

Fidelio

1987

Tuesday, October 13, 1987 8:00 PM

Sunday, October 18, 1987 2:00 PM

Wednesday, October 21, 1987 8:00 PM

Saturday, October 24, 1987 8:00 PM

Tuesday, October 27, 1987 8:00 PM

Friday, October 30, 1987 8:00 PM

Thursday, November 5, 1987 7:30 PM

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San Francisco Opera Archives

# San Francisco Opera

1987 SEASON

## Fidelio



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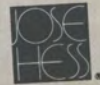
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# San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

## Fidelio

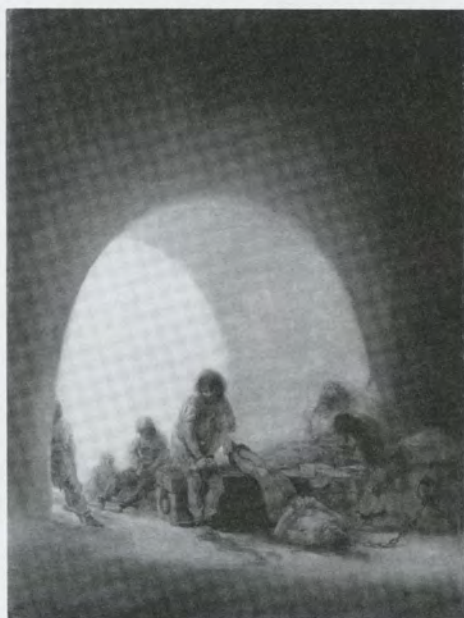
1987 SEASON

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The author traces the creation of Beethoven's only opera and shares some personal views on the glory that is *Fidelio*.
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### COVER:

Francisco de Goya y Lucientes (1746-1828),  
*Interior of a Prison*, ca. 1800  
Oil on canvas, 47 x 31 cm  
The Bowes Museum  
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## From the Chairman of the Board and the President

We are pleased to welcome you to the 65th annual season of the San Francisco Opera and this year's selection of 10 masterworks from the international operatic repertoire. This fall, the curtain will rise on six productions totally new to our audiences, which will provide us with opportunities to experience familiar works through a new perspective.

The generosity of many donors has brought the 1987 operas to our stage, and members of the San Francisco Opera Board of Directors have contributed in a major way: *The Magic Flute* will be presented thanks to a gift from Bernard and Barbro Osher; *Fidelio*, through a much-appreciated grant from the L.J. Skaggs and Mary C. Skaggs Foundation as well as Mr. and Mrs. Reid W. Dennis; *La Traviata*, thanks to a generous gift from Louise M. Davies.

Several of the year's revivals are likewise brought to us by an illustrious group of sponsors: *Salome*, through a generous gift from Mrs. George Quist; *Nabucco* was made possible in part by a grant from the Koret Foundation; *The Queen of Spades* is being presented, in part, through a sponsorship from the people at

Chevron. Our opening night opera, *The Barber of Seville*, is given in honor of Mary Rosenblatt Powell.

Special recognition is also due the Pacific Telesis Foundation for underwriting our Royal Family of Opera series, as well as Mr. and Mrs. William Rollnick for contributing the cost of Supertitles for six of our productions.

We are deeply grateful to all our donors, since their generosity furthers and enriches everyone's operatic experience.

It is always a special pleasure to recognize our governmental funding sources, and this year we again salute the National Endowment for the Arts and the California Arts Council for their unwavering support. We would also like to extend our long-standing appreciation to the Hotel Tax Fund, Mayor Dianne Feinstein and Chief Administrative Officer Rudy Nothenberg, whose support and encouragement have once again been demonstrated to an important extent.

As in previous years, we extend our deepest gratitude to the San Francisco Opera Guild, the Merola Opera Program, and the War Memorial Board of Trustees

for their ongoing support.

The Board of Directors of the San Francisco Opera Association is happy to announce the addition of nine new members to its roster: Mr. J. Dennis Bonney, Mr. David M. Chamberlain, Mr. James F. Crafts, Jr., Mrs. Mark Hornberger, Miss Sylvia R. Lindsey, Mr. John C. McGuire, Mr. Alfred S. Wilsey, Mrs. Alfred S. Wilsey, and Mr. Osamu Yamada. Our ranks have also been honored by the designation of two new Directors Emeriti: Mr. Cyril Magnin and Mrs. Nion R. Tucker.

This year's increased subscriber response is indeed a reason for rejoicing. However, as we always hasten to point out, ticket sales cover only slightly over half of our expenses. We appreciate the support all of you have given us in the past, and we encourage you to continue supporting us and increase your contributions whenever possible, thus enabling us to continue in bringing you this fascinating, enlightening, uplifting—but highly costly—art form that is opera.

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

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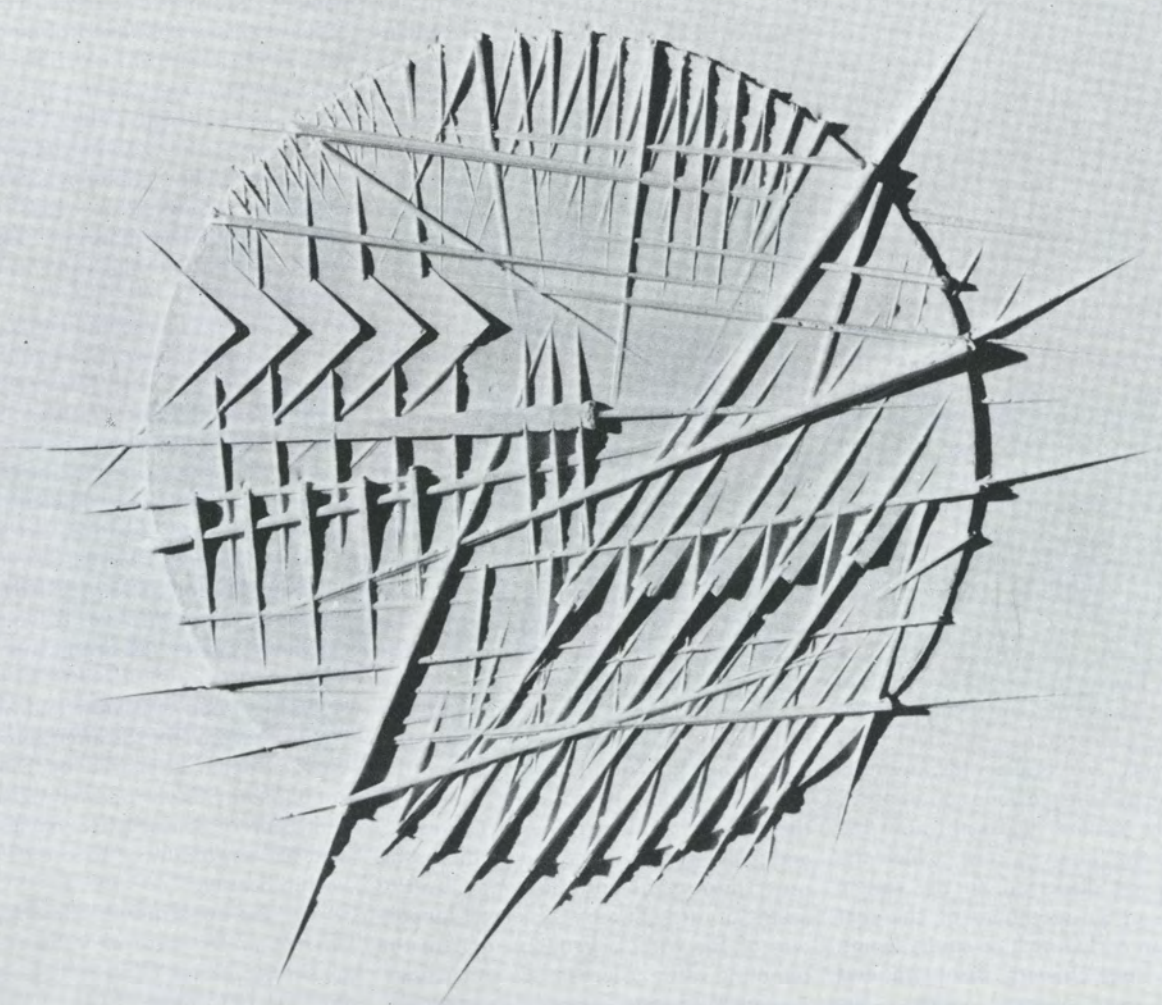
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## General Director's Message

At the beginning of the 65th annual season of the San Francisco Opera, I am pleased to note that so many of you have responded in such a positive way to our season announcement: by subscribing. In fact, the audience response has been far stronger than in many previous years. In welcoming new and renewing subscribers, I find it gratifying to know that our patrons have found the 1987 selection of operas, as well as the roster of artists, to their liking.

This year's repertoire includes six productions which will be seen for the first time on our stage. Of these, three are brand new additions to our production inventory: *The Magic Flute*, *Fidelio*, and *La Traviata*. These new productions represent further accomplishments in the quest I embarked on in 1982, that of rebuilding our operas from the standard repertoire. Three more operas will be seen in productions that are new to us: *Tosca*, from the Lyric Opera of Chicago; *The Tales of Hoffmann*, from the Greater Miami

Opera; and *Romeo and Juliet*, from the Metropolitan Opera. A group of some of today's most outstanding designers have created these productions, among them David Hockney, who will add his own special magic to that of Mozart's *Magic Flute*; John Conklin (1985 *Ring*) with a beautiful new *Traviata*; and John Gunter, one of Britain's most brilliant designers, with a dramatic new *Fidelio*. Two major figures from the international world of opera will be introduced to our audiences: Michael Hampe, of Salzburg Festival and Cologne Opera fame, who directs *Fidelio*; and Rossini authority Alberto Zedda, who conducts his own acclaimed critical edition of *The Barber of Seville*. I would also like to note in passing that two operas are returning to our fall schedule after a prolonged absence: *Romeo and Juliet* after 36 years, and *The Tales of Hoffmann* after 38.

During our 65th season, we will continue to present to our audiences new artists in exciting debuts, and will also bring back some of the most beloved

personalities from seasons past. Our own young singers from the San Francisco Opera Center will again be significantly represented, several of them in key roles.

Our Company championed Supertitles ever since they were first conceived, so we are extremely pleased to note that they won such an overwhelming vote of confidence from our patrons, and are glad to be able to bring them back in all ten operas of the season.

Our "live" opera performances on the Opera House stage will be complemented this year by the Company's return to the airwaves, with a selection of 10 exciting broadcasts from recent years.

Welcome to our 1987 season!

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# San Francisco Opera

Terence A. McEwen, *General Director*

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# San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

## 1987 Season

### *Opening Night*

Friday, September 11, 7:00

**The Barber of Seville** Rossini  
Mentzer\*, Neves; Power\*\*, Capecchi,  
Ghiaurov, Nucci, Anderson, Gudas,  
Delavan  
Zedda\*/de Tomasi/Siercke/Arhelger

*This revival of The Barber of Seville is given in honor of Mary Rosenblatt Powell.*

Saturday, September 12, 8:00

**Salome** Strauss  
Jones, Dernesch, Manhart\*; King,  
Devlin, Bender\*, Skinner, Potter,  
Pittsinger\*, Volpe\*, Pederson, Dennis  
Petersen, Harper, Anderson,  
De Haan, Coles  
Pritchard/Lehnhoff/Munn/Hoheisel/  
Munn

*The 1987 revival of Salome is sponsored by a generous gift from Mrs. George Quist.*

Tuesday, September 15, 8:00

**Salome** Strauss

Wednesday, September 16, 7:30

**The Barber of Seville** Rossini

Friday, September 18, 8:00

**Salome** Strauss

Saturday, September 19, 8:00

### *New Production*

**The Magic Flute** Mozart  
Csavlek\*\*, Serra, Parrish, Voigt,  
Cowdrick, Christian; Araiza, Malis,  
Langan, Kelley, King (September 19,  
22, 25), Harper (September 30;  
October 6, 8, 11), Pittsinger, Stewart,  
Wunsch\*  
Layer/Cox/Hockney/Munn

*San Francisco Opera gratefully acknowledges the generous gift from Bernard and Barbro Osher to underwrite this new production.*

Sunday, September 20, 2:00

**The Barber of Seville** Rossini

Tuesday, September 22, 8:00

**The Magic Flute** Mozart

Wednesday, September 23, 7:30

**Salome** Strauss

Thursday, September 24, 8:00

**The Barber of Seville** Rossini

Friday, September 25, 8:00

**The Magic Flute** Mozart

Saturday, September 26, 8:00

**The Barber of Seville** Rossini

Sunday, September 27, 2:00

**Salome** Strauss

Tuesday, September 29, 8:00

**The Barber of Seville** Rossini

Wednesday, September 30, 7:30

**The Magic Flute** Mozart

Friday, October 2, 8:00

**The Barber of Seville** Rossini

Saturday, October 3, 8:00

**Salome** Strauss

Sunday, October 4, 2:00

**Tosca** Puccini

Stapp; Mauro, Fondary\*\* (October 4, 7,  
10, 16, 22), Pons (October 25), Garrett,  
Pederson, Dennis Petersen, Delavan,  
Volpe  
Bradshaw/Farruggio/Pizzi/Schlumpf/  
Arhelger

*This production is owned by the Lyric Opera of Chicago.*

Tuesday, October 6, 8:00

**The Magic Flute** Mozart

Wednesday, October 7, 8:00

**Tosca** Puccini

Thursday, October 8, 8:00

**The Magic Flute** Mozart

Saturday, October 10, 8:00

**Tosca** Puccini

Sunday, October 11, 2:00

**The Magic Flute** Mozart

Tuesday, October 13, 8:00

### *New Production*

**Fidelio** Beethoven  
Connell\*, Parrish; McCracken, Bender,  
Nentwig, Plishka, Stewart, Davis\*,  
Pederson  
Pritchard/Hampe\*/Gunter\*/Arhelger

*San Francisco Opera gratefully acknowledges the generous grants from the L.J. Skaggs and Mary C. Skaggs Foundation and Mr. and Mrs. Reid W. Dennis to underwrite this new production.*

Friday, October 16, 8:00

**Tosca** Puccini

Saturday, October 17, 8:00

### *New Production*

**La Traviata** Verdi  
Miricioiu, Begg\*, Donna Petersen;  
Araiza, Pons, Skinner, Garrett,  
Pittsinger, Davis

Meltzer/Copley/Conklin/Walker\*/  
Munn/Clara\*

*This new production of La Traviata is a gift from Louise M. Davies.*

Sunday, October 18, 2:00

**Fidelio** Beethoven

Tuesday, October 20, 8:00

**La Traviata** Verdi

Wednesday, October 21, 8:00

**Fidelio** Beethoven

Thursday, October 22, 7:30

**Tosca** Puccini

Friday, October 23, 8:00

**La Traviata** Verdi

Saturday, October 24, 8:00

**Fidelio** Beethoven

Sunday, October 25, 2:00

**Tosca** Puccini

Tuesday, October 27, 8:00

**Fidelio** Beethoven

Wednesday, October 28, 7:30

**La Traviata** Verdi

Friday, October 30, 8:00

**Fidelio** Beethoven

Saturday, October 31, 8:00

**Nabucco** Verdi

Zampieri\*\*, Richards, Voigt;  
Cappuccilli, Plishka, Winter, Volpe,  
Harper  
Arena/Freedman/Munn/Montresor/  
Munn

