Der Fliegende Hollander

(The Flying Dutchman)

1979

Friday, October 12, 1979 8:00 PM (live broadcast)
Tuesday, October 16, 1979 8:00 PM
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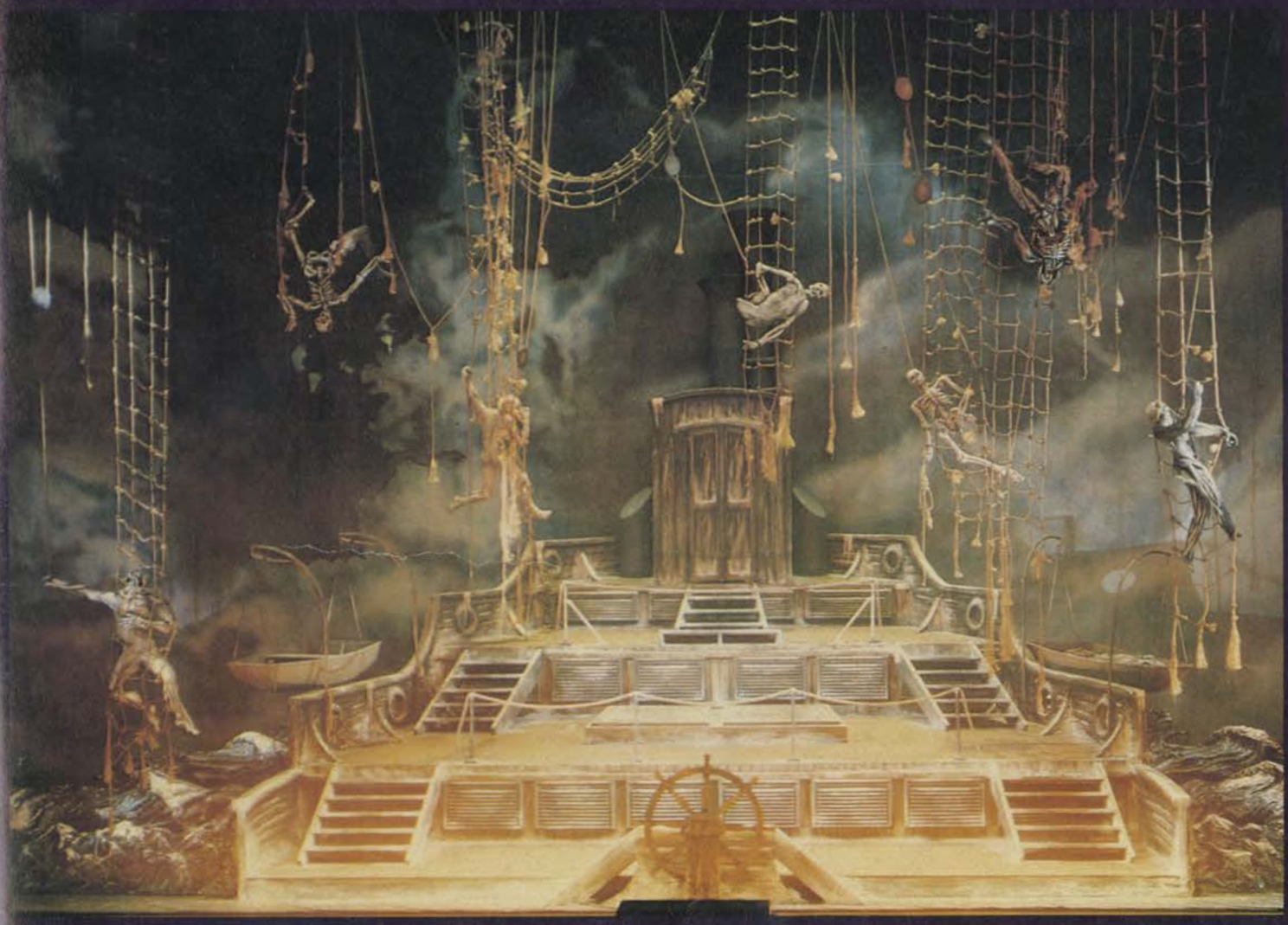
Der Fliegende Holländer



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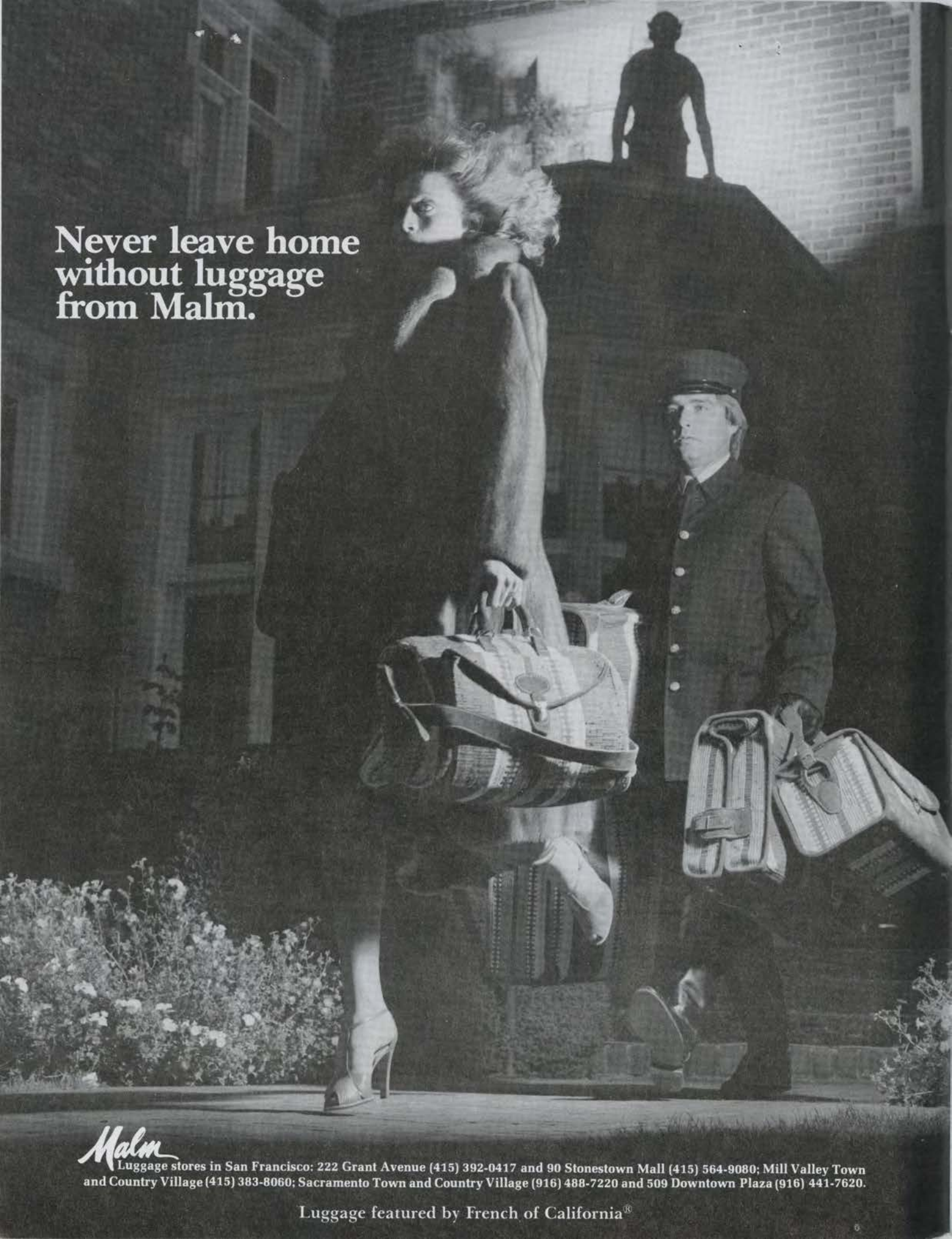

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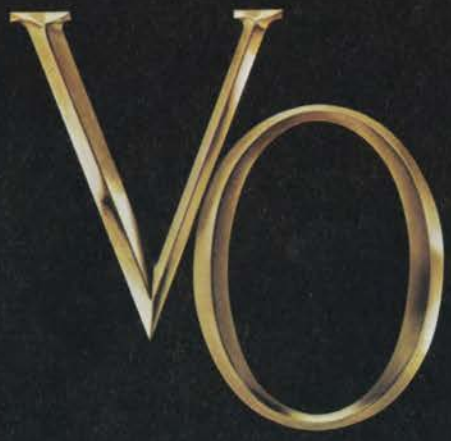

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Der Fliegende Holländer

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The Dutchman of the Day

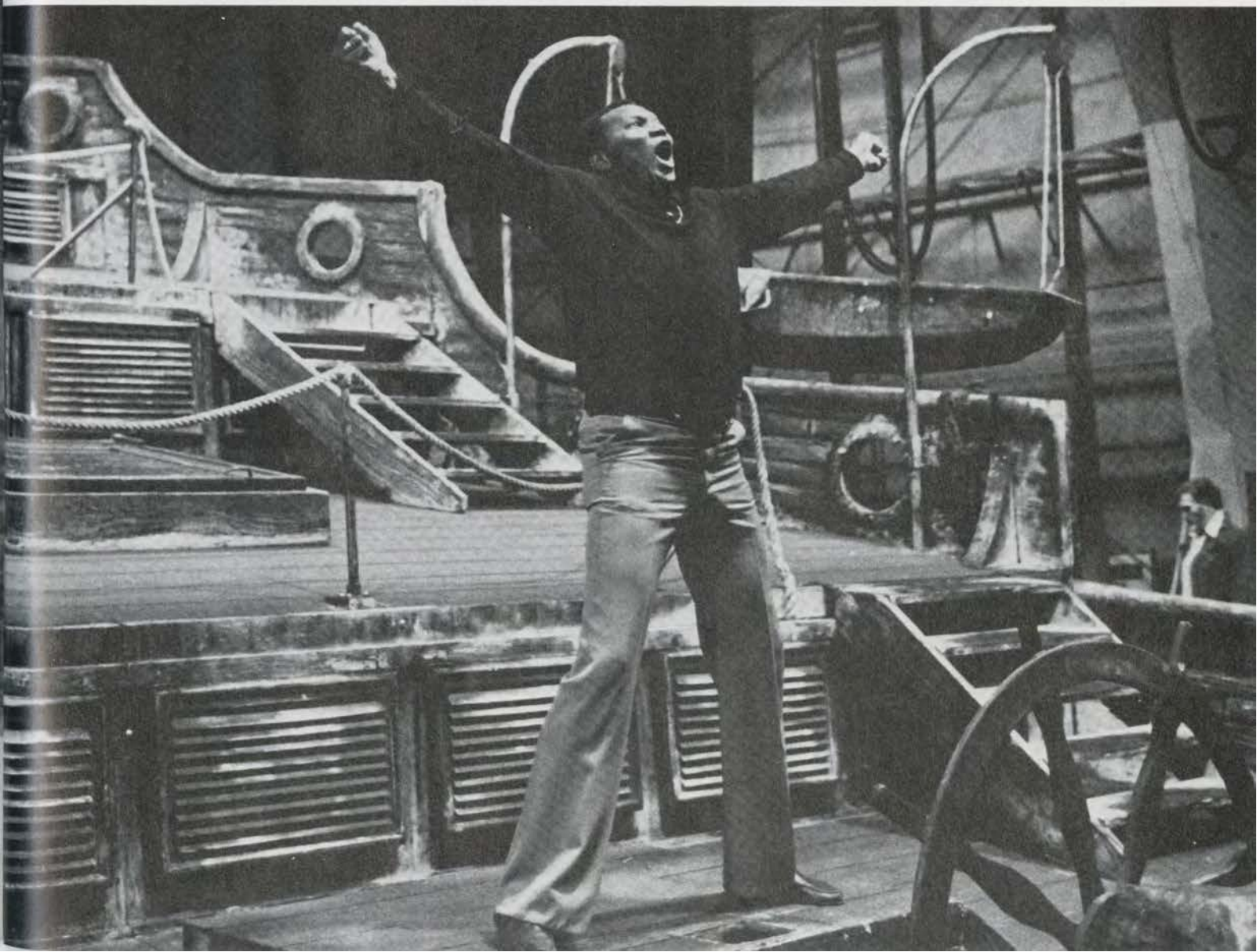
Simon Estes, who Sang the Role for the First Time Only Two Years Ago, Has Already Won Success in the Role in Vienna, Berlin, Munich, Hamburg, and at Bayreuth

By STEPHANIE VON BUCHAU

When Simon Estes greets me at the door of his hotel room, he doesn't look anything like a stereotypical opera singer. He is tall, broad-shouldered, muscular, but lithe like the star running back of a successful football team. And he is handsome, has crinkly hair cropped close and ending in dashing sideburns, his cheekbones and mouth elegantly carved and his eyes an astonishing almond shape, like the eyes that have been looking at us all year from the King Tut exhibition.

But when Estes speaks, one immediately makes the operatic connection because his voice has the buttery resonance of chocolate fudge. He is an eloquent, even rhetorical conversationalist, obviously well-educated in areas beyond music (he likes to quote

Simon Estes rehearses on the set of *Der Fliegende Holländer*. Photo: Ira Nowinski.



sociological statistics), yet there are few theatrical mannerisms about his speech. His strongest epithet is "My stars!" The window of his hotel room was standing wide open and, when I remarked that this was unusual in an opera singer's room, he gave a rich laugh and said, "Oh, I love fresh air; I even like air-conditioning. I haven't got many operatic idiosyncracies."

But he has a few. He sometimes refers to himself in the third person, as singers often will when they wish to relate some favorable comment about their own voice. On the other hand, when I asked him for some publicity material, he rummaged in his bag and came up empty handed. "I guess I ought to carry that stuff," he said sheepishly, "photos, reviews, credits; but it sort of embarrasses me." Then he did a good imitation of a less-embarrassed colleague gleefully pressing reams of unwanted publicity material on a hapless reporter.

The central impression one gets from talking to Estes is that he has made peace with himself. To have come from a poor family in Centerville, Iowa, where he graduated from high school in 1956, to center stage in the world's greatest operatic institutions is a jump of considerable dimensions. No one would be surprised if the singer who made such a jump had left part of his essential personality behind like so much excess baggage. With Estes it seems as if the opposite happened; his personality has deepened and expanded. "I live in New York City now," he told me. "Every time I am home I visit Harlem, just to keep my perspective."

For Estes is an operatic rarity who makes the endangered species list look like an overpopulation report: a black male star singer. In the past two years he has sung title roles at virtually every major house in Europe: Paris, Zurich, Vienna, Bayreuth, Berlin, Hamburg, Munich, Milan, Florence. His schedule is booked up to 1983-84 with such plum assignments as the Wotans in the new Mehta-Ronconi *Ring* that will be mounted at La Scala in the 'eighties; King Marke in San Francisco's *Tristan und Isolde* next season; the Dutchman in Paris in 1981.

None of this would be particularly remarkable for any young, coming bass-baritone, except that Estes is virtually the only male member of his race currently starring on the international circuit. "The black male singer" (even with his frank and open assessment of the problem, Estes tends to speak the phrase in quotes), is so rare that it has been suggested that some of Estes' success is based on reverse racism. He greets this suggestion with a mixture of recognition and exasperation. "All I can say is that being black never *opened* any doors for me." On the contrary, he quotes opera directors of American companies who have told him point blank that they would love to use him but cannot risk the wrath of some of their less-enlightened financial backers. And he has a letter from a German company regretfully turning him down for a specific role because of "wrong color skin"—undoubtedly a house that has no qualms about putting blackface on a white tenor so he can sing Otello.

At this point it is necessary to ask why such a situation obtains. Obviously there *is* prejudice, and of a subtle and debilitating kind. But why? "I sing a lot of recitals," Estes says. "In fact, Columbia Artists tells me I am more in demand than most recitalists. And afterward, in smaller cities, they usually have a reception. People come up to me—white people, you understand, because 90% of the classical concert audience is white—and they ask 'Why aren't you singing at the Met?' And I try to laugh it off, because I don't want to spoil their nice reception with a lot of political or sociological talk.

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Wagner and the Myth of the Flying Dutchman

The Composer Came to His Subject through the Works of Other Artists, but Molded It to His Own Personal Outlook

By CHARLES OSBORNE

In the operas of his maturity, *Die Meistersinger, Tristan und Isolde, Der Ring des Nibelungen* and *Parsifal,* Wagner gave himself libretti whose antecedents are so lost in myth and history that he was able to claim himself to be the originator of the plot, the artistic shaper of events. His early opera, *Der fliegende Hollander,* is also based on a myth, but in this instance it is a myth which other artists, novelists and playwrights had tampered with, and it is through them that Wagner was drawn to an interest in the subject. It was in 1838 that the twenty-five-year-old composer first encountered the legend of the Flying Dutchman, in Heinrich Heine's "Memoirs of Herr von Schnabelewopski, and thought of it as possible operatic material. But he was a busy conductor of opera in Riga, the capital of Latvia, and was also at work on the composition of *Rienzi,* a grand opera based on a novel by Bulwer Lytton. For the time being, the Dutchman was set aside.

In July 1939 Wagner, with his wife Minna and his dog, Robber, fled from the composer's creditors in Riga. They escaped across the border and made their way to London aboard the Thetis, a small Prussian-owned vessel of not much more than 100 tons. In his autobiography, "My Life," Wagner describes the horrors of the voyage. A violent storm had arisen, and the Captain of the Thetis was driven to seek refuge on the Norwegian coast:

> And how relieved I was to behold that far-reaching rocky coast, towards which we were being driven at such speed! A Norwegian pilot came to meet us in a small boat, and, with experienced hand, assumed control of the Thetis, whereupon in a very short time I was to have one of the most marvellous and most beautiful impressions of my life. What I had taken to be a continuous line of cliffs turned out

An 1899 illustration of the Flying Dutchman.


H. Temple Davis

on our approach to be a series of separate rocks projecting from the sea. Having sailed past them, we perceived that we were surrounded, not only in front and at the sides, but also at our back, by these reefs, which closed in behind us so near together that they seemed to form a single chain of rocks. At the same time the hurricane was so broken by the rocks in our rear that the further we sailed through this ever-changing labyrinth of projecting rocks, the calmer the sea became, until at last the vessel's progress was perfectly smooth and quiet as we entered one of those long sea-roads running through a giant ravine—for such the Norwegian fjords appeared to me. A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seamen's song in my Flying Dutchman. The idea of this opera was, even at that time, ever present in my mind, and it now took on a definite poetic and musical colour under the influence of my recent impressions.

Wagner had already, then, been considering for almost a year the possibility of writing an opera on the legend which he had read about in Heine. The legend was not created by Heine; it had been widely known for many years. A Dutch sea captain swears that he will round a certain dangerous cape in rough weather, even if he should go on sailing until the day of judgment. His oath is noted in high places, and he and his ship are thereafter condemned to sail on, throughout eternity. One particular detail in some accounts of the legend involves the phantom ship hailing other vessels, and asking them to deliver letters from the crew to their relatives in Holland. But the letters turn out to be addressed to people long since dead.

The story is sometimes referred to as "the English legend." Though its origin is obscure, and is most probably not English, the legend certainly does make

several appearances in English literature and drama in the early nineteenth century. It first reached print in an anonymous story, "Vanderdecken's Message Home or The Tenacity of Natural Affection," which appeared in Blackwood's Magazine in May, 1821. The narrator of the story is on board an English ship which has set sail from the Cape of Good Hope. Members of the crew discuss the legend of the Flying Dutchman as though it were a well-known story. The legend concerns Vanderdecken, captain of a Dutch ship, who had sworn during a heavy storm that he would round Table Bay even if it took him until the Day of Judgment. That was seventy years ago, and Vanderdecken is still sailing on, dreaded by all other seamen, for he is given to hailing other ships and asking them to deliver bundles of mail to his family and friends in Holland. 'No good ever comes to anyone who communicates with him,' one of the seamen mutters, and of course soon after this the Dutchman's ship is sighted. It sails close to the English vessel, and one of its crew comes aboard with letters which their Captain wants delivered. The Dutch sailor becomes angry when he is told that most of the addressees have been dead for years, including the Captain's wife. Though none of the English crew will handle the letters, the Dutch sailor leaves them on the deck and returns to his own ship. When a gust of wind blows the letters into the sea, the English crew are vastly relieved.

In 1826, a three-act play called "The Flying Dutchman or The Phantom Ship" was produced in London at the Adelphi Theatre. This appears to have been based on the story in Blackwood's Magazine. The following year, in an essay, "Murder as a Fine Art," Thomas De Quincy made a passing reference to the Flying Dutchman which suggests that he expected his readers to be familiar with the story. It was twelve years later, in 1839, that Captain Maryat's novel based on the legend was

published. This was "The Phantom Ship." Marryat, best known for his novels of the sea written for children, "Mr Midshipman Easy" and "Masterman Ready," took the legend as his starting point. His Vanderdecken writes to his wife, describing what happened when he made his rash vow: "The hurricane burst upon the ship, the canvas flew away in ribbons; mountains of sea swept over us, and in the centre of a deep, o'erhanging cloud, which shrouded all in darkness, were written in letters of vivid flame these words—UNTIL THE DAY OF JUDGMENT."

(The capitals are Captain Marryat's.) Marryat also introduced a new character, Philip, the son of Vanderdecken, who sets out to find and redeem his father. Eventually, he catches up with the doomed seafarer, and in the moment of their reunion the ship sinks beneath the waves and "all nature smiled as if it rejoiced that a charm was dissolved forever, and that THE PHANTOM SHIP WAS NO MORE."

Heinrich Heine's "Memoirs of Herr von Schnabelewopski," which Wagner had read in 1838 and which appears to have been his introduction to the legend of the Flying Dutchman, mentions the Dutchman only in one chapter, when the eponymous hero recalls having seen a play on the subject at a theatre in Amsterdam. Schnabelewopski recounts the action of the play satirically, and gives the plot in some detail up to the moment when the Dutchman encounters Katharina, the daughter of a Scottish sea-captain. At this point, Schnabelewopski meets an attractive young woman in the audience, takes her off for an hour's sexual pleasure, and returns just in time for the final scene in which Katharina throws herself into the sea after the Dutchman's departing ship, which immediately sinks. The element, lacking in early accounts of the legend, of the Dutchman's possibility of redemption through the love of a faithful woman, was introduced either by the author of the play (if Heine was describing

an existing play) or by Heine himself. Clearly it was this additional element which aroused Wagner's creative interest in the Dutchman, for the concept of redemption through love was thereafter to pervade almost every opera Wagner wrote.

What was the precise meaning of the Flying Dutchman myth to Wagner? Fortunately, the composer himself has revealed this in "A Communication to My Friends" which he wrote in 1851:

> The figure of the Flying Dutchman is a mythical creation of the folk: a primal trait of human nature speaks out from it with heart-enthralling force. This trait, in its most universal meaning, is the longing after rest from amid the storms of life. In the blithe world of Greece we meet with it in the wanderings of Ulysses and his longing after home, house, hearth and wife: the attainable, and at last attained, reward of the city-loving son of ancient Hellas. The Christian, without a home on earth, embodied this trait in the figure of the wandering Jew: for that wanderer, forever doomed to a long-since outlived life, without an aim, without a joy, there bloomed no earthly ransom; death was the sole remaining goal of all his strivings; his only hope, the laying down of being.
>
> At the close of the Middle Ages a new, more active impulse led the nations to fresh life: in the world-historical direction its most important result was the bent to voyages of discovery. The sea, in its turn, became the soil of life; yet no longer the narrow landlocked sea of the Grecian world, but the great ocean that engirdles all the earth. The fetters of the older world were broken; the longing of Ulysses, back to home and hearth and wedded wife, after feeding on the sufferings of the 'never-dying Jew' until it became a yearning for death, had mounted to the craving for a new, an unknown home, invisible as yet, but dimly boded. This vast-spread feature fronts us in the *mythos* of the Flying Dutchman — that seaman's poem from the world-historical age of journeys of discovery. Here we light upon a remarkable mixture, a blend, effected by the spirit of the folk, of

> the character of Ulysses with that of the Wandering Jew. The Dutch mariner, in punishment for his temerity, is condemned by the Devil (here, obviously, the element of flood and storm) to do battle with the unresting waves, to all eternity. Like Ahasuerus [the Wandering Jew], he yearns for his sufferings to be ended by death; the Dutchman, however, may gain this redemption, denied to the undying Jew, at the hands of—a *woman* who, of very love, shall sacrifice herself for him. The yearning for death thus spurs him on to seek this woman; but she is no longer the home-tending Penelope of Ulysses, as courted in the days of old, but the quintessence of womankind; and yet the still unmanifest, the longed-for, the dreamed-of, the infinitely womanly woman—let me out with it in one phrase: *the woman of the future.*

It is striking that Wagner should have alighted upon the concept of the "woman of the future" some years before Ibsen with his ideal of the new woman: it is also curious, though in a sense understandable, that he should have discovered elements of the Wandering Jew in the Dutchman myth, for to Wagner the Jew was someone greatly in need of a redemption which, in the Christian world, he could never find. The Dutchman of the avowedly anti-Semitic Wagner, then, embodies the composer's earliest thoughts on the character and dilemma of the Wandering Jew, just as Kundry in *Parsifal* many years later represents his mature attitude to the subject. His Dutchman carries on his own shoulders the "Weltschmerz" of his race, and what he flees from is responsibility for the betrayal and murder of Jesus. Unlike the Wandering Jew, however, the Dutchman can be redeemed by the love of a faithful woman, and it is in contemplating this touch added by Heine to the legend that Wagner not only makes a creative leap into the world of the Goethean "Ewig-weibliche" but also anticipates Ibsen. The woman sought by Wagner's Dutchman is closer to Ibsen's Rebecca West than to Penelope.

Of course, the Dutchman is not only the Wandering Jew. He is also, and most importantly, the artist, and not just the artist in general but Wagner in particular: a Wagner who, at this stage of his life, is willing to accept his wife Minna as his redeemer. In his first sketch for the opera, the heroine's name is not Senta but that of Minna, and much of the composer's own self-pity finds its way into the mouth of the Dutchman: "War ich Unsel'ger Spielwerk deines Spottes, als die Erlösung du mir zeigtest an?" ("Was I the unhappy plaything of your mockery when you showed me the way of redemption?")

