

Der Fliegende Holländer
(The Flying Dutchman)

1997

Tuesday, September 30, 1997 8:00 PM
Saturday, October 4, 1997 8:00 PM
Wednesday, October 8, 1997 7:30 PM
Sunday, October 12, 1997 2:00 PM
Friday, October 17, 1997 8:00 PM
Tuesday, October 21, 1997 8:00 PM
Saturday, October 25, 1997 7:30 PM

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75TH SEASON, 1997-98

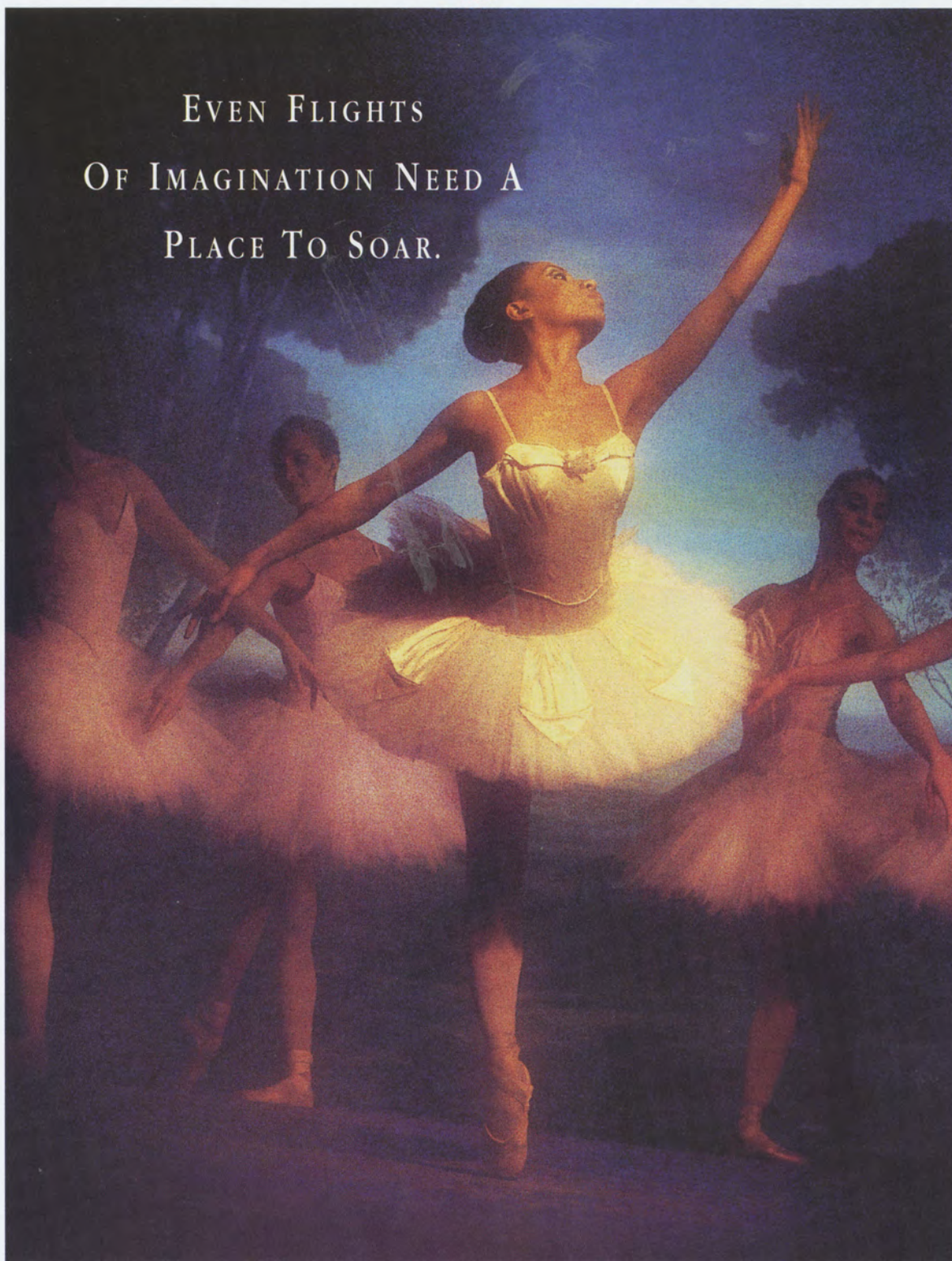
DER FLIEGENDE HOLLÄNDER



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A MESSAGE FROM THE CHAIRMAN AND PRESIDENT, SAN FRANCISCO OPERA ASSOCIATION



On behalf of the San Francisco Opera Association, we are pleased to welcome you to our *Femmes Fatales* Festival. We spent the past two summers in different venues, presenting *La Bohème* at the Orpheum Theatre and *Madama Butterfly* at the Golden Gate Theatre. In doing so, we gained a significant number of new audience members, with approximately 25,000 first-time opera-goers at the *Bohème* run and more than 24,000 at *Butterfly*. Indeed, our opera family has grown, and we hope to continue the trend by offering you new and innovative approaches to opera while maintaining the high standards that you expect from San Francisco Opera. Right now, it is a delight to be able to welcome our summer audience to the War Memorial Opera House.

Although the Company's financial position continues to be strong, ticket prices cover only half of our production costs. Today, more than ever, support of individuals, foundations and corporations is vital to the existence of San Francisco Opera. We acknowledge with great appreciation the generosity of Mrs. Paul L. Wattis, Chevron and Madeleine Haas Russell for helping us to present our *Femmes Fatales* Festival.

Just around the corner is our 76th season, which has been expanded to 10 operas and includes the world premiere of *A Streetcar Named Desire*, a San Francisco Opera commission. An extraordinary season awaits us, and we look forward to seeing you there.

REID W. DENNIS
CHAIRMAN

WILLIAM W. GODWARD
PRESIDENT

A MESSAGE FROM THE GENERAL DIRECTOR



The *femme fatale* has been celebrated in opera for hundreds of years, and our *Femmes Fatales* Festival offers you a brilliant sampler of great opera. From the exquisite, 17th-century baroque lyricism of Monteverdi's *L'Incoronazione di Poppea*, to the beloved romanticism of Bizet's *Carmen* and the provocative, 20th-century music of Berg's *Lulu*, you will embark on a musical adventure through time, led by the marvelous conductors Ralf Weikert, Patrick Summers and Alberto Maria Giuri.

Our *femmes fatales* live in vibrant worlds of drama and intrigue, each brought to life in our summer productions. A fascinating new virtual reality film sequence and new costumes by the celebrated fashion designer Bob Mackie enhance our acclaimed 1989 production of *Lulu*. The elegant grandeur of ancient Rome is re-created by Robert Perdziola in *L'Incoronazione di Poppea*. Our massive and very popular production of *Carmen*, created for our season at Bill Graham Civic Auditorium, has been refitted for the War Memorial Opera House stage.

As for singers, we'll encounter a superb group of international artists, with some in exciting debuts: Frederica von Stade performing her first Countess Geschwitz in *Lulu*; countertenor David Daniels, mezzo Lorraine Hunt and tenor Barry Banks taking Company bows in *L'Incoronazione di Poppea*; and soprano Andrea Dankova making her U.S. opera debut in *Carmen*.

The power of the *femme fatale* is a force to behold—enjoy the excitement!

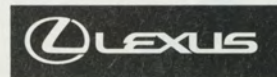
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SAN FRANCISCO OPERA MAGAZINE

Der Fliegende Holländer

75th Season, 1997-98

Vol. 75, No. 5

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- 10 First Steps on the Path to Redemption** by Andrew Porter
Wagner's (and the Flying Dutchman's) personal problems mesh during the composition of *Der Fliegende Holländer*.
- 32 Opera for Everyone** by Mary Mix
The War Memorial Opera House is not the only site where one can hear opera in the San Francisco Bay Area.

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Isabey, Louis Gabriel Eugène
(French, 1803-1886)

*Shipwreck of the three-master
"Emily" (1865)—detail*
Oil on canvas, 2 x 3,45m

Musée des Beaux-Arts, Nantes
Photographie Giraudon
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ADVENTURE IN THE ARTS

Opera Tours

The Chaliapin Festival in St. Petersburg with Helsinki Opera January 28th to February 8th, 1998 with Sherwin Sloan

... join Sherwin for 3 days in Helsinki before going on to St. Petersburg and *Don Carlos*, a Concert of the Russian Imperial Andreev Orchestra with Galina Gorchakova, *The Rite of Spring* by Stravinsky, *Boris Godunov* and other performances to be announced. Then back to Helsinki for 2 relaxing days. Performances in Helsinki to be announced. There will be a special Gala Reception and much more.

Spectacular Spring & Opera at the Metropolitan Opera in New York & the New York City Opera from March 30th to April 7th, 1998 with Sherwin Sloan

... you are invited to join Sherwin for another wonderful Spring in New York with walks through Central Park to the Metropolitan Museum of Art. Our hotel is on Central Park West and only 3 blocks to Lincoln Center. We will see 5 operas at the Metropolitan Opera: *Stiffelio* with Placido Domingo, *Romeo & Juliette*, *Lohengrin*, *Madama Butterfly* and *Die Meistersinger*. At New York City Opera both *Le Nozze di Figaro* and *Emmeline*. And play to be announced.

Opera & Museums in Washington D.C. with the Metropolitan Opera in New York March 27th to April 4th, 1998 with Sherwin Sloan

... you are invited to join Sherwin for 3 nights in Washington D.C. seeing *Don Giovanni* and *Dangerous Liaisons*, full-day private tour of the National Gallery, private tour of the Smithsonian Institution, visits to memorials. Then to New York by the Metroliner for *Stiffelio* with Domingo, *Romeo & Juliette*, *Lohengrin* and *Madama Butterfly*.

Prague Spring & Ten Operas with Spectacular Sightseeing May 11th to 22nd, 1998 with Herb Rowan

... you are invited to join Herb for an opera vacation in one of the most spectacular, beautiful and majestic towns in all of Europe. Prague has captured the imagination of those who dearly love both Baroque and Renaissance architecture, and especially opera which offers three superb opera houses. The State Opera and National Opera are two of the loveliest in all of Europe. Prague offers a wealth of sightseeing in churches, palaces, museums and castles in stunning settings. The performances: *La Traviata*, *Rusalka*, *Nabucco*, *Don Carlos*, *Rigoletto*, *Boris Godunov*, *Die Schopfung* (Haydn), *L'Elisir d'Amore*, *The Two Widows* by Smetana.

The Arizona Ring in the Mountainous Countryside of Northern Arizona at Flagstaff with Sherwin Sloan from May 31st to June 8th, 1998

The Arizona Opera is going to present a second consecutive Ring in the beautiful setting of Flagstaff. The scenic projections of Amy Shock which were so extraordinary last year, will again be used in this production. Includes best Orchestra Center seating. Welcome private dinner with Glynn Ross, General Director, a private coach trip to nearby Sedona with dinner and entertainment at a friend's home (a highlight from last year). Farewell Gala dinner. It will bring together many friends from previous Rings, and much more.

The White Nights Festival in St. Petersburg, The Hermitage & The Savonlinna Summer Opera Festival on a Lake in Finland with Sherwin Sloan June 22nd to July 9th, 1998 16 days

... you are invited to join Sherwin for the extraordinary Russian White Nights Festival in late June in St. Petersburg. The 1998 program has not been announced but will include 4 ballet programs including a full-evening Ballet Gala as only the Kirov Ballet can achieve. Two major operas and concerts ... and at the lake district of Savonlinna ... attending opera in the courtyard of this 13th century castle surrounded by the lake is quite a remarkable experience. *Tannhauser*, *Cavalleria Rusticana*, *Pagliacci*. Terrence McNally: Master Class. Opera in Mikelli to be announced.

Der Ring des Nibelungen in Adelaide, Australia November 15th to 30th, 1998 with Sherwin Sloan

... one of the great Ring events in the next several years, the demand & excitement for the Adelaide Ring is quite remarkable. You are invited to join Sherwin for this Ring to be performed in Adelaide, Australia. There will be visits to the wine region, Kangaroo Island and 4 full days in Sydney with two concerts at the Sydney Opera House, ballet and play by Shakespeare to be announced.

For a copy of the itineraries call

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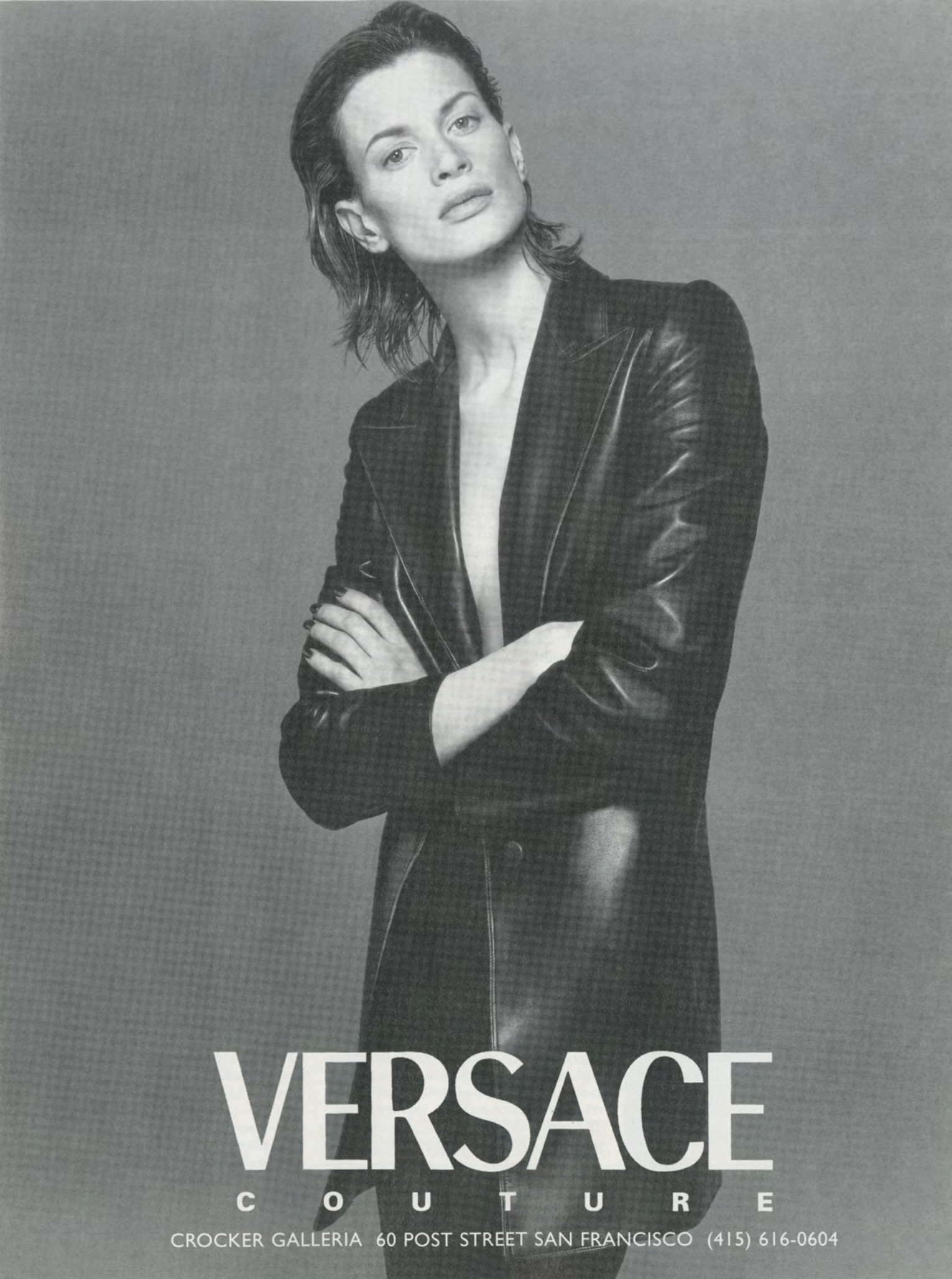
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First Steps on the Path

By ANDREW PORTER

up in glory the splendid view of golden Mainz and the majestically flowing Rhine." *Tannhäuser* recaptures a moment on a summer holiday when, "turning the corner of a valley, I was surprised to hear a merry dance tune whistled by a shepherd reclining on a hillock." Anyone who has been stirred by the grandeur of the Rhine scenery, or stood at night in the depths of a great German forest, or shuddered beneath the ferocity of a German thunderstorm recognizes emotions re-aroused as he listens to the music of the *Ring*.

