

L'Elisir d'Amore  
(Elixir of Love)

1984

Tuesday, October 2, 1984 8:00 PM  
Friday, October 5, 1984 8:00 PM  
Tuesday, October 9, 1984 8:00 PM  
Saturday, October 13, 1984 8:00 PM  
Wednesday, October 17, 1984 7:30 PM  
Sunday, October 21, 1984 2:00 PM  
Saturday, October 27, 1984 8:00 PM

SFO\_PUB\_01\_SFO\_1984\_05

Publications Collection

San Francisco Opera Archives

An impressionistic landscape painting in shades of brown, tan, and grey. The scene depicts a steep, rocky hillside on the left that descends into a valley. In the distance, a range of mountains is visible under a hazy sky. The brushwork is visible and textured, giving the scene a sense of atmosphere and light.

# San Francisco Opera

FALL SEASON 1984

## L'Elisir d'Amore

PERFORMING ARTS NETWORK PUBLICATION \$1.50



## TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

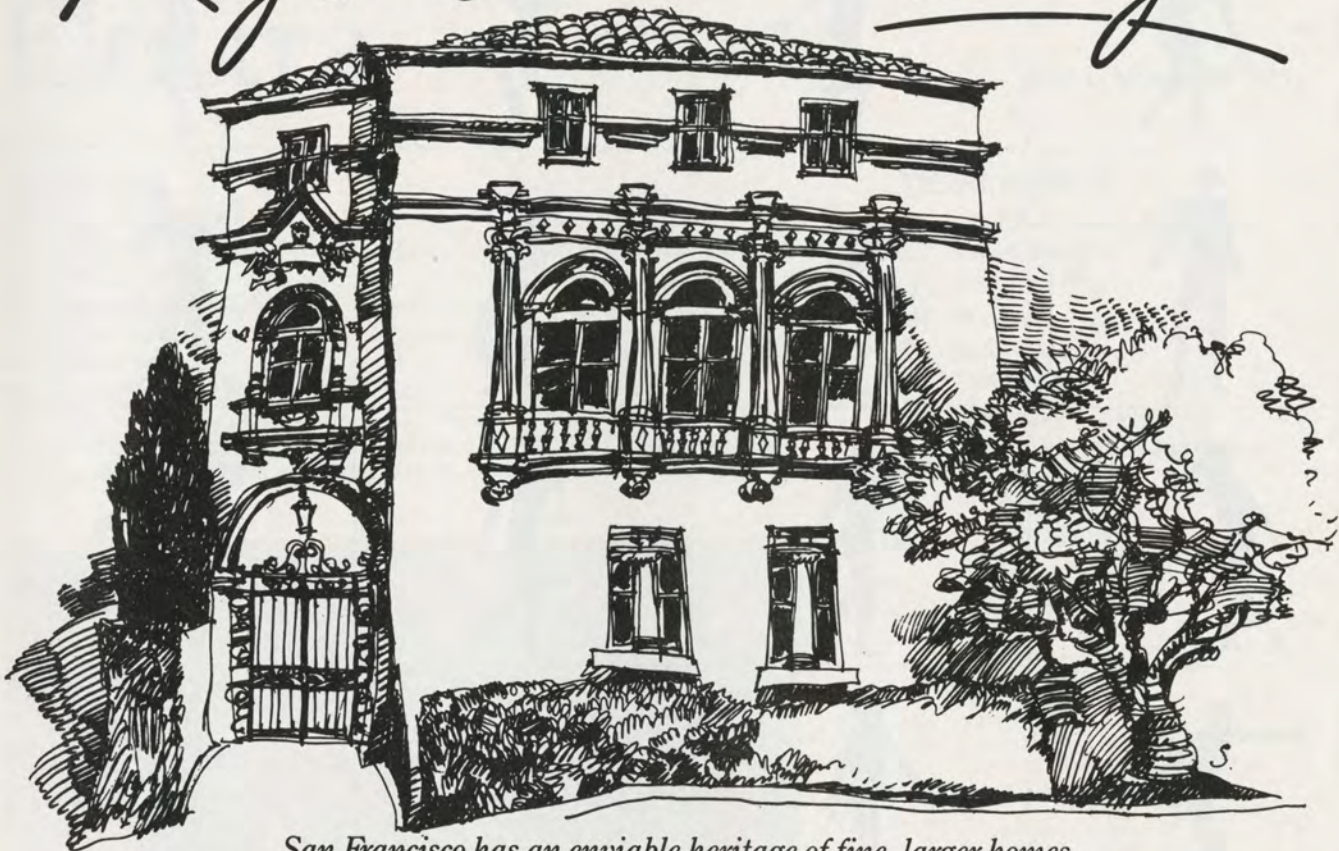
When the artist is also the art form, it is dance.  
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Defying even gravity, it would seem, to celebrate the human spirit.

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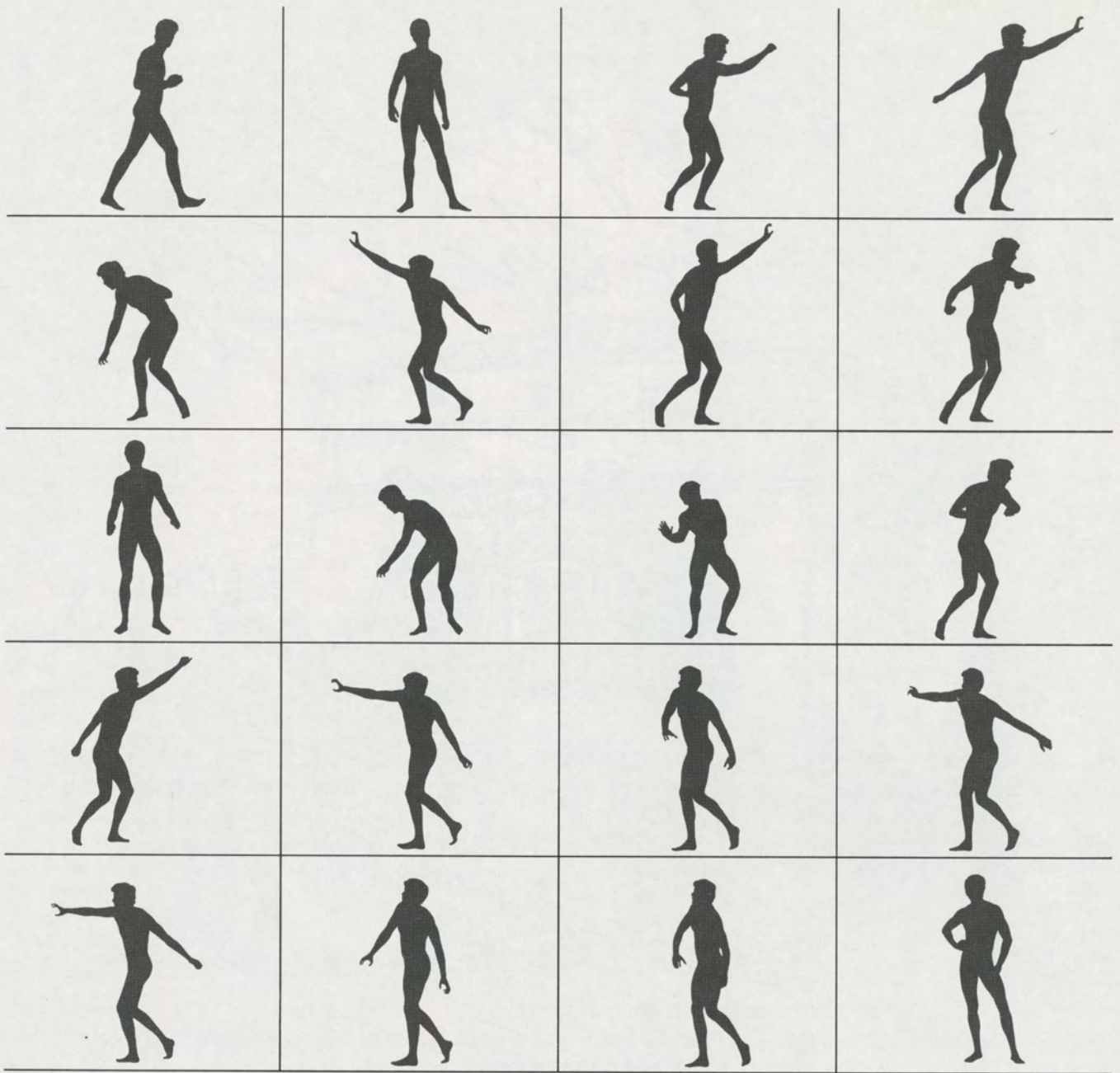
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# San Francisco Opera

Terence A. McEwen, *General Director*

## L'Elisir d'Amore

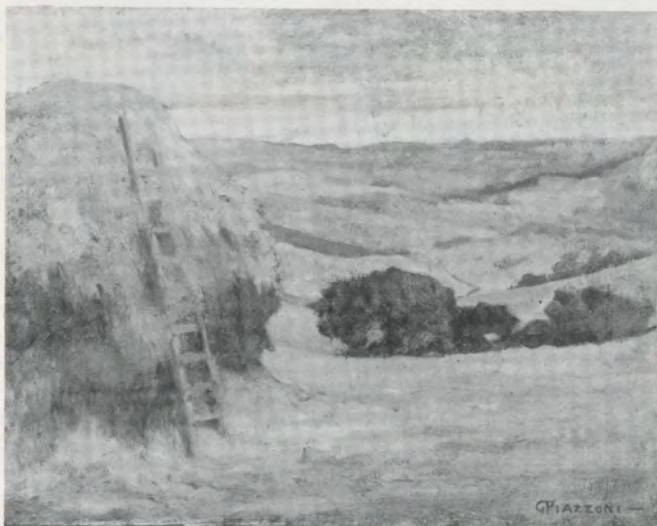
FALL SEASON 1984

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### COVER:

Gottardo F.P. Piazzoni (1872-1945)

*Landscape, 1926.*

Oil on cardboard, 8 $\frac{3}{8}$  x 10 $\frac{5}{8}$  in.

San Francisco Museum of Modern Art

Albert M. Bender Collection

Gift of Albert M. Bender

Photo: Don Myer

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Editor: Koraljka Lockhart

Art director: Frank Benson

Editorial assistants: Robert M. Robb, John Schauer

Editorial offices: San Francisco Opera,

War Memorial Opera House, San Francisco, CA 94102

Telephone: (415) 861-4008

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# San Francisco Opera Association

## 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 Hoefler, 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.

—WALTER M. BAIRD

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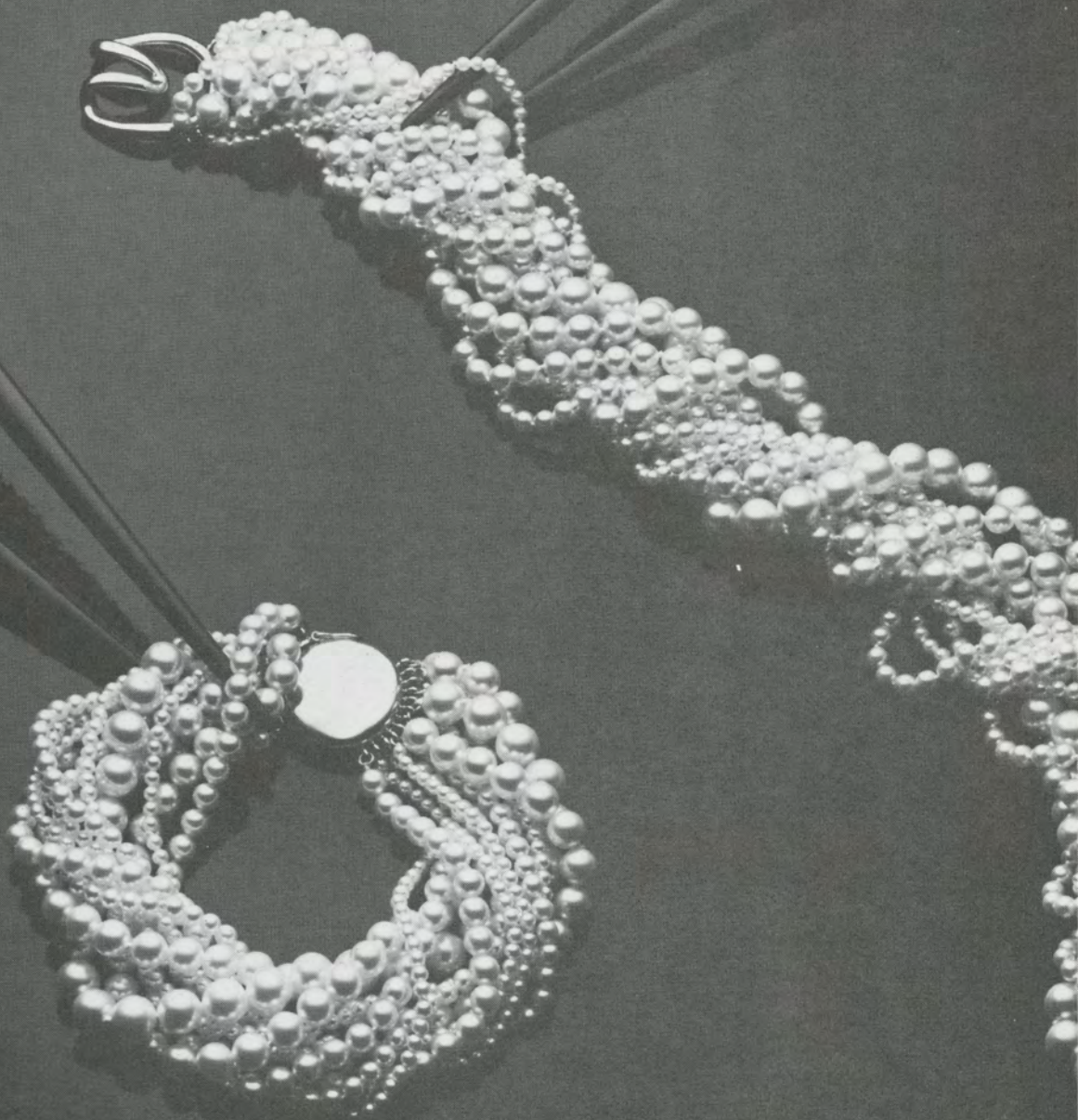
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# General Director's Message

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.

