

Lear

1985

Saturday, September 7, 1985 8:00 PM
Thursday, September 12, 1985 7:30 PM
Sunday, September 15, 1985 2:00 PM
Tuesday, September 17, 1985 8:00 PM
Friday, September 20, 1985 8:00 PM
Friday, September 27, 1985 8:00 PM

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Publications Collection

San Francisco Opera Archives

San Francisco Opera

FALL SEASON 1985



Lear

PERFORMING ARTS NETWORK PUBLICATION \$150



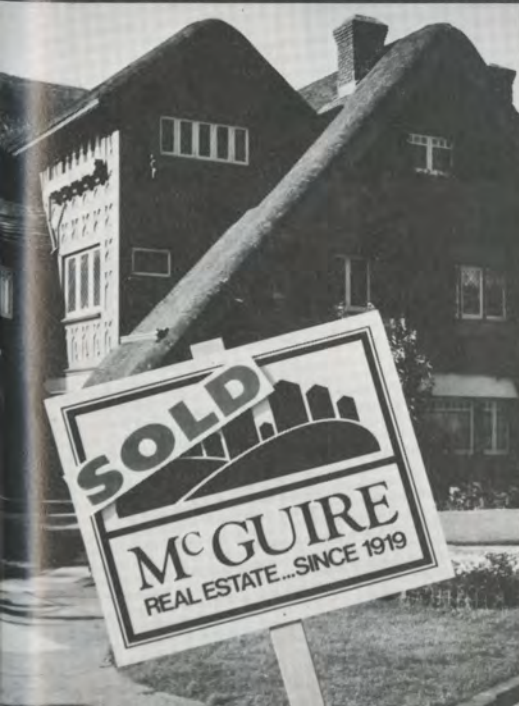
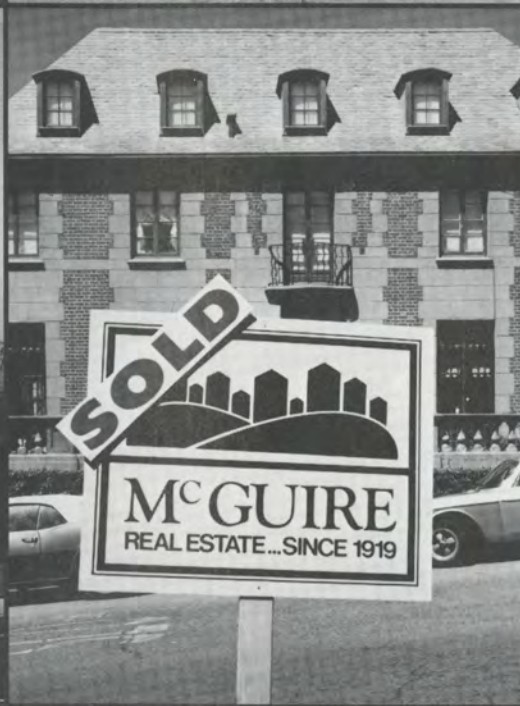
TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

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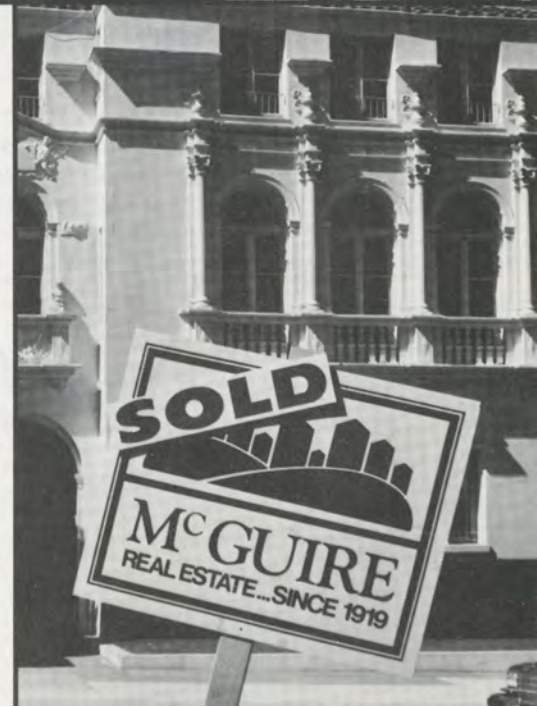
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Saks Fifth Avenue

San Francisco Opera

Terence A. McEwen, *General Director*

Lear

FALL SEASON 1985

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COVER:

Louis Siegfried (b. 1899), *Stormy Sky* (1965).

Oil and sand on masonite,
60¼ x 48⅞ in.

San Francisco Museum of Modern Art
Members Accession Fund Purchase

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From the Chairman of the Board and the President



Reid W. Dennis

As newly elected executive officers of the San Francisco Opera Association, it is our pleasure to welcome you to the San Francisco Opera's 63rd consecutive Fall Season. This "dream season" is a fitting close to a year that will long be remembered as one of significant achievement by our Company.

Our acclaimed 1985 Summer Festival production of Wagner's epic masterpiece, *The Ring of the Nibelung*, which drew worldwide attention, is a testament to the vision and leadership of our General Director and the generous support of our donors, our Board, and the entire staff of our Company.

Our current Fall Season has been made possible by the generosity of many donors. Special recognition goes to those who have underwritten new productions. Handel's *Orlando*, which we will be sharing with the Lyric Opera of Chicago, was made possible by an anonymous gift in honor of Bernard and Barbro Osher. A new Jean-Pierre Ponnelle production of Verdi's final opera, *Falstaff*, was made possible by a generous grant from the L.J. Skaggs and Mary C. Skaggs Foundation.

Other operas on our schedule are revivals. *Lear* was made possible in 1981 by a grant from the Carol Buck Sells Foundation and the S.F. Opera Guild. This Fall's *Tosca* was originally underwritten by a grant from the Charles E. Merrill Trust, while *Un Ballo in Maschera* was originally sponsored by a gift from an anonymous friend of the Opera.

Revivals of operas allow the Company to utilize its inventory of existing productions while presenting a wide variety of operas from the repertory. However, funds are still required to revive a production, since repairs and alterations must be undertaken before the opera can be presented. The re-mounting of Puccini's *Turandot* is being underwritten by the Ambassador Foundation of Los Angeles; Pacific Telesis awarded the Company funds to revive *Tosca*; while Bernard and Barbro Osher contributed the costs of presenting *Un Ballo in Maschera*. We are deeply grateful to these donors whose generosity further enriches our operatic experience.

It is a special pleasure to recognize our governmental funding sources this year. The National Endowment for the Arts has been a loyal supporter of the San Francisco Opera, and we join with other arts organizations and the citizens of this country to salute them during this, their 20th anniversary year. The Hotel Tax Fund, Mayor Dianne Feinstein, and Chief Administrative Officer Roger Boas have consistently demonstrated their commitment to the San Francisco Opera. We join with others in the arts community in commending the Hotel Tax Fund during its 25th anniversary year. In addition, we recognize the importance of the continued support of the California Arts Council to our operations.

Once again, we thank the San Francisco Opera Guild, the Merola Opera Program and the War Memorial Board of Trustees for their ongoing support. They have earned our deepest appreciation.

Our understanding and appreciation of our operas this fall will be heightened by the presence of Supertitles, sponsored by a generous grant from the American Express Family of Companies obtained through the efforts of the San Francisco Opera Guild. In making Supertitles possible this season, American Express has demonstrated its community spirit and sensitivity to the need to make the performing arts accessible to a broader audience.

We are pleased to report that our financial position has improved. We have



Tully M. Friedman

eliminated our accumulated deficit with the assistance of a special matching grant from the Paul L. and Phyllis Wattis Foundation. However, the underlying problem of financing opera, the most expensive of art forms, remains. Our budget for this year exceeds \$20 million, and ticket sales will cover approximately 55% of these costs. Although this earned income ratio is higher than most companies are able to achieve, it still leaves us with about \$9 million to raise in order to end the year in the black. Of this amount, government grants, income from our endowment, the San Francisco Opera Guild, and production sponsorships will provide approximately half. The remainder must come from foundations, corporations and, most important, a large number of individuals.

We have presented a very special year of operatic events. To maintain this operatic legacy that is such an important part of San Francisco life, we need your continued support.

In closing, we would like to commend the leadership of Walter M. Baird, who served for 12 years as President and Chief Executive Officer of this Association. His commitment and dedication played a significant role in ensuring the world-class status of the San Francisco Opera, and we will follow his example and seek his counsel as we lead the San Francisco Opera in the years ahead.

Reid W. Dennis, *Chairman*
Tully M. Friedman, *President*

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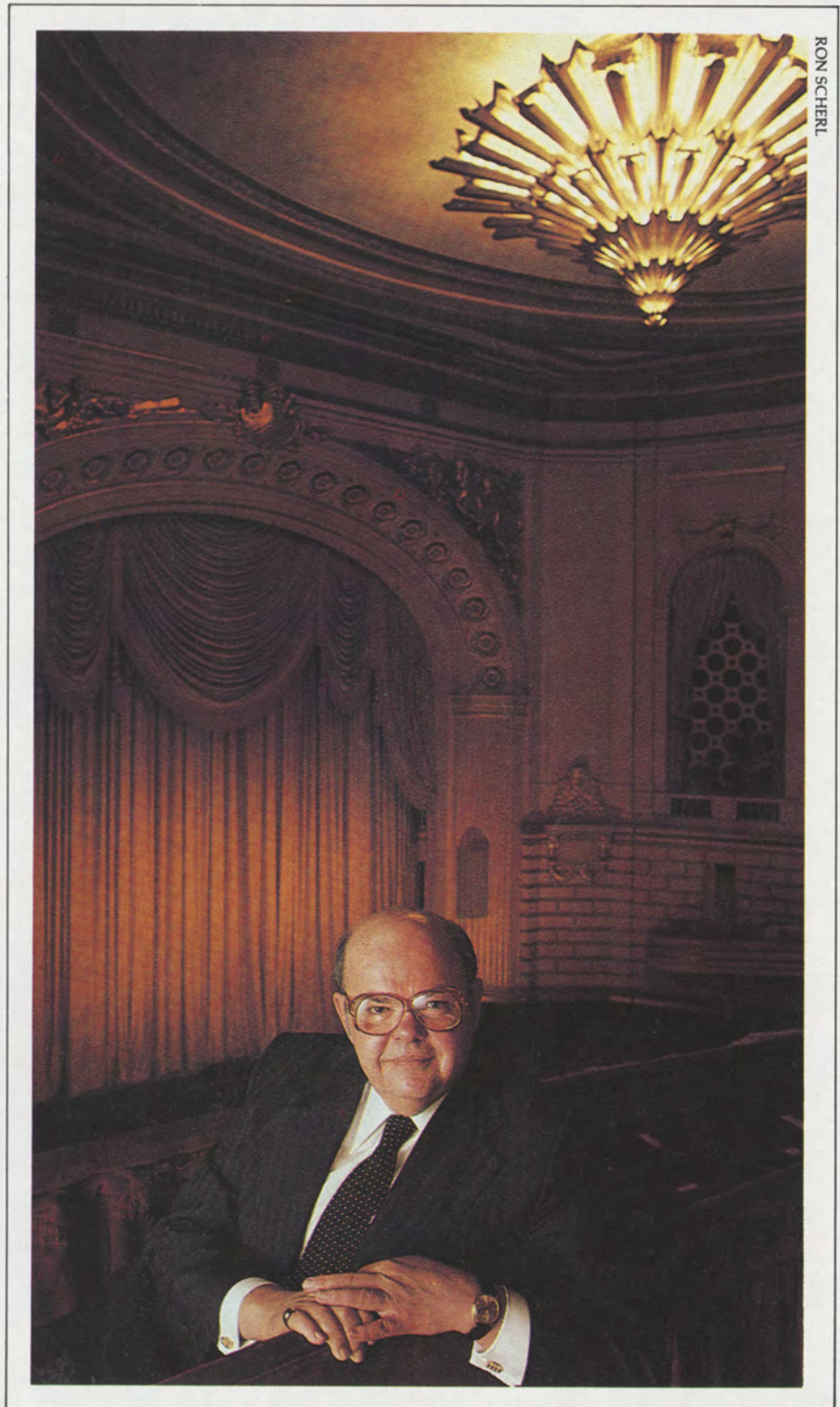
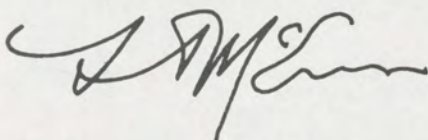
General Director's Message

The year 1985 will undoubtedly go down in the annals of the San Francisco Opera as a very important one for the Company. The reason, of course, is that this year we accomplished a major task: the *Ring*. The international attention we have received and are still receiving because of it is gratifying indeed, and I would like to take this opportunity to salute every member of the Company involved in this endeavor. It was truly a team effort, with all members of the team doing their parts to perfection. We were lucky there were no illnesses or major mishaps, but it takes a great deal more than luck to bring off the monumental task we set ourselves. I am extremely proud to be a member of this San Francisco Opera team.

The 1985 San Francisco Opera Fall Season is a star-studded one, with much glamour and a great variety of repertoire, even though this year we don't have our customary Russian opera. We promise to return to the Slavic repertoire again during the next year.

With three productions new to our City, and the wonderful Supertitles being used in seven out of ten operas, we continue to maintain the excellence that has made the San Francisco Opera one of the leading companies of the world.

Our team welcomes you to the 1985 Fall Season.



RON SCHERL

San Francisco Opera

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San Francisco Opera

Terence A. McEwen, *General Director*

1985 Fall Season

Friday, September 6, 7:30

Opening Night

Adriana Lecouvreur Cilea

Scenery and costumes from the Metropolitan Opera Association.

Freni, Ciurca*, Gustafson, Cowdrick*/Mauro, Nucci, Vernon*, Green, Petersen*, Skinner* Arena/Mansouri/Cristini/Diffen/Sulich/Munn

Saturday, September 7, 8:00

Lear Reimann

This production was originally made possible through generous grants from the Carol Buck Sells Foundation and the San Francisco Opera Guild.

Silja, Dernes, Greenawald/Stewart, Langdon-Lloyd, Ludgin, Knutson, Trussel, Ulfung, Duykers, Noble, Patterson, Anderson* Layer**/Ponnelle/Ponnelle/Halmen/Munn

Tuesday, September 10, 8:00

Adriana Lecouvreur Cilea

Thursday, September 12, 7:30

Lear Reimann

Friday, September 13, 8:00

Adriana Lecouvreur Cilea

Saturday, September 14, 8:00

San Francisco Opera Premiere

Orlando Handel

Produced in cooperation with the Lyric Opera of Chicago, and made possible, in part, by an anonymous gift in honor of Bernard and Barbro Osher.

Horne, Masterson, Swenson/Gall, Langan Mackerras/Copley/Pascoe/Stennett/Munn

Sunday, September 15, 2:00

Lear Reimann

Monday, September 16, 8:00

Adriana Lecouvreur Cilea

Tuesday, September 17, 8:00

Lear Reimann

Wednesday, September 18, 7:30

Orlando Handel

Friday, September 20, 8:00

Lear Reimann

Saturday, September 21, 8:00

Orlando Handel

Sunday, September 22, 2:00

Adriana Lecouvreur Cilea

Tuesday, September 24, 8:00

Orlando Handel

Wednesday, September 25, 7:30

Adriana Lecouvreur Cilea

Thursday, September 26, 8:00

Turandot Puccini

Produced in cooperation with the opera companies of Dallas, Houston, and Miami.

The revival of this production is made possible, in part, through a much-appreciated grant from the Koret Foundation.

Marton (September 26, 29; October 2, 5), Kelm (October 9, 12, 15, 18), Anelli*/Bonisoli, Macurdy, Kelley, Green, Malis, Harper, Pederson*, Anderson Klobočar/Hebert/Klein/Munn

Friday, September 27, 8:00

Lear Reimann

Saturday, September 28, 8:00

Adriana Lecouvreur Cilea

Sunday, September 29, 2:00

Turandot Puccini

Wednesday, October 2, 8:00

Turandot Puccini

Thursday, October 3, 8:00

Orlando Handel

Friday, October 4, 8:00

Werther Massenet

Scotto, Parrish/Kraus, Dickson, Capecchi, Petersen, Patterson, Maxham* Plasson*/Uzan*/Rubin/Munn, Arhelger

Saturday, October 5, 8:00

Turandot Puccini

Sunday, October 6, 2:00

Orlando Handel

Wednesday, October 9, 7:30

Turandot Puccini

Thursday, October 10, 8:00

Werther Massenet

Saturday, October 12, 8:00

Turandot Puccini

Sunday, October 13, 2:00

Werther Massenet

Tuesday, October 15, 8:00

Turandot Puccini

Wednesday, October 16, 7:30

Werther Massenet

Friday, October 18, 8:00

Turandot Puccini

Saturday, October 19, 8:00

Werther Massenet

Sunday, October 20, 2:00

New Production

Falstaff Verdi

Produced in cooperation with the opera companies of Chicago and Houston. This production is based upon that originally mounted at the Glyndebourne Festival in 1976, sponsored by the Fred Kobler Trust and the Corbett Foundation of Cincinnati, Ohio.