It was on a sea voyage through the Baltic and North Seas, Wagner said, and especially when the vessel, to escape a storm, sought shelter in a Norwegian fjord, that "the legend of the Flying Dutchman, the idea of which was already continually in my mind, took on a definite poetic-musical color." The calling of the crew as they cast anchor and furlled the sails

"struck into me like a mighty consolation, and soon shaped itself into the sailors' song." It has become fashionable to discount Wagner's accounts of the genesis of his works, to scorn "poetic truths" that can be truer guides

toward understanding than pedantic adherence to strict chronology. One recent biographer even dismisses the linking, in *Mein Leben*, of the Norwegian sea voyage and the music of *The Flying Dutchman* as an attempt to "pull the wool over the public's eyes." Unfairly. Not only in *Mein Leben* but also in the *Autobiographical Sketch* published twenty years earlier, at the time of the *Dutchman* premiere, was the connection made. And in an 1843 letter to the Dresden costume designer Ferdinand Heine, Wagner said: "During my famous sea voyage and amid the Norwegian crags the subject—already long known to me through your namesake—took on for me a quite particular color and individuality." The fact that Wag-

ner's drama, as in its Heinrich Heine source, originally had a Scottish setting—Senta, Erik and Daland were called Anna, George, and Donald—hardly invalidates the composer's claim to have found direct inspiration for the vivid sea music while voyaging on a storm-tossed sea.

Storm without, and storm within! The restless, ruthless, turbulent ocean; tempests of torment and yearning in the Dutchman's anguished soul! The theatrical image of stage-pictures mirroring soul-pictures has a long history. Wagner knew the storm that opens Gluck's *Iphigénie en Tauride*. The rolling-back of oppressive clouds to reveal a glorious, sun-filled prospect, bright with promise, closes both Rossini's *Guillaume Tell* and Wagner's *Rheingold*. And the sea pictures of *The Flying Dutchman* are far more than musical scene painting.

Wagner's first opera, the adventurous *Die Feen* (1834), was not produced in his lifetime—and not until 1888, in Munich. (Richard Strauss prepared the performance, and years later *Die Feen* left its trace on *Die Frau ohne Schatten*.) Wagner's second opera, the melodiously and emotionally exuberant *Das Liebesverbot*, had a single, disastrous performance in 1836, in Magdeburg, where he was music director. In 1837, newly married, he became music director in Königsberg, then in Riga: in that Latvian port he began the grand opera *Rienzi*, a bid for fame and fortune. Ten years later, accompanied by his wife, Minna, and his Newfoundland dog Robber, he fled Riga. He was about to be dismissed; creditors were after him; his passport had been impounded. It was a hazardous journey: clandestine frontier crossing by way of a smugglers' den; cross-country trip avoiding Königsberg (where further creditors waited); a mishap that tumbled him into a dungheap and caused Minna a miscarriage (so her illegitimate daughter Natalie later reported). Then, in the Prussian port of Pillau, stowaway embarkation on the British vessel *Thetis*; *mit Gewitter und Sturm* to London; and thence to Paris. He was 26.

The two-and-a-half years, from September 1839 to April 1842, that Wagner spent in Paris, were the most wretched of his life: years of penury, of hackwork, of rejection, of seeing and hearing high operatic art perverted to pander to and corrupt the tastes of a bourgeois public. In Paris he completed *Rienzi*, an elevated, heroic opera, his answer

The *Flying Dutchman*, the fourth of Wagner's thirteen operas, was in its day less immediately successful than its predecessor, *Rienzi*. But, unlike *Rienzi*, it has sustained a high place in the international repertory. Myth, personal adventure, tempests of emotion joined with high theater flair and swift-developing musical genius. Wagner was not mistaken when he said, "I can find in the life of no artist so striking a transformation, in so short a time, as is evident between *Rienzi* and *The Flying Dutchman*." It is one of the most vivid opera scores ever composed. The conductor Franz Lachner, who led a famous production in Munich in 1854, is said to have grumbled about "the wind that blows out at you wherever you open the score"; in doing so he paid tribute to a scenery of sea and storm, wrack and wave, inherent in the music.

The imagery of *The Flying Dutchman*, like that of all Wagner's operas, had sources in the real, physical world that the composer knew. The *Meistersinger* prelude, he said, "suddenly sprang up in my mind as I was watching one evening a fine sunset, lighting

STROHMEYER



Andrew Porter, for twenty years music critic of The New Yorker, now writes for The Times Literary Supplement; he has translated the *Ring*, *Tristan*, and *Parsifal* for performance in English.

to Redemption

to the "commercial heroics" of Meyerbeer. (It was *Le Prophète* that evoked Wagner's famous phrase "effects without causes," but that was in the future; in fact, *Rienzi* influenced *Le Prophète*, not vice versa.) In Paris, he composed *The Flying Dutchman*, gave expression to the yearnings and aspirations that filled his heart during this unhappy time—a complicated yearning for peace, for happiness, for some as yet unformulated achievement of the future. In his own account, three myths came together to form the matter of his opera: that of Ulysses, longing through ten years of wandering and adversity for wife, home, and hearth; that of Ahasuerus, the Wandering Jew, who mocked Christ on his way to Calvary and was condemned to wander the earth until the Day of Judgment (Kundry, in *Parsifal*, is a later, fuller reincarnation of the figure); and that of the Flying Dutchman, which Wagner described as "a mythical creation of the folk," in whom "a primal trait of human nature speaks out with heart-enthalling force: the longing for rest amid the storms of this life."

What was new in Wagner's version—he found the hint in the Heine tale, embraced and developed it—was the Dutchman's quest not just for peace but for a woman who, more than "the home-tending Penelope," would be "the quintessence of womankind, the as yet unmanifest, longed-for, dreamed-of, infinitely womanly woman—the Woman of the Future." As Elisabeth and then as Elsa, she reappeared. The assertion of earlier biographers that in first drafts of *The Flying Dutchman* the heroine is named Minna is now denied: if any of the real-life Minna's traits are to be discerned in any of Wagner's operatic characters, it must be in Fricka: the matrimonial squabbles and wifely incomprehension of a husband's great dreams in *Das Rheingold* and *Die Walküre* had parallels in Richard and Minna Wagner's life together. In fact, in 1841, when Wagner composed *The Flying Dutchman*, his "as yet unmanifest" heroine was already living in Paris. But she was only four years old: Liszt's daughter Cosima. Twenty-seven years later she joined her life to Wagner's and was "faithful unto death"—and beyond. History remembered her as the inflexible mistress of Bayreuth, from Wagner's death in 1883 to hers in 1930. Then the publication of her diaries, in 1976-77, added a new strand—so to speak a prescient one—to the autobiographical weave of the *Dutchman*; and we discovered a heroine, like Senta, instinctively attuned to her future

husband's aspirations and ready, with him, to defy the world and its conventions.

The legend of The Flying Dutchman appeared in various forms in the early nineteenth century: a short story in *Blackwood's Magazine* called "Vanderdecken's Message Home"; a London play called *The Flying Dutchman, or The Phantom Ship*; and Captain Marryat's rousing yarn of the sea, *The Phantom Ship*. But there's no Senta in those stories; Wagner's immediate source was the tale in Heine's *Memoirs of Herr von Schnabelwopski*. It's a tale very different in tone from the opera. Herr von Schnabelwopski tells of a play he once saw in Amsterdam: a Dutch captain has sworn to round a certain cape, even if it means sailing on until the Day of Judgment. The Devil takes him at his word; he'll have to go on sailing until then—unless he can be redeemed by a woman's faithful love. The Devil doesn't believe in the possibility of women's fidelity, and so every seven years the Dutchman is allowed to land and to attempt matrimony. Each time, however, he meets a woman from whom he's only too glad to escape. . . . until he meets Catherine, the daughter of a Scottish skipper. But there Herr von Schnabelwopski breaks off: his eye has been caught by a pretty blonde in the audience; he retires with her, and returns to the theater just in time to catch the end of the play: Catherine, true unto death, leaps into the sea, the Dutchman is redeemed, and his spectral ship is swallowed up by the waves. The narrator ends with a flippant double moral: Women, don't marry wandering strangers; Men, learn from this that marriage leads to shipwreck! But Wagner found his



Opposite: San Francisco Opera's first interpreter of the Dutchman was the legendary Hans Hotter, shown at his entrance, and in a closeup.

Above: Jean-Pierre Ponnelle's production of *Der Fliegende Holländer* was introduced to San Francisco Opera audiences in 1975 with Theo Adam in the title role. Below: The 1979 revival featured Simon Estes as the Dutchman and Marius Rintzler as Daland.



redemption motif here: from the light-hearted tale he created his serious, stirring drama.

The Dresden Opera's acceptance of *Rienzi* brought an end at last to Wagner's Paris misery. *Rienzi* was performed in October of 1842, with striking success. People came from across Europe to hear it (among them Meyerbeer). A Dresden production of *The Flying Dutchman* followed, in January of 1843. Soon thereafter, Wagner was appointed Royal Kapellmeister. *Tannhäuser* was produced in 1845. But in 1849, after Wagner's participation in the Dresden insurrection, he fled into an exile that lasted twelve years. His operas were now being widely performed; from exile in Switzerland he sought to ensure that they were done properly. He published a "production book" for *Tannhäuser* containing detailed instructions about every aspect of the performance, from first rehearsals to finished representation. Movements, motivations, stage pictures, musical and verbal phrasing were prescribed in detail. He followed this, in 1852, with his "Observations on the performance of *The Flying Dutchman*." The first scene, he wrote, "must create in the spectator the mood in which it becomes possible for him to conceive the mysterious figure of the Flying Dutchman. The sea between the headlands must be shown as boisterous as possible. The handling of the ship cannot be too naturalistic: little touches such as the heeling of the vessel when struck by a particularly strong wave (between the verses of the Steersman's song) must be drastically executed. The lighting, with its manifold changes, demands special attention."

He then devoted several pages to an almost bar-by-bar enactment of the Dutchman's role: the opera will stand or fall, he said, by the protagonist's account of his first monologue. "The Dutchman's first entry is solemn and earnest; the measured slowness of his landing is in strong contrast to his vessel's weirdly rapid passage through the seas. During the deep B-minor trumpet notes he comes off board, along a plank lowered by one of the crew, to a rocky shelf on the shore; his unsteady, rolling gait, that of seamen stepping on land after a long voyage, is accompanied by the wave-like figure for cellos and violas. On the first quarter-note of the third bar, he takes his second step—always with folded arms and head sunk. His third and fourth steps coincide with the quarter-notes of the eighth and tenth measures. From here on, his movements must follow the dictates of his general delivery, but the actor must never let himself be betrayed into exaggerated striding to and fro; a certain repose in his demeanor, even amid the passionate expression of inner anguish and despair, will give the characteristic stamp to his impersonation." Then he embarks on "Die Frist ist um":

The term is over; again seven years have passed; the wearied sea casts me ashore. Ha, proud ocean!
Soon you will bear me again!
Your spite is fitful, but eternal my torment!
The redemption that I seek on land I'll never find! To you, world-sea waves, I'll be true, until your last wave breaks, and the seas run dry.

That's the recitative. In the aria, the Dutchman says, more or less:

How oft into the sea's deepest abyss have I flung myself with yearning, but ah! death I did not find.
I drove my ship onto the rocks
But no grave closed over me.
I defied the pirate,
hoped for death in fierce battle:
"Here," I cried, "Do your worst!
My ship is filled with treasures."
But ah! the barbarous son of sea crossed himself in terror and fled.

Then he repeats the opening lines, comes to a vehement climax on "Nowhere a grave! Never, death!", and closes on a despairing, repeated "This is damnation's dread decree." These are Wagner's instructions for the delivery of the passage:

"The first phrases are to be sung without a trace of passion, almost in strict tempo, as if he were tired out. At the phrase 'Ha! proud ocean!', declaimed with bitter anger, he does not yet break into positive passion but rather, in terrible scorn, he half turns his head toward the sea. After 'but eternal my torment' he bows his head once more, as though in utter weariness. He sings 'to you, world-sea waves,' etc. in this posture, staring blankly before him. For the mimetic accompaniment of the Allegro, 'How oft into the sea's deepest abyss,' etc., I don't want the singer to cramp his outer motion too much, but he must abide by my maxim: that, however deep the passion, however agonized the feeling that he breathes into the singing, he must, for the present, maintain the utmost calm in his bearing: a movement of arm or hand, not too sweeping, will be enough to mark the more emphatic accents. Even the words 'Nowhere a grave; never, death,' which must certainly be sung with great vehemence, are a *description* of his sufferings rather than an actual outburst of despair: that comes only later, and the utmost energy of action must be reserved for it. As he repeats 'damnation's dread decree,' his head and his whole body have become somewhat inclined, and so he remains through the first four measures of the postlude to this section."

