

Die Zauberflöte
(The Magic Flute)

1980

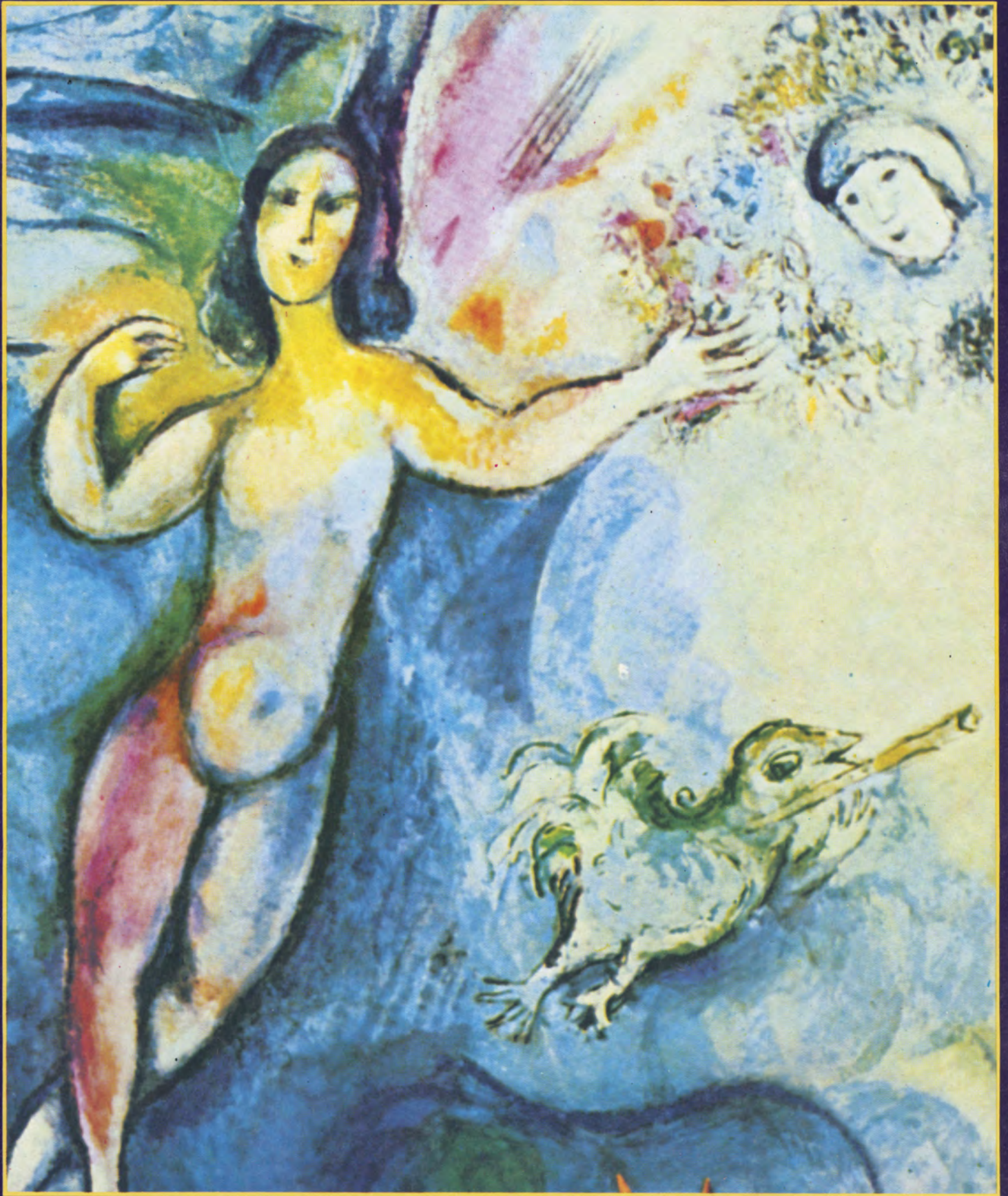
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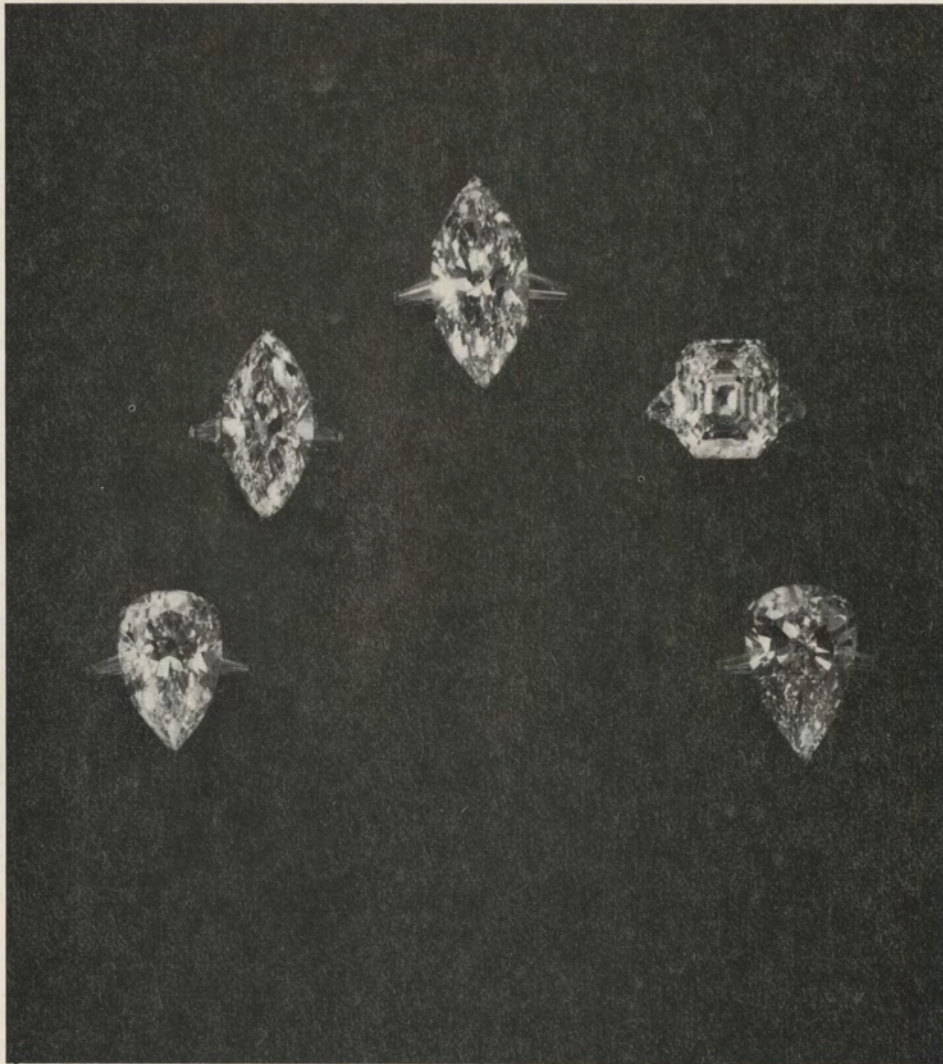


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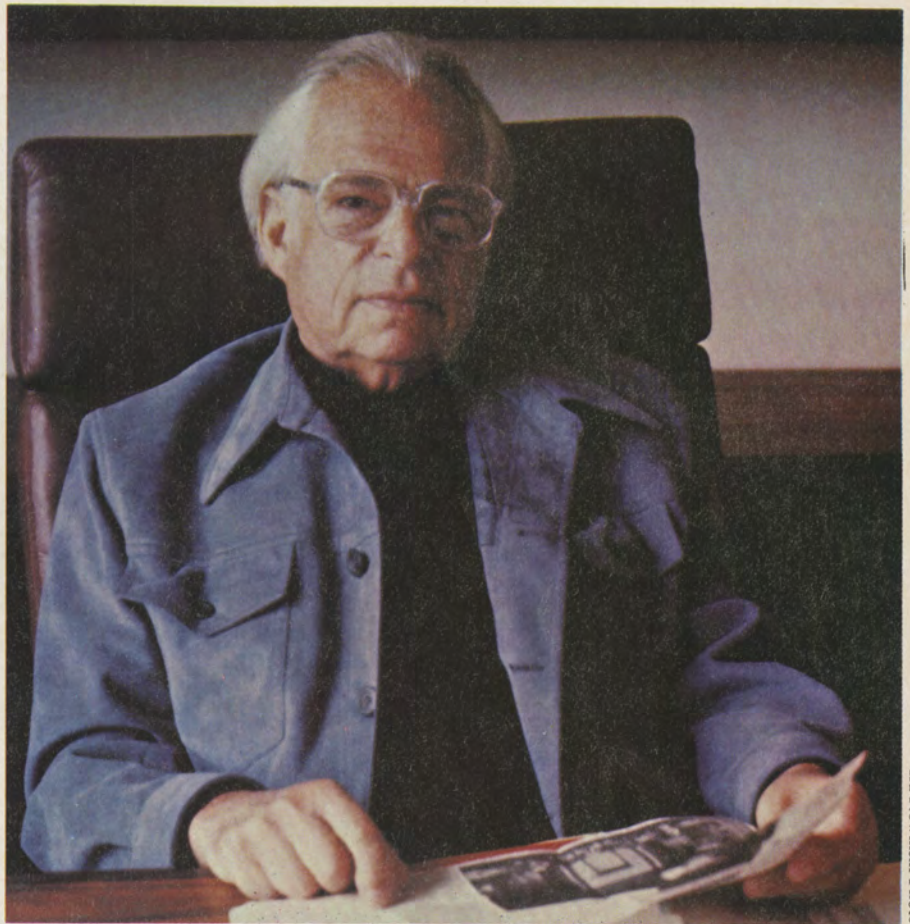
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Welcome to our new season and to the beginning of the busiest period in San Francisco Opera history. We are proud to present for you our 58th fall season, the longest in the company's history. The extraordinary demand for opera by our audiences is what has made this growth necessary, and I hope we can now better accommodate the constantly growing numbers of opera lovers in the San Francisco area.

This fall we share the excitement and pride of our colleagues at the San Francisco Symphony over the opening of the Louise M. Davies Symphony Hall. With the expanded Opera House, the Herbst Theatre and the soon-to-be-completed rehearsal wing, San Francisco will now have a complex of performing arts facilities worthy of our city's exceptional cultural heritage and reputation. The Opera, too, has a proud first this season, the inauguration of our own San Francisco Opera Orchestra, made necessary by the Symphony's move from the Opera House and unavoidably conflicting performance schedules. The difficult task was accomplished through an intensive nationwide search for the finest operatic instrumentalists.

Our initial offering of the 1980 season is an ambitious new production of *Samson et Dalila*, which has been made possible thanks to the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, and of our colleagues at the Lyric Opera of Chicago, who will share the production. *Samson* is being taped for a later national telecast.

Following our fall season, Spring Opera will return in 1981 with another season of innovative musical presentations. Then, in an exciting first, we will inaugurate in June a San Francisco Opera summer festival season with five international productions at the War Memorial Opera House. The next year will indeed be a period of unprecedented musical richness for our public, and we hope you will enjoy every moment with us.



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Detail from *The Magic Flute* portion of Marc Chagall's painting for the ceiling of the Paris Opéra.

Edited by the San Francisco Opera Marketing and Public Relations Department, Thomas O'Connor/Roberta Pilk, Co-Directors.
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THE MAGIC FLUTE/1980

FEATURES

An Opera More Special Than Most 36

by Andrew Porter

The creator of the newest *Magic Flute* translation offers a variety of thoughts on the opera and the challenges it posed him.



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Marc Chagall 38



page 38

La Clemenza di Sarastro 55

by Daniel Hertz

Mozart's Masonic membership is a key to understanding much of the symbolism and solemnity of the master's last operas.



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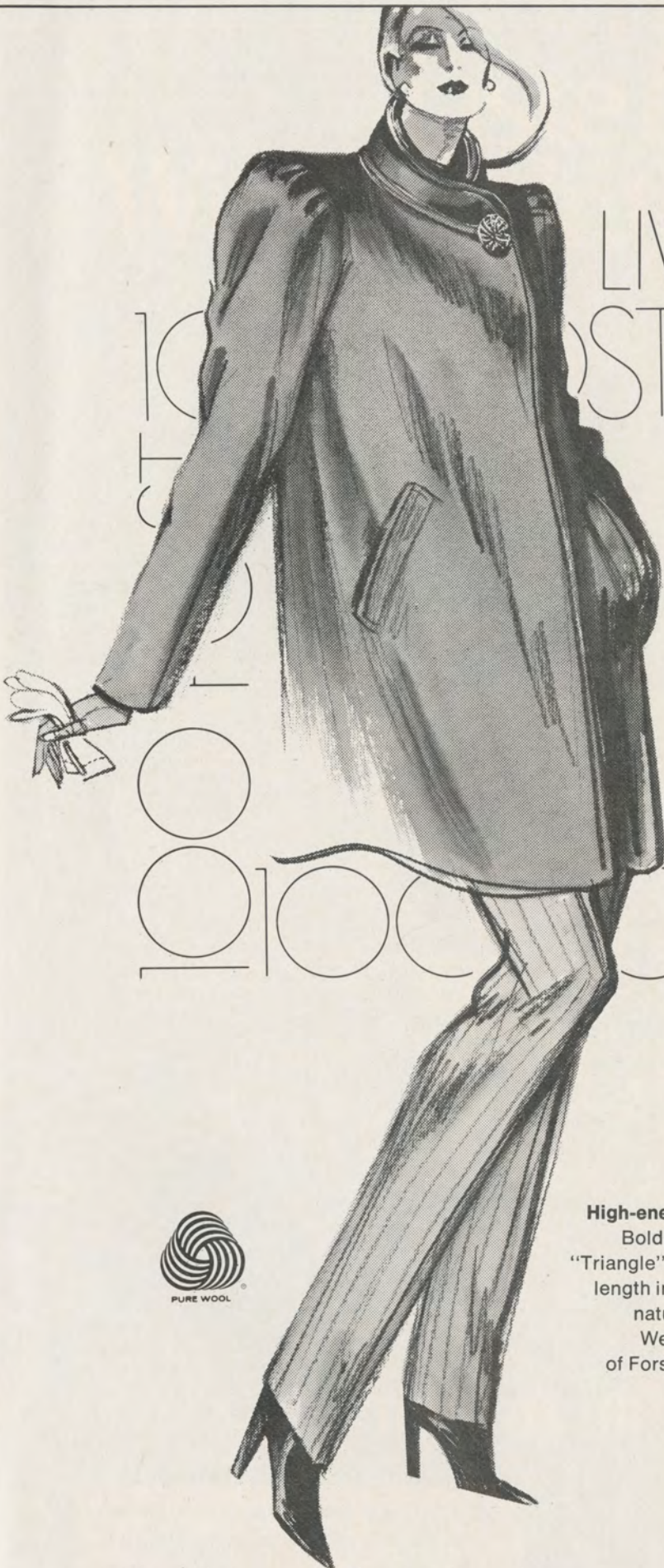
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Verrett/Domingo, Brendel, Voketaitis,* Langan,* Ballam, Tate,* Wexler*/Holder

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Verdi

M. Price, Quittmeyer/Bruson, Lamberti,* Siepi, Burchinal, Langan, Tate Gardelli*/Frisell/Pizzi

Die Frau ohne Schatten

Production made possible by a generous gift from Cynthia Wood

In German
Strauss

Rysanek, Marton (9/30), Nilsson, Hesse, Cook, Gwen. Jones, de la Rosa, South, Quittmeyer, Richards*/King, Feldhoff,* Herincx, Ballam, Del Carlo, Voketaitis, Hoback, Burchinal, Langan, Woodman*

Klobučar/Lehnhoff-Asagaroff/Zimmermann

New Production

Don Pasquale

In Italian
Donizetti

Welting/Evans, Rendall, Nolen, Wexler

Mund**/Mansouri/Conklin

Popular-priced performances in English
Mills/Malta, Hoback, Brandstetter, Wexler

Agler/Mansouri-Irwin/Conklin

Jenůfa

In Czech
Janáček

Söderström, Jurinac, Cervena, Cook, South, Gwen. Jones, Quittmeyer, Richards/Cathcart, Lewis, Del Carlo, White*

Rosen*/Rennison*/Bauer-Ecsy/Prendergast

The Magic Flute

Production from The Metropolitan Opera

In English
Mozart

Translation by Andrew Porter

Greenawald, Carter,* Peterson, Cook, Gwen. Jones, Rakusin*/P. Price,* Duesing, Cold,** White, Cole,* Green,* Wexler, Ballam, G. Stapp* Weder**/Hebert*/Chagall*

La Traviata

In Italian
Verdi

Masterson,** Cervena, Quittmeyer/Prior,* Saccomani,* Tate, Brandstetter,* Wexler, Langan
de Almeida/Karpo/Businger/Vesak

San Francisco Opera Premiere

Arabella

Production from the Houston Grand Opera

In German
Strauss

Te Kanawa, Daniels,* Mills,* Cervena, Cook/Wixell, Bailey,* Malta, Ballam, Brandstetter, Langan
W. Rennert**/Cox*/Dalton*

Tristan und Isolde

In German
Wagner

Gwyneth Jones, Baldani/Wenkoff, Stewart, Estes, Ellsworth,* Green, Ballam, Del Carlo
Adler/Haugk/Weyl

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

Cavalleria Rusticana

In Italian
Mascagni

Rysanek (11/12, 15, 18, 23), O. Stapp (11/25, 28), South, Cervena/Svetlev,* di Bella

followed by

I Pagliacci

In Italian
Leoncavallo

Rawlins*/King, di Bella, Saccomani, Green, Tate, Woodman
Bareza**/Martinoty/Ponnelle

Madama Butterfly

In Italian
Puccini

Hayashi,* Forst, Quittmeyer/Lima,* Monk, Livingston,* Del Carlo, Langan, Wexler, Harvey
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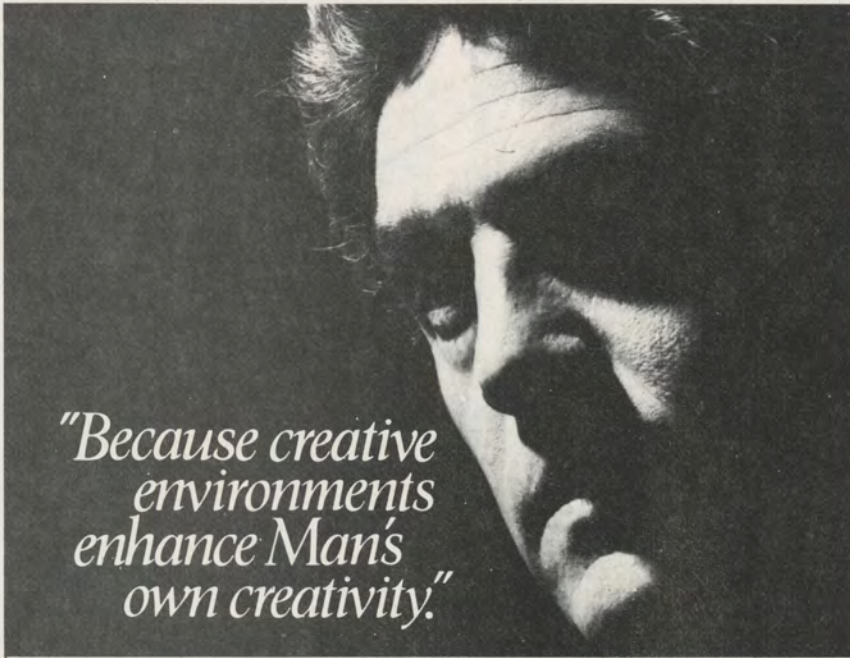


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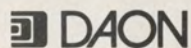
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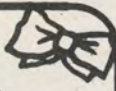


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1980 PREVIEWES

1980 OPERA PREVIEWES
 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 PREVIEWES

SAN FRANCISCO OPERA GUILD AUXILIARY
 Previews held in the Green Room of the Herbst Theatre, Veteran's 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. For further information, please call (415) 565-6432.
 ARABELLA 10/21, 6:45 p.m.
 TRISTAN UND ISOLDE 10/28, 6:45 p.m.

