

Der Rosenkavalier
(The Knight of the Rose)

1992-1993

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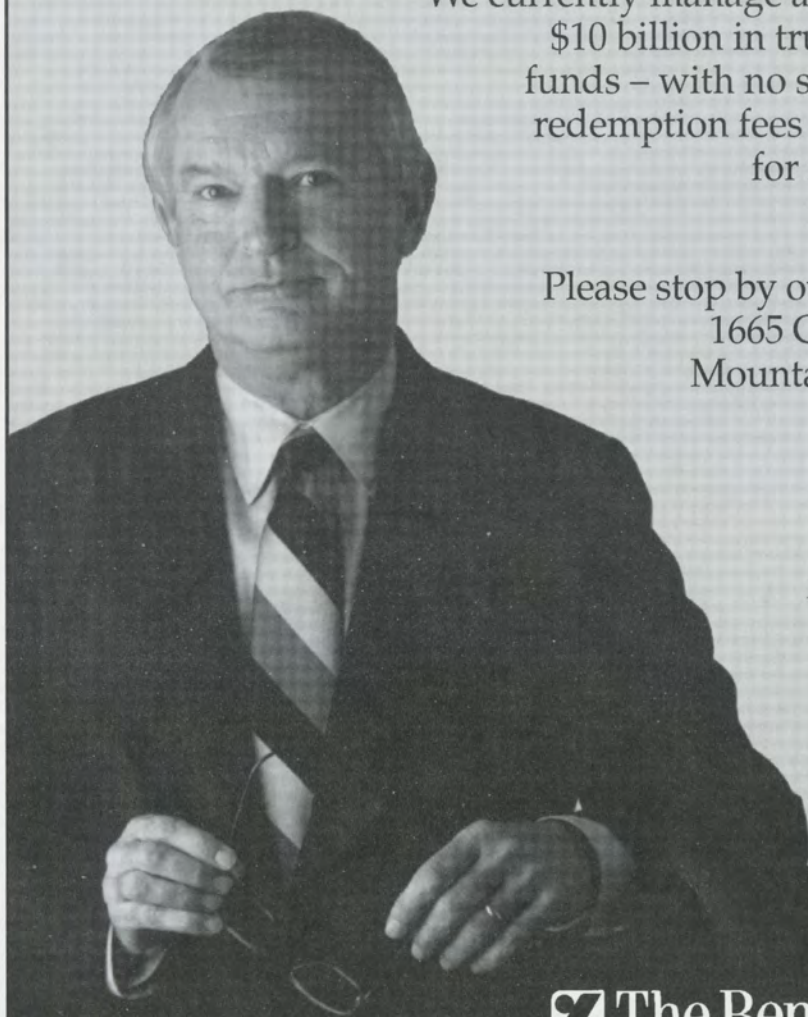
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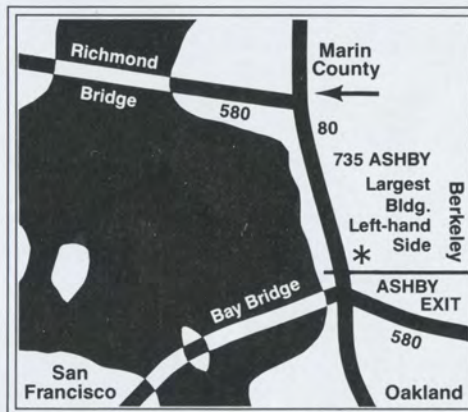
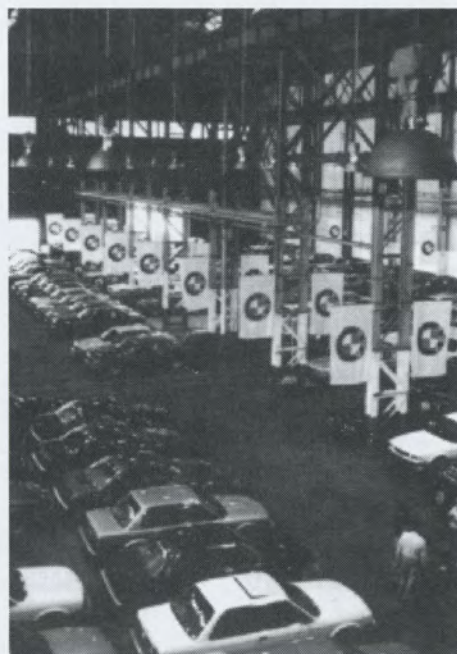
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Der Rosenkavalier

1993 Celebration of Strauss
Vol. 71, No.2

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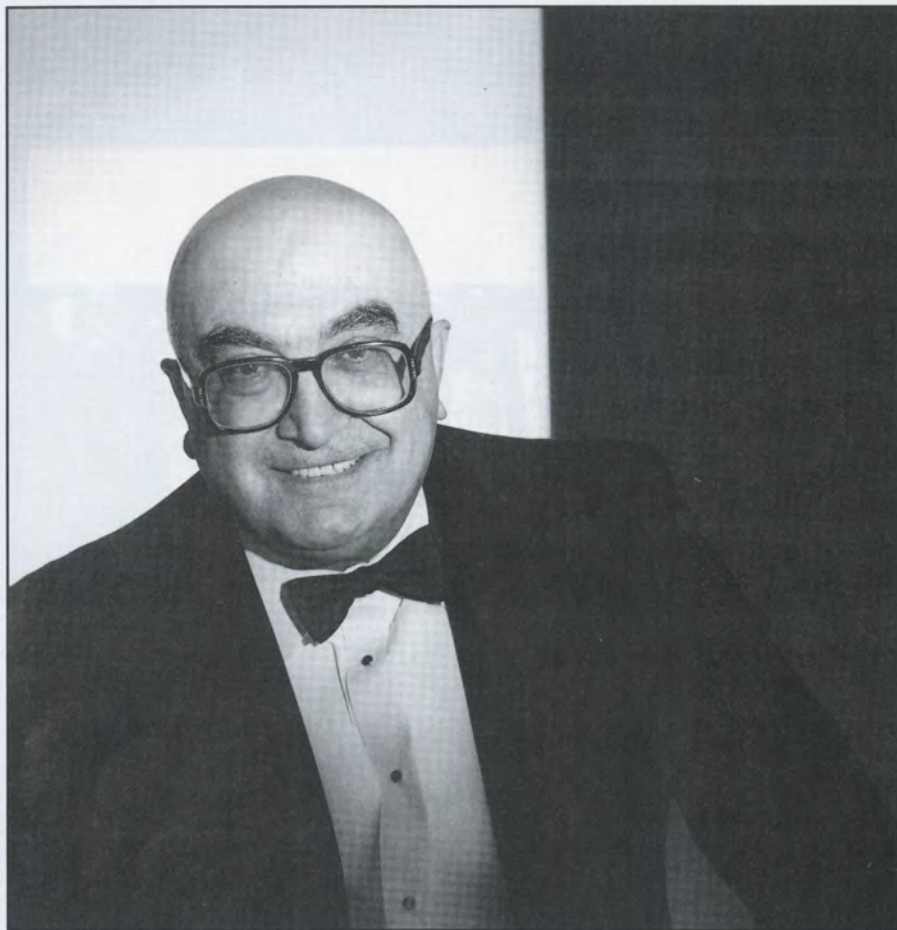


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MESSAGE FROM THE GENERAL DIRECTOR

Thank you for joining us as we celebrate the genius of Richard Strauss. These summer seasons devoted to a single composer each year have been especially gratifying for me. Our extended cultural excursions into the heart and mind of a unique creative master have given us a chance to show the depth and breadth of San Francisco Opera's production styles, and our devoted and knowledgeable audiences have embraced them with gusto.

This year's celebration may be the best yet. Richard Strauss —what a magical name in the pantheon of musical giants! A great composer, an incomparable showman, a tireless perfectionist, one who oversaw his opera productions down to the smallest details — a man like that has to be a natural inspiration to an opera impresario. I have always tried to share the same concerns he had; to re-

member that an opera is not merely an abstract piece of art, it is also a manifestation of show business, in the highest sense of the term. That's why we are having Thierry Bosquet recreate Alfred Roller's exquisite original sets for *Der Rosenkavalier*; why we are bringing Peter Hall's searing production of *Salome* from Los Angeles; why we have brought back the 1991 hit production of *Capriccio*, this time returning to the costumes of the period; and why we have programmed dramatized concert performances of the composer's ravishing but seldom heard *Daphne*.

As for our casts — there's a list of Straussian names to conjure with! Among them are Maria Ewing, Håkan Hagegård, Eric Halfvarson, Simon Keenlyside, Kiri Te Kanawa, Robert Tear, Tatiana Troyanos, Frederica von Stade, Janice Watson, Jon Fredric West, some of

them making Company and United States opera debuts.

A final note on the care we have taken with this and our future seasons: the Celebration of Strauss marks the beginning of the collaboration of our Music Director Donald Runnicles and Principal Guest Conductor Charles Mackerras. Together they will guide our great Opera Orchestra to new levels of excellence. We also extend a hearty welcome to conductor Andrew Davis, who is joining us for the first time in his career.

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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

Welcome to our Celebration of Strauss. This is our fourth consecutive summer devoted to the work of a single composer, and your enthusiastic response has been deeply gratifying.

This summer's repertoire is genuinely exciting, and we are grateful to those individuals and organizations that have helped to make it possible. Peter Hall's acclaimed production of *Salome*, which is borrowed from the Los Angeles Music Center Opera, is being seen here thanks, in part, to the Gary Griffith Living Trust; and our stunning new *Der Rosenkavalier*, a co-production with The Washington Opera, will treat us to a meticulous recreation of Alfred Roller's original set designs for the work's world premiere, thanks to the additional support of the Ann & Gordon Getty Foundation, The Medallion Society, and Mr. and Mrs. Lotfi Mansouri.

Today, more than ever, support of

individuals, foundations and corporations is vital to the existence of San Francisco Opera. Those of us who are privileged to live in San Francisco or the surrounding region have been blessed with so many amenities, whether of nature or culture, that it is easy to take them for granted. San Francisco Opera is one of those amenities; how fortunate we are to have in our city an international opera company of such high stature, and to have access to outstanding productions of opera throughout so much of the year.

We should never lose our awareness of how deeply we would feel the loss of this artistic treasure. The economic ravages of the recent recession, which has been more deeply felt and has lingered longer in California than elsewhere in the country, have taken a serious toll on the economy of this Company in particular. Anyone with a serious love and appreciation of opera should seize the opportunity

at this time to show his or her economic support of this beloved institution with whatever contribution is possible. No amount is too small to be helpful, or deeply appreciated.

We also wish to express our ongoing thanks for the vital government funding that we receive from 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 gratitude to Mayor Frank Jordan and Chief Administrative Officer Rudy Nothenberg, whose support has been most gratifying; to the Opera Guild; and to the War Memorial Board of Trustees, for their continued support and assistance.

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NOTES ON DER ROSENKAVALIER

BY JOHN ARDOIN

After astonishing the world with *Salome* and *Elektra*, Richard Strauss is reported to have said "Next time I shall write a Mozart opera." The result was the part-burlesque, part-bittersweet "comedy for music" in three acts, *Der Rosenkavalier*.

I have no doubt that Strauss wished to pay a musical homage to Mozart. He was, after all, his god, and as a composer he tried in his way to emulate Mozartian ideals. (Strauss was also one of the major conductors of his time, and he spent his life on the podium championing Mozart's music in an age that heard only a handful of Mozart pieces and generally regarded him as only a "charming" drawing room composer.)

But Strauss was also wise enough to know he was not a Mozart, and there was every reason to believe that he turned in large measure to the subject and style of *Rosenkavalier* because he had walked so precariously among the abyss of ultra-chromaticism and had taken this musical style as far as he could in *Elektra*. It was time for a shift in direction. What Strauss hoped to accomplish with *Rosenkavalier* was to banish the thickness and darkness of *Elektra* and move out onto a sunnier, more airy musical terrain.

His librettist for *Elektra*, the formidable Austrian poet and playwright Hugo von Hofmannsthal, however, wanted to stay a while longer in the world of antiquity, and he drew the composer's attention to the subject of



Three choice moments from San Francisco Opera's past stagings of *Der Rosenkavalier*: (Above) Walter Berry as Baron Ochs in 1978; (Opposite) Sena Jurinac as the Marschallin and Christa Ludwig as Octavian in 1971; (Opposite, inset) Cheryl Parrish as Sophie in 1985.

Queen Semiramis of Babylon. He even went so far as to provide Strauss with a scenario for such an opera, which Strauss responded to with an outline of his own based on Calderón's drama *The Daughter of the Air*. This play was a treatment of the story of Semiramis not unlike that which had been set in the previous century by Rossini, though his librettist had used Voltaire as source material.

Other ideas were raised as well — operas on the life of two men of the Italian Renaissance, Savonarola and Cesare Borgia, and consideration was also given to setting to music Hofmannsthal's play *Christmas Return*. It was in a letter dated February 2, 1909, that Hofmannsthal first broached the idea of a Viennese comedy, and his original title was *Der Ochs von Lerchenau*, (The Ox from

Lerchenau) an obvious play on words.

Interestingly enough, when *Rosenkavalier* was behind Strauss, he wanted to return to the idea of *Semiramis*, but Hofmannsthal had lost interest in the subject. In later years Strauss would attempt to extract a libretto on this theme from Franz Werfel, Stefan Zweig and Joseph Gregor before abandoning the dream.

