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(La Bohème)

1982

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Thursday, June 9, 1983 7:30 PM
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Sunday, June 19, 1983 2:00 PM
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SUMMER FESTIVAL 1983

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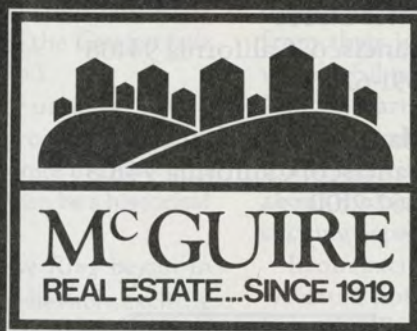


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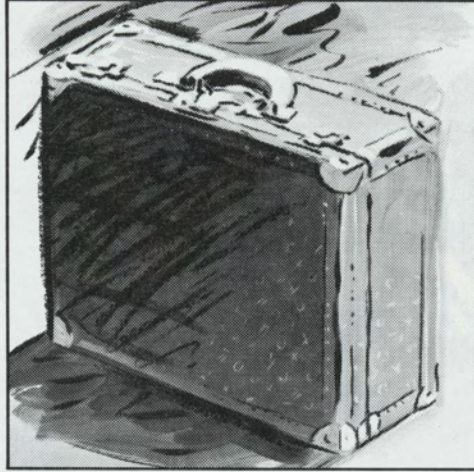
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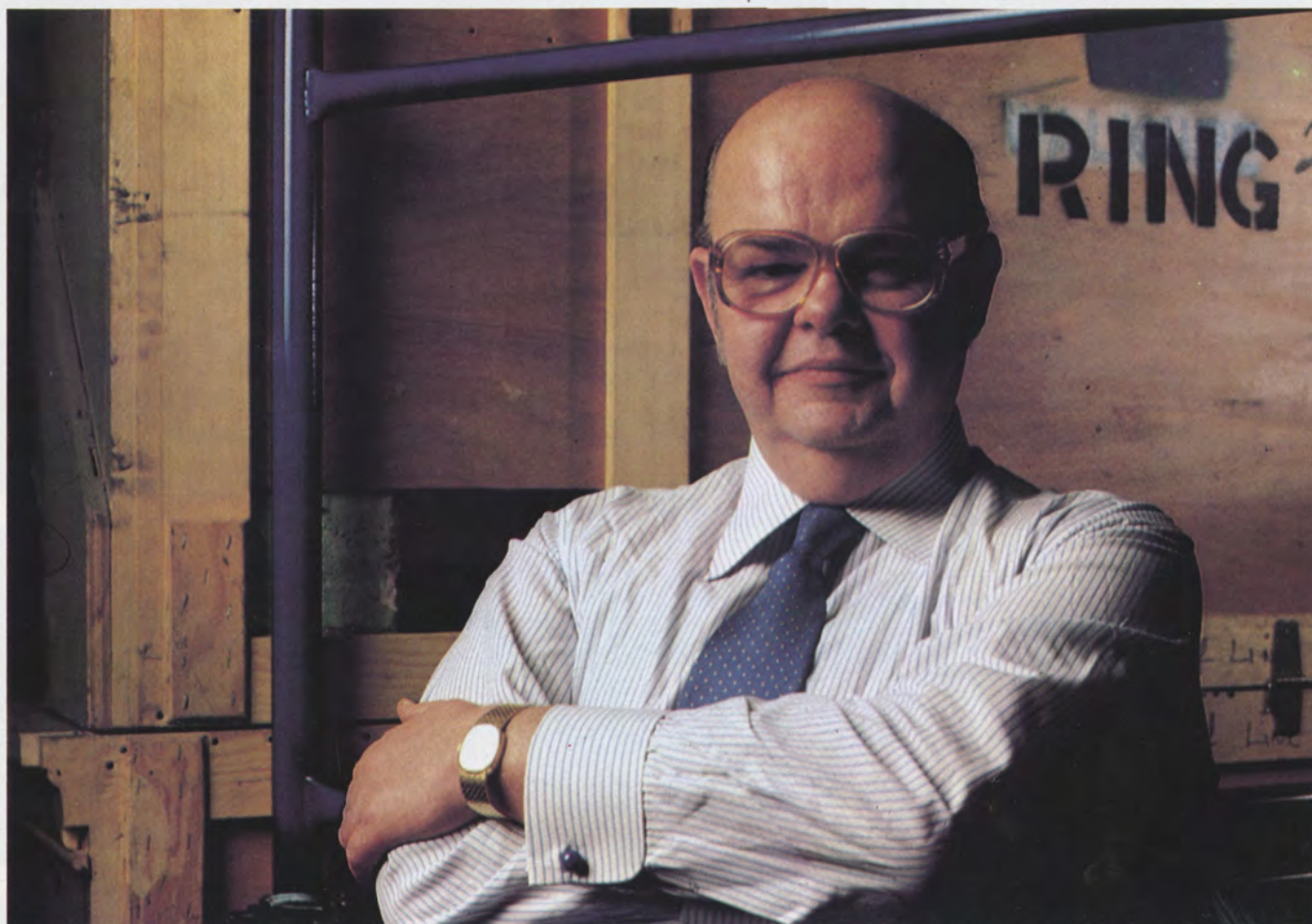
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General Director's Message



Welcome to the San Francisco Opera Summer Festival, which is this year dedicated to the memory of Nancy Hanks, the extraordinary woman who so brilliantly headed the National Endowment for the Arts for eight years. (A tribute to this very special lady appears in the *Così fan tutte* issue of the *San Francisco Opera* magazine.)

This year is a very special one for all of us at the Opera House, because we are undertaking a project that is the grandest and certainly the biggest challenge in the world of opera. The beginning of our new *Ring* can be a historical landmark for this company.

The planning for San Francisco's new *Ring* began in 1979, and watching it grow has been unbelievably exciting for every one of us in the San Francisco Opera family. I have long admired the technical staff of this Company, but the quality of workmanship and the devotion that has gone into the creation of *Das Rheingold* and *Die Walküre* are something I shall never forget. I truly believe this is the finest opera company in the world and that our produc-

tions have a quality and consistency that is matched nowhere else.

I wish every one of you had watched the glorious settings take shape or had attended the musical rehearsals from their inception, to see how every member of our wonderful team has been so inspired by the leadership of Edo de Waart, Nikolaus Lehnhoff and John Conklin. This is the beginning of the *Ring* that I wanted. If you love it, as I think you will, I will be happy. If you don't, then your ideas about the piece and mine differ. But that's also one of the exciting aspects of any artistic undertaking.

In our excitement about the new *Rheingold* and *Walküre*, we must not forget that this summer we also have the beautiful *Bohème* from the Lyric Opera of Chicago and Jean-Pierre Ponnelle's justly famous productions of *Car-men* and *Così fan tutte*. Last year's summer was festive, colorful and exciting for all of us. This year's promises to be even more so.

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From The President
San Francisco Opera 1983

We are pleased to welcome you to the third San Francisco Opera Summer Festival. Our innovative summer season of international grand opera continues to flourish: Ticket sales for the 1982 Festival increased dramatically over the first Summer Festival of 1981, and ticket sales this year are significantly higher than last. Your support represents to us a welcome validation of our efforts to bring the San Francisco community — and our summer visitors — more opera of the highest quality.

This summer San Francisco audiences will see five productions, including three of the most popular works in the repertoire: Bizet's *Carmen* and Mozart's *Così fan tutte*, using our own productions; and Puccini's *La Bohème*, in a beautiful production borrowed from the Lyric Opera of Chicago.

More exciting to us, of course, is our embarkation on the most enormous project an opera company can undertake, of which the first two segments, *Das Rheingold* and *Die Walküre*, open this year's Festival. The immensity of this undertaking is staggering on every level, from casting and set design to construction, rehearsing and — inevitably — funding. In this latter capacity we are fortunate to be recipients of the generosity of three foundations: The L.J. Skaggs and Mary C. Skaggs Foundation, which has contributed funding toward the production of *Das Rheingold*; and the BankAmerica Foundation and The Carol Buck Sells Foundation, both of which have given grants toward the support of the *Ring* project.

Our plans are to continue forging our *Ring* with *Siegfried* during the 1984 Summer Festival and the complete *Ring*, including *Götterdämmerung*, constituting the 1985 Summer Festival. For these plans to reach fruition, we will need continued financial support. We turn with confidence to our long-time friends who have helped us in the past, and we hope that many of you who have never been involved as donors before will be enticed by the magnificence and grand proportions of this venture to add your assistance. The personal satisfaction to be garnered is great; the artistic benefits to our audiences and our Company's reputation, immeasurable.

We note with pleasure that more people attended San Francisco Opera in 1982 than in any previous year, and that record will likely be broken again in 1983. It is immensely rewarding to reach ever-greater numbers of opera-lovers. Your aesthetic pleasure is our ultimate goal; your assistance is our means of achieving it.

In addition to the above-mentioned sponsors, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our appreciation for their assistance is profound. —WALTER M. BAIRD

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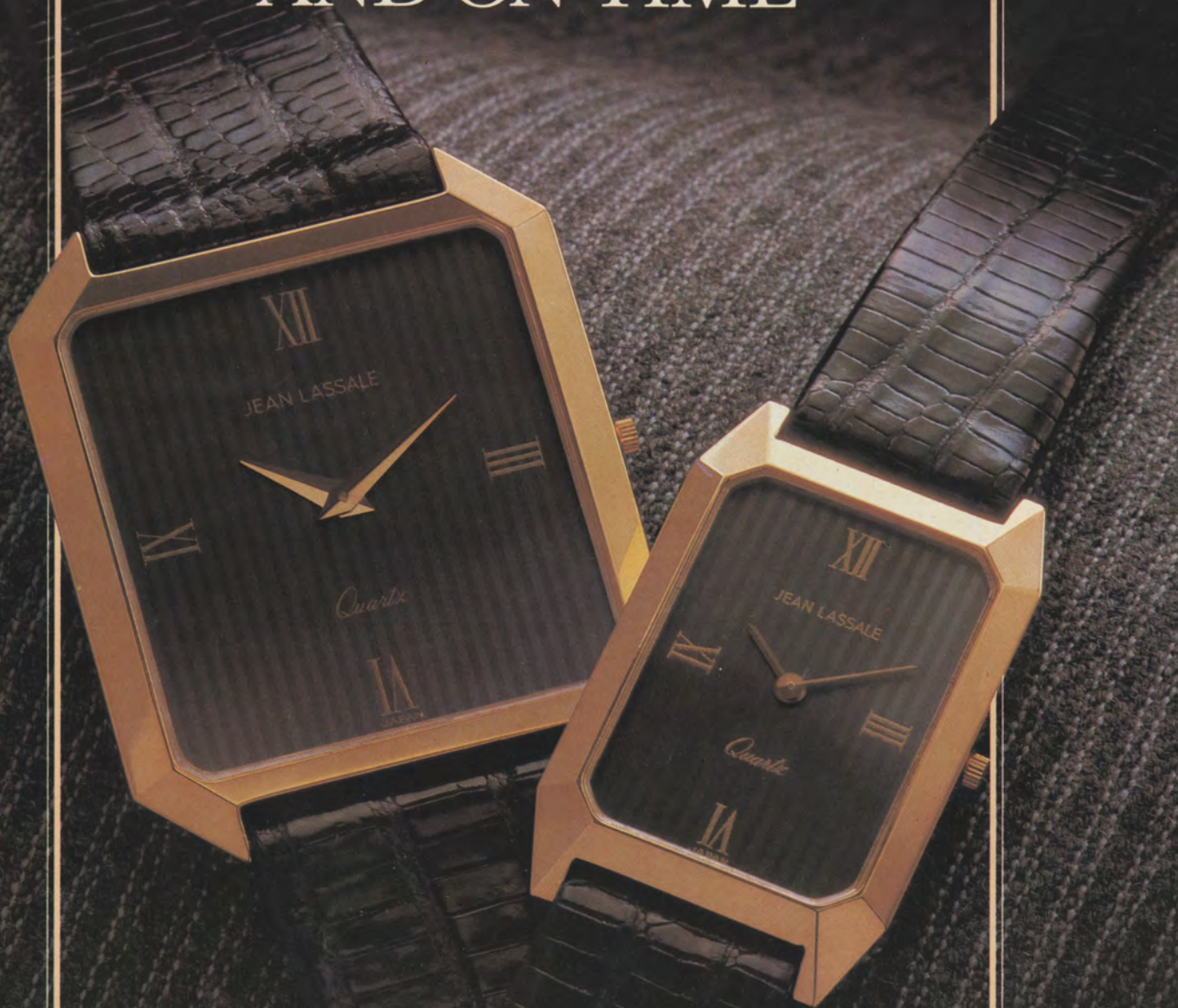
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A RONDO AT THE MOMUS

By ERNEST GOLD

PUCCINI'S MUSIC, particularly the score of *La Bohème*, is perhaps the best-loved and yet least respected music in existence. If people will admit their affection for Puccini's work at all, they do so with some degree of embarrassment, as though caught at a minor vice. They may listen with the keenest enjoyment to the ump-tieth performance of *Madama Butterfly* or *La Bohème*; but when discussing these works with their more sophisticated friends, they often consider it chic to talk about Puccini's music as they would about the latest film from Hollywood. As Baron Ochs says in *Der Rosenkavalier*, "It must be done with some degree of condescension."