MARIN

Lectures begin at 8:00 p.m. Series registration is \$12.50 (\$10.00 for Guild members, students and seniors). Single tickets are \$3.00 (\$2.50 for Guild members, students and seniors). Location to be announced. For further information, please call (415) 565-6432.
 THE MAGIC FLUTE
 James Schwabacher 10/9
 ARABELLA
 Dale Harris 10/23

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$10.00; single tickets are \$3.00. For further information, please call (415) 941-3890.
 ARABELLA
 Dale Harris 10/21
 TRISTAN UND ISOLDE
 Andor Toth 10/28

SAN JOSE OPERA GUILD PREVIEWES

Previews will be held at the Courtside Tennis Club, Wingate Room, 14675 Winchester Blvd., Los Gatos. All lectures begin at 10 a.m. except for Sept. 11, which is at 7:30 p.m. Series is open to the public at a cost of \$2.00 per lecture

(free of charge to San Jose Opera Guild members). For further information, please call (408) 867-0669.
 THE MAGIC FLUTE
 David Kest 10/3
 TRISTAN UND ISOLDE
 James Koelker 10/10
 To Be Announced 10/17
 ARABELLA
 Dale Harris 10/24

JUNIOR LEAGUE OPERA PREVIEWES

All Junior League opera previews will be held at the Herbst Theatre in the Veterans' Auditorium, Van Ness and McAllister. Lectures begin at 11:00 a.m. There is no admission charge. For information, please call (415) 567-8600.
 THE MAGIC FLUTE
 Michael Walsh 10/9
 ARABELLA
 Dale Harris 10/22
 TRISTAN UND ISOLDE
 Allan Ulrich 11/4

FRIENDS OF THE KENSINGTON LIBRARY

A general lecture on Verismo Opera, with concentration on *Cavalleria Rusticana*, *I Pagliacci* and *Madama Butterfly*, will be given by Michael Barclay on Thursday, October 23 at the Kensington Library, 61 Arlington Ave., Kensington. The lecture will begin at 8 p.m. and admission is free. For further information, please call (415) 524-3043.

U-C BERKELEY EXTENSION LECTURE SERIES

Previews will be given by Michael Barclay on Monday evenings at 7:30 in Richardson Auditorium, UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series registration is \$55, which includes 11 lectures plus Barclay's discography "The Season on Records—1980." Single lectures are \$5.50. For further information, please call (415) 666-3291.
 THE MAGIC FLUTE 10/6
 LA TRAVIATA 10/13
 ARABELLA 10/23
 TRISTAN UND ISOLDE 10/27
 CAVALLERIA RUSTICANA/
 I PAGLIACCI 11/3
 MADAMA BUTTERFLY 11/10

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PREVIEWS

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews will be held in the auditorium of Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:00 p.m. on one Tuesday, one Thursday and nine Monday evenings. Lectures with slides will be given by San Francisco Opera Magazine editor Arthur Kaplan. Series registration is \$35; \$30 for Piedmont residents. Pre-registration desirable. For further information, please call (415) 653-9454 or 658-3679.

THE MAGIC FLUTE 10/9
LA TRAVIATA 10/13
ARABELLA 10/27
TRISTAN UND ISOLDE 11/3
CAVALLERIA RUSTICANA/
I PAGLIACCI 11/10
MADAMA BUTTERFLY 11/17

EAST BAY FRIENDS OF THE OPERA

Previews will be presented by Michael Barclay at St. Procopius Catholic Church, 1901 - 8th St., in Berkeley. Individual admission is \$5.00 with a discount series ticket of \$35.00 offering 8 lectures for the price of 7. All lectures will begin at 7:30 p.m. For further information, please call (415) 848-9583.

LA TRAVIATA 10/14
ARABELLA 10/21
TRISTAN UND ISOLDE 10/28
MADAMA BUTTERFLY 11/4

SOUTH PENINSULA JEWISH COMMUNITY CENTER OPERA PREVIEW SERIES

Previews will be held in the auditorium of the South Peninsula Jewish Community Center, 830 E. Meadow Dr., Palo Alto, at 7:30 p.m. Lectures will be given by opera educator Michael Barclay. The admission for individual lectures is \$4.50 (\$3.00 for center members). Series subscriptions, 5 lectures for the price of 4, are available through the Community Center. For further information, please call (415) 494-2511.

DON PASQUALE 10/2
ARABELLA 10/16
TRISTAN UND ISOLDE 10/30

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UNIVERSITY OF THE PACIFIC LECTURE SERIES

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NAPA OPERA LECTURE SERIES

For the eighth year there will be an eleven-week course called ADVENTURES IN OPERA in Napa. The course, which accompanies the Sunday series at the San Francisco Opera, will be held on Wednesday nights from 7:30-9 p.m. (location to be determined). Ernest Fly will again teach. For further information, please call Mr. Fly at (707) 224-6162. Cost for the entire series will be \$15.00. Individual lectures will be \$2.00.

JENUFA 10/1
THE MAGIC FLUTE 10/8
LA TRAVIATA 10/15
ARABELLA 10/22
CAVALLERIA RUSTICANA/
I PAGLIACCI 10/29
TRISTAN UND ISOLDE 11/5
MADAMA BUTTERFLY 11/12

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A ten-week series of introductions to the 1980 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 eight Thursday evenings and two Wednesday evenings. All lectures are from 7:00 to 9:15 p.m. beginning on Thursday, September 4, 1980 and are located at the City of San Leandro Community Library Center, 300 Estudillo Avenue, San Leandro. For further information, please call (415) 786-6632.

DON PASQUALE 10/2
LA TRAVIATA 10/9
ARABELLA 10/15
TRISTAN UND ISOLDE 10/23
CAVALLERIA RUSTICANA/
I PAGLIACCI 10/30
MADAMA BUTTERFLY 11/6



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David McNaughton in SCARLATTI PORTFOLIO photo: Lloyd Englert



Attila Ficzere in PSALMS photo: Lloyd Englert



Alexander Filipov in THE TEMPEST photo: Tony Plewik



DIVERTIMENTO NO. 15 photo: Lloyd Englert

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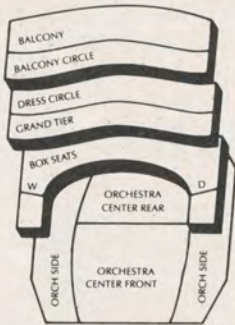
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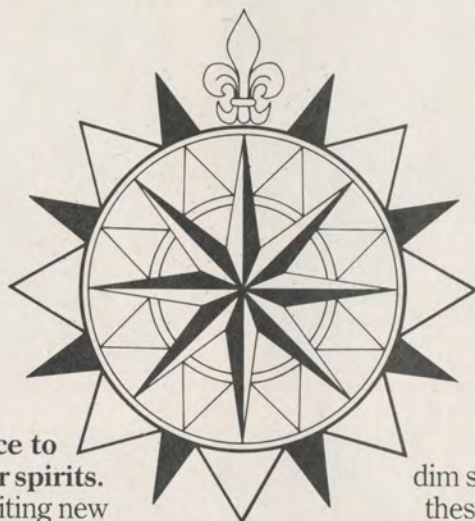
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- 10/3 DON PASQUALE
- 10/10 JENÚFA
- 10/17 LA TRAVIATA
- 10/24 SAMSON ET DALILA*
- 10/31 THE MAGIC FLUTE
- 11/7 DIE FRAU OHNE SCHATTEN*
- 11/14 ARABELLA
- 11/21 TRISTAN UND ISOLDE
- 11/28 CAVALLERIA RUSTICANA/
I PAGLIACCI
- 12/5 MADAMA BUTTERFLY

*Taped from an earlier performance. All broadcasts begin at 8:00 PM Pacific Time, Fridays except for *Tristan und Isolde* which begins at 7:00. San Francisco Opera broadcasts can also be heard throughout the United States over National Public Radio. Please check local listings for dates and times.

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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.

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

Ticket Information

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

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

Unused Tickets

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

Opera Museum

The 1980 exhibit in the opera museum honors Wagnerian soprano Kirsten Flagstad and mezzo-soprano Blanche Thebom. In addition to rare photographs from the San Francisco Opera files and costumes which Miss Thebom has donated to the San Francisco Opera, there are materials from the Flagstad Memorial Collection, founded by Mrs. Milton H. Esberg, Sr., and recently placed in the care of the San Francisco Archives for the Performing Arts, which has prepared the current exhibit.

The Archives for the Performing Arts, with headquarters in the San Francisco Public Library, Presidio Branch, is a non-profit, tax-exempt corporation which serves as a depository for invaluable collections pertaining to opera, dance, music and theater. It is headed by artistic director Russell Hartley and administrative director Judith Solomon. The opera museum, located in the south foyer, box level, is open free of charge during all performances.

Opera glasses are available for rent in the lobby.

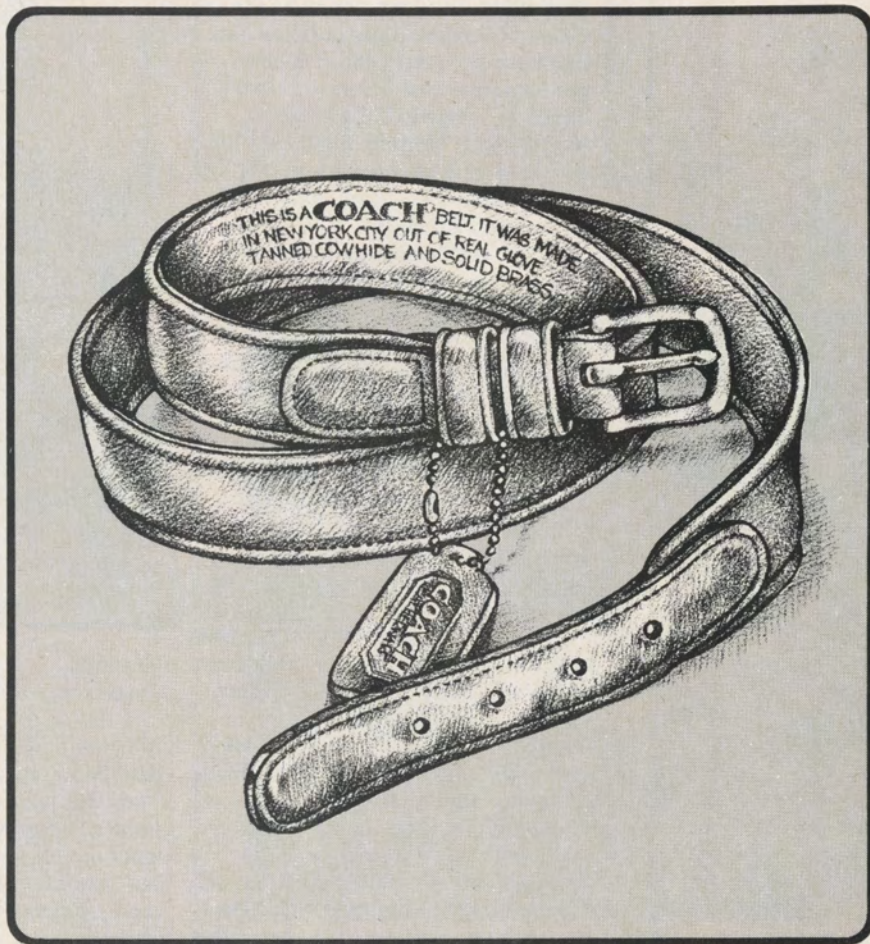
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Children of any age attending a performance must have a ticket. Management reserves the right to remove any patron creating a disturbance.

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FROM THE PRESIDENT

1979 was so full of "firsts"—our international telecast of *La Gioconda*, the visit of our company to the Philippines, the completion of the Opera House addition, our four San Francisco premieres and five new productions—that it seemed 1980 might be somewhat of a letdown. Not so; Kurt Herbert Adler and his staff have embarked on a year of unprecedented ambition and excitement for all of us.

The current season opens with a new production of Saint-Saëns' *Samson et Dalila* which we will share with the Lyric Opera of Chicago. It has been made possible through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, the Lyric and the San Francisco Opera Guild. Television cameras will again be in the Opera House to tape this production for future airing nationwide. We are also creating a new production of Donizetti's delightful *Don Pasquale*.

The Lyric Opera of Chicago has also sent us their beautiful production of Verdi's *Simon Boccanegra*, which was donated by the Gramma Fisher Foundation, while from New York we will see the Metropolitan Opera's Chagall-designed production of Mozart's *The Magic Flute*, made possible by a gift to the Met from the late Mrs. John D. Rockefeller, Jr. And from the Houston Grand Opera comes the production of *Arabella*, the first time San Francisco audiences have heard this lilting Strauss opera.

This will be the tenth season that the sounds of the San Francisco Opera have been broadcast from the stage of the Opera House to a radio audience numbering in the millions. The broadcasts this year will originate with station KQED and will be beamed directly throughout the United States on the new satellite hook-up of the National Public Radio network. This exciting development will make it possible for NPR stations anywhere in the country to receive the Friday broadcasts live or to tape a superior-quality signal for later airing. Production of the broadcasts, which make the San Francisco Opera truly a national resource, is made possible by grants from Chevron, U.S.A., Inc.



Ron Scherl Photo

and the L. J. and Mary C. Skaggs Foundation of Oakland, California.

In the pit this season you will hear our newly constituted, independent San Francisco Opera Orchestra. Now that our colleagues at the San Francisco Symphony have their magnificent new home next door and our seasons will overlap, musicians can no longer play in both orchestras. Maestro Adler and his musical staff performed a herculean task in assembling some of the finest musicians—from the Bay Area and from across the country—into a first-class new orchestra.

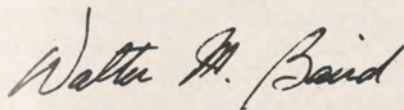
Creating an orchestra of that caliber is expensive, as is every aspect of producing international grand opera. Thanks to capacity houses for nearly all performances and modest price increases, we continue to cover nearly 60% of our soaring costs from box office revenues, a high proportion compared to other major companies. Since most of our costs are wages, salaries and the fees of the hundreds of singers, orchestra members, artisans, technicians and others who comprise our company, we are particularly subject to the ravages of inflation, despite the economies

effected by Maestro Adler and his staff, which are nothing short of miraculous. Raising the remaining 40% of our costs is a continuing challenge. The number of individuals contributing to the San Francisco Opera has increased substantially in the last few years, and it is only through the support of our thousands of contributors—with gifts both large and small—that we have been able to bridge the gap between expenses and ticket revenue without pushing ticket prices through the ceiling.

If you have not already contributed to our fund drive, I urge you to join the Opera family of supporters now.

I would like to take this opportunity to welcome the newest member of our staff on board. Terry McEwen, who will succeed Kurt Herbert Adler as general director of the Company in 1982, joined the Opera staff this summer to begin the long-range planning necessary for future seasons. We are delighted to have him with us, and look forward to the success that will surely crown his future leadership of the Company.

A host of organizations and individuals continue to play a vital role for the San Francisco Opera, assuring our financial and moral support. I would like to extend our continuing gratitude to the National Endowment for the Arts and its chairman, Livingston Biddle; 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 support which is so essential to the San Francisco Opera.



Walter M. Baird
President and Chief Executive Officer
San Francisco Opera

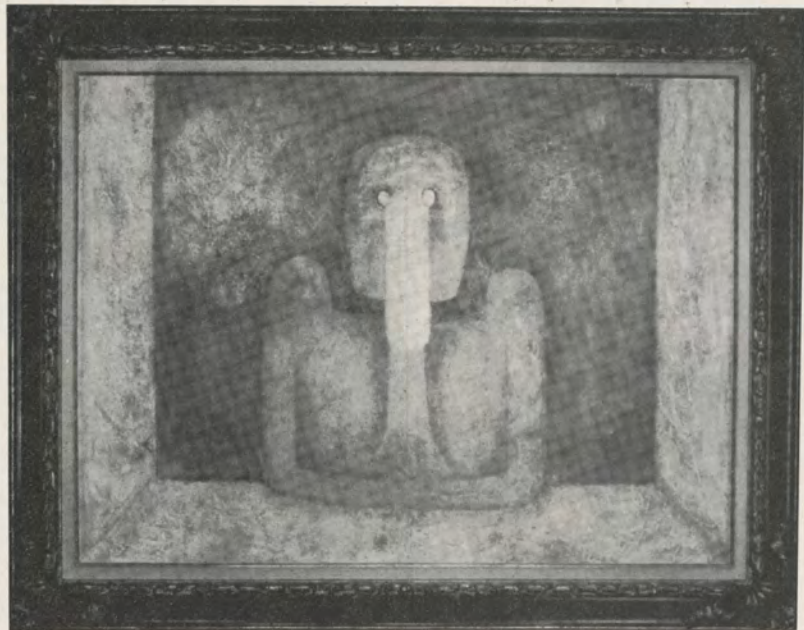


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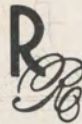
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Fireman's Fund Helps Guild Have a Ball

Myron DuBain, chairman of the board of Fireman's Fund American and a member of the San Francisco Opera Board of Directors, presents Donna M. Casey (right), president of the San Francisco Opera Guild, with a \$40,000 check to underwrite the 1980 Fol de Rol, set for the Civic Auditorium on November 13. As an appropriate

response to the support of Fireman's Fund, this year's Fol de Rol celebration will be "A Fireman's Ball," featuring stars of the San Francisco Opera season and surprise guests. Beverly Denebeim (left), vice-president of the Guild, and Beverly Coughlin (second from right) are co-chairmen of the 1980 Fol de Rol.