The *Rosenkavalier* libretto that was finally fashioned by Hofmannsthal, with its mixture of earthy and pastel tints and its heady undertow of melancholy, was made to order for Strauss's mood at that particular time. It pro-

John Ardoin is music critic of The Dallas Morning News and author of The Furtwängler Record, to be published in 1994 by Amadeus Press.



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vided him with a text as well as a pretext for a "Mozart" opera. Once *Rosenkavalier* had been decided upon and the libretto written, the score was composed with remarkable speed, with Strauss wreathing Hofmannsthal's words in waltzes and melodies of such felicity that the world has never tired of them.

Just as mesmerizing is the plot Hofmannsthal and Strauss wove. The opera pivots on the romance of an eighteenth-century noblewoman, Marie Thérèse von Werdenberg, the Marschallin, and her teenage cousin, Octavian Maria Ehrenreich, more intimately known as Quinquin. We move from their passion to the love of Octavian for Sophie von Faninal via the Marschallin's cousin Baron von Ochs auf Lerchenau, whose hopes of marrying Sophie for her youth and her dowry are dashed by Octavian's appearance on the scene.

Annotator Rodney Blumer has calculated that the story takes place in the space of four days, and while we all know what happens onstage, he has cleverly speculated as to what happens between the opera's three acts:

"After Act II Sophie will have a miserable time; no supper, cliché-ridden homilies from Marianne, slammed doors and apoplectic splutterings from her father... Will [Octavian] be trying to put Marie Thérèse out of his mind by leafing through a translation of the 'Anatomy of Melancholy' in the Rofrano family library or on a 'fête champêtre' in the Wienerwald with his younger sisters? ... We may be sure that on the two nights between Acts I and II both he and Marie Thérèse will sleep long, and not too well.

"She will have been none too talkative with poor Uncle Greifenklau, and perhaps a bit snappy with the servants ... On the day of his assignation with Mariandel, [Ochs] will have to concoct a suitable cover story to account for his nocturnal absence. After the opera he will head for home. As the coach rattles along, will his brow be wrinkled in anger and incomprehension, or will he come to accept his frustration as easily as he did in Act II? In either event, the stable girls had better watch out."

In *Rosenkavalier*, Strauss and Hofmannsthal tipped their hats not only to Mozart but to his Vienna and his *Nozze di Figaro*. Mozart's comedy, of course, is set in Spain, but this was a nicety of detail largely ignored in Strauss's day, for his was an age that produced *Figaro* in ro-coco Viennese splendor. In fact, the sec-



Elisabeth Schwarzkopf made her U.S. debut with the San Francisco Opera on September 20th, 1955, in the role of the *Rosenkavalier* Marschallin. She returned to the Company in the same role in 1957, 1960, 1962 and 1964. This photo was taken from the wings in 1962.

ond-act bedroom of Countess Almaviva's palace at the Vienna Staatsoper or at the Dresden Opera where *Rosenkavalier* had its premiere in 1911 probably could have served as easily as the first-act boudoir of the Princess von Werdenberg.

Without question, Strauss and Hofmannsthal modeled the Marschallin and her lover Octavian in part on *Figaro*'s Rosina and the page-boy Cherubino. Be-

ing men of great literacy, they doubtless knew that in the last of the Beaumarchais "Figaro" trilogy, the Countess has a child by Cherubino. We in turn know that it was probably careful discretion on their parts that kept the Marschallin and Octavian from a similar social lapse, for the Marschallin is no aging beauty beyond the possibility of bearing children.

Strauss put her age at thirty-two when

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he reminded stage directors that "As Klytemnestra [in *Elektra*] should not be an old hag, but a beautiful, proud woman of fifty whose ruin is spiritual and by no means physical, so the Marschallin must be a young and beautiful woman . . . who, in a bad mood, thinks herself 'an old woman' as compared to the seventeen-year-old Octavian."

There have been those who would like to convince us that the affair between the Marschallin and Octavian was not physical but only a playful flirtation. I would send them back not only to the libretto, but to the score itself. The climactic horn glissandos in the prelude to act one leave little doubt as to what is happening in the Marschallin's bedroom behind the curtain. Blumer goes on to note that the music at this point describes what Octavian is best at, "even if a close hearing indicates rather more enthusiasm than skill."

There is a crucial difference, however, between Mozart's and Lorenzo da Ponte's heroine and the one molded by Strauss and Hofmannsthal. While both are trapped in a loveless marriage, the Marschallin is not one to moon and sit silently by, hoping for a return of her husband's affections. Strauss was fond of pointing out that Octavian was neither her first nor her last love. And cynics had been willing to bet that after a few months with the convent-reared Sophie, Octavian would be back in the Marschallin's bed.

We will never know for certain what takes place after act three, but we will always wish we did, because those of us who love this opera equally love its heroine. Few operas leave us wondering about the fate of their characters at the end of the evening, for in the main librettos tend to tie up a story in a neat bundle complete with a ribbon. Not so with *Rosenkavalier*. It is an opera, as critic William Mann put it, that "ends with several question marks."

Because the Marschallin is such a loving, wise woman, we are concerned for her future happiness (Strauss saw to this with his music as did Hofmannsthal with his words). She emerges a very real, flesh-and-blood person, like Margaret Mitchell's Scarlett O'Hara. No one who has succumbed to Scarlett's charms wants to think of her left standing forever alone at the door to her mansion in Atlanta. This is surely the chief reason behind the wide-spread success of the recent sequel to *Gone With the Wind*.

A Tribute to a Great Lady

By Lotfi Mansouri

When you are young, you are sometimes blind to the good fortune and the gifts that destiny occasionally throws your way. Later in life you gain a much clearer perspective and realize the immeasurable value of those gifts and the enormous effect that they have had on your life.

In my life one such gift was the honor of working with Lotte Lehmann. While I was studying in Southern California I was asked to audition for Madame Lehmann at the Music Academy of the West. I always thought that I was selected, not for any vocal qualities, but rather for the fact that I was the *only* dramatic tenor available to partner Mme Lehmann's Sieglindes, Elsas, Desdemonas, Leonoras and other roles associated with her.

My supreme pleasure came when Mme Lehmann, impatient with the insensitivity or lack of understanding of a young artist, would jump up and demonstrate, using me as a partner — or as a prop. I recall her incredible intensity and the brilliance in her eyes when she held me as Sieglinde, her tenderness and touching femininity when she knelt next to me as Desdemona, the sheer energy and animal ferocity with which as Leonora she protected me, her Florestan. Often I became so hypnotized by her character that I forgot my own lines, breaking the spell and frustrating all.

Of all the operas I worked on with Mme Lehmann, the one that I will associate with her totally for the rest of my life is *Der Rosenkavalier*. She knew every nuance of every note in all three roles — Sophie, Octavian and the Marschallin — but it was the role of the Marschallin that she had made her very own. Lehmann was indeed "*Ihre Hochfürstliche Gnaden, die Frau Fürstin Feldmarschall*."

I have never forgotten the first time I saw her do the last part of the first act when the Marschallin is left alone with the desolate painful awareness that this moment marked the end of something precious. She stood in the middle of that sumptuous room, looking slowly about her in such a way that the boudoir turned into a confining cage before our very eyes. She moved slowly and majestically to the mirror; one hand reached up to her face, tracing with painful realization the lines on her face and neck; she turned away from the mirror impulsively, as if to shut out reality. Then something miraculous happened. The shoulders, bent with age and sadness, lifted up; you could see a flow of tremendous strength pass through her body. There stood a woman, beautiful, mature, resigned, yet strong, somehow at peace — and above all, definitely not sentimental. She stood there, even after the music had finished, like a goddess, and we poor young mortals were spellbound, sensing that we had witnessed something very special, but too naive and unprepared to grasp its profound meaning.

It was Lehmann who introduced me to *Der Rosenkavalier* and opened my eyes to its treasures and its universal humanity. Every time I direct a production of this opera I try very hard to create something that might in part demonstrate my gratitude and be a worthy tribute to this very special lady.

Lotte Lehmann as the Marschallin at the San Francisco Opera in 1940. Mme Lehmann interpreted the role with us in 1940, 1941, 1945 and 1946. In 1946, while on tour to Los Angeles with the San Francisco Opera, she ended her operatic career with the role of the Marschallin on November 1.



MORTON

In the same vein, in the mid-fifties, a German writer named Jacoba von Stettendorf attempted to allay our anxieties concerning the Marschallin's fate after Octavian's farewell. In a beguiling book titled *Marschallin, It is Evening*, which is dedicated to Hofmannsthal's memory, all is revealed. (Actually, the slim volume was written under an alias; the true author was Hulda Eggart-Hofmiller, who decided to remain incognito because she had personal reasons for identifying herself with the Hofmannsthal Marie Thérèse.)

The book is cast as a series of diary entries, and during its course we come to know a Marschallin who never finds another to take Octavian's place in her heart, and continues to think of him with inordinate affection and longing:

"Such love, so true and great, I shall never live again. In matters of the heart the finding comes without seeking. Suddenly it is here, like a compulsion, like magic . . . Is not there, in all my grief, a real gratitude? . . . In church I pray for him, Octavian Maria Ehrenreich, that he may be spared any feeling of sadness when he thinks of me, that he may devote his ardent heart to the little Faninal girl, unconditionally . . ."

Though he left Vienna after his marriage to Sophie to do his military service, Octavian remains as large as life in the Marschallin's mind:

"Here you are . . . beside me, I am wrapped up in the days of 'once upon a time,' I hear the trot of the horse that you are holding at walking pace alongside my carriage in the Prater. The most precious things are not for the workaday and for every hour; they are precious because they are rare. Only in the darkness do the stars sparkle bright. One feels the weight of love only when one lets it go; as long as it stirs and moves, everything is as light as a feather."

In this "sequel" to *Rosenkavalier*, we find the Marschallin going about life after Octavian as she has always known it. There are court functions to which she is sometimes accompanied by her husband (though he still prefers to spend his time hunting), but more often by Count Lichnowsky, a German diplomat assigned to the Hapsburg court. She still sees her cousin Ochs, though he spends more time in his post-Sophie days overseeing his estates (remember, Hofmannsthal described Ochs as "a rustic Don Juan of the petty nobility, with a touch of Falstaff," and not "a stupid ruffian or Philistine," an observation more



Richard Strauss in a caricature made by Edward Grützner in 1912.

basses would do well to heed).

The Marschallin is still a very musical woman, and one entry in her diary informs us that "Our Hofkapellmeister, the composer Gluck, has conducted a wonderful symphony by Maestro Haydn and last night his own opera *Orfeo*." There are references as well to the wunderkind Mozart, and after one of his concerts she writes "I would like to live another twenty years and take part in the career of such a genius."

Eventually she is widowed, becomes seriously ill and begins to face death's approach:

"When a doe has to die it goes into hiding in the brush, far from the herd of young ones. I would like to remain like that, by myself in the dark. To be called to eternal rest is a great command from God Almighty, and one can fulfill it only when one is alone."

But before she dies, there is one last

meeting with Octavian:

"He cannot be kept away, in spite of being forbidden to enter my room. He has already come in, is kneeling by my bed, has taken my hands and is crying into them . . . I hope he cannot hear how my heart is pounding . . . As I calm down, I hear myself saying with a voice that I have never before heard from me . . . 'Taverl, get up. Let me look at you. You have become a good-looking, personable picture of a man. And I am told you are also clever and efficient. Now you have to go away again. Give my love to Sopherl' . . . Again he embraces me closely, presses my hands, and I can hardly understand what he whispers: 'Marie Thérès', thank you so much — thank you — for everything.' And he is gone."

At this point the diary is almost completed. There is only one last entry to be made:

"Endless the day has been, and the pitch-dark night will be longer still. Be patient and strong, Marschallin, for a little light is burning inside you that can never, never go out."

I vastly prefer this view of the Marschallin's life after the last curtain falls to one that has an historical rather than an imaginary basis. We know that Hofmannsthal got a great deal of his material for *Rosenkavalier*, including actual names and frequently the Viennese dialect that is part of the opera's appeal, from the real-life diaries of the eighteenth-century Imperial Lord High Steward to the Hapsburg dynasty, Prince Johann Josef Khevenhüller-Metsch.

Many of his entries have fascinating *Rosenkavalier* resonances, but one is of particular significance, because it has come to be accepted as a key to the identity of who the model was, or least the departure point, for the creation of Hofmannsthal's Marschallin.

It reads, "Thus passed away in her thirtieth year, after a long and debilitating sickness, Josepha (formerly Countess Kinsky), the wife of Count Michael Hanns von Altmann; she was a very adventurous lady, who for twelve years carried on an affair with the so-called Quinquin Esterhazy. During her final sickness, however, she gave proof of true sorrow for her sins and of genuine Christian penitence."

How unthinkable, for me at least, of a Marschallin who repented the great love of her life at the end of that life. It doesn't ring true for the greatness of soul and spirit which Hofmannsthal endowed her.

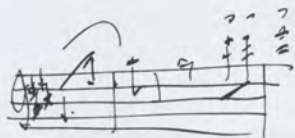
Call me a hopeless romantic, but I'll stick with Eggart-Hofmiller's resolution of the tale. It at least jibes with the libretto and the sensuality and sensitivity of Strauss's score.

If traits of the Marschallin are to be found only superficially in Countess Almaviva, there is a greater validity to the parallels between Cherubino and Octavian. Both are in the grips of passion that are wild and blind. At the outset of the opera, Octavian is convinced that this is the one and only true romance he shall ever have. The Marschallin, of course, knows better, and she tries gently to prepare him for the break she feels is inevitable. She is a woman obsessed with the passing of time and is painfully aware of what price will be exacted by the difference in their ages and attitudes.

