Then there was the question of the very end of the work, and the fact that Lohengrin, having revealed his name, deserts Elsa and she dies. Several of Wagner's well-meaning friends felt this was wrong and accordingly suggested different endings which Wagner, rather surprisingly, considered quite seriously for a time. There were those who felt that it might be better for Lohengrin to die than just to return to where he had come from. Another idea which was put to Wagner, on which he pondered at some length, was that Lohengrin should take Elsa with him to Monsalvat—which, if it had happened, would have completely disrupted the foundations of the legend. Wagner finally and rightly decided to retain his original ending.

Lohengrin was completed in 1848 and first performed in Weimar two years later. Wagner, being in political exile at the time, could not be present and in fact did not hear the work until eleven years later in Vienna. Liszt conducted the premiere at Weimar, and from what we can learn about the conditions it is perhaps just as well that Wagner was not there. The chorus is a vital element in *Lohengrin,* but the forces at Liszt's disposal were woefully weak. There were evidently no extras available—no "walk-ons," even—so the processional march in Act Two had to be played without any procession on the stage. By that point in the drama Lohengrin himself is supposed to have an impressive personal entourage; in the Weimar production it consisted of four peasants. Matters were scarcely better with the orchestra, which Liszt said contained "invalids and infants" and consisted of exactly thirty-eight players. It is impossible to imagine what a mighty score like *Lohengrin* must have sounded like in such circumstances; and Wagner, from a distance, speculated about its performance in "that cockpit of a theater!"

Wagner conducted *Lohengrin* for the first time in Frankfurt in 1862. The next occasion was in Vienna in March, 1876—the year which was later to see the opening of Wagner's own theater in Bayreuth. His reason for conducting it in Vienna was that he had heard a performance there one year earlier, and had been enormously impressed by the chorus, although in the event the 1876 experience was, apart from the chorus and orchestra, a disappointment. His struggles with the leading tenor led him to wonder why on earth he had given all the leading intellectual parts in his works to tenors. (The remark obviously arose from the struggles of the particular occasion, because it is untrue: think of *Holländer, Rheingold, Walküre, Siegfried, Meistersinger, Götterdämmerung* and *Parsifal,* in none of which the tenor plays the leading *intellectual* part, no matter how much he has to sing.) In his anger he wrote to King Ludwig: "I achieved miracles in Vienna, but with a trouble I could hardly bring myself to go through it again. There were wretched singers with huge salaries who openly said I was there to ruin their voices just because I pointed out the bad habits they had fallen into. . . ." But by that year—1876—Wagner was a different being from the man who had first conceived *Lohengrin* during that so-called rest cure in Marienbad in 1845. He was in a position to judge just where the strength and weaknesses of *Lohengrin* lay, and how to make one compensate for the other. He no longer talked much, as he had in the past, about the intellectual content of the opera, but concentrated more on the need for beautiful voices and intelligent singers. "Don't shout," he had said to the chorus in Vienna at rehearsals. "Sing as beautifully as you can, as if each one of you had suddenly become a soloist."

Yet we can now see that there is much more to *Lohengrin* than just *bel canto,* just beautiful singing, along with some spectacular set pieces. The opera is truly the culmination and the resolution of the first part of Wagner's career: the period in which he was working out of his system all sorts of influences. That is no criticism of him, or of *Lohengrin's* status as an opera. Wagner had reached a kind of maturity, and there might have seemed to be every reason in the world for him to continue along the same path. Yet seven years separate the completion of *Lohengrin* and the day he began work on the composition of *Das Rheingold.* That represents another world, another dimension—and yet glimpses of it can already be heard in *Lohengrin:* in the Prelude to Act One, in the bass clarinet phrase which suggests Elsa's uncertainty when her champion does not at first appear, and above all in the sinister Ortrud Prelude to Act Two. In the light of Wagner's entire career *Lohengrin* may indeed be seen as a crucial transition, but that it can stand by itself as a major work of art is not in question.

Supporting San Francisco Opera
continued from p. 48

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Broadcasts

Live quadraphonic broadcasts are made possible by Chevron U.S.A., Inc. and the L. J. and Mary C. Skaggs Foundation of Oakland, California

Friday, September 15	NORMA
Friday, September 22	OTELLO
Friday, September 29	BILLY BUDD*
Friday, October 6	LOHENGRIN
Friday, October 13	DON GIOVANNI
Friday, October 20	TOSCA
Friday, November 3	WERTHER
Friday, November 10	LA BOHÈME
Friday, November 17	DER ROSENKAVALIER
Friday, November 24	FIDELIO

*Broadcast from an earlier performance

All broadcasts begin at 7:50 PM Pacific Time, except *Lohengrin* which begins at 7:20 PM Pacific Time.

KKHI—1550 AM/95.7 FM	San Francisco
KVPR—89 FM	Fresno
KUSC—91.5 FM	Los Angeles
KFBK—92.5 FM	Sacramento
KFSD—94.1 FM	San Diego
KOAC—550 AM	Corvallis
KOAP—91.5 FM	Portland
KING 98.1 FM	Seattle
WFMT—1450 AM/98.7 FM	Chicago*

*Check local listings for day and time

San Francisco Opera broadcasts can also be heard live-on-tape throughout the United States over National Public Radio beginning October 15. Please check local listings for date and time.

KQED FM 88.5

Matters Musical, including commentary on the San Francisco Opera season, can be heard bi-weekly at 8:30 AM and 12:15 PM on Tuesdays and Fridays on KQED-FM, (88.5). Allan Ulrich is the host. The program is made possible through grants from the L. J. and Mary C. Skaggs Foundation of Oakland, California, and The Magic Pan.

Special Events

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:30 p.m. Series registration is $10.00 ($6.50 for Opera Guild members, students and seniors). Single tickets are $2.50 ($1.50 for Guild members, students and seniors). For information, please call (415) 388-2850.

September 7
OTELLO
Dr. Jan Popper

September 14
BILLY BUDD
Dr. Dale Harris

September 28
LOHENGRIN
Dr. Jan Popper

October 19
DER ROSENKAVALIER
Dr. Dale Harris

November 9
FIDELIO
To be announced

SOUTH PENINSULA

Previews held at the Palo Alto Community Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is $10; single tickets are $2.50 ($1.25 for students with I.D.). For information, please call (415) 325-8451 or (415) 321-9875.

September 10
OTELLO
Dr. Jan Popper

September 17
BILLY BUDD
Dr. Dale Harris

September 24
LOHENGRIN
Dr. Jan Popper

October 8
DER ROSENKAVALIER
Dr. Jan Popper

October 22
FIDELIO
Dr. Dale Harris

SAN JOSE OPERA GUILD PREVIEWS

Co-sponsored by the San Jose Opera Guild and Sunnyvale Community Center. All presentations will be held in the Sunnyvale Community Center, 550 East Remington Drive, Sunnyvale. Series registration is $10 ($7 for senior citizens and students); single tickets are $2 per lecture. For additional information, please call (408) 354-4068 or (408) 268-6681.

Sept. 7, 7:30 p.m.
OTELLO
James Schwabacher

Sept. 15, 10 a.m.
BILLY BUDD
Dr. Dale Harris

Sept. 21, 7:30 p.m.
DON GIOVANNI
Dr. Jan Popper

Sept. 28, 7:30 p.m.
LOHENGRIN
Dr. David Kest

Oct. 12, 7:30 p.m.
DER ROSENKAVALIER
Dr. Jan Popper

Oct. 20, 10 a.m.
FIDELIO
Dr. Dale Harris

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given on one Tuesday and nine Monday evenings at 7:00 p.m. in Richardson auditorium, UC Extension Center, 55 Laguna St., San Francisco. Series registration is $40; single lectures are $5, on a space available basis, payable at the door. For further information, please call (415) 642-1061.

September 5 (Tues.)
OTELLO

September 11
NORMA

September 18
BILLY BUDD

September 25
LOHENGRIN

October 2
DON GIOVANNI

October 9
TOSCA

October 16
WERTHER

October 23
DER ROSENKAVALIER

October 30
LA BOHÈME

November 6
FIDELIO

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theatre (formerly Veterans' Auditorium), at the corner of Van Ness Ave. and McAllister St., San Francisco. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 587-8600.

September 6
OTELLO
Dr. Jan Popper

September 14
BILLY BUDD
Dr. Dale Harris

September 28
LOHENGRIN
Michael Barclay

October 12
DER ROSENKAVALIER
James Schwabacher

November 8
FIDELIO
Stephanie von Buchau

OPERA EDUCATION WEST

East Bay Friends of the Opera

Previews will be presented by Michael Barclay at the Marketplace in Emeryville. Individual admission is $3.00 with a discount series ticket of $18 offering 8 lectures for the price of 6. All lectures begin at 8:00 p.m. For further information, please call (415) 526-5244.

September 4
OTELLO

September 7
NORMA

September 11
BILLY BUDD

September 18
LOHENGRIN

September 25
DON GIOVANNI

October 16
WERTHER

October 19
DER ROSENKAVALIER

October 30
FIDELIO

Friends of the Kensington Library

A general lecture on the operas of Puccini with a concentration on *La Bohème* and *Tosca* will be held by Michael Barclay on Thursday, October 12 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free.

CHABOT COLLEGE LECTURE SERIES

A ten-week series of introductions to the 1978 San Francisco Opera season. Given as a Free Credit/No-Credit Course (Humanities 120-71) by Eugene Marker every Thursday evening, 7:00 to 9:30 p.m. Open to all and located at the Community Center (C.C.D. Building), Room #4, All Saints School, 22870 2nd and "E" Streets, Hayward. For further information, please call 786-6632.

September 7
OTELLO

September 14
NORMA

September 21
BILLY BUDD

September 28
TOSCA

October 5
LOHENGRIN

October 12
DON GIOVANNI

October 19
DER ROSENKAVALIER

October 26
WERTHER

November 2
LA BOHÈME

November 9
SEASON REVIEW

COGSWELL COLLEGE OPERA PREVIEW SERIES

Previews will be held at Cogswell College, 600 Stockton Street (between California and Pine), at 8:00 p.m. on one Tuesday and nine Thursday evenings. Lectures will be given by opera educator Michael Barclay and San Francisco Opera staff writer Arthur Kaplan. Series discount tickets for all ten lectures cost $30; individual admission is $3.50 a lecture. Continuing education credit offered. For further information, please call (415) 433-1994.

September 5
OTELLO
Michael Barclay

September 7
NORMA
Arthur Kaplan

September 14
BILLY BUDD
Michael Barclay

September 21
LOHENGRIN
Michael Barclay

September 28
DON GIOVANNI
Arthur Kaplan

October 5
TOSCA
Arthur Kaplan

October 12
WERTHER
Arthur Kaplan

October 26
DER ROSENKAVALIER
Michael Barclay

November 2
LA BOHÈME
Arthur Kaplan

November 9
FIDELIO
Michael Barclay

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on consecutive Mondays, starting September 11. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan, and are set to precede the opera presented over live radio broadcast on Friday evenings. Series registration is $30; pre-registration desirable. For further information, please call (415) 653-9454.

September 11
NORMA

September 18
OTELLO

September 25
BILLY BUDD

October 2
LOHENGRIN

October 9
DON GIOVANNI

October 16
TOSCA

October 23 *DER ROSENKAVALIER*	November 6 *LA BOHÈME*
October 30 *WERTHER*	November 13 *FIDELIO*

NAPA OPERA LECTURE SERIES

For the sixth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday Series at San Francisco Opera, will be held on Wednesday nights from 7-9 p.m. (location to be determined). Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162.

September 13 *OTELLO*	October 18 *WERTHER*
September 20 *NORMA*	October 25 *TOSCA*
September 27 *BILLY BUDD*	November 1 *DER ROSENKAVALIER*
October 4 *DON GIOVANNI*	November 8 *FIDELIO*
October 11 *LOHENGRIN*	November 15 *LA BOHÈME*

WEST COAST OPERA SERVICE

WEST COAST
OPERA SERVICE PREVIEWS

San Francisco Opera Fall 1978 season: Presented by West Coast Opera Service at the Parkside Playhouse, 2750 Parkside Circle, in Concord. The fee for the complete series is $20.00; individual lectures are $2.50. All lectures will be given by Ben Krywosz, and will include recordings, filmstrips, and printed material. They will be held from 7:30 pm to 9:30 pm on the following dates:

September 5 *OTELLO*	October 9 *TOSCA*
September 11 *NORMA*	October 16 *WERTHER*
September 18 *BILLY BUDD*	October 24 *DER ROSENKAVALIER*
September 25 *LOHENGRIN*	October 30 *LA BOHÈME*
October 2 *DON GIOVANNI*	November 8 *FIDELIO*

For further information, or to register, please call Ben Krywosz at 825-7825 evenings.