ROBERT MESSICK PHOTO

Blanche Thebom Honored

Famed mezzo-soprano Blanche Thebom, who performed a dozen roles with the San Francisco Opera in the late 1940s and 1950s, was honored at a reception held on September 3 to inaugurate this season's Opera Museum exhibit. The exhibit is devoted to the careers of Miss Thebom and the great Wagnerian soprano Kirsten Flagstad, who performed together here in the

historic 1949 production of *Tristan und Isolde*. Miss Thebom is shown with San Francisco Supervisor Louise Renne, who presented the singer with a citation from the City and County of San Francisco. Miss Thebom has just taken up residence in San Francisco and joined the Department of Music at San Francisco State University this fall as Director of Opera Workshop.

Library Aids Available

The Art and Music Department of the San Francisco Public Library has a complete collection of recordings and libretti for all 12 operas in the 1980 San Francisco Opera fall season available for loan. The department is in the main branch, in the Civic Center.

Friday SFO Broadcasts on KQED-FM

Look for the regular Friday night stereo broadcasts of the entire San Francisco Opera season in a new spot on radio dials in the Bay Area this year—KQED-FM 88, which will originate the broadcasts and feed them to the new National Public Radio up-link satellite for instantaneous transmission across the United States. San Francisco's public radio station will carry nine of the season's 11 productions live (*Samson et Dalila* on October 24 and *Die Frau ohne Schatten* on November 7 are heard on tape delay) on Fridays at 8 P.M.* Thanks to the NPR satellite, any NPR-member station in the country can do so as well, or receive and tape a superior-quality signal for broadcast at a later date. San Mateo's KCSM-FM 91 will air the broadcasts the following Saturday afternoon at 2 P.M. for Bay Area listeners who miss the live Friday broadcasts or want a double-dose of a favorite opera. A schedule and listing of other Pacific Coast stations carrying the broadcasts live is on page 27. The broadcasts, now in their 10th consecutive season, are a production of the San Francisco Opera, in cooperation with KQED. The announcer is Gene Parrish, Marilyn Mercur is producer and Fred Krock the engineer. Production costs are underwritten by Chevron, USA, and by the L.J. and Mary C. Skaggs Foundation of Oakland, California.

**Tristan und Isolde* on November 21 airs at 7 P.M.

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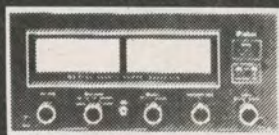
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Carl Ludwig Giesecke, usually credited as co-author of the libretto of *The Magic Flute*, was a member of Schikaneder's company and played the First Slave.



Emanuel Schikaneder (1748-1812), who commissioned *The Magic Flute* for his Theater-auf-der-Wieden, also wrote the libretto, conceived the staging and created the role of Papageno in the premiere production of the work in 1791.



An Opera More Special Than Most

The creator of the newest *Magic Flute* translation offers a variety of thoughts on the opera and the challenges it posed him.

By ANDREW PORTER
My first "Mozart engagement" came in 1967, when the Handel Opera Society (of London), which ranges beyond its titular composer and had staged Haydn's *L'Infedeltà Delusa* and *L'Incontro Improvviso* in my English versions, decided to mount Mozart's early opera *Lucio Silla* and invited me to supply an English text. (It's an opera with great things in it, and once *La Clemenza di Tito* has securely followed *Idomeneo* into the international repertory, we should be hearing more of *Lucio Silla*.) Then, in 1970, Colin Davis and Peter Hall decided to inaugurate their forthcoming tenure at Covent Garden (as musical director and dramatic director of the company) with a new production of not *Le Nozze di Figaro* but *Figaro's Wedding*. Peter Hall's letter to me about it is still tucked into my vocal score of the opera: "Given the cast, and what we want to do with the production, we feel that we ought to do it in English. . . We want to make the audience understand what the work means. It was a somewhat depressing experience at the last revival to see the only response in the audience coming

from ancient pantomime gags and the eager recognition of *padre* and *madre*."

The Royal Opera's board of directors, less adventurous than the two young executive directors it had appointed, had only with reluctance countenanced an English *Figaro*; with undisguised relief they now learned that the eminent American soprano engaged for Susanna had refused to restudy the role in translation. Covent Garden did its new *Figaro* in Italian after all, and without Peter Hall. He had meanwhile decided that Covent Garden was not for him, and Colin Davis had, in his own words, been "left standing at the altar." (A year or two later, Götz Friedrich came along to join him.) Subsequently, at Glyndebourne, Peter Hall directed his wonderful series of Mozart productions—*Figaro* in 1973, *Don Giovanni* in 1977, *Così* in 1978—and all of them in Italian. I returned to translating Wagner and Verdi. My chance to get back to Mozart came when the Opera Theater of Saint Louis decided to mount a "cycle" of new Mozart productions in new translations and, almost simultaneously, the Houston Grand Opera asked me for a new *Magic Flute*.

On the vexed matter of opera-in-translation versus opera-in-the-original I have principles but no fixed answers. The ideal is easily stated: an opera is best sung in the original language provided it is sung by artists, and to an audience, thoroughly familiar with that language. When *Billy Budd* is done in San Francisco or London, *Fidelio* in Vienna, *Aida* in Milan, or *Eugene Onegin* in Moscow, there's no problem. (I nearly added "*Faust* in Paris" but then remembered what distorted French I've heard from the Opéra's international casts.) Since that ideal is often not achievable, compromises must be found, and which compromise is reached must depend on the opera concerned, on the particular cast, and on the particular audience. I'm not dogmatic. I don't even object to mixed-language performances when they bring great things like Ludwig Weber's Boris Godunov (a role he did only in German) or Ljuba Welitch's Tosca (a role that at Covent Garden she elected to sing in German) to audiences that would otherwise miss them. On the whole, I prefer to hear the operas whose texts I know very well (i.e., those that I have translated) in the original. But, by and large, I think it a nonsense—what Addison called "an Absurdity that shows itself at the first Sight . . . a monstrous practice"—for an all-American cast, playing to an American audience, to perform a drama in a language neither theirs nor their listeners'.

But enough of general considerations; everyone knows the arguments, counterarguments, reservations, qualifications. And if each opera is a special case, *Die Zauberflöte*, or *The Magic Flute*, is one even more special than most, not only because much of it proceeds in spoken dialogue, but also because there has been endless controversy about what it means, about what it was meant to mean—even about who wrote the words. On the last point, let me state my position at once. According to an essay published in 1849, Carl Ludwig Giesecke, who at the time of *The Magic Flute* (in which he played First Slave) was a member of Schikaneder's company and had produced a libretto for him, turned up in Vienna in 1818 and, at a tavern, declared that he, not Schikaneder, was "the real author of *The Magic Flute*"; the latter had been responsible for "only the figures of Papageno and his wife." Since then, Schikaneder and Giesecke have often been listed as joint authors of the piece, but Giesecke's claim has also been hotly denied—notably by Schikaneder's biographer, Egon von Komorzynski (1901, revised 1951).

There are many accounts of the origins of the opera, set down by actors, authors and gossips, some at first hand and some—like Giesecke's—at second hand; they are confused and contradic-



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Marc Chagall



Chagall's ceiling of the Paris Opéra, *The Magic Flute* portion of which appears at left center.

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tory. My conclusion—one unlikely to appeal to tidy-minded scholars who like to label each statement as fact or fiction—is this; that *all* these memoirs possibly contain or reflect some grain of the truth, and that by "superimposing" them all we achieve a vivid and plausible "composite picture" of a show that in its final form incorporated suggestions from many people. Anyone who has been concerned with the making of a musical will recognize the procedure: "I thought of that line"; "I invented that bit of action, and the director said 'Keep it in!'; etc.



Wolfgang Amadeus Mozart (1756-1791), who died less than three months after the world premiere of *The Magic Flute* in Vienna on September 30, 1771.

By that reckoning, Giesecke does not deserve the drubbing he has had from Vienna theater historians. It is easy to assume that the old boy—who, after all, had been living in Ireland, that land where people talk much, and was excited to be back in Vienna again—simply exaggerated his contribution to *The Magic Flute* while he held forth enthusiastically about the old days.

On the title page of my new translation (which is published by Faber/G. Schirmer), Schikaneder's name stands alone as author of the words. The suggestion made above in no way diminishes Mozart's and Schikaneder's responsibility for the *Flute* as we know it, and there is no reason to doubt the latter's assertion (made in the preface to an opera he wrote with Mozart's pupil Süssmayr, in 1794) that the *Flute* is "an opera I diligently planned and worked out with Mozart of blessed memory." Nor is their achievement dimmed by the fact that, both in its music and in its action, the *Flute* borrows a good deal of its material from many different sources. A. Hyatt King's "The melodic sources and affinities of *Die Zauberflöte*," in his *Mozart in Retrospect* (1955, revised 1970) traces melodic origins, and proceeds to delicate "speculation about the mental processes of a genius" in the light of the paradox that from so much borrowed material so great and original a work resulted.

The starting point of the plot is the story *Lulu, oder Die Zauberflöte*, by A. J. Liebeskind, in the three-volume collection of fairytales *Dschinnistan*, assembled by Christoph Wieland. Some of them, Wieland says, are old tales retold, and some are original; Liebeskind's *Lulu* (which appeared in the third volume, published in 1789) is, he says, original. In this tale, a handsome young prince (*Lulu*=*Tamino*) encounters a radiant supernatural being (*Perifime*, the *strablende Fee*=the *sternflammende Queen of the Night*). She approves his *Mut, Klugheit* and *Unschuld* (the Queen hails *Tamino* as *unschuldig, weise, fromm*) and sends him on a rescue mission against an evil sorcerer who holds her daughter captive. She arms him with a magic flute able to stir or soothe any passion; when he first plays it, birds and beasts gather round. I go into this parallel detail because some Mozart commentators have minimized or even denied the influence of *Lulu* on *The Magic Flute*. (Some of them, indeed, seem to know no more of *Dschinnistan* than the summary printed in Jahn's *Life of Mozart*.) In other *Dschinnistan* tales, we find Three Boys, who say "Sei standhaft" (just as Mozart's Boys do to *Tamino*), and sit under silver palm trees with leaves of gold (such as are described in the first stage directions of Act II). We find a *sternflammende Königin* who says "Sei ohne Furcht"; a hero who gazes at a portrait and falls in love with its original; "ein sehr hässlichen schwarze Sklave . . . der Mohr," and a temple of *Freundschaft* and *Wohltätigkeit*. In *Der Stein der Weisen* (1790), another Schikaneder "magic opera" to which Mozart made a small contribution (it was composed by Benedict Schack, the first *Tamino*), a hero must pass through a sea of fire. In *Oberon* (1789), the opera Giesecke wrote for Schikaneder—and the first of the series of "magic operas" that became a specialty of Schikaneder's company—there occurs the dialogue: "Da ist er!/Da ist sie!/Amande mein, so war's kein Traum!/Ich halte dich, ich glaub'es kaum." Compare *Tamino's* and *Pamina's* first meeting in *The Magic Flute*.

But soon another element makes its appearance. With the fairy tale, the authors now combine events and ideas from the Abbé Terrasson's *Sethos . . . Ouvrage dans lequel on trouve la description des Initiations aux Mystères Egyptiens* (1731), a novel that is an allegory of Masonic ritual trials. Mozart, Schikaneder and Giesecke were all Masons. The German translation of *Sethos* that influenced the *Flute* was that by the poet Matthias Claudius, 1778. (Three Claudius settings appear in the "falsely attributed" section of Köchel's Mozart catalogue.)

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Was there a "change of plan" after the opera had been started? The matter has been much discussed. It is tempting to think there was: for some loose ends and inconsistencies in the libretto, the "change" theory provides the simplest—though not the only—explanation. A little piece of evidence sometimes overlooked is that in Mozart's autograph score Tamino was originally pursued at the start not by a "crafty serpent" but by a "fierce lion." A monstrous serpent is found in *Sethos*. The lion *might* represent a first thought on the authors' part that an offstage Sarastro sets things in motion by dispatching one of his beasts to drive Tamino into the Queen's realm. (This fancy speculation is no more far-fetched than many of the things that have been said about the *Flute*.) A simpler one would be that for spectacular reasons Schikaneder decided to reserve his splendid stage lions for Sarastro's entrance, and instructed his prop man to build an effective serpent instead; Mozart entered the change into music already composed. [Daniel Heartz mentions another "interpretation" of the serpent elsewhere in this issue.]

But if there was a change of plot, there can be no doubt that Mozart and Schikaneder made potent dramatic virtue of it

—that, as Ignaz von Seyfried remarks in one of the more controversial memoirs about the origins of the *Flute*, the change proved to be "for the happiness and health of the whole work, since without it it would have been difficult for Mozart to bequeath to us, as his swansong, so marvelous a model of poesy and romanticism." The central concern of *The Magic Flute* is with light that dispels the darkness, with understanding of the truth that replaces misconceptions. When Tamino, before the temples, learns that nothing is quite what he—and we—have been led to believe, the opera takes its first steps toward sublimity. Tamino had been dazzled by the glittering apparatus of the Queen, her glamor, her pyrotechnics of stage management and vocal prowess. His cry "O endless night, when wilt thou vanish?" echoes the notes of the Queen's first utterance. (And there are many such motivic echoes in the score.) But for Pamina, too, there are similar revelations. She must learn that the "tyrant" who, she says, will put Papageno to death with limitless tortures if he is caught, who returns from the hunt amid the plaudits of his followers like a second Bassa Selim, is in fact benevolent and wise. There are, as I said, some loose ends. (For attempted

rape, Monostatos is sentenced to have the soles of his feet whipped; for attempted murder, he escapes with no more than a reprimand.) But we should recall what Bernard Shaw wrote of *The Ring*: "Do not forget that an allegory is never quite consistent except when it is written by someone without dramatic faculty." Neither Mozart nor Schikaneder lacked such faculty.

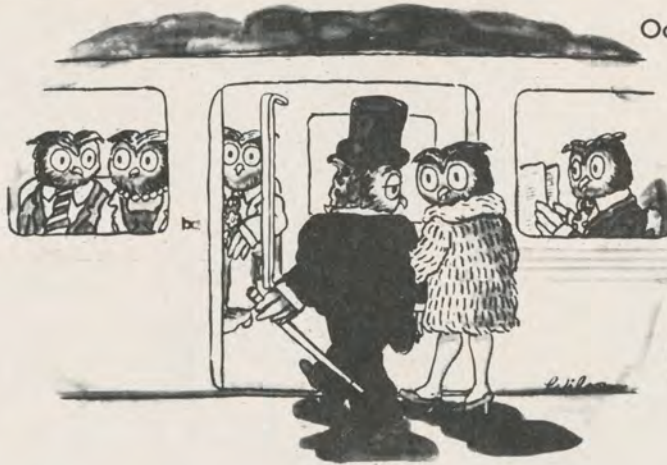
The political and Masonic allegories embedded in *The Magic Flute* are discussed elsewhere in this number by Daniel Heartz. I'll touch on them only as they affect a translator. As I worked on the exact sense of the words, it seemed to me that some of my predecessors had tended to mute a rather important point: that, while the virtues hymned by the chorus and enjoined on Tamino are, of course, generally desirable, they are specifically the qualities required in a good ruler. For example—and it's only one example among many that could be chosen—the chorus at the close of Act I declares (literally):

If Virtue and Righteousness
Strew the path of the great with
fame,
Then earth becomes a heaven
And mortal men become like gods.

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That particular condition for attaining earthly paradise was generalized by Edward J. Dent, by Ruth and Thomas Martin ("Let virtue and integrity/Throughout our life the mentors be"), by W. H. Auden and Chester Kallman ("To Justice and to Righteousness/We pray"), and by Michael Geliot ("When justice and integrity/Fill every heart with charity"). I decided that in this instance the sense mattered more than rhyme scheme, and wrote:

When virtue and when
righteousness
Together bless a ruler's path,
Then here on earth a heaven is
found,
And mortal men become like gods.

Two other matters can trouble modern performances—and modern translators—of *The Magic Flute*. They are voiced in the Metalogue of the Auden-Kallman version of the opera:

Even *Macaulay's* schoolboy knows
today
What *Robert Graves* or *Margaret
Mead* would say
About the status of the sexes in
this play . . .
And how is—what was easy in the
past—
A democratic villain to be cast?
Monostatos must make his bad
impression
Without a race, religion, or
profession.

Well, I attempted a translation and neither a censored version nor an "interpretation" of *The Magic Flute*. If *Monostatos* does not sing "And I'm supposed to forgo love because a black man is repulsive," the force of what he sings next is lessened. Mozart, indeed, made it more forceful. Where Schikaneder's original libretto has "I could serve maidens well," Mozart wrote "Am I not also of flesh and blood?"

As I worked on the opera, it became apparent that, both on race and on the status of women, Mozart's views were more enlightened than Sarastro's views. Some of the remarks that Sarastro and his band make about women were hissed when my translation had its first performance in Saint Louis. But if the anti-feminine remarks of Sarastro and the Priests are softened, then that wonderful revelation—Tamino's cry "A woman who is unafraid of Night and Death is worthy to be initiated," and then that inspired passage where Pamina takes Tamino's hand to lead him herself, unafraid, through the igneous and the aqueous terrors—will lose some of their radiance.

This translation is dedicated to Sheri Greenawald, who sang Pamina in Saint

Louis and sings it again in San Francisco. She will forgive me if I recall an incident that illustrates why she is the kind of interpreter a translator dreams of working with. In the scene of attempted suicide, Pamina gestures to the dagger and sings "Dies gab meine Mutter mir," and the Three Boys reply "Selbstmord strafet Gott an dir." I translated this as "By my mother's gift I'll bleed/God will punish such a deed." For some reason, Sheri was singing ". . . I'll die." I asked her to try "bleed," so as to preserve the rhyme. At the next rehearsal, she didn't merely sing the word; she made of it something that sent thrills of sympathetic horror through the theater. The scene was staged with a pure white floor cloth as its central feature. When I remarked on the extraordinary effect she had created with her utterance of a single word, she said that she'd had a vision of hot red blood pouring out to stain and spoil this whiteness, and that that had given the word its shape and color.

