Tosca

1982

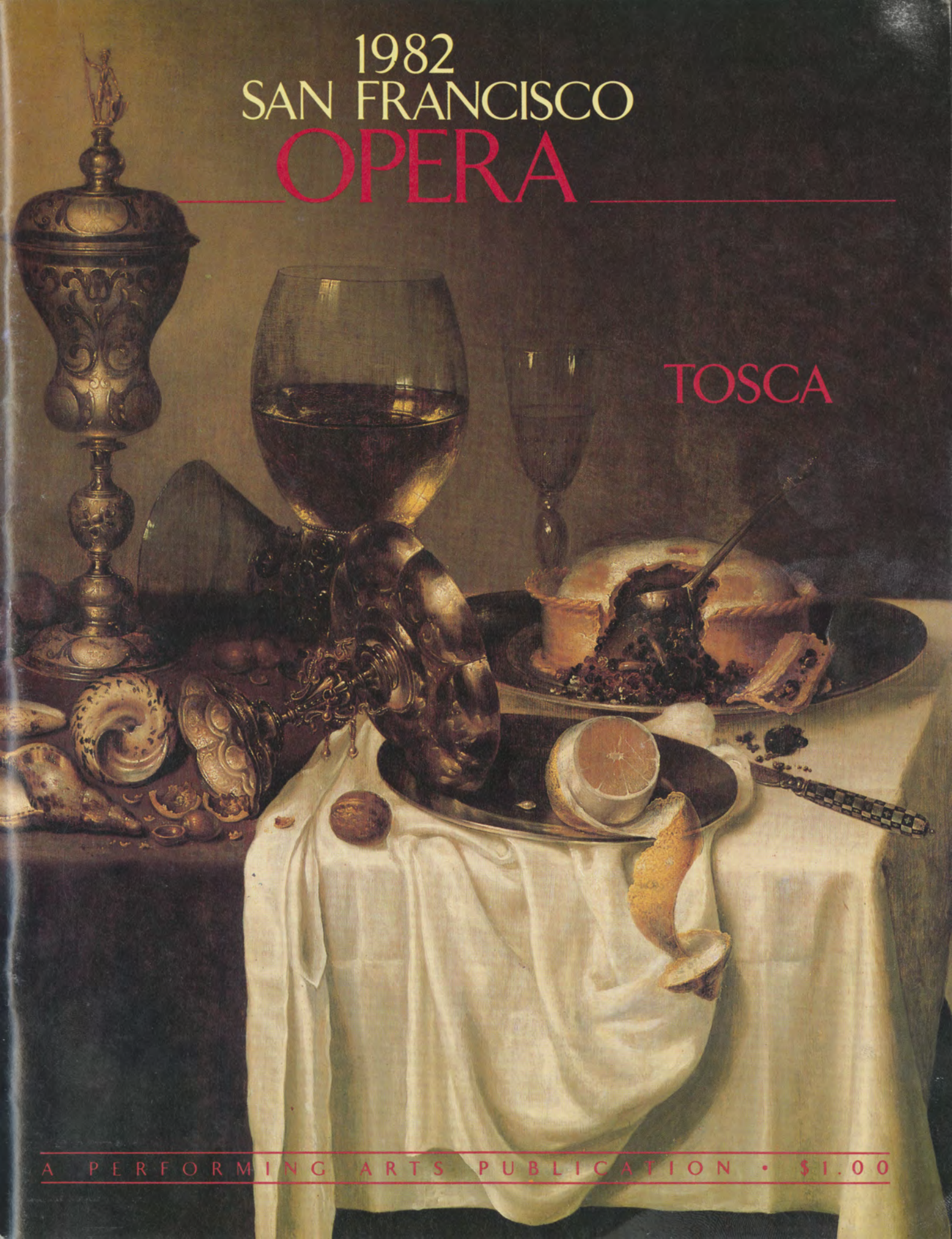
Wednesday, November 24, 1982 7:30 PM
Friday, November 26, 1982 8:00 PM
Tuesday, November 30, 1982 8:00 PM
Saturday, December 4, 1982 8:00 PM
Tuesday, December 7, 1982 8:00 PM
Friday, December 10, 1982 8:00 PM
Sunday, December 12, 1982 2:00 PM

SFO_PUB_01_SFO_1982_15

Publications Collection

San Francisco Opera Archives

1982 SAN FRANCISCO OPERA



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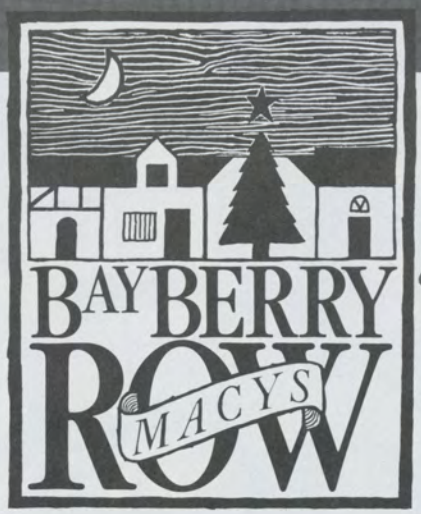

It's nearly as magical as Christmas itself. One special little street, that for eleven months each year exists only in the mind. Yet, just when you're sure it was all a sugarplum dream, it again appears. Bayberry Row. Macy's fanciful world of Christmas present—present once again on the 7th floor, Macy's San Francisco. Here, amid twinkling lights and colorful shops, is everything that makes Christmas Christmas.

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CANDLES, WICKS AND SCENTIMENTAL THINGS
In Candle and Wick, tall tapers flicker with the glow of this special season. Turn, then, to Scentiments, where you'll find all that smells wonderful and the accessories to hold it, mold it, and make it perfect for giving or keeping.

TWINKLE, TWINKLE
Christmas wouldn't be Christmas without a tree decked in lights. Twinkle, Twinkle switches on the brightest selection of lights, for indoors and out!

BAYBERRY GROCER
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SANTA SHOP
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THERE'S SO MUCH MORE!
Bear Hollow, an entire shop of V.I.B.'s of all sizes. From Treasures In The Attic, porcelain dolls and rocking horses like grandma once loved.
As rich and varied as the season itself, Bayberry Row unfolds with all manner of treats for the holiday stroller. We've told you just part of this Christmas tale. The rest is for you to discover. Bayberry Row, now on the 7th floor, Macy's San Francisco

m a c y s

General Director's Message

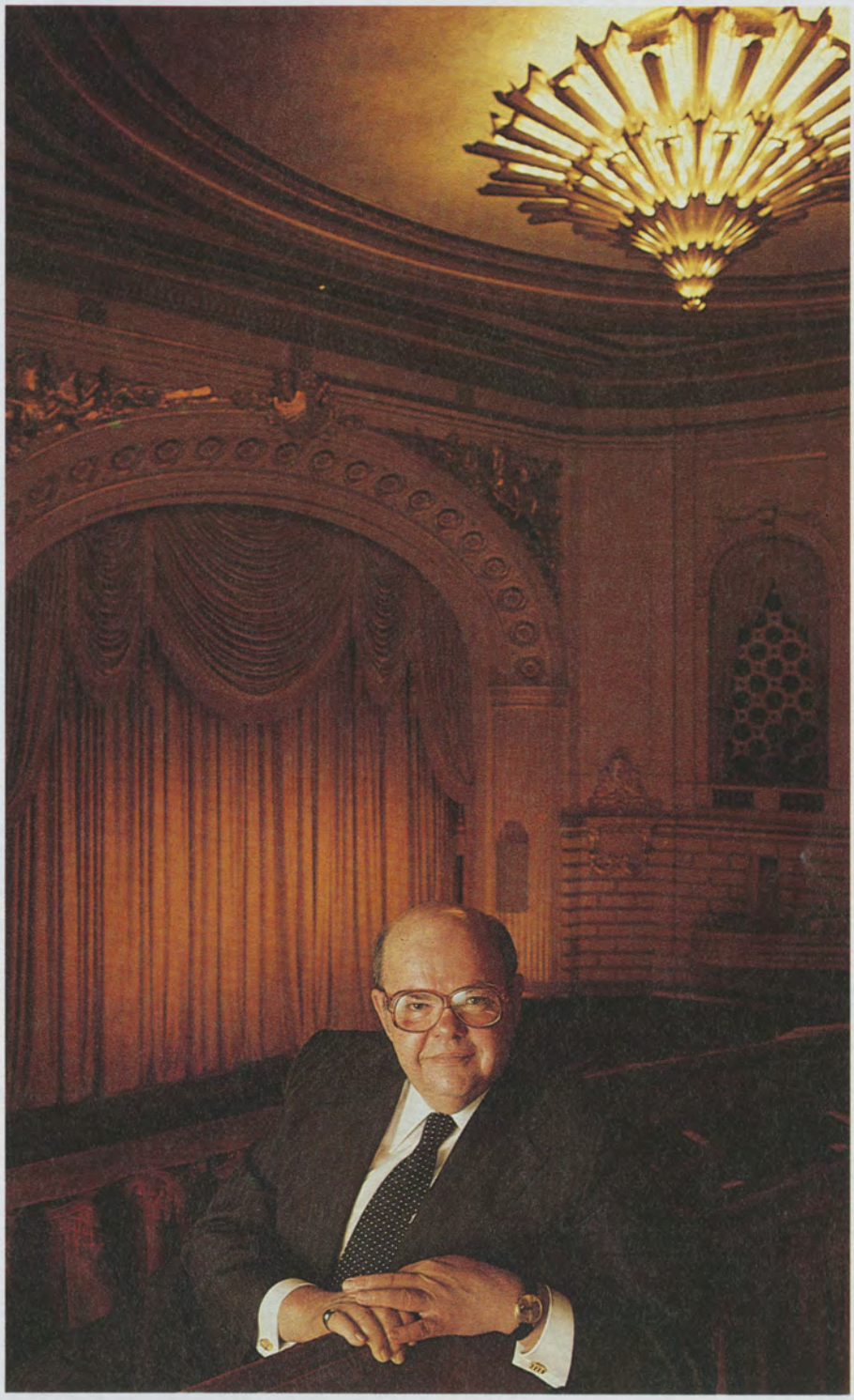
I am happy to welcome you to the 60th consecutive Fall Season of the San Francisco Opera, the 50th anniversary of our first season in the magnificent War Memorial Opera House.

In my first Fall Season as general director, I hope that I have presented a program and a roster of artists that you will thoroughly enjoy. I am proud that we were able to secure the services of so many distinguished performers, both in the category of artists known and loved here and those who are making San Francisco Opera debuts.

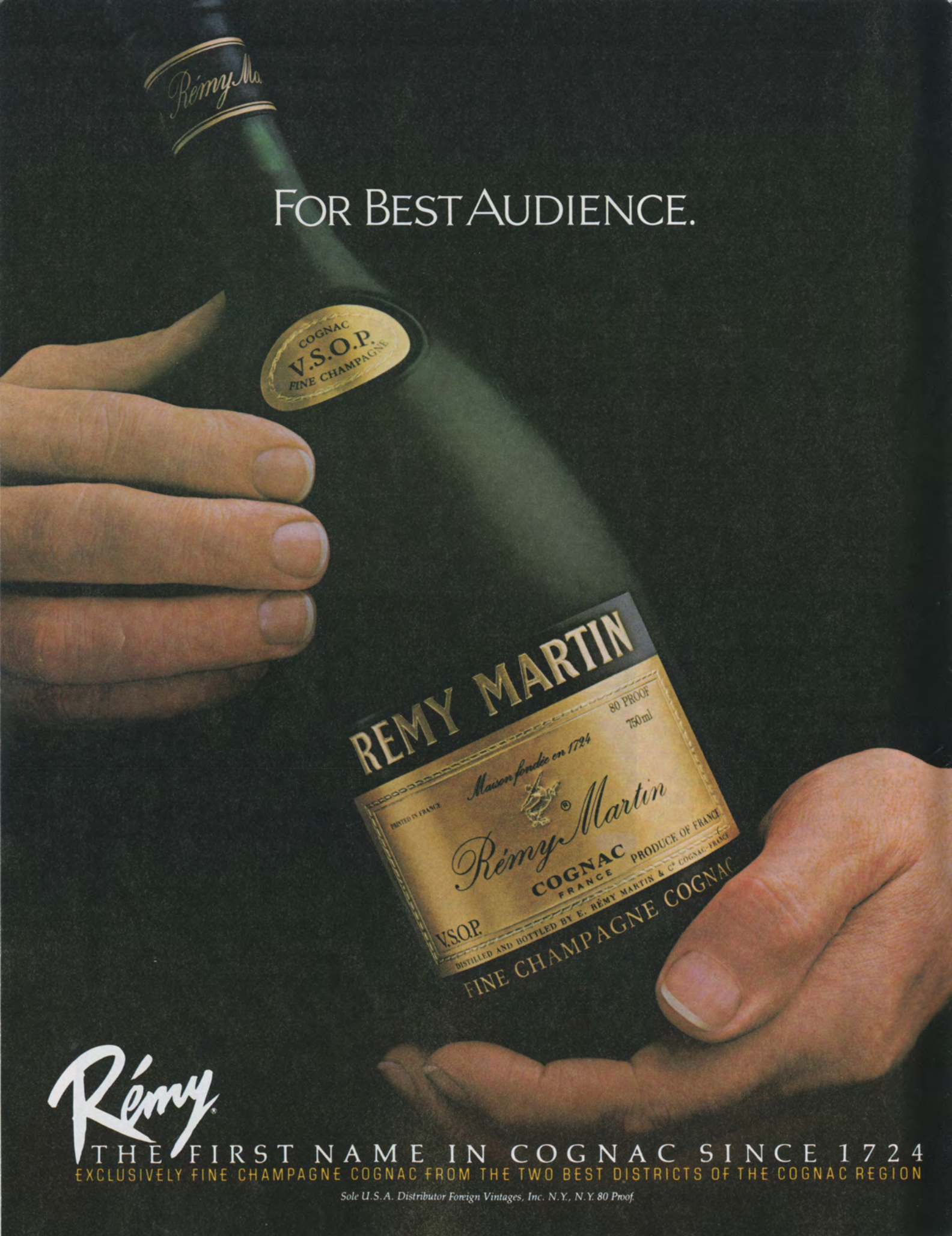
With the realization that I am following in the footsteps of two distinguished predecessors, much of my energy is going into the long-range planning of exciting future seasons.

It is perhaps for this reason that I continue to be concerned with the financial health of this great opera company. In order to remain one of the outstanding cultural institutions of the world, we must thrive and grow and continue to surpass the exacting standards we have set for ourselves.

With the help of my excellent staff and a community whose loyalty and support remain the envy of other opera houses, I am confident that our goals will continue to be met.



RON SCHERL PHOTO



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1982 SAN FRANCISCO OPERA

Terence A. McEwen, general director

Editor: Koraljka Lockhart. Art director: Frank Benson.
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San Francisco, CA 94102. Telephone (415) 861-4008.

Featured on the covers of all 10 issues of the 1982 San Francisco Opera Fall season magazine are reproductions of works of art from the collections of the *Fine Arts Museums of San Francisco*: The M.H. de Young Memorial Museum in Golden Gate Park and the California Palace of the Legion of Honor in Lincoln Park, whose staff generously assisted in the search for the right subjects.

Still Life WILLEM CLAESZ HEDA
1594-1680, Dutch, oil on panel, 27½ × 34½
Mildred Anna Williams Fund

The Fine Arts Museums of San Francisco
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TOSCA

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From the President

It is with great pride that we welcome you to San Francisco Opera's 60th consecutive Fall Season; it was on September 26, 1923, that Gaetano Merola conducted a performance of *La Bohème* in the Civic Auditorium, launching the first Fall Season of what was to become one of the great opera companies of the world. It is a happy coincidence that 50 years ago this October, the indefatigable Merola conducted *Tosca* at the start of our Company's first season in its beautiful home, the War Memorial Opera House. It is a fitting tribute to this great house that our final presentation this fall is a commemorative production of *Tosca*.

I would like to extend a special welcome to our new subscribers, who have joined the San Francisco Opera family on several new fall subscription series and during our recent Summer Festival. Congratulations are due to everyone concerned with the Festival, which was a stunning success; attendance was 83 per cent of capacity, more than 60 per cent higher than that for our first festival in 1981. This significant increase in support is most heartening.

One of the primary concerns of our general director, Terence A. McEwen, is long-range planning to secure a stable financial future for our Company. An important means for achieving this is our endowment fund, which serves two purposes: the interest earned by the fund supplements our annual earned income, while the principal is a cushion against the sort of unforeseen financial difficulty that hangs over every non-profit performing arts organization. Some of you may not be aware that San Francisco Opera entered a voluntary moratorium on our endowment fund drive during the financing and completion of the Performing Arts Center. Now that the Center is completed, it is imperative that we direct our energy with renewed enthusiasm toward the growth of our endowment fund. A major step in that direction is this year's gala opening night benefit performance of *Un Ballo in Maschera*, the net proceeds from which have given our endowment fund drive a major boost.

RON SCHERL PHOTO

Walter M. Baird
President and Chief Executive Officer
San Francisco Opera Association

As I have mentioned so often in these messages, we could not survive without the continuing support to our annual fund drive. Ticket revenues cover only about 55 per cent of our expenses, and we must look to annual contributions from our supporters for a substantial portion of the remaining 45 per cent. We are grateful to the thousands who make annual gifts to us; if you are not among them, won't you please join them.

We would like to extend our continuing 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. Their assistance remains a vital contribution to our endeavors.

Finally, I would like to welcome the 10 new members of the San Francisco Opera Board of Directors who were elected during the past few months. They join us in our commitment to work with the administration and staff to give the San Francisco public what it deserves: a Company that is both financially stable and artistically dynamic.

San Francisco Opera 1982

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Tanya Rankov

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Virginia Price Kvistad
Felix Khuner
Lev Rankov
Eva Karasik
Lani King
Gerard Svazlian
Linda Deutsch
Rise Patt

VIOLA
Rolf Persinger *Principal*
Alison Avery
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Natalia Igudesman
Nathan Ladyzhensky

CELLO
David Kadarauch *Principal*
Doug Ischar
Samuel Cristler
Thalia Moore
Sam Scott
Helen Stross

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Charles Siani *Principal*
Jon Lancelle
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Shinji Eshima
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James Walker

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Deborah Henry
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Raymond Dusté

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Joanne Burke Eisler
Gregory Dufford

BASS CLARINET
Gregory Dufford

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Robin Elliott

FRENCH HORN
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García Navarro
Silvio Varviso

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Assistant Chorus Director
Ernest Fredric Knell

Assistant for Artists
Philip Eisenberg

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Mark Haffner
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Jonathan Khuner
Susanna Lemberskaya
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William Ballard

Girls Chorus Director
Elizabeth Appling

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Brian Macdonald*
Lotfi Mansouri
Nathaniel Merrill
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Ballet Mistress
Marika Sakellariou

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Beni Montresor
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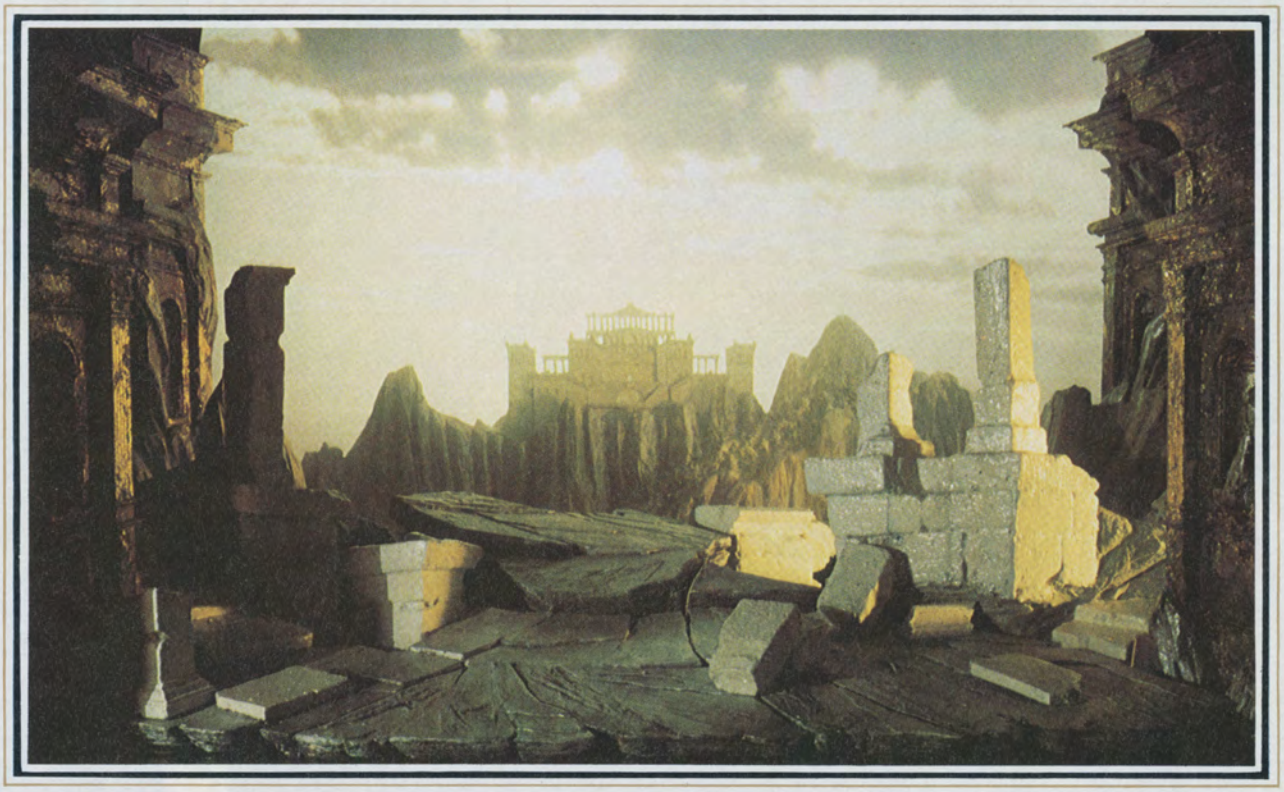
**San Francisco Opera debut*

Kawai is the official piano of the San Francisco Opera. Pianos provided and serviced by R. Kassman Piano & Organ.