*The 1987 presentation of Nabucco is sponsored, in part, by a grant from the Koret Foundation.*

Sunday, November 1, 2:00

**La Traviata** Verdi

Tuesday, November 3, 8:00

**Nabucco** Verdi

Wednesday, November 4, 8:00

**La Traviata** Verdi

Thursday, November 5, 7:30

**Fidelio** Beethoven

Saturday, November 7, 1:00

**La Traviata** Verdi

Saturday, November 7, 8:00

**Nabucco** Verdi

Tuesday, November 10, 8:00

**Nabucco** Verdi

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Wednesday, November 11, 8:00  
**The Tales of Hoffmann** Offenbach  
 Dahl\*, Gustafson, Johnson,  
 Quittmeyer (November 11, 15, 18, 21,  
 25, 28), Bruno (December 8, 11),  
 Young; Domingo (November 11, 15,  
 18, 21, 25, 28), TBA (December 8, 11),  
 Morris (November 11, 15, 18, 21, 25,  
 28), Krause (December 8, 11), Howell,  
 Egerton, Harper, Skinner, Pittsinger,  
 Delavan, Davis  
 Plasson/Mansouri/Schneider-Siemssen/  
 Munn

*This production is owned by Greater  
 Miami Opera Association.*

Friday, November 13, 8:00  
**Nabucco** Verdi  
 Bumbry, Richards, Voigt; Cappuccilli,  
 Plishka, Winter, Volpe, Harper  
 Arena/Freedman/Munn/Montresor/  
 Munn

Saturday, November 14, 8:00  
**Roméo et Juliette** Gounod  
 Swenson, Renée\*, Donna Petersen;  
 Kraus, Dickson, Howell, Rouleau,  
 Dennis Petersen, Munday, Anderson,  
 Ledbetter\*, Volpe  
 Plasson/Uzan/Deiber/Gérard\*/Munn

*This production is owned by the  
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Sunday, November 15, 2:00  
**The Tales of Hoffmann** Offenbach

Tuesday, November 17, 8:00  
**Roméo et Juliette** Gounod

Wednesday, November 18, 8:00  
**The Tales of Hoffmann** Offenbach

Thursday, November 19, 7:30  
**Nabucco** Verdi

Friday, November 20, 8:00  
**Roméo et Juliette** Gounod

Saturday, November 21, 8:00  
**The Tales of Hoffmann** Offenbach

Sunday, November 22, 2:00  
**Nabucco** Verdi

Monday, November 23, 8:00  
**The Queen of Spades** Tchaikovsky  
 Crespin, Evstatieva, Cowdrick, Donna  
 Petersen, Patterson, Ganz; Ochman,  
 Noble, Raftery, Dennis Petersen,  
 Skinner, De Haan, Pederson, Wunsch,  
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*The 1987 presentation of The Queen of  
 Spades is sponsored, in part, by a grant  
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Tuesday, November 24, 8:00  
**Roméo et Juliette** Gounod  
 Swenson, Renée, Donna Petersen;  
 Shicoff, Dickson, Howell, Rouleau,  
 Dennis Petersen, Munday, Anderson,  
 Ledbetter, Volpe  
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Wednesday, November 25, 7:30  
**The Tales of Hoffmann** Offenbach

Friday, November 27, 8:00  
**The Queen of Spades** Tchaikovsky

Saturday, November 28, 8:00  
**The Tales of Hoffmann** Offenbach

Sunday, November 29, 2:00  
**Roméo et Juliette** Gounod

Tuesday, December 1, 8:00  
**The Queen of Spades** Tchaikovsky

Wednesday, December 2, 7:30  
**Roméo et Juliette** Gounod

Friday, December 4, 8:00  
**Roméo et Juliette** Gounod

Saturday, December 5, 8:00  
**The Queen of Spades** Tchaikovsky

Tuesday, December 8, 8:00  
**The Tales of Hoffmann** Offenbach

Wednesday, December 9, 7:30  
**The Queen of Spades** Tchaikovsky

Thursday, December 10, 8:00  
*Family Performance*  
**La Traviata** Verdi  
 Renée, Cowdrick, Ganz; Wunsch,  
 Potter, Ledbetter, Munday\*, Pittsinger,  
 Davis  
 Fiore/Copley/Conklin/Walker/Munn/  
 Clara

Friday, December 11, 8:00  
**The Tales of Hoffmann** Offenbach

Saturday, December 12, 2:00  
*Family Performance*  
**La Traviata** Verdi

Sunday, December 13, 2:00  
**The Queen of Spades** Tchaikovsky

\*\*American opera debut  
 \*San Francisco Opera debut

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After a hiatus of four years, San Francisco Opera will be back on the air with 10 operas selected from the more than 50 productions mounted since 1982. The broadcasts will be heard nationwide over the WFMT Fine Arts Network beginning Saturday, September 19, at 11:00 a.m. (Pacific Time). In San Francisco, the broadcasts will be carried by KKHI (1550 AM/95.7 FM). For times and stations outside the Bay Area, consult your local listings.

- Sep. 19 OTELLO (1983)  
M. Price; Domingo, Carroli; Janowski
- Sep. 26 KHOVANSCHINA (1984)  
Dernesch; Noble, Bailey, Lewis, Howell, Salminen; Albrecht
- Oct. 3 MANON LESCAUT (1983)  
Freni; Mauro, Sardinero, Capecchi, MacNeil; Arena
- Oct. 10 JENŮFA (1986)  
Beňáčková, Rysanek; Ochman, Rosenshein; Mackerras
- Oct. 17 DON CARLOS (1986)  
Lorengar, Toczyska; Shicoff, Titus, Lloyd, Rouleau; Pritchard
- Oct. 24 LE NOZZE DI FIGARO (1986)  
Te Kanawa, Rolandi, Quittmeyer; Ramey, Devlin; Tate
- Oct. 31 EUGENE ONEGIN (1986)  
Freni, Walker; Allen, Gulyás, Ghiaurov; Bradshaw
- Nov. 7 MACBETH (1986)  
Verrett; Noble, Tomlinson, Popov; Kord
- Nov. 14 LA GIOCONDA (1983)  
Slatinaru, Paunova, Nadler; Bonisolli, Manuguerra, Kavrakos; Meltzer
- Nov. 21 FALSTAFF (1985)  
Lorengar, Quittmeyer, Horne, Swenson; Wixell, Titus, MacNeil; Arena

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Raymond Dusté

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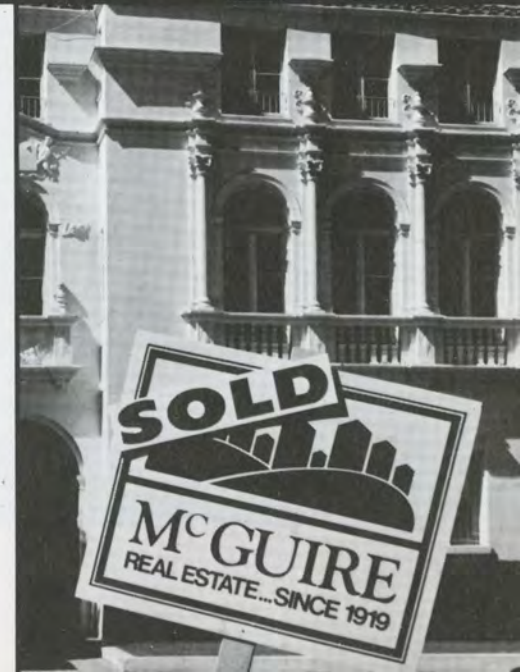
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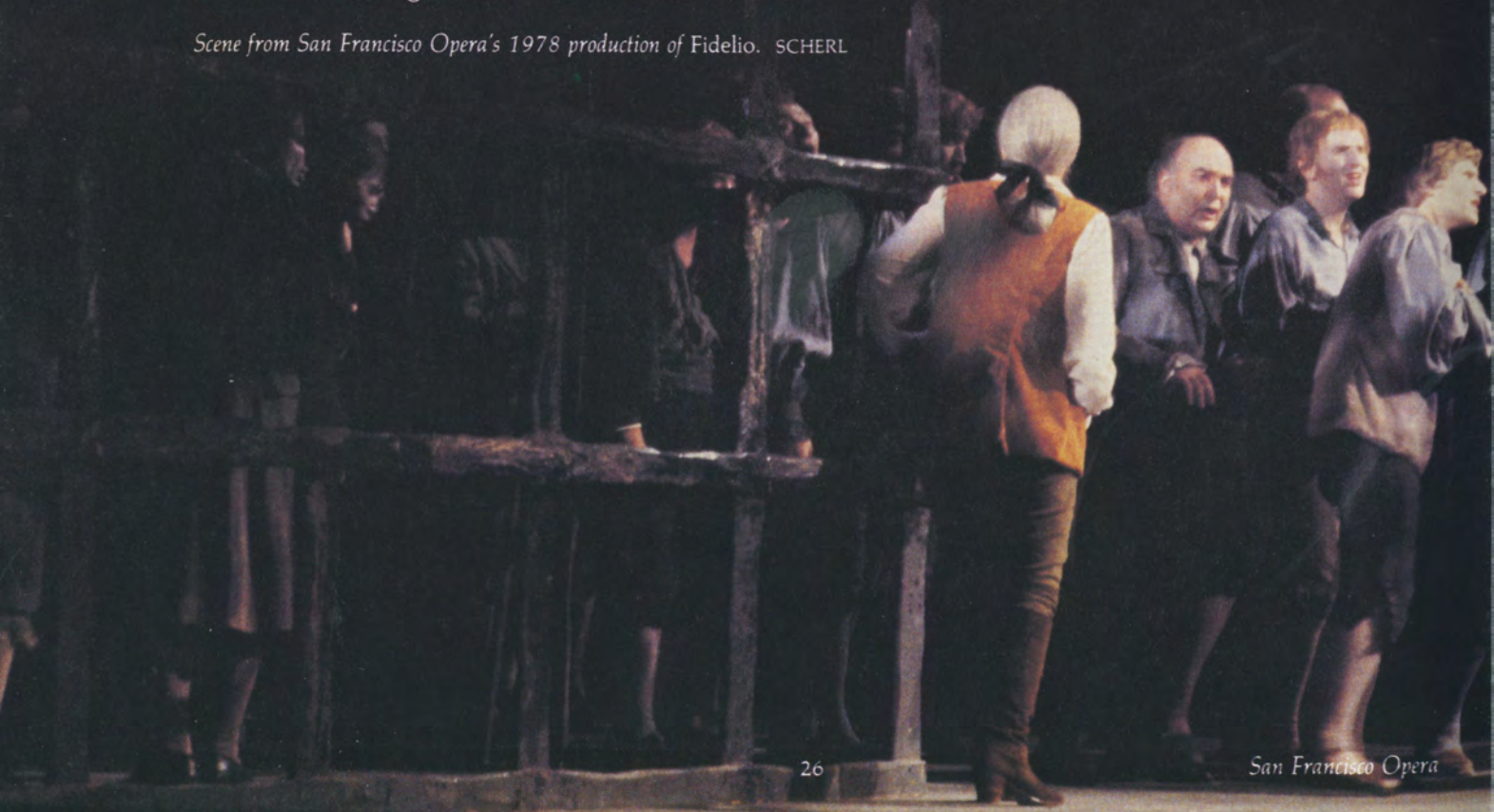
# *Fidelio:* An Introduction

By PETER BRANSCOMBE

*Fidelio* has a very special place in the history of opera and the annals of every opera house. It has often been remarked that, whereas Rossini was content to use one overture for three quite different operas, Beethoven in his search for perfection wrote no fewer than four overtures for his only completed dramatic work. Such distinctions of course obscure the essentially different circumstances and artistic aspirations of the two composers: Rossini—immensely prolific in opera during just 17 years of a long life; Beethoven—occupied with *Fidelio* for more than a decade of a life that was not only markedly shorter than Rossini's, but also packed with masterpieces in almost every known musical form.

The uniqueness of *Fidelio* was hardly deliberate—Beethoven had every intention of writing other operas. In the fashion then prevalent he wrote arias for insertion into Umlauf's *Die Schöne Schusterin* in the mid-1790s, and twenty years later contributed finales for two *pasticci* performed at the Vienna Court Opera. In 1803, the year before he began work on *Fidelio*, he started to set a libretto, *Vestas Feuer*, by Emanuel Schikaneder—author of *Die Zauberflöte*—for the latter's new Theater an der Wien. There is also a whole string of other items written for the

Scene from San Francisco Opera's 1978 production of *Fidelio*. SCHERL



Historisches Museum, Vienna



*Ludwig van Beethoven around 1804 in a painting by J.W. Mähler (detail).*



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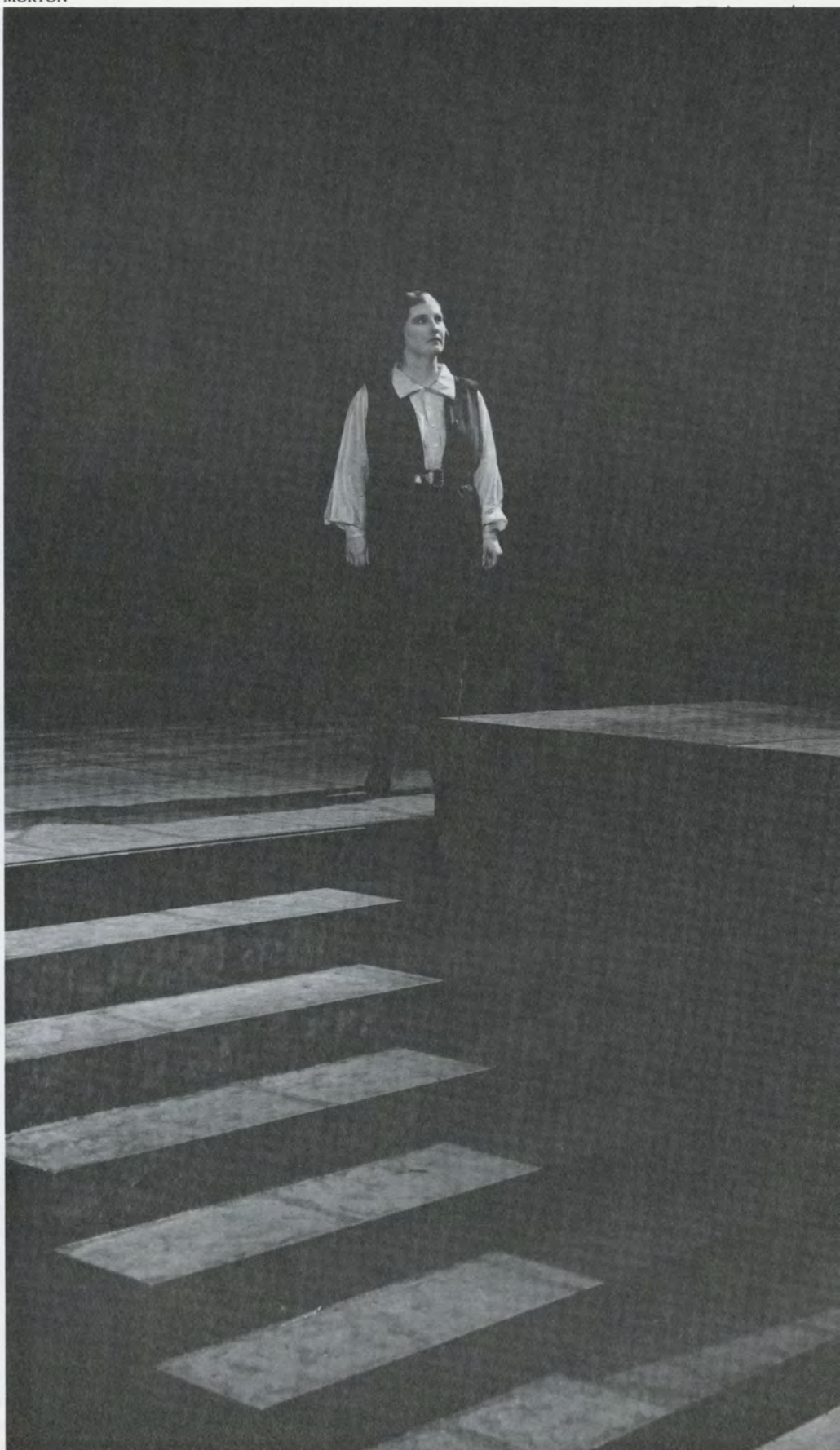
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Kirsten Flagstad as Leonore in San Francisco Opera's first (1937) production of *Fidelio*.

theater: two ballets—the *Ritterballett*, which dates from the Bonn years, and *Die Geschöpfe des Prometheus* of 1800-1801; and incidental music for eight or ten other works, ranging from the overtures composed for Collin's *Coriolan* and Meisl's *Die Weihe des Hauses* (for the re-opening of the Theater in der Josefstadt) to more ambitious scores including instrumental, choral and solo vocal music for the dramas *Egmont* (Goethe), *Die Ruinen von Athen* and *König Stephan* (Kotzebue), and *Leonore Prohaska* (its story has links both with *Egmont* and *Fidelio*) by the totally forgotten Johann Friedrich Duncker. Even more interesting, in a way, are the opera projects that Beethoven considered, perhaps even embarked on, and then abandoned—a story familiar to the readers of Mozart's letters, for both men spent much time in reading unsuitable libretti and searching for satisfactory dramatic subjects.

