

La Gioconda


1983

Friday, November 11, 1983 7:30 PM  
Tuesday, November 15, 1983 7:30 PM  
Sunday, November 20, 1983 1:30 PM  
Thursday, November 24, 1983 7:30 PM  
Sunday, November 27, 1983 1:30 PM  
Wednesday, November 30, 1983 7:30 PM  
Saturday, December 3, 1983 7:30 PM

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# San Francisco Opera

FALL SEASON 1983

*La Gioconda*

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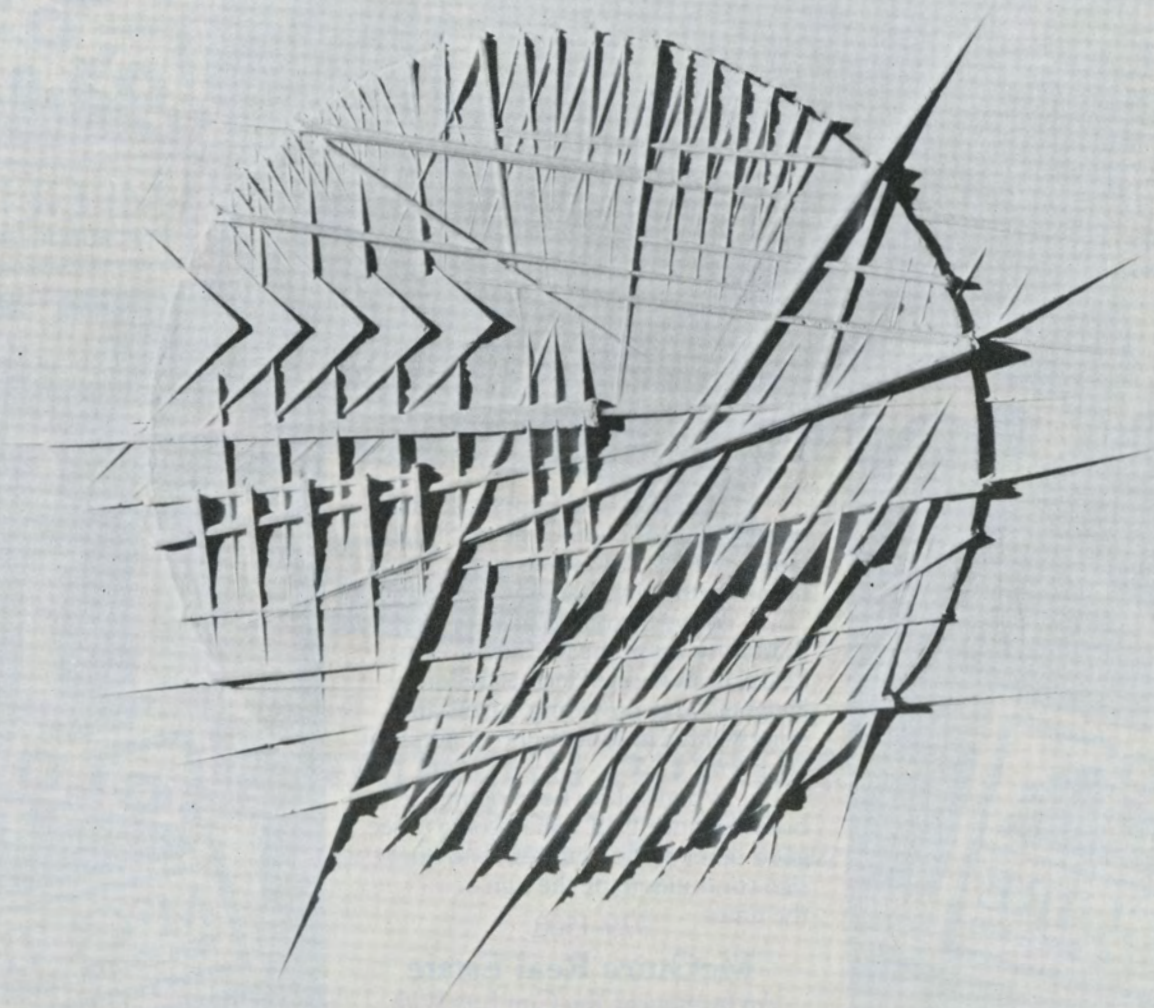


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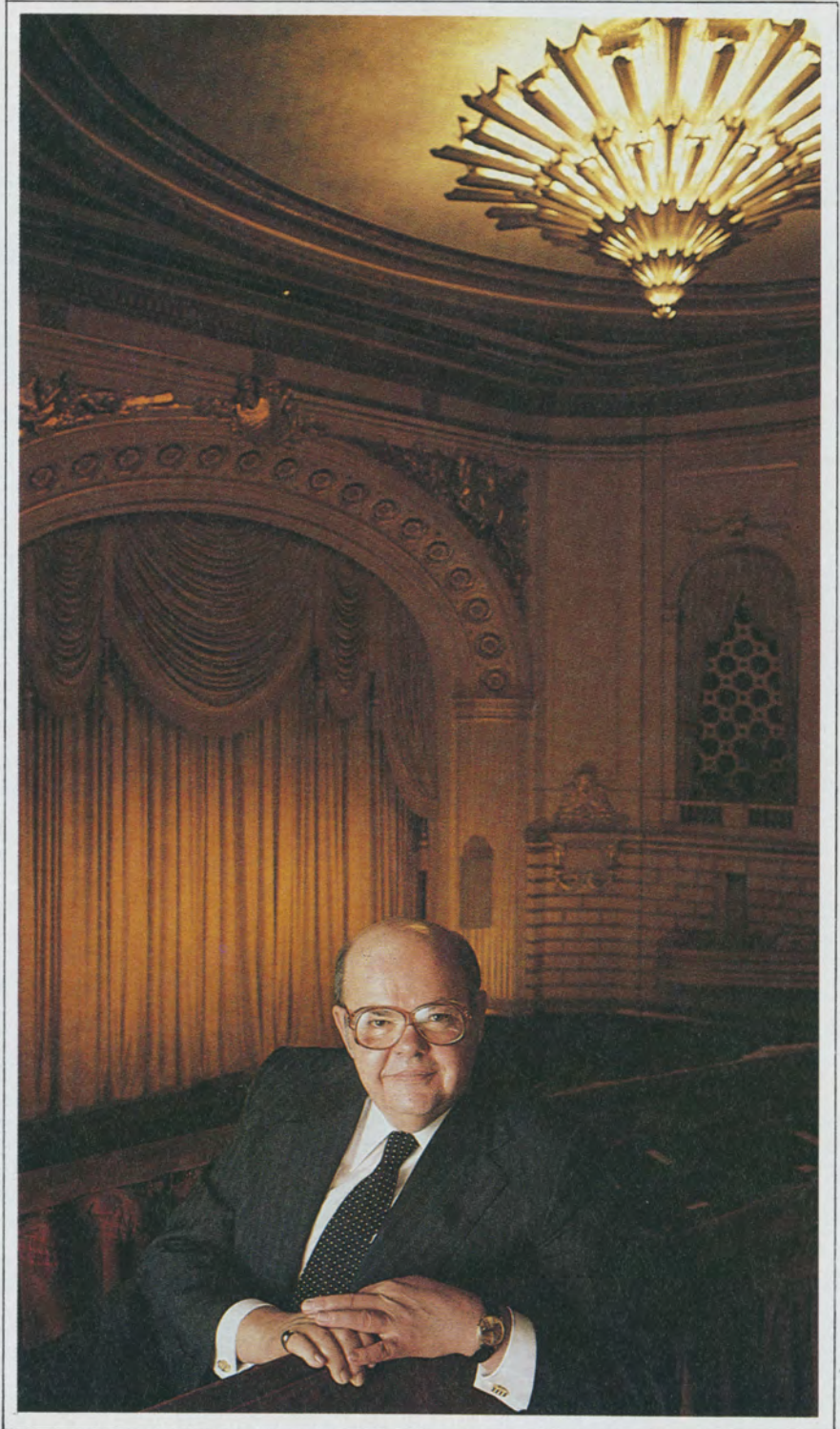


# General Director's Message

Although you see my picture on this page every season and although "the buck stops" at my desk, the San Francisco Opera is very much a team effort. This season, which is particularly heavy for our Technical Department, our Chorus, our Orchestra, and many other departments, makes me particularly aware of this fact and I want to share it with you.

From the technical standpoint, rehearsing and performing as many as five complex productions simultaneously is a heroic task. Matching this undertaking, the musical and artistic staff must contract artists and then plan the long and equally intricate rehearsals months in advance and yet manage to face daily crises with calm, control and even humor. The Orchestra, Chorus, Ballet and Supers are tackling some of their heaviest schedules ever and are handling them with the utmost professionalism. To keep the machinery running, the Development Department endeavors to raise more money. The Public Relations, Marketing and Subscription/Box Office Departments try to sell more tickets and inform an ever increasing audience of our myriad activities. The bottom line is that the conjunction of our summer and fall seasons extends our rehearsal/performance period from April through December. With basically the same number of staff we had before the inauguration of our first Summer Festival in 1981, we are handling a greatly expanded operation. I am glad to report that it is being done with remarkable flexibility, endurance and camaraderie. The 12- to 15-hour days (often seven days a week) necessitate this sustained, maximum effort from all sectors of the Company, and I am very proud of all of my colleagues and employees at the San Francisco Opera who have borne this extra stress.

On a separate page of this book, our President, Walter M. Baird, states the hope that you can increase your support of the San Francisco Opera. May I echo that request while assuring you that there is no finer or more qualified organization you *could* support. Opera is the most complex and irrational of art forms. It is also, when done as it should be, uniquely satisfying and uplifting. We pledge to continue to make it so.



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# San Francisco Opera

Terence A. McEwen, General Director

## LA GIOCONDA FALL SEASON 1983

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RIALTO BRIDGE. Francesco Guardi, 1712-1793. Venetian; pupil of Canaletto. Oil on canvas.



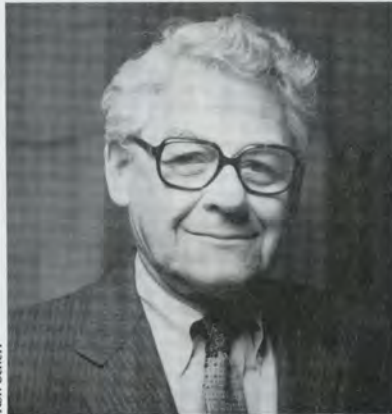
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# From the President...



Ron Schert

ANOTHER Fall Season is upon us, that magical time when the performing and visual arts converge to create the most opulent of art forms, opera. We hope that this season is as exciting and special to you as it is to us; the enthusiastic response we have had at the box office would seem to indicate that it is.

Our general director has made it clear since his arrival that one of our highest priorities must be production funding. The world-famous singers who grace our stage and the technical crews that back them up bring us their own unique talents, but it is up to San Francisco Opera to provide the beautiful physical productions that show these artists off to best advantage. We have been fortunate

in the generosity shown by our patrons in funding a number of our fall productions, both new and revivals.

Heading the list must be that very special event, the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, which has been made possible through the generosity of the Paul L. and Phyllis Wattis Foundation. Mrs. Wattis has given us a real jewel, and our gratitude cannot be adequately expressed here.

Three of the five productions owned by San Francisco Opera and revived for this season were the result of donor generosity in the seasons of their premieres. Our *Traviata* was made possible in part through a donation from the Charles E. Merrill Trust in 1969; our *Gioconda* was born in 1979 through the generosity of an anonymous friend of the San Francisco Opera and a gift from the San Francisco Opera Guild; and *Samson et Dalila*, first seen here in 1980, was jointly produced for San Francisco Opera and the Lyric Opera of Chicago with a gift from the Gramma Fisher Foundation of Marshalltown, Iowa.

Revivals, of course, also require funding, and this year's revival of *Otello* was made possible by a gift from Bernard and Barbro Osher.

Financial assistance is also crucial for productions borrowed from other companies. This year's *Manon Lescaut*, owned by the Greater Miami Opera Association and the Dallas Opera, is being seen for the first time by San Francisco Opera audiences thanks to funding provided by The Koret Foundation.

All of these contributions are a blessing to us: they reflect confidence in the artistic stature of our Company, while augmenting our reputation by making possible productions new to our audiences as well as revivals of some of our past successes. Patronage is truly the backbone of any major arts organization, and we enthusiastically welcome any individuals or groups who wish to join the elite company of the donors listed above.

Despite all of the special grants and production fundings, we must depend on thousands of our supporters for their contributions. Grand opera of the quality produced by our Company is the most expensive performing art form in existence, and in recent years we have incurred significant deficits. Ticket sales cover only between 50 to 55 percent of our operating costs; the remainder must come from other sources, and the biggest single source is our annual fund drive. If you are not an annual contributor, won't you please join the many thousands who help us with a contribution? If you are a current contributor, please accept our thanks with the hope that you will consider an increase this year.

In addition, we would like to extend our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Our friends are many; the value of their assistance, inestimable. —WALTER M. BAIRD



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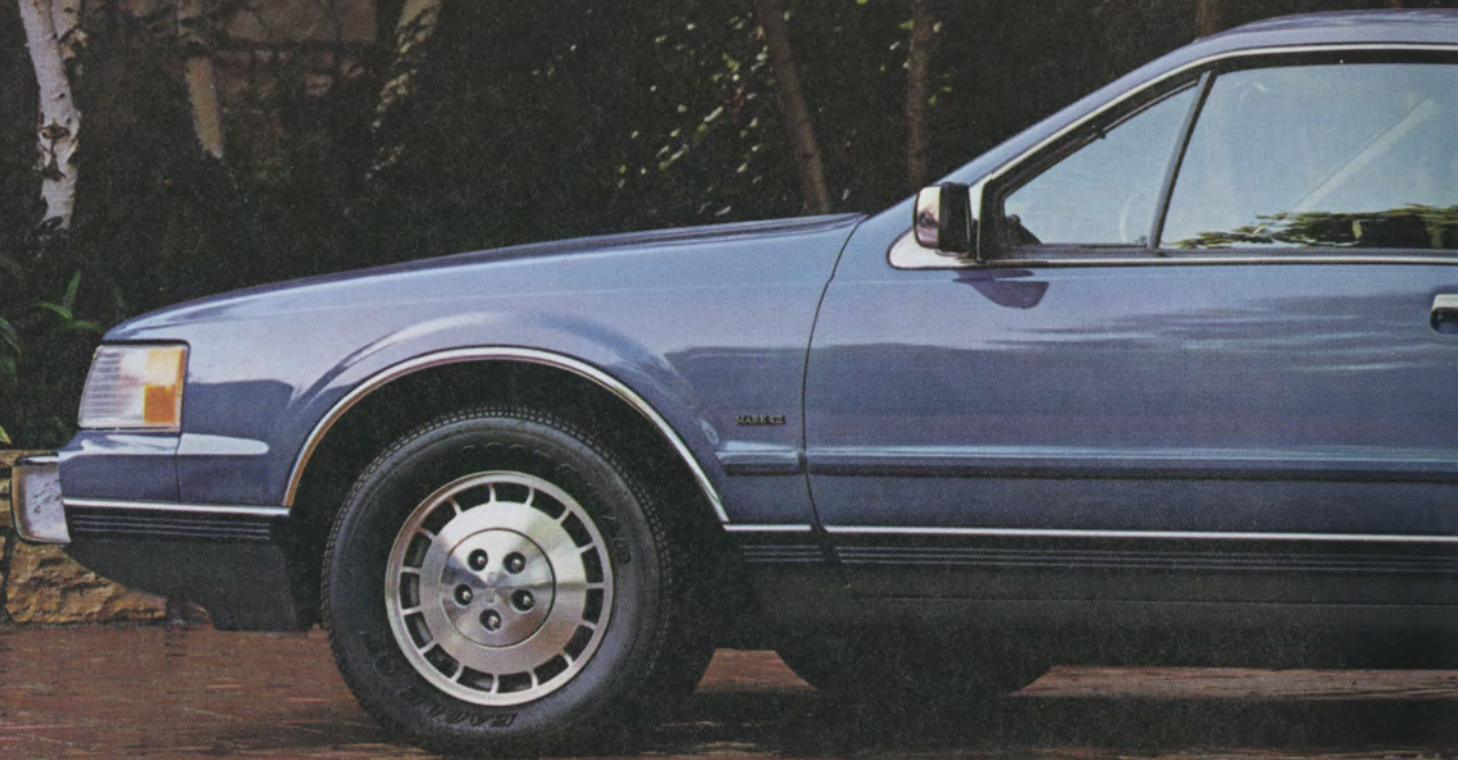
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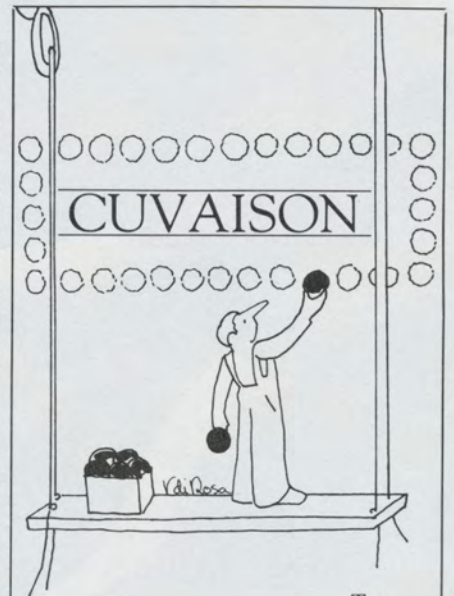
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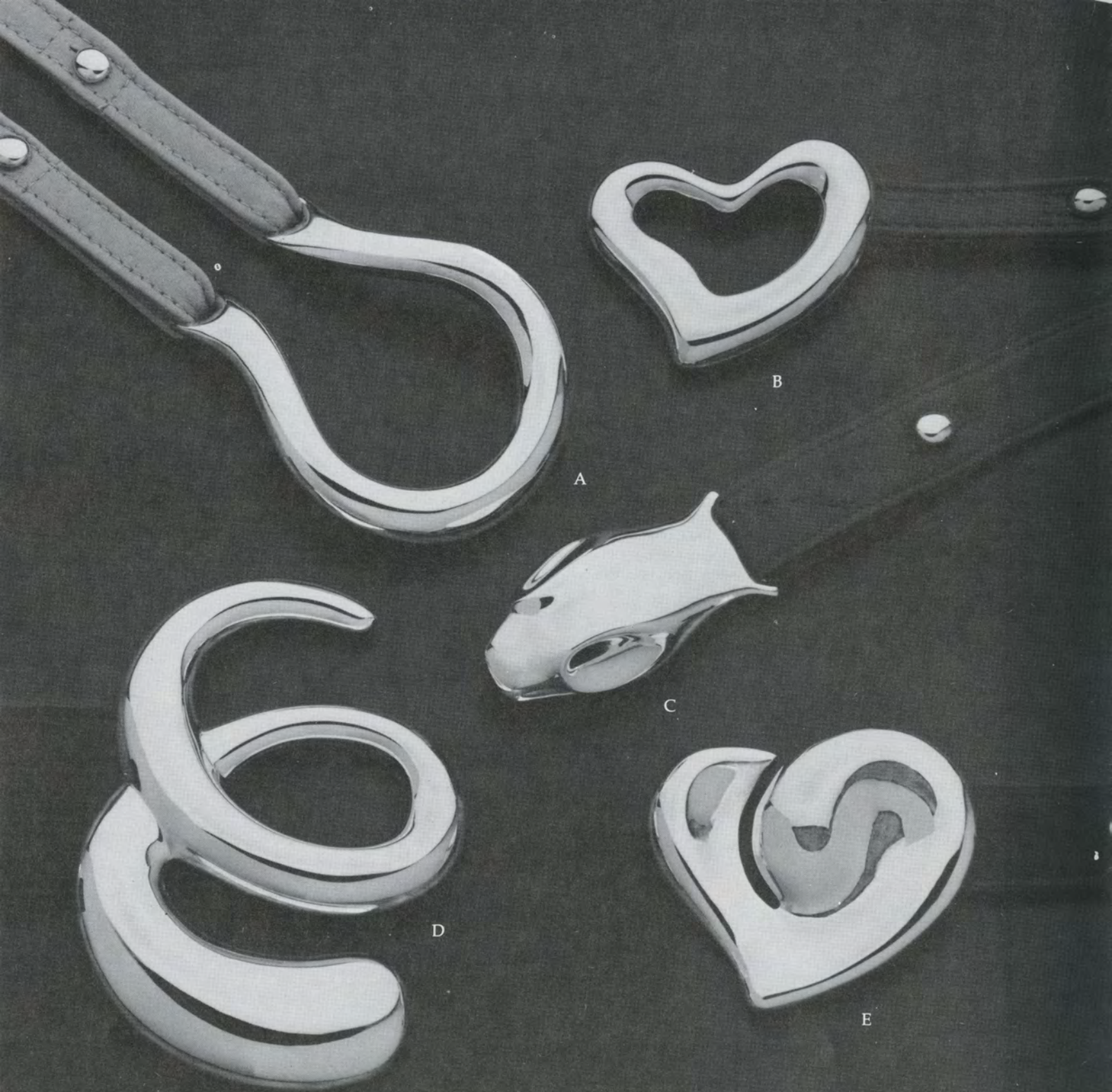
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Lael Carlson	Mary Laymon	Sharon Navratil	Ramona Spiropoulos
Dotty Dean	Susan McClelland	Rose Parker	Delia Voitoff
Brenda Fairaday	Leslie Anne McCorkle	Kathleen Roland	Garifalia Zeissig
Roger Andrews	Edward Corley	Kenneth MacLaren	Karl O. Saarni
Daniel Becker-Nealeigh	Frank Daniels	Kenneth Malucelli	Sigmund Seigel
Bruce Bell	Robert Delany	Frederick Matthews	John Walters
David Cherveney	Paul Gudas	Valery Portnov	John Weiss
Angelo Colbasso	Gerald Johnson	Kenneth Rafanan	Andrew Yarosh
Mark Coles	Eugene Lawrence	Tom Reed	

