

Lohengrin

1982

Friday, November 19, 1982	7:30 PM (Live radio broadcast)
Saturday, November 20, 1982	10:30 AM (Radio broadcast)
Tuesday, November 23, 1982	7:30 PM
Sunday, November 28, 1982	1:30 PM
Wednesday, December 1, 1982	7:30 PM
Sunday, December 5, 1982	1:30 PM
Wednesday, December 8, 1982	7:30 PM
Saturday, December 11, 1982	7:30 PM

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Publications Collection

San Francisco Opera Archives

A painting of a coastal city with ancient ruins on a cliff. The scene is set during a sunset or sunrise, with a warm, golden light illuminating the sky and the city. In the foreground, a rocky cliffside is covered with lush greenery and a small waterfall cascades down the left side. In the middle ground, a large, ancient stone structure with several tall columns stands prominently on the cliff. In the background, a modern city skyline is visible, with several tall buildings rising against the sky. The overall mood is one of historical grandeur and natural beauty.

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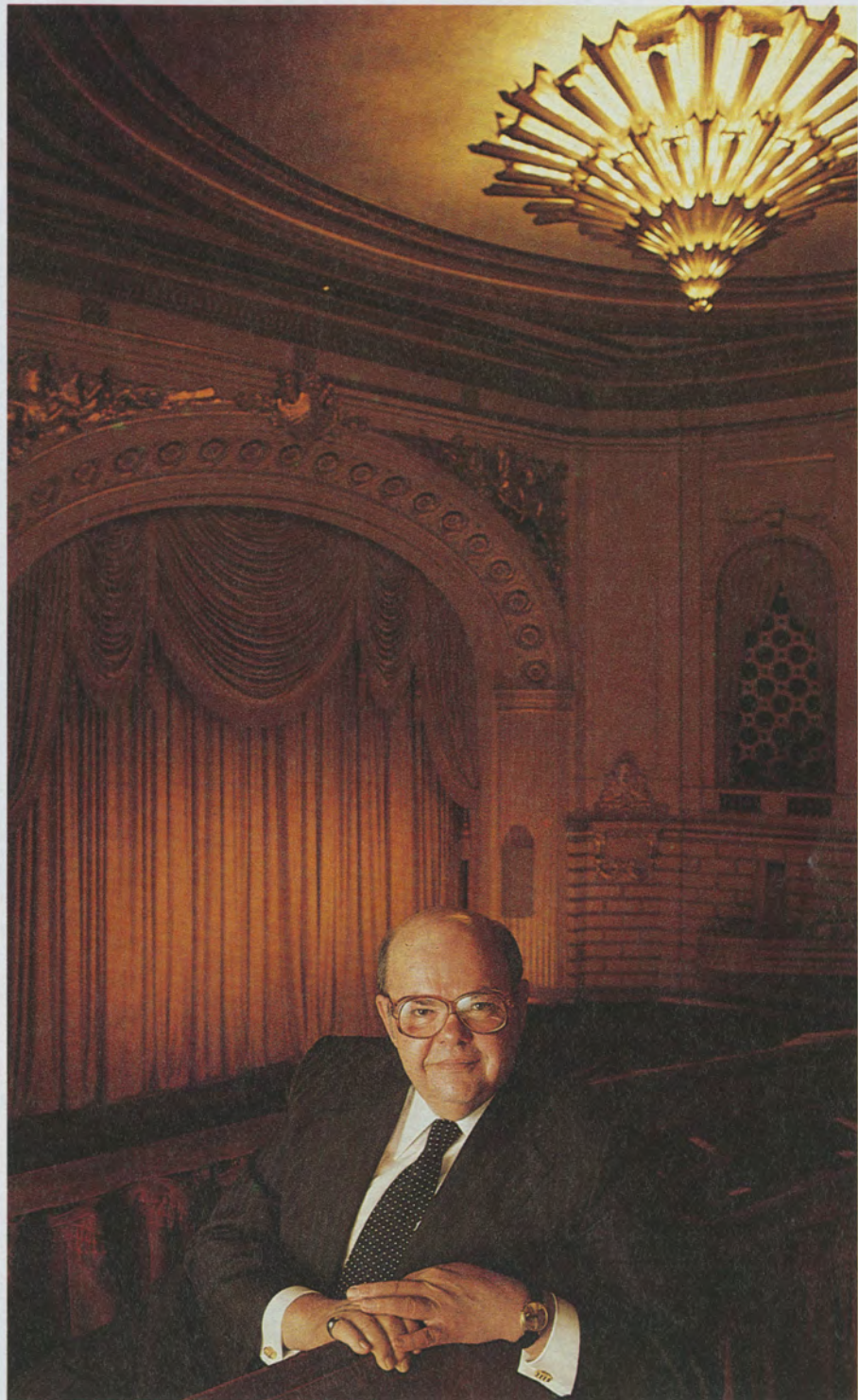
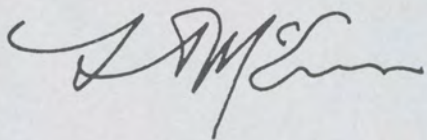
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

In my first Fall Season as general director, I hope that I have presented a program and a roster of artists that you will thoroughly enjoy. I am proud that we were able to secure the services of so many distinguished performers, both in the category of artists known and loved here and those who are making San Francisco Opera debuts.

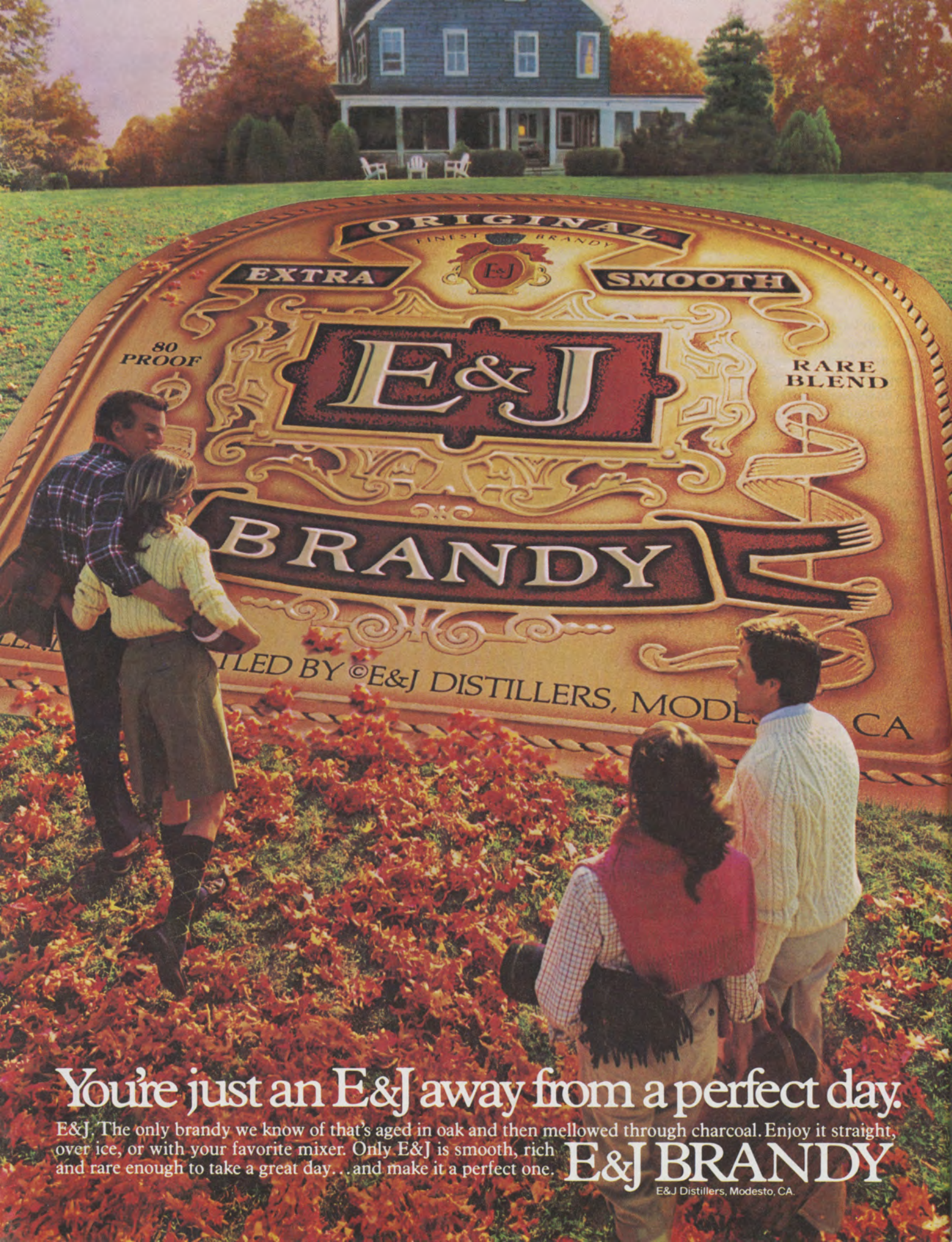
With the realization that I am following in the footsteps of two distinguished predecessors, much of my energy is going into the long-range planning of exciting future seasons.

It is perhaps for this reason that I continue to be concerned with the financial health of this great opera company. In order to remain one of the outstanding cultural institutions of the world, we must thrive and grow and continue to surpass the exacting standards we have set for ourselves.

With the help of my excellent staff and a community whose loyalty and support remain the envy of other opera houses, I am confident that our goals will continue to be met.



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1982 SAN FRANCISCO OPERA

Terence A. McEwen, general director



Editor: Koraljka Lockhart. Art director: Frank Benson.
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Featured on the covers of all 10 issues of the 1982 San Francisco Opera Fall season magazine are reproductions of works of art from the collections of the *Fine Arts Museums of San Francisco*: The M.H. de Young Memorial Museum in Golden Gate Park and the California Palace of the Legion of Honor in Lincoln Park, whose staff generously assisted in the search for the right subjects.

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LOHENGRIN

Features

Ortrud's Web
by Speight Jenkins

Sorceress, villainess, embodiment of evil, and one of the opera world's most fascinating personages, examined closely. 35

Wagner, King Ludwig and the Swan Knight
by Karen Monson

The *Lohengrin* tale, intertwined with the strange story about the friendship of Richard Wagner and King Ludwig of Bavaria. 44

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From the President

It is with great pride that we welcome you to San Francisco Opera's 60th consecutive Fall Season; it was on September 26, 1923, that Gaetano Merola conducted a performance of *La Bohème* in the Civic Auditorium, launching the first Fall Season of what was to become one of the great opera companies of the world. It is a happy coincidence that 50 years ago this October, the indefatigable Merola conducted *Tosca* at the start of our Company's first season in its beautiful home, the War Memorial Opera House. It is a fitting tribute to this great house that our final presentation this fall is a commemorative production of *Tosca*.

I would like to extend a special welcome to our new subscribers, who have joined the San Francisco Opera family on several new fall subscription series and during our recent Summer Festival. Congratulations are due to everyone concerned with the Festival, which was a stunning success; attendance was 83 per cent of capacity, more than 60 per cent higher than that for our first festival in 1981. This significant increase in support is most heartening.

One of the primary concerns of our general director, Terence A. McEwen, is long-range planning to

secure a stable financial future for our Company. An important means for achieving this is our endowment fund, which serves two purposes: the interest earned by the fund supplements our annual earned income, while the principal is a cushion against the sort of unforeseen financial difficulty that hangs over every non-profit performing arts organization. Some of you may not be aware that San Francisco Opera entered a voluntary



RON SCHERL PHOTO

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

moratorium on our endowment fund drive during the financing and completion of the Performing Arts Center. Now that the Center is completed, it is imperative that we direct our energy with renewed enthusiasm toward the growth of our endowment fund. A major step in that direction is this year's gala opening night benefit performance of *Un Ballo*

in Maschera, the net proceeds from which have given our endowment fund drive a major boost.

As I have mentioned so often in these messages, we could not survive without the continuing support to our annual fund drive. Ticket revenues cover only about 55 per cent of our expenses, and we must look to annual contributions from our supporters for a substantial portion of the remaining 45 per cent. We are grateful to the thousands who make annual gifts to us; if you are not among them, won't you please join them.

We would like to extend our continuing gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Their assistance remains a vital contribution to our endeavors.

Finally, I would like to welcome the 10 new members of the San Francisco Opera Board of Directors who were elected during the past few months. They join us in our commitment to work with the administration and staff to give the San Francisco public what it deserves: a Company that is both financially stable and artistically dynamic.

San Francisco Opera 1982

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continued on p. 20

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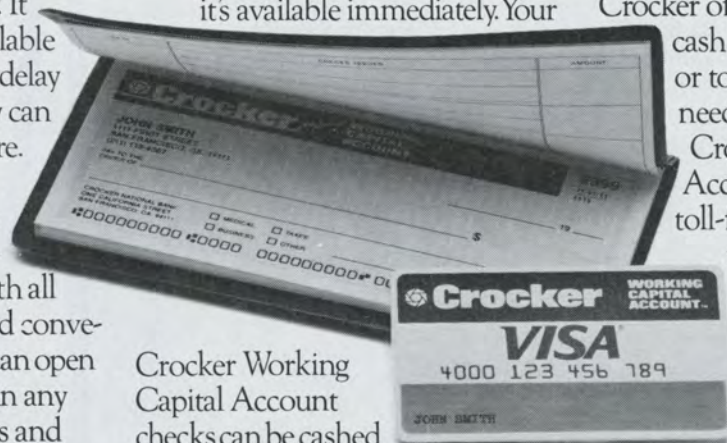
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Discount Brokerage.

Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account



check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

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With the Crocker Working Capital Account, you also have the option of applying for two exclusive lines of credit: Primeline,[®] an unsecured line of credit up to \$25,000; and EquityLine,[™] a secured line of credit up to \$100,000 which is based on the value of your home and your personal financial strength.

Comprehensive Monthly Statement.

It lists everything needed to easily see the status of your Crocker Working Capital Account. All your transactions are summarized on page one. The next pages detail every activity; checks are listed with date, payee and amount; money fund amount and dividends are recorded; VISA debit card transactions, brokerage trades, margin loans and lines of credit balances are all detailed.

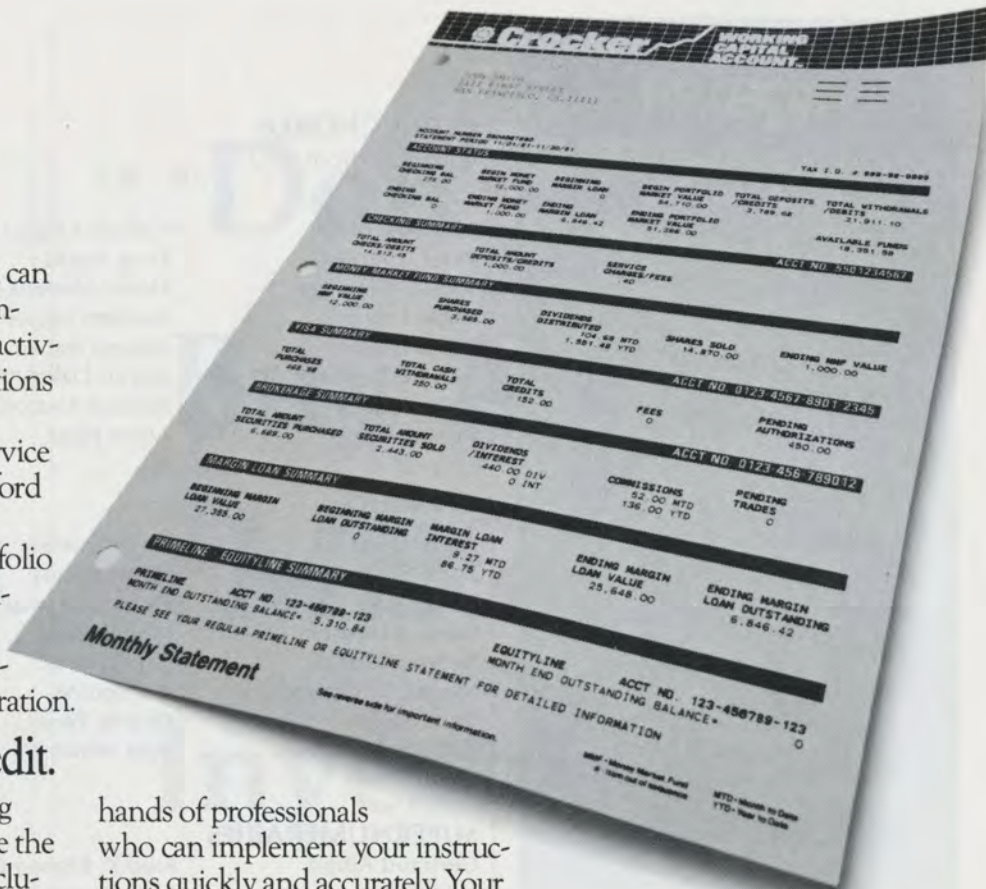
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continued from p. 17

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John L. Glenister
Edgar Harris
David House
Maxwell Jarman
Robert Klang
Robert Klose

Conrad Knipfel
Greg Marks
Henry Metlenko
Stephen Meyer
Eugene Naham
Steven Oakey
Stephen Ostrow
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John Parry
Robert Price
Robert Romanovsky
James Starkey
Grant Thompson
James Tipton
Daryl Wagner
Mark Ziemann

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Anne Elizabeth Egan
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Carolyn Houser
Kathryn Roszak
Marika Sakellariou

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Jim Tryforos
Jim Voisine
Charlie West
Byrd White

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Rebecca Fink
Samantha Graff

Christine Kohlstedt
Tanna Thompson
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BOYS CHORUS

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Mark Colety
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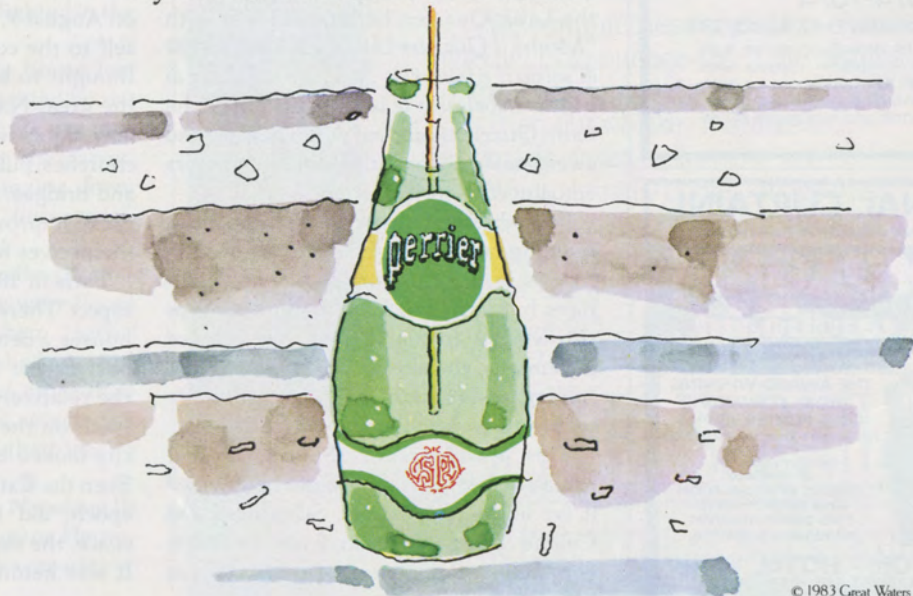
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On Radio

Bay Area radio audiences will have four opportunities to hear each of the San Francisco Opera 1982 broadcasts, including the traditional Friday night time slot. This twelfth season of opera broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the broadcasts are made possible in part by grants from Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, and the Corporation for Public Broadcasting.

Local broadcasts will be Friday evenings and Saturday mornings on KQED-FM, 88.5, at the times listed below. Broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, and Sundays at 1 p.m. on KALW, 91.7 FM (all times are Pacific Time).

- 11/5 The Rake's Progress
8 p.m., 11 a.m.
- 11/12 The Queen of Spades
8 p.m., 11 a.m.
- 11/19 Lohengrin
7:30 p.m., 10:30 a.m.
- 11/26 Cendrillon
8 p.m., 11 a.m.

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer.

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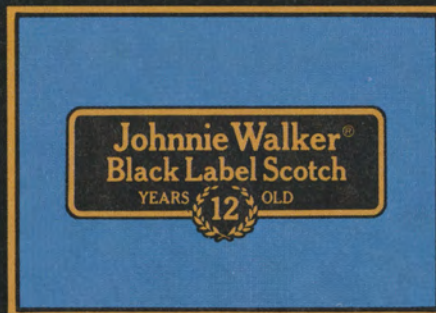


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San Francisco Opera

Terence A. McEwen, general director

1982 Fall Season

Gala Benefit Opening Night
Friday, September 10, 7:00

Un Ballo in Maschera Verdi
This production was made possible by a very generous gift from a friend of the San Francisco Opera.