In Beethoven's case, what fascinates us is the projected subject-matter: most of the identifiable topics are taken from the world of ancient history and mythology—the return of Ulysses, the ruins of Babylon, Romulus, Bacchus, Brutus, Antigone, Orestes, Jupiter, Ammon and Samson are all mentioned at one time or another; from dark ages and medieval history came Attila, Belisarius, Libussa, Bradamante and Drahomira; Macbeth and Falstaff attest Beethoven's interest in Shakespeare; and there are several legendary and romantic topics, including Faust, Undine and Melusina (to a libretto by Grillparzer that was later set by Konradin Kreutzer). More surprising, perhaps, are the indications that Beethoven toyed with the idea of an opera on the founding of Pennsylvania, and with the possibility of setting Goethe's charming but trivial




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*Peter Branscombe is Professor of Austrian Studies at the University of St. Andrews, Scotland. He has worked as music and drama critic and as a reviewer of records and books, has broadcast frequently on BBC's Radio Three, and has published studies of various aspects of Austrian and German music, literature and theater history.*



(L. to r.) Hans Clemens as Jaquino, Emanuel List as Rocco, Charlotte Boerner as Marzelline and Kirsten Flagstad as Leonore/Fidelio in San Francisco Opera's 1937 production of *Fidelio*.

*Claudine von Villa Bella* (which Schubert composed).

Naturally we have been considering *Fidelio* as an opera; strictly speaking, it is a *Singspiel*, a "play with singing," to use the then-current term. Despite the rapt beauty and majesty of the Canonic Quartet (No. 3 in the score), it is really not until the fifth scene, almost half-way through the act, that the tension begins to rise and we realize (or the original

audience realized) that this was destined to turn out a far more weighty and serious work than the light tone of the opening musical numbers had suggested. Indeed, the subtlety with which Beethoven progresses can easily mislead even an ardent admirer of *Fidelio* to exaggerate the change in stylistic level, without paying due regard to the psychological rightness of Beethoven's instinct (the achievement of his librettists, to which we shall return,

must not be overlooked). Leonore—or rather, "Fidelio," as we should call her until she reveals her true identity in the most dramatic moment of the whole work, the Quartet No. 14—has spent six months or more (as indicated in Act I, Scene 4) in the environment of Rocco, the jailer, his daughter Marzelline, and the gate-keeper Jaquino. She only begins to move upwards, out of this working-class ambience, at the start of the opera, mainly

because she knows that the time is ripe for her carefully-prepared attempt to rescue her husband (Rocco reveals that Pizarro is moving in for the kill), but in part also owing to her increasing embarrassment, and the danger of discovery of her true sex and identity, brought about by Marzelline's infatuation with "him," which has Rocco's obvious approval.

It is for this reason that we leave the sphere, and—in the familiar 1814 version—see and hear very little more of Marzelline and Jaquino. Rocco is, from scene 5 of Act I on, no longer the petit-bourgeois father, only the weak, corrupt—yet hardly evil—jailer. *Singspiel* begins to turn into grand opera, though spoken dialogue continues to play an important part. Beethoven sees to it that Pizarro is made of material sterner than cardboard, even though he is the conven-

tional stage villain, and a worthy adversary for Fidelio only because he holds the power and appoints the moment of his vengeance (incidentally, an unusual light is cast on his character and function by his own conviction, expressed in his aria, that he is in the right, that he has been wronged by Florestan). Florestan, wonderfully portrayed as he is in Beethoven's music, is in essence simply a victim of tyranny and oppression, more of a type than an individual human being. Even Leonore, in every sense the heart of the opera, is remarkable as much for her symbolic as for her personal role. Beethoven's concern here, as in so much of the music of his second period, is the struggle for freedom from the trammels of proscription, for the assertion of human rights, hope, love—in a word, liberty.

Struggle also characterizes Beethoven's work on the opera. Its history provides fresh evidence to support Carlyle's definition of genius as "transcendent capacity of taking trouble, first of all"—for it must have required immense patience, as well as the most resolute determination, to overcome the apathy, inefficiency and rivalry inseparable from writing and producing an opera in the Vienna of the early years of the 19th century, quite apart from the powers of endurance required to subject a complete and already performed score to two major revisions.

*Fidelio* has almost as many librettists as it has overtures. Joseph Sonnleithner did little more than translate Bouilly's French original for the first version of Beethoven's opera in 1804-5. The revision that was carried out in the months following the unsuccessful premiere was the



MORTON

Final tableau from San Francisco Opera's first presentation of *Fidelio*, given in a single performance under the baton of Fritz Reiner. Kirsten Flagstad as Leonore and René Maison as Florestan can be spotted on the elevated platform in the center.





(left) Captured backstage before a performance, Marilyn Horne was San Francisco Opera's *Fidelio* Marzelline in 1961.

(below) Jon Vickers and Birgit Nilsson sharing a light moment before a 1964 San Francisco Opera performance of *Fidelio*.

JEANETTE



work of Beethoven's friend Stephan von Breuning (Beethoven soft-pedalled the extent of the latter's work so as not to offend the influential Sonnleithner). The final revision of 1814 was the work of the experienced actor, writer and theater director, Friedrich Treitschke. No version of the text is anywhere near perfect, but each of the three librettists deserves some credit for the supreme achievement of providing Beethoven with the material for this great masterpiece. Beethoven planned collaboration with some of the great names of the theater of his times, yet it was only with these minor hacks that he actually brought a stage work to fruition. And it is not without significance that some of the spoken phrases of *Fidelio* have passed into the everyday speech of cultivated Germans.

Beethoven began to write *Fidelio* in 1804, though it wasn't until the summer of the following year that he began making rapid progress with the composition. It was finished by the late summer, but censorship problems then caused a delay: performance was forbidden on September 30th, and two days later the librettist, Sonnleithner, appealed against the ban on several grounds: that this adaptation of the original French text had been made because of the Empress' admiration for it, that Paer's Italian opera on the subject had already been given at Prague and Dresden, and that Beethoven had spent eighteen months on the composition and started to supervise rehearsals, unaware that there could be any grounds to forbid the performance. He also pointed out that the action was set in the

16th century and could thus have no connection with contemporary events, and finally that good operatic texts were rare, and this one contained a shining example of female virtue triumphing over the private vengeance of a villain. The appeal swiftly succeeded, and the opera was released for production "after some alteration to the more lurid scenes." The delay had weighty consequences, for when the first night arrived, on Wednesday, November 20th, the French had been occupying Vienna for a week, the Court and many of the aristocrats had fled, and the Theater an der Wien was taken over mainly by French army officers (some of whom, it may be conjectured, would have known Gaveaux's setting of the original Bouilly text, *Léonore, ou L'amour conjugal*, continued on p.50

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ELIZABETH CONNELL

Renowned soprano **Elizabeth Connell** makes her San Francisco Opera debut as Leonore in Beethoven's *Fidelio*. An Irish citizen, she made her professional debut in 1972 as Varvara in *Katya Kabanova* at the Wexford Festival. The early part of her career was mostly spent singing mezzo-soprano roles with the English National Opera, from 1975 to 1980, and with the Royal Opera Covent Garden where she made her debut in 1976 in *I Lombardi*. In 1980 she made her Bayreuth Festival debut as Ortrud and appeared in 1982 in a recording and television film of the Festival's production of *Lohengrin*. Since 1983, Miss Connell has concentrated on soprano roles. During the 1983-84 season she sang Electra in *Idomeneo* at the Salzburg Festival, followed by the title role in *Norma* in Geneva and Lady Macbeth in Naples under Riccardo Muti. She made her highly successful debut at the Metropolitan Opera as Vitellia in *La Clemenza di Tito* in 1985, followed by her Vienna debut as Elisabeth in *Tannhäuser*, and appearances at Covent Garden as Leonora in *Il Trovatore*. 1986 saw her at La Scala in *I Lombardi*, at Covent Garden for *Fidelio*, at the Edinburgh Festival for *Oberon*, and in Vienna for *Fidelio*. In July of the same year she made a recording of Mahler's Eighth Symphony and then went to Geneva to sing Elisabeth in *Tannhäuser* and to Trieste for *Der Fliegende Holländer*. Her most recent engagements have included Donna Anna in *Don Giovanni* in Philadelphia, Leonora in *Il Trovatore* in Pittsburgh, Senta in *Der Fliegende Holländer* in Paris, and the title role of *Medea* in Sydney, Australia.



CHERYL PARRISH

**Cheryl Parrish** returns to San Francisco Opera as Papagena in Mozart's *The Magic Flute* and as Marzelline in Beethoven's *Fidelio*. A native of Texas, Miss Parrish made her Company debut in 1983 in *Ariadne auf Naxos* and *La Grande Duchesse de Gérolstein* and returned in the summers of 1984 and 1985 for *Siegfried* and in the Fall of 1985 to sing the role of Sophie in both *Werther* and *Der Rosenkavalier*. A participant in both the 1981 and '82 Merola Opera Programs, she toured with Western Opera Theater in 1982 as Gilda in *Rigoletto* and in 1984 was awarded an Adler Fellowship, winning acclaim in that year's Showcase production of *The Abduction from the Seraglio*. Miss Parrish has a special affinity for the light music of Vienna, and has sung concerts of Viennese music at the openings of Blossom Festival with the Cleveland Orchestra and the Ravinia and Chautauqua Festivals. In January of 1986 she was featured in the "Live from Lincoln Center" *Pavarotti Plus* telecast. Later that year she returned to Chautauqua to sing Marie in *The Daughter of the Regiment*, and also sang Sophie in *Der Rosenkavalier* in Portland, Blonde in *The Abduction from the Seraglio* in St. Louis and Dallas, and Adele in *Die Fledermaus* at Artpark. This year began with Miss Parrish singing Adele with the Canadian Opera Company followed by her Miami Opera debut as Ophelia in Thomas's *Hamlet* and her return to Chautauqua for Nannetta in *Falstaff*. Next season will see many debuts for Miss Parrish including Adele in Orange County, Gilda in *Rigoletto* in Grand Rapids, her European debut in Zurich as Sophie in *Der Rosenkavalier*, the title role of *The Ballad of Baby Doe* in Detroit and Susanna in *Le Nozze di Figaro*



JAMES McCracken

in Miami. Future engagements also include Sophie at the Florence May Festival, conducted by Zubin Mehta, her San Diego debut as Norina in *Don Pasquale* in 1989, and her first Sister Constance in *Dialogues of the Carmelites* at San Diego in 1990. Miss Parrish was the recipient of the Sonia Parr Award and Bronze Medalion in the 1986 Rosa Ponselle Competition.

One of America's most celebrated tenors, **James McCracken** returns to San Francisco Opera as Florestan in *Fidelio*, a role he has recorded and sung to great acclaim in opera houses around the world, as well as in recent concert performances at Lincoln Center's Avery Fisher Hall. He made his San Francisco Opera debut during the 1962 Season as Manrico in *Il Trovatore* (repeated here in 1964 and 1971) and that same season sang the title role of *Otello*, returning in the same part in 1964 and 1970. Verdi's Moor has through the years become one of McCracken's signature roles. The 1963 Season saw him here as Radames in *Aida*, Don Alvaro in *La Forza del Destino*, Gherman in *The Queen of Spades* and Samson in *Samson et Dalila*. His 1964 Company credits included Canio in *Pagliacci* and Radames, and he repeated the latter assignment here in 1977. A native of Gary, Indiana, McCracken worked as a scarfer in the local steel mills before joining the U.S. Navy, where his solo singing with the Blue Jackets Choir prompted an officer to encourage him to pursue an operatic career. He made his operatic debut as Rodolfo in *La Bohème* at Central City in 1952 and the following



DAVID BENDER

year bowed at the Metropolitan Opera, where he remained on the roster for four years in comprimario roles before departing for Europe to build a reputation as a dramatic tenor. His rise to international fame began after Herbert von Karajan invited him to sing Bacchus in *Ariadne auf Naxos* at the Vienna Staatsoper and *Il Trovatore* in Salzburg. His return to the Metropolitan Opera in 1963 was a special triumph, and he has gone on to sing some of the most demanding tenor roles in leading opera houses around the world, appearing as Florestan, Tannhäuser, Samson, Manrico, Canio, Radames, Otello, and Don José in *Carmen*. His numerous televised performances have included tributes to George London and Maria Callas, the Met's Centennial Gala, a "Live from the Met" telecast of *Aida* opposite Leontyne Price in her farewell to the operatic stage, and a critically lauded performance of Schoenberg's *Gurrelieder*. His distinguished, award-winning discography includes *Otello*, *Carmen*, *Pagliacci*, *Le Prophète*, the *Gurrelieder*, and *The Meeting of the Waters*, a collection of Irish and Scottish ballads. A highly sought-after concert artist, McCracken frequently appears in concert with his wife, mezzo-soprano Sandra Warfield, with whom he co-authored a book, *A Star in the Family*.

