

Das Rheingol
(Rhine Gold)

1982

Friday, May 27, 1983 8:00 PM
Thursday, June 2, 1983 7:30 PM
Sunday, June 5, 1983 2:00 PM
Friday, June 10, 1983 8:00 PM
Saturday, June 18, 1983 8:00 PM

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SUMMER FESTIVAL 1983

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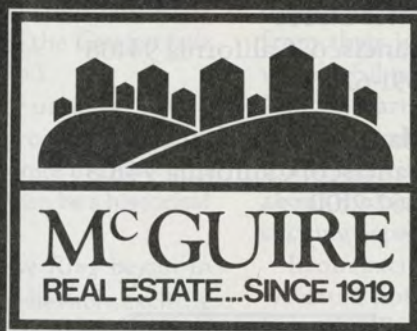


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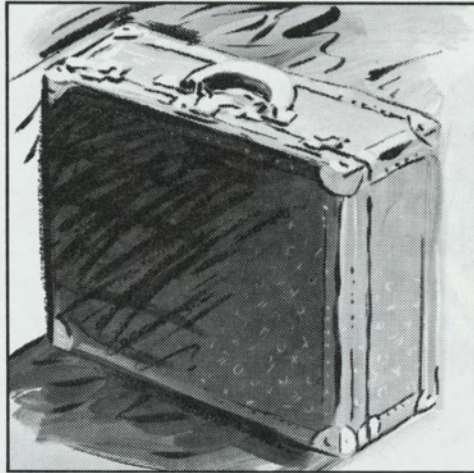
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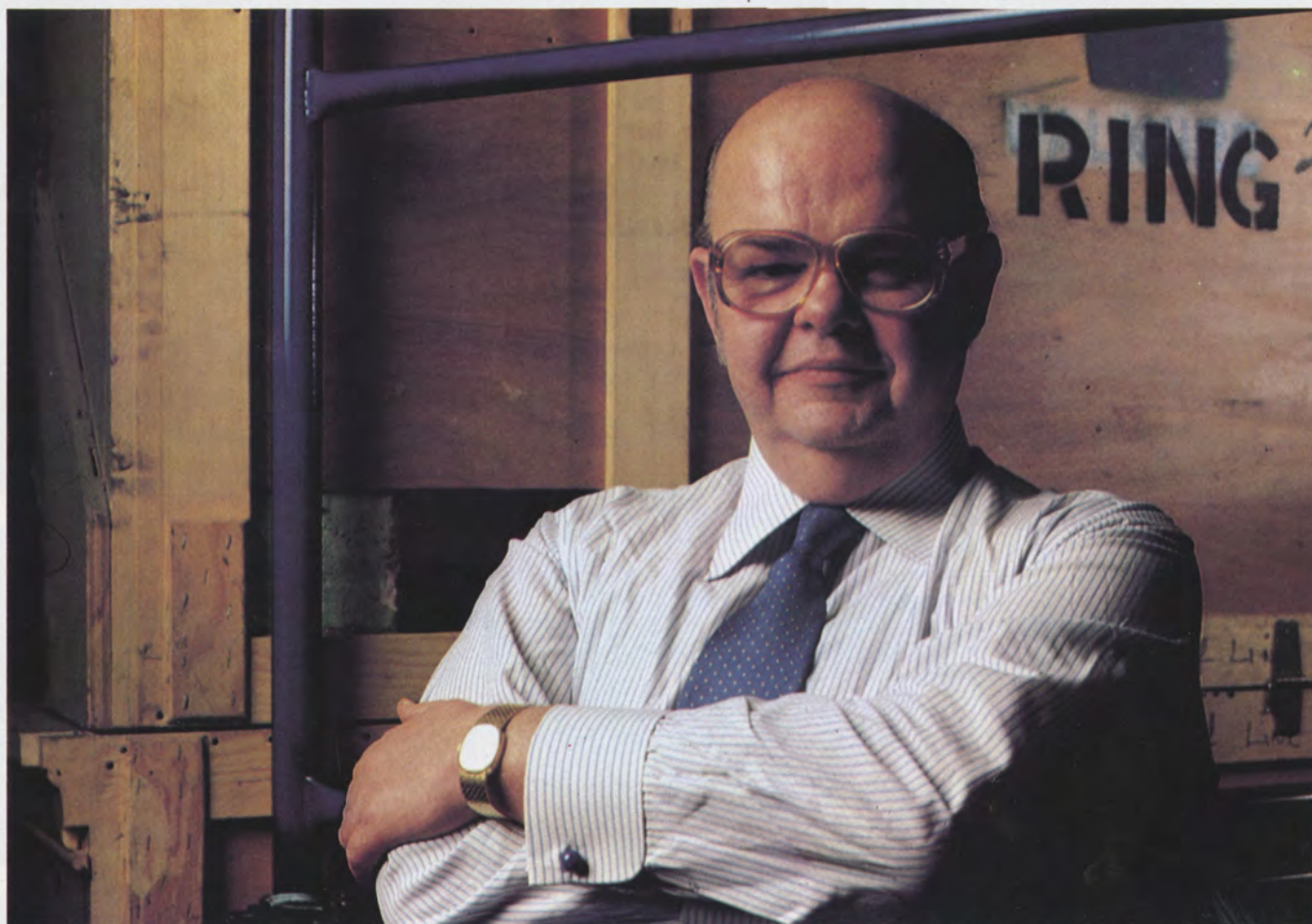
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General Director's Message



Welcome to the San Francisco Opera Summer Festival, which is this year dedicated to the memory of Nancy Hanks, the extraordinary woman who so brilliantly headed the National Endowment for the Arts for eight years. (A tribute to this very special lady appears in the *Così fan tutte* issue of the *San Francisco Opera* magazine.)

This year is a very special one for all of us at the Opera House, because we are undertaking a project that is the grandest and certainly the biggest challenge in the world of opera. The beginning of our new *Ring* can be a historical landmark for this company.

The planning for San Francisco's new *Ring* began in 1979, and watching it grow has been unbelievably exciting for every one of us in the San Francisco Opera family. I have long admired the technical staff of this Company, but the quality of workmanship and the devotion that has gone into the creation of *Das Rheingold* and *Die Walküre* are something I shall never forget. I truly believe this is the finest opera company in the world and that our produc-

tions have a quality and consistency that is matched nowhere else.

I wish every one of you had watched the glorious settings take shape or had attended the musical rehearsals from their inception, to see how every member of our wonderful team has been so inspired by the leadership of Edo de Waart, Nikolaus Lehnhoff and John Conklin. This is the beginning of the *Ring* that I wanted. If you love it, as I think you will, I will be happy. If you don't, then your ideas about the piece and mine differ. But that's also one of the exciting aspects of any artistic undertaking.

In our excitement about the new *Rheingold* and *Walküre*, we must not forget that this summer we also have the beautiful *Bohème* from the Lyric Opera of Chicago and Jean-Pierre Ponnelle's justly famous productions of *Car-men* and *Così fan tutte*. Last year's summer was festive, colorful and exciting for all of us. This year's promises to be even more so.

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San Francisco Opera

Terence A. McEwen, general director

DAS RHEINGOLD SUMMER FESTIVAL 1983

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Cover: Richard Wagner, ca. 1864. Pastel by Franz von Lenbach, 1836-1904. Richard Wagner Museum, Bayreuth.

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From The President
San Francisco Opera 1983

We are pleased to welcome you to the third San Francisco Opera Summer Festival. Our innovative summer season of international grand opera continues to flourish: Ticket sales for the 1982 Festival increased dramatically over the first Summer Festival of 1981, and ticket sales this year are significantly higher than last. Your support represents to us a welcome validation of our efforts to bring the San Francisco community — and our summer visitors — more opera of the highest quality.

This summer San Francisco audiences will see five productions, including three of the most popular works in the repertoire: Bizet's *Carmen* and Mozart's *Così fan tutte*, using our own productions; and Puccini's *La Bohème*, in a beautiful production borrowed from the Lyric Opera of Chicago.

More exciting to us, of course, is our embarkation on the most enormous project an opera company can undertake, of which the first two segments, *Das Rheingold* and *Die Walküre*, open this year's Festival. The immensity of this undertaking is staggering on every level, from casting and set design to construction, rehearsing and — inevitably — funding. In this latter capacity we are fortunate to be recipients of the generosity of three foundations: The L.J. Skaggs and Mary C. Skaggs Foundation, which has contributed funding toward the production of *Das Rheingold*; and the BankAmerica Foundation and The Carol Buck Sells Foundation, both of which have given grants toward the support of the *Ring* project.

Our plans are to continue forging our *Ring* with *Siegfried* during the 1984 Summer Festival and the complete *Ring*, including *Götterdämmerung*, constituting the 1985 Summer Festival. For these plans to reach fruition, we will need continued financial support. We turn with confidence to our long-time friends who have helped us in the past, and we hope that many of you who have never been involved as donors before will be enticed by the magnificence and grand proportions of this venture to add your assistance. The personal satisfaction to be garnered is great; the artistic benefits to our audiences and our Company's reputation, immeasurable.

We note with pleasure that more people attended San Francisco Opera in 1982 than in any previous year, and that record will likely be broken again in 1983. It is immensely rewarding to reach ever-greater numbers of opera-lovers. Your aesthetic pleasure is our ultimate goal; your assistance is our means of achieving it.

In addition to the above-mentioned sponsors, we would like to extend our 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. Our appreciation for their assistance is profound. —WALTER M. BAIRD

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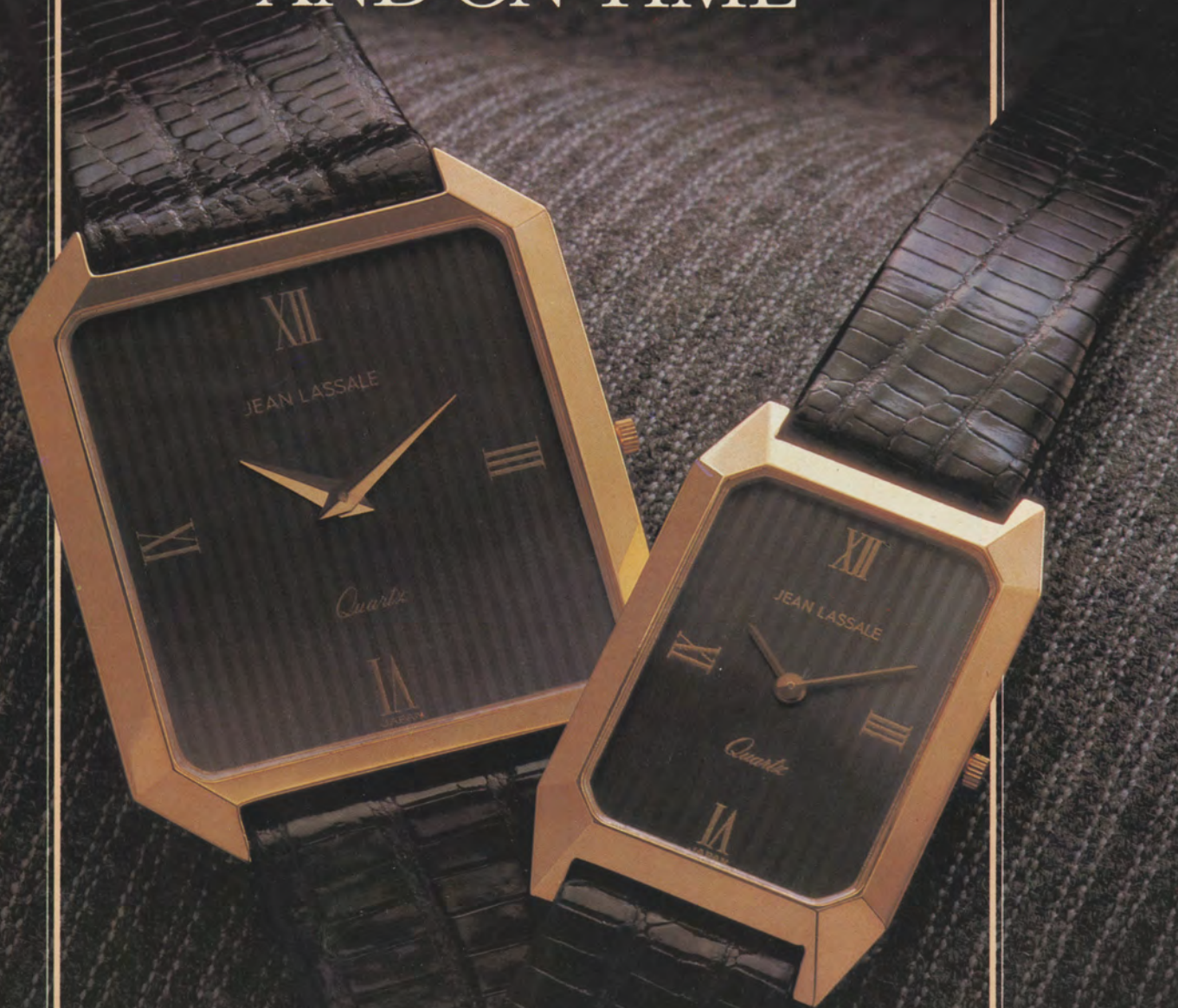
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Der Ring des Nibelungen

THE MUSIC

By WILLIAM MANN

BY THE TIME Wagner completed his sixth opera *Lohengrin* in 1847 he knew that he had done with German romantic opera: his stage works in future must be as closely knit as Beethoven's symphonies, without the stop-and-start conventions of the "number-opera," without anything resembling recitative, and without concerted vocal ensembles which prevented



Karl Friedrich Schinkel (1781-1841), *Residence of a Prince, Entrance*, 1835. Pen drawing in black and blue-grey with a blue tint. State Museum, Berlin, East Germany. Schinkel's architectural drawings inspired some of the designs for San Francisco Opera's new Ring of the Nibelung. (Please see interview with Nikolaus Lehnhoff and John Conklin, beginning on page 56.)

the audience from hearing and appreciating the words. The works that Wagner proposed to write could no longer be called operas: the name "musicdrama" was wished upon them, but Wagner found that unsatisfactory too—he wanted a term meaning "deeds of music made visible." The word for that is still "opera."


Wagner's change of artistic direction was caused by his planning of an opera about the death of Siegfried, the hero of Norse and Teutonic sagas. He isolated the subject in 1848, and soon found that the epic nature of the tale demanded a dramatic and musical treatment such as German romantic opera, even his own *Lohengrin*, could not supply. The

language had to be flexible in order to comprehend a scenario that insisted on expanding until the one opera *Siegfried's Death*, became the last of four: *The Rhine Gold*, *The Valkyrie Maiden*, *Siegfried*, and *Twilight of the Gods*. The right language for this symphonic super-opera would, Wagner realized, require a web of recurrent melodic elements, spreading the length and breadth of his dramatic frame, constantly evolving and being transformed by allusive recollection. The "melodic elements" are musical themes, usually short and greatly striking, capable of suggesting several facets of any particular topic. German musicologists quickly named them *Leitmotiven*, or "signpost themes"—nowadays we lazily tend to anglicize the term as "leitmotif". Some more specific themes, such as "the unlucky Volsung family" or "Annunciation of Death," are longer and more lyrical, most spacious of all the "loving self-sacrifice" theme sung by Sieglinde in the third act of *Walküre*, and then not again heard until the close of Brünnhilde's Immolation solo at the end of *Götterdämmerung*.

I shall draw attention to the more important of these "signpost themes" in commenting on the music of each opera in the *Ring*. They are not just business convention identification labels, indeed sometimes it is hard to find a label that fits every appearance of the theme; but they are the subject matter of the world's hugest, most splendid, involving, and inexhaustible piece of music-theater (Wagner might have accepted our modern name for it).

The symphonic argument has largely to be conducted by Wagner's orchestra, and the symphonic interludes and preludes provide moments for substantial musical summary; they are often heard as concert excerpts, such as "Siegfried's Rhine Journey," "Ride of the Valkyries," or "Forest Murmurs"—the last two include singing voices as well, when we hear them in the theater. Most of us go to our first *Ring* because we already know and enjoy some of these glorious set-pieces for orchestra. We will discover, I hope, that the *Ring* is a great singers' opera, with principal roles that encourage true *bel canto*, words and musical line perfectly matched by the author of both. The *Ring* is also a great morality play, an allegory of world society yesterday, today and, I fear, forever. It is not for people in a hurry, and it will survive all the investigation we care to give it for so long as we bring our ears and brains to bear upon its contents. —WILLIAM MANN

William Mann is the author of books on the operas of Mozart and Richard Strauss. He recently retired from the staff of The Times, London, after 34 years, 22 of them as chief music critic. He is an associate editor of Opera magazine.



