From OPERA NEWS

H. K. Hitchcock

In Review, Reads...
He was a director of a prominent theater, whose works he considered extraordinary. He was known for his ability to apply the psychological principles in his productions.

Memories of an Invisible Man...
When I was a child, I was a frequent reader of Franklin’s "Poor Richard’s Almanac," and I often used to copy out his sayings. One of my favorites was: "He that lives well, shall not be forgotten when he is dead."

I have always found Franklin’s advice useful, especially when it comes to keeping a sense of humor. I remember a time when I was feeling down, and I decided to read a few of Franklin’s sayings to cheer myself up. One of them was: "If you would be happy, learn to be satisfied with what you have." This made me feel better, and I began to appreciate the things that I already had in my life.

It is important to remember that content can be transformative. A few years ago, I was going through a difficult time in my life, and I found solace in reading Franklin’s writings. His advice helped me to see things in a different light, and I began to feel more positive about my circumstances.

This experience taught me an important lesson about the power of content. It is easy to overlook the value of books and other forms of written communication, but they can have a profound impact on our lives. Franklin’s words continue to resonate with me, and I hope that they will bring comfort and guidance to others as well.
I didn't know what I was doing, and the rehearsals were only the beginning. I had to learn how to take direction and feedback. I was in my early 20s, and I was struggling to keep up with the rest of the cast. But I was determined to make it work.

Did your father encourage you to pursue this path?

My father was supportive, but he didn't want me to put all my eggs in one basket. He encouraged me to explore other options, but he didn't want me to give up on my dream. He knew the pressure and the sacrifices that come with pursuing a career in opera, and he wanted me to be prepared for anything.

Typically, he neither pushed me nor held me back. He wanted me to be happy and satisfied with my work. I knew it was my passion, and I felt lucky to have his support.

Why did you choose to become an opera stage director?

I was drawn to the creativity and the storytelling involved in opera. It's a unique art form that combines music, drama, and visual spectacle. I wanted to work behind the scenes and make sure every aspect of the production was perfect.

Did you have any mentors or role models in your career?

There were many people who inspired me. My father was a huge influence, and he introduced me to the world of opera. I was also fortunate to work with some amazing conductors and directors who taught me so much. I learned a lot from observing their work and from collaborating with them.

With the success of your career, do you have any advice for aspiring opera directors?

The most important thing is to be passionate about what you do. Never stop learning, never stop growing. Surround yourself with people who challenge you and who believe in you. And always remember why you started in the first place.
dared be responsible for calling off a lecture, we both appeared for every session.

**Which other subjects did you study?**

Alfred Roller's course in stage design at the School of Arts and Crafts. Having been brought to the State Opera during Mahler’s regime, Roller doubled as chief scenic artist at the theater and director of the school. He was a precise, exacting teacher, and he never failed to explain the practical reasons that underlay his own designs. He insisted on his pupils’ mastering the basics of their craft before setting out on wild flights of experimentation.

I remember the first design I submitted for his criticism—a set for the first act of *Der Fliegende Holländer* consisting of a massive, steep flight of steps topped by the huge red sail of the phantom ship. Roller took one look at it, then sternly requested that I remove my jacket, take a meter stick, kneel down and carefully measure out the height of the staircase I had so loftily conceived. Sure enough, in my blithe disregard of sightlines I had failed to notice that theingers would remain invisible until two-thirds of the way down the steps.

My third school was the Academy of Music, where, besides classes taught by my own father, I studied harmony with Joseph Marx. I actually wrote a few pieces of the *Kleine Phantasie für Grosser Orchester* variety, but I’m afraid I was no more cut out for composing than my father. I also studied singing under Joseph Geiringer. Poor Geiringer—he’d use plenty of pedal and elaborate ornamentation on the chords to drown me out as I worked my way through a *vocalise*. Rainer Simons, the Volksoper manager, was also on the Academy faculty, training singers in opera acting. We started in the chorus and worked our way up to solo parts—a progression I nearly failed to make.

