

Die Zauberflöte
(The Magic Flute)

1987

Saturday, September 19, 1987 8:00 PM
Tuesday, September 22, 1987 8:00 PM
Friday, September 25, 1987 8:00 PM
Wednesday, September 30, 1987 7:30 PM
Tuesday, October 6, 1987 8:00 PM
Thursday, October 8, 1987 8:00 PM
Sunday, October 11, 1987 2:00 PM

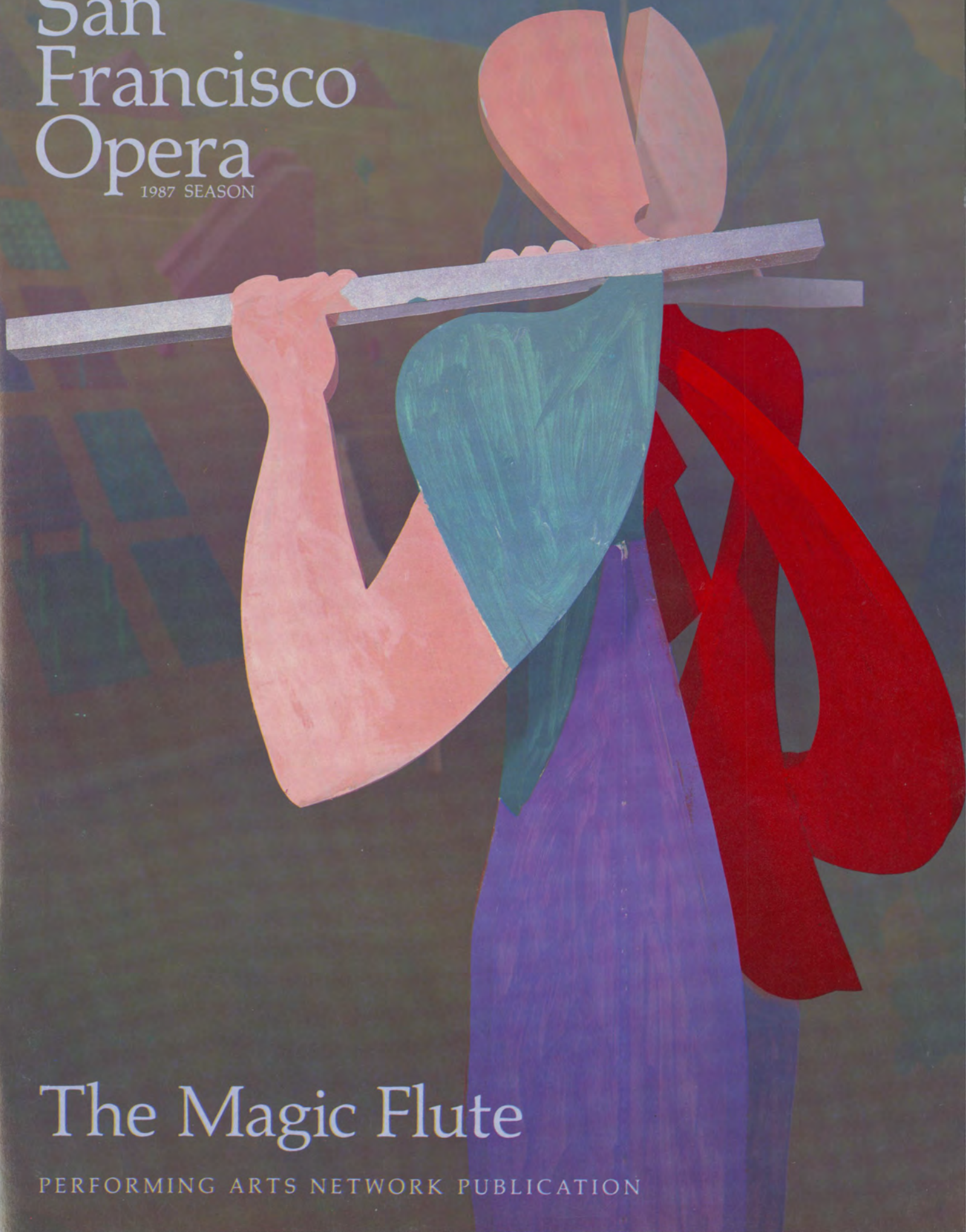
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1987 SEASON



The Magic Flute

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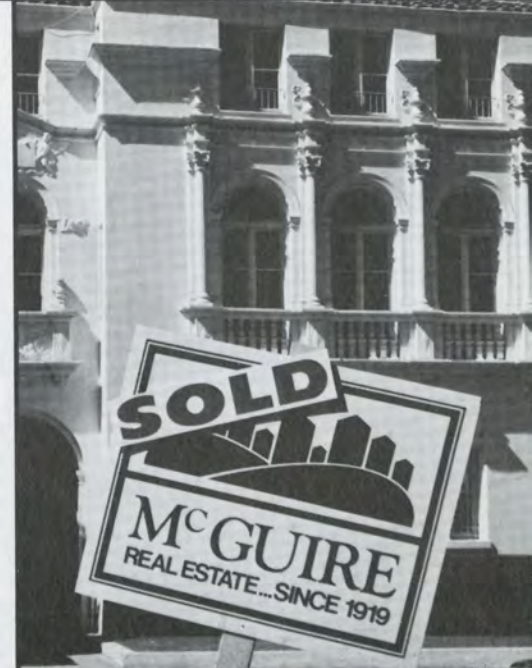
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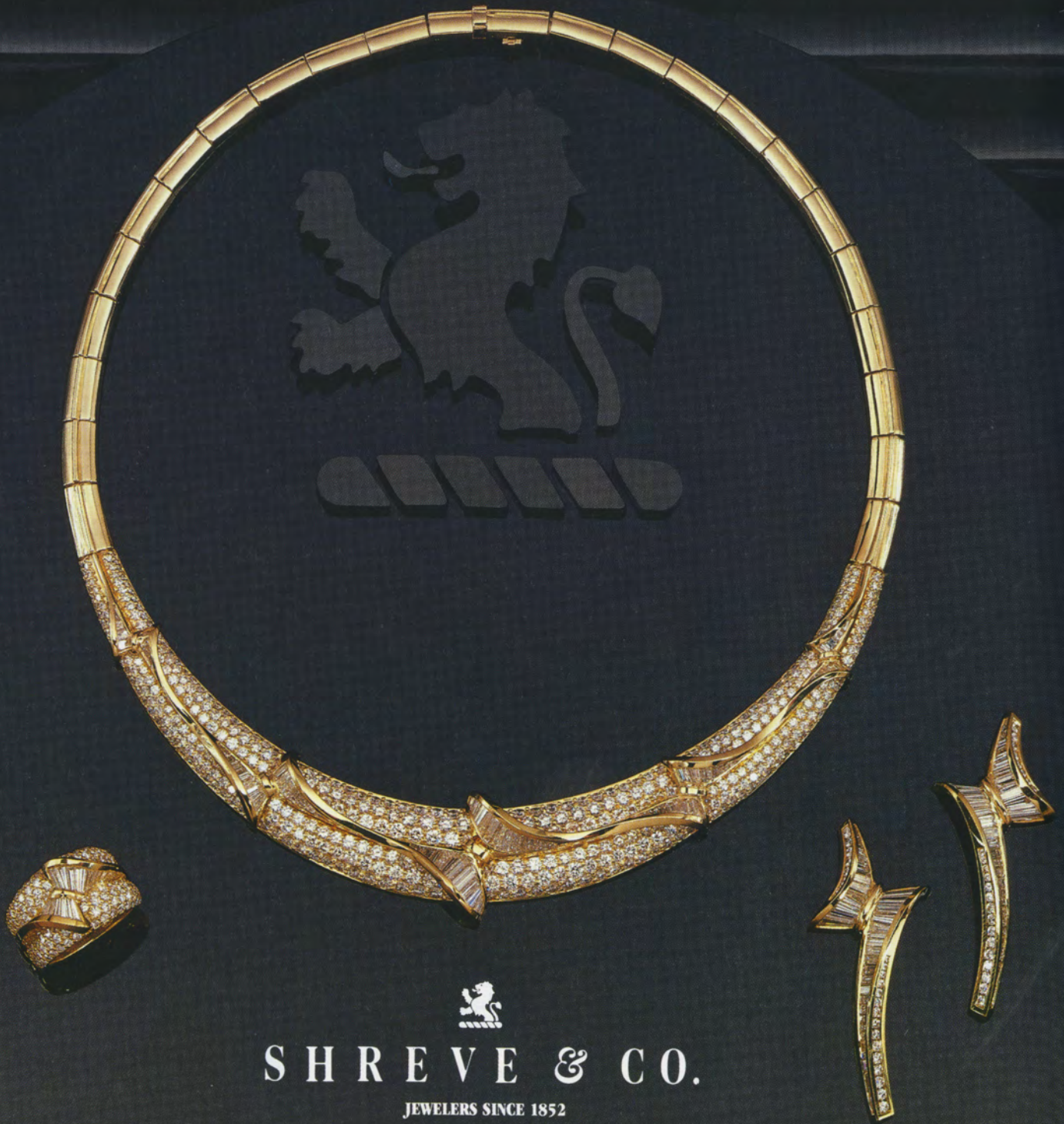
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Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Die Zauberflöte

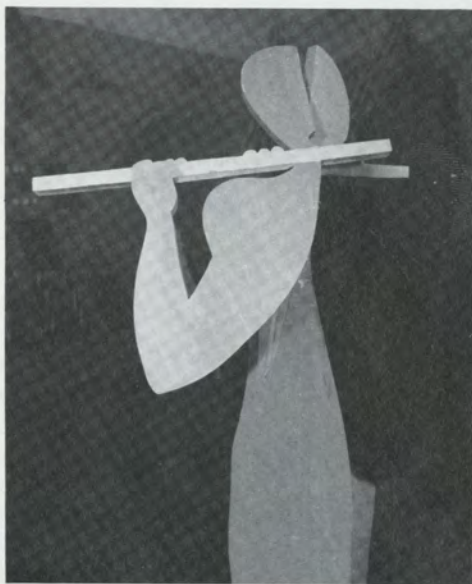
1987 SEASON

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COVER:

David Hockney, Detail from the set
of *The Magic Flute*
© 1983 David Hockney
(Part of the "Hockney Paints the
Stage" traveling exhibition.)

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POWERS

Tully M. Friedman and Reid W. Dennis

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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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!

San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

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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, Duykers, 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, Christin; 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/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,
Welker*, 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
Dimitrova, 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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A: _____

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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), Lima (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

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Friday, November 13, 8:00
Nabucco Verdi

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

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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
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Tuesday, November 24, 8:00
Roméo et Juliette Gounod

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

Saturday, December 12, 2:00
Family Performance
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Sunday, December 13, 2:00
The Queen of Spades Tchaikovsky

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- Sep. 19 **OTELLO** (1983)
M. Price; Domingo, Caroli; 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; Bonisolti, Manuguerra, Kavrakos; Meltzer
- Nov. 21 **FALSTAFF** (1985)
Lorengar, Quittmeyer, Horne, Swenson; Wixell, Titus, MacNeil; Arena

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By GEORGE GELLES

Judged from our contemporary perspective, this dismissive assessment seems comically perverse. As with all of Mozart's operas, *The Magic Flute* has become a central part of our cultural patrimony, respected and revered. Yet when the piece first was seen in San Francisco, critical opprobrium was the norm. Rather than being reactionary, the above excerpt from a 1883 review of one of the earliest local performances at the Tivoli Opera House echoes the dissatisfaction of a century.

As odd as it might seem for so affable a work, the *Flute* has engendered controversy since its 1791 premiere in Vienna. Various, its theatricality has been deemed excessive, its music naive, its allusions to the cult of Freemasonry, to which composer and librettist belonged, arcane. Among its first detractors was the estimable Count Karl Zinzendorf, an indefatigable and cultured chronicler of Mozart's day, who heard the opera's 24th performance, on November 6, 1791, and noted that "the music and decors are pretty, the rest an incredible farce." He remarked, as well, that the piece drew a "huge audience," the sort of crowd that consistently would attend *Flute* performances, making it one of the most popular operas of all.

As *Flute* traveled to other countries, however, its professional reception was often cool, sometimes frigid. In 1792, when a staging of the work was proposed in Berlin, the National Theater's co-director demurred. Anticipating our local critic, who damned the work's impenetrable plot, he stated that "it is impossible for an audience which is ignorant of certain mysteries and incapable of seeing through the dark and heavy veil of allegory, to find the slightest interest in it. I regret moreover that the great composer Mozart has had to squander his talents on such unrewarding, mystical and untheatrical material." In England, the critic John Ruskin lambasted both this opera and *Don Giovanni*, "foolishest and

most monstrous of conceivable human words and subjects of thought . . . No such spectacle of unconscious (and in that unconsciousness all the more fearful) moral degradation of the highest faculty to the lowest purpose can be found in history."

With Ruskin, such excoriation reached its fevered heights, and in reaction to this vitriol George Bernard Shaw came to Mozart's defense. Responding to the attack on *The Magic Flute*, he deflated Ruskin's pomposity and demeaned his critical acumen. "I must conclude," wrote Shaw, "that he does not know the masterpieces of music as he knows those of painting." Shaw's advocacy was ardent. Indicating its unique influence on later composers, he wrote that "*Die Zauberflöte* is the ancestor, not only of the (Beethoven) 9th Symphony but of the Wagnerian allegorical music-drama, with personified abstractions instead of individualized characters as *dramatis personae*." Elsewhere, more fulsomely, he wrote that *Flute* contains the only music that without blasphemy could be put into the mouth of God.

The Magic Flute, Mozart's final opera, was written in the last year of his life. As Bernard Shaw implied, it is a special sort of work. To a degree that was unique for opera of the time, its story deals with "personified abstractions," which in this case are the moral precepts of Freemasonry. Vienna at the time was a center of Masonic activity—the recently deceased Emperor Joseph II had himself been sympathetic towards the cult—and Mozart had joined the Masonic order of the Illuminati in 1785.

The principal author of *Flute* was Emanuel Schikaneder, who himself had become a Mason in 1787. An autodidact who had won fame as an actor and had garnered great regard as director of his own ensemble, he was also manager of a 1000-seat playhouse, the Theater auf der Wieden. This last role came latest in his life, in 1789, when Schikaneder was 38. He quickly discovered that his bourgeois clientele much preferred popular entertainments to classical fare. Among the most favored items in the repertory were *Singspiele*, popular and usually comic operas whose songs were interrupted by spoken dialogue. Also popular was the genre of magic opera, comical rescue plays that involved elaborate scenic changes, the appearance of animals onstage, and the use of magical devices to insure the triumph of good over evil. *The Magic Flute* would include aspects of both of these forms.

In crafting his libretto, Schikaneder primarily drew on two sources. One was *Lulu, oder die Zauberflöte*, one of a collection of pseudo-Oriental fairy tales that had been published in a volume called *Dschinnistan* (1786), a much-used source for *Singspiel* plots at both the Theater auf der Wieden and the rival house, the Leopoldstadt Theater. The other, more important source, was *Sethos* by the Abbé Jean Terrasson. Published in 1731, *Sethos* was a work of fiction posing as fact, a putative treatise on Isis and Osiris that was to Egyptology what the Piltdown man was to anthropology.

Achieved

Around March of 1791, Schikaneder brought his libretto to Mozart, a friend from Salzburg days of a decade earlier, and invited his participation. The offer was appealing, although as Mozart warned at the time, "If we make a fiasco I cannot help it, for I never wrote a magic opera in my life." However, since composing *Die Entführung aus dem Serail*, in 1781, he had wanted to write another German opera, and he was well acquainted with Schikaneder's estimable ensemble. The libretto, for all its scholarly shortcomings, appealed immensely to Schikaneder and Mozart, though it is widely held that the plot was strengthened possibly by the actor Karl Ludwig Giesecke, and certainly by Mozart himself. Not only did it offer some scenes of splendid theatrical potential—a serpent, trials by the elements of fire and water; ritualistic passages of initiation—it lent itself to an expostulation of the broad and noble themes of Freemasonry in which librettist and composer both believed.