"Whoever embraces too tightly, holds nothing fast," she tells Octavian. It is a truism he can't grasp, just as it is something Mozart's Countess should have remembered. She seems to have deluded herself in the finale of *Figaro* into believing that her husband is a chastened, changed man and that his begging of her forgiveness means a closer, more loving rapport between the two in the future.

Do you believe it? I don't. I think the Count is simply making the best of a sticky situation, and as soon as he has distanced himself from the entanglements that brought him to his knees, it will be business as usual.

Marie Thérèse is more world-wise and less self-deceptive than Rosina. And though the opera is named for Octavian — for it is he who bears the silver rose of betrothal to Sophie on behalf of Baron Ochs — in the end, it is the Marschallin who is the mainspring of the drama, even though she is not on stage for any of act two and only a third of the last act. But we feel her dominant presence throughout, and her philosophical sense of reality and her wistful acceptance of it permeates every step of the story. It is on her truths that *Rosenkavalier* is polarized. □



Richard Strauss

S. CHARLES SIANI

(1917-1992)



DRURY

On November 28, 1992, the world of opera lost one of its most distinguished musicians, S. Charles Siani, Principal Double Bass of the San Francisco Opera Orchestra and Assistant Principal of the San Francisco Symphony for over 40 years.

Beginning studies with his father, a member of the Philadelphia Orchestra, Siani went on to study with Antonio Torello, who initiated the bass curriculum at the Curtis Institute of Music in 1928. Torello is credited with introducing the overhand, or "French" style bowing technique which was spread across the United States by Torello students such as Henri Portnoi of the Boston Symphony and the New England Conservatory of Music, Warren Benfield of the Chicago Symphony and Northwestern University, Roger Scott of the Philadelphia Orchestra and Curtis Institute of Music, and — of course — S. Charles Siani of the San Francisco Symphony, San Francisco Opera, San Francisco Conservatory of Music, and San Francisco State University.

Charles Siani was a prolific teacher. His students can be found in major orchestras throughout the U.S., including the San Francisco Opera Orchestra, the principals of the San Francisco Symphony, Philharmonia Baroque, San Francisco Ballet, and Buffalo Philharmonic, and members of the Atlanta, San Diego, and San Jose symphonies. His influence in the double bass community is widespread and not limited to just the classical repertoire — jazz great Charlie Haden was once a student. Perhaps the legendary jazz bassist, Ray Brown, also a former student, said it best when he described Siani as being a "bassist's bassist."

Siani's musicianship can be described in words once used in 1839 in reference to the legendary double bass soloist Domenico Dragonetti: "Clear, rapid, and distinct articulation in staccato parts. Even smoothness of legato passages. Firmness and decision in keeping a large band steadily together. Marvelous power of pulling them right if they happen to go wrong." Add to this a deep and profound sense of pride and nobility for the profession of music and you begin to know the man who was S. Charles Siani. He will be deeply missed by his family and fellow musicians.

These performances of *Der Rosenkavalier* are dedicated to his memory.

ABOUT ALFRED ROLLER

By CHRISTOPHER NORTON-WELSH

Towards the end of the nineteenth century, the small Austrian town of Brünn, now Brno and the capital of the Province of Moravia in the Czech Republic, provided a surprising number of men and women who came to prominence in the arts in Austria — which then mainly meant Vienna — especially in the field of music. The list is headed by the composers Leoš Janáček, born near Brno and active there almost all his life, and Erich Wolfgang Korngold, who was actually born in the town. Then there were the singers Maria Jeritza, prima donna assoluta; Leopold Demuth, principal baritone at the Vienna Court Opera under Gustav Mahler; and, by no means least, the tenor extraordinary Leo Slezak, who like Janáček was not actually born in the town but made his debut as a singer in the theater there. Prominent in another field was Adolf Loos, the architect who, while working with artists in the *Jugendstil* movement, taught his colleagues to think functionally rather than decoratively. Returning to the theater in this far from exhaustive list, there were also Wilhelm von Wymetal, a producer at the Court and State Opera from 1908 to 1922, and his colleague Alfred Roller, who totally revolutionized stage design.

Alfred Roller was born in Brno on October 2, 1864, the son of the high-school teacher Josef Roller (1833-1893), who was also a painter and graphic artist and who naturally gave his son his first artistic training. However, at his father's wish, Alfred came to Vienna in 1883 to study law. Like many another law student, he found the subject little to his taste and changed to art at the Vienna Academy of Fine Arts, principally under Peithner von Lichtenfels and Griepenkerl from 1884-1893. He was one of the co-



Alfred Roller, 1864-1935.

founders, along with Gustav Klimt, Josef Hoffmann and Kolomon Moser, of the new young art movement in Vienna, the *Sezession* (Secession, from "to secede"), being a member of the group from 1897-1905 and its President in 1902, when he organized the group's famous Beethoven exhibition. He was also one of the foremost editors of the group's periodical *Ver Sacrum*, which put forward the ideas and philosophies of the movement and was the most important and influential art magazine of its period in the whole of the Austrian Empire.

Today, Roller is primarily remembered as a stage designer but that was only one side of his activities. Like many of the Secession artists, he was concerned with more than just pictorial art and designed the first art poster to appear in Vienna in 1897, the first of many which came to be known as the "Gallery of the

Streets." He also designed book decorations and typescripts, toys and academic dress — that for Innsbruck University still being worn today. Moreover, he experimented with most artistic techniques, including mosaics and frescoes. However, that was still not enough. He was a most influential teacher, becoming a professor of drawing from nature at the School of Applied Art of the Austrian Museum for Arts and Industry in Vienna in 1901, later becoming the School's Director and reorganizing it into one of the most modern such institutes in Europe. Among the most famous of the many important artists produced by the School was Oskar Kokoschka. Roller also instigated the collaboration of the School with the famous Wiener Werkstätte, thus making Vienna a center of exquisite applied art.

(Around 1907, a hopeful young artist arrived in Vienna with an introduction to Professor Roller, who, as one of the most influential teachers in the city, could have helped him enormously in getting into the Academy or at least in finding a suitable teacher. The young man was shy and the professor's reputation was formidable and the hopeful artist approached the great man's door twice without daring to ring the bell and state his errand. Neither did he have any success in finding a place at the Academy of Fine Arts, but he did remember the great man and invited him to produce *Parsifal* at Bayreuth in 1934, having in the meantime made a name for himself in quite another sphere of life — Adolf Hitler.)

To return to Alfred Roller's earlier history, in 1903 he was invited by Gustav Mahler to design the stage pictures for Mahler's forthcoming new production of Richard Wagner's *Tristan und Isolde* at the Vienna Court Opera. As they say, the

Christopher Norton-Welsh is a singer and regular contributor to London's magazine Opera, as well as New York's Opera News. He has also written a number of biographical discographies of former singers at the Vienna Court Opera.

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Masquerade scene from the 1926 *Rosenkavalier* film, for which sets and costumes were designed by Alfred Roller. Huguette Duflos was the Marschallin; Jaque Catelain, a male Octavian. The cast also included Paul Hartmann in the role of the Marschall, who is seen hunting in snow-bound Croatia.

rest was history.

Before Roller, stage design had been purely decorative and in the smaller theaters sets and costumes usually had to do service for many works: a relatively small number of pictures — a wood, a castle hall, a tavern, etc. — being reshuffled to suit the work being performed. Of course, the large houses provided fresh decor for each work but, despite Wagner's attempts in this direction, it was not really more relevant on any deeper level. Furthermore, with the advent of electric lighting for the stage, all the tricks of the stage painter's art were mercilessly exposed as the two-dimensional flats that they were. Not only were new methods of stage setting necessary; new improved machinery also run by electricity had become available and the time was right for the right men to produce the appropriate revolution. The right men were Roller and Mahler, who proceeded to change everything, laying down the basic principles of modern stage design right from their first joint production.

Gustav Mahler, then the Director of the Vienna Court Opera, was not only a composer and conductor of genius, he also produced a great number of the operas in his theater. His ideal was the so-called *Gesamtkunstwerk* (total work of art) and in Roller he found the complementary genius to provide the background for his productions — a background that interacted with the music and acting.

According to Richard Specht in his biography of Gustav Mahler published in 1913, Mahler and Roller collaborated in some thirty to forty productions in the four years from the epoch-making *Tristan und Isolde* of February 21, 1903 to the final *Iphigenia in Aulis* of March 18, 1907, the year of Mahler's resignation. In this short period, Roller laid down his principles of stage design, stretching from the realism of the first act of Wagner's work to the simple, embroidered curtain which only rose at the end of Gluck's opera to reveal the harbor full of ships. In between lay countless permutations of these seemingly opposite views, which had always the same aim in view: to express the drama in visual terms as perceived by both artists. Nothing was added for mere decorative effect, nothing to make a point not directly derived from the music and libretto. Everything was intended to concentrate the viewer's attention and enhance the feelings and events being portrayed on the stage.

Continued on page 40

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Beni Shinohara *Assistant Principal*
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Linda Deutsch
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ENGLISH HORN

Janet Popesco

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ARTIST PROFILES

British soprano **Felicity Lott** makes her San Francisco Opera debut as the Marschallin in *Der Rosenkavalier*. She has already been acclaimed in this role in Brussels, Dresden, and Cologne, and at the Royal Opera House, Covent Garden (under Bernard Haitink), the Munich Festival and Metropolitan Opera (under Carlos Kleiber), with future performances of the part scheduled for Paris, Venice, and Vienna. Additional achievements in the Strauss repertoire include the Countess in *Capriccio* in Paris, Brussels, Florence, Munich and at the Glyndebourne Festival, the title role of *Arabella* in Vienna, Dresden, Milan's La Scala (under Wolfgang Sawallisch) and at Glyndebourne, as well as Christine in *Intermezzo* at the Munich and Glyndebourne Festivals. An artist of international stature, Miss Lott has performed with all the major British opera companies and regularly appears with the Royal Opera, where her roles have also included Anne Trulove in *The Rake's Progress*, Blanche in *Les Dialogues des Carmélites*, Ellen Orford in *Peter Grimes*, Countess Almaviva in *Le Nozze di Figaro*, and Eva in *Die Meistersinger*. At Glyndebourne, in addition to her Strauss heroines, she has been hailed as Anne Trulove, Pamina in *Die Zauberflöte*, Donna Elvira in *Don Giovanni*, and as Countess Almaviva. Additional successes include Cleopatra in *Giulio Cesare*, Fiordiligi in *Così fan tutte* and Donna Elvira at the Paris Opera, and Countess Almaviva at the Metropolitan Opera, in Munich, and at the Lyric Opera of Chicago and the Salzburg Festival. Her career in recital and the concert hall is equally successful, with performances throughout Great Britain as well as in Paris, Amsterdam, Cologne, Geneva, Rome, New York, Hong Kong, at the Musikverein in Vienna, the Salzburg Festival and, this summer, at the Munich Festival. She has a wide range of recordings under such conductors as Solti, Mackerras, Haitink, Marriner and Järvi, and her recital albums include works by Wolf, Schubert, Schumann, Strauss, and the masters of French chansons. In the 1990 New Year Honors, Miss Lott was conferred with a CBE, and this year she was awarded the French government's title of Chevalier.

Mezzo-soprano **Frederica von Stade**, who sings the role of Octavian in *Der Rosenkavalier*, is entering the third decade of an extraordinary career and continues to reign as one of the music world's most beloved figures. Her brilliant career has taken her to the stages of the world's great opera houses, as well as concert and recital platforms throughout this country and abroad. Her operatic life began when she received a contract from Sir Rudolf Bing during the Metropolitan Opera Auditions. Since her 1970 Met debut, she has sung nearly all of her great roles with that company, as well as with San Francisco Opera, the Lyric Opera of Chicago, and many other leading American theaters. Her career in Europe has been no less spectacular, with new productions mounted for her regularly at Milan's La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera. Miss von Stade began her association with San Francisco Opera when she scored a great triumph as Sesto in Spring Opera Theater's 1971 production of Mozart's *Titus*. Since her Company debut the following year as Cherubino in *Le Nozze di Figaro*, she has been seen on the stage of the War Memorial as Dorabella in *Così fan tutte* (1973), Rosina in *Il Barbiere di Siviglia* (1976, 1992), in the title role of *La Cenerentola* (1974), in her first performances of the title role of *La Sonnambula* (1984), in enthusiastically-received recitals (1985, 1993), as Penelope in *Il Ritorno d'Ulisse in Patria* (1990), and as Cherubino (1991). She is regularly invited by the world's foremost conductors to appear with major orchestras — the Boston Symphony, Chicago Symphony, Philadelphia Orchestra, London Symphony, and many others. She has made over four dozen prize-winning recordings, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. She also appears regularly on television, with "Live from the Met" performances as Cherubino, Idamante in *Idomeneo*, Hansel in *Hansel and Gretel*, the specials "Flicka and Friends" and "Christmas at Carnegie Hall," as well as a film of the classic Jean-Pierre Ponnelle production of *La*

DER ROSENKAVALIER

Cenerentola. Miss von Stade is the recipient of honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music.