The San Francisco Opera is supported by much-appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

Der Ring des Nibelungen



SAN FRANCISCO OPERA

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TUACA

San Francisco Opera

Terence A. McEwen, general director

1982 Fall Season

Gala Benefit Opening Night
Friday, September 10, **7:00**
Un Ballo in Maschera Verdi
This production was made possible by a very generous gift from a friend of the San Francisco Opera.
Caballé, Battle, Baldani/Pavarotti, Carroli*, Langan, Stapp, Woodman, Thomas, Kazaras*
Adler/Frisell/Conklin/Lamb/Munn

Saturday, September 11, 8:00
Norma Bellini
This production was made possible in 1972 through the generosity of the late James D. Robertson.
Sutherland, Horne, Richards/Mauro*, Flagello, Hensel*
Bonynge/Mansouri/Varona/Sullivan

Monday, September 13, 8:00
Un Ballo in Maschera Verdi
Caballé, Battle, Baldani/Moldoveanu*, Carroli, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 14, 8:00
Norma Bellini

Thursday, September 16, 8:00
Un Ballo in Maschera Verdi

Friday, September 17, 8:00
Norma Bellini

Sunday, September 19, 2:00
Un Ballo in Maschera Verdi

Tuesday, September 21, 8:00
Norma Bellini

Wednesday, September 22, **7:30**
Un Ballo in Maschera Verdi
Caballé, Battle, Baldani/Moldoveanu, Elvira*, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Friday, September 24, 8:00
Salome Strauss
Barstow*, Dernesch, Quittmeyer, Hartliep/Belcourt*, Devlin, Hensel, Del Carlo, MacAllister, Duykers, Green, Tate, Busterud*, Wexler, Stapp, Glaum, Kazaras
Klobučar/Lehnhoff/Hoheisel**/Munn

Saturday, September 25, 8:00
Un Ballo in Maschera Verdi
Cook, Battle, Baldani/Moldoveanu, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Sunday, September 26, 2:00
Norma Bellini

Monday, September 27, 8:00
Un Ballo in Maschera Verdi
Cook, Battle, Baldani/Mauro, Elvira, Langan, Stapp, Woodman, Thomas, Kazaras
Adler/Frisell/Conklin/Lamb/Munn

Tuesday, September 28, 8:00
Salome Strauss

Wednesday, September 29, **7:30**
Norma Bellini

Friday, October 1, 8:00
Salome Strauss

Saturday, October 2, 8:00
Norma Bellini

Tuesday, October 5, **7:30**
New Production
Le Nozze di Figaro Mozart
Doese**, Popp*, Esham, Rice, Gamberoni*/Prey, Krause*, Langan, Green, Tate, Stapp
Varviso/Frisell/Brown/Sullivan

Wednesday, October 6, **7:30**
Salome Strauss

Friday, October 8, **7:30**
Le Nozze di Figaro Mozart

Saturday, October 9, 2:00
Family Matinee
The Marriage of Figaro Mozart
Cook, de la Rosa, Quittmeyer, DeVol, Gamberoni/Davies, Woodman, Glaum, Thomas, Tate, Stapp
Bradshaw/Thompson/Brown/Sullivan

Saturday, October 9, 8:00
Salome Strauss

Sunday, October 10, 2:00
La Cenerentola Rossini
Horne, de la Rosa, Richards/Araiza**, Bruscantini, Montarsolo, Del Carlo
Bernardi/Asagaroff/Ponnelle/Sullivan

Tuesday, October 12, 8:00
Salome Strauss

Wednesday October 13, **7:30**
La Cenerentola Rossini

Friday, October 15, **7:30**
Le Nozze di Figaro Mozart

Saturday, October 16, 8:00
La Cenerentola Rossini

Sunday, October 17, 2:00
Salome Strauss

Tuesday, October 19, 8:00
La Cenerentola Rossini

Wednesday, October 20, **7:30**
Le Nozze di Figaro Mozart

Friday, October 22, 8:00
La Cenerentola Rossini

Saturday, October 23, 8:00
New Production
Dialogues of the Carmelites Poulenc
This production from the Metropolitan Opera was made possible by a much-appreciated grant from the San Francisco Opera Guild.
L. Price, Crespin, Vaness, Zeani*, Norden*, Petersen, Richards/Hensel, Halfvarson, Green, Thomas, MacAllister, Glaum, Busterud
Lewis/Dexter*/Reppa/Greenwood/Wechsler*

Sunday, October 24, 2:00
Le Nozze di Figaro Mozart

Monday, October 25, 8:00
La Cenerentola Rossini

Tuesday, October 26, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, October 27, **7:30**
Le Nozze di Figaro Mozart

Friday, October 29, 8:00
Dialogues of the Carmelites Poulenc

Saturday, October 30, **7:30**
Le Nozze di Figaro Mozart

Sunday, October 31, 2:00
La Cenerentola Rossini

Wednesday, November 3, **7:30**
Dialogues of the Carmelites Poulenc

Thursday, November 4, 8:00
New Production
The Queen of Spades Tchaikovsky
Zylis-Gara, Resnik, Quittmeyer, Petersen, de la Rosa, Gamberoni/Svetlev, Krause, Dickson*, Green, Halfvarson, Thomas, Tate, Stapp
Agler/Merrill/O'Hearn*/Sulich*/Munn

Saturday, November 6, 8:00
Dialogues of the Carmelites Poulenc

Sunday, November 7, 2:00
The Queen of Spades Tchaikovsky

Tuesday, November 9, 8:00
Dialogues of the Carmelites Poulenc

Wednesday, November 10, **7:30**
San Francisco Opera Premiere
Cendrillon Massenet
Production from National Arts Centre, Ottawa, Canada
Greenawald, Welting, Wallis, Forrester, Erickson*, Rice/Gramm, Busterud, Tate, Glaum
Bernardi/Macdonald*/Bardon*/Mess/Sullivan

Friday, November 12, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 13, 8:00
Cendrillon Massenet

Sunday, November 14, 2:00
Dialogues of the Carmelites Poulenc

Monday, November 15, 8:00
The Queen of Spades Tchaikovsky

Thursday, November 18, **7:30**
The Queen of Spades Tchaikovsky

Friday, November 19, **7:30**
Lohengrin Wagner
This production was made possible by a very generous gift from a friend of the San Francisco Opera.
Lorengar, Rysanek/Hofmann*, Becht**, Ward, Woodman, Tate, Thomas, Glaum, Stapp
Hollreiser/Weber/Montresor/Munn

Saturday, November 20, **2:00**
Cendrillon Massenet

Monday, November 22, 8:00
The Queen of Spades Tchaikovsky

Tuesday, November 23, **7:30**
Lohengrin Wagner

Wednesday, November 24, **7:30**
Tosca Puccini
This production was made possible in 1972 by generous grants from the Charles E. Merrill Trust and Mr. and Mrs. Robert A. Magowan, Trustees.
Jones/Aragall, Díaz, Tajo, Halfvarson, Green, Glaum, Stapp
Navarro/Farruggio/Ponnelle/Munn

Thursday, November 25, 8:00
Cendrillon Massenet

Friday, November 26, 8:00
Tosca Puccini

Saturday, November 27, 8:00
The Queen of Spades Tchaikovsky

Sunday, November 28, **1:30**
Lohengrin Wagner

Monday, November 29, 8:00
Cendrillon Massenet

Tuesday, November 30, 8:00
Tosca Puccini

Wednesday, December 1, **7:30**
Lohengrin Wagner

Friday, December 3, 8:00
Cendrillon Massenet

Saturday, December 4, 8:00
Tosca Puccini

Sunday, December 5, **1:30**
Lohengrin Wagner

Monday, December 6, 8:00
Cendrillon Massenet

Tuesday, December 7, 8:00
Tosca Puccini

Wednesday, December 8, **7:30**
Lohengrin Wagner

Friday, December 10, 8:00
Tosca Puccini

Saturday, December 11, **7:30**
Lohengrin Wagner

Sunday, December 12, 2:00
Tosca Puccini

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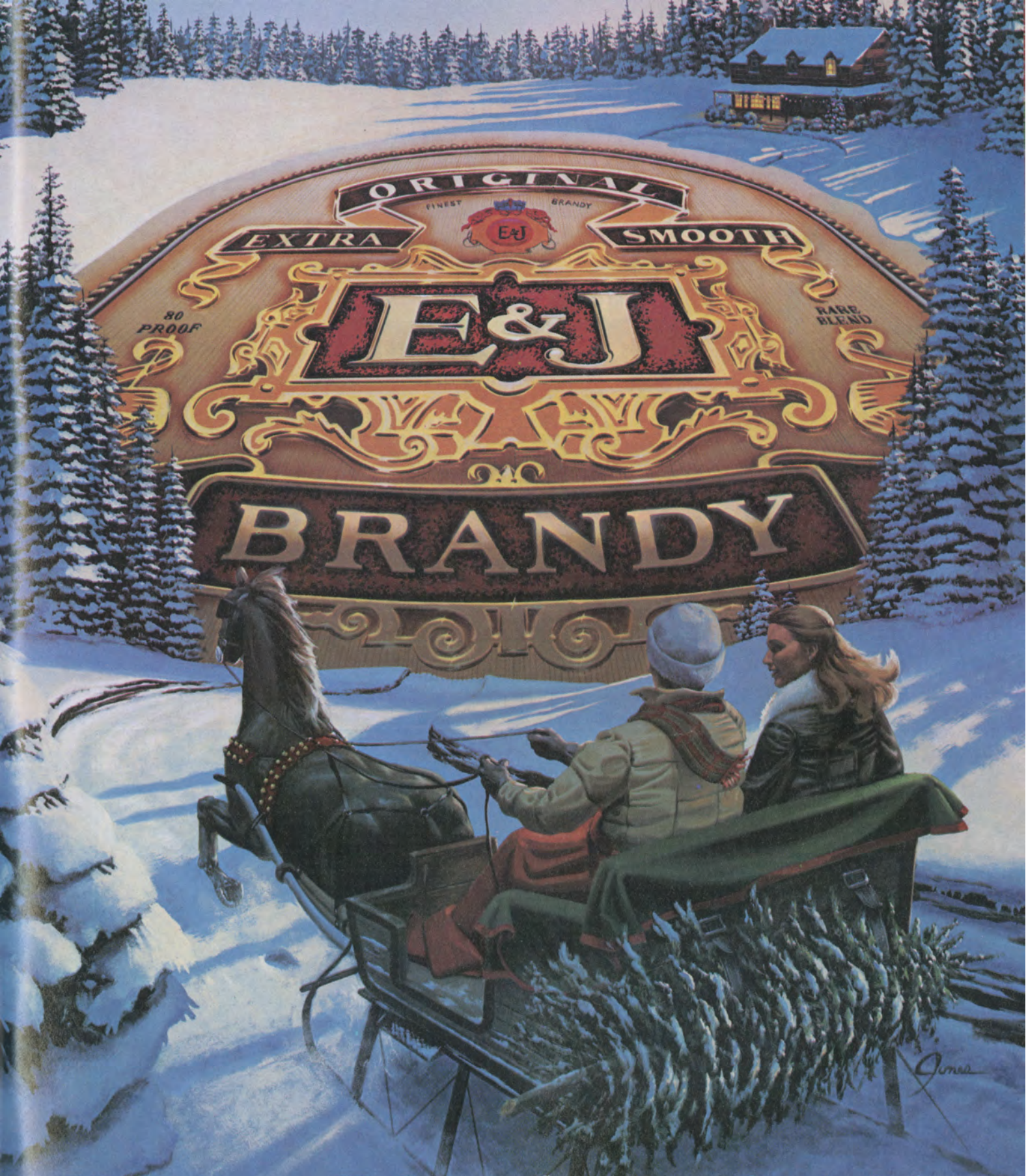

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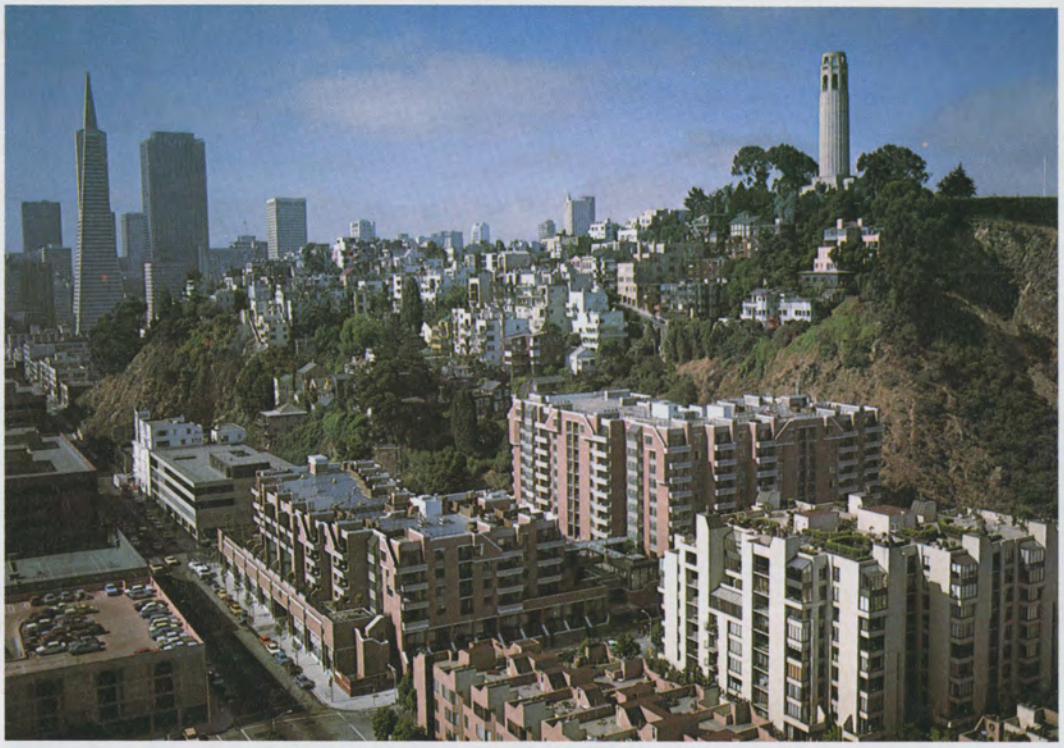

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Tosca ~ Words about Music

By MICHAEL STEINBERG

Writing in a testy mood from Genoa in 1875, Verdi deplored that it was becoming "fashionable now to *applaud* even conductors." Not that he underestimated the necessity of a strong conductor. Far from it, and at a time when the idea was still rather a novelty in Italy, he expressed himself often and forcefully on the subject, making it clear, for example, that a house like the San Carlo in Naples with its excellent singers and feeble *maestri* was not a fit place for the presentation of modern opera. No, his irritation had to do with the new "tyranny" of conductors that he saw claiming a place beside the old "tyranny of prima donnas," opening yet another "road to the decadent and the false."

But Verdi's exasperation is rooted as well in another — and larger — aspect of his lifelong passion in the cause of *inventare il vero:* ideally the spectator-listener should not *consciously* be aware of the orchestra at all (and certainly not of the conductor). Not quite a year and a half after Verdi wrote his letter, Wagner inaugurated a theater built to his ideal specifications, one of which is an invisible orchestra. (Players and conductors love Bayreuth because they don't have to dress.) Eighty-some years after that, Rudolf Bing made the architects of the new Metropolitan Opera change their design so as to provide greater visibility of the orchestra and the conductor for people upstairs, holding that "the sight of the conductor at work is part of the experience of attending the opera." One could almost write a history of opera as a chronicle of fluctuating orchestra-consciousness.

Where would Puccini fit into the story? We are taught that Wagner — the inventor of the invisible orchestra,

Michael Steinberg is Artistic Adviser to the San Francisco Symphony, and his writings on music appear regularly in the program book of that orchestra.

MORTON PHOTO

On October 15, 1932, San Francisco Opera's production of *Tosca*, featuring Claudia Muzio in the title role, inaugurated the new War Memorial Opera House. This group shot, taken at the end of Act I, includes the dark figure of the Baron Scarpia, portrayed by Alfredo Gandolfi.

STROHMEYER PHOTO

Same group shot taken at the end of the first act of *Tosca* in 1949. Under the sculpture of the Madonna is the rotund figure of Salvatore Baccaloni, one of San Francisco's favorites, who portrayed the Sacristan. Fausto Cleva is in the orchestra pit.

Scarpia's death, as seen from the wings at the San Francisco Opera: (left) Yvonne Gall and Giuseppe Danise, 1931; (center) Lotte Lehmann and Alfredo Gandolfi, 1934; (right) Lotte Lehmann and Lawrence Tibbett, 1936. The latter was, unfortunately, not only stabbed by Tosca, but also decapitated by the photographer.

mind you — shifted much of the musical and even dramatic emphasis from the stage to the pit and we know, for example, that a *Liebestod* without an Isolde makes a thoroughly satisfactory concert piece for a symphony orchestra. We learn that Wagner was continuing and extending ideas adumbrated in the works of Gluck, Mozart, and Weber, and that he was rebelling against the "big guitar" concept of orchestral accompaniment of the *bel canto* composers who were his seniors by half a generation or so. Finally, we read that the Italians by and large ignored Wagner's "discovery" of the orchestra and continued stubbornly to focus on the voice and the singers. The Alps are an important boundary on the operatic landscape, but all this is a bit too simple and it misleads. If, earlier this season, you listened carefully to *Norma*, you heard how in the first scene between Norma and Adalgisa it is the flute that really begins to sing, while the women drop conversational fragments — "Oh! rimembranza! Io fui così . . ." — into the texture; only with Adalgisa's "Sola furtiva" does Bellini revert to the "normal" division into vocal melody and instrumental accompaniment. He then uses the device with still greater tension in the final colloquy between Norma and her father, Oroveso — "Empia!" "Tu m'odi!"

