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1982

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Wednesday, June 8, 1983 7:00 PM
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SUMMER FESTIVAL 1983

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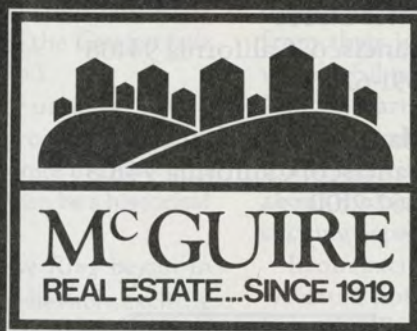


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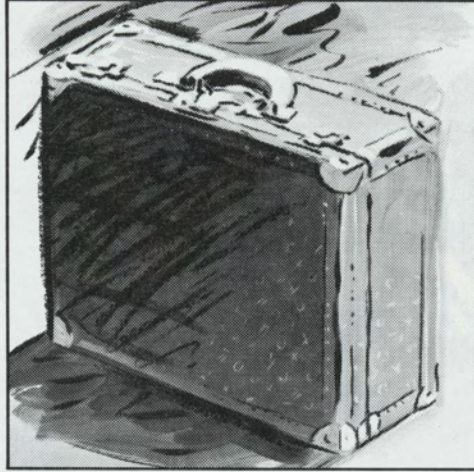
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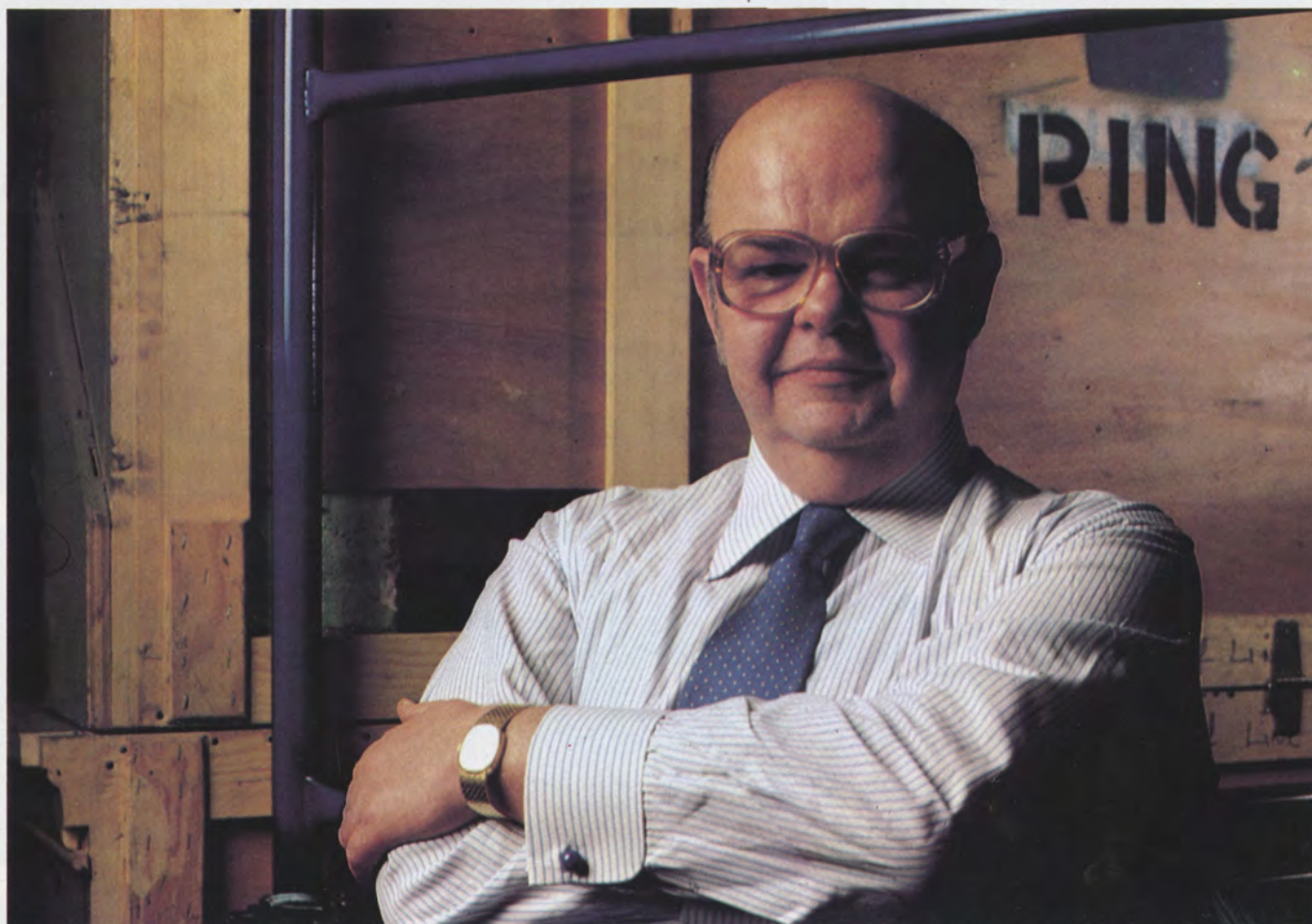
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General Director's Message



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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DIE WALKÜRE

SUMMER FESTIVAL 1983

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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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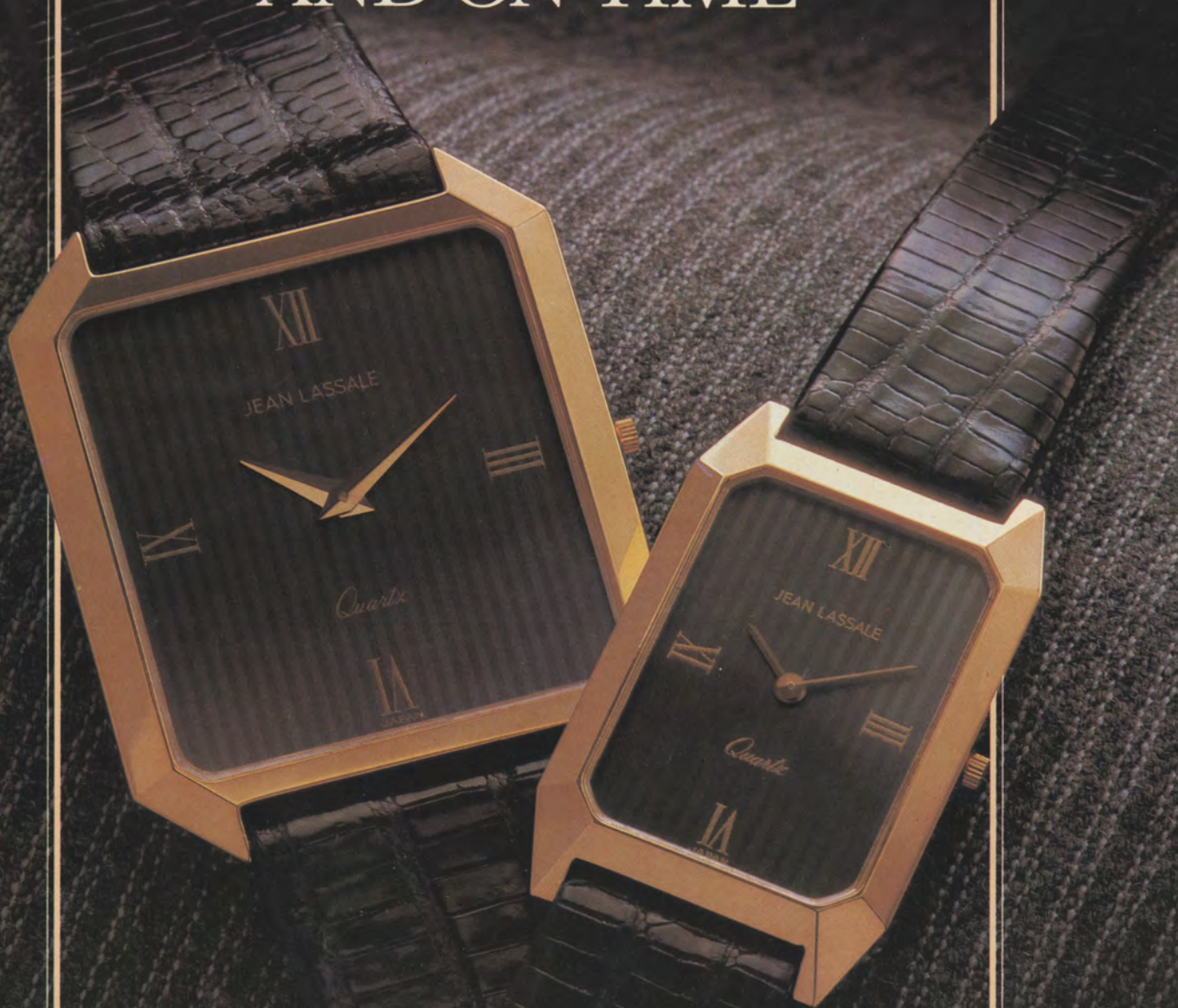
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Wagner, *Die Walküre* New Production Performed in German

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Puccini *La Bohème* New Production Performed in Italian

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Bizet *Carmen* Performed in French

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Production: Jean-Pierre Ponnelle Costume Designer: Werner Juerke
Stage Director: Vera Lucia Calabria* Lighting Designer: Thomas J. Munn

June 17 and 22 at 8 p.m., June 26 at 2 p.m., June 29 at 7:30 p.m., July 2 at 8 p.m.

Mozart *Così fan tutte* Performed in Italian

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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 the audience from hearing and appreciating the words. The works that Wagner proposed to write could no longer be called operas: the name "music-drama" 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 "sign-post themes"—nowadays we lazily tend to anglicize the term as "leit-motif". Some more specific themes, such as "the unlucky Volung 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 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.

Die Walküre: Deeds of Music


THE FIRST opera in the cycle of the *Ring*, *Das Rheingold*, is about big business and the rat race for power. If you consider the *Ring* as a vast symphonic musical structure, the power element, Wotan's spear theme, dominates *Das Rheingold*. *Die Walküre* changes tack and concentrates on the "second subject" (to use sonata-form terminology) of love, which we may particularize as compassion for other people. None of the characters in *Rheingold* was much moved to compassion. They were all consumed by greed for gain, except Loge who acted without concern for loss and who, disgusted by the gods, left them at the gate of Valhalla and turned back into the spirit of fire, not a person, at

the end of *Die Walküre* in the *Feuerzauber*, or Magic Fire music, which is part of Wotan's concluding solo (it is an extension of the Rossini rondo-finale, as in *Cenerentola*).

The love of one person for another is the theme of *Die Walküre*, and it will go on influencing the events of the *Ring* until it resolves the crisis ultimately at the end of *Götterdämmerung* (rather as the second subject triumphantly ends Grieg's Piano Concerto). Love, for Wagner, was evidently a human faculty: there is none in *Das Rheingold*, which has to do entirely with gods, giants and subterranean dwarfs, none of them human, as we understand the term, indeed historically pre-human.

Love, Wagner suggests, is what sets

humanity apart (I am sure he would have included dogs). In the first act of *Die Walküre* we witness the blossoming love of Siegmund and Sieglinde, twin offspring of Wotan's union with an unnamed human woman. At the same time, or perhaps later, Alberich, Wotan's archrival for world power, lovelessly begat a son, Hagen, whom we will meet in *Götterdämmerung*. The sons were both conceived to get back the all-powerful *Ring*, not for any loving purpose at all. But now we see and hear Siegmund and Sieglinde, who meet as unknowns to one another, and fall in love. Their gradually unfolded love is the subject of the first act, and Wagner's music surges away from the conventions of German operatic music,



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Richard Wagner

1813-1883

- 1813 born May 22 in Leipzig
- 1829 first compositions: string quartet, piano sonatas (lost)
- 1832 first opera *Die Hochzeit* (destroyed) Symphony in C
- 1833-4 chorus master Würzburg
- 1834 *Die Feen* (premiere Munich 1888)
- 1834-6 music director Magdeburg
- 1836 marries actress Minna Planer
Das Liebesverbot
(premiere Magdeburg)
- 1837 music director Königsberg
- 1837-39 music director Riga; flees to escape creditors
- 1839 *Rienzi* (premiere Dresden 1842)
- 1839-42 in poverty in Paris
- 1841 *Der fliegende Holländer* (premiere Dresden 1843)
- 1843-9 music director Dresden
- 1845 *Tannhäuser* (premiere Dresden)
- 1846-7 *Lohengrin* (premiere under Liszt Weimar 1850)
- 1848-53 writes no music while developing new ideas & ideals (including Ring concept)
- 1849-60 exiled from Germany for revolutionary activities
- 1853 Piano Sonata for Mathilde Wesendonk
- 1853-4 *Das Rheingold* (premiere Munich 1869)
- 1854-6 *Die Walküre* (premiere Munich 1870)
- 1856 *Siegfried* Act I and start of Act II
- 1856-9 *Tristan und Isolde* (premiere Munich 1865)
- 1857 *Wesendonklieder* (dedicated to Mathilde W.)
- 1860 revised *Tannhäuser* (with Venusberg scene) Paris
- 1861-7 *Die Meistersinger von Nürnberg* (premiere Munich 1868)
- 1863 Minna Wagner dies
- 1864 Ludwig II ascends Bavarian throne; summons Wagner to Munich. Cosima von Bülow joins him
- 1865-9 *Siegfried* Act II completion, & Act III
- 1869-74 *Götterdämmerung*
- 1870 marries Cosima von Bülow (nee Liszt); *Siegfried Idyll*
- 1872-4 builds Bayreuth Festival Theater
- 1876 *Der Ring des Nibelungen*, Bayreuth (first complete cycle; premieres of *Siegfried* & *Götterdämmerung*)
- 1877-82 *Parsifal* (premiere Bayreuth 1882)
- 1883 dies of heart attack, Venice Feb. 13, age 69

as he had inherited it and developed it, into something altogether new and unique, perfectly magical. Wagner imitated it when he came, a little later, to *Tristan und Isolde*, but the love music there is much more sophisticated. Siegmund and Sieglinde are to be understood as primitive beings and their courting is quite direct, non-intellectual, therefore diatonic, still Wagner's language at the time. He had a marvelous instinct for the sort of music to fit any particular situation, and by the time he came to compose *Die Walküre* his creative imagination was ready with harmonies and colors and dramatic touches that far surpass what he had managed in *Lohengrin*, where the love of Elsa and Lohengrin was not human or real, since he was a sort of E.T., a being from another place altogether, not really of this world. Wagner had never before been able to compose real love music, and had not needed to, given the plots of his earlier operas. Here, in *Die Walküre*, Siegmund meets Sieglinde, both starved for love and instantly attracted. It was a new dramatic situation for Wagner, and his musical response was happily enhanced by his love affair at the time with Mathilde von Wesendonk, often connected with *Tristan und Isolde*, but properly to be regarded as the inspiration of the love music in *Walküre* (that of *Tristan* was Cosima Liszt-von Bülow, who became Wagner's second wife). The love music of *Die Walküre* is some of the most wonderful and inexhaustible that anybody has ever composed.

