

Il Trovatore

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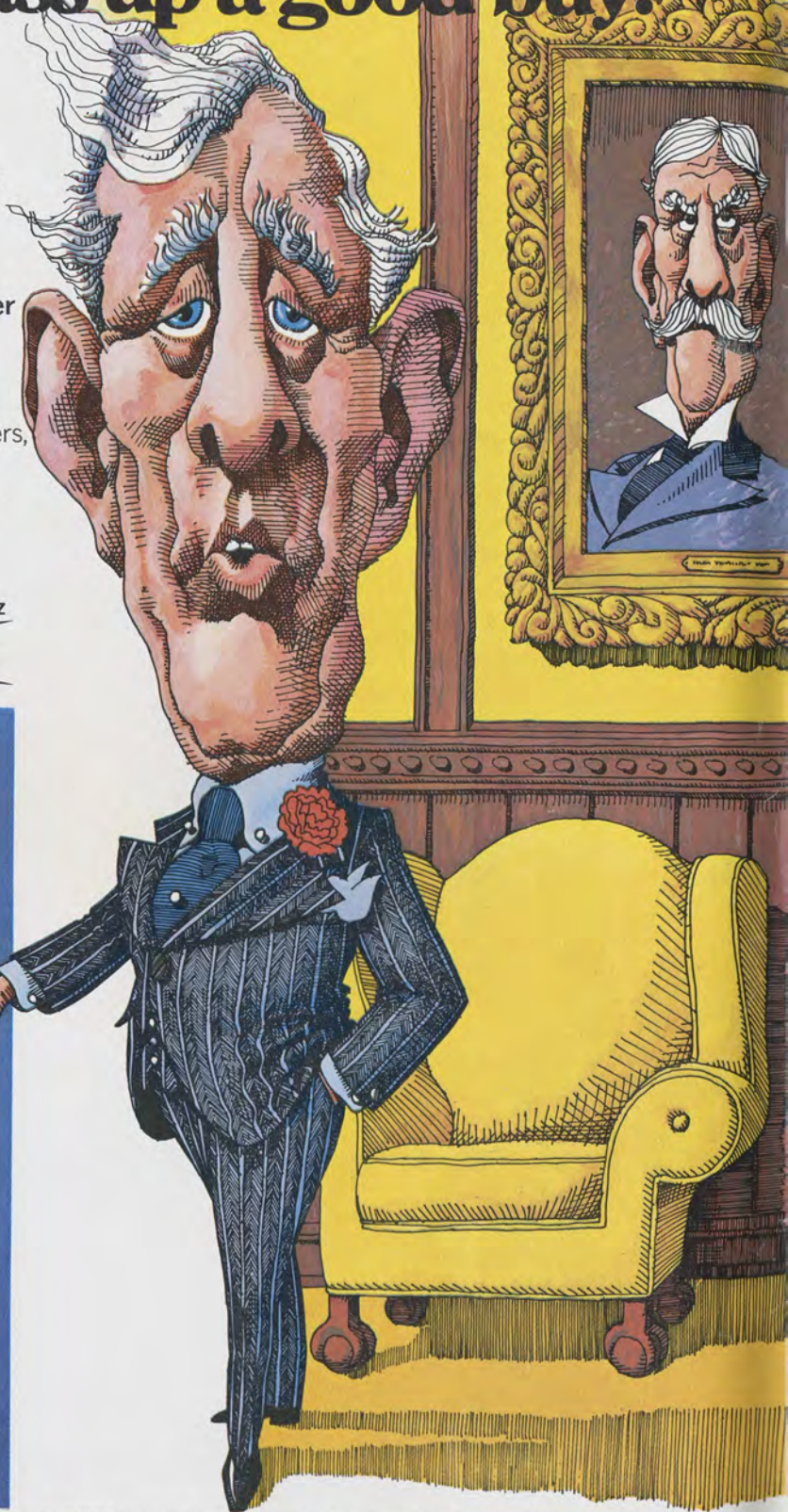
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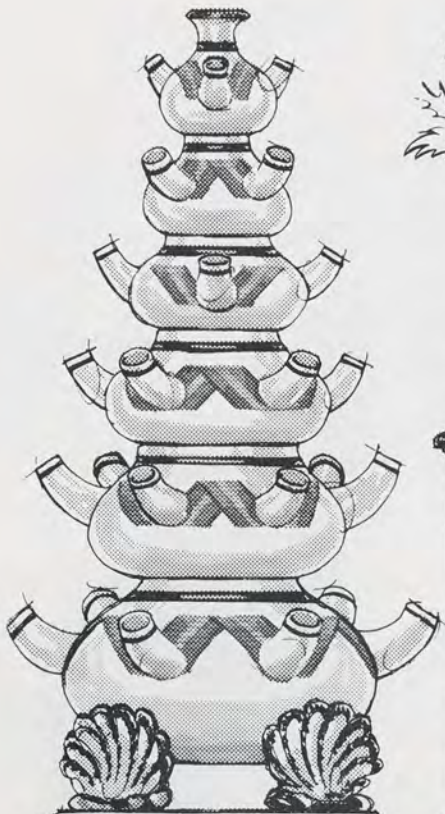
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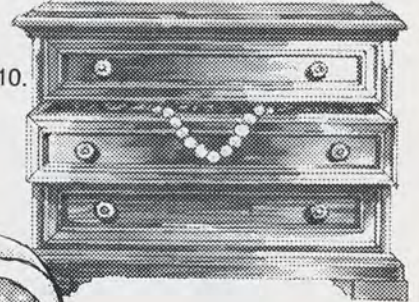
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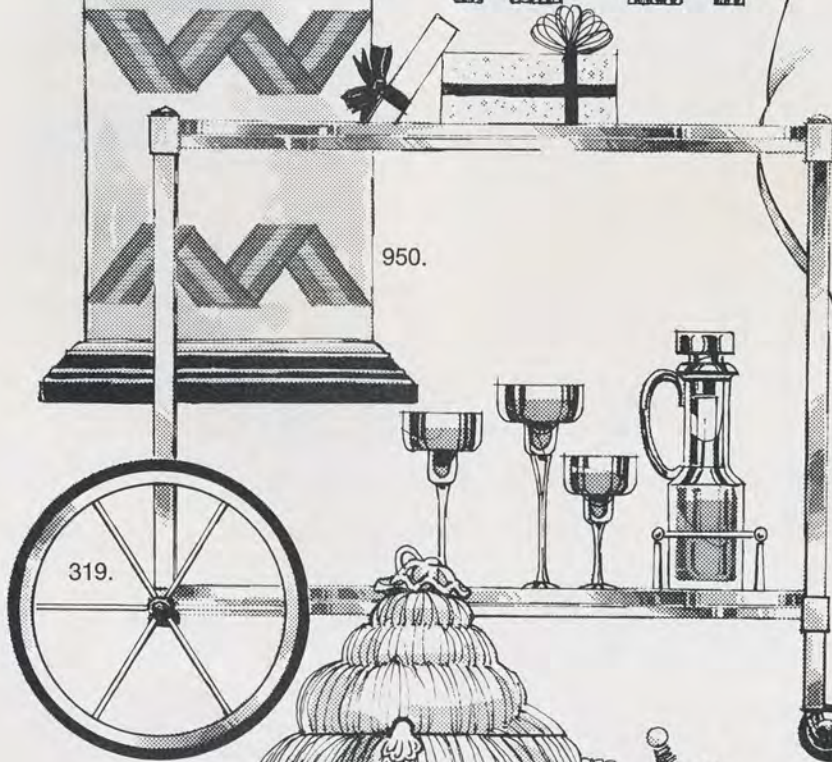
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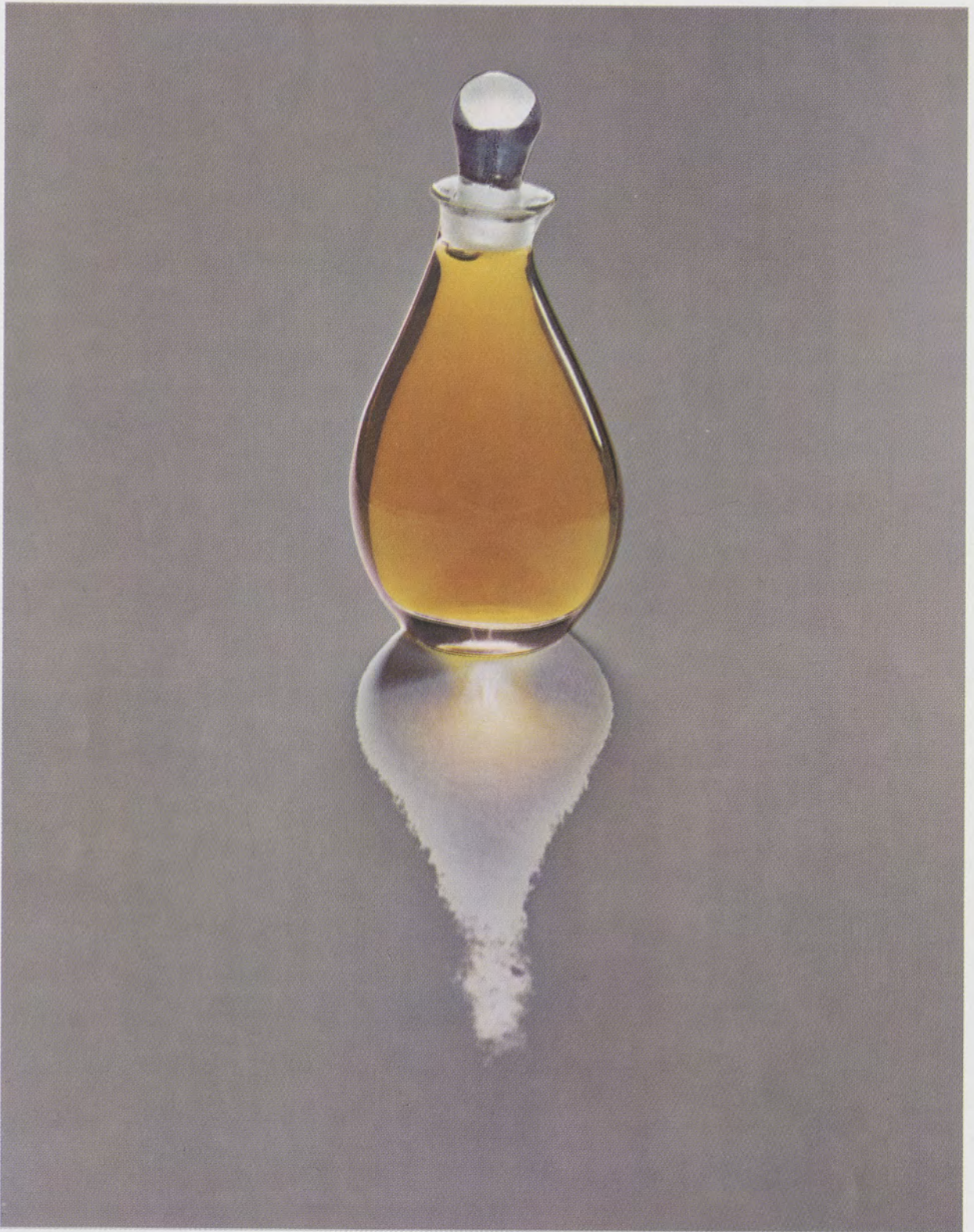


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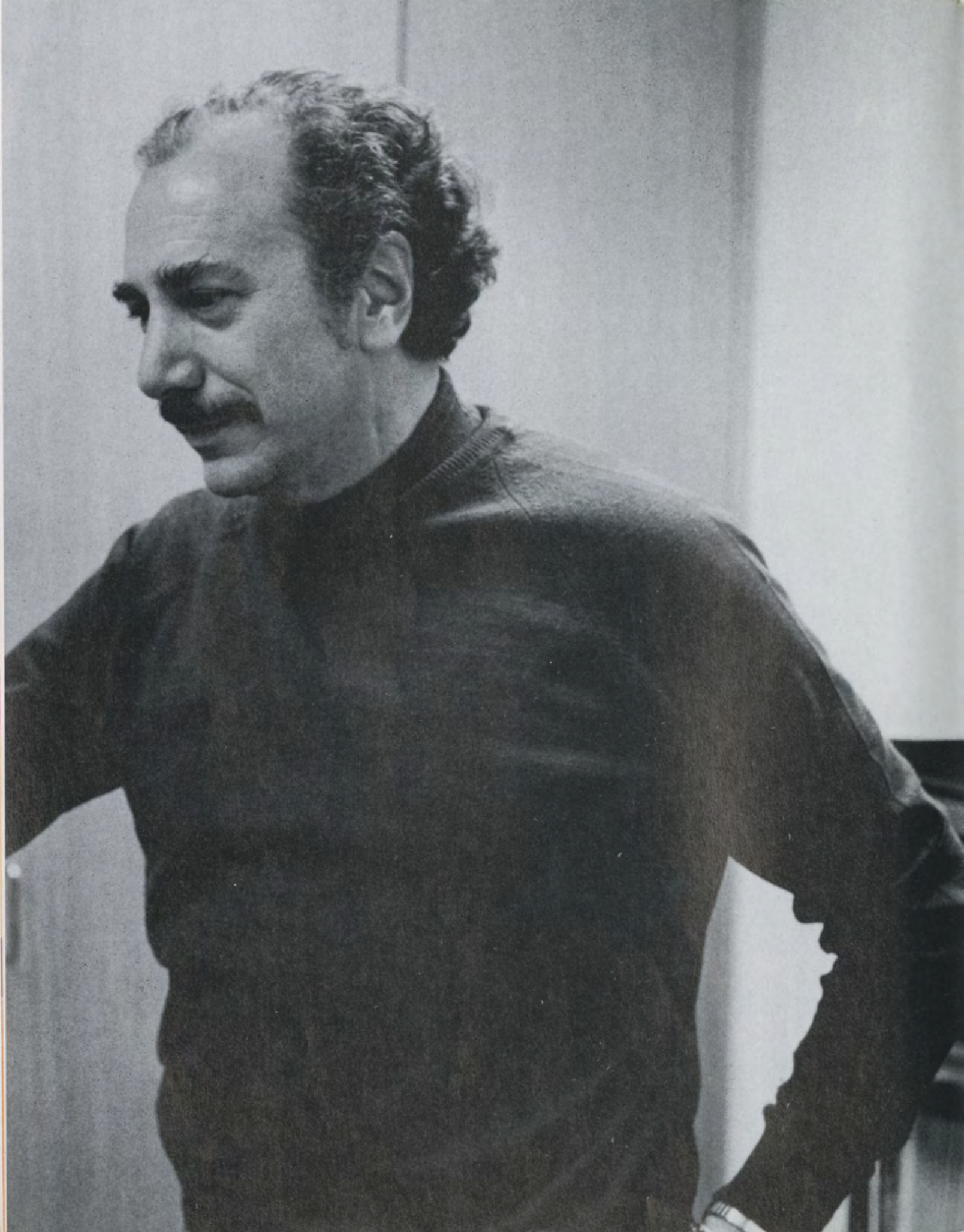
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MATTHEW FARRUGGIO: Leaning Into the Fire

by Armistead Maupin

"The toughest part of my job as production coordinator," jokes Matthew Farruggio, "is getting a tenor to wear a hat."

"Don't ask me why, but most tenors hate hats. It makes them feel claustrophobic, I guess. Or maybe the tones vibrate so high in their heads that it shakes the hat off."

Farruggio, now in his 20th season with San Francisco Opera, somehow maintains a delightful sense of humor about a grueling job that encompasses everything from costume coordination to budget planning to calming Madamas with butterflies in their stomachs. This season—unlike some tenors he knows—he wears two hats, doubling up as company production coordinator and director of the November performances of *Il Trovatore*.

"I'm really excited about this restaging of *Trovatore*," he says, "because the nationality of the principals gives them valuable insights into the characters they're portraying. Scotto is Italian, with an appreciation of the kind of convent-reared mentality which prompts Leonora's one-man-for-life

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THIS IS THE STORY OF "IL TROVATORE"

by David Littlejohn

With these words one clever parodist began his doggerel summary of the plot of Verdi's passionate pop opera. It doesn't take verse parody, though, to raise giggles from this notoriously implausible intrigue.

A college drama group I once belonged to seriously considered acting out the libretto of *Il Trovatore* in place of our usual Christmas farce. Try reading aloud the synopsis from the center insert of this program while keeping a straight face.

