

Lulu

1989

Saturday, September 9, 1989 8:00 PM

Tuesday, September 12, 1989 8:00 PM

Friday, September 15, 1989 8:00 PM

Wednesday, September 20, 1989 7:30 PM

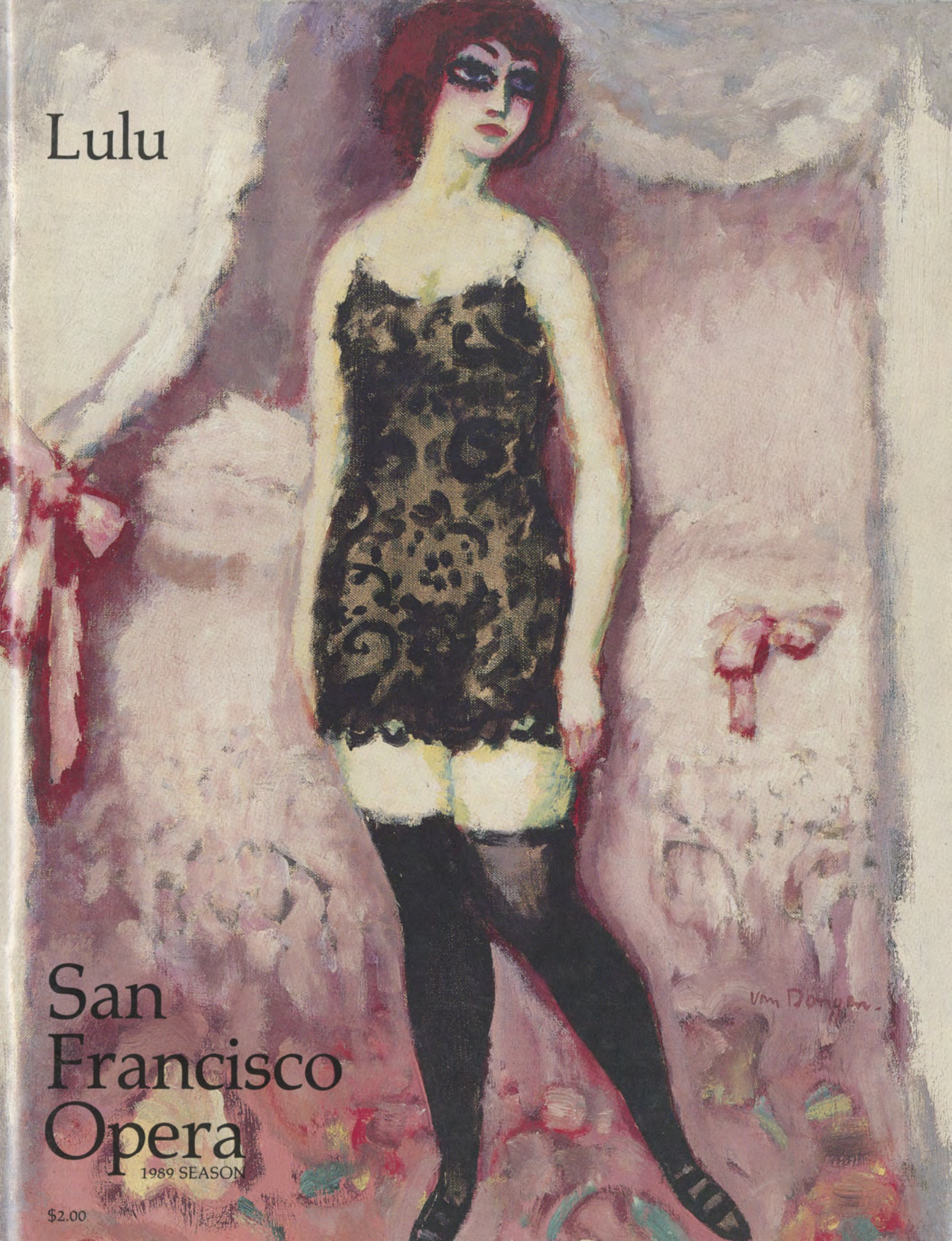
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Sunday, October 1, 1989 2:00 PM

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San Francisco Opera Archives



Lulu

San
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Opera
1989 SEASON

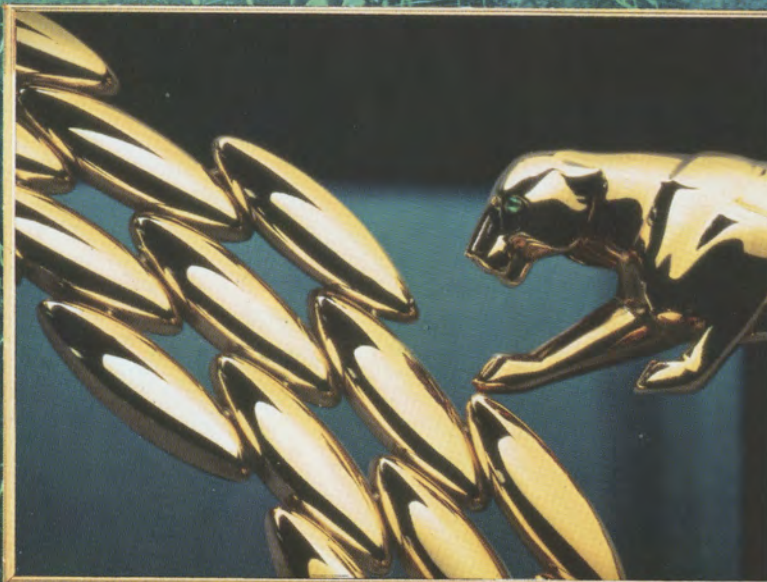
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San Francisco Opera

Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

Lulu

1989 SEASON

FEATURES

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The multiple strands of Wedekind's and Berg's creation are tied together.
- 50 **Who is Lulu?** by Timothy Pfaff
Five characters (conductor, stage director and three singing actors) offer their views of the enigmatic woman who is the subject of Berg's opera.
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A brief profile of Phyllis Wattis, the woman behind this season's new production of Alban Berg's *Lulu*.

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COVER

Kees van Dongen, 1877-1968

The Black Chemise, 1905-9

Oil on canvas with wood attachment, 22¼ x 18¼

San Francisco Museum of Modern Art

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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
Tully M. Friedman, President

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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 Hartlieb 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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Sir John Pritchard, *Music Director*

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Continued on page 13



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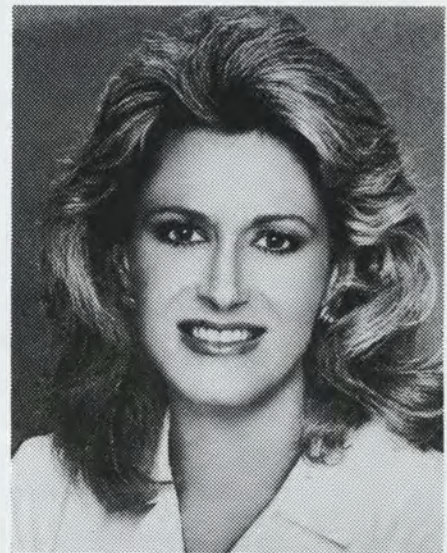
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1989 Season



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San Francisco Opera

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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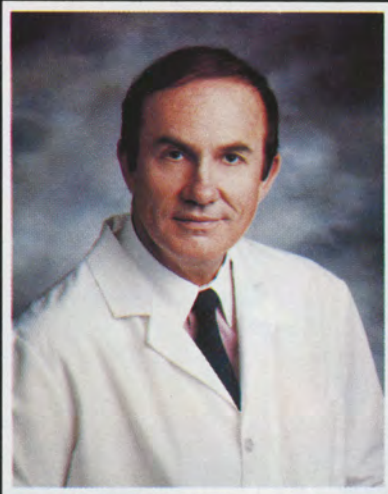
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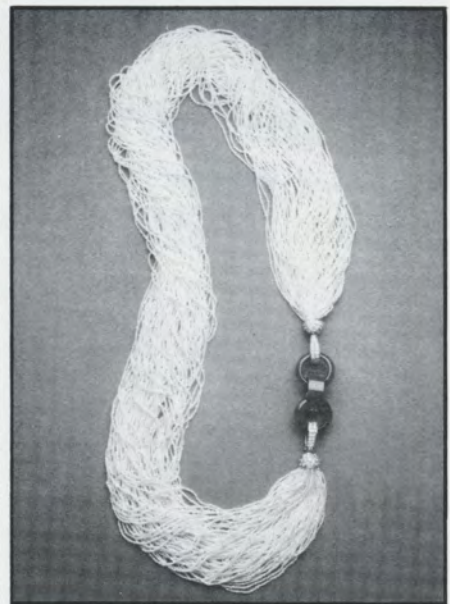
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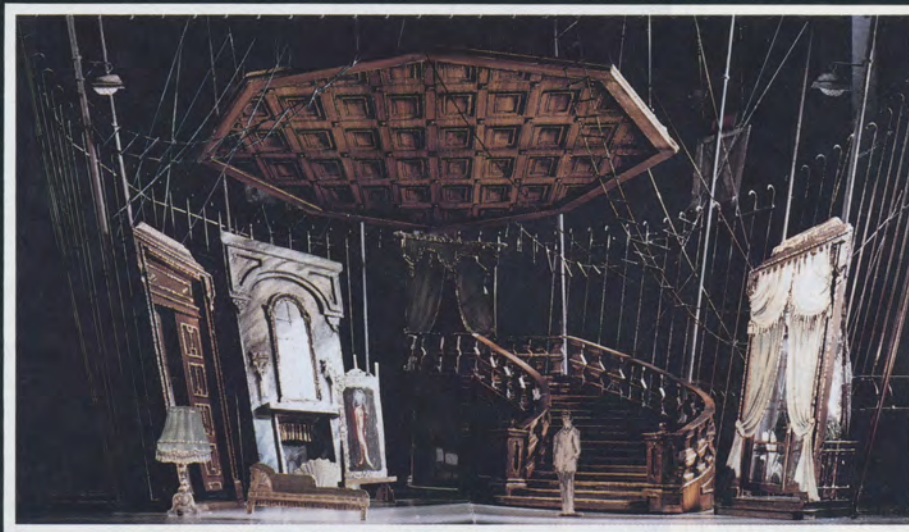
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They are a discrepant pair—Hauptmann, the Nobel-Prize-winning Emperor of Naturalism strayed into a world of mystic symbolism, and Wedekind, the irrepressible rebel who had served a prison sentence for *lèse-majesté* and whose

Michael Steinberg is artistic adviser to the Minnesota Orchestra and program annotator to the San Francisco Symphony.

work Thomas Mann described as a "passionately moralizing circus of sexuality." Berg sought the advice of his brilliant pupil, the philosopher, sociologist, and musician, Theodor W. Adorno, and, taking note of Adorno's strong vote for Wedekind, decided on *Pippa*, no doubt also much influenced by his wife's preference for Hauptmann. He went to Rapallo on the Italian Riviera to discuss the project with the majestically inarticulate dramatist and began on the libretto and the music, only to have the project come to grief when Hauptmann's publisher, S. Fischer, could not be budged from terms that Berg and his publisher, Universal, thought exorbitant. (Speculation on what-might-have-been, for example Berg's *Pippa*, is sometimes irresistible: there is so much latent—and not so latent—Debussy in Berg that it is fascinating to imagine what music he might have invented for Hauptmann's Maeterlinckian fairy tale.)

So Wedekind it was. Here too the trusting and eager composer went to

work before the legalities were concluded, but this time the proceedings, though long drawn out, made their way to a happy end. Wedekind's plays were long familiar to Berg. He came from a book-reading family that crackled with literary, theatrical, musical, and artistic talent, and they had all read *Pandora's Box* as soon as it was published in 1904. *Earth Spirit* had appeared in 1895 and been staged with some success, but to most people Wedekind was the author, not only of the verses about Kaiser Wilhelm that had landed him in jail, but also of the scandalous *Frühlings Erwachen* (*Spring's Awakening*), a play about adolescent sexuality and the tragic consequences of keeping the young ignorant in the name of purity. *Pandora's Box* confirmed those people's fears and, between official censorship and private nervousness, there was no hope of

(Above) Günther Schneider-Siemssen's drawing for Act II, Scene 1 of San Francisco Opera's new production of *Lulu*. (Right) Bob Mackie's sketches for three of *Lulu's* costumes.





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performance in one of the great court theaters in Berlin or Vienna or Munich.

The man who came to the rescue was the courageous and passionate satirist, poet, and—in the noblest sense—critic, Karl Kraus, who sponsored a private performance in Vienna on May 29th, 1905. Wedekind and his future wife, Tilly Newes, took the parts of Jack the Ripper and Lulu; Adele Sandrock, early in a distinguished career, was Geschwitz; Kraus himself was Prince Kungu Poti (just the Prince Traveling to Africa in the opera); and the celebrated historian Egon Friedell appeared in the one-line part of the Police Commissioner. Thomas Mann recalled later that “the audience was outraged throughout, offended, inclined to angry protest, and the evening ended in total riot.” (The occasion for him to write about that evening was odd: he served on the Theatrical and Literary Advisory Board of the Royal Bavarian Police and hoped to persuade the authorities to clear the way for a performance in Munich, though to no avail. Wedekind, characteristically, was less pleased by Mann’s efforts on his behalf than revolted by his younger and already blazingly successful colleague’s willingness to work for the police at all.)

Also in the audience at that Vienna reading was the 20-year-old Alban Berg. He was profoundly stirred by the play itself and hardly less by Kraus’s speech of welcome and introduction. Already a loyal subscriber to *Die Fackel* (*The Torch*), the magazine Kraus edited and whose entire contents he wrote himself from 1912 until his death in 1936, Berg remained all his life under the spell of Kraus’s ethics, politics, and style. When Kraus turned 60 in April of 1934, a page of *Lulu* in autograph manuscript was the perfect gift.

*

Lulu is Lulu to herself; Mignon to Dr. Schön, the powerful newspaper editor who picked her up as a child and became her first lover; Mignon also to Dr. Schön’s son Alwa, who became her lover after she killed his father; Nelly to her first husband, an eminent physician; Eva to her second husband, a painter.* Lulu is the woman who, in the words of Karl Kraus,

*Here is an echo: “She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita.”

“became the destroyer of all because all destroyed her”—the destroyer of her first husband, who collapses and dies when he surprises her with the Painter; of the Painter, whom she marries and who is driven to suicide when he learns of her continuing involvement with Dr. Schön; of Dr. Schön, who becomes her third husband and whom she shoots in an altercation when he discovers their house to be full of her admirers; of Alwa Schön, whom she infects with syphilis and whose devotion to her to the end sets him in the path of a murderer; of the Countess Geschwitz, a lesbian artist of whose devotion, lust, and money (as long as it lasts) she takes odious advantage.

