

Ariadne auf Naxos
(Ariadne on Naxos)

1983

Saturday, September 10, 1983 8:00 PM
Tuesday, September 13, 1983 8:00 PM
Saturday, September 17, 1983 8:00 PM
Wednesday, September 21, 1983 8:00 PM
Sunday, September 25, 1983 2:00 PM
Wednesday, September 28, 1983 7:30 PM
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FALL SEASON 1983

Ariadne auf Naxos

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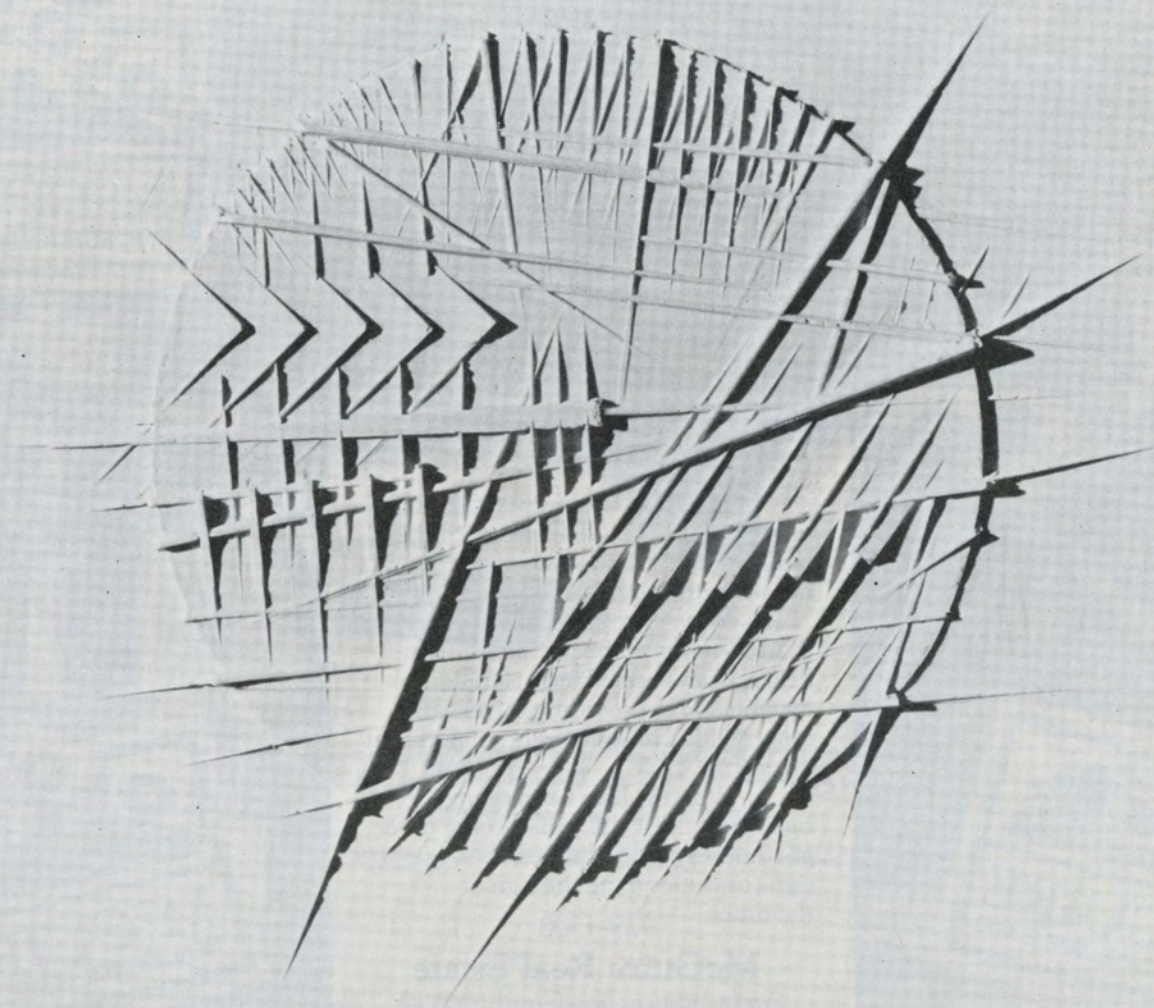
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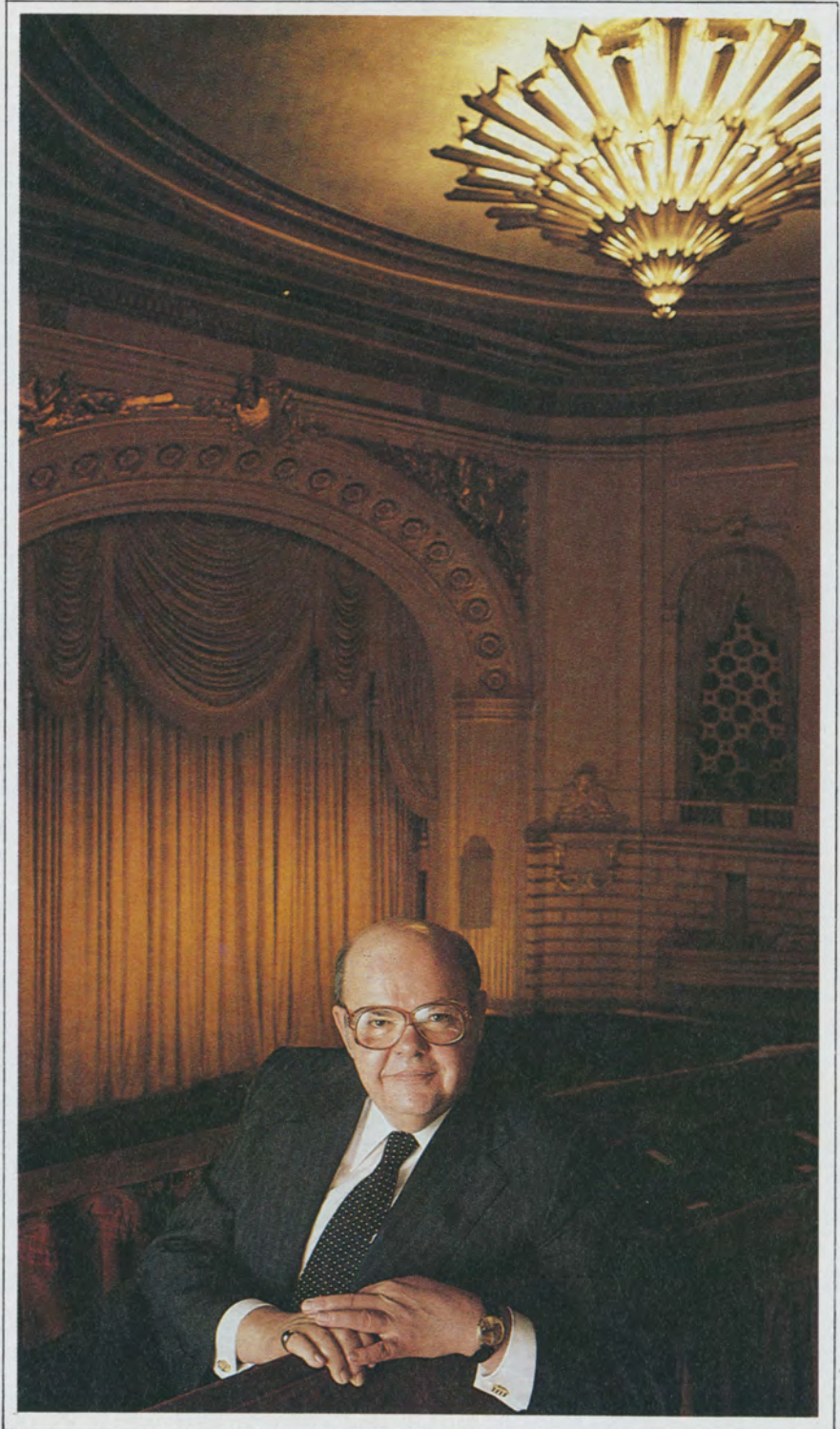
Bill Blass

General Director's Message

Although you see my picture on this page every season and although "the buck stops" at my desk, the San Francisco Opera is very much a team effort. This season, which is particularly heavy for our Technical Department, our Chorus, our Orchestra, and many other departments, makes me particularly aware of this fact and I want to share it with you.

From the technical standpoint, rehearsing and performing as many as five complex productions simultaneously is a heroic task. Matching this undertaking, the musical and artistic staff must contract artists and then plan the long and equally intricate rehearsals months in advance and yet manage to face daily crises with calm, control and even humor. The Orchestra, Chorus, Ballet and Supers are tackling some of their heaviest schedules ever and are handling them with the utmost professionalism. To keep the machinery running, the Development Department endeavors to raise more money. The Public Relations, Marketing and Subscription/Box Office Departments try to sell more tickets and inform an ever increasing audience of our myriad activities. The bottom line is that the conjunction of our summer and fall seasons extends our rehearsal/performance period from April through December. With basically the same number of staff we had before the inauguration of our first Summer Festival in 1981, we are handling a greatly expanded operation. I am glad to report that it is being done with remarkable flexibility, endurance and camaraderie. The 12- to 15-hour days (often seven days a week) necessitate this sustained, maximum effort from all sectors of the Company, and I am very proud of all of my colleagues and employees at the San Francisco Opera who have borne this extra stress.

On a separate page of this book, our President, Walter M. Baird, states the hope that you can increase your support of the San Francisco Opera. May I echo that request while assuring you that there is no finer or more qualified organization you *could* support. Opera is the most complex and irrational of art forms. It is also, when done as it should be, uniquely satisfying and uplifting. We pledge to continue to make it so.



Ron Scherf



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San Francisco Opera

Terence A. McEwen, *General Director*

ARIADNE AUF NAXOS FALL SEASON 1983

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Proceeds from the sale of this magazine benefit the San Francisco Opera.

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UNTITLED LANDSCAPE, 1979. Thomas Akawie, b. 1935. Airbrush acrylic on museum board, 29 x 48.8 cm. Achenbach Foundation for Graphic Arts purchase and gift of Mr. Julian L. Peabody.

A pioneering exponent of spray painting, Thomas Akawie is a Bay Area artist and teacher whose work is recognized nationally and internationally. He has been represented in the Whitney Annual, New York and the Chicago Biennial, as well as in exhibitions in Europe and Japan. He is a veteran instructor at the San Francisco Art Institute and has long been associated with the University of California.

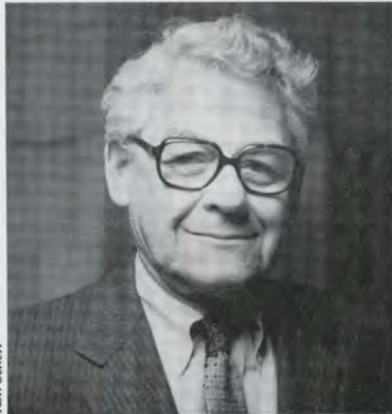
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From the President...



Ron Schert

ANOTHER Fall Season is upon us, that magical time when the performing and visual arts converge to create the most opulent of art forms, opera. We hope that this season is as exciting and special to you as it is to us; the enthusiastic response we have had at the box office would seem to indicate that it is.

Our general director has made it clear since his arrival that one of our highest priorities must be production funding. The world-famous singers who grace our stage and the technical crews that back them up bring us their own unique talents, but it is up to San Francisco Opera to provide the beautiful physical productions that show these artists off to best advantage. We have been fortunate

in the generosity shown by our patrons in funding a number of our fall productions, both new and revivals.

Heading the list must be that very special event, the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, which has been made possible through the generosity of the Paul L. and Phyllis Wattis Foundation. Mrs. Wattis has given us a real jewel, and our gratitude cannot be adequately expressed here.

Three of the five productions owned by San Francisco Opera and revived for this season were the result of donor generosity in the seasons of their premieres. Our *Traviata* was made possible in part through a donation from the Charles E. Merrill Trust in 1969; our *Gioconda* was born in 1979 through the generosity of an anonymous friend of the San Francisco Opera and a gift from the San Francisco Opera Guild; and *Samson et Dalila*, first seen here in 1980, was jointly produced for San Francisco Opera and the Lyric Opera of Chicago with a gift from the Gramma Fisher Foundation of Marshalltown, Iowa.

Revivals, of course, also require funding, and this year's revival of *Otello* was made possible by a gift from Bernard and Barbro Osher.

Financial assistance is also crucial for productions borrowed from other companies. This year's *Manon Lescaut*, owned by the Greater Miami Opera Association and the Dallas Opera, is being seen for the first time by San Francisco Opera audiences thanks to funding provided by The Koret Foundation.

All of these contributions are a blessing to us: they reflect confidence in the artistic stature of our Company, while augmenting our reputation by making possible productions new to our audiences as well as revivals of some of our past successes. Patronage is truly the backbone of any major arts organization, and we enthusiastically welcome any individuals or groups who wish to join the elite company of the donors listed above.

Despite all of the special grants and production fundings, we must depend on thousands of our supporters for their contributions. Grand opera of the quality produced by our Company is the most expensive performing art form in existence, and in recent years we have incurred significant deficits. Ticket sales cover only between 50 to 55 percent of our operating costs; the remainder must come from other sources, and the biggest single source is our annual fund drive. If you are not an annual contributor, won't you please join the many thousands who help us with a contribution? If you are a current contributor, please accept our thanks with the hope that you will consider an increase this year.

In addition, 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 friends are many; the value of their assistance, inestimable. —WALTER M. BAIRD



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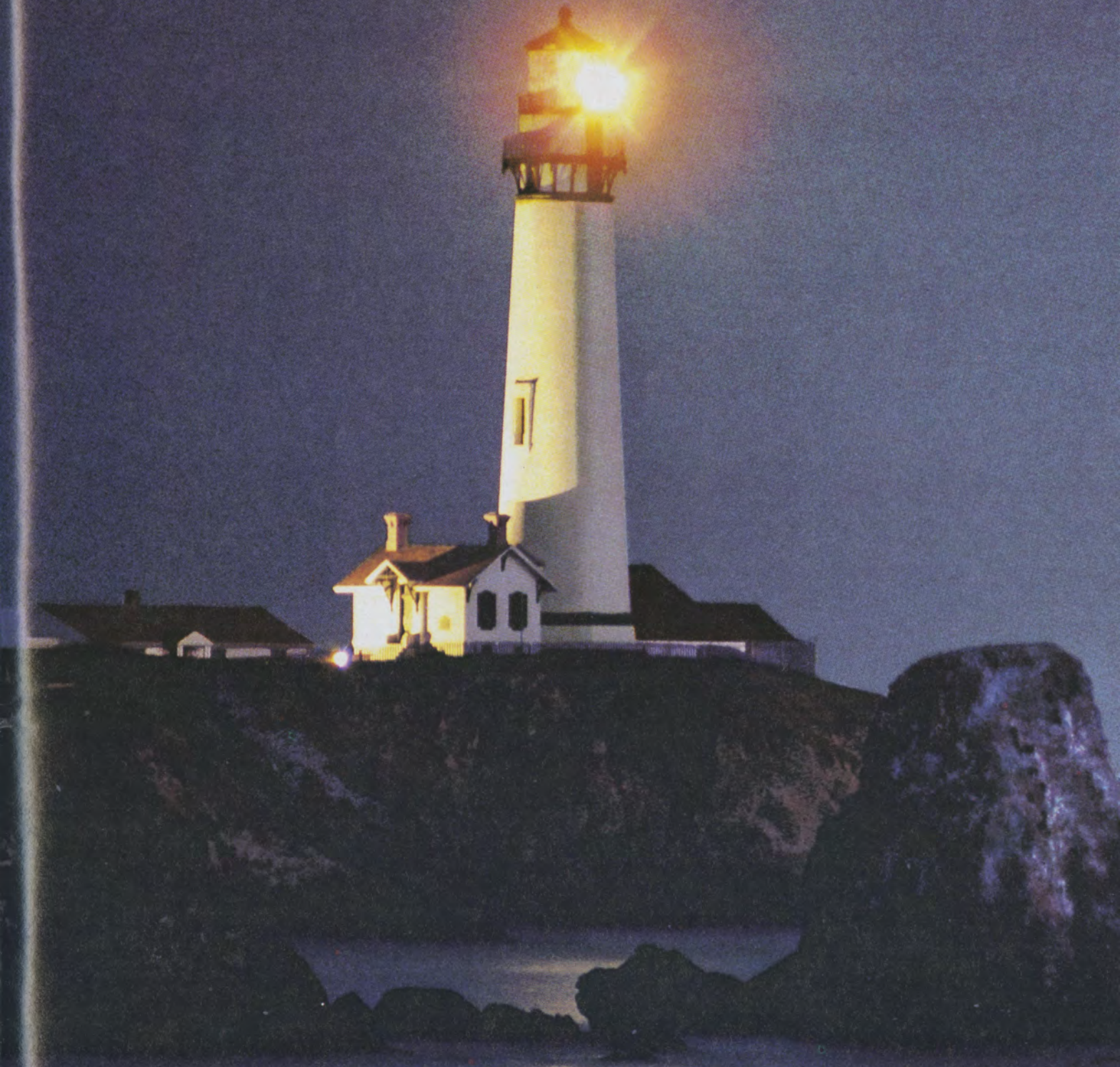
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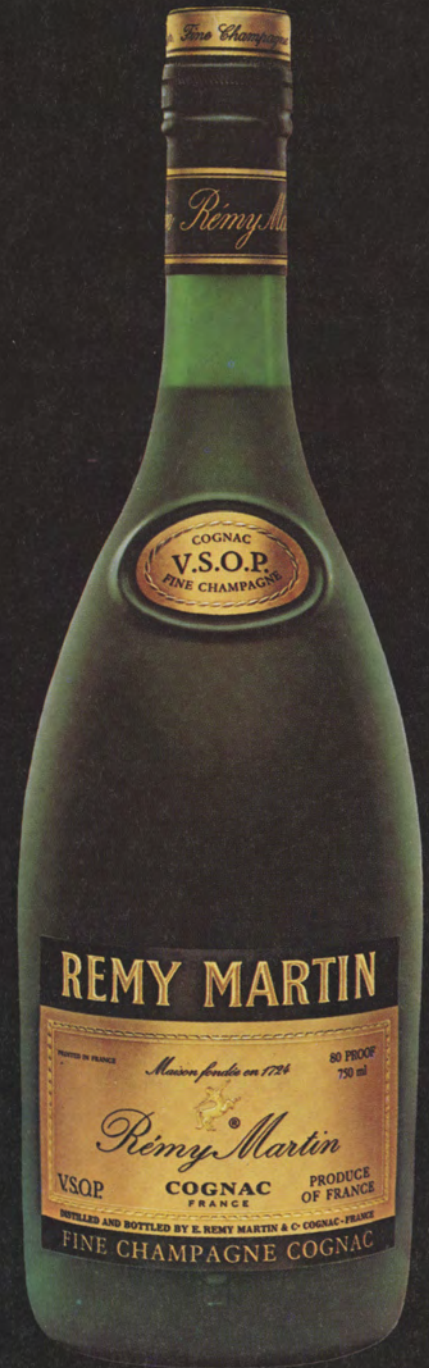
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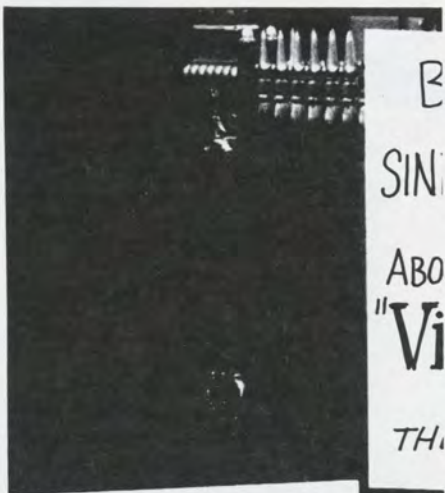
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(Continued on page 20)