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Ticket Information

SAN FRANCISCO OPERA BOX OFFICE

LOBBY, WAR MEMORIAL OPERA HOUSE: Van Ness at Grove, (415) 431-1210. 10 a.m. to 6 p.m. Monday through Saturday. 10 a.m. through first intermission on all performance days.

IMPORTANT NOTICE: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Their value will be tax deductible for the donor. If tickets are re-sold, the proceeds will be used to benefit the San Francisco Opera.

Opera Museum

The 1978 exhibit in the opera museum, prepared by the Archives for the Performing Arts, pays tribute to Kurt Herbert Adler on the occasion of his twenty-fifth anniversary as General Director of the San Francisco Opera. The history of the Company from 1923-1978 is illustrated by photographs and programs from each season.

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.

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.

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway's special "Opera Bus".

This bus is added to Muni's northbound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special", after each performance in the northbound bus zone at Van Ness Avenue and Grove Street — across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

FIRE NOTICE: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

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

Opera Glasses

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

Opera management reserves the right to remove any patron creating a disturbance.

Taxi Service

Taxis will usually be available at the taxi entrance on the south side of the Opera House at the end of a performance. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the taxi entrance to summon a cab.

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Hot buffet service in lower level one hour prior to curtain time.

Refreshments in the box tier on mezzanine floor, grand tier and dress circle during all performances.

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J. Roger Jobson
Ruth M. Jocksch
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Bruce E. Johnson
Chalmers A. Johnson
Jackson Johnson
Mary Johnson
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Mr. & Mrs. James L. Mueller
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Martha Muirhead
Charles W. Murney
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Mr. & Mrs. Daniel J. Murphy
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Guido E. Nannini
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Harry Nelson
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Gerald R. Novotney
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Dr. Florence R. Oaks
Wulfrin Oberlin
Walter L. Obrey
Dr. G. W. O'Brien
Martin Oettinger
Mrs. Ernest L. Offen
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Dr. Michael D. Okerlund
Mary Ann Oklesson
Mr. & Mrs. Jon Older
Mr. & Mrs. Gilbert Oliver
Dr. Ingram Olkin
Donald L. Olsen
Dr. & Mrs. A. C. Olshen
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Mrs. Ernst Ophuls
Mr. & Mrs. John C. Opperman
Dr. Mark Oscherwitz
Mr. & Mrs. Lester O'Shea
Alton B. Otis, Jr.
Mr. & Mrs. R. C. Otter
Joan Sartorius Ottey
Sylvia Overholt
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Colonel Philip E. Page, Jr.
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Josephine M. Pangániban
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Lawrence H. Parsons
Margaret Hayes Parsons
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Puccini
IN ITALIAN

Monday, November 6, 1978, 1:00 p.m.
Wednesday, November 8, 1978, 1:00 p.m.
Monday, November 13, 1978, 1:00 p.m.
Wednesday, November 15, 1978, 1:00 p.m.
Wednesday, November 22, 1978, 1:00 p.m.

Richard A. Pennington
Mrs. Charles Foster Pennock
J. S. Perkins
Dr. & Mrs. Roland K. Perkins
Ann Marie & Joseph Perrelli
Ellsworth Perry
Michael & Louis Pescetta
Dr. John Peschau
Dr. & Mrs. Pfefferbaum
Robert E. Pfeiffer
Howard Phillips
Mr. & Mrs. Herman Phleger
William S. Picher
Dr. John J. Piel
Mr. & Mrs. Peter Pike
Mr. & Mrs. Milton Pilhashy
Ann Mary Pine
Robert Piro
Mr. & Mrs. Robert B. Pitts
Dr. Paul E. Poenisch
E. Dal Poggetto
Harry Polland
Dr. Stanford Pollock
Rachel Poole
J. Lemoyne Porter
Mr. & Mrs. David Potter
Lisa L. Pouteau
Ralph L. Preston
Christopher Price
Mrs. Donald Pritzker
Carol A. Putnam
Dr. & Mrs. Terrence M. Quick
Mr. & Mrs. John B. Quigley
Walter P. Quinton, Jr.
K. J. Radford
Mr. & Mrs. Michael G. Rafton
Dr. Miguel Raggio
Dr. H. E. Raitano
James G. Randall
Miss Jerrie H. Rankins
Dr. Kenneth Rashid
Mr. & Mrs. Richard H. Rasmussen
Dr. & Mrs. George T. Raust, Jr.
Mr. & Mrs. Donald N. Ravitch
Estelle Rebec
Arthur Wayne Reed
Dr. & Mrs. John B. Reed
Robert M. Refvem
Salvatore Reina
Robert S. Reis
Robert S. Reisman
William G. Repp
Steven D. Reynolds
Mr. & Mrs. William Rhodes
Mr. & Mrs. Paul R. Rhodes
E. Jerome Richards
Burton Richter
Dr. Francis J. Rigney
Dr. Robert M. Rinehart
Andrew M. Riolo
Dr. & Mrs. Edward D. Robbins
Frank M. Roberts, II
Dr. & Mrs. Patrick Robertson
Mr. & Mrs. Roy B. Robinette
Mr. & Mrs. Alan S. Robinson
Dean Robinson
Mrs. Henry W. Robinson
Violet B. Robinson
Mr. & Mrs. Peter Rocchia
Mrs. F. B. Roche
Rosemarie Rochex
Alan Rockwell
Mrs. Alvin Rockwell
William S. Rodie
Richard R. Rodieck
Mr. & Mrs. Ralph Roesling
Dr. & Mrs. Ernest Rogers
James W. Rogers
Mr. & Mrs. John G. Rogers
N. Stewart Rogers
Mrs. Nathan Rogers, Sr.
Dr. Charles Rolle
Vladimir Romanenkov
Mrs. Leslie L. Roos
Dr. & Mrs. David H. Rose
Dr. & Mrs. Hugh Rose
Dr. Stephen G. Rosenbaum
Mr. & Mrs. Barr Rosenberg
Mr. & Mrs. Millard Rosenblatt
Gerald B. Rosenstein
Joseph A. Rosenthal
Harriet Ross
Dr. & Mrs. Harry L. Roth
Raymond F. Roy
Dr. John D. Royer
Dr. Leonard Rubinger
Mrs. Bliss Rucker
John Ruden
Mr. & Mrs. Arnold Rudoff
Mr. & Mrs. Joseph L. Ruegg
Mrs. C. R. St. Aubyn
Mr. & Mrs. Peter A. Salz
Mr. & Mrs. Bertram Sampson
Dr. & Mrs. Bruce J. Sams, Jr.
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Lloyd Sankowich
Elizabeth Sanoff
Felipe R. Santiago
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Maryanna Gerbode Shaw
Ronald & Barbara Shaw
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Judy & Wylie Sheldon
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Mrs. Louis Shenson
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Ross H. Snyder
Richard L. Sogg
J. S. Soifer
Ruth Freeman Solomon
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Stephen Sorensen
Mr. & Mrs. Joshua L. Soske
Cynthia Soyster
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Mrs. Melba J. Sparks
Ronald L. Sparks
S. W. Speer
Hart H. Spiegel
Dr. & Mrs. Samuel D. Spivack
Monroe L. Spivock
Mrs. Gordon H. Stafford
Ioanna Stamatopoulos
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Dr. M. Jerome Strong
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Profiles

KURT HERBERT ADLER

In this year of his gold and silver jubilees, San Francisco Opera general director Kurt Herbert Adler conducts *Lohengrin,* marking his first Wagnerian assignment at the War Memorial. Last season his *Un Ballo in Maschera* elicited highest praise from audiences and critics alike. Conducting engagements in 1978 have included a concert with Mirella Freni and Luciano Pavarotti in Puerto Rico; performances of *Fidelio* in Wroclaw, Poland; and *Lucia di Lammermoor* at Stern Grove. Maestro Adler will wield the baton for the San Francisco Symphony's annual "Night in Old Vienna" concerts this December, for *Lucia* in Marseilles next February and for *Tosca* in Philadelphia in April. He has recently made several recordings, collaborating with Luciano Pavarotti and Maria Chiara on recital albums, with Renata Scotto and Placido Domingo for a duet album, and conducting orchestral excerpts from rarely performed German operas. Born and educated in Vienna, Adler was conductor for the Max Reinhardt Theaters and served as assistant to Arturo Toscanini at the Salzburg festival in 1936. Two years later he came to the United States. After five years with the Chicago Opera, he came to San Francisco in 1943 as conductor and chorus director, making his debut with *Cavalleria Rusticana.* Director of the San Francisco Opera since 1953, Maestro Adler has been recipient of numerous academic honors and governmental decorations. He was the first cultural leader to be given San Francisco's St. Francis of Assisi Award. During this jubilee year he has been officially recognized as the "Dean of American Opera Producers" by OPERA America and has received the National Opera Institute Repertoire Award.

WOLFGANG WEBER

Wolfgang Weber, who previously directed *Boris Godunov* here in 1973, returns to the San Francisco Opera for the new production of *Lohengrin.* Weber gained his first theatrical experience as an assistant to Paul Hager at Heidelberg. He worked with Herbert von Karajan from 1960 through 1976 at both the Vienna State Opera and the Salzburg Easter and Summer festivals. In 1972 he staged new productions of *Die Walküre* and *Siegfried* at the Metropolitan Opera based on conceptions by von Karajan, and completed the Ring cycle with *Götterdämmerung* in 1973. The director has staged operas in his native country in Nürnberg, Lübeck, Bielefeld, Krefeld and Dortmund, and throughout Austria. In 1962 he debuted as stage director with *Norma* for the Graz Opera. That same year he made his American debut in Chicago with *Don Giovanni.* Since 1973 he has been the leading stage director of the Vienna Volksoper, where recent successes include Mozart's *La finta semplice,* Schmidt's *Notre Dame* and the Austrian premiere of Blacher's ballet-opera *Preussisches Märchen.* During his career Weber has directed many contemporary operas, including the world premiere of Isan Yun's *Das Witwe des Schmetterlings* and Hans Werner Henze's *Das Floss des Medusa.* As a theater director he staged the first German version of *West Side Story* in Vienna in 1968 and again in Nürnberg in 1972. After *Lohengrin,* Weber goes to New York to stage *Elektra* at the Metropolitan Opera this winter.

BENI MONTRESOR

Remembered by San Francisco audiences as the creator of the delightful sets and costumes for both *Esclarmonde* and *The Daughter of the Regiment* during the 1974 season, Verona-born Beni Montresor is the designer of this year's new production of *Lohengrin.* He made his operatic debut with the 1961 mounting of Barber's *Vanessa* at the Spoleto festival. This was followed by *Pelléas et Mélisande* at the Glyndebourne festival in 1962, Menotti's *The Last Savage* at the Metropolitan Opera in 1964, *La Cenerentola* for the National Company of the Metropolitan Opera in 1965 and *La Gioconda* at the Met in 1966. That same year he also designed Berlioz' *Benvenuto Cellini* for Covent Garden and *The Magic Flute* for the New York City Opera, which marked his debut as stage director as well. More recently, his designs for *Turandot* were seen at the New York City Opera, for *L'Elisir d'Amore* at Covent Garden and for Rameau's *Platée* at the Opéra Comique in Paris. This past summer he created the designs for the Verona festival production of *Madama Butterfly,* which he also directed. His Broadway credits include Paddy Chayefsky's *Middle of the Night* and the Richard Rodgers/Stephen Sondheim musical *Do I Hear a Waltz?* He has also furnished designs for the Roval Ballet and the New York City Ballet. A noted author and illustrator of children's books, Montresor has won the prestigious Caldecott Award and the Society of Illustrators' Gold Medal. His newest book, *Bedtime!,* appears this fall. In the 1950s he worked with such masters of the Italian cinema as Fellini, De Sica and Rossellini, creating the decor for 20 important films.

