

Carmen

1984

Saturday, September 8, 1984 8:00 PM
Tuesday, September 11, 1984 8:00 PM
Friday, September 14, 1984 8:00 PM
Monday, September 17, 1984 8:00 PM
Thursday, September 20, 1984 7:30 PM
Sunday, September 23, 1984 2:00 PM
Thursday, September 27, 1984 8:00 PM

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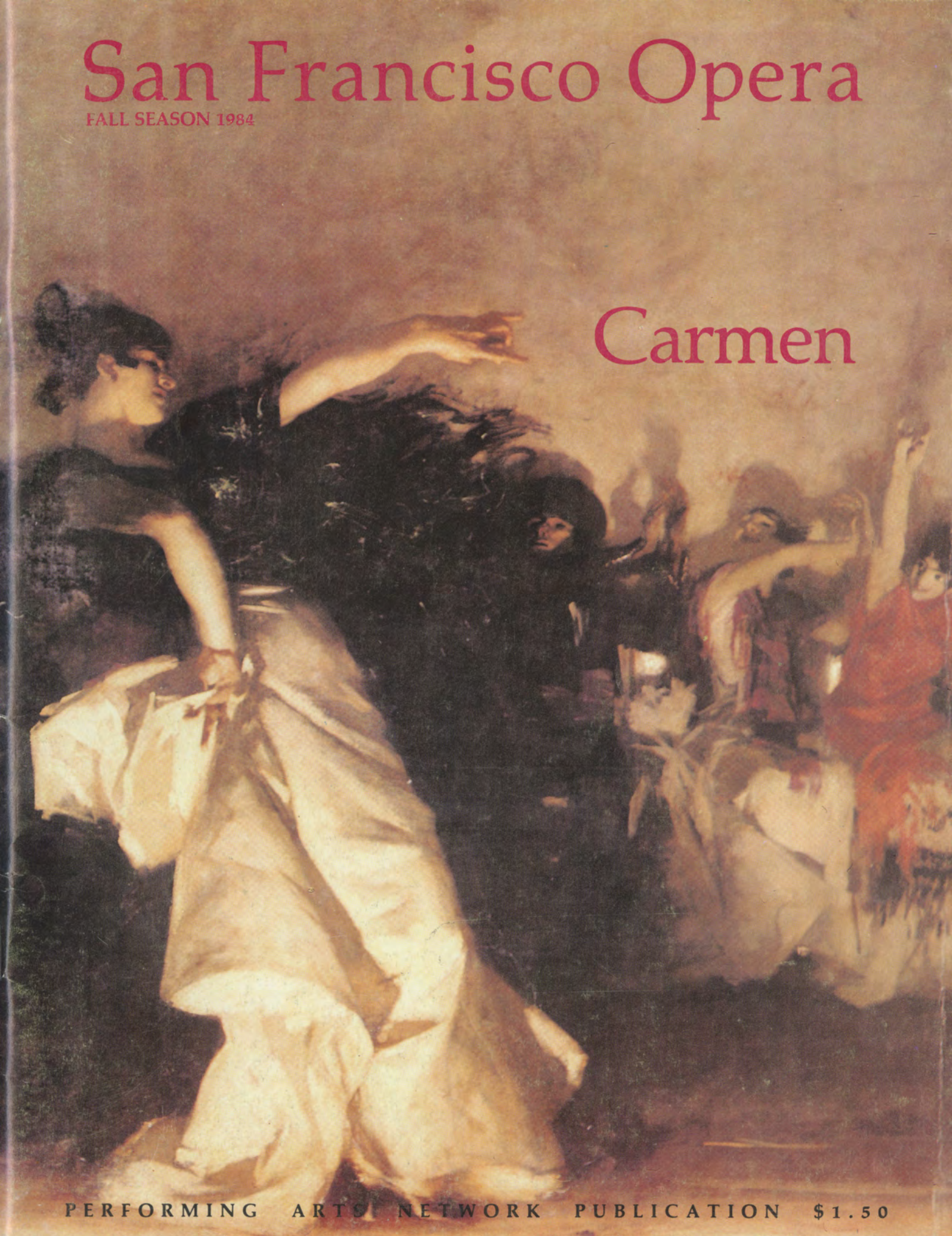
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FALL SEASON 1984

Carmen




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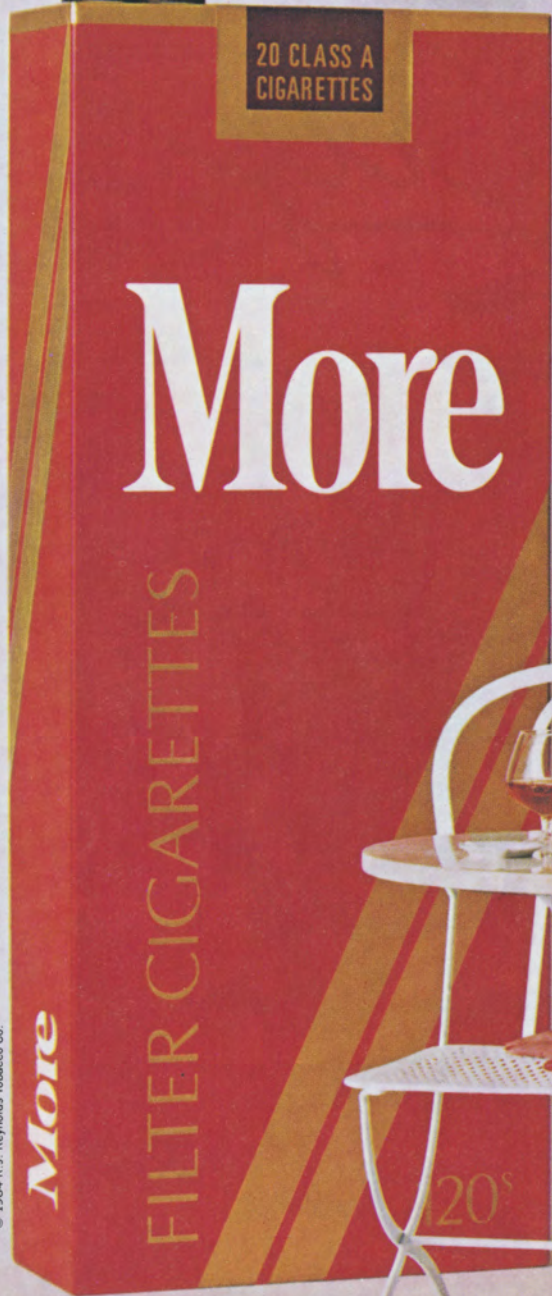
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Carmen

FALL SEASON 1984

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From the President

ROBERT MESSICK



Welcome to San Francisco Opera's 62nd consecutive Fall Season, a season featuring an exciting array of many of today's greatest singers in repertoire ranging from beloved classics to such less well known masterpieces as *Anna Bolena* and *Khovanshchina*, both being given here for the first time.

Great singers, like priceless jewels, need appropriate settings to show their brilliance to greatest advantage. To provide such settings requires more than the artistry of designers and the talents of the many people required to construct the scenery and costumes; it takes the generosity of numerous individuals and groups who underwrite the enormous costs of

mounting grand opera on the scale our audiences deserve and have come to expect.

Assistance for production funding has come from a variety of sources: *Ernani* has been made possible by a generous gift in memory of George Quist, a member of the Opera Association Board of Directors from 1979 to 1982; presentation of *Khovanshchina* has been made possible through the generosity of the L.J. Skaggs and Mary C. Skaggs Foundation; and the expanded orchestra for *Elektra* was made possible through the generosity of Mr. and Mrs. Peter Hofer, Mr. and Mrs. David Marsten, and Mr. Alex G. Spanos. Three productions were underwritten by generous donors in the past: *Madama Butterfly* was donated by the San Francisco Opera Guild, while *Rigoletto* and *Don Giovanni* were made possible in 1973 and '74, respectively, by generous gifts from the late James D. Robertson. The revival of *Madama Butterfly* is underwritten in part by Pacific Bell, while the remounting of *Don Giovanni* has been made possible in part by a gift from Mrs. Marion M. Miller. Our deepest thanks go to these generous "angels."

We have further cause to be thankful for the supertitles that will enhance our productions of *L'Elisir d'Amore* and *Khovanshchina*, as well as selected performances of *Madama Butterfly*, courtesy of a generous grant from Citicorp. In recognizing the public's positive responses to supertitles, Citicorp has demonstrated its innovative spirit and alert sensitivity to the need to broaden audiences for the performing arts.

Grand opera is the most expensive performing art form in existence and, with the addition of our Summer Season and a larger Fall Season commencing in 1981, we have incurred significant losses in recent years, as expected. Thanks to a generous matching grant of \$500,000 from the Paul L. and Phyllis Wattis Foundation and the one-time matching gifts from directors and a limited number of other major contributors, we have received a sum which exceeds the loss for 1983, which was the purpose of this special fund drive. This fantastic result, however, is a one-time effort, and we must increase the amount of annual funds raised to cover current costs and to amortize the remaining accumulated deficit.

Financing our opera is a major undertaking. Our 1984 expenses related to carrying out our total opera program will approximate \$18 million. Ticket sales are estimated to be about \$10 million (just about the same as in 1983). The resulting ratio of ticket sales to costs, 55 per cent, compares favorably with other major companies in the United States, and is far better than that of major European companies. But from where do we get the difference of \$8 million? A variety of sources—government grants, special events, income from our endowment and reserve funds, the San Francisco Opera Guild, production sponsorships—will provide about one-half of the gap. The other one-half, \$4 million (or 40 per cent of the price of your seats), must be raised from our supporting public, if we are not to incur a loss. We are dependent on the generosity of thousands of contributors to continue presenting grand opera of the quality on which our reputation has been built—a quality that we are determined to maintain. If you are not a contributor, won't you please become one? If you are, please accept our thanks with our hope you will consider a significant increase this year.

Once again it is a pleasure to express 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. Their continued support has earned our deepest appreciation.

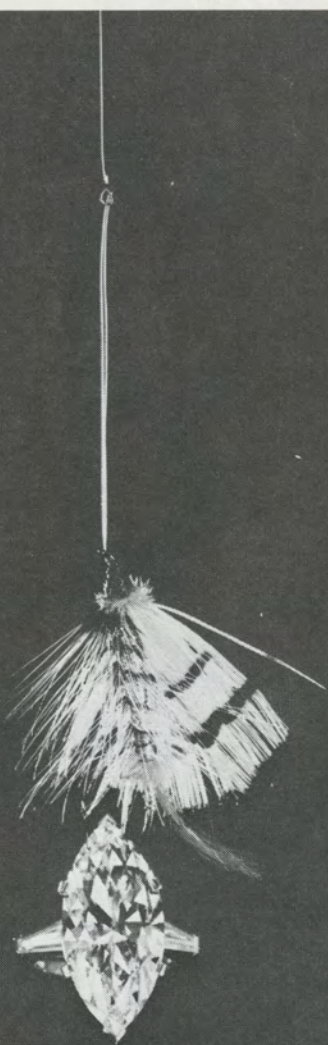
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General Director's Message

1984 is for us at the Opera House a year of consolidation, a year of artistic progress and administrative stability. We set ourselves some difficult goals and we are well on our way to achieving them.

This is the year we must stay within our budget and yet present to you the standard of artistic excellence that has become San Francisco's trademark. I hope by the end of the season, you will feel we have accomplished that.

It gives me immense personal satisfaction to see so many of the world's finest vocal artists on the Opera House stage this season, a roster that includes many of the superstars who have become household names, as well as some of today's most exciting and fastest-rising young operatic talents.

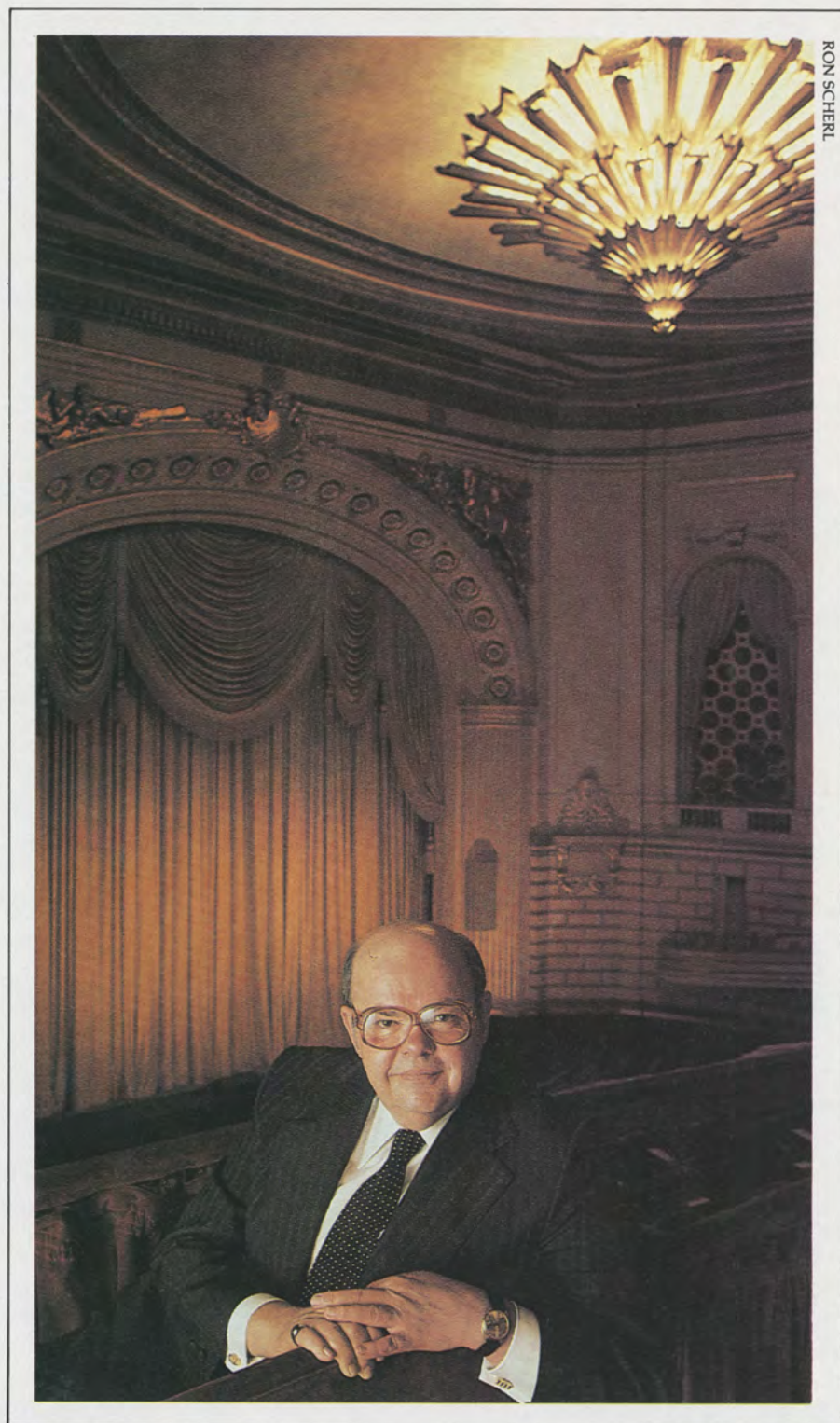
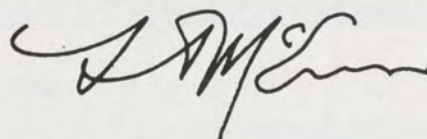
The operas in which they will be heard this season are drawn from the Italian, French, German and Russian repertoires, each exhibiting opportunities for superlative singing while making unique demands posed by widely disparate styles of lyric theater. From early Italian *bel canto* (both comic and tragic) to the landmark developments of Verdi; from Mozart's singular *dramma giocoso* to two verismo favorites; from the saga of 17th-century Russia to the devastating power of Greek tragedy, our 1984 Fall Season illustrates the broad spectrum of operatic expression. Such a season poses an enormous challenge to our Company's artistic resources, a challenge we have welcomed while in the course of preparing this season for you.

All of this is possible only because of the kindness and generosity—both public and anonymous—of our special friends. We are also happy to introduce to the Fall Season our use of supertitles, which are underwritten this fall by Citicorp. (We hope to extend the use of supertitles to more operas in the future, as funding becomes available.) Your enthusiastic reception of supertitles in the past has convinced us of our audience's desire to extract the maximum satisfaction from their operatic encounters. It is a heartening trend and it once again confirms our operagoers' reputation as the world's

most dedicated opera audience.