Caballé, Battle, Baldani/Pavarotti, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras*
Adler/Frisell/Conklin/Lamb/Munn

Saturday, September 11, 8:00

Norma Bellini
This production was made possible in 1972 through the generosity of the late James D. Robertson.

Sutherland, Horne, Richards/Mauro*, Flagello, Hensel*
Bonyngé/Mansouri/Varona/Sullivan

Monday, September 13, 8:00

Un Ballo in Maschera Verdi
Caballé, Battle, Baldani/Moldoveanu*, Carroli, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 14, 8:00

Norma Bellini

Thursday, September 16, 8:00

Un Ballo in Maschera Verdi
Friday, September 17, 8:00

Norma Bellini

Sunday, September 19, 2:00

Un Ballo in Maschera Verdi

Tuesday, September 21, 8:00

Norma Bellini

Wednesday, September 22, 7:30

Un Ballo in Maschera Verdi
Caballé, Battle, Baldani/Moldoveanu, Elvira*, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Friday, September 24, 8:00

Salome Strauss
Barstow*, Dernes, Quittmeyer, Hartliep/Belcourt*, Devlin, Hensel, Del Carlo, MacAllister, Duykers, Green, Tate, Busterud*, Wexler, Stapp, Glaum, Kazaras
Klobučar/Lehnhoff/Hoheisel**/Munn

Saturday, September 25, 8:00

Un Ballo in Maschera Verdi
Cook, Battle, Baldani/Moldoveanu, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Sunday, September 26, 2:00

Norma Bellini

Monday, September 27, 8:00

Un Ballo in Maschera Verdi
Cook, Battle, Baldani/Mauro, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 28, 8:00

Salome Strauss

Wednesday, September 29, 7:30

Norma Bellini

Friday, October 1, 8:00

Salome Strauss

Saturday, October 2, 8:00

Norma Bellini

Tuesday, October 5, 7:30

New Production

Le Nozze di Figaro Mozart
Doese**, Popp*, Esham, Rice, Gamberoni*/Prey, Krause*, Langan, Green, Tate, Stapp
Varviso/Frisell/Brown/Sullivan

Wednesday, October 6, 7:30

Salome Strauss

Friday, October 8, 7:30

Le Nozze di Figaro Mozart

Saturday, October 9, 2:00

Family Matinee

The Marriage of Figaro Mozart
Cook, de la Rosa, Quittmeyer, DeVol, Gamberoni/Davies, Woodman, Glaum, Thomas, Tate, Stapp
Bradshaw/Thompson/Brown/Sullivan

Saturday, October 9, 8:00

Salome Strauss



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Sunday, October 10, 2:00
La Cenerentola Rossini
Horne, de la Rosa, Richards/Araiza**,
Bruscantini, Montarsolo, Del Carlo
Bernardi/Asagaroff/Ponnelle/Sullivan

Tuesday, October 12, 8:00
Salome Strauss

Wednesday October 13, 7:30
La Cenerentola Rossini

Friday, October 15, 7:30
Le Nozze di Figaro Mozart

Saturday, October 16, 8:00
La Cenerentola Rossini

Sunday, October 17, 2:00
Salome Strauss

Tuesday, October 19, 8:00
La Cenerentola Rossini

Wednesday, October 20, 7:30
Le Nozze di Figaro Mozart

Friday, October 22, 8:00
La Cenerentola Rossini

Saturday, October 23, 8:00
New Production

Dialogues of the Carmelites Poulenc
This production from the Metropolitan
Opera was made possible by a much-
appreciated grant from the San
Francisco Opera Guild.
L. Price, Crespin, Vaness, Zeani*,
Norden*, Petersen, Richards/Hensel,
Halfvarson, Green, Thomas,
MacAllister, Glaum, Busterud
Lewis/Dexter*/Reppa/Greenwood/
Wechsler*

Sunday, October 24, 2:00
Le Nozze di Figaro Mozart

Monday, October 25, 8:00
La Cenerentola Rossini

Tuesday, October 26, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, October 27, 7:30
Le Nozze di Figaro Mozart

Friday, October 29, 8:00
Dialogues of the Carmelites Poulenc

Saturday, October 30, 7:30
Le Nozze di Figaro Mozart

Sunday, October 31, 2:00
La Cenerentola Rossini

Wednesday, November 3, 7:30
Dialogues of the Carmelites Poulenc

Thursday, November 4, 8:00
New Production
The Queen of Spades Tchaikovsky
Zylis-Gara, Resnik, Quittmeyer,
Petersen, de la Rosa,
Gamberoni/Svetlev, Krause, Dickson*,
Green, Halfvarson, Thomas, Tate, Stapp
Agler/Merrill/O'Hearn*/Sulich*/Munn

Saturday, November 6, 8:00
Dialogues of the Carmelites Poulenc

Sunday, November 7, 2:00
The Queen of Spades Tchaikovsky

Tuesday, November 9, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, November 10, 7:30
San Francisco Opera Premiere
Cendrillon Massenet
Production from National Arts Centre,
Ottawa, Canada
Greenawald, Welting, Wallis, Forrester,
Erickson*, Rice/Gramm, Busterud, Tate,
Glaum
Bernardi/Macdonald*/Bardon*/Mess/
Sullivan

Friday, November 12, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 13, 8:00
Cendrillon Massenet

Sunday, November 14, 2:00
Dialogues of the Carmelites Poulenc

Monday, November 15, 8:00
The Queen of Spades Tchaikovsky

Thursday, November 18, 7:30
The Queen of Spades Tchaikovsky

Friday, November 19, 7:30
Lohengrin Wagner
This production was made possible by a
very generous gift from a friend of the
San Francisco Opera.

Lorengar, Rysanek/Hofmann*, Becht*,
Ward, Woodman, Tate, Thomas,
Glaum, Stapp
Hollreiser/Weber/Montresor/Munn

Saturday, November 20, 2:00
Cendrillon Massenet

Monday, November 22, 8:00
The Queen of Spades Tchaikovsky

Tuesday, November 23, 7:30
Lohengrin Wagner

Wednesday, November 24, 7:30
Tosca Puccini
This production was made possible in
1972 by generous grants from the
Charles E. Merrill Trust and Mr. and
Mrs. Robert A. Magowan, Trustees.
Jones/Aragall, Díaz, Tajo, Halfvarson,
Green, Glaum, Stapp
Navarro/Farruggio/Ponnelle/Munn

Thursday, November 25, 8:00
Cendrillon Massenet

Friday, November 26, 8:00
Tosca Puccini

Saturday, November 27, 8:00
The Queen of Spades Tchaikovsky

Sunday, November 28, 1:30
Lohengrin Wagner

Monday, November 29, 8:00
Cendrillon Massenet

Tuesday, November 30, 8:00
Tosca Puccini

Wednesday, December 1, 7:30
Lohengrin Wagner

Friday, December 3, 8:00
Cendrillon Massenet

Saturday, December 4, 8:00
Tosca Puccini

Sunday, December 5, 1:30
Lohengrin Wagner

Monday, December 6, 8:00
Cendrillon Massenet

Tuesday, December 7, 8:00
Tosca Puccini

Wednesday, December 8, 7:30
Lohengrin Wagner

Friday, December 10, 8:00
Tosca Puccini

Saturday, December 11, 7:30
Lohengrin Wagner

Sunday, December 12, 2:00
Tosca Puccini

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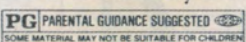
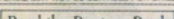
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1982 Fall Opera Previews

Information on opera previews and lectures is carried in San Francisco Opera Magazine in order to enable patrons to make advance plans. The following is a list of previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD

Opera "Insights" held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m., doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$16; Individual tickets are \$4. For further information, please call (415) 565-6432. Program subject to rehearsal schedule of the artists.

Regina Resnik 11/9

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for students and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

THE QUEEN OF SPADES
Dale Harris 11/4
LOHENGRIN
Blanchè Thebom 11/18

NORTH PENINSULA

Previews held at William Crocker School, 2600 Ralston Ave., Hillsborough. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 595-4136.

THE QUEEN OF SPADES
Eugene Marker 11/1
LOHENGRIN
Blanche Thebom 11/15

SOUTH PENINSULA

Previews held at the Palo Alto Cultural Center, 1313 Newell Road, at 8:00 p.m. Series registration is \$18.00; single tickets are \$4.00, students half price. For further information, please call (415) 494-8519 or 325-8451.

THE QUEEN OF SPADES
Dale Harris 11/2
CENDRILLON
James Keolker 11/9
LOHENGRIN
Blanche Thebom 11/16

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center, 13777 Fruitvale Ave., Saratoga. All lectures are on Thursday mornings at 10:30. Series is open to the public at a cost of \$3.00 per lecture, \$2.00 for students and senior citizens (free of charge

to San Jose Opera Guild members). For further information, please call (408) 741-1331.

THE QUEEN OF SPADES
Dale Harris 11/4

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at 11 a.m. There is no admission charge. For information, please call Barbara Labagh at (415) 349-3521.

THE QUEEN OF SPADES
Dale Harris 11/3
CENDRILLON
Arthur Kaplan 11/10
LOHENGRIN
James Keolker 11/19

PIEDMONT ADULT EDUCATION OPERA PREVIEW SERIES

Previews of all 1982 fall season operas will be given by Arthur Kaplan at Piedmont High School, 800 Magnolia Avenue, Piedmont, at 7:30 p.m. Series registration is \$45; \$40 for Piedmont residents. Single tickets are \$5.00. For further information, call (415) 653-9454 or 658-3679.

THE QUEEN OF SPADES 11/1
CENDRILLON 11/8
LOHENGRIN 11/17
TOSCA 11/22

NAPA OPERA LECTURE SERIES

For the 10th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

LOHENGRIN 11/4
TOSCA 11/11

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College will offer a tuition-free course on all of the fall operas. The previews include recordings and films and will be held Tuesday evenings at 7:00 p.m. beginning September 14. They will be held at Merritt College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

SAN FRANCISCO COMMUNITY COLLEGE PREVIEWS

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be given by Robert Finch, president of the San Francisco Chapter of the Opera Guild. For further information, please call (415) 239-3082.

LOHENGRIN 11/3
TOSCA 11/10

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1982 fall season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Discount series tickets for all 10 lectures, including Barclay's discography "The 1982 Season on Records," is \$50. Individual admission is \$6. For further information, please call (415) 526-5244.

CENDRILLON 11/1
LOHENGRIN 11/8
TOSCA 11/17

UC BERKELEY EXTENSION LECTURE SERIES

Ten illustrated previews will be given by Natalie Limonick, professor of music, USC. All previews are at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$70; pre-registration advisable; single previews \$8 at the door if space is available. For more information, please call (415) 642-8840.

LOHENGRIN 11/2
TOSCA 11/8

CHABOT COLLEGE LECTURE SERIES/OPERA FOR EVERYONE

A 10-week series of introductions to the 1982 San Francisco Opera season. Offered by Chabot College and conducted by Eugene Marker, these 10 lectures are open to all and will be given on 10 consecutive Thursday evenings. All lectures are at 7:00 p.m. in the San Leandro Library Community Center Theater, 300 Estudillo, San Leandro, and in the "Little Theater" on the Hayward Campus of Chabot College, 25555 Hesperian Blvd., Hayward. Series registration is \$18.00. Individual admission is \$2.50. For further information, please call (415) 786-6802.

LOHENGRIN 11/4
TOSCA 11/11

ROBERT GOODHUE'S FALL OPERA COURSE

Mr. Goodhue offers 10 two-hour classes on all the fall operas (one class per opera). There is a choice of two sections: Section A (Mondays at 6:00 p.m., August 23 to November 15), and Section B (Thursdays at 6:15 p.m., August 26 to November 18). Cost for the course is \$60.00; individual classes are \$7.00 if space permits. Classes are held at 13 Columbus Ave., San Francisco. For further information, please call (415) 956-1271.

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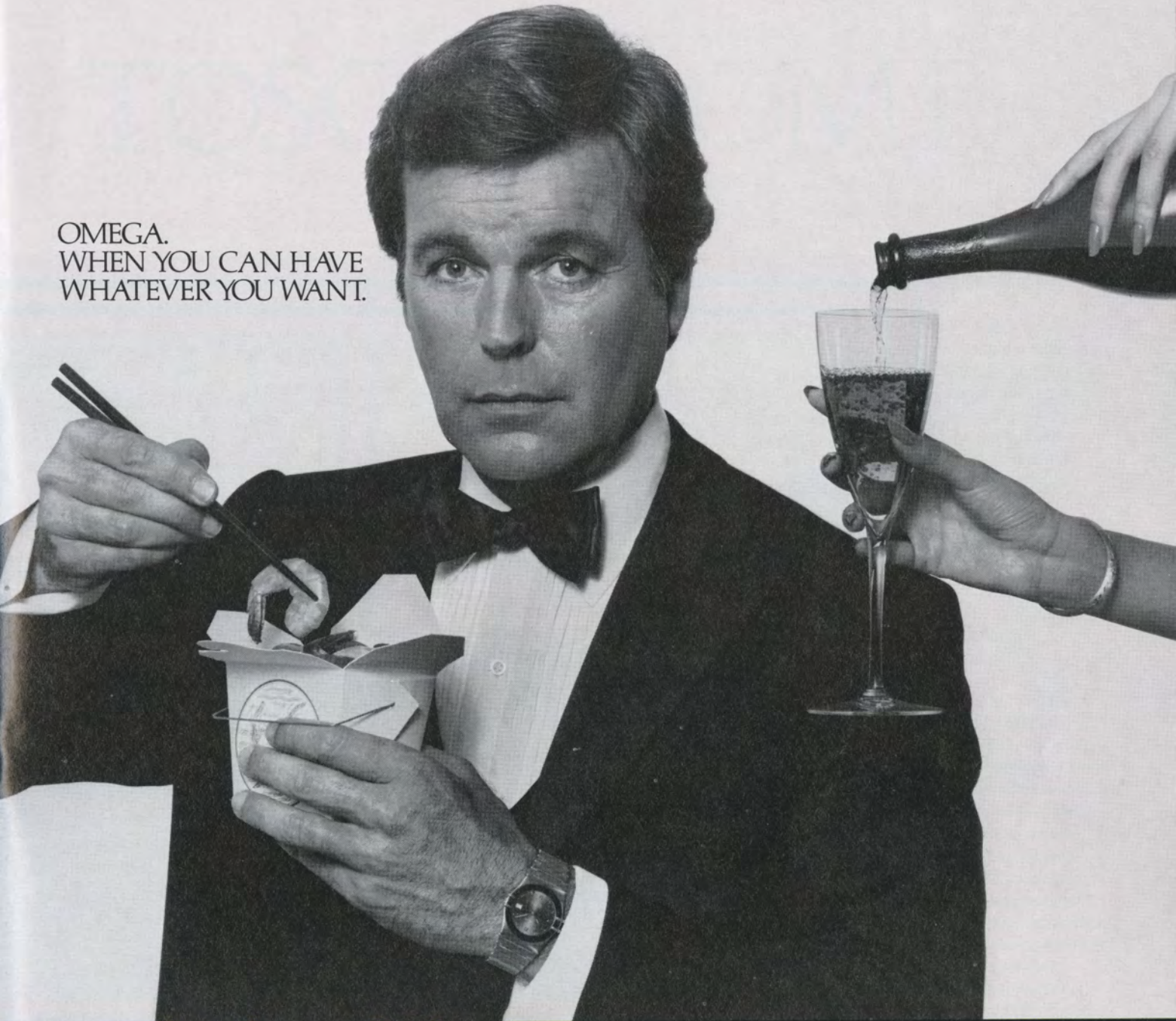
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Ortrud's Web

By SPEIGHT JENKINS

Of the characters in *Lohengrin*, Ortrud offers the key to the Wagnerian future. Her descendants people many of his later dramas, and both dramatically and musically she offers a blueprint for the Wagnerian villain — and occasionally for a heroine's darker moments. Among the latter group, her most obvious musical beneficiary is Isolde. The invocation of the pagan gods, Wotan and Freia, in Act II of *Lohengrin* appears to be a study for Isolde's curse in the first act of *Tristan und Isolde*. Wagner demonstrated with Ortrud that the most awesome sound in the theater was a group of powerful, moderately high notes projected over a massive, raging orchestra, and he used the situation even more effectively in *Tristan*.

Though Ortrud fails in her objective — to destroy Lohengrin and become queen of her former land — she marks a new step in describing evil in opera. Certainly, evil characters had existed on the lyric stage since the time of Monteverdi. The Queen of the Night, for instance, in Mozart's *Die Zauberflöte* says murderous words in her final aria, "Der Hölle Rache," but the music is bright and exciting, not evil. Pizarro, Beethoven's violator of justice in *Fidelio*, comes off as a stock villain: his music snarls but lacks fascination. He is the man at whom

Speight Jenkins, host of the Live from the Met opera broadcasts, is writing a book titled Opera Through the Eyes of the Singers, to be published by Alfred A. Knopf.

MORTON PHOTO



San Francisco Opera's first *Lohengrin* took place on September 14, 1931. Maria Müller was Elsa, seen here at the conclusion of Act II. Faina Petrova, seen glowering on the right, was Ortrud.

popcorn might be thrown in the classic Western barroom melodrama. Even in *Der Freischütz*, the fountainhead of Gothic opera, Weber does not succeed in bringing evil to musical life. Samiel, a devil figure, only speaks, and his minion, Caspar, has a very conventional musical personality. As Gothic operas proliferated in the first few decades of the 19th century, many wonderful villains were created, none better than Lord Ruthven in Heinrich Marschner's *Der Vampyr*. But this character's need for the blood of young virgins was expressed musically

in a very melodramatic and not too appealing manner.

Ortrud offers more. Thoroughly committed to the destruction of innocence, she would have been treated as a female Pizarro, with intentional or unintentional exaggeration. Instead, Wagner builds a real human being, consumed with hatred for those Christian forces that have dethroned her family and her gods, wild in her desire to conquer and generally clever in her plots and counterplots. More important — and this was a trait that Wagner never lost



The arrival of the swan and Lohengrin (Gotthelf Pistor) at San Francisco Opera's first staging of the work in 1931.

— he made her music wonderful to hear but completely evil in its sound. He entrances the listener with what Ortrud sings yet never for a moment lets one escape the wickedness she represents. In short, he makes evil lyrically expressive without diluting its power. This was a trait that would enliven such diffuse personalities as Alberich in *Das Rheingold* and Hagen in *Götterdämmerung*.

Ortrud also is one of Wagner's most successfully limned magicians or sorceresses. Magic comes into his first opera, *Die Feen*, but the first well-known sorceress is Venus in *Tannhäuser*. What a failure she is! *Tannhäuser* found his way to Venus on his own, and we see her in the first scene of the opera trying to work her wiles to make the knight stay with her. She sings ravishingly in "Geliebter, komm," but the message is totally lost on a hero whose desire to re-enter the real world is overwhelming. Isolde, too, is a bit of a magician. In mythic lore she has great powers. In the opera it is unclear how much of her magic is her mother's and how much is hers. Certainly she knows how to use her mother's medicines and is a very fine doctor. But she fails one basic test for any magician: having a loyal assistant. In her one attempt at magic in the opera she entrusts her plans to Brangäne who completely changes them and therefore the whole opera.

Ortrud, on the other hand, trusts no one. She carries out her plans herself. First, she enchants Gottfried,

Elsa's brother and the kingdom's heir apparent, and does so when she can implicate Elsa. Using superior intelligence, she enlists Telramund, an important and well-respected knight who has acted as the children's guardian, and appears invincible. When Lohengrin appears to thwart her plans, she systematically sets out to destroy him. The magician who most resembles Ortrud in his singlemindedness and temporal effectiveness is Klingsor in *Parsifal*. There is one superficial difference: Klingsor attempted to join the forces of good, the Grail, and somehow, mysteriously gained his evil power as a consequence of his unsuccessful struggle to cleanse his mind; Ortrud could easily have embraced Christianity, but she rejected it, preferring the pagan gods and her family tradition, which she believes she can reinstate and so once again become the sovereign lord of her land. Their most obvious tie is that they both fight the power of the Grail and they both lose. *Parsifal* and Lohengrin, father and son, take on both magicians separately and — not without difficulty — destroy each, both using the strength of the Grail as the means of their success.