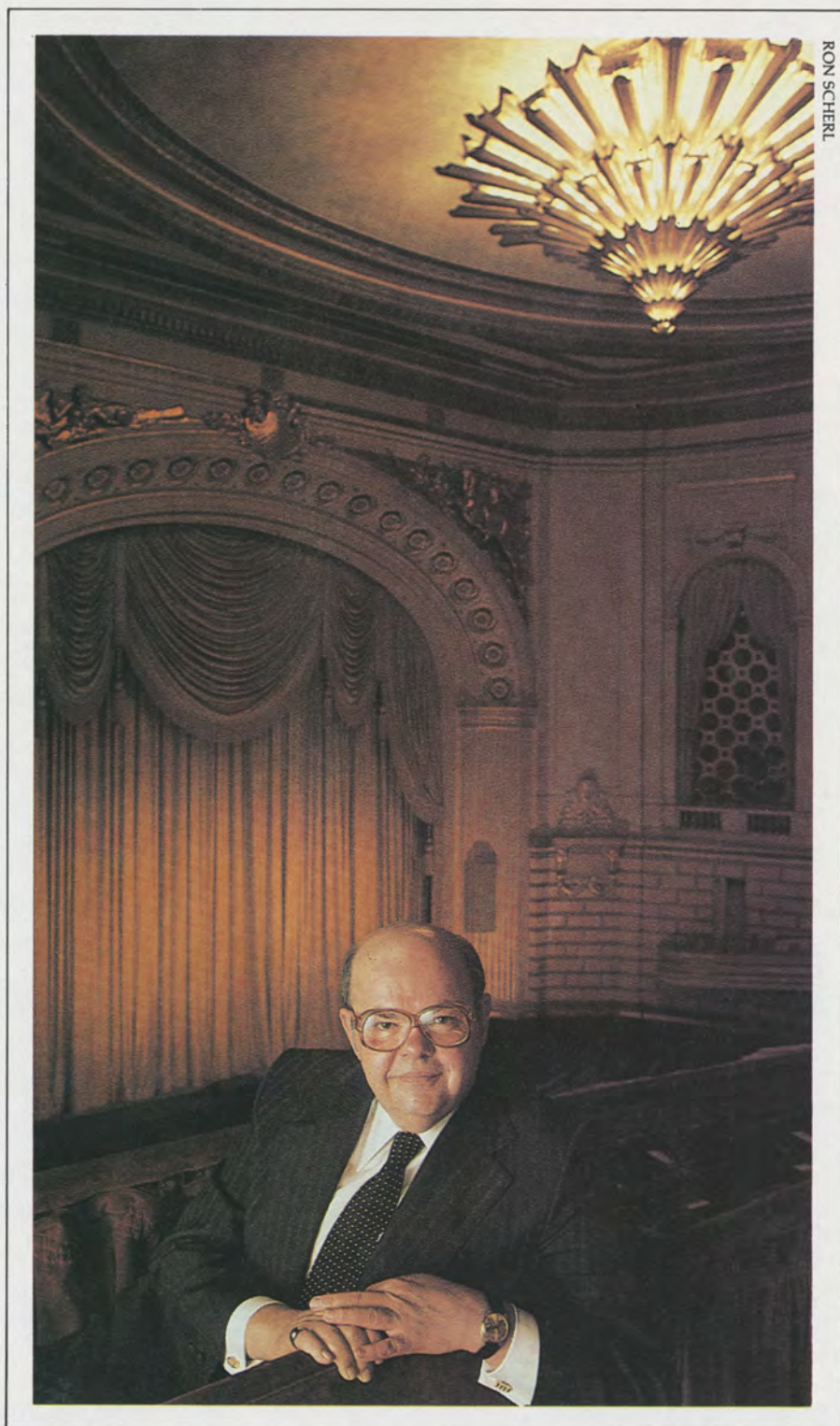
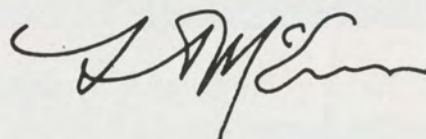
The operas in which they will be heard this season are drawn from the Italian, French, German and Russian repertoires, each exhibiting opportunities for superlative singing while making unique demands posed by widely disparate styles of lyric theater. From early Italian *bel canto* (both comic and tragic) 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.



RON SCHERL



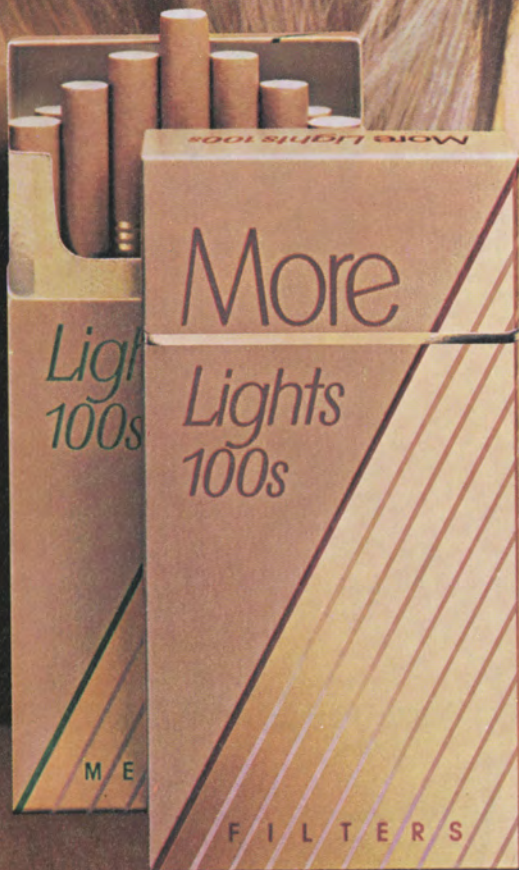
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# San Francisco Opera

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/Todisco, 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

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,

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.



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

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

\*\* American opera debut  
\* San Francisco Opera debut  
S Performance with Supertitles

Repertoire, casts and dates subject to change

Box office and telephone sales:  
(415) 864-3330

San Francisco Opera Guild Presents  
Opera for Young Audiences  
**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.



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# Artists

## ARTISTS

Arlene Adler\*  
Donna Bruno†  
Livia Budai  
Montserrat Caballé  
Rebecca Cook  
Régine Crespin  
Helga Dernesch  
Kaaren Erickson  
Alida Ferrarini\*\*  
Rachel Gettler\*

Joan Gibbons\*  
Nancy Gustafson†  
Nikki Li Hartliep†  
Wendy Hillhouse\*  
Francesca Howe  
Veronika Kincses\*  
Francine Lancaster\*  
Pilar Lorengar  
Janis Martin  
Leona Mitchell  
Alicia Nafé\*\*

Carol Neblett  
Cheryl Parrish†  
Laura Brooks Rice  
Leslie Richards  
Luciana Serra\*  
Joan Sutherland  
Ruth Ann Swenson†  
Frederica von Stade  
Dolora Zajic†  
Margarita Zimmermann

Donnie Ray Albert\*  
Dennis Bailey  
Rockwell Blake\*  
Wolfgang Brendel  
James Busterud  
Lenus Carlson  
Giuliano Ciannella\*  
Miguel Cortez\*  
John Del Carlo  
Dale Duesing  
Enrico Fissore  
Daniel Harpert†

Gwynne Howell  
Tom Krause  
Kevin Langan  
Keith Lewis\*  
William Lewis  
Luis Lima  
Walter MacNeil  
David Malis†  
John Matthews  
Sherrill Milnes  
Timothy Noble

Dennis O'Neill\*  
James Patterson†  
Paul Plishka  
Dano Raffanti  
Samuel Ramey  
Matti Salminen\*  
Robert Tate  
Jeffrey Thomas  
Nunzio Todisco  
Jacob Will†  
Peter Wimberger\*  
Ingvar Wixell

## CONDUCTORS

Kurt Herbert Adler  
David Agler  
Gerd Albrecht  
Richard Bonyng

Myung-Whun Chung  
Lamberto Gardelli  
James Johnson\*

Andrew Meltzer  
García Navarro  
Nicola Rescigno  
Jeffrey Tate\*

## STAGE DIRECTORS

Vera Lúcia Calábria  
John Copley  
Matthew Farruggio

Sonja Frisell  
Nicolas Joël  
Brian Macdonald  
Lotfi Mansouri

Regina Resnik\*  
Graziella Sciutti\*  
Robin Thompson

## PRODUCTIONS DESIGNED BY

Nicola Benois  
Toni Businger  
Robert Darling

Enzo Dehò\*  
Thomas J. Munn  
John Pascoe

Jean-Pierre Ponnelle  
Alfred Siercke  
Marialuisa Sormani\*

## COSTUME DESIGNERS

Arbit Blatas\*

Werner Juerke

Walter Mahoney

Michael Stennett

## CHOREOGRAPHERS

Brian Macdonald

Marika Sakellariou

Vassili Sulich

\*\*American opera debut

\*San Francisco Opera debut

†Adler Fellow



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Lael Carlson  
Dotty Dean  
Margot Hanson  
Theodotia Hartman  
Susan Kipp

Tamaki McCracken  
Ann Moreci  
Irene Moreci  
Sharon Navratil  
Virginia Nichols  
Rose Parker  
Kathleen Roemer  
Kathleen Roland

Sue Ellen Schepcke  
Shelley Seitz Saarni  
Claudia Marita Siefer  
Ramona Spiropoulos  
Delia Voitoff  
Lola Watson  
Garifalia Zeissig

Daniel Becker-Nealeigh  
David Cherveney  
Angelo Colbasso  
Mark Coles  
Edward Corley  
Frank Daniels  
Robert Delany

Paul Gudas  
Gerald Johnson  
Eugene Lawrence  
Kenneth MacLaren  
Kenneth Malucelli  
Frederick Matthews  
Jim Meyer

Daniel Pociernicki  
Valery Portnov  
Tom Reed  
Sigmund Seigel  
B. Chastaine Tredway  
John Walters

**DANCERS**

Diane Cassou  
Peggy Davis

Anne Foote  
Carolyn Houser

Debra Rose  
Katherine Warner

Andrew Birkhoff  
Eugene Bordallo  
Peter Childers

Gregory Gonzales  
Jay Johanni  
Gregory Lara

Ian Leffler  
Karstyn McCoy  
Dennis McDonald

**EXTRA CHORUS**

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

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

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

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

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

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





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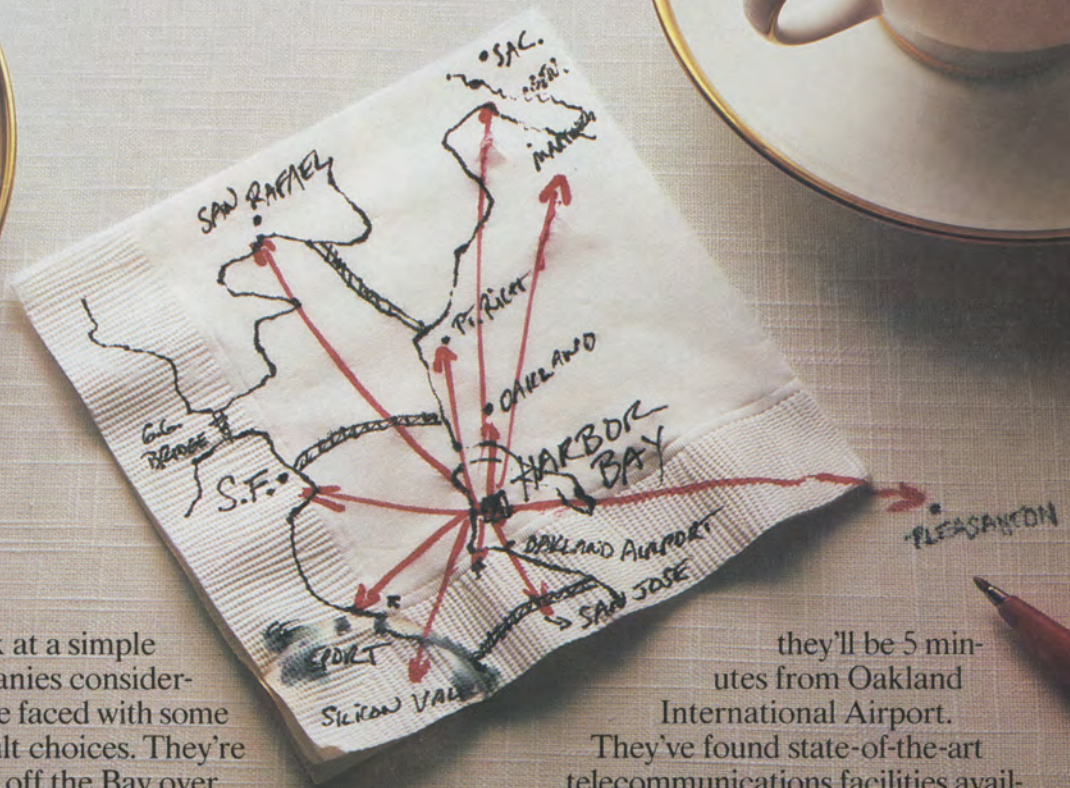
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# A quick lesson in Bay Area business geography.



A quick look at a simple map shows that companies considering relocation today are faced with some new and not-so-difficult choices. They're choosing cool breezes off the Bay over hundred-degree-plus heat in the summer. They're choosing easy access to San Francisco restaurants, culture and business connections over sprawling suburbia. They're choosing to operate from the geographical center of the Bay Area rather than from a spot that's, well, not even on the napkin. They're choosing Harbor Bay Business Park.

Companies considering Harbor Bay Business Park have also been delighted to learn

they'll be 5 minutes from Oakland International Airport. They've found state-of-the-art telecommunications facilities available on a shared and therefore affordable basis. There's abundant housing for all income levels in the immediate area, including Harbor Bay Villages, the adjoining residential community. And the recreational facilities are fabulous.

So if you are considering moving your company, you owe it to yourself to call Steve Wade at (415) 521-4123 and arrange for a personal tour. We think you'll be glad you learned this lesson now rather than too late.

## Harbor Bay Business Park.

## SUPERNUMERARIES

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

Paisley Knudsen  
Donna Martin  
Jan Moody  
Holly Morrison  
Claire Nice  
Dorothy Papo  
Marianne Petroni

Miriam Preece  
Ellen Sanchez  
Stella Tatro  
Beverly Terry  
Karen Topp  
Carolyn Waugh  
Ann Williamson

Richard Ares  
Sky Bamford  
Stephen Bartlett-Re  
Steve Bauman  
Bruce Brown  
Tony Bua  
Stewart Clark  
Bill Colligan  
Don Crawford  
Tom Curran  
Martin Doyle  
Brandon Duisenberg  
Toby Duisenberg  
Hilbert Duperroir  
Kermit DuVal  
Bill Easley  
David Elkind  
Rick Emmons  
Peter Felleman  
Kurt Frank  
Mickey Frettoloso

Eugenio Gamez  
Phil Gibson  
Rex Golightly  
Albert Goodwyn  
Joe Hay  
Bill Higgins  
Richard Hughes  
Steve Jacobs  
Clinton Jennings  
Dean Johnson  
Jeff Kasmar  
Joe Kelley  
Jay Lanahan  
Ralph Ludascher  
Berri McBride  
Lindsay McCall  
Arnold McGilbray  
Don Martin  
Allen Miller  
Matt Miller

Larry Millner  
Steve Moawad  
John Moore  
Malcolm Mosher  
Ted Pappas  
Tyrone Pardue  
Michael Pitkin  
Patrick Presto  
Paul Ricks  
Jeff Sarasson  
Noel Skidmore  
Ray Souza  
Jonathan Spieler  
Robert Squeri  
Alvin Taylor  
Allen Tusting  
Paul Vuksich  
Gary Wendt-Bogear  
Patrick Weyers  
Rod Williams  
Joe Willis

## 1984 BROADCASTS

Rebroadcasts of the San Francisco Opera can be heard nationwide on the member stations of National Public Radio beginning October 6th. Check local listings for the time in your area.