It is not all in the first act, which is virtually a long duet for Siegmund and Sieglinde, with a brief intervention by Hunding. Act two, which sets humans against the gods, and specifically Siegmund against his own father Wotan, has its central point in the long scene called *Todesverkündigung*, or Proclamation of Death. Brünnhilde comes to tell Siegmund that, in the forthcoming fight with the husband of the lady he has just abducted, he will be killed and taken to the warriors' paradise called Valhalla (Battle Hall). Siegmund is the son of a god, and has been condemned to death by that god's wife. He is expected to comply with the dictates of the gods, but he refuses. He loves Sieglinde too much, and would rather kill her, and send them both to hell, than be sent by himself to Wotan's celestial club for brave warriors. Siegmund's determination forces Brünnhilde to change sides. She arrived on the scene to announce the decision of her father, the lord of the gods. His human son persuaded her that his survival was a better cause. The moment when she is persuaded to espouse the cause of mankind is celebrated by Wagner with a musical

Traveler Looking Over the Sea of Fog (c.1818), by Caspar David Friedrich (1774-1840). Oil on canvas. Hamburg, Kunsthalle. Work of the German romantic painter Friedrich was the most important influence on the look of San Francisco Opera's new production of Wagner's Ring of the Nibelung. (An interview with the Ring director and designer appears in the Rheingold issue of San Francisco Opera magazine.)

explosion that nobody will ignore; people have won, the gods have lost. That round, nevertheless, is eventually won by the gods. Brünnhilde's loyalty swap is countermanded by the god whose aspirations she was actually fulfilling. Wotan had told her, his daughter, that Siegmund must be killed by Hunding, to propitiate Wotan's wife, Fricka, who was the goddess of marital contracts, as Wotan was the god of material bargains. Brünnhilde changed tactics because Wotan himself was forced to change tactics, and Brünnhilde was Wotan's "will," an idea borrowed by Wagner from the German philosopher Schopenhauer who conceived will as something imposed from without, and non-reversible: I would call it fate, though I don't believe in it either.

Siegmund persuaded Brünnhilde that he must kill Hunding in the forthcoming duel and take possession of Hunding's wife Sieglinde. Mankind was beginning to defy the gods (which mankind had created in its own image), and this will be a central feature of *Siegfried* and *Götterdämmerung*.

The power complex is subordinated in *Die Walküre* to the lovebug, eros, not just sexual infatuation, but what I have called compassion, fellow-feeling, willingness to put yourself out for somebody else's sake, because you like them. Wagner realized that this human instinct was the only way to save the world from collapse and annihilation. How it happens is shown in *Götterdämmerung*, and why it occurs may be experienced in *Die Walküre*, in the course of a series of duet scenes, or duologues. In the first act they bring about the loving union of Siegmund and Sieglinde, two complete strangers who fall in love and subsequently discover, without much embarrassment, that they are brother and sister. In the last act, the final scene shows Wotan persuaded by his *alter ego*, Brünnhilde, that her crime, for which he proposes to punish her by demotion from divinity to humanity, was not hers but his: as his instrument she defied convention and Wotan's wife, goddess of sanctified domesticity. Brünnhilde could not protect Wotan's son in battle, but she could and did rescue Sieglinde and send her to safety for the delivery of her baby son, Siegfried.

The love music in the first act of *Die*



Walküre is instantly compelling. So is the opening of the third act, the *Ride of the Valkyries*, and the closing scene of Wotan's Farewell and the Magic Fire music. The intervening second act has been known to bore first-time spectators who are not fluent in German, and have not carefully read

the text beforehand. Act two consists chiefly of three extended duet scenes. They are musically as rich as anything in the *Ring*, and dramatically of crucial importance. First comes the scene in which Wotan is persuaded by Fricka that his plan to recover the Ring, through the agency of his human

son, is fated to miscarry, since Siegmund is not a "free" agent at all, but entirely Wotan's tool: even the sword he wields was left by Wotan for him in the trunk of Hunding's house-tree—how brilliantly the sword theme flashes through the orchestra here. Fricka's music grows more confident as the scene

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develops, while Wotan's becomes dominated by his anxiety theme (beginning with a turn or *gruppetto*). He is persuaded that Siegmund must die, to preserve the good name of matrimony. Fricka celebrates her triumph with a short solo "Deiner ew'gen Göttin," sung in character, and rather in the young Wagner's conventional language.

Wotan now has to reverse his orders to Brünnhilde. He does so in the second of these long duologues, which is effectively a long soliloquy, occasionally punctuated by brief comments from Brünnhilde—Wotan remarks that, when he talks to her, he is talking to himself (similarly we may believe that Fricka, in the previous scene, was the voice of Wotan's conscience). In this monologue, "Als junger Liebe Lust mir verblich," he narrates the action of *Das Rheingold* and the period leading to *Die Walküre*, interpreting and commenting as Wagner does, even more potently, in the orchestra at the same time. Musical themes from *Das Rheingold* mingle with Wotan's new anxiety theme and the Valkyrie theme, introduced at the beginning of this act. This is not mere repetitiousness but urgent symphonic development, and it ends dynamically with Wotan's angry insistence on Brünnhilde's obedience.

There is a short scene for Siegmund and Sieglinde, she almost demented with a newly-sensed, guilty conscience. As soon as Sieglinde has fallen asleep, Brünnhilde appears to prepare Siegmund for his imminent death, the solemn hieratical *Todesverkündigung*, which has two themes of its own, a pair of chords bridged by a turn, and a longer, sad melodic phrase. The Valhalla theme is much involved too, inevitably. In this duet scene the drama achieves dynamism as Brünnhilde is gradually persuaded by Siegmund to change her plan and defy Wotan. It is paralleled, in the third act, by the long duologue in which Brünnhilde persuades Wotan to make her punishment less harsh, to protect her sleeping form with a ring of fire, accessible only to one "freer than I, the god"—which means the unborn Siegfried, whose heroic and melodious theme thunders forth as Wotan stretches out his spear in final conjuration.

The last duologue of Wotan and Brünnhilde began (English horn solo), and was much concerned, with a new theme that sinks four steps, then rises a seventh and sinks again. If the seventh leap were not there, it would be Wotan's spear theme: the derivative is connected with the new-found love in Brünnhilde's heart, more specifically for the ill-favored Volsung family with whom her own destiny is now to be linked so closely. Wagner here shows Wotan's

power transformed into the Valkyrie's love, a characteristic feature of his musical language in the *Ring*, that he described as a "Deed of Music" (*Musikthat*). Wagner did not, at the time, believe that the *Ring* could be described as opera: it was not, for him, a play set to music, but music put on the stage or, as he put it, "Musical deeds made visible." The materialization of Brünnhilde's love theme is such a deed. A larger one goes back to the closing scene of *Das Rheingold* when Wotan, during his solo, "*Abendlich strahlt*", is suddenly seized by a great idea. The theme played on the trumpet is the one known as the sword theme, the same one that will play such an important part in the first act of *Die Walküre*. Siegmund is unarmed in the house of a deadly enemy who has, nevertheless, promised him shelter for the night: in the morning they will fight to the death.

As Sieglinde goes to Hunding's bedroom, she gazes repeatedly at the tree trunk around which the house is constructed, and the sword theme is softly heard. Left alone for the night, Siegmund wonders how to find a weapon in time for the fight: his father Wälse (or Volsa, actually Wotan in disguise) had promised him a sword when he needed one: suddenly the flickering fire on the hearth lights up the silvery hilt of a sword buried deep in the trunk of the tree. Now the sword theme flashes more boldly, but Siegmund does not examine the tree more closely.

Sieglinde, having drugged Hunding's nightcap, comes out to tell the handsome stranger about the sword which an old man thrust into the tree at her wedding. The Valhalla theme tells us that the old man was Wotan, and her description suggests that he dressed as the Wanderer or Traveller, as we shall see him in *Siegfried*, though the music doesn't yet give him the Wanderer's theme: his appearances in *Die Walküre* are in his role as Warfather or Lord of Battles.

Sieglinde urges Siegmund to try and pull the sword from the tree trunk, even though none of Hunding's menfolk could manage it. The heroic elan of the sword theme, and the woeful yet doughty melody of the Volsung heroes give way for a while to the music of young love and springtime on a moonlit night. When she knows him for her brother, and calls him by his true name of Siegmund, he starts to the tree trunk and withdraws the weapon, whose theme, the grand plan apparently, blazes out on trumpets with full orchestra. Here is the "Musical deed made visible" and when act two begins, it is with a florid, jubilant elaboration of the sword theme; heroism fulfilled in love's ecstasy. □

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The Singers View Their Characters

By THOMAS O'CONNOR

SO. You want to be an opera singer. Well, hold on. Before the garlands come flying over the footlights and admirers cluster around your dressing room door, you've got a long night's work ahead.

It isn't enough to go out there and sing like an angel for a few hours. You also have to keep one alert eye on the conductor, another on the prompter, then in the meantime maneuver through a maze of scenery while wearing a costume that likely as not is unwieldy, remember staging directions that often rival a pro football play in complexity, avoid traffic jams with countless chorus and supers who may or may not remember where they're supposed to be, step into that additional new light the director swore would be there tonight, and all the while project the glories of your unamplified voice into the furthest reaches of a giant auditorium.

Oh, one more thing. Don't forget to act.

Remember, this is theater, and it's a character from another time, another world you're supposed to be portraying up there. So be sure to stay in character. That's a large part of what all those people paid their money for, after all.

Older viewers recall an operatic age not so long ago when the creation of real, believable character was a skill on which opera singers and audiences apparently placed little, if any, premium. A beatific smile here, a look of *error* there—perhaps accompanied by the flourish of an up-turned arm—were pretty much the extent of many singers' acting repertoire in the early part of this century, a report that many surviving stage photographs seem to confirm. It was the voice that mattered.

Roughly speaking, it was after World War II that the accent began to rest more heavily on the theatrical performance aspects of opera. Opera as musical theater—demanding complex, imaginative designs and equally detailed characterizations from performers—came to the fore, a shift spurred in no small part by the influence of Kurt Herbert Adler at the San Francisco Opera. Audiences in San Francisco in the last three decades came to cherish equally dramatic skills and vocal gifts, and were treated to the work of virtually all the outstanding singing actors opera has developed since the war.

His reputation as a supposed "canary

fancier" notwithstanding, Terence McEwen, Adler's successor, is no less a stickler for solid acting on his opera stage. Witness the presence in the casts for the company's new *Ring* cycle of such outstanding actors as baritone Thomas Stewart and soprano Leonie Rysanek, both of whom have earned nearly as many plaudits in their distinguished careers for their thespian gifts as for their staggering vocal qualities.

Add in a director—Nikolaus Lehnhoff—with a well defined dramatic concept of the *Ring*, and a designer—John Conklin—with an extensive background in legitimate theater, and San Francisco's new *Ring* assumes an aspect more theatrically exciting than merely a cycle of luscious music.

A clutch of the artists McEwen has assembled to sing the *Ring's* first two installments, *Das Rheingold* and *Die Walküre*, in the current, 1983 Summer Festival, were pinned down just long enough between rehearsals this spring (in a couple of cases, during performance last winter) to discuss the dramatic demands of their roles and how—in concert with director Lehnhoff—they have gone about developing their characters in one of the most theatrically rich works of all time. Several of the artists were singing their role for the first time ever.

THOMAS STEWART — The popular American baritone, whose performance here in the title role of Reimann's *Lear* in 1981 drew raves from drama, as well as music critics, sings Wotan in *Die Walküre*. A distinguished Wagnerian, he has sung all three of the *Ring* Wotans many times before, and knows well how dramatically the character of the king of the gods changes through the cycle:

"In each part of the *Ring*, you see Wotan in a very different time frame. It's the same character, but how he behaves himself and his whole motivation is very different. What is constant about him is that, in *Rheingold* he (makes) certain acts, and then—just as all of us do—we spend the rest of our lives either trying to undo them, better them, forget them or make amends for them. That is Wotan.

