

Die Zauberflöte
(The Magic Flute)

1990

Saturday, June 1, 1991 8:00 PM
Tuesday, June 4, 1991 8:00 PM
Friday, June 7, 1991 8:00 PM
Thursday, June 13, 1991 8:00 PM
Sunday, June 16, 1991 2:00 PM
Saturday, June 22, 1991 8:00 PM

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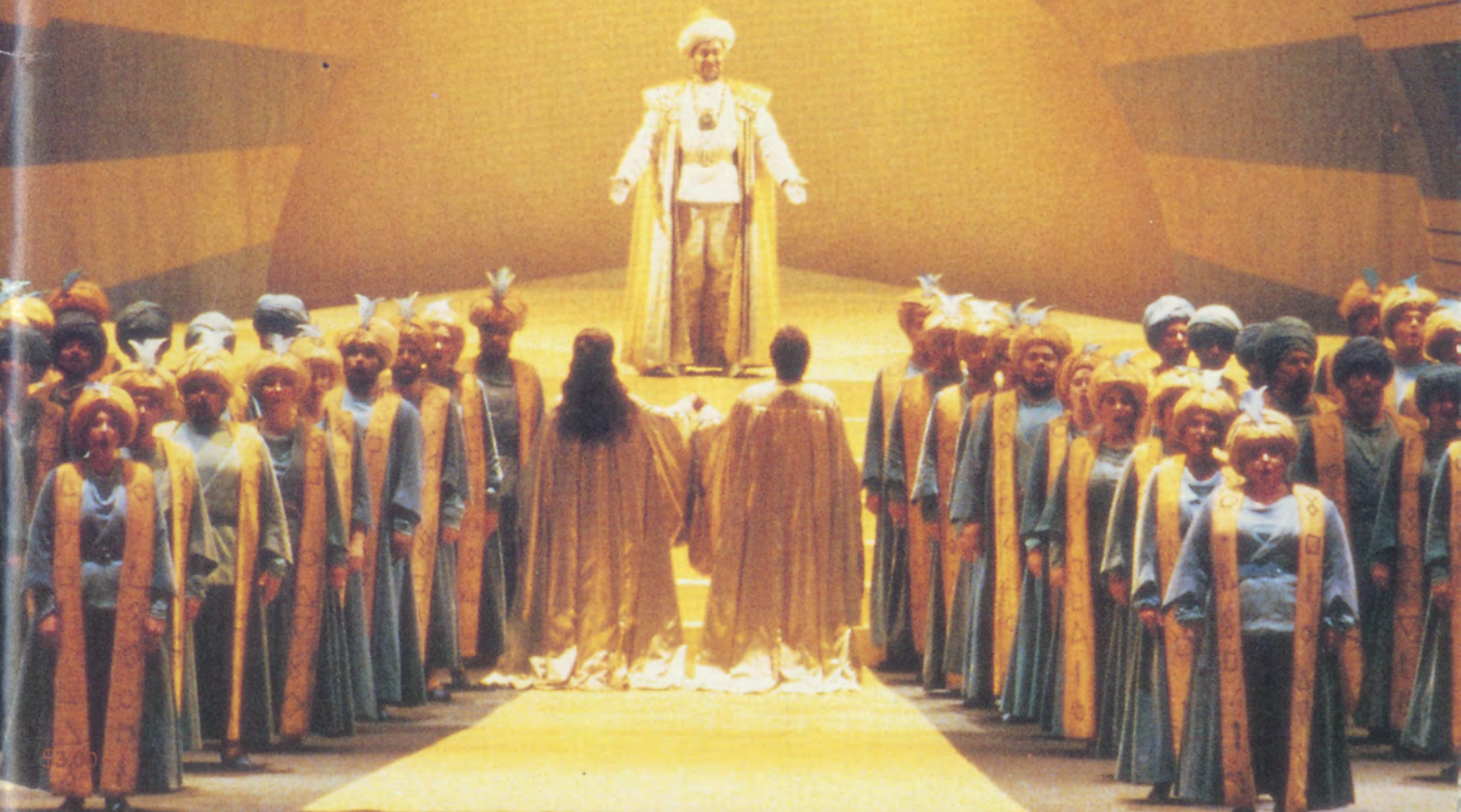


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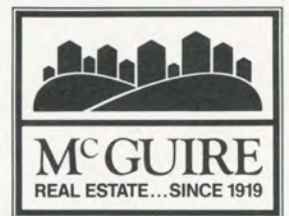
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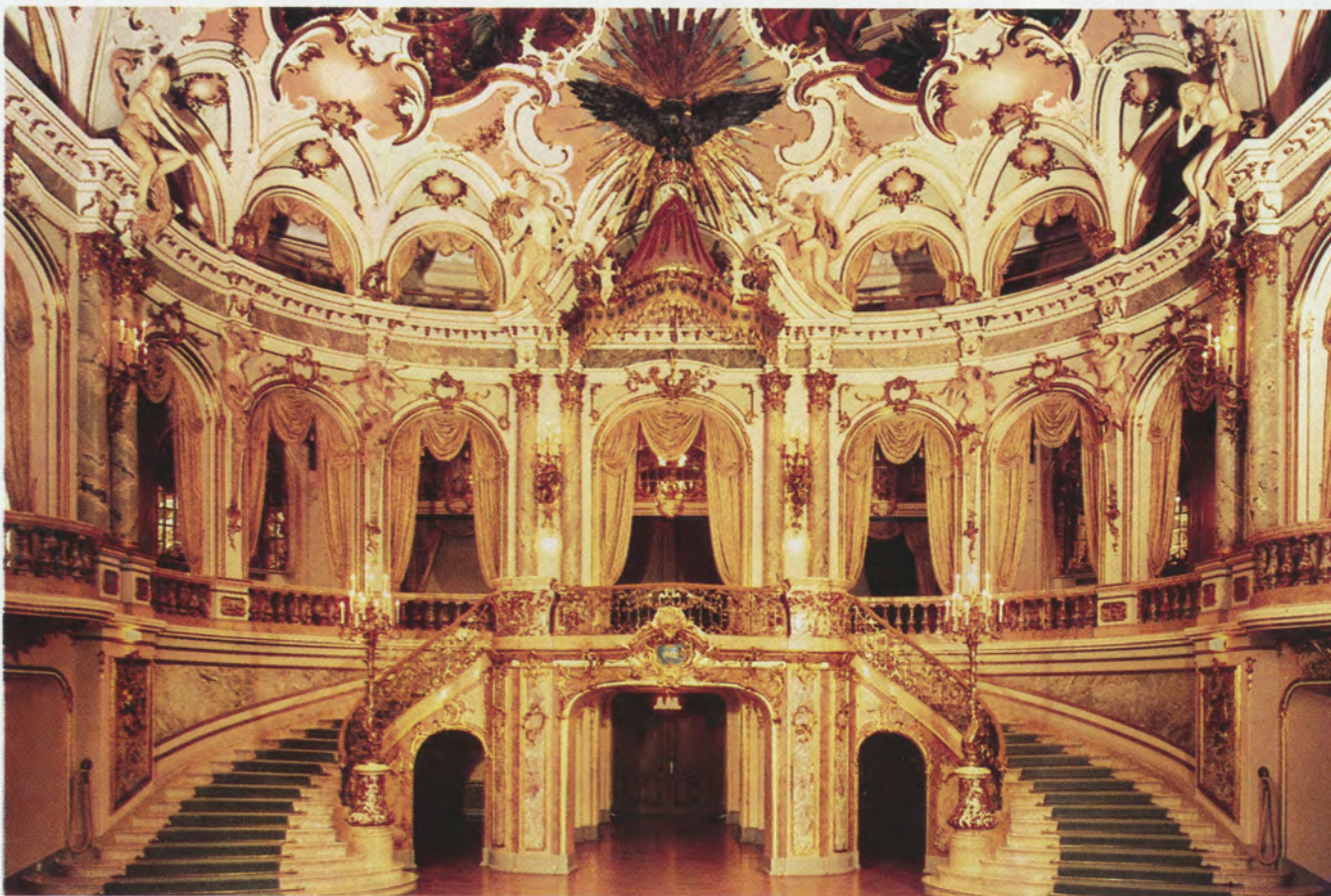
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Lotfi Mansouri, *General Director*

Die Zauberflöte

1991 MOZART SEASON

Vol. 69, No. 2

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Notes on Mozart's *Zauberflöte*, the opera that re-defined the term "magic."
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Background: Final scene of Mozart's *Die Zauberflöte* at the San Francisco Opera in 1987. Photo by Ron Scherl.

Inset: Unfinished Mozart portrait, made by his brother-in-law Joseph Lange in 1790.



MOZART · &
HIS · TIME

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SOHL

FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

Welcome to our summer season of Mozart opera! This is the first season we have devoted to a single composer—apart from Wagner's *Ring* cycle, which is in a category by itself. It is also our first participation in a city-wide arts festival devoted to a single theme.

"Mozart & His Time, A San Francisco Festival, 1991" has been underwritten by a combination of generous benefactors. The individual festival participants (some 50 different organizations) are each providing a portion of the necessary money; additional funding is being provided by BankAmerica Foundation, Grants for the Arts of the San Francisco Hotel Tax Fund, The James Irvine Foundation, The San Francisco Foundation and the William and Flora

Hewlett Foundation. This wonderful coalition of underwriters is a model of fiscal cooperation, and is providing our city with a cultural event from which everyone can potentially benefit.

Regarding our own festival offerings, we have also been blessed with generosity. Our magnificent David Hockney production of *Die Zauberflöte*, which was originally made possible by Bernard and Barbro Osher, is being revived with the generous assistance of Lexus, a division of Toyota Motor Sales, U.S.A., Inc. Our imposing production of *Le Nozze di Figaro*, designed by Zack Brown, was originally made possible by the San Francisco Opera Guild. In addition, our striking new production of *Così fan tutte* has been underwritten by a gift from Mr.

and Mrs. Evert B. Person. To all of these dedicated patrons of the arts, we offer a tip of our Mozartian three-cornered hat.

Once again, we acknowledge our governmental funding sources, including the National Endowment for the Arts, the California Arts Council and the Grants for the Arts program of the San Francisco Hotel Tax Fund. We also extend our appreciation to Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg, whose continued support has been most gratifying. And of course, along with the Opera Guild, we wish to express our thanks to the ongoing support of the War Memorial Board of Trustees.

Reid W. Dennis
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Thomas Tilton
President



GENERAL DIRECTOR'S MESSAGE

Welcome to our season of Mozart!

I am excited by this summer's presentations for a variety of reasons. First, it is always an aesthetic pleasure to present the masterpieces of a genius of Mozart's caliber. Second, our Mozart season is part of the city-wide "Mozart & His Time, A San Francisco Festival, 1991." A festival of this sort, encompassing all of the performing arts as well as the graphic arts and humanities, has been my dream for this city ever since I became general director of San Francisco Opera in 1988. No other single-theme festival on this scale—over 150 events presented by some 50 organizations—has ever been organized in San Francisco before, and to see it become a reality has been most satisfying.

It is my sincere hope that all of you will take this unique opportunity to explore the man, his music and his age by attending many of the non-operatic events in

the festival schedule, as well as our own performances. Encountering Mozart in other contexts can only enhance your enjoyment of his incomparable operas. His accomplishments are so staggering, we can only represent a sampling of his output in one month.

Our selections range chronologically from one of his earliest operas, written when he was 16, to his final dramatic work; the styles encompassed include a German *Singspiel*, an Italian opera seria never before performed by the Company, and three delicious—and highly distinctive—comedies. The season will see the American opera company debut of the celebrated German director Harry Kupfer and his design team of Reinhart Zimmermann and Eleonore Kleiber, as well as singers Monica Bacelli and Michael Kraus. Company debuts include conductor Gerard Schwarz and singers Alexandra Coku, Renée Fleming, James

Michael McGuire, Deon van der Walt, Sally Wolf. Also for the first time, the San Francisco Opera Center's annual Showcase production will be offered free to the public at Sigmund Stern Grove on June 30.

Most of all, I hope you will join us in celebrating the life-affirming spirit of Mozart, so that his insight might help us to smile at the world as he did. As awesome as his intellectual achievement is, we must not be intimidated by this most accessible of musicians. Mozart wanted, above all else, for his audiences to enjoy what he created. That is what we at San Francisco Opera want for our audiences, too.

You're torn.

Do you park it outside so the
neighbors can see it?

Or inside, so the birds can't?

You put it inside.

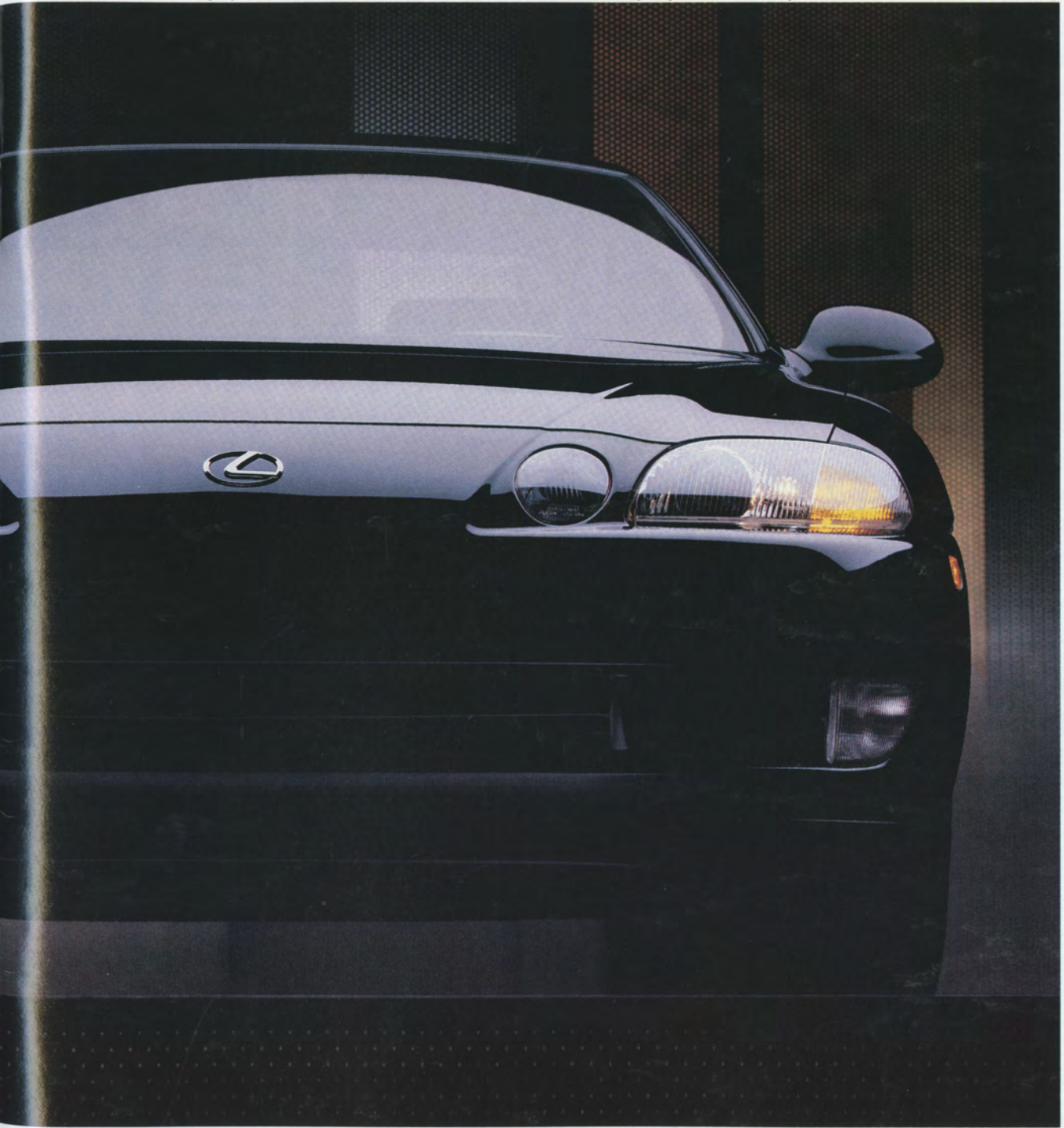
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★★★ Jim Wood, San Francisco Examiner

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1991 MOZART FESTIVAL

Saturday, June 1, 8:00

Die Zauberflöte

Swenson, Wolf*, Racette, Guo†, Keen, Claycomb†; Hadley, Kraus**, Langan, S. Cole, Stewart, Li, Skinner, Fischer*

This production is made possible by Lexus, a division of Toyota Motor Sales, U.S.A., Inc. Production originally made possible by Bernard and Barbro Osher.

Sunday, June 2, 1:30

Le Nozze di Figaro

Fleming*, Parrish, von Stade, Christin, Mills†; Alaimo, Brendel, Sénéchal, Estep, Montarsolo, Drake Rennert/Copley/Brown/Arhelger

Production originally made possible by the San Francisco Opera Guild.

