

Madama Butterfly
(Madame Butterfly)

1984

Saturday, October 6, 1984 8:00 PM
Wednesday, October 10, 1984 8:00 PM
Sunday, October 14, 1984 2:00 PM
Tuesday, October 16, 1984 8:00 PM
Friday, October 19, 1984 8:00 PM
Wednesday, October 24, 1984 7:30 PM
Tuesday, October 30, 1984 8:00 PM
Friday, November 2, 1984 8:00 PM
Saturday, December 1, 1984 2:00 PM (Family Matinee)
Thursday, December 6, 1984 8:00 PM (Family Performance)

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San Francisco Opera Archives



San Francisco Opera

FALL SEASON 1984

Madama Butterfly

PERFORMING ARTS
NETWORK PUBLICATION \$1.50



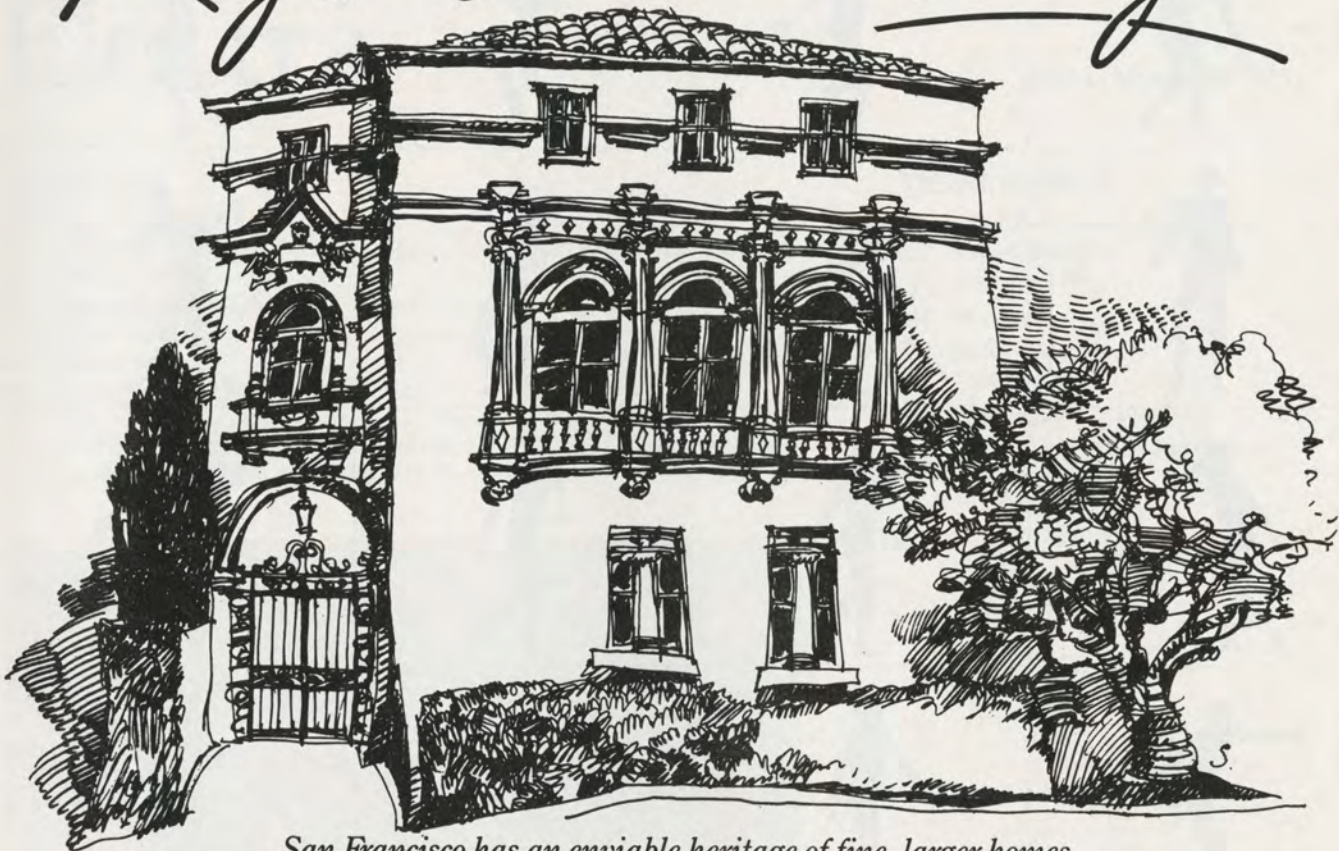
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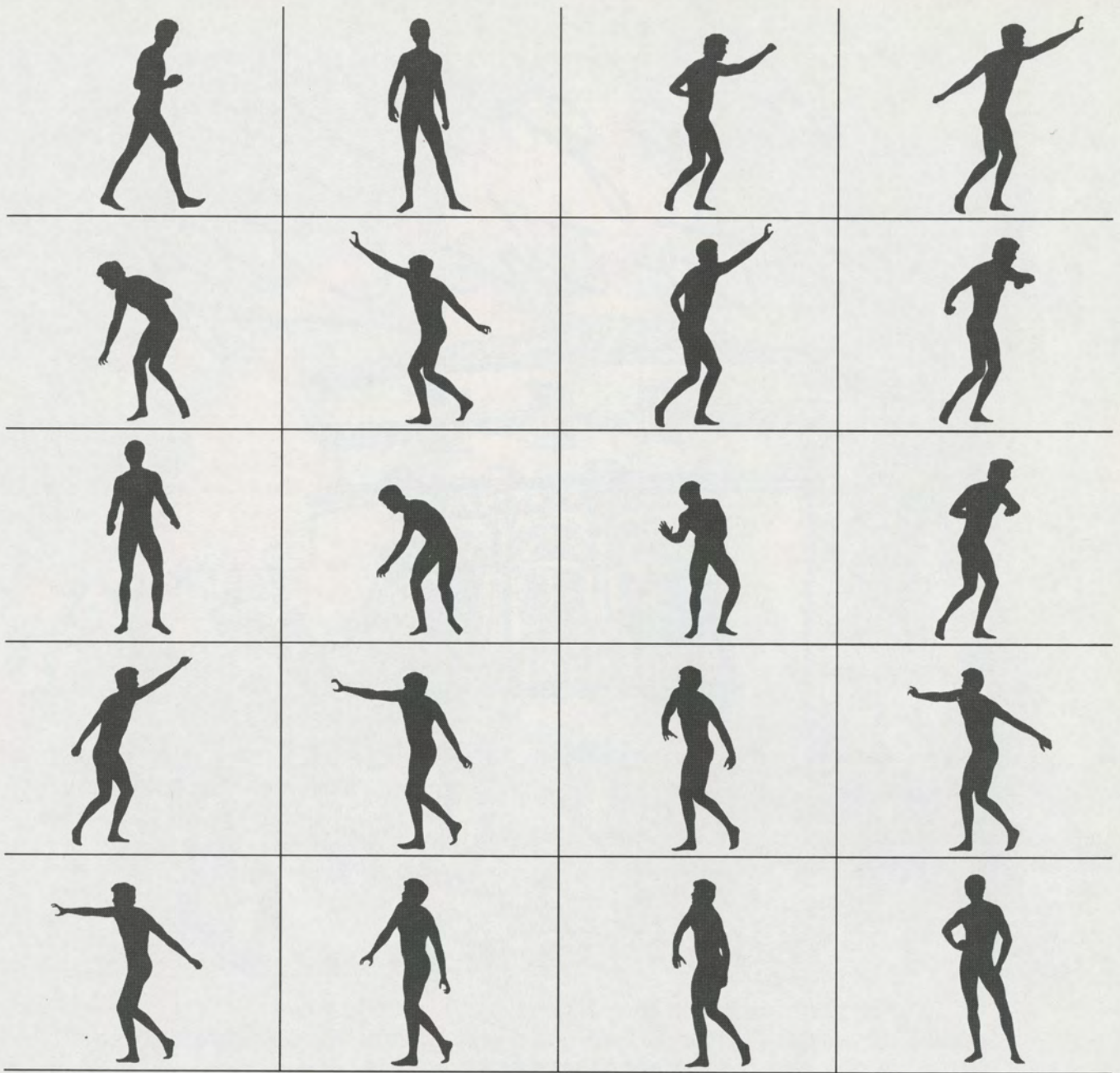
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San Francisco Opera

