

Die Fledermaus
(The Bat)

1983

Saturday, June 16, 1984 8:00 PM
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Friday, June 22, 1984 8:00 PM
Sunday, June 24, 1984 2:00 PM
Tuesday, June 26, 1984 8:00 PM
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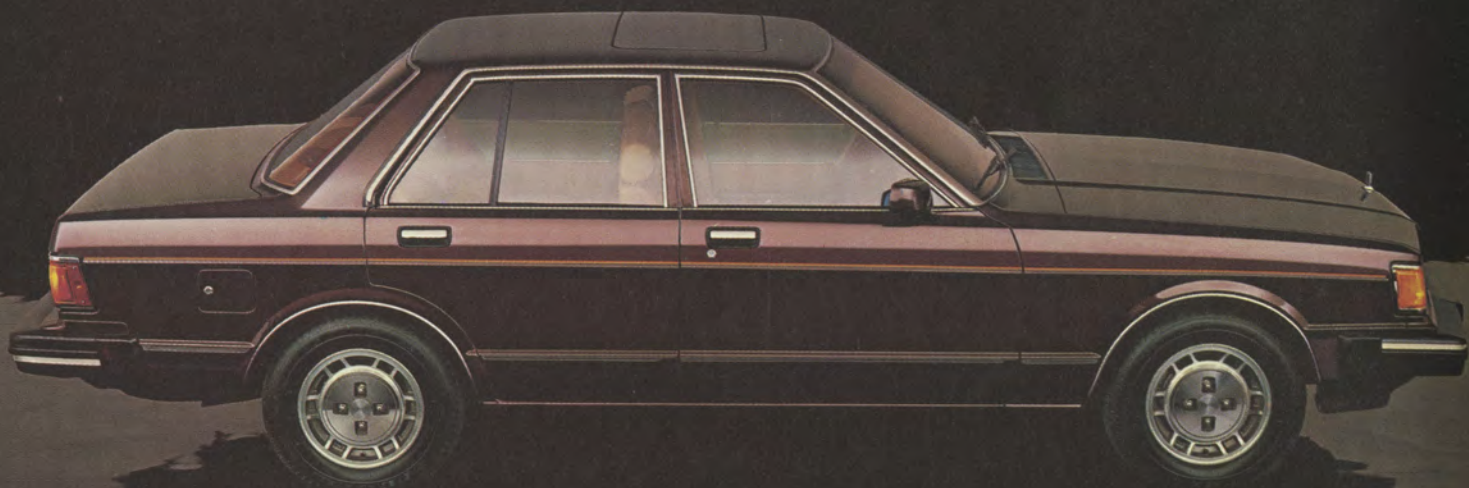
SUMMER SEASON 1984

San Francisco Opera

A detailed portrait of a man with a full, dark beard and mustache, looking slightly to the right. He is wearing a dark tuxedo jacket over a white dress shirt and a white bow tie. The background is a dark, textured brown. The overall style is that of a classic oil painting.

Die Fledermaus

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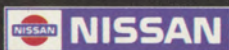
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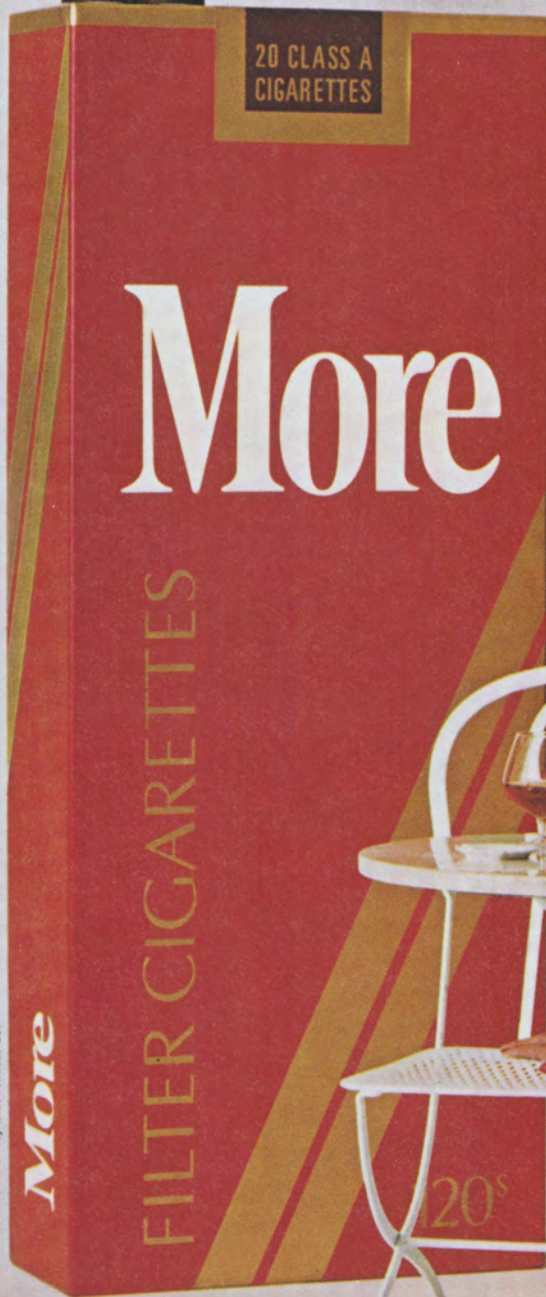
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DIE FLEDERMAUS

SUMMER SEASON 1984

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COVER: Johann Strauss, Jr. in an oil painting by August Eisenmenger, made in 1887/88.

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

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Summer Season 1984

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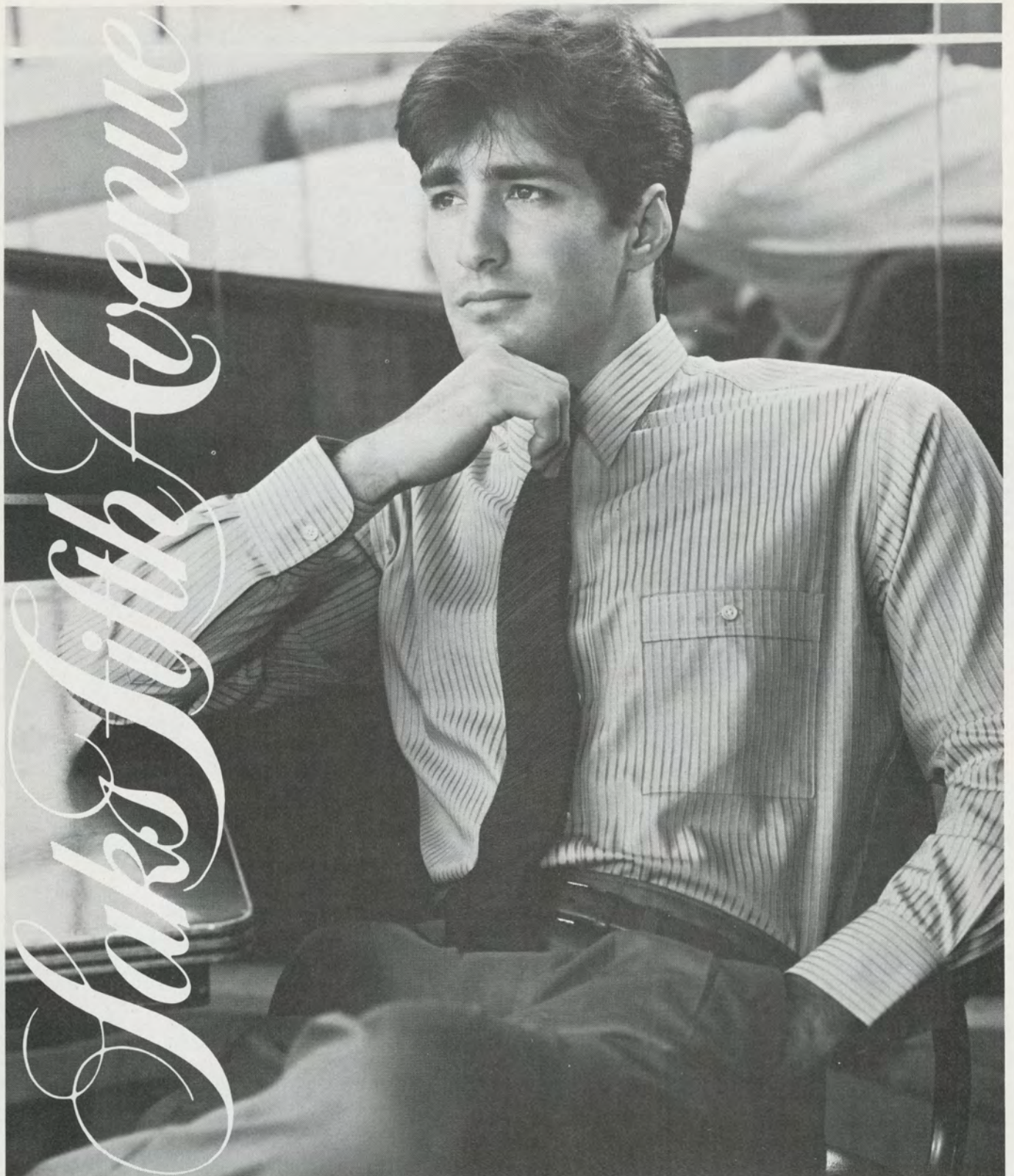
We are exceedingly gratified to observe that our Summer Season, currently in its fourth year, has become a firmly established and significant element in the spectrum of offerings from San Francisco's major performing arts organizations. Attendance at last year's summer opera performances was on a level with that enjoyed by our Fall Season, and we anticipate that this year's response will be as great. To have accomplished this within just a few years is a ringing affirmation of our belief that San Francisco wants, deserves and is willing to support the best opera that can be produced today.

Our marketing studies show us that our Summer Season audience is not the same as our Fall Season audience, a fact from which we may draw two encouraging conclusions: one, that we are not merely giving more performances, but are reaching many more people; and two, that our new audience gives us an extended base of support.

We are especially heartened by the spirit of generosity reflected in the production funding behind some of this summer's offerings. Our *Aida* production, for instance, was made possible by a gift from an anonymous friend of San Francisco Opera in 1981. The Koret Foundation has kindly underwritten the cost of reviving our production of *Don Pasquale* this summer. And very special thanks indeed are due the anonymous friend of San Francisco Opera who has elected to cover the costs of the third installment of our beautiful new Ring cycle, *Siegfried*. This magnificent gesture has given us more than a new opera production; it has enabled our Company to maintain its position among that elite group of opera companies that have been entrusted with perpetuating the highest international standards.

It is an awesome responsibility, and the presentation of our Summer Seasons has taken its toll financially. Grand opera is by far the most expensive of the performing arts; ticket sales cover only 50 to 55 per cent of our expenses. For many years prior to 1981, when we had only the Fall Season to produce, we essentially broke even thanks to the generosity of our patrons and other revenue sources. The fiscal impact of increasing the number of operas produced annually by 50 per cent—about a one-third increase in the number of performances—is obvious. During each of the last three years we have suffered significant losses, a situation we can no longer afford. We are confident that we run a tight ship, so the answer is not simply to reduce expenses; to maintain the quality for which we are known world-wide means we must increase contributions from our patrons, particularly our newer ones. If you are now a contributor, we thank you and hope you will do your best to increase your gifts. If you are not a contributor, won't you please join the thousands of our present contributors with a meaningful donation? We must have your help if we are to bring you the opera you want.

The assistance of a large number of groups and individuals has become a vital factor in our ongoing success, and we would like to thank them: the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrator Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our gratitude for their indispensable assistance is most deeply felt. —WALTER M. BAIRD



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General Director's Message

Welcome to San Francisco Opera's 1984 Summer Season. This year's summer offerings are marked by two developments adding special significance to what should be a fascinating season. One of these is the unveiling of the third opera in our new production of Wagner's monumental *Ring of the Nibelung*. Mounting a production of *Siegfried* alone would be an enormous undertaking; presented as part of a complete new *Ring* cycle, it is a herculean and yet most welcome task. Being involved with an artistic endeavor of this magnitude is a thrill we all shared last summer when we began our *Ring* with *Das Rheingold* and *Die Walküre*. The depth and breadth of coverage we received from national and international media confirm the scope of our enterprise. The well-deserved success earned by the countless individuals involved on all levels of our Company—our team—is something in which we take great pride.

When the curtain goes up on our new *Siegfried* production, there will be at least

two heroes to applaud: one of them is the on-stage son of the Wälsung twins whose name identifies the opera; the second is the off-stage anonymous friend of the San Francisco Opera who has enabled us to continue bringing Wagner's timeless epic to life on our stage. Such generosity deserves recognition we can never adequately bestow on one whose modesty has requested anonymity.

Another major new development for our international seasons is the use of supertitles in our regular, subscription performances. The striking effectiveness of this technique for enriching one's enjoyment of opera as total theater cannot be appreciated until you have attended a supertitled performance yourself. It is my experience that even seasoned opera-philosophers attending standard repertory works are surprised by the degree to which their comprehension is enhanced by this deceptively simple device. It is certain to be a boon to the understanding of many members of the San Francisco

Opera audience, novices as well as connoisseurs. We owe a round of thanks to Francesca Zambello and Jerry Sherk for implementing and developing a system whose unobtrusive efficiency belies the sophistication and skill required for its realization. We are also indebted to the San Francisco Opera Guild, whose generous support has made the production of supertitles possible.

Finally let me welcome the long list of stellar artists who are performing here this summer, exciting newcomers as well as beloved veterans. Some of them will be appearing in roles new to them, others in roles with which they have become closely identified. Each one of them offers his or her unique gifts as part of this promising new season. It is a privilege to be able to share such excitement with you.