"In *Walküre*, you get a better and broader look at Wotan, when he is trying

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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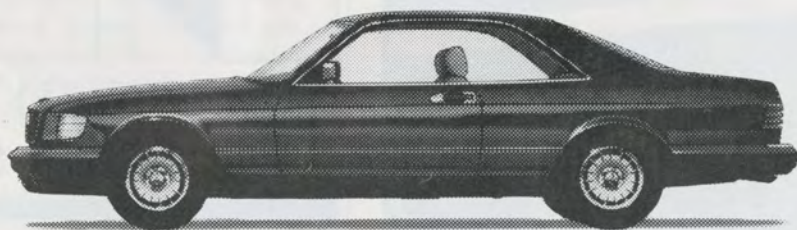
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to cope with what he did in *Rheingold*. You see a more tender Wotan, and you see his powers slowly slipping through his fingers.

"When I've done a role many times before and go into a new production, as in this case, I don't try to wipe out everything that's gone before. That would be stupid, and would lessen my own artistic impact. But you have to let it back temporarily into the shadows. Then you talk with the director, and we keep talking about things.

"Nikolaus (Lehnhoff) is a wonderful director in that he doesn't go completely out of the essence of the work that we're doing. His motivations for all the characters, and the thrust of the piece, is as Wagner intended it to be, in my opinion. As a consequence, the interpretation that I've worked out over the years will not vary that much. What will vary is how we present this to the audience, how we get this figure across. There, a director comes to the fore, and I have to make the adaptation of my Wotan to fit Nikolaus's idea.

"Of course, he also knows my Wotan, and I'd venture that he might have had thoughts of it when he was forming his own conception of Wotan. So there's not as much of a wrenching just because it's a new production, because it's intelligently done and has taste. I feel very comfortable with the conception of this *Ring*."

WALTER BERRY — The Austrian baritone, although well known in San Francisco for such diverse roles in the German repertoire as Barak in *Die Frau ohne Schatten* and Baron Ochs in *Der Rosenkavalier*, is singing the pivotal role of Alberich—the Nibelung of the cycle's title—for the first time in his career:

"When I first talked to Nikolaus Lehnhoff about doing Alberich, I was fascinated from the first moment. He talked of Alberich as not just some little gnome, but as a real, intelligent power. A very dangerous power, in fact. To try to bring out that he's so earthy and intelligent was the first point that fascinated me. Secondly, (to bring out) that he changes into a completely different man.

"Many men in our time are like him; they give up love for power. In the whole *Ring*, Alberich is the only one who gives something up to get something. The others just steal it! That is, I think, something very close to our time, to give up a private life because of business.

"The audience should feel pity for Alberich. He does give up love to try to get the gold. And the Rhinemaidens treat him so badly that one should suffer for him. It's true, too, as Nikolaus says, that he is the

CONTINUED ON PAGE 52



"Never have I seen you
at a loss for words, Captain..."

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New Production

Music drama in three acts by RICHARD WAGNER

Text by the composer

DIE WALKÜRE

(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

Kathryn Cathcart

Mark Haffner

John Fiore

Susan Webb

Philip Eisenberg

Prompters

Susan Webb

Philip Eisenberg

Assistant to Maestro de Waart

Bruce Cohen

Assistant Stage Directors

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Stage Manager

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First performance:

Munich, June 26, 1870

First San Francisco Opera performance:

November 1, 1935

SATURDAY, MAY 28 AT 7:00

FRIDAY, JUNE 3 AT 7:00

WEDNESDAY, JUNE 8 AT 7:00

SUNDAY, JUNE 12 AT 1:00

THURSDAY, JUNE 16 AT 7:00

CAST

(in order of appearance)

<i>Sieglinde</i>	Leonie Rysanek
<i>Siegmund</i>	Peter Hofmann
<i>Hunding</i>	Hans Tschammer
<i>Wotan</i>	Thomas Stewart
<i>Brünnhilde</i>	Jeannine Altmeyer* (May 28; June 6, 8)
	Gwyneth Jones (June 12, 16)
<i>Fricka</i>	Helga Dernesch
<i>Gerhilde</i>	Luana DeVol ✓
<i>Ortlinde</i>	Jean Herzberg ✓
<i>Helmwige</i>	Nancy Gustafson ✓
<i>Schwertleite</i>	Reinhild Runkel ✓
<i>Waltraute</i>	Susan Quittmeyer ✓
<i>Siegrune</i>	Donna Bruno*
<i>Rossweisse</i>	Leslie Richards
<i>Grimgerde</i>	Laura Rice Brooks

Hunding's men, warriors

*San Francisco Opera debut

TIME: Early Civilization

ACT I Hunding's house

INTERMISSION

ACT II, Scene I Valhalla

Scene II Barren landscape

INTERMISSION

ACT III Valkyrie island

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 four hours and twenty minutes.

DIE WALKÜRE

Synopsis

Wotan, king of the gods, has had Valhalla, a great palace, built by two giants, Fasolt and Fafner, who performed the work in return for Freia, goddess of youth, beauty and love. Wotan rashly agreed to the bargain even though the gods cannot live without Freia and her apples of eternal youth. The only payment the giants would accept in place of Freia was the Rhine-gold, which the Nibelung Alberich had stolen from the Rhinemaidens. By renouncing forever all hope of love, Alberich was able to forge from the Rhine-gold a ring that gives its wearer universal power. To pay the giants, Wotan by trickery stole the ring and the rest of the Nibelung's treasure from Alberich, who cursed the ring and all who hold it.

When the giants accepted the treasure, the curse took immediate toll: Fafner, to gain sole possession of the ring and its power, killed Fasolt. Wotan tried to protect the gods from Alberich's ambition and the power of the ring by fathering a race of warrior-maidens, the Valkyries, who select fallen heroes from the battlefields of earth to provide Valhalla, the Hall of the Chosen, with guards more valiant than any previously known.

Since Wotan, as guardian of the law, could not himself retrieve the fatal ring from Fafner, who took the form of a dragon to guard the Nibelung's hoard, he created a guiltless human who might regain the ring for him. Wandering the earth disguised as the human Wälse, Wotan has fathered by a mortal woman twin children, the Wälsons Siegmund and Sieglinde. To train Siegmund for his task, Wotan has separated the twins in infancy, leaving Sieglinde to enter a loveless marriage with Hunding, and putting Siegmund through endless trials of misery, pursued by disaster and ignorant of his parentage and destiny.

Siegmund, who calls himself *Wehwalt* ("Woeful"), has killed some brothers who were forcing their sister into a detested marriage. Though unhurt in the struggle, Siegmund has lost his weapons, but a great storm aroused by Wotan has separated him from the brothers' pursuing kinsmen.

ACT I — Exhausted from his flight, Siegmund seeks shelter from the raging storm in a house built around a great ash-tree. Collapsing unconscious on the floor, he is found by Sieglinde, who offers him water

and mead. She reveals only that the house is Hunding's and she is Hunding's wife. As they talk, an exalted and overpowering attraction for each other infuses the two of them.

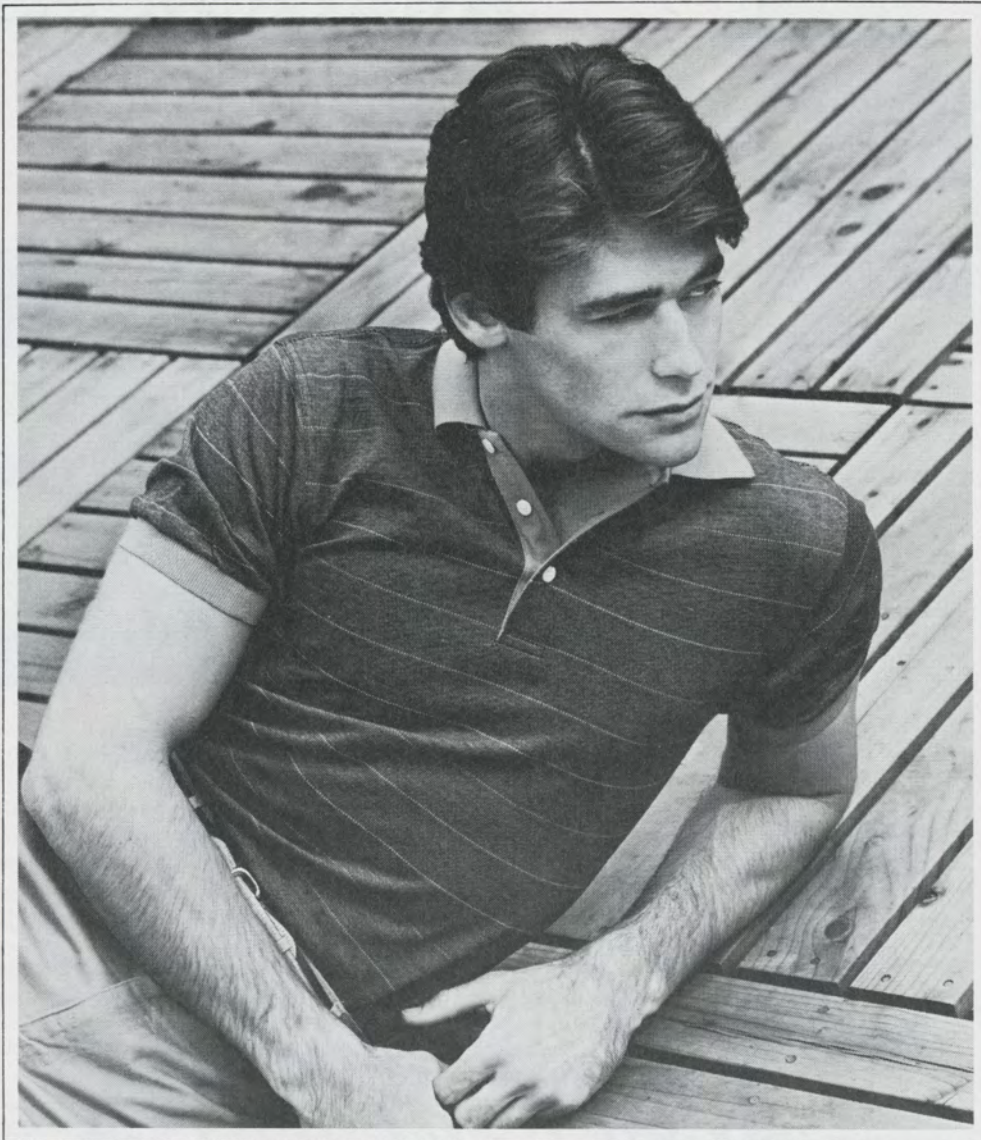
When Hunding returns and hears Wehwalt recount his history, he reveals that he is himself one of the pursuing kinsmen. The laws of hospitality demand that he offer strangers shelter for one night; but in the morning Wehwalt must fight, weaponless or not. Sending his wife to prepare him a drink, Hunding leaves Siegmund alone by the dying fire, where he recalls that Wälse had vowed to provide his son with a sword in his hour of need.

Sieglinde, after drugging her husband's drink, returns to Siegmund and tells him of a one-eyed stranger at their marriage-feast who had driven a sword deep into the ash-tree, saying that only a great hero would retrieve it. Many had tried and all had failed. Still ignorant of their identities, Wälse's children give way to their passionate love. Magically, the great door opens after the storm, and spring moonlight streams in on the embracing lovers. From Wehwalt's mention of his father's name, Sieglinde understands who he is. Joyfully she calls him by his true name, Siegmund. Seizing the hilt of the sword, Siegmund names it *Nothung*, the Needed One. Drawing it from the tree, he presents it as a bridal gift to Hunding's wife. From her response he, too, understands that they are brother and sister, united in love and in blood.

ACT II — Wotan, his plans developing just as he intended, instructs his favorite Valkyrie, Brünnhilde, to ensure that Siegmund kills Hunding in the impending fight. But no sooner has Brünnhilde left than Fricka, Wotan's wife and goddess of marriage and the home, arrives angrily protesting the sacrilege of Sieglinde's incest and flight from her husband. Miserably Wotan must concede that Fricka is right, finally swayed by the realization that in Nothung Siegmund has an instrument of the gods and is therefore no longer an untrammelled innocent. Brünnhilde's exuberant return is cut short by Wotan. Utterly downcast, he foresees now only the end of the gods. Revealing to Brünnhilde the whole story of the ring, he commands her to withdraw Nothung's power. When Brünnhilde protests, Wotan irately instructs her to ensure

Siegmund's death in the approaching fight. Leaving her to carry out his bidding, he departs in angry distress. Miserable over her obligation, Brünnhilde watches the Wälsons twins flee into a clearing in the forest. Exhausted, frightened and guilt-ridden, Sieglinde sinks to sleep in her brother's arms. Brünnhilde approaches Siegmund and tells him he must die, but that she will take his soul to join the heroes of Valhalla. Siegmund, learning that Sieglinde can never join him there, refuses, saying he would rather kill himself and his sister than allow anyone else to touch her. His devotion arouses such pity in the warlike Valkyrie that she vows to disobey Wotan. Experiencing feelings of love for the first time, she prepares to protect Siegmund as Hunding's hounds are heard in the forest nearby. But Wotan's purposes are not so easily deflected. Furious at Brünnhilde's disobedience, the king of the gods returns and, with his spear, shatters Nothung. When Hunding has killed Siegmund, Wotan contemptuously dismisses him and he slinks off into the forest. Brünnhilde takes the unconscious Sieglinde and the broken Nothung with her and flees.

ACT III — On the isle of the Valkyries, Brünnhilde's sisters are assembling with newly slain heroes they have gathered for Valhalla's guard. The fleeing Brünnhilde brings to them Sieglinde, now distractedly awake. When her sister-warriors refuse their help, Brünnhilde reveals that Sieglinde is carrying Siegmund's child, destined to become the greatest of heroes and to bear the name of Siegfried. Giving Sieglinde the shattered Nothung, Brünnhilde sends her to safety in the surrounding forest. Sieglinde has hardly left before Wotan arrives. Shielded at first by the other Valkyries, Brünnhilde turns to face her furious father. Wotan tells her she has forfeited her rights as a demi-god; she shall be cast into a deep sleep on an open rock, prey to any man that finds her. Her pleading softens Wotan's anger, and finally he agrees to her request: Only the greatest of heroes shall be able to take her. Sadly Wotan bids farewell to his best-loved daughter; he tells her she shall be surrounded by a wall of flame, and with a final kiss he removes her divine attributes. Gesturing with his spear, he commands Loge, the spirit of fire, to encircle her with flame.