Terence A. McEwen, *General Director*

Madama Butterfly

FALL SEASON 1984

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COVER:

James McNeill Whistler (1834-1903)
Caprice in Purple and Gold No. 2 —
The Golden Screen, 1864.
Oil on wood panel, 19 $\frac{3}{4}$ x 27 in.
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From the President

ROBERT MESSICK



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

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

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

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

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

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

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

Once again it is a pleasure to express our gratitude to the National Endowment for the Arts, the California Arts Council, the Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas, the City and County of San Francisco, the San Francisco Opera Guild, and the War Memorial Board of Trustees. Their continued support has earned our deepest appreciation.

—WALTER M. BAIRD

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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.

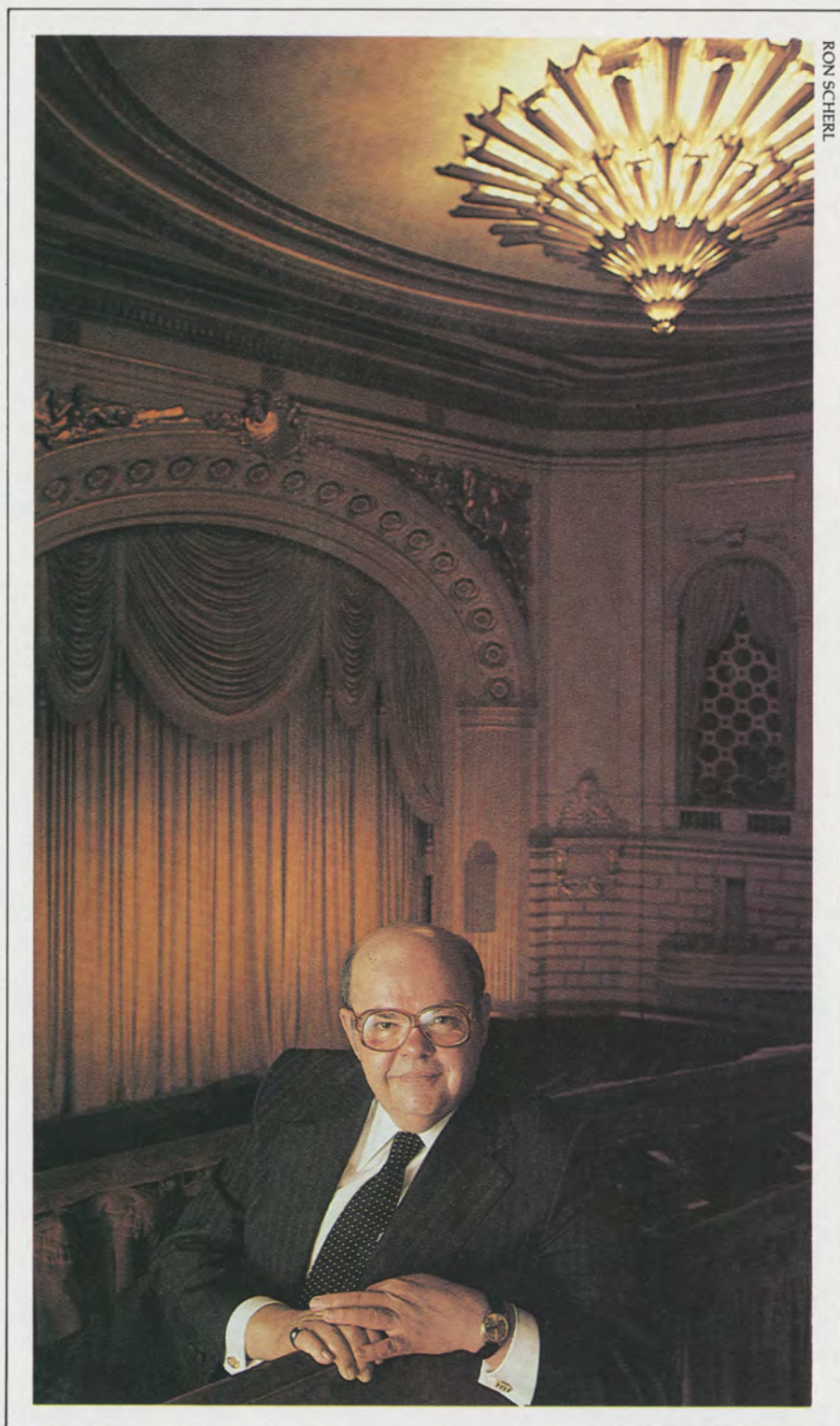
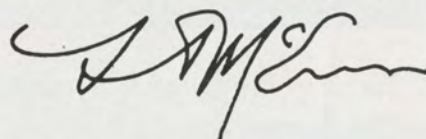
The operas in which they will be heard this season are drawn from the Italian, French, German and Russian repertoires, each exhibiting opportunities for superlative singing while making unique demands posed by widely disparate styles of lyric theater. From early Italian *bel canto* (both comic and tragic)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



