#### Wozzeck

#### 1990

Saturday, September 8, 1990 8:00 PM Friday, September 14, 1990 8:00 PM Tuesday, September 18, 1990 8:00 PM Sunday, September 23, 1990 2:00 PM Wednesday, September 26, 1990 7:30 PM Saturday, September 29, 1990 2:00 PM

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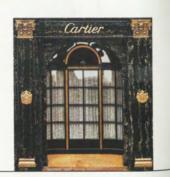
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## San Francisco Opera

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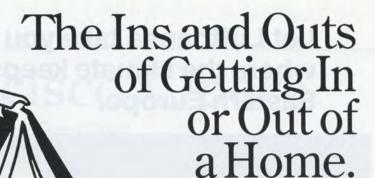


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## San Francisco Opera

Lotfi Mansouri, General Director

## Wozzeck

1990 SEASON Vol. 68, No. 4

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  interpreter of the title role, Allan Monk, share
  their views on the Berg opera and its main character.

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COVER
Mazura, Franz
The Prisoner, 1955

Tempera on black paper, 9x12 in. Reproduced by kind permission of the artist

NOTE: For a number of years, our magazine covers have featured works of art by painters whose styles or subjects suited the operas in our repertoire. On the cover of this issue, for the first time, is a painting by an artist who is familiar to our audiences in another artistic category. Franz Mazura, most recently heard here as Alberich in the 1990 performances of Wagner's Ring, previously sang leading roles in our stagings of Salome, Don Giovanni (1968), Fidelio, Götterdämmerung and The Magic Flute (1969), as well as Elektra (1979).

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Art Director: Augustus F. Ginnochio Editorial Assistant: Robert M. Robb

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1990 Season

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## From the President and the Chairman of the Board

Welcome to the 68th Fall Season of San Francisco Opera. Our first season of opera in the 1990s offers much that is new, including a new president of the Opera Association Board of Directors. Both of us have served on the board for a number of years, and it is most exciting to be involved as this great Company reassesses its past and prepares for a promising future.

We on the board are not always highly visible to our audiences. What appears on our stage, however, is; and this year, there is an unusually high number of productions new to San Francisco Opera audiences: seven of our eleven fall season productions have not been seen here before. The economics of opera production being what they are, we could never have such an abundance of new productions without some very creative planning on the part of our administration. Opera is the most laborintensive, and therefore expensive, of all the performing arts; no American opera company could possibly afford to build seven new productions in one year in today's fiscal climate.

We have built three new productions in our San Francisco Opera shops this year, which in itself is an impressive figure, and two of them have been made possible through deeply appreciated donations. Our new production of Mozart's *The Abduction from the Seraglio* was underwritten by a generous grant from the L.J. and Mary C. Skaggs Foundation, and San Francisco Opera gratefully acknowledges the generous gift from Mr. and Mrs. Gorham B. Knowles and The Edward E. Hills Fund to underwrite our new *Die Fledermaus*.

Opera companies can save considerable amounts of money by creating a new production together, and that is what we have done with Berg's Wozzeck, in tandem with the Canadian Opera Company in Toronto. For helping us cover our end of the costs of this joint venture, San Francisco Opera extends its heartfelt gratitude to the Paul L. and Phyllis C. Wattis Foundation.

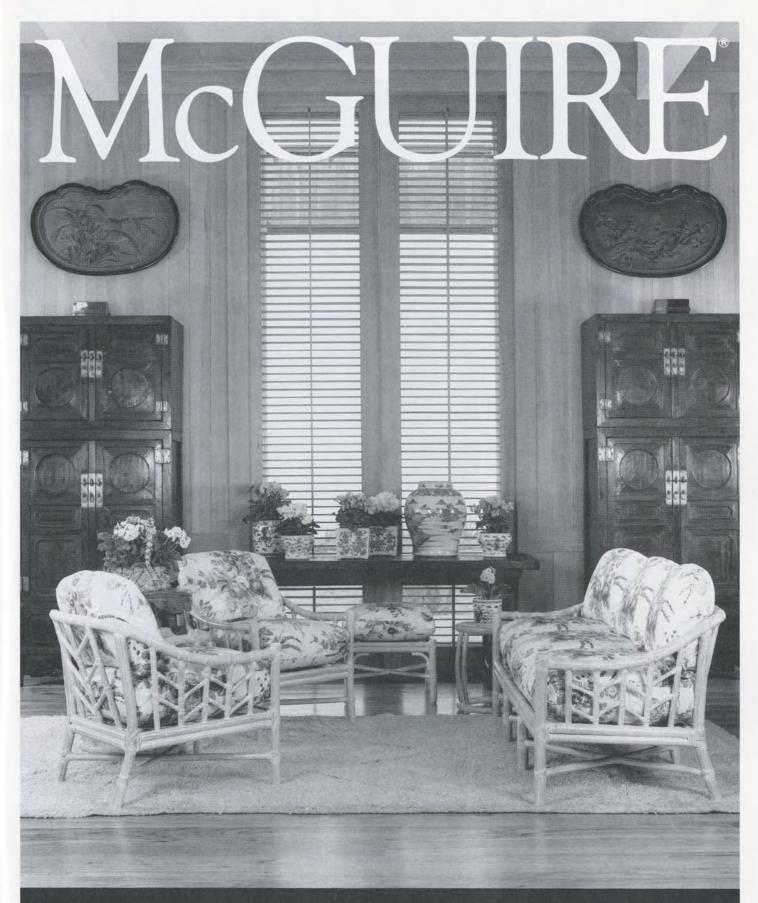
Even our own productions that we revive do not come free; the costs in refurbishing a production are surprisingly high, and San Francisco Opera gratefully acknowledges a generous gift from Maria Manetti Farrow to underwrite our revival of *Pagliacci*. Our other revived productions owe their original creation to the generosity of previous donations: *Rigoletto* was made possible by

a gift from James D. Robertson, Khovanshchina by a gift from the L.J. and Mary C. Skaggs Foundation, and Un Ballo in Maschera by a gift from an anonymous friend of San Francisco Opera. To all of the benefactors whose generosity made this bright new season possible, our deepest and warmest thanks!

In addition, we 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. The continued support of Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg has been extremely gratifying. And of course, we extend our appreciation to the San Francisco Opera Guild and the War Memorial Board of Trustees for their ongoing support.

With the continuing support of the above-mentioned individuals, foundations, corporations and governmental agencies, we anticipate an exciting operatic experience as we explore the treasures of our repertoire in the 1990s.

Reid W. Dennis, Chairman Thomas Tilton, President



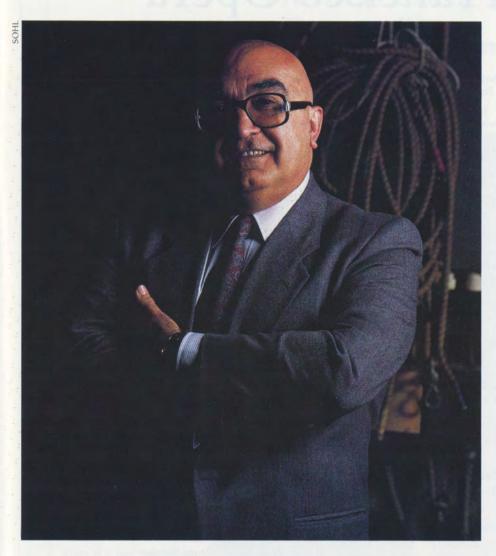
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## General Director's Message

Another fall season is upon us, and once again I take delight in welcoming you back to San Francisco Opera. There are many new elements to this fall season, many more than usual, and our regular subscribers as well as our new audience members will find themselves on an adventurous exploration of new repertoire, new productions of familiar repertoire, and exciting debuts by a number of artists.

To begin with, an amazing seven of our eleven productions are new to San Francisco. Three of them represent Company premieres: Mozart's *The Abduction from the Seraglio* (previously staged by Spring Opera, but never before a part of our regular fall season), Mas-

senet's Don Quichotte and Monteverdi's The Return of Ulysses to his Homeland. Another opera receiving a new production, Suor Angelica, hasn't been performed in the War Memorial Opera House since 1952, while Capriccio, also new, has been part of only one previous fall season, in 1963. Khovanshchina has also been seen only once before, when the current production was unveiled in 1984.

The number of artists joining us for the first time this season is also impressive—so much so that it would be impossible to list everyone here: five conductors, two directors, five designers and nearly 20 singers will be making their San Francisco Opera debuts this fall, while several returning artists will be undertaking new roles for the first time.

In short, there are many wonderful discoveries to be made this season, and I am extremely pleased that you will be here to make them along with us. The art form we call opera is nearly 400 years young, and it grows fresher, more vital and exciting every year. San Francisco Opera welcomes you as together we celebrate the liveliest of the performing arts.

Lette Mann

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Lotfi Mansouri, General Director

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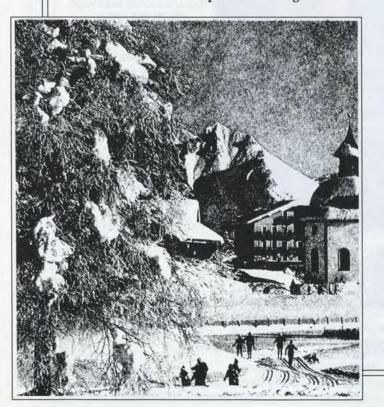
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### 1990 Season

Opening Night Friday, September 7, 7:30	(CANCELLED)	Tuesday, Sept. 18, 8:00 Wozzeck	(CANCELLED) Berg	Wednesday, October 3, 7:30 Die Entführung aus dem Ser	ail Mozart	
New Production		Wednesday, September 19, 7:30		Friday, October 5, 8:00		
Suor Angelica Mitchell, Obraztsova, Be		Suor Angelica and	Puccini	Rigoletto	Verdi	
Keen, Williams, Racette, Jepson*, Fortuna, Guo*, (		Pagliacci	Leoncavallo	Sunday, October 7, 2:00 Die Entführung aus dem Ser	ail Mozart	
Mills, Mavrovitis*	(M	Thursday, September 20, 8		Tuesday, October 9, 8:00		
Santi*/Copley/Perdziola*/ and	AVIUM	Rigoletto	Verdi	Die Entführung aus dem Ser	ail Mozart	
Pagliacci Leoncavallo		Friday, September 21, 8:00 Wozzeck	)† Berg	Wednesday, October 10, 7:30		
Mims*; Atlantov**, Manu	uguerra,			Rigoletto Verd		
G. Quilico, Gordon Santi/Calábria/Ponnelle/N	Munn	Saturday, September 22, 8 Suor Angelica	:00 Puccini			
San Francisco Opera gratef		and		Thursday, October 11, 8:00 San Francisco Opera Premiere		
acknowledges a generous gif	ft from Maria	Pagliacci	Leoncavallo	Don Quichotte Mass		
Manetti Farrow to underwood this production of Pagliac		Sunday, September 23, 2:00 Ciesinski, Mills, Cowdrick;				
		Wozzeck	Berg	Trempont, Petersen, Wilborn*, Trav Rudel/Roubaud**/Morgan/Arhelger		
Saturday, Sept. 8, 8 p.m. New production, co-produce Canadian Opera Company	ed with the	Tuesday, September 25, 8: Rigoletto	00 Verdi	This production is owned by the Lyric Opera of Chicago.		
Wozzeck	Berg	Wednesday, September 26		Friday, October 12, 7:30		
Forst, Golden; Monk, Ells Vogel, De Haan, Travis,		Wozzeck	Berg	Rigoletto	Verdi	
Frank	Leabetter,	Thursday, September 27, 7:30 New Production		Saturday, October 13, 8:00		
Layer/Mansouri/Levine/V		Die Entführung aus dem Serail Mozart		Die Entführung aus dem Serail Mozar		
San Francisco Opera gratef acknowledges a generous gra Paul L. and Phyllis C. Wa	ant from the	Patterson, Parrish, Fortun Streit*, Magnusson*, Hoff Graber		Sunday, October 14, 2:00 Don Quichotte	Massenet	
to underwrite this productio		Michael*/Wadsworth*/Lyn Arhelger	nch*/Long*/	Tuesday, October 16, 8:00  Die Entführung aus dem Serail Mozart		
Wednesday, Sept. 12, 7:3 Suor Angelica	O (CANCELLED) Puccini	San Francisco Opera gratefu acknowledges a generous gran	at from the L.J.	Thursday, October 18, 7:30 Don Quichotte	Massenet	
and Pagliacci Leoncavallo		and Mary C. Skaggs Founda underwrite this production.	ition to	Friday, October 19, 8:00		
Friday, Sept. 14, 8:00	(CANCELLED)	Friday, September 28, 8:00		Die Entführung aus dem Ser	ail Mozart	
Wozzeck	Berg	Suor Angelica	Puccini	Saturday, October 20, 8:00		
Saturday, September 15,	8,00	and Pagliacci	Leoncavallo	Don Quichotte	Massenet	
Rigoletto	Verdi			C		
Swenson, Powell**, Peter Mills; Fondary, Leech* La		Saturday, September 29, 2:00  Wozzeck Berg		Sunday, October 21, 2:00 Production new to San Francisco		
Estep, Villanueva, Ledbet Fiore/Asagaroff/Ponnelle	tter, Graber*	Sunday, September 30, 2:0 Rigoletto	00 Verdi	Co-produced with the Royal Op Covent Garden Capriccio	R. Strauss	
This production was original possible by a gift from James		Tuesday, October 2, 8:00 Suor Angelica	Puccini	Te Kanawa, Schwarz, Grist; Olsen*, Shimell, Hagegård, Braun, Sénéchal,		
Sunday, September 16, 2 Suor Angelica	:00 Puccini	and Pagliacci (Tonio: Timothy Noble)	Leoncavallo	Estep, Travis Barlow**/Cox/Pagano/Versac Caniparoli/Munn	ce**/	
and	1	(1 onlo. 1 mothy 14oole)		Sets from Théâtre de la Monna	ie, Brussels	

Pagliacci

†ADDED PERFORMANCE

Leoncavallo

Sets from Théâtre de la Monnaie, Brussels

Tuesday, October 30, 8:00

Capriccio R. Strauss

Wednesday, October 31, 7:30

Un Ballo in Maschera Verdi

Friday, November 2, 8:00

Capriccio R. Strauss

Saturday, November 3, 8:00 Un Ballo in Maschera Verdi

Sunday, November 4, 2:00
New Production
Die Fledermaus
J. Strauss, Jr.
Holleque\* (November 4, 8, 10, 16),
Gustafson (November 24, 25, 27, 30),
Kilduff, TBA; Lopez-Yañez\*,
Hagegård (November 4, 8, 25, 27),
Baerg (November 10, 16, 24, 30), Nolen,
Adams\*, Rideout, TBA
Rudel (November 4, 8, 10, 16)/
Summers (November 24, 25, 27, 30)/
Mansouri/Skalicki/Bosquet\*/

San Francisco Opera gratefully acknowledges the generous gifts from Mr. and Mrs. Gorham B. Knowles and The Edward E. Hills Fund to underwrite this production.

