

Lohengrin

1989

Saturday, November 11, 1989 7:30 PM

Friday, November 17, 1989 7:30 PM

Tuesday, November 21, 1989 7:30 PM

Sunday, November 26, 1989 1:30 PM

Wednesday, November 29, 1989 7:30 PM

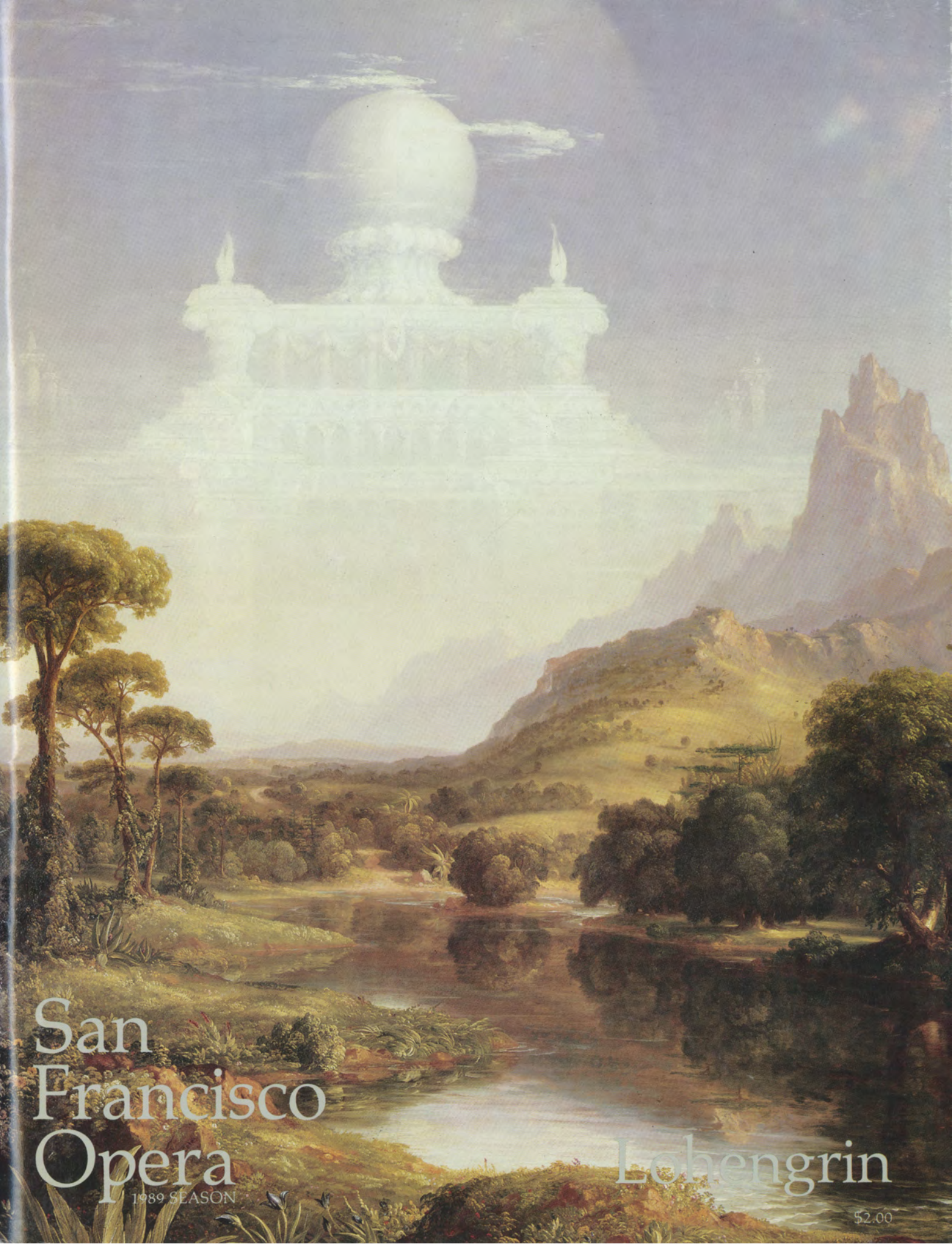
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Friday, December 8, 1989 7:30 PM

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1989 SEASON

Lohengrin

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San Francisco Opera

Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

Lohengrin

1989 SEASON

Vol. 67, No. 10

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COVER

Thomas Cole, 1801-1848
The Voyage of Life: Youth, 1842
Oil on canvas, 52 $\frac{7}{8}$ x 76 $\frac{3}{4}$ in.

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Washington, D.C.
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From the Chairman of the Board and the President

We are pleased to welcome you to the 67th annual season of the San Francisco Opera, a season distinguished by no fewer than four new productions as well as ventures into new repertoire. Our own General Director Lotfi Mansouri will lead us on the first of these journeys of discovery, when he directs the Company's first presentation of the complete three-act version of Berg's *Lulu*. Boito's *Mefistofele* has not been seen in the Opera House for 26 years; this year, it returns in a new production that is our first cooperative effort with the renowned Grand Théâtre de Genève. Mozart's *Idomeneo* returns to the Company in a new production created by the team of John Copley, director; Michael Stennett, costume designer (*Julius Caesar*, *Orlando*) and John Conklin, set designer (Wagner's *Ring* cycle). With *Orlando Furioso*, San Francisco Opera adds not only a new opera but also a new composer to its list, as we present our first work ever by Antonio Vivaldi. Pier Luigi Pizzi, responsible for the gripping 1986 *Macbeth*, returns to stage this baroque opera. Our gratitude goes to the Paul L. and Phyllis C. Wattis Foundation for underwriting our new *Lulu*; the L.J. and Mary C. Skaggs Foundation for *Idomeneo*; and Geoffrey Chambers Hughes who underwrote *Orlando Furioso* in memory of his grandfather, John William Hughes.

The return of productions seen in previous seasons is always a source of pleasure. Two of these, *Falstaff* and *Otello*, represent the heritage of Jean-Pierre Ponnelle, whose productions in the past contributed greatly to our Company's international stature. We are grateful to the L.J. and Mary C. Skaggs Foundation, the original underwriters of our *Falstaff*, and the San Francisco Opera Guild who made possible this season's revival. Two of our 1989 operas, *Aida* and *Lohengrin*, owe their existence to an anonymous friend of the San Francisco Opera, while *Die Frau ohne Schatten* was originally underwritten by Cynthia Wood, who is also making this year's staging possible. Last, but far from least, *Madama Butterfly* re-joins our repertoire in a production made possible some years ago by the San Francisco Opera Guild.

It is a privilege to be able to acknowledge our governmental funding sources, including the National Endowment for the Arts and the California Arts Council. We also extend our appreciation to the Grants for the Arts of the San Francisco Hotel Tax Fund, Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg, whose support has always been gratifying.

As in previous years, we extend our appreciation to the San Francisco Opera

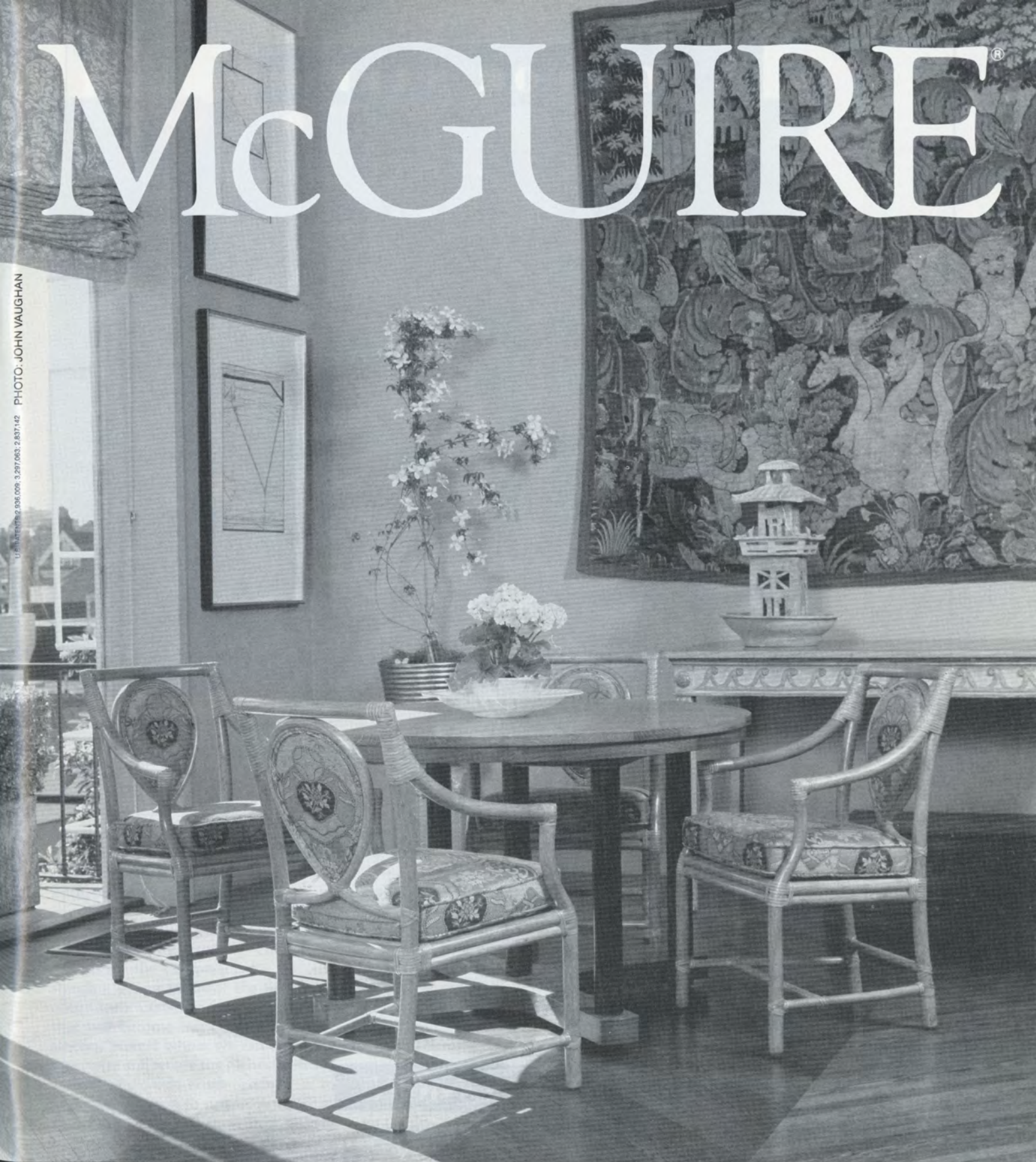
Guild and the War Memorial Board of Trustees for their ongoing support.

In the past, we have pointed out that ticket sales cover only slightly more than half of our expenses; this is no less true now than it has ever been. With the ongoing support of the individuals, foundations, corporations and government agencies already mentioned, and your own interest and financial support, we anticipate continued success and growth for our Company.

Reid W. Dennis, Chairman
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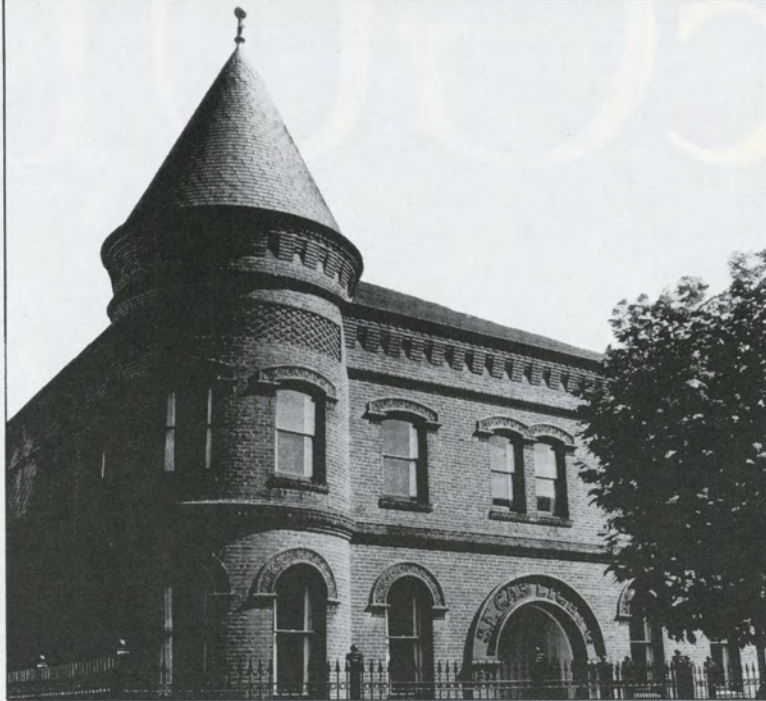
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General Director's Message

The current San Francisco Opera season is special for many reasons. The repertoire spans the gamut of operatic creativity from Antonio Vivaldi to Alban Berg, with four of the works being given in exciting new productions. There is one aspect of our 67th season, however, that I find particularly heartening. One of my dreams for the Company is for the outstanding young talent of the San Francisco Opera Center to form an ensemble that will become our core company of singers, around whom we can build our repertoire and secure the highest possible artistic standards from production to production, season to season. A glance at this year's roster will show how quickly this ideal is already starting to become a reality. Two of the title roles in our fall operas belong to two brilliant young sopranos who have come through the Center's numerous training programs: Ann Panagulias as Lulu, and Nikki Li Hartliep as Madama Butterfly. But they will not be carrying the Center's torch

alone on the Opera House stage; virtually every production is populated with alumni who have made our Opera Center the envy of every American opera company. These are the young artists we have watched together from their first appearances at Stern Grove or the Merola Opera Program Grand Finals, through their development into full-fledged artists who would be a credit to any major opera company. With such a firm artistic foundation, and with the added excitement of numerous international stars, our 1989 season should be a pleasure to follow, and a portent of wonderful developments as San Francisco Opera grows toward the 21st century. I am delighted that you will be with us as we open the next exciting chapter in the history of the San Francisco Opera.