In general, my aim while translating was to be as literal as possible, to provide all the "information" that the libretto contains (there is far more of it in the spoken dialogue than we usually hear in any performance) but not to add to it anything of my own invention, whether in the form of "interpretation" or of extra jokes. In the translation as published, that holds good. I translated Schikaneder's dialogue literally, almost word for word, even retaining some unfamiliar (but readily understood) sayings as "That's salt in my soup." But it

Many weird and wonderful
things have been said about
The Magic Flute.

comes out rather stiffly; the German, for example, sometimes has an accusative or dative pronoun in a phrase where English usually omits it. So for practical theater use I prepared a second version of the dialogue, slightly abridged, slightly funnier (I hope), and generally more idiomatic. But I tried to preserve the various tones: not only those that distinguish the various characters one from another (the *Sprecher* has a diction markedly different from that of the Second Priest) but also within each role: Papageno sometimes adopts a humorously formal diction; the "young" Tamino—like Siegfried, he grows up in the course of the opera, though the time span covers just a day—is apt to use slightly priggish, pompous turns of phrase. Schikaneder's language, I think, often provides a clue to the way scenes should be played.

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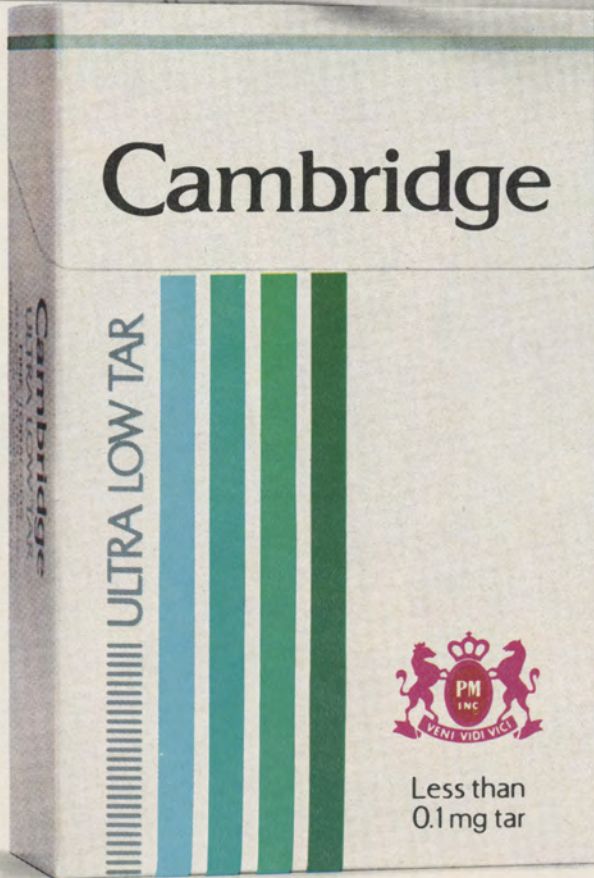
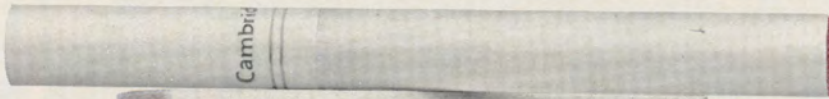


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In the sung numbers, of course, I had to be freer, if the music was to sing naturally along Mozart's phrases; breaking where they break, matching his suspensions and resolutions, staccato and legato, stresses and light notes, open and closed vowels, and consonants hard or soft. But I have tried to be a little less free than some of my predecessors have been. The freest version of all—and the most enjoyable to read, for it is chiseled, poised poetry, filled with fine invention, wit, and elegance—is the version by Auden and Kallman. It contains lyrics like:

In bright formalities of art,
In fearful shadows of the heart,
With open manner, open eyes,
With strategem and mean disguise,
Alas that even in our lies,
A man can study to be wise:
Though soon by our revenge he dies,
A man can study to be wise.

Exquisite, but perhaps a little remote from what is, literally:

With shame we (they) must leave
them (us),
Certainly neither will speak!
A man is of firm spirit,
He thinks what he should say.

For all its wonderful merits, the Auden-Kallman *Flute* sings badly, unmusically. I'm not thinking just of all the extra syllables that are inserted. Their Papageno begins his first song "The lark, the ruddock, and the willow wren/And the jolly nightingale I ken;/In vain do all the pretty little creatures fly . . ."—which turns it into a patter-song, a syllable to a sixteenth-note. This was a deliberate decision on the poets' part. The alternation of single notes and slurs which seems to me one of the most magical things about that magical duet "Bei Männern, welche Liebe fühlen" they deem "an accident of the German prosody," and translate it "When Love in his bosom desire has implanted"—no slurs, but a new syllable to each eighth-note. (At the back of their version there is, for the "pedantic," an alternative version with fewer syllables.) But I'm also thinking of weights, lengths, and emphases that do not fit Mozart's music. In Sarastro's second aria,

The tyrant on his golden throne
Dwells in a desert all alone

are four-stress lines. Mozart happened to set the original German with only three stresses, the first falling on the fourth syllable, preceded by three little notes. So Auden's lines sing as: "the tyrant ON—his GOLDEN THRONE/dwelzinnna DE—sert ALL aLONE," with a heavy stress on "ON." Another thing that

bothers me about the Auden-Kallman when sung is the difficulty of knowing at once whether words are nouns, verbs, or adjectives: for example, the second line of their Donna Anna's "Non mi dir" becomes "Cool desire and calm your soul"; the second line of their Pamina's "Ach, ich fühl's" is expanded into:

True hearts make their love their
lives,
Silence love with ended lives.

The syntax works, of course, and it can be worked out, but more easily on the page than in the theater.

Several commentators have noted parallels between *The Tempest* and *The Magic Flute*: Prospero and Sarastro; Ferdinand-Miranda and Tamino-Pamina; Caliban and Monostatos. And several



W. H. Auden and Chester Kallman, who were responsible for a translation of *The Magic Flute* and collaborated on the librettos for Stravinsky's *The Rake's Progress* and Henze's *Elegy for Young Lovers*, among others.

directors—among them Ingmar Bergman in his movie, August Everding in Munich and London, most recently Colin Graham in Saint Louis—have "brought out" the idea that Prospero resigns his rule to the new young pair (rather as Wotan at the end of *Siegfried* hopes to do). Auden and Kallman give Sarastro a speech echoing Prospero's "Now my charms are all o'erthrown":

Now my task is almost done,
When tomorrow's rising sun
Sees the Queen of Night's defeat
Shall my mission be complete . . .

It's not specific in the original libretto, but I think the idea is implicit.

Many weird and wonderful things have been said about *The Magic Flute*. It's enough to look at some of the comments on the titular instrument itself. From its straightforward start in a tale called *Lulu, oder Die Zauberflöte*, and in the hands of a tenor protagonist who also happened to be a flutist, Mozart and

Schikaneder made it a symbol of the power of music: first in the "Orphic" sense of Tamino with the savage beasts and then, thrillingly, in the Trials by Fire and Water. Here Pamina spells out the symbol, proclaims the flute's power beyond that of exciting or soothing passions: music can be our sure guide through life's trials. Most wise men have been content to leave it at that. But for simple-minded Freudians the flute is, of course, a phallic symbol. Alfons Rosenberg, however, a German commentator, finds it an androgynous symbol, because of "its phallic form with a feminine high voice." For Jacques Chailly, it represents the four elements, since it was fashioned on a stormy night amid rain, thunder, and lightning (which Chailly glosses as water, earth, and fire) and is sounded by air: "it unites the four Elements, whence

its perfection." For Dorothy Koenigsberger, it symbolizes at once completeness, because it can play all the notes of the scale; purity, because it has a pure tone; and alchemical transmutation, because it is hewn from an oak tree yet described at its first appearance as golden.

Long ago, Goethe remarked that *The Magic Flute* attracted heterogeneous admiration: "It is enough that the crowd should find pleasure in seeing the spectacle; at the same time its high significance will not escape the initiates." Mozart himself called an irritating Bavarian who laughed at the serious scenes "a Papageno." That the work contains "secret" Masonic allusions is surely undeniable. Undeniable, too, that all its ingredients, whatever their origins, serve picturesque and communicative purposes whose import all perceptive listeners can understand. ■

ANDREW PORTER is music critic of *The New Yorker*; *The Magic Flute* is his 18th opera translation.



Ulrik Cold



Perry Price



Sheri Greenawald, Dale Duesing

The Magic Flute

Photos taken in rehearsal by Ira Nowinski



Top: Barbara Carter; center (L to R): Gwendolyn Jones, Fredda Rakusin, Rebecca Cook; bottom: Steven Cole

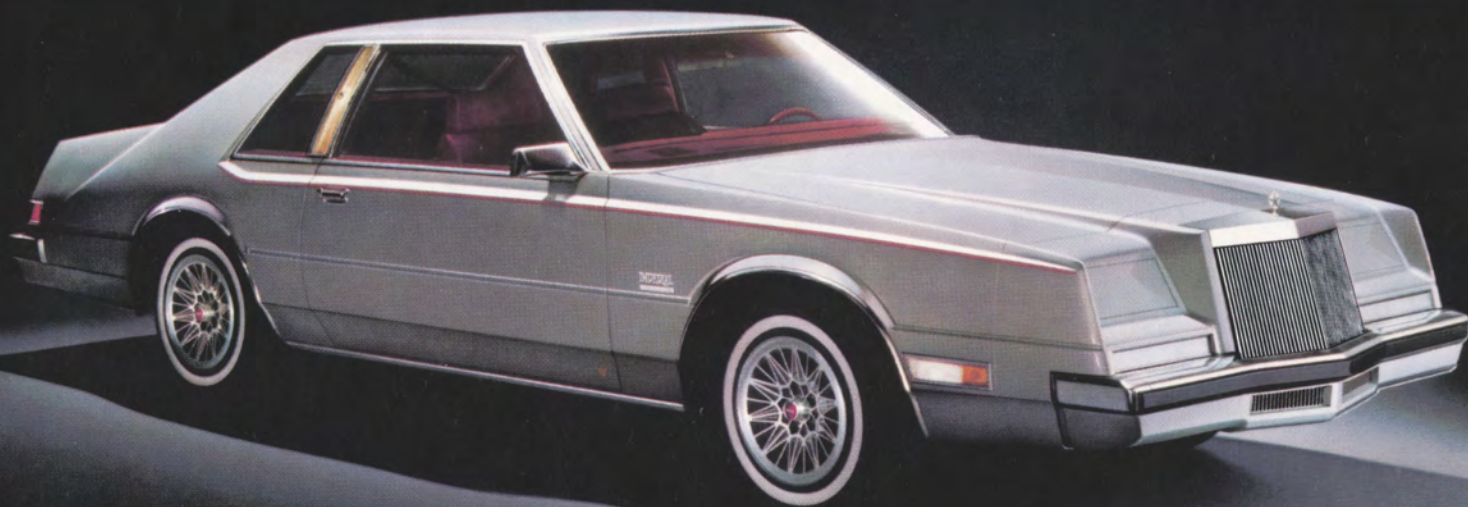


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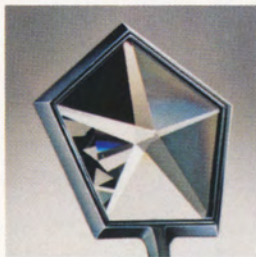
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CAST
(in order of appearance)

Tamino

Perry Price*

Three Ladies

Rebecca Cook
Gwendolyn Jones
Fredda Rakusin*

Papageno

Dale Duesing

Queen of the Night

Barbara Carter*

Monostatos

Steven Cole*

Pamina

Sheri Greenawald

Three Genii

Amy Sharp†
David Kersnar††
Timothy Genis††

High Priest

Willard White

Sarastro

Ulrik Cold**

1st Priest

Jonathan Green*

2nd Priest

Stanley Wexler

Papagena

Claudette Peterson

1st Man in Armor

Michael Ballam

2nd Man in Armor

Gregory Stapp*

†San Francisco Girls Chorister

††San Francisco Boys Choristers

**American opera debut

*San Francisco Opera debut

THE SCENES

ACT I Scene 1. A wild, rocky pass
Scene 2. The sky
Scene 3. A wild, rocky pass
Scene 4. Near Sarastro's palace
Scene 5. In front of the temple

INTERMISSION

ACT II Scene 1. Near the temple
Scene 2. A place of temptation
Scene 3. The temple garden
Scene 4. Another place of temptation
Scene 5. In front of the temple
Scene 6. Garden beyond the temple
Scene 7. Caverns of fire and water
Scene 8. A garden
Scene 9. Behind the temple
Scene 10. Temple of the Sun

SYNOPSIS

The Magic Flute

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

ACT I

Tamino runs in, weaponless, pursued by a monstrous serpent. The Three Ladies, armed with spears, appear just in time to save him, and gather round the handsome youth, who has fainted. They go off to inform their Queen. Papageno enters, playing his panpipes. He tells Tamino that he has killed the serpent himself; the Three Ladies return and punish his lie by fastening a padlock on his lips. They give Tamino a portrait of Pamina, and he expresses the love that this portrait inspires.

The Queen of Night appears, and entrusts Tamino with the task of rescuing her daughter from the tyrannical Sarastro. The Ladies unfasten Papageno's lips and order him to accompany the prince on his mission. They give Tamino the magic flute; Papageno, a chime of magic bells; each can be used in case of emergency. The Ladies tell of Three Genii who will lead the way to Sarastro's stronghold.

In Sarastro's realm, Monostatos attempts to force his love on Pamina, but is frightened off by the arrival of Papageno. Papageno tells Pamina of the prince who will come in quest of her; the two extol the joys of love.

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

Left alone, Tamino plays his magic flute and wild beasts come to listen. Papageno's pipes answer, and Tamino hurries off to find him—just as Papageno and Pamina run on through another entrance. They are intercepted by Monostatos, who summons his slaves to chain them, but Papageno's magic bells save them. A fanfare heralds the arrival of Sarastro and his attendants. Sarastro orders

Monostatos to be whipped, and veils are placed over the heads of Tamino and Papageno, so that they may undergo their probation.

ACT II

Sarastro and his priests assemble and find Tamino worthy of initiation into the mysteries of Isis and Osiris.

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

Pamina is sleeping in a garden. Monostatos announces he will make another attempt on her. This time he is interrupted by the Queen of Night, who brings her daughter a dagger and commands her to kill Sarastro. She vanishes; Sarastro appears and tells Pamina that in these temples vengeance is not practiced.

In Tamino's and Papageno's second test, they are ordered by the priests to keep silent, but Papageno soon starts chattering with a little old crone who hobbles in claiming to be his sweetheart. The Three Genii appear to encourage the candidates, bringing them the flute and magic bells. Tamino plays his flute and it summons Pamina, who is distressed and grieved to find that Tamino refuses to speak to her.

An assembly of priests invokes Isis and Osiris. Tamino and Pamina, at Sarastro's orders, take a "last farewell" of one another. All depart and Papageno enters, feeling very lonely and wishing for a wife. The crone reappears and is transformed into just such a Papagena as he wished for, before being whisked off by one of the priests. The night of ordeal is almost over, and the Three Genii announce the coming dawn. Pamina enters, intent on suicide since she believes Tamino no longer loves her, but the Genii restrain her. Pamina and Tamino are to undergo a final trial together.

Tamino is led in to face two men in armor. Pamina joins them; the two pass successfully through tests by fire and water; and Sarastro welcomes them into the temple.

Papageno, disconsolate because he cannot find Papagena again, determines to hang himself. Once again the Three Genii enter opportunely, and suggest that he try the magic bells. Papagena comes at their call, and together they picture all the little Papageni they hope to have.

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

—Andrew Porter

La Clemenza di Sarastro

Mozart's Masonic membership is a key to understanding much of the symbolism and solemnity of the master's last operas.

"In ogni cosa ci vuol filosofia"

—Don Alfonso

By DANIEL HEARTZ

Emanuel Schikaneder was the producer, director and librettist of *The Magic Flute* (1791), in which he created the part of Papageno. He first came into the purview of the Mozarts at least a decade earlier, in the fall of 1780, when Schikaneder brought his wandering theatrical troupe to Salzburg for several months. They performed an advanced repertory including plays by Gozzi, Lessing, Voltaire, Beaumarchais and Shakespeare. Mozart and his sister Nannerl were nightly visitors to the shows in the tiny playhouse across the square from where they lived (on the site of the present Landestheater). They kept a journal of Schikaneder's offerings.

After Mozart left Salzburg for Munich in early November, he continued to take keen interest in the troupe. During the demanding days before his *Idomeneo* was first performed at the Munich Court Theater in January 1781 he somehow found time to write an aria for Schikaneder's use.

Their paths crossed again a few years later at Vienna, where Mozart spent most of his last decade. In 1784 Schikaneder's troupe, playing at Pressburg, had impressed Emperor Joseph II, resulting in an invitation to play at one of the capital's two state theaters, the one next to the Carinthian Gate. The first *Singspiel* they gave was a revival of Mozart's *Abduction from the Seraglio*, first given two years earlier at the other main playhouse in Vienna, the Burgtheater. In March 1786, Schikaneder again visited Salzburg, where he gave 10 performances of German light operas with spoken dialogue (i.e. *Singspiele*), including one of his own. The visit allowed him to renew his acquaintance with Leopold Mozart (Wolfgang at the time was hard at work on preparations for the premiere of *The Marriage of Figaro* at the Burgtheater). Schikaneder then moved on to Regensburg. He returned to Vienna in June 1789 and was appointed director of one of the suburban theaters, the *Freihaus-theater auf der Wieden* (later replaced by the *Theater an der Wien*). Here *The Magic Flute* had its premiere on September 30, 1791. Mozart had never written for so popular a theater before. Consequently, he simplified his style and composed much of the work in a folk-like vein.

There was another long-standing bond between Mozart and Schikaneder that seemed destined to bring about their collaboration on a work like *The Magic Flute*: both were Freemasons. A secret society confined to males, Freemasonry originated in England (where Voltaire was initiated as a young man in the 1720s). It spread throughout the Continent mainly by way of France. With a typically Gallic twist, Parisian Masons added a parallel (but less exalted) order for women, called *Les Loges d'Adoption*.

Vienna came to know both orders. Francis of Lorraine, husband of the Empress Maria Theresa, was a Mason, but after his death in 1765, she clamped down on Freemasonry. Their son Joseph became sole ruler in 1780, on the death of his mother. He pursued liberal and anti-clerical policies that allowed the Masons to enjoy a decade of growing strength and openness. They no longer had to fear the long-standing but unenforced Papal bull of the Roman Church excommunicating all Masons. Some of the foremost statesmen of the time were Masons, as was the Emperor himself. Van Swieten, the imperial librarian, who commissioned Mozart's arrangements of Handel and Bach, held high office in the order.