Klingsor, though an important character in his presentation of the difference between chastity and purity, the central question of *Parsifal*, has less time onstage in his opera and less real dramatic weight than Ortrud. The character who, for a variety of reasons,

can be compared more tellingly to Ortrud is Kundry, Klingsor's minion. Kundry has lived an eternal life after having laughed at Christ. Her curse has been to be a great beauty of history, condemned to enchant men at the whim of sorcerers like Klingsor. In the opera she uses every wile she can imagine on *Parsifal*, mixing as she does so maternal and sexual love, the joys and purported power of instant gratification and monumental self pity. Nothing works because *Parsifal*, in a blindingly accurate moment of awareness, perceives Kundry as a force of evil who must be overcome. He still must subject himself to her temptations, rejecting each one as they come, in order to prove his strength, a Christ-like attribute carefully applied to the character by Wagner.

Ortrud is immediately perceived by Lohengrin as his foe. He may not know that she turned Gottfried into a swan until Ortrud announces her deed at the very end of the opera, but he knows that her goal is to destroy Elsa and the forces of good and that Telramund acts for her. Yet Lohengrin, like *Parsifal*, is made temperate by Wagner. He could and, by the codes of the time, really should have dispatched Telramund when he defeated him. But he allows the evil to fester. Later, in the second act, when he is given full notice of the fear and confusion Ortrud and Telramund are injecting into Elsa, he takes no action against them. This may be partially because the Grail has to conquer on its own terms and partly because its knights must subject themselves to evil, overcoming the power of darkness in a series of limited engagements before finally destroying them.

Ortrud, indeed, is seemingly lulled into her final confrontation with the Grail. She has caused Elsa to ask Lohengrin the fatal questions about his name and background and sees her rival leaving. Triumphant in her victory, she proclaims to the assembled court her deeds, and the power of the Grail overcomes her. Why does she do it? Why doesn't she just stay quiet and let Lohengrin leave, afterwards attaining power in the vacuum caused by Elsa's disgrace? The answer comes from her own desire for glory. She is so sure that she has beaten whatever white magic Lohengrin represents that she engineers the final confrontation. Her remarks, however, are so self-defeating — now King Henry and all his men know that Elsa did not destroy

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Gottfried but Ortrud herself made him into a swan — that one wonders if the Grail itself did not compel her to the confrontation.

It is similar to Klingsor's hurling the sacred spear at Parsifal. Kundry has failed in the enchantment; Parsifal is whole and has resisted; why shouldn't Klingsor draw his depleted army around him, remove himself as far from Parsifal as possible and make Parsifal conquer him. Wagnerian villains simply are compelled to destroy themselves.

A force that Wagner explores with both Parsifal and Lohengrin is that of purity. In *Lohengrin* the knight is loyal to the Grail, observing in his every move the tenets of his order. This means that while long on virtue he is very short on humanity. Concern for

Elsa and the difficulty of his demands to her never seem to enter his consciousness. Time after time he could have made life so much easier for her if he had offered one word of encouragement, consolation, or even understanding. Instead, when there is the slightest waiver on her part, the contract she agreed to — no questions — is coldly brought up. She is obviously expected to live up to the letter and the spirit of her words. Parsifal, too, has little understanding for him. Of course, with Kundry, he is fighting for his life, but it is interesting that he offers no pity or understanding for her tale of sorrow.

Both men, however, win their battles with the sorcery around them because they are pure. Wagner,

although he for once did not expound on this subject in essays, seemed fascinated with the difference between the man who followed rules — practiced chastity if it was for some reason required — and the one who honestly believed in what he did. The latter had the power of ten thousand; the former was always defeated. Ortrud could never touch Lohengrin because he was so radiant in his purity, and there is no reason he would have been an iota less pure had the marriage been consummated. What makes this particular concept so fascinating is that Wagner, more than most composers, wrote himself into all of his characters. Though purity in a sexual sense (which is crucial to *Parsifal's* plot) was foreign to Wagner, one can guess that in both cases the power of purity is synonymous with the artistic purity of vision in which Wagner believed.


Kundry and Ortrud have amazing musical similarities as well. Both were composed as soprano roles but have often been sung by mezzo-sopranos. In both cases this has often been a mistake. Excepting such brilliant interpreters of both roles as Christa Ludwig or Kerstin Thorborg, mezzo-sopranos have found most of Ortrud and Kundry grateful to sing but their climactic moments impossible to handle. Both roles require an enormous range, with a focus on the lower part of the scale. What is not noted when either is attempted by a mezzo-soprano is the importance to the Wagnerian vocal line of the few moments when both characters must move above the staff. The high B's of Kundry simply cannot be shrieked if the interpretation is valid, nor can Ortrud's A sharps. And a mezzo-soprano generally finds those pure soprano notes if not out of her compass, then at least not comfortable.

Such roles bring up the whole basis of Wagnerian writing for the voice. In every vocal category, but particularly that of the soprano and tenor, Wagner emphasized the lower register, asking his singers to move to very high notes only for the crucial moments. The heroic sound, as Wagner must have heard it, demanded great power in the lower areas, a total security in the passageway of the voice — that area where the singer must adroitly mix chest and head tones — and solid notes on the top. All opera composers asked for good high notes, and audiences tend to judge their performers on these. Yet the real test

MARIA JEANETTE PHOTO



Irene Dalis sang Ortrud in *Lohengrin* in 1960. The photo was taken backstage before a Los Angeles performance, given at the end of the San Francisco season.

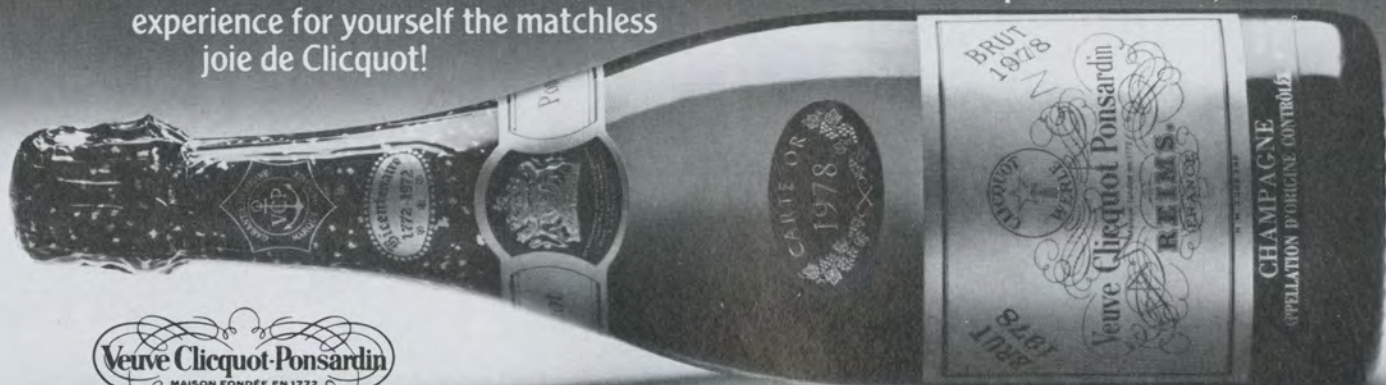


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Lauritz Melchior was San Francisco Opera's Swan Knight in 1937. Kirsten Flagstad was Elsa in performances conducted by Fritz Reiner.

for the Wagner singers is the expressive use of the middle range. And a role such as Ortrud is the classic example of one that gets its color and richness from the treatment of the middle and low voice. In Ortrud's great scene with Telramund at the opening of Act II — by far the most advanced and mature writing in the opera and the most Ring-like section of *Lohengrin* — Ortrud must first convince Telramund of her power and then make him again a conspirator in her plot. Wagner gives her a sinuous, snaky line in the middle register which convinces the simple Telramund with remarkable ease. She sneers at the basis of all medieval conflicts — a belief that God would aid the victor — and attributes all of

Lohengrin's power to a kind of magic he carries with him. Her dismissal of God and of the strength of Heaven ("Gottes Kraft? Ha, ha, gib mir die Macht, und sicher zeig' ich dir, welch' schwacher Gott es ist") is accomplished musically by a descending scale heavily laden with as many accidentals as Wagner could imagine. Chromatic composition, so crucial to Wagnerian thinking and marvelously manifest in the *Ring* and *Tristan und Isolde*, is here used expertly and in the middle vocal range to let the audience feel the slithering, serpent-like progress of Ortrud's thought. Though Kundry uses different means to captivate Parsifal, it is the rich middle voice combined with the occasional powerful soprano high

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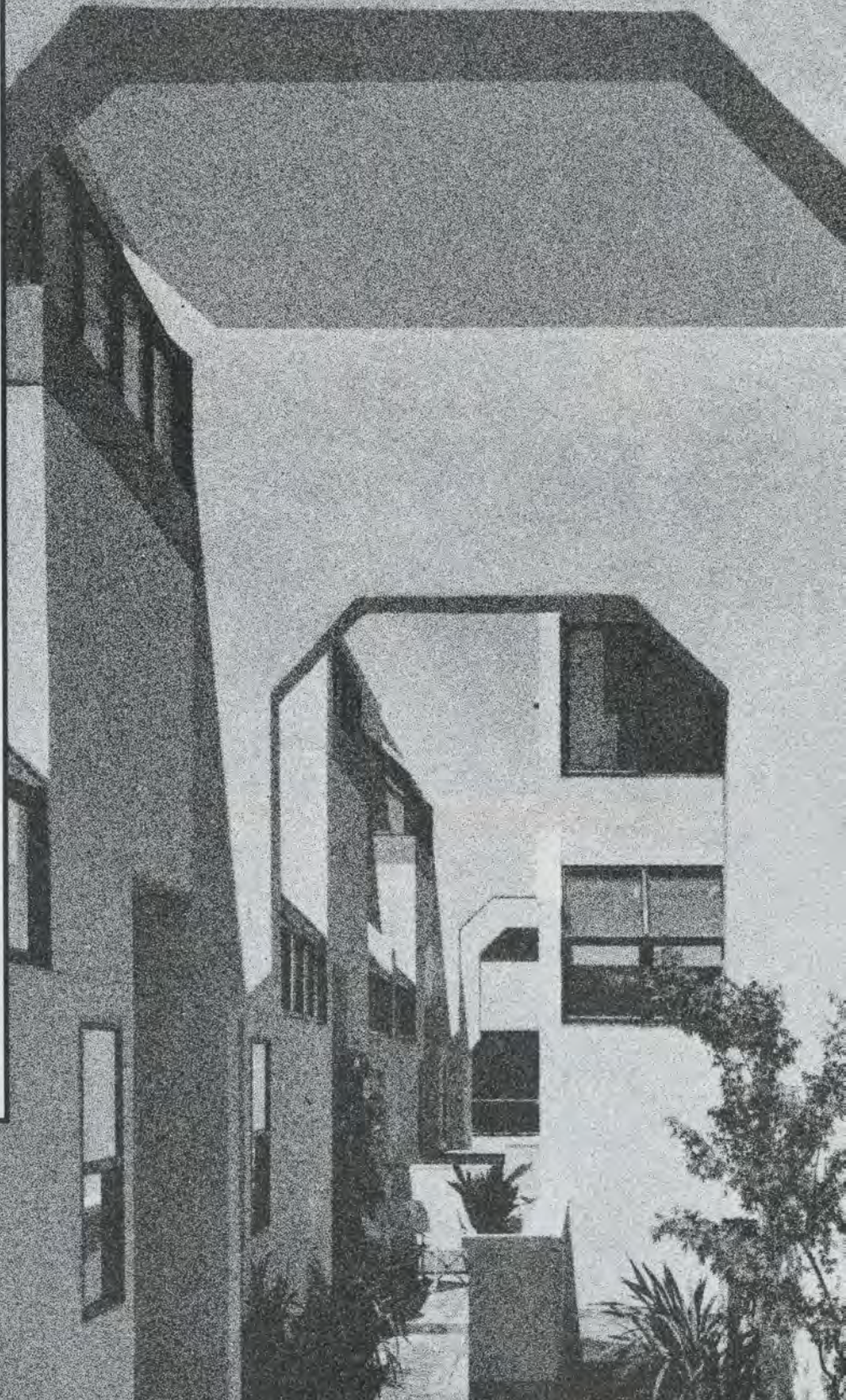
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In Sound Shape

A sculpture exhibit for an opera company? Why not? It is no more remarkable than the diverse national influences and artistic disciplines that have resulted in an exhibit of sculpture by Kieff, now showing at the Vorpall Gallery. The artist is a Spaniard who studied in Venice and Vienna. Currently active as a sculptor, he previously trained in voice and piano and gave concerts in Buenos Aires and Barcelona before settling in Canada in 1969. And not of least importance, his work will benefit the San Francisco Opera.

Kieff's sculptures, inspired by musical forms and baroque art, have been called "etudes for the eyes." Although he has created works as large as 92 feet tall, weighing 30,000 pounds, his art is probably best exemplified by his small, abstract, metal sculptures. Avoiding geometric symmetry, Kieff creates his graceful pieces using curves and fluid shapes that are as elegant in the home or office as in the art gallery.



Kieff's work has been seen in major exhibitions in Europe and throughout North America, and important commissions have included large pieces for the Blossom Music Center in Cleveland and the International Art Expo in New York. His most ambitious project, begun in 1981, is *The Blue Line*, a physical construction that will reach from New York to California and will take five years to complete.

Items included in the Vorpall Gallery exhibit will be available for purchase, with a major portion of the proceeds being contributed to the San Francisco Opera Association. The Vorpall Gallery is located at 393 Grove Street in San Francisco, between Franklin and Gough Streets, and is open 10 a.m. to 6 p.m. Monday through Saturday, 11 a.m. to 6 p.m. on Sunday. The exhibit will run through December 12, the last day of the 1982 San Francisco Opera Fall Season.



Cornell MacNeil as the Herald in San Francisco Opera's 1955 staging of *Lohengrin*.

note that define her seduction.

When Ortrud has won her minion, Telramund, to her ways, and they have joined in their low, dark and evil duet in which both call for powers to revenge their defeat, Ortrud must now charm Elsa. She consequently lightens her voice and moves up in the staff. Her success — she convinces the girl that she is basically repentant — makes one wonder about the power of female purity to Wagner. Elsa certainly is as pure as the driven snow, but she does lack the one characteristic that sets Lohengrin apart: blind obedience to an ethical code of great power. Elsa is inherently virtuous but Lohengrin has been taught how to use his purity and singleness of purpose as a shield to ward off the world. Elsa believes Ortrud, takes her into her bosom and lives to regret it as Ortrud reviles her in the wedding procession. Now triumphant in her conspiracy, Ortrud, for the first time since her invocation of the gods, displays the powerful Wagnerian voice. Her denunciation of Elsa and demand that the forbidden questions be asked require the kind of soprano sound necessary to Kundry as she curses Parsifal toward the end of their scene in Act II.

A final comparison of the two characters comes from a dramatic requirement placed on them by Wagner, possibly unique in all opera.

Both have to be onstage during most of their respective operas, yet both have only one scene in which they have a lot to sing. Kundry sings only a few minutes in Act I; she is very much the vital part of the action in Act II, participating in a duet with Klingsor and then the long and involved duet with Parsifal. In Act III, though she is onstage almost from the curtain, she says only one word twice, "Dienen" (service). Ortrud comes onstage at the beginning of Act I and is only allowed to sing in ensembles in the first act, with no moment for her voice to stand out. In Act II she is the center of much of the action, appearing throughout, but in Act III she is virtually non-existent. Wagner is not clear whether she is onstage during Lohengrin's "In fernem Land," but just as the knight is to leave, she strides forward for her fatally miscalculated farewell to him and claim of the dominance of her power. This silent presence onstage of Ortrud in Act I and the unseen feeling of her power in Act III add immeasurably to the character's fascination.

Rich in drama and melody, Ortrud is one of Wagner's most interesting characters — the embodiment of evil and yet musically fascinating. Her destruction is inevitable but her personality lives on — the most vividly drawn in the whole of *Lohengrin*. ■

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Wagner,



(TOP)
Portrait of Richard Wagner by August Friedrich Pecht, commissioned by the composer and sent as a gift to King Ludwig II of Bavaria. The bust, dimly seen in the background, is of King Ludwig. The latter was startled when, some time later, Wagner submitted to him a bill for the painting.

(RIGHT)
Lohengrin was one of King Ludwig's favorite heroes; the swan one of his favorite images. The Lohengrin fresco and the porcelain swan are both from Neuschwanstein, the King's castle in the Bavarian Alps.

(FAR RIGHT)
King Ludwig II in a portrait done by Ferdinand Piloty in 1865. Behind him is the royal emblem and inscription that can be seen reproduced in Act I of San Francisco Opera's production of *Lohengrin*.



King Ludwig and the Swan Knight

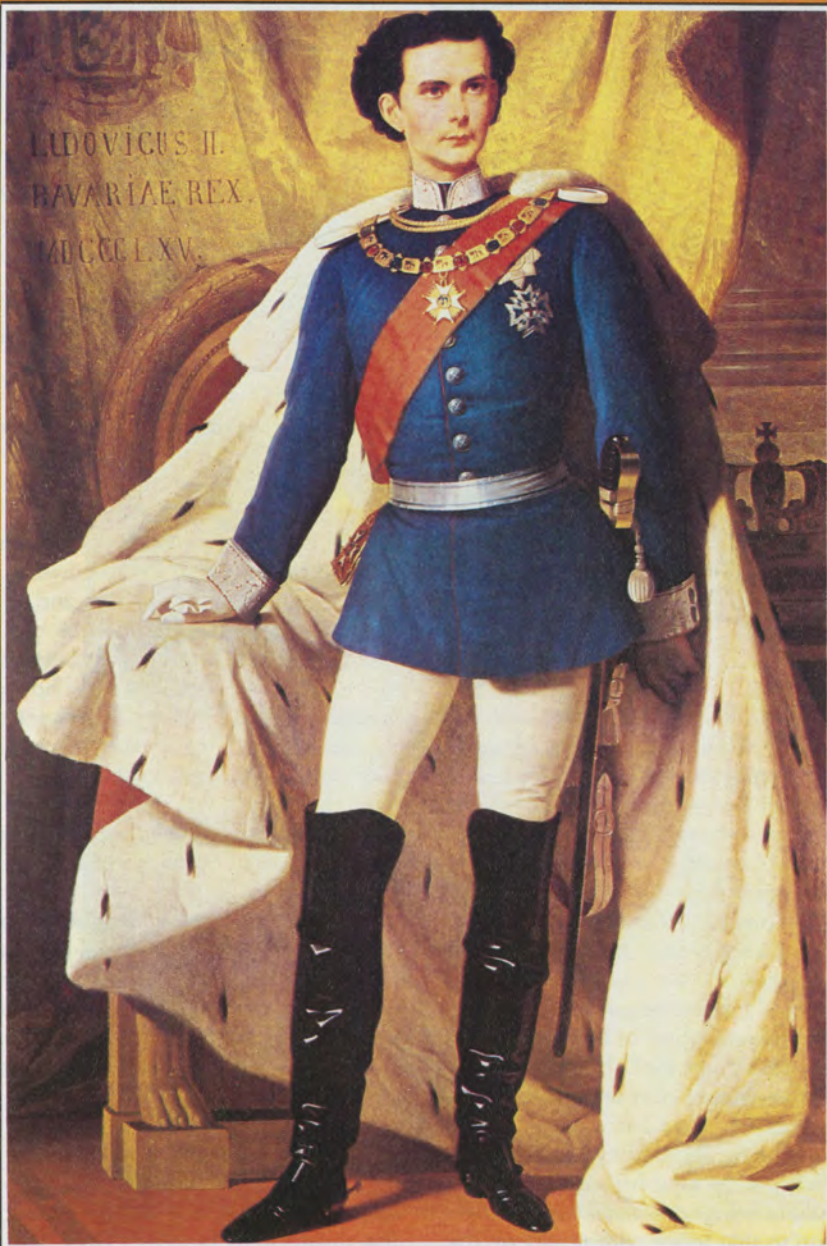
By KAREN MONSON

Richard Wagner needed money; the creditors were scratching at his door. His marriage was in trouble; Minna was revolting against her husband's idealism and his delusions of grandeur, and was issuing ultimatums. He was dissatisfied with his position as Hofkapellmeister to the King of Saxony in Dresden, a town that did not satisfy his requirements musically or socially. His health was not the best; he was feeling sluggish and weakened.

So the Wagners went to the spa at Marienbad in Bohemia for their holiday in July of 1845, intending to take the cure. He meant to follow the doctor's strict orders, he really did, but his imagination was run aloft by the anonymous epic of *Lohengrin*, the son of Parsifal and knight of the Holy Grail. He tried to divert himself with thoughts of Hans Sachs and Beckmesser, but *Lohengrin* kept returning to his mind, until finally he could no longer keep to his regimen, and the doctor pronounced him unfit for cures. This malediction might have sounded even more ominous than it did had Wagner not been quite sure that he had found, in *Lohengrin*, the key to his "music of the future."