San Francisco Opera

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Continued on page 13



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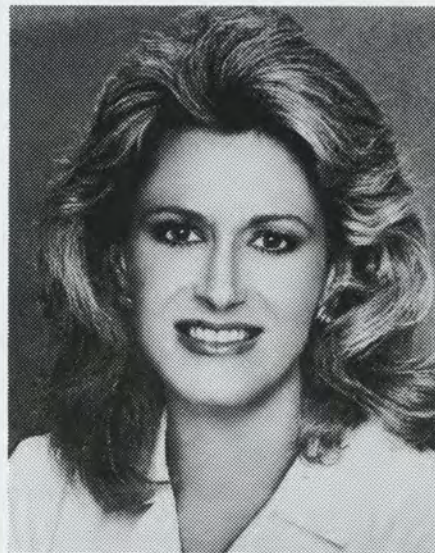
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1989 Season



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Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

1989 Season

Opening Night

Friday, September 8, 7:30
Falstaff Verdi
 Lorengar, Horne, Swenson, Cowdrick;
 Stewart, De Haan, Raftery, Frank,
 Pittsinger, Sénéchal*
 Kord/Calábria/Ponnelle/Ponnelle/Munn
*Production originally made possible by a
 grant from the L.J. & Mary C. Skaggs
 Foundation; Revival made possible by a
 generous gift from the San Francisco Opera
 Guild.*

Saturday, September 9, 8:00
New Production
Lulu Berg
 Panagulias, Lear, Harris*, Cook, Swift*,
 Mills*; Braun, McCauley, Hotter,
 Myers*, Cowan*, Rideout*, Travis,
 Villanueva, Petersen, Irmiter, Reinhardt
 Mauceri/Mansouri/Schneider-Siemssen/
 Mackie*/Whitfield*
*San Francisco Opera gratefully acknowledges
 a generous grant from the Paul L. & Phyllis
 C. Wattis Foundation to underwrite this
 production.*

Tuesday, September 12, 8:00
Lulu Berg

Wednesday, September 13, 7:30
Falstaff Verdi

Friday, September 15, 8:00
Lulu Berg

Saturday, September 16, 8:00
 Co-production with the Grand Théâtre
 de Genève
Mefistofele Boito
 Beňáčková, Christin, Manhart; O'Neill,
 Ramey, Harper, Wunsch
 Arena/Carsen*/Levine*/Poulin**/Munn
*Production made possible, in part, by Mr. &
 Mrs. John C. McGuire and by Mr. &
 Mrs. Thomas Tilton.*

Sunday, September 17, 2:00
Falstaff Verdi

Sunday, September 17, 7:30
Family Performance
Falstaff Verdi
 Racette*, Williams, Keen, Spence; Noble,
 Boutet*, Ledbetter, Rideout, Travis,
 Estep*
 Robertson/Calábria/Ponnelle/Ponnelle/
 Munn

Tuesday, September 19, 8:00
Mefistofele Boito

Wednesday, September 20, 7:30
Lulu Berg

Thursday, September 21, 8:00
Falstaff Verdi

Friday, September 22, 8:00
Mefistofele Boito

Saturday, September 23, 1:00
Lulu Berg

Saturday, September 23, 8:00
Falstaff Verdi

Sunday, September 24, 2:00
Mefistofele Boito

Tuesday, September 26, 7:30
Falstaff Verdi

Thursday, September 28, 8:00
Mefistofele Boito

Friday, September 29, 8:00
Falstaff Verdi

Saturday, September 30, 8:00
Otello Verdi
 Ricciarelli, Keen; Mauro, Ellis, De Haan,
 Pittsinger, Schwisow, Skinner,
 Villanueva
 Kord/Asagaroff/Ponnelle/Ponnelle/
 Arhelger

Sunday, October 1, 2:00
Lulu Berg

Tuesday, October 3, 8:00
Otello Verdi

Wednesday, October 4, 7:30
Mefistofele Boito

Friday, October 6, 8:00
Otello Verdi

Saturday, October 7, 8:00
New Production
Idomeneo Mozart
 Mattila*, Gustafson, Racette, Spence;
 Ochman, Blochwitz**, Lewis, Outland*,
 Cox*, Li*, Ledbetter
 Pritchard/Copley/Conklin/Stennett/
 Munn

*San Francisco Opera gratefully acknowledges
 a generous grant from the L.J. & Mary C.
 Skaggs Foundation for partial underwriting
 of this production.*

Sunday, October 8, 2:00
Mefistofele Boito

Tuesday, October 10, 7:30
Mefistofele Boito

Wednesday, October 11, 8:00
Idomeneo Mozart

Thursday, October 12, 7:30
Otello Verdi

Saturday, October 14, 2:00
Idomeneo Mozart

Sunday, October 15, 2:00
Otello Verdi

Tuesday, October 17, 8:00
Idomeneo Mozart

Friday, October 20, 8:00
Otello Verdi

Saturday, October 21, 8:00
Aida Verdi
 Sweet*, Zajick, Racette; Popov, Noble,
 Langan, Pittsinger, Li
 Kellogg*/Donnell/Schmidt/Casey/
 Tippet*/Munn

*This production was originally made possible
 by a gift from an anonymous donor.*

Sunday, October 22, 2:00
Idomeneo Mozart

Tuesday, October 24, 7:30
Otello Verdi

Wednesday, October 25, 7:30
Idomeneo Mozart

Thursday, October 26, 8:00
Aida Verdi

Friday, October 27, 8:00
Idomeneo Mozart

Saturday, October 28, 8:00
Madama Butterfly Puccini
 Hartlieb, Redmon*, Spence; Polozov,
 Laperrière*, Perry, Villanueva, Skinner,
 Travis, Estep
 Pritchard/Farruggio/Businger/Munn
*This production was originally made possible
 by a grant from the San Francisco Opera
 Guild.*

Sunday, October 29, 2:00
Aida Verdi

Tuesday, October 31, 8:00 Madama Butterfly	Puccini	Friday, November 24, 8:00 Orlando Furioso	Vivaldi	Thursday, December 7, 7:30 Die Frau ohne Schatten	Strauss
Wednesday, November 1, 7:30 Aida	Verdi	Saturday, November 25, 7:30 Die Frau ohne Schatten	Strauss	Friday, December 8, 7:30 Lohengrin	Wagner
Friday, November 3, 7:30 Madama Butterfly	Puccini	Johnson, Jones, Silja, Racette, Spence, Fortuna*, Parks*, Friedman, Mizell*; Muff**, Johns, Pederson, Duykers, Ledbetter, Skinner, Schwisow, Villanueva, Irmiter, Travis Dohnányi/Asagaroff/Zimmermann/ Skalicky*/Munn		Saturday, December 9, 1:00 Madama Butterfly (Same cast as December 3)	Puccini
Saturday, November 4, 8:00 Aida	Verdi	<i>This production was originally made possible by Cynthia Wood who has also underwritten the 1989 revival.</i>		Saturday, December 9, 8:00 Orlando Furioso	Vivaldi
Sunday, November 5, 2:00 Madama Butterfly	Puccini	Sunday, November 26, 1:30 Lohengrin	Wagner	Sunday, December 10, 1:30 Die Frau ohne Schatten	Strauss
Tuesday, November 7, 8:00 Aida	Verdi			**United States opera debut *San Francisco Opera debut	
Friday, November 10, 7:30 Madama Butterfly	Puccini	Tuesday, November 28, 7:30 Die Frau ohne Schatten	Strauss		
Saturday, November 11, 7:30 Lohengrin Häggander*, Randová; Frey*, Leiferkus**, Vogel*, Baerg*, Estep, Li, Ledbetter, Irmiter Mackerras/Robertson (December 8)/Weber/Montresor/Munn <i>This production was originally made possible by a gift from an anonymous donor.</i>	Wagner	Wednesday, November 29, 7:30 Lohengrin	Wagner	All performances are in the original language with English Supertitles. Supertitles for <i>Falstaff</i> , <i>Lulu</i> , <i>Mefistofele</i> , <i>Idomeneo</i> , <i>Aida</i> , <i>Madama Butterfly</i> and <i>Die Frau ohne Schatten</i> provided by a generous and most appreciated gift from William and Eloise Rollnick. <i>Otello</i> supertitles underwritten through a generous grant from Merrill Lynch & Co., Inc. Supertitles for <i>Lohengrin</i> and <i>Orlando Furioso</i> provided through a grant from The Stanley S. Langendorf Foundation.	
Sunday, November 12, 2:00 Aida	Verdi	Thursday, November 30, 7:30 Orlando Furioso	Vivaldi	Repertoire, casts and dates subject to change.	
Tuesday, November 14, 8:00 Aida	Verdi	Friday, December 1, 7:30 Die Frau ohne Schatten	Strauss	Box Office and telephone sales: (415) 864-3330.	
Wednesday, November 15, 8:00 Madama Butterfly	Puccini	Saturday, December 2, 7:30 Lohengrin	Wagner		
Friday, November 17, 7:30 Lohengrin	Wagner	Sunday, December 3, 1:00 Madama Butterfly Gauci*, Manhart, Spence; Aragall, Schexnayder*, Li, Villanueva, Skinner, Travis, Estep Pritchard/Farruggio/Businger/Munn	Puccini		
Saturday, November 18, 8:00 Madama Butterfly <i>This performance made possible by a generous grant from Shaklee Corporation.</i>	Puccini	Sunday, December 3, 8:00 Orlando Furioso	Vivaldi		
Sunday, November 19, 2:00 <i>New Production</i> Orlando Furioso	Vivaldi	Monday, December 4, 7:30 Die Frau ohne Schatten	Strauss		
Horne, Patterson, Kuhlmann, Walker; Matteuzzi*, Gall, Langan Pritchard/Pizzi/Pizzi/Munn <i>San Francisco Opera gratefully acknowledges a generous gift from Geoffrey Chambers Hughes to underwrite this production. His gift is made in memory of his grandfather, John William Hughes.</i>		Wednesday, December 6, 8:00 Orlando Furioso	Vivaldi		
Tuesday, November 21, 7:30 Lohengrin	Wagner				

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The San Francisco Performing Arts Library and Museum (formerly the Archives for the Performing Arts) invites you to an exhibit of photographs taken over several years by noted Bay Area photographer Ira Nowinski. In addition to the primary subject, Maestro Kurt Herbert Adler, the exhibit will also salute San Francisco Opera Center's Adler Fellows, the young singers who are about to embark on careers on the world's opera stages. The exhibit is located in the War Memorial Opera House Museum (box level, south side) and is open to the public during Opera House performance hours, September 8 through December 10, 1989.

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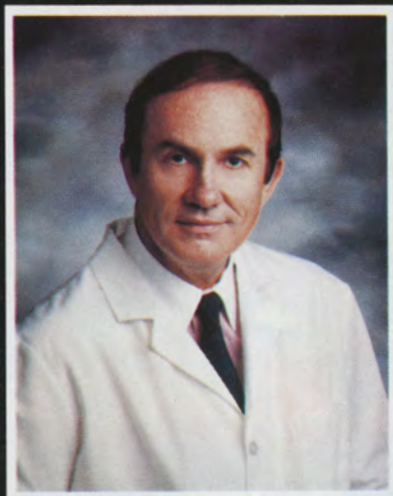
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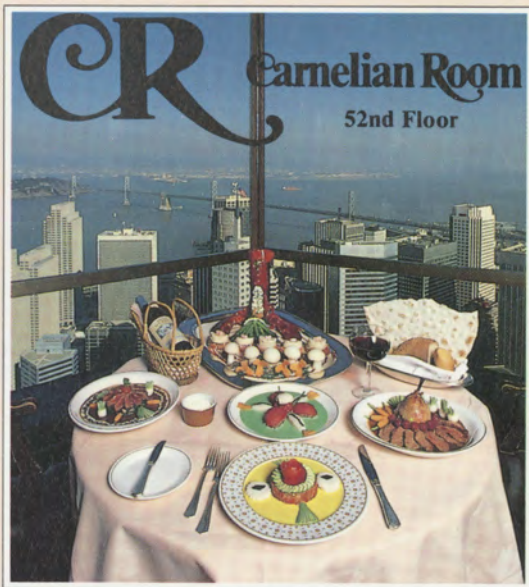
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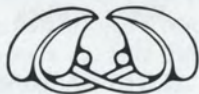
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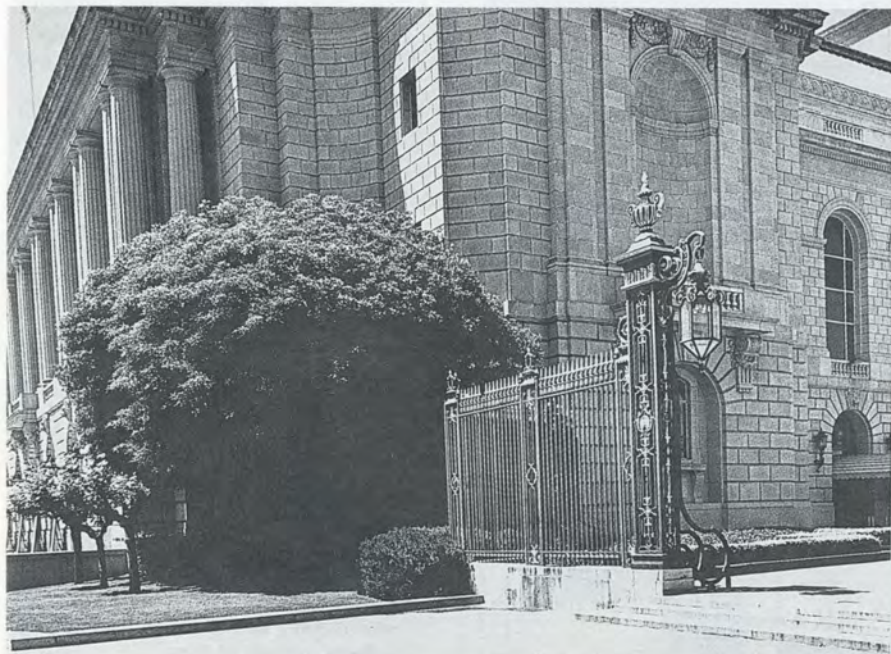
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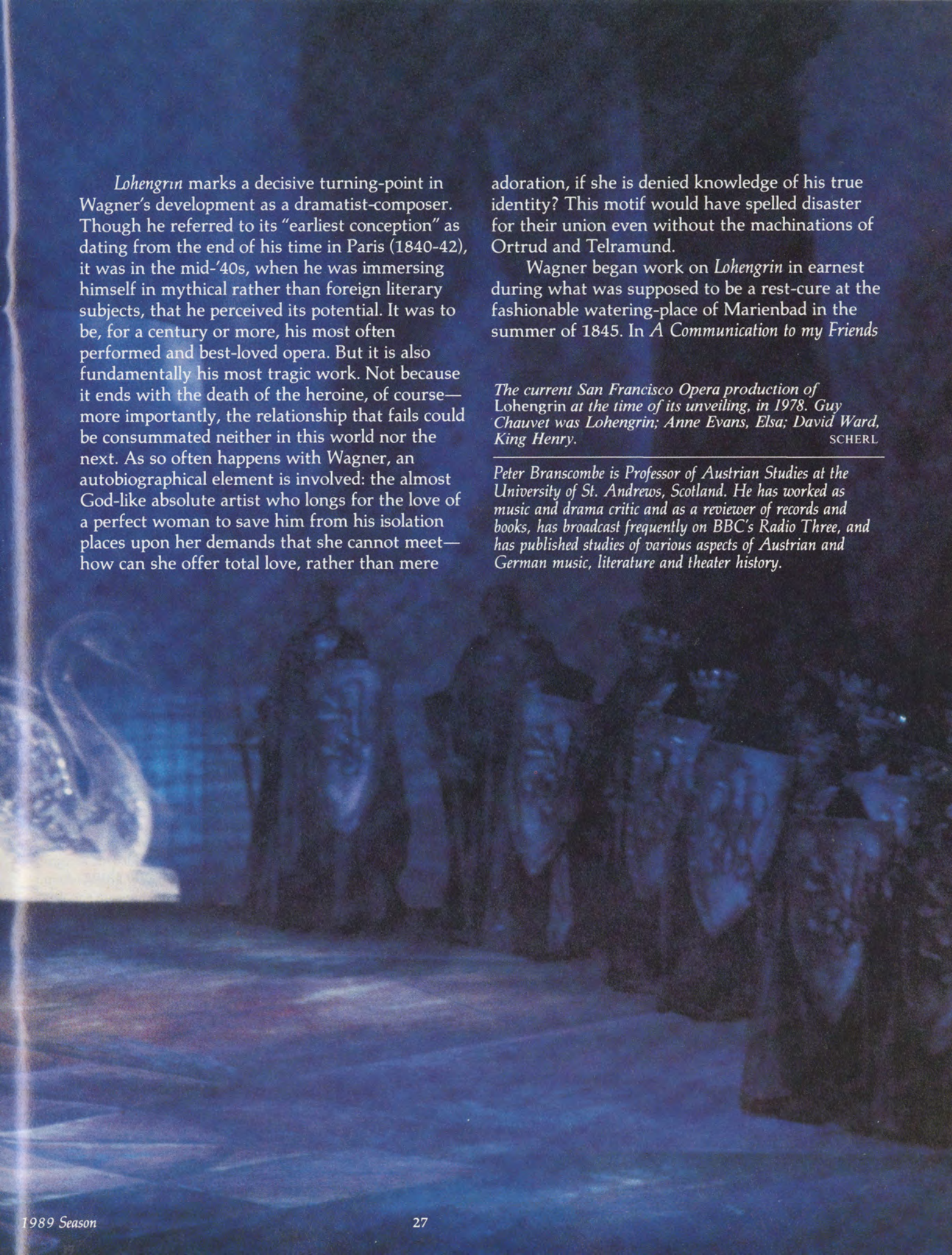
Wagner at the Crossroads

By PETER BRANSCOMBE

A pleasing coincidence dictated that, in the month in which Wagner drafted his scenario for *Lohengrin*, the man was born who would pave the way, financially, for the establishment of the Bayreuth Festival Theater, and on numerous occasions keep the wolf from Wagner's door. It was on August 3, 1845 that Wagner wrote the prose scenario, and on August 25 that the future Ludwig II of Bavaria was born. Thirteen years later it was a reading of the *Lohengrin* libretto that fired the crown prince's life-long passion for Wagner's music, writings and person, and his joy was complete when he first saw and heard the opera two years later. It was to continue haunting him. As the son of the swan-loving Maximilian II he was familiar with that majestic and mysterious bird from his earliest days. His father's castle of Hohenschwangau became his favorite residence, with its heraldic device of the swan, and its

Schwanenrittersaal with frescoes depicting the legend of Lohengrin. When in the mid-1860s Ludwig's plans for a Wagner theater in Munich came to nothing, he turned his attention to the fairy-tale castle of Neuschwanstein (again a name with the word "swan" as its central element!), construction of which began in 1868. The king told Wagner that this castle was to be "a worthy temple for my godlike friend"—though the composer did not live to see it, and it was not completed until some years after his death. The courtyard and royal bedchamber were decorated with designs from the first Munich production of *Lohengrin*. And both there and at Linderhof, Ludwig's other castle, the world of other Wagner works was invoked, including in our present context *Parsifal* (Parsifal being in the legend, as also in the operatic *Lohengrin*'s final narration, the father of the Swan Knight).