American tenor **David Bender** makes his San Francisco Opera debut as Narraboth in *Salome* and also appears as Jaquino in *Fidelio*. He has appeared with New York City Opera and the companies of Santa



FRANZ FERDINAND NENTWIG

Fe, Central City, Lake George, Chautauqua and St. Paul, among others. He has just completed his third season as leading tenor in the opera houses of Bremerhaven and Lucerne. Bender was chosen as tenor soloist for the world premiere of Gian Carlo Menotti's *Mass*, and Roy Harris wrote his Twelfth Symphony especially for Bender, who performed the work at its world premiere with the Milwaukee Symphony. His extensive repertoire ranges from the Verdi Requiem to the role of the Evangelist in Bach's *St. Matthew Passion* and includes Beethoven's *Missa Solemnis*, which he will perform with the Alabama Symphony this season. His musical theater credits include the Governor in Bernstein's *Candide* for the Los Angeles Civic Light Opera, and he has been seen throughout the United States in *The Student Prince*, *The Merry Widow* and *South Pacific*. Among the awards he has won are a Sullivan Foundation grant, the National Arts Club Music Award and the Colorado Music Day Award. This season he will appear in concert with his wife, Barbara Meister, in Vienna and Munich.

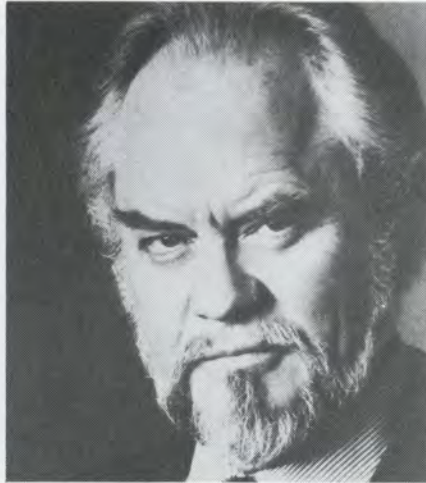
German bass-baritone **Franz Ferdinand Nentwig** returns to San Francisco Opera to sing Don Pizarro in *Fidelio*, a role he has sung to acclaim in over 17 productions in the major opera houses of the world, including the Metropolitan Opera, the Vienna State Opera, and the Munich State Opera in Karl Böhm's last production, and at the late conductor's request. He made his American debut here as Wotan in the 1977 production of *Das*

*Rheingold*. Born in Duisburg, he studied singing in Hamburg, Detmold and Essen, during which time he became active as a lieder and oratorio singer. He made his first theatrical appearance in Bielefeld, going on to appear at Karlsruhe and Hannover. He went on to make guest appearances in Darmstadt, Frankfurt, the Deutsche Oper in Düsseldorf and the Vienna Volksoper, as well as Walter Felsenstein's Komische Oper in East Berlin. In 1976 he joined the Hamburg State Opera, where he still makes frequent guest appearances and has attracted international attention for his interpretation of the *Heldenbariton* repertoire, especially the works of Wagner and Richard Strauss. Since 1980 he has appeared frequently at the Metropolitan Opera, where he has been applauded as the three Ring Wotans, Hans Sachs in *Die Meistersinger*, Telramund in *Lohengrin*, Barak in *Die Frau ohne Schatten* opposite Birgit Nilsson, and Mandryka in *Arabella* with Kiri Te Kanawa. He is now a familiar figure in the world's great opera houses, including Covent Garden, La Scala in Milan, La Fenice in Venice, the Bolshoi in Moscow, and the companies of Paris, Tokyo, Rome, Prague, East and West Berlin, Munich, Stuttgart, Rouen, Toulouse, Nice and Aix-en-Provence. Major assignments in recent seasons have included *Lulu* in Geneva; *Die Walküre* at the Vienna State Opera and in Turin; *Die Meistersinger* in Nuremberg, Stockholm, Tokyo (on tour with the East German State Opera) and Salzburg; *Das Rheingold* and *Siegfried* in Stockholm; and *Lohengrin* in Copenhagen and Venice.



PAUL PLISHKA

American bass **Paul Plishka** sings Rocco in *Fidelio* and Zaccaria in *Nabucco*. A leading artist with the Metropolitan Opera, Plishka appeared as Padre Guardiano in *La Forza del Destino* here last season, the role of his 1976 Company debut, and he also sang the role of Méphistophélès in last season's *Faust*, stepping in for an ailing colleague. During the 1982 Summer Season, the Pennsylvania native returned here as Zaccaria in *Nabucco* and in 1984 sang Silva in *Ernani*. He began his operatic career by winning first place in the Baltimore Opera Auditions and soon after joined the National Company of the Metropolitan Opera, becoming a member of the parent company with his official debut in *La Gioconda*. Since that time he has performed over 40 leading roles with the Met and has appeared frequently with numerous North American opera companies, including those of Philadelphia, Houston, Pittsburgh, San Diego, New Orleans, Chicago, Toronto, Ottawa and Vancouver. In Europe he has been applauded at La Scala, Covent Garden, the Hamburg Staatsoper, the Paris Opera and Munich Staatsoper, as well as the companies of Berlin and Zurich and the festivals in Salzburg and Spoleto. His 1985-86 itinerary began with performances at the Lyric Opera of Chicago where he sang *Otello* and Handel's *Samson* and joined Joan Sutherland in Donizetti's *Anna Bolena*. He then appeared at the Metropolitan Opera in *Don Carlo*, *Aida*, *Simon Boccanegra*, and *Roméo et Juliette* and sang in Verdi's Requiem with the Rotterdam Philharmonic. He has also appeared with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, San Francisco, Toronto and Cleveland. His engagements for this year have



THOMAS STEWART

included a return to Chicago Lyric Opera for *La Gioconda*; and *Boris Godunov* and *Turandot* at the Met. Plishka's impressive discography includes recordings of *Norma*, *Faust*, Massenet's *Le Cid*, *Turandot*, Rossini's *Stabat Mater*, Verdi's Requiem and *La Forza del Destino*.

Renowned American baritone **Thomas Stewart** is the Speaker in *The Magic Flute* and Don Fernando in *Fidelio*. 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*. He returned to win further acclaim 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 of *Eugene Onegin*. He was most recently seen here in 1985 in the title role of Reimann's *Lear*, recreating the role he sang in the work's American premiere here in 1981. One of the most highly acclaimed Wagnerian singers of our time, his Wagner roles at the War Memorial have included Kurwenal in *Tristan und Isolde*, Wolfram in *Tannhäuser*, Wotan in *Das Rheingold* and *Die Walküre*, The Wanderer in *Siegfried*, Gunther in *Götterdämmerung* and Amfortas in *Parsifal*. Most recent Wagnerian assignments have been Wotan in *Die Walküre* for the 1983 Summer Season and The Wanderer in *Siegfried*, a role he first performed here in 1970 and recreated for the 1984 Summer Season and the 1985 Ring Festival. 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



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MICHAEL REES DAVIS

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. A highly sought-after concert artist, he has sung with major orchestras around the world, and he frequently appears in recital with his wife, soprano Evelyn Lear. In 1985 he was awarded the San Francisco Opera Medal, the Company's highest honor.

Tenor **Michael Rees Davis** makes his San Francisco Opera debut as the First Prisoner in *Fidelio* and will also portray Giuseppe in both the regular season and family performances of *La Traviata*, and Nathanael in *The Tales of Hoffmann*. The Oklahoma native participated in the 1986 Merola Opera Program and went on to sing Rodolfo in *La Bohème* on the Western Opera Theater tour across the U.S. and China. Davis also participated in the 1985-86 Houston Opera Studio and Houston Grand Opera's productions of *Ariadne auf Naxos* and *The Count Ory*. Other engagements include Nanki-Poo in *The Mikado* and Sam Kaplan in *Street Scene* with the Chautauqua Opera, and Beppe in *Pagliacci* with Opera Omaha. This past summer Davis sang several roles with the New York City Opera including Alfredo in *La Traviata*, Detlef in *The Student Prince* and Anthony in *Sweeney Todd*. He has also recently appeared as Edgardo in *Lucia di Lammermoor* with the Anchorage Opera, where he plans to return next year to sing Tamino in *The Magic Flute*.



MONTE PEDERSON

Bass-baritone **Monte Pederson** sings four roles this fall: A Cappadocian in *Salome*, Cesare Angelotti in *Tosca*, the Second Prisoner in *Fidelio* and Narumoff in *The Queen of Spades*. He has appeared in 11 roles with San Francisco Opera since his 1985 debut, most recently during the 1986 Fall Season as Antonio in *Le Nozze di Figaro*, the Mayor in *Jenůfa*, the Night Watchman in *Die Meistersinger*, the Sergeant in *La Bohème* and the Hotelier in *Manon*. He participated in the 1983 and '84 Merola Opera Programs, during which he appeared in *Falstaff* and *The Tales of Hoffmann*, and went on to portray the Bonze in *Madame Butterfly* and Don Magnifico in *La Cenerentola* in Western Opera Theater's touring productions. A 1985-86 Adler Fellow with the San Francisco Opera Center, Pederson was seen as Don Geronio in the 1986 Showcase production of Rossini's *The Turk in Italy*. His many other California credits include the title role of Wagner's *Der Fliegende Holländer* for West Bay Opera, leading roles in *La Cenerentola*, *Imeneo* and *Maria Stuarda* with Pocket Opera, and performances of *Lucrezia Borgia* and *La Vestale* with the Concert Opera Association of San Francisco. Audiences at last summer's Carmel Bach Festival saw him as Bartolo in *Le Nozze di Figaro*. Pederson's 1987 engagements include the Fifth Jew in *Salome* with the Las Vegas Opera, the Bonze in Vancouver Opera's production of *Madame Butterfly* and Fafner in *Siegfried* at Artpark. Upcoming engagements include *Die Fledermaus* in Vancouver, and his first



SIR JOHN PRITCHARD

Schwabacher Debut Recital in December. Among his most recent awards are the first prize in the 1987 Baltimore Competition and a 1987 Richard Tucker Music Foundation Study Grant.

San Francisco Opera Music Director **Sir John Pritchard** conducts *Salome* and *Fidelio*. He made his 1970 Company debut with *Così fan tutte* (repeated in 1979) and returned for *Peter Grimes* (1973 and '76), *Don Giovanni* and *La Cenerentola* (1974), *Thaïs* (1976), *Idomeneo* (1977), *Un Ballo in Maschera* and *Der Rosenkavalier* (1985) and, last fall, *Don Carlos*. A protégé of Fritz Busch, Pritchard made his operatic conducting debut at Glyndebourne in 1951 with three Mozart operas: *Le Nozze di Figaro*, *Così fan tutte*, and *Don Giovanni*. That same year he made his Vienna Staatsoper debut leading *La Forza del Destino*. He opened the 1952-53 season at Covent Garden with *Un Ballo in Maschera* for his first assignment with the company and conducted more than 80 performances of 11 operas in his first two seasons there. He has returned virtually every season since; among the historic performances he led there are the world pre-

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mieres of Britten's *Gloriana*, Tippett's *King Priam* and *The Midsummer Marriage*, and the famous Visconti production of *Don Carlos*. From 1956 to 1962 he was musical director of the Liverpool Philharmonic Orchestra, which earned a royal charter during his tenure. He was musical director of the London Philharmonic Orchestra from 1962 to 1966, and in 1963 was appointed principal conductor and artistic counselor of the Glyndebourne Festival, of which he became music director in 1969. In 1978 he relinquished his Glyndebourne post to become chief conductor at the Cologne Opera, a position he continues to hold. In 1980 he became principal guest conductor with the BBC Symphony and since 1982 has been chief conductor of that organization. At the beginning of the 1981-82 season he was named music director of the National Opera in Belgium. Sir John is one of the most well-traveled of international conductors, and has taken the BBC Symphony on tours to Germany, Spain, Switzerland and, last January, the United States.

*continued on p.48*



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Opera in two acts by LUDWIG VAN BEETHOVEN

Text by JOSEPH SONNLEITHNER and GEORG FRIEDRICH TREITSCHKE

After the drama *Léonore, ou L'amour conjugal* by JEAN NICOLAS BOUILLY

# Fidelio

(in German)

*Conductor*

John Pritchard

*Production*

Michael Hampe\*

*Designer*

John Gunter\*

*Lighting Designer*

Joan Arhelger

*Sound Designer*

Roger Gans

*Chorus Director*

Ian Robertson

*Assistant to John Pritchard*

Richard Bradshaw

*Musical Preparation*

Mark Haffner

Jeffrey Goldberg

Ernest Fredric Knell

Philip Eisenberg

*Prompter*

Philip Eisenberg

*Assistant Stage Director*

Laurie Feldman

*Stage Manager*

Jamie Call

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Vienna, November 20, 1805

(three-act version)

Vienna, May 23, 1814

(final version)

First San Francisco Opera performance:

November 8, 1937

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SUNDAY, OCTOBER 18 AT 2:00

WEDNESDAY, OCTOBER 21 AT 8:00

SATURDAY, OCTOBER 24 AT 8:00

TUESDAY, OCTOBER 27 AT 8:00

FRIDAY, OCTOBER 30 AT 8:00

THURSDAY, NOVEMBER 5 AT 7:30

## CAST

(in order of appearance)

*Jaquino,* David Bender  
*turnkey and porter*

*Marzelline,* Cheryl Parrish  
*Rocco's daughter*

*Rocco,* Paul Plishka  
*the jailer*

*Leonore,* Elizabeth Connell\*  
*Florestan's wife (under*  
*the name of Fidelio)*

*Don Pizarro,* Franz Ferdinand Nentwig  
*governor of the state prison*

*First prisoner* Michael Rees Davis\*

*Second prisoner* Monte Pederson

*Florestan,* James McCracken  
*a prisoner of state,*  
*Leonore's husband*

*Don Fernando,* Thomas Stewart  
*minister of state*

*Prisoners, guards, soldiers, townspeople*

\*San Francisco Opera debut

TIME AND PLACE: About 1800; near Seville, Spain

ACT I *Scene 1:* Rocco's quarters in the prison

*Scene 2:* The prison courtyard

INTERMISSION

ACT II *Scene 1:* Florestan's dungeon

*Scene 2:* A square in front of the prison

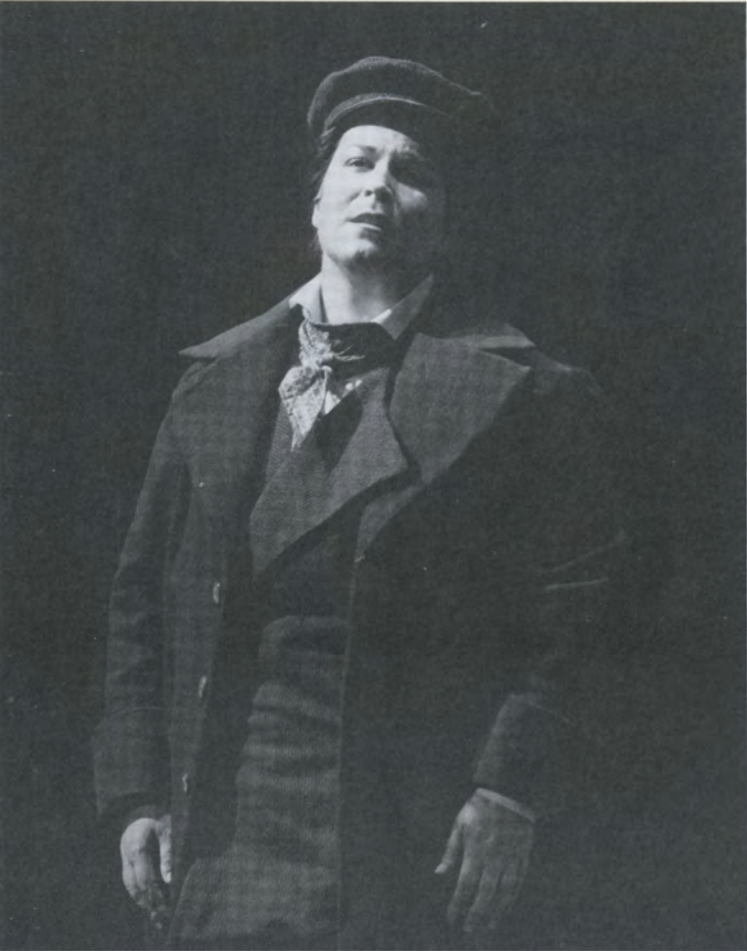
Supertitles for *Fidelio* provided by a generous and most appreciated gift from William and Eloise Rollnick.