Tuesday, November 6, 8:00 Un Ballo in Maschera

Tomasson\*/Munn

Wednesday, November 7, 8:00

Capriccio R. Strauss

Verdi

Verdi

Thursday, November 8, 7:30

Die Fledermaus J. Strauss, Jr.

Friday, November 9, 8:00 Un Ballo in Maschera

Saturday, November 10, 1:00
Family Matinee

Die Fledermaus J. Strauss, Jr. Racette, Williams, Keen/Estep, McNeil, Villanueva, Travis, Rideout Summers\*/Mansouri/Skalicki/Bosquet/Tomasson/Munn

San Francisco Opera gratefully acknowledges a generous gift from the Opera Guild to underwrite this Family Matinee performance.

Saturday, November 10, 8:00 **Die Fledermaus** J. Strauss, Jr. Sunday, November 11, 2:00

Capriccio R. Strauss

Wednesday, November 14, **7:30** Un Ballo in Maschera Verdi

Friday, November 16, 8:00

Die Fledermaus J. Strauss, Jr.

Saturday, November 17, 8:00

Khovanshchina Mussorgsky
Zajick, Fortuna; Ghiaurov, Myers,
Treleaven\*, Howell, Noble, S. Cole,
Ledbetter, Skinner, Villanueva
Simonov\*/Frisell/Benois/Carvajal/Munn

This production was originally made possible by a gift from the L.J. and Mary C. Skaggs Foundation.

Sunday, November 18, 2:00 Un Ballo in Maschera Verdi

Tuesday, November 20, 8:00 **Khovanshchina** Mussorgsky

Friday, November 23, 8:00
San Francisco Opera Premiere
Il Ritorno d'Ulisse in Patria Monteverdi
von Stade, Graham\*, Bower\*,
Cowdrick, Williams, Mills; Hampson\*,
V. Cole, Lewis, Patterson, Cox, Estep,
Rayam\*, West\*, Wilborn, Petersen
Bernardi/Hampe/Pagano/Munn
This production is owned by the

Saturday, November 24, 1:00

Die Fledermaus

J. Strauss, Jr.

Cologne Opera.

Saturday, November 24, 8:00 Khovanshchina Mussorgsky

Sunday, November 25, 1:00 Il Ritorno d'Ulisse in Patria Monteverdi

Sunday, November 25, 8:00

Die Fledermaus J. Strauss, Jr.

Tuesday, November 27, 8:00

Die Fledermaus J. Strauss, Jr.

Wednesday, November 28, 7:30 Il Ritorno d'Ulisse in Patria Monteverdi

Thursday, November 29, 8:00 Khovanshchina Mussorgsky

Friday, November 30, **7:30 Die Fledermaus**J. Strauss, Jr.

Saturday, December 1, 1:00

Rigoletto Verdi
Hong\*, Keen, Petersen, Fortuna, Mills;
Pons, Li, Doss\*, Skinner, Estep,
Villanueva, Ledbetter, Graber
Fiore/Asagaroff/Ponnelle/Munn

Saturday, December 1, 8:00 Il Ritorno d'Ulisse in Patria Monteverdi

Sunday, December 2, 2:00 Khovanshchina

Khovanshchina Mussorgsky
Tuesday, December 4, 8:00

Il Ritorno d'Ulisse in Patria Monteverdi

Wednesday, December 5, **7:30 Khovanshchina**Mussorgsky

Thursday, December 6, 7:30 Il Ritorno d'Ulisse in Patria Monteverdi

Friday, December 7, 7:30

Rigoletto

(Same cast as December 1)

Verdi

Saturday, December 8, 8:00 **Khovanshchina** Mussorgsky

Sunday, December 9, 1:00 Il Ritorno d'Ulisse in Patria Monteverdi

\*\*United States opera debut \*San Francisco Opera debut

All performances (except for *Die Fledermaus* which is sung in English) are in the original language with English Supertitles.

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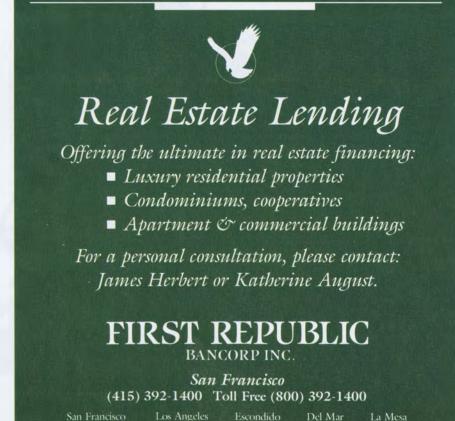
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Johann Strauss, Jr./in English Thursday, November 8 at 1:00 Saturday, November 10 at 1:00 Friday, November 16 at 1:00









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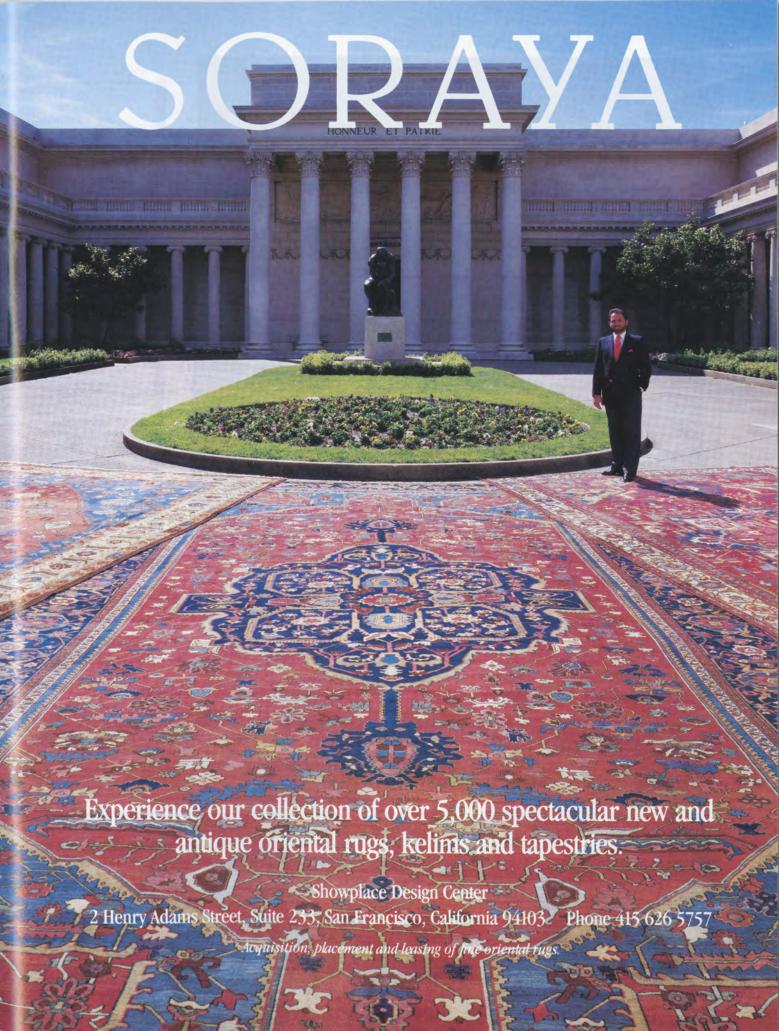
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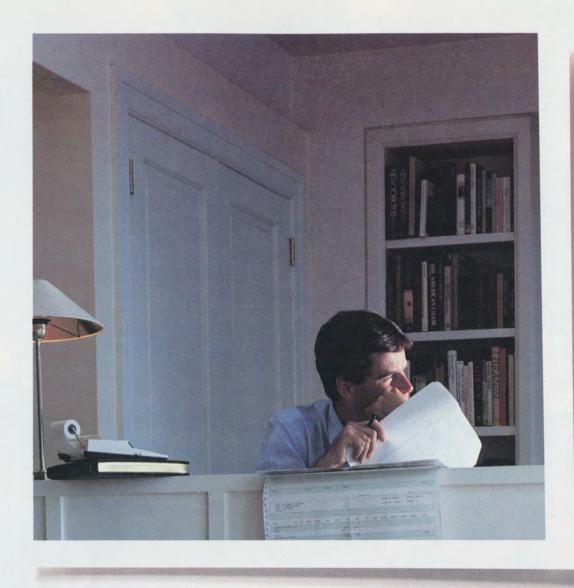
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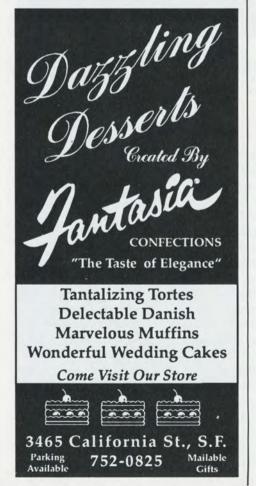
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# MOZZECK



HISTORISCHES MUSEUM DER STADT WIEN

When a born theater composer suddenly comes face to face with a congenial subject, the moment of recognition will always be an intense one. Alban Berg was in the audience the evening Georg Büchner's Woyzeck had its first performance in Vienna—May 5, 1914—and an acquaintance, Paul Elbogen, left this description of the composer's condition after the final curtain: "He was deadly pale and perspiring profusely. 'What do you say?' he gasped, beside himself. 'Isn't it fantastic, incredible?' Then, already taking his leave, 'Someone must set it to music.'"

Berg surely knew then and there who that "someone" would be, since he began putting musical ideas on paper soon after

Peter G. Davis is music critic for New York magazine.

## AN INTRODUCTION

By PETER G. DAVIS

he had seen the play. It took him eight years to complete the score—other musical projects intervened, as well as military service with the Austrian forces during World War I—but his fiery response to the material never cooled for an instant. Even those who continue to find the opera's musical idiom difficult will have no trouble in sensing the commitment and the passion that animate every phrase.

The reasons for this deep empathy are varied. Some are purely autobiographical, events that occurred later in the composer's life and reinforced those powerful initial impressions. Berg's army term may have delayed progress on Wozzeck, but the experience certainly sharpened his perception of the harsh military milieu in which the opera takes place. After his induction, the composer managed to complete a rigorous basic training, but the chronic bronchial asthma that was to plague him all his life eventually made him unfit for active duty and he was transferred to an office job in the War Ministry. For such a sensitive spirit that was better than spending the duration in a foxhole, but Berg was still miserable. Letters sent back home during this period sometimes seem to have been written by Wozzeck himself, albeit a Wozzeck with the ability to intellectualize and analyze his surroundings. Now that the composer had actually been exposed to the unhealthy real-life army world of Büchner's persecuted hero, he began to identify with him more than ever.

While adapting the text of the play for music, Berg undoubtedly drew directly upon many memories of those unhappy days. He later described one of them to a student: an inhuman army doctor he had encountered soon after enlistment—clearly a close relation of the repulsive creature in the opera who so callously practices medical experiments on Wozzeck. Long before the armistice arrived, he must have also become acquainted with more than one officious captain and bullying drum major, and music that so



(Above) Before the current season, San Francisco Opera presented Wozzeck four times: in 1960, 1962, 1968 and 1981. In each instance, the title role was portrayed by Geraint Evans, shown above in the tavern scene in 1968 along with Howard Fried who sang the Fool.

(Opposite) Arnold Schönberg's portrait of his pupil Alban Berg, painted in Vienna around 1910. Oil on canvas; 69¾ x 33½ in.

1990 Season







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accurately describes their personalities was surely already revolving in his subconscious. As Berg bitterly wrote to his wife, Helene, in 1918: "There is a bit of me in his [Wozzeck's] character, since I have been spending these war years just as dependent upon people I hate, have been in chains, sick, captive, resigned, humiliated. Without this military service I should still be as healthy as I used to be ... Still, were it not for this, the musical expression might never have occurred to me."

Discharged from the military, Berg returned to live in postwar Vienna. Conditions there were hard and, as a comparatively unknown young composer, he had to earn a living performing such mundane tasks as teaching, editing, and writing about music. Work on Wozzeck continued, however, and the full score was finally completed in April of 1922. An even more arduous challenge lay ahead of him: convincing a forwardlooking opera intendant to produce such a complex work, one that bristled with disturbingly bold, innovative sounds. The job was made that much more difficult since Vienna's leading music publisher, Universal Edition, was reluctant to print the score of an opera that had no immediate prospects of a performance, and opera houses were not inclined to waste valuable time deciphering a problematical new work in manuscript. So Berg took matters into his own hands, accepted loans from colleagues and friends-principally Alma Mahler, Gustav Mahler's widow and the eventual dedicatee of Wozzeck-and arranged to have the score printed privately in a limited edition.

Now that the opera was available for study, it began to catch the attention of influential musicians and critics, some of whom recognized its originality and artistic value. Armed with these encouraging judgments, Alma even managed to convince Universal, the principal publisher of her husband's symphonies, to accept the score (which was, after all, by now already engraved) and to promote it. The turning point came when the conductor Hermann Scherchen suggested to Berg that he might further his cause by arranging a concert suite from the opera. This was easily done, and the three fragments from Wozzeck under

Alban Berg with his portrait by Schönberg in a photo taken around 1932.