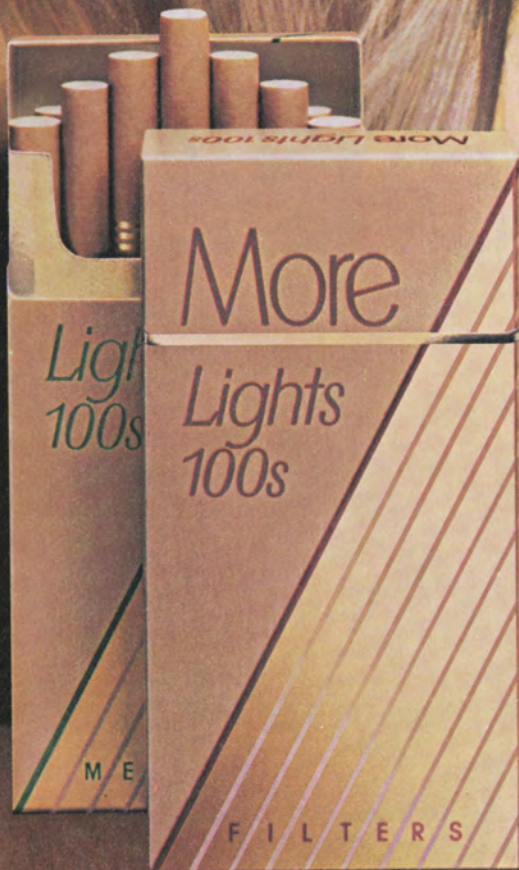
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San Francisco Opera

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

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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

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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

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David Agler
Gerd Albrecht
Richard Bonyng

Myung-Whun Chung
Lamberto Gardelli
James Johnson*

Andrew Meltzer
García Navarro
Nicola Rescigno
Jeffrey Tate*

STAGE DIRECTORS

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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*

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Marika Sakellariou

Vassili Sulich

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Rose Parker
Kathleen Roemer
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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
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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

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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

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

Lisa Louise Glenister
Liya Hoefling
Christina Jaqua
Marena Lane
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Cecilia MacLaren

May Murakami
Anna Marie Riesgo
Bonnie Shapiro
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Susan Witt
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John Beauchamp
Manfred Behrens
Michael Bloch
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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
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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**

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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

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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

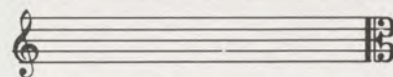
Previews will be held at the Saratoga Community Center (Senior Wing), 13777 Fruitvale Ave., Saratoga. Series is open to the public at a cost of \$4.00 per lecture, \$3.00 for students and senior citizens (free of charge to San Jose Opera Guild members). For further information, please call (408) 741-1331.

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.

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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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

Education International, both in San Francisco and Hillsborough.

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

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

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

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

ROBERT GOODHUE'S FALL OPERA COURSE

Ten two hour classes on all the fall operas (one class per opera). There is a choice of four sections: Section A (Mondays at 6:15 p.m., August 13 to November 26); Section B (Thursdays at 6:30 p.m., August 23 to November 15); Section C (five classes from 10:00 a.m. to noon and five classes from 1:00 p.m. to 3:00 p.m. on August 25, September 15, October 6, October 20 and November 14); Section D (Wednesdays at 6:30 p.m., August 22 to November 14). Cost for the course is \$60.00; individual classes are \$7.00 if space permits. Classes are held at 13 Columbus Ave., San Francisco. For further information, please call (415) 956-1271.

HILLBARN THEATRE

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

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

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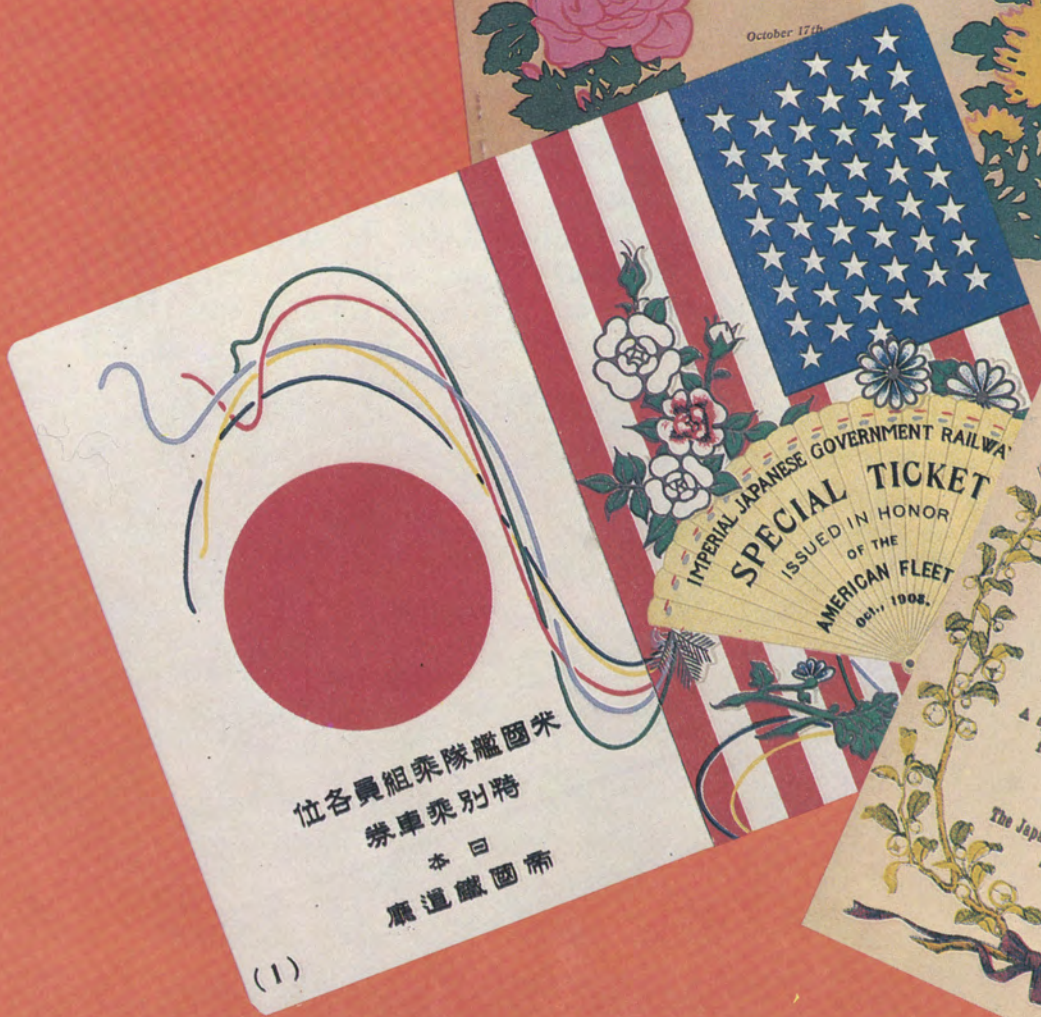