Lohengrin marks a decisive turning-point in Wagner's development as a dramatist-composer. Though he referred to its "earliest conception" as dating from the end of his time in Paris (1840-42), it was in the mid-'40s, when he was immersing himself in mythical rather than foreign literary subjects, that he perceived its potential. It was to be, for a century or more, his most often performed and best-loved opera. But it is also fundamentally his most tragic work. Not because it ends with the death of the heroine, of course—more importantly, the relationship that fails could be consummated neither in this world nor the next. As so often happens with Wagner, an autobiographical element is involved: the almost God-like absolute artist who longs for the love of a perfect woman to save him from his isolation places upon her demands that she cannot meet—how can she offer total love, rather than mere

adoration, if she is denied knowledge of his true identity? This motif would have spelled disaster for their union even without the machinations of Ortrud and Telramund.

Wagner began work on *Lohengrin* in earnest during what was supposed to be a rest-cure at the fashionable watering-place of Marienbad in the summer of 1845. In *A Communication to my Friends*

The current San Francisco Opera production of Lohengrin at the time of its unveiling, in 1978. Guy Chauvet was Lohengrin; Anne Evans, Elsa; David Ward, King Henry.

SCHERL

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



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(1851), he relates how he had planned to spend the vacation working at a comic opera (*Die Meistersinger von Nürnberg*), hoping his doctors would agree that a light piece would not strain his nerves. However, he had hardly settled on the comedy when he found that the Lohengrin material (and its pendant, the story of Perceval/Parsifal) was imperiously demanding his full attention. A lively passage in *Mein Leben* tells how, "quite unable to await the end of the prescribed hour in the bath, I impatiently leapt out after only a few minutes, scarcely allowed myself time to dress properly, and raced like a madman to my lodgings, in order to put down on paper what was assailing me. This happened for several days, until the complete scenic plan of *Lohengrin* was written down."

He then began work on the poem, the autograph of which—*Lohengrin. / Romantische Oper / in 3 Akten*—was completed in Dresden on November 27, 1845. By comparison with the later libretti it is in many respects deficient; yet it also marks a new level of achievement. Individual speeches no longer just follow each other, but are interrupted, or overlap. There are even touches that look ahead to the *Stabreim*—alliteration—of the great later music dramas, as when Telramund accuses Elsa: "Du hörst die Klage! König, richte recht!" ("O King, you've heard my case, now justly judge!"). Varying line-lengths and rhythms break up the monotony of the prevailing iambic pentameters and tetrameters, though at this stage of his career, Wagner could not avoid padding—there is something engagingly inept about the string of particles in a line like (it is Telramund again who is speaking): "Gar bald will ich wohl weiter noch mich wagen!" ("Right soon shall I no doubt risk one more additional step!"). The poem is on the whole fairly conventional, though Wagner could later boast to Liszt that he was then already breaking down the traditional distinction between the lyrical and the narrative sections, had been at pains "to take account of the spoken emphasis of the words," and had intended his singers to show "animation rather than reserve," and to "produce the impression of an impassioned and poetical mode of delivery."

The novelty of Wagner's concerns is less striking to us than it was to his contemporaries. He read the poem to a group of friends and acquaintances at



MORTON

The first S.F. Opera production of *Lohengrin* took place in 1931. (L. to r.) Maria Müller as Elsa, Gotthelf Pistor as Lohengrin and Louis D'Angelo as King Henry.

[conductor and composer Ferdinand] Hiller's salon on December 17th. Hiller himself commented a little later, "What a pity that Wagner intends to set it himself; his musical gifts are not equal to the task . . ." And Schumann only expressed himself satisfied with the form of the libretto when Wagner jokingly pretended to isolate passages as if they were the arias and cavatinas of traditional opera. Ludwig Tieck—major Romantic dramatist and novelist, but by the late 1840s both rather long in the tooth and somewhat inflexible in artistic matters—was another who found himself taxed by *Lohengrin*. He

expressed himself in general sympathetic to the libretto, "only he did not understand how all this could be set to music without a total transformation of the previously valid basis for opera, and expressed his particular reservations about scenes like the one between Ortrud and Friedrich [=Telramund] at the start of the second act." Here he was criticizing what is surely the most imaginative and forward-looking confrontation in the work, the scene where Wagner is most successfully moving away from the rather four-square phrase-lengths of much of the opera towards the greater flexibility



The Company's 1946 *Lohengrin* featured Astrid Varnay as Elsa, Margaret Harshaw (seated) as Ortrud, George Czapliski as Telramund (right behind Miss Varnay) and Mack Harrell (with back turned) as the Royal Herald. The performance opened that year's S.F. Opera season.

and freedom of the works of his later years, the music-dramas proper.

At this period, and again in the following summer, Wagner was under some pressure from advisers to avoid the tragic conclusion to the story in favor of a moderately happy ending that would have allowed Elsa to withdraw from Brabant with Lohengrin when the latter was recalled to Monsalvat. Fortunately, Wagner's own sound instincts, and the firmness of one trusted friend, dissuaded him; to this point we shall be returning shortly.

During the winter, Wagner's commitments as the Dresden Kapellmeister prevented him from much in the way of original work, but by May of 1846 he was able to look forward to real progress with the new opera (probably he was able to make use of music-sketches drafted in the otherwise unproductive months). He went to Gross-Graupa, near Pillnitz, for his three-month vacation, and by July 30th, managed "to sketch the music for all three acts of *Lohengrin*, even if only in very rapid outline." Contrary to his normal practice, he began the full composition with the last act, the "core scene" as he referred to the Swan Knight's narration. There were probably two reasons for this. One lies, he wrote in *Mein Leben*, "in the

motifs that occur in the Grail Narration"; the other, and main one, is to be sought in his desire to come to terms with the criticism of his acquaintance, the writer Hermann Franck (who was later to suffer a sadly premature death below the window of his Brighton hotel). Franck had expressed himself unhappy with "the dramatic character of this act and its conclusion." In an important letter of May 30, 1846, Wagner explained his intentions, but told Franck that he could rely on his music to make clear what was less than totally unambiguous in the poem. Nevertheless, Wagner was in no doubt that the tragic dénouement was both clear and inevitable: the essential ingredient was always to be Elsa's separation from Lohengrin, made necessary by her asking the forbidden question. Wagner goes on to interpret the symbolic meaning as residing in the impossibility of a lasting relationship between a metaphysical phenomenon and a human being (thus aligning himself, as he had in *Die Feen* and *Der Fliegende Holländer*, with the long tradition of stage works good, bad and indifferent, that treat this theme). That Franck had a point is borne out by Wagner's revision of the dialogue between Lohengrin and Elsa at the climactic moment of the opera.

The full vocal and orchestral sketch

of Act III is dated in Wagner's hand "Dresden, 9 Sept. 46." He completed the first scene by September 12, and by October 21st was busy with the extended duet in the bridal chamber. A note in the score a few pages after "In fernem Land," dated February 11, 1847, indicated that there had been a two-month-long interruption, but by March 5 the act was complete. Thereafter, he set the first two acts, the first between May 12 and June 8, the second between June 18 and August 2. The Prelude, for which there are no fewer than five manuscript stages, suggesting the problems it presented, was finished on August 29th, 1847: the last piece to be written, though the first to be fully scored. The autograph score itself was completed between January 1 and April 28, 1848; it was to be not only the last composition of his Dresden years, but also his last composition (apart from a couple of piano pieces) until he began *Das Rheingold* in 1853.

In the autumn of 1847, Wagner was already trying to persuade first Berlin, and then Dresden, to accept the opera for production. Though the Dresden Intendant showed interest, Wagner's increasing involvement in political developments during the revolutionary period made it inevitable that the plan would be

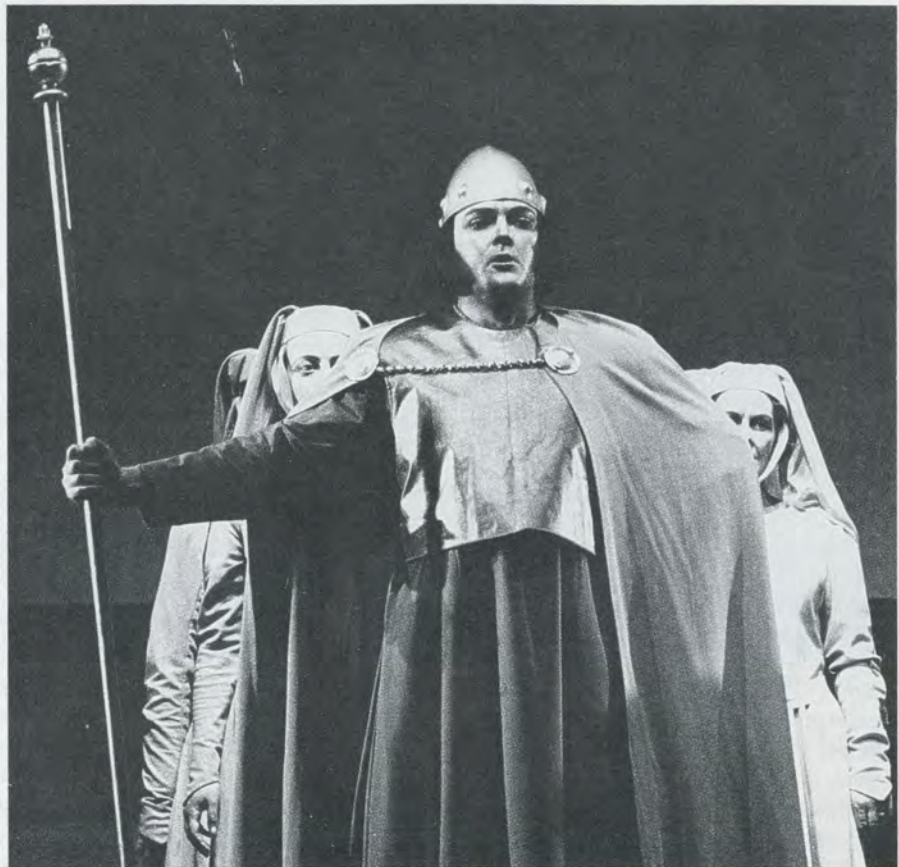
dropped—and indeed, that he himself would be banished. However, the closing scene of Act I was performed in his presence on September 22, 1848, as part of a concert in celebration of the third centenary of the Hofkapelle [court orchestra]. It was not to be until 1861 that he would finally hear the complete opera—by then, he said, there wasn't a person in Germany who had not heard it, apart from its author.

It took time, and luck, to get it performed at all. He was in Paris in April of 1850 when, looking through his score of *Lohengrin*, he felt an overwhelming desire to have the work performed. He wrote to Liszt (on April 21): "I appeal to the goodness of your heart: perform my *Lohengrin*! You are the only person to whom I could make this request; to no one but you I entrust the first performance of this opera; but to you I commend it with the most complete and joyous confidence . . ." Despite the sensitive implications of having to request from the Saxon Court Intendant the full score his theater had paid for, so that a disgraced exile's work might be staged in the Grand Duchy of Weimar—Liszt undertook the task. In June he could write to Wagner, now back in his Zurich refuge, that *Lohengrin* was in rehearsal. After a little more than two months of preparation, the premiere was announced. The correspondence reveals the excitement, and also the immense problems, of those weeks. Wagner had to be dissuaded from following up his dangerously hairbrained idea of traveling incognito to attend the first night. A bass clarinet had to be obtained, and the number of violins was to have been increased to eighteen. Small but wise cuts were made—Wagner deleted the second section of *Lohengrin*'s narration in Act III, and also a brief song for the swan (which ended up in a lady's album).

The first night was on August 28, 1850, the 101st anniversary of Goethe's birth, and was preceded by a poetic tribute to the poet. Distinguished visitors were present from all over the German-speaking lands. Wagner sat, watch in hand, on the terrace of (appropriate choice!) The Swan Inn at Lucerne, following the performance in his imagination (and greatly underestimating its duration: despite the metronome markings Wagner had sent him, Liszt seems to have favored rather slow tempi). The performance was enthusiastically received, yet it cannot have been very good. In spite of Liszt's



Inge Borkh portrayed Elsa in S.F. Opera's 1955 staging of Lohengrin, shown here with some of the Chorus women.



San Francisco Opera's 1955 Lohengrin included Cornell MacNeil's Herald, part of the baritone's six-role debut season.



Our 1960 Lohengrin cast featured the Elsa of Ingrid Bjoner.

efforts, the orchestra numbered only 38 in all (eleven violins!); and there were critical comments about the solo singers, especially Carl Beck in the title role. What particularly distressed Wagner was the realization that the opera had lasted so much longer than he had thought, owing principally to the slow declamation of the "recitative" passages. And when Genast, the stage director, wrote on Liszt's behalf to solicit Wagner's agreement to cuts, the composer lost all interest in the matter, saying that Weimar was no better than any other miserable little opera house. However, *Lohengrin* began to catch on: the vocal score was published in December of 1851, and the full score the next year. Königsberg and Wiesbaden gave it in 1853, and in 1854 it was mounted in Leipzig, Frankfurt, Breslau (where, astonishingly, 6,000 copies of the libretto were required) and two other towns. Cologne and Hamburg followed in 1855, Munich and Vienna in 1858 (Nestroy's parody version, with music by Carl Binder, followed in 1859). Soon every self-respecting house felt it must stage the work. Though Wagner had conducted excerpts in London in 1855, it was 1875 before the work was staged there. By then, it had been put on in New York in German: on April 3, 1871. Before the decade was out, New Orleans had heard it, sung in Italian, and it was given there in French in 1889.

The first chance Wagner had to hear

the opera in the theater was in Vienna, where he went in 1861, soon after he had been amnestied; he hoped to secure the release of singers he wanted for the first production of *Tristan und Isolde*. At a special stage rehearsal he was acclaimed by the singers, but he chose to cut Hanslick (a critic whose early enthusiasm for Wagner had given way to the well-known animosity of his later years); at the performance he attended on May 15th, he was accorded one of the most enthusiastic receptions of his career (he even had to acknowledge applause at several points during the acts). As an offering of thanks for the performances of *Lohengrin* at the Court Opera in 1875, which were conducted by Richter, Wagner returned to Vienna the following March to conduct the work himself, for the first and last time: it was the benefit night for the chorus, whose contribution had deeply impressed the composer three months earlier. "Don't shout," he told them at rehearsal, "sing as beautifully as you can, as if every one of you were a soloist." They expressed their gratitude to him by seeing him off at the railway station the next evening with the great chorus with which the people honor Hans Sachs in Act III of *Die Meistersinger*; it was Wagner's farewell to Vienna.

But that is to anticipate. By 1861, when he first heard the work, Wagner had progressed far beyond the achievements of *Lohengrin*—he had written in the intervening years *Das Rheingold*, *Die Walküre*, two-thirds of *Siegfried*, and *Tristan und Isolde*, not to mention his sketched dramas, and the autobiographical and theoretical essays of his last Dresden months and the first years of exile. Parts of *Lohengrin* look back to the old world of Romantic opera (his prose analyses of myth and motif, and his keenness on literal accuracy of detail underline the point); but the scene for Telramund and Ortrud in Act II, with its sensitive and striking original woodwind writing, its rhythmic and harmonic flexibility, and above all its mood of brooding evil, looks forward to the dark parts of *Der Ring des Nibelungen*, as do the occasional alliterations and the incipient awareness of the expressive and dramatic power of leitmotifs. Quite as forward-looking is the evocation in the magical string-writing in the Prelude of the world of Wagner's final masterpiece, *Parsifal*, written a good 30 years later.