According to the catalogue Mozart kept of his works, the opera was mostly composed in the three months between mid-April and mid-July. At this point his attention was necessarily deflected, his creative energies claimed by *La Clemenza di Tito*, an opera seria commissioned from him for the fall coronation, in Prague, of the Emperor Leopold II as King of Bavaria. Mozart wrote the piece in 18 days. In July, he also composed the *Kleine Deutsche Kantate*, K. 612, and had a son by his wife Constanze (Franz Xaver and his older brother Karl were the only of Mozart's seven children to survive).

The Mozarts journeyed to Prague for the September 6th premiere of *Tito*. Discouragingly, it was a dismal failure. The Empress dismissed it as a "porcheria tedesca," or German piggishness, and the ubiquitous Count Zinzendorf wrote it off as a "most tedious spectacle." Returning to Vienna about 6 days later, Mozart completed work on the *Flute*, entering the Act II finale, Papageno's songs, and "O Isis and Osiris" in his catalogue on September 22, and the Overture and the "March of the Priests" on September 28. Two days later, with the composer conducting from the keyboard and his pupil and amanuensis Franz Süssmayr turning pages, the opera was given its premiere at the Theater auf der Wieden in the bosky outskirts of Vienna.

In many ways, the production was a family affair. Mozart's sister-in-law Josepha Hofer (née Weber), sang the Queen of the Night. Franz Xaver Gerl, a brother Mason for whom Mozart had written the concert aria "Per questa bella mano" in the previous year, was Sarastro; Gerl's wife, Papagena. Benedikt Schack, a flutist, composer, fellow Mason and close friend, was Tamino, his wife the Third Lady. Schikaneder himself played Papageno, and the First Priest was Emanuel's elder brother Urban. The actor Giesecke, who might have helped with the libretto, was one of the three Slaves.

The manuscript of the *The Magic Flute* suggests that the music poured out of its creator with effortless ease. As was



Wolfgang Amadeus Mozart around 1782/83 in an unfinished portrait by Joseph Lange, currently housed at Mozart's birthplace in Salzburg.

so often the case with Mozart, his script was fleet and flowing, rushing, it seems, to keep pace with his ideas. Over the course of composition, revisions were few. Some details of orchestration were changed (the band accompanying Tamino as he flees the snake originally included clarinets and tympani) and some minor excisions were made (measures were eliminated in the Overture, in "Bei Männern," and in both finales), but the most intriguing amendment occurred toward the end of the opening scene, where a lengthy *cadenza* (so called by Mozart) for the Three Ladies was deleted.

Central to Masonic doctrine was the concept of reconciliation, and reconciliation, in fact, is *The Magic Flute's* overarching theme. In his most genial of operas, Mozart deals with reconciliation not on a domestic scale—Countess with Count, Zerlina with Masetto, Dorabella and Fiordiligi with Ferrando and Guglielmo—but, consonant with Masonic teachings, on a scale that is all-embracing. The Illuminati, Mozart's order, differed from earlier orders in their intellectual emphasis. Rather than encouraging an inward migration and escape from society's strifes, it urged the individual to infuse society with his own ethical values,

George Gelles is Executive Director of San Francisco's Philharmonia Baroque Orchestra. A graduate in musicology from Princeton, he has written for the New Grove Dictionary, Encyclopedia Britannica, The New York Times, and other publications.

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Act I, Scene 1 of *Die Zauberflöte* as it appeared at the 1791 premiere. The etching was made in 1795 by Josef and Peter Schaffer.

thereby hastening a social transformation and the brotherhood of man. ("Brotherhood of man" was regrettably an operative concept, since misogyny was rife among Masons.)

No opera is richer in elements that are refracted through a prism of polarities. Just as emblems of opposites adorn the Masons' Temple of Solomon—Masculine/Feminine, Sun/Moon, Day/Night, Fire/Water—Schikaneder echoes these symbols in various ways. At the most fundamental level, by choosing to shape the *Flute* as a *Singspiel*, he marries high art and low comedy, while throughout the story, polarized dramatic conflicts are writ both large and small. The brief confrontation between Monostatos and Papageno is as reflective of these pervasive dualities as is the struggle between the Queen of the Night and Priest of the Sun, Sarastro, for the affections of Pamina.

Mozart, for his part, showed no reluctance in using a vulgar, comedic medium for allegory of the soul's purification. More than any other of his works, *The Magic Flute* embraces a wide variety of styles, among them the popular Viennese street song of Papageno; the Italian bravura of the Queen of the Night; the learned fugue of the Overture; the buffo ensemble of Tamino, Papageno and the Three Ladies; and the stately choruses of the

Priests. He likewise showed no hesitation in adapting works of other composers. The Overture, for instance, derives its fugal theme from Muzio Clementi's

Sonata, Opus 43, Number 2. The Priests' entrance processional at the start of Act II echoes a march composed by Paul Wranitzky for his opera *Oberon*, which Schikaneder had produced in 1789. And the song of the Two Armored Men, later in the same act, is drawn from the Lutheran hymn "Ach Gott, vom Himmel sieh darein."

Mozart was inordinately proud of his opera, as is seen in his letters, always the most accurate mirror of his personal and professional sentiments. Shortly after the premiere he wrote to Constanze, who was convalescing in Baden-bei-Wien: "I have just returned from the opera, which was as full as ever. As usual, the duet "Mann und Weib" and Papageno's glockenspiel in Act I had to be repeated and also the trio of the boys in Act II. But what always gives me the most pleasure is the silent approval. You can see how this opera is becoming more and more popular." A day or so thereafter: "Although Saturday...is always a bad night, the opera was performed to a full house and with the usual applause and repetition of numbers."

Perhaps of particular interest in a post-*Amadeus* era is a report to Constanze of a performance attended by composer



John Brownlee as Papageno and Charles Kullman as Tamino in San Francisco Opera's first presentation of *The Magic Flute*. Performed in English, the first night (October 11, 1950) was designated as "California Masonic Centennial Performance," in celebration of the 1850 founding of The Grand Lodge of California.

STROHMEYER



Our first Magic Flute Three Ladies, as seen at the San Francisco Opera in 1950: Barbara Lauppe, Yvonne Chauveau and Claramae Turner.

Antonio Salieri, Mozart's alleged arch-rival and assassin, and Salieri's mistress, soprano Catarina Cavalieri: "At six o'clock I called in the carriage . . . and drove them to my box...You can hardly imagine how charming they were and how much they liked not only my music, but the libretto and everything. They both said that it was an *operone*, worthy to be performed for the grandest festival and before the greatest monarch, and that they would often go to see it, as they had never seen a more beautiful or delightful show. Salieri listened and watched most attentively and from the overture to the last chorus there was not a single number that did not call forth from him a *bravo!* or *bello!* it seemed as if they could not thank me enough for my kindness."

Throughout *The Magic Flute*, musical felicities abound that enchant and enrich the ear and mind. The work is Mozart's most pellucid score. If it doesn't have the demonic sweep of *Don Giovanni* or the exquisite euphony of *Così fan tutte*, it enjoys a singular sweetness and simplicity. Though orchestral forces are modest, they are deployed with a sense of variety, of economy, of color that is unerringly appropriate.

The most tantalizing touches are perhaps provided by glockenspiel and

panpipes, whose toy-like sonorities suggest ineffable innocence. More artful are brilliant instances of orchestration. Listen to the band, for example, when the Three Ladies, Tamino, and Papageno first sing of the magical instruments in their Act I quintet ("Silberglöckchen, Zauberflöten") and savor the oboes, bassoons, and violins as they good-naturedly scamper down the scale in parallel thirds. Or, at the start of this act's finale, listen to the clarion majesty produced by unison flutes, clarinets, and trombones as they punctuate the Three Boys' exhortation to Tamino ("Sei standhaft, duldsam, und verschwiegen").

Equally striking are the registral extremes Mozart probes. As Queen of the Night, Josepha Hofer enters the stratosphere in both of her arias to reach F above high C. (Wranitzky had taken her up to D above high C in *Oberon*.) Heading in the other direction, Gerl, as Sarastro, descends into the abyss in the Act I finale to find his sepulchral F below low C.

Rhythmically, the work is perfectly gauged. To cite one example of Mozart's finesse, notice in the opening scene, as Tamino is approached by the menacing serpent, how his fleeing steps are lent an added sense of urgency by the extra weight and emphasis placed on the

second, weak beat of the loping figure in the bass ("Schon nahest sie sich"). To cite another instance, listen in Act II, just before Pamina and Tamino undergo the trial by fire and water, how the orchestral accompaniment (bassoon and first violins, with the lower strings joining them) uneasily wavers between differing meters, 3/4 and 6/8, suggesting the anticipation and tentativeness the protagonists must feel.

Among the opera's uncommon ravishments, no passages are more weirdly beautiful or dramatically poignant than those for the Three Boys. Theatrically, these characters are endowed with a divine sort of worldly wisdom, and musically they speak a language all their own. Their effect derives from several factors: from the sweet piercing treble of their voices, the intimate part-writing of their airs, the luminous scoring of their orchestral accompaniments, the strategic importance of their appearances (they open the finales in both acts, guide Pamina and Tamino, prevent Papageno's suicide). The incredulous pleasure we feel on seeing such dramatic weightiness wed to creatures of such ethereal pureness is a pleasure that *Flute* alone can provide, a measure of the perfection achieved in Mozart's ultimate opera. ■



Geraint Evans was San Francisco Opera's Papageno in 1967 and 1969. This photo dates from 1967.

Masonics

By JOHN SCHAUER

It has been theorized that Mozart died of poisoning—not at the hands of Salieri, as has often been proposed, but by Freemasons who were angered that Mozart had broken his vows and revealed their secrets to the profane public.

It's no secret that *The Magic Flute* contains a great deal of Masonic symbolism, and books have been written on the subject, dissecting the piece, tracing innumerable elements to their origins in various Masonic rituals. (One of the most fascinating and detailed of these is Jacques Chailley's *The Magic Flute, Masonic Opera*, translated by Herbert Weinstock and published in 1971 by Alfred A. Knopf.) Thus we may learn that the padlock placed on Papageno's mouth reproduces a similar act in the Masonic rite of female initiation; that the fanfare-like groups of orchestral chords that punctuate the spoken dialogue in places is an imitation of the ceremonial "knells" or "knocking" that punctuates various Masonic rituals; or that the fainting spells that seem to afflict almost every principal character reflect the symbolic death and resurrection enacted in an initiation.

This is all very good, but one is still often left with a nagging feeling of, "Yes, but what does it all mean?" Was Mozart merely flaunting his knowledge of Masonic symbols, or was he using that system to say something more specific? No masterpiece of art can be easily summed up or presumed to have one simple "meaning"; but in *The Magic Flute*, Mozart does seem to be using the Masonic vocabulary to comment on a situation that was of major concern to his contemporary Masons, and is no less relevant to society today.

Because so many people are uncomfortable with the metaphysical side of things, we are most apt to experience *The Magic Flute* shorn of much of its Masonic symbolism and presented as a quaint fairy-tale or simplistic good-vs.-evil allegory. Certainly the work functions well enough in those capacities, and it must be admitted that the bulk of the symbolism

will seem arbitrary rather than archetypal to the casual viewer. But those willing to immerse themselves in the symbolism that permeates the original libretto will soon find a new consistency in the progression of the opera, and be less inclined to believe in accounts of a revision of the libretto halfway through its completion.

More elusive than the events of *The Magic Flute's* genesis, however, is the history of the Masonic thought that so heavily influenced it. The dependability of historical accounts is seriously compromised by a combination of sloppy scholarship, a prejudicial desire to establish a link with a lost "Golden Age" in the ancient past, and deliberate attempts to misrepresent facts in the name of preserving secrecy.

Whether or not the medieval guilds of stoneworkers were descended from a tradition going back to the Rome of Augustus Caesar, as has been claimed, need not concern us. Historians of modern Masonry have settled on 1600 as the approximate year when philosophic, or speculative, Masonry (or Freemasonry) was established in distinction to the "operative" masonry of the old guilds. It is a pleasant coincidence that this places the birth of Freemasonry at nearly the exact time of the birth of opera.

Masonry, as it came to be developed in the 17th and 18th centuries, was very much a part of the intellectual life of the time, a time of revolutions and revolutionary ideas, both of which were associated in some people's minds with Masonry. Numerous European secret societies were rumored to have influenced the American and French Revolutions. Several of our Founding Fathers, including George Washington, were Masons, and you need look no further than the back of a one-dollar bill to discern the influence of Masonic symbolism in the design of the Great Seal of the United States.

The great profusion of secret societies in the Age of Enlightenment can be explained by the non-believer as the



The frontispiece to the first edition of the libretto of *Die Zauberflöte* (1791) is a decorative interpretation of the "Cabinet of Reflection," a dark chamber filled with symbols of death and mortality. The subject to be initiated would be led blindfolded to such a chamber, and then left alone to contemplate the ordeal that still awaits him and to renew his resolve.

superstitious by-product of a turbulent and rapidly changing era; while the believer will interpret them not as a mere outgrowth of the period, but as a vital force that effected many of the changes that occurred, the result of "schools of adepts functioning secretly beneath the surface of European culture" (according to Manly P. Hall in *Masonic Orders of Fraternity*). Either way, secret societies,

John Schauer is staff writer for *San Francisco Opera*.

both sincere and blatantly fraudulent, flourished, as did another fashionable obsession whose time had come: a preoccupation with ancient Egypt.

The subject of ancient Egypt is still immensely popular, and many people are drawn to the Egyptian aspect of *The Magic Flute*, although the connection is actually very slight. The libretto does not specify the location as Egypt until scene 9, set in "an Egyptian room," which may be more a reference to style than location. Other directions refer to pyramids or "ancient Egyptian portals," but Egyptian-style furnishings were not uncommon in Masonic temples by the time of *The Magic Flute* (1791), and the opera itself could be set in almost any realm of the imagination. There are, of course, specific references to Isis and Osiris in the text, and legends of these deities were known in the 18th century through the writings of the Greeks. But the fact is that the true significance of most Egyptian symbolism was still a mystery, which no doubt accounts for the great fascination it held. The Rosetta Stone, the key to deciphering Egyptian hieroglyphics, was not discovered until eight years after Mozart's death, and was not translated until several decades later. The "Egyptian" symbolism of *The Magic Flute*, therefore, is meaningful only in terms of how Masons at the time understood it.

The Spirit of Masonry, an "approved" history written by William Hutchinson that first appeared in 1775, discusses at length the influences of such groups as the Essenes and Druids, but has little to say about Egypt, whose mystical knowledge was supposedly transmitted to us through Pythagoras and the Phoenicians. But Masonry soon adopted more and more Egyptian trappings after a strange convergence of personalities resulted in a veritable flood of Egyptiana that ultimately found itself reflected in *The Magic Flute*.

In 1734, Franz Anton Mesmer was born. His name was eventually to become synonymous with hypnotism (or animal magnetism, as he conceived it), and Mozart even makes a reference to it in the libretto of *Così fan tutte*. In fact, the same composer's *Bastien und Bastienne*, written when he was only 12, received its world premiere in Dr. Mesmer's gardens.

Mesmer was assisted in his researches by the legendary occultist the Comte de St. Germain, who had devised



The symbol of the transfixing serpent—similar to the Schlange killed by the Three Ladies who rescue Tamino in the first scene of *Die Zauberflöte*—was a Masonic symbol, seen here in a French Masonic medal of 1807, and incorporated in the seal of Cagliostro, who founded the Egyptian Rite of Masonry.



his own mystical system supposedly based upon the mysteries of the ancients. St. Germain later initiated into his system the infamous Alessandro di Cagliostro (the two of them were said to have been major influences on Giovanni Casanova), and Cagliostro eventually established his own Egyptian Rite of Masonry in 1784, the same year Mozart became a Mason. (It is perhaps significant to note that Cagliostro's symbolic seal bore the image of a serpent pierced by an arrow, an image that recalls the opening scene of *The Magic Flute*.)