Varying the old quip about the weather, one could say that everybody loves Puccini but no one dares show him much respect. That this is so has its roots in the fact that, for the most part, love and respect have their clearly separated spheres of existence. We love with our heart but we admire with our mind. Music that appeals to the listener's emotions by virtue of its warmth and immediacy is more likely to call forth an immediate and warm response than music that resists assimilation due to its structural and idiomatic complexities. Works which, on the other hand, display great craftsmanship and unusual compositional techniques are more likely to be the object of admiration and a show of respect than music that is naively conceived and of simple structure. It is self-evident that truly great works will of necessity earn our love as well as our respect, since they are rich both in emotion and craftsmanship.

The apparent straightforwardness of Puccini's music, the seeming lack of intellectuality in his approach, robs many of his followers of a rational justification for their strong liking of his operas. Thus the feeling of embarrassment: who wants to admit loving something that does not deserve to be respected as well?

This attitude is, however, itself unjustified. Far from being primitive and unso-



Café Momus in 1847, Rue des Prêtres near St. Germain l'Auxerrois. Martial: Ancien Paris.

phisticated, Puccini's music shows mastery and deep insight on every page. Only a master can create music which seems so deceptively simple and direct and yet imbue it with the strength and expressive power that have made his works models of operatic composition. Take, for instance, Rodolfo's aria *Che gelida manina*. The voice and orchestra pass the melodic line back and forth in the most fluid manner:

Only Mahler's orchestral writing shows an equally free use of this technique. How


closely knit the musical fabric becomes when the strands of melody are drawn from stage and orchestra pit with such ease and freedom! Compare this with the old Italian technique of entrusting the melody to the voice exclusively, with the orchestra reduced to mere accompaniment, or its opposite, Wagner's method of having his thematic material in the orchestra most of the time, with the voice riding piggy-back on the mighty orchestral surges. I believe that Puccini came closer to a genuine integration of voice and orchestra than any other opera composer before or since.

Singers will tell you that they love to sing Puccini. The reason for this seems to be the extreme care which the composer exercised in writing his vocal parts. The very effectiveness of his soaring phrases has at times been labeled cheap and he has been accused of "milking" the applause of the audience. But why should a composer earn admiration and respect for writing well and effectively for the clarinet, and French horn or string quartet but be suspected of cheap showmanship for treating the human voice with equal skill?

The above example shows clearly how sensitive Puccini's perception of the emotional content of each line, even each word, really was. The intensity of every note expresses exactly the degree of emotional tension experienced by Rodolfo in his love for Mimì.

This close adherence to the inner pulse of the libretto was Puccini's great secret. It is well known to what lengths he went to get from his librettists Giuseppe Giacosa and Luigi Illica exactly what he wanted.

Ernest Gold is the Academy Award winning composer of music for the film *Exodus*. In addition to his career in motion pictures, he has also been active in concerts and as a writer. He currently resides in Pacific Palisades, California.



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Giuseppe Canella (1788-1847), Boulevard St. Martin and the Ambigu Theater, Paris. Detail. 1830.





Considerably more time went into perfecting the book of most of his operas than into the actual composition. He antagonized his publisher; he drove his librettists unmercifully with his insistence on perfection, so great was his sensitivity to the musical demands of each phrase, each word. For to Puccini the libretto *was* the music.

This fluent composer often complained that he could not compose at all without libretto. Absolute music was not his domain. First and last he was a man of the theater. His music was drama become tone. The complete merging of word and tone, the oneness of the verbal and musical expression of his characters give Puccini's operas their striking immediacy. They are not plays set to music, not words that have been wrapped in melody; they are musical theater in the full meaning of the word.

When the dramatic situation demanded it, Puccini did not hesitate to bring into play the full resources of compositional technique. The closing scene of Act III shows this clearly. While the orchestra spins its shimmering fabric, the voices of Rodolfo and Mimì, entwined like lovers in embrace, sing their tender farewell to spring and love. In complete contrast, Musetta and Marcello carry on their petty argument. Here we have a perfect example of the musical formulation (by means of a device called counterpoint of the third species) of a highly dramatic situation:

But it was not only the detail that received such care from Puccini. The entire opera is cast in sound musical form. The first act corresponds roughly to the opening movement of a four-movement symphony. To be sure, it is not cast in the *form* usually associated with a symphonic first movement; yet it has the same function, the same characteristics of intense emo-

tion and foreshadowed tragedy. The second act, the Scherzo of the work, is written in the true form of the symphonic Rondo. The usual slow movement is represented by the quiet mood of the lyric third act, a point of rest and introspection. The return to the setting of the opening scene of the opera, with many of the previous themes reappearing, give the fourth act the function of a genuine symphonic finale.

It is impossible to give an exhaustive formal analysis of an entire opera within the limited space at our disposal. The second act, being the shortest, will serve adequately, however, to point up the mastery of form which Puccini brought to bear on the composition of this work.

The opening theme "A"

soon gives way to a more lyrical episode "B" (Mimì's and Rodolfo's entrance).

It would lead too far to analyze the inner structure of each theme and episode, so we will limit ourselves to a mere enumeration of the main themes and their formal significance.

When Rodolfo and Mimì get lost in the crowd we find theme "A" once again, this time somewhat transformed. Another lyrical section follows, "C," which is related to the "B" section heard earlier.

The entrance of Parpignol brings back "A," much developed and with some additional material. The next example shows theme "D." It occurs after Parpignol's exit, when the attention shifts back to Rodolfo, Mimì and the friends. Again this theme is similar to "B" and "C."

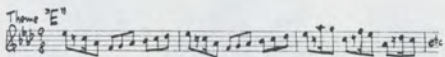
Thus far our form has been A-B-A-C-A-D. For the sake of simplicity let us call this entire section *Part I*. CONTINUED

Critic's choice.



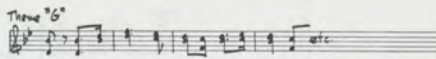
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Musetta's entrance breaks the pattern, interrupts the form that would make us expect another "A" section. This is a fine instance of how Puccini used the very form of music to express dramatic incident: Musetta's entrance breaks the mood of the scene like a sudden flash of light. Her music, written in lively 9/8 time, introduces this meter for the first time in Act II.



Continuing our analysis, let us designate this theme "E." After a lengthy development it comes to a full close. Thus this part must be considered a section in itself, and we shall call it *Part II*.

A short transition, started by Rodolfo and Mimì, follows. It leads to Musetta's famous waltz, "F." With it opens the third and last part of this act. The melody is too well known to warrant quotation. The music continues by bringing back themes "A" and "B" in waltz form. Since the material is fused into an organic whole it is best considered a theme in itself. We shall call it "AB." The amplified statement of the waltz, "E," comes to a sudden stop with the entrance of the band, theme "G." This theme functions as the Coda.



Next follows a final development and recapitulation of earlier material from this act, plus a new theme. For the sake of convenience we shall simply call it "XH," "X" standing for the several themes heard earlier, and "H" designating the new theme. The final return of theme "G" (the band) brings the act to a close. The third part has thus the following pattern: F-AB-F-G-XH-G. We now can see the form of the entire act:

A*B*A*C*A*D—E—F*AB*F*G*XH*G
 [Part I] [Part II] [Part III]

It is a true Rondo, 18 minutes in length—no mean feat for any composer.

Puccini's music is not the searching, philosophical expression of a man such as Beethoven, not the reflection of mythological image as are the works of Wagner; it has none of the classic spirituality of Mozart, not does it cry out with the frenzy of Strauss' works.

But it is the music of a man who sensed the drama—and the humor—in the life of the individual, with its small joys and disappointments, its hopes, its grief. It is the music of a man among men, a master among musicians. □

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LA BOHÈME "La commedia è stupenda!"

By ARTHUR KAPLAN



Honoré Daumier (1808-1879), *Wood is Expensive and Art Doesn't Pay* (1833).

MENTION *La Bohème* to the average operagoer and the first thing likely to cross his mind is a vision of Mimi dying of consumption in a Parisian garret. For this reason, Puccini's most famous opera is thought of chiefly as a tragedy. Considered in its entirety, however, the work is divided almost exactly into serious scenes and music on the one hand, and comic scenes and music on the other. In fact, the symmetry of the four-act opera is so carefully wrought that it represents perhaps the most beautifully balanced score in the repertory.

The first two acts are primarily comic; the last two primarily serious. Acts I and IV are both set indoors in the garret inhabited by Rodolfo and Marcello. In both acts the poet and painter are first seen alone, working at their respective arts. They are then joined by their bohemian comrades, the philosopher Colline and the musician Schaunard. The quartet engages in some very amusing hi-jinks in both acts, focusing on their impecunious existence with its daily concern over what, if anything, there is to eat. The merriment of these scenes gives way to a more sentimental mood with the arrival of Mimi. The other characters, and with them the audience, become

preoccupied with her fragile health and her love for Rodolfo, the two threads that tie together this loose drama.

The middle two acts are both set outdoors and begin with colorful genre scenes depicting aspects of life among the people of Paris. Act II takes place on Christmas Eve outside the Café Momus, where a joyous crowd gathers to celebrate the holiday festivities. Act III reveals a more somber mood, as ill-clad workers gather at dawn on a cold, snowy day in front of the customs house at the Barrière d'Enfer to start their long workday.

Act II is predominantly comic, with only a touch of the serious when Rodolfo and Mimi reavow their love, and the jealous poet warns his new sweetheart that he would never tolerate the sort of coquetry that Musetta is so brazenly demonstrating. In counterbalance, Act III is predominantly serious, with only a touch of the comic when Marcello and Musetta are at each others' throats, hurling insults back and forth, as Rodolfo and Mimi agree to remain together for the duration of the winter. In a way, the entire curve of the opera is symphonic in nature: Act I — *vivace, andantino*; Act II — *scherzo*; Act III

Arthur Kaplan is a Bay Area free-lance writer and lecturer on the performing arts.



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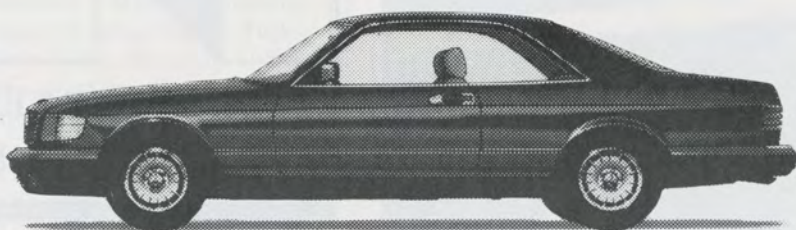
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—*andante*; Act IV —*allegro, lento*.

In *La Bohème* the arias and duets beloved by all are, without exception, in the slower, more romantic vein: the lovers' arias of introduction—"Che gelida manina" (*andantino affettuoso*) and "Mi chiamano Mimi" (*andante lento*); their rhapsodic duet, "O soave fanciulla" (*largo sostenuto*); Musetta's waltz, "Quando me'n vo" (*valzer lento*); Mimi's "Donde lieta uscì" (*lento molto*); the duet between Rodolfo and Marcello, "O Mimi tu piu non torni" (*andantino mosso*); and Colline's coat aria, "Vecchia zimarra" (*allegretto moderato e triste*). Precisely because of the more leisurely tempi and the long, lyrical lines, the melodies and words of these set pieces are easily fixed in the memory.

Although these numbers are justly renowned (they are often heard out of context on recital programs, and are favorite audition pieces for young singers), the music that Puccini composed for the knock-about antics of the bohemians is arguably of greater originality and distinction, wedded as it is to some of the most genuinely funny lyrics and comic situations in all opera.

Puccini's fourth opera is based on a serialized novel, *Scènes de la vie de bohème*, by Henry Mürger. (Born Henri Murger in 1822, the French writer adopted the more distinguished-looking English spelling of his first name on the advice of his editor, and later added the umlaut over the "u" presumably to help facilitate the pronunciation of his family name for foreigners.) Mürger had drawn extensively from his own experiences in painting a sentimental picture of life in the Latin Quarter of Paris during the 1840s. *Scènes de la vie bohème* is rightly considered one of the earliest examples of realism in the French novel.

Once he had chosen to set the novel, Puccini was determined to recapture the feeling and atmosphere that Mürger had so authentically portrayed. Unlike his previous success, *Manon Lescaut*, where a delicate French narrative is treated with hot-blooded Italianate passion, *La Bohème* represents a striking respect for the story's French origins and sensibility. Debussy, who may well have admired the impressionistic touches that permeate the score, is said to have remarked that "no one... has described the Paris of that time as well as Puccini in *La Bohème*."

What the composer particularly admired in the work of the French writer was the perfect blend of humor and pathos, of realism and romanticism that had led to the popular appeal of Mürger's autobiographi-

CONTINUED ON PAGE 52



"Never have I seen you
at a loss for words, Captain..."