Scherchen's direction were first heard in Frankfurt in June of 1924. The performance was a huge success, and this brief suite continues to be a staple of the concert repertory.

Meanwhile, Erich Kleiber, the new music director of the Berlin State Opera. had seen the piano score and was immediately impressed with the special qualities of the piece. He determined then and there to conduct the world premiere, even though, as he said at the time, it might cost him his job-Kleiber obviously understood the risks of performing Wozzeck as well as the opera's inherent genius. Berg was naturally thrilled to have captured the interest of such a distinguished musician, and after the first rehearsal in Berlin he happily wrote to his wife: "I'm under the megalomaniac impression that Wozzeck is really something great, and that, accordingly, the performance will also be something great. I never dreamed that I could find such understanding as a musician and dramatist as I am getting from Kleiber, and, of course, this gets transmitted to the singers ... Everybody is enthusiastic in the highest degree."

Berg's pride in his work was not misplaced. The word on Wozzeck was already out, and the international music world had been alerted to the fact that the first performance was likely to be an event of major musical significance. Critics and musicians from across the continent assembled in Berlin for the premiere on December 14, 1925. Not surprisingly, some loathed what they heard: "tortured, mistuned cackling," "a dissonant orgy," even "criminal, a capital offense" were a few of the more polite negative reactions. The general public reception on that opening night, however, was loud and favorable, a popular judgment that surprised nearly everyone involved with the premiere—including Berg, who understood better than anyone the unconventional nature of his opera and the problems it might pose for the average operagoer. Other productions quickly followed-16 in Germany alone-and by 1931 the opera had been performed in many of the world's leading musical centers from Leningrad to Philadelphia, always stirring up excitement and controversy. The musical language of Wozzeck may have jarred and challenged audiences right from the start, but its powerful dramatic impact also proved irresistible.

Although bursting with an expressive power that can sometimes seem positively elemental, Wozzeck is paradoxically one of the most rigorously structured operas ever written. Berg made very few changes in Büchner's text, but he reorganized it in a masterly fashion. The 26 existing scenes were reduced to 15, and in the process the seemingly disconnected fragments of the original were transformed into a tightly disciplined unit of three acts containing five scenes each, following the traditional progress of classical tragedy: exposition, development, and catastrophe. In a sense, the opera can be said to form a great arch, with the symmetrically balanced outer two acts flanking the somewhat longer middle act. Each scene within this cunningly built dome has itself been blocked

out as a self-contained musical movement, and the entire opera may be briefly outlined as follows:

The five scenes of Act I are five character pieces that both introduce a principal player in the drama and describe how he or she relates to Wozzeck: a baroquestyled suite (the Captain), a rhapsody on three chords (Andres), military march and lullaby (Marie), a passacaglia on a twelve-note theme with 21 variations (the Doctor), and a rondo-finale (the Drum Major). These character relationships are further explored and developed in Act II in the form of a five-movement symphony: a sonata allegro, a fantasia and fugue, a large slow movement, a scherzo with two trios, and a rondo. The catastrophic last act unfolds and builds to a crushing climax in a set of six linked



IONES

inventions, each focusing on a single musical element: a theme, a note, a rhythmic pattern, a six-note chord, a key (the D minor interlude with the closed curtain), and a perpetual-motion ostinato.

Despite its strict orderliness, this arrangement is far from abstract or arbitrary. Every note—even the composer's detailed instructions about lighting, rising and falling of the curtains, the characters' entrances and exits—serves a specific and identifiable functional purpose in the overall musico-dramatic design. Sometimes the musical form complements the verbal structure of a dramatic episode: the second scene of Act II, for example, where the recurring words of the Captain and Doctor as they harass Wozzeck quite naturally fall into

place as a fugue with imitative, overlapping entries. Earlier in Act I, when the Doctor obsessively dwells on his medical theories and their potential to make him immortal, Berg cleverly underscores the man's fixation by casting the scene as a passacaglia: one theme insistently repeated in 21 variations. The relentlessly cumulative tragic events of Act III have a brilliant musical counterpart in the six hypnotic inventions, each based on a different ostinato procedure carefully chosen to mirror exactly the tempo and character of the dramatic moment.

The last thing Berg expected or desired was to make an audience consciously aware of his compositional process or its intricacies. Writing in 1928, in an article for the Neue-Musik Zeitung titled The Problem of Opera, he stated this very

plainly: "However much one may know about the musical forms to be found in this opera—how strictly and logically it is all 'worked out,' how ingeniously planned in all its details from the moment when the curtain rises until it descends for the last time—there must not be anyone in the audience who notices anything of these various fugues and inventions, suite movements and sonata movements, variations and passacaglias. Nobody must be filled with anything except the idea of the opera—which goes far beyond the individual fate of Wozzeck."

Many analysts have been struck by this anomalous statement—even puzzled by it, including one of the opera's most notable contemporary interpreters, composer/conductor Pierre Boulez. "Thus we



The role of Marie at the S.F. Opera was interpreted by Marilyn Horne in 1960 and 1962 (shown with Geraint Evans, left); Evelyn Lear in 1968 (shown with Ticho Parly as the Drum Major); and Janis Martin in 1981.



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In addition to Geraint Evans (center), who portrayed the title role of Wozzeck in all four previous San Francisco Opera stagings of the Berg opera, Richard Lewis (right) was our only Captain until this year. Herbert Beattie (left) was the Doctor in 1968, the time this photo was taken.

see Berg seeking the most direct dramatic effectiveness by means of the most studied formal development!" exclaims Boulez in the introduction to his recording of the opera. "How can the interpreter adjust to such apparently enormous contradictions? Should he devote all his attention to making clear the symphonic forms used by Berg, or should he concentrate solely on the dramatic expression? Should he give up hope of illustrating that 'skill of contrivance' of which Berg speaks? How can he communicate the 'idea' of the opera through the snares of formal structure he encounters along the way? Finally, should he, too, follow the advice given by Berg to his future audience, to forget all theory and all aesthetic viewpoints?"

Boulez then proceeds to answer his own questions, and perhaps some of the audience's as well, when he gives a perceptive translation of Berg's comments by offering this wise piece of advice using the composer's voice: "If you are discerning, you will be aware of the subtleties of my opera and the secrets of my construction. If you are even shrewder, you will know them so well and assimilate them so well, you will be aware that they themselves are one and the same as my dramatic style." In the

astonishing world of *Wozzeck*, style and idea, form and content, technique and emotion, words and music—all are inseparable.

As that enthusiastic first audience discovered 65 years ago, one scarcely needs to be a practicing musician or a trained musicologist to appreciate the music on a purely sensual level. It is a commonplace to compare and contrast Arnold Schönberg's two most famous pupils, polar opposites who developed the master's theories of 12-tone composition each in his own way: Anton Webern in a series of minutely calculated, mathematically ordered cerebrations primarily of interest to academics; and Berg, the so-called Puccini of the tone row, who wrote from the heart. That remains a useful generalization, even if it oversimplifies the case. Webern's dazzling miniatures are quite capable of arousing strong passions, just as Berg's throbbing large-scale operas contain more than enough compositional learning to keep musical intellectuals busy parsing his scores for a lifetime. Still, the basic aesthetic priorities of both men are clearly defined by the scope and parameters of their compositions, and Berg obviously offers a larger, more expansive embrace.

To begin with, his post-Wagnerian orchestra is huge: four each of flutes, oboes, clarinets, horns, trumpets, and trombones; a bass clarinet, three bassoons, contrabassoon, and tuba; an extra-large complement of strings, often divided into many individual parts; and a big percussion section made up of timpani, cymbals, bass drum, side drums, tam-tams, triangle, xylophone, celeste, and harp. Of course Berg is very careful to employ this vast array in the most delicate fashion-Wozzeck, he once said, is essentially "a piano opera with outbursts." Those outbursts are mainly unleashed in the interludes; when the curtain is up, the clarity and subtlety of the textures are those of a chamber orchestra manipulated by a master of instrumental color.

The vocal lines are equally varied and resourceful. Because Berg relies on the voice as the primary means of expression and because he writes for it with such virtuosity, Wozzeck is as much a singers' opera as any work in the bel-canto repertory. Marie's lullaby, for example, requires a soprano with all the classical disciplines of tone and technique if the passage is to have its full moving effect. From there, Berg goes on to explore the widest possible range of vocal effects: the hyperintense Captain's pitched shrieks, Andres's catchy folk-song ditty, the song-speech of Marie's Bible-reading scene, the sudden shock of a spoken word heard above the music-even the snores of soldiers sound asleep in their barracks have been carefully notated. And none of it strikes the ear as fussy or precious, but always musically correct, dramatically true, and emotionally inevitable.

But then, Berg was passionately involved with Wozzeck-even more, if one can presume to say so, than with his second and last operatic masterpiece, Lulu. In composing the score, he seemed to reach back a century and actively collaborate with the long-dead playwright, giving shape and form to a brilliantly imagined collection of fragments. As Theodor W. Adorno, an eminent musical sociologist and one-time Berg pupil, wrote: "The gesture with which Berg approached Wozzeck was that of rescuing something lost, something newly remembered. What Berg composed was nothing but that which ripened in Büchner during the many decades of oblivion . . . The music says: as strange, as truthful, as human as I am, so strange, truthful and human is that which you have forgotten, which you have never even experienced, and in presenting it to you I sing its praises."



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## GEORG BÜCHNER

1813 - 1837

#### By CHRISTOPHER HUNT

The European 19th century has a disproportionate share of tragic histories where Life seems to be imitating Art. Few are as dramatic as that of Karl Georg Büchner, author of *Woyzeck*, the fragmentary play on which Alban Berg based his opera.

Büchner was born in the same year as Verdi and Wagner, 1813. He died at 23. His creative life had lasted little more than two years. Contemporary with the first fierce fires of Romanticism, his work was nevertheless almost unknown to the Romantic movement. Yet, he is a seminal figure in the growth of 20th-century drama. His writing foreshadows styles as disparate as Ionesco's Theatre of the Absurd and Brecht's epic morality-plays.

The son of a barber-surgeon in the service of the Grand Duchy of Hesse-Darmstadt, Büchner was born in the Rhineland farming village of Goddelau on October 17th, 1813. It was an annus mirabilis for European theater, for besides Büchner, Verdi and Wagner, the year also brought the births of the German dramatists Friedrich Hebbel and Otto Ludwig.

The Büchners were a remarkable family. Georg's elder brother Ludwig followed his father into the medical profession, and wrote important studies in evolution and animal psychology; two other brothers distinguished themselves, Wilhelm as a research chemist and politician, Alexander as professor of literature in France. Their sister Luise was a novelist and a major figure in the early growth of the European women's movement. A good deal of credit for the family's distinction may lie with the surgeon's wife Caroline, who introduced her children early to Shakespeare and to the new generation of German writers, among whom she specially favored Schiller.

As a young man Büchner studied natural sciences (zoology and comparative anatomy) in Strasbourg and Giessen,

Christopher Hunt, formerly an artistic administrator to the S.F. Opera, directed PepsiCo Summerfare, the international performing arts festival at N.Y. State University, Purchase, until its closure in 1989.



Georg Büchner in a contemporary engraving.

presumably intending to follow his forbears as a doctor. In his early teens his essays at the Darmstadt Gymnasium already challenged convention. A speech he put into the mouth of the Roman statesman Cato was formulated as a justification of suicide, which he declared could be "a grand and moral action that no religion founded on morality can oppose." It was a doctrine which if not exactly seditious was certainly sacrilegious; a taunting, perhaps even dangerous, contravention of contemporary mores.

His sister Luise later described, in her novel *Der Dichter* (The Poet), her brother delivering his Cato-oration:

Both the slender, lissome figure and the expression on his face had a feminine quality, and the fine white hands with which he held the paper firmly to his chest did nothing to gainsay that impression. By contrast, the high, strong forehead across which the waves of his soft brown hair curled, displayed the thinker and scientist to be; the gentle, infinitely graceful mouth seemed to reflect the true poetic spirit. The eyes were grey and sometimes, because of his short-

sightedness, they appeared glazed and dull, an image strengthened by the brooding fancies that [he] was often happy to immerse himself in.

Such work as the suicide-defense, not untypical of gifted adolescence, may seem to presage the drastic antiestablishmentarianism of the succeeding years. But Büchner's wrenching originality may not in fact all have come from antagonism to established norms: in his dramatic writing, for example, the element by which we now mainly remember him, he probably knew little of contemporary drama and even less of normal stage practices, so can hardly have been reacting against it. He just wrote his own kind of drama, combining what he taught himself from Shakespeare with his own astonishing brand of direct observation, dread of fashion and cant, virgin-eyed.

At the university in Strasbourg, where he studied from 1831 to 1833, he finally came in direct contact with revolutionary student politics; and he became secretly engaged to Minna (Wilhelmine) Jaegle, daughter of the Protestant minister in whose house he was lodging. But they never married. Minna, who was three years older that Büchner, remained single all her life. His letters to her, his diary, and the manuscripts of dramatic works which he gave her, would have greatly increased our knowledge of him had they survived; it is thought that in her old age she burned them.

To conform with regulations requiring students to finish their studies in their home-states. Büchner moved back from Strasbourg to Hesse-Darmstadt in the fall of 1833. He enrolled at the University of Giessen, a little town some 50 miles north of Frankfurt. There, after a bad bout of meningitis, he organized a revolutionary Society of Human Rights, and early in 1834 published the first overtly revolutionary pamphlet in German history, Der Hessischer Landbote (The Hessian Country Messenger). It urged the peasants to revolt against heavy taxation; it was the first of his published works, and the first to give expression to the revulsion he felt at the exploitation of the poor by the rich and powerful. That

revulsion fueled much of the dramatic writing he produced in the few remaining years of his life.