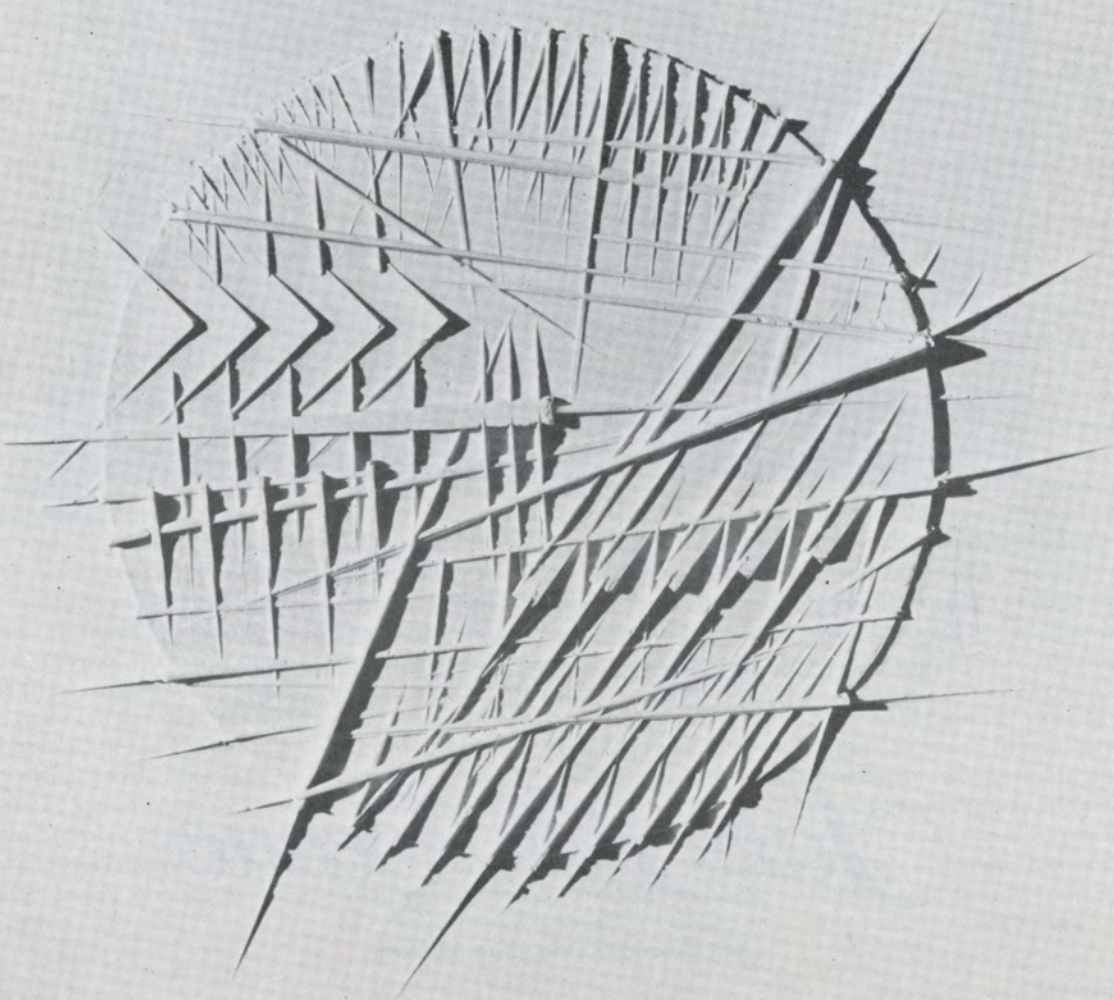
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Artist Profiles

Jeannine Altmeyer



Gwyneth Jones



Leonie Rysanek



A native of Los Angeles, **JEANNINE ALTMAYER** makes her first appearance with San Francisco Opera as Brünnhilde in *Die Walküre*. A former student of Martial Singher and Lotte Lehmann, Miss Altmeyer was awarded a contract with the Metropolitan Opera after winning their National Council Auditions in 1971, and appeared there in *Die Zauberflöte*, *Parsifal* and *Carmen*. In the fall of 1972 she sang the role of Freia in *Das Rheingold* to high acclaim in Chicago and was subsequently invited to make her European debut in 1973 in the same role at the Salzburg Easter Festival under Herbert von Karajan's direction. Later that year, Miss Altmeyer made her Zurich Opera debut as Eva in *Die Meistersinger*, continuing with *Der Freischütz* and *Lohengrin*. She returned to Salzburg in 1974 as Elisabeth in *Tannhäuser*, and began a three-year contract the following year with the Stuttgart Opera, where her assignments included a Götz Friedrich production of *Salome*. During the last four years she has made guest appearances in all the major houses of Europe, including Vienna, Covent Garden, Hamburg, Berlin and Munich, as well as at the Teatro Colón in Buenos Aires. During the 1978-79 season, Miss Altmeyer sang Lisa in *Pique Dame* in Cologne and Sieglinde in a Jean-Pierre Ponnelle production of *Die Walküre* in Stuttgart; and participated in a film production of *Das Rheingold* conducted and directed by von Karajan. In the 1979 Bayreuth Festival she appeared as Sieglinde and Gutrune in the Chéreau production of Wagner's *Ring* cycle, recently telecast nationally on PBS. Earlier this year she appeared in *Die Walküre* at Parma; as Isolde in a concert version of *Tristan und Isolde* in Bern; and in Zurich singing excerpts from *Die Walküre* and *Götterdämmerung*. During the 1983 Bayreuth Festival she will appear as Sieglinde in the new Hall-Solti production of *Der Ring des Nibelungen*.

Renowned singing actress **GWYNETH JONES** returns to the San Francisco Opera in one of her most celebrated roles, Brünnhilde in *Die Walküre*. Heralded around the world as a leading interpreter of Wagner's heroines, Miss Jones sang the role of Brünnhilde in the 1976 centennial celebration *Ring* cycle at Bayreuth, returning for each revival as well as a complete recording and the film that has been televised nationally this year. Since her first appearance at that prestigious festival, Miss Jones has appeared at Bayreuth as Eva in *Die Meistersinger*, Senta in *Der Fliegende Holländer*, Kundry in *Parsifal* and both Elisabeth and Venus in the celebrated, internationally televised production of *Tannhäuser*. The role of Leonore in *Fidelio* has played a vital part in Miss Jones's career. She sang it in her brilliant debut at the Vienna Staatsoper in 1966 and again in Berlin the following year. It was the role of her 1969 San Francisco Opera debut and a major triumph for Miss Jones when she appeared in the 1970 Beethoven centenary

production at the Theater an der Wien under Leonard Bernstein. In 1979 she repeated the role, again under Bernstein, during the Vienna Staatsoper's U.S. visit to Washington, D.C., and New York, following performances of *Fidelio* at San Francisco Opera the preceding year. Other roles the Welsh soprano has portrayed with the Company are Aida (1969), Elisabetta in *Don Carlo* (1974), the first Isolde of her career (1980), and an electrifying Tosca in 1978, which she repeated here during the 1982 Fall Season. Miss Jones has won international acclaim in the Italian repertoire and in the works of Strauss. She sang her first Salome in Hamburg in 1970 under Karl Böhm, and was first seen as the Marschallin in Munich under Carlos Kleiber in 1972, the year of her Metropolitan Opera debut as Sieglinde, in *Die Walküre*. In 1979 she appeared in concert performances of Strauss' *Die Ägyptische Helena* with the Detroit Symphony, at the Kennedy Center and at Carnegie Hall. Two years ago she was seen nationally in a telecast of the Munich production of *Der Rosenkavalier*. Miss Jones added the *Walküre* Brünnhilde to her Metropolitan Opera credits earlier this year, along with a Salome in Munich and her Leonore in Vienna. Upcoming engagements include Cio-Cio-San in *Madama Butterfly* in Munich, and Chrysothemis in *Elektra* in Vienna. This fall Miss Jones will sing her first Elektra in Cologne and go on to Vienna to repeat the assignment under the baton of Lorin Maazel. She is scheduled to add Turandot to her repertoire when London's Royal Opera visits the 1984 Summer Olympics at Los Angeles, and is being coached by Dame Eva Turner to prepare for those performances.

LEONIE RYSANEK returns to the San Francisco Opera with one of her most celebrated portrayals, Sieglinde in *Die Walküre*. This popular artist, who holds a special place in the hearts of San Francisco Opera audiences, added yet another triumph to her career this past year singing her first Ortrud in the Company's 1982 Fall Season production of *Lohengrin*. She has sung in all of the world's major houses ever since she was selected to open the first post-war Bay-

reuth Festival as Sieglinde in 1951. Last year she appeared there as Kundry in *Parsifal*. Her eagerly anticipated American debut was with the San Francisco Opera in 1956, at which time she appeared as Senta in *Der Fliegende Holländer*, Aida and Sieglinde. She bowed at the Chicago Lyric Opera shortly thereafter as Aida, and three years later made her debut at the Metropolitan Opera as Lady Macbeth, becoming the first artist to sing that role with the Met. Since then, she has scored major successes around the world in Vienna, Berlin, Milan, London, Munich, Paris, Hamburg, Moscow, Budapest, and the festivals of Salzburg, Athens, Aix-en-Provence, Orange and Arles, appearing under such illustrious conductors as Furtwängler, Böhm, Karajan, Serafin, Leinsdorf, Reiner, Krips, Knappertsbusch, Sawallisch, Steinberg, Solti, Kubelik and Levine. Although her repertoire is wide and varied—embracing Wagner, Strauss, Puccini, Verdi and Mozart, among others—she has made a number of roles uniquely her own, such as that of the Empress in *Die Frau ohne Schatten*. Miss Rysanek sang the role in the first production of that opera after World War II at the Munich Festival; in Vienna with Maestro Böhm in the newly built Staatsoper; in a new production during the opening season of the new Metropolitan Opera House in 1966 (a production they revived for her in 1978); at the Paris Opera in 1972, the first performance of the work in France; and in her Salzburg Festival operatic debut in 1974. She first sang the Empress in San Francisco in 1960, repeating the assignment in 1976 and 1980. San Francisco Opera audiences have heard Miss Rysanek in some of her other signature roles as well, including Chrysothemis in *Elektra* (1973 and '79); the title role of *Tosca* (1976); and, of course, Sieglinde (1956, '76 and '81). Recent engagements include *Elektra* and *Lohengrin* in Marseilles, *Tosca* in Sydney, and *Parsifal* in Nice. Miss Rysanek holds the prestigious title of Kammersängerin with both the Vienna Staatsoper and Munich Opera. Her latest triumph is in the title role of *Elektra* on film, conducted by the late Karl Böhm. She will return for the SFO 1983 Fall Season in the title role of *Ariadne auf Naxos*. CONTINUED

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Portraying Fricka in *Die Walküre* is Viennese-born mezzo-soprano **HELGA DERNESCH**. She made her San Francisco Opera debut as Goneril in the American premiere of Reimann's *Lear* during the 1981 Summer Festival and returned as Herodias in *Salome* during the 1982 Fall Season. In 1965 Miss Dernesch made her debut at the Bayreuth Festival, where she performed the roles of Eva in *Die Meistersinger*, Freia in *Das Rheingold* and Gutrune in *Götterdämmerung*. She began singing the heavier dramatic Wagner roles and in 1969 made her debut at the Salzburg Easter Festival as Brünnhilde in *Siegfried*, under the baton of Herbert von Karajan. She returned there in subsequent years for the *Götterdämmerung* Brünnhilde, Leonore in *Fidelio*, and as Isolde. She has also portrayed Isolde in Hamburg, London, Edinburgh, Vienna and Berlin; and, under the baton of Sir Georg Solti, Chrysothemis in *Elektra* and the Dyer's Wife in *Die Frau ohne Schatten*, both at Covent Garden. Since 1979 Miss Dernesch has been singing mezzo-soprano roles with great success, beginning with the Nurse in *Die Frau ohne Schatten*, which she has performed in Vienna, Hamburg, Munich, Cologne and Düsseldorf. She has also been heard as Klytemnestra in *Elektra* in Vienna, Hamburg, Berlin and Munich; Brangäne in *Tristan und Isolde* in Trieste and Frankfurt; and Herodias in Hamburg and, most recently, Rio de Janeiro. Recent engagements include a concert performance and recording of Othmar Schoeck's *Penthesilea* at the Salzburg Festival and, earlier this year, *Die Walküre* in Barcelona. Miss Dernesch also participated in a concert performance and recording of Aribert Reimann's new Requiem. In 1984, she will be seen in *Die Frau ohne Schatten* with the Hamburg Opera in Tokyo and will perform a concert version of *Elektra* in Zurich.