I particularly remember an Academy production of *Der Freischütz*. In the first scene I had a choice bit of acting as the hunter who steps forward to arrest Max. I threw myself into the part with such gusto that as I clapped my hand on the tenor’s shoulder, the top of my rifle bumped his putty nose, leaving it askew for the rest of the scene. In the Wolf’s Glen, I returned as one of the spectators. At the stroke of twelve we were all to disappear magically. Unfortunately, the skull I wore as part of my costume kept me from hearing the midnight bell, and so the audience, instead of seeing a deserted glen, enjoyed the moonlit vision of one lone ghost flitting desperately through the trees in search of an opening into the wings. When I finally made it, there stood Simons, greeting me with a string of oaths and imprecations worthy of Samiel himself.

Despite these auspicious beginnings, I gradually began to do small solo roles, and it was then that I had the good fortune to study staging technique with Josef Turnau—the man who more than any other gave me the practical basis of the director’s craft. He took me on as his assistant for the Academy production of *Figaro*, in which I also sang the part of Antonio. We worked on the opera for a full school year, alternating four different casts. As you can imagine, I soon knew *Figaro* backward and forward!

**Were you able to complete your doctorate?**

By 1925 I had written my dissertation, *Richard Wagner als Regisseur*, and since Adler felt that he alone was not competent to judge it he invited Roller and Joseph Gregor, head of the theatrical archive at the National Library, to read it with him. With their approval I was given my Ph.D. But the most exciting reward I received for my efforts was an invitation by Siegfried Wagner, to whom I’d dedicated the thesis, to attend the Bayreuth Festival as his guest. The first postwar productions were under way at Bayreuth under his direction, and I was able to see the complete *Ring* from the Wagner family box. He also received me at Villa Wahnfried, which was of course still decorated in the rather doubtful taste favored by the composer himself.

It was a highly emotional experience for me, fervent Wagnerite that I was, and I remember Siegfried showing me the manuscript of *Die Meistersinger*, which was lying open on the piano. Siegfried had a striking resemblance to his father, and when he talked (“Papa used to say . . .,” “Papa did such-and-such”), he used the same pungent Saxon dialect that Wagner is said to have spoken. As it’s a kind of German rather remote from hochdeutsch, listening to him, awesome though he was in appearance, helped bring me back to the realities of life.

**With your thesis won and your three-way study plan completed, how did you go about getting a job?**

Finding work, as a singer anyway, was no problem. There were well over a hundred theaters throughout the German-speaking countries—Austria, Bohemia, Germany and Switzerland—and managers came regularly to Vienna in search of young talent. Early in 1925 the director of the Municipal Opera of Münster saw me as Spalanzani in an Academy production of *The Tales of Hoffmann* and talked to Turnau about engaging me as a singer. Turnau convinced him to take me as a director instead, and it was agreed that I be given a trial production prior to receiving a regular contract.

The opera in question turned out to be *Der Vampyr*, by Marschner, a work as neglected then as it is now. I accepted on the spot, and only after I’d begun to study the unfamiliar score did I realize, with mounting panic, that the challenge was much too great. With my departure (and, it seemed, my doom) just a few weeks off, a telegram from Münster advised Turnau that the *Vampyr* production had been shelved. Could I, would I, undertake the staging of another opera? *Figaro*, in fact! Turnau, always a bit of a fox, made a grumbling reply about “such short notice” but finally said yes, I would agree to tackle *Figaro* instead. You can imagine the impression I made, staging the whole production without so much as glancing at the score! With the unquestioned success of my debut behind me, I received a full-time contract and, at the age of twenty-two, found myself launched on a professional career.

*(To be continued next week.)*
Memories of an Invisible Man—II

Herbert Graf recalls thirty years of theater: a dialogue with Frances Rizzo

Lehmann, Hans Hermann. Nissen and Charles Kallmann

The director (left) poses with the Magician. Love

The seat distinguished in the old Pomeranian.

Herbert Graf presented Armin Fossennich could

Salzburg Festival in the mid-1930s an opera that

Finale of Wagner's Mephistofig (above) at the
How did the working conditions compare with those you'd
worked with in England?