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He glanced towards the woman preparing to step from her car. "I don't think," he said with a smile, "you will need one."



Audemars Piguet

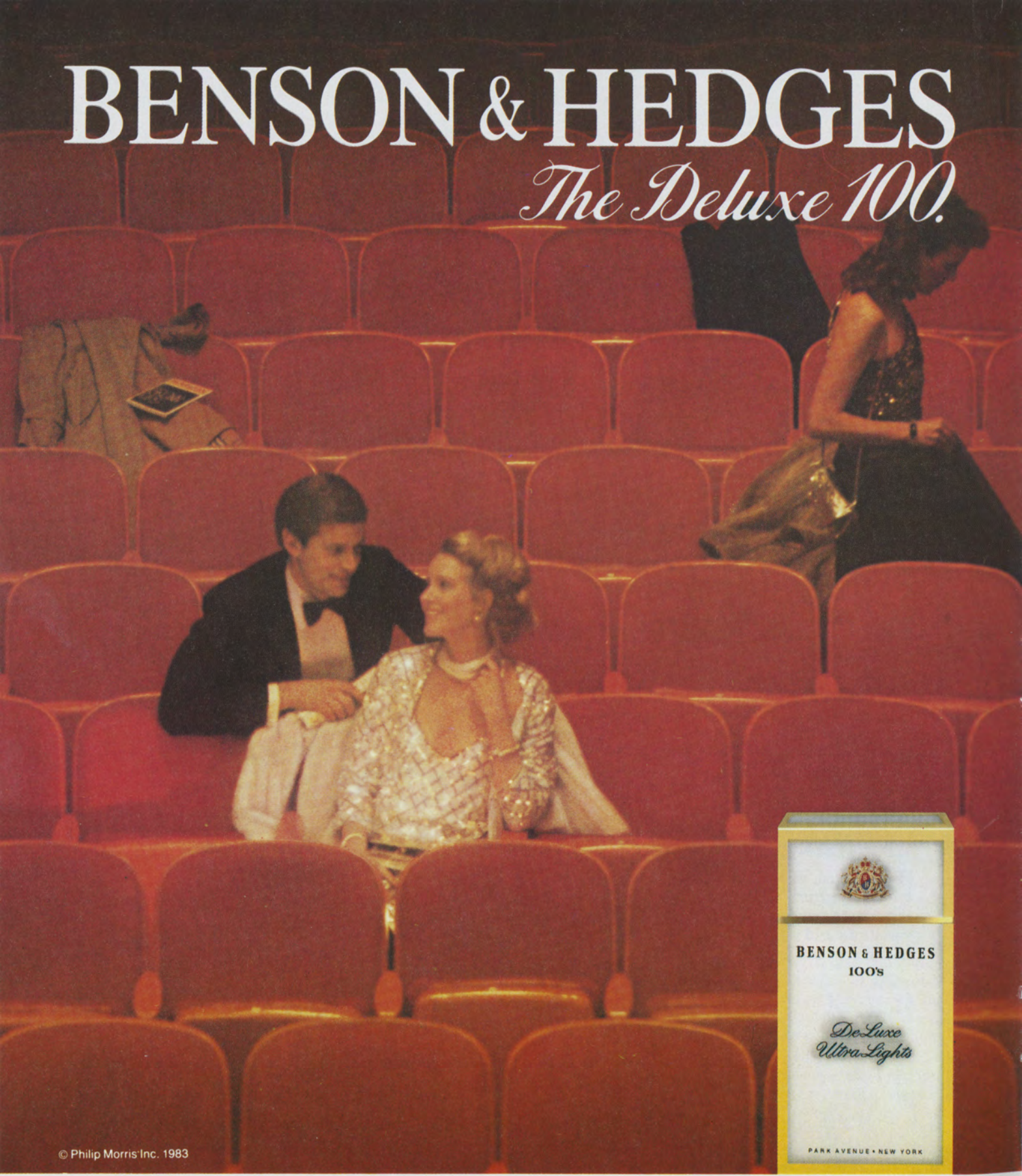
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LA BOHÈME

(in Italian)

Opera in four acts by GIACOMO PUCCINI

Text by GIUSEPPE GIACOSA and LUIGI ILLICA

Based on Henry Mürger's novel, *Scènes de la vie de bohème*

Conductor

García Navarro

Stage Director

Irving Guttman*

Set and Costume Designer

Pier Luigi Pizzi

Lighting Designer

Joan Sullivan

Chorus Director

Richard Bradshaw

Musical Preparation

Susanna Lemberskaya

Terry Lusk

Jonathan Khuner

Prompter

Susan Webb

Assistant Stage Director

Paula Williams

Stage Manager

Jerry Sherk

San Francisco Boys Chorus

William Ballard, *Director*

San Francisco Girls Chorus

Elizabeth Appling, *Director*

Production owned by

Lyric Opera of Chicago

First performance:

Turin, February 1, 1896

First San Francisco Opera performance:

September 26, 1923

SATURDAY, JUNE 4 AT 8:00

THURSDAY, JUNE 9 AT 7:30

SATURDAY, JUNE 11 AT 8:00

SUNDAY, JUNE 19 AT 2:00

FRIDAY, JUNE 24 AT 8:00

MONDAY, JUNE 27 AT 7:30

CAST

(in order of appearance)

Marcello J. Patrick Raftery*

Rodolfo Luis Lima

Colline Kevin Langan

Schaunard Timothy Noble

Benoit Stanley Wexler

Mimi Ilona Tokody**

Parpignol Robert Tate

Musetta Mary Jane Johnson

Alcindoro Stanley Wexler

Customhouse Sergeant James Patterson*

Customhouse Guard Jacob Will*

*Students, townspeople, shopkeepers,
street vendors, soldiers, waiters,
children*

**American opera stage debut

*San Francisco Opera debut

TIME AND PLACE: 1885, Paris

ACT I A garret

INTERMISSION

ACT II The Latin Quarter

INTERMISSION

ACT III A city gate, the Barrière
d'Enfer

INTERMISSION

ACT IV A garret

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

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

*The performance will last approximately
three hours.*

This production of *La Bohème* was made possible
by a generous and deeply appreciated gift to Lyric Opera
of Chicago from Mr. James C. Hemphill.

LA BOHÈME

Synopsis

ACT I

As Marcello paints, Rodolfo gazes through the window at the smoking chimneys of the Parisian roof tops. The bohemians are suffering from the cold. Marcello is about to sacrifice one of the sparse furnishings to stoke the empty stove when Rodolfo has an inspiration: his drama will warm them. Amid the crackling of witticisms and burning manuscript pages the young men enjoy the unaccustomed sight of a fire on the grate. Colline returns from a fruitless visit to the pawnbrokers; it is Christmas Eve and they are all closed. As the fire dies, Schaunard saves the day by arriving with food, firewood and pockets full of money. The table is already laid before Schaunard can announce that for Christmas they will dine out. The friends are about to leave when Benoit, the landlord, comes for the rent. The bohemians trick him into talking about his amours; then, feigning moral indignation, they throw him out, unpaid. The friends leave, but Rodolfo stays behind to finish an article he is writing.

Presently there is a knock on the door. A young woman stands on the threshold. She asks if she may light her candle and Rodolfo invites her in. A coughing spell comes over her and she collapses. Rodolfo offers her wine to restore her. As soon as her candle is lighted, she departs only to return moments later in search of her key. A draft from the open door extinguishes the candles and the search is conducted in darkness. Rodolfo quickly finds and pockets the lost key without informing his companion. As they continue to search, their hands touch. Rodolfo exclaims that her hands are frozen and suggests they stop looking for a moment until the moon provides better light. He tells her that he is Rodolfo, a penniless poet who has already fallen in love with her. She replies with a description of her modest existence as a seamstress. Everyone calls her Mimì, although her name is Lucia. As she ends her narrative, the voices of Rodolfo's friends rise from the street, urging him to hurry. Rodolfo goes to the window and tells them to meet him later at the Café Momus.

He turns to Mimì and declares his love, which she timidly admits is returned. When Rodolfo hesitates to leave her, she suggests that she join him and his friends. They exchange loving phrases as they leave arm in arm.

ACT II

A holiday crowd mills about the small square in the Latin Quarter dominated by the Café Momus. (Momus was the Greek god of ridicule.) The bohemians meet at the café and order dinner, after Rodolfo has presented Mimì to his friends.

Musetta and Alcindoro, whom she orders around like a pet poodle, take the table adjoining the friends. Marcello studiously avoids looking at Musetta, with whom he has recently quarreled. Musetta tries to attract his attention by staging a temper tantrum. The crowd enjoys her performance, although Marcello continues to ignore her. Raising her voice so that all may hear, Musetta delivers an oration on her beauty and its devastating effects. Alcindoro futilely tries to subdue his companion, as everyone comments on her theatrics. She decides it is time to rid herself of Alcindoro and feigns a terrible pain in her foot. As her aged admirer fumbles with her shoe, Marcello capitulates. Musetta sends Alcindoro off for a new pair of shoes. The merry-making is dampened by the arrival of the bill. The bohemians search their pockets hopelessly until Musetta takes the bill from the waiter and deposits it together with her own at Alcindoro's place. She announces that Alcindoro will pay both bills on his return. Musetta, minus one shoe, is borne away in triumph. Alcindoro returns with Musetta's new shoes and is confronted with the bills.

ACT III

Amid the snow and mist of a February dawn, the city's early risers begin their daily routines, while the revelers in a tavern continue the night's festivities. Mimì asks directions of a sergeant who points out the tavern decorated with Marcello's paintings.

Mimì asks a servant lady to send Marcello out to her. She appeals to him to help her and bursts into tears. She refuses to go into the tavern, because Rodolfo is inside. He has left her. Through the window Marcello sees that Rodolfo is looking for him. He promises to talk to him and Mimì steps out of view. Rodolfo attempts to justify his cruelty to Mimì on grounds of her coquettishness, but Marcello sees through the pretext. Rodolfo admits that he still loves Mimì, but says he cannot endure watching her health fail because of his inability to

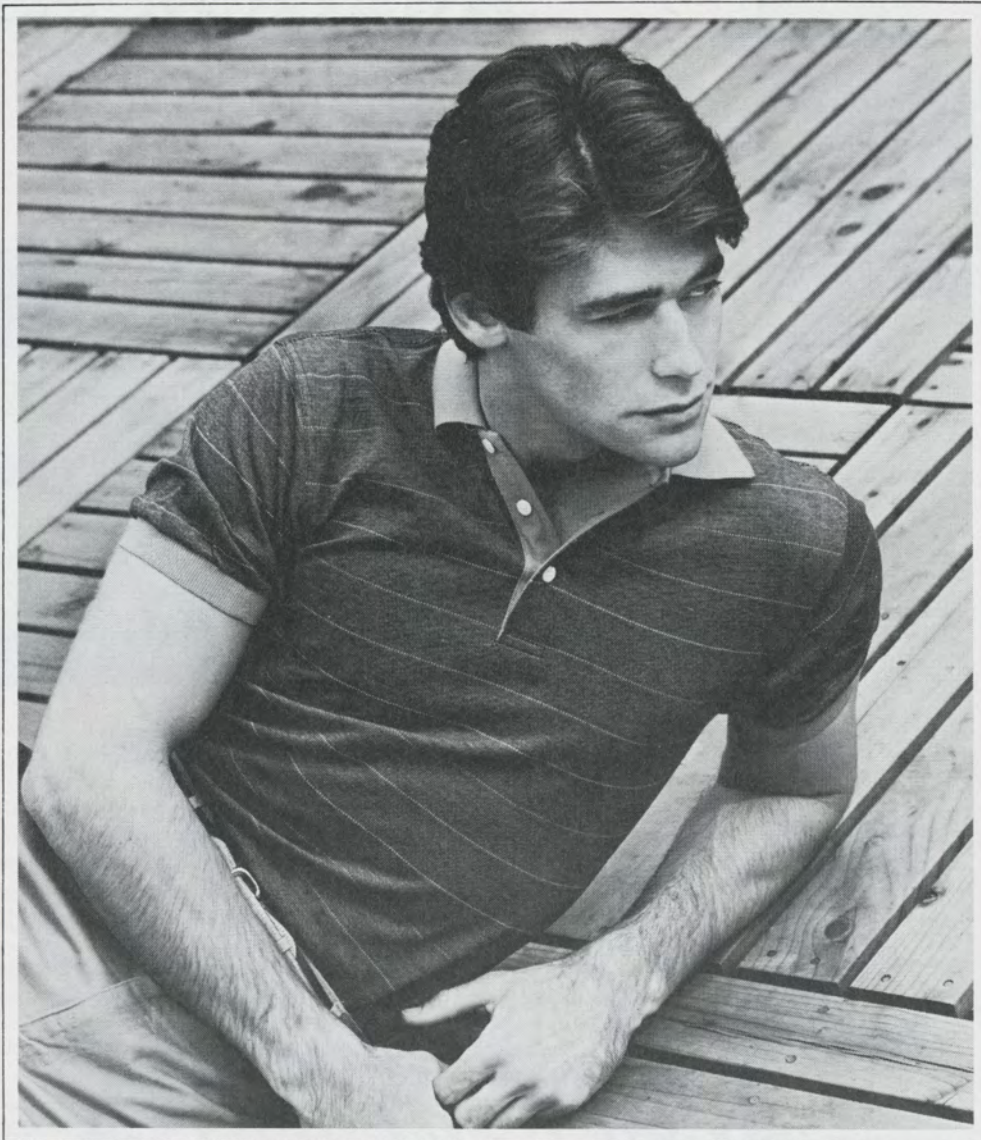
provide for her. Coughing and violent sobs betray Mimì's presence. Rodolfo takes her into his arms, while Marcello charges into the tavern to investigate the cause of a burst of Musetta's brazen laughter. Mimì says goodbye to Rodolfo and tells him they must part without bitterness. She will send someone for her few possessions. They quickly realize they cannot go through with the separation. Their decision to stay together until spring is made against the background of violent quarreling between Musetta and Marcello.