Broadcast production was made possible by grants from the Corporation for Public Broadcasting, Chevron USA, Inc., and the L.J. and Mary C. Skaggs Foundation of Oakland, California.

In the Bay Area, the broadcasts may be heard on the following stations:

### KCSM 91.1 FM

All San Francisco Opera Broadcasts begin locally at 8:00 p.m.

10/13 *Manon*  
10/20 *Lady Macbeth of Mtsensk*  
10/27 *Le Cid*  
11/3 *Wozzeck*  
11/10 *Aida* (1981)  
11/17 *Tartuffe*\*

### KQED 88.5 FM

All San Francisco Opera Broadcasts begin locally at 8:00 p.m.

11/2 *Manon*  
11/16 *Lady Macbeth of Mtsensk*  
11/23 *Le Cid*  
11/30 *Wozzeck*  
12/7 *Aida* (1981)  
12/14 *Tartuffe*\*

\*American Opera Project production



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# Orchestra

## 1st VIOLIN

Zaven Melikian *Concertmaster*  
Adolf Bruk *Assistant Concertmaster*  
Ferdinand Claudio  
William E. Pynchon *Assistant Principal*  
William Rusconi  
Agnes Vadas  
Mafalda Guaraldi  
Barbara Riccardi  
Robert Galbraith  
Celia Rosenberger  
Leonid Igudesman  
Janice McIntosh

## 2nd VIOLIN

Virginia Price-Kvistad *Acting Principal*  
Lev Rankov  
Eva Karasik  
Lani King  
Gerard Svazlian  
Tanya Rankov  
Julia Kohl  
Martha Simonds

## VIOLA

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

## CELLO

David Kadarauch *Principal*  
Thalia Moore  
Samuel Cristler  
David Budd  
Helen Stross  
Victoria Parr

## BASS

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

## FLUTE

Alan Cox *Principal*  
Alice F. Miller  
James Walker

## PICCOLO

James Walker

## OBOE

James Matheson *Principal*  
Deborah Henry  
Raymond Dusté

## ENGLISH HORN

Raymond Dusté

## CLARINET

Philip Fath *Principal*  
Joanne Burke Eisler  
Gregory Dufford

## BASS CLARINET

Gregory Dufford

## BASSOON

Rufus Olivier *Principal*  
Jerry Dagg  
Robin Elliott

## CONTRA BASSOON

Robin Elliott

## HORN

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

## TRUMPET

James Miller *Principal*  
Edward Haug  
Timothy Wilson

## TROMBONE

McDowell Kenley *Principal*  
Donald Kennelly  
John Bischof

## TUBA/CIMBASSO

Robert Z.A. Spellman

## TIMPANI

Elayne Jones

## PERCUSSION

Richard Kvistad *Principal/Associate Timpani*  
Peggy Lucchesi

## HARP

Anne Adams *Principal*

## LIBRARIAN

Lauré Campbell

## ORCHESTRA MANAGER Thomas B. Heimberg

Mary Hargrove, *Assistant*

The San Francisco Opera gratefully acknowledges a grant made by Mr. and Mrs. Lennart K. Erickson  
for the purchase of a Cimbasso.

# 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

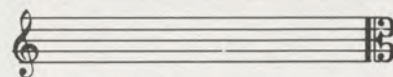
Previews will be held at the Saratoga Community Center (Senior Wing), 13777 Fruitvale Ave., Saratoga. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

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

## MAHLER #8, ERNANI, & EN VILLE.

**Q:** *What do they all have in common?*

**A:** *A grand opening this fall in San Francisco.*



The City's performing arts center offers all the finest arts, which now include the fine art of living in-town.



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#### SONOMA COUNTY CHAPTER

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

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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

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

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Henriette Sontag as Adina; Luigi Lablache as Dr. Dulcamara in *L'Elisir d'Amore*. Engraving published in Boston in 1855 on the cover of the "Sontag Polka" for solo piano.



A scene from Act 2 of San Francisco Opera's current production of *L'Elisir d'Amore*.

# Donizetti

By CHARLES OSBORNE

Of Donizetti's more than seventy operas, nine or ten are works which have survived to become a valuable part of the international opera repertory. The others continually present themselves for reassessment, and periodically one or more will come into favor for a time, as often as not because of the interest of a particular prima donna, and will retreat again into relative obscurity. *L'Elisir d'Amore* is one of the first category, an operatic comedy that is unlikely ever to lose its popularity. Where and how does it fit into Donizetti's total oeuvre?

Gaetano Donizetti, born in 1797 in the north Italian town of Bergamo, came from a large family. There were six children, two of whom, Gaetano and his elder brother Giuseppe, took up musical careers. (Giuseppe became a bandsman in Napoleon's army, and ended his days as Chief of Music to the Ottoman Armies, with the title of Donizetti Pasha.) It seems most likely that the family had moved to Bergamo from elsewhere in Italy sometime during the eighteenth century, and that there is no truth in the rather engaging story that the composer's grandfather was a Scottish soldier named Donald or Don Izett who drifted to Italy and italianized his name!

Donizetti's first teacher of music in Bergamo was the distinguished Bavarian composer, Johann Simon Mayr. The young composer was soon sufficiently advanced in his studies to be sent to Bologna where he was taught by Stanislao Mattei. By the time he was twenty, he was back in Berga-

*Charles Osborne, author of a number of books on opera, lives in London but is a frequent visitor to the United States. His latest book, A Dictionary of Opera, was published last fall by Simon & Schuster.*

# and L'Elisir d'Amore

mo, composing for local music societies. His first operatic commission came in 1818 when, to a libretto written for him by his friend and fellow student Bartolomeo Merelli, Donizetti composed *Enrico di Borgogna* for production at the Teatro San Luca in Venice. It was successful enough for further commissions to follow, and in 1822 at the age of 25, Donizetti made his decisive breakthrough into the career of a full-time professional composer of opera when his *Zoraide* was enthusiastically acclaimed in Rome.

Critics praised the new young composer's fluent melodic gift, his knowledge of orchestration, and the confident manner in which he handled his ensembles. They were impressed, too, by the ease with which he was able to turn from comedy to tragedy. Donizetti's name soon became known to opera houses throughout Italy, and invitations to compose operas poured in. For the remainder of his active professional life, he composed two, three or even four operas a year, many of them for the Teatro San Carlo in Naples, but also others for Rome, Milan, Palermo, Florence, Venice and, in due course, Vienna and Paris.

The twenty-six operas which Donizetti composed before *Anna Bolena* in 1830 include very few whose titles are at all familiar to modern audiences. Occasional attempts have been made to revive one or the other of them, but the works themselves have failed to stay alive. It is safe to say that *Anna Bolena* is the earliest Donizetti opera likely to be encountered in major opera houses today.

Donizetti had by now proved himself a most versatile composer, as willing to compose farce and opera buffa as he was to provide those romantic operas, often on historical subjects, which were enormous-

ly popular at the time. His next four operas, three of them written for Naples and one for Milan, include nothing which was able to equal the success of *Anna Bolena*. But in 1832, for the Teatro della Canobbiana in Milan, he composed an opera to a libretto by the famous librettist Felice Romani, which was based on a French comedy, *Le Philtre* by Eugène Scribe. This was *L'Elisir d'Amore*, which remains to this day one of the most enchanting operas of its kind.

\* \* \*

In March of 1832, Donizetti was in Milan for the premiere of his *Ugo, Conte di Parigi*, whose libretto was also by Romani. The Milanese censors had taken exception to several sections of the libretto, and this had necessitated last-minute revisions to text and music. The first-night audience at La Scala received the work coldly, and after four further performances it was withdrawn. While he was still in Milan, Donizetti was approached by Alessandro Lanari, the impresario who at that time held the lease of another theater in Milan, the Teatro Canobbiana. Lanari needed an opera buffa for his forthcoming season, and Donizetti agreed to compose one for him.

One of Donizetti's nineteenth-century biographers claimed that Lanari had been in difficulty because another composer had failed to deliver his opera, and that—since only two weeks remained before the first night—Donizetti was asked to rework one of his old scores for the occasion. The biographer even invented dialogue to support his story:

"Who is making fun of me?" the Maestro answered. "I am not in the habit of patching up an opera of my own—and never that of other composers. You'll see, rather, that I have enough energy

to make you a brand new opera in fourteen days! I give you my word. Now send Felice Romani to me here."


What is more likely is that Donizetti was approached by Lanari soon after the first night of *Ugo, Conte di Parigi* on March 13th. Since *L'Elisir d'Amore* was given its first performance May 12th, Donizetti may have had a good two months in which to compose it. As a subject for the opera, Romani had suggested that he translate and adapt Scribe's libretto for Auber's *Le Philtre* which had been performed in Paris the previous summer. Donizetti agreed, and the librettist immediately set to work. Though he followed Scribe's plot closely, he made a number of significant modifications, and added scenes which reduce the element of coquettishness in the French work and introduce, instead, a charming pathos. There are, for example, no counterpoints in Scribe's French text for such familiar passages in Romani's libretto as Nemorino's plea to Adina, "Adina, credimi" in Act I; Adina's "Prendi, per me sei libero" in Act II; or even the climactic point of Donizetti's opera, Nemorino's aria, "Una furtiva lagrima."

By April 24th, Donizetti must have composed most of the opera, for he wrote to his father on that day:

I am here, very much here, as in the coming week I will start rehearsals, even though I may not have finished (though I am lacking only a little). Romani was obliged to finish quickly, and now he is adjusting certain things for the stage.

The dress rehearsal of *L'Elisir d'Amore* was held on May 11th, with the censors in attendance. Since they found nothing to object to in the text or the production, the first public performance went ahead as





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Gaetano Donizetti seen at the keyboard during a rehearsal for *L'Elisir d'Amore*.

scheduled the following evening. The opera was a huge, immediate and enduring success. Two days after its premiere, Donizetti wrote to his old teacher, Mayr:

The *Gazzetta Privilegiata di Milano* writes too many wonderful things about my *L'Elisir*, believe me, too many!

What Francesco Pezzi, the critic of the *Gazzetta*, had written was that

... the composer was applauded for every piece, and when the curtain fell at the end of the acts he was acclaimed more and more often on the stage with the singers, collecting his honorable and merited reward. The musical style of this score is lively, brilliant, truly of the *buffo* genre. The shading from *buffo* to *serio* can be observed taking place with surprising gradations, and the emotional aspects are treated with that musical passion for which the composer of *Anna Bolena* is famous. Instrumentation that is always rational and brilliant, constantly adapted to the situations, an instrumentation that discloses the work of a great master, accompanies a vocal line now lively, now brilliant, now passionate. To lavish more praise on the Maestro would be to spoil the opera; his work has no need for hyperbolic encomia.

The principal singers at the first performance were Sabine Heinefetter (Adina),

Giambattista Genero (Nemorino), Giuseppe Frezzolini (Dulcamara), and Henry-Bernard Dabadie (Belcore), described during the rehearsal period by Donizetti as "a German prima donna, a tenor who stammers, a *buffo* with the voice of a goat, and a French bass who is not much good." They all appear to have performed more than adequately at the premiere.

*L'Elisir d'Amore* and the later *Don Pasquale* are Donizetti's masterpieces of *opera comica* (as the score of *L'Elisir* describes the

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Frieda Hempel and Enrico Caruso in *Der Liebestrank* (*Elisir d'Amore*), Berlin, 1911.

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Tito Gobbi as Sergeant Belcore backstage during his 1948 American debut season with the San Francisco Opera.

work) not only by virtue of their expert construction, engaging and believable characters and sparkling music, but also—especially in the case of *L'Elisir*—because of Donizetti's ability to inject sentiment and feeling into the texture of the comedy. *L'Elisir d'Amore* differs in this respect from the most famous comic opera of all, Rossini's *Il Barbiere di Siviglia*, whose characters are presented externally as creatures of farce. Donizetti's characters inhabit a world not of farce but of romantic comedy, and the superiority of *L'Elisir* over Donizetti's earlier attempts at comic opera lies predominantly in its musical characterization. Adina's tenderness which lies below her high-handed flirtatiousness, Belcore's pompous virility, Dulcamara's engaging shiftiness, Nemorino's simplicity and deep feeling—all these qualities are conveyed in the changing moods of Donizetti's score. *L'Elisir* and *Don Pasquale* are both highly entertaining comic operas; but if *L'Elisir* is even more enjoyable than *Pasquale* this is surely because of its greater human warmth, both in libretto and in score.

\*\*\*

Immediately after the successful *L'Elisir d'Amore*, Donizetti composed a blood-thirsty melodrama of suicide and attempted filicide, called *Sancia di Castiglia*, which was received with great enthusiasm at its first performance in Naples. But the initial enthusiasm soon waned, and eventually *Sancia di Castiglia* disappeared completely

from view. Operas continued to flow from Donizetti's pen in quick profusion, among them *Torquato Tasso* (1833), one of the composer's most fascinating scores, the dramatic *Lucrezia Borgia* (also 1833), and, in 1834, two of Donizetti's explorations of English history, *Rosamonda d'Inghilterra* and *Maria Stuarda*. It was, however, with historical fiction from the British Isles, rather than historical fact, that Donizetti was soon to achieve his greatest success, when he composed the work that is still regarded as his finest opera: *Lucia di Lammermoor*. Based on Sir Walter Scott's novel, *The Bride of Lammermoor*, *Lucia* was composed for Naples, and its premiere was one of the greatest events in the history of the San Carlo Theater.

Another of Donizetti's successful forays into English history was *Roberto Devereux* (1837). During his years of residence in Paris, he wrote a number of works for the Opéra and the other Paris theaters, among them the delightful *La Fille du Régiment* (1840) and *La Favorite* (also 1840).