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Madama Butterfly Notes

By DANIEL CARIAGA

In one of the many despondent letters Giacomo Puccini wrote, during 1920 and 1921, three years before his death, to the poets Giuseppe Adami and Renato Simoni, his collaborators on *Turandot*, the composer declared:

I touch the keyboard of my piano and my hands get dirty with dust! My writing desk is a sea of letters—and not a trace of music! Music? It is useless. I have the great weakness of being able to compose only when my puppet executioners move on the stage. If I could be a pure symphonic composer, I would then cheat time and my public. But I am not! I was born many years ago—so many, far too many, almost a century . . . and the Almighty touched me with his little finger and said: "Write for the theater—mind, only for the theater." And I have obeyed the supreme command. Had he intended me for some other profession . . . well, I should perhaps not now find myself without the essential material. Oh, you who say you're working . . . you ought to think of a man who has the earth under his feet, yet feels the ground receding under him with every hour and every day, as if a precipice would swallow him up!


It is a statement at once unique and typical. For all his outward bonhomie, bravado, womanizing, love of fast cars, great charm (in some company), and worldly success, Puccini possessed a deep capacity for self-doubt, a capacity cloaked in a lifelong Tuscan melancholy.

Daniel Cariaga, a musical journalist on the staff of the Los Angeles Times since 1972, has been published in regional magazines, has performed as pianist in over 300 recitals with his wife, soprano

Marvellee Cariaga, and has served on a number of juries at national and international piano competitions.



Cio-Cio-San's entrance is the subject of an Italian postcard, designed by Leopoldo Metlicovitz, the artist who created several posters for the premieres of Puccini operas.



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Jessica McClintock



Madama Butterfly di G. Puccini
(Rosina Storchio)
Moderato All.
(Cherè, so, so no, testè)
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Rosina Storchio, Cio-Cio-San at the opera's premiere in 1904, is the subject of a contemporary postcard.

No intellectual, and certainly no wit, Puccini could be self-pitying beyond reason. And many experiences in his life reinforced that dark side of his nature.

The failure of *Madama Butterfly* at its premiere performance, at La Scala in Milan, Feb. 17, 1904, was one of these. All aspects seemed fortuitous in preparations and rehearsals for the first production of this, the composer's sixth opera. The impresario and La Scala manager, Giulio Gatti-Casazza (later, general manager at the Met, 1908-35), had assembled a strong, composer-approved cast headed by Rosina Storchio (Cio-Cio-San), Giovanni Zenatello (Pinkerton) and Giuseppe de Luca (Sharpless). The reliable Cleofonte Campanini, successor at La Scala to Arturo Toscanini, would conduct.

Just hours before the curtain went up, the composer sent a note to Storchio: "My congratulations are unnecessary. Your great art is so true, so delicate, so moving, that certainly the public will be conquered by it. And I hope, through you, to achieve victory . . ."

Storchio's eventual success in the role would, indeed, take place. In subsequent seasons in South America, where she would go to join her lover, Toscanini, the soprano did triumph as Butterfly. But not on this occasion.

On that February night, the catcalls, whistles and rude remarks began as soon as the orchestra started to play. Some members of the audience attempted to quiet their noisy neighbors, but, from the entrance of Butterfly onward, there was as much of a performance going on in the seats as there was on the stage.

According to one member of the cast, the singers maintained their composure through the fiasco. At the end of the first act, after the principals had taken their bows, Puccini appeared, to a chorus of catcalls, thus confirming exactly against whom this hostile reaction had been organized.

Because the opera at this stage in its life—there were, later, three major revisions—consisted of only two acts, the subsequent intermission was lengthy. Backstage, consternation was general; still, the show had to go on. And the low point was yet to come.

It was common knowledge among the Milanese that Storchio was Toscanini's mistress. And, among those in the audience that night, there were no doubt some who still harbored grudges against the then-36-year-old conductor, who refused an encore during a performance of Verdi's *Ballo in Maschera* the previous year.

During the first part of Act II, when Butterfly sings of her certainty that Pinkerton will return to her, some in the audience shouted allusions to the soprano's liaison. Later, when she carried the child across the stage, someone else called out, "Il piccolo Toscanini!" Nor did the shouting and noise subside during the vigil scene.

Then, in response to mechanical birdcalls emanating from different parts of the theater—to suggest the sounds of nature in the early morning, the idea of Tito Ricordi, son of Puccini's publisher—many in the audience began making their own animal sounds. Chaos broke out. And virtually none of the music had been heard without the accompaniment of audience noises.