Tuesday, June 4, 8:00

Die Zauberflöte

Thursday, June 6, 7:30

Le Nozze di Figaro

Friday, June 7, 8:00

Die Zauberflöte

Sunday, June 9, 1:30

Le Nozze di Figaro

Thursday, June 13, 8:00

Die Zauberflöte

Friday, June 14, 8:00

New Production

Così fan tutte

Patterson, Forst, Williams; McGuire* van der Walt*, Travis Summers/Kupfer*/Zimmermann*/Kleiber*/Munn

Underwritten by a generous gift from Mr. and Mrs. Evert B. Person.

Production designs from Komische Oper, Berlin, newly built by San Francisco Opera.

Saturday, June 15, 7:30

Le Nozze di Figaro

Sunday, June 16, 2:00

Die Zauberflöte

Tuesday, June 18, 8:00

Così fan tutte

Wednesday, June 19, 7:30

Le Nozze di Figaro

Thursday, June 20, 8:00

Così fan tutte

Friday, June 21, 7:30

Le Nozze di Figaro

Saturday, June 22, 8:00

Die Zauberflöte

Sunday, June 23, 2:00

Così fan tutte

Wednesday, June 26, 8:00

Così fan tutte

Friday, June 28, 8:00

San Francisco Opera Premiere

Concert Performance

Lucio Silla

Bacelli**, Panagulias, Coku*, Wolf; V. Cole, Li Rudel/Norris

Production generously sponsored by the Franklin Group of Funds.

Saturday, June 29, 8:00

Così fan tutte

Sunday, June 30, 2:00

Opera Center Showcase Production

Sigmund Stern Grove

La Finta Giardiniera

Fortuna†, Mills†, Claycomb†, Guo†; Nava, Estep, Vasquez† Takazauckas/Vendice/Wilson

Underwritten by a generous gift from Chevron U.S.A. Inc.

Sunday, June 30, 7:00

Lucio Silla

** United States debut

*United States opera company debut

*San Francisco Opera debut

†1991 Adler Fellow

All performances (except for *La Finta Giardiniera* which is sung in English) are in the original language with English Supertitles.

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Lotfi Mansouri, *General Director*

1991 SEASON

Opening Night Friday, September 6, 7:30 La Traviata Verdi Vaness, Keen, Petersen; Giordani*, Coni*, Skinner, Travis Arena/Copley/Conklin/Walker/Munn <i>Production originally made possible by Louise M. Davies.</i>	Sunday, September 22, 2:00 La Traviata Verdi	Sunday, October 13, 2:00 Don Giovanni Mozart
Saturday, Sept. 7, 7:00 <i>San Francisco Opera Premiere</i> War and Peace Prokofiev Panagulias, Zaremba**, Bogachova**, Keen, Markova-Mikhailenko**, Bower, Racette; Kharitonov*, McCauley, Plishka, Galusin**, Alexeiev**, Skinner, Travis Gergieff*/Savary**/Lebois**/Schmidt**/Peduzzi**/Morgan/Munn <i>Underwritten, in part, by a generous gift from Cynthia Wood and the Columbia Foundation.</i>	Wednesday, September 25, 7:30 I Capuleti e i Montecchi Bellini	Tuesday, October 15, 8:00 Don Giovanni Mozart
Tuesday, September 10, 7:00 War and Peace Prokofiev	Thursday, September 26, 7:00 War and Peace Prokofiev	Wednesday, October 16, 7:30 Carmen Bizet
Wednesday, September 11, 7:30 La Traviata Verdi	Friday, September 27, 8:00 La Traviata Verdi	Saturday, October 19, 8:00 Don Giovanni Mozart
Thursday, September 12, 7:00 War and Peace Prokofiev	Saturday, September 28, 8:00 Don Giovanni Mozart Mims, Esperian*, Blackwell*; G. Quilico, Gallo**, Lopardo*, Dupont, Rose** Hager*/Hampe/Feldman/Businger/Munn <i>Production originally made possible by James D. Robertson.</i>	Sunday, October 20, 1:30 Carmen Bizet
Saturday, September 14, 8:00 La Traviata Verdi	Sunday, September 29, 1:00 I Capuleti e i Montecchi Bellini	Monday, October 21, 7:00 Tristan und Isolde Wagner Schnaut**, Schwarz; Johns, Muff, Welker*, De Haan, Schade* Schneider/Mansouri/Pagano/Munn <i>Production from Cologne Opera, newly built by San Francisco Opera as a co-production with Washington Opera. Underwritten by a generous gift from the L.J. Skaggs and Mary C. Skaggs Foundation.</i>
Sunday, September 15, 1:00 War and Peace Prokofiev	Sunday, September 29, 8:00 La Traviata Verdi	Wednesday, October 23, 7:30 Carmen Bizet
Wednesday, September 18, 7:30 La Traviata Verdi	Tuesday, October 1, 8:00 Don Giovanni Mozart	Thursday, October 24, 7:00 Tristan und Isolde Wagner
Thursday, September 19, 7:30 <i>San Francisco Opera Premiere</i> I Capuleti e i Montecchi Bellini Gasdia, Ziegler*; Plishka, Dupont* Pappano*/Chazalettes*/Santicchi*/Arhelger <i>Underwritten, in part, by a generous gift from Herman J. Miller and Edward J. Clarke. Production owned by the Lyric Opera of Chicago; created through a generous gift from Ameritech/Illinois Bell.</i>	Wednesday, October 2, 7:00 War and Peace Prokofiev	Friday, October 25, 7:30 Carmen Bizet
Friday, September 20, 7:00 War and Peace Prokofiev	Thursday, October 3, 7:30 Don Giovanni Mozart	Saturday, October 26, 7:30 Carmen Bizet Kuhlmann, Haymon*, Claycomb†, Guo†; McCauley, Hale, Vasquez† Šutej/Ponnelle/Williams/Ponnelle/Juerke/Munn
Saturday, September 21, 8:00 I Capuleti e i Montecchi Bellini	Saturday, October 5, 8:00 I Capuleti e i Montecchi Bellini	Sunday, October 27, 1:00 Tristan und Isolde Wagner
	Sunday, October 6, 2:00 Don Giovanni Mozart	Tuesday, October 29, 7:30 Carmen Bizet (Same cast as October 26)
	Tuesday, October 8, 8:00 I Capuleti e i Montecchi Bellini	Wednesday, October 30, 7:00 Tristan und Isolde Wagner
	Thursday, October 10, 8:00 I Capuleti e i Montecchi Bellini	Friday, November 1, 7:30 Carmen Bizet (Same cast as October 26)
	Friday, October 11, 8:00 Don Giovanni Mozart	Saturday, November 2, 7:00 Tristan und Isolde Wagner
	Saturday, October 12, 7:30 Carmen Bizet Horne, Racette, Fortuna†, Guo†; Shicoff, Kharitonov, Vasquez†* Šutej*/Ponnelle/Williams/Ponnelle/Juerke/Munn <i>Production originally made possible by the San Francisco Opera Guild and Friends of Kurt Herbert Adler.</i>	

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Tuesday, November 5, 7:00
Tristan und Isolde Wagner

Thursday, November 7, 7:30
Carmen Bizet
(Same cast as October 26)

Friday, November 8, 8:00
United States Premiere
Das Verratene Meer Henze
Putnam; Fox, Estep
Stenz**/Alden*/Steinberg*/Munn

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Saturday, November 9, 7:00
Tristan und Isolde Wagner

Sunday, November 10, 1:30
Carmen Bizet
(Same cast as October 26)

Wednesday, November 13, 8:00
Das Verratene Meer Henze

Saturday, November 16, 8:00
Elektra Strauss
Jones, Secunde*, Dernesch; Pederson, Fox, King
Thielemann**/Serban*/Kokkos*/Munn
Original production from Grand Théâtre de Genève.

Sunday, November 17, 2:00
Das Verratene Meer Henze

Wednesday, November 20, 7:30
Das Verratene Meer Henze

Thursday, November 21, 7:30
San Francisco Opera Premiere
Attila Verdi
Connell; Ramey, Schexnayder, Ordoñez*
Ferro*/Mansouri/Alley*/Lee/Arhelger
Production from New York City Opera.

Friday, November 22, 8:00
Elektra Strauss

Saturday, November 23, 8:00
Das Verratene Meer Henze

Sunday, November 24, 2:00
Attila Verdi

Monday, November 25, 7:30
La Traviata Verdi
Patterson, Guo†, Petersen; Lopez-Yañez, Laperrière, Skinner, Travis
Robertson/Copley/Conklin/Walker/Munn

Tuesday, November 26, 8:00
Elektra Strauss

Wednesday, November 27, 7:30
Attila Verdi

Friday, November 29, 8:00
La Traviata Verdi
(Same cast as November 25)

Saturday, November 30, 8:00
Attila Verdi

Sunday, December 1, 2:00
Elektra Strauss
(Orest: Fox)

Tuesday, December 3, 8:00
Attila Verdi

Wednesday, December 4, 7:30
Elektra Strauss
(Orest: Fox)

Thursday, December 5, 7:30
La Traviata Verdi
(Same cast as November 25)

Friday, December 6, 8:00
Attila Verdi

Saturday, December 7, 7:30
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Sunday, December 8, 2:00
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THE MAGIC OPERA

By JULIAN BUDDEN

SCHERL

If there is an opera of Mozart's that deserves the Wagnerian term "Music of the Future," it is surely *Die Zauberflöte*. None of the great composers had attempted anything like it before. A fairy-tale pantomime that reveals itself as a *Pilgrim's Progress* of the Enlightenment, it far transcends the operatic category in which it was conceived. Until then, "magic" opera had been a genre of modest pretensions, the province of minor practitioners such as Wranitzky, and already on its way to becoming fashionable with a middle-class public. It flour-

ished at the suburban theaters of Vienna, one of which—Das Freyhaustheater auf der Wieden—had been acquired in 1784 by Emanuel Schikaneder, an enterprising theatrical manager whose acquaintance Mozart had made in Salzburg, and for whose troupe he had written incidental music to Gebler's play *König Thamos* as early as 1773, adding to it six years later. By 1791 both he and Schikaneder had become fellow-Masons; and when in the spring of 1791 the manager invited him to set his libretto, *Die Zauberflöte*, Mozart accepted readily enough ("I am always for German opera," he had once written to his father, "even if it means



Two scenes from San Francisco Opera's 1987 presentation of *The Magic Flute*: (above) *Pamina and Tamino during the trial by fire*; (right) *Luciana Serra as the Queen of the Night*.

more trouble for me"). About the proposed venue he may well have been less enthusiastic, but by this time he had little choice in the matter.

Opera, it has been said, is a political gesture—a monstrous generalization certainly; but for that particular *fin-de-siècle* it has more than a grain of truth. Two years before becoming sole emperor, Joseph II had established the National German Opera (Singspiel) in the capital; nor did his interest in opera and drama cease with his accession. It was he who commissioned *Die Entführung aus dem Serail* from a

Mozart whose metropolitan fame was yet to be established. If the finished result fell short of his hopes ("Too many notes, my dear Mozart!") he continued to support the composer, whose music embodied the "enlightened" ideals which he himself was endeavoring to realize in political terms. The Viennese performances of *Figaro* and *Don Giovanni* took place because of him. He even granted Mozart the position of Chamber Music Composer to the Imperial Court left vacant by the death of Gluck in 1787—though at a reduced salary. In 1790, with his policies lying in ruins about him—the Belgian nobles in revolt, the people

Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, The Operas of Verdi.



SCHERL



alienated by the war with Turkey, which put up the price of food, the upper classes terrified into political reaction by the French Revolution—one of the last acts of the dying emperor was to command the performance of *Così fan tutte* at the Imperial Burgtheater. His successor, Leopold II, while sharing many of his brother's political aims, was shrewder in his tactics. He knew that the only way to win friends was by dissociating himself from everyone who had enjoyed Joseph's favor—not least the two perpetrators of *Figaro* and *Don Giovanni*. Librettist Lorenzo Da Ponte was expelled from Vienna as an undesirable alien. Mozart was refused the post of second Imperial Kapellmeister, which would have ensured a comfortable living for himself and his family. Politics, it is true, were not the only, perhaps not even the principal reason why in the last three years of his short life Mozart fell on evil days; domestic fecklessness certainly played its part. But it is significant that for his last public concert given at the Himmelfortgasse the list of aristocratic subscribers was reduced to one—Baron van Swieten, a well-known supporter of the late emperor. In the still more repressive reign of Francis I the term "Josephinian" was held to be almost synonymous with "Jacobin." No need to wonder, then, that for his last Viennese opera Mozart should have been banished from the city center to the suburbs.

The first performance of *Die Zauberflöte* took place on September 30, 1791. Mozart himself directed from the forte-piano; Schikaneder played Papageno; and the rest of the cast included Mozart's sister-in-law Josepha Hofer as the Queen of the Night, the two singer-composers, Franz Gerl and Benedikt Schack as Sarastro and Tamino respectively. Among the mute extras was the actor Karl Ludwig Giesecke who would later claim authorship of the entire libretto—whether justifiably or not no-one can say. Certainly Mozart could not complain of the opera's reception. Night after night the theater was packed, so he told his wife. On October 13 "I called in the carriage for Salieri and Mme Cavalieri [Mozart's

Emanuel Schikaneder, the world's first Papageno, in the celebrated copper engraving by Ignaz Alberti, a Freemason who printed the first libretto for Die Zauberflöte in Vienna in 1791.

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William Shakespeare
Richard II



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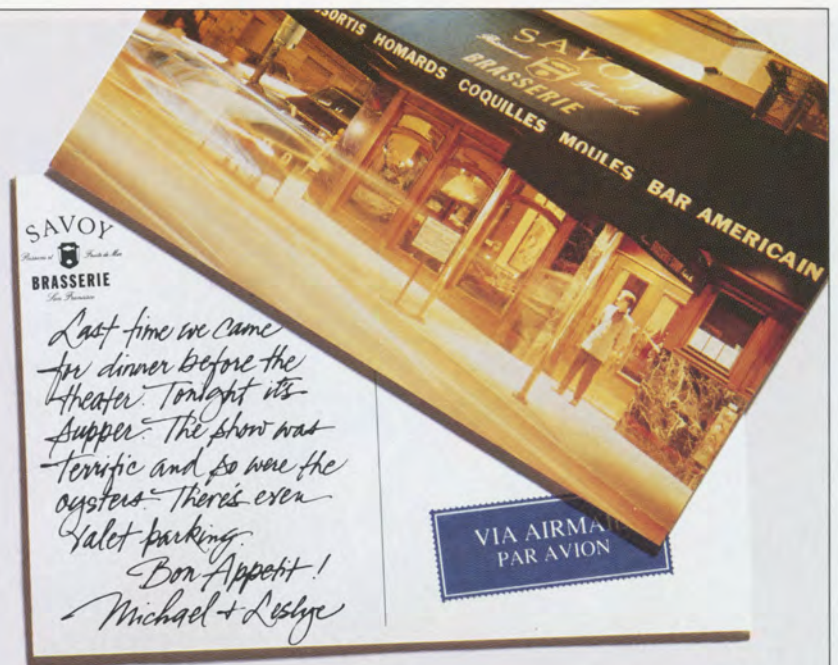
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THE MAGIC OPERA

first Constanze in *Die Entführung*] and drove them to my box . . . You can hardly imagine how charming they were and how much they liked not only my music, but the libretto and everything . . . Salieri listened and watched most attentively and from the overture to the final chorus there was not a single number which did not call forth from him a 'bravo!' or 'bello!'. It seemed as if they could not thank me enough for my kindness . . . When it was over I drove them home." So much for the notion that Salieri was mortally envious of Mozart! If anything, the envy had been entirely on Mozart's side, resenting as he did his colleague's uncanny knack of securing prestigious commissions. By this time they were evidently on the best of terms. But that mention of the carriage gives one pause for thought. To maintain the equivalent of a limousine together with private chauffeur is not much help in liquidating one's debts.

Not everyone would share Salieri's admiration of the libretto. Indeed, many believe that the plot was changed at the last moment, either because in its original form it bore too close a resemblance to Wenzel Müller's *Kaspar der Fagottist* which had gone into production at the Leopoldstadttheater (E.J. Dent: *Mozart's Operas*) or because it was in danger of giving away to many Masonic secrets (Brigid Brophy: *Mozart the Dramatist*). How, Miss Brophy goes on to ask, can it make sense in the context of a fairy-tale for the forces of evil represented by the Queen of the Night and her three ladies to voice sentiments of irreproachable morality during the first third of the opera? Surely the scheme must have been reversed, but at too late a stage to prevent first intentions from showing through. Against this, Alfred Einstein's contention (*Mozart, His Character, His Work*) that the plot makes complete sense as it stands might be dismissed as German reverence for a *Meisterstück*. But a moment's consideration will show that there are powerful arguments on his side as well.