Alwa, by the way, is a playwright in Wedekind but an opera composer in Berg; in fact, musical references make it clear that he is the composer of *Wozzeck* and the future composer of *Lulu*. Wedekind had, after all, presented Berg with a figure who has his, Berg’s, given name; Berg, moreover, would have taken it as much more than a coincidence that Alwa’s surname and his own add up to the name of the great teacher and father figure in his life. (Berg had met Schoenberg, then still Schönberg, and had become his pupil in 1904, but the years and Berg’s success hardly diminished his emotional dependency on Schönberg and the need for his approval.) As for Lulu’s relationship with Geschwitz, the only woman to whom Lulu is attracted is herself: “When I saw myself in the mirror,” she sings, “I wished I was a man—my man.”

One of the subtle differences between Berg’s libretto and Wedekind’s plays is that in the former only the five principal characters bear names; the others are identified only by occupational titles and descriptions, and thus recede from center stage. But we also see Lulu destroy the self-possession, sometimes the very lives of these subsidiary characters. And, finally, Lulu herself is destroyed. She becomes the victim of blackmail, loses the last of her money in a stock market crash, moves to London, and becomes a prostitute. Alwa, who has followed her, is killed by one of her customers. Lulu’s last customer is Jack the Ripper, who kills both Lulu and Geschwitz as she attempts to save Lulu’s life. (This sordid procession of men is played by the singers who had taken the parts of Lulu’s husbands, the singer of Dr. Schön becoming Jack.) Finally, there is Schigolch, an asthmatic, shabby old sort. His origins



Alban Berg (1885-1935), in a photo taken in 1909.

D'ORA

are as mysterious as Lulu’s own. He seems always to have known her and perhaps at one time he was her lover. Clear-sighted and released from the wheel of desire, he alone is alive at the end of the drama.

*

There is the surface. If that is all Berg had seen in Wedekind’s plays, or indeed if that had been the extent of Wedekind’s vision in the first place, there is no way we could have the passion of Alwa’s hymn to Lulu’s body, the acidic grace of Lulu’s own song, the great threnody of the Act III Adagio. For Berg, Lulu is a figure from mythology. He valued the perceptiveness of a critic from Prague who described her as

a heroine of superdimensional capacity to experience and to suffer ... With Don Juan and Faust, she is one of those who are constantly reincarnated amongst us, who are not formed by the poet out of nothing, but who have only to catch his glance.

Here we must return to Karl Kraus, second only to Schoenberg as a formative influence on Berg. (Kraus in fact continued to shape Berg’s *Weltanschauung* at a point when Berg’s musical personality was fully formed and he had made himself artistically, if not emotionally, independent of Schoenberg.) Kraus admired the imagination, the technique, the intellec-



Evelyn Lear was San Francisco Opera's first Lulu, shown here in a photo from 1965. In this season's cast, she is Countess Geschwitz, the only international artist to have sung both roles to date. GALLOWAY

But it is not too much to say that Kraus revered Wedekind for his ethical stance, particularly with respect to women. Popular opinion, even juridical opinion sometimes, still holds that a woman who is raped "asked for it." That hot issue of the 1980s and all that lies behind it is very much present in Kraus's—and thus Berg's—reading of Wedekind's plays. All his life, Kraus pondered the dark side of men's feelings about women. More than ponder, he spoke, he wrote, he fought, and in his fight he saw Frank Wedekind as ally and inspiration. In his lecture on *Pandora's Box* he discusses the German literary tradition of the exploitation of women and the sentimental-obscene cult of virginity. He speaks of the male wish "to be the chosen one, but without granting woman freedom of choice." The later events of the play he describes thus:

The great retribution has begun, the revenge by a world of men which makes bold to avenge itself for its own guilt . . . Now by meanness to Lulu, men will repay her for the wrongs they did her in their folly . . . [Jack the Ripper is] the ultimate sadist in the procession of her tormentors. His ritual with the knife is a symbol: he takes from her that with which she offended men.*

*

Berg began work on *Lulu* early in 1929, completed Act I in 1931, Act II in September of 1933, and Act III in April of 1934, all in short score. "Short score" means a score in which the composer indicates his intentions on a few staves, both in musical notes and verbal annotation, and from which the full score can be inferred and completely written out later. In the spring and summer of 1935 Berg interrupted himself in order to write his Violin Concerto. When he unexpectedly

*Kraus points to the essential difference between the murders of Lulu and Geschwitz. Jack's killing of Lulu is part of his ghastly ritual; Geschwitz, whose nature he divines at once—"Poor creature!"—he kills only because she is a nuisance and in the way.

died that December, he had put the first two acts of *Lulu* into full score. Much of Act III was done as well, and when you take into account how much of it recapitulates material from the first two acts, almost all of it was in effect available in final form. In addition, Berg prepared a set of Symphonic Pieces for concert performance, an enterprise he referred to privately as a "publicity suite." He dedicated both the opera and the Symphonic Pieces to Schoenberg on his 60th birthday in 1934.

Germany, with its lively Weimar-Republic artistic atmosphere, should have been the ideal place to introduce *Lulu*, and *Wozzeck* had been successfully produced at something like 20 German houses, but the coming to power of the Nazis at the beginning of 1933 changed all that. In April of 1934, still hoping for a production of *Lulu* in Berlin, Berg appealed to Heinz Tietjen, the Intendant of the State Opera. It is a disgusting letter, opportunistic, groveling, full of assurances that very few of the musicians and directors involved with the success of *Wozzeck* were Jews, but it made no difference. In a gesture of singular courage, Erich Kleiber managed to introduce the Symphonic Pieces in Berlin in November of 1934, and they were the first music from *Lulu* to be heard in public.

Lulu was first staged on June 2nd, 1937 in Zurich as a two-act torso with the Variations and Adagio from the Symphonic Pieces played as background to a mostly mimed performance of Act III. Berg's widow at first hoped that Schoenberg or Berg's fellow-student, Anton Webern, would do whatever needed to be done to get the complete work into performing condition, but was turned down by both men. Later she changed her mind and became adamant in refusing permission for anyone to edit and copy Act III into full score and allowing its performance. She died in 1976. By then, the American composer and Berg scholar, George Perle, one of the few who had even been allowed to examine the manuscript, had described Act III and repeatedly urged its publication; moreover, it turned out that Berg's publisher, Universal, had already arranged for the Austrian composer Friedrich Cerha to prepare the

tual force of Wedekind's work:

He is the first German dramatist to give houseroom on stage to thought, missed for so long. All the crotchets of naturalism are as though gone with the wind. What lies above and below human beings is more important than what dialect they speak. They even engage in—one hardly dares pronounce it—monologues. Even when they are on stage together . . .*

*To tie another pair of threads together: in his stagecraft, Wedekind was crucially influenced by Georg Büchner, on whose work Berg based *Wozzeck*.



The 1971 San Francisco Opera presentation of *Lulu* featured Anja Silja in the title role. Dimly seen in the background is John Reardon, who portrayed Dr. Schön.

score. Thus, in February of 1979, the Paris Opera was at last able to present the first complete *Lulu*, though there were many who felt that Patrice Chéreau's direction and Richard Peduzzi's designs misrepresented the work no less than the old two-act truncation had done.

*

And so to Berg's music. In that music, classicism and passion, delight in virtuosity (his own as a composer and that of his performers), and a vivid and precise sense of theater are most extraordinarily joined. Like Schoenberg and Webern, Berg set great store by being heir to and part of an illustrious tradition of German music. He was composing for keeps. He wanted to write operas whose impact in the theater was immediate and intense, but which would also repay deep and long acquaintance. His ideal was an opera in which the music is not just a skillfully, imaginatively contrived backdrop and commentary, reflecting and heightening the action, but rather, one in which it defines, even creates the atmosphere, the situations, the confrontations, the tensions and their resolutions.

Berg realized his ideal by writing a densely composed, highly "musicalized" music. In *Wozzeck* he had no hesitation

about letting it be known that certain scenes were composed as specific dance types, as movements of a symphony, as inventions "on a key," "on a rhythm," and so forth, though the score itself gives no explicit indications of such things. In *Lulu* he took the next step, marking all his "movements" as canon, canzonetta, arioso, duettino, etcetera, in the score. He was, I imagine, motivated by a desire to offer some immediately graspable points of orientation to conductors and singers, but not less by a need to demonstrate the musical legitimacy of his procedures.

These procedures can be complex, and, let's face it, no one on the first, second, or third hearing is going to discover unaided that the sequence of scenes between Lulu and Dr. Schön, beginning with his first attempt to shake loose from her (Act I, Scene 2) and continuing much later in the critical dialogue in her theater dressing room (Scene 3), comprises a complete sonata movement. Nor did Berg want you to do that, any more than you are meant to keep consciously track of the modulations in *Tristan* or *Figaro*, any more, for that matter, than he wanted you to identify the permutations of the 12-note series that provide the genetic code of the score. Now in *Tristan*, Wagner does not want you to think "recapitula-

tion" when you get to the *Liebeshod*, but he certainly does want you to be aware that you have heard that music before, in the Love Duet in Act II. In just that sense it is true that the power of the dressing-room scene in *Lulu* is completely tied to the fact that this music too is recapitulation, a revisiting, a renewed contemplation by a different light and from another angle, of the music we heard when that conversation began—long ago, before the Painter's suicide, before Lulu's return to her career in cabaret, before she is courted by the Prince who wants to take her to Africa.

Berg uses six ways of articulating the text:

1. As unaccompanied spoken dialogue;
2. As free prose with musical accompaniment;
3. As rhythmically fixed speech (there are stems and beams but no note heads);
4. As speech tending toward song, at least insofar as high, middle, and low registers are indicated;
5. "Half sung," meaning that pitches are precisely indicated and should be touched by the singer, though not sustained;
6. Normal song.

It is important to keep these strata of expressiveness distinct in performance.

The Animal Trainer in the prologue, for example, moves from unmeasured speech through intermediate stages to full song (at the point where his catalogue of animals begins) and falls back at the end of the scene to rhythmic speech. Throughout, speech and song are skillfully set against one another. The effect is tremendous when, after the duet of Lulu and the Painter in the first scene, Lulu's husband pounds on the door and song give way to hasty, choked, enraged speech.

Song—sensuous, florid, luxuriant song—is the whole seductive essence of Lulu's personality. Just after the Physician's death, the Painter relentlessly questions her: "Can you tell the truth? Do you believe in the Creator? Can you swear by anything? In what, then, do you believe? Have you no soul? Have you ever loved?" She has only one answer, "*Ich weiss es nicht*—I don't know," and she makes that response in an escalating series of gestures in coloratura:

Berg's *Lulu* orchestra is large, and there is also music onstage and off: for example, the Animal Trainer punctuates his spiel with bass drum and cymbal, while in Lulu's dressing room we hear in the distance the jazz band that accompanies her show. Two sounds are especially characteristic of the *Lulu* orchestra. One is the saxophone. Said Stravinsky: "[its] juvenile-delinquent personality floating out over all the vast decadence of *Lulu* is the very apple of that opera's fascination." The other is the vibraphone, associated especially with doorbells, taking on an increasing suggestion of alarm each time

its shudders diffract the orchestral sonority.

As the artists responsible for design, costumes, and lighting might give to each scene a particular coloration or flavor, so does Berg use the orchestra to define certain scenes by means of a characteristic sound. The insistent ching-boom of the Prologue is an obvious instance. The scene of the Physician's inconvenient return is striking not only because the elaborate orchestral tapestry behind Lulu's and the Painter's words—they really talk past each other more than they converse—is first interrupted by the vibraphone, which has already sounded its warnings during the chase around the studio, and then replaced by pounding drums, harshly screeching violins played with the wood rather than the hair of the bow, and the sharp chords of harp and low strings.*

I have mentioned the sonata that spans Lulu's extended conversation with Dr. Schön. Its closing theme is markedly slower than what comes before. The two have been conversing in brisk gavotte tempo. Dr. Schön has just said: "And we shall never meet except in your husband's presence." Lulu, falling from song into half-speech, repeats the words "my husband," then goes on to say—in unmeasured speech—"If I belong to any man in the world, I belong to you," while muted strings sing the opera's most poignant phrase:

This will return often, for example, when the bewildered Painter breaks in on their conversation later in that scene; in the orchestral interlude leading to the dressing-room scene; when Alwa contemplates Lulu as subject for an opera (where Dr. Schön would enter that scenario, Alwa breaks off, but the cellos and English horn say it for him); at the

*Or is the Physician's return so inconvenient? This is a situation so characteristic of the ironies and complexities of *Lulu*. By convention, such an interruption is a disaster (in tragedy) or a nuisance (in comedy). Here both Lulu and the Painter, each for different reasons, welcome the intrusion, even as its possible consequences frighten them. But the victim is neither Lulu nor the Painter (Isolde or Tristan, to invoke the operatic archetype) but the Physician (Marke).

moment of Dr. Schön's surrender to Lulu when she has forced him to break off his socially respectable engagement to marry ("Here comes the execution"—just before the Act I curtain); when Lulu declares that no matter whether he married her or she him, his love for her cannot be touched or altered. We hear it once more in the last scene when Lulu asks Jack the Ripper—the same singer, remember, as Dr. Schön—"Why are you staring at me like that?" Here is a musical idea that has accumulated associations, overtones, suggestiveness, and expressive power, first objectively through repetition, then subjectively as we learn to notice and interpret those repetitions.

Berg's concern for continuity and coherence touches even the intermissions. When, as the first-act curtain falls, Dr. Schön has pronounced his "Here comes the execution," bassoons, low brass, bass drum, and piano play one chord four times, its spacing as distinctive as its rhythm and harmony:

Act II begins with the same chords and also ends with them, and the same thing is true of Act III. (Berg had already done something similar in *Wozzeck*, where the silent measures before and after the fall of the curtain at the end of Act II are meant to correspond exactly to the silent measures after and before the rise of the curtain for Act III.) That the rhythm of these chords is the same as that of the Lulu-and-Dr. Schön melody is no coincidence.

Necessarily, these words can only hint at the marvelous conjunction of unity with diversity in *Lulu*. But now that we can at last experience *Lulu* as a three-act opera with a real ending, we can get a full sense of Berg's human, musical, and theatrical response to Wedekind's moving, profoundly intelligent plays and their provocative, timeless subject. ■

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ANN PANAGULIAS

Soprano **Ann Panagulias**, a 1988 Adler Fellow with the San Francisco Opera Center, sings the title role of *Lulu* for the first time in her career. She made her Company debut last fall in *Parsifal* and was featured in the Schwabacher Debut Recital series. Most recently, she sang Mrs. Naidoo in Glass' *Satyagraha* and appeared as Fortuna in the Opera Center's Showcase production of Handel's *Giustino*. A 1986 Merola Opera Program participant, she performed the role of Mimì in *La Bohème*, repeating the part for Western Opera Theater's tour of *La Bohème*, which culminated with performances in China and a special concert with the Shanghai Opera Orchestra. For WOT's 1987-88 tour she sang Norina in *Don Pasquale*, and was also heard in the title role of Hiram Titus's *Rosina* which was given its West Coast premiere in the Opera Center's Showcase last year. As a member of Wolf Trap Opera in 1987, she performed Erisbe in Cavalli's *L'Ormino* and Helena in Britten's *A Midsummer Night's Dream*. Recent appearances include Handel's *Messiah* with the Honolulu Symphony, the "Night in Old Vienna" concerts and a "Pops Series" evening with the San Francisco Symphony, Mozart's Requiem with Sinfonia San Francisco, and an acclaimed debut with the Detroit Symphony Orchestra. Miss Panagulias, a native of Pittsburgh, received her Bachelor of Music degree from the Oberlin College Conservatory and a Master of Music degree from the New England Conservatory. Later this season she will return to her hometown to make her Pittsburgh Opera debut as Pamina in *The Magic Flute*.