"I felt as if I had wings," Wagner said in *Mein Leben*, remembering his return to Dresden that summer. In Marienbad, he had finished the draft of his poem for *Lohengrin*, and the more

Karen Monson is the author of a biography of the composer Alban Berg, and has recently completed a biography of Alma Mahler-Werfel, to be published by Houghton Mifflin (U.S.) and Collins (London). The former music critic of *The Chicago Daily News*, she has written for a variety of publications and now lives in Phoenix.





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he delved into the story of Elsa, the knight, the king, Friedrich and Ortrud, the surer he was that this would be the music-drama that would prove his contentions, show the world that he was right, provide his salvation.

To a significant extent, his intuition was right, though not in the way that Wagner might have hoped or predicted. First, he returned to Dresden only to face a long string of troubles surrounding the first production of *Tannhäuser*. Then he had to continue to apply himself to his work in the theater, and he had hard times ridding his mind of echoes of Rossini's *William Tell* and Beethoven's Ninth Symphony. He later admitted that work on *Lohengrin* progressed relatively smoothly, even quite quickly, but, at the time, it seemed that all of his energies were eaten up by presentations of other people's music, with nothing left for the pursuit of his

own goals.

Still, in November of 1845, Wagner was prepared to read his *Lohengrin* poem to friends and colleagues. The composer Robert Schumann allegedly could not fathom an opera without arias and cavatinas, so the story goes that Wagner reread his libretto with artificial divisions that suggested the traditional set pieces. More importantly, trusted friends and the composer himself began to wonder about the resolution of the proposed opera. Was it fair for Lohengrin to live wondrously ever after while Elsa died? Should the married pair's cruel separation be avoided by Elsa's going off in the swan boat with her savior? Should Lohengrin himself have been bound to that lesser community on the banks of the Scheldt near Antwerp as the result of his having married Elsa? The questions arose — Wagner himself worried about Elsa's being left victim to

treachery, his guilt all the more consuming because of his own marital difficulties. Partly to end the indecision, partly because he had learned the hard way that an opera's dénouement was the most difficult part, Wagner started composing *Lohengrin* with the third act, then the first, and then the second.

This labor took him through 1846, 1847, and into 1848. In February of 1848, Wagner's mother died, and the loss of her led the composer into a depression that forced him to question everything about his relationships with women. He had concluded that the end of *Lohengrin* was correctly realized — the knight had to go back to the Grail, while Elsa's only solace was to be the return of her brother. (The extraordinary and almost impossible lineages have to be overlooked.) On top of his inner turmoil, Wagner had to face a series of revolutions. Quite apart from any political considerations, there was still very little money in the bank. He decided that his best means of support and protection would come from royalty, if and only if he could sell them on his work.

He tried every means at his disposal to lure the rulers to his music-dramas, contacting them directly, going through friends, considering performances of *Tannhäuser* and *Rienzi* principally in terms of how close they might bring him to the powers that were. He had no success, and, worse, there seemed to be little likelihood of anyone's paying attention to the new *Lohengrin*, his main hope. Even in his home theater at Dresden, the possibilities for a production of the new work disappeared. It began to seem that Minna was right: his only hope for solvency was to write for the French, to resign himself to Parisian tastes.

Enter Franz Liszt, who stopped in Dresden on his way to assume his new job in Weimar. To be sure, Wagner was delighted to have Liszt as a companion, and the two struck up a friendship that was to be deep and lasting. At the same time, though, Wagner was using his colleague, wanting help and support. In the spring of 1849, Liszt presented *Tannhäuser* in Weimar; the event signaled an important step in the dissemination of Wagner's work, and it took place as Wagner was escaping from Dresden to Paris and then to Zürich, without his wife, his parrot or his dog.

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Minna Wagner and the Wagners' dog Peps in 1853.

At his most realistic, as he scrounged for funds in new environs, Wagner had to admit that Liszt and Weimar were his primary hopes for a production of *Lohengrin*, even though it seemed unlikely that royalty would witness his creation there, and even though the voices and the orchestra would not be up to his standards. But as Wagner relented, Liszt did not. He wrote to the composer of *Lohengrin* that the "super-ideal tone" of the new work was not acceptable within the context of the works that were generally accepted in Weimar. Liszt saw little chance that the public would accept such a piece. Wagner maintained that a man with daring would produce the opera, but Liszt did not change his mind. The

communication continued, awkwardly and haphazardly, until the spring of 1850, when, on the verge of eloping to the East with Jessie Laussot, Wagner wrote to Liszt (on April 22nd, 1850), "You are the only man to whom I would address this request. To no one but you would I entrust the 'creation' of this opera; but to you I deliver it unconditionally, joyfully, calmly. Produce it where you will, even if it is only in Weimar."

Liszt had a plan: On August 28th, the anniversary of Goethe's birth, he had the opportunity to present a performance of a work that would do honor to the Germanic traditions of Goethe's *Faust*; as a founding member of the Goethe Foundation, it was indeed his obligation to present such a

work. *Lohengrin* was the perfect choice. Preparation time was short, and Weimar's thirty-eight-man orchestra could not be expected to do justice to the score, but Liszt went ahead with his intention anyway.

Even though Wagner could not attend the premiere for political reasons, the event was critical in his life, as well as in Liszt's. Rid of his previous doubts, Liszt came to the conclusion that Wagner's work in general, and *Lohengrin* in particular, demanded "a decisive understanding of his lofty spiritual and artistic being." Wagner, in turn, convinced himself that Weimar was his mecca. He wrote of "master" Liszt's *Lohengrin*, "This bold deed was the starting-point of a society that first of all grouped itself around the honored person of the Master. Here, instructed and inspired by him, there arose adherents to my condemned and forgotten art. My writings might not be read in Germany, my works not performed: but here there had appeared for my sake a real life of art, here had been shown the germ of a future, here something had been shaped that hinted at the hopeful beginning of what I had dreamed of in my conception of an artistic Volk."

Posterity can be glad that, as Wagner proceeded with his initial work on the *Ring*, he could put such faith in Liszt, Weimar and the future of the Volk. No doubt, with *Lohengrin* he had aptly presented his case for the new music-drama. In fact, it was not the music of the opera that he had begun when he was but thirty-two that caused a stir; it was, rather, the subject. German audiences were tiring of *Freischütz*-style fantasy and myths, turning instead to historical subjects à la Meyerbeer and his followers. Speaking of *Lohengrin*, A.B. Marx despaired, "This drama the drama of the future? The Middle Ages a picture of our future, the out-lived, the quite finished, the child of our hopes? Impossible! These sagas and fables of the wicked enchantress Venus and the Holy Grail, with all their clash of weapons, their worthy heroes, their ordeals by combat, come to us now only as the echo of the long-dead times that are quite foreign to our spirit." Marx was on weak ground to the extent that Wagner's *Lohengrin* is by no means *echt* medieval, but his words

continued on p.79



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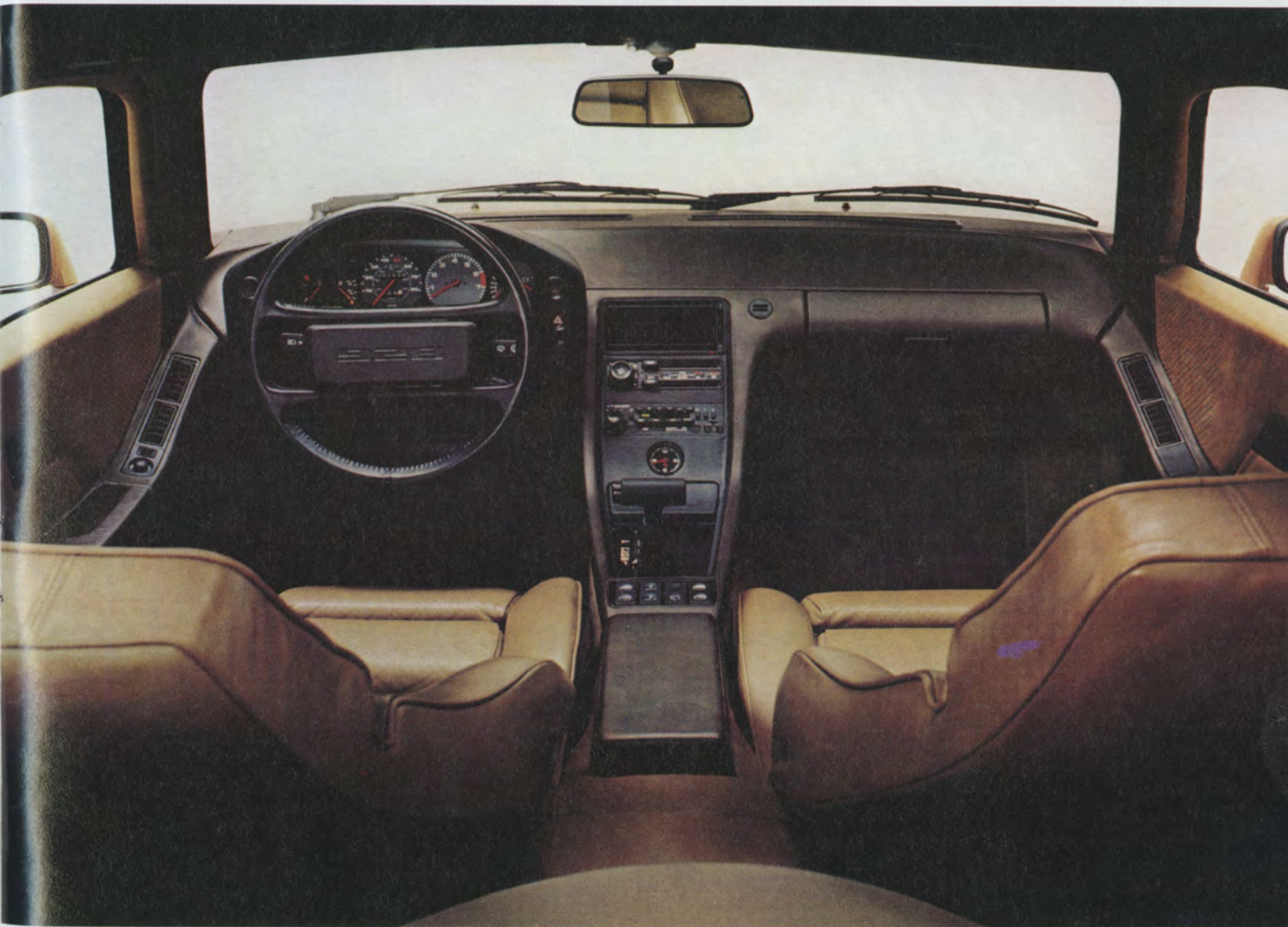
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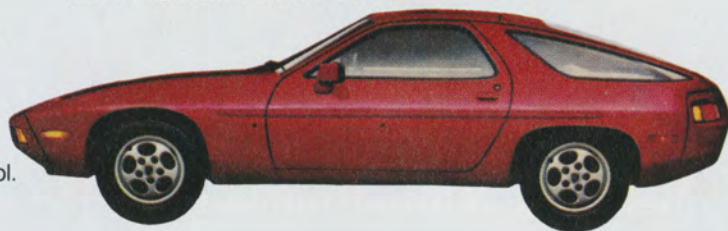
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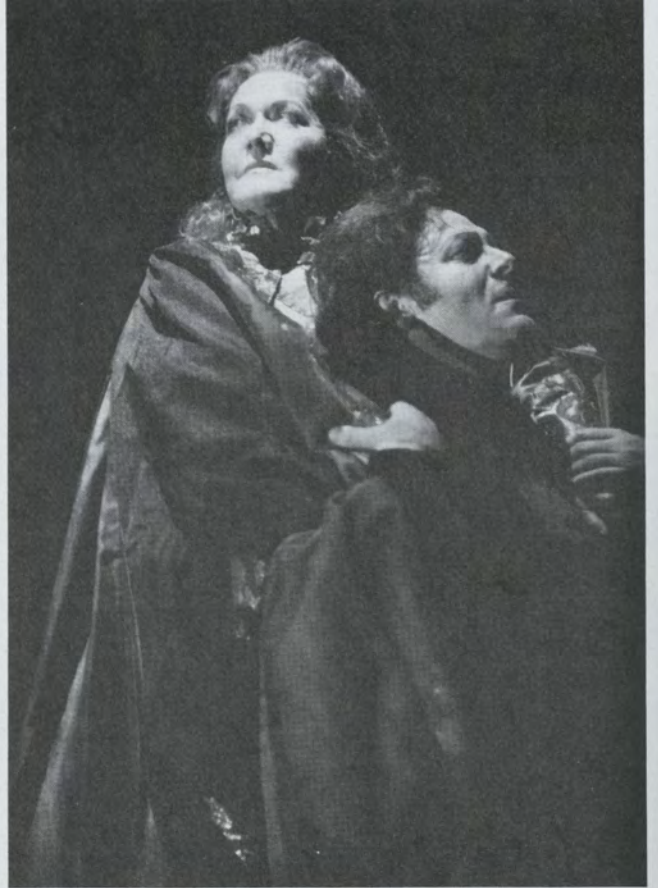


Peter Hofmann

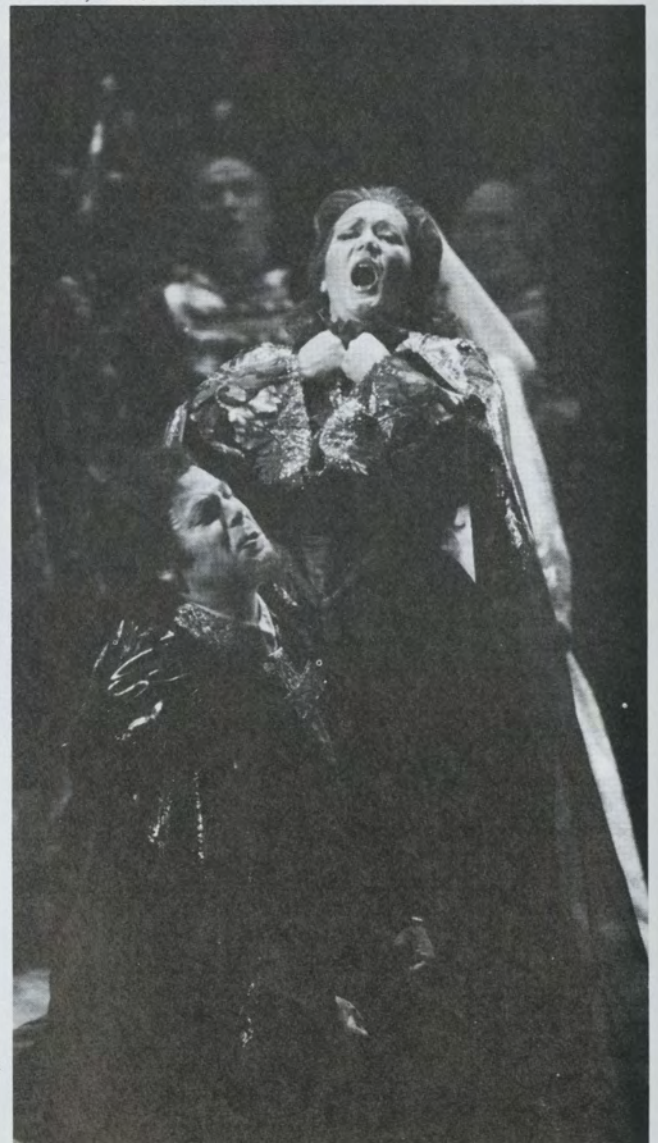
Photos taken in rehearsal by Ron Scherl



Leonie Rysanek



Leonie Rysanek, Hermann Becht



Hermann Becht, Leonie Rysanek



Pilar Lorengar, Peter Hofmann



Peter Hofmann, Pilar Lorengar



Scene from Act II



Pilar Lorengar, David Ward



Thomas Woodman (right)

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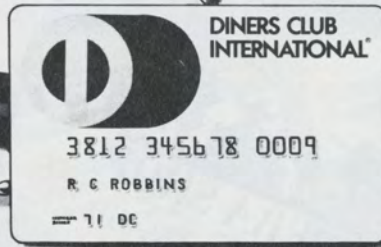
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Rysanek on Ortrud

By ARTHUR KAPLAN

Leonie Rysanek slipped out of the appropriately all-black outfit she had been wearing to an early rehearsal of *Lohengrin* and into a yellow blouse and bright, flowered skirt, much more in keeping with her own cheery, outgoing personality, to talk about her latest assignment. After close to 30 years of portraying Elsa on opera stages around the world, she is performing the first Ortrud of her career this season with the San Francisco Opera.

How did the change in roles come about? "When Mr. McEwen asked me what I'd like to do, I said, 'I'm thinking of doing my first Ortrud.' I don't think he was so happy with the thought initially. He said to me, 'You are a very high soprano; you still sing the Kaiserin [in Strauss' *Frau ohne Schatten*].' Everyone associates Ortrud with a mezzo-soprano, but it's a soprano part. It's written that way in the score, just like Brangäne and Kundry. But everyone always connects a mezzo with evil roles and the more interesting character possibilities. That's not always right.

"Maybe four or five years ago Ortrud would not have been so good for my voice, but it is now. Just like Elektra, which I filmed with Böhm conducting, just before his death, it's at the right moment of my career. I can do everything in the role. I can sing in the very low register. Maestro Hollreiser said to me, 'You're the first Ortrud I've been able to hear in the first act ensemble.' The high register is especially difficult because the orchestration is so heavy. You should never try to outsing the orchestra; that's wrong. Maybe I sing the role too soft or too legato, but everybody said to me that for once you can hear how beautiful Ortrud's music can sound. And my voice matches wonderfully with Pilar Lorengar's. Hers is sweet and silvery; I have a much darker voice."

Did she regret giving up the role of Elsa? "To be honest," she confesses, "it

Arthur Kaplan, formerly co-editor of this magazine, is now a freelance writer and lecturer on opera.

was not very difficult for me. Although I can still sing Elsa quite well, I'm not young any more. You have to give the audience something they can believe in. Secondly, very frankly, Elsa bores me a bit. She always did. When I did it with Wieland Wagner in that very famous blue production in 1958 at Bayreuth, he said to me, 'For me Elsa is the sister of Isolde.' I agree. It's very arrogant for Lohengrin to come in, knowing everybody's name, and say, 'Where is the girl? Is she worth my coming to save her?' And then to say to Elsa, 'Never ask me who I am!' I think she has every right to ask him that



Leonie Rysanek as Kundry in *Parsifal*. Bayreuth Festival, 1982.

question. How is she supposed to address him in bed? Mr. Tom? Really! Wieland Wagner made a very strong figure out of Elsa and I always kept it that way, and even developed it afterwards.

"But Ortrud is such a fantastic part. Of course she's evil, but I don't agree with people who say she's *only* evil. That's not the main point. There's a very strong religious conflict. Don't forget she's the only one who sticks to her gods, who has not become a Christian. She still believes in her gods and keeps repeating that over and over. Right at the very end she says,

'You see what my gods did to you? They punished you for turning away from them!' It's a wonderful plot. It shows so beautifully the clash between the old pagan traditions and the new Christianity.

"Ortrud may not know exactly who Lohengrin is, but she understands that he is against her beliefs on an even higher level of Christianity than she has been fighting. She must hate Lohengrin; he represents something even stronger, cleaner and purer than Elsa already is. She feels immediately that he is something very dangerous to her. And he also senses that she is the enemy. Black versus white; there's nothing in between. Lohengrin dislikes her from the very moment he sees her. They both have a special antenna for each other.

"Ortrud believes in the power of her gods, but she senses that Lohengrin has a magic, just like she has. In the beginning she does not want to believe that his magic is stronger. She tries very hard to convince herself, 'No, it can't be true. There must be a way!' The moment Lohengrin says to Elsa, even before anyone questions him, 'Never ask me my name or where I come from,' she knows because of her special powers that this is his vulnerable point. She hopes that his magic will disappear when Elsa asks him the question. Deep down she knows he is the man who can destroy her.

"There's never a direct confrontation between Ortrud and Lohengrin, until the very end. The end is so strange. Why does she go out there and yell, 'Foolish Elsa. Thank you for driving Lohengrin away with your question. You are blind. I knew everything. I saw the chain around the swan's neck and I recognized him immediately.'? Her hatred is so strong that she gives away her victory. She can't hold back; she has to have her triumph. It boils inside her and has to come out, even if she destroys herself in the end.