Obviously not even the most *vocalità*-minded Italians were willing to have their orchestras reduced to devices to keep the singers on pitch and in time. Verdi, whose writing for orchestra grew ever more inventive and subtle, was accused later in life of having sold out to the enemy, *wagnerismo*. As for Puccini, he was not about to ignore anything that might help him create a piece of strong musical theater. What convinced him

that his future was in opera rather than church music, the family *métier,* was a performance of *Aida* that he saw at Pisa in 1876 when he was seventeen, and we can easily imagine his excited attention, not only to what the singers were doing, but to the muted strings in the Prelude (probably excruciating in those high positions), the measured trills and quasi-trills for the flute and the palpitating solo violins in "Celeste Aida," of course the splendors of the March and the exotic colors of the ballet music, the evocation of the moonlit Nile and the succession of effortless miracles, so finely differentiated, that give life and pathos to "O patria mia," and on to the muted tremolando strings and the ominous flutes of the tomb scene.

When Puccini went on to the Milan Conservatory four years later, he found a skilled and resourceful master in Ponchielli, and his graduation piece,

MORTON PHOTO

Ecclesiastical group from San Francisco Opera's 1934 production of *Tosca*.

a *Capriccio sinfonico*, which was conducted by no less a person than Franco Faccio (conductor, then and later, of the premieres of *La Gioconda* and *Otello* and of the first Italian performances of an array of works from *Aida* to *Die Meistersinger*), was praised by all for its assured and imaginative scoring. Puccini, moreover, was blessed with boundless curiosity and he always took a broad view of what was useful for him to learn and know. *Parsifal* was published during his last year at the Conservatory, and he persuaded his fellow-pupil, Pietro Mascagni, to go shares with him in obtaining a copy of that most non-mediterranean masterpiece. In 1924, not long before he died, we find Puccini undertaking an uncomfortable journey to hear Schönberg's *Pierrot lunaire* and, to the composer's everlasting proud delight, finding "some very friendly things" to say. Finally, as Gabriella Biagi Ravenni points out in her Puccini article in *The New Grove*, he was a musician who, "like Debussy, seemed to relish sound for itself."

To appreciate the potency of the *Tosca* orchestra you can go far just with the first fifteen seconds of the opera, those three unforgettable chords — B flat, A flat, E — so tellingly scored, set upon the snarling pedal notes of the trombone, with all the bass instruments dropping out of the *fff tutta forza* E major chord (the lowest note is E above middle C). Those chords are Scarpia's, which is made explicitly clear when Cavaradossi and Angelotti discuss the police chief's character and deeds (and if you missed it then you won't miss it when the "bigot-satyr" makes his surprise entrance). Now Scarpia is one of the most vividly portrayed characters in all of opera, but, though we may carry in our memories the resonance of this or that baritone offering holy water to Tosca, baiting her about the Countess Attavanti, his drily businesslike exchanges with his underlings, the laden "come facemmo

del conte Palmieri," and so to his "Tosca, finalmente mia," it is not because of anything of substance that he sings. He contributes effectively to the *Te Deum* that concludes Act I, but chiefly because of the strong situation and the demonstration of the accuracy of Cavaradossi's "bigotto satiro;" the nearest thing he has to an aria is his response to Tosca's "Quanto?" her inquiry about the price of Cavaradossi's liberty. But Scarpia's "Già. Mi dicon venal" is musically a feeble number, most so at what is meant to be its *appassionato* climax, "Già mi struggea l'amor della diva!" So evanescent is the effect that its very appearance can be a surprise: one had quite forgotten about it since last time. It does not, however, diminish Scarpia's impact, but his power to make that impact resides in his three chords, in an orchestral emblem.

Let us listen further. The Scarpia chords are followed by the agitated music — *vivacissimo con violenza* —for Angelotti's entrance and his nervous search for the key. Just reading the libretto, one could scarcely guess what suspense Puccini will create with his precise sense of stage timing, how much the scurrying three-note figures in the clarinets, then violins, then violas, and the off-beat plucked bass notes can convey of the escaped prisoner's state of mind. At last he finds the key, and simultaneously the orchestra reminds us of why he needed to find it: the Scarpia chords. Here they mark both the high point of the anxiety in the music and its cadential resolution. For the listener who comes to *Tosca* for the first time, the three-chord sequence begins to take on associations, but opera is also written for people who have seen and heard a given work before and for whom these chords spell something terrific.* We should stay with the chords a moment longer. We recognize them because the notes, the harmonies, are the same as before, but their sound, their character is quite different. The first time, as *Tosca*'s fifteen-second

*Lecturing to students at Princeton about *The Magic Mountain*, Thomas Mann advised that they read it twice (providing, of course, that they liked it the first time), since all its symbols and *leitmotifs* are designed to work forwards as well as backwards.

Overture, Puccini presents them in as spectacular a way as he can, as though the curtain roared up to reveal a scene of extraordinary visual thrust. They are loud as can be, they are paced with gruesome majesty, the first chord gets a double presentation (first the bass, then the super-structure), and the whole statement is set off by unmeasured silence before and after. Now, when Angelotti "with a stifled cry of joy" finds the key, the first chord slips in as part of a larger harmonic progression, so that recognition begins to take place only with the second chord and is absolutely assured only with the third. The scoring is likewise undemonstrative *f* and *ff, robusto,* but in the restrained colors of woodwinds (minus flutes), horns, and strings. So it is at least for the first two chords: the E major chord that concludes the progression is something else again. Puccini gives it to us in a sudden *pianissimo* with woodwinds spread across five octaves, but in such a way as to put a three-octave chasm between a high chord of flutes and piccolo, oboe, and clarinets, and the deep, hollow sonority of bass clarinet, bassoon, and contrabassoon, joined by cellos and basses. A soft thud on the bass drum marks the attack, and only a single clarinet provides the G sharp that defines the chord as E major. It sounds gritty, unnaturally still and cold, and frightening. Angelotti hears it as a cadence, a point of rest and relief — "Ecco la chiave . . ." — but to us this creepy sound suggests anything other than assurance. (Angelotti himself in fact succumbs to another spasm of fear — panting syncopations in the orchestra — before he disappears into the chapel just in time to avoid being seen by the querulous and fussbudget Sacristan.)

A few minutes later, Cavaradossi comes in and, after a brief exchange with the Sacristan, introduces himself to us properly by means of his "Look here, upon this picture, and on this" aria, gazing alternately at a miniature of dark-haired Tosca that he carries and at his work-in-progress, the blond Attavanti as the Magdalen. This is of course the popular "Recondita armonia" and it is worth thinking about. It begins with a thirteen-measure prelude for muted strings, a handful of winds, and harp, just long enough to allow Cavaradossi to begin work before he loses himself in contemplation. The song, with some sullen muttering from the Sacristan, is brief, just thirty measures to the triumphant arrival on "Tosca sei tu!" with its ringing B flat. Here Puccini may have outwitted himself. In the house, you get a storm of applause at this point (or if you don't, you are in trouble), but if you are listening to a recording at home, you realize that although Cavaradossi has stopped, the aria has not. The violins continue to sing, and what they sing is the broad-spanned melody to which Cavaradossi had previously sung ". . . e te, beltade ignota,/cinta di chiome bionde . . ." In fact, while the Sacristan carries on with his grumbling about skirts "competing with Madonnas" and "these commie dogs" (to him they are *volterriani),* the violins complete the entire eight-bar strain before a seven-bar coda brings the aria to its "real" close. Of course he knew perfectly well about the applause, planned on it in fact, inserting a silent beat so as to make the resumption easy for the conductor, but he had, in his second stanza for violins-plus-right-wing-Sacristan, permitted himself a compositional subtlety without real hope of ever enjoying its effect.

When Tosca herself enters, Puccini gives us a still broader example of an aria for orchestra, specifically one for flute and solo cello two octaves apart, then repeated by first violins with cellos, also two octaves apart and *ppp dolcissimo* (and how this score abounds in such implorations!). We hear a good deal of Tosca's entrance melody during the course of the opera, most famously in "Vissi d'arte," but neither Tosca herself nor Cavaradossi ever gets to sing it through: it always belongs to the orchestra, which they join only for a few notes at a time. Note, by the way, the effect of having violins and violas play near the bridge when Tosca says that she heard the rustling of clothes — "e un fruscio di vesti . . ." Tosca's dress rustles too when she makes her rapid exit after her final oh-so-arch "Ma falle gli occhi neri," and the strings give her the same *al ponticello* treatment. It is a nice touch of humor.

The makeup of Puccini's *Tosca* orchestra is not in itself extraordinary,

though it is certainly generous: three flutes (two of them doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three tenor trombones and bass trombone, timpani, snare drum, triangle, cymbals, tamtam, bass drum, glockenspiel, bells, celesta, harp, and strings, plus, for the stage, the debussyesque combination of flute, harp, and viola for the cantata at the Queen's party, more brass, bells, organ, two snare drums, and, since Puccini includes them in his list at the front of the score, rifles and cannon. It is the normal pit orchestra for the big operas of his mature years, though neither *Bohème* nor *Butterfly* calls for the contrabassoon, whose subterranean shudders make so splendid an effect in *Tosca*, and percussion and offstage instruments vary with the requirements of the scene and of local color.

What he has he uses with remarkable selectivity and precision. Take, for instance, the celesta, for Puccini a new and exotic instrument (it was only seven years since Tchaikovsky had introduced it in *The Nutcracker*, nervous lest Rimsky-Korsakov beat him to the discovery). It is also a dangerous instrument, just a touch too irrepressible and liable always to "go and make an effect" (as Brahms said about the harp). We first hear it in *Tosca* — or ideally we should not be very much aware of it — in the big flute-and-cello orchestral aria for the heroine's entrance. Puccini delicately places a few harp chords into the accompaniment, marking them carefully so that the bass octaves ring out *forte* but with the chords in the middle octave *pianissimo*. Then he quietly "points" each chord by adding two instruments, the third flute *ppp* and the celesta. As Tosca seeks to persuade Cavaradossi to spend the night at their country villa, the celesta adds its bright dots of light to the pizzicato strings and to the soprano voice, again as enhancement of a sound more in the foreground, not as an effect in its own right, and never more than for five notes at a time.

That, artfully done though it is, is standard writing for the instrument in conformity with its normal character. The celesta comes into its own when Puccini uses it in a context altogether

MORTON PHOTO

Stella Roman as Tosca and John Brownlee as Baron Scarpia, San Francisco Opera, 1941.

unexpected. Angelotti, taking the clothes hidden for him by his sister, is about to leave the church. The pathway, Cavaradossi assures him, is deserted. Very well, then, "addio." Puccini punctuates the word with five hushed, nervous chords (the three Scarpia chords are embedded in them). As a last-moment afterthought, Cavaradossi tells him about the well in his garden where he can hide if necessary, and twice more during his hasty instructions we hear those five strangely incorporeal chords, held fast harmonically over a soft kettledrum roll and with the top line in the oboe made chill and sinister by the five pings of the celesta. No orchestration textbook, by the way, would recommend placing the oboe above the three flutes.

The placement of instruments in unusual registers or into uncommon relationships with other instruments is characteristic of Puccini's scoring. (It is also a taste Puccini shares with his great contemporary, Gustav Mahler.) No sounds in *Tosca* are more memorable than the closing measures of Act II, when Tosca, having killed Scarpia, slips quietly from the room. Three times we hear Scarpia's chords, just low strings, flutes and a single clarinet, harp and percussion, all *il più piano possibile.* The tempo is very slow now, and the last chord is E minor. Three times, and then there is a single terrifying chord, harsh and loud, with a distant roll of a snare drum. It is the spacing that gives this chord its bone-chilling quality — a closely bunched triad for oboes, bassoon, and muted horns, with violas and English horn riding across the top.

Indeed, if there is a quintessential *Tosca* sonority, it is surely the sound of violas. When the hubbub of Angelotti's entrance music first dies down, the action is suspended as he gasps out his "Ah! Finalmente!" and the chord on which everything freezes is one of two clarinets, a single low bassoon, and violas in their unmistakable, strangely throaty low register, all *ppp.* From then on, over and again, the intense, flavorful sound of violas dominates the orchestra, moaning in the torture scene, lamenting with the bassoon when Cavaradossi is carried from the torture chamber, singing solo with Tosca in "Vissi d'arte" ("Nell'ora del dolore . . ."), a moment later playing the Act I entrance melody an octave below cellos and two octaves below the violins, providing with the timpani a thin thread of sound as Scarpia chokes on his own blood, joining the four solo cellos (borrowed from *Otello*) in the prelude to "E lucevan le stelle," evoking the drums Tosca tells Cavaradossi she heard in the courtyard of the Palazzo Farnese, leading the grave march of the firing squad.

Victorien Sardou was as vain as one might wish of an author, but even he conceded that Puccini's *Tosca* worked better than his own. A large part of our thanks must go to those magical scene-painters, lighting designers, temperature-raisers, commentators, and memory-stirrers in the pit and to the things that Puccini, inventing, refining, rejoicing in his craft and cunning and fantasy, gave them to do. ■

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TOSCA'S ROME

By DAVID LITTLEJOHN

Most operas take place in "Operaland," an imaginary world like one of Disney's magic kingdoms. But occasionally, the libretto and stage directions of an opera will call for the recreation of an actual place. The designer may then (if he opts for realism, and has the resources) try to reproduce on stage an "actual" corner of, say, Maxim's or St. Sulpice in Paris, or the court of the Ducal Palace in Venice.

Puccini's *Tosca* is at once determinedly local-colorist and assertively architectural. Here, the designer is virtually under orders to evoke three real and well known Roman monuments, one for each act; and somehow to create a feeling of the papal capital at a moment of particularly violent and voluptuous decay.

Act I: Sant'Andrea della Valle

Depending on whether you count all the private and semi-private ones belonging to religious orders, the city of Rome contains between 300 and 400 Catholic churches. At least 140 of these, most of them built or rebuilt in the 16th and 17th centuries, are considered worthy of attention by art historians and tourist guides, ranging in size from St. Peter's (15 architects, 174 years abuilding) to Borromini's perfect San Carlino alle Quattro Fontane of 1638-67, which could be fit completely inside one of the crossing piers of St. Peter's.

The place in which Cavaradossi is painting, Angelotti is hiding, and Floria Tosca is having her jealous fit in Act I of *Tosca* is called the Attavanti Chapel in the Church of Sant'Andrea della Valle. Victorien Sardou, on whose play the opera was based, invented all these characters — including the Attavanti family — but the church *is* there, and it does contain six large side chapels endowed by and named for old noble Roman families. (Though the chapels have only low railings today, they may have had locked grilles in 1800; but none has, or ever had, a back door leading to a garden for fugitives to escape through.)

It is typical of the giant, theatrical churches of Counter-Reformation Rome, of which the best known is the Jesuits' *Gesù*, 500 yards down the Corso Vittorio Emanuele. Sant'Andrea was begun in 1591, completed about 1665, and designed by a sequence of very distinguished architects. The church was paid for by Cardinal Alfonso Gesualdo and built for the priests of the reformist Theatine Order, founded in 1524. One of their members, a Father Francesco Grimaldi from Calabria, worked with Giacomo della Porta on the original design. When della Porta died in 1602, his place as chief architect, here as at St. Peter's, was

View of Rome: The Bridge and Castel Sant'Angelo with the Cupola of St. Peter's by Jean-Baptiste-Camille Corot (1798-1875). Oil on paper backed with canvas, 8⅝ × 15. Collis Potter Huntington Memorial Collection — The Fine Arts Museums of San Francisco: M.H. de Young Museum; California Palace of the Legion of Honor.

Design: Lorli Willis

Castel Sant'Angelo — Aerial view.

taken over by Carlo Maderno, whose young relative Borromini worked as a draftsman.

The church they designed is composed of one vast vaulted space 280 feet long, leading to the high altar and a richly painted apse behind it. The six domed lateral chapels, framed by high arches and separated by mammoth pilasters, take the place of side aisles. Short transepts give the church a typical cross plan. A glorious dome (1622), second in size in Rome only to St. Peter's, is lifted high over the crossing on a cylindrical drum pierced by eight large windows; these, and a high lantern, flood the crossing with light. Highly decorated ribs and arches, and a wide, fussy architrave (the church was gussied up around 1910) vault from one gilded pilaster capital to another, dividing the vast spaces of the church.

Although the founders of the Theatine Order were strictly ascetic, the church is anything but. Like other Counter Reformation "preaching" temples, it was designed to overwhelm worshippers with its sensuous decor, then to enrapture them by great sermons and song. The two greatest Roman muralists of the period — Domenichino and Lanfranco — won commissions to decorate the cupola and the apse in the 1620s. Domenichino (Domenico Zampieri) did a series of scenes from the life of St. Andrew for the apse, and four majestic evangelists for the pendentives (the curved corner supports) of the dome. Giovanni Lanfranco, his more "advanced" rival, painted a "Virgin in Glory" that fills the whole inside of the dome — a dizzying, mixing-bowl swirl of dozens of figures in the clouds, at once dazzling and unreadable.

The tombs of two popes were moved near the crossing piers from Old St. Peter's after it was torn down. The side chapels are decorated with polychrome marble veneers, and house other tombs, a clumsy statue of John the Baptist by G.L. Bernini's father, bronze copies of three Michelangelo statues, and (I presume) an unfinished 1800 painting of Mary Magdalen by Mario Cavaradossi.

When Carlo Maderno died in 1624, the façade of the church was only completed up to the level of the pedestals of the great half-columns that frame its door and niches. Carlo Rainaldi took over in 1655, and completed the church with an impressive stage-set travertine wall of two superimposed classical orders framing statuary niches and large, decorated doors and windows, divided by chunky architraves and crowned by a pair of busily broken pediments. Altogether, Sant'Andrea della Valle is a costly, high-dramatic, voluptuous piece of 16th century Rome. Art historians and church collectors may praise the dome, the façade, and the murals. But many non-Italians and non-Catholics find churches like this overpoweringly heavy, far more worldly and sensual than they are spiritual or "Christian" — the perfect setting, one might say, for the meeting of Floria Tosca and Baron Scarpia.

Act II: The Palazzo Farnese

Strange things happen in operas, it goes without saying. But if you've ever read, or listened closely to the libretto of *Tosca*, you may well wonder what the Queen of Naples is doing giving a party — with Floria Tosca as her guest star — just one floor below the apartment the evil Roman Police Chief keeps for his suppers, seductions, and S&M torture sessions.

In fact, all that makes perfect historical sense.