Internationally celebrated soprano **Evelyn Lear** returns to San Francisco Opera as Countess Geschwitz, a role she sang for the first time in the 1980 Canadian Opera Company production directed by Lotfi Mansouri. She has since appeared in the role in Florence, with the Chicago Lyric Opera and at the Metropolitan Opera, including a national telecast. She began her major career in 1959 with the Deutsche Oper Berlin and soon made her Vienna debut singing the title role in a concert performance of *Lulu* that marked the work's Austrian premiere. In 1962 she repeated the



EVELYN LEAR

role in the first staged version of the opera at the Theater an der Wien under Karl Böhm, and thereafter was regarded as the leading Lulu of her day, winning acclaim in Munich, Buenos Aires, Vienna, Hamburg, Berlin and, in 1965, for her San Francisco Opera debut. To date, she is the only international artist who has sung both Lulu and Geschwitz. That same year saw her Covent Garden debut as Donna Elvira in *Don Giovanni* and her American stage debut as Cleopatra in Handel's *Giulio Cesare* at the opening of the Kansas City Performing Arts Center. In 1966 she bowed at the Lyric Opera of Chicago in the title role of Monteverdi's *L'Incoronazione di Poppea* and in 1967 won acclaim in Levy's *Mourning Becomes Electra* at the Metropolitan Opera. She has since sung regularly at the major opera houses of the world, as well as the world's major festivals. Roles in addition to Lulu at San Francisco Opera include Kabanicha in *Katya Kabanova*, Marina in *Boris Godunov*, Marie in *Wozzeck* and Tatyana to her husband Thomas Stewart's *Onegin* in *Eugene Onegin*. Her extensive discography includes the roles of Pamina in *Die Zauberflöte*, Marina in *Boris Godunov*, Marie in *Wozzeck*, Cherubino in *Le Nozze di Figaro*, the Marschallin in *Der Rosenkavalier*, and the title role of *Lulu*, in addition to lieder recitals and oratorios. She has a special association with *Der Rosenkavalier*, having appeared in all three soprano roles: Sophie, Octavian, and the Marschallin, and her book, *Der Rosenkavalier: A Master Class with Evelyn Lear*, has just been published. The soprano appeared as Nina Cavallini in the 1974 Robert Altman film *Buffalo Bill and the Indians*, and in 1984 starred in a new musical entitled *Elizabeth and Essex*, in which she portrayed Elizabeth I. Miss Lear was honored with the title of "Kammersängerin" by the senate of West Berlin, and with the Max Reinhardt Award in Salzburg.

Mezzo-soprano **Hilda Harris** makes her San Francisco Opera debut as the Dresser, the Schoolboy and the Groom in *Lulu*, a work she has appeared in with the Lyric Opera of Chicago and for her 1977 Metropolitan Opera debut. Prior to that, she sang regularly at New York City Opera, appearing in



HILDA HARRIS

new productions of Monteverdi's *Il Ritorno d'Ulisse in Patria* and Donizetti's *Lucrezia Borgia* with Beverly Sills. Other roles in which she won acclaim with City Opera include Cherubino in *The Marriage of Figaro*, Smeton in *Anna Bolena* and Nicklausse in *The Tales of Hoffmann*. Renowned for her portrayal of Bizet's Carmen, Miss Harris has performed that role more than 50 times in the United States and Europe, where she made her debut as Bizet's heroine in a series of performances in Switzerland and Brussels. Other European credits include Rosina in *The Barber of Seville* at the Flemish Opera and her Netherlands Opera debut as Dora-bella in *Così fan tutte*. She won national attention as the Child in the Metropolitan Opera's 1980-81 production of Ravel's *L'Enfant et les Sortilèges*, and has sung there frequently in such roles as Hänsel in *Hänsel und Gretel*, Sesto in *Julius Caesar*, Stephano in *Roméo et Juliette*, and Cherubino in the Jean-Pierre Ponnelle production of *Le Nozze di Figaro*. In recent seasons, she has earned praise for her performances in the operas of Handel at Carnegie Hall and at the Kennedy Center in Washington, D.C. Her most recent assignment was as Cherubino at the Spoleto Festival USA, and she will return to the Met later this season as Siebel in *Faust*.

Mezzo-soprano **Carla Cook** is the Arts Patroness in *Lulu* and a Voice in *Die Frau ohne Schatten*. Most recently seen with San Francisco Opera during the 1986 Fall Season as Madame Larina in *Eugene Onegin*, she also portrayed Annina in *Der Rosenkavalier* in 1985. She appeared as Rossweisse in the 1985 Ring cycle production of *Die Walküre*, and sang Wagner's *Wesendoncklieder* in a chamber concert in the Veterans Building. She made her Company debut during the 1983 Fall Season, when she performed in *Katya Kabanova*, *La Grande Duchesse de Gêrolstein* and *La Traviata*. A member of the 1982 Merola Opera Program, Miss Cook appeared in Merola productions of *The Magic Flute* and *Rigoletto* and won the Jean Donnell Memorial Award in that year's Audition Finals. The following year she was a winner of the Metropolitan Opera National Auditions and the Munich International Vocal Competition, and appeared in



CARLA COOK

the Opera Center's Showcase productions of *L'Ormindo* and *The Rape of Lucretia*. She made her Metropolitan Opera debut in 1984 in *The Rise and Fall of the City of Mahagonny* and as Waltraute in *Die Walküre*, and that same year made her Seattle Opera debut as Waltraute, and sang her first Venus in a new production of *Tannhäuser*. It was under the auspices of the Metropolitan Opera that she made her Carnegie Hall debut with the National Orchestra of New York. She has also appeared in orchestral concerts in New York, San Francisco, Munich, Washington, D.C., among others, and has performed in oratorio and songs recitals the world over. Recent engagements include a critically acclaimed portrayal of Venus in *Tannhäuser* at the Bremen Opera, and Verdi's Requiem with the Schola Cantorum.



MARY MILLS

and Arthur Fiedler. Miss Swift is a graduate of UC Berkeley and Indiana University, where she studied with Eileen Farrell and received a Doctor of Music degree in Vocal Performance. She subsequently taught at the Oberlin College Conservatory of Music and at the University of Wisconsin at Eau Claire.

A member of this year's San Francisco Opera Center Merola Opera Program, soprano **Mary Mills** makes her Company debut as A 15-year-old girl in the new production of *Lulu*. The Dallas native received her undergraduate degree from the University of Cincinnati College-Conservatory of Music and her Master of Music degree from the Yale School of Music. She continued her operatic training at the Banff School of Fine Arts Opera Program in Alberta, Canada, the Mozarteum Summer Academy in Salzburg, the American Institute of Musical Studies in Graz, the Central City Opera Studio Program, and the Houston Grand Opera Studio. She made her professional debut as Barbarina in *The Marriage of Figaro* with Houston Grand Opera, and also appeared in their productions of *Show Boat* and *Dialogues of the Carmelites*. Miss Mills was a 1989 National Winner of the Metropolitan Opera National Council Auditions.

Victor Braun returns to San Francisco Opera after a long absence to sing Dr. Schön and Jack the Ripper in *Lulu*, roles he has also performed in Chicago (directed by Yuri Lyubimov) and Toronto (directed by Lotfi Mansouri). The Canadian baritone made his Company debut in 1968 as Enrico in *Lucia di Lammermoor* and Conte di Luna in *Il Trovatore*, returning in 1969 to sing the latter role on the Company's tour to Los Angeles. Since then, Braun has earned the reputation of a thorough singing actor, winning acclaim for his wide repertoire, which includes the title role of *Don Giovanni*, Scarpia in *Tosca*, Mandryka in *Arabella*, Golaud in *Pelléas et Mélisande* and Jokanaan in *Salome*. Braun made his Metropolitan Opera debut in the title role of Tchaikovsky's *Eugene Onegin* and also sang his first Wozzeck at the Met. He has for many seasons been closely associated with the Cologne, Stuttgart and Munich Operas, as well as the Santa Fe Opera. Recent credits include Hans Sachs in *Die*



VICTOR BRAUN

Meistersinger von Nürnberg at the Paris Opera, Hannover Opera, in Nice and at the opening of the new opera house in Essen. Last year Braun made his debut in Brussels with his first Orest in *Elektra*, sang Golaud at the opening of the Florence May Festival, appeared as Captain Balstrode in *Peter Grimes* at Covent Garden and as Kurwenal in *Tristan und Isolde* in Toronto. Throughout his career, Braun has been active on the concert stage, and is currently busy recording a number of compact discs for Dorian. Future projects include Don Alfonso in *Così fan tutte* at the Netherlands Opera, the title role of *Der Fliegende Holländer* at Edmonton Opera, and Golaud at the Chicago Lyric Opera.



PAGE SWIFT

Mezzo-soprano **Page Swift** makes her San Francisco Opera debut as the Mother in *Lulu*. She has appeared in leading roles with the Lucerne Opera, the Basel Chamber Opera, the Oberhausen Civic Opera and the Heidelberg Opera in Europe, and has also performed with the Chautauqua Opera, Guild Opera of Los Angeles, and Indiana Opera Theater, among others. Roles she has sung with these companies include Suzuki in *Madama Butterfly*, Kostelnička in *Jenůfa*, Augusta in *The Ballad of Baby Doe*, Fricka in *Die Walküre*, Herodias in *Salome*, and Madame Flora in *The Medium*. She has also appeared as recitalist in Germany and Norway and as soloist in concerts led by Aaron Copland, Lukas Foss, Robert Shaw



BARRY McCAULEY

American tenor **Barry McCauley** returns for his first performances as Alwa in *Lulu*. Last seen here as Edgardo in the 1986 summer production of *Lucia di Lammermoor*, McCauley graduated from the 1975 and '76 Merola Opera Program and was an Affiliate Artist with the Company during 1977 and '78. He made his professional opera debut as Ferrando in Tucson Opera's 1976 production of *Così fan tutte*. He returned to San Francisco for Spring Opera Theater performances of Don José in *Carmen* (1977) and Ruggero in *La Rondine* (1978). He made his Company debut with three roles during the 1977 season: the title role of *Faust* for the student/family performances, Vanya in *Katya Kabanova* and Froh in *Das Rheingold*. Since his 1982 debut season at the Paris Opera as Lensky in *Eugene Onegin* and



HANS HOTTER

Fenton in *Falstaff*, he has returned there as Belmonte in *Die Entführung aus dem Serail*, Admète in *Alceste*, the title role of *Faust*, Boris in *Katya Kabanova*, Des Grieux in *Manon*, and Don José in *Carmen* at the Palais du Sport in Paris. The 1983-84 season saw his debuts with the Lyric Opera of Chicago (Gerald in *Lakmé*), at Carnegie Hall and the Teatro Comunale in Florence (Wilhelm in *Mignon*), the Théâtre de la Monnaie in Brussels (Idamante in *Idomeneo*), Vancouver Opera and Berlin Staatsoper (the title role of *The Tales of Hoffmann*). He bowed at Santa Fe as Alfred in *Die Fledermaus* and Wilhelm in *Mignon* in 1983, and made his Spoleto Festival USA debut as Pinkerton in Ken Russell's production of *Madama Butterfly*. The current season includes his first staged performances of Berlioz's *La Damnation de Faust* in a Harry Kupfer production marking his debut with Netherlands Opera; his first Pelléas in the Götz Friedrich production of *Pelléas et Mélisande* for his Deutsche Oper Berlin debut; and his Italian debut in the title role of *The Tales of Hoffmann* for the Spoleto Festival of Two Worlds. Future engagements include Don José in Marseilles and Toronto, and Maurizio in *Adriana Lecouvreur* in Trieste. Next year he will undertake the title role of *Parsifal* for the first time with the Netherlands Opera.

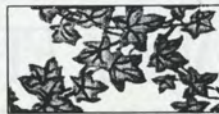
One of the great opera singers of this century, bass-baritone **Hans Hotter** returns to San Francisco Opera after a long absence to sing Schigolch in *Lulu*, a role he has previously sung in Munich (1967, 1970, and in Jean-Pierre Ponnelle's production in 1985), Vienna (1968, 1969, 1971 and 1983) and Barcelona (1987). He made his Company debut in 1954 in the title role of *Der Fliegende Holländer*, also appearing that same year as the Count in *Le Nozze di Figaro* and as Don Pizarro in *Fidelio*. He returned the following year as Rangoni in *Boris Godunov*, Wotan in *Die Walküre* and as the Dutchman. Born in Offenbach, Germany, Hotter made his first concert appearance at the age of 20 in a performance of the *Messiah*, and continued singing until his retirement from full-scale performing in 1974, after 45 years on the stage. He was a member of the Hamburg State Opera from 1934 to 1945, of the Bavarian State Opera in Munich from 1937

continued on p.45

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San Francisco Opera gratefully acknowledges a generous grant from the Paul L. & Phyllis C. Wattis Foundation to underwrite this production.

New Production

Opera in three acts by ALBAN BERG

Text by the composer, based on *Erdegeist* and *Büchse der Pandora* by FRANK WEDEKIND

Edited and orchestrated by Friedrich Cerha

(Used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition, Vienna, publisher and copyright owner.)

Conductor

John Mauceri

Production

Lotfi Mansouri

Set Designer

Günther Schneider-Siemssen

Costume Designer

Bob Mackie*

Lighting Designer

Michael Whitfield*

Musical Preparation

Mark Haffner

David Triestram*

Kathryn Cathcart

Susan Miller Hult

Jonathan Khuner

Prompter

Jonathan Khuner

Assistant to Mr. Schneider-Siemssen

Dietmar Solt*

Assistant Stage Directors

Laurie Feldman

Claudia Zahn*

Stage Manager

Jamie Call

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First performance:

Zurich, June 2, 1937

First San Francisco Opera performance:

September 25, 1965 (two acts)

SATURDAY, SEPTEMBER 9 AT 8:00

TUESDAY, SEPTEMBER 12 AT 8:00

FRIDAY, SEPTEMBER 15 AT 8:00

WEDNESDAY, SEPTEMBER 20 AT 7:30

SATURDAY, SEPTEMBER 23 AT 1:00

SUNDAY, OCTOBER 1 AT 2:00

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

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

The performance will last approximately three hours and forty-five minutes.