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| Roger Andrews | Edward Corley | Kenneth MacLaren | Karl O. Saarni |
| Daniel Becker-Nealeigh | Frank Daniels | Kenneth Malucelli | Sigmund Seigel |
| Bruce Bell | Robert Delany | Frederick Matthews | John Walters |
| David Cherveney | Paul Gudas | Valery Portnov | John Weiss |
| Angelo Colbasso | Gerald Johnson | Kenneth Rafanan | Andrew Yarosh |
| Mark Coles | Eugene Lawrence | Tom Reed | |

BOYS CHORUS

- | | | | |
|------------------|-----------------------|------------------|------------------|
| Mark Bemederfer | Sebastian Frey | David Koenig | Nicholas Safrit |
| Max Berest | Matthew Hurwitz | Lucas Maciel | Bernard Savant |
| Mark Colety | Jacques Hymans | Kenneth Ohashi | John Paul Savant |
| Justin Dudley | Anthony Impang-Lozada | Jonathan Olmsted | Alastair Wilson |
| Richard Espinoza | Justin Jed | David Owen | Samuel Yan |
| | Jordan King | Jeffrey Paul | |

GIRLS CHORUS


- | | | | |
|--------------------|----------------|------------------|--------------------|
| Lisa Bielawa | Sharon D'Cunha | Shauna Finny | Cialin Mills |
| Belynda Biller | Megan Dey | Elke Glendenning | Sarah Norris |
| Kenya Briggs | Sarah Emdy | Katherine Iosif | Elizabeth Richards |
| Christine Campbell | Erica Fitschen | Jessica Israels | Katy Schumacher |
| Rebecca Coolidge | Leah Fitschen | Rachel Lopez | Jennifer Vlahos |

EXTRA CHORUS

- | | | | |
|---------------------|-------------------|---------------------|------------------|
| Kathy Anderson | Linda Draggett | Anna Huffington | Alexandra Nehra |
| Elizabeth Anker | Beverly Finn | Marena Lane | Daria Schult |
| Candida Arias-Duazo | Lisa L. Glenister | Lola Lazzari-Simi | Bonnie Shapiro |
| Sonya Badasov | Amy Haines | Cecilia MacLaren | Susan Sheldrake |
| Nora Chickhale | Rita Haronian | Roberta Maxwell | Lorice Stevens |
| Angela Choi | Liya Hoefling | Anna McNaughton | Sally Winnington |
| Teresa Colyer | Gloria Holmby | May Mrakami | Susan Witt |
| Marilyn Curtis | | | |
| Stephen Beal | Tim Enders | Eugene Naham | Kevin Skiles |
| John Beauchamp | Peter Girardot | Steven Oakey | Marc Smith |
| Manfred Behrens | John L. Glenister | Stephen Ostrow | Bill Tredway |
| Ric Cascio | Maxwell Jarman | Autris Page | Daryl Wagner |
| Joe Correllus | Robert Klose | William Pickersgill | James Wagner |
| Patrick Daugherty | Conrad Knipfel | Robert Price | Clifton Word |
| Dale Emde | Greg Marks | Keith Purdy | Mark Ziemann |
| | Henry Metlenko | Robert Romanovsky | |

SUPERNUMERARIES


- | | | | |
|-----------------|-------------------|------------------|------------------|
| Renee DeJarnatt | Susan Holzkamp | Candace Kahn | Donna Shanklin |
| | Nina Izotoff | Holly Morrison | |
| Andrew Alder | Rick Emmons | Ward Greunke | Simon Pyne |
| Mark Backer | Jay Esser | Joe Hay | Paul Ricks |
| Sky Bamford | Peter Felleman | Mark Huelsmann | Tom Simrock |
| Steve Bauman | Mickey Frettoloso | Steve Jacobs | Rick Skarolid |
| Roy Castellini | Matt Garadis | John R. Janonis | Jonathan Spieler |
| David Clover | Peter Garadis | Julius Karoblis | Robert Wendell |
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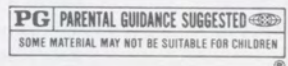
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Director of Photography JOHN A. ALONZO, A.S.C. Co-Producer TERRY NELSON
Produced by ROBERT B. RADNITZ Directed by MARTIN RITT
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Adolf Bruk *Assistant Concertmaster*
Ferdinand Claudio
William E. Pynchon *Assistant Principal*
William Rusconi
Agnes Vadas
Mafalda Guaraldi
Barbara Riccardi
Jeremy Constant
Robert Galbraith
Celia Rosenberger
Leonid Igudesman

2nd VIOLIN

Roy Malan *Principal*
Virginia Price-Kvistad
Lev Rankov
Eva Karasik
Lani King
Gerard Svazlian
Linda Deutsch
Tanya Rankov
Janice McIntosh

VIOLA

Rolf Persinger *Principal*
Alison Avery
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Natalia Igudesman
Meredith Snow

CELLO

David Kadarauch *Principal*
Thalia Moore
Samuel Cristler
Jacqueline Mullen
Helen Stross
David Budd

BASS

Charles Siani *Principal*
Jon Lancelle
Steven D'Amico
Shinji Eshima
Philip Karp

FLUTE

Alan Cox *Principal*
Alice F. Miller
James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry
Raymond Dusté

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRA BASSOON

Robin Elliott

HORN

William Klingelhoffer *Principal*
David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt

TRUMPET

James Miller *Principal*
Edward Haug
Timothy Wilson

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
John Bischof

TUBA

Robert Z.A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate Timpani*
Peggy Lucchesi

HARP

Anne Adams *Principal*
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LIBRARIAN

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ORCHESTRA MANAGER

Thomas B. Heimberg

The San Francisco Opera gratefully acknowledges a grant made by Mr. and Mrs. Lemnart K. Erickson for the purpose of purchasing a new instrument (Cimbasso) for the San Francisco Opera Orchestra.

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1983 Fall Opera Previews

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

SAN FRANCISCO OPERA GUILD

Opera "Insights" held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild member \$18; Individual tickets are \$4. For further information, please call (415) 565-6432. Programs subject to rehearsal schedules.

Kathleen Battle/Walter Berry	9/14
Evelyn Lear	9/20
Anja Silja/Christoph von Dohnányi	9/27
John Copley/Robin Don	10/12
Mirella Freni/Nicolai Ghiaurov	12/1

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

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

ARIADNE AUF NAXOS Dale Harris	9/8
KATYA KABANOVA Arthur Kaplan	9/15
THE MIDSUMMER MARRIAGE James Keolker	10/13
LA GRANDE DUCHESSE Jan Popper	11/3
MANON LESCAUT Arthur Kaplan	11/10
BORIS GODUNOV Blanche Thebom	11/17

NORTH PENINSULA

Previews held at The Central Park Book Store, 32 East 4th Ave., San Mateo. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 593-2935.

KATYA KABANOVA Eugene Marker	9/15
THE MIDSUMMER MARRIAGE James Keolker	10/6
LA GRANDE DUCHESSE Jan Popper	10/20
BORIS GODUNOV Blanche Thebom	11/3



Ron Scherl

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8:00 p.m. (with the exception of 10/27, which will be held at the Palo Alto Cultural Center, 1313 Newell Road). Series registration is \$18.00; single tickets are \$4.00. For further information, please call (415) 941-3890.

KATYA KABANOVA Arthur Kaplan	9/13
THE MIDSUMMER MARRIAGE James Keolker	10/11
SAMSON ET DALILA Blanche Thebom	10/18
LA GRANDE DUCHESSE Jan Popper	10/27
MANON LESCAUT Arthur Kaplan	11/8
BORIS GODUNOV Blanche Thebom	11/15

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center, 19655 Allendale Avenue, Saratoga. All lectures are on Thursday mornings at 10:30. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild

members). For further information, please call (408) 741-1331 or (408) 354-7525.

ARIADNE AUF NAXOS Dale Harris	9/8
KATYA KABANOVA Arthur Kaplan	9/15
OTELLO James Keolker	9/22
THE MIDSUMMER MARRIAGE James Keolker	9/29
SAMSON ET DALILA Blanche Thebom	10/6
MANON LESCAUT Arthur Kaplan	10/13
LA GIOCONDA Blanche Thebom	10/20
BORIS GODUNOV James Keolker	10/27

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at 11 a.m. There is no admission charge. For information, please call Joni Settlemier at (415) 922-7100.

ARIADNE AUF NAXOS Dale Harris	9/7
KATYA KABANOVA Michael Barclay	9/14
THE MIDSUMMER MARRIAGE James Keolker	10/5
LA GRANDE DUCHESSE Jan Popper	11/2
MANON LESCAUT Arthur Kaplan	11/9
BORIS GODUNOV Blanche Thebom	11/15

NAPA OPERA LECTURE SERIES

For the 11th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

OTELLO	9/8
ARIADNE AUF NAXOS	9/15
KATYA KABANOVA	9/22

San Francisco Opera on Radio

BAY AREA radio audiences will have three opportunities to hear each of nine broadcasts selected from the 1982 Summer Festival and Fall Seasons. These repeat broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the 1982 broadcasts were originally made possible in part by grants from Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, and the Corporation for Public Broadcasting.

Local broadcasts will be on the traditional Friday evenings at 8 p.m. and Saturday mornings at 11 a.m., with the exception noted below. The broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, beginning October 8 (all times listed are Pacific Time).

9/30	Julius Caesar
10/7	Norma
10/14	The Barber of Seville
10/21	Turandot
10/28	The Marriage of Figaro
11/4	La Cenerentola
11/11	Cendrillon
11/18	Lohengrin (Saturday at 10 a.m. on KQED-FM)
11/25	The Queen of Spades

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

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San Francisco Opera

Terence A. McEwen, general director

1983 Fall Season

Opening Night

Friday, September 9, 7:00

Otello Verdi

The revival of this production has been made possible by a much-appreciated grant from Bernard and Barbro Osher.

M. Price, Richards/Cossutta, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski*/Ponnelle/Asagaroff/Ponnelle/Munn

Saturday, September 10, 8:00

Production New To San Francisco

Ariadne auf Naxos Strauss

Production owned by the Metropolitan Opera Association, Inc. and made possible by a generous and deeply appreciated gift from Mr. Francis Goelet.

Plowright* (September 10, 13, 17, 21), Reppel** (September 25, 28; October 2), Battle, Quitmeyer, Parrish*, Swenson, Rice/Bailey (September 10, 13, 17), Johns (September 21, 25, 28; October 2), Berry, Titus, Langan, Gordon, Kelley*, Tate, Matthews*, Patterson, Stitt*, Reinhardt
Von Dohnányi/Neugebauer*/Messel*/Greenwood/Munn

Monday, September 12, 8:00

Otello Verdi

Tuesday, September 13, 8:00

Ariadne auf Naxos Strauss

Thursday, September 15, 7:30

Otello Verdi

Saturday, September 17, 8:00

Ariadne auf Naxos Strauss

Sunday, September 18, 2:00

Otello Verdi

Wednesday, September 21, 8:00

Ariadne auf Naxos Strauss

Friday, September 23, 8:00

Otello Verdi

Saturday, September 24, 8:00

Katya Kabanova Janáček

Silja, Lear, Rice, C. Cook*, Bruno/Jobin, Belcourt, Devlin, Kunde*, Matthews, MacAllister, Von Dohnányi/Freedman/
Schneider-Siemssen/Walek/Munn

Sunday, September 25, 2:00

Ariadne auf Naxos Strauss

Tuesday, September 27, 8:00

Otello Verdi

Wednesday, September 28, 7:30

Ariadne auf Naxos Strauss

Friday, September 30, 8:00

Katya Kabanova Janáček

Saturday, October 1, 8:00

Otello Verdi

Sunday, October 2, 2:00

Ariadne auf Naxos Strauss

Tuesday, October 4, 8:00

Katya Kabanova Janáček

Wednesday, October 5, 7:30

La Traviata Verdi

This production made possible in part through a donation from the Charles E. Merrill Trust in 1969.

Ricciarelli, Gustafson, Bruno/Cupido**, Nucci*, Tate, Matthews, MacAllister, Patterson, Thomas, Will
Bradshaw/Farruggio/Businger/
Gladstein*/Munn

Friday, October 7, 8:00

Katya Kabanova Janáček

Saturday, October 8, 8:00

La Traviata Verdi

Sunday, October 9, 2:00

Katya Kabanova Janáček

Tuesday, October 11, 8:00

La Traviata Verdi

Wednesday, October 12, 7:30

Katya Kabanova Janáček

Friday, October 14, 8:00

La Traviata Verdi

Saturday, October 15, 8:00

American Premiere

The Midsummer Marriage Tippett

This new production made possible through the generosity of the Paul L. and Phyllis Watis Foundation.

Johnson, Greenawald, Nadler, Richards/
Bailey, Davies, Herinx, Langan
Aglér/Copley/Don**/Gilbert**/Munn

Tuesday, October 18, 8:00

La Traviata Verdi

Wednesday, October 19, 8:00

The Midsummer Marriage Tippett

Thursday, October 20, 8:00

Samson et Dalila Saint-Saëns

This production made possible by and produced through the cooperation of the

Gramma Fisher Foundation of Marshalltown, Iowa, The Lyric Opera of Chicago and the San Francisco Opera.

Horne/Chauvet, Quilico, Del Carlo, Langan, Thomas, Will, Tate

Fournet/Joël/Schmidt/Robbins/Gladstein/Munn

Friday, October 21, 8:00

La Traviata Verdi

Saturday, October 22, 2:00

Family Matinee

La Traviata Verdi

Vanelli*, C. Cook, Bruno/MacNeil, Woodman, Thomas, Will, MacAllister, Patterson
Cathcart*/Zambello*/Businger/Gladstein/Munn

Sunday, October 23, 2:00

The Midsummer Marriage Tippett

Tuesday, October 25, 8:00

Samson et Dalila Saint-Saëns

Wednesday, October 26, 7:30

The Midsummer Marriage Tippett

Thursday, October 27, 8:00

La Traviata Verdi

Friday, October 28, 8:00

Samson et Dalila Saint-Saëns

Saturday, October 29, 8:00

The Midsummer Marriage Tippett

Sunday, October 30, 2:00

La Traviata Verdi

Tuesday, November 1, 8:00

The Midsummer Marriage Tippett

Wednesday, November 2, 7:30

Samson et Dalila Saint-Saëns

Saturday, November 5, 8:00

Samson et Dalila Saint-Saëns

Sunday, November 6, 2:00

San Francisco Opera Premiere

La Grande Duchesse de Gêrolstein Offenbach

Crespin, Erickson, Parrish, Swenson, Bruno, C. Cook/Raffalli**, Trempont**, Corazza, Matthews, Tate

Soustron**/Ducasse**/Monloup**/
Sakellariou/Munn

Tuesday, November 8, 8:00

La Grande Duchesse de Gêrolstein Offenbach

Wednesday, November 9, 8:00

Samson et Dalila Saint-Saëns



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Photo by Art Waldinger

Friday, November 11, 7:30

La Gioconda Ponchielli

This production made possible through the generosity of a friend of the San Francisco Opera and a gift from the San Francisco Opera Guild.

Caballé (November 11, 15, 20, 24), Slatinaru**

(November 27, 30; December 3), Paunova*, Nadler/Bonissoli, Manuguerra, Kavrakos*, MacAllister, Thomas, Patterson, Woodman Meltzer/Mansouri, Thompson/Brown/Sulich/Munn

Saturday, November 12, 8:00

La Grande Duchesse de Gérolstein Offenbach

Sunday, November 13, 2:00

Samson et Dalila Saint-Saëns

Tuesday, November 15, 7:30

La Gioconda Ponchielli

Wednesday, November 16, 7:30

La Grande Duchesse de Gérolstein Offenbach

Thursday, November 17, 8:00

Production New To San Francisco

Manon Lescaut Puccini

Production owned by Greater Miami Opera Association and Dallas Opera.

The revival of this production has been made possible by a much-appreciated grant from The Koret Foundation.

Freni, Bruno/Mauro, Sardinero, Capecci, MacNeil, MacAllister, Gordon, Will, Thomas Arena*/Asagaroff/Klein/Arhelger*

Saturday, November 19, 8:00

La Grande Duchesse de Gérolstein Offenbach

Sunday, November 20, 1:30

La Gioconda Ponchielli

Tuesday, November 22, 8:00

Manon Lescaut Puccini

Wednesday, November 23, 7:30

Production New To San Francisco

Boris Godunov Mussorgsky

Production owned by the Metropolitan Opera Association, Inc. This production made possible by a generous and deeply appreciated gift from Mrs. DeWitt Wallace.

