

Die Meistersinger von Nürnberg  
(Die Meistersinger)

1980

Saturday, June 27, 1981 7:00 PM

Tuesday, June 30, 1981 7:00 PM

Friday, July 3, 1981 7:00 PM

Thursday, July 9, 1981 7:00 PM

Monday, July 13, 1981 7:00 PM

Sunday, July 19, 1981 1:00 PM

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# SAN FRANCISCO OPERA



## *Die Meistersinger von Nürnberg*

**1981 SUMMER FESTIVAL**

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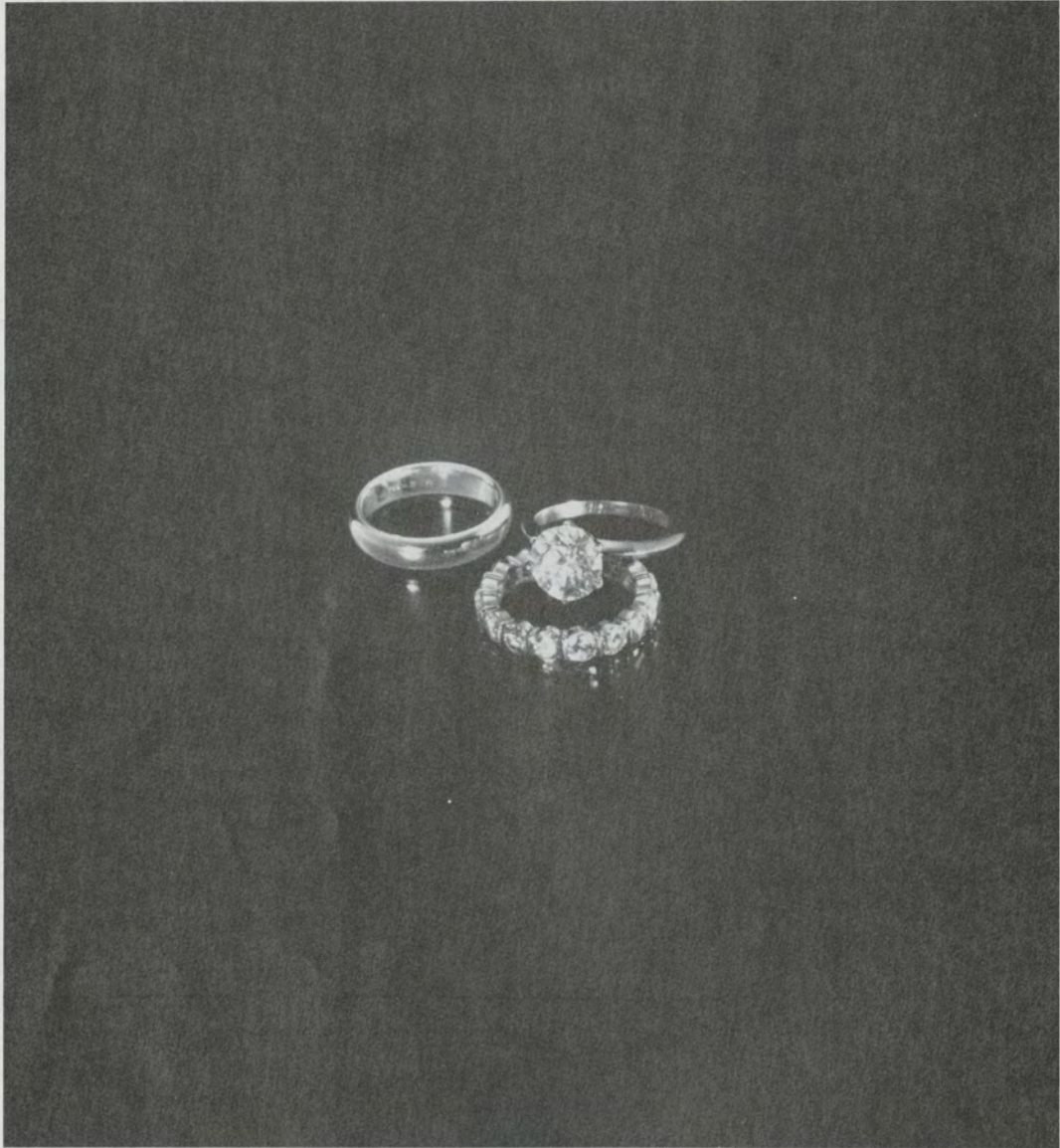


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Welcome to the San Francisco Opera's 1981 International Summer Festival. We are proud and excited to share with you this historic first for our Company and for our city. Hopefully, the Opera's new Summer Festival will become the nucleus for an annual Summer Festival embracing all of our area's wealth of performing and visual arts.

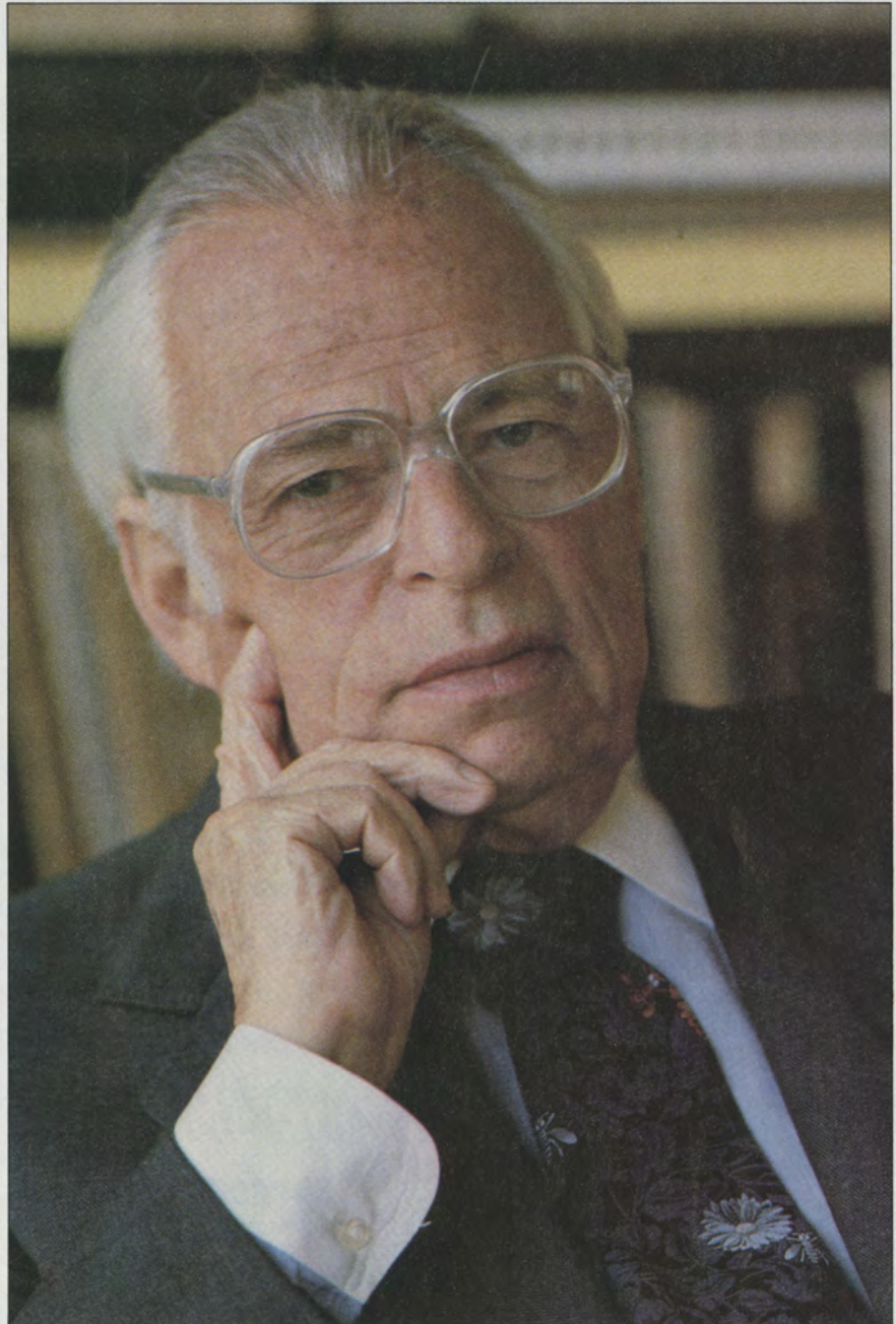
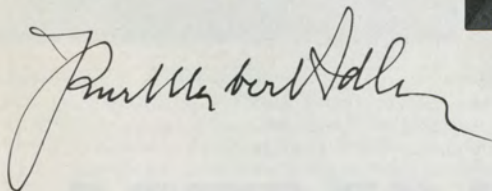
If you are a visitor to San Francisco, let me extend a special welcome to you. This city has a distinguished history of musical performance that has enabled it to become one of the great opera centers of the world. The extraordinary demand for opera by our audiences has made creation of this Summer Festival possible, and I know the people of the City are delighted to have you with us for such an important event.

The centerpiece of our Festival is its opening offering: the American premiere of Arribert Reimann's thrilling new *Lear*, in a fascinating production funded by the Carol Buck Sells Foundation and the San Francisco Opera Guild. This monumental undertaking continues the proud San Francisco tradition of musical discovery.

Our four other Festival operas present some of the outstanding productions in our repertoire, including *Don Giovanni* and *Rigoletto*, both thanks to generous gifts by James D. Robertson. *Die Meistersinger von Nürnberg* was originally created as a memorial tribute by relatives and friends of the late Robert Watt Miller, highly esteemed president of the San Francisco Opera for a long time.

I do hope that you will enjoy our summer of beautiful music, and that you will be with the San Francisco Opera for many festivals and seasons in years to come.

Most sincerely,



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Cover: Act III, scene 2 of *Die Meistersinger von Nürnberg*. Photo by Carolyn Mason Jones.

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## DIE MEISTERSINGER VON NÜRNBERG/1981

### FEATURES

#### *Die Meistersinger: A Sunny Salute to Germany's Past* by Walter Ducloux 26

Wagner's most optimistic work, a paean to medieval Germany, contains a wealth of human detail, infused with the magic of a summer night.



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#### *Die Meistersinger von Nürnberg — from Salzburg to San Francisco* by Irving Kolodin 35

Kurt Herbert Adler recalls being assistant to Arturo Toscanini for *Die Meistersinger* at the 1936 Salzburg Festival and talks about conducting Wagner.



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#### *The Wagner Mystique* by Barry Hyams 52

Despite their nearly universal admiration for his art, critics have deplored Wagner's overbearing egotism and other moral and ethical vagaries of his character.



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# FROM THE PRESIDENT

This summer marks an exciting period in the distinguished history of the San Francisco Opera. The inauguration of an International Summer Festival season has long been a dream of General Director Kurt Herbert Adler and our Company, and we are confident that this first season is the beginning of another great musical tradition in San Francisco.

Making opera virtually a year-round event here is a massive undertaking, but we are convinced that the benefits — both to visitors and to residents of the Bay Area — are well worth the difficulty and the high cost. The Summer Festival and all the manifold activities of the San Francisco Opera are made possible only because thousands of individuals join their generous support of the Company to that of businesses, foundations and local, state and federal government. Without these contributions, the San Francisco Opera would not be able to maintain ticket prices which are among the very lowest of the world's major opera companies.

If you are new to the San Francisco Opera, I hope you will consider helping the Company close the gap between ticket revenue and the soaring costs of production by making a

contribution to our fund drive. If you are already a member of the Opera family, perhaps you will bear in mind the tremendous additional financial demands placed upon the Company by the production of the Summer Festival.

The magnificent productions you will see in the Opera House this summer have been made possible through exceptionally generous sponsorships, either this year or in years past. Our new production of *Lear*, which is already acknowledged as one of the most ambitious undertakings in the history of American opera, is made possible by the Carol Buck Sells Foundation and by the San Francisco Opera Guild. Both *Don Giovanni* and *Rigoletto* were underwritten by generous gifts from James D. Robertson. And friends of the late Robert Watt Miller made possible our *Die Meistersinger von Nürnberg* as a memorial tribute to the man who served for many years as president of the San Francisco Opera Association.

Numerous organizations and individuals work to ensure the financial and artistic well-being of the San Francisco Opera. I would like to extend our continuing gratitude to the National Endowment for the Arts and



Ron Scherl Photo

Walter M. Baird  
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its chairman, Livingston L. Biddle, Jr.; the California Arts Council and its chairman, Marl Young; the Honorable Dianne Feinstein, Mayor of San Francisco; Chief Administrative Officer Roger Boas; the City and County of San Francisco; the War Memorial Board of Trustees and the San Francisco Opera Guild for their invaluable support of the San Francisco Opera.

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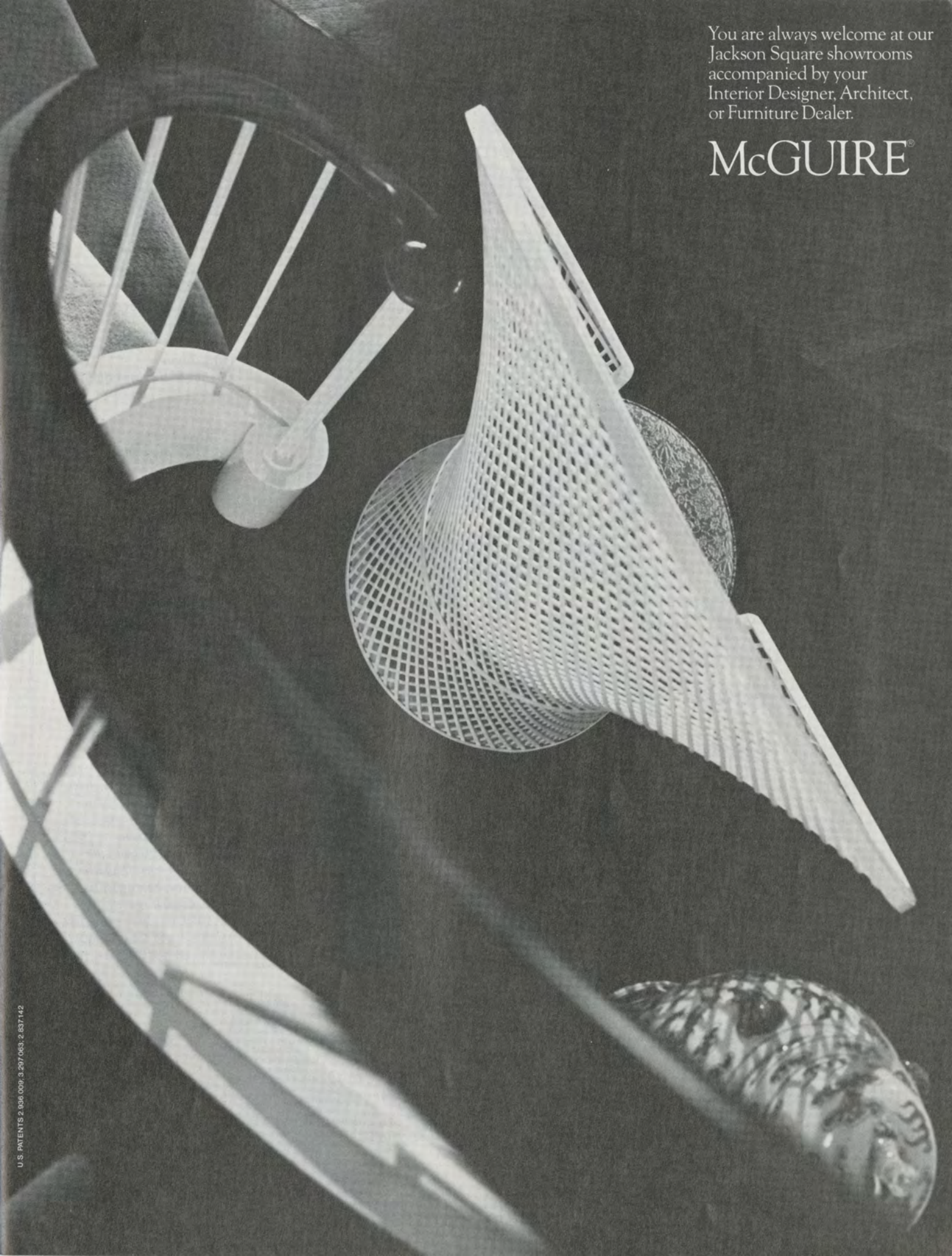
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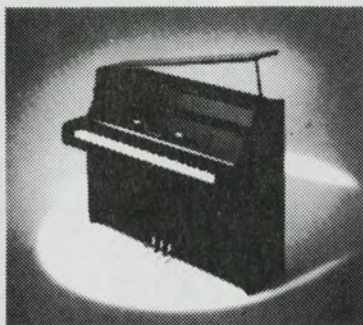
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 David Gordon\*  
 Eric Halfvarson\*  
 Gary Harger\*  
 Gottfried Hornik\*\*  
 William Johns\*  
 David Knutson\*  
 Kevin Langan  
 William Lewis  
 Robert Lloyd\*  
 Chester Ludgin  
 John Macurdy

Matteo Manuguerra\*  
 William Neill  
 Timothy Noble\*  
 Karl Ridderbusch\*  
 Julien Robbins\*  
 Kurt Rydl\*  
 Cesare Siepi  
 Gregory Stapp†  
 Thomas Stewart  
 Giuseppe Taddei  
 Eric Tappy  
 Robert Tate  
 Jeffrey Thomas\*  
 Jacque Trussel\*  
 Arnold Voketaitis  
 Gösta Winbergh  
 Quade Winter  
 Thomas Woodmant†

\*San Francisco Opera debut

\*\*American opera debut

†San Francisco/Affiliate Artists — Opera Program

## Chorus

Kathy Anderson  
 Candida Arias-Duazo  
 Roberta Irene Bowman  
 Hilda Chavez  
 Dottie Dean  
 Beverley Finn  
 Lisa Louise Glenister  
 Theodotia Hartman  
 Anne Huffington  
 Lola Lazzari-Simi  
 Cecilia MacLaren  
 Tamaki McCracken  
 Anna McNaughten  
 Iris Miller  
 Irene Moreci  
 Rose Parker  
 Shelley Seitz  
 Bonnie Jean Shapiro  
 Susan Sheldrake

Barbara Louise Smith  
 Linda Millerd Smeage  
 Ramona Spiropoulos  
 Lorice Stevens  
 Sally Winnington  
 Susan Witt  
 Garifalia Zeissig  
 Winther Andersen  
 Daniel Becker-Nealeigh  
 John Beauchamp  
 David Chervený  
 Angelo Colbasso  
 Edward Corley  
 Robert Delany  
 Dale Emde  
 Peter Girardot  
 John L. Glenister  
 Timothy Jaggers

Gerald Johnson  
 Conrad Knipfel  
 Eugene Lawrence  
 Kenneth MacLaren  
 Kenneth Malucelli  
 Jim Meyer  
 Eugene Naham  
 Stephen Ostrow  
 Monte Pederson  
 Robert Philip Price  
 Kenneth Rafanan  
 Tom Reed  
 Robert Romanovsky  
 Karl O. Saarni  
 B. Chastaine Tredway  
 John Walters  
 Robert Waterbury  
 R. Lee Woodriff

## Extra Chorus

Ann Bass  
 Karen Bergantz  
 Iris Boudart  
 Lael Carlson  
 Teresa Colyer  
 D'Ann Douthit  
 Gloria Holmby  
 Marena Lane  
 Roberta Maxwell  
 Constance McCorkle  
 Linda Moody

Margaret Thome  
 Anna Marie White  
 Mamoru Arimoto  
 Manfred Behrens  
 Michael Bloch  
 Ric Cascio  
 Raymond Chavez  
 Carson Church  
 Thomas Clark  
 Bernard J. du Monthier

Edgar C. Harris  
 David House  
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Marti Kennedy  
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Susan Parsons  
Kathryn Roszak  
Diane Rothenberg

Peter Childers  
Greg Gibble  
Alonzo King

Rick Nixon  
Fabio Quintero  
William Sanner Ramsdell  
Pete J. Shoemaker  
John Sullivan  
Charlie West

## Supernumeraries

Vicky Bauman  
Dorothy Baune  
Dottie Brown  
Barbara Clifford  
Janet Dahlsten  
Betty Davis  
Diane Graham  
Leslie Landberg  
Francesca Leo  
Holly Morrison  
Katherine Prongos  
Karen Topp  
Laurel Travesaro  
Carolyn Waugh

Paul Allerton  
Gene Angell  
Jack Barnich  
Steve Bauman  
Richard Bechtold  
Peter Bray

Robert Chase  
Rudy Cook  
Don Crawford  
Tom Curran  
Chas Dargis  
Alex Demac  
Julio Dorigoni  
Hilbert Duperroir  
Mickey Frettoloso  
Joe Hay  
Gary Hill  
Mark Huelsmann  
Donald Jack  
Steve Jacobs  
Julius Karoblis  
Joseph Kelley  
Ted Langlais  
Gary Lea  
Russell Lombard  
Roger Marquardt  
Wendell Maunula

Barry McBride  
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Roberto Moreiras  
Gary Morgret  
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Kurt Herbert Adler, General Director

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New Production

## Lear

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Dernesch\*, Shane, Rawlins/Stewart, Lloyd\*, Ludgin, Knutson\*, Trussel\*, Lewis, Neill, Duykers, Noble\*, Voketaitis

Albrecht\*\*/Ponnelle/Ponnelle-Halmen

## Don Giovanni

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In Italian  
Mozart

Vaness, Cuberli\*, South/Siepi, Taddei, Winbergh, Langan, Macurdy

Fischer\*\*/Everding/Businger/Sakellariou\*

## Die Meistersinger von Nürnberg

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In German  
Wagner

Bode\*, Cariaga/Ridderbusch\*, Johns\*, Hornik\*\*, Rydl\*, Gordon\*, Del Carlo, Frank, Glaum\*, Thomas, Halfvarson\*, Harger\*, Stapp, Winter, Woodman, Langan

Adler/Brenner\*/Oswald/Sakellariou

## Rigoletto

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In Italian  
Verdi

Wise\*, Vergara\*, Richards, Ganz/Boyagian (7/1, 5), Manuguerra\* (7/8, 11, 14, 17), Dvorský\*, Rydl, Gordon, Robbins\*, Stapp, Glaum

Bareza/Asagaroff/Ponnelle/Sakellariou

## L'Incoronazione di Poppea

In Italian  
Monteverdi

Troyanos, Walker\*, Forrester, South, Mills, Richards/Tappy, Brendel, Macurdy, Frank, Duykers, Robbins, Tate, Woodman

Agler/Dittmann\*\*/Maximowna

Richard Bradshaw, Chorus Director  
Thomas Munn, Lighting Designer  
Joan Sullivan, Assistant Lighting Designer

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

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**PRELUDES**

DAVID GOULD PHOTO



Kurt Herbert Adler accepts the Peabody Award from Dr. Fred Davison (far right), president of the University of Georgia, at ceremonies held at the Hotel Pierre in New York on May 6, 1981.