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

*The performance will last approximately two hours and thirty-five minutes.*

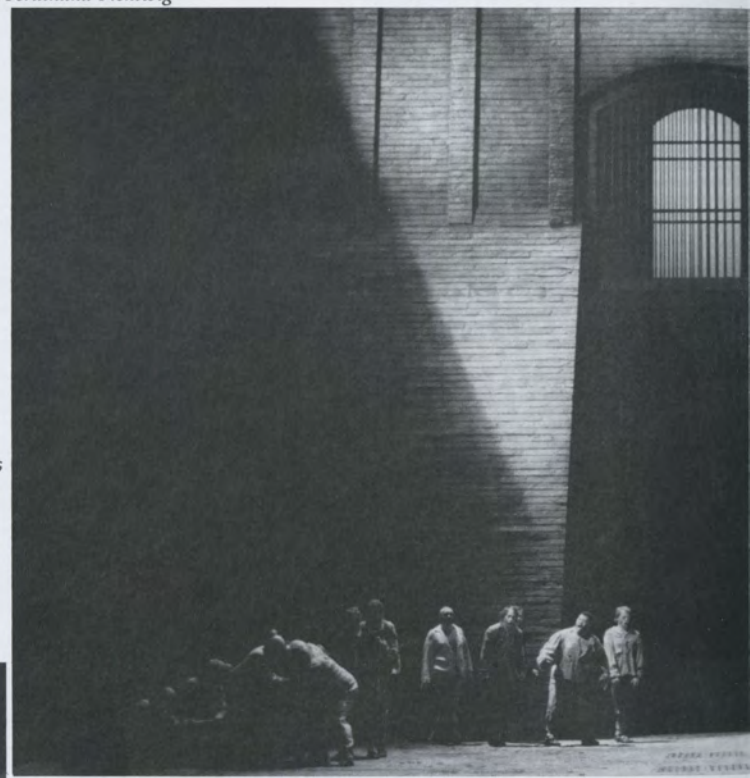


Elizabeth Connell



Franz Ferdinand Nentwig

(right) Men of the San Francisco Opera Chorus



(below) Paul Plishka, Cheryl Parrish



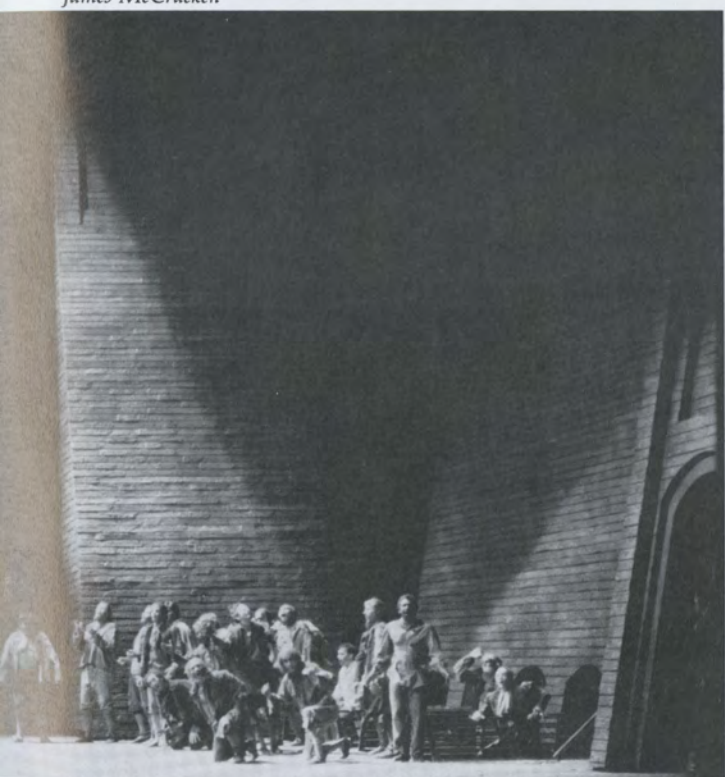
David Bender



*James McCracken*



*Thomas Stewart*



*(below) Elizabeth Connell, James McCracken*



*James McCracken, Elizabeth Connell*

*(below) Cheryl Parrish*





# Fidelio

Photos taken in rehearsal by David Bowers

Elizabeth Connell

## Fidelio/Synopsis

**BACKGROUND**—Florestan, a fighter for freedom, has been imprisoned by his enemy, Pizarro, the governor of a fortress used to detain political prisoners. There he is slowly being starved to death while rumors of his death are spread abroad. Florestan's wife, Leonore, has heard the rumors but clings to the hope that it is another villainous game of Pizarro's. As a last desperate measure, she resolves to search for her husband in the prison and free him. Disguised as a young man, Fidelio, she is employed by the chief jailer, Rocco, as his assistant.

### ACT I

**Scene 1**—The young prison attendant Jaquino courts Marzelline in vain, for she has fallen in love with Fidelio. Her father, Rocco, also wants a union between his daughter and Fidelio and hopes for the governor's permission to use the latter as a helper with the secret prisoners. Marzelline fears that Fidelio won't be able to bear all the misery that such work entails, but Leonore knows she must have courage and strength to carry out her secret plan—the rescue of her husband.

**Scene 2**—Pizarro receives news from a friend that the minister, Don Fernando, intends a surprise inspection of the prison. Fearing that Florestan will be found, he resolves to have him killed. A sentry is posted on the tower to give a trumpet signal as soon as the minister is sighted. Rocco, while not willing to be a murderer, agrees to hold his tongue for

money and later hide Florestan's body in a ruined cistern. Leonore, who has overheard the plan to murder a prisoner, resolves to save him, whoever he may be. At her request Rocco allows some of the prisoners to go into the courtyard. Leonore is distressed that Florestan is not among them. Pizarro, furious at Rocco's independent action, has the prisoners locked up again.

### ACT II

**Scene 1**—In prison, Florestan, weakened from hunger and thirst, has a vision: his wife appears to him as an angel of freedom. Rocco and Leonore come down into the deepest vault of the prison to open the cistern which is to be used as a grave. Leonore recognizes the unknown prisoner as her husband. Against Pizarro's orders she hands him bread and wine but dares do no more. When Pizarro appears and tries to stab the defenseless Florestan, she rushes to shield him. Pizarro, in a burst of rage, attempts to kill them both. Leonore draws a pistol and levels it at him. Suddenly a trumpet call is heard announcing the minister's arrival. Leonore and Florestan are saved and reunited.

**Scene 2**—Florestan's fellow prisoners have been freed by the minister and Leonore removes Florestan's chains. Pizarro is arrested and led away, as the chorus sings praise to conjugal love.



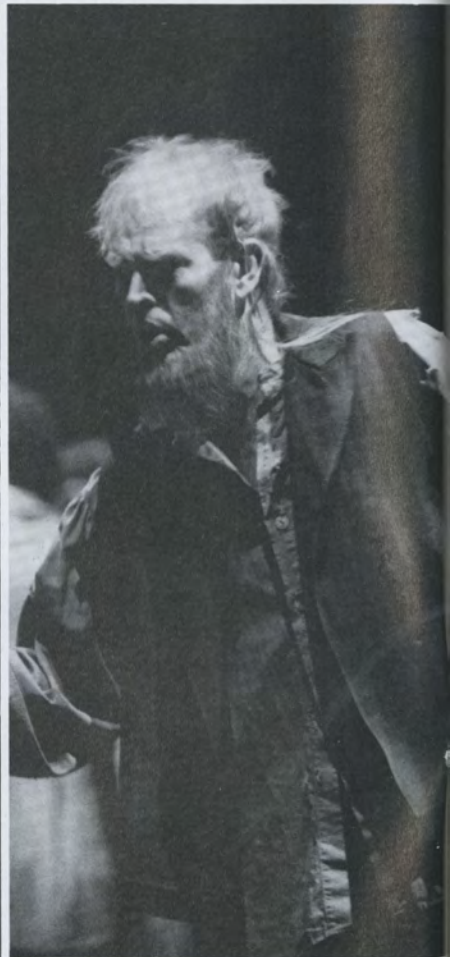
*Michael Rees Davis*



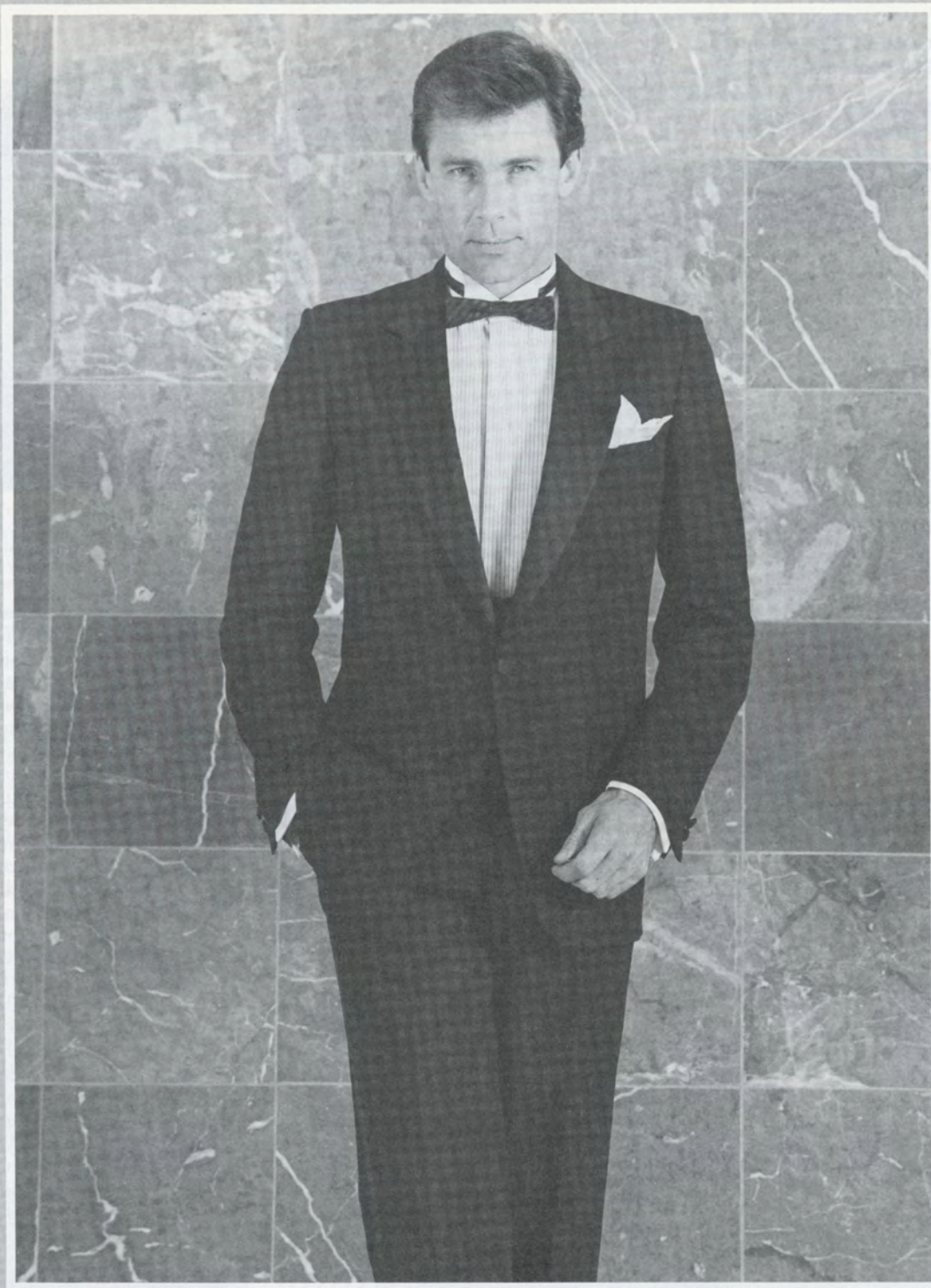
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continued from p.39



MICHAEL HAMPE

Noted German director and actor **Michael Hampe** makes his San Francisco Opera debut directing his new production of Beethoven's *Fidelio*. Born in Heidelberg, he studied cello at Syracuse University in the United States, as well as acting at the Falckenberg Academy in Munich, also philosophy, literature and musicology at Munich and Vienna University, from which he holds the degree of doctor of philosophy. He has worked as an actor and director in a large number of German theaters, and from 1965 to 1970 was vice-director of the Schauspielhaus in Zurich. In 1972 he became general director at the National Theater of Mannheim, a position he held until 1975. He is currently general director of the Cologne Opera, and is a member of the board of directors of both the Salzburg Festival and the Internationales Musikzentrum Wien. He has directed over 150 productions for theater, television and opera houses around the world. His operatic credits include productions at Milan's La Scala, London's Covent Garden, the Maggio Musicale in Florence, the Paris Opera and festivals of Salzburg and Edinburgh, as well as for the companies of Munich, Stockholm, Cologne, Geneva, Zurich, Sydney and Tokyo. He has also directed dramatic productions for German and Swiss television, and for such prestigious theaters as the Bavarian State Theater in Munich, the Zurich Schauspielhaus, the Schillertheater in Berlin and the Schwetzingen Festival. As an actor, he has earned praise for leading roles in such German television features as *Der Kunstfehler* (1983) and *Verworrene Bilanzen* (1985). He also holds a professorship at the State Music Academy of Cologne. From 1977 to 1982 he was vice president of the Deutsche Bühnentechnische



JOHN GUNTER

ische Gesellschaft, and is currently a consultant for new theaters, such as the Paris Opéra at the Bastille.

**John Gunter** makes his San Francisco Opera debut as the designer of *Fidelio*. He studied at the Central School of Art and Design in London and has been the resident designer at the Royal Court Theatre where he designed many productions including Peter Gill's staging of *The D.H. Lawrence Trilogy*, Edward Bond's *Saved*, and Christopher Hampton's *The Philanthropist*. His opera credits include *The Greek Passion* for the Welsh National Opera, *Faust* for the English National Opera, *Peter Grimes* at the Teatro Colón in Buenos Aires, *Die Meistersinger* in Cologne, *Un Ballo in Maschera* at the Sydney Opera House and *The Turn of the Screw* (directed by Michael Hampe) in Munich. This year, Gunter's designs for *La Traviata* were seen at Glyndebourne, where he has also created *Albert Herring*, *Simon Boccanegra* and *Porgy and Bess*, winning wide acclaim. The artist has been awarded two Society of West End Theatre Awards for Best Designer, for Richard Eyre's production of *Guys and Dolls* and for Christopher Morahan's production of *Wild Honey*, both performed at the National Theatre. His newest West End designs are for Richard Eyre's production of *High Society*. His future plans include designing *The Flying Dutchman* at Milan's La Scala and *Falstaff* for Glyndebourne. Next year, he begins a new position as Resident Designer for the National Theatre in London.