DANCERS

Johanna Baer	Anne Elizabeth Egan	Loren Marcinkowski	Susan Stewart
Lisa Brodsky	Devra Gregory	Sarah Gale Oppenheimer	Elaine Wadsworth
Peggy Davis	Carolyn Houser	Page Perry	Katherine Warner
Liz Douglass	Amy Laszlo	Kathryn Roszak	
Peter Childers	Tom Hillyard	Dennis McDonald	Edward Staver
William Dunn	Gregory Lara	John Norris	John Sullivan
Gregory Gonzales	Karstyn McCoy	John Schoenberger	Edward Dubell

EXTRA CHORUS

Kathy Anderson	Linda Draggett	Anna Huffington	Anna Marie Riesgo
Elizabeth Jo Anker	Beverly Finn	Marena Lane	Daria Schult
Candida Arias-Duazo	Lisa Louise Glenister	Lola Lazzari-Simi	Bonnie Shapiro
Sophia Badasov	Amy Haines	Cecilia MacLaren	Susan Sheldrake
Nora Chickhale	Rita Haronian	Roberta Maxwell	Lorice Stevens
Angela Mun-Wai Choi	Liya Hoefling	May Murakami	Sally Winnington
Teresa Colyer	Gloria Holmby	Alexandra Nehra	Susan Witt
Marilyn Shonka Curtis			
Stephen Beal	Tim Enders	Eugene Naham	Kevin Skiles
John Beauchamp	Peter Giradôt	Steven Oakey	Marc Smith
Manfred Behrens	John L. Glenister	Stephen Ostrow	Bill Tredway
Ric Cascio	Maxwell Jarman	Autris Page	Daryl Wagner
Joseph F. Correllus	Robert Klose	William Pickersgill	James Wagner
Patrick Daugherty	Conrad Knipfel	Robert Price	Clifton Word
Dale Emde	Gregory Marks	Keith Purdy	Mark Ziemann
	Henry Metlenko	Robert Romanovsky	

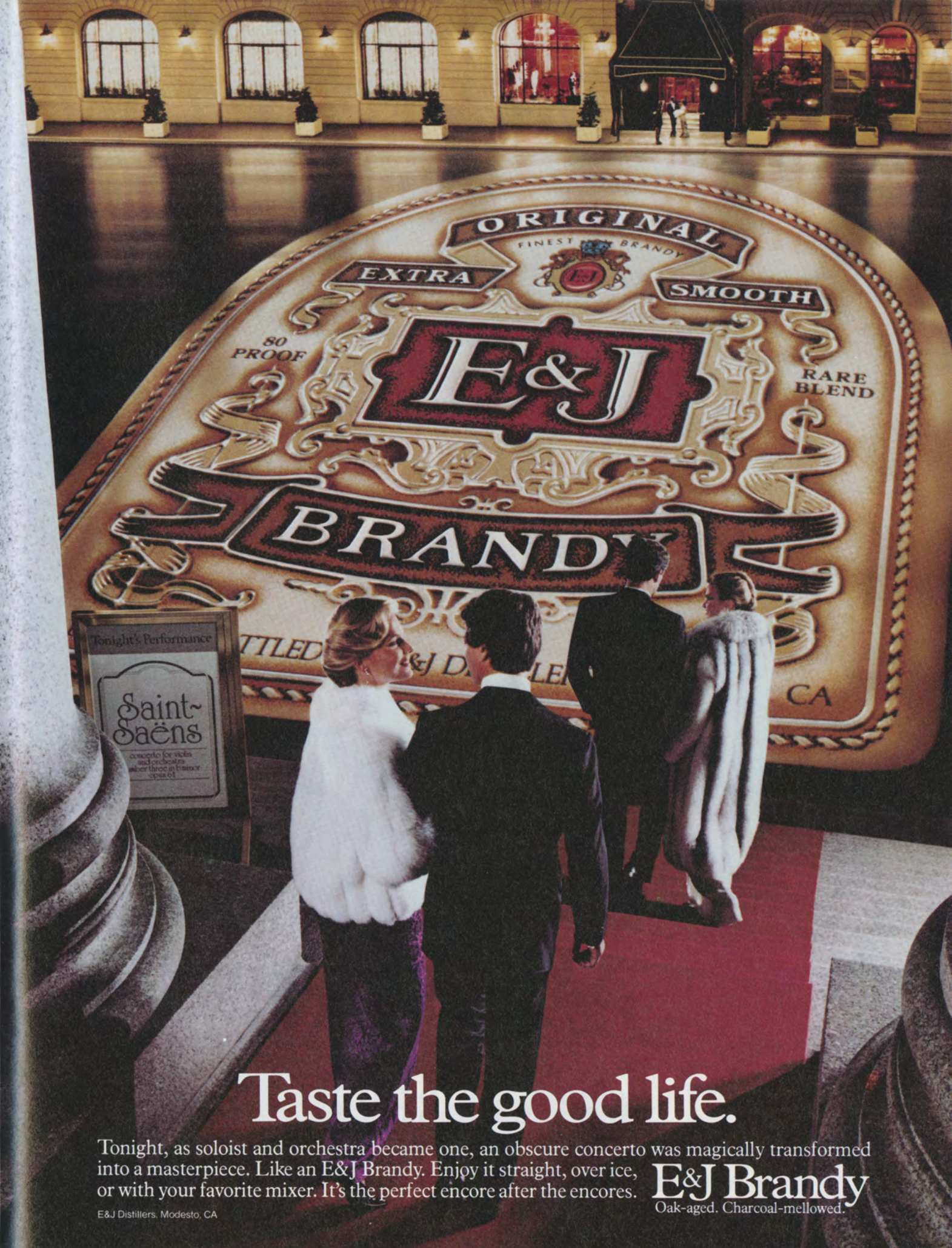
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Rebecca Fink	Karla Haeberle	Radha Kramer	Tanna Thompson
	Martha Hicks	Phoenix Reed	

BOYS CHORUS

Holger Besch	John David Lanigan	John Pennebaker	John Taber
Duncan Campbell	John Lucero	Hiram Piskitel	Ying-Huang Thai Low
Devan Cross	Nathaniel Lunt	Jeffrey Pulley	Owen Thomas
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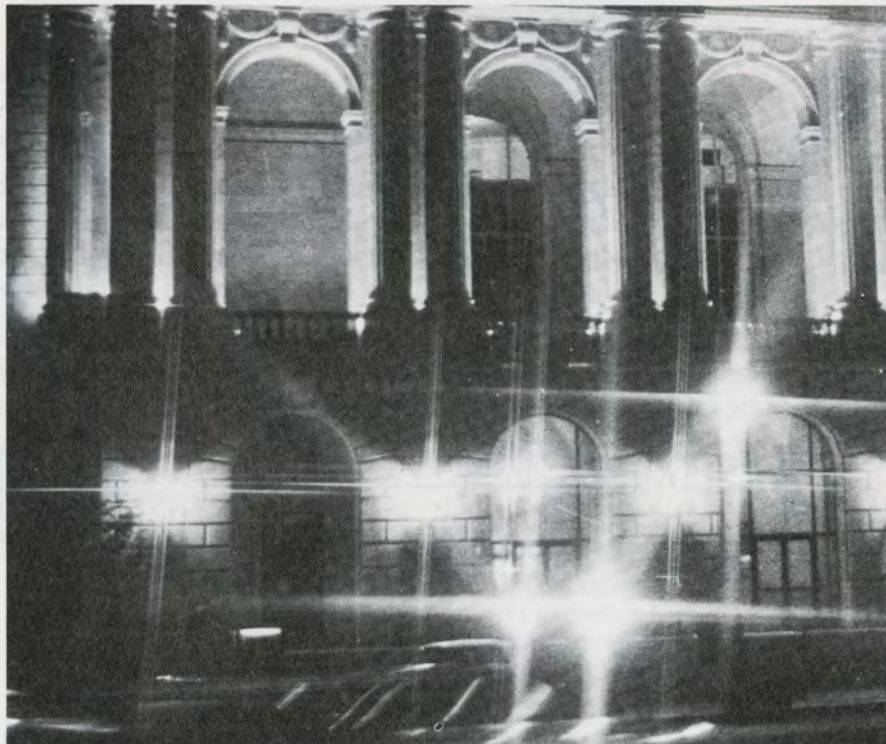
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Adolf Bruk *Assistant Concertmaster*  
Ferdinand Claudio  
William E. Pynchon *Assistant Principal*  
William Rusconi  
Agnes Vadas  
Mafalda Guaraldi  
Barbara Riccardi  
Jeremy Constant  
Robert Galbraith  
Celia Rosenberger  
Leonid Igudesman

## 2nd VIOLIN

Roy Malan *Principal*  
Virginia Price-Kvistad  
Lev Rankov  
Eva Karasik  
Lani King  
Gerard Svazlian  
Linda Deutsch  
Tanya Rankov  
Janice McIntosh

## VIOLA

Rolf Persinger *Principal*  
Alison Avery  
Lucien Mitchell  
Asbjorn Finess  
Jonna Hervig  
Natalia Igudesman  
Meredith Snow

## CELLO

David Kadarauch *Principal*  
Thalia Moore  
Samuel Cristler  
Jacqueline Mullen  
Helen Stross  
David Budd

## BASS

Charles Siani *Principal*  
Jon Lancelle  
Steven D'Amico  
Shinji Eshima  
Philip Karp

## FLUTE

Alan Cox *Principal*  
Alice F. Miller  
James Walker

## PICCOLO

James Walker

## OBOE

James Matheson *Principal*  
Deborah Henry  
Raymond Dusté

## ENGLISH HORN

Raymond Dusté

## CLARINET

Philip Fath *Principal*  
Joanne Burke Eisler  
Gregory Dufford

## BASS CLARINET

Gregory Dufford

## BASSOON

Rufus Olivier *Principal*  
Jerry Dagg  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## HORN

William Klingelhoffer *Principal*  
David Sprung *Principal*  
Carlberg Jones  
Brian McCarty  
Paul McNutt

## TRUMPET

James Miller *Principal*  
Edward Haug  
Timothy Wilson

## TROMBONE

McDowell Kenley *Principal*  
Donald Kennelly  
John Bischof

## TUBA

Robert Z.A. Spellman

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Elayne Jones

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Richard Kvistad *Principal/Associate Timpani*  
Peggy Lucchesi

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Anne Adams *Principal*  
Marcella DeCray

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*The San Francisco Opera gratefully acknowledges a grant made by Mr. and Mrs. Lemart K. Erickson for the purpose of purchasing a new instrument (Cimbasso) for the San Francisco Opera Orchestra.*

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# San Francisco Opera

## 1983 Fall Season

Opening Night

Friday, September 9, 7:00

**Otello** Verdi

The revival of this production has been made possible by a much-appreciated grant from Bernard and Barbro Osher.

M. Price, Richards/Domingo, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski\*/Ponnelle/Asagaroff/Ponnelle/Munn

Saturday, September 10, 8:00

*Production New To San Francisco*

**Ariadne auf Naxos** Strauss

Production owned by the Metropolitan Opera Association, Inc. and made possible by a generous and deeply appreciated gift from Mr. Francis Golet.

Plowright\* (September 10, 13, 17, 21), DeVol (September 25), Reppel\*\* (September 28; October 2), Battle, Quittmeyer, Parrish\*, Swenson, Rice/Bailey (September 10, 13 17), Johns (September 21, 25, 28; October 2), Berry, Titus, Langan, Gordon, Tate, Matthews\*, Patterson, Reinhardt Von Dohnányi/Neugebauer\*/Messel\*/Greenwood/Munn

Monday, September 12, 8:00

**Otello** Verdi

M. Price, Richards/Cassilly, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski/Ponnelle/Asagaroff/Ponnelle/Munn

Tuesday, September 13, 8:00

**Ariadne auf Naxos** Strauss

Thursday, September 15, 7:30

**Otello** Verdi

Saturday, September 17, 8:00

**Ariadne auf Naxos** Strauss

Sunday, September 18, 2:00

**Otello** Verdi

M. Price, Richards/Cossutta, Carroli, Davies, Halfvarson, MacNeil, Will, MacAllister Janowski/Ponnelle/Asagaroff/Ponnelle/Munn

Wednesday, September 21, 8:00

**Ariadne auf Naxos** Strauss

Friday, September 23, 8:00

**Otello** Verdi

Saturday, September 24, 8:00

**Katya Kabanova** Janáček

Silja, Lear, Rice, C. Cook\*, Bruno/Jobin, Belcourt, Devlin, Kunde\*, Matthews, MacAllister, Von Dohnányi/Freedman/Schneider-Siemssen/Walek/Munn



Sunday, September 25, 2:00

**Ariadne auf Naxos** Strauss

Tuesday, September 27, 8:00

**Otello** Verdi

Wednesday, September 28, 7:30

**Ariadne auf Naxos** Strauss

Friday, September 30, 8:00

**Katya Kabanova** Janáček

Saturday, October 1, 8:00

**Otello** Verdi

Sunday, October 2, 2:00

**Ariadne auf Naxos** Strauss

Tuesday, October 4, 8:00

**Katya Kabanova** Janáček

Haywood\*, Lear, Rice, C. Cook, Bruno/Jobin, Belcourt, Devlin, Kunde, Matthews, MacAllister Von Dohnányi/Freedman/Schneider-Siemssen/Walek/Munn

Wednesday, October 5, 7:30

**La Traviata** Verdi

This production made possible in part through a donation from the Charles E. Merrill Trust in 1969.

Miricioiu\*\* (October 5), Faix Brown\* (October 8, 11, 14), Ricciarelli (October 18, 21, 27, 30), Gustafson, Bruno/Cupido\*, Nucci\*, Tate, Matthews, MacAllister, Patterson, Thomas, Will, Bradshaw/Farruggio/Businger/Gladstein\*/Munn

Friday, October 7, 8:00

**Katya Kabanova** Janáček

Saturday, October 8, 8:00

**La Traviata** Verdi

Sunday, October 9, 2:00

**Katya Kabanova** Janáček

Tuesday, October 11, 8:00

**La Traviata** Verdi

Wednesday, October 12, 7:30

**Katya Kabanova** Janáček

Friday, October 14, 8:00

**La Traviata** Verdi

Saturday, October 15, 8:00

*American Premiere*

**The Midsummer Marriage** Tippett

This new production made possible through the generosity of the Paul L. and Phyllis Watis Foundation.

Johnson, Greenawald, Nadler, Richards/Bailey, Davies, Herincx, Langan

Agler/Copley/Don\*\*/Gilbert\*\*/Munn

Tuesday, October 18, 8:00

**La Traviata** Verdi

Wednesday, October 19, 8:00

**The Midsummer Marriage** Tippett

Thursday, October 20, 8:00

**Samson et Dalila** Saint-Saëns

This production made possible by and produced through the cooperation of the Gramma Fisher Foundation of Marshalltown, Iowa, The Lyric Opera of Chicago and the San Francisco Opera.

Horne/Chauvet, Quilico, Del Carlo, Langan, Thomas, Will, Tate

Fournet/Joël/Schmidt/Robbins/Gladstein/Munn

Friday, October 21, 8:00

**La Traviata** Verdi

Saturday, October 22, 2:00

Family Matinee

**La Traviata** Verdi

Vanelli\*, C. Cook, Bruno/MacNeil, Woodman, Thomas, Will, MacAllister, Patterson Cathcart\*/Zambello\*/Businger/Gladstein/Munn

Sunday, October 23, 2:00

**The Midsummer Marriage** Tippett

Tuesday, October 25, 8:00

**Samson et Dalila** Saint-Saëns

Wednesday, October 26, 7:30

**The Midsummer Marriage** Tippett

Thursday, October 27, 8:00

**La Traviata** Verdi

Friday, October 28, 8:00

**Samson et Dalila** Saint-Saëns

Saturday, October 29, 8:00

**The Midsummer Marriage** Tippett

Sunday, October 30, 2:00

**La Traviata** Verdi

Tuesday, November 1, 8:00

**The Midsummer Marriage** Tippett





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Wednesday, November 2, 7:30  
**Samson et Dalila** Saint-Saëns

Saturday, November 5, 8:00  
**Samson et Dalila** Saint-Saëns

Sunday, November 6, 2:00  
*San Francisco Opera Premiere*  
**La Grande Duchesse de Gérolstein**  
Offenbach

Crespin, Erickson, Parrish, Swenson, Bruno,  
C. Cook/Raffalli\*\*, Trempont\*\*, Corazza,  
Matthews, Tate  
Soustrot\*\*/Ducasse\*\*/Monloup\*\*/  
Sakellariou/Munn

Tuesday, November 8, 8:00  
**La Grande Duchesse de Gérolstein**  
Offenbach

Wednesday, November 9, 8:00  
**Samson et Dalila** Saint-Saëns

Friday, November 11, 7:30  
**La Gioconda** Ponchielli  
This production made possible through the generosity of a friend of the San Francisco Opera and a gift from the San Francisco Opera Guild.

Caballé (November 11, 15, 20, 24), Slatinaru\*\*  
(November 27, 30; December 3), Paunova\*,  
Nadler/Bonisolli, Manuguerra, Kavrakos\*,  
MacAllister, Thomas, Patterson, Woodman  
Meltzer/Mansouri, Thompson/Brown/  
Sulich/Munn

Saturday, November 12, 8:00  
**La Grande Duchesse de Gérolstein**  
Offenbach

Sunday, November 13, 2:00  
**Samson et Dalila** Saint-Saëns

Tuesday, November 15, 7:30  
**La Gioconda** Ponchielli

Wednesday, November 16, 7:30  
**La Grande Duchesse de Gérolstein**  
Offenbach

Thursday, November 17, 8:00  
*Production New To San Francisco*  
**Manon Lescaut** Puccini

Production owned by Greater Miami Opera  
Association and Dallas Opera.  
The revival of this production has been made  
possible by a much-appreciated grant from  
The Koret Foundation.

Freni, Bruno/Mauro, Sardinero, Capecchi,  
MacNeil, MacAllister, Gordon, Will, Thomas  
Arena\*/Asagaroff/Klein/Arhelger\*

Saturday, November 19, 8:00  
**La Grande Duchesse de Gérolstein**  
Offenbach

Sunday, November 20, 1:30  
**La Gioconda** Ponchielli

Tuesday, November 22, 8:00  
**Manon Lescaut** Puccini

Wednesday, November 23, 7:30  
*Production New To San Francisco*  
**Boris Godunov** Mussorgsky

Production owned by the Metropolitan Opera  
Association, Inc. This production made  
possible by a generous and deeply appreciated  
gift from Mrs. DeWitt Wallace.

Troyanos, Swenson, Petersen,  
Richards/Ghiaurov, Ochman, Belcourt,  
Tomlinson\*, Del Carlo, Langan, Gordon, Tate,  
Woodman, MacAllister, Matthews, Will,  
Patterson  
Janowski/Everding/Kneuss\*/Lee/Hall/  
Sulich/Munn

Thursday, November 24, 7:30  
**La Gioconda** Ponchielli

Friday, November 25, 2:00  
Special Holiday Weekend Matinee  
**La Grande Duchesse de Gérolstein**  
Offenbach

Friday, November 25, 8:00  
**Manon Lescaut** Puccini

Saturday, November 26, 7:30  
**Boris Godunov** Mussorgsky

Sunday, November 27, 1:30  
**La Gioconda** Ponchielli

Monday, November 28, 8:00  
**Manon Lescaut** Puccini

Wednesday, November 30, 7:30  
**La Gioconda** Ponchielli

Thursday, December 1, 8:00  
**La Grande Duchesse de Gérolstein**  
Offenbach

Friday, December 2, 7:30  
**Boris Godunov** Mussorgsky

Saturday, December 3, 7:30  
**La Gioconda** Ponchielli

Sunday, December 4, 2:00  
**Manon Lescaut** Puccini

Monday, December 5, 7:30  
**Boris Godunov** Mussorgsky

Tuesday, December 6, 8:00  
**La Grande Duchesse de Gérolstein**  
Offenbach

Wednesday, December 7, 7:30  
**Manon Lescaut** Puccini

Thursday, December 8, 7:30  
**Boris Godunov** Mussorgsky

Saturday, December 10, 8:00  
**Manon Lescaut** Puccini

Sunday, December 11, 1:30  
**Boris Godunov** Mussorgsky

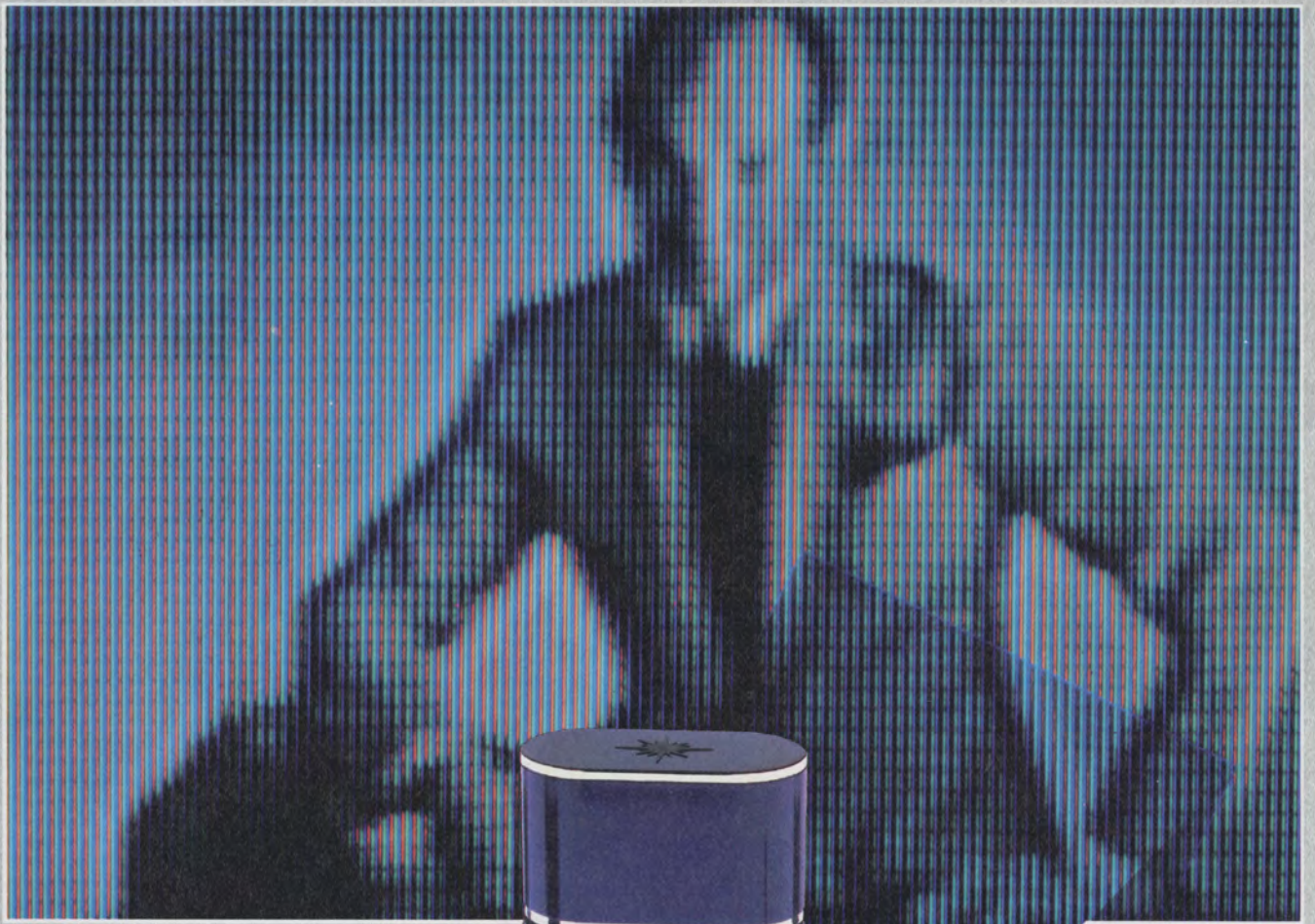
\*\*American opera debut \*San Francisco Opera debut

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# 1983 Fall Opera Previews

Information on opera previews and lectures  
is carried in San Francisco Opera Magazine in order to enable patrons to make advance plans.  
The following is a list of previews and lectures that are open to the public.



