Die Entführung aus dem Serail
(The Abduction from the Seraglio)

SAN FRANCISCO OPERA
2009–10 SEASON

Timings:	**Act I:**	40 minutes
	Intermission	25 minutes
	Act II:	55 minutes
	Pause:	2 minutes
	Act III:	30 minutes

Total Running Time: 2 hours, 40 minutes

First performance:	Vienna, Burgtheater, July 16, 1782
First performance in the U.S.:	New York, Brooklyn Athenaeum, February 16, 1860
First San Francisco Opera performance:	September 27, 1990 *Previously performed by Spring Opera Theater in 1962, 1964, 1968, and 1975**

Orchestra: 2 flutes plus 1 piccolo, 2 oboes, 3 clarinets (2 doubling bassett horn), 2 bassoons, 2 horns, 2 trumpets, 1 timpani, 3 percussion, and reduced strings: 11/8/6/6/3.
Total in Pit: 52

Backstage: no backstage musical effects

Cuts: We do not perform the March that follows the chorus of the Janissaries in Act I.
There are standard cuts in the following numbers:

- The conclusion to Blonde's aria "Durch Zärtlichkeit"
- Twelve bars near the end of Constanze's "Traurigkeit"
- Twelve bars in the middle of Constanze's "Martern aller Arten," and another fifteen bars near the end.
- A few bars of Blonde's "Welche Wonne, welche Lust"
- Two standard cuts in Belmonte's "Wenn der Freude"
- Twenty-six bars of Constanze and Belmonte's final duet.

Production: This co-production between Lyric Opera of Chicago and San Francisco Opera made its premiere in Chicago in March of this year as part of that company's 2008–09 season.

"This is the most interesting kind of theater," says director Chas Rader-Shieber. "You're not dealing with one thing. It's not just a comedy or just a drama. Like life, it's confusing—both of those things, sometimes both simultaneously. 'If I didn't laugh I'd cry'—that's what this

opera is. To tell the story, it was necessary to let it be comic sometimes and dramatic at other times. It sounds like that musically too—certain things sound funny and others sound so wistful. As it moves along it takes on a more serious tone, but both elements exist throughout the piece, comic and dramatic."

Set designer David Zinn states, "Chas Rader-Shieber and I began with the Pasha. We wanted to frame his story in a way that revealed what the stakes are for him—the nobility, heartbreak, and sacrifice that accompany his decision. This production doesn't take on modern implications of East versus West—it's a *theatricalized* idea of the East. Actually, it's almost cinematic; we're going from the long shot into focusing on the character[s]. We start with a complete world—the theater—but by the end the only thing left is the human drama. In a way, the stage gets bigger, but I feel it also gets more intimate."

Cornelius Meister: At 29 Cornelius Meister, who makes his U.S. opera debut in these performances, is among the younger maestros to conduct a San Francisco Opera performance in the Opera House, although not the youngest. Markus Stenz was 26 when he conducted Hans Werner Henze's *Das Verratene Meer* (*The Sailor Who Fell From Grace With The Sea*) in our 1991 fall season. The late Calvin Simmons was 23 when he conducted his first student matinee, *La Traviata*, in 1973. He was 28 when he conducted his first main season subscription performance, *La Bohème*, in 1978.

Previous Casts:

	Constanze	Blonde	Belmonte	Pedrillo	Osmin	Conductor	Director
1962 SPOT*	Carron	Scovotti	M. Walker	N. Lopez	Beattie	Kritz	Porcaro
1964 SPOT*	Pracht	P. Brooks	Montal	N. Lopez	Beattie	Popper	Porcaro
1968 SPOT*	Carron	Belling	Bullard	Vrenios	Beattie	Whallon	Farruggio
1975 SPOT*	Weidinger	Spacagna	Britton	J. Frank	W. White	Cleve	J. O'Brien
1990	S. Patterson	Parrish	Streit	Magnusson	Moll	Michael	Wadsworth
2002	Schörg†	Welch-Babidge	Groves	Bronder	Eder Röhlig	Schneider	Wadsworth

* SPOT stands for Spring Opera Theater, a branch of the San Francisco Opera family that existed between 1961 and 1981

† U.S. debut