But having got one's chuckles out of the mixed up babies (an idea Gilbert and Sullivan borrowed for *Pinafore* and *Gondoliers*) and poison-filled rings, clocks forever striking twelve, transparent exposition-scenes, jolly gypsy choruses, and 'Taking the Veil' (that most dreadful of Hispano-Italianate fates)—what has one proved?

a) That a good play is much more than its plot: *Hamlet* can sound pretty silly in synopsis; so can a Godard or Antonioni film. And b) that this particular work falls into the genre we usually call "melodrama."

Aha. Bad business, melodrama: corny, exaggerated, Victorian, obvious, base

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Il Trovatore—continued from p. 12

in its appeal—all sorts of low things. The writers of books about Verdi inevitably suggest we should grow up, as he supposedly did, grow out of our taste for his early pop melodramas (*Rigoletto*, *Trovatore*, *Traviata*) and mature sanely into *Falstaff* and *Otello*.

Some kind of bullying professional fallacy may be at work here. It is the art historian's job to trace patterns of progress, to detect sources and to plot evolutions.

But most of us experience works in whatever order the accidents of the repertory (and our own lives) provide them, with no special concern for Early/Middle/Late. All we ask is to enjoy each as completely as possible, and the last thing we need is to be browbeaten into feeling guilty for relishing something so melodramatic and popular as *Il Trovatore*.

What's wrong with melodrama first of all? Originally it meant something close to what we have here, with no unwholesome connotations—"a kind of drama, commonly romantic and sensational, with both song and instrumental music interspersed."

Melodrama is not a special and marginal kind of drama, let alone an eccentric or decadent one; it is drama in its elemental form; it is the quintessence of drama . . . The exaggerations will be foolish only if they are empty of feeling . . . It is as children and dreamers—and one might melodramatically add: as neurotics and savages too—that we enjoy melodrama.

(Eric Bentley, *The Life of the Drums*)

To do certain operas justice, he insists, one must grant them their melodramatic premise: "*Il Trovatore* is a mad, splendid opera founded on a mad, splendid story."

There was a time, from the 1850's up

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to World War II, when the cultural education of the European-American middle classes was so homogeneous and tradition-bound that one *could* speak of the best-loved tunes from *Trovatore* (the Anvil Chorus, the Miserere, "Ai nostri monti," "Di quella pira") as popular, in the same sense one speaks of popular music today. Whether or not they had ever been in an opera house, town choirs sang them, parlor amateurs played them, "everyone" knew them. Verdi himself once bribed the organ grinders of an Italian resort town out of saturating the air with tinny versions of his music.



Wolfram Skalicki set design for San Francisco Opera's *Il Trovatore*

Verdi, Verdi when you wrote
Il Trovatore did you dream . . .
 Of the organ and the monkey and
 the many coloured stream
 Of the Picadilly pavement, of the
 myriad eyes that seem
 To be litten for a moment with a
 wild Italian gleam . . . ?

Statistically, the opera seems pretty well settled in or near the Top Ten. In the 53 seasons of the San Francisco Opera, *Trovatore* has been offered 45 times, number eight on the list. This figure is skewed somewhat by the fact that nineteen of those performances took place in only two seasons—1971

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Set design: Wolfram Skalicki

and 1975. But Verdi's opera also ranks eighth here in the number of seasons it's been on the bill. (Ahead of it, if you're keeping track, come Puccini's *La Bohème*, *Madama Butterfly*, and *Tosca*; Verdi's *Aida*, *La Traviata*, and *Rigoletto*; and Bizet's *Carmen*. This season, for the first time, there is only one opera from the top 25 on the San Francisco bill: *Il Trovatore*.)

The Metropolitan Opera picture is slightly different, partly because they've been around 40 years longer. Their performance record reflects the tastes of earlier decades as well (lots more *Lohengrins* and *Fausts*). In Irving

Kolodin's summary through 1966, *Trovatore* ranks fifteenth in the number of Met performances (252), but it ties for eighth, again, in the number of seasons (59 of 84) it's been offered. Uranus Crosby chose it to open his new opera house in Chicago—an opening that had to be delayed three days because of President Lincoln's assassination, and in which the chorus was praised for singing "in tune and in time."

Harold Rosenthal's Covent Garden annals cover 83 seasons after the first *Trovatore* there. Verdi's old gypsy held the London stage for 45 of those, gaining her fiery revenge 153 times. The



annual repertory at La Scala is far more selective than at American or English houses, far less dependent on our war-horse operas. There, *Il Trovatore* had only been offered in 21 out of 110 seasons, for a total of 153 productions, between its 1853 première and Franco Corelli's *Manrico* of 1963.

Most defenders of *Il Trovatore* take a high line, and try to make a case for its dramatic credibility, its musical aptness and innovation. I wouldn't do that, except for Verdi's favorite character, Azucena. (He first wanted to name the opera after her.) She is given visionary poetry full of the most dreadful neu-

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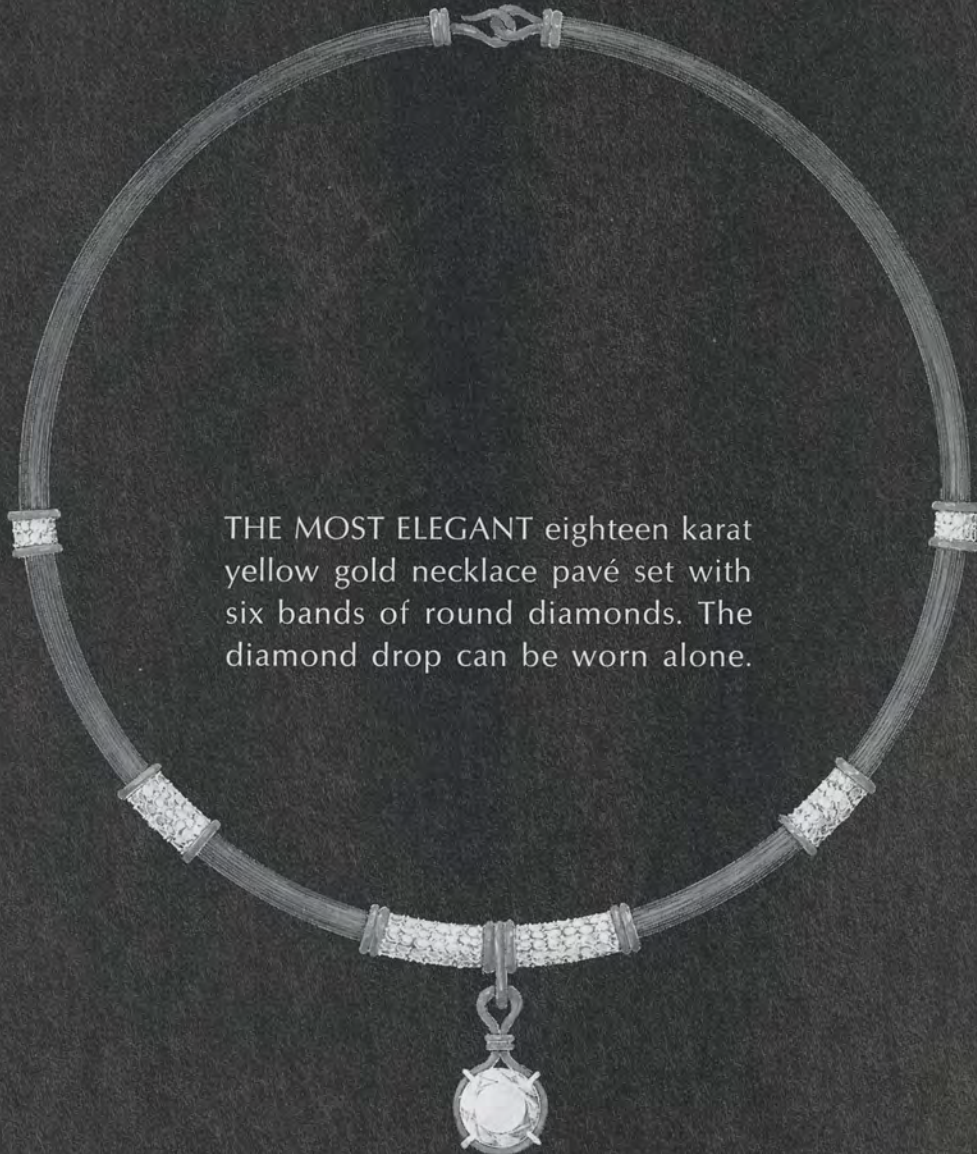
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Set design: Wolfram Skalicki

rotic imagery, and music of sufficient potency for any good singing actress to be able to make something credible and awe-inspiring out of the part.

But everyone else is just singing or playing "Verdi." At what should be their most violent or anguished moments, he lets them trill out the last syllable in each bar, or phrase their outbursts in rollicking triplets, with all the Verdian strings hopping along beneath. In their last act confrontation, for example, Di Luna is supposed to be saying unspeakable things to Leonora; she is secretly deciding on suicide. But

all they're really doing is singing zippily and joyfully away. The music of *Il Trovatore* is not so much emotionally relevant as it is melodious, direct, richly loud, and hugely fun. Verdi revels in the most abrupt, even violent contrasts, butts one scene bang into its opposite (from the Anvil Chorus to "Stride la vampa," and back again. From the whispery-staccato soldiers' chorus of II.2 we leap into the wild assertion of Di Luna's "Per me ora fatale," and then yield to the ethereal voices of the nuns.)

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Il Trovatore—continued from p. 21



Set design: Wolfram Skalicki

All of this is yoked together by a kind of grand orchestral *chutzpa*, along with a dozen or so stock 'signature' effects. The music rolls on so vigorously, thrusts so assuredly that it seems to live a robust life of its own, quite apart from the action. In the end, I'm sure, most auditors just yield to the music, bouncing and rolling along on the trills and trickles of melody, the grand thrusts and throbs of orchestration, relishing the emotional ups and downs like some primeval and uncomplicated form of sex.

Does the music of *Il Trovatore*, then, appeal only to our lower instincts? (You tell me: what's "low"?) Most of the famous tenor and soprano arias are sheer vocalese; our job is just to sit back and listen, for vocal quality, purity, power, and control, and applaud accordingly. The producer of one *Trovatore* album boasts of the integrity he achieves without applause breaks. I disagree. Early Verdi arias cry out for applause: it's almost part of the score. The more winning arias ("*Il balen*," Manrico's two offstage songs)

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Set design: Wolfram Skalicki

are written in carefully worked-out "heartbreaking" intervals. Leonora is given the trills and roulades to display a fine soprano, Manrico the questing, high-spiring sobbing lines that *define* "Italian tenor." No one knew better than Verdi how to serve every range of the human voice—or how to pull all those ranges together in great scene-closing ensembles.

Much of *Il Trovatore* has the same simplistic appeal as good popular music. We respond to the Anvil Chorus or "Squilli, echeggi," I think — and to many of the arias—in much the same way we might respond to a good Cole

continued on p. 27

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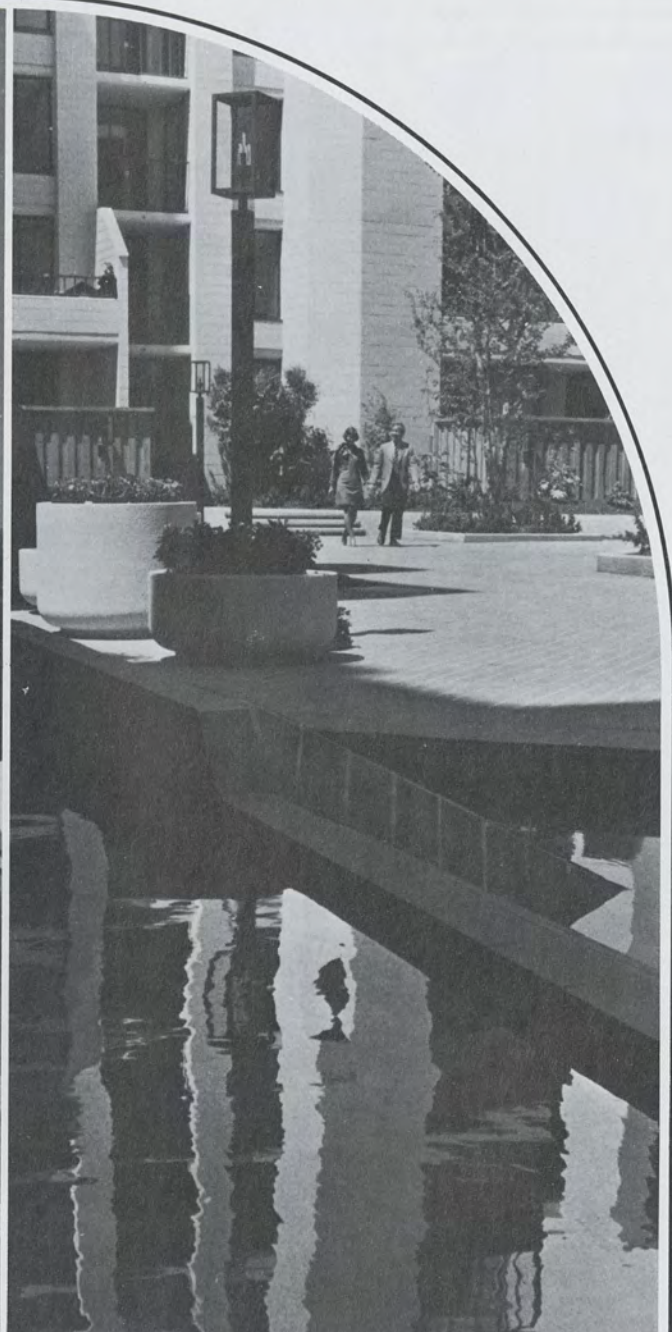
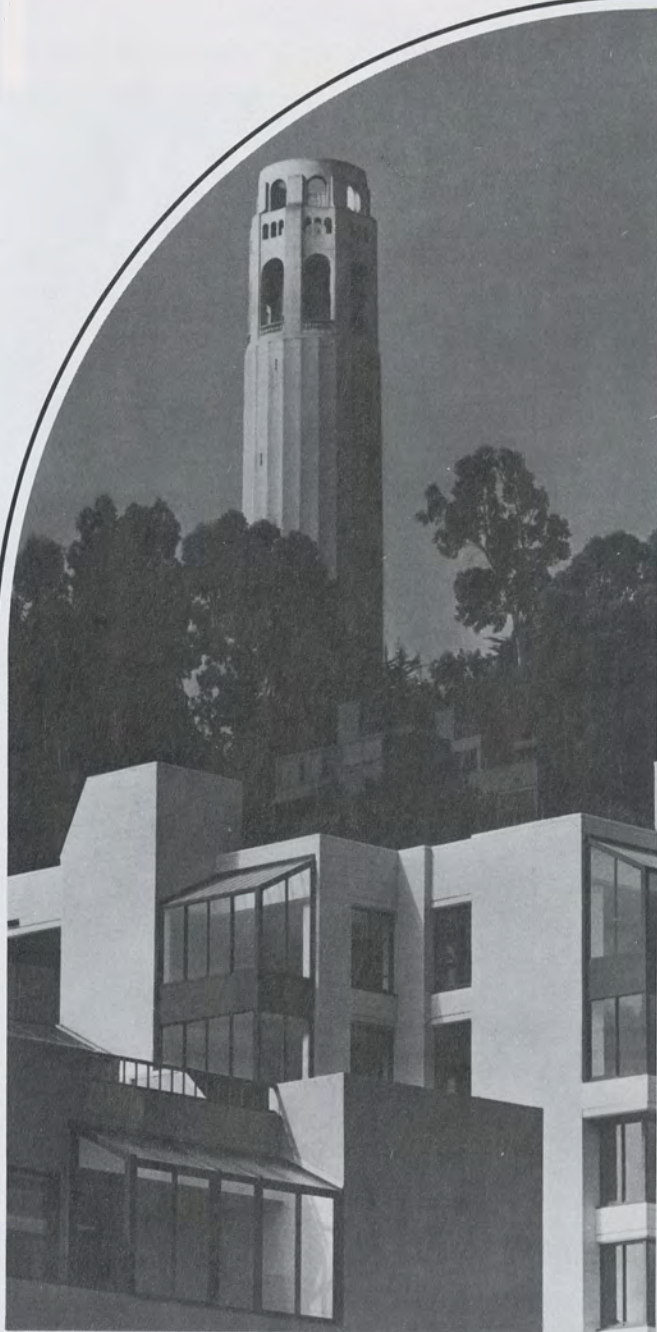
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Set design: Wolfram Skalicki

Porter or Hank Williams or Lennon-McCartney song. If you haven't yet grown out of *Il Trovatore*, you probably still smile with delight at all the oom-pa-pa intros, tingle with expectation of all the obvious repeats, thump away with the rock-heavy beat, and lift up inside to each planted, act-closing crescendo.