Ron Scherl

## SAN FRANCISCO OPERA GUILD

Opera "Insights" held in the Herbst Theatre, Veterans Building, Van Ness and McAllister, in San Francisco. All panel discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is \$12; Non-Guild member \$18; Individual tickets are \$4. For further information, please call (415) 565-6432. Programs subject to rehearsal schedules.

Mirella Freni/Nicolai Ghiaurov 12/1

## SAN FRANCISCO OPERA GUILD PREVIEWS

### MARIN

Previews held at Park School Auditorium, 360 East Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$17.50 for 6 previews (\$15.00 for stu-

dents and seniors). Single tickets are \$3.50 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

LA GRANDE DUCHESSE  
Jan Popper 11/3

MANON LESCAUT  
Arthur Kaplan 11/10

BORIS GODUNOV  
Blanche Thebom 11/17

### NORTH PENINSULA

Previews held at The Central Park Book Store, 32 East 4th Ave., San Mateo. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$5.00. For further information, please call (415) 593-2935.

BORIS GODUNOV  
Blanche Thebom 11/3

### SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8:00 p.m. (with the exception of 10/27, which will be held at the Palo Alto Cultural Center, 1313 Newell Road). Series registration is \$18.00; single tickets are \$4.00. For further information, please call (415) 941-3890.

MANON LESCAUT  
Arthur Kaplan 11/8

BORIS GODUNOV  
Blanche Thebom 11/15

### JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews will be held in Herbst Theatre in the Veterans Building, Van Ness at McAllister. Lectures begin at 11 a.m. There is no admission charge. For information, please call Joni Settlemier at (415) 922-7100.

LA GRANDE DUCHESSE  
Jan Popper 11/2

MANON LESCAUT  
Arthur Kaplan 11/9

BORIS GODUNOV  
Blanche Thebom 11/15

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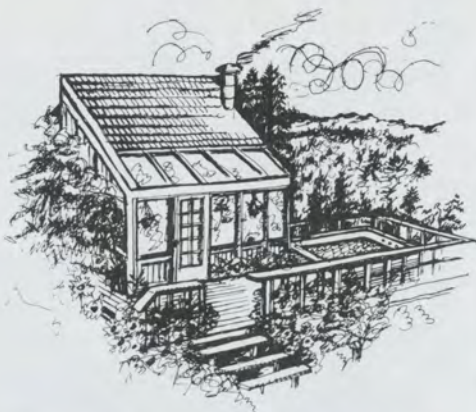
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#### NAPA OPERA LECTURE SERIES

For the 11th year there will be a 10-week course called "Adventures in Opera" in Napa. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series will be \$20.00. Individual lectures will be \$3.00. For further information, please call Mr. Fly at (707) 224-6162.

MANON LESCAUT	11/3
BORIS GODUNOV	11/10

#### OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of all the operas of the 1983 Fall Season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Individual admission at the door is \$5.50. For further information, please call (415) 526-5244.

LA GIOCONDA	11/7
MANON LESCAUT	11/14
BORIS GODUNOV	11/21

#### UC BERKELEY EXTENSION LECTURE SERIES

Eight illustrated previews will be given by noted conductor and lecturer Jan Popper. All previews are at 7 p.m. in the auditorium of the UC Extension Center, 55 Laguna St. (at Market), San Francisco. Series \$70; pre-registration advisable; single lectures \$10 at the door if space is available. For further information, please call (415) 642-8840.

MANON LESCAUT	11/7
BORIS GODUNOV	11/14

#### ROBERT GOODHUE'S FALL OPERA COURSE

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## San Francisco Opera on Radio

**B**AY AREA radio audiences will have three opportunities to hear each of nine broadcasts selected from the 1982 Summer Festival and Fall Seasons. These repeat broadcasts, produced by San Francisco Opera in cooperation with KQED-FM, will also be heard nationwide on member stations of National Public Radio and other selected stations throughout the country. Recipient of the 1980 George Foster Peabody Award, the 1982 broadcasts were originally made possible in part by grants from Standard Oil of California and the Chevron companies, R.J. Reynolds Industries, and the Corporation for Public Broadcasting.

Local broadcasts will be on the traditional Friday evenings at 8 p.m. and Saturday mornings at 11 a.m., with the exception noted below. The broadcasts may also be heard Saturdays at 1:30 p.m. on KCSM, 91.1 FM, beginning October 8 (all times listed are Pacific Time).

9/30	Julius Caesar
10/7	Norma
10/14	The Barber of Seville
10/21	Turandot
10/28	The Marriage of Figaro
11/4	La Cenerentola
11/11	Cendrillon
11/18	Lohengrin (Saturday at 10 a.m. on KQED-FM)
11/25	The Queen of Spades

For broadcast times outside the Bay Area, contact your local NPR station or consult local listings. Executive producer for the San Francisco Opera broadcasts is Robert Walker; producer, Marilyn Mercur. Gene Parrish is host, and Fred Krock the audio engineer. □





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# Ponchielli and The Ballad

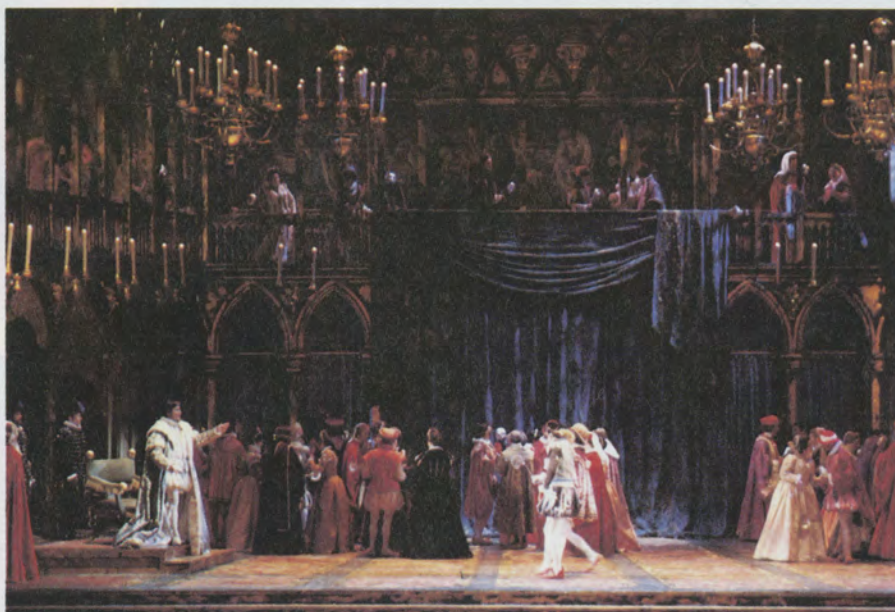
*San Francisco Opera's La Gioconda, Act I, as seen in 1979.*





# Singer by Karen Monson

Act III of San Francisco Opera's 1979 production of *La Gioconda*.



Ron Schertl

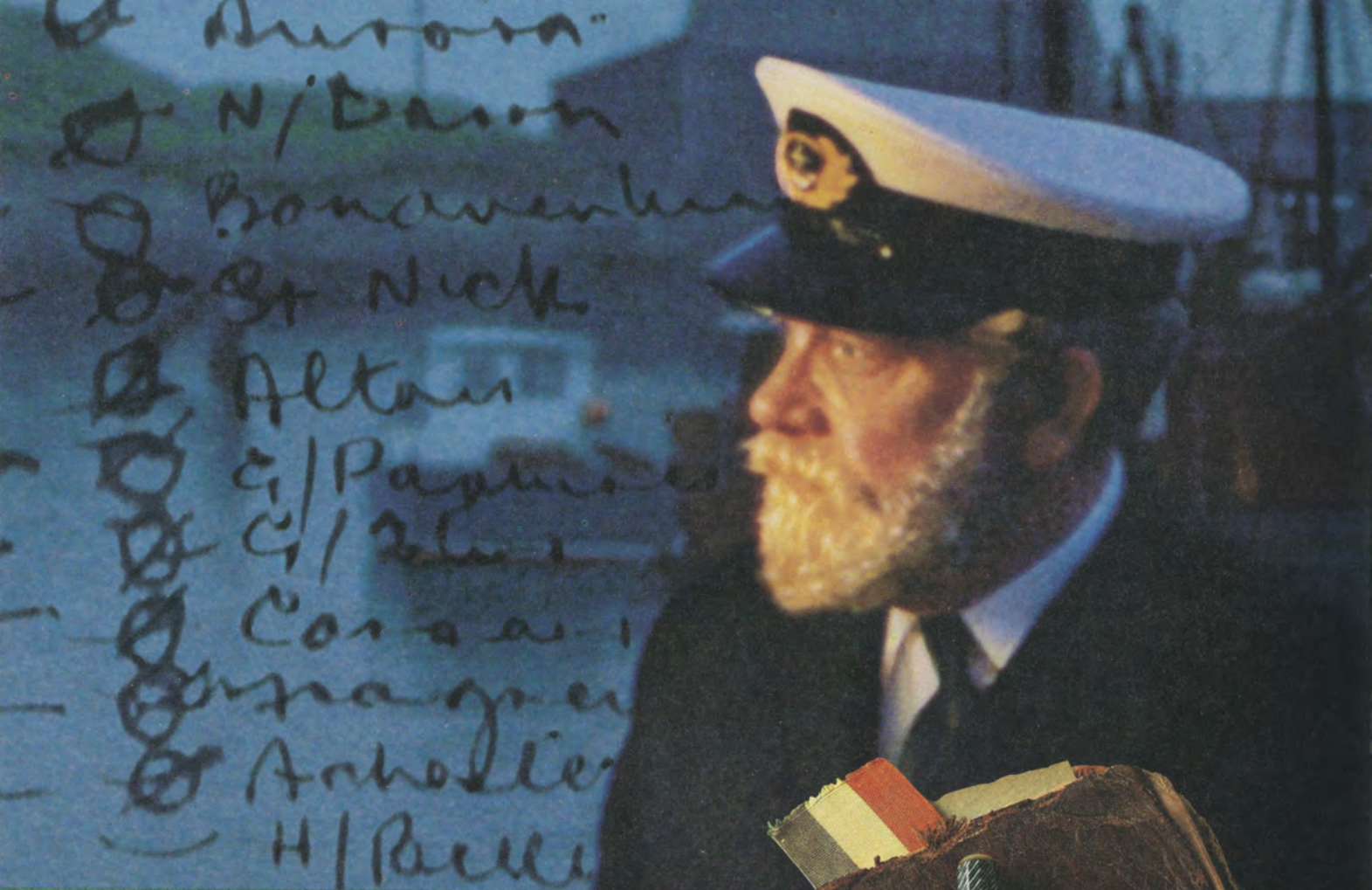
IT is not true that Amilcare Ponchielli wrote nothing but *La Gioconda*. The composer, who was born in Paderno Fasolaro, Cremona, Italy, on August 31 (some say September 1), 1834, had striking successes with his operas *I Promessi sposi* (revised version, 1872), *I Lituani* (1874, otherwise known as *Aldona*), *Il Figliuol prodigo* (1880), and *Marion Delorme* (1885, the year before he died). He also wrote a good amount of sacred music while he was *maestro di cappella* at the Cathedral of Bergamo, from 1881 until his death, as well as some instrumental music (the Quartet in B-Flat for Winds with Piano Accompaniment has enjoyed a modest success). Nevertheless, the fact is that Ponchielli is identified one-to-one with *La Gioconda* (*The*

*Karen Monson is the author of two biographies: Alban Berg, and the just-published Alma Mahler, Muse to Genius. Former music critic of The Chicago Daily News, she has written for a variety of publications and now lives in Phoenix, Arizona.*

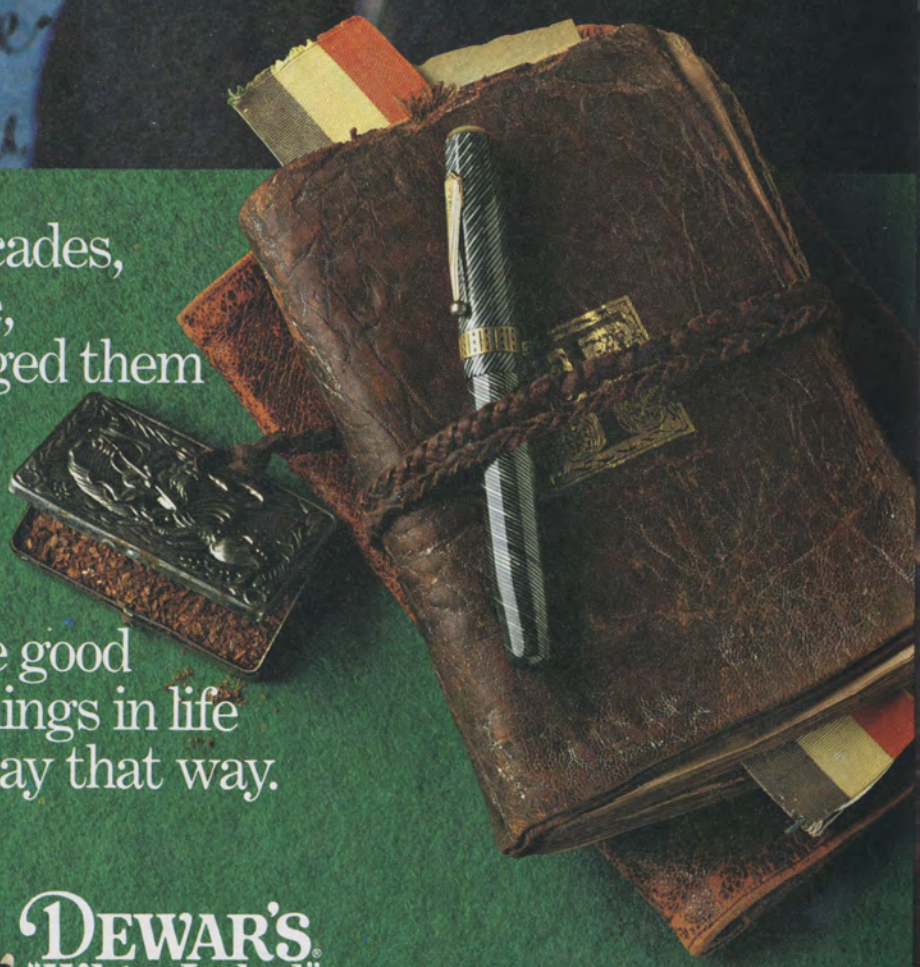
*Ballad Singer*), and that is always likely to be the case.

Any attempt to explain why Ponchielli's reputation rests on this single work requires delving into the history of Italian opera in the second half of the 19th century. Bellini's greatest successes took place during the last five years of his life; he died in 1835. Donizetti ruled the stages of Italian opera for the next decade, until his death in 1848. Rossini, you recall, abandoned the world of opera with the Paris production of his *Guillaume Tell* in 1829, having decided to bequeath his mantle to Meyerbeer and Halévy. In Italy, Verdi slowly built his reputation with *Nabucco* (1842), *Ernani* (1844), *Luisa Miller* (1849), then with *Rigoletto* (1851), *Il Trovatore* (1853) and *La Traviata* (1853). *Aida* had its premiere in 1871, five years before *La Gioconda* arrived on the stage; *Otello* would not appear until 1887. The Italians cried "Viva Verdi," but that aging composer alone





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could not satisfy audiences who wanted constant operatic novelty and excitement.

Fans, especially the younger ones, began to find their operatic inspiration in the north, in Germany, and specifically in the works of Richard Wagner. Audiences defected from La Scala to Bayreuth, and there was growing demand that Wagner's operas be produced on Italian stages. Fuel went into the rebels' fire when the Italian Theater in Paris went out of business. Though the announcement of the closing cited insufficient funds, the Italians suspected (correctly) that the demise had just as much to do with insufficient music. There were not enough good new operas.

Amilcare Ponchielli was not the composer destined to fill that gap. Though his talents were recognized during his years at the Milan Conservatory and with *I Promessi sposi*, produced in its first version when the composer was only 22, he lacked both the intestinal fortitude and the aesthetic vision to return his country to the front and center of the operatic stage. Ponchielli had not been dissatisfied during the years when he was master of the National Guard Band in Piacenza, spending his free hours arranging the music of others for winds and percussion. His greatest anxieties arose when he was writing operas for major houses, under contract to the top publisher of the day, Giulio Ricordi. Even Verdi noticed the limitations of the younger man's talent. "Of all the composers I know, Ponchielli is the best," wrote the master. "But, alas, he is no longer young. He must be forty, and he has seen and heard too much. You know my opinion of hearing too much!"

The son of the impresario at Turin's Teatro Regio called Ponchielli "neither a Hercules nor an Adonis." What, then, was he? The composer himself seemed not to know. "Perhaps I think too much about what I'm doing and that's the cause of my *snailishness*," he wrote to publisher Ricordi. "But I have terrible qualms. You'll say they're my usual doubts, but I'm much afraid I'll be accused of having made [this music] too much like the funeral march of *Don Carlos*. . . . If I don't succeed, I shan't ever write again, not even a polka. . . . I shall go away to some obscure village as an organist."

The project that was causing Ponchielli such pangs was *I Lituani*, which was produced at La Scala in 1874, with mixed results. The composer concluded that he had demanded too much of himself. So, in another letter to his publisher, he decided, "for the Italian public it's a good idea not to make too much of the drama, otherwise

you are liable to fall into rhythms which don't catch the ear, you have to make use of the orchestra and lastly you need the kind of singers that we don't have nowadays. . . . Therefore I think one had best stick to the lyrical side even if it means struggling with hackneyed rhythms and accompaniments." Ponchielli, who had begun his career as a disciple of Donizetti, was preparing to begin work on *La Gioconda*.

The suggestion for an opera on Victor Hugo's melodrama *Angelo, Tyran de Padoue* probably came from Ricordi, and it was by no means original. Saverio Mercadante, Cesar Cui and Eugen d'Albert used the same plot for now-forgotten operas. The first factor distinguishing Ponchielli's work from the others' was the text provided by Arrigo Boito, who, in 1875, was witnessing the first successful revival of his opera *Mefistofele*, and had yet to begin his collaboration with Verdi. Boito made significant changes in Hugo's story, creating a libretto to inspire an opera grand enough to meet the standards of the major houses of Italy, Germany and France. But the author submitted his libretto under the name "Tobia Gorrio," an anagram with which he also signed articles in a variety of periodicals.

It can come as no surprise to anyone with even the slightest knowledge of the two men's work that Ponchielli and Boito did not become lasting friends during the creation of *La Gioconda*. The composer wrote, "I am occupied with *La Gioconda*, but I can promise you that more than a hundred times each day I am tempted to stop. There are many reasons: the first is that I have no faith in the libretto. It is too difficult and, perhaps, not suited to my style of composition. . . . There are too many conceits; the verse and the involved expression lack the clear ideas I look for. This may sound inconceivable, but I write more easily with commonplace verse. There are times when I can't put ideas together, when I can summon no imagination. It's true, therefore, that I would prefer another libretto, another poet, who would write for me, not for himself. If it were so, I could go much faster.

"The role of *La Gioconda* is all rage, suicide, jealousy, poison and the hell that these exaggerations have introduced recently. The poor singers, however, are always held to word and note, and their

Spanish tenor Julián Gayarre as Enzo in *La Gioconda*, the role he created in the opera's 1876 world premiere. González, Gayarre. Courtesy, Lim M. Lai





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straining throats must declaim and croak constantly. We have gotten off the track. Verdi, who should set the example, says 'Go back to the old way.' Who can say where all this will finish? . . . But one more complaint: the public wants smooth, clear, simple melody; yet we cover ourselves in confusion and complexities. Boito pushes me in this direction. I pray I'll have good sense to avoid the abyss. Then I'll stop, take the text, put it in the bottom drawer of my dresser. . . ."

Ponchielli and Boito never worked together again after *La Gioconda*, which was given its first performance at La Scala on April 8, 1876. Immediately thereafter, the composer indulged himself in his usual extensive revisions, seeking "something a little less cynical." The opera reached its

Verdi realized that *La Gioconda* fell short of perfection. But he also knew that the opera by which he would be remembered had strong selling points. In his masterwork, Ponchielli incorporated Wagner's principles of the *Leitmotif* (albeit on a very limited basis) as well as the Paris Opera's demands for at least four principals, an important ballet (the ever-popular "Dance of the Hours"), and extravagant use of crowds and chorus. With Boito's help, Ponchielli had, in one critic's words, "set the rules for the future school of *verismo*, all the while using the props of Grand Opera." The combination has proved irresistible for more than a century.