Heine's cynical conclusion, that the moral of the play is that women should never marry Flying Dutchmen, and that men can expect no better from women than, in the last resort, betrayal and destruction, is not one which Wagner would have had the humour to endorse. It is, in fact, his lack of humour, his ability to accept every aspect of the myth with the greatest seriousness, that enabled him to compose so hypnotically compelling an opera on the subject. When, many years later, he came to see himself as Parsifal, as Tristan, even not so many years later when he saw himself as Lohengrin, a certain garrulity and lack of proportion had begun to obtrude themselves upon Wagner's artistic instincts. In his twenties when he wrote *Der fliegende Holländer*, composing the music in seven weeks, he was young enough for this not to be the case. The opera is, indeed, Wagner's most concise work for the stage. Its libretto was initially planned in one long act, and Wagner's intention was always that it should be played straight through without breaks in the music. He was, he wrote, "influenced by the consideration that I could in this way confine it to the simple dramatic developments between the principal characters, without troubling about the tiresome operatic accessories. From a practical point of

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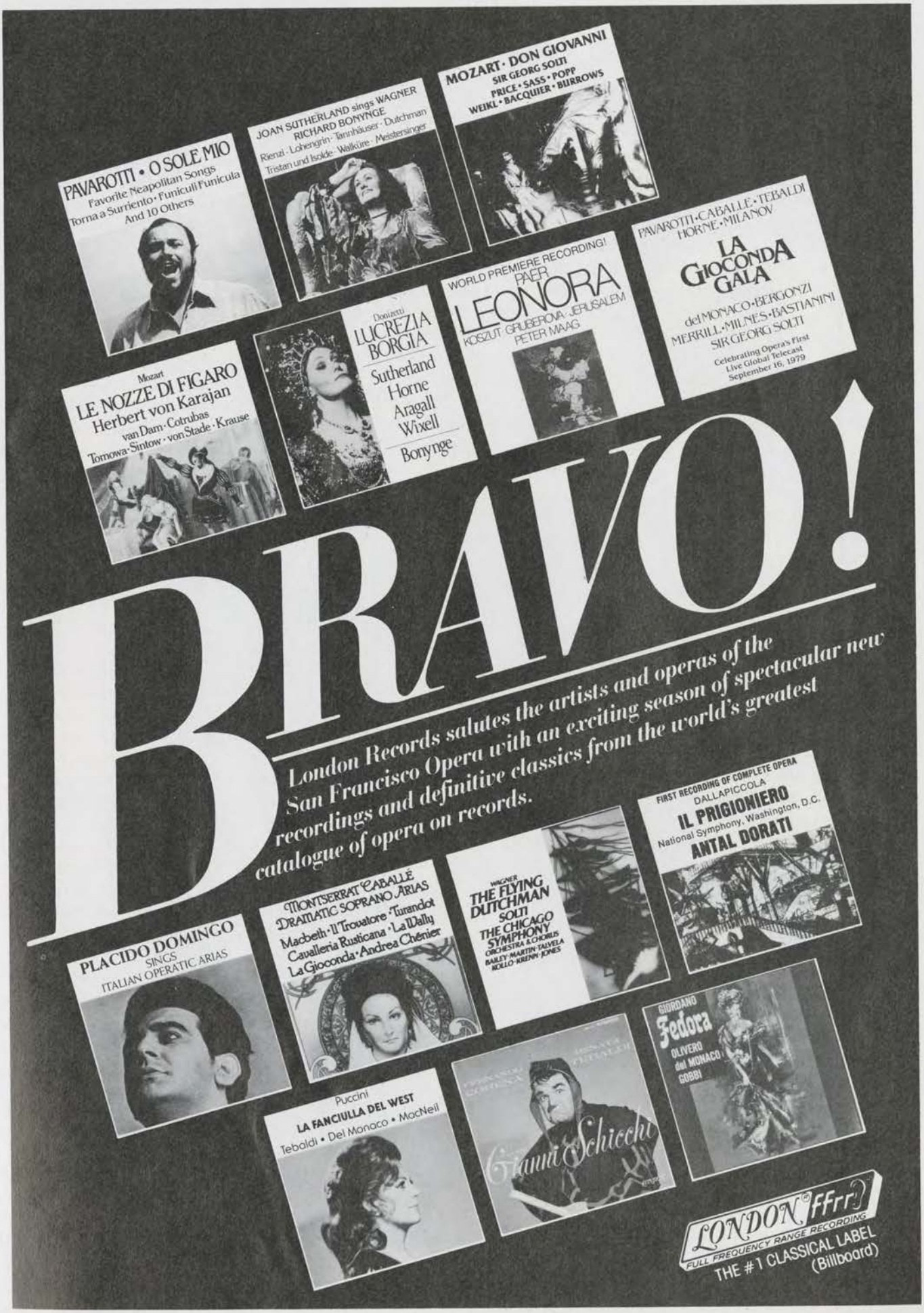
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But eventually they back me into a corner and demand an answer.

"When I tell them it is prejudice, they are very shocked and they say, 'Oh no, that's not possible. What about Leontyne Price and Grace Bumbry and Shirley Verrett and Reri Grist and Leona Mitchell and Martina Arroyo...?' And then it dawns on them that those singers are all women." He breaks off and gives a big grin. "Now don't get me wrong, I love women. They are the most beautiful of God's creatures, and they are smarter, stronger and more compassionate than men. But in this one instance, they aren't a *threat*.

"The operatic world, as it is constituted now, just can't accept the idea of a black man having a romantic involvement on stage with a white woman. Oh, it's okay for a white man to make love to a black soprano. But, as Leontyne said in a *Times* interview, just once she'd like to have a black partner on stage. You see, opera is the highest form of art, and the idea of a black man getting all that dignity, respect and adulation . . . well, he just might affect all those sophisticated white ladies in the audience." He leaves unspoken the idea that it is fear from white males rather than from females that constitutes the operatic barrier, but he quotes a number of statistics to show that black males have difficulty getting into top echelon positions in any field. "There are only 12 black lawyers working for nationally recognized law firms, for instance. And there are no blacks in positions of decisions in major musical organizations. Or as critics."

I asked if, since he is a bass-baritone who seldom gets the girl, that hadn't made his road a little easier. His laugh boomed out again. "Oh yeah, I'm your classic assassin, the black guy with a knife. Or I'm a broken down old Czar. No, seriously, I don't think my voice category has helped me. I'll tell you a story that I don't think Seth McCoy would mind me telling. Do you know him? He's a great guy, and he just made his Met debut. He said to me: 'Simon, you're tall and handsome, well-educated and young, so you're a threat. I'm an old guy, short and bald, so I don't scare anyone.' Yet he had to wait until he was nearly fifty to make his Met debut. However you look at it, that's tokenism."

Estes has yet to sing at the Metropolitan although he once filled in on tour for an ailing colleague. "They were doing *Norma* at Wolf Trap when the Oroveso fell ill and the Met frantically called my agent and asked if I knew the part. I didn't but I'm a quick study, so I learned it in three days and filled in. Had a great success. Jimmy Levine knew me because we had worked together on *Lohengrin* in Cincinnati. After the *Norma* he said, 'Simon, we've got to use you at the Met.' And I was really excited about it. Anyway, I was preparing for my debut as the Dutchman at Zurich when the Met called my agent. They wanted me all right," he pauses scornfully. "For the King in *Aida* and the first soldier in this opera and the third guard in that opera. Here I was singing a title role, an important role, in Zurich and they wanted me to break my contract to sing the King in *Aida*? So I told them no. Regretfully, yes, because I want to sing in my own country. I don't just want to be an European opera star. But no way was I going to start all over again at the bottom just to get on the Met roster."

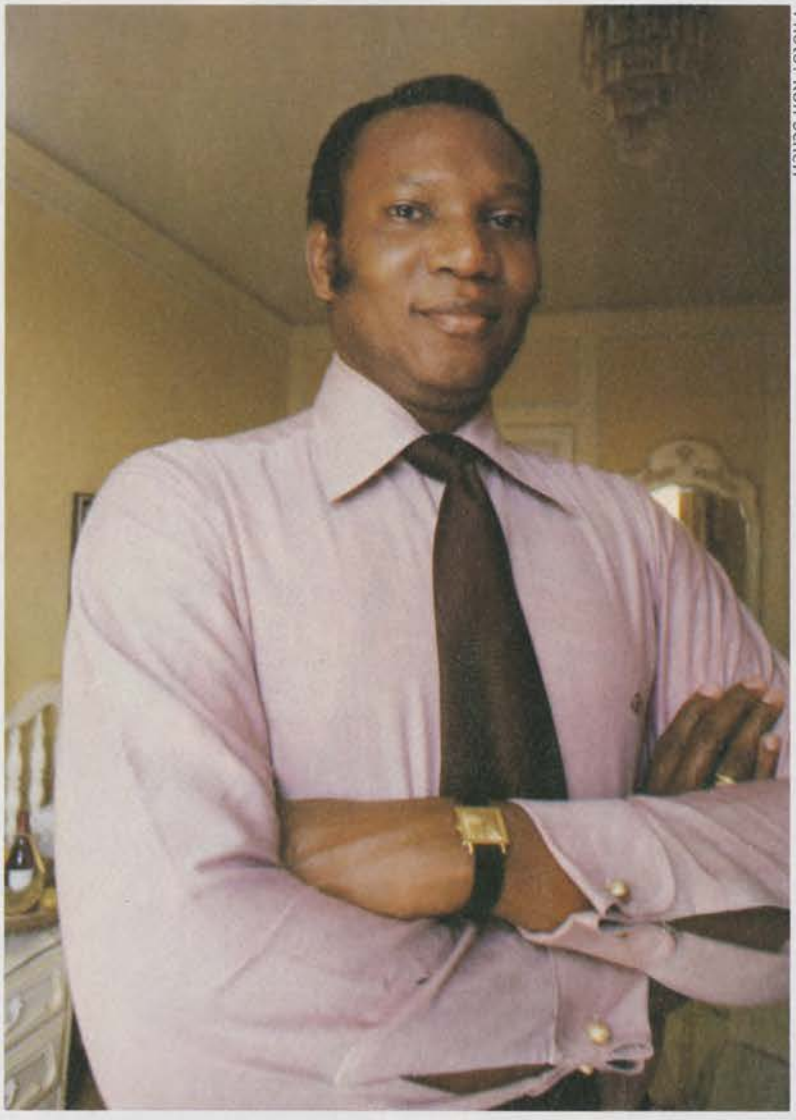
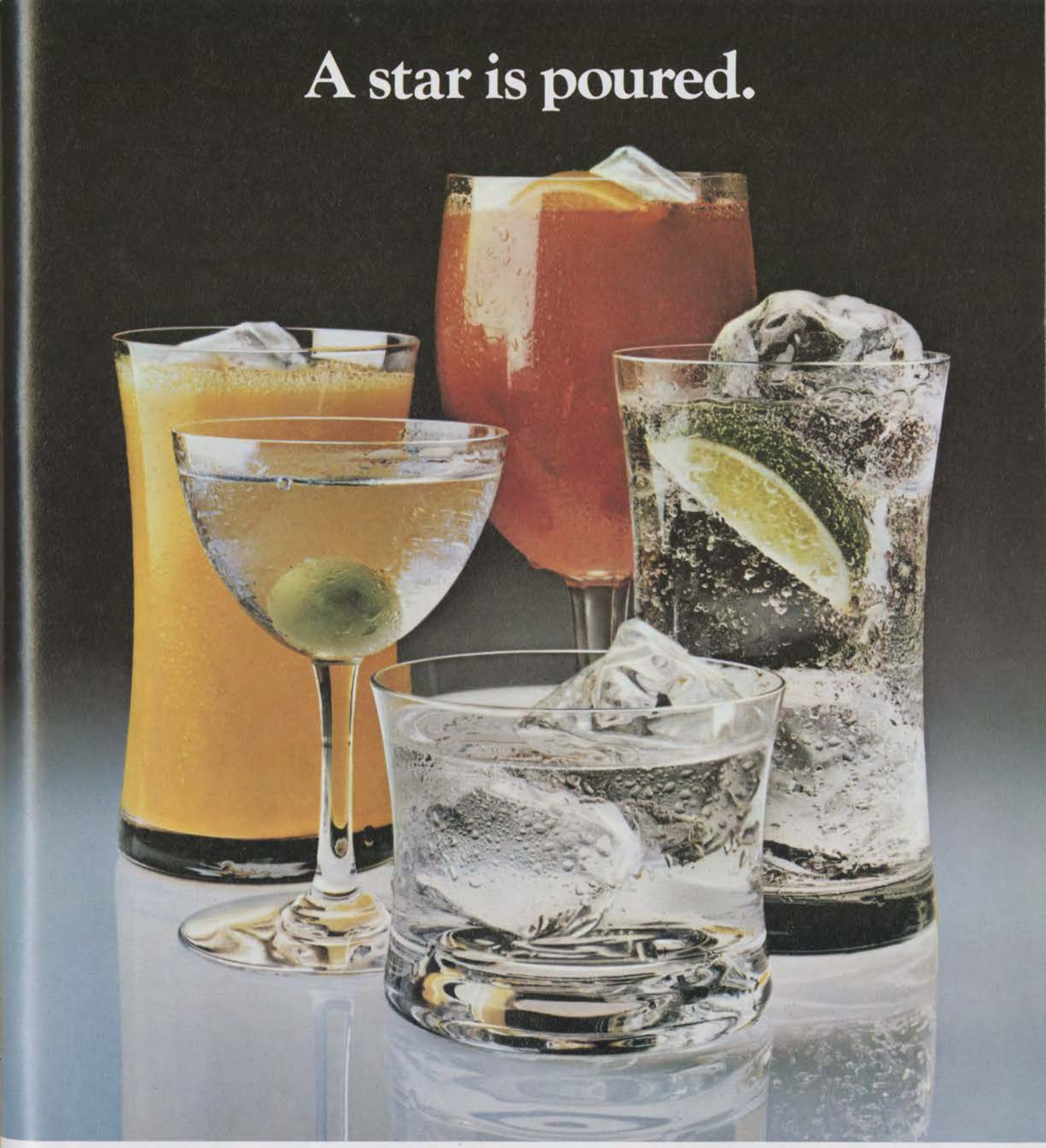


Photo: Ron Scherl

It won't hurt to emphasize that although Estes speaks of these matters with intensity and frankness, he doesn't appear to be bitter or militantly angry about obvious abuses. I noticed that while we talked he fingered a medallion hanging on a gold chain around his neck. It said: TRY GOD.

continued on p. 39

A star is poured.



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Symphony's Great Performers Series Starts November 4

"His soft, lyrical quality, measured grace and polished lustrous tone were ideal . . ." That was the assessment of *San Francisco Chronicle's* Robert Commanday, written following Murray Perahia's appearance with the San Francisco Symphony in December of 1978, at which time the pianist was heard in Beethoven's Fourth Piano Concerto. Reviews of his many concerts around the world reveal an embarrassment of compliments: "May well be the most eloquent lyric virtuoso since the days of Dinu Lipatti" (TIME Magazine), "Aristocratic musician" *(Records and Recordings),* "Endowed with sensibility, intelligence, taste and fluency" *(Boston Globe),* "Revival of the aristocracy of the piano" (*The Times,* London), ". . . a poet of the keyboard" *(The Guardian),* etcetera, etcetera.

All those who attended San Francisco Symphony's sold-out all-Beethoven concerts last December, or heard the broadcast on KKHI, will clearly remember the Perahia experience. For them and for those who are yet to be introduced to Murray Perahia—good news: he is returning for a recital that will take place on Sunday, November 4, at 3 pm in San Francisco's Masonic Auditorium. The artist has chosen a most interesting program: Beethoven's Sonata No. 11 in B flat, Op. 22; Schumann's *Fantasiestücke,* Bartok's Suite Op. 14, and three pieces by Chopin: Fantasy in F minor, Berceuse, and Barcarolle. The event is part of San Francisco's Great Performers Series.

In 1972, after Perahia's London debut, the *Christian Science Monitor* recorded the audience reaction as ". . . the kind usually reserved for Rubinstein." Bay Area audiences, please note.

Tickets are available through the Symphony Box Office in the Opera House, telephone 431-5400, and most major agencies.

L U N A

A FILM BY BERNARDO BERTOLUCCI

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OPENS IN OCTOBER AT A SELECT THEATER IN SAN FRANCISCO
CHECK NEWSPAPER LISTINGS

Myth
continued from p. 20

Minna Planer, Wagner's first wife, whom he had in mind when creating Senta.

view, I thought I could rely on a better prospect for the acceptance of my proposed work if it were cast in the form of a one-act opera, such as was frequently given as a curtain raiser before a ballet at the Grand Opera."

It must be admitted that *Der fliegende Holländer* would have made an enormously lengthy curtain-raiser. As it happened, practical considerations dictated the three-act structure at the opera's first performance in Dresden in 1843, but it has been frequently produced in this century in its one-act version (the first time being at Bayreuth in 1901), and gains immeasurably from being performed as Wagner originally intended. Musically, all that is involved are certain minor cuts, so that the postlude of one act flows readily into the prelude of the next: from bar 26 before the end of the orchestral postlude to Act I, to bar 19 of the prelude to Act II; and the last twelve bars of the orchestral postlude to Act II.

Wagner's involvement in, and intensifying and humanizing of the myth of the Dutchman, did not end with his composition of the words and music of the opera. He has left detailed and fascinating notes on how the characters are to be conceived and performed. An essay exists in which he goes, move by move, through the Dutchman's first scene, instructing the singer how and where to move, and on which bar to make what gesture:

> His first entry is most solemn and earnest; the measured slowness of his landing should offer a marked contrast with his vessel's weirdly rapid passage through the seas. During the deep trumpet notes (B-minor) at quite the close of the introductory scene he has come off board, along a plank lowered by one of the crew to a shelf of rock on the shore; his rolling gait, proper to seafolk on first treading dry land after a long voyage, is accompanied by a wave-like figure for the violins and 'tenors': with the first crotchet

of the third bar he makes his second step—always with folded arms and sunken head; his third and fourth steps coincide with the notes of the eighth and tenth bars. From here on, his movements will follow the dictates of his general delivery yet the actor must never let himself be betrayed into exaggerated stridings to and fro: a certain terrible repose in his outward demeanor, even amid the most passionate expression of inward anguish and despair, will give the characteristic stamp to this impersonation.

The first phrases are to be sung without a trace of passion (almost in strict beat, like the whole of this recitative), as though the man were tired out; at the words, declaimed with bitter ire, 'ha, stolzer Ozean,' and so on, he does not break as yet into positive passion: more in terrible scorn, he merely turns his head half-round toward the sea . . .

Wagner is most interesting, in more general terms, on the character of Senta. She, after all, is his own invention, non-existent in the popular myth, and barely adumbrated in Heine, and the composer is concerned to ensure that she is not weakened by what he thinks of as German sentimentality:

> The role of Senta will be hard to misread; one warning alone have I to give: let not the *dreamy* side of her nature be conceived in the sense of a modern sickly sentimentality! Senta, on the contrary, is an altogether robust Northern maid, and even in her apparent sentimentality she is thoroughly naive. Only in the heart of an entirely naive girl, surrounded by the idiosyncracies of northern nature, could impressions such as those of the ballad of the Flying Dutchman and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can be found only in quite naive natures. We have been told of Norwegian maids of such a force of feeling, that death has come upon them through a sudden rigour of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta.

There are also instructions for the performers of the other roles. Erik must not be portrayed as "a sentimental whiner: on the contrary, he is stormy, impulsive and sombre, like every man who lives alone (particularly in the northern highlands). Whoever should give a sugary rendering to his Cavatina in Act III," writes Wagner, "would do me a sorry service, for it ought instead to breathe distress and heartache. (Everything that might justify a false conception of this piece, such as its falsetto passage and final cadenza, I implore may be either altered or struck out)." And he beseeches the exponent of the role of Daland "not to drag his role into the region of the positively comic: he is a rough-hewn figure from the life of everyday, a sailor who scoffs at storms and danger for the sake of gain, and with whom, for instance, the — certainly apparent — sale of his daughter to a rich man ought not to seem at all disgraceful: he thinks and deals, like a hundred thousand others, without the least suspicion that he is doing any wrong."

Der fliegende Holländer is Wagner's first real encounter with folkmyth. But he came to it fully-fledged, and the fruit of the encounter is an opera which is in no sense an apprentice-work. That he was to deal differently with myth, and with a different kind of myth, in his masterpieces *Tristan und Isolde* and *Parsifal*, and in his near-masterpiece *Der Ring des Nibelungen*, does not invalidate the fresher, crisper, more Italianate approach of *Der fliegende Holländer*, a work so filled with strong passions that it has simply no room for weak *longueurs*.

The San Francisco Opera gratefully acknowledges the use of an RCA Selectavision powerpack unit with camera and TV set made possible by the Gramma Fisher Foundation of Marshalltown, Iowa.

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WORD IS OUT!

Following the San Francisco Opera's First Telecast, More than 37,000 Pieces of Mail Poured in from Viewers throughout the Country

Following the first telecast in its history, "La Gioconda" on September 16, the San Francisco Opera received 37,000 pieces of mail within one week, from viewers throughout North America. The telecast, which was also beamed live via satellite to Europe, was underwritten by the BankAmerica Corporation and produced by station KCET of Los Angeles. The opera will be seen again, in a mini-series version, next spring. Following is a typical sampling of the letters received:

The San Francisco Opera,

It is with great happiness, and sadness, that I write this note, for I have just finished seeing the telecast of *La Gioconda*. Of course, I am asking that you please send me the souvenir program for the performance, but there is more. I live in New York City now, having just left San Francisco nine months ago. I enjoy New York, but seeing the opera house again along with the stunning premiere production brought back all my fondest memories of the city. I am a veteran of many a standing room performance at the War Memorial and it was truly thrilling to see "my company" televised worldwide for the first time.

The opera stars' TV commentary speaks well—that SF is unlike any city—and to premiere there is to reach a very special, intimate audience, living in a very wonderful, precious city. In contrast the MET here is big and efficient and "corporate." Impressive, yes, but not nearly as friendly as the SF Opera.

Please continue the tradition. It makes me long to be back there, yet so happy for your international success.

Dorette Luke
New York

P.S. To Bank of America, thank you for your sponsorship; and to Wells Fargo, Crocker Bank, Levi Strauss, et al., remember it will be your turn next!

Dear Gentlemen:

I have just heard and watched your magnificent production of *La Gioconda*. It was shown through our government Channel 6 T.V. Station and came through splendidly. For that, I thanked them through the phone and your company and Bank of America with this letter.

My heartfelt congratulations to your excellent institution—I have had the pleasure to see one of your performances several years ago . . . It was unforgettable. You are all the time "a la vanguardia." Contributing as usual to America's musical life. My heart always and also goes to the cast, in particular Signora Scotto and Signor Pavarotti—please extend to them my greetings and admiration.

If at all possible, because I've known what I saw was a re-play, could you please send me to the address in this letterhead the Souvenir Program. I shall cherish it so!

Once again my congratulations and thanks and hoping to see your continuing broadcasts in the near future.

Ramon O. Ramos
San Juan, Puerto Rico

Dear Mr. Adler:

Enjoyed your televised opera yesterday. It was truly one of the musical highlights of my lifetime, and the Pia Lindstrom interviews were most interesting also.

If your "souvenirs" are still available, I would love to have one.

Lawrence Welk
Los Angeles

Dear Mr. Adler:

It was wonderful that you were able to broadcast *Gioconda* to us in New York this evening. The production, the singing, the costumes, the direction, the dancing, the orchestra could hardly be faulted.

It was especially pleasing to me that you used subtitles with the performance. This was utilizing the medium of television to its fullest. Congratulations to all. This was first class opera done with consideration to the lay audience.

No doubt some will criticize your decision to use subtitles, some will criticize your choice of operas. They will say you should have broadcast one of those modern monstrosities in English, that subtitles take away from the performance. Ignore that. A modern opera will guarantee a 90% reduction in viewing. Opera without subtitles is just dull. Something is going on—you want to know what it is—some important point is being made by the villain, the hero, the distressed heroine, and you don't know what it is unless you use your record libretto, which will make you take your eyes off of the screen and reduces TV to a phonograph.

Finally, often San Francisco has operas and casts that we don't have in New York. Caballe and Rysanek have never sung *Turandot* here; they have there in S.F.

Let me conclude by saying that I am Professor of Opera at St. Joseph's College, Brooklyn. I teach one course—Enjoying Opera—to my students. They are all middle aged — blacks, West Indians, and registered nurses. They know nothing about opera when they take my course. When they leave they have had a good time . . . they have enjoyed opera. Incidentally, I am not a music major. I'm just a fan.

Keep it up—popular opera—in the original language with subtitles, and with the world's greatest singers. I had a good time.

Wallace O. Peace, Ph.D.
New York

San Francisco Opera

Thank Y'all for a very pleasant Sunday afternoon.

La Gioconda was as fine a performance as I have ever seen—equal (better?) to the Met.

Hope you all continue with your live performances.

Enjoyed the interviews • For heaven's sakes, next time, tie Pia's hands to the chair. A beautiful woman with a beautiful speaking voice doesn't need her hands • and arms • to help in her interviews.

Thank you again.

James L. Harkins
Anniston, Alabama

San Francisco Opera:

My compliments on one of the most beautiful productions I have ever seen on an opera stage. The singing, costumes, sets, orchestra all combined in one memorable performance. Thanks to your company and Bank America Corporation.

Barry Risher
New Orleans, Louisiana

Dear Kurt:

Neither Theiline or I are "TV addicts" as we use the television for news and an occasional sporting event. However, last night we watched and heard your production of *La Gioconda* and I write to congratulate you on a superb performance.

The singers all performed magnificently and the camera operators brought them into our library in a most pleasing way. The entire performance—the sets, the costumes, the really great ballet and the sense of drama developed by the artists, in addition to their superb singing performance, all are a great credit to you and those associated with you.

Seldom if ever have Theiline and I sat in front of the television for four hours, but we did last night, carried away by the magnificence of the program. I am writing to my friends at the Bank of America to compliment them for bringing such a beautiful performance tq so many people who live in areas where your grand opera is not accessible to them because of distance. Again, Kurt, my congratulations and my best wishes.

John McCone
Pebble Beach, California

Gentlemen:

How can I ever say "Thank You" for showing *La Gioconda* on television on Sunday afternoon. It was so very enjoyable that I sat glued to my T.V. set and would not move, for fear of missing something. The family asked for dinner, and I told them that they would have to wait until the last curtain call. Thanks again for a wonderful and beautiful afternoon.