The Messenger did not stint on its message: "FREEDOM TO THE HUTS! WAR TO THE PALACES! ... You are nothing, you have nothing! You are divested of all rights." Karl Marx's workers' chains are not far off. And there is much to remind one of the young Marx's anger against tyranny and oppression (as opposed to the tenets attributed to him by later ages) throughout Büchner's young man's output.

Denounced by a collaborator as author of the Messenger, Büchner was interrogated but managed to avoid selfincrimination. He fled from Giessen, at first into hiding at his family home in Darmstadt. Perhaps hoping to emulate Schiller, whose sensationally successful play Die Räuber had been written at the same age, 20, he wrote the drama Dantons Tod (Danton's Death) in five weeks, hoping its publication would help finance his further flight. But there were delays, and the publisher, Sauerlander, persuaded him to tone down some of the more inflammatory passages. By now there was a warrant out for his arrest. He left Darmstadt on March 9th (1834) at first back to Strasbourg, eventually on to Zürich. He was never to return home. In Strasbourg he continued his studies in philosophy and comparative anatomy; and he translated into German two plays by Victor Hugo, Marie Tudor and Lucrèce Borgia, while working on the novella Lenz, which was to remain unfinished at his death.

His work in anatomy at Strasbourg produced a thesis (in French) on the nervous system of the barbel-fish. He submitted it to the Strasbourg Societé d'Histoire Naturelle and was made a member of the society, the youngest in its history. The paper won him a Doctorate in Philosophy at Zürich University, and after a trial lecture there late in 1836 on the nerves of the skull, he was appointed Lecturer in Natural Sciences, specializing in the comparative anatomy of fish and amphibians. His surviving scientific work is of a quality to have led some modern authorities to compare him with Darwin, some of whose evolutionary theories Büchner anticipated.

Before he left Strasbourg he had finished the satyrical romantic comedy Leonce und Lena. He submitted it too late for a literary competition, and it was not published in his lifetime. Indeed, among his dramatic works, only Dantons Tod was.

One other play, Pietro Aretino, was probably destroyed by his fiancée Minna

Jaegle, shortly before her spinster death in 1880. Doubtless it treated the disreputable 16th-century Venetian "Scourge of Princes" with the same ruthless unconventionality that characterizes the surviving works. Minna's action should not surprise us: the uncomprehending destruction of anti-conventional works of art, especially within small provincial societies, is after all a familiar feature of our own, as it is of all ages.

His health undermined by overwork and anxiety, Büchner died in Zürich of typhus after a short illness, in February of 1837. He was 23. What may have been his last work remained unknown among his papers, a series of fragmentary scenes on the tragic life of a soldier by the name of Woyzeck. The fragments were not included in the partial edition of Büchner's works published by his younger brother Ludwig in 1850.



Johann Christian Woyzeck, 1780-1824.

The unfinished soldier-play was in 29 brief scenes, some no more than two sentences long. Conflicting alternative drafts made even the exact count uncertain. And they were in no settled order. Berg was eventually to choose just 15 of the scenes for his opera, closely following the order they had in the play's first stage production at the Munich Residenztheater in 1913 (just 100 years after Büchner's birth!).

These fragments certainly seemed to Ludwig no more than a series of sketches, mere notes for an unwritten final version. And incompleteness wasn't the only problem: Büchner's tiny handwriting was hard to read, and by 1850 the manuscript sheets had faded badly. Ludwig can hardly be blamed for not recognizing in the damaged little pieces of paper a revolutionary new type of writing for the theater.

The Vienna newspaper Neue Freie Presse published some of the scenes in 1875. A Berlin paper followed suit soon after. Finally, four years later, Karl Emil Franzos brought out a more or less complete edition of all the Büchner works. To improve the legibility of the Woyzeck fragments, he treated the old paper with an acid, an action that made later work on them even more difficult. All these versions were inaccurate. The inaccuracies included the misreading of the title-name: so it was as Wozzeck, not Woyzeck, that Alban Berg first encountered Büchner's masterpiece.

It had thus taken nearly 50 years for Büchner's works to reach any general printed circulation. It was still longer before any of the plays were actually performed: Leonce und Lena was first given, in a private production, in 1895; Dantons Tod in 1902; Wozzeck only in 1913. The name was only correctly deciphered with a critical edition in 1922. Significant further emendations were made even within the past two decades.

It was in the '20s, too, that historical studies established that Büchner had based Woyzeck on an actual case, about which he had almost certainly read in his father's library. As in Dantons Tod, which cites speeches verbatim from the records of French Revolutionary tribunals, Woyzeck uses elements from life in an early form of what we now call docudrama. The historical Johann Christian Woyzeck, a 41-year old barber and ex-soldier, was beheaded in Leipzig's Market Place in 1824. He had killed his mistress, a 46year old widow, in the doorway of her home, out of jealousy. It was said that she had continued to prostitute herself with local soldiers. Lengthy court sessions set out to establish whether Woyzeck had been legally insane; they brought the case to the public's attention, and aroused some sympathy for the sadly inadequate principal character.

From the official court report, surely found among his father's medical papers, Büchner derived what has been called "the first wholly successful tragic representation of the common man on stage." The language is so taut and succinct that it sounds modern even today. Though it is dressed as a portrait of class distinctions, the play is rather a picture of social injustice in general. It owes much of its character to a caustic distortion of the stock characters of the old Italian commedia dell'arte, whose archetypal rigidity is contrasted with the stumbling naturalness and unconsciously illuminating imagery of Woyzeck himself. Woyzeck is Shakespeare's "poor, bare forked animal," helpless, isolated by his inarticulateness and lack of education, trampled

Continued on page 60



**JUDITH FORST** 

Mezzo-soprano Judith Forst appears as Marie in Wozzeck, a role in which she was recently acclaimed at the Canadian Opera Company. She made her San Francisco Opera debut in 1974, when she appeared as a Flowermaiden in Parsifal and as Suzuki in Madama Butterfly. Subsequent appearances here include Preziosilla in La Forza del Destino (1979 and fall '86), Valencienne in The Merry Widow (fall '81), and Jane Seymour in Anna Bolena (fall '84). The Canadian artist was the first contestant ever offered a Metropolitan Opera contract following her audition in the national semifinals and she went on to perform at the Met for several seasons in a wide variety of roles. Her extensive repertoire includes Octavian in Der Rosenkavalier, the title roles of Carmen and La Cenerentola, Charlotte in Werther, Musetta in La Bohème, Dorabella in Così fan tutte, and Adalgisa in Norma. In recent seasons Miss Forst has added several new roles to her repertoire. In 1987 she sang her first performances of Donna Elvira in Don Giovanni with the opera companies of Calgary, Edmonton, Miami, at the 1989 summer season at the National Arts Centre in Ottawa, and will sing this role at the Met next season. She sang her first Composer in Ariadne auf Naxos with the Canadian Opera Company in 1988, and assumed the role of Giulietta in Les Contes d'Hoffmann for the first time with the Miami Opera last year. Recent engagements include a return to the Met as Giulietta; Charlotte in Werther in her native Vancouver; the title role of La Cenerentola for Tulsa Opera; Rosina in Il Barbiere di Siviglia with Opera Pacific; Musetta with the Baltimore Opera; the Composer in Vancouver; the title role of



**EMILY GOLDEN** 

Carmen in Milwaukee; her first Dido in Purcell's Dido and Aeneas with the Montreal Symphony; La Forza del Destino at the Bayerische Staatsoper in Munich; and a Berlioz concert in Barcelona. A renowned concert artist and recitalist, Miss Forst was the subject of CBC Television portraits in 1987 and 1990. Her disc of operatic arias was released in 1988.

Mezzo-soprano Emily Golden, who made her San Francisco Opera debut in 1988 as Sonyetka in Lady Macbeth of Mtsensk, appears this fall as Margret in Wozzeck. Recent seasons have found her at the Deutsche Oper Berlin, first to create the role of Jokasta in the world premiere of Wolfgang Rihm's Oedipus, and then as Countess Geschwitz in Lulu. She made her debut with the Netherlands Opera in Rossini's Le Comte Ory and at the Frankfurt Opera in Dvořák's Rusalka. L'Opéra de Nice and Seattle Opera have both heard her as Prince Orlofsky in Die Fledermaus, and the Washington Opera featured her as Ottavia in The Coronation of Poppea and as the Secretary in Menotti's The Consul, directed by the composer. A frequent performer of the title role of Carmen, Miss Golden received international acclaim in Peter Brook's adaptation of the opera, and in subsequent new productions with the Scottish Opera and the Opera Theatre of St. Louis. Among the orchestras with which she has performed are the Chicago, St. Louis, Milwaukee, Minneapolis, Buffalo, Columbus, Houston and New Jersey Symphonies. Future engagements include Carmen at the Lyric Opera of Chicago, and the Composer in



ALLAN MONK

Ariadne auf Naxos at the Rome Opera. Miss Golden received her musical training at the Juilliard School and the Manhattan School of Music. She toured with Western Opera Theater in 1980 in the title role of La Cenerentola and as Prince Orlofsky, and the following year sang Stephano in Romeo and Juliet for Spring Opera Theater. She is a past winner of the G.B. Dealy Award, and made her professional debut in Britten's Death in Venice at the Metropolitan Opera.

In his tenth season with San Francisco Opera, baritone Allan Monk returns to the Company to portray the title role of Berg's Wozzeck. The Canadian artist has portrayed over 30 roles with San Francisco Opera, including Masetto in Don Giovanni, the Music Master in Ariadne auf Naxos, Schaunard in La Bohème, Belcore in L'Elisir d'Amore, Escamillo in Carmen, Count Tomsky in The Queen of Spades, Donald in Billy Budd, the title role of Milhaud's Christopher Columbus, Albert in Werther and, most recently in 1980, Sharpless in Madama Butterfly. Monk was a member of the Merola Opera Program and of Western Opera Theater during its inaugural 1967 season, and subsequently sang with Spring Opera in Rigoletto (1970) and The Pearl Fishers (1975). He made his Metropolitan Opera debut as Schaunard in 1976 and has returned there for such roles as Wolfram in Tannhäuser, Ford in Falstaff, Shaklovity in Khovanshchina, Taddeo in L'Italiana in Algeri, Dr. Malatesta in Don Pasquale, Silvio in Pagliacci, the Father in Hansel and Gretel, and the title role of Wozzeck. He has sung with virtually Continued on page 45





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Text adapted by the composer from the drama by GEORG BÜCHNER (Used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition, publisher and copyright owner.)

# Wozzeck

Conductor

Friedemann Layer

Production Lotfi Mansouri

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Michael Levine

Lighting Designer

Michael Whitfield

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Musical Preparation

David Triestram

Christopher Larkin

Jonathan Khuner

Robert Morrison

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Jonathan Khuner

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First performance:

Berlin, December 14, 1925

First San Francisco Opera performance:

October 4, 1960

SATURDAY, SEPTEMBER 8 AT 8:00 FRIDAY, SEPTEMBER 14 AT 8:00 TUESDAY, SEPTEMBER 18 AT 8:00 SUNDAY, SEPTEMBER 23 AT 2:00 WEDNESDAY, SEPTEMBER 26 AT 7:30 SATURDAY, SEPTEMBER 29 AT 2:00 **CAST** 

(in order of appearance)

Wozzeck, a soldier Allan Monk

The Drum Major Warren Ellsworth

Andres, a soldier John David De Haan

The Captain Stuart Kale\*\*

The Doctor Siegfried Vogel

The Fool Joseph Frank

Marie Judith Forst

M----- Fuelly Calle

Margret, a friend of Marie Emily Golden

First Workman Dale Travis

Second Workman Victor Ledbetter

Marie's Child Jonathan Jones-Cole

(Sept. 8, 14, 18, 26)

Darren Mayer

(Sept. 23, 29)

Stage Pianist Philip Eisenberg

Soldiers, townspeople, children

\*\*United States opera debut

\*San Francisco Opera debut

TIME AND PLACE: The 1920s; a town in Germany

ACT I—Scene 1 The Captain's Room

Scene 2 A Field near the Town.

Scene 3 Marie's Room

Scene 4 The Doctor's Office

Scene 5 The Street outside Marie's House

ACT II—Scene 1 Marie's Room

Scene 2 A Street

Scene 3 The Street outside Marie's House

Scene 4 A Tavern

Scene 5 The Barracks

ACT III—Scene 1 Marie's Room

Scene 2 A Pond in the Forest

Scene 3 A Tavern

Scene 4 The Pond

Scene 5 A Street

WOZZECK WILL BE PERFORMED WITHOUT INTERMISSION

Supertitles by Christopher Bergen, San Francisco Opera.

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

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The performance will last approximately one hour and forty minutes.

# Wozzeck/Synopsis

Wozzeck is the story of man's inhumanity to man and the destruction of an individual by the people around him.

#### ACT I

Scene 1—THE CAPTAIN'S ROOM. It is morning and the Captain is being shaved by Wozzeck, his soldier-servant. The Captain is a garrulous, digressive individual, and he moralizes to the bewildered Wozzeck. His observation that Wozzeck is a good fellow, but without moral sense—witness the fact that he is unmarried but has a child—finally breaks through Wozzeck's preoccupation. Wozzeck explains that only the rich can afford conventional morality. The Captain observes that Wozzeck thinks too much and dismisses him with the admonition that he is not to hurry so much.

Scene 2—A FIELD NEAR THE TOWN. Wozzeck and Andres are cutting sticks at sundown in a field from which the town can be seen. Andres sings to himself, but Wozzeck cannot rid his mind of an impression that the place they are in is haunted. He imagines every sort of thing, babbles of the intrigues of the Freemasons, thinks the ground is going to open under his feet, and is convinced the whole world is on fire when the setting sun colors the horizon red.

Scene 3—MARIE'S ROOM. Marie is looking at the military band going back to barracks. The Drum Major leads the band, and she sings happily to the band's tune, so happily, in fact, that her neighbor Margret cannot resist a malicious comment about her lively interest in soldiers. After an exchange of harsh words with her neighbor, Marie sings a lullaby to her child. Wozzeck appears and tells Marie of his terrifying visions in the field. His confused talk worries her, and she tries to calm him, reminding him of their child. Wozzeck rushes out without even looking at the child, leaving Marie feeling trapped.