Whether through the workings of chance, fate, or justice, *La Gioconda's* first 100 years have been filled with a remark-



*Maddalena Mariani-Masi in the title part of La Gioconda, the role she sang at the work's 1876 premiere. Monaldi, Cantanti Celebri del Secolo XIX.*

Courtesy, Lim M. Lai

final form just before its revival at La Scala in February, 1880. From there, *Gioconda* took off around the world, unstopped by George Bernard Shaw's verdict that it had the manner of Verdi, but not the substance. Ponchielli would live to complete two more operas and begin a third, but he never again experienced the kind of acclaim that greeted *La Gioconda*. In 1883, the composer secured the teaching position that he had long coveted at the Milan Conservatory, where his students included Giacomo Puccini and Pietro Mascagni. Ponchielli died on January 16, 1886, at the age of 51.

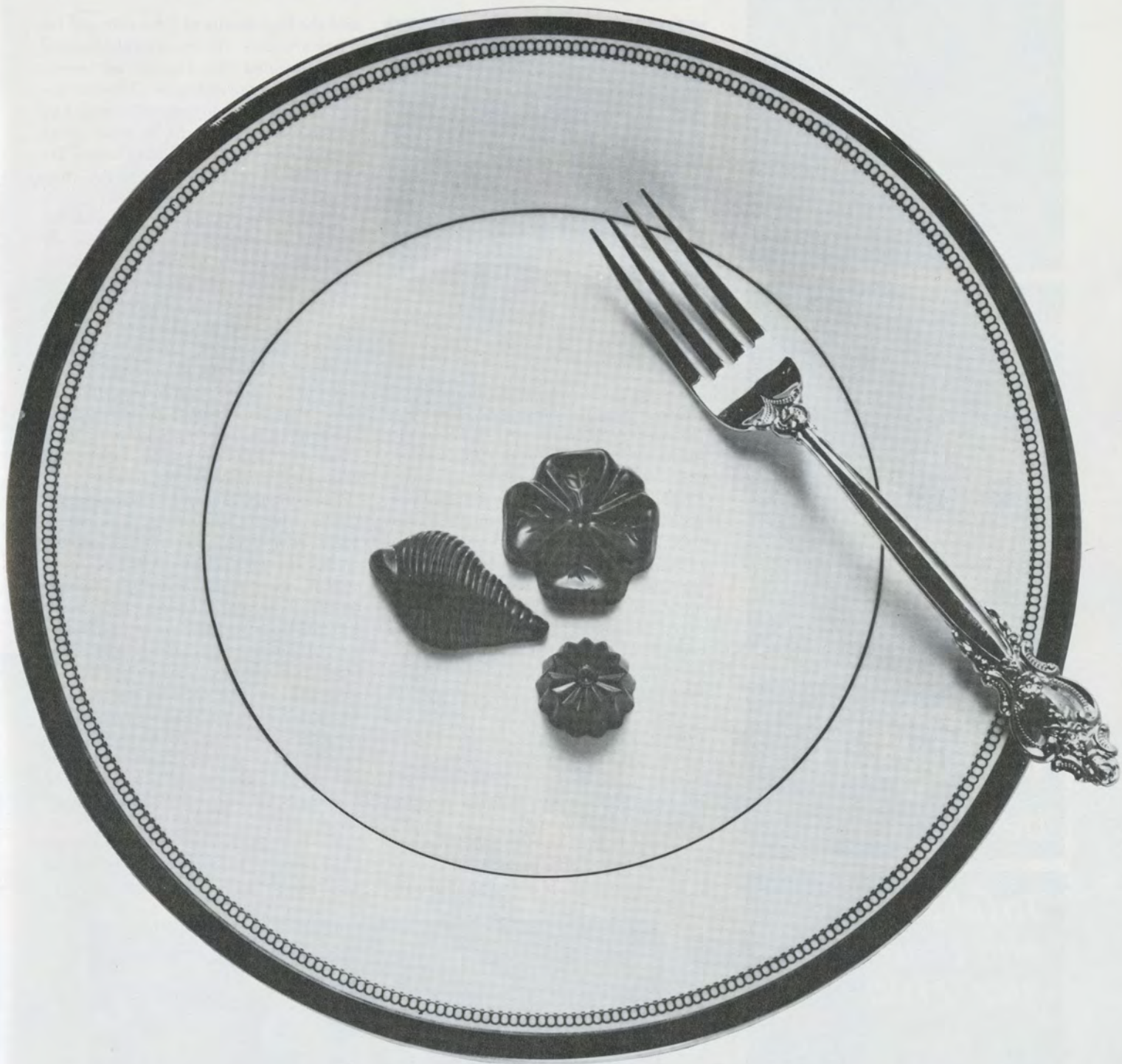
The man who had been hailed as the "Veronese of Music" and the successor to

able amount of operatic history. Along with Boito's *Mefistofele*, *Gioconda* was the novelty in the first season of the Metropolitan Opera in New York, but after those much-acclaimed performances in 1883, Ponchielli's work was absent from the repertoire for 21 years. Some ascribe this to sheer superstition, citing the fact that the Laura (Emmy Fursch-Madi) blatantly upstaged the *Gioconda* (Christine Nilsson) at the American premiere. The more rational argument contends that there were simply no singers able to tackle the roles at the Metropolitan until 1904, when Lillian Nordica and Enrico Caruso reintroduced the work to America with a success that was to guarantee continued popularity.

The role of the Ballad Singer, one of the heaviest in the Italian repertory, has lured such sopranos as Emmy Destinn, Florence



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Alvise .....	Mm. Gravina

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Conductor, G. MEROLA

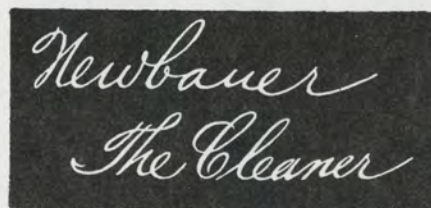
(Continued on second page following)

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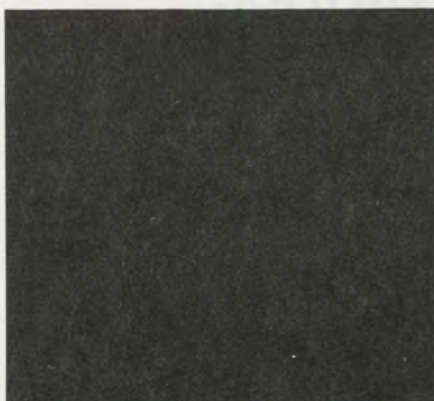
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CALLED FOR AND DELIVERED

Years before he founded the San Francisco Opera, Gaetano Merola conducted a "limited" opera season at the Princess Theatre, located at Ellis near Fillmore. On the repertoire was La Gioconda, whose program page, covering performances of July 15 and 18, 1909, is reproduced here, innovative spelling, ads, and all.

Easton, Rosa Ponselle, Stella Roman, Daniza Ilitsch, Eileen Farrell, Renata Tebaldi and Zinka Milanov. Of these, Milanov is probably still most closely identified with the role, though she said, "Gioconda is frequently unkind to the voice, for several

reasons. First, Gioconda is not a mechanical role, but one which requires intense concentration on voice production and technique. It is an opera which tires the singer enormously. Heavy orchestration. Long, dramatic lines. The soprano almost loses her breath, singing, singing, singing. No other opera has such jumps. What could Ponchielli have thought when he wrote those jumps? Octave, octave-and-a-half, two octaves. This opera is full of them... It's not easy."

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R. Strohmeyer

*La Gioconda* reached the San Francisco Opera in 1947. This photo, taken from the wings at the first performance, shows Stella Roman (*Gioconda*, in dark dress), Blanche Thebom (Laura, with mask), Leonard Warren (Barnaba, directly behind Miss Thebom), and Kurt Baum (Enzo, far right). Behind the central group is Nicola Moscona, who portrayed *Alvise*; hidden behind Miss Roman is Margaret Harshaw, *La Cieca*. In the only other performance of the opera that season, the title role was sung by Regina Resnik.

played the most important part was Maria Callas. In 1946, the twenty-three-year-old soprano met Nicola Rossi-Lemeni, who was already booked to sing *Alvise* during the coming summer in Verona, and who convinced his new friend to audition for the title role. Callas began her trial with the great "Suicidio!" soliloquy and left with a contract. She arrived in Verona on June 29, 1947; on the 30th, she met Giovanni Battista Meneghini, whom she married two years later. This *Gioconda* also marked the soprano's first contact with Tullio Serafin, the conductor who, she later said, "taught me that in everything there must be an expression, there must be a justification, he taught me exactly the depth of

music... I really, really drank all I could from this man."

At the dress rehearsal in Verona's Arena, Callas fell down a stone chute left from the time of the Romans, who had used it as a passageway for wild animals. She emerged with only a swollen ankle and the British critic Harold Rosenthal reported that the first performance of *Gioconda*, on August 2, introduced "the remarkable *Gioconda*... whose then rather metallic timbre of voice seemed to me already to have a most moving and individual quality, and whose phrasing was unusually musical." Callas sang those 1947 *Giocondas* for about \$60 per performance; five years later, when she returned to Verona in the same role, she received more than ten times that amount, and the spectacle enlisted 800 extras, a chorus of 400, 100 dancers and 200 doves whose release signalled the beginning of the opening performance. Still, Callas announced that the role of *La Gioconda* lay "just on the border of decent singing"—and the only reason it had not fallen into the abyss, she felt, was Ponchielli's strict adherence to the *bel canto* tradition. □



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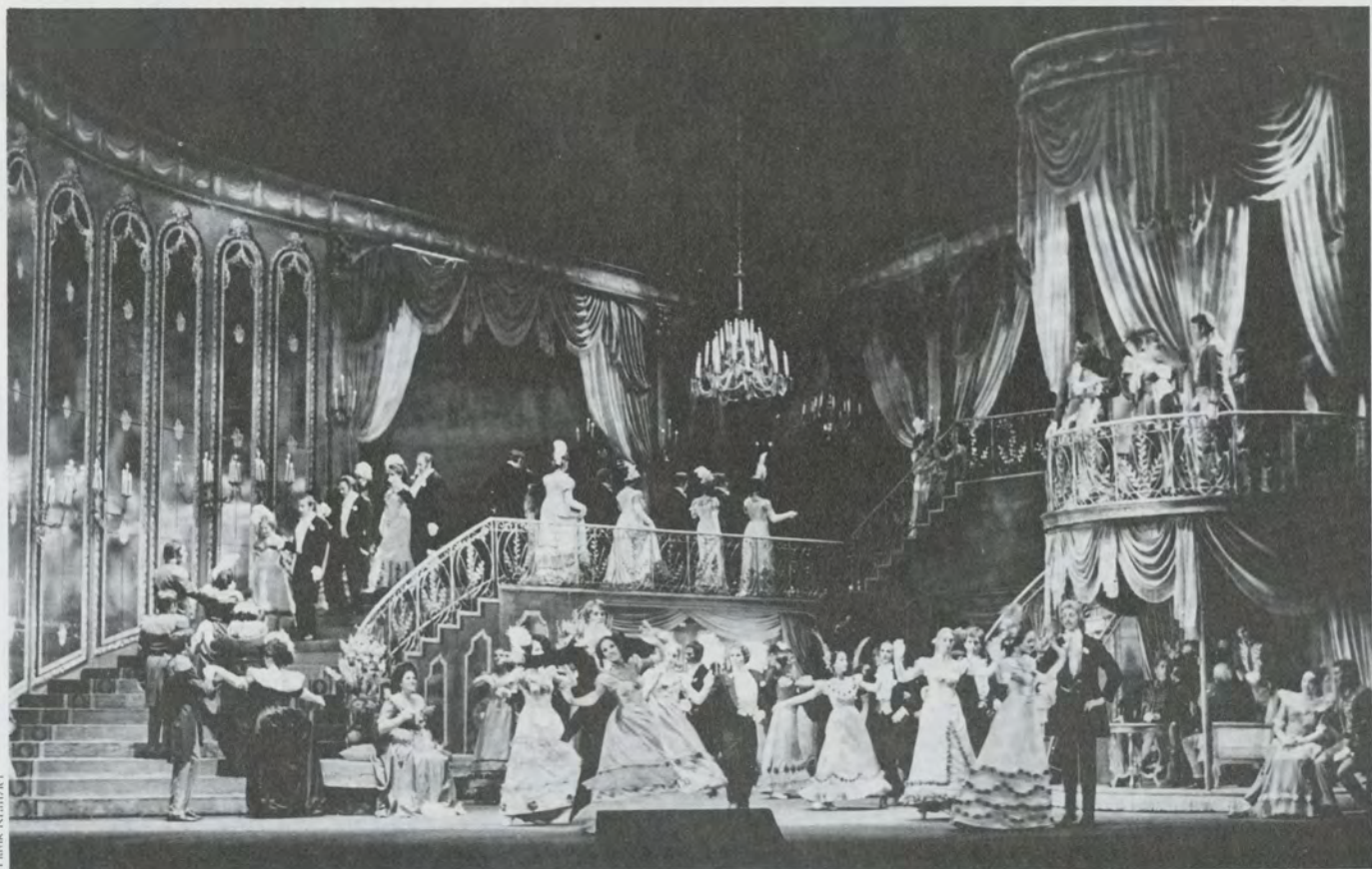
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# Les Liaisons Dangereuses: Opera and Ballet

by Laura Leivick



Hank Kramler

WHILE song and dance played equal parts in the formal entertainments staged in the courts of Renaissance Europe, there have been subtle shifts of emphasis and outbreaks of rivalry in the subsequent development of their specialized descendants, opera and ballet. Opera traditionally includes dance, and hence the world's great opera companies have maintained

*Laura Leivick's writing has appeared in Dance Magazine, Communication Arts, The Threepenny Review, and publications of Pacific Northwest Ballet, San Francisco Ballet, and the San Francisco Symphony.*

their own ballet groups; but ballet has also struggled to establish an independent tradition.

One obstacle to the development of ballet was the cultural prejudice bred by the relegation of dance, in the early operaballets, to the status of a diversion; hence, William Hogarth's categorical statement that "serious dancing is a contradiction in terms." The great 18th century choreographer and theorist Jean-Georges Noverre addressed this prejudice by proposing and programmatically developing a self-sufficient form he termed the *ballet d'action*. Noverre's was a narrative medium:

*The famed Eugene Onegin Polonaise as seen at the San Francisco Opera in 1971.*

his choreography, comprised of expressive gesture and explicit mime as well as dance, gave ballet direct access even to the realm of classic tragedy, the noble style, without recourse to either speech or song. It is clear that Noverre's works achieved a humane sublimity and a new lyric power; he is often compared to Gluck, for several of whose operas, in fact, he provided ballets.

In the 19th century, ballet faced the crisis of an aesthetic revolution. Classical dance, a public style distinguished by its formal clarity and an aristocratic brilliance and

*(Continued on page 64)*



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# Artist Profiles



Montserrat Caballé

One of the world's most illustrious sopranos, **MONTSERRAT CABALLÉ**, sings the title role of *La Gioconda* for the first time in the United States. The celebrated Spanish singer, who last appeared here as Amelia in *Un Ballo in Maschera* during the 1982 Fall Season, made her long-awaited Company debut in 1977, singing the title role of *Turandot* for the first time in her career. She returned the following season as Tosca, sang the role of Queen Elizabeth I in *Roberto Devereux* in 1979, and returned in 1981 to open the Fall Season in the title role of Rossini's *Semiramide*. Since her operatic debut in 1956, Miss Caballé has been in demand at all of the world's major opera houses. She rocketed to national attention in this country after her sensational 1965 American debut at Carnegie Hall in a concert performance of *Lucrezia Borgia*. She made a triumphant Metropolitan Opera debut the following year as Marguerite in *Faust*. Famed for her lush beauty of tone, the Catalan singer has put her personal stamp on over 100 roles from every period and style of opera, equally renowned for her performance of *bel canto* as for *verismo*

roles. Her eclectic repertoire includes operas by Handel, Mozart, Rossini, Verdi, Bellini, Donizetti, Puccini, Strauss and Wagner, among others. Recent engagements include *Turandot* with the Paris Opera, and various concert appearances in New York; a solo recital at Carnegie Hall; a recital with José Carreras at the Metropolitan Opera; concerts with the New York Philharmonic; the Verdi Requiem, aired on the *Live from Lincoln Center* series; and the role of Venus in *Tannhäuser* in Barcelona. Her lengthy discography reflects her versatility with complete recordings of *La Gioconda*, *Aida*, *Un Ballo in Maschera*, *Don Carlos*, *Giovanna d'Arco*, *Luisa Miller*, *I Masnadieri*, *La Traviata*, *Il Pirata*, *I Puritani*, *Norma*, *Lucrezia Borgia*, *Lucia di Lammermoor*, Boito's *Mefistofele*, *Manon Lescaut*, *La Bohème*, *Salome*, *Tosca* and two recordings of *Turandot*, singing the title role in one and the role of Liù in the other. For her outstanding artistry she has received the Spanish government's highest award and title: "A Most Excellent and Most Illustrious Doña."

Romanian soprano **MARIA SLATINARU** makes her American opera debut singing the title role of *La Gioconda*. She made her first operatic appearances as Elisabetta in *Don Carlo* at the Romanian Opera of Bucharest and was immediately re-engaged for subsequent appearances with that company, of which she is currently a resident member. In 1972 she made her German debut and, one year later, become a member of the Deutsche Oper am Rhein in Düsseldorf. Since that time, Miss Slatinaru has appeared with major opera companies in Belgium, Germany, France and Switzerland, among others. She made her debut in France in 1977 at Toulouse as Leonore in *Fidelio*, a role with which she is closely identified and has sung in Vienna, Berlin, Munich, Stuttgart, Basle, Nancy and Angers. Her Italian debut came in 1981 at La Fenice in Venice, when she sang Minnie in *La Fanciulla del West*, followed by per-



Maria Slatinaru

formances of *Andrea Chénier* in Verona. Earlier this year she sang *Tosca* in Palermo. Other recent engagements include her highly acclaimed performances as Giorgetta in a new production of Puccini's *Il Tabarro* at the Paris Opera; *Lohengrin* at the Vienna Staatsoper and in Barcelona; a new Frankfurt production of *Tannhäuser*, an opera in which she will appear early next year in Strasbourg; and *The Flying Dutchman* in Geneva. Miss Slatinaru can be heard on the Integrale label in *Turandot* and *La Forza del Destino*, as well as in collections of opera arias and Schumann Lieder.

Bulgarian contralto **MARIANA PAUNOVA** makes her San Francisco Opera debut as Laura in *La Gioconda*. Since her 1979 Metropolitan Opera debut in *Eugene Onegin*, she has had a string of successes at various opera houses, appearing as Amneris in *Aida* at the Rome Opera; as Dalila in *Samson et Dalila* at the Lisbon Opera; as Azucena in *Il Trovatore* in Frankfurt, where she made her debut as Amneris; and as the Principessa in *Adriana Lecouvreur* in her Houston Grand Opera debut. Other en-



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Mariana Paunova

gagements have taken her to Philadelphia, Canada, Mexico, South America and South Africa, where she appeared in 1982 in *Norma* with Montserrat Caballé. Highly sought-after as a concert artist as well, Miss Paunova made her Carnegie Hall debut earlier this year in Rossini's *Tancredi* and returned to that hall as soloist with the National Symphony under Rostropovich. Other recent appearances include a concert at the Strasbourg Festival under the baton of Lorin Maazel and her Cleveland Orchestra debut with Riccardo Chailly on the podium. She has been a frequent soloist at the Handel Festival in Washington's Kennedy Center, where this year she sang the title role of Handel's *Xerxes*. She is featured on the world premiere recording of Dukas's *Ariane et Barbe-Bleue* with L'Orchestre National de Radio France, soon to be released on the Erato label. Last September she made her Vienna Staatsoper debut as Azucena, and will return there next January as Marina in a new production of *Boris Godunov*. Other future engagements include Marfa in Mussorgsky's *Khovanshchina* in Paris with L'Orchestre National de Radio France.

Contralto SHEILA NADLER appears as Sosostriis in *The Midsummer Marriage* and as La Cieca in *La Gioconda*. Since her 1968 Company debut, she has been heard in over 20 roles ranging from Erda in *Siegfried* to Auntie in *Peter Grimes*, and in 1973 triumphed in the title role of *The Grand Duchess of Gerolstein* for Spring Opera Theater. Miss Nadler made her operatic debut with Lyric Opera of Chicago, going on to make her Metropolitan Opera debut



Sheila Nadler

in 1976. She returned to the Met this year as the Witch in *Hansel and Gretel*, an assignment she will repeat there in 1984 and 1985. In 1978 she made her Santa Fe Opera debut as Herodias in *Salome*, a role she subsequently performed in Baltimore, Pittsburgh, Dayton and New Orleans. Miss Nadler made her Canadian debut as Amneris in *Aida* for Vancouver Opera and shortly thereafter made her European debut to great acclaim at the Opéra de Marseille, where she sang Fricka in *Die Walküre*. Subsequent European engagements include Waltraute in *Götterdämmerung* in Brussels and Lyon, where she sang both Fricka and Waltraute in the complete *Ring* in 1981. That same season, she bowed at La Scala as Anna in *Les Troyens*, a role she had recently sung in Marseilles. Her numerous concert appearances have included Massenet's *Marie-Magdeleine* with the Sacred Music Society at Avery Fisher Hall, Tippett's *Child of Our Time* in Houston, St. Louis and Syracuse (Sir Michael Tippett conducting), the Verdi Requiem at the Casals Festival, and annual appearances at the Washington, D.C., Handel

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Franco Bonisoli

Society Festival at Kennedy Center, where she will return in the title role of *Orlando* in 1984. A frequent guest artist with Opéra de Marseille, Miss Nadler will appear there in 1985 as Sonja in *War and Peace*.