It is popular music: pop opera. Verdi knew better than anyone else how to write it, how to satisfy common urges instinctively, without the least condescension. If you can still take pleasure in direct, unsophisticated music (and

if cast, chorus, and orchestra are up to the mark) then all the babies tossed in the fire and "Mi vendica!"s and 15th Century Spanish politics won't bother you in the least. ■

David Littlejohn is Associate Professor and Acting Dean in the School of Journalism at U.C. Berkeley. A native San Franciscan, he has been attending the opera here since 1954, and reviewing it for KQED for several years. This season, he reports on the San Francisco Opera for the New York and London Times.



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MY DAUGHTER THE SINGER.. WHITHER GOEST THOU?

by Earl Jay Schub

Kathi is 18 years old and a freshman in a Music Conservatory. She is majoring in voice. Like all parents, my wife and I had mixed emotions when we said goodbye to her at the Los Angeles International Airport this past September. Besides the normal trauma that comes with this cutting of the parental strings, we had additional apprehensions directly related to the career she intends to pursue. As the jet which was taking her from the sun and smog of Southern California to the rain, cold and snow

continued on p. 31



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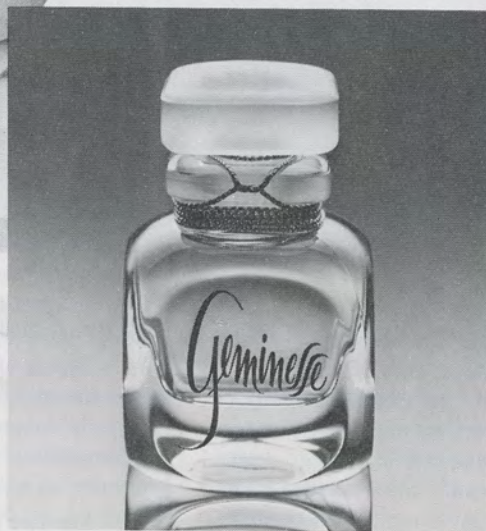
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Kurt Herbert Adler presents cash awards to the winners of the 1975 San Francisco Opera Auditions Grand Finals. From left to right: Roger Bryant, tenor; Craig Fields, baritone; Linda Healy, soprano; James H. Schwabacher, Jr., President, Merola Fund; Elaine Pavlick, soprano, and Maestro Adler.



Photo: Clark Photographics

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of Ohio soared into the midnight sky the thought, "from the many, few will be chosen," flashed through my mind. Kathi has a lovely voice, a fine mind and is loaded with determination. She knows what she wants and intends to go after it with a vengeance. But there are so many aspiring singers—especially sopranos—and the odds against the making of a successful professional career are so enormous that, for a fleeting instant, I almost wished she were being trained for a less demand-

continued on p. 72

Linda Healy, 1975 Merola Opera Program participant, as Sandrina in the benefit performance of Mozart's *La Finta Giardiniera* at the Paul Masson Mountain Winery in Saratoga.



Photo: Clark Photographics



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Again, for the 53rd consecutive year, San Francisco Opera will present a brilliant fall opera season, presenting twelve of the world's finest operas. Our general director, Kurt Herbert Adler, will bring once more to San Francisco an outstanding roster of singers, conductors, directors and designers. Opening with an old favorite, "Il Trovatore," the season includes the San Francisco premiere of Monteverdi's "L'Incoronazione di Poppea." Most of the remainder of the twelve operas have not been performed in San Francisco for many years. And you, our audience, have again responded with a heavy demand for tickets, demonstrating that our community recognizes San Francisco Opera as one of the great opera companies of the world.

In addition to "L'Incoronazione," we will have the pleasure of four new productions. New productions are expensive and we must depend on large donors to make them possible. We are indebted to a group of patrons who wish to remain anonymous for substantial gifts to defray the costs of "L'Incoronazione." "Der Fliegende Holländer" is made possible in part by a generous grant from the Gramma Fisher Foundation and its president, J. William Fisher (who gave us "La Favorita" and "Peter Grimes," jointly with Lyric Opera of Chicago in 1973). Our production of "Simon Boccanegra" comes to us from Lyric Opera of Chicago, where it was originally produced in 1974. The production was

made possible by a grant to Lyric Opera by the Gramma Fisher Foundation in commemoration of Lyric's 20th anniversary. For the fifth year in a row, our treasurer, James D. Robertson, has presented us with a new production, this year "Gianni Schicchi." To all of these people, our special thanks. The costs of "Andrea Chenier" and "Werther" will be shared with Houston Grand Opera and Seattle Opera, respectively.

As has been mentioned in these letters in previous years, opera of the quality for which San Francisco is noted is expensive and, of course, the costs have greatly accelerated in recent years as a result of inflation. Ticket sales cover only a little over 60% of these costs; this percentage incidently is probably the highest in the international opera world—the remainder must be secured from a variety of sources. We are grateful for the significant direct and indirect financial support which we have received from the National Endowment for the Arts, National Opera Institute and the Ford Foundation, to Mayor Joseph L. Alioto, Chief Administrative Officer Thomas J. Mellon, the City and County of San Francisco and the War Memorial Board, which assist our efforts in so many ways. We also appreciate the cooperation of OPERA America, of which we are a member. Opera ACTION continues to perform a myriad of services for San Francisco Opera which not only reduces our costs but spreads the word of opera throughout the community. To its members, we express our appreciation.

As it has for many years past, the San Francisco Opera Guild has financed the student matinees which are applauded enthusiastically by our young people. This year, there will be five such matinees of "L'Elisir d'Amore." The Opera Guild also furnishes important additional financial help to our subsidiary organizations, and undertakes the Opera Ball and the very popular Fol de Rol.

Despite all of the aforementioned support, we must have an annual Operating Fund Drive and this year the drive must raise \$750,000 in order to balance our budget of approximately \$5,000,-

000; this is approximately \$200,000 more than we needed last year. If you are not presently a contributor to our annual drive, won't you join the hundreds who presently do support us? Your tax deductible contributions should be sent to San Francisco Opera Association, War Memorial Opera House, San Francisco, 94102. Thank you for thinking of us!

We are continuing the Endowment Fund campaign commenced in 1973 with the announced goal of \$5,000,000. This campaign, under the leadership of Emmett G. Solomon, retired chairman of Crocker National Bank, was launched with a gift of one million dollars from an anonymous donor; our Board of Directors subsequently pledged an amount exceeding \$1,000,000. While income from the Fund will help toward meeting our unavoidable annual deficit, it should again be emphasized that the Endowment Fund will not eliminate the need for the annual fund drive or the need for continuing contributions from other sources.

Thanks to Standard Oil Company of California and the L. J. and Mary C. Skaggs Foundation of Oakland, California, radio listeners will again be privileged to hear a live broadcast of each opera over KKHI AM/FM in San Francisco and, thanks to several organizations who have released their regular program time, also over KFAC AM/FM in Los Angeles.

San Francisco Opera exists solely to provide the public with opera of the highest quality. But when we think of San Francisco Opera, we must remember the various segments of our opera family—the International Fall Season, now with us; Spring Opera Theater; Western Opera Theater; Brown Bag Opera, and the Merola Opera Program. Opera has become a year around activity in San Francisco, bringing its joys to tens of thousands of opera lovers. With the loyal support of the staff and the public, we will still continue to grow.

A handwritten signature in cursive script that reads "Walter M. Baird".

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At this time it gives me great pleasure to express warmest thanks and deepest appreciation to the hundreds of my dedicated and talented colleagues who have invested months of strenuous work in the preparation of this year's opera season. In eight buildings, scattered throughout our city, people have been rehearsing, building scenery, making costumes and playing their instruments to finally perform for you in our beautiful but sadly outdated Opera House.

San Francisco has achieved over the years a much-envied reputation as one of the foremost "opera towns" in the world. Because of the San Francisco Opera family, in excess of 250 presentations of opera are offered in our city annually on six different levels. Our attempt is to produce opera for all people, of all ages, from all walks of life. To achieve our aims, however, we need improvements, specifically more working space and modern equipment. Only with these vital elements can we continue the standard of performance which you, our public, are used to, deserve and demand. We urgently need the promised "addition" to the Opera House; and we cannot continue to function for long without the Opera House "Annex" in the projected Arts Center complex. Please do support, in whatever way you can, the construction of that Arts Center. Unite in the name of your Opera to give us the space, the equipment and the means to produce opera for you under better and safer working conditions, which also will result in lesser costs. We are deeply grateful for your help!

In the meantime, rest assured that we are doing all we can to make this 1975 season an event of great enjoyment for you, our opera public, in the great San Francisco Opera tradition.



Photo: Ron Scherl

A handwritten signature in cursive script, which appears to read "James McArthur".

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Sally Winnington
Arlene Woodburn
Garifalia Zeissig

Men

M. W. B. Adamson
Winther Andersen
Robert Bell
Jan Budzinski
David Chervenky
Joseph Ciampi
Ken Criste
Robert Delany
John Del Carlo
Dale Emde
John Glenister
Ross Halper
William Hinshaw
Kenneth Hybloom

Gerald Johnson
Robert Klang
Conrad Knipfel
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
R. Clyde McCracken
Thomas McEachern
James Meyer
Thomas Miller
Eugene Naham
Kent Nagano
Charles Pascoe
Thomas Reed
Robert Romanovsky
Lorenz Schultz
John Segale
Francis Szymkun
James Tarantino
D. Livingston Tigner
William Tredway
John Trout
John K. Walters
R. Lee Woodriff

BALLET

Women

Laura Brown
Regina West Brown
Judanna Lynn
Marilyn Mather

Juliana Sakowsky
Katherine Warner
Deirdre Wilson

Men

Ric E. Abel
Dudley Brooks
Michael S. Gleason
John Sullivan
Edward J. White

Orchestra

1ST VIOLIN

Peter Schaffer *Concertmaster*
William E. Pynchon
Ferdinand M. Claudio
Ervin Mautner
Silvio Claudio
Ezequiel Amador
Mafalda Guaraldi
George Nagata
Everett O'Bannon
Ernest Michaelian
Harry Moulin
Michael Sand

2ND VIOLIN

Felix Khuner *Principal*
Herbert Holtman
Bruce Freifeld
Barbara Riccardi
Robert Galbraith
Gail Schwarzbart
Carol Winters
Eva Karasik
William Rusconi

VIOLA

Rolf Persinger *Principal*
Detlev Olshausen
Lucien Mitchell
Asbjorn Finess
Kenneth Harrison
Jonna Hervig
Ellen Smith

CELLO

David Kadarauch *Principal*
Rolf Storseth
Tadeusz Kadzielawa
Sally Kell
Helen Stross
Judiyaba

BASS

Michael Burr *Principal*
S. Charles Siani
Carl H. Modell
Donald Prell
Philip Karp

FLUTE

Walter Subke *Principal*
Lloyd Gowen
Gary Gray

PICCOLO

Lloyd Gowen
Gary Gray

OBOE

James Matheson *Principal*
Raymond Duste
Deborah Henry

ENGLISH HORN

Raymond Duste

CLARINET

Philip Fath *Principal*
Donald Carroll
David Breeden

BASS CLARINET

Donald Carroll

BASSOON

Walter Green *Principal*
Jerry Dagg
Robin Elliott

FRENCH HORN

Arthur D. Krehbiel *Principal*
David Sprung *Principal*
James Callahan
Jeremy Merrill
Paul McNutt

TRUMPET

Donald Reinberg *Principal*
Edward Haug
Chris Bogios

TROMBONE

Ned Meredith *Principal*
Carla Rosenblum
John Bischof

TUBA

Floyd Cooley

TIMPANI

Elayne Jones

PERCUSSION

Lloyd Davis
Peggy C. Lucchesi

HARP

Anne Adams
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II TROVATORE

Verdi

IN ITALIAN

Sutherland, Obratsova*//Verrett,
Roark*/Pavarotti, Wixell, Grant,
Burgess, Duykers, Davies*

Conductor: Bonyng

Stage Director: Libby*

Designer: Skalicki

Chorus Director: Jones

Friday Sept 12 8PM

Wednesday Sept 17 8PM

Sunday Sept 21 2PM

Saturday Sept 27 8PM

Tuesday Sept 30 8PM

Friday Oct 3 8PM

Scotto, Randova, Petersen/Lloveras**,
Quilico, Dworchak, Burgess, Duykers,
Davies

Conductor: Adler

Stage Director: Libby

Designer: Skalicki

Chorus Director: Jones

Saturday Nov 22 1:30PM

Wednesday Nov 26 8PM

Saturday Nov 29 8PM

New Production

San Francisco Opera Premiere

L'INCORONAZIONE DI POPPEA

Monteverdi

IN ITALIAN

Troyanos*, Wolff*, Forrester, Malone,
Hendricks*, Roark/Tappy**, Stilwell,
Meven**, Wahman, Burgess, Duykers,
Frank, Long*, Davies

Conductor: Leppard*

Stage Director: Rennett

Designer: Maximowna*

Chorus Director: Jones

Saturday Sept 13 8PM

Tuesday Sept 16 8PM

Friday Sept 19 8PM

Wednesday Sept 24 8PM

Sunday Sept 28 2PM

New production sponsored in part

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DER FLIEGENDE HOLLANDER

Wagner

IN GERMAN

Napier, Petersen/Adam, Lewis*,

Rintzler

Conductor: Schermerhorn*

Stage Director: Ponnelle

Designer: Ponnelle

Chorus Director: Jones

Saturday Sept 20 8PM

Tuesday Sept 23 8PM

Friday Sept 26 8PM

Wednesday Oct 1 8PM

Sunday Oct 5 2PM

L'ELISIR D'AMORE

Donizetti

IN ITALIAN

Blegen, South*/Carreras, Wixell,
Montarsolo

Conductor: Cillario

Stage Director: Mansouri

Designer: Darling

Chorus Director: Jones

Choreographer: Lordon*

Saturday Oct 4 8PM

Tuesday Oct 7 8PM

Friday Oct 10 8PM

Sunday Oct 12 2PM

Friday Oct 17 8PM

NORMA

Bellini

IN ITALIAN

Deutekom//Hunter*, Troyanos,
Felyt/Merolla**, Grant, Burgess

Conductor: Cillario

Stage Director: Capobianco

Designer: Varona

Chorus Director: Jones

Saturday Oct 11 8PM

Tuesday Oct 14 8PM

Sunday Oct 19 2PM

Wednesday Oct 22 8PM

Saturday Oct 25 1:30PM

Friday Oct 31 8PM

PIQUE DAME

Tchaikovsky

IN RUSSIAN

Vishnevskaya*, Resnik, Terzian**,
Petersen, South/Gougaloff**, Monk,
Edwards*, Dansby*, Burgess, Duykers,
Frank, Courtney

Conductor: Rostropovich**

Stage Director: Hadjimishev**

Designer: Skalicki

Chorus Director: Jones

Choreographer: Lordon

Wednesday Oct 15 8PM

Saturday Oct 18 8PM

Tuesday Oct 21 8PM

Friday Oct 24 8PM

Sunday Oct 26 2PM

Saturday Nov 1 1:30PM

Flowers for San Francisco Opera's
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New Production in cooperation
with Seattle Opera

WERTHER

Massenet
IN FRENCH

Harper*, Malone/Aragall, Hedlund*,
Manton, Long, Dansby

Conductor: Shapirra*
Stage Director: Mansouri
Designer: Rubin*

Saturday Oct 25 8PM
Tuesday Oct 28 8PM
Sunday Nov 2 2PM
Friday Nov 7 8PM
Saturday Nov 15 1:30PM

Production from Lyric Opera of
Chicago, donated by the Gramma
Fisher Foundation of
Marshalltown, Iowa

SIMON BOCCANEGRA

Verdi
IN ITALIAN

Te Kanawa, Petersen/Wixell, Merighi,
Talvela, Monk, Courtney, Burgess

Conductor: Peloso**
Stage Director: Frisell*
Designer: Pizzi
Chorus Director: Jones

Wednesday Oct 29 8PM
Saturday Nov 1 8PM
Tuesday Nov 4 8PM
Sunday Nov 9 2PM
Friday Nov 14 8PM

New Production in cooperation
with Houston Grand Opera

ANDREA CHENIER

Giordano
IN ITALIAN

Ligi**, Terzian, Garabedian, Hinson*/
Domingo, MacNeil, Davià, Dworchak,
Long, Frank, Davies, Hooper,
Courtney, Wahman, Dansby

Conductor: Buckley*
Stage Director: Mansouri
Designer: Skalicki
Chorus Director: Jones
Choreographer: London

Wednesday Nov 5 8PM
Saturday Nov 8 8PM
Tuesday Nov 11 8PM
Sunday Nov 16 2PM
Friday Nov 21 8PM

II TABARRO

Puccini
IN ITALIAN

Roberts*, Barbieri, South/Merolla,
Sarabia, Manton, Davià, Frank,
Wahman

Conductor: Shapirra
Stage Director: Libby
Designer: Bregni
Chorus Director: Jones
and

New Production made possible by a
generous gift from
James D. Robertson

GIANNI SCHICCHI

Puccini
IN ITALIAN

Poventud*, Barbieri, South,
Felyt/Gramm*, Gimenez*, Davià,
Duykers, Hooper, Strummer, Davies,
Courtney, Dansby, Harvey

Conductor: Shapirra
Stage Director: Ponnelle
Designer: Ponnelle

Wednesday Nov 12 8PM
Saturday Nov 15 8PM
Tuesday Nov 18 8PM
Sunday Nov 23 2PM
Friday Nov 28 8PM

THE MAGIC FLUTE

Mozart
IN ENGLISH

Te Kanawa, Donat**, Roark, Felyt,
Garabedian, South/Harness, Titus*,
Monk, Lloyd**, Frank, Burgess,
Dworchak, Wahman, Courtney

Conductor: Adler
Stage Director: O'Brien*
Designer: Businger
Chorus Director: Jones

Wednesday Nov 19 8PM
Saturday Nov 22 8PM
Tuesday Nov 25 8PM
Thursday Nov 27 8PM
Sunday Nov 30 2PM

**American Opera debut
*San Francisco Opera debut

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IL TROVATORE
October 10
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October 24
PIQUE DAME
October 31
NORMA
November 7
WERTHER
November 14
SIMON BOCCANEGRA
November 21
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November 25
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November 28
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Special Events

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The following schedule will be in effect for the South Peninsula:

SUNDAY SERIES buses leave promptly at 12:30 p.m. from in front of Blum's at the Stanford Shopping Center.