Troyanos, Swenson, Petersen, Richards/Ghiaurov, Ochman, Belcourt, Tomlinson*, Del Carlo, Langan, Gordon, Tate, Woodman, MacAllister, Matthews, Will, Patterson Janowski/Everding/Kneuss*/Lee/Hall/Sulich/Munn

Thursday, November 24, 7:30

La Gioconda Ponchielli

Friday, November 25, 2:00

Special Holiday Weekend Matinee

La Grande Duchesse de Gérolstein Offenbach

Friday, November 25, 8:00

Manon Lescaut Puccini

Saturday, November 26, 7:30

Boris Godunov Mussorgsky

Sunday, November 27, 1:30

La Gioconda Ponchielli

Monday, November 28, 8:00

Manon Lescaut Puccini

Wednesday, November 30, 7:30

La Gioconda Ponchielli

Thursday, December 1, 8:00

La Grande Duchesse de Gérolstein Offenbach

Friday, December 2, 7:30

Boris Godunov Mussorgsky

Saturday, December 3, 7:30

La Gioconda Ponchielli

Sunday, December 4, 2:00

Manon Lescaut Puccini

Monday, December 5, 7:30

Boris Godunov Mussorgsky

Tuesday, December 6, 8:00

La Grande Duchesse de Gérolstein Offenbach

Wednesday, December 7, 7:30

Manon Lescaut Puccini

Thursday, December 8, 7:30

Boris Godunov Mussorgsky

Saturday, December 10, 8:00

Manon Lescaut Puccini

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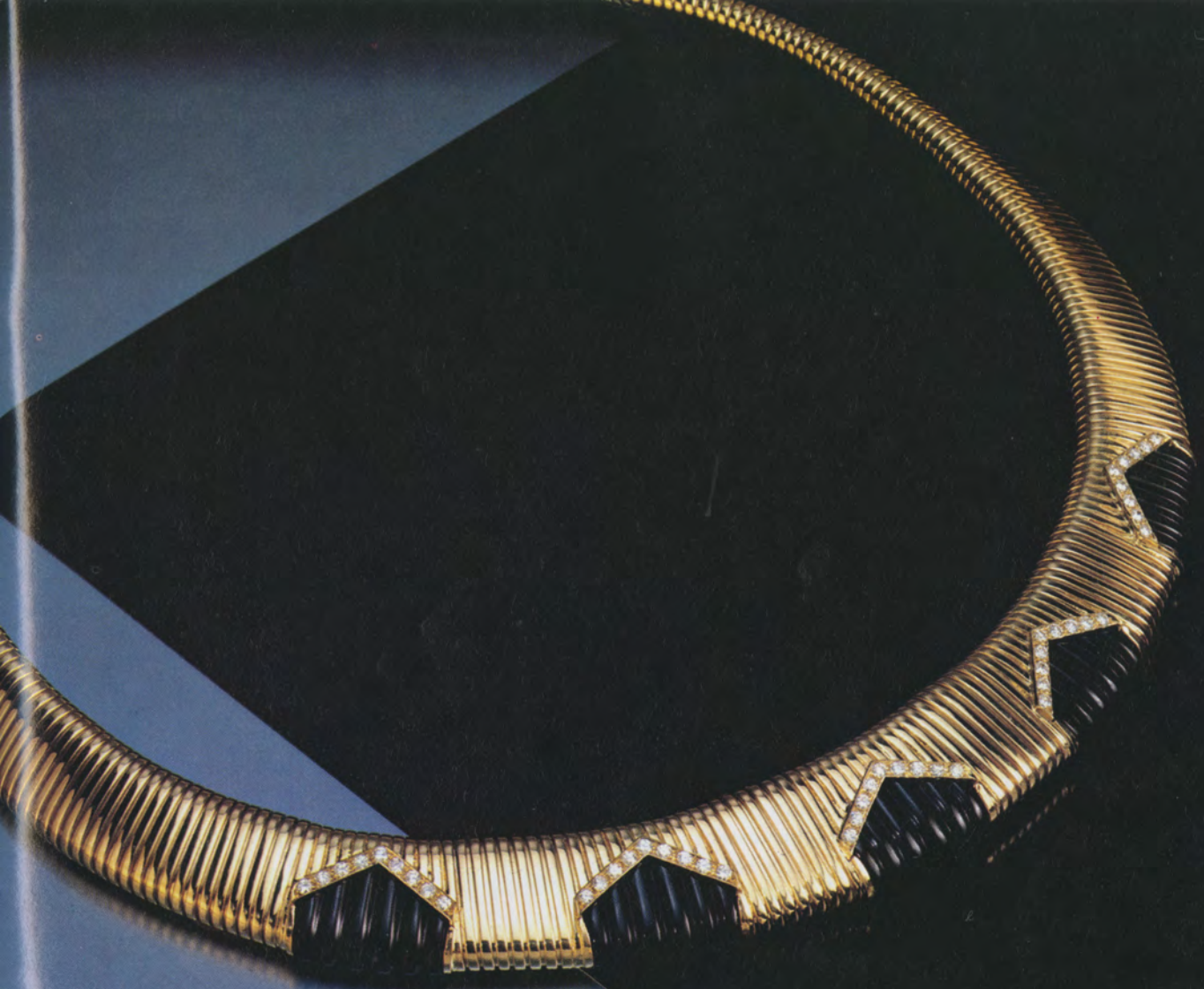
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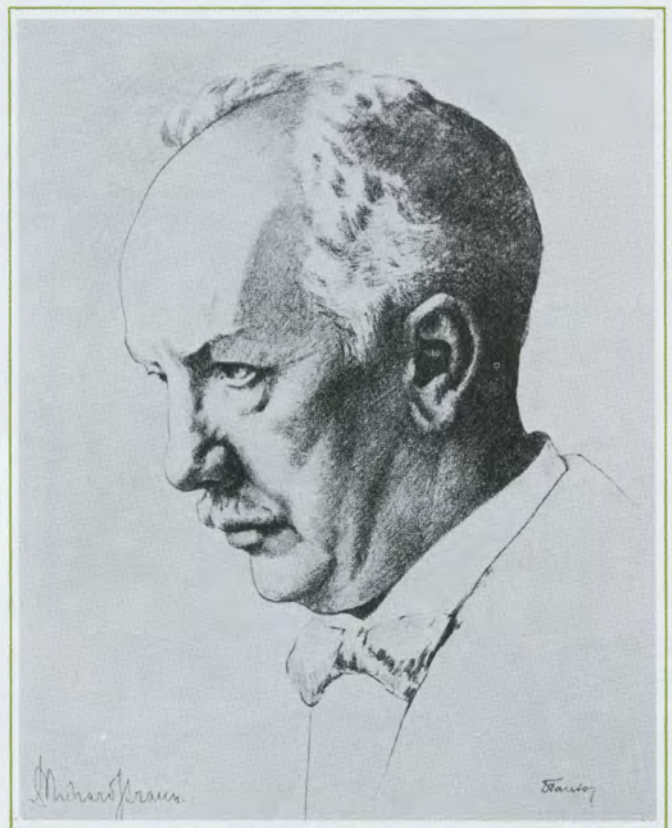
A Very Serious Trifle

by William Mann

THE cheers of the first *Rosenkavalier* audiences were still ringing in Richard Strauss' ears when he realized that he needed work for the summer of 1911, the time of year he always found most fruitful, as did his poetic collaborator Hugo von Hofmannsthal. After the two consecutive triumphs of *Elektra* and *Der Rosenkavalier*, both recognized that their partnership must continue. Strauss needed a serious operatic libretto at this moment, and Hofmannsthal had one up his sleeve: it was to become *Die Frau ohne Schatten*, and the poet knew that it would have to mature long in his mind before he could write it down on paper. Meanwhile, Hofmannsthal suggested that he and Strauss should devise some thank-offering to Max Reinhardt, who had unofficially helped so much in making a success of the first *Rosenkavalier* stage production. Reinhardt had indeed, as director of the German Theater in Berlin, brought the poet and composer together with his production there of Hofmannsthal's *Elektra* play, which Strauss had seen and promptly decided to turn into an opera.

Hofmannsthal, whose particular literary talent was in taking an existing scenario and rewriting it by adjusting the slant to his own interpretation, fixed upon Molière's famous comedy *Le Bourgeois Gentil'homme*. Strauss would provide incidental music for the small orchestra that could fit into the pit of the German Theater, perhaps even disposed on stage in costume. The work would keep Strauss busy during ensuing months: after that, Hofmannsthal proposed a one-act opera which would intermingle the old, mutually exclusive worlds of baroque opera and the farcical Italian impromptu *commedia dell'arte* with its type-cast clowns, such as Columbine, Pierrot, Harlequin and Punchinello or Pagliaccio (as in Leoncavallo's opera). It is possible that Hofmannsthal had read, in a history of Viennese theater, an account of Bonaccossi's *Ariadne Abandoned by Theseus* (1641) in which scenes of tragedy and

ARIADNE ASLEEP ON THE ISLAND OF NAXOS, completed in 1814 by the American artist John Vanderlyn (1775-1852), supposedly the first female nude in American art. Pennsylvania Academy of The Fine Arts, Philadelphia. COURTESY, SAN FRANCISCO PUBLIC LIBRARY.



Richard Strauss, 1864-1949, in a drawing by Leonhard Fanto.

comedy were presented cheek by jowl, something new to Vienna, though already rife in the Venetian operas of Monteverdi and Cavalli. The Shakespearean contrast of high tragedy and popular farce, such as we experience in *King Lear* and *Hamlet*, found a real operatic flowering in the Da Ponte-Mozart operas of the 1780s, *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*, with a significant pendant in *Die Zauberflöte*, and had survived some of Verdi's operas, notably *La Forza del Destino*, but was out of fashion in early

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



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20th century Germany and Austria. Such an artistic mish-mash must surely have appealed to Strauss, who had already shown a propensity for it in *Der Rosenkavalier* and indeed in his orchestral tone-poems around the turn of the century. He would enjoy the opportunity to archaize musically in the period of Lully, who composed the incidental music for the first production of Molière's *Bourgeois Gentilhomme*. And, while *Le Bourgeois* was being totally rewritten by Hofmannsthal, why not drop the tiresome Turkish ceremony at its end, and substitute Hofmannsthal's own reconstruction of that *Ariadne* opera?

Strauss, a theater-musician by upbringing, education and practical experience, should have known better by 1911 than to let himself be roped in for this artificial flight of fancy. He lusted for vivid theatrical characters, violently active *coups de théâtre*, and raunchy subject-matter. They were not in the repertoire of Hofmannsthal, an ultra-refined, sensitive aesthete of the Austrian *art nouveau* era, who had already diagnosed in his musical collaborator a dangerous Achilles' heel, almost amounting to German plebeian Philistinism, and an apparently incurable passion for what Hofmannsthal categorized as "Wagnerian bawling and screaming." If Hofmannsthal and Strauss were to continue their collaboration, Strauss would have to be brought to heel by his poet. He must give priority to the audibility of Hofmannsthal's words, and to the subtle ideas enshrined in them. He must also give up his modernistic exploration of new musical territory for which he was world-renowned, being the acknowledged leader of the German musical *avant-garde*: it would frighten away the potential audience for Hofmannsthal's exquisite poetry. But then, Strauss' fame would draw a whole new international audience to the poetry. Hofmannsthal built his *Bourgeois-Ariadne* double bill like a spider's web, and eventually Strauss was lured into that web, not to be devoured literally, but brainwashed, so as to prefer Mozart to Wagner as his prime inspiration. The Lully element in *Gentilhomme* would draw him in the neo-classic direction for *Ariadne*.

Hofmannsthal's strategy was successful. Strauss abandoned his progressive position in 20th century music. In all his subsequent operas, not only with text by Hofmannsthal, but particularly in *Intermezzo*, the semi-autobiographical comedy for which he wrote his own libretto, he pursued the quest for total audibility of words, which meant chamber orchestral scoring, such as he first essayed in *Ariadne auf Naxos* and eventually brought to supreme mastery in his late operas, with *Intermezzo* as a virtuoso presage, and *Ariadne* as the hopeful first glint in the father's eye.

At first Strauss expressed disappointment at the libretto of *Ariadne*: it would be a boring chore, tolerable only if the text were sufficiently vivid to keep his Muse awake. Meanwhile, he cast the opera in his own mind, with Zerbinetta as the star-part for someone like Frieda Hempel or Selma Kurz. He composed the music for *Le Bourgeois Gentilhomme* during the summer of 1911, as planned, and was

beginning work on *Ariadne auf Naxos* before Hofmannsthal's text was complete. The poet was making hard philosophical work of turning his literary conceit into an opera libretto viable for Strauss, never one to allow the wool to be pulled over his theatrical eyes. "When two men such as us," wrote Hofmannsthal, "set out to produce a trifle like this, it has to become a very serious trifle." Later, "the whole thing has been devised purely for you, purely for your music"—was Strauss deluded? Not at all: when the finished text arrived, he appraised it coolly and practically, acknowledging it with amiable encouragement to second thoughts and something more significant.



Hugo von Hofmannsthal, 1874-1929.

Hofmannsthal was disappointed, pained, maddened that his hard work had not been received with transports of gratitude and enthusiasm, had not in fact been appreciated at all. He continued to bombard Strauss with pompous conceit, whinnying revulsion whenever changes were suggested, and governessy explanations of the work's interior significance. Strauss kept his head: how could an audience, let alone an opera critic, appreciate those ideas if they were beyond the intelligence of his regular collaborator, Strauss?

Hofmannsthal temporized: the explanation would be given in a scene just before the start of the opera. In that

moment, did he but know it, he gave birth to the opera in its final, triumphantly satisfactory form.

As the composition of *Ariadne auf Naxos* progressed, it became clear to Strauss that the musical forces required were beyond the dimensions of the German Theater in Berlin. Hofmannsthal, painfully protective of his precious brainchild, insisted that this offering, designed for Max Reinhardt, could only be staged by him. Other, more suitable German opera houses were unwilling to provide merely the venue for a premiere from elsewhere. Eventually Strauss persuaded the Court Opera at Stuttgart to accept Reinhardt's production, with a chamber orchestra conducted by the composer, who hand-picked its person-

operagoers were unenchanted by the lengthy Molière play that prefaced what they had come to see, and were surprised by Strauss' change of style, almost as if he had lost faith in the music that had won him international fame.

The double bill went out into the world, and was taken up in a decent number of operatic centers. It was never easy to put on stage, let alone in a production of classic French comedy style, such as the German theater then found uncongenial. It was the coarseness of interpretation that most wounded Hofmannsthal's artistic scruples, and forced him to split the two halves into two separate shows. By June 1913 he had completed the libretto for a new, sung prologue to the opera, featuring its supposed composer, quite unlike Strauss, but rather on the lines of the young Mozart, a brilliant young genius (Hofmannsthal surely remembered his own schooldays when his first poems, published under the pen-name "Loris," became the sensation of Viennese literary circles, their boy-author fêted wherever he went).

Strauss was not immediately drawn to further creative work on *Ariadne*. Hofmannsthal left him with *Die Frau ohne Schatten* (and with that curious ballet *The Legend of Joseph*, which has been tactfully left under wraps for so long), and it wasn't until April 1916 that Strauss again turned his attention to *Ariadne* and the new prologue. He and Hofmannsthal had been together to see *Gentilhomme-Ariadne* in Berlin that January, and afterwards had discussed the projected prologue and adjustments to be made to the opera as it then stood (there were quite a few of them, including some large cuts, such as Strauss usually forbade on principle). Strauss took more kindly to the task after the conductor Leo Blech suggested that the part of the Composer should be written for Lola Artôt de Padilla, whose Octavian in Berlin had recently given Strauss much pleasure (she was the daughter of two singers; her mother, the French soprano Desirée Artôt, having broken off her engagement to Tchaikovsky and married the Spanish baritone Mario Padilla). Hofmannsthal was once again horrified at the suggestion that his younger self should be impersonated by a woman in drag, an English pantomime Principal Boy. Strauss won him over with assurances that in every opera company the most intelligent singer was always the Rofrano in *Der Rosenkavalier*, but not before the poet had once more exploded with apprehensive frustration, "O Lord, if only I could completely bring home to you the essence, the spiritual meaning of these characters!" Strauss' music for the Prologue, as we now have it, took him less than eight weeks to write, and seems to me exquisitely adjusted to Hofmannsthal's intentions. The backstage atmosphere of eager anticipation, frenzied anxiety, influential nincompoops, conceited stars, affectation and frivolity, reverence for authority, surround one tireless idealist, the Composer, and the Music Teacher who must seem to play Sancho Panza to his Don Quixote, both advancing on the windmills. Strauss did not fail to comprehend what his librettist meant, not for a moment. Yet



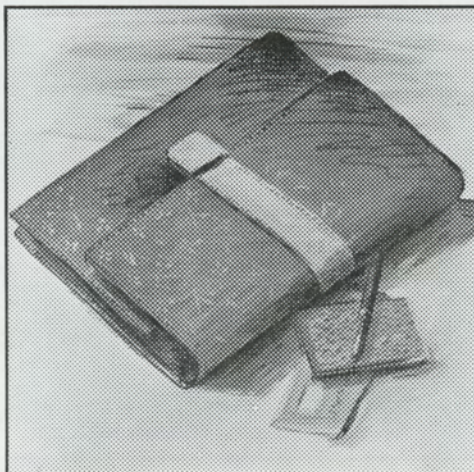
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Maria Jeritzas as Ariadne.

nel himself, as well as some guest-principals.

The intendant at Stuttgart might have accepted Strauss' proposals: the theater staff did not—what had foreigners from Berlin to teach Stuttgarters? Every variety of provocation and intrigue was brought to the spoiling of the play-opera's preparation period: in the friendliest atmosphere, this must have been a theatrical Herculean labor, with a company of actors and another of singers, plus dancers and orchestra, all to share a small court theater seating 800. Came the first night, 25 October 1912, and the King of Württemberg used the interval, timed at 25 minutes, for a leisurely formal diplomatic reception which further prolonged an already extended evening. The

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when Hofmannsthal expounded *Ariadne auf Naxos* as a conflict between two spiritual worlds at opposite poles, "ironically connected, in the end, by the only possible connection, mutual noncomprehension," we may wonder whether he was not thinking of his Teutonic, realistic, workaday, easily contented collaborator, a Zerbinetta in the temple of Apollo, and of the heroine Hugo-Ariadne, the solitary, uncompromising idealist, for whom the message was all, the medium as unreliable as the task was an urgent concern, for the continuing existence of the world. Neither Ariadne nor Hofmannsthal could imagine a world that did not revolve on their own axes.

With an expeditiousness that modern opera houses must envy, Hofmannsthal and Strauss placed the pre-



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An early photo of Lotte Lehmann as the Composer in *Ariadne auf Naxos*.

miere of the revised *Ariadne auf Naxos* with the Vienna Court Opera, and agreed on the date of 4 October 1916. Strauss may have hoped for a special baptism; the previous December he asked Lilli Lehmann whether it would be possible to produce his *Ariadne* in Salzburg, over whose occasional festival performances she had substantial control; she replied on New Year's Day 1916 that the budget would not permit it. Salzburg Festivals did not start, as we know them, until after the end of the First World War and, just by the way, the founding-fathers were none other than Hugo von Hofmannsthal, Richard Strauss and Max Reinhardt.

Vienna was chosen for the premiere of the new *Ariadne auf Naxos* because the Court Opera there had cultivated

Strauss' operas to good purpose since the days of Mahler, always an appreciative colleague to Strauss (the admiration was as much sincere as it was mutual) and had, after Mahler's death, kept his works in good scenic state under the musical directorship of Franz Schalk. Here, in Vienna, was Strauss' first *Ariadne*, Maria Jeritza, then a young debutante soprano. Here was Selma Kurz, the Zerbinetta whose voice Strauss had in mind when he composed her music. Also at the Vienna Opera was Strauss' favorite Octavian, and a great Elektra, Marie Gutheil-Schoder: she was chosen, even above Lola Artôt, to be the Composer in this new *Ariadne*.

Big stars would not, at first glance, regard the Composer as a star-part, though Strauss had always insisted that the role was the *raison d'être* of the new version. When the first stage rehearsal with orchestra took place, Gutheil-Schoder sent her apologies. The situation was saved by the Viennese intendant Hans Gregor. He had covered the all-important part with a young soprano lately arrived from Hamburg. Her name was Lotte Lehmann. She sang the Composer's part in that *Ariadne* rehearsal, and at once captivated Strauss' ear and whole attention, for Lehmann was a natural actress. At the second rehearsal, Gutheil-Schoder again stayed away. Again Lehmann sang, and Strauss insisted that she must take the part in the premiere. She became famous overnight, and went on to create other soprano roles for Strauss, besides excelling as the Feldmarschallin in *Der Rosenkavalier*.

In this revised form, with prologue, *Ariadne auf Naxos* has proved more attractive to operatic companies and their audiences, especially since 1964 when the centenary of Strauss' birth encouraged revivals of his less popular operas, and a new generation arrived to reconsider posterity's verdict on his works. Nowadays, we know the lovely instrumental works of Strauss' 80s, the concertos for oboe, horn (No. 2), clarinet and bassoon as a concertante duo, all of them delectable masterpieces in a mild neo-classical idiom of consummate style, old-fashioned before Strauss thought of them, yet instantly recognizable. The precise point of reference, particularly for those late works, was *Ariadne auf Naxos*. It is the key-work for them, and for other intervening works by Strauss, not necessarily time-traveling, though *Capriccio* deliberately evokes the 18th century in which it is set. The first fruit of *Ariadne*, for Strauss, was his opera *Intermezzo*, which is set in present times and whose hero is a thinly disguised Richard Strauss, the cast his personal entourage, unnamed but identifiable. The music for *Intermezzo* takes the texture and voice-orchestra balance of *Ariadne*, and adjusts them to a modern story and music suitable for 1923.