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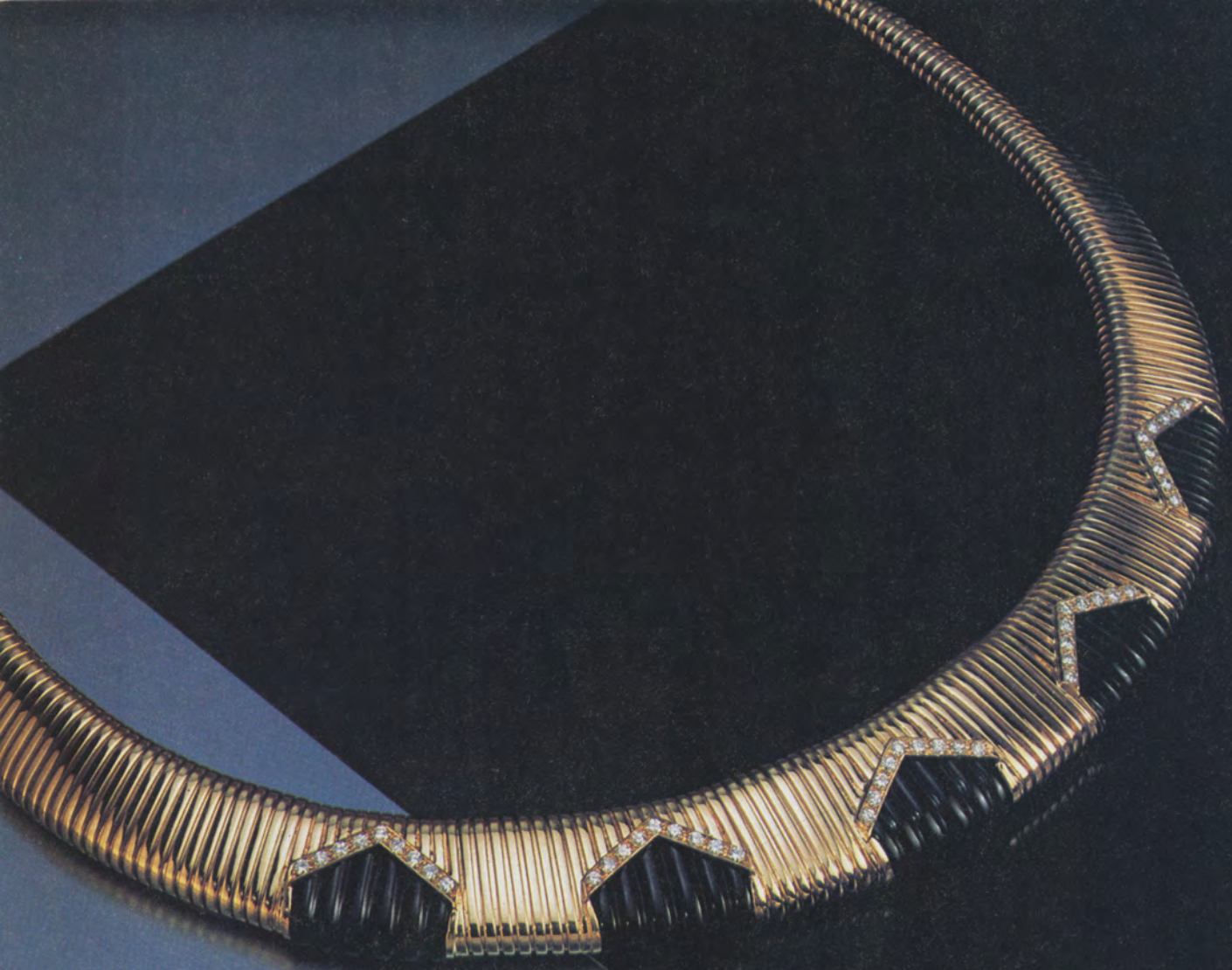
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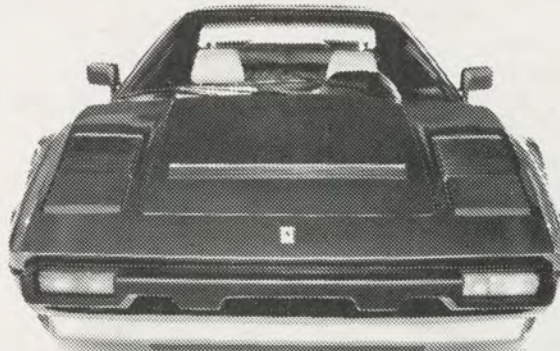
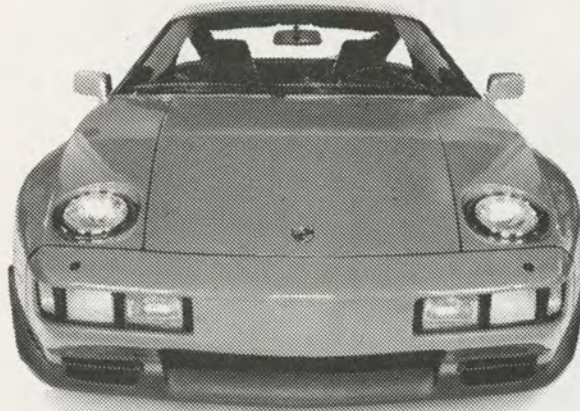
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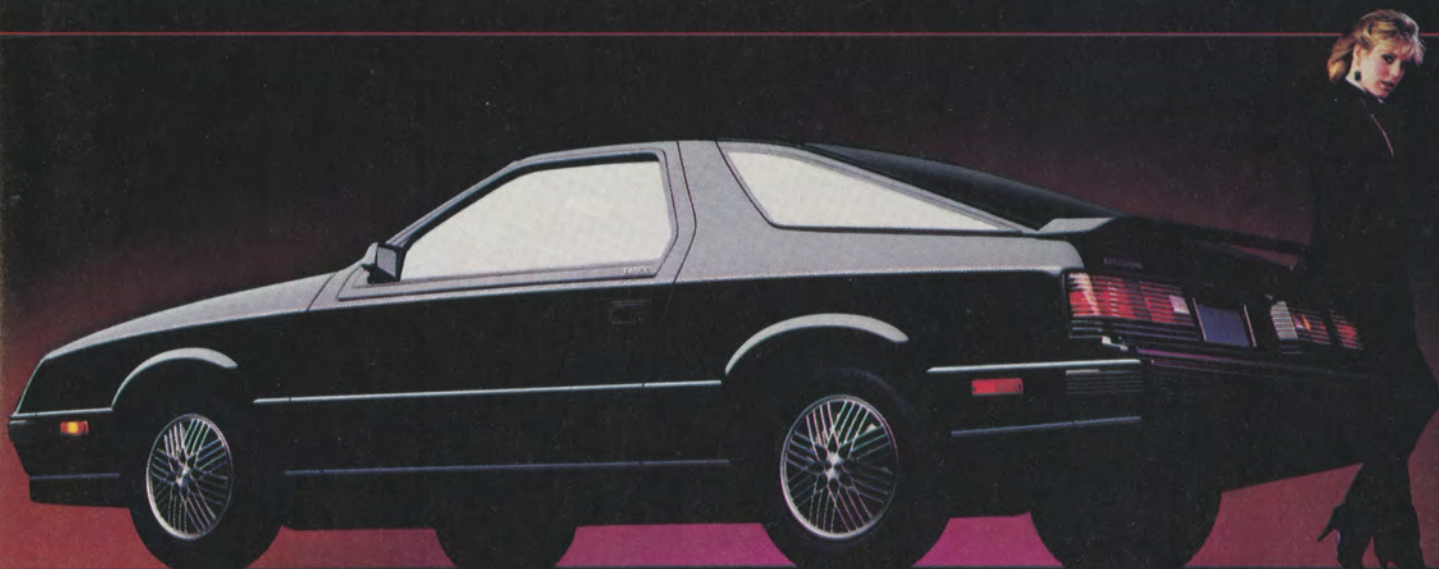
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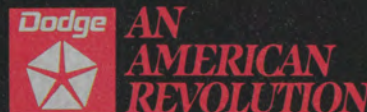


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Opening Night

Friday, May 25, 8:00

Don Pasquale Donizetti

Soviero/Montarsolo, Araiza, Elvira, Malis*
Ajmone-Marsan*/Montarsolo/Conklin/Munn

Saturday, May 26, 7:00 New Production

Siegfried Wagner

The production of *Siegfried* has been made possible by a generous gift from an anonymous friend of the San Francisco Opera. The production of San Francisco Opera's new *Ring* has been partially underwritten by generous three-year grants from the Sells Foundation and BankAmerica Foundation.

Marton, Dernes, Parrish/Kollo*, Stewart, Pampuch** (May 26, 31; June 3), Egerton (June 8, 12), Patterson, Wexler
de Waart/Lehnhoff/Conklin/Munn

Sunday, May 27, 2:00

Don Pasquale Donizetti

Thursday, May 31, 7:00

Siegfried Wagner

Friday, June 1, 8:00

Don Pasquale Donizetti

Saturday, June 2, 8:00

Aida Verdi

This production was made possible in 1981 through the generous sponsorship of an anonymous friend of the San Francisco Opera.

L. Price (June 2, 6, 10, 15), Evstatieva* (June 20, 23, 27, 30), Baldani, Zajic*/Bonisolli, Pons, Langan (June 2, 6, 10), Tomlinson (June 15, 20, 23, 27, 30), Patterson, Harper*
de Waart/Donnell*/Schmidt/Casey/Munn

Sunday, June 3, 1:00

Siegfried Wagner

Wednesday, June 6, 8:00

Aida Verdi

Thursday, June 7, 7:30

Don Pasquale Donizetti

Friday, June 8, 7:00

Siegfried Wagner

Saturday, June 9, 8:00

Don Pasquale Donizetti

Sunday, June 10, 2:00

Aida Verdi

Monday, June 11, 8:00

Don Pasquale Donizetti

Tuesday, June 12, 7:00

Siegfried Wagner

Friday, June 15, 8:00

Aida Verdi

Saturday, June 16, 8:00

Die Fledermaus J. Strauss

Barstow, Sasson*, Dernes/Hofmann, Ulfung, Devlin, Langan, Kelley, Rose*
Meltzer/Weber/Smith/Roth/Munn

Tuesday, June 19, 8:00

Die Fledermaus J. Strauss

Wednesday, June 20, 7:30

Aida Verdi

Friday, June 22, 8:00

Die Fledermaus J. Strauss

Saturday, June 23, 8:00

Aida Verdi

Sunday, June 24, 2:00

Die Fledermaus J. Strauss

Tuesday, June 26, 8:00

Die Fledermaus J. Strauss

Wednesday, June 27, 8:00

Aida Verdi

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Die Fledermaus J. Strauss

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Die Fledermaus J. Strauss

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VIENNA, 1874



HISTORISCHES MUSEUM, VIENNA

Vienna's Opera Place as it looked around the time of the *Fledermaus* premiere. The watercolor was made by Rudolf von Alt in 1876.

By CHRISTOPHER HUNT

Frosch, the endearingly intemperate jailer of *Die Fledermaus*, classically personifies a classic Viennese trait, for which, by the year of *Fledermaus's* premiere (1874), Viennese argot had long had a word of its own: *Schlamperei*. Ineptitude, indolence, inefficiency, muddle, affectionately exalted to a social principle—*Schlamperei* has no precise verbal equivalent in English. Though not exactly unknown elsewhere as a phenomenon, it was in 19th century Vienna that *Schlamperei* shone most brightly as a facet of life.

Playwrights, politicians and artists alternately fulminated against it, and laughed with it. While Strauss was writing *Die Fledermaus* early in 1874, the liberal politician Victor Adler characterized Austrian government in general as "Despotism mitigated by *Schlamperei*." It was a phrase that might have been the subtitle to a comedy by Johann Nestroy 25 years earlier. Nestroy, the dominating figure of

mid-century Viennese popular theater, made *Schlamperei* the central element in many of his comedies. In *Judith und Holofernes*, one of his most successful works, written soon after the Year of Revolutions, 1848, Nestroy depicted the Jews* under Nebuchadnezzar as parodies of the contemporary Viennese: his Holofernes is a general of unparalleled military incompetence; during the play, having mistak-

*Though Nestroy's interests were, in typical Viennese fashion, less with political satire than with social comedy, less with making his audience laugh at their fellows than in laughing with them, he risked in *Judith und Holofernes* enough to bring the censor's wrath upon his mild playlet—not so much by his irreverent portrayal of the still-powerful military as by identifying the Viennese with the Jews. Anti-Semitism (a word which made its first recorded appearance in the English language only in 1872) was a strong undercurrent in European society throughout the 19th century. It was powerfully evident in Vienna, although moves were under way to repeal the local laws that restricted Jewish freedom within the Austro-Hungarian Empire, and despite over 10 percent

enly slaughtered several well-meaning Jewish attendants in his tent, Holofernes, who speaks in the broadest Viennese dialect, hears that Judith is about to pay him a visit. "Get my tent cleared up," he orders, "There are dead bodies all over the place—I'll have no *Schlamperei* here." The phrase, like many in Nestroy's works, soon became a catchword in Vienna. By a generation later, when *Fledermaus* made

of Vienna's population being Jewish, a growing number of them powerful bankers and businessmen. Wagner's notorious pamphlet attacking "Jewishness in Music" first appeared anonymously in 1850; its republication in 1869 under his name attracted wide attention in Vienna. Yet then, and very often later, Jews were the core of the cultured population that supported the arts. When Vienna's Ring Theater burned down in 1881 with horrible loss of life, the city's newspapers commented on the extraordinarily high proportion of Jews in the audience, and the local Jewish newspaper devoted a whole edition to obituaries for the Jewish dead—some 60 percent of the casualties.



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The crash of the Vienna Stock Exchange, "Black Friday," May 9, 1873, as seen in a contemporary engraving.

its appearance, Nestroy's plays had become immutable touchstones against which any new theatrical or musical comedy was measured. It is no surprise therefore that Strauss' librettists, in adapting Meilhac and Halévy's Parisian original, incorporated elements from a topical Viennese farce, *The Prison*, which closely followed Nestroy's comic principles. In its turn *Die Fledermaus*, especially the role of the jailer Frosch, became an unchanging part of Viennese theatrical tradition, its comic business as precisely repeated year by year as were the productions in England of the contemporaneous Gilbert & Sullivan operettas. It was such hallowed justification for mediocrity that Gustav Mahler, Director of the Vienna Opera another generation later, attacked in his oft-quoted sally: "*Tradition ist Schlamperei.*"

But Strauss' Vienna was not all incompetence. It was a city of even more radical contradictions than most of the cities of 19th-century Europe. *Schlamperei* masquerading as tradition marched improbably in step with radical developments in science, philosophy, medicine and social government. Like the Siamese twins that P.T. Barnum was then exhibiting in America alongside the world's first multi-ring circus, Progress and Prejudice clung inseparably together in the capital of the Austro-Hungarian Empire as it dwindled to no more than a glittering sideshow on the margin of the main arenas of international politics.

In 1874 Vienna was recovering from the disastrous Stock Exchange crash of the previous year. Many of the new rich,

the bankers and merchants of the booming new industrial society, lost their fortunes in the crash; some committed suicide in the aftermath. The crash occurred at a particularly embarrassing moment, a few days after the opening of Vienna's Great Exhibition, designed to outshine those of London, Paris and Melbourne. Visitors from all over the world, among them many crowned heads, flocked to Vienna for the Exhibition as part of the new era of popular tourism (Thomas Cook in London had organized the first-ever group tour nine years before). In the largest roofed structure in the world they saw innumerable novelties, from the first major demonstrations of electricity applied to machine tools, through the first engines to use oil as a fuel, to the new-fangled typewriter, which Nietzsche, a year before, had become the first famous writer to use.

The early 1870s were a time of euphoria for businessmen and speculators. In Vienna the population and the number of economic enterprises had doubled within the previous 30 years. The world seemed ready to exploit ever fresher discoveries, from antiseptics to the interior of Africa. The Viennese had recently developed metal wheat-milling rollers, vastly increasing the output of bakery items as well as the spread of indigestion and bowel cancer. The first machines for turning wood-pulp into paper on a big scale heralded a new era of mass communication through newspapers, and no one yet thought of the ecological disaster involved in destroying the world's forests. Anaes-

continued on p.53

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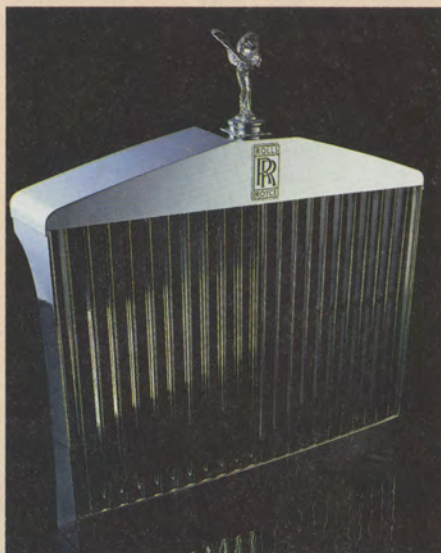
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The Flight of

By RICHARD TRAUBNER

Die Fledermaus was the third of some sixteen Johann Strauss II operettas produced originally in Vienna and Berlin. Though it is today recognized—rightly—as the pinnacle of Viennese operetta, and Strauss' greatest stage work, it took *The Bat* a good number of years to fly up to this high post. During the 1880s, works like *Das Spitzentuch der Königin* (1880) and *Der lustige Krieg* (1881) were much more popular internationally, achieving substantial runs in America. It was not until the 1890s, twenty years after the work's premiere, that *Die Fledermaus* was canon-



ized with performances at the Vienna Court Opera. And it was only much later, in this century, that the operetta achieved a measurable amount of popularity in New York, Paris, and London.

Of course, *Die Fledermaus* was never intended originally for opera-house performance. Both *Indigo* (1871) and *Karneval in Rom* (1873) had receptions (if not long runs) calculated to keep Strauss composing for the operetta stage. Their waltzes became very popular, and theater managers outside of Vienna were keenly interested in new operettas with waltzes by Johann Strauss. *Karneval in Rom* was well-timed to play during the Vienna Exhibition of 1873, insuring totally sold-out houses for all performances, though a crash on the Vienna Stock Exchange shortened the run.

A year before, Offenbach's great librettists Henri Meilhac and Ludovic Halévy had written a successful comedy for the Palais-Royal company entitled *Le Réveillon*. (A *réveillon* is a Christmas or New Year's Eve supper party.) The French play went through various Viennese hands. Franz Jauner, director of the Carltheater, had his house-writer Carl Haffner translate and adapt *Le Réveillon* to Viennese tastes. But it wasn't right, and the play wound up at the rival operetta house, the Theater an der Wien. At this point, the publisher-agent Gustav Lewy suggested that the play would make a good operetta for Strauss. Richard Genée, a noted operetta librettist and composer, was called in for a rewrite at a hundred gulden per act. (This fee structure explains why most of the Viennese operettas were in three acts rather than in the much more satisfactory two-act form.) Much of the text, and all the lyrics are probably Genée's.

The major changes from the French

Richard Traubner writes frequently on operetta for many periodicals, including the New York and London Times. His book, Operetta: A Theatrical History, has just been published by Doubleday.

original involved names and the locale. Gaillardin became Eisenstein, Fanny—Rosalinde, Prince Yermontoff—Prince Orlofsky, Pernette—Adele. The original play already had a considerable amount of singing and dancing, plus the now-celebrated drunken revels in Act III. But credit must be given where it is due: *Le Réveillon* was itself based on a German farce by Roderich Benedix, *Das Gefängnis* (The Prison), produced in Berlin in the 1840s.

Strauss was pleased with the new libretto, and with the opportunity it provided for a great deal of non-singing dance music. He wrote a series of national dances (*spanisch, schottisch, russisch, polka, ungarisch*) for the second-act ball scene,



(Right) Georges Dola's poster (detail) for the French production of *Die Fledermaus* (*La Chauve-Souris*, actually) at the Théâtre des Variétés, 1904.

(Above)

Die Fledermaus is in the repertoire of the Salzburg Marionette Theater, and the production even includes the cancan in Act II. (Left)

Irma Nittinger created the role of Prince Orlofsky at the world premiere of *Die Fledermaus* in Vienna in 1874.