Scene 4—THE DOCTOR'S OFFICE. Wozzeck, in return for a pittance, is prepared to act as a guinea pig for the Doctor's dietetic experiments. The Doctor complains that Wozzeck does not follow all his instructions, and his scientific talk further confuses the unhappy man. The Doctor is ecstatic about Wozzeck's hallucinations and the fame which will result when his new theories are published, and the scene ends as he examines Wozzeck's tongue.

Scene 5—THE STREET OUTSIDE MARIE'S HOUSE. The Drum Major is posturing to Marie's evident admiration. She repulses him once when he tries to embrace her, but the second time does not resist him, and with the exclamation "What does it matter? It's all the same," takes him inside.

#### **ACT II**

Scene 1—MARIE'S ROOM. Marie is admiring her new earrings in a mirror. She tries to get the child to go to sleep, then gets back to the mirror. Wozzeck comes in, and asks what it is that she is trying to hide. She says she found the earrings and he observes that he has never had the luck to find things like that in pairs. He looks at the sleeping child, reflects that life is nothing but work, and that even in sleep man sweats. He gives Marie the money he has earned from the Captain and the Doctor and goes out, leaving her to reflect sadly on her infidelity to him.

Scene 2—A STREET. The Doctor is hurrying along when he is stopped, in spite of his protests, by the Captain, on whom he revenges himself by giving him details of various fatal cases he has seen recently, ending with a warning that the Captain's own flushed condition may easily be a symptom of an impending paralysis. This conversation is interrupted when Wozzeck enters rapidly—he cuts thorugh the world like an open razor

blade, says the Captain. The mention of shaving reminds him of the gossip about Marie and the Drum Major, and he and the Doctor proceed to torment Wozzeck. The seriousness with which Wozzeck takes their insinuations quite fascinates his tormentors, and he bursts out with an imprecation at the impossibility of finding satisfaction in life.

Scene 3—THE STREET OUTSIDE MARIE'S HOUSE. Marie is standing in front of her house when Wozzeck comes up to her and questions her about the Drum Major. Marie replies that she cannot control who walks in the street, and when Wozzeck looks as though he will strike her she adds "Better a knife in me than lay a hand on me." Wozzeck repeats her words in a daze and is shocked at his own thoughts.

Scene 4—A TAVERN. Wozzeck comes in and sees Marie dancing with the Drum Major; his jealousy grows until he rushes to separate them and is stopped by Andres. The soldiers, with Andres, begin a lusty hunting song. The Fool wanders over to where Wozzeck is sitting and observes: "Funny, funny...and yet it reeks...it reeks...of blood." The dancing begins again and Wozzeck's imagination is obsessed with the idea of blood.

Scene 5—THE BARRACKS. Wozzeck is heard complaining to Andres that he cannot sleep for memories of the dance hall. The Drum Major staggers into the barracks, proclaiming his conquest at the top of his lungs and demanding that Wozzeck drink with him. The latter turns away and whistles to himself, whereupon the Drum Major yanks him from his bed; they fight for a moment, Wozzeck is knocked to the ground, and the Drum Major grabs him and threatens to knock all the breath out of him. He goes out leaving Wozzeck stunned.

#### ACT III

Scene 1—MARIE'S ROOM. Marie is reading the story of Mary Magdalen in the Bible, and cannot help comparing what she reads with her own life. She ends with a cry of mercy: "Saviour...as Thou hadst mercy on her, have mercy now on me, Lord!"

Scene 2—A POND IN THE FOREST. Wozzeck appears with Marie, and stops her from going home. He reflects on how long they have known each other. When Marie sees the moon rise, Wozzeck exclaims it is the color of blood; he draws a knife and kills her.

Scene 3—A TAVERN. Wozzeck urges on the dancing workmen and their sweethearts. He takes Margret as a partner and leads her to a table where he tries to make love to her. She sings a short song, but stops when she sees blood on Wozzeck's hand. He tries to explain it by saying he cut his arm, then pushes through the dancers who have by now crowded around him, and rushes from the room.

Scene 4—THE POND. Wozzeck searches for the knife, which he dropped after the murder and which would incriminate him if found. He finds it, pauses for a moment to look at the body of Marie, then throws the knife into the water. The whole world seems to him bathed in blood; he sees spots on his hands and clothes and walks helplessly into the water to wash it off. The water rises to his neck, but still he walks further until he disappears from sight. As the Doctor and the Captain come into view, they hear a strange moaning. The Captain is frightened, but the Doctor clinically suggests that they are hearing the sound of a man drowning.

Scene 5—A STREET. Children are at play. Apart from others and playing by himself is Marie's child. Another child runs in and says that Marie has been found dead. Marie's child does not understand and continues his game.





Allan Monk



Emily Golden, Allan Monk, Members of the San Francisco Opera Chorus



Judith Forst, Warren Ellsworth



Philip Eisenberg

Victor Ledbetter, Dale Travis





Siegfried Vogel







John David De Haan, Members of the San Francisco Opera Chorus







Judith Forst, Jonathan Jones-Cole



Allan Monk, Joseph Frank



Allan Monk, Emily Golden, Members of the San Francisco Opera Chorus



WARREN ELLSWORTH

Continued from page 37 every major opera company in North America. With the Canadian Opera Company in Toronto, he has performed the title roles of Wozzeck and Rigoletto, lago in Otello, the four villains in The Tales of Hoffmann, The elder Germont in La Traviata, Count di Luna in Il Trovatore, the Traveler in Death in Venice, Nick Shadow in The Rake's Progress, Escamillo, Belcore, and Abelard in the world premiere of Heloise and Abelard. He has also sung numerous roles at the National Arts Centre in Ottawa, and performed with the opera companies of Chicago, Montreal, Portland, Tulsa, Baltimore, Philadelphia, Pittsburgh, Winnipeg, Orlando, Denver, Vancouver, Edmonton, Calgary, Miami, and at the Guelph Spring Festival. Recent engagements include Gérard in Andrea Chénier, Iago in Otello, Tomsky in The Queen of Spades and the title role of Wozzeck in Toronto, the title role of Macbeth in Portland and Palm Beach, and Nick Shadow in The Rake's Progress in Vancouver. In 1983, Monk was chosen "Artist of the Year" by the Canadian Music Council, and in 1985 the Canadian government honored him by investing him as Officer of the Order of Canada.

Tenor Warren Ellsworth portrays the Drum Major in Wozzeck, a role in which he has appeared at the Welsh National Opera and in the David Alden production conducted by Simon Rattle at the Los Angeles Music Center Opera. He has recently enjoyed success in important opera houses on both sides of the Atlantic, most notably at the Deutsche Oper Berlin, where he has been in residence for the past several seasons. His roles in Berlin include Siegmund in Die Walküre, the title role of Samson et Dalila, and Boris in Katya Kabanova. Additional engage-



STUART KALE

ments in Europe include Jimmy Mahoney in a new production of The Rise and Fall of the City of Mahagonny at the Maggio Musicale in Florence, the title role of Parsifal for the English National Opera, and Siegmund in Vienna, Geneva, Zurich, at Covent Garden, and at the Champs-Elysées in Paris. His early European career began at the Welsh National Opera, where he sang Pinkerton in Madama Butterfly and Jenik in The Bartered Bride. He sang his first Wagnerian role in a new production of Parsifal with the distinguished British conductor Sir Reginal Goodall, and later recorded the title role of this opera with Maestro Goodall. His American engagements include Boris in Katya Kabanova for the Los Angeles Music Center Opera; Pinkerton for Houston Grand Opera; Nero in L'Incoronazione di Poppea for the Washington Opera; Matteo in Arabella at the Santa Fe Opera; Siegmund for Miami Opera; and the title role of Lohengrin for the Canadian Opera Company, Ellsworth has appeared as soloist in Beethoven's Ninth Symphony with the Los Angeles Philharmonic, the San Francisco Symphony, and the Vienna Philharmonic, and has also performed with the symphonies of Boston, Rochester, Baltimore, and Florence, Italy. Future engagements include the title role of Parsifal in Houston and Strasbourg, Sergei in Lady Macbeth of Mtsensk at the English National Opera, Jimmy Mahoney in Geneva, and a debut at Milan's La Scala as Parsifal under the baton of Riccardo Muti.

Welsh tenor **Stuart Kale** makes his United States opera debut with San Francisco Opera as The Captain in Berg's *Wozzeck*. He studied in London at the Guildhall School of Music, later winning a scholarship to the London Opera Cen-

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tre. After several years with the Welsh National Opera, he joined the English National Opera where he was engaged as principal tenor for 12 years. Roles with the ENO included Don Ottavio in Don Giovanni, Alfred in Die Fledermaus, and Nanki-Poo in The Mikado. After leaving the ENO in 1987, Kale appeared as The Captain in Wozzeck at the Opera du Rhin in Strasbourg and in Nancy. He returned to the ENO as guest artist, appearing as Herod in Salome, and made a recording of Weill's The Seven Deadly Sins. He made several important debuts during the 1988-89 season: Podestà in La Finta Giardiniera at Drottningholm (a performance which was also recorded on videocassette), Guillot in Manon at the Royal Opera House, Covent Garden, Lucano in The Coronation of Poppea at the Châtelet in Paris, the Drum Major in Wozzeck in Turin, The Captain in Wozzeck in Parma, and Zinovy in Lady Macbeth of Mtsensk at Nancy. He returned to the Welsh National Opera that season to sing Doctor Suda in Janáček's Osud (a performance which was also recorded). Recent engagements include Bob Boles in Peter Grimes and the High Priest in Idomeneo at Covent Garden; The Captain in Wozzeck for the Canadian Opera Company; Shuisky in Boris Godunov in Strasbourg; and Quint in The Turn of the Screw for the ENO's tour of Russia. Future performances include Truffaldino in The Love For Three Oranges for the ENO at the London Coliseum, Zinovy in Lady Macbeth of Mtsensk in Toulouse, and the title role of Idomeneo at Drottningholm.

After making his San Francisco Opera debut last fall as King Heinrich in Lohengrin, German bass Siegfried Vogel returns to sing the role of the Doctor in Wozzeck, a part he recently sang with great success for the Canadian Opera Company. Following three years of study at the Academy of Music in Dresden, he made his debut at the Dresden Opera. Since 1964, he has been engaged as principal bass with the German State Opera in East Berlin, and also appears regularly with the Komische Oper of



SIEGFRIED VOGEL

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

Tenor John David De Haan sings the role of Andres in Wozzeck. A native of Kansas, he participated in the 1985 Merola Opera Program and, after portraying Don Ottavio in Western Opera Theater's 1985-86 national tour of Don Giovanni, became a 1986 Adler Fellow, and was presented in



**JOHN DAVID DE HAAN** 

the Schwabacher Debut Recital series. He made his first San Francisco Opera appearance in the summer of 1986 as Arturo in Lucia di Lammermoor, returning that fall in the title role of Faust for the family performances. In 1987, he stepped in on short notice to replace an ailing colleague as Roméo in Gounod's Roméo et Juliette, and was seen here last fall as Fenton in Falstaff and Cassio in Otello. After receiving the newly established Eleanor Steber Music Foundation Award, he has made numerous appearances with American opera companies, singing Don Ottavio with the Greater Miami Opera, the Webber Requiem with Abendmusik in Lincoln, Nebraska, Eisenstein in Die Fledermaus with the Lyric Opera of Kansas City, Anatol in Vanessa with Opera Theatre of St. Louis, and Ferrando in Così fan tutte in Chautauqua. His credits during the 1988 season include Alfredo in La Traviata with the opera companies of Indianapolis, Memphis and Syracuse, and his debut with the Detroit Symphony Orchestra in Bach's St. John Passion. Last year, he made his European debut as Tamino in Die Zauberflöte at the Mannheim State Theatre, and sang Roméo in Roméo et Juliette at the Connecticut Opera, Pinkerton in Madama Butterfly for the Seattle Opera, the title role of Werther for the Opera Theatre of St. Louis and, for the Santa Fe Opera, Riccardo in Massenet's Chérubin and the Nightwatchman/Marco Polo in the American premiere of A Night at the Chinese Opera. Most recently he sang Arbace in Idomeneo in Miami, Alfredo in New Orleans and Tulsa, and Yeomen of the Guard in Kansas City. Upcoming engagements include Don Ottavio in Indianapolis and Memphis, Alfredo in New Orleans, and Arbace at the Netherlands Opera.



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JOSEPH FRANK

Tenor Joseph Frank portrays The Fool in Wozzeck. He made his San Francisco Opera debut in 1974 as the Dancing Master in Manon Lescaut and has subsequently appeared here in over 20 lyric and character roles. These include Goro in Madama Butterfly, L'Incredible in Andrea Chénier, Beppe in Pagliacci, Valletto in L'Incoronazione di Poppea, Pong in Turandot, the Abbé in Adriana Lecouvreur, Triquet in Eugene Onegin, Bardolfo in Falstaff, and the Dancing Master in Ariadne auf Naxos. It was in this last role that he made his Metropolitan Opera debut in 1979, returning there for numerous assignments including Manon Lescaut, Madama Butterfly, Parade, Der Rosenkavalier (Live From the Met broadcast), and L'Enfant et les Sortilèges. He is a familiar figure on the stages of the leading opera companies, including those of Houston, San Diego, Tulsa, Miami, Dallas and many others. A frequent performer with Santa Fe Opera, his credits there include the American premiere of the three-act version of Berg's Lulu, Korngold's Violanta, the world premiere of George Rochberg's The Confidence Man, Offenbach's Orpheus in the Underworld and the world premiere of John Eaton's The Tempest. Frank's European credits include Prince Shuisky in a performance and recording of Boris Godunov at the Sofia Festival, and performances of Mazeppa with the Paris Radio Orchestra. Recent appearances include Elektra in Pittsburgh, Der Rosenkavalier and Madama Butterfly in Houston, and Ariadne auf Naxos at the Met (a performance which was recently released on laserdisc). Frank made his debut this summer with Seattle Opera in their new production of War and Peace, which was recorded for a telecast later this year. Future engagements include Le Nozze di Figaro in Philadelphia, Tosca in Houston, and Die Fledermaus in San Diego.