Series	Round-trip Single	Round-trip Full Series
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N	3.75	22.50
O	3.75	18.75

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Series	Round-trip Single	Round-trip Full Series
J	\$3.75	\$41.25
K	3.75	22.50
L	3.75	22.50

SAN JOSE OPERA GUILD PREVIEWS

The San Jose Opera Guild previews are presented in cooperation with De Anza College as part of their Seminar Lecture Series 90. All previews will be held at De Anza College, 21250 Stevens Creek Boulevard, Cupertino, California. There is a \$2.00 registration fee which permits entrance to one or all of the previews. For further information, please call (408) 257-5550, Ext. 368.

November 6
ANDREA CHENIER
Dr. John Rockwell
8:15-10:15 p.m., Building A-91

San Jose Opera Guild Bus Service Places of Departure and Fare

SAN JOSE—\$4.00 rd. trip \$2.25 one way—
Every Sat. & Sun. from Rose Garden Branch
of San Jose Library—Naglee & Dana Sts.

LOS GATOS—\$4.00 rd. trip \$2.25 one way—
Saturdays ONLY from Medical Center—
15955 Samaritan Dr.

PENINSULA—\$3.50 rd. trip \$1.75 one way—
Saturdays ONLY from Stanford Shopping
Center—

SATURDAY DEPARTURE TIME/
Curtain 8:00 P.M.

San Jose—Leave 5:45
Los Gatos—Leave 6:05
Peninsula—Leave 6:30

SUNDAY DEPARTURE TIME/
Curtain 2:00 P.M.

San Jose only—Leave 11:45 A.M.

NAPA COMMUNITY COLLEGE LECTURE SERIES

For the third year Napa Community College is offering a course called ADVENTURES IN OPERA. The course, which introduces the Sunday Series at San Francisco Opera, will be held in the Library of Ridgeview Junior High School, 2447 Old Sonoma Road, Napa, California, on Thursday nights from 7-9 p.m. Registration for the entire series is \$5.00. Ernest A. Fly will again teach the course, using his collection of complete opera recordings, Metropolitan Opera filmstrips, guest speakers and vocal artists. For further information, please call Mr. Fly at (707) 224-6162.

November 6
ANDREA CHENIER

November 13
IL TABARRO/GIANNI SCHICCHI

November 20
THE MAGIC FLUTE

UC-BERKELEY EXTENSION LECTURE SERIES

DR. JAN POPPER LECTURES will be given at 7:30 PM in Cole Hall in the Medical Sciences Building on the University of California—San Francisco campus.

Single tickets are \$4, on a space available basis, payable at the door. For information, please call (415) 642-4111 or 861-6833.

November 10
IL TABARRO/GIANNI SCHICCHI

November 17
THE MAGIC FLUTE

JUNIOR LEAGUE OPERA PREVIEWS

Junior League opera previews will begin at 11 AM. For information, please call (415) 567-8600.

November 11
IL TABARRO/GIANNI SCHICCHI

Stephanie von Buchau
Curran Theatre

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1975 - 1976 Season
December 11, 1975 - May 16, 1976

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The Marriage of Figaro
new production
Trouble in Tahiti

and a new production
of a one - act work
to be announced.

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Friday, November 14 *SIMON BOCCANEGRA*
Friday, November 21 *ANDREA CHENIER*
Tuesday, November 25 *THE MAGIC FLUTE*
Friday, November 28 *IL TABARRO/GIANNI SCHICCHI*

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SUNDAY MORNING AT THE OPERA—Recorded operas with John Roszak, host. Gene Parrish interviews artists of the 1975 San Francisco Opera season during intermission. 11 a.m. every Sunday.

ARTS REPORTING SERVICE—Charles Christopher Mark, publisher of *Arts Reporting Service Newsletter*, speaks from Washington, D.C. on the state of the arts in the United States and elsewhere. 9:00-9:05 a.m. Monday through Friday.

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IL TROVATORE

(IN ITALIAN)

Opera in four acts by GIUSEPPE VERDI
Text by SALVATORE CAMMARANO
After the play by ANTONIO GARCIA GUTIERREZ

Conductor
KURT HERBERT ADLER

Stage Director
MATTHEW FARRUGGIO

Designer
WOLFRAM SKALICKI

Chorus Director
ROBERT JONES

Musical Preparation
THOMAS FULTON

Lighting Designer
ROBERT BRAND

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TIME AND PLACE:

ACT I—Scene 1
Scene 2

ACT II—Scene 1
Scene 2

INTERMISSION

ACT III—Scene 1
Scene 2

ACT IV—Scene 1
Scene 2

First performance: Teatro Apollo, Rome, January 19, 1853

First San Francisco Opera performance: October 6, 1926

SATURDAY AFTERNOON, NOVEMBER 22, 1975 AT 1:30
WEDNESDAY EVENING, NOVEMBER 26, 1975 AT 8:00
SATURDAY EVENING, NOVEMBER 29, 1975 AT 8:00

CAST

(in order of appearance)

Ferrando HARRY DWORCHAK

Inez DONNA PETERSEN

Leonora RENATA SCOTTO

Count di Luna LOUIS QUILICO

Manrico JUAN LLOVERAS**

Azucena BIANCA BERINI*

A Gypsy JOHN DAVIES

Messenger JOHN DUYKERS

Ruiz GARY BURGESS

Soldiers, Nuns, Gypsies

***American opera debut*

**San Francisco Opera debut*

FIFTEENTH CENTURY SPAIN

The Duel

The Gypsy

The Gypsy's Son

The Execution

Please do not interrupt the music with applause

Latecomers will not be seated during the performance after the lights have dimmed in order not to disturb patrons who have arrived on time

The use of cameras and any kind of recording equipment is strictly forbidden

The performance will last approximately two hours and forty-five minutes

SYNOPSIS IL TROVATORE

ACT I.

The retainers of Count di Luna listen to old Ferrando, their captain, who tells how the Count's father once burned an old gypsy at the stake for witchcraft. In revenge, the gypsy's daughter stole the infant brother of the present Count and burned the child to death. As the clock strikes midnight, Ferrando finishes his weird tale, and the frightened men rush outside.

In the gardens of the palace, the beautiful Leonora is confiding in her companion, Ines, telling her how she has fallen in love with an unknown troubador-knight who comes to serenade her. Ines has misgivings, but Leonora is fascinated by her mysterious admirer. After the two women enter the palace, the Count appears. He too is in love with Leonora and plans to marry her. His thoughts are interrupted by the strains of a serenade, and the troubador enters. Leonora comes out of the palace in time to witness the knight's defiance as he reveals himself to be Manrico, follower of a rebel prince and therefore Di Luna's enemy. The two men rush off to fight a duel.

ACT II.

A gypsy camp in the mountains. Azucena is crouched by a fire, Manrico lying at her feet. As day breaks, the gypsies take up their usual tasks, hammering on their anvils and singing. Azucena sings a strange song, the story of her mother's execution, the abduction of the Count's child, and the burning—not of Di Luna's brother, but of her own son.

Manrico, who has always believed himself her son, is puzzled, but she refuses to explain and insists that he is indeed her son, reminding him that Di Luna is his mortal enemy.

A messenger arrives, Manrico is summoned to defend the fortress of Cas-

tellor. Meanwhile, Leonora is in a nearby convent, about to take the veil. Manrico rushes away to carry her off.

In the cloister of the convent, Di Luna and his men are also planning Leonora's abduction. She comes in. Then Manrico appears, followed by his band, who fight off the Count's retainers, allowing Manrico to rescue his beloved.

ACT III.

The Count is besieging Castellor. A gypsy woman is brought into the camp, and old Ferrando recognizes her as the murderess of Di Luna's brother. In despair she utters the name "Manrico", doubling the Count's fury.

Inside the fortress of Castellor, Manrico and Leonora are about to be married, but Ruiz, Manrico's friend, brings word that Azucena has been captured and is to be burned at the stake. Manrico hurries off to save her.

ACT IV.

Now both Manrico and Azucena are imprisoned. Outside the tower, Leonora has come to save her lover, whom she hears singing inside. When the Count appears, Leonora offers herself to him in exchange for Manrico's life. Di Luna accepts the proposal and gives orders to the guards. Leonora swallows poison from her ring, so that Di Luna's reward will be only her lifeless corpse.

Inside the dungeon, Manrico tries to comfort Azucena, who dreams of their mountains in Biscaya. Leonora comes in and tells Manrico that he is free, but he suspects the price of his freedom and curses her. Leonora is dying, and as the Count appears, she tells Manrico that she preferred death to life with another. She dies and the Count sends Manrico to his death. Azucena, also close to death, wakes and tells the Count he has executed his own brother. Azucena's mother has been avenged at last.



The Complex Troubador

by WILLIAM WEAVER



Written in the midst of that creative blaze that swept Verdi from *Rigoletto* to *La Traviata* in less than three years, *Il Trovatore* — which comes between those two masterpieces—is a central, crucial work in the composer's career. The word "blaze" is appropriate, because, as several writers have pointed out, the text of the opera, which Verdi closely supervised, abounds with fiery terms and images: not only the *vampa* (flame) that crackles through Azucena's most famous aria, and the *pira* (pyre) on which she nearly dies, but also the *foco* (fire) of passion that drives the tormented Conte di Luna and the *perigliosa fiamma* (dangerous flame) of love that Leonora cherishes in her bosom. *Il Trovatore* is one of Verdi's darkest operas—most of the scenes take place at night—and it is lit by this double glow, of love in every form, and of searing vengeance.

At first glance, this might also seem one of the artist's most urgent works. It is relatively brief, and the text's words often appear to be spurring it on. Manrico is frequently on the run, or charging others to hasten. And yet, at the same time, *Il Trovatore* is the supreme narrative opera. A major part of the action is told by an immobile character rather than acted out before our eyes; and the story's key, motivating event—the execution of Azucena's mother—has taken place many years before Scene One, in which it is related to the guards, and to us, by Ferrando.

This first scene, really a prologue, is often treated summarily by directors and even by the bass, whose most important moment it is. But Verdi never wastes time or notes. The opening of *Il Trovatore* serves not only as exposition, giving us the background of the plot, but also as an introduction to the tone of the whole work. The bass's story, his *racconto*, has a number of enlightening interpretative indications in the score: *con mistero, con terrore, cupo assai* are some of them; and they are significant, for the story is indeed rich in mystery, terror, and very grim.

Enigma surrounds all the characters. Manrico never learns his real identity; Azucena keeps—just barely—her terrible secret almost to the end. And the grim settings of castles and prison are punctuated, only for a moment, by the hectic gaiety of the gypsy camp, the resounding anvils and songs.

This is, in fact, an opera of songs. After all, Manrico is a troubador; and so it is

quite right that we should hear him (singing his lovely little introductory ballad) before we actually see him. When Azucena finishes her "Stride la vampa", the other gypsies take her autobiographical tale for fiction, and comment, "Your song is sad." And even in the last act, when Manrico and Azucena join in "Ai nostri monti", the duet has a song-like quality, as if it were a part of the troubador's repertory, something he and his quasi-mother have perhaps sung before, in nostalgic moments of their wandering life. (It is surely no accident that this duet, in its English translation "Home to Our Mountains" was a popular salon piece throughout the latter 19th century and into the 20th).

In the past, some writers—even ardent admirers of Verdi—have considered *Il Trovatore* a "reactionary" work, a step backwards after the revolutionary *Rigoletto*, an opera without the traditional hero and with a grotesque, murderous hunchback as its protagonist. Verdi would certainly not have agreed with this opinion. It is true that, like so many other of his works, *Il Trovatore* was written at great speed, but it was also written with profound, total involvement, as his letters to Salvatore Cammarano, the librettist, clearly demonstrate.

Cammarano, whom Verdi had known since the time of *Alzira* (1845), had already written not only that libretto for the composer, but also the pair of 1849 operas, *La Battaglia di Legnano* and *Luisa Miller*. He had also provided texts for the other leading composers of the day, including *Lucia di Lammermoor* for Donizetti and *Il Reggente* for Mercadante; he was a highly-respected man of the theater.

Verdi also respected and liked him, but this respect and this affection did not prevent the composer from writing, quite frankly, to Cammarano at the outset of their *Trovatore* collaboration (9 April 1851): "I have read your sketch, and you, man of talent and of superior character that you are, will not be offended if I, most humbly, allow myself the liberty of saying that if this subject cannot be handled for our stage with all the novelty and the bizarre quality of the Spanish play, we had best give up the project . . ." And, farther on, he adds: "Unless I'm mistaken, it seems to me that . . . Azucena has not maintained her strange and novel character . . ."

Novelty. Bizarre. Novel. Verdi, then, was deliberately seeking—as he continued to seek for the rest of his career—subjects that would allow him to renew his art, to escape self-repetition. In some ways, the strange Azucena is related to *Rigoletto*: a character driven by revenge (surely the least pardonable of evil motives), but redeemed, in our eyes, by deep, if tormented love. In other ways, in her uncertain wavering between sanity and madness, she resembles King Lear, whose story Verdi never managed to set to music, but always wanted to (and Cammarano, at one point, had been assigned to prepare a *Lear* libretto). After *Nabucco*, Verdi never wrote an actual “mad scene” in the traditional operatic sense; but more than once, his protagonists are driven almost over the brink by crushing circumstances (isn't Lady Macbeth's sleep-walking akin to madness? And Attila's dream? And *Otello's* fit?).

Another important feature of *Il Trovatore* is the setting: Spain. Verdi was not an enthusiastic traveler, though, when his work demanded it, he could venture as far afield as London or St. Petersburg. Except for France, Spain is the only country he ever visited just for pleasure. And it is the country he chose as the scene of several important works, from the youthful *Ernani* to the mature *La Forza del Destino*.

Il Trovatore has something in common with both these other “Spanish” operas of Verdi's. Like the earlier *Ernani*, Manrico is a noble outlaw; and like the later *Forza*, the drama of *Il Trovatore* portrays people at the mercy of a fate stronger than they. *Il Trovatore* has much of the romantic brio of *Ernani*, and—with its many choruses—some of the grand, pageant-like sweep of *Forza*.

When *Il Trovatore* was given its first performance, in Rome on 19 January 1853, it was a great success (despite hot weather). The scene which, according to contemporary accounts, made the deepest impression was the “*Misere-re*” of the last act, with the strange duet between the visible Leonora and the imprisoned Manrico, each character singing to himself rather than to the other, and their song punctuated by the off-stage chanting of the monks. A strange scene: we can hear everyone, but the characters, for the most part, do not hear one another. Truly, this is a page of tremendous power and efficacy, both dramatic and musical. But Verdi makes considerable, imaginative

use of off-stage effects also in earlier scenes of the opera: during Manrico's introductory song, mentioned above, the Count is on stage to comment, unheard by the Troubador. The gypsies also give us this sense of real space, an outside world extending beyond the stage's confines, as they leave the camp, repeating their “anvil” song, more and more softly until it dies away, *pianissimo*. The soldiers' chorus also marches off-stage towards an imagined other part of the encampment. Earlier, in the second act finale, the nuns are heard within, while the Count and his followers interject cries of determination and self-encouragement, almost blasphemously, into the melancholy hymn. In what would be the wedding scene (if the news of Azucena's imminent execution didn't interrupt it), a few bars of off-stage organ music “from the adjoining chapel” give an aching hint of the peace and joy that Leonora and Manrico long for, but will never attain.