ACT IV

Sadly reminiscing about their broken love affairs, Marcello and Rodolfo try to work. Rodolfo mentions having seen Musetta, sumptuously dressed, riding in a fine carriage. Marcello conveys the rumor that Mimì is living with a viscount. Both try unsuccessfully to appear pleased that their former companions are flourishing. Schaunard and Colline arrive with frugal provisions and a more cheerful outlook. They fall upon the food and stage a mock ball which is followed by a simulated duel. At the height of their clowning, Musetta appears in the doorway. From her manner they guess that something is wrong. Mimì is waiting on the stairs. She is seriously ill, perhaps dying. Rodolfo rushes to Mimì and brings her in. Once Mimì has been made comfortable, Musetta draws the others to one side, leaving the lovers alone. Musetta confides to the friends that Mimì has left the viscount to return to Rodolfo.

Mimì complains of the cold. Musetta sends Marcello to pawn a pair of earrings and bring back a doctor. Colline bids a fond farewell to his overcoat which is destined for the same fate as Musetta's jewels. One by one the friends find discreet reasons to leave. The lovers are alone.

Feeble attempts at their former banter are succeeded by reminiscences of their love, interrupted now and again by spasms of coughing. Rodolfo's cry of alarm brings Schaunard running. Musetta returns with a muff to warm Mimì's hands. Marcello arrives moments later and announces that a doctor is on the way. Mimì falls asleep as Musetta murmurs a prayer. Rodolfo notices that a change has come over his friends, who already know what he only now realizes: Mimì is dead.



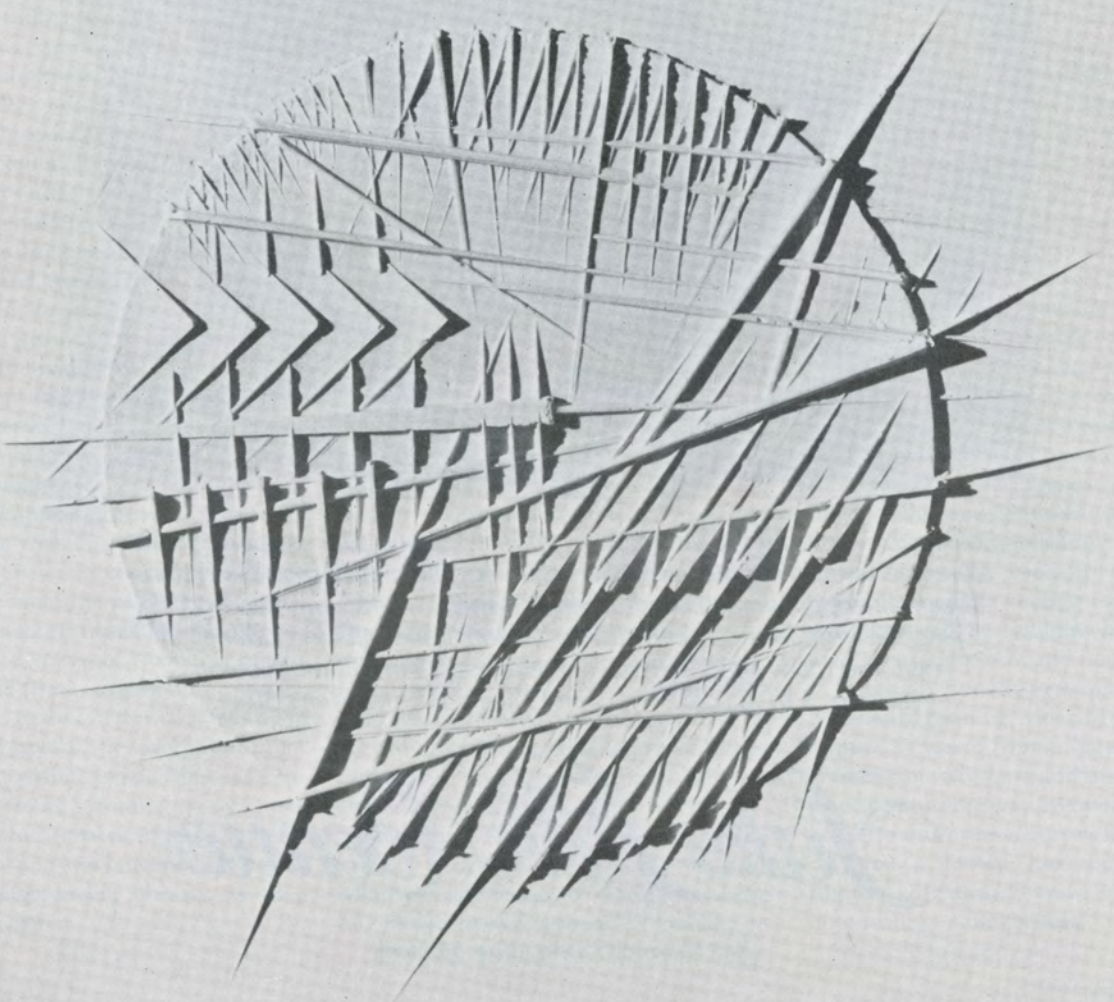
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LA BOHÈME

Artist Profiles



ILONA TOKODY makes her American stage debut as Mimi in *La Bohème*. Born in Hungary, the young soprano graduated from the Franz Liszt Academy of Music in Budapest and went on to win several important vocal contests, including the Kodaly Voice Competition in 1972 and the bronze medal in the 1976 Geneva International Singing Competitions. She has been a leading soprano of the Budapest State Opera since 1976, where her repertoire includes many Italian roles as well as such contemporary works as Durko's *Moses*, Balassa's *The Man Outside* and Petrovics's *Crime and Punishment*. She made a sensational debut at the Vienna Staatsoper in 1979 as Puccini's *Suor Angelica* and followed with her Mimi. Her success in these roles led to debuts in Geneva, Munich, Hamburg, Madrid, Prague, Liège, Moscow, Leningrad, Barcelona, Las Palmas and Bratislava. She is now a regular guest at the Vienna Staatsoper and the Berlin Deutsche Oper, where she has sung lead roles in *Andrea Chénier*, *La Juive*, *Don Carlos* and *Gianni Schicchi*, among others. Miss Tokody made her official American debut to high acclaim in Strauss' *Guntram* with Eve Queller's Opera Orchestra of New York in January of this year. Other recent engagements include Boito's *Mefistofele* in Frankfurt, *Il Trovatore* and *Madama Butterfly* in Berlin, Wagner's *Die Feen* in Vienna, *Otello* in Budapest and *La Forza del Destino* in Naples.



Making her San Francisco Opera debut, soprano **MARY JANE JOHNSON** sings Freia in *Das Rheingold* and Musetta in *La Bohème*. A winner of the first Luciano Pavarotti International Voice Competition, the young Texan made her debut with the Opera Company of Philadelphia last year, winning great acclaim as Musetta in *La Bohème* opposite Pavarotti. Directed by Gian Carlo Menotti, the production was telecast nationwide by PBS last August. Miss Johnson made her Chicago Symphony debut under Sir Georg Solti this past season, appearing as Freia in *Das Rheingold* both in Chicago and at Carnegie Hall. She also appeared in *La Bohème* at Miami Beach during the 1982-83 season. Miss Johnson made her Santa Fe Opera debut during the summer of 1982 as Rosalinda in a new production of *Die Fledermaus* and also appeared as Xanthe in Strauss' rarely heard *Die Liebe der Danae*. Recent engagements include Musetta with the Annapolis Opera and Agathe in *Der Freischütz* with the New York Lyric Opera. In 1980 she was honored as regional winner of the Metropolitan Opera Auditions, was semifinalist in the National Metropolitan Opera Auditions and received a 1980 scholarship from the American Institute for Musical Studies. Miss Johnson will return to San Francisco Opera for the 1983 Fall Season in the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, in which she will appear as Jenifer.

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Argentina-born **LUIS LIMA** returns to San Francisco Opera as Rodolfo in *La Bohème*. The young tenor made his highly acclaimed debut with the Company during the 1980 Fall Season as Pinkerton in *Madama Butterfly*. His first operatic engagement was as Pinkerton in Lisbon, followed by appearances there as Turiddu in *Cavalleria Rusticana*. His success in these roles led to engagements in Mainz, Stuttgart, Munich, Paris and Barcelona, where he sang the tenor lead in Donizetti's *Gemma di Vergy*. It was in that role that he made his triumphant American debut at Carnegie Hall in 1976 opposite Montserrat Caballé in a performance that was recorded by Columbia Records. That same season he bowed with New York City Opera in *Madama Butterfly* and *La Traviata*. It was in the last-mentioned work that he made his Metropolitan Opera debut as Alfredo during the 1978-79 season. During that same season he appeared again at the Met as Pinkerton, and at New York City Opera in *La Bohème*, *Rigoletto* and *Faust*. The 1980-81 season saw him in *Tosca* in Montreal and Nancy, France; *La Bohème* at Monte Carlo; *Mefistofele* in Las Palmas; and Gounod's *Mireille* in Geneva. That summer he appeared in *Manon* in Caracas and in *Rigoletto* with the Australian Opera. Recent assignments for the busy artist included *Tosca* in Mannheim and at the Teatro Colón in Buenos Aires last spring; *Un Ballo in Maschera* in Frankfurt; and *Don Carlos* in Barcelona last fall. Earlier this year, Lima appeared in *Faust* at Toulouse and will sing Rodolfo at the Lyric Opera of Chicago in November of this season. Other 1982-83 engagements include *Werther* in Cologne, *Les Contes d'Hoffmann* in Hamburg, *Un Ballo in Maschera* in Frankfurt and *Macbeth* in Barcelona.

Making his San Francisco Opera debut, **J. PATRICK RAFTERY** sings his first Marcello in *La Bohème*. A 1981 recipient of the Richard Tucker Music Foundation Award, the young baritone made his Chicago Lyric Opera debut in 1980 in *Boris Godunov* and returned in 1981 as Mercutio in *Roméo et Juliette* with Mirella Freni and Alfredo Kraus. He appeared with the Washington Opera in a highly acclaimed production of *Il Barbiere di Siviglia* and made his 1979 debut with San Diego Opera as



Schaunard in *La Bohème*, returning there in 1980 as Valentin in *Faust*. He bowed with New York City Opera in March 1982 as Riccardo in Bellini's *I Puritani*, and returned to San Diego for *Il Barbiere di Siviglia* and the American premiere of Verdi's *Il Corsaro*. Raftery made his European debut in 1981 in Bizet's *Les Pêcheurs de Perles* in Paris. Earlier this year he made his debut with the Hamburg Staatsoper in a revival of J.C. Bach's *Amadis des Gaules*. He will return there in 1984 for a repeat performance of *Amadis* and *Il Barbiere di Siviglia*. In October of last year, Raftery sang his first Escamillo in *Carmen* with the Washington Opera, and appeared in the American premiere of Chabrier's *Gwendoline* in San Diego. Later in 1982 he made his Houston Grand Opera debut in *Pagliacci*. Highly regarded as a concert soloist, he appeared with the Boston Symphony under Seiji Ozawa in *Boris Godunov* in Tanglewood, with the Honolulu Symphony in Brahms's *German Requiem*, and in Mendelssohn's *Elijah* at the Kennedy Center in Washington, D.C. Recent engagements include Escamillo with the Opera Company of Philadelphia and a *Carmina Burana* with the Philadelphia Orchestra in Ann Arbor. Later this season he will return to Chicago in *La Bohème*, and in 1984 he will make his Glyndebourne debut in *Così fan tutte*.