Silence finally arrived when the performance came to an end. The singers took no bows. Instead, Puccini's colleague Pietro Mascagni appeared, in tears, to chastise the audience for its behavior. Since Mascagni was associated with Ricordi's rival publisher, Sonzogno, the appearance seemed hypocritical.

Within 24 hours, the composer had

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Salomea Krusceniski, Cio-Cio-San at the Brescia premiere of *Madama Butterfly*, where in May of 1904 the revised version of the opera was given for the first time.

withdrawn his latest work from La Scala, and returned to the management the fee he had received for production rights. Certain revisions—the deletion of a melody at Butterfly's entrance that resembled too closely a tune from *Bohème*; the addition of an arietta for Pinkerton ("Addio, fiorito asil") in what would now become Act III; the excision of a scene in Act I dealing with Butterfly's relatives; an instrumental prelude to the newly separated third act—took place before the second premiere, in Brescia, given three months later.

Puccini's choice of subject for the opera had been no fluke. As always, the composer, with his canny, instinctive theatricality, chose subjects because of their musical suitability, visual possibilities and non-verbal appeal. In the case of *Butterfly*, he happened on David Belasco's one-act play, *Madame Butterfly*, in London in the summer of 1900. Though his knowledge of English was extremely limited at that

time, Puccini was deeply impressed by the story and the Japanese setting. After it was written, he considered *Madama Butterfly* the best and most technically advanced opera he had produced.

Some of this composer's dramaturgical "fingerprints" have been identified. There is, first, the logical development of the plot; every operatic scenario in Puccini's canon is clearly laid out, from beginning to end. For Puccini, action and motivation always had to be self-evident. He insisted on the utmost compression and concentration from his librettists—and once wrote to a collaborator:

"Be sparing with words and try to make the incidents clear and brilliant to the eye rather than the ear."

The theater has its own, immutable laws, he said; it must interest, surprise, touch or move to laughter.

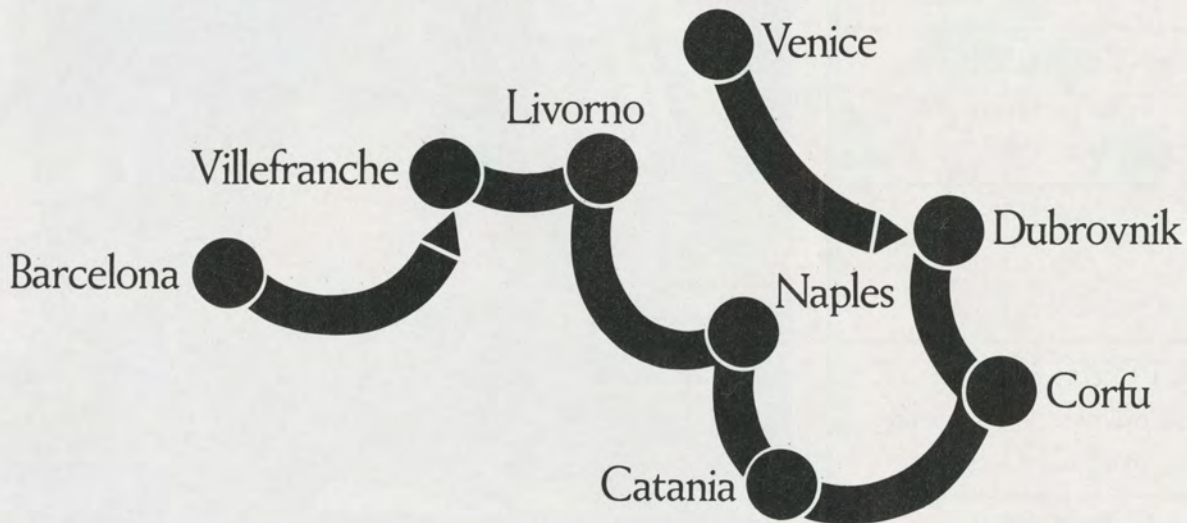
Puccini's heroines, some have said,



Geraldine Farrar (and friend) was Cio-Cio-San at the Metropolitan Opera premiere of *Madama Butterfly* in 1907.

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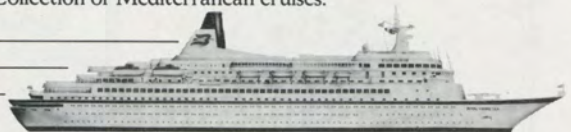
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Sandor Konya as Pinkerton; Leontyne Price as Cio-Cio-San in San Francisco Opera's 1961 production of *Madama Butterfly*.

CAROLYN MASON JONES

seem struck from the same mold: each one becomes a symbol of true and unbounded love. The negative, or fateful side of these heroines is that the logical consequences of such heroism is, more often than not, death. These are the limits of the composer's compulsion.

Projection of atmosphere—documentary, poetic or psychological—is another characteristic of Puccini the opera composer. Sometimes he creates atmosphere through authenticity, sometimes through simulation. In evoking genuine Japanese, Chinese and North American Indian tunes in *Butterfly*, *Turandot* and *Fanciulla del West*, however, the composer wove these melodies into his own stylistic fabric; he did not merely insert them at

appropriate places in the scores.

Finally, each of Puccini's operatic works sustains a particular emotional aura, different from each of his other 11 stage pieces. Every one of them, for instance, opens with a theme, which he called "motivo di prima intenzione"—a motif which immediately evokes the world of that opera.

In this context, one recalls Puccini's acknowledgement to his *Turandot* collaborator, Adami:

"The difficulty is how to begin an opera, that is, how to find its musical atmosphere. Once the opening is fixed and composed, there is nothing more to fear."

Except failure. Or death. ■



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Cio-Cio Kirsten



One of the high points in a performance of *Madama Butterfly* is the heroine's entrance in Act I. This photo of Dorothy Kirsten's second San Francisco Opera portrayal of Cio-Cio-San was taken in 1950.

Dorothy Kirsten was San Francisco Opera's *Madama Butterfly* in 1948, 1950, 1951, 1955, 1956, 1959, 1966, 1968 and 1969. In the following interview, she shares her insights into the role of Cio-Cio-San and brings us up to date on her recent activities.