The most difficult thing about *Il Trovatore*, for many people, is the plot. But its complexities and contradictions bewilder only when you are reading the text (or a summary of it), not while you are actually seeing and hearing the opera. In performance, there is no time—and no need—for explanation. The characters are clear, and their actions are immediately, compellingly comprehensible.

For half-a-century or more after its premiere, *Il Trovatore* was more popular than its near-contemporary *Rigoletto*. Recently, the positions have shifted, perhaps because *Il Trovatore* asks more of singers and impresarios (a *Rigoletto* can get by with a good baritone, even if the rest of the cast is weak). It demands not only great singing, impassioned acting, but also sensitive, sympathetic conducting. For the score, with its constant, nervous changes of pace, its apparent simplicity and its real complexity, is—as the late Gabriele Baldini wrote in his study of Verdi—an “extraordinary score, which is at the center of Italian musical civilization.”

William Weaver's Seven Verdi Librettos was published last winter by W.W. Norton. He is currently preparing a documentary biography of the composer for Thames and Hudson, London. He writes regularly about opera in Italy for *The Financial Times* (London) and the *International Herald Tribune* (Paris).



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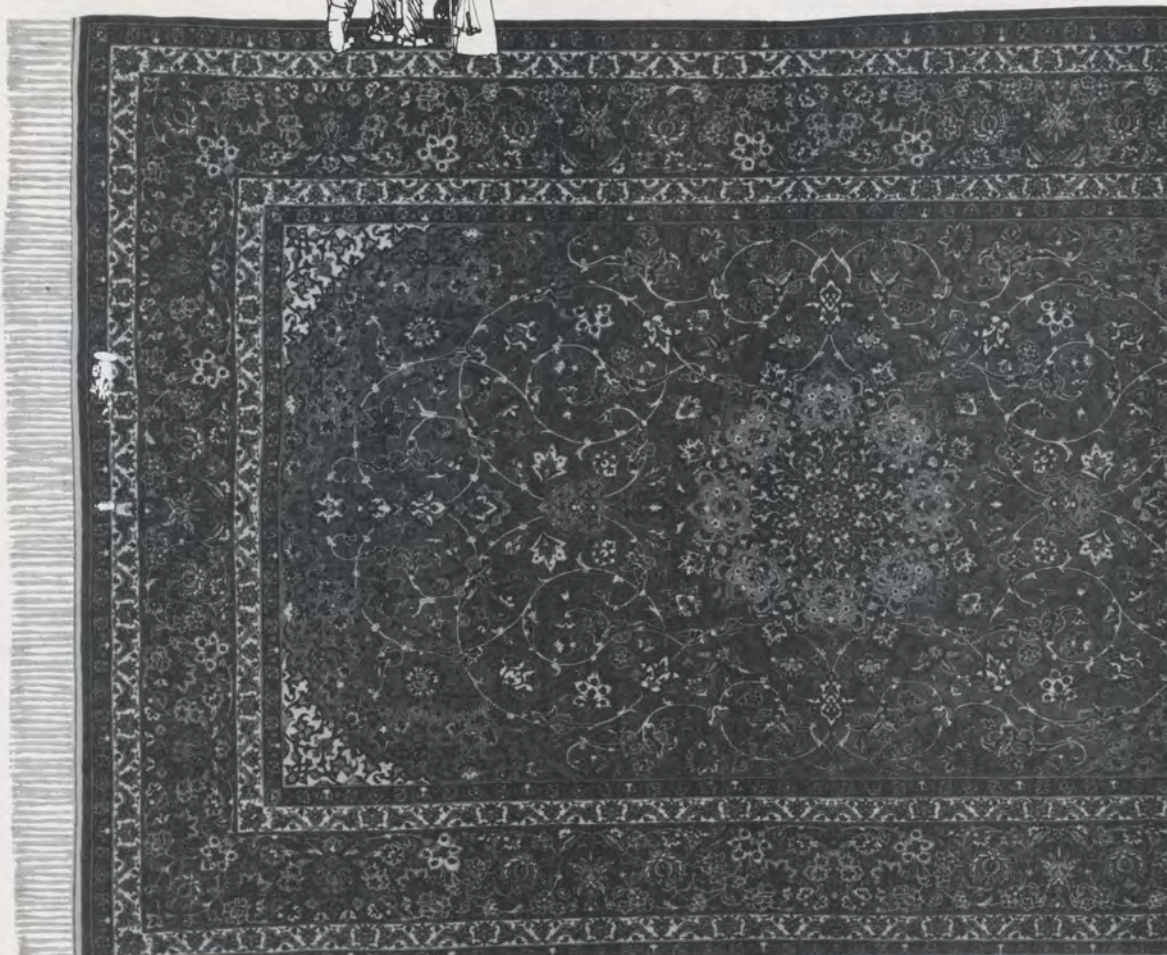


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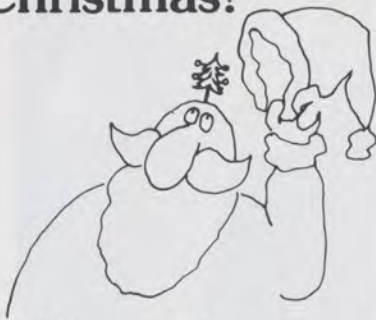
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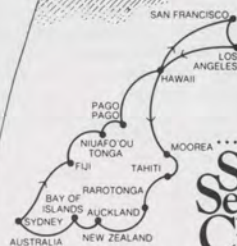
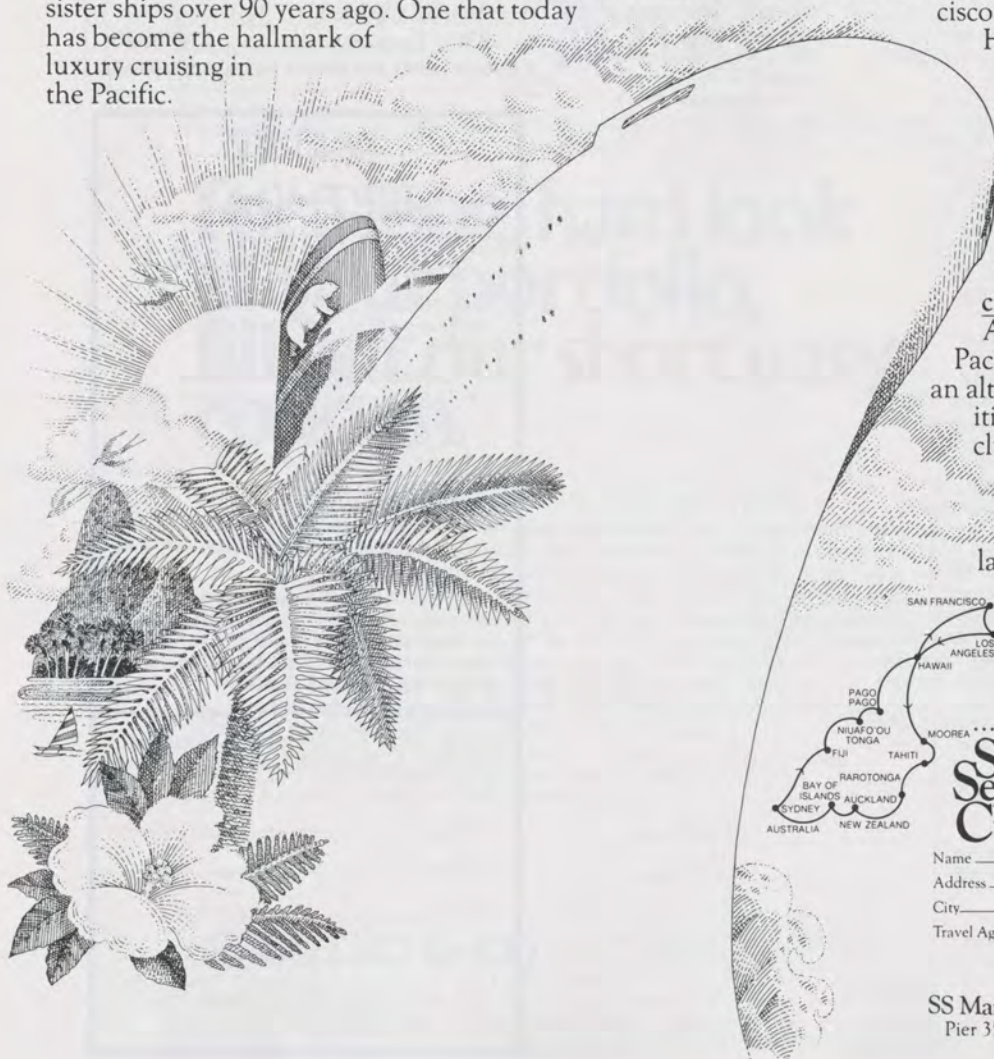
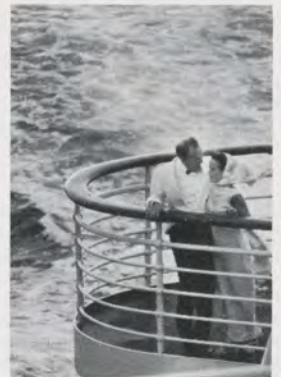
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Opera Museum

The exhibit in the Opera Museum has a new look this year: instead of presenting memorabilia from past seasons and past productions, the display consists of the work done privately by the many talented and fine artists who comprise the Opera Scenic Shop.

Twenty artists have worked to assemble what they consider their finest achievements in painting, ceramics, sculpture, architectural models and scenic designs.

The exhibit will be changed periodically so that San Francisco Opera audiences will have the widest possible exposure to the work of this most able group. In addition to supplying the materials for the exhibit, the scenic artists have also mounted the entire show.

A special feature in the Opera Museum is a display of dolls created by Mr. Mark Farmer. Mr. Farmer independently designed these miniature representations of key female protagonists in operas included in the San Francisco Opera 1975 repertoire and has generously loaned them to the Museum.

As in past seasons, the Opera Museum is open, free of charge, during all performances in the south foyer, box level



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RENATA SCOTTO

Renata Scotto, who made her bow last season at San Francisco Opera as Cio-Cio San in *Madama Butterfly*, began her musical studies at the age of sixteen with the famous Spanish soprano Mercedes Llopert. After she made her operatic debut at the Young Artists Theatre in Milan (1953), she received offers from other Italian opera houses, and a year later was invited to sing Walter in *La Wally* at La Scala opposite Renata Tebaldi and Mario del Monaco. In 1959, she received critical raves when she replaced Maria Callas at the Edinburgh Festival on three days' notice, performing Amina in *La Sonnambula*. Miss Scotto continued to broaden her repertoire with the addition of such roles as Marguerite in *Faust* (La Scala, 1961), Mimi in *La Bohème* (Covent Garden, 1962) Violetta in *La Traviata* with Luciano Pavarotti (Chicago Lyric Opera, 1964), and Lucia in *Lucia di Lammermoor* (Bologna, 1969, and the Metropolitan Opera, 1970). Last year she made debut performances as Amelia in *Un Ballo in Maschera* and Bellini's heroine Norma at the Teatro Regio in Turin. Before joining the 1975 International Fall Season to sing Leonora in *Il Trovatore*, Miss Scotto appeared in Bilbao in September in productions of *Norma* and *I Vespri Siciliani*. Her debut as Leonora occurred in 1974 at Paris Opera.



BIANCA BERINI

Bianca Berini, the distinguished Italian mezzo soprano, appears for the first time at San Francisco Opera, singing the role of Azucena in the November subscription performances of *Il Trovatore*. A native of Trieste, Miss Berini studied voice with Luisa Palazzini and dramatic art with Gilda dalla Rizza. Her portrayals of Azucena have won acclaim for the artist in Nice (1967), Trieste and Mexico City (1969), Paris and Philadelphia (1970) and Zaragoza (1973). She has also received international attention for her interpretations of Amneris in *Aida* at the opera houses of Mexico City, Pittsburgh, Nantes and Zaragoza, as well as for her Eboli in *Don Carlo* at Milan's La Scala. In addition, Miss Berini has been heard at La Fenice in Venice, and in Genoa, Naples, Turin, Barcelona, Madrid, Lisbon, Vienna, Berlin, Hamburg and London. With Montserrat Caballé, she appeared in *Norma* in Philadelphia (1972) and Barcelona (1973). The mezzo's extensive repertoire encompasses the bel canto roles of Donizetti and Bellini, the *verismo* works of Mascagni, Cilea and Ponchielli, as well as the operas of Wagner, Bizet, Verdi and others. The artist is a resident of Milan.

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DONNA PETERSEN

Donna Petersen, now in her 14th season with San Francisco Opera, appears in four operas this fall: the second set of *Il Trovatore* (Inez), *Der Fliegende Holländer* (Mary), *Pique Dame* (The Governess) and *Simon Boccanegra* (Amelia's servant). Among her past roles for the International Fall Season are Mother Goose in *The Rake's Progress* (1970), Filipyevna in *Eugene Onegin* (1971), Marcellina in *Le Nozze di Figaro* (1972) and Mrs. Sedley in *Peter Grimes* (1973). The mezzo soprano has also performed extensively with Western Opera Theater and with Spring Opera Theater, where she was last heard as Melide in the company's 1974 production of Cavalli's *L'Ormindo*. She has made frequent appearances as a guest soloist with West Coast symphony orchestras, including the San Francisco, Oakland, and Honolulu Symphonies, and the Los Angeles Philharmonic. In addition, Miss Petersen has been heard with San Diego Opera and the Guild Opera of Los Angeles.



JUAN LLOVERAS

Juan Lloveras, an artist who is part of the new breed of Spanish tenors, makes his American opera debut as Manrico in the November performances of *Il Trovatore* with San Francisco Opera. Born in Villanueva y Geltrin near Barcelona, Lloveras began a dual career as an accountant and semi-professional football player. His vocal talents were discovered by chance when he was serving in the military, and he subsequently received seven years of training under Manuel Cots and Enriqueta Garetá. The turning-point in the tenor's musical career occurred in 1965 when Plácido Domingo heard Lloveras sing at the Teatro Liceo in Barcelona and recommended the young artist as his replacement at the Hebrew National Opera in Tel Aviv. After three years with that company, Lloveras moved to Germany where he performed successively in Krefeld, Essen and Hamburg. Among the numerous roles in the tenor's repertoire are Don Ottavio, Almaviva, Rodolfo, Alfredo, Edgardo, Herzog, Faust, Hoffmann, Pinkerton, Cavardossi and Enzo. Following his American bow here, Lloveras will return to the Teatro Liceo as an internationally recognized tenor, performing there as Turiddu in *Cavalleria Rusticana*. He recently received critical acclaim for his portrayal of Manrico at the Paris Opera.

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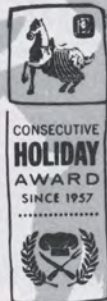
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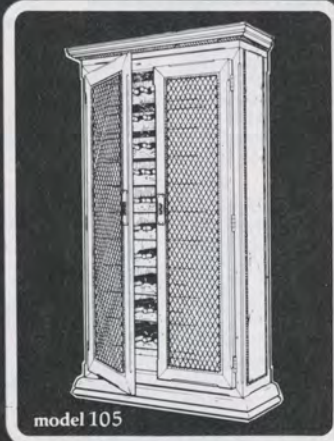


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LOUIS QUILICO

Louis Quilico, a Canadian baritone who returns to San Francisco Opera for his eighth season to sing Count Di Luna in the November performances of *Il Trovatore*, appeared as Michele in *Il Tabarro* at Toronto Opera this September. He is slated to repeat that role for New Orleans Opera in May, 1976 as well as Tonio in *I Pagliacci*. The singer's career first began to blossom when he met Lina Pizzolongo, a piano teacher and voice coach who later became his wife. In 1955, he won the Metropolitan Auditions of the Air, which led to an invitation to join New York City Opera, where he made his debut as Germont in *La Traviata* that year. Quilico has sung more than thirty leading roles at Vienna Staatsoper, Moscow's Bolshoi Opera, Covent Garden, Teatro Colon in Buenos Aires, and the Teatro Massimo, Palermo. He has performed with every major opera company and festival in the United States and Europe, and his repertoire ranges from Stravinsky, Britten and Nabokov works to French, Italian, German, Russian and Spanish classics. He has participated in the world premieres of several works, including Darius Milhaud's *Pacem in Terris* with Paris Opera in 1963. Last year he was seen in performances of *La Traviata* at Covent Garden, *Falstaff* with Canadian Opera, *La Forza del Destino* in Hartford, *I Pagliacci* and *Cavalleria Rusticana* in New Orleans and *Tosca* in Baltimore.