The San Francisco presentation of this production is made possible through a generous grant from the L.J. Skaggs and Mary C. Skaggs Foundation.

Lorengar, Horne, Quittmeyer, Swenson/Wixell, Titus, MacNeil, Frank, Corazza, Langan Arena/Ponnelle/Ponnelle/Munn

Tuesday, October 22, 8:00

Werther Massenet

Wednesday, October 23, 8:00

Falstaff Verdi

Friday, October 25, 8:00

Werther Massenet

Saturday, October 26, 8:00

Tosca Puccini

This production was originally made possible through a grant from the Charles E. Merrill Trust.

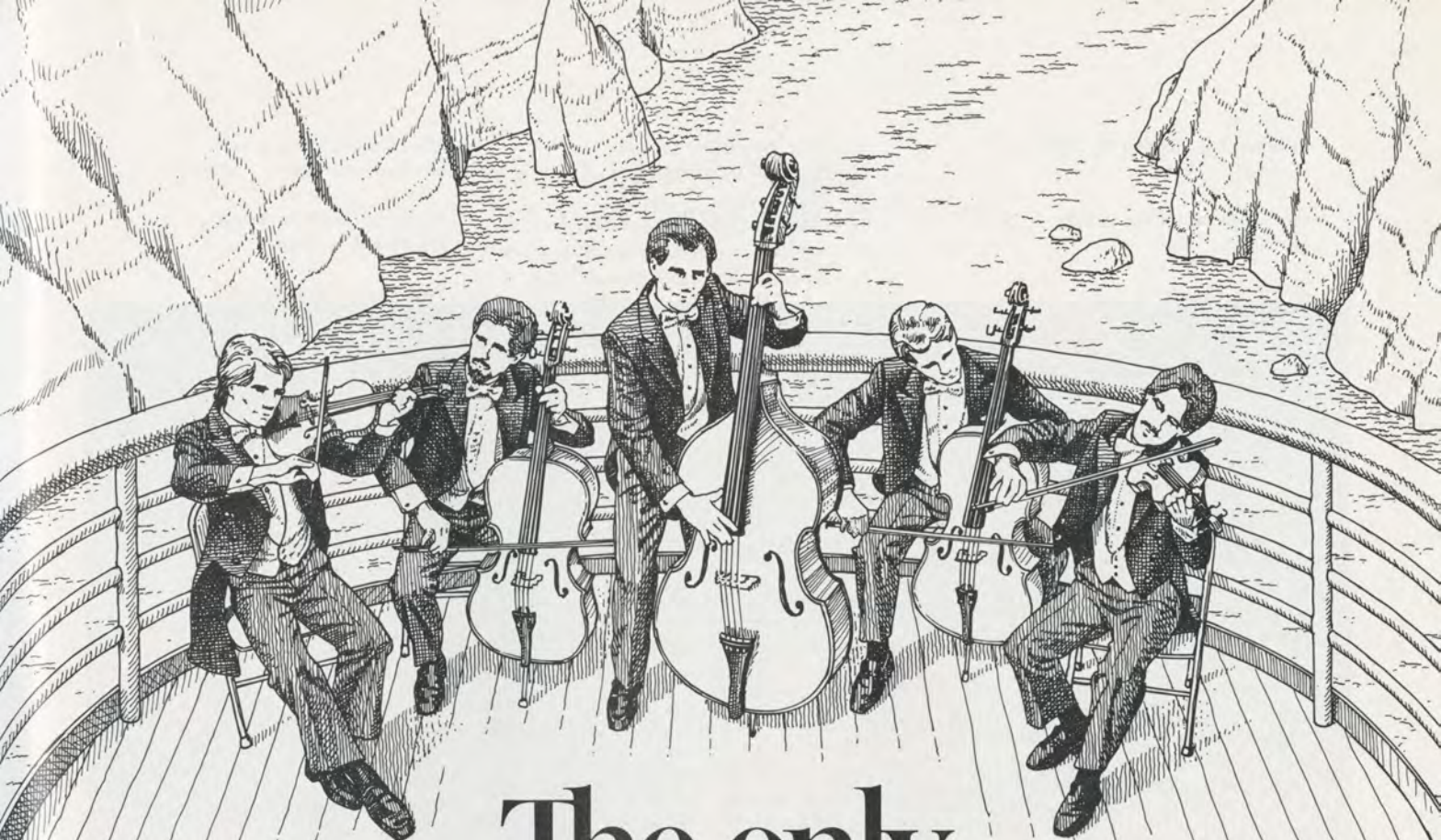
Slatinaru/Giacomini, Morris, Capecchi, Wexler, Kelley, Pendergraph*, Pederson Cillario/Ponnelle/Farruggio/Ponnelle/Arhelger

Sunday, October 27, 2:00

Falstaff Verdi

Tuesday, October 29, 8:00

Tosca Puccini



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Wednesday, October 30, 7:30
Falstaff Verdi

Saturday, November 2, 8:00
Falstaff Verdi

Sunday, November 3, 2:00
Tosca Puccini

Tuesday, November 5, 8:00
Falstaff Verdi

Wednesday, November 6, 7:30
Tosca Puccini

Thursday, November 7, 8:00
Un Ballo in Maschera Verdi
This production was originally made possible through a gift from a friend of the San Francisco Opera. The revival of this production is made possible through the generosity of Bernard and Barbro Osher.

M. Price, Cossotto, Mills/Domingo (November 7, 10, 13, 17, 20, 23), Aragall (December 1,6), Carroli, Langan, Patterson, Malis, Petersen, Anderson Pritchard/Frisell/Conklin/Carvajal/Munn

Friday, November 8, 8:00
Falstaff Verdi

Saturday, November 9, 8:00
Tosca Puccini

Sunday, November 10, 2:00
Un Ballo in Maschera Verdi

Tuesday, November 12, 8:00
Tosca Puccini

Wednesday, November 13, 7:30
Un Ballo in Maschera Verdi

Thursday, November 14, 8:00
Billy Budd Britten
Costumes from the Royal Opera, Covent Garden
Duesing, King, Morris, Glossop, Busterud, Garrett*, Wexler, Schwisow*, Gudas, Kelley, Harper, Parce*, Pederson, MacAllister, Pendergraph
Leppard/Coleman/Munn, Piper/Munn

Friday, November 15, 8:00
Tosca Puccini

Sunday, November 17, 2:00
Un Ballo in Maschera Verdi

Tuesday, November 19, 8:00
Billy Budd Britten

Wednesday, November 20, 8:00
Un Ballo in Maschera Verdi

Thursday, November 21, 8:00
Production new to San Francisco

Der Rosenkavalier Strauss
Sets from the Lyric Opera of Chicago. Costumes from The Royal Theatre, Copenhagen.
Te Kanawa, Fassbaender, Parrish, Cook, Hartliep, Kilduff*, Chen, Cowdrick/Moll, Di Paolo, Capecchi, Andreolli*, Harper, Petersen, Gudas, Garrett, Patterson Pritchard/Neugebauer/Schneider-Siemssen/Schröck*/Arhelger

Friday, November 22, 8:00
Billy Budd Britten

Saturday, November 23, 8:00
Un Ballo in Maschera Verdi

Sunday, November 24, 2:00
Der Rosenkavalier Strauss

Monday, November 25, 8:00
Family Performance
Falstaff Verdi
Hartliep, Zajic, Cowdrick, Chen/Pendergraph, Malis, Schwisow, Peterson, Harper, Pederson
Bradshaw/Ponnelle/Thompson/Ponnelle/Munn

Tuesday, November 26, 8:00
Der Rosenkavalier Strauss

Wednesday, November 27, 7:30
Billy Budd Britten

Friday, November 29, 8:00
Der Rosenkavalier Strauss

Saturday, November 30, 1:00
Family Matinee
Falstaff Verdi

Saturday, November 30, 8:00
Billy Budd Britten

Sunday, December 1, 2:00
Un Ballo in Maschera Verdi

Monday, December 2, 8:00
Der Rosenkavalier Strauss

Tuesday, December 3, 8:00
Billy Budd Britten

Wednesday, December 4, 7:30
Der Rosenkavalier Strauss

Friday, December 6, 8:00
Un Ballo in Maschera Verdi

Saturday, December 7, 8:00
Der Rosenkavalier Strauss

Sunday, December 8, 2:00
Billy Budd Britten

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*San Francisco Opera debut

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Repertoire, casts and dates subject to change.

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FALSTAFF
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Wednesday, October 23, 1:00
Tuesday, October 29, 1:00
Friday, November 22, 1:00

Matinee for Senior Citizens and Disabled
Patrons
Thursday, October 31, 1:00

These matinees will be performed with Supertitles by Paul Moor.

Kirsten Flagstad Exhibition

The Archives for the Performing Arts invites you to view its exhibition of opera photographs documenting the career of Wagnerian soprano Kirsten Flagstad, currently on display in the War Memorial Opera House Museum. Flagstad, who would have been 90 this year, performed frequently in the Bay Area, making her local debut in San Francisco Opera's first complete *Ring* cycle in 1935. The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique. Materials for the exhibition are from the Archives' Kirsten Flagstad Collection — the largest Flagstad archives outside of Norway.

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1985 Fall Opera Previews

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

SAN FRANCISCO OPERA GUILD

Opera Insights held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild members \$20. Individual tickets may be purchased at the door for \$5. For further information, please call (415) 565-6432. Programs are subject to rehearsal changes.

Sir Charles Mackerras	9/16
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SAN FRANCISCO OPERA GUILD PREVIEWS

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<i>Adriana Lecouvreur</i>	
Arthur Kaplan	9/5
<i>Orlando</i>	
Robert Jacobson	9/12
<i>Turandot</i>	
William Huck	9/19
<i>Falstaff</i>	
James Keolker	10/17
<i>Billy Budd</i>	
Michael Mitchell	11/7
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/14

NORTH PENINSULA

Previews held at the Kohl Mansion, 2750 Adeline Dr., Burlingame, at 7:30 p.m. Series registration is \$20; single tickets

are \$6. For further information, please call (408) 735-3757 or (415) 342-9123.

<i>Turandot</i>	
Eugene Marker	9/19
<i>Werther</i>	
James Keolker	10/3
<i>Falstaff</i>	
James Keolker	10/16
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SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8 p.m. Series registration is \$18 (students \$9); single tickets are \$4 (students \$3). For further information, please call (415) 941-3890.

<i>Orlando</i>	
Robert Jacobson	9/10
<i>Turandot</i>	
Arthur Kaplan	9/17
<i>Falstaff</i>	
James Keolker	10/15
<i>Billy Budd</i>	
Michael Mitchell	11/12
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/19

SAN JOSE OPERA GUILD

Previews will be held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga. Series is open to the public at a cost of \$4 per lecture; \$3 for students and senior citizens (free of charge to San Jose Opera Guild members and members of Montalvo). For further information, please call (408) 741-1331.

<i>Adriana Lecouvreur</i>	
Arthur Kaplan	9/6
<i>Orlando</i>	
Robert Jacobson	9/13
<i>Werther</i>	
James Keolker	10/4

<i>Falstaff</i>	
James Keolker	10/11
<i>Billy Budd</i>	
Michael Mitchell	11/12
<i>Der Rosenkavalier</i>	
Speight Jenkins	11/15

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$15 for 4 previews. Single tickets are \$5 (students \$3). For further information, reservations and the cost for receptions and luncheons, please call (707) 539-7157.

<i>Orlando</i>	9/11, 6 p.m. reception;
Robert Jacobson	7 p.m. preview 1000 Buckeye Rd., Kenwood
<i>Werther</i>	10/1, 11 a.m. preview;
James Keolker	12:30 p.m. luncheon El Dorado Hotel 405 - 1st St. West, Sonoma
<i>Billy Budd</i>	11/7, 11 a.m. preview;
Michael Mitchell	12:30 p.m. luncheon 3735 Alta Vista, Santa Rosa
<i>Der Rosenkavalier</i>	11/12, 6 p.m. reception;
Speight Jenkins	7 p.m. preview Wild Oak Saddle Club 6600 Toney Dr., Santa Rosa

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at noon and there is no admission charge. For information, please call (415) 347-6920 or (415) 342-2463.

<i>Adriana Lecouvreur</i>	
Arthur Kaplan	9/3
<i>Orlando</i>	
Robert Jacobson	9/10
<i>Werther</i>	
Edmund Manwell	10/3

continued on p.62

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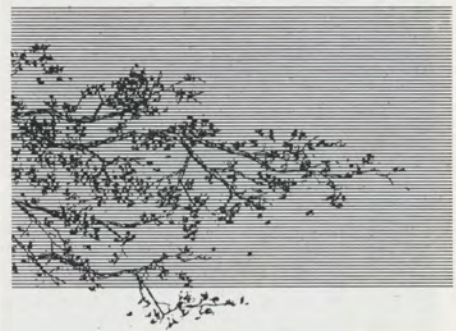
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Reimann's *Lear*— An Introduction

By CHRISTOPHER HUNT

There have been many attempts at Shakespearean opera, but only a handful have held the stage for more than a few performances. Verdi's *Otello* and *Falstaff*, and perhaps his earlier *Macbeth*, come obviously to mind; so does Benjamin Britten's *A Midsummer Night's Dream*. Both Verdi and Britten considered *King Lear* as possible subjects for operas. Again and again they put it aside. Both were daunted by its harsh difficulties, not the least of which was the finding of an adequate librettist for such an intractable masterpiece.

Verdi wrote that the scene on the heath terrified him, and it is perhaps only in the present century, and the second half of it at that, that the unrelenting severity of the aging Shakespeare's vision has achieved sufficiently universal parallels for its gloom to be widely supportable. As it is, however, as play or in Reimann's opera, many people have found the work almost unbearable in its intensity. Few emerged from the American premiere performances of Reimann's *Lear* in San Francisco in 1981, or from the original staging in Munich in 1978, unaffected by the experience.

Lear is certainly not an easy work to listen to. Reimann's music is so intrinsically wedded to the stage action that listening to the music alone, as in a broadcast or on recordings, makes heavy demands on the listener's concentration—and imagination. Many people have found an excessive brutality in the music, perhaps confusing its often subtle subconscious effect with mere surface noise, as if it were violent cinema music. Those who have come to know *Lear* well, however, have experienced an unusual emotional power and integrity; on repeated hearings, its formal clarity becomes equally obvious.

Part of the difficulty stems from Shakespeare: *King Lear* offers no simple or comforting message. It is a warning, and a testimony to the disillusionment of an old man, though it is not entirely unredeemed by hope. As Shakespeare's last major

work, the play makes interesting comparison with the last work of the composer who so much admired him and whose *Falstaff* (written when Verdi was a good deal older than was Shakespeare when he wrote *Lear*) radiates an autumnal optimism unknown to Shakespeare's bleak vision.

The music of *Lear* represents a change in Reimann's compositional style. Those who know his earlier works will be familiar with a highly skilled craftsman whose music is only mildly dissonant by the standards of some of his contemporaries, and whose elaborate melodic lines have a good deal of rather accessible charm. Charm is a word one would hardly associate with Shakespeare's *King Lear* and it is no less unapposite to Reimann's opera, where the harshness of the story is underscored by music of uncompromising violence and strength.

Reimann has himself testified to the profound emotional strain that writing *Lear* imposed on him. He was two years at its composition. Normally an active concert accompanist and a prolific composer, during those two years he gave no concerts and wrote no other music. The opera is dedicated to Dietrich Fischer-Dieskau, who sang the title role in the Munich

premiere. It was Fischer-Dieskau who first suggested the subject to Reimann, his frequent accompanist in recitals and a composer who had already written several works for the great German baritone. That was in 1968. It was not until seven years later, however, when Fischer-Dieskau's continued urgings combined with a commission from August Everding (then Intendant of the Hamburg State Opera) that Reimann actually began work.

Lear was written with specific artists in mind, including the conductor and stage director of those performances, Gerd Albrecht and Jean-Pierre Ponnelle, and two of our present cast, Helga Dernesch and David Knutson. While Reimann was writing *Lear*, Everding moved to Munich, and it was at the Bavarian State Opera there, as part of the 1978 Munich Festival, that *Lear* was first heard. Ponnelle's production created at least as much of a sensation as the work itself, but subsequent quite different productions (including a recent one at the Komische Oper in East Berlin) have shown that the work's success was not, as is sometimes the case with new operas, dependent upon a single unusual stage concept. The libretto for *Lear* was entrusted to Claus Henneberg, a long-time friend of Reimann's. Henne-



Thomas Stewart as King Lear and David Knutson as Edgar in San Francisco Opera's presentation of Aribert Reimann's *Lear*.

berg, who is Dramaturg at the Cologne Opera and who was also librettist for Reimann's second opera, *Melusine*, took as the basis for his version of Shakespeare's play an 18th-century prose translation long out of print. Though this contained many translational errors, it used a language stronger and harsher than the standard 19th-century Schlegel-Tieck versions of Shakespeare that are the foundation of German Shakespearean

awareness.