It was shortly after the triumphant first performances of *Don Pasquale* in 1843 that the early symptoms of the illness which was to prove fatal to Donizetti began to appear. He had gone to Vienna to stage a new opera, *Maria di Rohan*, but found that recurring bouts of fever prevented him from working with his usual concentration. By November, when he was back in



MARIA JEANETTE

Italo Tajo as Dr. Dulcamara in San Francisco Opera's 1956 staging of *L'Elisir d'Amore*.

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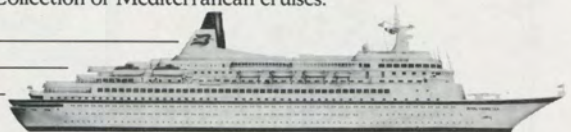
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Patrice Munsel was Adina; Louis Quilico, Belcore in San Francisco Opera's 1956 production of *L'Elisir d'Amore*.

Paris rehearsing *Dom Sébastien* which opened at the Opéra on the 13th of that month, it was obvious that he was seriously ill, for he would become incoherent in mid-sentence, fly into violent rages for no immediately apparent reason, or exhibit other signs of mental instability. Though he returned to Vienna and continued to work for another year, his condition went on deteriorating until his final collapse into paralysis and insanity, the last stages of a venereal disease. His final two years were spent in an almost comatose condition, until he was taken home to Bergamo to die in 1848, at the age of 50.

Donizetti is important as the leading Italian opera composer of the 1830s and

1840s, spanning the gap between Rossini and Bellini, whom early retirement and premature death respectively had removed from the scene, and the young Verdi who was, as it were, waiting in the wings. Like most prolific composers, his output was uneven; but at his best he was incomparable. It used to be said that Donizetti was the finest of the second-rate composers: perhaps it would be fairer to describe him as a second-rate composer who occasionally wrote first-rate operas, operas such as *Lucia di Lammermoor*, *Anna Bolena*, *Maria Stuarda*, *Lucrezia Borgia*, *La Fille du Régiment*, *Don Pasquale* and—the one a great many admirers of Donizetti would miss most of all—*L'Elisir d'Amore*. ■



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# A GIFT FROM GUMP'S

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By JOHN SCHAUER

For many Bay Area residents, that unique San Francisco institution called Gump's is the ultimate gift store—it was there, for instance, that Mayor Dianne Feinstein selected her personal gift for Queen Elizabeth II when the monarch visited the city last year. But Gump's doesn't just *sell* gifts; it's about to give one to the city, one that should be of special interest to San Francisco Opera patrons.

From October 8 through the 20th, Gump's specialty store on Post Street will present "A Tribute to Italy" featuring special merchandise throughout the store in addition to two museum exhibits never before seen in the United States: "Treasures from the La Scala Museum" and "Treasures from the Doccia Museum." (The opening celebration will be a gala black-tie affair, the proceeds from which Gump's is graciously donating to the San Francisco Opera Association.) They are the first presentations of their kind in the history of the fabled establishment, but they are firmly in the tradition of a company whose history frequently evokes the epithet "unique."

Gump's, in case you live in a cave and have never seen a cable car, is difficult to describe; like the scent of Sterling Silver roses, you have to experience it to know it. It has been variously described as "one of the world's three great luxury merchants," "the serene highness" of American retailers and "one of retailing's last temples of quality." Perhaps the best description came from the late Sally Stanford, San Francisco's most famous madam, a former mayor of Sausalito and wife (for two years) of Robert Gump, grandson of the establishment's founder. She dubbed it "the Metropolitan Museum with cash registers."

Miss Stanford's description was only slightly inaccurate; at Gump's, you don't see cash registers. Such mundane engines of commerce are kept discreetly out of



This imposing-looking bust of Verdi by Vincenzo Gemito was modeled from life in 1872 when the composer was 59.



Watercolor of Arturo Toscanini by Bernardino Palazzi, painted in 1955 at the conductor's home in Milan. Born in 1867, Toscanini was a member of the La Scala orchestra at the 1887 world premiere of *Otello*.

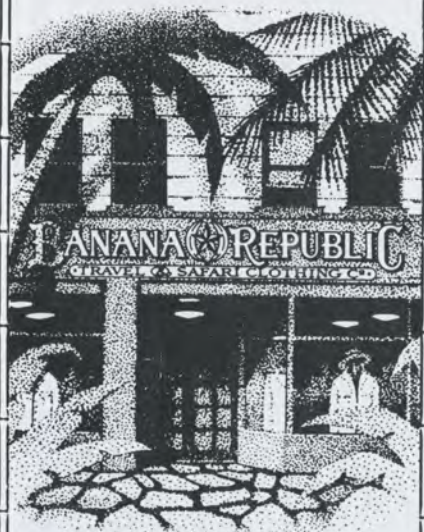


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This gold laurel wreath crown with the names of Verdi's operas engraved on the leaves was a gift to the composer and has been chosen as the emblem of Gump's "Tribute to Italy."

view behind handcrafted wood panels. But the comparison to a museum is apt: many of Gump's more pricey trinkets—especially the treasures that reside in the mysterious confines of the Inner Jade Room—are described as "museum quality"; the staff includes a former museum curator; the San Francisco location (unlike the newer satellite stores in Houston, Dallas and Beverly Hills) includes an art gallery; and items purchased at Gump's can be found in Oriental collections of numerous museums, including the Avery Brundage Collection at the Asian Art Museum here in San Francisco and the Otto Kahn Collection at New York's Metropolitan Museum of Art.

So it was hardly incongruous when Gump's executives were invited by the government of Italy to visit and assemble an exhibition of merchandise that would reflect the work of that country's finest artisans. (Many people who are familiar with Gump's exclusively through their gift book—they eschew the word "catalogue"—associate the store primarily with Orientalia. Actually Gump's established its reputation as purveyor of exquisite Oriental items by a quirk of fate. After the 1906 quake and fire destroyed an adjacent store, Abraham Livingston Gump, son of founder Solomon, acquired his neighbor's line of Oriental imports. "A.L.," as he was affectionately known, soon established himself as one of the world's top authorities on Asian artifacts.)

The invitation was gladly accepted—Gump's has a long and fruitful association with Italian craftsmen—and three executives made the trip to Italy: Gump's pres-

ident Robert Leitstein, vice-president William Goulet and display director Robert Mahoney. In typical Gump's fashion they traveled throughout the country, looking for the unusual, seeking the sort of "cottage industry" artisans who maintain the age-old tradition of wonderful craftsmanship, and devising the themes that Gump's buyers would later develop. (More than half of the merchandise traditionally carried at Gump's is created exclusively for the store.)

The team of Gump's buyers who followed up the executive visit found, as always, marvelous treasures to bring back: fantastic feathered carnival masks; exquisite dolls with real hair, hand-crafted by two Venetian peasant women; precision-tooled boxes of lapis lazuli and malachite.

The executives were in a cab in Milan on their way to inspect the work of some silversmiths when the driver took them past the La Scala Museum and Goulet, an avid operaphile, suggested on impulse that they stop and go in for a look.

The exhibits they saw surpassed their expectations, and Goulet, who was particularly impressed with the Verdi Collection, somewhat facetiously suggested that they ask to borrow some of the items for their "Tribute to Italy." The idea was unorthodox; but so has been most of Gump's history, and Giampiero Tintori, director of the La Scala Museum, was approached with the request.

The odds of a favorable response were not great. The exhibit had never traveled outside Italy before. Even worse, the national reaction in Italy after a selection of the Vatican's art holdings was taken for exhibition in America had been negative—Italians clearly wanted Italian treasures to remain on Italian soil. But the Gump's team was aware of the enthusiastic following opera has in San Francisco, and they were determined to do whatever they could to procure some of the special Verdi artifacts for their display.

To their collective surprise, the request received serious consideration, but the process was long and difficult. Permits for the items to leave the country took four months to process. Countless considerations arose, which Gump's had to deal with to the satisfaction of the Italian curators. Special guards had to be arranged for; insurance was, of course, necessary; plans for the layout of the exhibit had to be submitted for approval. But ultimately, the impossible was achieved, and San Fran-

*continued on p. 58*



ALIDA FERRARINI



RUTH ANN SWENSON



LUIS LIMA

Italian soprano **Alida Ferrarini** makes her American debut as Adina in *L'Elisir d'Amore*, the vehicle of her 1978 La Scala debut opposite Luciano Pavarotti and a role she has just sung at the Vienna Staatsoper. Born in Villafranca-Verona, where she still lives with her husband and son, she studied voice at the Conservatory of Verona under the direction of Enzo Cecchetelli and made her professional debut as Mimì in *La Bohème* in Treviso. Engagements soon followed in theaters throughout Italy, and she won acclaim with the companies of Venice, Turin, Bologna and Florence. It was at the famous arena of her native Verona, however, that Miss Ferrarini scored special triumphs as Micaëla in *Carmen* in 1980 and Gilda in *Rigoletto* in 1981. Her first German appearance was as Mimì in Frankfurt in 1977. Since then she has sung regularly in Munich, Hamburg, at the Bregenz Festival, at the Vienna Staatsoper, in Madrid, Barcelona, Monte Carlo, Lyon and at the Paris Opera. During 1983 she appeared in *Don Pasquale* in Munich, as Micaëla in Rome and at Barcelona's Teatro Linceo, and as Adina in Hamburg. This year her assignments include *Rigoletto* in Munich and at Covent Garden, Cimarosa's *Matrimonio Segreto* at the Paris Opera, and Micaëla in Verona. Miss Ferrarini opens the 1984-85 season at La Scala as Micaëla in *Carmen* opposite Plácido Domingo under the baton of Claudio Abbado. Her television credits

include *Il Matrimonio Segreto* at La Piccola Scala, *Carmen* in Barcelona and *Rigoletto* from the Verona Arena. Engagements for 1985 include Nannetta in *Falstaff* at La Scala, Adina in Brussels, and Juliet in Bellini's *I Capuleti e i Montecchi* at Barcelona's Teatro Linceo with Agnes Baltsa.

Soprano **Ruth Ann Swenson** is Giannetta in *L'Elisir d'Amore* and a Confidante in *Elektra*. The young New Yorker made her Company debut as Despina in the 1983 Summer Season production of *Così fan tutte* and returned last fall as Echo in *Ariadne auf Naxos*, Olga in *La Grande Duchesse de Gêrolstein* and as Xenia in *Boris Godunov*. A participant in the San Francisco Opera Center's Merola Opera Program for two years, Miss Swenson appeared in productions of *Die Fledermaus*, *The Merry Wives of Windsor* and *Rigoletto*. She was a winner of the San Francisco Opera Auditions in 1981 and 1982, and during the Center's first Showcase series in 1982 sang the role of the First Attendant in Harbison's *Full Moon in March*, presented under the auspices of the American Opera Project. Miss Swenson continued to advance within the Center's training programs and toured with Western Opera Theater's 1982 production of *Rigoletto*, singing the role of Gilda. During the 1983 Showcase she appeared as Erisbe in *L'Ormino* and Lucia in *The Rape of Lucretia*, and

this last spring she appeared in the Center's 1984 Seasons' Preview. Currently in her second year as an Adler Fellow, she participated in the Center's Singers Tour of concert presentations of *Die Fledermaus* and created the role of Belisa in the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase. She made her San Francisco Symphony debut last May with Nielsen's Third Symphony and most recently returned for Mahler's Eighth Symphony. She will make her Seattle Opera debut this February as Adina in the Silver Series performances of *L'Elisir d'Amore*.

Argentina-born **Luis Lima** returns to San Francisco Opera for the September 27 performance of *Carmen* and as Nemorino in *L'Elisir 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

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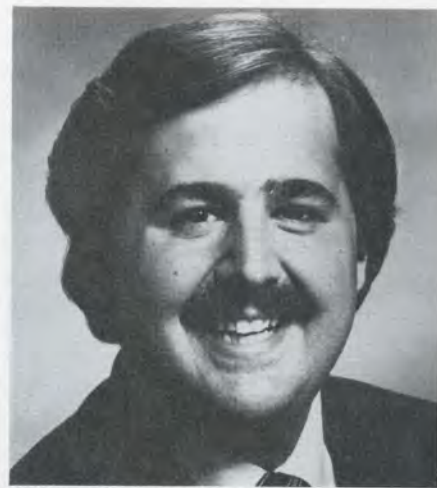
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*Gemma di Vergy*. It was in that role that he made his triumphant American debut at Carnegie Hall in 1976 opposite Montserrat Caballé in a performance that was recorded by CBS Records. That same season he bowed with New York City Opera in *Madama Butterfly* 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.

Bass-baritone **John Del Carlo** returns to San Francisco Opera as Dr. Dulcamara in *L'Elisir d'Amore*. Since his 1978 Company debut he has appeared in over 20 productions here, most recently as Abimélech in *Samson et Dalila* and as Rangoni in *Boris Godunov* during the 1983 Fall Season. A native San Franciscan and a graduate of the San Francisco Conservatory of Music, he was a member of the San Francisco Opera Chorus from 1973 to 1976 and participated in the 1977 Merola Opera Program, during which he was co-winner of first place in the San Francisco Opera Auditions. He bowed with Spring Opera Theater in 1978 as Achilles in Handel's



JOHN DEL CARLO

*Julius Caesar*, returning for SPOT productions of *La Périchole* (1979), *Good Soldier Schweik* (1980) and *The Grand Duchess of Gerolstein* (1981). During the 1982 Fall Season he scored a personal triumph as Alidoro in *La Cenerentola*, and that same year was a winner in the Pavarotti International Voice Competition, subsequently appearing with Pavarotti in the Philadelphia Opera productions of *L'Elisir d'Amore* and *La Bohème*, the latter being televised nationally on PBS. Del Carlo made his European debut during the 1981-82 season, singing the role of Olivo in Donizetti's *Olivo e Pasquale* in Barga, Italy, and the following fall bowed with Lyric Opera of Chicago in *Fidelio* and a new production of *Madama Butterfly* directed by Harold Prince. Last season he appeared as Alidoro with the Opera Company of Philadelphia, and during the summer made his Seattle Opera debut as Donner in *Das Rheingold* (a role he sang here for the 1983 Summer Season) and Gunther in *Götterdämmerung*. His assignments this season include Mustafà in *L'Italiana in Algeri* with Miami Opera and Baron Zeta in *The Merry Widow* for Tulsa Opera.