That dedication is matched by the commitment of our entire staff, not only the artists and technicians whose work is visible on stage, but the many supporting personnel who help keep this great Company running smoothly. We are proud of our work and gratified by your recogni-

tion and assistance. It is with gladness that we anticipate the challenges and rewards of our ongoing artistic alliance with you.



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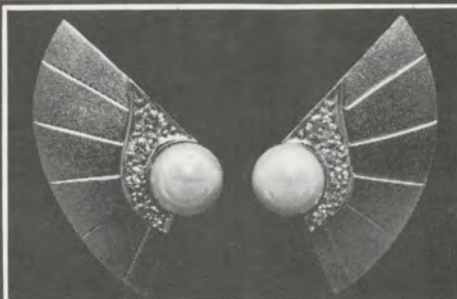
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Sherri Parks

Gregory Gonzales
Jay Johann
Gregory Lara

Debra Rose
Katherine Warner

Ian Leffler
Karstyn McCoy
Dennis McDonald

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Kathy Anderson
Candida Arias-Duazo
Hilda Chavez
Marilyn Shonka Curtis
Beverley Finn

John Beauchamp
Manfred Behrens
Michael Bloch
David Burnakus
Ric Cascio
Raymond Chavez
Patrick Daugherty
Dale Emde
John L. Glenister

Lisa Louise Glenister
Liya Hoefling
Christina Jaqua
Marena Lane
Lola Lazzari-Simi
Cecilia MacLaren

Cameron Henley
Dennis Jones
Conrad Knipfel
Robert Logue
Gregory Marks
Henry Metlenko
Eugene Naham
Steven Oakey
Stephen Ostrow
Autris Paige

May Murakami
Anna Marie Riesgo
Bonnie Shapiro
Sally Winnington
Susan Witt
Wendy Zaro

Robert Price
Jeffrey Putnam
Kenneth Rafanan
Robert Romanovsky
Karl Saarni
Kevin Skiles
Marc Smith
James Starkey
Clifton Word
Mark Ziemann

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Irma De Los Santos

Cathleen Ellis
Jennifer Ellis
Erica Fitschen
Karla Haeberle

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Michelle Millard
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Andrew Mak
Michael Molina
Jonathan Olmsted
Jeffrey Pulley
Nicholas Safrit
Bernard Savant

John Paul Savant
Kelsey Siegel
Benjamin Silverman
Lyndon Ubana
Alexander Villanueva
Stanford White
Samuel Yan
Samuel Yen

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Hetty Alvarez
Lorna Bridges
Huguette Combs
Carol Dunlap
Joan Imbeau
Nina Izotoff
Esther Jennings

Paisley Knudsen
Donna Martin
Jan Moody
Holly Morrison
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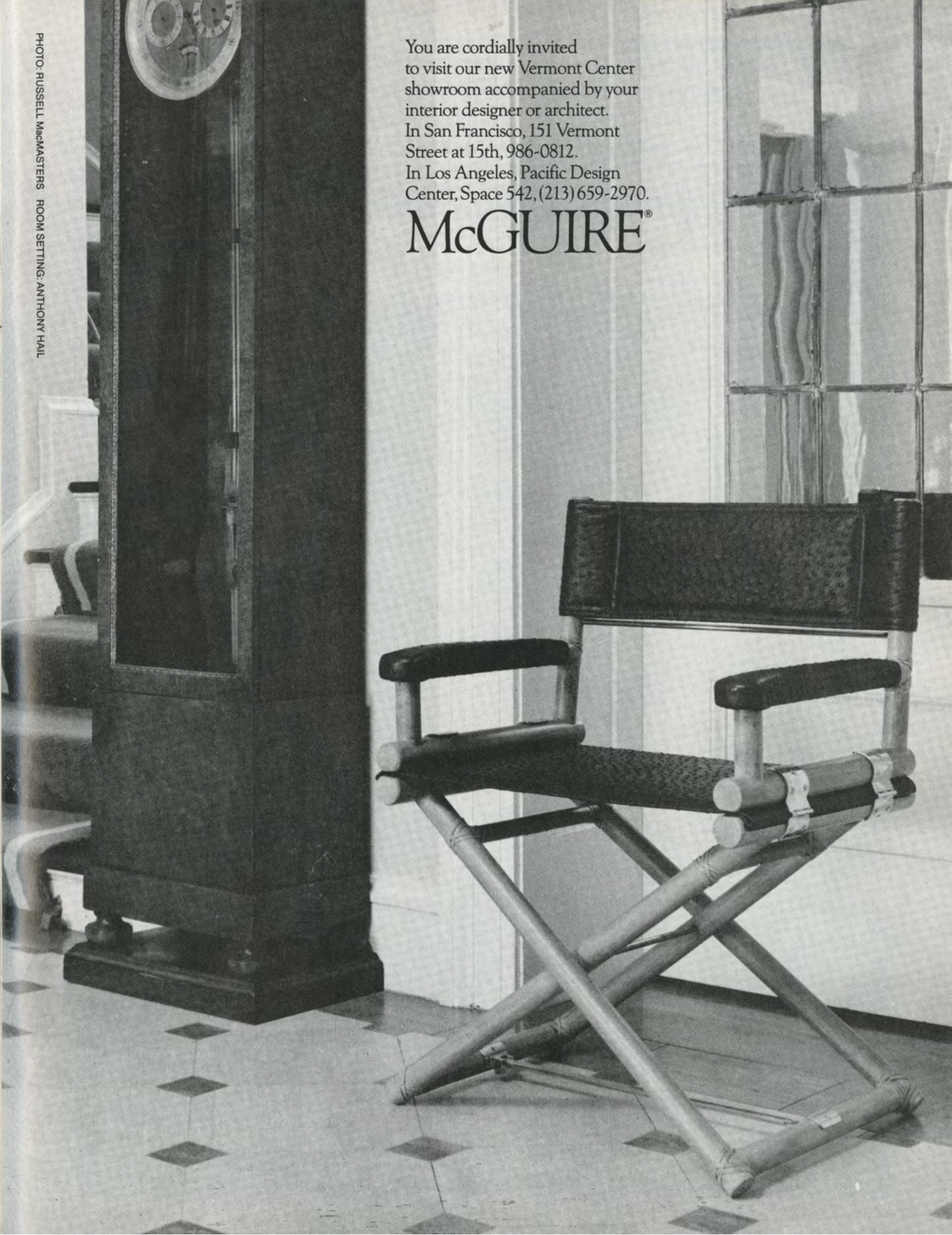
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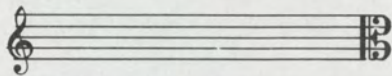
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Barbara Riccardi
Robert Galbraith
Celia Rosenberger
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Janice McIntosh

2nd VIOLIN

Roy Malan *Principal*
Virginia Price-Kvistad
Lev Rankov
Eva Karasik
Lani King
Gérard Svazlian
Tanya Rankov
Julia Kohl
Martha Simonds

VIOLA

Rolf Persinger *Principal*
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Asbjorn Finess
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Thalia Moore
Samuel Cristler
David Budd
Helen Stross
Victoria Parr

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Philip Karp

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Alan Cox *Principal*
Alice F. Miller
James Walker

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James Walker

OBOE

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Raymond Dusté

ENGLISH HORN

Raymond Dusté

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Philip Fath *Principal*
Joanne Burke Eisler
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BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

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Robin Elliott

HORN

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David Sprung *Principal*
Carlberg Jones
Brian McCarty
Paul McNutt

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James Miller *Principal*
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Timothy Wilson

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San Francisco Opera

Terence A. McEwen, *General Director*

1984 Fall Season

Opening Night

Friday, September 7, 9:00

Ernani Verdi

This production is dedicated to the memory of George Quist, San Francisco Opera Board of Directors, 1979-1982.

Caballé, Zajic/Pavarotti, Milnes, Plishka, Harper, Will
Gardelli/Joël/Benois/Munn

Saturday, September 8, 8:00

Carmen Bizet

Nafé**, Erickson, Gibbons*, Bruno/Ciannella*, Carlson, Thomas, Malis, Patterson, Matthews
Navarro/Ponnelle/Calábria/Ponnelle, Juerke/Munn

Tuesday, September 11, 8:00

Carmen Bizet

Wednesday, September 12, 8:00

Ernani Verdi

Friday, September 14, 8:00

Carmen Bizet

Saturday, September 15, 8:00

Ernani Verdi

Monday, September 17, 8:00

Carmen Bizet

Tuesday, September 18, 8:00

Production new to San Francisco

La Sonnambula Bellini

Production sets owned by Seattle Opera Company.

von Stade, Howe, Rice/O'Neill*, Ramey, Tate, Patterson
Rescigno/Macdonald/Dehò*, Sormani*/Macdonald/Arhelger

Wednesday, September 19, 8:00

Ernani Verdi

Thursday, September 20, 7:30

Carmen Bizet

Friday, September 21, 8:00

La Sonnambula Bellini

Saturday, September 22, 8:00

Ernani Verdi

Sunday, September 23, 2:00

Carmen Bizet

Tuesday, September 25, 8:00

La Sonnambula Bellini

Wednesday, September 26, 7:30

Ernani Verdi

Thursday, September 27, 8:00

Carmen Bizet

Saturday, September 29, 8:00

La Sonnambula Bellini

Sunday, September 30, 2:00

Ernani Verdi

Tuesday, October 2, 8:00 S

L'Elisir d'Amore Donizetti

Ferrarini**, Swenson/Lima, Del Carlo, Duesing

Agler/Sciutti*/Darling/Sakellariou/Arhelger

Thursday, October 4, 7:30

La Sonnambula Bellini

Friday, October 5, 8:00 S

L'Elisir d'Amore Donizetti

Saturday, October 6, 8:00

Madama Butterfly Puccini

This production was originally donated to the San Francisco Opera by the San Francisco Opera Guild.

Kincses* Rice, Gustafson/Cortez*, Krause, Thomas, Albert*, Will, Malis

Meltzer/Farruggio/Businger/Munn

Sunday, October 7, 2:00


La Sonnambula Bellini

Tuesday, October 9, 8:00 S

L'Elisir d'Amore Donizetti

Wednesday, October 10, 8:00

Madama Butterfly Puccini



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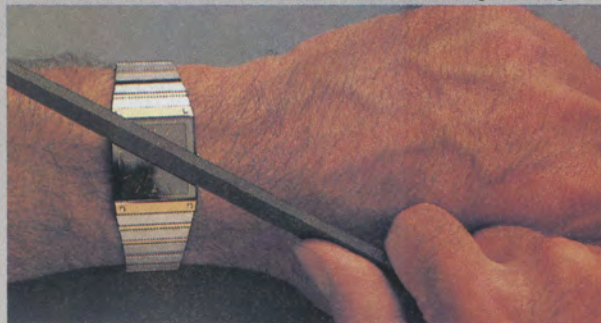
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Friday, October 12, 8:00
La Sonnambula Bellini

Saturday, October 13, 8:00 S
L'Elisir d'Amore Donizetti

Sunday, October 14, 2:00
Madama Butterfly Puccini

Tuesday, October 16, 8:00
Madama Butterfly Puccini
Mitchell, Rice, Gustafson/Cortez, Krause,
Thomas, Albert, Will, Malis
Meltzer/Farruggio/Businger/Munn

Wednesday, October 17, 7:30 S
L'Elisir d'Amore Donizetti

Thursday, October 18, 8:00
Elektra Strauss
Martin, Neblett, Crespin, Adler*, Gustafson,
Bruno, Hillhouse*, Zajic, Swenson, Howe,
Lancaster*/Bailey, Wimberger*, Patterson, Tate
Tate*/Resnik*/Siercke/Blatas*/Munn

Friday, October 19, 8:00
Madama Butterfly Puccini

Sunday, October 21, 2:00 S
L'Elisir d'Amore Donizetti

Tuesday, October 23, 8:00
Elektra Strauss

Wednesday, October 24, 7:30
Madama Butterfly Puccini

Thursday, October 25, 8:00
Production new to San Francisco
Anna Bolena Donizetti
This production of *Anna Bolena*, originated
by the Canadian Opera Company, was made
possible by a generous and deeply-appreciated
gift from the Gramma Fisher Foundation,
through the auspices of the Lyric Opera of
Chicago.
Sutherland, Budai, Gettler*/Blake*, Langan,
Thomas, Will
Bonyngel/Mansouri/Pascoe/Stennett/Arhelger

Friday, October 26, 8:00
Elektra Strauss

Saturday, October 27, 8:00 S
L'Elisir d'Amore Donizetti

Sunday, October 28, 2:00
Anna Bolena Donizetti

Tuesday, October 30, 8:00
Madama Butterfly Puccini

Wednesday, October 31, 7:30
Anna Bolena Donizetti

Thursday, November 1, 8:00
Elektra Strauss

Friday, November 2, 8:00
Madama Butterfly Puccini

Saturday, November 3, 8:00
Anna Bolena Donizetti

Sunday, November 4, 2:00
Elektra Strauss

Tuesday, November 6, 8:00
Anna Bolena Donizetti

Wednesday, November 7, 7:30
Elektra Strauss

Friday, November 9, 8:00
Anna Bolena Donizetti

Saturday, November 10, 8:00
Elektra Strauss

Sunday, November 11, 2:00 S
Production new to San Francisco
Khovanshchina Mussorgsky
The San Francisco presentation of this
production is made possible through the
generosity of the L.J. Skaggs and Mary C.
Skaggs Foundation.
Dernes, Gustafson, Adler/Salminen*,
Bailey, W. Lewis, Howell, Noble, Tate, Albert,
Busterud, Malis
Albrecht/Frisell/Benois/Sulich/Munn

Tuesday, November 13, 8:00
Anna Bolena Donizetti

Wednesday, November 14, 7:30 S
Khovanshchina Mussorgsky

The Archives for the Performing Arts invites you to view its exhibition of opera photographs by San Francisco artist, Ira Nowinski, currently on display in the War Memorial Opera House Museum. The exhibition, featuring a wide array of opera luminaries such as Montserrat Caballé, Luciano Pavarotti, Joan Sutherland, and Leontyne Price, is drawn from Nowinski's acclaimed book, "Backstage at the Opera." The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique. Photographs for the exhibition, courtesy of the Stephen Wirtz Gallery, San Francisco.

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Saturday, November 17, 8:00

Rigoletto Verdi

This production was made possible in 1973 by a generous and much-appreciated gift from the late James D. Robertson.

Serra*, Richards, Zajic, Parrish/Wixell, Raffanti, Patterson, Albert, Malis, Busterud, Harper
Adler/Ponnelle, Thompson/Ponnelle/Munn

Sunday, November 18, 2:00 S

Khovanshchina Mussorgsky

Tuesday, November 20, 8:00

Rigoletto Verdi

Wednesday, November 21, 8:00

Don Giovanni Mozart

This production was made possible in 1974 by a generous and much-appreciated gift from the late James D. Robertson.

Cook, Lorengar, Zimmermann/Brendel, Fissore, K. Lewis*, Will, Salminen
Chung/Copley/Businger, Munn/Munn

Friday, November 23, 8:00

Rigoletto Verdi

Saturday, November 24, 8:00 S

Khovanshchina Mussorgsky

Sunday, November 25, 2:00

Don Giovanni Mozart

Tuesday, November 27, 8:00 S

Khovanshchina Mussorgsky

Wednesday, November 28, 7:30

Don Giovanni Mozart

Thursday, November 29, 8:00

Rigoletto Verdi

Friday, November 30, 8:00 S

Khovanshchina Mussorgsky

Saturday, December 1, 2:00 S

Family Matinee

Madama Butterfly Puccini

This production was originally donated to the San Francisco Opera by the San Francisco Opera Guild.

Hartliep, Bruno, Gustafson/MacNeil, Busterud, Tate, Patterson, Will, Malis
Johnson*/Farruggio/Businger/Munn

Saturday, December 1, 8:00

Don Giovanni Mozart

Sunday, December 2, 2:00

Rigoletto Verdi

Tuesday, December 4, 8:00

Don Giovanni Mozart

Wednesday, December 5, 7:30

Rigoletto Verdi

Thursday, December 6, 8:00 S

Family Performance

Madama Butterfly Puccini

Friday, December 7, 8:00

Don Giovanni Mozart

Saturday, December 8, 8:00

Rigoletto Verdi

Sunday, December 9, 2:00

Don Giovanni Mozart

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MADAMA BUTTERFLY

Puccini/in Italian

Wednesday, October 17, 1:00 Wednesday, October 24, 1:00

Matinee for Senior Citizens and Disabled Patrons

Wednesday, October 31, 1:00

These matinees will be performed with SUPERTITLES™ by Jerry Sherk and Francesca Zambello, San Francisco Opera, which are provided through the generosity of CITICORP.