**SFO Broadcasts Receive Peabody Award**

The San Francisco's Opera's much-lauded national radio broadcasts have received a 1980 George Foster Peabody Award for excellence, the broadcasting industry's highest and most coveted honor. The award cited the "deeply appreciative and loyal audience" the broadcasts have developed nationwide over the last 10 years and "the high quality and diversity that have gone into them." General director Kurt Herbert Adler accepted the honor on behalf of the Company in May at ceremonies in New York, where only seven radio programs were selected for honor from a field of over 200 entries. The broadcasts have been produced by Marilyn Mercur and engineered by Fred Krock, and production has been made possible in part by grants from Chevron USA, and the L.J. and Mary C. Skaggs Foundation of Oakland, with additional funds from the Corporation for Public Broadcasting.

The Peabody Awards have been given annually since 1939 as the broadcasting industry's equivalent of the Pulitzer, and are administered by the Henry W. Grady School of Journalism and Mass Communication at the University of Georgia and by a National Advisory Board comprised of persons from across the country who

have achieved notable positions in public affairs. The Awards have always sought to foster excellence in broadcasting, and have emphasized quality and distinguished service over popularity and commercial success.

In honoring the San Francisco Opera, the Peabody Award paid particular tribute to the high technical quality of the broadcasts, and to the wide variety of intermission features heard along with the productions, including such analyses as the use of storms in opera, dramatizations of the lives of opera greats and round-table discussions with leading performers.

The Company's 1981 series of radio broadcasts, which will mark the second consecutive year of production in cooperation with station KQED-FM, will include parts of both the first International Summer Festival and the International Fall Season. The broadcasts will be carried throughout the United States on the member stations of National Public Radio, and can, for the first time, be heard in all parts of the country simultaneously. Via NPR's new Uplink Satellite, KQED-FM will transmit a taped stereo signal to stations throughout the country every Saturday at 11 A.M. Pacific time (2 P.M. Eastern, 1 P.M. Central and 12 Noon Mountain).

## Lear Exhibit in Opera Museum

Devoted entirely to *Lear*, the 1981 Summer Festival exhibit in the Opera Museum features an exciting array of visual displays — from items relating to Shakespeare's play to photos of the set construction for Reimann's *Lear* in the Opera's scene shops. Special items include a rare, original 1608 Quarto edition of Shakespeare's *King Lear* (during *Lear* performances only), Pet Halmen's original costume sketches for the opera, two large models of the stage and beneath-the-stage machinery for the San Francisco Opera production of *Lear*, and a diorama showing actual elements of the "heath." Special contributors to the exhibit include the Folger Shakespeare Library in Washington, D.C., members of the faculty of the U.C. Berkeley School of Dramatic Arts, the Bavarian State Opera in Munich, and others.

In conjunction with the exhibit, the Pacific Film Archive in Berkeley will hold special screenings of two *King Lear* films. On June 16, the acclaimed 1971 Russian film by Grigori Kozintsev, adapted by Boris Pasternak with music by Dmitri Shostakovich, will be shown at 7:30; on June 18, the celebrated version by Peter Brook (1969) will be screened at 7:30. (The costume worn by Paul Scofield as Lear in this film will be a part of the exhibit.)

The Lear Exhibit has been organized and installed by Jeffrey Dufford, education coordinator of the San Francisco Opera. The Opera Museum, located in the south foyer, box level, is open free of charge during all performances.



M. William Shak-speare

HIS  
Historie, of King Lear.

Enter Kent, Glosster, and Banard.

Kent.

Thought the King had more affected the Duke of Albany then Cornwall.  
Gloster. I did all waies seeme fo vs, but now in the division of the kingdomes, it appears not which of the Dukets he values most, for equalities are to weigh'd, that curiosity in neither, can make choise of either moystie.

Kent. Is't this your sonne my Lord?  
Gloster. His breeding fit hath bene at my charge, I haue fo of reu'launt to acknowledge him, that now I am bray'd to it.

Kent. I cannot conceiue you.  
Gloster. Sir, this young fellowes mother Couid, wherupon shee grew round wombed, and had indeed Sir a sonne for her cradle, ere she had a husband for her bed, doe you find it a fault?

Kent. I cannot with the fault vndone, the issue of it being fo proper.

Gloster. But I haue fit a Game by order of Law, some yeare elder then this, who vetis no decrea in my account, though this letane came something fauery into the world before hee was sent for, yet vs, at his mother faire, there was good sport at his making. So the wherefore must be acknowledged, do you knowe this noble gentleman Edmund?

B.

Edg.

The first page of the 1608 quarto edition of *King Lear*, featured in the *Lear* museum exhibit.

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# PRELUDES

Merchandising director Irma Zigas supervised the planning for the new San Francisco Opera Shop to open in June.



THOMAS O'CONNOR PHOTO

## New SFO Shop Opens in June

The San Francisco Opera Shop opens on June 19 in a spacious new location, diagonally across Van Ness Avenue from the Opera House, at 199 Grove. It will be open daily except Sundays from 10 A.M. to curtain time on Opera performance days, till 6 P.M. on non-performance days.

The Opera Shop will also continue to operate in the Opera House before performances and during intermissions on the South Mezzanine level.

The new and greatly expanded shop is a haven for lovers of all the performing arts and has been designed by the architectural firm of Esherick Homsey Dodge and Davis to encourage leisurely browsing through a var-

ied collection of unique items for the performing arts enthusiast.

An extensive display of records and books features both popular and hard-to-find items, plus music magazines and publications from around the world. Libretti, piano-vocal and orchestral scores are available, as are such opera-going aids as opera glasses, libretto lights and cases for preserving programs and libretti. Custom-designed gift items, ranging from hand-screened scarves to crystal, paintings, stationery and even T-shirts, put the Opera Shop high atop any selective gift buyer's list of shopping spots.

Merchandising director Irma Zigas has come up with two popular innovations for the new Shop: an espresso bar to enhance the delight of browsing, and a gallery area that will feature exhibits of graphic and photographic works relative to the arts, especially opera. Historic performance memorabilia will also be on display, some of it available for purchase in a special collectors' corner.

A staff of volunteers will assist director Zigas and her staff associate, Meigs Ingham, in the San Francisco Opera's newest and most ambitious merchandising effort, all profits from which will directly benefit the Company.

## Adler Conducts L.A. Master Chorale

Maestro Kurt Herbert Adler led the Los Angeles Master Chorale in an evening of operatic excerpts at the Dorothy Chandler Pavilion on Sunday, April 26. The challenging program included music from Mozart's *Idomeneo* (1781) to Barber's *Antony and Cleopatra* (1966). Among popular favorites were the Prisoner's Chorus from Beethoven's *Fidelio*, the Monastery Scene from Verdi's *La Forza del Destino*, excerpts from Act III of Wagner's *Die Meistersinger* and the Habañera and the Cigarette Chorus from Bizet's *Carmen*. Adler will conduct the last two works during San Francisco Opera's first Summer Festival and the 1981 International Fall Season, respectively. Less familiar selections included two choral excerpts from Howard Hanson's *Merry Mount*, the hymn from Mascagni's *Iris* and the final scene from Britten's *Peter Grimes*. "Va, pensiero," the lament of the Hebrews from Verdi's *Nabucco*, was sung as an encore. Soloists in the program were Marvellee Cariaga, Jonathan Mack and San Francisco Opera Affiliate Artist Gregory Stapp.



LOS ANGELES TIMES PHOTO

Maestro Kurt Herbert Adler conducting the Los Angeles Master Chorale in a concert of opera excerpts.



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# Die Meistersinger: A Sunny Salute to Germany's Past

Wagner's most optimistic work, a paean to medieval Germany, contains a wealth of human detail, infused with the magic of a summer night.

By WALTER DUCLOUX

It was the master Lauer mann's hour of glory. At last, he had his chance to sing for a true expert. The world-famous basso, Luigi Lablache, had come to the inn and would listen to the good carpenter as he held forth with his beer-fed baritone, amid the ridicule of his peers. One thing led to another, and events got out of hand when Lauer mann, dead drunk, had to be taken home. A riot ensued, during which one of the brawlers got hurt. As if by magic, everybody sobered up and slunk away. Having taken cover, Lablache and his host merrily ambled home through the balmy, moonlit night while an old watchman, hard of hearing, tried too late to locate the source of the noise. The place was the old town of Nuremberg; the time mid-July 1835.

History does not record whether old Lauer mann and his fellow artisans ever learned the true identity of "Maestro Lablache." In reality, he was a young musician from Magdeburg, passing through Nuremberg on a visit to his sister Klara and her husband. His name was Richard Wagner. A decade later, the quaint incident had been filed away in the composer's prodigious memory, whence it and similar recollections might be summoned at any time, sometimes unbidden. Once recalled, it might spark a conversation, be good for a laugh, or even spawn a dramatic masterwork.

By 1845, Wagner had reached dizzying heights of success for one only 32 years old. After Wagner had spent years in the boondocks, his opera *Rienzi* led to his appointment — for life — as *Generalmusikdirektor*



A view of 19th-century Nuremberg painted by Domenico Quaglio.

of the Royal Opera in Dresden, the capital of his native Saxony. By 1845 he had also finished a gripping saga of the sea, *The Flying Dutchman*, and more recently *Tannhäuser* and the *Singing Contest at the Wartburg*, which had served to enhance his already remarkable fame. With that work he had entered a world that increasingly fascinated him, the world of the Middle Ages, of historic personalities half-real and half-legendary. *Tannhäuser* contained a word — only once, to be sure — which was to play a key role in Wagner's future, the word *deutsch*, at a time when *Deutschland* was not yet a political reality.

Along with countless men of his generation, Wagner had become an addict of the literature of Germany's past. He could barely pass a bookstore without buying some new collection of fairy tales, a treatise on old literature, or an obscure tome on medieval politics. As an artist of the Romantic era, Wagner felt compelled to explain himself constantly, to comment on the true meaning of his works, to give his opinions on every issue of the day. The role of the artist as a "creator" had to be redefined. In *Tannhäuser*, this had been done through the theme of a contest among *Minnesingers* who vied for a prize bestowed by a young woman. As an artist born to the musical stage, Wagner sensed the dramatic value of a subject in which music played an active role and provided natural opportunities for singing actors.

---

**Nuremberg has always had a special mystique.**

---

While taking a rest cure in Marienbad in the summer of 1845, Wagner began to think of further projects. Some of his friends urged him to try his hand at comedy. At the same time, a book on literary history called his attention to Hans Sachs, a prolific writer of farces and a shoemaker by trade, who had belonged to that unique guild of artisan-artists called "Master singers." Originally founded in Mainz, their association had spread through Southern Germany. While digging deeper into their history, Wagner was amused and intrigued by the quaint earnestness of their endeavor to establish and maintain artistic standards by applying rules invented for industrial crafts. The highly detailed maze of regulations seemed like a window through which an imaginative mind like Wagner's might look into the inner workings of a society as a whole.

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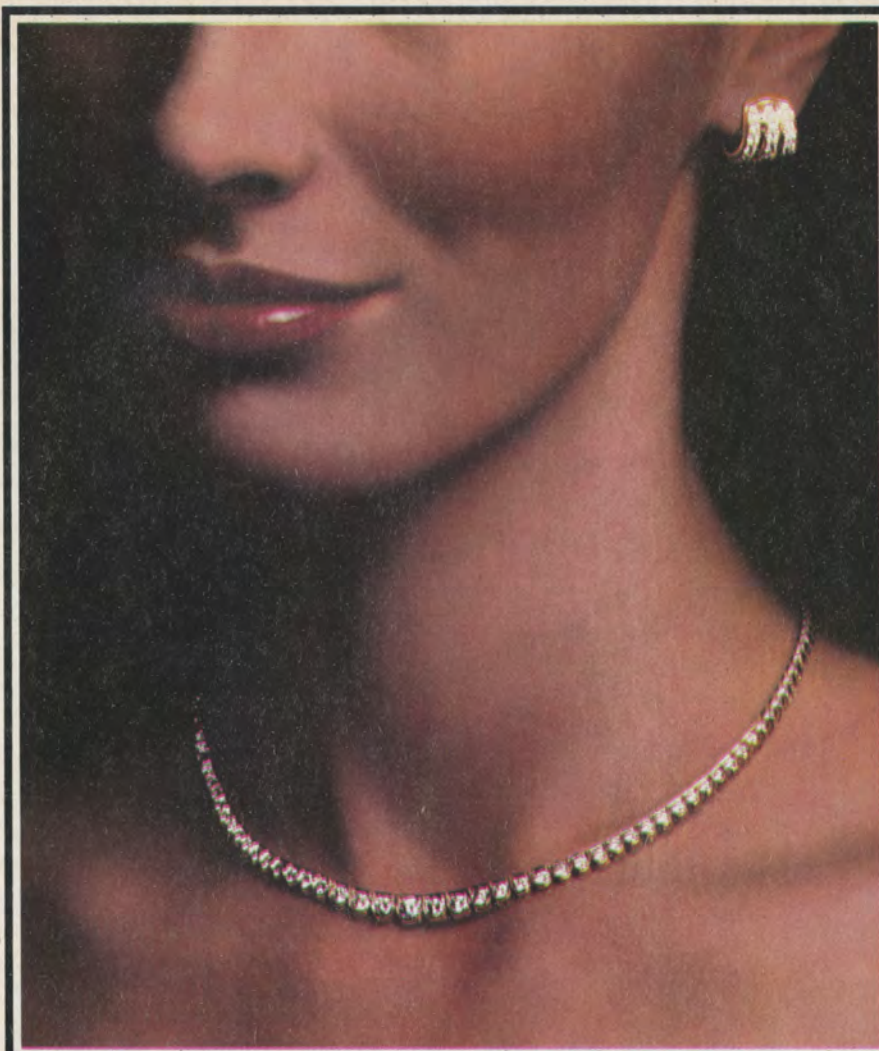


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Master singers for poetry and music was perhaps the earliest attempt of Western man to view the arts as a necessary ingredient of community life, independent of sponsorship and supervision by either church or court. Were their rules meant mostly for the guidance of the members themselves? Did audiences have a say in approving what they produced? One of Wagner's predecessors as director of the Dresden Opera, Carl Maria von Weber, had summed up his opinion of audiences in a memorable one-liner: "Each individual is an ass, but together they are the voice of God!"

Wagner was particularly amused by the concept of having a "marker" keep tab on what went on as a kind of guardian of artistic propriety — judge and jury in one — marking on a blackboard and behind a curtain the slightest transgression against the rules. Wagner immediately saw the likeness between the functions of the "marker" and those of the music critic. Would it not be amusing to turn the tables and make the "marker" himself the target of ridicule or worse at the

---

**Hans Sachs—a master of his life as well as his trade and his art.**

---

hands of an unbiased audience? Quite by chance, Wagner's stay in Marienbad had led to his acquaintance with a 20-year-old law student from Prague who impressed the composer with his knowledge of music, including Wagner's own works. His name was Eduard von Hanslick. What might have developed into friendship curdled into increasing animosity as Hanslick grew into one of the most powerful critics in the years to come. During these same years, as *Die Meistersinger* took shape, Hanslick was to be immortalized as the pitiful *Merker*, now called Beckmesser, whose name was originally to be Hans Licht!

While in Marienbad, Wagner made a roguish sketch for a comic opera featuring Hans Sachs, according to Wagner "perhaps the last embodiment of the common man's artistic potential, *primus inter pares* among his colleagues, yet living in a world accessible to only a few among them." Except for the incident involving master Laueremann, Wagner did not credit extraneous sources for his scenario. Hans Sachs had been the subject of a play that in turn became a German *Singspiel* with music by the popular composer Albert Lortzing. Except for Walther von Stolzing, all the principal characters later found in *Die Meistersinger* were present in Lortzing's opera, which Wagner probably knew.

All told, the Marienbad scenario is mainly a parody of *Tannhäuser* with its ill-fated singing contest. Wagner quickly put it aside and turned to other tasks, most importantly the vast epic of medieval confrontation between Christianity and paganism called *Lobengrin*. It was not until 16 years later that he resumed work on *Die Meistersinger*, which by then had undergone a vast and wondrous period of gestation in that incredible brain.

During those years Wagner had become virtually obsessed with the idea that it was up to him to create an entire literature that would put German opera on a par with the non-German repertory. When the revolutions of 1848 swept through the Western world, they rocked a number of individual provinces ruled by kings and smaller fry, not a non-existent Germany. The common aim to unite language-areas into cohesive political units and thus lend them clout animated young people throughout the world (in Italy, the rising tide of nationalism made Wagner's great contemporary, Giuseppe Verdi, its unabashed hero). In the field of opera, France and Italy could take pride in a century-old tradition. German opera could only offer a crop of *Singspiels* — operas with spoken dialogue, hardly known abroad despite such towering works as *Fidelio* and *The Magic Flute*. The repertory of German opera houses was dominated by Bellini, Rossini, Auber and Meyerbeer, the last identified primarily with French

opera. Weber, Spohr and Marschner were almost unknown outside Germany, their works regarded as middle-class fare compared to the international successes first applauded in Paris, Rome and Milan.

Dresden had played a distinguished role in the history of German music. It had enjoyed the services of Heinrich Schütz, regarded by many as the "father of German music," who

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**With *Lobengrin*, Wagner's work acquired a strongly national character.**

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had composed the first German opera in 1627. The stewardship of Johann Adolf Hasse and Carl Maria von Weber must have left a sense of mission unaccomplished to someone like Wagner, who was responsive to its appeal. It was with *Lobengrin* that Wagner's work acquired a strongly nationalist character, sounding a call to arms on behalf of *Deutschtum* — Germanicity — which has colored judgment on the master's output ever since, particularly in the light of political events that happened long after Wagner's death.

Wagner's exile from German soil in 1849 made him reflect on his aims, on his role within the cultural life of his time. A period of incredible vicissitudes had led his work as a composer to an impasse. He saw no chance to produce new works, especially undertakings of the scope of *Der Ring des Nibelungen*. Everything was too difficult to perform. Eager to dispense with expensive scenery and costly choruses, he wrote a piece involving just a few principals and little else . . . an "easy and inexpensive" work: *Tristan and Isolde*. Before he was through, Wagner himself had become aware of the "fearsome" problems posed by that opera. "My older works are done



Wagner at the Villa Triebtschen in 1868, the year of the *Meistersinger* premiere, dressed in *altdeutsch* style.



Writer and shoemaker Hans Sachs (1494-1576) in a 1545 woodcut by Hans Brosamer.

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everywhere," he wrote to his wife, "while my new operas meet with seemingly insuperable obstacles. Nobody wants me anymore. I have to start from scratch."

Yet, in Wagner's veins flowed a mysterious life-force that drew strength from misfortune. On October 30, 1861, he sent a long and bitter letter to his publisher with an unexpected hint of optimism: an offer to

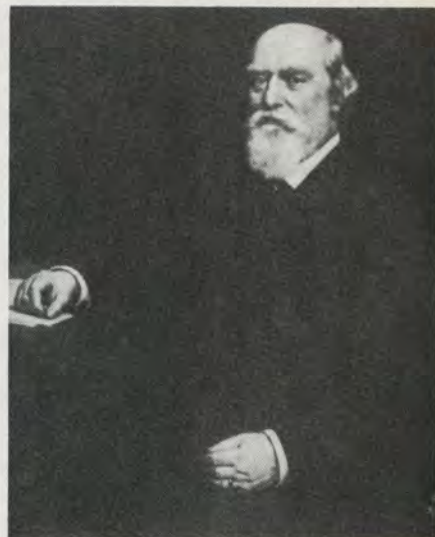
## Hanslick was to be immortalized as the pitiful marker.

resume work, after 16 years, on *Die Meistersinger*. What highflown tragedies and philosophical symbolism failed to achieve might be accomplished by a rollicking comedy — again "easy to produce" — which would open the doors of Europe's theaters once more. Within a few weeks a new scenario was ready. The basic outlines of 1845 were now fleshed out by a wealth of warm, human detail, infused with the magic of a summer night amid gabled houses. Satire and mockery were now largely replaced by understanding and compassion for human frailty. The new Hans Sachs was no longer a comedy figure, but a master of his life as well as his trade and his art; a man whose sense of humor let him come to terms with the fussy world of self-conscious pedantry as well as with the fuzzy realm of craftless creativity; a man of advancing years, in whose heart love and wisdom have fought it out; in short, a man very much like Richard Wagner, pushing 50.

Once again, the composer relished the chance to delve into a relatively obscure period of Germany's past. He went to great lengths to lend an air of authenticity to the story. Most of his masters bear historic names, as do the master tunes enumerated by David, Sachs' apprentice. The public reading of the *Tabulatur*, the set of rules governing performance, reminds us of the complex codes that had to be memorized as well as of the fact that literacy was less widespread in the late Middle Ages than in Wagner's day. Some of the masters may well have passed every test as poets and "singers" without being able to read or write.