Die Fledermaus



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Marie Geister created the role of Rosalinde in Vienna in 1874.

seldom performed today and generally replaced with a more popular Strauss waltz. There was also a long *mélodrame* to accompany the mimed scene in which Frank, the prison governor, drunkenly returns to his office at the beginning of Act III. During the dress rehearsal, Marie Geister, the theater's co-director and the original Rosalinde, complained that the scene was too lengthy: "It's so boring when no one says a word for so long." Strauss was willing to cut it immediately, but Genée insisted on its retention, even though not one word of his was spoken during the scene.

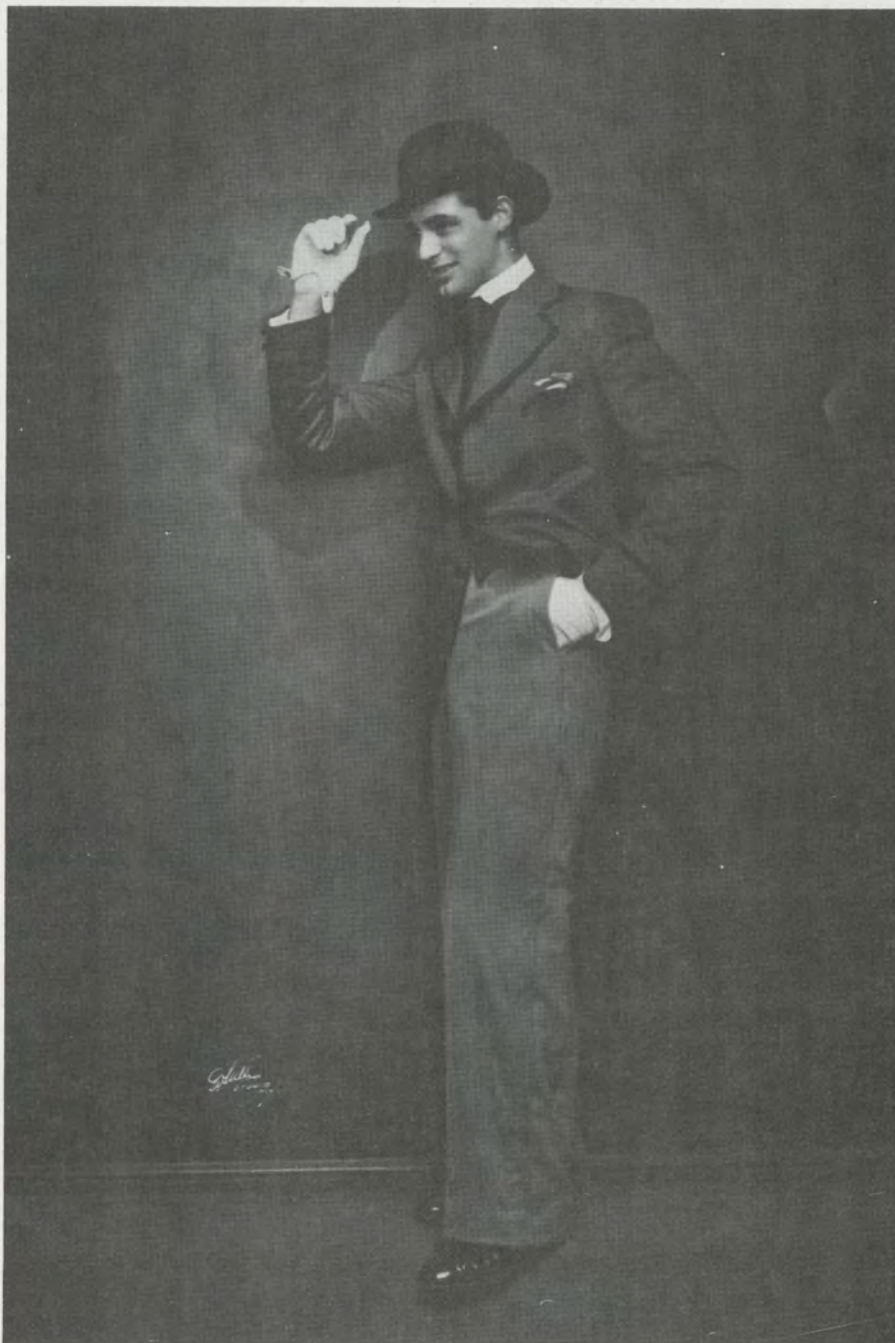
The play's locale had been switched from Paris not to Vienna itself, but to "a spa near a big city," presumably a place like Bad Ischl, and there were new sets to depict the Eisensteins' parlor, Orlofsky's ballroom, and the jail. The cast was large, featuring, besides Geister, Herr Szika as Eisenstein, Herr Friese as Frank, Herr Schreiber as Frosch, Herr Rüdinger as Alfred (a "singing teacher"), Herr Lebrecht as Doctor Falke, Fräulein Charles-Hirsch as Adele, and Fräulein Nittinger as Prince Orlofsky. In addition, there was a company of dancers for the second act, and it was very likely thought that *Die Fledermaus* would be enough of a hit to warrant such expenditure.

The critics had somewhat mixed feelings on seeing the premiere, on Easter Sunday, April 5, 1874. Eduard Hanslick

called it "a potpourri of waltz and polka motives," (what's wrong with that? one might ask) and another complained that the Champagne Song in Act II was flat. But the operetta was by no means the failure popular legend has held it to have been—*Die Fledermaus* received sixty-eight performances in its original series at the Theater an der Wien.

This would have seemed quite respect-

able, were it not for the fact that *Die Fledermaus* took Berlin by storm a few weeks later. Celebrations for the 200th performance there were held when the Vienna production reached only half that figure. Vienna audiences found the work a bit more to their liking when Alexander Girardi took over the part of Doctor Falke; Girardi would shortly become the greatest male star of Viennese operetta. In



In 1930, *Die Fledermaus* was given on Broadway under the title of *A Wonderful Night*. For some reason, Eisenstein's name was changed into Max Grunewald, and the role was sung by a newcomer from England named Archie Leach. Mr. Leach soon abandoned the singing career and went on to different pursuits under the name of Gary Grant.



Scene from Act II of *Rosalinda* (née *Fledermaus*) as given on Broadway in 1942.



Mary Costa (Rosalinda) and Richard Lewis (Eisenstein) in San Francisco Opera's 1965 production of *Die Fledermaus*.

DENNIS GALLOWAY

November, 1874, there were performances in New York (in German); in 1876, in London (in English); and in Paris (in French). The Paris version, called *La Tzigane*, was legally constrained from approximating *Le Réveillon*, and had an entirely new book. It also used music from Strauss' *Cagliostro in Wien*, the operetta that followed *Die Fledermaus*. None of these versions was particularly successful, and revivals in the 1880s had to compete with more popular productions of other Strauss (and other composers') operettas.

And yet, there were astute members of the public who realized how superb *Die Fledermaus* was. Gustav Mahler was largely responsible for getting *Die Fledermaus* into opera houses. He conducted the operetta in Hamburg (at the Stadttheater) in 1894; this led to special performances at the august Vienna Court Opera (now the Staatsoper), which deigned to permit special matinees at its famous theater in the Ring. Mahler later allowed regular evening performances, and by the 1920s, under Richard Strauss, the State Opera was giving the work with such glittering stars as Maria Jeritzka, Leo Slezak, and Richard Tauber. Other opera houses had

followed suit. and to this day *Die Fledermaus* remains one of the few classical operettas allowed within the sacred confines of the world's major opera houses.

The tradition of operatic superstars appearing in operetta is a distinguished one, and the idea of interpolating additional star turns at Orlofsky's party in Act II seems to have originated in the United States. On February 16, 1905, the Metropolitan, New York, gave the operetta (in German) as the "annual director's benefit" for general manager Heinrich Conried. Marcella Sembrich was Rosalinde, and no less than twenty-nine artists appeared at Prince Orlofsky's (Edyth Walker) reception, including Pol Plançon, Antonio Scotti, Emma Eames, Louise Homer, Olive Fremstad, Lillian Nordica, and Marcel Journet, featured in such items as the *Rigoletto* quartet and the final trio from *Faust*. Even though the ticket prices were doubled, the performance quickly sold out. Those present must have enjoyed the longest and most star-studded party ever to appear in a *Fledermaus*. Since then, this practice has occurred in opera houses the world over, and even on recordings (e.g., the famed 1960 version of the operetta conducted by Herbert von Karajan).

Part of the original novelty of *Die Fledermaus* was its contemporaneousness: relatively few operettas at the time were set in the present day. (Of course, the party attire in Act II somewhat compensated for the otherwise modern dress.) As the operetta aged, the appeal of the golden years of the Habsburg era as seen in its quaint dress and as heard in its Strauss music grew, though many productions going into the early years of this century redressed the operetta in then-contemporary fashions.

These revivals included a New York production in 1885 at the Casino Theatre with De Wolf Hopper as Frank and Mathilde Cottrelly as Adele, which failed to appeal. In London, refined tastes admired *Nightbirds* in 1911, but its 133 performances at the Lyric fell short of the number expected for the native and Viennese musical hits of the day. *Nightbirds* fared no better on Broadway the following season, retitled *The Merry Countess* and featuring José Collins and the Dolly Sisters. In London, *Die Fledermaus* entered the repertoire of the Royal Opera, Covent Garden, in 1931 (in German). A major revival took place at Covent Garden in 1977, with an international cast performing in several



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The late Walter Slezak (Frosch, left) and Nolan Van Way (Eisenstein) in Act III of San Francisco Opera's 1973 *Fledermaus*.

tongues. This was enjoyed by an international audience watching the proceedings on television.

The most acclaimed revival of all was Max Reinhardt's staging for Berlin's Deutsches Theater in 1928. This was rather blatantly copied the following year on Broadway by the Shuberts as *A Wonderful Night*. The star was actually the revolving stage that had been featured in the Berlin production, moving quite effectively in three-quarter time to the music. The Eisenstein role in New York was played by a young actor named Archie Leach, better known a bit later as Cary Grant. Strauss' widow, Adele, joined with Reinhardt to sue the Shuberts for the unauthorized use of their property and conception; to avoid this dilemma several years later, Reinhardt was hired to supervise an extremely popular revival on Broadway, entitled *Rosalinda*. This ran for well over five hundred performances and originally featured Shelley Winters in the ensemble.

Another successful Broadway mounting of the operetta was the Rudolf Bing package at the Metropolitan Opera in 1950, staged by Garson Kanin and with a libretto by Howard Dietz. Broadway comedian Jack Gilford caused a sensation as Frosch, the drunken jailer, and the piece

was so successful that it toured on its own for an entire season.

And in Paris, where *Le Réveillon* began its course, the first production of *La Chauve-Souris* (literal translation of *The Bat*) was produced in 1904 at the Théâtre des Variétés—the first chance for the French to hear the original score.

Die Fledermaus has been recorded more than any other 19th century Viennese operetta, has been filmed a few times (Lubitsch's *So This is Paris* of 1926 is actually a cinematic version of *Le Réveillon*), and has even been turned into several ballets, the latest being Roland Petit's version for his Marseille company.

Curiously enough, while every other country translates this classic's title into the vernacular, the English and the Americans rarely have. Perhaps *The Bat* conjures up Dracula and other vampires, or else, more specifically, Mary Roberts Rinehart's 1920s mystery-thriller.

No matter. Certain things in *The Bat* get the effervescent message across, like the immortal lines sung by the company when it is, as Meilhac and Halévy said it, "surexcité par le champagne":

His majesty we celebrate,
Celebrate, long and late;
Joyously together
We toast Champagne the Great! □

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JOSEPHINE BARSTOW

British soprano **Josephine Barstow** returns to San Francisco Opera to sing Rosalinde in *Die Fledermaus*. After her professional debut in 1964 as Mimi in *La Bohème* at the London Opera For All, she appeared with Sadlers Wells Opera Company (now the English National Opera) for a year before becoming principal soprano at the Welsh National Opera for three years. Her roles there included Violetta in *La Traviata*, Fiordiligi in *Così fan tutte*, Amelia in *Simon Boccanegra*, Mimi, and the Countess in *The Marriage of Figaro*. She returned to English National Opera to sing a wide variety of roles including Violetta, Euridice, Emilia Marty in *The Makropulos Case*, Natasha in *War and Peace*, Salome, Arabella, Senta in *The Flying Dutchman* and the Leonoras of *Fidelio* and *The Force of Destiny*. She made her Covent Garden debut in *Peter Grimes*, and has since appeared with the Royal Opera in *A Midsummer Night's Dream*, *Falstaff*, the world premieres of Tippett's *The Knot Garden* and *The Ice Break*, and Henze's *We Come to the River*. In 1979 she made her German debut in East Berlin in the Deutsche Staatsoper production of *Salome*, which earned her the special critics' prize of the Berliner Zeitung. Her 1980 debut engagement at the Colón Theater in Buenos Aires was similarly honored as Best Debut of the Season. Her American debut as Lady Macbeth in Miami earned her superlative reviews, and she returned to Miami in 1981 for a new



DEBORAH SASSON

production of *Nabucco*. She also sang Lady Macbeth for Lyric Opera of Chicago and returned there last fall for a double bill of *La Voix Humaine* and *I Pagliacci*. She made her San Francisco Opera debut in the 1982 Nikolaus Lehnhoff production of *Salome*, a role she repeated at Covent Garden, where she has most recently been heard in *Fidelio* and *Macbeth*. She also appeared in *Fidelio* at Glyndebourne, and last season her international engagements included her Florence debut in *The Makropulos Case* and Gutrune in the Solti-Hall production of Wagner's *Ring* at Bayreuth. Her London engagements this season include *Der Rosenkavalier*, *The Flying Dutchman* and a new production of *Die Walküre*.

Soprano **Deborah Sasson** makes her San Francisco Opera debut as Adele in *Die Fledermaus*. As a scholarship student at the Oberlin Conservatory, she studied with Ellen Repp and Helen Hodam before continuing her studies at the New England Conservatory. She was a finalist in the Metropolitan Opera Auditions and in the next few years appeared as soloist in concert with a number of American orchestras, including the Boston Symphony. She made her European debut in 1979 in the Hamburg Staatsoper production of *West Side Story*. She then undertook a two-year engagement at the Aachen Opera House, and since 1981 has appeared at the Bay-



HELGA DERNESCH

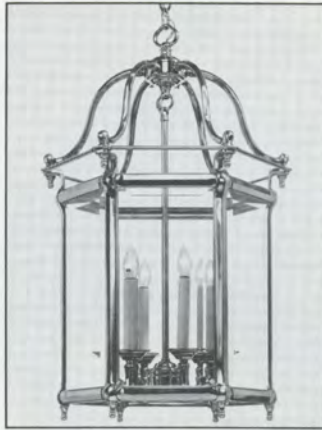
reuth Festival and the opera companies of Hamburg, Berlin and Venice. Miss Sasson has also enjoyed great success on West German television. Her repertoire includes the roles of Musetta and Mimi in *La Bohème*, Norina in *Don Pasquale*, Adina in *L'Elisir d'Amore*, Gilda in *Rigoletto*, Violetta in *La Traviata*, Rosina in *The Barber of Seville*, Micaëla in *Carmen*, Zerlina in *Don Giovanni*, Susanna in *The Marriage of Figaro* and Pamina in *The Magic Flute*. Miss Sasson's recordings include Mahler's Eighth Symphony with the Boston Symphony under Ozawa, a recital of Italian arias on CBS and an upcoming release with Peter Hofmann and Michael Tilson Thomas performing "Bernstein on Broadway." She has recently signed a five-year contract with CBS Records to record both classical and popular albums.

Viennese-born mezzo-soprano **Helga Dernes** returns to San Francisco Opera to add two roles to her repertoire, Erda in *Siegfried* and Prince Orlofsky in *Die Fledermaus*. She made her San Francisco Opera debut as Goneril in the American premiere of Reimann's *Lear* during the 1981 Summer Season and returned as Herodias in *Salome* during the 1982 Fall Season and as Fricka in *Die Walküre* last summer. In 1965 Miss Dernes made her debut at the Bayreuth Festival, where until 1969 she appeared as a Rheinmaiden, a Valkyr-

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ie, Eva in *Die Meistersinger*, Freia in *Das Rheingold* and Gutrune in *Gotterdammerung*. She began singing the heavier dramatic Wagner roles and in 1969 made her debut at the Salzburg Easter Festival as Brunnhilde in *Siegfried*, under the baton of Herbert von Karajan. She returned there in subsequent years for the *Gotterdammerung* Brunnhilde, Leonore in *Fidelio*, and as Isolde, and recorded each of these parts with Maestro von Karajan. Under the baton of Sir Georg Solti, she appeared at Covent Garden as Chrysothemis in *Elektra* and the Dyer's Wife in *Die Frau ohne Schatten*, which she has performed in Vienna, Hamburg, Munich, Cologne and Dusseldorf. She has also been heard as Klytemnestra in *Elektra* in Vienna, Hamburg, Berlin and Munich; Brangane in *Tristan und Isolde* in Trieste and Frankfurt; and Herodias in Hamburg and, in 1983, Rio de Janeiro. At the 1982 Salzburg Festival she performed in a concert presentation and recording of Othmar Schoeck's *Penthesilea*, and has also participated in a concert performance and recording of Aribert Reimann's new Requiem. Last September she appeared in a new production of *Elektra* in Cologne, which she repeated last March. Other recent engagements include appearances in Munich and Hamburg, a concert presentation of *Elektra* in Zurich, and performances in *Die Frau ohne Schatten* with the Hamburg Opera in Tokyo. The most recent addition to her distinguished discography is a highly acclaimed recording of Mahler's Third Symphony with the Chicago Symphony under Sir Georg Solti. Next fall, Miss Dernes returns to San Francisco Opera to sing Marfa in Mussorgsky's *Khovanshchina*.