The popular modern genre of "chamber-opera" is usually attributed to the restricted finances of the First World War which threw up Stravinsky's *The Soldier's Tale* in 1918. *Ariadne auf Naxos* anteceded it by several years and was elaborated for peacetime, financially flourishing conditions, to make a deliberate artistic, operatic statement, concerned with sizes of audience and orchestra pit. The



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highlight of the new Prologue is the dazzling puppy-love duet of Zerbinetta and the Composer, followed by his solo ode to music, "Musik ist eine heilige Kunst"; the climax abruptly punctured by mundane theatrical necessity. When the scene is eloquently performed, one is not aware that the orchestra is small (unless the auditorium is huge), only that the emotions are thoroughly affected by a touching human scene. The text is poetry as fine as Hofmannsthal wrote for the stage, the music Strauss at his most inventively committed, his chance to rival Schubert's "Du holde Kunst."

Whenever I have to write something about *Ariadne auf Naxos*, I know that the audience will enjoy it to the fullest, so long as the performance is good enough, and yet I wonder how much of that enjoyment is connected with the interior spiritual life of the characters, as Hofmannsthal intended, and rammed insistently into poor Strauss' head. We know that the clowns and Zerbinetta are puppets, not real people: the cast of the opera are just as puppet-like, however exquisitely they may sing. That is how Strauss thought of them when he received Hofmannsthal's text. He was able to invent the right music for the text, after Hofmannsthal explained to him what the drama meant. Strauss persuaded his literary partner to publish in a newspaper his elucidation of the drama's meaning, shortly before the first night in Stuttgart. Here is part of the article, in my translation, made at a time when *Ariadne* seemed to me a confidence-trick: Hofmannsthal helped me to find livelier, deeper enjoyment of *Ariadne auf Naxos*, and so I offer you what I read in his explanation, hoping that you also will find the opera a more life-enhancing experience in the theater.

"You ask me the meaning of the transformation which *Ariadne* undergoes in Bacchus's arms. Transformation is the life of life itself, the real mystery of Nature as creative force. Permanence is numbness and death. Whoever wants to live must surpass himself, must transform himself: he has to forget. And yet all human merit is linked with permanence, unforgetfulness, constancy. This is one of the deep fundamental paradoxes on which existence is constructed, like the temple at Delphi on its yawning crevasse . . . So here we have *Ariadne* confronting *Zerbinetta*, as once *Elektra* confronted *Chrysothemis*. *Chrysothemis* wanted to live, nothing more; and she knew that anyone who wants to live must forget. *Elektra* cannot forget. How could the two sisters understand one another? *Zerbinetta* is in her element when she is careering from one man to another; but *Ariadne* could only be one man's

wife, can only be one man's relict. She tears her garment; it is the gesture of those who want to escape the world. This is the end of all things, she says, and it is as sad, though not as final, as much said by *Elektra*, for whom *Clytemnestra's* bedchamber is the world and the world is *Clytemnestra's* bedchamber. For *Elektra* nothing remains but death; but here the subject is taken further. *Ariadne* too imagines she yields herself to Death; and 'her boat sinks, only to float on new seas.' This is transformation, miracle of miracles, the true secret of love. The unfathomable depths of our nature, the bond between us and something unidentifiable, everlasting, which from our childhood, and even from the time before birth, was close within us, may shut from within and leave us lastingly, detrimentally paralyzed; shortly before Death, we anticipate, they will re-open: something of the kind, though it can hardly be put into words, is revealed in the minutes that precede the death of *Elektra*. But in a being not so marked out by fate, a gentler force than death will also unlock these depths; love permeates that being. If love takes hold with its full power, then the utmost depths are released from paralysis: the world is restored to this person, and he can conjure up a vision of the world even magically, as here and hereafter, simultaneously. When *Ariadne* sees before her transfigured self that the cave of her sorrows has changed into a temple of joy, when her mother's eyes gaze at her out of *Bacchus's* cloak and the island turns from a prison into a Paradise—what does she realize but that she is in love and alive?

"She was dead and is alive again, her soul is in truth transformed—and of course it is truth at a higher level, so how could it be truth to *Zerbinetta* and her like? These vulgar life-masks see in *Ariadne's* experience precisely what they are capable of seeing: the exchange of a new lover for an old. And so the two spiritual worlds are ironically connected in the end, by the only possible connection: incomprehension . . ."

For them, mutual incomprehension. For us, ambivalence: *Ariadne* is explained by *Zerbinetta*; *Bacchus* is set against "the vulgar mask" of *Harlequin*, the three nymphs against the grotesque ensemble of clowns—and Hofmannsthal is set against Strauss. But in this last confrontation, it is Strauss who wins. Hofmannsthal could imagine and ponder and divine, but Strauss could and did communicate. It is not because of Hofmannsthal but because of Strauss that Igor Stravinsky wrote enviously of what he calls "that now so ascendant *Ariadne*."

THE PROLOGUE

William Mann gives an extended account of the opera's plot with reference to its musical expression and a knowing view of the composer behind the Composer.

The orchestra sets a scene at once of bustling activity, determination (the Composer's), charm and colorfulness, suspense and tension, perhaps something heroic, like the legend of *Bacchus* and *Ariadne*. The "second subject" is more serene and

majestic, with triplet rhythms, suggestive of the heroine, who might well sing the tune, but never quite does. The mood passes to the world of *Zerbinetta* and her clowns, and gradually climbs into the love-theme of *Bacchus* and *Ariadne*. Just as a

new symphonic section seems due, the curtain rises, and we are taken backstage to watch last-minute artistic tensions.

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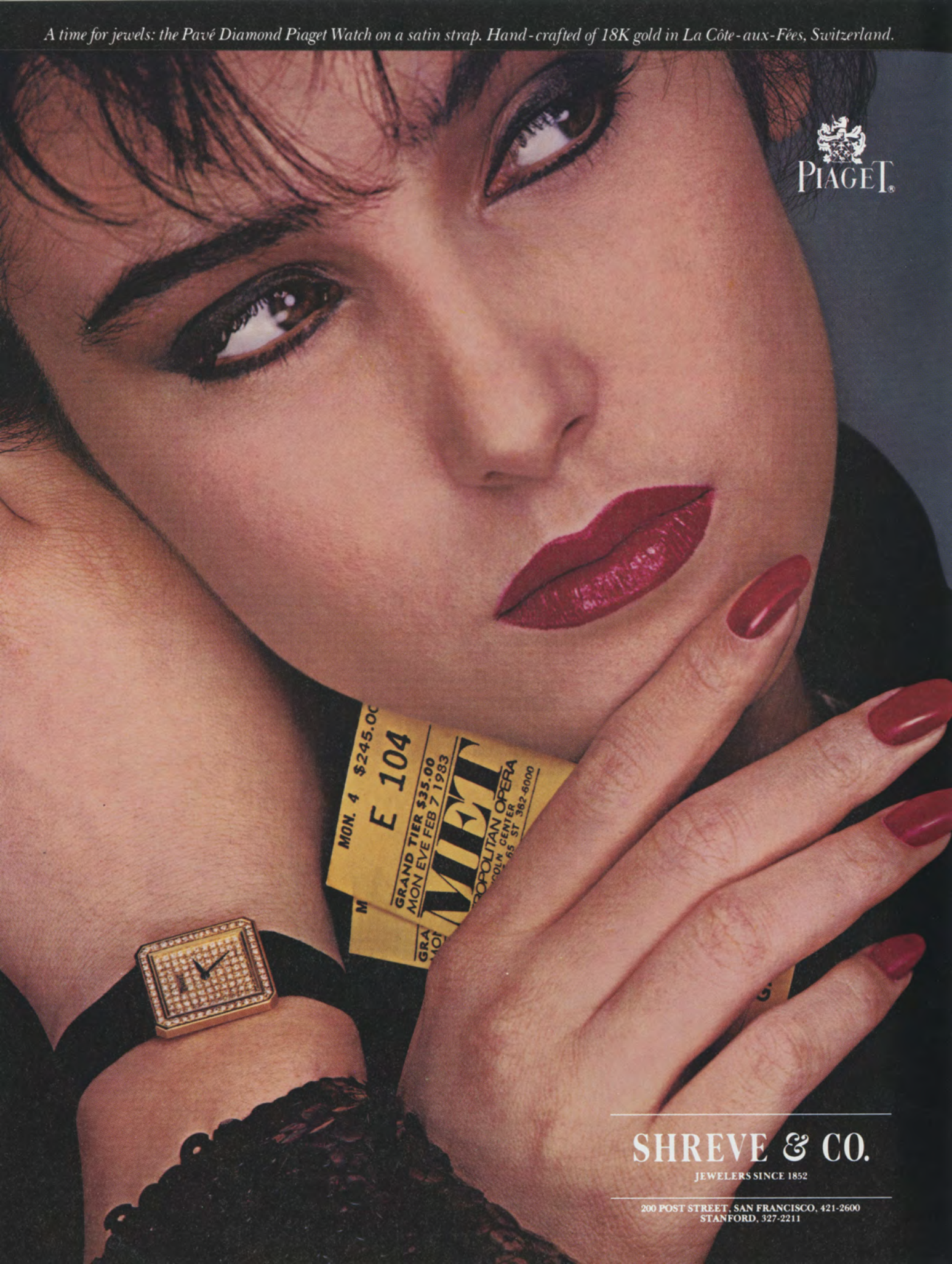
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this is his palace there. He is entertaining guests at dinner, after which he has prepared a theatrical entertainment for them: first a heroic opera on the theme of Bacchus and Ariadne, commissioned from a precociously gifted boy-composer; then a *commedia dell'arte* improvised farce entitled *Faithless Zerbinetta and her Four Lovers*; finally a display of fireworks in the gardens outside.

A theater has been improvised in one of the palace's reception rooms. We are looking behind the scenes at the area leading to the principals' private dressing rooms, and to the rest of the palace. Here the haughty Major-Domo of the rich man is cornered by the Composer's Music Teacher who cannot believe the rumor that his pupil's serious, profound opera is to be followed by a display of clowning. This Music Teacher is no schoolmaster, but the Composer's composition professor, also his mentor, and something like an artist's representative as well.

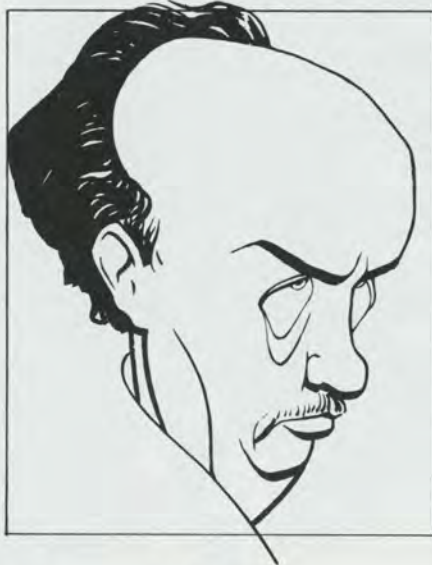
None of the characters, to Strauss' distress, has a personal name: they are only known by the role they play in the drama, whether "Zerbinetta" or "Major-Domo." This latter confirms the rumor, and makes it clear that the order of the program in the evening's entertainment is the business only of his master who has commissioned and paid for it. The Music Teacher hardly knows how to explain this to his protégé.

An army officer is conducted by a lackey to Zerbinetta's dressing room. Now here is the boy-Composer, asking the lackey to assemble the orchestra for final rehearsal. The lackey rudely refuses: the players are busy, providing supper-music at his master's table. The servant's incivility so enrages the Composer that he hears a new

melody come into his head: he sings it to himself, improvising some words—"Du Venussohn"—and wishing he might even now incorporate it in his opera. He looks in vain for music-paper to write the melody down, but is interrupted, and pleasantly surprised, by the sight of Zerbinetta, emerging from her room. Pleasure vanishes when he learns what she is doing here. Furthermore, she and her *Maitre de ballet* are disparaging the opera aloud, which obliges the Music Teacher to reassure the Prima Donna of the opera's importance.

The performers are assembling, the performance is due to begin. Suddenly, the Major-Domo enters with new orders from his master: in order that the fireworks may start punctually, the opera and the farce are to be performed simultaneously, the serious and the comic together.

The idea at first seems impracticable, as well as damaging. But the Dancing Master



THE OPERA

The orchestral introduction muses lyrically on themes of Ariadne's lonely grief, her heroic lover Theseus, her love for him, and her indignation at being abandoned by him. The scene, when the curtain rises, is outside the cave where she has found shelter on the island of Naxos. Ariadne lies motionless on the ground, watched solicitously by three spirits of the island: Naiad, a water nymph; Dryad, a wood-nymph; and Echo, Nature's answer to the voice of solitary human-kind. Their vocal Trio, amiably fluent and florid (yes, inevitably for Strauss, they are Wagner's Rhine-maidens transplanted to the Aegean Sea), forms the first musical "number" in this consciously backward-looking opera.

Ariadne stirs herself to groan aloud, and thus begins her big *scena*, which is in three parts, each followed by an appearance of Zerbinetta and her boys, and each progressively longer. Their keyboard *continuo* instrument is the piano, hers the harmonium—possibly Strauss' reflection of the old distinction between Church Sonata and Chamber Sonata. In the second section of Ariadne's *scena*, *Ein Schönes war*, she remembers the loveliness of her time with Theseus. The clowns interject comments from the wings, and Ariadne picks up and replies to one, the only occasion in the opera where Hofmannsthal brings the two companies actively in contact, though this was an important part of his original

assures his operatic colleagues that Zerbinetta can fit herself and her troupe into any dramatic situation, if only the Composer will make some bold cuts in his score. They agree, out of desperation, and now by turns the Prima Donna and leading Tenore entreat the Music Teacher to shorten the other's role, while the Dancing Master explains the plot of *Ariadne on Naxos* to Zerbinetta, who is much amused. The Composer comes forward and tries to explain the deeper meaning of the story, just as Hofmannsthal detailed it to Strauss in the "open letter" quoted above. When Bacchus, in releasing Ariadne from mortal anguish, also raises himself from manhood to divinity, what can Zerbinetta add; the Composer asks, to his music, at such a sublime moment?

The others have moved out of earshot, as she gently gazes into his eyes and murmurs, in a solo of intoxicating voluptuousness, that a moment is nothing, but a glance exchanged in that moment (the German word is *Augenblick*, which literally means a "glance of the eyes"—her play on words is untranslatable, I think) may be everything. She cannot touch his idealism, so she appeals to his sexuality. She leaves him blissfully infatuated, inspired to song once more, this time in praise of music itself (*Musik ist eine heilige Kunst*), effectively the climax of this Prologue, in Strauss' most uplifted vein. With a shrill whistle from Zerbinetta we are brought down to earth, as the performers scamper to their places, and the Composer, rudely awakened to reality, storms off to conduct this travesty of his composition which, his Teacher reminds him, he has countenanced in his moment of infatuation. The Prologue is over; the Opera is about to begin.

intention: he must eventually have decided that the two co-habiting worlds were best left to proceed without interactive liaison. *Ein Schönes war* leads easily into Harlequin's intermezzo, a honeyed song, *Lieben, Hassen, Hoffen, Zagen*, a commonsense exhortation about the heart's remarkable capacity for survival (Hofmannsthal borrowed the opening words from Lenz's *Die Soldaten*, a play turned by Bernd Alois Zimmermann into a major operatic achievement of our time). The clowns admit that Harlequin has failed, and Ariadne begins the third section of her *scena*, the two-part aria *Es gibt ein Reich*—her invocation to the god of Death, and his messenger Hermes, to rescue her. This is a

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Artist Profiles

English soprano **ROSALIND PLOWRIGHT** makes her San Francisco Opera debut in the title role of Strauss' *Ariadne auf Naxos*, a role she has sung in Frankfurt, Hamburg and Bern. She made her 1980 European opera debut in the title role of *Manon Lescaut* in Torre del Lago and that same season became a resident performer of the Bern Opera. She made her English National Opera debut in 1981 as Desdemona in Verdi's *Otello* and has returned there since as Elizabeth I opposite Janet Baker in *Mary Stuart*, a production that has been televised and released on disc and videocassette. Miss Plowright made her American stage debut in San Diego Opera's 1982 Verdi Festival as Medora in *Il Corsaro* and returned to open their season last fall in the title role of Chabrier's *Gwendoline*, an American premiere. During the 1981-82 season she made her Paris Opera debut in the title role of Strauss' *Liebe der Danae*. Her engagements last season include *Don Giovanni* at Covent Garden and her Scala debut in the title role of *Suor Angelica*. This year she will open the Scala season as Minnie in *La Fanciulla del West* opposite Plácido Domingo. Other recent assignments include *Andrea Chénier* at Covent Garden, *Sicilian Vespers* with English National Opera and *La Clemenza di Tito* at the Munich Festival.

German soprano **CARMEN REPEL** makes her American opera debut with the San Francisco Opera singing the title role in Strauss' *Ariadne auf Naxos*. Born in Gummersbach, Germany, Miss Reppel studied voice at the Staatliche Hochschule für Musik in Hamburg. She made her operatic debut in the role of Elisabetta in *Don Carlo* during the 1968 season in Flensburg and is currently a resident member of the Hannover Staatstheater. Roles in Miss Reppel's varied repertoire include Fiordiligi in Mozart's *Così fan tutte*, Mimì in Puccini's *La Bohème*, Anne Trulove in Stravinsky's *The Rake's Progress*, Desdemona in Verdi's *Otello* and Leonora in *Il Trovatore*. Her Wagnerian portrayals include Elsa in *Lohengrin*, Sieglinde in *Die Walküre* and Guttrune in *Götterdämmerung*. Miss Reppel was recently seen as

Freia in *Das Rheingold* in the PBS telecast of Patrice Chéreau's *Ring* production from Bayreuth and was heard with Jeannine Altmeyer in a staging of *Die Walküre* at the Teatro Regio in Parma. Miss Reppel has recorded several of her characterizations on film, including Marie in Smetana's *The Bartered Bride* and Pamina in *Die Zauberflöte*.

Soprano **KATHLEEN BATTLE** returns for a fourth season with San Francisco Opera singing Zerbinetta in *Ariadne auf Naxos*, a career first. She made her Company debut in 1977 as Oscar in *Un Ballo in Maschera*, a role she repeated during the 1982 Fall Season, and returned in 1978 for Sophie in *Werther*. A native of Portsmouth, Ohio, she made her professional debut in 1972, when she was invited by Thomas Schippers to sing the Brahms *German Requiem* at the Spoleto Festival. In 1978 she bowed with the Metropolitan Opera, where recent assignments have included Pamina in *The Magic Flute*, Zerlina in *Don Giovanni*, Despina in *Così fan tutte*, Rosina in *The Barber of Seville* and Blonde in *The Abduction from the Seraglio*. She returns this season for Zerlina and a reprise of her Zdenka from last season's new production of *Arabella*. During the 1983-84 season, Miss Battle will also appear as Adina in *L'Elisir d'amore* in Hamburg and Vienna; as Blonde with the Paris Opera; and as Susanna in *Le Nozze di Figaro* with the Orchestre de Paris, conducted by Daniel Barenboim. Her concert engagements this season include performances with the New York Philharmonic under Zubin Mehta, the San Francisco Symphony under Robert Shaw, and the St. Louis Symphony under Erich Leinsdorf.