"The same thing happens in front of the church with Elsa. I think she

continued on p.74



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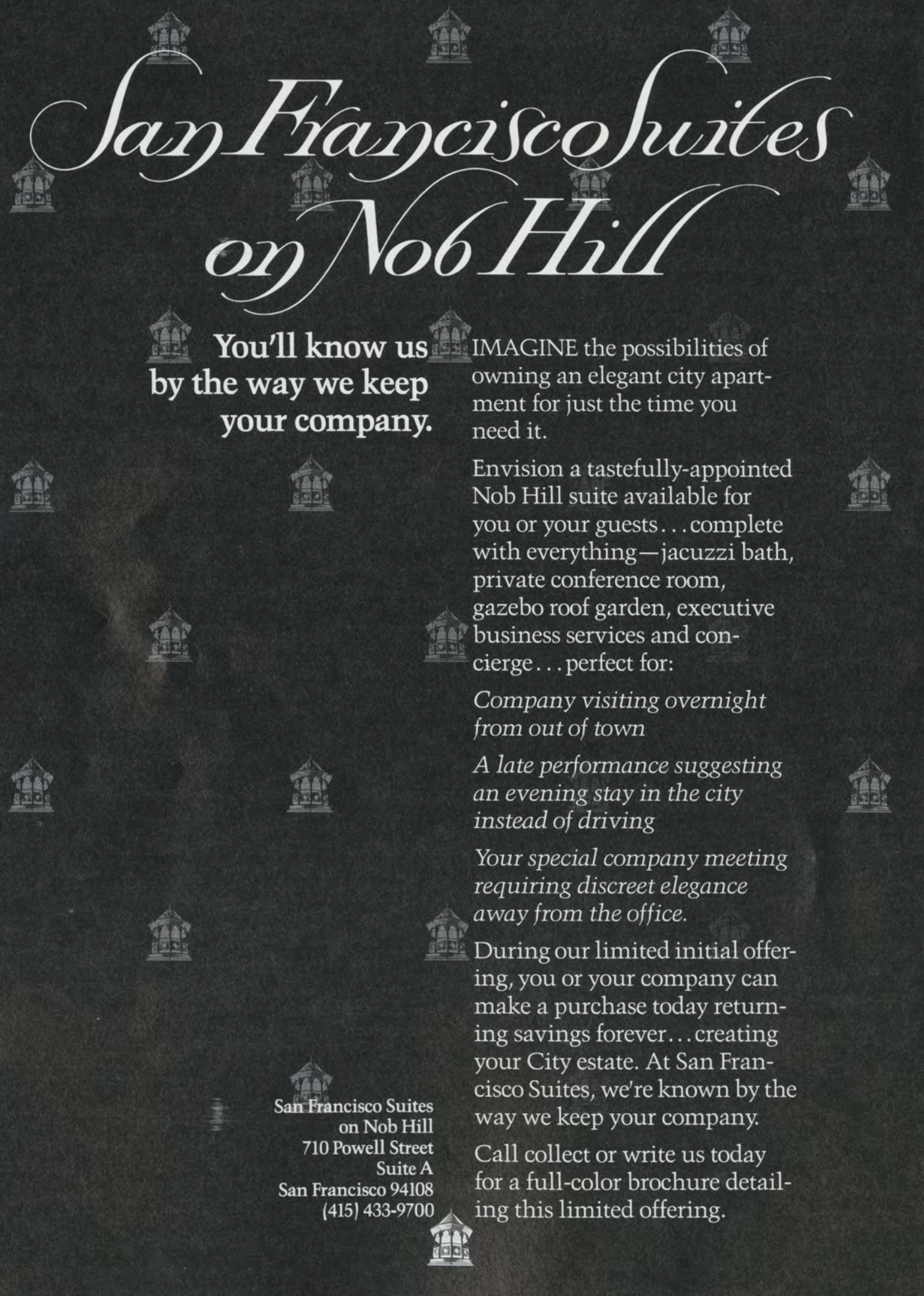
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<i>The King's Herald</i>	Thomas Woodman
<i>Heinrich der Vogler, King of Germany</i>	David Ward
<i>Friedrich von Telramund</i>	Hermann Becht**
<i>Elsa von Brabant</i>	Pilar Lorengar
<i>Lohengrin</i>	Peter Hofmann*
<i>Ortrud</i>	Leonie Rysanek
<i>Nobles of Brabant</i>	Jeffrey Thomas, Robert Tate, Carl Glaum, Gregory Stapp
<i>Duke Gottfried von Brabant</i>	Robert Wendell
<i>Saxon and Brabantian nobles, bridesmaids, pages, attendants</i>	

**American opera debut

*San Francisco Opera debut

PLACE AND TIME: Antwerp, during the first half of the 10th century

ACT I On the banks of the river Scheldt

INTERMISSION

ACT II Scene 1: Courtyard of the palace
Scene 2: In front of the church

INTERMISSION

ACT III Scene 1: Bridal chamber of the palace
Scene 2: On the banks of the river Scheldt

Synopsis

LOHENGRIN

ACT I

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

ACT II

Scene 1

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

Scene 2

The wedding plans proceed, but as Elsa prepares to enter the cathedral with her bridal procession, Ortrud attempts to halt the festivities. She claims that the "nameless knight" is an impostor, while Telramund asserts that the knight has employed

witchcraft to gain power. But Lohengrin repels Ortrud, the procession continues and Elsa and Lohengrin are united.

ACT III

Scene 1

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

Scene 2

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

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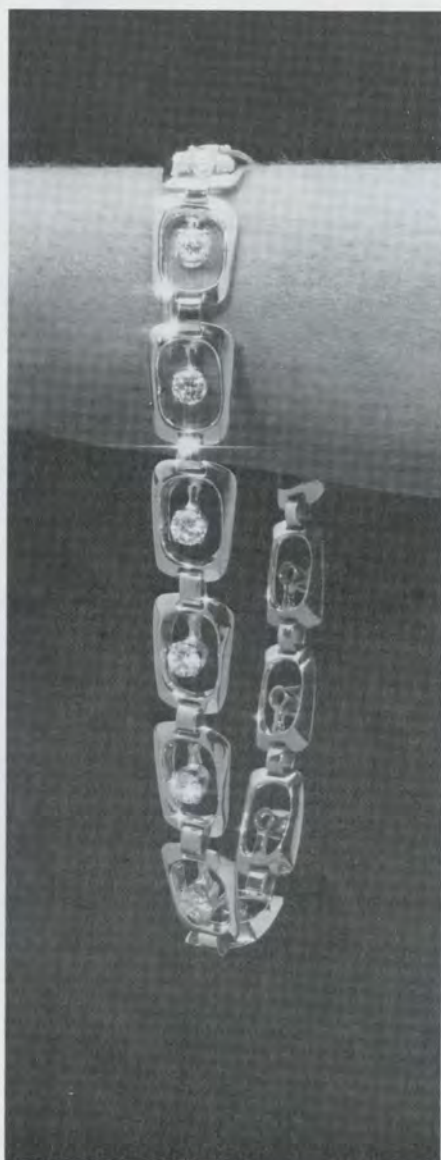
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Profiles



PILAR LORENGAR

Soprano Pilar Lorengar returns to San Francisco Opera as Elsa in *Lohengrin*, a role she has sung in such diverse places as the Deutsche Oper in West Berlin, the Metropolitan Opera and at the opening of the 1970 Osaka World's Fair. The Spanish soprano has been singing since the age of five, when she joined the church choir of her convent school. She made her professional debut at the age of 18 in Madrid, and her success led to guest appearances throughout Europe, including Paris, Vienna, Covent Garden and the festival at Aix-en-Provence. After her 1955 Glyndebourne Festival debut as the Countess in *The Marriage of Figaro*, Miss Lorengar in 1958 joined the Berlin State Opera, of which she has remained a regular member. She subsequently made her debut at the Teatro Colón in Buenos Aires as Pamina in *The Magic Flute* under the baton of Sir Thomas Beecham; bowed at La Scala; and in 1961 made her Salzburg Festival debut in Mozart's *Idomeneo*. She returned there two years later as Pamina, and in 1964 made her American debut with San Francisco Opera, singing four roles: Desdemona in *Otello*, Liù in *Turandot*, the Countess in *The Marriage of Figaro* and Micaëla in *Carmen*. Her appearances here since that time include Eva in *Die Meistersinger*, Donna Anna in *Don Giovanni*, Cio-Cio-San in *Madama Butterfly* and, most recently, Fiordiligi in *Così fan tutte*. She made her Metropolitan Opera debut in 1965 as Donna Elvira, and has since appeared there as Violetta, Cio-Cio-San, Desdemona, Agathe in *Der Freischütz*, Pamina, Mimì and Eva. After the Osaka World's Fair, Miss Lorengar went on to Tokyo to appear in *Falstaff*, which she will sing later this season in Vienna. In addition to numerous concert appearances throughout North

America, Europe and the Far East, she has made an impressive number of complete opera recordings for London Records, including *La Traviata*, *Don Giovanni*, *The Magic Flute* and *Così fan tutte*, among others.



LEONIE RYSANEK

Leonie Rysanek returns to San Francisco Opera in a role she is singing for the first time in her career, Ortrud in *Lohengrin*. This popular artist, who holds a special place in the hearts of San Francisco Opera audiences, added yet another triumph to her brilliant career this summer when she appeared as Kundry in *Parsifal* at the Bayreuth Festival. She has sung in all of the world's major houses ever since she was selected to open the first post-war Bayreuth Festival in 1951 in one of her most celebrated portrayals, Sieglinde in *Die Walküre*. Her eagerly anticipated American debut was with San Francisco Opera in 1956, when she appeared as Senta in *Der Fliegende Holländer*, Aida and Sieglinde. She bowed at the Chicago Lyric Opera shortly thereafter as Aida, and three years later made a triumphant debut at the Metropolitan Opera as Lady Macbeth, becoming the first artist to sing that role with the Met. Since then she has scored major successes around the world, in Vienna, Berlin, Milan, London, Munich, Paris, Hamburg, Moscow, Rome, Budapest, and the festivals of Edinburgh, Salzburg, Athens, Aix-en-Provence, Orange and Arles, appearing under such illustrious conductors as Furtwängler, Böhm, Karajan, Serafin, Leinsdorf, Reiner, Krips, Knappertsbusch, Sawallisch, Steinberg, Solti, Kubelik, Schippers, Maazel, Mehta and Levine. Although her repertoire is wide and varied—embracing Wagner, Strauss, Puccini, Verdi and Mozart, among others—she

has made a number of roles uniquely her own. A single example demonstrates the respect this artist commands in the world of opera, the role of the Empress in *Die Frau ohne Schatten*. Miss Rysanek sang that role in the first production of that opera after World War II at the Munich Festival; in Vienna with Maestro Böhm in the newly rebuilt Staatsoper; in a new production during the opening season of the new Metropolitan Opera House in 1966 (a production they revived for Miss Rysanek in 1978); at the Paris Opera in 1972, the first performance of the work in France; and in her Salzburg Festival operatic debut in 1974. She first sang the Empress in San Francisco in 1960, repeating that assignment in 1976 and 1980. San Francisco Opera audiences have been privileged to hear Miss Rysanek in some of her other signature roles as well, including Chrysothemis in *Elektra* (1973 and '79); the title role of *Tosca* (1976); and, of course, Sieglinde (1956, '76 and '81). She holds the prestigious title of Kammersängerin with both the Vienna Staatsoper and Munich Opera. Miss Rysanek's latest triumph is in the title role of *Elektra* on film, conducted by the late Karl Böhm.

centenary performance of the Ring cycle in 1976. His first American appearance was in a concert performance of Act I of *Die Walküre* with the San Francisco Symphony under the direction of Seiji Ozawa in 1977. He made his Metropolitan Opera debut in 1980 as Lohengrin, which he has also sung in Bucharest and Salzburg. Other major Wagnerian assignments include the title role of *Parsifal* at Bayreuth, the Paris Opera and Salzburg (as well as on the Karajan recording); *Das Rheingold* at the Geneva Opera; *Die Walküre* in Hamburg and Bucharest and at Bayreuth. Most recently he was featured in Franco Zeffirelli's film version of *Tristan und Isolde* conducted by Leonard Bernstein. Other performance credits include *L'Incoronazione di Poppea* at the Vienna Staatsoper, and a concert performance of *Fidelio* with the Chicago Symphony under Sir Georg Solti, with whom Hofmann recorded the same work. The current season will see him at Covent Garden, the Paris Opera and the companies of Stuttgart, Hamburg, La Scala and Vienna. In Munich, he will appear in *The Ring of the Nibelung* and *Parsifal* with the Bavarian State Opera.



PETER HOFMANN

Tenor Peter Hofmann makes his San Francisco Opera debut as Lohengrin, a role he sang earlier this year at the Paris Opera and at Bayreuth. He has become closely identified with the roles of Lohengrin and Parsifal, which he has sung all over the world. The young German, who began as a singer in a rock band, made his operatic debut as Tamino in *The Magic Flute* at the Municipal Theatre of Lübeck in 1972. After two seasons there, he scored a major success at Wuppertal in his first Wagnerian role, Siegmund, the role that served as the vehicle of his Bayreuth Festival debut in the



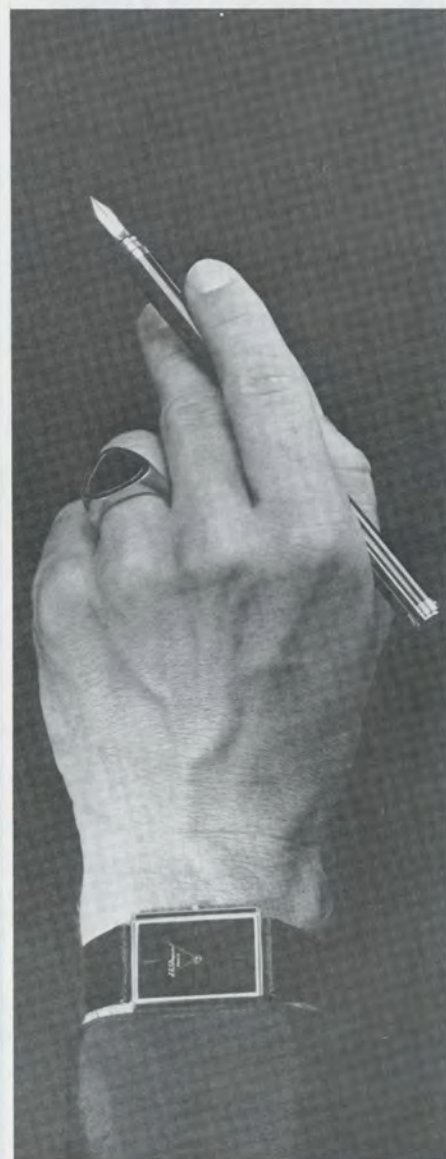
HERMANN BECHT

Renowned Wagnerian singer Hermann Becht makes his American opera debut as Telramund in *Lohengrin*. Born in West Germany, he studied at the Wolf Opera Studio in Karlsruhe and won first prize in the 1968 Berlin Song Competition. Since then he has gone on to numerous engagements in Wiesbaden, Düsseldorf, Hamburg, and at the Bavarian Staatsoper in Munich. A frequent participant at the Bayreuth Festival, Becht appeared there as Alberich in the Chéreau production of Wagner's Ring cycle in 1979 and 1980.



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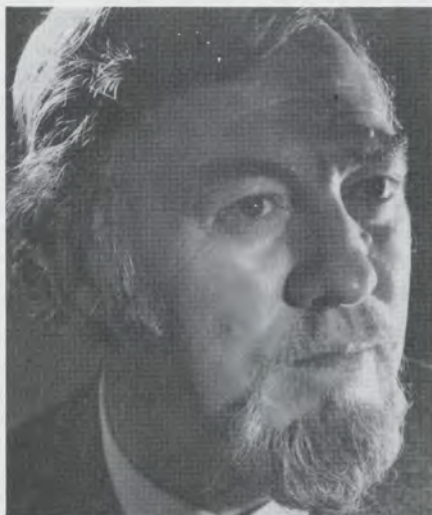
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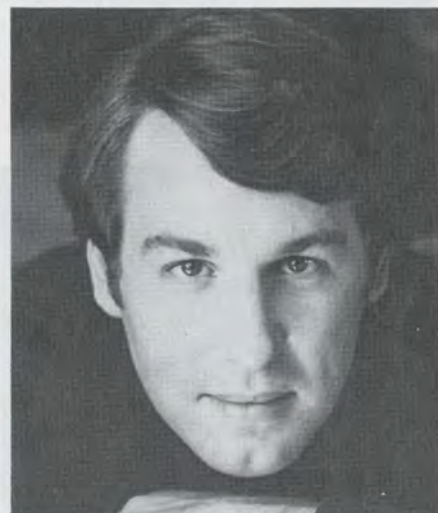
The production was filmed during those years, and Becht's Alberich will be seen nationally when the production is telecast by the Public Broadcasting System in this country. In 1981 he portrayed Kurwenal in *Tristan und Isolde* at Bayreuth, repeating the role there this summer. During the 1981 Munich Festival he sang the role of Borromeo in *Palestrina* and appeared in Munich earlier this year in *Peer Gynt*. During the 1982-83 season his engagements include the Ring cycle at the Bavarian Staatsoper in Munich. Becht appears regularly at the world's great opera houses, including the Vienna Staatsoper, Covent Garden, and the companies of Stuttgart, Rome and Barcelona, in addition to numerous television and radio performances. In April of next year, he will participate in performances of *Das Rheingold* with the Chicago Symphony Orchestra.



DAVID WARD

Scottish bass David Ward returns to San Francisco Opera as King Henry in *Lohengrin*. Well known for his Wagnerian characterizations, Ward made his Company debut in 1967 as Wotan in *Das Rheingold* and returned the following year in *Die Walküre*. After studying at the Royal Academy of Music in London, he joined the chorus of the Sadler's Wells Opera Company and made his professional debut with them as Count Walter in Verdi's *Luisa Miller* in 1953. He made his first Glyndebourne Festival appearance in *The Rake's Progress* in 1958 and bowed at Bayreuth that same season as Fasolt in *Das Rheingold*. Two years later he appeared at the Edinburgh Festival and joined the Royal Opera at Covent Garden for the first time in *Die Meistersinger*. His Covent Garden credits since then include Debussy's *Pelléas et Mélisande*, Verdi's *Nabucco*

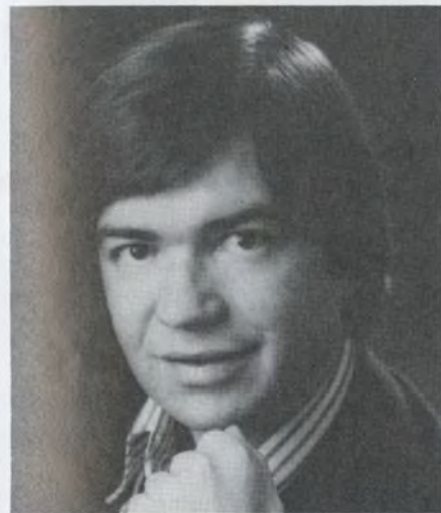
and *Don Carlo* and Mussorgsky's *Khovanshchina*. He won special acclaim there for his interpretation of the title role of *Boris Godunov*, which he first sang with Scottish Opera in 1965. During the 1964-65 season he sang his first American Wotan with the Philadelphia Lyric Opera. Since making his Metropolitan Opera debut as Sarastro in *The Magic Flute* in 1964, Ward has appeared there in the title roles of Wagner's *Der Fliegende Holländer*, and Bartók's *Bluebeard's Castle*, and portrayed the Grand Inquisitor in *Don Carlo*. Most recently he was seen there in the role of Mr. Flint in Britten's *Billy Budd*. As a concert artist, Ward has sung with the major orchestras of the United States, Canada and Europe, and he has won acclaim for his performances of Bach's *St. John Passion*, Handel's *Messiah*, and the Mozart and Verdi Requiems. He was named a Commander of the British Empire in 1972.