Soprano **LUANA DeVOL** sings Gerhilde in *Die Walküre*. She most recently appeared with the Company during the 1982 Fall Season as Marcellina in the English language performances of *The Marriage of Figaro*. Miss DeVol made her debut here in 1973 singing the roles of the Overseer in *Elektra* and the Backstage Voice in *Peter Grimes*. Earlier that year she appeared as Amelie in the Spring Opera production of *The Grand Duchess of Gerolstein*, and with Western Opera Theater as the Mother in *Hansel and Gretel*. A native of San Francisco, Miss DeVol's studies led to a scholarship at the United States

International University Opera Studio in San Diego. After winning the Metropolitan Opera auditions in 1970, she spent a year of study in London and, while there, appeared in *The Rape of Lucretia* and the Verdi Requiem. As a concert artist, she has received much acclaim in the Bay Area for her performances in Beethoven's Ninth Symphony with the Oakland Symphony and Britten's *War Requiem* at Stanford University. In 1975 she portrayed Sextus in Pocket Opera's concert performances of *Julius Caesar*, and has since become a regular with that group. Miss DeVol recently appeared as soprano soloist at the Cabrillo Festival in Aptos, California, for the sixth consecutive year. Recent credits include the title role of *Tosca* in Las Vegas (the first grand opera staged in that city) and a highly acclaimed portrayal of King Meleagro in the American premiere of Handel's *Atalanta* with Pocket Opera. Miss DeVol made her European debut earlier this year singing Leonore in *Fidelio* at the Staatstheater in Stuttgart.

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.

Mezzo-soprano **DONNA BRUNO** makes her San Francisco Opera debut as Siegrune in *Die Walküre*. A 1982 Merola Opera Program partic-

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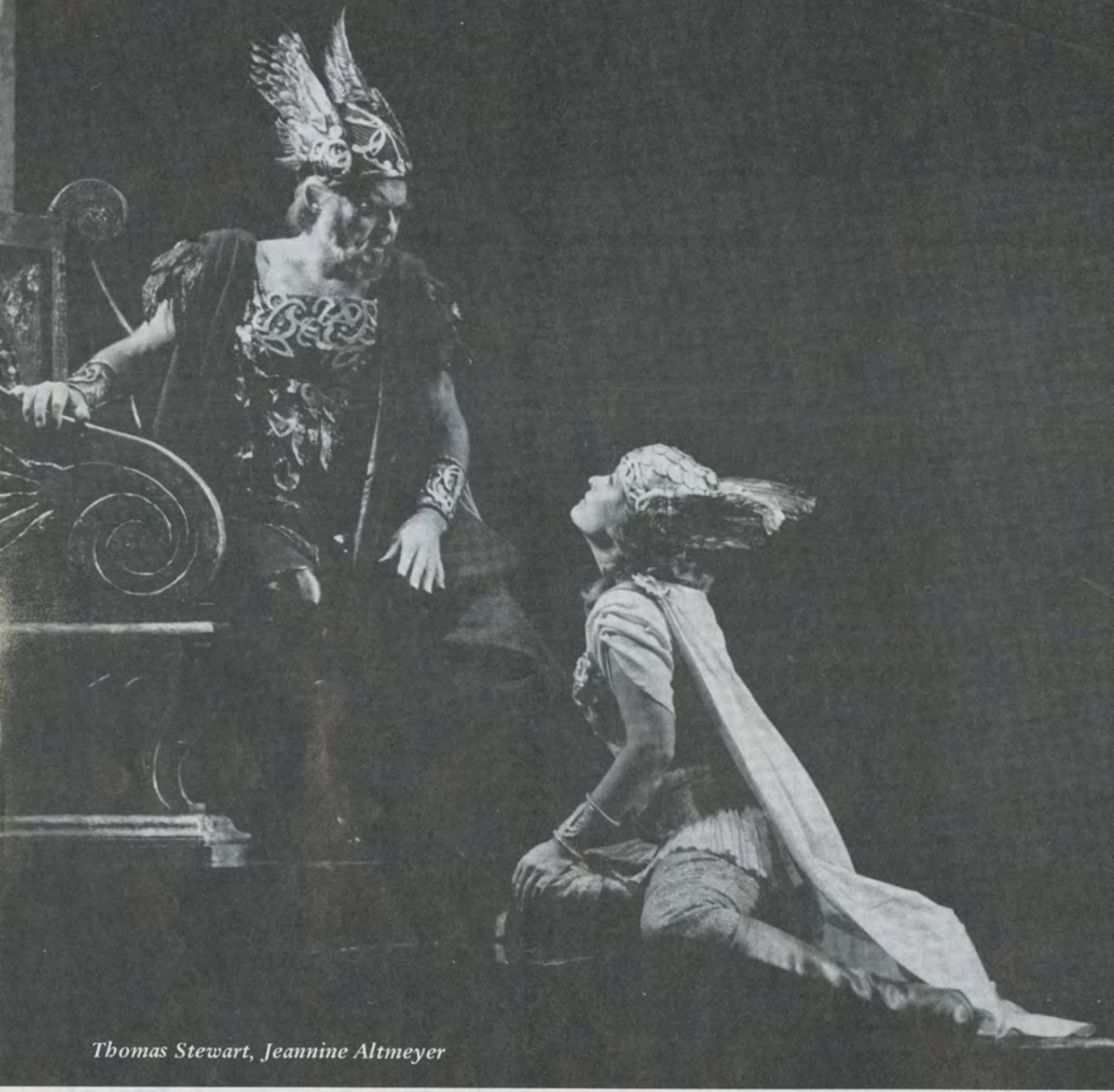
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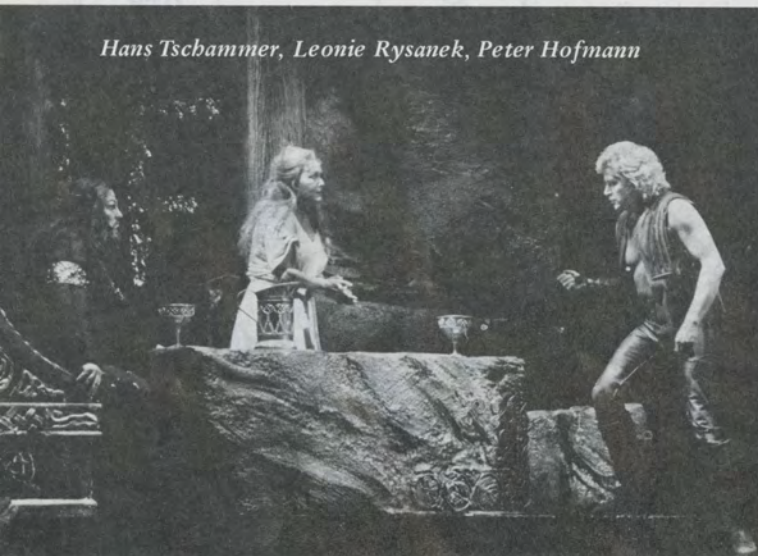
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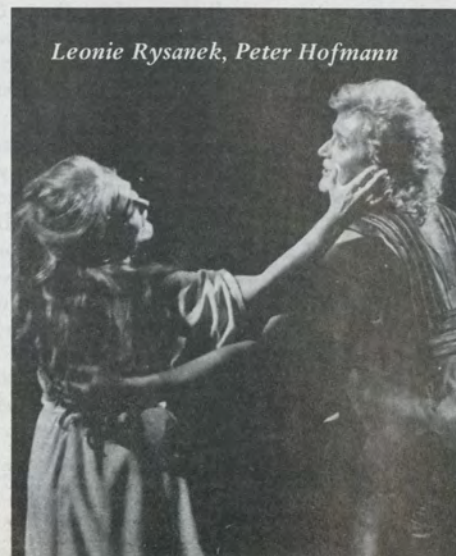
Thomas Stewart, Jeannine Altmeyer



Peter Hofmann



Hans Tschammer, Leonie Rysanek, Peter Hofmann



Leonie Rysanek, Peter Hofmann



Peter Hofmann, Leonie Rysanek



ysanek



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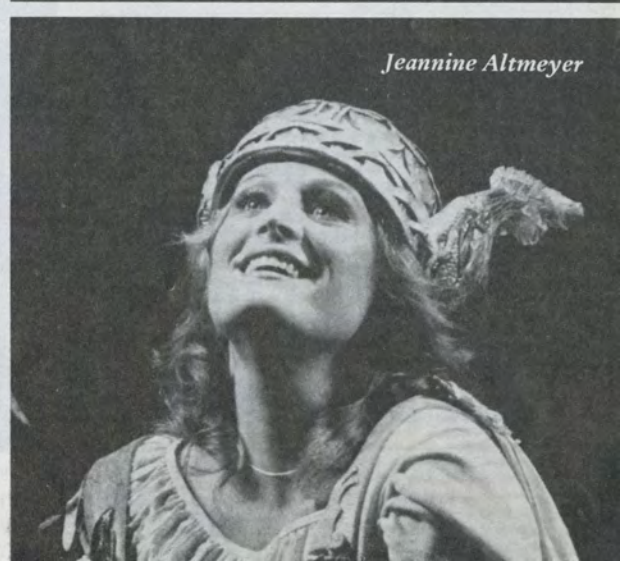
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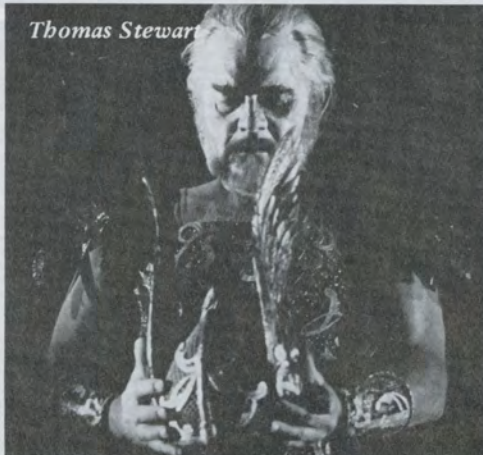
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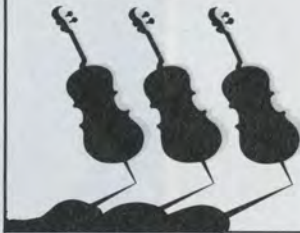
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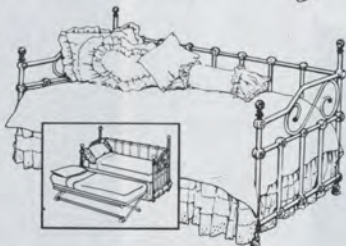
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ipant, she appeared in Merola productions of *The Magic Flute* and *Rigoletto*. She also performed in Western Opera Theater's fall 1982 touring production of *Rigoletto* and most recently was seen as Mirinda in the San Francisco Opera Center's 1983 Showcase production of Cavalli's *L'Ormino*. Winner of the Cenacolo Award in the 1982 San Francisco Opera Auditions, she was also a winner of the 1979 National Association of Teachers of Singing Competition and was selected to sing for the National Opera Association convention. The Chicago native recently received her Master of Music Degree from the University of Illinois and has sung for several seasons with the Lake George Opera Festival and the DuPage Opera Repertory Theatre, where she portrayed Meg Page in *The Merry Wives of Windsor*. She has appeared with Chicago's Music of the Baroque and was a winner of the 1982 American opera Auditions in New York. Roles in her repertoire include Mercédès in *Carmen*, Suzuki in *Madama Butterfly* and Hansel in *Hansel and Gretel*.

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 operatic 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.

Mezzo-soprano **SUSAN QUITTMAYER** returns to the San Francisco Opera as Waltraute in *Die Walküre* and Mercédès in *Carmen*, two roles she sang with the Company during the 1981 Fall Season. She appeared here last Fall Season as the Page in *Salome*, Paulina in *The Queen of Spades*, and Cherubino in the English-language performances of *The Marriage of Figaro*. During the 1982 Summer Festival she sang the role of Fenena in *Nabucco*. Miss Quittmeyer began her association with the San Francisco Opera in 1979, when she was invited to participate in the Affiliate Artists program for two years. During that period she appeared as Dorabella in the English-language performances of *Così fan tutte*; Cherubino with the Spring Opera Theater; and two leading roles in world premieres given by the American Opera Project—John Harbison's *Winter's Tale* and Kirke Mechem's *Tartuffe*. A native of New York, she made her professional opera debut with the St. Louis Opera Theatre in Soler's *The Tree of Chastity*. She bowed with Baltimore Opera as Siebel in *Faust*; with the Mobile Opera as Giulietta in *The Tales of Hoffmann*; and with the Los Angeles Opera Repertory Theatre as Dorabella. With LAORT she also appeared as the Composer in *Ariadne auf Naxos*, a role she will perform with the San Francisco Opera during the 1983 Fall Season. A busy concert artist, Miss Quittmeyer made her San Francisco Symphony debut in 1981 in Beethoven's Ninth Symphony, which she also performed with the Los Angeles Philharmonic and the Oakland Symphony. The San Francisco Symphony invited her to return to sing pieces for mezzo-soprano by Harbison and Dallapiccola, and last summer she performed Stravinsky's *Pulcinella* under the baton of Edo de Waart. Miss Quittmeyer appeared in the leading role of the 1982 San Francisco Opera Center Showcase production of Harbison's *Full Moon in March*. Recent engagements include her San Francisco recital debut; Olga in *Eugene Onegin* and Cherubino with Hawaii Opera Theatre; and the title role of *Carmen* with the Mobile Opera Company.

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*

Laura Brooks Rice



Leslie Richards



Reinhild Runkel



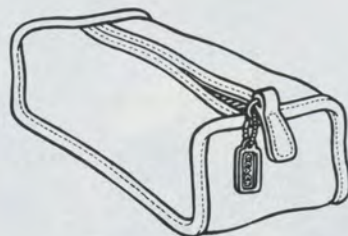
of *Lucretia*. In the 1982 Showcase, the Atlanta native appeared as Rosina in Scarlatti's *The Triumph of Honor* and as Gertrude Stein in Vivian Fine's *The Women in the Garden*. Her 1982 Fall Season assignments included Marcellina in the international cast of *Le Nozze di Figaro* and Dorothee in *Cendrillon*. 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*.