1984 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.

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 members \$20; Individual tickets are \$5. For further information, please call (415) 565-6432. Programs are subject to rehearsal changes.

Frederica von Stade/Samuel Ramey	9/19
"The Art of Bel Canto" Richard Bonyngel	
Nicola Rescigno/David Agler	10/10
Regina Resnik/Jeffrey Tate	10/24
Gerd Albrecht/Sonja Frisell/	11/7
Susanna Lemberskaya	

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8:00 p.m. Series registration is \$20.00 for 6 previews (\$15.00 for students and seniors). Single tickets are \$4.00 (\$3.00 for students and seniors). For further information, please call (415) 388-6789.

ERNANI	
Francesca Zambello	9/6
LA SONNAMBULA	
Robert Jacobson	9/13
L'ELISIR D'AMORE	
Francesca Zambello	9/20
ELEKTRA	
Michael Mitchell	10/11
ANNA BOLENA	
James Keolker	10/18
KHOVANSCHINA	
Dale Harris	11/1

NORTH PENINSULA

Previews held at St. Andrew's Lutheran Church Meeting Hall, El Camino Real and 15th Avenue, San Mateo. Lectures begin at 7:30 p.m. Series registration is \$20.00; single tickets are \$6.00. For further information, please call (408) 735-3757.

LA SONNAMBULA	
Robert Jacobson	9/12
L'ELISIR D'AMORE	
Francesca Zambello	9/27

ANNA BOLENA	
James Keolker	11/11
KHOVANSCHINA	
Dale Harris	11/25

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant Street, at 8:00 p.m. (with the exception of 11/20, which will be held at the Palo Alto Cultural Center, 1313 Newell Road and the 10/2 Opera Gala which will be held at the Lucie Stern Community Theater, 1305 Middlefield Road, in Palo Alto). Series registration is \$18.00; single tickets are \$4.00. For further information, please call (415) 941-3890.

LA SONNAMBULA	
Robert Jacobson	9/11
L'ELISIR D'AMORE	
Francesca Zambello	9/18
FALL OPERA GALA	
Ramona Rockway	10/2
ANNA BOLENA	
James Keolker	10/23
KHOVANSCHINA	
Dale Harris	10/30
DON GIOVANNI	
Ramona Rockway	11/20

SAN JOSE OPERA GUILD

Previews will be held at the Saratoga Community Center (Senior Wing), 13777 Fruitvale Ave., Saratoga. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

ERNANI	
Arthur Kaplan	10 a.m. 9/7
LA SONNAMBULA	
Robert Jacobson	10 a.m. 9/14
L'ELISIR D'AMORE	
Francesca Zambello	7:30 p.m. 9/25
ELEKTRA	
Michael Mitchell	7:30 p.m. 10/10
ANNA BOLENA	
James Keolker	7:30 p.m. 10/17
KHOVANSCHINA	
Dale Harris	10 a.m. 11/2

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All previews held at 10:30 a.m. at various locations (see below). Series registration is \$12.00 for 3 previews. Single tickets are \$5.00. For additional information, please call (707) 539-7157.

LA SONNAMBULA	9/12
Robert Jacobson	Piper-Sonoma Vineyards 11447 Old Redwood Hwy Healdsburg
ELEKTRA	10/17
Michael Mitchell	Vintners Inn 4350 Barnes Rd. Santa Rosa
KHOVANSCHINA	11/5
Dale Harris	El Dorado Hotel 405-1st St. West Sonoma

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 noon and there is no admission charge. For information, please call Peggy Olsen at (415) 342-7030.

ERNANI	9/11
Arthur Kaplan	
LA SONNAMBULA	9/18
Robert Jacobson	
ELEKTRA	10/16
Michael Mitchell	
ANNA BOLENA	10/22
James Keolker	
KHOVANSCHINA	10/31
Dale Harris	

NAPA OPERA LECTURE SERIES

"Adventures in Opera" is a 10-week course, now in its 12th year. The course, which accompanies the Saturday and Sunday series at the San Francisco Opera, will be held at 7:30 p.m. in St. Mary's Episcopal Church, 1917 Third Street, in Napa. Ernest Fly will again teach the course. Cost for the entire series is \$20.00. Individual lectures will be \$3.00. For further information, please call (707) 224-6162.

ERNANI	9/13
CARMEN	9/20
LA SONNAMBULA	9/27
MADAMA BUTTERFLY	10/4
L'ELISIR D'AMORE	10/11
ANNA BOLENA	10/18
ELEKTRA	10/25
KHOVANSCHINA	11/1
RIGOLETTO	11/8
DON GIOVANNI	11/15

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of operas of the 1984 Fall Season will be given by Michael Barclay, director of Opera

Education International, both in San Francisco and Hillsborough.

Hillsborough: Lectures will be presented on Monday evenings at 7:30 p.m. in the auditorium of the Crocker School, 2600 Ralston Avenue, at Chateau Drive. Series admission is \$55; individual admission at the door is \$6.00.

LA SONNAMBULA	9/10
L'ELISIR D'AMORE	9/24
MADAMA BUTTERFLY	10/1
ELEKTRA	10/8
ANNA BOLENA	10/22
KHOVANSCHINA	10/29
RIGOLETTO	11/5
DON GIOVANNI	11/19

San Francisco: Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California Street, between Scott and Divisadero, at 7:30 p.m. Series subscription for five opera previews is \$27.50; individual admission at the door is \$6.00. For further information on both Hillsborough and San Francisco previews, please call (415) 526-5244.

ERNANI	9/6
LA SONNAMBULA	9/13
ELEKTRA	9/27
ANNA BOLENA	10/11
KHOVANSCHINA	11/8

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HILLBARN THEATRE

Semi-staged dramatic readings of plays that served as inspiration for operatic masterpieces will be held in the Green Room of the Hillbarn Theatre, 1285 E. Hillsdale Blvd., in Foster City. All performances are on Sunday evenings at 7:30. Tickets are \$5 for individual performances, \$16 for the complete series. For information and reservations, please call (415) 349-6411.

HERNANI/Hugo	9/9
MADAM BUTTERFLY/Belasco	9/23
ELECTRA/Sophocles	10/7
LE ROI S'AMUSE/Hugo	10/21

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CARMEN

By CHRISTOPHER HUNT

Carmen was Georges Bizet's last opera. He died, aged 37, three months after the premiere at the Opéra-Comique in Paris in 1875. Although *Carmen* is probably the most popular of all operas, it was a fiasco at the outset. Up to that time no work given at the Opéra-Comique had ended with a violent death on stage. It was a "family" theater, and although Paris in the 1870s was no great haven of morality, the reaction of press and public alike to the presence on the Opéra-Comique stage of what were regarded as thieves, murderers, and prostitutes, was one of shocked disapproval. Only later, and after many revisions, only a few of which originated with the dying composer, did *Carmen* take its place in the international repertoire.

It was in fact not in Paris but in Vienna, and then in a significantly different version, that *Carmen* first triumphed. For the Vienna production, which took place later in the same year—1875—as the original Paris premiere, Bizet's friend Ernest Guiraud revised the whole work, writing fully-composed orchestral recitatives in place of the original spoken dialogue, recomposing several sections, and making a number of substantial new cuts. It was in this form, acceptable now to the theaters where grand opera (which acknowledged no spoken dialogue) was performed, that *Carmen* secured its world success. Yet the original version has a dramatic continuity and conviction that the smoother recitative version lacks, and in recent years, inspired particularly by the publication of a controversial scholarly edition by the German musicologist Fritz Oeser, the dialogue version has been performed more and more often.

Christopher Hunt is director of PepsiCo Summerfare, the summer festival at SUNY/Purchase, New York.

Franco Bonisolli as Don José; Teresa Berganza as Carmen in San Francisco Opera's 1981 staging of the Bizet opera.



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It is not, however, a simple problem of deciding between two versions, one original and one bastardized. Bizet himself made various alterations and cuts during rehearsals and after the first performances. Some of these were made for dramatic reasons, some were forced on him by adverse criticism, recalcitrant singers, or worried managements. There is therefore no single original form, and Oeser's edition, which has been used as the basis for these performances in San Francisco, has come under a good deal of critical attack. In this version, several cuts are made in the dialogue, following those made by Bizet himself, but most of the original music is included, some of it marking significant departures from the traditional version.

Bizet's use of spoken dialogue is not entirely consistent. Sometimes he writes out fully-composed recitatives which form linking sections in the midst of set musical pieces; at times he uses melodrama—spoken dialogue above a continuing orchestral texture—a form that had found its principal creator in the 18th-century Czech composer Jiří Benda, and which Beethoven, for example, had employed in the second act of *Fidelio*; most often however Bizet employs the traditional opéra-comique pattern of separate musical set-pieces, divided by sections of spoken dialogue. This was of course the form for popular opera familiar throughout northern Europe, though not in Italy, exemplified by such works as, in the English language, John Gay's *Beggar's Opera*, and in the German tradition, Mozart's *Magic Flute*.

The origins of the *Carmen* story are fairly well known and authenticated. Bizet's two librettists, Henri Meilhac (later known particularly for the libretto to Massenet's *Manon* and as the author of the original stage play on which *The Merry Widow* was based), and Ludovic Halévy, nephew of the eponymous composer, drew their material from two main sources: the more important of these was a novella, entitled *Carmen*, published in 1845 by the French writer Prosper Mérimée, whose travels in Spain and Catalonia had given him a lively interest in gypsies. The second source was a poem by Pushkin, *The Gypsies*, which was translated from the Russian by the same Prosper Mérimée, some years after *Carmen*. Like the novella, Pushkin's poem told of a tragic fugitive who loves a faithless gypsy girl.



Georges Bizet as sketched by Gaston Planté during a train voyage in 1860.

Mérimée's *Carmen*, one of the first great novellas in the French language, is told in the first person, with an introduction that sets the story in its context and a curious semi-scholarly postscript on gypsy folklore. The narrative is told by a bandit, who had killed a fellow Basque in a duel and been forced to leave his home country. Although the ending of Mérimée's story differs from that of the opera, the essence of the opera's plot is already there. Meilhac and Halévy, however, made some significant changes. Several characters were given new names; the role of the Toreador was greatly ex-

panded; and an entirely new character was created in the peasant girl Micaëla, who gave Bizet the lyrical counterpart to Carmen's dramatic virility necessary for a musical balance.

The gypsies on whom Mérimée based his creation of La Carmencita are believed first to have appeared in Europe at the end of the fourteenth century. Their origins are buried obscurely in the Byzantine world from which they roamed westward across Europe. At the time they were thought to have originated in Egypt, hence their name. Modern scholarship places their origin in central India. But, what-



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Staging the second act of *Carmen* at the work's 1875 world premiere, as seen by an engraver of the periodical *L'Illustration*.

ever their roots may be, they remained nomadic, harried and persecuted wherever they went.

It was only in the 19th century literature that they began to assume the image we now associate with them. The change was largely due to the writings of the Englishman George Borrow, whose *Lavengro* and *Romany Rye* were the cornerstones of later gypsy literary imagery. Borrow, like Mérimée after him, traveled in Spain and Portugal and immersed himself in the life of the gypsies of the Iberian peninsula; there are plentiful echoes of that immersion in Mérimée's writing and thus in the libretto for the opera.

Bizet, however, never went to Spain, and it seems likely that he knew only a little about Spanish music. Although *Carmen* is popularly thought to epitomize Spain and its music, it is far more French than it is Spanish. Some of the rhythms of *Carmen*, and perhaps a couple of the melodies, did originate in Spain, though one of the best known, the Habanera, comes not from Spain but from Havana, and had its origins (as Bizet acknowledged) in a simple chromatic folksong by the Cuban composer Yradier. By slight alterations of harmony and rhythm, and just one or two note changes, Bizet transformed the simple original into a magical song that perfectly exemplifies the character of his gyp-

sy heroine. The Habanera almost never happened, for Bizet wrote 12 or 13 versions of an opening song for his first Carmen, Célestine Galli-Marié, all of which she rejected. It was only during rehearsals that Bizet hastily rewrote Yradier's melody and incorporated it into his score.

By one of those strange coincidences that seem to go with operatic history, on the night Bizet died in the countryside of France, far from Paris, Célestine Galli-Marié collapsed unconscious in the middle of a *Carmen* performance at the Opéra-Comique. She had been obsessed throughout the evening with the feeling that something was seriously wrong. It was later established that she had collapsed at precisely the moment of Bizet's death, of which of course she could have known nothing.

In considering the originality of *Carmen*, and the apparent contradiction implied by its disastrous reception at the premiere and its subsequent popularity, an appropriate contemporaneous parallel may be found in the works of the painters who were just then being named Impressionists. *Carmen* was written in 1874 and first performed on March 3rd, 1875. The first Impressionist exhibition, the *Salon des Refusés*, was in 1874, and the name *Peintres Impressionistes* was first accepted by the painters themselves at the second such

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Italo Campanini (1845-1896) was Don José in the American premiere of *Carmen*, given at the New York Academy of Music in 1878.



Ernestine Schumann-Heink (1861-1936) as Carmen in a photo probably taken around the turn of the century.

Salon the year following *Carmen's* premiere.

It was an extraordinary era for the arts in Paris. The names of those composers and literary figures known to have attended the premiere of *Carmen* are a reminder of the artistic ferment that characterized Parisian life of the period: Gounod, Ambroise Thomas, Delibes, Offenbach, Massenet, D'Indy, Alphonse Daudet, Alexandre Dumas fils. It was the era of the Goncourt brothers and their *Journal*; of Zola, Rimbaud, Renan, Flaubert, and Verlaine; the period of that adventurous pair of proto-surrealist novels, Lautréamont's *Chants de Maldoror* and Huysman's *Au Re-bours*; the time in which Manet, Cézanne, Renoir, Degas, Pissarro, Boudin, Sisley and Berthe Morisot were first becoming known. In the year in which "Realism" became the new martial cry of literary Paris, Bizet produced the first, and perhaps the most complete, example of French opera to which the same term could properly be applied.

Bizet himself was a musician of natural talents so startling that he bears comparison as a child prodigy with Mendelssohn and Mozart. Like Mozart, he was an outstandingly gifted pianist. The story is told of his being taken, as a young student in Italy on a *Prix de Rome* scholarship, to one of Liszt's salons. During the evening, Liszt played one of his latest and most difficult compositions, remarking afterwards that he thought there were only two pianists in the world who could perform it, himself and Hans von Bülow. Gounod, who had taken the young Bizet to the Salon, suggested that his protégé might be another. Bizet thereupon played the most difficult section of the piece faultlessly from memory, later adding the entire composition, although he had heard it only once when Liszt himself played it.

Oddly, Bizet wrote very little original piano music, and what little he did write has been criticized for its essentially orchestral qualities. This may well be a direct reflection of the circumstances of

Bizet's life: for the great part of his career, as his own music failed to win acceptance, he earned his living by working many hours each day on arranging other people's orchestral and operatic works for piano. In the days before the invention of the radio and phonograph, it was through such arrangements, the most notable of which came from the hand of Liszt, that the majority of people got to know the existing repertory.