Lohengrin is certainly a work of uneven quality, yet it marks a vital stage in Wagner's growth towards the full mastery of the music dramas. In no other opera does the text so frequently dominate the music; indeed, it is significant that once he had completed *Lohengrin*, his thoughts turned towards the writing of spoken dramas. Though he did not develop these plans to fruition, he wrote hardly any music between the completion of the scoring of *Lohengrin* in the spring of 1848, and the beginning of the composition of *Das Rheingold* in November of 1853. There could be no clearer evidence that he had reached a turning point in his career, that a period of reflection was required before he would be ready to move on to the almost superhuman task of matching the psychological and dramatic complexities of his new texts with music that would equal, even surpass them in subtlety, scope, and expressive power. ■



Jess Thomas in the title role of *Lohengrin* at the San Francisco Opera in 1965.



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ARTIST PROFILES



MARI ANNE HÄGGANDER

Swedish soprano **MariAnne Häggander** makes her San Francisco Opera debut as Elsa in *Lohengrin*. After completing her musical studies at the Gothenburg Opera School, she became a member of the Royal Opera in Stockholm and made a highly successful debut there as Micaëla in *Carmen*, followed by Tatiana in *Eugene Onegin*, Pamina in *The Magic Flute*, the title role of *Madama Butterfly*, the Countess in *The Marriage of Figaro*, Mimì in *La Bohème*, Fiordiligi in *Così fan tutte* and Amelia in *Un Ballo in Maschera*. In 1979, she made her first appearance outside Sweden as Elisabetta in *Don Carlo* at the Savonlinna Festival. In 1980 she sang one of her most distinguished roles, Pamina in *The Magic Flute*, in Bonn, and later that year appeared at the Buxton Festival as Hero in *Beatrice and Benedict*. She made her debut at the Bayreuth Festival in 1981 as Eva in *Die Meistersinger*, and she has returned almost every season to the Wagner Festival in this role, which was also the vehicle of her Metropolitan Opera debut in 1985. She has appeared in the opera houses of Brussels, Berlin and Hamburg, as well as at the Munich Festival. In 1988 Miss Häggander made two important debuts: she appeared with the San Francisco Symphony in a complete performance of Grieg's *Peer Gynt* (which was recorded by Decca/London); and made her first appearance with the Genoa Opera in *Die Walküre*, singing her first Sieglinde. Recent engagements include Lisa in *The Queen of Spades* with the Canadian Opera Company; Freia in *Das Rheingold* at the Metropolitan Opera; and a return to the Royal Opera in Stockholm as the Marschallin in *Der Rosenkavalier* and as Elsa in a new Götz Friedrich production of *Lohengrin*. Future performances include Elsa at the Nice Opera, and her Seattle Opera debut as Mme. Lidoine in Poulenc's *Dialogues of the Carmelites*. Her recordings include a recently released disc of Brahms lieder, and she will be seen next year as Freia in a televised "Live from the Met" performance of *Das Rheingold*.



EVA RANDOVÁ

After a lengthy absence from the stage of the War Memorial Opera House, Czechoslovakian mezzo-soprano **Eva Randová** returns to San Francisco Opera as Ortrud in Wagner's *Lohengrin*. She made her American debut here in 1974 as Kundry in *Parsifal*. After winning first prize at the Reggio Emilia singing competition, famed Wagnerian tenor Wolfgang Windgassen invited her to Stuttgart where, after a period of five years, she was honored with the title of Kammersängerin. She has appeared at the Bayreuth Festival (where her roles included Fricka in the Boulez-Chéreau *Ring* cycle and Kundry in Wolfgang Wagner's production of *Parsifal*) and at the Salzburg Festival as Eboli in *Don Carlo*. Her performances at Milan's La Scala include Ortrud, and Ulrica in *Un Ballo in Maschera*. She is currently a regular guest artist at the opera houses of Cologne, Vienna, Hamburg, Munich, Berlin, Paris, and at the Metropolitan Opera in New York, where her roles have included Venus in *Tannhäuser* and Fricka. She has frequently sung at the Royal Opera, Covent Garden, appearing there in *Lohengrin*, *Boris Godunov* and *Tannhäuser*. For her performance at the Royal Opera as Kostelníčka in *Jenůfa*, she was nominated for the 1987 Olivier Awards, and recently returned there to sing Azucena in a new production of *Il Trovatore*. Miss Randová's recordings include Janáček's *The Cunning Little Vixen* and *Jenůfa*, conducted by Charles Mackerras, and *Lohengrin* conducted by Georg Solti.

Canadian tenor **Paul Frey** makes his San Francisco Opera debut as Lohengrin, a role that brought him to international attention when he first sang it in Karlsruhe in 1985. *Lohengrin* was also the vehicle of his 1987 debut at the Bayreuth Festival and his 1988 bow at Covent Garden. He returned to Bayreuth as the Swan Knight in 1988 and 1989, and will do so again next year, at which time the production will be filmed. A graduate of the University of Toronto, Frey

LOHENGRIN



PAUL FREY

made his operatic debut in Toronto in Massenet's *Werther*. In 1979 he joined the ensemble of the Stadttheater Basel, where he bowed as Werther and gradually built his repertoire with such roles as Don José in *Carmen*, Florestan in *Fidelio*, the title roles of Mozart's *Idomeneo* and *La Clemenza di Tito* and, for his first Wagnerian role, Erik in *Der Fliegende Holländer*. In the last few seasons he has had a succession of important debuts, including the Metropolitan Opera, where he appeared as Bacchus in *Ariadne auf Naxos* opposite Jessye Norman in 1987; the Paris Opera, where he portrayed Max in a 1988 production of *Der Freischütz* under Marek Janowski; and La Scala in Milan, where he sang Hüon in a new production of Weber's *Oberon* under Seiji Ozawa earlier this year. His European credits include appearances in Frankfurt, the Bavarian State Opera, the Hamburg State Opera, the Vienna State Opera, and the Edinburgh Festival. This year saw his debut at the Gran Teatre del Liceu in Barcelona, where he sang Walther in *Die Meistersinger*, a role he also portrayed with the Australian Opera in 1988. Other recent engagements include his first Aeneas in Berlioz's *Les Troyens* in Nice, *Lohengrin* in Lyons, his first performances of Britten's *Peter Grimes* in Basel, as well as *Fidelio* in Bologna and with the Cologne Opera on tour to Israel. The current season will include his first staged performances of Siegmund in a new production of *Die Walküre* for Cologne Opera. Future seasons will see him in new productions of *Die Frau ohne Schatten* at the Bonn Opera and at Covent Garden; in *Die Meistersinger* and *Frau* at the Vienna State Opera; *Ariadne* in Madrid and *Der Freischütz* and *The Makropulos Case* in Munich. He will also sing Schoenberg's *Gurrelieder* for the first time in Frankfurt. His recordings include the role of Bacchus in *Ariadne auf Naxos* under Kurt Masur.



SERGEI LEIFERKUS

Russian baritone **Sergei Leiferkus** makes his American opera debut as Telramund in *Lohengrin*. Born in Leningrad, he entered the Conservatory there and, in 1971, won first prize in the prestigious Glinka Vocal Competition while a soloist with the Musical Comedy Theatre of Leningrad. In 1972, he made his debut in *La Traviata* with the Maly Opera/Ballet Theatre, where he went on to perform leading bass-baritone roles in *Eugene Onegin*, *Iolanta*, *La Bohème*, *Gianni Schicchi* and *Don Giovanni*. After winning the Grand Prix in the 1976 International Vocal Competition in Paris, he scored a major success as Prince Andrei in a new Kirov Opera production of Prokofiev's *War and Peace* in 1977. Since 1978, Leiferkus has been a leading artist with that company in repertoire ranging from the standard baritone roles to contemporary parts such as Chichikov in Shchedrin's *Dead Souls*. In 1979 he won first prize at the International Competition in Ostende, Belgium. He has toured extensively throughout the Soviet Union and both eastern and western Europe. In 1987, he appeared with the Boston Symphony in performances of Shostakovich's *Babi Yar* Symphony, and that same year sang the title role of *Eugene Onegin* with the Kirov Opera at Covent Garden. Recent engagements include Count di Luna in *Il Trovatore* at the Royal Opera, Covent Garden, and performances of the *Babi Yar* Symphony with the Philadelphia Orchestra at Carnegie Hall and in Philadelphia. He returns to Covent Garden next year as Count di Luna and in the title role of Borodin's *Prince Igor*. Other upcoming engagements include appearances at Glyndebourne, the Edinburgh Festival and Wigmore Hall, as well as recording sessions with the Berlin Philharmonic. Leiferkus has been honored with the title of People's Artist of the Russian Republic. He appears with San Francisco Opera courtesy of Classical Artists International, New York; Allied Artists, London; and Gosconcert, U.S.S.R.



SIEGFRIED VOGEL

German bass **Siegfried Vogel** makes his San Francisco Opera debut as King Heinrich in *Lohengrin*. Following three years of study at the Academy of Music in Dresden, he made his debut at the Dresden Opera. Since 1964, he has been engaged as principal bass with the German State Opera in East Berlin, and also appears regularly with the Komische Oper of East Berlin. He is a frequent guest artist at the opera houses of Stuttgart, Düsseldorf and Munich, and has sung with the major European opera companies, as well as those in Toronto, Ottawa, and Buenos Aires. His numerous appearances at Bayreuth include Fasolt in *Das Rheingold*, Titirel in *Parsifal*, and Biterolf in *Tannhäuser*, and he portrayed King Heinrich in *Lohengrin* at the Salzburg Festival. For the Vienna State Opera, he has sung Baron Ochs in *Der Rosenkavalier*, Sarastro in *Die Zauberflöte*, Gurnemanz in *Parsifal*, Kaspar in *Der Freischütz*, and Sir Morosus in Strauss' *Die Schweigsame Frau*. He made his debut with the Canadian Opera Company in 1983 as Hans Sachs in *Die Meistersinger*, and returned to Toronto in 1987 as King Marke in *Tristan und Isolde*. Appearances in Ottawa include Rocco in a concert performance of *Fidelio*, and the Doctor in a concert version of *Wozzeck* conducted by Seiji Ozawa. His Metropolitan Opera debut came in 1986, as Hunding in *Die Walküre*. Additional roles in his repertoire include Wotan, Daland, and Don Giovanni, among many others. In 1967, he was awarded the title of Kammersänger by the Berlin Staatsoper, and his recital tours have taken him throughout Europe and Japan. Vogel's future engagements include his third concert tour to Japan, *Ariadne auf Naxos* in Rome, *Die Zauberflöte* in Dresden, and *Tristan und Isolde* in Nancy.



THEODORE BAERG

Baritone **Theodore Baerg**, who has appeared extensively across Canada and the United States in opera and concert, makes his San Francisco Opera debut as the King's Herald in *Lohengrin*. Born in Minnesota and raised in Canada, he has portrayed numerous roles for the Canadian Opera Company, including Papageno in *The Magic Flute*, Marcello in *La Bohème*, Enrico in *Lucia di Lammermoor*, the Animal Trainer/Acrobat in *Lulu*, Danilo in *The Merry Widow* and Count Almaviva in *The Marriage of Figaro*. In 1985 he made his debut at New York City Opera as Hajj in *Kismet* and returned shortly thereafter as Danilo. Other debuts during the 1985-86 season included Figaro in *The Barber of Seville* for Vancouver Opera and L'Opéra de Montréal, Marcello for Pacific Opera, and Danilo in Edmonton. In the 1986-87 season he returned to City Opera to sing Eisenstein in *Die Fledermaus* and to the COC for the same role. He then appeared as Valentin in *Faust* and as Dandini in *La Cenerentola* at the Des Moines Metro Opera, made his debut with Connecticut Opera as Guglielmo in *Così fan tutte*, and appeared as Marcello at L'Opéra de Québec. Roles during the 1987-88 season included Eisenstein, Schanard in *La Bohème* and Fontaine in *The Desert Song* for New York City Opera and Lescaut in *Manon Lescaut* for Edmonton Opera. He returned to the Canadian Opera to sing Harlequin in *Ariadne auf Naxos*, and made his European debut at the Glyndebourne Festival as Ramiro in *L'Heure Espagnole*. Recent engagements include Sharpless in *Madama Butterfly* in Montreal, his first assumption of the title role of *Don Giovanni* in Vancouver, and debuts at the Washington Opera and Opera Pacific as Figaro in *Il Barbiere di Siviglia*. He then returned for his seventh season at the COC as Papageno in *Die Zauberflöte* and as Marcello in *La Bohème*. The artist's concert and symphonic credits include appearances with many prominent North American symphonies, as well as recitals and community concerts from southern California to Ottawa.



CRAIG ESTEP

A 1989 Adler Fellow with the San Francisco Opera Center, tenor **Craig Estep** makes his Company debut as Dr. Caius in the Family Performance of *Falstaff* and will also sing the Official Registrar in *Madama Butterfly* and a Noble of Brabant in *Lohengrin*. A 1988 and 1987 Merola Opera Program participant, Estep sang in *Madame Butterfly* on Western Opera Theater's national tour and in Japan with the Center's Pacific Rim Exchange Program. He has also toured in Western Opera Theater's production of *Don Pasquale*. The tenor traveled to Shanghai in 1988 to sing Spoletta in the first production of *Tosca* ever seen in China. He recently appeared in the Opera Center's Showcase production of Handel's *Giustino* and was a soloist in the San Francisco Symphony Pops Series this past summer. The North Carolina native has a master's degree in vocal performance and has sung with the North Carolina Opera, Connecticut Grand Opera and the Charleston Opera.



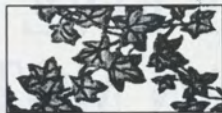
HONG-SHEN LI

Currently an Adler Fellow with the San Francisco Opera Center, tenor **Hong-Shen Li** makes his Company debut singing four roles: a Trojan Man in *Idomeneo*, a Messenger
continued on p.45

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Lohengrin

This revival of *Lohengrin* is made possible by the Bernard Osher Foundation.
The production was originally made possible by a gift from an anonymous donor.

Opera in three acts by RICHARD WAGNER

Lohengrin

(in German)

Conductor

Charles Mackerras
Ian Robertson (Dec. 8)

Production

Wolfgang Weber

Designer

Beni Montresor

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Robert Morrison
Scott Gilmore
Christopher Larkin
Ernest Fredric Knell
Patrick Summers
Susan Miller Hult
Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Peter McClintock

Stage Manager

Jerry Sherk

San Francisco Boys Chorus

Philip Hahn, Director

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Ray Diffen Costumes, New York

Galanti organ provided courtesy of

Colton Piano & Organ, Santa Clara

First performance:

Weimar, August 28, 1850

First San Francisco Opera performance:

September 14, 1931

SATURDAY, NOVEMBER 11 AT 7:30

FRIDAY, NOVEMBER 17 AT 7:30

TUESDAY, NOVEMBER 21 AT 7:30

SUNDAY, NOVEMBER 26 AT 1:30

WEDNESDAY, NOVEMBER 29 AT 7:30

SATURDAY, DECEMBER 2 AT 7:30

FRIDAY, DECEMBER 8 AT 7:30

CAST

(in order of appearance)

<i>The King's Herald</i>	Theodore Baerg*
<i>Heinrich der Vogler</i>	Siegfried Vogel*
<i>Friedrich von Telramund</i>	Sergei Leiferkus**
<i>Elsa von Brabant</i>	MariAnne Häggander*
<i>Lohengrin</i>	Paul Frey*
<i>Ortrud</i>	Eva Randová
<i>Nobles of Brabant</i>	Craig Estep Hong-Shen Li LeRoy Villaneuva Kristopher Irmiter
<i>Duke Gottfried von Brabant</i>	Sean Peisert
<i>Saxon and Brabantian nobles, bridesmaids, pages, attendants</i>	

**U.S. opera debut

*San Francisco Opera debut

TIME AND PLACE: Early 10th-century Antwerp

ACT I On the banks of the river Scheldt

INTERMISSION

ACT II *Scene 1:* The courtyard of the palace

Scene 2: The front of the church

INTERMISSION

ACT III *Scene 1:* The bridal chamber of the palace

Scene 2: On the banks of the river Scheldt

Supertitles for *Lohengrin* provided through
a grant from The Stanley S. Langendorf Foundation

Supertitles by Christopher Bergen, San Francisco Opera.