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JOAN ARHELGER

San Francisco Opera Associate Lighting Designer **Joan Arhelger** is lighting director for *The Barber of Seville*, lighting supervisor for *The Queen of Spades*, and lighting designer for *Tosca* and *Fidelio*. Since 1983, when she joined the Company, she has been responsible for the lighting of *Manon Lescaut*, *La Traviata*, *La Sonnambula*, *L'Elisir d'Amore*, *Anna Bolena*, *Werther*, *Der Rosenkavalier*, *The Medium* and *Le Nozze di Figaro*, in addition to serving as lighting supervisor for the entire 1986 Summer Season. Her opera credits in lighting design include productions for Wolf Trap Company, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, Seattle, Anchorage, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS *Great Performances* series), and with numerous dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" Festival in Herbst Theatre. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons, she was the resident lighting assistant for Washington Opera at the Kennedy Center.

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An Introduction  
continued from p.32



Paul Schoeffler as Don Pizarro in San Francisco Opera's 1961 Fidelio.

first heard at the Théâtre Feydeau in Paris on February 19th, 1798, and then staged in Brussels in the following year). Chance dictates that we have the report of an English eye-witness to the second of the

three performances that took place on consecutive nights, before *Fidelio* disappeared from the repertory:

"The story and plan of the piece are a miserable mixture of low

JONES

manners and romantic situations; the airs, duets, and choruses equal to any praise . . . Intricacy is the character of Beethoven's music, and it requires a well-practiced ear, or a frequent repetition of the same piece, to understand and distinguish its beauties. This is the first opera he ever composed, and it was very much applauded; a copy of complimentary verses was showered down from the upper gallery at the end of the piece. Beethoven presided at the pianoforte and directed the performance himself . . . Few people present, though the house would have been crowded in every part but for the present state of public affairs." (Henry Reeve, M.D., *Journal of a Residence at Vienna and Berlin in the Eventful Winter 1805-6*, published by his son, London, 1877)

Contemporary criticism largely shared the reservations expressed in the English doctor's journal. During the winter, Beethoven's friends succeeded in persuading him to revise and shorten some of the numbers, and Stephan von Breuning tidied up the libretto. The principal changes that Beethoven agreed to after a run-through of the opera at Prince Lichnowsky's residence were the deletion of a trio for Rocco, Marzelline and Jaquino, a duet for Leonore and Marzelline, and an aria with chorus for Pizarro in the finale to the second act. However, when the work was revived on March 29th, 1806 (its second and final performance was on the 10th of April) it was still with these three numbers, but with numerous smaller cuts and revisions, and with the original acts I and II now compressed—and still, as Beethoven's letters reveal, sadly under-rehearsed.

The only change from the cast of the previous autumn was the replacement of the elderly and unsatisfactory Fritz Demmer, the Florestan, by the young and trusty Joseph Röckel. A change that Beethoven wished to make but was denied—probably by the theater management's desire to avoid confusion with Paer's opera of almost the same name—was to call his work *Leonore*; he got no further than seeing that title on the libretto published for the revival: *Leonore, oder Der Triumph der ehelichen Liebe*. There are signs that this time the work would have caught on with the public, but Beethoven withdrew his score after the

# Bravo Bulka!



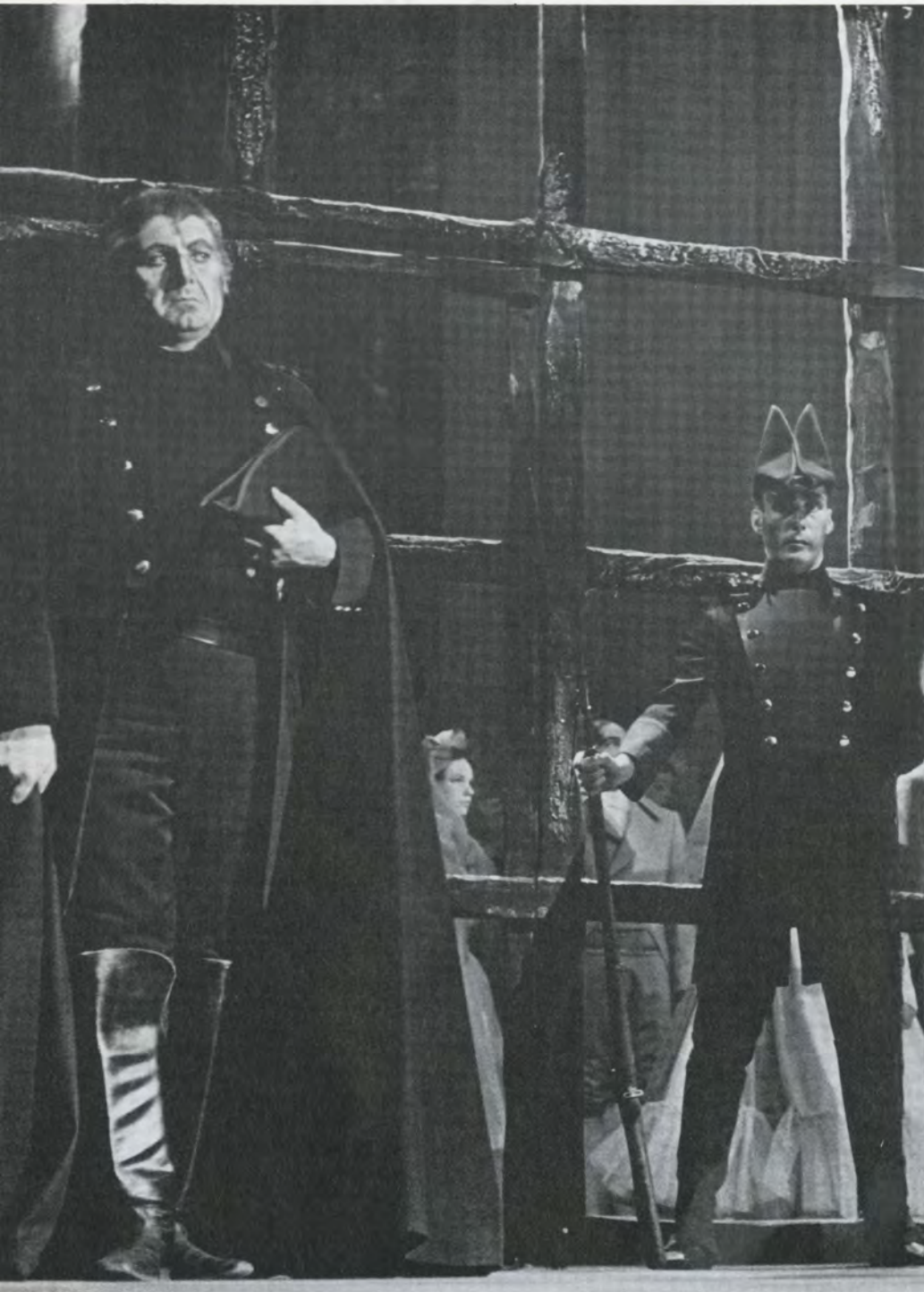
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Geraint Evans was San Francisco Opera's Don Pizarro in the 1964 staging of *Fidelio*.

A matter for dispute is the possible influence of Paer's *Leonora, ossia L'amore coniugale* on Beethoven's opera. As we have seen, its very title (as well as Paer's links with the Viennese theater management) served to frustrate Beethoven's desire to name the piece after its heroine's proper name. The fact that Paer's opera was not performed until October 3rd, 1804 in Dresden, followed by a production in Prague in 1805 and a private performance at Prince Lobkowitz's palace in March of 1806, certainly excludes the possibility of any direct influence through Beethoven's hearing it. By the time he did hear it (he attended the first night at the Court Opera on February 8, 1809, when it was given in a German translation), his hearing was of course no longer up to much; he did own a score of *Leonora*, but it is not known when he acquired it. One thing is certain, that the words of the famous opening phrase to Leonore's aria, "Abscheulicher, wo eilst du hin?" (not found in the original libretto), are derived from the German translation of the Paer work. And there are a few passages in which the mere talent of Paer sounds uncannily close to the genius of Beethoven.

An interesting aspect of the early productions is that *Fidelio* was taken by very young singers—Anna Milder was a few weeks short of her twentieth birthday when she created the role in November of 1805 (she evidently experienced problems with the exposed coloratura in the first version of the great aria); and Wilhelmine Schröder-Devrient was five weeks short of her eighteenth birthday when she sang the part in the new production at the Vienna Court Opera on November 3, 1822. This performance may well have been the most satisfactorily cast of any up to that time—the principals were all young and good, Anton Haizinger being Florestan; Anton Forti, Pizarro; and Johann Nestroy, Don Fernando.

The decisive breakthrough in terms of public success came with the 1814 production, the first in the Court Opera House. Its premiere on May 23rd (for which the new overture, the one that bears the opera's name, was not quite ready) was followed by a further 21

second performance (for reasons that have not been satisfactorily accounted for), and the work did not reappear for a further eight years. When it did, it had the now-familiar form against which the earlier versions and sketches are inevitably to be judged, and are in most respects to be found wanting (a notable exception is the original handling of the Dungeon

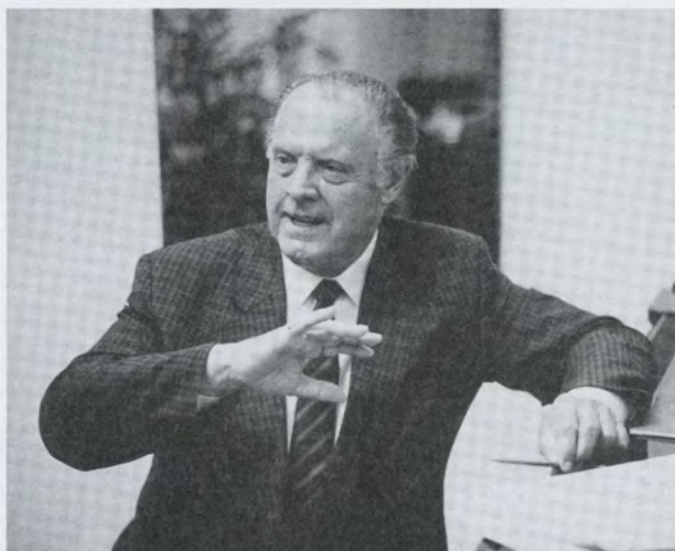
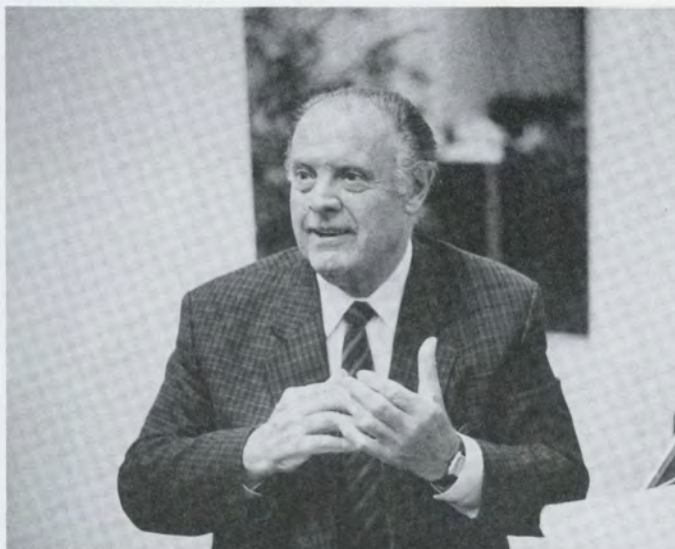
Scene, after the Quartet, No. 14: Rocco grabs Leonore's pistol before hurrying out, Florestan tries to reach Leonore, who has fainted, and a superb accompanied recitative depicts her gradual recovery and the growth of almost insupportable tension until the two voices in unison burst into an even more dramatic setting of "O namenlose Freude").

Gwyneth Jones sang her first S.F. Opera *Fidelio* in 1969, returning to the role in 1978 (right), at which time her Florestan was Spas Wenkoff.

performances that year, but contemporary comments indicate that some of them were very thinly attended. Ten performances were given in 1815, ten in 1816, ten again in 1817, five in 1818, and three in the early months of 1819 before it was dropped from the repertory for a further three and a half years. Although the 1806 score, in a piano reduction by Carl Czerny, had been published by Breitkopf & Härtel in 1810, the 1814 publication of Ignaz Moscheles's vocal score, supervised by Beethoven, must have helped in the work's dissemination. Within months of the Court Opera production, *Fidelio*'s international career was taking off: Prague saw a production under Weber in November of 1814; in 1815 Leipzig, Dresden and Berlin followed suit; in the next year there were first performances in Graz, Karlsruhe, Budapest, Hamburg, Kassel, Breslau and Weimar, and although Munich did not hear *Fidelio* until 1821, the work had been given in most major German houses before the end of the second decade. It was to be another ten or more years before Paris and London heard it, but St. Petersburg and Amsterdam were among the earliest towns outside Austria and Germany to stage it. The first American production took place in New York in 1839, at which time it was sung in English.

No matter how often one has heard Beethoven's score, even in an indifferent performance, an incandescent quality shines through. The orchestration is masterly, subtle—yet also at times blazingly direct. Beethoven may treat the human voice with scant respect, but the dramatic impact of the almost instrumental demands he makes on his singers produces an appropriate sense of towering obstacles defiantly surmounted. The whole range of human emotion is there, from the basest to the very highest; and each emotion is put across with a directness, a memorability that has no parallel. When working on the final version in April of 1814, Beethoven told Treitschke that the opera "is earning a martyr's crown"; with the benefit of hindsight we can recognize that it was a laurel wreath, a victor's crown. ■





San Francisco Opera's music director, Sir John Pritchard, during an animated interview/conversation on the topic of *Fidelio*.

## Shaping a New *Fidelio*

By TIMOTHY PFAFF

To those who have tended to undervalue *Fidelio* as Beethoven's sole venture into opera, scholars have often been quick to retort that in the amount of time and anguish the Olympian composer lavished on its creation, any number of his contemporaries (say, Bellini) could have produced their entire *oeuvre*. And, right from the beginning, the piece has vexed opera theaters nearly as much as it did its creator. Even today, the superhuman demands *Fidelio* makes on singers, orchestras, production teams, and technical

crews would prompt all but the most ambitious of opera companies to shrink from *New Yorker* critic Andrew Porter's injunction that "*Fidelio* is an opera that should be performed annually." Porter's comment is a pointed reference to the importance of exposing audiences to the opera's great themes. Yet even for most lovers of opera and Beethoven, his is an idea easier to embrace in principle than to countenance in practice.

This season, San Francisco Opera compensates for not having produced the

work since 1978 by making *Fidelio* one of its two major new productions. Sir John Pritchard, the Company's new music director and a central player in the reintroduction of *Fidelio* into the active repertory, sees it in the context of the Com-

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*Timothy Pfaff is Associate Editor of the U.C. Berkeley Alumni Magazine, California Monthly, a free-lance writer on the arts, and West Coast correspondent for London's Financial Times.*

pany's repertory as a whole.