Of all the picturesque old cities, Nuremberg has always had a special mystique. The home of Hans Sachs and Albrecht Dürer, it stood for a solid citizenry both traditional and inventive. Where else could the pocketwatch have been born? It showed an interest in the arts, valued free enterprise, boasted honesty and civic pride, in short demonstrated all the assets that,

to this day, tend to be associated with "the good old days." In the late 1860s, Wagner himself, worried lest the charms of Bavaria be crushed under the heel of Prussia, suggested Nuremberg as the seat of a new political constellation uniting the Catholic princes of Germany against Bismarck — although Nuremberg had been the first German town to turn Lutheran. In our century, the quaint old city became identified with more sinister events, such as Hitler's *Reichsparteitage* and the infamous "Nuremberg laws" formulated against the Jewish population of the Third Reich. These were ultimately annulled in solemn juridical procedures dramatized as *Judgment at Nuremberg*. Through it all, the capital of Franconia preserved



Influential Viennese music critic Eduard Hanslick, who served as a prototype for Beckmesser in *Die Meistersinger*.

its character, conscious of its old glories and confident in its future.

The text of *Die Meistersinger* succeeds admirably in projecting a sense of those old-fashioned virtues. It is in turn crotchety and tender, sarcastic and affectionate, but always suffused with a simple poetic beauty. Singing in rhymes, sometimes tongue-in-cheek, it dispenses almost entirely with the feverish expressiveness of *Tristan* and the alliterative majesty of the Ring. Each individual master has his own way of speaking, ranging from the mild comments of Kunz Vogelgesang to the monosyllabic mutterings of Hans Folz. The nervous stammerings of Beckmesser convey to perfection the plight of the wretched suitor.

For all its moments of pompous bluster, the orchestra of *Die Meistersinger* is Wagner's most modest after *Tannhäuser*. There is neither an English horn nor a bass clarinet, let alone the wealth of special instruments asked for in the Ring. It is Wagner's most diatonic score, a complete anti-

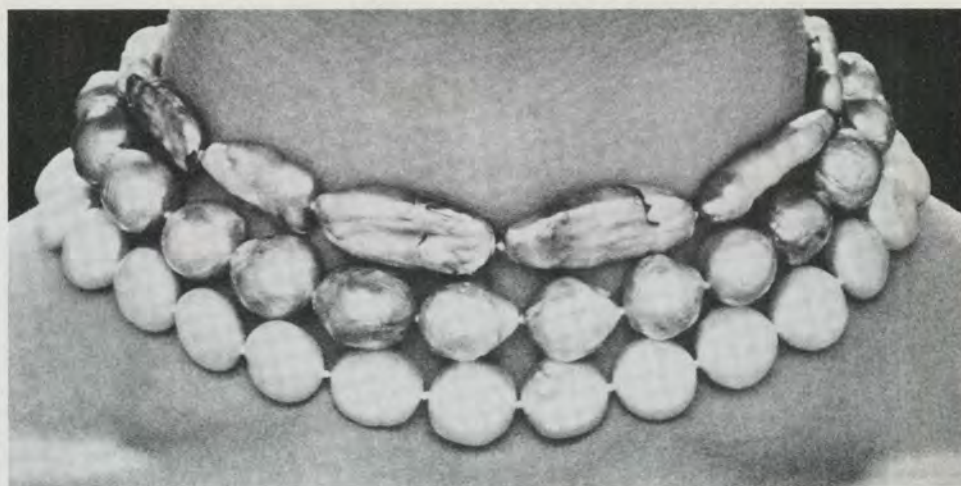
thesis to the turgid chromaticism of *Tristan* with its almost unbearable instrumental turmoil. *Die Meistersinger* is a C-major opera in the classical sense, by far the easiest of all the operas of the mature Wagner to enjoy at first hearing. For all its rich counterpoint, the strings almost always provide a lush carpet of sound under the voices. In spite of stretches of introspective melancholy, of resignation and troublesome reflection on the vanity of the human condition, it is Wagner's most optimistic work. The wonderful quintet in Act III, a web of motivic material supplied by Walther's Prize Song, represents a moment of Wagnerian intimacy equaled only in that lovely birthday gift — the Siegfried Idyll — to the woman who had given him his only son. What a shame that Wagner did not write more chamber music!

In *Lohengrin* the choral writing was still beholden to the traditions of Gluck and Handel. By contrast, the *Meistersinger* choruses bear an unmistakably German stamp. From the chorale opening Act I to the joyous turbulence that closes the work, we sense the influence of Protestant music from Luther to Schütz, Bach and onward. Folk elements spice the ditties sung by the different groups of tradesmen, involving imitations of the bleating of goats and other instances of poking fun at their pursuits. The ponderous March of the Meistersingers even makes a quick bow in the direction of Meyerbeer, while the Dance of the Apprentices fairly oozes with the fragrance of Franconia's rich soil clinging to the feet of the dancers. One of the highlights of the last scene is the tribute to Hans (John) Sachs on St. John's Day, using one of the medieval poet's best-known texts, "Wachet auf!" (Wake up!)

The most startling display of choral writing occurs at the end of Act II in the riot scene inspired by Wagner's visit to Laueremann's lair many years earlier. What appears to be complete chaos is actually a tightly

... a C-major opera in the classical sense.

controlled double fugue that, when first heard, may have eluded the most sharp-eared listeners. Many of the others may have sided with Ferdinand Hiller's comment that the whole thing was "the most insane assault ever perpetrated upon art, good taste, music and poetry." A letter to the editor, calling the scene "scandalous," suggested that the brass players be furnished with hernia belts with the two main themes of the fugue embroidered in the appropriate places!



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Shortly before drafting the final version of the text, Wagner and Hanslick met at a party in Vienna. Once again, the critic tended the composer an olive branch, declaring that his objection to certain aspects of Wagner's art was entirely compatible with his high respect for the composer's talent and in no way influenced by personal animosity. When Wagner brusquely rebuffed him, he lost the chance to win Hanslick's support for his cause. Hanslick must have been aware that the ridicule heaped on Beckmesser — whose expert judgment was overridden by audience success — was a slap at him. Immediately after the premiere, he termed the opera "a most interesting case of musical diseases" and took the Munich Opera to task for maintaining "a costly maternity ward for Richard Wagner's operas," thus expressing what many citizens of Munich had long felt to be true. It was a low blow against King Ludwig II. Peter Cornelius, one of Wagner's most devoted disciples and a talented composer himself, found the right rejoinder: "I wonder whether God had cleared it with Hanslick before creating the world!"

The premiere of the opera took place on St. John's Day, June 21, 1868. The cream of Europe's musical elite — the 19th-century equivalent of our jet set — had gathered in Munich, well primed for the big day. Advance press releases, lectures, furrow-browed predictions of disaster versus enthusiastic statements by artists like Franz Liszt, Wagner's old friend and soon-to-be

father-in-law, made for ever-mounting excitement. Wagner's private life was muddled enough to keep rumor mills operating around the clock. While in Munich, he stayed with Hans von Bülow, who conducted the premiere, and his estranged wife, née Cosima Liszt, who had already born Wagner two daughters. Gossip about that *ménage à trois* had scandalized Munich society for some time and had even reached the King, who refused to believe it in the face of Richard's and Cosima's brazen denials. Whispers were rife that Wagner might even succeed in having hostile government officials replaced by others more favorable to his cause.

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### . . . suffused with a simple poetic beauty.

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From its first performance, *Die Meistersinger* was an enormous public success, probably the greatest the composer had had since *Rienzi*, 26 years earlier. Ludwig II took the opportunity to show his esteem for the composer by inviting him to his box during the first intermission. That defiant gesture was not lost on the audience, especially when Wagner, in an unpardonable breach of etiquette, stepped to the balustrade to accept the homage of the public while His Majesty stayed in the semi-darkness. Small wonder that the King more than once showed his irritation at his "divine friend," only to write him

glowing notes of affection, which Wagner answered with a flourish both cloying and hypocritical. Relations between the mature genius and the puerile monarch are hardly one of the more edifying chapters in Wagner's stormy life.

By 1868 it had become almost impossible for critics to remain unbiased with regard to Richard Wagner. Every new work from the composer's pen seemed to call for a new critical vocabulary, for new measuring rods not applicable to other works. Except for some instances mentioned earlier — the riot scene, for instance — what could they attack in a work so sunny, so human in its concept, so filled with radiant optimism oozing from its mellifluous counterpoint? Well, leave it to Vienna's *Neue Freie Presse* to describe the lovable heroine, Eva Pogner, as "a love-crazed nymphomaniac, sick with heedless passion, who wantonly throws herself into the arms of her intended . . . a sorry caricature of Shakespeare's Juliet and Goethe's Gretchen!" The Berliner *Volkszeitung* thought that Rosina's "Una voce poco fà" from *The Barber of Seville* had "more musical value than the entire bulky score of *Die Meistersinger*."

There is one aspect of the piece, however, that has cast a shadow over the appreciation of Wagner's most lovable score. At the very end, Hans Sachs launches into an impassioned speech extolling *deutsche Kunst*, equating *deutsch* with true and genuine. To generations exposed to the master race concept of the 20th century, this sounds too close for comfort to the sinister theories that led to the Holocaust. Hitler did not endear the work to people everywhere by choosing it as his favorite opera. Memories of *Meistersinger* performances with acres of swastika flags greeting Sachs' invocation are apt to stick in one's craw.


What Sachs really says is the very opposite of political propaganda. He does not envisage anything like "tomorrow the world!" Instead, he uncannily foresees a time when the *Reich* will crumble to dust and ashes, not "go under, fighting heroically to the last drop of blood!" It is then that the German people will have to seek refuge in their great artistic heritage. Can anyone really disagree that Germany and the world would have been spared a lot of grief if she had left the world conquest to those among her people who have achieved the same end in their own fashion — Beethoven, Dürer, Bach, Goethe . . . and Richard Wagner? ■

WALTER DUCLOUX is director of operatic and orchestral activities at the University of Texas, Austin.

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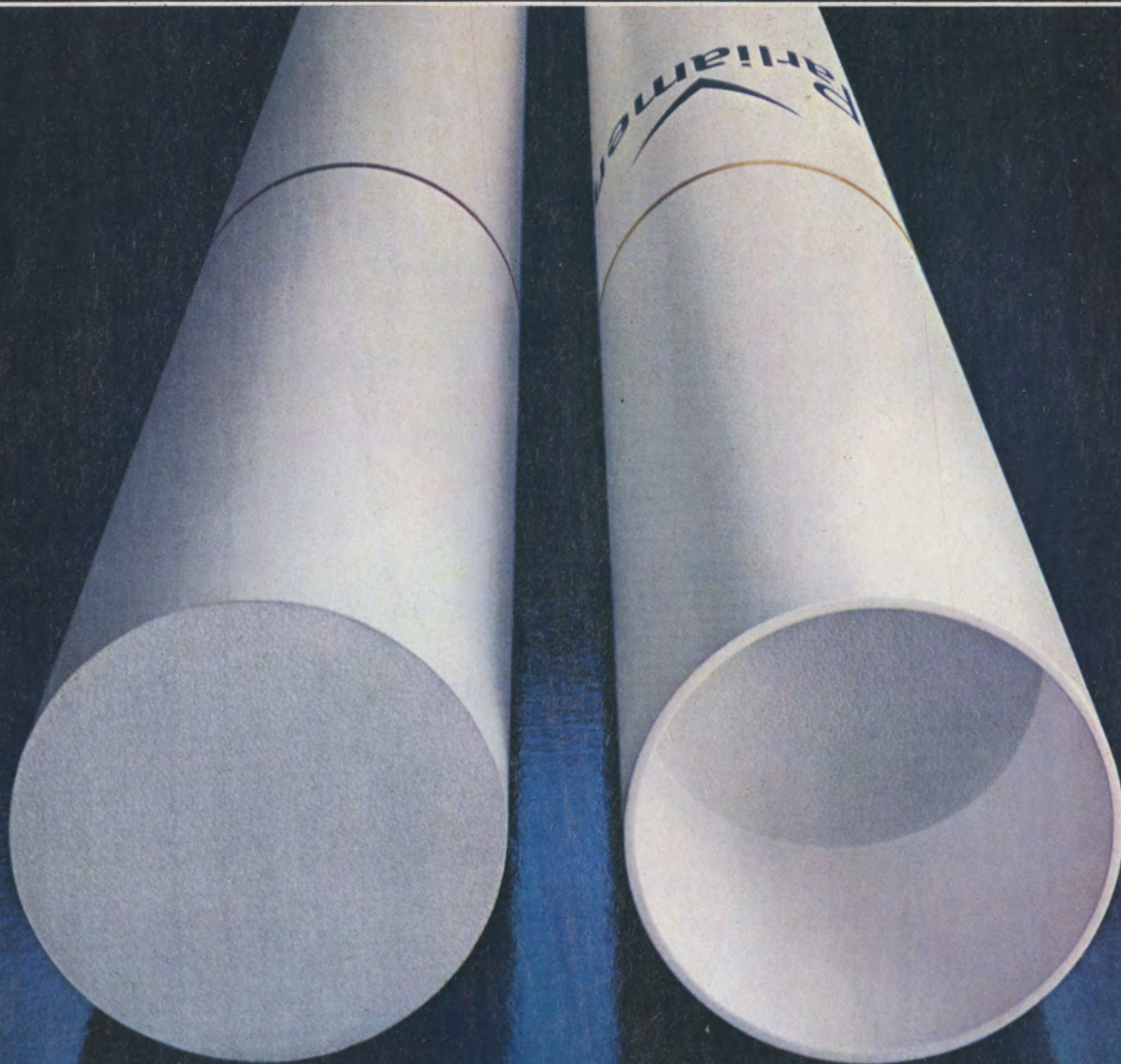


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# Die Meistersinger von Nürnberg

## From Salzburg to San Francisco

Kurt Herbert Adler recalls being assistant to Arturo Toscanini for *Die Meistersinger* at the 1936 Salzburg Festival and talks about conducting Wagner.

By IRVING KOLODIN

Opera conducting, as the world knows, is in many ways different from symphonic conducting. But what the world does not know is that it is different not only in respect to Italian opera *vs.* French opera *vs.* German opera, but even from one composer's German opera to another's, as Kurt Herbert Adler can cite with numerous references to chapter and verse.

"I had the privilege of assisting Arturo Toscanini when he conducted *Die Meistersinger* for the first time in 1936 in Salzburg," he remarked when we met in New York (as he was en route to Europe) in March. "The other young coaches were Georg Solti, Erich Leinsdorf and Laszlo Halasz. I still have the vocal score in which I put in his marks and remarks. It is an education in the treatment of such a work. You may know that the Stolzing was Charlie Kullmann [an American-born graduate of Yale University, who had a considerable success as a tenor in Berlin before World War II and came back home to sing in all the great opera houses here]. Everybody was

wondering how Kullmann would do, because it was not a great voice, though he was a highly intelligent artist. But Toscanini had said he would teach the role to him. It was a revelation.

"The principal thing about it was the demonstration of the importance of dynamics in Wagner," Adler continued. "You know many of the important themes that Walther von Stolzing has to sing in the opera are carried over from the prelude. But how they sound in the prelude and how they should be treated with the singer are a world apart. In the orchestral scoring with the voice, Wagner has all that music marked with *pianissimo* in the orchestra with very quick, brief *crescendi*, sometimes not even to a *forte*. All this is to the advantage of the tenor in a very long, taxing part."

"That reminds me," I said, "I brought along something to show you," producing from a handbag at my side a thick, large-sized, leather-bound volume. "Take a look."

Adler put the volume on his lap and took a look. "Wow!" he exclaimed. "Where did you get this manuscript score of *Die Meistersinger*?"

"Only a facsimile, of course," was my answer. "I found it in London in the 1960s in a music shop. The pound was down, and it could be bought for less than \$100."

"What a fantastic example of calligraphy," remarked Adler as he leafed through the 9x14 pages with their infinitely detailed notation and carefully dotted text. Stopping at page 119, he said, "Here is a perfect example of what I was talking about. Look at all the *pianos* in the upper instrumental passages, and down here is the line for Stolzing."

As he continued to turn the pages, so, too, did his mind turn back to Salzburg and Toscanini. "What an extraordinary man he was. There was an early rehearsal of *Meistersinger* with the men of the Vienna Philharmonic — you know they are the same personnel as the Vienna State Opera Orchestra, which always plays the Salzburg Festival — in which the maestro was pursuing his customary decisive, direct way, not so much beating time as projecting large lines and the big arches of the work.

"Sometimes he would conduct it in four, or divide the measure into two, which made for problems. At one point, sensing a growing difficulty, the great concert master of the Vienna Philharmonic, Arnold Rosé — who was quite an old man; he married Gustav Mahler's sister many, many years before — said to Toscanini, 'Maestro, this is quite different from what all our other *Kapellmeister* have done.'

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### "What an extraordinary man Toscanini was."

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Without pausing an instant, Toscanini replied with a quote from Act II of *Die Meistersinger*: 'Ha! diese Meister!' This reminder of Stolzing's irritated outburst, brought on by the way he had been treated at the guild meeting earlier in the day, was so apt that the orchestra roared with laughter. From then on, they were totally on Toscanini's side.

"Coming up as a chorus master, as I did, teaches you a number of things you might not learn otherwise." Adler had flipped to a place later on in the score and said, "Over here is the fight scene at the end of Act II. At certain places — sung by the apprentices

DAVID POWERS PHOTO



Kurt Herbert Adler in rehearsal for his first Wagnerian assignment at the War Memorial, *Lobengrin* in 1978.

during the excitement when David, Sachs' helper, is going after Beckmesser because he thinks the town clerk is serenading not Eva but his girlfriend Magdalena — Wagner has markings like: 'Eine allein' ('One alone'); then 'Andere' ('Others'); then 'Mehrere' ('More'); finally 'Alle' ('All').

"Perhaps this was okay in Munich, a fairly compact theater where *Meistersinger* was first performed, and such subdivisions could be

followed. But in the larger houses of today, even in Salzburg, it may sound thin. Toscanini, as usual, wanted it just as Wagner had written. But when some apprentices, in the back, came in during the fight scene, it sounded better. Since he couldn't see that far, he didn't know about the extra voices. I would do it here, too."

Lest it be supposed that working as a coach in Salzburg under Toscanini was Adler's introduction to the great world of Wagner-conducting, he had,

by that time, almost 20 years of exposure to Wagner. His first opera as a boy of 10 in Vienna was *Lohengrin*, with a hardly forgettable cast including Maria Jeritzka (still living in New Jersey, past 90) as Elsa; the extraordinary Anna Bahr-Mildenberg as Ortrud; the outstanding Baron Ochs of all time, Richard Mayr, as King Henry; Erik Schmedes as Lohengrin; and the subsequently famous *Lieder* singer, Hans Duhan, as the Herald. Franz Schalk was the conductor.

A facsimile of page 119 from Wagner's manuscript score of *Die Meistersinger*.



Adler (far right) during the 1936 Salzburg Festival. The two gentlemen with bow ties in the front row are baritone Friedrich Schorr, who sang Hans Sachs in San Francisco during the 1931, 1932 and 1938 seasons, and tenor Charles Kullmann, the Stolzing of the 1936 Salzburg *Meistersinger*.

Such an occasion would be vivid in the mind of almost any youngster with a disposition for music, but to Adler it had a special significance. His father had just been taken into the Austrian army, and he went along to the Opera with his mother in their family seats.

Though Adler senior flourished as a businessman, he had great rapport with many musicians, not only because he had a keen understanding of the art, but because he was also an excellent bridge player. Among those with whom he spent many social evenings at the card table was Schalk. A famous conductor in Vienna — although, says Adler, “He was not first rate” — he shared direction of the theater with his close friend, Richard Strauss, from 1919 to 1924, in the period immediately following World War I.

In consequence, as Adler grew older and his musical interests expanded, he had access to the theater during rehearsals. “Also,” he says, “I had access to the former Imperial Box, the one down on the right side, which had become the Federal Government Box. Governments changed quite often

### “Toscanini wanted it just as Wagner had written it.”

during the 1920s in Austria, but I was never disturbed — I was turned over like the furniture in the box. There I could sit in the back during performances, with a score, and learn about everything that was going on.”

During the pre-Toscanini years in Salzburg, Adler was exposed to and learned from Strauss’ conducting of *Lohengrin*, *Tristan* and *Tannhäuser*, Wilhelm Furtwängler’s this and Hans Knappertsbusch’s that, on into the ris-

ing prominence of the young Karl Böhm and Clemens Kraus. He can tell you about who prepared the *Meistersinger* prelude with a downbeat (Schalk, among others) and who preceded it with an incisive upbeat (Kraus). The subtle distinction related to one or the other is: Does the rhythmic structure of the first measures fare better one way or the other? Pay attention when you see how Adler does it, and let his practice be your preachment.

As to other aspects of Wagner, Adler can discuss them in depth as well as in detail. Recalling that he had conducted *Tristan und Isolde* when I was last in San Francisco, he asked, “Do you know what instrument in the orchestra is left out of the last chord in *Tristan*? It’s the English horn. It has had so prominent a part of the dark

coloration in the score from the *Todestrank* (‘Death drink,’ in Act I) on, that it plays its last notes in the measure just *before* the end. This is Wagner’s subtle way of saying, ‘The agony is past, the long fulfillment is at hand.’ ”

### Adler’s first opera as a boy in Vienna was *Lohengrin*.

Questioned about cuts in Wagner, Adler answered with a question of his own: “Do you remember when we were talking some time ago, you mentioned Fritz Reiner’s wise remark, ‘The true art of conducting is in the mastery of transitions’? . . . a way of saying that any good man can handle the loud, highly prominent climaxes, but it takes one with complete command to connect one section with another. Well, if you have a lot of cuts, what happens to the transitions?”

