

Der Fliegende Holländer  
(The Flying Dutchman)

1988

Thursday, September 29, 1988 7:30 PM

Saturday, October 1, 1988 8:00 PM

Wednesday, October 5, 1988 8:00 PM

Friday, October 7, 1988 8:00 PM

Tuesday, October 11, 1988 8:00 PM

Saturday, October 15, 1988 7:30 PM

Sunday, October 23, 1988 2:00 PM

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# San Francisco Opera

1988 SEASON

## Der Fliegende Holländer

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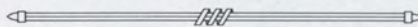
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# San Francisco Opera

Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

## Der Fliegende Holländer

1988 SEASON

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Joseph Mallord William Turner, 1775-1851  
*Keelmen Heaving in Coals by Moonlight*,  
1835 ca.

Oil on canvas, 36¼ x 48¼ in.

National Gallery of Art, Washington, D.C.  
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MCCARTHY

## From the Chairman of the Board and the President

We are pleased to welcome you to the 66th annual season of the San Francisco Opera, a season marked by many changes in the San Francisco Opera family. By now you are all aware of the arrival of Lotfi Mansouri, our new general director. He is no stranger to our audiences, having staged an astonishing 40 productions here in the last 25 years. So it is with great pleasure that we welcome him back as a permanent part of our Company and anticipate many fruitful years of collaboration under his artistic leadership.

Other changes over the last year have not been as happy, and it was with deep regret that we witnessed the passing of General Director Emeritus Kurt Herbert Adler and the resignation due to ill health of General Director Terence A. McEwen. Kurt Herbert Adler is universally acknowledged as the force that raised the San Francisco Opera to its remarkable status among the world's great opera houses during the 28 years that he led the Company. He was called the last of the old-time opera impresarios, and we shall not see his like again.

Terence McEwen had fewer years in which to give expression to his own personal vision for the Company, but his tenure was rich in outstanding new productions, including his world-

acclaimed *Ring* cycle, which continued to uphold the tradition of excellence of the San Francisco Opera. Terry's encyclopedic knowledge of opera and his great sense of humor will be fondly remembered by all of us. We wish him well in the future.

Our Board of Directors also suffered the loss of two great champions of opera in San Francisco with the passing of our Directors Emeriti Cyril Magnin and Mrs. Nion R. Tucker. Their generosity and enthusiasm will serve as an inspiration to the entire Board, which this year includes eight new members.

In looking at our repertoire this season, we have many old friends to thank for their generosity in underwriting productions, as well as new donors, whom we welcome with deepest thanks. Funds for our new *Parsifal* have been provided through the generosity of an anonymous friend, and we have the L.J. Skaggs and Mary C. Skaggs Foundation to thank for our production of *Maometto II*. Four production revivals have been generously underwritten: that of *L'Africaine* by the Sells Foundation; *The Rake's Progress* by Mr. and Mrs. Marshall Naify; *Così fan tutte* by the San Francisco Opera Guild; and *La Bohème* by the Bernard Osher Foundation. We also would like to express our gratitude to Mr. and Mrs. William Rollnick, whose financial assistance has made

possible most of this season's Supertitles.

As always, it is a privilege to be able to acknowledge our governmental funding sources, including such stalwarts as the National Endowment for the Arts and the California Arts Council. We also extend our deep gratitude to Grants for the Arts, Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg, whose support has been most encouraging.

As in previous years, we extend our appreciation to the San Francisco Opera Guild, the Merola Opera Program, and the War Memorial Board of Trustees for their ongoing support.

We are further pleased to note this year's increase in our subscription base, but the reality of opera production is that ticket sales can cover only slightly more than half of our expenses. The interest of our audience in the magnificent art form of the opera has been amply demonstrated over the past years. With your continued support, and increased contributions wherever possible, we can together continue the glorious tradition of opera in San Francisco.

Reid W. Dennis, Chairman  
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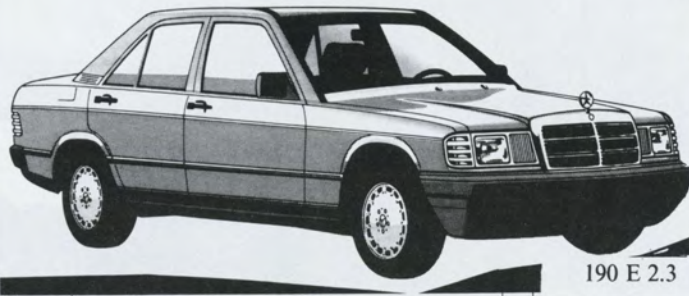
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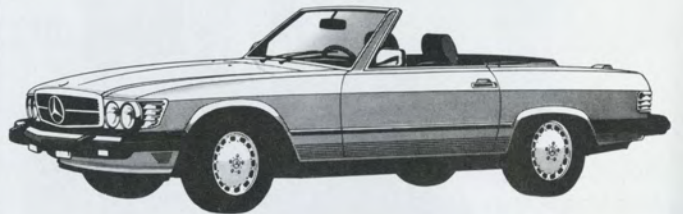
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## General Director's Message

Returning to San Francisco has always been a pleasure for me, but never more so than this year, as I embark upon my new position as general director of San Francisco Opera. Long before I received this appointment, I wrote in my autobiography that I regarded San Francisco Opera as my "home" company, and the important role it has played in my career and life cannot be overstressed. During my student years in Los Angeles, I came to know and love the operatic repertoire through San Francisco Opera performances, and my earliest participation was as a supernumerary with the Company during its tours to Los Angeles.

I've always been a great believer in the power of kismet, and I am convinced that way back when I first carried a spear in *Otello* I was already beginning to fulfill part of a grand design—a master plan of some sort that has now come full circle as I assume leadership of my "home" company.

In my work at other opera companies around the world, I have always used the excellence of San Francisco Opera productions as the standard against which all others must be measured. Now it is my fervent hope that I can contribute to the artistic growth and financial stability of this wonderful institution. To use whatever talents I may have been given, all of my energy, my fullest capabilities to maintain San Francisco Opera's status as one of the foremost performing arts organizations in the world—and to prepare the Company to enter the 21st century—that is my pledge to you, the San Francisco Opera family. I am delighted to join with all of you as together we embark upon the next stage in the continuing evolution of the most marvelous of art forms in this, the most marvelous of cities.

A handwritten signature in black ink, appearing to read "Letitia M. Davis". The signature is fluid and cursive, with a long horizontal line extending to the right.



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# San Francisco Opera

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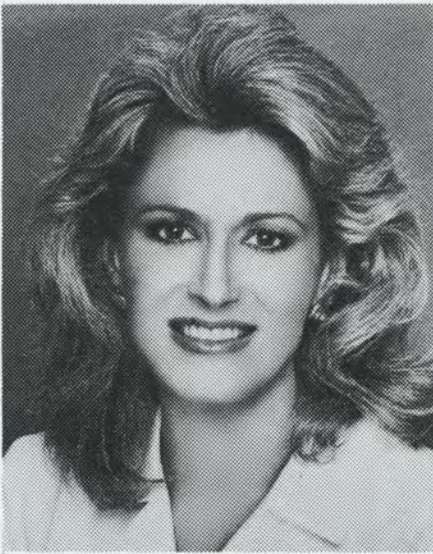
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# San Francisco Opera

Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

## 1988 Season

<i>Opening Night</i>			
Friday, September 9, 7:00			
<b>L'Africaine</b>	Meyerbeer		
Verrett, Swenson, Spence*; Domingo, Díaz, Devlin, Anderson, Delavan, Skinner, Rouleau			
Arena/Mansouri/W. Skalicki/A. Skalicki/Munn/Ray*			
<i>1988 production underwritten through a generous gift from the Sells Foundation.</i>			
Saturday, September 10, 8:00			
<b>The Rake's Progress</b>	Stravinsky		
S. Patterson, Christin, Vergara; Hadley* Shimell**, J. Patterson, Green, Travis* Mauceri/Cox/Hockney/Sullivan			
<i>Production originally made possible by a gift from the L.J. and Mary C. Skaggs Foundation; revival made possible by a generous gift from Mr. and Mrs. Marshall Naify.</i>			
Tuesday, September 13, 7:30			
<b>L'Africaine</b>	Meyerbeer		
Thursday, September 15, 7:30			
<b>The Rake's Progress</b>	Stravinsky		
Friday, September 16, 8:00			
<b>L'Africaine</b>	Meyerbeer		
Saturday, September 17, 8:00			
<i>American Premiere</i>			
<b>Maometto II</b>	Rossini		
Horne, Anderson*; Alaimo*, Merritt*, Tate, Wunsch			
Zedda/Frisell/Benois/Arhelger			
<i>Production underwritten by the generous grant from the L.J. and Mary C. Skaggs Foundation.</i>			
Sunday, September 18, 2:00			
<b>L'Africaine</b>	Meyerbeer		
Monday, September 19, 8:00			
<b>Maometto II</b>	Rossini		
Wednesday, September 21, 7:30			
<b>L'Africaine</b>	Meyerbeer		
Friday, September 23, 8:00			
<b>The Rake's Progress</b>	Stravinsky		
Saturday, September 24, 8:00			
<b>L'Africaine</b>	Meyerbeer		
Sunday, September 25, 2:00			
<b>Maometto II</b>	Rossini		
Tuesday, September 27, 8:00			
<b>L'Africaine</b>	Meyerbeer		
Wednesday, September 28, 7:30			
<b>The Rake's Progress</b>	Stravinsky		
Thursday, September 29, 7:30			
<b>Der Fliegende Holländer</b>	Wagner		
Polaski**, Young; Van Dam, Ochman, Koptchak*			
Kaltenbach/Calábria/Ponnelles/ Halmen/Munn			
<i>Production originally made possible, in part, by the Gramma Fisher Foundation; revival made possible by a generous gift from Mr. and Mrs. Alfred S. Wilsey.</i>			
Friday, September 30, 8:00			
<b>Maometto II</b>	Rossini		
Saturday, October 1, 8:00			
<b>Der Fliegende Holländer</b>	Wagner		
Sunday, October 2, 2:00			
<b>The Rake's Progress</b>	Stravinsky		
Tuesday, October 4, 8:00			
<b>The Rake's Progress</b>	Stravinsky		
Wednesday, October 5, 8:00			
<b>Der Fliegende Holländer</b>	Wagner		
Thursday, October 6, 7:30			
<b>Maometto II</b>	Rossini		
Friday, October 7, 8:00			
<b>Der Fliegende Holländer</b>	Wagner		
Saturday, October 8, 8:00			
<b>Così fan tutte</b>	Mozart		
Csavlek, Montague*, Rolandi; Gulyás, Dickson, Krause			
Bradshaw/Gleue*/Ponnelles/Munn			
<i>Production originally made possible by a grant from Crocker National Bank; revival made possible by a grant from the San Francisco Opera Guild.</i>			
Sunday, October 9, 2:00			
<b>Maometto II</b>	Rossini		
Tuesday, October 11, 8:00			
<b>Der Fliegende Holländer</b>	Wagner		
Thursday, October 13, 8:00			
<b>Così fan tutte</b>	Mozart		
Saturday, October 15, 7:30			
<b>Der Fliegende Holländer</b>	Wagner		
Sunday, October 16, 2:00			
<b>Manon Lescaut</b>	Puccini		
Lorengar, Manhart; Dvorský, Vanaud*, Capecchi, Wunsch, Travis, Petersen, Skinner, Anderson, Potter			
Pritchard/Asagaroff/Klein/Mahoney/Arhelger			
Tuesday, October 18, 8:00			
<b>Così fan tutte</b>	Mozart		
Wednesday, October 19, 7:30			
<b>Manon Lescaut</b>	Puccini		
Friday, October 21, 8:00			
<b>Così fan tutte</b>	Mozart		
Saturday, October 22, 7:00			
<i>New Production</i>			
<b>Parsifal</b>	Wagner		
W. Meier*, S. Patterson, Panagulias*, Williams*, Manhart, Hoffman*, Spence; Kollo, Moll, Hynninen*, Berry, J. Patterson, Wunsch, Potter, Anderson, Ledbetter			
Pritchard/Joël/Halmen/Munn			
<i>Production made possible by a generous gift from a friend of San Francisco Opera.</i>			
Sunday, October 23, 2:00			
<b>Der Fliegende Holländer</b>	Wagner		
Tuesday, October 25, 7:00			
<b>Parsifal</b>	Wagner		
Wednesday, October 26, 8:00			
<b>Manon Lescaut</b>	Puccini		
Thursday, October 27, 7:30			
<b>Così fan tutte</b>	Mozart		
Friday, October 28, 7:00			
<b>Parsifal</b>	Wagner		
Saturday, October 29, 8:00			
<b>Manon Lescaut</b>	Puccini		
Sunday, October 30, 2:00			
<b>Così fan tutte</b>	Mozart		

Tuesday, November 1, 8:00 <b>Manon Lescaut</b>	Puccini	Saturday, November 26, 8:00 <b>La Bohème</b>	Puccini	Saturday, December 10, 7:30 <b>La Gioconda</b>	Ponchielli
Wednesday, November 2, 7:00 <b>Parsifal</b>	Wagner	Sunday, November 27, 1:30 <b>La Gioconda</b>	Ponchielli	Sunday, December 11, 2:00 <b>La Bohème</b>	Puccini
Thursday, November 3, 7:30 <b>Così fan tutte</b>	Mozart	Tuesday, November 29, 8:00 <b>La Bohème</b>	Puccini	(Same cast as December 9)	
Friday, November 4, 8:00 <b>Manon Lescaut</b>	Puccini	Wednesday, November 30, 7:30 <b>Lady Macbeth of Mtsensk</b>	Shostakovich	** American opera debut * San Francisco Opera debut	
Sunday, November 6, 1:00 <b>Parsifal</b>	Wagner	Thursday, December 1, 7:30 <b>La Gioconda</b>	Ponchielli	All performances are in the original language with English Supertitles. Supertitles for <i>L'Africaine</i> , <i>The Rake's Progress</i> , <i>Maometto II</i> , <i>Manon Lescaut</i> , <i>Parsifal</i> , <i>Lady Macbeth of Mtsensk</i> , <i>La Bohème</i> and <i>La Gioconda</i> provided by a generous and most appreciated gift from William and Eloise Rollnick. <i>Così fan tutte</i> supertitles underwritten through a generous grant from American Express. Supertitles for <i>Der Fliegende Holländer</i> are underwritten through a grant from Pacific Gas and Electric Company.	
Tuesday, November 8, 7:00 <b>Parsifal</b>	Wagner	Friday, December 2, 8:00 <b>La Bohème</b>	Puccini	Repertoire, casts and dates subject to change.	
Wednesday, November 9, 7:30 <b>Manon Lescaut</b>	Puccini	Saturday, December 3, 7:30 <b>La Gioconda</b>	Ponchielli	Box Office and telephone sales: (415) 864-3330.	
Saturday, November 12, 8:00 <b>Lady Macbeth of Mtsensk</b>	Shostakovich	Sunday, December 4, 2:00 <b>Lady Macbeth of Mtsensk</b>	Shostakovich		
Barstow, Golden*, de la Rosa, Ganz; Trussel, Lewis, Devlin, J. Patterson, Travis, Petersen, Skinner, Gudas, Coles, Anderson, Delavan, Potter Pritchard/Robertson (December 4)/ Freedman/W. Skalicki/Munn		Tuesday, December 6, 7:30 <b>La Gioconda</b>	Ponchielli		
Wednesday, November 16, 7:30 <b>La Bohème</b>	Puccini	Thursday, December 8, 7:30 <b>La Bohème</b>	Puccini		
Freni, Pacetti; Pavarotti, G. Quilico, Dickson, Ghiaurov, Tajo, Harper, Coles Patanè/Zambello/Mitchell/Button/Munn <i>Production originally made possible by a gift in memory of George L. Quist; revival made possible by the Bernard Osher Foundation.</i>		Friday, December 9, 8:00 <b>La Bohème</b>	Puccini		
Saturday, November 19, 1:00 <b>La Bohème</b>	Puccini	Gasdia*, de la Rosa; Lima, Malis, Delavan, Langan, Tajo, Harper, Coles Fiore/Zambello/Mitchell/Button/Munn			
Saturday, November 19, 8:00 <b>Lady Macbeth of Mtsensk</b>	Shostakovich	Saturday, December 10, 1:00 <i>Family Matinee</i> <b>La Bohème</b>	Puccini		
Sunday, November 20, 1:30 <b>La Gioconda</b>	Ponchielli	Hartliep, Williams; Wunsch, Ledbetter, Potter, Skinner, Travis, Harper, Coles Fiore/Zambello/Mitchell/Button/ Munn			
Marton, Cieurca, Nadler; Polozov*, Ophof, Giaiotti, Irmiter*, Petersen, Pittsinger Kord/Ewers*/Brown/Munn/Sulich <i>Production originally made possible by a friend of the San Francisco Opera and the San Francisco Opera Guild.</i>					
Monday, November 21, 8:00 <b>Lady Macbeth of Mtsensk</b>	Shostakovich				
Tuesday, November 22, 8:00 <b>La Bohème</b>	Puccini				
Wednesday, November 23, 7:30 <b>La Gioconda</b>	Ponchielli				
Friday, November 25, 8:00 <b>Lady Macbeth of Mtsensk</b>	Shostakovich				