Mrs. Anna Simon
East Meadow, New York

Dear Sirs:

I watched the live telecast of *La Gioconda* from San Francisco last Sunday and was absolutely enthralled with it. It was an extremely hot, sunny, Sunday afternoon in Vancouver, and I felt a little guilty, at first, being indoors on such a beautiful day, but as the opera progressed, I realized it was an experience I wouldn't have missed for anything. To give you an idea of my rapt attention, during the production, a fire truck plus two ambulances were called to the apartment building in which I live—but I still kept on viewing!

Many thanks.

N. J. McCarthy
Vancouver, Canada

Bravo!

The telecast of *La Gioconda* was absolutely magnificent in *every* detail. The polish of the entire production and performance convinces me that SFO is at the top!

Pierre A. Paquin and Family
New Bedford, Massachusetts

Dear Friends:

I wonder if you could ever know how much I appreciated the program on Channel 8! It was indeed a TREAT—and I am so very happy that opera is now available to those who enjoy the better things of life.

It is my misfortune not to have too much money available for the niceties, but I do hope that I can attend the San Francisco Opera sometime in person. Without being "pushy," is there a chance that programs would be made available to those of us on Social Security? And could "excursions" via airline be arranged for? If an overnight stay had to be considered, perhaps moderately-priced motels or hotels could be provided. Just an idea.

Again thank you for the wonderful afternoon—and I do hope it can be repeated on Channel 8 in the not-too-far-distant future. Many much less desirable programs are repeats — so, why not a truly GOOD one?

B. B. Eilers
Mesa, Arizona

Gentlemen:

There are no words sufficient to thank you for the gift you sent out today! From the sets, the costumes, the ballet, the voices, the music—*all* was superb. And all made available to hundreds of thousands of homes! We are today, I think, too familiar with excellence and this imposes a terrible burden upon those who produce quality entertainment. You sent out a live telecast, knowing the risks there-in, and came out perhaps setting new standards! I'd like to think that there were many who tuned-in out of curiosity, boredom, or whatever else motivates people to watch any program, and that some of these will have become stimulated and sufficiently engrossed to join with those of us who are learning about opera and are anxious to see, hear, and know MORE, MORE, MORE.

Please accept the enclosed as simply a token of what I feel I owe you for today's gift of *La Gioconda*. It's the first *Gioconda* I've ever SEEN, and you know as well as I know that very probably I will never see another one which will measure up to what you gave me today.

Mary L. Dewing
Durham, New Hampshire

Bravo!

Your production of *La Gioconda* turned me on to Opera for the first time in my life. Pavarotti and Scotto were incredible. The subtitles on PBS along with Pia Lindstrom's interviews added so much dimension for me and helped make the entire opera more comprehensible.

I am sure you will reach more young people like myself through further broadcasts.

Thank you.

Debby DiGregorio
Waldwick, New Jersey

Dear Sirs:

On September 23, I listened and watched the opera *La Gioconda* on television. I was impressed by the whole performance.

I am only thirteen but I like opera very much and recently saw *La Bohème* in my home-town.

I would like a souvenir program of the opera because I liked it so much and because I would like to read about the opera singers, especially Luciano Pavarotti, who is my favorite.

Thank you for putting such a wonderfully performed opera on television. I would like to see more operas on television because I think they are a wonderful chance to hear and see something I wouldn't be able to otherwise.

Kathleen Paul
Joliet, Illinois

Dear Sirs:

I am on active with the United States Navy in Memphis, Tennessee. I wish to say that all of us here on base enjoyed your production of *La Gioconda* very much.

I am writing you quickly to be sure to receive your program for this season. I hope sometime soon you will be doing *La Bohème*. It is a big favorite in this area. My address is below. Please send me a program. I will post it on base. Please copy address verbatim. We look forward to your future productions.

George C. Ruby
Memphis, Tennessee

Gentlemen:

Please send me the program for *La Gioconda* as announced on the telecast last Sunday. Enjoyed the performance immensely! Wonderful production and great singing—costumes and sets.

Look forward to more live performances of the San Francisco Opera.

Betty L. Morris
Detroit, Michigan

Dear Mr. Adler:

I was deeply moved by your very beautiful production of "La Gioconda" which was telecast yesterday. These few lines are to extend to you and your staff my heartfelt thanks for making this gorgeous opera possible. To be able to bring performances of the San Francisco opera into the homes of millions of people, not only in this country but overseas as well, is an accomplishment of tremendous magnitude and I want you to know how grateful I am for receiving this remarkable gift.

My heartiest thanks and congratulations to you for a job well done.

Most sincerely,
Betty Jane Nienow
Flushing, New York

Maestro:

You and the company really must be so proud to have produced one of the truly extraordinary events of this year or any operatic year, yesterday afternoon.

I was so excited in grand tier that I started perspiring and hyper-ventilating. The excitement was greater than that extraordinary night of TURANDOT, Pavarotti, Caballé and the Prince of Wales.

When I returned home from the performance, I had calls from Louisville (William Mootz of the COURIER-JOURNAL), from friends in New York who said it was far superior than any telecast from Lincoln Center and from my sister in Salt Lake City, who invited 20 friends, who she said, sat enthralled and wouldn't leave the set to go to the bathroom.

I was so proud of the production that I couldn't get to sleep until 3:00 a.m. Going to watch tonight. My God, it was magnificent.

It was one of my greatest experiences in the theatre. God love you and all those dedicated people who made the impossible . . possible.

Jim Worsencroft
San Francisco, California

Gentlemen:

I have never seen on television, or elsewhere, a performance of such magnitude as the LA GIOCONDA. My grateful appreciation to the Bank of America.

THANK YOU .....

June Cassidy
New Orleans, Louisiana

Dear Mr. Pavarotti,

PLEASE don't lose another eighty pounds! To those of us who recognize the rarity of the magnificence of your voice, you don't look large, you look MAJESTIC. Enjoy! When you sing, everyone wishes he could look just like you. The danger of depression is as

great as the danger of change of timbre in the voice. Your smile lights up a universe, and God! How we need it! I frankly don't think you have a right to flirt with the risk of losing the gift God gave you.

Roberta Arwood
Pueblo, Colorado

TO ALL CONCERNED:

Of more importance than my request for a Souvenir Program of last Sunday's broadcast-production of "La Gioconda", is my wish to thank you for gifting the world's music lovers with an operatic performance which conferred on everyone connected with it the ultimate artistic honors.

You proved beyond a shadow of doubt you can match the world's operatic companies in every phase of the complexities inherent in high quality opera production. The San Francisco Opera Company did itself proud and served the cause of artistry in an inspired manner.

You are to be more than congratulated for giving us, in these trying times which too frequently darken our days, several hours of memorable artistry in proof of man's potential for higher achievements.

Would that your efforts could elicit unlimited sources of wealth—plus government approval — in support to match your effort's merit!

Yours in grateful admiration,
William Baffa
Los Angeles, California

Dear Sirs:

I enjoyed so much your opera presentation yesterday and the visits backstage. I have fond memories of attending performances in your magnificent opera house in the 1940's when I was a sailor making $21 a month and waiting in line for the standing-room-only "seats".

Dan W. Graves
Clarion, Pennsylvania

He explained that it comes from Tiffany's in New York where the president of the company, a deeply religious man, uses the profits from sale of the gold or silver medallion to sponsor a home for wayward girls which uses "Try God" as its motto, and has an 85% cure rate. Asked if he himself is religious, Estes nods seriously. "I was raised fundamentally as a Protestant, but my ideas have changed. I'm not interested in denominations anymore. I just like the idea of a place set aside for worship, be it a church or a synogogue. Sometimes, when I am angry or hurt by circumstances, I go back to my hotel room and pray, or I go and look at the trees and sun, at how beautiful the world is as God made it.

"I'm not a bitter man. How could I be when I was given this gift? Bitterness and hatred don't hurt anyone but the person who does the hating. My faith keeps me from being bitter, because faith is the one thing that never fails you. Your mother, your lover, your best friend can let you down, but faith never does. Revenge and hatred are self-destructive. I don't have the time or energy to waste in hating anyone. I just feel sorry for those people whose prejudices infect their lives. I'll fight for justice politically, socially, or artistically with all the love, knowledge and information I have, but I haven't got time for revenge. One of the reasons I want so badly to sing in America is because I think it can help eradicate these problems. After all, the arts are the greatest form of freedom expression—or they should be. What I want is a world where we don't have to waste time even talking about this stuff —where we can talk about Bach, Mozart, Wagner, Verdi."

Estes' religious and sociological background is not just a matter of deep thought, but also of education. After graduating from high school, he attended the University of Iowa where he studied pre-med for three years. Then he tried a year of theology and another three of social psychology. Finally he decided that it was to be medicine after all, but at that point fate, in the form of his singing teacher, intervened. Estes had been studying voice with Charles Kellis for about a year. The professor had heard him sing with the Old Gold Singers (Iowa's colors are black and gold), a 26-voice group that did excerpts from musicals. Kellis, thinking the young bass-baritone had operatic potential, introduced him to classical music. Up to that point Estes says he had no idea that such a world existed. "I'd never heard an opera, a concert, even a symphony unless I caught part of one on the car radio. And even then I didn't know what I was hearing. Kellis lent me albums by great classical singers: Callas, Price, Siepi, Hines, Farrell. I was so impressed with both the voices and the music they sang." Kellis urged his pupil to audition at Juilliard where Estes was accepted and received a full scholarship and a Rockefeller grant. "I had worked my way through school in Iowa, and now I went to work in the cafeteria at Juilliard and then as a tour guide to the new theaters being built at Lincoln Center. This was in 1963."

In 1964 Estes decided to visit his girl friend, who was living in Germany, at Christmas time. "I couldn't see the Rockefeller Foundation giving me money to go visit my girl friend," he laughs, "so I got her to set up an audition with an agent and then I applied to NAACP for a grant. They didn't have that kind of a program, but the office staff liked me and took up a collection. Imagine, $300 from those people, it was incredible! Then the New York Community Trust Fund chipped in $700 and I was off. The agent liked me and arranged for an audition at the Deutsche Oper in West Berlin, and they gave me a contract."

Estes made his professional stage debut in Berlin in April 1965 singing Ramfis. "It was the first time, literally, that I had ever been on a stage. I didn't have

any rehearsal. I didn't meet the conductor, Giuseppe Patanè, until the curtain parted and I saw him on the podium. He later told me that no one had even bothered to inform him he had a new bass in the cast." Estes sang ten months in Berlin, doing parts in *Salome, Don Carlos* and Schönberg's *Moses und Aron*; then he moved on to Lübeck where he sang in *Figaro, Elektra* and *Turandot*. In the meantime, he had won a voice competition in Munich.

In 1966 he returned to America, "starving to death," and the Institute for International Education suggested that he try the Tchaikovsky competition in Moscow. "They were supposed to send me money to study Russian but it didn't arrive in time, so I got on the plane in East Berlin not knowing a word of the language; you have to sing several songs in Russian in the competition. Next to me on the plane was a Russian actress and I asked her if she knew a Tchaikovsky song, so she taught me 'Not a word, oh my friend,' while we were en route to Moscow. I sang it in the first round. George London was one of the judges and he told me that I scored the highest of anyone. But in the next round they required more Russian music and when my accompanist asked what I would sing, I told her she had just heard my entire repertory. So in four days she taught me a handful of songs and Gremin's aria from *Eugene Onegin*.

"Now that aria, as you know, has an A-B-A form, and when I began to sing I got mixed up and I skipped the B section. To a Russian audience Gremin's aria is like *Old Man River*; they all know it backwards and forwards. So there was this tremendous gasp that practically knocked me down. I knew I had made a real mistake, but I stood up as straight as I could and kept right on going as though nothing were wrong. London later said that messing up the aria cost me the first prize, but the judges were so impressed at the

way I had kept cool that they gave me the bronze medal."

In 1966 Kurt Herbert Adler invited Estes to sing the four villains in *Tales of Hoffmann* for Spring Opera, and in 1967 he was invited to the fall season for Colline in the wonderful *Bohème* that starred Mirella Freni, Luciano Pavarotti and Ingvar Wixell. That year Estes also created the leading part in Gunther Schuller's *The Visitation* for the San Francisco company. In 1968 he sang Figaro for Sarah Caldwell in Boston and in 1969 made his Chicago Lyric debut as Banquo in *Macbeth*. In 1972 Adler had Estes back for *Aida, L'Africaine* and *Lucia*. "Your Mr. Adler has a wonderful record for dealing with black singers. He doesn't harbor any of the usual prejudices that stand in our way. I know that Leontyne adores him; he gave Leona Mitchell a start, and was one of the first to hire me."

For a while after this, Estes' career marked time. "Conscious or unconscious, there is an effort made to keep a black male singer in his place." Suddenly, in the midst of this grim observation, Estes glances off on one of the impish asides that are a charming part of his personality. "I say black now, but I've also been Negro, and before that colored. The period we are talking about, 1970-1976, I think I was Negro." He sang a lot of recitals and orchestra dates "although even there they give black singers the Haydn masses but not the Verdi Requiems."

His big breakthrough was his first Dutchman in Zurich in 1977. It was a tremendous success and he immediately auditioned for Wolfgang Wagner in Bayreuth. "After the audition," Estes says with pardonable pride, "he told me I sang it better than anyone since George London." Estes opened the 1978 Bayreuth season in a new production of the opera by Harry Kupfer, a schizophrenic dream in which the Dutchman first appears hanging in chains from the bow of his ship. He

was the first black male singer ever to appear at the august house founded by a man who, as the singer puts it, "saw the blue-eyed blond as an ideal." Estes and the production created a sensation and the bass-baritone was immediately engaged for the same role in most of the major European houses: Vienna, Berlin, Hamburg, and Munich where he performed with such celebrated Sentas as Hildegard Behrens and Anja Silja as well as with a number of promising new sopranos.

Despite the different productions he has sung in, Estes sees the Dutchman strictly through Wagner's music. He feels that it lies exactly right for his voice ("I am lucky that I have the freedom to go either up or down with bass or baritone roles"), and that the text and music say all that is necessary to give him clues for interpretation. "He is a tormented man who wants to die. He is seeking salvation but he can't really handle purity when he finds it. After all, Senta does remain true to him; their misunderstanding is like that in *Otello*. There is a lot of Wagner in the character of the Dutchman, just as there is a lot of him in Wotan and Lohengrin. He was always looking for the perfect woman, but he treated women like all 19th-century men did. They had to have relations with a devil's temptress, but the wife had to stay home with the kids and the cooking. Wagner was a very mixed-up man." Asked why the skin color problem doesn't affect the Dutchman who is, after all, a romantic figure, Estes chuckles and says, "Well, in Europe they tell me that he is really a ghost so it's okay for him to be black!"

Despite the joking that Estes does, he takes himself seriously as a role model. "Sure I do. Kids have got to look up to something clean and healthy and successful. Otherwise they grow up thinking that the flashy pimp with his big car is an ideal. You know, if parents would guide their children the right way, half the world's troubles would disappear." Reminded of the famous Richard Rodgers song on prejudice from *South Pacific,* he says "Exactly! You have to be *taught* to hate and fear." Estes has given a number of lectures at universities and high schools. "Sometimes I talk about music, but often I talk about social problems, inter-relations between students and teachers. When they introduced busing at a high school in Philadelphia, I gave a talk and did some private counseling."

Estes' background in sociology makes him well qualified for such tasks. "One of the reasons I think I don't have too many of the stereotyped idiosyncracies of most opera singers is that opera isn't my whole life. I am qualified to do other things. I sing for the joy of singing, because I want to share my talent and for gratitude to God that I have his gift. I don't sing to make a living. If I should wake up tomorrow with my voice gone, I could teach, write, become a counselor." Though he spends much time on the road ("I'm engaged now and thinking of getting married, but most of the time I am alone"), Estes fills his hours not only with music but with writing.

"I have been incredibly lucky," he says. "I have met two presidents, had a private audience with the Pope, been inside the Kremlin, heard Martin Luther King speak. So I am writing a book about all these experiences, and the love we need to make a better world. I was going to call it *A New Generation,* but someone used that title last year, so I'll have to think of something else." Writing is important to him; human relations are important; music is important ("Unlike many of my colleagues, I love to go to concerts, not just opera; the piano is my favorite instrument"); but most of all, singing is important. "I just can't tell you," he says with a contented grin, "How much I *love* to sing."

Miss von Buchau is the San Francisco correspondent of Opera News.

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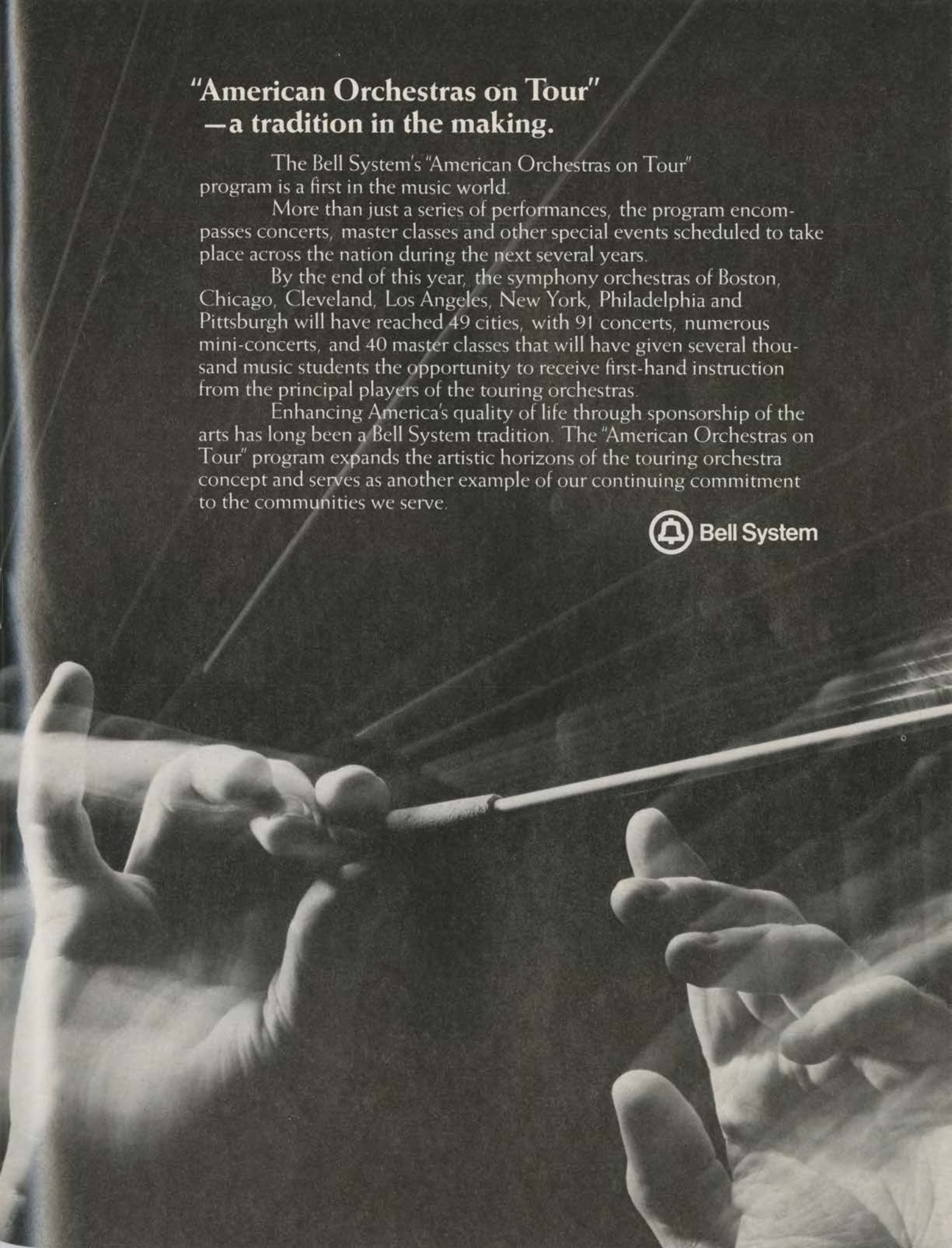
Mostly Mozart Festival

During the month of October, the San Francisco Symphony's Mostly Mozart Festival will be in full swing, with performances in U.C. Berkeley's Zellerbach Auditorium, the Marin Center in San Rafael, the Flint Center in Cupertino, the Herbst Theatre in San Francisco. By now, audiences in the Bay Area are probably well aware that Mozart and Haydn, Handel, Bach, Beethoven and a few others are alive and well in any of the above mentioned location. T-shirts, frisbees and mugs, all with the Mostly Mozart logo and the tantalizing snippets of unidentified Mozart music; posters, sweepstakes, prizes; radio spots, newspaper ads, articles, reviews — even Mozartkugeln (Mozart truffles)—all spell out that a special festival is underway.

Most people will have seen the Mostly Mozart brochure by now, which outlines the interesting programs and the impressive lineup of performers. Conductors include Barry Tuckwell, Alexander Schneider, Gerard Schwartz, Raymond Leppard and Franz Brueggen. Soloists in the various concerts are Barry Tuckwell, French horn; Lydia Artymiw, piano; Richard Stoltzman, clarinet; Charles Rosen, piano; Shlomo Mintz, violin; Anthony and Joseph Paratore, duo-piano; and Frans Brueggen, recorder.

Not listed in the brochure is a group of San Francisco Symphony players who will take part in the two Sunday chamber music concerts. On October 14, in addition to Charles Rosen, you can hear violinist Daniel Kobialka; violist Geraldine Walther; cellist Michael Grebanier; bassoonist Rufus Olivier; and cellist Peter Shelton. On October 21, in addition to Shlomo Mintz, there will be oboist Mark Lifschey; clarinetist Mark Brandenburg; French horn player Lori Westin; bassoonist Stephen Paulson; and violist Geraldine Walther.



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When the curtain rang down at the end of the 1978 season, I wondered what we could do for an encore in 1979. But I believe our general director, Kurt Herbert Adler, and his excellent staff have done it again—1979, our 57th consecutive fall season, augurs to be another vintage year with some interesting innovations.

The season opens with Ponchielli's *La Gioconda* starring Renata Scotto and Luciano Pavarotti. This is the first time in twelve years that *Gioconda* has been performed by our company and we are most grateful to a friend of San Francisco Opera and to the San Francisco Opera Guild who have financed the new production. On Sunday, September 16, 1979, *La Gioconda* will be telecast live to audiences throughout the United States, Canada and Mexico and, by satellite, to Britain and Europe. This ambitious project, our first telecast, is being made possible by a most generous grant from BankAmerica Corporation. Not only will the telecast be available to millions of opera lovers now, but a mini-series made of the opera will be shown next spring and portions of the opera with appropriate educational commentary will be made available to schools throughout the State of California.

Another first for 1979 will be the performance of a stylized concert version of Rossini's *Tancredi* starring Marilyn Horne. This permits us to hear an opera not in the usual repertoire and not likely to be repeated for many years, without the huge costs of mounting a new production. A performance of three one-act operas will bring us two San Francisco Opera premieres—Dallapiccola's *Il Prigioniero* and Poulenc's *La Voix humaine*—followed by our old friend *Gianni Schicchi*. The two new productions were financed by a grant from the San Francisco Foundation. We will also enjoy a new production of *La Fanciulla del West* thanks to the generosity of the Bernard Osher Foundation. This production was given last year to the Lyric Opera of Chicago by the Gramma Fisher Foundation of Marshalltown, Iowa.

Again, as has been the case for several years, we will broadcast a live performance of each opera over radio stations up and down the Pacific Coast and by delayed Public Radio throughout the nation. This important public service is made possible by grants from Chevron U.S.A., Inc., the L. J. and Mary C. Skaggs Foundation, Oakland, California, and National Public Radio.

Financially, San Francisco Opera Association is currently in reasonably good shape but it seems as if we must constantly increase our speed to stay even. Thanks to sold-out houses for most of our performances and modest ticket price increases, revenues from ticket sales continue to cover about 60 percent of our costs. We are a labor-intensive endeavor and, despite the economies effected by Maestro Adler and his staff, our costs continually increase because of the ravages of inflation; thus, raising the remaining 40 percent is a constantly increasing challenge. I am happy to report that in the last two years we have increased the number of donors to our annual operating fund by several thousand; without them, we would have incurred significant deficits. We must continually seek new and increased gifts from our supporters. If you are not presently included among our contributors, won't you please join us now?

Another noteworthy event in the past year, announced at the annual meeting of members held on June 7, 1979, was the appointment of Terry McEwen as successor to Kurt Herbert Adler as general director of San Francisco Opera upon Maestro Adler's retirement in 1982. Mr. McEwen, presently executive vice president of London Records, New York, is well known to millions for his vast knowledge of opera from his appearances for many years on the Saturday radio broadcasts from the Met. We look forward to his arrival in the summer of 1980 and to his success in the future upon assuming the duties of general director.

Last year, I expressed the hope that the proposed new garage, replacing the parking lot across the street, would be ready for this year's season. Legal delays prevented this but I am hopeful it will be ready for the 1980 season. I am sure you are aware that construction of the new Symphony Hall on the old parking lot space is well under way and we are hopeful that construction of the rehearsal facility, on the same block and so important to San Francisco Opera, will commence soon. We look forward with anticipation to the completion of the Performing Arts Center; it will add so much to the cultural life of San Francisco. Funding for the Center is still about two and a half million dollars short. If you have not joined the thousands of contributors who have made this project possible, I urge you to do so as soon as possible.

We continue to be grateful for the financial and moral support from various sides, without which help we would find it almost impossible to continue — National Endowment for the Arts, National Opera Institute, Mayor Dianne Feinstein, 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 for its sponsorship of four student matinees, for its many other helpful activities, and for its sponsorship this year for the first time of a senior citizens matinee which has been largely financed by a gift from Bay View Federal Savings & Loan Association.

By the time the final curtain falls on November 25, I am confident the 1979 season will have proved that our reputation as one of the outstanding opera companies in the world is well deserved.

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 1978 through August 15, 1979. 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.