Then a new section begins. "At the violins' E-flat tremolo, the Dutchman raises his face to Heaven, with his body still bent low. At the timpani roll he begins to shudder. He clenches his fists, his lips tremble, and with his eyes still fixed heavenward he asks the question, 'You, Angel of God who

(continued on page 37)



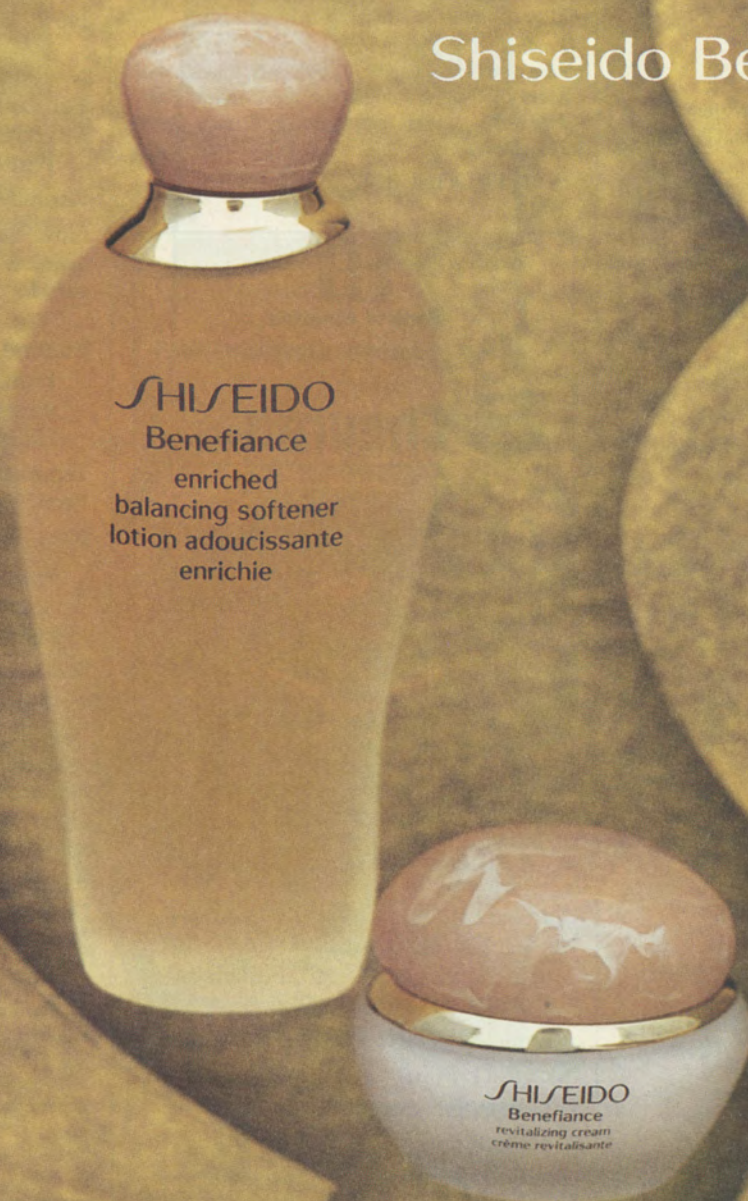
Left: San Francisco Opera's 1988 staging of *The Flying Dutchman* featured José Van Dam in the title role, Deborah Polaski as Senta. Right: In the same season, Wiesław Ochman portrayed the Steersman and Erik.



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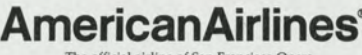
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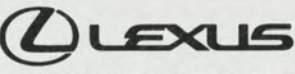
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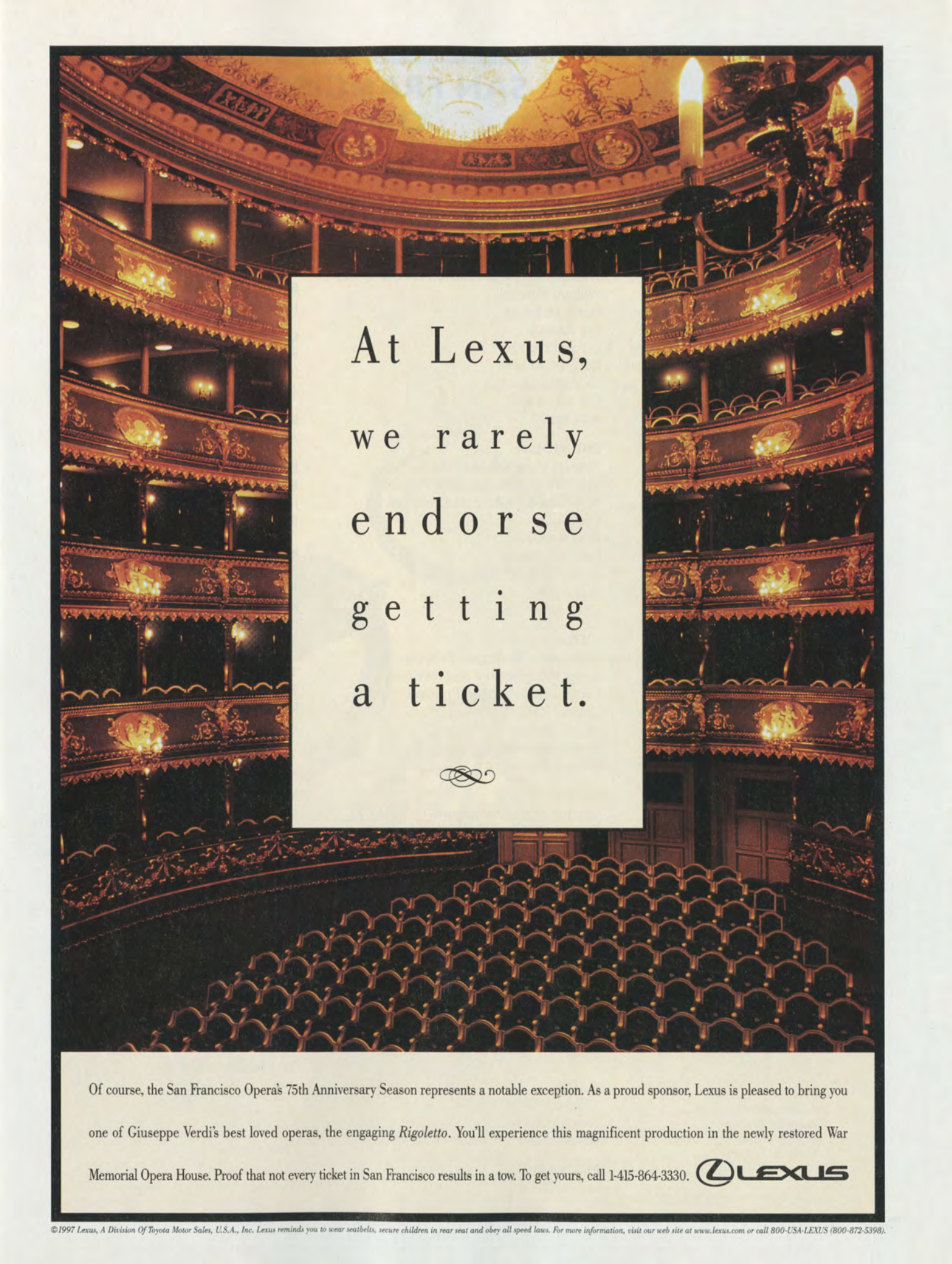
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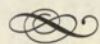
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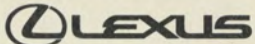
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Opera in one act by RICHARD WAGNER
Text by the composer

Der Fliegende Holländer

(in German)

Conductor
Michael Boder**

*Original Production
and Set Designer*
Pierre Strosser*

Stage Director
Stephen Taylor**

Costume Designer
Patrice Cauchetier*

Original Lighting Design
Joël Hourbeigt*

Lighting Realized by
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Gina Lapinski
Kristine McIntyre

Stage Manager
Theresa Ganley

First performance:
Dresden, January 2, 1843

First San Francisco Opera
performance: October 5, 1954

TUESDAY, SEPTEMBER 30 AT 8:00
SATURDAY, OCTOBER 4 AT 8:00
WEDNESDAY, OCTOBER 8 AT 7:30
SUNDAY, OCTOBER 12 AT 2:00
FRIDAY, OCTOBER 17 AT 8:00
TUESDAY, OCTOBER 21 AT 8:00
SATURDAY, OCTOBER 25 AT 7:30

CAST (in order of appearance)

Daland Franz Hawlata
Victor von Halem (10/21, 25)

The Steersman Raymond Very

The Dutchman James Morris

Mary Josepha Gayer

Senta Jeanne-Michèle Charbonnet

Erik Gösta Winbergh

Sailors, villagers

**United States opera debut *San Francisco Opera debut

Part I The coast of Norway

Part II A room in Daland's house

Part III The coast near Daland's house

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 two and one-half hours without intermission.

SYNOPSIS

Der Fliegende Holländer

PART I

Along the Norwegian coast, a violent storm is raging. Daland, the captain, says the ship has been driven into a bay beyond the port for which he was aiming, where his daughter, Senta, waits. As the storm dies down, the sailors go to rest, and Daland orders the Steersman to keep watch.

Left alone, the Steersman grows drowsy and falls asleep. The captain of another vessel appears. He despairs of the curse upon him, one inflicted when he swore to round a certain cape even if he had to go on sailing for eternity. The Devil took him at his word, dooming him to sail the seas forever. Only one hope has been given him. He is permitted to land once every seven years, and if during this respite he can find a woman who will be faithful to him, the power of the curse will be broken. He prays that such a woman may be sent to him.

On seeing the foreign ship, Daland reproves the Steersman for sleeping on watch. The chastened sailor hails the ghostly vessel with no reply. Daland notices the captain and welcomes him. The stranger reveals that he has sailed the seas for many years, and begs Daland to grant him shelter for the night, offering in return some treasure—a small part of that which shall be Daland's if the latter will only grant him the hand of his daughter, Senta. The astonished Daland enthusiastically agrees.

PART II

The women of the village, awaiting the return of their men, are working under the supervision of Mary, except for Senta, who is daydreaming of the Flying Dutchman, whose legend has always held a strange fascination for her. Mary asks her why she is not working and the other women remark that Senta can afford to be idle since her fiancé, Erik, is a hunter who can bring her fresh game. Senta impatiently bids them to stop their foolish chatter and asks Mary to tell the story of the Flying Dutchman again. When she refuses, Senta thereupon tells it herself, with great emotion. Suddenly, Senta proclaims it is she who will redeem him. Erik announces the arrival of Daland's ship in port, and is horrified

to overhear her passionate undertaking. The women excitedly depart to welcome the crew. When alone, Erik asks Senta if she really means to forsake him and she wonders how anyone could remain unmoved by such anguish as the Dutchman's. Erik then tells her of a vision he has had—of a foreign ship bearing Daland and a strange man, of Senta greeting her father and rushing toward the stranger who, embracing her passionately, takes her off to sea with him. Senta's delight with this vision convinces him that it will come to pass. Erik leaves in despair as Daland arrives, accompanied by the stranger. Senta is transfixed by him and his resemblance to the Dutchman of the legend. Daland introduces him and asks both if they agree to marriage. However, neither Senta nor her suitor take the least notice of him but stand staring mutely at each other, and Daland finally leaves them alone.

The Dutchman wonders whether the longing he feels for Senta is love or merely a desire for release from his curse, and asks if she will indeed be true to him. She succeeds in dispelling his doubts with the sincerity of her reply. Daland returns to learn that Senta and the Dutchman intend to get married.

PART III

As the sailors celebrate their return, the women appear and welcome them with food and drink. They all try to attract the attention of the nearby, silent Dutchman's crew. When there is no response from the strange vessel, the women grow afraid and leave, but the sailors, sufficiently fortified, continue their carousing until voices are heard from the spectral ship. Daland's sailors are terrified as the ghostly mariners burst into shrill laughter.

Senta tells Erik she can never be his but he pleads with her to remember their happy courtship. The Dutchman interrupts them and it seems to him that Senta has broken her word and thus cannot bring about his redemption. He bids her farewell, revealing that he is the Dutchman, and prepares to sail. Ignoring Erik, her father and Mary, Senta reaffirms her undying love for him, saying she will follow him and be faithful to him unto death, thus freeing him from his curse.

The performance of October 8th is sponsored by Meyer Sound.