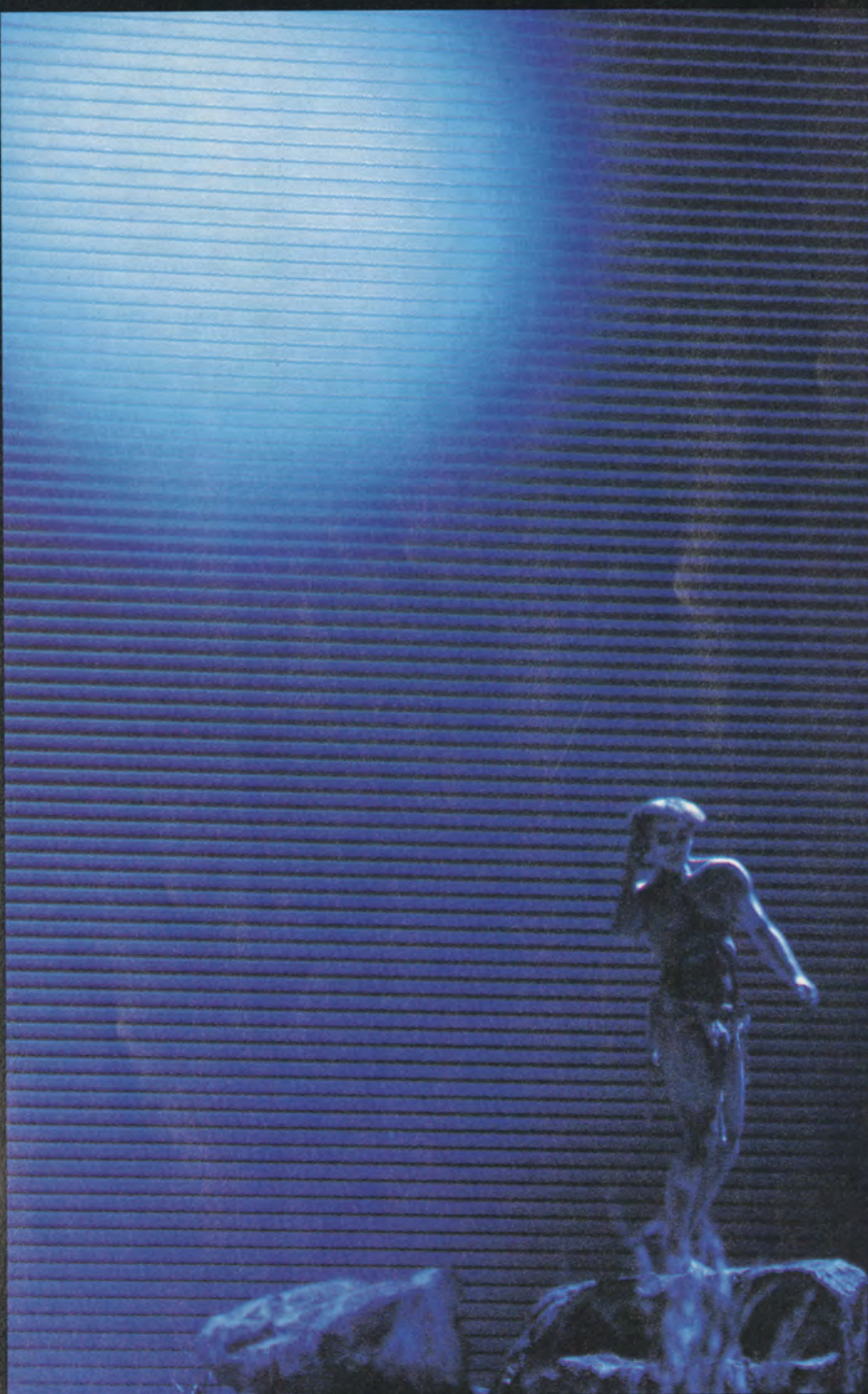
Henneberg and Reimann determined from the start to cut away everything that could be left to the music to express. This included much of the poetic content of the play. And they concentrated on the most direct line of the story in such a way as to make it an even more undeviating parable of destruction than the original, appropriate to what they felt was its immediate 20th-century relevance. Desmond Clay-

ton's English translation for these performances restores some of Shakespeare's original language but keeps close to the uncompromising severity of the German text.

On this sparse framework, which nonetheless follows Shakespeare so closely that one can easily follow the opera's action from the play-text, Reimann constructed an epic drama that in its mythic quality restores the tradition of the great operas of the 19th century. But in some other significant senses it departs radically from that tradition. The music is not descriptive but emotional. It is designed to establish a psychological atmosphere, and there is little conventional interaction between voices and orchestra. The orchestra creates the psychological environment; on stage the voices carry on, at moments almost independently, the matter of the action.

The vocal writing, often virtually unaccompanied, with the orchestra commenting between phrases, is astonishingly wide-ranging: from straight speech, through forms of *Sprechgesang*, to long phrases that display an innate feeling for vocal line and a rare ability to use the human voice to express emotion. Such attributes are perhaps understandable in a composer who from childhood loved opera and who is one of the outstanding accompanists for singers active today. This use of the voices to carry on the action, and the orchestra to fulfill a separate function, has led to the criticism that Reimann has written mere background sound or that he has followed outmoded compositional techniques of the '60s. In that decade, Reimann himself never followed current fashions; he was not one to emphasize the materials of music, or the seemingly arbitrary use of dissonance, to create an aural assault on harmonic tradition. It is as if he waited until fashionable experiments were past before picking up their valuable elements and combining them into his own style.

That style here eschews many elements normally associated with musical theater, and their absence may seem the more disturbing in a work based on a great classic. There is little conventional rhythm; Reimann's fondness for Indian music, with its quite different rhythmic



David Knutson as Edgar in a scene from Act I of *Lear*.

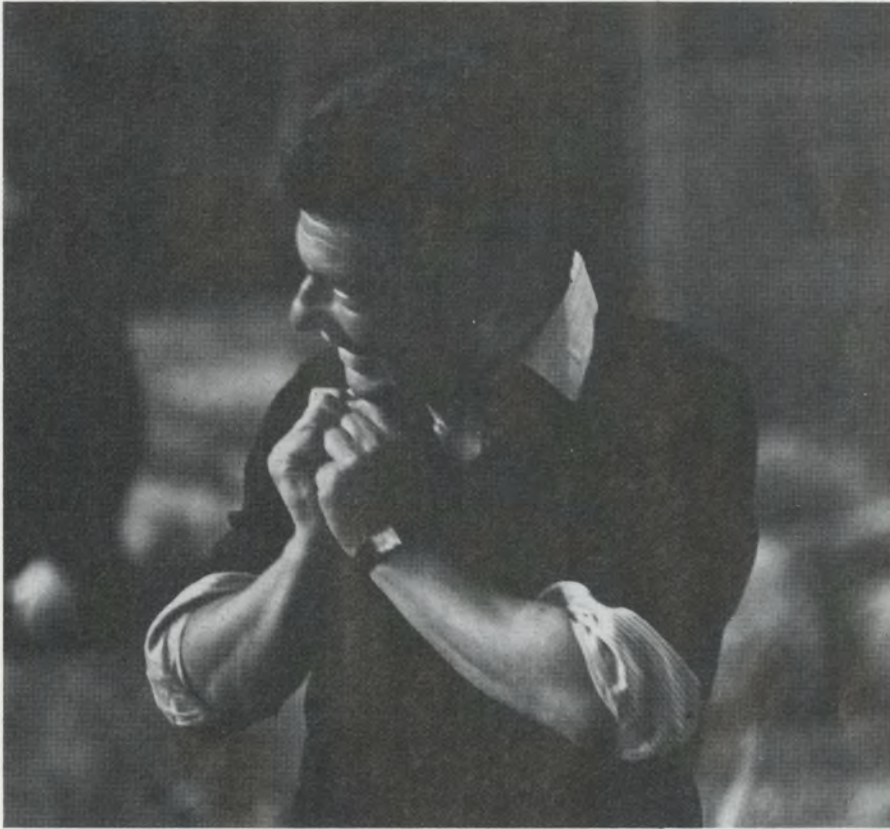
Christopher Hunt is director of PepsiCo Summerfare, the summer festival at SUNY/Purchase, New York.



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Jean-Pierre Ponnelle during a 1981 rehearsal for the San Francisco Opera American premiere of *Lear*.

structure, may have influenced him here. Pitch and length of notes evolve constantly, shifting sometimes almost imperceptibly as if circling round some unsounded central point; and the use of note clusters, with their inherent harmonic violence, is far removed from conventional tonally based music as it is from strict serialism. In a sense, *Lear* is mood music, but raised to a level transcending any normal use of that glib term. It aims directly at the subconscious; one might draw an analogy with abstract painting, which relates to representational art rather as Reimann's music does to traditional forms.

It is a feature of *Lear* that each character or group of characters is given a distinctive musical atmosphere. That atmosphere evokes the individual's personality rather than whatever action there is on stage. Goneril and Regan, the two ugly sisters (one stiff, inflexible and strong, the other nervous and hysterical with elaborate coloratura of great difficulty), are paralleled in the orchestra by woodwind and occasionally brass; the three characters who preserve their innocence throughout the play—Cordelia, Edgar, and the Fool—are all given

music based on a 12-tone row, from which Reimann drew almost the whole of the opera's melodic content. These three characters stand apart from the rest of the cast. Their music is in sharp contrast to what Reimann has called "the diffuse musical structure" of the remainder. Cordelia, a lyric soprano, is lyrical throughout. Edgar is direct and simple when he is himself, rising high into the counter-tenor range as the demented Poor Tom. Tom's melismatic phrases are reminiscent of the music Reimann wrote for the title character in his earlier opera *Melusine*. The third of this group, *Lear's* alter ego the Fool, is a speaking role; it is at times pure speech (not singing) to pitches defined in the score. The Fool is accompanied by a solo string quartet from the orchestra, and their music is based once again on the tone-row common to this triad of characters.

In contrast to these two groups—Goneril and Regan on the one hand, Cordelia, Edgar and the Fool on the other—Gloucester's bastard son Edmund reveals an unguarished violence in his music from the very start. That violence gradually transfers its nature to the music for the two sisters, and by the close all

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NOMINSKI

Chester Ludgin rehearsing the role of Gloucester in Lear.

three have a common color in the orchestra typified by the use of brass and percussion.

The action of Reimann's opera follows very closely that of Shakespeare's play. But it is probably a mistake to think too much about the original text. Reimann has not tried to evoke Shakespearean times; rather, he has composed a late 20th-century work on a substructure from the old text. Henneberg's libretto was designed to emphasize the relevance of the story today, and Reimann's treatment is free of the daunting reverence with which the English-speaking nations regard Shakespeare. Nevertheless, the outcome may be thought an outstandingly successful example of the interpretation of a classic for a changed age.

Lear is predominantly about power: the consequences of power for those who wield it as well as for those who feel its sting; the ambition for power; the abuse of power. It is also about old age. And it is about madness, in a variety of forms. There is the feigned madness of Edgar/Poor Tom; and the seeming madness of the Fool, though his crazy utterances perhaps represent the only true sanity in

the whole work; and there is the dementia of King Lear himself, though that may be thought of only as a final defense against the horrors of reality rather than the breakdown of the mind itself. And there is the perversion of morality in the actions of Edmund and the two sisters Goneril and Regan, which we may well prefer to label as madness than to think of it as normal.

Madness is of course a stock element in opera. Nineteenth-century romantic opera would be poorer without it. But the madness of Reimann's *Lear* has nothing to do with the glamorous madness of Lucia di Lammermoor or even of Lady Macbeth. It is the starkest reality. Madness in *Lear*, the opera as well as the play, is intertwined with the idea of foolishness: the foolishness of old age and its self-aggrandizing conceits; the mock-foolishness of the clown-like Fool; the foolishness of pride. Foolishness and madness are presented as aspects of unwisdom, and the prime lesson of *Lear*, put across by Reimann's music with discomforting certainty, is the disastrous consequence of unwisdom. It is a message underlying most of Shakespeare's tragedies, though he limited himself to consid-

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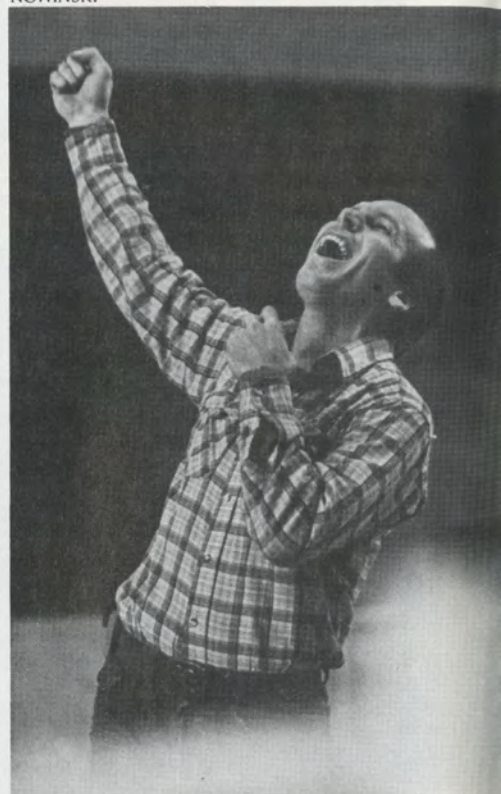
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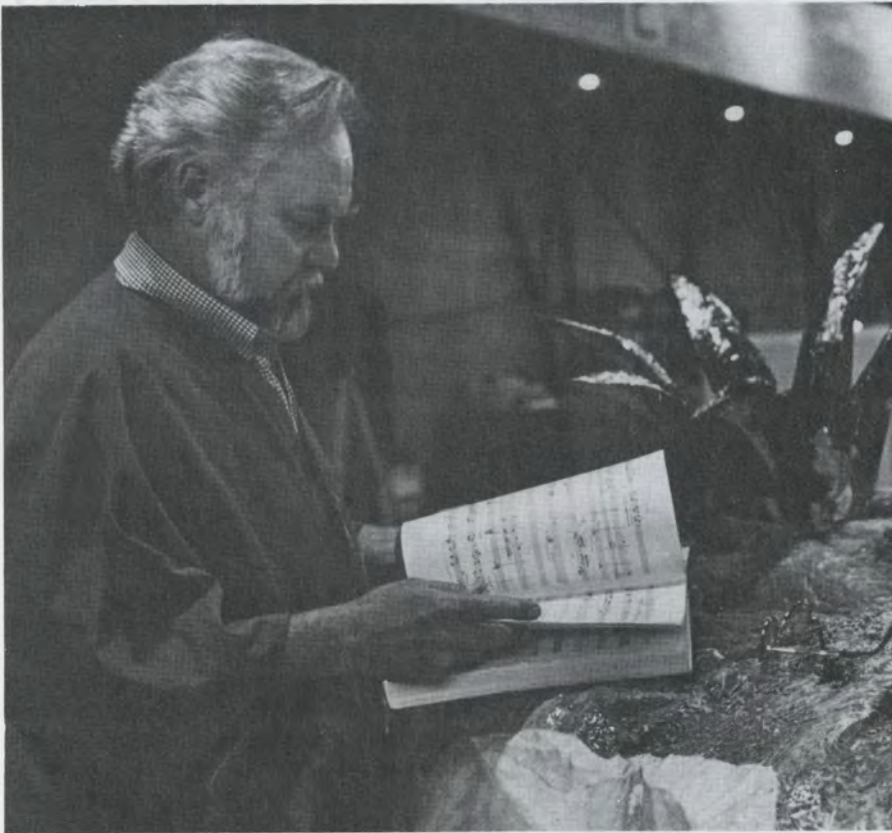
NOWINSKI



The role of Lear's Edmund is performed by Jacque Trussel, shown during an early staging rehearsal.

ering un wisdom in power (in the weak and un influential it is merely silly, the consequences insignificant). The message is concise in *Hamlet*: Madness in great ones must not un watch'd go.

Reimann created *Lear* for the opera house in Munich. It was originally intended to be a cut-price production, and Ponnelle's staging actually reflects that to a remarkable degree, though a degree which does not translate to other theaters with the economic advantages it had in Munich. The Munich stage includes three giant elevators, dividing the stage area into three equal sections, parallel with the proscenium arch. The Munich set was really no set: on the three lifts was created a rough expanse of heathland, recalling the blasted heath of Macbeth's witches, strewn with rocks and grass. There was nothing else, no drapes, no backcloth, just the bare stage walls. There were no hangings to fly into place from above. Instead, in a stroke of particular dramatic imagination, the bars from which sets normally hang are used naked. In the great storm scene, the bars rise and fall unevenly in the air above the desolate figure of the old king while a kaleidoscopic



Thomas Stewart pauses to check the score during a rehearsal for Aribert Reimann's *Lear*.

sequence of lights plays over them; the effect is distorted and unearthly, symbolizing the collapse of all normal order, a collapse made yet more apparent by the undulations of the three stage lifts below, a relatively simple use of Munich's equipment if a complex and costly installation in another theater. Earth and sky seem thus to contort themselves in a great metaphor for the splitting apart of Lear's world, the destruction of all the values he had so unwisely taken for immutable.