"San Francisco Opera has presented, in rapid-fire succession, a repertory of operas that I don't think is equalled anywhere in the world," he notes with quiet authority. "The very fact that we have to search around every season for variety means that we have covered enormous ground. The placing of the classical pillars within this structure is something that the general director and the music director must look at. The fact that we are proceeding regularly with Mozart in our planning means that we recognize the supreme importance of these masterpieces. We needed a new *Fidelio*, but for this you have to have the classical format that Beethoven will burst for us.

"Producing the *Ring* was a great educative experience for this theater, and it has had a lasting impression on people's thinking. That's because Wagner was a towering man of the theater. Mozart, too, was more a man of the theater, more experienced there than Beethoven. By contrast, Beethoven will always be in this niche of his own. Beethoven looked at the theater, got it by the scruff of the neck, and shook it. That's what we must have in our music making, the great revolutionaries as well as the ineffable perfection of a Mozart. We must have this lynchpin of *Fidelio* in the structure; it's a disciplinary correction to one's thinking. And with Beethoven we can be a little more adventurous. I feel that he would urge us on."

Pritchard, whose main experience with *Fidelio* has been at Glyndebourne and in Cologne, allows that he "needed no urging" to invite to the production team two colleagues from Cologne, Dr. Michael Hampe, the Intendant there and a director in high demand throughout the opera world (who recently earned high praise for his *Don Giovanni* for Herbert von Karajan at the Salzburg Festival), and the British stage designer John Gunter, "an artist I appreciate for the work he has done in the straight theater as well as in opera." Although Hampe and Gunter are both approaching the summit of *Fidelio* for the first time, Pritchard's unalloyed confidence in both is based on highly successful productions the three together have created for *Die Meistersinger* and *The Turn of the Screw*.

For their part, the Hampe-Gunter team are approaching *Fidelio* from the most universal perspective they can



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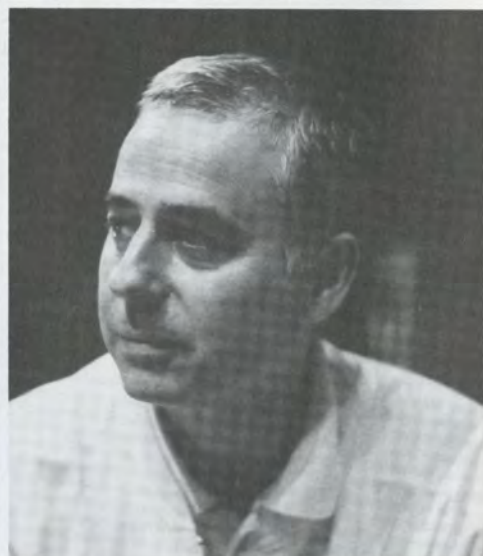
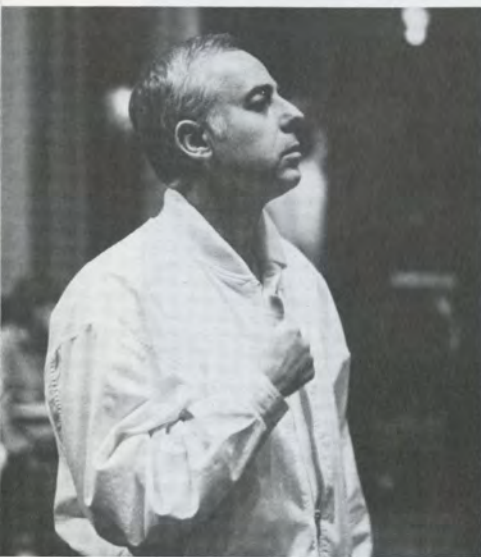
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Dr. Michael Hampe during a September *Fidelio* chorus staging rehearsal.

achieve within the constraints of physical representation. "As interpreters of *Fidelio*, we are free to set it in whatever historical context we like," Hampe remarks. "We first thought of setting it quite close to our time, not quite the present, but a time we all remember. Then we decided to date it to Beethoven's time, but in a way that makes it completely transparent. We have abstracted the set and not indicated any one historical period in costumes, and we believe that the audience will be grown-up enough not to think that this is something that only happened in 1806. This is not a historical, Romantic opera. The action of *Fidelio* has taken place as long as there have been men, and unfortunately it will continue to take place."

Gunter, who has designed one of the

largest and most imposing unit sets in San Francisco Opera history, comments, "My attitude is to try to see the humanity in the piece. What we have put on the stage is very monumental, but we have attempted to put these human beings in perspective against that great adversity. The first scene is, in crude terms, like a domestic idyll. But right after it comes an extraordinary piece of music, which draws you up short."

"The opera progresses from this outer area to go deeper and deeper into that prison world," Hampe interjects. "At first we have this seemingly harmless world of little people, the warden's family. They try to live along the side, yet shelter themselves from this place. It's idyllic, but in very grim surroundings."

"We are attempting to show that *all* the people in the opera, prisoners and wardens, still are confined within this claustrophobic, monumental space," Gunter adds. "But to build dramatic expectation, we occasionally puncture their grim world with shafts of light, from a door opening or whatever. Like all of us, these characters live in hope. It would be unbearable to have the whole piece played in twilight. We'd lose our audience, so we make some gestures to alleviate that."

Even though he approaches the difficult opening scenes from a more strictly musical perspective, Pritchard has sympathy with the stage director for the problems the "idyllic" scenes pose. "What on earth do you do with these characters during those endless measures at the

beginning, when the situation is frozen? Beethoven just puts his characters there and they sing his music—but character development doesn't come until later. It's a great, interesting problem. The beginning is deceptive. One is in the world of comedy—almost. But you can't play it like Weber or anyone else; you have somehow to get behind the uncompromising vision of Beethoven in all things. I personally heave a sigh of relief when I begin those wonderful bars of the quartet, because I know on what plateau we've arrived. We're in a world of pre-Wagner."

In Pritchard's experience, what is as difficult to bring into perspective, let alone to realize effectively on the stage, is the travesty situation of Leonore disguised as Fidelio. "What is nearly a convention in 18th-century opera is, in my opinion, here used with the strangest overtones. Marzelline's falling in love with Fidelio almost looks forward to the Straussian situation of the Marschallin and Octavian in the opening scene of *Rosenkavalier*. We are asked to suspend our disbelief in the situation in somewhat the same way, but in quite a different context. Marzelline begins importantly, and one is forgiven for thinking at first that she is the heroine of the opera. She very much manages things in Rocco's house, and Leonore, as Fidelio, is this brooding presence who is made profoundly uneasy by Marzelline's attraction. She has had to adopt a charade, and it's one she finds increasingly threatening because of Marzelline's insistence that they're going to be married. That's one of the interesting colors that keep the first few numbers, musically speaking, from being like a *Singspiel*."

A related problem that plagues many *Fidelio* productions are the impassioned paeans to conjugal love which, in the company of the work's loftier themes, often tend to cloy. Hampe sees married love less as a theme than as an important motivation in the work. "Leonore's great motivation for rescuing Florestan comes from being his wife, which is nothing to belittle. But her love becomes even greater when she declares that it doesn't matter whether he's her husband. Marriage is not the theme. At the crucial point in the whole opera—before Leonore is sure that the prisoner is her husband—she says, 'Whoever you be, I'll save you.' She does it because he, whoever he is, is her human brother. That's the message at the core of the piece."

Hampe and Gunter are in San Francisco in early September for technical, lighting, and chorus staging rehearsals ("I'm enjoying immensely working with this chorus," Hampe volunteers, "as they sing very well and can do anything you want"), and among Hampe's looming worries is the character of Pizarro, the despotic governor who has imprisoned Florestan. "He just has to be evil and nothing but evil, and that doesn't exist in my personal view. He's the most melodramatic character, the most unreal one. My personal way of seeing the world, and of doing theater, is totally dialectic. But Pizarro is very one-sided. For me, Hoess, the commander of Auschwitz, is more typical, if you will. He was a caring father and a dedicated gardener—right in the precinct of Auschwitz. In a schizophrenic way, he could divide his life into two parts which had nothing to do with one another. In one, he killed thousands of children in the most vicious experiments, and in the other he was a doting father—and he didn't connect the two. That may not make him sympathetic, but a real flesh-and-blood human being nevertheless. Pizarro's just an evil guy, and, for me, just-evil guys don't exist. Pizarro's always deep in the musical minor, so to say, and there's no material to develop another side." Consoling himself that he'll find his way into the character of Pizarro in the process of directing, Hampe adds, "I'm lucky to have good relations with singers. I can talk with them in dramatic and musical terms, being a musician myself, a cellist."

Hampe, who, before taking on this directing challenge, once thought *Fidelio* seemed straightforward both musically and dramatically, has revised that view considerably since delving deeper into the work. "One of the things I'm finding out," he claims, "is that underlying each of what seem to be clear-cut musical blocks is an enormously varied and complicated structure. If you look closely into the score, in every single measure there's something surprising, in terms of instrumentation, dynamics, rhythm—something which is disturbing and unexpected and against the flow of your expectations. I'm not trying to illustrate the music, but I'm learning that Beethoven has woven a carpet, so to say, which at first seems simple in design. But when you go closer, it's enormously intricate."

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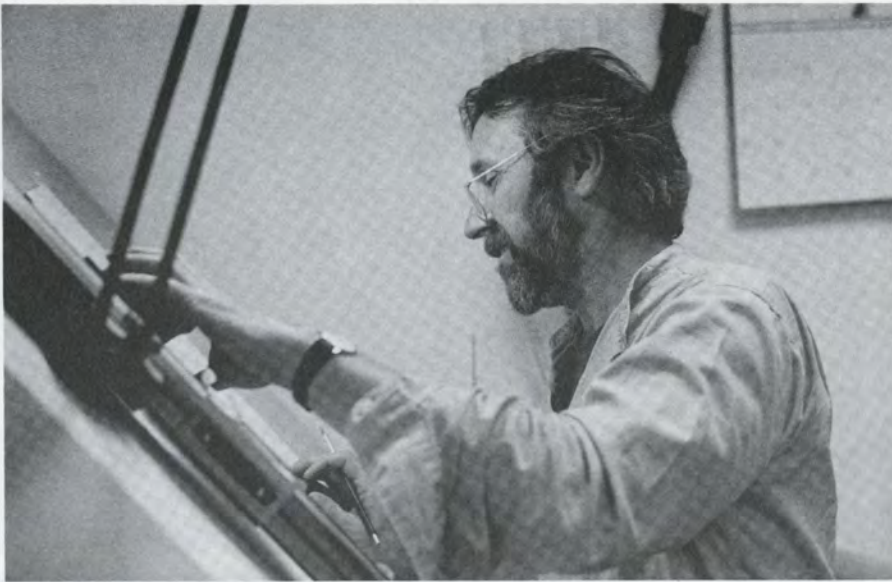
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Fidelio designer John Gunter chats with a visitor while adding last-minute, late-summer changes to the set design.

ing point, Pritchard has reached some of the same conclusions. "I'm a dyed-in-the-wool Mozartian," he allows, "and I must confess that in my first approach to the opera, I had to face the fact that Beethoven doesn't do things all that smoothly. But we're used to these things from the symphonies, and we know the message that must come across. Over the years I have found in this work incredible tone painting, as in the beginning of the second act, that long orchestral prelude in which we're introduced to Florestan in his misery. It's a major symphonic assumption and not at all easy to do.

"I find that with *Fidelio*, you have to insist with the orchestra the whole time that they do what Beethoven sets out. His sforzandos, for example. There are hundreds of them, and fortepiano accents, in this score, and all of them relate to the dramatic content. They cannot be played mechanically. Each has to be expressive in a particular way, and the orchestra must be on the alert for them."

Of the several surprises of the new production, Pritchard and the orchestra will perpetrate the first: the performance of the Leonore No. 3 Overture instead of the now-traditional *Fidelio* overture to begin the work. Pritchard first made that innovation for Hampe at Cologne, where it met with enormous critical and public acclaim.

Pritchard finds adequate reasons for his choice in the historical record: "At the very first performance, at the Theater an der Wien, the overture we now know as Leonore Two was played, and thought by everyone to be too long and too obscure. A year later, after many other changes in the opera itself, the same theater mounted the opera again, with what we now know as Leonore Three. It was an instant success—and it's hard to see how it could not be. A year later, in Prague, the overture we know as Leonore One was performed, and again the critics were disapproving. It was only seven years later, in Vienna, that the work we now know as *Fidelio* was performed, with the *Fidelio* Overture, and the work edged its way into popular success.

"For ages, stage directors and designers have found it very difficult, technically speaking, to pass from the second-act dungeon set to a totally different one, with its open skies. To meet the sheer physical demands of changing the set without a long and very anticlimactic

wait after the trumpets have sounded to announce the arrival of the minister, technical people have needed ten minutes, which Leonore Three nicely fills. And conductors have not been able to resist the acclaim they and the orchestra receive for this wonderful piece. We've all thrilled to this superb moment. I have the most vivid memories of hearing Clemens Krauss receive a tumultuous ovation for it in Vienna.

"Leonore Three is much closer to the 18th-century overture form, which, for the benefit of the audience, usually laid out some of the principal themes of the opera—which the *Fidelio* overture does not do. And Leonore Three puts people in the mood for the music they are about to hear. Since now we all want to proceed as directly as possible from the darkness of the dungeon to the brilliant light of the final scene, placing the overture there is wrong. But why should we deny ourselves in the opera house the effective outline of the plot which Leonore Three gives us? And as music director and conductor, I must remember that it puts the orchestra on its mettle from the word 'Go.' Those are the artistic reasons for my decision: the aptness of the overture, its symphonic brilliance, and the fact that I think that it will be a great *coup de théâtre* when, in John Gunter's set, we move from the dungeon into the final scene."

Although everyone is being cagey about revealing the coup in advance, it clearly hinges on the possibility of moving from the dungeon directly into the light through the ingenuity of Gunter's unit set, with its many moving parts and pieces that "fly." "Except that the audience would protest," Gunter explains, "we could play this *Fidelio* without any interval at all. The beginning of the second act, with its descent into Florestan's cell, is a very simple modification of what the audience sees in the first act. And Florestan and Leonore leave the cell, and the prison itself, through walls which simply come apart, quite unrealistically."

"We discussed it," Hampe continues, "wondering first whether we should have the chorus depict the reuniting of the families. But we decided that would only cloud the issue, and that we need to make a clear statement that there is not a big, general liberation at the end. There's a minister coming who's really just a politician, saying the kinds of things a politician would be expected to say for the television

cameras. But it's really just this one lucky couple that gets out. Nothing is solved, in the largest sense. There's just this one lucky case that must stand for the general, utopian hope. This is something we hope to make completely clear—and entirely unromantic—with the lighting.

"We want to make it absolutely clear that this act does not symbolize the end of oppression everywhere. We do not want our audience to think that this is something that came to an end with the age of Washington and Franklin. If anything, we're living in a worse time. The French Revolution seems idyllic compared with what happened with the Nazis, and in Cambodia only five years ago. Our century has outdone any preceding century in horrors."

A professor of dramaturgy at the Music Academy of Cologne, the largest academy in Europe, Hampe has trained himself to probe the myths underlying the great works of the theater. By avoiding any fixation on historical particulars in this production, Hampe hopes to unveil the archetypal associations at work in *Fidelio*. "The archetypal association of the dungeon is of hell opening its mouth. The beam of light from above comes from the savior angel, who in this case is the unknown trumpeter," he patiently explains.