Christine Schäfer makes her United States opera debut as Sophie in *Der Rosenkavalier*. Since her professional opera debut in 1991 as Papagena in *Die Zauberflöte* in Brussels, the young soprano has already appeared as Pamina in the same production of *Zauberflöte* at the Landestheater in Salzburg, and in the title role of Brigitte Fassbaender's production of *Lulu* in Innsbruck. Other recent roles have been Zerlina in *Don Giovanni* and Gilda in *Rigoletto*, both performed to acclaim in Bern. Born in Frankfurt am Main, she studied at the Academy of Arts in Berlin and later studied with Arleen Auger, Aribert Reimann and Dietrich Fischer-Dieskau. In 1990, she worked with Sena Jurinac in a production of *Die Zauberflöte* at the Salzburg Academy. She first received attention in 1988 with a world premiere performance and a recording of Reimann's *Nacht-Räume*. Since then, she has performed regularly both in Germany and abroad. She has given concerts with the Amsterdam New Sinfonietta and Stuttgart Hymnus-Chorknaben, among others, and at the Los Angeles Bach Festival, Baroque Festival in Würzburg, and the Cultural Music Today Festival in the former Soviet Union. She has recorded Bach's *St. John Passion* with the Stuttgart Hymnus-Chorknaben, and an album of Mozart arias with the Wind Ensemble of the Berlin Philharmonic and Dietrich Fischer-Dieskau.

Most recently appearing with the Company last fall as Madelon in *Andrea Chénier* and Hermia in *A Midsummer Night's Dream*, mezzo-soprano **Catherine Keen** returns to portray Annina in *Der Rosenkavalier*. A 1989-90 Adler Fellow with the San Francisco Opera Center and a Merola Opera Program participant in 1987 and 1988, she made her Company debut in the summer of 1989 as Kasturbai in *Satyagraha*, and has since sung numerous



FELICITY LOTT



FREDERICA VON STADE



CHRISTINE SCHÄFER



CATHERINE KEEN



MARIA FORTUNA



LAURA CLAYCOMB



MAN-HUA GAO

roles at the War Memorial. They include Mistress Quickly in the Family Performance of *Falstaff*, Schwertleite in *Die Walküre*, Emilia in *Otello*, Maddalena in *Rigoletto*, Prince Orlofsky in *Die Fledermaus*, the Third Lady in *The Magic Flute*, Flora in *La Traviata*, Sonya in *War and Peace*, and Zulma in *L'Italiana in Algeri*. Opera Center credits include a Schwabacher Debut Recital, Leocasta in Handel's *Giustino*, The Dark Lady and The Cook in *The Ghost Sonata*, and Suzuki in *Madame Butterfly* for Western Opera Theater. Miss Keen made her European debut in 1989 with the Deutsche Oper Berlin as Dalila in *Samson et Dalila* and appeared for the first time with the Netherlands Opera last year as the Duchess in *Luisa Miller*. Additional recent performances include *Samson et Dalila* in Amsterdam, *Luisa Miller* in Geneva, Falla's *The Three Cornered Hat* with the Atlanta Symphony, Mahler's Eighth Symphony with the Orchestre de Lyon, and a recording of *La Vida Breve* with the Cincinnati Symphony under the baton of Jesus Lopez-Cobos. Miss Keen has appeared as soloist with the San Francisco, Indianapolis, Sacramento, Columbus, and Cincinnati Symphonies, and at the Hollywood Bowl Festival and Cincinnati May Festival. Future plans include *La Traviata* at the Orange Festival, as well as recitals for the Community Concert series. The young artist is the recipient of a 1990 George London/William Sullivan Study Grant, a Puccini Foundation Award, and a grant from the Wagner Society of Northern California.

Soprano **Maria Fortuna** sings the roles of Marianne in *Der Rosenkavalier* and the Italian Soprano in *Capriccio*. A former member of the Merola Opera Program and a 1990-91 Adler Fellow with the San Francisco Opera Center, she spent her formative years with the Company, where early roles included Countess Ceprano in *Rigoletto* and Emma in *Khovanshchina*. In 1991, she was seen on the stage of the War Memorial as Violetta in the student matinee performances of *La Traviata*, Frasquita in *Carmen*, and The Confidante in *Elektra*. Last fall she appeared here as Curra in *La Forza del Destino* and Queen Isabella in *Christophe Colomb*.

Opera Center credits include The Young Lady in Reimann's *The Ghost Sonata*, Sandrina in Mozart's *La Finta Giardiniera* and a Schwabacher Debut Recital. Her 1991-92 season was highlighted by several firsts: She made her debut at New York's Lincoln Center as a soprano soloist in the nationally televised "Rossini 200th Birthday Gala," bowed with Seattle Opera as Fiordiligi in *Così fan tutte*, and appeared in Belgium for the first time as Countess Folleville in Rossini's *Il Viaggio a Reims*. Highlights from past seasons include Bruckner's *Te Deum* and concert performances of *Nabucco* with the Philadelphia Orchestra under Riccardo Muti, the Countess in *Le Nozze di Figaro* for Long Beach Opera, Madame Silberklang in Mozart's *Der Schauspieldirektor* with Sinfonia San Francisco, Musetta in *La Bohème* for Marin Opera, and appearances as soloist with the Van Cliburn Foundation. Next season she will appear with Dallas Opera in Falla's *La Vida Breve*. Miss Fortuna is from western New York state, and received her degrees from the Eastman School of Music and the Curtis Institute of Music.

In her third year as an Adler Fellow with the San Francisco Opera Center, **Laura Claycomb** appears as A Milliner in *Der Rosenkavalier*. The native of Dallas attended Southern Methodist University, where she received her bachelor's degree in vocal performance and foreign languages. A winner of numerous awards and competitions, she was a member of the 1989 Merola Opera Program, and appeared as Frasquita in *Carmen*. As a Merola participant the following year, she sang the role of Ann Page in *The Merry Wives of Windsor*. She made her Company debut in 1990 as The Novice in *Suor Angelica*, and has subsequently appeared here as Papagena in *Die Zauberflöte*, the First French Actress in *War and Peace*, Frasquita in *Carmen*, Xenia in *Boris Godunov*, Giannetta in *L'Elisir d'Amore*, and Duchess Medina Sidonia in *Christophe Colomb*. Miss Claycomb toured Japan in 1991 as Frasquita in the Opera Center's production of *Carmen*, and received critical acclaim as Dalinda in the Opera Center's 1992 Showcase production of *Ariodante*. She was fea-

tured in the 1992 Schwabacher Debut Recital series, and will appear in several roles with the Company this fall.

A 1992-93 Adler Fellow with the San Francisco Opera Center, soprano **Man-Hua Gao** sings the roles of a Slave in *Salome*, a Noble Orphan in *Der Rosenkavalier*, and the First Maid in *Daphne*. Last year, she made her Company debut as Cleone in *Ermione*, appeared as Ginevra in the Showcase production of *Ariodante*, and as Adina in student matinee performances of *L'Elisir d'Amore*. Born in China, she received her training at the Shanghai Conservatory and at the Boston University School of Music. In 1984, she won first place in the Beijing National Voice Competition, competing against singers from all 29 provinces. She was also a prizewinner at the International Belvedere Competition in Vienna, which led to performances with the Shanghai Symphony, Shanghai Philharmonic, Beijing Central Opera Orchestra, Budapest Philharmonic, and extensive tours to Canada, Japan, Thailand, Singapore and Hong Kong. A winner of the New England Metropolitan Auditions, she has been a fellow at the Tanglewood Music Center and a guest soloist at Carnegie Hall. As a participant in the 1990 Merola Opera Program, Miss Gao sang the title role of *Lucia di Lammermoor*, repeating the role on Western Opera Theater's national tour. She returned to the Merola Program in 1991, winning the prestigious Schwabacher Family Award at the Grand Finals, and sang Violetta in Western Opera's national tour of *La Traviata*.

Soprano **Angela Randell** portrays a Noble Orphan in *Der Rosenkavalier* and the Second Maid in *Daphne*. As a member of the 1987 Merola Opera Program, she performed the title role of *Suor Angelica*, and returned to the Program in 1989, appearing as Micaëla in *Carmen* for MOP as well as on Western Opera Theater's national tour. She made her Company debut in 1990 as Sister Dolcina in *Suor Angelica* and returned here in 1991 to sing the Fourth Maid servant in *Elektra*. Other roles performed include Donna Elvira in

Continued on page 35

This new production of *Der Rosenkavalier* is a co-production with The Washington Opera, with additional support of The Ann and Gordon Getty Foundation, The Medallion Society, and Mr. and Mrs. Lotfi Mansouri.

Opera in three acts by RICHARD STRAUSS

Text by HUGO VON HOFMANNSTHAL

Der Rosenkavalier

(in German)

Conductor

Charles Mackerras

Production

Lotfi Mansouri

Set Designer

(after the original Alfred Roller designs)

Thierry Bosquet

Original Costume Design for

Santa Fe Opera

David Walker

Additional costumes

(after Alfred Roller designs)

Thierry Bosquet

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Assistant to Maestro Mackerras

Patrick Summers

Musical Preparation

Joyce Fieldsend

Bryndon Hassman

Ernest Fredric Knell

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Laurie Feldman

Stage Manager

Theresa Ganley

Scenery constructed in

San Francisco Opera Scenic Studios

First performance:

Dresden, January 26, 1911

First San Francisco Opera performance:

October 16, 1940

SATURDAY, JUNE 5 AT 7:30

TUESDAY, JUNE 8 AT 7:30

FRIDAY, JUNE 11 AT 7:30

FRIDAY, JUNE 18 AT 7:30

WEDNESDAY, JUNE 23 AT 7:30

SUNDAY, JUNE 27 AT 1:30

CAST

(in order of appearance)

Octavian Frederica von Stade

The Marschallin Felicity Lott*

Mohamed Taylor Walton (June 5, 8, 11)

Ebonie McCuin (June 18, 23, 27)

The Marschallin's major-domo Patrick Denniston

The Marschallin's footmen Richard Walker

Jere Torkelsen

Richard Brown

Frederick Matthews

Baron Ochs Eric Halfvarson

Three noble orphans Man-Hua Gao+

Angela Randell

Mika Shigematsu*+

A milliner Laura Claycomb+

An animal vendor Stephen Guggenheim+

Valzacchi Michel Sénéchal

Annina Catherine Keen

An Italian singer Hong-Shen Li

A notary Dale Travis

Leopold Peter Jansen*

Faninal David Holloway*

Sophie Christine Schäfer**

Marianne Maria Fortuna

Faninal's major-domo Dennis Petersen

An innkeeper James Caputo*+

A police commissioner Daniel Sumegi+

A scholar, a flute player, a hairdresser, musicians, a footman, couriers, lackeys, maids, hussars, a physician, cook boy, waiters, coachmen, guests, children, policemen, various personages of suspicious appearance, vendors

**United States opera debut *San Francisco Opera debut +1993 Adler Fellow

TIME AND PLACE: Vienna, during the early years of the reign of the Empress Maria Theresa

ACT I The Marschallin's bedroom, early morning
INTERMISSION

ACT II Faninal's house, two days later
INTERMISSION

ACT III A run-down inn on the outskirts of Vienna,
the following evening

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

The performance will last approximately four hours.

Der Rosenkavalier / Synopsis

ACT I—The action takes place in Vienna during the early years of Maria Theresa's reign. While the Field-Marshal, Prince von Werdenberg, is away hunting, his wife is entertaining a 17-year-old admirer, Count Octavian, whom she affectionately calls Quinquin. A noise in the anteroom makes her think her husband has returned. Octavian hides, but it soon becomes clear the commotion came from her country cousin, Baron Ochs auf Lerchenau, who came to pay his respects. Octavian has in the meantime dressed up as a chambermaid. His chance of escape is frustrated by the entry of the Baron who at once shows interest in the pretty young country girl whom the Marschallin introduces as "Mariandel." The Baron explains, in great detail, the reason for his early morning call. He has become engaged to Sophie von Faninal whose father is a rich property owner, no aristocrat by birth and only recently elevated to peerage. Custom requires that before Ochs's own arrival a silver rose be presented to his fiancée and he asks the Marschallin to suggest a suitable young nobleman as a rose-bearer (in German, Rosenkavalier). He also wants a good lawyer to assist him in his business dealings with Faninal. She tells him that her own lawyer will soon be arriving for her levée and she shows him a picture of Octavian, the rose-bearer-to-be. Ochs is struck by the likeness to "Mariandel," but satisfies himself with the thought that the girl is probably the result of an indiscretion on the part of Octavian's father. While the major-domo announces that the anteroom is filled with callers, Ochs amuses himself with "Mariandel."

The next scene, basically an intermezzo, deals with the levée, the formal morning reception prominent people and royalty used to hold. The household staff are there for the morning toilette and their orders for the day, while several other visitors and vendors explain their reasons for being present. This atmosphere is constantly interrupted by Ochs's arguments with the lawyer and by the Baron's rude servants. The Marschallin reproaches the hairdresser for making "an old woman" out of her and orders everyone to leave. Left alone, she reflects sadly on the encroaching old age. She has a vision of herself in future years. Octavian, reappearing in his male clothes, is unable to revive her spirits. With words of worldly advice, she dismisses him.