“True,” I answered. “My feeling about cuts is a pure matter of practicality. In a repertory theater, an uncut *Tristan*, which may have to begin at 6:30 or 7 P.M., with an audience that includes many people exposed to late office hours, traffic jams, crowded eating places, etc., may be hard to bear. But if you are talking about festival performances, they should, by all means, be uncut.”

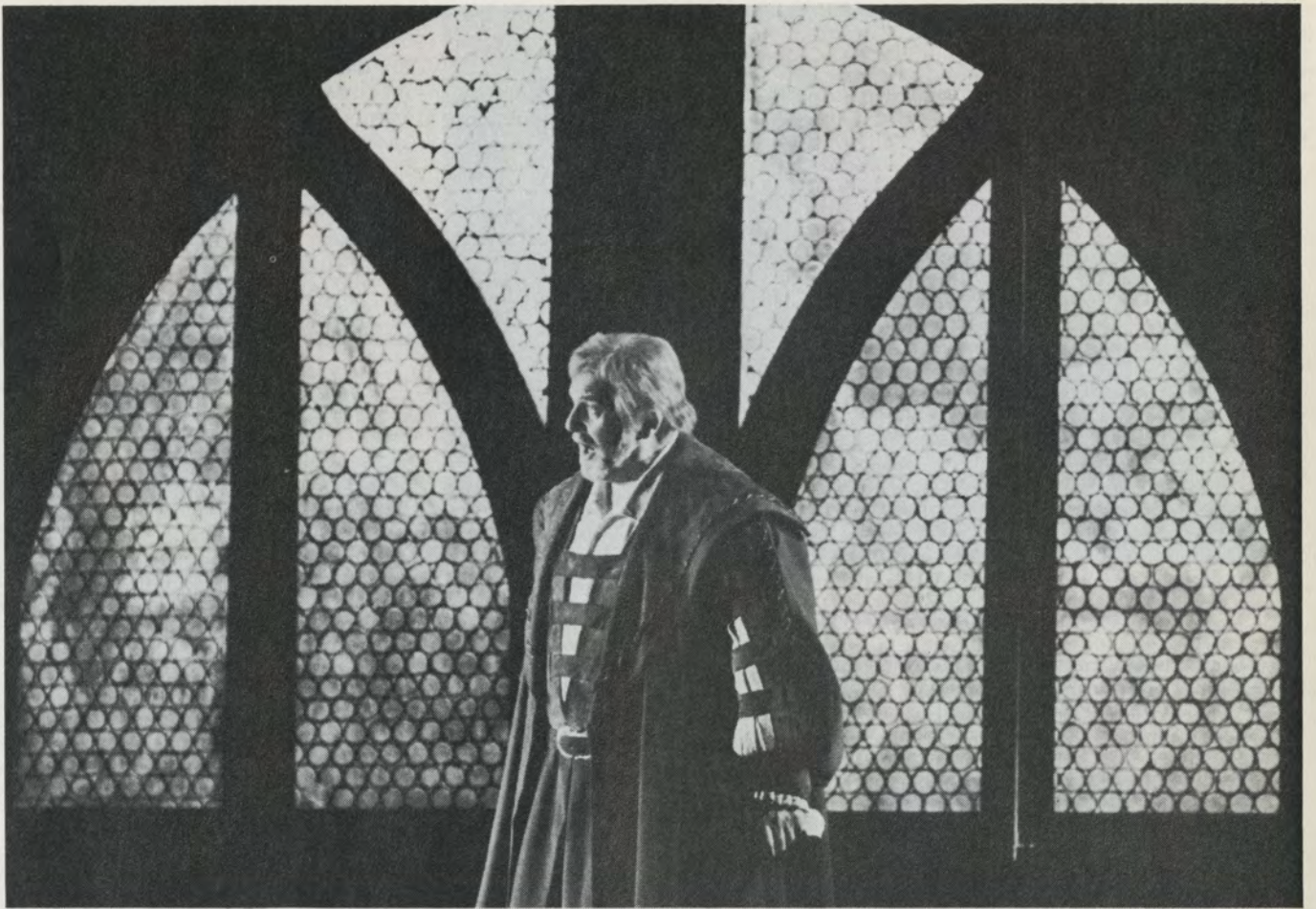
“I agree,” replied Adler, “and that’s why I have told the cast of *Meistersinger* that we’ll be doing an almost complete *Meistersinger* with only minor cuts.

“As a curiosity,” he continued, “most uncut performances in Europe

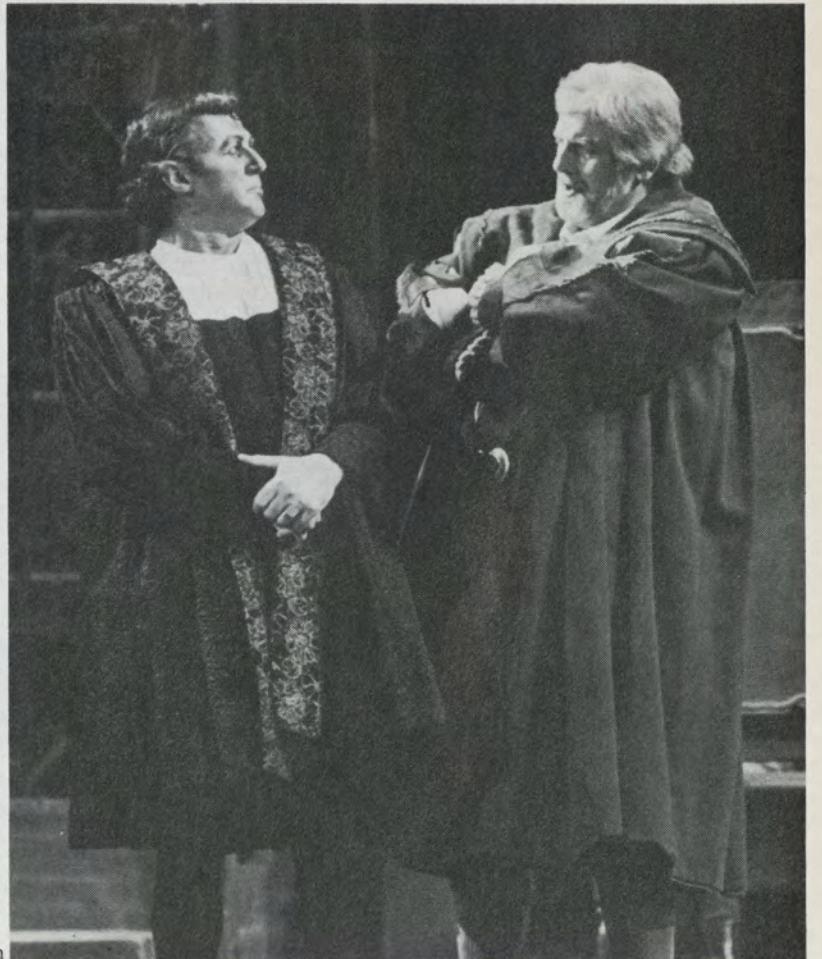
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Adler stands beside a photograph of Arturo Toscanini, whom he assisted on *Die Meistersinger* at the 1936 Salzburg Festival.



Karl Ridderbusch



Gottfried Hornik, Karl Ridderbusch

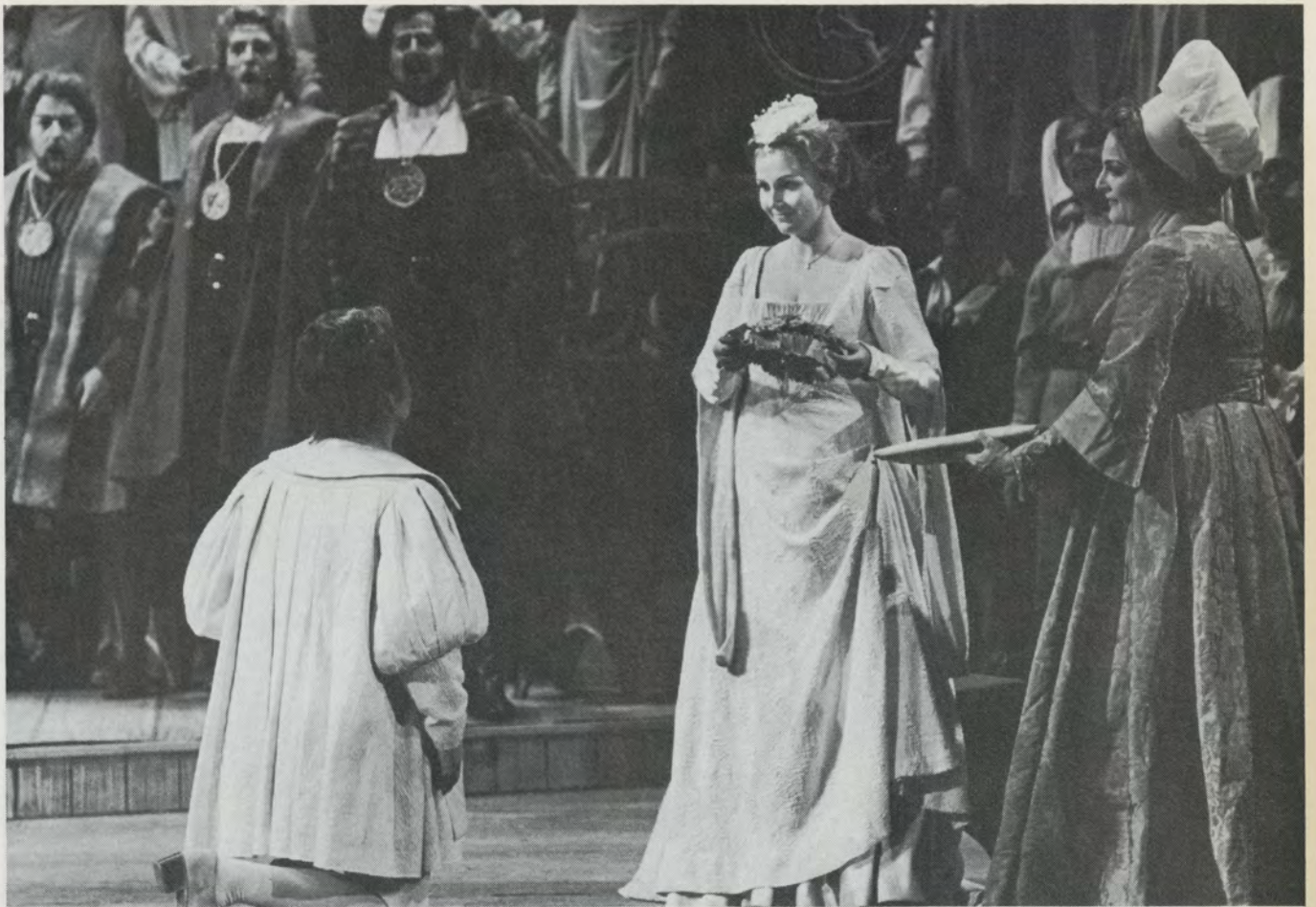


# Die Meistersinger von Nürnberg

Photos taken in rehearsal by IRA NOWINSKI

Kurt Rydl





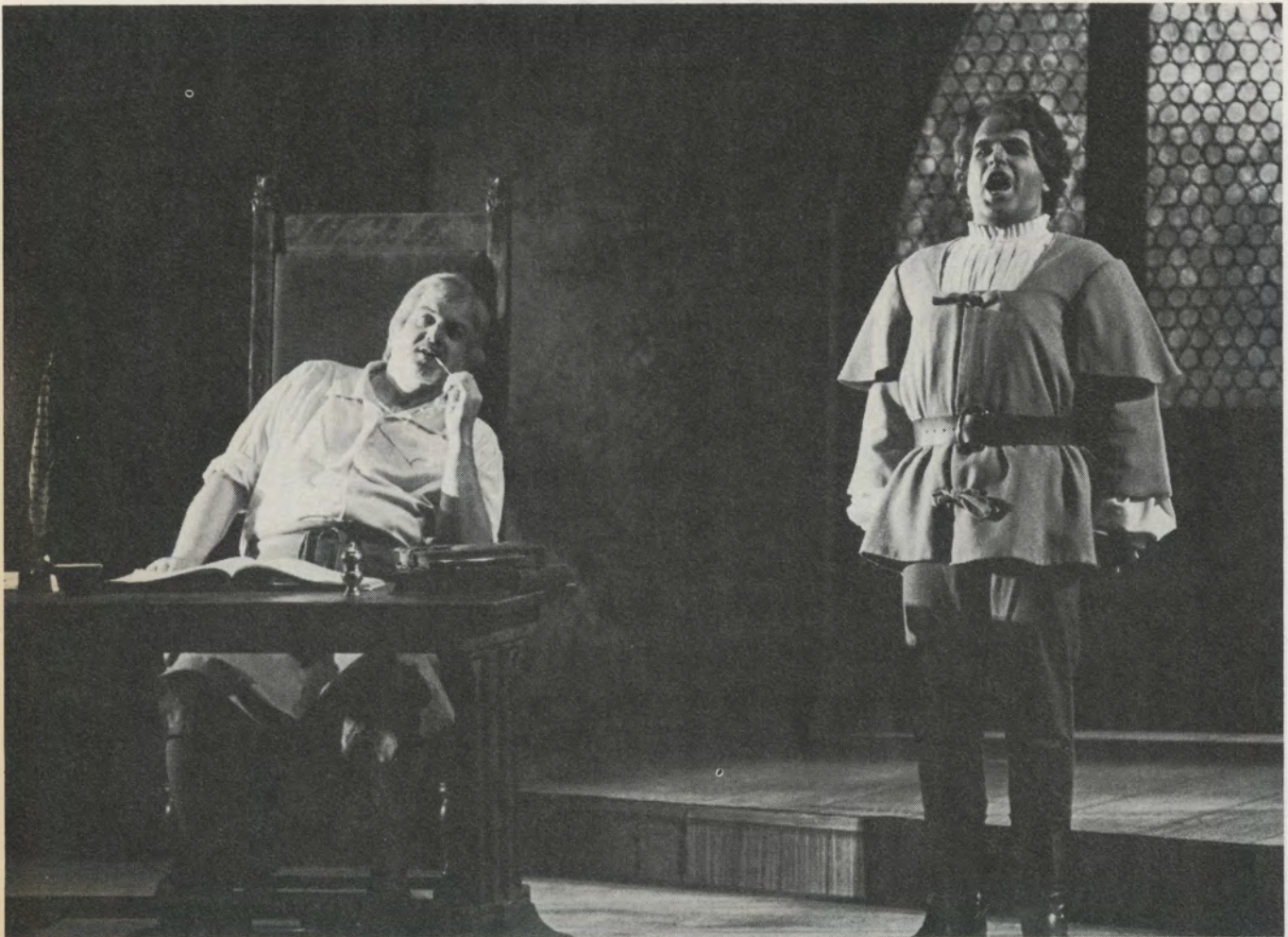
William Johns, Hannelore Bode, Marvellee Cariaga



William Johns, Karl Ridderbusch



Gottfried Hornik



Karl Ridderbusch, David Gordon

## In Memoriam

Opera in the United States and throughout the world has lost a dear and valued friend. The San Francisco Opera notes with great sorrow the death of George Lauder Greenway, of Greenwich, Connecticut, long a major supporter of our company as well as chairman of the Board of Directors of the Metropolitan Opera for many years. His passing at this time is particularly sad, for he was a close and cherished friend of the late Robert Watt Miller, in whose memory this production of *Die Meistersinger* was created.

# SYNOPSIS

## Die Meistersinger von Nürnberg

### ACT I

Walther von Stolzing, a nobleman, has recently arrived in Nürnberg. He has fallen in love with Eva, the daughter of the goldsmith Viet Pogner. As the curtain rises, the congregation in St. Katherine's church sings a chorale. Walther learns that Eva is to be the bride of the winner of a singing contest that will be held the next day by the Guild of the Master Singers. Eva and her companion Magdalene leave Walther in the care of David, Hans Sachs' apprentice, who explains the complex rules of the contest to Walther. The master singers gradually arrive, led by Pogner and Beckmesser, the small-minded town clerk who himself hopes to win Eva's hand. Hans Sachs, the shoemaker, finally arrives, and the baker Kothner calls the roll. Pogner addresses the masters, telling them of the contest and the winner's prize: marriage to Eva, who can approve or reject him, but in any case he must be a master singer. Walther is introduced as a candidate for the guild; he is asked to tell of his background and training and is then invited to sing a trial song. Beckmesser, the official marker, is asked to take his position in the voting booth. Walther improvises a song about spring and love, violating a number of the master singers' rules, and soon Beckmesser's slate is full of the mistakes he has made. The meeting breaks up in disorder. Only Hans Sachs has heard something new and attractive in Walther's song.

### ACT II

It is Midsummer Eve, and the apprentices are preparing for the feast day of St. John. Hans Sachs sits at his workbench, reflecting on the events of that morning and his feelings for Eva. Eva comes from her father's house and questions him about the results of the trial. Sachs, a widower, is himself very fond of Eva, but realizes that he is too old for her. He purposely criticizes Walther in order to test Eva's feeling for him. Realizing that Eva and Walther are in love, Sachs decides to help the young couple. He discovers that they are planning to elope, and prevents it by opening his door and letting light shine brightly across the road. Beckmesser now arrives to serenade Eva, and while he is tuning his lute, Sachs sings his own song. They agree that Sachs will "mark" Beckmesser's song by hammering on the new shoes he is making. The figure being

serenaded, however, is actually Magdalene. The serenade and the hammering wake the neighbors and apprentices, Beckmesser is attacked by the jealous David, and in the ensuing brawl Sachs stops Eva and Walther from running away, taking Walther into his own house. Everybody leaves and the night watchman calls out 11 o'clock.

### ACT III

SCENE 1. Sachs is in his study and does not hear apologies offered by David for his part in the melee. David then recites a song of his own. Left alone, Sachs reflects on the madness and delusions of the world, and then on the love of Eva and Walther. Walther, who has spent the night in Sachs' house, tells him about a beautiful dream he had. Sachs writes it down, realizing that it is a prize song — only the final stanza is missing. While Sachs and Walther change into their festive robes, Beckmesser enters and finds the song. Thinking it was written by Sachs, he at first intends to steal it, but when Sachs comes back, is allowed to keep it. Eva enters, complaining that her shoes hurt, but really hoping to see Walther. While Sachs is attending to her shoe, Walther returns, and the sight of Eva inspires him to create the final stanza to his song. Calling in David and Magdalene, Sachs christens the new song and elevates David to the rank of journeyman. Everybody leaves for the festival site, where the final contest will take place.

SCENE 2. The apprentices and guild members are assembling for the contest. Apprentices dance with some girls and are interrupted by the entrance of the masters, who take their places on the stand. Sachs is lovingly greeted by the people, and he thanks them. The contest begins and Beckmesser tries to fit Walther's poetry to his own melody with disastrous results. Upon hearing the crowd's laughter, he accuses Sachs of having written the song. Sachs disclaims authorship, but invites Walther to show how it should be sung. Walther sings his Prize Song beautifully, wins the prize and Eva's hand, but when Pogner proposes to invest him with the insignia of the Master Singers Guild, he refuses the honor. Sachs comes forward and persuades him to accept it, explaining that the purpose of the master singers is to preserve culture. Eva places Walther's wreath on the head of Hans Sachs while the people of Nürnberg acclaim him.

The San Francisco Opera Association extends its thanks to the contributors to the Robert Watt Miller Memorial Fund, who, in 1971, made the production of *Die Meistersinger von Nürnberg* possible.

Opera in three acts by RICHARD WAGNER

Text by the composer

# Die Meistersinger von Nürnberg

(in German)

*Conductor*

Kurt Herbert Adler

*Stage Director*

Peter Brenner\*

*Designer*

Roberto Oswald

*Lighting Designer*

Thomas Munn

*Chorus Director*

Richard Bradshaw

*Choreographer*

Marika Sakellariou

*Musical Preparation*

James Johnson

Martin Smith

*Prompter*

Philip Eisenberg

*Assistant Stage Directors*

Anne Catherine Ewers

Preston Lovell Terry\*

*Stage Manager*

Jerry Sherk

*Scenery constructed in*

San Francisco Opera Scenic Studios

*Costumes by*

Goldstein & Co.

*Organ courtesy of*

Baldwin

*First performance: Munich, June 21, 1868*

*First San Francisco Opera performance:*

*September 28, 1931*

SATURDAY, JUNE 27 AT 7:00

TUESDAY, JUNE 30 AT 7:00

FRIDAY, JULY 3 AT 7:00

THURSDAY, JULY 9 AT 7:00

MONDAY, JULY 13 AT 7:00

SUNDAY, JULY 19 AT 1:00

*Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb the 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 five hours.*

CAST

*Hans Sachs, shoemaker*

Karl Ridderbusch\*

*Veit Pogner, goldsmith*

Kurt Rydl\*

*Kunz Vogelgesang, furrier*

Jeffrey Thomas\*

*Konrad Nachtigall, tinsmith*

Thomas Woodman

*Sixtus Beckmesser, town clerk*

Gottfried Hornik\*\*

*Fritz Kothner, baker*

John Del Carlo

*Balthasar Zorn, pewterer*

Gary Harger\*

*Ulrich Eisslinger, grocer*

Quade Winter

*Augustin Moser, tailor*

Joseph Frank

*Hermann Ortel, soap-maker*

Eric Halfvarson\*

*Hans Schwarz, stocking-weaver*

Carl Glauam\*

*Hans Foltz, coppersmith*

Gregory Stapp

*Walther von Stolzing, a*

*Franconian knight*

William Johns\*

*David, apprentice to Hans Sachs*

David Gordon\*

*Eva, Pogner's daughter*

Hannelore Bode\*

*Magdalene, Eva's companion*

Marvellee Cariaga

*A Night Watchman*

Kevin Langan

*Guild members, journeymen, apprentices and townspeople*

*Juggler and acrobats*

\*\*American opera debut

\*San Francisco Opera debut

PLACE AND TIME: Nürnberg in the sixteenth century

ACT I St. Katherine's church

INTERMISSION

ACT II The street with houses of Sachs and Pogner

INTERMISSION

ACT III Scene 1 Workshop of Hans Sachs

Scene 2 Festival site

# PROFILES



## HANELLORE BODE

Berlin-born soprano Hannelore Bode makes her San Francisco Opera debut as Eva in *Die Meistersinger*, a role she has recorded on the London label under Sir Georg Solti and has performed at the Bayreuth Festival, in Munich, Cologne, Mannheim and Buenos Aires. Other Bayreuth credits include Elsa in *Lohengrin*, and Sieglinde and Gutrun in the 1976 Ring cycle directed by Patrice Chéreau. Miss Bode made her American debut as Elsa in Washington, D.C. She has appeared throughout Europe in such roles as Pamina in *Die Zauberflöte* and the Countess in *Le Nozze di Figaro*, Desdemona in *Otello*, Mimi in *La Bohème*, the Countess in *Capriccio* and Elisabeth in *Tannhäuser*. She has guest contracts with the Cologne Opera and the Vienna State Opera and is a member of the Mannheim Opera, where her roles, in addition to the Wagnerian repertoire, include Agathe in *Der Freischütz* (which she has also sung at Covent Garden), Lisa in *Pique Dame*, Chrysothemis in *Elektra*, the Marschallin in *Der Rosenkavalier* and, most recently, Cordelia in a new production of Aribert Reimann's *Lear*.