Die Zauberflöte was composed at leisure over several months, not run up in haste like Mozart's other late opera, *La Clemenza di Tito*; nor does it seem to have cost the composer undue effort ("I've written an aria for my new opera out of



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sheer boredom," he wrote to Constanze at Baden, no doubt with a touch of exaggeration). If there had been a last-minute change of plan, with all the trouble that this would have involved, he would not have failed to tell her about it. Moreover, those who, like Miss Brophy, attempt to explore the literary background of Mozart's operas and its bearing on his music would do well to begin with the writers whom he is known to have read and admired—notably that trendsetter of the German Enlightenment, Christian Martin Wieland, whose collection of Oriental folk tales entitled *Djinnistan* is the immediate source of Schikaneder's (or Giesecke's) libretto. In his best-known work, *Die Abderiten*, a satirical parable of contemporary Germany, to which Mozart refers enthusiastically in one of his letters, Wieland uses a deceptively simple low-keyed narrative to make some very subtle and sophisticated points. Mozart and his librettist can be seen to do likewise when they have the Queen's three ladies extol the virtues of truth, courage and constancy. In the course of the opera Tamino is won over from a conventional creed that accepts the all-too-human emotions of hate and vengefulness to a better one in which they have no place whatever. But all movements based on creeds, however harmful in their effects, must pay at least lip service to the basic social virtues, otherwise they would not cohere as movements at all. A philosophy of evil is a contradiction in terms. The Queen herself could hardly hope to enlist Tamino's support by appealing to his worst instincts. Unless the change of perspective had been envisaged from the start, the opera's message, which is as relevant to our own day as it was to Mozart's, could not have been conveyed. Nor is the apparent amorality of the three genii, who seem to take first one side then the other, in any way illogical. They are surely the guardians of music, symbolized by the flute and the bells; and music is at the service of all nations and all creeds. But those who obey its innermost spirit will sooner or later find themselves in the realm of light—a belief entirely worthy of one who was both a musician and a Mason. No wonder he was furious with a spectator who refused to take the opera seriously ("I called him a Papageno

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THE MAGIC OPERA

and cleared off. But I don't think the idiot understood my remark"). Significantly, Goethe, himself a Mason, not only approved of the plot but began a sequel to it which, alas, he never completed.

True, there are aspects which may seem a little puzzling to the uninitiated (the numerology, for instance) and even dated. The excessive emphasis on secrecy must be understood in the context of a time when Freemasons were subject to persecution by the authorities. Here and there an anti-feminine bias rises to the surface, especially when the Queen of the Night is mentioned. But this is firmly countered in the scene of the trial by fire and water, where Pamina assumes command ("Ich selbe führe dich . . ."). For some people Sarastro remains a problem. The high priest of universal benevolence was supposedly based on Ignaz von Born, spiritual head of the Viennese Masonic lodges, but he nevertheless sentences Monostatos to seventy-seven lashes on the soles of the feet; indeed, an English

critic of some eminence has described him as a sadist! And one may be pardoned for wondering how he could have been so imprudent as to entrust Pamina to the care of one "whose spiritual soul is as black as his face." But I believe there is an explanation.

Like most of his German contemporaries, Mozart knew his Shakespeare, as a reference to *Hamlet* in a letter to his father written during the composition of *Idomeneo* makes clear. It has even been conjectured that he intended making an operatic setting of *The Tempest*. For this there is not the slightest evidence. Nonetheless, if the characters of *Die Zauberflöte* are interpreted in the light of Shakespeare's last play, they make very good sense. Tamino and Pamina are Ferdinand and Miranda, Sarastro is Prospero, Monostatos Caliban, whose master denounces him still more severely:

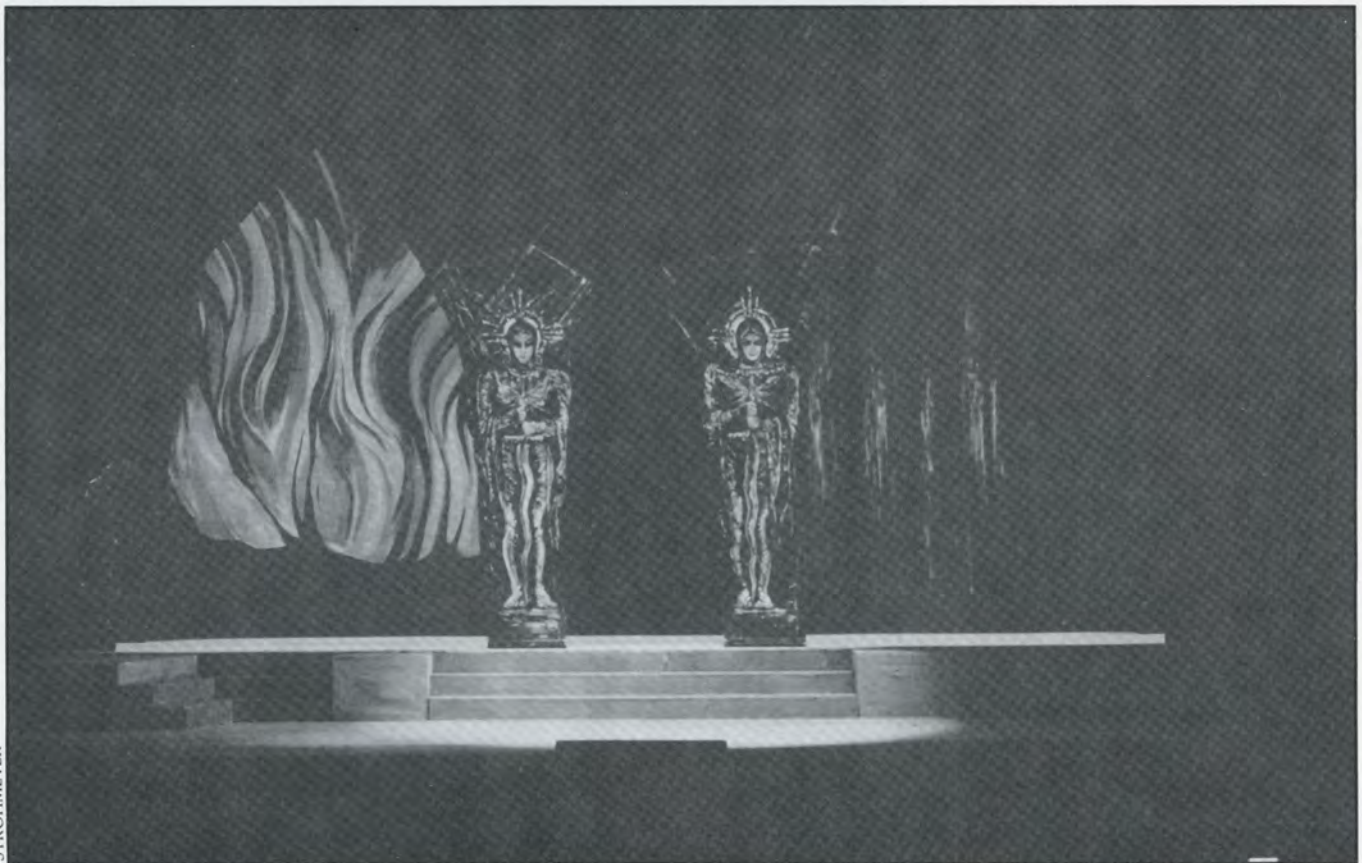
Thou most lying slave
Whom stripes may move, not

kindness: I have used thee,
Filth as thou art, with human care;
and lodged thee
In my own cell, till thou didst seek
to violate
The honor of my child.

And is it a co-incidence that Monostatos, like Caliban, is conceived in essentially comic terms?

Die Zauberflöte is Mozart's profoundest philosophical statement in music, made in the teeth of obstacles which many another composer would have found insuperable. It is not only the theatrical clumsiness and banal versification of the libretto that precludes the easy perfection of *Figaro*, *Don Giovanni* and *Così fan tutte*; there is also the primitive Singspiel convention with its spoken dialogue in place of recitative. The advantage of *recitativo secco* lies not so much in the continuity it provides between formal numbers (in fact it is the flimsiest of connecting tissue) but in its establish-

San Francisco Opera's first Magic Flute took place in 1950, in the Ruth and Thomas Martin English version, presented as the "California Masonic Centennial Performance." Sets were designed by Armando Agnini and Eugene B. Dunkel; the photo shows the last-act scene with the trials by fire and water.



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THE MAGIC OPERA

ment of an artificial convention against which the still greater artificialities of aria and ensemble can expand and flower without making the human drama seem any less real. In the three great Italian comedies, above all in *Figaro*, we find a self-consistent world whose characters define themselves by contact with each other. In *Die Zauberflöte* the definition is effected across differences of style and language, sometimes, as in the case of Sarastro, through single isolated phrases. The virtuoso fireworks of *opera seria* are confined to the Queen of the Night, whose arias raise the hard, tragic glitter of Donna Anna's in *Don Giovanni* to a higher power. Papageno, the child of nature, expresses himself in catchy Austrian tunes such as one finds in the

homelier Singspiele of Dittersdorf and Schenk. Monostatos's aria carries overtones of the chattering Turkish style (though without Turkish percussion) that we associate with *Die Entführung*. The two men in armor speak from the heart of the Lutheran Church tradition at its most austere. No less striking is the diversity of forms, few of which owe anything to the prevailing Italian manner. Many pieces are simple and strophic with a directness that only the greatest composers can afford. Others evolve with a freedom of design for which one searches in vain for an eighteenth-century precedent. It is possible that the duo-dramas of Benda, which Mozart heard and admired at Mannheim in 1777, and even Haydn's recitative-



STROHMEYER

THE MAGIC OPERA

opera, *L'Isola Disabitata* may have left their mark on the extraordinary dialogue between Tamino and the priest who converts him; but the result is wholly original. Likewise the main theme of the overture does indeed echo that of the sonata by Clementi which he played in competition with Mozart in 1781, but only for the first two bars. It is the second two with their offbeat accents which stamp the theme with its individual character and make possible that organic contrapuntal growth that is the overture's distinguishing feature. At any rate, it is Clementi's work that sounds like a pale reminiscence of Mozart's.

In the years that followed the composer's death, *Die Zauberflöte* continued to grow in popularity. Among its keenest

admirers was Beethoven, who not only wrote a delightful set of variations for cello and piano on the duet "Bei Männern welche Liebe fühlen," but in the course of his long battle with his brother's widow over the guardianship of his nephew Karl repeatedly referred to her as the Queen of the Night and himself (of course) as Sarastro. Thanks to the opera's example, the "magic" genre enjoyed a fresh boost during the first two decades of the following century, without, however, producing anything more lasting than Joseph Drechsler's *Bauer als Millionär*, whose hit-tune, "Brüderlein fein," is as well-known to the Austrian of today as is "Home, Sweet Home" to the Anglo-Saxon. In the meantime, Peter von Winter, a composer who would have been far

readier than Salieri to poison Mozart, had written an operatic sequel to *Die Zauberflöte* in 1798 entitled *Das Labyrinth*, nowadays justly forgotten. A far worthier descendant of Mozart's last opera can be found in Richard Strauss' *Die Frau ohne Schatten* (1919). But perhaps the finest tribute to *Die Zauberflöte* came from that ardent Wagnerite Bernard Shaw, when he declared that Sarastro's were the only utterances in music worthy to be put into the mouth of God. ■

San Francisco Opera's first Papageno was John Brownlee, seen in a 1950 photo (left); in the next two stagings (1967 and 1969), the role belonged to Geraint Evans.



KRANZLER

Wolfgang Amadeus Mozart

MOZART, 1991

By DAVID CAIRNS

A friend of mine who worships Mozart was driving with his very musical small daughter through London's Chelsea district one day some years ago when, finding himself in Ebury Street, he stopped to show her the house where the composer stayed for a few weeks as a boy and where he wrote his first symphonies. "I didn't know Mozart was a person," came the puzzled response; "I thought it was just another name for music."

That is what Mozart has come to be, to more people than ever before in the two centuries since his death: another name for music. He is now known and loved across a wider spectrum of society than any other classical composer. Peter Shaffer's *Amadeus*, distorted and in many ways absurd though it may be, has been an important factor in that process. But the film, though it spread an appreciation of Mozart's music to millions who had hardly been aware of it before, was a reaction to an already existing phenomenon: the sense—active among countless music-lovers—of Mozart's uniqueness, of his universality.

Wolfgang Hildesheimer, author of a stimulating if slightly aggressive and heavy-handed biography, cites a Swedish maternity clinic where a tape of the C major Piano Concerto (K.467) is played to ease childbirth and reduce its dangers, with strikingly successful results. The

David Cairns is music critic of the London Sunday Times and author of Responses (Da Capo Press, 1980) and of Berlioz: The Making of An Artist (André Deutsch, London, 1989). In 1985 he was Distinguished Visiting Professor at the University of California, Davis, and in 1989 he taught Mozart classes at Davis.



STROHMEYER

French explorer Alain Gheerbrant reports the spellbinding effect of Mozart's music (unfortunately he doesn't specify which works) on the Maquiritare Indians of Northern Brazil who, when they heard it, lost all their fear and came out of their huts to sit peacefully around the record player, drawn irresistibly—like man and beast in *The Magic Flute*—by the Orphic sweetness of the sounds.

The immense popularity of Mozart is a modern phenomenon. If we look back a hundred years to the time of the first

centenary of his death, we realize that there has been a decisive change both in his standing as a composer and in the way he is thought of. In 1891, by comparison, he was a somewhat rarefied figure. He was revered but he was also patronized. The Dresden china fallacy flourished: his music was the acme of the rococo, pretty as a painted cherub on a musical box, effortless, and its composer a divinely gifted child who poured out perfectly fashioned works without a thought in his powdered head. Mozart, in this view, was the great assimilator, not an innovator

Three San Francisco Opera Mozart moments: (Opposite page) Elisabeth Schwarzkopf as Donna Anna and Cesare Siepi in the title role of the 1955 Don Giovanni; (Below, left) Richard Lewis and Victoria de los Angeles as Don Ottavio and Donna Anna in 1962; (Below) Pilar Lorengar as Fiordiligi in Così fan tutte in 1983.



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like Beethoven or Wagner. Uniquely receptive, his art was a synthesis of the age. That the piano concertos he wrote in the mid-1780s transformed the genre into something quite new, that the piano quartet hardly existed before he wrote his two masterpieces, that his writing for wind instruments was highly innovative, that he changed the wind ensemble from a purveyor of lively noise to a medium of intensely personal (and in the case of the C minor Serenade, disturbingly passionate) expression—all this and much else was overlooked. He was, in Gounod's phrase, "le divin Mozart," a being not of this earth.

Admittedly, *Don Giovanni*—a work which fascinated the nineteenth century—didn't exactly fit into such a picture. But it was explained as an exception. It was a precursor of the greater and deeper things to come; Mozart was a forerunner. For depth of feeling, for grandeur, for life in its richness and passion, one went to Beethoven, or still more to Wagner, composers beside whom Mozart with all his perfection could not but seem limited and even a little facile. Bernard Shaw was uncommon in recognizing Mozart as "no less deep" than Beethoven and in realizing that his art, far from being remote and childlike, was rooted in human drama and the language of the opera house.

One of the changes that have taken place in the last hundred years is simply that the operas have become far better known—not only those the Victorians admitted but those they didn't, like *Così fan tutte* (frowned on as immoral) and *Idomeneo* (ignored as belonging to an outmoded genre). As a result, our grasp of Mozart is incomparably larger. What is arguably the single most important category of his work is ours to marvel at and enjoy as it never was our ancestors'.

This has influenced profoundly both our conception of the man and the way we listen to his music. The Shakespearean understanding of human nature and psychology, the revolutionary respect for women, that are revealed in the great operas from *Idomeneo* to *The Magic Flute* have discredited once and for all the old myth (given, however, a grotesque new twist by *Amadeus*) of the child of nature, the purely instinctive genius.

At the same time, we hear the non-operatic music differently, as a kind of

Continued on page 48

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*Applications pending regulatory approval. Photograph is of project model.



RUTH ANN SWENSON

Soprano **Ruth Ann Swenson** portrays the role of Pamina in *Die Zauberflöte*. A 1983 and '84 Adler Fellow with the San Francisco Opera Center, she made her Company debut as Despina in the 1983 season production of *Così fan tutte*, and has returned here for a variety of roles including Dorinda in *Orlando*, Aennchen in *Der Freischütz*, Nannetta in *Falstaff*, Inès in *L'Africaine*, Juliette in *Roméo et Juliette* and, last fall, Gilda in *Rigoletto*. In 1988 she appeared as Norina in the Geneva production of *Don Pasquale* and made her Paris debut as Euridice opposite Marilyn Horne in Gluck's *Orfeo*. She made her Lyric Opera of Chicago debut as Nannetta, her Washington Opera debut as Rosina in *Il Barbiere di Siviglia* and sang her first Pamina at the Canadian Opera. Miss Swenson made her Metropolitan Opera debut in 1988 as Adina in *L'Elisir d'Amore* and has returned to sing the title role of *Lucia di Lammermoor* opposite Alfredo Kraus, as well as Gilda in *Rigoletto*. Recent engagements included opening the Washington Opera season in the title role of *Lucia di Lammermoor*, Ilia in *Idomeneo* for the Hamburg Staatsoper, and her Dallas Opera debut as Norina in *Don Pasquale*. Most recently, she sang Virginia Poe in Dominick Argento's *The Voyage of Edgar Allan Poe* for the Chicago Lyric Opera, Susanna in *Le Nozze di Figaro* at the Opéra Bastille in Paris, and Constanze in Michael Hampe's production of *Die Entführung aus dem Serail* in Cologne. Earlier this year she was seen on telecasts of the "Live from Lincoln Center" Mozart Bicentennial Gala at Avery Fisher Hall, and the 1991 "Pavarotti Plus" special. She also made her debut with the New York Philharmonic conducted by Zubin Mehta. Miss Swenson's first recording, *Kismet*, with Jerry Hadley and Samuel Ramey, will be released this fall.