HARRY DWORCHAK

Harry Dworchak made his San Francisco Opera Debut in 1973, appearing as Count Monterone in *Rigoletto*, Biterolf in *Tannhäuser*, and Chernikovskiy in *Boris Godunov*. A native of Hershey, Pennsylvania, the bass has performed frequently before Philadelphia audiences, singing such roles as Leporello in *Don Giovanni*, Zuniga in *Carmen*, Sulpice in *The Daughter of the Regiment*, Ferrando in *Il Trovatore*, Lothario in *Mignon*, and Don Pasquale. Dworchak opened the 1971 season of the Gran Teatro del Liceo of Barcelona, as Sparafucile in *Rigoletto*, with Cornell MacNeil and Carlo Bergonzi. In 1972 he was also in the cast of opening nights with the Philadelphia Lyric Opera Company and the Miami Philharmonic Gala. Included in his oratorio repertoire are Bach's *Mass in B Minor*, the *Verdi Requiem*, Rossini's *Stabat Mater*, and Beethoven's *Ninth Symphony*. This season with San Francisco Opera Dworchak will portray Ferrando in *Il Trovatore*, Roucher in *Andrea Chenier*, and the Second Armored Man in *The Magic Flute*.



GARY BURGESS



JOHN DUYSKERS

Gary Burgess, appearing this season with San Francisco Opera in *Il Trovatore*, *L'Incoronazione di Poppea*, *Norma*, *Pique Dame*, *Simon Boccanegra*, and *The Magic Flute*, received his musical training at Indiana University, the Curtis Institute of Music in Philadelphia, the Juilliard School of Music and the Academy of St. Cecilia in Rome. He has sung with many American opera companies, including the Metropolitan Opera Studio, the Metropolitan Opera at the Forum, Kentucky Opera Association, Philadelphia Lyric Opera, Wilmington Opera Association, Harford Opera (Baltimore) and Central City (Colorado) Opera. In 1973 Burgess opened the National Council for the Arts in Aspen, portraying Rinuccio in *Gianni Schicchi*. He also opened the Grand Teton National Music Festival that year, singing Britten's *Les Illuminations* with the Festival Orchestra. During the 1973-1974 season Burgess made his European debut with the Greek National Opera in Athens as Bacchus in *Ariadne auf Naxos*; he returned there last spring to sing Tom Rakewell in *The Rake's Progress*. Other engagements this year have included Strauss' *Daphne* in New York with the Little Orchestra Society and *The Tales of Hoffmann* in Philadelphia. The young tenor was heard at San Francisco Opera in *Boris Godunov*, *Elektra*, *Peter Grimes*, *La Traviata*, *Don Carlo* and *La Bohème* in the 1973 season, and in *Otello*, *Esclarmonde*, *Salome* and *Parsifal* in 1974.

John Duykers, who was a soloist in the ensemble of Spring Opera Theater's 1975 West Coast premiere of Britten's *Death in Venice*, made his debut with San Francisco Opera in 1972, singing Normanno in *Lucia di Lammermoor* and Ill's Son in *The Visit of the Old Lady*. A 1968 graduate of the Merola Opera Program, he has appeared in over 75 opera productions in the past ten years. Duykers has performed on opera stages in Santa Fe, Seattle, Vancouver, Edmonton, Geneva, Frankfurt and New York. In addition, he has sung with the Oakland Symphony, the University of California Orchestra, the Carmel Bach Festival, Western Opera Theater, the Inverness Festival, the New Music Ensemble (San Francisco Conservatory), the Modesto Symphony Orchestra, and the Mills College Performing Group. Touring extensively as a recitalist, the tenor has performed with the Banff Opera Festival (Alberta, Canada) and in Alaska for the world premiere of *Toyon of Alaska* in 1967. The new Port Costa Players, a Bay Area performing arts company, was founded by Duykers, and he has directed and performed in operas there. This season with San Francisco Opera he appears as The Messenger in *Il Trovatore*, Lucano in *L'Incoronazione di Poppea*, Tchaplitky in *Pique Dame*, the Captain of the Guard in *Simon Boccanegra* and Gherardo in *Gianni Schicchi*.



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JOHN DAVIES

John Davies, a young veteran of Western Opera Theater, appeared with that company this year as Bartolo in *The Barber of Seville*, Crespel in *The Tales of Hoffmann*, and as Leporello in *Don Giovanni* (a special WOT production for Street Opera and the Sigmund Stern Grove Midsummer Festival). A native of Boston, the bass-baritone went on tour last winter with Sarah Caldwell's Opera New England, singing the Bonze in *Madama Butterfly* and the Crapshooter in Lukas Foss' *The Jumping Frog of Calaveras County*. In October, 1974 he performed the title role in the coronation scene of *Boris Godunov* with the Detroit Symphony Orchestra at the Worcester Music Festival. A graduate of the Boston University School of Fine and Applied Arts, Davies appeared last year in the New Opera Company's production of *The Marriage of Figaro* and the Opera Company of Boston's production of *War and Peace*. He has also performed in youth concerts with the Boston Symphony Orchestra and as a recitalist for the Welsh Music Hour on BBC-Wales (1973). This season he makes his San Francisco Opera debut as the Old Gypsy in *Il Trovatore*, Litore in *L'Incoronazione di Poppea*, Brühlmann in *Werther* and Schmidt in *Andrea Chenier*.



WOLFRAM SKALICKI

Wolfram Skalicki, a stage designer of international repute, has been associated with San Francisco Opera since 1962. Among his numerous credits with the company are *The Rake's Progress*, *Parsifal*, *Il Trovatore*, *Fidelio*, *Pelléas et Mélisande*, *Les Troyens*, *Tannhäuser*, *Christopher Columbus*, *Royal Palace*, *Pique Dame*, and *Andrea Chenier*, a new production for San Francisco Opera's 1975 season. A native of Vienna, Skalicki began his designing career when he was still a student, creating sets and costumes for a production of *Così fan tutte* at the Vienna Academy of Music. Upon graduating from the University of Vienna he became associated in a design capacity with the Wiener Burgtheater. Since that time he has been in constant demand by the major opera houses of the world, working in collaboration with his wife, costume designer Amrei Skalicki. The Skalickis' recent efforts have included productions of *Macbeth* and *Elektra* in Essen, *Nabucco* and *Il Trovatore* in Dortmund, *Idomeneo* in Geneva, *Götterdämmerung* in Marseilles, *The Tales of Hoffmann* and *Bluebeard's Castle* in Teheran, and *Lucia di Lammermoor*, *Macbeth*, Rossini's *Moise*, *Il Tabarro*, *Gianni Schicchi* and *Maria Stuarda* in Graz. Skalicki is a professor at the University of Graz, where he teaches scenic design.



MATTHEW FARRUGGIO

Matthew Farruggio, production coordinator of San Francisco Opera, is now in his 20th season with the company. Among his directorial credits here are *Il Barbiere di Siviglia*, *Rigoletto*, *La Bohème*, *Madama Butterfly*, and *Aida* for the International Fall Season and *Lucia di Lammermoor*, *Il Trovatore*, *Madama Butterfly*, and *The Abduction from the Seraglio* for Spring Opera Theater. A director of the Merola Opera Program, Farruggio conducts classes for the Program annually, training young professional singers in stage deportment and other aspects of operatic theory. His many-faceted career has also included a number of appearances as a singer on Broadway (*Lady in the Dark*, *One Touch of Venus* and *Call Me Mister*) and on the stages of the Metropolitan Opera, the City Center Opera and Chicago Lyric Opera. Farruggio studied opera production in Vienna and Salzburg and was active in a number of operatic ventures in the early days of television. He has staged operas in Vancouver (*La Bohème*), Houston (*Falstaff* and *Aida*) and a great number of productions in Honolulu. Farruggio's most recent directorial efforts have been the Merola Opera Program's widely-acclaimed productions of *The Barber of Seville* (1974) and *Carmen* (1975) for the Sigmund Stern Grove Midsummer Music Festival. This season at San Francisco Opera he has directed the student matinee production of *L'Elisir d'Amore* as well as the November performances of *Il Trovatore*.



KURT HERBERT ADLER

Kurt Herbert Adler, general director of San Francisco Opera since 1953, conducts *The Magic Flute* and the November performances of *Il Trovatore*. Born and educated in Vienna, Adler became conductor for the Max Reinhardt theaters at the age of 20 and assisted Arturo Toscanini at the Salzburg Festival for *Die Meistersinger*. In 1938 he came to the United States, having conducted at the Vienna Volksoper and throughout Germany, Italy and Czechoslovakia. After five years at the Chicago Opera, he joined the San Francisco Opera staff in 1943 and made his conducting debut here that year in *Cavalleria Rusticana* with Dusolina Giannini and Charles Kullman. Maestro Adler led such memorable productions as *Aida* with Renata Tebaldi and Mario Del Monaco in 1950, *Madama Butterfly* with Licia Albanese in 1953, and again in 1960 with Leontyne Price, *The Marriage of Figaro* in 1958 and *Così fan tutte* in 1960, both with Elisabeth Schwarzkopf, and *La Traviata* with Beverly Sills in 1973. Maestro Adler was a guest conductor for the NBC Standard Hour Symphony Broadcasts and the Los Angeles Philharmonic at the Hollywood Bowl. In 1945 he led a production of *The Merry Widow* in Chicago and Cleveland. He also conducted the first performance of *Così fan tutte* ever at the Teatro San Carlo of Naples in 1958. This year he conducted for the Sigmund Stern Grove Midsummer Music Festival and for a special concert at Golden Gate Park with Luciano Pavarotti and Ingvar Wixell. Adler is the recipient of numerous awards, including the St. Francis of Assisi Award, San Francisco's highest honor.

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Singer—continued from p. 31

ing profession; something simple, straight-forward and uncomplicated like medicine, the law or nuclear physics. My panic was allayed, however, when I recalled that as a resident of the West, she has something very special going for her. When she completes her studies and gets some performing experience, she can compete in the San Francisco Opera Auditions and if she's talented enough and determined enough perhaps qualify for the Merola Opera Program and, in time,

the other members of the San Francisco family of opera.

The San Francisco Opera Auditions were initiated by Kurt Herbert Adler in 1954 under the sponsorship of the Merola Memorial Fund and the San Francisco Opera Association with the assistance of local chapters of the Opera Guild. Like many other fine things in life, it hasn't gotten older—it's just gotten better! In 1954, six cities participated; in 1976, an estimated 500

Merola Opera Program performance of *Carmen* at Sigmund Stern Grove, July 27, 1975. (from left to right) Barry McCauley, Don Jose; Judith Weininger, Carmen; Linda Healy, Frasquita; Dale Smith, El Remendado; Melanie Sonnenberg, Mercedes and Samuel Byrd, El Dancairo.



singers from sixteen regions will be heard, seen and evaluated. Regional preliminary and final auditions will take place between December and May in Denver, Fresno, Honolulu, Houston (Houston/Dallas Region), Los Angeles, Minneapolis, New York City, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle, St. Louis, Tucson (Tucson/Phoenix Region) and Edmonton, Canada. The answer to the question, "Why only Western singers?" has its roots in Gaetano Merola's

strong interest in assisting young artists living in the West who did not have as many opportunities to pursue operatic studies and careers as their Eastern counterparts. Maestro Adler incorporated the concept when he urged the creation of an activity that would be a continuing living memorial to the founder of San Francisco Opera. New York City was added as another region in 1973 so that western singers who had moved to the musical centers in the east could participate without hav-

continued on p 74

Photo: Ken Stevens



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ing to assume the expense of returning to their home regions for the auditions.

The success of the auditions—and by “success” is meant the ultimate selection of exceptionally gifted and promising singers—depends, to a large extent, on the regional sponsors. These dedicated people are responsible for publicizing the event throughout their areas, encouraging participation, checking applications for eligibility, renting

a suitable hall, hiring qualified accompanists, securing local judges who have the ability to evaluate the contestants, sending out invitations, arranging social functions and raising the necessary funds for expenses and prizes. This work entails months of planning and constant contact with the coordinator of the Merola Fund, in order to finalize the details leading up to and including the regional auditions themselves. Why do the sponsors devote so much of their time and energy to the project?

The Merola Opera Program's production of *La Finta Giardiniera* at the Paul Masson Mountain Winery, August, 1975. (from left to right) Craig Fields, Pastry Chef; Barry McCauley, Coachman; Judith Weininger, the Podestà's Cook; Samuel Byrd, Roberto; Dale Smith, the Podestà; Claudette Peterson, Serpetta; Elaine Pavlick, the Chambermaid and Suzanne Blum as Arminda.



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In short, regional sponsors, like so many volunteers of the opera, are concerned; they care—they want to help. In order to qualify for the San Francisco Opera Auditions, singers must meet five basic requirements:

1. They must either presently reside or have lived for five of the past ten years in one of the following states: Alaska, Arizona, Arkansas, California, Colorado, Hawaii, Idaho, Illinois, Iowa, Kansas, Louisiana, Minnesota, Montana, Mississippi, Missouri, Nebraska, Neva-

continued on p. 76

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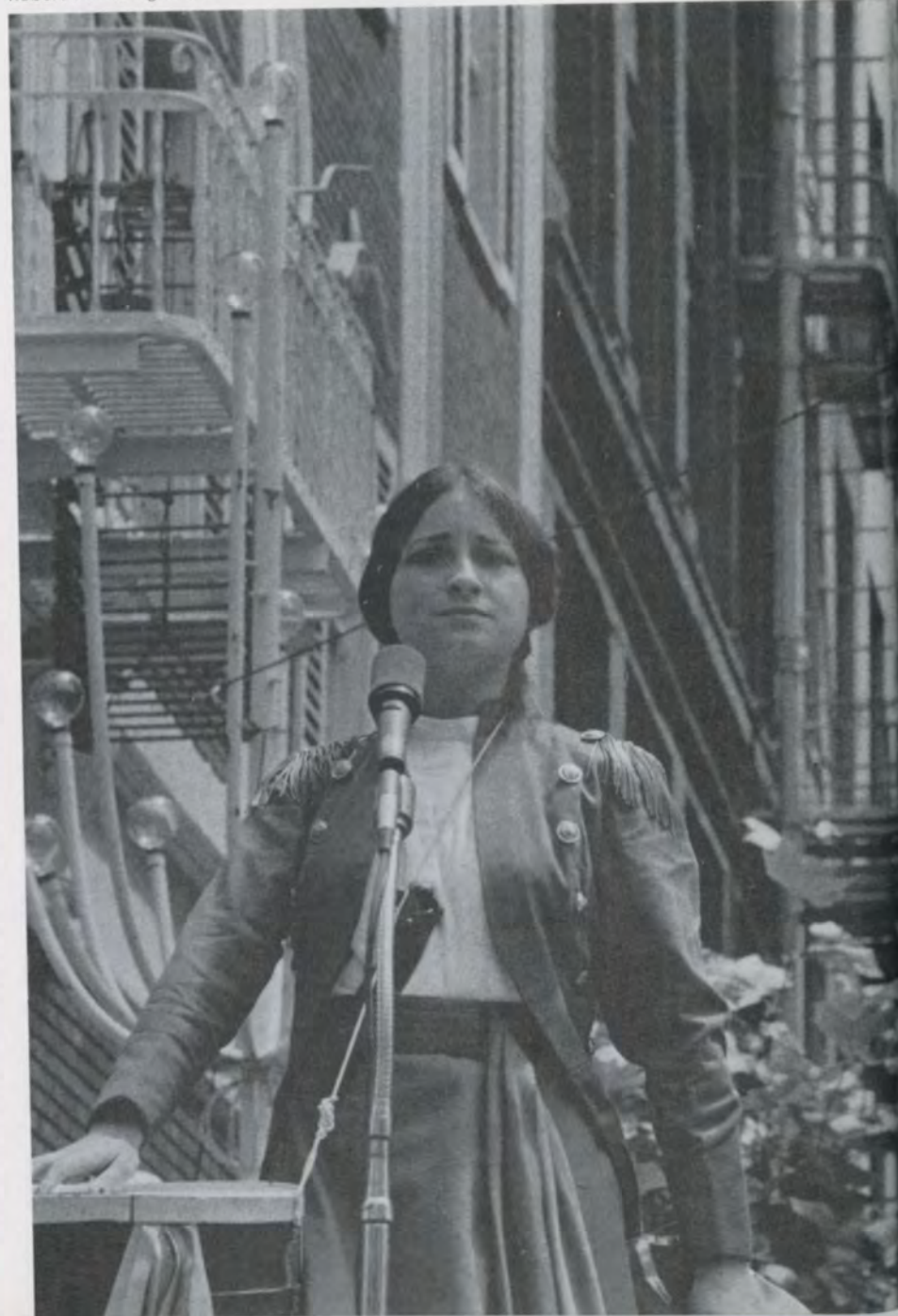
3. Applicants must prepare at least six arias (including a *required* aria in their voice category). Two foreign languages plus English must be represented in the six arias.