The interest in Egypt was further fueled by the appearance of several bogus "Egyptian" writings. In 1731 the novel *Sethos* was published in France, being translated into German in 1777. The work became a staple in the Masonic bibliography and was long regarded as a scholarly work dealing with initiation among the ancient Egyptians. A number of elements—such as the Three Ladies—were taken from this work, which seems to have been a clever fabrication with no earlier authority than a mid-17th century Venetian manuscript purporting to deal with the same subject.

Nonetheless, the intelligentsia of 18th-century Europe were enthralled. A treatise called the *Crata Repoa*, or *Initiations to the Ancient Mysteries of the Priests of Egypt*, appeared for the first time in a German edition of 1770, with a second edition and French translation appearing in 1778. In 1781, a French

occultist named Court de Gebelin published the eighth of nine volumes of his *magnum opus* entitled *Monde Primitif*, in which he postulated that Tarot cards (no extant examples of which predate the 15th century) were actually remnants of an ancient Egyptian book of secret knowledge. From 1783 to 1787, one of his followers, under the name of Etteilla, produced a series of articles on the subject, and shortly thereafter either he or one or more of his disciples produced a new version of the traditional Tarot deck that gives us a strong clue as to what Mozart was dealing with in *The Magic Flute*.

Etteilla (which is merely the backwards spelling of his actual name, Alliette) was a French wigmaker who became a self-styled—and highly successful—authority on occult matters. He completely rearranged the traditional order and numbering of Tarot cards and radically redesigned several of them, adding many attributions and correspondences of his own, and supposedly bringing them into line with Masonic doctrines. Most pertinent to our purposes are the subtitles he assigned each of the cards in his explication. The card that corresponds to that traditionally called The Sun is, in Etteilla's Tarot, called "Hiram's Freemasonry," a reference to the legend of Hiram, architect of Solomon's Temple, and to traditional, male Masonic lodges. But the card corresponding to the one usually designated The Moon is called by

continued on p.62

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ETELKA CSAVLEK

Hungarian soprano **Etelka Csavlek** makes her American debut as Pamina in San Francisco Opera's 1987 production of *The Magic Flute*. After studying voice privately, she auditioned for the Budapest State Opera in 1982 and was immediately made a regular member of that company. She won acclaim at the 1983 Dresden International Festival, where she sang the role of Giselda in Verdi's *I Lombardi*, and appeared as Giulietta in a Hungarian TV production of *The Tales of Hoffmann*. It was at the invitation of Soviet pianist Sviatoslav Richter that she performed at a special concert in Moscow's Pushkin Museum in 1984, singing Bartók's folk songs with pianist Zoltán Kocsis. Her varied repertoire ranges from Donna Anna in *Don Giovanni*, the title role of *Aida* and the Marschallin in *Der Rosenkavalier* to such rarities as Erkel's *Bánk Bán* and Bozay's *Csongor and Tünde*. Her many concert credits include performances of Bach's *St. John Passion* and *Mass in B minor*, the Requiem masses of Mozart and Verdi, Kodály's *Buda Te Deum* and the *Stabat Maters* of Pergolesi and Rossini. Last year she was soprano soloist in a London performance of Beethoven's Ninth Symphony conducted by Antal Dorati on the occasion of the maestro's birthday, and participated in a tour of Italy on which she was featured soloist in Liszt's *Legend of Saint Elizabeth* and *Christus*. During 1986 she also scored a personal triumph as Violetta in the Zeffirelli production of *La Traviata* at the Paris Opera.

After making her San Francisco Opera debut during the 1984 Fall Season as Gilda in *Rigoletto*, Italian soprano **Luciana Serra** returns as the Queen of the Night in Mozart's *The Magic Flute*. She has sung this role to great acclaim at Covent Garden, Milan's La Scala, the Lyric Opera of Chicago and at the Teatro Regio of Turin, in addition to a complete recording



LUCIANA SERRA

under Colin Davis. She made her operatic debut in 1966 in Cimarosa's *Il Convito* at the Budapest Opera, then went to Iran and for seven years sang with the Tehran Opera. Her return to Italy in 1976 began a continuing series of engagements at the major opera houses of Italy and the rest of Europe. She was invited by Gian Carlo Menotti to appear as Violetta in *La Traviata* for the 1978 Spoleto Festival U.S.A., and she scored a major triumph in 1979 when she sang Amina in *La Sonnambula* at the Teatro Comunale in Bologna. She went on to sing in her native Genoa, Trieste, Turin and Rome before making her debuts at the Hamburg Staatsoper and at London's Covent Garden during the 1980-81 season, both times singing Olympia in *The Tales of Hoffmann*. Miss Serra returned to Covent Garden the following year as Olympia (a role recorded on videodisc), in 1982 for *La Sonnambula* and in 1983 for *Don Pasquale*. During the 1983-84 season, she made her La Scala debut in the title role of *Lucia di Lammermoor*, a role she has also sung in Genoa and Naples. In the fall of 1983 she made her debut at the Lyric Opera of Chicago in the title role of *Lakmé*, and soon thereafter sang *L'Elisir d'Amore* in Florence, where she also won acclaim as Philine in *Mignon*. During the 1984-85 season, she sang Lucia in Trieste and later went to La Scala for appearances in *Don Pasquale* and Handel's *Alcina*. She recently sang performances of *The Tales of Hoffmann* at Covent Garden, *La Sonnambula* at Milan's La Scala, *I Capuleti ed i Montecchi* in Rome, *Lucia di Lammermoor* in both Trieste and Palermo, *Torquato Tasso* in Bergamo, *Rigoletto* in Parma, *The Turk in Italy* in Genoa, *I Puritani* in Montreal, and *The Barber of Seville* in Turin. Future engagements include a concert at Covent Garden and performances of *Don Pasquale* in Turin. In addition to *The Magic Flute* and *The Tales of Hoffmann*, Miss Serra has recorded Auber's *Fra Diavolo*, Donizetti's



CHERYL PARRISH

Ajo nell'imbarazzo, *Torquato Tasso* and *Il Furioso all'Isola di San Domingo*, Rossini's *Aureliano in Palmira*, and several recitals.

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 Gêrolstein* 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* in Miami. Future engagements also



DEBORAH VOIGT

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.

Soprano **Deborah Voigt** sings the First Lady in *The Magic Flute* and Anna in *Nabucco*. She made her San Francisco Opera debut in the 1986 Fall Season in *Don Carlos* and also sang in *Jenůfa* and *Macbeth*. Miss Voigt was a participant in the 1985 Merola Opera Program and toured that year with Western Opera Theater as Donna Anna in *Don Giovanni*. An Adler Fellow in 1986 and 1987, she appeared last year in the Opera Center Showcase production of Hindemith's *The Long Christmas Dinner*, singing the role of Leonora and in July of this year she sang Jenny in the Showcase production of Rorem's *Three Sisters Who Are Not Sisters*. A native of Southern California and an alumna of California State University at Fullerton, Miss Voigt is the winner of numerous vocal competitions, among them the First Prize Schwabacher Memorial Award at the SFO Center 1985 Grand Finals, the Metropolitan Opera Auditions and the National Association of Teachers of Singing competition. Most recently she was the recipient of a Richard Tucker Music Foundation Study Grant. A frequent concert soloist, Miss Voigt's performances include Bach's *St. John Passion*, the Glorias of Vivaldi and Poulenc, Handel's *Messiah* and the Requiems of Mozart, Brahms, and Verdi. She made her Bay Area concert debut with the Chamber Orchestra of San Francisco in the Shostakovich 14th Symphony, and recently sang in performances of Beethoven's Ninth Symphony with the Honolulu and Vallejo



KATHRYN COWDRICK

Symphonies and the Los Angeles Philharmonic. Other recent appearances include the title role in *Aida* with the Stockton Symphony and Amelia in *Un Ballo in Maschera* with Riverside Opera. Miss Voigt will make both her Los Angeles and San Francisco recital debuts this fall at Occidental College and at the Schwabacher Debut Recital series, respectively.

Mezzo-soprano **Kathryn Cowdrick** returns to San Francisco Opera as the Second Lady in *The Magic Flute*, as Paulina in *The Queen of Spades* and as Flora in the family performances of *La Traviata*. She made her 1985 Company debut as Mlle. Dangeville in *Adriana Lecouvreur* and has since been seen here as an Orphan in *Der Rosenkavalier*, Meg Page in the family performances of *Falstaff*, Lola in *Cavalleria Rusticana*, Mrs. Nolan in *The Medium*, Siebel in *Faust*, Karolka in *Jenůfa* and Rosette in *Manon*. As a participant in the 1984 Merola Opera Program, Miss Cowdrick received the Gropper Memorial Award at the program's Grand Finals and appeared as Meg Page at Stern Grove and as Tisbe in *La Cenerentola* at Villa Montalvo. She went on to perform the title role in Western Opera Theater's national touring production of *La Cenerentola*, and was named an Adler Fellow with the Opera Center for 1985-1986. Other Opera Center credits include Prince Orlofsky in *Die Fledermaus* on tour with the San Francisco Opera Center Singers, and two roles in the Center's 1986 Showcase: Zaida in Rossini's *The Turk in Italy* and Genevieve in *The Long Christmas Dinner*. A professional speech therapist, Cowdrick received much of her musical training at Juilliard's American Opera Center. In 1983 she appeared in Barber's *Antony and Cleopatra* at the Spoleto Festival in Charleston (a production that was recorded and received the 1985 Grammy Award), and in *Madama Butterfly* at the



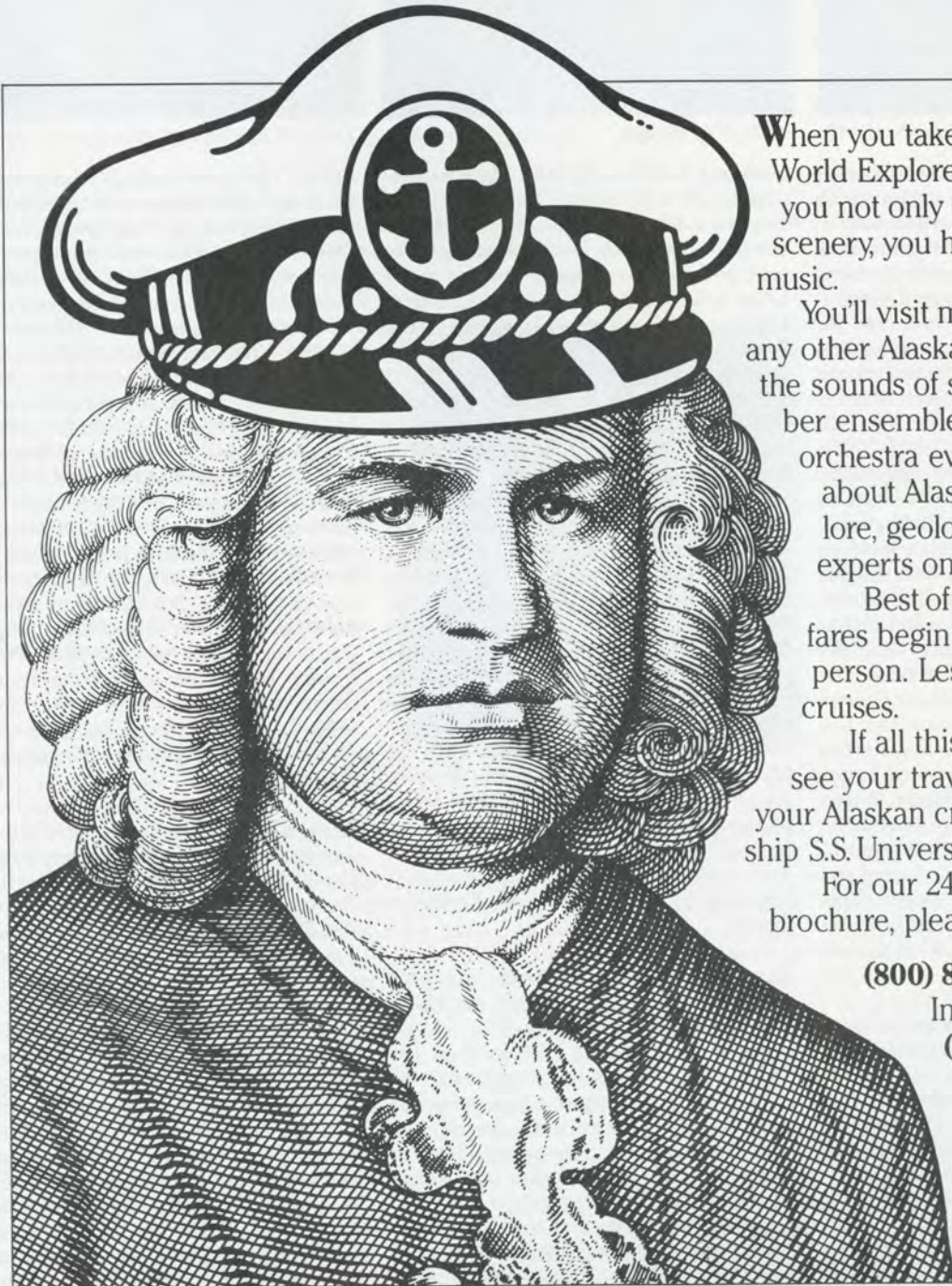
JUDITH CHRISTIN

Spoleto Festivals in Charleston and Italy. Other engagements include Marcellina in *The Marriage of Figaro* with the Carmel Bach Festival and the Vancouver Opera, as well as a recent appearance as Rosina in *The Barber of Seville* for the Netherlands Opera. Future engagements include her Carnegie Hall debut with the Opera Orchestra of New York in a concert presentation of *Jenůfa*.

Mezzo-soprano **Judith Christin** returns to San Francisco Opera as the Third Lady in *The Magic Flute*. She made her Company debut last fall as Marcellina in *Le Nozze di Figaro*, and also appeared as Marthe in *Faust*. A native of Rhode Island, Miss Christin performs frequently at New York City Opera and has been seen there in *Cendrillon*, *Carmen*, *The Cunning Little Vixen*, *Ariadne auf Naxos*, *Le Nozze di Figaro*, *Candide* and *Madama Butterfly*, in which her interpretation of Suzuki received national attention when it was seen on a "Live from Lincoln Center" telecast. Her performance in *Albert Herring* with Opera Theatre of St. Louis was also televised nationwide and in Europe. Miss Christin's 1983 debut with the Opera Company of Philadelphia was in the role of Flora in *La Traviata*, and later that season she performed in *Turn of the Screw* and *Orpheus in the Underworld* at Santa Fe, where she has most recently been seen in *The Magic Flute*, *Die Liebe der Danae* and *Madama Butterfly*. During the 1984-85 season she performed in the Menotti double bill of *The Medium* and *Amelia Goes to the Ball* with the Dallas Opera; with San Diego Opera in *Peter Grimes*; and with Washington Opera in *La Sonnambula*, *Eugene Onegin* and *L'Italiana in Algeri*. Miss Christin has sung in several American premieres, including Iain Hamilton's *Anna Karenina* with Los Angeles Opera Theater and Massenet's *Chérubin* at Carnegie Hall, and recently



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FRANCISCO ARAIZA

made her European debut in Amsterdam with the Netherlands Opera as Suzuki in *Madama Butterfly*. As a concert soloist, she has sung in the *Messiah* with the Oratorio Society of New York, and has appeared with the National Symphony, the Buffalo Philharmonic and the Houston Symphony. Future engagements include Mad Margaret in *Ruddigore* in Washington, Marthe in *Faust* in San Diego, and Katisha in *The Mikado* in Tulsa. She returns for her sixth season with Santa Fe Opera in 1988.