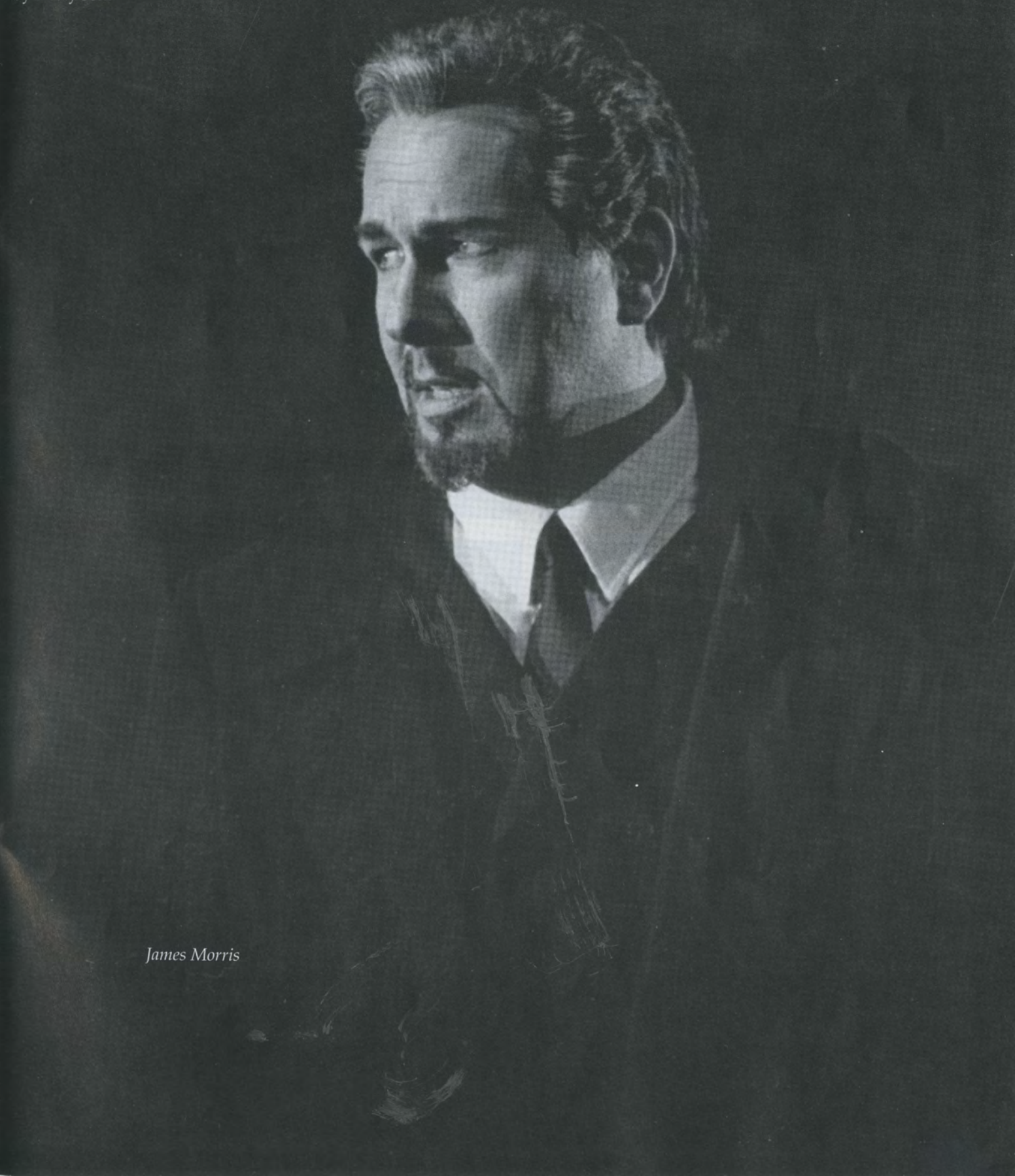
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The performance of October 25th is sponsored by Lufthansa.

Der Fliegende Holländer

Photos taken in rehearsal
by Marty Sohl

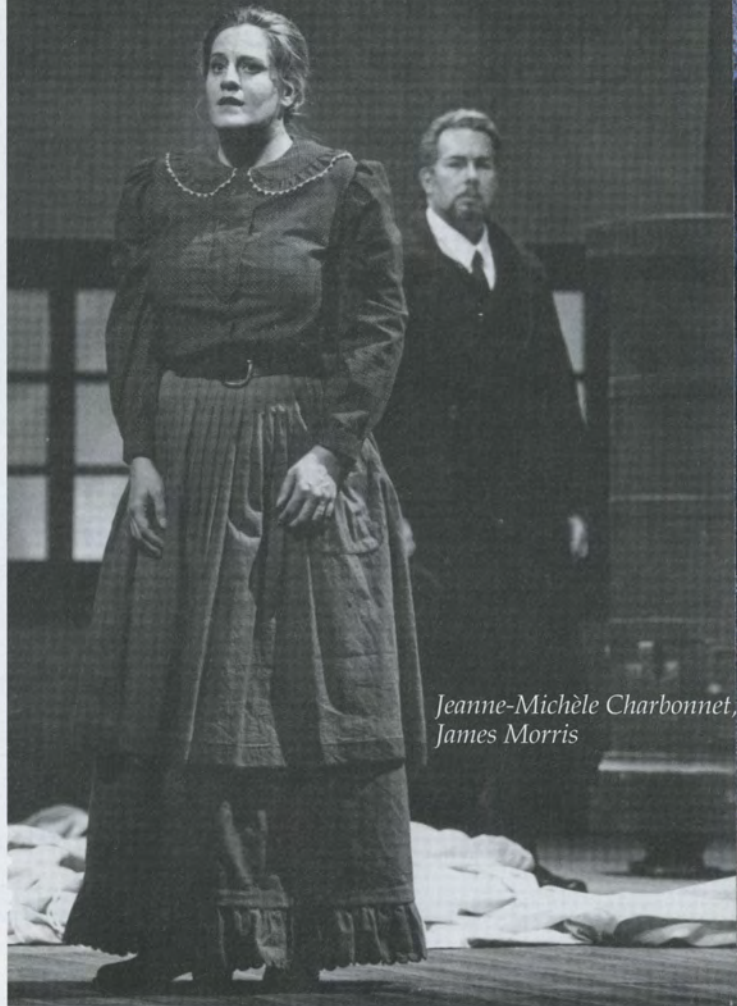


James Morris

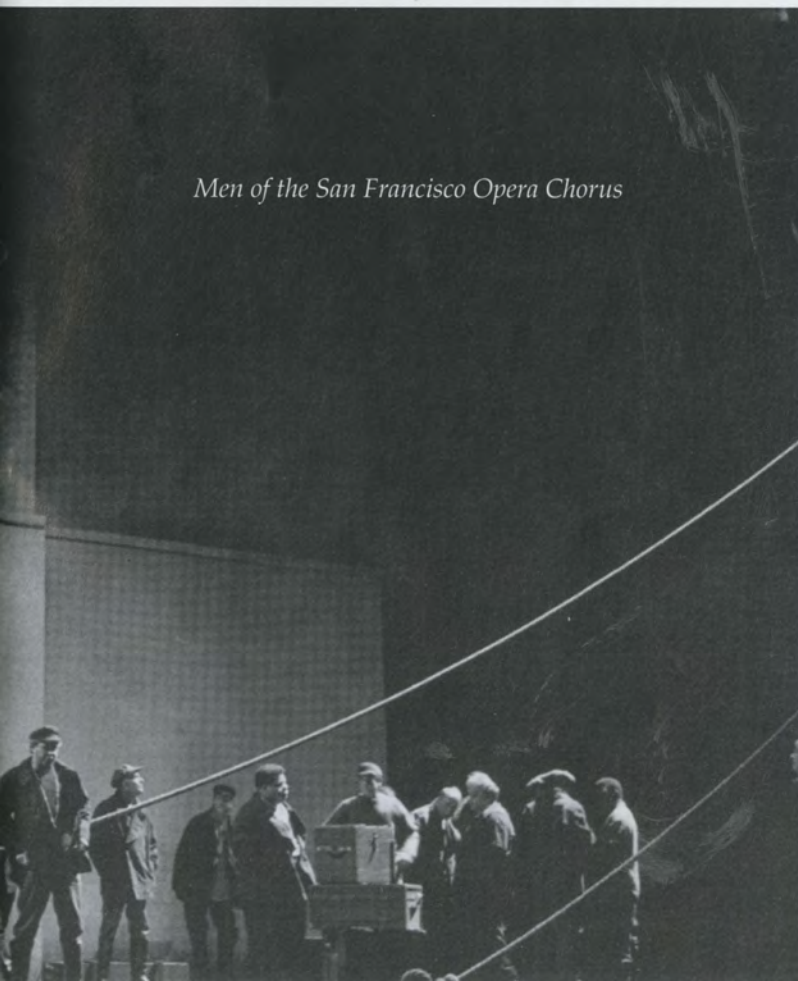
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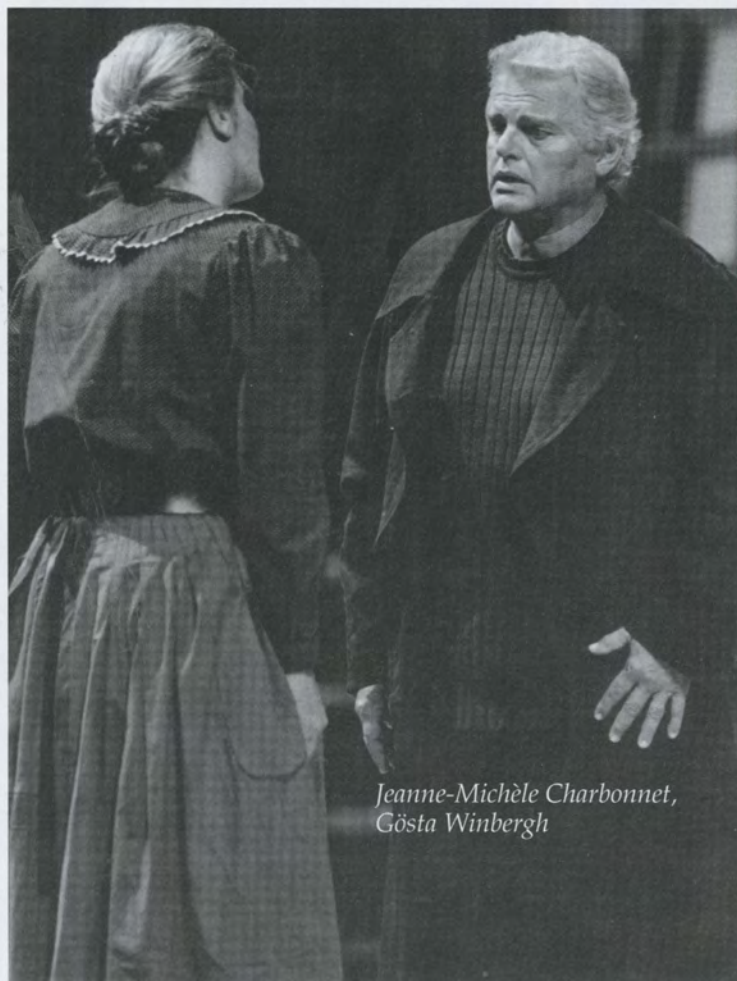
*Jeanne-Michèle Charbonnet,
James Morris*