What do you think of American citizens, did you find the especially difficult
come to love, etc.?
It was during the Philadelphia season that you met both known and new composers, and was exposed to a variety of musical experiences. The production of a new work, whether it be an opera, a symphony, or a chamber work, is a significant event in the musical calendar. The Philadelphia Orchestra had a reputation for its high standards, and its performances were always of great interest.

I arrived in Philadelphia and Broome Wilson, the music director, welcomed me. I was looking forward to the opportunity to work with a great orchestra and to share the stage with fine musicians. The spirit of the Philadelphia Orchestra was very positive, and the rehearsals were always professional and enjoyable.

The concert hall was magnificent, and the acoustics were perfect. The audience was enthusiastic, and the applause was热烈. It was a wonderful experience to perform in such a beautiful setting.

I was also impressed by the Philadelphia Symphony, which had a long history of excellence. The members were dedicated to their craft, and their performances were always of the highest quality. I was very pleased to have the opportunity to work with such a fine orchestra.

The experience was a memorable one, and I was grateful to have had the chance to perform in Philadelphia. The music was challenging, but the orchestra was supportive, and the audience was enthusiastic. It was a wonderful experience, and I look forward to performing there again in the future.
from the director at the Met. (To be continued next week.)

I'm back in New York. I've been studying opera in Philadelphia, and I'm finding the atmosphere there very stimulating. The director of the opera, Mr. John Smith, has been very helpful and encouraging. He's been giving me a lot of advice on how to improve my singing and acting. He's also been teaching me some new techniques for staging and directing. I'm learning a lot from him.

Last week, I had the opportunity to work with a well-known conductor. I was a little nervous at first, but he put me at ease and helped me to relax. I think I did a good job of singing my part in the opera. Mr. Smith was very pleased with my performance and told me that I should continue to work hard. I'm looking forward to the next rehearsal.

I've been spending a lot of time studying music and reading about opera. I've been reading a book called 'The Art of Opera Singing' by Mr. James Smith. It's been very helpful in improving my vocal technique. I've also been listening to a lot of classical music, which has helped me to improve my understanding of the score.

Tomorrow, I have a meeting with the director of the opera to discuss the upcoming season. I'm excited about the opportunity to work with such a talented group of artists. I'm sure it will be a great experience.
LE NOZIE DI FIGARO in 1940 had Berto Scervino, Ernö Szigay and Elizabeth Rethberg. Plus three of the four sets new.

A dialogue with Francis Rizzo

Herbert Graf recalls fifty years of theater:

MEMORIES OF AN INVISIBLE MAN—III
Rec was a good deal less than theatrical. Then the lighting
seemed to be a good deal less than theatrical. Then the
lights were set apart, but we had no money left for the
sound track. We had no money left.

The next thing to remember in this section was a picture
of a woman sitting on the floor, reading a book.

How would you characterize production standards at the
Theater for the New York City?

For the real thing.

Theater for the New York City?
opera. It was the first workshop to be organized apart from the conference. The young composers all over the country, and music in general, need opera, and opera needs young composers. The workshop would allow them to work together and to produce a opera. In addition, the young composers would have the opportunity to work with established composers and conductors. The combination of the workshop with the conference would be beneficial for both the composers and the attendees.

When in Philadelphia, I worked at the Lenny Music Center. My experience there was quite different from what I expected. I had expected to work with professional composers and conductors, but I ended up working with young, enthusiastic composers. This was a great opportunity for me to learn and grow as a composer. The experience was valuable and I will always cherish it.

To summarize, my experience in Philadelphia was a turning point in my career. It allowed me to work with professionals and to develop my skills as a composer. I am grateful for the opportunity and I hope to return one day to work with the Lenny Music Center again.
Vera and Kim were both making their first performances in the production, which was a grand experience for them. The atmosphere in the theater was electric, and we all felt a sense of excitement and anticipation. The audience was engaged, and the energy was palpable. It was a night to remember.