Sarah Shanklin makes her first San Francisco Opera appearance in the speaking role of Ida in *Die Fledermaus*. The actress has appeared Off Broadway with the Light Opera of Manhattan, playing Kate in *The Pirates of Penzance* and Gretchen in *The Student Prince*, and with the Manhattan Savoyards was seen as Olga in *The Merry Widow*. She was Lizette in the national touring company of *Naughty Marietta*, and on the Spotlight Productions New England tour of *Carousel* played Carrie. Her stock and dinner theater credits include Tessie Tura in *Gypsy*, Baroness Elsa in *The Sound of Music*, Madame Popo-



SARAH SHANKLIN

va in *The Boor*, Ruth in *The Effect of Gamma Rays on Man in the Moon Marigolds* and Bloody Mary in *South Pacific*.

Tenor **Peter Hofmann** appears this season in a role that is a departure from the Wagnerian fare for which he is most famous: Eisenstein in *Die Fledermaus*. His previous Company appearances were in two of his most renowned roles, Lohengrin (1982) and Siegmund in *Die Walküre* (Summer 1983). The young German, who began as a singer in a rock band, made his operatic debut as Tamino in *The Magic Flute* at the Municipal Theater in Lübeck in 1972. After two seasons there, he scored a major success at Wuppertal as Siegmund, the role of his 1977 American debut in a concert performance of Act I of *Die Walküre* with the San Francisco Symphony under the direction of Seiji Ozawa. He made his Metropolitan Opera debut in 1980 as Lohengrin, which he has also sung in Hamburg, London, Berlin, Munich, Salzburg, Barcelona, Vienna and at the Paris Opera, Moscow's Bolshoi and Milan's La Scala. He has become closely associated with that role as well as those of Parsifal and Siegmund, all three of which he has sung the world over. He made his Bayreuth debut as Siegmund in the 1976 centenary staging of the Ring cycle, a production that was recorded and filmed in 1980 and televised nationally last year. Hofmann's recordings include *Fidelio* with the Chicago Symphony led by Sir Georg Solti; a new *Tristan und Isolde* conducted by Leonard



PETER HOFMANN

Bernstein; *Parsifal* conducted by Herbert von Karajan; and *Lohengrin* recorded at the Bayreuth Festival. His crossover album *Rock Classics* sold one million copies in Germany, and his follow-up rock album has recently achieved "Gold Record" status. He has just returned from a European rock music tour, and his rock music activities and numerous television appearances in Germany have not only given him a pop-culture celebrity rarely achieved by classical musicians, but have also been credited with inspiring an upsurge of interest in opera in his native country. Last season he appeared in new productions of *Fidelio* in Berlin with Daniel Barenboim and *Lohengrin* in Salzburg with Karajan. Upcoming engagements include Wagner's Ring cycle at Covent Garden and a concert performance of *Die Walküre* with the New York Philharmonic.

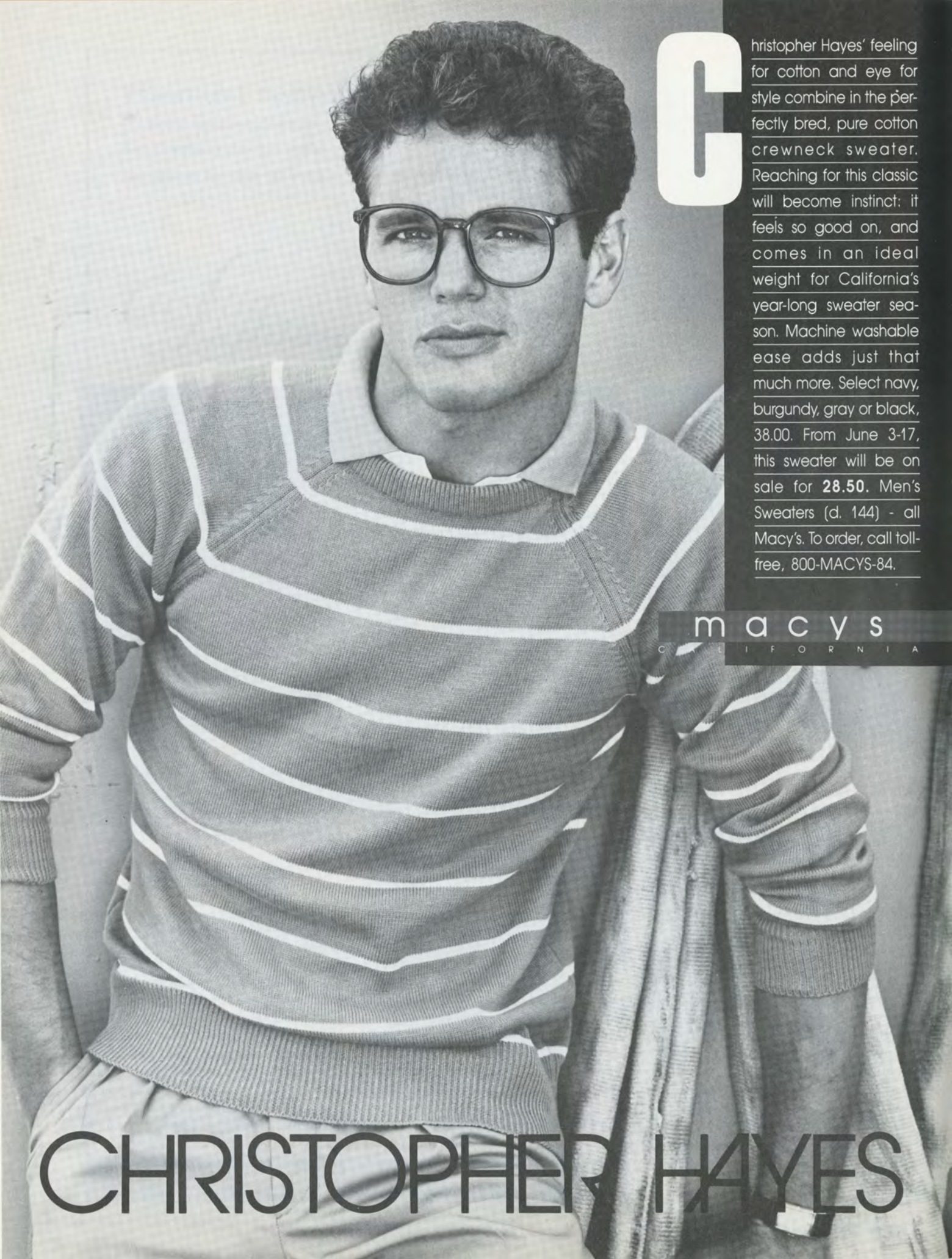
Norwegian tenor **Ragnar Ulfung** appears in *Die Fledermaus* as Alfred, a role he sang in the 1973 San Francisco Opera production. Having made his American debut in 1966 at Santa Fe, he bowed with San Francisco Opera as Riccardo in the 1967 production of *Un Ballo in Maschera*, and that same season sang Chuck in the American premiere of Schuller's *The Visitation*. Since then, local audiences have enjoyed his portrayals of Monostatos in *The Magic Flute*, Herod in *Salome*, Mime in *Siegfried*, Prince Shuisky in *Boris Godunov*, the Painter in *Lulu*, Steva in *Jenůfa* and, in the 1977 production of *Das Rheingold*, the first Loge of



RAGNAR ULFUNG

his career. Singing both character and dramatic tenor roles, he is in demand by opera houses on both sides of the Atlantic. A noted interpreter of contemporary opera, he sang the leading part in the 1969 world premiere of Lars Johan Werle's *Die Reise* at the Hamburg State Opera and, in 1972, the title role of Peter Maxwell Davies's *Taverner* at Covent Garden, an assignment he repeated with the Royal Opera during the 1982-83 season. Other engagements that season included his first Otello in Verdi's opera with the Royal Opera in Stockholm, *The Marriage of Figaro* and *Die Liebe der Danae* at Santa Fe, and a production of *La Bohème* for Lyric Opera of Kansas that he sang in as well as directed. His projects for the 1983-84 season include *The Rise and Fall of the City of Mahagonny* at the Met; Herod in *Salome* at the Teatro Colón in Buenos Aires as well as for Florentine Opera of Milwaukee, where he also directed that opera; and Wagner's complete *Ring of the Nibelung* cycle, which he is staging for the 1984 Pacific Northwest Festival in Seattle. Ulfung's numerous television and film credits include the role of Monostatos in Ingmar Bergman's film of *The Magic Flute*. Next season he will sing the Captain in *Wozzeck* both at the Met and at the Paris Opera. In 1976 King Olav V of Norway bestowed upon him the Order of St. Olav, and in 1977 he was named Royal Court Singer by King Carl XVI Gustaf of Sweden.

continued on p.46



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C A L I F O R N I A

CHRISTOPHER HAYES

Die Fledermaus

Operetta in three acts by JOHANN STRAUSS, JR.

Libretto by KARL HAFFNER and RICHARD GENÉE, after *Le Réveillon* by Meilhac and Halévy

English translation by Ruth and Thomas Martin, used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Die Fledermaus

(in English)

Conductor
Andrew Meltzer
Stage Director
Wolfgang Weber
Set Designer
Oliver Smith
Costume Designer
Ann Roth
Lighting Designer
Thomas J. Munn
Chorus Director
Richard Bradshaw
Choreographer
Robert Gladstein
Musical Preparation
John Fiore
Mark Haffner
Philip Eisenberg
Jonathan Khuner
Svetlana Gorzhevskaya
Prompter
Philip Eisenberg
Assistant Stage Director
Sharon Woodriff
Stage Manager
Gretchen Mueller

First performance:
Vienna, April 5, 1874
First San Francisco Opera
performance:
October 26, 1942

SATURDAY, JUNE 16 AT 8:00
TUESDAY, JUNE 19 AT 8:00
FRIDAY, JUNE 22 AT 8:00
SUNDAY, JUNE 24 AT 2:00
TUESDAY, JUNE 26 AT 8:00
THURSDAY, JUNE 28 AT 7:30
SUNDAY, JULY 1 AT 2:00

CAST

(in order of appearance)

Alfred Ragnar Ulfung
Adele Deborah Sasson*
Rosalinda Josephine Barstow
Gabriel von Eisenstein Peter Hofmann
Dr. Blind Frank Kelley
Dr. Falke Michael Devlin
Frank Kevin Langan
Ida Sarah Shanklin*
Ivan Michael O'Rourke
Prince Orlofsky Helga Dernesch
Frosch George Rose*

Waiters, party guests

Solo Dancers: Tracy-Kai Maier*†
Alexander Topciy*†

Corps de ballet

*San Francisco Opera debut
†Courtesy of the San Francisco Ballet

TIME AND PLACE: The late 1800s; Vienna

ACT I Eisenstein's house

INTERMISSION

Act II The ballroom of Prince Orlofsky's mansion

INTERMISSION

ACT III The jail

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

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

The performance will last approximately three and one-half hours.

Die Fledermaus/Synopsis

ACT I

The Eisensteins' maid Adele receives a letter from her sister Ida, a ballerina, suggesting that she attend a party to be given that night by the rich young Russian Prince Orlofsky. Adele's successful plea to her mistress for time off is interrupted by the serenade and entrance of Rosalinda Eisenstein's former suitor, Alfred. Eisenstein plans to leave that night to serve a short jail term, and Rosalinda induces Alfred to go away before her husband returns, with the promise that she will receive him later. Eisenstein appears, berating his incompetent lawyer, Dr. Blind, and finally throws him out. A friend of the Eisensteins', Dr. Falke, arrives and takes Eisenstein aside to invite him to Orlofsky's party before he surrenders himself to prison. Husband and wife part, not unwillingly, and Rosalinda gives Adele the night off.

Alfred returns and makes himself so completely at home that when Frank, the governor of the prison, comes to escort Eisenstein to jail, he naturally takes the lover for the husband; Alfred gallantly goes in his place.

ACT II

Chez Orlofsky, Falke explains to his host the farce he has arranged to amuse the jaded young noble and to wreak personal revenge.

(Three years ago, after a costume ball, Eisenstein had deserted the drunken Falke, dressed as a bat, outside the city so that he had to walk home the next morning in costume.) Falke has invited the maid Adele (to be introduced as "Olga," an actress), Frank (as "Chevalier Chagrín"), Eisenstein (as "Marquis Renard"), and Rosalinda (as "a masked Hungarian countess"). When all the guests have arrived, momentary embarrassments only briefly ruffle the masqueraders' composure and the "Marquis" flirts with the "Countess." But at the very moment when the spirit of *Brüderschaft* is at its climax, the "Marquis" must leave for prison, and he goes, escorted by "Chagrín."

ACT III

The drunken jailer Frosch finds himself with two Eisensteins to ward. Adele comes to ask "Chagrín" for help in getting on the stage. By the time Rosalinda arrives to arrange the release of Alfred, her husband has disguised himself as Dr. Blind in order to ascertain the identity of his alter ego, and has learned more than he wished to hear. Rosalinda counters with proof of his own deceits, and in a spirit of mutual forgiveness, peace is made. Champagne was to blame for everything.