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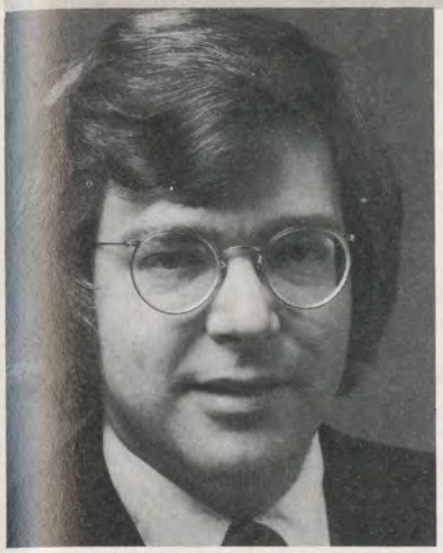
THOMAS MUNN



Thomas Munn returns for his third year as lighting designer/director of the San Francisco Opera. This season he is also responsible for supervising the scenery and projections for *Billy Budd* and the special effects for *Lohengrin*. Last season he acted as the supervising scenic designer for *Adriana Lecouvreur* and *Faust* as well as designer of the lighting scheme for the new San Francisco Opera productions of *Katya Kabanova* and *Un Ballo in Maschera*. A versatile artist whose productions have been seen on Broadway, off-Broadway, in films and on television, Munn created the scenery and lighting for the Netherlands Opera productions of Verdi's *Macbeth* in 1977 and Berg's *Lulu* in 1978. In the spring of this year he devised the lighting for Copland's *The Tender Land* with the Michigan Opera Theater, to be televised in the near future. Munn was responsible for the lighting design at the Lake George Opera festival for two seasons, which included productions of *The Crucible, Tosca, Rigoletto, Die Fledermaus, La Traviata* and *The Magic Flute*. He has also created designs for the Kansas City Lyric Theater and the Minnesota Opera Company, among others. In addition to his work in opera, Munn has designed over one hundred industrial shows and was resident designer for the Mary Anthony Dance Theater of New York for six years. Local audiences will also remember his imaginative lighting for the new productions of the 1976 season, *Thaïs, La Forza del Destino, Die Frau ohne Schatten, Cavalleria Rusticana, I Pagliacci* and the world premiere of *Angle of Repose*.

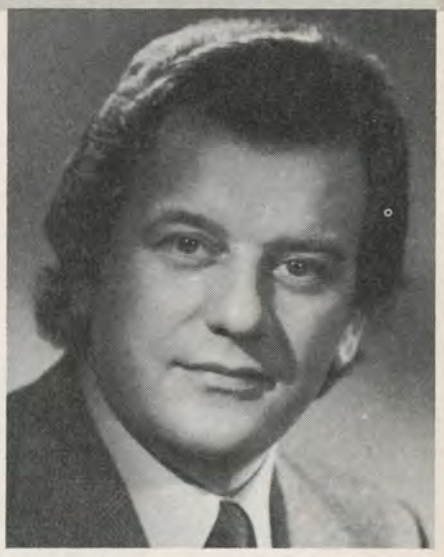
ANNE EVANS

English soprano Anne Evans debuts with the San Francisco Opera as Elsa in *Lohengrin*. As principal soprano with the English National Opera she has appeared as Elsa, Eva in *The Mastersingers* and Sieglinde in *The Valkyrie*. In addition to such standard repertoire roles as Tosca, the Marschallin, Violetta, Fiordiligi, the Countess and Nedda, with ENO she has also performed such rarities as Penelope in Britten's *Gloriana,* Mlada in Smetana's *Dalibor* and Ilia in Mozart's *Idomeneo*. The soprano made her operatic debut with the company in 1968, when it was still called Sadler's Wells Opera, as Mimi in *La Bohème*. Miss Evans has appeared with the opera companies of Rouen, Geneva and Düsseldorf, where she has a two-year guest contract as a member of the Deutsche Oper am Rhein. In 1976 she made her Spanish debut singing the title role in *Tosca* in Valencia and first sang in the United States in 1977 when she portrayed Donna Anna in *Don Giovanni* with the San Diego Opera. In January of this year she bowed at Covent Garden as Rosalinda in *Die Fledermaus*. After singing Senta in *The Flying Dutchman* with the Welsh National Opera, she recently returned there for Chrysothemis in *Elektra* directed by Harry Kupfer. Miss Evans has been heard in concert with such conductors as the late Sir John Barbirolli, Charles Mackerras and John Pritchard.

JANIS MARTIN

Now in her tenth season with the San Francisco Opera, Sacramento-born soprano Janis Martin sings her first Ortrud in *Lohengrin*. She began her highly successful operatic career as a mezzo-soprano with the Merola Opera Program and made her War Memorial debut in 1960, performing over 20 roles here during the ensuing four seasons. In 1962 she won the Metropolitan Opera National Auditions and sang mezzo-soprano roles with that company for three seasons. Miss Martin's first major Wagnerian assignment was Venus in *Tannhäuser*, sung here in 1966. It was the role of her La Scala debut in 1967 and her Paris Opera debut in 1968. Subsequent appearances as a Wagnerian soprano have included Sieglinde, heard locally in 1976, Senta, Eva and especially Kundry in *Parsifal*, for which she is world renowned. Other roles with which she is particularly associated are Tosca, sung here in 1976, and Marie in *Wozzeck*, which she has performed at the Metropolitan Opera and at Covent Garden. She is scheduled to portray the Berg heroine at La Scala and the Paris Opera in 1979 under the baton of Claudio Abbado. A member of the Deutsche Oper of Berlin since 1971, when she debuted there as Marina in *Boris Godunov*, Miss Martin has performed at all of the major opera houses in Europe and the United States under the direction of such conductors as Böhm, Jochum, Leinsdorf, Levine, Maazel, Sawallisch, Solti and Steinberg.

GUY CHAUVET



Dramatic tenor Guy Chauvet returns to the San Francisco Opera, scene of previous successes as Aeneas in *Les Troyens* (1968), Radames in *Aida* (1969) and Don José in *Carmen* (1970), to portray the title character in *Lohengrin*. He sang the role in a new production of the opera at the Deutsche Oper of Berlin in 1971 under the baton of Lorin Maazel and subsequently participated in the performances given by the Berlin Opera at the International Exhibition in Osaka, Japan. He was also heard as the Swan Knight at the Lyons festival during the 1975/76 season. Born in the South of France, Chauvet began his operatic career at the Paris Opera, where his first major assignment was the title role in Berlioz' *La Damnation de Faust*. A leading tenor with that company ever since, he has been heard there in such roles as Cavaradossi in *Tosca*, Florestan in *Fidelio*, Aeneas, Pylades in Gluck's *Iphigénie en Tauride*, Don José and Calaf in *Turandot*. He performed Samson in *Samson et Dalila* there in 1975 and is scheduled to repeat his portrayal during the current season. The tenor has appeared extensively throughout France as well as in most of the major European opera houses and festivals and at the Metropolitan in New York. Chauvet recently scored a triumph as Verdi's Otello in the Ponnelle production at l'Opera du Rhin in Strasbourg and in Lyons. In the Alsatian capital he has also sung in the Ponnelle *Turandot* and will be Faust in the director's staging of the Berlioz opera this season. American performances this year include Aeneas at Chicago's Ravinia festival and Radames and Don José at the Metropolitan Opera.

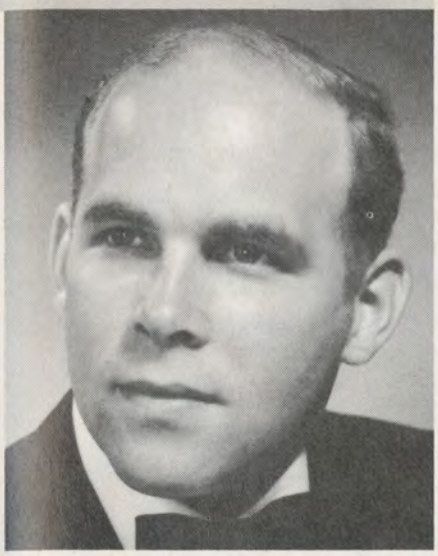
RAIMUND HERINCX

One of Britain's leading singers, bass-baritone Raimund Herincx, who was born in London of Belgian parents, debuts with the San Francisco Opera as Mr. Redburn in *Billy Budd* and Telramund in *Lohengrin*. A successful series of television appearances led to his joining the Welsh National Opera in 1956. After his triumph in the title role of Boito's *Mefistofele*, he was invited to join Sadler's Wells Opera, where he has sung over 400 performances of 40 major roles. Herincx made his Covent Garden debut in 1968 as King Fisher in Tippett's *Midsummer Marriage*, a role he subsequently performed with the Welsh National Opera, at the Adelaide festival in Australia and in a recent radio broadcast over the French National Radio. In 1974 he sang Wotan in all three of Wagner's Ring operas with the English National Opera, roles he repeated in the 1975/76 season in London at the ENO and Covent Garden and during Seattle's Ring cycle in 1977 and 1978. The bass-baritone appeared in the world premiere of Henze's *We Come to the River* at Covent Garden in 1976 and made his Metropolitan Opera debut in January of 1977 in Meyerbeer's *Le Prophète*. Recent engagements include the title role in *Der Fliegende Holländer* in Philadelphia, Pizarro in Jorge Lavelli's new production of *Fidelio* in Toulouse and various orchestral concerts in Paris and London.

GWYNNE HOWELL

Young Welsh bass Gwynne Howell makes his San Francisco Opera debut as King Henry in *Lohengrin* and the Commendatore in *Don Giovanni.* Within the past year he has been heard as Pogner in *Die Meistersinger* with the Lyric Opera of Chicago and as Hunding in a concert version of *Die Walküre* with the Boston Symphony. His American concert debut took place in 1974 when he sang Jesus in Bach's *St. Matthew Passion* with the Chicago Symphony under Sir Georg Solti. Subsequently he has appeared with the Chicago Symphony in the Verdi *Requiem* and Beethoven's *Missa Solemnis,* both in Chicago and New York's Carnegie Hall, and as Creon in a concert version of Stravinsky's *Oedipus Rex.* Howell performs regularly with the Royal Opera and the English National Opera in London. His Covent Garden debut occurred during the 1969/70 season in *Salome* and he has since sung various bass roles there in *Eugene Onegin, Rigoletto, Un Ballo in Maschera, La Bohème, Ariadne auf Naxos, Don Giovanni, Aida, Tannhäuser* and *La Forza del Destino,* among others. With ENO he has been hailed for his portrayal of King Philip in *Don Carlos.* The bass made his La Scala debut during the Royal Opera's 1976 visit to Milan in Britten's *Peter Grimes.* His appearances in Barcelona include Oroveso in *Norma* opposite Montserrat Caballé. At the Glyndebourne festival he has sung such roles as Arkel in *Pelléas et Mélisande* and Goffredo in Bellini's *Il Pirata.*

ALLAN MONK

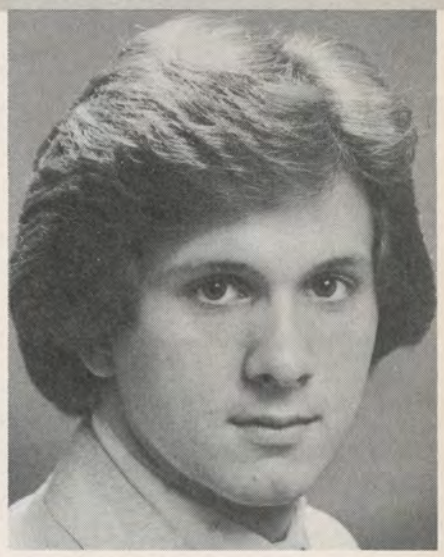


Canadian baritone Allan Monk appears in his eighth season with the San Francisco Opera as Donald in *Billy Budd,* the Herald in *Lohengrin* and Albert in *Werther.* Most recently, local audiences heard him as Count Tomsky in *Pique Dame,* Paolo in *Simon Boccanegra* and the Speaker in *The Magic Flute.* The baritone was a member of Western Opera Theater during its inaugural 1967 season and subsequently sang with Spring Opera Theater as Monterone in *Rigoletto* (1970) and Zurga in *The Pearl Fishers* (1975). The more than 30 roles he has performed with the San Francisco Opera include Masetto in *Don Giovanni,* Belcore in *L'Elisir d'Amore,* Escamillo in *Carmen,* Lescaut in *Manon* and Donner in *Das Rheingold.* Monk's early experience was in musical comedy, and he appeared with several Canadian orchestras in recital and "pops" programs. For several summers the baritone performed Mozart roles at the National Arts Centre in Ottawa, singing the Count in *The Marriage of Figaro,* Guglielmo in *Così fan tutte* and the title role in *Don Giovanni.* More recently, Ottawa heard his Malatesta in *Don Pasquale* last July and Toronto his first Wozzeck last October. In 1976 Monk made his Metropolitan Opera debut as Schaunard in *La Bohème* and later appeared in the live television broadcast of that opera from the stage of the Met. Since then he has been heard with that company in several roles, including Masetto and Silvio in *I Pagliacci,* both of which were seen over national television in 1978.