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Das Rheingold, THE MUSIC

By WILLIAM MANN

THE EFFECT OF Wagner's *Ring* is cumulative, over its four evenings, and so we may expect the music of *Das Rheingold*, which Wagner called the preliminary evening to his trilogy (thus demonstrating that 4=3), to fulfill an expository role, setting us carefully and firmly on our long journey to the end of *Götterdämmerung*, not upsetting our balance or sense of direction with head-spinning climaxes too soon or too often. But this exposition also acts as an invigorating aperitif, and includes its share of grand moments.

Anybody tempted to complain of long, unexciting passages between those great moments may be reminded that Wagner composed *Rheingold* first, and audibly enriched his creative vocabulary during the 20 or so years that he spent completing the *Ring*; perhaps those people may be persuaded to read the text several times in English (a modern translation for quickest appreciation), and even relate the German words to their English equivalents where possible, and then come back and see a later performance—there aren't any dull bits in *Rheingold*, once you know what's going on.

An exposition starts with first things, and so does this one, back to primeval nature, Mother Earth, and the depths of the river Rhine where three mermaids, the daughters of an unseen river-god, keep watch over a precious, probably sacred lump of gold. Pure basic Nature, to a musician, means the harmonic series of natural overtones, or upper partials, such as a horn or trumpet without valves can produce. The introduction to *Rheingold* softly discloses this harmonic series, in the key of E flat, a note at a time, then the whole repeated like a canon or round by eight horns, and followed by amplified variations, the first of which also gives the theme of Mother Earth (Erda, who will appear later in *Rheingold*).

The Rhinemaidens sing a folksy variant (like black notes only on a keyboard instrument) and, when the Gold begins to gleam in the reflected sunlight, its theme is a very simple version of the first Nature theme. Many other themes in the *Ring*, and espe-

cially *Rhine Gold*, clearly derive from that harmonic series basic theme, such as Valhalla at the start of the second scene, when it at once also shows its kinship to the theme of the Ring, rather more sinuous and non-nature-based. Wotan's Power theme, sometimes called "Treaty," scales on the brass, and actually signifying the contractual limits of his authority, is also basic, like the theme of the giants, and of their contract with Wotan (one instrument stating the simple terms, another echoing them), and the theme of Freia's rejuvenating golden apples. These are all themes of straightforward simplicity. Alberich, who comes to play with the fishy Rhine daughters, brings some comic relief for a while, but he is not a straightforward person. At his entrance, hardly visible in the gloom, we can hear him arrive in the music which at once changes character and color, discreetly yet distinctively. When he grows disheartened by vain chasing, his theme of unhappiness introduces a strong new mood with sighs and groans: it will be used throughout for superficial distress. When Woglinde recalls that the Gold can only be stolen by someone who gives up love forever, it is to a melody which often returns, to signify either Love or doing without it—we have to hear which is meant, from the context, and there is never any doubt: a derivative, prominent in the second scene, refers specifically to Man's high regard for Womankind (therefore, refusal to give up Love).

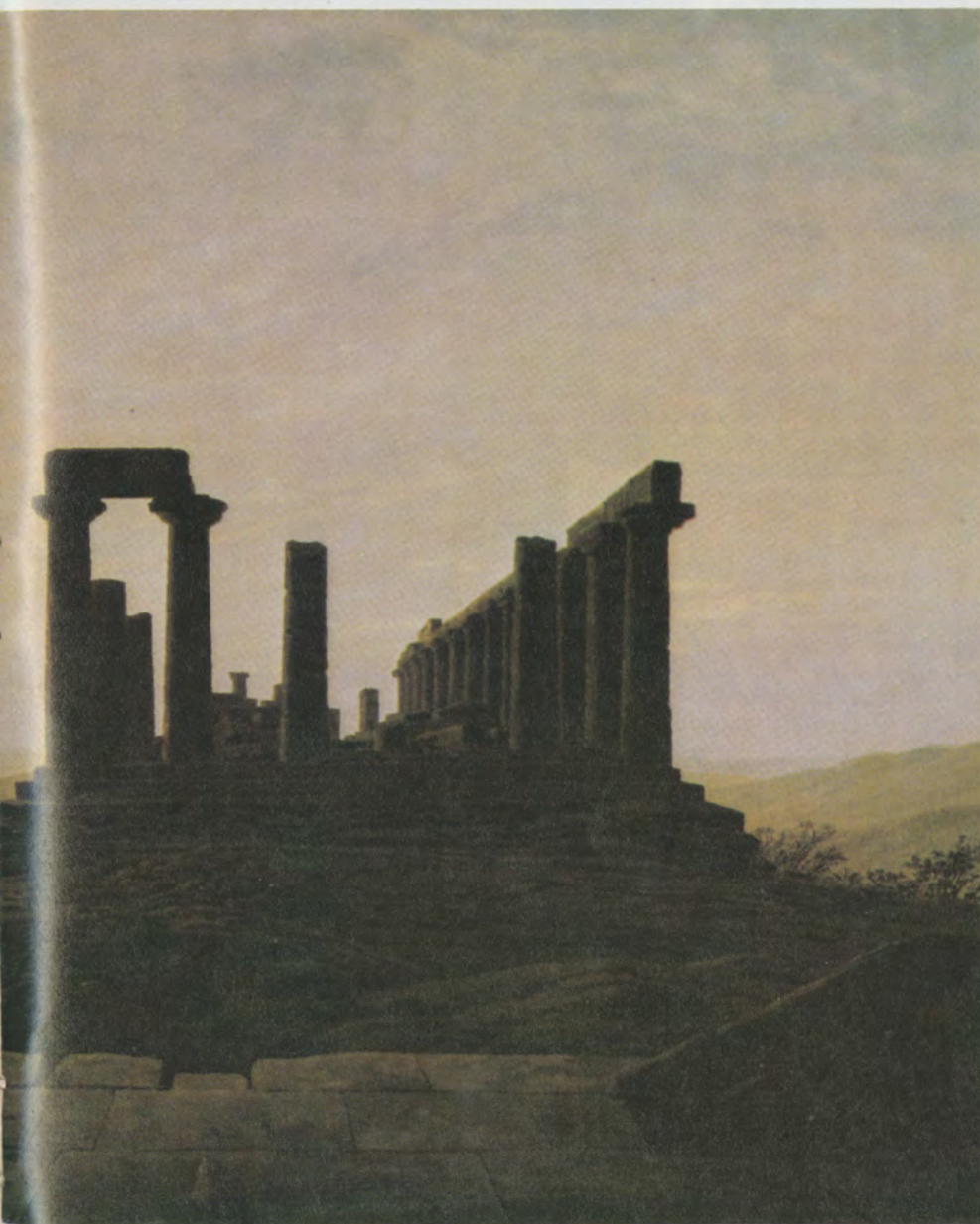
The orchestral interlude after the first scene is the first symphonic meditation on given musical ideas and, with the transformation of Ring into Valhalla, an impressive one: for they are power symbols of the principal antagonists, Alberich and Wotan. Neither has his own theme though Wotan may be suggested by Valhalla, as in his opening solo "Vollendet das ewige Werk," or by his Power theme. Similarly Loge, who is employed by Wotan to facilitate dubious enterprises, is represented by themes really concerned with slippery guile and deceit, his characteristic, and with flickering fire, which is his element. With Wotan's castle-



in-the-air, Valhalla, the four elements are all accounted for, and one part of the exposition completed, by the time Erda, Mother Earth, makes her appearance in the last of *Rheingold's* four scenes.

The second scene introduces more characters, each with some appropriate new music: Wagner releases the new themes

Critics' choice



Caspar David Friedrich, (1774-1840) *The Temple of Juno at Agrigento, c. 1830*. Oil on canvas. Dortmund, Museum for Art and Cultural History.

Paintings of Friedrich, the German Romantic master, provided the main visual influence upon the San Francisco Opera's physical production of The Ring of the Nibelung. (Please see interview with Nikolaus Lehnhoff and John Conklin, beginning on page 56.)

running smooth. Freia is guardian of the golden apples, another lyrical tune, which keep the gods eternally young. Loge, in a long and sparkling monologue, tells them about Alberich's possession of the Gold, from which he has forged an all-powerful Ring. Gods and Giants alike are eager to possess the treasure. The Giants offer their ultimatum: either the Gold or Freia, meanwhile they take her as hostage back home with them, and the remaining gods grow suddenly old and weak, a passage of eerie tranquillity. Wotan decides to annex the Gold, and with Loge descends from this high mountain top into the bowels of the earth, where Alberich and his Nibelung slaves ceaselessly forge the Gold into large lumps. Their downward journey is described in the next musical interlude, a grandly dramatic exploration of already known themes. As they approach Nibelheim we hear the thunder of hammer-on-anvil (Wagner prescribes 18 anvils) in a bouncing rhythmical figure always associated with tireless and humdrum physical work, and a melody of unhappiness that is usually labeled "Slavery," long, anguished, and deeply stirring in a good performance.

Nibelheim, with its cavern, is revealed. Alberich gets the Tarnhelm from Mime, and tries it on. This magic cap has its own theme, the first new one to figure in the scene: it is a thin, faint, sequence of minor-key chords, in the alto or tenor register, featuring soft horns. After a noisy drubbing from Alberich, Mime is left to lick his sores, and is soon able to recount his wrong to Loge and Wotan in a sizable, musically allusive solo. One theme is new: at "Wer halfe mir?" (Who will help me?), bassoons in thirds spell out a question mark, which will always tell us that the cunning, ignorant dwarf is furiously cudgeling his

quite sparingly, and lets each one make its impression before the next one arrives. Wotan's wife Fricka has only one theme associated with her; it refers always to married happiness and she first sings it when admitting that she looks forward to life in Valhalla, "desirable residence, domestic bliss," as she puts it, like any house-

agent. The Giants now arrive to demand their fee: their theme is primitive and galumphing. Their recompense, already promised by Wotan, is possession of the goddess of eternal youth, Freia, whose theme is quite long and lyrical, associated later with either running away or more generally "the course of true love" never

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brains—especially at the start of *Siegfried*. The gods now meet Alberich at his most domineering and truculently proud, most obviously at the size of his hoard of gold—a slow, despondent melody in the bass, the gold heavy to lift, a responsibility, no cause for gladness. Alberich's solo, threatening the comfortable gods upstairs with insurrection and defeat, gives us our first insight into his personality, and his capacity for lyrical singing: the once prevalent "Bay-reuth bark," often affected by Alberichs, had nothing to do with Wagner, and was perhaps encouraged by his widow Cosima in the interests of clear verbal declamation, an unmusical and quite un-Wagnerian distortion. Wagner wanted all his music to be sung properly and naturalistically expressed and acted. Alberich's transformation into a monster, though comical in effect, even deliberately so (Wotan and Loge are both amused) is made to a "monster" writhing theme in the bass that should sound really frightening—the music is what Alberich desires it to be. When he reduces himself to a toad, Wagner's vivid accompaniment may remind us of Mime at the beginning of this scene, dragged by the ear into our sight, on the end of his brother's arm.

Alberich is caught, bound with a rope, and pulled by Loge aloft, back to the mountain top outside Valhalla. Again the orchestral interlude, this time beginning with the ring of Nibelung anvils, and even more thrilling. Wagner's music reminds us that he is there to supply the fee for Valhalla, fixed by the Giants as gold in place of golden apples. Alberich hopes that, with the Ring on his finger, he may survive this indignity without more than temporary loss of face and funds. The Nibelung dwarfs bring up his golden ransom, and this is another marvelous orchestral passage, crowned by the high-pitched screams of the dwarfs when Alberich flashes the Ring at them. Then Wotan seizes the Ring from him. It is Alberich's own Ring, *Der Ring des Nibelungen*, the title of the work, and the object for which he gave up the supreme consolation of Love (a musical allusion here, so that we get the message). Wotan has overreached the authority by which he was allowed to rule. Henceforth he is not fit for world-sovereignty any more. Wagner has to mark this crisis, the moment where the tragedy properly begins (fortunately for us not the last of such great moments): he does so in the solo of Alberich's solemn Curse upon those who wear his Ring, until it returns to his own finger. The Verdi devotee will instantly remember Monterone's similarly awesome curse in *Rigoletto*: Alberich's solo

is less melodious, and much longer because more comprehensive, therefore musically richer, since Wagner knew how much of anything was required at each particular moment. The music of this terrible monologue, worthy of Verdi's Iago, if I may be truthful, dwells on the new signpost-theme identified with Alberich's Curse, and also dwells on a vaguely flesh-creeping harmonic idea which has to do with disreputable machination. This last made an unexplained appearance in the first scene, before Alberich contemplated strategy, and it becomes mightily important as the *Ring* proceeds; conspiracy runs rife in these operas, being a legacy of the *Ring's* existence which always arouses envy. In *Die Walküre* the Ring is never seen, and so the music is forthright. Wagner's planning of the *Ring* is as logical as if he were a Frenchman: perhaps that is why he made such an impact in France, with Franck and his solemn *Schola Cantorum*, with Chabrier and his more entertaining hero-worship, eventually with Debussy whose *Pelléas et Mélisande* was the logical successor of Wagner's last opera *Parsifal*.

After Alberich's departure, you can hear how immersed Wotan is in possession of this famous Ring: he has not taken notice of the Curse. He soon will. The gods and giants return to the scene, Freia's stature is measured against the Nibelung gold; the giants demand more, even the Ring, which Wotan refuses. So Erda rises from subterranean slumber, to deliver a grand solo of prophecy. She foretells the End, and musically it is evoked as an inversion of her theme as originator: it is the theme called "Twilight of the Gods" (*Götterdämmerung*). As usual, Wagner lets us hear it alone, before filtering it into the development cauldron. Erda sinks downward, the Giants get their Gold, including the Ring, and one kills the other during their squabble about partition: the Curse has begun to work.

Wotan tells Donner to exercise his thunderbolt, thus provoking a lusty solo, followed by one for Froh, who gently indicates the rainbow bridge across to Valhalla. Wotan is moved to another, glorious monologue, "Abendlich strahlt," which ends by unexpectedly introducing a new theme for trumpet, which is called "Wotan's Purpose," though it usually relates to the sword Nothung. The opera ends with Loge's rejection of the Gods, the Rhinemaidens lamenting the theft of their own property, and the Gods' splendid procession towards that not quite impregnable palace, which has cost Wotan so dearly. □



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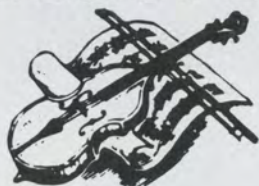
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1801 *Jefferson elected third President of the US*
1804 *Napoleon crowned Emperor in Paris*
1808 *Goethe: Faust Part I. Beethoven: 5th Symphony*
1809 *Death of Haydn. Birth of Mendelssohn*
1810 *Goya: The Disasters of War. Schlegel & Tieck: final volume in their German translation of Shakespeare. De la Motte-Foqué: Der Held des Nordens, popularizes the Siegfried legend in Germany*
1811 *Birth of Liszt and Gilbert Scott*
1812 *Hegel: Logik. Napoleon's retreat from Moscow*
1813 *Jane Austen: Pride & Prejudice. Birth of Verdi, Büchner, and Kierkegaard*
- The youngest of nine children, Richard Wagner born on May 22 in Leipzig, to Johanna, wife of the police actuary Friedrich Wagner, who died on November 23 that year
- 1814 *Walter Scott: Waverley. Beethoven: Fidelio (final version). Stephenson's 'Rocket'*
[age 1] *Johanna Wagner marries Ludwig Geyer, Jewish poet, painter, & innovative actor, assumed by some to have been Wagner's real father. The family moves to Dresden*
1815 *Battle of Waterloo. Nash: Brighton Pavilion*
1816 *Rossini: Barber of Seville*
1817 *Drury Lane Theatre in London the first to have gas lighting. Jefferson starts building University of Virginia in Charlottesville*

- 1818 *Keats: Endymion. Mary Shelley: Frankenstein. Birth of Karl Marx. First iron steamship launched*
1819 *Byron: Don Juan. Géricault: Raft of the Medusa. Schopenhauer: The World as Will and Idea*
1820 *Constable: The Haywain. Venus de Milo discovered. Faraday's first electric motor*
[age 8] *On the death of Geyer (30 Sept) Wagner's elder sister Rosalie, an actress, supports the family*
1822 *Turks massacre the Greeks at Chios. Death of ETA Hoffmann*
[9] *Wagner enters Dresden Kreuzschule where he develops an interest in classical Greek drama and literature*
1823 *The 'Monroe Doctrine' in the US*
1824 *Beethoven: 9th Symphony. Caspar David Friedrich: Arctic Shipwreck. First public zoo, in London*
1825 *First passenger railway*
[12] *Wagner teaches himself composition from J.B. Logier's recently published Thoroughbass*
1826 *Fennimore Cooper: Last of the Mohicans. Niépce starts experiments leading to photography*
[13] *Carl Maria von Weber dies. Wagner as a child knew him in Dresden: "He was my true begetter, arousing in me a passion for music." Elsewhere in Germany the 17-year old actress Minna Planer, later to be Wagner's first wife, gave birth to an illegitimate daughter by a cavalry captain*
1827 *Joseph Smith founds Mormon Church. Death of Beethoven and William Blake. Deinhardstein: Hans Sachs*
1828 *Death of Schubert. 'Minstrelsy' songs become popular in the US. Raupach: Der Nibelungenhort*
[15] *Wagner family moves back to Leipzig. RW enters Nicolai-gymnasium where he neglects school work in favor of theater (Shakespeare, Schiller, Goethe) and music (Mozart, Beethoven, Weber). Writes prose tragedy Leubald*
1829 *Rossini: William Tell. First trade unions, in England*
[16] *Now obsessed with music, takes some harmony lessons, but mainly studies by himself. Uses Mozart's Don Giovanni as textbook for orchestration. Composes a string quartet and two piano sonatas (lost). Hears Wilhelmine Schröder-Devrient as Leonore in Beethoven's Fidelio, an experience that revealed to him the possibilities of musical theater. Schröder-Devrient was later to create the roles of Adriano (Rienzi), Senta (Flying Dutchman) and Venus (Tannhäuser)*