The role of the director was crucial to the success of the production. The director, Ms. Johnson, was a master of her craft. She had a way of guiding the actors through their performances, bringing out the best in each and every one of us. She was knowledgeable, patient, and encouraging. Under her guidance, we were able to bring our characters to life in a way that was both authentic and entertaining.

The technical aspects of the production were also impressive. The set design was stunning, with intricate details and a level of craftsmanship that was truly remarkable. The lighting and sound design were equally impressive, adding to the overall impact of the production. The costumes were also striking, with each actor wearing a piece that was perfectly suited to their character.

The cast worked tirelessly to bring their roles to life, and the result was a production that was both entertaining and thought-provoking. The audience was captivated, and the production was a resounding success. We were all proud to be a part of it.
Memories of an Invisible Man—IV

A Dialogue with Frank Bronzo

Herbert Gray: Recall the fifty years of the theater.
book, "The President's Daughter," which was a national best-seller and introduced me to the world of politics and public service. However, my real interest was in the arts and I had a hunch that I might be able to combine my passion with my political career.

My career in politics began in 1972 when I ran for Congress in California's 27th District. I was determined to bring a fresh perspective to Washington and to address the issues that were important to my constituents. I was successful in my first campaign and went on to serve four terms in the House of Representatives.

In 1980, I ran for the United States Senate and was elected to the highest office I could aspire to at that time. I was the first woman to hold a Senate seat in California, and I was determined to make a difference in Washington. My Senate career was marked by a focus on education, health care, and environmental issues.

In 1992, I ran for the presidency of the United States. It was a challenging campaign, but I was determined to bring a new approach to American politics. My campaign focused on issues like education, health care, and the environment, and I was proud to be the first woman to run for the presidency.

However, I was not elected to the presidency. But my campaign was successful in bringing attention to issues that were important to the American people, and I continued to work for social justice and equality.

In 1994, I was elected to the House of Representatives again, and I continued to serve as a strong voice for California and the United States. My career in politics was marked by a commitment to public service and a focus on the needs of the American people. I was proud to be a part of a movement that was changing the face of American politics.
Your present relationship to playing is different, more relaxed. In the past, we would put so much effort into our work, focusing on every detail. Now, we approach the work with a more casual attitude, enjoying the process without the same level of stress. This shift has been evident in our recent projects, where we have been able to produce outcomes that are both innovative and enjoyable. We have found that this approach has led to greater creativity and a more positive work environment.

Another aspect of the oil-driller's self-reliance was the use of personal resources, such as their own knowledge and experience, to make decisions and solve problems. This approach has been particularly effective in the oil-driller's role, where quick and decisive action is often necessary. By relying on their own abilities, the oil-driller was able to make decisions that were both efficient and effective.

Osman's oil-driller's role as an advisor and mentor was also significant. He provided guidance and support to the oil-driller throughout their career, helping them to develop their skills and advance in their profession. This support was crucial in helping the oil-driller to overcome challenges and achieve success.

Finally, the oil-driller's dedication to their craft was evident in their willingness to work long hours and put in extra effort to achieve the highest quality of work. Their commitment to their job was a testament to their professionalism and dedication. As a result, the oil-driller's work was highly regarded within the industry, and they were able to achieve great success in their career.
The furor basic set for "A Touch," for example, can

With a frosting cake, the problem is simply minimal.

With its ease on one, the for bringing

Yea, we seem to have come all the way from opera's

Hopefully, tomorrow's open theatres.

Near the performace of the public.

Direct producer of spring could be done without discom-

For without is done a deep, in the fruit of productions

Works we most desirous of getting.

Think of the drama of Paul or Moses and Arom

Sanation of drama in the world of Arom, and f"r

This, of course, allows for some changes that

The second act, and so on.
RUDOLF KLEIN

BIOGRAPHY

Theodor Koch (1870-1953), who had been music director of the Vienna State Opera, was a close friend and admirer of Ruggles. He introduced Ruggles to the world of music, and helped him to gain recognition in Europe and America. Ruggles's music was first performed in Europe in 1914, and in America in 1917. He continued to compose throughout his life, and his works were performed in many countries.

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