Special stage elevators had to be installed to reproduce these effects in the War Memorial Opera House, effects whose origins stem from the ungarnished technical machinery of the Munich opera house. But the production's impact does not come only from these technical displays. The characters' movements are meticulously planned. They often remain on stage as onlookers for scenes in which they take no part. Their stylized motions owe much to the oriental theater of Kabuki and Noh (as incidentally do the mask-like make-up and dramatic costumes by Pet Halmen). Lighting, too, is a major dramatic participant, isolating characters or small areas of the stage, throwing dramatic silhouettes onto the

bare back-wall, or evoking distinct atmospheres from scene to scene.

Though these dramatic tricks may add a small degree of visual glamor to *Lear*, the opera presents, like the play, a grim experience. It is no cozy entertainment. For 200 years, *King Lear* was thought unperformable unless grossly mutilated with a happy ending and added love interest. Reimann has if anything strengthened the ruthless pessimism of the original: the lyrical passages are even less frequent than in Shakespeare, and Lear himself is a frail dodderer from the start, with no contrast of a brief early picture of kingly grandeur before his weakness becomes apparent. And the music is uncompromisingly brutal in dealing with brutal characters. It does not opt for a Brechtian, deadpan distance in emphasizing the evil of its participants. That its message has topical relevance is self-evident. Whether the music and thus the opera as a whole, have more than an immediate topicality, whether it has the stuff of permanence, only repeated hearings and varying productions will show. But it is hard to think of another contemporary work of musical theater that has the sledgehammer strength of *Lear*. ■

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The Twentieth Century Takes on Shakespeare

By DAVID LITTLEJOHN

Why even bother trying?

Yes, Verdi pulled it off (more or less), three times. But the annals of opera are littered with the corpses of failed musical versions of Shakespeare's plays, from forgotten 17th- and 18th-century masques, through Italian *bel canto* tragedies and French romantic mush, to Samuel Barber's *Antony and Cleopatra*.

Shakespeare's 36-plus plays have held the spoken stage with unparalleled strength and endurance because of their author's uniquely conjoined skills. He could make the English language perform magical tricks by means of newborn diction and lavish imagery, through outrageous insult or tearful understatement, through silence or surfeit, by his ability to manipulate and interweave the language of every class and type. He was a master plotcrafter who could create characters more subtle and complex (or, when called for, more winningly simple) than those of any other playwright. And his theatrical imagination—his ability to make and dissolve whole worlds within a "wooden O"—was no less wondrous than that he gave to Prospero in *The Tempest*.

None of these qualities is readily recapturable or reproducible on the operatic stage. Verdi's two tragic versions (*Macbeth* and *Otello*), for all their grand music, are, as drama, Italo-Victorian reductions of their originals, with truncated plots and characters simplified to 19th-century opera dimensions. Only in *Falstaff* was Verdi able to equal, even occasionally exceed, the rich human comedy of the plays from which he drew.

To fit a Shakespeare play into an opera timetable, you must first cut from one half to two thirds of the lines. This, and the fact that Shakespeare's stage permitted him numerous and instant scene changes impossible in opera, will next force you to reduce and probably rearrange the plot, leaving out characters, scenes, and subplots. Your actors, then, will be obliged to *sing* their scraps of these intricate lines—over an orchestra, yet. It is all most stage directors of Shakespeare can do to get their actors to enunciate spoken lines intelligibly.

I grant that music can do magical

things of its own, as Shakespeare was the first to acknowledge. (Prospero confesses that he requires "some heavenly music . . . to work mine end upon their senses.") But all the odds would seem to be against any Shakespearean opera composer's being able to preserve more than a scant handful of the very things that make his source so sublime.

Composers of this century (or at least of what music historians call the "post-Puccini" era) are faced with an additional challenge in trying to turn Shakespeare into opera. For all his exuberant innovations, Shakespeare worked with and within strictly conventional, traditional



William Shakespeare, 1564-1616

forms: five-act structures, iambic pentameter (or prose for low comings), rhetorical set pieces, inset songs, line-for-line exchanges, etc. So did most opera composers, up to about 1920. The trick, which Verdi accomplished fairly well, Bellini, Rossini, and Gounod less well, was to translate *his* conventions into your conventions.

But now there *are* no accepted, agreed-upon musical conventions. To compose in the successful idioms of earlier times is probably to doom oneself to emotional falsity and transparent contrivance. But the supposedly more "honest" musical styles of our day—incorporating atonal rows and note-clusters, fragments of disconnected rhythm, bizarre orchestration, notes played or sung at random—have in general proven ill-suited to the

deep and sustained human/dramatic wholes one looks for in opera—and especially in Shakespeare.

I could cite many contemporary attempts to make operas out of Shakespeare, by rash composers and librettists who have rushed in where their masters feared to tread. But I'd like to consider three in particular: Benjamin Britten's *A Midsummer Night's Dream* (1960); Samuel Barber's *Antony and Cleopatra* (1966); and Aribert Reimann's *Lea* (1978)—which is, in my opinion, the most artistically successful.

Britten's *A Midsummer Night's Dream* is the best accepted, most often performed modern operatic version of a Shakespeare play. First staged at Britten's own Aldeburgh Festival in June 1960—in a hall seating 316—his *Dream* was taken over by the Royal Opera at Covent Garden in 1961, with a larger orchestra, a starrier cast, and a Gielgud/Solti production. It received its U.S. premiere in San Francisco that same year, and has since been performed hundreds of time in dozens of cities. Particularly memorable productions since the first have included Walter Felsenstein's in East Berlin (1961-64), conducted by Kurt Masur—like almost all of Felsenstein's operas, it was meticulously rehearsed for months, and stage-imagined with incomparable intensity; John Copley's Covent Garden revival of the '70s; a 1978 Jonathan Miller version for the Welsh National Opera; an "abstract/modern," Peter Brook-influenced Aldeburgh revival (1980); and what may have been the best recreation so far ("What a pity Ben never saw such a production in his lifetime," wrote the editor of *Opera*): a Peter Hall-produced, Bernard Haitink-conducted dream of a *Dream*, mounted for Glyndebourne in the summer of 1981.

continued on p.47

David Littlejohn is a writer, critic, and Professor of Journalism at U.C. Berkeley, who regularly reviews West Coast opera for the *London Times*. His latest book, *Architect: The Life and Work of Charles W. Moore*, was published last year by Holt, Rinehart & Winston.

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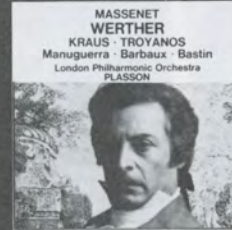
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Vienna-born mezzo-soprano **Helga Dernes** appears as Goneril in *Lear*, a role she created at the work's 1978 world premiere in Munich and recorded for DG, and the vehicle of her triumphant 1981 San Francisco Opera debut in the work's American premiere. She returned to portray Herodias in *Salome* in 1982, and for the 1983 Summer Festival sang Fricka in *Die Walküre*, a role she repeated for the 1985 Ring Festival. For the 1984 Summer Season she added two roles to her repertoire, Erda in *Siegfried* and Prince Orlofsky in *Die Fledermaus*, and last fall she sang Marfa in *Khovanshchina* for the first time. Her roles in the 1985 Ring also included the Second Norn and Waltraute in *Götterdämmerung*, the latter being another career first. Starting as a soprano in 1961, she made her Bayreuth debut in 1965. After adding the heavier Wagner roles to her repertoire, she bowed at the Salzburg Easter Festival in 1969 as Brünnhilde under the baton of Herbert von Karajan, returning for a variety of assignments with the renowned maestro on stage and record. As a soprano, Miss Dernes carved a distinguished international career singing such roles as the Marschallin in *Der Rosenkavalier*, the Dyer's Wife in *Die Frau ohne Schatten*, the title role of *Ariadne auf Naxos*, Isolde, Brünnhilde, Sieglinde, and Leonore in *Fidelio*. Since 1979, she has been singing mezzo-soprano roles with great success, earning accolades in the world's major houses for such portrayals as the Nurse in *Die Frau ohne Schatten*, Klytemnestra in *Elektra*, Brangäne in *Tristan und Isolde*, and Herodias. At the 1982 Salzburg Festival, she participated in concert performances and recordings of Othmar Schoeck's *Penthesilea* and Aribert Reimann's Requiem. Last season, she portrayed Kabanikha in a new production of *Katya Kabanova* in Cologne and the Nurse in *Die Frau ohne Schatten* in Vienna, where she will sing Prince Orlofsky and Herodias next season. She will be involved in another major Reimann project when she creates the role of Hecuba in *The Trojan Women*, an opera composed for the opening of the 1986 Munich Opera Festival, with Jean-Pierre Ponnelle directing and Gerd Albrecht conducting. Other future engagements include Klytemnestra at the Paris Opera, the Nurse and Herodias at Covent Garden, and Fricka in Madrid. In 1989, Miss Dernes will make her Metropolitan Opera debut as Herodias. On record, she has per-

formed the roles of Leonore in *Fidelio*, Isolde in *Tristan und Isolde*, Elisabeth in *Tannhäuser* and Brünnhilde in *Siegfried* and *Götterdämmerung*, as well as Mahler's Third Symphony.

Internationally acclaimed singing actress **Anja Silja** returns to the site of her 1968 American debut to sing the role of Regan in *Lear*. Born in Berlin, Miss Silja was singing publicly by the age of 10 and five years later made her operatic debut at Braunschweig as Rosina in *Il Barbiere di Siviglia*. Appearances at Stuttgart preceded her discovery by Wieland Wagner in the 1960 Bayreuth auditions. She became the focus for many of the famed director's most important productions, portraying Senta (1960), *Salome* (1962) and *Lulu* (1966); in these roles and the lead female roles of *Fidelio*, *Elektra* and *Tannhäuser*, she has been acclaimed by audiences throughout her native land as well as in Geneva, Amsterdam, Barcelona, London, Vienna, Brussels, Paris, Hamburg and other operatic capitals of the world. Her repertoire ranges from standard operas, including *Turandot*, *Les Contes d'Hoffmann*, *La Forza del Destino*, *Les Troyens*, *Otello* and *Eugene Onegin*, to such 20th-century works as *The Fiery Angel*, *Wozzeck*, *Erwartung* and *Mahagonny*. After her San Francisco Opera debut as Salome, she returned in that role in 1970 and in 1971 as *Lulu*. For the 1976 Fall Season she portrayed Emilia Marty in *The Makropulos Case*, in 1981 took on the title role of *Lady Macbeth of Mtsensk*, and most recently was seen here in the title role of *Katya Kabanova* during the 1983 Fall Season. She made her Chicago Lyric Opera debut in 1970 as Senta and in 1972 bowed at the Metropolitan Opera in *Fidelio*, returning to both houses for subsequent assignments, and has earned a reputation as a distinguished concert artist around the world. She appears often at the major European festivals, particularly Salzburg, and has recorded numerous complete operas, including *Lulu*, *Wozzeck*, *Der Fliegende Holländer*, *Lohengrin* and *Tannhäuser*.

Soprano **Sheri Greenawald** returns to San Francisco Opera to sing Cordelia in *Lear*. She first appeared with the Company in the 1978 production of *Fidelio*, returning to sing Pamina in *The Magic Flute* in 1980. She won great

acclaim here in 1982 in the title role of *Cendrillon*, and sang Bella in the American premiere production of *The Midsummer Marriage* during the 1983 Fall Season. The Iowa-born singer has participated in a large number of premieres, including those of Floyd's *Bilby's Doll* for Houston Grand Opera's 1975-76 season (her debut season with that company), Pasatieri's *Washington Square* for Michigan Opera Theater's 1976-77 season; and, in 1983, Bernstein's *A Quiet Place*, in which she created the role of Dede for Houston Grand Opera. During the 1980-81 season she bowed with Netherlands Opera as Susanna in *Le Nozze di Figaro*, the vehicle of her 1976 debut with Santa Fe Opera, where she repeated the role in 1982. During the 1981-82 season she returned to Netherlands Opera to sing Anne Trulove in *The Rake's Progress*, appearing in the same production when it traveled to the Israel Festival, and reprising the role that same season at the Kennedy Center in Washington, where she also appeared as Mimi in *La Bohème*. Anne Trulove was also the vehicle of her 1983 Dallas Opera debut, followed by her first Canadian Opera assignment in the title role of *The Merry Widow*. Last season she returned to Netherlands Opera for a revival of *The Rake's Progress* and also gave her first performances as Mélisande in *Pelléas et Mélisande*. A respected concert artist, Miss Greenawald has sung with the Cleveland Orchestra, the Columbus, San Francisco, Boston and Saint Louis Symphonies, the Rotterdam Philharmonic, New Jersey Symphony and Pro Arte Chorale.

Renowned baritone **Thomas Stewart** returns to San Francisco Opera in the title role of *Lear*, a part he performed in the 1981 American premiere of that work. He was seen here during the 1985 Ring Festival as The Wanderer in *Siegfried*, a role he first performed with the Company in 1970 and recreated for the 1984 Summer Season. He made his debut here in 1962 with five leading roles: Rodrigo in *Don Carlo*, Escamillo in *Carmen*, Valentin in *Faust*, Ford in *Falstaff*, and Count di Luna in *Il Trovatore*. Since then, he has been applauded in such varied roles as Don Giovanni, Count Almaviva in *Le Nozze di Figaro*, Falke in *Die Fledermaus*, the Count in *Capriccio*, Germont in *La Traviata*, Orest in *Elektra*, and the title role



ROBERT LANGDON-LLOYD



DAVID KNUTSON



JACQUE TRUSSEL

of *Eugene Onegin*. One of the most highly acclaimed Wagnerian singers of our time, his Wagner roles at the War Memorial have included Wotan in *Die Walküre* (most recently for the 1983 Summer Season), Kurwenal in *Tristan und Isolde*, Wolfram in *Tannhäuser*, Gunther in *Götterdämmerung* and Amfortas in *Parsifal*. The only American to sing major roles at Bayreuth for more than a decade, Stewart has also sung in Ring productions at Salzburg, Vienna and the Metropolitan Opera. Since his 1966 Met debut as Ford in *Falstaff*, he has returned there for Don Giovanni, Iago in *Otello*, the four villains in *The Tales of Hoffmann*, Hans Sachs in *Die Meistersinger*, the title role in *Der Fliegende Holländer*, and as Golaud in *Pelléas et Mélisande*, a role he has also performed here and at La Scala and Covent Garden. Recent engagements include Nick Shadow in *The Rake's Progress* for Netherlands Opera and Captain Balstrode in *Peter Grimes* for the Metropolitan Opera as well as for the Royal Opera/Covent Garden during that company's visit to Los Angeles during the Olympic Games. A sought-after concert artist, Stewart appeared recently at Carnegie Hall in Beethoven's Ninth Symphony and in a number of recitals with his wife, soprano Evelyn Lear. Last May, he appeared at the Vienna Staatsoper in a gala Wagner concert led by Leonard Bernstein and televised throughout Europe. Next January, he will join his wife in a series of duo-recitals in Long Beach and Sacramento, after which they will both appear in a Carnegie Hall concert performance of Strauss' *Capriccio*.

London-born actor **Robert Langdon-Lloyd** is the Fool in *Lear*, the vehicle of his 1981 San Francisco Opera debut. In 1963 he joined the Royal Shakespeare Company, and was seen the next year in Peter Brook's *Theatre of Cruelty*, Genet's *The Screens* and Peter Weiss' *Marat/Sade*, in which he appeared as Jacques Roux, a role he played on Broadway in 1965 and in the subsequent film version. In 1966, he was Lucentio in Trevor Nunn's production of *Taming of the Shrew* at the Ahmanson Theatre in Los Angeles. Other RSC production credits include *US* and *The Comedy of Errors*. He took part in Peter Brook's *Tempest Experiment* in Paris and London in 1968 and appeared in Heathcote Williams's *AC/DC* at the Royal

Court. The following year, he was Edgar in Brook's film version of *King Lear* with Paul Scofield, and in 1970 was a founding member of Brook's International Centre for Theatre Research, later performing *Orghast at Persepolis*. He was Puck in the 1972 world tour of Brook's *A Midsummer Night's Dream*, which was seen in San Francisco. His 1974 appearances include Sebastian in Peter Gill's production of *Twelfth Night* and Ariel in Keith Hack's staging of *The Tempest* at Stratford-upon-Avon. In 1975 he played Charles Lamb in Edward Bond's *The Fool* before leaving the theater for a period of travel and writing. During 1977 and '78 he wrote and performed his own one-man show, *May I Have the Pleasure of This Dance*, which was seen in London, Sydney, Los Angeles and San Francisco. In 1979-80 he played the Hoopoe (narrator) in Brook's dramatized version of the Persian epic poem *Conference of the Birds* for the Adelaide Festival and at La Mama in New York. That same year, New Yorkers saw him as Victor in *Zastrozzi* directed by Andrei Serban at the Public Theater in New York. He performed the title role in Jean-Pierre Ponnelle's production of Busoni's *Arlecchino* at Houston Grand Opera, and during 1983-84 toured the United States as the Emperor in *Amadeus*. At Lincoln Center, he was seen as Zuniga and Lillas Pastia in Brook's controversial version of *Carmen*. He most recently appeared at the Samuel Beckett Theatre in New York in a one-man work by Beckett, *All Strange Away*. He currently resides in New York City.