Acclaimed for a vast repertoire ranging from Monteverdi to Menotti, Italian tenor **FRANCO BONISOLLI** sings Enzo in *La Gioconda*. He made his San Francisco Opera debut on the opening night of the 1969 season as Alfredo in *La Traviata*, a role he also portrayed on film opposite Anna Moffo, and returned here most recently to sing Don José in *Carmen* opposite Teresa Berganza during the 1981 Fall Season. Other roles in his repertoire include Des Grieux in *Manon*, Arnold in *Guillaume Tell*, Rodolfo in *La Bohème*, Pinkerton in *Madama Butterfly*, Edgardo in *Lucia di Lammermoor*, Nadir in *Les Pêcheurs de Perles*, the Duke in *Rigoletto* and the title roles of *Faust*, *Les Contes d'Hoffmann*, *Roméo et Juliette*, *Benvenuto Cellini*, *La Damnation de Faust* and *Werther*. He also sings such rarities as Rossini's *La Donna del Lago* and *L'Assedio di Corinto*, Gluck's *Paride ed Elena*, Giordano's *Fedora* and works by Scarlatti and Pergolesi. Bonisoli has appeared in all of the world's principal opera houses and at the festivals of Bilbao, Verona, Salzburg and Munich. Recent engagements include *Simon Boccanegra* at Covent Garden, *Il Trovatore* in Barcelona, *La Fanciulla del West* at the Deutsche Oper in Berlin, *Don Pasquale* at the Vienna Staatsoper and *Turandot* in Hamburg. A frequent recitalist, Bonisoli has recently been applauded at the Barbican Centre in London, the Brucknerhaus in Linz, the Konzerthaus in



Matteo Manuguerra

Vienna, and in Monte Carlo. His credits include several opera films, numerous radio and television appearances, and his list of recordings includes the complete *Il Trovatore* and *Tosca*.

Baritone **MATTEO MANUGUERRA** returns to San Francisco Opera to sing Barnaba in *La Gioconda*, a role he has recently sung at the Metropolitan Opera. His first Company appearance was in the title role of *Rigoletto* during the 1981 Summer Festival, and he returned during the 1982 Summer Festival in the title role of *Nabucco*. Born in Tunisia, Manuguerra studied in Buenos Aires before making his operatic debut in 1962 at the Opéra de Lyon as Valentin in *Faust*. In 1968 he made his American debut as Gérard in *Andrea Chénier* with Seattle Opera, and in 1972 bowed at the Metropolitan Opera as Enrico in *Lucia di Lammermoor*. Since that time he has performed at the Met in *La Bohème*, *Cavalleria Rusticana*, *I Pagliacci*, *La Forza del Destino*, *Rigoletto*, *Aida*, *Falstaff*, *Un Ballo in Maschera* and *Tosca*. Although his repertoire includes such roles as Escamillo in *Carmen*, Belcore in *L'Elisir d'Amore*, Athanaël in *Thaïs* and Scarpia in *Tosca*, he has specialized in roles from the Italian repertoire, particularly by Verdi, including Amonasro in *Aida*, Rodrigo in *Don Carlo*, Don Carlo in *La Forza del Destino* and Germont in *La Traviata*. Early in 1981, he made his Covent Garden debut as Renato in *Un Ballo in Maschera*, a role he will repeat early next year in Parma. Recent engagements include *Rigoletto* with the New Orleans Opera; *Ernani* with the Dallas Opera; *Il Trovatore* at the Met; *I Pagliacci* in

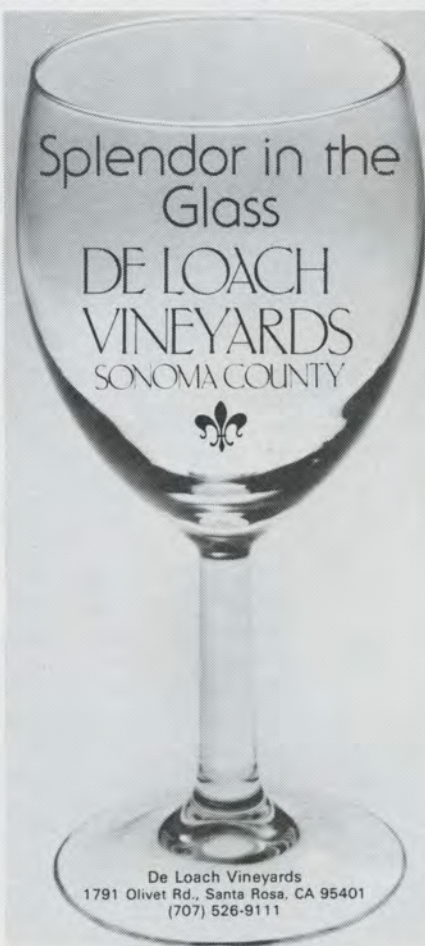
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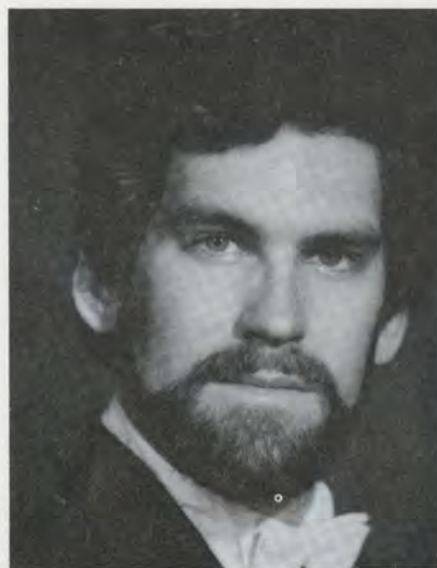
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Dimitri Kavrakos

Houston; *La Forza del Destino* in Dallas and Bologna; and *Nabucco* in Lyons. An accomplished teacher and recitalist, Manuguerra has an extensive discography to his credit, including complete recordings of *I Puritani*, *Cavalleria Rusticana*, *Werther*, *La Bohème*, *Nabucco*, *La Battaglia di Legnano* and *Andrea Chénier*.

Greek bass **DIMITRI KAVRAKOS** makes his San Francisco Opera debut as Alvisio in *La Gioconda*. He made his professional debut in 1970 when he stepped out of the chorus of the National Opera in Athens to substitute for an ailing colleague in the role of Zaccaria in Verdi's *Nabucco*. Since then, he has performed leading bass roles with the National Opera, including the Commendatore in *Don Giovanni*, Ramfis in *Aida*, Banquo in *Macbeth*, Figaro in *The Marriage of Figaro*, Creon in *Medea*, Basilio in *The Barber of Seville* and Rodolfo in *La Sonnambula*. In 1976 he made his American debut with the Sacred Music Society, singing the role of the Bishop in Refice's *Cecilia* opposite Renata Scotto, and was immediately invited to return for the title role of Rossini's *Mosé*. Kavrakos made his Metropolitan Opera debut during the 1978-79 season as the Grand Inquisitor in the new production of *Don Carlo* and has since been heard there in *Il Trovatore*, *I Vespri Siciliani* and *Luisa Miller*. A frequent guest artist with the Lyric Opera of Chicago, he made his debut there in 1980 in *Attila* and has performed in that company's productions of *Lakmé*, *Luisa Miller*, *The Tales of Hoffmann*, *Samson et Dalila*, *Macbeth*, *Romeo and Juliet*, *Tosca* and *Fidelio*. In 1980 he participated in the historic production of *Semi-*



John MacAllister

*ramide* at the Aix-en-Provence Festival with Montserrat Caballé and Marilyn Horne and recently appeared in London at the Barbican Center in *Medea* with Grace Bumbry. Future engagements include his Dallas Opera debut in *La Forza del Destino*, *Eugene Onegin* and *La Clemenza di Tito* in Lyons; *Don Carlo*, *Ernani* and *Aida* at the Met; and *Aida* in Manitoba and Edmonton.

Bass **JOHN MACALLISTER** sings five roles in the 1983 Fall Season: the Herald in *Otello*; Marquis D'Obigny in both casts of *La Traviata*; Zuàne in *La Gioconda*; a sergeant in *Manon Lescaut*; and Nikitich in *Boris Godunov*. He most recently appeared with the Company in 1982 in *Salome* and *Dialogues of the Carmelites*. After becoming a finalist in the 1971 San Francisco Opera Auditions, MacAllister sang many roles with the San Francisco Opera during the seasons of 1973 and 1978. During the 1979 season, he appeared in *Don Carlo*, *Gianni Schicchi* and *La Fanciulla del West*. That same season he participated in the American Opera Project's world premiere of John Harbison's *Winter Tale* at Herbst Theatre. With Spring Opera Theater, MacAllister was heard in *L'Ormino* and Bach's *Passion According to St. Matthew*. In recent years he has been featured with the San Jose Symphony in their productions of *Madama Butterfly*, *La Traviata* and *Carmen*, and with the Bear Valley Music Festival in *The Barber of Seville*, *Gianni Schicchi* and *The Marriage of Figaro*. MacAllister's concert credits include Bach's *St. Matthew Passion* and Beethoven's Ninth Symphony with the San Francisco Symphony; appearances with the Oakland Symphony in



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- Showcase Season
- Adler Fellowship Program



Jeffrey Thomas

Mahler's Eighth Symphony and Handel's *Messiah*; and Mozart's *Solemn Vespers* with the Midsummer Mozart Festival.

Tenor **JEFFREY THOMAS** sings five roles during the 1983 Fall Season: Giuseppe in the international cast of *La Traviata*, Gastone in the Student/Family matinee performances of the same opera, the First Philistine in *Samson et Dalila*, Isèpo in *La Gioconda* and a Lamplighter in *Manon Lescaut*. The young tenor made his San Francisco Opera debut as Vogelgesang in *Die Meistersinger* for the 1981 Summer Festival and has since appeared in seven additional productions, most recently as Remendado in *Carmen*. Thomas appeared in Menotti's *The Last Savage* at the 1981 Spoleto Festival USA. His San Francisco Opera Center Showcase credits include Flaminio in Scarlatti's *The Triumph of Honor* (1982) and the Male Chorus in Britten's *The Rape of Lucretia* and the title role of Cavalli's *L'Ormindo* (1983). He has appeared as Rameau's *Pygmalion* with Concert Royal and the New York Baroque Dance Company in Mexico; in Boston with Musica Viva; and at the Kennedy Center in *Robin Hood* with New York's Ensemble for Early Music. His many Bay Area concert credits include appearances with the San Francisco Symphony, the Oakland Symphony, the Berkeley Symphony and the Festival of Masses, where he sang the Evangelist in Bach's *St. Matthew Passion* under Robert Shaw. Earlier this year he made his European debut as Agrippa in Cesti's *Il Tito* in Innsbruck. Future engagements include a concert with Philharmonia Baroque Orchestra of the West under Gustav Leonhardt, and his

(Continued on page 59)



Western Opera Theater  
"Madame Butterfly"



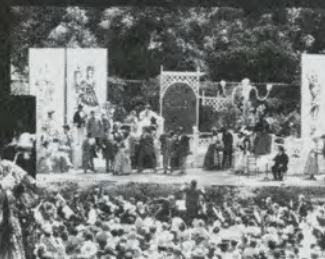
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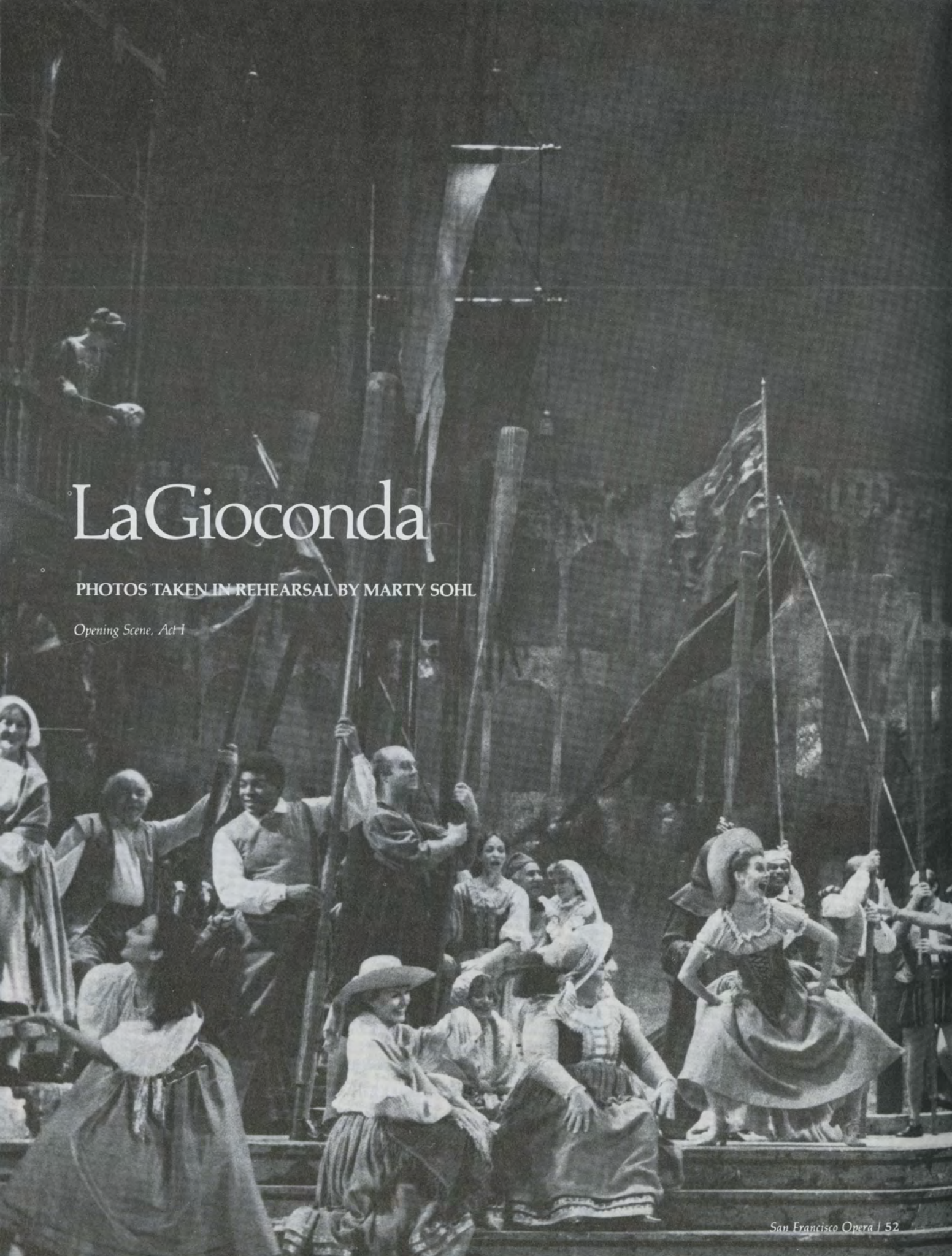
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# La Gioconda

PHOTOS TAKEN IN REHEARSAL BY MARTY SOHL

*Opening Scene, Act I*





*Sheila Nadler, Montserrat Caballé*





*Dimitri Kavrakos, Mariana Paunova*





Franco Bonisolti



Maria Slatinaru



Photo: Robert Messik



Sheila Nadler



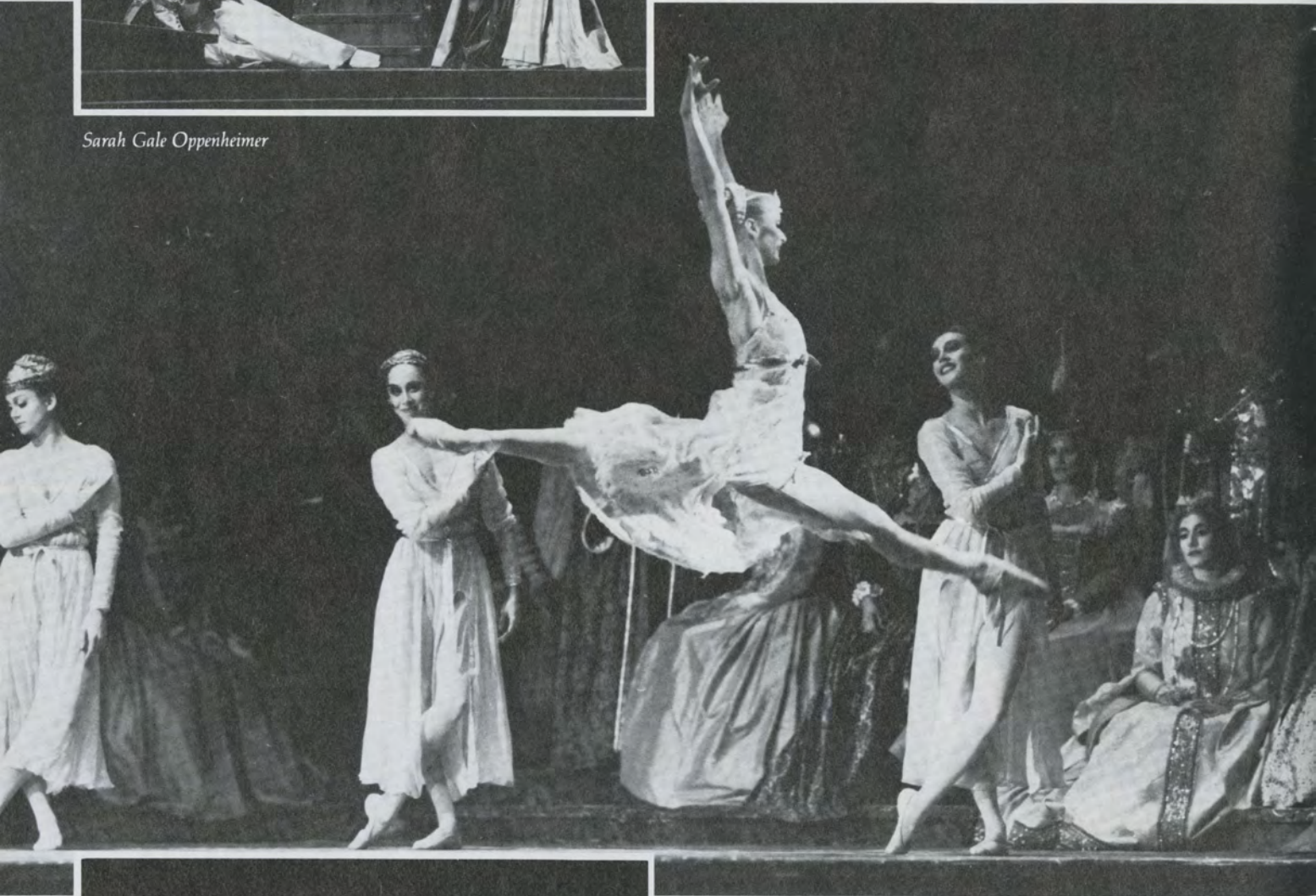
Matteo Minghetti



*Mariana Paunova, Montserrat Caballé*



*Sarah Gale Oppenheimer*



*Gregory Gonzales, Corps de Ballet*



This production was made possible through the generosity of a friend of the San Francisco Opera and a gift from the San Francisco Opera Guild.

Opera in four acts by AMILCARE PONCHIELLI

Text by ARRIGO BOITO

After the play *Angelo, Tyran de Padoue*, by VICTOR HUGO

# La Gioconda

(in Italian)

*Conductor*

Andrew Meltzer

*Production*

Lotfi Mansouri

*Stage Director*

Robin Thompson

*Designer*

Zack Brown

*Lighting Designer*

Thomas J. Munn

*Chorus Director*

Richard Bradshaw

*Choreographer*

Vassili Sulich

*Musical Preparation*

Terry Lusk

Jeffrey Goldberg

Svetlana Gorzhhevskaya

*Prompter*

Jonathan Khuner

*Assistant Stage Director*

Paula Williams

*Stage Manager*

Gretchen Mueller

*San Francisco Boys Chorus*

William Ballard, *Director*

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Milan, April 8, 1876

First San Francisco Opera performance:

September 30, 1947

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FRIDAY, NOVEMBER 11 AT 7:30

TUESDAY, NOVEMBER 15 AT 7:30

SUNDAY, NOVEMBER 20 AT 1:30

THURSDAY, NOVEMBER 24 AT 7:30

SUNDAY, NOVEMBER 27 AT 1:30

WEDNESDAY, NOVEMBER 30 AT 7:30

SATURDAY, DECEMBER 3 AT 7:30

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

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

The performance will last approximately three hours and fifty minutes.

## CAST

(in order of appearance)

*Barnaba* Matteo Manuguerra

*La Gioconda* Montserrat Caballé  
(Nov. 11, 15, 20, 24)  
Maria Slatinaru\*\*  
(Nov. 27, 30; Dec. 3)

*La Cieca* Sheila Nadler

*Zuàne* John MacAllister

*Isèpo* Jeffrey Thomas

*Enzo Grimaldo* Franco Bonisolli

*Laura Adorno* Mariana Paunova\*

*Alvise Badoero* Dimitri Kavrakos\*

*A monk* James Patterson

*A steersman* Roger Andrews

*A streetsinger* James Patterson

*Two Voices* Dale Emde, Frank Daniels

*Monks, senators, sailors, shipwrights, ladies and gentlemen, maskers, citizens*

*Prima Ballerina* Sarah Gale Oppenheimer

*Cavalier* Peter Childers

*Court Jester* Gregory Gonzales

*Corps de ballet*

\*\*American opera debut \*San Francisco Opera debut

TIME AND PLACE: 17th century Venice

ACT I Piazzetta of San Marco

INTERMISSION

ACT II Aboard the Dalmatian ship Hecate

INTERMISSION

ACT III Scene 1: A room in Alvise's palace

Scene 2: A great hall in the Cà d'Oro

INTERMISSION

ACT IV A ruined palace on the island of Giudecca



# La Gioconda

## Synopsis

**ACT I**—A crowd, on its way to the regatta, fills the piazzetta of San Marco in Venice. Barnaba, a spy for the Council of Ten (tribunal of the Inquisition), sees the street singer Gioconda leading her blind mother (La Cieca) to church. Gioconda leaves her mother in order to search for her lover, Enzo Grimaldo, a Genoese nobleman and sea captain who has been banished from Venice and is traveling disguised as a Dalmatian sailor. Barnaba abruptly bars Gioconda's exit and declares his own love for her. A struggle ensues but Gioconda escapes, leaving Barnaba pondering how to use the blind woman in his plot to win Gioconda's love.