DALE TRAVIS

A 1988-89 Adler Fellow with the San Francisco Opera Center, bass Dale Travis appears in four roles this season: the First Workman in Wozzeck, the Chief Bandit in Don Quichotte, the Major Domo in Capriccio, and Frank in the Family Performance of Die Fledermaus. He made his Company debut in 1988 singing five roles, and appeared on the stage of the War Memorial last summer as Lord Krishna in Satyagraha. He was seen here last fall as Pistola in the Family Performance of Falstaff, the Theater Manager and the Banker in Lulu, the Imperial Commisioner in Madama Butterfly, and a Watchman in Die Frau ohne Schatten. 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 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. The recipient of numerous awards and scholarships, including winner of this year's Metropolitan Opera Pacific Region Auditions, he has been heard locally in the title role of Don Pasquale, as Dr. Bartolo in The Barber of Seville, and as Don Alfonso in Così fan tutte with Opera San Jose; as Méphistophélès in Faust and as Falstaff in Gordon Getty's Plump Jack with Marin Opera; and as a soloist in Mozart's Mass in C Minor and Beethoven's Ninth Symphony with the San Francisco Symphony, Bach's Mass in B Minor at the Carmel Bach Festival, Mozart's Coronation Mass with the Santa Rosa Symphony, and in Bach's St. Matthew Passion with the Sacramento Symphony.



VICTOR LEDBETTER

Baritone Victor Ledbetter sings five roles for the Company this fall: the Second Workman in Wozzeck, Count Ceprano in Rigoletto, a Servant in Capriccio, Christian (Silvano) in Un Ballo in Maschera, and Kuzka in Khovanshchina. A 1988-89 Adler Fellow with the San Francisco Opera Center, he made his Company debut in the 1987 season as Baron Douphol in the family performances of La Traviata, and as Paris in Roméo et Juliette. He returned the following year as an Esquire in Parsifal and as Marcello in the student/family performances of La Bohème, and appeared here last fall as Ford in the Family Performance of Falstaff, a Trojan Man in Idomeneo, and the One-Eyed Man in Die Frau ohne Schatten. For the Opera Center's 1988 Showcase series, he sang Count Almaviva in the West Coast premiere of Hiram Titus's Rosina, and was seen here as Mr. Kallenbach in Glass' Satyagraha. A participant in the 1986 Merola Opera Program, he sang Marcello at Villa Montalvo, repeating the role on Western Opera Theater's 1986-87 tour which included preformances in China. In April of 1988, Ledbetter returned to Shanghai as Scarpia in China's first Tosca, and for a joint concert with the Shanghai Opera and Conservatory. He was a Schwabacher Debut recitalist last year, and has performed with the Vancouver Opera in The Cunning Little Vixen and the San Diego Opera in Don Pasquale. Ledbetter's recent engagements include Sharpless in Madama Butterfly for the Dublin Grand Opera, and Valentin in Faust for the Cincinnati Opera. Future assignments include Falke in Die Fledermaus for San Diego Opera, and Alfio in Cavalleria Rusticana at the Washington Opera.



FRIEDEMANN LAYER

Viennese-born conductor Friedemann Layer returns to the scene of his 1985 United States opera debut to lead performances of Berg's Wozzeck. Currently General Music Director of the Mannheim Opera, his first San Francisco Opera assignment was the 1985 production of Reimann's Lear, and was followed by his return here in 1987 to lead The Magic Flute. Maestro Layer began his career at the age of 20 in the theaters of Ulm and Salzburg, and went on to become resident conductor at the Deutsche Oper am Rhein in Düsseldorf for 10 years. During that time, he assisted Karl Böhm and Herbert von Karajan for several seasons of the Salzburg Festivals. He was then a guest conductor of operas and concerts in cities throughout Europe, including Brussels, Paris, Holland, Hamburg, Berlin, Mannheim, Geneva, Dresden, the Hague, and several houses in Italy and Austria. Layer is considered an authority on the music of the Vienna classical period and 20thcentury music.

San Francisco Opera General Director Lotfi Mansouri is the director of Wozzeck and the new production of Die Fledermaus. 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

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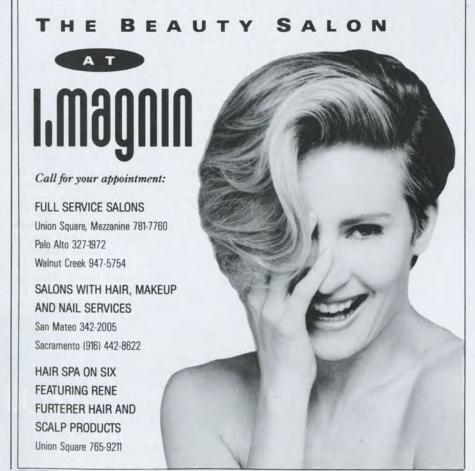
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**LOTFI MANSOURI** 

and New York City Opera companies in New York. From 1971 to 1975, he served as artistic adviser and 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, 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; 1988's opening night production of L'Africaine; and last year's highly acclaimed new production of Lulu. His film credits include opera sequences in Yes, Giorgio and the critically praised 1987 film Moonstruck.



MICHAEL LEVINE

Michael Levine is the designer of Wozzeck, a production that received its premiere at the Canadian Opera Company earlier this year. The Canadian-born designer, who made his San Francisco Opera debut last fall with the designs for Mefistofele, was initially trained in design at the Ontario College of Art, and later earned a bachelor of arts degree from the Central School of Art and Design in London, England. He became an apprentice at the famed Glasgow Citizens Theatre, where he created the sets and costumes for Custom of the Country, Torquato Tasso and Impresario from Smyrna. He returned to London to co-design (with the Polish artist Voytek) Eugene O'Neill's Strange Interlude at the Duke of York Theatre. The production, which was also presented in New York, garnered Levine nominations for England's prestigious Olivier award and a Tony award. He also designed Light Up the Sky for the Old Vic Theatre and Revenger's Tragedy for the Royal Shakespeare Company. His first opera designs were for the Belfast Opera's 1984 production of Don Giovanni, followed by The Rise and Fall of the City of Mahagonny for the English National Opera. In Canada, he created the designs for Wedekind's Spring's Awakening at the Centre Stage, Hot House for the National Ballet of Canada, and Mozart's Idomeneo for the Canadian Opera Company. The Shaw Festival at Niagara-on-the-Lake has seen his designs for Heartbreak House, Arms and the Man, The Skin of our Teeth, The Women, and June Havoc's Marathon 33. In 1986, he collaborated with Robert Lepage on the world premiere of Tectonic Plates at the Du Maurier Theatre Festival in Toronto. Last year, he designed the sets and costumes for the world premiere of A Night at the Chinese Opera for Santa Fe Opera.



MICHAEL WHITFIELD

After making his San Francisco Opera debut last year as the lighting designer of Lulu, Michael Whitfield returns to the Company to create the lighting scheme for a new production of Berg's Wozzeck. 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. Whitfield has designed over 35 productions for the Canadian Opera Company, including Wozzeck, The Queen of Spades, Ariadne auf Naxos, Don Giovanni, Adriana Lecouvreur, Salome, The Merry Widow, 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'Ile 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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# Creating Wozzeck

By TIMOTHY PFAFF



During an early Wozzeck staging rehearsal, Judith Forst (Marie) cradles Jonathan Jones-Cole, one of the two interpreters of the role of Marie's Child, while director Lotfi Mansouri looks on and comments.

"Wozzeck is one of the operas I fell in love with early in my career," says San Francisco Opera General Director Lotfi Mansouri, who is directing the Company's new production of Alban Berg's first opera in a production he first unveiled two years ago in Toronto, when he was director of the Canadian Opera Company. "I've had the wonderful opportunity of doing it many times and in a variety of languages. I've directed it in German and English in Geneva and Zurich and Toronto and Santa Fe, and even in Italian, in Italy. By now it's a piece I practically live, because it deals with such fundamental issues in humanity."

Mansouri counts himself fortunate to be collaborating once again with his Wozzeck of choice, baritone Allan Monk—a Company-reared singer

Mansouri has worked with since Monk's first season in San Francisco in 1967 (when he sang Zuane in Mansouri's production of La Gioconda, as well as eight other roles in that season's repertoire). Monk first learned the title role, at Mansouri's urging, for the Canadian premiere of the opera during Mansouri's first season as Toronto general director in 1977. The success of that experience prompted Mansouri to ask the Canadian baritone, from Calgary, to undertake the new production as well.

Timothy Pfaff is a music critic for the San Francisco Examiner, West Coast correspondent for London's Financial Times, and editor of Historical Performance, the journal of Early Music America.

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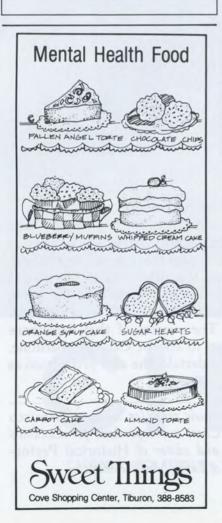
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Allan Monk in rehearsal for the role of Wozzeck.

It is a testimony to Mansouri's intuitive sense of an artist's capacity, as well as his persuasiveness, that Monk now sings the role, which has taken him to stages from New York's Metropolitan Opera to Lisbon. In his second San Francisco season, in 1968, Monk sang the short role of one of the artisans, or apprentices, in the Company's Wozzeck revival. "It was the first piece of modern music I ever performed," recalls Monk, only the second purveyor of the title role in the Company's history. (Sir Geraint Evans was the distinguished Wozzeck in the opera's 1960 San Francisco premiere and in both of its subsequent revivals.) "I loved Geraint—who wouldn't?—and to a certain extent I appreciated the work," Monk continues. "But I have to confess it didn't completely win me over. It didn't seem like 'real' opera to me, and what I wanted to be doing at the time was Verdi, Puccini, and Mozart. I remember telling Ghita Hager [wife of the production's director, Paul Hager, and a stage director in her own right] that I didn't ever want to be involved in a *Wozzeck* again. She told me, 'You shouldn't really say that, because it's a part you might do some day.' I told her, I didn't think so."

"And now you sing it like you're possessed," interjects Mansouri during a conversation in his office between early staging rehearsals. "Now you perform it from the inside out."

"That confidence has come only through the years of performing it," Monk responds. "The more familiar you become with the music, the freer you can be with it. And that freedom allows you to address the particular situations in a stronger way. When I was singing the part of the apprentice my first time out, I spent most of my time on stage counting beats—a lot of us did. Experience has taught me that if you approach the piece

dramatically, the music all fits in beautifully." When Mansouri interjects, "The minute Allan appears on stage he is Wozzeck," Monk replies, with barely concealed delight, "I think I had David Atherton [the Toronto conductor] scared at times."

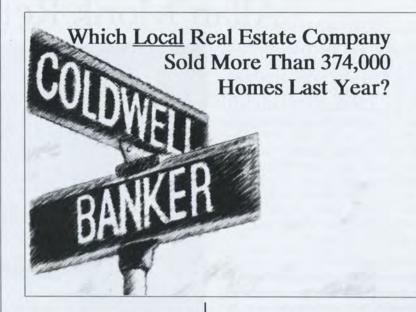
"The way Allan and I have worked it out," Mansouri continues, "we trace Wozzeck's slow disintegration from the very first scene. The way we chart it, he doesn't really crack up completely—cross the border into insanity—until the climax of the inn scene in the second act, when the fool says, 'I smell blood.'

"The very first time I did Wozzeck, in Zurich, I took Berg's libretto to a psychiatrist. I wanted to analyze the character's mental disintegration—to put him on the couch. We went all the way through it and saw the inn scene as the moment at which Wozzeck finally rounds the bend, when the pressure that has been mounting finally unhinges him. Marie has already put the idea of the dagger into his head, and even though she is the only ray of light he can hang onto, he already has associated Marie with the dagger in his mind. At the moment the fool say he smells blood, Wozzeck puts everything together, and from that point on, he has one single objective, and that's killing Marie."

"As a performer, you really feel the effect that all the characters he comes into contact with have on Wozzeck," adds Monk. "He's taken advantage of, he's experimented on. Until the tragic murder, everything happens to him."

"That's what makes the first act such a magnificent structure, dramatically as well as musically," Mansouri continues. "There's detailed character exposition in each scene, as you come to see the other characters in the context of their relationship with Wozzeck. In the first scene you're exposed to the Captain, who has his own needs—and his own paranoia and emotional disturbance. Like the rest of the characters, he must be portrayed in a three-dimensional way. He's almost pathetic, and even though he's victimizing Wozzeck, you have to feel sorry for him, too.

"The second scene sets up Wozzeck in contrast to Andres. They occupy roughly the same position in society, but Andres accepts it, doesn't question it. He sings his songs, he gets his wood, he goes to the inn—and lives. He's a wonderful character for Wozzeck to play against, because you really see the difference between them. In the third scene we meet Marie, and see how central she is to Wozzeck's life, although we also get Marie's point of



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# Allan Monk Returns

Singing with San Francisco Opera didn't just change Allan Monk's life. It changed his very name. Allan James Monk was called "Jim" by his family (and still sometimes is by his back-stage family at the War Memorial) and began performing in his native Calgary, Alberta as James Monk—"until the union wrote me a letter informing me that they already had one of those. Even in my second year here, I performed as Allan James Monk—until [thenpublicist] Margaret Norton said, 'Get rid of it; it's too long.'"

Meet Allan Monk.

Now one of the leading baritones on the North American stage, having sung in most of the major companies on the continent (as well as abroad), Monk was no stranger to principal roles even as a young singer. Before fledging as an operatic baritone, he had already tried his wings in lead roles in Carousel, Oklahoma, Annie Get Your Gun, and Guys and Dolls, in Calgary. ("There wasn't any opera in Calgary then.") Little surprise, in a way, that his opera stage debut, in a Merola Opera Program production of Mozart's The Marriage of Figaro at the Paul Masson Winery, was as the titular Figaro him-

"This Company occupies a very important place in my career," Monk comments with equal amounts of enthusiasm and gratitude. "It gave me my first professional stage experience in a true major-company environment and has gone on being central to my career ever since."