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\*\*American opera debut

\*San Francisco Opera debut

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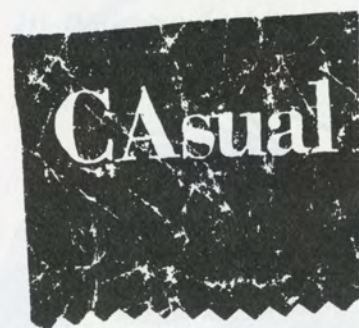


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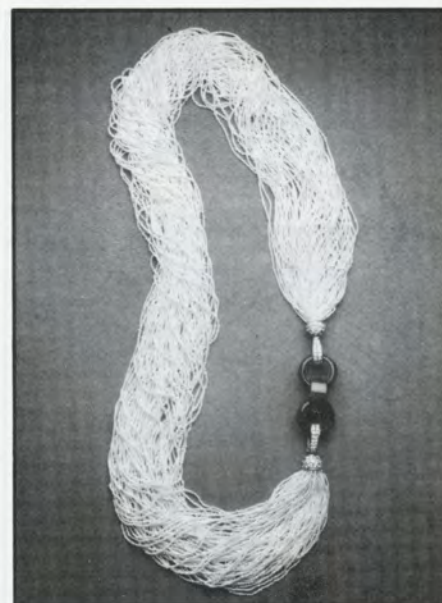
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 Adolf Bruk *Assistant Concertmaster*  
 Ferdinand Claudio  
 William E. Pynchon *Assistant Principal*  
 William Rusconi  
 Agnes Vadas  
 Lev Rankov  
 Barbara Riccardi  
 Robert Galbraith  
 Janice McIntosh  
 Leonid Igudesman  
 Julia Skiff

## 2nd VIOLIN

Virginia Price-Kvistad *Principal*  
 Martha Simonds *Associate Principal*  
 Eva Karasik  
 Lani King  
 Gerard Svazlian  
 Linda Deutsch  
 Laura Kobayashi  
 Beni Shinohara  
 James Dahlgren

## VIOLA

Alison Avery *Acting Principal*  
 Sergei Rakitchenkov *Acting Associate Principal*  
 Jonna Hervig  
 Natalia Igudesman  
 Patricia Wells\*  
 Paul Ehrlich  
 David George

## CELLO

David Kadarauch *Principal*  
 Thalia Moore *Associate Principal*  
 David Budd  
 Helen Stross  
 Victoria Ehrlich  
 Emil Miland

## BASS

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

## FLUTE

Alan Cox *Principal*  
 Julie McKenzie  
 James Walker

## PICCOLO

James Walker

\*Associate Principal for *The Rake's Progress* and *Der Fliegende Holländer*.

## OBOE

James Matheson *Principal*  
 Deborah Henry *Assistant Principal\**  
 Raymond Dusté

## ENGLISH HORN

Raymond Dusté

## CLARINET

Philip Fath *Principal*  
 Joanne Burke Eisler  
 Gregory Dufford

## E-FLAT CLARINET

Joanne Burke Eisler

## BASS CLARINET

Gregory Dufford

## BASSOON

Rufus Olivier *Principal*  
 Jerry Dagg  
 Robin Elliott

## CONTRABASSOON

Robin Elliott

## HORN

William Klingelhoffer *Principal*  
 David Sprung *Principal*  
 Carlberg Jones  
 Brian McCarty  
 Lawrence Ragent

## TRUMPET

James Miller *Principal*  
 William Holmes  
 Timothy Wilson

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*Right, Scene from San Francisco Opera's 1975 staging of The Flying Dutchman; with (Left, above) Theo Adam in the title role.*

# An Early Romantic Masterpiece

By WILLIAM MANN

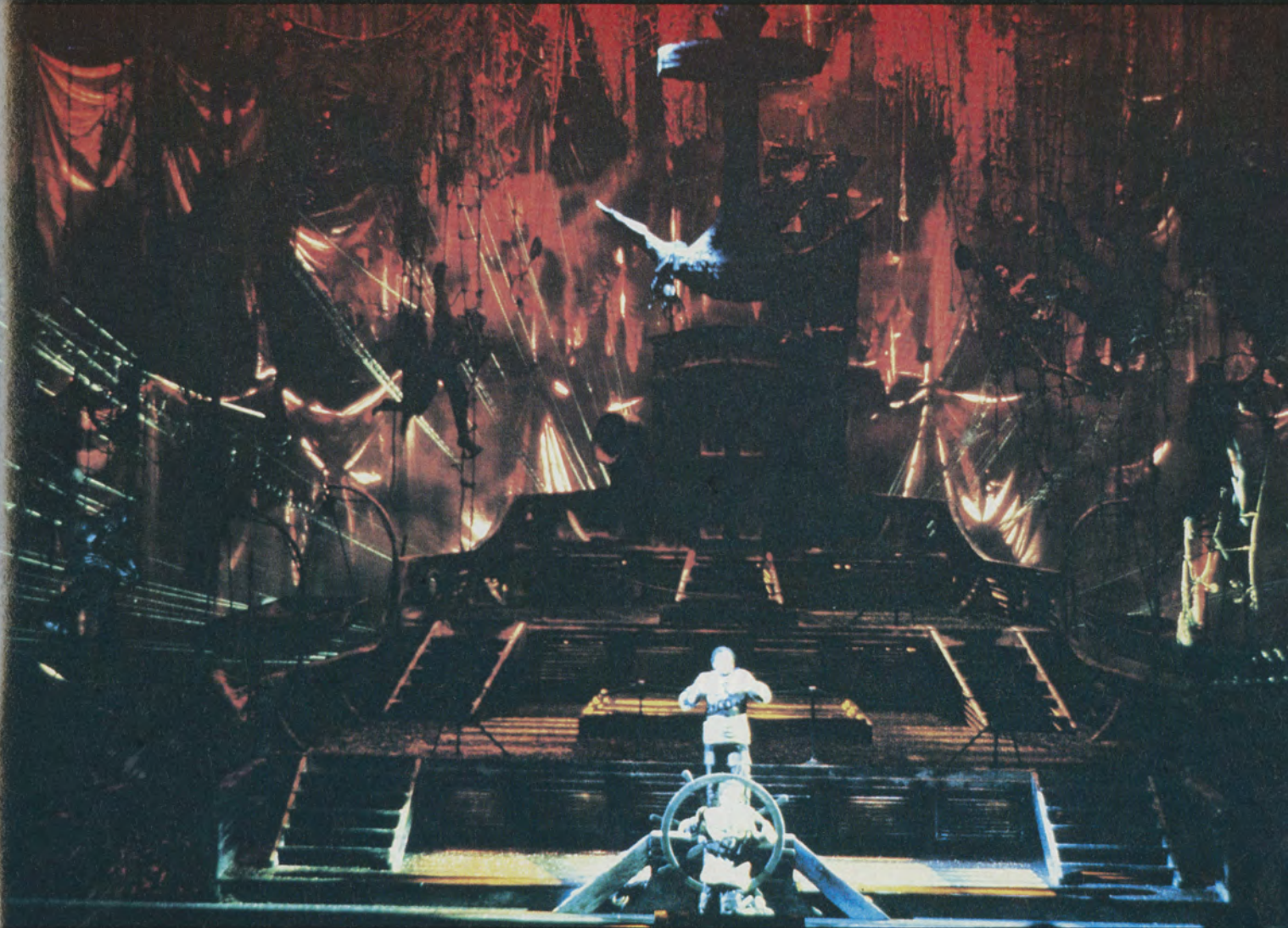
The other day I had a call from the editor of a magazine: would I like to write him an introduction to Wagner's *Tannhäuser*. When I politely declined he was surprised: "I thought you were a Wagnerite." I admitted as much, then had to confess that *Tannhäuser* and other earlier Wagner operas have never won my vote, indeed I have always tried to get out of writing about them.

The real Wagner, for me, begins with *Das Rheingold* and, from then on, he has

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

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my ear and eye and everything else in me that responds to artistic experience. In his earlier works, Wagner was learning how to be a great composer of music drama: *Die Feen* was a decent early romantic subject with music of strictly only historical interest; *Das Liebesverbot*, an attempt at comic opera à la Rossini, with some seriousness inspired by the literary source of Shakespeare's *Measure for Measure*—a strange and unsatisfactory opera that still always fascinates me when I hear it. After that came *Rienzi*, a well-made grand opera in the French style of Spontini and Meyerbeer, expert and deadly cold, as I found after a spectacular al fresco production in Augsburg, Germany, and a budget production, much more recently, at the English National Opera in London.

After *Rienzi*, Wagner decided to return to the German style of Romantic opera, as he had absorbed it from his childhood neighbor and idol Carl Maria von Weber, the composer of *Der Freischütz*. So he wrote *The Flying Dutchman* and, surprisingly, in the context of his stage works before *The Ring*, he created an early romantic masterpiece, quite in the spirit of Weber and his younger contemporary Ludwig Marschner, whose *Der Vampyr* (yes, Dracula stuff) was then all the rage. Those earlier operas can show us where the music of *Der Fliegende Holländer* comes from, even where some of the characters originate and also, if you already know *The Flying Dutchman*, demonstrate the new qualities that Wagner brought to that particular style.

The drama is a fable, but we watch it as an actuality, a small-town news-story—even in Harry Kupfer's famous production for Bayreuth, where the whole drama is presented as Senta's dream. Daland is presumably a well-to-do fisherman, though glad to gain what he can on the side. His daughter Senta is obsessed with the story of the condemned sea-captain, who must sail the seas forever, until he can find a woman whose fidelity unto death will redeem him. Senta momentarily breaks that spell by throwing herself into the sea, and the two are united in their heavenward flight.

This idea of redemption through love was to remain with Wagner in his treatment of his next opera, *Tannhäuser*, as well as *The Ring* and *Tristan*. Its usage in *Der Fliegende Holländer* seems both prophetic and typical. Senta is seen, from the first, as



Wilhelmine Schröder-Devrient, the first interpreter of the role of Senta, in a pastel portrait by E.B. Kietz, made in 1838.

intent on redeeming the folk-hero, if he exists. (Her name, by the way, was not then current: Wagner, on a Norwegian visit, was introduced to his chambermaid, for which the Norwegian word is "Tjentje"; he remembered it as Senta.)

The legend of the Flying Dutchman and his ghost-vessel has been part of seamen's folklore forever, I suspect—Wagner recognized it as a descendant from the *Odyssey* immortalized by Homer, and from the tale of the Wandering Jew. Sailors are incurably superstitious, as they well might be, with the prospect of death by drowning constantly at hand. Small wonder if any passing vessel that does not return a friendly greeting is at once suspected of causing ill-fortune.

The legend of the ship condemned to sail forever in an attempt to reach harbor—a state of affairs resulting after the captain made a rash vow while trying to round a dangerous cape in a storm—has been around for a while. Blackwood's Magazine in England published an

account of the story in 1821, but Wagner had it from the German poet Heinrich Heine, who spent some time holidaying on the northern coast of Germany and heard the tale in Nordeney, East Friesland, on a stay there in 1825. Two years later, while the poet was staying in London, Edward Fitzball's play on the subject of the Flying Dutchman was being acted at Sadler's Wells Theater; we do not know whether Heine saw it, but when he retold the tale in his *Memoirs of Herr von Schnabelewopski* (1834), the mystery man had been saved by a woman's fidelity, as in Fitzball's version (in earlier records of the story there was no mention of a woman). Heine took a satirical view of all this: "The moral is, for women, to beware of marrying Flying Dutchmen, while we men may learn how, even at best, we founder through women."

I recently found a press-cutting from 1935, which tells of "a ghostly galleon which haunts the Cornish seas (south-west England) in rough weather. She is all

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Costumes for the Dutchman and Senta in designs for the work's Dresden world premiere.

lighted up, and fiddlers are playing dance music. A great solemn bell tolls incessantly, and is heard echoing across the waves long after the galleon's lights are lost to sight." Sometimes such a vessel would hail another, asking for mail to be posted at the next port of call, and the letters would be addressed to people long dead. If the recipient vessel had a Bible and horseshoe on board, it could accept the commission, but the package must be nailed to the mast.

Wagner read the memoirs of Heine's Schnabelewopski during his period as Music Director at the Riga Opera in Latvia (then German, now Russian). He left there under a cloud, escaping, with his wife and dog Robber, to England on a Norwegian ship which ran into a storm and had to take shelter in a harbor called Sandwiken, where the Wagners were entertained by a local sea-captain, whose chambermaid inspired the name of the heroine Senta. Wagner, reminded by the stormy voyage of Heine's Dutchman, asked the vessel's crew about the legend, and had the tale confirmed with many a telling detail. The seamen's calls to one

another found immortality in Wagner's choral music, so he admitted.

From London, safely docked, the Wagners proceeded to Paris where Richard met Heine, and is supposed to have discussed the subject with him. There, Wagner wrote the scenario for *Der Fliegende Holländer* and, deep in debt, sold it to the Paris Opéra for translating into French and setting to music by a local composer called Dietsch. The resultant *Vaisseau Fantôme* was a failure and Wagner settled outside Paris at Meudon to make his own German text and proceed with the composition. He began with the choruses of sailors, which had been in his head ever since the journey by sea from Latvia to England. He then composed Senta's Ballad, by which time he had most of the thematic material for the opera and he finished the draft only a few weeks later (though he subsequently revised it). Heine had set the scene in Scotland, and called his heroine Catherine. Wagner first called her Minna, after his wife, but later (his marriage went from worse to worse during these years of search for success) invented Senta, as mentioned above. And



The Royal Opera House in Dresden, site of the 1843 world premiere of *The Flying Dutchman*. Engraving by Carl Täubert.

of course he set it in Norway, where he had experienced the opera's surroundings.

Wagner completed *The Flying Dutchman* in November 1841, and sent the score to Berlin, asking for a premiere there. The Dresden Opera had meanwhile accepted *Rienzi* and, on Meyerbeer's good advice, Wagner sent a score of *Dutchman* there as well; it was accepted first, and both operas were first heard in Dresden. The Berlin premiere followed a year later, and over the years it was *The Flying Dutchman* that introduced Wagner to the opera houses of the world; in England and America, where opera, to be respectable, had to be in Italian, Wagner's work became *Il Vascello Fantasma* or, sometimes, *L'Olandese Volante*.