TIMOTHY NOBLE returns to San Francisco Opera as Schaunard in *La Bohème* and Moralès in *Carmen*. Born in Peru, Indiana, the young baritone made his first appearance with the San Francisco Opera as Albany in the American premiere of Reimann's *Lear* during the 1981 Summer Festival. Earlier that year, Noble made his Spring Opera Theater debut as Agamemnon in Eaton's *The Cry of Clytemnestra*, a role he created at the work's world premiere at Indiana University and repeated in its New York premiere with the Brooklyn Philharmonic. He has appeared as Germont in *La Traviata* and in the title role of *Rigoletto* at the Colorado Springs Opera Festival, and as Tonio in *I Pagliacci* at the Lake George Opera Festival. In 1982, he bowed with the Boston Opera Company in *Die Soldaten* and portrayed Ping in *Turandot* for his debut with Houston Grand Opera, where he has also appeared in *Wozzeck* and the Jean-Pierre Pon-

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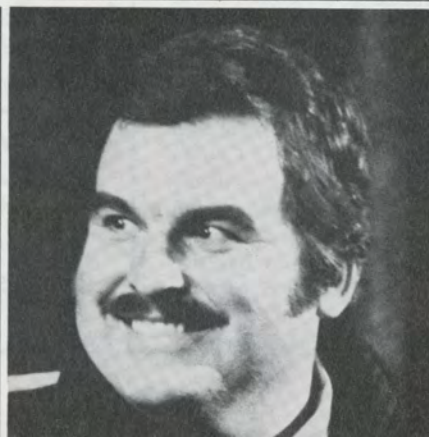
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LA BOHÈME

Photos taken in rehearsal by MARTY SOHL

Below: Luis Lima, Iona Tokody

Bottom row, left-to-right: J. Patrick Raftery,
Timothy Noble, Kevin Langan, and
Mary Jane Johnson



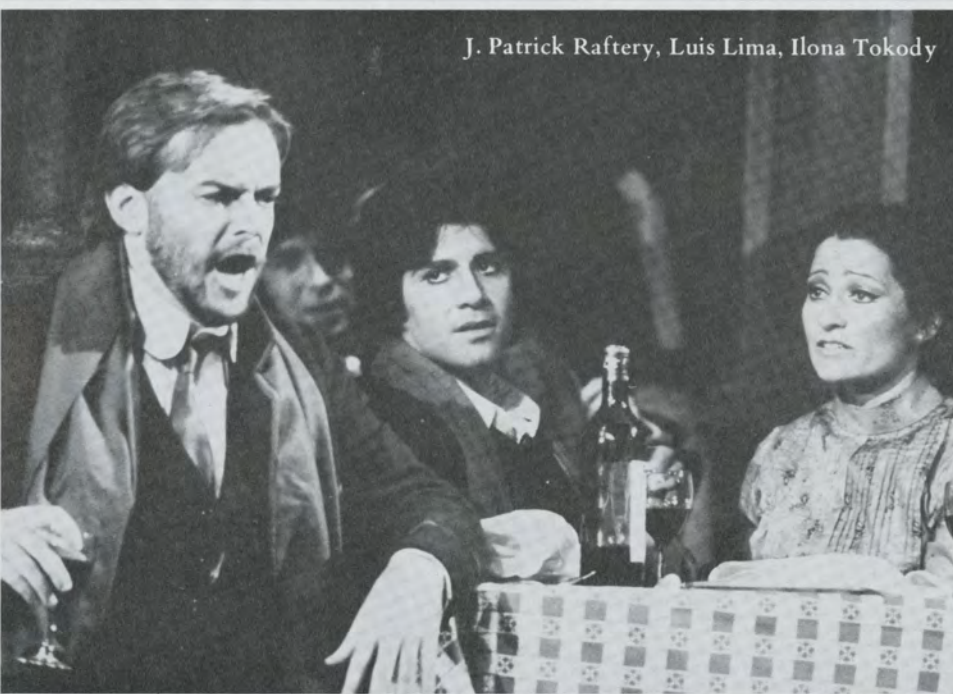
A scene from Act II



Luis Lima



J. Patrick Raftery, Luis Lima, Ilona Tokody



Ilona Tokody



Left-to-right: J. Patrick Raftery, Luis Lima, Ilona Tokody, Timothy Noble, Kevin Langan



Mary Jane Johnson





Left and below: Luis Lima
and Ilona Tokody

Bottom, left: Luis Lima, Ilona
Tokody, Mary Jane Johnson

Bottom, right (left-to-right):
J. Patrick Raftery, Timothy Noble,
Stanley Wexler, Luis Lima,
Kevin Langan



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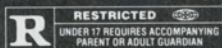
Director of Photography SVEN NYKVIST, A.S.C.

PERNILLA ALLWIN as Fanny BERTIL GUVÉ as Alexander

EWA FRÖLING, ERLAND JOSEPHSON, JAN MALMSJÖ, GUNN WALLGREN

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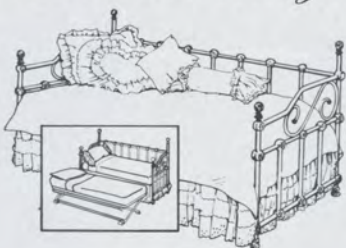
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Timothy Noble



nelle production of *Arlecchino*. He sang the role of Miller in *Luisa Miller* at the Grand Theatre de Nancy in France for his European debut in the spring of 1982, and returned to Europe early this year for appearances with the Frankfurt Opera, the Vienna Festival and the Opéra Comique in Paris. As a concert artist he has sung with such orchestras as the Indianapolis Symphony, the Cincinnati Symphony, the St. Louis Symphony, the Atlanta Symphony and the Chicago Symphony Orchestra at the Ravinia Festival. He returns to Houston Grand Opera to sing Figaro in *The Barber of Seville* this fall. Other future engagements include Tonio in *I Pagliacci* and Alfio in *Cavalleria Rusticana* with Opera Columbus, and Sharpless in *Madama Butterfly* with the Fort Worth Opera and Houston Grand Opera.

Bass KEVIN LANGAN returns to the San Francisco Opera as Colline in *La Bohème* and Zuniga in *Carmen*. Since his 1980 Company debut, Langan has appeared in 16 different productions, beginning with *Samson et Dalila* and followed by *Simon Boccanegra*, *Die Frau ohne Schatten*, *La Traviata*, *Arabella*, *Madama Butterfly*, *Don Giovanni*, *Wozzeck*, *Carmen*, *Lady Macbeth of Mtsensk*, *Turandot*, *The Rake's Progress* and *Aida*, the last-mentioned being telecast live to Europe. His most recent San Francisco Opera performances were as Samuele in *Un Ballo in Maschera* and Bartolo in *Le Nozze di Figaro* last fall. A 1980 Metropol-

Kevin Langan



itan Opera National Council Auditions winner and member of the Merola Opera Program that same year, Langan made his recital debut the previous year in London under the sponsorship of Elisabeth Schwarzkopf and the late Walter Legge. In recent seasons he has appeared as Bartolo, Ashby in *La Fanciulla del West* and Sarastro in *Die Zauberflöte* in Philadelphia; Sarastro in St. Louis and Omaha; and in *La Traviata* in New Jersey. Langan made his European operatic debut last November as Osmin in *Die Entführung aus dem Serail*, with additional performances of the role in Chambery and Grenoble. Earlier this season, he sang Sarastro in Palm Beach, the Duke in Saint-Saëns' *Henry VIII* in San Diego and Seneca in *L'Incoronazione di Poppea* in his Canadian Opera Company debut. An active concert artist, Langan has sung bass solos in Beethoven's Ninth Symphony with the Oakland Symphony, Handel's *Messiah* with the Houston Symphony and Indianapolis Symphony, and Rossini's *Stabat Mater* with the Buffalo Philharmonic. Langan returns to the San Francisco Opera for the 1983 Fall Season in *Ariadne auf Naxos*, *Samson et Dalila*, *Boris Godunov*, and the American premiere of Tippett's *Midsummer Marriage*.

Bass-baritone STANLEY WEXLER sings the roles of Alcindoro and Benoit in *La Bohème*, the vehicle of his New York City Opera debut this past November. Seen here last fall in *Salome*, Wexler also sang in *The Barber of Seville* and *Julius Caesar* during the 1982 Summer Festival. The young American singer has performed in *Melusine* and *Salome* with Santa Fe Opera; *Arlecchino*, *Kleine Mahagonny* and *La Bohème* with New England Chamber Opera; and *Signor Deluso*, *War and Peace* and *Daughter of the Regiment* with the Wolf Trap Company. Wexler portrayed Leporello in *Don Giovanni* for Boris Goldovsky's opera company in 1975, and over the next two years appeared with Western Opera Theater as Rodrigo in *The Portuguese Inn*, Dr. Bartolo in *The Barber of Seville*, and the title roles of *Don Pasquale* and *The Marriage of Figaro*. In 1977 he began an association with Kansas City Lyric Theatre that has included appearances in *H.M.S. Pinafore*, *Girl of the Golden West*, *The Marriage of Figaro*, *Aida*, *Don Gio-*



Stanley Wexler

Robert Tate



vanni (the title role) and, early last season, *The Merry Widow* and the American premiere of Mozart's *L'Oca del Cairo*. He appeared with the Minnesota Opera in 1979 and in 1980 made his San Francisco Opera debut, appearing in five operas during the Fall Season. In 1981 he portrayed Mozart's Figaro with Spring Opera and Western Opera Theater, and during the 1981 Fall Season was seen as Kromow in *The Merry Widow*. In December of that same year, Wexler made his Houston Grand Opera debut as Don Pedro in *La Périchole*, and in February 1982 took on all four villains in *The Tales of Hoffmann* with Scholar Opera in Oakland. Recent engagements include Kander's *The Happy Time* with the Lyric Opera of Kansas, his first Escamillo in *Carmen* with Augusta Opera in January of this year, and Don Alfonso in *Così fan tutte* with Pocket Opera last March.

Tenor **ROBERT TATE** sings Parpignol in *La Bohème*. He made his Spring Opera Theater debut in 1979 in the ensemble of Britten's *Death in Venice* and subsequently portrayed Antigonus in the 1979 world premiere of Harbison's *Winter's Tale* that inaugurated the American Opera Project. The following year he appeared in the world premiere of Meehan's *Tartuffe*, again under the auspices of the AOP. Tate made his San Francisco Opera debut in 1980, when he appeared in *Samson et Dalila*, *Simon Boccanegra*, *La Traviata* and *I Pagliacci*. Last fall he appeared in five operas during the course of the season: *Salome*, *The Queen of Spades*, *Cendrillon*, *Lohengrin* and both the English-language and Italian performances of *The Marriage of Figaro*. During the 1982 San Francisco Opera Center Showcase, Tate won plaudits in the travesty role of Cornelia in Scarlatti's *The Triumph of Honor*. He was recently heard as Ferrando in *Così fan tutte* and as Lindoro in *Italian Girl in Algiers* with Pocket Opera. Last summer Tate sang Stravinsky's *Les Noces* with the Oakland Ballet and made his Wolf Trap debut as Ferrando. He will return to the San Francisco Opera during the 1983 Fall Season in *Ariadne auf Naxos*, *La Traviata*, *Boris Godunov* and *La Gioconda*.

Bass **JAMES PATTERSON** makes his San Francisco Opera debut as the Customhouse Ser-

James Patterson

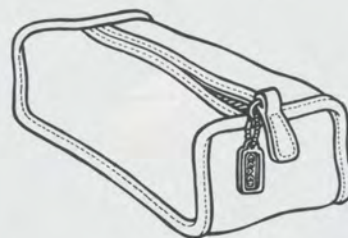


geant in *La Bohème* and Fafner in the final performance of *Das Rheingold*. Born in Toronto, Canada, the young singer is currently an Adler Fellow with the San Francisco Opera Center. He was recently heard in the Center's 1983 Showcase as Ariadeno in *L'Ormindo* and as Collatinus in *The Rape of Lucretia*. A participant in the 1982 Merola Opera Program, Patterson appeared in productions of *The Magic Flute* and *Rigoletto*, and toured with Western Opera Theater's 1982 production of *Rigoletto* as Sparafucile. A graduate of the University of Michigan's master's program in music, Patterson was an apprentice artist with the Santa Fe Opera during the summer of 1981, when his assignments included Simone in *Gianni Schicchi*. Roles in his repertoire include Don Alfonso in *Così fan tutte*, Mars in *Orpheus in the Underworld*, Dr. Falke in *Die Fledermaus*, Don Basilio in *The Barber of Seville*, Seneca in *The Coronation of Poppea*, and Colline in *La Bohème*. As a concert artist, Patterson was recently heard as Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony and will be bass soloist in the Verdi Requiem under Robert Shaw during this summer's Festival of Masses. He was a soloist in a special concert presented last March for President Reagan and Queen Elizabeth II during the royal visit to San Francisco. Patterson returns during the 1983 Fall Season in *La Traviata*, *La Gioconda*, *Boris Godunov* and *Ariadne auf Naxos*.

JACOB WILL makes his San Francisco Opera debut as the Customhouse Guard in *La Bohème*.