After another student of Monk's voice teacher, the late Elgar Higgin, won a Merola audition in 1963, Higgin watched carefully for Monk's turn at bat. In 1966, Monk recalls, "Higgin put the entry forms under my nose and packed me off to Vancouver." The rest isn't history quite yet.

"I sang OK, but I didn't win, place, or show," Monk recalls without a whisper of regret. What he did do was catch the eye and ear of Matthew Farruggio, one of the Company's resident stage directors and a trusted adviser of the Company's late General Director Kurt Herbert Adler.

"About a month before Merola was to start," Monk continues, "I got a call saying the fellow who was supposed to sing Figaro had cancelled—and could I learn the part and come down? That



At the end of a Merola Opera Program 1966 performance of Le Nozze di Figaro at the Paul Masson Winery in Saratoga, Allan Monk, who portrayed Figaro, chats with then general director of the San Francisco Opera, Kurt Herbert Adler.

was my start, in San Francisco and in professional opera."

A scant few months after that, Monk got another call, informing him that the Company was beginning a new touring company called Western Opera Theater (WOT). One more Figaro—this one in Rossini's Barber of Seville—and Monk's career, as well as the singer himself, was on the road.

"WOT was a great experience for me. There weren't many performances the first year, so that gave me plenty of time to rehearse. My first role was Bob in The Old Maid and the Thief in January of 1967-and the next night I sang Figaro in Barber in Grass Valley. There was still plenty of time to rehearse, but before long we were performing a lot as well. We performed in schools, onehour versions of Bohème, Barber, and Così, sometimes two in a day. I remember a week when I did nine Barbers and a Così on Saturday in San Jose. It was hard work, but I can't think of anything that could have been better for confidence building.

"That was major exposure for me, to different styles of opera as well as to the professional life. I count myself lucky, because I've been working ever since." Spring Opera was next to grab him, for the Doctor in *Traviata* and Marullo in *Rigoletto*.

Among the eight singing roles and one non-singing role (Leopold in Der

Rosenkavalier) in his first season on the main stage that same fall, there was the expected roster of second priests (Magic Flute) and first policemen (Louise). But there also was Wagner in Faust and Silvano in Un Ballo in Maschera. By 1970 he was assaying Angelotti in Tosca, Escamillo in Carmen and Melot in Tristan. In 1980, his last San Francisco season before returning this year as Wozzeck, Monk was singing Sharpless in Madama Butterfly.

"Silvano was a nice success for me. Mr. Adler was always there, and he would notice, and then it seemed that the next year there would be something a little bigger and a little better. Adler was always wonderful to me, kind and concerned and very human. Actually, one of my fondest memories has to do with an audition for a part I didn't get. He was considering me for Silvio in a Spring Opera Pagliacci and had me audition for [Merola President] Jimmy Schwabacher and himself. His simple response was 'I don't think it's for you'-and I was relieved, because I thought it was going to be hard for me. But instead of making me do it, which he easily could have, he was protective of me, and I appreciated his judgment even more after that.

"One of the nicer opportunities he gave me was the chance to sing with Beverly Sills and Nicolai Gedda in an opening-night Manon. Everything about it was exciting, but what I remember best was being on stage with Gedda, watching him sing, and thinking, 'He doesn't make it hard.' It wasn't as if he was working at all—more like just talking—and I still remember asking myself, 'Why do we make it so hard when he makes it so easy?'

"Some young singers run out and memorize scores, but I was always more interested in seeing how the great singers worked. Much of what I learned here came from watching peoplemost memorably Siepi's Don Giovanni when I was singing Masetto and Ghiaurov's Méphistophélès when I was Wagner in Faust-and observing what worked for them, how they made a moment strong, how they did something simply. On stage today, I'm still trying to make those little moments that count, and it comes from those early years of watching the best in the business.

"It's nice to be back."

-T.P.

view through Margret. Then in turn we meet the Doctor and the Drum Major, both of whom point up different aspects of Wozzeck's personality. We get that entire dramatic exposition in a very brief period of time. Then the drama swings into action in the second act and comes to its conclusion in the third. The scheme is magnificent."

Comparisons with Berg's other opera, Lulu, prove as instructive as they are inevitable. "The Captain, the Doctor, and the Drum Major are called only that," Monk observes. "They don't have names. Marie and Andres are the people Wozzeck really relates to. They're real people for him. The others are just personages." "They're classes," Mansouri breaks in. "As in the case of Lulu, each of those characters sees in Wozzeck what they want or need to see. The Captain needs him like a dog, to vent his frustrations on. The Doctor needs him as an instrument towards his own personal glory. The Drum Major needs him to prove his own masculinity, his machismo. He serves a function for every one of the other characters."

Indeed, it is the universal quality of these interactions that elevates Wozzeck

to the high level of esteem Mansouri accords it. "Wozzeck deals directly with fundamental issues in human society, from the injustices of the class system and the frustrations entailed by being victimized by one's society to the idea of science using humanity as a guinea pig rather than working for the benefit of mankind. The wonderful thing about the character of Wozzeck is that he has such a great capacity for understanding. If he only had the education—the opportunity—this man could have turned out to be someone quite worthwhile. He wants deeply to express himself, and many of the thoughts his mind touches on are really quite profound. But he hasn't got the tools to develop his potential. He's not unintelligent. He reads but doesn't really fully comprehend. His monologue in the first scene-'Wir arme Leut'; 'We poor people'—is really quite coherent."

"He's always searching, and he's always trying to figure things out," adds Monk. "It's a particularly bittersweet moment when he tells Marie, somewhat overexcitedly, that he thinks he finally has figured it out. He wants to be virtuous, and he really tries, but he just doesn't get anywhere. It's not because

he's evil that he kills Marie; it's just that by that point he has completely disintegrated mentally and is a victim of the situation. He wants desperately to provide for Marie and the child, and the fact that he doesn't have enough money to do so is an endless frustration for him."

Mansouri points to the famous moment when in his haste Wozzeck does not even look at their child. "The way I motivate that scene is that he feels guilty for not being able to provide for his wife and child—at his own, painfully obvious expense—as he so desperately wants to. Even seeing the child frustrates him, because it calls his attention to his position, his incapacity for providing.

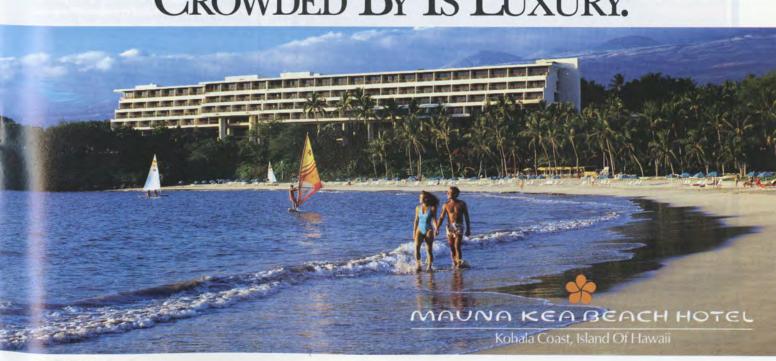
"But there's no getting around the depth of his real feeling for both of them. It's a touching moment when he goes to the sleeping child and worries about him sleeping on his arm and not being comfortable. And for me one of the most touching moments in the opera is just before Wozzeck kills Marie, when he rhapsodizes on the beauty of her mouth. There's no doubting his genuine and deep love for her."

A scene both men see as key is the street scene, in which the Doctor and the

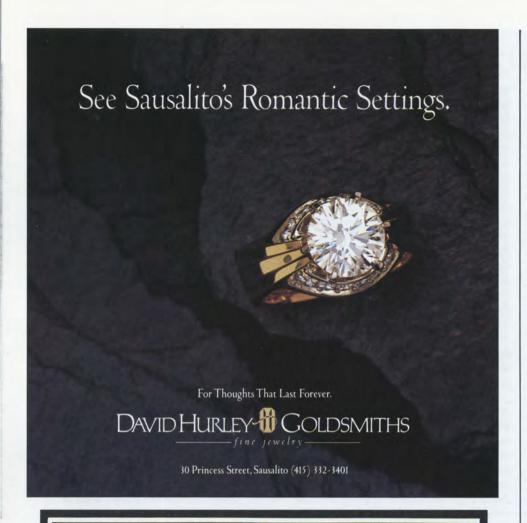
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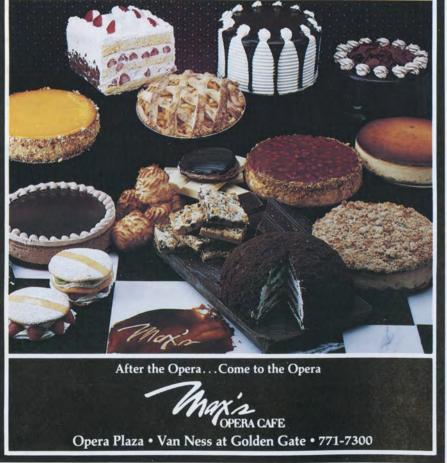
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1990 Season 57





Captain resolve their own conflicts with each other by turning on Wozzeck. "The Captain needs the Doctor's companionship, but the Doctor turns on him and practically destroys him. He goes so far as to make the Captain envision his own funeral. The minute Wozzeck comes along, they shift their focus on him, and all of a sudden these men, who were practically killing each other, become unified in their psychological assault on Wozzeck. I have them circle him like animals. In my mind I see these crows going at one another, and then shifting their attention when they see new prey. It's the destructive element in humanity, the part that is so fearful, and it is presented absolutely naked, without pretense."

While both artists perceive the work as too complex to reduce to a single theme, both agree that a central message is man's exploitation of, and inhumanity to, his fellow man.

So-is there anything redemptive in Berg's stern vision, or is sheer catharsis the only positive aspect of the tragedy? Mansouri insists that the opera, however bleak, is nothing short of what he calls a "celebration" of humanity. "When you show the negative aspects of man's relationship to his fellow man as unflinchingly as Berg has, you're in a sense celebrating the existence of the corresponding positive aspects. The audience can't help but feel that there's such potential for concern and loving in human relationships that these tragedies result from not taking enough care. The opera comes as a warning: Don't accept this: don't let the world become this way. It would be too dark if the opera just said that things are always going to be this way. Instead it shows people the importance of keeping in mind man's capacity for love and happiness. To me, Wozzeck is an exaltation of those possibilities."

Monk adds that although he often feels physically drained after a performance of Wozzeck, he also feels good. "There's still life after all that turmoil. When you do something this challenging and it turns out well, and you feel you've grown in the performance, you feel a sense of real satisfaction." "It's gratifying if you get your audience really involved," Mansouri adds. "Then you feel you have accomplished your mission."

Both men are cheered by the reactions to the two different Toronto productions. "A few years ago," Monk says,

"after a performance of Un Ballo in Maschera, two audience members came up to me and told me that the 1977 Wozzeck, which we did in English, was the first opera they ever saw—and that they had been subscribers ever since. And I remember board members telling me that although they were worried about the box office the first time out, people were coming back two and three times." Mansouri laughingly recalls an interviewer telling him it was "risky" to schedule six performances of Wozzeck in his first Canadian season. "I guess he assumed that, regardless of how much I believed in the piece, no one would attend, because when the article came out, the headline read, 'Mansouri smiles on the brink of disaster."

Both men allow that their interpretation of Wozzeck has evolved considerably since their first production together. "We have both gone much farther under the surface of this piece and its characters in an attempt to get to its core," Mansouri explains. "Like all artists, we hope we've grown and matured. Certainly our interpretation has become much more layered, and there's a great deal more freedom in it. There's a certain generosity of understanding now that can only come with maturity."

"The first time out, what we needed to find out was whether the ship would float," adds Monk. "It floated, and so what we've been doing ever since is refining the details. In the rehearsal this morning, the music suggested some things to me that I had never heard before—and that influenced something as subtle as how I put the shaving cream on the Captain's face. Now that Lotfi and I have worked together on the piece for so long, there's a real freedom for both of us to suggest little changes to each other."

"It's a fully collaborative process," Mansouri agrees, "not me telling him what to do. It's the two of us together discovering what works and what doesn't. And there's no end to the amount of refining you can do with a work like Wozzeck. Despite all the times we've already done it together, this morning we stopped on almost every note."

The production San Francisco audiences will see is a significant advance over the largely realistic production of their first collaboration. "It's become much more surrealistic," Mansouri says. "It's



During a rehearsal break, Lotfi Mansouri stresses a point to Marie (Judith Forst) and the Drum Major (Warren Ellsworth).

like a nightmare. Its foundation is realistic but the level and the intensity are surreal. Beyond wanting a production with a fresh look, one of the reasons I asked Michael Levine to design a new production for me is that I wanted to be stimulated by a newcomer to the piece.

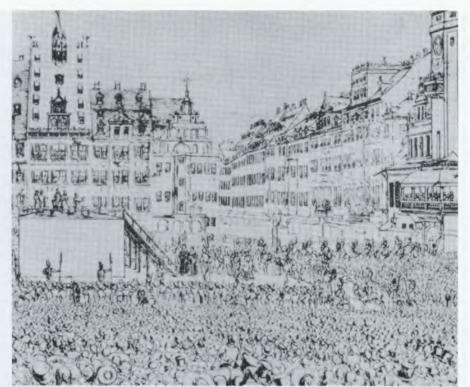
"The predominant colors of the production are black, white, and red. The red comes from Wozzeck's fascination with blood, of course. The blacks and grays define the lower echelons of Wozzeck, Marie, and Margret. The white is the sterile, unfeeling world of the Doctor and the Captain."

"This is not like *Traviata*," Monk interjects, "where as you're singing you look around and think, 'This set looks pretty good.' In this production, the scenery comes on with you and sometimes a whole scene is over and I haven't even seen the set. I remember how impressed I was the first time I saw photographs of the scene in the Doctor's office. Who knows how many times I had sung it, but I had never seen it."