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San Francisco Opera 1979

57th SEASON
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Conductors	Kurt Herbert Adler, Bruno Bartoletti, Reynald Giovaninetti, Berislav Klobucar*, Henry Lewis*, Gianfranco Masini*, Giuseppe Patanè, Christof Perick**, John Pritchard, Julius Rudel*, Silvio Varviso
Chorus Director	Richard Bradshaw
Assistant to the Chorus Director	Ernest Fredric Knell
Musical Supervisor and Resident Conductor	David Agler*‡
Assistant for Artists	Philip Eisenberg
Musical Staff	Randall Behr, Philip Highfill*, Terry Lusk, James Johnson*, Sue Marie Peters*, Margaret Singer*, Susan Webb
Boys Chorus Director	William Ballard
Girls Chorus Director	Elizabeth Appling
Stage Directors	Sonja Frisell, Ghita Hager, Nicolas Joel, Jacques Karpo, Lotfi Mansouri, Jean Pierre Ponnelle, Harold Prince*, Wolfgang Weber
Productions Designed by	Zack Brown*, Pet Halmen, Eugene and Franne Lee*, Thomas Munn, Jean Pierre Ponnelle, Pierluigi Samaritani, Alfred Siercke, Wolfram Skalicki
Lighting Designers	Ken Billington*, Thomas Munn
Lighting Director and Art Consultant	Thomas Munn
Assistant Lighting Director	Christine Wopat
Assistant to the Lighting Director	Bill Gorgensen*†
Assistant Stage Directors	Nicholas Deutsch*, Matthew Farruggio, Robin Thompson*
Stage Managers	Ralph Clifford, Matthew Farruggio, Arthur Karp*
Production Assistants	Vera Lucia Calabria*, Anne Ewers*, Gretchen Mueller, Heidemarie Sedlmair*, Preston Terry
Language Coach	Elena Burgess
Assistants to the Technical Director	Tom Janus*, Jane Ayres†
Costume Supervisor	Janet Papanek
Costume Shop	Walter Mahoney
Wardrobe Department	Craig Hampton, Patricia Bibbins
Wig and Makeup Department	Richard Stead, Karen Bradley, Bruce Geller, Gerd Mairandres*, Rex Rogers
Rehearsal Department	Katherine Ann Kander*, Elizabeth Tucker*, Paula Williams
Super Department	Preston Terry
Scenic Construction	Pierre Cayard
Scenic Artist	Jay Kotcher
Sound Design	Roger Gans*
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The Knabe is the official piano of the San Francisco Opera

The San Francisco Opera is supported by much appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council, and the National Endowment for the Arts, a Federal Agency.

Artists

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Fedora Barbieri
Lynn Beckstrom*
Livia Budai**
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Evelyn de la Rosa*
Maria Ewing
Judith Forst
Sheri Greenawald
Nina Hinson
Marilyn Horne
Anne Howells*
Christina Jaqua
Gwendolyn Jones
Ellen Kerrigan*†
Elizabeth Knighton
Marena Lane*
Margarita Lilova
Pilar Lorengar
Janis Martin
Danica Mastilovic*
Kathryn Montgomery*
Marita Napier
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Susan Quittmeyer*†
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Leonie Rysanek
Anny Schlemm**
Renata Scotto
Claudia Siefer
Pamela South
Stefania Toczyska**
Anna Tomowa-Sintow

Gene Albin
Giacomo Aragall
Michael Ballam*
Carlo Bini*
Wolfgang Brendel*
Michael Cousins*
David Cumberland*
Federico Davià
John Del Carlo
Michael Devlin*
Benito di Bella**
Tonio Di Paolo *†
Placido Domingo
Dale Duesing
Francis Eggerton
Stefan Elenkov**
Simon Estes
Gary Fisher*
Ferruccio Furlanetto*
Jake Gardner*
Dalmacio Gonzalez*
Werner Götz**
Richard Haile*
Colin Harvey
James Hoback
David Koch*†
William Lewis
Veriano Luchetti*
John Macurdy
William Mallory*
Boris Martinovich*†
George Massey*
Franz Mazura
John Miller
Norman Mittelmann
William Neill
Evgeny Nesterenko*
Luciano Pavarotti
Juan Pons*
Yordi Ramiro**
Marius Rintzler
David Rohrbaugh
Guillermo Sarabia
Thomas Stewart
Giuseppe Taddei
Martti Talvela
Wayne Turnage
Nicola Zaccaria*

**San Francisco Opera debut*
***American opera debut*
†San Francisco/Affiliate Artist—Opera Program

SOLO DANCERS:

Martine van Hamel*
Sherri Parks*
Lisa Slagle*
Gary Chryst*
Christian Holder*

Chorus

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Candida Arias Duazo
Doris Baltzo
Roberta Bowman
Norma Bruzzone
Hilda Chavez
Louise Corsale
Beverley Finn
Lisa Louise Hill
Anne Huffington
Gail MacGowan
Cecilia MacLaren
Tamaki McCracken
Iris Miller
Irene Moreci
Rose Parker
Penelope Rains
Mimi Ravetti
Laurel Rice
Anna Marie Riesgo
Shelley Seitz
Bonnie Jean Shapiro
Susan Sheldrake
Lola Lazzari-Simi
Linda Millerd Smeage
Ramona Spiropoulos
Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Winther Andersen
Daniel Becker-Nealeigh
David Cherveny
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Eugene Lawrence
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Kenneth MacLaren
Robert McCracken
Jim Meyer
Tom Miller
Eugene Naham
Steven Oakey
Robert Philip Price
Kenneth Rafanan
Thomas Reed
Robert Romanovsky
Karl Saarni
Francis Szymkun
B. Tredway
John Walters
Robert Waterbury
R. Lee Woodriff

Extra Chorus

Darlene Brock
Anne Buelteman
Teresa Colyer
Marcia Gronewold
Margaret Hamilton
Marena Lane
Maria Meyer
Linda Moody
Barbara Smith
Jennifer Sullivan

M.W.B. Adamson
Manfred Behrens
Michael Bloch
Gerald Chappell
Joseph Ciampi
Dale Emde
Henry Metlenko
Stephen Ostrow
Monte Pederson
Mitchell Sandler
James Tipton
Lee Velta

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continued from p. 49

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Orchestra

1ST VIOLIN
Zaven Melikian
Concertmaster
Sherban Lupu
Co-Concertmaster
Ferdinand M. Claudio
William E. Pynchon
Assistant Principal
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
Bruce Freifeld
George Nagata
Ernest Michaelian
Michael Sand
William Rusconi

Gerard Svazlian†

2ND VIOLIN
Herbert Holtman
Acting Principal
Virginia Price
Felix Khuner
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
Laurence Gilbert

Linda Deutsch†

VIOLA
Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Ellen Smith
Harry Rumpler

Thomas Elliott†

CELLO
David Kadarauch
Principal
Doug Ischar
Judiyaba
Lawrence Granger
Barbara Wirth
Burke Schuchman

BASS
S. Charles Siani
Acting Principal
Jon Lancelle
Carl H. Modell
Donald Prell
Philip Karp

Douglas Tramontozzi†

FLUTE
Paul Renzi
Acting Principal
Lloyd Gowen
Gary Gray

Rebecca Friedman†

PICCOLO
Lloyd Gowen

OBOE
James Matheson
Principal
Raymond Dusté
Deborah Henry

ENGLISH HORN
Raymond Dusté

CLARINET
Philip Fath *Principal*
Donald Carroll
David Breeden

Gregory Dufford†

BASS CLARINET
Donald Carroll

BASSETT HORN
James Russell†

BASSOON
Walter Green *Principal*
Jerry Dagg
Robin Elliott

Carla Wilson†

CONTRA BASSOON
Robin Elliott

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

Carlberg Jones†
Glen Swarts†
Gail Sprung†

FRENCH HORN/
WAGNER TUBA
David Sprung
James Callahan

Carlberg Jones†
Gail Sprung†

TRUMPET
Donald Reinberg
Principal
Edward Haug
Chris Bogios

Carole Klein†
Timothy Wilson†

BASS TRUMPET
Mitchell Ross†

TROMBONE
Ned Meredith *Principal*
McDowell Kenley
John Bischof

Mitchell Ross†

CONTRA BASS
TROMBONE
John E. Williams†

TUBA
Robert Z. A. Spellman

TIMPANI
Elayne Jones

PERCUSSION
Lloyd Davis
Peggy Lucchesi

Richard Kvistad†

HARP
Anne Adams *Principal*
Marcella de Cray

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Danna Cordova
Carolyn Houser
Janne Jackson
Lesa Martin
Cathy Pruzan
Kathryn Roszak
Nell Stewart
Katherine Warner
Charles Butts
James Fitzgerald
Peter Gambito
Dan Gardner
Jay Lehman
William S. Ramsdell
John Sullivan
Sulpicio Wagner

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Lawson Bader
Sean Barry
Mark Burford
Anthony Chu
Alex Clemens
Victor Fernandez
Robyn Fladen-Kamm
Timothy Genis
Lionel Godolphin
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Dorothy Baune
Dottie Brown
Barbara Bruser
Barbara Clifford
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Francesca Leo
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Louise Russo
Ellen Sanchez
Sally Scott
Carolyn Waugh

Steve Bauman
Jack Barnich
Douglas Beardslee
Allerton Blake
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Roy Castellini
Bruce Cates
Rudy Cook
Don Crawford
Tom Curran
Dick Duker
Everett Evans
Jimmy Exon
George Freiday
Albert Frettoloso
Cliff Gold
Mark Huelsmann
Stephen Jacobs
Ken Jakobs
David James
Janusz
Paul Jenkins
Andrew Jones
Bill Joyce
Julius Karoblis
John Kovacs
Terrance J. Kyle
Jay Lenahan
Rodney McCoy
Francisco Medina
Lawrence Milner
James Muth
Neil Nevesny
Paul Newman
Nick Pliam
Steven Polen
Paul Ricks
Gil Rieben
Robert Schmidt
Thomas Simrock
Kent Speirs
Jon Spieler
David Watts
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Frank Willis
Sam Ziegler

1979 Season Repertoire

New Production
LA GIOCONDA
Ponchielli
IN ITALIAN
Scotto, Toczyska**, Lilova/Pavarotti, Mittelmann, Furlanetto*, Del Carlo, Di Paolo*, Koch*, Haile*, Martinovich*/ Van Hamel*, Chryst*, Holder*
Conductor: Bartoletti
Production: Mansouri
Designer: Brown*
Choreographer: Sappington*
Chorus Director: Bradshaw
Friday, Sept. 7, 7 PM
Gala Opening Night
Wednesday, Sept. 12, 7:30PM
Sunday, Sept. 16, 12:30PM
Friday, Sept. 21, 8PM
Tuesday, Sept. 25, 8PM
Saturday, Sept. 29, 8PM

PELLÉAS ET MÉLISANDE
Debussy
IN FRENCH
Ewing, Jones, Lane*/ Duesing, Devlin*, Macurdy, Cumberland*, Martinovich
Conductor: Rudel*
Stage Director: Karpo
Designer: Munn
Saturday, Sept. 8, 8PM
Tuesday, Sept. 11, 8PM
Friday, Sept. 14, 8PM
Wednesday, Sept. 19, 7:30PM
Sunday, Sept. 23, 2 PM

New Production
DON CARLO
Verdi
IN ITALIAN
Tomowa-Sintow, Budai**, de la Rosa*, Knighton/Aragall, Brendel*, Nesterenko*, Elenkov**, Cumberland, Di Paolo, Del Carlo, Haile, Mallory*, Martinovich, Miller, Rohrbaugh
Conductor: Varviso
Stage Director: Frisell
Designer: Skalicki
Chorus Director: Bradshaw
Saturday, Sept. 15, 8 PM
Tuesday, Sept. 18, 8PM
Saturday, Sept. 22, 1:30PM
Wednesday, Sept. 26, 7:30PM
Sunday, Sept. 30, 2 PM
Friday, Oct. 5, 8PM

ELEKTRA
Strauss
IN GERMAN
Mastilovic*, Rysanek, Schlemm**, Siefer, Hinson, Jaqua, Jones, Montgomery*, Cook*, Beckstrom*, Kerrigan*/Neill, Mazura, Cumberland, Ballam*, Del Carlo
Conductor: Klobucar*
Stage Director: Weber
Designer: Siercke
Friday, Sept. 28, 8PM
Tuesday, Oct. 2, 8PM
Sunday, Oct. 7, 2PM
Thursday, Oct. 11, 7:30PM
Saturday, Oct. 13, 8PM

San Francisco Opera Premiere
New Production
IL PRIGIONIERO
Dallapiccola
IN ENGLISH
Martin/Devlin, Götz**, Egerton, Koch
Conductor: Giovaninetti
Production: Ponnelle
Designer: Halmen
Chorus Director: Bradshaw

followed by

San Francisco Opera Premiere
New Production
LA VOIX HUMAINE
Poulenc
IN FRENCH
Olivero
Conductor: Giovaninetti
Production: Joël
Designer: Halmen

followed by

GIANNI SCHICCHI
Puccini
IN ITALIAN
Greenawald, Barbieri, South, Quittmeyer*/Taddei, Ramiro**, Egerton, Davià, Massey*, Koch, Mallory, Miller, Harvey, Haile
Conductor: Giovaninetti
Production: Ponnelle
Designer: Ponnelle
Wednesday, Oct. 3, 7:30PM
Saturday, Oct. 6, 8PM
Tuesday, Oct. 9, 8PM
Sunday, Oct. 14, 2 PM
Friday, Oct. 19, 8PM

DER FLIEGENDE HOLLÄNDER
Wagner
IN GERMAN
Napier, Petersen/Estes, Lewis, Rintzler
Conductor: Perick**
Production: Ponnelle
Set Designer: Ponnelle
Costume Designer: Halmen
Chorus Director: Bradshaw
Friday, Oct. 12, 8PM
Tuesday, Oct. 16, 8PM
Sunday, Oct. 21, 2PM
Thursday, Oct. 25, 7:30PM
Saturday, Oct. 27, 8PM
Saturday, Nov. 3, 1:30PM

New Production
LA FANCIULLA DEL WEST
Puccini
IN ITALIAN
Neblett, Jones/Domingo, Di Bella**, Egerton, Gardner*, Cumberland, Miller, Martinovich, Mallory, Ballam, Di Paolo, Koch, Del Carlo, Massey, Fisher*, Albin, Haile
Conductor: Patanè
Production: Prince*
Designers: Lee*, Lee*
Lighting Designer: Billington*
Chorus Director: Bradshaw
Wednesday, Oct. 17, 7:30PM
Saturday, Oct. 20, 8PM
Tuesday, Oct. 23, 8PM
Saturday, Oct. 27, 1:30PM
Wednesday, Oct. 31, 7:30PM
Friday, Nov. 2, 8PM

San Francisco Opera Premiere
New Production
ROBERTO DEVEREUX
Donizetti
IN ITALIAN
Caballé, Toczyska/Bini*, Pons*, Ballam, Del Carlo, Martinovich, Haile
Conductor: Masini*
Production: Karpo
Designer: Munn
Chorus Director: Bradshaw
Friday, Oct. 26, 8PM
Tuesday, Oct. 30, 8PM
Sunday, Nov. 4, 2PM
Wednesday, Nov. 7, 7:30PM
Saturday, Nov. 10, 8PM
Thursday, Nov. 15, 7:30PM

LA FORZA DEL DESTINO
Verdi
IN ITALIAN
Price, Forst, Jones/Luchetti*, Sarabia, Talvela, Taddei, Egerton, Cumberland, Del Carlo, Koch
Conductor: Adler
Stage Director: Hager
Designer: Samaritani
Choreographer: Sappington
Chorus Director: Bradshaw
Saturday, Nov. 3, 8PM
Tuesday, Nov. 6, 8PM
Friday, Nov. 9, 8PM
Wednesday, Nov. 14, 7:30PM
Saturday, Nov. 17, 1:30PM
†Thursday, Nov. 22, 8PM
Sunday, Nov. 25, 2PM

COSÌ FAN TUTTE
Mozart
IN ITALIAN
Lorengar, Howells*, Perriers*/Cousins*, Duesing, Stewart
Conductor: Pritchard
Stage Director: Joël
Designer: Ponnelle
Chorus Director: Bradshaw
Saturday, Nov. 10, 1:30PM
Tuesday, Nov. 13, 8PM
Friday, Nov. 16, 8PM
Sunday, Nov. 18, 2PM
Wednesday, Nov. 21, 8PM
Saturday, Nov. 24, 8PM

Special Family-Priced Matinee
Cook, Quittmeyer, South/Hoback, Gardner, Turnage
Conductor: Agler*
Stage Director: Joël
Designer: Ponnelle
Chorus Director: Bradshaw
Saturday, Nov. 24, 1:30PM

San Francisco Opera Premiere
Stylized Concert Version
TANCREDI
Rossini
IN ITALIAN
Horne, Rinaldi, Balthrop*, Paunova*/ Gonzalez*, Zaccaria*
Conductor: Lewis*
Stage Director: Hager
Chorus Director: Bradshaw
Saturday, Nov. 17, 8PM
Tuesday, Nov. 20, 8PM
Friday, Nov. 23, 8PM

†Special Thanksgiving night non-subscription performance, Friday evening prices
*San Francisco Opera debut
**American opera debut
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Der Fliegende Holländer

Simon Estes in the title role.

Photos by Ira Nowinski

Marita Napier as Senta.

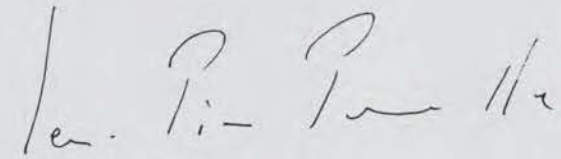
William Lewis as the steersman/Erik.

A contemporary stage director in opera must, first of all, remain absolutely and totally faithful to a work as it was originally conceived by the composer—that is, to the musical score. On the other hand, even the most theatrical of musical geniuses, whether Mozart, Verdi, or the most revolutionary of them all, Wagner, were nevertheless dependent on the theatrical fashions and styles of the period. With all that Wagner was able to bring to opera in the way of theatrical innovation—and he was a great *avant-gardiste*—he was still a child of the nineteenth-century theater, whereas his musical innovations are timeless. Today, therefore, we can get beyond what the composer was able to imagine in theatrical terms during his lifetime and still remain faithful to his work. Furthermore, the scientific knowledge that we possess today also allows us occasionally to interpret a work beyond the express desires of the author. All of the analytical methods at our disposal, be they Freudian, Marxist or whatever, permit us to scrutinize, under x-rays, as it were, the music and the characters clothed in that music in order to discover what the author reveals of himself through his treatment of those characters in his score.

As stage director, I have taken the liberty of interpreting the legend of the Flying Dutchman, not going against Heine's story and Wagner's treatment of it, but adding to the Wagnerian dramaturgical concept. I view the work as a whole as the dream of the Steersman, who, in a kind of nightmare, sees the events of the opera taking place before his eyes. A young sailor of Wagner's time had to spend ten or eleven months of the year fishing for mackerel out in the North Sea. He naturally dreams of what is awaiting him upon his return home, that is, money and a woman. Given the fact that his horizons are limited to the boat on which he lives eleven months out of the year, the Steersman fixes upon the captain's daughter in his love fantasy. Furthermore, he imagines himself as someone he wishes he were, but cannot be, because he is restricted to life on board the boat—a hunter who roams freely twelve months out of the year on land. Since he is subconsciously aware that his dream is a kind of fantasy projection, he feels a certain uneasiness, an uneasiness which is the fear of the unknown —what really *is* awaiting him in port—intensified by all the shipboard chatter and personified in the figure of the Dutchman.

In Wagner's original concept there is a clash between the real world—the world of Daland's boat, with the Steersman on it, returning to port—and the unreal, legendary world, which is everything surrounding the mythical character of the Dutchman and the idealized, exalted love which Senta bears him through the catalyzing agent of his portrait.

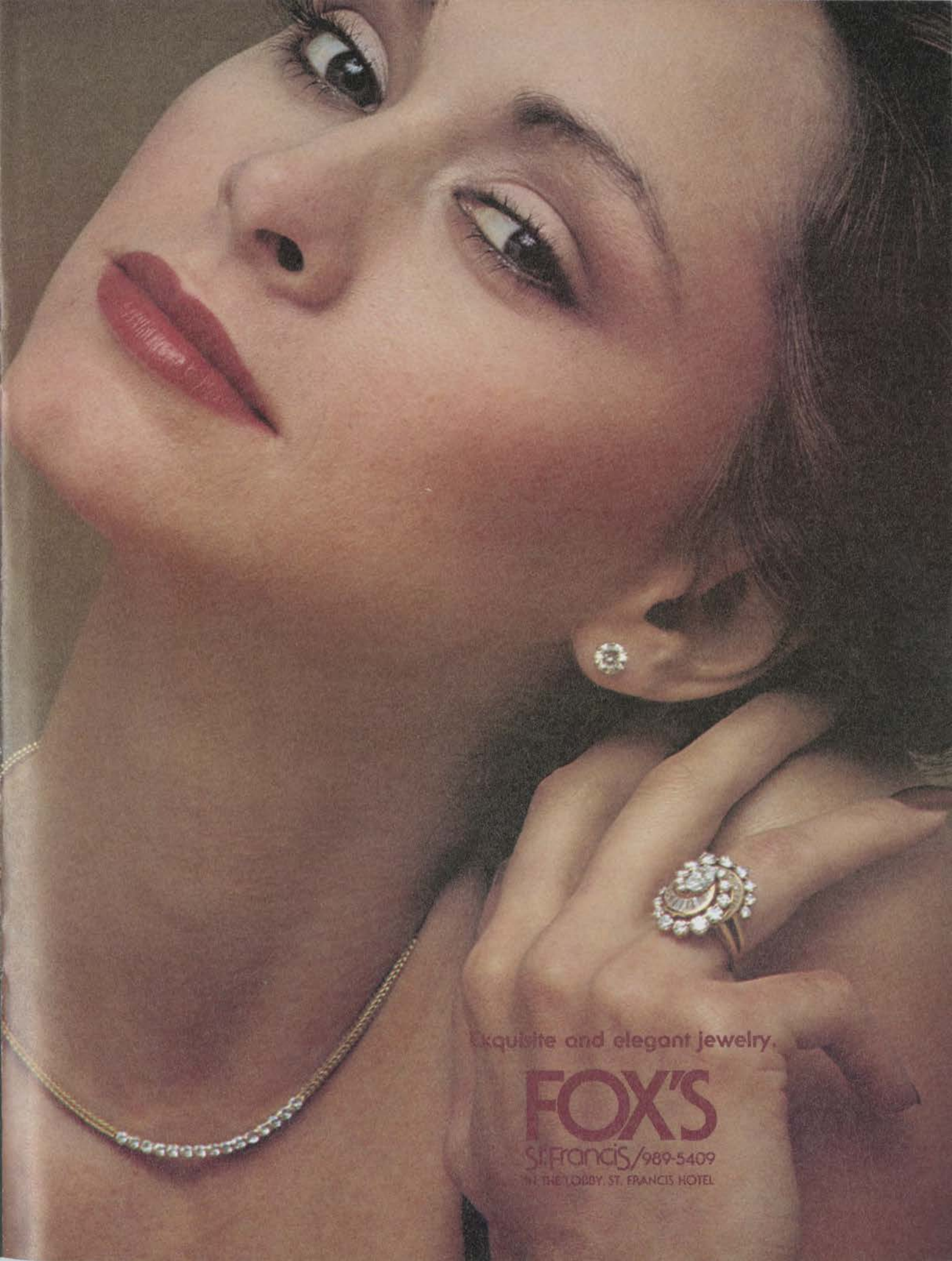
In my concept I make no attempt to analyze the psychology of the Dutchman or to explain the motives behind Senta's behavior. To me, Senta and the Dutchman are complete characters who stand as they are, characters who do not evolve throughout the course of the work because they are creations of the Steersman's subconscience. We are presenting the opera without a break according to Wagner's original wishes. There is another reason for this, however. We are dealing, in my version, with a dream, and dreams have a beginning and an end, but no intermission.



Jean Pierre Ponnelle

Donna Petersen as Mary.

Marius Rintzler as Daland.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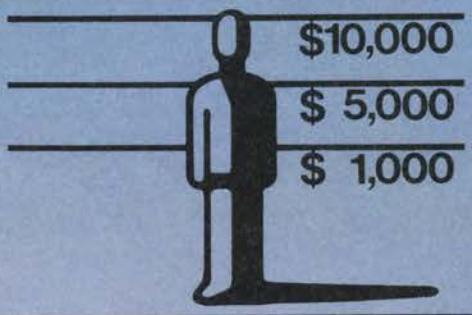

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Romantic opera in three parts by RICHARD WAGNER
Performed without intermission

Der Fliegende Holländer

(IN GERMAN)

Conductor
Christof Perick**

Production
Jean Pierre Ponnelle

Assistant Stage Director
Virginia Irwin

Designer
Jean Pierre Ponnelle

Costume Designer
Pet Halmen

Costumes Executed by
Ray Diffen Stage Clothes

Lighting Director
Thomas Munn

Chorus Director
Richard Bradshaw

Offstage Chorus Preparation
Louis Magor

Musical Preparation
Philip Highfill*

Prompter
Philip Eisenberg

Sound Design
Roger Gans

CAST

Daland	Marius Rintzler
The steersman—Erik	William Lewis
The sleeping steersman	James Bressi*
The Flying Dutchman	Simon Estes
Mary	Donna Petersen
Senta	Marita Napier

Norweigian maidens and sailors

Offstage chorus: the Dutchman's crew

***American debut*

**San Francisco Opera debut*

First performance: January 2, 1843

First San Francisco Opera performance: October 5, 1954

FRIDAY, OCTOBER 12 AT 8:00 (Live broadcast)

TUESDAY, OCTOBER 16 AT 8:00

SUNDAY, OCTOBER 21 AT 2:00

THURSDAY, OCTOBER 25 AT 7:30

SATURDAY, OCTOBER 27 AT 8:00

SATURDAY, NOVEMBER 3 AT 1:30

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

Please do not interrupt the music with applause

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

The performance will last approximately two hours and twenty minutes without intermission

SYNOPSIS/DER FLIEGENDE HOLLÄNDER

PART I

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

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

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

PART II

The townswomen, awaiting the return of their men, are busily spinning, under the supervision of the nurse, Mary, except for Senta, who is daydreaming of the Flying Dutchman, whose legend has always held a strange fascination for her. Mary asks her why she is not working and the other women remark that Senta can afford to be idle since her fiance, Erik, is a hunter who brings game to her each night. Impatiently she bids them to stop their foolish chatter and asks Mary to tell the story of the Flying Dutchman again. The nurse refuses and Senta thereupon tells it herself, with great emotion. Suddenly, Senta proclaims it is she who will redeem him. Erik announces the arrival of Daland's ship in port, and is horrified to overhear her obsession. The women excitedly depart to welcome the crew. When alone, Erik asks Senta if she really means to forsake him and she wonders how anyone could remain unmoved by such anguish as the Dutchman's. Erik then tells her of a vision he has had: a foreign ship bearing Daland and a strange man, of Senta greeting her father and rushing toward the stranger who, embracing her passionately, takes her off to sea with him. Senta's delight with this vision convinces him that it will come to pass. Daland now arrives, accompanied by the stranger. Senta is transfixed by him and his resemblance to the Dutchman of the legend. Daland introduces him and asks both if they agree to marriage. However, neither she nor her suitor take the least notice of him but stand staring mutely at each oher, and Daland finally leaves them alone.