4. Contestants must be sufficiently qualified in training and experience to indicate professional quality.

5. If invited to participate in the Merola Opera Program in San Francisco, regional finalists must make themselves available for the 10-week duration of the Program.

The singers are heard at the regional preliminary auditions by three persons selected by the sponsor and known to be capable of discerning professional operatic talent. For the regional finals,

1975 Merola Opera Program performance in San Francisco's Maiden Lane. Janice Hall and Robert Swedberg in a duet from *The Daughter of the Regiment*.



one of the judges from the preliminary auditions remains and is joined by a member of the San Francisco Opera staff and a new regional judge. The winners and/or selected finalists are invited to San Francisco for the pre-finals and Grand Finals and for participation in the Merola Opera Program.

What do the judges look and listen for? The Audition Evaluation Sheet lists five categories: Voice (quality, production, size); Musicianship (intonation,

memory, rhythm, style, phrasing); Interpretation (expression, diction, understanding, projection of text); Languages (Italian, French, German, English); Stage Department (appearance, presence, personality). According to James H. Schwabacher, Jr., President of the Merola Fund who, along with Maestro Adler and Matthew Farruggio, Production Coordinator of San Francisco Opera, is devoted and dedicated to furthering the careers of gifted young American singers, "I look for

continued on p. 78

Photo: Ken Stevens



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professionalism and a technique developed to a point where a singer is ready to undertake the rigors of and profit from the Merola Opera Program."

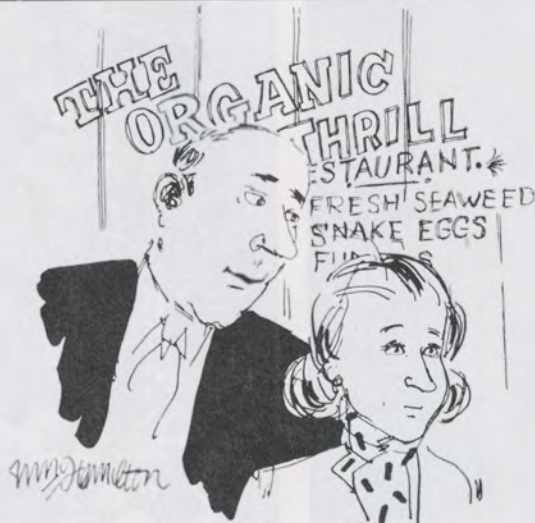
Why do so many singers continue to prefer the San Francisco Opera Auditions to "contests" held by an increasing number of other organizations? The recognition and prize money are important, to be sure. But the chief attraction is the opportunity to partici-

continued on p. 81

The Merola Opera Program's 1975 performance of *Carmen* at Sigmund Stern Grove. Judith Weininger as Carmen and Barry McCauley as Don Jose.



Photo: Ken Stevens



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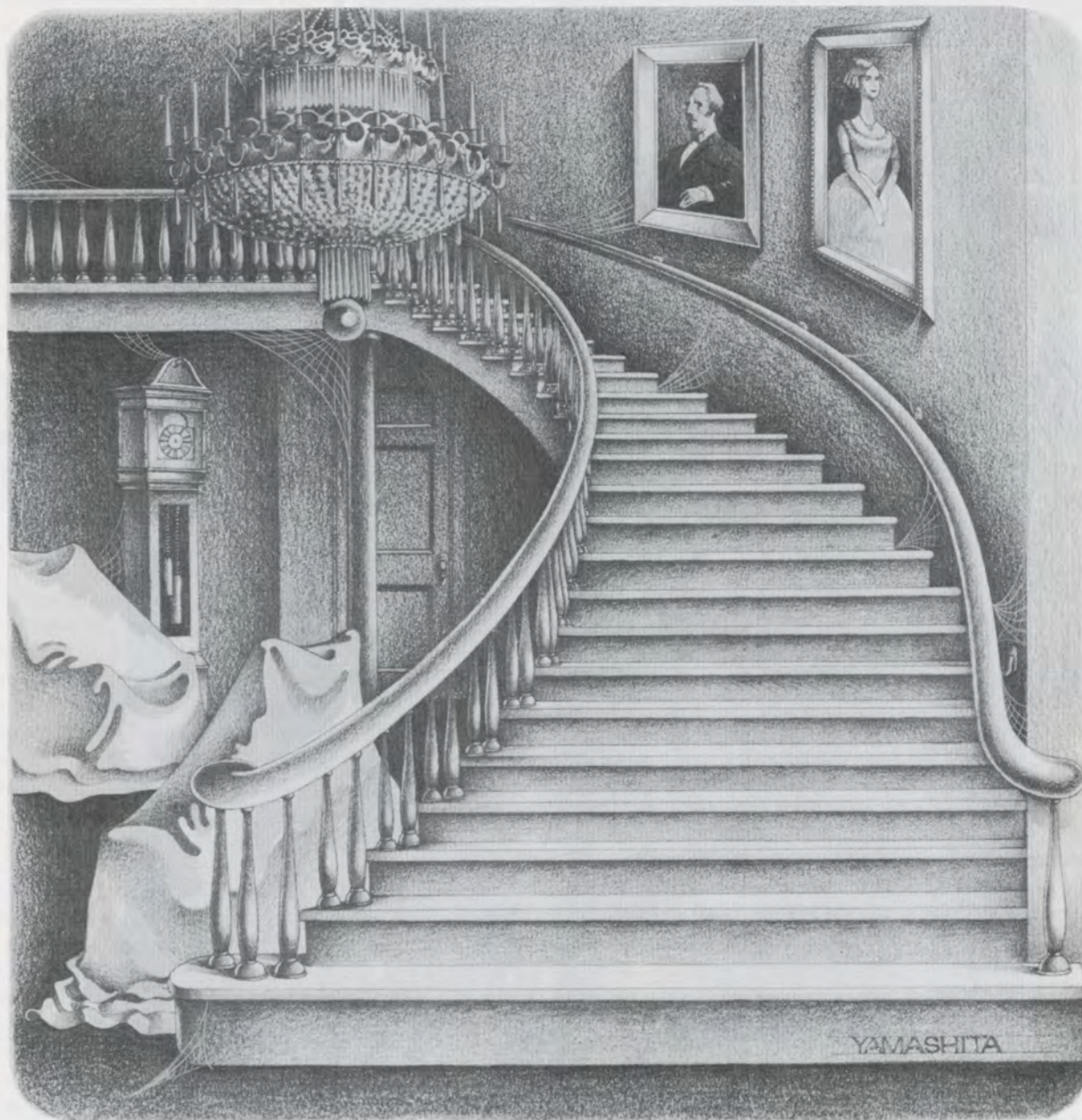
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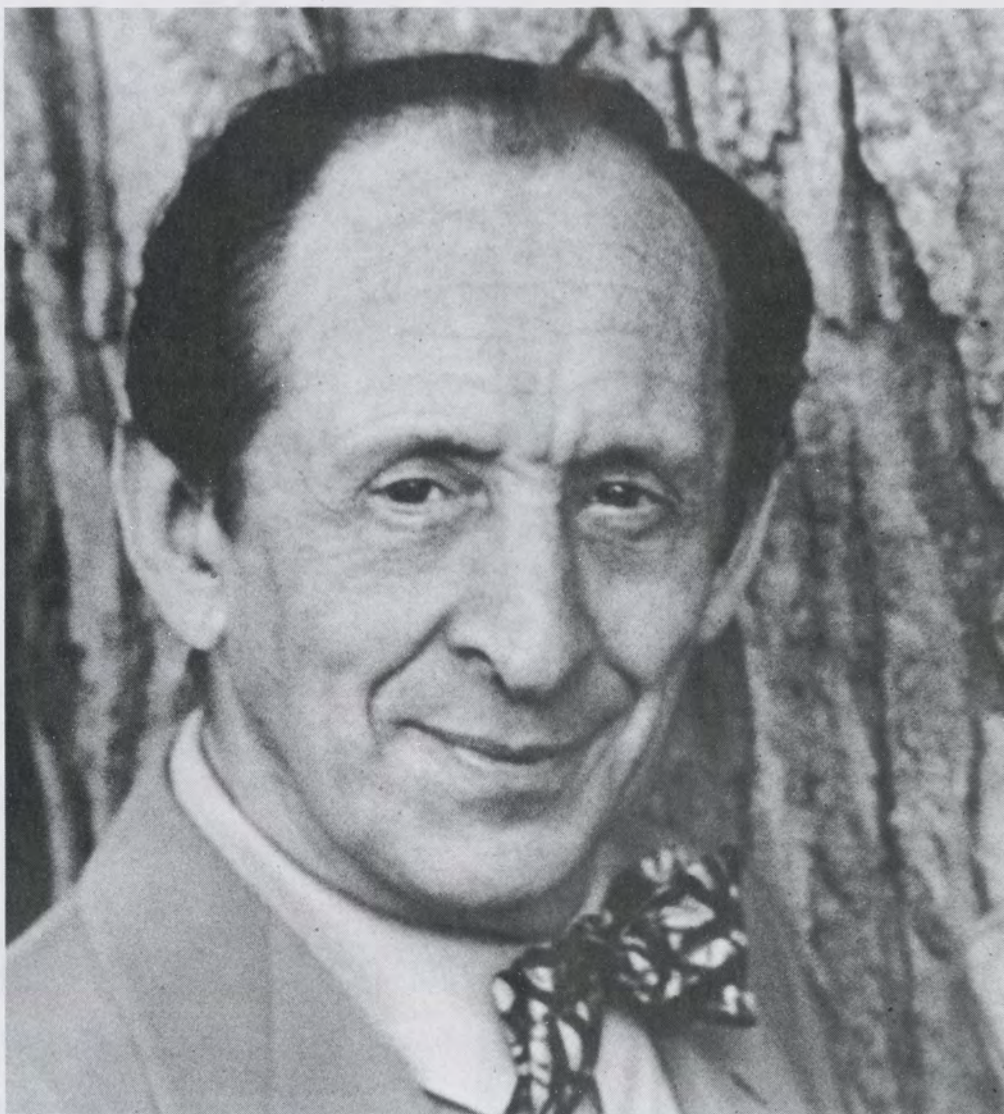
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Photograph by Peter Fink, 1975

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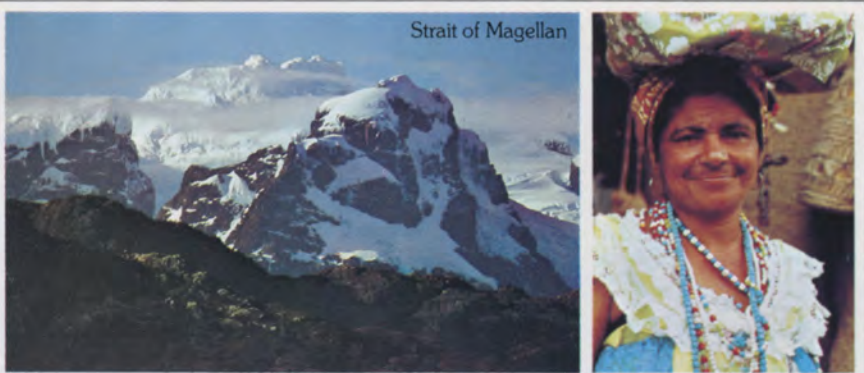


pate in the unique, challenging and stimulating Merola Opera Program, the doorway to Western Opera Theater, Spring Opera Theater and, ultimately and hopefully, the internationally renowned Fall Season itself. In a word—“Opportunity!”

And so to you, Kathi, at the very beginning of your training far away in Ohio, I send heartfelt best wishes for four years of hard and happy work and
continued on p. 83

1975 Merola Opera Program participants in a rehearsal of Mozart's *La Finta Giardiniera*.

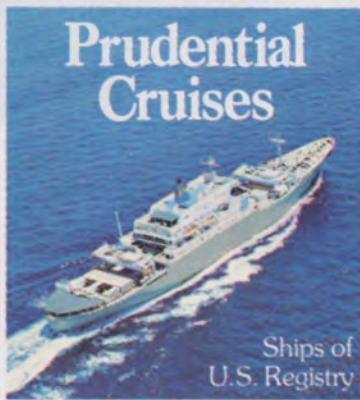
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Singer—continued from p. 81

an encouraging word — hurry back home! From the many, perhaps you will be chosen. The San Francisco Opera Auditions await you! ■

Mr. Schub is enrolled in the Management in the Arts Program at the Graduate School of Management, University of California, Los Angeles, where he will receive his M.B.A. degree in June. He is currently a Management Intern with San Francisco Opera.

Barry McCauley as Don Jose in the 1975 Merola Opera Program's performance of *Carmen* at Sigmund Stern Grove.



Photo: Ron Scherl



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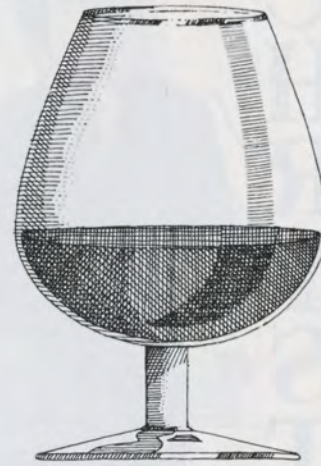
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Farruggio—continued from p. 11

approach to her predicament. Lloveras is Spanish—and who knows more about troubadors?

Farruggio, who teaches stage deportment to the young professional singers enrolled in San Francisco Opera's Merola Opera Program, is a staunch advocate of doing your homework before stepping onto a stage. "*Trovatore*, for example, is loaded with sociological nuances that often escape the attention of an untutored artist—particularly an American one."

He cites the significance of fire in the Verdi opera, an element to which modern Westerners attach a disproportionate amount of menace. "We forget that fire was much more commonplace in those days. It provided a means of warming your house, cooking your food and getting rid of your enemies. Under the feudal system, a lord had a perfect right to dispose of a clumsy or impudent servant by throwing him into the fire. It is possible, therefore, for Azucena to be obsessed by her child's death by fire without actually fearing the element itself."

"Yet, invariably, young American mezos tend to recoil from the fire in Azucena's famous fireside aria. The old woman doesn't shrink from the flames; she looks to them as a life-giving force that will ultimately accomplish her vengeance. It's a deeply ingrained Gypsy concept that is extremely important in understanding *Trovatore*."

The opera itself distinguished between the societal codes that govern the Gypsies and the non-Gypsies, the director points out. "One of the crucial tip-offs to Manrico's real parentage is that 'voice from above' which prevents him, at the last minute, from killing Di Luna. Azucena identifies that hesitation as a very strange pity, a foreign pity, not like hers at all."

Farruggio's careful attention to ethnic detail has prompted some intriguing solutions to characterization problems. "When I directed Teresa Kubiak—a Polish soprano—in *Madama Butterfly* (San Francisco Opera, 1971), we had to eliminate her Western mannerisms. It's awfully hard for a singer with a Euro-

pean background to portray an Oriental. So, in order to teach her to slide on the balls of her feet, I gave her a kimono with a tight hemline. We also made the sleeves so heavy that it was impossible for her to make expansive gestures. Miss Kubiak was incredibly dedicated to the transformation process and spent hours in her hotel room, practicing with her fans. We even brought in a consultant from a local restaurant to teach Japanese ritual before each of our rehearsals."

The director's knack for effecting such changes comes in handy in his Merola work where he is often required to teach a young artist to handle a role out of his ken. "There's a lot of studying necessary in order for a 'Tennis Anyone' type college grad to turn into an 1820-type Spanish soldier like Don Jose," he points out.

"The rewarding thing about working with young people is that you can make them stretch their muscles both emotionally and physically. You can train them to use their bodies in the same way they would use their voices."

Farruggio's rigorous classes—conducted during a 10-week period in the summer—cover the entire spectrum of physical skills—"everything from wielding a sword to managing a hoop skirt to murdering a person with a knife."