The Palazzo Farnese (which palazzo-lovers regard as the finest in Rome, and art historians as one of the most important buildings of its century) was built between 1517 and 1589 for Cardinal Alessandro Farnese (later Pope Paul III) and his grandson, also a cardinal (thanks to his grandfather), of the same name. It boasts an even more distinguished lineup of architects than Sant'Andrea della Valle: first Antonio di Sangallo the younger; then

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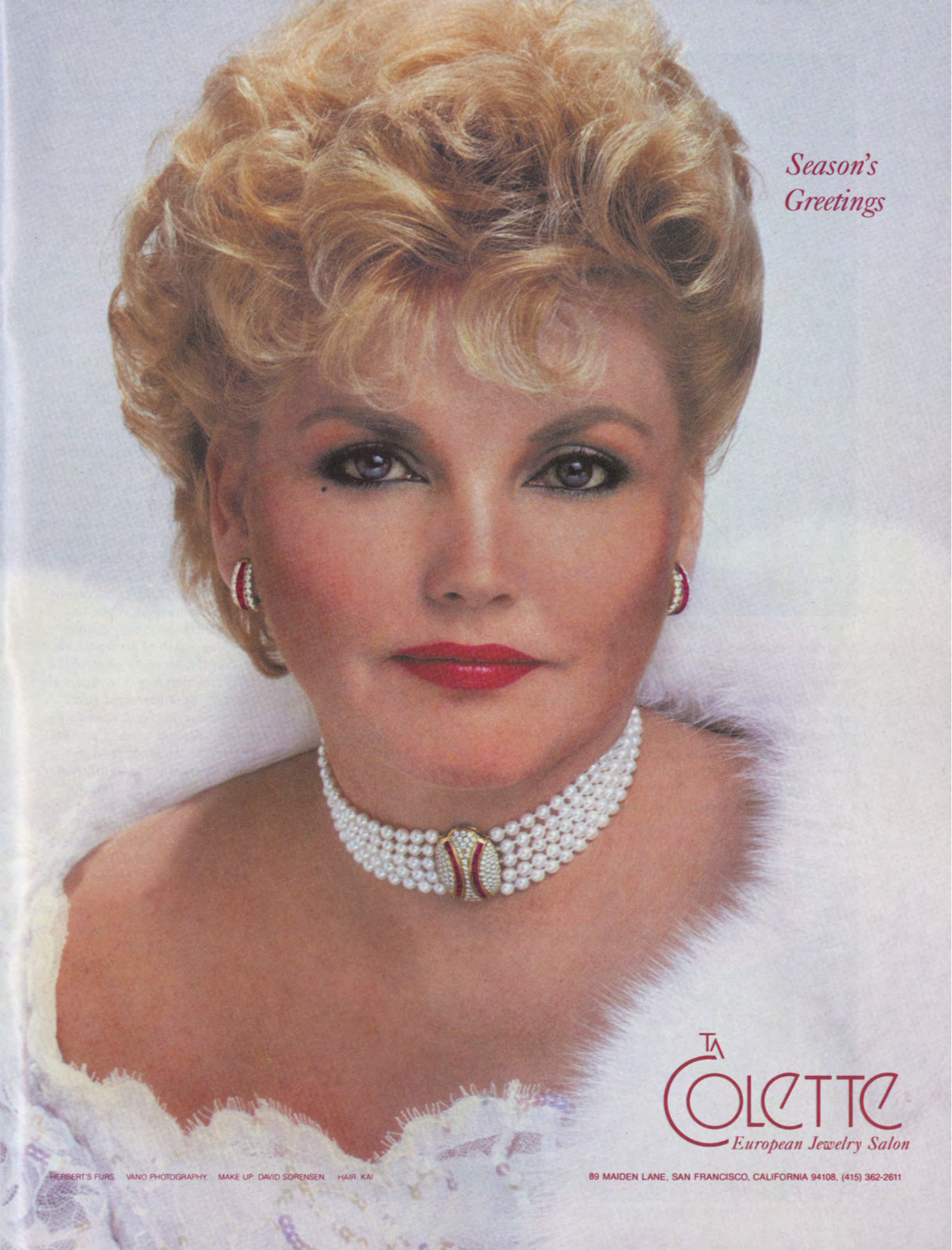
David Littlejohn is a writer, critic and professor of journalism at the University of California in Berkeley, who regularly reviews the West Coast opera for The Times, *London.*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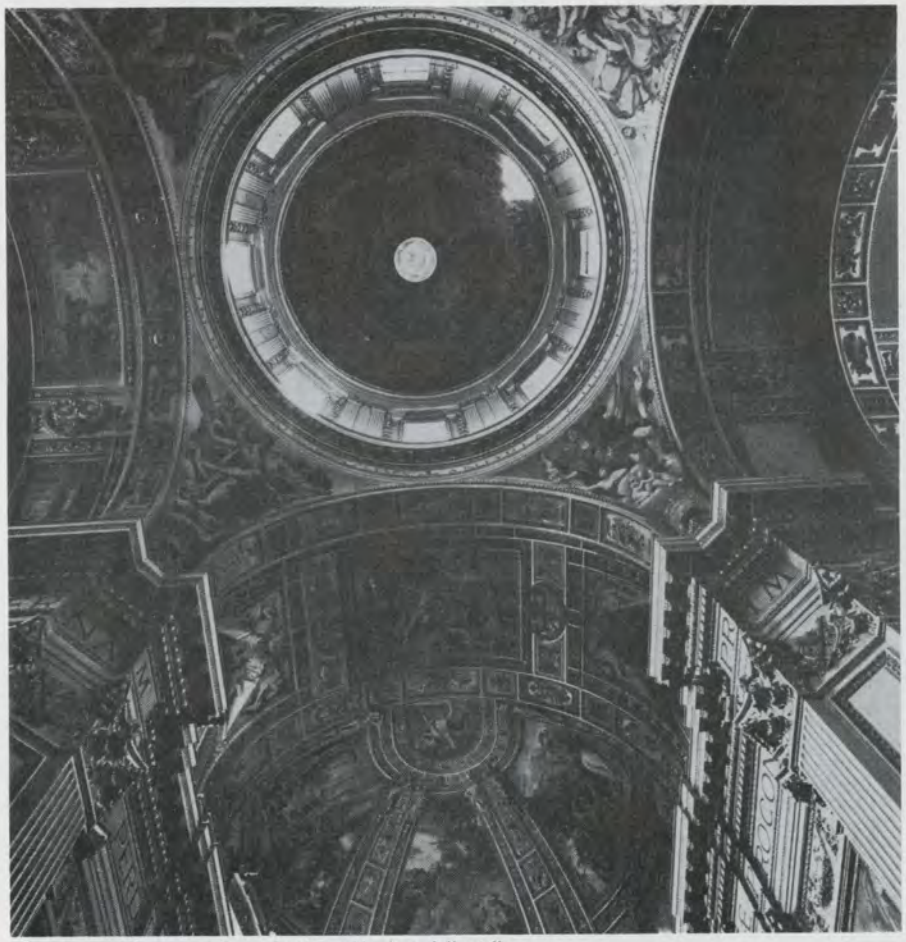

The apse, presbytery and cupola of Sant'Andrea della Valle.

Michelangelo; then Giacomo Vignola; then Giacomo della Porta (again) — all of whom also served as chief architects at St. Peter's. It has a spacious, two-fountain piazza in front, and a fine garden behind; a flawless façade; a spectacular entry vestibule; a glorious three-story inner courtyard; and a painted ceiling (in the "Galleria Carracci," where I imagine the queen's party taking place) that is one of the glories of 17th century art.

Thanks to the fact that Pope Alexander VI (a dirty old man, father of Lucrezia and Cesare Borgia) took a liking to his sister Giulia, Alessandro Farnese was made a cardinal in 1493, at the age of 25. He bought a large piece of property on the left bank of the Tiber; then, like most Roman noblemen and cardinals of the time, he set about building a palace sufficiently grand to demonstrate the wealth and power of his family. Work proceeded slowly until 1534, when (on his third try, at 67) he in turn was elected pope. He then almost doubled the size of his scheme, in keeping with his new dignity (and 326 servants), and carved out a piece of the papal domains to set up *his* illegitimate son Pier Luigi as the first Duke of Parma.

Palazzo Farnese in the 18th century. Etching by G. Vasi.

For some time, the civil and ecclesiastical branches of this family both prospered. Although there were to be no more Farnese popes after Paul III, there were three more cardinals, two of whom poured their wealth and patronage into finishing and decorating the great family palace. The duchy of Parma, meanwhile, was passed from father to son: each holding court, when in Rome, in the splendid salons of the Palazzo Farnese. Finally, in 1731, the eighth and last duke died childless, so the line (and the palace) passed to his niece Elisabeth — who just happened to marry Philippe de Bourbon, grandson of Louis XIV, and King of Spain. Their oldest son Charles was given the title of "King of the Two Sicilies" (i.e. Sicily and Naples) at the Treaty of Vienna in 1735. Charles named his brother Philip successor to the duchy of Parma, and, when he succeeded to the throne of Spain in 1757, gave the crown of Naples to his son Ferdinand, then eight years old.

So the lady partying downstairs at the Palazzo Farnese the night Tosca stabs Scarpia was this Ferdinand's wife, 43 years later: Queen Marie Caroline of Naples and Sicily, sister of Marie Antoinette. Energetic and authoritarian, the Queen of Naples held absolute control over her feeble spouse. She and her husband, King Ferdinand II, *did* use the palace; they also stripped it of most of the Farnese art collection, which they shipped to their museum in Naples.

And what of "Baron Scarpia"? His fictive identity, like that of Cesare Angelotti, is involved in the complicated Roman politics of the Napoleonic era. Control of the holy city and its region were booted back and forth among the forces of the pope (Pius VII), General Bonaparte, anti-papal republicans like Angelotti (who thought Bonaparte was on their side), and the King of Naples, who took sides, as the winds blew, with various powers. Very briefly in 1798, and again in 1799-1800 (the time of *Tosca*), he claimed and held power over the city of Rome itself, and brought in his own Spanish

continued on p.60

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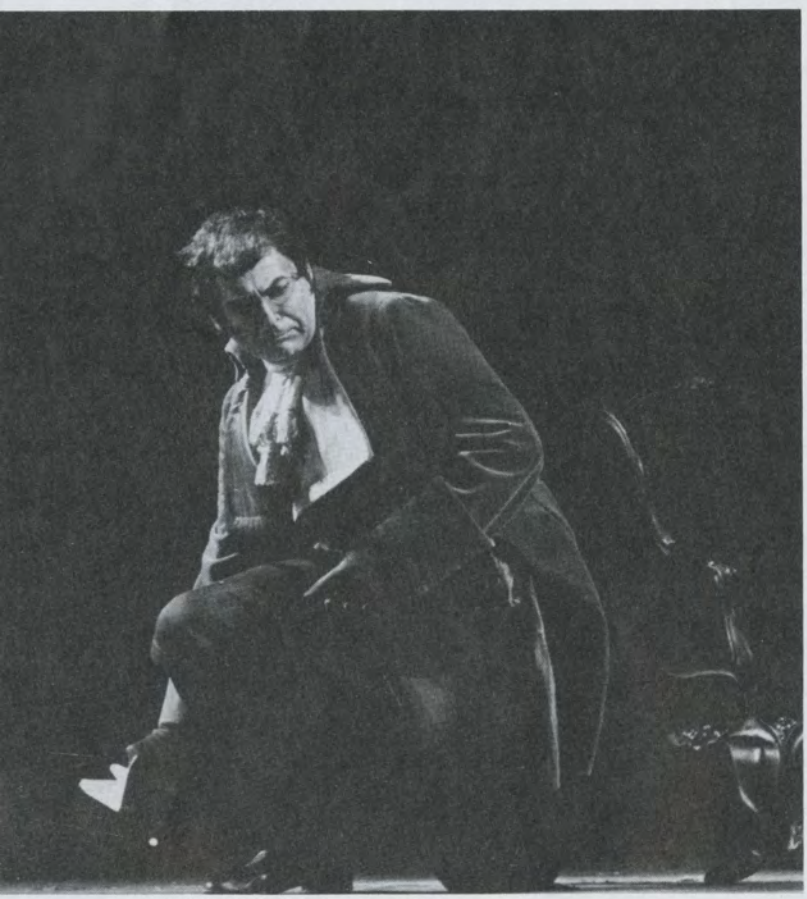
TOSCA

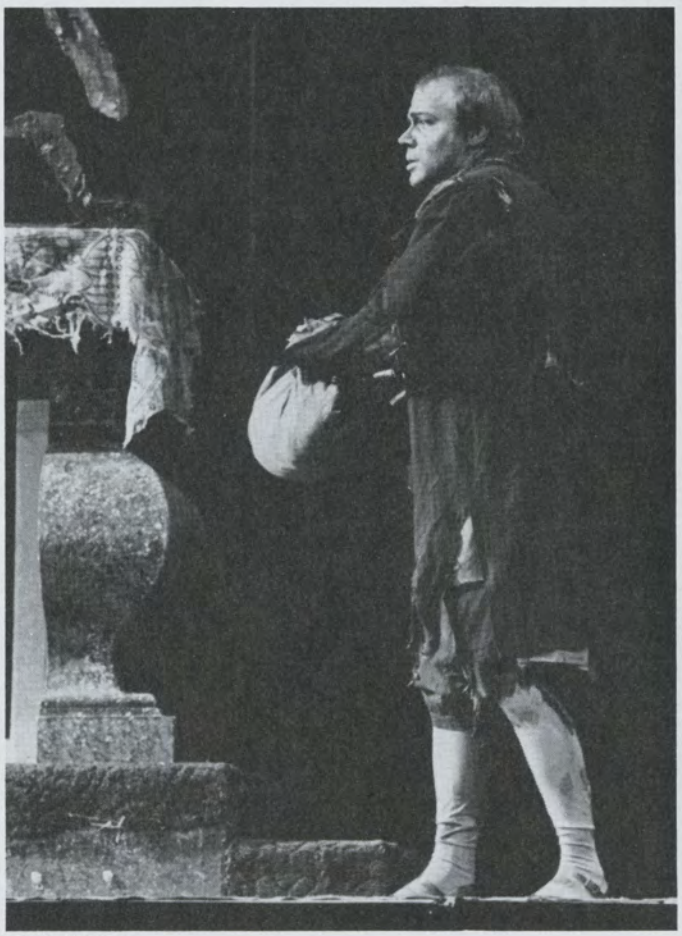
Gwyneth Jones, Justino Díaz

Photos taken in rehearsal by Ira Nowinski

Italo Tajo, Boys Chorus



Jonathan Green



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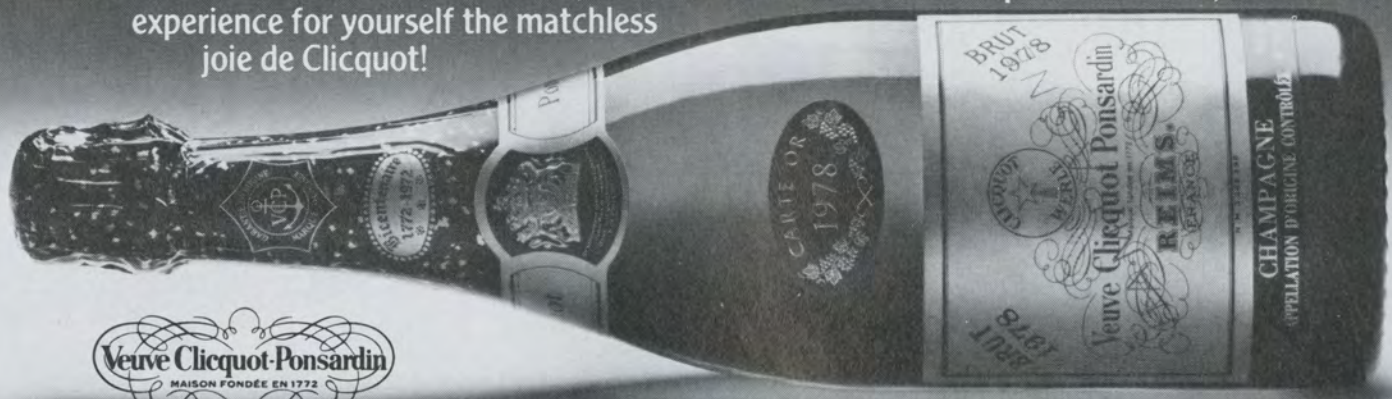

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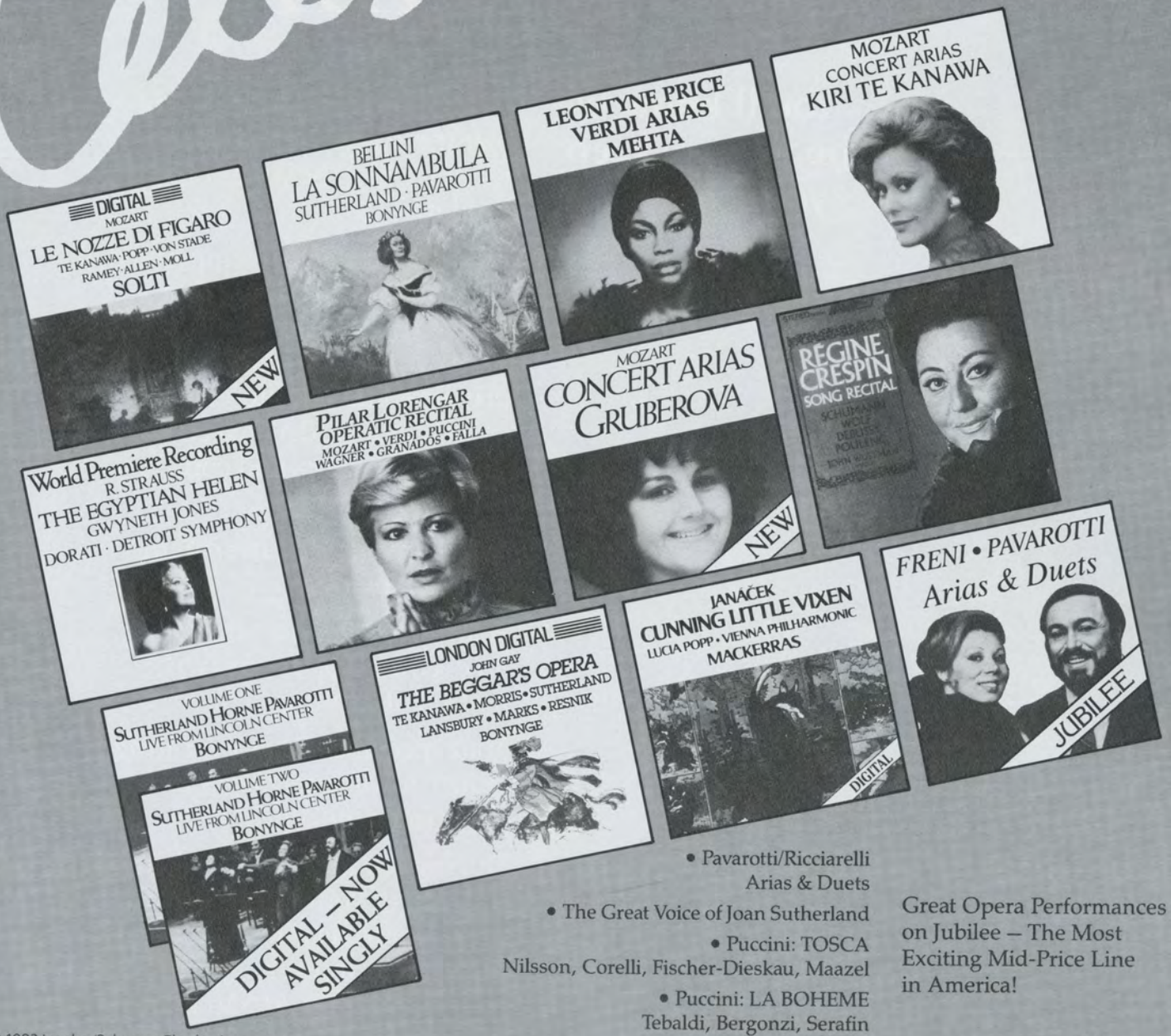

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Opera in three acts by GIACOMO PUCCINI

Text by LUIGI ILLICA and GIUSEPPE GIACOSA

Based on the drama *La Tosca* by VICTORIEN SARDOU

TOSCA

(in Italian)

Conductor
García Navarro

Production
Jean-Pierre Ponnelle

Stage Director
Matthew Farruggio

Set Designer
Jean-Pierre Ponnelle

Costume Designer
Martin Schlumpf

Lighting Designer
Thomas J. Munn

Sound Designer
Roger Gans

Chorus Director
Richard Bradshaw

Musical Preparation
Susanna Lemberskaya
Mark Haffner

Prompter
Jonathan Khuner

Assistant Stage Director
Sharon Woodriff

Stage Manager
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FRIDAY, NOVEMBER 26 AT 8:00
TUESDAY, NOVEMBER 30 AT 8:00
SATURDAY, DECEMBER 4 AT 8:00
TUESDAY, DECEMBER 7 AT 8:00
FRIDAY, DECEMBER 10 AT 8:00
SUNDAY, DECEMBER 12 AT 2:00

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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 two hours and forty-five minutes.