ACT II—The bearer of the rose is expected at any moment at Faninal's house. The major-domo explains to the new peer that his presence during the presentation of the rose would be a breach of etiquette, so Faninal leaves the house. Sophie, left alone with her duenna, resolves to remain as modest in her new married state as in her previous years. Octavian arrives, holding the silver rose. When he comes face to face with Sophie, the two young people are instantly so attracted to each other, they forget everyone around them. Their conversation is interrupted by the arrival of Faninal and Ochs, whose coarse manner comes as a great shock to Sophie. Faninal and Ochs retire in order to discuss the marriage settlement and the young couple reveal their love. During their exchange, they are surprised by two Italian intriguers, now in Ochs's employ. Valzacchi summons the Baron who tries to dismiss the matter lightly, but Octavian is determined to make the Baron understand that Sophie will not have him. He draws his sword and in the following scuffle wounds the Baron slightly in the arm. When Ochs, left alone and fortified by a glass of wine, finally calms down, Annina brings him a note from "Mariandel" asking for a rendezvous next evening. Ochs is elated.

ACT III—In a private room of a cheap inn, final preparations are being made by Octavian and Valzacchi, the latter now in the Count's employ, for the assignment between Ochs and "Mariandel." When the Baron and his "lady" arrive, everybody is asked to leave except Ochs's valet who takes over the service. Ochs is not allowed to enjoy his amorous escapade for long. From all sides, frightening faces and voices surround him, so spoiling his fun he at last goes to the window and calls for the police. This gets him nowhere, for nobody will believe that he is Baron Ochs auf Lerchenau or that his companion is Sophie von Faninal, as he claims. When Faninal and Sophie appear, Ochs is ridiculed by everyone. Even the Marschallin, who was hastily summoned to his aid, denies him, while Octavian, in his own clothes again, provides the last touch. The Marschallin realizes what has happened between Octavian and Sophie and there is a poignant moment as she magnanimously indicates her approval to the young lovers. All leave the inn.

The performance of June 8th is sponsored by The Stanley S. Langendorf Foundation.

The performance of June 11th is sponsored by Sybase, Inc.

The performance of June 23rd is sponsored by Novell, Inc.

SUPERNUMERARIES

Pat Angell
Elayne Ashman
Brenda Czernysz
Stella E. Tatro
Carolyn Waugh

David Cippola
David J. Clark
Christopher Corprandy
Pedro Echeandia
Milko N. Encinas
Tom Giuliano

Bill Higgins
Larry Hunnicutt
Frank Jorgensen
Arthur Kaye
Ken Korpi
Greg Lawrance

James Lesko
Matt Miller
Barry Nielsen
Christopher Patnoe
Brian Rawlinson
Paul Ricks

Bill Roehl
David Samas
Raymond R. Sullivan
Mario Tarabini
Tom Tillman
Allen Tusting

STRAUSS PHOTO EXHIBIT

A special photo exhibit devoted to past San Francisco Opera productions of Richard Strauss operas will be on display in the Opera House Museum, June 4 - July 2, 1993. Located on the Box Bar Level, the exhibit will feature color images and black and white photographs from previous productions of *Salome*, *Elektra*, *Die Frau ohne Schatten*, *Arabella*, *Der Rosenkavalier* and others. The exhibit, featuring works by photographers Robert Cahen, Larry Merkle and Marty Sohl, is free and open prior to each performance and during all intermissions.

Der Rosenkavalier

Photos taken in rehearsal
by Marty Sohl



Felicity Lott



Felicity Lott



Felicity Lott, Ebonie McCuin



James Geier, Felicity Lott



David Holloway



Hong-Shen Li



Christine Schäfer, Frederica von Stade



*Maria Fortuna,
Christine Schäfer*



Catherine Keen

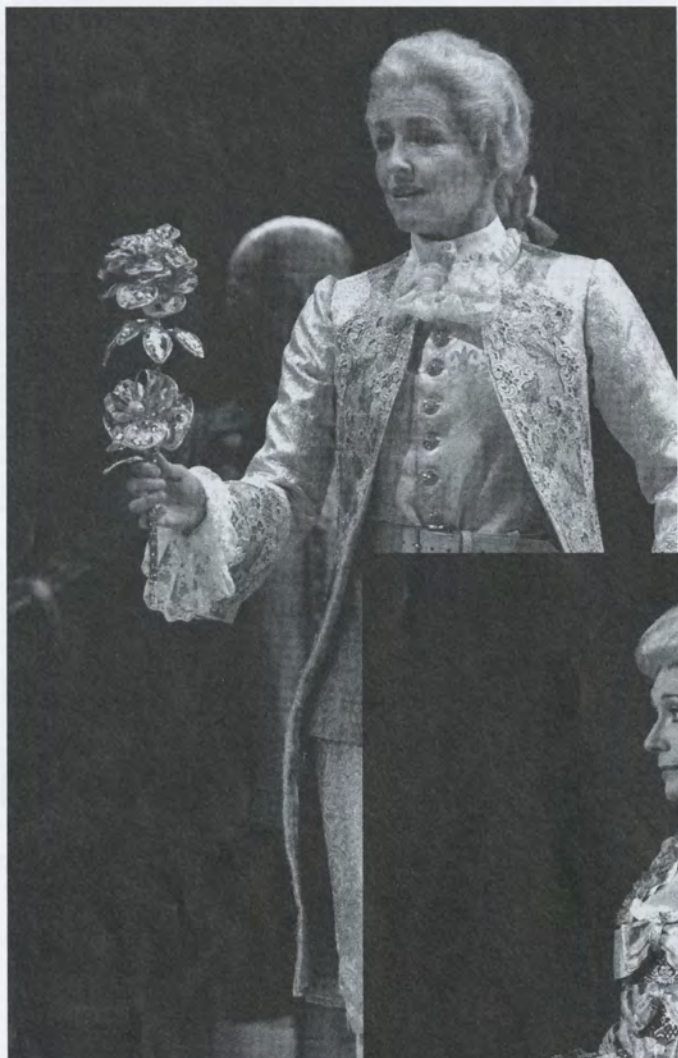


*(L. to r.)
Dale Travis,
Michel Sénéchal,
Catherine Keen,
Eric Halfvarson*

*Below:
Eric Halfvarson,
Christine Schäfer*



*Right:
Eric Halfvarson*



Above: Frederica von Stade
Right: Felicity Lott



Christine Schäfer,
Frederica von Stade



Below: (L. to r.)
Maria Fortuna,
Eric Halfvarson,
Michel Sénéchal

Below:
Frederica von Stade,
Eric Halfvarson



Continued from page 28

Don Giovanni at Wolf Trap and **Marguerite** in **Faust** at the Mercury Theatre in New Zealand. Miss Randell sang in Ned Rorem's *Women's Voices* for the composer's 65th birthday celebration at Alice Tully Hall, where she also sang in the world premiere of David Baker's *Le Chat qui pêche*. Recent engagements include Micaëla in the New York City Opera's national tour of *Carmen*, Enrichetta in *I Puritani* for the Washington Concert Opera, her debut at the Spoleto Festival U.S.A. as a Flowermaiden in *Parsifal*, and a return to Wolf Trap as Corinna in *Il Viaggio a Reims* and Papagena in *Die Zauberflöte*. A native of Cedar Falls, Iowa, she received her bachelor's degree in music from Northwestern University, and a Master of Music degree from the Juilliard School, where she was a member of the Juilliard Opera Center. She is the recipient of numerous awards including a Robert Jacobson Study Grant from the Richard Tucker Foundation, a Richard F. Gold Career Grant from the Shoshana Foundation, and three Metropolitan Opera Study Grants.

Mika Shigematsu makes her San Francisco Opera debut as a Noble Orphan in *Der Rosenkavalier*. A 1993 Adler Fellow with the Opera Center, she was a Merola Opera Program participant in 1991 and 1992. The young mezzo-soprano portrayed Annina in *La Traviata* for MOP in '91 and won the Poetz Memorial Award both years at the Grand Finals Concert. The native of Japan received her Bachelor of Music degree from the Osaka College of Music and became an apprentice at the Kansai Nikikai Opera Company which gave her additional training. In 1982 she was accepted as a formal member of the company and began performing throughout Japan. Since winning several auditions and vocal competitions throughout the '80s, she has been active in solo recitals as well as vocal ensemble concerts. Roles Miss Shigematsu has performed include Marcellina in *Le Nozze di Figaro*, Donna Elvira in *Don Giovanni*, Suzuki in *Madama Butterfly*, Venus in *Tannhäuser*, and the title role of *Carmen*.

Bass **Eric Halfvarson** portrays Baron Ochs in *Der Rosenkavalier*, a role in which he has been acclaimed in Santa Fe, Montreal and, this past season, at the Metropolitan Opera. Since his San Francisco Opera debut during the 1981 Summer Festival in *Die Meistersinger* and *Rigoletto*, he has appeared here in over eight productions, most recently as Fasolt in *Das Rheingold* and Hagen in *Götterdämmerung* during the 1990 Ring Festival. The native of Illinois, who holds a master's degree from the University of Illinois, made his professional debut in *The Barber of Seville* at the 1973 Lake George Opera Festival. Since then, he has made numerous appearances with the opera companies of Chicago, Dallas, Santa Fe, Houston, Montreal, Columbus, and Washington, D.C., where he was named "Artist of the Year, 1993-94." Halfvarson has also performed with the New York City Opera, State Opera of Cologne, at the Spoleto Festivals in the U.S. and Italy, the Canadian Opera Company, Opera Theatre of St. Louis, and with the opera companies of Bogotá, Colombia and Caracas, Venezuela, among others. His most recent assignments include Barber's *Antony and Cleopatra* with the Lyric Opera of Chicago (which was telecast nationally over PBS), *Aida* in Dallas and Houston, *Don Carlo* for his debut at the Teatro Fenice in Venice, *Der Fliegende Holländer* in Calgary and Washington, Schreker's rarely-performed *Der Schatzgräber* for Dutch Radio, *Lohengrin* in Houston, *Eugene Onegin* in Dallas, and *Die Zauberflöte* at the Met. Highlighting his recent concert dates are Beethoven's *Missa Solemnis* with the Columbus Symphony under Christian Badea, and Mozart's Mass in C Minor with the Minnesota Orchestra led by Edo de Waart. Halfvarson can be heard on recordings of *Antony and Cleopatra* and Shostakovich's song cycle, *Rayok*. Upcoming engagements include *Die Walküre* and *Der Fliegende Holländer* in Berlin, and the Ring cycle at Bayreuth.

Baritone **David Holloway** makes his first San Francisco Opera appearance as Faninal in *Der Rosenkavalier*. A native of Kansas, he earned his bachelor's and master's degrees at the University of Kansas. After an ap-

prenticeship at Santa Fe Opera, he made his professional debut as Figaro in *The Barber of Seville* and George in Carlisle Floyd's *Of Mice and Men* at the Kansas City Lyric Opera. A member of the 1968 Merola Opera Program and a Western Opera Theater participant in 1969-70, he made his Lyric Opera of Chicago debut in 1970 in *Billy Budd*. After making his 1972 New York City Opera debut as Guglielmo in *Così fan tutte*, he traveled to Rome on a grant from the National Opera Institute and studied with Luigi Ricci. Holloway appeared at City Opera for eight seasons, singing the Figaros of Mozart and Rossini, Ford in *Falstaff*, Marcello in *La Bohème*, Sharpless in *Madama Butterfly*, and Golaud in *Pelléas et Mélisande*, among other roles. He moved to Düsseldorf, Germany, in 1981, where he lived for 10 years, and sang in 18 premieres and many operas in repertory with the Deutsche Oper am Rhein, also performing as a guest artist in most of the major theaters of that country. Additional appearances during that time included *Così fan tutte*, *Manon*, *Manon Lescaut* and Poulenc's *Les Mamelles de Tirésias* at the Metropolitan Opera, *Carmen* at the Glyndebourne Festival, as well as *Il Barbiere di Siviglia*, *Die Schweigsame Frau* and Henze's *The Bassarids* at the Deutsche Oper am Rhein. Holloway has performed in concert with numerous orchestras in the U.S., Germany and Switzerland, and has given recitals throughout the U.S.

Tenor **Hong-Shen Li** appears as an Italian Singer in *Der Rosenkavalier* and Leukippos in *Daphne*. A 1990 Adler Fellow with the San Francisco Opera Center, he made his Company debut in 1989 as Goro in *Madama Butterfly*. Since then, he has performed numerous times on the stage of the War Memorial, most notably as the Duke of Mantua in *Rigoletto*, Aufidio in *Lucio Silla*, Alfredo in the student matinee performances of *La Traviata*, Tebaldo in *I Capuleti e i Montecchi*, and Pirro in *Ermione*. A native of the People's Republic of China, he received his initial training at the Central Conservatory of Beijing. After studies at the Juilliard School, he became a member of the 1987 Merola Opera Program, performing the role



ANGELA RANDELL



MIKA SHIGEMATSU



ERIC HALFVARSON



DAVID HOLLOWAY



HONG-SHEN LI



MICHEL SÉNÉCHAL



DANIEL SUMEGI



JAMES CAPUTO

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 his Metropolitan Opera debut in *Der Fliegende Holländer*, Nemorino in the student performances of *L'Elisir d'Amore* for the Dallas Opera, the Duke of Mantua in *Rigoletto* for the Washington Opera and the Stockton Symphony, a debut with San Diego Opera in *Die Zauberflöte*, and Mozart's Requiem with the Sacramento Symphony. Li is a recipient of a 1990 George London/William Matheus Sullivan grant, and was a winner in the 1991 Metropolitan Opera National Council Competition.