Lulu

(in German)

CAST

(in order of appearance)

<i>A Clown</i>	Michael Lee Gogin
<i>An Animal Trainer</i>	Richard Cowan*
<i>Lulu</i>	Ann Panagulias
<i>The Painter</i>	Michael Myers*
<i>Dr. Schön</i>	Victor Braun
<i>Alwa</i>	Barry McCauley
<i>Dr. Goll</i>	Ray Reinhardt
<i>Schigolch</i>	Hans Hotter
<i>The Prince</i>	Gary Rideout*
<i>The Wardrobe Mistress</i>	Hilda Harris*
<i>The Theater Manager</i>	Dale Travis
<i>Countess Geschwitz</i>	Evelyn Lear
<i>The Acrobat</i>	Richard Cowan
<i>The Schoolboy</i>	Hilda Harris
<i>The Manservant</i>	Gary Rideout
<i>The Banker</i>	Dale Travis
<i>A Journalist</i>	LeRoy Villanueva
<i>A Waiter</i>	Kristopher Irmiter
<i>A Groom</i>	Hilda Harris
<i>An Arts Patroness</i>	Carla Cook
<i>The Marquis</i>	Dennis Petersen
<i>A 15-year-old Girl</i>	Mary Mills*
<i>Her Mother</i>	Page Swift*
<i>The Police Officer</i>	Greg Lawrance
<i>The Professor</i>	Ray Reinhardt
<i>A Black Man</i>	Michael Myers
<i>Jack the Ripper</i>	Victor Braun

Stagehands, jugglers, actors, actresses, policemen, waiters, guests

*San Francisco Opera debut

TIME AND PLACE: Late 19th-century Europe

PROLOGUE

ACT I

Germany

Scene 1:

Scene 2:

Scene 3:

A circus

The Painter's studio

The drawing room of the Painter's house

A theater dressing room

INTERMISSION

Scene 1:

Scene 2:

Dr. Schön's drawing room

Dr. Schön's drawing room, some time later

INTERMISSION

ACT III

France, England

Scene 1:

Scene 2:

Lulu and Alwa's house in Paris

A London attic

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

Supertitles by Francis Rizzo.

Lulu/Synopsis

PROLOGUE

An Animal Trainer, as from a circus, introduces the story in terms of crude animal characteristics, with Lulu as a snake.

ACT I

Scene 1—Lulu is married to Dr. Goll, a professor of medicine, but is the mistress of Dr. Schön, a newspaper editor-in-chief. Dr. Schön and his son Alwa, a composer, are present while Lulu is having her portrait painted. When the two of them leave, the Painter pursues Lulu amorously. Her husband unexpectedly returns and dies from shock at what he sees.

Scene 2—Now married to the Painter, Lulu is visited by Schigolch, a decrepit old man who evidently shares her past, and by Dr. Schön. Although he intends to enter a socially respectable marriage, Dr. Schön cannot throw off the fascination which Lulu exerts on him. The Painter has not realized that his wife has been living under the "protection" of Dr. Schön. He now learns it and kills himself. Lulu is unmoved.

Scene 3—As a theatrical dancer, Lulu is in her dressing room, then is called on stage. Suddenly, having realized that Dr. Schön and his fiancée are in the audience, she returns and refuses to perform. Dr. Schön, Alwa and others enter the dressing-room. Only when she has totally humiliated Dr. Schön, compelling him to write a letter of renunciation to his fiancée, does she consent to continue the show.

ACT II

Scene 1—Dr. Schön is now married to Lulu but racked by jealousy of her admirers, even of Countess Geschwitz. Leaving the house for a little while, he returns to find Lulu surrounded by adoring males—his own son Alwa, an Acrobat, a Schoolboy. Dr. Schön produces a revolver and demands that she shoot herself. She kills him.

Scene 2—In the same room, some months later, Lulu's associates are at the point of arranging her escape from prison—to which she was condemned for murdering Dr. Schön. Countess Geschwitz, self-sacrificingly, goes to smuggle herself into prison in Lulu's place. The Acrobat plans to take Lulu away with him as a circus performer, but on her arrival he realizes with disgust that she has grown too thin and weak. Instead it is Alwa who succumbs to the woman who killed his father. They agree to go away together.

ACT III

Scene 1—In their new and luxurious (Parisian) home, Lulu and Alwa are entertaining guests. Gambling, eating and drinking, the company is confident of the ever-rising value of their railway shares. But, because she is still wanted by the German police as an escaped murderess, Lulu is blackmailed by the Acrobat and by a pimp, the Marquis, who wants to sell her to a brothel in Cairo. Suddenly, news comes that the railway shares have crashed. The company breaks up in recriminations. By quickly changing clothes with a young servant, Lulu manages to escape with Alwa just before the police arrive to arrest her.

Scene 2—Living in dire poverty in a (London) attic with Alwa and Schigolch, Lulu is reduced to casual prostitution. Countess Geschwitz arrives, bringing the portrait which she salvaged from Paris. A Black client of Lulu's kills Alwa. While Jack, another client, is with Lulu, the Countess resolves to start a new life as a champion of women's rights. Suddenly there is a scream: Jack has killed Lulu. On his way out he also stabs the Countess, who utters her devotion to Lulu and dies.

Synopsis © 1977 by Universal Edition, Vienna, and used by permission.

Film Credits

<i>Graphic Background</i>	Dietmar Solt
<i>Wardrobe</i>	Hanni Solt
<i>Lighting</i>	John Fenzl
<i>Camera</i>	Didi Rossek
<i>Video Technician</i>	Dariusz Lisiecki
<i>Management and Makeup</i>	Roswitha Seysser
<i>Direction</i>	Günther Schneider-Siemssen
<i>Production</i>	Mathias Praml
	Vienna Videofilm

1989

Lulu

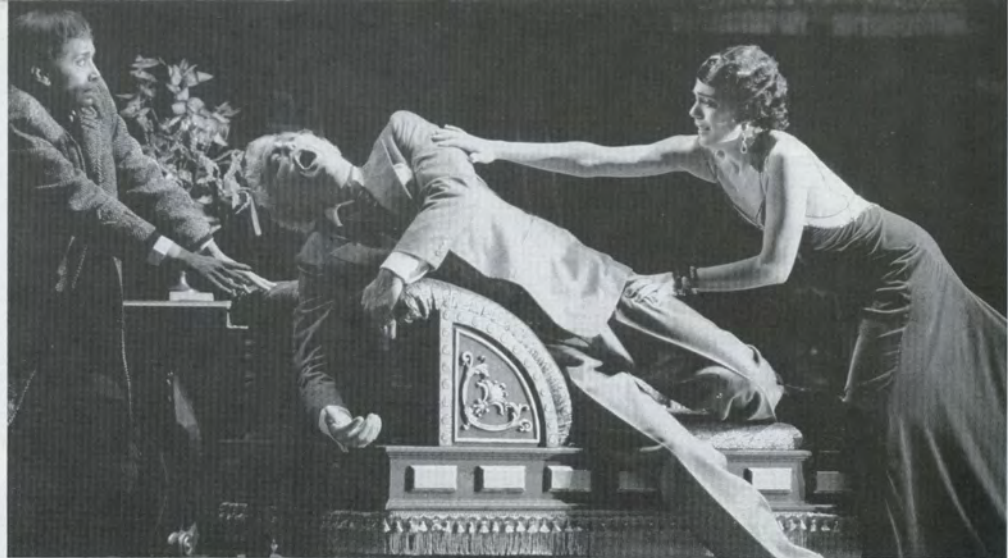
Photos taken in rehearsal by Marty Sohl



Ann Panagulis



Ann Panagulias, Richard Cowan



Hilda Harris, Victor Braun, Ann Panagulias

(below) Evelyn Lear



Barry McCauley, Ann Panagulias



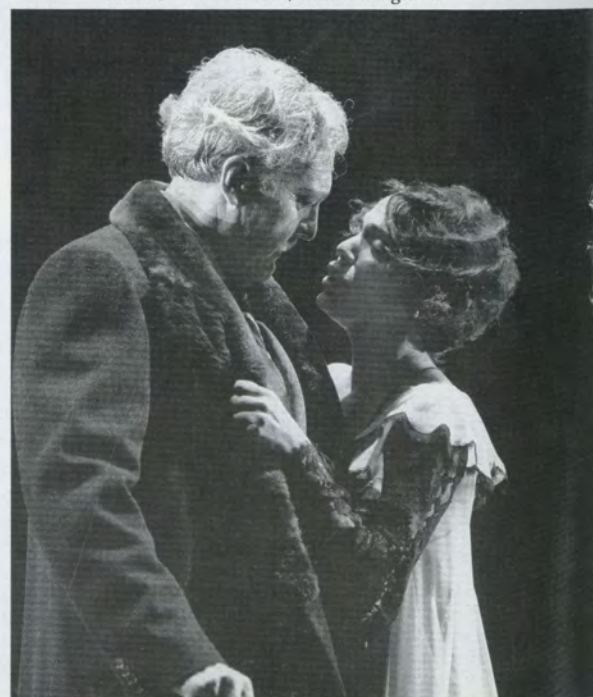
(below) Victor Braun, Ann Panagulias



Dennis Petersen

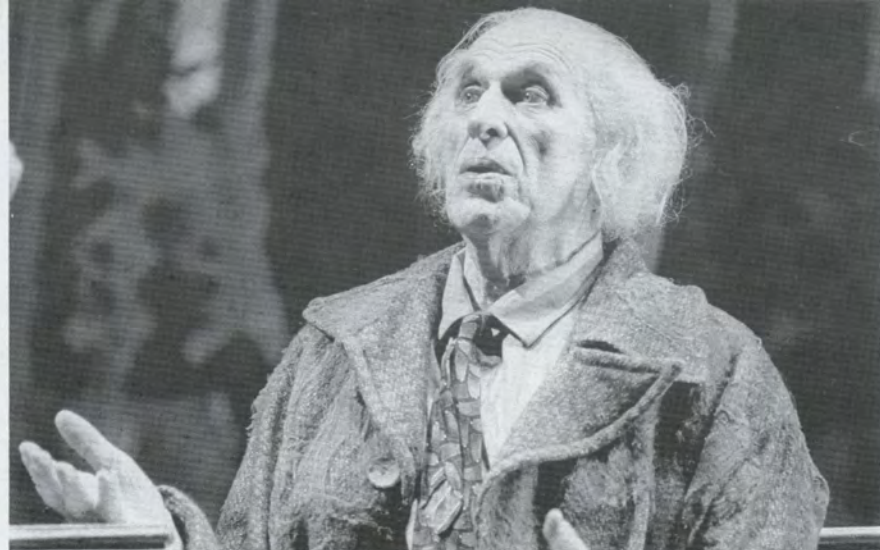


Gary Rideout





Ann Panagulias



Hans Hotter



Evelyn Lear



Ann Panagulias

(below) Ann Panagulias, Barry McCauley



Victor Braun

(below) Ann Panagulias, Michael Myers



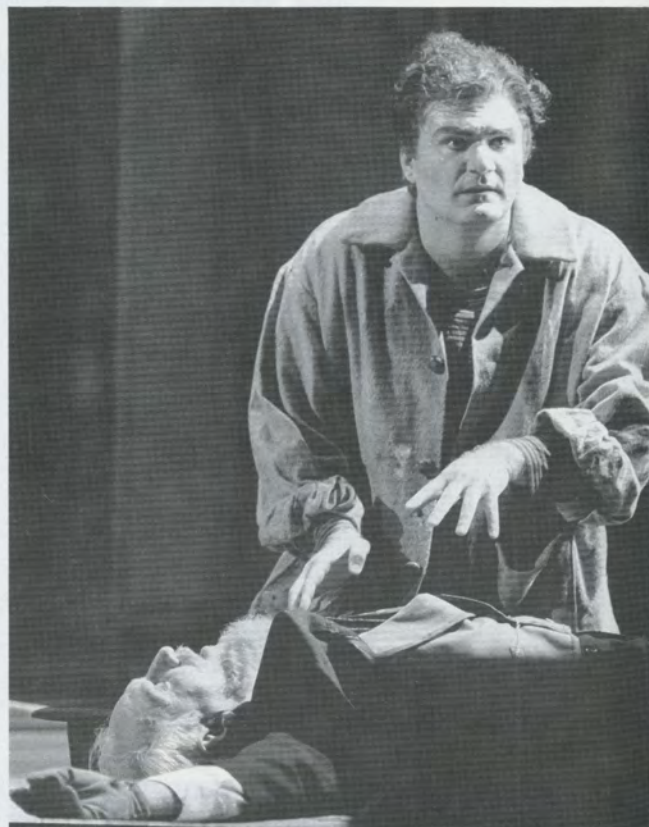


Ann Panagulas

(below) Ann Panagulas



Hans Hotter, Ann Panagulas



(below) Mary Mills, Page Swift, Carla Cook

Michael Myers, Ray Reinhardt





MICHAEL MYERS



RICHARD COWAN



GARY RIDEOUT

continued from p.37

to 1972, and of the Vienna State Opera from 1939 to 1972. Acclaimed especially for his Wagnerian roles, he was ranked the foremost Wotan of his generation. His repertoire includes over 125 roles which he has sung internationally in such opera houses as those in Vienna, Berlin, Paris, Milan's La Scala, Covent Garden, the Teatro Colón in Buenos Aires, and at the Metropolitan Opera in New York. Hotter has also directed operas at Covent Garden (*Ring*, 1961-64), the Bayreuth Festival (*Ring* 1968 and '69), the Vienna State Opera, and in Munich. Although his appearances in opera and concert are rare today, he has performed in recent years with the Chicago Symphony under Georg Solti in Schoenberg's *Moses und Aron*, and was the Narrator for Schoenberg's *Gurrelieder* at the Edinburgh Festival, with the San Francisco Symphony and the Los Angeles Philharmonic, an assignment he is scheduled to repeat in Los Angeles next year. Hotter also conducts a busy schedule of master classes all over the world, and has taught at music conservatories in San Francisco, Boston, St. Louis, Montreal, and at the Eastman School of Music in Rochester, New York, among others.

Tenor **Michael Myers** makes his San Francisco Opera debut as the Painter and Black Man in *Lulu*, the Painter being the vehicle of his 1987 debut with the Lyric Opera of Chicago. He participated in the 1979 Merola Opera Program and was first-prize winner in that year's Grand Finals before making his European debut during the 1980-81 season in the title role of *Werther* at Le Grand Théâtre de Nancy in France. The following season he bowed in Ottawa as Belmonte in a production of *Die Entführung aus dem Serail* that was telecast on the CBC. The 1982-83 season saw numerous important debuts: at New York City Opera as Rodolfo in *La Bohème*; at Santa Fe Opera as Quint in *The Turn of the Screw*; with the Canadian Opera Company as Nerone in *L'Incoronazione di Poppea*; at Edmonton Opera in the title role of *The Tales of Hoffmann*; and with Hawaii Opera Theater as the Duke in *Rigoletto*. He made his 1983 Scottish Opera debut in the title role of *Idomeneo*, following performances in the 1983 Edinburgh Festival as Nick in *The Postman Always Rings Twice*, a role he created in the work's 1982 world premiere

with Opera Theatre of St. Louis. Other American companies with which he has sung include those of Seattle, Pittsburgh, Long Beach, Portland, Tulsa, Cleveland, Los Angeles and Des Moines. Last season he bowed at the Glyndebourne Festival as Boris in *Katya Kabanova*, and at Nice as Percy in *Anna Bolena*. A popular concert artist, Myers has sung with the Philadelphia Orchestra, Boston Symphony, Minnesota Orchestra, and the Mostly Mozart Festival.