GENE ALBIN

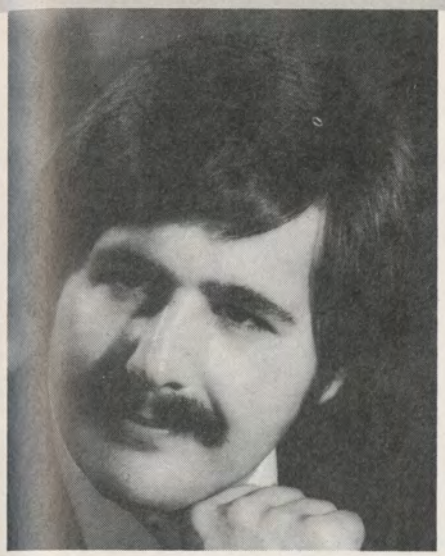
Bay Area lyric tenor Gene Albin, who makes his San Francisco Opera debut as a noble of Brabant in *Lohengrin* and one of the Marschallin's footmen in *Der Rosenkavalier,* is a graduate of the Eastman School of Music in Rochester and has studied with tenors Robert Tear in London and James Schwabacher in San Francisco. After graduation, he was invited to join the Festival Singers of Canada, with whom he toured as chorister and soloist. In California, Albin has been heard with the California Bach Society, the Peninsula Masterworks Chorale, the Santa Clara Chorale, at Stanford University, Hartnell College and at various locations throughout the state. Recently he sang in a critically acclaimed performance of Monteverdi's *Vespro della Beata Vergine* at UC Berkeley, and this year has performed Ferrando in *Così fan tutte* under the direction of Donald Pippin. An accomplished oratorio singer, he appeared with the Roger Wagner Chorale in Mozart's *Requiem* and Handel's *Dixit Dominus* on tour throughout the United States, including an engagement at New York's Carnegie Hall.

DAVID EISLER



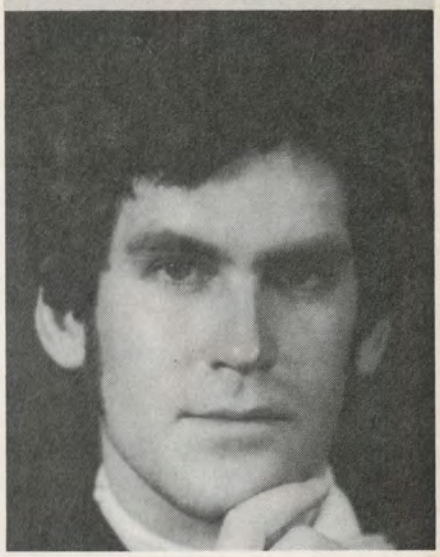
After a well received debut as the poet Prunier in Spring Opera Theater's production of *La Rondine,* 22-year-old tenor David Eisler makes his first appearances with the San Francisco Opera as Squeak in *Billy Budd,* a noble of Brabant in *Lohengrin,* Von Faninal's majordomo in *Der Rosenkavalier* and Parpignol in *La Bohème.* A participant in the 1977 Merola Opera Program, he sang the role of Don Giovanni in Gazzaniga's *Il Convitato di pietra* at the Paul Masson Vineyards and shared the first-place Schwabacher Award at the San Francisco Opera Auditions Grand Finals. A former voice student at Indiana university, Eisler has appeared in several roles with the Los Angeles and San Francisco Civic Light Opera Association, most recently as the Caliph in *Kismet* in 1977. During the 1976/77 season he performed the role of Johann Strauss, Jr., in the Transvaal Opera Company's production of *The Great Waltz* in Johannesburg.

JOHN DEL CARLO



Baritone John Del Carlo, previously a member of the San Francisco Opera chorus, was co-winner of the first-place James H. Schwabacher Memorial Award in the 1977 San Francisco Opera Auditions. He appears with the Company as soloist this year for several roles: A herald in *Otello,* Bosun in *Billy Budd,* a noble of Brabant in *Lohengrin,* Leopold in *Der Rosenkavalier* and a customhouse sergeant in all performances of *La Bohème.* He sang Marcello in the Puccini work and Biagio in Gazzaniga's *Il Convitato di pietra* during the 1977 Merola Opera Program. Following that, the baritone participated in the San Diego Opera Center program, where he received the first-place Giacomo Puccini Award. He was heard there as Dandini in *La Cenerentola* and Pantalone in Prokofiev's *Love for Three Oranges* and sang Sharpless in *Madama Butterfly* with the San Diego Opera in Palm Springs. A native San Franciscan and graduate of the San Francisco Conservatory of Music, Del Carlo performed in 1977 with Brown Bag Opera, the Oakland Symphony and the California Bach Society. In 1978 he made his first appearance with Spring Opera Theater as Achillas in *Julius Caesar* and in June sang in a Brown Bag Opera series at the Geyser Peak Winery as Marcello and Geronimo in Cimarosa's *Il Matrimonio segreto.*

JOHN MILLER

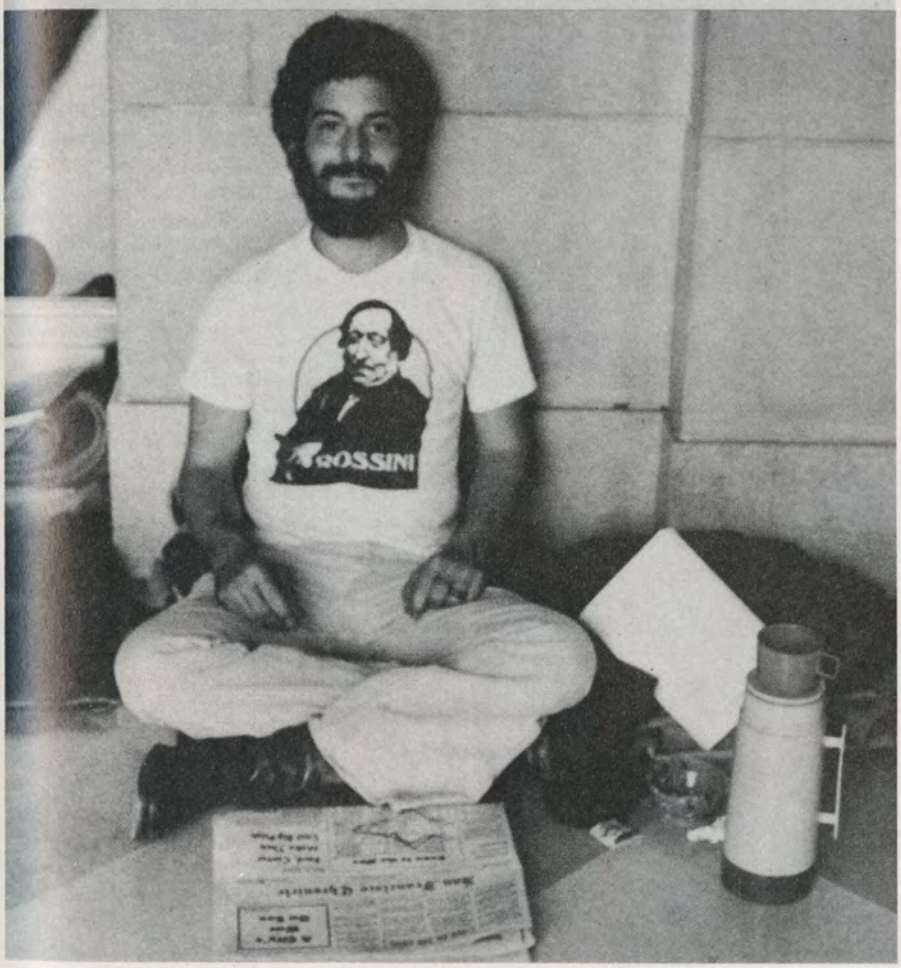


Basso John Miller will perform five roles with the San Francisco Opera this fall: Lieutenant Ratcliffe in *Billy Budd*, a noble of Brabant in *Lohengrin*, the Jailer in *Tosca*, one of the Marschallin's footmen in *Der Rosenkavalier* and the Second Prisoner in *Fidelio*. In 1971, as a finalist in the San Francisco Opera Auditions, he appeared in various productions with the Merola Opera Program. A former member of the San Francisco Opera chorus, he was heard in five solo roles during the 1973 season and with Spring Opera Theater sang in Cavalli's *L'Ormindo* and the Bach *Passion According to St. Matthew*. Recently, Miller was featured in *Carmen* with the San Jose Symphony and in *The Elixir of Love* at the Bear Valley Music festival. As a result of placing in the finals of the Western Regional Metropolitan Opera Auditions this year, he was heard in a special broadcast performance of the Verdi *Requiem*. Miller's concert career has included appearances with the Oakland Symphony in Mahler's *Eighth Symphony* and with the San Francisco Symphony in *St. Matthew Passion*. In the spring he will be a soloist in the San Francisco Symphony premiere of Prokofiev's *Ivan the Terrible*.

Waiting to Stand!

Strong Legs, Patience and Very Little Money Are the Requirements for These Opera Lovers

photo by Caroline Crawford.



The fully-equipped standee—T-shirt signifying support for the composer, newspaper and other reading matter for the long hours of waiting, thermos with hot coffee to keep alert.

Someone called Mynya Jesanivich Giballawinsky, at least, he claims that's his name) was the first to arrive. At the positively unoperatic hour of ten minutes to seven in the morning. The equipment he carried with him consisted of the standard paraphernalia people of his avocation are inclined to tote: sleeping bag, thick, dog-eared paperback novel, an ample variety of refreshment and a crisp five-dollar bill. Although our friend was forced to wait

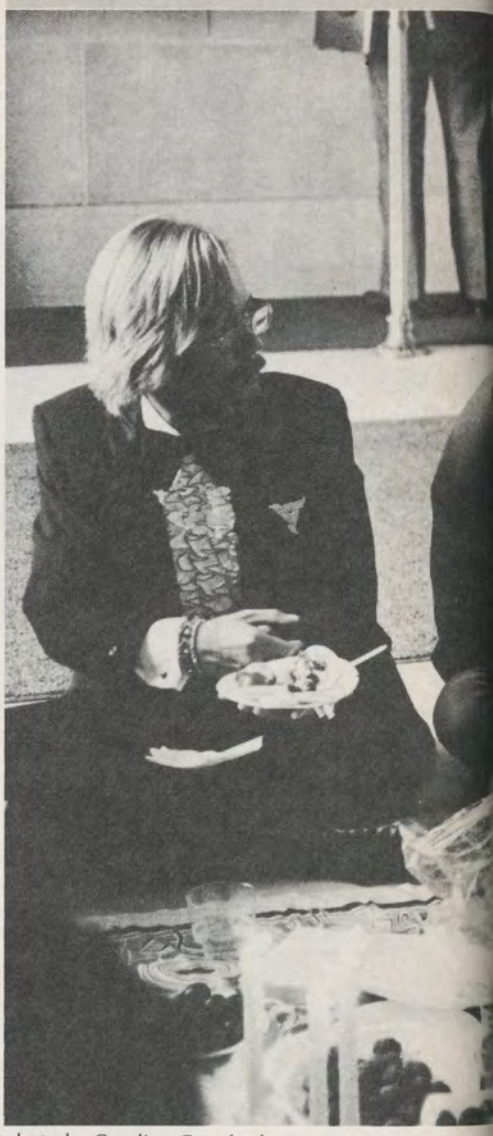


photo by Caroline Crawford.

literally round the clock, doubtless the hours flew by like minutes.

What the gentleman was awaiting was the stroke of 5 p.m., two hours before the curtain rose on this season's opening *Otello,* and the moment when standing room tickets went on sale for the evening's performance. Of course, he got in the house, as did the 299 others who had joined him by early afternoon. And, amazing as it may sound, Mr. Giballawinsky's arrival time did not constitute a company record.

300 is the magic number, the maximum amount of vertical bodies that the Fire

Opening night of the opera season is an elegant occasion for many standees, who dine on pate and champagne in the outer lobby.

Department will permit in the War Memorial for a single performance. The standees know that. They also know all about the 1986 season, the best place in the house from which to see the opera, the best place from which to hear it, how this soprano's Desdemona stacks up against her previous attempts, how to crowd a limitless number of people into a finite space, where the cuts come in Wagner and how to remedy a case of premature fallen arches. They know everything.

There was a time, not so many seasons ago, when a curious party could stroll up to the box office just a few minutes before curtain time, plunk down a couple of dollars and march right up to the orchestra railing without falling over anybody else. That's all ancient history now. Just as ticket sales have increased over the years, so has interest in standing for the opera risen. It's a way of sampling an unfamiliar work or part of a beloved one, it only costs $3.50 on an ordinary evening and it could, until recently, be done on the spur of the moment.