SALLY WOLF

Currently in demand in Europe and North America for her dramatic coloratura repertoire, American soprano **Sally Wolf** makes her first appearance with San Francisco Opera as the Queen of the Night in *Die Zauberflöte* and Giunia in *Lucio Silla*. She made an acclaimed 1986 debut at the Royal Opera Covent Garden as Mozart's Queen, and at the request of the late Jean-Pierre Ponnelle, sang the role in his production of *Die Zauberflöte* at La Fenice in Venice in 1987. Last season she traveled to Tokyo with the forces of the Vienna Staatsoper for their productions of *Parsifal* and *Die Zauberflöte*, and returned to Vienna this season to perform the Queen of the Night at the Staatsoper. Miss Wolf has been seen in this role in over 100 performances worldwide with other companies including the Châtelet in Paris, Monte Carlo, New York City Opera, Seattle, Opera Theatre of St. Louis, Vancouver, Santa Fe and the Canadian Opera Company in Toronto, where she made her professional debut as the Countess in *Le Nozze di Figaro* in 1979. Engagements for the 1990-91 season include the Queen of the Night for Washington Opera (where she made her debut in the role in 1981), as well as with Opéra de Montpellier; Constanze in *Die Entführung aus dem Serail* for the Netherlands Opera; Rosalinde in *Die Fledermaus* for Pittsburgh Opera; the title role of *Norma* for the first time in her career as well as Elettra in *Idomeneo* for Greater Miami Opera; her first Oscar in *Un Ballo in Maschera* with Opera Colorado; the title role of *Lucia di Lammermoor* with the Spokane Symphony; and her television debut singing Madame Herz in *The Impresario* with the Mostly Mozart Orchestra led by Gerard Schwarz in the "Live from Lincoln Center" series. Future plans include her first Mimì in *La Bohème* and the title role of *The Ballad of Baby Doe* for Seattle Opera, her first Sophie in *Der Rosenkavalier* with Opera




LAURA CLAYCOMB

Colorado, as well as Violetta in *La Traviata* in Strasbourg and at the New York City Opera. Miss Wolf's symphonic credits include a program of Mozart Concert Arias with the San Francisco Symphony, Handel's *Messiah* with the Buffalo Philharmonic, and *Elijah* with the Palm Beach Masterworks Chorale. A Merola Opera Program participant and winner of the Grand Finals Auditions in 1980, she received her training at Kent State University, Curtis Institute of Music, and at Indiana University where she studied with Margaret Harshaw. She was the recipient of a 1981 National Opera Institute Grant, winner in the 1986 International Pavarotti Competition, and placed first in the 1981 New Jersey State Opera Auditions.

A 1991 Adler Fellow with the S.F. Opera Center, soprano **Laura Claycomb** appears as Papagena in *The Magic Flute*. A native of Dallas, she attended Southern Methodist University, where she received her bachelor's degree in vocal performance and foreign languages. At SMU, she sang the roles of Cissie in *Albert Herring*, Grilletta in *The Apothecary*, and Lauretta in *Gianni Schicchi*. She won the scholarship division of the National Opera Association's competition, and was a semifinalist in the Washington International Competition. Competing one year ahead of her grade division, Miss Claycomb won the Texoma Region of the National Association of Teachers of Singing (NATS) competition for the past six years. In 1989, she also won second place in the Shreveport Opera's Singer of the Year Competition and performed the role of Adele in Shreveport Opera's production of *Die Fledermaus*. As a member of the 1989 Merola Opera Program, she appeared as Frasquita in *Carmen* and, as a Merola participant last year, sang the role of Ann

Continued on page 41

This production is made possible by , a division of Toyota Motor Sales, U.S.A., Inc.
The production was originally made possible by Bernard and Barbro Osher.

Opera in two acts by WOLFGANG AMADEUS MOZART

Text by EMANUEL JOHANN SCHIKANEDER

Edited for the New Mozart Edition (Neue Mozart-Ausgabe) by Gernot Gruber and Alfred Orel. By arrangement with Foreign Music Distributors for Bärenreiter-Verlag, publisher and copyright owner.

Die Zauberflöte

(The Magic Flute)

(in German)

Conductor

Gerard Schwarz*

Production

John Cox

Stage Director

Paula Williams

Designer

David Hockney

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Assistant to Maestro Schwarz

William Vendice

Musical Preparation

John Beeson

Christopher Larkin

Robert Morrison

Prompter

Jonathan Khuner

Assistant Stage Director

Elizabeth Bachman

Stage Manager

Jerry Sherk

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First performance:

Vienna, September 30, 1791

First San Francisco Opera performance:

October 13, 1950

SATURDAY, JUNE 1 AT 8:00

TUESDAY, JUNE 4 AT 8:00

FRIDAY, JUNE 7 AT 8:00

THURSDAY, JUNE 13 AT 8:00

SUNDAY, JUNE 16 AT 2:00

SATURDAY, JUNE 22 AT 8:00

CAST

(in order of appearance)

<i>The Three Ladies</i>	{ Patricia Racette Yanyu Guo† Catherine Keen
<i>Tamino</i>	Jerry Hadley
<i>Papageno</i>	Michael Kraus**
<i>The Queen of the Night</i>	Sally Wolf*
<i>The Three Spirits</i>	{ John Wheeler-Rappe* Jeremy Faust* Eric Sparks*
<i>Three Slaves</i>	{ Raymond Murcell Robert Presley Gerald Johnson
<i>Monostatos</i>	Steven Cole
<i>Pamina</i>	Ruth Ann Swenson
<i>The Speaker</i>	Thomas Stewart
<i>Sarastro</i>	Kevin J. Langan
<i>A Priest</i>	Alan Fischer*
<i>Papagena</i>	Laura Claycomb†
<i>First Armored Man</i>	Hong-Shen Li
<i>Second Armored Man</i>	Philip Skinner

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†1991 Adler Fellow •San Francisco Boys Chorister

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

INTERMISSION

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

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

The performance will last approximately three and one half hours.

Die Zauberflöte/Synopsis

ACT I

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

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

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

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

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

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

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

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

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

ACT II

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

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

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

—J.C.

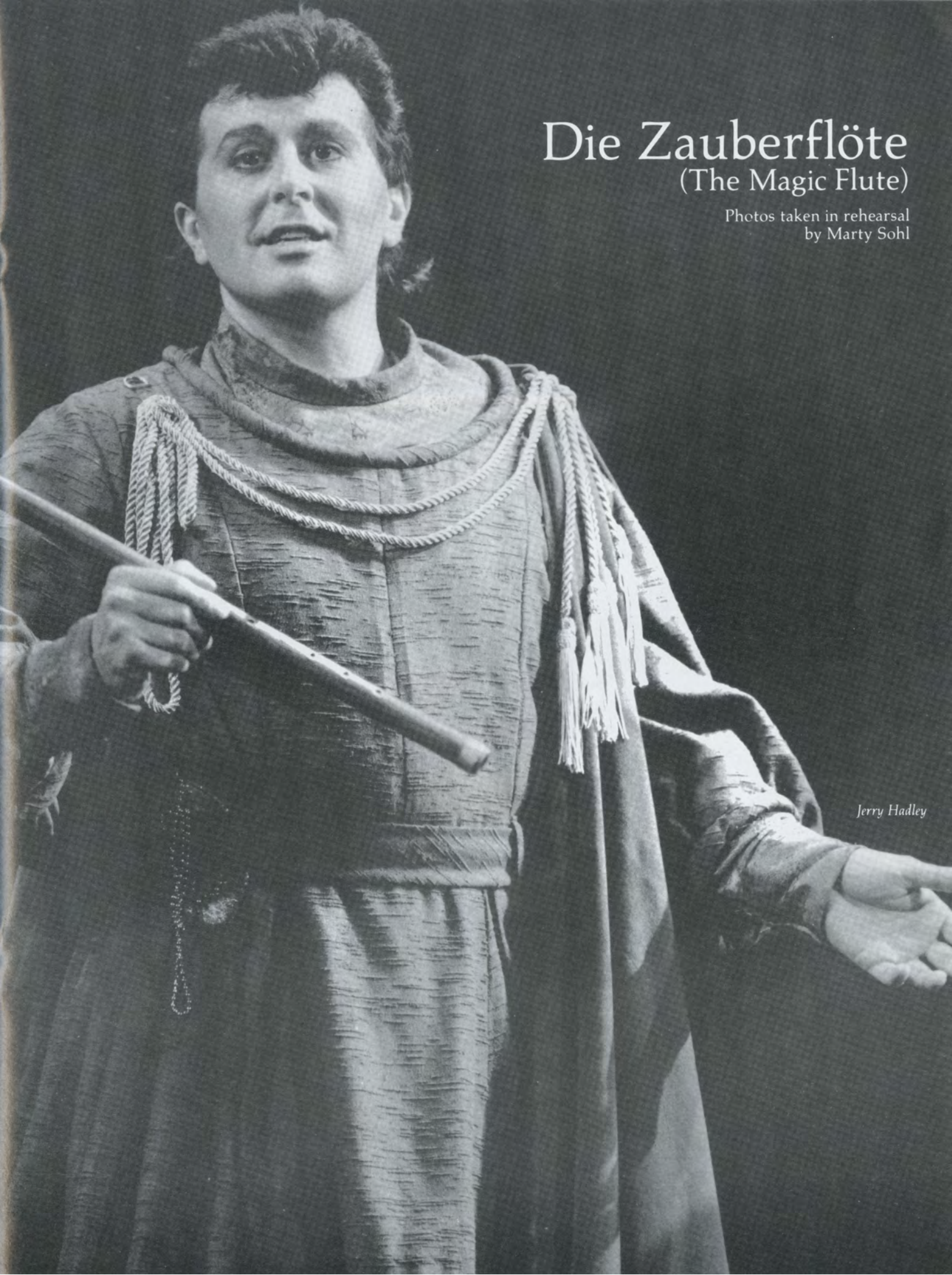
Reproduced by permission of the Glyndebourne Festival.

Covers for the Three Spirits:

Kris Daehler, Rigel Kilston, Jeffrey Smith (Ragazzi, the Peninsula Boys Chorus);
James Locke (San Francisco Boys Chorus); Daryl Temple

Die Zauberflöte (The Magic Flute)

Photos taken in rehearsal
by Marty Sohl



Jerry Hadley



(Top, l. to r.) John Wheeler-Rappe, Eric Sparks:
(Bottom) Jeremy Faust

Ruth Ann Swenson, Jerry Hadley



(L. to r.) Catherine Kee



Thomas Stewart



Kevin J. Langan, Alan Fischer



(L. to r.) R





..., Jerry Hadley, Yanyu Guo, Patricia Racette



Ruth Ann Swenson, Michael Kraus



Sally Wolf

Michael Kraus

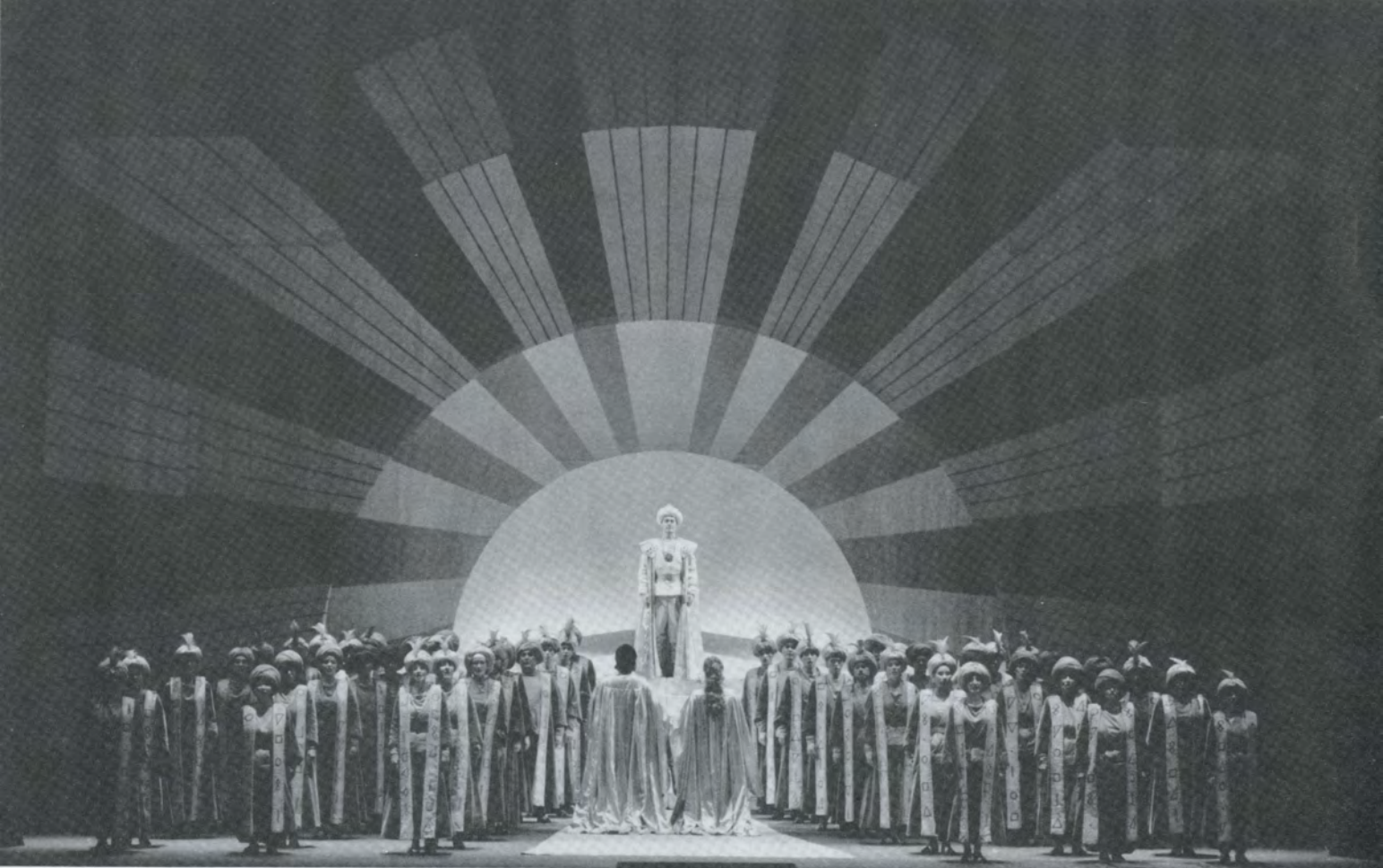


Kevin J. Langan, Men of the San Francisco Opera Chorus

Robert Presley, Gerald Johnson, Raymond Murcell

Steven Cole





Kevin J. Langan, Men and Women of the San Francisco Opera Chorus

Philip Skinner

Michael Kraus, Laura Claycomb

Hong-Shen Li





PATRICIA RACETTE

Continued from page 34
Page in *The Merry Wives of Windsor* at Stern Grove and won the Cenacolo Award at the Program's Grand Finals. She made her Company debut last fall as The Novice in *Suor Angelica*, also appearing in a San Francisco Symphony Pops concert with Victor Borge. Earlier this year she had the honor of traveling to Japan and Guam as Frasquita in the Opera Center's production of *Carmen*, a role she will sing for San Francisco Opera this fall.

Soprano **Patricia Racette** sings the First Lady in *Die Zauberflöte*. A 1989-90 Adler Fellow with the San Francisco Opera Center, she made her Company debut in 1989 as Mistress Ford in the family performance of *Falstaff*, and also performed in *Aida*, *Idomeneo* and *Die Frau ohne Schatten*. She also appeared as Anasztasio in the Opera Center's 1989 production of Handel's *Giustino*, and was seen last summer as Freia in *Das Rheingold* and Helmwig in *Die Walküre* in SFO's *Ring* cycle. Last fall she appeared here as Sister Osmia in *Suor Angelica* and Rosalinda in the family performance of *Die Fledermaus*. A member of the 1988 Merola Opera Program, she sang the title role of *Madame Butterfly* on Western Opera Theater's 1988-89 national tour, and traveled to Japan with the Center's Pacific Rim Exchange program. A native of New Hampshire, she received a Bachelor of Music degree in Voice from North Texas State University, where she sang Diana in *Orpheus in the Underworld* and Laura in *Luisa Miller*. She also appeared in the title role of Carlisle Floyd's *Susannah* at the Metro Opera Works in Fort Worth. Miss Racette was a National Finalist in the 1988 Metropolitan Opera National Auditions, first place winner in the New York region of the 1988 San Francisco Opera Auditions, and received the Poetz Memorial Award at the 1988 Grand Finals. She recently appeared as Micaëla in *Carmen* and as Mimi in *La*



YANYU GUO

Bohème with Marin Opera, as Nedda in *Pagliacci* at Miami Opera, and will return to the Company this fall as Dunyasha in *War and Peace*, Micaëla in *Carmen*, and the Fifth Maid in *Elektra*.