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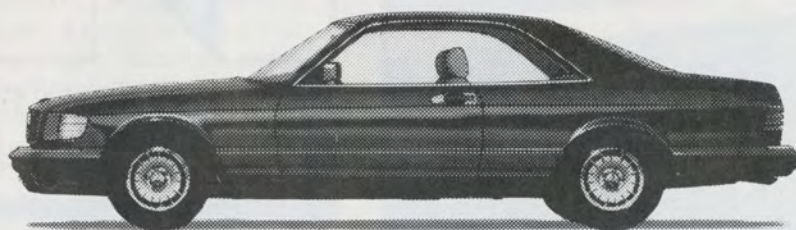
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1830 *Stendhal*: Le Rouge et le Noir. First computing machine

[17] Enters the Thomasschule in Leipzig, attached to the Thomaskirche where a century earlier J.S. Bach had been cantor. Arranges Beethoven's 5th Symphony for piano solo, which he offers to the publishers Schott, who reject it. Composes three orchestral overtures, in C major, in B flat (performed on Christmas Eve in Leipzig's Theater), and to Schiller's play *The Bride of Messina*

1831 *Bellini*: Norma and La Sonnambula

[18] Enters Leipzig University where he studies music with Theodor Weinlig, the Thomaskantor. Piano Sonata in B flat published by Breitkopf at Weinlig's instigation

1832 *Death of Goethe and Jeremy Bentham*. *Berlioz*: Symphonie Fantastique

[19] Writes his first theater music, incidental music to Raupach's tragedy *King Enzo*. Piano Sonata in A. Weinlig declares his studies complete. Travels to Prague, writing his first opera *Die Hochzeit*, which he later destroyed. Also his Symphony in C, performed at the Prague Conservatory. Two months before his death Wagner conducted this symphony again in Venice

1833 *Birth of Brahms*. First US trade unions. *Pushkin*: Eugene Onegin. *Mendelssohn*: Italian Symphony

[20] Symphony in C performed at the Leipzig Gewandhaus. In January joins Würzburg Theater as Chorus Master, at behest of his elder brother Albert, a singer in the company. Starts composing his second opera *Die Feen*, based on Gozzi's *La donna serpente*. In a letter rejects use of any librettist but himself for his operas. *Die Feen* was not produced until after his death, in 1888

1834 *Slavery abolished in British Empire*. Braille invents reading system for the blind. *Hokusai*: 36 Views of Mount Fuji

[21] Finishes *Die Feen* in January, and leaves Würzburg to join Heinrich Bathmann's experimental theater company as music director, based in Magdeburg. Sketches scenario for his third opera, *Das Liebesverbot*, based on Shakespeare's *Measure for Measure*. Publishes essay *Die deutsche Oper*, first of more than 100 essays on cultural and political matters. In Magdeburg meets actress Minna Planer, a member of the company

1835 *Donizetti*: Lucia di Lammermoor. *Colt's patented revolver*. *Hans Christian Andersen's first Fairy Stories*. *H. Bulwer-Lytton*: Rienzi, the Last of the Tribunes. *J. Grimm*: Deutsche Mythologie. *Schinkel designs the fairy-tale castle Schloss Babelsberg*. *Halévy*: La Juive

[22] On an audition tour to find singers for Magdeburg visits Bayreuth and Nuremberg for first time. Is in contact with the antipiratical revolutionary group Young Europe. Composes Overture: *Columbus*. Becomes engaged to Minna Planer

1836 *Glinka*: A Life for the Tsar

[23] *Das Liebesverbot*, with location changed from Vienna to Palermo in honor of Bellini; premiere at Magdeburg March 29. Moves to Königsberg to join Minna, now at the Königsberg Theatre, and marries her Nov. 24. During time in Würzburg and Magdeburg has conducted operas by Hérold, Paër, Cherubini,

CONTINUED ON PAGE 52

San Francisco Opera | 32



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at a loss for words, Captain..."

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Audemars Piguet

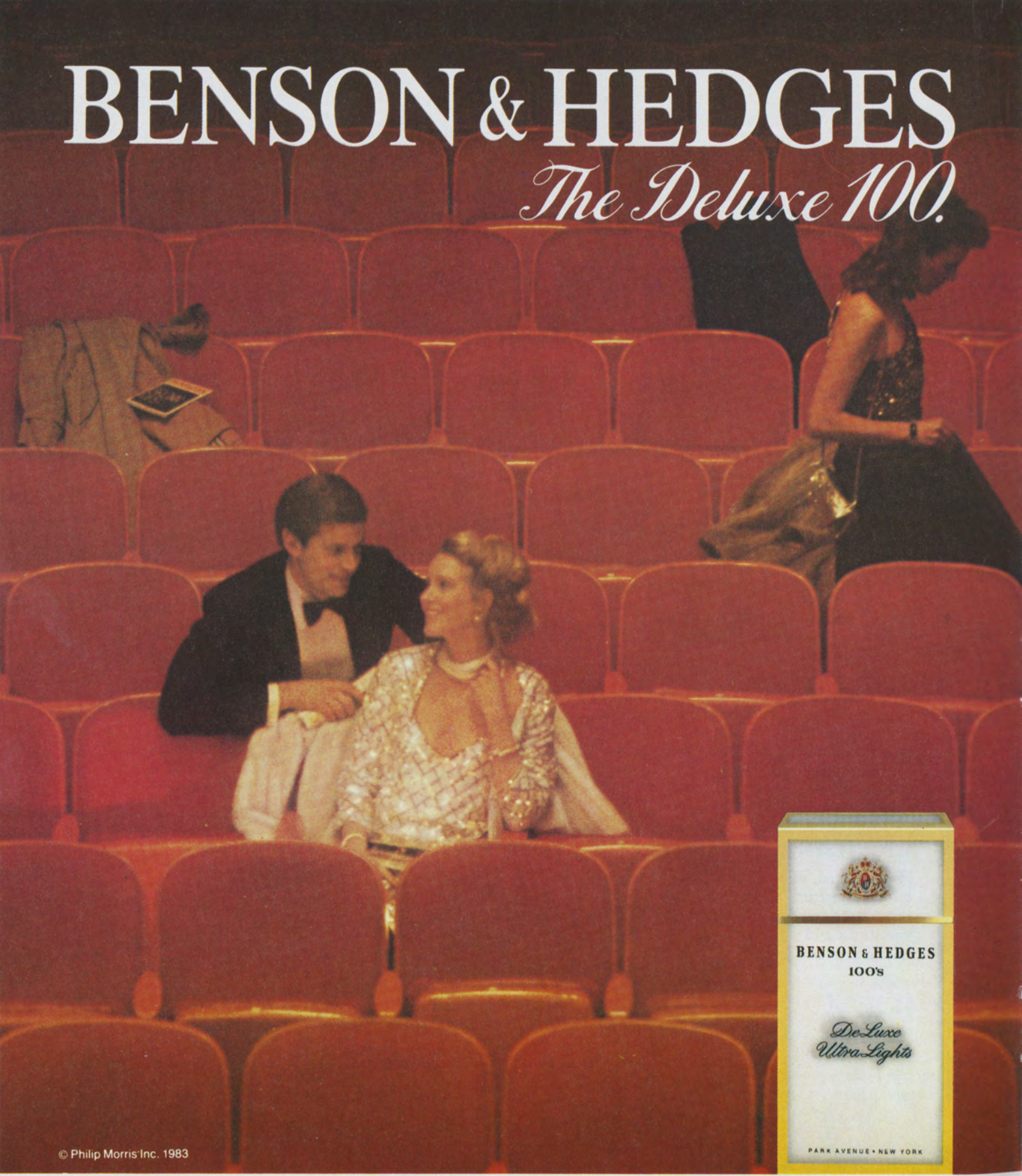
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This new production of *Das Rheingold* was made possible in part through the generosity of the L. J. Skaggs and Mary C. Skaggs Foundation.

The production of San Francisco Opera's new *Ring* has been partially underwritten by generous three-year grants from the Sells Foundation and BankAmerica Foundation.

New Production

Music drama in one act by RICHARD WAGNER

Text by the composer

DAS RHEINGOLD

(in German)

Conductor

Edo de Waart*

Production

Nikolaus Lehnhoff

Set and Costume Designer

John Conklin

Lighting and Projection

Designer, and Special Effects

Thomas J. Munn

Projection Design

and Photography

Ron Scherl

Sound Designer

Roger Gans

Musical Preparation

James Johnson

John Fiore*

Kathryn Cathcart

Susan Webb

Philip Eisenberg

Prompters

Philip Eisenberg

Susan Webb

Assistant to Maestro de Waart

Bruce Cohen

Assistant Stage Directors

Dagmar Thole**

Robin Thompson

Choreographic Assistant, Rhine Scene

Marika Sakellariou

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Munich, September 22, 1869

First San Francisco Opera performance:

November 1, 1935

FRIDAY, MAY 27 AT 8:00

THURSDAY, JUNE 2 AT 7:30

SUNDAY, JUNE 5 AT 2:00

FRIDAY, JUNE 10 AT 8:00

SATURDAY, JUNE 18 AT 8:00

CAST

(in order of appearance)

Woglinde • Nancy Gustafson*

Wellgunde • Jean Herzberg*

Flosshilde • Laura Brooks Rice

Alberich • Walter Berry

Fricka • Hanna Schwarz

Wotan • Michael Devlin

Freia • Mary Jane Johnson*

Fasolt • Hans Tschammer*

Fafner • Erich Knodt* (May 27; June 2, 5, 10)

James Patterson (June 18)

Froh • Walter MacNeil*

Donner • John Del Carlo

Loge • William Lewis

Mime • David Gordon

Erda • Reinhild Runkel**

Nibelungs, giants

**American opera debut

*San Francisco Opera debut

TIME: Legendary

Scene 1: The river Rhine

Scene 2: Terrace of the gods

Scene 3: Nibelheim

Scene 4: Terrace of the gods

THERE WILL BE NO INTERMISSION DURING THE PERFORMANCE

Latecomers will not be seated during the performance after the lights have dimmed.

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

The performance will last approximately two hours and twenty five minutes.

DAS RHEINGOLD

Synopsis

SCENE 1 — The Nibelung Alberich steals the gold of the primeval Rhine from its guardians, the Rhinemaidens. They have rashly revealed to him that the gold, when forged into a ring, will bring its wearer power over the whole world—though such a ring can only be forged by one who has renounced forever the possibility of loving or being loved. Frustrated beyond hope by the heartless teasing of the Rhinemaidens, Alberich makes that vital renunciation.

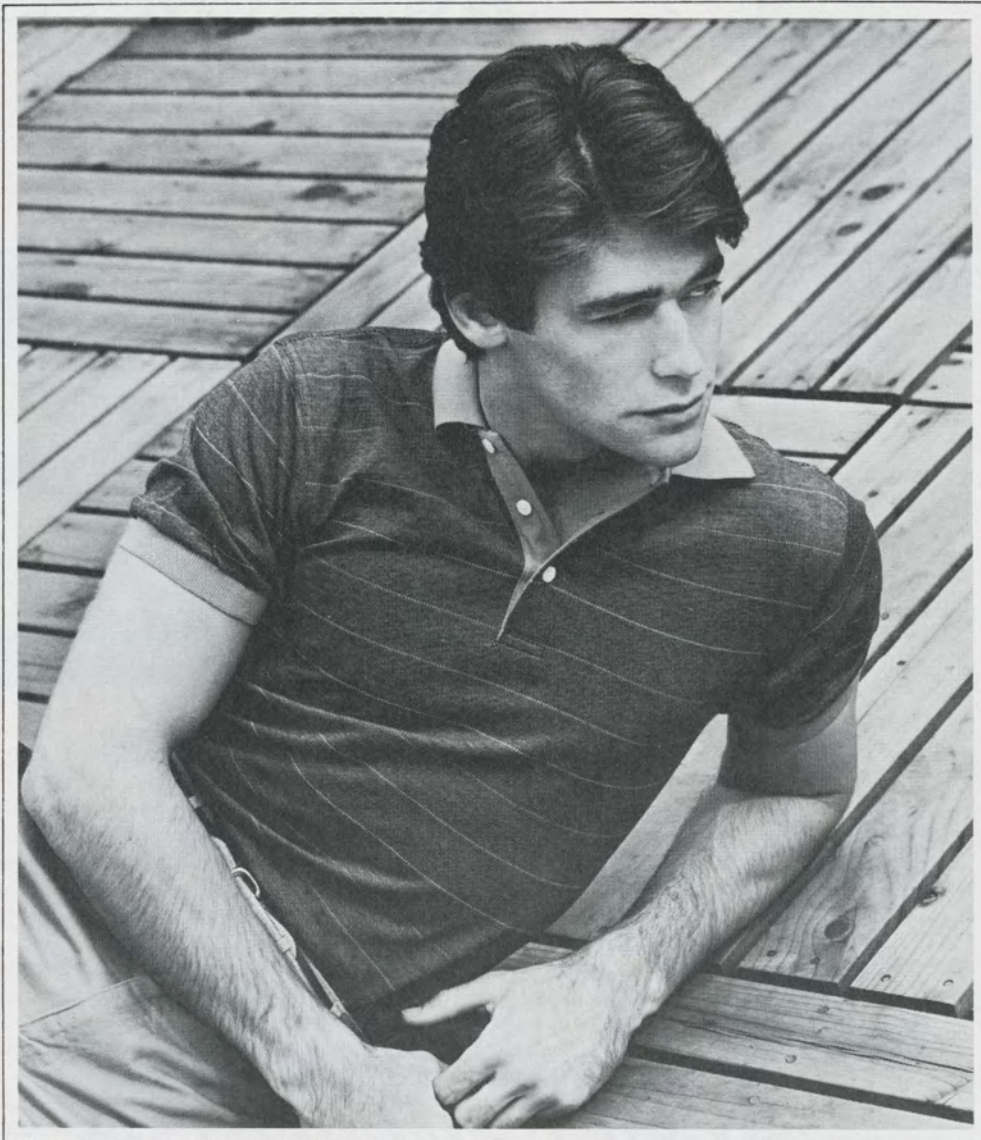
SCENE 2 — Meanwhile, in the realm of the gods far above, a great new palace has been built for Wotan and his fellow deities by the giants Fafner and Fasolt, who have agreed to do the work in return for receiving Freia, goddess of love, beauty and youth. The terms of the giants' contract with Wotan are irrevocably engraved in sacred runes on Wotan's spear. Wotan's authority as chief of the gods rests upon the enforcement of laws and contracts, so he cannot himself break the pledge. Instead, he has relied upon Loge, the cunning spirit of fire, who has promised to find a way around the contract's fulfillment. But when the giants come to claim their payment, there is no sign of Loge, and Wotan, failing to dissuade Fafner and Fasolt, can barely restrain the other gods, especially Donner with his thunderbolt-hammer, from using force. Finally Loge does appear but at first offers no solution. In all his travels, he says, he has found no alternative to Freia. He has, however, heard an unusual story, of the Nibelung Alberich, who by renouncing love and beauty has been able to acquire the wealth of the Rhine-gold and, with the ring he has forged from it, untold power. The giants, fascinated, suggest that they might accept the Nibelung's hoard in place of Freia. Taking Freia with them as hostage, they promise to return for a final answer that evening. Without Freia the gods begin to grow old and decay. Faced with the fearful

reality of his agreement's consequences, Wotan is persuaded to accompany Loge to Nibelheim, Alberich's empire, to secure the only means of bringing Freia back to the gods.