THOMAS WOODMAN

Baritone Thomas Woodman, a native of Connecticut, returns to the San Francisco Opera as Silvano in *Un Ballo in Maschera*, the Herald in *Lohengrin* and the Count in the English-language performances of *The Marriage of Figaro*. Currently an Adler Fellow with the San Francisco Opera Center, Woodman was most recently heard as Ping in the 1982 Summer Festival production of *Turandot*. Since his debut with the Company in the fall of 1980 in *Die Frau ohne Schatten* and *I Pagliacci*, he has sung with all the affiliates of the San Francisco Opera. He sang the title role in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera and Prince Paul in the 1981 Spring Opera production of *The Grand Duchess of Gerolstein*. While a member of Western Opera

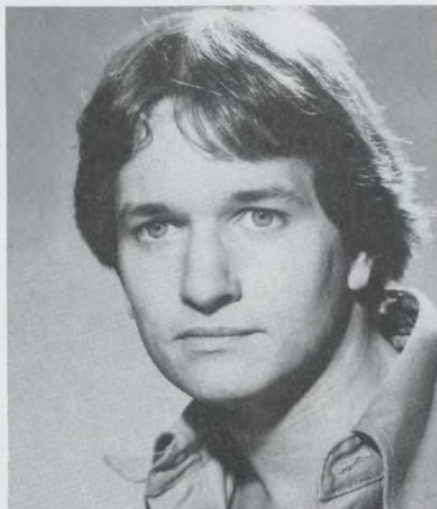
Theater Woodman sang the role of Marcello in *La Bohème*. A former Merola Opera Program participant and 1980 Metropolitan Opera Council Finalist, he made his professional opera debut in 1979 with the Central City Opera in *The Barber of Seville*, *The Merry Widow* (conducted by Kurt Herbert Adler), *Mollicone's Face on the Barroom Floor* and *Cadman's Shanewis*. He was recently heard in Verdi's *Stiffelio* with Donald Pippin's Pocket Opera and will portray the role of the Count in Hawaii Opera Theater's 1983 production of *The Marriage of Figaro*.



ROBERT TATE

Tenor Robert Tate, a frequent performer with the San Francisco Opera and its affiliates, sings five roles during the 1982 Fall Season: the Second Jew in *Salome*, Don Curzio in the Italian and English-language performances of *The Marriage of Figaro*, the Master of Ceremonies in both *Queen of Spades* and *Cendrillon*, and a Noble in *Lohengrin*. He made his Spring Opera debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently sang Antigonus in the 1979 world premiere of Harbison's *Winter's Tale* that inaugurated the American Opera Project. The following year he appeared in the world premiere of Mechem's *Tartuffe*, again under the auspices of the AOP. He made his San Francisco Opera debut in 1980, when he appeared in *Samson et Dalila*, *Simon Boccanegra*, *La Traviata* and *I Pagliacci*. In 1981, he appeared in the Summer Festival production of *L'Incoronazione di Poppea* and the Spring Opera Theater production of *The Grand Duchess of Gerolstein*. The lyric tenor has also portrayed Ernesto in *Don Pasquale* with Brown Bag Opera and has sung with Mobile Opera,

Pocket Opera and West Bay Opera. Last spring he won plaudits in the travesty role of Cornelia in the San Francisco Opera Center Showcase production of A. Scarlatti's *The Triumph of Honor*. He was most recently heard with the Oakland Ballet and Symphony in Stravinsky's *Les Noces* and made his debut at Wolf Trap this summer as Ferrando in *Così fan tutte*.



JEFFREY THOMAS

Jeffrey Thomas returns to the San Francisco Opera to sing the role of a Judge in *Un Ballo in Maschera*, Don Basilio in English-language performances of *The Marriage of Figaro*, the First Commissioner in *Dialogues of the Carmelites*, Chaplitzky in *The Queen of Spades* and a Noble in *Lohengrin*. The young tenor made his debut with the Company during the 1981 Summer Festival as Vogelgesang in Wagner's *Die Meistersinger* and was most recently heard as the Officer in the 1982 Summer Festival production of *Il Barbiere di Siviglia*. A Pennsylvania native, Thomas studied at the Juilliard School of Music, where he was featured as Count Belfiore in Mozart's *La Finta Giardiniera*, in *The Mother of Us All*, and in the American Opera Center's productions of *Un Ballo in Maschera*, Monteverdi's *L'Orfeo*, and the world premiere of Edward Barnes's *Feathertop*. A member of the Adler Fellowship Program, he portrayed Flaminio in the 1982 San Francisco Opera Center production of Scarlatti's *The Triumph of Honor* and the Tenor in Vivian Fine's *Women in the Garden*. Thomas has performed in Mexico's Teatro Degollado as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company, in Boston with the Boston Musica Viva, and at the Kennedy Center in *Robin Hood* with New York's Ensemble for

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Early Music. Thomas makes his European debut in the Spring of 1983 at the Maggio Musicale in Florence, singing Lully's *Perseus* in the Teatro Comunale.



CARL GLAUM

Bass Carl Glaum appears in six roles this fall: the Fifth Jew in *Salome*, Dr. Bartolo in the English-language cast of *The Marriage of Figaro*, the Jailer in *Dialogues of the Carmelites*, the First Minister in *Cendrillon*, a Noble in *Lohengrin*, and Sciarrone in *Tosca*. Glaum began his career with the Illinois Opera Theater at the Lake George Opera Festival in 1971, when he appeared in *Peter Grimes*, and remained with that company for six years. In 1978, he portrayed the title role of the Chicago Opera Theater's production of *Don Pasquale* and was resident artist with the Minnesota Opera Company, where he sang Don Basilio in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare*. As a member of the 1981 Western Opera Theater company, he portrayed Dulcamara in *L'Elisir d'amore* and Friar Lawrence in *Romeo and Juliet*. He made his San Francisco Opera debut as Hans Schwarz in *Die Meistersinger* during the 1981 Summer Festival, when he also sang Marullo in *Rigoletto*. Glaum appeared in the 1981 Spring Opera productions of *Romeo and Juliet* and *Il Ballo delle Ingrate*, and was heard last fall in *Lady Macbeth of Mtsensk* and *Le Cid*. Earlier this year he participated in performances of *Don Pasquale* and *Rigoletto* with the Houston Grand Opera.



GREGORY STAPP

American bass Gregory Stapp appears as Tommaso in *Un Ballo in Maschera*, the Second Soldier in *Salome*, Antonio in *Le Nozze di Figaro*, Narumoff in *The Queen of Spades*, a Noble in *Lohengrin* and the Jailer in *Tosca*. The first-prize winner in the 1982 Metropolitan Opera Western Regional Auditions, he has also received awards from the Sullivan Musical Foundation and Baltimore Opera Competition. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the Opera Theater of the Academy of Vocal Arts in Philadelphia. Currently an Adler Fellow, Stapp was for two years the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. He made his Company debut during the 1980 Fall Season in *The Magic Flute* and *La Traviata*. During the 1981 Spring Opera Season, Stapp was heard as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. The same year he appeared with the Company in Summer Festival productions of *Die Meistersinger* and *Rigoletto*, and during the Fall Season, in *Semiramide*, *Lady Macbeth of Mtsensk*, *Le Cid*, *Lucia di Lammermoor* and *Il Trovatore*. During the 1982 Summer Festival, the young bass was featured in four operas: *Julius Caesar*, *Turandot*, *Nabucco* and *The Rake's Progress*. Earlier this year he appeared as soloist with the San Francisco Symphony in performances of Bach's *St. Matthew Passion*.



HEINRICH HOLLREISER

Noted Wagnerian conductor Heinrich Hollreiser is on the podium for *Lohengrin*. Hollreiser, who won acclaim here in 1977 for *Das Rheingold*, began his operatic career as a coach and choirmaster for the companies of Wiesbaden, Darmstadt, Mannheim and Duisburg in the early 1930s, and made his conducting debut at the Wiesbaden Staatsoper leading *Carmen*. In 1942 he was engaged as conductor of the Bavarian Staatsoper in Munich. From 1945 to 1952 he served as general music director for the city of Düsseldorf and its opera company. During his tenure there he led many local premieres, including Hindemith's *Mathis der Mahler*, Berg's *Wozzeck* and Stravinsky's *The Rake's Progress*. Hollreiser was principal conductor of the Vienna Staatsoper from 1952 to 1961, during which period he also appeared regularly with the Vienna Symphony. In 1961 he became music director of the Deutsche Oper, Berlin, a position he held for three years. His orchestral engagements included appearances with the Berlin Philharmonic, the Vienna Philharmonic and L'Orchestre de la Suisse Romande. He also toured with several opera companies, leading the Vienna Staatsoper in Montreal (*Wozzeck*) and Moscow (*Tristan und Isolde*, *Le Nozze di Figaro*); the Berlin Opera in Tokyo (*Wozzeck* and *Così fan tutte*); and the Bavarian Staatsoper in London (*Ariadne auf Naxos*). Covent Garden engaged him to conduct *Parsifal*, and he led the London Philharmonic on a tour of Germany. Since 1964 he has appeared primarily as guest conductor with such companies as the Vienna Staatsoper, the Bavarian Staatsoper and the Deutsche Oper in Berlin, where he led numerous performances of Wagner's Ring cycle. At Bayreuth his credits

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include *Tannhäuser* and *Die Meistersinger*; he conducted *Lohengrin*, *Tannhäuser* and *Tristan und Isolde* at the Vienna Festival, and since 1975 has appeared as guest conductor at the Metropolitan Opera, leading *Elektra*, among other works. Additional Strauss credits include *Capriccio* earlier this year at the Vienna Staatsoper and *Arabella* later this season at the Deutsche Oper, Berlin.



WOLFGANG WEBER

Stage director Wolfgang Weber returns to the San Francisco Opera to recreate his acclaimed production of *Lohengrin*, originally seen here in 1978. His other San Francisco Opera credits include *Boris Godunov* in 1973 and *Elektra* in 1979. Now an Austrian citizen, Weber was born in Munich and he studied in Heidelberg. He made his operatic debut with *Norma* in Graz, Austria in 1962, and his American debut the same year with the Chicago Lyric Opera, where he staged *Don Giovanni*. Since then, he has been responsible for over 130 productions in the United States and Europe, particularly in his native Germany, where he has staged productions for the companies of Nürnberg, Lübeck and Dortmund, and throughout Austria. From 1960 to 1976 he worked with Herbert von Karajan at both the Vienna Staatsoper and the Salzburg Easter and Summer Festivals. In 1972 he staged new productions of *Die Walküre* and *Siegfried* at the Metropolitan Opera and completed the Ring cycle in 1973 with *Götterdämmerung*. Since 1973 he has been the leading stage director with the Vienna Volksoper, where recent successes include Mozart's *La finta semplice* and Schmidt's *Notre Dame*. Weber has the distinction of having staged numerous world premieres: Isan Yun's *Träume* in Nürnberg (1969); Weisschapell's *König Nicolo* at the

Vienna Volksoper and Henze's *Das Floss der Medusa* in Nürnberg (1972); also Rubin's *Kleider machen Leute* (1973) and Wolpert's *Der Eingebildete Kranke* (1975) at the Vienna Volksoper. Recent engagements include *Die Walküre* in Naples and *Schwanda* in Vienna.



BENI MONTRESOR

Verona-born Beni Montresor created the designs for *Lohengrin*, first seen here in 1978. His previous Company credits include the sets and costumes for *The Daughter of the Regiment* and *Esclarmonde* during the 1974 Fall Season and the costumes for the 1982 Summer Festival production of *Nabucco*. Montresor made his operatic debut in 1961 with Barber's *Vanessa* at the Spoleto Festival. This was followed by *Pelléas et Mélisande* at the 1962 Glyndebourne Festival, Menotti's *The Last Savage* at the Metropolitan Opera in 1964, *La Cenerentola* for the Metropolitan National Company in 1965 and *La Gioconda* in 1966. That same year he also designed Berlioz's *Benvenuto Cellini* for Covent Garden and *The Magic Flute* for New York City Opera (to be revived later this season), in which he also made his debut as stage director. Other operatic credits include *Turandot* and *L'Amore dei Tre Re* at New York City Opera, *L'Elisir d'amore* at Covent Garden and Rameau's *Platée* at the Opéra Comique in Paris. Later this season his designs for *La Vestale* will be seen in Toulouse. His Broadway credits include Paddy Chayefsky's *Middle of the Night* and the Rodgers/Sondheim musical *Do I Hear a Waltz?* Montresor's designs have also been seen in productions for the New York City Ballet and England's Royal Ballet. A noted author and illustrator of children's books, Montresor has won the prestigious Caldecott Award and the Society of Illustrators' Gold Medal.

In the world of film, he has designed movie sets for Federico Fellini, Vittorio De Sica and Roberto Rossellini, and has written and directed several films himself, including *Pilgrimage*, which was selected for showing at the 1971 Cannes Film Festival.



THOMAS J. MUNN

In his eighth season as lighting designer/director of the San Francisco Opera, Thomas J. Munn is responsible for the lighting designs in the 1982 fall productions of *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; is the lighting director of *Tosca*; and the scenic supervisor and lighting designer of *Salome*. His designs were most recently seen during the 1982 Summer Festival productions of *Julius Caesar*, *Turandot*, and in *Nabucco*, for which he also created the set design. During the 1981 Summer Festival Season, he designed the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he created the lighting designs for the new production of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur*, *Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose*. Munn created the scenery and lighting for *Don Quichotte* with the Netherlands Opera and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*.



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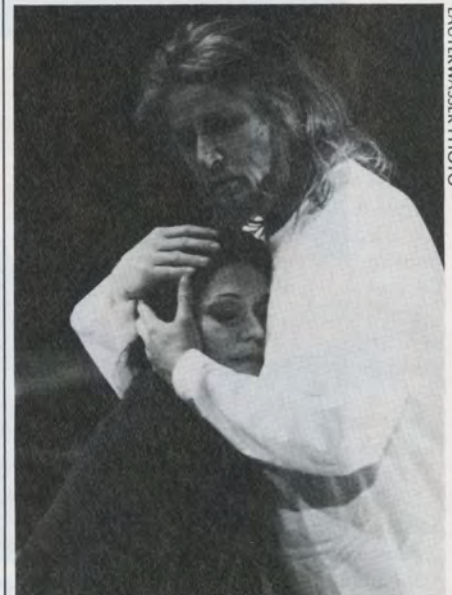
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continued from p.58

can't stand that woman," Rysanek says, oozing Ortrud's vehemence. "Elsa is a nobody in her mind, even if she is a princess or a duchess. Her own family is much older. It was the royal line until the change in religion. Elsa von Brabant's father, or grandfather, was the first Christian king. It's like the Hohenzollerns in Germany and the Habsburgs in Austria. It must be killing her to take a back seat to Elsa. She's so furious that she explodes, 'Was mir gebührt, das will ich nun empah'n!' (What is mine by birth, I now mean to take!) 'My husband, Friedrich von Telramund, is a great and honored man. Do you know anything about your knight? Do you know where he comes from? Do you know who he is? No, you know nothing about him, my dear, nothing!' She's not so ice cold, like Lady Macbeth.

"There's a clear sexuality with Lady Macbeth," she continues. "Ortrud does not seem very feminine to me, unlike Kundry. Incidentally, I don't see



Leonie Rysanek as Kundry and Peter Hofmann as Parsifal. Bayreuth Festival, 1982.

Ortrud like Kundry. Kundry is cursed and is a very unhappy person. And she is working for someone else [Klingsor, the magician]. But this woman, it's all for her, not even for Friedrich. She's a king's daughter, a very important person. It must be terrible for her suddenly to lose all that, to become a nobody. Ortrud's power is very strong. She's even a little macho. But Friedrich is attracted to this power.

"I always wonder why Friedrich married her. There's no love on either side. Is it because she comes from

LAUTERMASER PHOTO

royalty, from a once-powerful house? Or," she conjectures, intrigued by the idea, probing to understand the complex psychological relationship between man and wife, "was he so disappointed at not winning Elsa after her father promised him his daughter's hand? I think he loved Elsa and is deeply hurt that she rejected him. Now he hates her and loves her at the same time. It's not only because he wants to be king that he married Ortrud. It's to get back at Elsa as well."



Leonie Rysanek as Elsa in *Lohengrin*. Bayreuth Festival, 1958.

The new Ortrud finds her stage husband a fascinating character. "I've always tried to imagine how Friedrich feels when God's power strikes him down. It must be terrible for him in front of all those knights. He's a very honorable man. The king says, 'Friedrich, we all know you are a great man. You would never tell a lie or do anything dishonest.' Friedrich knows that Ortrud is not a Christian, but he never imagined that she would have lied to him about Gottfried's death and Elsa's crime. He must hate Ortrud in the second act when he accuses her of lying. And when she laughs at the idea of God's victory, 'Ha, ha, ha . . . who is God?' this really scares Friedrich. 'How awful the word God sounds coming from your mouth,' he says. It's horrible for him. So he believes Ortrud when she says she didn't lie to him and that Lohengrin won by trickery and magic. He has to believe this for his own sense of honor. But he says at the end of the duet, 'O wife, if you have lied to me again, woe to you!'


"Despite his threats, she has power

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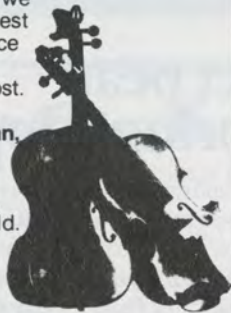
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Leonie Rysanek as Elektra in the filmed version of the Strauss opera, conducted by Dr. Karl Böhm and directed by Götz Friedrich.

over him. Once again he falls for her tricks; he cannot escape her. She overpowers him. He's an honorable man, but he's not very clever and not at all cunning. He's a bit simple, a real German knight. Ortrud uses him like a tool. He's only her puppet; she pulls all the strings. She uses her extra powers to lure him. How quickly she turns things around and how well she knows how to manipulate him! Ortrud can see through people. She has more than five senses, *übersinnlich*, we say in German."

Throughout her career, the celebrated Austrian soprano, recipient of the unique Lotte Lehmann ring from the members of the Vienna Staatsoper, has portrayed mostly suffering heroines. Her early Wagnerian roles

were Senta, Elsa, Elisabeth, Brünnhilde and Sieglinde. It is only recently that she has turned to Wagner's darker women, first Kundry and now Ortrud. When asked how she liked the change, she fairly purred with contentment. "It's wonderful. It's grateful and rewarding. The audience both hates and loves the villain. In a play, an opera, a ballet or a movie, it's always the villain who makes the people sit up and take notice. When I see a thriller or a western, it's not the good guy who is interesting, it's always the mean one. There's something about evil in the world that fascinates people. Pamina is lovely, but when the Queen of the Night enters, people are fascinated.

"And in *Lohengrin*," Rysanek adds, returning to her current assignment, "Lohengrin and Elsa are very pure, romantic heroes in the best sense, but it's Ortrud and Telramund who are the most fascinating in my mind. Wagner wrote some of his most interesting music for act two. It's a little like *Tristan* and the *Ring*. Not really the sound of *Tristan*, but the characterization of Ortrud and Telramund. Ortrud's 'Entweihte Götter!' is similar to Isolde's curse during the Act I narrative.

"You know, Wagner always put a little of himself in his characters. In *Meistersinger*, for instance, at one moment he was Stolzing, and then he was Sachs, and even Beckmesser. There's some of Wagner in Lohengrin and in Elsa as well . . . and in Ortrud. There's even a little bit of Cosima in her — the strong, very intellectual, very secure woman, who knows exactly what she wants."

How does she, as an actress, make that strength felt, even in the first act of *Lohengrin* where she is on stage for the entire act, but only sings in the final ensemble? "Ortrud is a fantastic part, even in the first act where there's really nothing to sing. But she's always there, the evil presence, from the beginning. Everyone in the audience must ask, 'Who is she?' I think I have the talent — perhaps that's too big a word — the possibility to make people take notice. Even if I don't sing, I can make them feel that Ortrud is a very important character.

"When I go on stage, I don't want to say that I live the part, but I slip into it. I forget I'm Rysanek. I'm not interested in me anymore. Portraying a character is much more interesting than playing myself. That's why I don't like to sing recitals. There I have to be Rysanek, and I don't feel I'm so interesting." ■

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CHANEL
PERFUME

I. MAGNIN

continued from p.48

did reflect the sentiments of many members of the audiences. *Lohengrin* won its early following quite exclusively on the basis of its music. It remained for Wagner to convince opera-goers of the validity of his choice of subjects, to make clear his break with Romanticism and to pose repeatedly his question of how the genius, the miraculous, can exist in a world governed by everyday toils and realities of the senses.

As *Lohengrin* was launched and began its travels, it was Wagner himself who was having serious difficulties with the realities of daily life. And still there was no royal patron to offer care and support. What Wagner did not know at the time was that the Crown Prince Ludwig of Bavaria had already read his essay *The Work of Art of the Future*; the future regent took the author's words as gospel. Even as a child, Ludwig had been fascinated by swans, so it was no surprise that, when he was sixteen and *Lohengrin* was being



King Ludwig II made this drawing at the age of ten.

offered in Munich, the young man's governess, Baroness Sibylle Meilhaus, regaled him with tales of the knight of the Grail and the swan-drawn boat. It was rare enough that anything captured Ludwig's imagination. Tall and beautiful, he cared nothing for conventional learning, and spent much of his time lost in the reveries of daydreams. He was given piano lessons, but showed little aptitude for music. The theater interested him, more on account of the opportunities it offered for escape and dress-up than on account of its literary merits. Only through the works of Wagner did Ludwig find "heavenly joy midst earthly pain."