Mezzo-soprano **SUSAN QUITMEYER** returns to San Francisco Opera as the Composer in *Ariadne auf Naxos*. She began her association with San Francisco Opera in 1979, when she was named an Affiliate Artist for two years. Since then she has appeared as Dorabella in the English-language performances of *Così fan tutte*, Cherubino with Spring Opera Theater, in lead

Rosalind Plowright

Carmen Reppel



Kathleen Battle

Susan Quittmeyer

roles of three American Opera Project presentations (Harbison's *Winter's Tale* and *Full Moon in March*, and Mechem's *Tartuffe*); as Fenena in *Nabucco* (1982 Summer Festival); the Page in *Salome*, Paulina in *The Queen of Spades* and Cherubino in the English-language performances of *The Marriage of Figaro* (1982 Fall Season). Most recently, she was heard as Waltraute in *Die Walküre* and Mercédès in *Carmen* (1983 Summer Festival). A native of New York, she made her professional opera debut with the St. Louis



Cheryl Parrish



Ruth Ann Swenson



Laura Brooks Rice



Dennis Bailey



William Johns

Opera Theatre in Soler's *The Tree of Chastity*. She bowed with Baltimore Opera as Siebel in *Faust*; with Mobile Opera as Giulietta in *The Tales of Hoffmann*; and with Los Angeles Opera Theatre as Dorabella and the Composer. 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. Recent engagements include her San Francisco recital debut; Olga in *Eugene Onegin* and Cherubino with Hawaii Opera Theater; and the title role of *Carmen* with Mobile Opera.

Texas native **CHERYL PARRISH** makes her San Francisco Opera debut as Naiade in *Ariadne auf Naxos* and sings Iza in *La Grande Duchesse de Gêrolstein*. As a participant in San Francisco Opera Center's Merola Opera Program, the young soprano has been featured in numerous roles, including Papagena in *Die Zauberflöte*, Sally in *Die Fledermaus*, Alice Ford in *The Merry Wives of Windsor* and, most recently, Gilda in *Rigoletto*, a role she performed on Western Opera Theater's 1982 national tour. A former artist-in-residence with St. Louis Opera, Miss Parrish was a winner of the 1982 Metropolitan Opera Regional Auditions and was named grand finalist in the 1981 San Francisco Opera Auditions, as well as first-place winner of the San Francisco Opera Regional Auditions in 1981 and 1982. She was recently named a national finalist in the WGN Auditions of the Air and has been the recipient of a Merola Study Grant. Her concert performances include Handel's *Messiah*, Brahms's *Requiem*, Bach's Mass in B Minor, Mozart's *Exsultate, Jubilate* and Haydn's *The Seasons*.

Soprano **RUTH ANN SWENSON** appears as Echo in *Ariadne auf Naxos*, Olga in *La Grande Duchesse de Gêrolstein* and as Xenia in *Boris Godunov*. The young New Yorker made her debut with the Company during the 1983 Summer Festival as Despina in *Così fan tutte*. A participant in the San Francisco Opera Center's Merola Opera Program for two years, Miss

Swenson appeared in productions of *Die Fledermaus*, *The Merry Wives of Windsor*, *The Magic Flute* and *Rigoletto*. She was a winner of the San Francisco Opera Auditions in 1981 and 1982, and during the Center's first Showcase series in 1982 sang the role of the First Attendant in Harbison's *Full Moon in March*, presented under the auspices of the American Opera Project. She continued to advance within the Center's training programs and toured with Western Opera Theater's production of *Rigoletto* last fall, singing the role of Gilda. During the 1983 Showcase Series she appeared as Erisbe in *L'Ormindo* and Lucia in *The Rape of Lucretia*. She is currently an Adler Fellow with the San Francisco Opera Center.

LAURA BROOKS RICE sings Dryade in *Ariadne auf Naxos* and Barbara in *Katya Kabanova*. During the 1983 Summer Festival, she sang Flosshilde in *Das Rheingold* and Grimgerde in *Die Walküre*, the latter being also the vehicle of her 1981 Company debut. The young mezzo-soprano is currently an Adler Fellow with the San Francisco Opera Center and appeared in the title role of the Center's 1983 Showcase production of *The Rape of Lucretia*. In the 1982 Showcase, she 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 Marcelina in the international cast of *The Marriage of Figaro* and Dorothee in *Cendrillon*. 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*. Her extensive concert engagements include numerous appearances with the orchestras of San Francisco and her native Atlanta, as well as the Festival of Masses, with which she was soloist in the Verdi Requiem this year.

Tenor **DENNIS BAILEY** returns to San Francisco Opera as Bacchus in *Ariadne auf Naxos* and Mark in the American premiere of Tippett's *The Midsummer Marriage*. He made his Company

debut during the 1982 Summer Festival as Tom Rakewell in *The Rake's Progress*. It was as Bacchus that he made his professional opera debut with the New Orleans Opera in 1974 and, in that same role, his European opera debut at Glyndebourne in 1981. During the 1981-82 season, Bailey appeared with the Welsh National Opera as Florestan in *Fidelio* and opposite Elisabeth Söderström in *Katya Kabanova*, both of which were broadcast over BBC television. He also appeared as Bacchus with the Hamburg Staatsoper and made his Santa Fe Opera debut in a new production of Strauss' rarely heard *Liebe der Danae*, singing the role of Midas. In 1982 he appeared with the Chicago Symphony as Froh in *Das Rheingold*, both in Chicago and in his Carnegie Hall debut in April of this year. Bailey returned to Hamburg for Bacchus and opened Washington Opera's 1983 season as Don José in *Carmen* and Quint in *Turn of the Screw*.

Oklahoma-born tenor **WILLIAM JOHNS** sings the role of Bacchus in *Ariadne auf Naxos*. He made his San Francisco Opera debut during the 1981 Summer Festival as Walther in *Die Meistersinger*, and was most recently heard during the 1983 Summer Festival as Don José in *Carmen*. Johns began his career in Bremen, Germany, as Rodolfo in *La Bohème* and soon thereafter was invited to make guest appearances in Berlin, Hamburg, Frankfurt, Düsseldorf, Munich, Stuttgart, Lisbon, Bergen and Dubrovnik. In 1975 he made his American debut as Rodolfo with Pittsburgh Opera and has since sung with the companies of New Orleans and Houston as well as several Canadian companies. In Vancouver, his first Otello brought rave reviews and return engagements in that part and as Dick Johnson in *La Fanciulla del West*. Recent assignments include the title roles of *La Damnation de Faust* in Verona and *Lohengrin* in Düsseldorf; also Don José and Radames in *Aida* with the Metropolitan Opera. During the 1981-82 season he sang Bacchus with Lyric Opera of Chicago, where he has also sung Lohengrin; the tenor leads in *Cavalleria Rusticana* and *I Pagliacci* in Hamilton, Ontario; and the title role of Wagner's *Rienzi* with the



Walter Berry

Alan Titus

Kevin Langan

David Gordon

Robert Tate

Opera Orchestra of New York, for which he won great acclaim.

Viennese bass-baritone **WALTER BERRY** portrays the Music Master in *Ariadne auf Naxos*. During the 1983 Summer Festival, the distinguished singer appeared as Alberich in *Das Rheingold* for the first time in his career. San Francisco audiences also remember two of his world-renowned comic portrayals from the 1978 season: Leporello in *Don Giovanni* and Baron Ochs in *Der Rosenkavalier*. He made his Company debut in 1976 as Barak in *Die Frau ohne Schatten*, a role he introduced to New York audiences at the work's Metropolitan Opera premiere in 1967, repeating it there in 1971 and 1978. Barak was the role of his Covent Garden debut during the 1975-76 season, and he has also sung it at the Salzburg Festival, where he makes regular appearances, as well as at the Hamburg Opera, the Paris Opera and the Vienna Staatsoper. Under the baton of his mentor, Karl Böhm, Berry appeared in the title role of *Wozzeck* for the 1955 re-opening of the Vienna State Opera, where he has been a regular performer ever since. Renowned for his Mozart interpretations, he appeared as Papageno at the 1983 Salzburg Festival, and has been a frequent guest there since his 1952 debut under Wilhelm Furtwängler. A renowned lieder and oratorio performer, he also has a number of film credits, including *Don Giovanni*, *Così fan tutte* and *Tosca*. His extensive discography includes three recordings each of the *St. Matthew Passion* and *The Magic Flute*, two of *Don Giovanni* and *Die Fledermaus*, and works ranging from Mozart's *Marriage of Figaro* and *Così fan tutte* to Bartók's *Bluebeard's Castle*.

Baritone **ALAN TITUS** sings Arlecchino in *Ariadne auf Naxos*, the role of his 1975 Metropolitan Opera debut. The New York native first appeared in San Francisco as Figaro in Spring Opera Theater's 1972 production of *The Barber of Seville*, and made his Company debut in 1975 as Papageno in *Die Zauberflöte*. He first drew international attention at the 1971 opening of the Kennedy Center when he created the role of

the Celebrant in the world premiere of Bernstein's *Mass*. The following season he made his debut at New York City Opera, where he has been a regular performer, in *I Pagliacci* and Hoiby's *Summer and Smoke*, a role he created in that work's 1971 world premiere in St. Paul. Other world premiere assignments include Henze's *Rachel La Cubana*, commissioned for the NET network; Carlisle Floyd's *Bilby's Doll* with Houston Opera; and, in his Chicago Lyric Opera debut, Adam in Penderecki's *Paradise Lost*. He made his European debut with the Netherlands Opera in 1973 as Pelléas in *Pelléas et Mélisande*, and the following year bowed at the Aix-en-Provence Festival in *La Clemenza di Tito*. He first appeared at Glyndebourne as Guglielmo in *Così fan tutte*, returning during the 1981-82 season as Count Almaviva in *Le Nozze di Figaro*. Last season, Titus made his Paris Opera debut as Eisenstein in *Die Fledermaus* and appeared in the New York City Opera production of *Madama Butterfly* that was televised as part of the *Live from Lincoln Center* series.

Bass **KEVIN LANGAN** returns to San Francisco Opera as Truffaldino in *Ariadne auf Naxos*, the Priest in the American premiere of Tippett's *The Midsummer Marriage*, an Old Hebrew in *Samson et Dalila* and Varlaam in *Boris Godunov*. Since his 1980 Company debut as the Old Hebrew, Langan has appeared in 17 different productions here, most recently as Colline in *La Bohème* and Zuniga in *Carmen* during the 1983 Summer Festival. He made his recital debut in 1979 in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge, and in 1980 he was a Metropolitan Opera National Council Auditions winner and member of the Merola Opera Program. In recent seasons he has appeared as Bartolo, Ashby in *La Fanciulla del West* and Sarastro in *Die Zauberflöte* in Philadelphia; Sarastro in St. Louis and Omaha; and in *La Traviata* in New Jersey. He made his European operatic debut last November as Osmin in *Die Entführung aus dem Serail* in Lyon, with additional performances of the role in Chambéry and Grenoble. Earlier this season he sang Sarastro in Palm Beach, bowed with Cana-

dian Opera Company as Seneca in *L'Incoronazione di Poppea* and appeared as the Duke in the American premiere of Saint-Saëns' *Henry VIII* in San Diego.

Pennsylvania-born tenor **DAVID GORDON** appears in *Ariadne auf Naxos* in the role of Brighella, in *Manon Lescaut* as the Dancing Master and as the Simpleton in *Boris Godunov*. Gordon made his Company debut during the 1981 Summer Festival in *Rigoletto* and *Die Meistersinger*, returning as Pang in *Turandot* for the 1982 Summer Festival and Mime in *Das Rheingold* for the 1983 Festival. He made his operatic debut in 1973 at the Lyric Opera of Chicago and is a regular performer with that company. His recent roles there include Nemorino in *L'Elisir d'amore*, Almaviva in *Il Barbiere di Siviglia*, and the Simpleton in *Boris Godunov*. For four seasons he was a leading tenor at the Landestheater in Linz, Austria, where he sang in over 300 performances of 19 different operas. Highlights of his 1982-83 season include *Pagliacci* with the Lyric Opera of Chicago, concert performances of *La Vida Breve* and *Das Rheingold* with the National Symphony of Washington D.C., and fully staged productions of Haydn's *L'Infedeltà Delusa* with the Mostly Mozart Festival at Lincoln Center and *The Play of Daniel* at the Smithsonian Institute in Washington, where he has been a member of the 20th Century Consort for four years.

Tenor **ROBERT TATE** sings five roles during the 1983 Fall Season: Scaramuccio in *Ariadne auf Naxos*, Gastone in *La Traviata*, the Messenger of the Philistines in *Samson et Dalila*, Nepomuc in *La Grande Duchesse de Gérolstein* and Missail in *Boris Godunov*. After his 1979 Spring Opera Theater debut in the ensemble of *Death in Venice*, he appeared in the world premieres of Harbison's *Winter's Tale* and Mechem's *Tartuffe*, both under the auspices of the American Opera Project. Since his 1980 Company debut in *Samson et Dalila*, he has appeared in nine different productions, most recently as Parpignol in the 1983 Summer Festival production of *La Bohème*. During the 1982 San Fran-



John Matthews

James Patterson

Frank Kelley

Richard Stitt

Ray Reinhardt

cisco Opera Center Showcase series, Tate won plaudits in the travesty role of Cornelia in Scarlatti's *The Triumph of Honor*. He was recently heard as Ferrando in *Così fan tutte* and Lindoro in *Italian Girl* in *Algiers* with Pocket Opera. Last summer he sang Stravinsky's *Les Noces* with the Oakland Ballet and made his Wolf Trap debut as Ferrando.

Baritone **JOHN MATTHEWS** essays five roles during his debut season with San Francisco Opera: the Wigmaker in *Ariadne auf Naxos*; Kuligin in *Katya Kabanova*; Baron Douphol in the international cast of *La Traviata*; Baron Puck in *La Grande Duchesse de Gérolstein*; and a Boyar in *Boris Godunov*. Earlier this year, the Los Angeles native appeared in the 1983 San Francisco Opera Center Showcase series as Osmano in *L'Ormino* and Tarquinius in *The Rape of Lucretia*. During the fall of 1982, Matthews took his portrayal of Rigoletto on a nationwide tour with Western Opera Theater. On Western Opera's 1981 tour, he sang the roles of Marcello in *La Bohème*, Count Almaviva in *The Marriage of Figaro*, and Figaro in the English language production of *The Barber of Seville*. Matthews was the recipient of the Classical Vocalist of the Year Award from the United States Air Force while on a tour of duty in the Orient, and has been a finalist in the Metropolitan Opera and San Francisco Opera Auditions.

Bass **JAMES PATTERSON** sings five roles during the 1983 Fall Season: the Lackey in *Ariadne*

auf Naxos, Dr. Grenvil in both casts of *La Traviata*, a Monk in *La Gioconda* and two roles in *Boris Godunov*—a Border Guard and Cherniakovsky. The young Canadian made his debut with the Company during the 1983 Summer Festival as the Customhouse Sergeant in *La Bohème* and as Fafner in the last performance of *Das Rheingold*. Currently an Adler Fellow with the San Francisco Opera Center, he was recently heard in the Center's 1983 Showcase as Ariadeno in *L'Ormino* and as Collatinus in *The Rape of Lucretia*. A participant in the 1982 Merola Opera Program, Patterson appeared in productions of *The Magic Flute* and *Rigoletto*, and toured with Western Opera Theater's 1982 production of *Rigoletto* as Sparafucile. Patterson was apprentice artist with Santa Fe Opera during the summer of 1981, when his assignments included Simone in *Gianni Schicchi*. As a concert artist, Patterson was recently heard as Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony and during the Festival of Masses was soloist in *The St. Matthew Passion* and the Verdi Requiem under Robert Shaw.

Tenor **FRANK KELLEY** makes his San Francisco Opera debut as the Dancing Master in *Ariadne auf Naxos*. A graduate of the University of Cincinnati Conservatory of Music, the young Florida native participated in the 1983 Merola Opera Program and appeared as Frantz in *The Tales of Hoffmann* at Stern Grove and as Goro in *Madama Butterfly* at Villa Montalvo. In the 1983 San Francisco Opera Auditions Grand Finals, Kelley received the Bernhardt N. Poetz Memorial Award. He began his musical career as soloist with the Abendmusik Early Music Festival in New Jersey, and this season he holds the position of soloist with the Boston Camarata. He has also performed with Boston's Banchetto Musicale and the St. Luke Chamber Ensemble in New York, the Cincinnati Opera Company, the Bronx Opera and the Opera Ensemble of New York.

RICHARD STITT makes his San Francisco Opera debut as the Officer in *Ariadne auf Naxos*. A native of Kansas City, Stitt received his bache-

lor's degree from the University of Kansas. The young tenor has a varied repertoire and is known locally for his portrayal of Richard in Gilbert and Sullivan's *Ruddigore* with the Lamplighters, for his performances with Sinfonia Concertante and for his Apollo in Handel's *Semele* with Pocket Opera. Stitt was also a regional finalist in the 1982 San Francisco Opera Auditions. Companies with which he has performed include the Tulsa Opera, Novato Opera and the Kansas City Lyric Opera.

RAY REINHARDT returns to San Francisco Opera as the Major-domo in *Ariadne auf Naxos*, the role in which he made his Company debut in 1977. He also scored a major success as Josef Mauer in Spring Opera Theater's 1978 production of Henze's *Elegy for Young Lovers*. Reinhardt has been a leading actor with the American Conservatory Theatre for many years. Among his roles are Stanley Kowalski in *A Streetcar Named Desire*, Astrov in *Uncle Vanya* and the title roles of *The Miser*, *Cyrano de Bergerac* and *Julius Caesar*. During A.C.T.'s tour of the Soviet Union he portrayed Ephraim in *Desire Under the Elms*. Reinhardt appeared as a lawyer in the original Broadway production of Edward Albee's *Tiny Alice*, an interpretation he has recreated for A.C.T. He has often performed with the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., where his roles have included Iago in *Othello* and Mack the Knife in *The Threepenny Opera*.