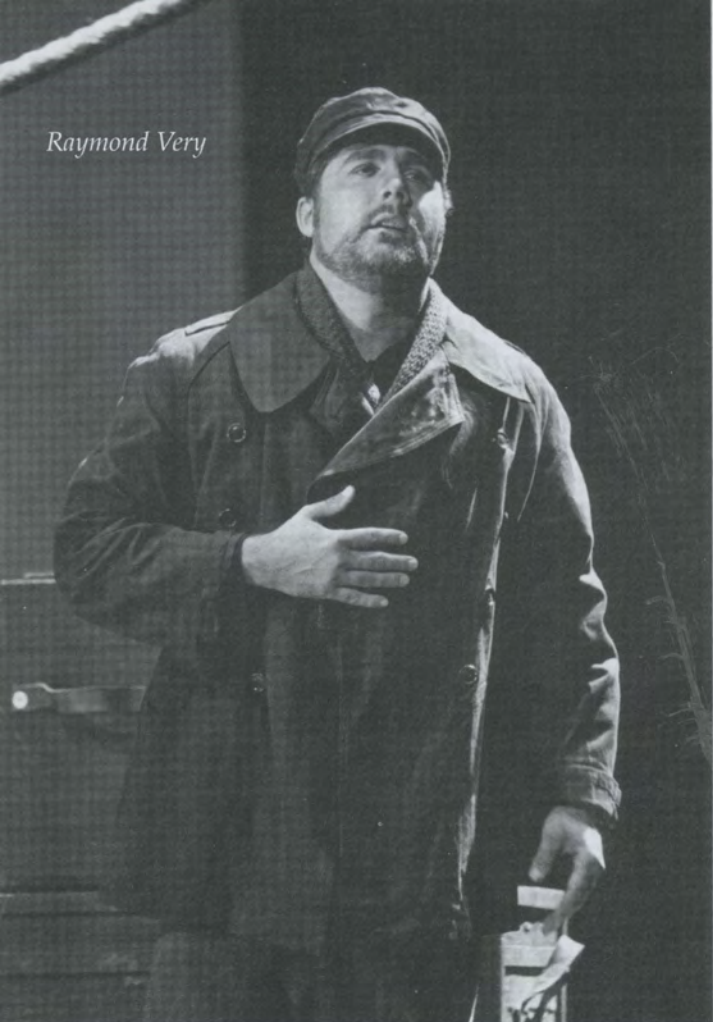
Men of the San Francisco Opera Chorus



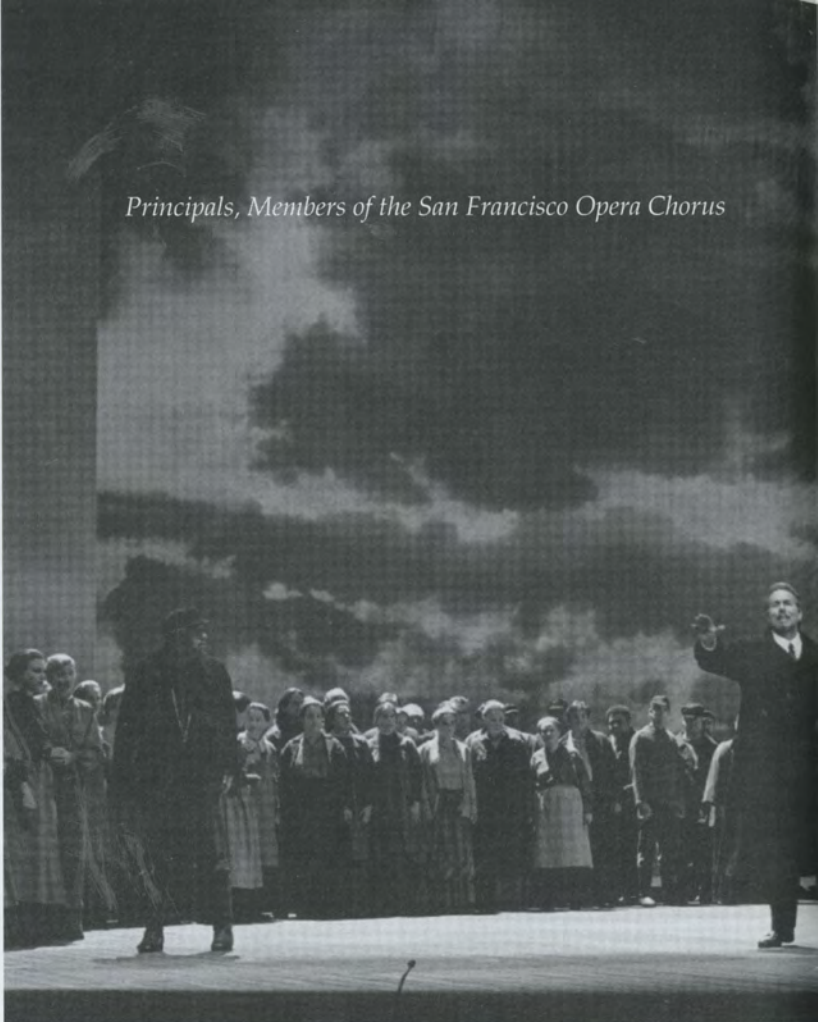
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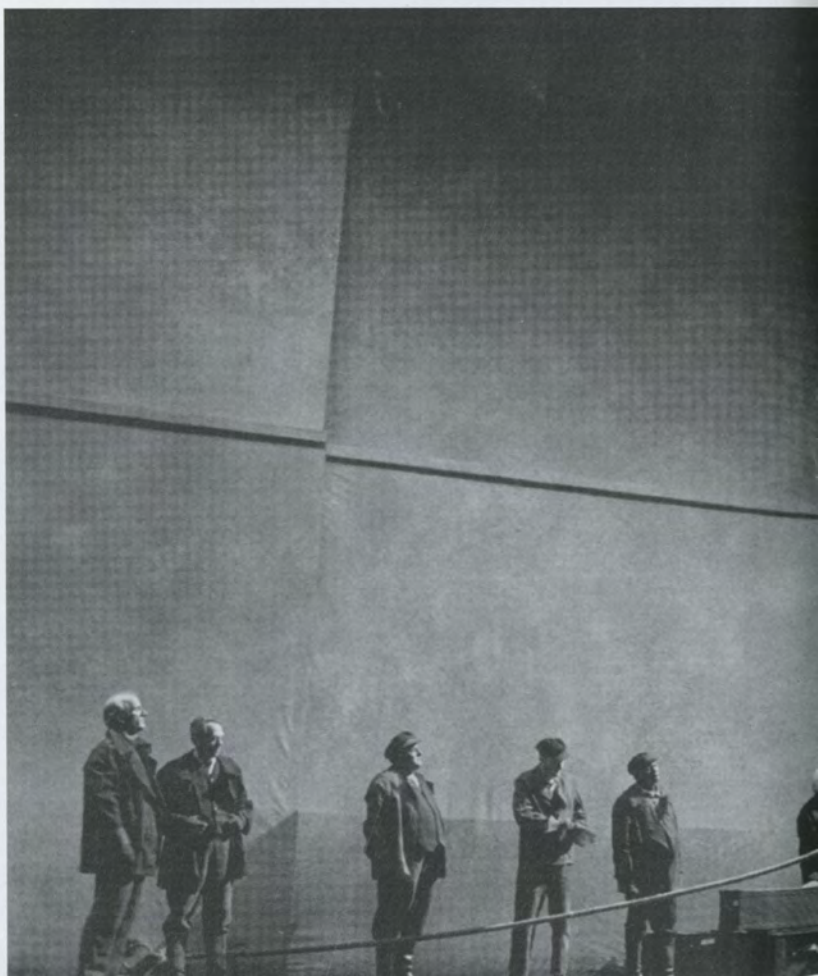
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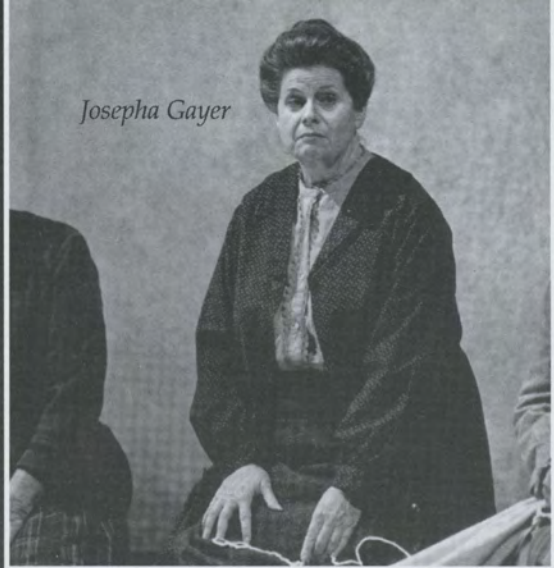
Principals, Members of the San Francisco Opera Chorus



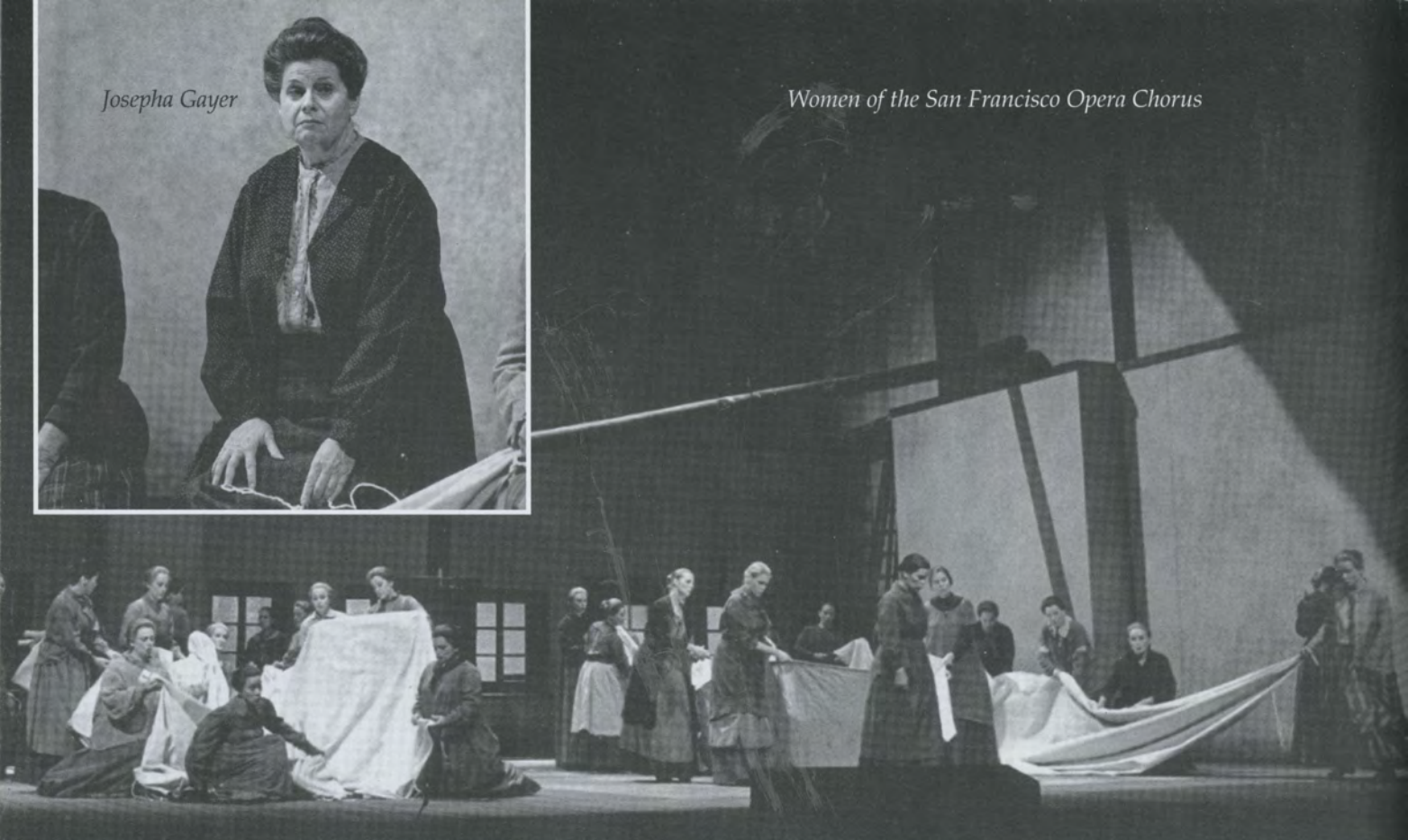
Franz Hawlata



Josepha Gayer

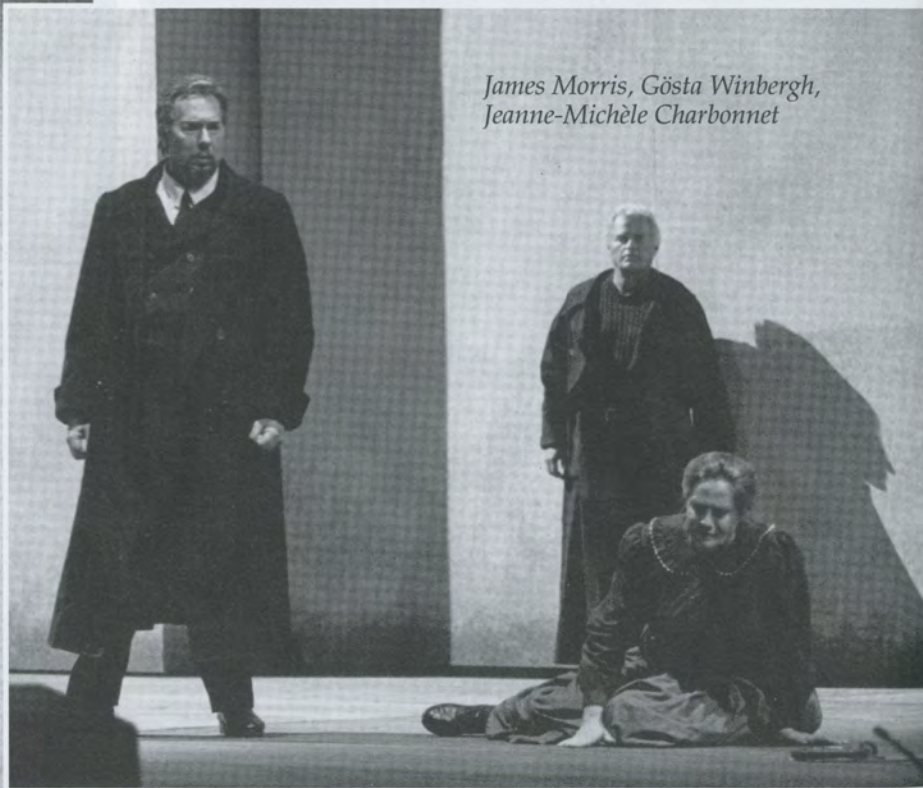


Women of the San Francisco Opera Chorus



Jeanne-Michèle Charbonnet

*James Morris, Gösta Winbergh,
Jeanne-Michèle Charbonnet*





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The following list of lectures and previews includes those that are currently available to the public.

PRE-PERFORMANCE LECTURES

The popular pre-performance lectures will take place in the War Memorial Opera house one hour prior to curtain time and will last approximately one-half hour. Lectures feature noted scholars and artists and are presented free of charge to patrons with tickets to the corresponding performance. The lecture schedule is as follows:

Rigoletto—Oct. 1, 7; Dec. 4, 6

Der Fliegende Holländer—Oct. 8, 12, 17, 21, 25

Le Nozze di Figaro—Oct. 14, 22, 24; Nov. 1; Jan. 9, 11, 14, 17

Elektra—Oct. 23, 31; Nov. 4, 8, 13

Guillaume Tell—Nov. 7, 12, 15, 18, 21, 24

Pelléas et Mélisande—Nov. 14, 20, 23; Dec. 3

Eugene Onegin—Nov. 22, 25, 28; Dec. 2, 5

Tosca—Jan. 10, 13, 16

SAN FRANCISCO OPERA GUILD — INSIGHTS

Renowned artists and personalities from the world of opera share their insights and experiences during informal interviews. Complimentary to Guild members. \$5.00 to non-Guild members. All Opera Guild Insights will be held from 6 to 7 p.m. in Herbst Theatre, Veterans Building, 401 Van Ness Avenue, San Francisco.

October 20	<i>Guillaume Tell</i>
November 7	<i>Pelléas et Mélisande</i>
November 17	<i>Eugene Onegin</i>

SAN FRANCISCO OPERA GUILD — PREVIEWS

Opera Guild Previews are scheduled in communities throughout the greater Bay Area by local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula and the San Jose Opera Guild). Previews are given by renowned musicologists who may feature recordings, slides and/or handouts to familiarize the audience with an opera from the current season.

TOPIC	SPEAKER
<i>Der Fliegende Holländer</i>	Simon Williams
<i>Elektra</i>	D.B. Greene
<i>Guillaume Tell</i>	Robert Glick
<i>Pelléas et Mélisande</i>	David A. Grayson
<i>Eugene Onegin</i>	Richard Taruskin

EAST BAY CHAPTER—SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m., preceded by complimentary refreshments. Orinda Community Church, 10 Irwin Way, Orinda. Admission: \$8.50; Series: \$28.00. Reservations required. For reservations or information call, Annette Clute (510) 527-1846 or Silvia Lin (510) 838-9255.

Oct 15	<i>Elektra</i>
Nov 5	<i>Pelléas et Mélisande</i>
Nov 19	<i>Eugene Onegin</i>

MARIN CHAPTER—SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m., preceded by complimentary refreshments. Mt. Tamalpais United Methodist Church, 410 Sycamore Avenue, Mill Valley. Admission: \$7.00 - adults, \$6.00 - students and seniors. Series: \$35.00 - adults, \$30.00 - students and seniors. For information call, Verna Parino (415) 388-6789.

Oct 13	<i>Elektra</i>
Oct 27	<i>Guillaume Tell</i>
Nov 3	<i>Pelléas et Mélisande</i>
Nov 17	<i>Eugene Onegin</i>

SAN FRANCISCO OPERA GUILD

Lectures held at 12:00 noon, Koret Auditorium, Lower Level, New Main Library, 100 Larkin Street, San Francisco. Admission: Free. For information call, David Clover (510) 652-3799.

Oct 15	<i>Elektra</i>
Oct 29	<i>Guillaume Tell</i>
Nov 5	<i>Pelléas et Mélisande</i>
Nov 19	<i>Eugene Onegin</i>

SAN JOSE OPERA GUILD

Lectures held at 10:00 a.m. (*) Followed by no-host luncheon (\$7.00). Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos. Admission: \$7.00 (Free to San Jose Opera Guild members). For information call, Joy Hulme (408) 741-1331 or Margaret Boddy, (408) 354-7525.

Oct 16	<i>Elektra*</i>
Oct 30	<i>Guillaume Tell</i>
Nov 6	<i>Pelléas et Mélisande</i>
Nov 20	<i>Eugene Onegin*</i>

SONOMA CHAPTER—SAN FRANCISCO OPERA GUILD

Held at various locations and times. For information call, Lotte Klugman (707) 938-2432 or Marsha Vas Dupre (707) 528-7146. Admission: \$8.00; Series: \$40.00 - Sonoma Chapter members, \$48.00 - non-members.