*Latecomers will not be seated during the performance after the lights have dimmed.
The use of cameras, cellular phones and any kind of recording equipment is strictly forbidden.
The performance will last approximately four hours and twenty minutes.*

Lohengrin/Synopsis

ACT I

On a visit to Antwerp to raise an army, King Heinrich of Germany calls on the Brabantian regent, Telramund, to explain why his country is wracked by strife. Telramund claims that his ward Elsa, sister of the heir of Brabant, has murdered her brother. In consequence, Telramund has relinquished his claim to Elsa's hand and married Ortrud. Elsa is summoned to defend herself and responds by recounting a dream she has had of a knight who will be her champion and whom she will marry. The herald summons the would-be champion, and he appears on the river drawn by a swan. Lohengrin steps before the King and announces that he has come to vindicate Elsa and to be her husband, but that he will depart if ever Elsa should ask him his name or place of origin. Elsa agrees to these conditions. To establish her innocence, Lohengrin engages Telramund in single combat and emerges victorious.

ACT II

Scene 1—Telramund broods on his defeat at the hands of Lohengrin and blames Ortrud for ensnaring him in her plot. Ortrud defends herself and convinces Telramund that Lohengrin won the battle through sorcery. When Elsa appears, Ortrud sends Telramund away, and proceeds to undermine Elsa's faith in Lohengrin.

Scene 2—The wedding plans proceed, but as Elsa prepares to enter the cathedral with her bridal procession, Ortrud attempts to halt the festivities. She claims that the "nameless knight" is an impostor, while Telramund asserts that the knight has employed magic to

gain power. But Lohengrin repels Ortrud, the procession continues and Elsa and Lohengrin are united.

ACT III

Scene 1—In their bridal chamber, Lohengrin and Elsa declare their love for each other. But Elsa gives in to her curiosity; she must know her husband's identity. Lohengrin evades her entreaties and suddenly Telramund and his henchmen invade the chamber, intending to kill Lohengrin. Telramund is slain by Lohengrin instead. Leaving Elsa in the care of her attendants, Lohengrin rushes to tell the King of what has taken place.

Scene 2—Lohengrin is exonerated by the King, who understands the extent of Telramund's treachery. Compelled by Elsa to reveal his identity, the knight declares that he is Lohengrin, son of Parsifal. As one of the sinless warriors who guard the Holy Grail, it is his duty to go forth into the world to defend those who are beset by evil. He announces that he was sent to be Elsa's champion and to restore the rightful ruler of Brabant to his throne. Elsa's promise having been broken, he must now return to the guardianship of the Grail. Predicting victory for the King's forces, Lohengrin bids Elsa a sorrowful farewell, as the swan which brought him again nears the shore. Ortrud rushes in declaring that the swan is in actuality Elsa's brother, Gottfried, on whom she has placed a spell. She rejoices over Elsa's betrayal of Lohengrin, the one man who could have broken the spell. Lohengrin prays and the swan vanishes; in its place stands Gottfried.

Lohengrin

Photos taken in rehearsal by Marty Sohl

*Paul Frey, MariAnne Häggander,
Women of the S.F. Opera Chorus*

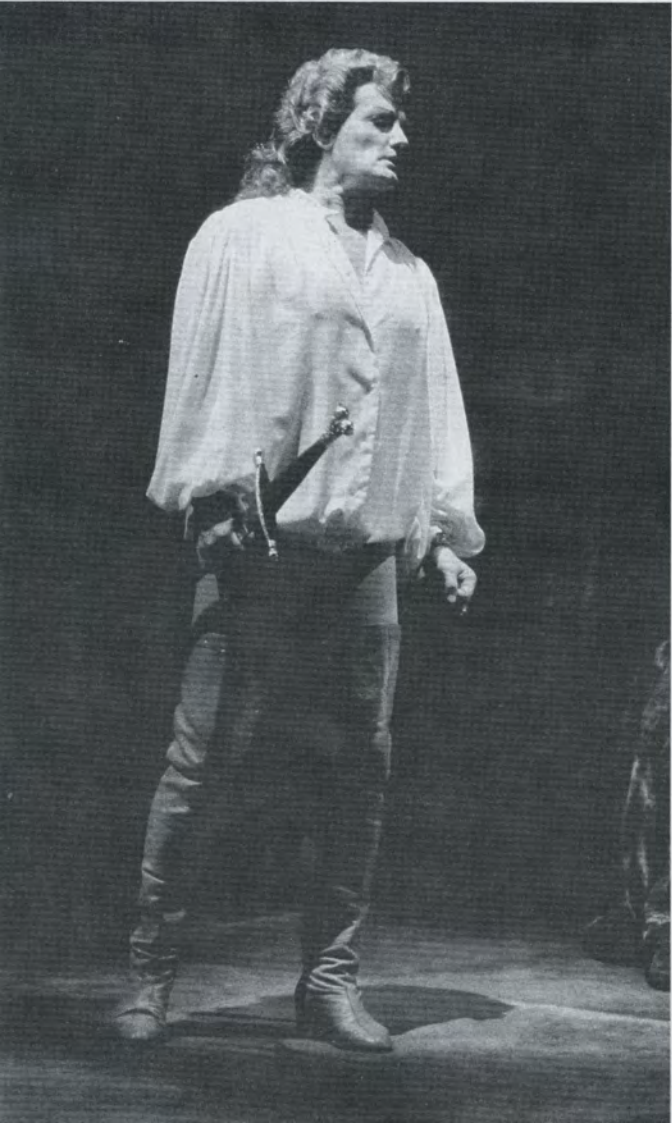




Theodore Baerg



MariAnne Häggander



(below) Paul Frey



Paul Frey,
MariAnne Häggander





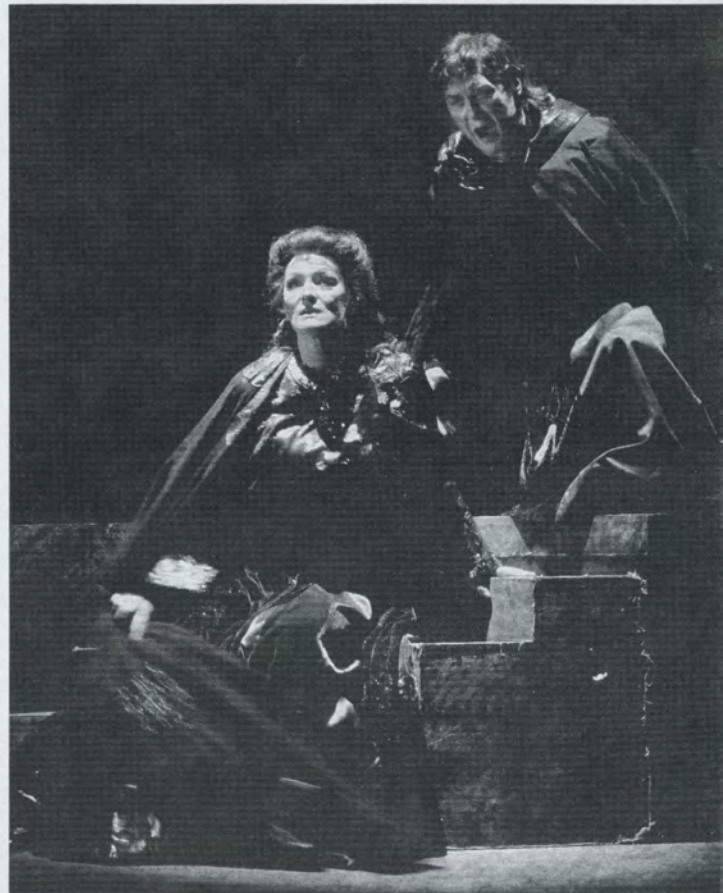
Sergei Leiferkus, Eva Randová



Siegfried Vogel



(L. to r.) LeRoy Villanueva, Hong-Shen Li, Sergei Leiferkus, Kristopher Irmiter, Craig Estep



Eva Randová, Sergei Leiferkus



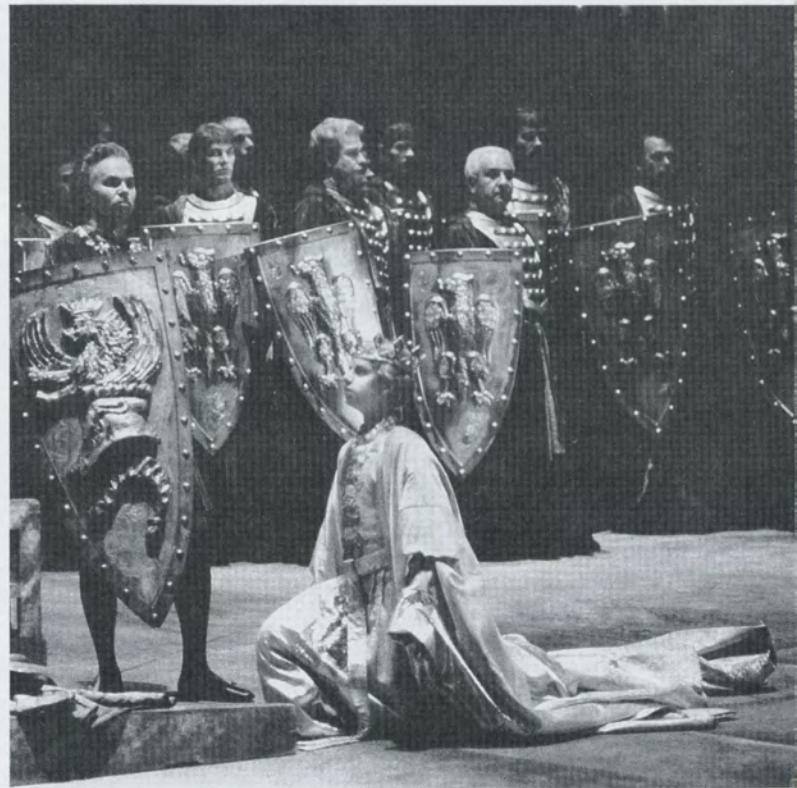
Eva Randová



San Francisco Opera Chorus



MariAnne Häggander



Sean Peisert



LeROY VILLANUEVA

in *Aida*, Goro in *Madama Butterfly*, and a Noble of Brabant in *Lohengrin*. A native of Beijing, China, he received his initial musical training while studying under a five-year Highest Fellowship Scholarship at the Central Conservatory there and performing with the Art Ensemble of Beijing. He was a member of the American Opera Center at the Juilliard School of Music, where he appeared as Benedict in Berlioz's *Beatrice and Benedict*. As a member of the 1987 Merola Opera Program, he performed the role of Rinuccio in *Gianni Schicchi*, and returned to the Merola Program in 1988 to sing Lindoro in *The Italian Girl in Algiers*. During Western Opera Theater's 1988-89 tour he portrayed Goro in *Madame Butterfly* and, with the Opera Center Singers, sang Count Almaviva in the 1989 *Barber of Seville*.

A 1989 Adler Fellow with the San Francisco Opera Center, baritone **LeRoy Villanueva** appears this fall as a Journalist in *Lulu*, the Herald in *Otello*, Prince Yamadori in *Madama Butterfly*, a Noble of Brabant in *Lohengrin*, and a Watchman in *Die Frau ohne Schatten*. He recently made his Company debut as Prince Arjuna in Glass' *Satyagraha*, and sang Polidarte in the Opera Center's Showcase production of Handel's *Giustino*. He was a member of the Merola Opera Program in 1988, performing Taddeo in *The Italian Girl in Algiers*, and winning the Schwabacher Memorial First Prize Award at the Program's Grand Finals. He sang Sharpless in Western Opera Theater's 1988-89 tour of *Madame Butterfly*, and completed a trip to Japan with the Opera Center Singers. In 1987 he took part in Italy's Festa Musicale Stiana, where he performed in Antonio Sacchini's *Amor Soldato*, and in the world premiere of Delia Robotti's *La Pentola*. Additional credits include a joint performance with Ned Rorem in the composer's *War Scenes*, a solo role in the West Coast premiere of Harbison's *Flight into Egypt* at



KRISTOPHER IRMITER

the Ojai Festival, and appearances with the Los Angeles Philharmonic, the Los Angeles Master Chorale, and the S.F. Symphony Pops Series. He is also an accomplished recitalist and has extensive experience in movie soundtrack recording. A native of Southern California, Villanueva is a national winner of the Metropolitan Opera Auditions, a first place winner of the National Opera Association Auditions, and the recipient of a 1988 Richard Tucker Foundation Study Grant. He has been chosen to perform in the 1989-90 Schwabacher Debut Recital Series.

Bass-baritone **Kristopher Irmiter** sings three roles for the Company this fall: a Waiter in *Lulu*, a Noble of Brabant in *Lohengrin*, and a Watchman in *Die Frau ohne Schatten*. A member of San Francisco Opera Center's Merola Opera Program in 1987 and 1988, he made his Company debut last fall as Zuane in *La Gioconda*. He sang the title role of *Don Pasquale* on Western Opera Theater's 1987-88 tour, and appeared as Sharpless, the Bonze and Yamadori on WOT's 1988 tour of *Madame Butterfly*. Recent appearances include Colline in *La Bohème* with South Carolina Opera, Simone in *Gianni Schicchi* with Charlotte Opera, Leporello in *Don Giovanni*, and Blitch in Carlisle Floyd's *Susannah* (directed by the composer) with Florida State Opera. He made his Wolf Trap Opera debut this summer as Dandini in *La Cenerentola*. Additional performance credits include *L'Heure Espagnole*, *Il Campanello* and *The Old Maid and the Thief*. He has also appeared as soloist in Handel's *Messiah* and Haydn's *The Creation*. A native of South Carolina, Irmiter was a Regional Finalist in the Metropolitan Opera Auditions and was named the Leonardo da Vinci Society Award winner at the Merola Opera Program Grand Finals.



CHARLES MACKERRAS

Acclaimed conductor **Sir Charles Mackerras** is on the podium for *Lohengrin*. His American conducting debut took place in 1967 with an appearance by the Hamburg Opera at the Metropolitan Opera House in New York, but he conducted an American company for the first time when he led 1969 performances of *The Magic Flute* and *La Cenerentola* for San Francisco Opera. He returned here for *Eugene Onegin* and *Un Ballo in Maschera* in 1971, and in 1982 opened the Summer Festival with his edition of Handel's *Julius Caesar*. He conducted the 1985 Fall Season production of Handel's *Orlando* in an edition he created, and was here most recently to lead performances of Janáček's *Jenůfa* in 1986. Since then, he has continued his interpretation of the Czech composer's operas with *From the House of the Dead* in Paris, *The Makropulos Case* for the English National Opera, *Osud* for the Welsh National Opera, and *Jenůfa* in Vienna. After three years as principal conductor with the Hamburg State Opera, Mackerras was appointed musical director of the English National Opera in 1970, and during the eight years of his tenure brought the company to new levels of international recognition. From 1976 to 1979 he was chief guest conductor of the BBC Symphony Orchestra, and in 1985 completed a four-year term as chief conductor of the Sydney Symphony Orchestra. He has conducted at most of the world's great opera houses, including the Royal Opera, Covent Garden, the Vienna Staatsoper, the opera companies of East and West Berlin, the Paris Opera, Metropolitan Opera, Houston Grand Opera and the Lyric Opera of Chicago, and has led the orchestras of San Francisco, Boston, Chicago, Cincinnati, Detroit, Los Angeles and New York. He is currently musical director of the Welsh National Opera, where he has conducted *Die Frau ohne Schatten*, *Ariadne auf Naxos* and *Salome*, as well as his editions of the original versions of *Lucia di Lammermoor* and *The Bartered Bride*. Recent engagements include a return to Australia to conduct *Die Meister-*

singer for the bicentennial celebrations, and *Der Fliegende Holländer* for the Vienna State Opera. He is a respected interpreter of the works of Handel and Mozart, and his lengthy discography, which has earned him a number of prestigious awards, includes a wide range of vocal and instrumental music by those composers, as well as a complete cycle of Janáček operas. His recent recordings include Schubert's Great C Major Symphony and Mendelssohn's *Italian* Symphony with the Orchestra of the Age of Enlightenment on period instruments, and

Mozart's arrangement of Handel's *Messiah* with the Royal Philharmonic. A series of recordings of British music includes Holst's *The Planets*, the two symphonies of Sir William Walton, and Delius's *A Village Romeo and Juliet*. Born in Schenectady, New York, Maestro Mackerras grew up in Australia and has been honored with the title Commander of the British Empire in 1974, the Janáček Medal from the Czech government in 1979, a knighthood in 1979, and in 1987 was appointed a Fellow of the Royal College of Music.