Gradually, it became accepted, even sought-after by the operagoing public, not the least because two, perhaps three, leading roles were prime material for great singers. Wagner's first Senta was Wilhelmine Schröder-Devrient, the greatest singing actress of her day, his first boyhood inspiration as a would-be-composer, and the prototype for all his music for dramatic soprano thereafter. He carefully postpones her appearance until after his second scene, and then has her sit, mysteriously silent, in the center of the group of girls at their spinning wheels, until their jolly chorus, the whirring wheels so vividly evoked in the orchestra, is over, and she is coaxed by her nanny to tell her thoughts: of course they are of the Dutchman, whose portrait hangs on the

wall, whose story has so often been sung to them by the nanny, Mary, a story she sings herself, a moment later; a great display-piece for an eloquent soprano.

\* \* \*

In the first scene the male chorus has

a good sing which should have you half off your seat in excitement by its conclusion. Daland's Steersman has a charming song, in the course of which he falls asleep (Aquavit is dangerous stuff), and then the Dutchman's boat berths—that should look thrilling—and he steps out. Although his name has always been Vanderdecken, Wagner left him anonymous. His long monologue combines the music of his own tragic melancholy (the pre-echo of the voice that would later turn into Wotan's) with the music of the sea which has dominated the opera since the beginning of the Overture—and will loom over us until the final curtain descends on a sea of blessed tranquillity. At the beginning of the opera the orchestral bare fifths shrill out at gale force (In 1864 Franz Lachner, who found himself preparing *The Flying Dutchman* for a production in Munich, complained of the storm that burst upon you wherever you opened the score; quite right, it should); for Wagner, those bare fifths had always suggested something ghostly, as he admitted when he first heard the opening of Beethoven's Ninth Symphony.



Richard Wagner in 1842. Sketch by Ernst Kietz.



A Flying Dutchman finale, as seen in the *Leipzig Illustrierte Zeitung* in 1843, the year of the opera's premiere.

The Dutchman's first monologue, "Die Frist ist um" is followed by his captivating duet with Daland, a bluff, jovial fellow with both feet on the ground, whose music is neatly contrasted with the tragic longing of the Dutchman. The latter brings out his valuable antiques, and a bargain is struck; the Dutchman will be introduced to Daland's daughter. We are not told whether Daland recognizes the mystery man, but we must take it for granted, like his silence on the subject—he knows all too well how keen his daughter is on the fabled personality portrayed on their wall. What he doesn't realize is that his prospective son-in-law is a zombie, along with all of his crew that appears in the third scene, and terrifies Daland's men while they are drinking and flirting with the local girls. The Dutchman cannot be saved by simply marrying Senta and settling down with her; he is effectively dead, and can only be redeemed by some sort of exorcism. Senta understands all this, and it is the subject of their great discussion in the second scene, beginning with the Dutchman's magnificent, almost unaccompanied solo, "Wie aus der Ferne,"

and gradually uniting the two voices in a glorious duet, interrupted by tactless Daland, who has been downing the Aquavit next door, and wondering how the wooing is progressing. His intrusion only confirms that Senta and the Dutch-



Hans Hotter as the Dutchman in San Francisco Opera's first (1954) staging of the *Der Fliegende Holländer*.

man have passed out of the society around them, and are conversing on a different intellectual plane altogether.

The third scene begins with the most brilliant and theatrical choral scene that Wagner wrote before *Die Meistersinger*—it starts with the local girls, then Daland's sailors, then unexpectedly the ghostly Dutch crew. The role of Erik is strangely characterized and the finest tenors are hard pressed to make him appear sympathetic. Erik does, however, hold together the final Trio, in a way keeping the lovers in contact with terrestrial life before they take off for eternity together. The music of that Trio can prove very haunting, but we are more likely to leave the theater humming the jaunty tune of the Norwegian sailors, "Steuermann, lass die Wacht," and no wonder, since Wagner thought it up during his own fateful voyage across the North Sea.

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I should point out that Wagner, from the first, intended *Der Fliegende Holländer* to be played in one act. When it was accepted for Dresden, he was obliged to cater to two intermissions (in German

opera houses these are important, not just for drinking but for promenading in couples, crocodile-fashion, so as to be seen by the crocodiles strolling in the opposite direction, a ritual that persists to this day). Nevertheless, Wagner's original, one-act-plan was tried out in 1901 and has been preferred in recent times, for its more cogent dramatic effect—even if the bar manager and the socialites object. In later life, Wagner spent some time planning further changes in *The Flying Dutchman*, to make it conform with his newest theories about music-drama. Senta's Ballad, he declared, was much too down-market for the tone of the remainder, and he claimed to have re-composed it, though he mislaid the new music for it, and it has never been found—I devoutly hope it never will be: it might be ever so eloquent, but Wagner's Senta singing Kundry-style music just wouldn't fit. Some purists don't even approve of Wagner's revised ending for the *Dutchman's* overture, with a *Tristan*-style redemption cadence. All the best music proclaims its date of composition as part of what it says; updating, even by the composer, is as inartistic as putting a wig on the Venus de Milo. ■



In 1956, Leonie Rysanek made her U.S. debut at the San Francisco Opera as Senta in *Der Fliegende Holländer*. Hans Hotter returned as the Dutchman.



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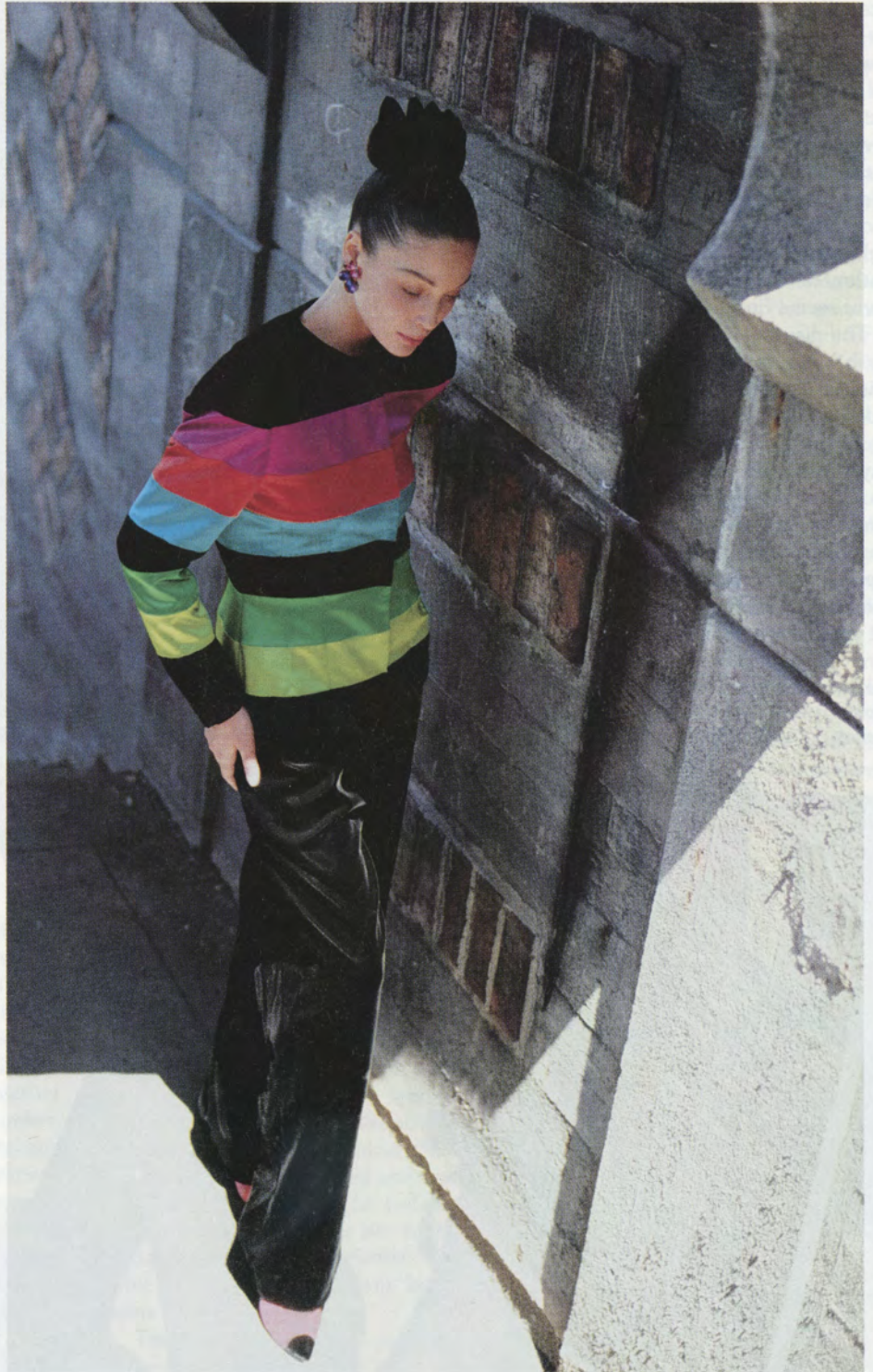
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## ARTIST PROFILES



DEBORAH POLASKI

Dramatic soprano **Deborah Polaski** makes her American stage debut as Senta in *Der Fliegende Holländer*, a role she has sung to acclaim in Hamburg, Stuttgart, Zurich and Mannheim, and in which she made her debut at La Scala in Milan this year. Already one of the most sought-after Wagnerian sopranos in the world today, the young American singer has sung the Brünnhildes of Wagner's *Ring* cycle for the Stuttgart Opera, Mannheim Nationaltheater, the Deutsche Oper Berlin and, this past summer, in the new Harry Kupfer/Daniel Barenboim *Ring* production at Bayreuth. Miss Polaski began her professional career in Germany at the Musiktheater im Revier in Gelsenkirchen. She developed her repertoire in seasons at Hannover and Freiburg, where she won international attention with her first *Isolde* in *Tristan und Isolde* in 1984, as well as Marie in *Wozzeck* and Kundry in *Parsifal*. In 1984 she also sang her first *Walküre* Brünnhilde in Rouen, France, and her first performance of the title role of *Elektra* in Darmstadt. The following year she became the leading soprano of the Mannheim Opera, where she was acclaimed in *Elektra*, *Fidelio*, *Der Fliegende Holländer* and a new production of *Lady Macbeth of Mtsensk*. During 1985 she made her Italian debut, appearing in Berg and Wagner concerts with the RAI in Milan and sang in the United States for the first time in a concert performance of Act III of *Tristan und Isolde* with the Philadelphia Orchestra under Dennis Russell Davies. She returned to the United States for a concert performance of Beethoven's *Fidelio* at the Hollywood Bowl, and in 1987 made her Paris debut performing Wagner's *Wesendonck Lieder* and the Immolation Scene from *Götterdämmerung* with Daniel Barenboim. Last fall she joined the Stuttgart Opera, singing Senta, Leonore



CRISTIANE YOUNG

and the three Brünnhildes, and bowed with the Netherlands Opera as *Isolde*. This year her American assignments include *Die Walküre* opposite James Morris in Miami; other future engagements include her Metropolitan Opera debut as the three Brünnhildes in the *Ring* cycle, her Cologne debut in a new Harry Kupfer production of *Lady Macbeth of Mtsensk*, and a new *Ring* cycle in Cologne starting next year. She will also return to Geneva for a new production of Dukas's rarely performed *Ariane et Barbe-Bleue*, and will make her Paris Opera debut in 1990 in a new Kupfer-Barenboim production of *Tristan und Isolde*. Her repertoire also encompasses roles by Strauss (the Dyer's Wife in *Die Frau ohne Schatten*, the title role of *Ariadne auf Naxos* and the Marschallin in *Der Rosenkavalier*) and Puccini (*Tosca*).

Mezzo-soprano **Cristiane Young** is Mary in *Der Fliegende Holländer*. An Adler Fellow with the San Francisco Opera Center in 1986 and 1987, she made her Company debut during the 1986 Summer Season as Mamma Lucia in *Cavalleria Rusticana* and returned that fall as Grandmother Buryja in *Jenůfa* and Marthe in the student/family performances of *Faust*, the latter role being one she performed at Stern Grove as a participant in the 1985 Merola Opera Program. Her most recent assignment was the Voice of Antonia's Mother in last fall's *The Tales of Hoffmann*. Miss Young was seen in six roles in the San Francisco Opera Center's 1986 and 1987 Showcase seasons: in 1986's Hindemith double-bill she performed Mother Bayard and Ermenegarde in *The Long Christmas Dinner* and Aunt Emma in *There and Back*, and in the 1987 productions she sang Ellen in Rorem's *Three Sisters Who Are Not Sisters*, as well as Ortarix and La Creole in Sau-

## DER FLIEGENDE HÖLLANDER



JOSÉ VAN DAM

guet's *Le Plumet du Colonel*. Other credits include Katisha in *The Mikado* with Sky-light Opera, where she returned for their most recent spring season. She also sang for two seasons in the chorus of the Paris Opera. Miss Young is a theater graduate of Occidental College and has pursued graduate vocal studies at Indiana University with Margaret Harshaw. Her university performance credits include such roles as Erda in *Das Rheingold*, Public Opinion in *Orpheus in the Underworld* and the title role of Handel's *Tamerlane*. As first-place winner of the Metropolitan Opera Pacific Region Finals, she received the Vocal Arts Foundation Award and represented the region in the national finals in New York.

Renowned bass-baritone **José Van Dam** returns to San Francisco Opera after a long absence to sing the title role in *Der Fliegende Holländer*. His Company debut took place in 1970 when he sang Escamillo in *Carmen*, Angelotti in *Tosca* and the First Nazarene in *Salome*. Since that time, Van Dam has developed a major international career, singing in the most prominent opera houses throughout the United States and Europe. His recent appearances in the Metropolitan Opera productions of *Le Nozze di Figaro* and *Pelléas et Mélisande* were acclaimed by critics and audiences alike. The singer's schedule for the current season has taken him to La Scala for the title role of *Don Giovanni*, Brussels for the same role as well as the title parts of *Falstaff* and *Boris Godunov*, Paris for Méphistophélès in *Faust* and the Aix-en-Provence Festival for *Iphigénie en Aulide*, *Falstaff* and *Così fan tutte*. Van Dam's varied repertoire, ranging from Mozart to Wagner, also includes the four villains in *Les Contes d'Hoffmann*, Hans



WIESLAW OCHMAN

Sachs in *Die Meistersinger*, Philip II in *Don Carlo* and the title roles in *Wozzeck* and *Mefistofele*. He is also an accomplished concert artist and has sung with many of the world's leading orchestras under such conductors as Claudio Abbado, Leonard Bernstein, Karl Böhm, Herbert von Karajan, Lorin Maazel and Sir Georg Solti. His recording credits are as numerous as his live performances and include complete renditions of *Der Fliegende Holländer*, *Le Nozze di Figaro*, *Parsifal*, *Pelléas et Mélisande*, *Louise*, *Carmen* and *Simon Boccanegra*. Other recordings include Beethoven's *Missa Solemnis*, the Brahms *German Requiem*, Bruckner's *Te Deum* and Mozart's *Requiem* and *Coronation Mass*. In 1985, Van Dam received a Grammy Award for his recording of the Songs of Maurice Ravel.