A 1990 Merola Opera Program participant and currently an Adler Fellow with the San Francisco Opera Center, mezzo-soprano **Yanyu Guo** portrays the Second Lady in *Die Zauberflöte* and Don Ramiro in *La Finta Giardiniera*. She made her Company debut last fall as the Second Alms Sister in *Suor Angelica*, a Turkish Woman in *Die Entführung aus dem Serail*, and received critical acclaim when she stepped in for an ailing colleague as Penelope in a performance of *Il Ritorno d'Ulisse in Patria*. The native of Beijing, China, studied at the Beijing Central Conservatory and continued her studies in the U.S. at the Eastman School of Music and at the Juilliard School. She has won prizes and awards from the Baltimore Competition, the Chile International Competition, the Liederkranz Foundation, and the Sullivan Foundation. She has appeared with the Opera Orchestra of New York, the Ashland Opera Festival, Chattanooga Opera, Virginia Opera, Opera Carolina, Augusta Opera, and at the Spoleto Festival. Roles she has performed include Dorabella in *Così fan tutte*, the title role of *La Cenerentola*, Cherubino in *Le Nozze di Figaro*, and Suzuki in *Madama Butterfly*. Miss Guo's concert appearances include Beethoven's Ninth Symphony with the Minnesota Orchestra conducted by Edo de Waart, Jocasta in *Oedipus Rex* with Robert Craft at Alice Tully Hall, *Elektra* with Christian Badea and the Columbus Symphony, and the Verdi Requiem with the New York Choral Society at Carnegie Hall. Later this season she will portray Nicklausse in *The Tales of Hoffmann* for the Washington Opera, and will return to the Company this fall as Flora Bervoix in *La Traviata* and Mercédès in *Carmen*.



CATHERINE KEEN

Mezzo-soprano **Catherine Keen** portrays the Third Lady in *Die Zauberflöte*. A 1989-90 Adler Fellow with the San Francisco Opera Center, she made her Company debut in the summer of 1989 as Kasturbai in *Satyagraha*, and sang Leocasta in the Opera Center's 1989 production of Handel's *Giustino*. In the fall of that year she was seen here as Mistress Quickly in the family performance of *Falstaff* and as Emilia in *Otello*. Last year she appeared as Schwertleite in *Die Walküre* during the *Ring* Festival, and as The Dark Lady and The Cook in the Opera Center's production of *The Ghost Sonata*. She most recently appeared with the Company last fall as the Mistress of the Novices in *Suor Angelica*, Maddalena in *Rigoletto*, and Prince Orlofsky in the family performance of *Die Fledermaus*. As a member of the 1987-88 Merola Opera Program, she sang the role of Suzuki in *Madame Butterfly* at Villa Montalvo before taking it on tour with Western Opera Theater. Miss Keen made her European debut in 1989 with the Deutsche Oper Berlin as Dalila in *Samson et Dalila*, was a participant in Régine Crespin's Farewell Gala in Paris last year, and was soloist with the Cincinnati Symphony in performances of *El Amor Brujo*. A Schwabacher Debut Recitalist earlier this year, she recently appeared as soloist with the Sacramento Symphony in Prokofiev's *Alexander Nevsky*. Future engagements include concerts at the Carmel Bach Festival, a recording of *La Vida Breve* under the baton of Jesus Lopez-Cobos, *Samson et Dalila* and *Luisa Miller* at the Netherlands Opera, and a return to San Francisco Opera this fall for *La Traviata* and *War and Peace*. She has appeared as soloist with the San Francisco Symphony, Indianapolis Symphony, Columbus Symphony, Sinfonia San Francisco, and at the Cincinnati May Festival and the Hollywood Bowl Festival. The recipient of a 1990 George London/William Sullivan Study Grant, Miss Keen is a graduate of the Cincinnati



JERRY HADLEY

Conservatory, where she is currently completing her Doctor of Musical Arts degree.

Tenor **Jerry Hadley**, who made his 1988 San Francisco Opera debut as Tom Rake-well in *The Rake's Progress*, appears as Tamino in *Die Zauberflöte*. He has been acclaimed on the international opera scene for his performances of the great Mozart tenor roles, along with those of the French Romantic and Italian bel canto repertoires. Since his early days at the New York City Opera, he has gone on to appear at the Metropolitan Opera, Lyric Opera of Chicago, Vienna State Opera, Hamburg State Opera, Deutsche Oper Berlin, Grand Théâtre du Genève, the Canadian Opera Company, the Washington Opera at the Kennedy Center, the Royal Opera at Covent Garden, and the Glyndebourne Festival. He has been described by the *Los Angeles Times* as "The hope for the post-Pavarotti generation of tenors." Hadley received a Grammy Award for his recording of Verdi's Requiem under the direction of Robert Shaw, and was nominated for two additional awards for recordings of *La Bohème* under the late Leonard Bernstein, and the much-acclaimed musical *Show Boat*. Additional recordings include *Anna Bolena* with Joan Sutherland, *My Fair Lady*, Weill's *Street Scene*, two versions of the Mozart Requiem, Beethoven's Ninth Symphony, Bernstein's *Candide*, Mozart's *Il Re Pastore*, and Britten's *Nocturne*, *Les Illuminations*, and *Serenade for Tenor, Horn and Strings*. Soon to be released are *Kismet* with Ruth Ann Swenson and *Man of La Mancha* with Plácido Domingo. During the 1989-90 season, he starred with Frederica von Stade and Samuel Ramey in a nationwide television broadcast of "From Rossini to *Show Boat*," and was seen as Don Ottavio in a televised *Don Giovanni* from the Metropolitan Opera, where he also sang the tenor leads in *Così fan tutte*, *Rigoletto* and *La Traviata*. Additional recent appearances



MICHAEL KRAUS

include *Die Zauberflöte* at the Lyric Opera of Chicago, as well as *Così fan tutte* and *L'Elisir d'Amore* at the Vienna State Opera. Later this year he travels to England to perform and record the world premiere of Paul McCartney's *Liverpool Oratorio*, and will commit to disc a new recording of *Die Zauberflöte* under the baton of Sir Charles Mackerras.

Michael Kraus makes his U.S. opera debut with San Francisco Opera as Papageno in *The Magic Flute*. The Viennese-born baritone began his studies at the music conservatories of Vienna and completed his education in Munich in 1981. During this time he won several vocal competitions, including the Hugo Wolf competition in Vienna in 1980, as well as awards in acting and stage directing. He began his professional career in Ulm, later singing at the opera house in Aachen where he sang the important roles of his repertoire until 1987. Kraus also made guest appearances at the theaters of Essen and Darmstadt, as well as in Israel (*Die Fledermaus* in 1986) and Basel (a new production of *The Magic Flute*, 1986). He made his Vienna Volksoper debut in 1987 as Guglielmo in *Così fan tutte*, and has been a soloist with that company since 1988. He made his first appearance at the Amsterdam Opera the following year as Leporello in a new production of *Don Giovanni* conducted by Nikolaus Harnoncourt. In 1989, Kraus won great acclaim at the Volksoper for his performance as Papageno in a new production of *The Magic Flute* directed by Jérôme Savary. As a result of his success in the role, the artist was invited by Georg Solti to take part in a new recording of the Mozart opera. Future projects include his debut at Milan's La Scala in *Die Zauberflöte*, and a new recording of Krenek's *Jonny spielt auf*. Kraus's repertoire includes the Count in *The Marriage of Figaro*, Figaro in *The Barber of Seville*, Marcello and Schaunard in *La Bohème*, Lescaut in *Manon Lescaut*,



KEVIN J. LANGAN

Silvio in *Pagliacci*, Falke in *Die Fledermaus* and Pluto in *Orpheus in the Underworld*. He is also in demand as a concert soloist and recitalist.

In his twelfth consecutive season with San Francisco Opera, American bass **Kevin J. Langan** appears as Sarastro in *Die Zauberflöte*, a role he sang for the Company in 1987. He has appeared here in over 200 performances of more than 25 different productions beginning with the telecast production of *Samson et Dalila* in 1980, through performances of Timur in *Turandot* (1982), Colline in *La Bohème* (1983, 1986, 1988), Ramfis in *Aida* (1984, 1989), Henry VIII in *Anna Bolena* (1984), Zoroastro in Handel's *Orlando* (1985), Astolfo in *Orlando Furioso* (1989), and Sparafucile in *Rigoletto* (1990). His performances this past season included his Metropolitan Opera debut as Colline in *La Bohème*, a debut with the Cincinnati May Festival as Rocco in *Fidelio*, Méphistophélès in *Faust* at Opera Colorado and Houston Grand Opera, Sarastro in Washington, D.C., and Houston, and Sparafucile with the Lyric Opera of Chicago. Additional highlights of recent seasons include the Grand Inquisitor in *Don Carlos* in Geneva; Sarastro, and his first King Philip II in *Don Carlos* with the Canadian Opera Company; Colline in *La Bohème* and Raimondo in *Lucia di Lammermoor* at San Diego Opera; and Leporello in *Don Giovanni* with Greater Miami Opera. Langan's orchestral appearances have included Janáček's *Glagolitic Mass* with the Chicago Symphony, Mahler's *Das Klagende Lied* with the Pittsburgh Symphony, and concert versions of *Fidelio* with the Orange County Pacific Symphony, *Boris Godunov* with the St. Louis Symphony, and *Guillaume Tell* with the Opera Orchestra of New York. Upcoming engagements include Leporello with the Los Angeles Music Center Opera, Sarastro in Miami, Colline in Puerto Rico, Raimondo in Seattle, and



STEVEN COLE

Ashby in *La Fanciulla del West* in Santa Fe. Langan, a member of the Merola Opera Program in 1979 and 1980, made his recital debut at Carnegie Recital Hall in 1984, presenting a similar program to the one that marked his recital debut in London at Wigmore Hall in 1979. He received his training at Indiana University School of Music with Margaret Harshaw, and is the recipient of numerous grants and awards.

Tenor **Steven Cole**, who portrays Monostatos in *Die Zauberflöte*, made his 1980 San Francisco Opera debut in that role, also appearing earlier that year as Absalom in Spring Opera Theater's production of *Lost in the Stars*. He was seen last fall with the Company as the Scrivener in *Khovanshchina*. He made his professional debut on 48-hours' notice with the Boston Symphony conducted by Seiji Ozawa as Monsieur Triquet in a concert version of *Eugene Onegin*. The versatile artist, a specialist in character roles, has emerged as an acclaimed singer-actor as a result of successful engagements that have included Goro in the Ken Russell production of *Madama Butterfly* at the Spoleto Festivals in the U.S. and Italy, as well as at Melbourne, Australia; and the Dancing Master in *Ariadne auf Naxos* at the Aix-en-Provence Festival and the Opéra de Nice. He took part in the world premiere of *Medea* by Robert Wilson and Gavin Bryars for the Paris Opera; portrayed Père Lilaque in Hans Werner Henze's *Boulevard Solitude* at the Avignon Festival; and sang in *L'Incoronazione di Poppea* at the Lausanne Opera. The native of Maryland won plaudits for his Metropolitan Opera debut during the 1987-88 season as the Dancing Master in *Ariadne auf Naxos*, and also appeared that season in *Falstaff* in Nice and *Turandot* in Cincinnati. He most recently appeared in Europe in *Il Ritorno d'Ulisse in Patria* in Lausanne and in the world premiere of *Triste Noche* in Nancy. During the 1989-90 season in the U.S., he appeared at the



HONG-SHEN LI

Seattle Opera in *Dialogues of the Carmelites*, *Les Contes d'Hoffmann*, and portrayed six characters in that company's production of *War and Peace*. Earlier this year he appeared in *Falstaff* at Miami Opera, and later this season is scheduled for *Die Zauberflöte* at the Lyric Opera of Chicago, the Paris Opera, as well as in Nice and Monte Carlo, *Idomeneo* in Seattle, *Platée* at the Flanders Opera, and *Il Trittico* in Nice.

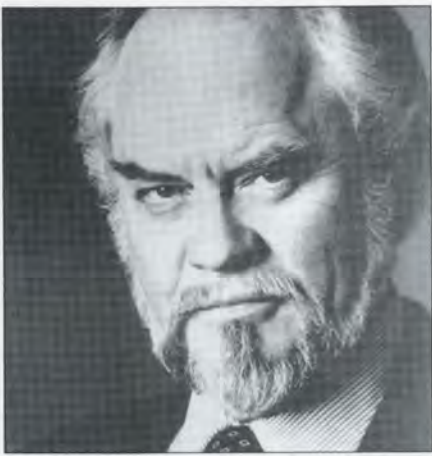
Tenor **Hong-Shen Li** portrays the First Armored Man in *Die Zauberflöte* and Aufidio in *Lucio Silla*. An Adler Fellow with the San Francisco Opera Center last year, he made his Company debut in 1989 as Goro in *Madama Butterfly*, and also sang in *Idomeneo*, *Aida* and *Lohengrin*. Last fall he portrayed the Duke of Mantua in *Rigoletto*, and also appeared in *Die Entführung aus dem Serail* and *Capriccio*. A native of the People's Republic of China, he received his initial training while studying under a five-year Highest Fellowship Scholarship at the Central Conservatory of Beijing and traveled throughout Asia and Eastern Europe with the Art Ensemble of Beijing. He continued his studies at the Juilliard School, where he appeared as Benedict in Berlioz's *Beatrice and Benedict*. As a member of the 1987 Merola Opera Program, he performed the role of Rinuccio in *Gianni Schicchi*, and returned to the Merola Program in 1988 to sing Lindoro in *The Italian Girl in Algiers*. During Western Opera Theater's 1988-89 tour he portrayed Goro in *Madama Butterfly* and, with the Opera Center Singers, sang Count Almaviva in the 1989 *Barber of Seville*. Recent engagements include the Duke of Mantua in *Rigoletto* for the Washington Opera and the Stockton Symphony, a debut with San Diego Opera in *Die Zauberflöte*, participation in the farewell gala for soprano Régine Crespin in Paris, the role of the Colonel in the Opera Center's Showcase production of Reimann's *The Ghost Sonata*, and



PHILIP SKINNER

Mozart's Requiem with the Sacramento Symphony. Future plans include the Verdi Requiem with the Long Island Philharmonic, Nemorino in *L'Elisir d'Amore* for Dallas Opera, and a return to San Francisco Opera this fall as Alfredo in the student matinee performances of *La Traviata*. Li is the recipient of a 1990 George London/William Sullivan grant, and was a winner in the 1991 Metropolitan Opera National Council Competition.

In his seventh consecutive season with San Francisco Opera, bass-baritone **Philip Skinner** appears as the Second Armored Man in *Die Zauberflöte*. He made his Company debut as Quinault in the 1985 production of *Adriana Lecouvreur*, and has since appeared here in over 20 different operas in such roles as Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Colline in the family performance of *La Bohème*, Don Diego in *L'Africaine* and, last fall, Monterone in *Rigoletto* and Count Horn (Samuele) in *Un Ballo in Maschera*. He participated in the 1985 Merola Opera Program and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. He was a 1986-87 Adler Fellow and appeared in several Opera Center Showcase productions. He has sung with Kentucky Opera, Edmonton Opera, the Minnesota Orchestra, the Columbus Symphony, San Jose Symphony, San Francisco Symphony, Atlanta Opera, the New York City Opera National Company, Sacramento Symphony, Honolulu Symphony, and at the Spoleto and San Antonio festivals. In 1989 he made his Canadian Opera debut, his Carnegie Hall debut in the Verdi Requiem and his Hollywood Bowl debut with the Los Angeles Philharmonic in Beethoven's Ninth Symphony. He began the 1990 season as a Schwabacher Debut Recitalist, which was followed by his first performance of the four villains in *The Tales of Hoffmann* with Baton Rouge



THOMAS STEWART

Opera. 1990 also marked his debut with Seattle Opera in *War and Peace*. After receiving a London/Sullivan grant from OPERA America earlier this year, Skinner appeared as Don Basilio in *The Barber of Seville* with Kentucky Opera, and made an acclaimed debut with Houston Grand Opera in the title role of *Le Nozze di Figaro*. Future engagements include a tour of Spain with the Bay Area's Masterworks Chorale performing the Verdi Requiem, a return to San Francisco Opera this fall as Baron Douphol in *La Traviata* and as Dolokhov in *War and Peace*, as well as a return to Seattle Opera as Don Fernando in *Fidelio*.