Oct 13	<i>Elektra</i>
Oct 29	<i>Guillaume Tell</i>
Nov 3	<i>Pelléas et Mélisande</i>
Nov 21	<i>Eugene Onegin</i>

SOUTH PENINSULA CHAPTER—SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m., at Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission: \$6.00 - adults, \$5.00 - students; Series: \$30.00 - adults, \$15.00 students. For information call, Ramona Rockway (415) 941-3890.

Oct 14	<i>Elektra</i>
Oct 28	<i>Guillaume Tell</i>
Nov 4	<i>Pelléas et Mélisande</i>
Nov 18	<i>Eugene Onegin</i>

The following is an additional list of lectures and previews that are available to the public.

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Room A-117, 7 to 10 p.m., Introduction to Opera (Music 13A) is based on the operas of the 1997-98 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430

ROBERT GOODHUE'S OPERA PREVIEWS

Held at the Holiday Inn, 480 Sutter St., San Francisco, mostly Monday evenings, 6:00-8:00 p.m. Information: (415) 956-1271

SAN FRANCISCO CITY COLLEGE PREVIEWS

A music course of opera previews will deal with all operas of the 1997-98 season. Taught by Marvin Tartak on Wednesday afternoons from 2 to 5 p.m., it takes place at the College, 50 Phelan Ave., Creative Arts Building, Room A-135 in San Francisco. Classes began August 20 and continue for 17 weeks. Information: (415) 239-3641

SAN FRANCISCO CONSERVATORY OF MUSIC EXTENSION DIVISION

Oct. 6 - Nov. 10, 7:30-9:30 p.m.
The Operas of Richard Strauss: Series of six Monday classes, held by Paul Thomason. San Francisco Conservatory of Music, 1201 Ortega St., San Francisco. Information: (415) 759-3429

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures start at 7:30 p.m. at 400 Yale Ave (at Vassar) in the Kensington part of the Berkeley hills. Series began on Sept. 8; lectures are \$15 at the door. Information: (510) 526-5244

Oct. 6	<i>Pelléas et Mélisande</i>
Oct. 13	<i>Eugene Onegin</i>

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to the Bay Area*



By MARY MIX

The red carpet has been rolled out, the polished doors flung open and the new gold curtain raised, revealing the delights of a renovated War Memorial Opera House, and launching of San Francisco Opera's landmark 75th Season. To commemorate these occasions, community volunteers joined forces with Opera staff to organize dozens of local events and festivities which have unfolded throughout the Bay Area since early spring. The specially formed Promotional Committee, chaired by Marcia Hill, enjoyed great success in fulfilling an important mission: to spread the reach of San Francisco Opera into the Bay Area community by creating awareness and excitement during the final months preceding the reopening of the War Memorial Opera House. And what a success! San Francisco Opera had the opportunity to bring opera, quite literally, to streets, school rooms, and parks all over the city. These events, which presented repertoire ranging from the established to the new and unusual, touched tens of thousands of people.

OPERA, OPERA EVERYWHERE

With the invaluable cooperation of Bay Area organizations, San Francisco Opera artists worked overtime throughout the summer, making appearances and arranging exhibits and demonstrations.

Opera Center artists brought fans to their feet with their renditions of the National Anthem at various sporting events. Free, full-length concerts were once again given in Golden Gate Park and Yerba Buena Gardens, featuring established international talent and the young stars of tomorrow accompanied by the Opera Orchestra.

San Francisco Opera's young artists-in-residence, the Adler Fellows, were especially busy, bringing the best of the operatic repertoire to life in various Brown Bag Opera performances. As has long been the tradition of Brown Bag Opera (23 years and counting), passers-by are encouraged to grab a sack lunch, take a seat in the sun, and enjoy concerts in various public spaces such as the Crocker Galleria and Redwood Park at the Transamerica Pyramid. This year's round of Brown Bag operas included first-time appearances at the Union Street, North Beach, and Fillmore Street fairs. Additional special performances were held at Arts Day at the Marin County Fair, and as part of San Francisco Music Day at Justin Herman Plaza. With the assistance of Saks Fifth Avenue, San Francisco Opera was able to expand its Brown Bag Opera program to include three additional concerts as part of "Opera in the Square" held at Union Square to the delight of shoppers, tourists, and



Bosquet's 38 hand-painted drops for *Pelléas et Mélisande* and Michael Yeargan's stylish designs for *Rigoletto*.

STUDENTS PARTICIPATE IN POSTER CONTEST
Numerous performances and special events attracted audiences of all ages, but a special opportunity to participate in the reopening festivities was reserved for children: students from hundreds of Bay Area schools were invited to wear their artists' smocks and participate in the San Francisco Opera Fair Poster Contest, sponsored by AirTouch Communications. Poster Contest entries, including the winning design, were displayed throughout San Francisco's Main Library during August as part of Public Library's "Opera Appreciation Month."

Students of all ages participated in the contest making it very difficult for the jurors (Stanlee Gatti, Evelyn Haas, George F. Lucas, Lotfi Mansouri and Harry Parker) to narrow the list down to one winner. In the end, it was David Strock's *Tosca in the Tower* (rendered with pen and chalk) that cap-

Our thanks to the Promotional Committee who helped plan the events leading up to the Opera Fair and the opening of SFO's 75th season!

Marcia Hill, *Chair*
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business people. All in all, a record 17 Brown Bag Opera performances attracted almost 40,000 people.

The San Francisco Public Library helped fuel the excitement by declaring August "Opera Appreciation Month." A series of lectures and a special exhibition featuring one of Bob Mackie's spectacular costumes for *Lulu* (1989) were held. Nordstrom and the Palace of the Legion of Honor also presented displays celebrating the artistry of the Opera's Costume Shop; various stunning costumes from past operas, including one for the role of Angelica, and seen in our 1985 presentation of Handel's *Orlando*, attracted great attention.

In celebration of other non-musical aspects of opera production, the Academy of Art College took a special interest in showcasing the talents of the Opera's Scene Shop. In August, the College held a special exhibition of maquettes (original set design models) for the Company's upcoming productions. Thierry Bosquet's stunning re-creation of Armando Agnini's designs for our 1932 *Tosca* were breathtaking, inspiring visions of the Roman vistas described in Puccini's opera. Viewers also enjoyed a sneak peek of a few of

Adler Fellows Christina Lamberti and John Relyea look on as Alison Buchanan sings at the Union Street Fair.

The official poster for the San Francisco Opera Fair, "Tosca in the Tower" was created by 14-year-old David Strock of Arrowsmith Academy in Berkeley.





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Mezzo-soprano Catherine Cook entertains a lunchtime crowd during a Brown Bag Opera performance at One Bush Street.

tured first prize. General Director Lotfi Mansouri traveled to the Arrowsmith Academy in Berkeley, to present the contest winner with four tickets to a performance of *Tosca*. In honor of the occasion, the 14-year-old dyed his hair blue.

BEYOND THE BAY AREA

Complementing these numerous local activities are San Francisco Opera Center's touring programs which extend San Francisco Opera's reach beyond the walls of the Opera House and the Bay Area itself. These

programs bring high-quality opera performances to communities where they might otherwise never be heard.

Earlier this year, the Pacific Rim Cultural Exchange, featuring four Adler Fellows and a staff accompanist, made its eleventh annual tour of the Micronesian Islands as well as Hawaii. Performances in Honolulu included a free Brown Bag performance, a lecture/demonstration at the University of Hawaii, two lectures, two concert performances, and an in-school education program. On Pohnpei, the artists presented a benefit performance to raise funds for the College of Micronesia. On Saipan, a benefit was held for the Commonwealth Health Center; the artists also presented an in-school education program. Total attendance at all of these immensely popular events was over 4,000—a record for the program.

Western Opera Theater (WOT), now in its 31st year, is preparing to take a production of Bizet's *Carmen* to 56 cities in 22 states giving 57 performances (11 of which will take place in California). The acclaimed 60 member touring company is composed entirely of young artists from all over the world. Over the years, many WOT participants have gone on to Adler Fellowships and major international careers. In addition, the Opera Center Singers program continues to reach smaller communities with concert performances.

San Francisco Opera wishes to thank the many Bay Area cultural and entertainment organizations who helped build the excitement of our 75th season.

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A CELEBRATION FOR EVERYONE

There could not have been a better culmination of months of activities, performances, and events, than San Francisco Opera's Opera Fair, sponsored by Chevron. Held on September 6th, this day-long family celebration featured musical guests, opera performances, special exhibits and public tours of the newly renovated War Memorial Opera House. Representatives from the lively arts throughout the Bay Area organized booths and performances of all types. Wandering musicians, greeters sporting opera costumes, and other jolly spirits offered opera karaoke, children's games and even macarena lessons.

When you settle into your newly velveted seat and your heartbeat quickens as the house lights dim and the curtain rises, we hope that you will smile, remembering the flurry of activities which surrounded our return home. This could not have been accomplished without the generous support of our Opera family and we thank you for making it possible for opera to thrive in San Francisco. With every Brown Bag Opera, children's poster contest, education program and National Anthem sung by our Adler Fellows, we thank you. ♦

FIRST STEPS (continued from p. 12)

negotiated the terms of my redemption, was I the wretched plaything of your scorn when you showed me this way to salvation? Throughout this section, the Dutchman keeps his pose unchanged, except for what the execution necessarily demands at certain places. As he addresses God's Angel, we must see before us a Fallen Angel, whose fearful torment drives him to rage against Eternal Justice. At 'Futile hope,' the full force of his despair finds vent: furious, he stands erect, his eyes still gazing heavenward." After this climax there is another soft timpani roll, and the Dutchman "sinks as if crushed."

Then comes the final section, in which he expresses his last, terrible hope, calling for the Day of Judgment to come and end his torment. This closing allegro, Wagner says, "now requires the most terrible energy not only in the vocal phrasing but also in the mimic action. Yet, for all its vehemence, it should still suggest a gathering of forces for the final crushing outbreak. 'Eternal destruction, take me! . . . ' During the fortissimo postlude, he stands at full height, almost like a statue; at the *piano* he relaxes his attitude, lets his arms sink; at the violins' four *espressivo* measures he bows his head; and during the final eight measures he totters to the rock-wall at the side." And Daland enters.

Wagner then goes on to say much about the Dutchman's encounter with Daland, and still more later about the Senta-Dutchman duet. The role of Senta, he says, is hard to misread, provided that the actress remembers that the heroine, besides being dreamy, is also robust. Erik must be no sentimental whiner, but stormy, impulsive, and somber. That first monologue, he insists, is the hardest thing in all the opera. "The public's understanding of the drama depends on this scene. If it has successfully attuned and stirred the hearers, the success of the rest is largely assured. If anything in it has been neglected, nothing that follows can make up for it."

All this—this close matching of musical and mimetic imagery—should perhaps give pause to directors and designers who play fast and loose with Wagner's specific settings and detailed stage directions; to singers who acquiesce in the execution of what are sometimes strange antics; and to audiences and critics perhaps over-ready to acclaim performances in which although Wagner's music remains unaltered, the settings and the actions flatly contradict what the music is "saying."

(continued on page 41)



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FIRST STEPS (continued from p. 37)

Cosima Wagner put on the first Bayreuth production of *The Flying Dutchman* in 1901, having for two years coached a great cast (Emmy Destinn, Ernestine Schumann-Heink, Anton van Rooy). The stage manager was her son Siegfried; his use of gauzes, steam, lights, and colors was highly praised; the show was called "a miracle of light and cloud" and likened to Turner. In 1939, Emil Preetorius redesigned the opera, for Winifred Wagner. His simplifications of the formerly realistic scenery were strongly opposed by the old guard; but (as in his influential *Ring* designs) he did respect Wagner's basic stage plans and acting areas. Before that, the Berlin Krolloper had seen a revolutionary *Flying Dutchman*, conducted by Klemperer, more extremely and extravagantly different—to judge by reports, photographs, and the violence of critical reaction—than even the wildest stagings of today.

I tread this tricky ground varily. I got to know *The Flying Dutchman*—and, for that matter, *Tristan*, the *Ring*, and *Parsifal*—simultaneously in traditional and in innovative productions, and thrilled to both of them. At post-war Covent Garden, Wagner was played in the pre-war, Bayreuth-inspired scenery, wherein the likes of Kirsten Flagstad and Hans Hotter could suit Wagner's action to Wagner's music. The 1950 *Dutchman* there was directed by Heinz Tietjen, Bayreuth's artistic director during Winifred's regime (1931-1944), in 1937 scenery by Preetorius. But meanwhile in Bayreuth itself Wieland Wagner was staging his grandfather's works with simplified grandeur and intensity, in large, colorful, Appia-influenced sets pared down to essentials. In the first scene of *The Flying Dutchman* no more than some rigging and a central helm served as ship-board representation. The Dutchman sang his monologue standing motionless on a high prow. Since then, we have seen *The Flying Dutchman* transformed into "Senta's Dream," at Bayreuth in 1978; into "Erik's Dream," in a film version; even into "The Steersman's Dream," in Jean-Pierre Ponnelle's 1975 San Francisco Opera production. Of the last, Ponnelle wrote, "The sexual relationship between Erik, Senta and the Dutchman is infinitely more significant than the Dutchman's arduous quest." Well, it's a point of view; and it was certainly a dramatically exciting show. Wagner made a plea for "the exact observance of my scenic indications," but then he added, "Their execution I leave to the imaginative powers of the designer, the machinist, the stage director." ♦

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- Opera News, October 1996

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ARTIST PROFILES



JEANNE-MICHELE CHARBONNET, who made her San Francisco Opera debut this summer in the title role of *Madama Butterfly*, received critical and public acclaim when she sang the title part of *Tosca* (role debut) at the Teatro La Fenice in Venice last fall. Additional performances during the 1995-96 season include *Madama Butterfly* in Venice; Senta in *Der Fliegende Holländer* for Opera Colorado and Utah Opera; her Italian debut at the Teatro Comunale in Florence as Amelia in *Un Ballo in Maschera*; and *Simon Boccanegra's* Amelia for Opera Hamilton. Recent seasons have seen the soprano as Yaroslava in *Prince Igor* and Elena in *Me-fistofele* at New York City Opera; in the title role of *Aida* in Denver and Quebec; and as the Countess in *Le Nozze di Figaro* for Tel Aviv's New Israeli Opera. She has also appeared in Marseilles, Amsterdam, Essen and at the Pula Opera Festival and Spoleto Festival USA, among others. Equally at home on the concert stage, the young artist has performed Richard Strauss's *Four Last Songs*, Haydn's *Missa Brevis*, Vaughan Williams's *Hodie* and the world premiere of Miriam Gideon's *The Wing'd Hour*. A native of New Orleans, Miss Charbonnet began her operatic training at the New Orleans Center for Creative Arts, later earning a bachelor of music degree from Northwestern University and a master of music from the University of Indiana. She is the winner of the 1990 Metropolitan Opera National Auditions, the Baltimore Competition, Palm Beach Opera Competition and was an award winner at the Santa Fe Opera where she served an apprenticeship. Among her future engagements are *Aida* for Dallas Opera, Elisabetta in *Don Carlos* at Palm Beach Opera, and Amelia in *Ballo* in Dallas and San Diego.