After portraying Gherman in *The Queen of Spades* with San Francisco Opera last fall, Polish tenor **Wieszlaw Ochman** returns to the Company as the Steersman/Erik in Wagner's *Der Fliegende Holländer*. He made his local debut in 1972 as Cavaradossi in *Tosca*, returned in 1973 as Alfredo in *La Traviata*, in 1983 as Dimitri in *Boris Godunov*, and in 1986 as Laca in *Jenůfa*. Since his professional debut in 1965 as Edgardo in *Lucia di Lammermoor* in Poland, he has been applauded at the major opera houses of the world, including those in Vienna, Paris, Salzburg, Hamburg, Berlin, Frankfurt, Munich, Moscow, Buenos Aires, Orange, Geneva and Milan. Ochman made his American opera debut in 1972 as Alfredo at the Lyric Opera of Chicago and his Metropolitan Opera debut as Arrigo in Verdi's *I Vespri Siciliani*, returning there in 1976 for Turiddu in *Cavalleria Rusticana* and Lensky in *Eugene Onegin*, and in 1985 in Mussorgsky's *Khovanshchina*, a production which was broadcast nationwide. He



SERGEI KOPTCHAK

appeared this summer in Brussels as Fritz in Franz Schreker's rarely performed *Der Ferne Klang*. He was also heard as guest soloist with the National Symphony in Penderecki's *Mass*, with Mstislav Rostropovich conducting. Other concert engagements include performances with the orchestras of Berlin, Vienna, Paris, Munich, Hamburg, Rome and Torino, and he appears regularly at the major European festivals. A distinguished recording artist, Ochman's discography includes *Jenůfa*, Penderecki's *Dies Irae* and *Te Deum*, Beethoven's *Missa Solemnis*, Orff's *Carulli Carmina*, Strauss' *Salome*, Dvořák's *Rusalka* and *Stabat Mater*, and Mozart's *Idomeneo*, *Mass in C Minor* and *Requiem*, under such conductors as Herbert von Karajan, Karl Böhm, Eugen Jochum, Claudio Abbado, and Václav Neumann. Ochman recently recorded the role of Count Bezukhov in Prokofiev's *War and Peace* and Gherman in Tchaikovsky's *The Queen of Spades*, along with a disc of Slavic opera arias. He has also appeared in feature film productions of *Eugene Onegin*, *Don Giovanni* and *Salome*.

Czechoslovakian bass **Sergei Koptchak** makes his San Francisco Opera debut as Daland in *Der Fliegende Holländer*. He began his musical career as a violinist following the completion of studies at the Košice Conservatory. He then studied voice and opera at the Academy of Music and Drama in Bratislava and later in Sofia, Bulgaria, continuing with study of Italian opera for two years at Milan's La Scala. Since making his major debut at the Slovak National Theater in Bratislava, he has made appearances at Covent Garden as Gremin in *Eugene Onegin*; at the Metropolitan Opera in the title role of *Boris Godunov* and as Gremin; with the Chicago Symphony as Varlaam in *Boris Godunov*, plus performances at the Vienna State



JÉRÔME KALTENBACH

Opera, Zurich Opera and Paris Opera. During the 1985-86 season, he sang Dosifei in a new production of *Khovanshchina* at the Met, and made his debut with the Houston Grand Opera as Méphistophélès in *Faust*. He also sang Pimen in *Boris Godunov* in Madrid, and returned to Paris in Mussorgsky's *Salammbô*. Last season he sang both King Philip and the Grand Inquisitor in a new production of *Don Carlo* at the Paris Opera, the Grand Inquisitor in Amsterdam, and Pimen and Varlaam at the Met. He also made his Salzburg Festival debut last year in the title role of the highly acclaimed Jean-Pierre Ponnelle production of *Moses und Aron*, and returned to the Met to sing Wurm in Verdi's *Luisa Miller*. The bass recently made debuts at La Scala and at the Ravinia Festival in *Don Giovanni*, and will return to the Met for *Boris Godunov* and *Don Giovanni*. Additional future assignments include *Die Walküre* in Bologna, *Prince Igor* in Munich, and *Don Giovanni* at La Scala. Koptchak's concert repertoire includes Janáček's *Glagolitic Mass*, which he has recorded and performed at the Cincinnati May Festival; Dvořák's *Requiem* and *Stabat Mater*; Beethoven's Ninth Symphony and *Missa Solemnis*; Rossini's *Stabat Mater*; Mahler's Symphony No. 8; and Verdi's *Requiem*.

French conductor **Jérôme Kaltenbach** returns to San Francisco Opera for *Der Fliegende Holländer*. He made his American debut with the Company during the 1986 Summer Season leading performances of Menotti's *The Medium*. After studying at the conservatories of Paris and Rouen, he served as apprentice to conductors Jean Martinon, Manuel Rosenthal and Franco Ferrara from 1972 to 1976. He graduated from Rome's St. Cecilia Academy and was twice honored as winner of the Besançon International Young Conductor Contest.



JEAN-PIERRE PONNELLE

In his native country, Kaltenbach has led the orchestras of Lyons, Toulouse, Nice, Côte d'Azur and Lille, in addition to the Orchestral Ensemble of Paris and the National Orchestra of France. In 1979 he was appointed permanent conductor and director of the Lyric Symphony Orchestra of Nancy and music director of the Nancy Opera. Since then, he has appeared as guest conductor each season in Paris at the Châtelet. In 1982, the French Ministry of Culture appointed him founder and conductor of the Orchestre Français des Jeunes, with which he has been invited to appear at the music festivals of Besançon, Dijon, Lyons, Paris and Rimini, Italy. He has also led orchestral tours to Japan, South America, Canada and Eastern Europe. Kaltenbach's recent conducting assignments include *Manon* at the Opera du Rhin in Nancy, *Les Pêcheurs de Perles* at the Nice Opera, and Rossini's *Il Signor Bruschino* at the Théâtre Musical de Paris—Châtelet. He continues to conduct concerts in Japan, where he recently led performances of *La Cenerentola* and *Pelléas et Mélisande*.

One of the world's most noted and discussed directors and designers, the late **Jean-Pierre Ponnelle** conceived the productions of *Der Fliegende Holländer* (1975) and *Così fan tutte* (1970), designing the sets for both and the costumes for the latter. His productions of *Cavalleria Rusticana* and *Pagliacci* were seen during the summer of 1986 and in 1985 he returned to recreate his production of *Lear* and to direct his new production of *Falstaff*. Ponnelle studied at the Sorbonne in Paris, his native city, and in 1952 created the scenery for the world premiere of *Boulevard Solitude*, Hans Werner Henze's first opera. During the 1950s he designed for the principal German theaters, both opera

*continued on p.41*

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This revival of *Der Fliegende Holländer* has been made possible by a generous gift from Mr. and Mrs. Alfred S. Wilsey.

The production was originally made possible, in part, by the Gramma Fisher Foundation.

Opera in one act by RICHARD WAGNER

Text by the composer

# Der Fliegende Holländer

(in German)

*Conductor*

Jérôme Kaltenbach

*Production*

Jean-Pierre Ponnelle

*Stage Director*

Vera Lúcia Calábria

*Set Designer*

Jean-Pierre Ponnelle

*Costume Designer*

Pet Halmen

*Lighting Supervisor*

Thomas J. Munn

*Chorus Director*

Ian Robertson

*Musical Preparation*

Jeffrey Goldberg

Scott Gilmore

Susanna Lemberskaya

Kathryn Cathcart

Philip Eisenberg

*Prompter*

Philip Eisenberg

*Sound Designer*

Roger Gans

*Assistant Stage Directors*

Fred Frumberg

Peter McClintock

*Stage Manager*

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*First performance:*

Dresden, January 2, 1843

*First San Francisco Opera performance:*

October 5, 1954

THURSDAY, SEPTEMBER 29, AT 7:30

SATURDAY, OCTOBER 1 AT 8:00

WEDNESDAY, OCTOBER 5 AT 8:00

FRIDAY, OCTOBER 7 AT 8:00

TUESDAY, OCTOBER 11 AT 8:00

SATURDAY, OCTOBER 15 AT 7:30

SUNDAY, OCTOBER 23 AT 2:00

## CAST

*Daland* Sergei Koptchak\*

*The Steersman/Erik* Wieslaw Ochman

*The Dutchman* José Van Dam

*Mary* Cristiane Young

*Senta* Deborah Polaski\*\*

*Sailors, maidens*

\*\*U.S. stage debut

\*San Francisco Opera debut

Offstage Chorus (the Dutchman's crew)

San Francisco Gay Men's Chorus

Gregg Tallman, Musical Director

Performed without intermission

Supertitles for *Der Fliegende Holländer* underwritten  
through a grant from Pacific Gas and Electric Company.

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

*The performance will last approximately two hours and twenty minutes.*

# Der Fliegende Holländer/Synopsis

## PART I

On board a ship near the Norwegian coast, a violent storm is raging. Daland, the captain, says the ship has drifted beyond the port for which he was aiming and is now within sight of his own home, where his daughter, Senta, waits. As the storm dies down, the sailors go below to rest, and Daland follows them after ordering the Steersman to keep watch on deck.

Left alone, the Steersman grows cold and drowsy and falls asleep to dream. Suddenly another vessel appears. The captain of the phantom ship despairs of the curse upon him, one inflicted when he swore to round a certain cape even if he had to go on sailing for eternity. The Devil, hearing him, took him at his word, dooming him to sail the seas forever. Only one hope has been given him. He is permitted to land once every seven years, and if during this respite he can find a woman who will be faithful to him until death, the power of the curse will be broken. He prays that such a woman may be sent to him.

Daland comes out on deck, and seeing the foreign ship, reproves the Steersman for sleeping on watch. The chastened sailor hails three times the ghostly vessel with no reply. Its captain appears and Daland welcomes him. The stranger reveals that he has sailed the seas for many years, and begs Daland to grant him shelter for the night, offering in return some treasure—a small part of which shall be Daland's if the latter will only grant him the hand of his daughter, Senta. The astonished Daland enthusiastically agrees.

## PART II

The townswomen, awaiting the return of their men, are busily spinning, under the supervision of the nurse, Mary, except for Senta, who is daydreaming of the Flying Dutchman, whose legend has always held a strange fascination for her. Mary asks her why she is not working and the other women remark that Senta can afford to be idle since her fiancé, Erik, is a hunter who brings game to her each night. Impatiently she bids them to stop their foolish chatter and asks Mary to tell the story of the Flying Dutchman again. The nurse refuses and Senta thereupon tells it herself, with great emotion. Suddenly, Senta proclaims it is she who will redeem him. Erik announces the

arrival of Daland's ship in port, and is horrified to overhear her obsession. The women excitedly depart to welcome the crew. When alone, Erik asks Senta if she really means to forsake him and she wonders how anyone could remain unmoved by such anguish as the Dutchman's. Erik then tells her of a vision he has had: of a foreign ship bearing Daland and a strange man, of Senta greeting her father and rushing toward the stranger who, embracing her passionately, takes her off to sea with him. Senta's delight with this vision convinces him that it will come to pass. Daland now arrives, accompanied by the stranger. Senta is transfixed by him and his resemblance to the Dutchman of the legend. Daland introduces him and asks both if they agree to marriage. However, neither she nor her suitor take the least notice of him but stand staring mutely at each other, and Daland finally leaves them alone.

The Dutchman wonders whether the longing he feels for Senta is love or merely a desire for release from his curse, and asks if she will indeed be true to him unto death. She succeeds in dispelling his doubts with the sincerity of her reply. Daland returns to learn that Senta and the Dutchman intend to get married.

## PART III

On board Daland's ship, the sailors are celebrating their return. The women appear, welcoming them with food and drink. They all try to attract the attention of the nearby, silent Dutchman's crew. When there is no response from the strange vessel, the women grow afraid and leave, but the sailors, sufficiently fortified, continue their carousing until voices are heard from the spectral ship. Daland's sailors, terrified, flee and the ghostly mariners burst into shrill laughter.

Senta tells Erik she can never be his but he pleads with her to remember their happy courtship. The Dutchman interrupts them and it seems to him that Senta has broken her word and thus cannot bring about his redemption. He bids her farewell, revealing that he is the Dutchman, and prepares to sail. Ignoring Erik, her father and Mary, Senta reaffirms her undying love for him, saying she will follow him and be faithful to him unto death, thus freeing him from his curse.

## A Note About the Staging:

I have taken the liberty of interpreting the legend of the Flying Dutchman, not going against Heine's story and Wagner's treatment of it, but adding to the Wagnerian dramaturgical concept. I view the work as the dream of the Steersman, who, in a kind of nightmare, sees the events of the opera taking place before his eyes. A young sailor of Wagner's time had to spend ten or eleven months of the year fishing in the North Sea. He naturally dreams of what is awaiting him upon his return home, that is, money and a woman. Given the fact that his horizons are limited to the boat on which he lives 11 months out of the year, the Steersman fixes upon the captain's daughter in his love fantasy. Furthermore, he imagines himself as someone he wishes he were, but cannot be, because he is restricted to live on board ship—a hunter who roams freely 12 months a year on land. Since he is subconsciously aware that his dream is a kind of fantasy projection, he feels a certain uneasiness, an uneasiness which is the fear of the unknown—what really *is* awaiting him in port—personified in the figure of the Dutchman.

In Wagner's original concept there is a clash between the real world—the world of Daland's boat, with the Steersman on it, returning to port—and the unreal, legendary world, which is everything surrounding the mythical character of the Dutchman and the idealized, exalted love which Senta bears him through the catalyzing agent of his portrait.

In my concept I make no attempt to analyze the psychology of the Dutchman or to explain the motives behind Senta's behavior. To me, Senta and the Dutchman are complete characters who stand as they are, characters who do not evolve throughout the course of the work because they are creations of the Steersman's subconscious. We are presenting the opera without a break according to Wagner's original wishes. There is another reason for this, however. We are dealing, in my version, with a dream, and dreams have a beginning and an end, but no intermission.