By DONNA PERLMUTTER

Benjamin Franklin Pinkerton, the diva's miniature poodle, greets a visitor at the door. He leaps and barks and pants as if to proclaim, by his noisy existence, that opera—especially *Madama Butterfly*—is not forgotten in the home of Dorothy Kirsten.

It's been five years since the American soprano has sung a Puccini heroine, or any

other, on stage. But she makes no concession to retirement. Now in her sixties, she volunteers to sing a high C then and there.

"I'm not worried about the voice," says the blonde, still lovely singer. "I never retired and I never will."

•

It's a hot August night in West Los Angeles. The street on which Dorothy Kirsten lives is quiet. And inside her relatively small house, decorated in formal brocades and marble, one senses a solitude. *Butterfly*—who now wears a tailored silk dress, carefully chosen jewelry and, as a soignée matron, never hints at the exotic geisha she portrayed on stage—is alone with her memories. But they remain vivid.

"I sang Cio-Cio-San 200 times," recalls

Kirsten, "in San Francisco and at the Met . . . alternating at both houses."

Indeed, hers has been a full career.

In 1975, she celebrated 30 years at the Metropolitan Opera. The vehicle was *Tosca*, and, with one of those flower-pelting ovations reserved for special occasions, Kirsten stood before the curtain and answered her fans: "This is farewell, not good-bye."

Between then and 1979 she had been recalled to the Met three times, substituting for the originally scheduled singers. Her costumes, wigs and makeup were kept ready at home. She could usually be

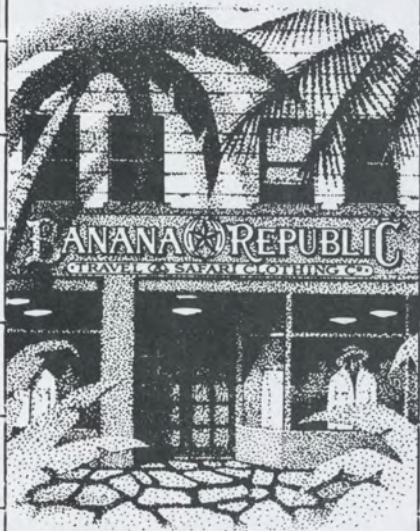
Donna Perlmutter, former music critic of the Los Angeles Herald Examiner, now contributes regularly to the Los Angeles Times and is correspondent for Ovation, Opera News, Dancemagazine and Orpheus.

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Eugene Conley as Pinkerton; Dorothy Kirsten as Cio-Cio-San in San Francisco Opera's 1950 production of *Madama Butterfly*.



STROMMEYER

Dorothy Kirsten in the title role; Francesco Valentino as Sharpless in San Francisco Opera's 1950 staging of *Madama Butterfly*.

counted on to catch the next plane.

"There's nothing I like better than an emergency," says Kirsten.

Always the professional, yet a glamour queen if there ever was one, she walked that thin line between prima donna and pragmatist. To this day she thinks of herself as a diva. But there aren't many such who, simultaneously, can claim expertise on the golf links and mastery at the easel.

Besides her notable presence on the

opera stage, Kirsten also achieved a significant popular reputation. She played opposite Mario Lanza in the movie, *The Great Caruso* and starred in such radio shows as "The Railroad Hour," "Kraft Music Hall" and "Light Up Time" with Gordon MacRae, Nelson Eddy and Frank Sinatra respectively.

Kirsten was careful about which roles she would sing and made her choices on

continued on p. 56



Baritone Frank Guarrera who was appearing with Dorothy Kirsten in San Francisco Opera's 1959 production of Montemezzi's *L'Amore dei Tre Re*, joins the diva for an interview on KQED-TV.



VERONIKA KINCSES

Hungarian soprano **Veronika Kincses** makes her San Francisco Opera debut as Cio-Cio-San in *Madama Butterfly*, a role she sang with the Denver Symphony in October 1983 for her American debut and repeated for her American stage debut with the Opera Company of Boston. The first-prize winner in the Prague Dvořák Competition, she was elected Laureate Artist at the 1976 Bratislava International Podium for Young Artists, sponsored by UNESCO. She is a leading soprano at the Budapest State Opera and a frequent performer in Hungary's concert halls. Miss Kincses first attracted international attention with her performances on a series of recordings produced by Hungaroton, earning acclaim as Sulamith in Goldmark's *Die Königin von Saba*, as Amelia Grimaldi in *Simon Boccanegra* and, most notably, as Cio-Cio-San in a recording of *Madama Butterfly* that won the Grand Prix du Disque, among other awards. She has also made an album of Viennese operetta arias and a complete recording of *La Bohème*, in which she sings Mimi, a role she performed for a television production in Czechoslovakia as well as at the West Berlin Deutsche Oper and the Vienna Staatsoper. Her assignments during the past season have included Mimi and the Verdi Requiem in Dresden; Donna Elvira in *Don Giovanni* in Bonn; and Cio-Cio-San in Sofia, Bulgaria. She returns to the Vienna Staatsoper next year as Cio-Cio-San, a role she will also sing for the Connecticut Grand Opera. Other upcoming engagements include her Canadian debut as Mimi at the Montreal Opera, where she will also sing the title role of *Suor Angelica*, and a film of the last-named opera to be made this December in Budapest.

Leona Mitchell sings the role of Cio-Cio-San in *Madama Butterfly*, a role she has sung at the Metropolitan Opera, with Houston Grand Opera and for her triumphant Australian Opera debut. Early in her career she won the 1971 San Francisco Opera Auditions and the first Kurt Herbert Adler Award, returning to make her 1973 Company debut singing roles in *Elektra* and *Don Carlo*. She attracted national attention after singing concert performances of *Porgy and Bess* with the Cleveland Orchestra under Lorin Maazel, with whom she recorded the work, and that same year saw her debuts as Mimi in *La Bohème* at Houston Grand Opera, as Mathilde in *Guillaume Tell* at the Teatro Liceo in Barcelona and as Micaëla in *Carmen* at the



LEONA MITCHELL

Met, where she created a sensation. Subsequent Met appearances have included Mme. Lidoine in *Dialogues of the Carmelites*, Pamina in *The Magic Flute*, Leonora in *La Forza del Destino* and, last season, Elvira in a production of *Ernani* that was telecast nationally. She returned to San Francisco Opera as Liù in *Turandot* in 1977 and as Micaëla during the 1981 Fall Season. She toured the Orient singing Pamina in *The Magic Flute* with the Royal Opera of London, and her performances with that company at Covent Garden have included Amelia in *Simon Boccanegra* and Antonia in *Les Contes d'Hoffmann*. She bowed at the Paris Opera as Liù and returned the following season as Mimi. Her numerous appearances with the Australian Opera include her first performances as Ilia in *Idomeneo*, Desdemona in Verdi's *Otello* and the title roles of *Suor Angelica* and *Manon Lescaut*. She has recorded an album of operatic arias on London Records, conducted by Kurt Herbert Adler.