CAST

Cesare Angelotti	Eric Halfvarson
Sacristan	Italo Tajo
Mario Cavaradossi	Giacomo Aragall
Floria Tosca	Gwyneth Jones
Baron Scarpia	Justino Díaz
Spoletta	Jonathan Green
Sciarrone	Carl Glaum
Voice of a Shepherd	Sean Barry
Jailer	Gregory Stapp

Soldiers, police agents, priests, citizens

PLACE AND TIME: Rome in June of 1800

ACT I	Interior of the church of Sant'Andrea della Valle
	INTERMISSION
ACT II	A room in Scarpia's apartments in the Farnese palace
	INTERMISSION
ACT III	A terrace of Castel Sant'Angelo, outside the prison

Synopsis

TOSCA

ACT I

The Church of Sant'Andrea della Valle. To right of the stage is a scaffolding from which Mario Cavaradossi is painting a mural of Mary Magdalen. Angelotti enters breathlessly. He is a political prisoner who has just escaped from the Castel Sant'Angelo. His sister, the Marchesa Attavanti, has hidden a key to the family chapel for him. Locating it, he hides in the chapel as a Sacristan enters to speak to Cavaradossi. A bell rings and the Sacristan recites the Angelus. Cavaradossi enters, climbs the scaffold and begins work on his painting. He pauses to compare the painting to his love, opera singer Floria Tosca. The Sacristan is scandalized, and shortly leaves. Angelotti comes out of hiding and begs Cavaradossi to aid him. At that moment Tosca's voice is heard offstage calling the painter's name. Angelotti hides again as Cavaradossi lets Tosca in. She demands to know why she was kept waiting, and suspects Cavaradossi of talking with another woman. He reassures her of his love, and the pair agree to meet that evening at Tosca's villa following a performance before the Queen of Naples. Angelotti reappears, and Cavaradossi vows to save him. A cannon shot is heard announcing the escape of a prisoner, this, of course, being Angelotti. Cavaradossi grabs his jacket and leaves with the pursued man. The Sacristan returns and gathers choristers around him, telling them they must rehearse for a special performance of a cantata that evening celebrating a defeat for Napoleon; Tosca will be the soloist. At that moment, the Roman chief-of-police, Baron Scarpia, arrives searching for Angelotti. His men find the Attavanti chapel open, but all that remains is a fan with the family crest on it, and a basket which had contained Cavaradossi's lunch and which he had given Angelotti when Tosca surprised them. The Sacristan expresses amazement, as earlier he had noticed the painter had not touched his lunch. Scarpia puts two and two together and realizes that Cavaradossi had aided Angelotti's escape. Suddenly Tosca returns, and Scarpia uses the fan to convince her Cavaradossi had fled with another woman. He hopes Tosca will then lead him to Cavaradossi and thus to Angelotti. He has his spies follow her as she leaves the church. As services begin, Scarpia swears he will have not only the painter and the prisoner, but Tosca as well.

ACT II

The Farnese Palace. Scarpia is dining alone in his quarters when his henchman Spoletta enters to report. Tosca had led Scarpia's spies to a remote villa, and though Angelotti was not to be found, they had arrested Cavaradossi. Scarpia orders him brought in. Through the window, strains of the victory cantata and Tosca's voice can be heard. Cavaradossi defies Scarpia, denying he knows anything about Angelotti. The cantata finishes and shortly afterwards Tosca enters, having been summoned by Scarpia. She is shocked to see Cavaradossi who quietly warns her to reveal nothing about Angelotti, whom she had seen at the villa before Scarpia's spies arrived. Scarpia has Cavaradossi taken to an adjoining room and tortured. His screams are more than Tosca can bear, and she reveals Cavaradossi hid Angelotti in a well in the villa's garden. Scarpia has Cavaradossi brought back in. He has fainted, and Tosca tries to revive him. Coming to, Cavaradossi hears Scarpia order his men to the villa and curses Tosca. At that moment word arrives that the earlier report of Napoleon's defeat at Marengo was incorrect. Instead, Napoleon was the victor. Cavaradossi cries out with joy and then attempts to strike Scarpia. He is dragged from the room to prison. Tosca pleads for her lover's life, and Scarpia offers her an exchange. If she will give herself to him, he will give Cavaradossi back to her. In despair she begs Scarpia for mercy but realizes she must agree to the bargain. Scarpia tells Tosca there must be a mock execution, and he orders Spoletta to make the preparations. Scarpia then prepares a safe-conduct pass for Tosca and Cavaradossi and comes to claim his prize. In a flash, she grabs a knife from the table and stabs him. Scarpia falls across the table, the knife imbedded in his neck, dying at Tosca's side. She takes the safe-conduct pass from the dead man's hand and then flees the room.

ACT III

The ramparts of the Castel Sant'Angelo. Dawn is breaking over Rome as Cavaradossi is brought in for his "execution." He bribes the jailer for paper and pen to write a farewell to Tosca. Suddenly she arrives and tells him of the murder of Scarpia. She asks Cavaradossi to go through with the fake execution, telling him the safe-conduct pass from Scarpia will then get them out of Rome before the murder is discovered. Cavaradossi agrees, the firing squad arrives and the "mock" execution takes place. Too late, Tosca discovers she has been tricked. The execution was real, and Cavaradossi has been killed. Spoletta, having discovered Scarpia's body, arrives with police to arrest Tosca. She runs to the edge of the castle where she defiantly screams, "O Scarpia, before God (we'll meet)," and throws herself to her death.

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Profiles

GWYNETH JONES

Renowned singing actress Gwyneth Jones returns to San Francisco Opera in the title role of *Tosca*, which she has sung at Covent Garden and with San Francisco Opera, and which she will sing this season in Mannheim and Paris. The Welsh soprano made her professional opera debut as Annina in *Der Rosenkavalier* with the Geneva Opera in 1962. Two years later she began a long and successful association with the Royal Opera at Covent Garden when she appeared as Leonora in *Il Trovatore*. The following season at Covent Garden brought her first performance as Sieglinde in *Die Walküre*, the vehicle of her triumphant Bayreuth debut in 1966. Since then she has appeared at that prestigious festival as Eva in *Die Meistersinger*, Senta in *Der Fliegende Holländer*, Kundry in *Parsifal* and both Elisabeth and Venus in the celebrated internationally televised production of *Tannhäuser*. In 1966 she made her Vienna Staatsoper debut with her first performances as Leonore in *Fidelio*, which she sang that same season in Berlin; made her American opera debut as Lady Macbeth in Dallas; and gave her first New York concert performance in the title role of *Medea* at Carnegie Hall. During 1967 Miss Jones bowed at La Scala as Beethoven's Leonore, at Teatro Colón in Buenos Aires as Elisabetta in *Don Carlo*, and in Japan in the same role. She expanded her credits in 1968 with her portrayals of Octavian in *Rosenkavalier* at the Vienna Staatsoper and the title role of *Aida* at Covent Garden. Verdi's Ethiopian princess was also the vehicle of her Rome Opera debut in 1969, the same year she undertook her first Tosca with the Geneva Opera and made her San Francisco Opera debut as Leonore in *Fidelio*. That role has been prominent in Miss Jones's career; she appeared in a new production during the 1970 Beethoven centenary at the Theater an der Wien under Leonard Bernstein, and was heard as Leonore under the same conductor's baton when the Vienna Staatsoper appeared in Washington, D.C., and New York in 1979, a year after she repeated the role in San Francisco. She sang her first Salome in Hamburg in 1970 under Karl Böhm, and was first seen as the Marschallin in Munich under Carlos Kleiber in 1972, the year of her Metropolitan Opera debut as Sieglinde. She has since won acclaim around the world in the Italian repertoire and the works of Wagner and Strauss. She appeared in the centenary production of Wagner's Ring at Bayreuth, returning there for each revival as well as a complete recording and film that will be televised nationally next year. In San Francisco she has appeared as Aida (1969) and Elisabetta in *Don Carlo* (1973), and sang the first Isolde of her career (1980), a role she portrayed at the Met that same season. In 1979 she appeared in concert performances of Strauss' *Die Ägyptische Helena* with the Detroit Symphony in Detroit, at the Kennedy Center and at Carnegie Hall, and added the title role of *Turandot* to her repertoire in Cologne, repeating that assignment at Covent Garden the following season. Last year she was seen nationally in a telecast of the Munich production of *Der Rosenkavalier*. Honors bestowed upon Miss Jones include the title of Kammersängerin with the Bavarian Staatsoper and the Vienna Staatsoper, and in 1977 she was named Commander of the British Empire by Queen Elizabeth II.

GIACOMO ARAGALL

Celebrated lyric tenor Giacomo Aragall returns for his eighth season with San Francisco Opera to sing Cavaradossi in *Tosca*, a role he sang here in 1976 and will sing later this season in Paris. Born in Catalonia, Aragall emigrated to Italy in 1962 and was first-prize winner in the International Vocal Competition held at Busseto, Italy, the home of Giuseppe Verdi. He made his operatic debut in that composer's *Gerusalemme* at Teatro La Fenice in Venice the following year, and shortly thereafter bowed at La Scala in the title role of Mascagni's *L'Amico Fritz*. An outstanding athlete as well as musician, Aragall would have been a member of the Spanish gymnastic team for the 1964 Olympic Games had he not received a scholarship to study voice in Italy. He made a succession of triumphant debuts in the following years: Vienna and Berlin in 1966; Montreal in 1967; and Covent Garden and the Metropolitan Opera in 1968. He made his San Francisco Opera debut as the Duke of Mantua in *Rigoletto* in 1973. Since then, he has been adding French roles to his repertoire, including Des Grieux in Massenet's *Manon* (Vienna Staatsoper) and the title roles in Gounod's *Faust* and *Romeo et Juliette*, for which he has won acclaim around the world. In 1974 he appeared here in the historic revival of Massenet's *Esclarmonde* with Joan Sutherland, and also sang Pinkerton in *Madama Butterfly*. The next year San Francisco Opera audiences applauded him in the title role of *Werther*. In 1976 he teamed with his compatriot Montserrat Caballé for performances of *Don Carlo* in Barcelona, Valencia, Madrid and the Vienna Staatsoper, as well as *Adriana Lecouvreur* in Barcelona. He appeared with San Francisco Opera as Maurizio in *Adriana Lecouvreur* and the title role of *Faust* in 1977; other San Francisco credits include Rodolfo in *La Bohème* (1978) and the title role of *Don Carlo* (1979). During the 1977-78 seasons he sang the leading tenor roles in Verdi's *La Traviata*, *Un Ballo in Maschera* and *Don Carlo* in New York, Barcelona, Hamburg, Vienna and Munich. The following seasons have seen him as Alfredo in *La Traviata* in Hamburg and Avignon, and as Rodolfo in *La Bohème* in Hamburg, Paris and London. Engagements for the coming season include *La Bohème* in Marseilles; and *Don Carlo* and *Faust* with the Bavarian Staatsoper in Munich as well as in Bilbao, Spain.

JUSTINO DIAZ

Justino Díaz, a leading bass of the Metropolitan Opera, La Scala, Covent Garden and the opera houses of Vienna, Munich and Hamburg, portrays Scarpia in *Tosca*, the role he sang with San Francisco Opera during the 1979 tour to Manila, the Philippines. Born in Puerto Rico, Díaz

made his professional debut at 17 in a San Juan production of *The Telephone*. After studying at the New England Conservatory, he won the 1963 Metropolitan Opera National Auditions, resulting in a Met contract, and made an auspicious New York debut in a concert performance of *I Puritani* with Joan Sutherland. National recognition came when he was chosen to sing the role of Antony in the world premiere of Barber's *Antony and Cleopatra* opposite Leontyne Price in the 1966 opening of the new Metropolitan Opera House at Lincoln Center. He was similarly honored when he was chosen as the male lead in the 1971 world premiere of Ginastera's *Beatrix Cenci*, the first opera to be performed at the Kennedy Center. His major Met roles have included Procida in *I Vespri Siciliani*, the title roles of *The Marriage of Figaro* and *Don Giovanni*, Colline in La Bohème, Abimelech in *Samson et Dalila*, Méphistophélès in *Faust*, Ramfis in *Aida*, Count Rodolfo in *La Sonnambula*, Escamillo in *Carmen*, and Maometto II in *The Siege of Corinth*, the vehicle of his 1969 La Scala debut in the historic production with Beverly Sills, Marilyn Horne and Thomas Schippers. He made his San Francisco Opera debut as Don Giovanni in 1978, the same year that the Sacred Music Society of New York produced a concert version of Rossini's *Mosè in Egitto* to showcase Díaz's talents. In 1979 he became affiliated with the New York City Opera, where his assignments have included Méphistophélès in *Faust*, the four villains in *The Tales of Hoffmann*, Scarpia in *Tosca* and the title roles of *Attila, Don Giovanni* and *Julius Caesar*. He once performed three different Mephisto works — Gounod's *Faust* in New York, Boito's *Mefistofele* in Barcelona and Berlioz's *La Damnation de Faust* in Pittsburgh — within a 10-month period. Recent engagements have included *Don Giovanni* in Philadelphia, *Attila* in Pittsburgh, *The Tales of Hoffmann* in Seattle, *Norma* with the Canadian Opera in Toronto, and *Carmen* in New Orleans. He has sung at the Casals Festival, Cincinnati May Festival, the Salzburg Festival, Spoleto Festival of Two Worlds, and at Ravinia and Wolf Trap. He was seen as Sparafucile in a national *Live from the Met* telecast of *Rigoletto*, and portrayed Escamillo in the film of Herbert von Karajan's Salzburg production of *Carmen*. His recordings have appeared on the London, ABC, CBS, RCA and Vanguard labels.

ITALO TAJO

World-renowned bass Italo Tajo returns to the War Memorial for the first time in 26 years to sing the Sacristan in *Tosca*, a role he performed with the Company on its 1979 tour to the

Philippines and has sung at the Metropolitan Opera, at Tanglewood and in Pittsburgh, as well as for a complete recording on the London label. Born in Italy, Tajo now serves as basso-in-residence at the University of Cincinnati College Conservatory of Music. He made his operatic debut at the Teatro Regio in Turin as Fafner in *Das Rheingold* in 1935. Since that time, he has sung in every principal opera house in the world and has an operatic repertoire of more than 160 roles in Italian, English, French and Spanish. He made his San Francisco Opera debut in 1948 as Colline in *La Bohème*, a role he repeated here in 1950, '52, '53 and '56. During his debut season he also sang Don Basilio in *The Barber of Seville* (repeated in 1950 and 1953) and Leporello in *Don Giovanni* (repeated 1952 and 1953). Other San Francisco Opera credits include Méphistophélès in *Faust*, the title roles of *Don Giovanni*, *The Marriage of Figaro* and *Gianni Schicchi*, Ramfis in *Aida*, Timur in *Turandot* and Dulcamara in *L'Elisir d'amore*. As director of productions at the International Opera Festival of Barga, Italy, from 1970 to 1973, Tajo staged productions of Handel's *Agrippina*, Rossini's *La Scala di seta*, Haydn's *L'Infedeltà delusa* and Cimarosa's *Li Sposi per Accidenti*. Other directing credits include *The Barber of Seville* for Seattle Opera, San Carlo Opera, Cincinnati Opera, Dallas Opera and Grand Rapids (Michigan) Opera; *Don Quichotte* for the Chicago Lyric Opera; *Tosca* and *Il Trovatore* for the Cincinnati Opera; and *Don Giovanni* for the Michigan Opera Association. He has also served as opera director of the Hawaii Institute in Honolulu and as drama coach and director for the Chicago Lyric Opera School.

ERIC HALFVARSON

Eric Halfvarson returns to the San Francisco Opera to sing the Marquis in *Dialogues of the Carmelites*, Surin in *The Queen of Spades* and Angelotti in *Tosca*. He made his professional debut in *The Barber of Seville* at the 1973 Lake George Opera Festival. Subsequent performances there

include *The Magic Flute*, *Manon*, *Madama Butterfly* and *Don Giovanni*. Since joining the Houston Opera in 1976, Halfvarson has been heard there in productions including *Arabella*, *Norma*, *Aida*, *Tosca*, *Jenůfa*, *Werther*, *Madama Butterfly* and *Die Meistersinger von Nürnberg*. He made his debut with the Lyric Opera of Chicago in 1979 in Prokofiev's *The Love for Three Oranges*. Halfvarson first appeared with San Francisco Opera during the 1981 Summer Festival as Hermann Ortel in *Die Meistersinger* and Count Ceprano in *Rigoletto*. That fall, he appeared in San Francisco Opera productions of *Semiramide*, *Lady Macbeth of Mtsensk* and *Le Cid*. Last season he returned to Houston as Ferrando in *Il Trovatore* and as Sarastro in *The Magic Flute*. The 1981-82 season finds him with that company as Colline in a new Jean-Pierre Ponnelle production of *La Bohème*. Recent engagements include *Adriana Lecouvreur* with the New Orleans Opera, *L'Africaine* and *Un Ballo in Maschera* in Venezuela and *Manon Lescaut* with the Baltimore Opera. During the current season he will be heard in a concert performance of *Semiramide* at Carnegie Hall with Marilyn Horne. Other future engagements include Colline in *La Bohème* with the Denver Opera Company and a televised performance of Berlioz's *The Damnation of Faust* with the Boston Symphony under Seiji Ozawa.

JONATHAN GREEN

Tenor Jonathan Green appears in five roles during the 1982 Fall Season: the First Jew in *Salome*, Don Basilio in *Le Nozze di Figaro*, the Father Confessor in *Dialogues of the Carmelites*, Chekalinsky in *The Queen of Spades* and Spoletta in *Tosca*. During the 1982 Summer Festival, he was heard as Pong in *Turandot* and Sellem in *The Rake's Progress*. After winning rave reviews for his performance in the title role of Kurka's *The Good Soldier Schweik* with Spring Opera, Green has sung a variety of roles with the San Francisco Opera, including the First Priest in *The Magic Flute*, the Shepherd in *Tristan und Isolde* and Beppe in *Pagliacci* in the

1980 season, as well as Mitrane in *Semiramide*, the Teacher in *Lady Macbeth of Mtsensk*, Vicomte Cascada in *The Merry Widow*, Don Arias in *Le Cid* and the Fool in *Wozzeck* last fall. He is a frequent performer with the New York City Opera, where he bowed as Don Basilio in *The Marriage of Figaro* in 1977. Other assignments at City Opera include that of Lippo Fiorentino in Weill's *Street Scene* (telecast over PBS), a part in the world premiere of *Miss Havisham's Fire* by Argento and, most recently, appearances in *La Traviata* and *Ariadne auf Naxos*. On the roster of the 1980 and 1981 Spoleto Festivals, Green has also performed with the opera companies of Philadelphia, Kansas City and Louisville.

CARL GLAUM

Bass Carl Glaum appears in six roles this fall: the Fifth Jew in *Salome*, Dr. Bartolo in the English-language cast of *The Marriage of Figaro*, the Jailer in *Dialogues of the Carmelites*, the First Minister in *Cendrillon*, a Noble in *Lohengrin*, and Sciarrone in *Tosca*. Glaum began his career with the Illinois Opera Theater at the Lake George Opera Festival in 1971, when he appeared in *Peter Grimes*, and remained with that company for six years. In 1978, he portrayed the title role of the Chicago Opera Theater's production of *Don Pasquale* and was resident artist with the Minnesota Opera Company, where he sang Don Basilio in *The Marriage of Figaro* and created the role of Colonel Blagden in the world premiere of Robert Ward's *Claudia LeGare*. As a member of the

1981 Western Opera Theater company, he portrayed Dulcamara in *L'Elisir d'amore* and Friar Lawrence in *Romeo and Juliet*. He made his San Francisco Opera debut as Hans Schwarz in *Die Meistersinger* during the 1981 Summer Festival, when he also sang Marullo in *Rigoletto*. Glaum appeared in the 1981 Spring Opera productions of *Romeo and Juliet* and *Il Ballo delle Ingrate*, and was heard last fall in *Lady Macbeth of Mtsensk* and *Le Cid*. Earlier this year he participated in performances of *Don Pasquale* and *Rigoletto* with the Houston Grand Opera.