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

PART III

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

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

Seven Years in Dresden

Many of the Ideas which Wagner Was to Implement at Bayreuth Were First Developed During His Time in Dresden, Where He Also Made Personal Associations which Would Affect His Artistic Development

By MARC ROTH

In April of 1842 Wagner arrived in Dresden where he was, in his own words, "a penniless Johnny with glorious prospects and a meaningless present." Seven years later when he left Dresden in a hurry, and under a false passport because of his participation in the May Revolt, his "present" was far from meaningless but he could hardly be thinking of "glorious prospects" since he narrowly escaped arrest only by chance. Yet arriving in Zurich twenty days after his harrowing retreat, Wagner quickly discovered that his fame had preceded him: "To my complete astonishment I have found that I am famous here," he wrote to his friend Theodor Uhlig in Dresden, "thanks to the vocal scores of all my operas, whole acts of which have been frequently performed at concerts and

Lithograph dated about 1841 of the Dresden Court Theatre, built between 1837 and 1841 and the scene of the world premiere of *Der Fliegende Holländer*.

by choral societies." In Dresden Wagner had witnessed the premieres of *Rienzi, Der Fliegende Holländer,* and *Tannhäuser* at the Court Theatre — his first significant operatic successes. When he left Dresden he carried with him the complete score of *Lohengrin,* a text entitled *Siegfrieds Tod* (later to be called *Die Götterdämmerung*), and a prose draft of the libretto for *Die Meistersinger.* In addition to his works staged and created in Dresden, Wagner made personal associations which would greatly affect the course of his artistic development. Much has been made, for example, of Wagner's friendships in Dresden with political radicals such as Michail Bakunin and August Röckel. Likewise, his important musical contacts with Robert Schumann, and especially with his future father-in-law Franz Liszt, continued to receive extensive discussion. Less has been made, however, of Wagner's theatrical associations which were to be no less important. During his stay in Dresden, Wagner first became a noticeable force in the nineteenth-century theatre. His importance in this sphere was best expressed at the beginning of the twentieth century by Bernard Shaw, who spoke of Wagner in the same breath with a Scandinavian dramatist who had also spent a seven-year apprenticeship (1868-1875) in Dresden: "My men," he wrote, "are Ibsen and Wagner. . . . They were the greatest living masters in their respective arts and I knew that quite well." All of Wagner's works for the stage reveal his extensive familiarity with the stage practices of his day and this is one of the reasons why they will always provide a continuing challenge to the theatre. Until he had his own *Festspielhaus* built for him, Wagner's most active period of theatrical involvement was in Dresden at the *Hoftheater.* Many of the ideas which he was to implement at Bayreuth were first developed during his Dresden years.

Most Wagnerian biographers lead us to believe that he took a huge step downward when he left Paris for Dresden— the equivalent of a young hopeful artist unable to make it in New York accepting an offer to have his work performed in the Yukon. Needless to say, Dresden was not Paris, Vienna or Berlin, but neither did it mean artistic banishment. Dresden had been the most important stronghold of German theatre, and given Wagner's artistic interests, he could not have gone to a better place. Unlike the other court theatres in Germany and Austria, Dresden did not discourage the performance of German-language drama. Frederick the Great (1740-1786) of Prussia refused to see a play performed in German, and Augustus the Strong, Dresden's foremost accumulator of art treasures, was also a confirmed Francophile. But following Augustus' death in 1733, the Saxon court began to encourage German-language performances, and later, German drama itself.

Eduard Devrient, Wagner's friend in Dresden and brother-in-law of Wilhelmine Schröder-Devrient, the first Senta.

In her massive survey of baroque theatre, Margarete Baur-Heinhold writes, "if there were no other records, the theatres built in Dresden would be sufficient evidence of the vitality of the interest in the theatre there." Dresden's most impressive edifice, the *Zwinger,* commissioned by Augustus the Strong in 1719, contained stages and sites for every kind of theatrical entertainment, and the adjoining *Neues Opernhaus* designed by the same architect, Danile Pöppelmann, was completed in the same year. During the first half of the nineteenth century, Dresden established its pre-eminence among German theatres largely due to the appointments made by the Intendant, Baron von Lütticahu, who engaged some of the most important people in German opera and drama as his underlings.

In 1819, two years after Carl Maria von Weber was made head of the opera, Ludwig Tieck, then Germany's most prominent romantic dramatist, settled in Dresden where he remained until 1842. While von Weber led the cause of German-language opera, Tieck helped to make Dresden one of the more distinguished of German theatres. He was, for example, one of the few in Germany to recognize the genius of Heinrich von Kleist, and had *The Prince of Homburg* produced in Dresden. After being appointed *Dramaturg* in 1824, Tieck had more Shakespeare produced in Dresden than any German stage had ever attempted. Difficulties with higher ranking members of the theatre establishment forced him to be less active in matters of production than he would have liked, but Tieck used the time to become Germany's greatest authority on theatre. In collaboration with Gottfried Semper, Dresden's most famous architect and Wagner's choice to design the Bay-

continued on p. 90

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	LA VOIX HUMAINE
	GIANNI SCHICCHI
Friday, October 26	ROBERTO DEVEREUX
Saturday, October 27	LA GIOCONDA*
Friday, November 2	LA FANCIULLA DEL WEST
Friday, November 9	LA FORZA DEL DESTINO
Friday, November 16	COSI FAN TUTTE
Friday, November 23	TANCREDI

*Taped from an earlier performance
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KPFA Opera Review with Bill Collins, Melvin Jahn and Bob Rose. September 9, 16, 30, October 14, 28, November 4, 11 all at 5 PM and November 25 at 4:30 PM

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The telephone number 431-4370 may be used by patrons for emergency contact during performances. Before the performance, patrons anticipating possible contact should leave their seat number at the Nurse's Station in the lower lounge where the emergency telephone is located.

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Wednesday, November 7, 1979, 1:30 p.m.
Friday, November 9, 1979, 1:30 p.m.
Wednesday, November 14, 1979, 1:30 p.m.
Tuesday, November 20, 1979, 1:30 p.m.

Special Matinee for Senior Citizens
Friday, November 23, 1979, 1:30 p.m.
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Nilsson to Return in November Concert

One of the most eagerly-awaited events of the 1979-80 music season is the return of famed soprano Birgit Nilsson in a concert at the War Memorial Opera House on Sunday evening, November 18, with Kurt Herbert Adler conducting the San Francisco Opera Orchestra.

Generally considered the greatest Wagnerian soprano of the past two decades, Nilsson last appeared in San Francisco as Isolde during the 1974 season and has not sung in the United States for the last five years, although she has appeared constantly to great acclaim throughout Europe. She will also give a concert at the Metropolitan in New York this November and appear in opera at both the Metropolitan and San Francisco Operas in 1980—*Elektra* in New York and the Dyer's Wife in *Die Frau ohne Schatten* here.

Miss Nilsson's American opera debut was made with the San Francisco Opera as Bruennhilde in *Die Walkuere* in 1956 and she has since sung Fidelio, Turandot, Isolde and all the Bruennhildes here. A native of Sweden, she sang Agathe in *Der Freischuetz* for her debut with the Stockholm Opera in 1946. Her burgeoning career took her to Glyndebourne in 1951, Vienna in 1954 and La Scala in 1958. She has since sung in all the world's leading houses, including many seasons at the Bayreuth festival.

Tickets for her November 18 concert are available now at the Opera Box Office.

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Profiles

CHRISTOF PERICK

Young German conductor Christof Perick makes his American debut with the San Francisco Opera leading Wagner's *Der Fliegende Holländer*. His first engagement was with the Staatsoper of his native Hamburg and in the early 70s he worked at the theaters in Trier and Darmstadt. From 1974 to 1977 Perick was general director for the Staatstheater in Saarbrücken and since then has served in a similar capacity for the Badisches Staatstheater in Karlsruhe. He has appeared as guest conductor at the Deutsch Oper in Berlin, where he led a complete Ring cycle in February and March of this year, at the Hamburg Staatsoper, where his assignments covering the entire German repertoire include a recent *Lohengrin*, and at the Operhaus in Zurich, where he led several performances of *Die Meistersinger* and *Ariadne auf Naxos*. This year he conducts *Salome*, *Ariadne auf Naxos*, *Der Fliegende Holländer*, *Lohengrin* and *Tristan und Isolde* with the Vienna Staatsoper. Perick has appeared in concert with various German orchestras as well as the Orchestre de la Suisse Romande and the Orchestre National de Paris, for which he had led concert performances of Busoni's *Doktor Faustus* and Strauss' *Intermezzo*. In December 1978 he conducted the Vienna Philharmonic and in 1980 will conduct the Berlin Philharmonic and, in a return engagement, the NHK Symphony Orchestra of Tokyo.

JEAN PIERRE PONNELLE

One of the world's most noted directors and designers, Jean Pierre Ponnelle returns for his eleventh season with the San Francisco Opera to stage the premiere of Dallapiccola's *Il Prigioniero* and revivals of *Der Fliegende Holländer* and *Gianni Schicchi*, and as designer of *Così fan tutte*. His productions of *La Bohème*, *Turandot* and *Idomeneo*, introduced to San Francisco audiences in the past few seasons, have drawn international attention. Ponnelle made his American debut as a designer in the Company's 1958 premiere of Orff's *Carmina Burana* and *The Wise Maiden*, returning the following season to design the production for another prestigious American premiere, Strauss' *Die Frau ohne Schatten*. In 1968 he began to take on dual responsibility as director-designer, producing *Il Barbiere di Siviglia* and *Così fan tutte* for the Salzburg festival prior to his American debut in that capacity with the San Francisco Opera in the much admired production of Rossini's *La Cenerentola* in 1969. Local audiences have subsequently seen his productions of *Così fan tutte* (1970, 1973), *Otello* (1970, 1974, 1978), *Tosca* (1972, 1976, 1978), *Rigoletto* (1973), *Der Fliegende Holländer* (1975), *Gianni Schicchi* (1975) and *Cavalleria/Pagliacci* (1976). All of these but *Così* were created for the San Francisco Opera. Recent Ponnelle productions include a Mozart cycle in Cologne, *Don Carlos* and *L'Elisir d'Amore* in Hamburg, the Ring cycle in Stuttgart, the world premiere of *Lear* in Munich, *Pelléas et Mélisande* at La Scala, *Falstaff* at the Glyndebourne festival, *Le Nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte* at the Salzburg festival, *Don Pasquale* at Covent Garden and *La Traviata* in Houston.

MARITA NAPIER

South African-born soprano Marita Napier sings Senta in *Der Fliegende Holländer*, a role she previously performed with the San Francisco Opera during the 1975 season. She made her American debut with the Company in 1972 as Freia in *Das Rheingold*, Sieglinde in *Die Walküre* and Gutrune in *Götterdämmerung* and the following year portrayed Venus in *Tannhäuser* and Chrysothemis in *Elektra*. Local audiences have also heard her in Mahler's 8th and Schönberg's *Gurrelieder* with the San Francisco Symphony under Seiji Ozawa. A leading Wagnerian interpreter, she has appeared at Bayreuth as Sieglinde and Eva in *Die Meistersinger* and has sung the *Walküre* role at La Scala, Covent Garden and opera houses in Geneva, Berlin, Vienna and Florence. In addition to the abovementioned roles, she also sings Elsa, Elisabeth and the *Siegfried* Brünnhilde. Other parts in her German repertoire include Leonore in *Fidelio*, which she has recently sung in Zurich, East Berlin and Vienna, the title role in *Ariadne auf Naxos*, recently performed in Vienna, Florence, Hamburg and Berlin, and the Kaiserin in *Die Frau ohne Schatten*, which she sang for the first time in Hamburg this past January. Miss Napier's Italian roles include Abigaille in *Nabucco*, Leonora in *La Forza del Destino*, Santuzza in *Cavalleria Rusticana*, Tosca and Turandot. She premiered the last role in Stuttgart in 1977 and this summer sang it at the festivals of Verona and Orange. She adds Donna Anna and Salome this year for the Teatro del Liceo in Barcelona.

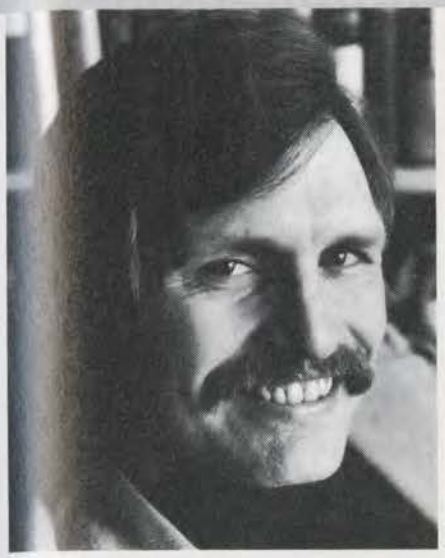
DONNA PETERSEN

In her seventeenth season with the San Francisco Opera, mezzo-soprano Donna Petersen sings Mary in *Der Fliegende Holländer,* a role she performed in the 1975 premiere of the Ponnelle production. Among her 25 roles with the Company are Filipyevna in *Boris Godunov,* Mother Goose in *The Rake's Progress,* Marcellina in *Le Nozze di Figaro,* Mrs. Ill in *The Visit of the Old Lady,* Mrs. Sedley in *Peter Grimes,* Mamma Lucia in *Cavalleria Rusticana* and Grimgerde in *Die Walküre,* a role she has performed the last seven times the opera has appeared on the season's roster. In 1976, among other parts, she portrayed Ada Hawkes in the world premiere of Andrew Imbrie's *Angle of Repose.* Miss Petersen has toured extensively with Western Opera Theater and has appeared with Spring Opera, where she was last heard in the 1974 production of Cavalli's *L'Ormindo.* A performer with the San Diego Opera and the Guild Opera of Los Angeles, she made her highly successful Lyric Opera of Chicago debut in 1974 as Mrs. Sedley, a role she repeated with that company in 1977. She sang 25 concerts during a six-week tour of Australia in 1976, and in 1977 was heard in concert in Vienna, Linz, Wintertur and Venice, among other European cities. Miss Petersen has appeared with the Los Angeles Philharmonic, the Honolulu Symphony, the National Orchestra of Mexico City and the San Francisco and Oakland Symphonies.

SIMON ESTES

Following his triumphant debut at the 1978 Bayreuth festival in the title role of Wagner's *Der Fliegende Holländer* and recent performances in Hamburg and Zurich, bass-baritone Simon Estes returns to the San Francisco Opera for his first American appearances as the Dutchman in the Jean Pierre Ponnelle production. Estes made his local debut in the American premiere of Gunther Schiller's *The Visitation* in 1967, also singing Colline in *La Bohème,* and was heard in the 1972 season in *Aida, L'Africaine* and *Lucia di Lammermoor.* In recent years he has made a series of important debuts: as Oroveso in *Norma* at the Metropolitan Opera, as Arkel in *Pelléas et Mélisande* at La Scala and as King Philip in *Don Carlos* at the Vienna Staatsoper. Earlier this year he appeared in *Die Walküre* in Tulsa, Rossini's *Mosè* in Milan, *Das Rheingold* in Florence and *Il Ritorno d'Ulisse in Patria* in Zurich. He is also known for his portrayals of Boris Godunov and King Mark in *Tristan und Isolde.* Estes has had the privilege of performing William Schuman's *A Free Song* on the gala program inaugurating the concert hall at the Kennedy Center, in the 25th anniversary celebration of the founding of the United Nations in San Francisco, in Beethoven's 9th for the opening of the 1972 Olympic Games in Munich and at the inaugural concert of Giulini's tenure with the Los Angeles Philharmonic in 1978. He was also soloist in the American premiere of Shostakovitch's 14th Symphony with the Philadelphia Orchestra under Eugene Ormandy and has performed with symphony orchestras throughout the world.

WILLIAM LEWIS



In the space of five short months during the 1976/77 season, tenor William Lewis, who repeats his San Francisco Opera debut roles of Erik and the Steersman in the Ponnelle production of *Der Fliegende Holländer*, participated in three important premieres in three internationally famous opera houses. After portraying Frank Sargent in the world premiere of Andrew Imbrie's *Angle of Repose* with the San Francisco Opera in November, he sang Aron in Schönberg's *Moses und Aron* at La Scala in February and Alwa in Berg's *Lulu* at the Metropolitan Opera in March. A stalwart at the Met since his 1958 debut as Narraboth in *Salome*, Lewis has appeared there in over 15 roles, including such varied assignments as Aeneas in Berlioz' *Les Troyens*, Roméo in Gounod's *Roméo et Juliette*, Arrigo in Verdi's *I Vespri siciliani*, Dimitri in Mussorgsky's *Boris Godunov*, Ghermann in Tchaikovsky's *Pique Dame*, Steva in Janácek's *Jenufa* and the Drum Major in Berg's *Wozzeck*, in addition to the standard Italian repertoire. His list of credits encompasses the American premieres of Stravinsky's *Threni* and Orff's *Antigonae* and *Prometheus*, and the New York premiere of Strauss' *Die Frau ohne Schatten*. Lewis' career has also included a three-year stint as a featured singer on the Sid Caesar show on television, numerous performances on the American operetta circuit during the 1960s and a hootenanny musical called *Flatboat Man* for which he wrote the lyrics. Local audiences also remember him as Albert Gregor in the 1976 production of *The Makropulos Case* and as Boris in *Katya Kabanova* the following season.

MARIUS RINTZLER

Bass Marius Rintzler made his American debut with the San Francisco Opera in 1972 as Alberich in the Ring cycle, returning in 1975 to portray Daland in the new Ponnelle production of *Der Fliegende Holländer* and Rocco in *Fidelio* in 1978. During the current season he will again perform the role of Daland. The Rumanian artist is a member of the Deutsche Oper am Rhein, where he has been heard as Leporello, Osmin, Alberich, Bartolo and Bluebeard, among other roles. Equally at home in opera and oratorio, Rintzler has appeared at Covent Garden as Alberich, at the Glyndebourne festival in *Anna Bolena*, *The Abduction from the Seraglio* and, this past summer, Strauss' *Die schweigsame Frau*. At the Edinburgh festival he sang in the Verdi Requiem, which he subsequently performed with the London Royal Philharmonic, and at the Tanglewood festival with the Boston Symphony in the *Missa Solemnis*. Rintzler made his Metropolitan Opera debut during the 1973/74 season in *Götterdämmerung* and was heard in the entire Ring cycle there the following year. During the 1977/78 season at the Met he sang Varlaam in *Boris Godunov* and Baron Ochs in *Der Rosenkavalier*, a role he performed in Houston in February. Recordings for the artist include Busoni's *Doktor Faustus*, Beethoven's *Christ on the Mount of Olives*, Bach's Cantata No. 10, and Handel's *Orlando*, *Ariodante* and *Tamerlano*.

Special Events

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Del Mar School, 105 Avenida Mira Flores, Tiburon. Lectures begin at 8:00 p.m. Series registration is $10.00 ($8.00 for Guild members, students and seniors). Single tickets are $2.50 ($2.00 for Guild members, students and seniors). For information, please call (415) 388-2850.

October 18
LA FANCIULLA DEL WEST
Dale Harris

October 25
ROBERTO DEVEREUX
James Schwabacher

SAN FRANCISCO OPERA GUILD NORTH PENINSULA CHAPTER

Final Preview of the Season

Monday, November 5
COSI FAN TUTTE

Professor Harold Schmidt
Burlingame Public Library
480 Primrose Road

$5.00 per person

Information:

Mrs. Cyril Herrmann 343-2620
Mrs. Arthur Stromberg 347-5319

SAN FRANCISCO OPERA GUILD PREVIEWS

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Rd., at 7:30 p.m. Series registration is $12.00; single tickets are $2.50. For further information, please call (415) 321-9875 or (415) 941-3890.

October 14
ROBERTO DEVEREUX
Arthur Kaplan

October 21
LA FANCIULLA DEL WEST
Dale Harris

A gala "Evening of Opera"—highlights from the current season with Bay Area artists—will take place on October 7 at 7:30 p.m. The gala will be held at the Palo Alto Cultural Center and will have an entrance fee of $3.50.

SAN JOSE OPERA GUILD PREVIEWS

Previews will be held on Friday mornings, from 10:00-12 noon, at the Community Center of El Paseo de Saratoga Shopping Center, corner of Campbell and Saratoga Avenue, in San Jose. Series is open to the public, at a cost of $2.00 per lecture (free of charge to San Jose Opera Guild members). For information, please call (408) 867-0669.

October 19
LA FANCIULLA DEL WEST
Dale Harris

October 26
COSI FAN TUTTE
Arthur Kaplan

UC-BERKELEY EXTENSION LECTURE SERIES

Previews will be given on one Tuesday and ten Monday evenings at 7:00 p.m. in Richardson auditorium, UC Extension Center, 55 Laguna St. (at Market St.), San Francisco. Series registration is $45; single lectures are $5, on a space available basis, payable at the door. For further information, please call (415) 642-4111.

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSI FAN TUTTE

November 12
TANCREDI

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theatre in the Veterans Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.

October 18
LA FANCIULLA DEL WEST
Dale Harris

OPERA EDUCATION WEST

East Bay Friends of the Opera

Previews will be presented by Michael Barclay at St. Procopius Latin Rite Catholic Church, 926 Heart St. (corner

of 8th St.) in Berkeley. Individual admission is $3.50 with a discount series ticket of $18 offering 6 lectures for the price of 5. All lectures are from 8:00 to 9:30 p.m. For further information, please call (415) 848-9583.

October 10
DER FLIEGENDE HOLLANDER

October 22
ROBERTO DEVEREUX

Friends of the Kensington Library

A lecture on Rossini's *Tancredi* will be held by Michael Barclay on Thursday, November 8 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 1979 San Francisco Opera season. Given as a FREE Credit/No-Credit Course (Humanities 121-71) by Eugene Marker every Thursday evening 7:00 to 9:30 p.m. beginning Thursday, September 6. Open to all and located at the City of San Leandro Community Library Center, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

October 18
DER FLIEGENDE HOLLANDER

October 25
LA FORZA DEL DESTINO

November 1
ROBERTO DEVEREUX

November 8
TANCREDI

COGSWELL COLLEGE
OPERA PREVIEW SERIES

Previews will be held at Cogswell College, 600 Stockton (between California and Pine), at 8:00 p.m. Lectures will be given by opera educator Michael Barclay. Series discount tickets for all 6 lectures cost $20; individual admission is $4. Academic credit is available. For further information, please call (415) 433-1994.

October 18
LA FANCIULLA DEL WEST

October 24
ROBERTO DEVEREUX

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 one Tuesday and ten Monday evenings. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan. Series registration is $35; pre-registration desirable. For further information, please call (415) 653-9454 or 658-3679.

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSI FAN TUTTE

November 19
TANCREDI

NAPA OPERA LECTURE SERIES

For the seventh year there will be an eleven-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday afternoon and Sunday series at the San Francisco Opera, will be held on Thursday nights from 7:30-9 p.m. at First Methodist Church, Fifth and Randolph in Napa. Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be $15.00. Individual lectures will be $2.00.

October 17
LA FANCIULLA DEL WEST

October 24
ROBERTO DEVEREUX

October 31
COSI FAN TUTTE

November 7
TANCREDI

November 14
LA FORZA DEL DESTINO

WEST COAST
OPERA SERVICE PREVIEWS

Presented by West Coast Opera Service from 7:30 to 9:30 p.m. (location in Contra Costa County to be announced). The fee for the complete series is $22.00; individual lectures are $2.50. All previews will be given by Ben Krywosz, and will include recordings, filmstrips and printed material. For further information, or to register, please call (415) 825-7825 evenings.

October 15
LA FANCIULLA DEL WEST

October 22
ROBERTO DEVEREUX

October 29
LA FORZA DEL DESTINO

November 5
COSI FAN TUTTE

November 12
TANCREDI

MILLS COLLEGE ALUMNAE ASSOCIATION OPERA PREVIEW SERIES

Previews will be held on the Mills College Campus in Oakland on one Wednesday and nine Thursday evenings at 7:30 p.m. Lectures with slides will be given by San Francisco Opera staff writer Arthur Kaplan. Series registration is $50. For brochure and registration information, please call (415) 632-2700, ext. 256.

October 18
LA FANCIULLA DEL WEST

October 25
ROBERTO DEVEREUX/TANCREDI

November 1
LA FORZA DEL DESTINO

November 8
COSI FAN TUTTE

SOUTH PENINSULA JEWISH COMMUNITY CENTER OPERA PREVIEW SERIES

Previews will be held in the auditorium of the South Peninsula Jewish Community Center, 830 E. Meadow Dr., Palo Alto, at 8:00 p.m. Lectures will be given by opera educator Michael Barclay. The admission for individual lectures is $4.00 ($3.00 for center members). Series discount tickets for $22.00, 6 lectures for the price of 5, are available through the Community Center. For further information, please call (415) 494-2511.

October 15
ROBERTO DEVEREUX

AN ADVENTURE IN OPERA

Radio Station KCSM-FM, 91.1 MHz, Saturdays at 2 p.m. Robert F. Finch, Commentator and Artist-in-Residence, College of San Mateo.