Baritone **Dale Duesing** is Belcore in *L'Elisir d'Amore*. His first major American appearance was his San Francisco Opera debut in the 1976 world premiere of Imbrie's *Angle of Repose*, and he returned



DALE DUESING

for six consecutive seasons in such roles as Guglielmo in *Così fan tutte* (1979), Papageno in *The Magic Flute* (1980), Lescaut in *Manon* (1981), Figaro in *The Barber of Seville* (1982 Summer Season) and the title roles of *Billy Budd* (1978) and *Pelléas et Mélisande* (1979). The Milwaukee native began his career in Germany after winning a Fulbright Scholarship to study at the Munich Hochschule für Musik. He was a regular member of the Deutsche Oper am Rhein in Düsseldorf for several years, becoming a frequent guest artist at the Hamburg Staatsoper, where he made his debut as Guglielmo in 1973. In 1976 Duesing made his Glyndebourne debut as Olivier in Strauss' *Capriccio*, returning in subsequent years for such roles as Papageno, Wolfram in *Tannhäuser*, Rossini's Figaro, Pelléas and the title role of *Billy Budd*. He appeared at the Salzburg Festival for six consecutive seasons, and bowed at the Metropolitan Opera in 1978, when he appeared as Arlecchino in *Ariadne auf Naxos* and as Papageno. Subsequent Met assignments have included Dr. Malatesta in *Don Pasquale*, Silvio in *Pagliacci*, Pelléas, Rossini's Figaro and, this year, Billy Budd. During the 1981-82 season he made his Paris Opera debut as Guglielmo and added a new role to his repertoire, the Barber in Strauss' *Die Schweigsame Frau*, in Lyon. Recent engagements include Arlecchino at La Scala, Guglielmo at the Edinburgh Festival, Dandini in *La Cenerentola* and

*continued on p. 51*

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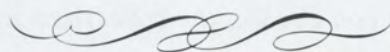


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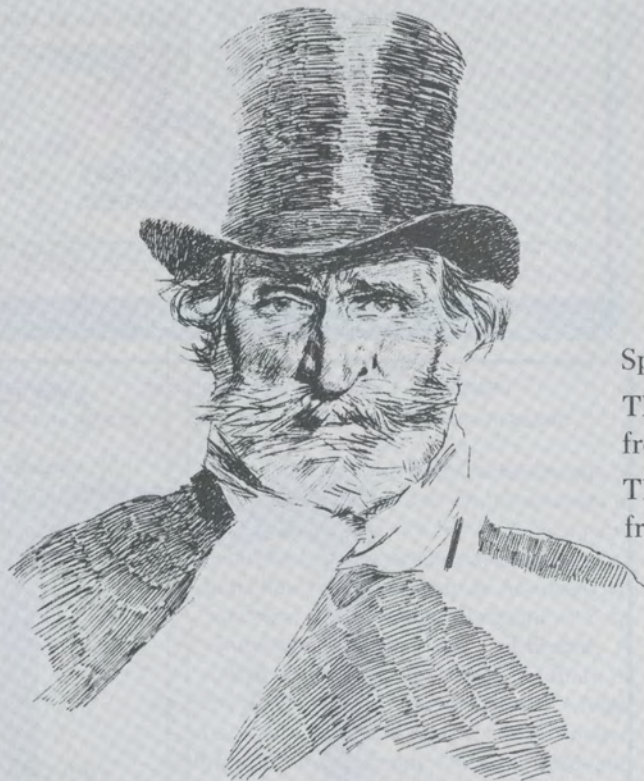
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Opera in two acts by GAETANO DONIZETTI

Text by FELICE ROMANI

Based on *Le Philtre* by EUGÈNE SCRIBE

# L'Elisir d'Amore

(in Italian)

*Conductor*

David Agler

*Stage Director*

Graziella Sciutti\*

*Designer*

Robert Darling

*Lighting Designer*

Thomas J. Munn

*Chorus Director*

Richard Bradshaw

*Choreographer*

Marika Sakellariou

*Musical Preparation*

Mark Haffner

Susanna Lemberskaya

Svetlana Gorzhevskaya

*Recitative Accompaniment*

Jeffrey Goldberg

*Prompter*

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*Assistant Stage Director*

Francesca Zambello

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First San Francisco Opera performance:

September 14, 1929

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TUESDAY, OCTOBER 9 AT 8:00

SATURDAY, OCTOBER 13 AT 8:00

WEDNESDAY, OCTOBER 17 AT 7:30

SUNDAY, OCTOBER 21 AT 2:00

SATURDAY, OCTOBER 27 AT 8:00

## CAST

(in order of appearance)

*Giannetta,* Ruth Ann Swenson  
*a peasant girl*

*Nemorino,* Luis Lima  
*a young peasant*

*Adina,* Alida Ferrarini\*\*  
*a wealthy young woman*

*Belcore,* Dale Duesing  
*sergeant of the village garrison*

*Dulcamara,* John Del Carlo  
*a charlatan*

*Peasants, soldiers, villagers, a notary*

*Corps de ballet*

\*\*American opera debut

\*San Francisco Opera debut

TIME AND PLACE: 19th century; an  
Italian village

ACT I *Scene 1:* Adina's farm  
*Scene 2:* A small garden  
*Scene 3:* The village square  
*Scene 4:* The Inn of Pernice  
*Scene 5:* The village square

## INTERMISSION

ACT II *Scene 1:* Adina's farm  
*Scene 2:* A village street  
*Scene 3:* Adina's farm

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

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

*The performance will last approximately two and one-half  
hours.*

All performances of *L'Elisir d'Amore* are performed with SUPERTITLES™  
by Jerry Sherk and Francesca Zambello, San Francisco Opera. SUPERTITLES™ are provided through the generosity of Citicorp.

# L'Elisir d'Amore/Synopsis

## ACT I

Giannetta and a group of peasants are coming for a rest from harvesting under the shade of a group of trees. Nemorino watches Adina timidly from a distance, sad that he is too poor to offer her anything but his love and thus is too shy to approach her. Adina reads the story of Tristan and Isolde and how Tristan won her love with a magic potion. A regiment of soldiers appears led by the swaggering Sergeant Belcore. He flirts with the girls and then declares his passion for Adina, asking her to marry him. She is flattered by his handsome bearing and the declaration of his love, but refuses the offer. The peasants return to work, and Nemorino finds the courage to declare his love for Adina. She laughs at him, telling him she is too capricious to settle down. The scene shifts to the square of the neighboring village. Dr. Dulcamara arrives with a supply of patent medicine for sale. Nemorino asks him if he knows of the magic elixir with which Tristan won Isolde. Dulcamara replies that it was he who created it. Taking a bottle of Bordeaux wine, the quack sells it to Nemorino as a love potion. The effect of the alcohol is immediate. Certain that he will win Adina's love, Nemorino begins to treat her indifferently. To get even, Adina begins to flirt with Belcore and finally agrees to marry him. When orders arrive calling for

Belcore to report to duty at once, it is decided that Adina and Belcore will wed that very evening.

## ACT II

Distracted that Nemorino has not attended the party preceding her marriage, Adina puts off signing the marriage contract. All depart leaving Dulcamara alone. Soon, Nemorino enters and asks the doctor's help. He says Nemorino must double the amount of the potion and gives him another bottle of wine. In order to gain the money to pay for the elixir, Nemorino joins Belcore's regiment and receives an enlistment bonus. The scene shifts back to the village square. Nemorino reels in, tipsy from the new bottle of wine. The village girls, having just learned that a rich uncle of Nemorino's has died and made him wealthy, crowd around him. Unaware of his new wealth, Nemorino thinks that at last Dulcamara's potion is working. Adina sees Nemorino with the girls and becomes jealous. She is now determined to win him for herself. Nemorino returns, sad at the thought of leaving his village and Adina for the army. Adina joins him and tells him that she has bought back his enlistment papers so that they can be married. All join in praising Dulcamara and his magic elixir.

# L'Elisir d'Amore

Photos taken in rehearsal by William Acheson



John Del Carlo





Luis Lima



Luis Lima

FIN  
LE  
A'b



Dale Duesing



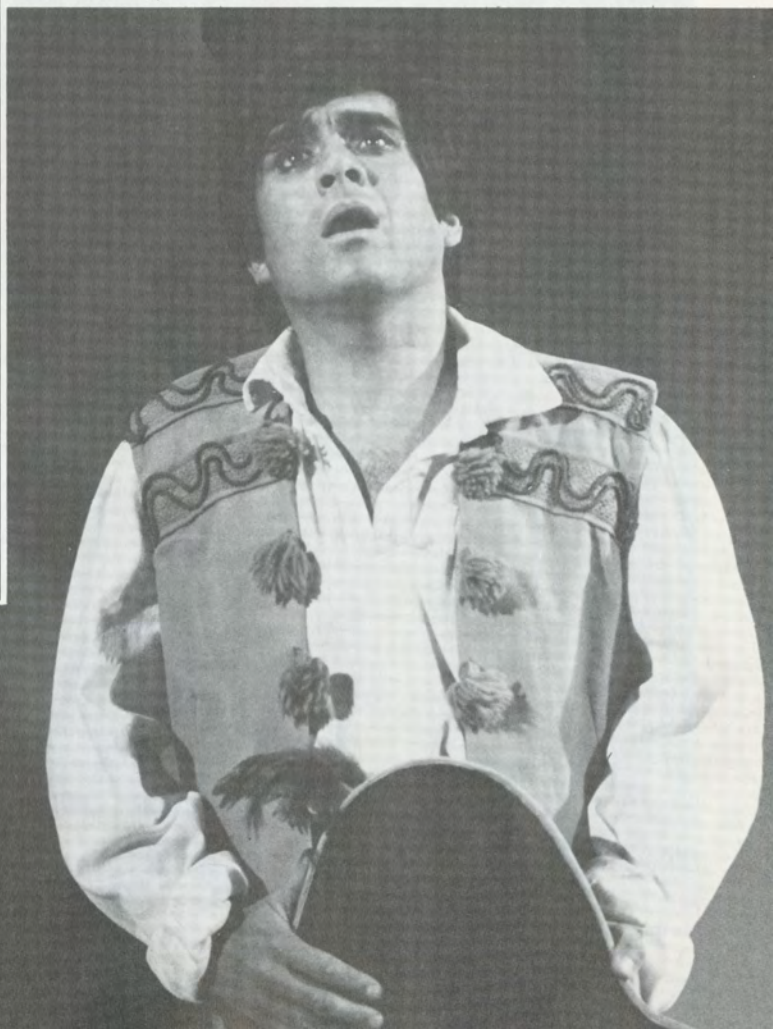
Alida Ferrarini, John Del Carlo



Alida Ferrarini, John Del Carlo



Alida Ferrarini



Luis Lima



John Del Carlo



Ruth Ann Swenson, Dale Duesing



Luis Lima, Alida Ferrarini



DAVID AGLER

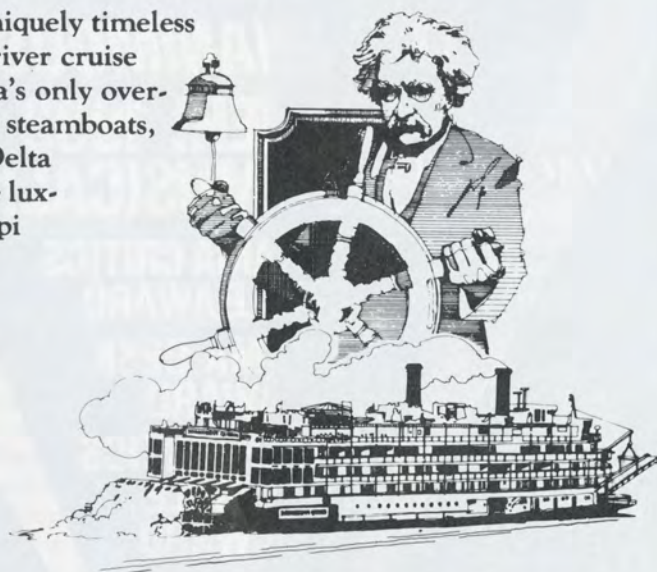
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Raimbaud in *Le Comte Ory* in Brussels, and Dr. Malatesta in Santa Fe. Duesing is also a busy concert artist, having sung with the Boston Symphony, London Philharmonic, RAI Rome, the Chicago Symphony, Vienna Philharmonic and New York Philharmonic, among others. Upcoming assignments include Beckmesser in *Die Meistersinger* in Brussels, Arlecchino at the Met, Tomsy in *The Queen of Spades* in Marseilles and a series of recitals in Europe.

San Francisco Opera musical supervisor and resident conductor **David Agler** leads *L'Elisir d'Amore*. The Chicago native was last on the SFO podium for Sir Michael Tippett's *The Midsummer Marriage* last fall, having led *L'Incoronazione di Poppea* (Summer 1981), *Lucia di Lammermoor* (Fall 1981), *The Rake's Progress* (Summer 1982) and *The Queen of Spades* (Fall 1982). He won special acclaim for the American premiere of Sir Michael Tippett's *The Midsummer Marriage*, which he conducted last fall. During the last four seasons of Spring Opera Theater he received high praise for Henze's *Elegy for Young Lovers*, Britten's *Death in Venice*, Kurka's *Good Soldier Schweik* and Mozart's *The Marriage of Figaro*. In 1979 he led the world premiere of John Harbison's *Winter's Tale* to inaugurate the American Opera Project at Herbst Theatre, returning there in 1980 for the AOP's second offering, Kirke

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GRAZIELLA SCIUTTI

Mechem's *Tartuffe*. Agler served as administrator and conductor for the Festival of Two Worlds in Spoleto, where his credits included Menotti's *Tamu Tamu* and *The Old Maid and the Thief*, Britten's *The Rape of Lucretia* and the world premiere of Bruni-Tedeschi's *La Giusta Causa e una Buona Ragione*. In 1980 he made his Santa Fe Opera debut conducting *The Magic Flute* and Schoenberg's *Erwartung*. He made his San Francisco Symphony debut leading the 1982 Mostly Mozart Marathon and performing one of the solo keyboard parts in the Bach Concerto for Four Claviers and Orchestra. Last June he opened the Winter season of the Australian Opera with performances of *Nabucco*, and he will be returning there for a new production of *Un Ballo in Maschera*. Other upcoming engagements include a new production of *The Magic Flute* for Hawaii Opera; concert appearances in San Francisco Symphony's Mostly Mozart series; and a series of concerts with the San Francisco Chamber Orchestra.