GREGORY STAPP

American bass Gregory Stapp appears as Tommaso in *Un Ballo in Maschera*, the Second Soldier in *Salome*, Antonio in *Le Nozze di Figaro*, Narumoff in *The Queen of Spades*, a Noble in *Lohengrin* and the Jailer in *Tosca*. The first-prize winner in the 1982 Metropolitan Opera Western Regional Auditions, he has also received awards from the Sullivan Musical Foundation and Baltimore Opera Competition. In 1980 he sang the role of Charlemagne in the American premiere of Schubert's *Fierrabras* with the Opera Theater of the Academy of Vocal Arts in Philadelphia. Currently an Adler Fellow, Stapp was for two years the Atlantic Richfield Affiliate Artist in the San Francisco/Affiliate Artists-Opera Program. He made his Company debut during the 1980 Fall Season in *The Magic Flute* and *La Traviata*. During the 1981 Spring Opera Season, Stapp was heard as Pluto in *Il Ballo delle Ingrate*, Ajax in *The Cry of Clytaemnestra* and Friar Lawrence in *Romeo and Juliet*. The same year he appeared with the Company in Summer Festival productions of *Die Meistersinger* and *Rigoletto*, and during the Fall Season, in *Semiramide, Lady Macbeth of Mtsensk, Le Cid, Lucia di Lammermoor* and *Il Trovatore*. During the 1982 Summer Festival, the young bass was featured in four operas: *Julius Caesar, Turandot, Nabucco* and *The Rake's Progress*. Earlier this year he appeared as soloist with the San Francisco Symphony in performances of Bach's *St. Matthew Passion*.

GARCIA NAVARRO

Young Spanish maestro García Navarro returns to the San Francisco Opera to conduct *Tosca* after making his American opera debut with the Company last fall leading *Aida*. Navarro made his first conducting appearances at the age of 22 with the National University Orchestra in Madrid, which he founded. In 1967 he won first prize in the International Competition for Conductors in Besançon, France, and in 1969, after finishing his studies in Vienna, appeared for the first time in that city's famous Musikverein Hall. 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. His first engagement with the Spanish National Orchestra came 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, leading Falla's *La Vida Breve*. Since 1974, Navarro's assignments took him to the podiums of most major European orchestras, such as the Hague Philharmonic, the Philharmonia Orchestra, the Warsaw Philharmonic, the Monte Carlo Orchestra, the Suisse Romande and the Leningrad Philharmonic. In 1977, he made his London debut with the New Philharmonia Orchestra, to which he has returned annually. Since 1976, he has recorded regularly for Deutsche Grammophon with such artists as Teresa Berganza, José Carreras, Nicanor Zabaleta and Narciso Yepes; also for Spanish Decca with Placido Domingo and Teresa Berganza. His Covent Garden debut took place in 1979 with *La Bohème*, and he returned there in 1981 for *Tosca*. Navarro's first American conducting assignment 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 the following season by both organizations. In August of this year he made his debut at the Hollywood Bowl

and in March 1983 will be on the podium of the Los Angeles Philharmonic for two weeks, and with the Minnesota Orchestra. Navarro was music director of the Lisbon San Carlos National Opera and is at present artistic adviser of the Manchester Festival. He will close the current San Francisco Symphony season with a program of music by Brahms, Mendelssohn and Stravinsky. After conducting *Tosca* with the San Francisco Opera, he is leaving for the Paris Opera for nine performances of *Carmen* with Teresa Berganza, and in February will be at the podium of the Royal Opera House Covent Garden, leading *Tosca* with Gwyneth Jones and Luciano Pavarotti.

JEAN-PIERRE PONNELLE

One of the world's most noted and controversial directors and designers, Jean-Pierre Ponnelle, created the productions of *La Cenerentola* (1969) and *Tosca* (1972), which are being revived for the 1982 Fall Season. He made his American debut as designer with the San Francisco Opera premieres of Orff's *Carmina Burana* and *The Wise Maiden* in 1958, and returned the following season to design the American premiere production of Strauss' *Die Frau ohne Schatten*. In 1968 he began to assume dual responsibility as director-designer with the Salzburg Festival productions of *Il Barbiere di Siviglia* and *Così fan tutte*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*. Other Ponnelle productions seen here include *Così fan tutte* (1970, '73 and '79), *Otello* (1970, '74 and '78), *Rigoletto* (1973, 1981 Summer Festival), *Der Fliegende Holländer* and *Gianni Schicchi* (1975 and '79), *Cavalleria Rusticana* and *I Pagliacci* (1976 and '80); *Turandot* and *Idomeneo* (1977), *La Bohème* (1978), *Il Prigioniero* (1979), the American premiere of Aribert Reimann's *Lear* (1981 Summer Festival) and *Carmen* (1981). Ponnelle has created productions of *Falstaff* for Glyndebourne; *Le Nozze di Figaro, Don Giovanni, Die Zauberflöte* and *Les Contes d'Hoffmann* at the Salzburg Festival; and *Tristan und Isolde* at Bayreuth. Another Wagner project has been the Ring cycle in Stuttgart. For the Cologne Opera he has created a series of Mozart opera productions, and in Zürich he produced the three extant Monteverdi operas, all of which were filmed and televised in this country over the PBS network this year. Other film credits include *Le Nozze di Figaro* and *Madama Butterfly*, also seen on American television.

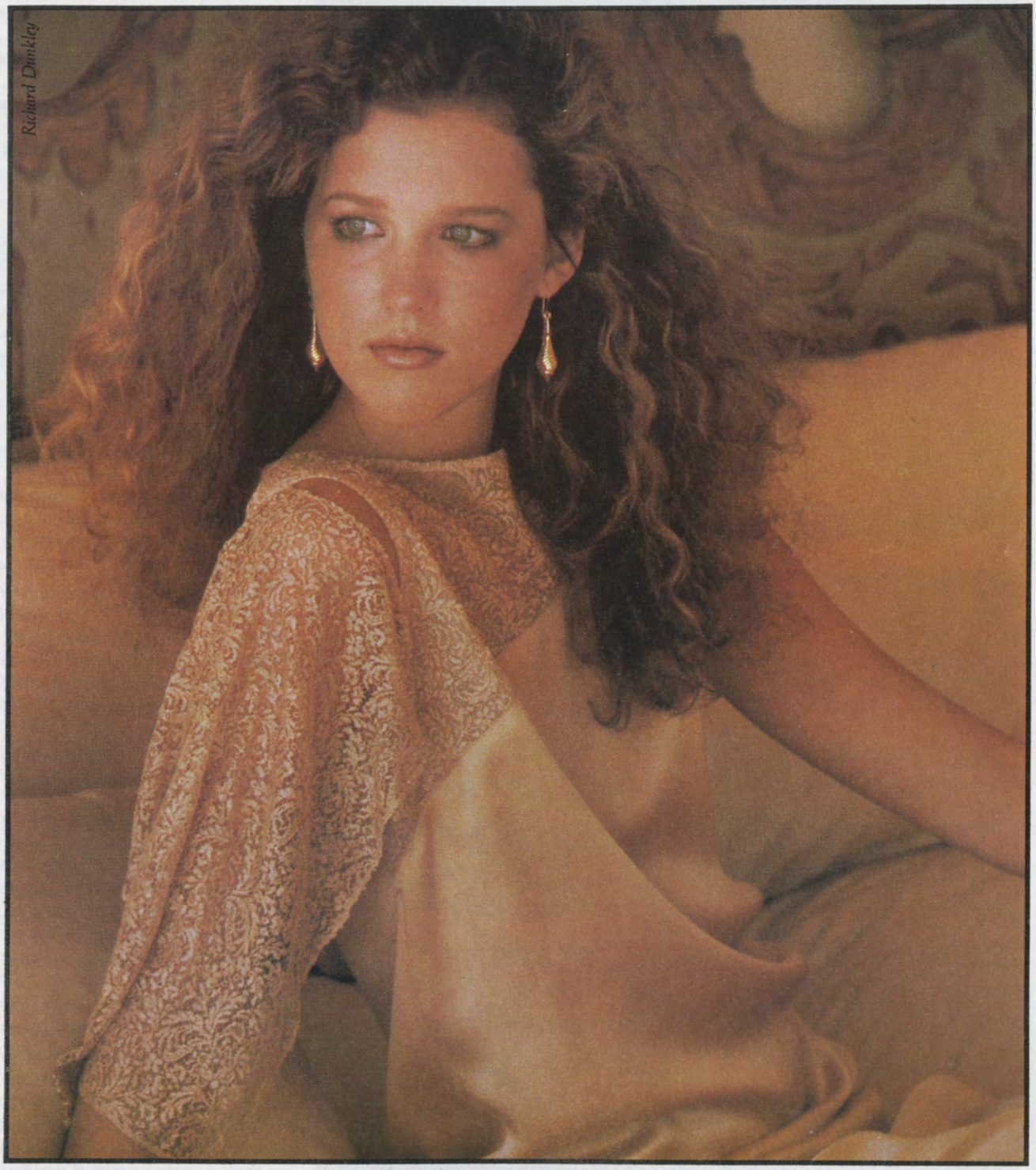
MATTHEW FARRUGGIO

In his 27th season with the San Francisco Opera, production coordinator Matthew Farruggio directs Puccini's *Tosca*, a work he staged for Spring Opera Theater in 1962 and for the Fall Season of 1965. Last fall he was responsible for the English-language performances of *Lucia di Lammermoor*, and in 1980 won critical acclaim for his staging of *Madama Butterfly*, a work he had previously staged for the fall seasons of 1968 and 1971, for the Merola Opera Program in 1963, 1973 and 1978, and for Spring Opera Theater in 1965. Other fall season productions include *The Barber of Seville* (1965), *Rigoletto* (1966), *La Bohème* (1967 and '69), *Il Trovatore* (1975), *La Forza del destino* (1976), *Faust* and *Aida* (1977). He directed a number of Spring Opera Theater performances in the War Memorial: *La Bohème* (1961 and '64); *Rigoletto* (1963 and '65); *Lucia di Lammermoor* and *Il Trovatore* (1966); *The Pearl Fishers* (1967); *The Abduction from the Seraglio* (1968); and *La Rondine* (1969). As a director of the Merola Opera Program, he coaches young professional American singers in stage deportment and other aspects of opera performance. During this summer's Merola Program he directed Verdi's *Rigoletto* at Villa Montalvo and has staged the same opera for the 1982 Western Opera Theater tour. Farruggio's own performing career has included appearances on Broadway in *Lady in the Dark, One Touch of Venus* and *Call Me Mister*, and he has sung on the stages of the Metropolitan Opera, City Center Opera and the Lyric Opera of Chicago. He studied production in Vienna and Salzburg and was a pioneer in early television productions of opera. He has staged operas in Vancouver, Houston and Honolulu. In 1980 he directed *Aida* for Utah Opera, returned in 1981 for *Cavalleria Rusticana* and *I Pagliacci* and earlier this year staged *The Girl of the Golden West* for that company.

THOMAS J. MUNN

In his eighth season as lighting designer/director of the San Francisco Opera, Thomas J. Munn is responsible for the lighting designs in the 1982 fall productions of *Un Ballo in Maschera, The Queen of Spades* and *Lohengrin*; is the lighting director of *Tosca*; and the scenic supervisor and lighting designer of *Salome*. His designs were most recently seen during the 1982 Summer Festival productions of *Julius Caesar, Turandot*, and in *Nabucco*, for which he also created the set design. During the 1981 Summer Festival Season, he designed the lighting for *Don Giovanni, Lear* and *Die Meistersinger*. In 1980 he created the lighting designs for the new production of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the new production of *La Gioconda* that was telecast internationally. That year he also designed the scenery for *Roberto Devereux* and *Pelléas et Mélisande*. In past seasons he has created special effects for the Company's productions and served as supervising set designer for *Adriana Lecouvreur, Faust* and *Billy Budd*. Since 1976 he has designed the lighting for nearly all of the new productions of the San Francisco Opera, including the world premiere of Imbrie's *Angle of Repose*. Munn created the scenery and lighting for *Don Quichotte* with the Netherlands Opera and, last year, designed the lighting for the Washington Opera Society's productions of *Tristan und Isolde* and *Lucia di Lammermoor*.

Jessica McClintock



A Toast – To Beginnings

In a wisp of lace on champagne satin, celebrate the promise of a bright New Year.

By Jessica McClintock. Only at 353 Sutter, San Francisco. 415/397-0987

continued from p.40

general (Prince Diego Naselli) to serve as *governatore*, or civil commander. Naselli could well have served as the original for Baron Scarpia. To quote Raoul de Broglie's *Le Palais Farnèse* (1950),

"Under pretext of establishing order, he [Naselli] filled the prisons with honorable citizens and confiscated the property of fugitives. Soldiers of the Neapolitan army pillaged the homes of all partisans of the republic. (Angelotti is called a former consul of the short-lived Roman Republic of 1798-99.) They shot and killed all who resisted.

"To flush out suspects, he multiplied the number of policemen and spies; the whole machinery of justice was reinforced; and a special state tribunal was even created to judge suspects according to the rules and traditions of Naples. The principal agents of the police forces of the Kingdom of the Two Sicilies poured into Rome, and established themselves in the king's own residence — the Palazzo Farnese.

"It is precisely at this time that Victorien Sardou set his play *La Tosca*, written around 1885, in which crucial portions of the action take place at the Palazzo Farnese. The plot of *La Tosca* is not itself a piece of history; it came 100% from the imagination of its author. The intrigue is pure invention, and several of the central characters never existed. Even so, the atmosphere in which they live *is* totally authentic; some of the events to which allusion is made [e.g., the rumors of Bonaparte's death at Marengo] did indeed take place. If the Palazzo Farnese was not actually the setting for the events of *La Tosca*, it might very well have been. Events *like* these certainly took place there. The ambience of the regal residence of Pope Paul III, during the year 1800, became that of a Neapolitan police headquarters, and was faithfully reproduced by Sardou's play." And, one might add, by Puccini's opera.

Act III: The Castel Sant'Angelo

It took a degree of nerve for Sardou (and, later, Puccini's librettists) to set the final act of *Tosca* on the roof of one of the most famous and historic structures in the world. If the dramatic action isn't worthy of the site, it may seem foolish to have invoked all the centuries of power and horror this mausoleum/fortress/prison/palace represents.

Today, it's the Number Three tourist attraction in Rome (after St. Peter's and the Colosseum), a larger and older version of the Tower of London. Six hundred years ago, it was so hated a symbol of oppressive authority that the people of Rome publicly decreed "that it be utterly destroyed and razed to the earth, so that it should no longer be a refuge for the enemies of the people, or a fortress from which to assail them." They tried, but the building was just too strong for them — unlike the Bastille four centuries later. Every piece of exterior marble, every chunk of superstructure was broken off. But the solid, 235-foot diameter stone cylinder at the center, erected on a larger square base by the Emperors Hadrian and Antoninus Pius in 135-139 A.D., resisted the fiercest efforts of a wretched and angry people.

The *Castel* began its life calmly enough, if a little arrogantly. With the depositing of Nerva's ashes in the year 98, all the imperial niches in the Mausoleum of Augustus were occupied. The Emperor Hadrian — the most imaginative traveler and builder of all the Roman rulers (and an incurable romantic), designed for himself and his successors a somewhat larger stone pile across the river. The idea, of course, was to preserve their sacred remains forever, as the pyramids (which Hadrian had been impressed by) were to do for the Pharaohs. The stone piles remain; the ashes were scattered by vandals long ago. Byron's Childe Harold mocked the whole enterprise:

> Turn to the Mole which Hadrian rear'd on high,
> Imperial mimic of old Egypt's piles,
> Colossal copycat of deformity,
> Whose travell'd phantasy from the far Nile's
> Enormous model, doom'd the artist's toils
> To build for giants, and for his vain earth,
> His shrunken ashes, raise this dome!

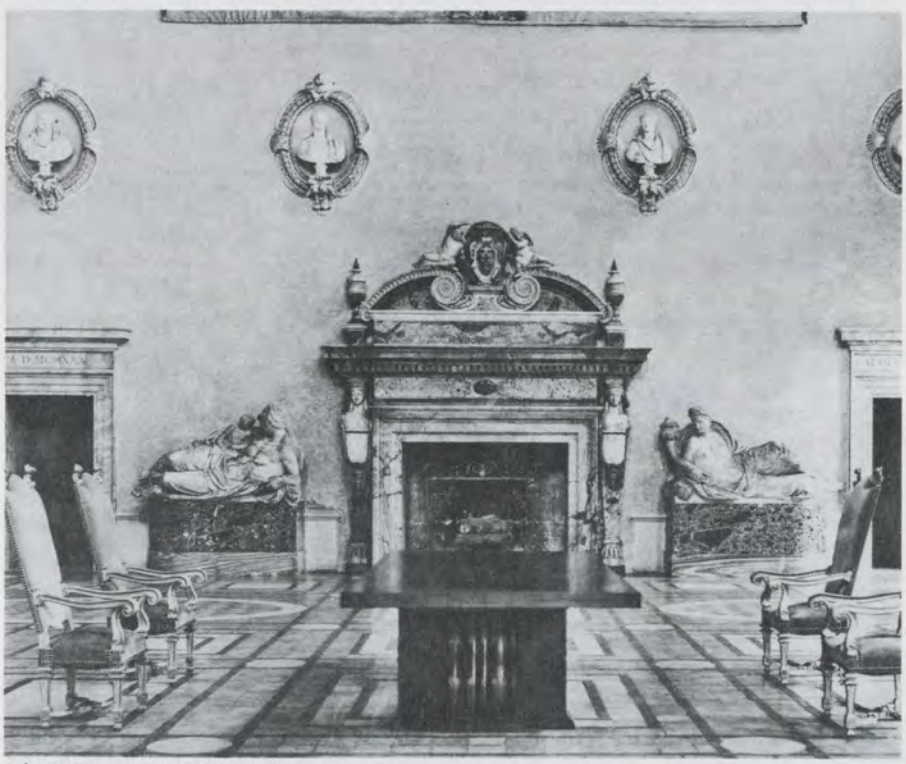
Archaeologists speculate that this thick stone core was originally faced with white marble, surrounded by a colonnade, and possibly topped by another cylindrical temple, wedding-cake fashion, with a mound of earth atop that planted with pines. Perhaps a colossal statue crowned the lot. Since eyewitness accounts and fragments survived down to that last great demolition effort in 1329, they're fairly

Palazzo Farnese — Courtyard.

sure about the marble facing, the elaborate bronze gates, the inscriptions and ornaments, and the host of marble statues that once stood atop the main cylinder. (These, we are told, were ripped off their pedestals during a 5th century siege by the Goths and tossed over the edge as ammunition.)

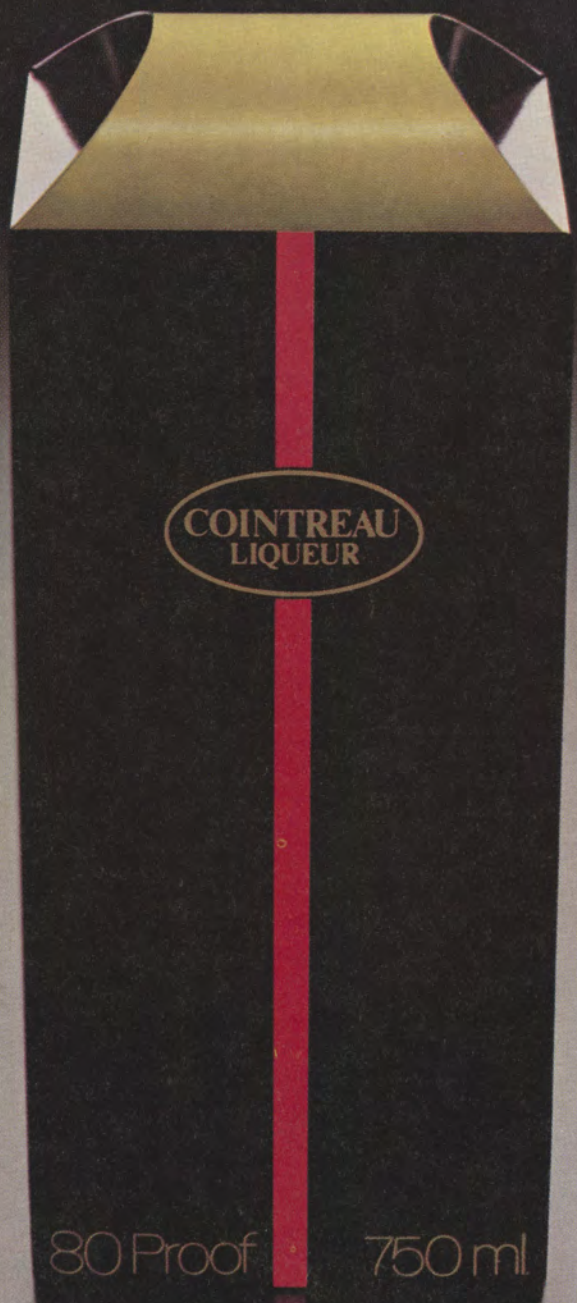
Not until 1825, when serious excavations were undertaken, did modern Rome discover the cross-shaped sepulchral chamber in the center of the stone mass, and the long, ingeniously spiraling corridor cut into the circumference that led up to it: a corridor 9 feet high, 17 feet wide, and 400 feet long, built of brick with marble facing and mosaic tiled floors. The vaulted travertine Chamber of the Dead contained one large niche, presumably for Hadrian's remains, and smaller niches for those of his successors up to Septimus Severus (d. 211).