Maestro **CHRISTOPH VON DOHNÁNYI** returns to the podium of the San Francisco Opera for Strauss' *Ariadne auf Naxos* and Janáček's *Katya Kabanova*. Currently Intendant of the Hamburg Staatsoper, the native Berliner will take over the prestigious position of music director of the Cleveland Orchestra in 1984. The grandson of famed Hungarian composer Ernst von Dohnányi, the maestro made his San Francisco Opera debut in 1971 conducting Berg's *Lulu* and returned in 1976 for Janáček's *The Makropulos Case*, both featuring his wife, soprano Anja Silja. Internationally renowned as one of Europe's most prominent conductors, he be-

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Ariadne auf Naxos

PHOTOS TAKEN IN REHEARSAL BY DAVID POWERS

Above: Rosalind Plowright



Kathleen Battle, Susan Quittmeyer

Walter Berry, Frank Kelley



Susan Quittmeyer



James Patterson, Ray Reinhardt



(l. to r.) David Gordon, Robert Tate, Alan Titus, Kevin Langan



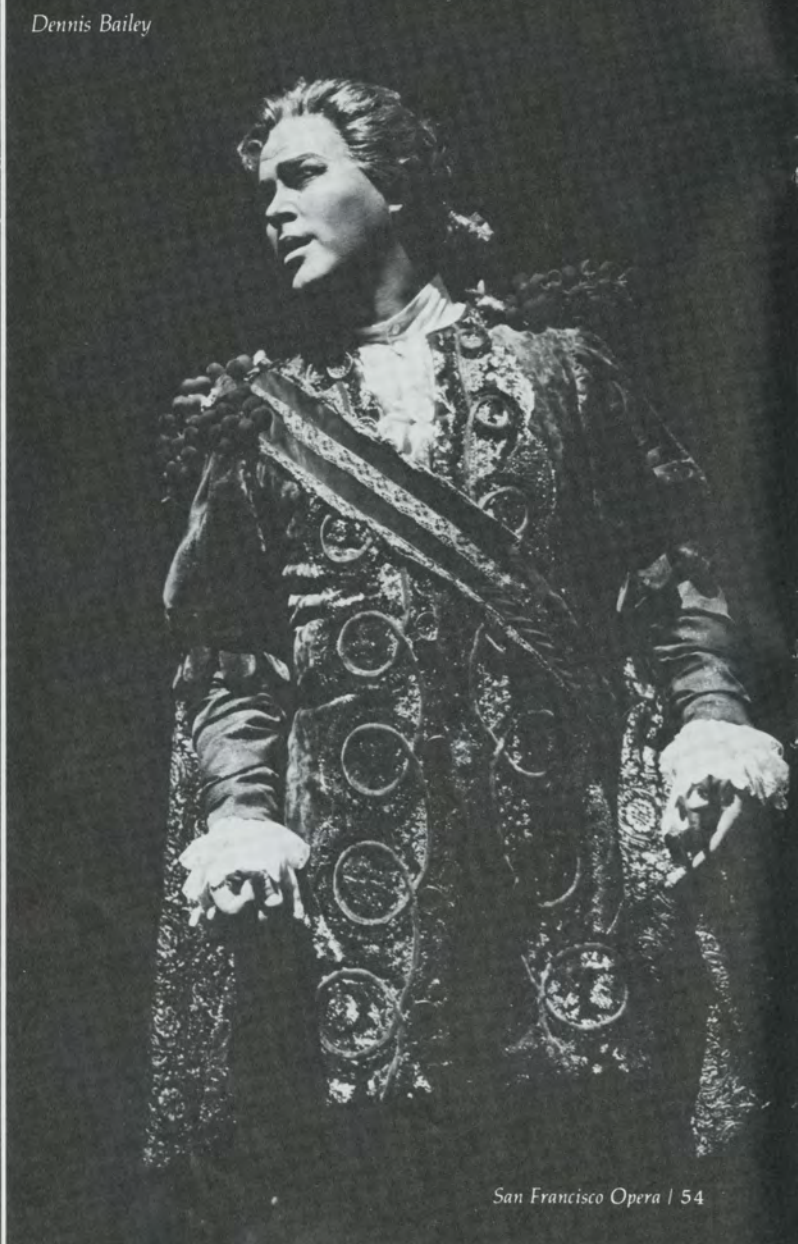
Cheryl Parrish, Ruth Ann Swenson, Laura Brooks Rice



Kathleen Battle, Alan Titus



William Johns



Dennis Bailey

Ariadne auf Naxos

(in German)

Opera in a prologue and one act by RICHARD STRAUSS

Libretto by HUGO VON HOFMANNSTHAL

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Conductor
Christoph von Dohnányi

Stage Director
Hans Neugebauer*

Set Designer
Oliver Messel*

Costume Designer
Jane Greenwood

Lighting Designer
Thomas J. Munn

Musical Preparation
Kathryn Cathcart
Mark Haffner
Philip Eisenberg

Prompter
Philip Eisenberg

Assistant Stage Director
Francesca Zambello*

Stage Manager
Sharon Woodriff

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First performance:
Stuttgart, October 25, 1912

First performance of full
operatic version:
Vienna, October 4, 1916

First San Francisco Opera performance:
October 8, 1957

SATURDAY, SEPTEMBER 10 AT 8:00

TUESDAY, SEPTEMBER 13 AT 8:00

SATURDAY, SEPTEMBER 17 AT 8:00

WEDNESDAY, SEPTEMBER 21 AT 8:00

SUNDAY, SEPTEMBER 25 AT 2:00

WEDNESDAY, SEPTEMBER 28 AT 7:30

SUNDAY, OCTOBER 2 AT 2:00

CAST

(in order of appearance)

<i>The Major-domo</i>	Ray Reinhardt
<i>The Composer</i>	Susan Quittmeyer
<i>The Music Master</i>	Walter Berry
<i>Scaramuccio</i>	Robert Tate
<i>A Lackey</i>	James Patterson
<i>Arlecchino</i>	Alan Titus
<i>Brighella</i>	David Gordon
<i>Truffaldino</i>	Kevin Langan
<i>Zerbinetta</i>	Kathleen Battle
<i>The Dancing Master</i>	Frank Kelley*
<i>An Officer</i>	Richard Stitt*
<i>The Tenor (Bacchus)</i>	Dennis Bailey (Sept. 10, 13, 17) William Johns (Sept. 21, 25, 28; Oct. 2)
<i>A Wigmaker</i>	John Matthews*
<i>The Prima Donna (Ariadne)</i>	Rosalind Plowright* (Sept. 10, 13, 17, 21) Carmen Reppel** (Sept. 25, 28; Oct. 2)
<i>Naiade</i>	Cheryl Parrish*
<i>Dryade</i>	Laura Brooks Rice
<i>Echo</i>	Ruth Ann Swenson

**American opera debut *San Francisco Opera debut

TIME AND PLACE:
Late 18th century Vienna

PROLOGUE:
The home of a *nouveau riche* gentleman

INTERMISSION

THE OPERA:
On the island of Naxos

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after the lights have dimmed.*

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

*The performance will last approximately
two and one-half hours.*

Ariadne auf Naxos

Synopsis

PROLOGUE: On a stage in the stately residence of “the richest man in town,” preparations are under way for a performance of a new *opera seria*, *Ariadne auf Naxos*, which has been commissioned by the host as an entertainment for his guests. It is to be followed by a light comedy called *Zerbinetta and Her Lovers*. (The latter would be performed by a traveling troupe of comedians, whose coach and equipment are already in the backstage area.) Hearing that an Italian comedy is to follow his pupil’s opera, the Music Master warns the Major-domo that the Composer will never permit it. The Major-domo replies simply that the master of the house does as he pleases. The Composer arrives demanding more rehearsals, as usual. Denied the extra rehearsal time, he tries to give directions to the Tenor, but his words fall on deaf ears because the Tenor is arguing with the Wigmaker.

Zerbinetta appears and the Composer is entranced. When he hears that she and her troupe are going to be on the same program as his opera, however, he flies into a rage. The Major-domo returns with the message: his master has just decided that the two works must be performed simultaneously, so as to be finished by nine o’clock, at which time there will be a fireworks display. Both groups are totally perplexed. The (by now) desperate Composer tries in vain to explain that it is impossible for his opera about a faithful woman, Ariadne, who loves but once in a lifetime, to be mixed up with clowning. To save the evening and the artists’ jobs, the clever Dancing Master persuades the Composer and the Music Master to make cuts in the opera and tries to describe the plot of the boring

“other” piece to Zerbinetta, telling her that Ariadne is a nymph who is temporarily alone between amorous adventures and needs some cheering up. The Composer is outraged at this trivial interpretation of his heroine’s fate. Zerbinetta informs her troupe—Arlecchino, Scaramuccio, Truffaldino and Brighella—that they will play a group of travelers who accidentally land on Ariadne’s island. Beguiled by Zerbinetta, the Composer listens eagerly as she tells him that she too, like Ariadne, yearns for an everlasting love. Inspired once again, the Composer greets his teacher and praises the glories of music. But when he sees the comedians’ antics, he is again plunged into despair.

THE OPERA: Ariadne, abandoned by her lover Theseus, laments her fate by a grotto on the island of Naxos. She is attended by three nymphs, Naiade, Dryade and Echo. Arlecchino tries without success to revive her spirits. Ariadne declares that she will wait for the messenger of death to carry her away. Disapproving of this attitude, Zerbinetta steps forward and describes the nature of woman: to love and be loved, whether by one or by many. The comedians vie for Zerbinetta’s affections with Arlecchino apparently emerging the victor. The nymphs rush in heralding the arrival of Bacchus. Ariadne welcomes him ecstatically, believing him to be the messenger of death. Each is attracted to the other; Ariadne forgets her despair over Theseus and the two are united in love. As they withdraw, Zerbinetta, delighted with the outcome, proclaims that it is woman’s nature to see the man she loves as a god and submit to him. □

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came general music director at Lübeck in 1957 and was appointed to a similar position with the State Theater in Kassel in 1964, the year he became chief conductor of the West German Radio Symphony Orchestra in Cologne. He later became chief conductor of the Frankfurt Opera and the famous Museum Orchestra, a position he left in 1977 to go to Hamburg. His American debut took place in 1969 at the Lyric Opera of Chicago with *The Flying Dutchman*. He returned there in 1972 for *Così fan tutte* and *Un Ballo in Maschera* and made his Metropolitan Opera debut that same year with Verdi's *Falstaff*. In 1981 he led his first New York Philharmonic performance, returning last season for three weeks of concerts. His 1982-83 season also saw him with both the Pittsburgh and Detroit Symphony Orchestras, and he led a gala benefit concert for the Cleveland Orchestra, with which he appeared earlier this season at the Blossom Music Festival. Early next year, he will conduct *Wozzeck* at Covent Garden.

Stage director **HANS NEUGEBAUER** makes his San Francisco Opera debut with *Ariadne auf Naxos*. He has previously worked on *Ariadne* as assistant to Josef Gielen, the noted Viennese Strauss specialist, and in 1981 mounted a highly successful production of the Strauss classic for the Lyric Opera of Chicago. He made his 1970 American opera debut in Chicago directing *Der Rosenkavalier*, Christoph von Dohnányi conducting, and returned for its revival in 1973. In October of 1980 he directed *Les Contes d'Hoffmann* in Zurich and, that same season, staged *Wozzeck* in Brussels with Anja Silja as Marie. Last fall he directed *Les Contes d'Hoffmann* in Warsaw. Currently head of production and resident stage director at the Städtische Bühnen in Cologne, where he produced the 1965 world premiere of *Die Soldaten*, Neugebauer has also directed at the Deutsche Oper in Berlin, the Glyndebourne Festival and the Deutsche Oper am Rhein, as well as in Tokyo, Geneva and Copenhagen.

British designer **OLIVER MESSEL** created the designs for *Ariadne auf Naxos* for the Metropoli-

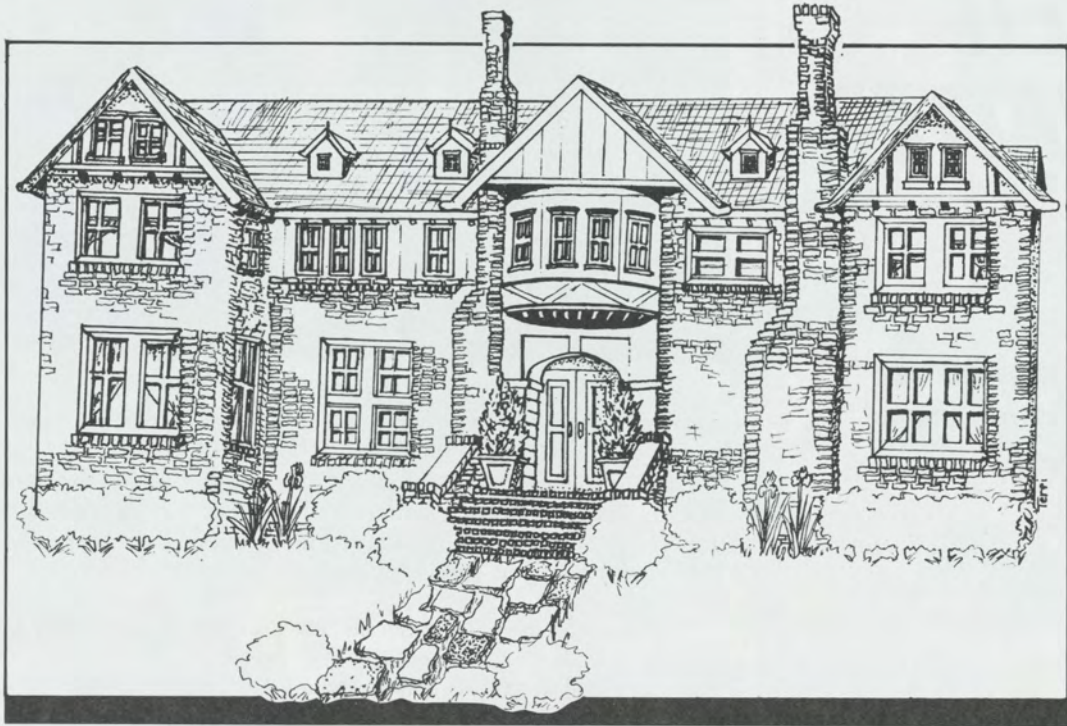
tan Opera in 1977. Hailed as one of the great innovators of theatrical design, Messel began his career in Britain, winning international acclaim for his lavish revues at the London Pavilion. Among his operatic projects were numerous productions for the Glyndebourne Festival in the 1950s and '60s, as well as *Le Nozze di Figaro* for the Metropolitan Opera. His ballet credits include *The Sleeping Beauty* for American Ballet Theatre (seen at the War Memorial in 1976) and the historic production of the same ballet that re-opened Covent Garden after World War II with Sadler's Wells (now the Royal) Ballet in 1946. Also in demand in the world of film, Messel's many film credits range from *Romeo and Juliet* with Norma Shearer and Leslie Howard (1936) to *Caesar and Cleopatra* with Vivien Leigh and Claude Rains (1946) and *Suddenly Last Summer* with Elizabeth Taylor and Montgomery Clift (1959). One of his most memorable projects was the 1953 "Homage to the Queen" given for the coronation of Queen Elizabeth II. Messel passed away on July 13, 1978.

JANE GREENWOOD designed the costumes for *Ariadne auf Naxos*, first seen at the Metropolitan Opera in 1977. She began her association with that company in 1964 with costume designs for Floyd's *Susannah* for the Met's touring arm, for whom she also designed *La Bohème* and *The Marriage of Figaro* for the 1965 tour. Since that time, her design credits for the Met have included *Dialogues of the Carmelites* (seen here during the 1982 Fall Season) and *Andrea Chénier*. She began her career in England with the Oxford University Opera Society's 1959 production of *L'Enfant et les Sortilèges*. Other opera companies for whom she has designed include the Houston Grand Opera (*Carmen* and *La Donna del Lago*), the Washington Opera (*Il Ritorno d'Ulisse in Patria*) and San Francisco Opera, where her costume designs for *La Favorita* were seen in her 1973 Company debut. Miss Greenwood also has an extensive list of credits on Broadway and with regional American theater companies, as well as numerous television and film projects. Currently on the faculties of the Juilliard School of Music and Yale University,

she has been nominated four times for a Tony award.

In his eighth year with the San Francisco Opera, **THOMAS J. MUNN** is responsible for the lighting designs of *Otello*, *Ariadne auf Naxos*, *Katya Kabanova*, *La Traviata*, *The Midsummer Marriage*, *Samson et Dalila*, *La Grande Duchesse de Gérolstein*, *La Gioconda* and *Boris Godunov* during the 1983 Fall Season. For the 1983 Summer Festival, Munn designed the lighting for *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan tutte*. The 1982 Fall Season saw his designs for *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; found him as the lighting supervisor of *Tosca*; and the scenic supervisor and the lighting designer for *Salome*. During the 1982 Summer Festival his lighting was seen in 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 productions of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the 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 *The Angle of Repose* in 1976. Munn has created the scenery and lighting projection for the Hartford Ballet's acclaimed multi-media productions 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 recent television projects include Luciano Pavarotti's live concerts from Houston and San Francisco earlier this year. □

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Ariadne Abandoned -But Why? by Quaintance Eaton



Bacchus and Ariadne, engraving by J. Outrim after the original painting by Titian. On the left is Ariadne, whose crown of stars has already become a constellation seen directly above her head (known nowadays as The Northern Crown or Corona Borealis); Bacchus is descending from his leopard-drawn carriage; the dark figure is that of Silenus. The entourage also includes a faun and a satyr, and is rounded out by a group of maenads. COURTESY, SAN FRANCISCO PUBLIC LIBRARY.

WHY did Theseus abandon Ariadne on the island of Naxos? This mystery remains at the heart of the myth of Ariadne, never satisfactorily solved—except in fiction. Hugo von Hofmannsthal completely ignores the problem in his libretto for Richard Strauss, *Quaintance Eaton* is the author of several books, including two well-known volumes on Opera Production. She has recently completed a biography of Joan Sutherland and Richard Bonyng.

although it is certain that he was widely versed in mythology. And historians from Apollodorus, Ovid and Plutarch onward have waffled over the question. Only Mary Renault in her reconstruction of the legend* makes any sense.

All the versions sound like cop-outs. Perhaps the most popular runs as follows:

Theseus was visited by a message from Dionysus (we shall use his Greek name rather than the Roman Bacchus), warning

*The King Must Die and The Bull from the Sea, by Mary Renault.



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him that the god had chosen Ariadne for his mate, so—hands off. Another tale wants us to believe that Theseus got cold feet about taking home what might be considered a barbarian creature. (Crete had its own garish civilization but after all Ariadne *was* a bit far out, no?) Still another story has it that Theseus had found another mistress he preferred to Ariadne.

These excuses contradict what we are pretty sure of about Theseus's character. One idea, which gives him the benefit of the doubt, is set forth thus: Ariadne suffered from seasickness (some say she was pregnant, which seems highly possible) and Theseus put her ashore to recover. He returned to the ship to perform some necessary duties (unspecified), and a fierce wind blew the vessel out to sea and kept it there quite a while. When he was able to get back to the island, he found Ariadne dead. (Some say she hanged herself.) Theseus mourned her deeply. This is all very cozy, but sounds suspiciously like a *post facto* whitewash.

Let us back up a bit and consider the legend briefly. The island of Crete formed a powerful kingdom, ruling the seas all around, when Attica (with Athens at its center) had not yet flowered into its might. King Minos of Crete had a favorite son, Androgeus, who, on a visit to Athens, was killed—either in a hunting accident or in an ambush by the design of King Aegeus, who feared the young man's political leanings. Minos, enraged, demanded thenceforth a tribute from Athens—each year (some say for seven years, some nine) seven youths and seven maidens were to be sent to Crete to be fed to the Minotaur, a monster with a man's body

Dionysus (Bacchus) and Ariadne at a festival, surrounded by satyrs and maenads. Detail on a vase in the British Museum.



The Minotaur by George Frederick Watts, 1817-1904.
COURTESY, SAN FRANCISCO PUBLIC LIBRARY.

but the head of a bull. It doted on human flesh.

The story has it that the god Poseidon had given Minos a beautiful white bull to sacrifice in his honor (the bloodletting in those days!) but the greedy king fudged on the command and kept the bull in his own herd, substituting an inferior animal for the sacrifice. Poseidon, enraged, got revenge (some say he asked the help of his sister Aphrodite, whose province it was more likely to be) and caused Minos's wife, Queen Pasiphaë, Ariadne's mother, to fall violently in love with the creature, and to give birth to the monster Minotaur.

Minos had him (or it) confined deep in a labyrinth built by the architect and inventor, Daedalus (the same who managed to fly with his own wings but whose son Icarus flew too near the sun, which melted the wax holding the feathers together, so that poor Icarus drowned). Daedalus also contrived the fake cow in which Pasiphaë crawled to receive the attentions of the bull.

Now consider the character of Theseus, acknowledged to be a good guy—one of the few honorable men (according to the lights of the times, of course) of mythological history. The Greek hero of heroes. He revered the gods, especially his father Poseidon. (By one of those mythological possibilities, his mother Aethra became pregnant by the god at the same time as by her husband, King Aegeus. Many mortals in those days went around half immortal, so to speak, the wandering gods being of a generally lusty nature, and mortals affording their chief outlet.)