Mexican tenor **Francisco Araiza** returns to San Francisco Opera as Tamino in *The Magic Flute* and as Alfredo in *La Traviata*. He made his American debut here as Don Ramiro in *La Cenerentola* in 1982, returning in 1984 as Ernesto in *Don Pasquale* and again last season as Des Grieux in *Manon*. Originally a student of music and business administration at the University of Mexico City, he went on to study voice at the Conservatory there. His international career began in 1974 in Munich, where he was a winner of the Bavarian Radio Voice Competition. He has been a permanent member of the Zurich Opera since 1977 and has appeared at numerous festivals such as Edinburgh, Aix-en-Provence, Bayreuth, the Easter and Summer festivals in Salzburg (with Herbert von Karajan), Bregenz, and the Schubertiade in Hohenems. He is currently on the roster of the Munich and Paris Opera, Hamburg State Opera and, since 1978, the Vienna State Opera. Araiza performed with Milan's La Scala in Tokyo in 1981, and 1982 brought his debuts in Chicago (with the Chicago Symphony under Abbado) and in Milan as Don Ramiro in *La Cenerentola*. 1983 marked his debut in London as Ernesto in *Don Pasquale* and in Houston as Count Almaviva in *The Barber of Seville*. In March of 1984 he bowed at the Metropolitan and Chicago Lyric Opera as Belmonte



DAVID MALIS

in *The Abduction from the Seraglio* and made his debut with the Rossini Festival in Pesaro in *Viaggio a Reims* with Claudio Abbado. Araiza has recently added several roles to his repertoire, which is now largely made up of the heavier lyric Italian and French roles. He had great success in 1985 in Vienna with Massenet's Des Grieux as well as *Faust*, in Zurich with *Maria Stuarda* and *Rigoletto*, and *La Traviata* in Houston. 1986 saw Araiza in *La Bohème* in Rome, *Anna Bolena* at the Bregenz Festival, and *Les Contes d'Hoffmann* in Munich. Engagements for 1987 include *Werther* in Munich and London, *Madama Butterfly* in Zurich and *I Puritani* in Hamburg. The tenor's solo recordings include *Fiesta Mexicana*, a collection of popular Mexican songs, a recording of arias, two Schubert recitals and an album of French, Spanish and Mexican Lieder. His opera recordings include *Die Zauberflöte* and *Falstaff* under Herbert von Karajan, *Così fan tutte* with Riccardo Muti, *Faust* under Colin Davis, *The Barber of Seville* and *La Cenerentola* under Neville Marriner and a soon-to-be-released recording of *Les Contes d'Hoffmann*. In 1984 he received the Orphée d'Or for his recording of Rossini's Almaviva and the Deutsche Schallplattenpreis for his album of Schubert Lieder.

Baritone **David Malis** returns to San Francisco Opera as Papageno in *The Magic Flute*, a role which he has sung at the new Austin Lyric Opera in Texas, and at the Carmel Bach Festival. He was most recently seen here as De Brétigny in the 1986 production of *Manon* following his summer appearances as Silvio in *Pagliacci*. He made his San Francisco Opera debut during the 1984 Summer Season in *Don Pasquale*, performed four roles in the 1984 Fall Season and returned again in 1985 for *Turandot*, *Un Ballo in Maschera* and the family performances of *Falstaff*. A native of Florida, Malis participated in the 1982

and '83 Merola Opera Programs, appearing in *Madama Butterfly*, *Rigoletto*, *The Magic Flute* and *The Tales of Hoffmann*. He was also heard in Western Opera Theater's 1983 tour of *Madame Butterfly*. A 1984-85 Adler Fellow with the San Francisco Opera Center, he appeared in the 1985 Showcase production of Susa's *The Love of Don Perlimplin*, repeating the title role that he created in the work's world premiere in 1984 in New York. In 1985, Malis toured with the San Francisco Opera Center Singers as Eisenstein in *Die Fledermaus*, and was featured twice in the Schwabacher Debut Recital Series. Among his awards are the Gold Medal and George London Award from the National Institute of Musical Theater, and top prize in the Cardiff Singer of the World Competition, sponsored by the Welsh National Opera and the BBC. As a result of the Cardiff award, he was chosen for a series of three concerts at the Royal Palace in Stockholm and for radio-television engagements with the BBC. The 1986-87 season included his European opera debut as Figaro in the acclaimed Dario Fo production of *Il Barbiere di Siviglia* in Amsterdam, Enrico in *Lucia di Lammermoor* with Vancouver Opera, Marcello in *La Bohème* with Mobile Opera and Belcore in *L'Elisir d'Amore* with San Diego Opera. As a recitalist, Malis has sung in Los Angeles, Cincinnati, Atlanta, at the Marlboro Music Festival in Vermont and in Minneapolis. His future engagements include Walton's *Belshazzar's Feast* with the BBC, Valentin in *Faust* in San Diego, Papageno in Pittsburgh, Eisenstein in *Die Fledermaus* with the Welsh National and Vancouver Opera, a return to Amsterdam as Marcello in *La Bohème* and Ford in *Falstaff* with the Welsh National Opera in Wales and at the Brooklyn Academy of Music in New York.

American bass **Kevin J. Langan** returns to San Francisco Opera to sing Sarastro, a portrayal that has earned him acclaim in Houston, St. Louis, Philadelphia, Winnipeg, Omaha, Austin, West Palm Beach and Santa Fe. Since his 1980 Company debut in the nationally televised 1980 production of *Samson et Dalila*, he has participated in nearly 200 performances of over 25 operas, including such personal triumphs as Timur in *Turandot* (1982 Summer), Colline in *La Bohème* (1983 Summer and 1986 Fall), Ramfis in *Aida* (1984 Summer), Henry VIII in *Anna Bolena* (1984) and Zoroastro in Handel's *Orlando* (1985). Regarded as an accomplished singing actor throughout North America, he has been heard in *Rigoletto* and *Turandot* with New York City Opera;



KEVIN J. LANGAN

Raimondo in *Lucia di Lammermoor* in Tulsa; Padre Guardiano in *La Forza del Destino* in Manitoba; Oroveso in *Norma* in Edmonton and Vancouver; *Aida* and *Samson et Dalila* with Opera Colorado; and Gualtiero in *William Tell* with the Opera Orchestra of New York. Langan's past season included the King of Scotland in Handel's *Ariodante* and Seneca in *L'Incoronazione di Poppea* with Santa Fe Opera; Daland in *Der Fliegende Holländer* and Basilio in *Il Barbiere di Siviglia* with San Diego Opera; Pimen in *Boris Godunov* with Canadian Opera; Ferrando in *Il Trovatore* with the Pittsburgh Opera; and Ashby in the Dallas Opera production of *La Fanciulla del West*. Assignments for this season include the production of *Aida* with which Houston Grand Opera will inaugurate the new Wortham Center for Performing Arts; Leporello in *Don Giovanni* for Miami Opera; Sparafucile in *Rigoletto* for the Seattle Opera; and the Grand Inquisitor in *Don Carlos* in Geneva. Next fall he is scheduled to perform his first King Philip in *Don Carlos* in Toronto with the Canadian Opera Company, where he has had first-time successes as Seneca in *L'Incoronazione di Poppea* (1983), Méphistophélès in *Faust* (1985); and Pimen in *Boris Godunov* (1986). He made his professional recital debut in London at Wigmore Hall in 1979 under the sponsorship of the late Walter Legge and soprano Elisabeth Schwarzkopf, and in 1984 made his American recital debut in Carnegie Recital Hall. This season will mark Langan's San Francisco recital debut, as well as his Chicago Symphony debut in Janáček's *Glagolitic Mass*.

Tenor **Frank Kelley** returns to San Francisco Opera as Monostatos in *The Magic Flute*. He made his 1983 Company debut as the Dancing Master in *Ariadne auf Naxos*, returned the following summer for *Die Fledermaus*, and appeared here during



FRANK KELLEY

the 1985 Fall Season in *Turandot*, *Tosca* and *Billy Budd*. A native of Florida, Kelley participated in the 1983 Merola Opera Program, during which he appeared as Frantz in *The Tales of Hoffmann* at Stern Grove and Goro in *Madama Butterfly* at Villa Montalvo, and won the Bernhardt N. Poetz Memorial Award at the San Francisco Opera Auditions Grand Finals. A specialist in early music, Kelley sang for several years with the Boston Camarata, at the New England Bach Festival, the Boston Early Music Festival, the Marlboro Music Festival in Vermont, and in several programs of medieval music in Florence and Ravenna, Italy. In 1985 he sang the Evangelist in Bach's *St. Matthew Passion* with Joshua Rifkin's Bach ensemble of New York in Chapel Hill, North Carolina and in the *St. John Passion* at Davies Symphony Hall with the California Bach Society. Kelley has appeared with the Glimmerglass Opera, the Cincinnati Opera, the Bronx Opera and the Opera Ensemble of New York. Recent engagements included *Don Giovanni* in Boston, *Oedipus Rex* in Washington with the National Symphony Orchestra, *Così fan tutte* in Stuttgart and at SUNY-Purchase, Rameau's *Pygmalion* in San Antonio and New York, *Renard* with the Cleveland Orchestra and *Pulcinella* with the New Jersey Symphony. He has also recorded Handel's *L'Allegro, il Penseroso ed il Moderato*.

The only American to hold the title of Kammersänger with three leading opera houses—Berlin's Deutsche Oper, and the Vienna and Bavarian State Operas—tenor **James King** returns to San Francisco Opera to sing Herod in *Salome* and the First Armored Man in *The Magic Flute*. He was seen last season as Walther von Stolzing in *Die Meistersinger* and in 1985 as Captain Vere in *Billy Budd*. The Kansas native made his professional debut with



JAMES KING

Spring Opera in 1961 as Don José in *Carmen* opposite Marilyn Horne. He first appeared with San Francisco Opera as Bacchus in *Ariadne auf Naxos* (a role he has sung nearly 400 times) and as Florestan in *Fidelio* during the 1969 season. In 1971, in addition to his first ever Walther, he sang Manrico in *Il Trovatore*, and in 1974, the title role of *Otello*. King brought one of his signature roles—The Emperor in *Die Frau ohne Schatten*—to the 1980 Fall Season, when he also sang Canio in *Pagliacci*. He has performed another of his signature roles here, Siegmund in *Die Walküre*, during the 1981 Fall Season. In 1962 he joined the Deutsche Oper Berlin. Debuts at the world's major opera houses followed, including the Vienna State Opera (where he has sung over 500 performances), the Bayreuth Festival (9 seasons), Covent Garden and the Salzburg Festival (16 seasons). Since his Metropolitan Opera debut as Florestan in 1966, King has been heard at the house in many roles including Siegmund, Lohengrin, Calaf in *Turandot*, Cavaradossi in *Tosca* and Don José in *Carmen*, the vehicle of his 1973 debut at Lyric Opera of Chicago. He has also scored triumphs at La Scala in Milan, Teatro Colón in Buenos Aires and at the Bolshoi Opera in Moscow, where he was invited to sing Otello. In addition to roles in the standard Italian and German repertoire, King also sings Jupiter in Monteverdi's *Il Ritorno d'Ulisse in Patria*, Apollo in Strauss' *Daphne*, Paul in Korngold's *Die Tote Stadt*, and Samson in *Samson et Dalila*. His discography includes over 20 complete operas and numerous concert and recital discs. He will appear at the Metropolitan Opera in *Ariadne auf Naxos* later this season, and next year will be heard at Munich and at Milan's La Scala in *Liebe der Danae*, *Die Frau ohne Schatten*, and *Elektra*.

continued on p.48

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San Francisco Opera gratefully acknowledges the generous gift from Bernard and Barbro Osher to underwrite this new production, originally created for the Glyndebourne Festival Opera and Teatro alla Scala, Milan.

Opera in two acts by WOLFGANG AMADEUS MOZART

Text by EMANUEL JOHANN SCHIKANEDER

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Die Zauberflöte (The Magic Flute)

(in German)

Conductor

Friedemann Layer

Production

John Cox

Designer

David Hockney

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Musical Preparation

John Fiore

Mark Haffner

Kathryn Cathcart

Prompter

Jonathan Khuner

Assistant Stage Director

Paula Williams

Stage Manager

Jerry Sherk

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San Francisco Opera

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First performance:

Vienna, September 30, 1791

First San Francisco Opera performance:

October 13, 1950

SATURDAY, SEPTEMBER 19 AT 8:00

TUESDAY, SEPTEMBER 22 AT 8:00

FRIDAY, SEPTEMBER 25 AT 8:00

WEDNESDAY, SEPTEMBER 30 AT 7:30

TUESDAY, OCTOBER 6 AT 8:00

THURSDAY, OCTOBER 8 AT 8:00

SUNDAY, OCTOBER 11 AT 2:00

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

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

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

CAST

(in order of appearance)

The Three Ladies

Deborah Voigt
Kathryn Cowdrick
Judith Christin

Tamino

Francisco Araiza

Papageno

David Malis

The Queen of the Night

Luciana Serra

The Three Spirits

Conal Byrne†, Jeffrey Rice†
Caen Thomason-Redus† (9/19, 22, 25)
Pauline Chew††, Jocelyn Enriquez††
Irma De los Santos†† (9/30; 10/6, 8, 11)

Three Slaves

Raymond Murcell
William Tredway
Gerald Johnson

Monostatos

Frank Kelley

Pamina

Etelka Csavlek**

The Speaker

Thomas Stewart

Sarastro

Kevin J. Langan

A Priest

Douglas Wunsch*

Papagena

Cheryl Parrish

First Armored Man

James King (9/19, 22, 25)
Daniel Harper (9/30; 10/6, 8, 11)

Second Armored Man

David Pittsinger

Members of the community, animals

**American opera debut

*San Francisco Opera debut

†† San Francisco Girls Chorister

†San Francisco Boys Chorister

ACT I Scene 1: A rocky place
Scene 2: A room in Sarastro's castle
Scene 3: Outside Sarastro's castle

INTERMISSION

ACT II Scene 1: A palm grove
Scene 2: An entrance to the temple
Scene 3: A garden
Scene 4: The grand hall of the temple
Scene 5: A vault in the temple
Scene 6: A garden
Scene 7: An entrance to the temple
Scene 8: A garden
Scene 9: An entrance to the temple
Scene 10: The Temple of the Sun

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

Supertitles by Christopher Bergen, San Francisco Opera.

Die Zauberflöte/Synopsis

ACT I

Tamino, a prince from a far country, is seeking the court of Astrafiamante, Queen of the Night. As he nears his goal he is attacked by a dreadful monster. Believing that his final moment has come, he swoons, but is saved by the intervention of three Ladies. These spend some time appraising his immobile features, then hurry off to inform their mistress, the Queen of the Night, of his arrival.

Papageno, a bird-catcher, also in her service, arrives on the scene, and is hailed by the grateful Prince as his life's savior. The two question each other, at which Tamino realizes that the end of his journey is at hand; but according to Papageno, no-one has ever actually seen the Queen. She is apparently beyond human perception.

The Ladies return with the twofold purpose of punishing Papageno for claiming to have killed the monster, and greeting Tamino on behalf of the Queen with a portrait of her beautiful daughter, Pamina. This casts a spell on Tamino, who falls in love with her on the spot. Accordingly, he is aghast to hear that she has been carried off by the evil tyrant Sarastro and offers himself at once as her rescuer. At this, the rocks burst asunder to reveal the Queen in all her glory. She describes the grievous loss of her daughter, and bestows upon Tamino the task of freeing her, in return for which she will make her his bride.

Preparations for the rescue operation proceed. The Ladies instruct Papageno, much against his will, to accompany Tamino. Each is given a magic musical instrument for use in time of trouble: Tamino a flute, Papageno a chime of bells. Finally, they say that three Spirits will guide them to the tyrant's lair.

Not knowing that a champion is at hand, Pamina bravely tries to escape from her captivity, but is intercepted and brought back by Monostatos, the slave-master. He has lascivious designs on her, which are thwarted on this occasion by the startling appearance of Papageno, who has found his way to Sarastro's citadel. He reassures the Princess that help is on the way, but first they must escape from this room before Monostatos reappears.

Meanwhile the three Spirits have led Tamino to the threshold of Sarastro's realm, where he is confronted by three temples. The principal one is called the Temple of Wisdom, and it is flanked by the Temple of Reason and the Temple of Nature. Tamino is puzzled that the abode of a heartless tyrant can have such a noble aspect, but in his anxiety for Pamina he dismisses the thought. Raising himself to noble anger he demands admission. The Speaker of the temples advises him that his wrath is totally out of keeping, for it is founded upon ignorance, and he has been totally misled by the Queen of the Night. True, Sarastro has abducted Pamina, but this is not the whole truth, which his oath prevents him from revealing; but he hints that if Tamino wishes to discover it he must undergo

some sort of initiation. Unseen voices declare that Pamina still lives. In gratitude, Tamino plays for the first time on the magic flute, hoping thereby to establish contact with her. To his surprise, wild beasts assemble placidly to listen to the flute but disperse at the approaching sound of a bird-catcher's pipes.