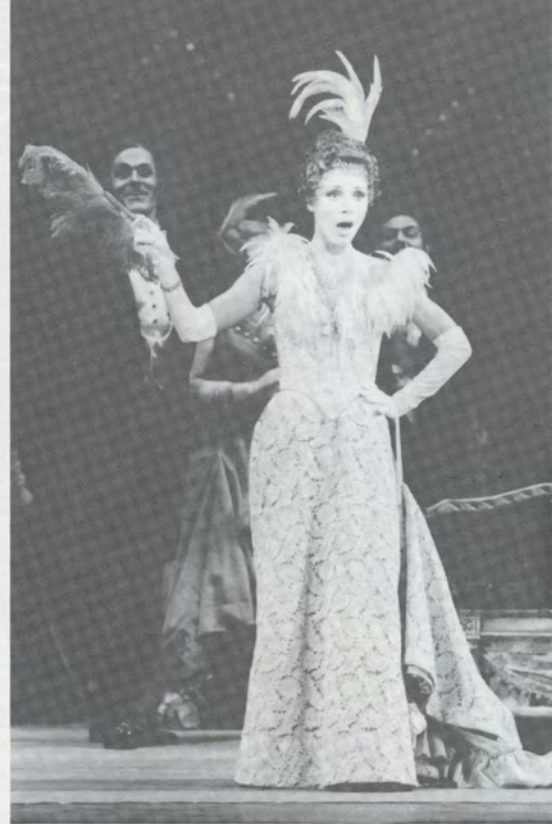
Die Fledermaus

Photos taken in rehearsal by David Powers





Helga Dernesch



Michael Devlin, Deborah Sasson



Josephine Barstow



Ragnar Ulfung, Josephine Barstow



Josephine Barstow, Peter Hofmann



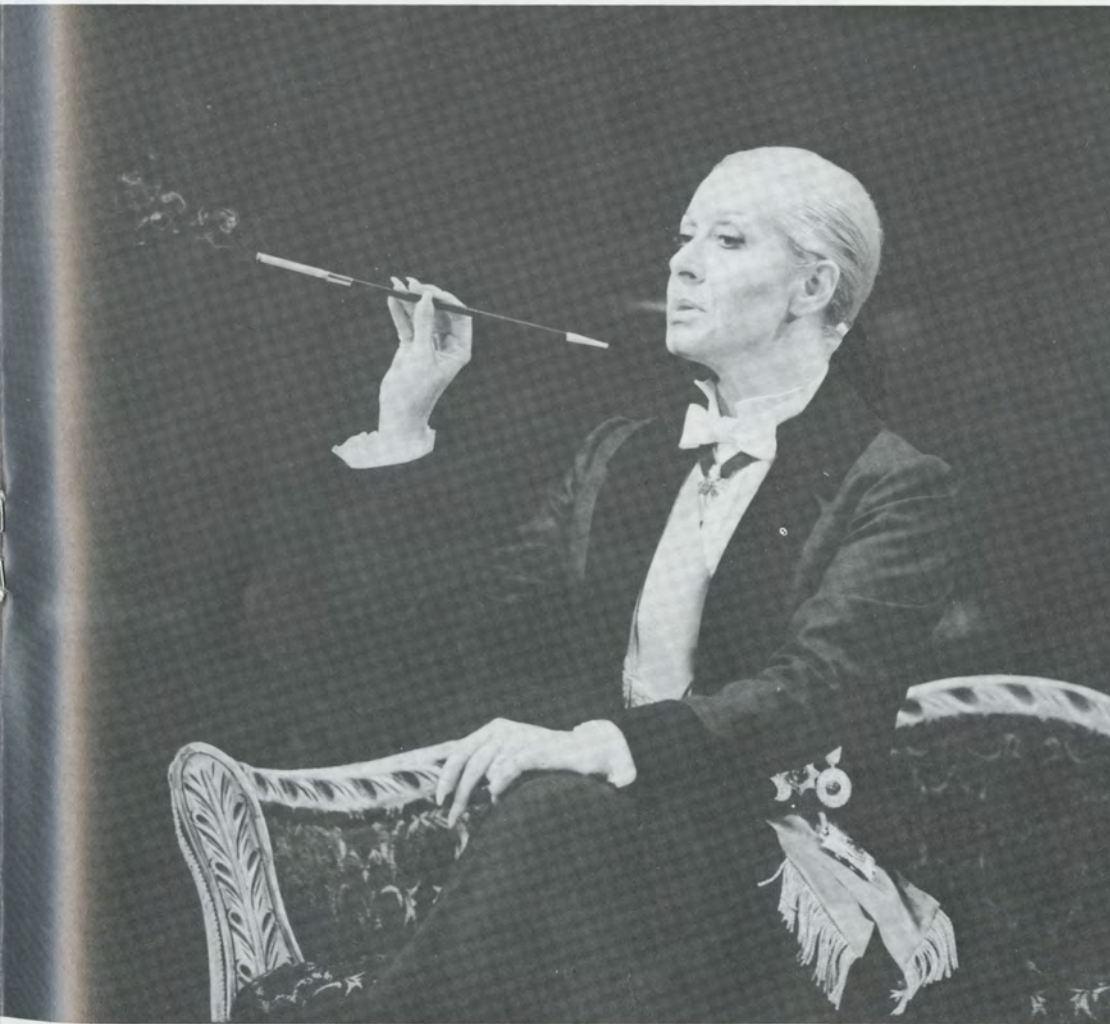
Peter Hofmann, Josephine Barstow



Michael Devlin, Sarah Shanklin



Tracy-Kai Maier, Alexander Topciy
and members of the corps de ballet



Helga Dernesch
Summer Season 1984



Frank Kelley



Peter Hofmann



George Rose



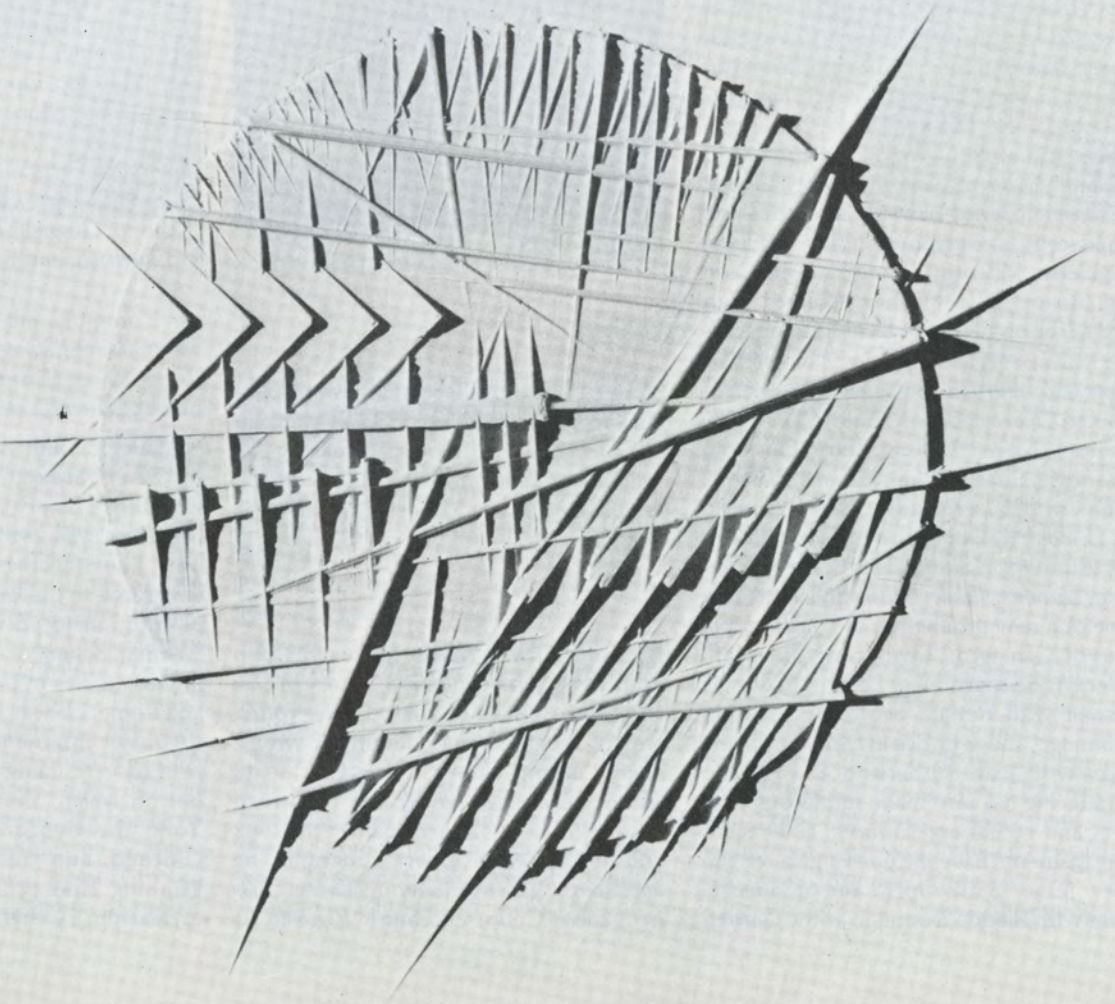
George Rose, Kevin Langan



Deborah Sasson, Kevin Langan, Sarah Shanklin

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MODESTO LANZONE'S





MICHAEL DEVLIN

continued from p.37

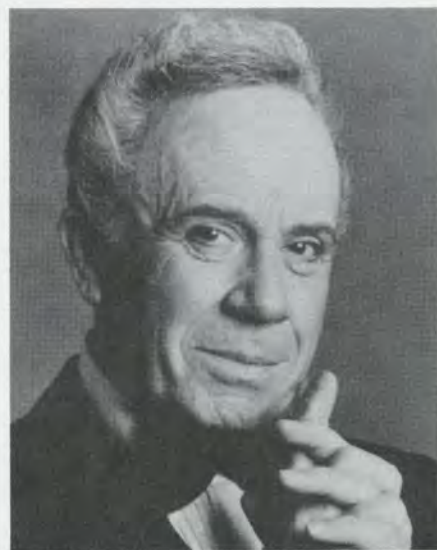
Chicago-born bass-baritone **Michael Devlin** returns to San Francisco Opera as Falke in *Die Fledermaus*. Seen here last fall as Dikoy in *Katya Kabanova*, he made his Company debut in 1979 as Golaud in *Peléeas et Mélisande* and has since appeared here in the title role of Dallapiccola's *Il Prigioniero* (1979), Jokanaan in *Salome* (1982), Escamillo in *Carmen* and the first Wotan of his career in *Das Rheingold* (1983 Summer). He made his professional debut in 1963 with New Orleans Opera while still a voice student, and in 1966 made his debut with New York City Opera, where his many credits include the title roles of *Julius Caesar*, *The Marriage of Figaro* and *Mefistofele*, Count Almaviva in *The Marriage of Figaro*, Reverend Blich in *Susanna*, the four villains in *The Tales of Hoffmann*, Escamillo in *Carmen* and Don Alfonso in *Così fan tutte*. He has appeared with virtually all of America's major opera companies and orchestras. He bowed at San Diego in 1968 in the title role of *Don Quichotte* and went on to perform with the companies of Houston, Washington, Hawaii and Seattle before making his 1974 European debut at Glyndebourne as Count Almaviva. In 1977 he won critical plaudits as Don Giovanni in Munich, Mannheim and Frankfurt, where he has also appeared as Escamillo, Germont in *La Traviata*, Amonasro in *Aida*, Orest in *Elektra* and Siegfried in Schumann's *Genoveva*. He opened his 1978-79 season in Toronto with the Canadian Opera Company, singing the title role of *Don Giovanni*, a role he



KEVIN LANGAN

has sung with great success in Houston, Santa Fe and Prague, and at Covent Garden and the Aix-en-Provence Festival. He made his 1978 Metropolitan Opera debut as Escamillo, and has returned there as Eugene Onegin, Peter in *Hansel and Gretel* (which won an Emmy award for the national "Live From the Met" telecast) and the four villains in *The Tales of Hoffmann*, which he has also performed in San Diego. He made his Paris Opera debut in 1980 as King Antenor in Rameau's *Dardanus*, returning the following year as Escamillo. His concert engagements include appearances with the Philadelphia Orchestra under Ormandy, the New York Philharmonic under Levine, the Chicago Symphony under Solti, the San Francisco Symphony under de Waart, and the Boston Symphony under Ozawa. He will bring his renowned interpretation of Escamillo to the Lyric Opera of Chicago this fall.

Bass **Kevin Langan** returns to San Francisco Opera as Ramfis for the first three performances of *Aida*, and as Frank in *Die Fledermaus*. A favorite of San Francisco Opera audiences, he was a member of the 1980 Merola Opera Program, and since his Company debut that fall as the Old Hebrew in *Samson et Dalila*, Langan has appeared in 21 different productions here. His most recent assignments were last fall season, when he again sang the Old Hebrew as well as Truffaldino in *Ariadne auf Naxos*, Varlaam in *Boris Godunov* and the He-Ancient in the American premiere of



GEORGE ROSE

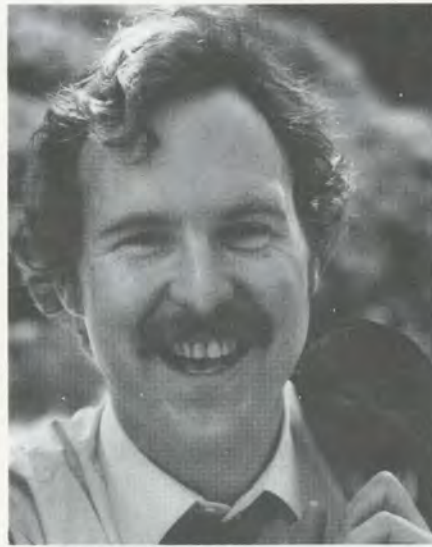
Tippett's *The Midsummer Marriage*. He made his recital debut in 1979 in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge, and in 1980 he was a Metropolitan Opera National Council Auditions winner. He has appeared with many North American companies, including those of Philadelphia, Toronto, St. Louis, Omaha, San Diego, Los Angeles, Palm Beach, San Jose, and New Jersey, singing a wide variety of roles. He made his European operatic debut in 1982 as Osmin in *Die Entführung aus dem Serail* in Lyons, with additional performances of the role in Chambéry and Grenoble. This past year, his appearances included Oroveso in *Norma* in Edmonton and Vancouver, Raimondo in *Lucia di Lammermoor* with Tulsa Opera, and in April he made a highly successful New York recital debut at the Carnegie Recital Hall. The 1983 recipient of the prestigious Richard Tucker Foundation Grant for advanced study in voice, Langan returns to San Francisco Opera this fall as Henry VIII in *Anna Bolena* opposite Joan Sutherland. Other upcoming engagements include appearances with Santa Fe and New York City Opera, as well as Méphistophélès in *Faust* in Toronto and Sarastro in *The Magic Flute* for Houston Grand Opera.

Actor **George Rose** makes his first appearance with San Francisco Opera as Frosch in *Die Fledermaus*. He began his career with the Old Vic company in London, and after years of performing in classical rep-



FRANK KELLEY

ertory with that company and others such as the Royal Shakespeare Theatre, appeared in a number of commercial plays in London's West End, including *The Visit* with Alfred Lunt and Lynn Fontanne, *The Apple Cart* with Noël Coward and *The Chalk Garden* with Dame Edith Evans. In 1961 he appeared with Paul Scofield in the Broadway production of *A Man For All Seasons*. Since then he has been seen in John Gielgud's revival of *Much Ado About Nothing*, *Hamlet* (with Richard Burton), *Slow Dance on the Killing Ground*, *The Royal Hunt of the Sun*, *Sleuth*, and the musicals *Walking Happy*, *She Loves Me* and *Canterbury Tales*. He has received Tony Award nominations for his performances in *Coco* with Katharine Hepburn; *My Fat Friend* with Lynn Redgrave; and *The Pirates of Penzance*, in which he played Major-General Stanley, a role he reprised in the recent film version. He won the Tony as Best Actor in a Musical for the 20th anniversary revival of *My Fair Lady*, in which he portrayed Alfred Doolittle. Other stage credits include playing Captain Hook to Sandy Duncan's Peter Pan and appearances with Rex Harrison and Claudette Colbert in *The Kingfisher*, for which Rose received a Drama Desk Award. His numerous television performances include many shows in the *Hallmark Hall of Fame* series, and he has won praise for his recordings, one of which (*Wuthering Heights* with James Mason and Claire Bloom) earned him a Grammy nomination.



MICHAEL O'ROURKE

Tenor **Frank Kelley** portrays Dr. Blind in *Die Fledermaus*, following his Company debut last fall 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, he received the Bernhardt N. Poetz Memorial Award. He began his musical career as soloist with the Abendmusik Early Music Festival in New Jersey, and is in his second year as a featured performer with the Boston Camerata. He recently appeared as Roland in Offenbach's *Les Bavards* with the St. Luke Chamber Ensemble in New York and this July will be seen as the Dancing Master and Brighella in *Ariadne auf Naxos* for the Glimmerglass Opera Company. He will make his Carnegie Hall debut this year in a performance of Handel's *Messiah* with Banchetto Musicale. Other upcoming engagements include his debut with the Cleveland Orchestra in Stravinsky's *Renard* in both Cleveland and New York; and a gala performance at the Library of Congress of *Flora*, the earliest extant American opera. Kelley has also performed with the Cincinnati Opera Company, the Bronx Opera and the Opera Ensemble of New York.

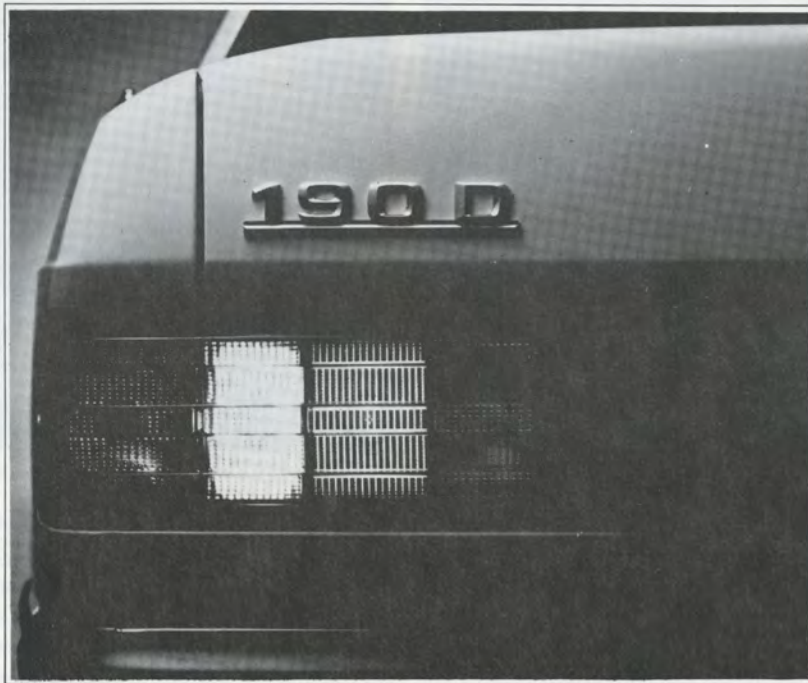
Michael O'Rourke takes the speaking role of Ivan in *Die Fledermaus*. He made



TRACY-KAI MAIER

his Company debut as Lillas Pastia in the 1983 Summer Season production of *Carmen*, and returned as the Standard-bearer in last fall's *La Grande Duchesse de Gérolstein*. He has played a wide variety of roles for such local theater companies as the Magic Theatre (*Sin, Sex & Cinema*; *Sand Castles*), the Little Fox Theatre (*Bleacher Bums*), Eureka Theatre (*Gossip*), the On Broadway Theatre (*The Passions of Dracula*), Julian Theatre (*The Biko Inquest*), Victory Theatre (*Alfred the Great*) and Intersection Theatre (*Joggers*). In addition, he has had extensive experience in industrial films and commercials.