IAN ROBERTSON

Ian Robertson conducts the September 17 Family Performance of *Falstaff* and the December 8 performance of *Lohengrin*. He made his conducting debut with the Company last fall, leading a performance of *Lady Macbeth of Mtsensk*. Since coming to San Francisco in 1987, Robertson conducted the 1987 Fol-de-Rol program, the Kurt Herbert Adler Memorial Concert and the opening of the 1988 Stern Grove Festival in a performance of Mozart's *Coronation Mass* and Orff's *Carmina Burana*. He also conducted performances of San Francisco Opera Center's *The Italian Girl in Algiers* and *The Impresario* with the Santa Rosa Symphony. Before joining the Company, he was Head of Music and Chorus Director of Scottish Opera where he made his conducting debut with *The Barber of Seville* and led *The Secret of Susanna* for Scottish Television's award-winning film. He went on to conduct several productions for that company including *The Pearl Fishers*, *The Abduction from the Seraglio*, *Idomeneo*, *Die Meistersinger*, *My Fair Lady*, *The Magic Flute*, *L'Elisir d'Amore* and *Rigoletto*, as well as concerts with the Scottish Opera Orchestra. A native of Scotland, Robertson trained at the Royal Scottish Academy of Music where he won awards as a concert pianist and accompanist. He subsequently graduated Bachelor of Music with Honors from the University of Glasgow and completed a research course in 20th century piano music. His recital career led to appearances at the Edinburgh Festival and the Wigmore Hall and Purcell Room in London and he recorded many recitals for the BBC. Robertson is Chorus Director of the San Francisco Opera.



James Schwisow and Brent Ellis in San Francisco Opera's *Otello* at Masonic Auditorium.

For the Record: S.F. Opera Earthquake Update

Following the earthquake of October 17, 1989, several things occurred at the San Francisco Opera for the first time in its 67-year history. On the day of the quake itself, the performance of Mozart's *Idomeneo* was cancelled, the first time one of our Opera House presentations failed to go on as scheduled. (The only other cancellation we could trace was on tour in Los Angeles, when a performance of *The Queen of Spades* did not take place due to the death of President Kennedy, November 22, 1963.)

While the Opera House was being inspected for damage, the next three performances were moved to San Francisco's Masonic Auditorium on Nob Hill:

Otello—October 20, 8 p.m.

Aida—October 21, 8 p.m.

Idomeneo—October 22, 2 p.m.

All three were given in modified concert form, i.e., in costume and makeup, with some props and lights, but without supernumeraries and dancers. *Aida* was the opening of that opera's eight-performance run, which created another "first": a non-Opera House opening.

On Tuesday, October 24, *Otello* returned to the Opera House in a full staging, with the customary forces, and the 1989 season continued as planned. Meanwhile, our stagehands manufactured and installed a net under the auditorium ceiling and chandelier, whose purpose is to catch any falling plaster shards. The netting will remain in place through the end of the year, after which time appropriate repairs to the entire building will be attended to.

MESSICK



WOLFGANG WEBER

Stage director **Wolfgang Weber** returns to San Francisco Opera for *Lohengrin*, a production which he staged for the Company in 1978 and 1982. Other local credits include *Boris Godunov* in 1973, *Elektra* in 1979, *Die Fledermaus* in 1984, and *Jenůfa* in 1986. Now an Austrian citizen, Weber was born in Munich and made his operatic debut with *Norma* in Graz, Austria, in 1962. He made his American debut that same year, staging *Don Giovanni* for Lyric Opera of Chicago. Since then, he has been responsible for over 180 productions in the United States and Europe, particularly in Austria and Germany, where he has staged productions for the companies of Nürnberg, Lübeck, Bremen and Dortmund. From 1960 to 1976 he worked with Herbert von Karajan at both the Vienna Staatsoper and the Salzburg Easter and Summer Festivals. He made his 1972 Salzburg Festival debut with Mozart's *Mitridate*, *Re di Ponto* and, that same year, staged new productions of *Die Walküre* and *Siegfried* at the Metropolitan Opera, completing the Ring cycle in 1973 with *Götterdämmerung*. Since 1973 he has been the leading stage director with the Vienna Volksoper, where his credits include Schmidt's *Notre Dame*, Britten's *Albert Herring*, Donizetti's *Viva la Mamma* and Weinberger's *Schwanda the Bagpiper*. Weber has the distinction of having directed numerous world premieres including Henze's *Das Floss der Medusa* in Nürnberg (1972) and Wolpert's *Der Eingebildete Kranke* (1975) at the Vienna Volksoper. He staged Wagner's complete Ring cycle in Naples over the years 1978-82. Since 1982 he has been director of production at the Vienna Staatsoper (where he has staged numerous productions, including the Vienna premiere of the three-act version of Berg's *Lulu* with Lorin Maazel conducting), and since 1986 has been artistic director at the Staatsoper's International Opera Studio.

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BENI MONTRESOR

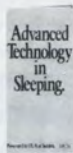
Verona-born **Beni Montresor** created the designs for *Lohengrin*, first seen here in 1978 and again in 1982. Additional Company credits include the sets and costumes for *The Daughter of the Regiment* and *Esclarmonde* during the 1974 season, and the costumes for the 1982 Summer Festival production of *Nabucco* which was repeated here in 1987. Montresor made his operatic debut in 1961 with Barber's *Vanessa* at the Spoleto Festival. This was followed by *Pelleas et Mélisande* at the 1962 Glyndebourne Festival, Menotti's *The Last Savage* at the Metropolitan Opera in 1964 and, for the Metropolitan National Company, *La Cenerentola* in 1965 and *La Gioconda* in 1966. That same year he also designed Berlioz's *Benvenuto Cellini* for the Royal Opera, Covent Garden and *The Magic Flute* for New York City Opera, in which he also made his debut as stage director. Other operatic credits include *Turandot* and *L'Amore dei Tre Re* at New York City Opera, *L'Elisir d'Amore* at Covent Garden, and Rameau's *Platée* at the Opéra-Comique in Paris. His Broadway credits include Paddy Chayefsky's *Middle of the Night* and the Rodgers/Sondheim musical *Do I Hear a Waltz?* Montresor's designs have also been seen in productions for the New York City Ballet and England's Royal Ballet. A noted author and illustrator of children's books, he has won the prestigious Caldecott Award and the Society of Illustrators' Gold Medal. In the world of film, he has designed movie sets for Federico Fellini, Vittorio De Sica and Roberto Rossellini, and has written and directed several films himself, including *Pilgrimage*, which was selected for showing at the 1971 Cannes Film Festival.

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THOMAS J. MUNN

Thomas J. Munn is lighting designer for *Falstaff*, *Mefistofele*, *Idomeneo*, *Aida*, *Madama Butterfly*, *Lohengrin*, *Orlando Furioso* and *Die Frau ohne Schatten*. Last fall, he was responsible for *L'Africaine*, *Parsifal*, *Lady Macbeth of Mtsensk*, *La Bohème* and *La Gioconda*. In his 14th 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*, *Billy Budd* and *Nabucco*. 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, industrials and film. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine* and *La Bohème*. 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*. As a consultant on numerous lighting projects, his most notable achievement in this area is the new Muziektheater in Amsterdam, the Netherlands, for which he was the American lighting consultant.

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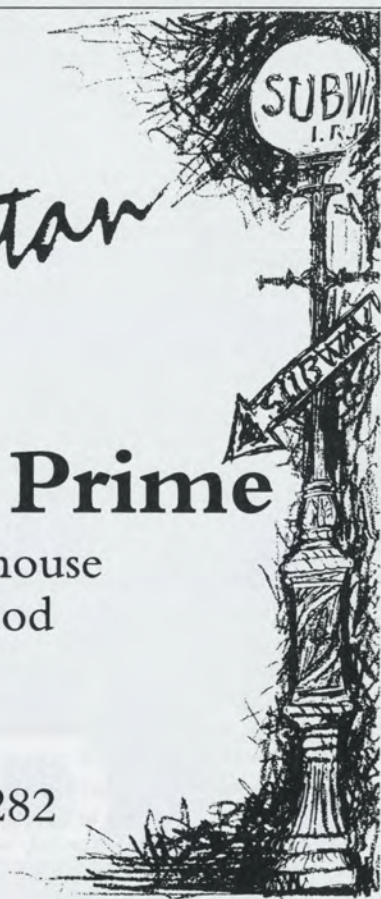
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Swan Tales

By JOHN SCHAUER

When the legendary tenor Leo Slezak uttered his now-classic line, "What time is the next swan?" he had just missed a boat with one of the world's longest histories: the swan-boat has been sailing in recorded literature for over 800 years.

Wagner, as we know, first hopped on board in 1845 while taking the medicinal baths at Marienbad; and his boarding-pass, if we may push the metaphor a bit further, was issued by two agents. As Wagner relates in the 1911 "authorized translation" of *Mein Leben*, "I had intended to follow the easy-going mode of life which is a necessary part of this somewhat trying treatment, and had selected my books with care, taking with me the poems of Wolfram von Eschenbach ... as well as the anonymous epic *Lohengrin* ... The legend of the swan which forms such an important feature of all the many versions of this series of myths that my studies had brought to my notice, exercised a singular fascination over my imagination."

Lohengrin, as we have come to know him through Wagner's music-drama, is a composite of a wide variety of sources and symbols. Unlike Siegfried, Lohengrin is not the subject of any great national epic, such as the *Nibelungenlied*. The anonymous German poem Wagner drew upon, written around 1260, is, like all other German versions of the story, an elaboration of the last book of Wolfram's *Parzival*, believed to date from approximately 1210. The section dealing with Lohengrin is added almost as an afterthought: the main body of the poem, detailing the story of the figure who was to become Wagner's Parsifal, runs some 25,000 lines, while the section on his son Lohengrin is a mere hundred lines. (Because we are so familiar with the striking developments Wagner's musical style underwent in the course of a relatively few operas, it is sometimes difficult to keep in mind that the story of *Lohengrin*, first performed in 1850, takes place after the action of *Parsifal*, which



Illustration to *The History of Helyas, Knight of the Swan*, published in Paris in 1504, shows the swan-driven hero arriving at Nijmegen.

wasn't heard until 1882.)

Wolfram's account contains some of the basic elements of Wagner's libretto: The young female ruler of the land of Brabant was under pressure to marry, but she swore she would only wed a man sent to her by God. When a knight, guided by a swan, arrived at Antwerp from Monsalvaesch—the home of the Grail—he willingly assumed the role of the heaven-sent bridegroom on the condition that he never be asked his name or the country of his origin. The woman accepted his conditions, but later reneged and asked the forbidden questions. Her husband reluctantly answered that he was Lohengrin, the son of Parzival; and after leaving her as mementos his sword, horn and ring (props Wagner was later to make good use of!), departed in the swan-drawn boat that originally brought him.

Wolfram, who lived ca. 1170-1210, and appears as a major character in Wagner's *Tannhäuser*, is credited with

establishing the name of our hero in question as Lohengrin. He also seems to be the first writer to associate him with the myth of the swan knight, a story that goes back much further and, in its earliest forms, has no association with the Holy Grail. Wolfram himself, in his epic, claims that his source was the work of another poet, Kiot the Provençal, who supposedly found the story of the Grail—with no mention of Lohengrin or any other swan knight—in a manuscript written before the Crusades by a heathen named Flegentan. Kiot then supposedly searched for and found a narrative of Parzival and his ancestors in the Latin chronicles of Anjou. How much of this is true, and how much Wolfram was inventing to give his own story credence, is difficult to determine since there is no conclusive proof that a

John Schauer is staff writer for San Francisco Opera.

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poet named Kiot ever actually existed.

Wolfram also mentions and criticizes another telling of the Parzival story known as *Perceval le Gallois* by Chrétien de Troyes, who died around 1191 before finishing the work. Chrétien combined the story of "Perceval" with the Arthurian legends, which were fashionable at the time. His treatment of the Parzival legend shows a close relation to Wolfram's work, but contains no references to Lohengrin. His opus was added to by three "continuator," the first of which told of the arrival at King Arthur's court of a swan-drawn boat bearing the body of a dead knight. One of King Arthur's own knights, Gara-hies, supposedly arrived by means of a similar vessel.

Another of Chrétien's continuators relates how Perceval was informed by a supernatural voice that one of his descendants would one day conquer Jerusalem. This is an interesting development, because one of the earliest known references to the swan-knight legend appears in a history of the Crusades written around 1173 by Guillaume, Archbishop of Tyre. Guillaume acknowledges a tradition that claimed the brilliant warrior Godfrey of Bouillon, who delivered the Holy Sepulchre from the possession of the infidels, was descended from the Knight of the Swan. The cursory nature of his reference indicates that the story of the Swan Knight was already well established and familiar. Like Wolfram, who has been charged by scholars with adding the Lohengrin/swan passage to increase the popularity of his account of Parzival, Guillaume may have had an ulterior motive for his own reference: it gave a classier pedigree to a popular hero, and people have always wanted to believe that their greatest heroes are of miraculous origin.

If we want to discover the story that was the basis for all this swan-symbolism, we may turn to French sources in which another great swan knight figures prominently: Helyas, the hero of *Le Roman du Chevalier au Cygne*, a work in five parts preserved in various versions in six manuscripts in Paris. One of the romance's five parts is especially relevant, being "The Birth and Adventures of the Knight of the Swan."

The story as told in the Parisian manuscripts is nearly identical with another collection of stories that was popular in the Middle Ages and believed to be of Oriental origin: *The Book of Sindibad*,

or *The Seven Sages of Rome*. Versions of this compilation appeared in Hebrew, Greek, Syriac, Persian, Arabic and Spanish, and, similar to *The Arabian Nights*, uses the device of a prince who avoids being put to death by recounting a number of fabulous tales. The earliest known version is dated approximately 1179, but is merely a written account of stories that had been transmitted in oral form much earlier. Their enduring popularity is attested to by the fact that a French prose version was printed by Desrey of Troyes at the end of the 15th century. An English translation

King Oryant met and fell in love with a beautiful maiden named Beatrice, who eventually gave birth to septuplets—six boys and one girl—each with a chain of silver around the neck. While the King was away at war, Matabrune, who had never approved of the marriage, accused Beatrice of some grave crime, and had the children taken away to be drowned. But the attendant charged with this horrible task instead left the infants in the woods, where they were found and cared for by a hermit. When the King returned, he believed his mother and had his wife put



Brothers and sisters of Helyas are turning into swans as the chains are taken from their necks. Illustration made in 1504 and published in *The History of Helyas, Knight of the Swan*.

of the latter portion of that version was issued by the first English printer, Caxton, whose assistant and successor, Wynkyn de Worde, supplemented it with a translation of the early chapters in 1512 under the title *The Knyght of the Swanne*. (The translation was by Robert Copland, whose patron, the Duke of Buckingham, himself claimed descent from the Swan Knight.) De Worde's version is the latest and most fully developed account of the hero Helyas, and may be summarized as follows:

King Pyeron of Lylefort and his queen, Matabrune, had a son named Oryant, who became king upon his father's death. One day while hunting,

in prison.