It's not a problem the audiences will have. "This is not a small production," Monk hints. "You get a sense of its scope and dimensions before it even starts."

"What Michael Levine has underscored in this production is the urban jungle people have created for themselves," Mansouri explains. "The lines are strong and geometrical. During the final orchestral interlude, you see the sterile façades of all these barracks-like housing projects. Then, at the very end, what you are faced with is the image of this lonely child, his father and mother both dead, going around and around in circles, dwarfed by this huge, prison-like urban community."

A far from ordinary opera would seem to have elicited an extraordinary production. "There's no overture, so the minute the audience arrives, it will see a special façade we've built to frame the production. This is Wozzeck, after all, and it didn't seem right to use the gold curtain."



Engraving inscribed: "J.C. Woyzeck meets his death as a repentant Christian, at the Market Place in Leipzig, August 27, 1824."

#### BÜCHNER

(Continued from page 36)

on by impersonal forces of nature and society. He cannot communicate the feelings that torture him. It is his tragedy that he cannot be understood by those whose actions drive him to destruction.

Berg's opera, as the critic George Steiner has perceptively remarked, subtly transforms Woyzeck's character: "Superb both as music and drama," Steiner says, "[the opera] distorts Büchner's principal device. The music makes Woyzeck eloquent; a cunning orchestration gives speech to his soul. In the play that soul is nearly mute, and it is the lameness of Woyzeck's words which conveys his suffering." It is precisely the incomplete and allusive nature of Büchner's text that makes it so perfect a vehicle for musical setting, -a statement, incidentally, that defines a fundamental difference between theatrical and operatic drama.

The form and style of the fragmentary little scenes in which Büchner cast his play prefigure cinematic technique. Different editors have formulated the disparate scenes in different ways, but the cumulative effect of Büchner's kaleidoscopic impression-building is unaffected by changes in order.

When the existence of all of Büchner's strangely original work became known at the end of the 19th century, the playwright Gerhart Hauptmann hailed it as a startling procurer of the "new" natural-

ism, of which Hauptmann was the leading exponent. Woyzeck was to prove no less prophetic of later expressionist literature.

Dantons Tod was rather different. The 20-year old playwright's work has with reason been claimed as "unquestionably the greatest first play ever written." Büchner told his parents that the play was a kind of riposte to the "ideal poets" whose works, he said, consist of "nothing but puppets with sky-blue noses and an affected pathos, never human beings with flesh and blood in whose pain and joy I am made to share." In structure no less than thought it was unlike other dramas of its time, especially in its stillmodern alternation of tragic and comic scenes—derived ultimately from Shakespeare, whom Büchner revered.

The play is a representation of the sympathetic, pleasure-loving French revolutionary Danton, responsible for so many people's deaths yet embodying the contradictions and uncertainties of the man in the Paris street swept along by the mood and movement of his time. Danton, tangled inescapably in the revolutionary coils he had himself helped construct, meets death as a helpless individual crushed by historical forces he cannot control. It is the first appearance of that fundamental literary figure of our own century, the passive hero.

In his play's denial of the ultimate influence of "great" individuals on history, and its complementary exaltation of

the irresistible power of the mass of the individual daily events that sprout from the ill-favored promptings of ordinary human nature, Büchner may have been influenced by the writings of the French Revolutionary-era philosopher Joseph de Maistre, whose ideas were also later to contribute to the portrayal of two other celebrated literary figures trammeled in the consequences of the French revolution, Pierre Bezukhov and General Kutuzov in Tolstoy's War and Peace.

With a hard-edged clarity as startling in its way as Tolstoy's late, more drawn-out perceptions, Büchner confronted the contemporary Romantic cult of the individual: free will is an illusion; man is a mere mite inevitably crushed by greater historical and social forces. Action, Büchner seems to say, is futile, and boredom the universal curse of existence.

Already in 1833, when he was just 20, Büchner had written to his parents:

I shall always act in accordance with my principles, but have recently learned that only the pressing need of the great majority can bring about changes, that all the commotion and shouting of individuals are folly and vanity. They write—no one reads them; they shout—no one hears them; they act—no one helps them

He expressed himself more violently to Minna early the next year:

I find a dreadful uniformity in human nature, an inexorable violence in human conditions, given to all and to none. The individual is merely foam on the wave, greatness pure chance, the rule of genius just puppetry ...

It was this personal philosophy that Dantons Tod exemplified. Ironically, it was a creed at least partially confounded by the posthumous life of Büchner's own works.

In sunny contrast to Danton, the comedy Leonce und Lena is a graceful kind of parody on German and French contemporary romanticism. It forms as it were the satyr-play to the tragedy of Woyzeck, light-heartedly counterbalancing the grim intensity of that savage analysis of the human condition. In its way, however, it is no less searing an attack on the injustice and stupidity of convention as are Dantons Tod and Woyzeck, yet—being cast as a comedy—it is not daunting. And by comparison with the other two plays, it has until recently been largely ignored. The plot is simple and ironic. Leonce and Lena, prince and princess of two imaginary kingdoms, are ordained by diplomatic convention to marry. To avoid this undesired event each independently runs away, only to meet by chance. Unaware of each other's identity, they fall in love and marry. The exercise of so-called free will has brought about precisely what it was designed to avoid.

Between Danton and Leonce und Lena had come the fascinating, fragmentary novella Lenz. Tracing with medical precision the mental disintegration of the historical figure Jacob Lenz (1751-1792), one the most gifted of the German Sturm und Drang poets, Lenz gives voice to the internal, spiritual life of the tortured schizophrenic poet, and his love for and intense identification with the wild forces of nature. The novel's allusive, disconnected style, alternately lyrical and staccato, may in fact not be fragmentary but another of Büchner's literary innovations

Whether in the documentary veracity of Danton, the fragmentation of Lenz, or in the brutal combining of ritual and reality of Woyzeck, Büchner's style was unprecedented. It has been much imitated, simply as a style. But the style was inseparable from the content: his vision had a caustic penetration no previous style could have encompassed. Politics and poetry were welded into a single, searing instrument, stripping the blinders of convention uniquely away. To an exceptional degree, it has been well said, he united the scientifically impartial gaze of the pathologist that he was, with the willingness of the philosopher to reexamine received truths. Some of his contemporaries believed that, had he lived, Büchner would have been the philosopher to turn the tide of German Hegelianism that swept over the 19th century. His thought is in root contrast to the literary and philosophical excursions of his own Romantic era, and even more to the sweetness that appealed so strongly to the generation that followed. And he astonishingly anticipated the dramatic techniques and thematic interests of our own acid century. One example from hundreds:

"What people won't do out of boredom! They study, pray, love, marry and multiply out of boredom. Some even die out of boredom."

"We wait. We are bored. No, don't protest; we are bored to death, there's no denying it ... Come let's get to work. In an instant all will vanish and we'll be alone once more in the midst of nothingness."

The first is Büchner in Leonce und Lena, in 1836. The second is Samuel Beckett in Waiting for Godot, in 1955.



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Sung in English

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Mansouri, Skalicki, Bosquet,\* Munn

Nov. 4(m), 8, 10, 16, 24(m), 25, 27, 30

KHOVANSHCHINA Modest Mussorgsky

Sung in Russian

Sung in Italian

Zajick, Fortuna; Ghiaurov, Myers, Treleaven, Howell, Noble, Cole, Ledbetter, Travis Simonov,\* Frisell, Benois, Carvajal, Munn

Nov. 17, 20, 24, 29, Dec. 2(m), 5, 8

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(IL RITORNO D'ULISSE IN PATRIA)

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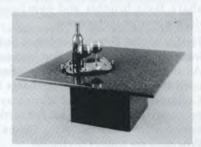
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1990 Season 63

# 1990 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 current previews and lectures that are open to the public.

#### Capriccio 10/16 SAN FRANCISCO OPERA GUILD James Keolker **INSIGHTS** Renowned artists and personalities (to be Khovanshchina 11/13 announced) from the world of opera Richard Taruskin share their insights and experiences Santa Rosa Il Ritorno d'Ulisse in Patria 11/20 during informal interviews. William Mahrt **JUNIOR LEAGUE OPERA PREVIEWS** Held in Herbst Theatre, Veterans Build-SAN JOSE OPERA GUILD ing, 401 Van Ness Ave., in San Francisco. Previews held at the Los Gatos History All 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.

Die Entführung aus dem Serail	9/24
Capriccio	10/8
Il Ritorno d'Ulisse in Patria	11/22

#### SAN FRANCISCO OPERA GUILD **PREVIEWS** MARIN

Previews held at United Methodist Church, 410 Sycamore Ave., Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$36 for 7 previews (\$30 for students and seniors). Single tickets are \$6 (\$5 for students and seniors). For further information, please call (415) 388-6789.

Rigoletto and Un Ballo in Maschera George Martin	9/12
Die Entführung aus dem Serail James Keolker	9/26
Don Quichotte Michael Mitchell	10/10
Capriccio James Keolker	10/17
Khovanshchina Richard Taruskin	11/14
Il Ritorno d'Ulisse in Patria William Mahrt	11/19

#### SOUTH PENINSULA

Michael Mitchell

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is \$30 (students \$15); single tickets are \$5 (students \$4). For further information, please call (415) 948-8717. Rigoletto and Un Ballo in Maschera 9/11 George Martin Die Entführung aus dem Serail 9/25 James Keolker Don Quichotte 10/9

Club, 123 Los Gatos Blvd., at 10 Series is open to the public at a cost per lecture (free of charge for Sa Opera Guild members). For fu	0 a.m. t of \$5 n Jose orther
information, please call (408) 354-	
Rigoletto and Un Ballo in Maschera George Martin	9/11
Die Entführung aus dem Serail James Keolker	9/25
Don Quichotte Michael Mitchell	10/9
Capriccio James Keolker	10/16
Khovanshchina Richard Taruskin	11/13
Il Ritorno d'Ulisse in Patria William Mahrt	11/20
ALCOHOLOGICA DE CONTRACTOR DE PROPERTOR DE P	

#### SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$40 for 6 previews (chapter member); \$48 non-member. Single tickets \$8. Extra cost of luncheons \$10; dinner \$24. For further information and reservations for luncheons and dinner, please call (707) 935-1957 or (707) 996-2590.

Rigoletto and	9/10, 2 p.m.
Un Ballo in Maschera George Martin	700 Denmark St., Sonoma
Die Entführung aus	9/24 2 p.m. 229 Los Robles Dr., Sonoma
Don Quichotte 10/8 Michael Mitchell	, 10:30 a.m. lecture, lunch following La Provence, 141 Stony Circle, Santa Rosa
	2, 6:15 p.m. lecture, dinner following Sts. Peter & Paul Orthodox Church, 95 Stony Point Rd.,

į	Il Ritorno	11/9, 10:30 a.m. lecture
-	d'Ulisse in Patria	lunch following
	William Mahrt	Villa Restaurant
		3901 Montgomery Dr.,
		C D

Previews held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. Previews begin at noon, and there is no admission charge. For further information, please call (415) 626-0609.

Rigoletto and Un Ballo in Maschera 9/12

George Martin	
Die Entführung aus dem Serail James Keolker	9/26
Don Quichotte Michael Mitchell	10/10
Khovanshchina Richard Taruskin	11/14
Il Ritorno d'Ulisse in Patria William Mahrt	11/21

#### **EAST BAY CHAPTER**

The Chapter will present a preview of Rigoletto and Un Ballo in Maschera, by George Martin, on Thursday, September 13 at 7:30 p.m. at the Faculty Club, University of California, Berkeley. The lecture will be preceded by a no-host dinner at the Club. For further information and reservations, please call (415) 523-2307.

#### **OPERA EDUCATION INTERNATIONAL PREVIEW SERIES**

Previews of the operas of the 1990 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented at the Pacific Jewish Theatre, 820 Heinz Ave., in Berkeley, at 7:30 p.m. Admission to the series of 9 previews is \$65; individual admission at the door is \$8. For further information, please call (415) 526-5244.

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Rigoletto	9/10
Die Entführung aus dem Serail	9/24
Don Quichotte	10/1
Capriccio	10/15
Un Ballo in Maschera	10/22
Die Fledermaus	10/29
Khovanshchina	11/12
Il Ritorno d'Ulisse in Patria	11/19

Santa Rosa

#### 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 1990 fall season, on Tuesday evenings at 7 p.m., beginning August 21 and ending in December. 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.

### ROBERT GOODHUE'S FALL OPERA COURSE

Eight previews on San Francisco Opera's season; offered on Mondays at 6:30 p.m. Sessions are held at the First Congregational Church, Post at Mason, in San Francisco. Admission is \$12 per class. For further information, please call (415) 956-1271.

950-14/1.	
Rigoletto	9/10
Die Entführung aus dem Serail	9/24
Don Quichotte	10/8
Capriccio	10/15
Un Ballo in Maschera	10/22
Die Fledermaus	10/29
Khovanshchina	11/12
Il Ritorno d'Ulisse in Patria	11/19

### SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

City College of San Francisco is offering an opera preview class, Music 27B, featuring San Francisco Opera's 1990 fall season, on Thursday evenings from 7 to 10 p.m., beginning August 23 and ending December 13. The course is free of charge and there are no prerequisites to enroll. Classes are held at the College, 50 Phelan Ave., Creative Arts Building, Room A-135, in San Francisco. For further information, please call (415) 239-3641.



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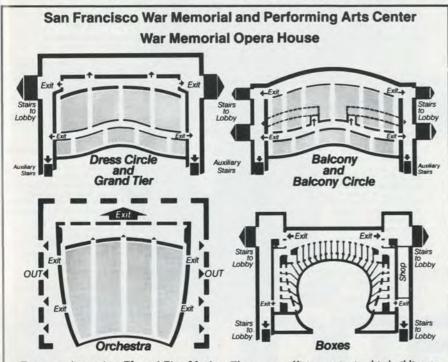
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