The winner of the regatta is carried in by the crowd. With the help of his scribe and co-conspirator Isèpo, Barnaba singles out the loser, Zuàne, and convinces him that his defeat was caused by an evil spell cast by La Cieca. The superstitious crowd is about to kill the old woman for witchcraft, when Gioconda reappears with Enzo, who berates the crowd for attacking the defenseless La Cieca. Alvise, head of the all-powerful Council of Ten, suddenly arrives to quell the riot. With him is his new wife, Laura, who recognizes in the "Dalmatian sailor" her former lover. Enzo, who was hoping to locate Laura and elope with her, hides his joy at recognizing his beloved from all but the spy Barnaba, who immediately plans to use this new twist for his own ends. The crowd demands La Cieca's death. Laura intercedes and Alvise spares the old woman. In gratitude, La Cieca gives her rosary to Laura, calling it a powerful charm that will bring good fortune. Cieca's action deeply moves the crowd as they follow Alvise and Laura into St. Mark's Basilica. Left alone, Enzo is torn between his passion for Laura and his affection for Gioconda. The omnipresent Barnaba interrupts him with the promise to bring Laura secretly aboard Enzo's ship that evening. Enzo curses the spy as he knows this will cause Gioconda pain, but relents at the thought of seeing his beloved Laura, and runs away. Barnaba then dictates an anonymous note to the Council of Ten, telling of Laura's elopement. After



musings on the base nature of man's soul and the power of the spy, he drops the note into the "Lion's Mouth," where Venetians were encouraged to insert anonymous denunciations. Gioconda, who has overheard Barnaba dictating the letter, is overcome by the news of Enzo's love for Laura. The act closes with her lamentations blending with vespers sung by the crowd.

**ACT II**—Enzo's ship, the *Hecate*, lies at anchor on an island in the lagoon of Fusina. The crew enjoys a moment of relaxation with Venetian girls who have come on board under the cover of darkness. Barnaba appears with Isèpo, both disguised as fishermen, and begins to set in motion his plan to trap Laura in her flight: he dispatches Isèpo to summon Alvise's men. He approaches the Dalmatians with a happy song, but uses it as a cover for his spying. After Enzo announces the ship's immediate departure, Barnaba escapes in order to bring Laura on board Enzo's ship himself. Enzo sings a rapturous love song, and the reunited lovers dream of their blissful future. While Enzo goes below deck, Laura prays, but is interrupted by Gioconda who has arrived seeking vengeance. Gioconda threatens to kill her rival, but then sees that Laura wears La Cieca's rosary and remembers her debt of gratitude. Calling two of her boatmen, she sends Laura safely away before Barnaba arrives with the Venetians. The *Hecate* is attacked and Enzo, refusing to surrender, sets his ship on fire and escapes.

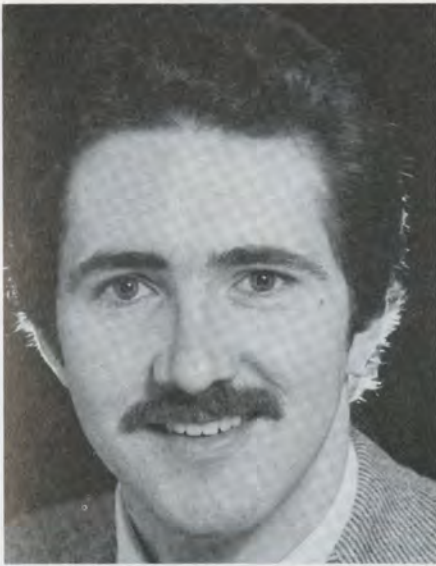
**ACT III**—In order to regain his honor, Alvise has resolved to kill his faithless wife. When Laura answers his summons, he

confronts her with the truth and tells her she must pay with her life. She begs forgiveness. A crowd is heard singing in the distance and Alvise decrees that by their song's end Laura must drink a deadly poison he has prepared. As he leaves, Gioconda, who overheard everything, rushes in and persuades Laura to drink a powerful sleeping potion instead. Alvise returns and, seeing Laura motionless, believes his revenge is complete.

The scene changes to a sumptuous party given by Alvise which is opened by the Dance of the Hours. In the midst of the gaiety, Barnaba drags in La Cieca whom he claims he found practicing witchcraft. She answers that she was only praying for the dead. Enzo, still disguised and searching for Laura, learns from Barnaba that it is Laura who has died; he rushes forward, throws off his disguise and denounces Alvise. Knowing that this means Enzo's death, Gioconda promises to surrender to Barnaba if he will free Enzo. The act is brought to a close by Alvise, who draws aside a curtain revealing to his horrified guests the "corpse" of his guilty wife. In the ensuing confusion, Enzo is dragged away by guards and Barnaba seizes La Cieca as hostage.

**ACT IV**—The still sleeping Laura is brought by two street singers to Gioconda's place. Gioconda contemplates suicide, then thinks of killing Laura, but her anguish is interrupted by the arrival of Enzo. He also wants to destroy himself, but Gioconda stops him by revealing that she has spirited away Laura's body. The enraged Enzo is about to kill her when Laura wakes from her sleep and tells him it was the ballad singer who saved her. The two lovers express their warm gratitude, then escape in a boat provided by Gioconda. Now alone, she prays for deliverance from Barnaba, who overhears her prayer. Realizing that she is hopelessly trapped, she pretends to agree to keep her pact. As Barnaba rushes forward to embrace her, she stabs herself. As a final revenge, Barnaba shouts that he has killed her mother, but Gioconda can no longer hear him. □





James Patterson

San Francisco recital debut as part of the Schwabacher Debut Recitals series.

Bass **JAMES PATTERSON** sings five roles during the 1983 Fall Season: the Lackey in *Ariadne auf Naxos*, Dr. Grenvil in both casts of *La Traviata*, a Monk in *La Gioconda* and two roles in *Boris Godunov*—a Border Guard and Cherniakovsky. The young Canadian made his debut with the Company during the 1983 Summer Festival as the Customhouse Sergeant in *La Bohème* and as Fafner in the last performance of *Das Rheingold*. Currently an Adler Fellow with the San Francisco Opera Center, he was recently heard in the Center's 1983 Showcase as Ariadeno in *L'Ormino* and as Collatinus in *The Rape of Lucretia*. A participant in the 1982 Merola Opera Program, Patterson appeared in productions of *The Magic Flute* and *Rigoletto*, and toured with Western Opera Theater's 1982 production of *Rigoletto* as Sparafucile. Patterson was apprentice artist with Santa Fe Opera during the summer of 1981, when his assignments included Simone in *Gianni Schicchi*. As a concert artist, Patterson was recently heard as Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony and during the Festival of Masses was soloist in *The St. Matthew Passion* and the Verdi Requiem under Robert Shaw.

Chicago native **SARAH GALE OPPENHEIMER** returns to San Francisco Opera as a solo dancer in Ponchielli's *La Gioconda*. During the Company's 1982 Fall and Summer Festival seasons, she appeared in



Sarah Gale Oppenheimer

Peter Childers



*Julius Caesar*, *Cendrillon*, *The Queen of Spades* and *Turandot*. She began her dance training at the Washington Academy of Ballet when she was five years old. She went on to study in New York as a scholarship student with American Ballet Theatre and spent four years as an apprentice with the New York City Ballet. Her professional experience includes dancing principal and soloist roles with the Dallas Ballet, Chicago Lyric Opera Ballet and the San Francisco Dance Theatre.

**GREGORY GONZALES** makes his San Francisco Opera debut as soloist in *La Gioconda*. He has held scholarships at the San Francisco Ballet School, the Stanley Holden Dance Center in Los Angeles, and the Pennsylvania Ballet School in Philadelphia. His professional experience includes per-



Gregory Gonzales

formances with the Dayton Ballet in Ohio, the Atlanta Ballet in Georgia and the Oakland Ballet. His major roles with those companies include the leads in *Un Giorno* choreographed by Jon Rodriguez; Lupe Serrano's staging of Petipa's *Don Quixote Pas de Deux*; Balanchine's *Allegro Brillante*; and Carlos Carvajal's *Crystal Slipper*. In various productions of *The Nutcracker* he has danced the roles of the Harlequin Doll, the Chinese Tea solo, the Ribbon Candy Dancer; Trepak; and the Prince.

Currently in his fourth season with the San Francisco Opera Ballet, **PETER CHILDERS** makes his debut as soloist in *La Gioconda*. He has appeared in numerous San Francisco Opera productions, including *Aida*, *Cendrillon*, *The Merry Widow* and *The Midsummer Marriage*. Born in San Marcos, Texas, he began his dance training under the direction of Sabina Childers, former dancer with the Metropolitan Opera Ballet, and later studied with George Millenof before attending the Miami Conservatory of Ballet. Since moving to the Bay Area, he has danced modern works by choreographer Sylvia Cuneo, in addition to frequent appearances with Pacific Ballet. He most recently completed winter and spring sessions with the San Francisco Ballet, which included his appearance in Paul Russell's *Three Preludes* at Davies Symphony Hall.

Musical adviser and resident conductor of the San Francisco Opera, **ANDREW MELTZER** is on the podium for *La Gioconda*. Meltzer made his San Francisco Opera conducting debut last year in the 1982



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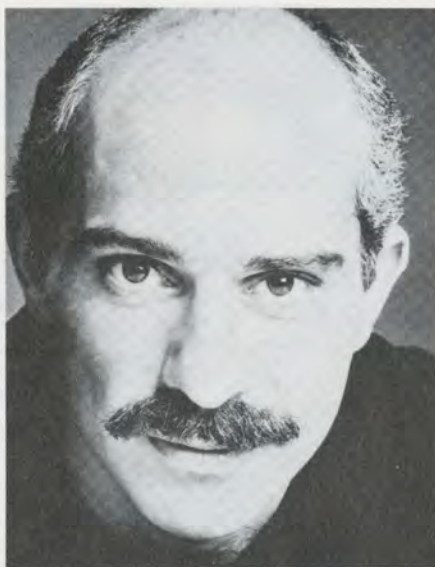
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Andrew Meltzer



Lotfi Mansouri

Summer Festival production of *The Barber of Seville*, returning during the 1983 Summer Festival for *Così fan tutte*. He made his West Coast conducting debut in 1974 with Spring Opera Theater, leading performances of Cavalli's *L'Ormindo*, which he also led earlier this year for the San Francisco Opera Center Showcase. In 1974 and '75 he was music director of the Merola Opera Program, conducting *The Magic Flute*, *Carmen* and *The Barber of Seville*; and in 1975 he held the same position for Western Opera Theater, leading performances of *The Barber of Seville*, *Trouble in Tahiti* and *The Tales of Hoffmann*. Recently he appeared with singers of the San Francisco Opera Center in a special program of music for Her Majesty Queen Elizabeth II, Prince Philip and President and Mrs. Reagan upon the occasion of the royal visit to California. Meltzer conducted *Lucia di Lammermoor* for Michigan Opera Theater in 1976, and in 1977 led *The Mikado* for Edmonton Opera and *Porgy and Bess* for the Houston Opera on its American tour. The following year he continued with the Houston *Porgy* on its European tour to Paris, Geneva, Palermo and Genoa, and returned to Edmonton for *Il Trovatore* and *Mignon*, the latter with Marilyn Horne. He conducted *The Most Happy Fella* on Broadway during the 1979-80 season (telecast on PBS) and in 1980 made his debuts with Spoleto Festival USA (Susanna's *Transformations*) and New York City Opera (*La Traviata* and a new production of *The Student Prince*). In 1981 he was on the podium for *The Barber of Seville* with the Manitoba Opera Association, to which he returned in April of 1982 for *The Marriage of Figaro*.

He recently made his Paris orchestral debut leading the Orchestre Lamoureux and, early next year, will lead performances of *Madama Butterfly* with the Vancouver Opera.

Noted stage director **LOTFI MANSOURI** returns for his 16th San Francisco Opera season with *La Gioconda*, which he first produced here for the 1979 Fall Season that was the subject of a live telecast throughout the United States and to Europe via satellite. The Iranian-born director has staged over 28 different works for the Company, including *La Sonnambula* (1963), *Esclarmonde* (1974), *The Merry Widow* (1981) and *Norma* (1982), all with Joan Sutherland; *The Daughter of the Regiment* (1974) with Beverly Sills; Auber's *Fra Diavolo* (1969) and Meyerbeer's *L'Africaine* (1972). From 1960 to 1965 he served as resident stage director of the Zurich Opera and from 1965 to 1974 was head stage director at the Grand Théâtre in Geneva. While in Switzerland, Mansouri was director of dramatics at both the Zurich International Opera and the Centre Lyrique in Geneva. In 1976 he made his Metropolitan Opera debut with *Esclarmonde* and his Vienna Staatsoper debut with *La Fanciulla del West*. General director of the Canadian Opera Company since 1978, he has staged for that company *Don Carlos* (in the original French), *Wozzeck*, *Der Rosenkavalier*, *Don Giovanni*, *The Maid of Orleans*, *Carmen*, *Tristan und Isolde*, *Simon Boccanegra*, *Peter Grimes*, *Otello*, *Lulu* and *Norma*. Other recent credits include *Norma* in Rio de Janeiro, Verdi's *Giovanna d'Arco* in San Diego, and *Les Huguenots* with Miss Suther-





Robin Thompson

land in Sydney. Early next year he travels to Amsterdam to stage *La Vie Parisienne* for the Netherlands Opera.

**ROBIN THOMPSON** returns to San Francisco Opera to stage *La Gioconda*. He began his association with San Francisco Opera as assistant director in 1979, and made his Company directorial debut with last year's English-language production of *The Marriage of Figaro*. A California native, Thompson received his operatic training at Indiana University with the recommendation of distinguished American bass George London, sponsored by a grant from the James B. Pendleton Foundation of Los Angeles. His master's thesis production of Bernstein's *Trouble in Tahiti* was chosen by the Israel Philharmonic to tour Israel as part of a festival of that composer's works. He has received both a National Opera Institute Grant and the San Francisco Opera Guild Scholarship. In 1984 he will make his Canadian debut with Montreal Opera staging the Bliss Hebert production of *Turandot* seen here during the 1982 Summer Festival. He will follow that assignment by making his Santa Fe Opera debut with a new production of *The Magic Flute*. His first New York City Opera assignment will be to stage Stravinsky's *The Rake's Progress* in the famed David Hockney sets from the San Francisco Opera.

In his first San Francisco Opera assignment, **ZACK BROWN** created the sets and costumes for the 1979 production of *La Gioconda*, which was telecast nationally and earned the designer two Emmy Awards. He returned to the Company last year to

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Zack Brown



Vassili Sulich



Thomas J. Munn

design a new production of *The Marriage of Figaro*. As resident designer for Washington Opera, Brown has worked on productions of *A Postcard from Morocco*, *The Barber of Seville*, *The Rake's Progress*, *L'Elisir d'Amore*, and Handel's *Semele* at the Terrace Theater; and *La Bohème*, *Un Ballo in Maschera* and *Macbeth* in the opera house at the Kennedy Center. Other opera credits include both sets and costumes for Busoni's *Doktor Faust* and sets for Gilbert and Sullivan's *The Gondoliers* at Wolf Trap; and set designs for *La Traviata* at New York City Opera and Verdi's *Stiffelio* for the Opera Company of Boston. He created the sets for the 1982 production of *Die Fledermaus* at Santa Fe Opera, and his designs for *La Cenerentola* and *The Abduction from the Seraglio* were seen at the Washington Opera later that same season. Brown's credits in legitimate theater include sets for Wilde's *The Importance of Being Earnest* and the costumes for *Saint Joan*, both for New York's Circle in the Square in 1977, which won him nominations for Tony and Drama Desk Awards, respectively. For American Ballet Theatre, Brown has designed *La Sonnambula*, and was responsible for the costumes in a five-part television mini-series of O'Neill's *Mourning Becomes Electra*.

Choreographer **VASSILI SULICH** returns to San Francisco Opera for Ponchielli's *La Gioconda* and Mussorgsky's *Boris Godunov*. He undertook his first San Francisco Opera choreographic assignment with Tchaikovsky's *Queen of Spades* last fall season. Born in Yugoslavia, he began his career with the National Ballet of Zagreb. Sulich appeared as principal dancer with a number

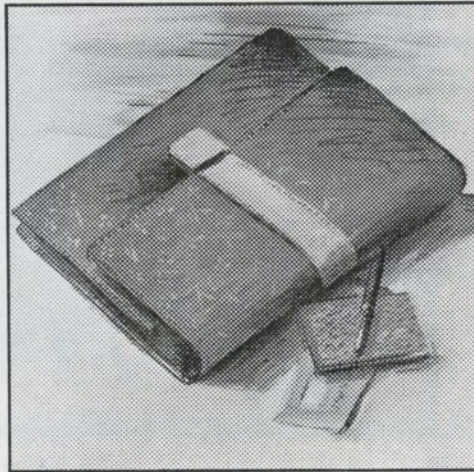
of European companies, among them Jeannine Charat's Ballet de France, Miskovich's Ballets des Étoiles de Paris and Roland Petit's Ballets de Paris, with whom he created the role of Christian in *Cyrano de Bergerac*. In his many film and television appearances, Sulich has performed with such stars as Rosalind Russell and Geraldine Chaplin. He was selected to choreograph the music of French composer Maurice Thiriet in Jean Cocteau's *Oedipus Rex* at the Lyons Opera. For the Geneva Opera, he has devised dances for Mozart's *Idomeneo*, Gounod's *Faust* and Saint-Saëns's *Samson et Dalila*, and choreographed the latter for Teatro Colón in Buenos Aires as well. Currently principal choreographer and artistic director of the Nevada Dance Theater, which he founded in 1972, Sulich has created more than 35 new ballets for that company, which recently finished its first national tour and will undertake another one next spring. In 1981 he received the Governor's Award for outstanding individual artistic achievement in the state of Nevada. In May of next year he will choreograph *The Nutcracker* at the National Opera House in Split, Yugoslavia.

In his eighth year with the San Francisco Opera, **THOMAS J. MUNN** is responsible for the lighting designs of *Otello*, *Ariadne auf Naxos*, *Katya Kabanova*, *La Traviata*, *The Midsummer Marriage*, *Samson et Dalila*, *La Grande Duchesse de Gérolstein*, *La Gioconda* and *Boris Godunov* during the 1983 Fall Season. For the 1983 Summer Festival, Munn designed the lighting for *Das Rheingold*, *Die Walküre*, *Carmen* and *Così fan tutte*. The 1982 Fall Season saw his designs

for *Un Ballo in Maschera*, *The Queen of Spades* and *Lohengrin*; found him as the lighting supervisor of *Tosca*; and the scenic supervisor and lighting designer for *Salome*. During the 1982 Summer Festival his lighting was seen in productions of *Julius Caesar*, *Turandot* and *Nabucco*, for which he also designed the sets. For the first Summer Festival in 1981, he created the lighting for *Don Giovanni*, *Lear* and *Die Meistersinger*. In 1980 he originated the lighting designs for the productions of *Samson et Dalila* and *Don Pasquale*, and the previous year won an Emmy Award for the 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 *The Angle of Repose* in 1976. Munn has created the scenery and lighting projection for the Hartford Ballet's acclaimed multi-media productions of *The Nutcracker*; created the scenery and lighting designs 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*. Other recent design credits include *La Bohème* and *Rigoletto* with the Houston Grand Opera. Munn's recent television projects include Luciano Pavarotti's live concerts from Houston and San Francisco earlier this year. □



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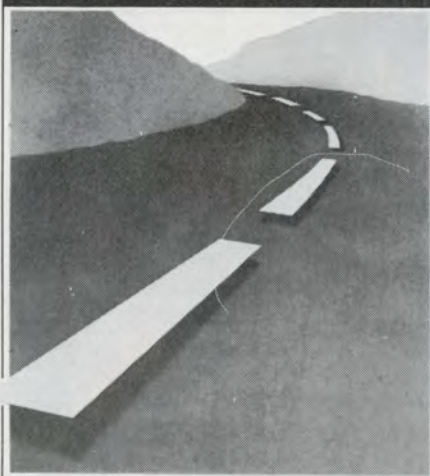
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OPERA AND BALLET (Continued from page 45)



Adolph Bolm and Maclovia Ruiz surrounded by other dancers in San Francisco Opera’s 1935 presentation of *Coq d’Or*, at which time it was given as a “dance pantomime with vocal accompaniment.”

reserve, was an unlikely medium for Romanticism, with its moody privacy and transcendental revelations of the irrational. Yet, in the 1830s, under the auspices of the Paris Opera, ballet became the quintessential Romantic art.

The advent of Romantic ballet was signalled by the apparition of ballerina Marie Taglioni leading the spectral “Ballet of the Nuns” at the 1831 premiere of Meyerbeer’s *Robert le Diable*. As the Abbess in this ballet—choreographed by her shrewd father Filippo Taglioni—the ballerina led a cadre of female spirits, nuns summoned from the grave. Unfaithful to their vows in life, the nuns are charged with seducing the hero in a bacchanal. The Bostonian Fanny Appleton (later Mrs. Henry Wadsworth Longfellow) called their attempt “magnificent and terrible and everything else fine.”

Charles de Boigne, testifying to the production’s “immense, prodigious, dizzying success,” added dryly that “it would have required more brains to fail than to succeed with this opera.” Meyerbeer’s work helped ensure the Opera’s painless transition from the status of a government institution to a private enterprise, even as it made that enterprise the center of the Romantic ballet movement. It was at the Opera in 1832 that Taglioni, dancing the title role in her father’s morbid new ballet *La Sylphide*, made the first poetic use of the

rise to full *pointe* and became the reigning symbol of the age. The penultimate masterpiece of Romanticism, *Giselle*, was first seen at the Opera in 1845.

Almost fifteen years later, Taglioni returned from her retirement to coach the Opera’s newest young ballerina, the fey and charmingly homely Emma Livry, touted as the new hope of Romantic ballet. But in 1863, Livry was horribly burned when her skirts accidentally caught fire from an open gas jet onstage at the Opera during her rehearsal for the title role in Auber’s *La Muette de Portici*; she died eight months later.

Although such genuine casualties and the waning of its original inspiration undoubtedly took their toll on the Romantic ballet, it also declined as the result of the development of cults of personality around the great ballerinas. In 1845, Taglioni herself agreed to appear, as herself, with three rival dancers in “Le Pas de Quatre,” a divertissement presented between the acts of Donizetti’s opera *Anna Bolena* at a London gala for Queen Victoria. The ballerinas appeared in “Le Pas de Quatre” without benefit of dramatic pretext, as simple distillations of their onstage personae, drifting in and out of picturesque poses in a display of stage manner and technique. The Queen was so enchanted, it is said, that she kept her souvenir lithograph of the four graces in her bedchamber for the rest of her life.