## MARVELLEE CARIAGA

Mezzo-soprano Marvellee Cariaga returns to the San Francisco Opera as Magdalene in *Die Meistersinger*. She was last heard with the Company as the Nurse in *Boris Godunov* and one of the maidservants in *Elektra* in 1973. In October 1980 she was reunited with Gian Carlo Menotti for the role of Magda Sorel in the composer's *The Consul*, which he staged in Atlanta. She previously sang in new productions of the Menotti work, staged by the composer, in Portland, Oregon; at the Spoleto Festival USA; and in her European debut with the Netherlands Opera in Amsterdam in 1979. For the past six years Miss Cariaga has appeared in both the German and English performances of the Ring cycle at the Seattle Festival as Fricka and Waltraute. She has also sung these roles in San Diego, where her other credits include Brünnhilde in *Siegfried* and Santuzza in *Cavalleria Rusticana*. This last role served for her South American debut in Rio de Janeiro in 1979. She will appear with the National Opera in Bogota later this summer as Azucena in *Il Trovatore* and Amneris in *Aida*. She has been acclaimed as Amneris in Seattle, Pittsburgh, South Carolina and Wisconsin. With the Vancouver Opera she has sung the title role in *Semiramide*, Amelia in *Un Ballo in Maschera* and Donna Elvira in *Don Giovanni*. In Hawaii she has appeared in the title role of *Ariadne auf Naxos* and, in March of this year, in Bartók's *Bluebeard's Castle*. A noted recitalist throughout North America, Miss Cariaga has toured the continent on 11 different occasions.



## KARL RIDDERBUSCH

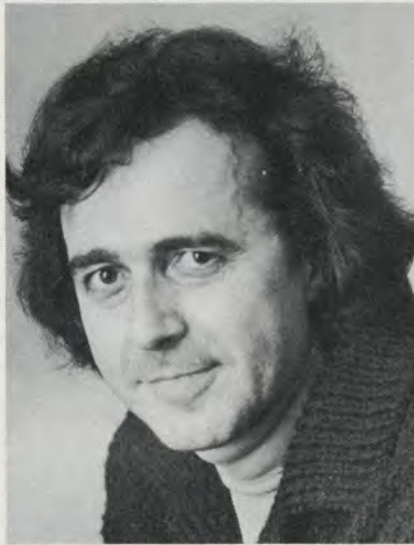
World-renowned for his portrayal of Hans Sachs, German bass-baritone Karl Ridderbusch makes a rare American appearance as the cobbler hero of *Die Meistersinger* in his San Francisco Opera debut. He has performed the role in most of the leading opera houses of Europe, including six years at the Bayreuth Festival, at the Salzburg Easter Festival, the Vienna State Opera, and in Hamburg, Munich, Dusseldorf, Geneva, Prague and Budapest. In the United States he has appeared as Sachs at the Metropolitan Opera in 1976 and at the Lyric Opera of Chicago in 1977. Ridderbusch made his professional debut in 1961 in Munster and has been a member of the Deutsche Oper am Rhein in Dusseldorf since 1965. He made his Metropolitan Opera debut in 1967 as Hunding in *Die Walküre*. He has performed the major Wagnerian bass roles, including Hunding, Fasolt in *Das Rheingold*, Hagen in *Götterdämmerung*, King Henry in *Lohengrin* and King Marke in *Tristan und Isolde* in Bayreuth, and the same roles plus Rocco in *Fidelio* at the Salzburg Festival. He has sung Baron Ochs in *Der Rosenkavalier* and Daland in *Der Fliegende Holländer* at La Scala, Baron Ochs at the Paris Opera and Hermann in *Tannhäuser* at Covent Garden. He was heard in the Bavarian State Opera tour to Japan as Baron Ochs and as Leporello in *Don Giovanni*. Ridderbusch has participated in more than 40 opera recordings.

# PROFILES



## WILLIAM JOHNS

Oklahoma-born tenor William Johns makes his first appearance with the San Francisco Opera as Walther von Stolzing in *Die Meistersinger*. He performed the same role with the Lyric Opera of Chicago in 1977 and returned to that company last season for the title role in *Lohengrin*. Johns began his career in Bremen, Germany, as Rodolfo in *La Bohème* and soon thereafter appeared as a guest artist in Berlin, Hamburg, Frankfurt, Dusseldorf, Munich, Stuttgart, Lisbon, Bergen (Norway) and Dubrovnik (Yugoslavia). Aside from the roles in standard Italian repertoire throughout Italy and elsewhere, he portrayed the title role in Mercadante's *Il Bravo* in Rome and has sung many performances for RAI, the Italian radio network, including such works as Monteverdi's *L'Incoronazione di Poppea* and Alfano's *Cyrano de Bergerac*. In 1975 he made his American debut as Rodolfo with the Pittsburgh Opera and has since sung with the opera companies in New Orleans, Houston and in various Canadian cities. Among his other recent engagements are the title roles in *La Damnation de Faust* in Verona, *Lohengrin* in Dusseldorf, and Don José in *Carmen* and Radames in *Aida* with the Metropolitan Opera. Johns is one of the few leading tenors who performs the Italian, French and German repertoires. During the 1981-82 season he will sing Bacchus in the Chicago Lyric production of *Ariadne auf Naxos*; his first Otello in Vancouver; the tenor leads in *Cavalleria Rusticana* and *I Pagliacci* in Hamilton, Ontario; and the title role in *Rienzi* with the Opera Orchestra of New York, both in that city and in Washington, D.C.

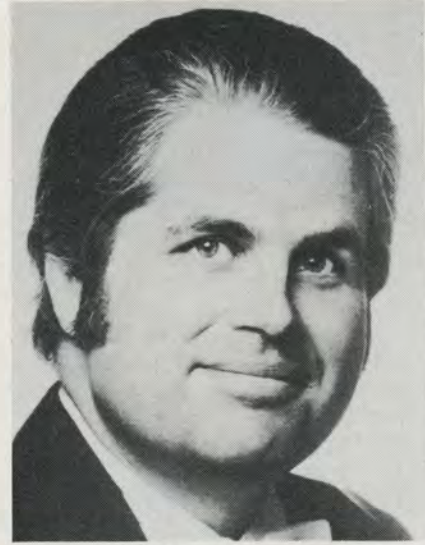


## GOTTFRIED HORNIK

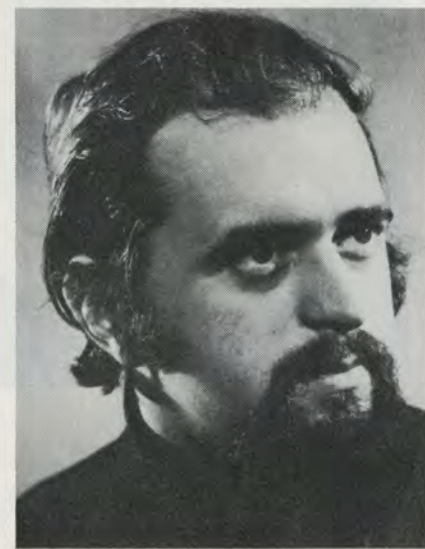
Austrian bass-baritone Gottfried Hornik makes his American debut as Beckmesser in *Die Meistersinger*, a role for which he has won acclaim in Rome, Barcelona, Lisbon, Aachen and Vienna, and which he will sing in Berlin this fall. A longtime member of the Vienna State Opera, he has appeared with the company in Strauss' *Capriccio* and Henze's *Der junge Lord*, as Papageno in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, Kurwenal in *Tristan und Isolde*, and as Alberich in a new production of *Das Rheingold* conducted by Mehta. His portrayal of Alberich in the Ring has been hailed in various European opera houses. For the past two years Hornik sang the role of Klingsor in the Salzburg Easter Festival production of *Parsifal* under Karajan. With that conductor he has recently recorded the roles of Angelotti in *Tosca*, Papageno in *Die Zauberflöte* and Ping in *Turandot*. During the 1981-82 season Hornik will appear in Janáček's *From the House of the Dead* in Berlin and will sing Faninal in *Der Rosenkavalier* in Paris.

## DAVID GORDON

Philadelphia-born tenor David Gordon makes his first appearance with the San Francisco Opera as David in *Die Meistersinger* and Borsa in *Rigoletto*. He has been heard as soloist with the Lyric Opera of Chicago since his debut there as a member of the Lyric Opera's apprentice artist program and will perform the roles of Scaramuccio in *Ariadne auf Naxos*, Juan in *Don Quichotte* and Nemorino in *L'Elisir d'Amore* with that company this fall. For four seasons



Gordon was a leading tenor at the Landestheater in Linz, Austria, where he sang over 300 performances of 19 different operas. During February and March of this year he was artist-in-residence and visiting professor at the University of Denver, where he conducted master classes and workshops and sang the role of Tom Rakewell in *The Rake's Progress*. A frequent recitalist, he recently performed in a concert of Elizabethan music with the New York Renaissance Band at Lincoln Center and is a soloist with both the Folger Consort, the resident early music ensemble of the Folger Shakespeare Library, and the 20th Century Ensemble, in residence at the Smithsonian Institution.

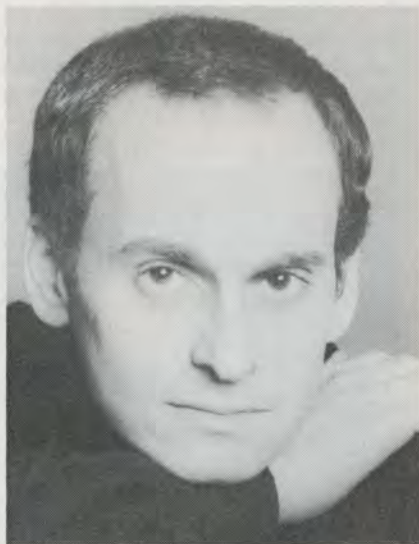


## KURT RYDL

Making his debut with the San Francisco Opera, Viennese-born bass Kurt Rydl sings Pogner in *Die Meistersinger* and Sparafucile in *Rigoletto*. He was first heard in this coun-

# PROFILES

try as Rocco in *Fidelio* under Bernstein and as Bartolo in *Le Nozze di Figaro* under Böhm during the 1979 tour of the Vienna State Opera. A member of that company, he has recently appeared in Vienna as Pogner, Narbal in *Les Troyens*, Osmin in *Die Entführung aus dem Serail*, Daland in *Der Fliegende Holländer*, Pimen in *Boris Godunov*, King Marke in *Tristan und Isolde*, Oroveso in *Norma*, Raimondo in *Lucia di Lammermoor* and in the title role of Verdi's *Attila*. In 1980 he performed several leading roles during the company's tour to Japan. During the 1980 Salzburg Festival Rydl portrayed Crespel in the Jean-Pierre Ponnelle production of *Les Contes d'Hoffmann*. He was featured in Ponnelle's film version of *Titus*. In addition to appearances at the Bayreuth Festival in 1975 and 1976 and at the Salzburg Festival for the past five years, he has also performed throughout Italy, Germany, Switzerland, France and the Iberian peninsula. Earlier this year he sang Rocco in a performance of *Fidelio* in Detroit for a 75th birthday gala honoring maestro Antal Dorati. Rydl will return for the 1981 fall season in San Francisco as Hunding in *Die Walküre* and Ferrando in *Il Trovatore*.



## JOSEPH FRANK

In his fifth season with the Company, tenor Joseph Frank performs Augustin Moser in *Die Meistersinger* and Valletto in *L'Incoronazione di Poppea*, a role he sang in the 1975 Günther Rennert production in San Francisco. He made his local debut the previous year as the Dancing Master in *Manon Lescaut* and subse-

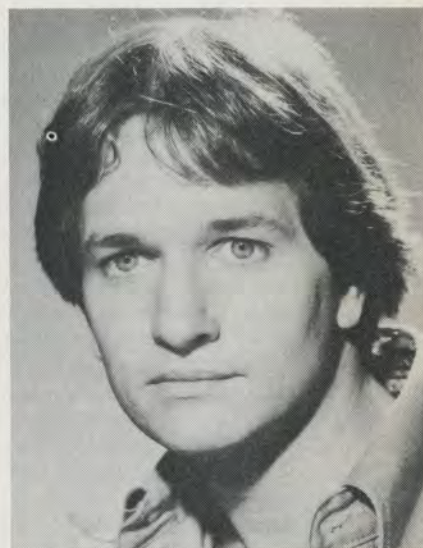
quently sang such character and lyric tenor roles as Goro in *Madama Butterfly*, L'Incredibile in *Andrea Chenier*, Monostatos in *The Magic Flute*, Trabuco in *La Forza del Destino*, Spoletta in *Tosca*, Beppe in *I Paggiacci* and, in 1977, Pong in *Turandot*, L'Abate in *Adriana Lecouvreur* and the Dancing Master in *Ariadne auf Naxos*. It was in this last role that he made his Metropolitan Opera debut in 1979. He returned there this year for *L'Enfant et les sortilèges* and *Les Mamelles de Tirésias* in *Parade*, a triple bill of French works. Other recent engagements include *Tosca* in Miami and San Diego, *Lulu* in Santa Fe, and *Die Fledermaus* with Joan Sutherland and Beverly Sills in San Diego. With Renata Scotto he has performed in *Madama Butterfly* in Miami and *Tosca* with the French National Radio. Frank has been heard with opera companies in Cincinnati, Houston, Omaha, Dallas, Pittsburgh, Tulsa, St. Louis, Fort Worth and Central City.



## GARY HARGER

Following two years of touring with Western Opera Theater as Alfredo in *La Traviata*, Eisenstein and Blind in *Die Fledermaus*, Nemorino in *The Elixir of Love* and Romeo and Tybalt in *Romeo and Juliet*, tenor Gary Harger makes his San Francisco Opera debut as Balthasar Zorn in *Die Meistersinger* and a soldier in *L'Incoronazione di Poppea*. This year with Spring Opera he was heard as Tybalt in *Romeo and Juliet*. He began his career as an apprentice with the Santa Fe Opera. In New York he appeared as Ernesto in *Don*

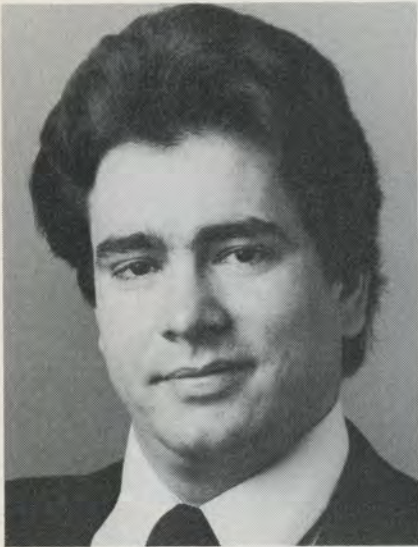
*Pasquale* and Captain Dick in *Naughty Marietta* for Eastern Opera Theater. Other New York credits include Belmonte in *The Abduction from the Seraglio* for the Bronx Opera, Pedrillo in the same opera for the Chautauqua Opera Association, and Ferrando in *Così fan tutte* for the Brooklyn Lyric Opera. Originally trained as a musical theater performer, he has starred in numerous musicals across the country and was featured in the original cast of the Tony Award winning show *Shenandoah*. During the 1981 fall season of the San Francisco Opera, Harger will be heard in *Lady Macbeth of Mtsensk*, *The Merry Widow* and will sing the role of Andres in *Wozzeck*.



## JEFFREY THOMAS

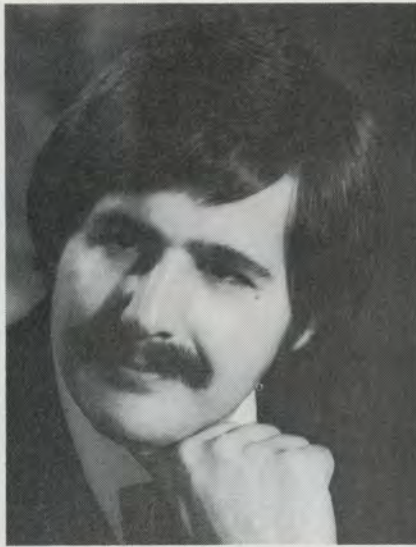
Young American tenor Jeffrey Thomas, who recently received his diploma from the Juilliard School of Music, makes his San Francisco Opera debut as Kunz Vogelgesang in *Die Meistersinger*. At Juilliard he was heard as Belfiore in Mozart's *La Finta Giardiniera* and Jo in Virgil Thomson's *The Mother of Us All* and sang the role of Slim in the American premiere of Britten's *Paul Bunyan* with the Manhattan School of Music. For the American Opera Center he was featured in the world premiere of Edward Barnes' *Feather-top* and has also appeared in its productions of *L'Orfeo*, *Un Ballo in Maschera* and *La Rondine*. Last year Thomas sang the title role of King Henry's *Robin Hood* in the New York Ensemble for Early Music production at the Kennedy Center. He recently was heard for the first time at the Spoleto Festival U.S.A. in Gian Carlo Menotti's *The Last Savage*.

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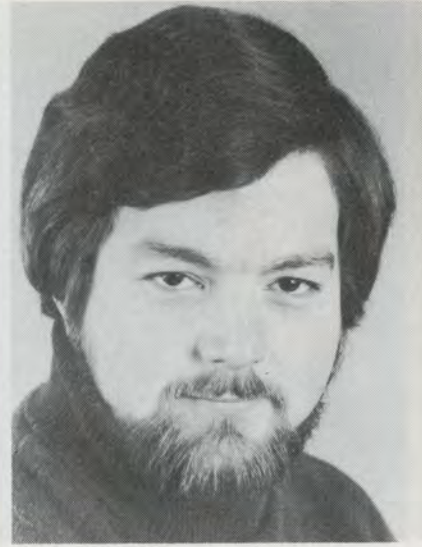
## QUADE WINTER

Tenor Quade Winter sings Ulrich Eisslinger in *Die Meistersinger* following his debut with the San Francisco Opera last season as the Voice of the Sailor in *Tristan und Isolde*. As a member of the 1979 Merola Opera Program he portrayed Max in *Der Freischütz* under the baton of Kurt Herbert Adler at Stern Grove. A native of Oregon, he has appeared throughout the Bay Area and the Pacific Northwest. He sang the Duke in *Rigoletto* with the Eugene Opera, Alfredo in *La Traviata* and Canio in *I Pagliacci* with Rogue Valley Opera in Ashland, and tenor solos in Handel's *Israel in Egypt* and Bach's *St. Matthew Passion* with the Portland Symphonic Choir. In 1980 he won awards in both the San Francisco Opera and Metropolitan Opera Auditions and appeared with the Portland Opera as the First Prisoner in *Fidelio* and the Mayor in the Merola production of *Albert Herring*. In January of this year he was heard with the Berkeley Promenade Orchestra as Mazal in Janáček's *The Excursion of Mr. Brouček*, and in March at Davies Hall in Berlioz' *Lélio* with the San Francisco Concert Orchestra.



## JOHN DEL CARLO

A member of the San Francisco Opera chorus from 1973 to 1976 and now in his fourth year as a soloist with the Company, bass-baritone John Del Carlo sings Fritz Kothner in *Die Meistersinger*. He shared first-place honors in the 1977 San Francisco Opera Auditions Grand Finals after participating in the Merola Opera Program that year. A native Californian and graduate of the San Francisco Conservatory of Music, he has performed with Western Opera Theater, Brown Bag Opera, the Oakland Symphony and the California Bach Society. In 1978 Del Carlo made his Spring Opera debut in *Julius Caesar*, returning for *La Perichole* in 1979, Kurka's *The Good Soldier Schweik* in 1980 and *The Grand Duchess of Gerolstein*, in which he was acclaimed for his portrayal of General Boom this year. He scored a triumph in the title role of Mechem's *Tartuffe*, which had its world premiere with the American Opera Project in 1980. In the past three seasons he has sung 15 roles with the San Francisco Opera, including Zuane in *La Gioconda*, which he recently recorded for London Records. Del Carlo won the Giacomo Puccini Award in the San Diego Opera Center Program and has appeared with that company in *La Cenerentola*, *The Love for Three Oranges* and *I Pagliacci*. Last summer he made his European debut with Opera Barga in Italy. He will be heard as Bogdanowitsch in *The Merry Widow* during the 1981 fall season.