NIKKI LI HARTLIEP

Soprano **Nikki Li Hartliep** is Cio-Cio-San in the Family performances of *Madama Butterfly*, a role she sang for Marin Opera in 1983 and for Minnesota Opera in January of this year. She made her San Francisco Opera debut as Anna in *Nabucco* during the 1982 Summer Season and returned as the Slave in *Salome* that fall. Currently an Adler Fellow with the San Francisco Opera Center, she participated in the 1983 Merola Opera Program, during which she appeared as Antonia in *The Tales of Hoffmann* at Sigmund Stern Grove and won the Schwabacher Award in the Center's Audi-



LAURA BROOKS RICE

tions Grand Finals. For the Showcase series in Herbst Theatre, Miss Hartliep sang the part of the Female Chorus in *The Rape of Lucretia* in 1983 and the previous year was Mimi in *La Bohème*, a role she repeated for Western Opera Theater's 1982 Spring Tour. On that same WOT tour she also sang the Countess in *The Marriage of Figaro*. Miss Hartliep, who studied at the San Francisco Conservatory of Music, performed several roles with the San Francisco Conservatory Orchestra, including the title role of *Suor Angelica* and Blanche in *Dialogues of the Carmelites*. Other operatic credits include Mimi for Opera Colorado in 1983 and Micaëla in *Carmen* for Long Beach Grand Opera. She is currently on the roster of Affiliate Artists, Inc., in New York.

This Fall Season mezzo-soprano **Laura Brooks Rice** adds the roles of Teresa in *La Sonnambula* and Suzuki in *Madama Butterfly* to her repertoire. The Atlanta native, who made her 1981 San Francisco Opera debut as Grimgerde in *Die Walküre*, was seen here last fall as Dryade in *Ariadne auf Naxos* and Barbara in *Katya Kabanova*. Other Company assignments include Marcellina in *Le Nozze di Figaro* and Dorothee in *Cendrillon* for the 1982 Fall Season, and Grimgerde and Flosshilde in *Das Rheingold* for the 1983 Summer Season, during which Miss Rice went on in mid-performance as Dorabella in *Così fan tutte* for an ailing colleague. She participated in the 1981 Merola Opera Program, portraying Meg Page in *The Merry Wives of Windsor* at Stern Grove. An Adler Fellow with the San Francisco Opera Center in 1982 and '83, she appeared in Showcase productions as Rosina in Scarlatti's *The Triumph of Honor*, as Gertrude Stein in *The Women in the Garden* and in the title role of *The Rape of Lucretia*. In 1980 she was an apprentice with Central City Opera, where she appeared in *Lucia di Lammermoor*, *Candide* and Marschner's *Der Vampyr*. With the Opera Orchestra of New York, Miss Rice has been heard as Cerinto in Boito's *Nerone* at Carnegie Hall. An active concert artist, she has been heard frequently with the symphony orchestras of San Francisco and Atlanta.

Mezzo-soprano **Donna Bruno** appears this fall as Mercédès in *Carmen*, Suzuki in the special Family performances of *Madama Butterfly* and the Third Maid in *Elektra*. She made her San Francisco Opera debut as Siegrune in the 1983

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DONNA BRUNO

Summer Season production of *Die Walküre* and returned the following fall in *Katya Kabanova*, *La Traviata*, *La Grande Duchesse de Gêrolstein* and *Manon Lescaut*. Currently an Adler Fellow with the San Francisco Opera Center, Miss Bruno participated in the 1982 and '83 Merola Opera Programs and performed the role of Maddalena on Western Opera Theater's 1982 national tour of *Rigoletto*. For the Center's Showcase series, she sang the role of Mirinda in Cavalli's *L'Ormino* (1983) and, most recently, appeared in the 1984 Seasons' Preview. The Chicago native has sung several seasons with the Lake George Opera Festival and the DuPage Opera Repertory Theater, and has appeared with Chicago's Music of the Baroque. Recent engagements include Beethoven's Ninth Symphony with the San Francisco Symphony and Rosina in *The Barber of Seville* for California Coast Opera. During the 1984 Carmel Bach Festival she scored great success as Alcina in Haydn's *Orlando Paladino*.



NANCY GUSTAFSON

Soprano Nancy Gustafson is Kate Pinkerton in *Madama Butterfly*, a Maid in *Elektra* and Emma in *Khovanshchina*. The Illinois native made her Company debut during the 1983 Summer Season as Woglinde in *Das Rheingold*, appearing also as Helmwige in *Die Walküre* and returning during the 1983 Fall Season as Flora in *La Traviata*. As a participant in the 1982 Merola Opera Program, she appeared in productions of *The Magic Flute* and *Rigoletto*, and received the Gropper Memorial Award in the 1982 San Francisco Opera Center Auditions Grand Finals. For the Center's 1983 Showcase series she was heard as Sicle in Cavalli's *L'Ormino* and for the 1984 Showcase



MIGUEL CORTEZ

sang in the 1984 Seasons' Preview. Currently an Adler Fellow with the Center, she has also performed with such groups as the Chicago Opera Theater, Opera Midwest and at Harvard and Northwestern Universities. Miss Gustafson sang the role of Fiordiligi in *Così fan tutte* for the Carmel Bach Festival, and took part in the special concert for Queen Elizabeth II during the monarch's 1983 visit to California. She recently was soloist in Mahler's Eighth Symphony with the San Francisco Symphony, and created the role of the Mother in the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase. This December she makes her European debut as Caroline (Rosalinda) in a French-language production of *Die Fledermaus* at Théâtre Musical de Paris (Châtelet).