SCENE 3 — In his underground empire, Alberich has not only forged from the Rhine-gold the ring that has brought him absolute power over the Nibelungs; he has also forced the skilled jeweler Mime to make from it a magic helmet, the Tarnhelm, whose powers of invisibility and transformation he spitefully demonstrates to the cringing Mime. When Wotan and Loge arrive they have little difficulty learning the Tarnhelm's secret from Mime while Alberich is away forcing the Nibelungs, whom he has completely enslaved, to build up his treasure-hoard. Playing on the returning dwarf's vanity, Loge tempts Alberich to reveal the Tarnhelm's power, which he at once does by transforming himself into a frightful dragon. With mock admiration Loge professes himself duly astonished, though he doubts if Alberich's magic could work in the reverse direction, a transformation into something really small. Proudly the dwarf immediately turns himself into a toad. Wotan captures the toad, and as Alberich returns squirming to his own form, Wotan snatches the Tarnhelm from his head. Binding the Nibelung, Wotan and Loge drag him back to the terrace of the gods.

SCENE 4 — Emerging from the dark of Nibelheim into the mountain light, Wotan forces Alberich to have his slaves bring his treasure to the surface. Loge throws the Tarnhelm on the pile, and Wotan, dashing Alberich's hopes, pulls the ring from the Nibelung's finger. Entranced at the prospect of its power, he puts it on. With terrible anger Alberich lays his curse upon the ring and all who shall wear it. By now it is evening, and the giants return to negotiate Freia's ransom. Still torn between love and

power, they demand as much gold as will completely conceal Freia's standing figure. All the treasure will barely do it; the Tarnhelm, too, must go; yet still Freia's eyes are visible through a chink in the pile. The ring itself must join the heap. But Wotan wants it for himself. Only the magical appearance from the depths of the earth of Erda the Earth Mother, warning him of the strength of Alberich's curse, finally persuades the king of the gods to add the ring to the ransom-pile, and complete his contract. As Freia is released to the rejuvenated gods, the Nibelung's curse begins its fatal course: Fafner, determined that the ring shall be his alone, kills his brother giant. Gathering up his treasure, he stumbles off with it into the forest, leaving Wotan filled with foreboding. The gods are now free to enter their great new palace, shrouded behind mists throughout the day's uncertainty. Its glory is revealed by Donner, who summons the thunderclouds to clear the sky. And the gods' access is made possible by Froh, god of light, who throws a rainbow-bridge from the mountain terrace across the Rhein in the gorge below, to the steps of Valhalla—for so Wotan now names it. In pondering the doom-ridden consequences of his contact with the Nibelung's ring, he thinks first of force, symbolized by the powerful first appearance in the orchestra of the sword-motif. And then the idea occurs to him of creating a race of warrior-maidens, Valkyries, who will choose the greatest heroes from the battlegrounds of man, bringing them after death on the field to defend Valhalla, "Hall of the Chosen." As Wotan leads the gods to the rainbow-bridge, his anxiety is rekindled by the complaints of the Rhinemaidens far below demanding the return of their gold. Putting their cries aside, and unaware of the cynical doomsaying of Loge, Wotan leads Fricka and the other gods towards Valhalla—and their doom.



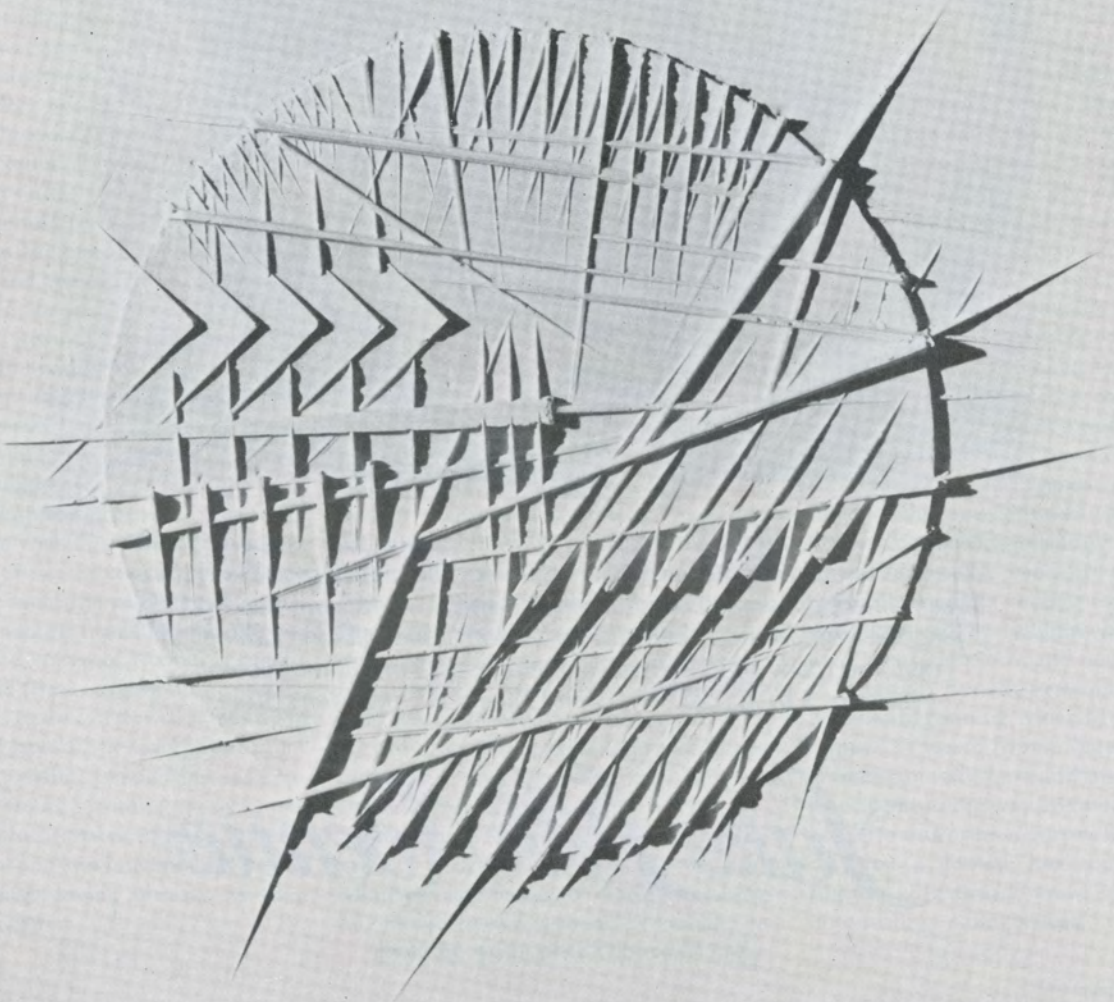
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Artist Profiles

Hanna Schwarz



Mary Jane Johnson



Reinhild Runkel



German mezzo-soprano **HANNA SCHWARZ** returns to San Francisco Opera to sing Fricka in *Das Rheingold*. She made her American debut at San Francisco Opera in the same role in 1977, and the following year sang Octavian in *Der Rosenkavalier*. Her most recent Company assignment was the title role of *Carmen* during the 1981 Fall Season. A leading artist with the Hamburg Opera since 1973, she has been praised for her performances as Cherubino in *Le Nozze di Figaro*, Dulcinea in *Don Quichotte*, Angelina in *La Cenerentola*, Dame Quickly in *Falstaff*, Marfa in *Khovanshchina*, Dorabella in *Così fan tutte*, the Composer in *Ariadne auf Naxos* and Octavian in *Der Rosenkavalier*. Last season she won acclaim in the Hamburg production of *Les Troyens*. She made her Bayreuth debut in 1975 and participated each year in the Chéreau production of *The Ring of the Nibelung*, including the recording and film version recently telecast on PBS in this country. During the 1978-79 season she sang in *Oedipus Rex* at the Vienna Staatsoper and made her debut at the Holland Festival as Brangäne in *Tristan und Isolde*, the role in which she bowed with the Washington Opera the following season. She made an acclaimed debut at Covent Garden in 1980 as Waltraute in *Götterdämmerung*, a role she repeated there last year. She has been heard as Cherubino at the Deutsche Oper in Berlin and at the Paris Opera has appeared in *Die Fledermaus* and in the historic world premiere of the three-act version of *Lulu* under Pierre Boulez, with whom she recorded the work. Miss Schwarz has appeared in concert with leading European orchestras and, in this country, with the Los Angeles Philharmonic. Her recordings are on the Deutsche Grammophon and Angel labels.

Making her San Francisco Opera debut, soprano **MARY JANE JOHNSON** sings Freia in *Das Rheingold* and Musetta in *La Bohème*. A winner of the first Luciano Pavarotti International Voice Competition, the young Texan made her debut

with the Opera Company of Philadelphia last year, winning great acclaim as Musetta in *La Bohème* opposite Pavarotti. Directed by Gian Carlo Menotti, the production was telecast nationwide by PBS last August. Miss Johnson made her Chicago Symphony debut under Sir Georg Solti this past season, appearing as Freia in *Das Rheingold* both in Chicago and at Carnegie Hall. She also appeared in *La Bohème* at Miami Beach during the 1982-83 season. Miss Johnson made her Santa Fe Opera debut during the summer of 1982 as Rosalinda in a new production of *Die Fledermaus* and also appeared as Xanthe in Strauss' rarely heard *Die Liebe der Danae*. Recent engagements include Musetta with the Annapolis Opera and Agathe in *Der Freischütz* with the New York Lyric Opera. In 1980 she was honored as regional winner of the Metropolitan Opera Auditions, was semifinalist in the National Metropolitan Opera Auditions and received a 1980 scholarship from the American Institute for Musical Studies. Miss Johnson will return to San Francisco Opera for the 1983 Fall Season in the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, in which she will appear as Jenifer.

Mezzo-soprano **REINHILD RUNKEL** makes her American opera debut during the 1983 San Francisco Opera Summer Festival as Erda in *Das Rheingold* and Schwertleite in *Die Walküre*. Since 1975, the German native has been a member of the Music Theater in Nuremberg, and has appeared as a guest artist in opera and concert throughout Europe and in Mexico. She has also been featured in numerous radio and television productions. Wolfgang Sawallisch recently invited Miss Runkel to sing Schumann's *Paradies und die Peri* for RAI Milano as well as Radio France. Early in 1982, Miss Runkel was heard as Erda in the new Wolf Siegfried Wagner production of *Siegfried* at the San Carlos Theater in Lisbon and later that year appeared as Jocasta in Stravinsky's *Oedipus Rex* and the First Norn in a new produc-

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tion of *Götterdämmerung* under Gustav Kuhn, also in Lisbon. Earlier this year she was heard as Fricka in the Teatro Regio production of *Die Walküre* in Parma. A concert artist of note, she recently appeared as alto soloist in Beethoven's Ninth Symphony in Trieste and Milano, and sang Mahler's Third Symphony in Bologna.

A native of Illinois, soprano **NANCY GUSTAFSON** makes her San Francisco Opera debut as Woglinde in *Das Rheingold* and sings the role of Helmwig in *Die Walküre*. A winner of the 1982 Metropolitan Opera Auditions, Miss Gustafson participated in the 1982 Merola Opera Program productions of *The Magic Flute* and *Rigoletto*, and received the Gropper Memorial Award in the 1982 San Francisco Opera Auditions. During the 1983 San Francisco Opera Center Showcase series, she appeared as Sicle in Cavalli's *L'Ormino*. Roles in her repertoire include Diana in *Orpheus in the Underworld*, Female Chorus in *The Rape of Lucretia*, Musetta in *La Bohème* and Agathe in *Der Freischütz*. She has performed these roles with groups such as the Chicago Opera Theater, Opera Midwest and at Harvard and Northwestern Universities. Last March Miss Gustafson appeared in a special concert for President Reagan and Queen Elizabeth II during the royal visit to California. Recent engagements include a concert version of *The Merry Widow* with Light Opera Works in Chicago. Miss Gustafson will make her Carmel Bach Festival debut this season in *Così fan tutte*, and will sing the role of Flora in *La Traviata* during the San Francisco Opera 1983 Fall Season.

Soprano **JEAN HERZBERG** makes her San Francisco Opera debut as Wellgunde in *Das Rheingold* and appears as Ortlinde in *Die Walküre*. A graduate of Indiana University and currently a professor of voice at Michigan State, Miss Herzberg has performed extensively on the concert stage. She recently made her Kennedy Center debut with the National Symphony in Beethoven's Ninth Symphony under the baton of Robert Shaw. San Francisco audiences will remember her participation in Britten's *War Requiem* with the Festival of Masses last summer. Miss Herzberg has made solo appearances with the Pittsburgh, Atlanta, Knoxville, Nashville, Birmingham and Grand Rapids Symphony Orchestras. As a participant in the 1982 Merola Opera Program, she appeared in *The Magic Flute* and *Rigoletto*. Roles in her oper-

atic repertoire include Fiordiligi in *Così fan tutte*, Micaëla in *Carmen*, Musetta in *La Bohème* and Alice Ford in *Falstaff*, roles she has performed with the University of Indiana Opera Theatre as well as with regional companies throughout the Midwest. She recently sang the title role of Carlisle Floyd's *Susannah* with the Hinsdale (Illinois) Opera Company, and performed the same part in a production televised by PBS in 1979. Miss Herzberg has been invited to participate in the 1983 Merola Opera Program beginning in June.

LAURA BROOKS RICE sings Flosshilde in *Das Rheingold* and Grimgerde in *Die Walküre*, the latter being the vehicle of her 1981 Company debut. The young mezzo-soprano is currently an Adler Fellow with the San Francisco Opera Center and she appeared in the title role of the Center's 1983 Showcase production of *The Rape of Lucretia*. In the 1982 Showcase, the Atlanta native appeared as Rosina in Scarlatti's *The Triumph of Honor* and as Gertrude Stein in Vivian Fine's *The Women in the Garden*. Her 1982 Fall Season assignments included Marcellina in the international cast of *Le Nozze di Figaro* and Dorothee in *Cendrillon*. As an apprentice with Central City Opera in 1980, Miss Rice appeared in *Lucia di Lammermoor*, *Candide* and Marschner's *Der Vampyr*. A winner of the 1981 Metropolitan Opera National Council Auditions, she was also a winner of the New York regional San Francisco Opera Auditions that same year. She participated in the 1981 Merola Opera Program and portrayed Meg Page in *The Merry Wives of Windsor* at Stern Grove. With the Opera Orchestra of New York, she has sung Cerinto in Boito's *Nerone*. In addition to her operatic engagements, Miss Rice is also an active concert artist. Her most recent performances include Beethoven's Ninth Symphony with the San Francisco and Atlanta Symphonies, and Beethoven's *Missa Solemnis* with the Atlanta Symphony. Miss Rice participated in a special concert for Queen Elizabeth II and President Reagan on the occasion of the royal visit to California last March. She is a soloist in the Verdi Requiem in the upcoming Festival of Masses, and next fall will be seen in the San Francisco Opera productions of *Ariadne auf Naxos* and *Katya Kabanova*.

MICHAEL DEVLIN appears as Wotan in *Das Rheingold* for the first time in his career and sings the role of Escamillo in *Carmen*. He made his Company debut in 1979 as Golaud in *Pelleas*

CONTINUED ON PAGE 46

The First Act has begun . . .