Or, so it would seem. But if you talk to some of the standees, a different pic-

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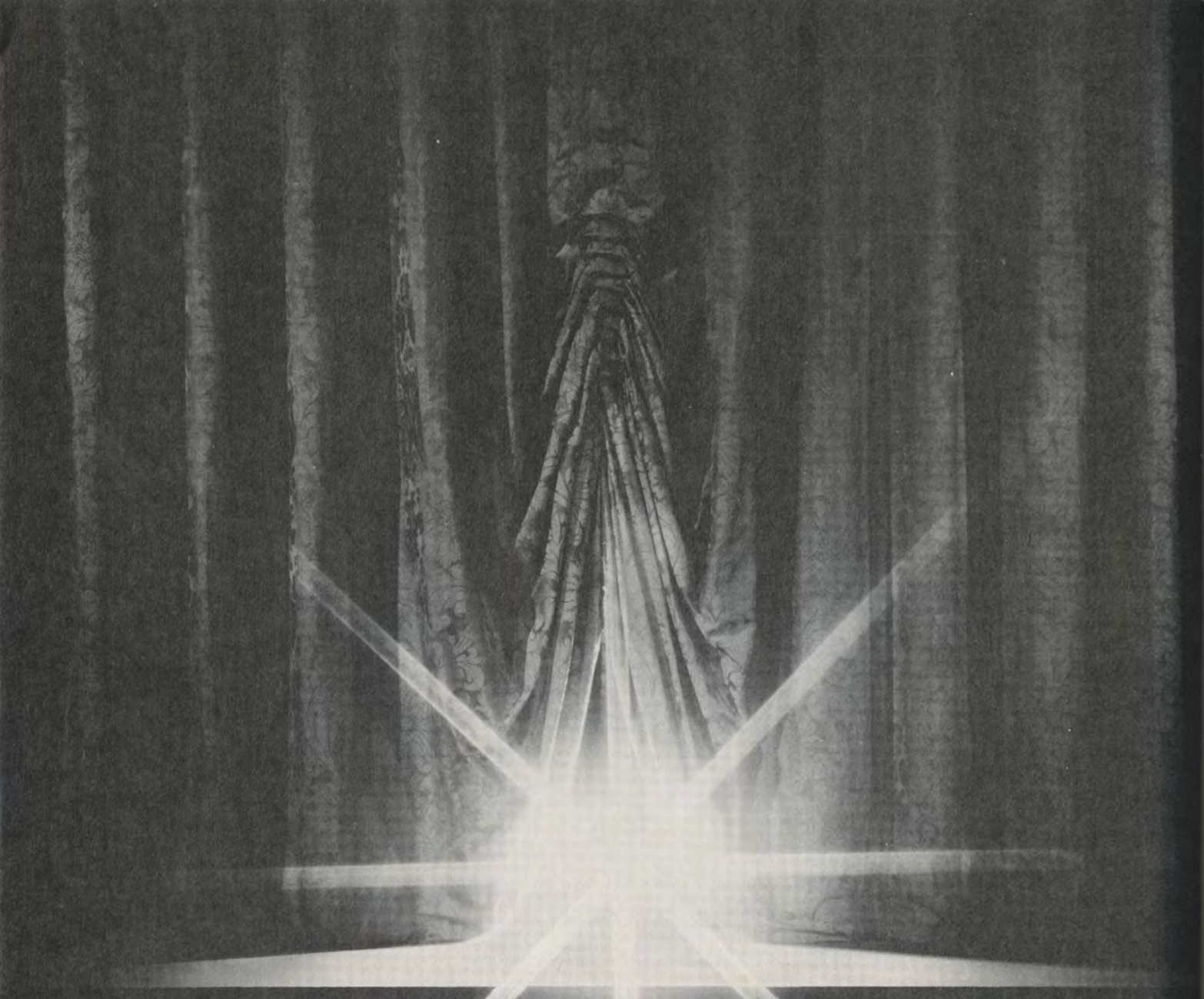

November 19th more than fifty artists who have made history the world over will do it again in San Francisco.

It could only happen here.

This year marks Kurt Herbert Adler's 25th anniversary as General Director of the San Francisco Opera, his 50th in professional music. And more than fifty opera greats will be returning to the stage of the San Francisco War Memorial Opera House to honor the occasion.

The Anniversary Gala, Sunday, November 19, at 7:00 p.m. A rare evening to celebrate a memorable career. For ticket information please write War Memorial Opera House, San Francisco, California 94102.

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Eugene Conley
Mary Costa
Ileana Cotrubas
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Blanche Thebom
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Giorgio Tozzi
Claramae Turner
Carol Vaness
Silvio Varviso
Jon Vickers
Ramon Vinay
Dorothy Warenskjold
Ingvar Wixell
Licia Albanese

husband on his return to Monsalvat. Frau von Luettichau, the wife of Wagner's boss and frequent antagonist at the Dresden opera, disabused the composer of the idea, evincing sound dramatic judgment.

The logistics of stage-movement, chorus entrances, scene shifts, and other technical considerations demand a certain amount of musical "fill," especially where the audience's eye tends to be more engaged than its ear. Wagner was very careful in supplying just the right amount of music for all such occasions. *Lohengrin* has, for instance, three choral assemblies on stage, one in each act. The music for these shows remarkable interplay between the pit and the stage. Some brass-fanfares on stage seem at first to be off-key, announcing the arrival of someone soon to focus all attention on himself. Indeed, the fanfares make such a peremptory impact that they force the entire orchestra into harmonic compliance. Another matter of great concern to Wagner was ritual, especially historic accuracy. He once ordered an entire large section of act 3 cut when he learned that King Ludwig II of Bavaria, who had ordered the performance, forbad the use of horses on stage. Horses, like swans, were favorite symbols to Wagner, especially so in *Lohengrin*, where their appearance denoted Brabantian readiness to fight against history's most feared horsemen of yesterday, the Huns. How many Americans would accept infantry fighting Indians on horseback?

The entrance of Elsa is one of the magic moments in all Wagner. With Telramund's harsh accusation still hovering in the air, the chaste sound of woodwinds cast a glow of innocence around the hapless maid who remains silent to the King's fatherly questions. Her trance-like state gradually permeates the entire assembly, except for her accuser who has to fight to remain untouched by her grace. Elsa's entrance might have been a more or less traditional aria, corresponding to Elisabeth's in *Tannhaeuser*. Instead, it becomes an extended narrative, giving us the background of the story from her angle. The first stirrings of love in Elsa's breast are evident when she mentions the knight in shining armor who appeared in her dream. At that very moment, the harp has its first entrance in the opera, supporting the soprano until the end of her narration.

Despite her moving plea, the herald's call for a champion for Elsa's innocence goes unanswered until she, firm in her faith that her dream will come true, addresses a prayer to God. On that very word, she is suddenly and forcefully joined by the women who have escorted her to her ordeal, but who kept silent until now. Wagner's economy in using his vast resources never fails to amaze. He always keeps yet another trump-card up his sleeve, topping the untoppable climax with a virtuosity the world has rarely seen before or after.

The first and last acts of *Lohengrin* demonstrate Wagner's craftsmanship based on traditional techniques, plus the many innovations he had developed over the years without really leaving historic precedent. Of his illustrious forebears, only Giacomo Meyerbeer seems to have attended the premiere of *Lohengrin* in Weimar. While now past his prime, Meyerbeer could take credit for inspiring *Rienzi*. We have no evidence that either Spontini or Rossini, two other luminaries of the immediate past, ever heard the opera. Bellini and Weber were long dead, as was Beethoven. Each of them had had a decisive influence on Wagner. But there was a new Wagner in the making whom they did not spawn. He was a composer who found hitherto unheard accents expressing evil, hatred, cunning

deceit, sordid magic, and malice aforethought.

The character in need of such expressive means is Ortrud, the proud woman scorned and a tigress at bay who believes in her cause no less than Lohengrin believes in his. She intends to restore Brabant to its rightful pagan rulers, of whom she is the last scion. Romantic drama had done away with the unbelievable story-book villain. Romantic evil-doers are victims of curses, of circumstances beyond their control, haunted by real or imaginary wrongs done to them, worthy as much of our pity as of our scorn. Ortrud's acts are prompted by her warped sense of duty. She and Lady Macbeth have a number of common problems, including pride in a husband who cannot match their inner strength. Ortrud expects Telramund to vanquish the mysterious stranger. Only after his defeat, resulting in their disgrace and banishment, does she draw him into her confidence, using every wile at her command, including venal sarcasm, to mold her husband into a tool of her will. "God," to her, is but an excuse for lack of valor.

The opening scene of act 2 discloses a dimension of Wagner's art which we shall meet again and more importantly in his future works, eventually to culminate in Parsifal's antagonist, Klingsor. Groveling in the most cavernous regions of the orchestra, the music heaves up and down, conjuring the slithery horror of a snake-pit at night, occasionally punctuated by joyful noises from the windows of the festive castle. It spits and snarls as Ortrud berates Telramund, churns in impotent fury as he swears revenge on his unknown opponent. Once they have both regained a measure of composure, Ortrud's sinister plan for turning defeat into victory emerges in weird, almost hypnotic sounds numbing Telramund's resistance to her pagan craftiness. Ortrud's lesson in the arcane practices of her tribe gives rise to a theme we shall encounter many years later, with only slight alterations, in the sleep-motive from the last act of *Die Walkuere*. But in the main the scene conjures up the world of Alberich and Hagen, of sordid designs and dire shenanigans in *The Ring of the Nibelung*. A startling parallel occurs at the end of their dialog, as Ortrud's and Telramund's voices join in a solemn oath of vengeance, of determination to restore their shattered honor: At the end of the second act of *Goetterdaemmerung*, Bruennhilde, Gunther, and Hagen join voices in a similar oath to undo Siegfried, the only such "ensemble" in the entire tetralogy and uncannily reminiscent of *Lohengrin*.

For over a century, *Lohengrin* has been Wagner's most performed opera. Ever since its premiere under Liszt, it has wrought its spell against all the limitations of small theatres, poor orchestras and mediocre singers. When Wagner himself heard it for the first time, in Vienna in 1861, he was overwhelmed. It was perhaps the only time when an actual performance outdid his expectations. Romantic opera with its knightly valor and damsels in distress, had found its crowning glory in music reaching from the fairly humdrum to exquisite evanescence, from the pinnacle of faith to the abyss of hatred and depravity. Its voices sing in the best Italian tradition which Wagner so beautifully grafted onto the German language. As to the "most popular operatic tune" alluded to above, it is no great melody that outranks the "Toreador Song" and "La donna è mobile." It is a trifle which Wagner must have written in a few minutes. We know it as "Here comes the bride."

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Opera Gift Shop

The San Francisco Opera is following in the footsteps of Covent Garden, the Metropolitan and La Scala with the opening of a new Gift Shop on the south mezzanine level of the Opera House during the current season. La Scala has long sold objects of interest to music lovers in its museum, Covent Garden has a famous book stall, which now even sells Royal Opera House T-shirts, and the Metropolitan has in recent years become involved in merchandising in a major way.

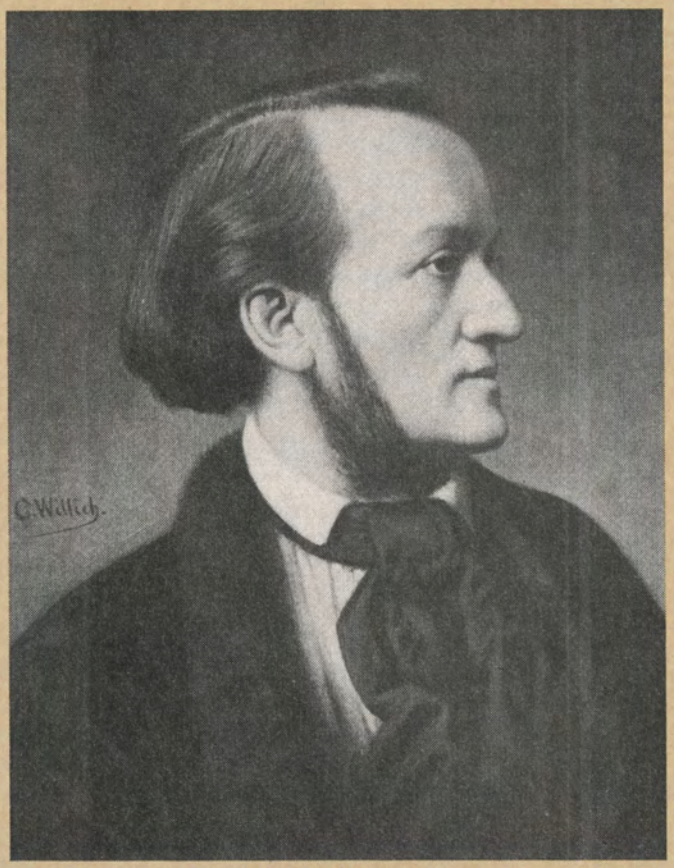
The benefits are two-fold—a large variety of items are made available to opera-goers who are interested in having them, and extra income is generated for the money-needing opera companies.