Tenor **David Knutson** returns as Edgar in *Lear*, a role he created in the production's 1978 world premiere, repeated for his San Francisco Opera debut in 1981 and his Paris Opera debut in 1982, and recreated in Munich in a 1982 production that was televised throughout Europe. He has been a leading singer at the Deutsche Oper Berlin since 1972. A native American, he was awarded a scholarship to study voice in Europe in 1970 and made his Deutsche Oper debut in the world premiere of Wolfgang Fortner's *Elisabeth Tudor*, which resulted in his being named "New Singer of the Year" by a leading German magazine in 1973. Knutson, who is able to sing in the counter-tenor as well as the tenor range, has sung at the

Salzburg Festival, the Vienna and Bavarian State Operas and in the opera houses of Amsterdam, Cologne and Brussels. His roles include Don Ramiro in *La Cenerentola*, the Shepherd in Cavalli's *La Calisto*, Hippolyte in Rameau's *Hippolyte et Aricie*, the Idiot in *Boris Godunov*, the Conferencier in Wilhelm Dieter Siebert's *The Sinking of the Titanic* and the title role in Hans Kox's *Dorian Gray*. For the Deutsche Oper Berlin's 1984 festival, he sang the lead role in the world premiere of Reimann's *The Ghost Sonata* in a production that was televised, and this November he will create the role of the Snake in the world premiere of Horvath's *The Little Prince*. For the Berlin company, he has also added the role of Oberon in *A Midsummer Night's Dream*. Knutson has appeared frequently on German television, performing dance routines and songs from musicals as well as opera selections, and is preparing a two-person show with Mona Seefried (daughter of Irmgard Seefried) that will also be televised.

Tenor **Jacque Trussel** sings the role of Edmund in *Lear*, repeating the vehicle of his 1981 Company debut. He was last heard here as Zinoviy Borisovich in the 1981 Fall Season production of *Lady Macbeth of Mtsensk*, a work he also performed with the Lyric Opera of Chicago as well as the Festival of Two Worlds in Spoleto and Charleston. For Spring Opera Theater's 1973 *Carmen*, he portrayed his first Don José, a role he went on to sing with Houston Grand Opera and New York City Opera, including last year's Live from Lincoln Center telecast. Other American companies with which he has sung include the Opera Company of Boston, the Dallas Opera, Santa Fe Opera, Philadelphia Lyric Opera and the companies of Baltimore and Fort Worth. The San Francisco native opened the inaugural season of Spoleto USA as Hermann in *The Queen of Spades*, a role in which he had won acclaim in Spoleto and subsequently sang in Ottawa. Trussel made his San Diego debut in the American premiere of Saint-Saëns's *Henry VIII* during the 1982-83 season, and has also appeared in the world premieres of Floyd's *Bilby's Doll* and Pasatiéri's *The Seagull*, as well as the American premiere of Ralph Vaughan Williams's *Hugh the Drover*. He performs

continued on p. 44



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Opera in two parts by ARIBERT REIMANN

Adapted from William Shakespeare's *King Lear* by CLAUS H. HENNEBERG

English translation by DESMOND CLAYTON

(Used by arrangement with European American Music Distributors Corporation, sole U.S. agents for B. Schott's Soehne, publisher and copyright owner)

Lear

(in English)

Conductor

Friedemann Layer**

Production

Jean-Pierre Ponnelle

Set Designer

Jean-Pierre Ponnelle

Costume Designer

Pet Halmen

Lighting Designer

Thomas J. Munn

Chorus Director

Richard Bradshaw

Musical Preparation

James Johnson

Robert Morrison*

Kathryn Cathcart

Jonathan Khuner

Prompter

Jonathan Khuner

Assistant to Mr. Ponnelle

Vera Lúcia Calábria

Assistant Stage Director

Paula Williams

Stage Manager

Jerry Sherk

Scenery constructed in

San Francisco Opera Scenic Studios

Principals' costumes executed by

Günter Berger, Silvia Strahammer

Bavarian State Opera, Munich

Wigs executed by

Rudolph Herbert, Richard Stead

First performance:

Munich, July 9, 1978

First San Francisco Opera performance:

June 12, 1981

SATURDAY, SEPTEMBER 7 AT 8:00

THURSDAY, SEPTEMBER 12 AT 7:30

SUNDAY, SEPTEMBER 15 AT 2:00

TUESDAY, SEPTEMBER 17 AT 8:00

FRIDAY, SEPTEMBER 20 AT 8:00

FRIDAY, SEPTEMBER 27 AT 8:00

CAST

Lear Thomas Stewart

King of France James Patterson

Duke of Albany Timothy Noble

Duke of Cornwall John Duykers

Earl of Kent Ragnar Ulfung

Earl of Gloucester Chester Ludgin

Edgar, son of Gloucester David Knutson

Edmund, bastard son of Gloucester Jacque Trussel

Daughters of Lear { *Goneril* Helga Dernesch

Regan Anja Silja

Cordelia Sheri Greenawald

Fool Robert Langdon-Lloyd

Servant Kevin Anderson*

Knight Gail Chugg

Watchmen, soldiers, servants

Followers of Lear and Gloucester

**American opera debut

* San Francisco Opera debut

PLACE AND TIME: Britain in ancient times

THERE IS A SINGLE INTERMISSION BETWEEN
THE TWO PARTS

*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 hours.

Lear/Synopsis

Place and Time: Ancient Britain

ACT I

SCENE 1—Wearied by the cares of government, the aged King Lear has decided to divide his kingdom among his three daughters. The one who can make the strongest expression of her love for him is to receive the largest share. Goneril and Regan vie with each other in describing their filial devotion in extravagant terms, and each receives a third of the kingdom. Cordelia, however, conscious of her deep love for her father, remains silent. Lear is enraged by this. As he is about to reject her, his faithful follower Kent admonishes him for his folly. Kent is banished and Cordelia is hurriedly married off to the King of France, who accepts her for her honesty, not for any possible inheritance. The young couple is forced to leave the country. Goneril and her husband Albany divide the inheritance with Regan and her husband Cornwall. Both daughters are determined to rid themselves of their father, whom they consider a burden, as soon as possible. By means of a forged letter, Gloucester's bastard son Edmund has led his father to believe that his legitimate son Edgar is plotting Gloucester's death. Gloucester banishes Edgar.

SCENE 2—Kent, disguised as a servant, enters Lear's service. Goneril and Regan ask their father to dismiss most of his retinue. He refuses angrily, and they drive him away.

SCENE 3—A storm rages on the heath. Lear is close to madness. Kent and the Fool (the king's jester) lead him into a hovel.

SCENE 4—Edgar has sought refuge from his father's men in this hovel. Gloucester, arriving with his followers to serve the king, does not recognize his son, who is feigning madness. Lear is taken to Dover.

ACT II

SCENE 1—Cornwall has captured Gloucester. Lear's supporters are to be punished. Goneril and Edmund, who refuses to help his father, urge Albany to take up arms against the King of France, who has landed with his army at

Dover. Gloucester defends his actions in saving Lear from the inhumanity of the king's daughters. Cornwall puts out one of Gloucester's eyes, and is stabbed by a servant. Regan kills the servant and puts out Gloucester's other eye. Gloucester calls to Edmund for help, but Regan reveals that it is Edmund who has betrayed him. Gloucester is cast out onto the road to Dover.

SCENE 2—Goneril promises Edmund the crown if he will support her in defiance of Albany, who has turned against her, revolted by her cruelty.

SCENE 3—Cordelia laments her father's insanity. She sends soldiers to search for him.

SCENE 4—Gloucester asks his son Edgar, whom he still does not recognize, to lead him to Dover.

SCENE 5—Gloucester wishes to end his life, and requests that Edgar lead him to the brink of a cliff by the sea. His son deceives him, making him believe he has fallen from a great height. Lear meets them. Gloucester at once recognizes his voice and envies him the madness that makes him unaware of the wrongs he has suffered. Soldiers lead the king to Cordelia's camp at Dover.

SCENE 6—In the French camp, the loving Cordelia promises Lear a tranquil old age and the power to bring peace to the land.

SCENE 7—Edmund has captured Lear and Cordelia. He gives the order for Cordelia to be strangled in prison. He believes he has won the crown, but Albany disputes his claim. Regan, who wants to be the queen, allies herself with Edmund. She appoints him commander of her forces, left leaderless by the death of Cornwall. Goneril has administered a slow poison to Regan, which begins to take effect. Edgar appears and challenges Edmund to single combat, in which the bastard falls. Regan dies at Edmund's side. The hopelessness of Goneril's position drives her to suicide. Lear appears with the dead Cordelia in his arms. His grief for his daughter makes his voice fail him and he dies.

Lear

Photos taken in rehearsal
by David Powers

Thomas Stewart





Helga Dernes, Thomas Stewart, Anja Silja



Thomas Stewart



(above) Timothy Noble



(below) Helga Dernes

(above) Jacque Trussel



(above) Thomas Stewart, Robert Langdon-Lloyd

(below) Ragnar Ulfung





Thomas Stewart, Anja Silja



Anja Silja, John Duykers



David Knutson



(above) Anja Silja, Jacque Trussel

(below) Anja Silja, Chester Ludgin



Helga Dernesch, Jacque Trussel





(above) Chester Ludgin

(below) Sheri Greenawald, Thomas Stewart



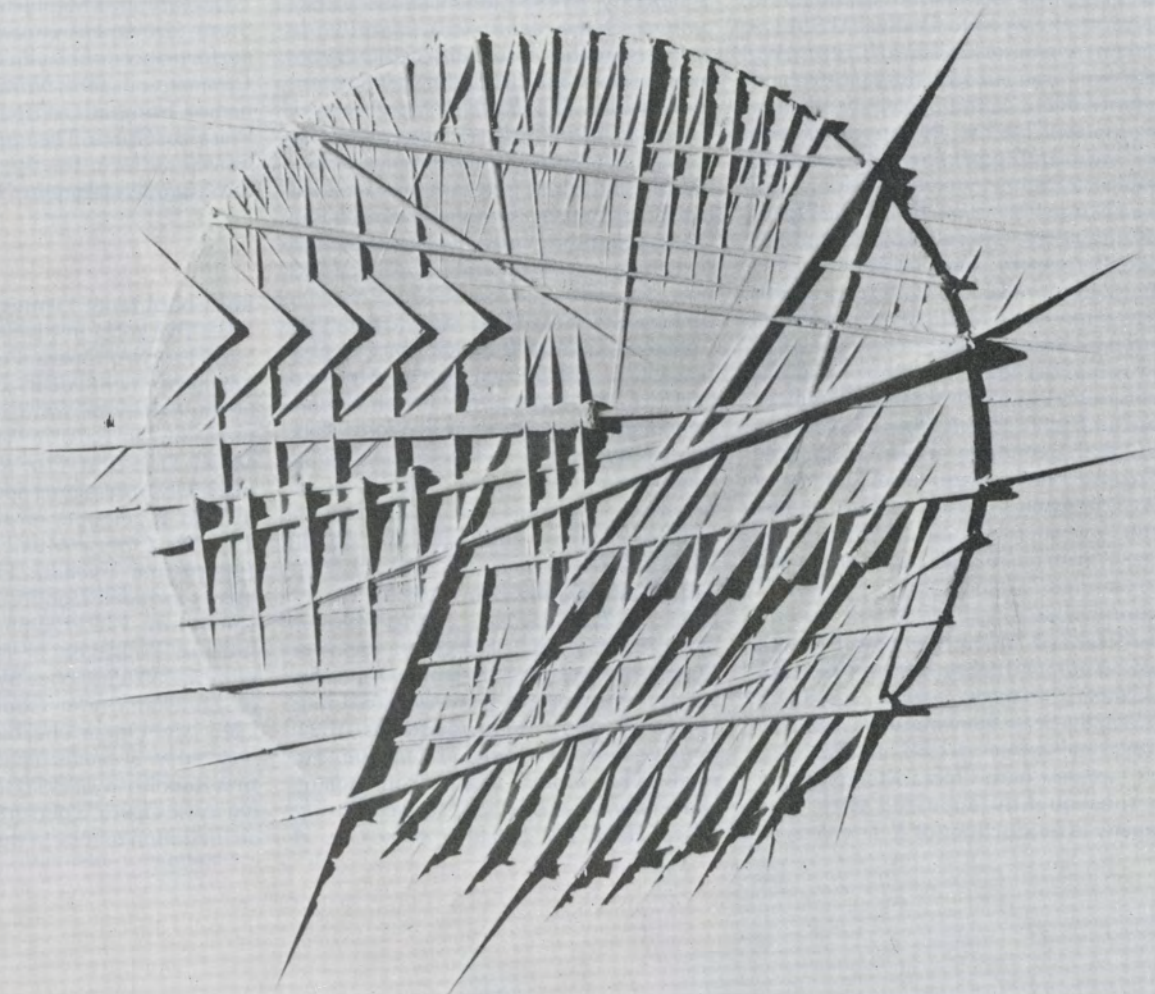
(above) Thomas Stewart, Chester Ludgin

(below) Sheri Greenawald, Thomas Stewart



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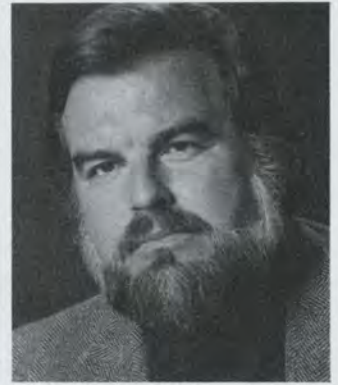
RAGNAR ULFUNG



JOHN DUYSKERS



CHESTER LUDGIN



TIMOTHY NOBLE

continued from p. 35

frequently with New York City Opera, where he has been featured in new productions of *Der Freischütz*, *L'Amore dei Tre Re*, *Tosca* and *The Student Prince*. He also starred in Houston Grand Opera's national touring production of *Showboat*. This spring, he made his debuts with the Bavarian State Opera in Munich and the Maggio Musicale in Florence as Alwa in *Lulu*. A distinguished solo artist, Trussel each season makes an extensive North American recital tour and has appeared with such orchestras as the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony and the Amsterdam Concertgebouw.

Norwegian tenor **Ragnar Ulfung** is the Earl of Kent in *Lear*. Last seen here as Alfred in the 1984 Summer production of *Die Fledermaus*, he made his American debut in 1966 at Santa Fe and bowed with San Francisco Opera the following year as Riccardo in *Un Ballo in Maschera* and, that same season, also portrayed 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*, Prince Shuisky in *Boris Godunov*, the Painter in *Lulu*, Števa in *Jenůfa* and, in the 1970 production of *Siegfried*, the first Mime of 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 Staatsoper and, in 1972, the title role of Peter Maxwell Davies's *Taverner* at Covent Garden, an assignment he repeated during the Royal Opera's 1982-83 season. His numerous television and film credits include Monostatos in Ingmar Bergman's acclaimed film version of *The Magic Flute*. In addition to his busy performance schedule, Ulfung has also pursued a second career as a stage director, making his debut in 1973 with *La Bohème* at Santa Fe, where he returned later to stage *Lulu*. Other directing assignments include *Salome* in Milwaukee, Nino Rota's *Italian Straw Hat* in Oslo, and *Otello* in Stockholm in 1982, when he also sang the title role for the first time in his career. In 1984, he staged the complete *Ring of the Nibelung* for Seattle Opera. In 1976, King Olav V of Norway bestowed upon him the

Order of St. Olav, and he was named Royal Court Singer by King Carl XVI Gustaf of Sweden. Most recently, he was awarded the Litteris et Artibus, the highest order an artist can receive in Sweden.