Scene i

Smoked Chicken
with Watercress
Black Forest Ham
Onion Twist Bread

Scene ii

N.Y. style Corned Beef
Real Chopped Liver

Scene iii

Hickory Smoked Ribs
6 Different Cheesecakes

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DAS RHEINGOLD

Photos taken in rehearsal by DAVID POWERS





Above, left-to-right:
Walter Berry

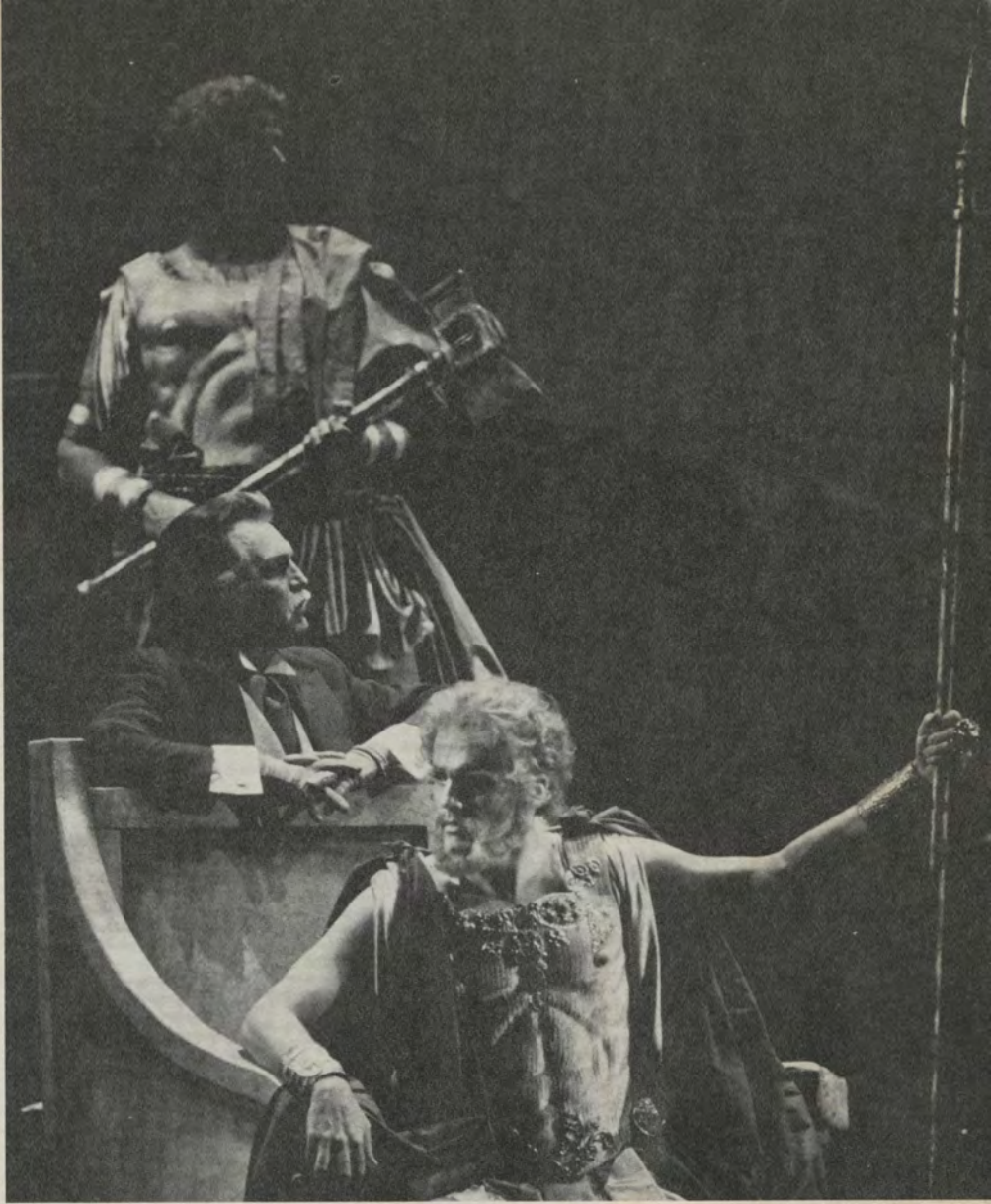
Below: *Michael Devlin,*
Walter Berry

Left: *The Rhinemaidens*

Below, left: *The*
Nibelungs

Right: *John Del Carlo,*
William Lewis,
Michael Devlin

Below, right: *Michael*
Devlin, Mary Jane
Johnson. Back row,
left-to-right: *James*
Patterson, John Del
Carlo, Hans Tschammer





Above, top: *William Lewis, David Gordon*
 Directly above: *William Lewis*
 Center, top: *Hanna Schwarz, Michael Devlin*
 Center, bottom: *Final Scene*
 Far right, top: *Mary Jane Johnson, Hanna Schwarz*
 Far right, bottom: *William Lewis, Walter MacNeil*



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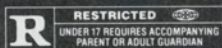
Director of Photography SVEN NYKVIST, A.S.C.

PERNILLA ALLWIN as Fanny BERTIL GUYE as Alexander

EWA FRÖLING, ERLAND JOSEPHSON, JAN MALMSJÖ, GUNN WALLGREN

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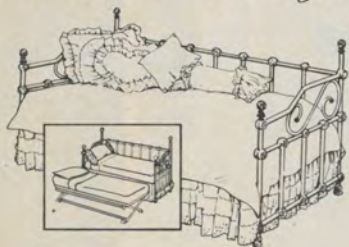
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et *Mélisande* and sang the title role of Dallapiccola's *Il Prigioniero* that same season. He also appeared here as Jokanaan in the sensational production of *Salome* during the 1982 Fall Season. Since his first appearance with the New Orleans Opera in *Les Contes d'Hoffmann* in 1963, Devlin has sung with nearly every major company and orchestra in this country. The American baritone made his New York City Opera debut in Ginastera's *Don Rodrigo* in 1966 and has since returned for a variety of assignments, including the title roles of *Julius Caesar* and *Mefistofele*, Count Almaviva in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Reverend Blich in *Susannah*, Golaud, and Escamillo, the vehicle of his 1978 Metropolitan Opera debut. That same year he made his first appearance with the Canadian Opera Company in the title role of *Don Giovanni*, a part he has sung to great acclaim in Munich, Frankfurt, Hamburg, London (Covent Garden), Santa Fe and, most recently, with the Fort Worth Opera Association. Devlin made his European debut in 1974 portraying Count Almaviva at Glyndebourne, and was first heard at Covent Garden the following year as Hector in Tippet's *King Priam*. He returned to the Met for the title role of *Eugene Onegin*, and appeared there during the 1981-82 season as the four villains in the Met's highly acclaimed new production of *The Tales of Hoffmann*. During the 1980-81 season he took part in the Paris Opera productions of *Carmen* and in Rameau's *Dardanus*. Recent performances include Count Almaviva with the Santa Fe Opera and Falstaff with the Washington Opera. Devlin returns to San Francisco for the 1983 Fall Season production of *Katya Kabanova*, in which he portrays Dikoy.

Viennese bass-baritone WALTER BERRY portrays Alberich in *Das Rheingold* for the first time in his long and distinguished career. San Francisco audiences will remember two of his world-renowned comic portrayals from the 1978 season—Leporello in *Don Giovanni* and Baron Ochs in *Der Rosenkavalier*. He made his San Francisco Opera debut in 1976 as Barak in *Die Frau ohne Schatten*, a role with which he has become closely identified. He introduced the role to New York audiences at the work's Metropolitan Opera premiere in 1967, repeating it there in 1971 and '78; it was also the role of his Covent Garden debut during the 1975-76 season, and he has also sung it at the Salzburg Festival,

where he makes regular appearances, as well as at the Hamburg State Opera, the Paris Opera and the Vienna Staatsoper. After his operatic debut at the age of 18, Berry undertook an intensive period of training with conductor Karl Böhm, under whose baton he appeared in the title role of *Wozzeck* for the 1955 re-opening of the Vienna State Opera House, where he has been a regular performer ever since. In 1963 he was awarded the prestigious title of Kammer-sänger with the Vienna Staatsoper. Renowned for his interpretations of Mozart, Berry includes in his repertoire the roles of Figaro in *Le Nozze di Figaro*, Papageno in *Die Zauberflöte* and both Guglielmo and Don Alfonso in *Così fan tutte*. He will perform Papageno in 1983 at the Salzburg Festival, where he has been a frequent guest since his 1952 debut under Wilhelm Furtwängler. A renowned lieder and oratorio performer, he is also active in films, with *Don Giovanni*, *Così fan tutti* and *Tosca* among his credits. Berry's extensive list of recordings includes three versions of Bach's St Matthew Passion, three recordings of *Die Zauberflöte*, two of *Don Giovanni*, and two of *Die Fledermaus*, along with repertoire that ranges from Haydn's *The Seasons* to Bartók's *Bluebeard's Castle*. During the 1983 Fall Season, Berry will return to San Francisco to sing the Music Teacher in *Ariadne auf Naxos*.

Versatile tenor WILLIAM LEWIS returns to San Francisco Opera to sing Loge in *Das Rheingold* for the first time in his career. He made his Company debut in the dual roles of Erik and the Steersman in the 1975 Jean-Pierre Ponnelle production of *Der Fliegende Holländer*, an assignment he repeated in 1979. He has appeared here in three Janáček operas, portraying Albert Gregor in *The Makropulos Case* (1976), Boris in *Katya Kabanova* (1977) and Steva in *Jenufa* (1980). He was Matteo in the 1980 Fall Season production of *Arabella*, and during the 1981 San Francisco Opera Summer Festival portrayed Kent in the American premiere of Reimann's *Lear*. During the 1981 Fall Season he sang the role of Sergei in *Lady Macbeth of Mtsensk* and took the role of Rodrigue in *Le Cid* on short notice when a colleague was forced to cancel. Lewis participated in three important premieres at as many internationally renowned opera houses in the space of five months during the 1976-77 season: after creating the role of Frank Sargent in the world premiere of Andrew Imbrie's *Angle of Repose* with San Francisco

David Gordon



Hans Tschammer



Erich Knodt



Opera in November, he sang Aron in Schönberg's *Moses und Aron* at La Scala the following February and Alwa in the Metropolitan Opera's first production of *Lulu* in March. A regular Met artist since his 1958 debut as Narraboth in *Salome*, Lewis has appeared there in such varied assignments as Aeneas in *Les Troyens*, Romeo in *Roméo et Juliette*, Arrigo in *I Vespri Siciliani*, Dmitri in *Boris Godunov*, Gherman in *Pique Dame* and the Drum Major in *Wozzeck*. He made his Covent Garden debut last season in *The Tales of Hoffmann*, and was heard in *The Magic Flute*, *Fidelio*, and *Hoffmann* at the Salzburg Festival. Future engagements include *Peter Grimes*, *Mahagonny*, *Oedipus Rex* and the new production of Zandonai's *Francesca da Rimini* at the Met, and *Idomeneo* and *Die Zauberflöte* at the Salzburg Festival.

Philadelphia-born tenor **DAVID GORDON** appears as Mime in *Das Rheingold*. He made his Company debut during the 1981 Summer Festival in *Rigoletto* and *Die Meistersinger*. His most recent appearance with the Company was as Pang in the 1982 Summer Festival production of *Turandot*. Gordon made his operatic debut in 1973 at the Lyric Opera of Chicago. A regular performer with that company, his recent roles there include Nemorino in *L'Elisir d'amore*, Almaviva in *Il Barbiere di Siviglia*, and the Simpleton in *Boris Godunov*. For four seasons Gordon was a leading tenor at the Landestheater in Linz, Austria, where he sang in over 300 performances of 19 different operas. Highlights of his 1982 season include *Pagliacci* with the Lyric Opera of Chicago, concert performances of *La Vida Breve* with the National Symphony of Washington, D.C., fully staged productions of Haydn's *L'Infedeltà Delusa* with the Mostly Mozart Festival at Lincoln Center, and *The Play of Daniel* at the Smithsonian Institute in Washington, where he has been a member of the 20th Century Consort for four years. During 1983 Gordon appears with the Washington Opera in *Abduction from the Seraglio*, with the Tulsa Opera in *Der Rosenkavalier*, and with the Houston Grand Opera in *Les Contes d'Hoffmann*. A busy concert artist, Gordon has been guest soloist with the orchestras of Vienna, Boston, Washington, D.C., Montreal, St. Louis, Salzburg and Vancouver, and has sung at the festivals of Salzburg and Spoleto, USA. He is a specialist in the role of the Evangelist in Bach's Passions, and his schedule includes upcoming

performances with the Handel and Haydn Society of Boston and at the renowned Bach festivals of Bethlehem, Pennsylvania, and Carmel, California. Gordon will appear during San Francisco Opera's 1983 Fall Season in *Ariadne auf Naxos*, *Manon Lescaut* and *Boris Godunov*.

German bass **HANS TSCHAMMER** makes his San Francisco Opera debut as Fasolt in *Das Rheingold* and appears as Hunding in *Die Walküre*, the latter being the vehicle of his American opera debut at the Metropolitan Opera earlier this year. Currently a leading bass with the Deutsche Oper am Rhein in Düsseldorf, Tschammer has sung principal roles with that company for the last six years. He first appeared at the Salzburg Festival in 1973 in Cavalli's *Rappresentazione di Anima e di Corpo*, after which he sang for two seasons at the Graz Opera. Tschammer has made guest appearances in Hamburg, Strasbourg, Munich, Geneva, Basel, Bonn, Lyon, Karlsruhe, Stuttgart, Paris and at Milan's La Scala. A highly respected concert artist, he has performed in that capacity in Vienna, Graz, Stuttgart and Munich. Recent operatic engagements include performances of *Die Zauberflöte* with the Opéra de Lyon and Haydn's *Orlando paladino* at the Vienna Staatsoper in celebration of the composer's 250th birthday. The young bass can be heard on the Erato recording of *Parsifal* that was used as the soundtrack for Hans-Jürgen Syberberg's much-discussed film version of that opera.

Bass **ERICH KNOTT** makes his San Francisco Opera debut as Fafner in the first four performances of Richard Wagner's *Das Rheingold*. The young German began his musical studies in Koblenz, and won major prizes in international singing competitions in Berlin, Sofia and Rio de Janeiro. He made his operatic debut in Koblenz, followed immediately by engagements in Wuppertal. Currently a leading bass of the National Theater of Mannheim, Knodt's repertoire includes Sarastro in *Die Zauberflöte*, Rocco in *Fidelio*, Hunding in *Die Walküre*, Hagen and Alberich in *Götterdämmerung*, King Marke in *Tristan und Isolde*, King Philip in *Don Carlos*, Fiesco in *Simon Boccanegra*, Zaccaria in *Nabucco*, and the title role of *Boris Godunov*. Knodt made his Vancouver Opera debut in 1978 as Sarastro in *The Magic Flute*. In addition to Canadian appearances, he has been a guest artist in Hamburg, Stuttgart, Frankfurt, Düsseldorf, and in the



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major opera houses of Italy, Spain and Switzerland, as well as at the Salzburg Festival under the baton of Herbert von Karajan.

Bass **JAMES PATTERSON** makes his San Francisco Opera debut as the Customhouse Sergeant in *La Bohème* and Fafner in the final performance of *Das Rheingold*. Born in Toronto, Canada, the young singer is currently an Adler Fellow with the San Francisco Opera Center. He was recently heard in the Center's 1983 Showcase as Ariadeno in *L'Ormino* and as Colatinus in *The Rape of Lucretia*. A participant in the 1982 Merola Opera Program, Patterson appeared in productions of *The Magic Flute* and *Rigoletto*, and toured with Western Opera Theater's 1982 production of *Rigoletto* as Sparafucile. A graduate of the University of Michigan's master's program in music, Patterson was an apprentice artist with the Santa Fe Opera during the summer of 1981, when his assignments included Simone in *Gianni Schicchi*. Roles in his repertoire include Don Alfonso in *Così fan tutte*, Mars in *Orpheus in the Underworld*, Dr. Falke in *Die Fledermaus*, Don Basilio in *The Barber of Seville*, Seneca in *The Coronation of Poppea*, and Colline in *La Bohème*. As a concert artist, Patterson was recently heard as Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony and will be bass soloist in the Verdi Requiem under Robert Shaw during this summer's Festival of Masses. He was a soloist in a special concert presented last March for President Reagan and Queen Elizabeth II during the royal visit to San Francisco. Patterson returns during the 1983 Fall Season in *La Traviata*, *La Gioconda*, *Boris Godunov* and *Ariadne auf Naxos*.

Bass-baritone **JOHN DEL CARLO** returns to San Francisco Opera as Donner in *Das Rheingold*. He made his Company debut in 1978 and since then has appeared in 19 productions, culminating in his highly acclaimed portrayal of Alidoro in *La Cenerentola* last fall. A native of San Francisco, he was a member of the San Francisco Opera Chorus from 1973 to 1976 and participated in the 1977 Merola Opera Program, during which he was co-winner of first place in the San Francisco Opera Auditions Grand Finals. He bowed with Spring Opera Theater in 1978 as Achilles in Handel's *Julius Caesar*, returning for SPOT productions of *La Perichole* (1979) and *Good Soldier Schweik* (1980). Del Carlo won the Giacomo Puccini Award in

the San Diego Opera Center Program and was heard there as Dandini in *La Cenerentola* and Pantaleone in *The Love for Three Oranges*. He sang in the San Diego Opera production of *Madama Butterfly* in Palm Springs in 1978 and was featured in the Lyric Opera of Chicago's production of the same opera last season. In 1982 he won the Pavarotti International Voice Competition and subsequently appeared with Pavarotti in the Philadelphia Opera productions of *L'Elisir d'amore* and *La Bohème*, the latter being televised nationally on PBS. Other recent appearances include a San Francisco Symphony Pops concert, and engagements as Don Basilio in *The Marriage of Figaro* with the Minnesota Opera and Hawaii Opera Theater. Del Carlo has just appeared in the California Bach Society Marathon and that group's performance of Brahms's *German Requiem* at Davies Hall. He will return to San Francisco Opera for the 1983 Fall Season productions of *Samson et Dalila* and *Boris Godunov*.

WALTER MACNEIL makes his San Francisco Opera debut as Froh in *Das Rheingold*. A native of New York City, the young tenor made his operatic debut in 1959 as a choir boy in *Tosca* at the Central City Opera Festival. MacNeil was a winner of the Metropolitan Opera National Council Auditions in 1982, and portrayed the Duke of Mantua in Western Opera Theater's fall tour of *Rigoletto*. He has performed with the New Jersey Opera and the Bronx Opera, where he has sung leading roles in *The Magic Flute*, *La Traviata*, *Madame Butterfly*, *La Bohème*, *The Barber of Seville* and Vaughan Williams's *Hugh the Drover*. He made his Carnegie Hall debut earlier this season singing with Marilyn Horne in Rossini's *Semiramide*. MacNeil will return during the 1983 Fall Season as Roderigo in *Otello*, Edmondo in *Manon Lescaut*, and Alfredo in the English-language performances of *La Traviata*.