By the spring of 1864, Wagner's finances were in a state of crisis. He

understood no more why he should have to pay his creditors and provide for Minna than he understood why he should have to do without champagne, silks and satins. Not for the first time, his only choice was to flee, and he headed from Vienna to Switzerland by way of Munich, where the populace was mourning the death of King Maximilian and honoring the new King Ludwig. His next stop was Stuttgart, where he tried to plot his future in the home of Kapellmeister Karl Eckert. One afternoon, a card was brought to the composer announcing the "Secretary to the King of Bavaria." Wagner did not admit to being there — he was sure that the caller was just another one of his creditors. A second, urgent message made Wagner relent. The next morning the Secretary, Herr Pfistermeister, arrived with a photograph and a ring from King Ludwig, and expressed the regent's desire that Wagner travel on to Munich, where he could live free from persecution of material concerns under Ludwig's personal protection. Wagner's *Lohengrin* had arrived.

The king and the composer met for the first time in the audience chamber of the Residenz in Munich. They talked for ninety minutes, surely of *Lohengrin* and Hohenschwangau, the castle that had been Ludwig's childhood home. At the end of the meeting, the tall, boyish king embraced his small, prematurely aged visitor "with the feeling that I was taking an oath to myself to be true to the end of time." Wagner wrote that the meeting had been "a love scene both seemed reluctant to end," and thought that Ludwig had revealed "the ardor and glow of a first love." He worried that this "beautiful and gifted, spiritual and noble" youth would disappear from his life "like a fleeting dream of the gods." Wagner cast the king as Parsifal; he would act as Gurnemanz. But before he would settle into the role of wise adviser, Wagner had to be sure that his young, powerful and wealthy admirer made good on his promises. Ludwig was the one man who could rid him of material concerns. Alas, in one of his many less than honorable moves, Wagner used his grant from the king to provide for his own personal comforts, not to repay those to whom he was in debt, or to help those who depended upon him.

Museum Exhibit Celebrates 50th Anniversary of the Opening of the War Memorial Opera House

On October 15, 1932, a dream came true for San Franciscans with the opening of the first municipally owned opera house in the United States. The War Memorial Opera House was inaugurated with a star-studded performance of Puccini's *Tosca* featuring Claudia Muzio, Alfredo Gandolfi and Dino Borgioli and conducted by Maestro Gaetano Merola.

This season's Opera House Museum exhibit, assembled by San Francisco Opera's Christine Albany, evokes the excitement that surrounded the building of this "Temple of Music" and its sister-structure, the Veterans Building. The exhibit includes rare photographs and memorabilia, original documents and recorded portions of the first act of *Tosca* as it was broadcast nationally by NBC on that memorable October evening in 1932.

The Opera House Museum, located in the south corridor of the mezzanine (box) level behind the Opera Boutique, is open one hour before curtain and during every intermission. We hope you will take a few moments this season to share in the joy of that historic Opening Night of 1932 and to celebrate the 50th anniversary of San Francisco Opera's beautiful home.

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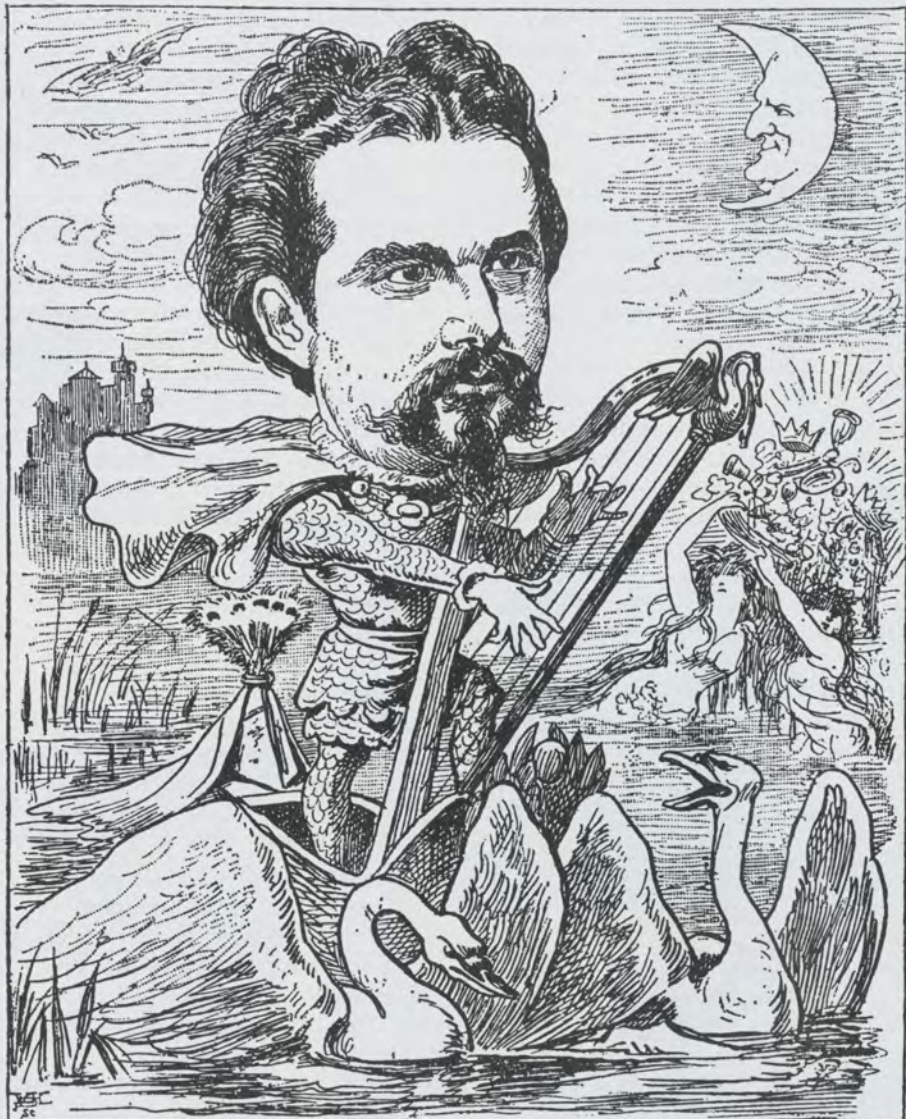
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Contemporary caricature of King Ludwig, with Richard Wagner's profile looking down on him from the moon.

The two men's closeness did not escape the attention of the press and the public. Wagner's remarks that the king was "everything" to him, "wife and child, friend and brother," might suggest that, in the modern phrase, he was laughing all the way to the bank. But the relationship was much more complicated than that, and the composer spoke with tenderness, even some idolatry, of "this sweet youth!"

While Wagner was pursuing relationships with several women (among them, Cosima Liszt von Bülow), Ludwig was immersing himself in Wagnerian legend. He dressed himself as Lohengrin and Parsifal, commanding members of his court to costume themselves accordingly. Not long after Wagner came under his patronage, Ludwig began his plans for Castle Neuschwanstein (*Schwan* is the

German word for swan), overlooking medieval ruins in the vicinity of the Pöllat gorge. The castle was intended to be "in the authentic style of the old German knightly strongholds," the zenith of the Gothic Revival. Its lighting was designed by Jank from the Opera, with Wagner's scenes in mind. Only men were to be welcome in the retreat; their presence would provide the backdrop for the King's private broodings. The swan motive dominated the castle's decor. Rooms were designed along the lines of operatic sets, either lonely grottoes or lavish halls. A contemporary cartoonist drew Ludwig as Lohengrin, being carried across the waters by two squawking swans, while a Wagner-profiled quarter moon beamed down upon the less-than-sylvan scene. Later, during the time of his unfortunate courtship with

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The bust of King Ludwig II, erected in front of Richard Wagner's Bayreuth home, *Wahnfried*.

Duchess Sophie Charlotte, Ludwig called her "Elsa"; she called him "Heinrich," from *Tannhäuser*.

Much has been said and written about Wagner's relationship with the king — as, indeed, much, perhaps too much, has been said about every detail of Wagner's life. The point remains, however, that King Ludwig was instrumental in our having *The Ring* and *Parsifal*, Wagner's autobiography and Bayreuth; without the royal intervention, it is very probable that the composer would not have been able to continue his work.

A double-life-sized bust of Ludwig stands in front of *Wahnfried*, Wagner's home in Bayreuth; the composer wanted to buy it himself, but couldn't afford the bronze, so the king had it cast and delivered as a present. Ludwig died in 1886, three years after Wagner. The king had been declared insane and entrusted to his alienist, Dr. Gudden. Both were found dead in a boat on Lake Starnberg. The theory is murder/suicide; Ludwig killed the doctor, then himself.

King Ludwig and Wagner last met on intimate terms at the end of October, 1880, in Munich, where director Levi had arranged for a series of the composer's operas to be performed. The two men sat together in the royal box for a private performance of the work about the hero who was the "magician" of their devotion, Lohengrin.

San Francisco Opera to Unveil New 'Ring' Cycle

The San Francisco Opera will begin its new presentation of Richard Wagner's monumental *Der Ring des Nibelungen* during the 1983 San Francisco Opera Summer Festival. *Das Rheingold* and *Die Walküre* will be given next summer, *Siegfried* will have its premiere during the 1984 Summer Festival, and the



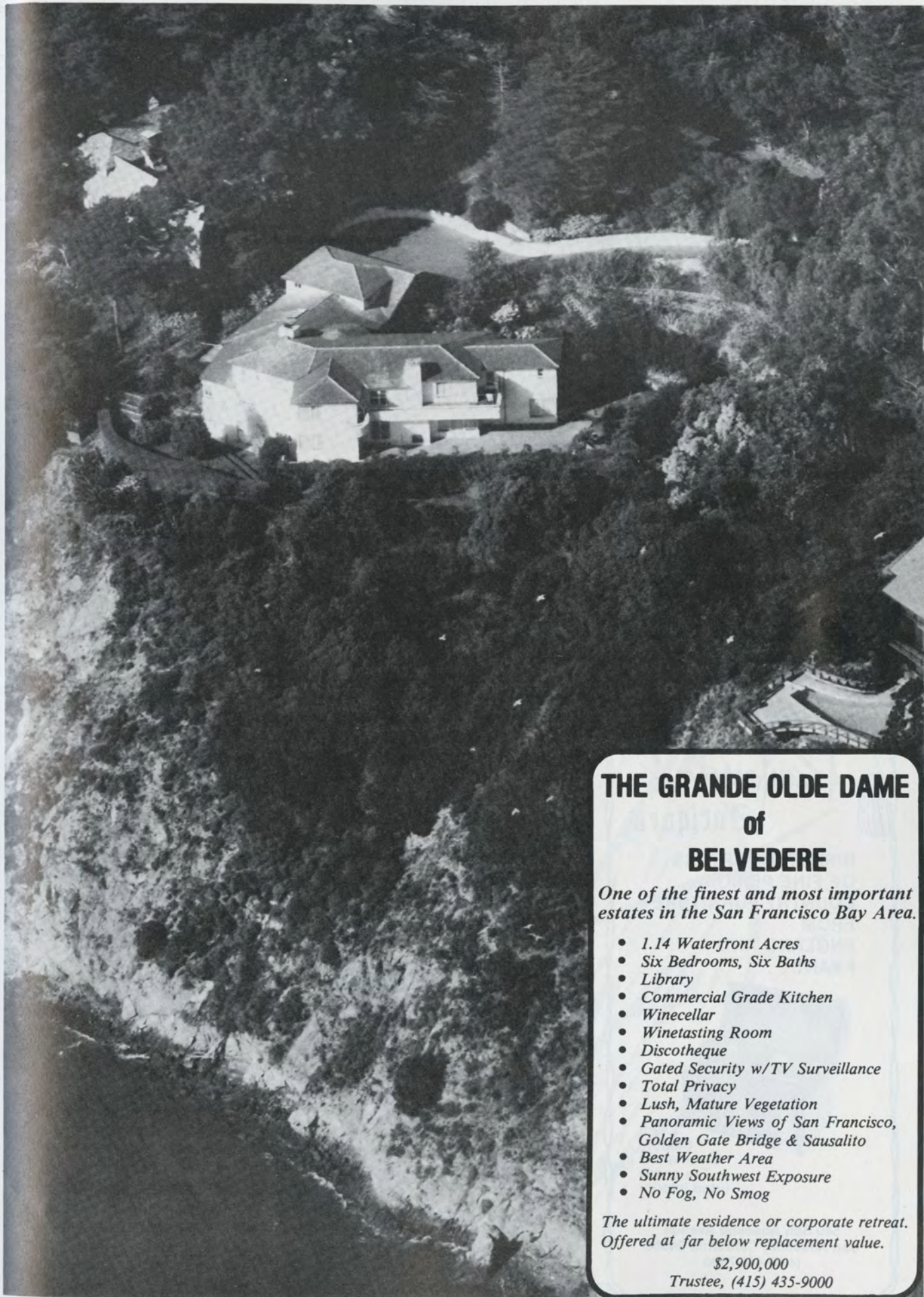
Richard Wagner, 1813-1883

complete Ring cycle, including *Götterdämmerung*, will constitute the 1985 San Francisco Opera Summer Festival.

On the podium for the Ring cycle will be San Francisco Symphony's renowned music director and conductor, Edo de Waart. This precedent-setting collaboration marks the first time that the music director of the San Francisco Symphony has been in the pit of the San Francisco Opera, and is a testimony to the new spirit of cooperation between San Francisco's major arts organizations.

Nikolaus Lehnhoff, well known throughout the world for his productions of Wagner and Strauss operas, will be the director, and the productions will be designed by the brilliant American stage designer John Conklin.

The balance of the repertoire for the 1983 Summer Festival will comprise Puccini's *La Bohème*, Bizet's *Carmen*, and Mozart's *Così fan tutte*. In all, 26 performances of the five operas will be given from May 27 through July 3, 1983.



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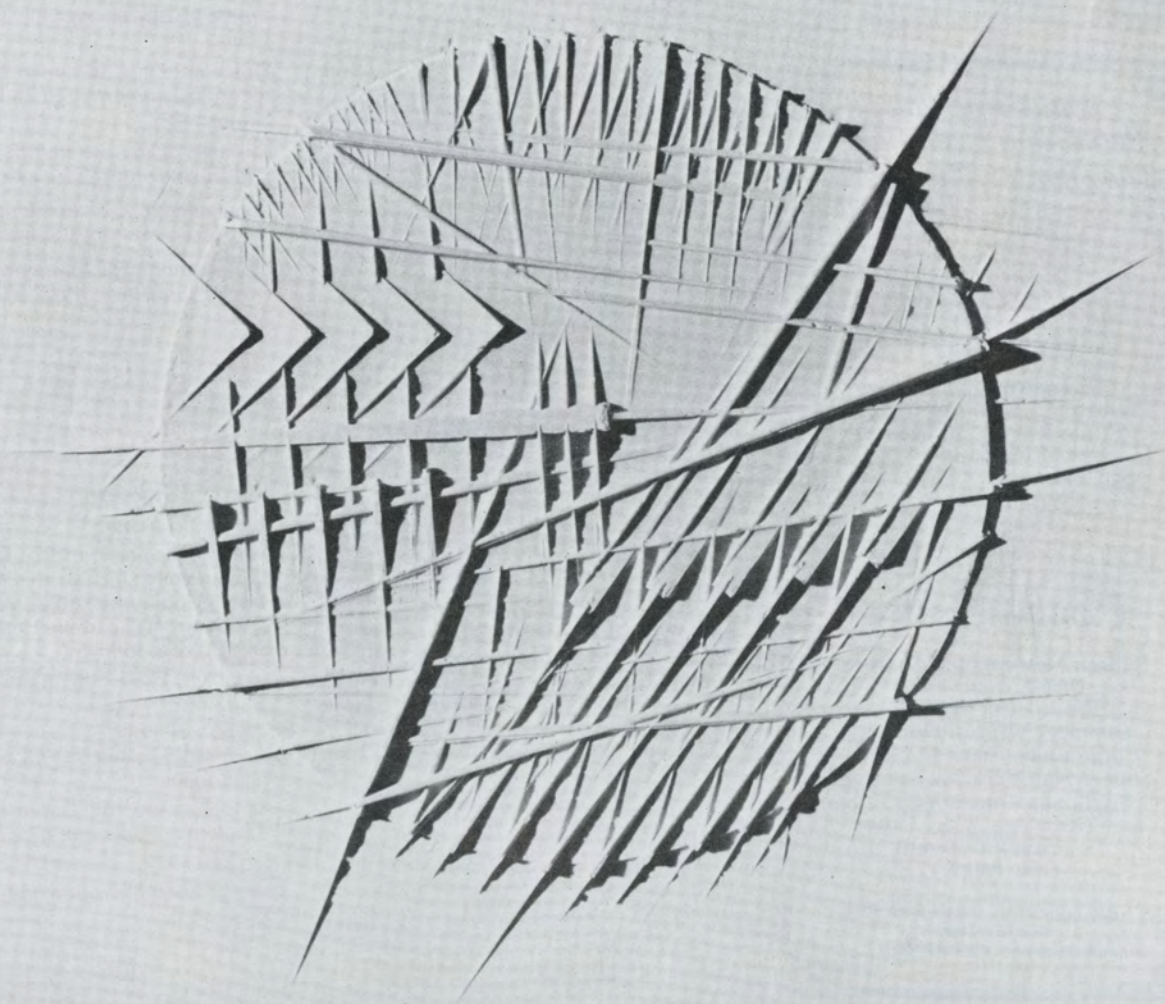
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San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

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.