"Underlying all the stories of people in prison is the story of death and then coming back to life. It is the fundamental myth of resurrection, of Adonai, of Christ. Really, Christ is one of the late expressions of this myth. The old Egyptians had it, the Hebrews with Adonai—it's the same story over and over. The archetypal associations we are trying to bring in are as old as mankind. We try to bring them in without pointing the teacher's finger."

Gunter expresses mild dismay that "you have to design the set 18 months in advance of rehearsals—and yet you have to keep all the balls in the air right through the last rehearsal. There still has to be the possibility of discovery during the rehearsal period."

"Doing an opera the first time is necessarily exploration work," Hampe agrees. "Until the final rehearsals, we only know the outlines of this land on the map, not the details. That means having to make changes right up until the last minute, to be able to admit that your earlier thoughts were all wrong. It gives

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Maestro Pritchard makes a few additional points.



us some bad nights, but bad, sleepless nights are basically the valid, healthy ones. The nights we sleep are not so valid. Doubt is our instrument, not belief."

Gunter interjects that he takes heart from stories of Matisse, who is said, upon encountering his paintings in the homes of acquaintances, on occasion to have

taken out his paints and repainted them. "He'd simply reconsidered. One needs that possibility. One is trying in all humility to fulfill the intentions of the composer," he concludes. "Quite obviously, *Fidelio* is a giant piece, and an extremely hard one to realize."

"And it has become more, not less,

difficult in the process of work on it," Hampe adds. "I try to be very modest. We cannot really make bold statements in the opera, because reality far exceeds any statements we can make on the stage. We are simply trying to approach this strange province of *Fidelio* and find out about it." ■

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# Increasing Your Spendable Income While Supporting The San Francisco Opera Association

By MASON BLACHER

Many people who never thought they could afford to give a million dollar endowment to the San Francisco Opera really *can* afford it, thanks to the Opera's new Planned Giving Program.

The program was started this year as a way to increase the growth of endowment over the long term.

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### Earning by Giving

This is not to say that you will "make money by giving it away," a misconception.

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*Mason Blacher is President of Mason Blacher and Associates and is currently assisting the San Francisco Opera with major gifts for productions, endowment, and other capital needs.*

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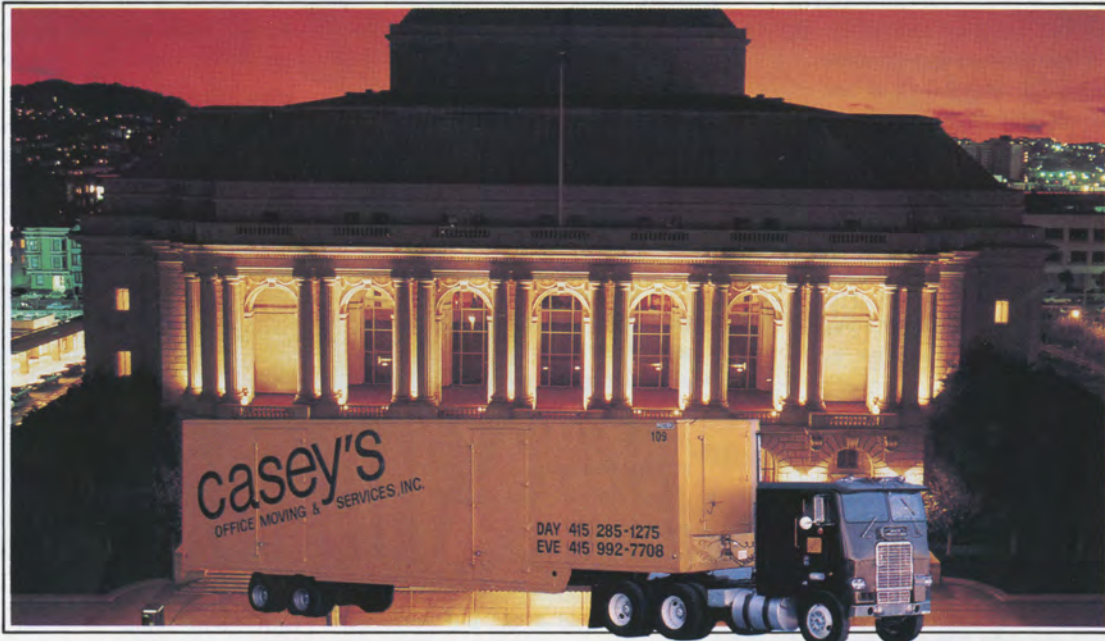
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### **Making Your Mark**

In a more specific sense, it allows donors to put their mark on something in perpetuity—to name a costume fund, a lecture series, a Mozart production, a new commission, the orchestra—a variety of continuing needs required for San Francisco Opera to remain a great company.

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While this is happening, however, you will want to know that the company's management and operations are assured, that there will be singers, technicians, musicians, and directors around to produce your work. Providing unrestricted endowment in any amount would be helpful; an endowment for new opera productions (\$1 million and up) will periodically allow for a new production.

Perhaps you're a member of one of opera's most valuable partners in production—the audience. Perhaps you give \$5,000 or more now in addition to purchasing tickets. Maybe you would like to provide the Opera Company with the ongoing benefit of your support. On top of the annual support which you would continue to provide, endowments beginning at \$100,000 could endow your annual gift.

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Donors who wish to provide for more specific needs of the Opera (specific programs, preference for the work of a favorite composer, and so forth) are invited to discuss their interests directly with the Director of Development.

### **"Can I/We Afford to Make a Gift to Endowment?"**

If you have yet to join the ranks of the Opera's major annual donors, maybe because you never thought about it or thought you couldn't afford it, the

Planned Giving Program may be one option for you to consider.

The following people considered the eight questions listed earlier in this article and are discussing the possibility of a planned gift right now with their attorneys and estate advisers. (We'll let you know what they actually decided.)

### **Oscar and Mary Sargent**

Oscar, a retired musician, is married to Mary, a former music teacher who is in the hospital with cancer. They have no children. In anticipation of the time when Oscar would be without her, Mary urged him to arrange their affairs to provide income while protecting assets from borrowing relatives, poor investments, or unknown second spouses.

They owned a piece of undeveloped land adjacent to their home, both of which they purchased over thirty years earlier. Until recently, they were paying \$2,000 in real estate taxes on their land. Relatives had offered Oscar \$100,000 for it, and he was tempted to sell and invest the proceeds for extra income.

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- *Be able to name something at the Opera now*, in Mary's memory, while both of them can enjoy and celebrate the occasion together with the pupils Mary used to teach.

### **Joan and Charlene Weatherton**

Joan and Charlene are sisters, never married, who live together and love opera. Joan wants to support the Opera and knows that she can afford to give more than her \$5,000 a year, but she would feel more comfortable knowing that she has the income from her stock "just in case I need it." Beyond the need for income, she likes talking to her broker and playing the market.

Joan set up an "income-only unitrust" to benefit the Opera and still manages her stocks as before. Her own broker manages the unitrust. She receives whatever income is generated. Eventually, the principal will become part of the Opera's endowment.

Charlene can't be bothered with managing stocks, but she likes the steady income from mutual funds. The Opera's Pooled Income Fund is like a mutual fund, under professional management; she deposits minimum \$10,000 gifts every so often to purchase "shares" of the Fund. She receives all the income from the dividends of the Fund; again, the principal will be the Opera's at her passing.

### **John Stimson**

John is widowed, has no children, is comfortable, is a devoted subscriber and donor to the Opera, and gives generously each year. The San Francisco Opera is one of three charitable beneficiaries in his Will.

Recently, however, he learned that he could save on taxes and help the Opera by donating his home while continuing to live in it. This is called "gift of primary residence while retaining life interest." The gift qualifies for a front-end deduction with possible capital gains avoidance. The "life income" in his case is the use he receives of his home.

"It made sense to me," he said, "after I found out that I could still get income from the Opera if I needed it—say for a retirement home or other care. At my request, the Opera could sell my home and reinvest the proceeds to earn an income for me."

For information on the Planned Giving Program of the San Francisco Opera, call Julie LeVay in the Opera Development Office at (415) 861-4008. ■

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**Opera House Tours**

Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on the following dates:

- Sunday, October 11
- Sunday, October 18
- Sunday, November 1
- Thursday, November 19
- Sunday, November 22
- Tuesday, December 1
- Saturday, December 5

The cost is \$2 for Guild members (limit 4 tickets per member); non-members \$5. Advance reservations required. For further information, please call (415) 565-6432.



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. . . and park in the Performing Arts Garage, remember that you can avoid some of the traffic congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

# 1987 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 INSIGHTS

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$16; non-members \$20. Individual tickets may be purchased at the door for \$8. For further information, please call (415) 565-6432. Programs are subject to change.

James McCracken, Paul Plishka 10/19  
and Thomas Stewart  
Tracy Dahl, Nancy Gustafson, 11/4  
Mary Jane Johnson and Lotfi Mansouri

## SAN FRANCISCO OPERA GUILD PREVIEWS

### MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$25 for 6 previews (\$20 for students and seniors). Single tickets are \$5 (\$4 for students and seniors). For further information, please call (415) 453-4483 or (415) 388-6789.

*Fidelio* 10/8  
James Keolker  
*Nabucco* 10/29  
George Martin  
*The Tales of Hoffmann* 11/5  
Michael Mitchell  
*Roméo et Juliette* 11/12  
George Jellinek

### SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Gala held at the Palo Alto Cultural Center, 1313 Newell Rd. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). Gala tickets \$12.50. For

further information, please call (415) 941-3890.

*Fidelio* 10/6  
James Keolker  
*Nabucco* 10/27  
George Martin  
*The Tales of Hoffmann* 11/3  
Michael Mitchell  
*Roméo et Juliette* 11/10  
George Jellinek

## SAN JOSE OPERA GUILD

Previews held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga, at 10 a.m. Series is open to the public at a cost of \$5 per lecture; \$2 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.

*Fidelio* 10/9  
James Keolker  
*Nabucco* 10/30  
George Martin  
*The Tales of Hoffmann* 11/6  
Michael Mitchell  
*Roméo et Juliette* 11/13  
George Jellinek

## SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$22 for 6 previews (chapter member); \$25 non-member. Single tickets (member) \$5, non-member \$6, students \$3. For further information, reservations and the charge for receptions and luncheons, please call (707) 938-2432 or (707) 539-2730.

*Fidelio* 10/5, 2 p.m.; (Wine and cheese following preview)  
James Keolker  
Piper Sonoma Winery  
11447 Redwood Hwy, Windsor

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*Nabucco* 10/26, 10:30 a.m.; (Luncheon  
 George Martin following preview)  
 Sonoma Hotel  
 W. Spain & 1st St. West, Sonoma

*The Tales of Hoffmann* 11/2, 7:30 p.m.  
 Michael Mitchell (Refreshments served  
 following preview)  
 1000 Buckeye Rd., Kenwood

*Roméo et Juliette* 11/9, 10:30 a.m.;  
 George Jellinek (Buffet luncheon  
 following preview)  
 510—2nd St. East, Sonoma

**JUNIOR LEAGUE OPERA PREVIEWS**  
 All Junior League opera previews held in  
 Herbst Theatre, Veterans Building, 401  
 Van Ness Ave., San Francisco. Lectures  
 begin at noon and there is no admission  
 charge. For further information, please  
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*Fidelio* 10/7  
 James Keolker

*Nabucco* 10/28  
 George Martin

*The Tales of Hoffmann* 11/4  
 Michael Mitchell

*Roméo et Juliette* 11/11  
 George Jellinek

*The Making of an Opera/Fidelio* 11/16  
 John Priest

**OPERA EDUCATION  
 INTERNATIONAL PREVIEW SERIES**  
 Previews of the operas of the 1987 Fall  
 Season will be given by Michael Barclay,  
 director of Opera Education Interna-  
 tional. Lectures will be presented in the  
 auditorium of the Berkeley/Richmond  
 Jewish Community Center, 1414 Wal-

nut St. (at Rose) in Berkeley, at 7:45 p.m.  
 Admission to the series of 7 opera  
 previews is \$36; individual admission at  
 the door is \$6. For further information,  
 please call (415) 526-5244.

*The Tales of Hoffmann* 10/5  
*Roméo et Juliette* 10/12  
*The Queen of Spades* 11/16

**FRIENDS OF THE  
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 A free lecture entitled "The World of  
 Offenbach and the Truth About Hof-  
 fmann" will be given by Michael Barclay  
 on November 6 at 7:30 p.m. at the  
 Kensington Library, 61 Arlington Ave.,  
 Kensington. For further information,  
 please call (415) 524-3043.

**MERRITT COLLEGE  
 OPERA LECTURE SERIES**  
 Merritt College is offering an opera  
 preview class, Introduction to Opera  
 (Music 16), with emphasis on the operas  
 of the Fall Season, on Tuesday evenings  
 at 6:30, beginning September 8. The  
 enrollment fee is \$15. Classes will be  
 held at the College, 12500 Campus  
 Drive, Building R, Room 125, in Oak-  
 land. For further information, please  
 call (415) 436-2425.

**ROBERT GOODHUE'S  
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 Ten classes on all of the fall operas are  
 offered, and there is a choice of two  
 series: Mondays from August 24 to  
 November 16 at 6:30 p.m., and Satur-  
 days from August 29 to November 21 at  
 2:00 p.m. Cost for the series of 10  
 previews is \$70; individual previews are  
 \$12. Location: 13 Columbus, San Fran-  
 cisco. For further information, please  
 call (415) 956-1271.



## Services

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

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

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

**Food Service** The lower lounge in the Opera House is now open two hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

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

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

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

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

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

**Unused Tickets** Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

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

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

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

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M. For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

**Performing Arts Center Tours** Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday 1:30/2:30—Saturday 12:30/1:30. All tours leave from Davies Symphony Hall, Grove Street entrance. General \$3.00—Seniors/Students \$2.00. For further information, please call (415) 552-8338.

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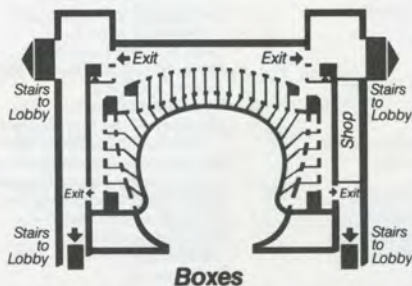
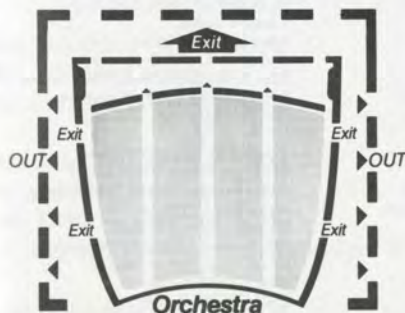
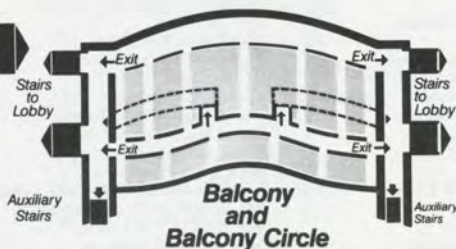
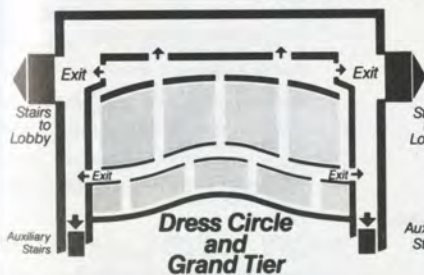
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