As production coordinator, Farruggio's sharp eye for incongruities is useful to him in determining the company's prop requirements. "You have to be careful not to mix periods," he says. "This year, for instance, we needed a mirror for Giorgetta in *Il Tabarro*, but the standard baroque mirror we usually stock is inappropriate for an early 20th century barge on the Seine. In the same way, the kind of wine glasses we use for tavern scenes would look completely out of place on Michele's boat."

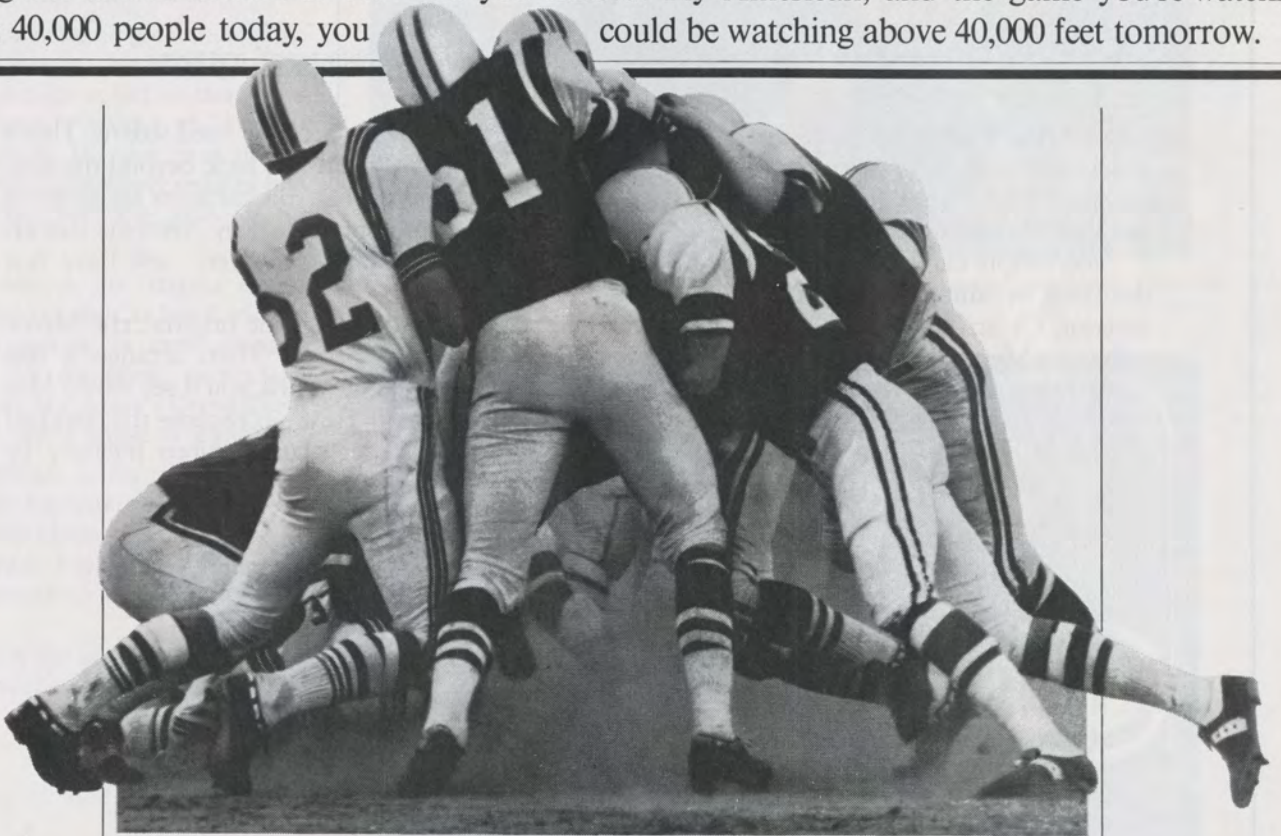
The director's most recent credits here have been the Merola Opera Program's productions of *The Barber of Seville* (1974) and *Carmen* (1975), as well as this season's Opera Guild student matinee performances of *L'Elisir d'Amore*.

Mr. Maupin is the staff writer for San Francisco Opera.

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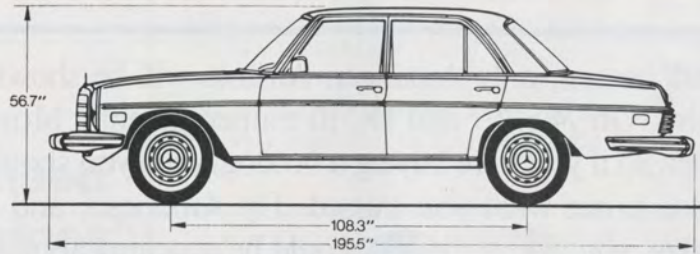
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the move toward sensibly sized sedans. That's progress. But when you look beyond the new suits of clothes that the imitators are sporting, it's the same old story. Key elements like engines and suspension system *still* have not changed.

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Among College Opera Association projects this year is a program which affords members a chance to follow the various stages of efforts that go into putting together this season's production of Donizetti's *L'Elisir d'Amore*. Some members will actually participate in the performance of *Andrea Chenier* as supers—a rare opportunity to be involved on the other side of the operatic stage. In addition, the College Opera Association will also be sponsoring meetings with directors, stage technicians, make-up artists and opportunities to get together informally with world famous artists appearing with San Francisco Opera. For the 1976 Season, members will again be able to obtain tickets to certain performances for themselves and their campuses at a substantial discount.

Thus, the College Opera Association is able to add extra dimension to the operatic experience for its members. We hope that you, too, if you are either a student or a faculty member of a Bay Area college, can benefit from our events.

Further information on the College Opera Association can be obtained from:

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7 8 PM (A,B)
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13

14 8 PM (A,C)
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20

21 8 PM (A,B)
 PIQUE DAME

27

28 8 PM (A,C)
 WERTHER

November

3

4 8 PM (A,C)
 SIMON BOCCANEGRA

10

11 8 PM (A,B)
 ANDREA CHENIER

17

18 8 PM (A,B)
 IL TABARRO/
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24

25 8 PM (A,C)
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17 8 PM (D,E) IL TROVATORE	18	19 8 PM (G,H) L'INCORONAZIONE DI POPPEA	20 8 PM (J,L) DER FLIEGENDE HOLLÄNDER	21 2 PM (M,O) IL TROVATORE
24 8 PM (D,F) L'INCORONAZIONE DI POPPEA	25	26 8 PM (G,I) DER FLIEGENDE HOLLÄNDER	27 8 PM (J,K) IL TROVATORE	28 2 PM (M,N) L'INCORONAZIONE DI POPPEA
1 8 PM (D,E) DER FLIEGENDE HOLLÄNDER	2	3 8 PM (G,H) IL TROVATORE	4 8 PM (J,L) L'ELISIR D'AMORE	5 2 PM (M,N) DER FLIEGENDE HOLLÄNDER
8	9	10 8 PM (D,E) L'ELISIR D'AMORE	11 8 PM (J,K) NORMA	12 2 PM (M,O) L'ELISIR D'AMORE
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22 8 PM (D,F) NORMA	23	24 8 PM (G,I) PIQUE DAME	25 1:30 PM (X) NORMA 8 PM (J,K) WERTHER	26 2 PM (M,N) PIQUE DAME
29 8 PM (D,F) SIMON BOCCANEGRA	30	31 8 PM (G,H) NORMA	1 1:30 PM (X) PIQUE DAME 8 PM (J,K) SIMON BOCCANEGRA	2 2 PM (M,N) WERTHER
5 8 PM (D,F) ANDREA CHENIER	6	7 8 PM (G,H) WERTHER	8 8 PM (J,L) ANDREA CHENIER	9 2 PM (M,N) SIMON BOCCANEGRA
12 8 PM (D,E) IL TABARRO/ GIANNI SCHICCHI	13	14 8 PM (G,I) SIMON BOCCANEGRA	15 1:30 PM (X) WERTHER 8 PM (J,L) IL TABARRO/ GIANNI SCHICCHI	16 2 PM (M,O) ANDREA CHENIER
19 8 PM (D,F) THE MAGIC FLUTE	20 8:30 PM FOL DE ROL	21 8 PM (G,I) ANDREA CHENIER	22 1:30 PM (X) IL TROVATORE 8 PM (J,K) THE MAGIC FLUTE	23 2 PM (M,O) IL TABARRO/ GIANNI SCHICCHI
26 8 PM (F) IL TROVATORE	27 8 PM THE MAGIC FLUTE*	28 8 PM (G,H) IL TABARRO/ GIANNI SCHICCHI	29 8 PM (L) IL TROVATORE	30 2 PM (M,N) THE MAGIC FLUTE

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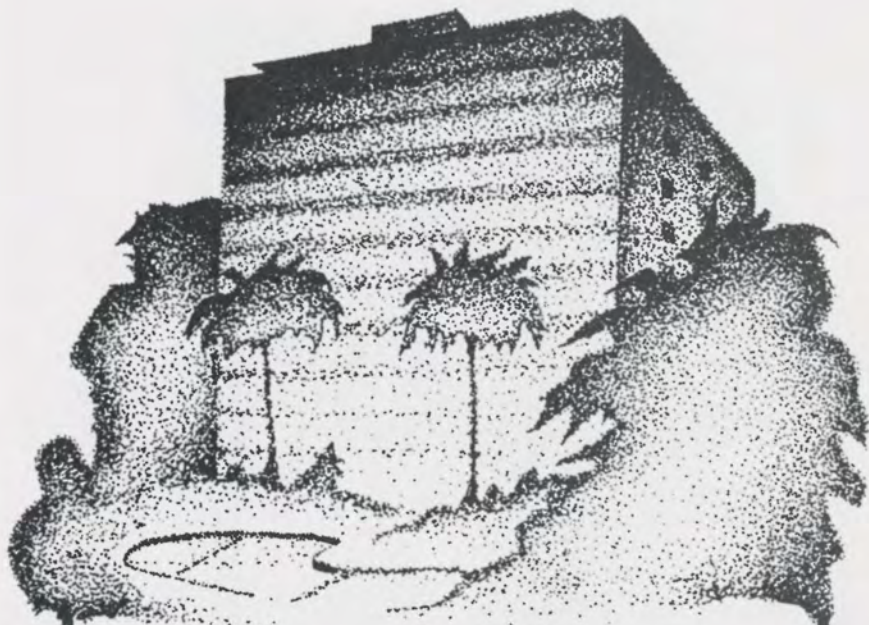


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music and geometric graphics reminiscent of the artist's well-known wood constructions. Produced by Pace Editions in New York City, the poster is being sold at the San Francisco Opera box office, where a limited number of signed (\$75) and unsigned (\$15) copies are still available.

The 75-year-old Mrs. Nevelson, who donated her talents to San Francisco Opera, is a resident of New York City. She was the subject of a major retrospective there at the Whitney Museum of American Art in 1967. Similar exhibitions were held last year at the Walker Art Center in Minneapolis and at the San Francisco Museum of Art.



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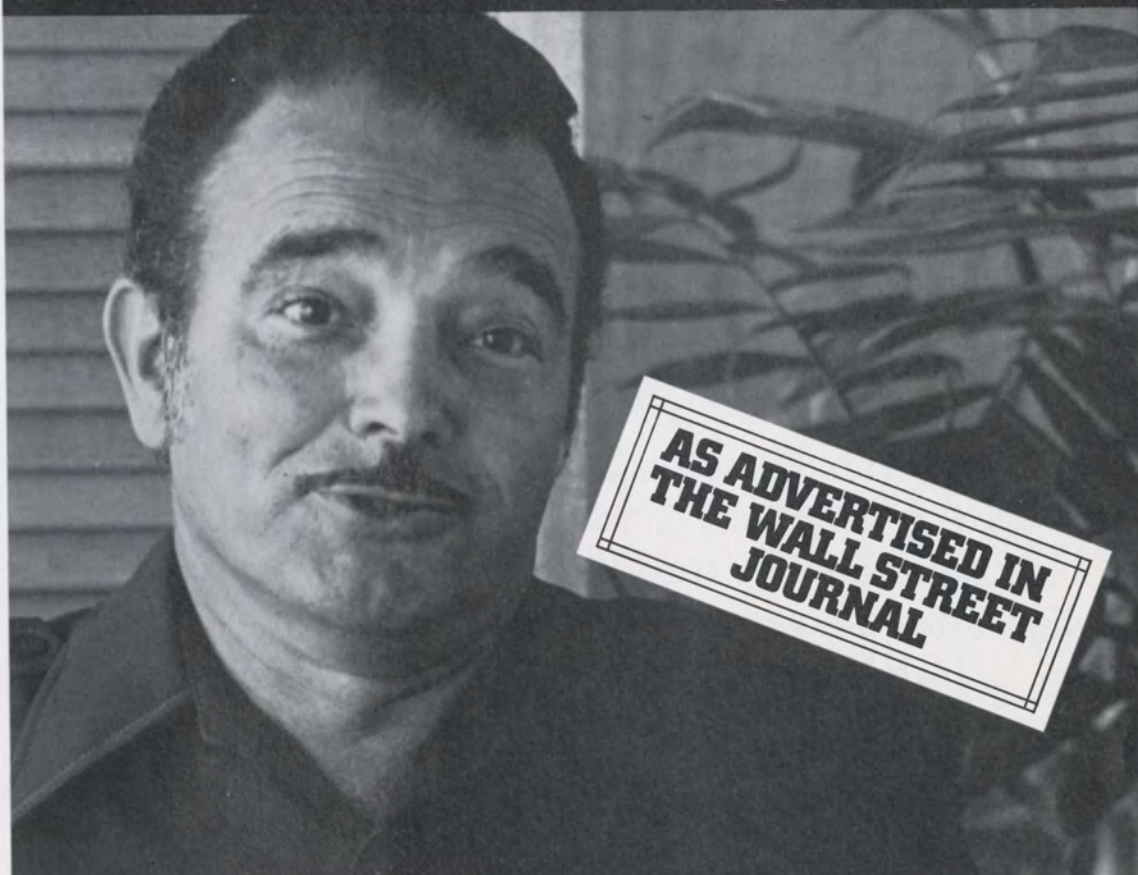
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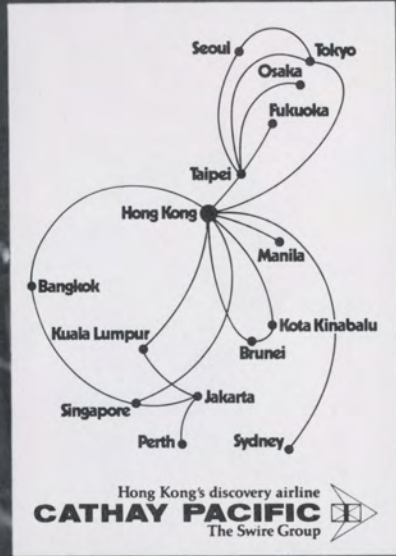


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Some things in life have enduring value: family and friends, our homes, creative opportunities—the civic, educational, business and cultural organizations we create to make the globe worth living in.

San Francisco is one of the most beautiful cities in America, where climate, physical beauty, business and the arts unite to enhance the quality of life. One of its great assets, San Francisco Opera, has helped earn our city an international reputation. For over 50 years, the company has presented classical and contemporary opera, bringing the creative talents of major operatic artists to Bay Area audiences each fall season.

What would our city be like without San Francisco Opera and the numerous other opera activities it has generated over the years? Culturally deprived, indeed. We take our opera seriously, and enjoy it throughout the year—not only in the War Memorial Opera House, but also in the streets, theaters, parks and plazas of the entire Bay Area. Last year almost 300,000 people attended performances of live opera presented by San Francisco Opera and its affiliate companies. Radio broadcasts of the fall season's repertoire reach millions of people in the Bay Area and in Los Angeles.

This year the San Francisco Opera Association's Annual Fund Drive needs \$750,000 to meet increased production costs and to balance its budget. Cultural organizations as well as business and industry not only have to break even but must provide for present needs while ensuring future growth.

Fortunately, we have capacity audiences, but we also have an imbalance between revenue from ticket sales and operating costs. Funds to reduce our deficit are raised through guarantor payments, federal and municipal grants, and the generosity of hundreds of San Francisco Opera supporters—individuals, foundations and corporations. If we were to pass on actual costs to the public, the ticket you purchased for this performance would be almost double what you paid for it. Obviously we cannot charge that much. But we can and must ask for your help.

You may be a regular contributor to the annual fund. If you have not increased your contribution recently, please consider giving more. Remember, yesterday's dollar bought more. If you have contributed only occasionally, we urge you to become a regular member of the Opera family. If you have never contributed, please begin now!

San Francisco Opera belongs to you—for your present enjoyment and that of future generations of opera lovers. Your contribution, large or small, is a vote of confidence.