Internationally celebrated American baritone **Thomas Stewart** portrays The Speaker in *Die Zauberflöte*. A graduate of Juilliard, he made his operatic debut there in the 1954 American premiere of *Capriccio*, and made his professional debut that same year in the inaugural season of the Lyric Opera of Chicago, where he sang in Giannini's *Taming of the Shrew* and *Lucia di Lammermoor*. After receiving a Fulbright Scholarship, he and his wife Evelyn Lear were engaged by the Deutsche Oper Berlin, where Stewart sang a wide variety of roles. In 1962 he made his San Francisco Opera debut in five roles including Ford in *Falstaff*, the vehicle of his 1966 Metropolitan Opera debut. Later Met assignments would include numerous Wagnerian roles, in which Stewart established himself as one of the world's greatest interpreters: Sachs, Wotan, the Wanderer, Wolfram, Holländer, Amfortas, Kurwenal and Gunther. The only American to sing major roles at Bayreuth for over a decade, Stewart has performed in *Der Ring des Nibelungen* to acclaim in Vienna, Berlin, Buenos Aires, Hamburg, Paris, at the Metropolitan, the Salzburg Festival and in San Francisco, where he appeared in all four *Ring* operas in 1972 and in the Company's acclaimed new production starting in 1983 (*Die Walküre*) through



ALAN FISCHER

1985 (*Siegfried*). In 1981 he sang the title role here in the American premiere of Reimann's *Lear*, an assignment he repeated in 1985, and was applauded in the War Memorial in 1987 as Don Fernando in *Fidelio* and The Speaker in *The Magic Flute*, and opened the 1989 season in the title role of *Falstaff*, bringing his Company credits to a total of 32 productions in 17 seasons. Stewart and his wife have been dubbed "the Lunts of Opera," and they have performed together in the world's great opera houses—they sang opposite each other in San Francisco Opera's 1971 *Eugene Onegin*—as well as in concert and recital. In 1985, Stewart was awarded the San Francisco Opera Medal, the Company's highest honor. His distinguished discography includes, among others, complete performances of *Parsifal* with Boulez, the *Ring* cycle under Karajan, *Lohengrin* with Kubelik and *Der Fliegende Holländer* with Böhm. Earlier this season, Stewart sang the title role in a concert version of *Falstaff* with the Minneapolis Symphony at Carnegie Hall, and appeared as The Speaker in *The Magic Flute* at the Lyric Opera of Chicago, a role he will repeat at the Metropolitan Opera later this year.

Alan Fischer makes his San Francisco Opera debut as a Priest in *Die Zauberflöte*. In a short period of time the young tenor has sung with numerous U.S. opera companies and has a repertoire of over 35 roles. Engagements have included *Falstaff* and *Die Fledermaus* with Mississippi Opera, *Incredibile* in *Andrea Chénier* with Palm Beach Opera, *Pedrillo* in *The Abduction from the Seraglio* with Toledo Opera, and *Pinkerton* in *Madama Butterfly* with Peoria Civic Opera. He has also made many appearances with New York's National Grand Opera, the New Jersey State Opera, and the New York Grand Opera, and has been seen in the world premieres of Rudenstein's *Faustus* and Hoiby's *The Tempest*, as well as in Giordano's *La Cena delle Beffe*, Boito's



GERARD SCHWARZ

Nerone, and Ricci's *Crispino e la Comare*. He made his European debut in 1987 with a concert at the Rasigueres Festival and returned to Europe the following year as soloist in the Verdi Requiem with England's Worthing Philharmonic. Recent performances include *Die Fledermaus* and *Carmen* for Mississippi Opera, *Madama Butterfly* at New Jersey State Opera, *Falstaff* at Piedmont Opera and Spoleto, U.S.A., *Parsifal* at Spoleto, U.S.A., *Prince Igor* for his Dallas Opera debut, *The Tales of Hoffmann* with Opera Delaware, and *Rigoletto* for his Philadelphia Opera debut. A native of New York, Fischer has sung professionally since the age of six when he was a soloist with the Metropolitan and New York City Opera Children's Choruses. He is a former scholarship winner at the Goldovsky Opera Institute, and was a national finalist in the Lyric Opera of Chicago's Opera Center auditions.

Gerard Schwarz makes his San Francisco Opera debut conducting *The Magic Flute*. This year marks his eighth season with the Seattle Symphony and his fourteenth season as Music Director of the New York Chamber Symphony. Annual summer activities include Lincoln Center's Mostly Mozart Festival, where he has been Music Director since 1984, and New Jersey's Waterloo Festival, where he serves as Principal Conductor. He began his conducting career in 1966 as Music Director for the Erick Hawkins Dance Company, and in 1972 was appointed Music Director of the Eliot Feld Dance Company. In 1978, he succeeded Neville Marriner as Music Director of the Los Angeles Chamber Orchestra. During his eight years there, he toured with the ensemble throughout the U.S. and at the Casals Festival, and made several recordings. He established the Music Today contemporary music series in New York in 1981, and served as Music Director through the 1988-89 season. Maestro Schwarz made his operatic conducting

debut with Washington Opera in 1982 with performances of *Die Entführung aus dem Serail*. That was followed by the U.S. premiere of Wagner's *Das Liebesverbot* in 1983 and that composer's version of Gluck's *Iphigenia in Aulis* in 1984, both for the Waterloo Festival. He made his Seattle Opera debut in 1983 with *Così fan tutte*, and has since conducted *Die Zauberflöte*, *Le Nozze di Figaro* and *Der Fliegende Holländer* for that company. During his tenure with Mostly Mozart, Schwarz has brought to the Festival many early Mozart operas in concert form, including *Mitridate*, *La Finta Giardiniera*, *Lucio Silla*, *Apollo et Hyacinthus*, *Il Re Pastore*, and *König Thamos in Ägypten*. In his years with the Seattle Symphony, he has initiated several concert series and made numerous recordings of both new and standard repertoire. His recording with the Orchestra of music by Howard Hanson was on the classical music best-selling list for more than 40 weeks and was nominated for three Grammy Awards. The maestro's New York Chamber Symphony recording of Aaron Copland's *Clarinet Concerto* was also nominated for a 1989 Grammy. Engagements during the 1990-91 season include *Salome* at the Washington Opera and *Don Giovanni* for Seattle Opera. Additional

plans include the Juilliard School's 75th birthday celebration for David Diamond and the 80th birthday celebration for William Schuman, both at Lincoln Center. Engagements abroad include appearances with the BBC Philharmonic, the Ensemble Orchestral de Paris, and the Orchester der Beethovenhalle in Bonn. Schwarz has numerous television credits and holds an honorary doctorate from Fairleigh Dickinson University.

Associated with San Francisco Opera since 1978, **Paula Williams** makes her directorial debut with the Company as stage director of *Die Zauberflöte*. She has worked here as Assistant Director for over 25 operas, aiding a variety of renowned directors including Jean-Pierre Ponnelle, Pier Luigi Pizzi, John Copley, John Cox, Gerald Freedman, Sonja Frisell and Lotfi Mansouri. In addition to her San Francisco Opera credits, she has been engaged with the Opera Company of Philadelphia (where she staged the SFO's production of *Un Ballo in Maschera* with the winners of the Luciano Pavarotti Vocal Competition in a performance televised over PBS), San Francisco Ballet, Tulsa Opera, Hawaii Opera Theatre, Artpark, Long Beach Ballet, Virginia Opera Theatre, Central City Opera, the



PAULA WILLIAMS

Margaret Jenkins Dance Company, and both the Broadway and San Francisco productions of *Les Misérables*. The recipient of three San Francisco Opera and Opera Guild study grants, Miss Williams completed her education at the University of Denver on a full four-year scholarship. She returns to San Francisco Opera this fall to recreate Jean-Pierre Ponnelle's acclaimed production of *Carmen*.

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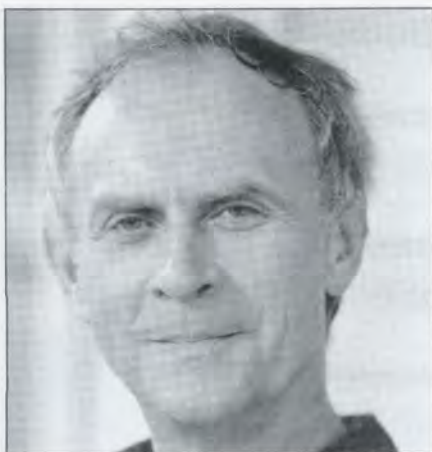
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JOHN COX

John Cox conceived the production of *Die Zauberflöte* which he originally created and directed at Glyndebourne, later at Milan's La Scala, and in 1987 at San Francisco Opera. The internationally celebrated director made his Company debut with *Arabella* in 1980. Subsequent assignments here have been *The Rake's Progress* in the summer of 1982 (reprised in 1988), *Don Carlos*, which opened the 1986 Fall Season, and *Capriccio* last fall. He began his professional career at Glyndebourne but was soon more active in legitimate theater, directing many plays and musicals around England and for BBC-TV. He maintained his connection with classical music through productions at Sadler's Wells, the Wexford Festival and the Music Theatre Ensemble, which he founded with composer Alexander Goehr, commissioning important experiments in new music theater. From 1972 to 1982, he was Director of Production at Glyndebourne, where he has directed more productions to date than any director since founder Carl Ebert. Among them was a cycle of Richard Strauss' six comedies, of which the outstanding success was *Capriccio*, which has since been seen in Paris, Brussels and New York. He has staged productions for opera companies worldwide, including Vienna, La Scala, Amsterdam, Nice, Sydney, Stockholm and Brussels; in Germany at Cologne, Frankfurt, Munich, Nuremberg and Hannover; and in the U.S. at the Metropolitan Opera and the New York City Opera, as well as Houston, Santa Fe and Washington, D.C. In July of 1981 he was appointed General Administrator of Scottish Opera. He resigned from the company in 1986, but continued to direct there with productions of *The Marriage of Figaro*, *The Flying Dutchman* and *Lulu*. In 1988, he was appointed Production



DAVID HOCKNEY

Director of the Royal Opera, Covent Garden, where he directed *Manon* and *Die Fledermaus*. In 1989, he made his Salzburg and Florence Maggio Musicale debuts, and last year at Covent Garden he directed *Die Meistersinger* and *Guil-laume Tell*.

David Hockney's striking designs for *The Magic Flute*, created for the 1978 Glyndebourne Festival and later enlarged for Milan's La Scala, were seen on an American stage for the first time at San Francisco Opera in 1987 and, earlier this year, at the Metropolitan Opera. Local audiences were introduced to the artist's stage work with his witty designs for Stravinsky's *The Rake's Progress*, first seen here in 1982 and later in the 1988 revival. Awarded the Gold Medal upon his graduation from the Royal College of Art in 1962, he had already won major recognition for his 1961 exhibition, "Graven Image," in London. He moved to Los Angeles at the beginning of 1964, and until 1967 taught at various American universities, including the University of Iowa in Iowa City; the University of Colorado in Boulder; and the University of California at Berkeley and Los Angeles. His first work as a stage designer was for Jarry's play *Ubu Roi* at London's Royal Court Theatre in 1966, during which year he was featured in five one-man exhibitions in Europe. A series of major retrospectives in the early 1970s helped to establish his international reputation, and in 1974 he was invited by John Cox of the Glyndebourne Festival to design sets and costumes for *The Rake's Progress*. In 1975 he produced a backdrop for Roland Petit's new ballet, *Septentrion*, for the Ballet de Marseilles, and was invited to collaborate again with Cox on *The Magic Flute*. Subsequent projects for the Metropolitan Opera

included Satie's *Parade*, Poulenc's *Les Mamelles de Tirésias* and Ravel's *L'Enfant et les Sortilèges* for the 1980-81 season; and three Stravinsky works (*Le Sacre du Printemps*, *Le Rossignol* and *Oedipus Rex*) the following season. Hockney's designs for the Los Angeles Opera's 1987 production of Wagner's *Tristan und Isolde* attracted world-wide attention. He is currently designing the sets and costumes for *Turandot* (to be seen in Chicago and San Francisco), as well as for *Die Frau ohne Schatten* (for productions in London and Los Angeles). He has remained active as an artist in the media of painting, prints and photography, seen in prestigious exhibitions around the world. His work for the theater is the subject of a book, *Hockney Paints the Stage*, produced by the Walker Art Center.



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THOMAS J. MUNN

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, created the lighting for the revival of *Die Zauberflöte* (first seen here in 1987) and for the new production of *Così fan tutte*. He has created the lighting and special effects for over 140 productions for the Company, including the highly acclaimed *Ring* cycle last summer. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pélleas et Mélisande*, *Billy Budd* and *Nabucco*, as well as for next fall's revival of *Don Giovanni*. Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, and films. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso* and *Mefistofele*. This past April, he toured Japan with the Opera Center production of *Carmen* as scenic supervisor and lighting director. Recent credits for other companies include *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*. For San Francisco Opera this fall, he will design the lighting for new productions of *Tristan und Isolde*, *Das Verratene Meer*, *Elektra* and *War and Peace*, as well as for revivals of *Carmen* and *La Traviata*. Next year he will light productions of *Andrea Chénier* and *Mefistofele* for the Houston Grand Opera. In addition to his many theatrical endeavors, Munn is often engaged as consultant for architectural projects, the Muziektheater in Amsterdam, the Netherlands, being one of his most notable achievements.

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Mozart 1991

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theater; we recognize that Mozart, in Shaw's words, is "always the dramatist...dramatizing even the instruments in his orchestra"—and, we might add, in his chamber-music ensembles: to take one obvious example, the passionate interplay of solo violin and viola in the andante of the C major String Quintet, K.515, is like a dialogue between two characters. So is the similar duet in the andante of the great Sinfonia Concertante, K.364.

It is the operas too, perhaps, that have helped us to respond to the intensity of emotion in Mozart's music. How, we may wonder, could it ever not have been responded to? How could a work like the E flat Symphony, No. 39, be characterized as a "locus classicus of euphony," a work of pure serenity, when its most euphonious movement, the andante, is twice darkened by violent convulsions, and when the outer movements are

driven by a rhythmic energy that is practically manic?

The answer is that beside the massive utterances of the late nineteenth century, Mozart's classical orchestra and seemingly neatly ordered forms inevitably sounded limited. The heartache in his music, the sheer power, went unheard because he was listened to on the wrong terms. Perception of his music had first to emerge from the shadow of Romanticism; the notion that the nineteenth century had somehow reduced the eighteenth to lesser status, and that all musical history, obedient to Progress, had been a preparation for the great achievements of Wagnerism, had to run its course before Mozart could emerge from the Romantic stereotype of an artist of limited scope and serene, uncomplicated character, and be seen in his true light.

Once that happens, the whole emphasis alters. The child genius who was composing by the age of three yields in significance to the even more miraculous

person who had the strength to survive his Wunderkind years and continue to develop throughout his adult life. The impeccable control of his music is no longer what most excites admiration: it is what is controlled, the intensities and ambiguities of feeling, the sheer inventiveness contained—sometimes barely contained—within the formal perfection of the whole. In the finale of the *Jupiter* Symphony—to take a movement astonishing even for Mozart—there is a sense of creative fury only just prevented from going off the rails. A good performance of this piece can be a slightly frightening as well as an exhilarating experience; Mozart's perfection is poised on the edge of the abyss.

It has taken our violent, tormented age to lift the lid off his music (though in his lifetime it was sometimes characterized, and criticized, as troubled and restless). Bland is the last thing he now seems, except in some of the youthful pieces written to entertain his Salzburg employers or patrons (and even then they usually have a distinction that raises them above their genre). His is music of continual eventfulness. It moves with the speed and complexity of thought. As Bruno Walter said (on a once-famous record of a rehearsal of the *Linz* Symphony), "the music changes all the time." It is active on more than one level. Again and again, it takes by surprise by a sudden turn of harmony, a change of color or texture. And often beneath his most felicitous surface flows a deep undercurrent of sadness. Mozart combines perfection with a sense of longing for lost perfection. We may feel this as strongly in a major-key as in a minor-key work. As for the latter, a piece like the G minor String Quintet, K.516, is not any less anguished for being clothed in perfectly shaped formal dress.

That he is also the most humorous of all the great composers (even more than Haydn, whose humor has a narrower range) is no contradiction, any more than it is in Shakespeare.

If we understand Mozart more comprehensively than our ancestors did, we also know much more about his musical processes, thanks to the work of musicologists. The new science of watermarks and paper-types has been particularly revealing. Alan Tyson's book, *Mozart: Studies in the Autograph Scores*, overturns some cherished assumptions. One is that Mozart completely abandoned the composition of church music between the C minor Mass and the two works of his last year, the Requiem and the anthem "Ave,

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September Issue

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verum corpus," and that therefore he cannot really have been much interested in it. But the many incomplete fragments of church music previously thought to belong to his Salzburg years can now be dated to about 1788—just the period when he is supposed to have neglected it.

A more general idea that has had to be modified is the picture of Mozart doing all his composing in his head, so that the process of writing the score was merely one of transcription. Even he had to work at his compositions (though the act of thought could be almost inconceivably rapid). The documents may also show him in the thoroughly human state of hesitating, breaking off and putting aside a project, sometimes not to return to it—so that it remained a fragment—or, if completing it, only after a long delay. An example is the C major Piano Concerto, K.503, which he apparently started some time in 1785, then set aside and did not take up again until near the end of the following year. The same thing seems to have happened with the A major Piano Concerto, K.488—a work that we would once have sworn came into being fully formed. It began life as a concerto with oboes, then when Mozart resumed the abandoned opening a year or so later turned into a concerto with clarinets instead. None of this makes him a less extraordinary creative genius (if anything, the contrary). But it makes him more human.

Yet he remains an enigma. The more we find out the further we are from explaining him, from "plucking out the heart of his mystery": the more we hear his music, the further from using up its treasures.