Bass-baritone **Richard Cowan** makes his San Francisco Opera debut as the Animal Trainer and Acrobat in *Lulu*, an opera in which he has performed at the Lyric Opera of Chicago as well as for his 1985 European debut at the Maggio Musicale in Florence. Born in Ohio, Cowan graduated from Indiana University and was a 1985 Metropolitan Opera National Council Audition winner. The following year he won grand prize at the "Concours de Chant de Paris," where he also took the Mozart Prize, the Opera Prize and the Melodies Françaises Prize. During the summer of 1988 he appeared in *Faust* and as Don Giovanni in Tel Aviv, and in the world premiere of Bussotti's *L'ispirazione* at the Maggio Musicale in Florence. Last season, he sang Masetto in *Don Giovanni* at the Lyric Opera of Chicago, Jokanaan in *Salome* at the Minnesota Opera, as well as Sharpless in *Madama Butterfly* and Harlequin in *Ariadne auf Naxos* in Bonn. Other recent engagements include *Don Giovanni* in Los Angeles as well as at the Aix-en-Provence Festival, and *Medea* with Connecticut Grand Opera. His numerous credits with the Miami Opera include *Tosca*, *Salome*, *La Bohème*, *La Gioconda* and the title role of *Don Giovanni*. Concert appearances include Verdi's Requiem and Handel's *Messiah* with the Los Angeles Master Chorale, and Beethoven's Ninth Symphony throughout France. From San Francisco, Cowan travels to Paris to sing Don Fernando in *Fidelio* at the Châtelet, the role in which he will also bow at Milan's La Scala in 1990. Cowan will make his Metropolitan Opera debut during the 1990-91 season as Schauvard in *La Bohème* (the role he performed in the recently released film of the opera), and in the title role of *Don Giovanni*.

Canadian tenor **Gary Rideout** makes his San Francisco Opera debut as the Prince and

Manservant in *Lulu*, and as Bardolfo in the Family Performance of *Falstaff*. He received a bachelor's degree from Michigan State University, and a master's degree from York University in Toronto. He continued his education at Toronto's Royal Conservatory of Music and was awarded an Opera Diploma from the Opera Division at the University of Toronto. He has since performed in musicals, cabaret, commercials, film, and legitimate theater. Formerly a Resident Artist of the Canadian Opera Company, Rideout has appeared with that company as Eurimaco in *The Return of Ulysses*, Count Hauk in *The Makropulos Case*, the Abbé in *Andrea Chénier*, Chekalinsky in *The Queen of Spades* and Count de Lerne in *Don Carlos*. Additional engagements with the COC include *Boris Godunov*, *La Bohème*, *La Forza del Destino*, *Tristan und Isolde*, and *The Turn of the Screw*. On the COC's tour of Western Canada, he sang the title role of *The Tales of Hoffmann*. His concert engagements throughout Canada include performances with the Toronto Symphony Orchestra, Kitchener-Waterloo Symphony, Ukrainian Millennium Choir (concert and recording), the COC's Insights presentations of *Lucia di Lammermoor*, *Rigoletto*, *Macbeth* and *Boris Godunov*, in addition to "A Cabaret Evening of Brecht and Weill." Rideout recently sang Rodolfo in Opera East's production of *La Bohème*, and will make his Carnegie Hall debut this November as soloist in Haydn's *St. Nicholas Mass*.

In his second year as an Adler Fellow with the San Francisco Opera Center, bass **Dale Travis** sings Pistola in the Family Performance of *Falstaff*, The Theater Manager and The Banker in *Lulu*, the Imperial Commissioner in *Madama Butterfly*, and a Watchman in *Die Frau ohne Schatten*. He made his Company debut last fall as the Warden in *The Rake's Progress*, and also appeared in *Manon Lescaut*, *Lady Macbeth of Mtsensk*, and in the Student/Family production of *La Bohème* as Benoit and Alcindoro. This summer, he sang Lord Krishna in Glass' *Satyagraha*. As a member of the 1986 and '87 Merola Opera Program, he sang Don Alfonso in *Così fan tutte* and the title role of *Don Pasquale* and toured with Western Opera Theater for two seasons, performing in *Don Pasquale* and *La Bohème*, a production which also traveled to China. A native of



DALE TRAVIS

New Jersey, Travis received his bachelor's degree from Susquehanna University and both a master's degree and an Artist Diploma in Opera from the University of Cincinnati's College Conservatory of Music. His college credits include roles in *The Secret Marriage*, *Don Giovanni*, *Falstaff*, *Gianni Schicchi* and *The Love for Three Oranges*. The recipient of numerous awards and scholarships, he was heard locally in the title role of *Don Pasquale* and as Dr. Bartolo in *The Barber of Seville* with Opera San Jose, as Méphistophélès in *Faust* with Marin Opera, and as soloist in Mozart's *Mass in C Minor* with the San Francisco Symphony, Mozart's *Coronation Mass* with the Santa Rosa Symphony, and in Bach's *St. Matthew Passion* with the Sacramento Symphony.



DENNIS PETERSEN

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 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.

American tenor **Dennis Petersen** is The Marquis in *Lulu*. He made his Company debut during the 1985 season, appearing in five productions—*Adriana Lecouvreur*, *Werther*, *Falstaff*, *Un Ballo in Maschera* and *Der Rosenkavalier*—and returned in the summer of 1986 for *Il Trovatore*. During the 1986 season, he was heard in *Le Nozze di Figaro* and *Die Meistersinger*. In 1987 he sang in *Salome*, *Tosca*, *Roméo et Juliette* and *The Queen of Spades*, and last fall appeared as the Dancing Master in *Manon Lescaut*, the Village Drunk in *Lady Macbeth of Mtsensk*, and Isèpo in *La Gioconda*. He was also featured last year in the Opera Center's Schwabacher Debut Recital series. In January of 1987, Petersen made his debut with the Vancouver Opera in *Le Nozze di Figaro*. The spring of that year saw several debuts including Petersen's first Tamino in *Die Zauberflöte* with the Cedar Rapids Symphony; Beethoven's Ninth Symphony with the Fort Wayne Symphony; and Jacquino in *Fidelio* with the New Jersey Symphony. His engagements in 1988 included the Fox in Janáček's *The Cunning Little Vixen* in Vancouver, the title role of Offenbach's *Christopher Columbus* with the Opera Ensemble of New York, and the Duke of Mantua in *Rigoletto* with Sarasota Opera. This year he has appeared as Don José in *Carmen* in Iowa, the Duke at Chautauqua, and Remendado in *Carmen* in London, a role he is scheduled to sing in Tokyo later this year.

Bass-baritone **Kristopher Irmiter** sings three roles for the Company this fall: a



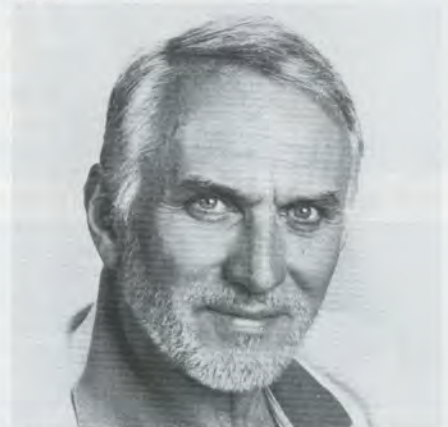
KRISTOPHER IRMITER

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 Zuàne 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.



LeROY VILLANUEVA

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*, and a Watchman in *Die Frau ohne Schatten*. He recently made his Company debut as Prince Arjuna in Glass' *Satyagraha*, and sang Poldarte 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 he won 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



RAY REINHARDT

Actor **Ray Reinhardt**, Dr. Goll and The Professor in *Lulu*, first appeared with San Francisco Opera in 1977 as the Major-domo in *Ariadne auf Naxos*, a role he re-enacted in the 1983 Fall Season. During the Company's 1985 Ring Festival, he was the Narrator of the special concert version of *Der Freischütz*. He also portrayed Josef Mauer in Spring Opera Theater's 1978 production of Henze's *Elegy for Young Lovers*, and is remembered as host and narrator for San Francisco Opera

San Francisco Opera



JOHN MAUCERI

broadcasts. Reinhardt's performance as a lawyer in the original production of Edward Albee's *Tiny Alice* led to an invitation to join the American Conservatory Theatre, where he has been seen since 1965 in more than 35 major roles. Among them are Stanley Kowalski in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*, Astrov in *Uncle Vanya*, the title roles in *Cyrano de Bergerac*, *The Miser* and *Julius Caesar*, Krapp in *Krapp's Last Tape*, and Ephraim in *Desire Under the Elms*. He has often performed with the Phoenix Theater in New York and the Arena Stage in Washington, D.C., where his roles have included Iago in *Othello* and Mack the Knife in *The Threepenny Opera*. He is well known as an outstanding teacher of acting and has made numerous guest appearances on all the major television networks.

John Mauceri, who conducts the new staging of *Lulu*, was on the Opera House podium last fall for *The Rake's Progress*, and in 1987 led the concert featuring Kiri Te Kanawa. Currently music director of the Scottish Opera, he is the former music director of both the American Symphony Orchestra and the Washington Opera, whose career has taken him to the prominent opera companies and symphony orchestras of the world as well as the musical stages of Broadway. For 10 years he has been consultant for music theater at the Kennedy Center and won a Tony Award, Drama Desk Award and Outer Critics' Circle Award for *On Your Toes*, which he co-produced, while this year, he received an Olivier Award in London for his new version of Bernstein's *Candide*. Locally, he led the critically acclaimed 1975 Spring Opera performances of Britten's *Death in Venice*, and made his Company debut with the world premiere of Imbrie's *Angle of Repose*. A native of New York City, Mauceri studied and taught at Yale and made his professional conducting debut at Wolf Trap in 1973 with Menotti's *The Saint of Bleeker Street*. Engagements at Santa Fe (*Lulu*) and Spoleto, Italy (Menotti's *Tamu-Tamu*), were followed by his 1974 symphonic debut with the Los Angeles Philharmonic. Since then he has conducted the San Francisco Symphony, the Philadelphia Orchestra, the French National Orchestra, the Royal Philharmonic, and the London Symphony, among others. He made his 1976 Metropolitan Opera debut leading

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LOTFI MANSOURI

Fidelio. Other operatic credits include productions at the Lyric Opera of Chicago, Covent Garden and Milan's La Scala, as well as with the English, Welsh and Scottish National Operas. The maestro has also led many performances at the New York City Opera, ranging from Monteverdi to Janáček. He has conducted numerous important premieres, including the first American performances of Debussy's *Khamma*, the European premiere of Bernstein's *Mass* (Vienna 1973), and the world premiere of David del Tredici's massive *Child Alice*. Mauceri has recorded for six major record labels, and won a Grammy award for his recording of *Candide*. Recent and soon-to-be-released recordings include the best-selling *Ute Lemper Sings Kurt Weill, My Fair Lady, Weill's Street Scene, The Threepenny Opera, and The Seven Deadly Sins/Little Mahagonny*, and Rimsky-Korsakov's *Sheherazade*. Next season he will conduct new productions of *Salome* and *La Forza del Destino* for the Scottish Opera.

San Francisco Opera General Director **Lotfi Mansouri** directs his 42nd production for the Company, the local premiere of the three-act version of *Lulu*, a work he directed in its 1980 Canadian Opera Company premiere. Born in Iran, he attended college at UCLA and received American citizenship before serving as resident stage director at the Zurich Opera from 1960 to 1966. In 1965 he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During his years in Switzerland, Mansouri began fulfilling engagements as guest director at various houses throughout Italy (including Milan's La Scala and the companies of Naples, Palermo, Genoa, Turin and Perugia) and North America: Chicago, Houston, Santa Fe, Philadelphia, Tulsa, San Diego, Dallas, and both the Metropolitan and New York City Opera companies in New York. From 1971 to 1975, he staged productions for the Tehran Opera in Iran. In 1976 he was named general director of the Canadian Opera Company in Toronto, a position he held until his resignation in 1988 to accept the general directorship of San Francisco Opera. His Toronto credits include 30 new productions, 12 of them Canadian premieres, among them *Wozzeck*,



GÜNTHER SCHNEIDER-SIEMSSEN

Lulu, Death in Venice, Die Meistersinger von Nürnberg, and Thomas's *Hamlet*, featuring the only Ophelia ever sung on stage by Dame Joan Sutherland. He has had a long working association with Dame Joan, and directed her in no fewer than seven operas in San Francisco: *La Sonnambula* (1963), *La Traviata* (1964), *Die Fledermaus* (1973), *Esclarmonde* (1974), *The Merry Widow* (1981), *Norma* (1982), and *Anna Bolena* (1984). His many other Company credits include the 1979 production of *La Gioconda* with Renata Scotto and Luciano Pavarotti, telecast live throughout the United States and to Europe via satellite; his most recent directing project for the Company was last fall's opening night production of *L'Africaine*. His film credits include opera sequences in *Yes, Giorgio* and the critically acclaimed 1987 film *Moonstruck*.

German-born **Günther Schneider-Siemssen** returns to San Francisco Opera as the set designer of the new production of *Lulu*. He made his Company debut in 1977 with the production of *Katya Kabanova* that was revived for the 1983 Fall Season. His designs were most recently seen here in 1987 with *The Tales of Hoffmann*. He has designed extensively for television, films and theater, as well as opera. Trained in Munich, he made his debut as scenic designer for Menotti's *The Consul* in Salzburg and as costume designer for Handel's *Ariodante* in Bremen in 1956. His initial collaboration with conductor-director Herbert von Karajan on *Pelléas et Mélisande* in Vienna in 1962 marked a turning point in his career. The two were instrumental in founding the Salzburg Easter Festival. They collaborated on *Boris Godunov*, a complete *Ring* cycle and *Der Fliegende Holländer*. Schneider-Siemssen has been the designer of several complete *Ring* productions. The first was in Bremen in 1956; the second at Covent Garden with Georg Solti conducting in 1959; the Salzburg *Ring* followed, and the fourth was at the Metropolitan Opera. During the 1981-82 season he completed a *Ring* at the Teatro San Carlo in Naples as well. That same season he designed a new production of *Les Contes d'Hoffmann* at the Met, *Falstaff* in Salzburg and *Der Freischütz* at Covent Garden. For the 1982 New World Festival of the Arts in Miami, he designed



BOB MACKIE

the world premiere of Robert Ward's *Minutes Till Midnight*. Schneider-Siemssen's design credits include world premieres of Orff's *De Temporum Fine Comodia* (1973) at the Salzburg Festival, Von Einem's *Besuch der alten Dame* (1972) in Vienna and, in 1977, Hochhuth's play *Death of a Hunter* in Salzburg. His current major assignment is a widely acclaimed new *Ring* production at the Met.