## CARL GLAUM

A member of the 1980 Western Opera Theater company, where he sang Dulcamara in *The Elixir of Love* and Friar Lawrence in *Romeo and Juliet*, among other roles, bass Carl Glaum makes his initial appearance with the San Francisco Opera as Hans Schwarz in *Die Meistersinger* and Marullo in *Rigoletto*. He was also heard in the Spring Opera production of the Gounod work and in *Il Ballo delle Ingrate*. Glaum began his career with the Illinois Opera Theater and the Lake George Opera Festival in 1971. He made his Lyric Opera of Chicago debut in 1974 in a production of *Peter Grimes* and remained a member of that company for six years. In 1978 he portrayed the title role in the Chicago Opera Theater's production of *Don Pasquale* and was a resident artist with the Minnesota Opera Company, where he sang Don Bartolo in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare*. With Skylight Comic Opera in Milwaukee he recently performed in Donizetti's *Viva la Mamma*, Offenbach's *Orpheus in the Underworld* and Blitzstein's *Regina*. Last June he sang the role of Morton in the Midwest premiere of Thea Musgrave's *Mary, Queen of Scots* with the Hinsdale Opera Theater. Glaum will appear in three operas during the 1981 fall season in San Francisco: *Manon*, *Lady Macbeth of Mtsensk* and *Le Cid*.

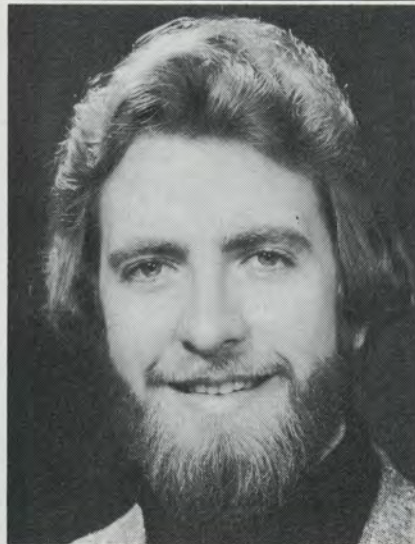


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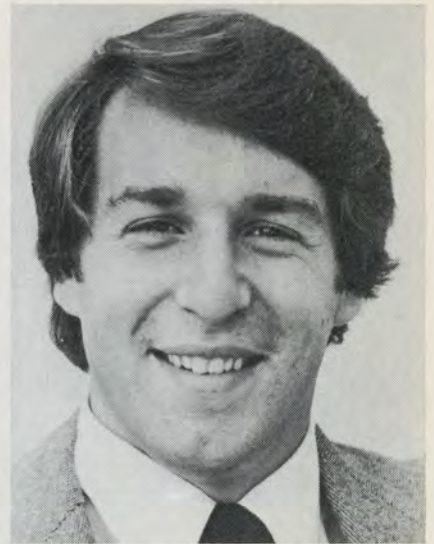
## ERIC HALFVARSON

Bass-baritone Eric Halfvarson makes his first appearance with the San Francisco Opera as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto*. Since joining the Houston Grand Opera in 1976, he has been heard there in productions of *Arabella*, *Norma*, *Aida*, *Tosca*, *Jenufa*, *Werther*, *Madama Butterfly* and *Die Meistersinger*. During the 1980-81 season he appeared with that company as Ferrando in *Il Trovatore* and as Sarastro in *The Magic Flute*. Other recent engagements include the Commendatore in *Don Giovanni* in Birmingham, il Principe in *Adriana Lecouvreur* in New Orleans, the Grand Inquisitor in *L'Africana* and Tom in *Un Ballo in Maschera* in Caracas and his New York debut as the Ghost in Thomas' *Hamlet* at Carnegie Hall. Halfvarson made his professional debut at the 1973 Lake George Opera Festival in *The Barber of Seville* and has since been heard there in *The Magic Flute*, *Manon*, *Madama Butterfly*, *Summer and Smoke* and *Don Giovanni*. In 1979 he made his Lyric Opera of Chicago debut in Prokofiev's *The Love for Three Oranges*. During the 1981 fall season Halfvarson will perform in productions of *Semiramide*, *Lady Macbeth of Mtsensk* and *Le Cid*.



## GREGORY STAPP

Bass Gregory Stapp appears as Hans Foltz in *Die Meistersinger* and an Usher in *Rigoletto* during the 1981 Summer Festival of the San Francisco Opera. He made his debut with the company last fall in *The Magic Flute* and *La Traviata*, and was heard with Spring Opera as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. A graduate of the Academy of Vocal Arts in Philadelphia, he was heard with both the symphony orchestra and the opera company of that city. Last May he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. A prize winner in several important vocal competitions in recent years, Stapp is an Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. During the fall season with the San Francisco Opera he will appear in *Semiramide*, *Lady Macbeth of Mtsensk*, *Le Cid* and *Lucia di Lammermoor*.



## THOMAS WOODMAN

Baritone Thomas Woodman sings Konrad Nachtigall in *Die Meistersinger* and Littore in *L'Incoronazione di Poppea*. He made his San Francisco Opera debut last season in *Die Frau ohne Schatten* and *I Pagliacci* and will appear in *Lady Macbeth of Mtsensk*, *The Merry Widow*, *Le Cid* and *Wozzeck* during the 1981 fall season. During the 1981 Spring Opera season he portrayed Prince Paul in *The Grand Duchess of Gerolstein*. Woodman recently sang the title role in the world premiere of Henry Mollicone's *Emperor Norton* in a series of Brown Bag Opera performances given in San Francisco this spring. As a member of the 1980 Merola Opera Program, he was heard as the Count in *The Marriage of Figaro* and as Mr. Gedge in *Albert Herring*, and received a Merola Award in the Grand Finals of the San Francisco Opera Auditions. The young baritone made his professional debut with the Connecticut Opera Association in *La Traviata* and *Madama Butterfly*, and in 1979 with Central City Opera appeared in *The Barber of Seville*, *The Merry Widow*, Mollicone's *The Face on the Bar-room Floor*, Cadman's *Shanewis* and Susa's *Black River*. Woodman is an Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program.

# PROFILES



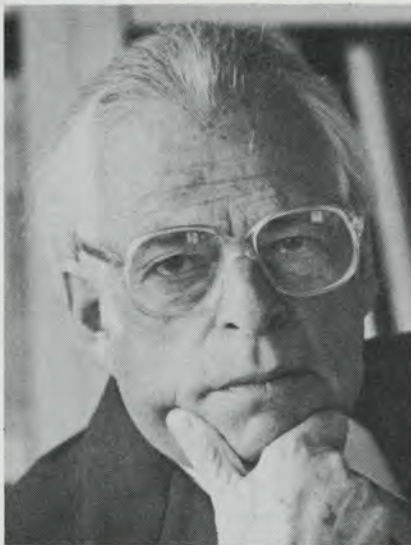
## KEVIN LANGAN

Following a variety of roles during his debut season with the San Francisco Opera last year, including the Old Hebrew in *Samson et Dalila*, Pietro in *Simon Boccanegra* and Count Lamoral in *Arabella*, bass Kevin Langan sings Masetto in *Don Giovanni* and the Night Watchman in *Die Meistersinger von Nürnberg* during the 1981 Summer Festival. At Indiana University he performed over 15 leading roles such as Figaro and Dr. Bartolo in *The Marriage of Figaro*, Don Alfonso in *Così fan tutte*, Sarastro in *The Magic Flute*, Daland in *The Flying Dutchman*, Méphistophélès in *Faust* and Pimen in *Boris Godunov*. A protégé of the late Walter Legge and soprano Elisabeth Schwarzkopf, Langan made a highly acclaimed recital debut in London's Wigmore Hall in 1979. Recent engagements include Sarastro with the Opera Company of Philadelphia and the Opera Theatre of St. Louis under the baton of Julius Rudel. Langan was a member of the Merola Opera Program in 1979 and 1980 and was awarded the Leona Gordon Lowin Memorial Award in the Grand Finals of the 1980 San Francisco Opera Auditions. He will be heard in the 1981 San Francisco Opera fall season in *Lady Macbeth of Mtsensk*, *Carmen*, *Wozzeck* and *Aida*, and will make his New York City Opera debut next year as Raimondo in *Lucia di Lammermoor*.

## KURT HERBERT ADLER

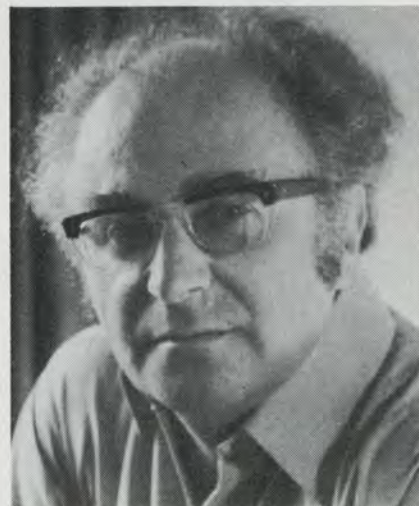
Kurt Herbert Adler, the conductor of *Die Meistersinger von Nürnberg*, celebrates his 28th year as head of the San Francisco Opera by realizing a long-held

dream of launching a summer arts festival for the Bay Area. Adler's long career in musical theater spans five decades and two continents. Although trained (in his native Vienna) as a musician and thoroughly experienced as a musical coach, chorus director and conductor, he has since the beginning of his career in 1928 been involved in the administrative side of his craft as well. When he first came to the United States in 1938, he joined the Chicago Opera as chorus master and conductor, but soon found himself assuming business tasks as well, organizing a new chorus in 1940 and negotiating the company's first union chorus contract. Three years later he arrived in San Francisco, to di-



rect the chorus and conduct, but again he quickly took on a variety of producing responsibilities. Within a few years he had become the invaluable right hand to Gaetano Merola, the Company's founder. When Merola died suddenly in 1953, the Board of Trustees turned to Adler to head the Company as artistic director. He assumed his present title, general director, in 1957. Throughout his tenure in that position, he has promoted the cause of opera and the arts nationwide, not just in San Francisco. He has been highly active in the formulation of federal policy on the arts, serving for a number of years on the Opera-Musical Theater Panel of the National Endowment for the Arts, and, at present, as a presidentially-appointed member of the National Council on the Arts, the advisory body to the Endowment. He was also instrumental in the creation of OPERA America, the international service organization for professional opera, and is presently its vice president and a member of its executive committee. Realizing that the growth of

opera as an American art form required the development of native voices, he has devoted much effort to generating working opportunities for American singers to learn and grow. The San Francisco Opera affiliate organizations he created—Western Opera Theater, Spring Opera Theater, the Merola Opera Program and San Francisco Opera Auditions, Brown Bag Opera, San Francisco/Affiliate Artists-Opera Program and the American Opera Project—have all yielded a wealth of talented performers, many of whom are now featured members of opera companies throughout the United States and Europe, as well. The affiliate programs of the Company have also enabled him to champion energetically the development of contemporary composition, something the financial exigencies of international grand opera does not always permit. Wherever possible, though, he has also included new works in the Company's international seasons, such as the American premiere of Reimann's *Lear*, with which he launched the new Summer Festival this year. Yet Adler has always remained close to the actual performance of music as conductor and instructor. When he takes up the baton for *Die Meistersinger*, he is reunited with an opera specially dear to his heart. When the work was staged at the 1936 Salzburg Festival, Adler served as its assistant conductor under the immortal Arturo Toscanini.



## PETER BRENNER

Austrian director Dr. Peter Brenner makes his San Francisco Opera debut staging *Die Meistersinger von Nürnberg*. As a child he studied the violin and also sang in the boys' choir of the Deutsche Oper Berlin. After receiving a law degree at the Vienna University he began legal

# PROFILES

work and also studied acting and singing at the Vienna State Academy of Music. An engagement as Günther Rennert's assistant at the Salzburg Festival made him decide to become an opera director. In 1965 he was engaged as an assistant director at the Deutsche Oper am Rhein in Düsseldorf. Brenner made his operatic debut with *Die Fledermaus* in Johannesburg in 1966. In 1969 he became principal director at Freiburg and in 1973 went to Bremen to take up the same position there, which he still holds. He has worked as guest director at the Bavarian State Opera in Munich, the Hamburg State Opera and in the opera houses of Mannheim, Hanover, Wiesbaden and various other German cities. In 1973 Brenner made his American debut in Portland with *Tristan und Isolde*, an opera he also directed for the Welsh National Opera in 1979. Other recent credits include Lortzing's *Der Wildschütz* and *La Cenerentola* in Hamburg, Pergolesi's *Lo Frato Innamorato* and *Idomeneo* in Munich, *Madama Butterfly* in Hanover and Janáček's *Cunning Little Vixen*, Henze's *The Young Lord*, *Der Fliegende Holländer* and *Der Rosenkavalier* in Bremen. Since 1977 Brenner has given lectures on opera production at the Hamburg University. He also taught at the Folkwang Hochschule in Essen and was leader of the opera school in Freiburg.



**ROBERTO OSWALD**

Argentine-born Roberto Oswald designed the sets and costumes for the San Francisco Opera production of *Die Meistersinger* for his American debut in 1971. After studies in his native Buenos Aires, he was commissioned by the Teatro Colón in that city to do the scenery for the ballets "Abraxas" and "Mouvements" and for the opera *Pelléas et Mélisande* in 1961.

The following year he became an assistant to the technical director of that theater and was named technical director in 1964. In his early years at the Teatro Colón he was responsible for the sets and costumes for *Tristan und Isolde*, *Lohengrin*, *Der Fliegende Holländer*, *Parsifal*, *Die Meistersinger* and the Ring in the Wagnerian repertoire, in addition to such varied works as Strauss' *Die Frau ohne Schatten*, *Elektra* and *Salome*, Verdi's *Aida*, Rossini's *Il Barbiere di Siviglia* and *L'Italiana in Algeri*, Mozart's *La Finta Giardiniera*, Cavalli's *L'Ormindo*, Busoni's *Doktor Faustus* and Schönberg's *Moses und Aron*. He made his European debut in 1970 in Germany with productions of *Norma* in Württemberg and *Cavalleria Rusticana* and *I Pagliacci* in Essen the following year. Oswald's sets and lighting for *Tristan und Isolde* were seen in Montreal and Dallas in 1975. Recent assignments in South America have included *Otello*, *La Cenerentola* and *Dido and Aeneas* in Buenos Aires, *Die Walküre* in Santiago, Chile, and *Salome* in Caracas, Venezuela. Oswald has also designed extensively for the legitimate theater.



**THOMAS MUNN**

In his sixth year as lighting designer/director of the San Francisco Opera, Thomas Munn is responsible for the lighting designs for *Don Giovanni* and *Die Meistersinger* during the 1981 Summer Festival. In 1980 he created the designs for the new productions of *Samson et Dalila* and *Don Pasquale* and the previous year won an Emmy award for the new production of *La Gioconda*, which was seen over international television. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the

Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose*. Munn created the scenery and lighting for *Macbeth* and *Lulu*, and the lighting for *Don Quichotte* with the Netherlands Opera, and last year designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*. He has designed numerous regional opera productions in addition to his work in television, film, ballet and legitimate theater throughout the country.



**MARIKA SAKELLARIOU**

Making her debut with the San Francisco Opera during the 1981 Summer Festival, Marika Sakellariou is responsible for the choreography for *Don Giovanni*, *Die Meistersinger von Nürnberg* and *Rigoletto*. She was choreographer for the 1981 Spring Opera season, creating dances for *The Marriage of Figaro*, *The Grand Duchess of Gerolstein* and *Romeo and Juliet*, and danced in *Il Ballo delle Ingrate*. She is founder and director of the Marika Sakellariou Dance Company, which has performed throughout the Bay Area during the last five years. Miss Sakellariou studied at Connecticut College and the Juilliard School of Music and continued her training with Martha Graham and Merce Cunningham, among others. She has also performed with the José Limón Dance Company of New York, the Xoregos Performing Company of San Francisco and the San Francisco Opera ballet. Her other choreographic credits include the San Francisco Dance Theater, the Opera Folde-Rol and the Marin Civic Ballet.



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# THE WAGNER MYSTIQUE

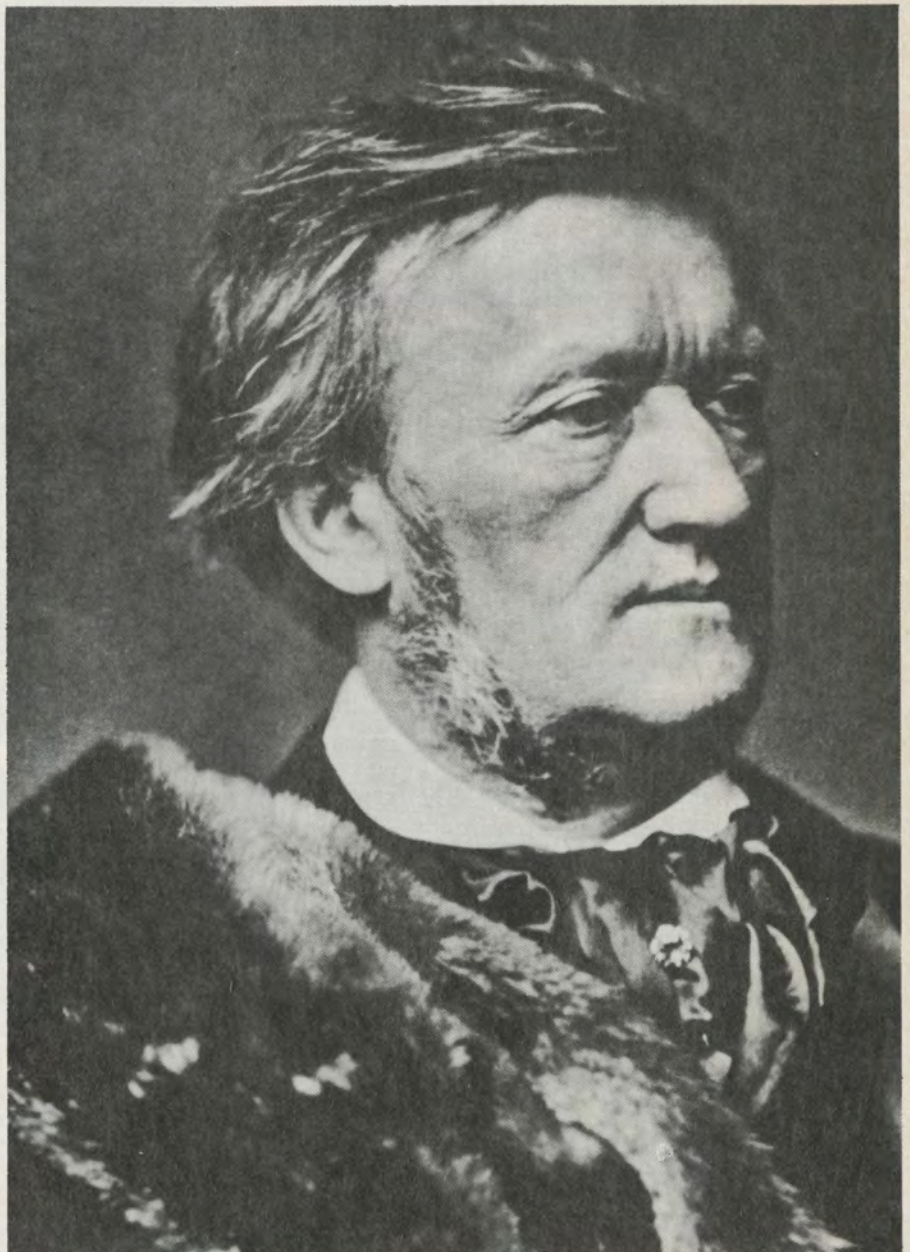
Despite their nearly universal admiration for his art, critics have deplored Wagner's overbearing egotism and other moral and ethical vagaries of his character.

By BARRY HYAMS

The way he pictured himself in *Mein Leben*, Richard Wagner had armed the demon of his genius with the trident of love, revolution and art, the three prongs on which he suspended his masterpiece *Die Meistersinger*, hailed by G. Bernard Shaw as "such a wonder and a treasure of everything lovely and happy in music." In his autobiography, Wagner molded his own myth, abetted by Cosima, his spiritual helpmate, who withheld its publication until after 1900 to be sure those mentioned adversely in it were dead and unable to refute "the gentleness" with which he reproached "everybody's abominable behavior toward him."

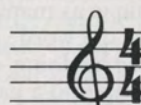
Histories by the score written in reverent adoration of his triple credo fixed a nimbus about his head. Seeing them succeeded by others that stripped away the myth to expose the man underneath, the Villa Wahnfried propaganda ministry, headed by son-in-law Houston Stewart Chamberlain, warned against historians and their "lies." Chamberlain panegyricized "the higher verity" perceived by Wagner, his father-in-law, to whom the ideal truth had been revealed.

For a veridical portrait of this musical giant, much depends on the painter's perspective, whether it was the early or late Nietzsche; Ernest Newman and his definitive biography or Cosima's official chronicler, Richard Moulin-Eckart; Jacques Barzun writing from a 20th-century point of view or Carl Glasenapp, a fervent Wagnerite. Even Shaw's reliability was dubious. To "The Perfect Wagnerite" apostle only "an inner ring of superior persons" could comprehend Wagner's music. Professing himself "to be such a superior person," Shaw magnanimously offered his critical assistance to "those who wish to be introduced on equal terms with that inner circle of



Richard Wagner (1813-1883).

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adepts." In his later years, however, he himself preferred to listen to Rossini; and Edmund Wilson, commenting on Shaw, called him to account for emphasizing the social revolutionist in the Wagner of 1848, and thus seriously misrepresenting his works.