Jean-Pierre Ponnelle, 1979

# Der Fliegende Holländer

Photos taken in rehearsal by Larry Merkle



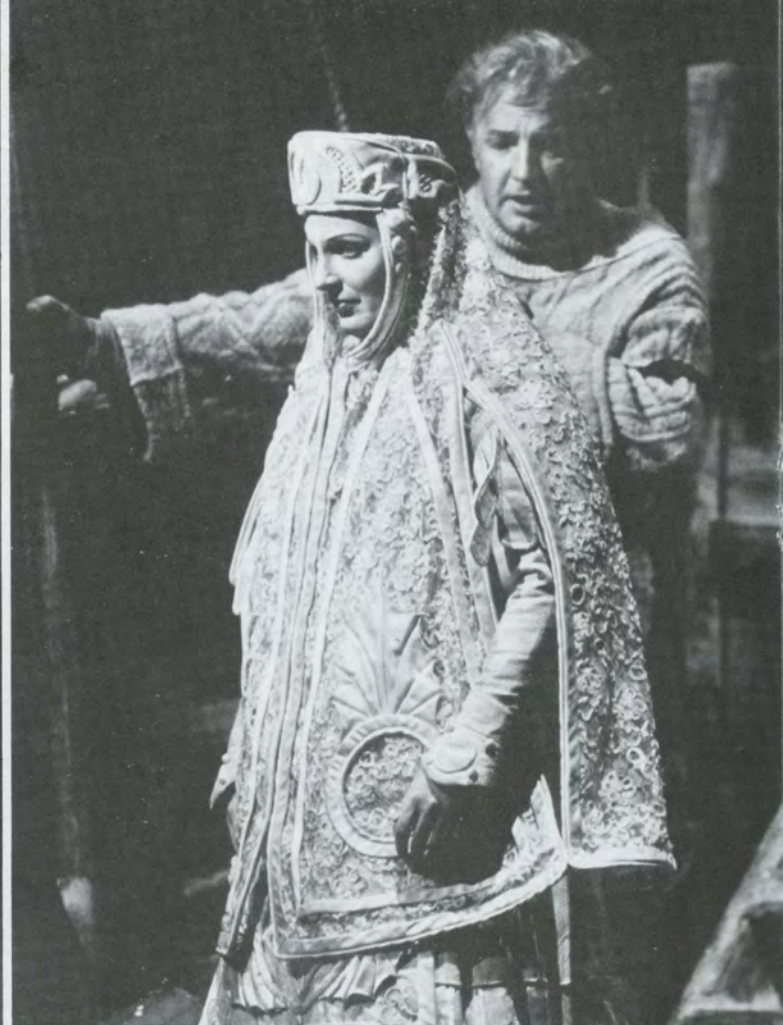
*José Van Dam*

*(Inset) Deborah Polaski*





*José Van Dam*



*Deborah Polaski, Wieslaw Ochman*

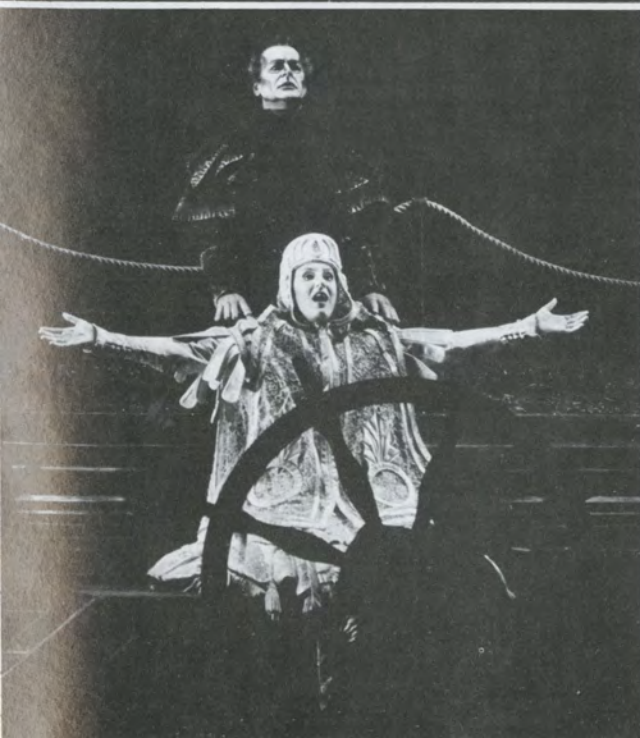
*(below) Sergei Koptchak*

*(below) José Van Dam, Sergei Koptchak*





*José Van Dam, Deborah Polaski*



*Deborah Polaski*

*(below) Wieslaw Ochman*





*Men of the San Francisco Opera Chorus*

*(below) Cristiane Young (top), Deborah Polaski (center),  
Women of the San Francisco Opera Chorus*



*(below) Wieslaw Ochman, Men of the San Francisco Opera Chorus*



continued from p.33

and drama, and made his design debut at the Vienna State Opera, the Rome Opera, the Opéra-Comique in Paris and San Francisco where his American debut was marked by productions of Orff's *Carmina Burana* and *The Wise Maiden* in 1958. He returned to San Francisco in 1959 for the American premiere of *Die Frau ohne Schatten*. In 1968 he began to assume dual responsibility as director/designer with productions of *Il Barbiere di Siviglia* and *Così fan tutte* at the Salzburg Festival, where he returned for numerous productions. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*, seen here for the first time in 1969 and revived for the 1974 and '82 Fall Seasons. Other Ponnelle San Francisco productions include *Otello*, *Rigoletto*, *Gianni Schicchi*, *Tosca*, *Turandot*, *La Bohème*, *Il Prigioniero*, *Idomeneo* and *Carmen*. His productions have been seen in all of the world's major houses. In 1981, he staged *Tristan und Isolde* at Bayreuth, a production that was subsequently filmed. For the Zurich Opera, he mounted a highly acclaimed Monteverdi cycle and also staged a Mozart cycle: *Mitridate*, *Idomeneo* and *Die Entführung aus dem Serail*. Other successes in past years include Wagner's *Liebesverbot* (Munich), *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni* (Paris), *Parsifal* (Cologne), *Fidelio* (Berlin), *Aida* (Covent Garden), *La Clemenza di Tito* (Metropolitan Opera), *Cavalleria Rusticana/Pagliacci* (Vienna), and *Lulu* (1985 Munich Opera Festival). Ponnelle's production of *L'italiana in Algeri*, created for La Scala, received rave reviews in Bologna last year and his production of the world premiere of Reimann's *The Trojan Women* at Munich in July of 1986 received wide critical and popular acclaim. Television viewers have been privileged to see many of his productions, including *Idomeneo* and *Le Nozze di Figaro* from the Met, *The Magic Flute* from the Salzburg Festival, as well as filmed versions of *Madama Butterfly*, *Carmina Burana*, *Rigoletto*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Le Nozze di Figaro*, *La Clemenza di Tito*, and the three extant Monteverdi operas.

Vera Lúcia Calábria returns to San Francisco Opera to direct *Der Fliegende Holländer*. Her local directorial debut was in 1983 with *Carmen*, a production which was repeated under her direction during the 1984 Fall Season. She staged the twin bill of *Cavalleria Rusticana/Pagliacci* for San Francisco Opera during the 1986 Summer Season, and returned to direct *La Forza del Destino* that fall. The Brazilian-



VERA LÚCIA CALÁBRIA

born director began her association with the Company in 1979 as assistant to the late Jean-Pierre Ponnelle, with whom she worked on his production of *Carmen* when it was first mounted here during the 1981 Fall Season. She has also assisted the renowned director-designer on *Carmen* in Zurich and Cologne; the Metropolitan Opera production of *Idomeneo* that was telecast in 1983 over PBS; *Madama Butterfly* in Strasbourg; *Pagliacci* and *Arlecchino* at the Houston Grand Opera; and *Parsifal* in Cologne. She returned to San Francisco Opera to assist Ponnelle in the American premiere of Reimann's *Lear* for the 1981 Summer Season, repeating the same assignment and also assisting Ponnelle on *Falstaff* during the 1985 Fall Season. For the Company's 1981 Fall Season, she assisted director Sam Wanamaker on the new production of *Aida* that was telecast to Europe via satellite and was later shown on cable television in the U.S. Since 1981, Miss Calábria has been working as a freelance director. She has worked on a new production of Strauss' *Daphne*; also *Eugene Onegin*, *Otello*, *Così fan tutte*, *Werther*, *Fidelio* and the Munich world premiere of *Lear*, assisting such directors as Ruth Berghaus, Filippo Sanjust, Gian Carlo Menotti, and Götz Friedrich. She has also worked on television productions of Puccini's *Il Trittico* and *Madama Butterfly*, Verdi's *I Lombardi* and *Aida*, and Giordano's *Andrea Chénier*, that were televised from Milan's La Scala. Recent projects include assisting Ponnelle on *Idomeneo* and *Le Nozze di Figaro* in Salzburg, *Der Fliegende Holländer* at the Lyric Opera of Chicago, *Manon* in Vienna and Munich (telecast), and *Carmen* in Tel Aviv (with the Israel Philharmonic Orchestra) and Cologne. Future directorial assignments include Ponnelle's production of *Falstaff* in Chicago, and his version of *Parsifal* in Barcelona.

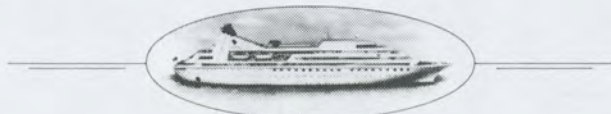


PET HALMEN

Romanian-born designer Pet Halmen created the costumes for *Der Fliegende Holländer*, and the sets and costumes for San Francisco Opera's new production of *Parsifal*. He was the costume designer for Reimann's *Lear* for the 1978 Munich world premiere and the 1981 San Francisco first U.S. staging (which was repeated here during the 1985 Fall Season). He was responsible for both sets and costumes for the 1979 San Francisco Opera productions of Dallapiccola's *Il Prigioniero* and Poulenc's *La Voix humaine*, and the costume designs for the Company's 1977 presentation of *Turandot*. Following an apprenticeship as a theater painter in West Berlin, Halmen was for a time assistant to the late Jean-Pierre Ponnelle for set and costume design. Collaborations with Ponnelle include a television production of *Carmina Burana*, *Salome* in Cologne, *L'Elisir d'Amore* in Hamburg, *La Traviata* in Houston, *Les Contes d'Hoffmann* in Salzburg and cycles of Mozart and Monteverdi operas in Zurich, the Monteverdi works being filmed and televised internationally. With Nicolas Joël (director of our new production of *Parsifal*), he has collaborated on a *Ring* cycle co-production for Strasbourg and Lyons, *La Traviata* for Göteborg, and *Lohengrin* in Copenhagen. Other design commissions include *L'Enfant et les sortilèges* for the Deutsche Oper Berlin, *Norma* and *Lulu* in Munich, *Tannhäuser* in Bern, a Mozart and Molière cycle in Zurich, a film version of *Elektra* directed by Götz Friedrich, and Reimann's *The Trojan Women* (co-designed with Ponnelle) for the Munich Festival. Halmen has also worked with Gian Carlo Menotti, Oscar Fritz Schuh and August Everding, among other directors, and in ballet with choreographers John Cranko and Erich Walter. He designs record covers, posters and special magazine illustrations, many of which were seen in a major exhibition in New York.

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THOMAS J. MUNN

**Thomas J. Munn** is lighting designer for *L'Africaine*, *Parsifal*, *Lady Macbeth of Mtsensk*, *La Bohème* and *La Gioconda*. Last fall, he was responsible for *Salome*, *Die Zauberflöte*, *La Traviata*, *Nabucco*, *Les Contes d'Hoffmann*, *Roméo et Juliette* and *The Queen of Spades*, in addition to designing the sets for *Nabucco* and co-designing those for *Salome*. In his 13th year with the Company, he has lighted over 100 productions for San Francisco Opera, including the lighting and special effects for all four operas of the 1985 Ring Festival. He serves as scenic adviser for the Company, and has designed scenery for *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande* and *Billy Budd*. 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, industrial 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, the Pavarotti concert of 1983, and the Aid and Comfort broadcast in May of 1987. Recent projects include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's production of *Coppélia* and *The Nutcracker*; and lighting designs for the Hartford Opera and Pittsburgh Opera productions of *Hansel and Gretel*. In 1986, Munn entered a partnership with Tom Janus in New York to form "Munn/Janus Associates," through which he handles his architectural lighting and consulting projects. His most notable achievement in this area is the new Muziektheater in Amsterdam, the Netherlands, for which he was the American lighting consultant.

# The Devil Made Him Do It

By JOHN SCHAUER

The face of the Romantic movement in the arts had two distinct aspects, and if it at times offered us the Byronesque poet, the happy peasant and overstuffed Biedermeier furniture, it also bequeathed us ghosts and goblins that go bump in the night to this very day. "The sleep of reason breeds monsters," declared a popular motto, and as the Age of Reason faded and yielded to the passionate impetuosity of the new Romanticism, a rash of truly horrific creatures emerged from the depths of the human subconscious.

In 1818, the same year that saw the birth of Karl Marx and Charles Gounod, another famous being was brought to life. In the preface to her celebrated 1818 novella *Frankenstein, or the Modern Prometheus*, Mary Wollstonecraft Shelley wrote, "The circumstance on which my story rests was suggested in casual conversation. It was commenced partly as a source of amusement, and partly as an expedient for exercising any untried resources of mind . . . I passed the summer of 1816 in the environs of Geneva. The season was cold and rainy, and in the evenings we crowded around a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands. These tales excited in us a playful desire of imitation. Two other friends (a tale from the pen of one of whom would be far more acceptable to the public than anything I can ever hope to produce) and myself agreed to write each a story founded on some supernatural occurrence. The weather, however, suddenly became serene; and my two friends left me on a journey among the Alps, and lost, in the magnificent scenes which they present, all memory of their ghostly visions. The following tale is the only one which has been completed."

*Frankenstein* was not the only fruit of that macabre evening of ghost stories. In addition to Mary's husband, Percy Bysshe Shelley, two other men were present at that sinister soiree: Lord Byron and his personal physician, John Polidori. Byron's contribution was the start of a tale con-



The Flying Dutchman, oil painting by Hermann Hendrich (1856-1931).

cerning a vampire, but although he did not pursue it to completion, Polidori took up the task and in 1819 published *The Vampyre*, which in turn inspired two plays produced in 1820.

One of them was a French melodrama by Nodier, Carmouche and De Jouffroy, which would later be translated into German and serve as the basis for the opera *Der Vampyr* by Heinrich August Marschner. Music historians regard Marschner as a major influence on Wagner in general and *Der Fliegende Holländer* in particular: the ballad in Act II of *Der Vampyr* served as the model for Senta's ballad, which Wagner composed before the rest of the opera and regarded as its musical core.

The second play based on Polidori's tale was *The Vampire, or Bride of the Isles*, by James Robinson Planche, who six years later would write the libretto to *Oberon*, the last opera by Carl Maria von Weber. But it was in 1821 that Weber produced his most influential work and marked the turning point for the creation of German Romantic Opera: *Der Freischütz*.

German composers had been attempting to create an intrinsically native pro-

duct by drawing upon the traditions of the *Singspiel*, which had reached its zenith in Mozart's *Die Zauberflöte*. Weber, who coincidentally was related to Mozart through marriage, was the first to pull together the numerous threads of the earlier form into a new and coherent package, and his success was both instantly recognized and widely imitated. Yet of the hundreds of operas subsequently composed by Germans, virtually none was to remain in the repertoire until Wagner created his *Flying Dutchman*.

Wagner's attraction to both Weber's landmark opera and the supernatural began in his childhood, as he later recounted in *My Life*: "Der Freischütz in particular appealed very strongly to my imagination, mainly on account of its ghostly theme. The emotions of terror and the dread of ghosts formed quite an important factor in the development of my mind. From my earliest childhood certain mysterious and uncanny things exercised an enormous influence over me . . . Music was still a secondary occupation

*John Schauer is Staff Writer for San Francisco Opera.*



One of the 1875 Gustave Doré illustrations to Coleridge's *Rime of the Ancient Mariner*.

with me when the news of Weber's death and the longing to learn his music to *Oberon* fanned my enthusiasm into flame again. This received fresh impetus from the afternoon concerts in the Grosser Garten at Dresden . . . The mere tuning up of the instruments put me in a state of mystic excitement; even the striking of fifths on the violin seemed to me like a greeting from the spirit world—which, I may mention incidentally, had a very real meaning for me. When I was still almost a baby, the sound of these fifths, which has always excited me, was closely associated in my mind with ghosts and spirits." The tumultuous opening of the overture to *The Flying Dutchman* gives ample testimony to the sincerity of Wagner's words.

Who was this Dutchman who was able to rekindle the flames of fear from Wagner's childhood nightmares? Wagner himself, in his 1851 "Communication to My Friends," described the Dutchman as "a remarkable mixture, a blend, effected by the spirit of the folk, of the character of Ulysses with that of the Wandering Jew." The connection with Ulysses—and

Aeneas, for that matter—is obvious in the aspect of a man forced to wander against his own will. The story of the Wandering Jew is perhaps less well known.

In one of the earliest versions of the fable, the man was Cartophilus, the doorkeeper of Pontius Pilate's Judgment Hall, who struck Christ as he left for his crucifixion, urging him to go faster. Jesus was said to have replied, "I go, but thou shalt tarry till I come," condemning Cartophilus to roam the world until the second coming. By the 16th century, he was known by the name Ahasuerus, a cobbler who refused to allow Christ to rest at his door on the way to Calvary. Ahasuerus was supposedly physically renewed periodically, with his memories preserved to torment him. Like Elvis Presley in suburban shopping malls, Ahasuerus was repeatedly sighted by excited Christians in Hamburg (1547 and 1564), Vienna (1599), Lübeck (1601), Paris (1644), Newcastle (1790) and even in Utah (1868).