Making his first appearance with San Francisco Opera, **EDO DE WAART** conducts *Das Rheingold* and *Die Walküre*. He will return to the SFO podium for the remaining productions in the Ring cycle, including *Siegfried* during the summer of 1984 and the complete *Ring* during the 1985 Summer Festival. Music director of the San Francisco Symphony since 1977, he began his conducting career at the age of 23, when he became assistant conductor of the New York



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Philharmonic under Leonard Bernstein. Returning to his native Netherlands, Maestro de Waart was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink. In 1967 he founded the Netherlands Wind Ensemble, and his celebrated recordings with that group quickly brought him international recognition. Appointed music director of the Rotterdam Philharmonic in 1973, he led that orchestra to international renown during his four-year tenure. In 1974 he accepted the post of principal guest conductor for the San Francisco Symphony. Since that time, he has established a practice of commissions and premieres each season, and two years ago he created the New and Unusual Music Series, which has become a model for the composer-in-residence programs now in operation with six American orchestras. Maestro de Waart is also responsible for the nation's first annual Beethoven Festival, the founding of the San Francisco Symphony Youth Orchestra and the reconstructed Pops season. His operatic assignments have included *The Flying Dutchman* at Santa Fe in 1971; *Parsifal* (1981) and *Arabella* (1982) with the Netherlands Opera; and the opening of the 1979 Bayreuth Festival with *Lohengrin*. He has also led performances of *Parsifal* with the Bavarian State Opera and *Ariadne auf Naxos* at Covent Garden. He has appeared as guest conductor with some of the world's greatest orchestras: the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Dresden State Orchestra, the Leipzig Gewandhaus and the Philadelphia Orchestra. Maestro de Waart's extensive list of recordings is on the Philips label and includes a complete recording of Strauss' *Der Rosenkavalier*. In 1985, he assumes the position of music director and principal conductor of the Netherlands Opera.

NIKOLAUS LEHNHOFF, director of San Francisco Opera's new production of Wagner's *Ring of the Nibelung*, returns here to stage the first two operas of the cycle, *Das Rheingold* and *Die Walküre*. He will direct *Siegfried* for the 1984 Summer Festival, and will present the entire *Ring* for the Summer Festival of 1985. Born in Germany, he began his career as an assistant director at the Deutsche Oper in Berlin. From 1963 to 1966 he was an assistant to Wieland Wagner at Bayreuth, and from 1966 to 1971 was an assistant director at the Metropolitan Opera. He made his debut at the Paris Opera with the

1972 production of *Die Frau ohne Schatten* conducted by Karl Böhm. He made his San Francisco Opera debut with *Salome* in 1974, returning here in 1976 to direct *Die Frau ohne Schatten*, again with Böhm. His staging of Strauss' allegorical fairy tale has won him critical praise in Stockholm and Düsseldorf, as well as in San Francisco, where he recreated his interpretation of the work in the historic performances of 1980 with Leonie Rysanek and Birgit Nilsson. In 1982 he directed the sensational and much discussed production of *Salome* for the Fall Season. He has directed *Tristan und Isolde* at the Orange Festival in France, *Fidelio* in Bremen, *Elektra* for Chicago, *Tristan* in Frankfurt, and in Düsseldorf staged his first Mozart opera, *Le Nozze di Figaro*, which he also directed last season in Bonn. Lehnhoff's recent engagements include *Pelléas et Mélisande* in Nuremberg, Ravel's *L'Enfant et les sortilèges* and Debussy's *La Chute de la Maison Usher* at the Berlin Festival, Marschner's *Hans Heiling* in Zurich, *Salome* in Rio de Janeiro, a much-praised *Così fan tutte* in Bonn and *Die Zauberflöte* with the American painter Susan Pitt. After the *Ring* in San Francisco, he will return to Bonn, where he will stage *Fidelio* with Hildegard Behrens for the Beethoven Festival. He will also stage the world premiere of Rudolf Keltentborn's *Cherry Orchard* (after Anton Chekhov) for the reopening of the Zurich Opera House.

JOHN CONKLIN, creator of the richly romantic designs for San Francisco Opera's new production of Wagner's *Ring of the Nibelung*, returns here for the first two operas of the cycle, *Das Rheingold* and *Die Walküre*. His *Un Ballo in Maschera*, the vehicle of his unanimously praised 1977 San Francisco Opera debut, was also seen during the Company's 1982 Fall Season. He received high acclaim here for *Orfeo* (1972), *Death in Venice* (1975 and '79) and *Julius Caesar* (1978) for the Spring Opera Theater, and a Menotti bill of *The Old Maid and the Thief* and *The Medium* for Western Opera Theater. Long associated with Santa Fe Opera, Conklin's credits there include *Così fan tutte*, *Salome*, *Fedora*, the world premiere of Stephen Oliver's *The Duchess of Malfi*, *Eugene Onegin*, the first American production of the three-act version of *Lulu* in 1979 and, most recently, *The Marriage of Figaro*. For the New York City Opera he has designed Rossini's *Il Turco in Italia*, the world premiere of Argento's *Miss Havisham's Fire* and

The Merry Wives of Windsor. His most recent design credits include *Così fan tutte* for St. Louis Opera, *Carmen* for the Washington Opera Society and *Werther* for Scottish Opera. In addition to numerous projects for legitimate theater—including the New York Shakespeare Festival, the Guthrie Theater in Minneapolis, the Arena Theater in Washington, D.C., the Long Wharf Theater in New Haven and the Hartford Stage Company—Conklin has worked with the Minnesota Opera, the Joffrey Ballet and the Royal Ballet of London.

In his eighth year with San Francisco Opera, **THOMAS J. MUNN** is responsible for the lighting designs of *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan tutte*. During the 1982 Fall Season he designed the lighting for such productions as *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; was the lighting director of *Tosca*; and the scenic supervisor and lighting designer for *Salome*. Earlier that year, for the 1982 Summer Festival, his lighting was seen in the productions of *Julius Caesar*, *Turandot* and *Nabucco*, for which he also designed the sets. For the first Summer Festival in 1981, he created the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he originated the lighting designs for the new productions of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* 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* in 1976. Munn has created the scenery and lighting projection for the Hartford Ballet's acclaimed multi-media production of *The Nutcracker*; created the scenery and lighting designs 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*. Other recent design credits include *La Bohème* and *Rigoletto* with the Houston Grand Opera. Munn's television projects include Luciano Pavarotti's live concerts from Houston and San Francisco earlier this year. □

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1837 *Büchner dies leaving Woyzeck unfinished. Queen Victoria ascends British throne. Pitman invents shorthand. First electric telegraph. Dickens: Oliver Twist. Zuccalmaglio publishes essay Die deutsche Oper advocating the Siegfried story as basis of national opera*

[24] Appointed Music Director in Königsberg April 1st. Starts writing his third opera *Rienzi*. In June Minna elopes with rich businessman Dietrich. Wagner pursues her to Dresden, noting in his diary: "Whips, pistols. D already gone." On July 25 is appointed Music Director in Riga; sketches scenario for projected comic opera on themes from *1001 Nights*. In October Minna rejoined him in Riga

1838 *Turner: The Fighting Temeraire. Hugo: Ruy Blas*

[25] Conducts a wide range of operas in Riga, and organizes independent symphony concerts which he conducts, with inter alia, six of Beethoven's symphonies, one of Mozart's, and overtures by Weber and Mendelssohn. Adds Mozart's *Figaro* and *Magic Flute* to his conducting repertoire, as well as Bellini's *Norma* and Méhul's *Joseph*. Is influenced by hearing Halévy's *La Juive* and Spontini's *Fernand Cortez*.

1839 *Chopin: 24 Preludes. Birth of Cézanne. Auber's Muette de Portici (Masaniello) causes political revolution in Brussels*

[26] To escape creditors flees in March from Riga to Paris by way of London. A storm en route forces his ship into a fjord in Norway, giving him the inspiration to start writing the poem for *Flying Dutchman*. Arriving in Paris in September, he finishes *Rienzi*. Meets Berlioz and Meyerbeer. Hears Berlioz's *Romeo & Juliet* and *Damnation of Faust*

1840 *First postage stamps, in England. Lortzing: Hans Sachs. Proudhon: What is Property? ("Property is theft")*

[27] Jailed for debt in Paris. To earn a living arranges piano-vocal scores of operas by Donizetti and Halévy, and writes semiautobiographical novellas *A Visit to Beethoven*, and *An End in Paris*. First encounters the Lohengrin and Tannhäuser legends

1841 *Thomas Cook organizes first package tour*
 [28] Finishes *Flying Dutchman*, originally planned in a single act

1842 *Ozone discovered. Gogol: Dead Souls. Doppler defines certain sound effects. Gervinus: History of German National Poetry*

[29] Meets Liszt for first time, in Paris. *Rienzi* accepted by Dresden. Travels to Dresden by way of the Wartburg, and on vacation in Teplitz writes poem for *Tannhäuser* and the *Song Contest at the Wartburg*. Premiere of *Rienzi* in Dresden, Oct 20, successful

1843 *Kierkegaard: Fear & Trembling. Ruskin: Modern Painters I*

[30] Conducts premiere of *Flying Dutchman* in Dresden (Jan. 2). Appointed Music Director at Saxon court in Dresden. Revises *Rienzi*. Starts composing *Tannhäuser*

1844 *YMCA founded in London. Dumas: Trois Mousquetaires. Vischer: Kritische Gänge, advocating Nibelungenlied as basis for a*

national German theater

[31] Reads Vischer, and others on ancient Germanic mythology. Conducts *Flying Dutchman* in Berlin. Writes poem for *Lohengrin*. Arranges re-burial of Weber's remains in Dresden, and writes the music for the interment ceremony

1845 *Lortzing: Undine. Mérimée: Carmen novella. USA war with Mexico*

[32] Starts unfinished opera *Die Sarazenin*. Writes first sketch for *Meistersinger* on vacation in Marienbad, where also reads Wolfram von Eschenbach's poem *Parzifal*. Conducts premiere of *Tannhäuser* in Dresden (Oct 19)

1846 *First Christmas Card. Deinhardstein: Der Waffenschmied*

[33] Conducts Beethoven 9th Symphony for first time, in Dresden. Works on *Lohengrin*. Edits Gluck's *Iphigénie en Aulide*

1847 *Gold discovered in California. 10-hour working-day law in England. E. Brontë: Wuthering Heights. Verdi: Macbeth*

[34] Finishes *Lohengrin*. Writes no more music until 1853. Sketches text for projected opera on Frederick Barbarossa

1848 *Revolutions throughout Europe. Marx/Engels: Communist Manifesto. Franz Joseph becomes Emperor of Austria. Dumas (fils): La Dame aux Camélias. E.A. Poe: The Raven. Moniuszko: Halka, the first Polish national opera. Pre-Raphaelite Brotherhood founded. Irish potato famine*

[35] Meets Russian anarchist Bakunin in Dresden, after abortive Prague uprising. Plans music drama *Jesus von Nazareth*, with Jesus as political activist. Essay *Art & Revolution* uses term 'Gesamtkunstwerk' for first time. Publishes two essays on the Nibelung myth. In November sketches outline poem *Siegfrieds Tod*, later developed as *Götterdämmerung*

1849 *First cast-iron buildings in the US. The Finnish Kalevala published. Who's Who first appears*

[36] Sketches drama on legend of Wieland the Smith. Publishes essays *Art & Revolution*, and *The Art-Work of the Future*. In May is implicated in Dresden Uprising, and flees to Switzerland to escape arrest for revolutionary activities, helped by Liszt in Weimar. In Switzerland writes first draft of poem which becomes *Siegfried*

1850 *Millet: The Sower. Bachgesellschaft established*

[37] In Paris in February plans elopement with pupil Jessie Lausot (unfulfilled). Revises *Siegfrieds Tod* and sketches some music for it. Publishes essay, *Jewishness in Music*, attacking Mendelssohn and Meyerbeer. Liszt gives *Lohengrin* premiere in Weimar in Wagner's politically-enforced absence, on Goethe's birthday (Aug. 28). Edits Mozart's *Don Giovanni* for performance in Zurich. In a letter outlines idea for a festival theater in Zurich to give three performances of projected festival dramas on the Siegfried theme, after which the theater would be pulled down, and the music burned

1851 *First sewing machine (Singer). Verdi: Rigoletto. London Great Exhibition at the Crystal Palace.*

[38] Continues series of published essays working out his ideas for a new form of music drama, and the place of art in society. Publishes texts of *Tannhäuser* and *Lohengrin* with explana-

tory preface *A communication to my Friends*. Frau Julie Ritter of Dresden grants him annuity, paid until 1859. Sends young pianist Hans von Bülow to study with Liszt in Weimar

1852 *First public library, in Manchester, England. Schopenhauer's works first made widely known*

[39] Revises *Flying Dutchman* for Zurich. Writes text for *Die Walküre* and then *Das Rheingold*

1853 *H.B. Stowe: Uncle Tom's Cabin*

[40] Writes piano sonata in Zurich for Mathilde Wesendonk, wife of local businessman and supporter/patron of Wagner's. Conducts concerts at Wagner Festival in Zurich, *Tannhäuser* given in Kassel (conducted by Spohr) and Leipzig; *Flying Dutchman* in Weimar (cond. Liszt). On vacation in La Spezia in November awakes with the music of opening of *Rheingold* in his ears; starts composing again after a break of six years

1854 *Tennyson: Charge of the Light Brigade. Start of the Crimean War. John Martin: The Great Day of Wrath*

[41] Finishes *Rheingold*, and starts *Walküre* Encounters Schopenhauer's *Will & Idea*. Writes Liszt about projected Tristan drama

1855 *Whitman: Leaves of Grass. Growth of Club life in London*

[42] Revises 1840 *Faust Overture*. Conducts series of concerts in London (March-June), where his vigorous and passionate style contrasts unfavorably with the public's favored Mendelssohnian delicacy. He conducts Mendelssohn's works wearing kid gloves, discarding them for his own music

1856 *Flaubert: Madame Bovary. Pasteur starts bacteriological experiments. Discovery of Neanderthal Man. First artificial dyes (mauve). Birth of Freud*

[43] Finishes *Die Walküre* and starts *Siegfried*. Sketches plot for projected Buddhist opera *Die Sieger*. Leaves off *Siegfried* in the middle of Act II, to start writing poem for *Tristan und Isolde*, perhaps inspired by continuing affair with Mathilde, wife of Otto Wesendonk. Conducts Liszt tone poems in Zurich and is much influenced by Liszt's harmonic daring, an influence he later tries to conceal

1857 *Indian Mutiny. Crinolines in fashion. Garibaldi forms Italian National Association. Baudelaire: Les Fleurs du Mal, 'the birth of modern literature'*

[44] Works on *Tristan*. Sketches outline poem for *Parsifal*. Moves into 'Asyl' Zurich house provided for him by Otto Wesendonk. Writes *Wesendonklieder* for Mathilde, two of which are studies for *Tristan*. In Weimar, Liszt's daughter Cosima marries Hans von Bülow

1858 *Offenbach: Orpheus in the Underworld. Bernadette has vision in Lourdes. Birth of Puccini*

[45] Minna Wagner reads letter to Wagner from Mathilde Wesendonk, precipitating final separation. In August Wagner leaves for Venice, where he continues writing *Tristan*. The 12-year old future king Ludwig II first reads and hears Wagner's works

1859 *Darwin: Origin of Species. Gounod: Faust*

[46] Finishes *Tristan Act II* in Venice but is obliged by authorities to quit the city. Finishes *Tristan* in Lucerne on August 9

1860 *Burckhardt: Culture of the Renaissance in*

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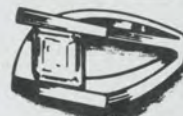
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[47] Writes Venusberg scene in preparation for performances of *Tannhäuser* in Paris, where he meets Rossini. Official German exile ended. In a letter to Berlioz declares: "I took my stand on the position which art once occupied towards the public life of the [ancient] Greeks," i.e. as a religious festival

1861 *American Civil War. Italian Unification. Emancipation of the Russian serfs. Salvation Army founded. Hebbel: Die Nibelungen*

[48] Paris *Tannhäuser* performances disastrously interrupted by clique from the Jockey Club. Baudelaire writes defense of Wagner, who goes to Vienna, where he hears a performance of *Lohengrin* for the first time. Writes outline of *Meistersinger*

1862 *Bismarck becomes Prussian premier. Birth of Debussy*

[49] Finishes *Meistersinger* poem in Paris in January. Moves to Bierbrich on the Rhine near Mainz, the traditional site of much of the Siegfried legend. Writes prelude to *Meistersinger* (April). Travels to Russia for successful series of concerts, and for less successful ones in Vienna, where Brahms acts as copyist

1863 *Abolition of slavery in U.S. First underground railway opens in London. Manet: Déjeuner sur l'herbe*