Michel Sénéchal, Valzacchi in *Der Rosenkavalier*, also repeats the role he sang here in 1990, Monsieur Taupe in *Capriccio*. The French tenor made his 1989 San Francisco Opera debut as Dr. Caius in *Falstaff*, and has since appeared with the Company as Monsieur Taupe, Don Basilio in *Le Nozze di Figaro* (1991) and, last fall, the Abbé in *Andrea Chénier* and in several roles in *Christophe Colomb*. Celebrating over 40 years of professional operatic activity, Sénéchal made his debut at the Théâtre Royal de la Monnaie of Brussels in 1950. He has since performed at the major opera houses of the world, and has been a regular guest artist at the Paris Opera and at the Opéra-Comique since 1958. He has sung at all of the major festivals, including those at Aix-en-Provence, Salzburg, and at Glyndebourne. New York's Metropolitan Opera has engaged him in the French repertoire since 1982, and he has been one of the few French tenors to have sung principal Mozart roles at the Vienna Staatsoper. A frequent recitalist and concert performer throughout North America and Europe, he has also performed in several operatic films. A prolific recording artist, Sénéchal's discography includes Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges*, Rameau's *Platée*, Berlioz's *L'Enfance du Christ*, and an anth-

ology of songs by Francis Poulenc. He is currently Director of the School of Lyric Art at the Paris Opera, and regularly offers master classes at the Metropolitan Opera. His numerous awards include the coveted Officer of the Legion of Honor.

A 1993 Adler Fellow with the San Francisco Opera Center, **Daniel Sumegi** appears as a Police Commissioner in *Der Rosenkavalier* and a Servant in *Capriccio*. He made his Company debut last fall as Mathieu in *Andrea Chénier* and Snug in *A Midsummer Night's Dream*. The Australian-born bass has performed with the Lyric Opera of Queensland, State Opera of South Australia, Victoria State Opera and the Australian Opera in productions of *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Turandot*, *Aida*, *Lucia di Lammermoor*, *Faust*, *La Bohème* and *Salome*. In 1988, he sang the role of Ramfis in the Sydney season of the International Opera Festival's production of *Aida*, subsequently singing the role of the King for their season in Tokyo. He was a Merola Opera Program participant in 1991, making his U.S. debut as Dr. Grenvil in *La Traviata*. Sumegi made his first European appearance last year at Vienna's Konzerthaus in concert performances of Bellini's *Beatrice di Tenda* (released on CD), and made his British debut in recital for the London Opera Festival at the Southbank Centre. He also took part in the Barcelona Olympic Games Arts Festival in the world premiere of the opera *Asdrubala* for the Gran Teatre del Liceu. A finalist in the 1992 Luciano Pavarotti/Philadelphia Opera Company International Voice Competition, the young artist is the recipient of numerous scholarships and awards. Sumegi recently toured the U.S. in Western Opera Theater's mounting of *La Bohème* and traveled with that production to Japan.

A 1993 Adler Fellow with the San Francisco Opera Center, tenor **James Caputo** makes his Company debut singing three roles: an Innkeeper in *Der Rosenkavalier*, a Servant in *Capriccio*, and the Second Shepherd in *Daphne*. He began studying voice at age 13 and was accepted into the Manhattan School of Music

four years later. Since then, he has sung in concert throughout his native Connecticut and made his professional operatic debut with the Schubert Opera Company as Nemorino in *L'Elisir d'Amore*. He has also appeared with the Philadelphia Opera, and in 1991 was a winner in the Pavarotti Voice Competition. Caputo was a 1992 Merola Opera Program participant who most recently traveled to Japan to sing Rodolfo in the Opera Center's production of *Bohème*, and sang in concerts in Guam, Saipan and Pohnpei.

Bass-baritone **Dale Travis** appears as a Notary in *Der Rosenkavalier* and reprises the role of the Major-domo in *Capriccio*, a part he sang here in 1990. A 1988-89 Adler Fellow with the San Francisco Opera Center and a member of the Merola Opera Program in 1986 and '87, the artist has appeared with the Company in numerous roles since his 1988 debut. They include Frank in the Family Performance of *Die Fledermaus*, Don Alfonso in *Così fan tutte*, Doctor Grenville in *La Traviata*, the parts of Denisov and General Bennigsen in *War and Peace*, Melcthal in *Guillaume Tell*, Haly in *L'Italiana in Algeri* and, last fall, the Sacristan in *Tosca*, Doctor Dulcamara in the student matinee production of *L'Elisir d'Amore*, and Quince in *A Midsummer Night's Dream*. Opera Center credits include Don Alfonso, the three bass roles in *La Bohème* (a production which was also presented in the Peoples Republic of China), and the title role of *Don Pasquale* for Western Opera Theater's 1987-88 tour. Travis has performed with Marin Opera, San Jose Opera, the Opera Festival of New Jersey, and at the Carmel Bach Festival, and has sung in concert with the San Francisco Symphony and Sacramento Symphony. He has also appeared as Masetto in *Don Giovanni* and Ottone in Handel's *Agrippina* for the Washington Opera, the Bailiff in Von Bose's *The Sorrows of Young Werther* at the Santa Fe Opera (debut), and made his first European appearance at the Komische Oper in Berlin as Don Alfonso. Recent engagements include Dr. Bartolo in *Il Barbiere di Siviglia* and Don Fernando in *Fidelio* for Tulsa Opera, and Pistola in *Falstaff* for New Orleans Opera. Travis was chosen by *Musical America* maga-

zine as a "Young Artist of 1990" in its annual survey of rising talent in the U.S.

In his debut season with San Francisco Opera, **Patrick Denniston** appears as the Fourth Jew in *Salome*, the Marschallin's Major-domo in *Der Rosenkavalier*, and a Servant in *Capriccio*. Beginning his young career as a baritone, he sang leading roles with the opera companies of Memphis, Syracuse, Oswego and Indianapolis. After joining the Chicago Lyric Opera Center, he was persuaded to become a tenor and, in the past 12 months, has sung Don José in Peter Brook's adaptation of the Bizet opera, *La Tragedie de Carmen*, at Chicago's Grant Park, and has appeared with the Lyric Opera of Chicago during its main season as the Doge in Rossini's *Otello* and as the Sheriff in the world premiere of William Bolcom's *McTeague*. Thereafter he joined the Boston Lyric Opera as Edgar in Carlisle Floyd's *Wuthering Heights*. Within the next 12 months, Denniston has been engaged to sing Pinkerton in *Madama Butterfly* at the New York City Opera, Edgardo in *Lucia di Lammermoor* with Opera Colorado in Denver, and the Drum Major in *Wozzeck* at Italy's Spoleto Festival.

Tenor **Dennis Petersen** sings the roles of the First Jew in *Salome* and Faninal's Major-domo in *Der Rosenkavalier*. Since his 1985 San Francisco Opera debut, he has appeared here for eight consecutive years in over 15 roles including Don Basilio in *Le Nozze di Figaro*, Vogelgesang in *Die Meistersinger*, the Dancing Master in *Manon Lescaut*, the Marquis in *Lulu*, Pisandro in *Il Ritorno d'Ulisse in Patria*, three parts in *War and Peace* and, last fall, Spoletta in *Tosca* and L'Incredibile in *Andrea Chenier*. A member of the 1984 Merola Opera Program, he was featured by the Opera Center as a Schwabacher Debut Recitalist in 1988. Recent appearances include his debut at the Lyric Opera of Chicago as Mime in *Das Rheingold*, *Der Fliegende Holländer* with the Minnesota Opera, concert performances of *The Queen of Spades* with the Boston Symphony under Seiji Ozawa in Boston and New York's Carnegie Hall (subsequently recorded), Handel's

Messiah, Bach's *Magnificat* and Mozart's *Requiem* with the Saint Paul Chamber Orchestra, Donizetti's *Il Duca d'Alba* at the Spoleto Festivals in the U.S. and Italy, *Le Nozze di Figaro* with New Orleans Opera and *Les Contes d'Hoffmann* at Charleston's Spoleto Festival. The versatile artist's future assignments include Pang in *Turandot*, Chekalinsky in *The Queen of Spades* and Vogelgesang for the Company this fall, as well as *Tannhäuser* at New Orleans Opera and Mozart's *Mass in C Minor* with the St. Paul Chamber Orchestra.

In his second year as an Adler Fellow with the San Francisco Opera Center, tenor **Stephen Guggenheim** sings the roles of the Second Jew in *Salome*, an Animal Vendor in *Der Rosenkavalier*, and a Servant in *Capriccio*. After making his debut with the Company last summer as an Officer in *Il Barbiere di Siviglia*, he appeared here last fall as a Boyar in *Boris Godunov*, the First Prisoner in *Fidelio*, a Royal Herald in *Don Carlo*, and performed several roles in *Christophe Colomb*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and continued his studies at the San Francisco Conservatory of Music. As a participant in the 1991 Merola Opera Program, he appeared as Alfredo in *La Traviata* at Villa Montalvo, and sang the role on Western Opera Theater's 1991-92 national tour. He also traveled to Guam and Japan in 1991 as Don José in the Opera Center's production of *Carmen*. Last year, he appeared as Odoardo in the Showcase production of *Ariodante* and was a soloist in Rossini's *Petite Messe Solennelle* at Grace Cathedral. Guggenheim has performed with West Bay Opera, Marin Opera, Pocket Opera, Opera San Jose (where he was Artist in Residence), and the Berkeley Symphony. Roles sung with these organizations include Cavaradossi in *Tosca*, Master Shallow in Gordon Getty's *Plump Jack*, Pinkerton in *Madama Butterfly*, Alfred in *Die Fledermaus*, and the title role of *Albert Herring*. He recently toured Japan for the second time in the Opera Center's production of *La Bohème*.

As a first assignment in his new position of principal guest conductor with San Francisco Opera, **Charles Mackerras** is on the podium for *Der Rosenkavalier*. Born in Schenectady, New York, of Australian parents, he was raised in Australia, where he received his musical education and first professional experience as oboist and conductor. After winning a British Council Scholarship, he studied conducting in Prague, an experience from which arose his interest in Slavic music, especially that of Janáček. As principal conductor for the Hamburg State Opera for three years, he conducted that company's 1967 performances at the Metropolitan Opera in New York as his U.S. conducting debut. In 1969 he undertook his first conducting assignment for a U.S. opera company, leading performances of *The Magic Flute* and *La Cenerentola* at San Francisco Opera. He has since returned here for productions of *Eugene Onegin* and *Un Ballo in Maschera* in 1971, Handel's *Julius Caesar* (in his own edition) for the opening of the 1982 Summer Festival, Handel's *Orlando* (again in his own edition) in 1985, *Jenůfa* in 1986 and, most recently, *Lohengrin* in 1989. Music director of the English National Opera from 1970 to 1978, Maestro Mackerras was also, until last summer, musical director of the Welsh National Opera, where he is now conductor emeritus. Other past positions include chief guest conductor of the BBC Symphony and chief conductor of the Sydney Symphony Orchestra. He is currently principal guest conductor for both the Scottish Chamber Orchestra and the Royal Philharmonic. He has conducted at most of the world's great opera houses, including the Royal Opera at Covent Garden, Vienna State Opera, Paris Opera, Metropolitan Opera, Houston Grand Opera and the Lyric Opera of Chicago. His extensive symphonic credits include concerts with the orchestras of San Francisco, Boston, Chicago, Cincinnati, Detroit, Los Angeles and New York. Renowned as an interpreter of the works of Handel, Mozart and Janáček, Mackerras has produced a lengthy discography — including a complete cycle of Janáček operas — which has earned him a number of prestigious awards. He was honored



DALE TRAVIS



PATRICK DENNISTON



DENNIS PETERSEN



STEPHEN GUGGENHEIM



CHARLES MACKERRAS



LOTFI MANSOURI



THIERRY BOSQUET



THOMAS J. MUNN

with the title Commander of the British Empire in 1974, the Janáček Medal from the Czech government in 1979, a knighthood in 1979, and in 1987 was appointed a Fellow of the Royal College of Music.

San Francisco Opera General Director **Lotfi Mansouri** conceived and directs the new production of *Der Rosenkavalier*. Born in Iran, he attended college at UCLA and received American citizenship before serving as resident stage director at the Zurich Opera from 1960 to 1966. In 1965 he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During his years in Switzerland, Mansouri began fulfilling engagements as guest director at various houses throughout Italy (including Milan's La Scala and the companies of Naples, Palermo, Genoa, Turin and Perugia) and North America: Chicago, Houston, Santa Fe, Philadelphia, Tulsa, San Diego, Dallas, and both the Metropolitan and New York City Opera companies. In 1976 he was named general director of the Canadian Opera Company in Toronto, a position he held until his appointment as general director of San Francisco Opera in 1988. His Toronto credits include 30 new productions, 12 of them Canadian premieres, among them *Wozzeck*, *Lulu*, *Death in Venice*, *Die Meistersinger von Nürnberg*, and Thomas's *Hamlet*, featuring Dame Joan Sutherland. His many S.F. Opera credits (nearly 50 productions since 1963) include the 1979 presentation of *La Gioconda* with Renata Scotto and Luciano Pavarotti, telecast live throughout the U.S. and to Europe via satellite; seven operas featuring Joan Sutherland; 1988's opening night production of *L'Africaine*; 1989's highly acclaimed new production of *Lulu*; *Wozzeck* and *Die Fledermaus* in 1990; *Tristan und Isolde* and *Attila* in 1991; the new production of *Guillaume Tell* last summer; and *Christophe Colomb* last fall. Recent successes elsewhere include *Anna Bolena* for Seattle Opera, *Andrea Chénier* at Houston Grand Opera, *The Merry Widow* for the Australian Opera, *Turandot* at the Washington Opera, and the S.F. Opera Center's production of *La Bohème* which was presented in

Japan. His film credits include opera sequences in *Yes, Giorgio* and the critically praised 1987 film *Moonstruck*. Mansouri recently received the Chevalier of the Order of Arts & Letters, one of the highest honors the French government can bestow upon a civilian.