Another tradition has it that he had refused to allow Christ to take a drink

from a well, indicating that some water that had gathered in a hoofprint was good enough. For this insult, the Jew became a spectral hunter of medieval legend who haunted forests with his pack of spectral dogs. In this guise he is associated with the devil himself and, under the name of Samiel, appears in *Der Freischütz*. Yet another operatic association comes from an English version of the legend, in which he becomes Herne the Hunter. In the final act of Verdi's *Falstaff*, the title character is instructed to venture alone disguised as the Black Huntsman to the Oak of Herne, where the wives of Windsor plan to take advantage of the ominous surroundings and frighten Falstaff out of his wits.

In addition to medieval legends and the ancient classics, Wagner's Dutchman had numerous literary antecedents. Most of these imply an assumption on the part of the author that the reader is already familiar with the tale. Among them are a short story in *Blackwood's Magazine* in England in 1821; an 1826 play by Edward Fitzball called *The Flying Dutchman, or the Phantom Ship*; a reference by De Quincey in his 1827 essay, "Murder as a Fine Art"; and Sir Walter Scott's *Rokeby* (1813), in which he relates:

Then 'mid the war of sea and sky  
Top and top-gallant hoisted high,  
Full spread and crowded every sail,  
The Demon Frigate braves the gale,  
And well the doomed spectators know  
The harbinger of wreck and woe.

In a note to this verse, Scott explains, "This is an allusion to a well-known nautical superstition concerning a fantastic vessel, called by sailors the Flying Dutchman, and supposed to be seen about the latitude of the Cape of Good Hope. She is distinguished from earthly vessels by bearing a press of sail when all others are unable, from stress of weather, to show an inch of canvas. The cause of her wandering is not altogether certain; but the general account is, that she was originally a vessel loaded with great wealth, on board of which some horrid act of murder and piracy had been committed; that the plague broke out among the wicked crew who had perpetrated the crime, and that they sailed in vain from port to port, offering, as the price of shelter, the whole of their ill-gotten wealth; that they were excluded from every harbor for fear of the contagion which was devouring them; and that, as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place, and is considered by the mariners as

the worst of all possible omens."

On this side of the Atlantic, Washington Irving published a story in the 1839 issue of the *Knickerbocker Magazine* called "Wolfert's Roost," in which he talks about the Hudson, "known among Dutch mariners of yore, as the Tappan Zee, being in fact the great Mediterranean Sea of the the New-Netherlands," or New York as we know it. "Even the Tappan Sea in front was said to be haunted," he tells us. "Often in the still twilight of a summer evening . . . a low sound would be heard as of the steady vigorous pull of oars, though not a boat was to be descried." The source of the sound was attributed to the fate of Rumbout Van Dam, a Dutchman of the town called Spiting Devil, who one Saturday evening had attended a "quilting frolic at Kakiat, on the western shore. Here he had danced, and drunk, until midnight, when he entered the boat to return home. He was warned that he was on the verge of Sunday morning; but he pulled off nevertheless, swearing he would not land until he reached Spiting Devil, if it took a month of Sundays. He was never seen afterwards; but may be heard plying his oars, as above mentioned, being the Flying Dutchman of the Tappan Sea, doomed to ply between Kakiat and Spiting Devil until the day of judgment." Irving was assuming that even Americans were familiar with the original fable.

The same year as Irving's story first appeared, perhaps the most elaborate telling of the tale was published in Captain Marryat's full-length novel *The Phantom Ship*. In the first chapter, young Philip Vanderdecken learns from his dying mother of the fate of his father, who years before had suddenly and unexpectedly returned in the middle of the night from a long voyage. His wife had fainted at the ghastly apparition, but when she revived, he explained to her, "I am not dead, nor yet am I alive. I hover between this world and the world of spirits. Mark me. For nine weeks did I try to force my passage against the elements around the stormy Cape, but without success; and I swore terribly. For nine weeks more did I carry sail against the adverse winds and currents, and yet could gain no ground; and then I blasphemed . . . I swore by the fragment of the Holy Cross preserved in the relic now hanging round your neck, that I would gain my point in defiance of storm and seas, of lightning, of heaven, or of hell, even if I should beat about until the Day of Judgment. My oath was registered in thunder, and in streams of sulphurous fire. The hurricane burst upon the ship,

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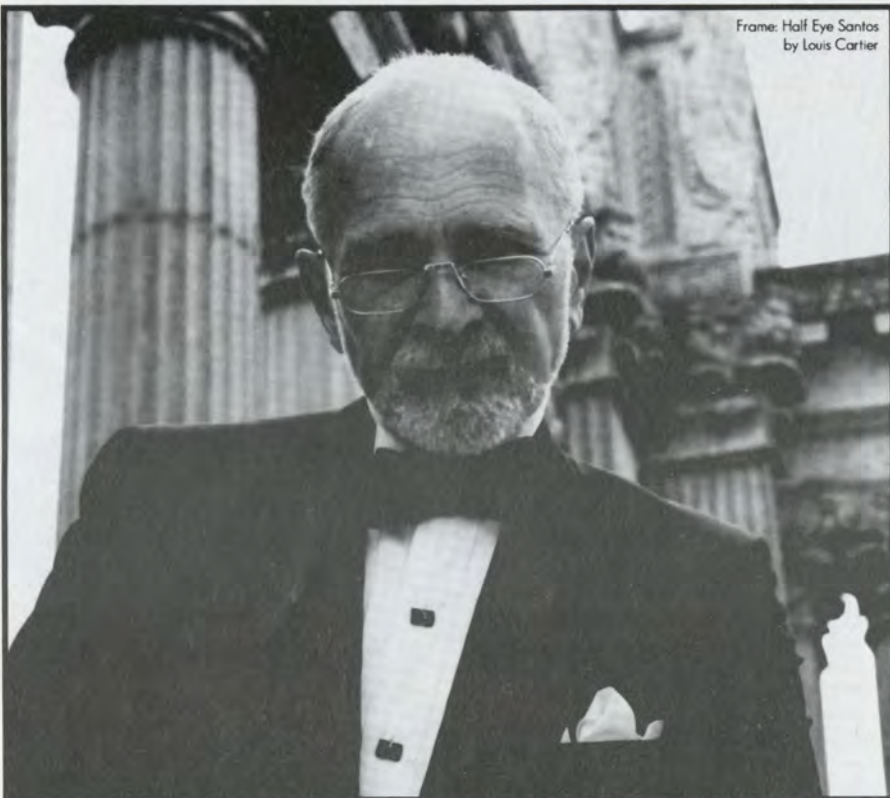
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the canvas flew away in ribbons; mountains of seas swept over us, and in the center of a deep o'erhanging cloud, which shrouded all in utter darkness, were written in letters of livid flame, these words—UNTIL THE DAY OF JUDGMENT!"

Marryat's Dutchman differs from Wagner's in several aspects. One is the means of his potential salvation. Marryat's Vanderdecken is doomed until someone brings him the relic his wife wore. Young Philip attempts to do this, but is regularly thwarted by another spectral figure, the ship's pilot that his father had killed in his determination to defy the storm. This additional character, although he does not figure in Wagner's opera, is featured in the 1842 opera set by Pierre Dietsch to a libretto based on the scenario Wagner had sold to the management of the Paris Opéra.

In Wagner's opera, of course, the Dutchman can be saved only by the love of a woman who will remain true unto death. It is a theme that Wagner was fond of, and while it may be considered a reflection of his supposed reverence for womanhood, is based upon two unpleasant assumptions: first, that it will be well nigh impossible for the Dutchman to find a faithful woman; and second, that it is somehow the responsibility of some poor woman to sacrifice herself in order to straighten out the mess some man has made of his own life.

We can leave the implications of Wagner's redemption motive to the Freudians; of greater significance is the fact that Wagner attributed this new twist of the tale to Heinrich Heine's 1834 work, *The Memoirs of Herr von Schnabelewoopski*. In chapter 7, Heine's hero attends the theater in Amsterdam, where he sees a play based upon the Dutchman legend. "You certainly know the fable of The Flying Dutchman," Heine writes. "It is the story of an enchanted ship which can never arrive in port, and which since time immemorial has been sailing about at sea. . . . That timber specter, that grim grey ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word, therefore he must sail for ever, until set free by a woman's truth. The devil in his stupidity has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find oppor-



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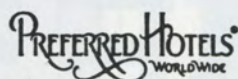
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tunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-savior, and get again on board."

Wagner apparently credited Heine with the creation of this redemption theme, and Ernest Newman, in his *Wagner Nights*, convincingly surmises that Heine may even have extorted a financial fee from Wagner for the use of this plot element. In later life, however, Wagner seems to have doubted Heine's responsibility for this detail, and instead maintained that Heine himself had borrowed it. Whether Heine had reference to an actual Dutch play, or perhaps to the 1826 work by Fitzball, which he may have seen in London, cannot be ascertained.

What can be established, however, is another way in which Wagner—as well as Heine—differs from Marryat's novel. In the latter, it is the heavenly forces of good that punish Vanderdecken for his rash oath; in Wagner, it is the Devil who is the agent of punishment. This reflects curiously on both the Devil and Romantic opera, in which the Prince of Darkness was to become a memorable figure.

The Faust legend was set to music (by Hanke in 1796 and Walter in 1797) even before Goethe penned the definitive version of that story in 1808. Of the other Satanic musical settings that appeared before Wagner's *Dutchman* set sail in 1843 (the ones by Berlioz, Schumann and Gounod all came later), the most important are Spohr's *Faust*, which received its premiere under the baton of Weber in 1816; Weber's own *Freischütz*; and *Robert le Diable*, a work that in 1831 established both the creation of Romantic ballet (in a sensational divertissement of questionable taste for the time, the souls of dead nuns who had broken their vows emerge from their graves to dance in the moonlight) and the international reputation of Weber's former fellow-student, Giacomo Meyerbeer.

The Devil's participation in Wagner's story also offers an insight into a peculiar human notion of Beelzebub's working methods: he punishes the Dutchman by giving him what he asks for. To be sure, this element also has classical precedent in what we might call the Midas Syndrome. Midas, you may recall, wished that everything he touched would turn to gold, not realizing the horrendous consequences of such a "gift" until it was too late.

Similar "curses" appear in other ancient

myths. The story of the Sibyl of Cumae shares two important elements with the Dutchman's fate. As told by Ovid and Virgil, the Sibyl of Cumae (the same one who supposedly later sold the Sibylline Books to Tarquin) was once offered a wish by Apollo. Her response was to take a handful of sand, and wish that she might live one year for every grain she held. Apollo granted her request, but when she withheld her sexual favors from him, he added one detail: he gave her prolonged life but withheld enduring youth. Thus the Sibyl grew increasingly old and feeble and shriveled, until little was left of her but her voice. Like the Dutchman, she not only was cursed by receiving what she asked for, but also found herself longing for the one release she could not have: death. It is the mark of a thread of pessimism that runs throughout human history, revealed by stories in which life without cessation is seen as the ultimate punishment. (Apollo must have been a testy god; he similarly punished Cassandra for her amorous indifference by granting her the gift of prophecy while ensuring that no one would believe her. Cassandra got the last word, however: she has a stunning role in Berlioz's *Les Troyens*, while Apollo doesn't even get a walk-on.)

The Devil, unlike Apollo, seems to need no ulterior motive for confounding the wishful aspirations of humans, and apparently takes delight in doing so for its own sake. Surely the funniest expression of this trait is in the 1967 film *Bedazzled*, in which Peter Cook plays a modern Mephistopheles to the updated Faust of Dudley Moore, who has been granted seven wishes in exchange for his soul. But every time he makes a wish, the Devil manages to spoil it for him precisely by taking him literally. "It's not my fault," he explains to his poor victim. "You just left me one little loophole, and I had to take advantage of it—doctor's orders [gesturing to heaven]. Next time you must specify, really spell things out in detail."

As humorous as the results of the Devil's deceptions are in Cook and Moore's screenplay, the same rationale is the foundation for the almost paranoid procedures taken by dabblers in the dark arts throughout history. Every precaution is taken to avoid being taken advantage of by the very forces one hopes to invoke on one's own behalf, including inscriptions, talismans, gestures and endless barbaric



In the 1951 British film, Pandora and the Flying Dutchman, James Mason portrayed a sea captain, doomed to sail the seas because he murdered his wife and blasphemed. The action took place in Spain, not Norway, and the other protagonist was Ava Gardner in the role of Pandora Reynolds . . .

names of conjuration. Apparently the spirits of the nether-regions would rather do *anything* other than what you want them to do. It makes you wonder why anyone would turn to them for assistance in the first place. Perhaps it is perverseness of human nature that prompts some to persevere in the attempt.

In this we resemble the Dutchman, who for Wagner was "a mythical creation of the folk: a primal trait of human nature speaks out from it with heart-enthraling force. This trait, in its most universal meaning, is the longing after rest from amid the storms of life." But Wagner imbued the cursed sailor with loftier attributes that speak to us in a more encouraging voice: "At the close of the Middle Ages a new, more active impulse led the nations to fresh life: in the world-historical direction its most important result was the bent to voyages of discovery . . . the craving for a new, an unknown home, invisible as yet, but dimly boded."

May we all land safely. ■

# Adler Fellows— and Friends

By MOLLY ROTH

"I went in green and came out Verdi," Dolora Zajic recently said of her training with the San Francisco Opera Center. She is one among an increasing number of Opera Center graduates to emerge a bright young light of the opera world today. Dolora made a triumphant return to San Francisco last May in a concert appearance with Susan Dunn and the San Francisco Opera Orchestra that brought down the house. To take nothing away from her rich mezzo and her Verdi virtuosity, Dolora had the hearts of the audience that evening because she is "one of ours." Some of the eyes that filled with tears at her singing on that mellow spring evening had watched a younger, greener Dolora Zajic perform with the Merola Opera Program at Stern Grove in 1983 and with the Opera Center's Showcase in 1985. San Francisco cheered her debut as a Priestess in a 1984 summer season production of *Aida* and had watched with fondness and near parental care as she went on to be cast in ever more important roles over the next three years, culminating in a tour-de-force performance as *Il*

*Trovatore's* Azucena.

The inner circles of international opera are now claiming Dolora for their own as well. When she sang the role of Preziosilla for a recording of *La Forza del Destino* with a cast that included Mirella Freni, Plácido Domingo, and Paul Plishka, conductor Riccardo Muti was so impressed that he asked her to perform Verdi's Requiem for his 1987 recording with Cheryl Studer, Luciano Pavarotti, and Samuel Ramey at Milan's Teatro alla Scala. Dolora's engagements through 1990 will take her to the world's greatest opera houses, adding debuts in Rome and Paris to those previously accomplished at Covent Garden, the Vienna Staatsoper, the Metropolitan, and the Chicago Lyric. But no matter how big a star Dolora becomes, she will never be any less "ours." The familial bonds forged during her tenure here—all the more meaningful for that tenure's having been responsible for her maturing as an artist—can only grow warmer and stronger with each new success.

Mrs. Claudia Stoop sponsored Dolora Zajic's Adler Fellowship with the

Opera Center. With the special pride of an early patron, and with a sentiment shared by all the coaches, instructors, administrators, fellow artists, and audience members who played a part in Dolora's life here at San Francisco Opera, she wrote these words to Opera Center Manager Christine Bullin:

About a month ago Dolora called me to tell me of her plans to travel to Italy to record the Requiem. She made my day. I cannot tell you how proud and happy I am about "my girl." Her Azucena was the greatest I have heard in my long life, and I probably have heard most, if not all, of the greats. The Opera will always be "grand" if the young singers are encouraged and supported.

In 1982, then San Francisco Opera General Director Terence McEwen consolidated the Opera's various affiliate training programs and created the Adler Fellowship as the capstone to a thorough, systematic course of education and pro-

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*Molly Roth is Writer for the San Francisco Opera Development Department.*

fessional training for the country's most talented young vocal artists. The combined training programs of the Opera Center have already earned a formidable reputation throughout the opera world. For one thing, nowhere else is a young singer given such thorough training and such extensive opportunities; for another, no other opera training program can boast the talent of the participants who continue to be drawn here from every corner of the country.