As an independent art form, ballet in Paris endured a steady decline in the latter half of the 19th century. In 1866, for example, the Opera presented 43 ballet perfor-



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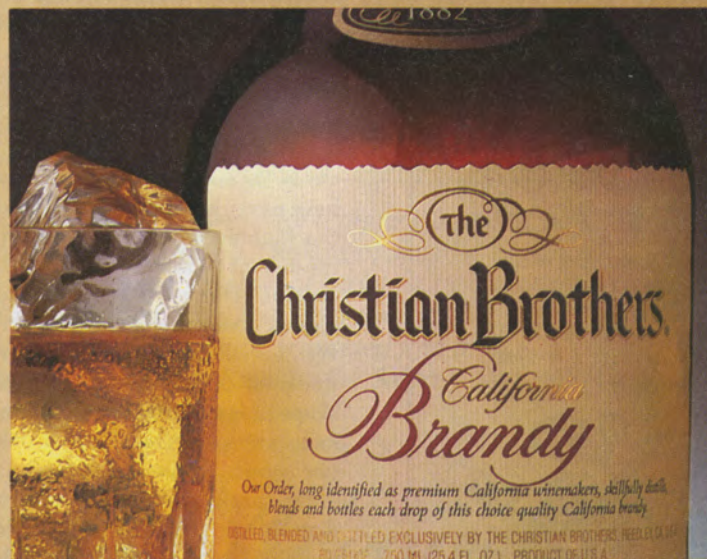
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mances; in 1869, only six. Only one ballet from this period, Delibes's *Coppélia* (1870), survives in active repertory. But, throughout, the Paris Opera maintained and deployed a full ballet company for operatic purposes. These purposes, however, were more popular and commercial than artistic, for one of the legacies of Romanticism was a large and powerful coterie of male subscribers who required ballet with their after-dinner opera attendance. These gallants did not so much dictate taste as render taste a dead issue. Their childish displays at the first performances of *Tannhäuser*—to which Wagner had added ballet on their behalf—are among the least attractive episodes in theater history; and in the unwieldy scores of Verdi's operas in their complete, ballet-laden form, their direct influence on art is unmistakable.

Ballet historians tend to write of this period as if ballet were somehow a conquered province, deliberately degraded and exploited by Opera management. The work of the artist Degas, with its clear expositions of the weariness and *deformation professionel* of the danseuse, has been cited as evidence to support this view. But in fact it was the great opera houses that provided training and employment for European dancers in this era, and so enabled ballet to survive as a profession, and as an element in the public idea of culture, if not as a great art.

At La Scala, ballet began to develop true virtuoso technique. Its brilliant dancers—many of whom went to Europe and then

to Russia, where the Imperial Ballet would flourish until the advent of the modern era—created roles in some of the most famous opera ballets. "The Dance of the Hours" from *La Gioconda*, which had its premiere in 1876, might even be considered the quintessential opera ballet. Kobbé explains that "in costume, light effects, and choreography," this splendid dance "represents the hours of dawn, day, evening and night. It is also intended," he adds, "to symbolize, in its mimic action, the eternal struggle between the powers of dark and light."

In short, the relation of "The Dance of the Hours" to the surrounding drama is purely diversionary, if not outright obscure. (It is certainly to the point that Anna Pavlova's ballet master Ivan Clustine choreographed a successful version of the *Gioconda* divertissement for the ballerina and twelve of the young ladies in her touring company: this is a ballet that requires no context or explanation, although it seems that the corps represented the twelve hours of the day, and Pavlova's golden tutu strongly suggested the sun.) Yet the ballet's appeal as theatrical spectacle is absolute and irresistible; ballet *qua* ballet can easily establish a satisfying image of ideal order—a world with its own laws and population, a population whose stylized actions are literally without consequence.

The great Pavlova was a pivotal figure in the creation of the next era of ballet history. While ballet declined and stagnated in Europe, maestros like the French Marius Petipa and the Italian Enrico Cecchetti were establishing a new standard of classicism in the privileged isolation of the Imperial Maryinsky Theater in St. Petersburg; their last protégées, Pavlova among them, would outstrip even the achievements of the Maryinsky.

It was, in fact, outside Russia that the Russian ballet had its greatest flowering. Impresario Serge Diaghilev, and the brilliant young choreographer Mikhail Fokine, frustrated by the Maryinsky's conservatism, collaborated on the first Paris season of a new company called Les Ballets Russes. In 1908, Diaghilev had presented Russian opera in Paris, with the great basso Fyodor Chaliapin as its star. Now, in 1909, Les Ballet Russes created a sensation with the world premiere of Fokine's suite of wild and vigorous "Polovtsian Dances" from *Prince Igor*.

In America, the great opera companies Jocelyn Vollmar and Kent Stowell before going on stage for their solo parts in San Francisco Opera's 1961 staging of *Aida*.



Marie Jeanette



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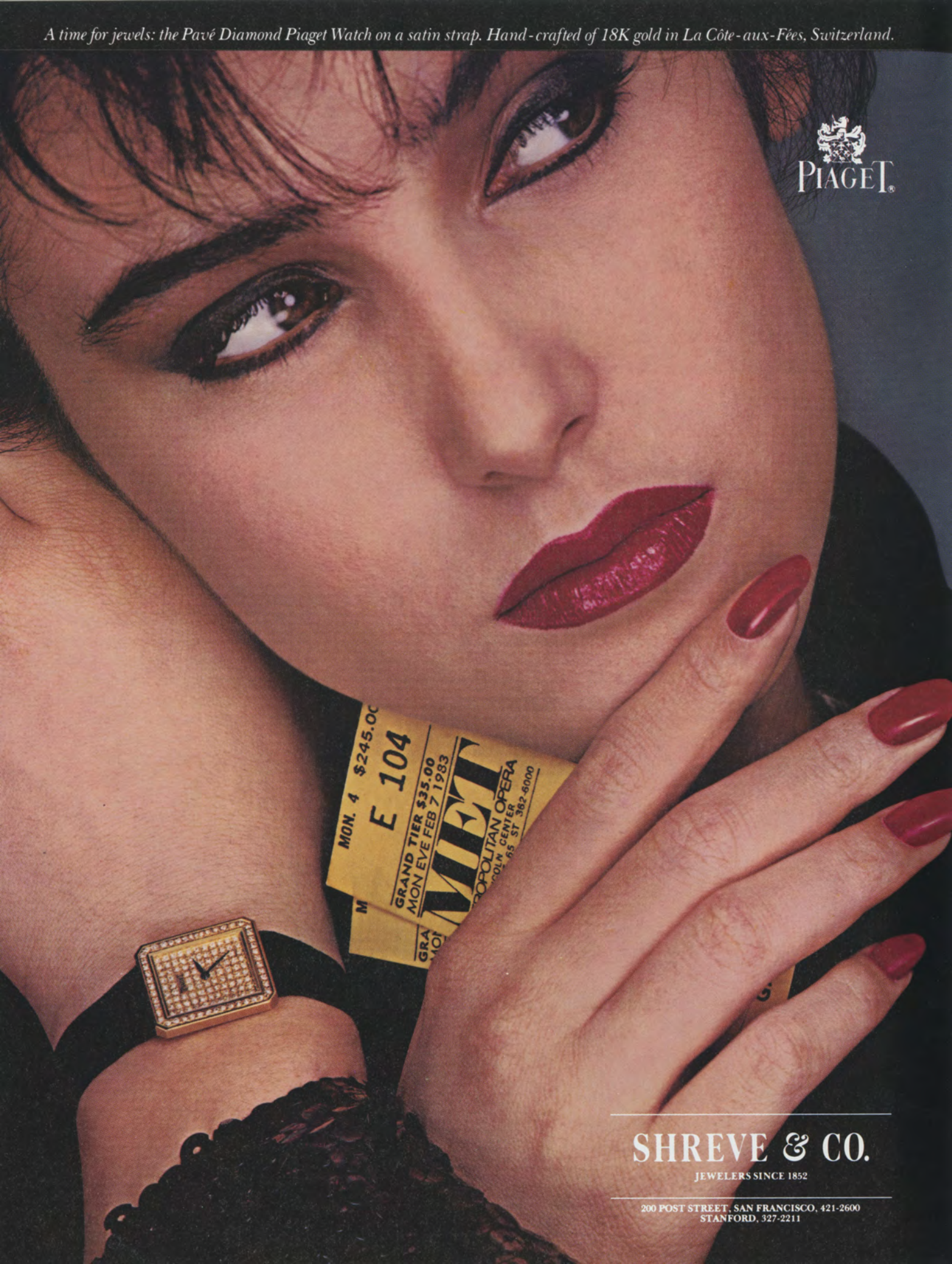
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Cecil Thompson

Sandra Balestracci and David Coll in a segment of the "Dance of the Hours" in San Francisco Opera's 1967 production of *La Gioconda*.

would preside over the presentation of the Russian dancers. Anna Pavlova and Mikhail Mordkin (whose own company would later provide the nucleus of the American Ballet Theatre) made their American debuts at the Metropolitan Opera House in New York, where they appeared in a one-act production of *Coppélia* following a full performance of *Werther*. Pavlova's own company toured with the Boston Opera; her only commercial film venture was a 1915 silent version of their production of *The Dumb Girl of Portici*. The Met also sponsored the premiere of Diaghilev's company in 1916, and Diaghilev star Adolph Bolm served as ballet master for the Met and the Chicago Opera before he was enlisted by Gaetano Merola to direct the San Francisco Opera Ballet in its 1933 debut season.

The San Francisco Opera Ballet was able to develop an independent repertory and

identity while providing conventional services to the Opera, and finally emerged by a sort of bloodless revolution as the San Francisco Ballet. But the Met fared less well in its experiment with a resident ballet company under Diaghilev's protégé George Balanchine.

Balanchine served as ballet master for the Metropolitan Opera from 1935 until 1938, with his own company—the nascent New York City Ballet, then called the American Ballet Ensemble—in residence. Balanchine's collaborator, the American intellectual Lincoln Kirstein, admits frankly that he was only "hoping against hope... (that) we might benefit by being attached to an establishment," while Balanchine himself simply regarded the Met as "another opera house, bigger than Copenhagen or Leningrad, drearier than Paris, less innovative than German or Austrian theaters."

The engagement of the great young choreographer by this venerable institution was, in most ways, disastrous. Irving

(Continued on page 77)

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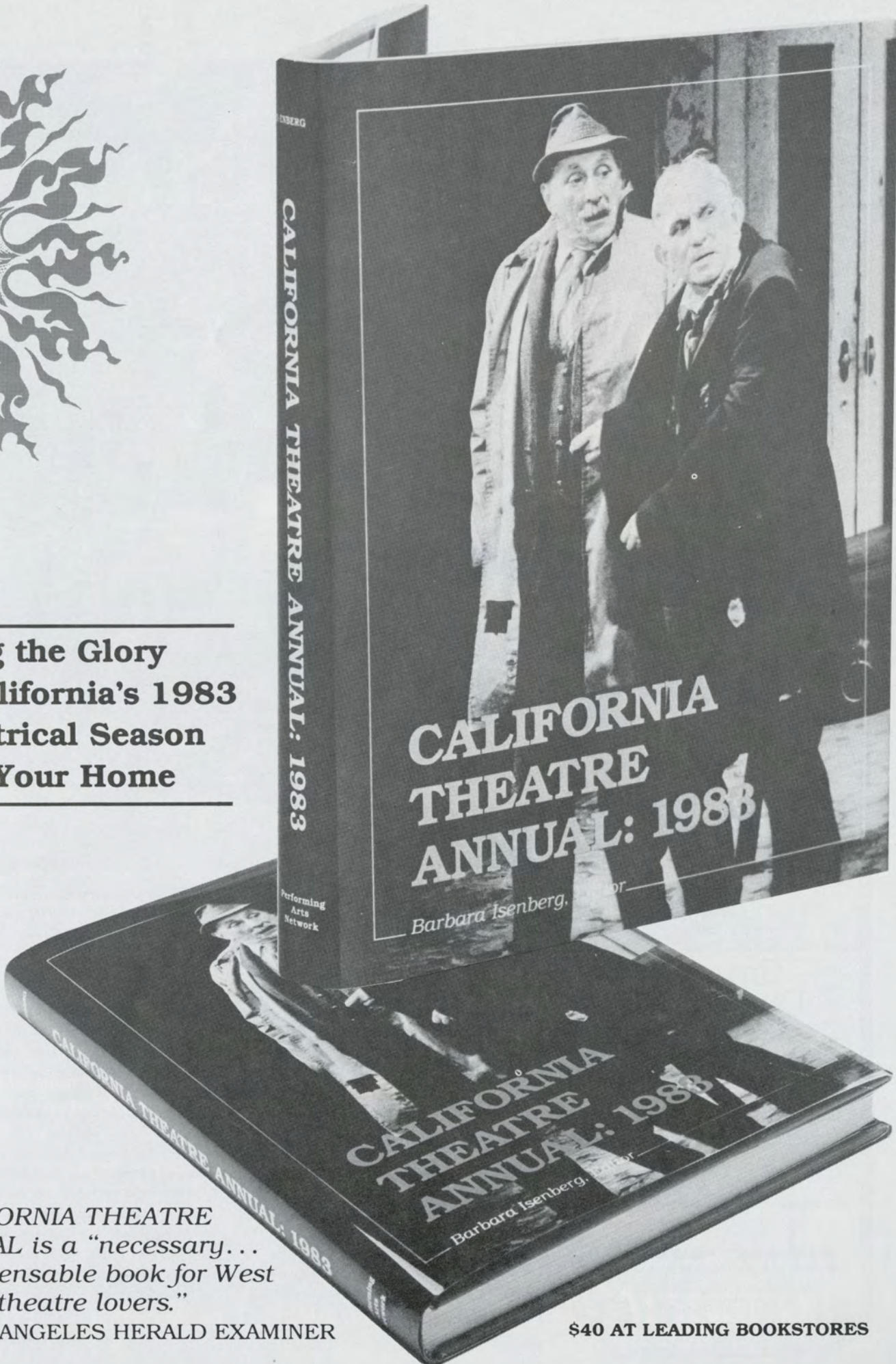




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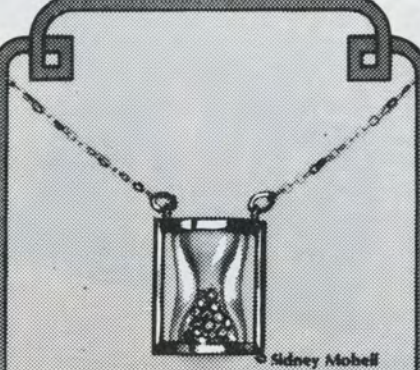
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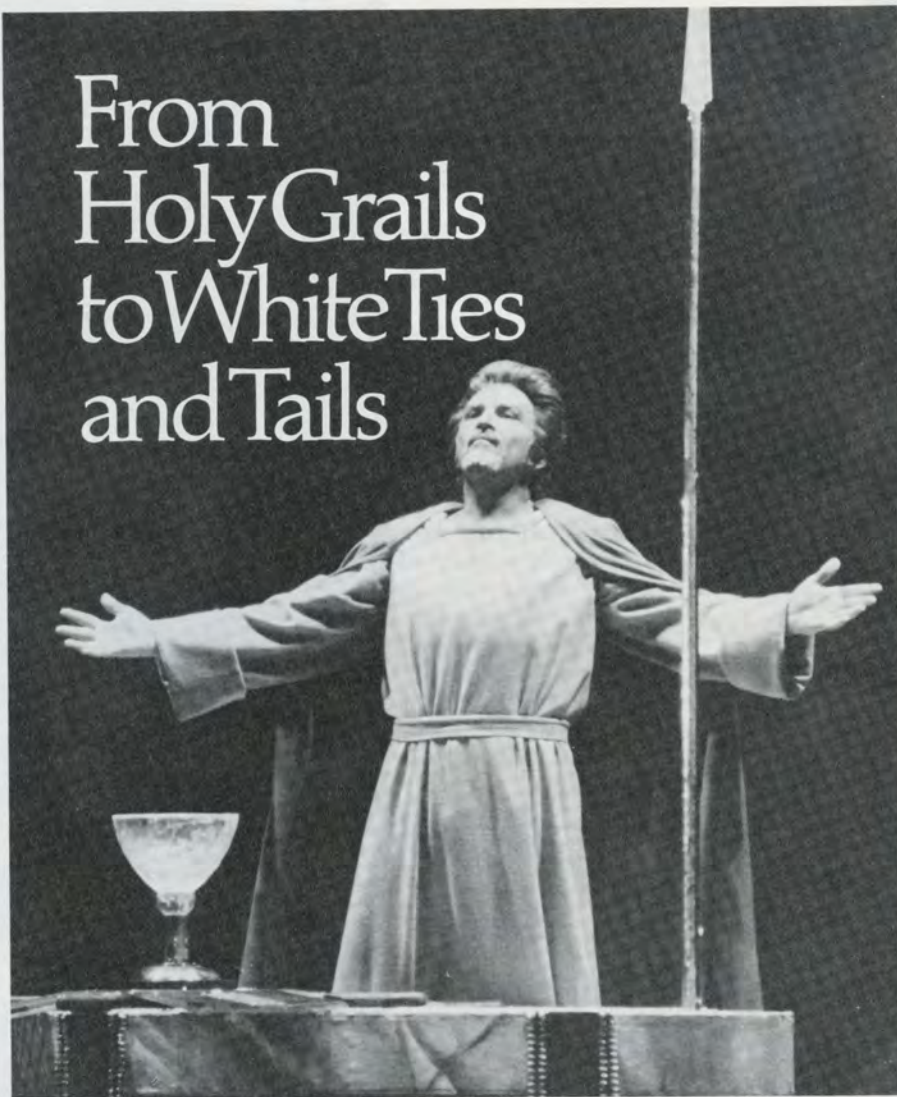
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# From Holy Grails to White Ties and Tails



Carolyn Mason Jones

**T**HIS YEAR'S productions of Verdi's *Otello* and *La Traviata* were distinguished by a new touch of authenticity: the San Francisco Opera Orchestra for the first time included a cimballo, a low brass instrument called for by Verdi in many of his scores. Music dictionaries disagree as to whether it is a form of the tuba or trombone; but we were never in doubt as to where ours came from: the instrument was purchased thanks to a gift from Mr. and Mrs. Lennart Erickson, who earmarked their donation for the Opera's instrument fund.

Gifts such as the Ericksons', which are designated for a specific purpose, are called Special Projects Funding, and the variety of special projects involved is as unlimited as the imaginations of our patrons.

The San Francisco Foundation, for instance, which has funded seven productions since 1976, has this year given an innovative Administrative Grant to assist the Company's Development and Market-

*The Holy Grail* in the 1974 production of *Parsifal* was sculpted by artist Freda Koblick and paid for by Mrs. Donald Pritzker. Shown here with it is Jess Thomas in the title role.

ing Departments. It is a prime example of creative giving, an indication not only of the donors' largesse, but also of their insight into the workings of a major company such as San Francisco Opera.

Or take the example of The James Irvine Foundation, which funded renovation of the Company's warehouse as well as portable acoustical equipment for Zellerbach Rehearsal Hall. The same foundation previously financed office furnishings for the new addition to the War Memorial Opera House when it opened in 1979. Money for such projects would have to be taken out of the Company's general operating fund were it not for the foresight demonstrated by such donors as The James Irvine Foundation.

Some patrons, of course, like to see the evidence of their giving on stage, whether



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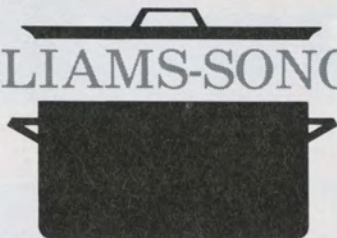
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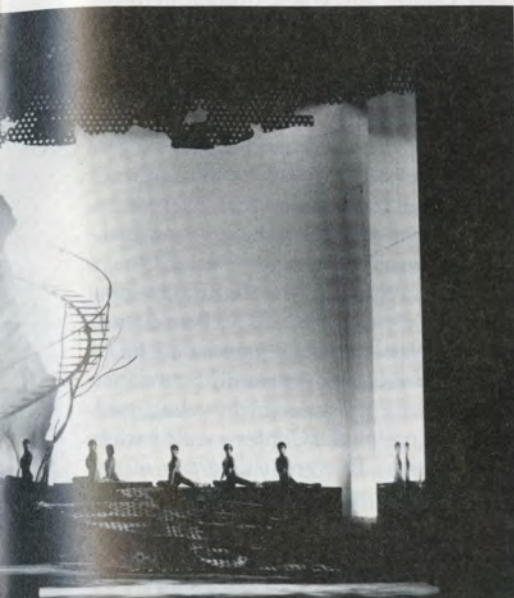
it's sponsoring a revival production, paying for a major production element, or funding an entire new production. For the 1974 production of *Parsifal*, for instance, Mrs. Donald Pritzker donated the Holy Grail—or at least a reasonable facsimile—commissioned from sculptor Freda Koblick. When the Company needed 37 sets of white tie and tails for *La Traviata* this year, The Callison Foundation kindly lent its support with a grant for the costumes. Perhaps someone would be interested in paying for the title character's costumes in *La Gioconda*, or to dress Manon Lescaut in the style to which she has become accustomed.

And while we're on the subject of fashion, let us not forget where our Company's magnificent costumes come from: the San Francisco Opera Costume Shop, which could use new industrial sewing machines if there is a soul generous enough to finance them.

Singers wear more than tuxedos and gowns, of course. Taking it from the top, there is the matter of wigs. Each new San Francisco Opera production requires numerous wigs, and revivals often entail creating new wigs for new singers. How many operagoers are aware that the human hair needed for the endless variety of required wigs and hairpieces costs between \$350 and \$500 a pound, and that a single wig can take anywhere from one-half to a full pound of hair? San Francisco Opera's lav-

The San Francisco Opera has applied for Treasury Fund and Challenge Grants from the National Endowment for the Arts. If awarded, your gift may be used to complete required matches associated with these grants.





*The Company's striking production of Tippett's The Midsummer Marriage was underwritten by Mrs. Paul Wattis, an avid patroness of contemporary art.*

ish and critically praised mounting of Wagner's Ring cycle, still in progress, makes enormous demands upon our wigmakers, and the donor who feels inclined to subsidize our operatic coiffures will receive considerable gratitude.