Tracy-Kai Maier makes her San Francisco Opera debut in *Die Fledermaus*. The Sacramento native trained with the School of American Ballet as well as those of American Ballet Theatre and the Joffrey Ballet before entering the San Francisco Ballet School in 1979. She joined the company in 1980 and has since appeared in such leading roles as the Sugar Plum Fairy (*Nutcracker*), Beauty (*Beauty and the Beast*), the Black Couple in Kylian's *Forgotten Land*, the Lover in Smuin's *Shinju* and the Ballerina in Balanchine's *Chaconne*. In addition, she has created leading roles in McFall's *Badinage*, Gladstein's *Symphony in Three Movements* (telecast on KQED), Smuin's *Bouquet* and *Stravinsky Piano Pieces*, among others. Last fall she made a guest appearance at San Francisco Opera Guild's Fol de Rol in a special pas de deux choreographed for her and Ricardo Busta-

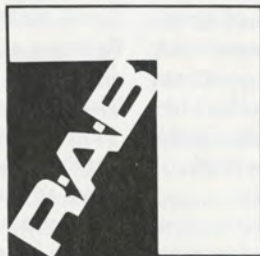


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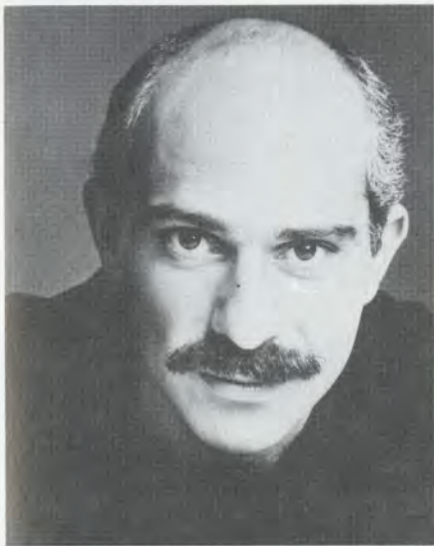
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ALEXANDER TOPCIY

mante by Robert Gladstein. Her assignments during the 1984 San Francisco Ballet season include Columbine in *Scarlati Portfolio*, the Siren in *Prodigal Son*, the Wirewalker Star in *Jinx*, the Winter Fairy in *Cinderella*, and the second movement pas de deux in Smuin's *Mozart Piano Concerto No. 21*, which received its world premiere this past April.

Alexander Topciy makes his San Francisco Opera debut as a solo dancer in *Die Fledermaus*. Born in Ankara, Turkey, he studied with the schools of American Ballet Theatre, the National Ballet of Canada and San Francisco Ballet before joining the last-named company in 1979. Since then he has performed numerous leading roles, including the Cavalier in *Nutcracker*, Romeo in *Romeo and Juliet*, and the Beast/Prince in *Beauty and the Beast*. He has created male leads in various San Francisco Ballet premieres, including Gladstein's *Symphony in Three Movements*, Smuin's *Stravinsky Piano Pieces* and the pas de deux in the film sequence of the Smuin/Coppola ballet, *Romanze*. On television he has appeared as a Chief in Smuin's *A Song for Dead Warriors* on the PBS "Dance in America" series, in Gladstein's *Symphony in Three Movements* and the national telecast of Smuin's *The Tempest*, in which Topciy created the Tarantella movement. His 1984 assignments include the Prince in *Cinderella*, the Equestrian in *Jinx*, the Second Theme in *The Four Temperaments*, and the second movement soloist role in



ANDREW MELTZER

the world premiere of Smuin's *Mozart Piano Concerto No. 21*, seen last April.

Musical adviser and resident conductor of San Francisco Opera, **Andrew Meltzer** is on the podium for *Die Fledermaus*, having previously led performances here of *The Barber of Seville* (his debut) during the 1982 Summer Season, *Così fan tutte* for the 1983 Summer Season, and *La Gioconda* last fall. He made his West Coast conducting debut in 1974 with Spring Opera Theater, leading performances of Cavalli's *L'Ormino*, which he also led for the 1983 San Francisco Opera Center Showcase. Other assignments with Company affiliates include *The Magic Flute*, *Carmen* and *The Barber of Seville* for the Merola Opera Program; *The Tales of Hoffmann*, *Trouble in Tahiti* and *The Barber of Seville* for Western Opera Theater; and, with singers from the Center, a special program of music for the visit of Queen Elizabeth II and President Reagan to California in 1983. In 1976 he led *Lucia di Lammermoor* for Michigan Opera Theatre, conducted *The Mikado* for Edmonton Opera and *Porgy and Bess* with the Houston Opera on its American tour in 1977 and, the following year, in Paris, Geneva, Palermo and Genoa. That same year he returned to Edmonton for *Il Trovatore* and *Mignon*, the latter with Marilyn Horne. During the 1979-80 season he conducted *The Most Happy Fella* on Broadway (telecast on PBS) and in 1980 made his debuts with Spoleto USA (Susa's *Transformations*)



WOLFGANG WEBER

and New York City Opera (*La Traviata* and a new production of *The Student Prince*). In 1981 he was on the podium for *The Barber of Seville* with the Manitoba Opera Association, to which he returned in April of 1982 for *The Marriage of Figaro*. He made his Paris orchestral debut in 1983, leading the Orchestre Lamoureux, and returned this year for a Gershwin concert that won him enthusiastic reviews. He also led concert performances of *Trouble in Tahiti* and *The Medium* for Radio France, for whom he will conduct a program of Bach and Haydn next January. For San Francisco Opera's 1984 Fall Season, Meltzer will conduct *Madama Butterfly*.

Stage director **Wolfgang Weber** returns to San Francisco for *Die Fledermaus*. His previous San Francisco Opera credits include *Boris Godunov* in 1973, *Lohengrin* in 1978 and '82, and *Elektra* in 1979. Now an Austrian citizen, Weber was born in Munich and made his operatic debut with *Norma* in Graz, Austria, in 1962. He made his American debut that same year, staging *Don Giovanni* for Lyric Opera of Chicago. Since then, he has been responsible for over 150 productions in the United States and Europe, particularly in his native Germany, where he has staged productions for the companies of Nürnberg, Lübeck and Dortmund, also throughout Austria. From 1960 to 1976 he worked with Herbert von Karajan at both the Vienna Staatsoper and the Salzburg Easter and



ROBERT GLADSTEIN

Summer Festivals. He made his 1972 Salzburg debut with Mozart's *Mitridate, Re di Ponto*, and that same year staged new productions of *Die Walküre* and *Siegfried* at the Metropolitan Opera, completing the *Ring* cycle in 1973 with *Götterdämmerung*. Since 1973 he has been the leading stage director with the Vienna Volksoper, where his credits include Mozart's *La Finta Semplice*, Schmidt's *Notre Dame*, Britten's *Albert Herring*, Janáček's *House of the Dead*, Donizetti's *Viva la Mamma* and Weinberger's *Schwanda*. He scored major successes at the Bregenz Festival with *A Night in Venice* (1975) and *West Side Story* (1980). Weber has the distinction of having staged numerous world premieres: Isang Yun's *Träume* in Nürnberg (1969); Weishappel's *König Nicolo* at the Vienna Volksoper and Henze's *Das Floss der Medusa* in Nürnberg (1972); Rubin's *Kleider machen Leute* (1973) and Wolpert's *Der Eingebildete Kranke* (1975) at the Vienna Volksoper. He staged Wagner's complete *Ring* cycle in Naples over the years 1978-82. Since 1982 he has been director of production at the Vienna Staatsoper, where he has staged numerous productions, including the Vienna premiere of the three-act version of Berg's *Lulu* with Lorin Maazel conducting in October of 1983.

Currently assistant director and ballet master of the San Francisco Ballet, **Robert Gladstein** returns to San Francisco Opera for *Aida* and *Die Fledermaus*. The California native made his Company debut dur-



OLIVER SMITH

ing the 1983 Fall Season with *La Traviata* and *Samson et Dalila*. As a member of San Francisco Ballet from 1960 to 1967, Gladstein danced leading roles and choreographed his first ballet for the Ballet '62 Summer Choreographers' Series. From 1967 through 1969 he was a member of American Ballet Theatre, returning to San Francisco Ballet in 1970. Ballet master of the company since 1975, he became assistant director in 1981. In 1982 he was appointed consultant to the National Endowment for the Arts Dance Panel. He has created over 30 ballets, including *Gershwin* (1977), *Stravinsky Capriccio for Piano and Orchestra* (1978), *Psalms* (1980), *Symphony in Three Movements* (1982, telecast on KQED-TV) and, most recently, *Signatures* for the 1984 repertory season. Gladstein's works are in the repertoires of American Ballet Theatre Players, Ballet West, Pacific Northwest Ballet and the Sacramento Ballet.

Distinguished American theatrical designer **Oliver Smith** designed the production of *Die Fledermaus* first seen here in 1965, when he also created a production of *Don Giovanni* for the Company. In 1976 he contributed the designs for the Spring Opera Theater production of *Meeting Mr. Ives*. Co-director of American Ballet Theatre for over 30 years, he designed numerous productions for that company. Smith has created designs for a staggering number of plays and musicals, reflected in the many awards he has won: the New York



Drama Critics Award for *My Fair Lady* (1956), *Candide* (1957), *Destry Rides Again* (1959), *Camelot* (1960) and *Hello Dolly!* (1964); the Antoinette Perry (Tony) Award for *West Side Story* (1957), *The Sound of Music* (1959), *Becket* (1960) and *Baker Street* (1965); and the Donaldson Award for *Brigadoon* and *High Button Shoes* (1947), *Gentlemen Prefer Blondes* (1949) and *Pal Joey* (1952). His opera credits include *La Traviata* and *Martha* for the Metropolitan Opera; *Falstaff*, *Carmen* and *Moses und Aron* for the Opera Company of Boston; *Naughty Marietta* for the New York City Opera; and the film version of *Porgy and Bess*. Other film projects have included *Bandwagon*, *Oklahoma!* and *Guys and Dolls*. Smith has also co-produced many theatrical productions, and in 1975 was awarded both the Sam S. Shubert Award for Achievement in the Theatre, and New York City's Handel Medallion.

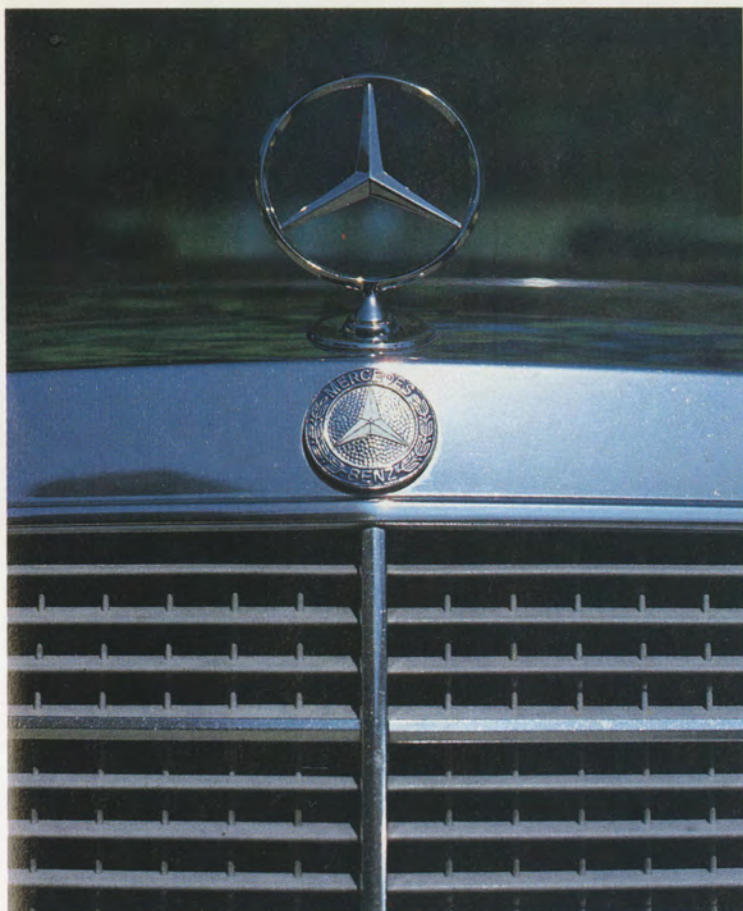
Ann Roth designed the costumes for *Die Fledermaus*, originally mounted in 1965. She created her first designs for New York theater in 1958 and has since designed costumes for scores of theatrical productions, including *Slow Dance on the Killing Ground* (1964), *The Odd Couple* (1965), *The Star-Spangled Girl* (1966), *Play It Again, Sam* and *Tiny Alice* (1969), *The Best Little Whorehouse in Texas* (1978) and *They're Playing Our Song* (1979). Her extensive experience in film productions includes costumes for *Up the Down Staircase*, *Pretty Poison*, *Midnight Cowboy*, *The Owl*



THOMAS J. MUNN

and the *Pussycat*, *Klute*, *They Might Be Giants*, *Murder by Death*, *Hair*, and *California Suite*.

In his ninth year with San Francisco Opera, **Thomas J. Munn** is responsible for lighting all of the 1984 Summer Season productions. Since 1976, he has designed the lighting and special effects for over 70 San Francisco Opera productions. His assignments last year included new lighting designs for *Das Rheingold*, *Die Walküre*, *Ariadne auf Naxos*, the American premiere of *The Midsummer Marriage*, *La Grande Duchesse de Gérolstein* and *Boris Godunov*. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979 and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed for Broadway, Off-Broadway and regional theater companies throughout the United States and Europe. His most recent projects have been for the Hartford Ballet, the Washington Opera, Houston Grand Opera and the Netherlands Opera. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti Concert in 1983. He is currently a consultant on new theater projects for the Netherlands Opera and Lake George Opera Festival.



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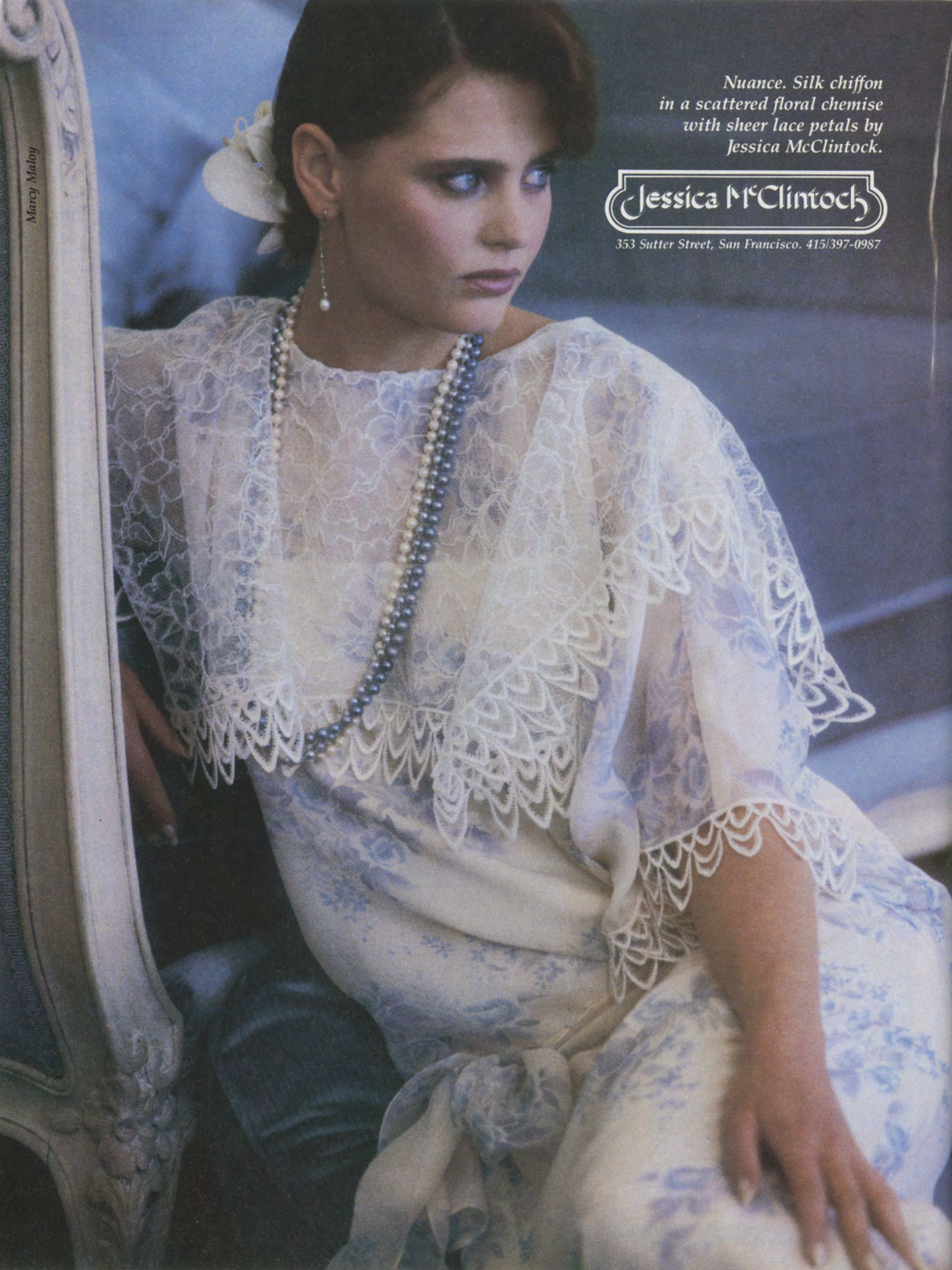
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thetics were being developed in Viennese hospitals, where the first intravenous injections (including cocaine) heralded massive changes in surgical techniques. Visitors to the 1873 Exhibition wrote to their friends at home on the new "postal cards," introduced by the Viennese some four years before. Some of them may even have read the latest local literary succès de scandale, *Die Messalinen Wiens*, by Leopold Sacher-Masoch, whose name had not yet been generically applied to the type of pleasurable sexual pain his novel dwelt on.