Past Adler Fellows Kathryn Cowdrick, John David De Haan, Nancy Gustafson, David Malis, Cheryl Parrish, Susan Patterson, Monte Pederson, Ruth Ann Swenson, and Dolora Zajic all have firmly established international opera careers; many of the rest are but one step away. Graduating with the San Francisco Opera seal of approval earns these young singers a great deal of credibility, and each one of them has proven capable and ready. Each time Opera Center graduates work with a new opera company, the producers are given a chance to see how well trained they are, and how easy they are to work with; each time, that reputation gets advanced one step more.

One particular strength of the Adler Fellowship is that it allows young singers' talents to be displayed before the opera world's foremost conductors and directors before they ever leave this house. Soprano Susan Patterson just completed her second Adler Fellowship year in December 1987 and from it stepped right into the lead role in a raved-about new Welsh National Opera production of *La Traviata*. She points out that WNO Music Director Sir Charles Mackerras first heard her on the stage in San Francisco when he was conducting *Jenůfa* in 1986. "The Opera gives the Adler Fellows exposure to the most important people in the business," she says. "Given how much they care about promoting the young singers, doing roles in the fall season is a fantastic showcase."

Michael Hampe, Intendant of the Cologne Opera who was in San Francisco last season to direct the new *Fidelio*, has just hired a number of the Adler Fellows whom he auditioned while here. Gérard Mortier, director of the Brussels Opera came to San Francisco especially to audition the Opera Center singers and just hired five of them. The aura of the major international stars whom they work with during their time here can be important in

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Dolora Zajic as Azucena in San Francisco Opera's 1986 Summer Season presentation of *Il Trovatore*.

launching the Adlers' careers as well. Dame Kiri Te Kanawa and Marilyn Horne have worked with young singers on the War Memorial Opera House stage and been thoroughly won over by their professionalism. As a result, both have sponsored Adler Fellows' appearances elsewhere. James Patterson, who completed his second year as an Adler Fellow in 1985, commented, "I was getting job offers from Europe just from the reviews of my performances in San Francisco. The smaller houses hired me without even auditioning me simply on the strength of my having been on this stage."

As the Opera Center graduates are taking the rest of the opera world by storm, they are also making triumphant returns to their home house: Past Opera Center singers Susan Patterson, Ruth Ann Swenson, Cristiane Young, James Patterson, and Evelyn de la Rosa are all singing major roles in San Francisco this season, and it is as thrilling for us to witness these rites of passage as it is for them to come home. Susan Patterson maintains that, "this is my home—I just feel so comfortable here, I can feel the support of the company. This is where I was trained, this is where I grew up as a singer. Coming back has made me think a lot about how well planned the program is and how far I came over my years here. To have been brought all through the training and then to be given this wonderful role of Anne in *The Rake's Progress*—a

major production in the fall season—as the culmination of those years is to see the whole intention of the training program come to pass." Susan's return in a major role, barely nine months after leaving the program, is an inspiration for this year's Adler Fellows.

It is likely that opera audiences in San Francisco do not fully realize what an accomplishment it represents to have young singers trained in this very house returning to take major roles on the main stage a scant few years after completing Adler Fellowships. San Francisco Opera Artistic Administrator Sarah Billingham believes that "this program is going to have an enormous effect on the future of opera in America because we are turning out these wonderful young singers. They are not all going to be the stars of San Francisco, the Met and Chicago, but some of them will. When we are not producing stars, we are producing the comprimarios of the future and we are producing people who will have excellent careers singing in smaller European and American regional houses. Some of them may end up being opera directors. There's a tremendous amount of potential in all the people we're training and the care that we take in training and preparing them is the best investment in the future of opera that we could want to make."

As for concrete dividends, San Francisco Opera has a right of first refusal in engaging Opera Center graduates for a

period of five years after each has finished his or her fellowship. The past Adler Fellows make up a core ensemble of wonderfully talented and trained opera singers, at home in this house, which contributes greatly to the consistent quality of our productions.

New Opera General Director Lotfi Mansouri is certain to continue the emphasis on training young singers. He has long been devoted to the cause. Susan Patterson speaks about the care he always lavished on the young singers when he came to San Francisco as a director. "I was always very encouraged to see Mr. Mansouri's interest. He directed a production of Massenet's *Manon* in which I had the Javotte role; he really cared about the smaller parts. He worked hard to help us create characters and to teach us how to conduct ourselves on stage. Whenever he was in the house he would sit in on the young singers' auditions. I can see that he cares a great deal about the young singers here and about giving us opportunities in the professional world."

Merola Opera Program, a ten-week summer training institute, is the entry point into the Opera Center's programs. Participants are selected through a course of auditions held in eight American cities. James Patterson recalls auditioning for Merola in Chicago in 1982. "I couldn't believe the voices. Singers had come to Chicago from 500 miles around. When I heard the quality of the people who were auditioning, I leaned over to my wife and said, 'If I could start an opera company with just the 40 people who are singing in this room today, it would be a fantastic success.' And that was just the Midwestern region!"

Merola is very much an ensemble program, during which young singers prepare for two major productions that they give at the end of the summer. The next stage for those on the road to an Adler Fellowship is usually a tour with Western Opera Theater. The WOT tour involves as many as 75 performances throughout the country and Canada over the course of three or four months. It functions to season talented young singers as professional performers. WOT veterans will often tell you they have never worked so hard in their entire lives. They will go on to tell you that they heard some of their colleagues' most memorable performances after a grueling seven-hour bus ride through the desert or five perfor-

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Jerry Hadley as Tom Rakewell and Susan Patterson as Anne Trulove in this season's staging of *The Rake's Progress*.

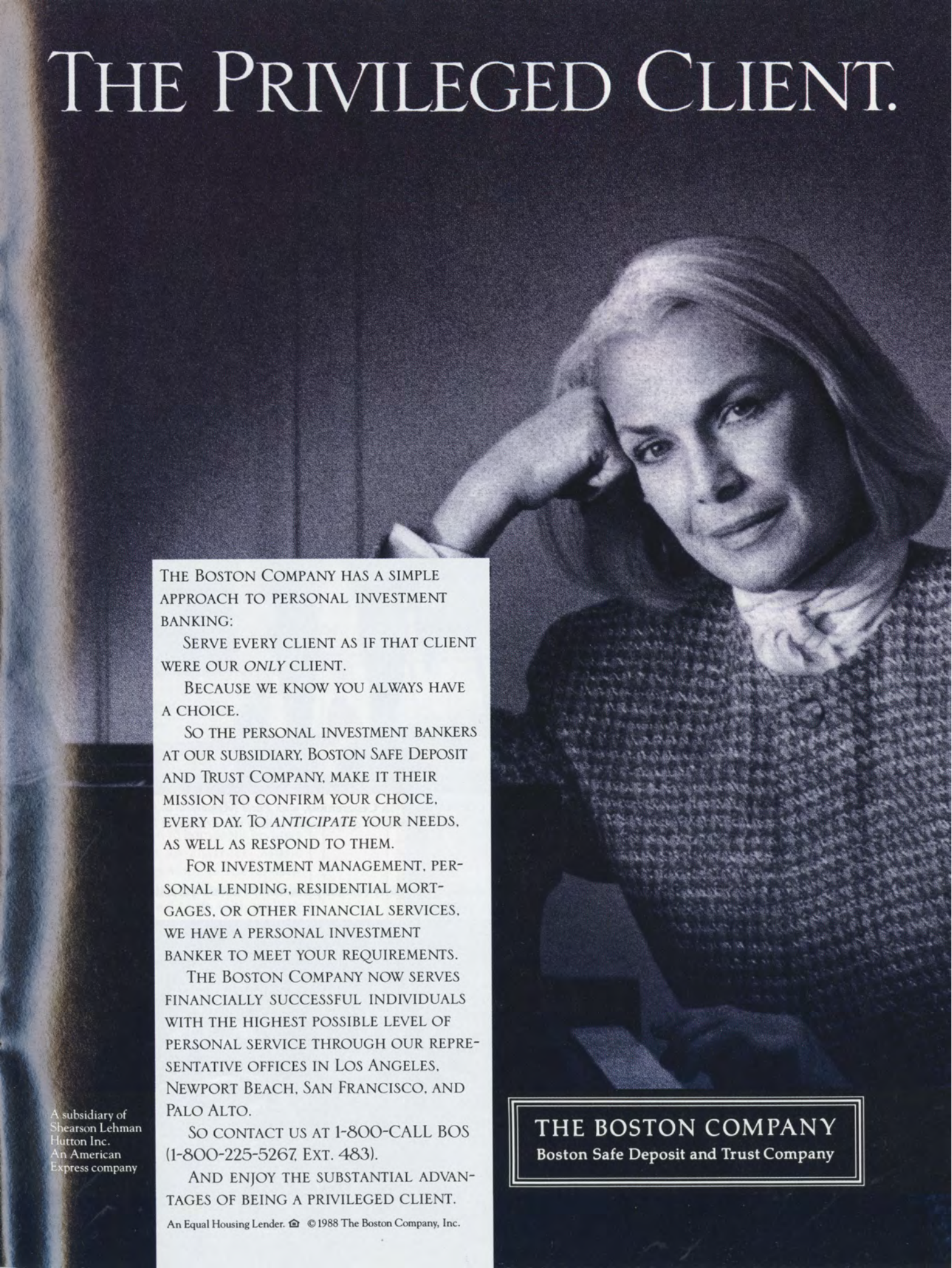
mances in one week. James Patterson now finds it "an incredible luxury to go into a house and rehearse for four hours one day, do a show, and then have two days off. WOT teaches you how to live on your technique and your wits—how to get out there when you have been riding on a bus for six or seven hours and still look like you have been resting for three days."

It is after one summer with Merola and a tour with Western Opera Theater that those young singers considered the most "ready" are awarded Adler Fellowships. Assistant Music Supervisor Patrick Summers describes one aspect of the Adler Fellows' year: "In the first months of their residency, they are preparing roles and giving performances at an incredible rate, sometimes two or three a week. Without their realizing it, by the time they've come through to the other side of that experience, they've grown incredibly. They can learn roles in half the time it took them before. They can sing through a cold. They are professional performers in ways that they simply weren't only a few months before."

Many of their outings are at Brown Bag Opera performances in which the young singers of the Opera Center carry out the vital work of artistic outreach by bringing opera to people—wherever they are. James Patterson: "I am not kidding when I tell you that I sang a couple of concerts at the lingerie department at Macy's out at the Sun Valley Mall. I remember Dolora Zajic standing in front of a rack of brassieres singing the judgment scene from *Aida*—we were right next to the entrance, people were walking in and out, and she was incredible. That was one of my favorite gigs ever."

Susan (no relation) Patterson: "I had to sing a Brown Bag at the Cultured Salad restaurant where I stood in front of the salad bar. It was one of the best performances I have ever given. I wish now that I had done every aria from every major role I do for one of those Brown Bags. The reason Violetta is so solid in my voice is that I sang it everywhere—in every condition, under every circumstance. On days when I felt terrible I still had to find a voice and go out and do it. I learned a lot from

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James Morris as Dr. Miracle with Nancy Gustafson as Antonia in San Francisco Opera's 1987 Tales of Hoffmann.

those Brown Bags."

The music staff of the Opera Center help to cultivate the Adler Fellows' personal style and to encourage their development of an appropriate body of repertoire. The coaching staff—annually made up of 10 to 15 regular instructors, members of the Opera music staff, and visiting masters—give the Adler Fellows individualized instruction in vocal technique, style, interpretation, grammar, diction, and dramatic technique. Every singer grows at his or her own pace. The Opera Center staff work very hard to help each singer make the right decisions at the right times avoiding, above all, giving a young singer a role that he or she is not ready for and which might damage the voice.

Of course, the experience gained from watching and working with the world's greatest singers is an invaluable education for these young artists. James Patterson remembers, "I have stood on this stage with Alfredo Kraus, Leontyne Price, and Montserrat Caballé—pretty exciting stuff for a kid who just got out of school. I got the opportunity to under-study some of these people too, which was

even more mind-boggling. I would be part of the creative process from the first musical and staging rehearsals all the way through; we learned more in one night from watching these great artists work than we could have learned in years anywhere else."

A debut on the main stage of San Francisco Opera is one of the most important moments in an Opera Center singer's apprenticeship here. The artistic management of the Opera is committed to finding the best vehicle for each Adler Fellow to debut in the Company's season. Their first roles are often small comprimario parts and each singer is given bigger parts as he or she is ready. The encouragement and hometown pride with which the War Memorial House audiences receive the Adler Fellows' debuts and greet their future accomplishments are essential elements in the Company's ability to offer the Adler Fellows an entry to the world of opera.

As Opera Center patrons watch the development of the young singers here, they invariably form personal attachments and they follow their favorites. In fact, Opera Center graduates are likely to

find fans from San Francisco attending their performances all over the country and in Europe, visiting them in their dressing rooms to offer congratulations, and sending cards and flowers. Merola Board member Jayne Davis reminisces about hearing past Adler Fellow Kevin Langan sing Henry VIII in *Anna Bolena*. "Kevin has been a particular favorite of my husband's and mine but I had never heard his voice like that. I was so taken with him, that I went backstage and I simply started to gush. I said, 'I've watched you since you came through the Merola program.' I am not a gushy person but he was just extraordinary and I wanted him to know that." Mrs. Davis and her husband Peter sent this wire to current Adler Fellow Patricia Spence after her performance of *The Italian Girl in Algiers* at Stern Grove this July:

If Eugene doesn't already take great pride in its hometown girl, it soon will. Congratulations on a fabulous Isabella—your performance was a rare treat for us.

It would be hard to say who derives the greatest pleasure from these relationships: the Opera patrons watching their own young singers do great things or the singers themselves knowing that they are supported by a devoted family.

Susan Patterson reminisces about stepping in to sing Violetta in the final S.F. Opera family performance of *La Traviata* the day before her last as an Adler Fellow. "The cast was my *Traviata* ensemble, which had been together all through the Adler Fellowship—it was so wonderful. Mr. McEwen was standing backstage—he was right there for me the whole time. When I was onstage, I could feel all the people backstage pulling for me. I felt like I was being carried around by all the support I got that day. All the flowers and the notes—it was fantastic. Having had an opportunity to sing that role in this house, I really drew on that when I went to Wales."

In addition to using the experience of singing Violetta here for her debut in Cardiff, Susan was given a moving reminder of that support to take onstage with her. Terence McEwen, in talking with pride about his accomplishment in the Opera Center to an interviewer this summer, said that Susan Patterson "sings Violetta better than anyone else in the world." A friend showed Susan that interview just as she was stepping onstage



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Plácido Domingo as Vasco da Gama and Ruth Ann Swenson as Inès in *L'Africaine*, the opera that opened the current season of the San Francisco Opera.

for the premiere performance. "I felt such a boost—it was fantastic. For him to have that belief in me meant more than I can say."

Talking about the whole of her tenure here, she goes on to say "Terry McEwen made us feel that we were special, that our voices were special, and that we were really part of the Company. I think that's the most amazing part. From the very first, even from the Merola audition, it was as though they could see what we would become. Every step of the way, that faith in what we could do—what we *would* do—supported us and got us through. Even today, I can feel the effects of their support and their belief in me. I can find it inside myself when I'm far from San Francisco."