Mozart was admitted to the Benevolence Lodge in late 1784. His father



Mozart wearing Masonic insignia of the degree of Master.



Schikaneder as Papageno, by Ignaz Alberti, from the first program book of *The Magic Flute*.

Leopold followed as an initiate a few months later, during a visit to Vienna. Meanwhile Mozart's "amico carissimo," Joseph Haydn, was received into the Lodge of True Concord, in Mozart's presence. This was the most literary of the Viennese lodges; its master was Ignaz von Born, thought to be the prototype of the wise Sarastro, in whose honor Mozart wrote his first Masonic cantata, "Die Mauerfreude" (K.471 of April 1785). The work is an impressive and solemn Ode to Masonic Joy that prefigures some elements in the last operas. Its poetic tone can be gathered from lines such as: "Take, beloved Brother, this crown from our eldest son, from Joseph's hands . . . Joseph the Wise has brought laurels to wreath the brows of the wise Masons." The initial aria for tenor (sung by Adamberger, the first Belmonte in *Abduction*, and a lodge brother) reaches a melodic climax with the same upbeat figure of four 16th notes rushing to a downbeat that was to become so prominent in *The Magic Flute*. (See illustration.)

We know less about Schikaneder's relations with the Masonic Order. They were not always smooth—he was expelled from the lodge at Regensburg for moral turpitude. Yet he must have been in the good graces of Masonic circles at Vienna in 1791. Besides the testimony offered by *The Magic Flute*, there is his cantata for the consecration of a Masonic Temple, set by Mozart just three weeks before he died (K.623, dated November 15, 1791, the last piece Mozart completed). The piece is not in E flat, like the earlier cantata, but in C, as is a Masonic song in praise of strength and beauty (K.619, of July 1791). One of the lines in the Consecration Cantata seems to refer to Mozart's original lodge (although it no longer existed as such, having merged in 1786 with Crowned

Mozart had his own ideas on the place of women . . .

Hope to form Newly-Crowned Hope): "Of all virtues the Queen, BENEVOLENCE reigns in silent brilliance." Along with Masonic concord, Schikaneder repeatedly extols the virtue of silence in the cantata, suggesting obvious parallels with Tamino's manly silence and discretion during his trials before being initiated into Sarastro's temple, and indicating as well that the political climate was forcing the Masons to become more secretive again.

A week after the premiere of *The Magic Flute*, Mozart returned to the theater and reported in a letter to his wife that the house was packed as usual, the success enormous, with several numbers

encored, "but what pleases me the most is the audience's *silent approval*" (Mozart's italics). In this same letter, indeed in the same sentence, Mozart expressed his equal delight at the simultaneous successes of his German opera in Vienna and his Italian one, *La Clemenza di Tito*, in Prague.

A day later he was in the theater



A Masonic ceremony at a Viennese Lodge in the 1780s.

again and, as he related to Constanze, could not resist playing a trick on his old friend by stealing behind the scenes to improvise on the Glockenspiel himself, thus tripping up Schikaneder/Papageno in "Ein Mädchen oder Weibchen": "Just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked behind the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the Magic Bells and said 'shut up!' This made everyone laugh. I think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself."

There is so much of Mozart's playful, jesting nature in the music of *The Magic Flute* that it tends to obscure the solemn and serious side of the work. In the same letter just quoted, Mozart related his displeasure with a person who applauded everything most heartily: "He, the know-it-all, showed himself to be such a thorough Bavarian that I could not remain or I should have had to call him an ass. Unfortunately, I was there just when the second act began, that is the solemn scene. He made fun of everything. At first I was patient enough to draw his attention to a few passages. But he laughed at everything. Well, I could

stand it no longer. I called him a Papageno and cleared out. But I don't think that the idiot understood my remark." The combination of moral earnestness, comedy and farce in *The Magic Flute* could have happened only at Vienna, where it crowned a century of German popular theater and a decade of Josephinian Enlightenment.

A little-known painting (see illustration) of a lodge ceremony at Vienna in the 1780s allows us a glimpse of the cultural milieu from which Mozart's last operas sprang. The artist is not known. The lodge meets in an imposing, candlelit room, sparsely decorated in the latest neoclassical style. A candidate for admission to the order is being led about blindfolded, flanked by two men bearing upright swords. The initiates, wearing the L-shaped squares emblematic of their order, sit on simple benches resembling blocks of stone. Rough-hewn and smooth stones occupy the background in front of the steps, along with other symbols of the Mason's craft. The imposing portal is adorned by two Corinthian columns, entwined by serpents, which are also symbolic. In the niches along the wall are statues of Mercury with his caduceus and Saint Paul with his sword—the Brothers claimed to be non-sectarian and avid for the wisdom taught by all ancient religions (Mozart's Masonic song, K.619, mentions a variety of deities including Brahma and Jehovah.) On the back wall stands a representation of a natural scene with rainbow and sun piercing the clouds—the Enlightenment's main symbol for the light of knowledge dispersing ignorant superstition.

The candidate will, if he is successful, get to see this sight. His eyes are banded to symbolize the ignorance of the

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The finale of Act I showing Sarastro's entrance in Schikaneder's production of *The Magic Flute*.

profane person groping his way through intellectual darkness. Once he has survived the trials by the four elements of earth, water, air and fire, the blindfold will be torn off, and his eyes stunned by a burst of light. The metaphor of day's dawning banishing the night is not only central to the Enlightenment, but is acted out in the final scenic change of *The Magic Flute*, as a sudden brilliance illuminates the entire theater and Sarastro sings: "The shining of the Sun drives out Night, annihilating the power stolen by hypocrites."

The serious, Masonic purposes of *The Magic Flute* are manifest even before the priestly scenes of Act II. Jacques Chailley, in his book *La Flûte Enchantée, Opéra Maçonnique*, shows that Masonic symbols pervade the story from the beginning. The serpent that attacks young Tamino in the opening scene we have just encountered visually in a lodge painting. Chailley explains it as symbolic of the first awakening of sensual appetite in the youth, who needs to undergo a spiritual purge. Tamino's fainting corresponds to the ritual falling to earth in a prone position, assumed by the postulant who would be purified and eventually gain admittance to the order. The Three Ladies who serve the Queen of Night evidently belong to the Women's Auxiliary of the Masons. The padlock they slap on Papageno's mouth for lying about his role in slaying the serpent derives from the initiation ceremony of Les Loges d'Adoption. So does the five-fold tapping rhythm so prevalent in the opening scenes, but present throughout the opera and adumbrated in Mozart's first Masonic cantata. It is the female equivalent to the three knocks that characterize the male order. The symbolism of three and five is present from the outset of the

overture, which Mozart wrote last of all, according to his usual practice. Three chords open the adagio introduction to the overture. The melody they accompany climbs the tonic triad by thirds in the key of three flats (E flat major). Yet the chords are struck five times in all. Countless instances of these symbolic numbers for male and female can be adduced throughout the work.

Suffice it to say that Sarastro and his brotherhood, although an all-male order (until it admits Pamina), worship two divinities, Isis and Osiris, one male, the other female. Both genders are necessary in order to better—not to mention populate—the world. The role of each gender with respect to the other is what the opera would teach us, while also inculcating along the way such timeless virtues as fortitude, probity and discretion.

Schikaneder was expelled from a lodge for moral turpitude.

Mozart had his own ideas on the place of women, and they went beyond what Masonry taught. In the first duet he undercuts Papageno's simplistic and typically masculine sentiments by giving more musical weight to Pamina. Raising women to the level of equality and enlightenment achieved by Pamina at the end of the opera finds no model in Masonic doctrine or practice. She not only undergoes the trials to become one of the initiates, she *leads* Tamino through them. When the chorus bestows its final crowns upon Beauty and Strength, this perfect couple appear together in priestly robes. The idea that enlightened women should participate equally in all things and even enter the priesthood, was far in advance

continued on page 72

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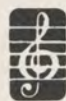


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SHERI GREENAWALD

In her third season with the San Francisco Opera, Iowa-born soprano Sheri Greenawald portrays Pamina in *The Magic Flute*. She made her debut here as Marzelline in *Fidelio* in 1978 and returned last year as Lauretta in *Gianni Schicchi*. After appearing with the Texas Opera Theater in *Così fan tutte*, *Turn of the Screw* and *Hansel and Gretel*, she made several company debuts during the 1975-76 season: in the title role of Carlisle Floyd's *Bilby's Doll* with the Houston Grand Opera in that work's world premiere; as Rosina in *Il Barbiere di Siviglia* with Opera/Omaha; as Musetta in *La Bohème* with the Michigan Opera Theater; and as Susanna in *Le Nozze di Figaro* with Santa Fe Opera. She opened the 1976-77 season with another world premiere, Thomas Pasatieri's *Washington Square*, with the Michigan Opera Theater, and also starred in the work's New York premiere that season. Subsequent engagements with the aforementioned companies include *Falstaff* in Santa Fe, *Don Pasquale*, *Don Giovanni* and *The Abduction from the Seraglio* in Omaha, *The Coronation of Poppa* and *Peter Grimes* in Houston, and *Werther* with the latter two companies. Miss Greenawald has been heard with the Opera Theater of Saint Louis in *Così fan tutte*, *Pygmalion*, *La Bohème*, *La Traviata* and, most recently, in *The Magic Flute*, in the Andrew Porter translation, and *Turn of the Screw*. As a concert soloist she has appeared with the Rotterdam Philharmonic, the Indianapolis Symphony, the Pittsburgh Symphony, the Saint Louis Symphony, the Boston Symphony and in 1979 the San Francisco Symphony in the Brahms Requiem.

BARBARA CARTER

Coloratura soprano Barbara Carter makes her San Francisco Opera debut as the Queen of the Night in *The Magic Flute*, a role she has performed with great success at the Netherlands Opera, the Théâtre de la Monnaie in Brussels and on tour with the Royal Opera House Covent Garden in Japan and Korea in 1979. She began her career in Canada with the Young Canadian Opera Theatre, the St. Lawrence Centre for the Arts, the Guelph Spring Festival and the Canadian Stratford Shakespearean Festival before joining Canadian Opera, where she appeared as Violetta in *La Traviata*, Musetta in *La*



Bohème, Lola in *The Merry Widow* and Gilda in *Rigoletto*. In 1977 Miss Carter became a member of the Opera House in Essen, where her roles have included Zerbinetta in *Ariadne auf Naxos*, Constanze in *Die Entführung aus dem Serail*, Susanna in *Le Nozze di Figaro* and Adele in *Die Fledermaus*. She recently scored a triumph as Zerbinetta at the Hamburg Staatsoper and sang that role and the *Queen of the Night* at the Munich Summer Festival. Other engagements during the 1980-81 season include her New York City Opera debut as Olympia in *Les Contes d'Hoffmann*, Zerbinetta and the Queen of the Night in Lisbon and *Parsifal* in Barcelona.



CLAUDETTE PETERSON

California-born soprano Claudette Peterson sings Papagena in *The Magic Flute*, a role she performed earlier in her career with West Bay Opera. She made her San Francisco Opera debut in the 1978 production of *Werther*. A member of the 1975 Merola Opera Program, she sang for three seasons with Spring Opera, most recently as Lisette in *La Rondine*. Miss Peterson made her Kennedy Center debut as Blonde in Washington

Opera's production of *The Abduction from the Seraglio* and returned there for the company's first summer season in performances of Argento's *Postcard from Morocco*, which she also sang at the Central City Opera Festival and will repeat in Washington this winter. With the Opera Company of Boston she was recently heard as Marie in *The Daughter of the Regiment*, Gretel in *Hansel and Gretel* and Mme. Goldentrill in *The Impresario*. In December 1979 she received national acclaim for her portrayal of Fan in the world premiere of Thea Musgrave's *A Christmas Carol* with the Virginia Opera Association and recently sang Norina in *Don Pasquale* with that company. With Arizona Opera Miss Peterson has appeared as Gilda in *Rigoletto*, in the title role of *Lucia di Lammermoor* and as the Queen of the Night in *The Magic Flute*. She has sung Pamina in that work with Nevada Opera and has also performed with the San Jose Symphony Opera, Hidden Valley Opera and the Banff Festival of Canada.



REBECCA COOK

First place winner in the Grand Finals of the 1978 San Francisco Opera Auditions, soprano Rebecca Cook is heard as the voice of the Falcon, a child, a servant and a solo voice in *Die Frau ohne Schatten*, Barena in *Jenůfa*, the First Lady in *The Magic Flute* and a Fortune-teller in *Arabella* in her second season with the San Francisco Opera. She bowed in 1979 as the Fifth Maidservant in *Elektra* and Fiordiligi in the student matinee and family-priced performances of *Così fan tutte*. She made her professional debut as Cio-Cio-San in *Madama Butterfly* with Hidden Valley Opera and repeated that role as a member of the 1978 Merola Opera Program at Stern Grove. During the 1979 Spring Opera season she appeared in the ensemble of *Death in Venice* and as Mary Seaton in Thea Musgrave's *Mary, Queen of Scots*. She returned this year as Katherine de Vauxelles in *The Vagabond King*. She studied with Margaret Harshaw at Indiana University, where she sang such roles as Violetta, Tosca, Cio-Cio-San, Amelia in *Un Ballo in Maschera* and the title role in Floyd's *Susannah*. As a recitalist, the soprano has appeared with the symphony orchestras of Indianapolis, St. Louis, Omaha and Fort Wayne, and this year was heard at the Carmel Bach Festival as the Countess in *The Marriage of*

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Figaro and in a Mozart concert aria. She recently portrayed Mariane in the world premiere of Kirke Mechem's *Tartuffe* with the American Opera Project. Miss Cook is the Atlantic Richfield Foundation Affiliate Artist in her second year of the San Francisco/Affiliate Artist-Opera Program.



GWENDOLYN JONES

Now in her ninth season with the San Francisco Opera, mezzo-soprano Gwendolyn Jones is heard as a servant, the alto voice and a solo voice in *Die Frau ohne Schatten*; the Mayor's wife in *Jenůfa* and the Second Lady in *The Magic Flute*. She has previously sung over 30 roles with the Company. A five-year veteran of Spring Opera, she performed the role of Sextus in the 1978 production of *Julius Caesar* and before that sang in Bach's *St. Matthew Passion*, Cavalli's *L'Ormindo*, Monteverdi's *Orfeo* and Mozart's *Titus*. A frequent concert soloist, Miss Jones performed in the Verdi Requiem with the Fresno Symphony in 1978 and in Bach's B Minor Mass at Hartnell College last year. For three years she was the soloist in Michael Smuin's *Songs of Mabler* with the San Francisco Ballet. She sang in De Falla's *Three-Cornered Hat* with the San Francisco Symphony under Ozawa and in *Götterdämmerung* with the Chicago Symphony under Solti. The mezzo has portrayed Tisbe in *La Cenerentola* with the opera companies of Portland and Seattle, and the title role in the same opera in Tucson. Last year she was heard as the Secretary in Menotti's *The Consul* and as Paulina in the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project. She also appeared as guest artist at the 1979 Midsummer Mozart Festival and with the San Francisco Pops. From 1978-1979 Miss Jones was the Sears Roebuck Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.

FREDDA RAKUSIN

Young American mezzo-soprano Fredda Rakusin makes her debut with the San Francisco Opera as the Third Lady in *The Magic Flute*. She has appeared with the opera companies of Houston, Washington, Cincinnati, Spoleto, U.S.A., Saint Louis and Wolf Trap and won acclaim for her portrayal of Kostelnicka in *Jenůfa* with the American Opera Center at Juilliard in 1978. During the 1978-



79 season she sang in the world premiere of Stephen Paulus' *A Village Singer* with the Opera Theater of Saint Louis. Miss Rakusin has had success in Charleston with Gian Carlo Menotti's *The Consul*, which was telecast for PBS, and with *The Medium* at Wolf Trap. Internationally, she has appeared at the Teatro del Liceo in Barcelona and at the Las Palmas Festival of the Canary Islands, where she was awarded first prize in "El Concurso Internacional de Canto Lirico" in 1974. She was heard there in the Verdi Requiem, which she recently sang with the Buffalo Philharmonic under Julius Rudel and with the Grand Rapids Symphony. Other engagements for the 1979-80 season included the Bruckner Te Deum with the Milwaukee Symphony and productions of *Eugene Onegin* in Santa Fe and Baltimore. Later this season she will perform the role of La Cieca in *La Gioconda* with the Florentine Opera in Milwaukee.



ULRIK COLD

Danish bass Ulrik Cold makes his American opera debut with the San Francisco Opera as Sarastro in *The Magic Flute*, a role he performed in Ingmar Bergman's film version of the opera. Following his professional debut

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in 1968, he was a member of the opera company in Kassel, Germany, for three years. He has been associated with the Royal Opera of Copenhagen since 1971 and served as the director of that company for the 1975 through '77 seasons. He is a frequent guest at the Komische Oper in Berlin, where he created the role of Don Quichotte in Massenet's opera. With the Netherlands Opera he has recently been heard as Hermann the Landgrave in *Tannhäuser* and King Marke in *Tristan und Isolde*. He portrayed Pistol in a television production of *Falstaff* conducted by Sir Georg Solti and sang Pogner in *Die Meistersinger* in Geneva last fall under the baton of Sir Charles Mackerras. Engagements this year include the title role in *Bluebeard's Castle* in Aarhus, Denmark, Sarastro in Bonn, Germany, the *St. Matthew Passion* in France and Belgium and various concert performances in Amsterdam, Dresden, Sweden and Australia.



DALE DUESING

Returning for the fifth consecutive season to the San Francisco Opera, where he made his American debut creating the role of Oliver Ward in Andrew Imbrie's *Angle of Repose* in 1976, baritone Dale Duesing sings Papageno in *The Magic Flute*. In 1976 he also performed Figaro in the student matinee performances of *Il Barbiere di Siviglia*. The following year he was heard as Arlecchino in *Ariadne auf Naxos* and as Ping in *Turandot*. In 1978 he received unanimous praise in the title role of *Billy Budd* and as Schaunard in *La Bohème*, and was equally well received for his Pelléas in *Pelléas et Mélisande* and Guglielmo in *Così fan tutte* last season. Duesing began his operatic career in Germany, where he has appeared with most of the major opera companies. A member of the Deutsche Oper am Rhein in Dusseldorf for several years, he is also a regular guest at the Hamburg Staatsoper, having debuted there as Guglielmo in 1973. In 1976 he made his Glyndebourne debut as Olivier in Strauss' *Capriccio* and has appeared at the Salzburg Festival for four consecutive years as Masetto in *Don Giovanni*, which he has recorded under Karl Böhm, and as Arlecchino. Duesing made his Metropolitan Opera debut in 1978 when he sang both Arlecchino and Papageno. During the 1979-80 season there he performed Dr. Malatesta in *Don Pasquale* and Silvio in *I Pagliacci*. That season also brought major debuts with the Chicago Symphony and the New York Philharmonic, recitals in Cincinnati and Milwaukee and an appearance with the Berlin Philharmonic.