When Matabrune later heard reports of the children's survival, she again dispatched agents to kill them, but again the order was disobeyed, and the men determined instead merely to bring back the silver chains as evidence of the children's execution. They found only six of the children, however, as the hermit had taken one of them—a boy named Helyas—with him on an errand. When Matabrune's agents removed the silver chains, the children were transformed into swans and flew away. The men returned with the six chains, claiming that the seventh had been lost during their journey. Matabrune ordered a goldsmith

to forge a cup from the chains, but the first chain he melted miraculously provided enough silver to make two cups, one of which he secretly kept with the other five chains.

Not content with her evil doings, Matabrune continued to poison the mind of the King against his Queen, until he decreed that Beatrice would be put to death unless some knight should successfully defend her. Meanwhile, an angel appeared to the hermit and told him the true story of the six missing children, adding that Helyas would defend his mother's life and would have a descendant who would be the conqueror of Jerusalem.

Helyas eventually arrived at the city of Lylefort just as his mother was about to be executed after 16 years' imprisonment. After hearing Helyas's story, King Oryant freed his wife and imprisoned his mother, who managed to escape to her castle Maubryant.

Helyas, who acquired the five remaining silver chains, sought to free his swan siblings from their enchantment. The swans appeared to him and, as the chains were placed around their necks once again, reverted to their human form—all except one of the brothers, whose chain had been melted. His sadness was somewhat relieved, however, by the deliverance of the rest of his family. Oryant abdicated in favor of Helyas, who went on to capture the castle of Maubryant and destroy the evil Matabrune.

Some time later at Lylefort, Helyas saw his swan-brother drawing a boat, which he recognized as a divine sign, and after boarding the boat was led by the swan to the city of Nymaie (Nijmegen), where the Emperor Otton I was holding court. The Earl of Frankebourke had accused the Duchess of Boulyon, his sister-in-law, of poisoning his brother. Once again, justice was to be determined by combat, and the Duchess was told to choose her champion just as Helyas arrived in his swan-boat. The Duchess, who had dreamed of divine deliverance, chose Helyas, who defeated the Earl and married the Duchess, becoming the Duke of Boulyon. They returned to Boulyon and had a daughter, whom they named Ydain.

The Duchess eventually asked the Duke of his origin, but he refused to answer and said that if she persisted in asking, he would be forced to leave forever. She maintained self-control for

several years, but eventually her curiosity won out, and she again asked the fateful question. The swan thereupon returned with the boat, and after commending his wife and daughter to the care of the Emperor at Nymaie, Helyas boarded the vessel and returned to his family at Lylefort. There they followed the instructions Beatrice had received in a dream, and had two chalices fashioned from the silver cups that had been cast from the missing silver chain. Placing them upon two altars, the swan was positioned between them



Costume design for Gottfried von Brabant, made for an early German production of Wagner's Lohengrin.

and finally restored to human form.

The remainder of the story, in which Helyas's daughter Ydain marries and has three sons, one of whom becomes famous as Godfrey, deliverer of Jerusalem, need not concern us; but the portion here recounted features numerous elements that can be recognized in the story of Lohengrin. It also bears some striking resemblances to one of the fairy tales of the Brothers Grimm, that of "The Six Swans."

In that story, a king is once again on a

hunting trip, during which he becomes lost. An old woman offers to show him the way out only if he promises to marry her daughter. The king agrees, but has serious misgivings, despite the fact that the daughter is quite beautiful.

The king has seven children by a previous marriage, six boys and a girl; but he soon comes to fear for their safety at the hands of his new bride, and has them hidden in the forest. The queen, however, will not rest until she has learned of their hiding-place, and after sewing some silken shirts that she enchanted with a spell learned from her mother, goes to find the children. As she approaches, the children, not realizing who is coming, run out to her, at which she throws a shirt over each of them, transforming them into swans. The queen returns satisfied that she has rid herself of the stepchildren, not realizing that the girl, who had not joined her brothers, had escaped. (It is interesting to note here that in the Paris manuscript versions of *Le Roman du Chevalier au Cygne*, it is also the girl, and not one of the brothers, who escapes.)

The girl, who saw her brothers transformed into swans, searches for them and eventually finds them, learning that for one quarter of an hour each evening, they are allowed to revert to human form. During that time, they explain the conditions by which she might break the evil spell: She must neither speak nor laugh for six years, during which she must sew six shirts of star-flowers. As formidable as the conditions are, she resolves to save her brothers and goes into solitude in a nearby country. There she is eventually discovered by local huntsmen, who take her to their king. She steadfastly refrains from answering any questions put to her, but her beauty is so great that the king takes her for his queen.

The king has a wicked stepmother, who begins to conspire against her son's bride. The young queen gives birth to three children in succession, but each time the stepmother spirits away the child and accuses the queen of infanticide. The king loves his wife too much to believe these charges, but when she still refuses to speak in her own defense after the disappearance of the third child, she is brought to trial, and condemned to death by fire.

The execution is to take place on the very day when her six years of silence are to end. She has finished the six shirts, except for one that still lacks one sleeve. As the fire is about to be lit, the six swans

appear and fly near her, so that she is able to throw the shirts over them. Each one thus regains his human form, save for the youngest, whose left arm remains a swan's wing. The queen then speaks for the first time, and the king, after hearing her story, has the evil stepmother burned in her place.

Of course, swan symbolism is common in many mythologies and folk-lore, and we must be careful not to find relationships where none really exist. The motive of enchantment and transformation into a swan might suggest the story of the ballet *Swan Lake*, for example, but that tale seems to be based on another tradition of swan-maidens, which has a completely different genealogy.

Lohengrin's own genealogy led, by some accounts, to the Dukes of Cleves. A poem by Konrad von Wurtzburg, *Der Schwan-Ritter*, appeared in the second half of the 13th century and tells a story very similar to that of Lohengrin without calling him by that name. This version, which was apparently also known to Wagner, associates the hero's descendants with the Dukes of Cleves and places the action in the neighboring city of Nijmegen—a city prominent in the history of Helyas. How seriously the city of Cleves took its mythical heritage can be attested to by the existence there of an old castle that has been named Schwanenburg, from which arises a high tower called the Schwanenthurm, on top of which perches a golden swan. In 1882, a statue of the Swan Knight was erected in the center of the town. The statue has become known as the "Lohengrin Monument," but in fact the statue represents Helyas, not Lohengrin.

One fable purports to tell of Lohengrin's adventures after he leaves Elsa and travels to Luxembourg, where he marries the Princess Belaye. After a happy second marriage, Lohengrin is eventually murdered; and the land where he is buried with his wife, who has died of grief, is named Lothringen (Lorraine) in his honor.

Wagner, however, knew better than to diminish the mystery of the Swan Knight by revealing the details of his life after Elsa. When the Lohengrin we have all come to know leaves Antwerp, his swan boat takes him not to some mundane geographical location, but into glorious immortality. ■

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FOR THE DISCRIMINATING TRAVELER

Performing Arts Library and Museum

By TIMOTHY PFAFF

The explosion in the San Francisco performing-arts scene since the opening of Davies Symphony Hall and the new San Francisco Ballet building and the refurbishment of Herbst Theatre may seem amazing, but it is hardly unprecedented. Busy modern arts patrons may be startled to realize that between the Gold Rush of 1849 and the 1906 earthquake, more than 20 companies presented more than 5,000 opera performances in 26 local theaters. And that's to say nothing of the musical comedy, vaudeville, theater, and other entertainments available nightly in culture-heavy early San Francisco, whose population shot from a few hundred before the discovery of gold in the Sierra foothills to an estimated 50,000 people by 1852.

"All of a sudden there were all these men with money, no families, and no one to go home to at night," says Margaret Norton, executive director of the San Francisco Performing Arts Library and Museum. "What did they want at the end of the day? They wanted entertainment. And not only did they get it, they had an enormous range of choices on any given night. More than 20 theaters offered performances of one kind or another, the Tivoli Opera House presented an opera every night, and, many nights, anyone wanting to see an opera had five to choose from. It was phenomenal.

"The amount of arts activity in San Francisco has always been disproportionate to its population," Norton continues, in the process supplying the *raison d'être* of her rapidly growing organization. "While part of the reason we're here is to document last night's performance, our mission is to document the performing arts activity in the area from the beginning. Performing arts history in the United

States has mostly been told from an East Coast perspective—when something happened in New York or Boston. We're here to help correct that balance."

"Here" is very much the point. When what once was the Archives for the Performing Arts left its cramped quarters in a remote corner of the fourth floor of the Opera House, it didn't just change locations, it changed its name to reflect its expanded mission. Since its mid-July move to 399 Grove Street (at the corner of Gough, next door to the Vorpahl Gallery), the San Francisco Performing Arts Library and Museum (SF PALM) has begun a vigorous new life as an independent, non-profit, privately supported organization dedicated to the collection, preservation, and dissemination of information about San Francisco's performing-arts history. In its comparatively roomy, 3,800-square-foot new quarters, a small but happy staff can co-exist creatively with rapidly yellowing newsprint, exquisitely printed programs from the San Francisco visits of the Ballets Russes de Monte Carlo, a collection of more than 5,000 books, the occasional old costume, mementos, scrapbooks, ephemera of various kinds—and up-to-date computer equipment to help put and keep it all in order and make it accessible to the public.

"The wonderful thing about our new facility," Norton says, "is the degree to which it increases our public outreach. When we were in the Opera House, people could make use of the collection by appointment only, and then under some physical hardships. And the only place we could display items from the collection was on the mezzanine, where people could view them for only 20 minutes or so during performances. The collection is far more accessible here, and, when our gallery space is complete, we hope to have



Margaret Norton, executive director of the San Francisco Performing Arts Library and Museum, with one of the posters documenting the City's theater history. The poster, along with many others, will be part of S.F. PALM's new gallery, which is set to open on December 1. MESSICK

Timothy Pfaff is a music critic for the San Francisco Examiner, West Coast correspondent for London's Financial Times and a freelance writer on the arts.

it open at least until curtain time on some performance days and part of the week-end. We want to make the collection available to anyone from the serious scholar to the newspaper reporter to the student writing a paper to the audience member who would like to know more about something he or she has seen or is about to see."

The collection began as the "San Francisco Dance Archives," established in 1947 by Russell Hartley, a dancer, artist, and designer of costumes and scenery for the San Francisco Ballet. Seized with an interest in the history of the performing arts in the area, Hartley took to haunting every venue he could, from flea markets to auctions to garage sales, to collect relevant materials. "When he heard that they were tearing down old houses in San Francisco, he would go to the demolition sites," Norton adds. "In those days, San Francisco houses were insulated with crumpled up newspapers. He retrieved them, and clipped anything that had to do with the performing arts, arranging the clippings chronologically in binders." The combination of Hartley's newspaper clippings and others that have been added to them now appear in a set of volumes ranging from 1833 "until last night," Norton says.

When Hartley's personal collection outgrew his Mill Valley home, it went to the San Francisco Public Library, whose librarian, Kevin Starr, found it a new home in the library's Presidio Branch. The crunch precipitated by California's Proposition 13 sent the collection back to Hartley's home, which, Norton says, "was leaking and beginning to slide down the hill. And Russell himself was not well. There was a great concern that the collection would be lost, and people rallied around. The San Francisco Ballet gave it a home in the fourth-floor Opera House room to which it had rights."

Hartley's 3,000-volume collection of books on dance makes up one of the largest dance libraries in the West that is accessible to the public. Among his other material is one of SF PALM's prizes, the Isadora Duncan Collection, thought to be one of the largest and finest collections documenting the career of the San Francisco-born and -raised founder of the modern dance movement. Other dance-related documents include the Lew Christensen Collection, which comprises the personal archives of America's first great classical male dancer and subsequently a major artistic force with the San Francisco Ballet. It is particularly rich in materials on

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Barbara Geisler, S.F. PALM's librarian, is seated at her desk in front of a segment of the reference section, which includes chronological files of performances that took place in San Francisco since 1844.

George Balanchine's early years in America.

The Lenore Peters Job Collection, the personal archives of one of the Bay Area's leading exponents of modern dance and the director of the area's oldest dance school, helps document the emergence of modern dance as one of the nation's few indigenous art forms. The Henrietta Deming McDowell Dance Photography Collection includes more than 20,000 photographs by Henri McDowell, the principal photographer of the San Francisco Ballet from the late 1950s to the early 1970s.

SF PALM also has records of all the major dance companies that have performed in the area. While Norton allows that some of the material falls into the "grey area" of performing arts that took place in, but were not of, San Francisco and its surrounding region, the records of local appearances by companies ranging from the American Ballet Theatre to Sergei Diaghilev's Ballets Russes are invaluable to dance historians.

Another treasured collection that falls into the same grey area is the Kirsten Flagstad Collection. The gift of Mrs. Esberg, a personal friend of the world-renowned Wagnerian soprano, the collection is the largest in America documenting the career of the singer who performed many of her greatest roles with San Francisco Opera.

"We are not duplicating what anyone else is doing," Norton says. "The nearest equivalent to our organization, though

much larger, is New York's Lincoln Center Performing Arts Library." Noting that Stanford University has what she calls "a spectacular archive of recordings," she points out that the only recordings the SF PALM maintains are old glass recordings of the *Standard Hour*, the longest-running (1926-1953) classical radio series in the West and the first documented corporate arts sponsorship in America. Its 1,146 broadcasts featured the work of 18 orchestras, 105 conductors, and an array of internationally famous artists. Although the recordings include some of the top performances of their time, they are of



S.F. PALM's archives contain an enviable collection of over 1 million arts-related documents, ranging from burlesque to grand opera. Margaret Norton surveys some of the items, housed in acid-free containers.

local interest because of their original sponsorship. SF PALM is currently working with KKHI radio to transfer the old recordings to tape under a project being funded by Chevron.

SF PALM also has a collection of scores, libretti, and playscripts that belonged to Gustav Heinrichs, the founder, in 1881, of the San Francisco Philharmonic Society, the precursor of the San Francisco Symphony. SF PALM has since become the official repository of the archives of the San Francisco Ballet, the nation's oldest resident ballet company; the San Francisco Symphony, the city's oldest continuing cultural institution (founded in 1911); and the Oakland Symphony, including all its artistic and administrative records from its inaugural season in 1933 through its dissolution in 1986. SF PALM is currently working with the San Francisco Opera to become its official archive as well.

"We have a considerable amount of material on the Civic Light Opera, which, in its heyday, had the largest subscription audience in the country," Norton adds.

Among the many unique things about San Francisco performing-arts history is that there is extensive WPA documentation of it. "One of the WPA's solutions to finding things for people to do was to start a theater project. The WPA actually created books documenting San Francisco theater history in detail, and San Francisco is one of the few places in which such a project was finished. There's an incredible wealth of information in those volumes. We recently heard from a

woman who took part in the project, and she sent us some of the books and also some wonderful 'cabinet cards,' or little photographs."

Norton has a special fondness for SF PALM's extensive collection of materials about San Francisco's theaters, "the physical structures themselves, and the various entertainments that went on in them. There were dozens and dozens of them at one point. Only the Chutes Theater survived the 1906 earthquake. Look," she says, taking a lidded black archival box from one of the facilities' groaning shelves, "here's a whole box of material on the Columbia Theater. And there's the Curran, of course."

Predictably, materials about performing spaces regularly lead to insights into the performing arts themselves. "Not long ago, Robert Commanday, the *San Francisco Chronicle* critic, was preparing a lecture on the Tivoli, the site of more than 4,000 opera performances between 1875 and 1906 and the place where Luisa Tetrazzini plied her craft," Norton says. "When he looked at one of the programs, he noticed the same last name, Vallergera, in role after role. Subsequently, he discovered an obituary of one of them which included a list of survivors, including one in Walnut Creek. He looked in the phone book and found the name and decided to give her a call. It turns out she was a woman in her 70s who had all of the family materials and was distressed about what she should do with that precious family collection. It thrilled her to give it to us, and we regard it as a real treasure."

"There are families in this city that have been associated with the performing arts for generations. Consequently, there are all kinds of treasure troves like that out there, and people often don't know what to do with them. The word I'd like to get out is that if they have to do with the performing arts in the West, we'd like to have them. Sometimes it may just be a matter of filling in holes in our existing collections, like programs we're missing. But what we're particularly interested in are unique documents, like correspondence with artists, or photographs of artists from private photo collections."