One never stops discovering new truths, even in his most familiar pieces. The other day at the London Coliseum, during the second act of *The Magic Flute*, a score I have known by heart for more than forty years of my life (it was *The Magic Flute* which converted me to Mozart, after a childhood dominated by Beethoven and Brahms), I was overwhelmed as if for the first time by its beauty and absolute rightness, and wondered yet again why so many astute commentators, including Hildesheimer, have had such problems with its sublime simplicities. There is no artist you can trust so implicitly. He is the most human as well as the most celestial of the great composers, the most ambiguous as well as the most perfect—a possession whose depths we shall never fathom, and whose variety we will not exhaust, even in 1991. ■

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MOZART'S LIFE AND OPERA: A CHRONOLOGY

All photos courtesy Federal Press Service, Vienna

Mozart's birthplace at No. 9 Getreidegasse in Salzburg.



▷ 1756

January 27. Born in Salzburg at 8 p.m. to Leopold and Maria Anna Mozart.

January 28. Baptized Joannes Chrysostomus Wolfgangus Theophilus Mozart.

▷ 1761

January 24. Memorizes his first piece on a keyboard, a Scherzo by Wagenseil, between 9 and 9:30 p.m.

September 1. Performs on the Salzburg University stage in a musical drama by J.E. Eberlin.

▷ 1762

Travels with father and sister Maria Anna ("Nannerl") to Munich, where they perform for the Elector Maximilian Joseph III. Later in the year, they travel to Vienna, where they play at court several times, and then to Pressburg (Bratislava), returning to Salzburg by the end of the year.

▷ 1763

The young Mozart is ill for a week with rheumatic fever.

First tour through Europe by personal coach: Munich (where they play at court between 8 and 11 p.m.), Augsburg, Frankfurt-am-Main, Brussels and Paris.

▷ 1764

January 1. Concert before King Louis XV.

The Mozarts stay in Paris for five months; Wolfgang publishes his first music. The rest of the year is spent in London, where they give a concert for George III. Leopold falls ill. They become friendly with J.C. Bach. Wolfgang composes his first symphonies.

▷ 1765

Following their father's illness, the children play daily concerts for a week at "The Swan and Harp," leaving London in July. After Calais, they travel to Lille, where both father and son develop angina, then The Hague, where Nannerl contracts intestinal typhoid, so Wolfgang has to give his first solo concert. Wolfgang develops typhus as well, and is ill for two months.

▷ 1766

Travel to Utrecht, Amsterdam, Antwerp, Brussels, Paris, Dijon and Munich.

Back home in Salzburg for nine months.

▷ 1767

Mozart's cantata, *Die Schuldigkeit des ersten Gebotes* is given at the court of the Archbishop. Hearing of a smallpox epidemic in Vienna, the family escapes to Bohemia, but Wolfgang contracts the disease while there, taking two months to recover. On May 13, the 11-year old Mozart gives the premiere of his incidental music for *Apollo et Hyacinthus*, written in Latin, at Salzburg University.

▷ 1768

Return to Vienna. Mozart's first opera, *La Finta Semplice*, is finished, but not yet performed. His second, the Singspiel *Bastien und Bastienne*, is given at Anton Mesmer's garden theater in Vienna, sometime in September. The latter was to remain unperformed for the next 122 years.

▷ 1769

La Finta Semplice has a premiere at the Archbishop's palace in Salzburg. Its second performance was to take place more than 150 years later, in 1921, at Carlsruhe, in a German translation. Mozart is appointed Konzertmeister at the Salzburg court; an honor, but without pay. Travel to Innsbruck with his father, then to Italy.

▷ 1770

After Verona, they go to Milan, where they attend operas by Jommelli and Piccinni at La Scala. After Florence, they reach Rome, where Wolfgang hears Allegri's *Miserere* at St. Peter's, and subsequently writes the score down from memory. Following a trip south to Naples, with excursions to Pompeii and Herculaneum, they return to Rome, where Wolfgang receives the Order of the Golden Spur from Pope Clement XIV. After a rest near Bologna, they get back to Milan on October 18th, where Wolfgang begins work on the commissioned opera, *Mitridate, Re di Ponto*. The premiere takes place at the Teatro Regio on December 26th, with the composer conducting, and obtains great success.

▷ 1771

While staying in Venice for the Carnival, Wolfgang receives a commission from Milan for another opera, *Lucio*

Silla. Back to Salzburg, then to Milan, where he is given the libretto for *Ascanio in Alba*, with rehearsals scheduled for four weeks later. On October 17, *Ascanio* is given at the Teatro Regio Ducale. A day earlier, Hasse's last opera, *Ruggiero*, was performed. After the Mozart premiere, Hasse made the celebrated (and prophetic) statement: "This boy will make us all be forgotten." The Mozarts, father and son, return to Salzburg one day before Archbishop Schrattenbach's death.

▷ 1772

For the installation of the new Archbishop, Count Hieronymus Col-

loredo, Mozart composes a Serenata, *Il Sogno di Scipione*, which is performed on April 29th. In October, the Mozarts travel to Milan for rehearsals of *Lucio Silla*, and its premiere on December 26th.

▷ 1773

On January 17th, Wolfgang's *Exsultate, jubilate* is performed at Milan's Theatine Church. The two men return to Salzburg, move to a large new apartment, go back to Vienna, give several concerts, then return to Salzburg for the first performance of *Thamos, König in Ägypten*, a drama for which Mozart wrote incidental music.

Mozart in Gala Dress; a painting by P.A. Lorenzoni made in early 1763, showing the young Wolfgang in the dress Empress Maria Theresia presented him with on the occasion of his appearance at Schönbrunn Palace.



▷ 1774

A number of commissions from Archbishop Colloredo are fulfilled (serenatas, concerti and very condensed masses), until Munich requests a new opera, *La Finta Giardiniera*, with rehearsals scheduled for December 6th.

▷ 1775

The premiere of *La Finta Giardiniera* is postponed from December 29th of the preceding year to January 5th, then to January 13th, when it was given at the Salvatortheater with great success. It had a number of performances in the next few years in several European cities, then disappeared for 95 years, surfacing again in 1891 in Vienna (with music "revised" by J.N. Fuchs!).

On April 23, Mozart's *Il Re Pastore* (Shepherd King) is given in Salzburg in honor of the visit of the Archduke Maximilian, one of Maria Theresia's sons. The leading part of Alexander the Great was played by the future Emperor Joseph II, at that time 14 years of age.

▷ 1776

In Salzburg, performance of additional parts of *Thamos, König in Ägypten*.

▷ 1777

Wolfgang is frustrated and unhappy in Salzburg. He asks the Archbishop for a leave, upon which Colloredo dismisses both father and son from his service. The younger Mozart travels with his mother to Munich, Augsburg and finally Mannheim, where he spends five months and falls in love with Aloysia Weber.

▷ 1778

In March, Mozart and mother leave for Paris, taking nine days for the trip from Mannheim. His ballet music for *Les Petits Riens* is performed at the Opéra in June, and on July 3, his mother dies. Six months later, Wolfgang leaves Paris, stops in Munich, where he receives word that his father wants him to return to Salzburg following the Archbishop's promise to re-hire him as the Konzertmeister as well as court organist with excellent pay.



▷ 1779

A full year is spent in Salzburg, performing a vast array of musical duties, both in the performing and teaching area. Mozart writes the Singspiel *Zaide*, which is left unfinished and without a title. (Anton André completed it, gave it a title and had it performed in Frankfurt in 1866.)

▷ 1780

Late in the year, the composer travels to Munich to begin rehearsals for his new opera *Idomeneo, Re di Creta*.

▷ 1781

On Mozart's birthday, there is a full dress rehearsal for *Idomeneo*; his father and sister arrive in time for the premiere, which is a great success. Archbishop Colloredo, temporarily resident in Vienna, asks the composer

to join him. While there, Mozart is extremely unhappy with his position in the Archbishop's household, where he is relegated among the servants, and he asks for permission to leave. Permission is grudgingly granted, and Mozart moves in with the Webers, who had relocated to Vienna. Aloysia had in the meantime married, and Wolfgang is now attracted to her younger sister Constanze. In July, he is given a libretto for a new Singspiel in German, *Die Entführung aus dem Serail*.

▷ 1782

Mozart writes to his father about his intentions of marrying Constanze. The new opera (*Abduction*) is given its first performance at the Burgtheater in July and is a major success. On August 4, Wolfgang and Constanze



(Opposite page) Leopold Mozart, Wolfgang's father, in an anonymous portrait from around 1765.

(At left) Emperor Joseph II as seen in a detail of a larger painting by Pompeo Battoni.

are married at St. Stephen's cathedral, later receiving Leopold's reluctant approval.

▷ 1783

The young couple's first son, Raimund Leopold, is born in June, but he dies two months later. After his birth in Hamburg, the Mozarts travel to Salzburg, then Vienna (where the infant dies) and Linz (where Mozart composes a new symphony, which was subsequently nicknamed *Linz*). He also writes fragments for an opera, *L'Oca del Cairo* (Cairo Goose), which was left unfinished. Towards the end of the year, he becomes ill. It is assumed that during this year he also wrote *Lo Sposo Deluso*, an opera buffa in two acts, of which only a few numbers survive.

▷ 1784

Wolfgang and Constanze move to a new apartment; Nannerl gets married at St. Gilgen near Salzburg. In August, Mozart has a severe attack of colic during a performance of Paisiello's *Il Re Teodoro in Venezia*, and is ill through September with a kidney infection. In September, his second son, Carl Thomas, is born, and eight days later, the family moves to yet another new apartment. Mozart joins the Freemasons.

▷ 1785

Franz Joseph Haydn hears six of Mozart's quartets, which were subsequently dedicated to him and later nicknamed the "Haydn Quartets." At the second performance, he makes the famous statement to Leopold Mozart: "Before God and as an honest

man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." In March, Wolfgang's cantata *Davidde Penitente* is performed, followed in April by a work for his new brethren, *Die Maurerfreude* (The Masons' Joy), and in November by *Maurerische Trauermusik*, composed in honor of two deceased Freemasons. The year also marks Leopold Mozart's joining of the Freemasons.

▷ 1786

In February, *Der Schauspieldirektor* (Impresario) is performed at Schönbrunn Castle, together with Antonio Salieri's *Prima la musica, e poi le parole*. On May 1, *Le Nozze di Figaro* is given for the first time at the Burgtheater,

Constanze Mozart, Wolfgang's widow, in a portrait made in 1802 by Hans Hansen.

achieving moderate success, in spite of the fact that most of the arias had to be repeated, resulting in an evening that was twice as long as the actual opera. The premiere was originally scheduled for April 28, but it had to be postponed. The Overture, one of his most brilliant, was written on April 29th. A third son, Johann Thomas Leopold, is born to the Mozarts in October, but he dies a month later. *Nozze* opens in Prague in December and achieves an overwhelming success.

▷ 1787

In January, the Mozarts travel to Prague and on the 19th, Wolfgang conducts a performance of *Le Nozze di Figaro* (which had quickly become the rage of the city), at what is now known as the Tyl Theater. He also gives a concert which included the first performance of his new symphony (K.504), later to be nicknamed "Prague." Before returning to Vienna, Mozart agrees to write a new opera for Prague, which will turn out to be *Don Giovanni*. In April, the 17-year old Beethoven comes to Vienna in order to study with Mozart. The family moves again to a cheaper apartment. Mozart is ill again, and his father dies on May 28th. Wolfgang's financial woes are temporarily mended when he receives part of a settlement on his father's estate.

In October, the Mozart family travels again to Prague, where *Don Giovanni* rehearsals begin on the 4th. The premiere was originally intended for celebrations of the royal wedding of Archduchess Maria Theresia to Prince Anton of Saxony, but it soon became obvious it would not be ready in time. Instead, a special performance of *Le Nozze di Figaro* is given, with the composer conducting. As for *Don Giovanni*—although he sent some of the opera's music to Prague ahead of his own arrival, much of the opera was composed while there. According to his custom, the Overture was left for the very last moment, and it was rushed to the copyists a day before the premiere from Villa Bertramka, where he was staying. *Don Giovanni's* premiere takes place on October 29th,



with the composer conducting four of the performances. At the first, Mozart was greeted with three cheers from the audience as he entered the orchestra pit, and again when he left. (The next 100 years were to see 532 performances of *Don Giovanni* in Prague, 491 in Berlin, and 472 in Vienna. 68 years later, in March of 1855, it was given in San Francisco at the Metropolitan Theater.)

At the end of the year, the Mozarts return to Vienna, where his daughter is born on December 17th (she was to live for six months). Financial troubles continue, and Wolfgang is already in debt to one of his chief benefactors, a fellow Freemason Michael Puchberg.

▷ 1788

On May 7, *Don Giovanni* opens in Vienna with several additions and alterations. The opera is not received too well, and after the first 15 performances, it is dropped from the repertory for a while. The Emperor Joseph II, freshly returned from a Turkish battlefield, suggests it might be "too much for the teeth of my Viennese," to which Mozart later commented, "Let them chew on it."

▷ 1789

With borrowed money, Mozart travels to Dresden, Leipzig, Potsdam, Berlin, Prague, and back to Vienna. A series of concerts at the Casino, for which he wrote his last three symphonies (Nos. 39, 40 and 41) has to be



Mozart's clavichord, used in 1791 during the composition of *Die Zauberflöte*, *La Clemenza di Tito*, *the Requiem*, and *the Masonic Cantata*, K. 623. Above the instrument hangs the celebrated Mozart unfinished portrait, painted in 1790 by his brother-in-law Joseph Lange.

dropped for lack of subscriber interest. Another daughter (Anna Maria) is born in November, but she dies. Upon the Emperor's commission, Mozart writes *Così fan tutte* and has a piano run-through with the singers in his apartment on December 31st.

▷ 1790

On January 26th, *Così fan tutte* is given at the Burgtheater. Initially a success,

it later underwent more alterations and plot re-writes than possibly any other opera ever written. Emperor Joseph II, Mozart's protector, dies on February 20th and is succeeded by his brother Leopold II, who shows no interest in the composer. In September, the Mozarts move yet again to a new apartment. Mozart and his brother-in-law Hofer travel to Frankfurt, Mainz, Mannheim and Munich.

▷ 1791

Back in Vienna, Mozart gives his last public concert, playing his Piano Concerto No. 27 (K.595). In June, Constanze goes to Baden with little Carl, where Wolfgang visits her, writing the *Ave, verum corpus* while there. In July, a messenger delivers the commission for a requiem mass, and in the same month, composition on the last opera, *Die Zauberflöte*, begins. The Mozarts' last child, Franz Xaver Wolfgang, is born in Vienna on July 26th. They travel to Prague late in August for the Coronation of Leopold II as King of Bohemia and the premiere of *La Clemenza di Tito*, which Mozart wrote in great haste with his pupil Süssmayr. In Vienna, he juggles the composition of several major works, while struggling with his financial problems and with Constanze's condition, who was again pregnant—and ill. In September, Mozart concentrates on completing *Die Zauberflöte* and on the 30th, the first performance is given at the Theater auf den Wieden, with the composer conducting from the keyboard, and Süssmayr turning the pages. Reports on the premiere's success vary; some said it was a great success; some considered the reception lukewarm. Apparently, it played to full houses right from the beginning and (by Schikaneder's count) had its 100th performance in 1792. No Viennese newspaper reviews survive; a Berlin paper reported on "the new comedy with machines, *Die Zauberflöte*, with music by our Kapellmeister Mozard [sic], which is given at great cost and with much magnificence in the scenery, fails to have the hoped-for success, the contents and the language of the piece being altogether too bad."

In October, Mozart starts composing the Requiem, while suffering from depression, which is somewhat eased after Constanze's return from Baden. In late November, he is confined to bed, but he improves slightly and schedules a rehearsal of the still-unfinished Requiem for December 4, with friends singing various parts, and Mozart himself as the alto. Süssmayr is given instructions on how to finish the work. In the evening, he is lucid; at 0:55 on December 5, he dies.

Compiled by K. Lockhart

California Sparkling Wines: *They've Come of Age*

By ROBERT FINIGAN

Ever since Dom Perignon's discoveries in the 17th century, Champagne has rightfully enjoyed its unique image as the world's most elegant wine. The mind boggles at the numbers of romances (and ships) launched, weddings and anniversaries celebrated, New Years welcomed in over glasses and bottles of French bubbly.

Naturally, a product with the romance and magic associated with Champagne would be expected to spawn imitators, and there have been and are many. Despite the worthiness of some of these efforts, they are not *Champagne* for the simplest of reasons: they weren't made in the Champagne district of France, a comparatively small wine-growing district north of Paris. Beyond its precise geographical definition, Champagne imposes on its vintners some of the strictest grape-growing and wine-making regulations to be found in France or anywhere else. These governmental rules cover all aspects of production, from vineyard sites to allowed grape varieties to yields to winemaking procedure specified in the most exquisite detail, the sum total being known as the *méthode champenoise*.

California vintners, historically inspired by European models, until recently favored European names for

their American wines, as if to give them an extra boost of prestige. We have seen innumerable examples of "claret," "burgundy" and "chablis" with nothing but their color to associate them even vaguely with the French wines whose names they co-opted. The 1980s saw most producers with an orientation toward quality drop these so-called generic descriptors in favor of terminology such as "white table wine," a choice not only more appropriate but also reflective of a growing sense of confidence that the California product didn't need reliance on a European name to prove its excellence.