October 13
LA FANCIULLA DEL WEST

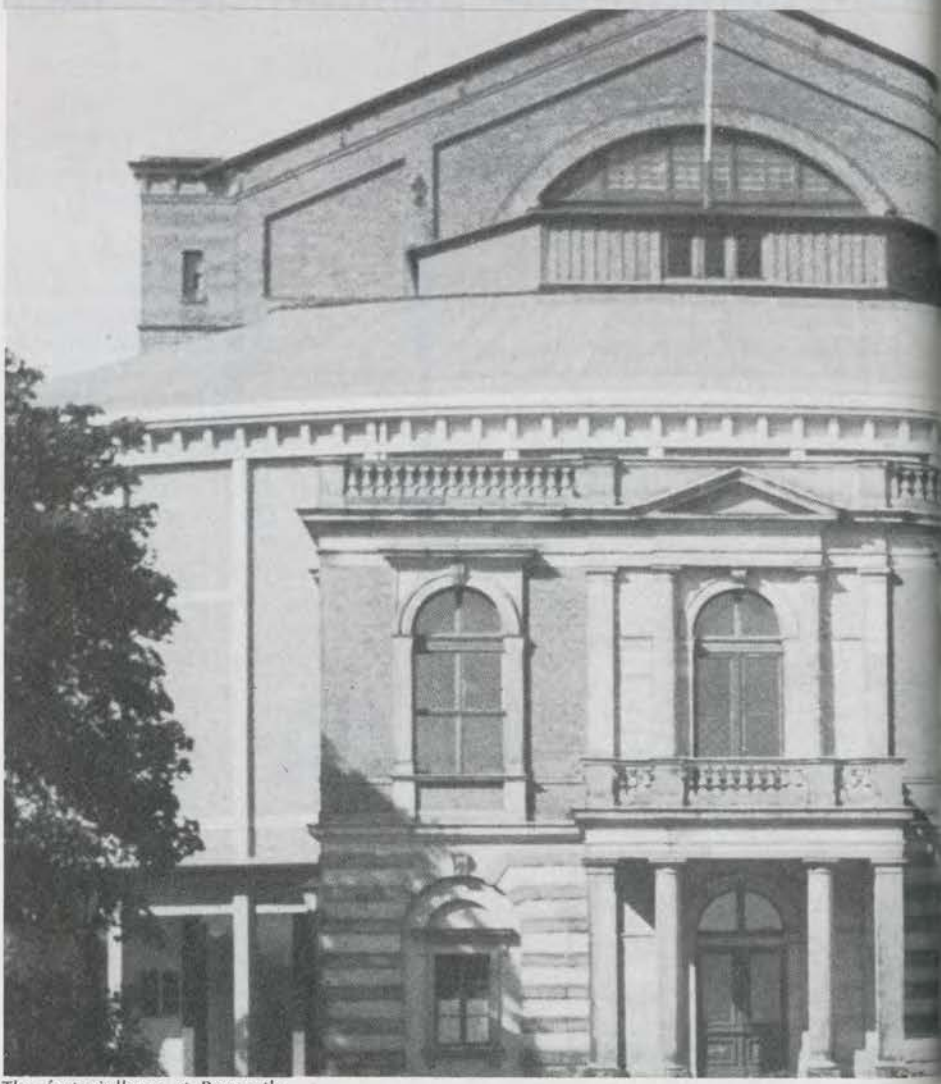
October 20
ROBERTO DEVEREUX

October 27
LA FORZA DEL DESTINO

November 3
COSI FAN TUTTE

November 10
TANCREDI

Seven Years
continued from p. 68



The festspielhaus at Bayreuth.

reuth Theatre, Tieck reconstructed London's Fortune Theatre (the rival to Shakespeare's Globe), which was the first attempt of its kind anywhere. Tieck advocated a return to the "open stage" and in one of his novels described in astonishing detail a performance of *Twelfth Night* on a Shakespearean stage, which became the basis for the attempts to stage Shakespeare authentically in Germany during the 1840s. It should be noted that many of Wagner's ideas about Shakespeare presented in *Oper und Drama* show the effects of Tieck's research and the resulting stagings, many of which took place in Dresden. Had Wagner seen Shakespeare produced in London at the same time, he would have seen poorly staged, bowdlerized versions. Tieck advocated many theatrical ideas which Wagner would later adopt at Bayreuth. For example, he believed that all the elements of production should be supervised by a single autocratic director, and vigorously argued against the school of virtuoso acting, whose operatic equivalent Wagner attacked in his essays.

Tieck left his post as Dramaturg in 1842—the same year that Wagner arrived in Dresden. He was succeeded by Eduard Devrient (1801-1877), whose rise in the German theatrical world paralleled that of Wagner. Like Wagner, Devrient was also a theoretician and practical man of the theatre. His *Geschichte der deutschen Schauspielkunst (History of German Acting)* writ-

ten between 1848 and 1861, is a landmark of nineteenth-century German scholarship. It provides a comprehensive survey of the German theatre and opera from the Middle Ages through the mid-nineteenth century, and contains valuable first-hand accounts of performances.

In his autobiography Wagner writes that Devrient was "the only one with whom I could speak seriously about theatre. . . . I remained in an unbroken, reciprocal friendship with Devrient until my departure from Dresden. His much esteemed work, *Geschichte der deutschen Schauspielkunst,* . . . gave me many rich hours of learning and provided new information about mat-

continued on p. 110

Dancer, Designer, Now Arc
Was Always Infected by A

Photo: Robert Messick.

Surrounded by photographs and memorabilia, Russell Hartley works at cataloguing one of the largest collections of its kind in the country.

by ARTHUR KAPLAN

For years Russell Hartley was a drifting jack-of-all-trades in the decorative and performing arts: dancer, mime, costume repairer, set and costume designer, painter, painting restorer, antique dealer—often hopping from one calling to the other on a moment's notice, whenever whim or finances dictated. Since 1975, however, Hartley has been at one job, to which he devotes himself with tireless dedication and enthusiasm. Hartley is founding director of the 3-year-old San Francisco Archives for the Performing Arts, currently located in cramped basement headquarters in the Presidio branch of the public library at 3150 Sacramento street.

One has the impression that after decades of identity searching, Hartley has found his niche, his purpose in life. "Everything I've done up to now has all seemed to have brought me here," he says with a characteristic soft-spoken intensity. "Everything else was stop and go, or start and stop. The rest was a learning process, but it wasn't an end. It was happening, but I

ivist, Russell Hartley Passion for Collecting

didn't understand how or why or for what purpose. But now I do. I think I'll spend the rest of my life doing this."

"This" means collecting every scrap of information, all the "ephemera," as he calls them, pertaining to the history of the performing arts, especially, although not exclusively, as it relates to the social and artistic life of San Francisco and the Bay Area. The ephemera include newspaper and magazine ads and reviews, performance posters and programs, prints, paintings and photographs of artists, costumes and theater memorabilia . . . the list is endless.

The passion for collecting, a *sine qua non* for all archivists, developed at an early age. "I never could understand, as a child, why there wasn't a place you could go to find out about the history, the traditions." So the young balletomane began keeping yearbooks of the dance—his first and most abiding love—while still a child. In fact, the current San Francisco Performing Arts Archives had as its point of departure and nucleus, the Russell Hartley dance collection.

Although his mother was a violinist with the Walter Damrosch Orchestra ("one of the first women to tour with a professional orchestra") and took him to symphony concerts and gave him the obligatory piano lessons, "it wasn't until I really got interested in ballet that I started being myself," he admits. That interest was aroused by seeing ads for upcoming ballet performances in the newspapers and being enchanted by the "gorgeous people." Russell would save up money and buy tickets on his own. The first company he saw perform was the old Ballet Russe de Monte Carlo. Shortly thereafter, he made the chance acquaintance of Harold Christensen's wife, the dancer Ruby Asquith. "She was teaching in Mill Valley, where we were living at the time. I had created some surrealistic windows for my father's hardware store and she came in to find out who had done them. I had been to a few ballets by then. We started to talk and she encouraged me to take classes. It was go from there."

As a teen-ager Russell studied ballet with Harold and Willam Christensen at the San Francisco Ballet School. Following that, he joined the San Francisco Opera Ballet. "It was during the war years and they were desperate for boys. They would accept almost anybody who could stay vertical. My eyes were poor enough to keep me from the draft and besides, I was working in shipyards, painting submarine dials with luminous paint. It was considered 'war work,' and I was exempted.

"They took me before I was really ready. Since 1933, when it was founded by Merola and Adolph Bolm, the San Francisco Opera Ballet was the resident opera ballet company, in the tradition of the European opera houses. The dancers were under contract to the Opera, but could do a certain number of ballets a year independently. There were special ballet nights at the Opera House, or *Pagliacci*, say, would be performed with a ballet rather than with *Cavalleria*. Escudero was brought in for *El Amor Brujo*, *Le Coq d'or* was done with singers in the pit and dancers on the stage. Also *Coppelia*, *Romeo and Juliet* and the first full-length *Swan Lake* in America were produced under the sponsorship of the San Francisco Opera."

Although Hartley danced with the San Francisco Opera Ballet from 1942 to 1945 and continued to perform with the San Francisco Ballet when it became independent of the opera company in 1943, dancing was by then a

means to an end. "I was really more interested in designing settings and costumes for the ballets. I would dance so that I could get to know all those people and talk to them, and hopefully get a ballet to design."

He did get a large number of ballets to design, especially for Lew and Willam Christensen. "'Jinx' was the first ballet I designed for Lew and it's the only one of the 30 or so I designed which has survived. [It was revived during the 1978 summer season at the Curran Theatre.] It's luck, in a way. If you get to design a good piece, your chances are much better."

Working with the late Jack Pisani, of the San Francisco printing family, Hartley designed the Gilbert and Sullivan productions for the Savoy Opera Company, which performed at the Bush Street Theatre in the tradition of the Old Tivoli. His credits also include a work choreographed by Rosella Hightower for the Markova-Dolin Company.

For the Opera, he had the opportunity to redesign costumes for several ballets. "At the time I was working for Goldstein's [official costumers for the San Francisco Opera from its inception until 1971.] For *Rosenkavalier* in the Jane Berlandina designs, I was put in charge of painting the remade costumes. For the thinner singers, I would just sew them up from the inside; for the heavier ones, pieces had to be put in, and I was hired to paint the pieces to match the other colors. Then they let me do over all the *Aida* ballet costumes one year. It was kind of fun taking the old things apart and putting them on upside down, making them look new."

The opera ballet was the young dancer/designer's introduction to opera. "I immediately liked the opera. I wouldn't say I'd never heard opera before; I'd collected records. But I'd always translated the voice into a vision of the physical specimen. It was very disillusioning to see a 300-pound Violetta, for example. There were exceptions, however. Bruna Castagna, who sang Amneris, was a big woman. But when she was on stage, you would swear she was the most seductive person in the world. It was not just the voice, it was also the stage presence. I don't know how she did it. She sang the Act II opening lying down on a divan center stage, if I remember correctly. To our eyes today the staging might seem old-fashioned, but at that time it was the most wonderful thing I ever saw or heard."

He recalls other artists who made a strong impression on him. "The singers that attracted me the most were the ones that moved the best. Coe Glade moved almost like a dancer as Carmen. And I loved Lily Pons. Everyone said that she sang through her ears and didn't breathe properly, but I just thought she was divine. When she would finish an aria the audience, to a person, would rise to its feet and go berserk. She definitely had something!

"I also remember being terribly impressed by Lotte Lehmann as the Marschallin. Hers was not a voice I understood and *Rosenkavalier* was not the kind of opera I understood, but I was well aware of the fact that I was in the presence of something very special."

A Lehmann performance of *Der Rosenkavalier* in 1945 marked the high point of Hartley's performing career with the San Francisco Opera. He portrayed the flute-playing mime in the levee scene of Act I. "I'm sure Mr. Adler wouldn't remember it," he he chuckles in recollection, "but he was present at the auditions and rehearsals for that role. I didn't even know what I was doing; they told me where I was supposed to go and what I was supposed to do. I was supposed to look at Landi [Bruno Landi, who sang the Italian tenor] and be very intense. During the first rehearsal Mr. Adler started laughing. I got very confused and upset because I thought he was laughing at me—that I was doing something wrong. 'No,' he said, 'No, everything is just right. Do it exactly the way you're doing it.'

"I must have done something right because they would refer to the unnamed mime with the wonderful way with the flute. Landi was very short

and I was very tall; he was always looking up and I was always looking down. It was like a comic duel. Risë Stevens was singing Octavian. She came up to me afterwards and said, 'I would never dare to appear on the same stage with you. Nobody would ever look at me!'

"During those days the opera would give door passes to the ballet on the nights we weren't dancing. And most of the time there were seats to be had, somewhere. It was *wonderful* for a young person with no money for opera tickets. Also, after the opera ballet was over, there were always a few dancers who would stay in the wings to listen to the rest of the performance.

"I remember once in a Wagner opera I had stood for the first two acts and I was ready to leave because I was exhausted. I didn't know that the ballet was needed in Act III as supers. I had to wobble around during the last act, half-dead, in all that heavy Goldstein armor."

What Hartley most enjoyed was seeing how the sets were designed and watching them being made. He got to work closely with Armando Agnini, who staged the vast majority of all the operas produced from 1923 to 1953. The introduction came through Alex Agnini, who worked with Hartley at Goldstein's. "Agnini was nice to me. He knew I was interested in design and would take me aside and show me his stage ideas and how they worked with the set design. His idea of staging was very symmetrical. The chandelier always had to be in the center with the same number of candles on each side. But it was very helpful to me. In your head you can design a beautiful set, but you always have to leave space for the action and see how the action develops in the set. Agnini made that very clear to me. I would have fallen on my face if he hadn't shown me those things."

Gaetano Merola, Agnini's cousin and the general director of the San Francisco Opera at the time, Hartley remembers as a very open and friendly man. "I only knew him from afar. He was sort of like a god, but that's because I was very young and very shy." He did get closer to some of the singers, however, especially those who liked the ballet. "Certain singers were dancers' favorites for this reason, like Lily Djanel and Herta Glaz. Margaret Harshaw would always bring us cakes or something." He fondly recalls the end-of-the-season parties in Los Angeles, which were only for the company members and included comic sketches and musical numbers, with the singers and dancers often reversing roles—"the ancestors of the Fol-de-Rol."

Dancing in the opera ballet and familiarity with the opera house personnel led indirectly to another career. Permitted to stand backstage at the War Memorial, he began to sketch the artists who performed there. "I did armloads of drawings—mainly the ballet, but occasionally I would also draw the opera. The singers moved so slowly that, in one way, you could do more finished drawings. But the ballet was more exciting and challenging. You'd have to hold an idea in your head and finish it at home. The best ones I made into paintings." These finished works, ranging from miniatures to life-size pictures, both drawings and paintings, appeared in galleries in San Francisco and from Florida to Texas to New York.

Although Hartley gave up an active career as a dancer to concentrate on painting and designing, he would occasionally return to the San Francisco Ballet for guest appearances in character roles. For twenty years he performed the Mother Buffoon [now called Mother Goose] in the *Nutcracker*, a role he created in the first full-length performance of that ballet in America in 1944. Although his original costumes and Antonio Sotomayor's original sets have disappeared, he says the configurations for the Mother Buffoon number with the eight buffoonettes, as they were called, cavorting under her skirt, have remained essentially the same.

Meanwhile Hartley, the erstwhile photograph, autograph and toeshoe hound,

continued building his dance collection. After every performance he would scour the aisles, grabbing up huge stacks of extra programs. With such a wealth of materials at hand, he began preparing dance exhibits for the Main Branch of the San Francisco Public Library as early as 1950, already calling himself the San Francisco Dance Archives.

By branching out into the career of art restorer and conservator, he learned new techniques which would later serve him in good stead as antique dealer and archivist. He first put the techniques to use in cleaning and restoring fine paintings, such as "The Man with the Hoe" by Millet, for the Palace of the Legion of Honor, and commercial galleries. The career in art conservation opened yet another door to acquiring works for his swelling dance collection. "People would bring me a painting to be cleaned and would give me something they didn't want. I was always looking for prints and canvases of dancers. That's how I got the Taglioni painting, for example."

Finally, Hartley began preparing and installing ballet exhibits for the Opera House Museum. These came to the attention of Kevin Starr, then City Librarian of the San Francisco Public Library, who suggested he start an official San Francisco Dance Archives at the Presidio Branch of the San Francisco Public Library. Since the summer of 1975 Hartley, soon to be joined by assistant director Judith Solomon, whom he had met when they both were managing antique shops at the Port complex in Mill Valley, have created an amazing exhibition space *cum* archives with CETA funds, which Starr was instrumental in securing.

In three short years the San Francisco Performing Arts Archives ("it became immediately apparent that to raise any kind of money or get any kind of attention, we had to include all of the performing arts") has added immensely to an ever-growing treasure trove of theatrical artifacts and information about a key and fascinating aspect of San Francisco's history.

Hartley feels that California and the San Francisco Bay area have been unrightfully neglected in the overall history of the performing arts in the United States. "Up until now," he states, "everything has been so East Coast oriented. All the research has been done in New York or Boston, so you really get a distorted idea of theatrical life in America. San Francisco has had a fantastic history, and I'm not just talking about since the earthquake. It happened overnight after the Gold Rush. People would discuss the merits of the latest *Giselle* right along with the latest gold strike. By 1855 we had three major dance companies, each performing *Giselle* here. And the same thing happened in opera. Our first opera production was in 1851. We even had an opera ballet —the Llorente family. It's been going full blast ever since."

"Counting the shows at the Main Library, the Opera House [where the Archives has mounted exhibits for all three of the resident companies — opera, symphony and ballet], Old First Church, etc.," Hartley says, with justifiable pride, "we've mounted over fifty shows." They have also proved an invaluable source of information and material for such varying theatrical productions as "Divas of the Golden West," which features a recreation of an 1850 music hall review starring the rival divas, Elisa Biscaccianti and Catherine Hayes (alias Donna Petersen and Corinne Swall) in numbers the singers actually performed, and Lennie Sloan's minstrel show, first performed at the De Young Museum, for which the Archives supplied the source material for the slide projections.

Almost all of the materials which are used in their exhibits come from meticulously compiled annals for every year dating back to 1847. These are stored in an impossibly crowded back room of the Archives and are subject to continuous additions. Hartley is presently hard at work on the volume for 1882, having just completed the one for the previous year. The 1860s is the most mysterious period—the

least well-documented, according to Hartley. "The reason for that is the Civil War, when people were collecting newspapers for early recycling. The same thing happened again in World War II, for which period newspapers are again hard to find. For the early 1850s I have practically every day of every year. Then from the 1870s through the 1920s things are pretty good. We're very bad on the 1930s and 1940s, however. By the war, I was already saving the ballet reviews, but I don't have any of the opera or concert reviews. We're interested in the movie reviews from that period too.

"Each piece, as seemingly insignificant as it is by itself, is valuable as a link in a chain of events. It's amazing how it all fits together. 1876, for example, will look very lean, then all of a sudden you'll run into a bunch of *Argonauts* for that year. For certain of these years you may have two or three publications covering the arts."

The archivists have a nose for the news —or at least for old newspapers. They haunt the local fleamarkets on weekends and have become acquainted with all the dealers. Just recently Hartley came across a set of *San Francisco Chronicles* from 1881-82 which he purchased at the Marin City Flea Market from a woman in San Jose. When the *San Francisco News* went out of business, he got hundreds of bound volumes of the *News* and the *News-Call*.

Since 1975, the Archives has received donations from various sources, including the extensive files of the San Francisco Opera and the San Francisco Ballet. "I've always said, jokingly, that I've been the San Francisco Ballet's wastebasket for years," Hartley grins, "now it's just official." Local impressario Hans Kolmar gave the Archives boxes of materials which were most important for documenting touring companies and concert artists. For its cinema section it acquired the Sid Graumann collection of movie stills. The Archives welcomes any and all pieces — in duplicate, triplicate and even quadruplicate — for its complex cross-filing system.

It just received a suitcase full of memorabilia from the estate of Estrellita, the famous Spanish dancer, who died in the East Bay four years ago well into her 90s. Hartley's face glows with the delight of a scavenger hunter who has just come across unexpected hidden treasure. He is bursting with anecdotes concerning a beloved performer who, as many others have in the past, had gotten under his skin. "Next to Carmencita, she was the most famous Spanish dancer in America, and yet she wasn't even Spanish, she was Jewish! I used to talk to her on the phone—she wouldn't let me see her in person —and she never tired of telling me about the birthday party they gave for her on the top of the pyramids where she danced in the moonlight and was given a necklace from the tomb of Tutankhamen. She manufactured her own perfume, called Estrellita, naturally, down in her basement. When she retired from dance, she became a professional golfer and went around giving golfing demonstrations. She was a wild person, so fascinating, multi-faceted and witty. You know," he pauses, "sometimes the dead ones are more alive to me than the live ones."

Other favorites include Isadora Duncan, whose brother Raymond he knew in Paris ("I could have had her blue drapes, only I couldn't carry them"), Lola Montez ("I've always had a crush on her—we even have a piece of her fan"), and Billy Emerson ("He was the biggest thing in San Francisco from the late 1860 until almost the turn of the century. He was a white man who worked in blackface and was the first San Francisco minstrel to hire black performers").

Still an avid dance enthusiast, Hartley is a walking encyclopedia of the dance troupes which have toured San Francisco since the Gold Rush days. "In the 1850s all of our dancers here were French—the Roussets, the Monplaisirs, the Ravels; in the 1870s everyone was Italian . . . you had Bonfanti, Sangalli, di Rosa, Palladino. Then, when Pavlova came along, everybody had to be Russian. Now, thank god, we're finally

getting to the point where nearly everyone is American."

Questioned about his greatest satisfaction as an archivist, his answer is immediate: "finding a missing date or a missing program; discovering material on somebody who has been eluding me. For instance, the time I came across the first ads for Giuseppina Morlacchi's performances. She's one of my favorite dancers of all times. She was married to Texas Jack, Buffalo Bill's sidekick, and was here during the 1871 Christmas season. When I found her first ads and reviews, I practically wept. And you know what," he adds, beaming like a proud papa, and with a lump in his throat, "she got good reviews."

"I'm still hunting for Karsavina, who was supposed to come here with Vladimiroff in the '20s. I have an ad for a performance at the Civic Auditorium, but I have never found a program or newspaper cutting to prove that she actually did perform here. And the Ronzani troupe. We know they toured America, but we don't know how far West they came. With them, doing small parts, was the young Enrico Cecchetti, later a famous ballet master. It would be fascinating to find documentary evidence of his being in San Francisco in the 1860s.

"The 1910 Pavlova season with the Csar's Dancers was the first good ballet San Francisco had seen since the 1860s," says Hartley, in just one of the thousand engrossing theatrical footnotes he can drop at the twinkling of a toeshoe. "It's interesting to see the reviewers of the time trying to cope with *Giselle* using the vocabulary they had trained themselves to use for, say Siamese twins playing the saxophone, or the girl who tapdanced on her bald partner's head. The variety acts in those days were so bizarre as to defy description. For *Giselle,* they did the best they could and ended up with something like, 'Ya gotta see it to believe it!' "

The archivist puts in a long day, starting at 4:30 or 5:00 a.m., with necessary work around the house. He then spends regular hours at the Archives, which have become longer and more hectic recently due to discussions and proposals for an eventual change of location. "We've been told over and over again that we lack visibility and accessibility. I'm constantly making a print or a drawing as a visualization of how I think the Archives should look."

Hartley hopes that new funding, replacing the CETA monies, which ran out at the end of September, will be forthcoming. Right now Hartley, Solomon and their assistant, Douglas Duke, are paying themselves barely adequate wages from a recent fund-raising campaign. "Leblond [Richard Leblond, president and general manager of the San Francisco Ballet, who heads the Advisory Committee for the Archives—currently at work on its budgetary needs and grant applications to fill those needs] doesn't want us to work with what he calls 'spit and baling wire,' but in a professional way. Leblond is an amazing man; he's so sensitive to the need for this kind of thing. He *gives* his time, you know. I can't say enough in praise of him. I don't know what would have happened to us without him."

All this planning for the future, in addition to the full-time work of maintaining the Archives, leaves Hartley with little time or energy for attending performances, a fact he much regrets. He becomes so deeply involved in his labor of love that he admits to occasionally losing his sense of identity. "Sometimes I don't know who I am. I feel that all these people," he says with a wave in the direction of the myriad tomes in the Archives, "are extensions of myself, in a way. I don't know why I'm especially attracted to certain performers. It makes me think of reincarnation. Things happen to trigger your imagination. Sometimes I'll be walking along the street at night and I'll feel the presence of someone. You begin to half-hear conversations. Then you can almost hear the staccato clicking of the dancers heels as they come out of the Old Tivoli Theatre. . . ."

Sweeney Todd and Books in Gift Shop

Books and *Sweeney Todd* aprons are among the fastest-selling items in the San Francisco Opera's Gift Shop, located on the south mezzanine level of the Opera House and open before every performance and at each intermission during the current opera season.

Choices of books are fairly eclectic, ranging from the new and rare hardbound second volume of Julian Budden's *The Operas of Verdi* to paperback biographies of Fats Waller, George Gershwin and Cole Porter. For those interested in starting a basic library, the shop stocks both *Milton Cross Complete Stories of the Opera* and its sequel *More Stories of the Complete Operas*. There are also paperback art book editions of *French Opera Posters* and *Old Opera Stars in Historic Photographs*.

The *Sweeney Todd* aprons are based on the new Broadway show of the same name which tells the rather grisly tale of a London barber who butchers his customers and turns them over to his lady-friend Mrs. Lovett who, in turn, makes meat pies out of them in her kitchen!

All profits from the Opera's Gift Shop, which is staffed by volunteers, benefit the San Francisco Opera. The store is suggested by opera officials as a good place for patrons to use for their Christmas and Holiday gift shopping.

In addition to more expensive gifts there are such "stocking stuffer" items as post-cards and note-cards, costume jewelry, T-shirts, opera buttons, mugs, key rings and gift copies of the elaborate souvenir program for last fall's Anniversary Gala.

In San Francisco, The Hills Are Alive With The Sound of Music

One fine spring day, as the Civic Light Opera moved into its forty-second continuous season of entertaining theatre audiences, a group of Bay Area high school students gathered in Ghirardelli Square to do some entertaining of their own.

They were the "stars" of a Celebration of Musical Theatre, presented in association with Ghirardelli, by Civic Light Opera, the latest example of its long history of community involvement.

So, on that mild May day, a group of bountifully talented young people sang, danced and did production numbers which they had chosen and carefully prepared from such classic musicals all of which had originally been produced in San Francisco by CLO.

A large and happy audience enjoyed the intelligence and enthusiasm that these young people brought to their performance. So much so that Civic Light Opera and Ghirardelli Square plan to make the Celebration an annual event.