Tenor **John Duykers** appears as the Duke of Cornwall in *Lear*, repeating the role from the 1981 American premiere production. A graduate of the 1968 Merola Opera Program, Duykers was heard in Spring Opera Theater productions of *Death in Venice* (1975), *Meeting Mr. Ives* (1976), Holst's *Savitri* (1977) and Susa's *Transformations* (1980). He made his Company debut in 1972 as Normanno in *Lucia di Lammermoor* and Ill's son in *The Visit of the Old Lady* and has since appeared in 10 additional San Francisco Opera productions, most recently in the 1982 Fall Season production of *Salome*. During the 1981-82 season, he sang his first Cavaradossi with the Las Vegas Symphony, returning there the following season as Pinkerton in *Madama Butterfly*. He appeared at Seattle Opera as Don José in *Carmen* in the fall of 1982, and in the 1983-84 season returned there as Alvaro in *La Forza del Destino* and sang the role of Cavaradossi with Sacramento Opera. Other companies with which he has performed include the Santa Fe Opera, Vancouver Opera, the Metropolitan Opera Studio, the Grand Theatre of Geneva, and the Städtische Bühnen of Frankfurt. In *Duykers the First*, a one-man work created for him by George Coates, he was seen in San Francisco before touring to the European festivals of Bordeaux, Amsterdam, Lille and Brussels. He continued his association with Coates and composer Paul Dresher in the trilogy comprising *The Way of How, Are/Are*, and *See/Hear*, the first segment of which has been applauded in Munich, Zurich, Spain and New York City as well as the Bay Area. Last March, he performed the role of Malatestino in *Francesca da Rimini* for the Concert Opera Association of San Francisco. A busy recitalist and concert artist, he was appointed to the Music Screening Panel for opera and musical theater of the National Endowment for the Arts in 1984.

A longtime favorite of San Francisco Opera audiences, baritone **Chester Ludgin** is the Earl of Gloucester in *Lear*, a role he performed in

the work's American premiere production in 1981. He numbers three other American premieres among his more than 25 assignments with the Company, including Boris Ismailov in *Katerina Ismailova* in 1964 (a role he repeated in the original version of the work, *Lady Macbeth of Mtsensk*, during the 1981 Fall Season); Jaroslav Prus in *The Makropulos Case* in 1966; and the Presiding Officer in Gunther Schuller's *The Visitation* in 1967. During the 1976 Fall Season he created the role of Lyman Ward in the world premiere of Imbrie's *Angle of Repose*. Other world premieres he has participated in include Richard Owens's *Mary Dyer* with the Hudson Valley Philharmonic; Abraham Ellstein's *The Golem* and Robert Ward's *The Crucible*, both with New York City Opera (he repeated the latter role for Spring Opera Theater in 1965); Castelnuovo-Tedesco's *The Merchant of Venice* in Los Angeles; Ward's *Abelard and Heloise* for Charlotte Opera; and Hermann's *Wuthering Heights* at Portland Opera. During the 1982-83 season he added to the list with Bernstein's *A Quiet Place* for Houston Grand Opera, a production with which Ludgin traveled to the Kennedy Center in Washington and La Scala in Milan last summer; he will repeat the assignment at the Vienna Staatsoper next April. Bay Area audiences will remember his performances in the title roles of *Boris Godunov*, *Rigoletto* and *Macbeth*, as well as Barnaba in *La Gioconda* and Iago in *Otello*, among others. Ludgin has appeared with virtually every major opera company and orchestra in North America, and he has displayed versatility in a wide range of musical comedies as well, including *South Pacific*, *Kismet*, and *Most Happy Fella*.

Baritone **Timothy Noble** returns to San Francisco Opera as the Duke of Albany in *Lear*. He performed the same role for his 1981 Company debut, and earlier that year made his Spring Opera Theater debut as Agamemnon in John Eaton's *The Cry of Clytaemnestra*, a role he created for the work's world premiere at Indiana University and repeated in the New York premiere with the Brooklyn Philharmonia. He returned to San Francisco Opera for the 1983 Summer Season in which he sang Schauard in *La Bohème* and Moralès in *Carmen*. In 1984, he appeared as Shaklovity in the acclaimed Fall Season production of *Khovan-*



JAMES PATTERSON



KEVIN P. ANDERSON



FRIEDEMANN LAYER



JEAN-PIERRE PONNELLE

shchina. He recently won critical praise for creating the role of Prospero in the world premiere of Eaton's *The Tempest* at Santa Fe. Other engagements have included the title role of *Falstaff* with Opera/Omaha, the title role of *Rigoletto* at the Colorado Springs Opera Festival, and the role of Tonio in *Pagliacci*. In 1982, he made his Houston Grand Opera debut as Ping in *Turandot*, and has since returned as Germont in *La Traviata*, Sharpless in *Madama Butterfly* and the title role of *The Barber of Seville*. He sang the role of Miller in *Luisa Miller* at the Grand Théâtre de Nancy in France for his European debut in the spring of 1982, and returned to Europe the following year for appearances with the Frankfurt Opera, the Vienna Festival and the Opéra-Comique in Paris. Upcoming engagements include Marcello in *La Bohème* and Leporello in *Don Giovanni* for Houston Grand Opera; the title role of *Falstaff* for Netherlands Opera; and the title role of *Simon Boccanegra* for the 1986 Glyndebourne Festival.

Bass **James Patterson** sings four roles for San Francisco Opera's 1985 Fall Season: The King of France in *Lear*, Johann in *Werther*, Tommaso in *Un Ballo in Maschera*, and the Police Commissioner in *Der Rosenkavalier*. A graduate of the 1982 Merola Opera Program, he appeared in productions of *Rigoletto* and *The Magic Flute*, and went on to portray Sparafucile in Western Opera Theater's 1982 touring production of *Rigoletto*. He was heard in Opera Center Showcase productions of *L'Ormino* and *The Rape of Lucretia* in 1983, and for the 1984 Showcase was Osmin in *The Abduction from the Seraglio*. Since his Company debut as a Customhouse Guard in the 1983 Summer Season production of *La Bohème*, he has sung nearly a dozen roles here, including Dr. Grenvil in *La Traviata*, the King of Egypt in *Aida*, Zuniga in *Carmen*, Alessio in *La Sonnambula*, Sparafucile in *Rigoletto*, Orest's Guardian in *Elektra*, a Border Guard and Cherniakovsky in *Boris Godunov*, and a Monk in *La Gioconda*. His most recent Company appearances were as Fafner in *Das Rheingold* and *Siegfried* during the 1985 Ring Festival. Last year, he sang both Fafners for the Pacific Northwest Wagner Festival in Seattle. During the summer of 1981, he was an apprentice artist with Santa Fe Opera, and

he appeared as Simone in *Gianni Schicchi*. His concert credits include Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony, and for the 1983 Festival of Masses he was bass soloist in the *St. Matthew Passion* and the Verdi Requiem under the baton of Robert Shaw.

Tenor **Kevin Anderson** makes his San Francisco Opera debut as a Servant in *Lear* and appears as the Prince of Persia in *Turandot* and Amelia's Servant in *Un Ballo in Maschera*. A graduate of the University of Wyoming, he participated in the Merola Opera Programs of 1983 and '84, during which he appeared in productions of *The Tales of Hoffmann*, *Madama Butterfly* and *Falstaff*. He toured for two seasons with Western Opera Theater, portraying Goro in *Madama Butterfly* in 1983 and Ramiro in *La Cenerentola* in 1984. He has also toured with the San Francisco Opera Center Singers as Nemorino in *The Elixir of Love*. For the Chautauqua Opera Festival, his credits include the roles of Little Bat in *Susannah* and the Tenor in *The Impresario*, and in 1979 he appeared as Toby in the Central City Opera production of *The Medium*. The Illinois native was a member of the Santa Fe Opera Company Apprentice Program in 1982, and in 1984 he made his Michigan Opera Theatre debut with the company's 1984 residency tour, during which he portrayed Martin in Copland's *The Tender Land* in addition to appearing in *The Brementown Musicians* and two musical revues. He has sung in the San Francisco Symphony's Pops Concerts series, and his assignments with Pocket Opera include Leicester in *Maria Stuarda* (heard in a local broadcast) and Pluto in *Orpheus in the Underworld*, in addition to a program of music by Kern and Gershwin. Among his 1985 engagements is the role of Vitaliano in Vivaldi's *Il Giustino* at the Teatro Olimpico in Vicenza, Italy. Next January, he makes his Carnegie Hall debut in a concert performance of Strauss' *Capriccio*.

Viennese-born conductor **Friedemann Layer** makes his American debut with *Lear*, the opera he also conducted at the work's 1978 Düsseldorf premiere as well as in its 1982 French premiere at the Paris Opera. Maestro Layer began his career at the age of 20 in the theaters

of Ulm and Salzburg, and went on to become resident conductor at the Deutsche Oper am Rhein in Düsseldorf for 10 years. During this time, he assisted Karl Böhm and Herbert von Karajan for several seasons of the Salzburg Festivals. He now works in opera houses throughout Europe, including the companies of Brussels, Paris, Holland, Hamburg, Berlin and Mannheim. Future engagements will also find him conducting at the Hague, in Geneva, Italy and Austria. Layer is a specialist in the music of the Vienna classical period and 20th-century music. This year, he leads *Fidelio* in Toulouse, and in 1986 is scheduled to conduct Janáček's *The Cunning Little Vixen* in Brussels, Massenet's *Manon* in Düsseldorf and Strauss' *Elektra* in Geneva.

Returning to San Francisco Opera after an absence of four years, **Jean-Pierre Ponnelle** recreates his production of *Lear*, in which the work received its American premiere during the 1981 Summer Festival, and presents a new production of *Falstaff* adapted from one he originally mounted at the 1976 Glyndebourne Festival. He is also responsible for the production concept and design of *Tosca*. One of the world's most noted and discussed directors and designers, Ponnelle studied at the Sorbonne in Paris, where he was born, and in 1952 created the scenery for the world premiere of *Boulevard Solitude*, Hans Werner Henze's first opera. During the 1950s he designed for the principal German theaters, both opera and drama, and made his design debut at the Vienna Staatsoper, the Rome Opera, the Opéra-Comique in Paris and in San Francisco, where his American debut was marked by productions of Orff's *Carmina Burana* and *The Wise Maiden* in 1958. He returned to San Francisco in 1959 for the American premiere of *Die Frau ohne Schatten*. In 1968 he began to assume dual responsibility as director/designer with productions of *Il Barbiere di Siviglia* and *Così fan tutte* at the Salzburg Festival, where he has returned for numerous productions. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*, seen here for the first time in 1969 and revived for the 1974 and '82 Fall Seasons. Other Ponnelle San Francisco productions include *Così fan tutte*, *Otello*, *Der Fliegende Holländer*, *Turandot*,

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Gianni Schicchi, *Cavalleria Rusticana*, *Pagliacci*, *Il Prigioniero*, *Idomeneo* and *Carmen*. His productions have been seen in all of the world's major houses. In 1981, he staged *Tristan und Isolde* at Bayreuth, a production that was subsequently filmed. His latest productions at the Salzburg Festival are *Contes d'Hoffmann*, *The Magic Flute* and *Idomeneo*. For the Zurich Opera, he mounted a highly acclaimed Monteverdi cycle and is also staging an on-going Mozart cycle: *Mitridate*, *Idomeneo* and *The Abduction from the Seraglio*. Other successes in the past years include Wagner's *Liebesverbot* (Munich), *Così fan tutte*, *Nozze di Figaro* and *Don Giovanni* (Paris), *Parsifal* (Cologne), *Fidelio* (Berlin), *Aida* (Covent Garden), *La Clemenza di Tito* (Metropolitan Opera), *Cardillac* (Munich), *Cavalleria Rusticana/Pagliacci* (Vienna), and *Lulu* (1985 Munich Opera Festival). Most of Jean-Pierre Ponnelle's productions have been and will be televised such as the forthcoming new production of *Le Nozze di Figaro* at the Metropolitan this fall. Future plans include a new *Frau ohne Schatten* at La Scala, *Ariadne auf Naxos* at Houston, and the world premiere of a new Reimann opera, *The Trojan Women*, at Munich. Television viewers have been privileged to see many of his productions, including Mozart's *Idomeneo* from the Met, *The Magic Flute* from the Salzburg Festival, as well as filmed versions of *Madama Butterfly*, *Carmina Burana*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Le Nozze di Figaro*, *Le Clemenza di Tito*, as well as the three extant Monteverdi operas. Most recently, television audiences in this country saw his production of *Rigoletto*, which was filmed on location in Italy.

Romanian-born set and costume designer **Pet Halmen** created the costume designs for Reimann's *Lear* for the 1978 Munich world premiere and the 1981 San Francisco first U.S. staging. He was responsible for both sets and costumes for the 1979 San Francisco Opera productions of Dallapiccola's *Il Prigioniero* and Poulenc's *La Voix humaine*, and the costume designs for *Turandot* and *Der Fliegende Holländer*, on which he collaborated with Jean-Pierre Ponnelle. Following an apprenticeship as a theater painter in West Berlin, Halmen was for a time Ponnelle's assistant for set and costume design. Other collaborations with Ponnelle include a television production of *Carmina Burana*, *Salome* in Cologne, *L'Elisir d'Amore* in Hamburg, *La Traviata* in Houston,

Les Contes d'Hoffmann in Salzburg and cycles of Mozart and Monteverdi operas in Zurich, the Monteverdi works being filmed and televised internationally. He has also collaborated on a *Ring* cycle co-production for Strasbourg and Lyons and *La Traviata* for Göteborg with young director Nicolas Joël. Other design commissions include *L'Enfant et les sortilèges* for the Deutsche Oper Berlin, *Norma* and both a Mozart and Molière cycle in Zurich, and a film version of *Elektra* directed by Götz Friedrich. Halmen has also worked with Gian Carlo Menotti, Oscar Fritz Schuh and August Everding, among other directors, and in ballet with choreographers John Cranko and Erich Walter. He designs record covers, posters and special magazine illustrations, many of which were seen in a major exhibition in New York.

In his tenth year with San Francisco Opera, **Thomas J. Munn** is responsible for lighting seven productions this fall: *Adriana Lecouvreur*, *Lear*, *Orlando*, *Turandot*, *Falstaff*, *Un Ballo in Maschera* and *Billy Budd*. In addition, he has designed the sets for *Billy Budd*. Since 1976, he has conceived the lighting and special effects for over 70 San Francisco Opera productions. He created the lighting for all four of the operas of last summer's *Ring* Festival, and last fall designed lighting for seven productions, including *Ernani*, *Carmen*, *Madama Butterfly*, *Elektra*, *Khovanshchina*, *Rigoletto* and *Don Giovanni*. He 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. Recent projects include productions for the Hartford Ballet, Lyric Opera of Chicago 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. Last spring, he served as TV lighting consultant to American Ballet Theatre for an upcoming television series and is at work on sets and lighting for a new multi-media production of *Coppélia* that will have its premiere with the Hartford Ballet next April.

Shakespeare continued from p.32

Britten wrote the part of Oberon, king of the fairies, for a countertenor, which puts many people off (including me: that cold, eerie timbre simply cannot convey changes of emotion). But all the best countertenors around have had a go at the role, including Alfred Deller, Russell Oberlin, and James Bowman. Walter Felsenstein persuaded the composer to let him use a baritone instead, singing the part an octave down, as other producers do with Handel and Gluck. Oberon's consort, Tytania, is a sort of Queen of the Night coloratura who gets the opera's most ravishing vocal music. San Francisco heard first Mary Costa, then Jennifer Vyvyan (who created the role). Gielgud and Solti used Joan Carlyle, Hall and Haitink, Ileana Cotrubas. The other key solo role, the low comic Bottom the Weaver, has been most memorably performed by Owen Brannigan (Aldeburgh '60, San Francisco '71) and Sir Geraint Evans (Covent Garden and San Francisco '61). (San Francisco's first Hermia—a relatively minor role—was Marilyn Horne.)

Britten was fascinated with the possibilities for musical rendering of sleep, dreams, and supernatural beings, and he clearly loved the play. He greatly enjoyed casting young boys in his operas (here, Puck and the four fairies), for the pure, "church-choir" timbre of their unbroken voices. Oberon's countertenor, and the unique orchestral forces and chords he assigned to each of Shakespeare's three character groups (the courtly lovers, the fairies, and the "rude mechanicals") further enriched his musical palette.

He and Peter Pears, his life-companion and tenor of preference, cut and rearranged Shakespeare's text themselves, skillfully and felicitously; nothing that matters seems to be absent. They added only a single line of their own, to explain the omitted first act. Unfortunately, this doesn't mean that one *hears* all those magical words. Tytania's and the boy fairies' enchanting songs, in particular, and some of the rustics' rapid exchanges, are often impossible to understand.

One great problem of post-tonal composers in long narrative works is to find credible sources of coherence and unity, barred as they believe themselves to be from the old games of set-piece arias and ensembles, expected repeats, and harmonic progression. Britten, the most



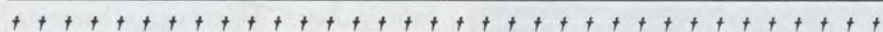
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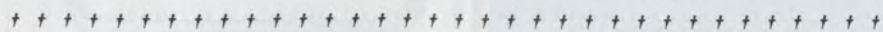
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M. JEANETTE



DOMINIC

Benjamin Britten's *A Midsummer Night's Dream* was seen twice on the San Francisco Opera stage. In 1961, the work was given its American premiere here; in 1971, it was presented by the English Opera Group. The role of Oberon was portrayed by Russell Oberlin in 1961 (left) and by James Bowman in 1971 (right).

popular modern opera composer, leapt happily into this challenge with an ingenious arsenal of the most various, eclectic, and non-doctrinaire devices. Some of these suit Shakespeare's own imaginings wonderfully well. Others blunt, thwart, or bury them. All of them together yield a work of considerable musical appeal.