Jacob Will



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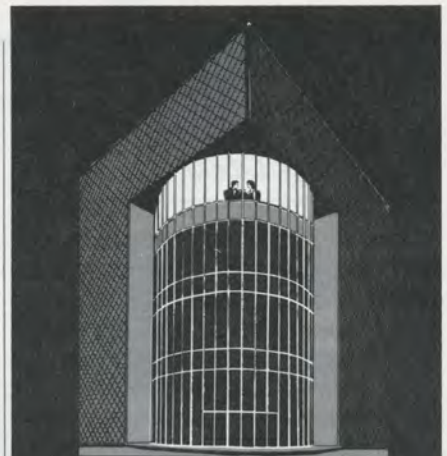
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Born in South Carolina, this young bass-baritone was a participant in the 1982 Merola Opera Program, during which he appeared at Stern Grove as the Speaker in *The Magic Flute* and at Villa Montalvo as Count Montecarlo in *Rigoletto*. A finalist in the 1981 Metropolitan Opera National Council Auditions, Will is currently a 1983 Adler Fellow with the San Francisco Opera Center. Pursuing his Master of Music Degree at the University of Cincinnati under the tutelage of Italo Tajo, his roles at that institution have included Masetto in *Don Giovanni*, Don Alfonso in *Così fan tutte* and Don Basilio in *The Barber of Seville*. Other roles in his repertoire include Yakuside in *Madama Butterfly*, which he has performed with the Columbia Lyric Opera, and Anselmo in Rossini's *La Gazzetta*, in which he has been seen with the American Opera Auditions in Cincinnati. Will returns during the San Francisco Opera's 1983 Fall Season for roles in *Otello*, *La Traviata*, *Samson et Dalila*, *Manon Lescaut* and *Boris Godunov*.

Young Spanish maestro **GARCÍA NAVARRO** returns to San Francisco Opera to conduct *La Bohème*, an assignment he will repeat at the Lyric Opera of Chicago this November. Navarro made his American opera debut with the 1981 San Francisco Opera production of *Aida*, and returned to the Company last fall for *Tosca*. He made his first conducting appearances at the age of 22 with the National University Orchestra in Madrid, which he founded. He was appointed music director of the Valencia Symphony Orchestra in 1970, and during his four years with that organization also served as conductor for the Valencia Opera. He bowed with the Spanish National Orchestra in 1972, the same year as his debuts in Holland and Sweden. The following year saw his British debut at the English Bach Festival with the London Symphony Orchestra, his first recordings and his first assignment at Barcelona's Gran Teatro del Liceo. Since 1974, Navarro has been on the podiums of numerous European orchestras, including the Hague Philharmonic, the Warsaw Philharmonic, the Monte Carlo Orchestra, the Orchestre de la Suisse Romande, the Leningrad Philharmonic, the National Orchestra of France, and Lon-

don's New Philharmonia Orchestra. His Covent Garden debut took place in 1979 with *La Bohème*, and he returned there for *Tosca* in 1981 and in February of this year. Navarro's American conducting debut was at the helm of the St. Louis Symphony in March 1980, followed immediately by an appearance with the Chicago Symphony; he was invited back by both organizations the following season. In August 1981 he made his debut at the Hollywood Bowl, and in March of this year he bowed with the Minnesota Orchestra and was on the podium of the Los Angeles Philharmonic for two weeks. Navarro served as music director of the Lisbon San Carlos National Opera from 1980 to 1982. In December 1982 he was on the podium of the Paris Opera for nine performances of *Carmen* with Teresa Berganza. In May of this year he made his first appearances with the San Francisco Symphony. Future engagements include his debut at the Salzburg Festival next August, following a series of gala opera concerts in Japan with the Tokyo Philharmonic. In September of this year he will conduct the Chicago Symphony Orchestra on their American tour.

IRVING GUTTMAN makes his San Francisco Opera debut staging *La Bohème*. The Canadian director had his first engagement in San Francisco during the 1961 Spring Opera Theater season directing performances of *Carmen* with Marilyn Horne and James King, and *La Traviata*. He returned the following year for *Manon* and, once again, *La Traviata*. Guttman's first professional stage work was with the Canadian Opera Company, where he quickly rose to the position of the assistant to that company's general director, Herman Geiger-Torel. He then entered the field of television, working for Montreal's L'Heure du Concert on the CBC French network until 1961, staging 65 operatic productions and introducing such Canadian talent as Maureen Forrester and Louis Quilico. He made his debut as a stage director in 1957 at the Montreal Festival with a production of *The Marriage of Figaro*. His American debut came the following year in Santa Fe directing the world premiere of Carlisle Floyd's *Wuthering Heights*. Since then Guttman has been invited to direct



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throughout the United States and Canada for such companies as the Opera Company of Philadelphia, the Portland Opera, Pittsburgh Opera, Connecticut Opera, the Seattle Opera, Hawaii Opera Theatre and the New Orleans Opera. A pioneer in the operatic field, Guttman was instrumental in the creation and development of the Opera Workshop Programme at the Courtenay Youth Music Camp on Vancouver Island, one of the most important Canadian training centers for young talent. He is also the recipient of two of Canada's most prestigious awards—the Centennial Medal of Canada and the Jubilee Medal. Currently artistic director of three Canadian opera companies—those of Edmonton, Manitoba and Vancouver—Guttman's credits include *La Bohème* and *Nabucco* in Vancouver, *Carmen* and *Norma* in Manitoba, and *Lucia di Lammermoor* in Edmonton. Other productions he has directed include *The Tales of Hoffmann*, *Otello* and the Canadian premiere of *I Puritani*.

PIER LUIGI PIZZI designed the 1983 Summer Festival production of *La Bohème*, created in 1977 for the Lyric Opera of Chicago, and seen that year in the first *Live from the Met* telecast. The world-renowned Italian designer made his San Francisco Opera debut with the 1971 production of *Maria Stuarda*, and he made his directorial debut with the Company in the 1981 fall season production of *Semiramide*, which he designed for the 1980 Aix-en-Provence Festival and adapted for the War Memorial stage. His production of *Simon Boccanegra*, seen here in 1975 and 1980, was also created for the Lyric Opera of Chicago, where his other credits include *Tosca* (most recently seen there in 1982), *Rigoletto*, *La Traviata* and *Manon Lescaut*. He made his La Scala debut with *Il Trovatore* and subsequently has designed La Scala productions of *Oedipus Rex*, *Ernani*, *Aida*, *La Cenerentola*, *Das Rheingold*, *Die Walküre*, *Siegfried*, *I Due Foscari*, *I Masnadieri* and *Lucia di Lammermoor*, the last two of which he also directed. As a director/designer he has created such productions as *Die Zauberflöte* at the Châtelet Theatre in Paris; Rossini's *L'Assedio di Corinto* in Florence; and *Tancredi* for the Rossini Opera Festival in Pesaro, Italy. Other designing/directing projects he has undertaken include Vivaldi's *Orlando Furioso* in Verona in

Joan Sullivan



1978, subsequently seen in Dallas in 1980 and Paris in 1981; Penderecki's *The Devils of Loudon* in Rome in 1979; Gounod's *Faust* at the Bavarian State Opera in Munich in 1980; and, in 1981, Bizet's *Les Pêcheurs de perles* in Paris and Handel's *Ariodante* at La Piccola Scala in Milan. In addition, Pizzi created the sets and costumes for a complete Ring cycle at the Maggio Musicale Fiorentino. Among the designer's many awards are the Premio San Genesio (the Italian equivalent of the Tony) and the Nettuno d'Oro.

JOAN SULLIVAN has designed the lighting for *La Bohème*. Miss Sullivan was San Francisco Opera associate lighting designer for three years, and her design credits during the 1982 Fall season include *Norma*, *The Marriage of Figaro* and *Cendrillon*, while she also served as lighting director for *La Cenerentola*. During the 1982 Summer Festival she was responsible for *Il Barbiere di Siviglia* and *The Rake's Progress*. Her 1981 Fall Season work included such productions as *The Merry Widow*, *Le Cid* and *Il Trovatore*, and her 1980 credits included *Simon Boccanegra* and *Arabella*. In a similar post with the Lyric Opera of Chicago from 1974 through 1979, Miss Sullivan worked on all of the company's productions and also recreated the lighting for the Chicago production of Penderecki's *Paradise Lost* in the work's 1979 European premiere at La Scala. In Chicago she also served as lighting designer for the Lyric Opera School, where her credits included Britten's *Turn of the Screw* and *The Rape of Lucretia*, Stravinsky's *The Rake's Progress*, Cimarosa's *Il Matrimonio Segreto* and Bizet's *Doctor Miracle*. As lighting designer for the Kentucky Opera Association from 1978 to 1980, she designed the lighting for *The Magic Flute*, *I Pagliacci*, *The Impresario* and *Il Trovatore*. Earlier this season she was responsible for the lighting designs for *Rigoletto* with that company. In 1982, Miss Sullivan's other lighting assignments included *Simon Boccanegra* with the greater Miami Opera, where she recently worked on a production of *Andrea Chénier*. Last year Miss Sullivan was responsible for lighting the New Orleans Opera production of *Elektra*, and this year has designed that company's lighting for *Tristan und Isolde*.

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Illustration to Henri Mürger's novel *Scènes de la vie de bohème: The Sale of Marcel's Picture*.

cal novel. It is precisely that same combination of comic and tragic elements that is the most delightful feature of *La Bohème*, accounting for its greater popularity than the more dramatic *Tosca* or the more poignant *Butterfly*.

Puccini's demands on his librettists were even more exacting than they had been for *Manon Lescaut*. Time and again he sent back drafts to the exasperated Luigi Illica and Giuseppe Giacosa, requiring both major and minor changes in the story line and verses. In hindsight, the results seem well worth the painstaking task of revision. A careful reading of the libretto reveals just how successful Illica and Giacosa were. Giacosa's work as versifier is especially difficult to assess during the course of a performance. The verbal jokes and witticisms of the comic scenes tend to slither away in the fast-moving kaleidoscope of words, music and action that constitute Act II and the bohemian scenes of Acts I and IV, even for those who know Italian well.

An examination of the opera's opening scenes serves as a case in point. (The comedy in Act IV, accompanied by mime and dancing, gets understood much more easily across the footlights.) From the very first lines, it becomes clear that we are in the company of quick-witted and high-spirited young artists. Despite the freezing cold that prevails in their garret, Marcello and Rodolfo are bantering good-naturedly as they attempt to thaw their fingers enough to manipulate a paintbrush and pen. Marcello is working on a canvas, "The

Crossing of the Red Sea." He says that his fingers feel as if they are still plunged down into the icebox which is Musetta's heart. "To get my revenge, I'll drown a Pharaoh!" he shouts.

Meanwhile, Rodolfo, taking a moment's pause from his writing, jokingly complains about their "lazy, old swindler of a stove which lives in leisure like a great lord!" "It's just that he hasn't received his rightful revenues for quite some time," shoots back Marcello. And Rodolfo, taking up the allusion, wonders "what those foolish forests are doing out there under the snow."

Rodolfo then muses that love is a wasteful fire, "...which burns too quickly!" chimes in Marcello. Taking turns, they complete the metaphor: "...Man is the kindling wood... and Woman the andiron... one burns up in a flash... and the other stands by watching." Marcello is about to make a chair into firewood when it occurs to Rodolfo that they can get some needed heat by throwing the thick manuscript of his new play into the stove. Shouting "Eureka!" he exclaims, "Let thought burst into flame." "Shall we burn the Red Sea?" asks Marcello. "No, painted canvas stinks," says Rodolfo, "but let my ardent drama warm us."

From then on, there is a continuing play on words relating to the small fire created by the poet's five-act "burning" drama. The philosopher Colline enters, surprised and delighted to find a blaze going. "Quiet, my play is being given..." hushes Rodolfo, "...to the fire," chortles Colline, interrupting. "I find it sparkling," he adds. "Fiery," agrees Rodolfo. "But it's over too quickly,"

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complains Colline, as the blaze dies down. "Brevity is the soul of wit," says Rodolfo, in mock defense of his efforts.

"These intermissions are deadly dull. Let's get on with the show," encourages Marcello. "The second act," announces the author, tossing it onto the fire. "Profound thought," says Colline as the sheaf of paper drops to the belly of the stove. "Just the right coloring," adds Marcello. "In that languishing blue flicker an ardent love scene goes up in smoke," explains Rodolfo. "A page is crackling," observes Colline. "There were kisses on it," says Rodolfo, throwing the rest of the manuscript into the fire. "I want to hear three acts all at once." "Thus brilliant ideas reach their fruition," jibes Colline ironically. The three onlookers then proclaim in unison: "It is beautiful to go out in a blaze of glory."

"Oh lord... the flame is already dying down," bemoans Marcello. "What a useless, fragile drama," comments Colline. "It is already crackling, crinkling up and dying," twits Marcello. Then, after a conspiratorial pause, the playwright's two friends gang up on him, crying, "Down with the author!"

The textual felicities inspired musical ones of the highest order. In an impressionistic manner, Puccini manages to capture the rambunctious humor of his band of bohemians with admirable economy while introducing themes associated with them—individually and collectively—that will be woven through the fabric of his opera: the opening bohemian theme (it might also be considered Marcello's theme since it precedes the painter's first words, just as every other major character is introduced by the theme associated with him or her); Rodolfo's expansive and lyrical theme ("Nei cieli bigi"); Colline's more earthy and ponderous theme; and Schau-nard's bouncy, optimistic one.