The sense that the Opera Center is regenerating the art form, daily contributing to the future of opera, is very strong among everyone involved: the Opera Center staff themselves, guided by the vision and professionalism of Opera

Center Manager Christine Bullin, the administration of the Company, and the singers-in-training. It is positively magnetic for volunteers. Mrs. Vija Hovgard, a devoted Opera Center patron and Merola Board Member, talks about having been involved with the Opera's Medallion Society but wanting a bigger role to play. "My involvement with the Opera Center gives me a much more personal contact with the art form. I love opera and I wanted to help perpetuate it. What could be a better way than to focus attention on the young singers. To be able to watch these young singers evolve and know that you have made a contribution gives a personal satisfaction that is difficult to describe. It's amazingly rewarding to have helped get somebody through—to have made a real contribution to their future—to have had an intimate contact with them."

The work of training young opera singers can sometimes take peculiar forms. Mrs. Hovgard talks about the

young singers' sponsors doing everything from making doctors' appointments for them to helping them get their cars fixed. She herself has undertaken the project of getting gowns suitable for young divas' recitals and auditions donated.

She points out that because the singers put so much time and energy into studying and preparing roles, they scarcely have time for anything else. At the same time, it takes a great deal of emotional support and encouragement for young singers to open up and give themselves to an audience, a threshold that must be crossed for them to become great performers. You won't find a warmer or more generous group of people than those who nurture the Opera Center Singers. No matter what they happen to be doing—replacing tires, talking to boutique owners, or holding the hand of an anxious young singer—they always have their eyes on the big picture: keeping opera alive by nourishing its very body and soul. In some greater or smaller way they get reminded of that bigger picture almost every day, whether it is a phone call from an ex-Adler Fellow overseas to ask for advice or report on a big success, or a report on a last-minute substitution in a principal role pulled off with style and aplomb. Rusty Rowland, who was "hooked" recently and volunteers two days of her time each week in addition to sponsoring an Adler Fellow, says simply, "it's addictive."

Sarah Billinghamurst laughs as she recalls a scene from one of Dolora Zajic's returns to San Francisco. Garbed in an elegant outfit, one that bespoke professional fashion guidance and included a dramatic gaucho hat raked steeply to one side and a flowing black dress, Dolora draped herself in the doorway of the Opera's front office, looked into the eyes of each of the assembled administrators, and said, "I just want you all to know that I will never forget you when I am very famous."

Keeping this scene in your mind for a moment, superimpose it with that of Dolora's glory days in Macy's lingerie department and you will get an insight into the great beauty of the Opera Center's training program. Watching each generation of young singers trained and cultivated here go on to achieve great things, brings about a feeling of warmth and pride that repays our investment a thousandfold. ■

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# 1988 Opera Previews

Information on opera previews and lectures is carried in *San Francisco Opera Magazine* in order to enable patrons to plan attendance in advance. 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.

*Parsifal*—a technical view of the new production. 10/13

With Pet Halmen, designer; Nicolas Joël, director; Thomas J. Munn, lighting director; Jenny Green, costume director.

*Anniversary Panel*—Behind the scenes, the past 50 years. 11/9

With Matthew Farruggio, production supervisor; John Priest, technical director; Ivan Van Perre, master of properties (retired); Philip Eisenberg, assistant for artists.

## SAN FRANCISCO OPERA GUILD PREVIEWS

### MARIN

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

*Parsifal* 10/20  
James Keolker

*Lady Macbeth of Mtsensk* 10/27  
Richard Taruskin

*La Gioconda* 11/17  
William Huck

### SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). For further information, please call (415) 941-3890.

*Parsifal* 10/18  
James Keolker

*Lady Macbeth of Mtsensk* 10/25  
Richard Taruskin

*La Gioconda* 11/15  
William Huck

## SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 1234 Los Gatos Blvd., 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). For further information, please call (408) 741-1331.

*Parsifal* 10/18  
James Keolker

*Lady Macbeth of Mtsensk* 10/25  
Richard Taruskin

*La Gioconda* 11/15  
William Huck

## 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 and reservations for receptions and luncheons, please call (707) 938-2432 or (707) 996-2590.

*Parsifal* 10/17, 10:30 a.m.  
James Keolker 1229 Los Robles Dr., Sonoma

*Lady Macbeth of Mtsensk* 10/27, 10:30 a.m.  
Richard Taruskin La Gare Restaurant  
208 Wilson St., Railroad Square, Santa Rosa

*La Gioconda* 11/14, 10:30 a.m.  
William Huck Red Lion Inn  
1 Red Lion Dr., Rohnert Park

## 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) 346-9772.

*Parsifal* 10/19  
James Keolker

*Lady Macbeth of Mtsensk* 10/26  
Richard Taruskin

*La Gioconda* 11/16  
William Huck

## OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1988 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 10 opera previews is \$65; individual admission at the door is \$7.50. For further information, please call (415) 526-5244.

*Così fan tutte* 10/3  
*Manon Lescaut* 10/10  
*Parsifal* 10/17  
*Lady Macbeth of Mtsensk* 10/24  
*La Bohème* 10/31  
*La Gioconda* 11/14

## MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering an opera preview class, Introduction to Opera (Music 13A), with emphasis on the operas of the 1988 season, on Tuesday evenings at 6:30, beginning September 13. 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) 436-2410.

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## ED BECKER'S PARSIFAL PREVIEW

A preview of San Francisco Opera's new production of *Parsifal* will be held from 7:00 to 10:40 p.m. on October 14 at 1 Kelton Court (Community Room) in North Oakland. Admission is \$10. For further information, please call (415) 532-9804.

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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:

Sunday, October 16  
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Sunday, October 30  
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This bus is added to Muni's north-bound 47 line following all evening performances of the Opera. The service is also provided for all Sunday matinees.

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

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

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

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

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

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

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

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Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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

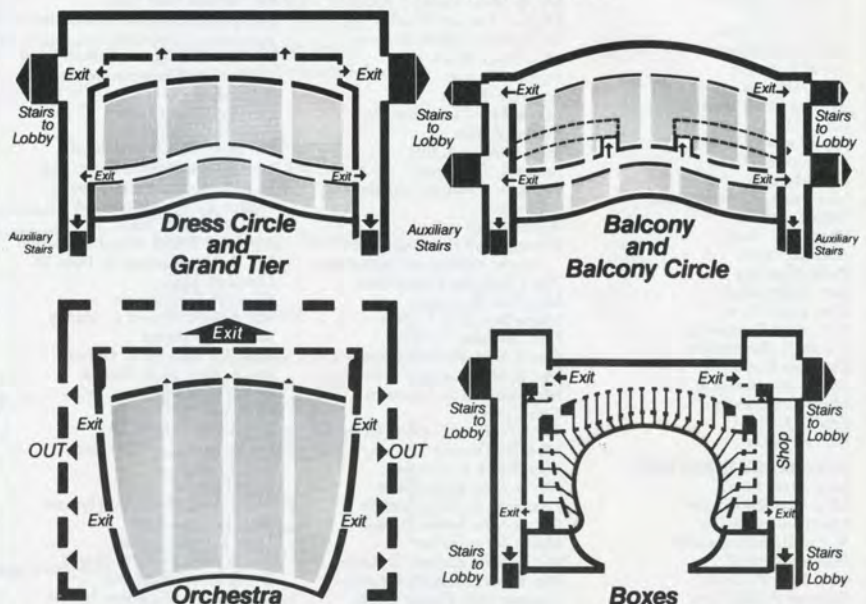
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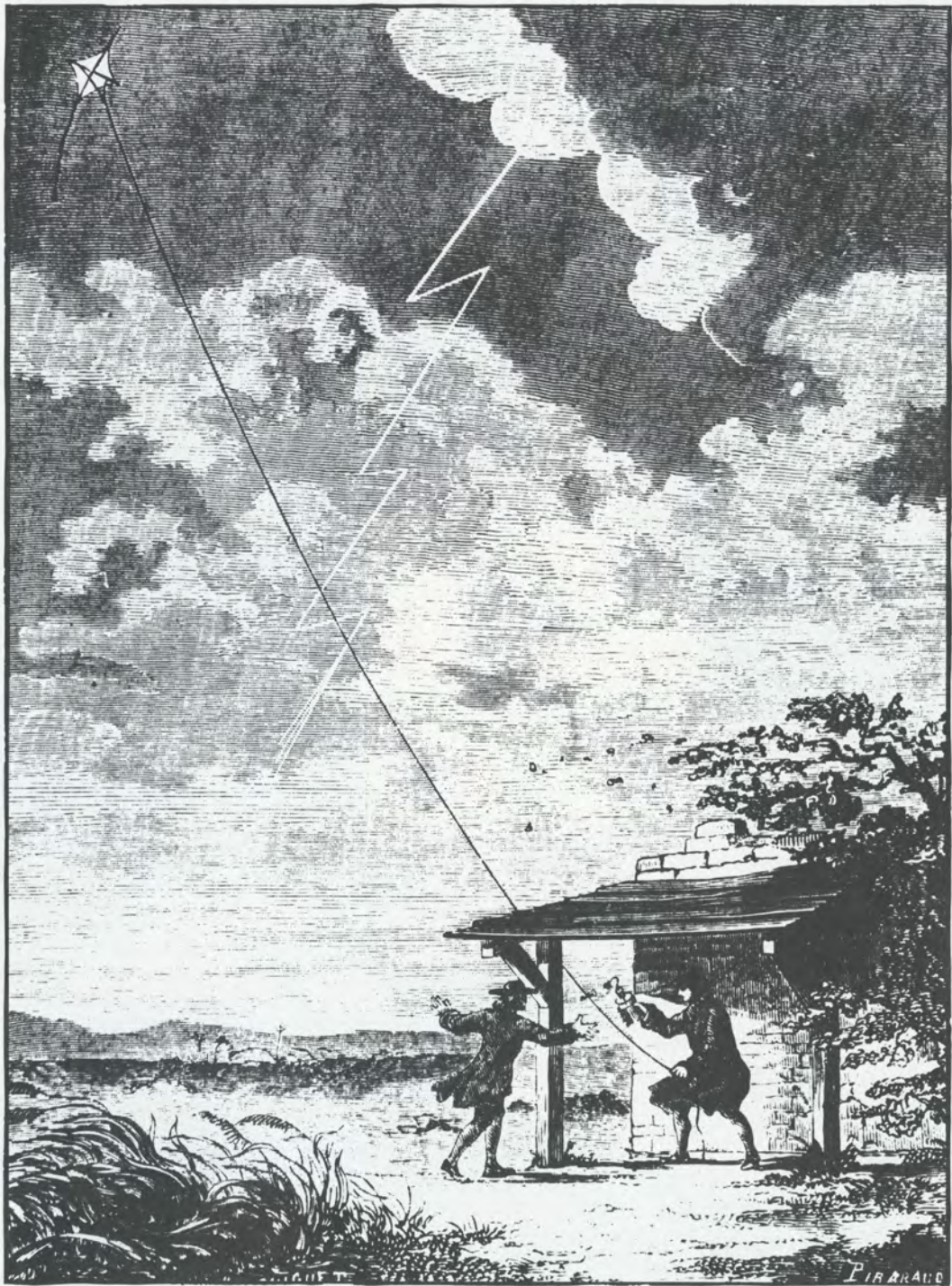
**Performing Arts Center Tours** Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday, 1:30/2:30—Saturday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

### San Francisco War Memorial and Performing Arts Center

#### War Memorial Opera House



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October 1 and 5, 1988

The role of Senta in tonight's performance of *Der Fliegende Holländer* will be sung by Janis Martin, replacing Deborah Polaski, who is ill.



After her critically acclaimed performance as the three Brünnhildes in the Munich Opera's *Ring* cycle last year, soprano Janis Martin returns to San Francisco Opera to sing Senta in *Der Fliegende Holländer*, a role she has also recorded under the baton of Sir Georg Solti. The Sacramento native began her operatic career as a mezzo-soprano in the Merola Opera Program and made her Company debut in 1960—performing more than 25 roles here during her first four seasons. In 1962 she won the Metropolitan Opera Auditions and sang mezzo-soprano roles with that company for three seasons. She undertook her first major Wagnerian role in 1966 for San Francisco Opera, portraying Venus in *Tannhäuser*, the vehicle of her subsequent La Scala and Paris Opera debuts. Acclaimed as a Wagnerian singer, Miss Martin has been applauded around the world as Brangäne in *Tristan und Isolde* (heard here in 1970), Elisabeth in *Tannhäuser*, Ortrud in *Lohengrin* (which she sang for the first time in her career in 1978 at San Francisco Opera) and Senta. Her Bayreuth Festival credits include Eva in *Die Meistersinger*, Sieglinde in *Die Walküre* (which she sang here in 1976) and Kundry in *Parsifal*, the role of her triumphant return to the Met in 1974. The most recent addition to her Wagner repertoire is *Isolde*, which she sang at the Lyric Opera of Chicago in 1982 and has performed in Zurich, Barcelona and Monte Carlo. A soloist with the Deutsche Oper in Berlin since 1970, Miss Martin has appeared there as Tosca, Eva, Ortrud, Sieglinde, Kundry, Senta, in the title role of *Ariadne auf Naxos*, and as the Marschallin in *Der Rosenkavalier*. Among the highlights of her appearances with San Francisco Opera are the Composer in *Ariadne auf Naxos* (1969) and the title role of *Tosca* (1976). In 1979 she was the Mother in Dallapiccola's *Il Prigioniero*, and she returned here in 1981 as Marie in *Wozzeck* and in the title role of *Elektra* during the 1984 Fall Season. She is a frequent guest artist at the Vienna Staatsoper and has won acclaim at Covent Garden as well as with the companies of Munich, Cologne, Stuttgart and Hamburg. Her recording credits include complete versions of Schönberg's *Erwartung* and Wagner's *Rienzi*. As a concert artist, she has appeared with many of the world's most famous orchestras conducted by Böhm, Maazel, Abbado, Boulez, Levine, Sawallisch, Jochum, Dorati and Solti. Recent engagements include Senta at the Finland Festival, the Marschallin at the Munich Festival, Brünnhilde in *Götterdämmerung* in Berlin, and the Dyer's Wife in *Die Frau ohne Schatten* and the *Walküre* Brünnhilde in Vienna. Future performances include the Witch in *Hansel and Gretel* at the Metropolitan Opera, the Dyer's Wife in Cologne, Brünnhilde in *Die Walküre* in Rome, and her first Leonore in *Fidelio* in Brussels.



October 11, 15 and 23, 1988

The role of Senta in tonight's performance of *Der Fliegende Holländer* will be sung by Sophia Larson, replacing Deborah Polaski, who is ill.



Austrian soprano **Sophia Larson** makes her U.S. stage debut with San Francisco Opera as Senta in *Der Fliegende Holländer*, a role she recently sang in Nice. She has sung to great acclaim throughout Europe with such companies as the Bavarian Staatsoper, the Paris Opera, the Deutsche Oper Berlin, and in Rome, Torino, Bologna, Trieste, Palermo, Hamburg, Vienna and Warsaw. She has appeared as Tosca in Florence under the baton of Zubin Mehta, in the title role of Puccini's *Turandot* at the Caracalla in Rome, as Minnie in *La Fanciulla del West* at the Verona Arena, and at the Bayreuth Festival as Gutrune in *Götterdämmerung*. Recent engagements include *Tristan und Isolde* in Toulon, Pizzetti's *Fedra* in Palermo, Elsa in *Lohengrin* in Genoa, *Turandot* in Zurich conducted by Nello Santi, her Canadian Opera debut as Isolde, staged by Lotfi Mansouri, and concerts with the Montreal Symphony both in Canada and at Carnegie Hall. Miss Larson's credits also include the title role of Ghedini's *Maria d'Alessandria*, the title role of Busoni's *Turandot*, Sieglinde in *Die Walküre*, Elisabeth and Venus in *Tannhäuser* (Bayreuth Festival 1987), Lady Macbeth in *Macbeth*, Leonora in *La Forza del Destino*, and Amelia in *Simon Boccanegra*.