The same phenomenon became evident in California sparkling wines. Breezily called "champagne" both before and after Prohibition, such products were and are made from any grapes the producer chooses, the bubbles created by anything from quick-method bulk fermentation in huge tanks to careful, extended *méthode champenoise* secondary fermentation in the very bottle in which the wine is eventually sold. As one would expect, the bulk process saves a tremendous amount of labor and therefore money, and the wines can be sold at low prices. But they are by no means Champagne with that all-important capital "C," despite the label language the govern-

ment permissively has long allowed.

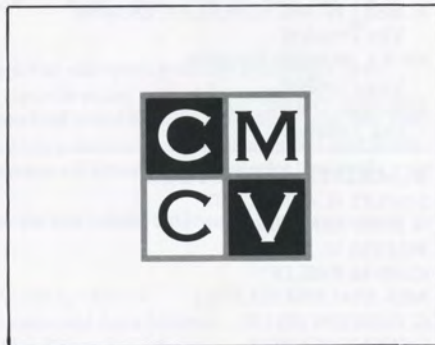
And for that matter, neither are their distant cousins made according to strict adherence to the *méthode champenoise*. They too are California sparkling wines, but most of them choose to call themselves just that, since they are proud of their individuality and opt away from the specific term "Champagne" in the same way that a producer of top-flight California Cabernet Sauvignon would never think of labeling his wine "California Bordeaux."

The trouble is that consumers tend to gravitate toward the term "champagne," whatever the California product may offer in terms of composition and method of production, because its cachet is more immediate than that of the more correct term "sparkling wine." What the consumer doesn't realize, and what governmental regulation doesn't address, is that buying a domestic product labeled "champagne" represents the classic pig in a poke: the choice might be satisfying if the producer is serious, disappointing if not, with price not always a reliable guide.

With this reality in mind, a group of California's best sparkling-wine producers decided to make 1990 their year to make the situation more clear. Banding together to form the CM/VC ("classic

method, classic varieties") Society, these nine wineries (none of which use "champagne" on the label) established their own standards, which go well beyond those imposed by governmental edict and are closer in spirit to those operative in Champagne. Member wineries Culbertson, Domaine Carneros, Domaine Chandon, Maison Deutz, Mumm Napa Valley, Piper Sonoma, Roederer Estate, Scharffenberger and Shadow Creek huddled for months in determination of what their mutually agreed-on criteria would be.

CM/CV members must, first of all, use only the classic grapes of Champagne—Pinot Noir, chardonnay, Pinot Meunier and Pinot Blanc (in a minor role). The fruit must come from the coolest growing regions as defined in the time-honored UC-Davis climate map-



ping scheme, principally from Regions I and II, with no more than 20% from Region III, still temperate indeed by table-wine standards. Yields per ton and even the types of gentle presses allowed are all specified, as is a year's minimum aging "on the yeast" during secondary fermentation, a standard routinely

exceeded in most CM/CV wines. The Society has also adopted definitions for *dosage*, or sugar content, in finished wines, so that the consumer will know accurately the nature of, say, a "Brut" versus an "Extra Dry" when purchasing a CM/CV product.

CM/CV members span California, from Roederer Estate and Scharffenberger in Mendocino County to Culbertson in southern but cool Temecula. It wouldn't be fair to say that CM/CV wines are the only well made *méthode champenoise* sparkling wines in the state. But just as the founders of "Gallo Nero" in the 1920s achieved for Chianti Classico the recognition the best of its wines deserved, so has the CM/CV Society committed itself to crafting sparkling wines at parity with the finest *méthode champenoise* bottlings in the world. ■



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San Francisco Opera is honored to acknowledge those individuals who, with special generosity and foresight, have included San Francisco Opera in their estate plans. By arranging to provide support to the endowment through bequests, charitable remainder trusts, the San Francisco Opera Pooled Income Fund, named funds and other planned gifts, Bel Canto Society members enable the Company to plan far into the future. At the same time, these gifts allow the Bel Canto Society member, during his or her lifetime, to make a statement of support that will ultimately become a lasting legacy to the Company.

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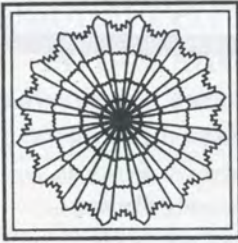
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OPERA



Corporate Council

Benefits & Privileges

The Corporate Council is an exclusive group of corporate supporters who invest in San Francisco Opera—and receive the many wonderful benefits associated with this support. Through their generosity, companies have enjoyed numerous benefits for their employees, distinguished customers and other corporate V.I.P.s.

Leadership Circle (\$50,000 and above)

- V.I.P. Ticket Privileges with highest priority seating for all opera performances and special events
- Recognition in all publicity and advertising of your sponsored production*
- Exclusive invitation to post-performance Cast Party with Opera artists*
- Special recognition and unique season memento at Annual Awards Event
- Invitation from the General Director for an evening of opera in his private box
- Exclusive box seating for twenty of your corporation's most valued customers and employees at the Leadership Circle Working Rehearsal
- *All privileges and benefits which follow:*

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- Feature article with photographs highlighting your corporation's support in the *San Francisco Opera News*, sent to over 15,000 patrons
- Private luncheon with Opera Association Board officers
- *All privileges and benefits which follow:*

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- Opportunity to participate in Corporate Employee Discount Ticket Program for reduced single ticket prices to selected opera performances
- Four complimentary tickets to an opera in priority seating area
- Opportunity for a private concert featuring acclaimed Opera Center singers for your Board meeting, party, or special event
- *All privileges and benefits which follow:*

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- Invitation to a special donor event with the General Director and Opera artists in an exclusive location
- Recognition in all publicity and advertising prior to your sponsored opera performance or event*
- As a production or performance sponsor, your corporation's name on recognition signage displays in the War Memorial Opera House Lobby*

- Your corporate name on handbills of sponsored performances*
- Framed Opera Season Program Magazine cover and program page of your sponsored opera signed by a renowned singer or conductor*
- *All privileges and benefits which follow:*

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- Free reserved parking at the Performing Arts Garage for any opera performance or subscription series
- *All privileges and benefits which follow:*

Corporate Founder (\$2,000 to \$2,999)

- Use of Corporate Council Ticket Service, which includes a private phone line for special assistance in purchasing tickets to upcoming operas
- Use of Corporate Council Membership Services private phone line
- Opportunity to participate in Corporate Employee Subscription Discount Program
- Personalized backstage tours upon request for your employees and special guests
- Invitation to exclusive special events with Opera artists, Board members and management
- Listing in the Corporate Council section of Season Book and every Season Program Magazine, reaching more than 150,000 patrons
- Invitation to the Annual Awards Event
- Preferred seating for all open rehearsals
- Invitation to Corporate Council Members' Working Rehearsal and Reception
- Opportunity to purchase reserved parking at the Performing Arts Garage for any opera performance or your subscription series
- Invitation to two V.I.P. tours of the War Memorial Opera House stage, Scenery Shop, Costume Shop, or Wig and Make-Up Department for corporate employees and special guests

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Corporate Council



San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made for Performance Years 1990 and 1991 (recorded February 1, 1990 through April 15, 1991) are recognized through their membership in the Corporate Council. Donors of \$2,000 and above are eligible for membership in the Corporate Council.

The San Francisco Opera Corporate Council includes Bay Area businesses and corporations that play an active role in the Opera. San Francisco Opera seeks to add new members to the Corporate Council so that it reflects the varied Bay Area business community. Council activities include participation in members-only dress rehearsals, numerous Council evenings at the Opera, and special behind-the-scenes glimpses into the world of opera. These benefits can be enjoyed by your business clients and employees.

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Without the generous support of our Opera family it would be impossible for the San Francisco Opera to continue to produce first-rate opera. In addition to enjoying outstanding entertainment on stage, contributors to San Francisco Opera receive a number of benefits which enable them to observe many stages of opera production, to meet the artists and to have behind-the-scenes opportunities to participate in Opera life.

For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 565-6416.

GUILD MEMBER \$30-\$59

- Invitation to Opera Insights
- San Francisco Opera Newsletter
- San Francisco Opera Guild Season Book
- San Francisco Opera Magazine (preview issue)
- Reservation priority and discount tickets to Opera House backstage group tours
- Advance notice of special events and ticket availability

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All of the above, plus

- Invitation to observe a technical demonstration

SUPPORTING PATRON \$100-\$199

All of the above, plus

- Invitation to a working rehearsal

SUSTAINING PATRON \$200-\$299

All of the above, plus

- Invitation to a Sitzprobe (musical rehearsal with principal singers)



Medallion Society

The Medallion Society, the premier support group of the San Francisco Opera family, plays a vital role in maintaining the company's stature as one of the world's leading opera companies. The generosity of these members help to ensure the fiscal stability necessary for the production of first-rate opera, season after season.

FOUNDER \$2,000-\$2,999

Further privileges:

- Personalized ticket service using the Medallion Society phone number
- Opportunity to purchase reserved parking at the Performing Arts Center Garage for your subscription series
- Invitation to Medallion Society Awards Luncheon
- Invitation to the Medallion Society Members' Working Rehearsal and Reception
- Invitations to two guided tours to places such as Opera Scene Shop, Costume Shop, Wig and Make-up Department, etc.
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- Listing of your name in special Medallion Society section of all Opera performance magazines
- Preferred seating for all open rehearsals

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Further privileges:

- Free reserved parking at the Performing Arts Center Garage for your subscription series
- Increased ticket priority, subject to availability

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- Invitation to a second working rehearsal
- Voting membership in San Francisco Opera Association
- Invitation to Annual Meeting and Reception

SUPPORTING MEMBER \$500-\$999

All of the above, plus

- Invitation to a third working rehearsal
- Listing of your name in performance magazines

SUSTAINING MEMBER \$1,000-\$1,999

All of the above, plus

- Invitation to a fourth working rehearsal
- Invitation to a lecture and an additional working rehearsal with supper

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Further privileges:

- Invitation to a special donor event with the General Director and Opera artists
- Increased ticket priority, subject to availability

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Further privileges:

- Facilitation of operatic recital for a business or private function (upon request)
- Increased ticket priority, subject to availability

GOLD CIRCLE \$25,000-\$49,999

Further privileges:

- Private discussion meeting with the General Director, Board Chairman and President
- Opportunity to follow the stages of the production of an opera
- Increased ticket priority, subject to availability

MEDICI CIRCLE \$50,000 and above

Further privileges:

- Individualized benefits as appropriate
- Highest priority in all patron privileges and benefits, subject to availability

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



Medallion Society

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made contributions for Performance Years 1990 and 1991 (recorded February 1, 1990 through April 15, 1991).

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1991 Summer Schedule

Showcase

Sunday, June 30 2 p.m.
 Mozart, *La Finta Giardiniera*
 (in English)
 William Vendice, conductor
 Albert Takazauckas, stage director
 John Wilson, set designer
 Sigmund Stern Grove,
 San Francisco
 19th Avenue at Sloat Boulevard
 (Free admission)
 Presented as part of
 "Mozart & His Time,"
 a San Francisco Festival, 1991.

Merola Opera Program

Sunday, July 14 2 p.m.
 Smetana, *The Bartered Bride*
 (in English)
 Patrick Summers, conductor
 Frans Boerlage, stage director
 Jay Kotcher, set designer
 Sigmund Stern Grove,
 San Francisco
 19th Avenue at Sloat Boulevard
 (Free admission)

Friday, August 9 7 p.m.

(preview)
Saturday, August 10 3:30 p.m.
Sunday, August 11 3:30 p.m.
 Verdi, *La Traviata*
 (in Italian)
 William Vendice, conductor
 Linda Browsky, stage director
 Villa Montalvo, Saratoga
 Ticket information: (415) 565-6492

Sunday, August 18 7 p.m.

1991 Grand Finals
 Willie A. Waters, conductor
 War Memorial Opera House
 Ticket information: (415) 565-6492

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James L. Wilson Trust

Sennheiser Listening Devices

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has installed a Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available in the coat check room at the south end of the main lobby. There is no charge, but an ID deposit, such as a driver's license or major credit card, is required.

Opera House Tours

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

- Thursday, June 13
- Wednesday, June 19
- Sunday, June 23
- Sunday, June 30

Tickets are \$5. Advance reservations required. For further information, please call (415) 565-6433.

If You Drive To The Opera . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the traffic congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

Special service for SFO patrons! Many operagoers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus." This bus is added to Muni's north-bound 47 line following all evening performances of the Opera and all Sunday matinees. Look for the "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, left to Divisadero and left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

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

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

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

Digital Watches Patrons are reminded to please check that their digital watch alarms are switched to OFF before the performance begins.

Ticket Information San Francisco Opera Box Office, Lobby, War Memorial Opera House, Van Ness at Grove; open 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days. Phone charge (415) 864-3330 10 A.M. to 6 P.M. Monday through Saturday (VISA and MasterCard). Tickets are also available on a limited basis through BASS and STBS outlets.

Unused Tickets Subscribers who find they cannot use their tickets may make a worthwhile contribution to the San Francisco Opera by returning the tickets they will be unable to use to the Opera Box Office or by telephoning (415) 864-3330, 10 A.M. to 6 P.M. or (415) 565-6485, 6 P.M. to ten minutes before curtain. The value of the returned tickets is tax deductible for the subscriber. If the tickets are re-sold by the Box Office, the proceeds will be used to benefit the San Francisco Opera. However, donated tickets are not considered a fund drive contribution and are not applied toward member benefits.

Taxi Service Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance before the end of the final intermission.

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

For **Lost and Found** information, inquire at check room No. 3 or call (415) 621-6600, 8:30 A.M. to 11:30 A.M. Monday through Friday.

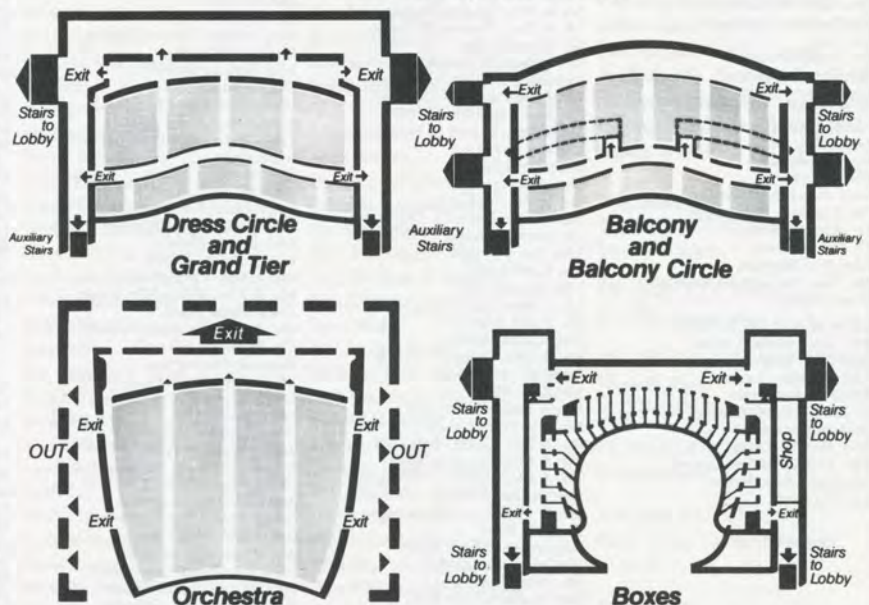
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

Opera glasses and Sennheiser listening devices are available in the lobby.

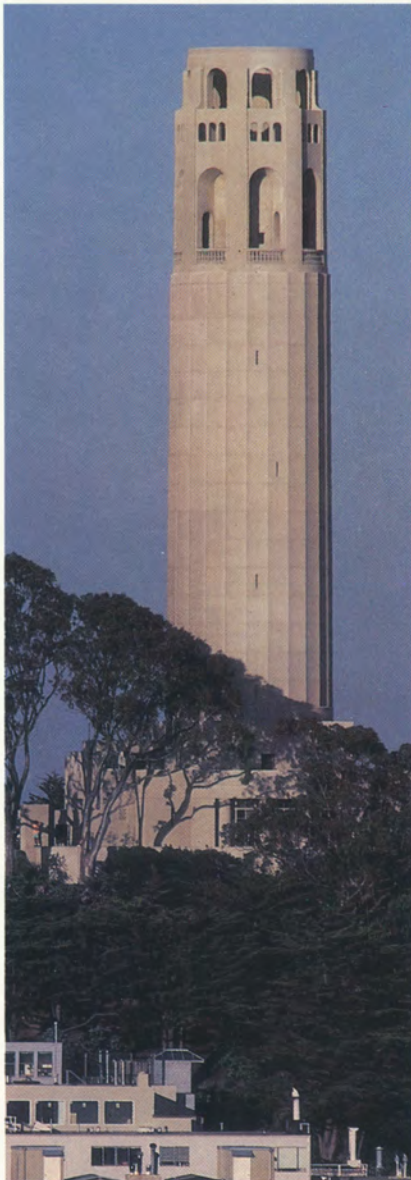
No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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

San Francisco War Memorial and Performing Arts Center War Memorial Opera House



Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit. (Refer to diagrams.)



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