PERRY PRICE

American tenor Perry Price makes his first appearance with the San Francisco Opera as Tamino in *The Magic Flute*. A finalist in the San Francisco Opera Auditions, he went on to participate in the Merola Opera Program and won the first annual Gropper Memorial Award in 1964. He subsequently appeared with several opera companies in North America including those in Houston, Fort Worth, Philadelphia, Portland, Toronto, Edmonton, Calgary and Vancouver. With the New York City Opera he sang Almaviva in *Il Barbiere di Siviglia* and Alfredo in *La Traviata*. During a three-year contract with the Augsburg Opera in West Germany he appeared in such roles as Lindoro in *The Italian Girl in Algiers*, Nureddin in *Der Barbier von Bagdad*, Tamino, the Duke in *Rigoletto*, and the title roles in *The Tales of Hoffmann*, *Werther*, *Faust* and *La Clemenza di Tito*, in addition to a variety of operettas. At the Deutsche Oper in Berlin he has sung Titus and at the Stadttheater in Bern the title role in *Idomeneo*. For the Munich Staatstheater am Gärtnerplatz, where he opened the season as Tamino three years ago, he has also performed Pinkerton in *Madama Butterfly*, Edgardo in *Lucia di Lammermoor*, Alfredo in *La Traviata* and Boris in *Katya Kabanova*. Price recently was heard as Tamino at the Teatro Sao Carlos in Lisbon and will make his debut at the Komische Oper in Berlin in that role later this season.

WILLARD WHITE

Jamaican-born bass Willard White makes his San Francisco Opera debut as the Foreman at the Mill in *Jenůfa* and the Speaker in *The Magic Flute*. Local audiences have heard him as Osmin in Spring Opera's 1975 production of *The Abduction from the Seraglio*, a role he has performed with the Welsh National Opera, Scottish Opera and this past summer at the Glyndebourne Festival. He made his debut there in 1978 singing the Speaker in *Die Zauberflöte* and Colline in *La Bohème*. After studying at Juilliard, he joined the New York City Opera in 1974, singing bass leads in *I Puritani*, *Medea* and *La Bohème*. With the Netherlands Opera he has appeared in *Don Carlos*, *Rusalka*, *Katerina Ismailova* and *Norma* and, most recently,



as Orest in *Elektra* and Banquo in *Macbeth*. A frequent concert artist both in the United Kingdom and abroad, White took part in three concerts at the Hollywood Bowl in 1979. Recent engagements include Shostakovich's 13th Symphony and a concert version of Boito's *Mefistofele* in Birmingham and the Royal Festival Hall in London, Verdi's Requiem in Oslo and Bach's *St. Matthew Passion* in Lisbon. He broadcasts regularly on the BBC and sang *Belsbazzar's Feast* at the Promenade concerts in London this past summer. He just performed Mahler's 8th Symphony in Basel in September. White has recorded *Porgy and Bess* with the Cleveland Orchestra under Lorin Maazel and the role of Altair in Strauss' *Die aegyptische Helena* under Antal Dorati.



STEVEN COLE

Following performances as Absalom in *Lost in the Stars* with Spring Opera earlier this year, tenor Steven Cole makes his San Francisco Opera debut as Monostatos in *The Magic Flute*. He made his professional debut on 48-hours' notice with the Boston Symphony conducted by Seiji Ozawa in a concert version of *Eugene Onegin* in the role of Monsieur Triquet. He began a long association with the Houston Grand Opera with

Kennedy Center and Broadway performances of Scott Joplin's *Treemonisha* and Gershwin's *Porgy and Bess*. During the 1977-78 season he sang Goro in *Madama Butterfly* and Dr. Caius in *Falstaff* with that company and appeared as the Witch in *Hansel and Gretel* and as Toby in the American premiere of Offenbach's *Robinson Crusoe* with the Texas Opera Theater. A specialist in character roles, Cole received praise for his interpretation of Pedrillo in *The Abduction from the Seraglio* with Bronx Opera and, in June of this year, with the Philadelphia Opera at the Brandywine Festival. He has also been heard as Gastone in *La Traviata* with Opera/Omaha and as Monostatos with New Cleveland Opera conducted by Victor Borge. Other engagements this year include recitals in Houston and Arkansas and a concert with the Houston Symphony, in addition to his debut with the Virginia Opera Association as the Witch in *Hansel and Gretel* and with Charlotte Opera as Sportin' Life in *Porgy and Bess*.



JONATHAN GREEN

Tenor Jonathan Green, who won critical raves for his portrayal of the title role in Kurka's *The Good Soldier Schweik* with Spring Opera this year, makes his San Francisco Opera debut this season as the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe in *I Pagliacci*. A frequent performer with the New York City Opera, he bowed there as Don Basilio in *The Marriage of Figaro* in 1977 and sang 12 other roles that season. Highlighting the following season were performances as Lippo Fiorentino in Weill's *Streetscene*, recently seen over PBS television, the creation of the role of Raymond Pocket in the world premiere of Dominick Argento's *Miss Havesham's Fire*, both with NYCO, and a debut with the Cincinnati Opera as the Abbé in *Adriana Lecouvreur* and as Goro in *Madama Butterfly* with the Milwaukee Symphony. Other roles in his repertoire include Pedrillo in *The Abduction from the Seraglio*, Ferrando in *Così fan tutte*, Tamino in *The Magic Flute*, Scaramuccio in *Ariadne auf Naxos* and Rinuccio in *Gianni Schicchi*. He was recently heard as the English servant in Offenbach's *Monsieur Choufleuri* with Spoleto, U.S.A. A former apprentice with Central City Opera and the St. Paul Opera, Green has performed extensively in concert and oratorio.

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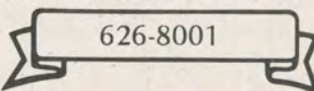
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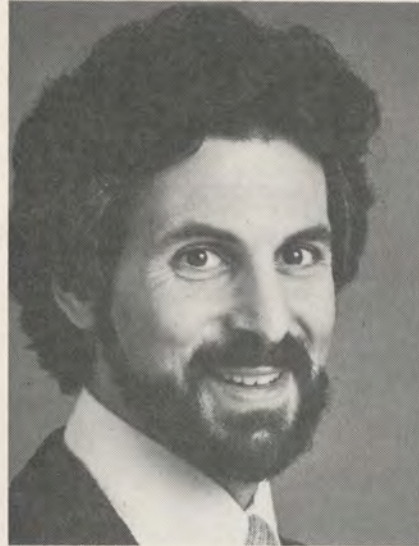
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STANLEY WEXLER

Following his Spring Opera debut in Susa's *Transformations*, in which he also performed the 1978 PBS telecast from the Minnesota Opera, bass-baritone Stanley Wexler makes his first appearances with the San Francisco Opera in several roles: the Second Philistine in *Samson et Dalila*, the notary in *Don Pasquale*, the Second Priest in *The Magic Flute*, the Marquis d'Obigny in *La Traviata* and Yamadori in *Madama Butterfly*. A member of Western Opera Theater in 1976 and 1977, he sang the title roles in *Don Pasquale* and *The Marriage of Figaro*, and Dr. Bartolo in *The Barber of Seville*, among others. Since then he has performed with the Lyric Opera of Kansas City as Figaro, the King in *Aida*, Sonora in *The Girl of the Golden West* and, most recently, Don Giovanni. With the Minnesota Opera he has been heard in Virgil Thomson's *The Mother of Us All* and Menotti's *The Consul*. He has sung Pistola in *Falstaff* with Portland Opera and early this year portrayed Sulpice in *The Daughter of the Regiment* with Augusta Opera. Wexler's credits include appearances with Santa Fe Opera, the Wolf Trap Company and the Goldovsky Opera Company. He is frequently heard as a concert soloist and sang with the San Francisco Pops in 1977 and again this summer in the Rodgers and Hammerstein program.

MICHAEL BALLAM

Returning to the Company for his second consecutive season, tenor Michael Ballam sings five roles: the First Philistine in *Samson et Dalila*, the Hunchback in *Die Frau ohne Schatten*, the First Armored Man in *The Magic Flute*, Count Elemer in *Arabella* and the sailor's voice in *Tristan und Isolde*. A graduate of Indiana University with a Doctor of Music with Distinction degree, he has been heard there in such roles as Mephistopheles in *Doktor Faustus*, Rodolfo in *La Bohème*, Andres in *Wozzeck*, Lt. Pinkerton in *Madama Butterfly*, Anatol in *Vanessa*, the title roles in *Parsifal*, *The Tales of Hoffmann*, *Pelléas et Mélisande* and Danton in the world premiere of John Eaton's *Danton and Robespierre* in 1978. That year with the Lyric Opera of Chicago he performed Harry in *La Fanciulla del West*, Schmidt in *Werther* and Beelzebub in the world premiere of Penderecki's *Paradise Lost*. In 1979 Ballam sang the title roles in Cavalli's *L'Ormindo* with



Pennsylvania Opera Theater, Berlioz' *The Damnation of Faust* with the Fresno Philharmonic Orchestra and *The Tales of Hoffmann* in Santa Barbara.



GREGORY STAPP

Making his debut with the San Francisco Opera this fall, young American bass Gregory Stapp performs the Second Armored Man in *The Magic Flute* and a messenger in *La Traviata*. A graduate of the Academy of Vocal Arts, he has appeared with the Philadelphia Orchestra and the Opera Company of Philadelphia. Under the auspices of AVA Concert Bureau he has been heard frequently in concert, has given informal recitals and has participated in various educational programs. In May of this year he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the AVA Opera Theater. A prize winner in the 1979 Baltimore Opera National Vocal Competition, the 1979 Sullivan Musical Foundation Auditions and the 1980 Metropolitan Opera Rocky Mountain Regional Auditions, Stapp was recently named Combustion Engineering Affiliate Artist in the San Francisco/Affiliate Artist-Opera Program.



ULRICH WEDER

Renowned as a Mozart conductor, Ulrich Weder makes his American debut with the San Francisco Opera production of *The Magic Flute*. He began his professional career as coach with the Essen Opera. In 1965 he was invited by Lorin Maazel to become his assistant at the Deutsche Oper in Berlin. From 1968 to 1971 he was associated with the Staatstheater am Gartnerplatz in Munich, first as conductor and then as music director. In 1975 he became music director in Bremerhaven and since 1978 has been guest conducting on a regular basis with the Cologne Opera, the Hamburg Staatsoper, the Opéra du Rhin in Strasbourg and, most recently, at the Teatro San Carlo in Naples. An extensive concert schedule, highlighted by appearances at the Salzburg Festival with several Mozart programs, has included performances with the Stuttgart and Munich Philharmonic orchestras, as well as the major radio orchestras in Germany and Italy. Recent opera assignments for Maestro Weder include *Le Nozze di Figaro*, *Die Entführung aus dem Serail* and *Idomeneo* in the Mozart Cycle in Cologne in 1978, Gluck's *Orfeo* and *Siegfried* in Strasbourg during the 1979-80 season.

BLISS HEBERT

Making his debut with the San Francisco Opera, Bliss Hebert directs *The Magic Flute*. He has staged over 200 productions with 25 different opera companies, including the New York City Opera, the Santa Fe Opera, the Caramoor Festival, the Canadian Opera, and those in Baltimore, Charlotte, Cincinnati, Houston, New Orleans, Dallas, Portland, Seattle, Miami, Tulsa, Fort Worth, San Diego, Vancouver and Washington, D.C. He was general manager of the Opera Society of Washington from 1960 until 1963. Hebert began his career as a pianist and was accompanist and vocal coach for many of the world's best-known singers. An associate of Igor Stravinsky for many years, he prepared the composer's vocal works for performance and has staged 15 different productions of Stravinsky's operas. He directed the American premieres of Britten's *Three Parables*, Henze's *Stag King* and *Boulevard Solitude*, Chabrier's *Le Roi malgré lui* and Schönberg's *Von Heute auf Morgen*, this last presented with his staging of *Erwartung* on a Schönberg triple bill this summer at Santa



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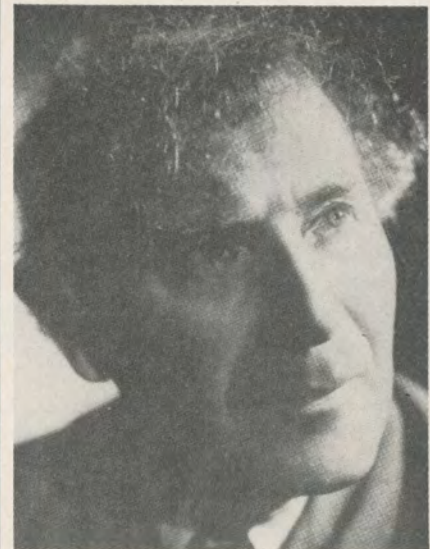


*Don Giovanni. Act 2, Scene 5.

PROFILES



Fe. Other recent stagings with that company include *Pelléas et Mélisande*, *Salome* and *Les Mamelles de Tirésias*. Engagements for 1980 include *Fidelio* in Fort Worth, *Eugene Onegin* and *Faust* in Baltimore, *Manon Lescaut* in Miami, *Boris Godunov* in Tulsa, *The Tales of Hoffmann* in Seattle, *Il Trovatore* in Portland, *Adriana Lecouvreur* in New Orleans and *Così fan tutte* in Charlotte. Hebert made his Metropolitan Opera debut with *Les Contes d'Hoffmann* in 1973. Local audiences will remember his work with Spring Opera in the 1960s in such productions as *The Spanish Hour*, *Bluebeard's Castle*, *The Italian Girl in Algiers*, *Faust*, *Così fan tutte* and *Mignon*.



MARC CHAGALL

Born near Vitebsk in Russia, Marc Chagall studied under theater designer Léon Bakst in St. Petersburg from 1907-1910. He went to Paris, where he became associated with such artists as Matisse, Picasso, Braque and Modigliani. After his return to Russia in 1914, he was appointed Commisar of Fine Arts in Vitebsk by the Bolshevik government and helped organize an art school and a museum. In 1919 he went to Moscow and served as stage designer for the Granowsky Yiddish Theater. In the early 1920s he returned to Paris and illustrated Gogol's *Dead Souls*,

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La Fontaine's *Fables* and the Bible, all under commission by art dealer and publisher Ambroise Vollard. During World War II he settled in the United States. Chagall created his first ballet sets and costumes for Leonide Massine's *Aleko* in Mexico. In 1945 he designed the production of Stravinsky's *Firebird* for American Ballet Theater. He returned to France in 1948 and distinguished himself in a variety of media: mosaics, murals, lithographs and etchings as well as paintings. He has designed stained glass windows for the Hebrew University Medical School near Jerusalem, the cathedral in Metz, France, and the Art Institute of Chicago, among others. In 1964 he created the new ceiling painting for the Paris Opéra and in 1966 painted two large murals for the Metropolitan Opera at its new home in Lincoln Center. That same year he designed the sets and costumes for *The Magic Flute* at the Met, a production which is seen this season in San Francisco.



THOMAS MUNN

In his fifth year as lighting designer/director of the San Francisco Opera, Thomas Munn creates the lighting designs for the new productions of *Samson et Dalila* and *Don Pasquale*, and for all the other 1980 productions except *Simon Boccanegra* and *Arabella*. In 1979 he was responsible for lighting *La Gioconda*, *Il Prigioniero*, *La Voix humaine* and *Roberto Devereux*, and designed the scenery for the Donizetti opera and for *Pelléas et Mélisande*. In past seasons he has also created special effects for the Company's productions and has served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for the new productions of *Billy Budd*, *La Bohème*, *Katya Kabanova*, *Un Ballo in Maschera*, *Thaïs*, *La Forza del Destino*, *Die Frau ohne Schatten*, *Cavalleria Rusticana*, *I Pagliacci* and the world premiere of Imbrie's *Angle of Repose*. He created the scenery and lighting for the Netherlands Opera productions of *Macbeth* and *Lulu*, and early this year designed the lighting for *Tristan und Isolde* and *Lucia di Lammermoor* with the Washington Opera Society. In December he received critical praise for his production of *The Nutcracker* with the Hartford Ballet. He has designed numerous regional opera productions in addition to his work in television, film and the legitimate theater throughout the country.



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Left: Two of Chagall's designs for the Metropolitan Opera production of *The Magic Flute*. Above: Backdrop for *The Magic Flute* in the Metropolitan Opera production with Sarastro in the center.

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La Clemenza di Sarastro

continued from page 59

of the times—so far, indeed, that it is still contested in our day. Several titles might have been given to this opera as well as the one it bears. One heads this essay. Another would be “Erklärung durch Liebe” (“Enlightenment through Love”). But the most tellingly appropriate, given Mozart’s care to create strong and deeply human female characters in all his operas, would be the simplest of all: “Pamina.”

In another recent book, *A Preface to The Magic Flute*, E. M. Batley examines the generations of popular theater in Vienna that provide a background to the opera. Batley explains the serpent in terms of an Eastern myth: a wealthy man who dies without heir returns to guard his wealth in the form of a serpent. The Queen’s late husband was certainly wealthy and powerful, having possessed the seven-pointed star, which he passed on to Sarastro (seven is the Masonic symbol for wisdom); he also died without heir, leaving only his daughter, Pamina. By slaying the serpent the Ladies not only save Tamino, but also, according to this interpretation, free the magic flute and bells, thus increasing the usurped power of the Queen. In her threatening speech to Pamina in Act II, the Queen admits in so many words that her dying husband admonished her not to meddle in things beyond women’s ken; his last words were: “Place yourself and your daughter under the guidance of the wise men of the Temple.” Thus, in “stealing” Pamina from the Queen, Sarastro merely carried out her father’s wishes, while the disobedient Queen, seeking not only independence but aggrandizement, was up to

Some of the foremost statesmen of the time were Masons, as was the Emperor himself.

no good from the beginning. Her evil designs are not fully apparent at first because we perceive them through the eyes of Prince Tamino, who has a long way to go from his easily duped naïveté in the first scenes—the Queen lies when she immediately pronounces him “wise”—until he becomes worthy of initiation into the Temple of Wisdom. There is no contradiction, according to Batley, in the fact that the Three Boys hover airily over both the Queen’s realm and Sarastro’s, which are in a state of uneasy truce as the opera opens. Nor in the fact that a good man (Sarastro) should have an evil servant (Monostatos), a situation quite common in the annals of the theater.