Theseus was brought up by his mother in her home at Troizen in the south of the

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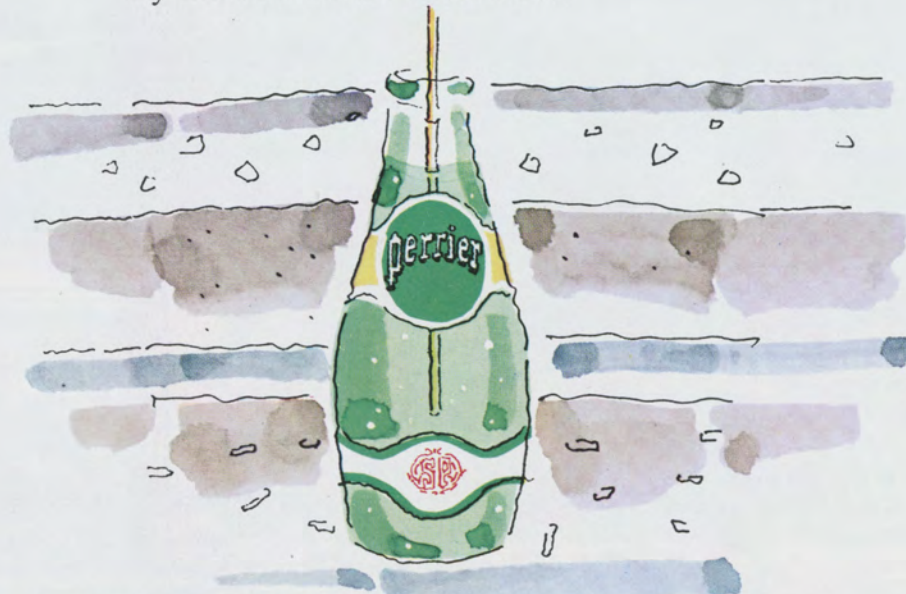
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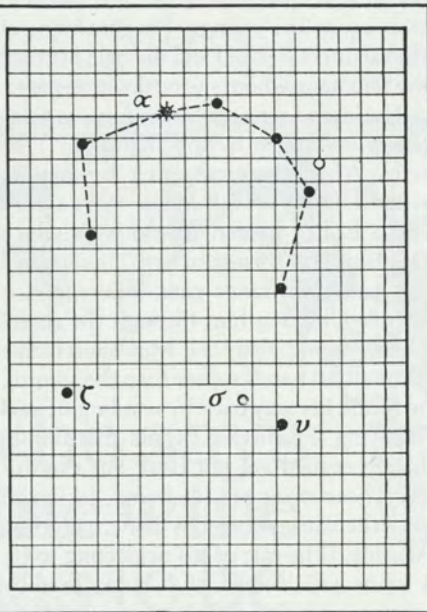
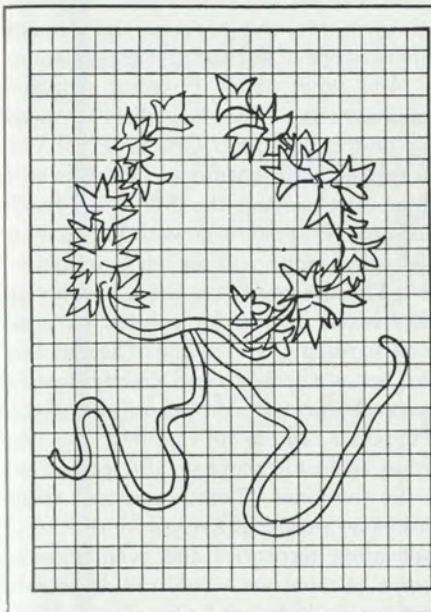
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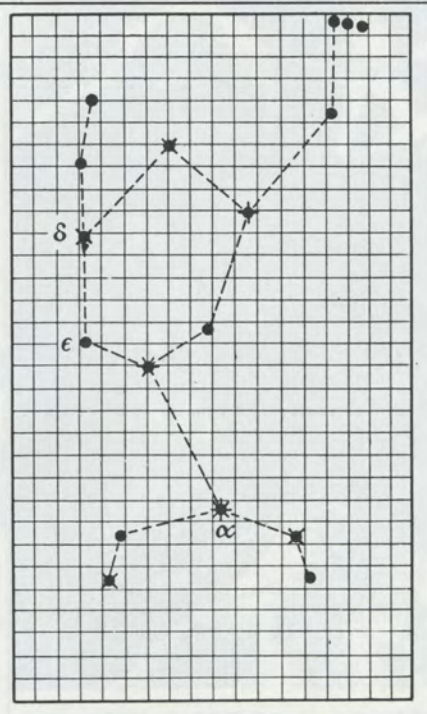
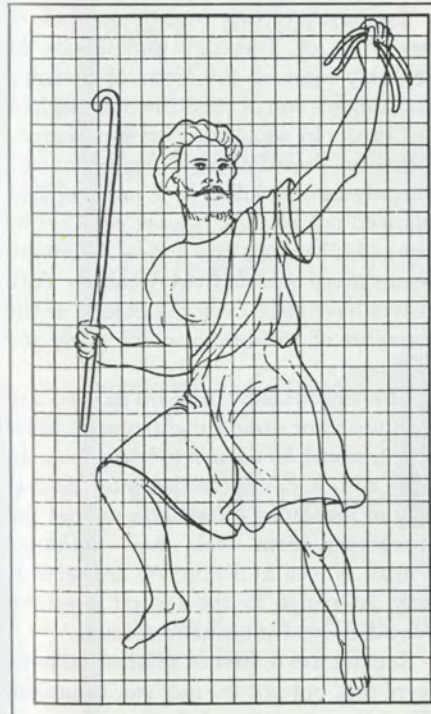


The Corona Borealis, known to the early Greeks as "the Wreath," was claimed by Latins to be the crown given to Ariadne by Bacchus as a mark of his devotion and was called Corona Ariadnae. It is next to the constellation called Boötes, known today as The Bear Driver. It has been known variously through the centuries as representing Atlas, Icarus, Erichthonius, Arcas. Theseus and—Bacchus, presenting the crown to Ariadne.

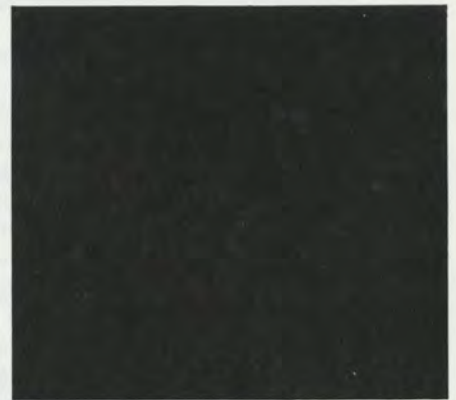
peninsula. (It was not unusual in those troubled times to thus seclude the heir to a throne, lest he be slain by rivals before attaining majority.) At sixteen, he showed enough strength to lift the huge boulder under which his father had placed tokens of his identity—sandals and a sword. (The same sort of trial was put to the young

King Arthur among others.) Making his way up by land instead of on a safe ship, he encountered any number of fiendishly dangerous brigands and villains, subduing them all. At last he came to the Athenian court.

Here Medea (Medea!! Remember Medea?), who had escaped in her chariot drawn by dragons from Corinth after her bloody deeds of revenge, had managed to marry King Aegeus and had at least one son by him, who, she hoped, would inherit the crown. By her magic powers, she divined Theseus's identity, and persuaded the king that the youth had designs on his



Boötes (Bacchus)



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throne. Better get rid of him. So Aegeus offered Theseus a poisoned cup, but fortunately, spied the telltale sword in the nick of time and dashed the vessel from his hands, welcoming his son. What about Medea? She escaped, as she always did.

When the time came for the annual sacrifice to Minos, Theseus offered to go in the place of another youth, although his father was set against it. When the Prince encountered Ariadne, he was a stripling of nineteen, but already powerfully strong, noted for loyalty to his friends, just beginning his kingship, and full of pride in his honor. Given such a character, none of the excuses for his abandonment of a woman who had saved his life and who obviously adored him ring true.

To be sure, the myths do not credit him with an undying passion for Ariadne; rather, he is "glad" to accept—or at least willing—her condition of marriage in return for her help in defeating the monster. But even if his passion was considerably less inflamed than hers, his honor would probably not allow him to break his promise without some strong overriding reason.

We find no real clues to Ariadne's character and appearance. She was probably dark-haired, russet in skin color—being Cretan—and small and slender (*Pace* Strauss' heroines, often hefty and blonde, as well as the views of painters and sculptors, who usually portray her as voluptuous but sturdy). The daughter of King

Minos and Queen Pasiphaë, she had several sisters (the younger Phaedra being of special interest to us) and the half-brother, the Minotaur, whom she no doubt despised.

The legend continues: Ariadne was smitten at first sight by the charms of Theseus. When the time came for him to enter the labyrinth, she gave him a sword and a ball of golden thread with which Daedalus had furnished her. Theseus tied this to the entrance gate, whereupon it unrolled, leading him through the maze. Then, having slain the Minotaur (some say with his hands rather than the sword), he found his way back by winding up and following the thread. Events that immediately ensued are not clear, but eventually Theseus set sail for home, taking all his Athenian companions along, as well as Ariadne. (The tale of his neglecting to fly a white sail instead of a black, thereby causing his father to believe him dead and to leap from a cliff, need not concern us here, except that "some say" it was Theseus's grief at losing Ariadne that caused his forgetfulness.)

In due time, Dionysus found our forlorn heroine and married her. She had several children, purportedly by the god (but the first must have been Theseus's, one believes) and is thought to have died in childbirth. However, the glossy myth preferred by the romantics (among whom we must place Hofmannsthal) is that Dionysus took her to Olympus, where Zeus made her immortal. The pretty part of this is that her crown (fashioned of

gold and blazing with ruby roses) was thrown into the heavens and remains there as one of the daintiest constellations.

And what about Phaedra, Ariadne's younger sister? The storytellers are mixed up on this point, too. One says that Theseus took both Ariadne and Phaedra with him after slaying the Minotaur. Really absurd. What did he do with her all those years before he sent for her in marriage? No, Phaedra was left in Crete to grow up, and when, largely for political purposes and to keep Crete in line, Theseus sent for her as a bride, he had already lived for several years with the beautiful Amazon, Hippolyta, whom he captured in a wild foray against her country. (See postscript.)

By this time, Theseus was well established as a comparatively wise ruler, consolidating territories and even showing some of what we would call democratic tendencies, although he loved a good fight and showed a restlessness which erupted in wild adventures. Indeed, his exploits were often reckless and always high-spirited. When Hippolyta was killed in a battle with her Amazon sisters, who attacked Theseus in revenge for the abduction of their leader, Theseus cherished her son, Hippolytus, and hoped to make him his heir. But the youth cared for nothing but a life dedicated to Artemis, goddess of the hunt and all wild and natural things. Furthermore, he scorned women. All the more hideous, then, was his stepmother Phaedra's passion for him, induced by Aphrodite, whose feelings had been hurt by the youth's indifference.

The result of that tragedy marked the beginning of Theseus's decline, for he foolishly believed the letter of Phaedra, accusing his son of rape. She hanged herself before he could question her. Theseus called on Poseidon for punishment and Hippolytus was killed by a monster that plunged out of a great wave sent by the sea-god. Phaedra's fate and its aftermath seems more terrible than Ariadne's. Both sisters have since been the objects of the thoughts of authors, painters, poets and composers.

The legends leave us both dazzled and mystified. For some enlightenment, however fictional, let us turn to Mary Renault. This author has succeeded most honorably in recreating those days so that the characters seem real, their problems human as well as divine. We are particularly interested in the central question: Why did Theseus abandon Ariadne?

Renault has it, first of all, that the bulls were real, but not the monster Minotaur. The characteristics of that creature are

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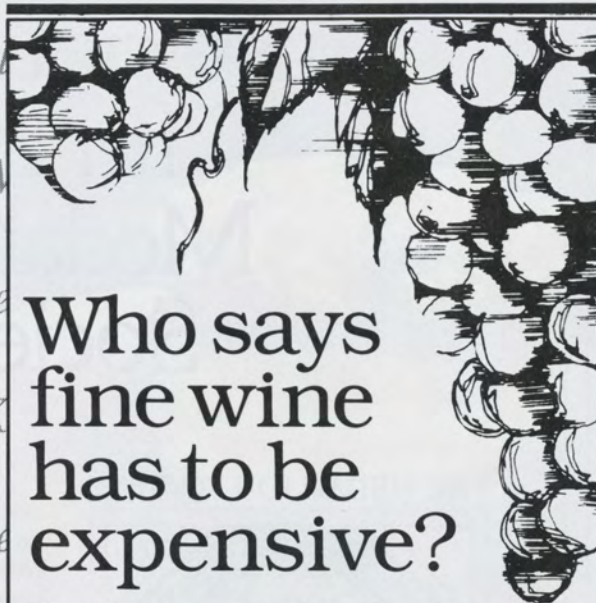
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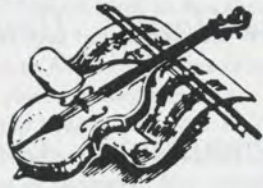
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embodied in Minos's son Asterion, and the teams of young hostages were called bull dancers. Few escaped the sharp horns and the stamping hooves, but Theseus trained his team so well that they survived for a full year. He *was* following the famous cord, but to Ariadne's couch in the huge, sprawling palace, the Knossus. Then Minos, eaten up by disease, sent for our hero to slay him with the sacred axe. This done, reluctantly, the son of Poseidon, gifted with a certain sign, realized that the Earth Shaker god was to unleash an earthquake, during which he and his team escaped. Of course, he had to do away with Asterion—couldn't leave that brutish specimen to rule. And according to the promise he had gladly made her in the myth, he took Ariadne along.

When they put in at Naxos to break the journey (it shows about halfway from Crete to Athens), they were met by a festive court, a resplendent mature queen and her young consort. They had arrived on the eve of the Dionysian revels, this spot being a favorite of the wine god. (Decidedly *not* a desert island.)

Noting the fatalistic aspect of the handsome king, Theseus remembered a cult that dominated the region, ruled by women. (He had himself experienced it in a sojourn in Eleusis on his way to Athens.) Each year, the new king must die, signifying the winter of the earth to be reborn in the form of spring—and a new king. Rough on these beautiful sacrifices, but pleasurable for their regal feminine mate! Theseus began to wonder and to worry, but said nothing, since he and Ariadne would be on their way soon. He noted that Ariadne seemed very much at home, but did not confide his apprehension to her.

Next morning, as the strong wine gushed forth in exhilarating streams and the dozens of gaily dressed, masked maidens, the maenads (followers of the god) fled up the hills, ever higher, Theseus fretted because he had lost sight of Ariadne. Not even one's own wife could be discerned under those masks. Soon the unmixed wine took over, and he danced with the best, made merry with two com- plaisant maidens, and eventually slept. At one moment, he thought he heard a high, shrill, despairing cry.

When he woke and started down the hill, the sky was darkening. Eventually, a band of maenads straggled down the hill. At the suggestion of a young farmer, Theseus withdrew into the woods. It was better not to see too closely the weary,

blood-stained maids.

But then, in the chariot that had carried the young king to his doom, Theseus spotted a familiar body.

"She lay curled on her side . . . I could not see her mouth for the blood all over it. It was open, for she was breathing heavily. I saw her teeth, even, crusted with dried blood. As I bent over her, its stale reek met me, mixed with the smell of wine . . . She stretched out her hand . . . Now when she tried to spread it out, the blood on it had stuck between the fingers, and she could not part them. But she opened her palm, and then I saw what she was holding."

The hero had endured the sharpest dangers in the bull ring, and had seen death, and still kept the face of a warrior, but this unmanned him. He "almost threw up the heart" from his body.

The realization that his bride-to-be could willingly visit the darkest caverns of Dionysian worship, herself being Cretan and even a Moon goddess (as she was often called), smote him with dismay. And she was Pasiphaë's daughter to boot—and Minos's. Such a heritage must tell. (Odd that this stain made no difference when it came to marriage with Phaedra. But look how that turned out!)

He knew what he had to do, even though it would be misconstrued throughout the world. As, indeed, it was. (Later he himself invented the legend that Dionysus had warned him away. It helped bolster up his honor.)

And that is why (feminism aside), one prefers to believe, Theseus abandoned Ariadne on the island of Naxos.

P.S. Finding one's way through the labyrinth of mythological tales is no easy task, and one quickly falls into the trap of selecting a preferred version of any one point. I have tried to follow as straight a line as possible, relying chiefly on Robert Graves's scholarship. However, to my regret, the story of Hippolyta's death in battle seems to have been pure fiction. She is supposed to have lived through it, then later became jealous of Phaedra, so that Theseus had to kill her. Our hero was wearing out at the seams a little by then. Another disputed point: the Amazon Theseus captured is also called Antiope; or, there were two sisters, Antiope and Hippolyta—it's all very confusing. Still, one sticks to Hippolyta purely on the evidence that her son was undoubtedly named Hippolytus—though of course, he may have been named after a loved sister. I give up. □

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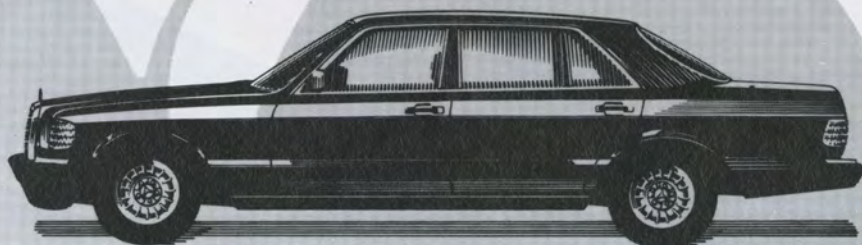
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Many people reading this will have already received their Opera Raffle package; those who haven't can pick one up at the Opera Shop (199 Grove at Van Ness) or may call (415) 861-4008 and request one, to get in on what we like to think of as the best game in town.

The name of the game is fund-raising, and the primary function of the Opera Raffle, of course, is to raise money for San Francisco Opera. As with other special projects, such as the recent Vintner's Choice Drawing, the money brought in by the Opera Raffle goes into the Company's general operating fund, which helps to cover the day-to-day costs of running the San Francisco Opera. Earning the reputation this Company holds among the world's great opera institutions was a long and expensive process; maintaining it is not an inexpensive business. There are numerous costs that must be met before the curtain goes up on a San Francisco Opera production. There are salaries and pensions for office staff, stagehands, musicians, chorus members and others; phone and electrical bills; building maintenance and security; office and theater rental; office supplies, Xerox machines, computer expenses; travel expenses; costume shop rental; costume upkeep; instrument rental and repair; messenger and clipping services; brokerage commissions and bank charges; printing and mailing costs; doormen, ushers and guards; music royalties; outside security; insurance fees—everything necessary for the running of a major corporation. It's all a lot less glamorous than exotic costumes and lavish scenery,

but it's all necessary if those costumes and sets are ever going to be seen.

While there is no doubt that our needs are real, you may be wondering where you come in. We want you to have as much fun participating in this project as we have had putting it together. While San Francisco Opera will always need—and deeply appreciate—regular, direct contributions, the special projects initiated by the Development Department provide an additional way of saying “thank you” that everyone can appreciate. This is a raffle after all, and that means prizes.

And what prizes! The variety is staggering, ranging from the sublime to the deliciously decadent. The “Raffle Ad Supermarket,” part of the Raffle package, will provide hours of fascinating day-dreaming. There's a home computer from Hewlett

The Opera Raffle: Chances are Good

Packard; an Yves Saint Laurent mink jacket from I. Magnin; jewelry from a variety of jewelers; home furnishings; and dinners at such renowned restaurants as Modesto Lanzone's, Trader Vic's, Ernie's, Doris, The Blue Fox, Perry's, Chez Michel, Amelio's and the Hayes Street Grill.