Mezzo-soprano **LESLIE RICHARDS** sings Ross- weisse in the 1983 Summer Festival production of *Die Walküre*, a role she first sang with the Company in 1981. Last Fall Season, she appeared as Clotilde in *Norma*, Tisbe in *La Cenerentola* and Mother Jeanne in *Dialogues of the Carmelites*. She made her Company debut in the fall of 1980 in *Die Frau ohne Schatten* and *Jenüfa*. During the 1982 San Francisco Opera Center Showcase series, Miss Richards sang Leonora in Scarlatti's *The Triumph of Honor*. She created the roles of Mme. Pernelle in the American Opera Project's world premiere of Kirke Mechem's *Tartuffe* in 1980 and Marla in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera in 1981. As a member of the 1980 Merola Opera Program, she appeared as Nancy in *Albert Herring* and Berta in excerpts from *The Barber of Seville*. A native of Los Angeles, she participated in the San Diego Opera Center Program and made her debut with that company as Sofia in Verdi's *I Lombardi* in 1979. In addition to her

operatic assignments, Miss Richards has recently appeared with the San Francisco Concert Orchestra in Mahler's *Des Knaben Wunderhorn* and a concert version of *Carmen* with the Ventura Symphony. Recent engagements include Marcellina in *Le Nozze di Figaro* and Maddalena in *Rigoletto* with the Hawaii Opera Theatre, and the *St. Matthew Passion* with the Hawaii Symphony. Miss Richards returns for the 1983 Fall Season in *Otello*, the American premiere of Tippet's *The Midsummer Marriage* and *Boris Godunov*.

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 production 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.

Tenor **PETER HOFMANN** returns to San Francisco Opera as Siegmund in *Die Walküre*, the vehicle of his Bayreuth debut in the 1976 centenary staging of Wagner's *Ring* cycle, a production that was recorded and filmed in 1980 and is being televised nationally this year. Hofmann was lauded here last fall in his Company debut as Lohengrin. He has become closely identified with that role as well as that of Parsifal and Siegmund in *Die Walküre*, all three of which he has sung the world over. The young German, who began as a singer in a rock band, made his operatic debut as Tamino in *The Magic Flute* at the Municipal Theater in Lübeck in 1972. After two seasons there, he scored a major success at Wuppertal as Siegmund. His first American



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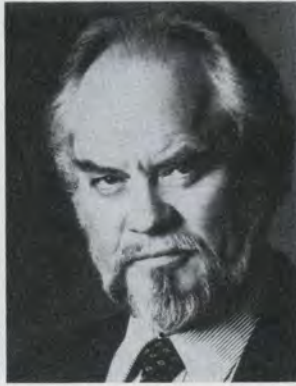


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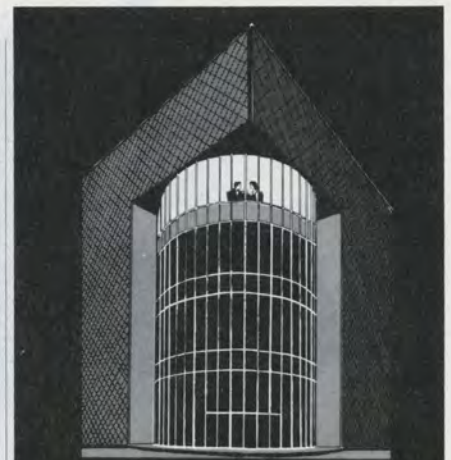
appearance was in a concert performance of Act I of *Die Walküre* with the San Francisco Symphony under the direction of Seiji Ozawa in 1977. He made his Metropolitan Opera debut in 1980 as Lohengrin, which he has also sung in Hamburg, London, Moscow, Salzburg, Barcelona, Vienna, at Milan's La Scala and, most recently, at the Paris Opera and Salzburg (as well as on a recording with Herbert von Karajan); *Die Walküre* at the Geneva Opera; also in Hamburg, Vienna, London, Munich, Paris and at Bayreuth. Recent engagements have taken him to London's Covent Garden, Lisbon, Venice, in addition to return engagements in most of the previously mentioned opera centers. Among his recordings is *Fidelio* with the Chicago Symphony led by Sir Georg Solti; a new *Tristan und Isolde* conducted by Leonard Bernstein is scheduled for release this autumn, as is his portrayal of Erik in *The Flying Dutchman* led by Herbert von Karajan. His crossover album "Rock Classics" sold 1 million copies in Germany, where the popular artist also has his own regular television show.

Acclaimed American baritone **THOMAS STEWART** marks his 13th season with the San Francisco Opera with his portrayal of Wotan in *Die Walküre*. His last Company appearance was in the title role of Reimann's *Lear* in the work's American premiere in 1981. He made his San Francisco Opera debut in 1962 with five leading roles: Rodrigo in *Don Carlo*; Escamillo in *Carmen*; Valentin in *Faust*; Ford in *Falstaff*; and Count di Luna in *Il Trovatore*. Since then he has distinguished himself in such varied roles as Don Giovanni, Count Almaviva in *Le Nozze di Figaro*, Dr. Falke in *Die Fledermaus*, Golaud in *Pelleas et Mélisande*, Germont in *La Traviata*, the Count in *Capriccio*, Orest in *Elektra*, Prince Yeletsky in *The Queen of Spades*, the title role of *Eugene Onegin*, Don Alfonso in *Così fan tutte*, Kurwenal in *Tristan und Isolde* and, of course, as Wotan. Other Wagnerian roles in which he has won acclaim locally are Wolfram in *Tannhäuser*, Gunther in *Götterdämmerung* and Amfortas in *Parsifal*. The only American to sing major roles for more than a decade at Bayreuth and the only non-German to sing there in all baritone leads of the *Ring*, Stewart has also sung in *Ring* productions in Salzburg and Vienna and at the Metropolitan Opera, with such conductors as Karajan, Boulez and Böhm. Since his 1966 Metropolitan debut as Ford in *Falstaff*, he has

returned for nearly every role in his extensive repertoire, including Don Giovanni, Iago in *Otello*, all four villains in *Les Contes d'Hoffmann*, Hans Sachs in *Die Meistersinger* and Golaud in *Pelleas et Mélisande*. Major highlights of his 1982-83 engagements include Méphistophélès in Berlioz's *La Damnation de Faust* with the Boston Symphony Orchestra under Seiji Ozawa, heard in Boston and in New York at Carnegie Hall; *Parsifal* in Cologne; and a number of appearances with his wife, soprano Evelyn Lear. Other recent assignments have included a film of *Das Rheingold* led by Herbert von Karajan, and the first Nick Shadow of his career in the Netherlands Opera's new production of *The Rake's Progress*.

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.

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 Rysane 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 Keltner'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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first slave dealer, the way he treats Mime and the others in the underworld. I think the power brought it out of him. He is the first one to turn a beautiful country into a slave camp. This also can show how too much power ruins the soul of a man.

"Something to remember is that Albrecht gives up love, but he doesn't give up sex. In the first scene, he has to establish that it's not sex that he goes to the Rhine-maidens for, it's love. Sometimes (in the current production) we have him go up to one of the girls, and he's like a little baby clinging to the body of his mother. Very silent and just holding her; not fondling her and being sexy. He's looking for love, but they laugh at him. And, in the end, he's the one who loses everything. He gave up love, and then he loses the ring. He's betrayed from every side."

HELGA DERNESCH — The beautiful German mezzo, world renowned for her Wagnerian repertoire and last heard here in the 1982 *Salome*, sings Fricka in *Die Walküre* for only the second time in her career:

"In *Rheingold*, you see Fricka very worried about Wotan's love for her, but by the time you get to *Walküre*, years have passed by and she knows by then love is left out of their relationship. And she's bitter about it. In *Walküre*, Fricka represents the keeper of morality; she is conservative; she respects law and order. She forces Wotan to give up his Wälsungen idea, his great political vision. Consequently, Wotan kills, though unwillingly, his son Siegmund.

"Like Wotan, Fricka has become a great politician, as well as a great comedian who knows how to get her point across. And again, like with my first Herodias here last fall, Nikolaus Lehnhoff has managed to tailor the role to fit my personality.

"In the *Ring*, law and order are connected with negative symbols: the spear, symbol of law and order, has a negative function. The marriage, being a contract, has a negative function. Wagner's own experiences with his first wife Minna have surely influenced the scene between Fricka and Wotan in *Walküre*. The sword, on the other hand, represents the positive function, the love, in the *Ring*.

"When they asked Richard Wagner at a stage rehearsal in Bayreuth in 1876 from where Fricka is to enter, he answered: the devil always comes from the left . . ."

WILLIAM LEWIS — Lewis's matinee-idol looks and dashing acting gifts have made the American tenor a special favorite with San Francisco audiences. He has never before undertaken the role of Loge in *Das Rheingold*: "It's a challenge. I've heard all

my life how difficult a role Loge is, how musically intricate, and how wordy it is. I've gone about it as if he were a very clever lawyer. He's very much a puppeteer, a marionette master who is trying to impart his knowledge to the gods, who are off on the wrong track. He uses every bit of wisdom and cunning he has to turn their thinking to love and truth and the better emotions in life, instead of the deadly sins, mainly greed and power.

"It's as if Loge were a sort of H.G. Wells character put into this scene to help them. He's part god: Mercury, fire, quick-witted. He gives his advice whether the people like it or not, because he has a mission. He could be Wagner himself, speaking philosophically. He is not one of them.

"Loge is certainly a lawyer-like person:



William Lewis (left) and Michael Devlin in an early rehearsal for *Das Rheingold*.

he has the answers, and has to go about getting them across, just like a trial lawyer. He can be clever, twisting what they say. He uses arrogance, self pity, every trick in his character to get his mission across. And all the time he is observing the gods' weaknesses and idiosyncracies, and standing back with a sort of smile on his face, knowing that he can accomplish this, that in the end they are going to go their own way in any case.

"He plays with them, cajoles them, and knows their game pretty well. But he's a real outsider. He's half-god, half-man, and just doesn't belong in their society at all. It's this sort of chameleon-like emotional palette that I'm trying to convey.

"I've seen many productions of the *Ring*

and I think Nikolaus Lehnhoff's is by far the most valid and most beautiful from every angle."

DAVID GORDON — The young American tenor, heard here in *Die Meistersinger von Nürnberg* in 1981's Summer Festival, and as Pang in *Turandot* the following summer, sings Mime in *Das Rheingold* for the first time:

"I've had a tremendous fascination with Wagner for years, but I'm a light-voiced, lyric tenor, and there's not that much for me in Wagner. But I really love these wacko, totally off-the-wall characters, like Mime.

"The inspiration for the character has to come from within and without—you get as much as you can from the black and white of the libretto, from looking at the (design) sketches, from talking to the director. This director (Nikolaus Lehnhoff) is, fortunately, a terrific guy to work with. The first half hour of my first rehearsal he scheduled just to talk with me, to discuss the concept in a metaphysical sense. I know there are some people who really don't care about that; they just want to know, 'O.K., I enter through this door, walk over there, and stand for eight measures.' But when you're getting into something as complex and of as high a literary value as this libretto, it helps to make the whole thing real.

"Mime is an intellectual. He's not a dumb, grotesque dwarf like in the Arthur Rackham illustrations. He is a human being; he's bitter that he just doesn't quite have what it takes to get the best of Alberich.

"It really helps to approach these people as archetypes, as ordinary human beings. Nikolaus constantly tries to turn our thoughts to analogies, to what is the *Ring*, comparing it to nuclear weapons, biological warfare, to something in the modern world . . . I would much rather work with a director with a very strong concept, even if I disagreed with him, than with a sweet and interesting intellectual who had no force of personality."

GWYNETH JONES — The great Welsh soprano, who sings Brünnhilde in *Die Walküre's* final two performances (Jeanine Altmeyer performs the first three) this summer, was interviewed last December when she was in San Francisco singing Tosca. Jones has sung all three of the *Ring* Brünnhildes many times, and says she never tires of doing so:

"You have to be able to fit your own basic feelings and the growth of the character into any type of production—whether

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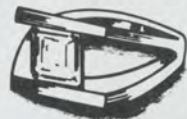
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it's traditional or more modern. I'm always excited by the growth of Brünnhilde over the three evenings (*Die Walküre*, *Siegfried*, *Götterdämmerung*). The one, most important, thing is that she is the daughter of Erda and Wotan, which gives her the qualities of intelligence that she has inherited from her mother, plus the god-like qualities of Wotan. I feel very strongly that she and Wotan are very, very close to each other, and that their love is very intense. It's because of this intense intelligence she has that Brünnhilde is able to understand Wotan, and see through what he is telling her to do.

"It really is the most incredible role; Brünnhilde has such strength and nobility. It all comes out in the last scene of *Götterdämmerung*, where you see that she towers above everyone else, and that it is she who is freeing the ring from the curse.

"It is essential if you're playing such an enormous character to know every single other detail of the *Ring* . . . When you work it out, you have to literally become the character; you have to feel the character in its different stages. Brünnhilde actually changes physically through the cycle. In *Walküre*, she is girlish and playful, but also very special because she is divine. You have to try to get a glow around you; the way you stand and move. The wisdom of the character has to come through intensely, the understanding. It has to come through the face, the eyes, the heart.

"The text is so important; utter and complete understanding of the text. You have to be able to put over the meaning of the text, even if you're singing in a country where German is not spoken. Even if they're not understanding each individual word, you have to be giving them a sense of understanding the whole thing."

PETER HOFMANN — The handsome young tenor, who in Germany is a star not only in opera but in pop music, has become familiar as Siegmund in *Die Walküre* in the Bayreuth production televised in America this year. He was interviewed about that role last December while in San Francisco for *Lohengrin*:

"Today, it almost seems sometimes that for a young singer it doesn't make any sense to take lessons in acting. That sounds funny, but today the directors are sometimes so 'special' in what they want, that you have to forget everything you have done before. They want to redo everything new. Sometimes, with a very good director, that's good. But sometimes, well, you just have to ignore the advice of the director. Fortunately, Nikolaus Lehn-

hoff's concept of the role of Siegmund agrees with mine.