In an age of colonialization, Vienna alone of the major European centers benefited little. Indeed during the previous 15 years the Austro-Hungarian Empire, under the still-young Franz Josef, had lost first its Italian possessions and then had been excluded from the Germanic Confederation, as the rising tide of European nationalism unified Italy, and as Bismarck succeeded in uniting the myriad little German principalities. Nationalist protests in Prague and stirrings in Hungary, where the twin cities of Buda and Pesth were joined in 1873, added to the threat of imperial dismemberment. But Vienna and Viennese society seemed little affected by loss either of empire or of face. Social life in Vienna brought the city a reputation for gaiety that outrivaled even Paris. "Wer nicht liebt Wein, Weib, Gesang, Bleibt ein Narr sein Leben lang," went the local street song—he who loves not wine, women and song, will stay a fool his whole life long. A society that had perpetuated 18th-century manners longer than any other in Europe suddenly seemed to be celebrating the hectic, fin-de-siècle mood that came only later to Paris and later still to London and Berlin (which in 1873 displaced Vienna as the world's third largest city after London and Paris).

Vienna seemed to have missed out on Romanticism altogether. The new -isms that were a reaction to Romanticism—realism, naturalism, pragmatism, Marxism—dominated Viennese conversation in the cafés and salons where, unlike elsewhere in Europe, intellectuals, artists, aristocrats and paupers met together. Yet that quintessentially fin-de-siècle art form, Art Nouveau, came later to Vienna than it did to Paris, or even to Prague within the Austro-Hungarian Empire. And when Art Nouveau did arrive at the turn of the century, it took on the somber contortions of the *Sezession*, more like the writhings of a death-throe than the *Summer Season* 1984



Reflecting the feeling of an era: Cover of piano music arranged from the waltzes of Johann Strauss and contemporaries.

gloriously free interminglings of Prague-born Mucha in Paris, William Morris in England, or Tiffany in America. Vienna had no major parallel to the Impressionist movement, which found its name and the stature of a movement in 1874, the same year that *Die Fledermaus* was born. In Viennese art the dominant figures—even in retrospect—were the passionless neo-classicists Makart and Waldmüller.

Strauss' operetta, unlike Nestroy's mild satire a generation earlier, made no attempt to criticize the society of its time. It depicts that society as free from cares—beyond the profound domestic cares of love, jealousy and (still of vital concern to

the Viennese) social status. If dance rhythms, and especially that of the waltz, dominate *Die Fledermaus*, that is only appropriate to a city that was regarded throughout Europe as obsessed with dance. Vienna at carnival time, wrote Victor Tissot, a French travel writer of the time, "is then the Devil's paradise. The whirl of dancing and pleasure turns every head ... for three months there is a senseless, feverish round of dancing without interruption or repose ... every job, every profession has its evening of dance. And the poor carry their mattresses to the pawnbroker to be able to pay for a waltz." Among the 40 or so

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professions Tissot lists in 1874 as having a ball devoted just to themselves were the cab (Fiaker) drivers of Vienna. In that year, the mascot of the cabbies, one Emile Turecek, married, to the great distress of those who had attended her licentious establishments in the suburb of Leopoldstadt. She became Millie Demel and did not disappear from the world of the cab-drivers as they feared, but ran her own fiaker business till her early death from a liver complaint in 1889. She was immortalized during her lifetime in songs dedicated to her (one of them by Brahms), and came to life again 50 years later in an opera, *Arabella*, written by Richard Strauss, who at the age of 10 in 1874 was already writing his first childish compositions; the opera's libretto was by a Viennese born that same year, Hugo von Hofmannsthal.

By 1874 Vienna had taken on much of the form that it still has today. The ancient fortifications of the medieval city had survived intact, unlike those of other European capitals, until the late 1860s, when they were pulled down and replaced by the glories of the Ringstrasse that followed in their path. The very availability of such a tract of open land surrounding the small ancient heart of the city was testimony to Vienna's backwardness. Most of the clearing and much of the grand new public building and formal parkland that replaced the old walls and glacis, had been completed by 1874. The inner city, now freed in theory from enforced separation from the surrounding suburbs, remained however the en-

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clave of the rich and powerful, though the poor mingled with them in the Ring's new broad streets and gardens. It was an example of city-planning beside which Paris's 19th-century transformation seems almost insignificant. Barely a generation later one of the young student newcomers to Vienna on whom Franz-Josef's great urban conception made its customary impression, wrote, "The entire Ringstrasse affected me like a fairy tale out of the Arabian Nights." It is not the kind of sentiment we are used to associating with the man who had not yet changed his name from Schickelgruber to Hitler.

Among the new buildings erected as part of the grand urban development was a new opera house, which opened in 1869. Built in the most elaborate style, it met at first with deep local disapproval—so deep that one of its two architects killed himself in despair. Vienna was always to exercise that effect: a center for new ideas, it regularly attacked those ideas with vigorous venom. Ignaz Semmelweis, the Viennese physician in charge of the city's Maternity Hospital of the same period, was ostracized by his peers and died in poverty for insisting that doctors wash their hands in carbolic solution before delivering babies, an action that reduced infant mortality and puerperal fever by nearly 80 percent. It was one of the first European instances of simple antisepsis. Freud, who in 1874 was already studying in Vienna with professors who were rejoicing in the newly separate discipline of psychology (until 1872 merely a part of the philosophy department at the University), was to find the pattern of Viennese opposition to innovation unchanged in years to come. So too was Arnold Schönberg, born a few months after *Die Fledermaus*.

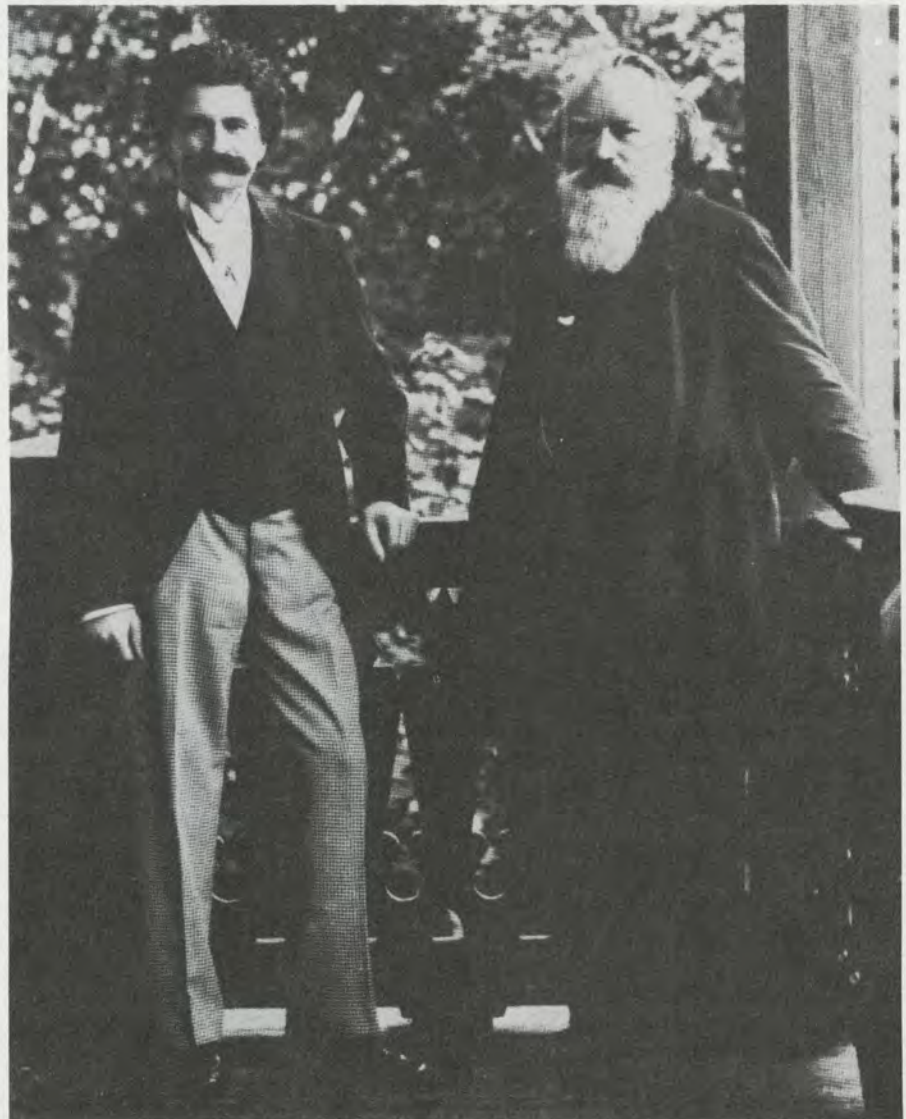
In municipal affairs, however, Vienna was in many ways advanced for its time. Even if an English visitor to the Great Exhibition of 1873 did complain that "the drainage of the city is wretched and in certain parts the effluvia from the sewers et cetera is sickening," Vienna was at that moment installing the most advanced city water-supply in Europe. One of Europe's earliest public transport systems had been inaugurated a few years before, though the buses were still horse-driven by 1873 when on the other side of the world the first cable-driven tramway opened in San Francisco. Mechanization came quickly after the Great Exhibition, and by 1887 most of the Viennese theaters had been converted to electricity, though the premiere of *Die Fledermaus* would still be

lighted by candles, oil lamps and limelights.

Contradictions abounded, though they would not have been apparent at the time. The Emperor, Franz Josef, sequestered in the Hofburg, was as remote from his peoples as later Queen Victoria in England was to be from hers. Yet he was in many ways the first democratic monarch, giving over absolute power to constitutional government by elected parliament in a manner more consciously of the 20th century than the 19th. On the other hand, the electoral roll for government numbered only 18,000 in a city of three quarters of a million inhabitants (though only some 40 percent of these were Viennese in a legal sense: the rest were immigrant workers, mostly from the country reaches of the Empire). As capital of a multi-national Empire, Vienna was a polyglot city, with no more than a third of its inhabitants speaking German as a first

language. Austrians rubbed shoulders with Hungarians (5%), Italians (3%), Czechs (22%), Poles (15%), Serbo-Croatians (12%), Slovenes (5%), and several others. There were two newspapers each for the Czechs and Magyars, with weekly publications also for Polish, Ukrainian, Hebrew, Croatian and Italian readers, as well as several German-language dailies.

The principal music critic for one of the German papers was Eduard Hanslick, a powerful force in Vienna's musical life. Castigated by Wagner as the character Beckmesser in *Die Meistersinger*, Hanslick was far from the ogre Wagner portrayed. Rather, he was an adventurous critic who regularly complained that there was too little contemporary music played by Vienna's musical organizations. New music had indeed dwindled as the staple fare of Viennese concerts and opera houses since the 18th century. In the past, the Vien-



Johann Strauss, Jr. and Johannes Brahms at a holiday in Bad Ischl.

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nese could see eight or twelve new operas a year, whereas Vienna had only nine world premieres in opera between 1823 and 1875. Yet an examination of the programs Hanslick reviewed in the five years up to the premiere of *Die Fledermaus* shows that over 90 percent of the works performed had been written since 1815. In today's terms that would mean that we would get to hear almost nothing written before Alban Berg's *Wozzeck*. The situation in Vienna's music was not unlike that found elsewhere in Europe, though Paris had superseded Vienna as the musical capital of the world; in Brahms and Bruckner (who by 1874 had just finished his second symphony, not yet performed) Vienna had a school of traditional solidity, like much of the national character of Franz Josef's Empire. It was an age in which reverence for antiquity was beginning to dominate everything, from music to architecture. The excavation of Pompeii a hundred years earlier had begun a trend which in the 1870s reached an obsession: Vienna was not alone in sending teams of "archaeologists" (a new term) to Greece to recover traces of antiquity.

By 1874, however, Vienna was receding in world importance, but her former glory still shone in some areas, and daily life continued to convey the feeling of imperial well-being. It was still to Vienna that English and American physicians came for final training. In philosophy, the Viennese schools still commanded attention as the prime rivals of those in Germany and Britain, though few new thinkers beside Brentano, fundamentally conservative himself, emerged after the mid-century. Social improvements were many. The world's first factory inspection system was devised in Vienna in the 1870s; working hours were restricted to 11 per day including one hour's rest, though the average working week was still around 60 hours. Child labor was banned in 1869, and limitations placed on the exploitation of women and youths. Some 40 national holidays each year made such working conditions a little better than in England or Germany, where holidays were considered excessive by many. Prostitution was legalized in Vienna in 1873, at first with a minimum age of 14, and with compulsory health-books. Later the age was raised to 16. Early in the decade, Vienna licensed trade unions; at the same time it was made compulsory for all children in the capital to have not less than six years of education, far ahead of the rest of Europe. As a result, by the mid-1870s nearly 60 percent of Vienna's population was literate, com-

pared to around 40 percent of London's. Full religious freedom was mandated in 1867, but since 90 percent of the populace was Roman Catholic, the effect was small. In 1878, women were admitted for the first time to the study of philosophy at Vienna's universities, and there was an all-women orchestra that gave regular concerts to large audiences. So, if Vienna was in some respects a leader in education, science, female emancipation and social management, in other ways it stayed a bastion of prejudice, tradition and incompetence.

There was terrible overcrowding in the city, with the consequent high mortality rates in the poorer areas. Between 1825 and the end of the century, nearly four million people emigrated to the New World from within the Austro-Hungarian Empire. In Vienna, the Danube still regularly overflowed its banks, submerging much of the capital, though the dredging of the Danube Canal was begun in 1875. On the left bank of the Danube, a new model prison had been erected in the late 1860s, to which visitors from around the world were admitted as admiring spectators (though perhaps not quite in the circumstances of the last act of *Die Fledermaus*). Within the *Altstadt*, however, the older jails still held prisoners chained to the walls amid appalling filth, not far from the conditions of Florestan's dungeon in *Fidelio*.

Class prejudice broke down very slowly. Vienna is still, in the 1980s, the bastion of old-fashioned class distinction and snobbery. Not so much has changed since middle-class rentiers and bankers like Eisenstein in *Die Fledermaus* aped the aristocracy by adding "von" to their names. The middle classes were nevertheless increasingly powerful in the 1870s, especially in government. Their occupation of the prime housing in the old city ensured the concentration of the poorer classes in the suburbs. In 1875 it was reckoned that more than 60 percent of the apartments in the *Altstadt* had domestic servants. At the same time, civil service appointments were still being made on grounds of noble birth in the first years of the 20th century, as they had been exclusively in the 1870s. Perhaps that was what allowed Gladstone, in an election speech in London in 1880, to claim that "there is not a spot on the whole map where you can lay your finger and say: 'There Austria did good!'"

In many ways *Die Fledermaus* is a typical product of such a society, decadently



Photography by Gudrun Lewin

Bill Blass

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redolent of nostalgia for times past. But in a sense those times were not past in Vienna, even if the signs of their disintegration were everywhere, if only people wished to see them. The perception of the time was that the contest for the future was between the secure conservatism of traditional Vienna, *Schlamperei* and all, and the adventurous liberalism of *Jung Wien*, the past against the future. In the end, conservatism triumphed. The society of Franz Josef's world, like the Emperor himself, survived largely unchanged to the First World War, collapsing in the war it had instigated—a futile but typical act of vengeance that had more than a hint of Nestroy-like *Schlamperei* about it. But in 1874 the fatalism that has been described as more Asian than European and which had long been a recognized Viennese trait ("Asia begins on the Landstrasse"), was submerged beneath the gaiety of the surface. Strauss' waltzes had nothing of the *Totentanz* about them. In a decade where elsewhere Tolstoy and Ostrovsky, Verlaine and Rimbaud, Monet and Cézanne, Wagner and Verdi, were transforming their own national traditions into new forms, Vienna went on living in the past. And it continued to do so until suddenly the 20th century wiped out its entire ethos.