Internationally renowned costume and fashion designer **Bob Mackie** undertakes his first operatic assignment with the costumes for *Lulu*. After studying at Pasadena City College and earning a degree in costume design at Chouinard Art Institute, he worked with legendary designers Jean Louis and Edith Head. He began a long list of television credits when Ray Aghayan chose him as assistant for *The Judy Garland Show* in 1963, and designed for the *Carol Burnett Show* throughout its 11-year run, as well as for the *Sonny & Cher Comedy Hour*. His designs for Cher were displayed at New York's Metropolitan Museum of Art in 1975. With countless credits for film, television and stage productions, Mackie has earned numerous honors and awards, including three Academy Award nominations, eight Emmy nominations, and no fewer than six Emmy Awards, including the first award in the history of television presented for costume design, in 1967. In addition to his show business projects, Mackie keeps busy designing an entire array of high fashions, furs, jewelry, scarves and knitwear, with plans to expand into the fields of lingerie, swimwear and shoes. Today he is president, partner and designer for a New York-based ready-to-wear company bearing his name, and his clothes are currently featured in department and specialty stores across the country.



MICHAEL WHITFIELD

Michael Whitfield makes his San Francisco Opera debut as lighting designer of the new production of *Lulu*. The Canadian-born artist received his training at the University of Victoria in British Columbia, and was awarded a master's degree from Villanova University in Pennsylvania. His lighting design credits include creations for musicals, drama, opera, ballet and television. He has been resident lighting designer at the Stratford Shakespearean Festival in Stratford, Ontario, since 1978, and has designed over 75 productions at the Avon, Third Stage and Festival theaters. Recent credits there include *Kiss Me Kate*, *The Merchant of Venice*, *Cat on a Hot Tin Roof*, *Richard III*, *Cabaret*, the 1985-86 U.S. tour of *King Lear* and *Twelfth Night*, *The Glass Menagerie*, *The Gondoliers* and *The Mikado*, both of which were first seen in Toronto and subsequently throughout the United States. Whitfield has designed over 35 productions for the Canadian Opera Company, including *The Queen of Spades*, *Ariadne auf Naxos*, *Don Giovanni*, *Adriana Lecouvreur*, *Salome*, *The Merry Widow* and *The Rake's Progress* and, most recently, *The Makropulos Case*, *Andrea Chénier* and *The Magic Flute*. Additional opera credits include designs for the Vancouver Opera, Los Angeles Music Center Opera, Houston Grand Opera, the Banff Centre and the Netherlands Opera. Former lighting consultant for the National Ballet of Canada, his credits for that company include *The Nutcracker*, *The Merry Widow*, *Glen Tetley's Alice*, and *L'Île Inconnue*. He has been the CBC lighting consultant since 1981 for televised stage productions of *Don Giovanni*, *Much Ado About Nothing*, *Twelfth Night*, *The Rake's Progress*, *The Tempest* and *H.M.S. Pinafore*. Whitfield has also taught at the Banff Centre, at the universities of York, Windsor, and Toronto in Canada, and at the University of Illinois in Urbana.

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Who is Lulu?

By TIMOTHY PFAFF

A half century after its premiere, Alban Berg's *Lulu* may pose a different set of musical problems for audiences than it once did. And 52 years after its first staging, it doubtless shocks in different ways—although *Lulu* still shocks. But its central enigma, as insusceptible to time as the creature herself, remains the same: Who is Lulu?

The fact that Lulu is more archetype than character in the standard sense does nothing to diminish how real she seems on stage; on the contrary, it serves to increase her potency. Like the characters in Berg's and Frank Wedekind's texts, producers and performers of *Lulu* (to say nothing of audiences) approach her at their own risk. Awareness counts for everything in the face of a mystery that, by its very nature, ultimately cannot be solved. What is clear about San Francisco Opera's new production of Berg's masterpiece is that the team that is mounting it respects *Lulu*'s power, and has given Lulu herself due consideration.

"Lulu is like a mirror," says Company General Director Lotfi Mansouri, between rehearsals of the new production, in which he also serves as stage director. "The other characters see Lulu the way they want—or need—to see her. They project themselves and their desires onto her, and she has the ability to conform to their projections like a chameleon."

Mirrors—and mirror-like, reflective, free-standing walls—figure prominently in the Company's new production, designed by the internationally renowned Günther Schneider-Siemssen. Mansouri clearly is equally pleased with other seminal aspects of the designs. Each of the striking period sets, which masterfully blend the naturalistic with the slightly surreal, is framed by bars that ring the stage.

Like Wedekind, Berg begins with a Prologue set in a circus, with an animal

trainer introducing a series of humans in animal disguises. "Wedekind wanted to get beneath the veneer of 19th-century conventions to reveal the nature of repressed sexuality. That's why he likened the characters to animals," Mansouri continues. "I think that's what Berg is talking about, too, that humanity has these basic drives—but that they're usually controlled by social conventions. Animals don't take part in human social development, so they deal in basic drives. The correlation between humans and animals is very important. What keeps *Lulu* timely—and challenges us—is that none of us wants to encounter our own basic instincts and drives, our animal drives."

Mansouri, who first staged *Lulu* in its two-act (the so-called "torso") version in Geneva in 1971, staged the complete, three-act work at Toronto's Canadian Opera Company a decade later. He points to Act II, Scene 1 as a *locus classicus* of Lulu's chameleon nature. "When she is with Schigolch, Rodrigo, and the student, there is a kind of earthy vulgarity to her. She becomes like them. Then, the moment Alwa arrives, she becomes this sophisticated, drawing-room-type lady who discusses philosophy and such things—so she becomes what Alwa sees in her. Even in the case of the lesbian Countess Geschwitz, it's as if she's a reflection of other people's impressions of this unusual creature.

"The idea of beginning *Lulu* in a circus is extremely important, because it puts humanity on display at the level of the most basic drives. The drive for gratification—sexual and financial—are the main forces that motivate the characters in *Lulu*. That's why our whole production is

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



Ann Panagulias and Hans Hotter during a *Lulu* staging rehearsal.

Photos by Marty Sohl



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set as if it's in a zoo."

Lulu appears as a snake. "It alludes to Adam and Eve and the serpent," Mansouri says. "The idea that sin originated with Eve is why Lulu is called Eve so many times. Lulu personifies the original sin that has been projected onto a woman—the destruction of mankind through the sexuality of woman."

If there's one thing the production team is unanimous about, it is that Lulu—who does, after all, commit murder before our very eyes, to say nothing of numerous acts of betrayal and other "sins"—is not immoral but amoral. "One of Lulu's most important lines is, 'I have never pretended to be anything other than what I was taken for, and no one has ever taken me for anything other than what I am,'" Mansouri continues. "She is what she is, and her misdeeds are not calculated. That people die, or are killed or destroyed by her, are just facts of life for her."

"Lulu is finally brought down by the people she has victimized. They can't stand her precisely because she is a symbol, pointing at their own shortcomings. If Schön wants to kill her, it's because she holds up a mirror to him, and he doesn't like what he sees. He wants to destroy this mirror—and, as Jack the Ripper, he does."

Company-trained soprano Ann Panagulias, who, at 26, is making her international debut in the notoriously difficult title role, has augmented her preparation of it with a thorough investigation of the opera's sources and background. Both her study of Lulu's music and her other research leave her convinced of the character's fundamental amorality.

"It's not enough to say that she's amoral," Panagulias says. "She's truly innocent, in a childlike way. Just the titles of the two Wedekind plays, *Earth Spirit* and *Pandora's Box*, which Berg condensed into *Lulu*, tell us a lot. Lulu is otherworldly. She's been brought to this world as an earth spirit to save these men from their repressed lives, their dishonesty. But they can't live with that. If only the men could learn from her, from the way she lives her life—honestly, from moment to moment, and without expectations. But instead they take various facets of this wonderful being that she is and turn her into what they want or need her to be."

"For Dr. Goll she is the fountain of youth. For the Painter she is the ideal model. For the Acrobat, she's the most like a circus animal; for him she's an act that will earn him money. For the Marquis



Rehearsal for the first scene of *Lulu's* third act proceeds among some of the sets in Zellerbach rehearsal hall next to the War Memorial Opera House. The cast goes through their paces while facing a rehearsal pianist, conductor, stage director, assistant stage director, prompter and language coach.

she's a mere commodity, something to be traded. For Dr. Schön, she is everything that he can't be, because he's locked in his bourgeois mold. For Alwa she's like a mother, and also an inspiration. Alwa actually tells her that he thinks the gods created her to bring the people around her to destruction, but not through her conscious intention. You have no idea what you do, he says.

"Then there's the Pandora aspect. Pandora was created by the gods, each of whom gave her something—although she doesn't realize what she has. In one story, she was made by the gods to punish men for stealing the fire from heaven. In the other, the gods sent her down in good faith with this box, in which each god had put a blessing. When it is opened, everything comes out except hope. Pandora herself is unaware of the repercussions of her actions. But once the destruction starts, it's all over, and there is no hope."

Evelyn Lear, who sings the role of the lesbian Countess Geschwitz in the Company's new production, first sang the role of Lulu at the Vienna Festival in 1959, recorded it under Karl Böhm, and went on to become the world's reigning Lulu until she retired the role in 1971 (no less than Berg's wife, Helene, told Lear her Lulu was "exactly what Alban wanted"). "Lulu as I played her was a victim of circumstances," she says. "She would never purposely do anything to hurt anybody. Lulu

is young, and she is guileless, like a child. If she is cruel, it is in the way that children are cruel. She is a taker, but not in a greedy way. When she walks into a room, every man, woman, child, and beast is overwhelmed by her 'perfume.' She never does anything to be sexy, she just *is*. That governed my concept of the role."

Lear, who first sang Geschwitz in the Mansouri Toronto production of 1981 and has been a frequent performer of the part since then, allows that, as a result, she now thinks of Lulu somewhat differently. "Even as I grew in the part of Lulu, I began to feel that, even though she didn't intend to do anything wrong, she was, in her own way, cruel. I think that is brought out in her relationship with Geschwitz. It is clear that they never had sex, partly because Geschwitz would never have been the aggressor. Like some of the male characters, Geschwitz wants to love Lulu more than to have Lulu love her."

"On a personal level, Geschwitz is totally unimportant to Lulu. It now seems to me that people who are that uncaring about others project a kind of masculinity, in the sense of being unfeeling. At her first entrance, in the second act, Geschwitz asks Lulu to accompany her to a ball—dressed as a man. In their whole relationship, Geschwitz is the passive woman—and it is Lulu who wears the pants."

Lulu's special relationship to her

decrepit, asthmatic old sidekick Schigolch provides many important clues about who she is. Mansouri sees in Schigolch a manifestation of “the wonderful, wandering European Jew, a survivor. In the end, he’s the only survivor. He and Lulu speculate about her origins, and talk as though she might have been a Gypsy. They go from community to community, society to society, surviving on their wonderful animal instincts.”

Conductor John Mauceri takes that notion farther. “For me, the two of them are the same,” he comments. “They’re from another country. They’re another race. They’re Gypsies of a kind, travelers, and perhaps they’re Jews. The first time that thought occurred to me was when I saw the Pabst film, *Pandora’s Box*, in which Lulu has a menorah by her bed. I thought, ‘Of course, this is the Wandering Jew.’

“But whether or not the two are Jewish, there’s a clear sense of their being different from the other characters. Dr. Schön—whose name means “beautiful”—and his son and the others are part of a white, blond, blue-eyed society. Lulu represents the dark figure they all want to be with—but run into serious problems with when it comes to marriage. But far from being an anti-Semitic work, *Lulu* deals with the power of opposites to attract. It deals with the attraction of foreignness.

“It is possible to view Wotan as becoming the Wandering Jew in *Siegfried*, when, as the Wanderer, he picks up the pieces of his broken spear and wanders off into the fire and smoke. Schigolch is one of the few people still alive at the end of *Lulu*. Maybe he lives forever. That’s why it’s wonderful to have Hans Hotter as Schigolch in this production. The last time we saw him in the *Ring*, he was the Wanderer—and now he comes back as Schigolch.”

World-renowned bass-baritone Hans Hotter, who first undertook the part of Schigolch (the only operatic role he continues to sing on the stage, at 80) in Munich in 1967 and later recorded it under Christoph von Dohnányi, brings a wealth of insight into both characters and their unique relationship. His experience in the part leads him to doubt that there is anything to the suggestion that Schigolch might be Lulu’s father.

“That is a cover, protection,” Hotter says. “Perhaps they invented that together. It gives them more opportunities to meet. Lulu looks up to him like a father. With him she can tell the truth, she



Conductor John Mauceri (left) chats with Hans Hotter and Evelyn Lear during a rehearsal break, tucked away amid the clutter of Lulu sets and props.

can afford to let go. He’s the only one she can trust, and he has never let her down.

“Schigolch has an extremely soft spot for Lulu. He certainly has had intimate relations with her. The attraction is physical. He is attracted by her feminine qualities, her aura. It’s like a smell, which men, particularly, go for. But to me he feels more like a brother to her. They have the same way of going about things. Lulu never does anything for anybody except Schigolch. He is a man who is playing with life, and people. He looks very realistically on everything, and ethical things are not his business. But he’s clever; he never goes so far that he gets in trouble. Lulu makes the mistake of overestimating her power. She’s been so successful that she loses her judgment. Unlike Schigolch, Lulu gets lost in her fate.

“The parallel with Schigolch is that Lulu is without morals. She, too, has a realistic mind. She has no moral conscience. The only reason she thinks she *shouldn’t* do something is that it would bring problems; if she *should* do something, it’s because doing it has an advantage. There’s something evil and demonic about her—but she’s not Mephisto. She doesn’t know that it is something evil. She’s a woman without a human heart, an animal almost.”

When first asked the question, Who is Lulu?, Hotter replied quickly, “She’s Don Giovanni’s sister.” Although he

modifies that by saying that it is *too* simple an answer, he maintains that there is a certain sameness about them: “They both have an almost evil attractiveness—and they use it. She’s like Giovanni in the way he wants to be successful with any woman, but is only really interested in the ones who resist for a while. That’s Lulu, too. She wants to have any man who comes into her orbit. She has a spider mentality; she waits until someone comes into her web, and then she *feels* it. But she is not intentionally trying to do harm. It’s in her. She can’t help it. And precisely because she’s not doing anything to make it happen, the attraction is the stronger.”