For the enchanted wood by moonlight in Act II, he created a haunting, mounting series of pianissimo chords (the first for muted strings, the second for muted brass, the third for woodwinds, the fourth for harp and percussion), which keeps returning in varying fashion to ensnare the whole cast in a magic web of sleep. Each character or group of characters is provided with a "motivic" set of instruments all its own. (I especially like Puck's tootling trumpet and rat-a-tat drum, and the silver-bell celesta that accompanies his and Oberon's spells.) The quarrel among the four courtly lovers grows into a rousing, "operatic" quartet. All the otherworldly scenes are kept chromatic, although tonal (i.e., in shimmering semitone progressions, *à la* Wagner). For the finale in Duke Theseus's court, we return to old-fashioned diatonic keys and chords. In fact, for the rustics' inset "Pyramus and Thisbe" skit in this scene, Britten wrote a full 14-number mock-*bel canto* Italianate opera in miniature. Flute/Thisbe's "mad song" on discovering her dead lover ("Asleep, my love? What, dead, my dove?") is an *allegro grazioso* take-off on *Lucia*, which Peter Pears sang to a fare-thee-well at the premiere (and on the recording).

Shakespeare's early fairy-comedy is full of musical cues ("Music, ho! Music such as charmeth sleep") which Britten, like Purcell and Mendelssohn, enjoyed picking up on. His *Dream* is a clever, occasionally a beautiful little opera, which, to be appreciated fully, should probably be studied closely, then seen more than once in a smallish opera house—preferably with rustics who can act as well as Geraint Evans, a baritone Oberon (heresy!), a world-class Tytania, and a stage director with the imagination of Walter Felsenstein or Peter Hall. The orchestra is wonderfully expressive, the fairy choruses (and all of Tytania's music) are as enchanting as they are unintelligible. But both the lovers and the rustics can seem dull, unromantic or unfunny for the most of the opera—until the lovers are allowed to soar into one of Britten's overlapping-line ensembles, and the rustics get their chance to "act," opera buffa style, instead of jerkily declaiming lines that were meant to be comic.

Britten's short-breathed, discontinuous musical idiom, for all its sweetness and ingenuity, cannot reach the pearl-like purity and magic of the original. It's a prize of an opera, but the delicacy and finesse of the fairy poetry, the wit and humor of the rustics' rehearsals and the lovers' quarrels, the mind-spinning evocations of otherworldly realms, all still beg to be read, and heard, as Shakespeare wrote them.

The story of Samuel Barber's opera, *Antony and Cleopatra*, is almost a tragedy in

itself. First suggested by conductor Thomas Schippers, it was commissioned by Rudolf Bing to open the new, \$45 million Metropolitan Opera House at Lincoln Center—then hyped as only the Met knows how to hype, and outglittered at its own premiere (in September 1966) by the diamond-studded celebrity crowd and Franco Zeffirelli's ostentatious production. Totally sacked by the opening night critics, it has resurfaced only three times since, thanks primarily to the efforts of Gian Carlo Menotti, the composer's close friend and sometime collaborator. The first was a production Menotti helped rewrite for the Juilliard School in 1975; the second a Paris concert version in 1980; and the third a stripped-down staging at Menotti's own two carbon-copy summer festivals, at Spoleto in Italy and Charleston, South Carolina, in 1983. Barber never attempted another opera—in fact, very little work at all—in the 14 years of life that remained to him after the Metropolitan fiasco. Devastated by his failure (according to Richard Dyer, the music critic of the *Boston Globe*), he kept trying to rescure this opera into the success he thought it deserved.

The opening night critics and reporters picked first on the new opera house, then on the distracted audience, then on Zeffirelli's C.B. DeMille production ("like five *Aidas* rolled into one")—and only last on Barber's poor opera. "Paste amid the Diamonds," *Music and Musicians* called it. Almost everyone was kind to the "All-American" cast and conductor (Leontyne Price, Justino Díaz, Jess Thomas, Ezio Flagello, Rosalind Elias, Belan Amparan, Thomas Schippers). But "the end impression," wrote Roland Gelatt in *High Fidelity*, was "of a passionless, uncommitted, Meyerbeerian spectacle—a piece of manufacture more than a creation."

Signor Zeffirelli, who not only directed that production, but also designed its sets and costumes and wrote its original libretto, does appear to have something to answer for. In order to display all the Met's new stage machinery, he designed golden-cage pyramids that opened and closed, an assemblage of metal rods or slats ("Venetian blinds," everyone called them) that kept rising and descending, a mammoth sphinx that moved "around and around the stage like a lost locomotive" (on opening night, it crashed into the metal slats), and a full-size floating barge for Cleopatra. He staged the

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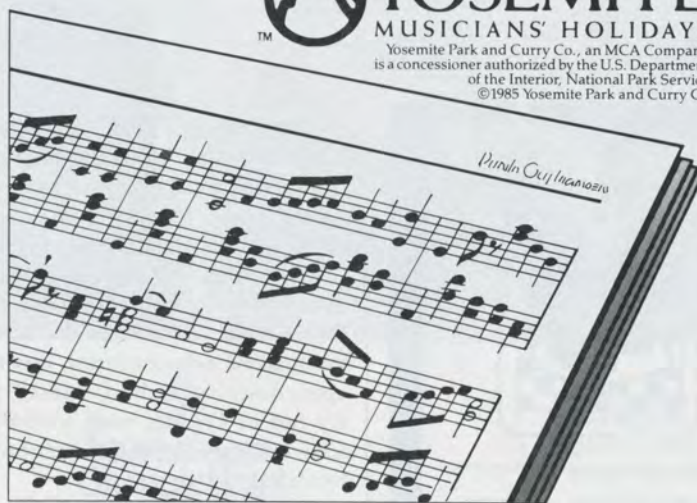
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M. JEANETTE



HOWARD

The role of Bottom in Britten's *A Midsummer Night's Dream* was presented to San Francisco Opera audiences by two very prominent performers: Geraint Evans (left) in 1961, and Owen Brannigan (right) in 1971, shown in a scene with Norman Lumsden, who portrayed Quince.

whole sea-battle of Actium on motorized toy boats. He so overcharged the Met's new revolve with his legions of soldiers, Roman senators, Egyptian attendants (and a camel) that it stopped revolving. His costumes were no less grandiose. Winthrop Sergeant, in *The New Yorker*, called Zeffirelli's production "appallingly pretentious, appallingly arty, and, in most cases, destructive."

But even in the later productions, and the 1983 Spoleto recording, with all the Zeffirelli kitsch pyramids and casts-of-thousands cleared away, after all of Barber's and Menotti's tinkering with score and text, few critics have found it easy to say many favorable things about this ill-fated work. The best Andrew Porter could venture, on the occasion of the Juilliard School revival, was that the opera deserved "a third chance," preferably not in English, with a carefully re-edited score—"perhaps a century or so hence."

Britten's *Dream* is an excellent small opera, which is simply not the equal to Shakespeare's play. Barber's *Antony* (well, two thirds of it) is a terrible opera, which bears no resemblance whatever, artistic or imaginative, to Shakespeare's original. Granted, Zeffirelli snipped the *lines* out of Shakespeare. But half of them you can't understand, even on the record. And almost everything important is gone. The music that replaces it is, with a very few exceptions, lifeless and uninspired.

Barber was not troubled by the modernist agony of fitting a traditional text to a non-traditional musical language, since, in terms of musical style, he never quite

made the post-Puccini leap. He could do a few lyrical things very well—elegiac farewells, tenderly aspiring death scenes, solo airs (and one gorgeous trio) that resemble the best of his songs. But all his arrivals in Rome sound like something out of MGM's *Quo Vadis*. When we zap back to Egypt, harps arpegg, woodwinds wail, a bell tree tinkles, antique cymbals crash. In general, his orchestral scoring is thick, plodding, old-fashioned, and obvious. His vocal scoring—a slight gesture to this century—tends to be declamatory rather than lyrical, the notes jabbed out with little audible reference to the words or emotions they are supposedly carrying. Powerful Shakespearean lines are shot out abruptly in off-accent notes; moments of high passion are italicized by swooning strings. Barber's *Cleopatra*, in the end (despite Leontyne Price's heroic efforts), is almost as flat as Antony, his Caesar, or his Enobarbus.

That said, I must admit to being moved by the stately, hieratic, musically sustained final act (regal vocal lines soaring over a weeping continuum of strings and funeral drums), which contains the deaths of the two protagonists. My only suggestion for a revival would be to perform this (with two superb leads) as a one-act opera on its own—perhaps in a triple bill between Puccini's *Il Tabarro* and Schoenberg's *Erwartung*, to demonstrate Barber's place in musical history.

The case for Aribert Reimann's *Lear* is eloquently made by Christopher Hunt elsewhere in this program. *King Lear* may be "do-able" as music-drama for the very



MÉLANCON

Leontyne Price as Cleopatra in Metropolitan Opera's 1966 staging of Barber's *Antony and Cleopatra*.

reasons that many drama critics have thought it unperformable on the spoken stage. It overreaches spoken stage realism, and seems "too much" in every way. There is too much madness, too much evil, too much cruelty, pathos, insult, suffering, folly. Even the play's strongest defenders have regarded key scenes as "unactable." It *can* be done onstage (though it rarely is); but it probably works best in an old-fashioned, high-grandiloquent style, like Donald Wolfitt's; or in an austere, existential, super-stylized fashion, like Peter Brook's. In a non-realistic setting of genuinely inspired and deeply felt music, it is just possible that some of these "unperformable" or "unbearable" effects would be achieved as well as or better than in a spoken, Shakespearean production.

The words are crucial, of course. But in this case one could conceivably lose most of them and "score the subtext" (*World in Chaos, Evil in Control*), and suffer much less than in cutting a more poetic whole, like *Antony and Cleopatra*. There are a few indispensable lines that probably should be heard, particularly in the scenes of "heartbreaking" pathos of Acts IV and V. But Reimann and his librettist have saved most of these and

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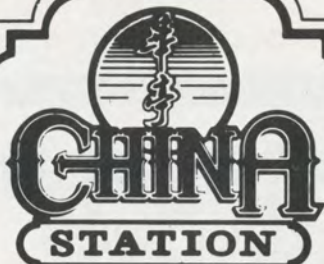


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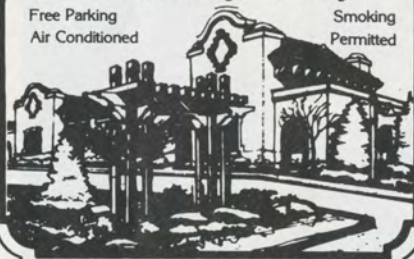


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NOMINSKI

Helga Dernesch as Goneril in the San Francisco Opera 1981 American premiere staging of Reimann's *Lear*.

stilled the thunderous orchestral cacophony long enough for us to hear them.

Moreover, this seems to me one case wherein the problem of adapting a conventional play to an anti-conventional musical language can be, and largely has been, got round. To begin with, Shakespeare's *King Lear* is the most *unconventional*, the most nearly hysterical, the most *outré* and outrageous play he ever wrote. Its poetic imagery can be so elaborate and so concentrated as to be almost opaque. Whole speeches are uttered in mad, meaningless, repetitive syllables. It is so much a play of the mind, of the timeless, universal, tormented human mind, and so little a play dependent on medieval or Renaissance conventions, that Reimann's shrieking, snarling, crashing, no-holds-barred score probably suits its essence better than *any* more conventional musical idiom could do.

Although Reimann's *Lear* is more cacophonous (and certainly louder) than any of the modernist classics (Berg's, Schoenberg's) from which it descends, and composed around even more intricately thought-out musical structures than theirs, I find myself—most of the time—able to yield to it completely, as I cannot yield to most of the operas of his

atonal or serialist predecessors.

Why? Partly because Aribert Reimann's music is broader, more free, and less doctrinaire—although no less intense and unlovely—than theirs. This allowed him the freedom to shift, in some of his interludes, and in his final scenes, for example, to soft, clear, almost lyrically expressive music. Here, he will use non-metrical melismas; there, notes locked into metronome-paced bars. Here, 48 strings are ordered to play 48 separate lines, creating a brain-disorienting cloud of noise; there, a single cello or bass flute will sing a heart-rending solo. The double-range music he gives to Edgar/Mad Tom may well *enlarge* this role beyond anything a speaking actor could achieve. Reimann's *Lear* orchestra has to be augmented by five extra percussionists, to keep the din going on seven gongs, six drums, five bongos, five tom toms, five temple blocks, five wood blocks, four tam tams, cymbals, a hanging bronze plate, metal foil and block, and wood chips. Be prepared.

The more I listen to this fractured, free, apparently undisciplined music, the more I ponder this mad-looking score (which someone once described as looking like an army of trained ants marching across the page), the more "right" it all

seems, line after clangorous, oppressive, fortissimo line. The manic declamations, the violent coloratura, the insisted *Sprechgesang* in the vocal line counterweigh precisely the orchestral frenzy of this world. In the midst of a storm that is clearly as symbolic as it is real, Shakespeare's Lear cries, "Blow, winds, and crack your cheeks": and Reimann's winds do.

Dubious or hostile critics (including me, on first hearing) faulted Reimann's *Lear* for scanting the positive, redemptive, good-guys' half of the drama: the half represented by the later Lear, Cordelia, Edgar, Kent, the Fool, Gloucester, France, and the good servants. One's overwhelming impression, as the curtain fell, was of a universe totally dominated by, made out of chaos and evil.

But now, I realize, that is also my overwhelming final impression on reading or seeing the play. Decades of Shakespearean scholars have tried to convince us that *King Lear* is really about Christian virtue triumphing over pagan vice. But it isn't. It's about an ugly, evil, unfair, godless world, which both William Shakespeare and Aribert Reimann knew to exist.

What remains for a contemporary composer, who might still want to make use of this richest and most fertile of literary sources?

Last July, a new opera based on *The Tempest*, by John Eaton (libretto by Andrew Porter), opened at the Santa Fe Opera. Two other operatic versions of this play are in progress, composed by Lee Hoiby and Peter Westergaard. Other composers, closer perhaps to Aribert Reimann's temperament, may find fit matter for contemporary versions of horror and evil in Shakespeare's more bitter plays, like *Troilus and Cressida* (William Walton's opera made use of Chaucer's poem, not Shakespeare's play) or *Timon of Athens*. *Macbeth*, *Coriolanus*, and some of the histories might be reimagined for our time musically, as many directors have reimagined them for the legitimate stage.

But despite the successes of Britten and Reimann, my last advice would be the same as my first. It's probably best for a composer to leave Shakespeare alone, and to search for his stories and texts among lesser writers, whose own genius will not so embarrassingly overshadow his own. ■

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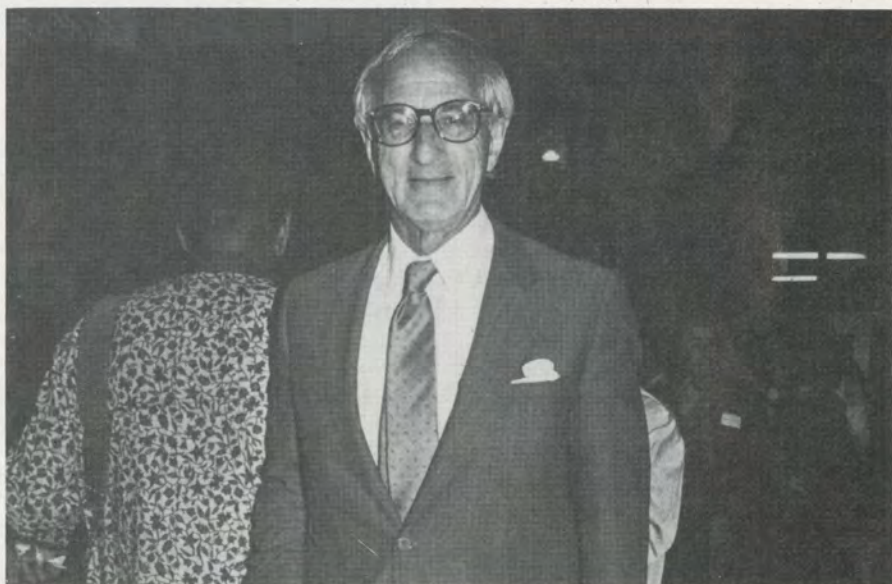
By DEBORAH YOUNG

Judging from the colorful collection of performing arts posters displayed on the walls of San Francisco's Hotel Tax Fund office, it is evident that this is no ordinary city agency. The Publicity and Advertising Fund of the Hotel Tax Fund (known interchangeably as P & A or the Hotel Tax Fund) is the city agency which grants nearly \$5 million to arts and cultural organizations in San Francisco. Under the jurisdiction of Chief Administrative Officer Roger Boas, the agency is celebrating its 25th anniversary of grant-making in 1985/86.