"You have to work from your own experience. You'll do something 20 or 30 performances, and suddenly feel it's somehow wrong. I try not to 'illustrate' the music; you know, like touching your heart when the love theme comes; all these old-fashioned kind of movements in which everything is far away. It makes the opera far away for the audience.

"Another big thing with a character like Siegmund is not to ask for pity all the time on stage. You have to act with pride, like a rebel. Siegmund is against the whole 'establishment,' and he feels somehow that he has to die.

"I like Siegmund because he is more of a human being than a god. Wherever he is,



Robert Merzack
Jeannine Altmeyer (left) and Leonie Rysanek during a *Walküre* staging rehearsal.

trouble goes. You always try to identify yourself with the fairy tale, to get the audience to say, 'Oh, that's a guy like me!' That way opera becomes more than just for insiders. For me, the other kind of acting is just not possible any more."

LEONIE RYSANEK — One of the great singing actresses in opera today, the Austrian-born soprano has practically established a copyright on several major roles, one of them the Sieglinde in *Die Walküre* she sings here this summer. Rysanek, too, spoke of her character last December while she was appearing here in

Lohengrin and added an update a few days ago.

"My very first Sieglinde was in Bayreuth in 1951, with Herbert von Karajan and Hans Knappertsbusch conducting. My god, I was lucky. Wieland Wagner really formed my Sieglinde, although of course I have changed it over the years and developed my own ideas about it.

"Sieglinde is one of the most beautiful parts Richard Wagner ever wrote. Vocally, that part has never given me any trouble. Maybe that's the reason I've loved her so much. Wieland always said that Sieglinde and Elsa (in *Lohengrin*) are sisters to Isolde (in *Tristan und Isolde*), in expression and emotion. Sieglinde is written so well that it's hard to be a failure in that role. You know, I think of the first act of *Walküre* as a complete opera in itself; you could do it, and then say, 'That's it. Go home.'

"I remember how my Sieglinde 'scream' came about. (It was) the last *Ring* I did for Wieland Wagner in Bayreuth, and (Karl) Böhm was conducting. Well, I was so emotionally high at the first orchestral rehearsal that, when Siegmund tore out the sword, I just let out a scream. And the next moment, I was scared to death. I thought, 'My god, what did you do? Wieland, he'll kill you. Böhm, he'll kill you, too!' I could hardly wait for the curtain to fall. I just wanted to run off and hide in my dressing room. So of course Wieland and Dr. Böhm come to me, and I was already (feeling) defensive. And so what does Böhm say to me? 'Fantastic,' he says. 'Fantastic. We have to find another place where you can scream!'

"And now, this new production. I already worked with Dr. Klaus Lehnhoff when he was assistant to Wieland Wagner and then later in his beautiful own productions of *Salome* and *Frau ohne Schatten* in Paris and here in San Francisco. I thought nobody could tell me anything new, different or exciting about Sieglinde. Wonderfully enough, Lehnhoff did, and if you know my former interpretations, you will see the difference. I am also looking very much forward to working together for the first time with Maestro Edo de Waart.

"There's nothing I don't like about Sieglinde. I think she's much the stronger of the two of them (Sieglinde and Siegmund). It's very important, too, that in Act II she foresees the end of *Götterdämmerung*. She talks about the end of the world, and it shows that she is very powerful, strong, passionate. That's the beauty of Sieglinde, the strength of her personality. Never, ever, if I live to be 200, would I give up that role!" □

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Wagner's Ring: Roots

By CHRISTOPHER HUNT

WITH *Tannhäuser* and *Lohengrin*, Wagner advanced traditional German romantic opera to its limits. After *Lohengrin*, which he completed in 1847, he wrote no music for six years. Instead, he set about finding a new course for musical drama. The result was the *Ring*. It took him twenty-five years to complete, though its composition was interrupted in the middle for twelve years while he wrote *Tristan* and *Meistersinger*.

Wagner, in Thomas Mann's phrase, had "a lofty and serious concept of art." An uncompromising visionary, he rebelled against what he regarded as the frivolity of the operas of his time. He knew those operas quite well: as a young conductor, in the opera houses of Würzburg, Magdeburg, Königsberg, Riga and Dresden, he directed more than thirty operas, and was involved in performances of many more. Then, in contrast to our own time, almost all operas produced in German opera houses were by contemporary composers. Some of these he admired, especially Weber, only recently and prematurely dead. And some of them influenced him, particularly in the works up to *Lohengrin*. But in general he thought contemporary opera a debased form. Italian opera he called a "trollop," French a "coquette with a cold smile;" German opera was only marginally better. Even those he liked, he thought inadequate. He wanted opera to have the same depth and seriousness of purpose that Beethoven had achieved in the symphony and string quartet. And as a German, in an age when "German" meant only a linguistic area and not a political unity, he wanted opera to express his concept of the German national spirit.

Being a man of limitless ambition, he set about achieving these aims himself. In myth he believed he had found a universally significant subject matter; and in the largely forgotten Germanic and Norse myths he saw a way of combining that universal significance with his nationalist ideals. The means to express myth's inner substance he found in the application of Beethoven's developmental techniques to opera. And in ancient Greek drama, in which he had had a passionate interest since childhood, he found a precedent for the context of such a serious enterprise, with its uniting of music, drama, mime,

dance and costume within a sacred religious festival attended as a communal rite by the entire population.

In his recognition of the symbolic value of dreams, fairy-tales and myths, he predated Freud & Alfred Adler by fifty years, Jung & Melanie Klein by nearly a century. If, however, he was advanced in this, he was more a child of his time in other respects, though even in that age of gigantism he outdid, in literal and metaphorical scale, his most ambitious contemporaries. Involving all the arts, and unified in its solo execution, the music drama he now envisaged was to provide an explication of life and death, even a means, through art, of man's salvation. It was this megalomaniac vision that was the outcome of those six years of outward inactivity after *Lohengrin*.

The *Ring* did not of course spring full-grown from Wagner's head, like Athena from the head of Zeus. It owed much to the age in general: Wagner was the preeminent offspring of the Romantic movement, and the *Ring* that movement's culmination. Its subject matter was actually of quite widespread contemporary interest, and its sources can be traced in some detail. Homer and Virgil provided familiar models for epic story-telling; Dante and Goethe for all-embracing allegory. Shakespeare and Calderón had written plays with interconnecting characters on a human scale but with cosmic significance. The 12th and 18th centuries had known attempts to catalogue all of human knowledge; and in painting Michelangelo had illustrated a vast apocalyptic vision. And there were Persian and Indian epics which even exceeded Wagner's scale, though it is not likely that he knew them. And nearer to home than ancient Greece there was, in the passion play of Oberammergau, an example of an epic festival-play involving all the community in a special atmosphere. But it was left to Wagner and his century to combine all these ambitions in a single work that attempted to encompass everything. The form and scale of the *Ring* can only be attributed to Wagner's own extraordinary personality. He was a difficult and often unpleasant man, obsessive, egocentric, arrogant: what Nietzsche called "the most impolite of geniuses." It has been said that he who is a genius and doesn't know it, probably isn't. Wagner, like Gertrude Stein, knew it. His consciousness of

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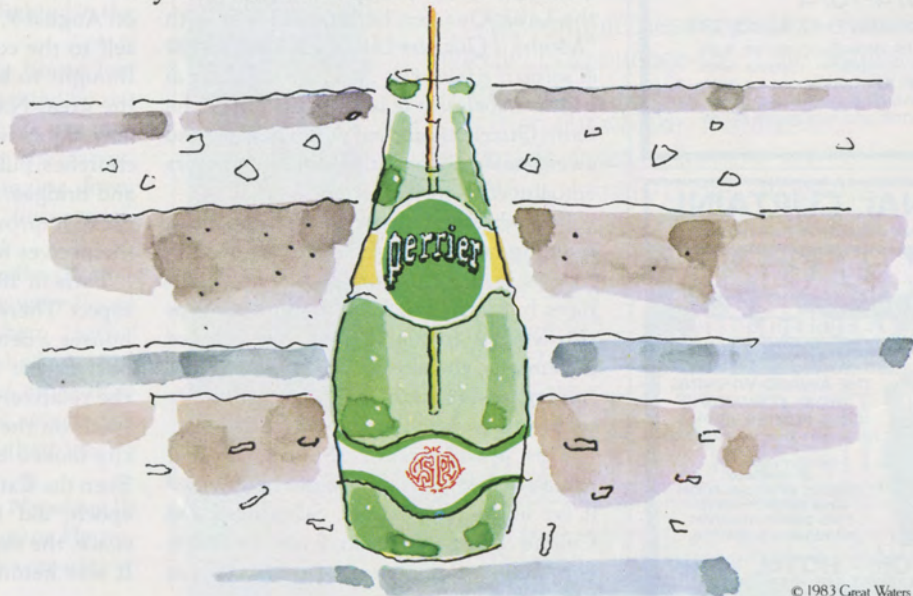
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his own unique genius, which so offended many of his contemporaries, only developed fully during those six musically unproductive years from 1847, as the scope of his vision expanded and expanded.

His was a solipsistic view of the world: for him the only reality was in the psyche, not in the external world. As he grew to maturity during his thirties (he was 34 when he finished *Lohengrin*, his seventh opera, in 1847), he became increasingly concerned with the inner workings of the mind. In the polemics he published between 1847 and the start of *Rheingold* in 1853, he worked out in public his ideas on the place of art in society and the form that art would take for him. Beneath his somewhat circumnavigatory prose he expressed quite clearly attitudes which were only scientifically articulated with the growth of Freudian psychology.

Since his concern, as a musician of the theater, was with the synthesis of music and drama, his interest in the mind of man (which meant his own mind) made him quite dissatisfied with the traditional forms of opera, even the excellence he had himself brought to the form with *Tannhäuser* and *Lohengrin*. The key elements in such more or less traditional works were external events, and characters reacting to those events, not the more profound inner significance of the mind. He would correct that.

What Beethoven had done in extending the expressive possibilities of music beyond language, even the language of a Shakespeare, he would do in drama. And such a drama would incorporate all elements of artistic endeavor, all aspects of the human mind: a "*Gesamtkunstwerk*," total art-work, all-embracing.

Understandably such a radical concept developed slowly in his mind. At first, after *Lohengrin*, he simply looked for another legendary story from Germanic tradition for his next opera, such as he had used in *Tannhäuser* and *Lohengrin*. And in 1848 he wrote down a preliminary prose scenario for such an heroic opera, in four acts, to be called *Siegfrieds Tod*, the Death of Siegfried.

For some years, advocates of Germanic nationalism in the arts had been pressing the claims of the early 15th century *Nibelungenlied*, which contains the Siegfried story, as the basis for a truly German national drama. An interest in such early national literature was a feature of the Romantic movement throughout Europe, springing from the growth of the Romantic feeling out of Rousseau's theories of the noble savage, in reaction against 18th century rationalism. The *Nibelungenlied* was

the principal surviving source in the German language for the Siegfried legend. And it is a work of major literary stature in itself. Written in an archaic poetic German from the age of the courtly romance, it did not, however, deal with the old gods of the north, almost all evidence for which had been extirpated by the Christian church in the German-speaking world.

Starting from the *Nibelungenlied*, therefore, Wagner drafted *Siegfrieds Tod* fundamentally as an heroic adventure story. But he had also been reading voraciously in other areas of Teutonic myth, both original sources and the increasing number of romantic or scholarly commentaries on those sources. Predominant among these last were the works of Jakob and Wilhelm Grimm. In addition to the *Fairy Tales* which they had published in 1814, these remarkable brothers had put together an enormous corpus of evidence about Teutonic legend; and they advanced imaginative suggestions for its origins and original forms that greatly influenced Wagner's thinking. Most of the material had survived not in Germany but in Scandinavia, and in particular in the sagas, poems and kennings of Norse Iceland. These contain cross-references, often conflicting, to the German accounts of the legendary exploits of the Nordic heroes. But they also include what the church in Germany had eradicated, the stories of the Teutonic gods.

At first, as his imagination expanded, Wagner believed that *Siegfrieds Tod* needed another similar opera to explain its events, by narrating the events which preceded them. So he drafted another preliminary scenario, *Der junge Siegfried*.

But as he worked on the Siegfried-operas plan, the universal significance of the other mythic material he had read, and which he understood as perhaps no one else at his time, became clear to him. He saw that the story of Siegfried was only the surface of a subject of greater import. In a quantum leap, he conceived the idea of a vast synthesis of myth and legend, a work that would stand as no less than an account of the nature of man. That underlying meaning could only be revealed by a quite new approach. It would need a new musical treatment to tie its web of interconnecting meanings together. It would need a new kind of staging if its message was to come across. It would need a special place for that staging, where the distractions of modern (city) life were removed. And it would need an atmosphere unique to itself, if it was to produce in its hearers the transforming experience he envisioned.

Up to this point, Wagner had written

only preliminary versions of the texts for what were to become the last two dramas of the *Ring* cycle. He now revised *Siegfrieds Tod*, using the ancient Nordic verse form of *Stabreim*, or non-rhyming, rhythmic alliterative verse. It became, with a prelude, much expansion, and a newly cataclysmic ending that transformed its meaning, *Götterdämmerung* (the German equivalent of *Ragnarok*, the Norse sagas' vision of the ending of the world). Then, in the same style, he rewrote *Der junge Siegfried*, now simply called *Siegfried*, as the cycle's penultimate drama. Finally he added two further poems: the trilogy's opening work, *Die Walküre*, and, lastly, the introductory prelude, *Das Rheingold*. Only when all four poems were completed could he begin to compose the music, though it is clear that he conceived most of it in outline while writing the texts.