Perhaps most typical of Puccini's art of small details (*Kleinkunst*) that abounds in *La Bohème* is his musical treatment of the short-lived blaze in the "lazy, old swindler of a stove." After Rodolfo suggests that his play be sacrificed to the flames, Puccini repeats the theme used when the stove was first mentioned, but lightens the orchestration to highlight the flute, high violin and harp, thus indicating the first ascending sparks. When Colline arrives and notices the newborn blaze, the piccolo and flute sound the bohemian theme as the flames flicker upwards, only to die down almost immediately on a chromatically descending woodwind scale. This is followed by a series of staccato quarter notes on the harp which drop over three

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octaves to depict the moribund fire. An ascending scale on the flute and clarinet then reflects the reviving flames as the second act is tossed into the stove. The warmth and comfort of the hearth is emphasized by two bars of sustained *fortissimo* chords. Then the woodwinds, harp, bells and pizzicato strings—*staccatissimo* and *pianissimo*—portray the bright flickering of the bursts of flame. As Rodolfo throws the final three acts into the fire, the bohemian theme sounds again, perhaps symbolizing the warm friendship among the youthful Left Bank artists.

The two scenes immediately following furnish a pair of comic vignettes primarily situational rather than verbal in character. After the episode of the stove, Schaunard, preceded by his jaunty, extroverted theme, enters the garret, scattering an amazing variety of booty—wood, cigars, wine, food and silver coins. There is a flurry of activity as the others, dumbfounded and delighted, examine their comrade's unexpected largesse. In their excitement, they pay not the slightest attention to Schaunard's bizarre and amusing story of the English lord and the parrot poisoned with parsley, busy as they are preparing for a magnificent dinner.

Scarcely does this brief scene reach its conclusion than another arrives hard on its heels. Benoit, the landlord, comes knocking on the door, demanding the quarterly rent. A drumbeat followed by an orchestral *tutti* marked *allegro vivo* depicts their confusion as they scurry to hide the rich-looking board they have just finished preparing. Although Schaunard's coins could easily cover the payment, Marcello has other plans. Slyly, he embarks upon a scheme of flattering the old codger about his youthful appearance. As he invites Benoit to have a seat, the music turns sweet and serene (*andantino mosso*), in marked contrast to the earlier hysterics. The others catch on immediately and play along to soothing, caressing phrases. After plying Benoit with wine, Marcello, who is very much the ladies' man himself, tells his comrades what a womanizer the landlord is. Benoit was seen at a local dance hall briskly strutting about with his head of curly red hair, captivating the fair sex. The bohemians pretend admiration and tease him affably about his virility to a violin trill and lower string pizzicato. Marcello even alludes to Benoit's sexual prowess, calling him "una quercia! un cannone!" ("an oak tree! a cannon!").

Slightly tipsy by this time, Benoit is wheedled into describing his preferences in women. We hear a repeat of the land-

lord's choppy, hesitant theme, underlining his fundamental timidity and insecurity. He admits to making up for lost time and his youthful shyness by enjoying an occasional romp with fun-loving, plumpish girls. To a few sour-sounding notes on the oboe, clarinet and bassoon, he says that in his experience really thin women are a troublesome headache (with an allusion to cuckoldry). And, he adds, they're full of complaints (at which point we hear a slow whining of divided violins), as, for instance, his wife.

At the mention of Benoit's marital status, the four friends, taking their cue from Marcello, feign outrage and indignation as the orchestra thunders its disapproval—*marcatissimo* and *ruvido*. Marcello accuses the landlord of harboring obscene desires, and Rodolfo cries out that he is polluting and infecting their honest dwelling. "Send the reprobate packing!" advises Colline, and Schaunard agrees that offended morality demands that he be expelled, both to gleeful, syncopated woodwind skitterings. With a final *tutti* followed by a blared chord indicating the exact moment of expulsion, they literally throw Benoit out of the garret. Then, echoing one of Marcello's welcoming phrases at the beginning of the scene, the quartet sings a mocking "E buona sera a vostra signoria" ("And a good evening to your lordship"), the final note blending into a burst of laughter.

The scene is a masterpiece of comedy—comedy of character (the roles of Benoit and Musetta's aging admirer, Alcindoro, often played by the same singer, have long

been plums for veteran character actors who can create vivid cameos in these small but juicy parts), of situation and of language. And Puccini's contribution, perhaps in memory of his own bohemian days in Milan, where he and his roommate, fellow conservatory student Pietro Mascagni, would concoct similar ruses to deceive the landlord and ward off creditors, is by no means the least important element in this hilarious sketch that lasts slightly over four minutes.

Once Benoit has been ejected, three of the four bohemians leave for the Café Momus and their Christmas Eve feast. Rodolfo promises to join them as soon as he finishes his article for the magazine *Il Castoro* (*The Beaver*). As a parting shot, Schaunard, the jokester in the group, quips, "Taglia corta la coda al tuo 'Castor'!" ("Cut your 'Beaver's' tail short!"). It is then that Mimi's timid knock is heard at the door and the love story which is at the heart of *La Bohème* begins.

A mere fourteen minutes have transpired since the start of the opera, but in that short time Puccini and his librettists have succeeded brilliantly in creating a mood of good-natured fun and warm comradeship among the quartet of bohemians through three brief but memorable comic scenes. In the words of Schaunard, evaluating the Alcindoro-Musetta-Marcello carryings-on at the Café Momus, "La commedia è stupenda!"

Bohemians at the San Francisco Opera in 1973. Left to right: Maurizio Mazzieri (Colline), José Carreras (Rodolfo), Timothy Nolen (Schaunard) and Bruce Yarnell (Marcello).



Carolyn Mason Jones

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TRAVELER'S GUIDE TO LA BOHÈME

By MAX DE SCHAUSEE



Rue Muller leading down from Montmartre Hill. Brodrick: Paris.

IN THE libretto that Luigi Illica and Giuseppe Giacosa placed at Puccini's disposal for his opera *La Bohème*, based on episodes from Henry Münger's *Scènes de la vie de bohème*, the authors carefully set the location in the Latin Quarter of Paris, and the time *circa* 1830.

Though Münger's book was published in 1848, and was looked upon as a contemporary work in which many people still living recognized themselves, it is the

period established by the two librettists that we seek in the opera.

Have you not often found yourself sitting at a performance of *La Bohème* and wondering what the Paris of 1830 was

Max de Schauensee was music critic for the Philadelphia Evening Bulletin between 1942 and 1978. A frequent contributor to Opera News and other publications, the Swiss-born writer and opera lover died in the summer of 1982.

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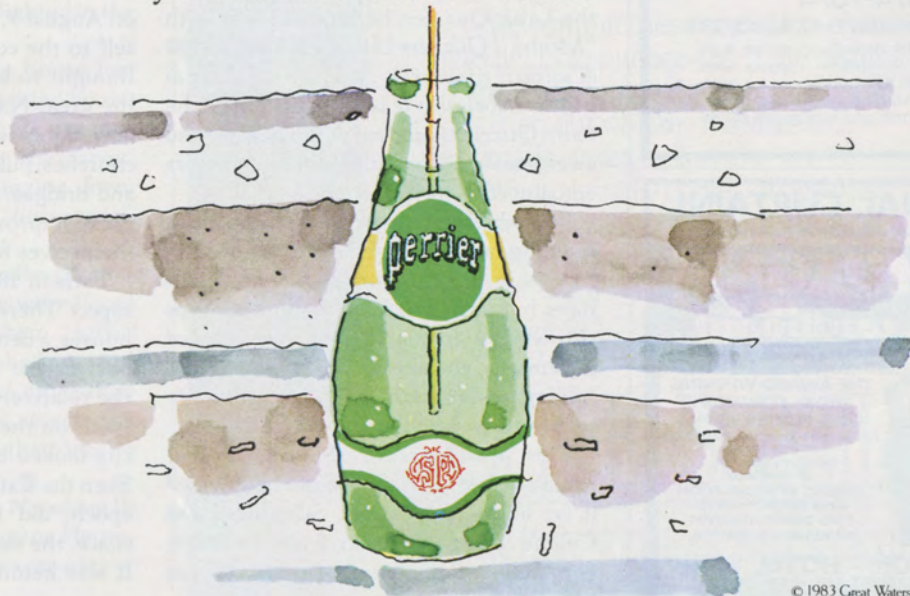
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actually like? Your curiosity about the capital of Louis Philippe will be heightened if you look beyond Rodolfo's garret to the snowy irregularities of rooftops and chimney pots and note the physical aspects of the city that occur in the opera's opening scenes and are reflected in the text.

Rodolfo peers out of his garret window and observes, "*Nei cieli bigi guardo fumar dai mille comignoli Parigi*" (Neath leaden skies I see Paris smoking from a thousand chimneys). What magic is in this phrase! And later, when Schaunard urges his fellow bohemians to have supper together in the Latin Quarter, he tempts them with "*Mentre il Quartier Latino le sue vie addobba di salsiccie e leccornie . . . Quando l'olezzo di frittelle imbalsama le vecchie strade*" (As the Latin Quarter is decked with sausages and sweetmeats . . . and the smell of fritters embalms the ancient streets).

Immediately we have a vision of narrow, twisting lanes, dark by comparison with today's brilliantly illuminated thoroughfares but with small and tempting shops throwing a golden filigree over cobbled pavements, the close-huddled houses enfolding an intimate and provocative life within their shadowy depths.

This awareness of the streets that thread the old *quartier* becomes heightened if we listen to Marcello, Schaunard and Colline calling to Rodolfo from the courtyard below; then, ever more distantly, as

they wend their way to the enticements of the Café Momus.

The Paris of 1830 was quite different from the huge, modern city of more than 3,000,000—5,000,000, if we reckon the entire urbanized area we know today. It was the era of the so-called July Monarchy (1830-1848). Louis Philippe, referred to by Rodolfo in the opening scene, followed a golden era of prosperity and fresh impetus derived from the later results of the Revolution and the First Empire.

The new monarch, who was the son of the Duc d'Orléans, had been elected king on August 7, 1830 and soon devoted himself to the completion of what was then thought to be "modern Paris," begun by the great Napoleon. More than 100 million francs were spent on new streets, churches, public buildings, sewers, squares and bridges. At the period of *La Bohème*, these improvements had not yet made themselves felt.

Paris in 1830 had a crowded, cluttered aspect. There were great pockets of massed houses, a density increased by the intricate network of tortuous streets. Except for the relatively few great arteries, most of them on the other side of the Seine, the city looked like an overcrowded beehive. Even the Cathedral of Notre Dame, at this epoch, did not enjoy the surrounding space, the superb perspective it has today. It was hemmed in closely by old houses

that seemed to march against it, as its Gothic battlements towered over neighboring roofs rather in the same manner that the Duomo in Florence soars above the close-pressing russet rooftops.

The population of Paris was established at 868,000 in the census of 1836; the boundaries proper were far more restricting and closer to the heart of the city than today. What were then villages in more or less open country now form part of the city itself.

There were no taxicabs, there was no Ritz bar, no *Métro*, no races of international interest at Longchamps and Enghien, no *haute couture* as a major industry, no *bateaux-mouches* on the Seine. Yet Galignani's *New Paris Guide, 1841*, informs us that travel to the metropolis was frequent, especially from England, and that there were a certain number of sightseers, if hardly the staggering *tourisme* we know today. Good hotels like the Meurice at 42 *rue de Rivoli* existed, but they were not the luxurious hostelries with the heating, plumbing and lighting of our time.

You may be sure that Mürger's bohemians were hardly conscious of any international influence, even though Schaubard does refer to *un Inglese, un milord*, and that they found their Latin Quarter world, with its loves, quarrels, strivings and ambitions, a small but all-absorbing universe.

Galignani further informs us that Paris about 1835 had 30,000 houses and 1,209 streets. Until 1790 the city had been lighted during only nine months of the year, and then only in the absence of moonlight. By 1840, gas had long been introduced into the shops, many of the public buildings and several of the chief streets, and—Galignani adds—"the whole city is shortly expected to be lighted in the same manner."

The fact that no ordinary house had gas at this time is brought to mind by the fact that both Mimi and Rodolfo use candles at their first meeting in the garret, and that Colline is heard plunging down the staircase, exclaiming, "*Buio pesto!*" (Pitch darkness!)

During the 1830s people walked in considerable numbers, but there were *fiacres* for those who could afford them. Horse-drawn busses were established in 1827 (the first in Europe), but it is more than probable that our bohemians, wondering about their next meal, used their legs to get where they were going.

It was not until 1853, when Napoleon III appointed Baron Georges Eugène Haussmann to improve the city in his capacity of



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Prefect of the Seine, that the Paris we know today began to expand, burst its fetters and take shape. Haussmann gave the city an unparalleled magnificence, and much that we admire today stems from his colossal plans. Many of the narrow, winding streets which Rodolfo and his friends must have frequented were replaced by spacious and majestic boulevards.