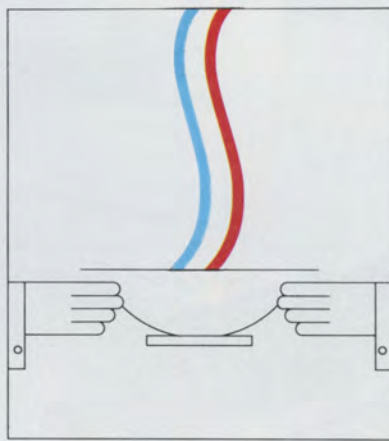
Those wigs, it should be added, don't make themselves. They are the creation of highly skilled professionals who are in short supply in the competitive world of international grand opera. Our Company's own enterprising wigmaster Richard Stead has established San Francisco Opera's Wig and Makeup Training Program to help perpetuate this specialized craft. Unique in the United States, the Wig and Makeup Training Program offers seven-month apprenticeships in the intricate art of wig-making, makeup, prosthetics and historical production design. Mr. and Mrs. Joseph Schlobohm were kind enough to make a private grant to the Program, a wonderful reflection of their understanding of an area of theatrical production that is often overlooked or under-appreciated.

The generosity of some patrons is such that they want to underwrite an entire production, which is an effective way to voice your preferences in repertoire. Mrs. Paul Wattis, for instance, has an interest in contemporary art, and accordingly chose to sponsor the Company's striking new production of *The Midsummer Marriage*. It is a work that will remain in the repertoire, and our gratitude to Mrs. Wattis is just as enduring.

But while production funding is always of paramount importance to the San Fran-

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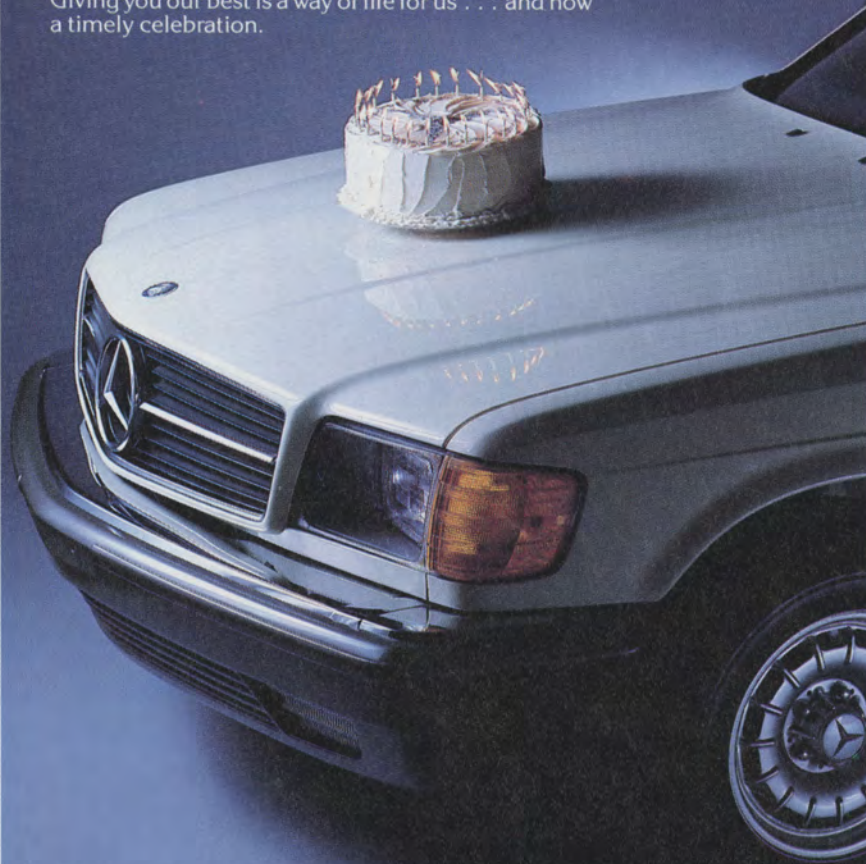
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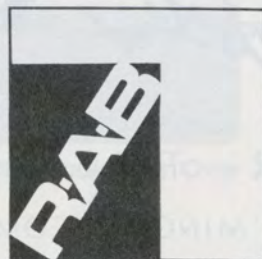
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cisco Opera, there are numerous other areas where a thoughtful contribution can meet an important need. Discovering and nurturing young talent is a high priority for general director Terence A. McEwen, and he organized the San Francisco Opera Center for just that purpose. A number of foundations have shown their shared concern for this important endeavor by making generous grants to the Center. One of the most recent is the Bothin Helping Fund, which joins the ARCO Foundation, Crocker National Bank Foundation, Hewlett Foundation, Meyer Family Foundation and Packard Foundation in providing needed financing for the Center's wide variety of programs. The great diversity of the Center's activities leaves a lot of room for creative giving. Donations can be used to underwrite an Adler Fellowship, providing either a Fellow's full salary, or a short-term study grant to assist in their training. The amounts needed vary along with the intent of the gift, and potential donors are encouraged to call the Development Department to discuss the matter.

Would you like to sponsor a Brown Bag Opera performance for a special event? Whether it's the opening of a new business or a meaningful anniversary, the bright young artists of the Center can provide the music to make that event even more special. If the creative side of opera appeals strongly to you, why not help us commission a new work for the Center? We are constantly scouting for potential additions to the repertoire, and your assistance can provide new lifeblood for the liveliest of the performing arts. And if opera is a meaningful part of your life, why not share it with others? Try sponsoring an appearance by the Center's touring arm, Western Opera Theater, and show your friends back home some of San Francisco's finest artistic ambassadors.

How else can San Francisco Opera put contributions to work? Let us count the ways! Patrons with special interest in the Opera Orchestra may want to endow a chair for one of our talented musicians, or perhaps pay for a new instrument. The Merrill Trust, for instance, has financed the Company's new harpsichord, a contrabassoon and special trumpets. Mr. and Mrs. Peter Hofer have contributed toward new instruments as well as supplies for the Company's music library, which is an important resource. Others may wish to donate funds for reference works, costly scores, recording equipment or recordings for the library's collection.



Tony Plewik

While we're speaking of instrumental matters, let us remember that performances of Wagner and Strauss operas with full orchestration entail special added costs for added musicians, scores and rehearsals—up to \$10,000 or more per performance. Devotees of those two composers are among the most devoted of operaphiles; what better way to serve the cause of a favorite composer than to cover the costs necessary for fulfilling the composer's intentions?

Those who are inclined to be festive might want to underwrite a cast party for the opening of a production during our fall or summer seasons. You'll get more than gratitude—you'll get invited to a rare and exclusive gathering of some of the finest talents in the opera world today.

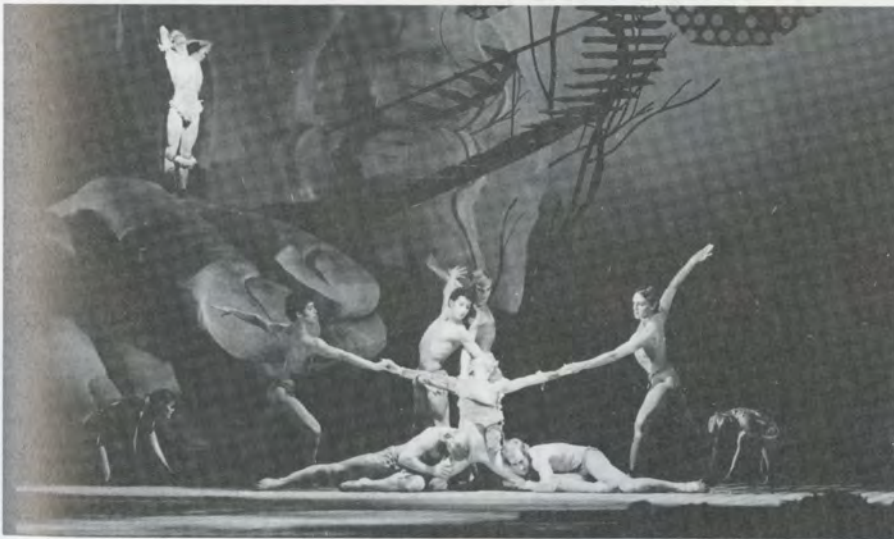
If any of our supporters has an even more ingenious way to assist one of the world's greatest performing arts organizations, the Development Department is eager to hear your suggestions. Let your donation reflect your own creativity as



Company wigmaster Richard Stead (left) assists one of his students in the intricate craft of wigmaking.

well as your generosity. It was a private source that graciously covered the expenses of the jet that flew Placido Domingo to San Francisco for this year's unprecedented Opening Night cliff-hanger. Truly it can be said that when the need arises, our patrons come through with flying colors! □

OPERA AND BALLET (Continued from page 69)



David Powers

Kolodin notes mildly that "Balanchine could have made a fresh and vital thing of the danced portions of a Metropolitan production; but the production itself would have had to be fresh and vital, for such a departure to be regarded as an adjunct rather than an intrusion." Balanchine's response to the frustrations at the Met was simple and direct: he is said to have told his dancers in no uncertain terms to "kick the chorus if they get in the way."

It is impossible, now, to know what the Met expected when they engaged Balanchine. Kirstein recalls that when, representing Balanchine in negotiations with Edward Johnson, he mentioned that the

Jamie Cohen (top) as the Hare and other dancers surrounding Kathryn Roszak (Hound) in "The Earth in Autumn," one of the Act II ritual dances in Sir Michael Tippett's *The Midsummer Marriage*. San Francisco Opera, 1983.

choreographer, at the age of twenty, was originally "hired by Diaghilev to do all the opera ballets for Monte Carlo in ten days, (Johnson) said this was exactly the sort of man he needed."

Balanchine did turn out serviceable opera ballets for Metropolitan productions like *Carmen*, *Tannhäuser*, *La Traviata*, and *Aida*. But, for example, his *Aida* ballet brought objections from management: "At the Met," the choreographer remembered, "our ballet



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in *Aida* was such a success that the audience applauded for ten minutes. The management asked me what I could do to stop the applause because they didn't want to hold up the opera. I told them the only thing I could do was to give them a bad ballet."

Among the novelties the American Ballet produced at the Met were a staging of *Die Fledermaus* in which the role of the Bat was divided between two dancers, each brandishing a huge black wing of china silk; a Stravinsky Festival evening, which included the world premiere of *Jeu de Cartes* and featured the composer himself as the conductor; and a surrealist version of Gluck's *Orfeo ed Eurydice*. *Orfeo* would seem to have been, as they say, the last straw: Balanchine consigned the singers to the pit, while his American Ballet enacted the mythological drama in Pavel Tchelitchev's stark and dreamlike setting. The Furies in Hades wore gas-masks, and Hades itself was a tangle of barbed wire, rag, and bleached bone in a stony landscape. To this day, however, Kirstein maintains that the real offense perpetrated by *Orfeo* was the elimination of the intermission: for the Metropolitan's subscribers, he wrote, "intermissions are as pleasurable as performances." Olin Downes, music critic for the *New York Times*, flatly pronounced this *Orfeo* "impudent" and "absurd."

Balanchine, of course, later worked successfully with other opera companies including the Paris Opera and the Hamburg Staatsoper. He even staged conventional versions of *Orfeo*, from which he excerpted the extraordinary ballet "Chaconne" for the repertory of his New York City Ballet. And he has, throughout his career, like so many contemporary choreographers, made extensive use of opera ballet music in the development of his company's repertory. One of the most successful of his later works, in fact, was an exquisite divertissement to the ballet music from Verdi's *Don Carlos*, called "Ballo della Regina."

Every major contemporary ballet choreographer has, in fact, availed himself of the repertory of opera ballet music, and most have choreographed traditional opera ballets proper. But the real future of opera ballet would seem to lie in the development of the contemporary opera repertory. In this, unquestionably the great age of classical ballet, it seems clear that ballet is a medium of infinite possibilities, and contemporary composers—notably Stravinsky, Britten, and Tippett—have written for the opera stage with full faith and interest in the transformative powers of dance. □

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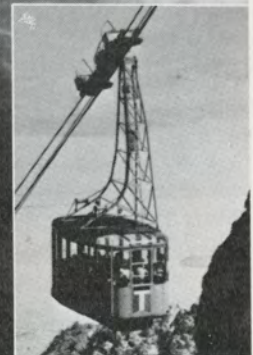
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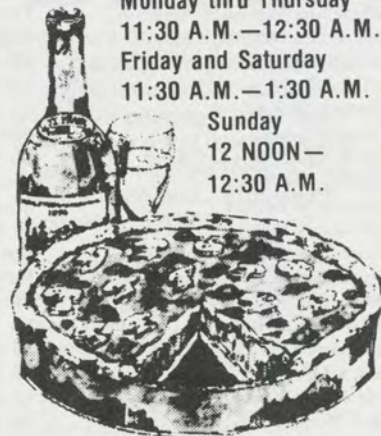
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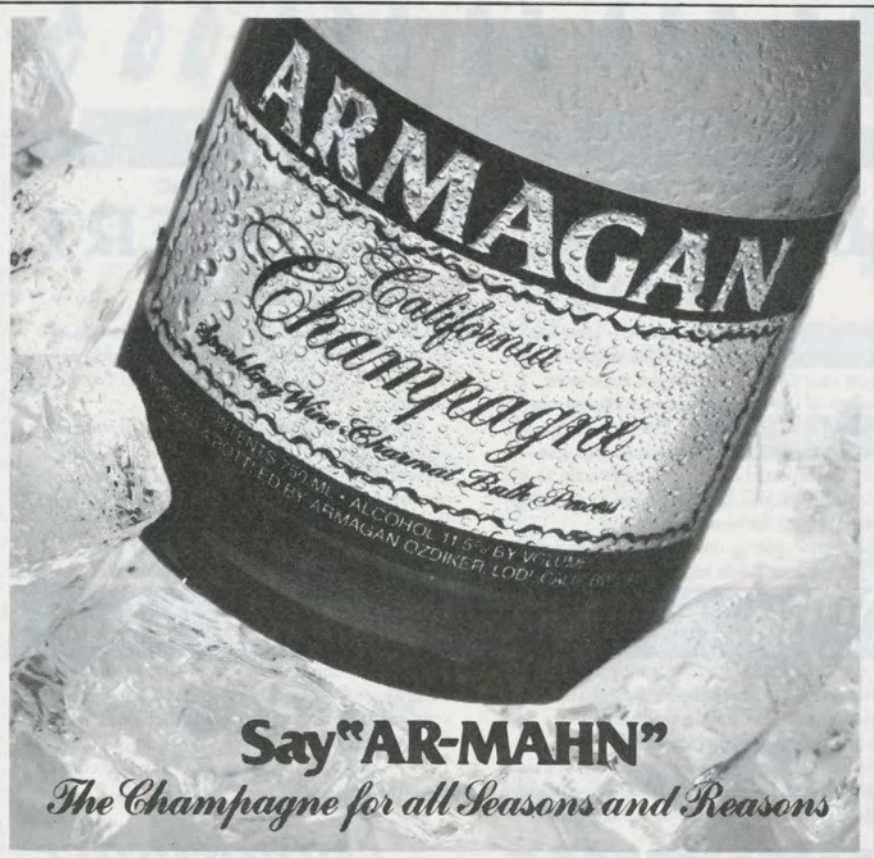


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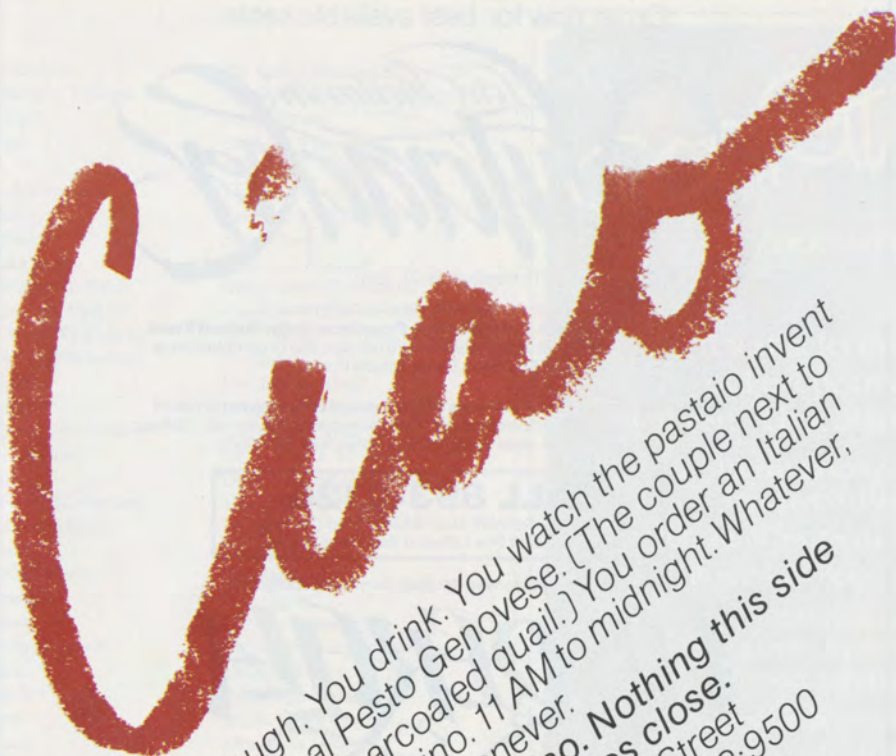
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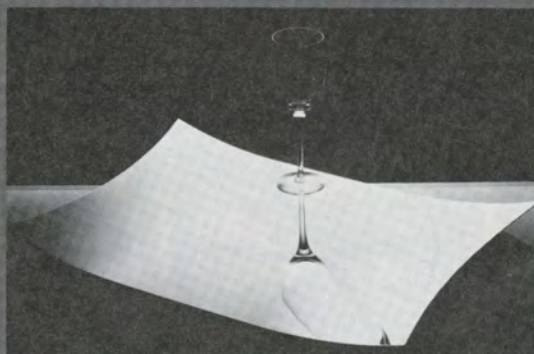


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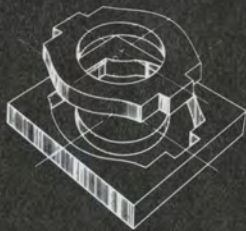
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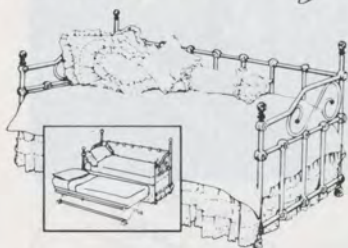
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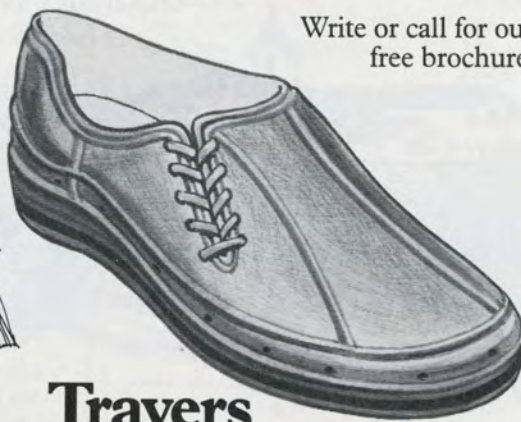
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# Services

## Bus Service

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

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

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

Its route is as follows:

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

## Taxi Service

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

## Food Service

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

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

## Emergency Telephone

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

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

## Watch That Watch

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

## Ticket Information

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

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

## Unused Tickets

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

Opera glasses are available for rent in the lobby.

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

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

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

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

## Performing Arts Center Tours

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

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

Davies Hall only:

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

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

General \$3.00—Seniors/Students \$2.00

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

**THE OPERA HOUSE MUSEUM,** located on the south mezzanine (box) level behind the Opera Boutique, currently houses an exhibit on the San Francisco Opera Center. Featuring photographs and information on the talented young singers of the Center, the display, assembled by Christine Albany, provides an introduction to the many activities and events that make the San Francisco Opera Center unique among operatic training programs in this country.





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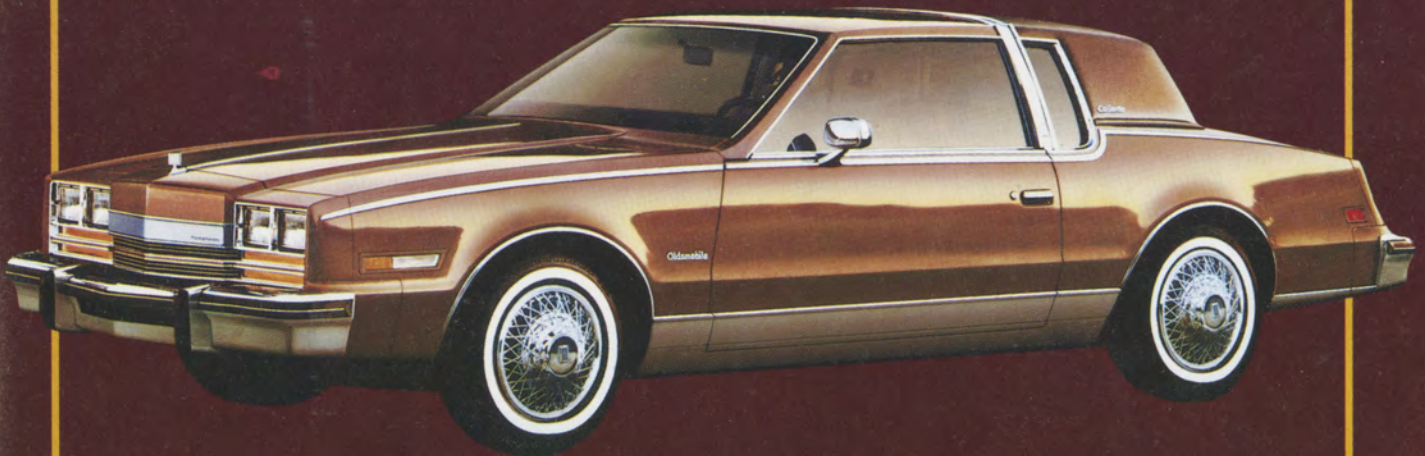


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