Despite the admiration of Liszt and the support of Gounod, his professor at the Paris Conservatoire, and the friendship of numerous other musicians, Bizet failed to gain commercial success in his lifetime. He began work on some 28 theater pieces, but many of them remained unfinished and although seven were staged, none had much acclaim. An early one-act operetta, *Dr. Miracle*, written when he was 19 and still studying at the Conservatoire, won a competition organized by Offenbach, but it brought no lasting fame. A remarkably

continued on p. 72

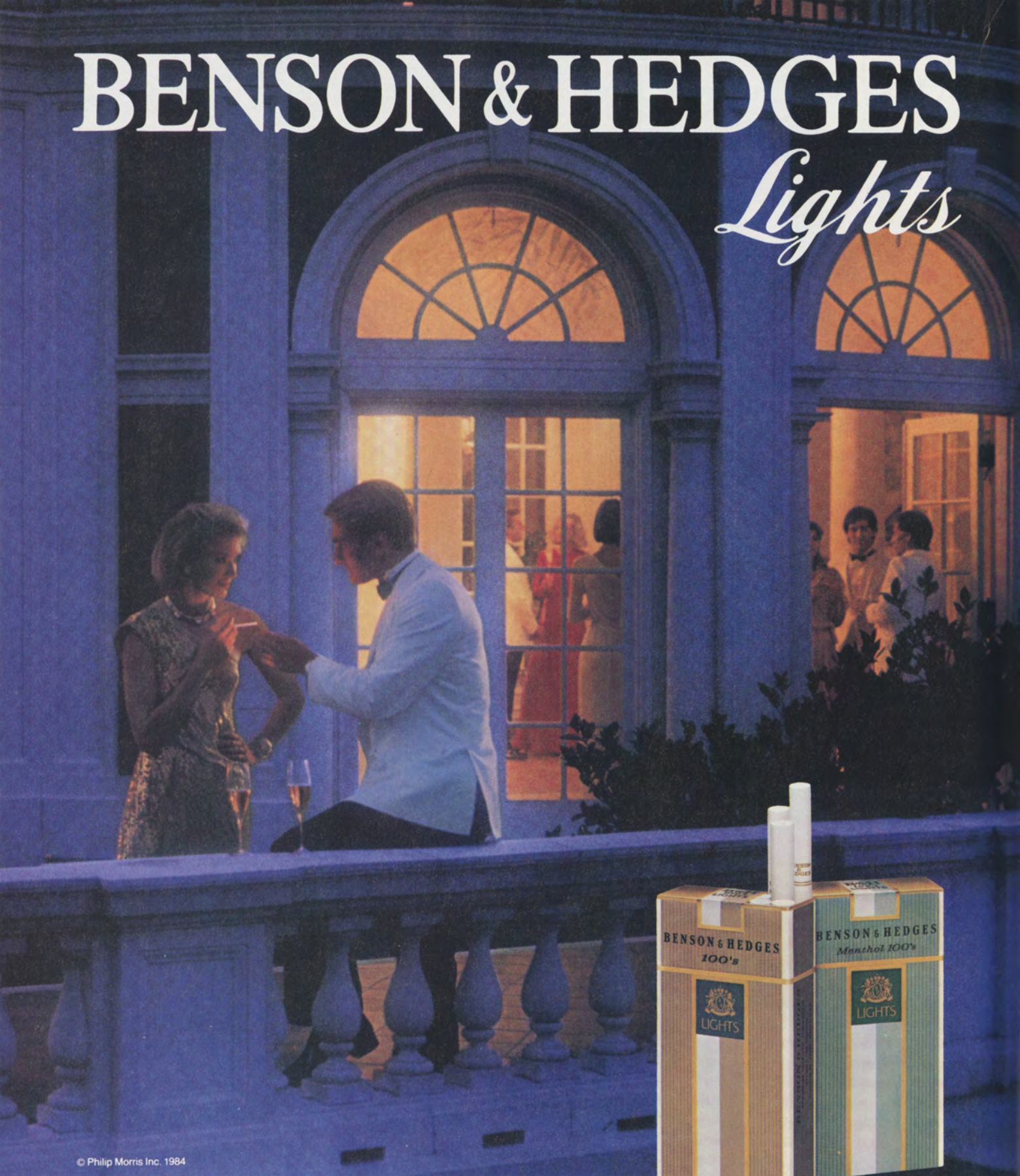
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Merola Opera Program Summer Vignettes

By TIMOTHY PFAFF

At another time, in another place, baritone Nicholas Netos might have luxuriated in the sense of a tough job well done. That he did not was a matter of circumstances. Although he had just negotiated the perils of Don Magnifico's fiendishly difficult second-act aria from Rossini's *La Cenerentola*—an aria that reaches its climax in two pages of rapid-fire 16th notes—the 34-year-old Merola Opera Program singer was rehearsing the piece with director Paolo Montarsolo, the world's Don Magnifico nonpareil. Netos and his Merola colleagues could collect their ovations for performing Rossini's *La Cenerentola* next week, from an audience at Villa Montalvo in Saratoga. But, for the moment, there was work to be done.

"It looked to me that you were waiting only for the last note," came Montarsolo's famous voice, gruff and heavily accented. "No. This is not right." Beginning in half voice, Montarsolo sang the aria's final phrases, building carefully and deliberately to that last note, then sang it in thrilling full voice. "Now this last note," he continued. "Don't throw it away. You must tell the audience, 'I am finished with my aria. Applaud.'"

Laughter broke the tension in the rehearsal room, and Montarsolo, sounding warm and avuncular now, conceded, "It is a hard aria. There are lots of things to do on the stage and many things to follow. But, I think the part is not inside you yet. It must be in the blood."

Getting opera into the young artists' blood is the *raison d'être* of the Merola Opera Program, which turned 30 last

Timothy Pfaff is Associate Editor of the U.C. Berkeley Alumni magazine, California Monthly, and music reviewer for The Daily Californian.



Alice Cunningham

Paolo Montarsolo during a *Cenerentola* rehearsal demonstrates the role of Don Magnifico. L. to r.: Barbara Kilduff, Carol Madalin, Paolo Montarsolo, Kathryn Cowdrick and Monte Pederson.



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ALICE CUNNINGHAM

Dress rehearsal for *La Cenerentola* at Villa Montalvo. L. to r.: Barbara Kilduff, Monte Pederson and Kathryn Cowdrick.

summer. (The now world-famous program was created in 1954, by former San Francisco Opera General Director Kurt Herbert Adler.) The 21 young singers and four apprentice coaches who fought for the opportunity of spending 12-hour days six days a week for ten weeks knew, coming in, how rigorous and demanding their summer would be. Montarsolo's active presence merely confirmed how fully professional their training would be. Fresh from his triumph—San Francisco Opera's Summer Season *Don Pasquale*, in which he both directed and sang the title part—the world-renowned Italian basso buffo was primed for more of the richly detailed work on which his reputation is based. "We are going to perform," he informed—and warned—the young artists. "We are not doing some private show for the sponsors, and this is not a 'school' production. We must do something really professional. I want to show the audience professional singers, ready to go. That's why I stop you so much."

And stop them he did. To correct their Italian: It is fa-ta-a-a-a, not fuh-tah." To refine the movements: "Do not use that gesture. It is not Italian, only Neapolitan." To clarify action and character: "Don't ask her for the shawl. Take it. You are too nice to your daughter." To perfect the timing: "Walk to the music. Enter. Close the door. Then, 'Ma dunque . . .'" As often as not, the frustration visible on singers' faces at having been interrupted once again melted into a kind of anxious wonder at the clarity of Montarsolo's direction. Here was a perfectionist at work.

For the month of his Merola residency, Montarsolo was the eye of a storm of creativity. Having sung *La Cenerentola* in every major opera house and festival in the world (not to mention having recorded it twice), he lived and breathed its music as he paced, rhythmically, through the long rehearsal sessions. Listening intently, sometimes singing under his breath, he directed his attentive charges in the manner appropriate to the moment, alternately praising, reprimanding, coaxing, cajoling—always demonstrating. The fluidity of his body and the seemingly limitless elasticity of his ruggedly handsome face might have hypnotized the singers—had not their attention already been fixed on the effectiveness, the sheer power, of Montarsolo's projection of *all* the characters.

Nothing, it seemed, escaped his close scrutiny. "Put real experience into the recitativo," he counseled again and again. "You must know exactly what you are saying. Recitative is not just cantilena, it is very important musically. It must be interpreted. Here, in this line, you are saying for the first time that you love someone. So it must be nice. Don't throw it away."

Shaping Magnifico's long recitative and aria into a musically and dramatically effective whole took the lion's share of a three-hour rehearsal. During that long expanse of music, Magnifico interacts with several other characters on the stage and must also create the sense of two other people—a young woman and an old

continued on p. 66



ALICIA NAFÉ

Mezzo-soprano **Alicia Nafé** makes her American opera debut in the title role of *Carmen*, a role she has played in new productions in Hamburg, Berlin and Buenos Aires and which she will sing again this season for her debut with the Lyric Opera of Chicago. Trained in Argentina, Miss Nafé went on to study in Madrid and in 1978 became the leading mezzo with the Hamburg Staatsoper, where she appeared in four consecutive seasons in such roles as Carmen, Rosina, Cherubino, Dorabella and in concert performances of *Roberto Devereux* with Montserrat Caballé and José Carreras. She has frequently appeared on stage with Miss Caballé, joining her in Avignon for *Norma* and in Barcelona and Vienna for *Anna Bolena*. Last March she earned high acclaim for her debut at La Scala in Milan in Mozart's *Idomeneo*. Other engagements of the past season included *Il Barbiere di Siviglia* in Hamburg, *Ariadne auf Naxos* in Barcelona and *Così fan tutte* and a solo recital in Brussels. The event of her North American debut was a 1977 performance of Verdi's Requiem in Montreal, and she has been applauded in the world's leading theaters, including La Scala, the Paris Opera, the Bavarian State Opera of Munich, the Teatro Liceo of Barcelona, the Brussels Opera and the Teatro Colón in Buenos Aires. Upcoming assignments include her Covent Garden debut as Rosina in *Il Barbiere* as well as performances as Adalgisa in *Norma*. She will then return to the Hamburg



KAAREN ERICKSON

Staatsoper for a new role, Leonora in *La Favorita*, and her first La Scala recital. On records, Miss Nafé may be heard in *La Vida Breve* under Rafael Frühbeck de Burgos and as Dorabella in *Così fan tutte* for Decca Records.

Soprano **Kaaren Erickson** returns to San Francisco Opera as Micaëla in *Carmen*. The Seattle native, who made her 1982 Company debut as Noémie in Massenet's *Cendrillon*, was seen here last fall as Wanda in *La Grande Duchesse de Gêrolstein*. A protégée of internationally renowned baritone Martial Singher, Miss Erickson scored a major triumph when she won first place in the prestigious Munich International Competition in September 1982. Previously a finalist in the Metropolitan Opera Auditions and San Francisco Opera Auditions, she made her professional debut with Seattle Opera in January 1982 as Gilda in *Rigoletto*, returning there in May 1983 as Ellen Orford in *Peter Grimes*, and last fall as Susanna in *The Marriage of Figaro*. She bowed with the Deutsche Oper, Berlin, in 1982, singing Pamina in *Die Zauberflöte*, and made her Houston Grand Opera debut the following January, again as Gilda. A popular concert artist, she has appeared as soloist with L'Orchestre de la Suisse Romande, the St. Paul Chamber Orchestra, the Hamburg Staatsoper, the Oakland Symphony, Pocket Opera and San Francisco Symphony (during its Most-



JOAN GIBBONS

ly Mozart Festival), as well as in Mahler's Eighth Symphony at the Vienna Musikverein and with the Atlanta Symphony under the direction of Robert Shaw in Handel's *Messiah*. Earlier this year she participated in the world premiere recording of Gluck's *Le Cinesi* under the baton of Lamberto Gardelli. Last spring she made her Vienna recital debut and will give her first Carnegie Hall recital next year. Other future engagements include the title role of *Jenůfa* with Seattle Opera and her New York City Opera debut as Pamina in *The Magic Flute* this October.

Soprano **Joan Gibbons** makes her San Francisco Opera debut as Frasquita in *Carmen*, a role she has performed with the Hinsdale Opera Theater. A native of Illinois, the young singer received her degree in voice from the American Conservatory of Music, and in 1979 she was a winner of the Metropolitan National Council Regional Auditions. She participated in the 1983 Merola Opera Program, during which she appeared in the title role of *Madame Butterfly* at Villa Montalvo. She went on tour with the 1983 Western Opera Theater production of *Madame Butterfly*, and appeared as Constanze in *The Abduction from the Seraglio* in the 1984 San Francisco Opera Center Showcase at Herbst Theatre. Other operatic assignments have included Pamina in *The Magic Flute* with the Modesto Symphony; Rosi-

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DONNA BRUNO



GIULIANO CIANNELLA

na in *The Barber of Seville* and Alexandra in Blitzstein's *Regina* with the Chicago Opera Theater; Monica in Menotti's *The Medium* and Basilissa in a production of Menotti's *The Egg* directed by the composer; Columbine in the world premiere of Smith's *Aria da Capo* with the Chamber Opera Theater of Chicago; and the Queen of the Night in *The Magic Flute* with the Chicago Symphony. Her concert and recital work includes Stravinsky's *Les Noces* and Maria in Respighi's *Laud to the Nativity* with the William Ferris Chorale; and the soprano solos in the Chicago premiere of a mass by Menotti; a concert of arias from *The Magic Flute* with the Chicago Symphony; and a Chicago recital of songs by Ned Rorem with the composer at the piano.

Mezzo-soprano **Donna Bruno** appears this fall as Mercédès in *Carmen*, Suzuki in the special Family performances of *Madama Butterfly* and the Third Maid in *Elektra*. She made her San Francisco Opera debut as Siegrune in the 1983 Summer Season production of *Die Walküre* and returned the following fall in *Katya Kabanova*, *La Traviata*, *La Grande Duchesse de Gérolstein* and *Manon Lescaut*. Currently an Adler Fellow with the San Francisco Opera Center, Miss Bruno participated in the 1982 and '83 Merola Opera Programs and sang the trouser role of Niklausse in the Stern Grove presentation of Offenbach's *The Tales of Hoffmann* and, at Villa Montalvo, as Maddalena in *Rigoletto*, a role she performed on Western Opera Theater's 1982 national tour. For the Center's Showcase series, she sang the roles of Mirinda in Cavalli's *L'Ormindo* (1983) and, most re-

cently, appeared in the 1984 Seasons Preview. In the San Francisco Opera Center Auditions Grand Finals she was winner of the Cenacolo award in 1982 and the Jean Donnell Memorial Award in 1983. The Chicago native received her master of music degree from the University of Illinois and has sung several seasons with the Lake George Opera Festival and the DuPage Opera Repertory Theater, where she portrayed Meg Page in *The Merry Wives of Windsor* and Dido in *Dido and Aeneas*. She has appeared with Chicago's Music of the Baroque and was a winner of a 1983 G.B. Dealey Award. Recent engagements include Beethoven's Ninth Symphony with the San Francisco Symphony and Rosina in *The Barber of Seville* for California Coast Opera. During the 1984 Carmel Bach Festival she scored great success as Alcina in Haydn's *Orlando Paladino*.

Making his San Francisco Opera debut, Italian tenor **Giuliano Ciannella** sings the role of Don José in *Carmen* for the first time in his career. He first attracted international attention after his appearance in Verdi's *I Masnadieri* at La Scala during the 1977-78 season, returning the following seasons for productions of *Madama Butterfly* and *I Due Foscari*. His first American engagement was as Alfredo in the Metropolitan Opera production of *La Traviata* that was performed in New York parks during the summer of 1979. He has performed in each regular Met season since then, appearing in *Manon Lescaut*, *La Bohème*, *Il Trovatore*, *Der Rosenkavalier* and

continued on p. 52

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Carmen

(in French)

Conductor

García Navarro

Production

Jean-Pierre Ponnelle

Stage Director

Vera Lúcia Calábria

Set Designer

Jean-Pierre Ponnelle

Costume Designer

Werner Juerke

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Chorus Director

Richard Bradshaw

Musical Preparation

Susanna Lemberskaya

Jeffrey Goldberg

James Johnson

Prompter

Jonathan Khuner

Assistant Stage Director

Sharon Woodriff

Stage Manager

Jerry Sherk

San Francisco Boys Chorus

William Ballard, *Director*

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First San Francisco Opera performance:

October 1, 1927

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TUESDAY, SEPTEMBER 11 AT 8:00

FRIDAY, SEPTEMBER 14 AT 8:00

MONDAY, SEPTEMBER 17 AT 8:00

THURSDAY, SEPTEMBER 20 AT 7:30

SUNDAY, SEPTEMBER 23 AT 2:00

THURSDAY, SEPTEMBER 27 AT 8:00

CAST

(in order of appearance)

Moralès John Matthews

Micaëla Kaaren Erickson

A gypsy girl Isadora Paisley Knudsen

Don José Giuliano Ciannella*

Zuniga James Patterson

Carmen Alicia Nafé**

Manuelita Claudia Siefer

Frasquita Joan Gibbons*

Mercédès Donna Bruno

Le Dancaïre David Malis

Le Remendado Jeffrey Thomas

Lillas Pastia Michael O'Rourke

Escamillo Lenus Carlson

Guide Alexander Leland*
(September 8, 14, 20, 27)
Teddy Levinson
(September 11, 17, 23)

A vendor Christina Jaqua

*Soldiers, townspeople, children,
cigarette girls, gypsies*

**American opera debut

*San Francisco Opera debut

TIME AND PLACE: 19th century; Seville, Spain

ACT I A street in Seville
INTERMISSION

ACT II Lillas Pastia's tavern
INTERMISSION

ACT III In the mountains
INTERMISSION

ACT IV Outside the arena

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 four hours.