Graziella Sciutti makes her San Francisco Opera directorial debut with *L'Elisir d'Amore*. An internationally acclaimed soprano and interpreter of Mozart, she began her career with a performance of Bach's *St. Matthew Passion* under Herbert von Karajan and made her operatic debut

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in 1951 at the Aix-en-Provence Festival, where she sang in Menotti's *The Telephone* and Cimarosa's *Il Matrimonio Segreto*. Her first British appearance was as Rosina in *The Barber of Seville* at Glyndebourne in 1954, and during the 1954-55 season she joined the ensemble of La Scala, where she returned repeatedly for performances under Karajan. Miss Sciutti was the leading soprano of La Piccola Scala from its inception in 1955, and for eight years brought international renown to that company in Milan and on its tours to Edinburgh, Vienna, Brussels and other locales as distant as South Africa. She began a long and critically lauded association with the Salzburg Festival in 1958, and in 1960 became a member of the Vienna Staatsoper, where she performed with such illustrious conductors as Karajan and Bernstein. The following year marked her American debut at San Francisco Opera with one of her most acclaimed portrayals, Susanna in *Le Nozze di Figaro*, as well as Oscar in *Un Ballo in Maschera*. Having scaled the heights of the operatic world, Miss Sciutti was invited in 1975 to join John Copley in staging *L'Elisir d'Amore* at Covent Garden, and soon after was asked to direct and star in *La Voix humaine* at Glyndebourne. That production prompted Lotfi Mansouri to engage her as director of Canadian Opera's *Le Nozze di Figaro* in 1978 and *L'Elisir d'Amore* in 1979. Subsequent directing assignments included *Così fan tutte* in Palermo in 1981 and Offenbach's *Orphée aux enfers* for ALISCO of Milan. In 1982 she again directed *Così fan tutte*, for Lyric Opera of Chicago, and the following season staged *La Fille du régiment* in Dallas and made her New York directing debut with *La Bohème* for the American Opera Center at Juilliard. This season she will stage productions of *The Barber of Seville* for the Lyric Opera and *Così fan tutte* for her Metropolitan Opera directing debut.

**Robert Darling** designed the production of *L'Elisir d'Amore* that was the vehicle of his Company debut in 1967. Subsequent

continued on p. 56




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# ¡Carmen!

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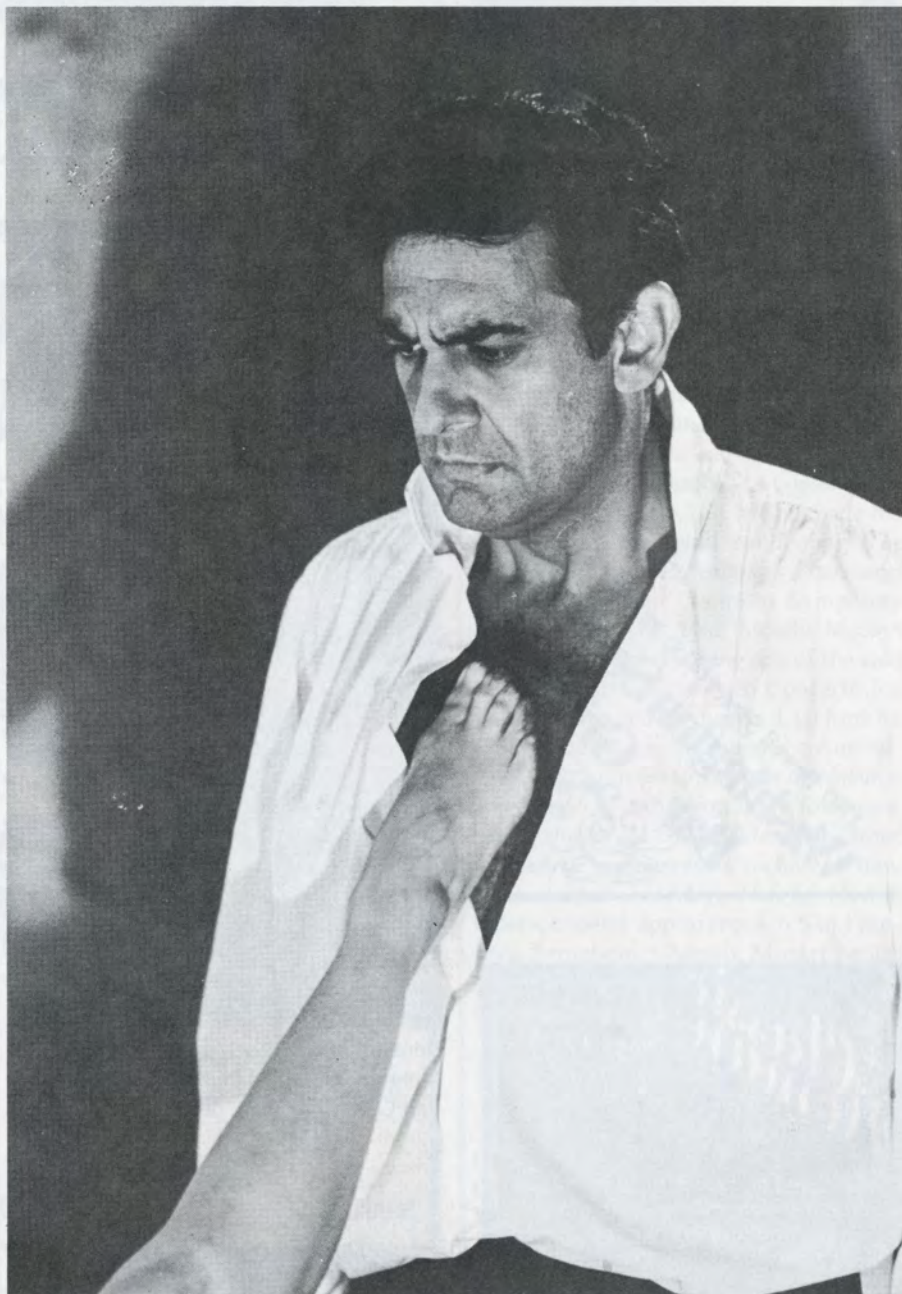
San Francisco Opera, in association with Triumph Films, will present the Bay Area premiere of Francesco Rosi's new film, Bizet's *CARMEN*, at a special benefit for the Opera Association on November 4, 1984, at the Palace of Fine Arts Theater.

Hailed by Vincent Canby of *The New York Times* as "the definitive screen adaptation" of Bizet's popular opera, the film features Julia Migenes-Johnson in the title role with Plácido Domingo as Don José, Faith Esham as Micaëla and Ruggero Raimondi as Escamillo, accompanied by the Orchestre National de France conducted by Lorin Maazel. The production was filmed entirely on location in Andalusia by cinematographer Pasqualino De Santis, who won the 1968 Academy Award for his work on Franco Zeffirelli's *Romeo and Juliet*.

Other artists who contributed to the production are choreographer Antonio Gades, the Spanish dancer who recently starred in Carlos Saura's flamenco film adaptation of the Carmen story, and designer Enrico Job.

The film, which runs approximately two and one-half hours and has been rated "PG," will be shown at 6 p.m. Preceding the screening at 5 p.m. will be a champagne reception. Tickets are available at the Opera Box Office, or may be ordered by phone at (415) 864-3330.

The Palace of Fine Arts Theater is located at Marina Blvd. and Lyon Street in San Francisco. For information on preferred seating and a post-performance dinner sponsored by the San Francisco Opera Guild, call (415) 565-6432.



Plácido Domingo, and a part of Julia Migenes-Johnson, in a scene from the film, Bizet's *CARMEN*.

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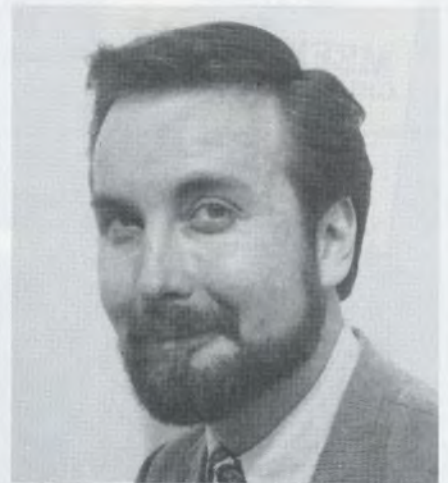
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ROBERT DARLING

*continued from p. 53*

productions he created for San Francisco Opera include *Fra Diavolo* in 1968, and the American premiere production of von Einem's *The Visit of the Old Lady* in 1972. He also was responsible for realizing the designs of the late Wieland Wagner for *Salome* in 1968. After receiving a master's degree in design and directing at the Yale School of Drama, he began his work in opera design as an assistant at New York City Opera and worked with Ming Cho Lee on *Le Nozze di Figaro* for the Met National Company. The Oakland native also studied with Friedelind and Wieland Wagner at Bayreuth, and assisted in mounting the latter's production of *Lohengrin* at the Met. His designs graced several seasons of Spring Opera Theater, including *La Rondine* (1968), *The Consul* (1969), *Don Pasquale*, *Rigoletto* and *Titus* (1971) and *Mahagonny* (1972). For Western Opera Theater, he designed productions of *La Bohème*, *Così fan tutte*, and *Gianni Schicchi*. In addition to numerous credits for the Broadway and Off Broadway theaters, Darling has created designs for ballet companies in San Francisco, Seattle and Pennsylvania. From 1977 to 1982 he was artistic director of the Central City and Denver Opera Associations, later serving as a consultant to the Ford Foundation. His numerous operatic projects have included *Don Carlo* and *Un Ballo in Maschera* for the Lyric Opera of Chicago; *La Traviata*, *Anna Bolena* and *Don Carlo* for

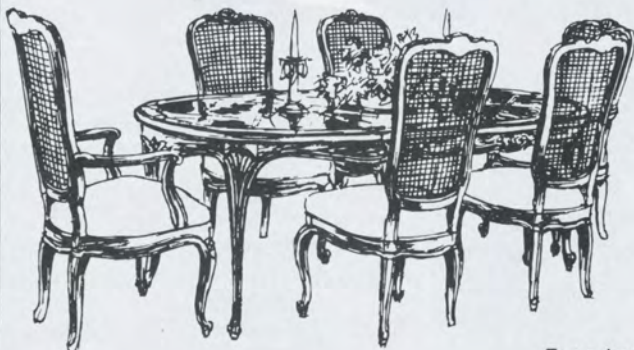
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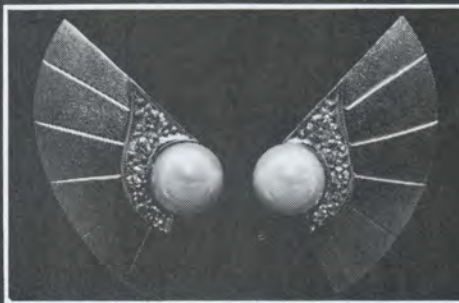
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JOAN ARHELGER

Santa Fe Opera; Orff's *Der Mond, Pagliacci, Don Quixote* and the world premiere of Henderson's *Medea* for San Diego Opera; *Rigoletto* for the Utah Opera; and *Le Nozze di Figaro* in Hawaii. This season he is creating a new production of *Tannhäuser* for Seattle Opera.

San Francisco Opera associate lighting designer **Joan Arhelger** is responsible for lighting this fall's productions of *La Sonnambula*, *L'Elisir d'Amore* and *Anna Bolena*. She joined the Company last fall, as lighting designer of *Manon Lescaut* and lighting supervisor for *La Traviata*. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS Great Performances series) and with various dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" festival in Herbst Theatre. Miss Arhelger's opera credits in lighting design include productions for Wolf Trap Company, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons, she was resident lighting assistant for the Washington Opera at the Kennedy Center.



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Gump's continued from p. 40



Alvise Ranieri Tenti painted this oil portrait of Claudia Muzio as Violetta in *La Traviata*. The famed soprano, who lived from 1889 to 1936, sang the title role in the production of Puccini's *Tosca* that opened the War Memorial Opera House in 1932.

cisco will become the first city outside of Italy to house the precious Verdi memorabilia.

Many of the La Scala items, which were donated to the museum after Verdi's death, had been in the composer's personal collection. They include various rare portraits: a celebrated portrayal of Verdi's second wife, Giuseppina Streponi, holding the score of *Nabucco* (she created the role of Abigaille in the work's world premiere at La Scala in 1844); two watercolors of Verdi dating from the 1880s; portraits of Giovanni Ricordi, Verdi's publisher, and Arturo Toscanini, who was a member of the orchestra when La Scala presented the world premiere of *Otello* in 1887; and an ink drawing of Verdi by Giovanni Boldini (1842-1931) taken from his own famed oil portrait of the composer. Other Verdi representations include a bronze scale model of the Verdi monument in Trieste and a bronze bust of the composer done from life in 1872 when he was 59.

Additional fascinating items in the exhibit include a gold and ivory ceremonial baton that matches the description of one presented to the composer on the occasion of the premiere of *Aida* in Cairo in 1871; a rare first edition (1853) of *La Traviata*; a commemorative blue-velvet panel presented to Verdi at the premiere of *Otello*; and a gold laurel wreath crown with the names of Verdi's operas engraved on the

leaves, a gift presented to the composer.

(The gold laurel wreath has been chosen as the emblem of the exhibit, and is reproduced on the special shopping bags Gump's has had devised for the exhibit—the first time they have ever changed their traditional design, a significant gesture for an establishment as rich in tradition as Gump's.)