The huge pile, marbled or not, was perfectly positioned (at the principal bridgehead into Rome) and built to serve as a fortress, which it may have done as early as 423. From then until 1870 it was actually *used* as a fortress, constantly and violently through the 16th century, more symbolically and sporadically thereafter. It remained a prison until 1901. Now popes, now anti-popes, now invading forces, now rival Roman factions held the castle — and thereby (they hoped) the city. It had its name changed, according to tradition, after Pope Gregory the Great saw a vision of the Archangel Michael sheathing his sword in the sky over Hadrian's Tomb in 590, symbolizing an end to a plague which had decimated the city. In thanksgiving, the pope ordered that a chapel to the "sant'angelo" be built on the roof. This was superseded by a marble statue of St. Michael in the 15th century, which was blown to bits in 1497 and replaced by another; that in turn was replaced by the present ugly 30-foot high bronze statue in 1753. Set designers for *Tosca* often try to include the statue in their scene, but it's actually on a stone base high above Tosca's terrace, and wouldn't fit on most opera stages. (I haven't been able to verify how easy it was to leap over the parapet in June 1800; I presume Sardou checked it out.)



Palazzo Farnese — Hercules Hall.

Political prisoners in the days of the Napoleonic/Neapolitan strife, like Angelotti and Cavaradossi, represent only an infinitesimal fraction of the commoners and noblemen, popes, prelates, soldiers, spies, and poor sinners who have been imprisoned, tortured and killed in the Castel Sant'Angelo over almost a thousand years. Guides point out the "historic cells" in which various celebrities — Benvenuto Cellini, Giordano Bruno, Beatrice Cenci, Cardinal Carafa — are supposed to have been kept. But the castle of the holy angel has been a place of confinement or death for thousands of others. The 1825 excavations uncovered bottle-shaped cells from which prisoners were let down from the top, never to be retrieved alive, and slimy airless caves just below the elegantly decorated apartments used by the popes in times of danger. (A long covered passageway, built atop the city walls, connects the castle with the Vatican.) Tourists of the late 19th century visited the castle like a still-occupied Alcatraz, and were shown — along with Hadrian's funeral chamber and the papal apartments — the faces of live political prisoners behind bars. After the Church lost control of the city permanently in 1870, the castle served as a state military barracks, arsenal, and prison until 1901,



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Sant'Andrea della Valle — exterior view.

when it was finally retired from its ancient function. Cleaned and "restored" by Mussolini, it was converted into a pure tourist attraction and museum.

The successive buildings and rebuildings, destruction and decoration of the medieval and Renaissance parts of the fortress can be read in many guidebooks and histories. An account of the sieges it withstood, the many times it changed hands would virtually add up to a political history of Rome. More to the point of its symbolic role in *Tosca* is the use of the fortress as a secret theater of cruelty and terror. The 10th century was a particularly ghoulish time for the successors of St. Peter. Pope John X was suffocated to death there in 928; Benedict VI was imprisoned there in 972, and either starved or strangled to death. John XIV (984) suffered a similar fate. Emperor Otto III mutilated and murdered the anti-pope John XVI in 997, and later murdered as well the heroic consul Crescentius, and hung his and his followers' bodies upside down from

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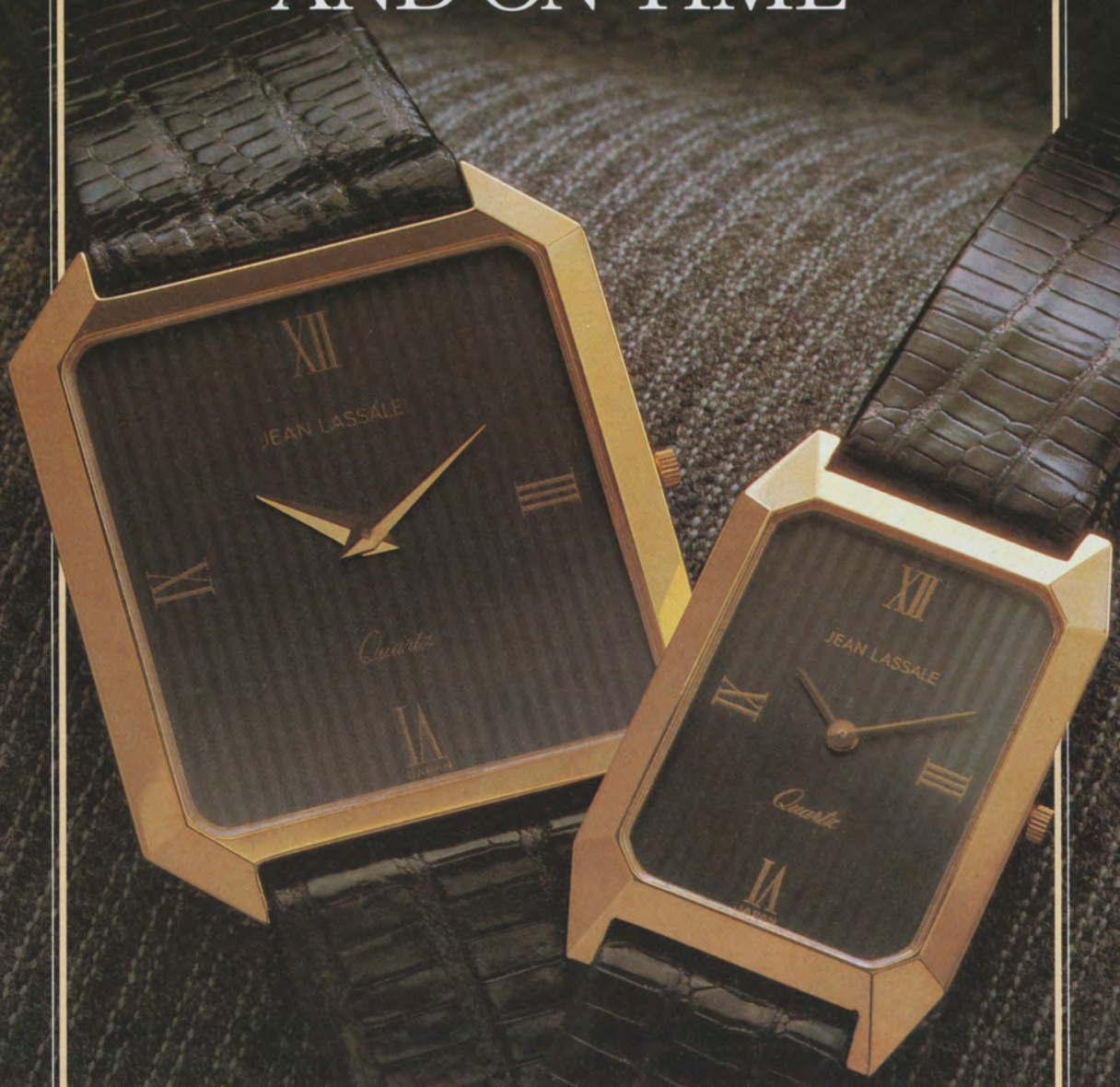

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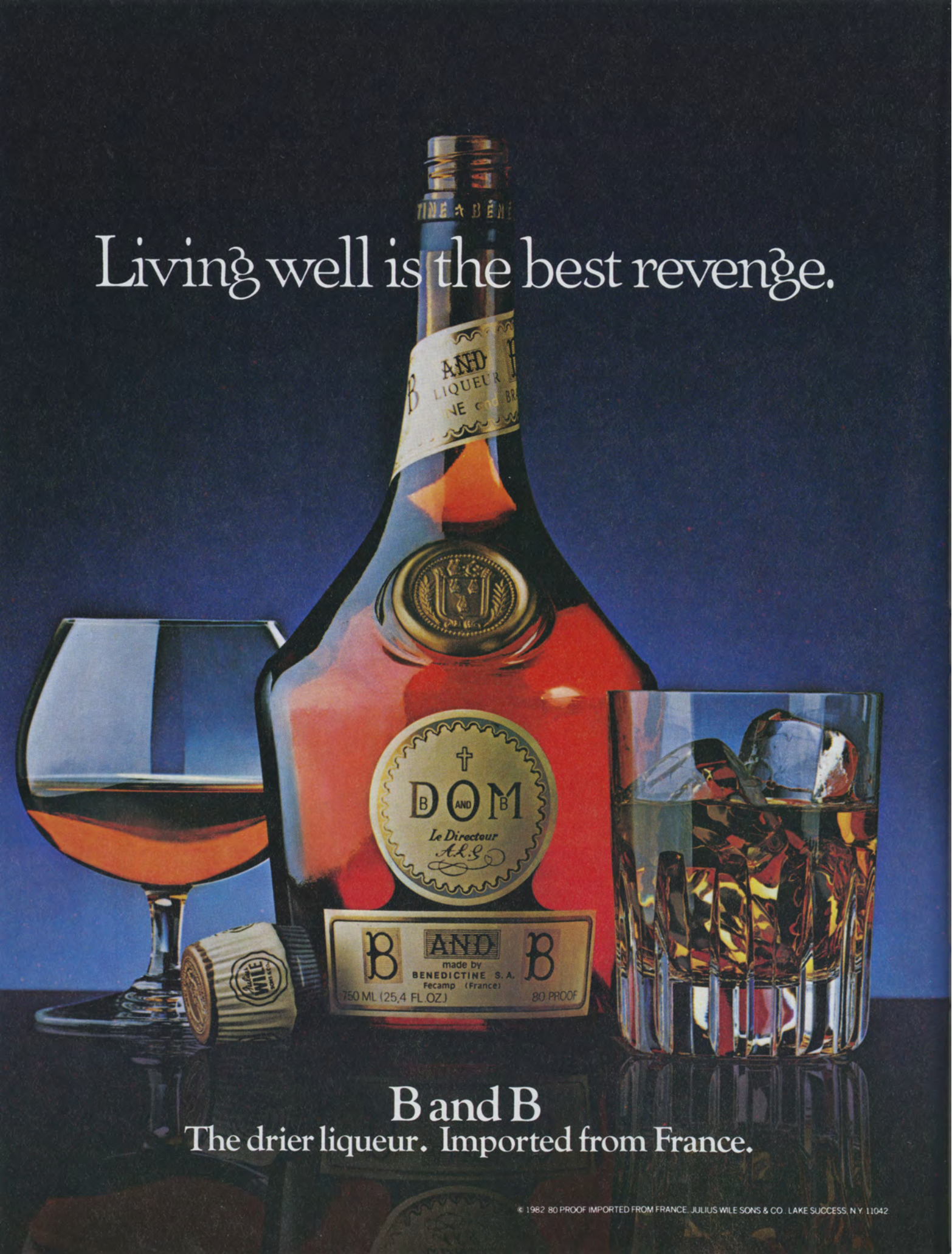
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Castel Sant'Angelo — Sculpture of the Angel.

the walls.

Hadrian II, an anti-pope favored by the Emperor Henry IV, spent two years as a prisoner in the castle before he was able to purchase his ransom. Besieged in the fortress, Gregory VII, the humbler of emperors, watched his city sacked by the soldiers of the Norman Robert Guiscard in 1084. In 1153, Arnold of Brescia, a puritan reformer, was imprisoned in the castle and later hanged before its gates. Through the 13th century, in a decaying city split by almost constant civil war, the popes were rarely safe *except* behind the walls of the Castel Sant'Angelo.

From 1309 to 1378, the Popes retreated to Avignon in France, while noble families and their partisans continued to fight over their desolate capital. The violent battles of 1378-79, which led to the decree to raze the castle, were fought between the first post-Avignon pope (Urban VI) and his French rivals: this time the castle, occupied by the anti-papal party, withstood siege for a full year, while its occupants poured darts and bombs on their attackers, and rained fire upon the houses around. Starvation forced capitulation, but only after the fortress was virtually reduced to Hadrian's stone base. Victorious, Urban VI condemned cardinals he suspected of treachery to be tortured in the castle chambers, while he calmly read his breviary in an adjoining suite. His successor, Boniface IX, began to rebuild the castle into the form we have today. "If you wish to maintain the government of Rome," he was told by the city's civic leaders, "refortify Castel Sant'Angelo."

Through yet another century, corpses and fragments of corpses were hung from or nailed to the walls; the Castel Sant'Angelo came to stand for cruel and tyrannical power in the hands of whoever controlled it. Enemies of the pope, or enemies of *his* enemies, were regularly imprisoned, put on the rack, mutilated, killed, and quartered within its walls. The most devastating attack the city had suffered since the barbarian invasions took place in 1527, when the Constable of Bourbon, on behalf of the Emperor Charles V, marched into Rome with 40,000 Spanish and German troops, who proceeded to waste it and its people for over seven months. Pope Clement VII and his cardinals raced across the covered *passetto* to safety, then holed up in the castle and prayed for relief. From its battlements, they could see the city being looted and burned, the citizens raped and murdered. The pope (and the castle) held out, but the city he regained control of in 1528 was a near total wreck. This is one reason why so much of modern Rome dates from *after* 1528, why so little of the earlier city is left except ruins.

Hadrian's Tomb, a.k.a. the Castel Sant'Angelo, has obviously been the locus of much too much history to deal with it simply as a "setting," or even as a work of architecture. It includes an apparently indestructible 2nd century base, visible memories of several great emperors, fortifications and outworks from the 14th through 17th centuries, prison cells out of bad fiction, richly decorated papal chambers, massive Vatican treasure chests (now empty), pleasant little courtyards and *loggie*, and a lovely bar where one may lunch outdoors between potted oleanders in the summer. A museum of old arms and artifacts occupies several of the rooms, and the view from the roof terrace — now called by the guides (of course) the *terrazza della Tosca* — is still one of the finest in Rome.

Knowing even a little about the past of this great monument tends to reduce the dimensions of the grisly little tragedy whose climactic scene is set upon it. One Italian art historian, writing in 1920, was disgusted that so many visitors to the castle — and to Sant'Andrea della Valle — only came to see places connected to Puccini's opera. But if his librettists wanted an image of oppressive brutality against the pre-dawn sky of the Eternal City, they couldn't have chosen better. ■

In Sound Shape

A sculpture exhibit for an opera company? Why not? It is no more remarkable than the diverse national influences and artistic disciplines that have resulted in an exhibit of sculpture by Kieff, now showing at the Vorpal Gallery. The artist is a Spaniard who studied in Venice and Vienna. Currently active as a sculptor, he previously trained in voice and piano and gave concerts in Buenos Aires and Barcelona before settling in Canada in 1969. And not of least importance, his work will benefit the San Francisco Opera.

Kieff's sculptures, inspired by musical forms and baroque art, have been called "etudes for the eyes." Although he has created works as large as 92 feet tall, weighing 30,000 pounds, his art is probably best exemplified by his small, abstract, metal sculptures. Avoiding geometric symmetry, Kieff creates his graceful pieces using curves and fluid shapes that are as elegant in the home or office as in the art gallery.

Kieff's work has been seen in major exhibitions in Europe and throughout North America, and important commissions have included large pieces for the Blossom Music Center in Cleveland and the International Art Expo in New York. His most ambitious project, begun in 1981, is *The Blue Line*, a physical construction that will reach from New York to California and will take five years to complete.

Items included in the Vorpal Gallery exhibit will be available for purchase, with a major portion of the proceeds being contributed to the San Francisco Opera Association. The Vorpal Gallery is located at 393 Grove Street in San Francisco, between Franklin and Gough Streets, and is open 10 a.m. to 6 p.m. Monday through Saturday, 11 a.m. to 6 p.m. on Sunday. The exhibit will run through December 12, the last day of the 1982 San Francisco Opera Fall Season.

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Museum Exhibit Celebrates 50th Anniversary of the Opening of the War Memorial Opera House

On October 15, 1932, a dream came true for San Franciscans with the opening of the first municipally owned opera house in the United States. The War Memorial Opera House was inaugurated with a star-studded performance of Puccini's *Tosca* featuring Claudia Muzio, Alfredo Gandolfi and Dino Borgioli and conducted by Maestro Gaetano Merola.

This season's Opera House Museum exhibit, assembled by San Francisco Opera's Christine Albany, evokes the excitement that surrounded the building of this "Temple of Music" and its sister-structure, the Veterans Building. The exhibit includes rare photographs and memorabilia, original documents and recorded portions of the first act of *Tosca* as it was broadcast nationally by NBC on that memorable October evening in 1932.

The Opera House Museum, located in the south corridor of the mezzanine (box) level behind the Opera Boutique, is open one hour before curtain and during every intermission. We hope you will take a few moments this season to share in the joy of that historic Opening Night of 1932 and to celebrate the 50th anniversary of San Francisco Opera's beautiful home.

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Henry Chabot Dieckmann
John H. Dilks, Jr.
John Marshall Dill
J.P. Richards Dillingham
Mrs. Martin J. Dinkelspiel
Mr. & Mrs. Richard C. Dinkelspiel
Dr. & Mrs. Samuel Djerassi
Dr. & Mrs. Kemp B. Doersch
Dr. & Mrs. Gary M. Dolan
John & Elinore Dolan
Loren Dolman
Susan Donahue
Herbert Donaldson
Charles George Dondero
Peggy Donovan-Jeffry
Robert W. Donselman
Estella Dooley
Mr. & Mrs. C.L. Dostal, Jr.
Mrs. G. Dostrow
George E. Doty
Mr. & Mrs. Russell H. Downey, Jr.
Howard M. Downs
Mr. & Mrs. Robert J. Doxey
Susan S. Doyle
Dr. Sharon B. Drager
Mr. & Mrs. Charles Draney
Dr. & Mrs. Monte Jan Dray
Sidney Drell
Mrs. Rudolph Drews
Mr. & Mrs. Robert Dreyer, Jr.
Richard A. Drossler
Adele Druktenis
Harriet Duby
Sherwood Dudley
Gloria S. Duffy
Arnold & Trudy Duncan
Mr. & Mrs. William W. Dunlop
Larry Dunn
James E. Durkin
Mr. & Mrs. James Duryea
Mrs. B. Hinsdale Dwyer
Mr. & Mrs. Thomas R. Dwyer
Kenneth E. Dyer
David M. Eakin
Richard M. Eakin
Robert J. Eakin
Mari-Lynne Earls
Mary Joan Eck
G. William Eckert
Frank L. Edlund
Mr. & Mrs. Gene M. Edwards
Dean E. Eggertsen
John S. Ehrlich
James L. Ellington
Mr. & Mrs. Theodore Ellington
Charles L. Elliott
Seymour & Diane Ellison
Suzanne F. Ellmore
Scott M. Elrod
G. Pete Encinas
Mr. & Mrs. Marvin L. Engel
Dr. & Mrs. Marvin A. Epstein
Dr. Robert J. Epstein
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Ronald A. Ernst
Mr. & Mrs. Casper Escher
Dr. Vaughn A. Ewert
Joan Falk
Dr. Robert T. Falltrick
Mr. & Mrs. Thomas J. Fama
Rosemary Faris
Richard C. Farley
Paul D. Farmer
Mr. & Mrs. Jack M. Farrell
Mr. & Mrs. Wesley J. Fastiff
A. Brent Faulkner
Mark & Marlo Faulkner
Irwin & Sheila Federman
Mr. & Mrs. J.K. Feiler
Cantor & Mrs. Martin Feldman
Milton Feldstein
Ruth Felt
Dr. Robert B. Fenwick
E. Jean Ferdinandsen
Dr. Richard Ferguson
Mr. & Mrs. Robert A. Ferguson
Robert Fergusson
Mr. & Mrs. Hamilton Y. Ferris
Barbara & Frederick Fields
Dr. Dennis A. Fillmore
Manfred Finkel
David K. Finn
William D. Finnell
Warren D. Fishburn, Jr.
Drs. Anita & Gerald Fisher
Dr. & Mrs. Jerome Fisher
Lisl Fisher
Louis C.G. Fisher
William N. Fisher
David G. Fladlien
Dr. & Mrs. Neil F. Flaherty
R.E. Flatow
Robert Fleetwood
Mrs. Herbert Fleishhacker, Jr.
Donald R. Fleming
Dr. & Mrs. John A. Fleming
Robert B. Flint, Jr.
Robert M. Flynn
Mr. & Mrs. Terence Flynn
Henry Fong
Arturo & Vicki Fontanes
Mr. & Mrs. Charles D. Ford
Mr. & Mrs. Thomas N. Foris
Fisher Forrest

12:01 A.M.