Civic Light Opera's "run" at Ghirardelli Square was one example of the organization's long community involvement. Another one occurred in September when "42 Hours of Dancin' " was presented on an open air stage outside of the Hyatt on Union Square to note the arrival of Bob Fosse's production of "Dancin' " at the Orpheum Theatre.

The first hour of the forty-two—noon on Tuesday, September 4th—was led out by charming, red-haired Gwen Verdon, perhaps the most extraordinary dancing star on Broadway today. Miss Verdon's downbeat set more than fifty widely varied dance groups into whirling, spinning, leaping and tapping motion.

In San Francisco, the hills really are alive with the sound of music . . . and singing . . . and tap dancing. . . .

An Appeal to the Skinny Cats of San Francisco

The fat cats have done their part. Over 5800 of them have already come up with $35 million to build the new Performing Arts Center.

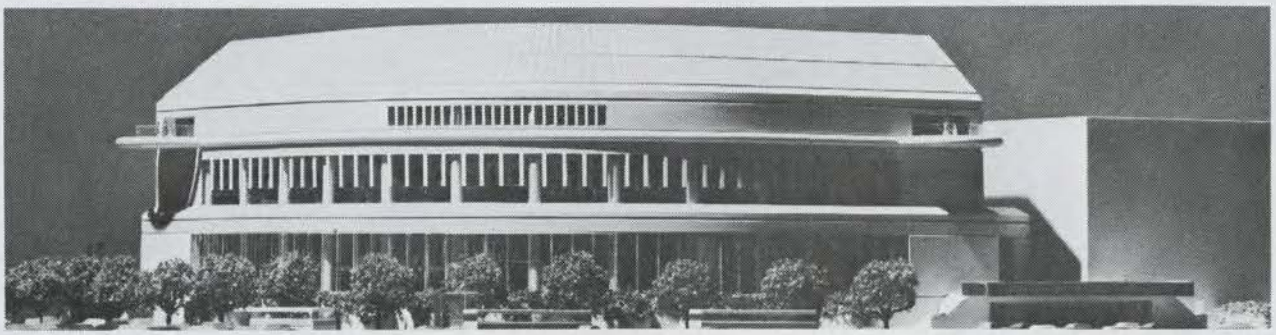
But it isn't quite enough, and rather than go back to them for the last $2 million, we turn to you and all the citizens of the San Francisco Bay Area. We want you to participate. We want you to have a stake in what our community is doing for opera, symphony, jazz, theater, film, ballet, and the other performing arts.

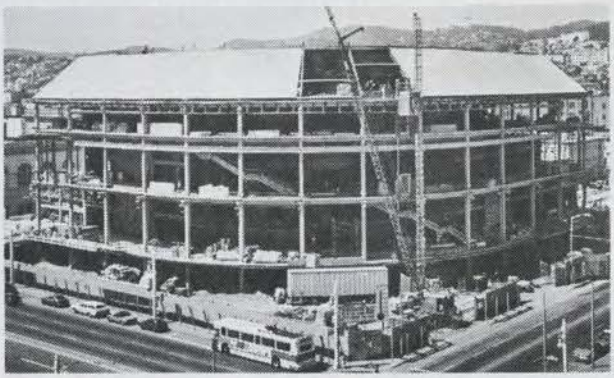
We want you to send in a contribution to help finish the job.

No one, fat or skinny, gets a button, a t-shirt, a card, a membership, or a favor. All you can get is a good feeling, a feeling that will last a long time. You will have the special satisfaction of contributing to the health and well-being of this city.

History proves it is the arts as much as anything else that make a city a happy place to live. And history also proves this is true for the fat cats as well as the skinny cats, and all the rest of us in between.

Join us. Tell your friends and family. Send in the contribution you feel you can afford.





Early in 1978, Mayor George Moscone led the groundbreaking ceremony for San Francisco's new Performing Arts Center. The Opera House addition is already finished. Within a year the new Concert Hall, the garage, rehearsal facilities, and the rest of the project are scheduled for completion.

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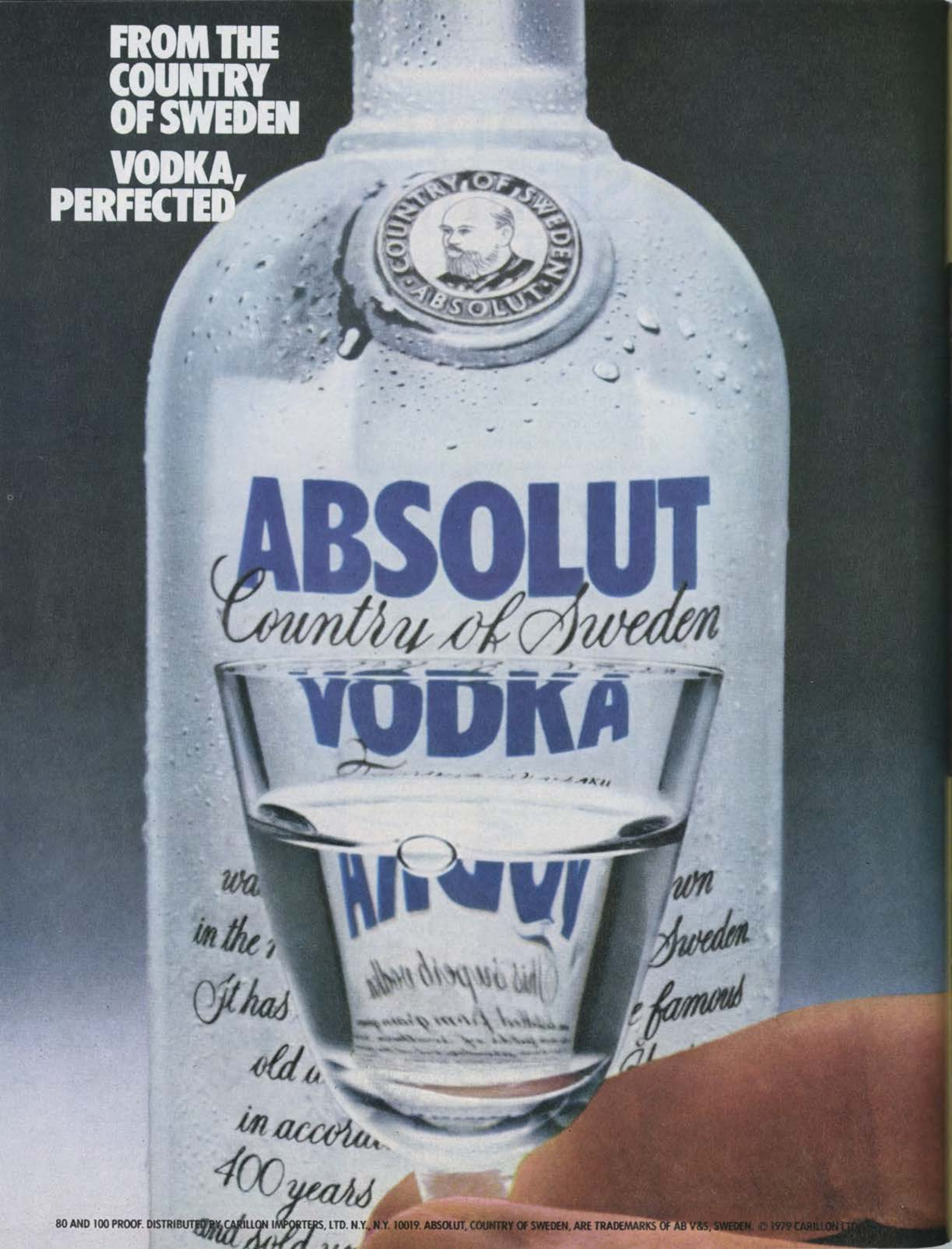
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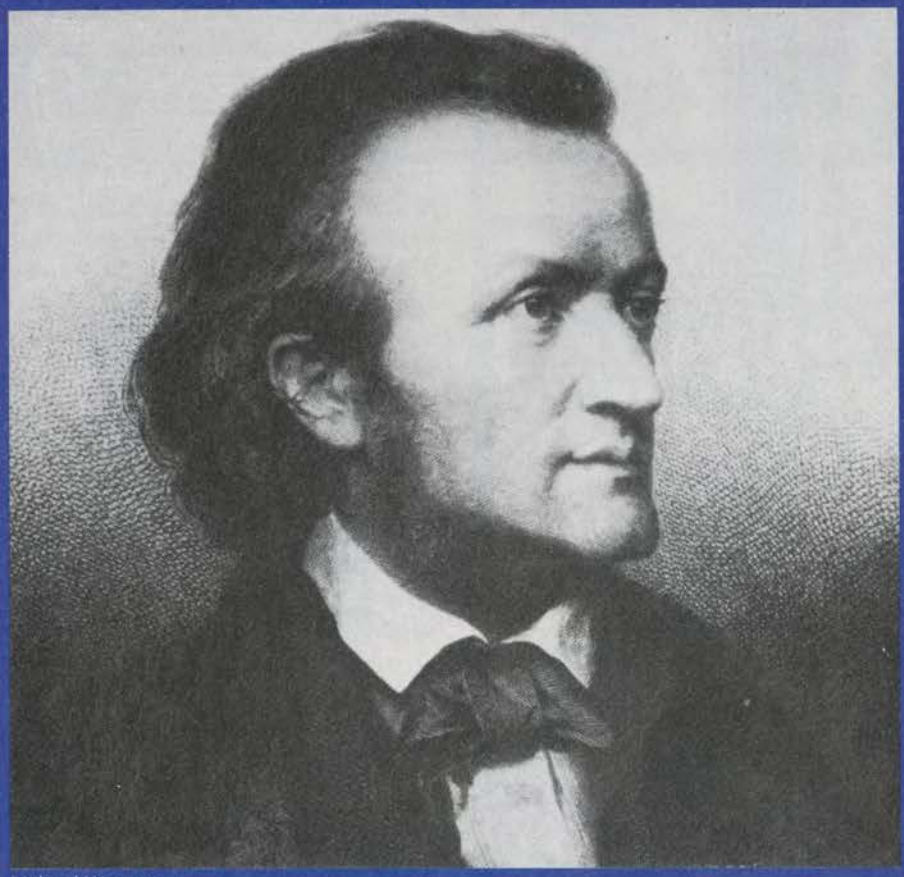
A Man of Massive Ego

Like the Dutchman, Wagner Lived on the Wings of The Storm



Richard Wagner.

By JOHN ARDOIN

It has been said that more has been written and published about Christ, Napoleon and Wagner than of any other men who ever lived. Without doubt, Wagner would have approved of being linked with the Lord and the Little Corporal; it implies an estimate of his worth which tallied with his own. He was a man of massive ego, a willful personality and questionable morals. Wagner's life was fascinating in the extreme, and his complex art going beyond music and inspiration into realms of philosophy and sociology. He wrote words as prolifically as he wrote notes, and there are ten volumes of prose which contain his ideas on art, politics, race and a host of other subjects. Is it any wonder so much space and ink have been spent on him?

But, if we could narrow Wagner the musician down to one passionate pursuit, it would have to be his fervent efforts to create what in German he called "Gesamtkunstwerk," an impressive word meaning a total art work or experience. In other words, opera to him was not a matter of music or even music plus drama. It was, rather, a state of mind, a forum in which all arts were united in one grand synthesis. Since Wagner was one of the comparatively few composers in the history of opera to act exclusively as his own librettist, and probably the only one to do so with consistent success, he was well on his way to achieving his ideal early in

his career. Later he would become a conductor, stage director and lighting designer.

Still, he wanted more control. Wagner knew the conventional theater of his day was incapable of dealing with his unconventional operas and artistic visions. He knew that only in a theater created to his specifications could his work be fully understood. He erected this festival house in a small town named Bayreuth, which was located to the north of Nuremberg. The cornerstone was laid in 1870, when Wagner was fifty-seven; the first operas were given in it six years later.

The theater capitalized on electrical lighting for stage effects, for the first time in the history of opera an audience sat in the dark to witness a performance, and it was the first opera house in which the orchestral players were hidden out-of-sight in a sunken, partially covered pit. Inaugurating the house and the Bayreuth festival in the summer of 1876 was the first complete performance of Wagner's cycle of four works entitled *Das Ring des Nibelungen,* based on ancient German folk sagas of gods and mortals in conflict over power and gold. By the end of the century, Bayreuth had become a shrine, and those attending performances there (given after Wagner's death by his iron-willed widow Cosima, and later by Wagner's son Siegfried and his grandsons Wieland and Wolfgang) came as pilgrims to worship at an operatic fountainhead.

Wagner's career as opera's superman did not begin in a spectacular manner, however. Like Verdi, he hardly suggested at first the profound influence he would later have on all phases of opera. Wagner came from an undistinguished background, and his early musical training was hit-and-miss; Wagner was more self-taught than not. But the fact that he rose above his sketchy musical education is only one example of the man's extraordinary perseverance and determination to succeed. After leaving school, he obtained a job for a short while as a chorus master in a provincial German opera house. During the next years he wrote a large body of piano music rarely heard today as well as several overtures for orchestra.

At twenty he began work on his first opera. Entitled *Die Feen (The Fairies),* it was not performed during Wagner's lifetime. His second work, *Das Liebesverbot (Forbidden Love)* hardly fared better; it was withdrawn after only two performances. His first success came with his third try—*Rienzi*—a long, entangled five-act work which continually goes for the big gesture: triumphant noises, calls to arm, pompous dramatic posturing. It offers little sense of character or cohesiveness of plot.

Yet, this was the age of Meyerbeer, and the Meyerbeerian echoes and stance of *Rienzi* helped Wagner finally to find a public. It was a public, however, which he shortly confounded by his next work, *Der Fliegende Holländer (The Flying Dutchman).* That he moved from the outer pageantry and inner emptiness of *Rienzi* to so probing a psychological study as *Dutchman* is more than a giant step; it is a miracle. But greater strides were to come as Wagner moved past *Dutchman* to *Tannhäuser* and *Lohengrin,* arriving at the brink of the major work of his career, *The Ring.*

For it he perfected a system he had begun exploring at the time he wrote *Dutchman,* a musical superstructure which enabled him to develop long narrative scenes in a more integrated style than had been possible with recitatives, which had carried the burden of operatic story-telling since before the time of Handel. Wagner accomplished this instead with *leitmotifs,* a musical phrase or theme which symbolized an emotion, character or object. Depending on who is counting, there are from seventy to one hundred of these used in *The Ring.* They stand for, to cite a few, "redemption," "renun-

ciation," "resentment," "Siegfried's sword," "friendship" and so forth. Refining this system beyond the simple level of one theme per object or character, Wagner took a basic melodic idea and, in some cases, developed over a dozen mutations of it to fit varying dramatic circumstances.

Complicating the textures of his operas, Wagner's tremendous contrapuntal ability allowed him to weave two, three or more of his motifs together depending on who was speaking, what they were saying and who they were talking to or about. Yet it was not Wagner's intent to use these *leitmotifs* either alone or in clusters only to produce a Pavlovian response from his listeners. He did not even think it was particularly important if an audience could identify or separate the themes, which he called "musical reminiscences and presentiments."

Instead, it was Wagner's wish that these motifs conjure an idea or mood rather than a specific picture. He also no doubt hoped that once a theme was established, a listener would sense that the fortunes of a character were changing as their tune changed, and was linked with other tunes. It is very important to remember that it is the orchestra which presents and develops the *leitmotif* in Wagner's operas; rarely are they sung. This meant, of course, a major step for the orchestra; rather than being along for the ride, in a Wagnerian orchestra the players are an active voice in the drama.

Naturally, this system was firmly rooted in Wagner's "Gesamtkunstwerk" theory; it was a further means of unifying and creating the total theater he so energetically pursued. But theory is no guarantee of art. It is Wagner's extraordinary musical imagination plus the wizardry with which he combined theory, practice and inspiration which created a work—*The Ring*—which is not only singular in the history of opera, but in the history of Western art.

There were bound to be revolutionary side effects to this achievement. Wagner's harmonic language was by instinct and preference highly chromatic, that is, it tended not to remain within a key center or within related keys. (His entangled harmonies also resulted from his combining of many different types of motifs.) As a result, the Wagnerian operas abound in harmonic complexities which eventually became partially responsible for the break-up of the tonal system (within which music had functioned since the Renaissance) than any other single factor. This had resounding repercussions not only in the world of opera, but in all music from symphonic to chamber.

The Ring occupied Wagner on and off for twenty-one years, and its composition was twice interrupted to produce other operas, first the romance *Tristan und Isolde* and then his only comedy *Die Meistersinger von Nürnberg*, a work which confirms tonality as much as *Tristan* denies it. Only one opera followed the completion of *The Ring* before Wagner's death in 1883, and that was the mystical "festival play" entitled *Parsifal*. The journey from *Dutchman* to *Parsifal* is undeniably one of the most audacious and arduous ever undertaken in any of the arts. And yet looking backward to *Dutchman* we can grasp some of the inevitability of Wagner's dramatic stride, for there are moments in *Dutchman* (particularly the first-act monologue "Die First ist um") which would not be out of place in earlier sections of *The Ring*.

By Wagnerian standards, *Dutchman* is a short work, especially when performed in Wagner's original one-act design. It is a work which many do not realize was partially drawn from experience, which accounts for the realistic manner in which Wagner evokes the sea in both its surge and its calm. In July 1839, he and his family were on their way to London from Riga, when a violent storm arose and the ship was forced to seek refuge on the Norwegian coast. Wagner described the incident and its influence in his autobiography.

"How relieved I was to behold that far-reaching rocky coast towards which we were ebbing, driven at such speed! A Norwegian pilot came to meet us in a small boat, and with experienced hand, assumed control of the Thetis [the name of the Prussian-owned vessel], whereupon in a very short time I was to have one of the most marvelous and most beautiful impressions of my life. What I had taken to be a continuous line of cliffs turned out on our approach to be a series of separate rocks projecting from the sea. Having sailed past them, we perceived that we were surrounded, not only in front and at the sides, but also at our back, by these reefs, which closed in behind us so near together that they seemed to form a single chain of rocks. At the same time the hurricane was so broken by the rocks in our rear that the further we sailed through this ever-changing labyrinth of projecting rocks, the calmer the sea became, until at last the vessel's progress was perfectly smooth and quiet as it entered one of those long sea-roads running through a giant ravine—for such the Norwegian fjords appeared to me.

"A feeling of indescribable content came over me when the enormous granite walls echoed the hail of the crew as they cast anchor and furled the sails. The sharp rhythm of this call clung to me like an omen of good cheer, and shaped itself presently into the theme of the seaman's song in my *Fliegende Holländer*. The idea of this opera was, even at that time, ever present in my mind, and it now took on a definite poetic and musical color under the influence of my recent impressions."

To experience, Wagner added the history of the Dutchman—the Captain of a phantom ship who is condemned to sail through eternity until redeemed by a woman's love—as recounted by

the poet Heinrich Heine in one chapter of his book *Memoirs of Herr von Schnabelewopski*. Heine, of course, did not create the legend, but he was Wagner's initial source, and it was Heine who introduced the idea of redemption into the saga. Wagner picked up on this at once, and preceded to embroider the tale to an elaborateness which takes it far beyond mere storytelling, however effective.

"The figure of the Flying Dutchman," Wagner wrote in a pamphlet entitled "A Communication to My Friends," is a mythical creation of the folk: a primal trait of human nature speaks out from it with heart-enthralling force. This trait, in its most universal meaning, is the longing for rest from amid the storms of life. In the blithe world of Greece we meet with it in the wandering of Ulysses and his longing for home, house, hearth and wife: the attainable and at last attained reward of the city-loving son of ancient Hellas. "The Christian, without a home on earth, embodied this trait in the figure of the Wandering Jew, for that wanderer, forever doomed to a long-since outlived life, without an aim, without a joy, there bloomed no earthly ransom; death was the sole remaining goal of all his strivings; his only hope, the laying down of his being."

As critic Charles Osborne has stated, "it is curious that Wagner should have discovered elements of the Wandering Jew in the Dutchman myth, but in a sense it is understandable, for to him the Jew was someone greatly in need of a redemption which, in the Christian world, he could never find." And in this concept we find yet another broad link in Wagner's career, for *The Dutchman* embodies the composer's earliest thoughts on the character and dilemma of the Wandering Jew, just as Kundry in his final work *Parsifal*, represents his mature attitude on the subject.

The big difference in the two, of course, rests with Heine's concept of redeeming love, which Osborne feels is not only "a creative leap into the world of Goethean 'Ewig-weibliche,' but also anticipates Ibsen in creating the 'new woman.'" Wagner himself tells us as much by pointing out that the woman sought by the Dutchman is "no longer the home-tending Penelope of Ulysses, as courted in the days of old, but the quintessence of womankind; and yet the still unmanifest, the longed-for, the dreamed-of, the infinitely womanly woman . . . the woman of the future."

But there are more symbols involved here than those articulated by Wagner in his writing, and more autobiography comes into play than a raging storm in the North Sea. We do not have to stretch far to see the Dutchman as also the Wandering Artist, as Wagner himself, searching for an artistic harbor, and at this point willing to accept his wife Minna as his great love (as a matter of fact, in his first sketch for *Dutchman* the heroine is named not Senta but Minna). Yet how very much more relevant the idea of Wagner as the Dutchman appears when we realize, with the hindsight of history, that Minna was only a port in the storm, that Wagner's ultimate redemption through love would come from Cosima, the daughter of his old friend Franz Liszt and the wife of his disciple Hans von Bülow.

Like the Dutchman, Wagner lived on the wings of the storm, "swept by many internal tempests," as Liszt put it. But then, Romantic artists tended to identify with stormy emotions and fate. On a seascape by Victor Hugo he scrawled the worlds "Ma destinée," while Shelley called on the West Wind to "Lift me as a wave, a leaf, a cloud!" He called himself "One too like thee—tameless, and swift, and proud." Wagner would have understood, not only the simile, but the overriding preoccupation with self, for that is as much a fixed point for the Dutchman as any other facet of his makeup.

1979 San Francisco

September

Code letters indicate subscription series

October

Recital
JOSE CARRERAS
Sunday, October 7,
8 PM
Opera House

San Francisco Opera
FAIR
Sunday, October 28,
Noon to 6 PM
Opera House

November

San Francisco Opera Guild
FOL DE ROL
Monday, November 12, 8 PM
Civic Auditorium

Concert
BIRGIT NILSSON
Kurt Herbert Adler,
conducting
San Francisco Opera
Orchestra
Sunday, November 18, 8 PM
Opera House

***Family-priced matinee with special cast*

	Monday	Tuesday
September		
	10	Pelléas et Mélisande 8 pm, *A,B* 11
	17	Don Carlo 8 pm, *A,C* 18
	24	La Gioconda 8 pm, *B* 25
October	1	Elektra 8 pm, *A,B* 2
	8	Triple Bill 8 pm, *A,C* 9
	15	Fliegende Holländer 8 pm, *A,C* 16
	22	La Fanciulla del West 8 pm, *A,C* 23
November	29	Roberto Devereux 8 pm, *A,C* 30
	5	La Forza del Destino 8 pm, *A,B* 6
	Fol de Rol Civic Auditorium 8 pm 12	Così fan tutte 8 pm *A,B* 13
	19	Tancredi 8 pm, *A* 20

Opera Calendar

Wednesday	Thursday	Friday	Saturday	Sunday
		Opening Night La Gioconda 7 pm, *A* 7	Pelléas et Mélisande 8 pm, *J,K* 8	Park Concert 2 pm 9
La Gioconda 7:30 pm, *D,E* 12	13	Pelléas et Mélisande 8 pm, *G,H* 14	Don Carlo 8 pm, *J,L* 15	La Gioconda 12:30 pm,*M,N* 16
Pelléas et Mélisande 7:30 pm, *D,F* 19	20	La Gioconda 8 pm, *G,H* 21	Don Carlo 1:30 pm, *X* 22	Pelléas et Mélisande 2 pm, *M,N* 23
Don Carlo 7:30 pm, *D,F* 26	27	Elektra 8 pm, *G,I* 28	La Gioconda 8 pm, *J,L* 29	Don Carlo 2 pm, *M,O* 30
Triple Bill 7:30 pm, *D,E* 3	4	Don Carlo 8 pm, *G,I* 5	Triple Bill 8 pm, *J,L* 6	Elektra 2 pm,*M,N* Carreras Recital, 8 pm 7
10	Elektra 7:30 pm, *D,F* 11	Fliegende Holländer 8 pm, *G,H* 12	Elektra 8 pm, *J,K* 13	Triple Bill 2 pm, *M,O* 14
La Fanciulla del West 7:30 pm, *D,F* 17	18	Triple Bill 8 pm, *G,I* 19	La Fanciulla del West 8 pm, *J,K* 20	Fliegende Holländer 2 pm, *M,N* 21
24	Fliegende Holländer 7:30 pm, *D,E* 25	Roberto Devereux 8 pm, *G,I* 26	La Fanciulla del West 1:30 pm, *M,O* Fliegende Holländer 8 pm, *J,L* 27	Opera Fair 12 pm, to 6 pm 28
La Fanciulla del West 7:30 pm, *E* 31	1	La Fanciulla del West 8 pm, *G,I* 2	Fliegende Holländer 1:30 pm, *X* La Forza del Destino 8 pm, *J,K* 3	Roberto Devereux 2 pm, *M,O* 4
Roberto Devereux 7:30 pm, *D,F* 7	8	La Forza del Destino 8 pm, *G,H* 9	Così fan tutte 1:30 pm, *X* Roberto Devereux 8 pm, *J,L* 10	11
La Forza del Destino 7:30 pm *D,F* 14	Roberto Devereux 7:30 pm *E* 15	Così fan tutte 8 pm *G, H* 16	La Forza del Destino 1:30 pm, *X* Tancredi 8 pm, *J* 17	Così fan tutte 2 pm, *M,O* Nilsson/Adler Concert, 8 pm 18
Così fan tutte 7:30 pm, *D,E* 21	La Forza del Destino 8 pm Thanksgiving 22	Tancredi 8 pm, *G* 23	Così fan tutte 1:30 pm** Così fan tutte 8 pm, *J,K* 24	La Forza del Destino 2 pm, *M,N* 25

Seven Years
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ters with which I am now actively concerned." Devrient, whose official title was *Oberregisseur für Schauspiel und Oper* (Head Director for Drama and Opera), also had his feet in both music and theatre. He began his career as a singer in Leipzig and when his friend Felix Mendelssohn, a leader of the nineteenth-century Bach revival, conducted a performance of St. Matthew's Passion, Eduard Devrient was his Christ. His theatrical connection was likewise of high pedigree. He was a nephew of Ludwig Devrient, one of Germany's greatest Shakespearean tragic actors of the early nineteenth century, whose passionate-virtuoso style was often compared to that of his English contemporary Edmund Kean. Eduard, along with his elder and younger brothers, who also were actors, dominated the Dresden theatre through 1850. Carl (1797-1872), the elder nephew, modeled his style after his uncle and excelled in heroic roles. He was also the husband of Wilhelmine Schröder-Devrient, who took the principal soprano roles (Adriana in *Rienzi*, Senta in *Der Fliegende Holländer*, Elisabeth in *Tannhäuser*) in the three Wagner operas produced in Dresden. Emil (1803-1872), the younger brother was the most highly regarded talent among Ludwig's three nephews. Exceedingly handsome, he carried on the Weimar classical style of polished and highly mannered acting. His most famous role was Hamlet, and he was the first German actor to play this role in London. It is interesting to note that the conflict which raged over approaches to acting in nineteenth-century Germany, and an issue about which Wagner had great concern, was epitomized in the three Devrient nephews. Eduard, caught between the passionate intensity of his elder brother, and the polished manneristic style of his younger brother, was an advocate of the "natural style" which his predecessor Tieck had tried to encourage in Dresden. Eduard was also a believer in a unified, well-conceived and rehearsed production, and he found a strong ally in Wagner for his ideas on acting and staging.