Thierry Bosquet, who made his San Francisco Opera debut in 1990 with the costumes for *Die Fledermaus*, created the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio*. The Belgian designer received his training and diploma at the National School of Architecture, Art and Design in Brussels. He made his theatrical debut with the designs for Molière's *The Misanthrope* in 1957 at the Festival of Pitlochry in Scotland. Since 1959, he has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed by Bosquet include *Rigoletto* and *Otello* in Liège, *La Belle Hélène* for the Canadian Opera Company, *Le Postillon de Longjumeau* in Geneva, and *Werther*, *Die Zauberflöte* and *The Mikado* for the New York City Opera. In addition to his work in the theater, he designed the costumes and sets for the Belgian film *La Chambre Rouge*, and is the subject of a film by Jean Antoine for Belgian television. His numerous paintings and monumental frescoes can be seen throughout France, Italy and Belgium.

David Walker created most of the costumes for *Der Rosenkavalier*. The British designer made his San Francisco Opera debut in 1987 with the costume designs for *La Traviata*, a production also seen here in 1991. Born in Calcutta, he studied at the Central School of Arts and Crafts, and made his operatic design debut with *Così fan tutte* at the Dublin Festival. His designs have been seen at opera houses in Palermo, Venice, Lisbon, Stockholm, and at the English National Opera, Welsh National Opera, Edinburgh Fes-

tival, Glyndebourne Festival, Royal Opera at Covent Garden, Santa Fe Opera, and the Metropolitan Opera. Operas designed for these companies include *Carmen*, *Lucia di Lammermoor*, *Werther*, *Don Giovanni*, *La Bohème*, *Semele*, *Guillaume Tell* and *Die Meistersinger*. Costume design credits for television include *Hamlet* and *The Corn is Green*, while his film credits include *The Charge of the Light Brigade* and *Lady Caroline Lamb*. In addition to his work for opera, theater, film and television, Walker is also an illustrator who has had his designs exhibited at the Victoria and Albert Museum and other London sites.

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for *Salome* (after John Bury), *Der Rosenkavalier* and *Capriccio*. He has created the lighting and special effects for over 145 productions for the Company, including the highly acclaimed *Ring* cycle. His lighting schemes were seen here last fall for *Tosca*, *Boris Godunov*, *Don Carlo*, *Andrea Chénier*, and *A Midsummer Night's Dream*. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. 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*. In 1991, he toured Japan with the Opera Center production of *Carmen* as scenic supervisor and lighting director. Credits for other companies include *Andrea Chénier* and *Mefistofele* for the Houston Grand Opera, *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*. 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.

A CELEBRATION OF STRAUSS

ARTISTS

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Susan Bickley**	Emily Manhart	Kiri Te Kanawa
Laura Claycomb+	Felicity Lott*	Tatiana Troyanos
Maria Ewing	Angela Randell	Frederica von Stade
Maria Fortuna	Leonie Rysanek	Janice Watson**
Man-Hua Gao+	Christine Schäfer**	
Mark Baker	Tom Fox	Chester Patton*+
Magnus Baldwinsson+	Stephen Guggenheim+	Earle Patriarco+
Richard Bernstein*	Håkan Hagegård	Dennis Petersen
Victor Braun	Eric Halfvarson	Michel Sénéchal
James Caputo*+	Franz Hawlata**	Daniel Sumegi+
Steven Condy	David Holloway*	Robert Tear*
Patrick Denniston*	Simon Keenlyside**	Dale Travis
John Duykers	David Kuebler*	Hector Vasquez
Craig Estep	Hong-Shen Li	Jon Fredric West

CONDUCTORS

Andrew Davis*	Charles Mackerras	Donald Runnicles
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STAGE DIRECTORS

Jeannette Aster*	Stephen Lawless	Lotfi Mansouri
Sandra Bernhard		

PRODUCTIONS DESIGNED BY

Thierry Bosquet	Mauro Pagano	Alfred Roller*
John Bury*		

COSTUME DESIGNERS

Thierry Bosquet	David Walker
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CHOREOGRAPHERS

Eleanor Fazan*	Elizabeth Keen*
----------------	-----------------

LIGHTING DESIGNERS

Joan Arhelger	Thomas J. Munn
---------------	----------------

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Julianne Booth	Sharon Navratil	Claudia Siefer
Roberta Bowman	Alexandra Nehra	Page Swift
Pamela Dale	Rose Parker	Donna Turchi
Joy Graham	Virginia Pluth-Rivera	Lola Watson
Ann Hughes	Laurel Rice	
Dallas Lane	Elisabeth Rom	
Daniel Becker	Ken Johnson	Tom Reed
Richard Brown	Frederick Matthews	Colby Roberts
David Burnakus	Jim Meyer	Sigmund Seigel
Frank Daniels	Raymond Murcell	Dan Stanley
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Robert Delany	John Owens	Don Tull
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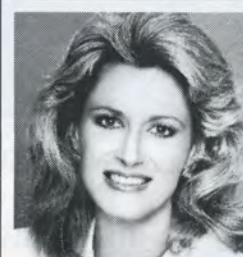


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ABOUT ALFRED ROLLER

Continued from page 24

Much use was made of symbols, which may well not always have been comprehensible for the average operagoer, though one should remember that in those days the well-to-do middle class, who made up the bulk of the audience, had more leisure time and thus plenty of time beforehand to read the libretto or even play through the music, whether singing some of the roles or using the then common reductions for piano solo with the vocal lines integrated into the score and the words printed above. Consequently, most of the audience were far more conversant with the standard repertoire in depth and detail than most of today's operagoers. Moreover, until Mahler's time it had been common practice to follow the libretto during the performance as the house lights were not fully dimmed. Mahler changed this by having the auditorium fully darkened throughout the performance so that the audience was forced to concentrate on the stage and music alone.

Another of Roller's main stage ideas was also formulated in this period: the towers at the edge of the stage, which indeed became something of a trademark. They first appeared in the *Don Giovanni* production of December 21, 1905 and reoccurred throughout his work, especially in the series of Shakespeare designs for the Burgtheater in the 1920s, becoming known in the German-speaking world as *Rollerische Türme* (Roller towers). Originally mobile and capable of fast transformation as required, they later were often fixed stage boundaries unifying the various stage pictures. As Josef Gregor, among other things the librettist of three of Strauss's last operas, put it: "One realizes that the use of these 'towers,' which conquered all of Europe from their beginnings in Vienna, was a deed of enormous consequence and originality."

Naturally, Roller also designed the costumes as an integral part of the stage picture. He was, furthermore, the first to realize the importance of lighting in the new electric possibilities for providing atmosphere, and more especially in changes in the lighting during a scene. Just how detailed he could be is exemplified in the stage manual for *Der Rosenkavalier* that was to be issued only a short while later in his career.

In their work together Roller did not

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merely provide the scenery, costumes and lighting for Mahler then to elaborate the action, but often shared in the detailed working out of the movement and positioning. This was usually done in complete collaboration with the singers concerned. In her Memoirs published in 1921, Anna von Bahr-Mildenburg, the great dramatic soprano discovered by Mahler in his Hamburg days and brought with him to Vienna, gives several amusing glimpses of their work together. Apparently, Roller was virtually the only artist of whom Mahler was slightly afraid. The composer was more than something of a tyrant in the service of his artistic ideals and given to violent outbursts of temper, but when an artist, and particularly one of von Mildenburg's stature, disagreed with something Roller had decreed about a particular movement or attitude in discussion with Mahler, the latter was likely to back off from confronting his stage designer and to ask the singer to tell Roller that he, Mahler, agreed with the singer's point of view.

When Mahler left the Court Opera, Roller stayed on for a while at his post as head of stage design and workshops but did then leave in June of 1909. He returned to the School of Applied Art as Director and this was the period when he totally reorganized that institution. He had married a former pupil, the painter Mileva Stoisavljevic, in 1906. Their second son Ulrich (who was born in 1911 and died in action in Russia in 1941) took up his father's occupation of stage designer, working in Berlin and Vienna, both for the Volksoper and the State Opera as it had then become, including the first Viennese performances of Strauss's *Friedenstag* in 1939 and *Daphne* in 1940.

Despite returning to the School, Roller did not give up his stage work just because he was no longer attached to the State Opera. He had already done various projects with Max Reinhardt and the Burgtheater and other freelance work and of course it is in this new period of his career that his most famous collaboration with Richard Strauss and Hugo von Hofmannsthal took place. Hofmannsthal already knew Roller's work well and not only from the auditorium. In 1905/6 Roller had collaborated with Reinhardt in the latter's production of Hofmannsthal's drama *Oedipus und der Sphinx* at the Deutsches Theater in Berlin. Roller's first Strauss production had been

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that of *Elektra* for the Vienna Court Opera on March 24, 1909, just two months after the Dresden premiere. Consequently, when Strauss and Hofmannsthal were planning *Der Rosenkavalier*, which was to have its premiere in Dresden, they decided to approach Roller to undertake the stage designs and costumes for what was to become his most famous and enduring work. The fourth member of the team was, of course, another old friend, Max Reinhardt — four of the most stellar names in the German theater of the time.

The work together began soon after the *Elektra* premiere when Hofmannsthal, who lived close to Vienna at the time, discussed the still unfinished and untitled opera with Roller. At this point Strauss wanted to call the work *Ochs von Lerchenau* as opposed to Hofmannsthal's wish for what became the final title. Roller diplomatically marked his designs "opera buffa." The two men realized that as the work was in effect a new departure for the lyric stage, a new style would have to be found to meet its demands. This would then have to be maintained when other stages brought out the opera and so it came about that Roller's designs for the sets and costumes and a staging manual complete with highly detailed explanations of the lighting effects and various subtle differences in the costumes were published by Otto Fürstner. A necessary consequence of this was, of course, that Strauss demanded that all the theaters that wished to present the work (after Dresden, Nürnberg, Munich, Hamburg, Milan, Vienna, Cologne, Berlin, to name just the first of them) used Roller's production and costumes, including the materials stipulated by the designer. Naturally there were protests, but Strauss was adamant and the managers had to give way or lose the opportunity of staging what promised to be a major artistic — and financial — success.

Though not part of the staff, Roller started working for the Vienna Opera again with *Der Rosenkavalier* in 1911, but by no means as intensely as before. From 1913 he was increasingly employed by the Vienna Burgtheater, then unquestionably the foremost straight theater in the German-speaking area. When the Hapsburg Empire collapsed in 1918, he was naturally called in to help keep the Court theaters in existence in their new guise as state theaters, remaining on the

Richard Strauss, 1864-1949, in a drawing by Leonhard Fanto.



SAN FRANCISCO OPERA 1993 STRAUSS CELEBRATION

Production new to San Francisco

Salome

Ewing, Rysanek/Bickley** (6/26),
Manhart, Gao+; Tear*, Fox, Baker,
Hawlata**, Patriarco+, Condy, Petersen,
Guggenheim+, Duykers, Denniston*,
Bernstein*, Patton*+, Baldvinsson+
Runnicles/Hall*/Aster*/Bury*/Keen*/
Munn

June 4	8:00 p.m.	June 16	8:00 p.m.
June 10	8:00 p.m.	June 19	8:00 p.m.
June 13	2:00 p.m.	June 26	8:00 p.m.

Production from the Los Angeles Music Center Opera; presentation made possible, in part, by the Gary Griffith Living Trust.

New Production

Der Rosenkavalier

Lott*, Von Stade, Schäfer**, Keen,
Fortuna, Claycomb+, Gao+, Randell,
Shigematsu*+; Halfvarson, Holloway*,
Li, Sénéchal, Sumegi+, Caputo*+,
Travis, Denniston, Petersen,
Guggenheim+
Mackerras/Mansouri/Bosquet, after
Roller*/Walker/Munn

June 5	7:30 p.m.	June 18	7:30 p.m.
June 8	7:30 p.m.	June 23	7:30 p.m.
June 11	7:30 p.m.	June 27	1:30 p.m.

Co-production with The Washington Opera with additional support of The Ann and Gordon Getty Foundation, The Medallion Society, and Mr. and Mrs. Lotfi Mansouri.

Capriccio

Te Kanawa, Troyanos, Fortuna;
Kuebler*, Keenlyside**, Hagegård,
Braun, Sénéchal, Estep, Travis,
Guggenheim+, Vasquez, Caputo+,
Baldvinsson+, Sumegi+, Denniston,
Condy, Patriarco+
Runnicles, Davis (7/1)/Lawless/
Pagano/Bosquet/Fazan*/Munn

June 12	8:00 p.m.	June 25	8 p.m.
June 17	8:00 p.m.	June 28	8:30 p.m.
June 20	2:00 p.m.	July 1	8 p.m.

San Francisco Opera Premiere
Dramatized Concert Version

Daphne

Watson**, Bean*, Gao+, Randell;
Hawlata, West, Li, Patriarco+, Caputo+,
Baldvinsson+, Patton+
Davis*/Bernhard/Arhelger

June 30	8:00 p.m.	July 2	8:00 p.m.
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* San Francisco Opera debut
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Continued on page 44

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Vaness, Guo; Merritt, Noble, Morris,
Locke*, Wilde, Caputo+, Skinner,
Baldvinsson+, Guggenheim+
Mackerras/Alden/Steinberg/Munn

Sept. 10	7:30 p.m.	Sept. 26	1:00 p.m.
Sept. 14	7:30 p.m.	Sept. 29	7:30 p.m.
Sept. 17	8:00 p.m.	Oct. 2	8:00 p.m.
Sept. 23	8:00 p.m.		