The Hotel Tax Fund was created in

1961 in response to new state legislation which permitted local governments to levy a tax for the purpose of promoting trade and commerce. Under Boas's leadership, the Hotel Tax Fund has grown from serving just a few cultural organizations to being the City's largest supporter of the arts. The Fund's grantees include a wide range of arts and cultural activities, ranging from major organizations to smaller professional companies to community-based arts programs, parades and cultural festivals.

Though San Francisco is one of 319 cities and counties in 33 states that levy a tax on motel and hotel guests, San Fran-



Roger Boas, Chief Administrative Officer for the City and County of San Francisco, has been the guiding force behind the City's Hotel Tax Fund since 1977.

cisco was the first and remains one of the few that allocates a portion of the revenues to cultural groups. Revenues for the Fund are generated through a 9.75% tax which San Francisco hotel and motel guests pay on their rooms. Currently, 65% of the revenues collected go towards the Moscone Convention Center, the Yerba Buena redevelopment area, the War Memorial Performing Arts Center, the Convention and Visitors Bureau and Candlestick Park. The percentage designated for arts and cultural funding through the P & A Fund is 17%, with .5% of that amount earmarked specifically for citywide special events.

The current success and respect for the P & A Fund has not come without a dedicated commitment on the part of San Francisco's public officials, however. When Chief Administrative Officer Roger Boas assumed this position in 1977, the Fund lacked a formal structure with specific guidelines for grant-making procedures. Because the criteria for funding allocations were not uniform, several groups sued the City over denial of funds. Recognizing that a more clearly defined system was necessary, Mr. Boas established an Advisory Committee of arts, business and foundation professionals to review the grant-making procedures and to develop criteria by which all applicants would be judged. He remembers, "the first committee I appointed was formed to study the nature and needs of the arts and tourism in San Francisco and to make recommendations as to how the Fund could best meet those needs."

Chief among these recommendations was that the City should return these tax dollars to arts organizations in the form of long-term general operating support rather than making grants for specific projects. Further, criteria were developed which are currently used in making funding recommendations for all grantees. These include the applicants' need to:

- advertise and promote San Francisco and make it more attractive to visitors
- preserve the City's cultural identity and make it a more desirable place to live
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POWERS

The last scene of Die Walküre, presented by the San Francisco Opera as part of the 1985 complete festival presentation of Wagner's Ring cycle.

work and reach a broad number of people.

The current eight-member Advisory Committee is appointed by Mr. Boas and it interprets these criteria and makes funding recommendations to the Chief Administrative Officer. Mr. Boas notes that the establishment of this Committee and the development of specific guidelines "form the backbone of the Fund."

San Francisco's public officials have continued to show their commitment to the City's cultural organizations by further advancing the impact of the P & A Fund through two legislative measures. In 1982, legislation was passed by the Board of Supervisors which gave the P & A Fund a set percentage of 12% of the estimated Hotel Tax Fund revenues, thereby guaranteeing for the first time the long-range availability of these revenues for cultural groups. This legislation, in turn, has a tremendous impact on the ability of the cultural groups to plan their budgets, since they know that these funds will be available in the future. As a result of additional legislation in 1984, the set percentage of revenues to the P & A Fund is currently 17%, which places San Francisco among the top cities of the nation in the level of municipal funding for the arts.

It is estimated that city-funded arts programs reach over five million people annually. The primary grant-making

program gives direct grants for operating support to over 100 arts organizations each year. In granting nearly \$4.5 million to these companies, P & A Fund Administrator Kary Schulman notes that "we trust arts organizations to use funds for the purpose that will best advance the goals of each company within the parameters of our guidelines."

Schulman and Assistant Administrator Kim Fowler estimate that they attend over 100 performances each year and schedule site visits as necessary to keep informed of the activities and plans of the Fund's grantees. They also view their role as one of advocacy, and in this capacity seek to emphasize the importance of the arts in San Francisco in revitalizing and creating new neighborhoods. In this regard, the scope of the P & A Fund has been expanded in the past two years to include programs which have addressed specific areas of need in the arts community.

In late 1983, San Francisco Supervisor Louise Renne became aware of a critical need in the theater community for funds to upgrade performance spaces and to make necessary renovations to meet the City's fire, safety and other building codes. At that time, city grants were available for general operating support only. To assist with this problem, Supervisor Renne initiated legislation which resulted in two new funding programs:

the Non-Profit Performing Arts Loan Program and the Voluntary Arts Contribution Fund, both of which benefit organizations with budgets under \$1 million.

The loan fund is administered through the Mayor's Office of Housing and Economic Development but was replenished this year through the Hotel Tax Fund. This monetary commitment, in conjunction with matching grants to loan recipients, comprises the Fund's new Arts Spaces Initiative Program. The Voluntary Arts Contribution Fund will provide small capital grants to arts organizations. The Fund is generated by property owners who check off a voluntary contribution when they file their property taxes. Over \$50,000 was raised in 1984/85, which exceeds the amount raised through similar programs in San Diego and Alameda Counties.

The Voluntary Arts Contribution Fund is administered through the P & A Fund in cooperation with the City and County Tax Collector. In explaining these unique city-sponsored programs, Supervisor Renne commented, "These are just first steps toward greater taxpayer support of the arts in San Francisco. They are

small steps, but important ones, demonstrating that this city government, through its residents, intends to assist its arts, and to insure that they continue to provide the cultural richness that San Franciscans desire and support."

Another program of the Hotel Tax Fund which enriches San Francisco's cultural identity is the Ethnic Dance Festival. The Festival was created in 1978 to give local dance companies who didn't meet P & A funding criteria performance opportunities. This annual event is co-sponsored and produced by City Celebration and is the largest festival of its kind in the country. Kim Fowler, Coordinator of the event for the P & A Fund, notes that "Sponsorship of this event has created a powerful partnership between a city agency and community arts groups, and its growing reputation has generated national publicity."

Clearly, the Hotel Tax Fund fosters a wealth of cultural activities in San Francisco. There is no doubt that this city fund has significantly increased the professionalism and the public accessibility of the City's arts and cultural activities, thereby having a major impact on San Francisco's

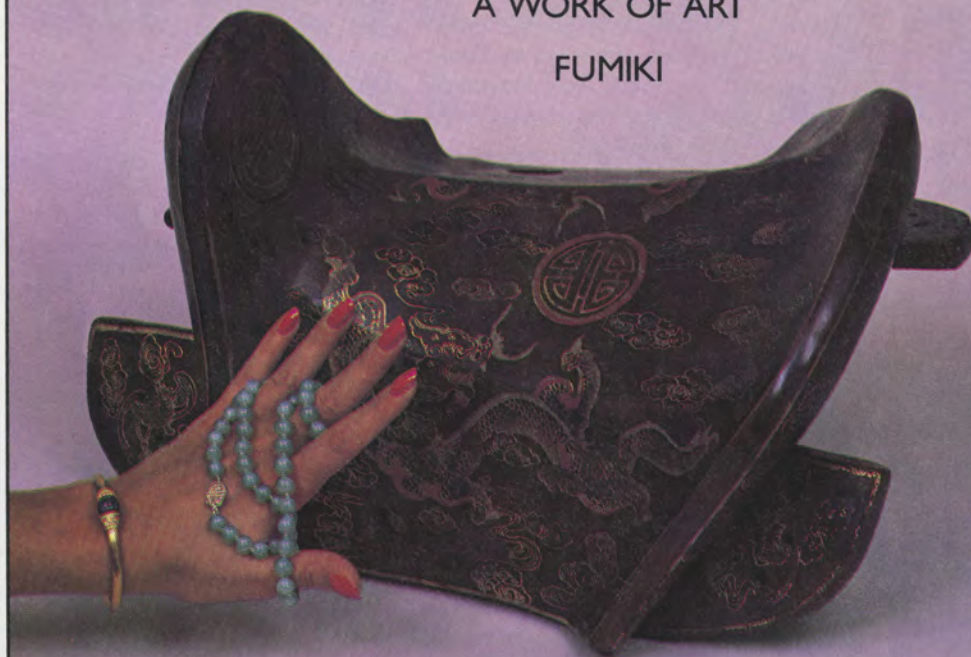
reputation as one of the world's greatest cultural capitals.

San Francisco Opera, as the recipient of the largest single grant from the Hotel Tax Fund in 1984/85 — \$615,000 — is a primary example of an organization whose accomplishments both enhance San Francisco's attractiveness to visitors and preserve the cultural identity for current and future residents. Chief Administrative Officer Roger Boas comments:

"The Opera favorably promotes the City on an international scale, while adding a unique dimension to our cultural life. In addition, last summer's *Ring* cycle was one of the cultural highlights of the decade for San Francisco. We're proud to support the Opera's tremendous work and feel that its presence here adds significant luster to our worldwide reputation."

San Francisco Opera is honored to have such strong city support through the Hotel Tax Fund. We join with all of San Francisco in celebrating its success in this anniversary year and congratulate the dedication of those individuals who have inspired and nurtured this visionary program. ■

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Friends of the San Francisco Opera will have an opportunity to experience a truly different cruise when the sleek and streamlined Royal Viking Star lifts anchor at Auckland, New Zealand, on January 29, 1986. In a continuing travel program with Royal Viking Lines, the San Francisco Opera has arranged for a spectacular operatic package, which includes three performances of The Australian Opera in the landmark Sydney Opera House. A high point of the tour will be a performance of *Lucia di Lammermoor* at Sydney, featuring Dame Joan Sutherland in one of her most famous roles.

While cruising, the young artists of the San Francisco Opera Center will offer several evenings of operatic entertainment. In addition to duets and ensembles, such as those from *Madama Butterfly* or *Così fan tutte*, there will be "A Night in Old Vienna," complete with waltzes and Viennese pastries, as well as solo recitals and other surprises. There will be extraordinary events in many locations: in Melbourne, we'll visit the new arts complex; in Sydney, three performances by The Australian Opera—a new production of *The Mikado*, *Falstaff*, conducted by David Agler, long familiar to San Francisco Opera audiences, who is currently Princi-

pal Conductor of the Australian company, and the above mentioned *Lucia* with Dame Joan Sutherland. In addition to opera, there will be a performance of the Sondheim musical comedy *Company*, performed by the Sydney Theatre Company at the Drama Theatre of the Sydney Opera House.

Ports of call include Wellington and Christchurch in New Zealand, a trip way down under to Tasmania, and Australia's Adelaide, Melbourne and Sydney. January happens to be a summer month there, so one can expect warm sunshine, long days, and frolicking (or lazing) on wonderful beaches.

Royal Viking Line is contributing 10% of each cruise fare as a donation to the San Francisco Opera Center, and this support will help the Center in continuing the development of the many young artists whom you see each season on the stage of the Opera House.

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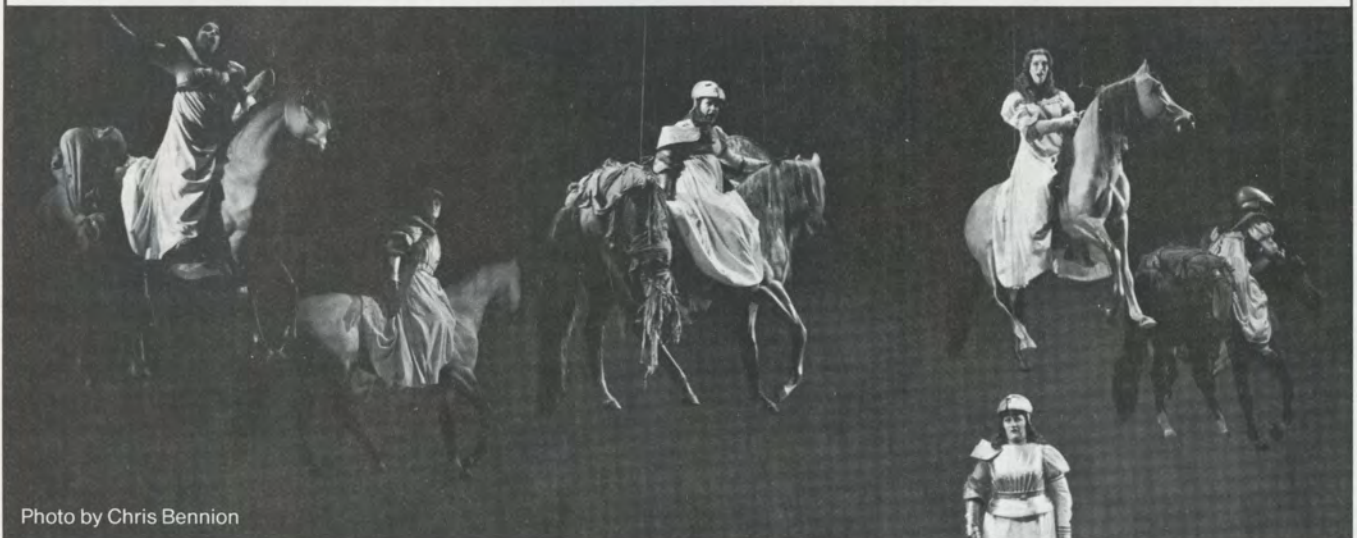


Photo by Chris Bennion

Previews continued from p.19

<i>Falstaff</i>	
James Keolker	10/17
<i>Billy Budd</i>	
Michael Mitchell	11/8

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"Adventures in Opera" is a 10-week course, now in its 13th year. The lectures, which accompany the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 p.m. in the Napa First Methodist Church, Centennial Hall, 4th and Randolph, in Napa. Ernest Fly will again teach the course. Cost for the entire series is \$20. Individual lectures are \$3. For further information, please call (707) 224-6162.

<i>Lear</i>	9/5
<i>Orlando</i>	9/12
<i>Adriana Lecouvreur</i>	9/19
<i>Turandot</i>	9/26
<i>Werther</i>	10/3
<i>Falstaff</i>	10/10
<i>Tosca</i>	10/17
<i>Un Ballo in Maschera</i>	10/24
<i>Der Rosenkavalier</i>	10/31
<i>Billy Budd</i>	11/7

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Previews of operas of the 1985 fall season will be given by Michael Barclay, director of Opera Educational International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Admission to the full series of 8 opera previews is \$32; individual admission at the door is \$5. For further information, please call (415) 526-5244.

<i>Adriana Lecouvreur</i>	9/3
<i>Lear</i>	9/5
<i>Orlando</i>	9/9
<i>Turandot</i>	9/16
<i>Werther</i>	9/23
<i>Falstaff</i>	10/14
<i>Billy Budd</i>	11/11
<i>Der Rosenkavalier</i>	11/18

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<i>Turandot</i>	9/11
<i>Der Rosenkavalier</i>	9/18
<i>Werther</i>	9/25

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<i>Adrienne Lecouvreur/Scribe</i>	9/13, 22, 28
<i>La Tosca/Sardou</i>	9/14, 20, 29
<i>Turandot/Gozzi</i>	9/15, 21, 27

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<i>Adriana Lecouvreur</i>	8/29
<i>Turandot</i>	9/17
<i>Der Rosenkavalier</i>	10/8
<i>Billy Budd</i>	11/5

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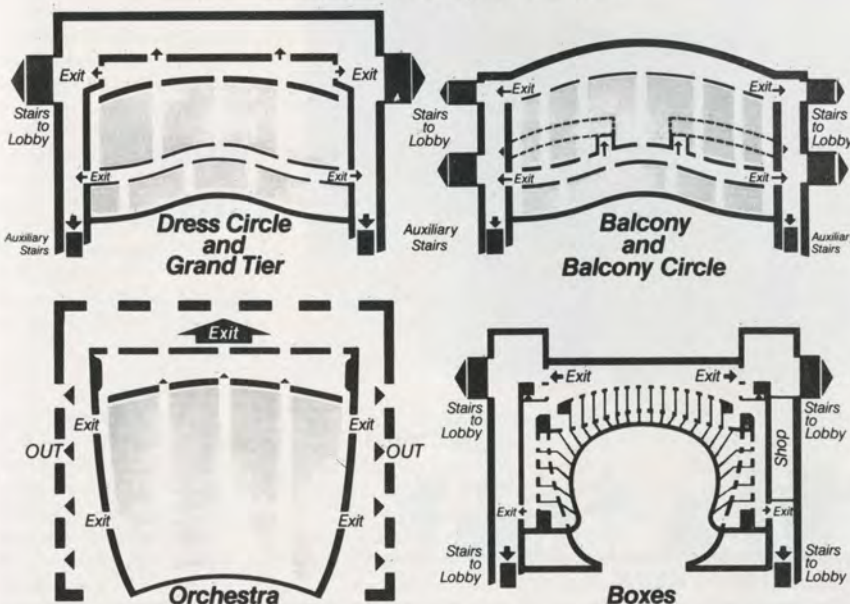
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