The places indicated by the librettists of Puccini's opera, however, still exist. The location of Rodolfo's garret is the hardest to place with any degree of accuracy. In the early pages of Mürger we find Rodolphe living in Montmartre: "*Colline et Rodolphe demeuraient aux deux extrémités opposés de Paris, l'un dans L'Île-Saint-Louis, et l'autre à Montmartre.*" Thirty pages later we are told, "*Quelques temps après, c'était dans la belle saison, Rodolphe demeurait avenue de Saint-Cloud, dans la troisième arbre à gauche en sortant du Bois de Boulogne, sur la cinquième branche.*" Changes of address occur constantly in Mürger's book.

However, Illica and Giacosa have placed the Café Momus near St.-Germain-des-Prés; so we must infer from this that Rodolfo's garret was somewhere in that vicinity, as penniless Parisians would only frequent a café in their own *quartier*, within easy walking distance, and it would be unthinkable to suppose that frail Mimì would or could walk from Montmartre or St.-Cloud to the Latin Quarter on a cold, snowy night.

According to Mürger, the Café Momus is definitely placed near the Quai du Louvre, "*Ils montèrent dans un café situé rue St.-Germain-l'Auxerrois, et portant l'enseigne de Momus, dieu des Jeux et des Ris.*" There is no doubt whatsoever that this is the actual site of the little café. Clara E. Laughlin in her *So You're Going to Paris!* writes, "Along the south side of the old church is the narrow, picturesque little *rue des Prêtres-Saint-Germain-l'Auxerrois*, where the cloisters used to be. At number 17 is the ancient house in which Mürger 'set' these bohemians of his imagination, who do more to keep alive the fame of the *Café Momus* than all the actual artists and authors who frequented it."

However, Illica and Giacosa did not hesitate to transport their version of the Café Momus just across the river, and their stage specifications are nothing if not exact. According to their fancy, this bohemian rendezvous was situated at an intersection of several streets near St.-Germain-des-Prés: *rue Dauphine, rue Mazarine, rue de l'Ancienne Comédie, rue des Mauvais Garçons, rue de Buci and rue St.-*

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André-des-Arts. A map in Galignani's Paris guide for 1824 shows the place quite clearly. The first three of the six streets are indicated in the librettists' stage directions. Most of them exist today.

In the third act we are transported on a cold late-February morning to the *barrière d'Enfer*, scene of the attempted reconciliation between Mimi and Rodolfo.

At the time of Puccini's opera, the *barrière d'Enfer* was one of the main southern exits from the city of Paris. The *rue d'Enfer*, down which Mimì, coughing her heart out, comes upon the scene, went through the *barrière* to become the *route d'Orléans*, now the *avenue d'Orléans*. Just beyond it were the catacombs of Paris, the *Hospice de la Rochefoucauld* and the settlement of *Petit Montrouge*, "a large village half a league from Paris," wrote Galignani in 1824, "the air of which is considered remarkably wholesome."

The fortifications of Paris were constructed during the period 1840-44 and greatly extended after 1871, following the Franco-Prussian War. The so-called *Communes Annexées*: Charron, Montmartre, Montrouge, Ménilmontant, Passy, Grenelle and Gentilly were outlying districts within the fortifications. They were not incorporated into the city until 1860.

Today the *barrière d'Enfer* has a very different aspect. It is perhaps a mile within the city, and its site has been swallowed up in the great modern *Place Denfert-Rochereau*.

Some traces of what Mimì and Rodolfo must have seen on that bleak February morning are still left. Two pavilions with sculptured friezes stand as relics of the ancient *barrière*. They were municipal toll buildings, erected by Ledoux in 1784, and it was to the customs officers that Mimi undoubtedly addressed herself in her search for her volatile lover. The *Hospice Marie-Thérèse*, whose chimes sounded matins just before Mimì appeared, still exists at 86, *rue d'Enfer*.

The street sweeps of Illica and Giacosa's text announce that they are from Gentilly, then an outlying village, and the market women who follow say that they will meet each other at noon at St.-Michel, down near the Seine.

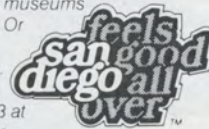
When you are in Paris today, the spell of *La Bohème* can steal over you despite the great volume of traffic and tourist trade.

Walk on some of the less frequented areas of the Left Bank and you may find yourself, in fancy, in the Paris of Louis Philippe on a Christmas Eve when snow lay silent on the rooftops, and love walked abroad down the golden-dark streets. □

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San Francisco Opera Center Update



TONY PLEWIK

"ANYONE can hire a superstar," commented Terry McEwen, "but the mark of a true impresario is his ability to discover *new* artists of that caliber." In January 1982, McEwen revealed his own dynamic entrepreneurial skills by creating the San Francisco Opera Center—an impressive array of programs designed to identify and nurture America's most talented young singers. Today, the Opera Center ranks as the nation's foremost career development program, attracting more than 1,000

applications annually from top quality artists who are destined to become the next generation of international opera stars.

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Above: Ruth Ann Swenson (left) was Erisbe and Donna Bruno sang Mirinda in the San Francisco Opera Center's 1983 Showcase production of Cavalli's L'Ormindo. Below: Singers from the San Francisco Opera Center in the alfresco setting of the Golden Gate (left to right): Ruth Ann Swenson, Samuel Cook, Evelyn de la Rosa, Donna Bruno, Laura Brooks Rice and Walter MacNeil.



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the Opera Center functions as an "umbrella" organization for a series of rigorous training activities that "funnel" young artists directly onto the main stage of the San Francisco Opera. Following their selection in nationwide auditions earlier this year, the 1983 singers will participate in the prestigious Merola Opera Program this summer and move on to perform major roles in the 15-state tour of Western Opera Theater's production of *Madame Butterfly*. Three of the most exceptional artists will join Ruth Ann Swenson, James Patterson and Jacob Will as Adler Fellows in January, enabling them to study and perform at the San Francisco Opera for twelve months. Their 1984 appearances will include featured roles in the Showcase Season in Herbst Theatre in April, as well as frequent community performances of Brown Bag Opera. Finally, the



RICHARD BURTON

Above: The 1983 Western Opera Theater troupe will feature a production of Puccini's Madame Butterfly. Seen here in San Francisco's Golden Gate Park are Walter MacNeil and Nikki Li Hartlieb of the San Francisco Opera Center as Pinkerton and Cio-Cio-San. At right: Baritone Thomas Woodman sings in a Brown Bag Opera presentation at Opera Plaza in San Francisco; Terry Lusk is at the piano.

Fellows will appear in upcoming Fall and Summer Festival Seasons in the War Memorial Opera House, making their debuts on the main stage in supporting roles.

Assembling a team of musical experts and designing a network of exciting training and performance activities were only part of the challenge for McEwen as he created the Opera Center. Finding the funds to cover the programs' expenses was a task of equal complexity—and no less crucial to the Opera Center's success. Presenting this unique pro-

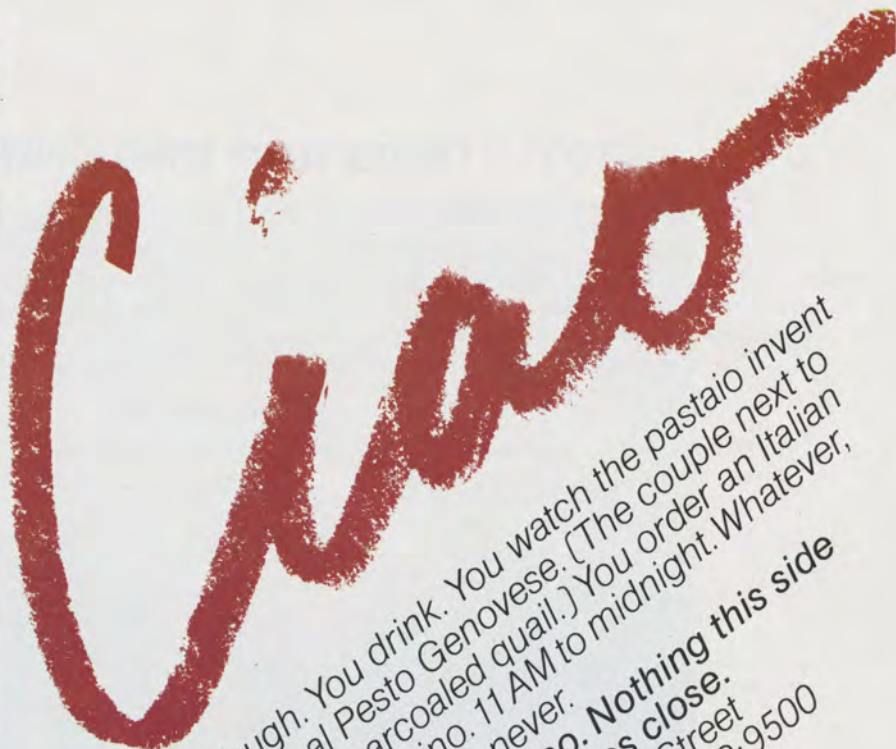
ject to a variety of potential funding sources, the San Francisco Opera's Development Department obtained major grants from a diverse group of innovative sponsors. The Atlantic Richfield Foundation, the California Arts Council, Mr. and Mrs. Warren Coughlin, Crocker National Bank Foundation, the William and Flora Hewlett Foundation, the G.H.C. Meyer Family Foundation, the David and Lucile Packard Foundation, and the San Francisco Hotel Tax Fund all provided generous grants to support the Center's ongoing activities. In so doing, these underwriters have an extraordinary impact on the San Francisco Opera and its audiences—supporting not only our efforts to train America's stars of tomorrow, but to provide a wealth of innovative performance activities benefitting audiences throughout the Bay Area and the nation.



CAROL PATTERSON

While the San Francisco Opera captures the world's attention with its powerful productions of international grand opera, the Opera Center is attracting the nation's applause for its dynamic programs for young artists and new audiences. We still need your support to make all of these programs possible. If you would like to join our growing list of contributors, or learn more about the Opera Center's activities, please contact the Development Department. Who knows—you may help us discover the next Luciano Pavarotti! □

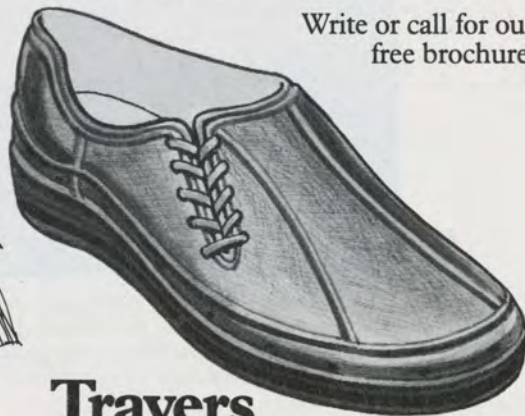
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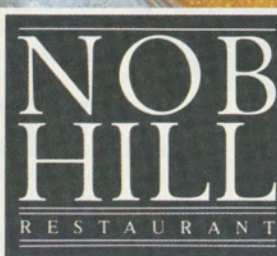
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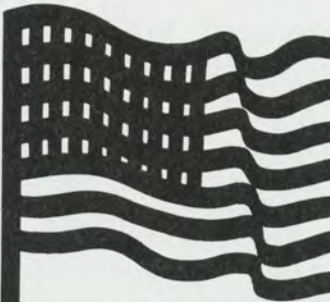
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Services

Bus Service

Many Opera goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus."

This bus is added to Muni's north-bound 47 line following all evening performances of the Opera, Symphony, Ballet and other major events. The service is also provided for all Saturday and Sunday matinees.

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House.

Its route is as follows:

North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

Taxi Service

Patrons needing a cab at the end of the performance should reserve one with the doorman at the Taxi Entrance before the end of the final intermission.

Food Service

The lower lounge in the Opera House is now open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the Carriage Entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

Emergency Telephone

The telephone number 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the Nurse's Station in the lower lounge, where the emergency telephone is located.

Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "Exit" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

Watch That Watch

Patrons are reminded to please check that their digital watch alarms are switched OFF before the performance begins.

Ticket Information

San Francisco Opera Box Office. Lobby, War Memorial Opera House: Van Ness at Grove, (415) 864-3330. 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days.

Important Notice: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance. Tickets for remaining performances in the season may be purchased at this time.

Unused Tickets

Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 431-1210. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby.

Please note that no cameras or tape recorders are permitted in the Opera House.

Children of any age attending a performance must have a ticket.

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

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M.

Performing Arts Center Tours

Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows:

Mondays, 10:00-2:30 on the hour and half hour.

Davies Hall only:

Wednesday 1:30/2:30—Saturday 12:30/1:30

All tours leave from Davies Symphony Hall, Grove Street entrance.

General \$3.00—Seniors/Students \$2.00

For further information, please call (415) 552-8338.

THE OPERA HOUSE MUSEUM (South Mezzanine Box level behind the Opera Boutique) currently houses an exhibit on Wagner's *Ring of the Nibelung* as it has been seen in San Francisco in years past. Featured are photographs, props, costumes and memorabilia from the complete *Ring* cycles of 1972 and 1935 (with Kirsten Flagstad and Lauritz Melchior). A brief browse through this fascinating exhibit, assembled by Christine Albany, will provide an intriguing counterpoint to the new *Ring* productions in this year's Summer Festival.

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