[50] Despairing of ever completing the Ring cycle, publishes the complete poems separately. Continues career as international conductor with concerts in St. Petersburg, Moscow, Breslau, (Buda) Pesth, and Karlsruhe where Turgenev hears him conduct segments from *Rheingold* and *Walküre*. Settles in Penzing, a suburb of Vienna

1864 *William Morris designing furniture and glass in London*

[51] Flees Vienna in debt (March 23). Eventually settles in Stuttgart whence, from the utmost impoverishment, he is summoned by Ludwig II, newly ascended to the Bavarian throne, with the promise of all necessary facilities in Munich to write and produce the *Ring* and *Tristan*. Cosima von Bülow joins him in Munich, pursued by her husband, for whom Wagner secures a position at the Court Theater

1865 *Assassination of Lincoln. Invention of the bicycle. Schubert's Unfinished Symphony first performed. Tolstoy: War & Peace. Lewis Carroll: Alice in Wonderland. Ibsen: Brand*

[52] Premiere of *Tristan* in Munich, conducted by von Bülow. Wagner sends prose outline of *Parsifal* to Ludwig II. Resumes work on *Siegfried*. Obligated to leave Munich in December under court pressure, on account of his liaison with Cosima von Bülow, and of his general tiresomeness. Starts writing his autobiography *Mein Leben*

1866 *Austro-Prussian War. Mary Baker Eddy founds Christian Science. Smetana: Bartered Bride*

[53] Minna Wagner dies in January while Wagner is in south of France. Moves into Tribtschen, house on Lake Geneva rented for him by Ludwig II. Continues working on *Meistersinger*

1867 *Nobel produces dynamite. J. Strauss: Blue Danube Waltz. Lister patents first antiseptic. Typewriter invented*

[54] Cosima gives birth to Wagner's daughter Eva. Finishes *Die Meistersinger* full score

October 24

1868 *Brahms: Ein deutsches Requiem. Death of Rossini. Alcott: Little Women. Dostoevsky: The Idiot*

[55] *Meistersinger* premiere in Munich on Johannestag (June 21) conducted by von Bülow, with Hans Richter as chorus master. Sketches drama *Luthers Hochzeit*. Cosima moves to Trib-schen

1869 *Suez Canal opens. Birth of Gandhi. Death of Berlioz. Railroad completed across the US*

[56] Prints eighteen private copies of *Mein Leben* for friends. Ludwig presents premiere of *Das Rheingold* in Munich, against Wagner's wishes. Cosima gives birth to Wagner's son, Siegfried. Finishes composing *Siegfried* and starts *Götterdämmerung*

1870 *Franco-Prussian War & Siege of Paris. Papal infallibility declared. Schliemann excavates Troy. Brooklyn Bridge begun*

[57] von Bülow divorces Cosima. Wagner and she marry (Aug 25). Writes *Siegfried Idyll* for her birthday (Christmas Day) in honor of their son Siegfried. Ludwig II presents *Die Walküre* in Munich, again against Wagner's wishes. Wagner continues to issue essays on art and politics

1871 *Unification of Germany, the creation of the Reich*

[58] Goes to Bayreuth to look for a suitable theater for festival production of Ring cycle. Continues writing *Götterdämmerung*

1872 *Nietzsche: The Birth of Tragedy. Whistler: The Artist's Mother*

[59] Buys land in Bayreuth and lays foundation stone for Festival Theater, conducting Beethoven's 9th Symphony at ceremony

1873 *Rimbaud: Une Saison en Enfer. Zola: Thérèse Raquin.*

[60] Topping-out ceremony in Bayreuth, August 2. Starts building home next door to theater, Wahnfried. Still working on *Götterdämmerung*

1874 *Word 'Impressionism' first used to describe new group of French painters. Mussorgsky: Boris Godunov*

[61] Finishes full score of *Götterdämmerung* on November 21, the end of the Ring cycle first begun 26 years earlier. Cosima and Wagner move into Wahnfried. Principal singers start Ring rehearsals in Bayreuth

1875 *Bizet: Carmen. Th. Eakins: The Gross Clinic*

[62] Rehearsals with orchestra under Hans Richter at Bayreuth. Wagner revises *Flying Dutchman* again, for Vienna

1876 *Brahms: 1st Symphony. Ponchielli: La Gioconda. Edison starts experiments leading to the gramophone. The last German meistersinger dies in Ulm. Bell invents the telephone. Degas: L'Absinthe*

[63] Writes Centennial March for Philadelphia Centennial Exhibition. And on August 13, 14, 16 & 17 *Der Ring des Nibelungen* is given its first complete performance in the Festival Theater at Bayreuth, 28 years from its conception in 1848. Ludwig II attends dress rehearsal, first time for six years that he and Wagner have spoken. Tchaikovsky is among celebrities from all over the world who attend performances

1877 *Verdi: Otello. Saint-Saëns: Samson et Dalila*

[64] Finishes poem for *Parsifal* and starts com-

position. Conducts series of financially-disastrous concerts in London. Considers selling Bayreuth theater to pay debts, and moving to America

1878 *Microscope invented. Wallace: Ben Hur*

1879 *Tchaikovsky: Eugene Onegin. Muybridge: Locomotion studies. H. James: Daisy Miller. First electric train*

1880 *Maupassant: Boule de Suif. Böcklin: Isle of the Dead. Zola: Nana. Pavlov begins dog-studies. First electric street lighting, in New York*

1881 *Tsar Alexander II assassinated. President Garfield assassinated. Electric lighting first used in a theater, the Savoy in London. Gilbert & Sullivan: Patience. Ibsen: Ghosts. Birth of Bartók & Picasso. First cabaret in Paris*

[65-68] In failing health, Wagner continues composing *Parsifal*, taking long journeys to better climates for his health. Writes more essays on music and politics, notably in his own publication *Bayreuther Blätter*, including *Heroism & Christianity; Religion & Art; On the Application of Music to Drama*; etc. Through lack of funds there are no performances at Bayreuth

1882 *Koch discovers tuberculosis bacillus. Berlin Philharmonic founded. Birth of Stravinsky. First airship with electric motor*

[69] Finishes *Parsifal*, which is given at Bayreuth with 16 performances, opening July 26. In September goes to Venice for the winter. Conducts his youthful *Symphony in C* at the Teatro La Fenice on Christmas Eve for family and friends

1883 *Kruger becomes President of South Africa. Monet at Giverny. Metropolitan Opera opens in New York. First skyscraper, in Chicago. Birth of Anton von Webern*

Plans a series of one-movement orchestral symphonies. While working at his desk in Venice suffers a fatal heart attack on February 13. His body is taken to Bayreuth and interred in the tomb he had designed for himself and Cosima, who survived to run the Festival Theater, and present all Wagner's mature works there, until her death in 1930

1884 *Puccini: Le Villi. Huysmans: Au Rebus. Massenet: Manon. First moving films*

1885 *Brahms: 4th Symphony. Birth of Alban Berg. Mark Twain: Adventures of Huckleberry Finn. Renoir: Grandes Baigneuses. First Wagner opera at the Met (Die Walküre)*

1886 *Death of Liszt. First automobile (Daimler). Symbolist Manifesto. Statue of Liberty. Ludwig II declared insane, commits suicide. Tristan und Isolde given at Bayreuth for first time. Tristan and Meistersinger heard in New York for first time*

1887 *Debussy: Printemps. Hertz discovers radio waves. Alfons Mucha moves to Paris*

1888 *Premiere of Wagner's Die Feen, Munich. Electric light replaces gas in Bayreuth theater. Nietzsche: The Case of Wagner. Mahler: 1st Symphony*

1889 *First American Ring cycle, New York*

1893 *Verdi: Falstaff. Dvořák: Symphony 'From the New World'. Puccini: Manon Lescaut. Oscar Wilde: Salomé*

1902 *Debussy: Pelléas et Mélisande*

1911 *Cosima Wagner publishes censored edition of Mein Leben* □

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ROBERT MESSICK

Creating the *Ring*: A Conversation with Lehnhoff and Conklin

By THOMAS O'CONNOR

THEY'RE an odd pair to team. The German director—blond, precise, coolly assured, bespectacled, impeccably dressed, intense. The American designer—bearded and shaggy, low-keyed, witty and self-deprecating, casual in attire.

Yet the chemistry somehow seems right between Nikolaus Lehnhoff and John Conklin, who are, respectively, director and set and costume designer for the San Francisco Opera's new, three-year production of Wagner's *Ring*.

If the compound created by pairing those two creative elements proves as sound as it appears in separate conversations with the pair, the beneficiaries are operagoers for years to come.

When general director Terence McEwen first charted a new production of the *Ring* cycle for unveiling during successive summers in 1983 through 1985, he promised a *Ring* that would mark "a return to romanticism, color and the kind of majestic beauty that most of the music suggests." That music, said McEwen in an interview last winter, "is the lushest, most romantic music ever written, except—possibly—for some Tchaikovsky."

The physical production itself, McEwen added, should be one of great beauty. "When you're in the theater, you should be overwhelmed and fascinated by it. The immediate physical beauty of the stage pictures should make the audience go 'ahhh!'"

A tall order, particularly for an unusually sophisticated opera town, a city that practically takes innovative and magnificent opera designs for granted. To interpret the lushness of the music, McEwen turned to San Francisco music director,

Edo de Waart. To create those stage pictures, he called upon Lehnhoff and Conklin. Neither had worked with the other before, and, like Maestro de Waart, neither had undertaken a *Ring* before.

Both Lehnhoff and Conklin could claim, however, to be more than ready for the once-in-a-lifetime chance to create a new *Ring* at one of the world's major opera houses.

Nikolaus Lehnhoff's second job in opera—following a stint as assistant director at the Deutsche Oper in Berlin—was as assistant to Wieland Wagner himself at Bayreuth from 1963 to 1966, the last assistant to the composer's much admired grandson. Lehnhoff spent five years as an assistant director at the Metropolitan Opera in New York, before making his solo directorial debut with Strauss' *Die Frau ohne Schatten* at the Paris Opera in 1972 (the late Karl Böhm was the conductor). The production was a sensation, and he went on to recreate it in Stockholm, Düsseldorf and—in 1976—here in San Francisco (it was revived in 1980). Strauss' *Salome* was the opera of both his first San Francisco Opera assignment in 1974, and his most recent (last fall's much-discussed new production). He is 41, studied literature and music history at the University of Munich, and holds a doctorate in musicology from the University of Vienna.

New York-based John Conklin is as much admired in American legitimate theater circles as in opera. At 46, he has

Thomas O'Connor is a San Francisco writer and editor. His work appears frequently in a wide variety of publications, such as the Los Angeles Herald Examiner and Philadelphia Inquirer.

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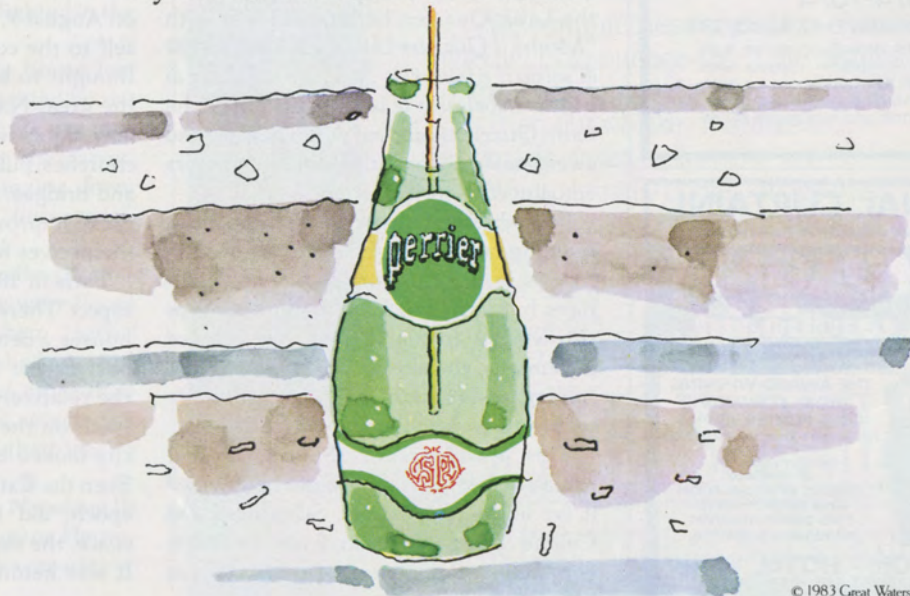
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long been a favorite designer at such prestigious theater companies as the New York Shakespeare Festival, New Haven's Long Wharf Theater, Washington's Arena Stage and the Minneapolis Guthrie Theater, among others. Most of the other major American opera companies, including Santa Fe, New York City and Washington, have employed his design skills, and the opera world is still buzzing about the *Così fan tutte* he did with director Jonathan Miller last summer in St. Louis (an occasion with the sad distinction of being the last conducting appearance anywhere of the late Calvin Simmons).

Conklin first designed in San Francisco for Spring Opera Theater, winning much acclaim for *Orfeo* (1972), *Death in Venice* (1975, revived 1979) and *Julius Caesar* (1978). It was Conklin's 1977 *Ballo in Maschera* for the San Francisco Opera main stage that Terry McEwen chose to revive for the opening night of his first fall season as general director last year.

In separate, extended interviews, first Conklin, then Lehnhoff discussed some of their thoughts on undertaking the *Ring*, their views on some aspects of the story and characters, and some of the influences they brought to bear on their collaboration.

Conklin was interviewed at the end of February of this year, while Lehnhoff spoke after staging rehearsals had begun in San Francisco, early in May. In the interest of heightened clarity, a few minor changes have been made on the comments of Lehnhoff, who graciously catered to an interviewer's limitations by speaking in English, one of several languages he knows in addition to his native German.

On Undertaking a new production:

CONKLIN: "It's the sort of thing that's always in the back of your mind, but you never think you're going to do it. That's one of the things that makes it seem so unreal to me. You think, 'Am I really doing this? How can I, at this point in my career, have the gall to be designing a production of the *Ring*?' Actually, there's something slightly relaxing in the fact that, because it's such a vast piece and has so many different meanings, you're never going to get them all. So you do what you want to do."

LEHNHOFF: "I always wanted to do a *Ring*. Always. I was raised on these operas, I can identify with almost every situation. I've worked on *Rings* before: with Wieland Wagner, especially on his last one in Bayreuth in 1965-66. With Herbert von Karajan at Salzburg, then at the Metropolitan in New York when the production came

over from Salzburg.

"Even when I was a little boy, I was listening to the *Ring*. I went to Bayreuth first when I was nine or ten. Grandmother took us when Bayreuth reopened. It started me even then burning for theater and music."

CONKLIN: "This has really been a strange experience for me. It's so big, so formidable that I was surprised when I realized that it was actually going to happen. We were running some tests on the stage, and there was this moment when all of a sudden I could see that it was really going to happen, and that it would work."

LEHNHOFF: "The staging is worked out completely—in detail—in advance. I have what I call a choreographic mind. With such little time that I have for staging the two operas (*Das Rheingold* and *Die Walküre*) this summer, I'd better be organized."

On creating an approach to a new Ring:

LEHNHOFF: "What's very important for me in the *Ring* is the relationship between man and nature. That is the very basic metaphor of our production. The *Ring* is, after all, an allegorical tragedy about men who see as their only goal a longing for endless power—while losing all sense and feeling for love and nature. For Wagner, nature was the ultimate reality, and human development was a power struggle based on a crime against nature. He remade the old German mythology in light of the problems of the modern world. In symbolic terms, the *Ring* is a realistic diagnosis of the times in which we live today.

"Our approach has a kind of romanticism, a new sensibility. It's influenced by the great German masters of the 19th century, such as (Caspar David) Friedrich, the great Romantic painter; and (Karl Friedrich) Schinkel, a great architect and painter. Schinkel had this wonderful feeling of proportion, and he was a great influence on us. But basically it was Friedrich, because in him the tragedy of nature is so well expressed. (His) people are lost in this endless feeling of nature. It is very much a feeling of the 19th century, the century of Wagner."

CONKLIN: "Friedrich showed nature as a sort of mystical force. His human beings were almost always in some kind of strange, ambiguous relationship to nature. His most striking painting is one called *Monk by the Sea*, a long beach with a tiny figure of a man and an immense sky that is sort of in turmoil. The striking thing is that the man is both dwarfed by nature in the painting, yet part of it, too. There's a mystical quality to his work that is very Wag-

nerian. The *Ring* is full of nature sounds: water, leaves, thunder."

LEHNHOFF: "His (Friedrich's) work gives you identical (to Wagner) feelings about nature, very sad feelings, very lonely feelings. You hardly see people in his work, or you see people coming to a point where it seems to be the end of their life, or they have arrived at a turning point. . . . All these moods you get both in his pictures and in this (the *Ring*) music. That's where the whole concept started."