Carmen/Synopsis

ACT I

1. **INTRODUCTION** Corporal Moralès and his men are resting outside the guardhouse as Micaëla comes looking for Don José.

2. **MARCH AND CHORUS OF STREET URCHINS** The change of guard arrives, among them Corporal José and Lieutenant Zuniga. Zuniga questions José about the nearby cigarette factory and the girls who work there.

3. **CHORUS OF CIGARETTE GIRLS** The cigarette girls leave the factory for a brief break. The men await a glimpse of Carmen.

4. **HABANERA** When Carmen appears, she flirts with them and gives a flower to José.

5. **SCENE** The girls return to work and José is left alone.

6. **DUET** Micaëla returns and gives José a letter from his mother. She leaves when he begins to read the letter, which advises him to marry and settle down.

7. **CHORUS** Screams are heard from the cigarette factory. Zuniga sends José to find out the cause of the disturbance. José returns with Carmen and another girl, Manuelita, who has a knife wound on her face inflicted by Carmen.

8. **SONG AND MELODRAMA** When Carmen refuses to speak, Zuniga orders José to tie her hands and take her to prison. Zuniga leaves to make out the warrant for Carmen's arrest.

9. **SEGUIDILLA AND DUET** Carmen hints to José about a rendezvous at her friend Lillas Pastia's tavern, and José agrees to let her escape.

10. **FINALE** When Zuniga returns with the warrant, Carmen breaks free as she is being led off to prison. José is arrested.

ACT II

11. **GYPSY SONG** Carmen and her gypsy friends Frasquita and Mercédès sing and dance at Lillas Pastia's tavern. At closing time the innkeeper begs the soldiers to leave. Zuniga tells Carmen that José has been released from prison.

12. **CHORUS AND ENSEMBLE** A torchlight procession announces the arrival of the torero, Escamillo.

13. **TORADOR SONG** Escamillo acknowledges the soldiers' toast and describes the excitement of the bullfight. He is attracted to Carmen, who entices him. As the soldiers leave, Zuniga promises to return to see Carmen.

14. **QUINTET** Dancaïre and Remendado come to ask the three gypsy girls to join them in a smuggling expedition.

15. **CANZONETTA** José arrives and gives Carmen the gold piece she sent him along with a file while he was in prison. He explains that his soldier's honor prevented him from trying to escape.

16. **DUET** Carmen dances for José, but when retreat sounds, he starts to leave for the barracks. She taunts him and challenges him to follow her to the mountains.

17. **FINALE** Zuniga returns. The two soldiers fight and are disarmed by the smugglers. José has no choice but to join the band of smugglers.

ACT III

18. **INTRODUCTION** The smugglers are at work in the mountains. Carmen has become fed up with José's jealousy.

19. **TRIO** Frasquita and Mercédès read their own good fortune in the cards. When Carmen takes her turn, she finds only death. Dancaïre asks the girls to distract the customs men on duty.

20. **ENSEMBLE** The girls agree and depart, leaving José alone on guard.

21. **AIR** Micaëla appears with a mountain guide looking for the gypsies. She runs off as Escamillo arrives.

22. **DUET** José challenges Escamillo to a duel. Carmen intervenes as the smugglers re-enter and break up the fight.

23. **FINALE** Escamillo invites the band of smugglers to his next bullfight. Micaëla is discovered hiding. She tells José that his mother is dying. He leaves with her, but warns Carmen that they will meet again.

ACT IV

24. **CHORUS** The crowd gathers outside the arena for the bullfight.

25. **CHORUS AND SCENE** When Carmen and Escamillo appear, Frasquita and Mercédès warn her that José is in the crowd. Carmen waits alone outside the arena.

26. **DUET AND FINAL CHORUS** José confronts Carmen and begs her to return to him. She refuses and returns his ring. Realizing that Escamillo is her new lover, he kills her.

Carmen

Photos taken in rehearsal
by David Powers





Quintet: David Malis (center) and (left to right) Alicia Nafé, Donna Bruno, Joan Gibbons, Jeffrey Thomas



Alicia Nafé, James Patterson



Kaaren Erickson, Members of the San Francisco Opera Chorus



Giuliano Ciannella, Alicia Nafé, Members of the San Francisco Opera Chorus



Giuliano Ciannella, Alicia Nafé

Fall Season 1984



Alicia Nafé, Giuliano Ciannella



Lenus Carlson



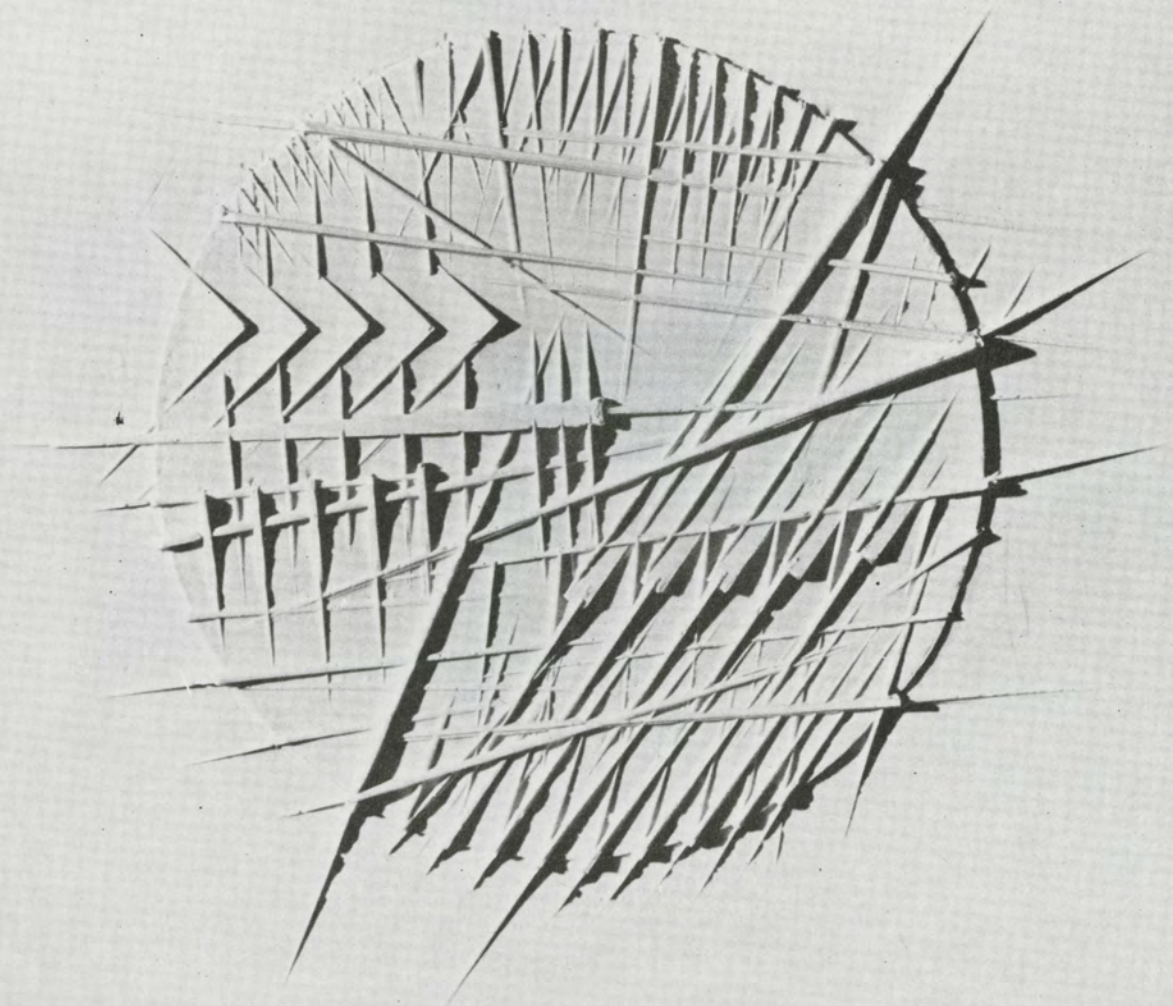
Lenus Carlson, Alicia Nafé



Joan Gibbons, Alicia Nafé, Donna Bruno

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LENUS CARLSON

continued from p. 42

Madama Butterfly. He bowed with Lyric Opera of Chicago in 1982, singing Pinkerton in *Madama Butterfly*, and later in the same Lyric season he scored great success as Rodolfo in *Luisa Miller*. His Met assignments last season included his first performance in the title role of *Don Carlo*, heard in a national broadcast, and he also sang Macduff in *Macbeth*, the role of his 1981 Ravinia Festival debut with the Chicago Symphony under James Levine. He also appeared in the special televised celebration of the Met's 100th anniversary, and returned to Chicago for *La Bohème*. He has been applauded with the major European companies, including those of Zurich, Munich, Paris and Hamburg, as well as the Verona Arena. This season he makes his first appearance with Greater Miami Opera in *La Gioconda*, sings William Tell in San Antonio and appears in a gala concert with Katia Ricciarelli in Palm Beach. His European assignments include his Geneva debut in Verdi's *I Vespri Siciliani*, his first performances in *Un Ballo in Maschera* in Lyon, and *Tosca* at the Paris Opera.

American baritone **Lenus Carlson** appears in *Carmen* as Escamillo, a role he sang in his debut season with San Francisco Opera in 1981, when he also sang Enrico in *Lucia di Lammermoor*. He appeared in a number of productions with the Philadelphia Lyric Opera and Washington Opera before making his 1974 Metropolitan Opera debut as Silvio in *I Pagliacci*. That year he also portrayed Prince Andrei in the first American production of Prokofiev's *War and Peace* with the Opera Company of Boston. He has since returned to



JEFFREY THOMAS

the Met for numerous assignments, including the title roles of *Eugene Onegin* and *Billy Budd*, Count Almaviva in *Le Nozze di Figaro*, Valentin in *Faust*, Albert in *Werther*, Shchelkalov in *Boris Godunov* and Escamillo. In 1975 Carlson appeared with the Netherlands Opera as Eugene Onegin, and the following year made two important debuts: at Covent Garden, as Valentin in *Faust*, and at Santa Fe, as Mozart's Count Almaviva. He returned to Santa Fe for the American premiere of the three-act version of *Lulu*, and has appeared in that work at the Met numerous times, portraying the Athlete and Animal Trainer from their first production in 1976 through their staging of the complete three-act work; he returns to the Met this season to repeat that assignment and to sing in *Manon Lescaut*. During the 1982-83 season, he made his Lyric Opera of Chicago debut in *I Pagliacci*, and in September 1983 bowed at the Deutsche Oper in Berlin in *Le Nozze di Figaro*. His assignments last season included *Wozzeck* at the Netherlands Opera, *Capriccio* in Brussels and *Die Tote Stadt* in Berlin, as well as performances at the Edinburgh Festival.

Tenor **Jeffrey Thomas** is Remendado in *Carmen*, Goro in *Madama Butterfly* and Harvey in *Anna Bolena*. Since his Company debut as Vogelgesang in the 1981 Summer Season production of *Die Meistersinger*, he has sung over a dozen roles with the Company, most recently that of the Lamplighter in *Manon Lescaut* last fall. An Adler Fellow of the San Francisco Opera Center in 1982 and '83, Thomas has numerous performance credits with the Center, including major roles in the Showcase



DAVID MALIS

seasons of 1982, '83 and '84. For his 1980 Spoleto Festival debut he sang three roles in Menotti's *The Last Savage*, and in Guadalajara, Mexico, performed the title role of Rameau's *Pygmalion* with New York's Concert Royal Baroque Orchestra. He made his European debut as Agrippa in Cesti's *Il Tito* in Innsbruck in 1983. His many concert credits include local performances with the orchestras of San Francisco, Oakland, Berkeley and Sacramento, while in New York he has been heard in Handel's *Messiah* and Bach's *St. John Passion*. At the Festival of Masses he sang the Evangelist in Bach's *St. Matthew Passion* under Robert Shaw, and during the 1983-84 season was chosen to sing in the inaugural series of the prestigious Schwabacher Debut Recitals. Upcoming engagements include the role of Renaud in Gluck's *Armide* with Opera Lirica Bologna; performances in New York and Boston of Bach's *St. John Passion*; the role of Acis in Handel's *Acis and Galatea* with Philharmonia Baroque Orchestra of the West; Bach cantatas with New York's Ensemble for Early Music at the Library of Congress in Washington D.C.; Beethoven's Ninth Symphony with the U.C. Berkeley Symphony; and a San Francisco recital of Schumann's *Dichterliebe* accompanied on an authentic fortepiano.

Baritone **David Malis** undertakes three roles this season: Dancaïre in *Carmen*, Yamadori in *Madama Butterfly* and Count Ceprano in *Rigoletto*. He made his San Francisco Opera debut during this year's Summer Season, portraying a Notary in *Don Pasquale*. A native of Georgia, the young singer received his Master of Music



JAMES PATTERSON

degree at the University of Cincinnati, where he studied under the renowned bass Italo Tajo. As a participant in the 1982 and 1983 Merola Opera Programs, he appeared at Villa Montalvo in *Madama Butterfly* and as Count Ceprano in *Rigoletto*. At Sigmund Stern Grove, Malis was seen in Merola productions of *The Magic Flute*, in which he sang the role of Papageno, and *The Tales of Hoffmann*, singing Dapertutto. In 1982 he received the Norman Treigle Graduate Scholarship from the University of Cincinnati, and that same year was a winner of the 1982 Metropolitan Opera National Council Regional Auditions. During Western Opera Theater's 1983 tour of *Madame Butterfly*, Malis appeared as Sharpless and Yamadori. He is currently an Adler Fellow with the San Francisco Opera Center, and this last August he created the title role in the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase. Other roles in Malis's repertoire include the title roles of *Billy Budd*, *The Barber of Seville* and Walton's *The Bear*; Guglielmo in *Così fan tutte*; Silvio in *I Pagliacci*; and Ford in *Falstaff*.

Bass **James Patterson** returns to San Francisco Opera for four roles: Zuniga in *Carmen*, Alessio in *La Sonnambula*, the Bonze in *Madama Butterfly* and Sparafucile in *Rigoletto*. Currently an Adler Fellow with the San Francisco Opera Center, he made his Company debut as a Customhouse Guard in the 1983 Summer Season production of *La Bohème* and sang Fafner in the last performance of *Das Rheingold*. During the 1983 Fall Season he appeared in *Ariadne auf Naxos*, *La Traviata*, *La Gioconda* and



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JOHN MATTHEWS

Boris Godunov, while the 1983 Summer Season saw him as Fafner in *Siegfried* and the King of Egypt in *Aida*. As a participant in the 1982 Merola Opera Program he appeared in productions of *Rigoletto* and *The Magic Flute*, and went on to portray Sparafucile in Western Opera Theater's 1982 touring production of *Rigoletto*. During the 1983 Showcase series, Patterson appeared as Ariadeno in *L'Ormino* and Collatinus in *The Rape of Lucretia*, and he portrayed Osmin in this year's Showcase production of *The Abduction from the Seraglio*. During the summer of 1981 Patterson was an apprentice artist with Santa Fe Opera, where he appeared as Simone in *Gianni Schicchi*. His concert credits include Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony and, during last year's Festival of Masses, the bass solos in the *St. Matthew Passion* and the Verdi Requiem under Robert Shaw. This last summer he appeared as Fafner in both *Das Rheingold* and *Siegfried* at the Pacific Northwest Wagner Festival in Seattle.