Wagner often sought Devrient's opinion of his works, both during the time when he was *Kappelmeister* in Dresden and afterwards when he had to go to greater lengths to get his works to his former colleague. While in Dresden, Devrient read drafts and completed versions of *Lohengrin* and *Tannhäuser*. He was also one of the first to read *Siegfrieds Tod*. Later Wagner sent him completed texts of *The Ring*, *Die Meistersinger* and *Tristan und Isolde*. Wagner wanted Devrient to produce *Tristan* but their arguments over the work finally led to an unreconcilable breach.

Devrient's responses to Wagner's works are still instructive, and many of his suggestions were incorporated into subsequent drafts. When Wagner first showed him the prose sketch for *Siegfrieds Tod*, Devrient was skeptical, but when he heard the completed poem his response was entirely different: "The man is a poet through and through — *Siegfrieds Tod* is a beautiful work." According to Curt von Westernhagen, Devrient made a crucial suggestion which helped to turn the *Death of Siegfried* into *The Ring*. He pointed out that the quarrel between Siegfried and Brünnhilde which results in the hero's death would be better understood if the spectator could see them in their previous, unclouded relationship. Later when Wagner completed the text of the tetralogy he sent a copy to Devrient, who had left Dresden to become the *Intendant* in Karlsruhe, where he put on productions of *Lohengrin*, *Tannhäuser* (42 performances!) and *Der Fliegende Holländer*. Devrient thought *Das Rheingold* was an interesting poem, but he wondered how it could be performed convincingly since it required so much outlandish theatrical machinery. Other men of the theatre who were Wagner's

admirers, including George Bernard Shaw and Adolphe Appia, later would have the same reaction to the performance itself. *Siegfrieds Tod* was still Devrient's favorite: "It is naturally theatrical," he noted in his diary, "like *Der Fliegende Holländer.*" When he began to rehearse *Der Fliegende Holländer* for his Karlsrühe production, however, Devrient noted that many aspects of the work were especially difficult to stage. He found himself "trying to place impossibilities in a believable context." Devrient also said that the composer's specific intentions concerning positioning of the chorus and other matters had to be altered, or in some instances, ignored. Thus long before Adolphe Appia and Wieland Wagner were accused of "violating the composer's original intentions" (a charge still raised in some circles), an extremely sober-minded nineteenth-century producer found that Wagner required stage interpretation beyond what had been specified in the score.

The accounts of Wagner found in Devrient's diary *(Aus Seinen Tagebüchern)* indicate productive although often stormy contact between the two men over art, politics and theatrical reform. Devrient, for example, sent Wagner the first volume of his *Geschichte der deutschen Schauspielkunst;* he read it with great enthusiasm, and this was, says Devrient, the first encouraging commentary he had heard. During 1848 Wagner's obsession, especially when he saw Devrient, was political and artistic reform. "Wagner came by unexpectedly, and we disputed so loudly," Devrient wrote on November 21, 1848, "that the room shook." The following day, Wagner paid another visit in order to reconcile: "He was astonishingly yielding, but he needs my support for his theatre organization plan."

What Devrient refers to is Wagner's *Plan of Organization of a German National Theatre for the Kingdom of*

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Seven Years
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Saxony, written in April and May of 1848. This short proposal, which has not been given its due consideration by most of Wagner's biographers, shows the extent of his active involvement in Dresden theatrical life. Moreover, Wagner's argument for a national theatre links him with dramatists since the end of the seventeenth century who have attempted to restore the spirit of the Greek theatre to their respective stages. In Germany this impulse had been especially strong since the end of the eighteenth century, and found its most passionate expression in Schiller's essay, "The Stage Considered as a Moral Institution" (1784). Not coincidentally, Wagner's proposal was written soon after he had spent an intensive period studying Greek literature and culture.

Two main points emerge from a reading of Wagner's proposal: long before he composed *Parsifal,* Wagner was thinking about the consecration of the stage, and long before he actually became an impresario, he was speaking like one. As early as 1848 he probably knew that the only way to realize the ideals set forth in his proposal was to build his own theatre and run it himself. His central argument is that only a theatre free from the court can achieve artistic integrity and make a significant civic contribution. Thus he urges the Elector of Saxony to follow the shining example of Kaiser Joseph of Vienna (whom Wagner quotes) and establish a national theatre in Dresden. All theatrical and musical activities would be supervised by a single administrator, elected for life and therefore free from politics to select the repertory and personnel. Concerning performance practices, Wagner recommended that the number of weekly performances be reduced from seven to five; this suggestion should have been taken as a bit of sound advice from a knowledgeable participant in the affairs of the Court Theatre. A different performance every night, he said, results from the theatre catering to the audience's wish for diversion and not placing artistic integrity as its highest goal. Intelligent repertory selection, adequate rehearsal time, and high quality performance are impossible given the current schedule. Especially overworked are the orchestra members who must play music for stage plays even when no opera is being performed.

> The necessity of having music after the fall of the curtain at the end of a play-act is to be justified on no artistic ground: rather it is a mere habit dating from the accident of custom, whose retention is injurious to the culture of art in every respect. To correspond with the intended impression of an act just finished at the play, the music should at least have been expressly written for it; yet no repertory of entr'acte music can consist of anything but pieces divided into the highly general categories of serious and gay—a distinction wholly insufficient here. . . . An audience which has met to see a good play, to follow the development and portrayal of the character and situations desires no music, to say nothing of such music spoiling its pleasure. It is the mentally passive, merely superficially excited portion of the audience that this music is meant to delude about the length of the pauses: what an ignoble task for Art!

The new plan would abolish this abuse of both music and drama. Of the five performances per week, Wagner recommends that only two, or at most three, require the services of the orchestra: this, he says, would lead to inspired playing for operatic performances. In his rebuttal to the argument that Dresden residents and tourists need and expect theatre every night, Wagner, anticipating an American President's response to the energy crisis, suggests that the citizens stay

home and enjoy their families at least two nights per week.

At the center of Wagner's proposal is his plan for the training of actors and musicians: a theatre, he argues, is only as good as its artists. In support of his argument for a permanent training school in Dresden, Wagner cites a section of Devrient's *History of German Acting*, concerning the problems of itinerant companies. Wagner suggests that young applicants be selected by audition and receive an education which combined conservatory training with higher learning: aesthetics and science would be taught along with fencing and vocal studies. After completing their training, the young actors and musicians would first be assigned to provincial theatres. Gradually vacancies in the national company would be filled from the younger ranks. This system of training and advancement would insure uniform high quality in singing, acting, and orchestra ensembles.

Wagner's proposal, for immediate practical purposes, came to nothing. He read it to the Minister of the Interior, who said that he'd like to help, but advised Wagner to go to the legislative body, the Chamber of Deputies. Here Wagner received a not unexpected run-around: the Deputies claimed that they were occupied with pressing matters of economics and politics, and, like most legislative bodies, they did not want to entrust a working artist with the running of a national artistic enterprise. Nevertheless, Wagner's ideas persisted. Some aspects of his proposal were implemented at Bayreuth, and we can now see how he anticipated, in rather impressive detail, many of the procedures adopted in recent years by major theatre and opera companies in Europe and America who have developed their own training programs. One further note: Devrient, whose diary is filled with commentary about discussions of theatre reform with

Wagner, published his own reform plan six months later *(Das Nationaltheater des Neuen Deutschlands)* which argues along similar lines for the establishment of a national theatre with concomitant training institutes. Like Wagner's proposal, Devrient's also came to nothing.

The remainder of Wagner's time in Dresden was taken up with political agitation, completing the text of *Siegfrieds Tod*, beginning sketches for plays about Jesus of Nazareth and Achilles (which came to nothing), and developing ideas for music dramas and critical works which permanently affected the course of world theatre. Perhaps Wagner's impact upon the Dresden public was best summed up by a comment on a performance of *Tannhäuser* in February 1847 which appeared in a Leipzig journal:

> It is an interesting and noteworthy phenomenon that the cool and unexcitable Dresden theatre public has been transformed by Wagner's operas into a fiery and enthusiastic body, such as may be seen nowwhere else in Germany. When has it ever been known for a composer of an opera that has been in the repertoire over a year to be called on to the stage three times at the end of a performance, as happened after the most recent performance of *Tannhäuser?*

A week after fleeing Dresden Wagner arrived in Weimar and wrote a lengthy letter to Eduard Devrient about his part in the revolt. He observed that "we are none of us revolutionaries, least of all myself: we desire the revolution in order to be able to build something worthwhile on its foundation." This statement reflects the essence of Wagner's political and artistic activity in Dresden—a stormy period of creativity in which he built his foundation for the future.

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Zosaku

S.F. Ballet Returns to Opera House in December

The San Francisco Ballet will return to the San Francisco War Memorial Opera House this December upon completion of their current tour of four Pacific Rim cities—Pasadena, Seattle, Portland and Honolulu.

Opening the 1979-80 Opera House season on December 13 will be Lew Christensen's spectacular production of *Nutcracker*. There will be 29 performances of *Nutcracker* running through December 30.

On January 15, 1980, the San Francisco Ballet will begin its 1980 Repertory Season, presenting five months of exciting dance—from classic to contemporary—in the dazzling style which is unique to the San Francisco Ballet.

Highlighting the 1980 Repertory Season will be four World Premieres of ballets choreographed by the Company's resident choreographers: Michael Smuin's full-length ballet *The Tempest*, and new works by Robert Gladstein, John McFall and Tomm Ruud.

The Tempest is San Francisco Ballet Co-Director Michael Smuin's third full-length ballet after *Cinderella*, choreographed in 1974 with Co-Director Lew Christensen, and *Romeo and Juliet*, choreographer in 1976. This new ballet follows William Shakespeare's serene fantasy of romance and intrigue from the spectacular opening shipwreck to its magical conclusion. The island paradise of Shakespeare's imagination provides the setting and a cast of dukes and lords, spirits and mythological deities adrift in a world of romantic allusion and remarkable natural beauty.

The three additional World Premieres will consist of Robert Gladstein's new work set to the music of Leonard Bernstein's "Chichester Psalms"; John McFall's new contemporary ballet set to Henri Lazarof's "Canti," an *a cappella* choral work in five languages; and Tomm Ruud's new neoclassical ballet for 14 dancers set to Sir Edward Elgar's Introduction and Allegro, Opus 47, for quartet and string orchestra.

The 1980 Repertory Season will also feature revivals of Lew Christensen's *Don Juan* and Willam Christensen's *Nothin' Doin' Bar. Nothin' Doin' Bar*, choreographed in 1950 to a score by Darius Milhaud, will be presented as part of a Bay Area celebration in honor of Milhaud, sponsored by Mills College.

Three works by George Balanchine will also be in the repertory schedule. *Divertimento No. 15* will be given its San Francisco premiere; and that choreographer's *Allegro Brillante*, given its San Francisco Ballet premiere during the 1979 Summer Season, and *Symphony in C* are included.

Other scheduled works from repertory include: Sir Frederick Ashton's full-length *La Fille Mal Gardée;* Lew Christensen's *Scarlatti Portfolio* and *Sinfonia;* Michael Smuin's *A Song for Dead Warriors, Q.aV., Scherzo, Mozart's C Minor Mass, Harp Concerto Pas de Deux* and *Duettino*, a 1979 Summer Season premiere; Robert Gladstein's *The Mistletoe Bride;* and John McFall's *Le Rêve de Cyrano.*

In addition to the 1980 Repertory Season at the Opera House, the San Francisco Ballet will present four different programs at Zellerbach Auditorium on the U.C. Berkeley campus and at the San Jose Center for the Performing Arts in San Jose.

People interested in *Nutcracker*, the 1980 Repertory Season at the Opera House, or in the Zellerbach or San Jose performances are urged to check local newspapers for upcoming announcements of performance schedules, or to call the San Francisco Ballet at (415) 751-2141 for information.

The SAN FRANCISCO OPERA invites you to this annual celebration of joyous song, great fun for the entire family, and a rare behind-the-scenes look at the opera.

BRAVO!

Continuous entertainment
Backstage tours
Opera stars
Spring Opera's carnival
Wig & Make-up Booth
Meet James Beard with his special opera recipe
Spotlight on Forza—observe a technical rehearsal in progress
Western Opera Theater's Fantasy for children
Memorabilia
Food galore
"How did they do that?" special effects display
THE BIGGER-THAN-EVER RAFFLE
Don't miss

THE OPERA FAIR

Sunday, October 28, noon to 6pm

TICKETS: Available daily at the Opera Box Office, Opera House, 10 am to 6 pm, 10 am through first intermission on performance days.
Tickets at $3.50 each ($1.50 for children under 12 and senior citizens), or by mail now.

Write to: **Opera Fair**
War Memorial Opera House
San Francisco, California 94102

We gratefully acknowledge a generous grant from Eureka Federal Savings and Loan toward making the Fair possible.

Bigger Raffle At Opera Fair

Highlighting the third annual San Francisco Opera Fair on Sunday, October 28, will be the "Bigger Than Ever Raffle", offering more than one hundred prizes. The Fair itself will be held throughout the Opera House from noon to 6 p.m. and is supported by a grant from Eureka Federal Savings and Loan. Admission tickets to the Fair at the nominal cost of $3.50 for adults and $1.50 for children and senior citizens are available now at the Opera Box Office.

Prizes in the giant raffle include two hundred shares of Marathon Oil common stock; round-trip San Francisco-Paris Apex airfare for two people plus accommodations for two weeks (not to exceed $2,600) from Siemer & Hand Travel; a $2,500 gift certificate from Statements; a one-week coastal cruise for two to Canada from Delta Cruise Lines; and a $2,000 gift from Narsai Catering.

Other prizes range from a color television set (Payless Drug Store) to a sterling silver mesh necklace designed by Elsa Peretti (Tiffany & Company) to a week-end for two at the Hotel St. Francis.

Raffle tickets at $5 each or six for $25 are available now in the basement bar area of the Opera House during intermissions at every performance and may also be purchased at the Opera Box Office and through the mail. By purchasing raffle tickets you are making a contribution to benefit the San Francisco Opera. Drawing for all prizes will be held at 5 p.m. at the Fair, although winners need not be present at the drawing.

The 1979 Fair will also feature free musical entertainment throughout the Opera House by artists of the San Francisco Opera, Brown Bag Opera and the Affiliate Artists. New this year are "How Did They Do That!?", an exciting staged demonstration of special effects, combat techniques and pyrotechnic magic from the Opera tech shop, and "Spotlight on *Forza*", a rare opportunity to observe from the dress circle a technical preparatory rehearsal for *La Forza del Destino*.

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

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"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 flavor.

8mg. tar 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.

SUNDAY, OCTOBER 28

THE 1979 OPERA FAIR

BRAVO!

THE SAN FRANCISCO OPERA INVITES YOU TO THIS ANNUAL CELEBRATION OF JOYOUS SONG, GREAT FUN FOR THE ENTIRE FAMILY, AND A RARE BEHIND-THE-SCENES LOOK AT THE OPERA.

YOUR HOST: DOUG PLEDGER

EUREKA FEDERAL SAVINGS

THE 1979 OPERA FAIR

MUSIC! MUSIC! MUSIC!

Operatic entertainment from San Francisco Opera, Brown Bag Opera, Affiliate Artists. Novelty acts including the tradition of Jason Serinus, the Classical Whistler, and much, much more.

MEET JAMES BEARD

Master Chef James Beard has created a special dish honoring the San Francisco Opera this year. Meet and greet Mr. Beard and receive a free copy of his recipe.

WIG AND MAKEUP BOOTH

OPERA FASHION SHOW

Created and coordinated by Mrs. Kurt Herbert Adler

"HOW DID THEY DO THAT?"

An exciting staged demonstration of special effects, combat techniques and pyrotechnic magic from the Opera tech shop.

MEMORABILIA

SPRING OPERA'S CARNIVAL

Suggs the Mime, the Dancing Dills, John Timothy at his ragtime piano, puppets, animal acts, jugglers, a fire eater and a surprise from Marineworld. Delectable goodies for gourmets of every taste.

Proceeds from the SFO Fair will be used to match a challenge grant from the National Endowment for the Arts.

Eureka Federal Savings and Loan generously supports the third annual San Francisco Opera Fair.

THE BIGGER THAN EVER
RAFFLE

Make a $5 contribution to the San Francisco Opera and become eligible for this exceptional list of prizes:

1. **200 shares Marathon Oil common stock**
2. Roundtrip Apex airfare for 2 via TWA, San Francisco-London-Paris-San Francisco plus accommodations for two weeks (Arranged by Siemer & Hand Travel) not to exceed $2,600
3. **$2,500 Gift Certificate (Statements)**
4. $2,000 Gift from Narsai Catering
5. One week coastal cruise to Canada for 2 (Delta Line Cruises)
6. Five original Color serigraphs by Valerio Adami
7. Opera Quilt—Designed and handcrafted by San Francisco Opera staff
8. Tax consultation & return preparation for 1979 (Alexander Grant & Co.)
9. **Sterling silver mesh necklace designed by Elsa Peretti (Tiffany & Company)**
10. John Altoon Lithograph (Braunstein Gallery)
11. One special membership (Bayside Racquet Club)
12. Color television set (Payless Drug Store)
13. Oriental Rug (Cost Plus Imports)
14. Chamber music concert in your home (San Francisco Conservatory of Music)
15. **Antique (mid 19th C.) silver and jade waist ornament (Wings)**
16. Etching by Guillaume Azooulay (Nathan & Mead Art Antiques)
17. Weekend for 2 at the Hotel St. Francis
18. **Weekend for 2 at Pebble Beach Lodge (Bryan International Travel)**
19. Twenty private foreign language lessons (Institute Lan Franco)
20. Silver and carnelian bead necklace (Shreve & Company)
21. Antique French grape harvest basket (La Remise du Soleil)
22. A $177 Savings Account (Courtesy of Bay View Federal Savings & Loan)
23. **Provincial cotton tablecloth with 6 napkins (La Provence de Pierre Deux)**
24. $150 Gift Certificate (Wilkes Bashford)
25. Fendi leather handbag (I. Magnin & Co.)
26. Cuisinart (Liberty House)
27. **James Beard doll—#70 out of 100 limited edition (Williams Sonoma)**
28. Wedding cake for 100 people (Court of Two Sisters)
29. $100 Gift Certificate (Turturici Men's Store)

30-31. $100 Gift Certificate (The Elegant Block)

32. Leather Purse (Kramar's)
33. Two hours consultation on your existing sailboat (Gary Mull, Naval Architect)
34. "Lunch for 4 with the Winemaker" (Inglenook Vineyards)
35. "Picnic at Asti" for 4 (Italian Swiss Colony Vineyards)
36. **Set of French boutcherie plates (La Ville du Soleil)**
37. Dinner for 4—value of $80 (Heaven)
38. Four silk neckties (Sulka)
39. $75 plant or tree (Seifert's Floral Company)
40. **Leather French wallet (Mark Cross)**
41. Children's French fabric playhouse (Bebe Pierrot)
42. 3 bottles 1970 Robert Mondavi Cabernet Sauvignon (Roberts La Salle Market)
43. Chrome, wood and canvas Zoe chair (Chair Store)
44. Dinner for 2—value of $50 (Trader Vic's)
45. Kodak Colorburst Camera (Bowerman's Pharmacy)
46. Dinner for 2—value of $50 (L'Orangerie)
47. 3 sets satin padded hangers and matching sachets (Pill Box Pharmacy)
48. Champagne brunch for 4—value of $50 (Sylvia's Kid)
49. $50 Gift Certificate (Cassara)
50. Set of 12 hand blown wine goblets (Sonoma Vineyards)

51-52. **Sheet cake—value of $50 (Carl's Bakery)**

53. $50 Gift Certificate (Michael's Florist)

54-57. Six Pack Cabernet Sauvignon (Rutherford Vineyards)

58. Dinner for two (Imperial Palace, Chinatown)
59. $50 Gift Certificate (Laura Ashley)
60. Two decorative throw pillows (Nettle Creek Shops)
61. One dozen kitchen towels (Williams Sonoma)
62. **Photo album (Gump's)**
63. Basket of imported cheese, fruits, wine & crackers (Cheese, Please)
64. One pair of athletic shoes (Second Sole)
65. **Down-Light™ Canadian vest (Eddie Bauer)**
66. Coffee grinder & 5 pounds of coffee (Caravansary)
67. Five exercise and gymnastic class lessons (Nancy, Ltd.)
68. Brunch for 4—value of $30 (Park Place)
69. $30 Gift Certificate (Cassara)
70. $25 Gift Certificate (Odyssey Records)
71. $25 Gift Certificate (Environment)
72. $25 Gift Certificate (Britex)
73. **Silk flower basket arrangement (The Enchanted Crystal)**
74. $25 Gift Certificate (The Greenhouse)
75. Stationery (Paperworld)
76. Dinner for 2—value of $25 (Mama's of Nob Hill)
77. $25 plant or flower arrangement (Belmont Florist)
78. $25 Gift Certificate (Jax)
79. Dinner for 2—value of $24 (Empress of China Restaurant)
80. **$20 Gift Certificate (I wish I was in Paris)**
81. $20 Gift Certificate (Coffee Cantata)
82. $20 Gift Certificate (Cassara)

83-86. Group of 5 selected craft and garden books (Sunset Magazines)

87. Courreges cologne (Courreges)
88. Dinner for two (Schroeder's Cafe)
89. **Six cordial glasses (John Simmons)**
90. Wine tasting for 4 (Crane & Kelly Wine & Cheese Center)
91. T-Shirt (Tennis Lady)
92. Box of chocolates (The Candy Jar)
93. Dry cleaning service—value of $15 (Bond Cleaners)

94-95. Bloomfield's *50 Years of the San Francisco Opera* (Solar Light Book Store)

96. Six month supply selected Idaho baking potatoes (American Potato Company)

...and Many More Prizes!

RAFFLE TICKET ORDER FORM

Order your Raffle Tickets now:
Please send me _____ raffle tickets at $5.00 per ticket or $25.00 for 6 tickets. Your tickets will be sent to you by return mail.

NAME _____

ADDRESS _____

_____ ZIP _____

Please enclose a check payable to San Francisco Opera Association. Send to Opera Raffle, San Francisco Opera, War Memorial Opera House, San Francisco, CA 94102.

By purchasing raffle tickets you are making a donation benefitting the San Francisco Opera. The raffle will be drawn October 28, at 5 p.m. Winners need not be present at drawing. There is no obligation to make a contribution to enter.

OPERA STARS

In person, stars of the San Francisco Opera will sign records, books, or what-have-you!

SPOTLIGHT ON FORZA

A rare opportunity to observe, from the dress circle, a technical preparatory rehearsal for La Forza Del Destino. Truly a behind-the-scenes adventure for every opera enthusiast, at a small surcharge.

WESTERN OPERA THEATER PRESENTS A FANTASY FOR CHILDREN

San Francisco Boys Chorus and San Francisco Girls Chorus, Pastime with Good Company Renaissance Ensemble, clowns, tap dancing toddlers, and fun-filled activities for children of all ages.

BACKSTAGE TOURS

This year's Opera Guild tour features the just completed Opera House addition.

AND SO MUCH MORE...

Free film strips, photo exhibits, opera crafts, sing-alongs, silent auction. Stock up on records, tote bags, T-shirts, books, postcards, view the Opera quilt, and watch your host Doug Pledger in action.

ADMISSION TICKETS

Send me ____ tickets at $3.50 each for adults $_____
____ tickets at $1.50 each for children under 12 and senior citizens $_____
TOTAL FAIR ADMISSIONS $_____

BACKSTAGE TOUR TICKETS

Yes! I want tickets for an Opera House Backstage Tour, at $2.50 each. I understand that I must purchase an admission ticket to obtain a Backstage Tour ticket.

____TOTAL BACKSTAGE TOUR TICKETS at $2.50 $_____

Fairgoers requesting tickets must indicate choice of times for tour below:

	First choice	Second choice		First choice	Second choice
Noon — 1 p.m.	☐	☐	4 p.m. — 5 p.m.	☐	☐
1 p.m. — 2 p.m.	☐	☐	5 p.m. — 6 p.m.	☐	☐
2 p.m. — 3 p.m.	☐	☐			

(Tickets are limited so send us your order early.)

TOTAL AMOUNT DUE $_____ is enclosed along with a self addressed stamped envelope to Opera Fair, Opera Box Office, War Memorial Opera House, San Francisco, CA 94102.

NAME _____

ADDRESS _____

_____ ZIP _____

DAY PHONE _____

Tickets are on sale from September 17 at the Opera Box Office, 10 a.m. to 6 p.m., daily except Sunday, 10 a.m. to curtain time on performance days, including Sundays. For information call (415) 431-1210.

San Francisco Opera
War Memorial Opera House
San Francisco, California 94102

Join us on October 28 at the **OPERA FAIR!** Noon to 6pm.