CONKLIN: "Designing the *Ring* imposes a sort of web-like structure on you. Nikolaus and I would work all the way through it from beginning to end, over a period of months and months, and I suddenly found that by the time we'd got to the end, images at the beginning didn't make sense anymore. You'd come up with something in *Siegfried* that suddenly affected the way you wanted to design Nibelheim in *Rheingold*."

"The *Ring* is almost symphonic in the way you design it. And that's what happened; we started to get scenic *leitmotifs*. I don't know how much people are going to see that; you don't want to make it that obvious."

LEHNHOFF: "For a director of the *Ring*, the crucial moment is deciding where and how to start. The beginning of the whole cycle can be interpreted differently, you know, in different ways. For instance, in the Bayreuth *Ring* that (Patrice) Chéreau did (being seen this spring on public television in America); he started *Rheingold* with a kind of big wall, a dam, a kind of industrialized world. Now, a lot of people thought this was wrong, but he has a point, because you can read the beginning differently."

"The *music* tells you that there is this E-flat-major for 132 measures, symbolizing the creation of the world, the innocence of nature. The *story* tells you that, long before the robbery of the gold, there were what in English means 'first crimes;' the ancient traditional sins. The first one is that Wotan cut a branch out of the tree of life and made out of it his spear, a symbol of his power. So, in taking away a branch, Wotan violates nature. In doing so, he loses one eye, so that path of emotion and love is a bit out of context."

"Now Wotan has the wonderful idea to use his spear to form order and freedom in a developing society. Then comes the second crime, because he doesn't see things in the right context anymore. He enslaves the element of fire, Loge, and makes him a close adviser to him. Loge is what literally means 'the nature-conscious, free intellect' of Wotan. Loge becomes the constantly ringing alarm clock of Wotan."



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But in enslaving Loge, Wotan again violates and misuses nature.

"The third crime, still long before Alberich took away the gold, is that Wotan sold Freia, the goddess of love, to pay off the giants for his glorious fortress. And that is another crime against nature and love.

"So, when Alberich comes to the Rhine and takes away the gold, he speeds up the downfall of the world, but he is not initiating it. The crimes have already been committed. This is very important to understand. The music at the beginning tells you it starts at Hour Zero; the drama tells you it's already halfway. So, as a director, you have to make up your mind how to start. Chéreau shows you a kind of already industrialized world, and he has a point, like it or not. What symbol he takes, well, that's another story.

"Now, in our conception, we started at Hour Zero to show the whole downfall. But there is a difficulty. In Wagner, there are no mean, 'bad' characters. His characters always had a reason to take a negative path. They never were one-dimensionally bad from the beginning. For instance, Alberich. The Rhinemaidens are not only making fun of him, they are treating him very nastily. So, in our production, you have to have a great feeling of pity for this poor creature so the audience understands at the very beginning that Alberich has no other way (to act). Because love is not given to him, Alberich takes a negative path—the way of murder, rape and lust. He turns Nibelheim into the first slave camp; he will be the first bloody fascist and slave dealer of the world. I'm not making this up; just read the text carefully. We learn from Mime, his brother, that Nibelheim was a wonderful place to live before Alberich took away the gold. But now everything is slavery."

On some of the characters

LEHNHOFF: "The three principal characters in the entire *Ring* are Alberich, who is, after all, the title character; and Wotan—the two lords of world-domination, both traitors of love and nature; and Brünnhilde, representing the good principle of the *Ring*. Even Siegfried is of minor importance by comparison.

"Wotan's power politics have brought chaos to the world. And, in the second scene of *Rheingold*, because of crimes that have already taken place, you see Wotan already playing a very passive part. You see the gods, especially Wotan, as helpless, arrogant, vain, entangled by guilt. What Wagner wanted to show was the genesis of the guilt of the gods....What you as

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director have to show is this arrogant 'swimming pool society,' these gods sitting around at the pool, saying that they can live on forever. Being so superficial, they never have seen that they are dependent on Freia's golden apples. They have never thought of the consequences of their actions; they think they can do anything.

"One of the most important characters in the entire *Ring*, even though he disappears at the end of *Rheingold*, is Loge. He is the announcer, the foreteller, the prophet of nature, who is telling the gods what is wrong, that there is something more than power and gold: there is love and nature. Loge is also timeless and the very first successful lawyer. In the entire *Rhinegold*, there is a power struggle. Love and nature are left out of the lives and actions of the gods. Loge is constantly reminding them of this; he doesn't want to get (involved) in their power games. He wants to do right to nature. He doesn't want to get the gods out of their trap, he wants the gold to go back to the Rhinemaidens, rather than to pay off the giants as corruption."

On the settings

CONKLIN: "It's very important from an imagistic point of view that things on stage be 'real.' We didn't want painted scenery. But 'real,' and 'fake.' We wanted an awareness of the theatricality of the piece."

LEHNHOFF: "Wagner talked about the sets of the *Ring* as, literally, 'dream pictures.' We had to look for what in English means 'sense pictures,' which are metaphors. We had to find metaphors which are realistic, maybe poetic, and put them in the right context, which might change them into a kind of surrealistic feeling. In Friedrich's paintings, he didn't just 'photograph' a landscape, he took a symbolistic approach to express an inner feeling. So we were very careful what images we chose, then framed them in the portals you see."

CONKLIN: "There's a lot of stuff we've done that uses models, which is something that absolutely fascinates me. We sort of perceive scenery as a model, anyway. I think that's why people like the theater. People perceive theater as a model, a sort of miniaturized world of dollhouses.

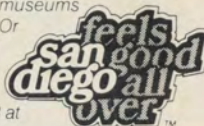
"The first time we see Valhalla in this production, it is a scaled-down version, in the distance. But that model can be lit and it will read as real, as having dimension. Then, just before the end of *Rheingold*, during the storm, we switch it with an identical, but huge, unit that suddenly appears and fills the stage, still seeming to be distant. It's the biggest piece of scenery in the whole thing, and it's all over in six minutes!"

CONTINUED ON PAGE 65

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Funding The Ring



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THE resplendent vision of Wagner's *Das Rheingold* that fills the War Memorial stage this summer is only part of a complex funding project that will enable San Francisco Opera to present its new *Ring of the Nibelung* over a three-year period. Finding the answer to the question, "Where will the money come from?" is the responsibility of the San Francisco Opera Development Department.

Production funding is one of an opera company's highest priorities. New productions enable San Francisco Opera to keep up with changing repertoire, to add to its basic repertoire, and to maintain its artistic reputation, which keeps international artists—and local audiences—coming back season after season.

The importance of new productions was dramatically illustrated last December when severe budget restrictions limited London's Royal Opera to only two new productions this year—they had hoped for four, and had three the season before. "Two is a lamentably small number," commented Sir John Tooley, general director of the Royal Opera. "If this goes on for very long, we won't be in the international major leagues any more, and if we're not, there is no point in going on."

There are many ways for a resourceful company to obtain new productions, and San Francisco Opera has tried them all. We have an agreement with the Met and Lyric Opera of Chicago whereby each company has access to the other companies' productions; costs involved include \$20,000 or more for scenery repairs and costume alterations, plus moving expenses. Productions can be rented outright from other houses for as low as \$50,000. Some pro-

Left: Philip M. Jelley, secretary and foundation manager for the Skaggs Foundation, and Mrs. Skaggs get a sneak preview of the massive stage portals for *The Ring of the Nibelung* while on a special backstage tour of the War Memorial Opera House. Right: Ed Truschke (left), vice president and executive director of BankAmerica Foundation, presents a check to San Francisco Opera general director Terence A. McEwen to help underwrite the costs of the new mounting of Wagner's *Ring of the Nibelung*.

ductions are conceived from the start as joint ventures by more than one company, such as when San Francisco Opera shared the costs of last summer's new *Turandot* with the companies of Miami, Dallas and Houston. In that instance, each company raised \$100,000 to evoke the glory of old Peking.

Ultimately, however, a major opera company must have its own productions of at least the basic repertoire items, and rare indeed is the individual or organization that can afford to finance an entire new production. The Development Department, therefore, seeks to attract compatible partners such as, in this instance, the BankAmerica Foundation, the Skaggs Foundation, and The Carol Buck Sells Foundation.

The Skaggs Foundation is familiar to many San Francisco Opera patrons as a principal sponsor of the San Francisco Opera broadcasts from 1974 through 1981. Mr. Skaggs died in 1970, and since 1971 Mrs. Skaggs has been president of the Foundation, which is managed by the family attorney, Philip M. Jelley. After 1981, the Skaggs Foundation decided to redirect its support to production funding. It was their grant that made possible our acquisition of the celebrated David Hockney production of *The Rake's Progress* (1982 Summer Festival). This year the new *Ring* cycle provided a highly significant vehicle for support and

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accordingly the Skaggs Foundation contributed funding toward the production of *Das Rheingold*.

But more money would be needed to get the Rhine gold glittering on the War Memorial stage, and to mount the additional three mammoth operas of the cycle. Fortunately, the Development Department has other resources.

BankAmerica Foundation is a longtime supporter of the San Francisco Opera that also financed its first foray into the realm of television in 1979. The creative package the Foundation underwrote included the live telecast of *La Gioconda*; a later telecast in mini-series format whereby the opera was shown one act at a time over four nights; a documentary called *The Making of an Opera*; the production and distribution of special educational kits for use in secondary schools throughout California; plus their own promotional services designed to guarantee the success of the entire project.

In allocating BankAmerica Foundation's continued support of San Francisco Opera, Ed Truschke, vice president and executive director, was delighted by the idea of helping to sponsor the new *Ring*, which he termed an "exciting artistic initiative." BankAmerica Foundation's gift—a three-year grant to be used to help underwrite the cost of the entire *Ring*—is particularly significant as a rare example of production funding from a corporation, and it is hoped that their generosity will serve as a model to the rest of the corporate community.

The newest partner to join the funding of our *Ring* cycle is the Carol Buck Sells Foundation. Loyal and staunch supporters of San Francisco Opera, the Carol Buck Sells Foundation contributed major funding for the American premiere production of Aribert Reimann's *Lear* that opened the first San Francisco Opera Summer Festival in 1981. Whether home is a blasted heath in ancient Britain, or a castle at the end of a rainbow bridge, the Carol Buck Sells Foundation has done its part to see to it that King Lear and Wotan may consider home to be the stage of San Francisco Opera. The Valkyries owe a unison eight-spear salute to Mr. and Mrs. John E. Sells, trustees of the Foundation, for their generous three-year grant to support the *Ring*.

There is a great deal of satisfaction to be derived from funding a new opera production. The most obvious is sharing in a creative project which will be of long-term benefit to the San Francisco Opera and its audiences. Donors also receive official recognition and acknowledgment each time the production is revived, which can extend over a considerable period of time. The

famous *Tosca* that appeared during San Francisco Opera's natal 1923 season, for instance, was revived 23 times in 47 years.

Equally important to some donors is the satisfaction of seeing exactly where their money has gone, and knowing the positive impact of their gift on the community. Last April Mrs. Skaggs and Mr. Jelley were taken on a tour of the San Francisco Opera scene shop, where they witnessed in wonder the process of creating Wagner's mythological universe from masses of styrofoam, wood and canvas. When asked if the tour had taken all the magic out of it for her, Mrs. Skaggs's prompt reply was inspired by Lewis Carroll: "Not at all. I'm 'curiouser' than ever. I feel like Alice in Wonderland."

There is still plenty of room in Wonderland for other Alices and Alexes who want to contribute to the massive three-year *Ring* project. Wagner had King Ludwig to turn to when he first wrought his grand mythological vision; we are no less in need of generous patrons today. It's not too late to help create a bit of Valhalla here on earth.

The San Francisco Opera has applied for Treasury Fund and Challenge Grants from the National Endowment for the Arts. If awarded, your gift may be used to complete required matches associated with these grants.

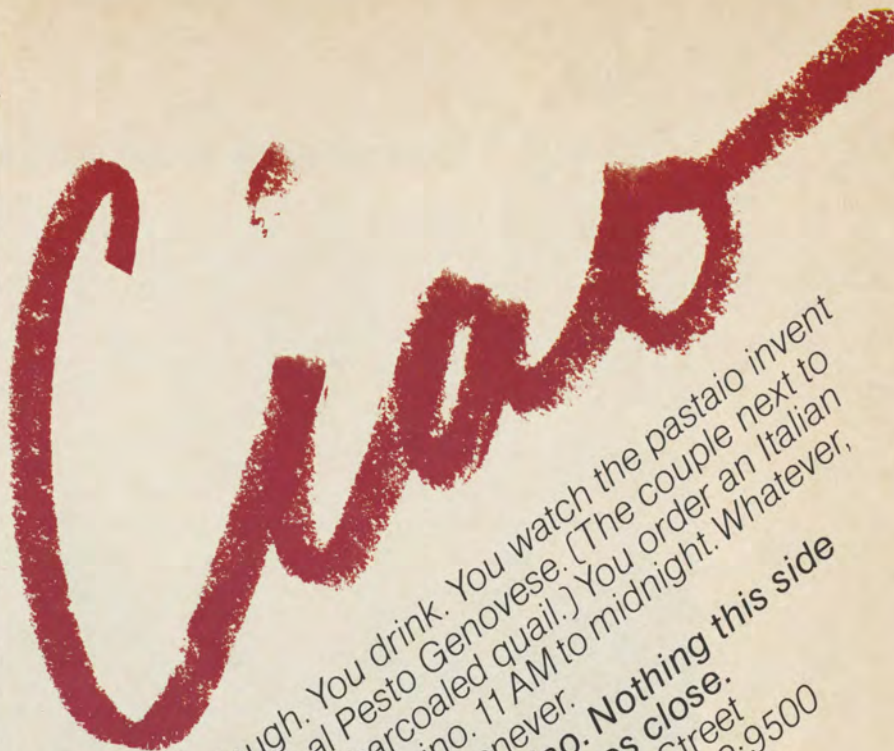
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On the meaning of the Ring

LEHNHOFF: "We should never forget that Wagner worked for more than 20 years on the *Ring*, and his first concept was as a piece of art that would serve the revolution. In Dresden, he was a close friend of (Mikhail Aleksandrovich) Bakunin, a Russian immigrant living in Germany who was one of the first communists and whose famous slogan was, 'The urge for destruction is a creative urge.' So Wagner wanted (then) to say that with destruction, we come to a total renewal of the world.

"Now as the years went by the whole revolutionary concept changed. With his experience of life and his acquaintance with Schopenhauer, Wagner's concept took another turn, in which action is turned into passion, destruction is turned into self-destruction. Very German. So there is the ending of the first version, which was entirely optimistic. And then he wrote other versions (of the ending) and left us a little bit alone there. Actually, I haven't made up my mind about the ending yet, but I think that at the end of *Götterdämmerung* we have witnessed a terminal play."

CONKLIN: "You can argue endlessly over the *Ring*; that's part of its fascination. But I do see it as a deeply pessimistic work." □

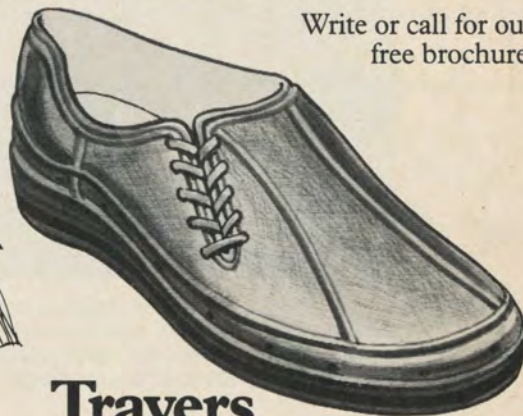


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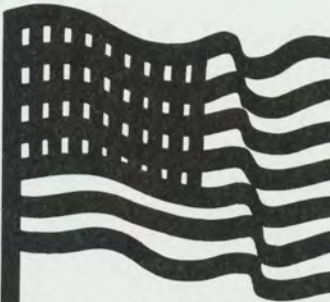
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Services

Bus Service

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

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

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

Its route is as follows:

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

Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

Food Service

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

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

Emergency Telephone

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

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

Watch That Watch

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

Ticket Information

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.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. 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.

Opera glasses are available for rent in the lobby.

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

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

Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows:

Mondays, 10:00-2:30 on the hour and half hour.

Davies Hall only:

Wednesday 1:30/2:30—Saturday 12:30/1:30

All tours leave from Davies Symphony Hall, Grove Street entrance.

General \$3.00—Seniors/Students \$2.00

For further information, please call (415) 552-8338.

THE OPERA HOUSE MUSEUM (South Mezzanine Box level behind the Opera Boutique) currently houses an exhibit on Wagner's *Ring of the Nibelung* as it has been seen in San Francisco in years past. Featured are photographs, props, costumes and memorabilia from the complete *Ring* cycles of 1972 and 1935 (with Kirsten Flagstad and Lauritz Melchior). A brief browse through this fascinating exhibit, assembled by Christine Albany, will provide an intriguing counterpoint to the new *Ring* productions in this year's Summer Festival.

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