Baritone **John Matthews** returns to San Francisco Opera as Moralès in *Carmen*. In his debut season with the Company last fall he appeared in *Ariadne auf Naxos*, *Katya Kabanova*, *La Traviata*, *La Grande Duchesse de Gêrolstein* and *Boris Godunov*. Matthews has extensive performing credits with the San Francisco Opera Center, having participated in the Merola Opera Program, Brown Bag Opera and four of Western Opera Theater's touring productions: *Rigoletto* (title role), *La Bohème* (Marcello), Count Almaviva (*The Marriage of Figaro*) and the student production of *The Barber of Seville* (title role). Matthews was



GARCÍA NAVARRO

the recipient of the Classical Vocalist of the Year Award from the United States Air Force while on tour of duty in the Orient, and has been a finalist in the Metropolitan Opera and San Francisco Opera Auditions. His engagements this year have included the role of Don Carlo in *La Forza del Destino* for Seattle Opera; Strophon in Gilbert and Sullivan's *Iolanthe* with the Roger Wagner Chorale; baritone solos in Haydn's *Creation* with the Pacific Symphony; and five roles in Virgil Thomson's *The Mother of Us All* at the Lake Tahoe Summer Music Festival. Upcoming projects include the title role of *Rigoletto* with Sacramento Opera this November and, next year, Marcello in *La Bohème* and Enrico in *Lucia di Lammermoor* at Seattle Opera.

Spanish maestro **García Navarro** returns to the site of his 1981 American opera debut to lead *Carmen*, a work he has conducted at the Paris Opera. He first led *Aida* here, returning in 1982 for *Tosca* and again during the 1983 Summer Season for *La Bohème*. His most recent appearance was the SRO concert of Spanish music last August with Plácido Domingo and Pilar Lorengar. Since his conducting debut in Madrid at the age of 22, Navarro has appeared on the podiums of the London Symphony Orchestra, the Hague Philharmonic, the Warsaw Philharmonic, the Monte Carlo Orchestra, L'Orchestre de la Suisse Romande, the Leningrad Philharmonic, the National Orchestra of France, and London's New Philharmonia Orchestra. He is sought after in the United States and Canada by orchestras such as the St. Louis Symphony, the Minnesota Orches-



JEAN-PIERRE PONNELLE

tra, the San Francisco Symphony, the Montreal Symphony and the Los Angeles Philharmonic. It was with the last-named group that he made his 1982 Hollywood Bowl debut, returning for additional concerts in March 1983 and October 1984. He has been associated with the Chicago Symphony since his first engagement with them in 1980, and has returned to lead that group on numerous occasions, including a two-week tour of the United States in September 1983. His Covent Garden debut took place in 1979 with *La Bohème*, and he has returned to that company frequently, most recently in a benefit concert with Luciano Pavarotti under the patronage of the Prince and Princess of Wales this last May. Earlier this year he scored a major success in his first appearance at the Bregenz Festival in Austria, leading the Vienna Symphony in *Tosca*. He follows his appearance here with two weeks of concerts with the Los Angeles Philharmonic, and his 1985 schedule includes a concert performance of *Falstaff* in Paris with the French National Orchestra, *Otello* in Madrid with Plácido Domingo, a new production of *Otello* in Stuttgart, his Metropolitan Opera debut leading *Cavalleria Rusticana* and *I Pagliacci* with Domingo, Sherrill Milnes and Hildegard Behrens, and concerts with the orchestras of Pittsburgh and Cincinnati. He is currently principal guest conductor of the Radio Symphony Orchestra of Stuttgart, and he was recently honored by the Paris City Council with the city's gold medal.

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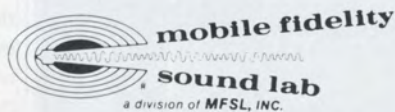
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tions of *Carmen* (first seen at San Francisco Opera during the 1981 Fall Season and repeated for the 1983 Summer Season) and *Rigoletto* (originally mounted in 1973 and seen again during the 1981 Summer Season). Ponnelle's productions have been seen in all of the world's major opera houses, and several of them have originated in San Francisco. He made his American design debut with the Company in premieres of Orff's *Carmina Burana* and *The Wise Maiden* in 1958, and returned the following season to design the American premiere production of Strauss' *Die Frau ohne Schatten*. In 1968 he began to assume dual responsibility as director/designer with productions of *Il Barbiere di Siviglia* and *Così fan tutte* at the Salzburg Festival, where he was responsible last year for *Die Zauberflöte* (seen in a taped telecast in this country) and *Idomeneo*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*, seen here for the first time in 1969 and revived for the 1974 and '82 Fall Seasons. Other Ponnelle San Francisco productions include *Così fan tutte* (1970, '73, '79 and '83 Summer Season), *Otello* (1970, '74, '78 and '83 Fall Season) *Tosca* (1972, '76, '78 and '82), *Der Fliegende Holländer* and *Gianni Schicchi* (1975 and '79), *Cavalleria Rusticana* and *I Pagliacci* (1976 and '80), *Turandot* and *Idomeneo* (1977), *Il Prigioniero* (1979) and the American premiere of Reimann's *Lear* (1981 Summer Season). Ponnelle has created productions of *Falstaff* for Glyndebourne; *Moses und Aron* for Geneva; *Le Nozze di Figaro*, *Don Giovanni* and *Les Contes d'Hoffmann* at the Salzburg Festival; *Tristan und Isolde* at Bayreuth; and Wagner's *Ring* cycle in Stuttgart. For the Cologne Opera he created a series of Mozart opera productions, and in Zurich he produced the three extant Monteverdi operas, all of which were filmed and televised in this country over PBS. Recent assignments have included productions of *La Cenerentola* and *Der Fliegende Holländer* at the Lyric Opera of Chicago. His film credits include *Le Nozze di Figaro* and *Madama Butterfly*, also seen on American television.

Vera Lúcia Calábria returns to San Francisco Opera to direct *Carmen*, the production in which she made her 1983 Company directorial debut. The Brazilian-born director began her association with the Company in 1979 as assistant to Jean-Pierre Ponnelle, with whom she worked



VERA LÚCIA CALÁBRIA

on his production of *Carmen* when it was first mounted here during the 1981 Fall Season. She has also assisted the renowned director-designer on *Carmen* in Zurich and Cologne; a Paris Mozart cycle that began with *Don Giovanni* in 1982; the Metropolitan Opera production of *Idomeneo* that was telecast last year over PBS; *Madama Butterfly* in Strasbourg; *I Pagliacci* and *Arlecchino* at the Houston Grand Opera; and *Parsifal* in Cologne. She returned to San Francisco Opera to assist Ponnelle for the American premiere of Aribert Reimann's *Lear* for the 1981 Summer Season, and during the Fall Season assisted Sam Wanamaker on the new production of *Aida* that was telecast to Europe via satellite. From 1977-79 she was under contract to the National Theater in Munich as assistant stage director, and then signed a contract with the Frankfurt Opera, where she assisted Ruth Berghaus on *The Magic Flute*. Since 1981 Miss Calábria has been working as a freelance director. She has worked on new productions of Strauss' *Daphne*, also *Eugene Onegin*, *Otello*, *Così fan tutte*, *Werther*, *Fidelio* and the Munich world premiere of *Lear*, assisting such directors as Filippo Sanjust, Gian Carlo Menotti, and Götz Friedrich. She has also worked with director Brian Large on productions of Puccini's *Il Trittico* and Verdi's *I Lombardi* that were televised from La Scala in Milan. Her 1983 projects included assisting Ponnelle on *Idomeneo* in Salzburg, *The Flying Dutchman* at the Lyric Opera of Chicago, *Manon* in Vienna (telecast) and, this year, on *Carmen* in Cologne. Upcoming assignments include the world premiere of an opera by Siegfried Matthus for the reopening of the Semper-Opera in Dresden.

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WERNER JUERKE

German set and costume designer **Werner Juerke** made his debut as costume designer at the War Memorial with *Carmen* in the 1981 Fall Season. His collaboration with Jean-Pierre Ponnelle on this opera originated with the 1973 production of Bizet's masterpiece at the Stockholm Opera and the Frankfurt Opera. In the late 1950s he assisted Ponnelle on the designs for Orff's *The Wise Maiden* and Strauss' *Die Frau ohne Schatten* at the San Francisco Opera and for productions at the Deutsche Oper Berlin, the Munich Staatsooper, the Opéra-Comique in Paris and theaters throughout Germany. Juerke did his first solo designs for the Berlin Ballet Company in 1957. In the early 1960s he worked as designer for theaters in Berlin and Düsseldorf on such works as the musical *Bells are Ringing*, Anouilh's *General Quichotte* and Pinter's *The Caretaker*, and collaborated with choreographer Tatiana Gsovsky on numerous ballets. In 1964 he designed the production of Gounod's *Le Médecin malgré lui* seen at Munich's Cuvilliés Theater and was responsible in 1970 for a production of *The Merry Widow* at the Gärtnerplatztheater in Munich. For the Deutsche Oper am Rhein in Düsseldorf he created designs for the ballet *Sleeping Beauty*, for Puccini's *Turandot* and *La Bohème* and, most recently, for Strauss' *Ariadne auf Naxos*. Juerke has done extensive work for television, for which his credits include over 200 productions.



THOMAS J. MUNN

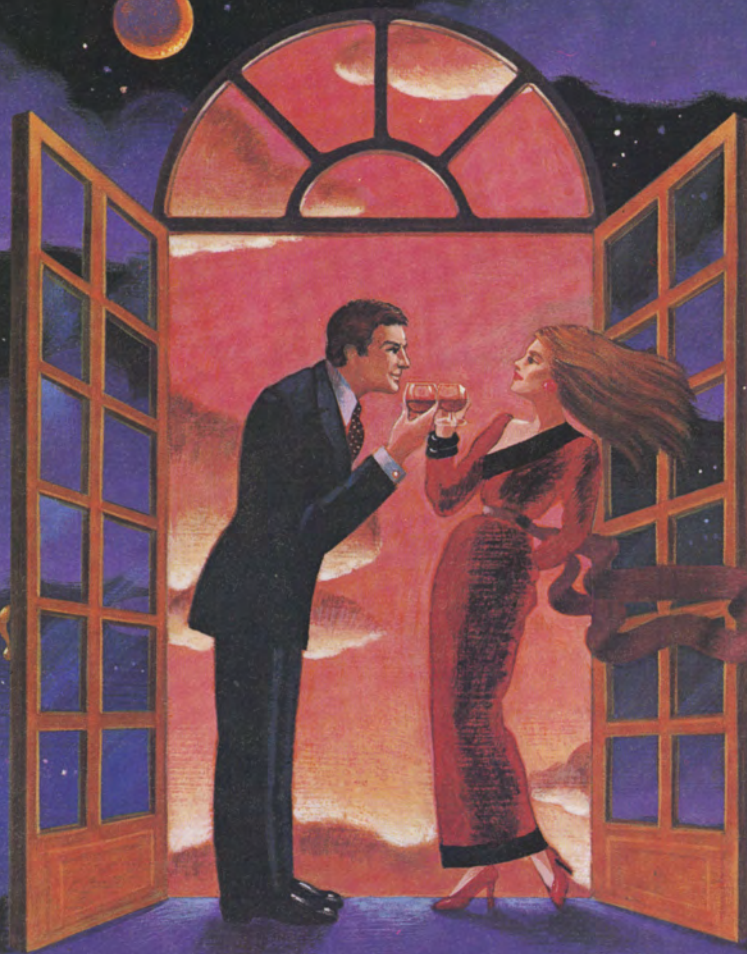
In his ninth year with San Francisco Opera, **Thomas J. Munn** is responsible for lighting seven productions this fall: *Ernani*, *Carmen*, *Madama Butterfly*, *Elektra*, *Khovanshchina*, *Rigoletto* and *Don Giovanni*. Since 1976, he has designed the lighting and special effects for over 70 San Francisco Opera productions. He created the lighting for all of the 1984 Summer Season productions (*Don Pasquale*, *Siegfried*, *Aida* and *Die Fledermaus*) and his 1983 assignments included new lighting designs for *Das Rheingold*, *Die Walküre*, *Ariadne auf Naxos*, *La Grande Duchesse de Gêrolstein*, *Boris Godunov* and the American premiere of *The Midsummer Marriage*. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979 and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed for Broadway, Off-Broadway and regional theater companies throughout the United States and Europe. Recent projects include productions for the Hartford Ballet, Netherlands Opera and Lyric Opera of Chicago. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert in 1983. He is currently a consultant on new theater projects for the Netherlands Opera.



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A great part of the excitement of an opera performance is the thrill of hearing in person some of the most famous and beloved singers on the international circuit. In this production of *Carmen*, audiences will have the special excitement of witnessing the San Francisco Opera debuts of two major stars, Alicia Nafé and Giuliano Ciannella, as well as the return of Lenus Carlson. All three are established, world-class artists whose careers have earned acclaim throughout Europe and the United States. San Francisco Opera audiences

have come to expect the cream of the operatic crop for our international Fall and Summer Seasons, and the engagement of such artists is part of this Company's commitment to excellence.

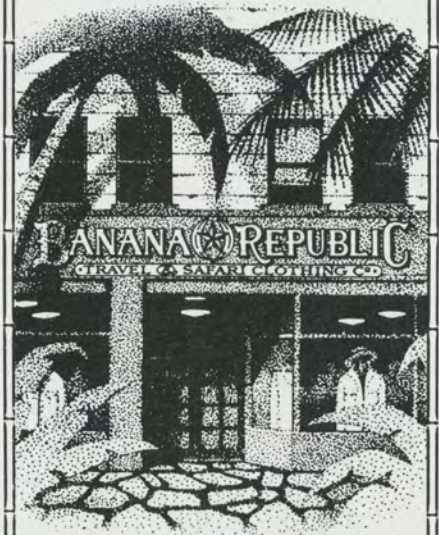
Another commitment that is taken most seriously at San Francisco Opera is the discovery and nurturing of young artists with the potential for major, international careers, and a number of them will be seen on stage with Miss Nafé, Ciannella and Carlson in *Carmen*, as well as in our other fall productions. These dynamic

MARTY SOHL



Kaaren Erickson as Wanda; Tibère Raffalli as Fritz in San Francisco Opera's 1983 presentation of Offenbach's *La Grande Duchesse de Gérolstein*.

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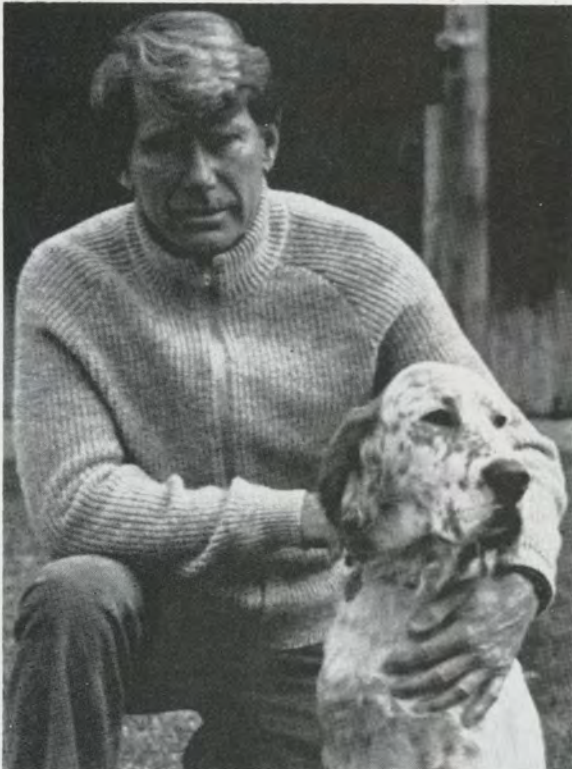
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DAVID POWERS

Cheryl Parrish (Naiade), Ruth Ann Swenson (Echo) and Laura Brooks Rice (Dryade) in *Ariadne auf Naxos*. San Francisco Opera, 1983 Fall Season.

stars-to-be are "products" of the San Francisco Opera Center, a continuum of diverse training programs and performance opportunities designed to identify potentially major operatic careers.

Selected from nationwide auditions, members of the San Francisco Opera Center have the opportunity to participate in the Merola Opera Program (a 10-week summer program that is the usual level of entry for singers in the center), the national tours of opera performed in English by Western Opera Theater, the numerous local performances of Brown Bag Opera, the annual Showcase series of performances in Herbst Theatre and, for the exceptional candidates, the Adler Fellowship Program, a performance-oriented residency that includes participation in San Francisco Opera's major international seasons.

The system works wonderfully; this fall, no fewer than 46 roles—some of them major parts—will be taken by 23 singers who have participated in some of

the Center's affiliate programs. In fact, every one of the 10 productions of the '84 Fall Season features at least two singers who have refined their skills locally.