The new San Francisco Opera Gift Shop is open for a full hour before every performance of the current season and at all intermissions. Proceeds from all sales go to the San Francisco Opera, and the Gift Shop is being set up jointly with the San Francisco Ballet, which will maintain it during the ballet season, and through the cooperation of the Friends of the War Memorial and the War Memorial Board of Trustees.

Among the items on sale now through the end of the opera season are both paper-back and hardcover books, Christmas cards, note-paper, T-shirts, selected recordings, post-cards and posters, jewelry on a musical theme, canvas tote bags, silk scarves, and special coloring books and games for children. The store is suggested as an ideal place for gift shopping for the coming holiday season.

Wagner and *Lohengrin:* The Years of Exile

The Composer Did Not Hesitate to Identify Himself with His Heroes



Richard Wagner.

by Jay Nicolaisen

In Act III of *Lohengrin,* disappointed by Elsa and prepared to leave the group of erring mortals he has come to aid, the white knight finally reveals his name and his origins. Son of Parzival and a servant of the Holy Grail, Lohengrin has accepted his mission — "to champion the rights of virtue" — and striven mightily to fulfill it. For the audience there is never a doubt that his cause is not just nor that Elsa has not been somehow deficient in failing to embrace him with eyes and ears closed to the manufactured accusation of Ortrud and Telramund. Cruelly disillusioned, Lohengrin withdraws himself from the situation as quietly as he had entered it.

Wagner did not hesitate to identify himself with his heroes, and, in the case of *Lohengrin,* states explicitly that he chose the legendary servant of the Grail out of some interior need:

> I was now so completely awoken to the utter *loneliness* of my position as an artist, that the very feeling of this loneliness supplied me with the spur and the ability to address myself to my surroundings . . . In *Tannhäuser* I had yearned to flee a world of frivolous and repellent sensuousness — the only form our modern Present has to offer; my impulse lay towards the unknown land of pure and chaste virginity . . . (*Communication to My Friends,* tr. W. Ashton Ellis, 1895)

Not only did the rarified atmosphere of the story attract him, but the position of the hero seemed analogous to his own:

> Here I touch the tragic feature in the situation of the true Artist towards the life of the Present, that very situation to which I gave artistic effect in the Lohengrin story.—The most natural and urgent longing of the true artist is, to be taken up without reserve into the Feeling, and by it understood; and the *im-*

possibility—under the modern conditions of our art-life—of meeting with this Feeling in such a state of freedom and undoubting sureness as he needs for being fully understood—the *compulsion* to address himself almost solely to the critical Understanding, instead of to the Feeling: this it is, that forms the tragic element in his situation . . . (*Communication*, tr. W. Ashton Ellis, 1895)

As Hofkapellmeister of the Royal Saxon Court (a title conferred directly by the Saxon king Friedrich August II), Wagner had suffered the attacks of envious colleagues, constant innuendos directed against him in the press, and persistent opposition towards the mounting of his operas. He was not, of course, an easy man to work with. His sense of mission was as strong as his knight Lohengrin's, yet his previous works, however impressive, had not convinced his contemporaries that the world owed him the adulation and unstinting support which he already felt to be his due. By the spring of 1848, the period in which he brought *Lohengrin* to completion, his official position was rapidly becoming untenable, and Wagner, ever the diplomat but seldom sufficiently diplomatic, took actions which might almost have been conceived with the purpose of multiplying his own troubles. Shortly after revolution broke out in Paris in February, 1848, he drew up a plan for the reorganization of the national theater, cardinal points of which involved freedom from court control and the formation of a national union of composers and dramatists. Defeat of the plan was inevitable and only served to identify its author with the revolutionary spirit then sweeping across Europe. In June, Wagner read a paper before the Vaterlandsverein calling on the king to curtail the power of the nobility and declare Saxony a republic. In the resulting storm of protest, only the intervention of Lüttichau, Intendant (general director) of the Court Theater, saved Wagner his position.

With most persons of power and influence united against him, the composer's hopes of mounting *Lohengrin* were slim. The most he could manage was a concert performance of the third act, the only part of the opera Wagner himself would hear until a Vienna performance thirteen years later. His political writings, his association with the arch-anarchist Bakunin and with other radicals, and his attendance at certain secret meetings had so compromised him that he was now in great danger. Revolution broke out on May 3, 1849; it was suppressed almost immediately by Prussian troops, and Wagner fled for his life. His radical associates Bakunin and Heubner were captured, convicted, and imprisoned for conspiracy.

Wagner spent most of his exile in Zürich, where he plotted to obtain a performance of *Lohengrin* and where, through his musico-political writings (this seems the only appropriate description of them) he continued to play the role of a knightly savior, come to purify German art, ridding it of foreign influences and the base profit motive, and placing it in a sort of spiritual relationship with the German people. First came *Art and Revolution*, a description of the political and social climate necessary for the establishment of a pure national art. In *The Artwork of the Future* (1850) he begins to clarify his concept of this one true Art, a better and more complete description of which will appear two years later in *Opera and Drama*. In the same year appear *Art and Climate* and *Judaism*

in Music. (The latter notorious work undoubtedly had its origins in the composer's belief that Meyerbeer had connived to obstruct his career in Paris several years earlier. But one should also keep in mind that as an upholder of German national art, he could hardly look with favor on the works of a German Jew whose style had been formed in Italy and whose greatest successes had come in Paris. Wagner's antipathy toward this "école judaïque," as one of his French adherents, Vincent d'Indy, would later term Meyerbeer and Halévy, did not lessen one jot. In 1869 he saw fit to revise and enlarge his original article.)

During these days of exile in Switzerland the difficulties Wagner faced as an artist began to weigh heavily on him. There was not the slightest prospect for a performance of *Lohengrin,* the score of which had been complete now for several years. In despair, he wrote to Liszt, begging the great pianist and conductor to perform his work. Liszt, a generous man and a longtime admirer of Wagner's music, accepted immediately and pulled together the best performing forces available to him at Weimar:

> Your *Lohengrin* [he wrote Wagner] will be given under exceptional conditions, which are most favourable to its success. The management for this occasion spends about 2,000 thalers, a thing that has not been done in Weimar within the memory of man . . . The number of violins will be slightly increased (from 16 to 18) and a bass clarinet has been purchased. Nothing essential will be wanting in the musical material or design . . . It is understood that we shall not cut a note, not an iota of your work, and that we shall give it in its absolute beauty, as far as is in our power. (Liszt to Wagner, 1850, quoted in W. J. Henderson, *Richard*

Wagner/His Life and his Dramas, 1923)

The performance was a moderate success, although, with uncomprehending singers and with the limited resources at his disposal, Liszt cannot have obtained much more than an impression of the score as it was intended to sound. The great irony of the situation is that Wagner was unable to hear even this modest rendition of his work, for Weimar was in Germany and the composer would have been arrested as soon as he crossed the German frontier. Still, Wagner hoped for a political solution of his plight. Theoretical works continued to pour from his pen, but of music he had written scarcely a note since 1848.

Curiously enough it was the French nation which played Elsa to Wagner's Lohengrin. Wagner had continued to believe that, through revolution or the intervention of a great prince, a political climate could be achieved which would favor the production of his already completed operas and the great works which as yet existed only in his head. The revolutions of 1848 and 1849 had been abysmal failures everywhere but in France, where a republic had been established. This conservative republic of the bourgeoisie offered him little immediate hope —a brief trip to Paris had already convinced him that none of his previous works was likely to reach the stage of the Opéra—but Wagner counted on the presidential election of 1852 to bring a favorable change. Although he had started work on the epic poems which would eventually become the basis for his *Der Ring des Nibelungen,* he seemed almost to be psychologically treading water until this great change should be effected. Early in December, 1851, Louis Napoleon seized power—he would eventually declare himself Emperor Napoleon III

—and all thought of free presidential elections the next year vanished. With it vanished Wagner's hopes for a political solution to his artistic dilemma:

> . . . I thought the world was surely coming to an end. When the news was confirmed, and the events which no one believed could ever happen had apparently occurred and seemed likely to be permanent, I gave the whole thing up like a riddle which it was beneath me to unravel, and turned away in disgust from the contemplation of this puzzling world. (Wagner, *My Life*, authorized trans. from the German, 1911)

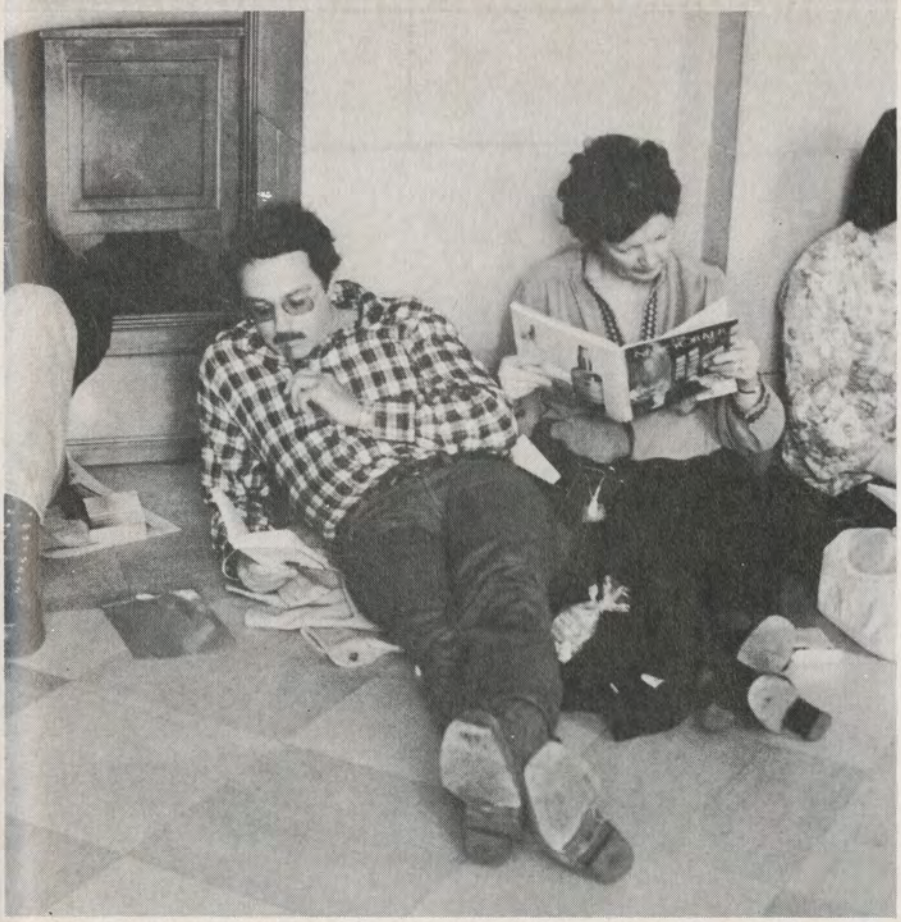
This shattering experience had the salutary effect of steering Wagner back onto the one course by which the composer might really initiate a revolution. For as penetrating as his intellect and wide-ranging as his interests were, Wagner was not an original political thinker, nor did he share his friend Bakunin's talents as a subversive. Wagner's great gifts were as a musician, a thoroughly German composer with such keen dramatic instincts that he was able to accomplish what none of his forebears had been capable of—placing German musical theater in a dominant, if not *the* dominant, position on the world's operatic stages. Wagner's revolution had already begun in Act II of *Lohengrin*, in the scene between Ortrud and Telramund, which so clearly foreshadows the style of the *Ring*. But it was only after the great disappointment of 1848-1851 that Wagner sensed how greatly his musical revolution depended not on politicians, or musical associates, or external circumstances, but simply on himself. Within months after Napoleon's coup, *Das Rheingold*, the first pillar of Wagner's great tetralogy, was complete, and through the succeeding years of poverty and then increasing fame and

financial security, the composer would never again so long neglect his one true vocation.