One of America's most accomplished mezzo-sopranos, **JOSEPHA GAYER** has been applauded in opera and concert throughout North America. In recent seasons, she has received critical acclaim as the Old Lady in Bernstein's *Candide* at the Opera Theatre of Saint Louis, Natassja in the U.S. premiere of Hans Krása's *Verlobung im Traum* and the Old Baroness in *Vanessa* at the Washington Opera, and Mrs. McClain in *Susannah* for her Houston Grand Opera debut. Engagements during the 1996-97 season have included her first appearances with Santa Fe Opera as Mother Goose in *The Rake's Progress*, Mrs. Bass in the world premiere of Tobias Picker's *Emmeline* (a performance telecast on PBS), and the Fortuneteller in *Arabella*; her debut at the Lyric Opera of Chicago as the Mother in *The Consul* (a role she has also sung with L'Opéra de Monte Carlo and Florentine Opera); the Marquise in *La Fille du Régiment* for Cleveland Opera; and her debut with Vancouver Opera as Katisha in *The Mikado*. With New York City Opera Miss Gayer has also sung Katisha, Marcellina in *Le Nozze di Figaro*, Emma Jones in *Street Scene*, and Mama in Oliver Knussen's *Where the Wild Things Are*. Among the artist's future plans are Augusta Tabor in *The Ballad of Baby Doe* with Boston Lyric Opera, Gertrude in *Roméo et Juliette* with the Washington Opera, and a reprise of the role of Mrs. Bass for New York City Opera. In concert, the mezzo has performed with the Manhattan Philharmonic (Menotti's *O Pulchritudo*), and in oratorio performances with, among others, the Cleveland Orchestra, Spokane Symphony, Concerto Soloists of Philadelphia, San Antonio Symphony, and the Orchestra Society of Philadelphia. Miss Gayer attended Temple University and received a bachelor's degree in music from Carnegie-Mellon University.



Master of a remarkable repertoire that spans the opera stage, festivals, concert and recital halls, **JAMES MORRIS** made his 1981 San Francisco Opera debut as Assur in *Semiramide*. The American bass has since appeared here as Wotan in the 1985 *Ring* Festival (singing the *Rheingold* Wotan for the first time), Scarpia in *Tosca* (another career first) and Claggart in *Billy Budd* (1985), the four villains in *Les Contes d'Hoffmann* (1987), the *Ring* cycle again in 1990, the title role of *Boris Godunov* in 1992 (singing the part in Russian for the first time), Procida in *I Vespri Siciliani* (1993), the title role of *Macbeth* (1994), and Wotan in *Die Walküre* (1995). Born and educated in Baltimore, Morris became the youngest male singer on the Metropolitan Opera roster at the age of 23 and at 27 was on the Met stage as Don Giovanni, a role he has sung in numerous seasons there and in other opera centers of the world. His Metropolitan Opera record consists of over 50 roles, sung since his debut there in 1971 (he celebrated his 25th season at the Met last year singing his first Iago in *Otello*). He most recently traveled to Japan with the Met forces for performances of *Tosca* and *La Damnation de Faust*. The artist is in constant demand internationally for his opera roles, which range from Mozart to Wagner to Britten, as well as for concert appearances and recitals. His extensive discography includes two complete *Ring* cycles, *Maria Stuarda*, *Le Roi de Lahore*, *I Vespri Siciliani*, *Così fan tutte*, *Les Contes d'Hoffmann*, *Aida*, *Parsifal*, *Salome*, Berlioz's *Romeo and Juliet*, *The Beggar's Opera*, Haydn's *The Creation*, Beethoven's Ninth Symphony, the Requiems of Mozart and Fauré, as well as a recording of arias by Wagner and Verdi.

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Tenor **GÖSTA WINBERGH** received his musical training at the Opera Conservatory in his native Stockholm. After his 1973 debut as Rodolfo in *La Bohème* in Göteborg, he became a member of the Royal Opera Stockholm where his roles included Don Ottavio in *Don Giovanni*, Count Almaviva in *Il Barbiere di Siviglia*, Tamino in *Die Zauberflöte*, Nemorino in *L'Elisir d'Amore*, and Rodolfo. Since 1981, he has been a member of the Zurich Opera, singing many of the major Mozart roles, particularly in productions staged by Jean-Pierre Ponnelle and conducted by Nikolaus Harnoncourt. Winbergh is now considered one of the leading tenors and has been a guest at the major houses and festivals of the world. He has appeared at San Francisco Opera—1974 U.S. debut as Don Ottavio, a reprise of the role in 1981, Ferrando in *Così fan tutte* in 1983—the Metropolitan Opera (1983 debut as Ottavio), Milan's La Scala, the houses of Munich, Berlin, Amsterdam, Vienna, Paris, Madrid, Barcelona, Chicago and Houston, as well as at the Salzburg, Aix-en-Provence, Glyndebourne, Munich and Tanglewood Festivals. Conductors he has worked with include Riccardo Muti, Marek Janowski, Seiji Ozawa, James Levine, Wolfgang Sawallisch, Horst Stein, Lorin Maazel, and Colin Davis. In recent seasons he has been appearing with great success in heavier tenor roles: the title parts of *Lohengrin* and *Parsifal* (Stockholm), Walther in *Die Meistersinger* (Berlin, Covent Garden), the Emperor in *Die Frau ohne Schatten* (Zurich), Erik in *Der Fliegende Holländer* (Venice), and Florestan in *Fidelio* (Zurich, Vienna). An artist with numerous recordings to his credit, Winbergh is also a highly regarded concert soloist and recitalist.

ARTIST PROFILES



Tenor **RAYMOND VERY** created the role of Dan White in the world premiere of *Harvey Milk* with Houston Grand Opera, reprising the part for New York City Opera in 1995 and for his San Francisco Opera debut during the 1996-97 season. A finalist in the Jussi Bjoerling Tenor Competition, he made his European debut as the Duke of Mantua in a new staging of *Rigoletto* with Oslo's Norwegian National Opera. With Houston Grand Opera, he has also performed the roles of Tamino in *Die Zauberflöte*, Alfredo in *La Traviata*, and appeared in productions of *Turandot*, *Lucia di Lammermoor* and *Elektra*. Additional engagements include Count Elemer in *Arabella* and Alfredo in Santa Fe, Fenton in *Falstaff*, Karl Franz in *The Student Prince* and Alfredo with Washington Summer Opera, Rodolfo in *La Bohème* with New York City Opera, Tulsa Opera and Opera Omaha, as well as the Male Chorus in Britten's *The Rape of Lucretia* at Opera Theatre of St. Louis. Among his future plans are a debut with the San Francisco Symphony in the *Messiah*, Matteo in *Arabella* with Houston Grand Opera, and a return to Santa Fe Opera as Narraboth in *Salome* and Tamino. He has performed in concert with, among others, the Chicago Symphony Orchestra, New York Philharmonic, Houston Symphony and Pittsburgh Symphony. A native of Pittsburgh, Very is the recipient of a 1996 Richard Tucker Career Grant and a 1994 Richard F. Gold Career Grant from the Shoshana Foundation.



FRANZ HAWLATA appeared in his first staged opera performances in the United States with San Francisco Opera during the 1993 Celebration of Strauss Festival, singing the roles of Peneios in *Daphne* and the First Nazarene in *Salome*. The German bass received his musical training in Eichstätt and at the music academy in Munich. He made his professional debut in 1986 at Munich's Gärtnerplatztheater and was a finalist in the 1987 Belvedere Competition in Vienna. A member of the Vienna State Opera, Hawlata has appeared there as Baron Ochs in *Der Rosenkavalier* (one of his signature roles), Orest in *Elektra*, Leporello in *Don Giovanni*, Rocco in *Fidelio*, Frank in *Die Fledermaus*, Kaspar in *Der Freischütz*, and the Doctor in *Wozzeck*. He has made debuts at the Metropolitan Opera (Baron Ochs), Royal Opera at Covent Garden (Leporello), Paris Opera (Trinity Moses in *The Rise and Fall of the City of Mahagonny*), the Châtelet in Paris (a new staging of Stravinsky's *Le Rossignol*), and Washington Concert Opera (U.S. bow as Kaspar). Additional highlights include Osmin in *Die Entführung aus dem Serail* at the Salzburg Festival; Baron Ochs at the Bavarian State Opera and Welsh National Opera; King Cadmus in Henze's *The Bassarids* at the Hamburg State Opera; Rocco in Beethoven's *Leonore* at the Edinburgh and Salzburg Festivals; Bottom in *A Midsummer Night's Dream* at the Ravenna Festival; as well as the title role of *Don Pasquale*, Claudius in *Hamlet*, and Falstaff in *Die Lustigen Weiber von Windsor* at the Vienna Volksoper. Upcoming are *Rosenkavalier* in Paris and Munich; *Die Zauberflöte* and *Samson et Dalila* at the Met, in addition to *Die Schweigsame Frau* and *Le Prophète* in Vienna. Hawlata, also acclaimed as a recitalist, has made several recordings including Spohr's *Faust* (Mephisto), a recital of Lieder by Carl Loewe, an album of German opera arias, and the soon-to-be-released *Leonore* led by John Eliot Gardiner.



Bass **VICTOR VON HALEM** made his 1994 San Francisco Opera debut as the Landgraf in *Tannhäuser* and returned the following season to sing Hunding in *Die Walküre* and the Commendatore in *Don Giovanni*. Born in Berlin and raised in Italy and Portugal, he began his career in 1966 when Herbert von Karajan engaged him for the Deutsche Oper in Berlin, chose him for many recordings, and invited him to perform at the Salzburg Festival numerous times. He has since appeared in concert and opera throughout the world with other prominent conductors (Sinopoli, Mehta, Abbado, Ozawa, Maazel, Chung), and at important musical festivals (Salzburg, Edinburgh, Spoleto, Orange, Tanglewood, Athens, Barcelona). The artist's repertoire includes more than 90 roles (from Sarastro to Philip II to Rocco to Gurnemanz, Hagen and many others), some of which are featured on a long list of recordings, the most recent of which are La Roche in *Capriccio* and Brander in *La Damnation de Faust*. He received a Grammy Award for his recording of *Parsifal* and sings on the popular *Humor im Lied* CD. Recent highlights include his debut at the Paris Opera/Bastille as Arkel in *Pelléas et Mélisande*, Gurnemanz in *Parsifal* with the Cologne Philharmonic, a bow at the Arena di Verona as Ramfis in *Aida*, the Doctor in *Wozzeck* at Catania's Teatro Bellini, the title role of *Der Fliegende Holländer* in Detroit and Denver, a debut at the New Israeli Opera in *Der Freischütz*, Méphistophélès in *Faust* in Denver, and King Marke in *Tristan und Isolde* at the Aspen Music Festival. Among his future plans are a performance and recording of *Fidelio* (Rocco) in Bonn, Sarastro in *Die Zauberflöte* in Dallas, *Pelléas* in Paris, and the Grand Inquisitor in *Don Carlo* in Bologna.

IN MEMORIAM

Earlier this year, San Francisco Opera learned with regret of the recent deaths of two distinguished violists, both of whom spent many years as members of the San Francisco Opera Orchestra. Their dedication and service to the Company are remembered with fondness and gratitude.

Asbjorn Finess

January 26, 1909—April 14, 1997



Asbjorn Finess was born in Oslo, Norway. He showed musical talent at an early age, and studied at the Musikkonservatoriet. He performed as a violist with the Oslo Philharmonic and the Norwegian String Quartet, and was Principal Viola of the Norwegian Broadcasting Orchestra and the National Theater Orchestra. During World War II he was a member of the Norwegian resistance, and in later years he would often tell of the resistance newspaper published in the basement of the musicians' union. Following the war he came to the United States, and became a member of the San Francisco Symphony under Pierre Monteux in 1949. He performed with the San Francisco Opera Orchestra until his retirement in 1987. He taught for many years at the College of Notre Dame in Belmont, CA, and was active with the San Francisco Chamber Orchestra. His good humor and conviviality will be long remembered.

Rolf Persinger

December 12, 1919—March 16, 1997



Rolf Persinger was born in San Francisco, the son of Louis Persinger, Concertmaster of the San Francisco Symphony under Alfred Hertz. Rolf began playing the violin at age 11, and entered the Juilliard School of Music when he was 16. He served as a Warrant Officer and bandleader in World War II, after which he switched from violin to viola. In a later interview he remarked, "The viola has the most beautiful tone and color of all the stringed instruments...entirely within the range of the human voice." He joined the NBC Symphony under Arturo Toscanini, and was later Principal Viola with the Minnesota Orchestra under Antal Dorati, and Associate Principal at the Chicago Symphony under Fritz Reiner. In 1963 he accepted the post of Principal Viola with the San Francisco Symphony under Josef Krips. He was Principal Viola of the Opera Orchestra from 1966 through 1987. He taught and conducted at the San Francisco Conservatory of Music and at what was then called San Francisco State College. He spent many summers at the Aspen Festival, and appeared as guest artist with the Juilliard String Quartet. His passing has deprived us of a good friend and devoted champion of music.