The cast of *Carmen* boasts no fewer than seven veterans of the San Francisco Opera Center. Kaaren Erickson, singing the role of Micaëla, previously appeared in two Showcase productions in 1982 before making her Company debut as Noémie in Massenet's *Cendrillon* and returning last fall as Wanda in *La Grande Duchesse de Gêrolstein*. Many of you in the audience for this performance of *Carmen* may have seen Miss Erickson in any number of Bay Area locales where she participated in Brown Bag Opera performances. One may not expect to hear a future diva singing in a city park or shopping mall, but then the San Francisco Opera Center is unique in the nation, offering special opportunities not only to the singers in its programs but to all Bay Area music lovers as well.

Joan Gibbons, who is Frasquita, was seen in the 1984 Showcase production of *The Abduction from the Seraglio* after taking part in the 1983 WOT tour of *Madame Butterfly* and the Merola Opera Program. This production of *Carmen* marks her debut in the company's major seasons, while each of the other six Opera Center artists in *Carmen* have appeared in previous San Francisco Opera productions, with a total of 34 roles to their collective credit!

Three of this year's Adler Fellows are appearing in *Carmen*: mezzo-soprano Donna Bruno as Mercédès, baritone David Malis as Dancaïro and bass James Patterson as Zuniga. All three have gained experience through the Merola Opera Program, Western Opera Theater tours and Brown Bag Opera engagements, as well as Showcase productions (as has baritone John Matthews, who portrays Moralès in *Carmen*).

Patterson was also an Adler Fellow in 1983, when his colleagues included tenor Jeffrey Thomas, who is Remendado in this season's *Carmen*. Thomas was an Adler Fellow for two years (1982-83), having distinguished himself in Brown Bag Opera and Showcase performances.

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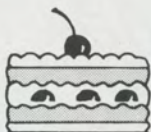
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MARTY SOHL

Kevin Langan as Colline in San Francisco Opera's 1983 Summer Season production of *La Bohème*.

which they appear. Miss Bruno, for example, will be Suzuki in the special Family performances of *Madama Butterfly* and a Maid in *Elektra*; Jeffrey Thomas is Goro in both casts of *Butterfly* and Harvey in *Anna Bolena*; David Malis is Yamadori in both *Butterfly* casts as well as Count Ceprano in *Rigoletto*; and James Patterson also takes on Alessio in *La Sonnambula*, the Bonze in *Madama Butterfly* and Sparafucile in *Rigoletto*.

[This year there were 11 Adler Fellowships awarded, and the eight who are not appearing in *Carmen* will be seen in other Fall Season productions: sopranos Nancy Gustafson (*Madama Butterfly*, *Elektra*, *Khovanshchina*), Nikki Li Hartliep (the title role of the Family performances production of *Madama Butterfly*), Ruth Ann Swenson (*L'Elisir d'Amore*, *Elektra*) and Cheryl Parrish (*Rigoletto*); mezzo-soprano Dolora Zajic (*Elektra*, *Rigoletto*); tenor Daniel

Harper (*Ernani*); baritone James Busterud (*Madama Butterfly*, *Khovanshchina*, *Rigoletto*); and bass-baritone Jacob Will (*Ernani*, *Madama Butterfly*, *Anna Bolena* and *Don Giovanni*). All of them have previous experience in San Francisco Opera productions.]

For some of the graduates of the Opera Center's programs, the 1984 Fall Season represents homecoming. When this production of *Carmen* was first unveiled in 1981, the two casts included three former members of the Merola Opera Program: bass Kevin Langan as Zuniga and, as Mi-caëla, sopranos Rebecca Cook and Leona Mitchell. Miss Mitchell, who has established for herself a major international performing and recording career, sings the title role of *Madama Butterfly* this fall, while Miss Cook is Donna Anna in *Don Giovanni*. Miss Cook has sung 10 roles for San Francisco Opera since her 1979 debut, got a classic "big break" when the soprano scheduled to sing Amelia in *Un Ballo in Maschera* was forced by illness to cancel her final performances, and Miss Cook took to the stage in the finest show-business-legend tradition. (These things don't only happen in old Busby Berkeley movies; Leslie Richards, another Merola graduate, last fall made an unscheduled appearance as Dalila in Saint-Saëns' *Samson et Dalila* when illness struck another colleague.)

Langan has become a local favorite through his appearance in over 20 roles on the War Memorial stage. This fall he undertakes his biggest San Francisco Opera assignment to date when he appears as Henry VIII opposite Joan Sutherland in Donizetti's *Anna Bolena*. It's a far cry from singing arias to piano accompaniment in a shopping center or nursing home, but the Opera Center is organized in such a fashion that these artists make the transition smoothly and, as these examples show, with glorious results. Janis Martin, yet another Merola graduate, has become known as a major dramatic soprano and is featured in the title role of Strauss' *Elektra*. How many in our audience remember her as the fledgling artist of her 1960 debut season in such roles as a Page in *Lohengrin*, a Spirit in *Die Frau ohne Schatten* or Annina in *La Traviata*? Yet had it not been for the 32 roles she played in her first four years with the Company, we might not have had the chance to see her subsequent performances here as Sieglinde, Tosca, Or-



Donna Bruno as the Madrigal Singer in San Francisco Opera's 1983 Fall Season *Manon Lescaut*.

trud or, most recently, Marie in *Wozzeck* (1981).

The burgeoning success of artists like Martin, Mitchell, Cook and Langan underscores the whole purpose of the San Francisco Opera Center—not merely to benefit the artists by making available the resources of a major international company, but to benefit the San Francisco Opera by developing productive relationships with the future stars of the international opera world.

We often read about the early careers of today's superstars, days when they toiled in obscurity until the light of public attention was somehow focused upon them and the world sat up and took notice. The San Francisco Opera Center was organized to lead promising young singers into that light; it is left for you to sit up and take notice. Watch and listen closely—you may well see history in the making. ■

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Steps continued from p. 40



ROBERT MESSICK

Richard Pendergraph with extra avoirdupois added for the role of Falstaff, is taunted by the other cast members in a rehearsal for the last scene of Verdi's *Falstaff*.

man—with whom he has imagined interactions.

"How will you draw the girl with your voice?" Montarsolo quizzed Netos. Through trial and error, the two devised a falsetto sound that was easily distinguishable from Magnifico's voice without lapsing too far into caricature. For the imaginary old man, much harder to suggest, they devised a look as well as a sound. "I would argue that he has no teeth," Montarsolo volunteered, promptly singing as though he had none. "It must be two different voices." That done, they worked out a hunched, crabbed gait that clearly evoked the "other" old man. At the end of the arduous process, Netos's concentration on the two other voices was compromising the sound of his Magnifico, to which Montarsolo immediately responded: "Do not spoil your own voice with these ugly, nasal sounds. No. No. Magnifico is a real bass. You must always show the best of your voice, and this is the moment in which Magnifico gives the voice."

Although such detailed, pointed suggestions came thick and fast, it was Montarsolo's aim to help his apprentices find their own ways to sing and act their parts. "Here you must point," he instructed Netos early on, "to tell the public, as well as yourself, that someone is coming from off-stage. It's hard to do without a prompter, I know. It was hard for me, too. But find for yourself the right moment to be-

gin pointing." Later, more sternly: "You must *feel* the action of your 'Io vi voglio.' You are saying, 'I want you to be happy.' But I didn't see it. I didn't feel it."

This was not sadism; it was simply the big time, and there were difficult lessons to be learned. Things as elusive as "proportion. You must exaggerate the expression," Montarsolo counseled, "so the audience can see and know it. Exaggerate the style. Every time you have your own sentence, your own phrase, you must *be* it. Then the difficulty is not to overdo. When you walk shorter to make Magnifico's old man, you're not really doing it to make fun. You're doing it for the audience, so that they see the difference clearly."

When the stops became too frequent, his drilling too intense—and his singers too tense—Montarsolo produced the lump of sugar. "You've improved so much since the first day," he stopped to tell Netos. "I want you to enjoy this, really. Take your time. Enjoy the part. Invent something fun." Then, turning to the whole group: "Try this: try to be even better than Fiorenza Cossotto on the stage. She destroys everyone." (More knowing laughter.) So relax. It must be an enjoyable thing if the audience is also to enjoy it. It is very difficult to do good opera, and character parts are the most difficult. Lovers are easy, because it's easy to get an audience to cry. To get them to laugh is much more difficult."

His apprentices would have been the



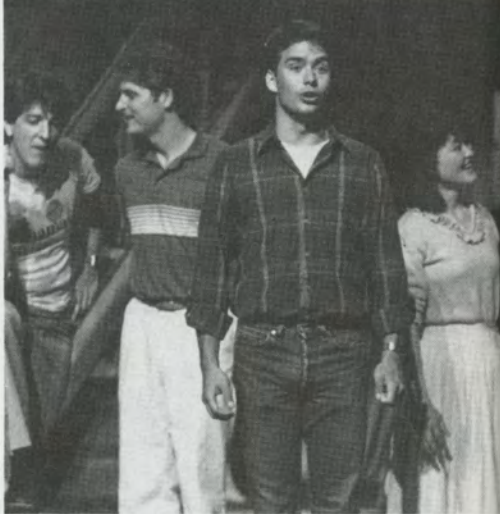
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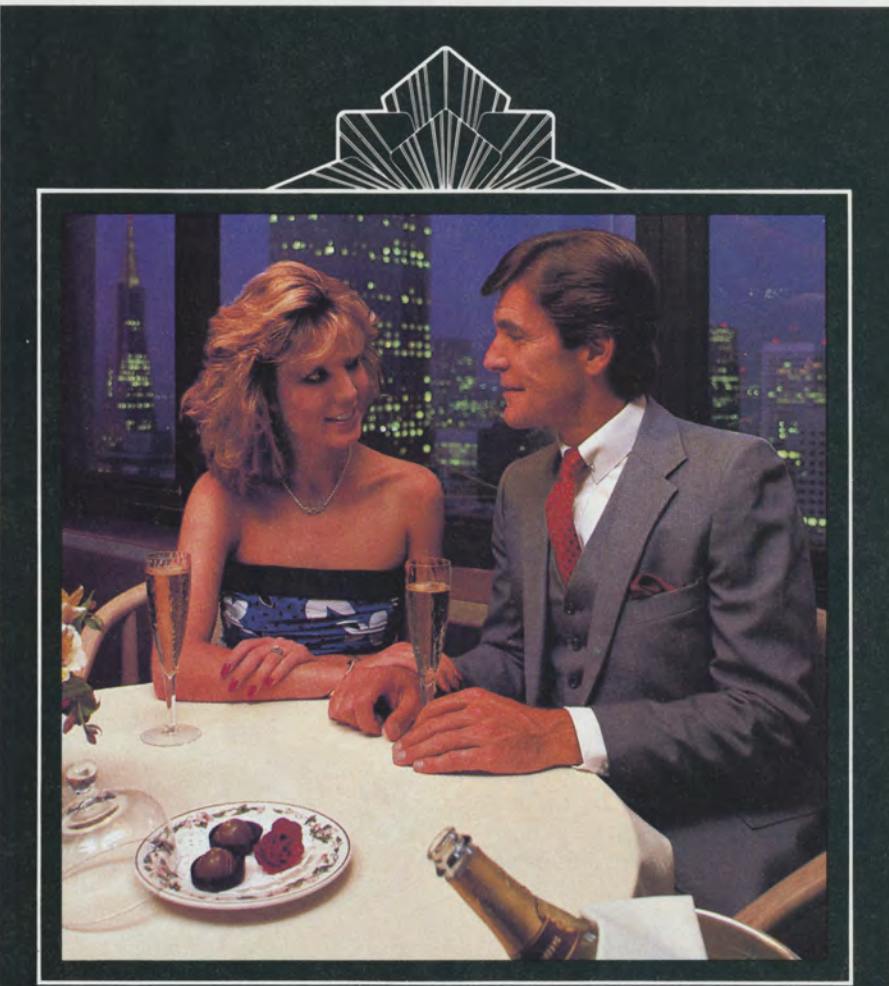


Kevin Anderson, singing the role of Fenton in *Falstaff*, is surrounded by other cast members during a rehearsal.

first to agree. On the night of the Audition Grand Finals, Netos recalled Montarsolo's direction as "grueling—but invaluable. He directed us from a singer's vantage point, which is more than we would have gotten from most directors. Sure, he was hard on us, but he also knew when to turn a slap into a pat on the back. He was very strict about our Italian, for example, but he also was the first to point out that no Italian singer he knew would dare to sing English. Thanks to him, we were really cooking by the time we got to Villa Montalvo."

Distinguished artist-teachers like Montarsolo are an important part of the Merola tradition. Merola artists from earlier programs have learned their art from other world-renowned singers and perfectionists, like soprano Elisabeth Schwarzkopf. Had a heart attack (from which he has recovered) not prevented his traveling from England, Sir Geraint Evans, one of the world's pre-eminent Falstaffs, would have come to San Francisco to direct the characterizations for the Merola "kids" in their production of Verdi's masterpiece. That *Falstaff* played Stern Grove to critical acclaim without Sir Geraint's input is a testimony to the strengths of Merola's home team.


On July 20, a "Day at Merola," the training program as a whole was on public display. Company stage director Matthew Farruggio was rehearsing the imminent *Falstaff* in the rehearsal facility in the annex to Davies Symphony Hall. In the Opera House the 1984 Merola singers and apprentice coaches were going through



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their usual paces: Italian conversation classes with Elena Servi Burgess; classes in diction and audition techniques by Ethel Evans; movement (aerobics) classes with Marika Sakellariou; make-up classes with Richard Battle; individual and ensemble coaching with master coaches Martha Gerhart, Jeffrey Goldberg, Terry Lusk, and Margaret Singer; and music master classes with Kurt Herbert Adler, Andrew Meltzer, and James Schwabacher.

Perhaps as much on display was the seriousness, dedication, and energy with which the young artists approached their work. Their willingness, not to say eagerness, to show the public all the facets of their training went so far as to include a demonstration of their aerobics exercises—these are opera singers, remember, not dancers—surrounded on three sides by mirrors and on the fourth by Merola patrons.

Even more remarkable was their willingness to open their individual coaching sessions—which coach Margaret Singer rightly described as “one of the most intimate experiences in any singer’s training”—to a room full of curious spectators. The first singer up, Charsie Randolph, a 30-year-old soprano from Youngstown, Ohio, began her coaching session with an exercise Singer feared would be embarrassing: lip trills. But without a hint of chagrin, Randolph told her audience that the exercise was valuable to her “because it relaxes the tone and helps me bring the tone forward.” Without further ado, she pressed an index finger to each side of her puckered lips and gallantly hummed a wordless rendition of Mozart’s “Vedrai, carino.” Her “audience” rewarded her bravery with applause.

After a once-through of Puccini’s “O mio babbino caro,” Singer commented, “You started with a goof,” and mimicked Randolph’s uncertain pitch—to a faint smile of recognition from the soprano. Then the focus shifted to the quality of her Italian vowels. “It helps when you clean up the speech,” Singer noted. “And watch your r’s. Like all of us, you sometimes flip when you should roll and roll when you should flip.” To the edification of everyone present, Randolph’s heeding of Singer’s advice brought immediate and audible improvement to her reprise of the famous aria.

When 24-year-old mezzo-soprano Emily Manhart took Randolph’s place next to the piano, the focus shifted to singing in

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Li-Chen Chan rehearsing the role of Nannetta in *Falstaff*.

German. A "very good" rendition of the Composer's Aria from Strauss' *Ariadne auf Naxos* provided the occasion for Singer to note, "German is just about the opposite of Italian. You have to accent the consonants more." Again, a repeat singing of the piece brought immediate improvement, and a genuinely impressed Singer enthusiastically remarked, "By clearing up the diction, you also got the characterization. I had no idea that would happen to that extent. Trust Strauss." Trust, too, as both singers and auditioners could tell, the Merola coaches.

Elsewhere in the Opera House, the young artists spoke candidly about the program that had, at least for the summer, become their lives. Several singers who had taken part in apprentice programs elsewhere noted that while those programs offered little beyond stage experience as paid choristers, the Merola program afforded them more intense, professional, and individual attention.