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Everyone appreciates those little extras that make life more pleasant—like a year's supply of truffles from Confetti, Le Chocolatier; elaborate tortes from Fantasia Confections; fine wines from Beaulieu Vine-

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Less tangible but equally luxurious are the varied services that can be won. You could have your garden redesigned by noted landscape architect Michael A. Schoch; have your health needs personally evaluated by Health Kicks Unlimited; receive one week of cooking lessons in the Cordon Bleu tradition from Tante Marie; have full use of a Cadillac Cimarron from George Olsen Cadillac; or take three of your friends on a 24-hour “Orgy of Elegance” offered by Neiman-Marcus and Four Seasons-Clift Hotel, including chauffeured transportation, champagne breakfast, complete beauty salon treatment, \$1,000 worth of merchandise of your choice, six-course dinner for eight and a peaceful night's rest in your own de luxe suite.

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If you can't get away for an extended trip, there is always the relaxation of a weekend retreat in a penthouse suite at the Hyatt on Union Square (*with butler!*); a concert, dinner and breakfast in bed at the historic Mansion Hotel; four days at the Golden Nugget in Las Vegas; dinner, show and accommodations at the renowned Fairmont Hotel; weekend with golf privileges at famed Pebble Beach Lodge; guest-room and dinner at San Francisco's landmark Mark Hopkins Hotel; or two relaxed days with Sunday brunch at The Westin St. Francis.

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it. Last year, for example, roughly one out of every 20 entries won a prize. Since the average Opera Raffle entrant submitted five tickets, you can see that the chances of winning something are better than good.

That doesn't, however, make winning any less thrilling. Ms. Edna King, for instance, won a cruise to Alaska last year, and she wrote to share her ecstatic reaction to the trip:

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Ms. King had no idea when she entered the Opera Raffle that she would be winning a major prize; but if she hadn't

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extended herself to help the Opera by participating, she would never have had a glorious adventure that she will be able to remember fondly for the rest of her days.

In case you don't think a \$2.50 raffle ticket will make much impact on the San Francisco Opera's finances, consider this fact: if every person who attended the Opera in 1982 entered only one ticket apiece with a donation of \$2.50, the San Francisco Opera would take in over \$750,000. And each additional ticket you pay for not only helps us that much more, it also directly increases your chances of winning one of the many prizes that will be given away.

There's no reason to delay sending in your entry, and a very good reason not to: Entries received by October 13, 1983, will be eligible for the Early Bird Drawing to award the Siemer & Hand travel packages to London and Mexico. *Both* trips will be given to one lucky individual who returns his or her Opera Raffle tickets by the October 13 deadline. Think of it: two trips in one year! If that possibility doesn't arouse your wanderlust, nothing will.

There will also be two bonus drawings held at the same time as the main drawing on November 28, 1983. To be eligible for the Royal Viking Caribbean Christmas Cruise and the *Pearl of Scandinavia* China Explorers' Cruise, submit all 12 Raffle tickets along with the Bonus Drawing Coupons and a suggested contribution of \$20 per Bonus Coupon, and you may soon find yourself sipping piña colodas in Aca-pulco or strolling on the Great Wall.

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Prizes are solicited in January and February, and the next few months are used to organize and write about the prizes for the "San Francisco Operaffle" newspaper included in the Raffle package, which goes into production in June and July. As an

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By now it should be apparent that participation in the Opera Raffle helps us, helps the prize donors and, needless to say, benefits the prize winners. And what about the rest? Didn't we say that the Opera Raffle benefits everyone?

Of course. By helping San Francisco Opera, the Opera Raffle provides a benefit for everyone who is attending this performance, everyone who is interested enough in the future of our Company to have read this article. The prizes and the

packaging provided by the Opera Raffle organizers may have taken all of the pain out of contributing, but it has certainly done nothing to diminish the pleasure of helping out a worthy cause. The real prize is knowing that San Francisco Opera will continue to be one of the finest performing arts organizations in the world. The satisfaction you will receive for helping maintain the status is a prize the likes of which you will not find elsewhere. □

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

SERIOUS TRIFLE (Continued from page 45)

tremendous monologue, full of imaginative invention, of the right literary style for Strauss' wishes, a carrot for his Pegasus—Strauss was fond of this image of Perseus's winged horse—which obediently and joyously gallops away in Ariadne's closing section, a prayer that Death will come and rescue her (*Du, nimm es von mir*) and which goes on moving forward musically, right to its last chord.

There should, in the tradition of "number opera" be applause here, and at the close of each section. Strauss did not leave room for it, but had to make it, whenever he conducted the piece, which was often.

The clowns now try to cheer Ariadne up with a vocal quartet, *Die Dame gibt mit trübem Sinn*, beginning sadly, then moving into major keys, and spreading out in *fugato*, the invention easily extended to a substantial ensemble movement. Zerbinetta takes a florid part in it, and when it stops, she confronts Ariadne, woman to woman, in her famous solo, *Grossmächtige Prinzessin*. It begins in recitative, with piano accompaniment which soon blossoms into a virtuoso obbligato part.

In design and mood it follows the old Italian model of introduction, cavatina and cabaletta, with significant changes of purpose. The text is important to the music; it should be read carefully before attending a performance. For here, in an uncongenial context, Hofmannsthal enlarges on the emotional, essential difference between Ariadne and Zerbinetta, an idea central to the whole plot. She continues with a brilliant *arioso* (*So war es mit Pagliazzo*) which is bridged by a tremendous cadenza to her flouncing final rondo, *Als ein Gott kam jeder gegangen* ("They all looked like gods").

It is perfectly marvelous to listen to and,

by the time of this final version, Strauss had learned just how long to let it go on. The conclusion sinks delightfully on to its final chord. We applaud, of course, and at once Harlequin enters to inaugurate another ensemble, a waltz for Zerbinetta and the clowns, in which each one seeks, but only Harlequin finds her.

A trumpet fanfare ensues. The Nymphs return to announce the arrival of Bacchus detailing his parentage and curriculum vitae until then. He has just survived an affair with Circe, who failed to bestify him (her favorite trick) and he still thinks chiefly of her. The Nymphs salute him with a solemn hymn, almost too close for comfort to a famous Schubert song.

When Bacchus enters, Ariadne mistakes him for Hermes, the god of Death: he of course sees her as Circe returned. Their sumptuous duet is as much about discovering compatibility as avowing love, in circumstances of mutual incomprehension. For both, courtship must be a voyage to another place, which suits Strauss' invention. He did not understand the phraseology of Hofmannsthal, but he did perceive the process of transfiguration underlying those words, and most cunningly conveyed it in his music.

During this ecstatic closing duet, a canopy descends on the new couple, and they are wafted into the starry firmament as new constellations, side by side. The Nymphs join their song, and Zerbinetta for a moment takes the stage to remind us how right her diagnosis was: "Every new lover looks like a god." Is she wrong? Is Ariadne right? The omens belie Strauss' concluding music, so sumptuously sure of itself. Yet no one leaves the theater unenthusiastic, unless inimical to Strauss' musical genius and poetic eloquence. □

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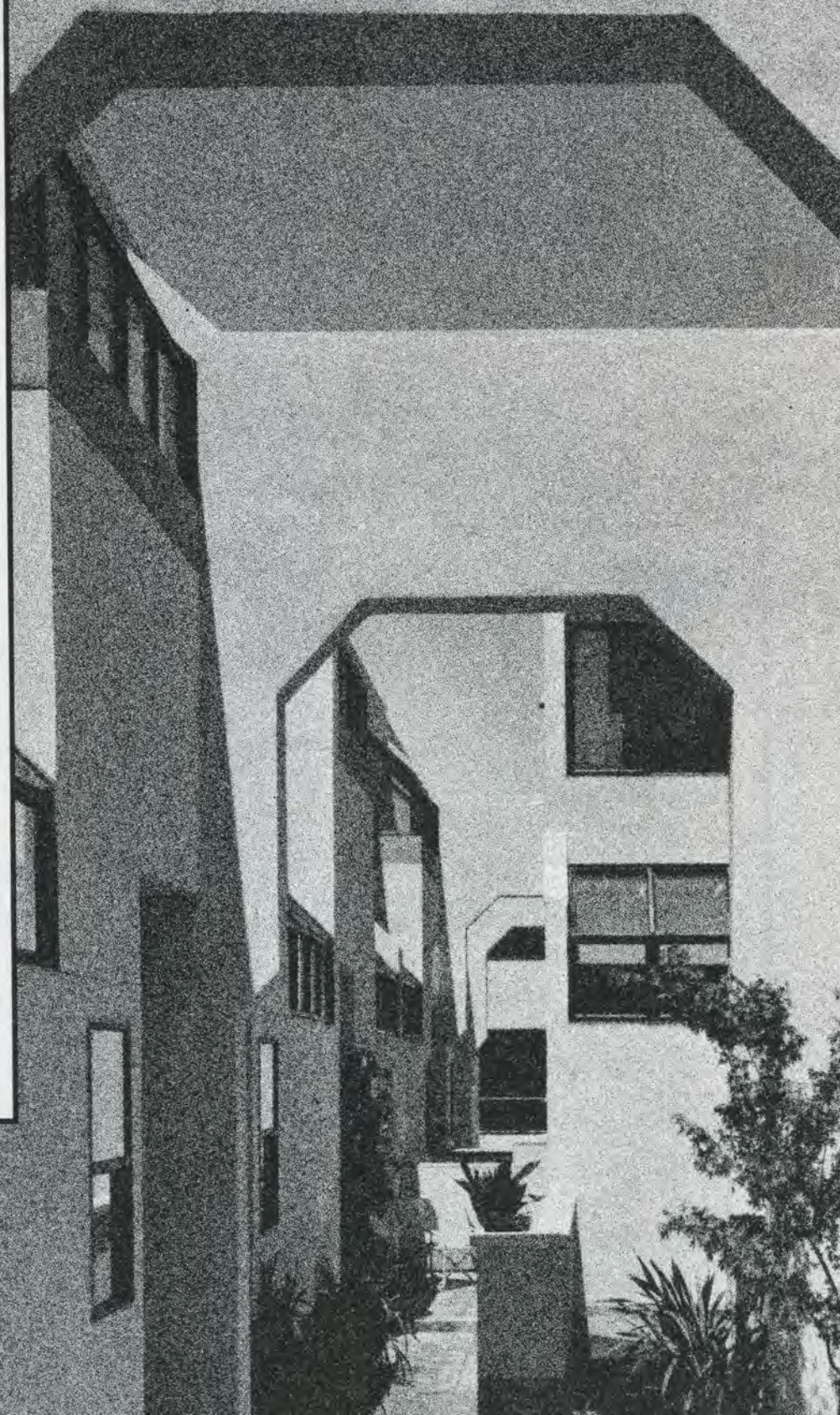


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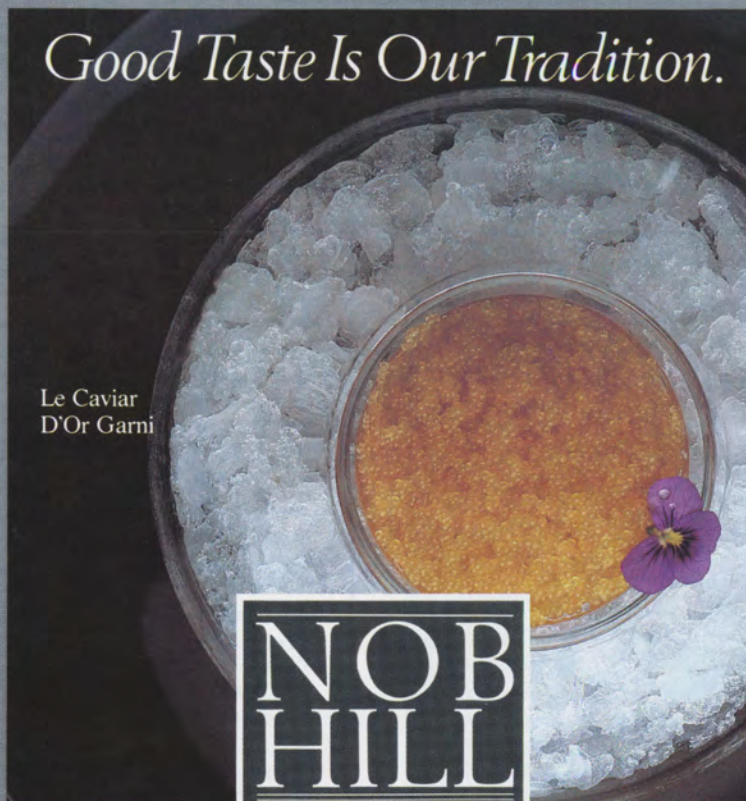
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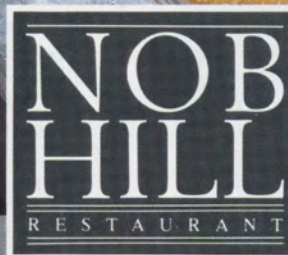
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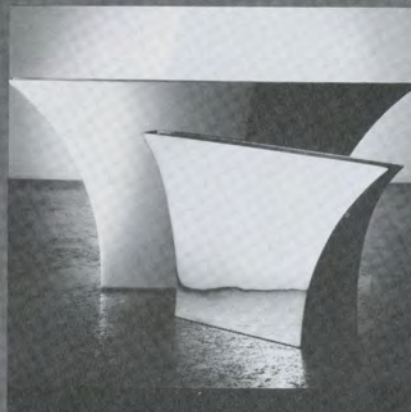
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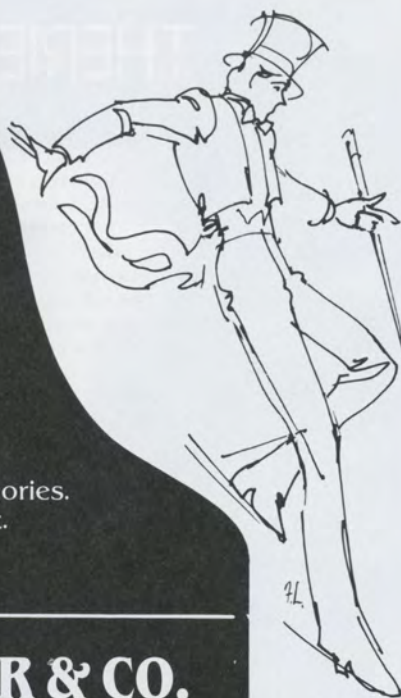
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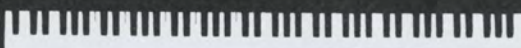
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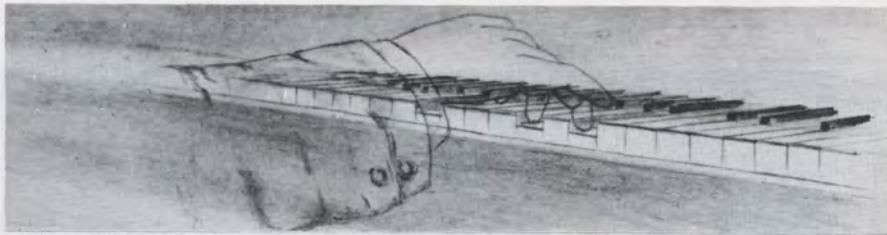
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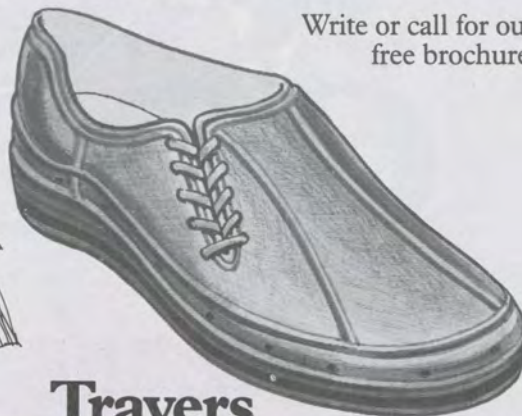
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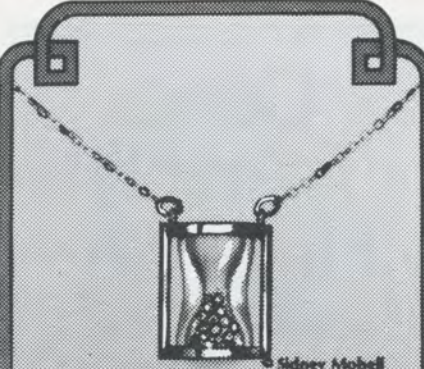
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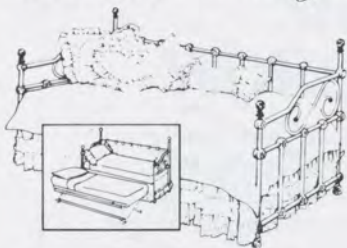
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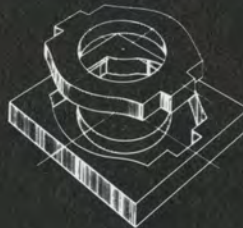
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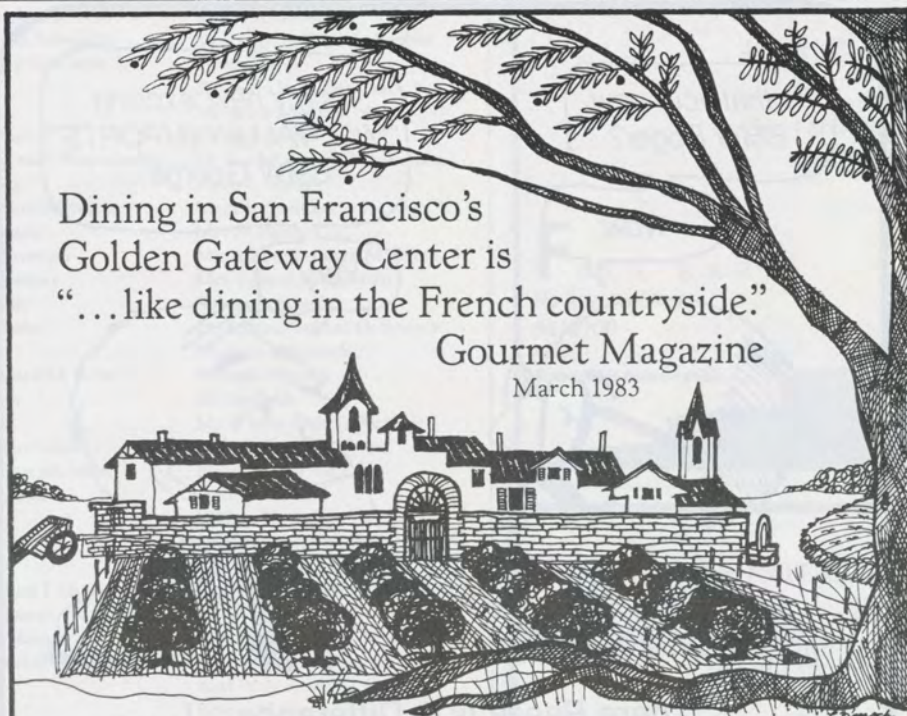


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San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

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

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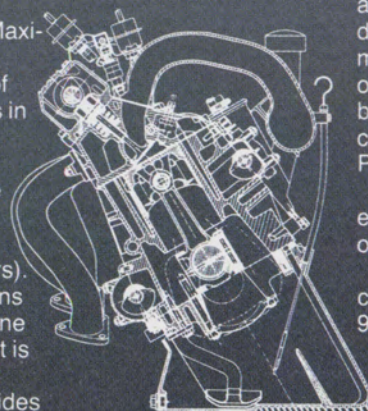
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Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Menthol: Less than 0.5 mg. "tar", 0.1 mg. nicotine;
Soft Pack and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 4 mg. "tar", 0.4 mg. nicotine;
120's: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Mar. '83.