CHRISTMAS DAY. You sipped your last few precious drops of Grand Marnier ten minutes ago. But not to worry, for there, beneath the tree, you notice a rather distinctive shape which just happens to bear your name. And, well, it has been Christmas Day for one whole minute...

What time Christmas Day will you say "Grand Marnier"?

Helaine Fortgang
William W. Fortune
Mrs. Gordon Foster
Carlo S. Fowler
Ed W. Fowler
Mr. & Mrs. George Fowler
Mr. & Mrs. William M. Fox
Mr. & Mrs. Steve Franco
Mr. & Mrs. Thomas L. Frankel
Dr. Robert C. Frates
William K. & Jane Frazer
Mr. & Mrs. Jefferson Frazier
Dr. & Mrs. E.W. Fredell
Joseph E. Frederickson
Robert F. Frederickson
Dr. & Mrs. J. Freedman
Hal Freeman
Mr. & Mrs. Harold R. Freemon
Dr. & Mrs. Arthur J. Freid
Dr. Allen B. Freitag
Lynn C. Fritz
Anita C. Fuery
Mrs. Eugene Fulton
Mr. & Mrs. Donald Furlong
Mr. & Mrs. Larrie R. Furst
J. Gerard Gagnon
Robert E. Gajaski
Thomas G. Gale
H.M. Galliver
Mr. & Mrs. Joseph Gans
Dr. Alexander N. Gansa
Leo Ganz
James D. Garbolino
Drs. Patricia & Zalmon Garfield
Mr. & Mrs. Sanford Garfinkle
Dominic Garofalo
Larry Gaskill
Dr. & Mrs. Duane C. Gates
Mr. & Mrs. George O. Gates
Dr. Michael L. Gay
Kathryn Gehrels
Eleanor E. Geiger
Walter E. Geiger
Dr. & Mrs. Herman M. Geller
Warren J. Genz, CLU
Lucy I. Gerard
Harry Hill Gester
Mr. & Mrs. Michael Gettelman
Mr. & Mrs. Edwin C. Gibson
Jeralde C. Gibson
John Gidwitz
Mrs. Oliver H. Gilbert, Jr.
Dr. & Mrs. Robert Gilbert
James Harvey Gilman
Dr. Ward Kepler Gilman
Mr. & Mrs. Dario Giovacchini
In Memory of Nello J. Girolami
Marijane Gitzel
Jules Glazer
Raymond Glickman
Mr. & Mrs. D.E. Glunz
Drs. Joan & John Goble
Alice M. Goddard
Mr. & Mrs. Gary Goddard
Dr. & Mrs. Edward Goldstein
Renee L. Goldstein
Sydney Goldstein
Daniel & Hilary Goldstine
Dr. G.W. Goldthorpe
Mr. & Mrs. Vernon Goodin
Booth B. Goodman, Jr.
David B. Goodstein Foundation
Bryant Gordon
Mr. & Mrs. Sidney Gottfried
R.H. Gottsleben
Spencer T. Gould
Gary L. Graham
Robert Graham
Russell Graham
Stewart G. Graham
Dr. & Mrs. Melvin Grais
Mrs. Richard Gratton
Mr. & Mrs. Carl T. Grauer
Mr. & Mrs. Adolphus E. Graupner, Jr.
Dr. Harold R. Graves
Dr. & Mrs. WIlliam K. Graves
Anne & Michael Green
Gilden-Green
J.J. Greene
Dorothy Gregor
Herbert Grench
Richard & Nancy N. Grey
Katherine M. Griffin
Dr. Marc N. Gropper
David A. Gross
Walter S. Gross
Mr. & Mrs. Steven Grover
Lydia Gruber
Mr. & Mrs. Morris M. Grupp
Mary Grush
Martha T. Guggenhime Trust
Richard B. Gump
Max Gutierrez
Dr. Joseph P. Gutstadt
Dr. & Mrs. Charles K. Guttas
Dean Haas
Dr. & Mrs. Theodore Haessler
Harry C. Haines
Dr. H. Clark Hale
Dr. & Mrs. Walter B. Hall
Jordan D. Haller
James T. Hamilton
Mr. & Mrs. John C. Hancock
Frank L. Hand
Donald M. Haneke
Lavelle Hanna
Miriam Hanna
Edward Hannemann
James T. Hannon
Katharine Hanrahan
Glade B. Hansen
Dr. Graeme Hanson
Robert C. Hardie
Robert D. Harhay
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Betty-Lou Harmon
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Dr. Marilyn H. Harper
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Mrs. Carter H. Harrison
Dr. Johnny R. Harrison
Dr. & Mrs. R.S. Harrison
Mr. & Mrs. Woodford H. Harrison
Gurnee F. Hart
Eric Hart
Mrs. Robert L. Harter
Peter Hartman
Kiyo Hase
Willie Sue Haugeland
Albert F. Haussener
John W. Haussermann, Jr.
Bob Hawes
Kenneth C. Hawkins
Laurence Hayden
Evelyn Haydock
Major General & Mrs. Thomas J. Hays, III
Howard Hein
Peggy & Ralph Heineman
E. Dixon Heise
G.G. Held
Mr. & Mrs. Wayne H. Heldt
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Dr. Erich A. Helfert
Dr. & Mrs. Donald G. Helgren
Mr. & Mrs. Joseph A. Hendel
Mrs. H.S. Henderson
Alvis E. Hendley
Robert L. Henn
David G. Hennings
Mr. & Mrs. Alan Henry
Clyde W. Henry, Jr.
John S. & Betty J. Hensill
David Heranney
Martin Herbach
Mrs. Richard O. Herman
Donald A. Hermann
Rose M. Hernandez
Mr. & Mrs. John G. Herriot
Mr. & Mrs. J. Wynne Herron
Mr. & Mrs. Herschelle
S. Dale Hess
R.E. Hester
M.L. Hetzel
Alan Hewitt
William B. Hewitt
Marion J. Heyer
Barbara Heyneman
Alfred & Stella Hexter
Diane Hickingbotham
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Gareth S. Hill
John K. Hill
Mrs. Norman L. Hill
Robert B. Hill
Carole Hillabrant
Robet M. Hillebrandt
Mr. & Mrs. Bill Hillman
Wayne & Micky Hinthorn
Ivars Hirss
John Hiskes
Dr. Roger W. Hoag
Mr. & Mrs. Irving Hochman
Mr. & Mrs. Joseph R. Hochstim
Robert W. Hofer
J.E. Hoff
Mr. & Mrs. Max Hoffman
Ora L. Hogan
Mr. & Mrs. William C. Hogan
Mrs. Edward Hohfeld
Dr. & Mrs. J.B. Hollingsworth
Jesse Hollis
John H. Holm
Don Holmes
Fran & Jack Holmes
Elizabeth Colton Hongisto
Miriam Honig
Mr. & Mrs. William W. Hooper
Dr. & Mrs. John T. Hopkin
John T. Hornung
Mr. & Mrs. Robert B. Horowitz
Mr. & Mrs. Alan Horton
M.A. Horton
Shelley J. Horwitz
James F. Houle
Thelma Houser
Kenneth A. Housholder
Vija M. Hovgard
Barry Hovis
Henry Howard
Mr. & Mrs. James E. Howell
Dr. William H. Howell, Jr.
Dr. Robert C. Hull
Robert L. Hultgren
Carol Hunter
Mrs. E.N. Hunter
Dr. & Mrs. Edwin J. Hyman
Marie Natalie Hyman
Henry K. Ilg
John Irick
Terry Irvin
Millard V. & Elizabeth I. Irwin
Suzanne Irwin-Wells
Joan M. Ivy
Clayton R. Jackson
Harold E. Jackson
Paul W. Jackson
Mr. & Mrs. W. Turrentine Jackson
Mr. & Mrs. Philip S. Jacobs
Mrs. Tevis Jacobs
Joan Procter Jacobson
Mr. & Mrs. Paul Jacobson
Dr. & Mrs. Yorke G. Jacobson

Dennis C. Jaffe
Ruth Jeffe
Carlton S. James
Mrs. Robert J. Jansen
Sandra J. Jarratt
George T. Jarrett
William E. Jarvis
William North Jayme
Dewey P. Jeannette
Dr. & Mrs. Timothy Jen
Mrs. J.A. Jenkins
Dr. Arthur Jensen
James Earl Jewell
Ronald Jin
J. Roger Jobson
Judith Clancy Johns
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Donald Johnson
Rev. George E. Johnson
Mr. & Mrs. Howard W. Johnson
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Jackson Johnson
Leif E. Johnson
Phyllis H. Johnson
Mrs. Robert Malcolm Johnson
Robert R. Johnson
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Mr. & Mrs. Edward F. Johnston
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Dr. Leslie Kadis
Enid R. Kafer
Dr. Betty L. Kalis
Dr. & Mrs. Isadore Kamin
Daniel F. Kane, Jr.
Dr. & Mrs. George C. Kaplan
Dr. & Mrs. Samuel D. Kaplan
Mr. & Mrs. Andrew Katten
Dr. Lawrence D. Katz
Dr. & Mrs. Benjamin Kaufman
Frances Lee Kaufman
Harold Kaufman
Patrick S. Kaufman
Mr. & Mrs. Felton Kaufmann
Sondra L. Kay
John Keeley
Mattie Zumwalt Keeley
Mr. & Mrs. Robert H. Keenleyside
John Kehr, Jr.
Edward J. Keith
Maralyn Keller
Mr. & Mrs. Mark Kelley
Dr. & Mrs. James M. Kelly, III
Phyllis Kempner/David Stein
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Lawrence A. Kern
Roger Ketcham
Arthur & Nancy Keyes
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Gibson Kingren
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Erik Kleins
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Jeane Kline
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Dale M. Knight
Michael Knowles
Steen Kundsen
Frances Wynns Knudtson
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Frederick O. Koenig
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Dr. Walter K. Konishi
Joseph Koret
Dr. Rowena Korobkin
No'el E. Koster
Dr. & Mrs. R.W. Koster
Donald & Ruth Krajewski
Dr. Marion R. Kramer
Richard Kramer
Charles C. Kredensor
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Donald D. Kuhlke
Dr. & Mrs. Dirk J. Kuizenga
Dr. & Mrs. Ernest E. Kundert
Dr. Chuk W. Kwan
Jeanne Jo L'Heureux
Thomas M. Lacey
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Linda Noe Laine
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Julian Lastowski
Calvin Lau
Robert M. Lauder
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Dr. James P. Laumond
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Judith Lawrence
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Victor Levi
Mr. & Mrs. Gerald S. Levin
Morton & Elaine Levine
Dr. & Mrs. Ernest L. Levinger
Jay Gordon Levinson
Regina & Leon Levintow
Jacques E. Levy
Margery J. Levy
Dr. Philip L. Levy
Dr. & Mrs. Brian Lewis

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John M. Lewis
Sue Lewis
Mrs. Francois G. Leydet
Alfred Leyser
Mr. & Mrs. David Lieberman
Dr. & Mrs. Joseph E. Lifschutz
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Mr. & Mrs. Robert C. Lilly
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Mr. & Mrs. John W. Lindstrom
J.L. Linebarger
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Mrs. Murray H. Link
David G. Linn
Merek E. Lipson
James B. Lirette
Jack H. Lirio
Dr. Edward S. Liska
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William G. Livingston
Dr. Louis G. Livoti
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Kori Lockhart
Robert Lofgren
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Mr. & Mrs. George Loinaz
W.R. Lombard
Ethel London
Charles W. Long
Kathy Loop
Sally Loos
John A. Lord
Mr. & Mrs. Irvine Loube
Colonel John Loughran
Carl D. Lovotti
Lorraine Lowe
Dr. A.G. Beauregard Lowell, IV
Jeffrey M. Lowell
Claude L. Lowen
Dr. & Mrs. Jerold M. Lowenstein
Dexter F. Lowry
Frank J. Lucas
Dr. & Mrs. G. Karl Ludwig, Jr.
Mr. & Mrs. Albert E. Luntz
Professor Joseh F. Lupino
Dr. Harry Lutrin
Mr. & Mrs. C.K. Lyde
Gilbert C. Lyle
Mr. & Mrs. Lawrence R. Lyons
Mr. & Mrs. R.W. Lyons
Jeanne MacCoy
M.C. Mace
Mr. & Mrs. Slava Charles Mach
Dr. David L. Mackler
Mrs. T. Crocket Macormack
Michael Macpherson
Edwin W. Macrae
Peter Macris
Dr. John Maddox
Mr. & Mrs. Takefumi Maene
Mr. & Mrs. J. Richard Maffei
James T. Maher
Robert John Mahoney
Mr. & Mrs. Stanley E. Mahy
Lacy Main
Mrs. Raymond K. Main
Robert L. Mainzer
Mrs. Robert K. Malcolm
Edward J. Maloney
Dr. & Mrs. E. David Manace
Mr. & Mrs. L. Mandelson
Dr. & Mrs. Bernard Mander
Anthony Mangifesti
Dr. Jack F. Mangum
Mr. & Mrs. Dinesh Maniar
Mrs. Bruce Alan Mann
Mr. & Mrs. Kendall L. Manock
Peter & Marilyn Mansfield
Edmund R. Manwell
Leonard A. Marascuilo
Mr. & Mrs. J.J. Marchetti
Ephraim Margolin
Vincent A. Marinkovich
Dr. Joseph P. Mark
Mary Jane Markell
M.V. Markof-Belaeff
Mr. & Mrs. Robert B. Marquis
Richard Marrus
James H.M. Marshall
Mr. & Mrs. Michael Marston
F.A. Martin
Mr. & Mrs. Jack A. Martinelli
Dr. Robert L. Marvin & Connie Benz
Mr. & Mrs. Gilbert Mata
N.D. Matheny
Mrs. Albert C. Mattei
Lynne Matthes
John & Virginia Matucha
Lucie M. Matzley
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Joseph M. & Catherine Maurer
S. Maurer
John Maxwell
Klaus E. May
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Dr. James McCarroll
Mrs. Glen McCarty
George William McCauslan
A. Kathleen McClay
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Robert & Helen McCrary
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Rev. Thomas J. McElligott
Mr. & Mrs. Floyd L. McElroy
Mrs. Davis McEntire
Louise McGinley
Dr. Teresa McGovern
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Mr. & Mrs. Jarold Miller
Luana Miller
Larry Millsap
Michael Milstein
John & Faith Milton
Mr. & Mrs. J. Robert Minser
James E. & Manon C. Mischeaux
Ian Leigh Mishkin
Colonel & Mrs. Basil Mishtowt
Constance Missimer
Mr. & Mrs. Bruce T. Mitchell
Mrs. Kenneth Mitchell
Helen L. Moenkhoff
Mr. & Mrs. Stuart G. Moldaw
Mrs. George Moncharsh
Robert Mondavi
Dr. A. Monstavicius
Dr. Theodore A. Montgomery
Georgia Moody
David Moore
Mr. & Mrs. Thomas G. Moore
Dr. & Mrs. James Moorefield
Ed Moose
Thomas & Lydia Moran
Daniel & Katharine Morgan
Lloyd N. Morgan
Paul Moriconi
Stephen F. Morin
James & Marilyn Morrell
Mr. & Mrs. Brewster Morris
Elliot & Marlene Morrison
Marion Eaton Morrison & Marion Lois Morrison
Mrs. Walter Morrison
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Dr. Forrest S. Mortimer
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Robert C. Morwood
Mr. & Mrs. Leland M. Mosk
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Richard H. Moss
Dr. & Mrs. Doyne Mraz
Louis Muchy
Marsh M. Murdock
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David Nee
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Florence Neilan
Alfred L. Nella
Dr. Alex Nellas
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Mr. & Mrs. W. Newell Nelson, Jr.
Dr. Walter A. Nelson-Rees
Elaine F. Nemer
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Robert M. & Patricia D. Ness
Dr. & Mrs. David Netboy
Laurence A. Neuber
Klaus M. Neubert
Dr. & Mrs. Ernest Newbrun
Dr. Nancy M. Newman
Paul Newman
Mr. & Mrs. Christ Nicholson
James D. Nickerson
H.A. Nimmo
Joaquin Nin-Culmell
David E. Noble
Dr. Beatrice Nold
Mr. & Mrs. Allen Norris
Mr. & Mrs. D. Warner North
Thomas D. Notaro
Gerald Nutt
Drs. David & Donna Oakes
Garrath M. Oakes
Theda Oates
Mildred J. O'Connor
Mr. & Mrs. Leo W. O'Donnell
Susanne C. O'Gara
Arlys M. Oesterling
Martin Oettinger
Mr. & Mrs. Fred Offensend
Ronald Ogg
David & Kristine Ogle
Brendan P. Ohehir
Dr. & Mrs. Roman J. Oleynik
James W. Oliver
Duncan H. Olmsted
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Oscar E. Olson
Stevanie Jan Olson
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Colonel Philip E. Page, Jr.
Richard L. Page
Dr. Seaver Page
Dr. & Mrs. Arthur R. Paik
Drs. Rainer & Dorothee Pakusch
Donald & Blanid Palatucci
Javier Palau
Robert & Jeraldine Palazzi
Mr. & Mrs. Clark Palmer
Dr. Robert D. Palmer
Frank Pannorfi
J.A. Pardini
Dr. Nelson H. Parker
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Harold Parnes
Lawrence H. Parsons
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Adolph L. Patrick
William J. Patrinos
Mrs. Alan G. Pattee
K.J. Patterson
Virginia Patterson
Mrs. Lois Paul

Mr. & Mrs. Patrick R. Paul
Richard C. Payton
Virginia Peacock
Dorothy Ann Pearson
Bernard D. Pechter
Dr. & Mrs. Donald A. Peck
Eugene H. Peck
James C. Peddicord
Larry Peden
Lester G. Pehrson
Mr. & Mrs. Gareth Penn
Mrs. Charles Foster Pennock
Mr. & Mrs. N.C. Pering
Mr. & Mrs. David Perlman
Ann Marie & Joseph F. Perrelli
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Andrew G. Peterson
Mr. & Mrs. Louis F. Petrossi
Ulla Pettersson
George O. Petty
E. David Peugh
Dr. & Mrs. Adolph Pfefferbaum
Robert E. Pfeiffer
Robert E. Phelan
Thomas E. Phelps
Dr. Gene M. Phillips
Raul S. Picardo
Dr. & Mrs. John J. Piel
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John & Dove Pierce
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Ann Mary Pine
Dr. & Mrs. Donald K. Pine
Alexander Pines
Dr. & Mrs. Robert Pipkin
Tina Pirani
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Mrs. Robert B. Pitts
Ernest A. Plattner
Mr. & Mrs. William Podesto
Dr. Paul E. Poenisch
Mr. & Mrs. William H. Poeschl
Mr. & Mrs. Mark Pomeroy
Robert & Marcia Popper
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Pietro Giovanni Pracchia
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Virginia Pyke
Robert V. Pyle
Augustin Pyre
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Joan Quigley
Ruth Quigley
Mrs. Martin Quinn
Walter P. Quintin, Jr.
Mr. & Mrs. Irving Rabin
Michael G. Rafton
Eme Ragland
Dr. Barry Ramer
David & Christine Rammler
Dr. & Mrs. John M. Randall
Theodore J. Randall
Filomena M. Ranuio
Mr. & Mrs. Thomas R. Ranweiler
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This bus is added to Muni's northbound 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.

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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.

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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

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