"When you come here," volunteered tenor Kevin Anderson, who was participating in Merola training a second time, "you are treated like mini-artists, with respect. You have to work hard and prove yourself, but it's clear that the people here want to see you do well. In other programs you run the risk of being pushed into things you're not ready for, but that's not what happens here. When you ask people here for advice or direction, you know that you'll get help that's tailored to your personal needs. And no matter how many people can pass out advice about how to become a professional singer, to be

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able to sit with someone like Paolo Montarsolo, to watch what he does, see how he moves, hear what he thinks—it's very valuable. I don't know of another program in which you can have that kind of experience."

"I just graduated from school," added soprano Li-Chen Chan, "so this is my first professional experience. It's very intense, and sometimes I do feel overloaded, but I know I won't be pushed into something that isn't right for me. People here are very careful about that. Singers in other programs tell me that they wonder what some of the other singers in their programs are doing there. But here I think the average is very high, and there is a lot I can learn from the others. And the coaches here are really great. They're so patient!"

Although competition is inevitable in a program like Merola, both participants and staff agreed that this summer's group was unusually cohesive and tight. "People are very honest here," Chan noted, "but they're also friendly and helpful. We sopranos all talk to each other about what we get from our coaching." Anderson spoke for the group as a whole in taking pleasure in being part of "a different league of singers coming up now. It's a difficult profession, and we all know it's tough to make it. But we also know that we're not going to get any farther by putting someone else down."

Backstage at the Opera House the night of the Grand Finals, two television sets were on. The events on stage appeared on the closed-circuit monitor in the control booth, stage right. In the prop room, stage left, it was the final events of the Los Angeles Summer Olympics. Were it not for the attire of the respective contestants, one might have confused the two events.

At the Opera House, 21 chairs sat empty as the singers, like their enthusiastic counterparts to the south, paced nervously, awaiting their individual events. And like the athletes, the singers left the stage to receive hugs and congratulations from their colleagues. The point was to give a peak performance, and medals of a sort were awarded at the end of the competition. But of the many feelings that the young Merola artists must have shared with their Olympic counterparts that evening, one was plain for all to see: the confidence that comes from world-class training. ■



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CARMEN continued from p. 36



COURTESY: LIM M LAI

Mattia Battistini (1856-1928), one of Europe's most popular baritones after the turn of the century, in the role of Escamillo.

skilled and enchanting symphony in C major, written when he was 17, remained unplayed and forgotten among his manuscripts until its rediscovery in 1935. Berlioz, in his last published article, praised *Les Pêcheurs de perles* at the opera's premiere in 1863, but the public was less enthusiastic. Critical approval three years later for *La Jolie fille de Perth* still brought no warmer public response. By now Bizet was thirty and had begun to despair of ever achieving success; more and more of his time was given over to musical hack-work, piano arrangements and teaching. His private life, once filled with numerous more-or-less scandalous liaisons with women ranging from his mother's housekeeper to the fantastic adventuress Céleste Mogador, changed to settled domesticity after 1869 when he married Geneviève Halévy, daughter of his former teacher of composition at the Conservatoire; but the change brought with it no greater public success. Work after work was refused by the Paris theaters, or failed when brought to the stage, among them the highly origi-

nal *Djamileh*, whose exquisite craftsmanship was later so much admired by Mahler. As it so often happened in operatic history, a great part of the responsibility for Bizet's string of operatic failures lies with the inadequacy of the libretti he tried to set. When finally a first-class libretto did appear in *Carmen*, Bizet's gifts were fully developed and his imagination rose effortlessly to the challenge. It was a tragic irony that the throat ailment which had increasingly plagued him since his student days now took a final deadly turn; though the initial reception of *Carmen* in Paris certainly seemed to confirm the pattern of failure to which the dying composer had become ever more depressingly accustomed, this time the failure was to be short-lived. It still took eight more years before Paris acknowledged the genius of the work which soon became recognized elsewhere as what it has remained ever since, the finest of all opéras-comiques.

The very success of *Carmen* has militated against it in some respects. Overfamiliarity has blunted our ability to appreciate Bizet's originality. Beneath the familiar and seemingly simple surface of *Carmen* there lie innumerable masterly and complex compositional techniques. The harmonies are often those which are more regularly associated with the impressionistic composers, and even with the atonalists who followed Debussy; Bizet's harmonic audacity always, however, serves a precisely calculated dramatic purpose. The melodies, too, reflect, on levels that range from extreme subtlety to deliberate banality, exactly the atmosphere Bizet wanted to portray; and the folksong elements and Spanish idioms are nevertheless wholly true to Bizet's own individual nature. The orchestral scoring is of an extraordinary delicacy and coloristic variety, frequently foreshadowing Mahler in the use of chamber-music forces within the orchestra and the reservation of the full force only for climactic moments where the orchestra plays its own role in the drama. Bizet's contrapuntal skill is so perfectly at the command of his dramatic needs that its technical perfection in *Carmen* passes almost without notice.

Carmen is a complete masterpiece, in which music and drama are wedded with a concision that parallels Mozart. Unlike Mozart, Bizet (who died at much the same early age as the Salzburg master) had only begun to achieve professional maturity when he died. Yet in *Carmen* he left one

COURTESY, LIM M. LAI

Emmy Destinn
als., *Carm*



Emmy Destinn (1878-1930), a most versatile artist in operas ranging from Mozart to Wagner, was particularly active in Berlin, where this photo was taken around 1910.

completed score that so miraculously combines dramatic use of varied material with the highest compositional skill that on the basis of this one opera he deserves to be ranked among the greatest of opera composers. Nietzsche, perhaps somewhat overreacting to the contemporary forces of Wagnerism, was nevertheless right in praising the score of *Carmen* as extravagantly as he did: there is indeed not one note out of place, not one that could be removed, nor any need to add more. Yet Bizet died, supposedly heartbroken at *Carmen's* reception in Paris, unaware that his masterpiece would ever be anything but a complete failure.

The Paris press had been incredibly savage. The indignity of defeat in the Franco-Prussian War some five years earlier, and the horrors of the Days of the Commune which had followed, had produced a violent official puritan reaction in Paris. Offenbach, the popular darling of the previous decade, had been virtually ostracized. Bizet's librettists, Meilhac and Halévy, also wrote for Offenbach, and no doubt that hindered the acceptance of *Car-*

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men. Both the "immorality" of *Carmen* and the originality that we now fail to notice in Bizet's music came in for the critics' most devastating attentions. "The orchestra," wrote *Le Monde Illustré*, "was perpetually babbling and saying interminable things that were not needed." So much for the concision we now admire. Achille de Lauzières in *La Patrie* went further: "the music is written for a small coterie who alone pretend to understand him . . . Let an author once become fouled in the social sewer, and he is forced to descend to the lowest levels for his models . . . [*Carmen* is] a savage; half gypsy, half Andalusian; sensual, sacrilegious, without shame . . . a true prostitute of the gutter and the street-corner." But it was the principal critic of *Le Siècle*, the most important of the contemporary papers, who best revealed the extent to which Bizet's contemporaries were shocked by *Carmen*'s subject matter in addition to being fundamentally opposed to Wagner's "Music of the Future," which they believed Bizet to be fatally contaminated with: "Friends of uninhibited Spanish licence must have been highly pleased. Andalusians whose breasts are sunburnt, the sort of women to be found only in the lowest cabarets of Seville . . . a madhouse of castanets, of leers à la Congreve, of provocative hip-swingings, of knifings distributed impartially among both sexes . . . To preserve the morality and the actions of the impressionable soldiers and bull-fighters who surround this 'lady,' she should be straitjacketed and cooled off with a pitcher of water over her head. The pathological condition of this unfortunate woman, devoted without cessation to the flames of the flesh . . . is more likely to interest the solicitude of medical men than to interest the decent audience who come to the Opéra-Comique with their wives and children.

" . . . fed on the enharmonic succulences of the seekers of the music of the future, Bizet has fed his soul on this diet . . . dangerous dissonances cannot portray the uterine madness of Mlle. Carmen . . . [the music] lacks novelty and . . . distinction. There is no plan, no unity in its style . . . it is neither dramatic nor scenic." There is a familiar ring to M. Comettant's ill-disguised prurient interest in the stage action, and it is fair to stress that within a few years the French critics reversed their opinions. But for Bizet it was the culmination of a lifetime of misunderstanding and lack of recognition. ■

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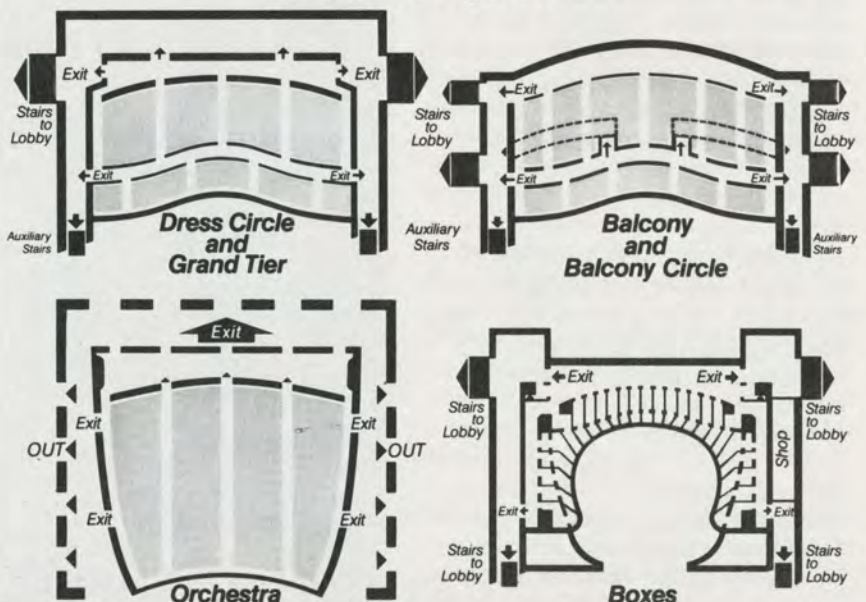
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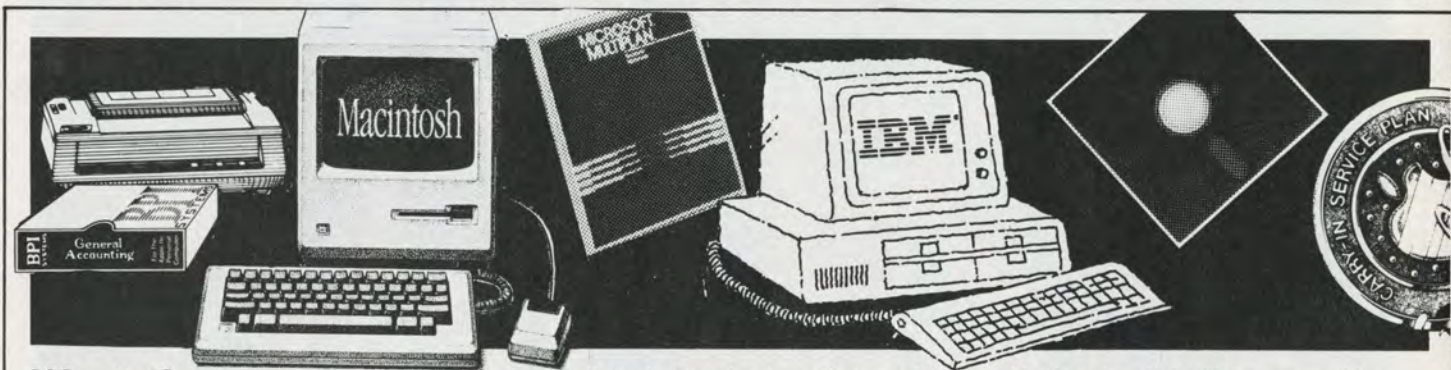
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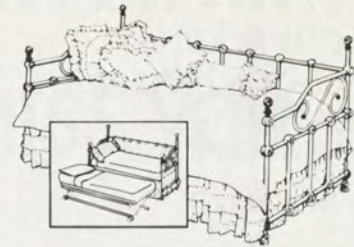
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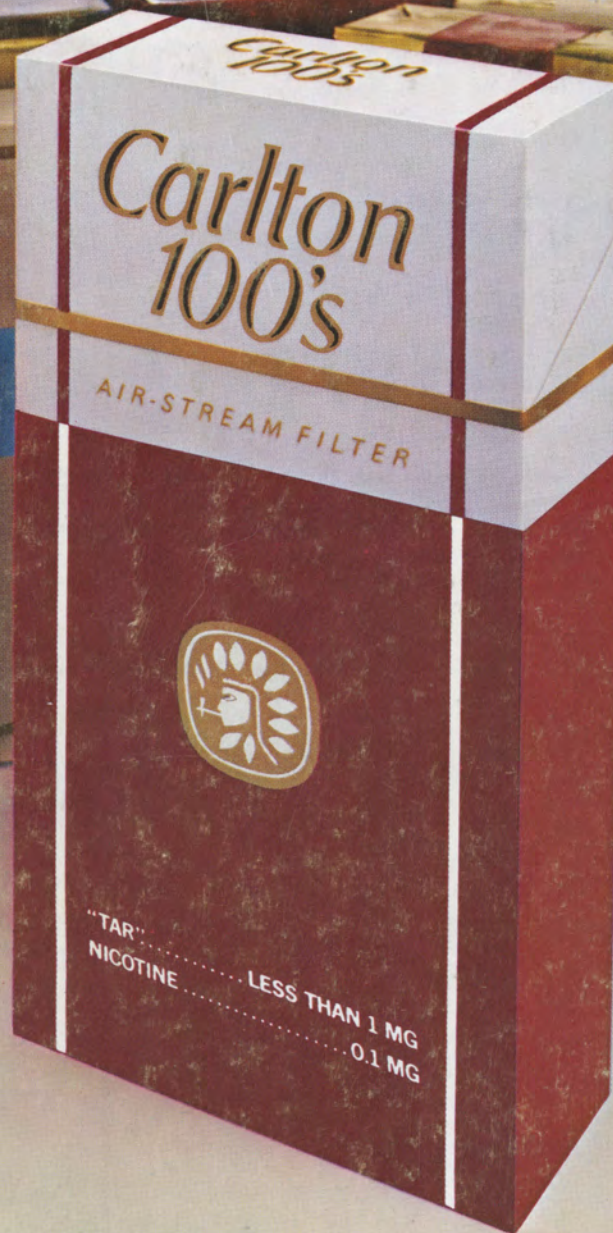
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September 27, 1984



LUIS LIMA

Argentina-born **Luis Lima** returns to San Francisco Opera for the September 27 performance of *Carmen* and as Nemorino in *L'Élixir d'Amore*, a role he sang at Covent Garden last May in Sir Geraint Evans's farewell performances. The young tenor made his highly acclaimed San Francisco Opera debut during the 1980 Fall Season as Pinkerton in *Madama Butterfly*, returning as Rodolfo in *La Bohème* for the 1983 Summer Season. His first operatic engagement was as Pinkerton in Lisbon, followed by appearances there as Turiddu in *Cavalleria Rusticana*. Lima's success in these roles led to engagements in Mainz, Stuttgart, Munich, Paris and Barcelona, where he sang the lead in Donizetti's *Gemma di Vergy*. It was in that role that he made his triumphant American debut at Carnegie Hall in 1976 opposite Montserrat Caballé in a performance that was recorded by CBS Records. That same season he bowed with New York City Opera in *Madama Butterfly* and *La Traviata*, and it was in the last-mentioned work that he made his Metropolitan Opera debut as Alfredo during the 1978-79 season, when he also appeared as Pinkerton at the Met and in *La Bohème*, *Rigoletto* and *Faust* at the New York City Opera. The next few seasons saw Lima in Montreal, Nancy, Mannheim, Buenos Aires, Monte Carlo, Frankfurt, Las Palmas, Toulouse, Australia, Geneva, Hamburg, Barcelona and at the Lyric Opera of Chicago. He is now recognized in the world's great opera houses, and his assignments last season included Don José in *Carmen* in Cologne, Macduff in *Macbeth* at the Salzburg Festival, *Faust* in Bonn, *Don Carlo* and *Un Ballo in Maschera* in Munich, *The Tales of Hoffmann*, *Madama Butterfly* and *Don Carlo* in Hamburg, *Lucrezia Borgia* in Venice, and concert performances of *Macbeth* with the Philadelphia Orchestra under Muti in Philadelphia and New York. This season he returns to the Met for *Macbeth*; to Covent Garden for *Don Carlo* and *Lucia di Lammermoor*; and for various assignments in Hamburg, Frankfurt, Israel, and Montreal.