Tamino runs off excitedly in search of Papageno, who arrives immediately from another direction with Pamina. Her rescue is almost complete, albeit without Tamino's help. However, they cannot leave without him, and in the ensuing delay they are apprehended once more by Monostatos. This time the magic bells get them out of trouble, but by now it is too late, for Sarastro himself arrives with all his people.

Pamina immediately confesses to the attempted escape, giving the importunate lust of Monostatos as reason. Sarastro is merciful but firmly dismisses her concern for her mother. Pamina must transfer her love to a man. At this moment she sees Tamino for the first time, led in under arrest by Monostatos. She recognizes him at once as the man of her destiny and they fly into each other's arms. Sarastro gives orders for Tamino and Papageno to be initiated into the mysteries of the temple.

ACT II

After some discussion amongst the brotherhood, Tamino is accepted as a suitable candidate for their order. Sarastro sees his recruitment and marriage with Pamina as decisive strategy in the power struggle with the Queen of the Night. Tamino is steadfast in his resolve to achieve enlightenment and goes unflinchingly through his trials, culminating in the ordeals by fire and water. Through these he is accompanied by Pamina, but not before she, too, has had her faith in Tamino and Sarastro sorely tried, first by her mother and later by Tamino himself, whose vow of silence she misinterprets.

Papageno, however, has a very difficult time of it. He doesn't wish to undergo the initiation in the first place, and his interest is kept alive only by the prospect of finding a much needed girl friend at the end of it all. He is frightened of the dark; fails the trial of silence in his frantic excuses to the three Ladies; is narrowly saved from the consequences of his gluttony; is separated from Tamino and gets lost in the temple. His mentors alternately reward and punish him, yet his Papagena seems to be propelled toward him by a power which they cannot, or will not, control, until she eventually turns him from suicide to a life with her which, while not enlightened, perhaps will certainly be fulfilled.

In the end, Sarastro's strategy is vindicated as the Queen of the Night's power is annihilated and Tamino is received with Pamina into the companionship of the enlightened.

—J.C.

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Die Zauberflöte

Photos taken in rehearsal by Marty Sohl



*Etelka Csavlek, David Malis
(inset) Francisco Araiza*



Etelka Csavlek



Luciana Serra

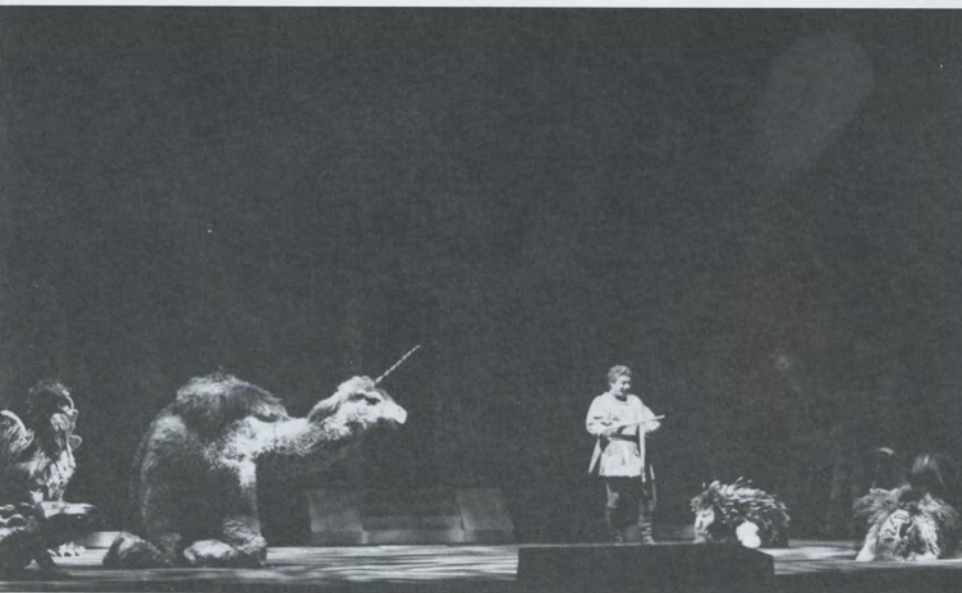
(below) Kevin J. Langan, Etelka Csavlek



Harrison Pierce



(below) Thomas Stewart, Francisco Araiza



Francisco Araiza and Friends





Deborah Voigt, Kathryn Cowdrick, Judith Christin



Francisco Araiza



Kevin J. Langan



Frank Kelley



Caen Thomason-Redus, Conal Byrne, Jeffrey Rice



Douglas Wunsch



Francisco Araiza, Frank Kelley, Etelka Csavlek

David Malis, Cheryl Parrish





(above) Kevin J. Langan, San Francisco Opera Chorus

(below) Men of the San Francisco Opera Chorus



(below) Kevin J. Langan, Francisco Araiza, Etelka Csavlek, San Francisco Opera Chorus



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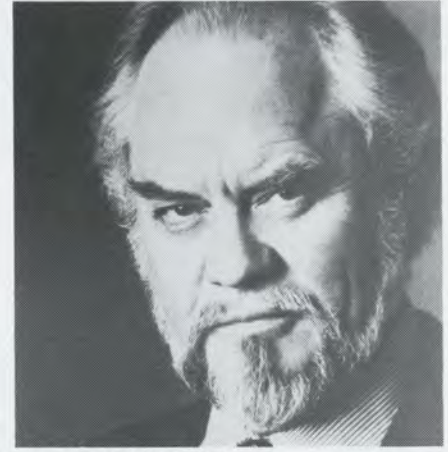
DANIEL HARPER

Tenor **Daniel Harper** sings the Second Jew in *Salome*, the First Armored Man in *The Magic Flute*, Abdallo in *Nabucco* and Spalanzani in *The Tales of Hoffmann*. He made his Company debut in *Aida* during the 1984 Summer Season and returned that fall as Don Riccardo in *Ernani* and Borsa in *Rigoletto*. His 1985 Company credits include Altoum in *Turandot*, Dr. Caius in family performances of *Falstaff*, Maintop in *Billy Budd* and the Innkeeper in *Der Rosenkavalier*. In the summer of 1986, he appeared in *Lucia di Lammermoor* and returned last fall for *Le Nozze di Figaro*, *Die Meistersinger*, *La Bohème* and *Macbeth*. A member of the 1983 Merola Opera Program, he sang the title role in the Stern Grove performance of *The Tales of Hoffmann* and Pinkerton in *Madame Butterfly*, a role he also performed on Western Opera Theater's 1983 nation-wide tour. As an Adler Fellow with the San Francisco Opera Center for two years, Harper sang the role of Grimoaldo in Handel's *Rodelinda* for the 1985 Showcase series, and that same year made an unscheduled debut with the San Francisco Symphony when he was called upon to replace an ailing colleague as tenor soloist in the Verdi Requiem conducted by Edo de Waart. A graduate of North Park College in Illinois, he has extensive concert credits in the Chicago area, including performances of Mendelssohn's *Elijah*, Handel's *Messiah*, the Mozart Requiem, Rossini's *Petite Messe Solennelle*, and a recording of Schoenberg's *Moses und Aron* with the Chicago Symphony under Sir Georg Solti. In May of this year he was the soloist in the Berlioz Requiem with the Marin Symphony and in May he portrayed Radames in *Aida* with the Stockton Symphony. Next year he will appear with the San Francisco Symphony as soloist in the Berlioz Requiem.



DAVID PITTSINGER

American bass **David Pittsinger** makes his Company debut as the First Soldier in *Salome*, and will also appear as the Second Armored Man in *The Magic Flute*, Dr. Grenvil in *La Traviata* and Luther in *The Tales of Hoffmann*. He made his operatic debut as Tom in *Un Ballo in Maschera* with the Connecticut Opera, where he will return to sing Sparafucile in *Rigoletto*. He has also performed with the Pittsburgh Opera, most recently as the Ghost and Polonius in *Hamlet*. A graduate of the University of Connecticut, Pittsinger went on to receive his master of music degree from Yale University, where he was awarded the Jepson Prize for most promising young artist. He sang the role of Colline in *La Bohème* as a participant of the 1986 Merola Opera Program, and on the 1986-87 Western Opera Theater tour of the U.S. and China. He was presented with the Da Vinci Society Award at the Merola Opera Program Grand Finals last summer and is also a winner of the Riggio Award in the 1985 Metropolitan Opera Competition. Most recently Pittsinger portrayed Basilio in *The Barber of Seville* and Theseus in Britten's *A Midsummer Night's Dream* with the Wolf Trap Opera Company. Other credits include Handel's *Messiah*, Beethoven's *Mass in C*, Puccini's *Messa di Gloria*, public broadcast performances of Mozart's Requiem with Orchestra New England, and a concert version of *Aida* (as the King of Egypt) with the Stockton Symphony. Next spring he will be heard as Sparafucile in Connecticut Opera's *Rigoletto*, and will return to the Pittsburgh Opera as Zuniga in *Carmen*.



THOMAS STEWART

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 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.



DOUGLAS WUNSCH

Tenor **Douglas Wunsch** makes his San Francisco Opera debut as a Priest in *The Magic Flute*, and also appears as the Master of Ceremonies in *The Queen of Spades* and as Alfredo in the family performances of *La Traviata*. Wunsch participated in the 1985 and '86 Merola Opera Programs and also toured both years with Western Opera Theater, singing Don Ottavio in *Don Giovanni* in 1985 and Rodolfo in *La Bohème* in 1986. He also appeared in the 1986 Opera Center Showcase series as Robert in *There and Back*, and Charles in *The Long Christmas Dinner*, both by Hindemith, and as Albazar in Rossini's *The Turk in Italy*. A 1987 Adler Fellow with the San Francisco Opera Center, he has performed with the San Francisco Opera Center Singers as Alfredo in *La Traviata* in Palm Springs, Honolulu, and at Stern Grove under Kurt Herbert Adler. Wunsch is a graduate of Northwestern University where he sang several roles including Anatol in Barber's *Vanessa* and Shemeikka in Merikanto's *Juha*. He has also sung Luigi in *Il Tabarro* with the Chamber Opera of Chicago and performed with the Northwestern Symphony Orchestra, the Spokane Symphony and with the San Francisco Symphony Pops.

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FRIEDEMANN LAYER

Viennese-born conductor **Friedemann Layer** returns to the scene of his 1985 American debut to lead performances of *The Magic Flute*. His first San Francisco Opera assignment was the 1985 production of Reimann's *Lear*, an opera he also conducted at its 1978 Düsseldorf premiere as well as in its 1982 French premiere at the Paris Opera. Maestro Layer began his career at the age of 20 in the theaters of Ulm and Salzburg, and went on to become resident conductor at the Deutsche Oper am Rhein in Düsseldorf for 10 years. During this time, he assisted Karl Böhm and Herbert von Karajan for several seasons of the Salzburg Festivals. He was then a guest conductor of operas and concerts in cities throughout Europe, including Brussels, Paris, Holland, Hamburg, Berlin, Mannheim, Geneva, Dresden, the Hague, and several houses of Italy and Austria. Layer is also considered an authority on the music of the Vienna classical period and 20th-century music. He was recently appointed General Music Director and Director of Opera at the Mannheim Opera House.



JOHN COX

After directing San Francisco Opera's new production of *Don Carlos* last fall, **John Cox** returns during the 1987 Season to direct *The Magic Flute*, which he originally conceived and directed at Glyndebourne and later at Milan's La Scala. He made his Company debut with Strauss' *Arabella* in 1980 and returned during the 1982 Summer Season for *The Rake's Progress*. He began his professional career at Glyndebourne but was soon more active in legitimate theater, directing many plays and musicals around England and for BBC-TV. He maintained his connections with classical music through productions at Sadler's Wells, the Wexford Festival and the Music Theatre Ensemble, which he founded with composer Alexander Goehr, commissioning important experiments in new music theater. From 1972 to 1982, he was Director of Production at Glyndebourne, where he has done more productions to date than any director since founder Carl Ebert. Simultaneously, he has done productions for opera companies world-wide, including Vienna, La Scala, Amsterdam, Sydney, Stockholm and Brussels; in Germany at Cologne, Frankfurt, Munich, Nuremberg and Hannover; and in the United States at the Metropolitan Opera and the New York City Opera, as well as Houston, Santa Fe and Washington, D.C. In July of 1981 he was appointed General Administrator of Scottish Opera, resigning from the company in June, 1986. Directorial assignments continue there, with a new production of Berg's *Lulu* scheduled in October.



DAVID HOCKNEY

David Hockney's striking designs for *The Magic Flute*, created for the 1978 Glyndebourne Festival and later enlarged for Milan's La Scala, are being seen on an American stage for the first time. San Francisco audiences were introduced to the painter's stage work with his witty designs for Stravinsky's *The Rake's Progress*, seen during the 1982 Summer Season. Awarded the Gold Medal upon his graduation from the Royal College of Art in 1962, he had already won major recognition for his 1961 exhibition, "Graven Image," in London. He moved to Los Angeles at the beginning of 1964, and until 1967 taught at various American universities, including the University of Iowa in Iowa City; the University of Colorado in Boulder; and the University of California at Berkeley and Los Angeles. His first work as a stage designer was for Jarry's play *Ubu Roi* at London's Royal Court Theatre in 1966, during which year he was featured in five one-man exhibitions in Europe. A series of major retrospectives in the early 1970s helped to establish his international reputation, and in 1974 he was invited by John Cox of the Glyndebourne Festival to design sets and costumes for *The Rake's Progress*. In 1975 he produced a backdrop for Roland Petit's new ballet, *Septentrion*, for the Ballet de Marseilles, and was invited to collaborate again with Cox on *The Magic Flute*. Subsequent projects for the Metropolitan Opera included Satie's *Parade*, Poulenc's *Les Mamelles de Tirésias* and Ravel's *L'Enfant et les Sortilèges* for the 1980-81 season; and three Stravinsky works (*Le Sacre du Printemps*, *Le Rossignol* and *Oedipus Rex*) the following season. He has remained active as an artist in the media of paint, prints and photography, seen in prestigious exhibitions around the world. His work for the theater is the subject of a book, *Hockney Paints the Stage*, produced by the Walker Art Center.



THOMAS J. MUNN

Thomas J. Munn is lighting designer for *Salome*, *Die Zauberflöte*, *La Traviata*, *Nabucco*, *Les Contes d'Hoffmann*, *Roméo et Juliette* and *The Queen of Spades*. He also designed sets for *Nabucco* and co-designed those for *Salome*, both seen for the first time in 1982. In his 12th year with the Company, he has been responsible for lighting over 100 productions for San Francisco Opera, including the lighting and special effects for all four operas of the 1985 *Ring Festival*. He has also designed the scenery as well as the lighting for *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979, and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet and film. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert of 1983. Recent projects include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*; and lighting designs for Connecticut Opera's *Hansel and Gretel*. He also served as lighting director for last May's "Aid and Comfort" benefit and telecast. In 1986 Munn formed "Munn/Janus Associates," through which he handles his architectural lighting and consulting projects. He is currently on the board of directors for the Waterfront Theatre Project in San Francisco, and a consultant for the new Muziektheater opera house in the Netherlands.

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Artists and Opera

By DAVID LITTLEJOHN

The idealistic fantasy of a “total art work” is one that regularly visits the imaginations of opera directors—probably because they see themselves as already halfway there.

With a good score, matched to a good libretto, the union of at least two arts—music and literature—appears to be taken care of, presuming you have musicians and singing actors who can do them justice. The producer, stage director, and cast will try to assure that the result is good theater. All that remains is to incorporate good dancing, good architecture, and good art. Then your Total Art Work is achieved, and the Muses are pleased.