Brothers Leopold and Joseph (later Leopold II and Joseph II) who were Holy Roman Emperors during Mozart’s adult life and leaders of the Enlightenment.

After finishing most of *The Magic Flute* (by July 1791), Mozart rapidly completed another opera, *La Clemenza di Tito*, a work to celebrate the coronation of Emperor Leopold II in Prague in September 1791. Leopold was a brother of Joseph, who died without heir in early 1790. *Titus*, as we shall call it, may have been begun even before *The Magic Flute*, but, in any case, the composition of one opera intertwined with that of the other. When Mozart returned from Prague he put the finishing touches on the opera with Schikaneder and composed its overture, plus the March of the Priests opening Act II. Given these circumstances, there was bound to be considerable interchange of ideas between the two works for Prague and Vienna, and it is to this scarcely explored question that we now turn.

Mozart went to Prague in August 1791 to supervise the final rehearsals of *Titus* and to compose his final additions to the score of *The Magic Flute*, the magnificent overture the last of all. He had enjoyed some of the happiest moments of his professional life in Prague, and this visit was no different. The local Lodge of Truth and Unity welcomed him with a performance of “Die Mauerfreude” (did they substitute the name of Leopold for Joseph?). The new opera was a huge success, although Leopold’s Italian wife pronounced it too German for her tastes. Back in Vienna, Mozart sketched a version of the overture to *The Magic Flute* that began as illustrated.

It contained an idea for flutes alone that was directly related to the second theme of the *Titus* overture, just completed. The version then continued with a principal theme drawn from the opening descent in Tamino’s picture aria (“Dies Bildnis ist bezaubernd schön”). The choice of Tamino’s phrase cannot surprise; there are echoes of it at crucial places throughout the work, most notably when Pamina sings “Tamino mein” after the victorious couple emerges from the trials. The phrase is the most emotionally charged and memorable of the opera’s many melodic high points. Mozart discarded this beginning to the overture and decided to rely not on melodic references but on the power of a few harmonies. Yet he did not give up all reliance upon the sister overture to *Titus*, the beginning of which also rises majestically through the triad, and the middle of which pursues a complicated fugal course (conveying the trials to come in the case of each opera) before the triumphant return to the keynote.

In many respects, *Titus* presents a mirror image of *The Magic Flute*. Tonally, both works are centered around the polar relationship between E flat and C, the two Masonic keys. Every choice of key that Mozart had to make for the individual numbers was dictated by his placing the finales in the keynote (Act II) or in the polar rival key (Act I). The first return to the keynote after the overture underscores a highly dramatic or symbolic moment in both operas:

Tamino's picture aria (no.3) and the identically placed duettino for Sextus and Annus (no.3) in praise of friendship. The latter is so much in the vein of a German Lied that it could slip easily into *The Magic Flute* and seem quite at home there; indeed its concluding phrase echoes the concluding phrase of the duet between Pamina and Papageno (no.7) as they sing "Mann und Weib, und Weib und Mann." Sextus and Annus sing about friendship in their similar phrase. Loyalty to friends, betrayal and forgiveness—these are the central issues of *Titus*, so no matter how brief the duettino, it is as central to the drama as its counterpart in *The Magic Flute*.

There is more than a hint of Prospero in Sarastro . . .

The common bonds between the two operas are most evident in the two figures of responsibility who stand apart from the others, Emperor Titus and Sarastro. On the surface they are different because one is a temporal, the other a spiritual ruler. And yet Sarastro reigns over his flock with at least as much temporal might as the Prince-Archbishop of Salzburg, whose absolute power Mozart experienced to his own dismay. As Roman Emperor, Titus was a religious as well as a secular figure. By invoking his memory and his vaunted clemency, the creators of *Titus* were offering a parable to his successor, the Holy Roman Emperor, Leopold II. Sarastro serves justice ("Gerechtigkeit" is what the chorus praises him for in the Finale of Act I) quite as much as Titus the Just ("Tito il giusto, il forte . . ." sings the chorus in Act I). Each takes a forgiving rather than vengeful attitude after experiencing the wrongdoing of others. Titus eventually pardons Sextus, and even Vitellia, who instigates the plot against his life. Sarastro dismisses Monostatos without punishment after the Moor threatens Pamina with a dagger, because the weapon was forged by the Queen of Night. He then forgives the Queen her horrid plot to have him killed by Pamina's hand, singing his slow strophic air "These sacred halls know not revenge." To Papageno he ultimately concedes Papagena, even though the trials proved Papageno quite unworthy of his reward.

Clemency was a much-touted virtue during the age of Voltaire and the Enlightenment, but to match the concentrated dose of it in Mozart's twin operas of 1791, one would have to go back several generations to *The Tempest*. The beauty of forgiveness has never been sung more profoundly than in the Bard's farewell to the stage, unless it be in Sarastro's sublime swansong, "In diesen heil'gen Hallen." There is more than a

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hint of Prospero and his magic in Sarastro. Caliban and Papageno, both creatures of nature and limited in intellect, are somewhat alike too: both would populate the world with little Calibans and little Papagenos/Papagenas. Caliban is also, like Monostatos, the false servant who deserts and goes over to the forces that would destroy his master. Pamina has numerous things in common with Miranda, and Ferdinand, like Tamino, must prove himself worthy before becoming half of the divinely ordained perfect couple.

Mozart must have known that these two operas would be his last. Their preoccupation with eternal verities exudes the same valedictory tone, at once sad and sweet, as the other works of the last year. The closeness of Titus and Sarastro in his mind is most evident from the way he treats them musically. "If I am deprived of showing mercy, what is left to me?" asks Titus before his first aria (no.6), and in Metastasio's lovely aria-text comes the answer:

*Del più sublime soglio
L'unico frutto è questo:
Tutto è tormento il resto,
E tutto è servitù.*

This fruit the monarch boasts alone,
The only fruit that glads a throne:
All, all besides is toil and pain,
Where slav'ry drags the galling
chain.

(John Hoole's translation, 1767)

The beginning of this piece and of Sarastro's aria are brought into the same key and meter in order to facilitate their comparison (see illustration). Titus begins his solo before the orchestra enters, which seems to stress his lonely eminence, while Sarastro is preceded by a short orchestral statement that encapsulates the whole piece. The beginning melodic figures, falling gently from the fifth degree, then reversing direction, are similar. In his continuation Mozart makes the music, and hence the characters, even more alike. Both passages start from a unison and gradually increase the number of voice parts in the texture, an opening outwards that is like a beautiful flower coming into full bloom.

Titus, a tenor, can reach up to the high F in answer to the protracted sigh (B flat-A) high in the violins, imitated a measure later in the basses. Sarastro, a bass, turns back on the D above Middle C, but the violins two octaves above continue marching on up to the high F and then emit their sighing fall. The exquisite contrapuntal writing in each instance is emblematic in its own way, like the fugal developments in both overtures. Counterpoint bestows solemnity and wisdom on these worthy men. A heritage from ages past, it suits the Roman and

Egyptian venerability in their respective proceedings and seems to invoke the splendors of the Golden Age. The gilded wooden flute that Tamino plays is carved out of a thousand-year-old oak tree, hence its magic powers. It, too, carries the weight of the centuries, and its Orphic feats are nothing short of a tribute to the wondrous powers of music in civilizing the world and bringing about social toleration.

Mozart's last completed work, the Masonic cantata in C (K.623), shares many features with both operas that preceded it, but more with *Titus*, as might be expected from the identity of key. It begins with a rousing three-voiced men's chorus in gavotte rhythm that resembles very strongly a passage in yet another opera: the toast to love sung by the three men in the third number of *Così fan tutte* ("E che brindisi replicati far vogliamo al Dio d'Amor"). How could Mozart draw on so profane a passage when setting such exalted sentiments as those appropriate to the consecration of a temple? They both involve men in the act of celebrating, and in Mozart's mind the jolly party contrived by Don Alfonso as the beginning of his much-needed lesson to the two adolescent "lovers" must be closer to Masonic ideals than appears on the surface. "Let there be philosophy in all things," concludes Alfonso (words that would not be strange from the lips of either Titus or Sarastro). Callow youths have to be put to the test and come to know themselves before they are worthy or capable of true love. Put in this light, Alfonso's "experiment" is not so far from the difficult tests for Tamino and, especially, Pamina, who is torn from her parent without knowing why, and later experiences rejection by her lover (or so she believes).

There is one further historical parallel that cannot be missed. Joseph II had his nephew Francis, taken from his parents in Florence and brought to Vienna in 1784, at the tender age of 16, so that he could be tutored by the sages of the Emperor's court, that is to say by Masons like Von Born and Van Swieten. The enlightened message of *Titus* is directed at Leopold, who succeeded Joseph as Emperor; the even more humane lesson of *The Magic Flute* is directed at him as well as at the prince who will come to reign, Francis. Rule he did, beginning in 1792, a year so threatening for the Hapsburg Empire that most of the Josephinian reforms were soon undone and the Masons had to go into hiding again. That the lesson did not take hold gainsays nothing concerning the glorious achievement of Mozart and Schikaneder. ■

DANIEL HEARTZ is Professor of Music at the University of California, Berkeley, and has edited *Idomeneo* for the New Mozart Edition.

New Charter To Aid Arts

by David Glotzer

In November, besides presidential candidates, a plethora of Supervisorial candidates, seven or more amendments to the Charter and various state and local propositions, San Franciscans will vote on Proposition A, a proposed new Charter for the city. To many, the whole notion of a Charter is seemingly irrelevant, too complicated or too vague. The Charter is, in fact, the basic constitutional document of the City and in its pages one will find the structure and mechanisms by which the City runs—well, badly, cheaply or expensively.

Cities, unlike the Federal government, completely change, rather than amend, their charters to meet the demands of new situations. San Francisco has had five charters so far. Since Propositions 13 and 4, Californians have, indeed, entered a new situation; it is possible that these tax initiatives and the general desire for smaller, more flexible, more responsive government require a new charter.

San Francisco's present Charter was written in 44 days in 1932 and was very much a document of the era. In the years since, it has been amended more than 500 times and currently has more than 100,000 words. (The U.S. Constitution has 8,000.) There have been four attempts to revise it prior to the current effort. The 15-member Charter Commission which prepared this new draft differs from its predecessors in that its members were elected (November 1978) and its draft has gone directly onto the ballot without approval or emendation by the Board of Supervisors or the Mayor.

This particular proposed charter has a provision which is of great importance to the arts, not only in San Francisco, but nationwide. Included at the end under "Miscellaneous Provisions," Article 15.106 establishes a "publicity and advertising fund" for "the support of groups and organiza-

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Signing ceremonies marking completion of the Charter Commission's work were held in San Francisco in August, presided over by (left) California Secretary of State March Fong Eu, commission chairman Wilson Chang and commission member Jack Webb.

tions engaged in the arts, culture, and promotion." A Publicity and Advertising Fund has existed in San Francisco for this purpose since 1961. The current P & A Fund was established by ordinance, a law passed by the Supervisors and ratified by the Mayor. As such, it does not have the legal force of a fundamental principle. The provision in Article 15, should the Charter pass, would carry that force and would be the first constitutional guarantee for arts support in the United States.

The provision allocates 20% of the revenue of the Hotel Tax to the Publicity and Advertising Fund at up to the 8% level of the tax. The Hotel Tax is currently 9 $\frac{3}{4}$ %, which means that the percentage for the Fund does not include the revenue from the 1 $\frac{3}{4}$ % over 8. The reason that this somewhat complicated formula was adopted was to limit the total dollars the Fund would receive while at the same time ensuring that its revenue would increase as the tourist trade increases.

Currently, the amount in the Fund is decided each year by the Chief Administrative Officer, the Mayor and the Board of Supervisors. This has made it subject to the fortunes of political fash-

ion. Since the passage of Proposition 13, those fortunes have risen and fallen like a roller coaster. In the budget for 1978, just after Proposition 13 passed, the Fund went down \$4 million to \$2.8 million. Last year, it went back to \$4 million; this year it is down to \$3 million. The Fund took a 25% cut when most city departments were only being cut by 10%.

According to a position paper issued by the 1978 U.S. Conference of Mayors, entitled "The Taxpayer's Revolt and the Arts," precipitous cuts in arts budgeting, even in the face of shrinking revenues, are shortsighted and harmful economically as well as to the quality of life. This is particularly true in San Francisco, where the primary industry is tourism.

It should be remembered, too, that monies from the Hotel Tax are from tourists and business visitors, not from San Francisco residents, whose real estate taxes make up the basic operating capital of the city. When the State passed legislation in 1961 enabling the city to institute a hotel tax, it did so with the intent that the money collected would be reinvested in promoting trade. This makes logical business sense and



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The bulk of the revenue from the Hotel Tax does, indeed, go for reinvestment purposes. More than half of the money goes to underwrite the Moscone Convention Center and Candlestick Park, and a large portion of the P & A Fund has also traditionally been allocated to the Convention and Visitors Bureau. The innovative feature of the City's disbursement, then, is the inclusion of arts and culture as important activities which directly affect San Francisco's reputation and its attractiveness to individual tourists and, more importantly, conventions.

The city's landmark decision to include the arts and culture was a national model. In the years since the founding of the P & A Fund, more than 80 cities around the nation have imitated it. One of those is Miami Beach, where it was recognized that a waning tourist trade could be revitalized by arts activity. The logical extension of this leadership role is to declare the essential importance of the arts and culture in relation to a healthy economy and to a superior quality of life.

I do not, of course, propose that anyone should vote for the Charter solely on account of the arts provision; but I hope that each of you will take the time to familiarize yourself with it and decide if the other changes it proposes for City government are as forward-thinking and as timely as this arts provision.

The arts community views the recognition implicit in this provision as a mandate to provide more and better programs not only for visitors but for the residents of the city and the Bay Area. As an integral element in the creation of a vibrant, healthy culture and a sound economy, the arts community is committed to continue providing that which sustains the heart and mind of the "body politic."

DAVID GLOTZER is assistant development director of the San Francisco Opera.

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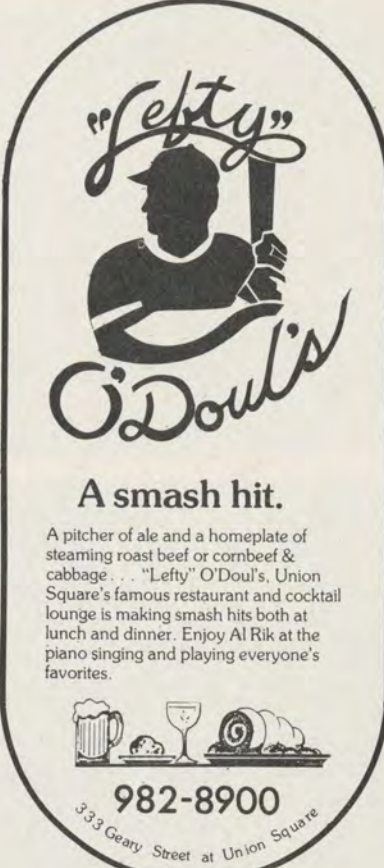
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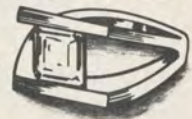
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 Dr. E. A. Zarate
 Olga P. Zavadsky
 Carl A. Zeller
 Mr. & Mrs. Stephen A. Zellerbach
 Sanford Ziegler
 B. K. Zimmerman
 Hanna-Rose Zimmerman
 Walter G. Zimmerman, Jr.
 Mrs. C. F. Zobel
 Mr. & Mrs. Peter Zuber
 Mrs. Amos Zucchi
 Ernest G. Zumbunnen
 Mr. & Mrs. Clerin Zumwalt

NEVADA ENTERTAINMENT GUIDE

for NOVEMBER 1980

RENO

- Harrah's Reno (Headliner Room)**—
(Reservations toll free 800/648-3773)
thru Nov. 5—Loretta Lynn
Nov. 6-19—Merle Haggard
Nov. 20-Dec. 3—Tony Orlando
- Sahara-Reno (Opera House Showroom)**—
(Reservations toll free 800/648-3990)
Current—"Burlesque, USA" starring Red
Buttons, Eddie Bracken and Tempest Storm
- MGM Grand Reno (Ziegfeld Theatre)**—
(Reservations toll free 800/648-4585)
Current—"Hello, Hollywood, Hello"
- John Ascuaga's Nugget (Celebrity Room)**—
(Reservations toll free 800/648-1177)
Nov. 15 only—Judy Lynn's Final Performance

LAKE TAHOE

- Harrah's Tahoe (South Shore Room)**—
(Reservations toll free 800/648-3773)
thru Nov. 8—Steve Lawrence & Eydie Gorme
Nov. 9-17—Glen Campbell
Nov. 18-25—Bill Cosby
Nov. 26-Dec. 4—Neil Sedaka
- Sahara Tahoe (High Sierra Room)**—
(Reservations toll free 800/648-3322)
Nov. 25-30—Johnny Cash
- Caesars Tahoe (Cascade Showroom)**—(Ticket
reservations toll free 800/648-3353)
thru Nov. 5—Shirley MacLaine/Smothers
Brothers
Nov. 6-12—Dolly Parton
Nov. 21-23—Emmylou Harris

LAS VEGAS

- Caesars Palace (Circus Maximus)**—
(Reservations toll free 800/634-6661)
thru Nov. 5—Sammy Davis Jr.
- Desert Inn (Crystal Room)**—
(Reservations toll free 800/634-6906)
Current—"Les Alcazar de Paris"
- Dunes (Casino Showroom)**—
(Reservations toll free 800/634-6971)
Current—"Casino de Paris '80"
- Frontier (Music Hall)**—
(Reservations toll free 800/634-6966)
thru Nov. 5—Wayne Newton/Dave Barry
Nov. 6-26—Roy Clark
Nov. 27-Dec. 3—Steve Lawrence & Eydie
Gorme
- Las Vegas Hilton (Hilton Showroom)**—
(Reservations 415/772-7200)
thru Nov. 17—Bill Cosby
- MGM Grand (Celebrity Room)**—
(Reservations toll free 800/634-6363)
thru Nov. 5—Mac Davis
Nov. 6-19—Engelbert
Nov. 20-Dec. 3—Mac Davis
- Ziegfeld Theatre**—Current: "Hallelujah,
Hollywood"
- Riviera (Versailles Room)**—
(Reservations toll free 800/634-6855)
thru Nov. 12—Neil Sedaka/Bernadette
Peters
Nov. 13-26—Anne Murray/Larry Gatlin
- Sahara (Congo Room)**
(Reservations toll free 800/634-6666)
thru Nov. 5—Dinner Show: Jerry Lewis/
Buddy Greco
Cocktail Show: Buddy Hackett/
Joey Heatherton
Nov. 6-13—Dinner Show: Jack Jones
Cocktail Show: Flip Wilson/
Mel Torme
Nov. 14-16—Johnny Carson/Sahara Girls
Nov. 17-26—Dinner Show: TBA
Cocktail Show: George Carlin
Nov. 27-Dec. 4—Dinner Show: Helen Reddy
- Sands (Copa Room)**—
(Reservations toll free 800/634-6901)
thru Nov. 4—Shecky Greene/Jerry Vale
Nov. 5-18—Tony Bennett
Nov. 19-Dec. 16—Wayne Newton/Dave Barry