As opera's Wizard of Oz, Wagner led the faithful up his yellow brick road of esthetics. Notwithstanding clouds of rhetoric and a flawed finale, *Die Meistersinger*, his masterwork on the subject of love and art, nevertheless soared above the murk like a glittering star. At the same time it illuminated his cavalier dismissal of his advertised principles. Between the sketching of it in 1845 and its premiere 23 years later, *Die Meistersinger*, the only "happy" stage work among the 15 he composed, incorporated Wagner's fervid and self-serving advocacy of "holy German art." In it he muffled his obstreperousness and

*Die Meistersinger* incorporated Wagner's advocacy of "holy German art."

trucked to the bourgeois sensibilities of the Junkers, fashioning this work in the popular form he had disdained in his seminal 1851 essay *Opera and Drama*. The crowning irony was that this amiable, luminous and joyous jewel should, in the end, be worn by the most malignant force the world has known to adorn its darkest purposes.

Wagner's ambiguities and contradictions were legion. This colossus bestrode the latter half of the 19th century as if he had invented music. Bach, to him, was as defunct as Sanskrit. To Beethoven he genuflected in youth but later slighted him. Berlioz, who befriended him and influenced him, he never acknowledged. Yet he borrowed from them, employing in *Die Meistersinger* everything from motet and orchestra to leitmotif, all to fuel his demonic fires. He charmed with his élan and repelled with his arrogance, lacking the kind of humility Sir Isaac Newton displayed when he stated, "If I have seen further than other men, it is because I stood on the shoulders of giants."

In *Die Meistersinger* may be detected the extraordinary autodidact, Wagner, who had only fragmentary schooling and but six months of formal musical training. In the knight, Walther von Stolzing, he represented the "natural artist," totally ignorant of rules, a *sui generis* whose song captivated "the whole folk [so that] people and art bloom and thrive together." Victorious, Walther won the girl in conventional movie-hero style.



Cosima Liszt (1837-1930), who began a liaison with Wagner in 1864 and became his second wife in 1870.

This constituted a radical departure for Wagner. Customarily, his librettos allowed for love only when accompanied by liberal bloodletting, a predilection he first showed in his adolescent attempt at playwriting. Most of the 22 principal characters in the cast of *Leubald*, which he wrote when he was 15, met a variety of grisly ends. The titular character stabbed his former love, expiring himself with his head in her lap as her maid fell dead at her feet, Brangäne fashion. This pattern held in *Rienzi* through *Tristan und Isolde*, and, following *Die Meistersinger*, resumed in the Ring and *Parsifal*.

Through the period of creation of *Die Meistersinger*, "the life-loving musical romance," Wagner fancied himself a Flying Dutchman eternally in quest of the *treue* Woman, faithful unto death. Preceding Eva Pogner had come Senta, Elisabeth, Elsa and Isolde, in whom Wagner had already rejected love as a redeemer.

"Lovers," he said, "deny each other the right of personality; they seek rather to destroy or suppress each other's freedom."

In *Die Meistersinger*, Wagner fused "Eva in Paradise" with "the most wonderful woman, the Muse of Parnassus"; here love bowed to art. Pogner declares his daughter will wed a master singer, and Beckmesser quite

reasonably, albeit with ulterior motive, objects. "Let her choose straight out as her heart desires and leave master singing out of it." But Pogner will have none of that. "Ah, no! It must be a master singer."

Nevertheless, *Die Meistersinger* remained the sole work in Wagner's catalogue that combined laughter with pathos. After *Die Meistersinger* Wagner relapsed into Siegfried's *lachender Tod* — laughing with death — and Brünnhilde's valediction that "the only redemption from love is death." *From, not through, love.*

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### Wagner's ambiguities and contradictions were legion.

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Wagner's preoccupation with love and eroticism was by no means abstract. Ernest Newman, in *Wagner As Man and Artist*, discussed his sexuality in great detail because, he said, it shaped Wagner's character, and "to know him thoroughly from this side is to have the key to his whole nature."

Wagner's sensuality often precipitated insupportable situations, painful to all concerned, from which he would extricate himself with exquisite sophistry, inverting victim and perpetrator. Generally, it was accomplished through his concept of *Mitleid*, which



Wagner's first wife, Minna Planer, from whom he was estranged at the time this photograph was taken.





Rich silk merchant Otto Wesendonk, who offered Wagner refuge in a house near his Zurich villa.

he referred to as his deepest feeling of compassion and empathy.

He once defined *Mitleid* for Mathilde Wesendonk, one of the better-known hospices for his itinerant libido. Otto, her husband, finally wearying of the hanky-panky carried on under his very nose in his Zurich home, had shown Wagner the door. The composer quit his ladylove, saying, "Not my wife but your husband drove me from your side," and decamped for Venice to finish the second act of *Tristan*. From Venice, he wrote of *Mitleid* to Mathilde:

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### In Walther von Stolzing he represented the "natural artist."

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This compassion I recognize within me as the strongest fiber of my moral being, and it is undoubtedly this which is also the fountain of my art . . . I am not speaking here of what another suffers but rather what I suffer when I know him to be suffering.

This application of balm being sufficient to assuage his injured feelings, he could take up *Die Meistersinger*. With Mathilde cozily encooned once more in her husband's affection and pregnant with his child, Wagner was "completely resigned." Discernible in Hans Sachs, in the scene with Eva, was Wagner singing, "My child, I know the sad tale of *Tristan and Isolde*; being wise, Sachs would avoid Old King Mark's fate." And without pause, Wagner turned for

solace to Friederike Meyer, as well as to a younger Mathilde (Maier) who was to provide the inspiration for the physical Eva, even as Frau Wesendonk found consolation in a strictly musical liaison with Johannes Brahms. All the while, Minna, Wagner's wife, resided in Dresden near friends and relatives, conveniently so for Wagner, who was *persona non grata* in his native Saxony, having been exiled in 1849 for participating in the insurrection.

In 1845, *Die Meistersinger* had almost preceded *Tannhäuser*. Fatigued and tormented by intractable bowels and hemorrhoids, Wagner sought relief in the cure at Marienbad. To divert his mind, he thought of a satyr-comedy about Hans Sachs, of whom he had read in *The History of German National Literature*. He actually drafted a rough outline of a libretto. But one day, to his doctor's consternation, he leaped from his medicinal bath, closeted himself and went to work on *Tannhäuser*. He posted the *Meistersinger* sketch to Mathilde Wesendonk.

Not until the summer of 1861, two weeks before he left Zurich for Venice, did he resolve to concentrate on *Die Meistersinger*. He was fond of the fiction that he was inspired by Titian's *Assumption of the Virgin*, which he said he viewed in the Doge's Palace. The painting, however, hung in the Accademia, which he did not visit until he had been in the city a considerable time. Settling on the opera's composition, he wrote to Mathilde requesting the sketch. It did not reach him until Christmas, but in August he left Venice by train for Vienna.

"It was during this journey," he recorded in *Mein Leben*, "that the music first dawned on my mind in which I still retained the libretto as I had originally conceived it. With the utmost distinctness, I at once composed the principal part of the overture in C major."

The original sketch underwent several transformations before the final "poem" emerged more than a year later. The story of *Die Meistersinger* had its roots in two tales by E.T.A. Hoffmann, *Meister Martin* and *Signor Formica*; in Philipp Reger's libretto for Albert Lortzing's opera, *Hans Sachs* (1840); and in Deinhardstein's dramas, *Hans Sachs* (1828) and *Salvator Rosa* (1845). The basic source for all was the historical Hans Sachs, the 16th-century folk-poet and master singer, recorded in Wagenseil's *Nuremberg Chronicle*.

Not until Wagner penned the actual libretto was the tender dialogue between Sachs and Eva born. Walther developed from merely "the young man" into a noble knight, his prize

song undergoing numerous versions and, contrary to Wagner's fundamental theory of music-drama composition, set to an already existing melody. Wagner's fertile inventiveness evolved Beckmesser's serenade and the riot of the second act from a chance early recollection.

Back in 1835, on his way home from Wurzburg, Wagner stopped at a Nuremberg inn where a foolish master carpenter, baited by the bibulous crowd, was showing off his untalented voice. The hilarity, with spirituous stimulation, burst out of the tavern into the lanes of the town, mounting to unrestrained revelry. As in Act II, suddenly the din magically faded away and the alleys emptied, leaving Wagner tipsily staring into the stillness.

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### Wagner's sensuality precipitated insupportable situations.

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The finale of the opera gave Wagner some anxiety. At the climax, Walther declares, "I'll be happy without masterhood!" whereupon Sachs launches into his super-patriotic exhortation. Wagner, uncertain of its theatricality, had almost decided to scrap it and end with the presentation of the prize, when he noticed Cosima, his mistress at the time, making faces of disapproval. She talked on and on into the night, persuading him to stick to his first impulse. Doubtful to the last, Wagner acceded, and as historian Robert Gutman observed, "Wagner's opera and reputation would have benefited had Cosima retired earlier that evening."

In Vienna, with creditors baying at his door, Wagner demanded from Franz Schott, his publisher, money that would free him for a year to complete *Die Meistersinger*. In September he outlined a detailed schedule, promising to deliver the libretto in January, the scores of Acts I, II and III in March, July and September, respectively, predicting the premiere for November 1862 in Munich. Schott, a cautious man, hesitated. Within two months, Wagner sent him the story of *Die Meistersinger*, and on December 3 Schott advanced him 10,000 francs.

Off to Paris went Wagner, where he went to work with a will, later referring to these weeks as the happiest in his life. He completed the libretto in 30 days, on January 25, 1862, the only part of the promised schedule he kept to.

On the first of February he went to Mainz to read it to Schott and an "intimate company." These readings were to occur periodically, serving to spread the word about *Die Meister-*



Mathilde Wesendonk, who inspired *Tristan und Isolde* and who, influenced by the *Tristan* libretto, wrote five poems that Wagner set to music, known as the *Wesendonk Lieder*.

singer, the invariable applause bolstering Wagner's ego. By the end of the month he installed himself across the Rhine in Bierbrich, and shy a housekeeper, he invited Minna, despite their unabated disaffection. Eager to be at his side, she sped to him from Dresden just in time to witness the arrival of a letter and gift from "the Wesendonk." After what Wagner described as "10 days of hell," she departed.

By April the score of the overture was finished, and by the third week in July he had composed Act I up to Pogner's introduction of Walther to the master singers. With Cosima, then his wife, Hans von Bülow came to Bierbrich under the spell of the composer whose opera he was eventually to conduct. He declared "*Die Meistersinger* a real masterpiece [with its] immense wealth of musical ideas," and added fatuously, "a humor that makes Shakespeare's seem in comparison a trifle threadbare."

Wagner so thoroughly identified himself with the master singers who practiced a "specifically German art" and created, as he did, both text and music, that he ordered his tailor to give his clothes an *altddeutsch* look. He adopted a velvet beret and encouraged his entourage to address him as *Meister*.

Wagner began "frolicking" with Cosima, notwithstanding von Bülow's incipient distress at their "indulging in pranks" common to the early stages of romance. Four years earlier she had met Wagner for the first time in Switzerland and upon taking her leave had covered his hands and feet with kisses and tears. Wagner, too, was capable of "unruly high spirits." August Rockel, describing him at rehearsals, told how, "when



PAYSANNES NORMANDIE, gouache, 1980

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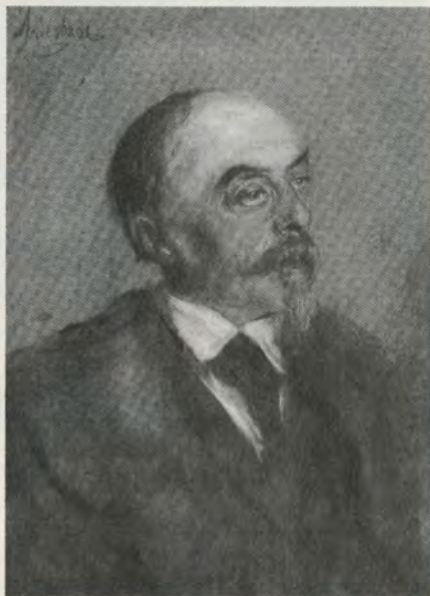
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a particularly difficult passage was sung well, he would spring up, embrace or kiss the singer, or stand on his head on the sofa out of pure joy, creep under the piano, jump onto it or run out to the garden and scramble joyously up a tree."

By mid-August, besides the first-act prelude, Wagner conceived the prelude to Act II and the *Wach Auf* chorus, the hymn of the 16th-century Sachs to Martin Luther, the "Wittenberg Nightingale." Due to unrestrained extravagance, the solution to his pressing financial problems hung on being able to turn over a complete act to Schott. But progress came to a halt for two months when his landlord's bulldog bit Wagner's thumb. "The periosteum," said Wagner, "had become inflamed from the contusion. I needed not only a sound mind and good ideas but also a healthy thumb to write with, as my work was not a



libretto which I could dictate but music which no one but myself could write down."

Wagner importuned his publisher for additional advances, but Schott turned him down, partly influenced by his wife, who was scandalized by the mischief across the Rhine. More likely his reply to Wagner came from his hard business head. "A music publisher," he told Wagner, "cannot provide for your requirements; that could only be done by an enormously rich banker or by some prince with millions at his disposal." Inadvertently, his words proved prophetic.

To staunch the leak in his fortunes, Wagner suspended composition and took to the road to give concerts. Initially, returns were poor. On November 1, 1862, he conducted the first performance of the *Die Meistersinger* prelude at the Gewandhaus in Leipzig. The only joy he derived from it was to see Cosima among the other-

wise small and unappreciative audience. On he went to Vienna to prepare for a clutch of concerts. He enlisted Peter Cornelius, a young composer, and Karl Tausig, a fledgling conductor, to make more copies of the

**Wagner thoroughly identified  
with the master singers.**

prelude as well as of the score of Pogner's address to be programmed with The Ride of the Valkyries, Siegmund's Spring Song, Wotan's Farewell and The Entry of the Gods to Valhalla. To share their massive and enriching labor, Cornelius recommended to Wagner "a very good fellow." The willing volunteer was 29-year-old Brahms.

The concert in the Theater-an-der-Wien on December 26 was repeated with minor changes on New Year's Day, 1863, and again a week later. Their success launched Wagner on tours that extended to the end of the year. He visited Prague, gave a series in St. Petersburg, another in Moscow, and back to St. Petersburg where, with Wagner unaware, one of the two concerts was a benefit for imprisoned debtors, a wry turn for the conductor who had himself been jailed for debt in Paris in 1840. Despite this setback, he returned to Vienna with 12,000 marks netted from performances and gifts.

Wagner gave up Biebrich and took a residence in Penzing, a suburb of Vienna. The annual rent of 2,400 marks only started a spending spree.

Eminent musician Hans von Bülow (left) and his wife Cosima (right) formed a scandal-ridden menage à trois with Wagner (below) at the Villa Pellet in the mid-1860s. Von Bülow, an ardent advocate of Wagner's music, pretended not to be aware of the affair between his wife and the composer, whose *Meistersinger* he conducted in the world premiere on June 21, 1868.



He decorated his new quarters with silk and velvet hangings, violet and red carpets, deep cushions, plush chairs trimmed with braid and lace. In these surroundings he wore satin trousers with matching slippers and jackets, all padded and lined with fur. To relax in, he ordered 24 silk dressing gowns of various hues, and stocked "a store of excellent wines."

Cosima waited for Wagner in distant Berlin. They had exchanged eternal vows, he wrote, "with tears and sobs sealing our confession to belong to each other." To the northeast in Breslau he had "an arrangement" with the wealthy widow, Henriette von Bissing. In Penzing, Marie von Buch, in pink drawers and answering to "sweetheart," heated his studio and perfumed it with heavy scent. Meanwhile he entreated Mathilde Maier to come from Mainz to head his house-



hold, and moaned to Minna's daughter, Natalie, "I'll stay [in Penzing] by myself and no one shall take her [Minna's] place. My lot is loneliness, my life — work!"

Again *Die Meistersinger* was shelved as the pinch of funds drove Wagner on tour to Pesth, Prague and Breslau. In Karlsruhe, Turgenev experienced ecstasy hearing *The Ride of the Valkyries*, but was "revolted" by Wotan's Farewell. By December, Wagner was back in Penzing and resorting to moneylenders to alleviate money crises. And no wonder: at Christmas he gave a party that Cornelius described as the product of "an Oriental imagination." Wagner presented him with gifts of a heavy overcoat, an elegant dressing gown, silk kerchiefs, a red scarf, blue cigar case and a meerschaum cigar holder, gold shirt studs and cravats. What the other guests received, Cornelius did not enter in his diary.

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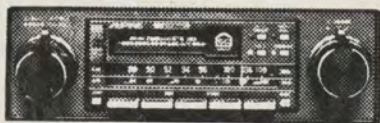


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Wagner's creditors closed in. *Die Meistersinger* stalled. Wagner felt "written out." On March 23, 1864, bill collectors at his heels, he fled from Vienna and roamed from Mariafeld to Munich and then to Switzerland to find haven at last in Stuttgart, first at the home of Karl Eckert and afterward at an inexpensive hotel.

On April 6, in anguish, Wagner wrote to Cornelius that he was "poised on the slenderest balance: a single jolt and all was over to the extent that nothing more can ever come out of me, nothing, nothing! A light must show itself; a man must arise who will help me energetically *now*; then I shall have the strength to repay the help; otherwise, I feel — nothing!"

About the same time Cornelius, in a letter to his brother, Carl, reflected on the fact that Ludwig I had loved painters, and his successor, King Maximilian, doted on scholars and poets. "What," he mused, "if the present king [Ludwig II] were suddenly to become interested in music and infatuated with Wagner?" A few days later, Ludwig's Cabinet Secretary, Franz von Pfistermeister, set out secretly from Munich on the trail of Wagner. In the

### Ministers were fearful of Wagner's influence on young King Ludwig.

celler of the Penzing house he found 100 bottles of champagne but not their owner. Not until May 3 did he track the composer to Stuttgart, where Wagner avoided him, fearing the secretary was the emissary of creditors. Finally, Wagner left word with his landlord for the caller to appear the following morning. They met at 10, and Pfistermeister invited him to Munich under the protection of the king of Bavaria to enjoy freedom from pecuniary pressures and to pursue his musical mission.

In response to this *deus ex machina*, and while Pfistermeister waited for him in the first-class compartment of the train to Munich, Wagner sat down to compose the first installment of his voluminous correspondence to Ludwig. "These tears of the heavenliest emotion," he wrote, "I send to you to tell you that now the marvels of poetry have come as a divine reality into my poor love-lacking life. And that life, its last poetry, its last tones, belong henceforth to you, my gracious young king: Dispose of them as your own property."

Wagner paid his hotel bill with a precious snuffbox presented to him in St. Petersburg and arrived at the station minutes before the train's departure without a cent or a ticket. A



King Ludwig II of Bavaria (1845-86), who became a passionate admirer of Wagner to the point of idolatry.

friend dashed to the agent, purchased one and flung it through the window of the carriage as the train moved out of the station. Thus Wagner went to meet the king of Bavaria.

Ludwig panted for the completion of the Ring. So did Wagner, though his priority was *Die Meistersinger* if for no other reason than that he could collect from Schott full payment for its score. Again he drew up a schedule, this one for the king, a projection of the next nine years: the Munich production of *Die Meistersinger* in the winter of '65, the complete Ring in '67, *Parsifal* in '71-'72, "and my happy death in 1873."

Ludwig made Wagner an outright gift of 20,000 gulden and settled on him an annual stipend of 4,000 and a rent-free abode. As the monarch's privileged friend, Wagner often sat with him by the hour — as the composer wrote Frau Eliza Wille — lost in mutual contemplation. *Die Meistersinger*, still at the point of Pagner's monologue, remained becalmed while the two discussed a theater Ludwig proposed to build for the Ring.

"... a man swollen with  
vanity and presumption."

Wagner settled down beside Lake Starnberg in the Villa Pellet, and by June was repining, "I am frightfully lonely." Peter Cornelius, whose youth and independence of mind made him an unusual favorite of Wagner's, would not forsake Vienna for Munich and interrupt composing his *Le Cid*, knowing Wagner "merely wanted him to be his Kurvenal." As he explained to his brother, "His [Wagner's] whole life-course, along with his egotistic bent, has ensnared him in ethical

labyrinths. He makes use of people for himself alone, without any real feeling for them. Within himself he has been too much intent on making his mental greatness cover all his moral weaknesses. I fear that posterity will be more critical."

Relief came at the end of June. Cosima arrived at the Villa with her daughters, Blandine and Daniela. Cosima was 28; Wagner was 51. Hans von Bülow, appearing a week later, furious and frantic, promptly fell ill and lay in the Bayerische Hotel, both legs and one arm in a state of hysterical paralysis. Wagner obtained for him employment as "Vorspieler for the king" which somehow restored the use of von Bülow's limbs.

But stormclouds were gathering. Hostility, brewed from an admixture of scandal at Villa Pellet and envy of the king's councillors, found its way into the pages of the Augsburg *Abendzeitung* on September 19, 1864, which spoke of Wagner as "a man swollen with vanity and presumption." Upset, Wagner became "too highly-wrought to concern myself with Beckmesser and Pogner." Instead, he filled his head with plans for the festival theater designed by Manfred Semper which the king proposed to build in Munich for the premiere of the Ring in 1867. To accomplish this, Wagner required Ludwig to increase his stipend by 2,000 gulden, give him another lump sum of 15,000, in addition to a house on Briennerstrasse. Wagner argued that it was no more than "what can be made by a famous singer or dancer in three months or what St. Petersburg pays for a new Verdi opera." Ludwig agreed, and the press raised a hue and cry, fed by the resentment of the ministers who were fearful of Wagner's influence on the young king. The newspapers likened Ludwig's infatuation with Wagner to that of his forebear's for Lola Montez.

In a mid-December concert, Wagner offered no more of *Die Meistersinger* than had been heard previously, and he decided to reverse the order of composition — the Ring first for 1867 and *Die Meistersinger* deferred to August 1869. Work on both, however, was postponed in favor of the Munich presentation of *Tristan*, the first of four performances on the 10th of June and the last on the 30th. Wagner asked for 40,000 gulden, which he got in October, and for an increase of his annual allowance to 8,000, which Pfistermeister delayed until the end of November. It was, however, the last straw. Wagner was forced out of Munich. On December 10, 1865, gray-haired and gray-faced, he slunk out of the city at 6 A.M.