Richard Wagner wrote and dreamed of such a *Gesamtkunstwerk*. But he never really got beyond his own union of words and music. Productions of Wagner’s music dramas during his lifetime were drastically limited by the abilities of available singers and musicians; by traditional 19th-century theater practice; and by set and costume designs—the “art and architecture” of opera—of the most conventional romantic-realistic style, which lagged far behind the Wagnerian visions

David Littlejohn is a writer, critic, and professor of journalism at U.C. Berkeley, who also reviews the San Francisco Opera for the London Times.

they were supposed to help audiences see.

The most thoroughgoing attempt to realize a union of all the arts on the musical stage came about in ballet, rather than opera. It was the work of Sergei Diaghilev and his Russian Ballet, first in St. Petersburg, then (from 1909 to 1929) in Paris. For a single production, Diaghilev could assemble the combined talents of

Pablo Picasso, Darius Milhaud, Jean Cocteau, Coco Chanel, Henri Laurens, and the choreographer Bronislava Nijinska (*Le Train Bleu*, 1924). In 1911, Diaghilev got Gabriele D’Annunzio, Claude Debussy, and Léon Bakst to collaborate with Mikhail Fokine on another of his ballets. He persuaded André Derain to work with two composers—Satie and Milhaud—as



Salvador Dalí's set for Salome. Royal Opera House, Covent Garden, 1949.

well as George Balanchine, on a Ballets Russes creation of 1926.

At no period before or since have so many major visual artists been involved in theatrical production. Perhaps the nearest comparable phenomena are the collaborations of Martha Graham with sculptor Isamu Noguchi between 1935 and 1950, and those of choreographers Merce Cunningham and Paul Taylor with a number of important American artists over the last thirty years.

The world of modern dance, by nature of its relative plotlessness and abstraction, may lend itself more readily than opera to interpretations by modern artists. And yet the list of 20th-century painters and sculptors who have designed sets and costumes for the opera stage is an impressive one. From the early-modern generations, André Derain, Maurice Utrillo, Oskar Kokoschka, Marc Chagall, Giorgio de Chirico, László Moholy-Nagy, André Masson, Pavel Tchelitchev, and Henry Moore have all designed opera productions. Among artists come to fame more recently, Louise Nevelson, Eugene Berman, John Piper, Salvador Dali, Victor Vasarely, Maurice Sendak, Bernard Buffet, Robert Indiana, and David Hockney have all had the chance to impose their visions on the opera stage.

With so many distinguished professional stage designers to choose from—men and women with years of training in theater design, close relations with stage mechanics and opera artists, familiarity with the demands of production, a mastery of lighting and scenic composition—why would the producer of an opera call upon a painter or sculptor who is probably unfamiliar with all of these things?

And why would a famous artist agree to spend weeks, perhaps months designing sets and costumes to serve someone else's work—sets and costumes that, in the end, will probably be made by other people, regarded by critics as "mere illustration," and stored in a warehouse (or even destroyed) once the production is over?

Sometimes the answers to these questions are simple: (a) for the publicity, and (b) for the money.

There is reason to suspect less-than-idealistic motives whenever press and public begin to identify the production of an opera not with its composer, its conductor, or even its director; but with its celebrity designer—a person who has, in most cases, never designed an opera before. Four interesting examples are "Dali's *Salome*," "Bernard Buffet's *Carmen*," "Chagall's *Magic Flute*," and "Vasarely's *Tannhäuser*."

Peter Brook, at the time chief of production at Covent Garden, was reportedly so chagrined by the hostile press reaction to his and Salvador Dali's 1950 *Salome* that he quit the company, and never produced another traditional opera. ("Would that critics still had such power," one of them recently lamented.) On that occasion, Dali avoided his more celebrated excesses, but his surrealist costumes and freakish pomegranate-and-peacock feather sets apparently reduced Straussian decadence to farce. Thirteen years later, Dali made a second foray into opera, with a comic rewrite of a 17th-century Alessandro Scarlatti *opera seria* for Venice, which included a man onstage watching TV, the artist himself splashing paint, perfumed soap bubbles, one giant weeping eye, and paintings of elephants on legs a hundred feet high.

Bernard Buffet's designs for *Carmen* (Marseilles 1962), with their black, spiky, knife-cut lines, cartoon-cubist outlines, and ink-scribbled costumes, look like any other example of this once phenomenally popular artist's work. They say "Buffet" far more than Bizet. Alongside the wonderfully imaginative opera designs of professional French scenographers working in the '50s and '60s, this contribution by a "real" artist looks unadventurous and tame.

Marc Chagall designed sets and costumes of considerable originality for several adventurous theaters in Russia before and after the Revolution. But his designs for the Met's *Magic Flute* of 1967 (borrowed by San Francisco Opera in 1980) simply imposed on the opera the artist's established and well-known style. Chagall designed 13 large painted cur-

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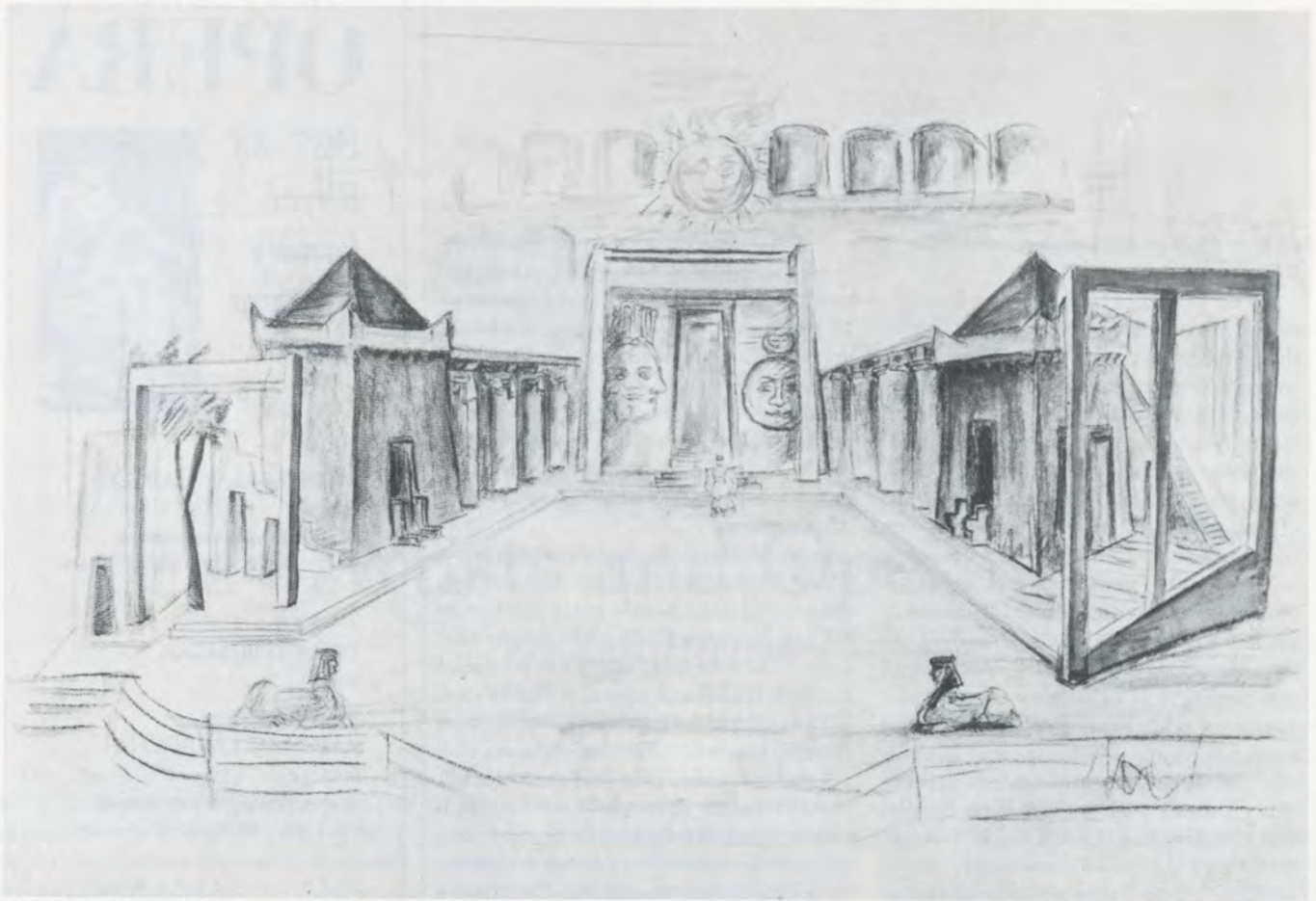
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Oskar Kokoschka's design for *The Magic Flute*, 1955.

tains, 26 smaller curtains, and the costumes for a cast of 121, all in his personally symbolic, dazzlingly colorful signature style. It was a *tour de force* of sorts, not unlike his new ceiling for the Paris Opera of 1963. But (although the opera is certainly open to numerous interpretations) Chagall's designs seemed to have very little to do with Mozart or Schikaneder, except to war *against* their classic creation. As art critic John Canaday wrote after the New York opening, Chagall's decors for *The Magic Flute* represented "the biggest one-man-show in town . . . The finesse, the delicacy, the wit, the tenderness of the music were not backed up. They were smothered."

Victor Vasarely's *oeuvre* involves precise geometrical arrays of lines and shapes, often ranked in stripes or grids or interlocking patterns to create vibrating "op art" effects. When he was invited to design a 1984 *Tannhäuser* for the Paris Opera, he turned Wagner's world into a series of giant distorted squares that shrank as they receded upstage, and

changed color to suit the seasons. His backdrop for the Venusberg bacchanale was simply a huge mirror—which makes a certain psycho-erotic sense. The front curtain, one critic wrote, was in Vasarely's "own inimitable style that has nothing to do with the work but which will no doubt find a final resting place in some art gallery."

One unusually odd commission was the engagement of the English sculptor Henry Moore to design a *Don Giovanni* in 1967 for Gian Carlo Menotti's Festival of Two Worlds at Spoleto. Moore took no fee, but in return demanded that there be no advance public mention of his participation. He also insisted, according to Menotti, on total control of the staging—which involved Mozart's Dons and Donnas posing about stark walls and courts dominated by typically Moore-ish Reclining Nudes and other giant abstract shapes, made out of foam rubber. Generous critics insisted that Moore's strange, indefinable things gave the opera a "timeless" quality.

Menotti's engagement of Henry Moore is in one way typical of many artist-opera collaborations of the past forty years, in that it took place in a "festival" setting. Since the war, many European (and some American) opera festivals have been more willing to take risks—including risks on artist-designers—than city-center companies in their regular seasons. Most of the famous postwar visual experiments at Bayreuth have been the creations of the Wagner grandsons themselves. But the painter John Piper has designed for the Glyndebourne and Aldeburgh Festivals in England. David Hockney's first two full-length opera designs, and one of Maurice Sendak's, were commissioned by Glyndebourne.

In its opening season (1933), the director of the Florence May Festival invited Giorgio de Chirico to design the sets and costumes for Bellini's *I Puritani*; between 1949 and 1952 de Chirico contributed three additional opera designs to the Maggio Musicale Fiorentino.

Wilhelm Furtwängler invited the Ger-

man expressionist painter Oskar Kokoschka to design a *Magic Flute* for the Salzburg Festival in 1955; he also did a *Ballo in Maschera* for Florence in 1963. The founder of the summer festival at Aix-en-Provence, who had the appealing idea of putting on opera productions each summer in the courtyard of the archbishop's palace, was committed from the outset to a policy of persuading leading French artists to design the painted drops and flats that separated the performers from the palace walls. Balthus painted a charming *Così fan tutte* for Aix in 1950. André Derain designed a candy-box *Abduction from the Seraglio* for 1951, and *The Barber of Seville* for 1953. André Masson contributed designs for Gluck's *Iphigénie en Tauride* in 1952.

Some artists seem to have been designing "stage sets" all their lives. A great many of the best known early paintings by Giorgio de Chirico, for example, look like ominous, empty stage settings, waiting for something to happen.

But although de Chirico was frequently asked to design for the stage, and in eight cases for opera, his theater sets bear little resemblance to his "stage set" paintings. The former look disappointingly old-fashioned—stylistically clumsy painted drops that lack either the disquieting power of his best early painting, or the useful and novel vigor of good professional stage design. This is probably due to the fact that his opera commissions came well after his important, "metaphysical" early work. By the 1920s, in fact (when he was not simply copying earlier motifs), de Chirico was turning out—on canvas as on stage—casually imprecise visions of a classical world, painted in a sort of garish, primitive "Renaissance" style.

Since 1958, the American sculptor Louise Nevelson has been creating magnificent, otherworldly walls, made up of shallow, precisely-crafted wooden boxes stacked in grids, each box carefully inlaid with bits and pieces of machined and unfinished wood. The whole wall—which may be 10 feet high and 20 feet long—is then spray-painted black, white, or gold, depending on the mood Mrs. N. wishes to create. These "environments" achieve a hieratic, sacred quality, like altars or altar screens for some primeval religion, and I can well imagine one serving as the background for an opera or ballet.

In 1984, Mrs. Nevelson designed a simple, flat version of one of her walls as



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Oskar Kokoschka's design for *Papageno*. *The Magic Flute*, 1955.

the setting for Gluck's *Orfeo ed Euridice* at the Opera Theatre of St. Louis: a giant painted grid of gold rectangles, edged in black, variously filled with gold circular and triangular shapes. The chorus carried standards that repeated these motifs. The spectacular costumes and jewelry Mrs. Nevelson designed for the opera's hellish, earthly, and heavenly creatures were not unlike the costumes and jewelry she designs for herself.

Certain artists specialize in dream-like (or nightmare-like) visions, which seem appropriate to dream-or nightmare-like operas: *The Magic Flute*, *Le Coq d'Or*, *L'Enfant et les Sortilèges*, *The Cunning Little*

Vixen, *A Midsummer Night's Dream*; or (among the nightmares) *Elektra*, *Erwartung*, and *Lulu*.

This is probably the kind of "appropriate" collaboration the Metropolitan Opera had hoped for with Chagall's *The Magic Flute*; or that Jean-Louis Barrault intended, when he engaged the aging surrealist André Masson to design the Paris Opera's first *Wozzeck* in 1963.

Neither venture was 100% successful—any more than the operatic collaborations of other "dream" artists, like Pavel Tchelitchev and Giorgio de Chirico. Perhaps the incarnate dreams of genuinely visionary artists are too personal, too

uniquely expressive of their own needs and impulses for them to represent or even comment usefully upon the special visions of opera composers.

A few artist-opera collaborations seem to have worked either because the artist had thought long and deeply about a work he cared for very much; or because there was a particular affinity between his style and that of the composer.

Despite the fact that he was 67 years old and very ill, and had been doing little more than copying his own early works for many years, Maurice Utrillo was an obvious choice for the Opéra-Comique's 50th anniversary revival of Charpentier's *Louise* in 1950. Both composer and artist were in love with a fantasy image of *la vie de bohème* and Paris As It Used to Be. The sets Utrillo drew could have been (and perhaps were) borrowed directly from any one of his hundreds of loving views of Montmartre of the past 45 years.

David Hockney's designs for Stravinsky's *The Rake's Progress* (first used at Glyndebourne in 1975) represent another apt meeting of minds. This time the meeting was not so much one between artist and composer, or artist and authors, as between the artist and the composer's and authors' own original inspiration: a narrative series of paintings by the 18th-century English artist and engraver William Hogarth.

Stravinsky's librettists, W.H. Auden and Chester Kallman, made up the opera's plot from the story implicit in Hogarth's series. Hockney then took as his cue what one might call "Hogarth's world": its costumes and architecture, its taste for artifice and generality and overt moralizing; the very lettering-style, the cartoon-like drawings, the fussily-filled panels and cross-hatching technique of Hogarth's popular engravings.

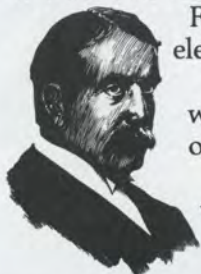
Hockney found in these engravings a certain congruence to his own experiments in the early '70s with eclectic, technically precise draftsmanship. In the end, he believed (and most critics agreed) that his personal absorption and recreation of Hogarth's style not only suited a work drawn from Hogarth; but also echoed, or perhaps "shadowed" Stravinsky's own musical technique, which made obvious use of 18th-century borrowings. "Stravinsky's music," Hockney has said, "was a pastiche of Mozart's, and my design was a pastiche of Hogarth."