"We recently received a spectacular gift of that kind," she continues. "It was from Betty Miller Cooper, the widow of former San Francisco Opera President Robert Watt Miller. It turns out that, during the late 1930s, the Company presented him with a photo album of all its productions, scene by scene and with cast lists attached, at the end of each season."

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Laurie Ratliff, collections assistant, in front of some of S.F. PALM's 14-ft. shelves, which house some 5,000 volumes. NORTON

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In all, Norton and her colleagues at SF PALM are interested in increasing the literal give and take with the public. Part of the motivation behind the organization's change of name was the desire to get away from the word "archive." "For one thing," she explains, "archiving is not something that happens very readily in this country. Most American performing companies don't have time for archiving because they're too busy putting on the next show. We're interested in serving as an archive, of course, but somehow the word just connotes storage to most people. It doesn't sound very participatory, very interactive. Our new name better reflects what this organization is all about."

SF PALM offers memberships—and communicates with its members through a vigorous publications program. In previous years its main publication, *Encore*, appeared as a series of theme-oriented magazines. The issues on the San Francisco Hotel Tax Fund and its impact on the city's performing arts, on the history of

the Bohemian Grove, on the 50th anniversary of Stern Grove, on the San Francisco Symphony's first 75 years, and on many other topics have become collectors' items.

Encore now is the name of the organization's quarterly newsletter, and the "old" *Encore* has been revamped into the SF PALM *Journal*. Its first issue, compiled by local dance critic Janice Ross and SF PALM program coordinator Stephen Cobbett Steinberg, entitled *Why a Swan?*, was timed to coincide with the premiere of the San Francisco Ballet's new production of Tchaikovsky's *Swan Lake*. The beautifully printed, deluxe volume contains essays and interviews about all aspects of the work and conversations with participants in the new production.

At the end of November, SF PALM plans to exhibit portions of its collection in its newly refurbished gallery space. It also plans lecture series and other such educational and public events in conjunction with its shows. Down the line it plans an exhibit to coincide with Festival 2000, which will look at the area's multi-cultural performing-arts scene as it is today. And, once its own exhibition program is underway, it would like to offer itself as a venue for touring exhibitions with a performing-arts emphasis.

But, for its first exhibition, SF PALM will focus on the San Francisco stage from the Gold Rush to the 1906 earthquake. "It was a fabulous period," Norton says. "The Booth family performed here. There was Shakespeare in the mining camps. And this is where David Belasco, who went on to have an enormous impact on American theater—and Hollywood—got his training. Then there were the divas, like Tetrizzini, Sybil Sanderson, Fannie Davenport, and Emma Abbott. Minstrelsy was born in San Francisco. There was a popular melodrama called *Blue Jeans*—which would have been about the time of the rise of Levi-Strauss. The focus of the exhibit has shifted slightly, because we recently came across a private collection of San Francisco theater posters from the late 1800s. We want to give people a feeling of all that was happening here then.

"The public still tends to perceive us as an archive of the current arts establishments here. While that's true as far as it goes—and while we do still document last night's performances—we find that it is the earlier stages of San Francisco performing-arts history that are really interesting. Later, what is now the present should be every bit as interesting." ■

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1989 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 10 and 13), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved in our season. In this issue, department heads are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

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1989 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 remaining previews and lectures that are open to the public.

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SAN FRANCISCO OPERA GUILD PREVIEWS MARIN

Previews held at United Methodist Church, 410 Sycamore Ave., Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Single tickets are \$5 (\$4 for students and seniors). For further information, please call (415) 435-1141.

Orlando Furioso 11/16
Eleanor Selfridge-Field
Die Frau ohne Schatten 11/20
George Martin

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Single tickets are \$5 (students \$3). For further information, please call (415) 941-3890 or (415) 326-1971.

Orlando Furioso 11/14
Eleanor Selfridge-Field
Die Frau ohne Schatten 11/21
George Martin

SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 123 Los Gatos Blvd., at 10 a.m. Series is open to the public at a cost of \$5 per lecture (free of charge to San Jose Opera Guild members). For further information, please call (408) 354-7525.

Orlando Furioso 11/14
Eleanor Selfridge-Field
Die Frau ohne Schatten 11/21
George Martin

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Single tickets (member) \$5, non-member \$6, students \$3. For further information and reservations for luncheons and dinner, please call (707) 938-2432 or (707) 996-2590.

Orlando Furioso 11/13, 6:00 p.m. (dinner)
Eleanor Selfridge-Field 7:30 p.m.
(lecture)
Oakmont Chalet, 7025 Oakmont Dr.,
Santa Rosa
Die Frau ohne Schatten 11/20, 10:30 a.m.
George Martin 1229 Los Robles Dr.,
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JUNIOR LEAGUE OPERA PREVIEWS

Previews held in the 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) 852-2220.

Orlando Furioso 11/15
Eleanor Selfridge-Field
Die Frau ohne Schatten 11/22
George Martin

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1989 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented in the auditorium of the Cetus Corp., 1400—53rd St., in Emeryville, at 7:30 p.m. Individual admission at the door is \$8. For further information, please call (415) 526-5244.

Orlando Furioso 11/13
Die Frau ohne Schatten 11/20

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 1989 season, on Tuesday evenings at 6:30 p.m., beginning August 29 and ending December 19. 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) 436-2430.

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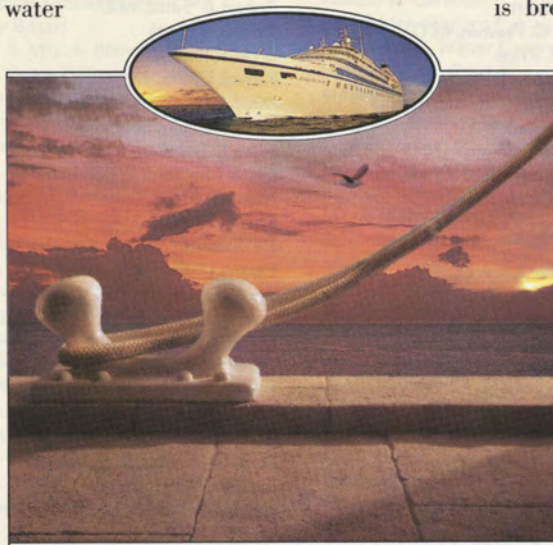
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This bus is added to Muni's north-bound 47 line following all evening performances of the Opera. The service is also provided for all Sunday matinees.

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 open one and one-half 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.

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

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

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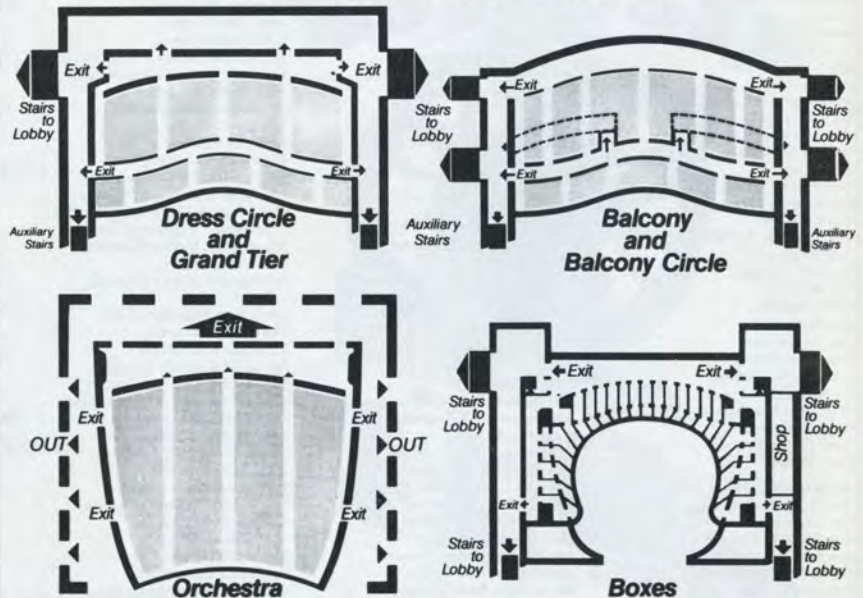
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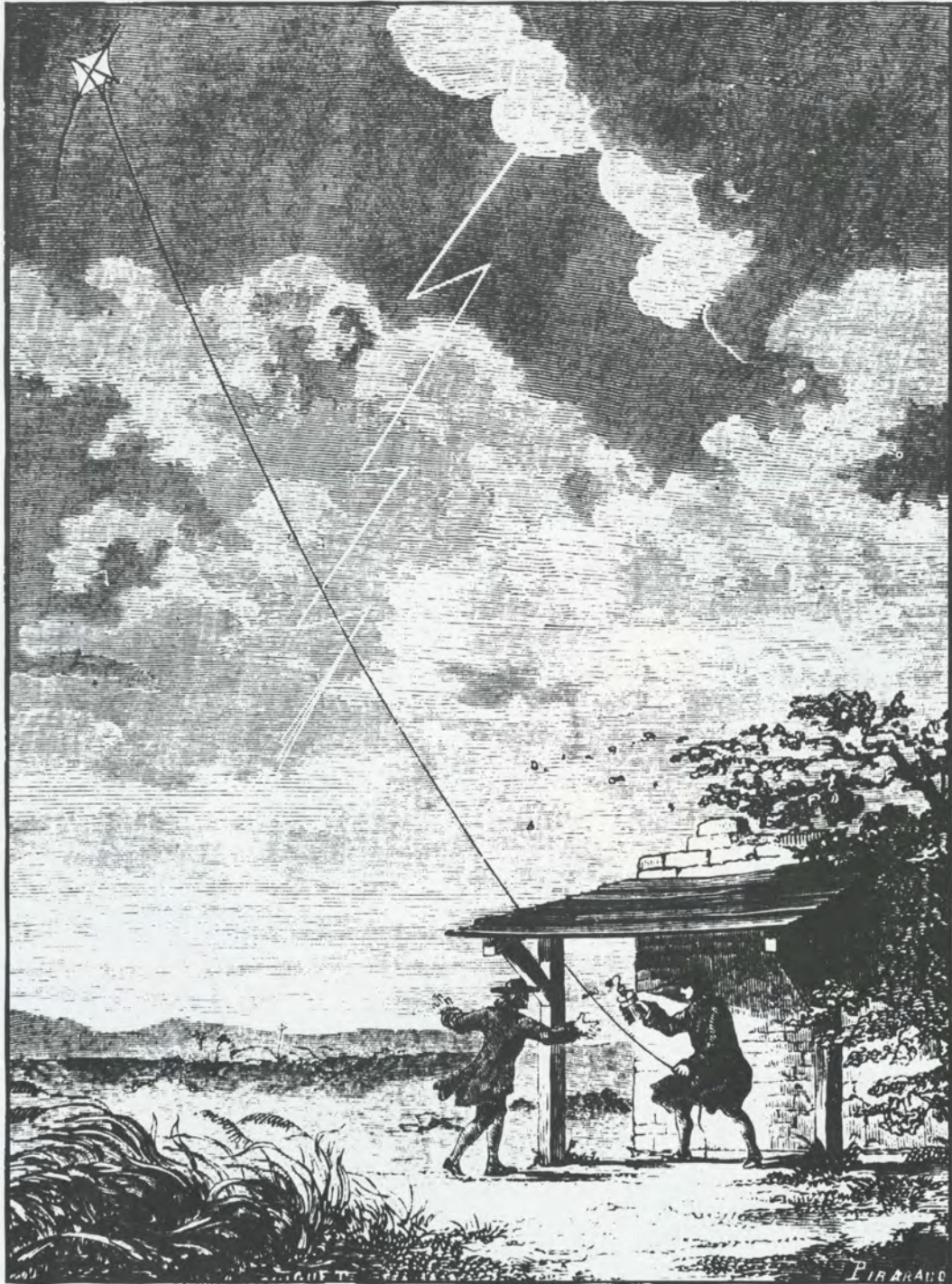
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San Francisco War Memorial and Performing Arts Center

War Memorial Opera House



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November 26, 1989

Tenor Ben Heppner makes his San Francisco Opera debut this afternoon in the title role, taking over for his ailing colleague, Paul Frey.

Heppner made his European debut last March in the title role of *Lohengrin* with the Royal Swedish Opera in Stockholm, repeating the assignment when that company performed the work at the Bolshoi Theatre in Moscow.

A native of British Columbia, he began his musical studies at the University of British Columbia School of Music, and continued training at the Eastman School of Music and the University of Toronto Opera School. He received a major career grant from the Canada Council and gained national attention as winner of the 1979 Canadian Broadcasting Company Talent Festival.

During the 1987-88 season he made his debut with the Victoria State Opera in Australia as Bacchus in *Ariadne auf Naxos* and portrayed Zinovy in the Canadian premiere of Shostakovich's *Lady Macbeth of Mtsensk* at the Canadian Opera Company. He also made his American debut that season in a command performance held in Carnegie Hall for the King and Queen of Sweden. His first American opera assignment was as Walter in *Tannhaeuser* at Lyric Opera of Chicago last fall, immediately followed by his debut with the Opera Company of Philadelphia as the Prince in *Rusalka*. He recently made his debut at the Seattle Opera as Walther von Stolzing in a new production of *Die Meistersinger von Nuernberg*, a role that will serve as the vehicle of his debut at La Scala in Milan next February. Other upcoming assignments include Bacchus in *Ariadne auf Naxos* for his debuts with the Vienna State Opera and Santa Fe Opera.

San Francisco Opera

October 9, 1996 at 7 p.m.

The title role in this performance of *Lohengrin* will be sung by Thomas Sunnegårdh in his United States opera debut.



Tenor **Thomas Sunnegårdh**, a native of Stockholm, performs regularly with the Stockholm Royal Opera, where he made his debut in the title role of *Albert Herring* in 1982. Subsequent performances there in past seasons include the title roles in both Nørgaard's *Siddharta* and Maxwell Davies's *Taverner*, Riccardo in *Un Ballo in Maschera*, and Tamino in *Die Zauberflöte*. After critically acclaimed 1989 performances in Stockholm singing his first *Lohengrin*, he has sung the role throughout Europe and the Far East — in Stuttgart, Düsseldorf, Berlin, Frankfurt, Naples, Toulouse, Moscow and Tokyo, among others. Additional highlights include Erik in *Der Fliegende Holländer* and Florestan in *Fidelio* at Covent Garden, Walther von Stolzing in *Die Meistersinger* at the Bavarian State Opera, and the title role of *Parsifal* in Antwerp and Copenhagen. Engagements during the 1995-96 season have included *Der Fliegende Holländer* at the Cologne Opera and in Stuttgart, as well as Paul in Korngold's *Die Tote Stadt* with the Stockholm Opera. Among the tenor's recent concert engagements are the Emperor in *Die Frau ohne Schatten* with the Stockholm Philharmonic, Beethoven's Ninth Symphony with the Berlin Symphony Orchestra, and Schumann's *Der Rose Pilgerfahrt* with the Accademia di Santa Cecilia in Rome. Sunnegårdh can be heard as Froh in a recording of *Das Rheingold* with the Cleveland Orchestra led by Christoph von Dohnányi.

MEREDITH MIZELL

Soprano Meredith Mizell, who makes her San Francisco Opera debut as Elsa in tonight's performance of Lohengrin, was originally scheduled to make her company debut as a child and a solo voice in Die Frau Ohne Schatten. The native of Missouri is a graduate of the School of the Ozarks who continued her studies at the University of Illinois and at Oklahoma City University. She has appeared at the university's Illinois Opera Theater in the title role of Suor Angelica, the first lady in The Magic Flute, and Fiordiligi in Così fan tutte, while at Oklahoma City she sang Antonia in The Tales of Hoffman, Micaela in Carmen, and Rosina in The Barber of Seville. She has performed extensively at Inspiration Point Fine Arts Colony and was also featured with Central City Opera and Des Moines Metro Opera.

Concert engagements include Beethoven's Choral Fantasy and Mass in C Major, Vaughan Williams' Serenade to Music, the Brahms Requiem and Michael Haydn's Requiem with such organizations at the Oklahoma Symphony and the Oklahoma Choral Society. Miss Mizell's numerous awards include national semi-finalist in the Metropolitan Opera National Council Auditions; winner of the Oklahoma Symphony Young Artists Auditions; and winner of the Naftzer Young Artist Auditions in Wichita, Kansas.