Maestro Mauceri, who only last year led a new production of *Don Giovanni* at Scottish Opera, where he is music director, is utterly serious about the correspondence between the two. “These two operas are pillars of the repertory dealing with very much the same subject,” he says. “They’re both highly Christian works about the power of lust and sex and how they can rule, and destroy, lives—and how, for the people involved, it’s worth it. In both cases, the composers don’t present their central characters as evil; in fact, they’re somewhat heroic.”

Mauceri maintains, on the basis of research by musicologist Jenny Kallick, that there was a historical Lulu, a famous circus dancer who became the subject of a number of vaudeville shows and was

featured on poster art of circus women. "Wedekind knew about her," he says, "although he, and Berg, have transformed her significantly. Yet certain aspects of the original Lulu remain—her dance, for example. At the end of each death scene in the first half of the opera, there's dance music, a musette, a gavotte, say, and there is habanera music when Lulu tries to seduce Dr. Schön in the second act. She is surrounded by dance music because she was a dancer—and still is a dancer in the opera, as we learn in the first act. After Dr. Goll dies, Lulu is left alone with the body, and she sings this little dance, 'Auf einmal springt er auf'—'He'll soon be jumping up.'

"And then there are the two duets between Lulu and Schigolch—odd music. It begins with craggy, descending, schlepping music, but it ends with a kind of waltz. In one he asks her, 'How long has it been?' and, in the first act, 'What have you become?,' as the music slows to a stop. She answers, 'An animal.' This music seems to come from *Ur-Wala*. It's the sound of mud, primordial stuff that pulls us down to the bottom of whatever place they come from. It's only about the two of them. And both duets end with the waltz, that being the most sensual dance ever written. We think of it as an elegant dance now. But in its origins the waltz was quite an erotic dance—holding someone next to you, having their body parts pressed against your body parts, looking into each others' eyes, and going around in a circle while the room is going in the other direction. It must have been an extremely erotic experience, the chance to touch in polite society. I think the waltz is a perfect image of what the two of them are."

Mauceri, who conducted the two-act *Lulu* for Santa Fe Opera in 1973 and the complete opera for Scottish Opera in 1986, says, between rehearsals, "The most obvious thing to me this time around is how much of Lulu's music is extremely beautiful and sensual, no matter what she is saying. It still has an arc and endless allure."

"Now that we have all three acts of *Lulu*, we can feel the power of recapitulation, which is what this opera is about. It's the single most powerful force in Western music, the power of bringing music back. That's what happens in this opera on a mega-scale. Basically, Act I is exposition, Act II development, and Act III recapitulation. It's only in Act III, when Lulu really starts slipping, and begs for help, that we

Three stages of showing Lulu how to act aggressive towards Countess Geschwitz: Lotfi Mansouri and Evelyn Lear.

really start feeling for her.

"When she begs the Marquis not to sell her into whoredom, we hear the same music we heard when she begged Alwa not to let the police arrest her in Act II. Then, we didn't want her to be saved. We wanted her to be arrested. She just killed her husband, and she should get whatever you get for cold-blooded murder. When that same music reappears in Act III, we're actually rooting for her. When she escapes at the end of the first scene, we're happy for her. There's happy music, the first really tonal music in the opera—C Major, everybody—and we're behind her. She's dressed up as a man, she looks silly, and it's all going to be alright. I venture to say that it's one of the great achievements of music theater that Berg, after two and a half hours of music, takes us from people we've had trouble caring about to backing our heroine at the point at which she is about to die."

"Musically, Lulu grows up," Panagoulas notes. "In the first scene, it's light, childlike, and playful. Later, it's more disjunct, with the two sonatas with Schön. In the second act, there's some calm, gorgeous, relaxed music, because everything is set with her. I think she really means it when she says that Schön is the only man she ever loved. In the third act, there is little in the way of a beautiful line, with a jagged edge to the part. It's mostly struggle—with the most poignant moment when she wants Jack the Ripper to kill her. But a great deal of her music is passionate, sensual. There are beautiful shimmering chords at two of her entrances, and unbelievably beautiful music for her and Schön—passionate music you can't doubt."

"Ironically, and fantastically," Mauceri says, "Lulu and Schön become 'one person' in their music. They are the opposites who attract and who are, together, a complete entity. There's mirror imagery in the opera, musically and dramatically. She kills him in Act II, and he, as Jack, kills her in Act III. The most telling set-up for empathy takes place around Dr. Schön's death. As they are arguing, she says, 'You could divorce me.' The music gets slower, and he says, 'How could a person divorce another person when the two people are one?' The



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Lofli Mansouri demonstrates a desired effect to Richard Cowan while Ann Panagoulis looks on.

music wells up—and then it’s cut off, and she kills him. After he dies, and she says, ‘Now it’s all over for him,’ it’s almost like silent music.

“That all pays off in the last act. We feel the deepest, most telling emotion when Lulu brings Jack back to the London garret, and pays him to have sex with her. The music Berg chooses for this moment is that of Lulu’s love for Schön, the most *Tristanic* music in the piece. He could have used the music of the sonata, the fight they have in the second act, or other music between them. But he uses the most sensual, longing, Wagnerian music—and he’s prepared us for that climax because we’ve heard that music three times before. Lulu is at her most vulnerable, because Schön is the only man she has ever loved. And the fact that at that moment Jack kills her completely destroys the audience.

“The music we remember of Lulu at the end of the opera is music of tremendous yearning,” he continues, “of unfulfilled desire to be with Dr. Schön. Lulu shares the heroic stance of Isolde and the other operatic heroines whose love is so huge—and yet who cannot fulfill that love completely.

“The sexual nature of *Lulu* is very important, but it remains a symbol for the capacity of human beings to become obsessive,” Mauceri comments. “There’s a little bit of ourselves in every one of these

characters; our lives have some pale echo of the relationships that exist on the stage. We could, if we let ourselves, actually destroy ourselves with any obsessive behavior. It doesn’t have to be sex; it could be the job, whatever. Now that we have the opera in the three-act version, we realize that we’ve changed when we’re finished with it. We’re a little less inclined to cast the first stone. Having examined our consciences, as a Catholic would say—

and Berg was a Catholic after all—we’ve found ourselves to be not too far off from these characters, and to have forgiven them. We’re a little less smug than we were when we came to the theater. It’s because of this tremendous, yearning voice of Alban Berg, a mystic Catholic who could never possibly be happy on Earth.

“This opera works on many levels of meaning. When the Painter asks Lulu a series of questions, she answers, ‘*Ich weiss es nicht.*’ It’s a clear allusion to *Parsifal*. But Lulu is both Parsifal and Kundry, that is, completely innocent and a temptress who, like Kundry, is known by many names throughout history. This ‘Lulu’ has existed throughout the Western tradition, going back at least to the Middle Ages. It’s this terrible confusion between Mary the Blessed Virgin and Mary Magdalene. From that point of view, the story is essentially Western Judeo-Christian. It flowers in the middle of the 20th century as *Lulu*.

“Like all great operas, *Lulu* has a distinctive color, its own sound. What it sounds like—what it smells like—is a great, overripe piece of fruit, a peach about to fall from the bough. It’s *very* sweet, maybe too dangerous to eat. Maybe it will make you sick. It’s exactly at that ecstatic point in nature between life and death, and the music—and everything about *Lulu*—exudes that aroma.” ■



Part of the *Lulu* production and musical team: (L. to r.) Assistant stage director Claudia Zahn, stage director Lofli Mansouri, and conductor John Mauceri.

An Angel? In *Lulu*?

By STEPHANIE SALTER

In the world of opera there are philanthropic “angels,” and then there is Phyllis Wattis, a remarkably generous San Franciscan and a very special friend of San Francisco Opera.

“With any art, I think you have to be exposed to a broad spectrum of things to really know what it is you are seeing,” says Mrs. Wattis, whose \$1 million grant to the San Francisco Opera last year included making Alban Berg’s *Lulu* a reality in this season’s repertoire. “You may not like something new, but it is vitally important to the art form that you are exposed to it.”

Says San Francisco Opera General Director Lotfi Mansouri, “It is wonderful to have a supporter like Phyllis, someone with so much vision, who wants to provide the means for stimulating new creations and expanding the modern repertoire.”

Born in Salt Lake City, Utah, Mrs. Wattis moved to San Francisco with her husband, the late Paul L. Wattis, before a bridge ever spanned the Golden Gate. The city has been her treasured home ever since. Inveterate patrons of the arts, she and Mr. Wattis set up the Paul L. and Phyllis C. Wattis Foundation in 1958 to provide annual funding to a variety of Bay Area cultural, educational and scientific organizations. After the death of Mr. Wattis in 1971 and a sizable increase in the Foundation’s financial base, Phyllis Wattis set about familiarizing herself with the nuts-and-bolts of the operation.

“I had to learn all the ropes—the legal aspect I’d known nothing about,” she says. “It took a little while to put my thinking in order.”

A very little while. Mrs. Wattis took to the organized giving of money like a duck to water. Each year she guided the Foundation’s philanthropy, which began to total more than \$1 million annually. In 1983, she waded even deeper into the opera tributary of the river Art and

Stephanie Salter is a San Francisco Examiner opinion columnist, opera lover and sometime supernumerary.



Phyllis Wattis.

decided to underwrite her first full-fledged production.

Her only stipulation to then general director Terence A. McEwen was that the opera must be a contemporary one.

“It isn’t even necessary that I like it, but we should do new works,” she told McEwen at the time. “New works are important to our company.”

The result was the stunning and beautiful production of Sir Michael Tip-

pett’s *The Midsummer Marriage*, which, happily, Mrs. Wattis—and the opera-going public of San Francisco—quite liked indeed.

“I knew almost nothing then of Tippett’s work,” she says. “But the entire process was quite exciting. To see the opera as it progressed, the way it was staged, the lighting, I was fascinated just to watch.”

(Lest anyone doubt the depth of Mrs.

Wattis's new-found affinity for Tippett, her grant to the San Francisco Symphony is bringing the "Symphonic Suite" segment of the British composer's most recent opera, *New World*, to Davies Hall in January 1990.)

Yet, in all her years of philanthropy, Mrs. Wattis never approached causing the stir she did last autumn when, in full agreement with the board of directors, she gave away the entire \$26-million contents of the Paul L. and Phyllis C. Wattis Foundation. Reluctant to see the Foundation go the way of other, committee-ruled organizations in the future, and convinced that recipients would benefit most from large, one-time awards, she presented more than 40 grants and endowments to local groups. They ranged from Stanford University and the Opera and Symphony to the Catherine Delmar Burke School for girls and the Episcopal Sanctuary.

"I had great fun planning it," Mrs. Wattis told the *Examiner's* Caroline Drewes at the time. "I didn't tell anyone. I took six months making up my mind, and I did a lot of spade work (to determine) where the greatest needs were . . . All the checks went out in one afternoon."

Said one of the beneficiaries of that afternoon, the San Francisco Asian Art Museum's Director, Rand Castille: "Phyllis is one of those people who is always open to experience, to something new, fresh and different. She has never lost her sense of wonder and her sense of fun."

Which brings us, very neatly, back to the San Francisco Opera and *Lulu*.

"Alban Berg is one of the major composers of this century," says Mrs. Wattis. "I saw *Lulu* when they did it here before and it made quite an impression on me. In many ways it is almost more of a drama than an opera in the conventional sense."

"I thought it would be a great, fresh wind blowing through the Opera House."

Directed by Lotfi Mansouri, with sets by Günther Schneider-Siemssen and costumes by Bob Mackie, *Lulu* seems destined to be just that fresh wind. Its third act, finished after Berg's death in 1935, is included in the San Francisco production for the first time.

"And I am particularly pleased that Ann Panagulis is doing the title role," says Mrs. Wattis of the young Opera Center graduate who portrays the wildly sexy but deadly and doomed *Lulu*. "To have a young, emerging talent making her

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major debut just heightens the excitement. For a long time I have thought how wonderful it would be if people got over this thinking that only a famous star can make an opera worth watching.

"All of us should be accustomed to listening to the music, not looking for the stars. Isn't the important thing to hear a role sung well?"

Not surprisingly, Phyllis Wattis's respect for youth does not end with singers.

"I truly believe that the healthy future of our opera company lies in our ability to bring in the young audience. It is essential," she says. "That's why I feel so strongly about bringing new works into the repertoire. You will find that the young will be attracted by and come to see these new operas."

Allowing as how "Beethoven is probably my favorite composer," Mrs. Wattis insists she harbors as much enthusiasm for experimentation within the standard repertoire as she does for setting new works before the public eye.

"I'd like to see them put a new twist on the standard operas," she says. "The way Lotfi did with his production of *Tales of Hoffmann* here (in 1987). I'd seen *Hoffmann* done many times but not like that. It was a wonderful, new approach."

Staging *La Bohème* in three acts instead of four intrigues Mrs. Wattis, as does experimenting with simpler sets, innovative lighting and imaginative visuals that could put a whole new look on an opera without costing the awesome sums that so many new productions require.

Does this zeal for risk-taking mean Mrs. Wattis's definition of worthwhile art is "anything goes?"

"Oh, no! There's lots of junk out there today. But I think you've got to see many things to develop a context, to have something to hang your opinions on. And the more you look, the more you are exposed to, the more apt you are to winnow the good out of the bad."

And learning, for Phyllis Wattis, is part of what keeps that great, fresh wind blowing through the Opera House.

"In Europe the opera is really a kind of folk art, it isn't approached with quite the reverence we approach it with here," she says of the United States. "Opera still frightens many people in this country, but it shouldn't. Opera is about all kinds of people, it is for all kinds of people. Those of us who love it have an obligation to get that message across." ■

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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 previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD INSIGHTS

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. There is no charge for Guild members. Individual tickets may be purchased at the door for \$5. For further information, please call (415) 565-6432. Programs are subject to change.

Life, Love and Lulu 9/11
John Mauceri, conductor of *Lulu*, talks about his interpretation of the opera.

Evelyn Lear and Thomas Stewart 9/25
Reflections on their lives and careers.

Orlando Furioso 10/9
With Sir John Pritchard, Music Director, and Clifford Cranna, Musical Administrator, San Francisco Opera.

Emerging American Singers 10/23
Sarah Billingham, Artistic Administrator, San Francisco Opera, interviews singers from the cast of *Aida*: Sharon Sweet, Dolora Zajick, and Timothy Noble.

SAN FRANCISCO OPERA GUILD PREVIEW MARIN

Previews held at United Methodist Church, 410 Sycamore Ave., Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$25 for 6 previews (\$20 for students and seniors). Single tickets are \$5 (\$4 for students and seniors). For further information, please call (415) 435-1141.

Lulu 9/7
Christopher Hailey

Mefistofele 9/14
James Keolker

Idomeneo 10/5
Sandor Salgo

Lohengrin 11/9
Michael Mitchell

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. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). For further information, please call (415) 941-3890 or (415) 326-1971.