Robert Indiana, the artist of American

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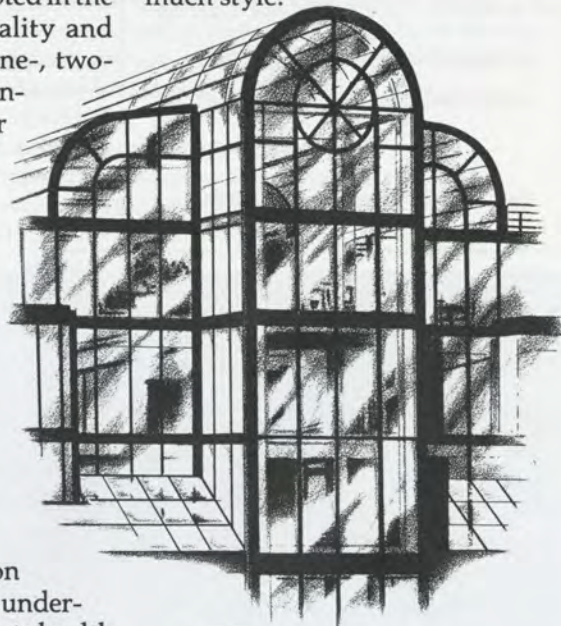
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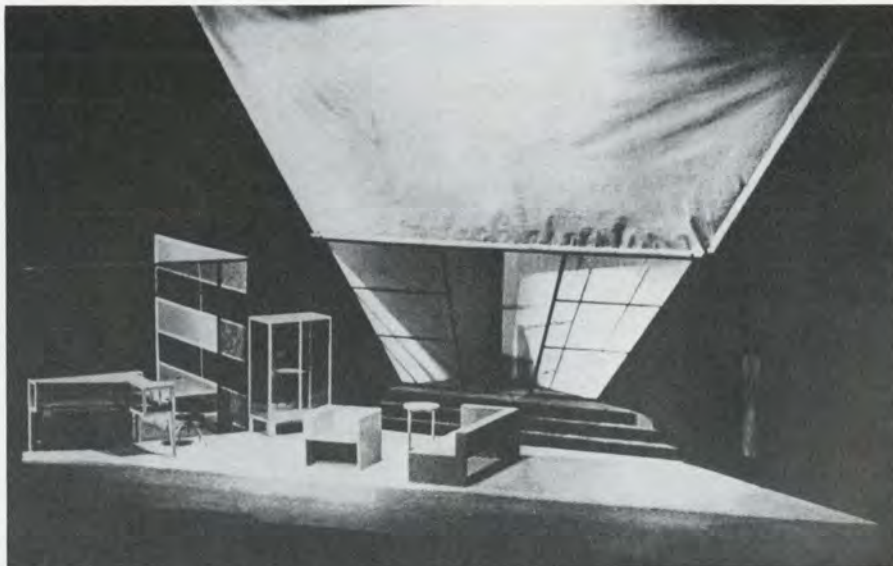
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László Moholy-Nagy's design for *The Tales of Hoffmann*, 1929.

pop images (the tilted-O "LOVE" logo, American Dream dart boards, road-sign letters, Marilyn Monroe, Model-T Fords), confesses to having been captivated by Gertrude Stein, and the Stein-Thomson operas, since he first heard of her and them in the 1950s. His second one-man show in 1964 began with a concert of Virgil Thomson's music, including excerpts from *The Mother of Us All*, composed in 1947 to Stein's text on Susan B. Anthony. After their meeting at that concert, the composer wrote a "musical portrait" of the artist. Later still, Indiana designed posters for an exhibition of the Stein family's art collection, and for the opening of another Thomson opera.

In 1965, Virgil Thomson invited Indiana to design the sets for a UCLA production of *Mother*. Although they weren't used at UCLA, Indiana's sketches formed the basis for the Center Opera Company's production of *The Mother of Us All* at Minneapolis in 1967—the text rewritten by the artist to incorporate a Model-T Ford, a Mississippi River showboat, and various new characters identified by Miss America banners across their chests; and then for a definitive bicentennial production at the Santa Fe Opera in 1976.

In a relatively few cases, independent modern artists have grown so fascinated by the challenge of designing for the opera stage that they have tried to master the intricacies of production, and the politics of collaboration. Through opera after opera, year after year, they have made themselves into full-fledged and

successful artists of the stage.

In recent years, artists who have established notable reputations as designers for opera include Eugene Berman (1899-1972), John Piper (1903-), Maurice Sendak (1928-), and David Hockney (1937-).

Eugene Berman, born in St. Petersburg, was identified by the 1920s as one of a group of "new romantic" artists in Paris, along with his friends Christian Bérard and Pavel Tchelitchev—artists who rejected non-figurative abstraction for variously stylized forms of pictorial realism, highly charged with emotional appeal. Berman's own penchant was for a melancholy, lyrical kind of historical nostalgia, vestiges of dream-castles and ruins, tattered draperies, haunting shadow, all exquisitely sketched in ink or painted in bright glowing colors.

After designing a number of ballets, both in Paris and in New York (where he moved in 1935), he designed five operas for the Metropolitan between 1951 and 1963: *Rigoletto*, *La Forza del Destino*, *The Barber of Seville*, *Don Giovanni*, and *Otello*, plus a *Così* for the Piccola Scala in Milan in 1956. (He moved to Rome to paint in the 1950s.) Berman's designs represented the most interesting and original work to appear on the Metropolitan stage during those years, and helped break its long tradition of stultifying historicist sets.

John Piper is best known to followers of opera for his many collaborations with Benjamin Britten. He designed the premiere productions of *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd*

(1951), *Gloriana* (1953), *The Turn of the Screw* (1954), *A Midsummer Night's Dream* (1960), *Owen Wingrave*, (1973), and *Death in Venice* (1973). The two men were close friends of long standing—Piper's wife Myfanwy wrote some of Britten's librettos—and could work together in intimate and productive fashion.

But Piper also designed sets for other plays, ballets, and operas (notably a *Don Giovanni* for Glyndebourne in 1951), and was an extraordinarily versatile and popular artist.

He illustrated books, designed stained glass windows (including the memorial window to Britten at Aldeburgh), a great altar tapestry for Coventry cathedral, posters, ceramics, and fabrics. His ghostly, impressionist paintings are saturated with a deep sense of place, time, and longing, of realism vanishing into ruin or dream, a present haunted by the past. His style was at once accurate and evocative, highly personal and recognizable, yet always respectful of his subject.

Maurice Sendak is best known as an ingenious author and illustrator of books for children—at least thirty by other authors (including both Grimm's and Andersen's tales), and a dozen of his own. In November of 1980 he began his series of opera designs (in collaboration with director Frank Corsaro) with a *Magic Flute*—the all-time favorite artist's opera—for Houston Grand Opera. In this production, characters in 18th-century costume performed against a charming Sendak dreamworld of temples and grottoes, tropical foliage and imaginary animals painted on a succession of drops, which drew more applause than the singing.

That same month, Oliver Knussen's operatic version of Sendak's book *Where The Wild Things Are* opened in Brussels. It was repeated at Glyndebourne, along with another of his children's operas, in 1983. In these, Sendak's sets and costumes essentially reproduced the artist's fancifully grotesque book illustrations.

Meanwhile, the New York City Opera had produced his and Corsaro's version of Janáček's *The Cunning Little Vixen* in 1981. Glyndebourne introduced their production of Prokofiev's *The Love for Three Oranges* in 1982. This summer, a double bill of Ravel's *L'Enfant et les Sortilèges*—which has a story very like *Wild Things*—and *L'Heure Espagnole*, two more fantasy operas with Sendak designs, were produced at the Glyndebourne Festival.



Hmmm. Did Mrs. Higgins say Golden Wedding or Baby Birth?

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John Piper's set for *Don Giovanni*, Glyndebourne Festival, 1951, towers over Donna Elvira and Leporello.

After his remarkable success with *The Rake's Progress*, which has now been produced in several cities (including San Francisco, 1982), David Hockney—one of the most successful and popular painters of his time—was next invited to design his *Magic Flute* for Glyndebourne, in 1978. Drawing on manifold sources (Giotto, Paolo Uccello, Karl-Friedrich Schinkel, 18th-century images of Egypt, etc.) he created another series of obviously artificial drops and flats, painted in unmodulated areas of glowing earth-and-sky tones (plus two spectacular images for the Fire and Water ordeals). These share the witty cartoon- or poster-like directness of his *Rake*, and add to it a greater eclecticism, exoticism, range of color, and outlandish perspective.

For 1981, John Cox asked David Hockney to design two three-part productions for the Metropolitan Opera. The first

began with the Milhaud & Cocteau circus ballet *Parade*, originally designed by Picasso in 1917. It continued with two one-act French operas, Poulenc's gaga *Les Mamelles de Tirésias* (1945), and Ravel's *L'Enfant et les Sortilèges* of 1925—both based on scripts (by Apollinaire and Colette respectively) written in Paris in 1917. The combination allowed Hockney to pay tribute to the early modern, School of Paris artists the three works evoke, while playing some splashy colorist and cubist games of his own. The second trio—an all-Stravinsky evening—included *Le Sacre du Printemps*, danced on and in front of two great circles of changing color; an all-blue “Chinese porcelain” *Ros-signol*, with dancers onstage and singers off; and *Oedipus Rex*, sung by formally dressed and arranged soloists and chorus, wearing huge white masks, on a great circle of blood-red light.

On December 6, 1987, Hockney will display the results of perhaps his greatest challenge so far—a new *Tristan und Isolde* for the Los Angeles Music Center Opera.

Producers of opera keep inviting famous artists to design their productions, and famous artists keep accepting these invitations. If their idealistic, “Total Art Work” collaborations often end in fail-

ure, this may reflect the fact that serious artists are *not*, by and large, entirely happy in the role of craftsman-collaborator.

From Pablo Picasso to Robert Indiana, artists have insisted on the right to alter a libretto to suit their visual impulses. Whatever the libretto, the score, or the director may propose, the artist may insist on expressing his own private visions. He may dislike having these visions interpreted by mere follow-the-dots craftsmen. He may dislike the idea of his valuable efforts being regarded as anything less than permanent.

Famous artists who have worked for the opera stage, unable to yield to the imagination of a rival artist, have often overwhelmed the works they were invited to illustrate and evoke. The result then is likely to be not a collaboration, but Chagall vs. Mozart, de Chirico vs. Bellini, Masson vs. Berg. This seems to me true of some of the most celebrated Diaghilev *Gesamtkunstwerk* creations. Not only did Picasso force Cocteau to rewrite his scenario for *Parade*; he also obliged Massine's dancers to parade about in what were nothing more or less than his own 1914-16 paintings come to life. The dancers were no longer human beings, but *über-marionettes*, giant puppets encased in thirteen-foot high body masks, walking cubic sculptures.

In a few classic cases, like the Indiana-Thomson collaboration, a fortuitous coincidence of the artist's and the composer's style has yielded an onstage incarnation of the musical idea.

If one can find an independent, visionary artist who is willing to collaborate, willing to participate, willing to learn the requirements of actors, singers, and musicians, willing to take his own private needs and submerge them into, or at least merge them with those of other artists, there is a chance that our conception of an opera may be illuminated and enlarged—which is, in the end, the soundest justification for such rare and risky joint-ventures. ■



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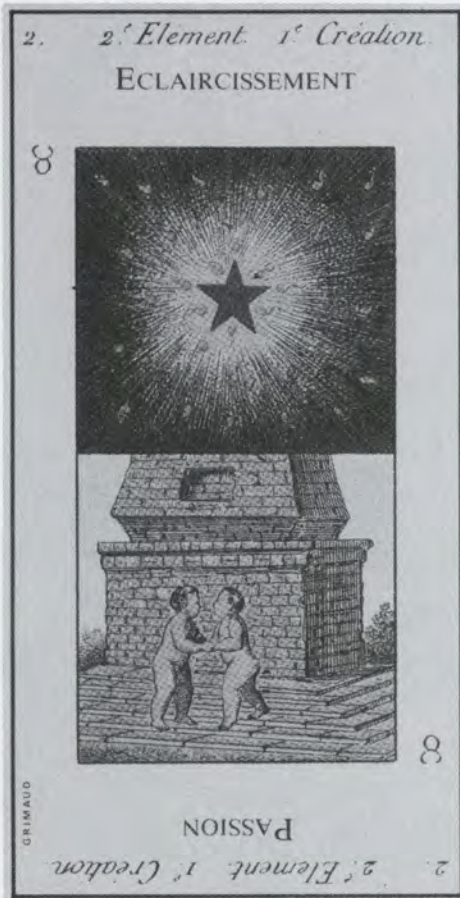
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Around 1790, the French occultist Etteilla devised a new Masonic interpretation of the traditional tarot deck and gave the cards new titles. His reinterpretation of *The Sun* as "La Maçonnerie d'Hiram" and the *Moon* as "L'Ordre des Mopses" clearly links solar and lunar symbolism with male and female Masonry, respectively.

Etteilla "The Order of the Mopses," which is a direct reference to the female "Lodges of Adoption" that were beginning to become increasingly popular and controversial. Is it possible that the central conflict of the opera represents not the struggle of good and evil, but rather the threat being posed to all-male Masonry by the female lodges?

From the beginning, women had been excluded from direct participation in Masonry, but by the mid-18th century, several lodges were formed specifically for women, even if their scope was limited and their hierarchies headed by men. One of these, the "Order of the Mopses," had acquired sufficient importance to be recognized by the Grand-Orient de France in 1774, but the notion of women participating in Masonic rituals remained a bitter bone of contention for many misogynous Masons. The issue took on greater significance with the appearance of Cagliostro's Egyptian Rite, which

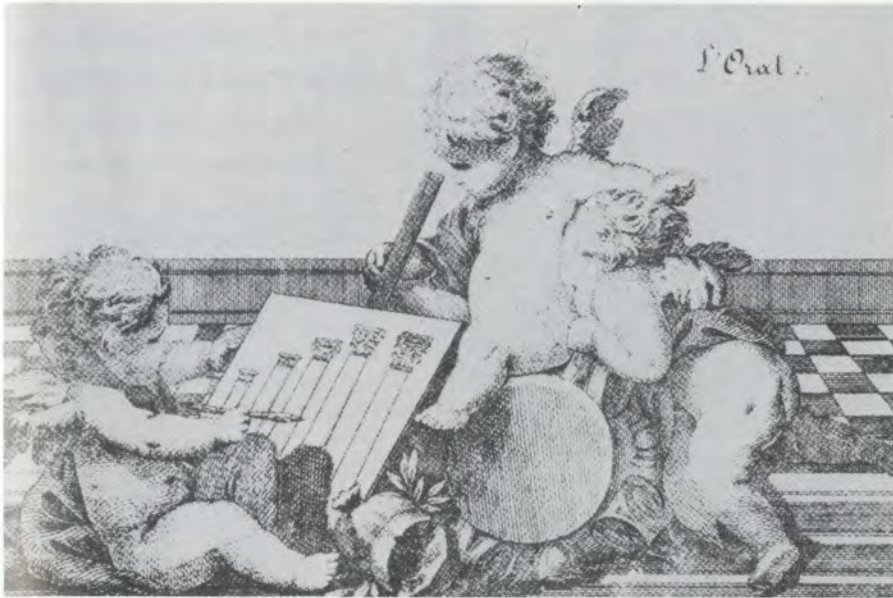
elevated women to the level of ordinary Masons rather than treating the female lodges as parodies of male Masonry.