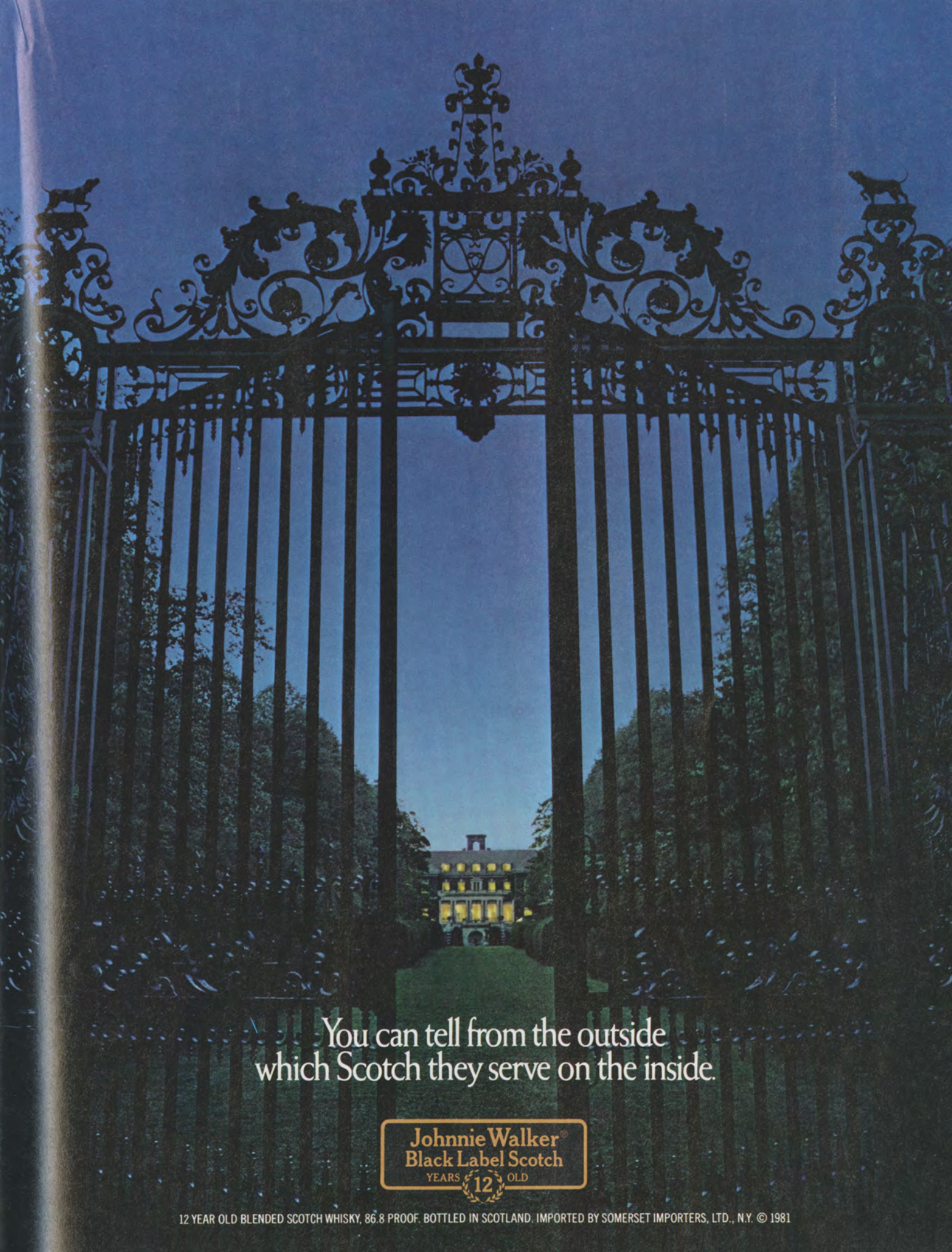
The exclusive showing of the Verdi memorabilia is not the only coup that Gump's executives scored while in Italy. In their endless search for the finest examples of art and craft, they visited the Richard-Ginori Manufactory in Doccia, near Florence. Richard-Ginori is one of Europe's oldest creators of porcelain, a substance that had intrigued Europeans ever since Marco Polo brought back samples from the Orient. But the process that resulted in the fine, hard porcelain produced in China was a secret that eluded European craftsmen for centuries, until it was discovered in Meissen in Saxony in 1710. Production began in Vienna in 1718, and in 1735 Marquis Carlo Ginori founded his own company to produce the coveted dinnerware that took its name from the country that first produced it—China.

Ginori assembled the best craftsmen and artisans from throughout Europe, and by 1742 he employed a total of 37 workers. The number swelled to more than 100 by 1774; by 1896, over 1,500 people were involved in the manufacture of Ginori porcelains. In 1896 a well-known Milanese ceramist, Giulio Richard, offered to join the Ginori family business, and the Doccia manufactory since that time has been known as Richard-Ginori.

The first Ginori products, like all early European ceramic work, were nearly exact duplicates of items crafted in China, but in 1744 Ginori created a portrait of Empress Maria of Austria in light relief, and presented it to her as a gift. Shortly thereafter he introduced the first floral decorations, and such designs as "del tulipano" (tulips), "galletto" (cockerel) and "a ciocchette" (clusters) formed the foundation of the Ginori line, many items of which have remained identical to the present time.

Examples of the finest pieces produced by Ginori are housed in the Doccia Museum. Two years ago, the Metropolitan Museum in New York attempted to mount a Ginori exhibit, but their application was turned down. This didn't discourage the intrepid Gump's executives. Not only did

*continued on p. 68*



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There are other members of this team—thousands, in fact—who are not present onstage or in the wings, but whose participation is equally important. They are San Francisco Opera's donors, whose contributions we rely upon to help us close the gap between ticket income and operating expenses each year. Their support is crucial to the Company's success—both artistically and financially. Without their generosity and continuing

interest, those other hundreds who put the "labor" in "labor-intensive artform" might well be out of a job.

To express our appreciation, San Francisco Opera has assembled an array of benefits and privileges designed to give these donors greater enjoyment and understanding of the performances they help make possible. Seasoned operagoers are well aware that the magic of a top-notch opera performance is an experience unmatched by any other single art form. As a donor, you can have the opportunity to witness that magic first-hand, close-up, to learn the intricate secrets behind the spectacle of this centuries-old tradition.

Donor benefits are structured to offer an exciting array of events and privileges to all contributors. A donation in any amount will entitle you to that most coveted service for San Francisco Opera audience members: priority notice of all performance events sponsored or produced by San Francisco Opera. If you have ever tried to get tickets to an advertised event, only to discover that it is already sold out, you will appreciate the significance of this one benefit alone. Donors are among the first to be notified of all San Francisco Opera events, *before* the general public is informed, thereby giving our special friends an edge in securing those frequent-



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ROBERT MESSICK

Staging rehearsals emphasize the dramatic and physical aspects of a performance; Sustaining Patrons (who contribute \$1,000 or more) will see this vital step in mounting a production. Here (from the left) we see conductor Edo de Waart, prompter Philip Eisenberg and assistant director Robin Thompson at a staging rehearsal for *Die Walküre* in Zellerbach rehearsal hall.

ly hard-to-obtain tickets.

With a gift of \$30 or more, you automatically receive membership in the San Francisco Opera Guild, which brings with it complimentary issues of the Guild's summer and fall magazines, as well as the non-performance issue of *San Francisco Opera* magazine. Guild members receive discounts at the Opera Shop—both the store at 199 Van Ness as well as the mezzanine level boutique—in addition to special tours and admission to the popular series of Opera Insights at which internationally renowned operatic celebrities share their experiences and personal insights with you. You will also be invited to this volunteer organization's annual meeting.

Donor benefits escalate steadily as contributions exceed \$59. Those who contribute \$60 or more will receive invitations to a technical stage procedure called a "turnaround." This year donors will be able to watch stage crews "strike," or disassemble, one production and see it replaced by another, with a choice of observing the transformation of *Rigoletto* to *Khovanshchina* or *Don Giovanni* to *Rigoletto*. From Mantua to Moscow or from Seville to Mantua, San Francisco Opera stage technicians are able to make geographic transitions faster and more efficiently than any travel agency, and all in the comfort and splendor of the War Memorial Opera House!

Contributors of \$100 or more also receive an invitation to the Guild's Opera Salon, which this year features San Francisco Chronicle music critic Robert Commanday discussing the history of opera in early San Francisco.

At the donor level of \$200 or more,

patrons are invited to an orchestral dress rehearsal, at which they will see the finishing touches that polish a production to world-class standards. In addition, they will be privileged to attend an orchestral reading of *L'Elisir d'Amore*, conducted by Company musical supervisor and resident conductor David Agler, who has graciously agreed to the presence of microphones so that observers can follow the proceedings in detail.

Those who contribute \$300 or more are listed in our performance magazines and become voting members of the San Francisco Opera Association, which entitles them to attend the Opera Association's annual meeting. They are also invited to attend an additional dress rehearsal this season.

Supporting Patrons who contribute \$500 or more receive all of the above-mentioned privileges as well as invitations to a third dress rehearsal, a special party on the Opera House stage, and a "Sitzprobe," which is an early stage in the rehearsal process, with singers seated in front of the stage curtain and full orchestra. Sustaining Patrons who contribute \$1,000 or more will be invited to a backstage cast party following a performance of *Don Giovanni*, and a staging rehearsal at which stage movement and dramatic action are blocked and refined. All of this is in addition to everything already mentioned.

The Medallion Society, the premier group of the San Francisco Opera family, was created for contributors whose support exceeds \$1,500 per year. Membership in this group entitles donors to yet a further array of privileges bearing the personal touch. Medallion Society members



It takes the labor of many stagehands to make the dazzling scenic transformations demanded by opera librettos. Contributors of \$60 or more will see the process in action as stage crews strike one set and set up another, known in the profession as a "turnaround."

have available to them a personalized ticket service through a special telephone hotline; priority for requested seating improvements; and that singular convenience, free reserved parking at the nearby Performing Arts Center Garage. In addition, members of the Medallion Society receive invitations to such prestigious events as the special Medallion Society recital; a members-only dress rehearsal; and personalized backstage tours.

Contributors of \$2,500 or more are invited to a special Medallion Society luncheon featuring a fascinating presentation on one of the many aspects of the Company's varied operations; a dinner with general director Terence A. McEwen prior to a dress rehearsal; and a backstage tour, including visits to those domains rarely seen by the public, our scenic and costume shops. Donors of \$5,000 or more are invited to attend a *Madama Butterfly* cast party, and may arrange operatic recitals to be given at their own business or social functions.

San Francisco Opera appreciates and acknowledges its donors as members of the essential team that makes possible each succeeding season of international grand opera. We are pleased to be able to offer you—and all of our donors—a variety of opportunities to get to know the Company and its operations from a personal, intimate vantage point. We hope you will consider joining the growing number of our good friends as we reveal both the magic of stage illusion and the equally awesome technical means through which that magic is made to work. For further information on donor privileges and methods

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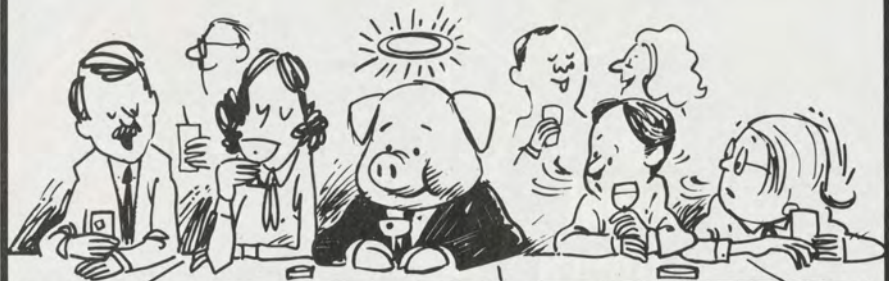
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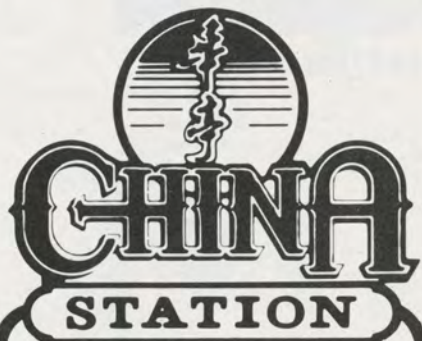


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Diego Rivera, *Paisaje Zapatista*, 1915, collection of Instituto Nacional de Bellas Artes

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- Invitation to the Medallion Society recital.
- Invitation to the Medallion Society members dress rehearsal.
- Priority seating at all San Francisco Opera events.
- Personalized backstage tours.
- Listing of your name in special Medallion Society section of all opera performance magazines.

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*Gump's continued from p. 58*

they manage to arrange for the first showing of the Doccia collection outside Italy, they even persuaded Richard-Ginori to recreate the rare "Granduca" pattern, not produced since 1750, exclusively for the exhibition. In addition to a Granduca dinner set, they have commissioned a scarf and table linens with the distinctive floral pattern as well as an opulent marble-inlay table.

The Doccia Museum collection traveling to San Francisco will include six small figures molded in 1740, depicting stock characters of Italy's famous *Commedia dell'arte*, as well as ceramic baskets, vases, plaques and small sculptures—and, of course, dinnerware.

Having outdone themselves in securing such exclusive goodies, the Gump's team set out to prepare a display area that would do it all justice. Virtually the entire store will be involved in the exhibit, with some areas undergoing extensive alteration. The third-floor art gallery will house the Ginori collection in custom-built display cases lined in silk with special Italian lighting fixtures installed above, and a background of large sepia prints of photographs taken in the Richard-Ginori Manufactory between 1885 and 1890.

Two rooms are being redesigned for the items from the Museo Teatrale alla Scala—special wooden floors are being installed expressly for this exhibit. One room will contain some of the smaller pieces in addition to a marvelous touch: a series of historic original set designs for La Scala productions of operas being presented during the San Francisco Opera's 1984 Fall Season. The second room, devoted to Verdi memorabilia, will be given a gracious home-like setting befitting the personal nature of the items exhibited. Vaulting arches will set off a background of the world-famous fabrics of Mario Fortuny.


Other store areas will feature Italian products as well, such as contemporary glass by Carlo Moretti; coral jewelry in the rare blood-red color that is peculiar to Italy; Florentine leather and suede jewel boxes; handmade majolica wares reproducing Tuscan designs of the 16th, 17th and 18th centuries; goldplated brass frames and desk accessories covered in Fortuny fabrics and made expressly for the event; exclusive silver collections by Buccellati, Ricci, Sabattini and Mazzucato; special new lines of Italian fashion. Gump's main floor area, with its two-story open balcony, will recreate a Palladi-



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an garden with arches, colonnades, porticos and statues in the classical manner of the famed Italian architect.

It is all a very far cry indeed from the modest frame and mirror shop established by Solomon Gump in 1861, when his clientele consisted primarily of the many bar-rooms that sported large mirrors over the bar. Large mirrors in public places tended to break with great frequency in those rowdy days, and Gump's business flourished. It also expanded as the nouveau riche began to demand the luxurious trappings that accompany suddenly acquired gentility, a demand that Gump met.

He began making treks to Europe to obtain the ornate objets d'art his customers wanted. Conspicuous among the art works he brought back were enormous canvases of ample nudes, which became an innovative, non-breakable substitute for fragile mirrors in the city's watering holes. The mostly male population of early



The Richard-Ginori Manufactory, founded in 1735, is one of the oldest European producers of fine porcelains. The revered company has specially recreated the rare "Granduca" pattern, not produced since 1750, expressly for Gump's Italian tribute.

San Francisco found these extravagant artworks to their liking, but rumor attributed another reason for Solomon's interest in flesh-colored oil paint: the subject of most of these anatomical studies was said to be his European lady companion, whose continental reputation might suffer had her many portraits circulated on the eastern side of the Atlantic.

Perhaps Gump's European escapades are what prompted him to shower his wife with countless baubles when he returned from each trip. Eventually Mrs. Gump found her household cluttered even by 19th-century standards, and she finally directed her husband to clear out the knickknacks and sell them at his store. Thus was born the gift-from-Gump's tra-

dition that has flourished up to our own time, with no signs of waning—as the visit of Queen Elizabeth has so eloquently demonstrated.