ARTIST PROFILES



MICHAEL BODER, a native of Darmstadt, began his conducting studies at the College of Music in Hamburg. After assisting Carlo Maria Giulini with his 1979 recording of *Rigoletto*, he continued his studies at the Teatro Comunale in Florence, where he worked as a coach/conductor and was assistant to Riccardo Muti and Zubin Mehta. After assisting Michael Gielen and conducting several productions at the Frankfurt Opera from 1984-1988, he was appointed music director of the Basel Opera where he led 15 new productions including *Tristan und Isolde*, *Wozzeck*, *Katya Kabanova*, *Don Giovanni*, and the Swiss premiere of Müller-Siemens's *Die Menschen*. He now conducts new stagings at leading European houses, including the Cologne Opera, Bavarian State Opera in Munich, Stuttgart Opera and the Royal Opera at Covent Garden. In addition to his operatic activities, Maestro Boder is a frequent guest conductor with the Stuttgart Radio Orchestra, Frankfurt Radio Orchestra, Danish National Radio Orchestra, Hamburg Philharmonic, Bastille Opera Orchestra, and the Orchestre Philharmonique de Radio France, among others. Recent opera highlights include the Munich premiere of Reimann's *Das Schloss* at the Bavarian State Opera, *Wozzeck* for his debut at the Vienna State Opera, *Der Rosenkavalier* in Berlin, Frankfurt and Stuttgart, as well as *Hänsel und Gretel* and *Elektra* in Stuttgart. During the current and upcoming season he will make his debut with the Leipzig Gewandhaus Orchestra and will appear at the Bavarian State Opera for two productions: Henze's *Der Junge Lord* and the world premiere of Manfred Trojahn's *Was ihr Wollt*. Further in the future Boder will conduct a new production of *Lulu* at the Vienna State Opera.



PIERRE STROSSER studied theater arts at the School of Dramatic Art in Strasbourg. After staging his first production, Haydn's *L'Infedeltà delusa*, at the Opéra du Rhin, the noted director/designer has subsequently been responsible for *La Clemenza di Tito* (1983 Prix de la critique) and *Pelléas et Mélisande* (available on video) at the Opéra de Lyon; *Idomeneo* at the Aix-en-Provence Festival; Purcell's *Dido and Aeneas* at the Paris Opéra/Bastille; *L'Incoronazione di Poppea* for the Paris Châtelet and the Grand Théâtre de Genève; *Carmen* and *Die Zauberflöte* at Montpellier; *Der Fliegende Holländer* in Geneva; *Die Fledermaus* at the Opéra du Rhin; and the *Ring* cycle at the Châtelet. Among Strosser's future engagements are a new production of Busoni's *Doktor Faust* for Lyon and the Paris/Châtelet, the *Ring* cycle for Adelaide's State Opera of South Australia, and *Wozzeck* for Paris/Bastille.



STEPHEN TAYLOR studied English literature at Trinity College, Cambridge where he directed Berlioz's *Beatrice and Benedict* and Mozart's *Idomeneo* in his own translations. From 1991 to 1995 he was a staff assistant at the Grand Théâtre de Genève where he worked on productions directed by Tony Palmer, Matthias Langhoff, Nicholas Hytner, Benno Besson and Johannes Schaaf, among others. Since 1992 he has worked closely with Pierre Strosser on productions in Geneva, Strasbourg and Lyons, with the 1994 staging of the *Ring* cycle at the Châtelet in Paris a particular highlight. He assisted Jérôme Savary on *Attila* and *La Cenerentola* in Geneva, as well as *Rigoletto* at the Paris Opera and *Le Comte Ory* at the 1997 Glyndebourne Festival. Taylor also recently staged François Rochaix's production of *Dialogues des Carmélites* at the Royal Danish Opera in Copenhagen, and will mount Ezio Toffoluti's staging of *Così fan tutte* at the Paris Opera next season.

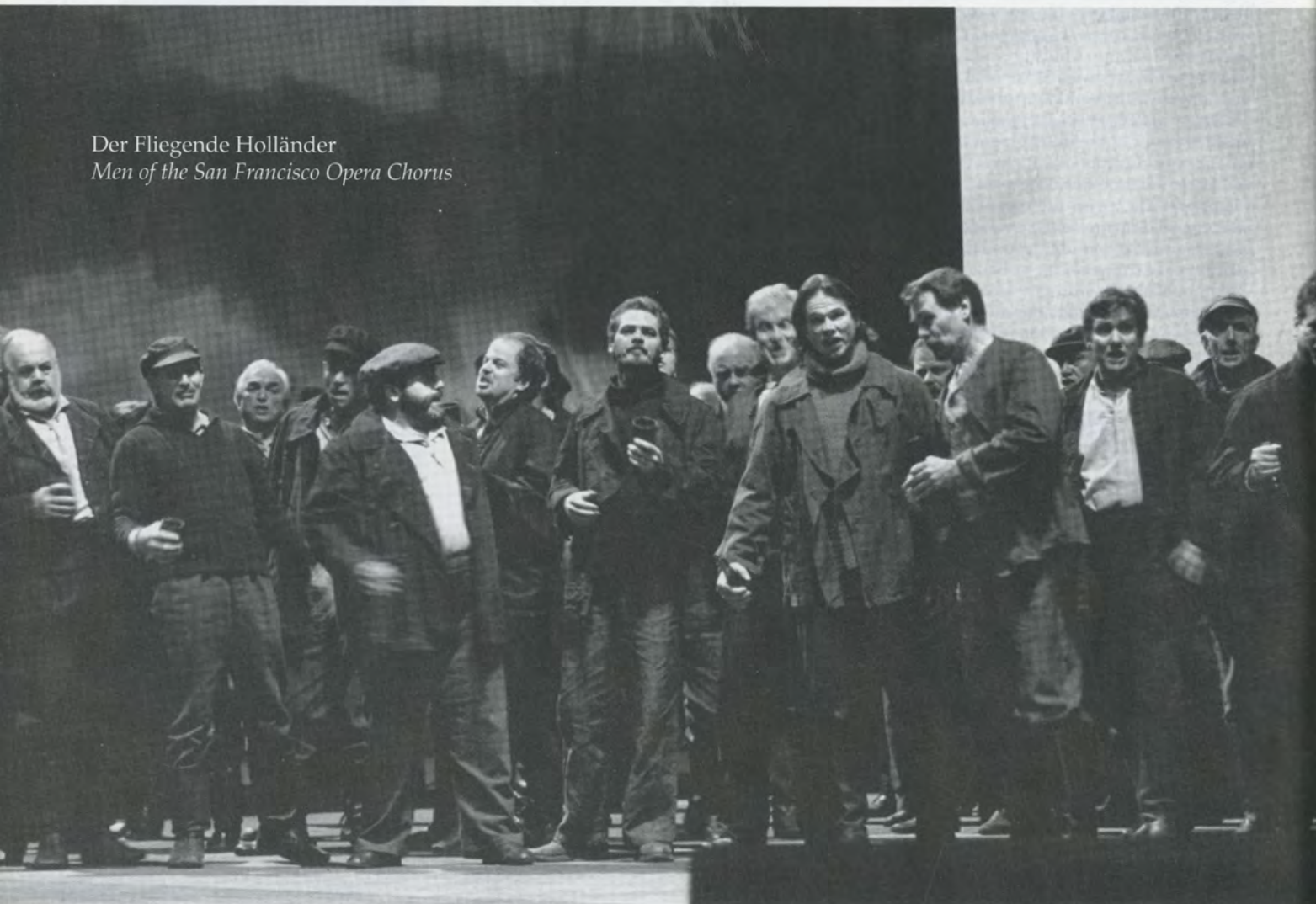
ARTIST PROFILES

After studying at the School of Decorative Arts and the International University of Theatre, **PATRICE CAUCHETIER** became assistant to costume designer Jacques Schmidt on productions by Patrice Chéreau. After working with director Jean-Pierre Vincent at the National Theatre of Strasbourg, the Comédie-Française, and the Amandiers Théâtre of Nanterre, his first opera costume designs were seen in the Opéra de Lyon's 1994 production of *Le Nozze di Figaro*. Since then, Cauchetier's creations for opera and theater include Betsy Jolas's *Schliemann* in Lyon, *La Cenerentola* at the Monnaie in Brussels, *L'Incoronazione di Poppea* at Nancy, and *Medée* at the Théâtre de Caen. He has served as costume designer for many of Pierre Strosser's productions. Among them are *La Clemenza di Tito*, *Die Fledermaus*, and *Pelléas et Mélisande* in Lyon, the *Ring* cycle at the Châtelet, and *Der Fliegende Holländer* in Geneva. Upcoming is another Strosser/Cauchetier collaboration—a new staging of *Doktor Faust* to be produced in Lyons and Paris.

JOËL HOURBEIGT has created the lighting for over 50 theater works, operas and ballets. Set designers with whom he has worked include Yannis Kokkos, Louis Bercut, Gilles Aillaud, Jacques Gabel, Gérard Didier and Nicolas Sire. He has designed the lighting for such directors as Alain Françon, Antoine Vitez, Jacques Nichet, Philippe Adrien, Claude Yersin, Jean-Luc Boutté, Patrice Caurier, Moshe Leiser, Bernard Sobel, Helmut Polixa and Robert Carson. His work is closely associated with Pierre Strosser, for whom he served as lighting director for, among others, *Carmen*, *Die Zauberflöte*, the *Ring* cycle, and *Der Fliegende Holländer*. His credits at the Opéra de Lyon include *Dialogues des Carmélites*, Schumann's *Manfred*, *La Vie Parisienne* and Betsy Jolas's *Schliemann*. His lighting designs have been seen at the Grand Théâtre de Genève in productions of *Simon Boccanegra*, *Ariane et Barbe-Bleue*, *Erwartung*, *Arabella* and *Kiss Me Kate*.

After completing his studies in Paris, lighting designer **CHRISTIAN PINAUD** has collaborated with such theater and opera directors as Jean-Pierre Vincent, Philippe Decouflé, Alain Françon, Lorenzo Mariani, Andreas Homoki, René Koering, Patrice Caurier and Moshe Leiser, among others. He has designed the lighting for the plays *Les Pièces de Guerre* and *Edward II* at the Avignon Festival, as well as *The Seagull* for the Théâtre de Chambéry. Among his opera credits are *L'Incoronazione di Poppea* at the Spoleto Festival USA, *Orfeo* in Montpellier, *Die Frau ohne Schatten* at the Opéra de Genève, *Il Trittico* in Sassari, and *Rigoletto* for the Opéra de Lausanne.

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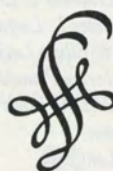


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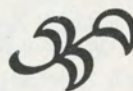
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For more information, contact James K. Sokol, Assistant Director of Corporate & Foundation Relations, at (415) 565-3275.

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OPERA

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FOOD SERVICE. The Opera House lower lounge is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance. Refreshments are served in the box, grand tier, dress circle, and balcony circle levels.

DIGITAL WATCHES, PAGERS, CELL PHONES. Please switch them OFF before the performance begins.

For **LOST AND FOUND** information, inquire at the cloakroom at the south end of the main lobby or call (415) 621-6600, 8:30 to 11:30 a.m., Monday through Friday.

TICKET INFORMATION. San Francisco Opera's Ticket and Patron Services Center, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard).

MAKE A VALUED CONTRIBUTION TO SAN FRANCISCO OPERA. You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Box Office for resale. These ticket returns are of great value to S.F. Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets to the Box Office or call (415) 864-3330, 10 a.m. to 6 p.m. Unfortunately, we are unable to apply the donations towards membership benefits.

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

TAXI SERVICE. Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance on Grove Street before the end of the last intermission.

OPERA GLASSES are available in the cloakroom at the north end of the main lobby.

For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakroom (south end of main lobby). No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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

PERFORMING ARTS CENTER TOURS

Tours of the San Francisco Performing Arts Center include the War Memorial Opera House, Davies Symphony Hall, and Herbst Theatre and take place as follows: Mondays, on the hour between 10 a.m. - 2 p.m. Special tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General Admission \$5; seniors/students \$3. Information: (415) 552-8338

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

Sunday, October 12
Tuesday, October 14
Thursday, October 23
Wednesday, November 12
Saturday, November 15
Tuesday, November 18
Thursday, November 20
Saturday, November 22
Friday, November 28
Sunday, November 30
Tuesday, December 2
Thursday, December 4
Monday, December 8

Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (415) 565-6433.

ACCESS FOR DISABLED PATRONS

Wheelchair seating positions are located in the orchestra, mezzanine, and dress circle levels. Aisle seats with swing-up armrests are located in the orchestra, dress circle, balcony circle, and balcony levels. Contact the S.F. Opera Ticket and Patron Services Center (415) 864-3330—for more information.

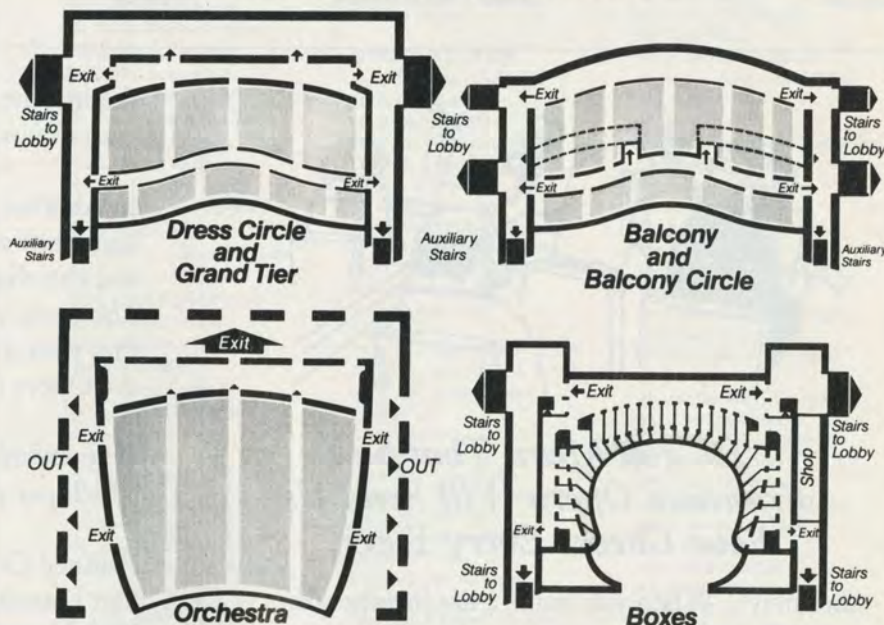
Accessible restrooms are located on all floors except the orchestra (1st floor) and balcony (5th floor) levels.

Accessible public telephones are located on the orchestra, mezzanine, grand tier (2nd floor), and dress circle (3rd floor) levels. Public telephone with "TDD" is located on the orchestra level in the northeast corner of the lobby.

Accessible drinking fountains are located on all floors except the balcony level.

The Opera House is equipped with a Sennheiser Infrared Listening System. Patrons may obtain wireless headphones or induction devices in the cloakroom at the north end of the main lobby.

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



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