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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. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

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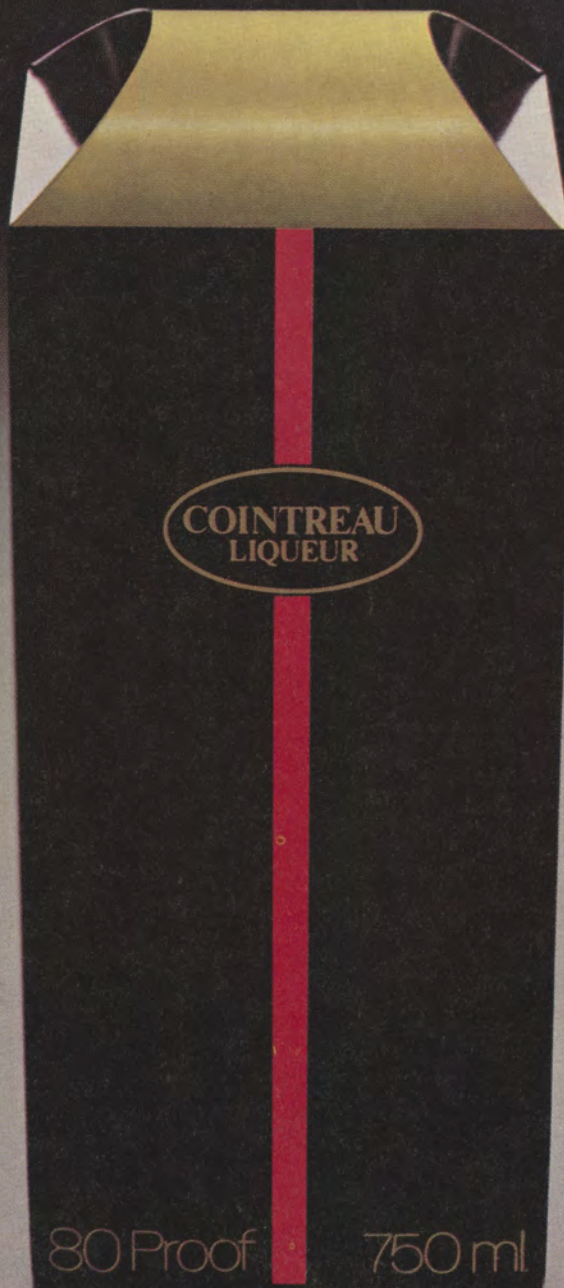
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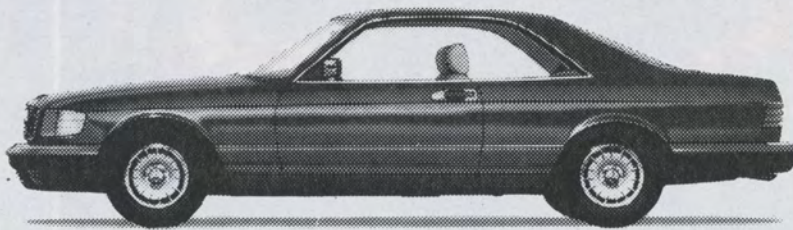
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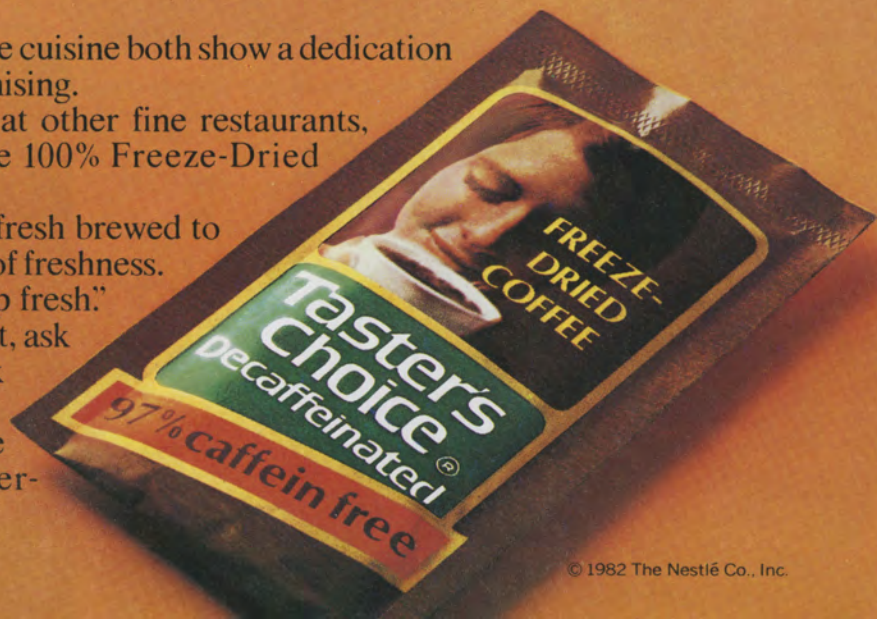
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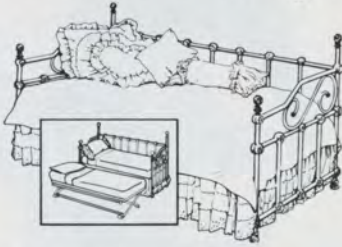
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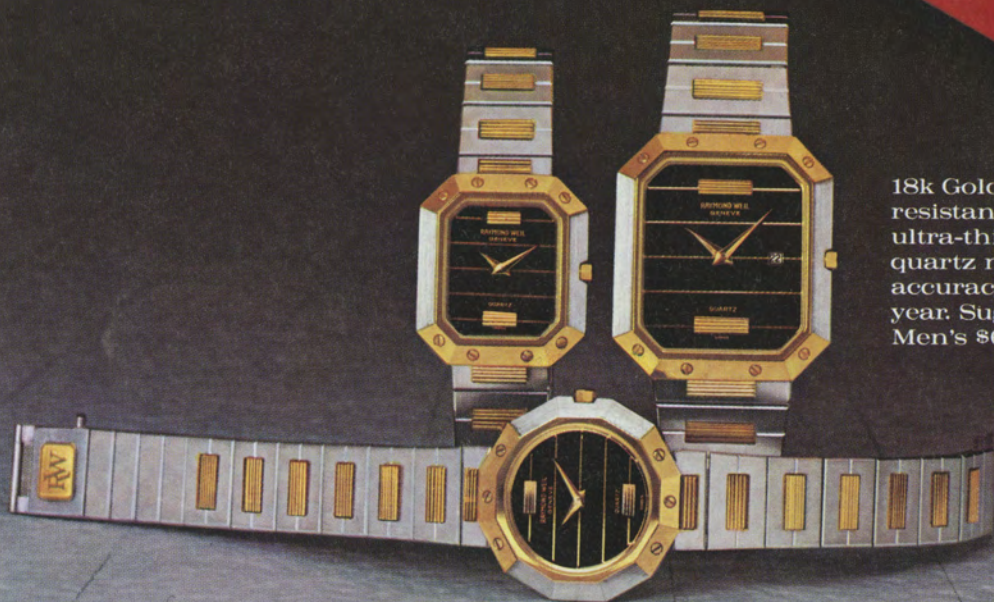
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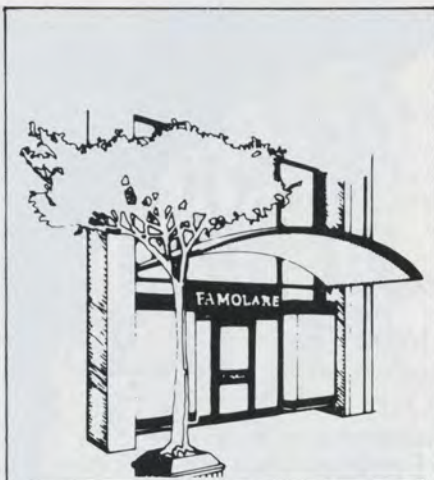
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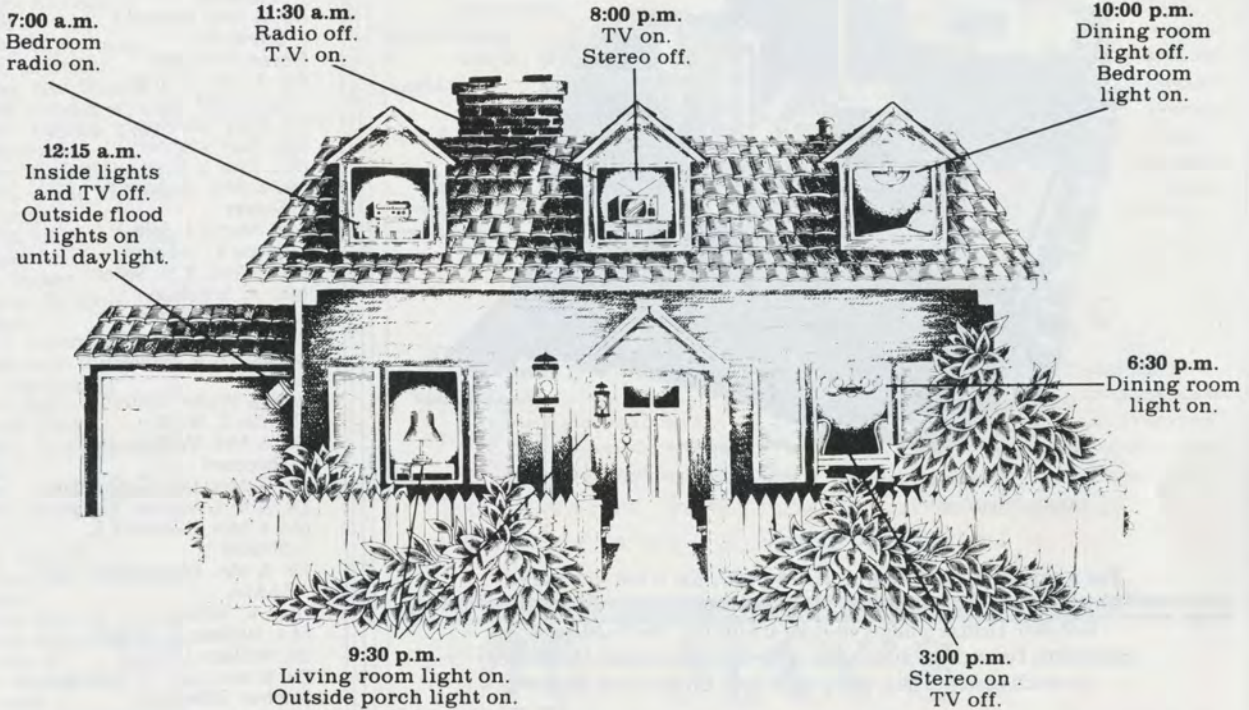
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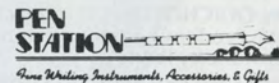
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- # 5 **MY SONG GOES 'ROUND THE WORLD** 1936 (black & white) Josef Schmidt, Charlotte Ander, Victor de Kowa
- # 6 **PAGLIACCI** — 1951 (black & white) Gina Lollobrigida, Tito Gobbi with the voices of Francesco Merli, Tito Gobbi, Onelia Fineschi
- # 7 **MAMMA** — 1938 (black & white) Beniamino Gigli
- # 9 **AIDA** — 1951 (in color) Sophia Loren with the voices of Tebaldi, Stignani, Campora, Bechi
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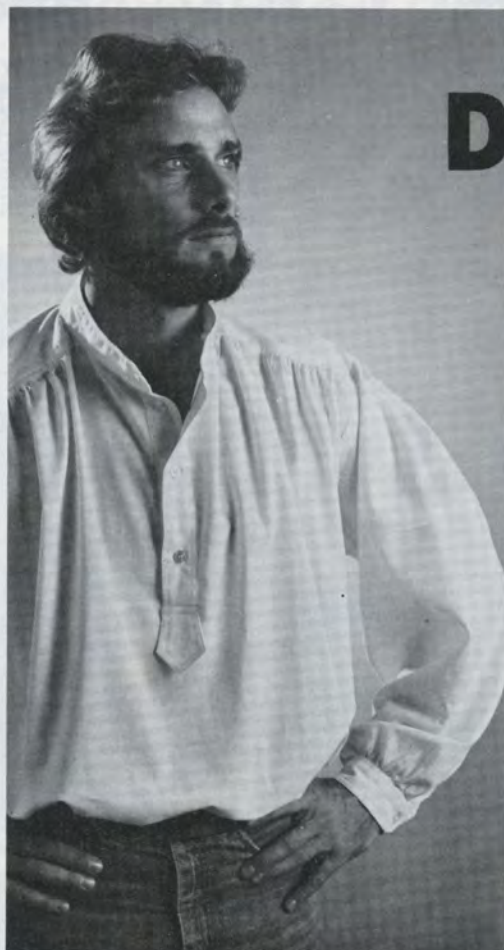
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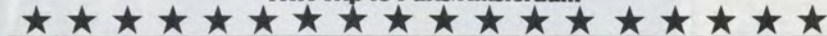
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ALLIES AND OPERA!

Big Jewelry Heist!

More than \$5,000 worth of jewelry was taken without a struggle from prominent San Francisco citizens and businessmen and later donated as prizes for the Opera Raffle. Mystery surrounds the identity of the suspect.

In an exclusive interview, Adrian Girsh said "He was a devious sort of fellow along the lines of the suave gentleman thief" Raffles from early David Niven movies. He promised continued superior performance at the Opera House if I would hand over my wife's \$6000 diamond ring. Naturally, we let him have it."

A reliable source at Newman Marcus said the suspect appeared as a latter-day Robin Hood — "very clever about the needs of the opera, so how could we resist" We gave him an amethyst and diamond necklace valued at \$200.

Continued on Back Page



San Francisco Opera General Director, Terry McEwen tries to talk Luciano Pavarotti into leaving the Company raffle off the tenor's prize Meserotti... 30 lucky raffle winners will receive LUCIANO, the tenor's latest London Records release.

Loyalists Donate Wealth of Prizes

S. F. Opera — Winner

In a year of bel-lighthearted this purse and had news all around, this year's San Francisco Opera Raffle offers a good deal of relief from the old stuff. Generous donors have rallied to support the opera's needs with prizes that range from self-improvement to self-indulgence and a whole lot more in between. See back page for complete details.

The emphasis seems to be on getting away from it all — whether it's 700 miles away or right here in one of San Francisco's finest hotels or restaurants.

Apart from the Grand Prize, the Bonus Prizes and the Early Bird Prize there are two romantic holiday cruises to the Caribbean for two. One aboard the Norwegian American Line elegant five star Sagafjord via Bermuda and Mexico, and the other with Holland America on its new Trans-Canal Route.

In another region of the sun belt, United Airlines, Westin Hotels and Hawaiian Airlines have put together a dream vacation for two in Hawaii — two days in each of Westin's luxury hotels, the Mauna Kea on "the big island," the Westin Waialeale on Maui and the Westin Iliani in Honolulu.

And moving right along — in a different direction — Billie Jean King and Emory Texas with the help of the Mexican Tourism Office offer a round trip for two to Manzanillo and six nights at the fabulous Las Alas de Albatros.

Last, but by no means least, Aeromexico and Empire Texas with the help of the Mexican Tourism Office offer a round trip for two to Manzanillo and six nights at the fabulous Las Alas de Albatros.



Loyalists defending the cultural cause



First Night Finery

This year's Opera Season will be especially memorable for one charmed lady. I Magazine has donated a smashing Blue Fox jacket. The sleek design features a mandarin collar and is hip length. It is guaranteed to turn a few heads in the Opera House lobby. Size 4-14 only. Value \$200. What goes on under this heavenly jacket just might be the contents of Saks Fifth Avenue. They have donated a gift certificate. Value \$500.

Early Bird Prize! Ooh la-la! What a Difference a Day Makes!

The day is October 15, the deadline for the Early Bird Drawing. And what a catch this year's lucky winner will make: TWA's round trip for two to Paris and Amsterdam with all the trimmings.

In Paris you'll stay for a week in the heart of the Left Bank at the exclusive Residences of Montaigne Hotel. You'll be wooed, dined and pampered slyly at the most famous restaurants and night clubs in gay Paris.

Then it's on to Amsterdam for five more fabulous days at the Amsterdam Senesta Hotel where you'll be the guest of the Netherlands National Tourist Office.

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Woman Fights Losing Battle In Country; Saves Face in City

A trio of beauty prizes promises to transform one lucky winner in this year's San Francisco Opera Raffle. The week begins at the fabulous Senesta Mission Inn at Boyes Hot Springs. A pampered, delicious diet plan under the supervision of a trained nutritional nutritionist ensures loss of weight without loss of patience. For seven days, one lucky lady will be pampered with massages, facials and herbal wraps. And... keep her on her toes, a... fitness and exercise class... by each luxury. So... ton makes getting... almost effortless — as... as purchasing some slim... tubes.

Grand Prize!

Meet the Girl From Ipanema

You've guessed it — Rio! And the best part is getting there — a 2-day itinerary, bare-ribs cruise for two on a Delta Cruise Lines majestic Santa Liber. It will be like being on your own private yacht with an eclectic group of passengers limited to 100. Everything is first class from food and entertainment to onshore arrangements. Ports include Puerto Vallarta, Mexico, Buenaventura, Colombia, the Panama Canal and Puerto Cabello, Venezuela. And there down the jungle-covered coast to the land of both rain forests, the Merit, Gros, Corcovado and Co-pacabana, where you'll stay in a deluxe hotel for two days while enjoying the magnificent beaches and views of Rio. Then it's home to San Francisco via the courtesy and comfort of Varig/Brazilian Airlines.



Rio is ready for you with beautiful sights, beautiful beaches. Beautiful excitement. Are you ready for Rio?

Rembrandt, Goya Etchings

For the art collector, what is cheaper than an afternoon at Butterfield's and more fabulous than finding a Matinee at a garage sale? Why, the San Francisco Opera Raffle. Where else does one have the opportunity to win an Old Master for as little as \$200, knowing the contribution helps support a master in another artistic field?

Harold's Heritage Gallery Chicago has donated a dry-etch of Rembrandt's "The Boy with a Bow" or Back Page.



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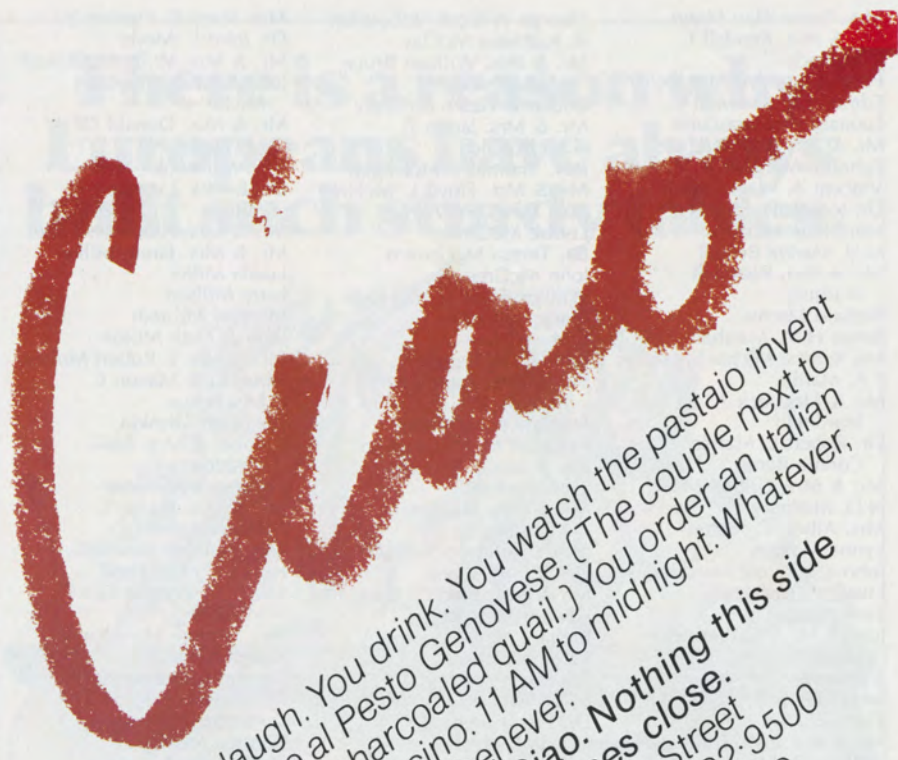
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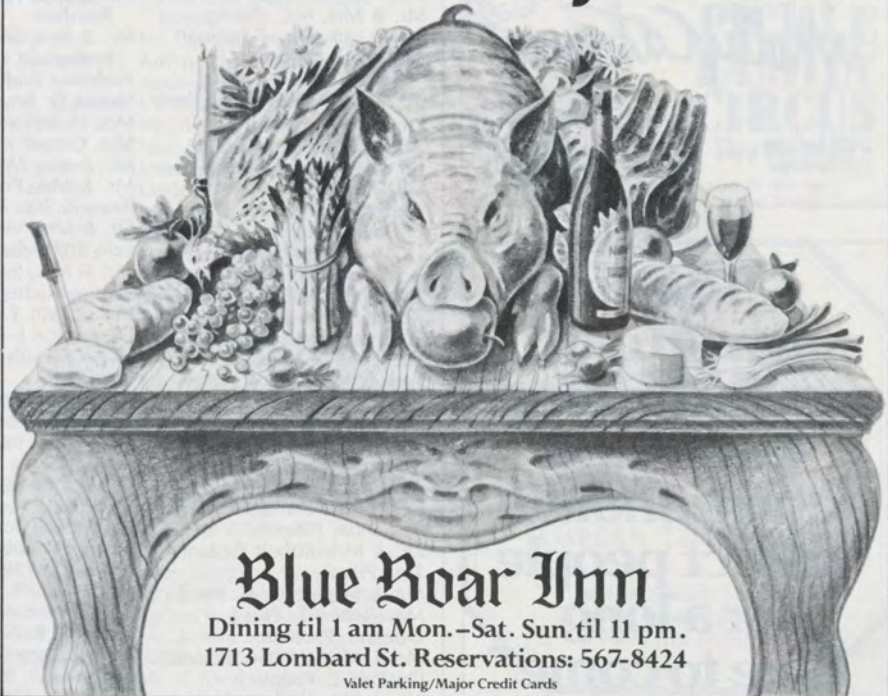
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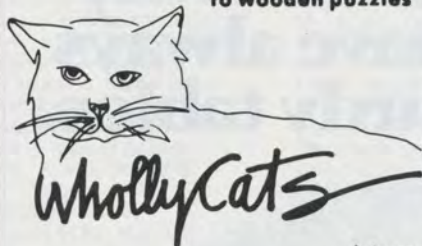


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...KINGS			...100's		
	TAR mg / cig	NICOTINE mg / cig		TAR mg / cig	NICOTINE mg / cig
Kent	12	1.0	Kent 100's	14	1.2
Winston Lights	11	0.9	Winston Lights 100's	12	0.9
Marlboro	16	1.0	Benson & Hedges 100's	16	1.1
Salem	14	1.1	Parliament Lights 100's	12	0.9
Kool Milds	11	0.9	Salem 100's	15	1.1
Newport	16	1.2	Marlboro 100's	16	1.1
TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT					
Carlton Kings	Less than 0.5	0.1	Carlton Box 100's	Less than 0.5	0.1
Carlton Menthol	Less than 0.5	0.1			

Box—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nicotine.

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U.S. Government laboratory tests confirm no cigarette lower in tar than Carlton.

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

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '81.