And even as Wagner turned back to his music with renewed energy, the foundations of his fame and fortune were being laid. After its first production at Weimar, *Lohengrin* was taken up by other German theaters, and its universal success spread the reputation of the still exiled composer throughout Europe. In 1858 the Vienna Opera lent its full resources to a production of the work. With good singers and far greater orchestral resources than Liszt had had at his disposal in Weimar, these Vienna performances must have come closer than any thus far given to fulfilling Wagner's original intentions. Although the critics were hostile, the public gave its hearty approval and the work quickly established itself in the Viennese repertory. Three years later Wagner heard *Lohengrin* for the first time in the same theater. The enthusiastic audience forced him to acknowledge its applause after every act and prevailed upon the composer —it cannot have taken much persuasion—to give a brief speech at the conclusion of the performance. And so it was that *Lohengrin,* an opera which had been conceived in those troubled Dresden days, which had had to wait so long for its first modest performance, and which in some respects mirrored Wagner's own troubled dealings with the world, began its career as the most beloved and widely performed of all the master's works.

Waiting to Stand!
continued from p.85

photo by Caroline Crawford.



In a reversal of the usual procedure for opera-goers, standees recline first, in the outer lobby as they wait for the doors to open, and then stand during the opera.

ture emerges. Most of them are intimately familiar with the operas they're seeing; most of them stay through to the final curtain, and a very high percentage are the proud possessors of at least one season ticket series. They stand because they can't get enough.

Like Bill Bromm. He's a 27-year old hospital pharmacist who moved to San Francisco from Sonoma county only two years ago, but his interest in music dates back much further than that to, he claims, the age of five. Bill studied French horn in college, but only slowly came to opera. His thirst is now unquenchable.

He remembers the old Spring Opera *Così fan tutte* in 1965 and the *Madama Butterfly* three years later, yet it was the beginning of the 1971 season that converted him. He walked into the Beverly Sills *Manon* and has practically lived at the Opera House each fall ever since.

"At first, I'd go just a couple of times a week," Bill recalls, "mostly Wagner and Strauss. 1972 was the year of the *Ring* Cycles and it was my first live experience with the work. One of my most memorable experiences was seeing Birgit Nilsson in *Die Walküre*. I couldn't believe it was happening."

1973 was the season during which Bill decided to stand for at least one performance of every opera and he's still a weekly regular, even though he now sits in the Grand Tier for the Saturday evening series. Attendance at the opening night festivities is now a tradition for him.

Standing can be a learning experience. Bill confesses that "the Mozart operas used to bore me to tears," yet

continued on p.100

1978 San Francisco

	Monday	Tuesday
September		
	11	Norma 8 pm *A,B* 12
	18	Billy Budd 8 pm *A,B* 19
	25	Otello 8 pm *C* 26
October	2	Lohengrin 7:30 pm *A,C* 3
San Francisco Opera FAIR Sunday, October 8, 1978 Noon to 8 pm War Memorial Opera House	9	Don Giovanni 8 pm *A,B* 10
	16	Tosca 8 pm *A,C* 17
	Tosca 8 pm *B* 23	24
November	30	Werther 8 pm *A,C* 31
The ANNIVERSARY GALA Sunday, November 19, 1978 7 pm War Memorial Opera House	Der Rosenkavalier 7:30 pm *D,E* 6	La Bohème 8 pm *A,C* 7
Code letters indicate subscription series	La Bohème 7:30 pm *E* 13	Der Rosenkavalier 8 pm *A,B* 14
***Special non-subscription Thanksgiving performance* ****Family-priced matinee with special cast*	20	Fidelio 8 pm *A,C* 21

Opera Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night Otello, 7 pm *A* 8	Norma 8 pm *J,K* 9	Park Concert 2 pm 10
Otello 7:30 pm *D,E* 13	14	Norma 8 pm *G,H* 15	Billy Budd 8 pm *J,L* 16	Otello 2 pm *M,N* 17
Norma 7:30 pm *D,F* 20	21	Otello 8 pm *J,L* 22	Billy Budd 8 pm *G,I* 23	Norma 2 pm *M,O* 24
27	Billy Budd 7:30 pm *D,F* 28	Lohengrin 7:30 pm *J,K* 29	Norma 1:30 pm *X* Otello 8 pm *G,H* 30	Billy Budd 2 pm *M,O* 1
Don Giovanni 7:30 pm *D,E* 4	5	Lohengrin 7:30 pm *G,I* 6	Don Giovanni 8 pm *J,L* 7	Opera Fair Noon to 8 pm 8
Lohengrin 7:30 pm *D,F* 11	12	Don Giovanni 8 pm *G,I* 13	Lohengrin 1 pm *X* Tosca 8 pm *J,L* 14	Don Giovanni 2 pm *M,N* 15
Werther 7:30 pm *D,E* 18	19	Tosca 8 pm *G,I* 20	Don Giovanni 1:30 pm *X* Werther 8 pm *J,K* 21	Lohengrin 1:30 pm *M,N* 22
Tosca 7:30 pm *D,F* 25	26	Der Rosenkavalier 8 pm *G,H* 27	Werther 8 pm *L* 28	Tosca 2 pm *M,O* 29
La Bohème 7:30 pm *D,F* 1	2	Werther 8 pm *G,I* 3	La Bohème 1:30 pm *X* Der Rosenkavalier 8 pm *J,K* 4	Werther 2 pm *M,N* 5
8	9	La Bohème 8 pm *G,H* 10	Fidelio 8 pm *J,L* 11	Der Rosenkavalier 2 pm *M,O* 12
Fidelio 7:30 pm *D,F* 15	16	Der Rosenkavalier 8 pm *I* 17	Fidelio 2 pm *M,O* La Bohème 8 pm *J,K* 18	The Anniversary Gala, 7 pm 19
Tosca 7:30 pm *E* 22	La Bohème** 8 pm 23	Fidelio 8 pm *G,H* 24	La Bohème*** 1:30 pm Tosca, 8 pm *K* 25	La Bohème 2 pm *M,N* 26

Waiting to Stand!
continued from p.97

repeated exposure has earned the composer at least grudging respect in his scheme.

Standing can also teach you a few things about protocol. "People are now very sensitive about that matter. I remember the *Trovatore* that opened the 1975 season, when a fight almost broke out," he recalls. "What happened was that someone with eastern (i.e., Metropolitan Opera) ways of doing things took it upon himself to start compiling in the outer lobby a list of standees and their order. It met with great resentment; most of the standees are very sensitive about protocol and feel that they can police themselves without any formal lines being drawn up, while both the War Memorial and the opera company have so far refused to interfere.

But the box office will help. If it takes a rough head count and the number adds up to about 300, it will dissuade future comers from staying around for that performance. (Selling standing room before the day of the performance has never caught on here, although the idea has been advanced. Many observers feel it just wouldn't be democratic to do it that way: if you're willing to spend a whole day jockeying for a ticket, you at least deserve something of a fighting chance.)

Now not every performance demands a day off for an ardent operaphile. Superstars sell standing room tickets the way they sell tickets everywhere else. You still can walk in at 2 minutes to 8 for many performances, but it takes some experience to know which ones and we wouldn't presume to offer advice in this area.

How do standees occupy their time until the magic hour? Some study scores and librettos, some write letters, some sleep, some socialize. There are impromptu banquets, complete with tablecloths, candlesticks and suit-

able comestibles, and there are baseball fans, transistor radios pressed against ears. Occasionally, one of the singers or Mr. Adler will drop by for a chat. Nobody ever seems to complain. Just before the box office opens, there is almost a tangible feeling of anticipation. (As Bill Bromm puts it, "You get your adrenalin up.") It is an opening night tradition for Tex, the doorman to make a welcoming speech, a courtly greeting, perhaps, but also a safety precaution. He advises the assembled that two doors will be opened and that pushing and shoving will not be tolerated.

What happens after tickets have been purchased resembles something halfway between a greyhound race and the parting of the Red Sea. The doors open and the standees dash for their favorite place in the house, coursing up the stairs with almost Olympic zeal. Heaven help the innocent bystander caught in the melee.

Opinions about where to stand vary widely. Some opt for the orchestra, where they can catch every last detail of the production. Many veterans, however, prefer to position themselves behind the uppermost balcony. It is agreed that the sound from stage takes on a particular distinctiveness up at the top of the house and a large number have already seen the production anyway. There is also more space up there and more light, too. You can sit against the back wall if the action is particularly slow-moving and you can follow a score or libretto more easily.

Stationary or mobile? That's another decision the standee must make. Some would rather stroll around the house, others choose the railing. If it's the latter, then a time-honored rule of etiquette must be observed. Standees commonly leave a program or coat at a particular position and wander around during intermission. It's simply not

cricket to usurp a space so occupied, and an interloper will find himself censured quicker than a tenor singing flat.

It very quickly becomes a way of life. Take the case of Analisa Adams, a 21-year old voice student at the California State University, Hayward. The first San Francisco Opera performance she attended voluntarily was a 1973 *Bohème*, and in those days, she commuted three hours each way from Chico in pursuit of the lyric art. Having attended 32 performances last season, she admits that "I kind of slept through some of them."

Analisa is a self-proclaimed "mezzo junkie," who will quickly tell you who her favorite singer is: "Troyanos' is the most beautiful sound I've ever heard. Last year, I went to *Ariadne* several times, but saw the opera itself only once. Tatiana can do no wrong."

She is firm about her adoration of Verdi, but not so sure she wants to attend the opera in any other way. "A few seasons ago," she recalls, "I invested in a five-opera series. I'll just never do it again. It wasn't much fun. This way, I get to talk to all kinds of people. I'm never bored."

It is true that the standees are taking on some of the characteristics of a fraternity; one long-time opera-goer on both coasts sees the San Francisco situation paralleling the old line at the Metropolitan in its camaraderie. Friendships are made, casual relationships are solidified, and, once in a while, they develop into something very special.

Sandy Stauffer remembers standing along with her twin sister, Suzanne, from the time she was nine or ten (*Manon* and *Rigoletto* were treasured events in her tender life) and even though she later sat every season, it was not unusual to find her standing about three or four times a week. In the mid-seventies, she noticed another standee, a tall, handsome strang-

er. They finally talked to each other at the matinée on Dec. 1, 1974, the season's closing performance of *Daughter of the Regiment,* and they started dating the following spring. The story has ended more happily than most of the operas that hold the boards. When asked when they married, instead of supplying a date, Sandy, in true opera fanatic fashion replies, "During the following season's *Simon Boccanegra.*" Her husband, Karl, is a geologist based in Venezuela, but they re-arrange their schedules to return to San Francisco at least for a couple of weeks every season, and she consoles herself in South America with tapes of the broadcasts.

Sandy's idol of the moment is Placido Domingo and she cherishes that Friday evening *Trovatore* in 1971 when the Spanish tenor put in a surprise appearance as Manrico. "I tend to remember the good things."

Because the standees attend more performances than ordinary mortals they, more than any of us, are in a position to offer some pertinent observations on how the company has changed over the years. All agree on one point: it's improving. Bill Bromm feels that "we're asking more of the singers now. It's not enough for them just to stand there. We want them to act their roles."

Sandy Stauffer agrees with that opinion, her key words being "depth" and "consistency." And not just among the leads. "The quality of the *comprimari* is very high right now and the chorus sounds better every year."

With reviews like that, who needs critics.

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Knabe Pianos
KTEH-Ch. 54

Las Vegas Hilton
Erno Lazlo
Le Parc Hotel
Lehr's Greenhouse (Bocce Ball)
Liberty House
Link & Waldman's French Pantry
Livingston's
Loeb & Velasco
London Records

The Magic Pan
I. Magnin Beauty Salon
Mamounia Moroccan Restaurant
Mandarin Opera Restaurant
Marantz Co., Inc.
Marin Symphony
Marrakech Restaurant
La Mere Duquesne
MGM Grand Hotel
Sidney Mobell
Klaus Murer
The Musical Offering

Narsai's
The Neighborhood
J. Nelson Piano & Organ
New Zealand Government's
Tourist Office
The Nob Hill Restaurant (The Mark
Hopkins)

Odyssey Records
The Old Rug
Oliver's Restaurant
Omar Khayyam's
L'Orangerie
Organ Arts

THEATER GUIDE

COMIC OPERA IN PALO ALTO?
Bel Canto Opera Singers new Subsidiary
"THE THREE PENNY PLAYERS"
present
"Signor Deluso" by Thomas Pasatiere
"Prima Donna" by Arthur Benjamin
Nov. 3, 4, 10, 11, 18, 24, 25 at 8:30 PM
Special Sunday Matinee Nov. 26 at 3 PM

MANHATTAN PLAYHOUSE
Manhattan Ave. & West Bayshore
Palo Alto 322-4589

"THE ELOCUTION OF BENJAMIN FRANKLIN"
U.S. Premiere of London hit
starring Gordon Chater
Definitely NOT a historical play
Tuesday thru Friday at 8:30 Saturday 7 & 10
Sundays 3 & 7:30

ALCAZAR THEATER
650 Geary St. 775-7100

ENCOUNTERS: WOMEN AND MEN
An evening of three one-act plays exploring relationships
"The Jewish Wife" by Bertolt Brecht
"The Typists" by Murray Schisgal
"Today is Independence Day" by William Hanley
thru November 12
Thursday, Friday and Saturday at 8:30
Sunday at 7:30
Tickets $4.50

SHOWCASE THEATRE
430 Mason St. 421-6162

THE MAGICIAN
Every Friday, Saturday & Sunday—8:30
Performance $5.50 and $6.50. Dinner $6.50
Forum with cast after show.