He wandered from Geneva to the south of France and back. Minna died



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**Woman's  
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in January, about the time Wagner resumed work on *Die Meistersinger*. Within a month the first act was finished and the orchestration sketched, and four weeks later its score was complete. Two months passed, however, before he proceeded to Act II.

Meanwhile, with von Bülow on tour conducting, Cosima hastened to Geneva for three weeks. She and Wagner located Triebtschen, a house on an estate in the outskirts of Lucerne. In mid-April, Wagner took possession of the house, and in May, Cosima joined him with her daughters, now three, Isolde having been fathered by Wagner.

His 53rd birthday was celebrated by a secret visit from the king, who presented himself at the door of Triebtschen announcing that Walther von Stolzing had arrived. Shortly afterward, with the second act of *Die Meistersinger* done, von Bülow was relishing Wagner's notes for the orchestration while Cosima was pregnant with Wagner's second child. Franz Liszt, Cosima's father, stopped off with the thought to straighten matters between the von Bülows and Wagner. Instead, he found himself at

the piano accompanying the composer, who sang for him parts of *Die Meistersinger*. Liszt was captivated.

Considering the mores of the period, the Triebtschen household was bizarre, a combination of bourgeois gentility and a *ménage à trois*. Furnished in Wagner's customary sultanian splendor, it consisted, besides Cosima and Wagner, of the three children (Eva was due in February), Vreneli the housekeeper and her niece Marie, a governess, nursemaid Agnes, Marie the cook, Steffen the valet, Jost the handyman, two peacocks, two cats, two dogs, a horse and many mice. Wagner composed a letter for Ludwig's signature, addressed to von Bülow, with permission to make it public. In it the king acknowledged the "arrangement" at Triebtschen and gave it the royal stamp of approval. The publication of the letter achieved the opposite effect. The resulting clamor caused the king's popularity to decline and made Ludwig realize he had been manipulated by Wagner. For a time he was alienated.

Wagner regarded Ludwig's irritation and estrangement as an insult. That, together with his banishment from Munich, prompted him to vex

the monarch and to voice the desire to produce *Die Meistersinger* elsewhere, in Nuremberg, where he would establish a school for German art. Munich, to him, was no longer "German," its people having been misled by Jesuits and Jews. For *Die Meistersinger*, so "thoroughly German," Nuremberg would be ideal for the premiere. He almost succeeded in getting Ludwig to give up the ancestral capital of Munich. Failing, Wagner threatened to make Pesth the site of the opera's initiation, whereupon Ludwig wrung his hands and cried in a frenzy that he "would sink into the ground should this happen." Wagner adjusted his sights on Munich.

### When it came to music, von Bülow held Wagner sacred.

In 1867 Wagner swiftly sketched the third act as he scored the second. Eva was born, and von Bülow was brought to heel with the position of Munich's *Kappelmeister*, the directorship of Wagner's academy, a royal decoration and assurance of conducting the premiere of the new opera. It was planned for October to honor Ludwig's marriage to cousin Sophie Charlotte. The opera, however, was not completed in time, but neither was the wedding effectuated. As it neared, the king was driven to hysterics.

The full score was done on October 24, 1867. In its time, the longest ever published, he presented it to the king on Christmas. Casting difficulties delayed the start of production. However, when rehearsals got under way in April, Wagner reported to Ludwig: "Everything is as it should be. And everyone concerned is filled with such zeal, yea, enthusiasm, that each rehearsal is a festival."

Not quite everyone. Von Bülow was tense, close to the breaking point. Happening to turn the pages of Wagner's score, he saw a photo of the composer with Eva. Concealing his emotion, he left the room, which Wagner later interpreted as a "depressing sense of hostility and alienation on the part of Hans." Again in June, Wagner recorded: "Orchestra rehearsals — great trouble with H." But when it came to the music, von Bülow held Wagner sacred.

On June 21, 1868, under von Bülow's baton, *Die Meistersinger* was a triumph, despite the critics. Incensed by the Beckmesser character, which they viewed not simply as a lampoon of Eduard Hanslick but of the entire critical fraternity, they subjected Wagner to the most vitriolic attack of his career.

Hanslick, his humiliation notwithstanding, wrote with a cool pen,



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complimenting Wagner's melodious quintet, which, after three hours of declamatory solos, he greeted with relief. The final festival scene on the meadow he deemed "a particularly happy poetic inspiration," but he concluded that "the opera is not one whose beauty is a lifelong source of pleasure and elevation. It is hardly to be regarded as a creature of profound originality or lasting truth and beauty."

When Saint-Saëns heard *Die Meistersinger*, he exclaimed, "What German music brings us is not solely music but German ideas, the German soul . . ." which in a Goethe or a Schiller was one thing; but, he felt, Hans Sachs addressing the Nurembergs was "the cry of pan-Germanism and war on the Latin races."

None of this mattered. The public roared approval, roused by the opera's closing statement and chorus, which filled the air as German armies stood poised for war with France. Barely two years later, the siege of Paris was to begin. And that night in the Royal Court Theater in Munich, the audience

applauded wildly until Wagner, sitting beside the king in the royal box, rose and, contrary to court etiquette, stepped to the front and took his bows. Four more performances followed, and the engagement ended only because the theater closed for the summer.

Sixty-odd years later, history lent a sardonic twist to the words of Hanslick and Saint-Saëns. As the Nazis burned Hanslick's writings, they celebrated the Nuremberg race laws with annual performances of *Die Meistersinger*. Some since have protested that scoundrels thus put great art to evil use. However, Richard Stock, writing in 1938 in his *Richard Wagner und die Stadt der Meistersinger*, maintained that the composer "saw this ancient seat of German tradition as a bulwark against Jewish influences." Wagner, he said, was outraged when opposite the monument of Hans Sachs was erected "an imposing synagogue in purest Oriental style." Hitler from the age of 12 adored Wagner's music and reportedly attended at least 200 performances of *Die Meistersinger*. During the

Third Reich, the opera enjoyed official status as "the most German of all German masterpieces." And in the summer of 1943, in Bayreuth, it received 16 performances in three weeks at a "war festival" attended by nearly 30,000 officers, convalescing troops and munitions workers.

Soon after the premiere of *Die Meistersinger*, von Bülow forsook Munich. He and Cosima were divorced, and in 1882 he married Marie Schanzer. Cosima, who helped prepare the first Bayreuth festival, continued as its priestess until she died at 93. King Ludwig, hopelessly insane in 1886, was sequestered in a chateau on the shore of Lake Starnberg, hard by Wagner's former residence. Shortly afterward he drowned in the lake.

**Hitler from age 12 adored Wagner's music.**

In 1883, von Bülow eulogized Wagner with undiminished veneration. "This century," he said when he heard of his death, "has seen three famous men — Napoleon, Bismarck and Wagner — who are not to be held accountable for what was human in them, or indeed for anything."

On that occasion Hanslick wrote, "We have yet to encounter a musician sufficiently purblind or vehement to fail to appreciate Wagner's brilliant talent and amazing art, to underrate his enormous influence, and even in the case of an avowed antipathy, to gainsay the greatness and genius of his works. . . . And if one were to remind us of his mortal frailties and violent emotions, we would, with Franz Grillparzer, say that death "is like a bolt of lightning which transfigures what it consumes."

The eminent American poet, Wallace Stevens, would have differed with both of these judgments. He declined to participate in a symposium on Ezra Pound, the poet whose egomania sprouted weeds of treason and racism. Of Pound Stevens said, "While he may have many excuses, I must say that I don't consider the fact that he is a man of genius as an excuse. Surely, such men are subject to the common disciplines."

Critic John Simon observed forthrightly, "It would be nice if geniuses, particularly those in the arts, were nice fellows, [but] we cannot ignore the monstrosity of the real Wagner."

Regrettable as it may be, genius and morality do not perforce bed together. ■

BARRY HYAMS is the author of *Hirshhorn: Medici from Brooklyn*, the biography published by E.P. Dutton.

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# From Salzburg to San Francisco

continued from page 37

bring in a change of horn players along the way, or of some other instrument that has a difficult, demanding part. The new player is fresh and ready, but is he in the spirit of the evening when he has been playing cards for two hours in the dressing room? Also, the temperature in the pit goes up during the performance, and the instrument he brings in with him may not 'set' well with all the rest."

Looking around at the dozens and dozens of men and women in the orchestra ready for the downbeat (or upbeat) of the *Meistersinger* prelude may stimulate thoughts in a conductor's mind that have little to do with the cast and how it will respond when the curtain goes up. Rather he may be thinking: "Has the timpani player got all the sticks he should have, both hard and soft, as well as something in-between to produce just the right roll, or the one for the tap at the outside edge of the skin, etc.?" And there are permutations of possibility in other instruments.

For these and other reasons too numerous to mention, it is very different for the general director of a leading theater, like Adler, to also be a conductor, than for a director who doesn't conduct. His perceptions of values are keener, his range of authority greater.

"Do you think," I asked, "that it is possible for a man to conduct an early work of Mozart, Weber or Wagner with the same commitment, fervor and enthusiasm that he would apply to a later masterpiece? Can he bring to *Fliegende Holländer*, say, a degree of impulse that blocks out any thoughts of all the other Wagner works to come?"

**Reiner said, "The true art of conducting is in the mastery of transitions."**

"Why not?" countered Adler. "My feeling is that every production, even of a work you don't particularly like, should get the same effort and commitment you have for your greatest favorites, in justice to the composer, the performers and the audience."

The director-conductor, in his view, should also have a proper background and conditioning to function with high purpose in presenting new conceptions of old works. "When Bayreuth revived *Tristan* some years ago after it had been out of the repertory

for a while, the production was given to Emil Preetorius, a man with a great sense for making visual the mood and atmosphere of the music. But it didn't succeed because it was too far ahead of its time, as were the designs of Adolphe Appia. But when Wieland Wagner came along in the 1950s, you'll find that he was greatly admired for picking up the ideas and impulses that both these men had introduced."



Conductor Franz Schalk, who was on the podium for *Lohengrin*, Adler's first opera performance at the Vienna State Opera, and was a bridge partner of Adler's father.

"We had something of the same sort in New York," I commented, "when Ponnelle's production of *Fliegende Holländer* was given at the Metropolitan, in the same production you had presented here. To me the idea of doing the whole action on the boat was brilliant, even if it didn't come off in detail. Other critics and many of the public hated it."

"Here in San Francisco," responded Adler, "it worked well, because it had been designed for *this* stage. In New York, it had not; and it was disserved. I also question the tendency of using, in several different theaters, a production designed for one house. It may solve an economic problem, but it doesn't guarantee artistic success. As for Wagner, don't forget what that great innovator used to say to his disciples. We have talked about it before, but it can always be said again: '*Kinder, schafft Neues!*' which I would translate as, 'Children, do things in a new way!'" ■

IRVING KOLODIN is music editor of the *Saturday Review* and author of numerous books on music.

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Every summer, approximately 20 singers are selected from a nationwide series of San Francisco Opera Auditions to participate in the prestigious Merola Opera Program at the San Francisco Opera. The 1981 program begins June 15 under the supervision of H. Wesley Balk and will culminate with the Grand Finals of the Auditions on the stage of the War Memorial Opera House on August 23 at 8 P.M.

General director Kurt Herbert Adler created the Merola Opera Program to offer young American singers rigorous professional training in the operatic craft, and continues to personally oversee the annual 10-week session. Renowned soprano Elisabeth Schwarzkopf will again offer master classes (open to Merola Fund members only), as will Adler and the president of the Merola Fund, James H. Schwabacher. Master coaches for the program are Margaret Singer, who will also supervise the apprentice coaches, Martha Gerhart, George Lawner and Willie Anthony Waters. Barbara Hardgrave will again be the diction coach.

In addition to receiving intensive instruction in such aspects of opera performance as diction, movement, acting, stage deportment and make-up, 1981 Merola participants will perform Otto Nicolai's *The Merry Wives of Windsor* in a free concert at Stern Grove on July 26 at 2 P.M. under Balk's direction, with George Lawner conducting the San Francisco Opera Orchestra. Merola will also celebrate its 20th consecutive year of performances at the Paul Masson Mountain Winery with Strauss' *Die Fledermaus* on August 15 and 16, with Matthew Farruggio directing and Willie Anthony Waters conducting. David Agler will conduct the orchestra for the August 23 Grand Finals. For free tickets send a stamped, self-addressed envelope to Grand Finals, War Memorial Opera House, San Francisco, CA 94102.

On August 9 at Stern Grove, Kurt Herbert Adler will conduct a free concert at 2 P.M. featuring three notable alumni of the Merola Program, soprano Carol Vaness, tenor Barry McCauley and bass Kevin Langan.



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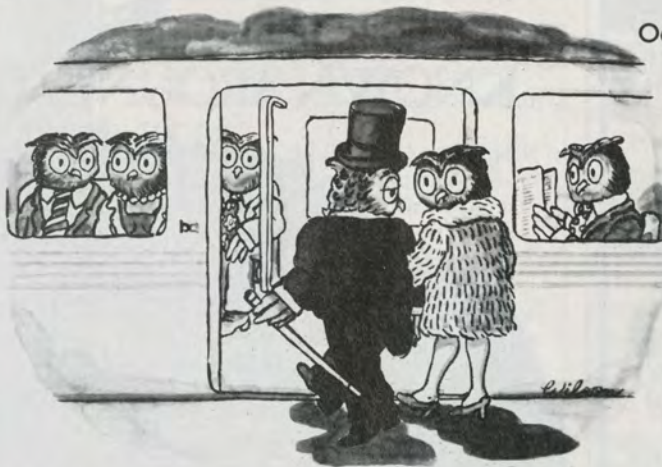
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# 1981 PREVIEWWS

## 1981 OPERA PREVIEWWS

Information on opera previews and lectures is always carried in the San Francisco Opera program magazines. To enable patrons to make advance plans, we are printing a list of all previews and lectures which are open to the public.

### SAN FRANCISCO OPERA GUILD PREVIEWWS

#### SAN FRANCISCO OPERA GUILD AUXILIARY

Opera "Insights" held in the Green Room of the Herbst Theatre, Veterans' Memorial Building, Van Ness & McAllister, in San Francisco. Lectures are free to the public and feature some of the season's outstanding artists in discussion. Schedule to be announced. For additional information, please call (415) 565-6432.

#### MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 565-6432.

#### SEMIRAMIDE

Arthur Kaplan 9/3

#### LADY MACBETH

Speight Jenkins 9/17

#### CARMEN

Robert Jacobson 9/24

#### LE CID

James Keolker 10/8

#### WOZZECK

Dale Harris 10/22

#### DIE WALKÜRE

Henry Holt 11/19

#### NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$15.00; single tickets are \$4.50. For further information, please call (415) 342-8674 or (415) 343-7620.

#### SEMIRAMIDE AND SEASON HIGHLIGHTS

Ramona Rockway and singers 9/8

#### CARMEN

Robert Jacobson 9/28

#### WOZZECK and LE CID

Arthur Kaplan 10/12

#### DIE WALKÜRE

Henry Holt 11/16

### SAN JOSE OPERA GUILD

All lectures begin at 10 a.m. Series is open to the public at a cost of \$3.00 per lecture (free of charge to San Jose Opera Guild members). Location to be announced. For further information, please call (408) 741-1331.

#### SEMIRAMIDE

Arthur Kaplan 9/11

#### LADY MACBETH

Speight Jenkins 9/17

#### CARMEN

Robert Jacobson 9/25

#### LE CID

Dale Harris 10/2

#### WOZZECK

Dale Harris 10/23

#### LUCIA

Donald Pippin 10/30

#### AIDA

James Keolker 11/6

#### DIE WALKÜRE

Henry Holt 11/13

### SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$15.00; single tickets are available. For further information, please call (415) 941-3890.

#### LADY MACBETH

Speight Jenkins 9/15

#### LE CID

Arthur Kaplan 9/22

#### CARMEN

Robert Jacobson 9/29

#### WOZZECK

Dale Harris 10/20

#### LUCIA

Donald Pippin 10/27

#### DIE WALKÜRE

Henry Holt 11/10

There will be a special Champagne Gala Preview of SEMIRAMIDE with singers on September 15 at 8:00 p.m., also at the Cultural Center. Admission is \$5.00.

### NAPA OPERA LECTURE SERIES

For the ninth year there will be a ten-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held on Thursday nights from 7:30 to 9:00 p.m. at a location to be determined. Ernest Fly will again teach the course. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be \$18.00. Individual lectures will be \$2.00.

#### SEMIRAMIDE 9/10

MANON 9/17

LADY MACBETH 9/24

MERRY WIDOW 10/1

CARMEN 10/8

WOZZECK/LE CID 10/15

LUCIA 10/29

AIDA 11/5

DIE WALKÜRE 11/12

IL TROVATORE 11/19

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# 1981 PREVIEW

## JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held at the Herbst Theater in the Veterans' Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call Darralyn Saladino at (415) 931-0266.

**SEMIRAMIDE**  
Arthur Kaplan 10/10  
**MANON**  
Speight Jenkins 10/15  
**LE CID**  
Dale Harris 10/22  
**WOZZECK**  
Michael Barclay 11/14

## OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1981 season will be given by Arthur Kaplan, editor of the San Francisco Opera Magazine, and Michael Barclay, director of Opera Education International. All lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Free parking is available in the schoolyard outside the auditorium. Discount series tickets for all 11 lectures, including Barclay's discography "The 1981 Season on Records," is \$45. Individual admission is \$5. For further information call (415) 526-5244.

**SEMIRAMIDE**  
Michael Barclay 9/2  
**MANON**  
Arthur Kaplan 9/9  
**LADY MACBETH**  
Michael Barclay 9/17  
**CARMEN**  
Michael Barclay 9/22  
**MERRY WIDOW**  
Michael Barclay 9/28  
**LE CID**  
Arthur Kaplan 10/7  
**WOZZECK**  
Michael Barclay 10/20  
**LUCIA**  
Michael Barclay 10/29  
**AIDA**  
Arthur Kaplan 11/5  
**DIE WALKÜRE**  
Michael Barclay 11/10  
**IL TROVATORE**  
Arthur Kaplan 11/16

## FRIENDS OF THE KENSINGTON LIBRARY PRESENTS GENERAL LECTURE ON VERDI

A general lecture on the operas of Giuseppe Verdi, with an emphasis on *Il Trovatore* and *Aida*, will be given by Michael Barclay on Thursday, November 5 at the Kensington Library, 61 Arlington Avenue, Kensington. The lecture will begin at 7:30 p.m. and admission is free. For further information, please call (415) 526-3043.

## PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held at the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. on two Tuesday and ten Monday evenings. Lectures will be given by San Francisco Opera Magazine editor Arthur Kaplan and Opera Education International director Michael Barclay. Series registration is \$45; \$40 for Piedmont residents. Pre-registration desirable. For further information call (415) 653-9454 or 658-3679.

**SEMIRAMIDE**  
Arthur Kaplan 9/1  
**MANON**  
Arthur Kaplan 9/8  
**LADY MACBETH**  
Michael Barclay 9/14  
**CARMEN**  
Arthur Kaplan 9/21  
**LE CID**  
Arthur Kaplan 9/28  
**WOZZECK**  
Michael Barclay 10/5  
**LUCIA**  
Michael Barclay 10/12  
**AIDA**  
Arthur Kaplan 11/2  
**DIE WALKÜRE**  
Michael Barclay 11/16  
**IL TROVATORE**  
Arthur Kaplan 11/23

## CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1981 San Francisco Opera season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all, free of charge, and will be given on ten consecutive Thursday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 10, and are located at the City of San Leandro Community Library Auditorium, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

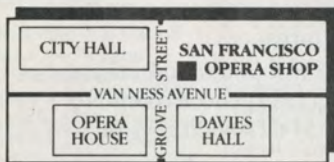
**SEMIRAMIDE** 9/10  
**MANON** 9/17  
**LADY MACBETH** 9/24  
**THE MERRY WIDOW** 10/1  
**CARMEN** 10/8  
**LE CID** 10/15  
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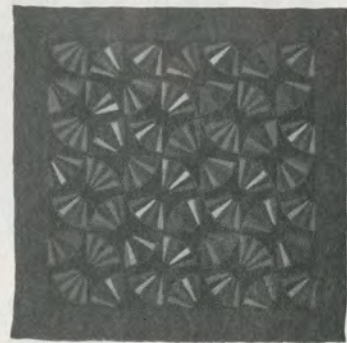


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This bus is added to Muni's north-bound 47 Line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

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

Its route is as follows:

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

## Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission. Anyone desiring a taxi at other times of the evening may use the direct telephone line at the Taxi Entrance to summon a cab.

## Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage entrance.

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

## Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergency contact only 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.

## Ticket Information

San Francisco Opera box office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 431-1210. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

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

## Unused Tickets

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

Opera glasses are available for rent in the lobby.

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

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

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Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

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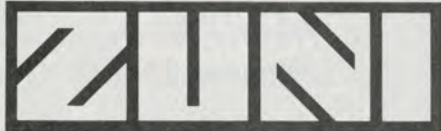
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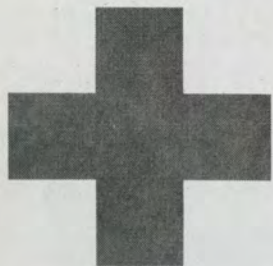
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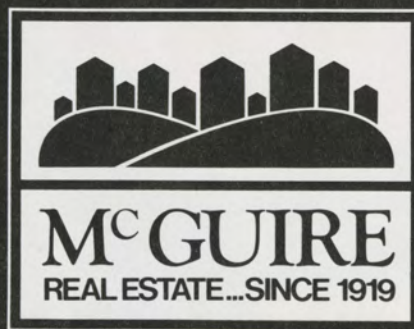


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