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

La Fille du Régiment Donizetti
Battle, Palmer*; Lopardo, Trempont,
Sénéchal
Campanella/Donnell/Montresor/
Arhelger

Sept. 11	8:00 p.m.	Sept. 24	8:00 p.m.
Sept. 15	8:00 p.m.	Sept. 26	7:30 p.m.
Sept. 18	8:00 p.m.	Sept. 30	7:30 p.m.
Sept. 21	7:30 p.m.	Oct. 3	2:00 p.m.

Production from the San Diego Opera.

La Bohème Puccini
Villaroel*, Panagulis; Alagna**,
Shimell/Ledbetter (Oct. 9, 13, 16),
Skinner, Vasquez, Capecchi, Caputo+,
Sumegi+ (Sept. 19, 22, 25, 28, Oct. 6, 9,
13, 16)
Racette, Fortuna; Lima, Ledbetter, Milne,
Vasquez, Capecchi, Caputo+, Sumegi
(Dec. 2, 5, 9, 11)
Mackerras/Summers (Dec. 2, 5, 9, 11)/
Bernhard/Mitchell/Mahoney/Munn

Sept. 19	2:00 p.m.	Oct. 13	8:00 p.m.
Sept. 22	7:30 p.m.	Oct. 16	8:00 p.m.
Sept. 25	8:00 p.m.	Dec. 2	7:30 p.m.
Sept. 28	8:00 p.m.	Dec. 5	2:00 p.m.
Oct. 6	7:30 p.m.	Dec. 9	8:00 p.m.
Oct. 9	8:00 p.m.	Dec. 11	8:00 p.m.

This production was originally made possible by a gift in memory of George L. Quist.

New Production

Turandot Puccini
Marton/Voss* (Oct. 20; Nov. 2),
Mazzaria*; Sylvester, Langan, Baerg,
Petersen, Estep, Frank, Patton+
Runnicles/Robertson (Nov. 2)/
McClintock/Hockney/Falconer*/
Munn

Oct. 7	7:30 p.m.	Oct. 20	7:30 p.m.
Oct. 10	2:00 p.m.	Oct. 23	8:00 p.m.
Oct. 12	8:00 p.m.	Oct. 26	8:00 p.m.
Oct. 15	8:00 p.m.	Oct. 29	8:00 p.m.
Oct. 18	7:30 p.m.	Nov. 2	7:30 p.m.

Co-production with the Lyric Opera of Chicago.

The Makropulos Case Janáček
Sundine*, Brett*, Cook, Plette*; Clark*,
Fox, Svejda**, Jedlicka**, Burden,
Patriarco+, Rideout
Mackerras/Mansouri/Söderström/
Bauer-Ecsy/Stennett/Munn

Oct. 14	7:30 p.m.	Oct. 27	8:00 p.m.
Oct. 17	2:00 p.m.	Oct. 30	8:00 p.m.
Oct. 22	8:00 p.m.		

This production is made possible by generous grants from the Carol Franc Buck Foundation and the Bernard Osher Foundation.



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Guggenheim+, Locke, Sumegi+,
Condy, Baldvinsson+
Runnicles/Mansouri/Oswald/Munn

Oct. 28	6:30 p.m.	Nov. 9	6:30 p.m.
Oct. 31	1:00 p.m.	Nov. 12	6:30 p.m.
Nov. 3	6:30 p.m.	Nov. 17	6:30 p.m.
Nov. 6	6:30 p.m.		

This production was originally made possible by the Robert Watt Miller Memorial Fund.

San Francisco Opera Premiere
Production new to San Francisco
La Clemenza di Tito Mozart
Kazarnovskaya*, Von Stade, Graham,
Parrish; Seiffert*, Cox
Runnicles/Lynch/Ramicova

Nov. 7	2:00 p.m.	Nov. 22	8:00 p.m.
Nov. 11	7:30 p.m.	Nov. 24	7:30 p.m.
Nov. 13	8:00 p.m.	Nov. 28	2:00 p.m.
Nov. 19	8:00 p.m.		

Production from Houston Grand Opera and Scottish National Opera.

Production new to San Francisco
I Puritani Bellini
Anderson, Shigematsu+; Miles**,
Kunde, Frontali*, Patton+, Caputo+
Arena/Serban/Eaton*/Yeargan*/
Munn

Nov. 16	8:00 p.m.	Dec. 3	8:00 p.m.
Nov. 21	2:00 p.m.	Dec. 7	7:30 p.m.
Nov. 27	8:00 p.m.	Dec. 10	8:00 p.m.
Nov. 30	7:30 p.m.		

Production from the Welsh National Opera.

The Queen of Spades Tchaikovsky
Guleghina, Rysanek, Cook, Claycomb+,
Guo, Plette; Atlantov, Redkin*/Quilico
(Dec. 4, 8, 12), Alexeiev, Petersen,
Baldvinsson+, Guggenheim+, Sumegi+
De Waart/Copley/O'Hearn/Munn

Nov. 23	7:30 p.m.	Dec. 4	7:30 p.m.
Nov. 26	7:30 p.m.	Dec. 8	7:30 p.m.
Dec. 1	7:30 p.m.	Dec. 12	1:30 p.m.

This production is made possible by a gift from Mr. and Mrs. John R. Hamilton.

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ABOUT ALFRED ROLLER

Continued from page 42

staff of both in his old position until his retirement in 1935. At the same time he retained his post as Director of the School of Applied Art, retiring only in 1934.

For the Burgtheater, he created a series of Shakespeare designs that were highly acclaimed throughout the German theater world: *Macbeth* 1919, *Hamlet* 1920, *Coriolanus* 1921, *Antony and Cleopatra* 1923 and *King Lear* in 1935. In 1920 he was one of the group of artists around Strauss, Hofmannsthal and Reinhardt who created the Salzburg Festival on the present regular schedule. (It should be remembered that the great soprano Lilli Lehmann had organized sporadic festivals centered on Mozart's operas since the beginning of the century.) Roller also assisted Max Reinhardt in setting up the latter's Reinhardt Seminar and took over classes in stagecraft and stage direction there in 1923.

His work had already traveled across the Atlantic in 1907 when he worked for the Metropolitan Opera, New York, and he was in the States again in the late 1920s for Philadelphia (*Aida* and other operas).

In 1925, he was again associated with *Der Rosenkavalier* when he designed sets for the film version with Michael Bohnen as Baron Ochs. This was a silent movie and Strauss arranged a special score drawn from the opera to accompany it. Roller's very last production was also of this opera in 1935 for the Berlin State Opera. By then, according to his account, he had worked on some two hundred productions, most of them being of operas, but nevertheless including a fair proportion of stage plays. He died shortly thereafter in Vienna on July 21, 1935.

Let me close by quoting the great stage designer talking about his art and his calling:

"Scenic art is an art that serves. The man who serves a work but sets himself in the scene instead of that work, betrays that work. Every work contains the laws of its scenic design within itself. Only a deep experience of the work can point the way to its scenic realization.

"I am neither an architect, a painter nor a graphic artist but a theater worker. I do not draw for exhibition, not for books, the research worker or the 'theater museum' but for the theater workshop. The meaning of my work is revealed in the performance and nowhere else." □

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Exhibits

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Ignace Jan Paderewski
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Composer, piano virtuoso, superstar, statesman. An exhibit depicting the life and works of this extraordinary man features items on loan to SF PALM from a private collection and the Polish Cultural Society.

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Images of the Performing Arts

A three-artist exhibition of watercolors, all related to the performing arts.

Katharine Barieau: Artists and audience at Stern Grove.
Betty Guy: San Francisco Opera and Opera in the Park.
Antonio Sotomayor: Caricatures and watercolors of well-known personalities.

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Lecture

Monday, September 13, 6 p.m.
Opera & the Gold Rush Years in San Francisco

Speaker: George Martin, author of *The Damrosch Dynasty; The Opera Companion; Verdi, His Music, Life & Times;* and a new book, *Verdi at the Golden Gate*, to be published by the University of California Press this fall.

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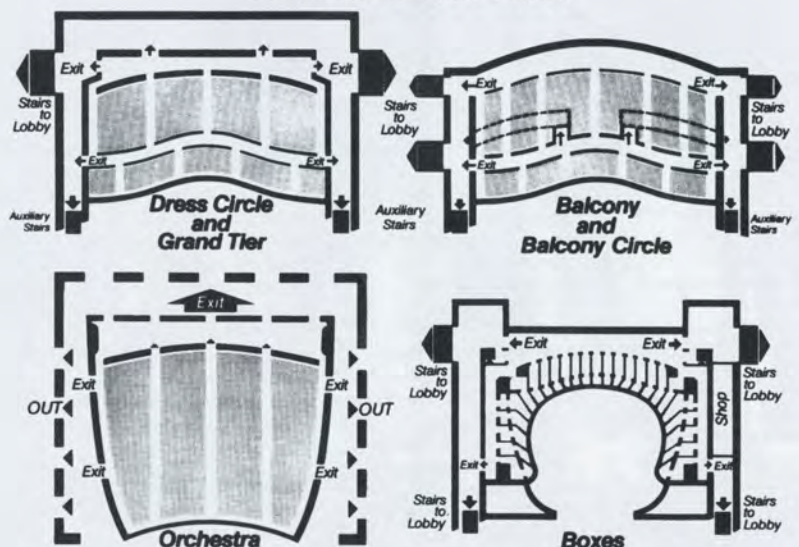
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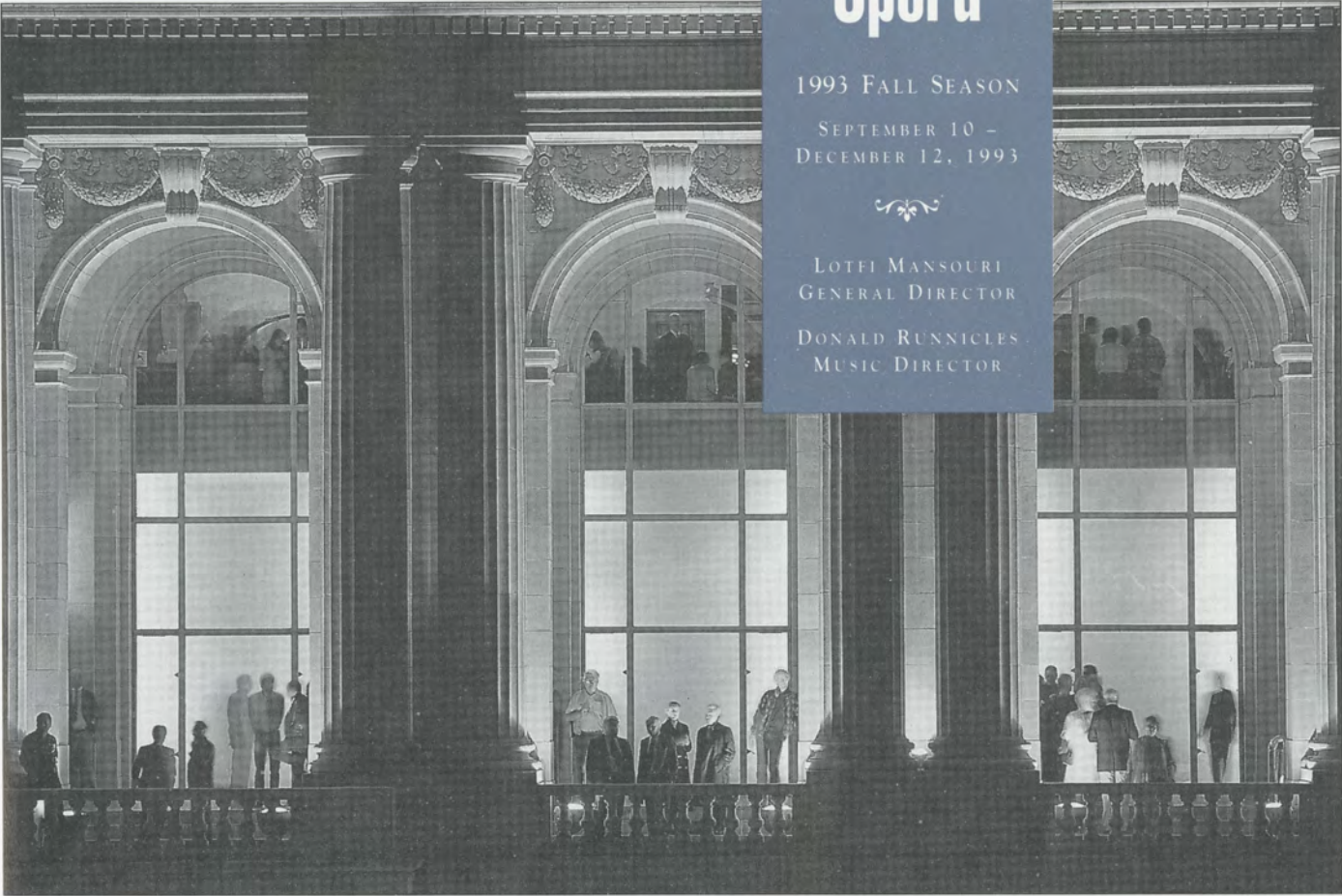
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