THEATRE OF ALL POSSIBILITIES
160 Golden Gate Ave. 441-4090

ALCAZAR THEATER
650 Geary 775-7100

BEACH BLANKET BABYLON GOES TO THE STARS!
Steve Silver's all new musical revue
Wed. & Thurs. 8 pm—$7
Fri. & Sat. 8 & 10:30 pm—$8
Sun. 3 & 7:30 pm—$8

CLUB FUGAZI
678 Green Street 421-4222

Orlane
Orontes
Papyrus
Park Place Restaurant
Patou
Paz for Bed & Bath
Philip Morris Inc.
Puerto Rican Rums

Raffles
Redwood Shores
Jonathan Reinis
Rémy Martin Cognac
Revlon (Charlie)
Vladimir Romanenkov
Rooney's
Rosebud's English Pub
Rossmoor
Robert Ruble Associates
Ruby's

Salignac
Salmagundi
The San Francisco Opera
Anniversary Gala
The San Francisco Opera Gift Shop
The Savoy Tivoli
Schneider Bros.
Seattle Opera
Security Pacific Bank
Senor Pico
Shure®
Siboney Restaurant
Elsie Smith Inc.
Spring Mountain Hot Tubs
Swanson's Art Galleries, Ltd.
Systems Warehouse
Szechwan San Francisco

Theatre Guide
Theatre of All Possibilities
The Timepeace
Trader Vic's

U.S. Audio Corp.
University of California Committee
for Arts and Lectures
University of California Extension
—Santa Cruz

Victorian Wine & Spirits Shop
Victors (Hotel St. Francis)
The Villages
Vin et Fromage Restaurant and Lounge
Vorpal Galleries

The Waterfront
Wilkes Bashford

K. Yokoo
Yoshi

Performing Arts Center Update

The Performing Arts Center — a year ago, the issue still was in doubt. But a glance behind the Opera House and across the street in the parking lot resolves that doubt. The Performing Arts Center project is no longer an idea; it is a project under construction.

The Opera House addition now has all its structural steel in place. One can now see that it is an imposing structure in its own right with some 38,000 square feet of space. Construction is expected to be completed by March of 1979! The new extension will be extremely useful for the San Francisco Opera and San Francisco Ballet as well as other tenants of the hall. The most obvious advantage will be in the handling and storage of sets. In the present Opera House, there was virtually no set storage room. Each opera or ballet set had to be taken down every night. With the new facilities, scenery trucks can drive right onto stage level through massive side doors, unload and store several entire sets at once. In addition, the extension provides tenants rehearsal space, dressing and lounge areas for performers, and administrative office space, long-needed by resident companies. The exterior of the addition will match exactly the existing building.

Plans are now being completed for the rehearsal facility, which will duplicate the Opera House stage. The concert hall has been under construction since March and is now awaiting fabricated structural steel to be brought to the site. The 600-stall parking facility near the PAC site is progressing toward an early start of construction.

There is, obviously, much work to be done in all areas, including that of fund-raising. Sponsors will need between $5 million and $6 million more to complete the project as planned. In order to accomplish it, donations both large and small are needed to augment the over 4,000 donors who have contributed to this important civic project to date.

NEVADA ENTERTAINMENT GUIDE
for NOVEMBER 1978

RENO

Harrah's Reno (Headliner Room)—(Reservations toll free 800/648-3773)
thru Nov. 1—Loretta Lynn
Nov. 2-13—Bert Convy
Nov. 14-22—Charley Pride
Nov. 23-29—Willie Nelson
Nov. 30-Dec. 6—Charlie Rich

Sahara-Reno (Opera House Showroom)—(Reservations toll free 800/648-4882)
thru Nov. 5—Tony Orlando
Nov. 6-19—to be announced
Nov. 20-26—Bernadette Peters
opens Nov. 27—to be announced

MGM Grand Reno (Ziegfeld Theatre)—(Reservations toll free 800/648-4585)
Current—"Hello, Hollywood, Hello"

John Ascuaga's Nugget (Celebrity Room)—(Reservations toll free 800/648-1177)
thru Nov. 11—Liberace
Nov. 12-25—Mel Tillis
opens Nov. 26—to be announced

LAKE TAHOE

Harrah's Tahoe (South Shore Room)—(Reservations toll free 800/648-3773)
thru Nov. 2—to be announced
Nov. 3-16—Bill Cosby
Nov. 17-26—Bob Newhart and Kay Starr
Nov. 27-Dec. 7—Johnny Mathis

Sahara-Tahoe (High Sierra Room)—(Reservations toll free 800/648-3322)
Nov. 3-5—America
Nov. 10-12—Kenny Loggins
Nov. 17-19—Lou Rawls
Nov. 23-26—Johnny Cash

LAS VEGAS

Aladdin (Bagdad Showroom)—(Reservations toll free 800/634-3424)
thru Nov. 6—Frankie Valli and Yvonne Elliman
Nov. 7-20—Gladys Knight and the Pips
Nov. 21-Dec. 4—Conway Twitty

Caesars Palace (Circus Maximus)—(Reservations toll free 800/634-6661)
thru Nov. 8—Paul Anka
Nov. 9-15—Frank Sinatra
Nov. 16-29—Tom Jones
Nov. 30-Dec. 13—Diana Ross

Desert Inn (Crystal Room)—(Reservations toll free 800/634-6906)
thru Nov. 7—Robert Goulet and Joan Rivers
Nov. 8-Dec. 5—Juliet Prowse

Frontier (Music Hall)—(Reservations toll free 800/634-6966
thru Nov. 1—Sergio Franchi
Nov. 2-8—to be announced
Nov. 9-22—Roy Clark and Tammy Wynette

Las Vegas Hilton (Hilton Showroom)—(Reservations 415/771-1200)
thru Nov. 2—Bill Cosby
Nov. 3-20—Steve Lawrence & Eydie Gorme
Nov. 21-Dec. 16—John Davidson

MGM Grand (Celebrity Room)—(Reservations toll free 800/634-6363)
thru Nov. 8—Rich Little and Sandy Duncan
Nov. 9-22—Dean Martin
Nov. 23-Dec. 6—Engelbert Humperdinck

Ziegfeld Theatre (Current)—"Hallelujah Hollywood"

Riviera (Versailles Room)—(Reservations toll free 800/634-6855)
thru Nov. 1—Neil Sedaka and Milton Berle
Nov. 2-15—Bobby Vinton and David Brenner
Nov. 16-29—Debbie Reynolds and Lettermen
Nov. 30-Dec. 16—Glen Campbell

Sahara (Congo Room)—(Reservations toll free 800/634-6666)
thru Nov. 2—Don Rickles
Nov. 3-4—Johnny Carson
Nov. 5-15—Tony Bennett and Joey Heatherton
Nov. 16-29—Dinner Show: Jerry Lewis
Late Show: Buddy Hackett
Nov. 30-Dec. 7—Eddy Arnold

Sands (Copa Room)—(Reservations toll free 800/634-6901)
thru Nov. 7—Alan King and Chita Rivera
Nov. 8-Dec. 16—Wayne Newton

New Items
are arriving each week in the

San Francisco Opera
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Before Every Performance
and at Every Intermission

On the South Side Mezzanine
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An exciting stand for unusual gift items of a musical nature. For yourself. For your friends. Gifts for Birthdays, for Christmas, for Special Occasions and for No-Particular Reason! *Visit us now!*

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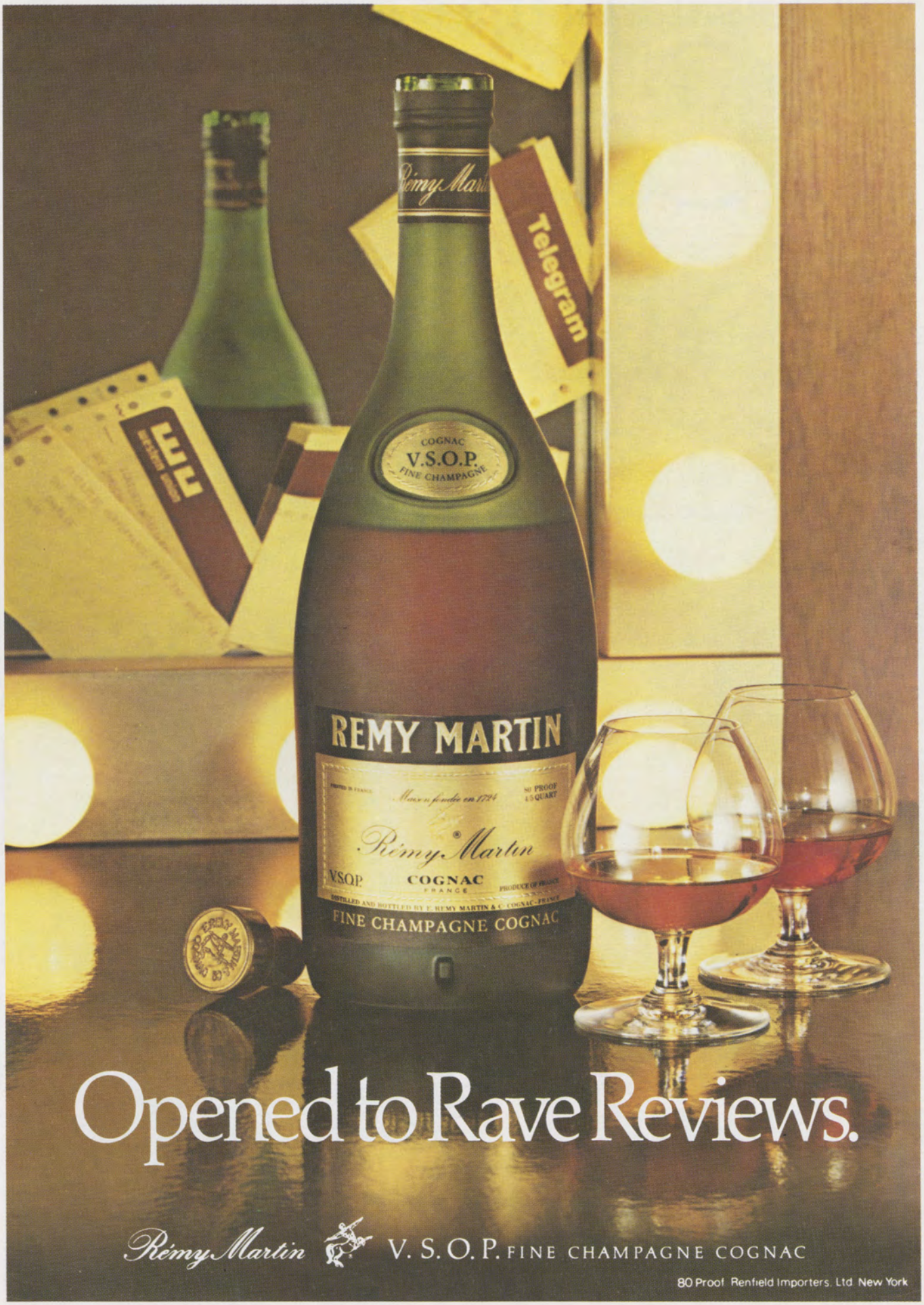

Opened to Rave Reviews.

Rémy Martin V. S. O. P. FINE CHAMPAGNE COGNAC

80 Proof Renfield Importers, Ltd New York

"Us Tareyton smokers would rather light than fight!"

Your present filter is only doing half the job, because it doesn't have Tareyton's activated charcoal filtration.
There is no substitute for Tareyton lights.

Kings 8mg.tar .7mg.nic.
100's 9mg.tar .8mg.nic.

Only 8mg.tar **Only 9mg.tar**

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

Tareyton lights: 8 mg. "tar", 0.7 mg. nicotine; Tareyton long lights: 9 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.