At this point we must consider one of the ideas common to various schools of occult philosophy and mysticism, and crucial to a consistent interpretation of the libretto of *The Magic Flute*, and that is a basic and pervasive dualism. Many commentators during the last 200 years have become nonplussed by the so-called "revision" or change in the libretto that results in the Queen of the Night changing from a good and caring figure at her first appearance to a murderess and symbol of evil by the end of the opera. Laying aside the mass of second-hand testimony from various figures supposedly involved in the libretto's creation, we find far less of a problem than some would lead us to believe. First, it is obvious that, even if she were evil, the Queen of the Night would never introduce herself as such; rare in literature is the villain who

would. But if we look beyond a naively black-and-white notion of good or evil, we can see that the Queen of the Night is not wicked; she is merely the dualistic correspondence to Sarastro, guardian of "der alles verzehrende Sonnenkreis," the all-consuming Circle of the Sun. Masculinity and femininity were viewed as two complementary forces, as depicted in the Chinese Figure of the Yin-Yang. Neither is complete without the other; each contains elements of its supposed opposite. Virtually all things can be categorized in this manner: day and night, sun and moon, gold and silver, the active and the passive, heaven and earth—the list can be extended indefinitely. The point is that no one element is properly considered superior to its opposite, and indeed could not exist without its proper complement. The reason for the Queen of the Night's frustration and hostility is explained in portions of the dialogue usually cut in modern performances, portions that explain something of the history and importance of Pamina, who is in many ways the central character of *The Magic Flute*.

We are actually told more of Pamina's background than that of Tamino, whom we know merely as a prince in Japanese garb. Pamina's parentage is at least explained to us. Her father once reigned before Sarastro; as the Queen of the Night explains to Pamina (in Andrew Porter's translation): "When your father died, my power died with him. Of his own free will [he] relinquished the sevenfold Circle of the Sun to these Initiates; Sarastro bears that mighty Circle of the Sun on his breast. When I discussed the matter with your father, he said, with a frown, 'Wife, my last hour has come. All the treasures that are mine and mine only are yours and your daughter's.' 'The all-consuming Circle of the Sun?' I put in quickly—'is assigned,' he replied, 'to the Initiates. And Sarastro will employ it as manfully as I have done. Not another word. Do not try to understand matters beyond the grasp of woman's intellect. It is your duty to place yourself and your daughter beneath the guidance of wise men.'"

Such lines may sound sexist to us today, and there are numerous other chastisements to women in the dialogue, lines that unfortunately tend to elicit audible reactions from audience members with supposedly raised consciousnesses.



This detail from an engraving for a Masonic diploma recalls the Three Boys who guide Tamino and Papageno to Sarastro's kingdom. Young boys carrying the T-square, ruler and compass were popular figures in the iconography of 18th-century Masonry.

Yet we must consider the possibility that Mozart allowed various characters to mouth these sentiments not because he agreed with them, but as an intellectual counterpoint to the thrust of the story, which, like Cagliostro's Egyptian Rite, elevates women to unprecedented importance.

Thus we can recognize that Pamina is the true heiress to the secret traditions guarded by Sarastro, by virtue of her birthright. She is the one Sarastro has specifically chosen, while Tamino is merely an agent recruited by the Queen of the Night in her futile attempt to acquire the power she is incapable of possessing since the loss of her husband. It is Pamina who leads Tamino through the trials of fire and water, and it is the initiation of the first woman into Sarastro's organization that marks the beginning of a new Golden Age.

As for the nature of that transformation, it is possible, with the proper attitude, for Mozart's opera to be viewed not as an allegory of initiation, but as an initiation ritual in and of itself. In his *The Tree of Life*, Israel Regardie discusses the concept of dramatic ritual: "The basic principle is identical with that of all magical ritual, the invocation in one sense or another of a God. But in the case of the dramatic ritual the method proceeds through an aesthetic appeal to the imagination, depicting in dramatic form

the current of major events in the life history of a God, and occasionally the terrestrial cycle of an ideal man or God-man," or, we might add, a Goddess-woman. As Gareth Knight succinctly puts it in his *Practical Guide to Qabalistic Symbolism*, "Initiations are expansions of consciousness and not dispensations of knowledge."

Surely there are few more psychologically potent "rituals"—sacred or profane—in today's world than grand opera. The ceremonial raising of the curtain, the elaborate vestments, the solemnity of the music, the hushed reverence of the audience, all combine to bring us closer to a mystical experience than virtually any other contemporary event. But one cannot take another's word for it; one can only prove it to oneself through experience. To quote Gareth Knight again, "To try to describe a mystical experience is like trying to describe the scent of a flower; one cannot do it. The best one can do is tell the enquirer how best he can obtain the particular flower so that he can smell it for himself. If he cannot be bothered to follow your directions or flatly refuses to believe that the flower exists, there is nothing one can do about it." With *The Magic Flute*, Mozart has provided us with a veritable bouquet of mystical flowers; it remains for each audience member to savor its wonderful perfume. ■



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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:

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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.

David Hockney and John Cox	9/16
Sir John Pritchard and Michael Hampe	9/30
James McCracken, Paul Plishka and Thomas Stewart	10/19
Tracy Dahl, Nancy Gustafson, Mary Jane Johnson and Lotfi Mansouri	11/4

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Bliethedale, 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.

<i>The Barber of Seville</i>	9/10
James Keolker	
<i>The Magic Flute</i>	9/17
Dale Harris	
<i>Fidelio</i>	10/8
James Keolker	
<i>Nabucco</i>	10/29
George Martin	
<i>The Tales of Hoffmann</i>	11/5
Michael Mitchell	
<i>Roméo et Juliette</i>	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.

<i>The Barber of Seville</i> /Gala	9/9
James Keolker	

<i>The Magic Flute</i>	9/15
Dale Harris	
<i>Fidelio</i>	10/6
James Keolker	
<i>Nabucco</i>	10/27
George Martin	
<i>The Tales of Hoffmann</i>	11/3
Michael Mitchell	
<i>Roméo et Juliette</i>	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.

<i>The Barber of Seville</i>	9/11
James Keolker	
<i>The Magic Flute</i>	9/18
Dale Harris	
<i>Fidelio</i>	10/9
James Keolker	
<i>Nabucco</i>	10/30
George Martin	
<i>The Tales of Hoffmann</i>	11/6
Michael Mitchell	
<i>Roméo et Juliette</i>	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.

<i>The Barber of Seville</i>	9/8, 7:30 p.m.
James Keolker	(Refreshments served following preview)
	2145 Manzanita, Santa Rosa
<i>The Magic Flute</i>	9/17, 10:30 a.m.;
Dale Harris	(Buffet luncheon following preview)
	1229 Los Robles Dr., Sonoma

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

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 call (415) 621-1674, or (415) 331-1036.

The Barber of Seville 9/9
James Keolker

The Magic Flute 9/16
Dale Harris

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 International. Lectures will be presented in the auditorium of the Berkeley/Richmond Jewish Community Center, 1414 Walnut 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.

Salome 9/7
The Magic Flute 9/14
Fidelio 9/21
Nabucco 9/28
The Tales of Hoffmann 10/5
Roméo et Juliette 10/12
The Queen of Spades 11/16

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A free lecture entitled "The World of Offenbach and the Truth About Hoffmann" 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 Oakland. For further information, please call (415) 436-2425.

ROBERT GOODHUE'S FALL OPERA COURSE

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 Saturdays 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 Francisco. For further information, please call (415) 956-1271.

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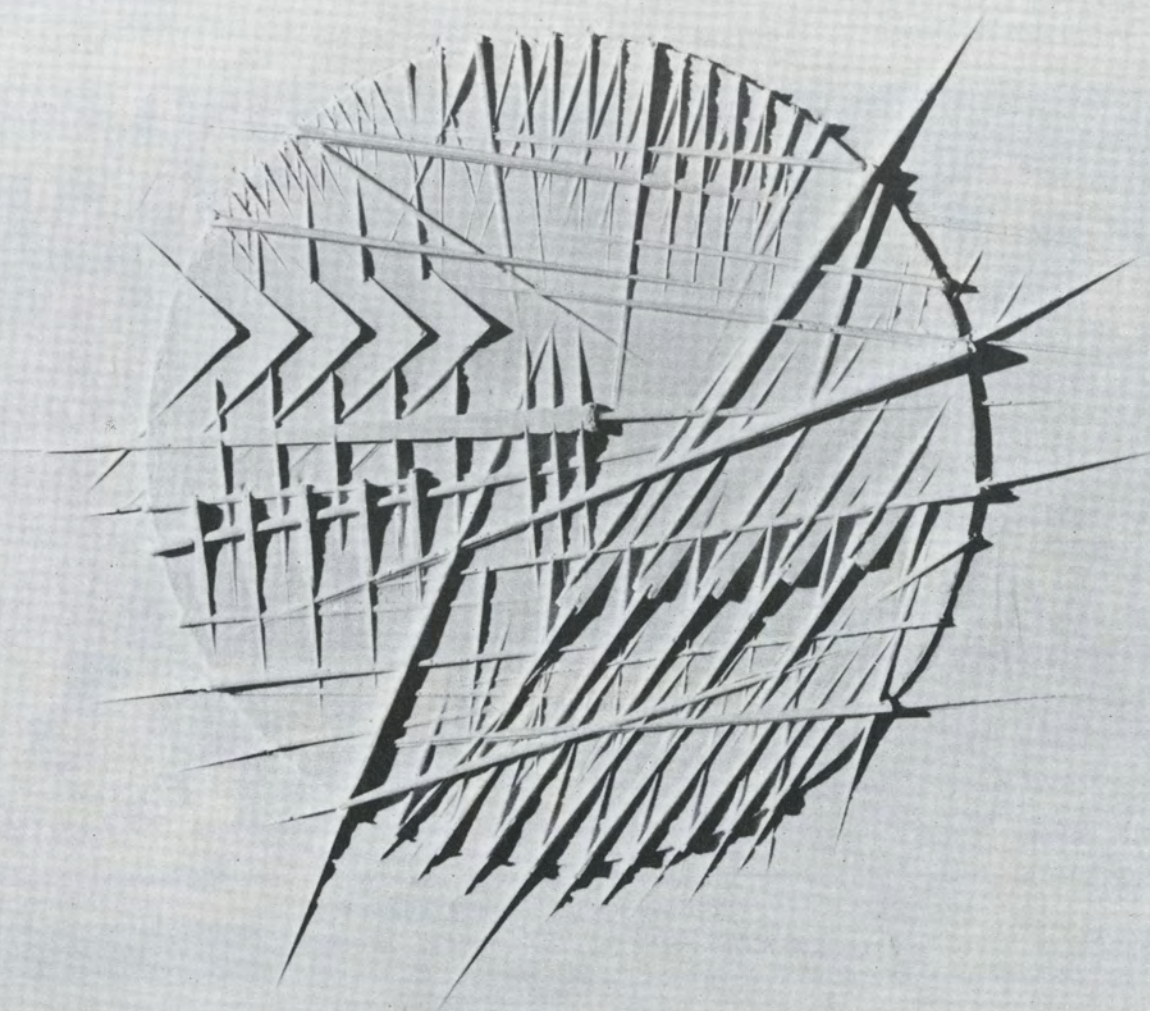
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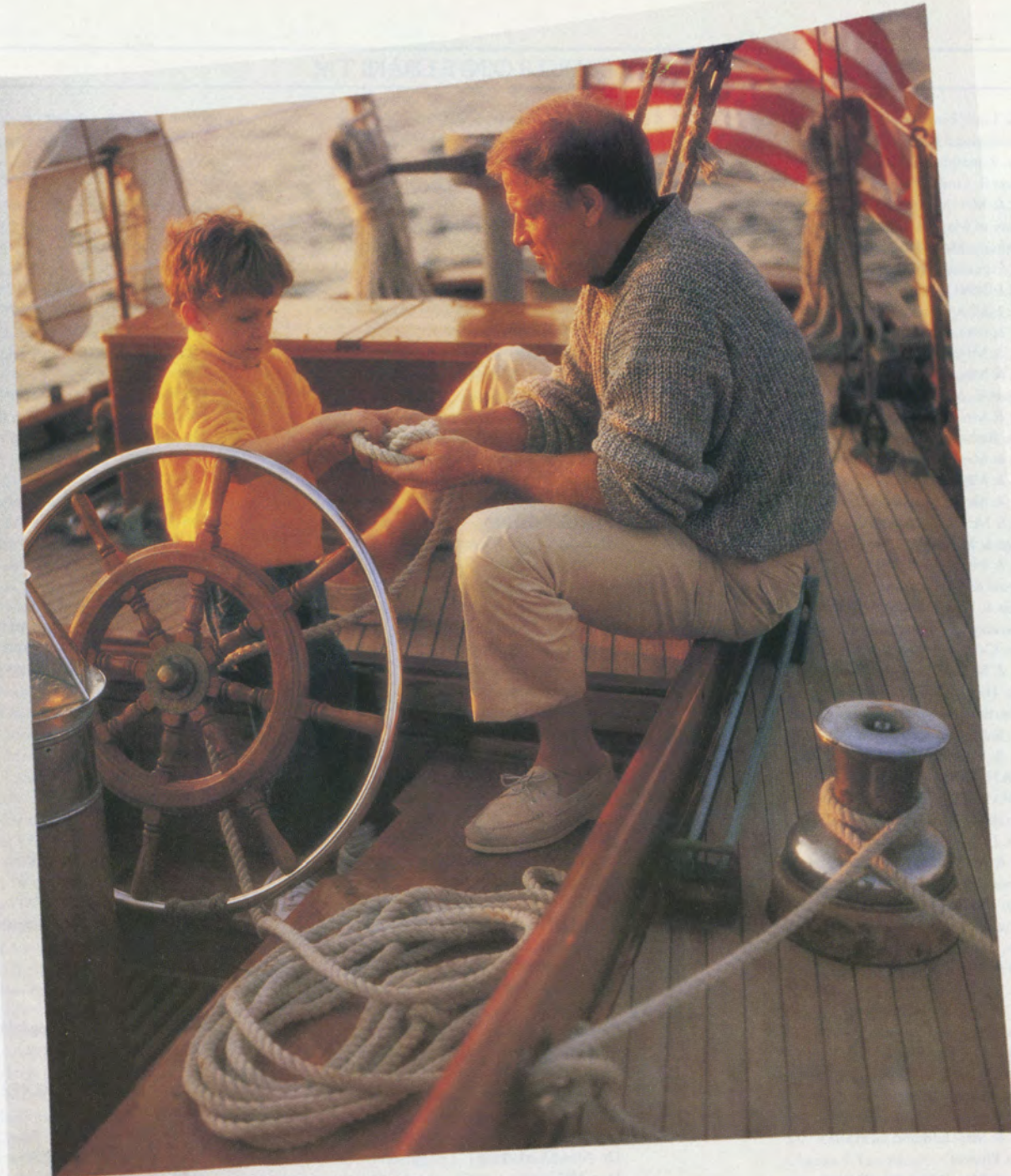
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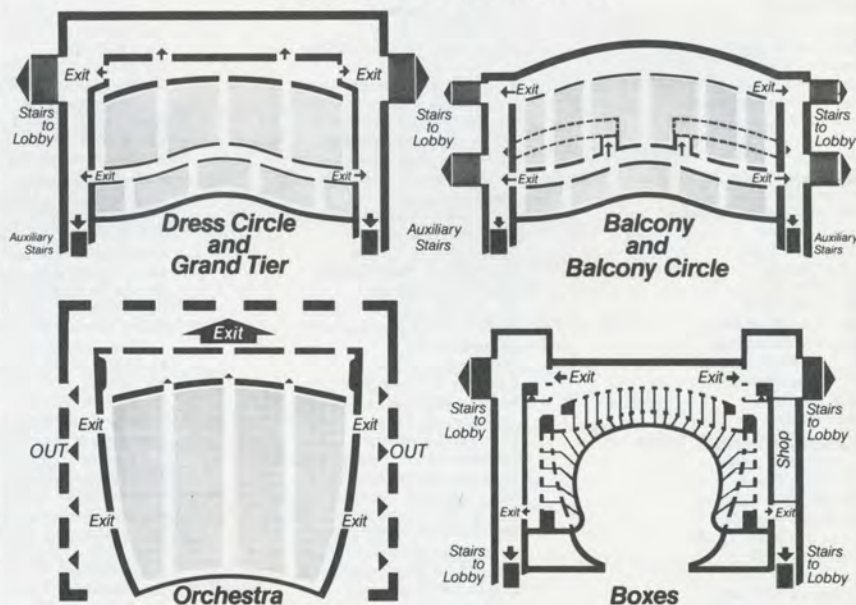
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