Thus, the *Ring* had become, as it grew in Wagner's mind, an allegory for the human mind itself, with its conflicting emotions and outside pressures. Events in the drama were no longer ends in themselves, but pegs on which to hang explications of psychological under-weavings.

In his treatment of the *Ring* story, Wagner believed he was going back to the root myths of the German people. Actually he may not have done so, but it is a mistake to accuse him, as some scholars do, of traducing the original myths. For the sources themselves are wholly inconsistent with each other. To Wagner, it was the essence behind the events of the myths, the human feelings and reactions they stood for that mattered, not the particular sequence in which those events appeared in any given source. With the Grimm brothers, he believed that an older version underlay all surviving versions.

Accordingly, he drew from a variety of sources to build the *Ring* saga. Many of its elements he did take from the sources, unchanged. But some significant points (the character of Alberich *in toto*, and the original theft of the Rhine gold, for example) are entirely his invention, though they are justifiable extrapolations from the existing tales. In some cases, he combined myths to create new elements, as in making Siegmund and Sieglinde twin siblings (though here too there are numerous mythic precedents). Nor did he draw only from Teutonic sources: the Rhinemaidens for instance he took from Aeschylus's *Prometheus*, where they are Oceanids.

Product of the Romantic movement that he was, Wagner saw legend through the misty glass of romance, though his treatment of myth is less romantic than,



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for example, that accorded in the same period in England to the Arthurian legends. It has also been said that he was influenced too much by the Greek and Roman myths; but they had been at the root of European culture at least since the rebirth of learning in the 12th century. Indeed, the northern myths had only survived in versions filtered through classical knowledge in the Christian era. Even before that, during their purely oral evolution, they had been affected by classical models: Tacitus, in the first century, already draws parallels between the northern gods and the classical pantheon. Going still further back, it is probable that all European myths had common origins, like European languages, and even the legends of the linguistic exceptions, Hungarian and Finnish, show numerous parallels with Rome and Germany. Frazier's *Golden Bough* demonstrated, even if most of its detailed conclusions are no longer accepted, the probable existence of an original "Ur-myth": evolved in prehistoric time to explain man's existence and surroundings, it formed a kind of primal attempt at metaphysical philosophy.

As that original Ur-myth developed independent forms among the migrating peoples, it was continually cross-fertilized; and it grew by the accretion of half-remembered exploits of real beings, merged with the "original" godly material. In the German sources for example, Attila the Hun and Theodoric the Great appear as heavily disguised characters in several tales, including the *Nibelungenlied*.

Wagner's method was thus not very different from that of the compilers of the surviving sources: he put together a universal story, both immediately interesting and lastingly significant, a conflation of myths which he believed represented a fundamentally true version. The psychological insight that guided his compilation was no doubt indebted to his own everyday experience of life; but it is a misguided tactic of anti-Wagnerians to sneer at the humdrum parallels that can be drawn from some aspects of his concoction: Fricka, for example, is more than the jealous and possessive bourgeoisie that his wife Minna had become by the late 1840s (not without much justification from her husband's behavior). She is also the ethos of domesticity in general. Such bi-focal interpretations not only can but must be possible if Wagner's all-embracing aims are themselves to be valid.

A detailed examination of Wagner's sources and his treatment of them is far beyond the scope of a program article.

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Those who want to know more are advised to read, for a commentary, Deryck Cooke's "I Saw the World End"; for a sample of the original sources, *The Vinland Saga* and Snorri Sturluson's *Prose and Poetic Eddas* (for the Norse myths), and the *Nibelungenlied* (for the German legends). A comprehensive bibliography is given in the latest edition of the Grove dictionary.

For the musical means of unifying this vast and still-growing scheme, whose ramifications extended, like the sacred ash-tree of Germanic myth, from heaven to hell, Wagner devised the system of interconnecting *leitmotiven* (not his name for them) so excellently described elsewhere in this program by William Mann. His orchestra was to become the inner spirit of the myth, what Thomas Mann, one of his great admirers, called "the kingdom of subliminal knowledge, unknown to the world Up There." Where the Greek drama had had its commentarial (and interrupting) Chorus, where Shakespeare had had soliloquy, and where conventional opera had the aria, he would have the orchestra, revealing to the audience (though on as much a subconscious as a recognized level) what Wagner knew but his characters were ignorant of.

In practical terms, his staging needs caused him to rethink existing stage conventions radically. We owe to that rethinking the acceptance of drama as a serious matter, not a mere social amusement. And we owe numerous practical aspects of modern theater to him, from the sideways-drawn curtain to the darkened auditorium. Incidentally, we owe to his career as a conductor the modern concept of the conductor as the most glamorous and influential of musicians.

It was an essential part of Wagner's plans for the *Ring* that its performance should be in itself a festival, in the ancient Greek sense, an event of quasi-religious seriousness. His conception of a festival drama (he used the term also to describe his last opera *Parsifal*) has been misunderstood on a glib verbal level, back-translated from our much later and more frivolous idea of festivals. When he entitled the *Ring*, a "Theater Festival for three days with a preliminary evening" (*Bühnenfestspiel für drei Tage und einen Vorabend*), he was not thinking of it forming part of a modern arts festival: it was to be a separate and complete festival in itself.

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CONTINUED ON PAGE 65

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Virtue, in some instances, may be its own reward, but the San Francisco Opera Development Department tries to sweeten the payoff with rewards of a more tangible nature. It does so through various special events, the largest and best-known of which is the Opera Raffle (the subject of a future installment in this series). A more recently developed event is the Vintner's Choice Drawing, for which a brochure has already been mailed to our subscribers and donors. (If you have not received a Vintner's Choice catalogue and want one, they can be picked up at the Opera Shop, 199 Grove at Van Ness; or call 565-6401 to have one mailed to you.)

Special events, such as the Vintner's Choice Drawing, accomplish the difficult task of providing a benefit to everyone involved. Money earned from the Vintner's Choice Drawing, goes into the Company's general operating fund, which helps to cover the day-to-day costs of running the San Francisco Opera. In addition, special events provide the individual patron with a means of assisting San Francisco Opera outside of regular, direct contributions; they give something back to the contributor, a way we have of saying "thank you" that everyone can appreciate; they unite a broad and diversified cross-section of our community in supporting an institution that belongs to and benefits all of us; and they help a large number of local businesses that are trying to reach the San Francisco Opera audience.

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The annual Vintner's Choice Drawing, first held last year, is one of the special events developed by Marna Clark for San Francisco Opera. Ms. Clark has been involved in a wide variety of activities at San Francisco Opera; she served as secretary to Kurt Herbert Adler, designed costumes for the Merola Opera Program, worked in the costume shop, served as administrative assistant, and was production coordinator for Brown Bag Opera before joining the Development Department.

Groundwork for the Vintner's Choice Drawing is laid in January, when Ms. Clark and a committee of members of the San Francisco Opera Board of Directors begin assembling the prize cellars. Wines are solicited from individual collectors as well as wineries. Individuals willing to part with their fine vintage wines are entitled to deduct the full retail value of the contribution from their taxes. Wineries that share

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CONTINUED FROM PAGE 61

and prepared with a seriousness absent from ordinary drama of the time. After three performances only, the theater would be pulled down and his music burned! It is a concept not unfamiliar nowadays from innumerable experimental artistic "novelties," from the Performance Art of Gilbert and George, and the transient pictures of Warhol or Rauschenberg, to the peripatetic theater of Peter Brook. For Wagner, it was the first germ of the idea that became Bayreuth and its uniquely-designed Festival Theater, where in 1876 the *Ring* had its first complete performance.

Such an almost superhuman scheme, and the constancy with which Wagner pursued his vision, was unprecedented—and unfollowable. Wagner's direct imitators, like those of Leonardo, have been relegated to obscurity. Like Bach, Wagner brought a particular musical style, in his case the romantic symphonism of Beethoven, to its apogee. Musically, he led to Debussy (whose *Pelléas et Mélisande* has been called Wagner's last opera), and to Schönberg and the complete abandonment of tonality. Though even as a harmonist Wagner took more from others than he liked to acknowledge: the Romantic age made a cult of originality and he was pragmatically upset when his harmonic debts to Liszt were pointed out in public.

But his achievements were not limited in their influence only to musical fields. Skilled self-publicist that he was, he made himself the most controversial figure of the 19th century, generating paeans and polemics on an unequalled scale. It is a commonplace that more has been written about him than about any other figure save Jesus Christ and that other 19th-century giant, Napoleon (though Hitler, who adored Wagner's music and traduced his ideas, bids fair to outstrip them all). Either directly, or (more often) in misunderstood summary, Wagner's ideas influenced all European culture, as much by

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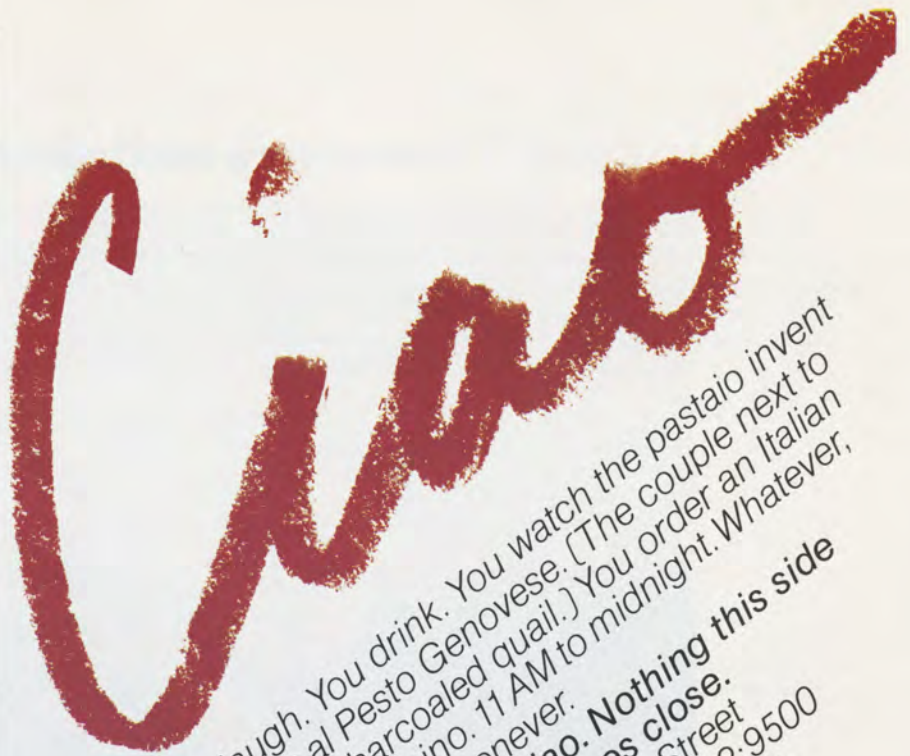
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reaction as by agreement. Yet Tchaikovsky, who was present among the international celebrities at the *Ring's* premiere in 1876, could see him towards the end of his life as an outdated reactionary. And Wagner, as *Realpolitik* succeeded Romanticism, did remain true to his romantic vision. In the aftermath of the political upheavals of his youth, which had left social injustice much where it had been before, and in a society in which 18th-century rationalism had destroyed the spiritual dominance of the church, he saw it as his destiny to replace these failed instruments of social change by humanistic works of art through which an understanding of man's nature might be revealed.

Single-mindedly obsessed all his life by his own chosen field of musical drama, his concern for social change was not politically motivated. Even his early revolutionary activities, which caused him to be exiled from Germany for twelve years after the Dresden Uprising in 1849, were prompted not so much by dislike of social injustice *per se*, as by the obstacles that existing social and political systems placed in the way of his artistic ambition.

In the *Ring*, he fulfilled that ambition with one of mankind's supreme monuments. From the outset, it aroused extraordinary emotions: hate as often as love, fear as much as adoration. Like Wagner himself, the *Ring* is a work of great complexity; like the myths he drew on, it can be enjoyed on many levels: as a simple story of love and greed, and as a vast allegory for the human condition. Its vision of a society destroyed by greed owed a good deal to the Russian anarchist Mikhail Bakunin, who influenced Wagner in Dresden in 1848.

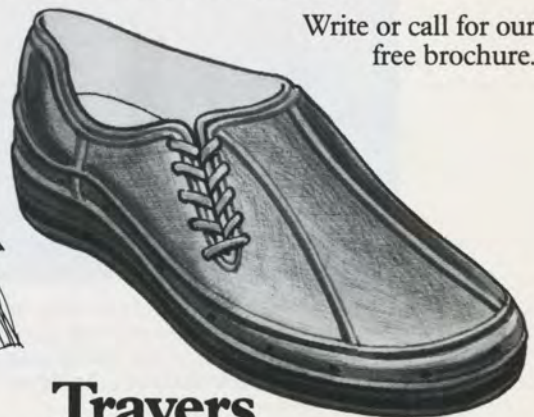
Bakunin's image of an effete Europe destroyed by the flames of revolution has been replaced in our time by the prospect of an even greater and more final conflagration; and that has given Wagner's symbolism a prophetic value that not even he could have foreseen. □



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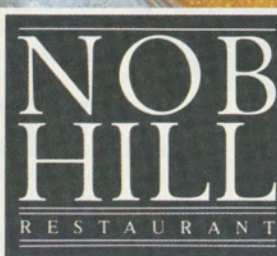
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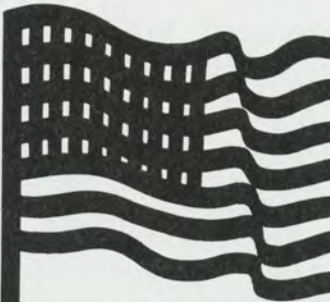
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Services

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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