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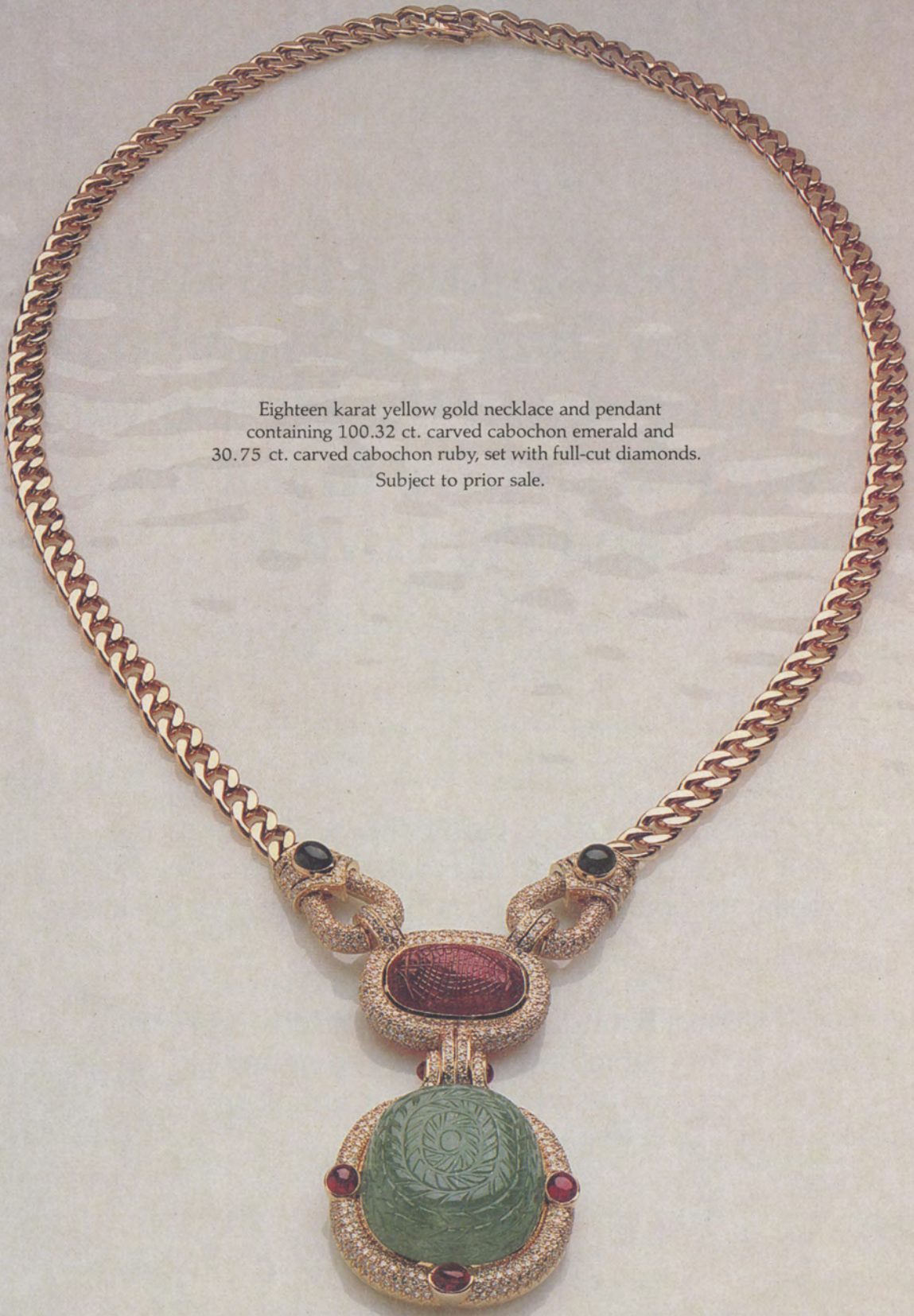
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30.75 ct. carved cabochon ruby, set with full-cut diamonds.
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Which is precisely why the Royal Oak is not a commonplace occurrence.

Rather, it appears only on the man or woman who appreciates gifted workmanship.

From the master hands in the Swiss Joux Valley comes one of the world's thinnest movements, where each moving part is polished by hand before it is timed in five positions to assure strict precision.

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The result is an unabashedly beautiful instrument of time, individually numbered like a fine work of art.

It is more than likely that once you do spot the Royal Oak, you would like to see it again. And again.

Unfortunately, the only way to insure this pleasure, on any consistent level, is to find a privileged wrist, one quite used to rare altitudes, a wrist upon which anything less than perfection would be an insult.

More than likely, it will be your own.

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SAN FRANCISCO OPERA

Monday

Tuesday

Wednesday

SEPTEMBER

Park concert
Sunday, September 7
Golden Gate Park, 2 p.m.
Kurt Herbert Adler
conducting the San
Francisco Opera
Orchestra
with Shirley Verrett,
Placido Domingo

OCTOBER

Opera Fair
Sunday, October 5
War Memorial
Opera House
12 — 6 p.m.

NOVEMBER

Fol de Rol
Thursday, November 13
Civic Auditorium
8 p.m.

- * Broadcast
- ** Broadcast of *Samson* will be heard on October 24.
- Die Frau ohne Schatten* will be heard on November 7.
- Special Family Matinee
- Senior Citizens' Matinee
- Opera Guild Opera for Young Audiences

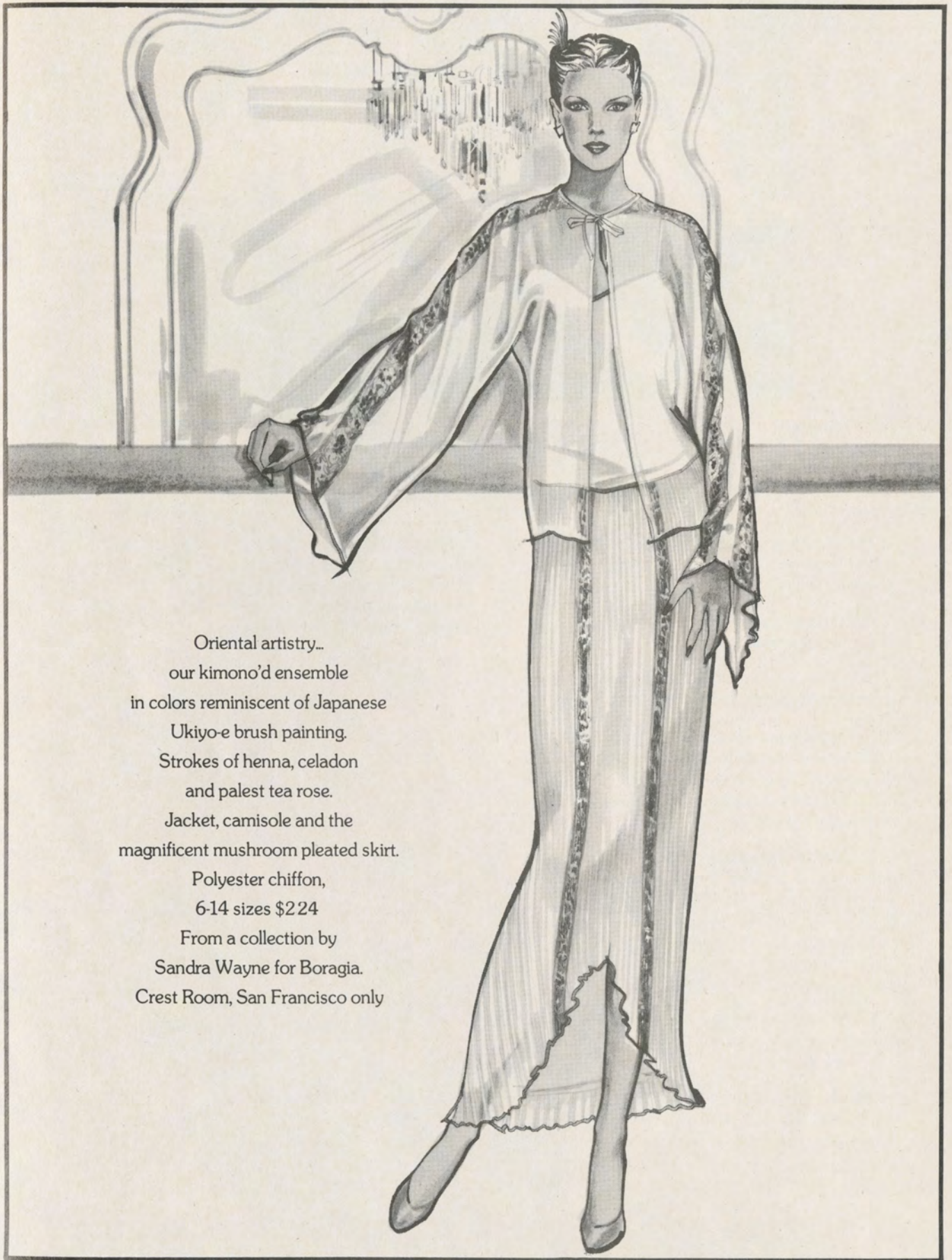
DECEMBER

Letters designate subscription series

	Monday	Tuesday	Wednesday
	8	Samson et Dalila 7:30 pm	9 D, E
			Die Frau ohne Schatten 8 pm
	15 A, B		16
		Simon Boccanegra 8 pm	17 D, F
	22		Simon Boccanegra 7:30 pm
		Samson et Dalila 8 pm	23 A, C
	29		Samson et Dalila 8 pm
		Die Frau ohne Schatten 8 pm	24 R, T
	6 A, C		Jenůfa 7:30 pm
		Die Frau ohne Schatten 8 pm	30 R, T
	13		Jenůfa 7:30 pm
		Don Pasquale 8 pm	7 R, T
	20		Don Pasquale 7:30 pm
		Jenůfa 8 pm	8 D, E
	27		Magic Flute 7:30 pm
		Jenůfa 8 pm	14 A, B
	3		Magic Flute 8 pm
		La Traviata 8 pm	21 A, B
	10		La Traviata 8 pm
		La Traviata 8 pm	28 A, C
	17 R, T		Arabella 7:30 pm
		Arabella 8 pm	29 D, F
	24		La Traviata 7:30 pm
		Arabella 8 pm	4 A, B
	1		La Traviata 7:30 pm
		Tristan und Isolde 7 pm	5 D, E
	8		La Traviata 8 pm
		Tristan und Isolde 7 pm	11 A, C
	15		Cavalleria Rusticana & I Pagliacci 7:30 pm
		Arabella 8 pm	12 D, F
	22		•Don Pasquale 1 pm Madama Butterfly 7:30 pm
		Cavalleria Rusticana & I Pagliacci 8 pm	18 A, C
	29		•Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm
		•Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm	25 R, S
	6		Tristan und Isolde 7 pm
		•Don Pasquale 1 pm Cavalleria Rusticana & I Pagliacci 8 pm	26 D, F
	13		Don Pasquale (in English) 8 pm
		Madama Butterfly 8 pm	3 R, T

1980 CALENDAR

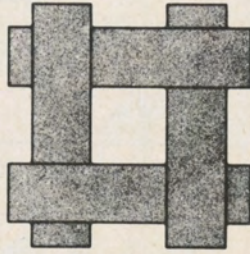
Thursday	Friday	Saturday	Sunday				
	Opening Night Samson et Dalila 7 pm	5 A	Simon Boccanegra 8 pm	6 J, K	Park Concert 2 pm	7	
Simon Boccanegra 8 pm	11 R, S		12	Samson et Dalila 8 pm	13 J, L	Simon Boccanegra 2 pm	14 M, N
Samson et Dalila 8 pm	18 **G, I		19	Die Frau ohne Schatten 8 pm	20 J, K	Samson et Dalila 2 pm	21 M, O
Die Frau ohne Schatten 7:30 pm	25 D, E	Simon Boccanegra 8 pm	26 *G, H	Don Pasquale 8 pm	27 J, L		28
2	Don Pasquale 8 pm	3 *G, I		Jenůfa 8 pm	4 J, K	Opera Fair 12 pm to 6 pm	5
9	Jenůfa 8 pm	10 *G, I		Magic Flute 8 pm	11 J, K	Don Pasquale 2 pm	12 M, O
16	La Traviata 8 pm	17 *G, H		Magic Flute 8 pm	18 R, S	Jenůfa 2 pm	19 M, N
23	Magic Flute 8 pm	24 I		La Traviata 8 pm	25 J, L	Magic Flute 2 pm	26 M, N
30	Magic Flute 8 pm	31 *G, H		Arabella 8 pm	1 J, L	La Traviata 2 pm	2 M, O
6	Tristan und Isolde 7 pm	7 R, S		La Traviata 8 pm	8 K	Arabella 2 pm	9 M, O
Fol de Rol Civic Auditorium 8 pm	13	Arabella 8 pm	14 *G, I		15 J, L	Tristan und Isolde 1 pm	16 M, O
	20	Tristan und Isolde 7 pm	21 *G, H		22 J, K	Cavalleria Rusticana & I Pagliacci 2 pm	23 M, N
Madama Butterfly 8 pm Thanksgiving	27	<u>**Don Pasquale 1 pm</u> Cavalleria Rusticana & I Pagliacci 8 pm	28 *G, H		29 J, L	Madama Butterfly 2 pm	30 M, N
4	<u>*Don Pasquale 1 pm</u> Madama Butterfly 8 pm	5 *G, I		Don Pasquale (in English) 8 pm	6 S		7



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in colors reminiscent of Japanese
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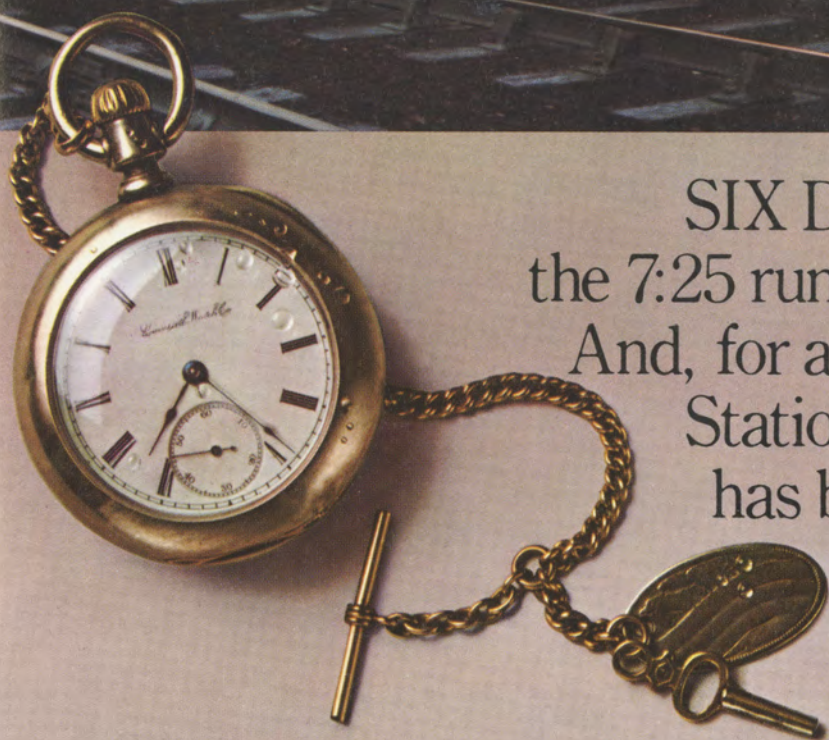
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	tar mg./cig.	nicotine mg./cig.
Carlton Box (lowest of all brands)	less than 0.01	0.002
Carlton Soft Pack	1	0.1
Carlton 100's Box	1	0.1
Carlton 100's Soft Pack	less than 6	0.5
Kent	11	0.9
Kent 100's	14	1.0
Merit	8	0.6
Merit 100's	10	0.7
Vantage	11	0.8
Vantage 100's	12	0.9
Winston Lights	14	1.1
Winston Lights 100's	13	1.0



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0.1 mg. nic.
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0.4 mg. nic.

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

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RITA SHANE
will sing the role of
the Queen of the Night
in this performance of
The Magic Flute



American coloratura Rita Shane makes her San Francisco Opera debut as the Queen of the Night in *The Magic Flute*, the role that also marked her Metropolitan Opera debut in 1972. This summer she sang the Queen of the Night in 14 performances at the Glyndebourne Festival and an additional performance at the Royal Albert Hall in London, and has also performed the role at the Vienna State Opera, the Munich Festival, in Strasbourg, Turin, Santa Fe and San Antonio. Miss Shane first came to critical attention as Hilda Mack in the American premiere of Henze's *Elegy for Young Lovers* at Juilliard in 1962. With New York City Opera she appeared early as Donna Elvira, Violetta and Madame Lidoine in *Dialogues of the Carmelites*, and recently received high praise in the world premiere of Argento's *Miss Haversham's Fire* with that company in 1979. At the Met she has portrayed Violetta, Berthe in *Le Prophète*, Pamira in

L'Assedio di Corinto, Oscar in *Un Ballo in Maschera* and Lucia. Early European successes include Constanze in *Die Entführung aus dem Serail* in Vienna and Munich, Fiakermilli in *Arabella* in her La Scala debut, Schönberg's *Erwartung* at the Salzburg Festival and *Lulu* in Geneva. More recently she has sung Lucia with Scottish Opera, and under Zubin Mehta performed Rosalinde in *Die Fledermaus* in Israel and with the Robin Hood Dell Orchestra. With Baltimore Opera she has been heard in the title role of *Maria Stuarda*, as Rosina in *Il Barbiere di Siviglia* and as the four female leads of *Les Contes d'Hoffmann*. She performed this last feat at the Aspen Festival in 1977 and returned there for the world premiere of Peter Schat's *Houdini* in 1979. Miss Shane's most recent assignment was Donna Anna in *Don Giovanni* with Portland Opera in September.