But if Brahms and Bruckner were steadily continuing the tradition of the Viennese symphonists, Strauss in the same city was building on the now-failed glories of the German-French Offenbach. And whereas Offenbach was scorned by his more serious rivals in Paris, Strauss was lauded by his in Vienna. Like Offenbach, he wanted success in the serious operatic theater, and like Offenbach he failed to achieve it. But the triumph of the waltz-dominated *Fledermaus* in March 1874 at the Theater an der Wien (a month before Franz Liszt returned to Vienna after 20 years to give a recital that included waltzes, though by Schubert rather than Strauss), lasted Strauss all his life. And in 1874, the serious failures were still ahead of him. He was crowned monarch of popular music; his appearances in elegant military uniform to lead the annual New Year's Eve Ball, conducting with the bow of his violin from in front of the orchestra, were occasions for more than dancing; they were times when Vienna paid its own homage to the leader of a second generation of composers whose dance music had contributed more than anything else to Vienna's international reputation for *Wein, Weib, und Gesang*. At

one such celebration in the years just before *Fledermaus*, a young woman noticed among the celebrants the distinctive figure of the doyen of serious composers, Brahms. Taking her dance-program up to the 40-year-old composer, she begged him to autograph it for her. Brahms wrote out the first bars of the Blue Danube Waltz, adding "Sadly not by Johannes Brahms." □

ADDENDUM

Artistic activity outside Austria at the time of *Die Fledermaus* included the following (embracing the years 1873-75):

Literature

Rimbaud *Une saison en enfer*
 Tolstoy *Anna Karenina*
 Hardy *Far from the Madding Crowd*
 Verlaine *Romances sans paroles*
 Mark Twain *Adventures of Tom Sawyer*
 Other writers flourishing at the time include Flaubert, Samuel Butler, Turgenev, Jules Verne, Victor Hugo, Zola, Hans Christian Andersen, Mörike, Henry James, Mallarmé, George Sand, Whitman, Longfellow, and Ibsen.

Visual arts

The first Impressionist Exhibition, Paris 1874
 Artists active included Manet, Corot, Fantin-Latour, Rossetti, Böcklin, Cézanne, Pissarro, Whistler, Monet, Renoir, Millet, Courbet, and Rodin.

Music

Bizet *Carmen*
 Smetana *Má Vlast*
 Mussorgsky *Boris Godunov*
 Wagner *Götterdämmerung*
 Verdi *Requiem*
 Other composers active then included Saint-Saëns, Delibes, Rimsky-Korsakov, Tchaikovsky, Cornelius, Massenet, Gounod, Duparc, Fauré, Franck, Balakirev, Borodin, Offenbach, Goldmark.

The twentieth century already existed in infancy; the following were in the first five years of their lives in 1874:

Mahatma Gandhi, Matisse, Frank Lloyd Wright, Alfred Adler, Lenin, Proust, Synge, Orville Wright, Winston Churchill, Schönberg, Gertrude Stein, Somerset Maugham, Guglielmo Marconi, Robert Frost, Herbert Hoover, Rachmaninoff, Ford Madox Ford, Colette, Chaliapin, Caruso, Vaughan Williams, Bertrand Russell, Diaghilev, Mondrian, Valéry, Roald Amundsen.

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Rysanek Returns

San Francisco Opera patrons will have the opportunity to experience a truly special event during the 1984 Summer Season when one of the opera world's most beloved artists makes a rare concert appearance on June 29 in the War Memorial Opera House. A favorite of local audiences since her eagerly anticipated American debut here in 1956, she is immediately recognizable to knowledgeable opera-goers merely by mentioning a few of the many roles for which she has become famous: Senta, Sieglinde, Lady Macbeth, the Empress—it could only be Leonie Rysanek, one of those rare singers who can elicit superlatives from the critics as readily as she evokes thunderous ovations. "Who else," asks Peter G. Davis in *New York* magazine, "generates so much theatrical intensity, gives of herself so generously, takes such dangerous risks, and still makes such a glorious sound with so exciting a voice?"

For nearly 28 years, San Franciscans have known the answer. Since bowing at the War Memorial Opera House as Senta in 1956, Miss Rysanek has shared with us her wealth of musical and dramatic insight into 15 different roles, including those with which she has become most closely identified: Lady Macbeth (1957), Elisabeth in *Tannhäuser* (1958 and '73), Tosca (1976), Chrysothemis in *Elektra* (1973 and '79) and what are perhaps the brightest jewels in her operatic crown, Sieglinde (1956, '76, '81 and '83) and the Empress from *Die Frau ohne Schatten* (1960, '76 and '80). In 1982, Miss Rysanek selected San Francisco Opera as the site of the first Ortrud of her distinguished career.

San Franciscans, of course, are not the only ones to appreciate this magnificent artist, and the accolades that have been bestowed upon her indicate the unique position she holds in the hearts of opera-lovers all over the world. Holder of the



RON SCHERL

Leonie Rysanek as Ortrud in her first assayal of the role at the San Francisco Opera in 1982.

prestigious title of Kammersängerin with both the Vienna Staatsoper and Munich Opera, she also received the unique Lotte Lehmann ring from the members of the Vienna Staatsoper, and the San Francisco Opera Medal was awarded to her in 1976. Most recently, New York journalists nearly ran out of adjectives when they described the incredible ovation she received last February after the celebration of her 25th anniversary at the Met. Where Leonie Rysanek goes, excitement and love follow.

Miss Rysanek's concert of June 29 will be

given at 8 p.m. in the War Memorial Opera House, accompanied by the San Francisco Opera Orchestra under the baton of Edo de Waart. The soprano is expected to sing arias and scenes from her German and Italian repertoire.

Tickets for this memorable occasion are available at the Opera House Box Office or can be charged by phone at (415) 864-3330. Ticket prices are: Rear Balcony, \$8; Front Balcony, \$12; Balcony Circle, \$15; Dress Circle, \$18.50; Grand Tier and Orchestra, \$25; Single Box Seat, \$35.



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San Francisco Opera Broadcasts: From Our House to Yours

By CHRISTINE FIEDLER

It is every opera lover's ultimate fantasy: the opportunity to hear the likes of Marilyn Horne, Leontyne Price, Sherrill Milnes and Luciano Pavarotti performing some of history's most beloved operas in the privacy of your own home. No tickets to buy, no chatter and rustling of programs from the patrons next to you—just the pure, inspiring vocal artistry of some of the world's greatest singers wafting through your living room as you relax in your favorite easy chair.

This is a fantasy that *can* come true—even if your living room isn't quite large enough to accommodate the San Francisco Opera Orchestra and the entire cast of your favorite opera from the 1984 repertoire. You don't have to join an elite club, nor do you have to plan years in advance to schedule your private performance. In fact, you don't even have to live in San Francisco. You can live almost anywhere in the continental United States or Canada, and still realize your dream.

How? Through the San Francisco Opera 1984 Radio Broadcast season. Expected to begin this September, the radio series will air 12 operas from the 1983 and 1984 seasons, enabling millions of audience members from coast to coast to bring the San Francisco Opera into their own homes with the twist of a dial.

Radio broadcasts have played an important programming role at various points throughout San Francisco Opera's history. The very first performance in the War Memorial Opera House was celebrated with a local broadcast of Act I of *Tosca* on the NBC Network, adding a further degree of excitement to San Francisco

Opera's debut in its new home. This was followed by San Francisco Opera broadcasts on the auspicious "Standard Hour," presented by Standard Oil of California, throughout the 1930s and 1940s. The Company aired concerts featuring soloists who appeared in opera productions during the season, presenting front-of-curtain performances conducted by Gaetano Merola and others, and broadcasting via the western network of NBC.

The Company's first foray into a radio season, however, was initiated in 1944. Segments of each opera from the Fall Seasons were aired first locally, then to a Pacific Coast listenership that included portions of California, Oregon, Washington, Idaho and Vancouver, British Columbia. Though it was not possible to secure enough radio time to air each opera in its entirety until 1946, the excerpted performances were broadcast live from the Opera House and hosted by *Chronicle* music critic Alfred V. Frankenstein and Alexander Fried, then music editor of the *Examiner*. Sponsored by Safeway Stores, the broadcast season was extraordinarily beneficial to San Francisco Opera's growing national reputation. Thus it was with dismay that the Company suspended its broadcasting activities following the 1946 season, as a result of prohibitively rising costs.

Outside of a special broadcast of *Tosca* in 1970, celebrating Dorothy Kirsten's 25th anniversary performance with San Francisco Opera, the airwaves remained quiet until 1971, when the Company resumed live broadcasts on Friday evenings. Sponsored by Standard Oil of Cali-

fornia, the programs were first carried locally, then quickly expanded to include six West Coast cities. In 1977, with the additional support of The L.J. and Mary C. Skaggs Foundation, the season became available to the whole country via National Public Radio. With NPR, however, time zone discrepancies between the East and West Coasts necessitated the use of a tape format to capture live performances for broadcast at a more reasonable hour.

In 1980, San Francisco Opera became the first company to employ digital recording for its national broadcasts. This highly sophisticated technique, coupled with state-of-the-art satellite transmission, made it possible to record and replay a live performance without sacrificing sound quality. Audience members throughout the nation experienced all the clarity, immediacy and excitement of the live performances heard in the War Memorial Opera House by their San Francisco counterparts.

Beyond the vocal splendors of the performance itself, radio listeners were treated to special intermission features

between acts of each opera broadcast. While the Opera House patrons skimmed librettos and mingled in the lobby during intermissions, the radio audience heard dramatizations of plays relating to the operas, interviews with principal artists, and roundtable discussions with experts from the worlds of music, theater and film. Entertaining and informative, the San Francisco Opera intermission features were the subject of a special citation when the Company won the prestigious George Foster Peabody Award for excellence in broadcasting in 1980.

As the broadcast season entered its second decade, San Francisco Opera reaffirmed its commitment to airing its performances throughout the country. Audience response to the radio projects was uniformly favorable, and the Company's national reputation was magnified significantly by its presence on the coast-to-coast network. Additional impact was felt on the artistic side of Company operations, as the prospect of performing for further millions via radio was a major leverage point in engaging top-quality

DAVID POWERS



A frequent, if not too obtrusive, sight at San Francisco Opera performances is a pair of mysterious objects, located downstage, on both sides of the prompter's box. They are broadcast microphones, housed in their little velvet bags, seen here at a performance of *Don Pasquale* in 1980. Sir Geraint Evans is center stage, among the bustle of servants.

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From the early days of San Francisco Opera on the air: Kirsten Flagstad and Maestro Gaetano Merola during a 1949 Standard Hour Broadcast.



Part of a Standard Hour Broadcast in 1946, left to right: baritone Ivan Petroff, sopranos Eleanor Knapp and Nadine Conner, and tenor Jan Peerce.

artists. The radio programming was clearly integral to San Francisco Opera's artistic and institutional goals, and the Company's dedication to preserving the broadcasts was renewed with enthusiasm.

Funding to continue the radio season became an issue of increasing concern, however. Following extensive discussions with San Francisco Opera, The Skaggs Foundation concluded its support of the broadcasts and moved on to become a major sponsor of new productions for the Company's permanent repertory, including *The Rake's Progress* and the acclaimed new *Ring* cycle. Replacement support was found through grants from American Presidents Lines and R.J. Reynolds, Inc., on a special, one-time basis. Since Standard Oil, through Chevron USA, planned to conclude its radio involvement after more than a decade of status as a primary sponsor, the search for a new broadcast underwriter was on in 1982 and '83.

In the wake of National Public Radio's highly publicized financial difficulties, San Francisco Opera was unable to obtain the underwriting necessary to broadcast the 1983 Summer and Fall repertoire. Reluctant to leave our radio audience bereft of San Francisco programming, however, we made the decision to air the 1982 repertoire a second time, since the expense of repeating the season was minimal. Letters urging continuation of the broadcasts poured in from all corners of the country, reaffirming the importance of our broadcasts to opera lovers throughout the nation.

Today, the San Francisco Opera continues to view its radio season as an integral part of its annual programming, and we are pursuing sponsorship more actively than ever before. The format of the broadcast season, however, has been revised substantially and offers both sponsors and audience members the most exciting radio project in the Company's distinguished history.

Signaling a major change from past seasons, the San Francisco Opera will employ the services of Chicago-based WFMT-FM to syndicate and distribute its broadcast programs. Renowned as the "superstation" of classical broadcasting in the United States, WFMT-FM features an impressive network of both commercial and non-commercial stations. The cornerstone of the operation is the station's Concert Music Network, composed of 26



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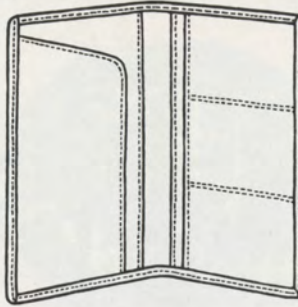
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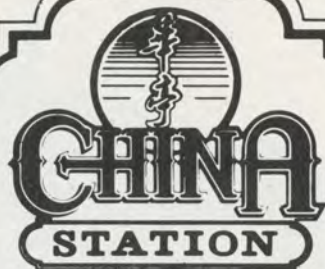
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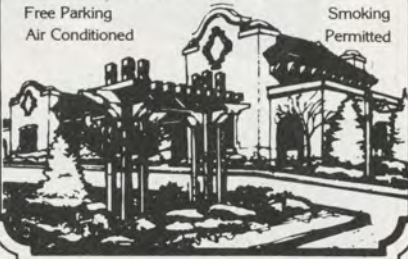
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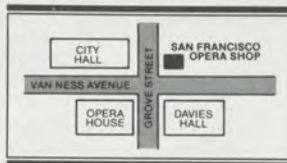
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Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House.

Its route is:

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Emergency Telephone

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

Watch That Watch

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Ticket Information

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

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

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Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House.

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Performing Arts Center Tours

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

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

Davies Hall only:

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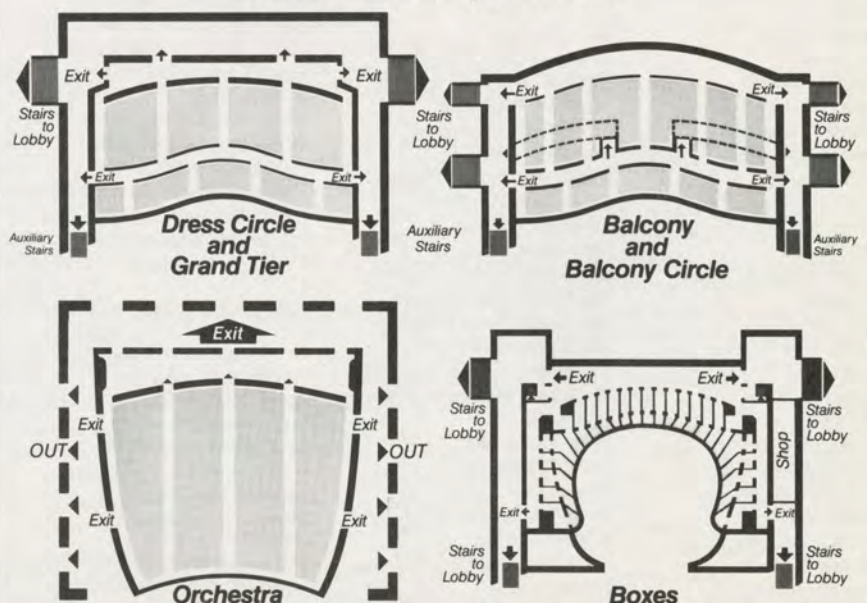
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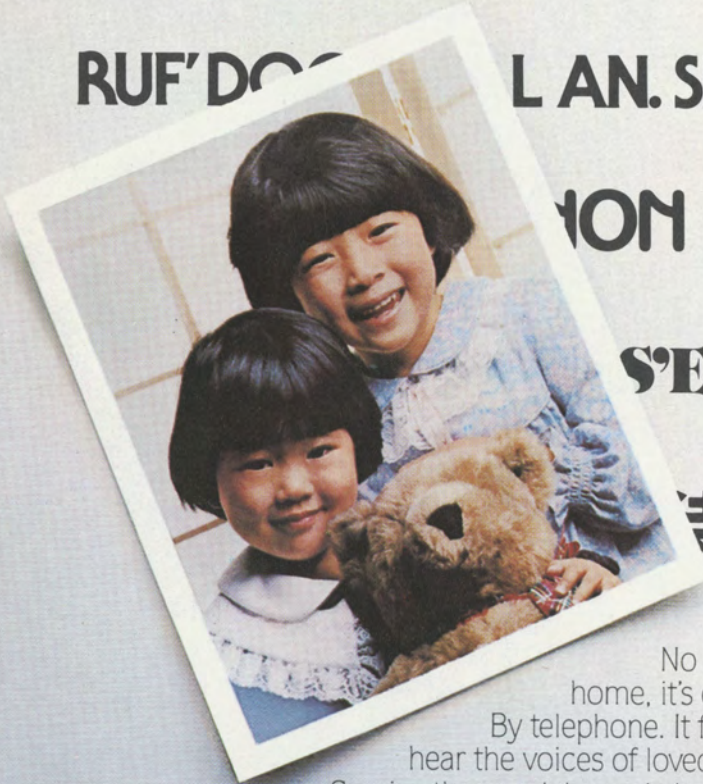
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