Lulu 9/5
Christopher Hailey

Mefistofele 9/12
James Keolker

Idomeneo 10/3
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Lohengrin 11/7
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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.

Lulu 9/5
Christopher Hailey

Mefistofele 9/12
James Keolker

Idomeneo 10/3
Sandor Salgo

Lohengrin 11/7
Michael Mitchell

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). Series registration is \$22 for 6 previews (chapter member); \$25 non-member. Single tickets (member) \$5, non-member \$6, students \$3. For further information and reservations for luncheons and dinner, please call (707) 938-2432 or (707) 996-2590.

Lulu 9/7, 10:30 a.m.
Christopher Hailey Marshall House
835-2nd St., Santa Rosa

Mefistofele 9/11, 2:30 p.m.
James Keolker 585 Denmark St.,
Sonoma

Idomeneo 10/2, 7:30 p.m.
Sandor Salgo 2652 Nob Hill Dr.,
Santa Rosa

Lohengrin 11/6, 7:30 p.m.
Michael Mitchell 1000 Buckeye Rd.,
Kenwood

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.,
Sonoma

JUNIOR LEAGUE OPERA PREVIEW

Previews held in the Green Room (GR) or the Herbst Theatre (HT), 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.

Lulu 9/6 (GR)
Christopher Hailey

Mefistofele 9/13 (GR)
James Keolker

Idomeneo 10/4 (GR)
Sandor Salgo

Lohengrin 11/8 (GR)
Michael Mitchell

Orlando Furioso 11/15 (HT)
Eleanor Selfridge-Field

Die Frau ohne Schatten 11/22 (HT)
George Martin

EAST BAY CHAPTER

The Chapter will present a preview of *Lohengrin*, with famed tenor Jess Thomas, on Wednesday, Nov. 8 at 7:30 p.m. at the Faculty Club, University of California, Berkeley. Dinner is at 6 p.m. For further information and dinner reservations, please call (415) 465-7646.

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. Admission to the series of 10 previews is \$65; individual admission at the door is \$8. For further information, please call (415) 526-5244.

Falstaff 9/4

Lulu 9/7

Mefistofele 9/11

Otello 9/18

Idomeneo 9/25

Aida 10/16

Madama Butterfly 10/23

Lohengrin 11/6

Orlando Furioso 11/13

Die Frau ohne Schatten 11/20

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A free lecture entitled "Die Frau ohne Schatten: Richard Strauss' New Age Opera" will be given by Michael Barclay on November 9 at 7:30 p.m. at the Kensington Library, 61 Arlington Ave., Kensington. For further information, please call (415) 524-3043.

MERRITT COLLEGE OPERA LECTURE SERIES

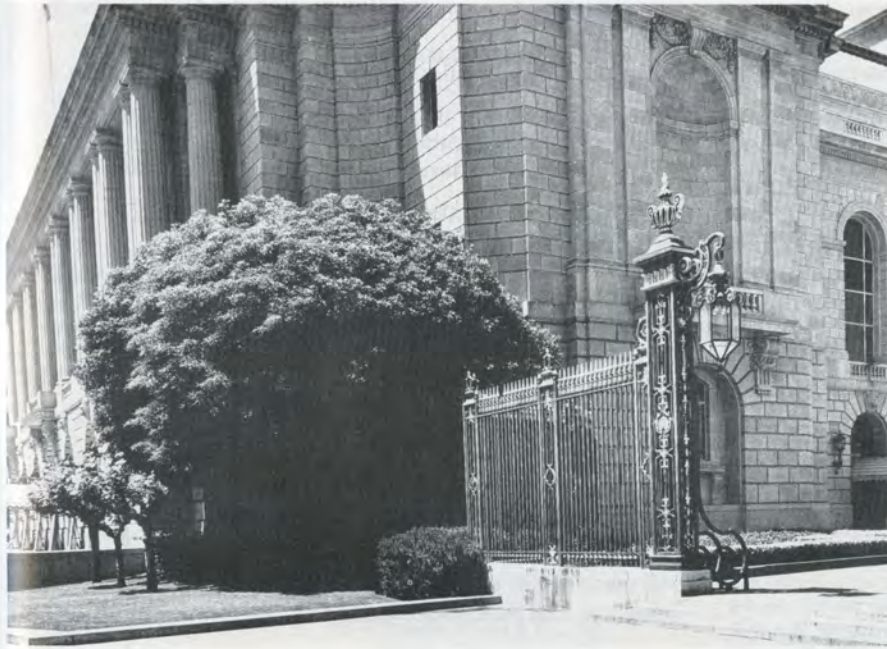
Merritt College is offering an opera preview class, Introduction to Opera (Music 13A), with emphasis on the operas of the 1989 season, on Tuesday evenings at 6:30 p.m., beginning August 29 and ending December 19. The enrollment fee is \$15. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

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Lulu AT THE BERKELEY REP

Running concurrently with San Francisco Opera's new production of *Lulu* is the Berkeley Repertory Theatre's adaptation of Frank Wedekind's drama. Directed by Berkeley Rep's Artistic Director, Sharon Ott, this rarely-staged play is scheduled to run at the Theatre, 2025 Addison St., through October 14. Performances are Tuesday through Saturday at 8 p.m. and Sundays at 2 p.m. and 7 p.m., with additional matinees on three Thursdays and three Saturdays. Tickets are priced between \$18 and \$24. Student, senior and group discounts are available, and each Tuesday and Friday at noon a limited number of half-price tickets will be sold at the Box Office for cash-only purchase. For further information and reservations, please call (415) 845-4700.



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All rehearsals are subject to space availability, change of scheduling, and management decisions.

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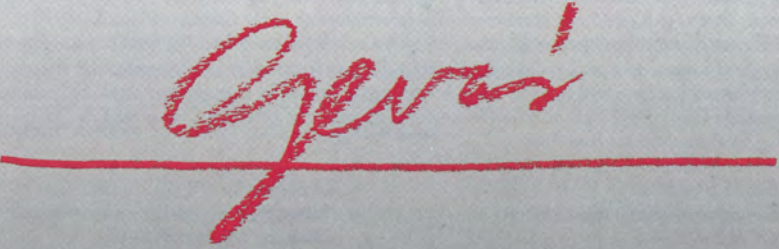
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Opera House Tours

Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon weekdays/Saturdays, and from 10 a.m. to 11:30 a.m. Sundays on the following dates:

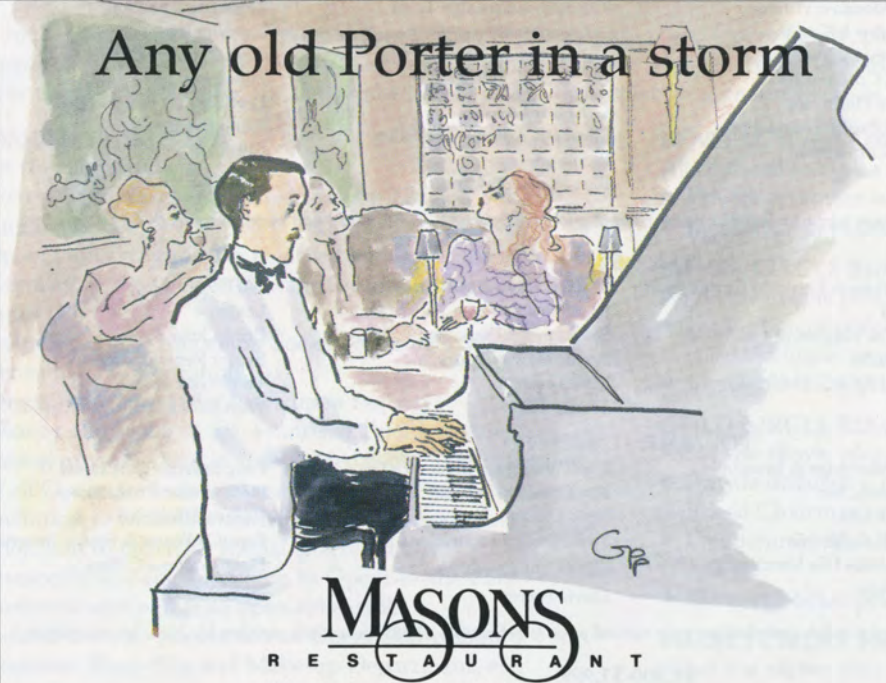
- Sunday, October 1
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The cost is \$2 for Guild members (limit 4 tickets per member); non-members \$5. Advance reservations required. For further information, please call (415) 565-6432.



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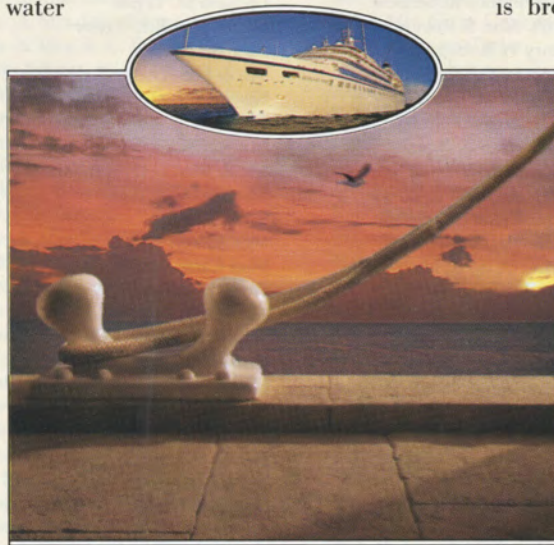
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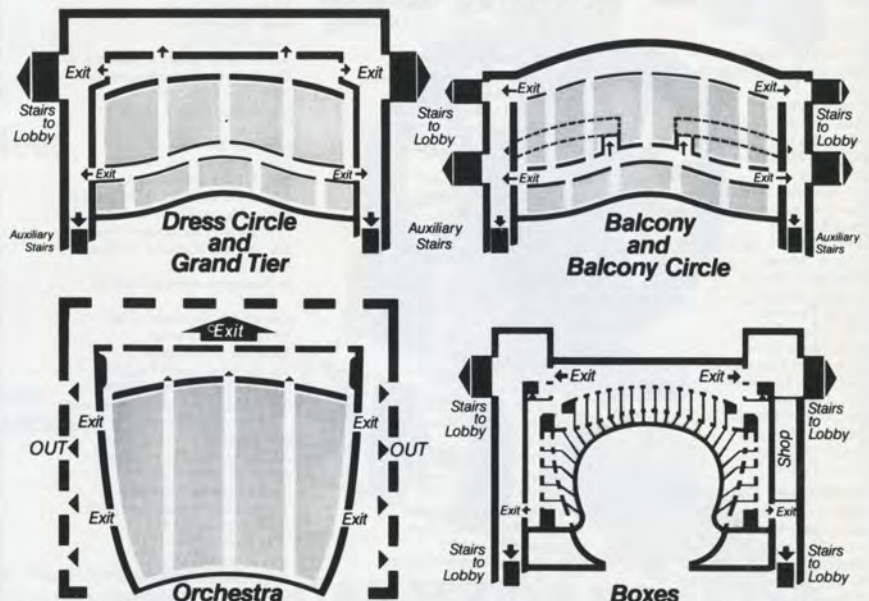
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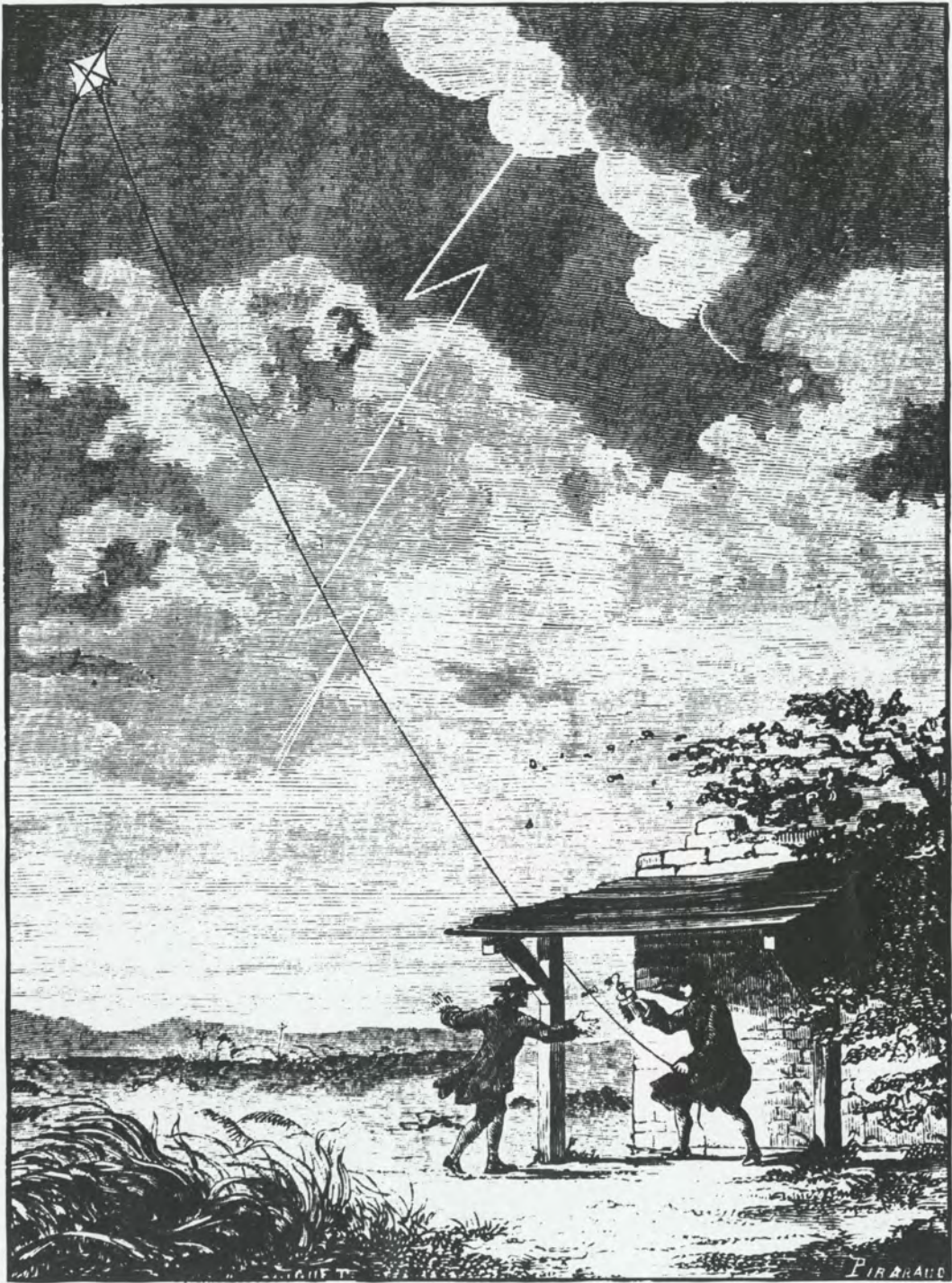
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