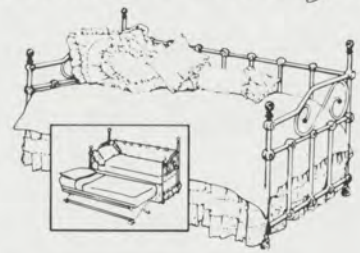
Gump's, like everything else in San Francisco, did not escape the aftermath of the 1906 quake. Sally Stanford, speaking about those days in an interview, described what transpired: "After the great fire, Gump's was having a terrible time. They'd lost everything and the insurance companies weren't paying. A 'lady of the evening,' Dodie Valencia, wanted a painting A.L. had in his home. She paid him \$17,500 for it, which was enough money in those days to get Gump's back on its feet. I tell you, after that, all the 'girls' in town could get credit at Gump's."

Since then both Gump's and San Francisco have evolved to international reputations undreamed of at the turn of the century. It has been a love affair between the city and the store all along, and the "Tribute to Italy" is yet another token of the mutual affection that has existed for over a century. (Gump's may be expanding to other cities, but its heart remains firmly rooted on Post Street—while the new lines of Italian merchandise will also be carried in the Beverly Hills Gump's, the special La Scala and Doccia museum exhibits will be a San Francisco exclusive.)

San Francisco Opera patrons have, perhaps unknowingly, enjoyed the largesse of Gump's for some time: the 18th-century tapestries depicting "Jerusalem Delivered" in the north corridor of the War Memorial Opera House were originally hung in the residence of Archduke Leopold of Vienna and acquired by A.L. Gump, who presented them to the city in 1945. Other San Francisco landmarks also bear the Gump's touch—the huge bronze Buddha in the Japanese Tea Garden of Golden Gate Park was a gift from the Gump family as well.

Those who have known and loved Gump's for years will find the "Tribute to Italy" to be an exciting new chapter in the store's remarkable saga. Those who have never ventured among the dignified displays will find this an excellent incentive to get acquainted with what Gump's president Robert Leitstein has aptly described as "retailing as theater." Everyone is welcome; as the advertising business would say, "No purchase necessary." Jack Benny, a regular Gump's customer, wrote in the store's guest registry on one of his visits, "I spent an interesting afternoon at Gump's—and that's all I spent." ■

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

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

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

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

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

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

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

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

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

**Unused Tickets** Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House.

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

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

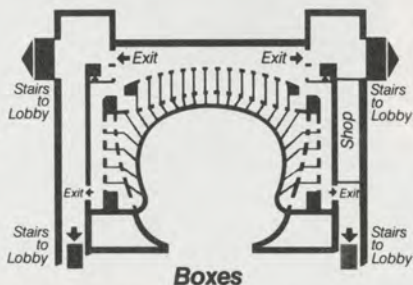
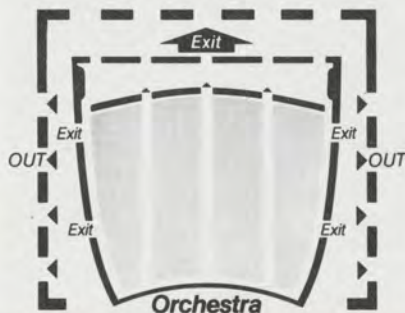
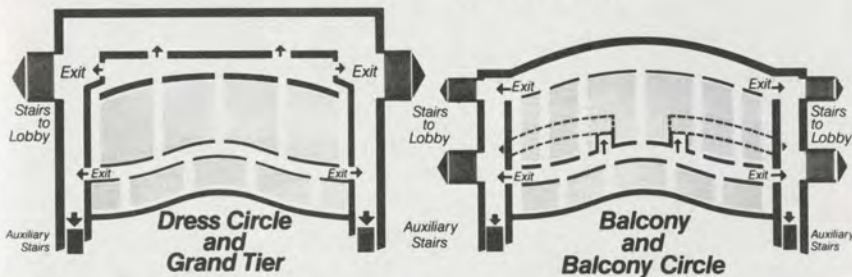
For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 9 A.M. to 4 P.M. For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

**Performing Arts Center Tours** Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday 1:30/2:30—Saturday 12:30/1:30. All tours leave from Davies Symphony Hall, Grove Street entrance. General \$3.00—Seniors/Students \$2.00. For further information, please call (415) 552-8338.

### San Francisco War Memorial and Performing Arts Center

#### War Memorial Opera House



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*In March of this year the Paul L. and Phyllis Wattis Foundation offered the San Francisco Opera a \$500,000 challenge grant, the purpose of which was to eliminate the 1983 deficit. We are deeply indebted to the Foundation for its insight and for its concern for the welfare of both the Company and the City, and to the generous donors who made it possible for us to receive this award. We wish to thank the donors listed below whose contributions, above and beyond their customary annual gift, helped us qualify for this grant.*

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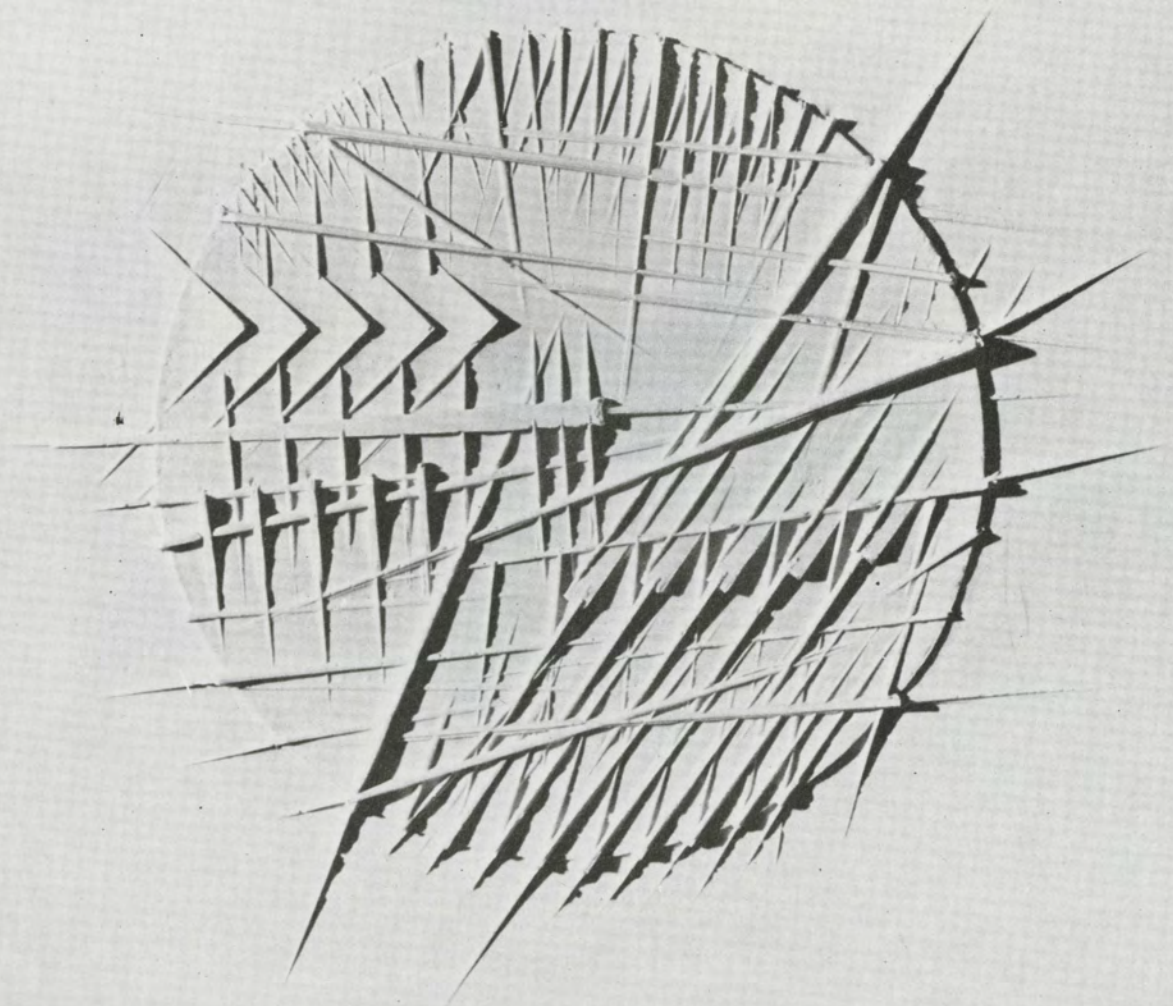
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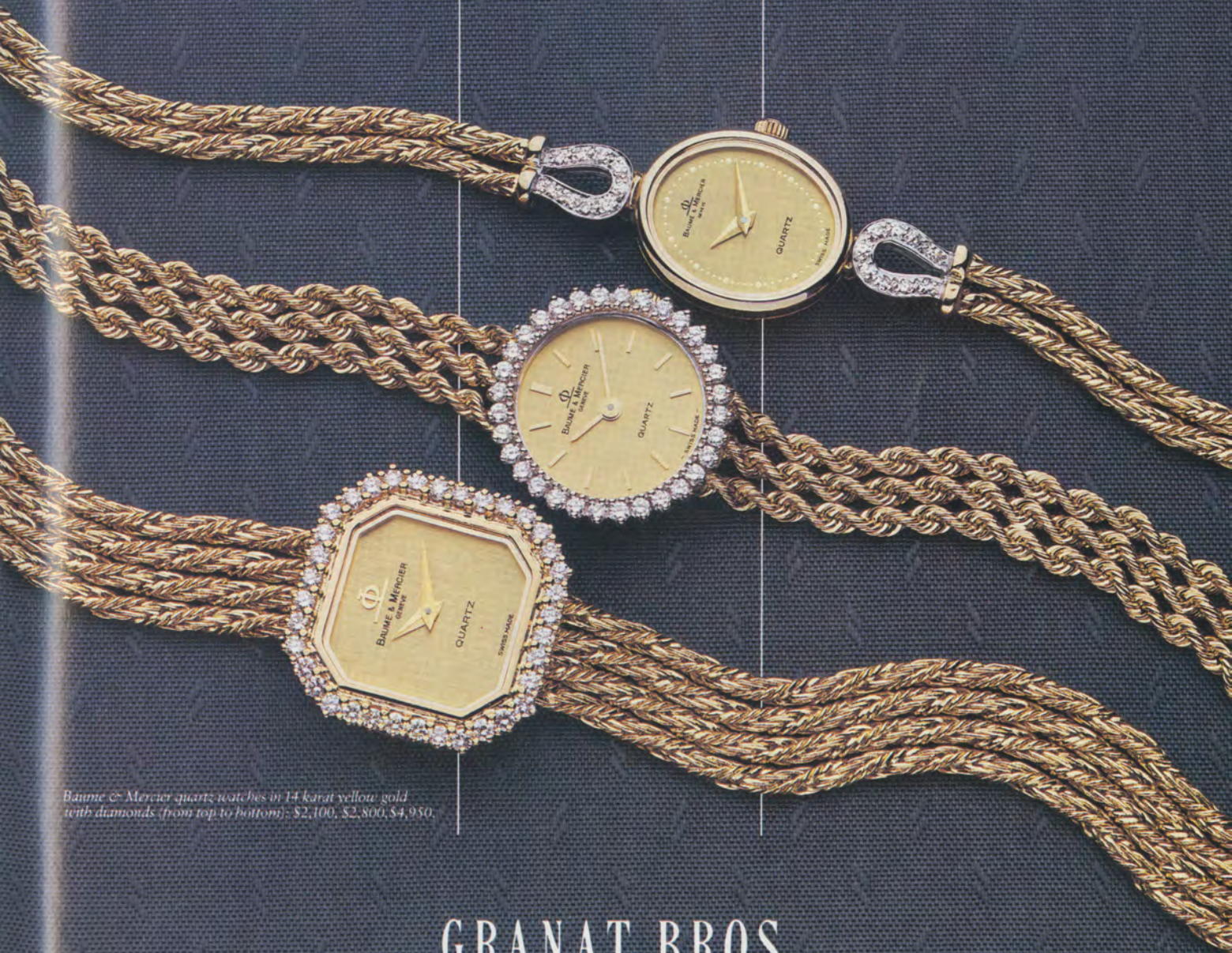
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
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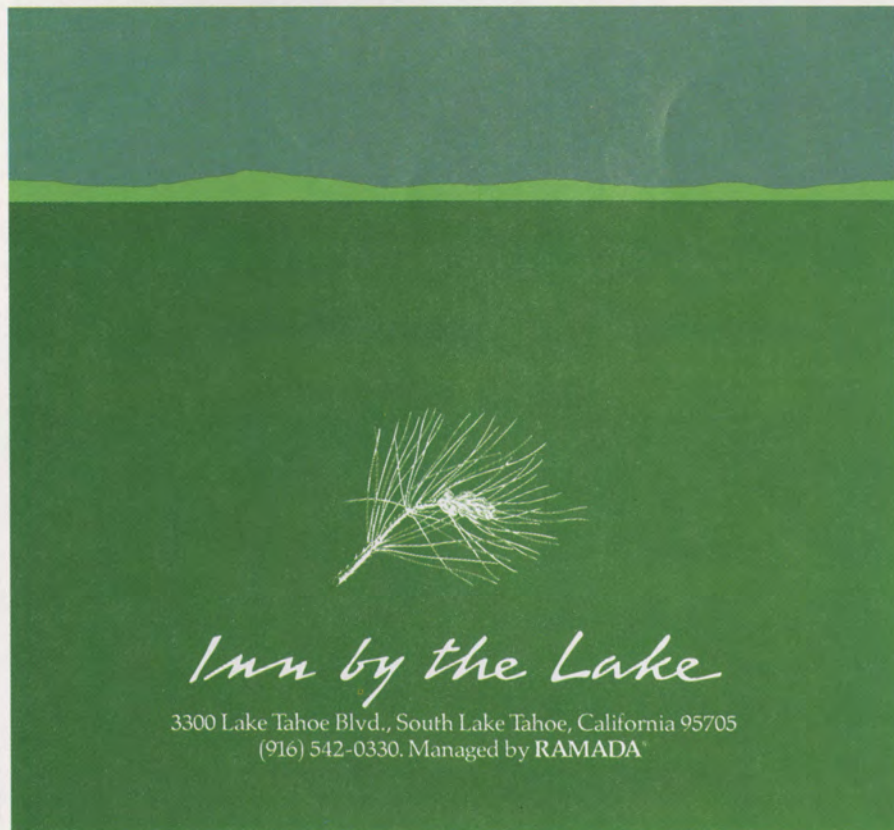
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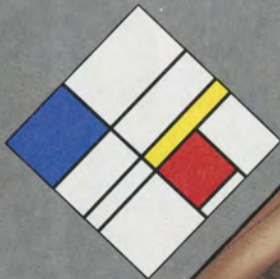
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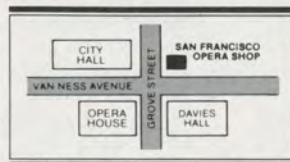


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