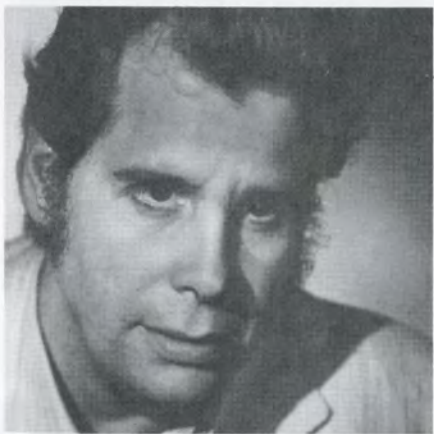
Lyric tenor Miguel Cortez makes his San Francisco Opera debut as Pinkerton in *Madama Butterfly*, a role he has sung with Kentucky Opera. Originally pursuing a successful career as an architect, the Mexican native was encouraged by Plácido Domingo to devote his full time to singing. He made his American debut during the 1980-81 season, singing Rodolfo in *La Bohème* for Westchester Opera and as soloist in the Verdi Requiem with the North Jersey Philharmonic. During the 1981-82 season he made his Metropolitan Opera debut as Alfredo in *La Traviata*, the vehicle of his European debut at the Salzburg Festival during the 1983-84 season. For 1982-83, Cortez appeared as the Duke in *Rigoletto* and Pinkerton with Kentucky Opera, and as Alfredo in Monterrey, Mexico, and at Youngstown, Ohio. Other credits include Cassio in *Otello* for Pittsburgh Opera, Rinuccio in *Gianni Schicchi* at the Lake George Opera Festival and a gala performance of Romberg's *The New Moon* at New York's Town Hall. Last season he returned to Kentucky Opera as Rodolfo in *La Bohème* and made his debuts with the Fort Worth Opera in *Les Pêcheurs de Perles* and with the Seattle Symphony in the Verdi Requiem. This season he will return to Kentucky Opera for *Les Pêcheurs de Perles* and *L'Italiana in Algeri*, and will bow with the Zurich Opera as the Duke in *Rigoletto*.

Tenor Walter MacNeil is Pinkerton in the Family performances of *Madama Butterfly*. He made his Company debut as Froh in *Das Rheingold* during the 1983 Summer Season, returning that fall as Roderigo in Verdi's *Otello*, Alfredo in the Family performances of *La Traviata* and Edmondo in *Manon Lescaut*. A native of New York City, he made his operatic



WALTER MacNEIL

debut in 1959 as a choirboy in *Tosca* at the Central City Opera Festival. He has performed with the New Jersey Opera and the Bronx Opera, where he has sung leading roles in *The Magic Flute*, *La Traviata*, *Madama Butterfly*, *La Bohème*, *The Barber of Seville* and Vaughan Williams's *Hugh the Drover*. He appeared as the Duke of Mantua in Western Opera Theater's 1982 touring production of *Rigoletto*, and in the San Francisco Opera Center's 1984 Showcase series was Belmonte in *The Abduction from the Seraglio*. During the 1983-84 season MacNeil made his Carnegie Hall debut singing with Marilyn Horne in Rossini's *Semiramide*, and at the 1983 Carmel Bach Festival appeared as Ferrando in *Così fan tutte*. He was heard as Cassio in Opera Colorado's 1983 production of *Otello*, and last spring sang the role of Tamino in *The Magic Flute* for the Modesto Symphony. Most recently he made his New York City Opera debut, again as Tamino. In November he appears in New Orleans, singing Alfredo in *La Traviata*, with the role of his father sung by his father, Cornell MacNeil.



TOM KRAUSE

Distinguished Finnish baritone **Tom Krause** returns to San Francisco Opera as Sharpless in *Madama Butterfly*. He made his Company debut during the 1982 Fall Season, when he recreated his renowned portrayal of Count Almaviva in *The Marriage of Figaro* and sang Count Tomsky in *The Queen of Spades*. Well known as a concert artist, he made his American debut in Britten's *War Requiem* with the Boston Symphony at Tanglewood in 1963, and has performed with the orchestras of New York, Chicago, Cleveland, Philadelphia, Boston, Los Angeles, Pittsburgh and San Francisco. Currently a resident of Hamburg, he has

continued on p. 51

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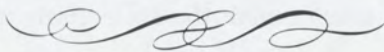


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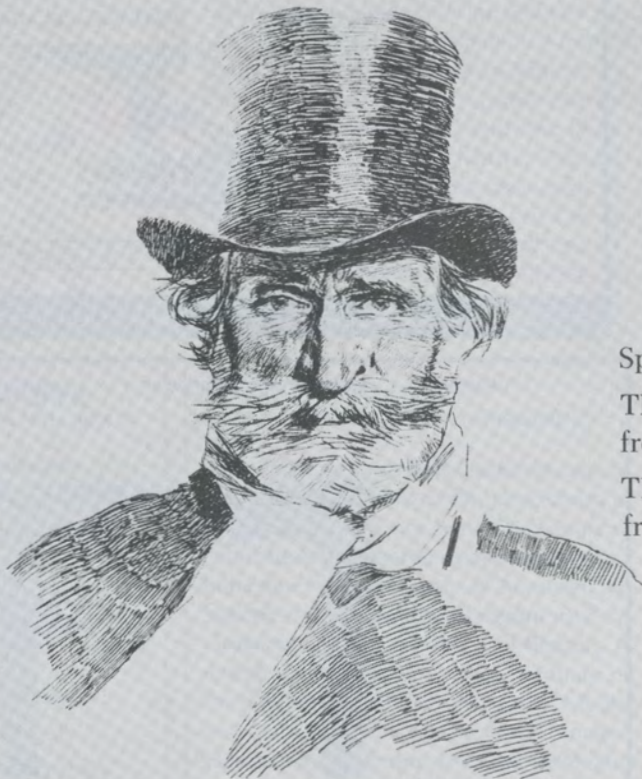
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We gratefully acknowledge the assistance of the Italian Foreign Trade Ministry.

The revival of this production was made possible, in part, by a much-appreciated grant from Pacific Bell.

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

Opera in three acts by GIACOMO PUCCINI
Text by LUIGI ILLICA and GIUSEPPE GIACOSA
Based on the works of JOHN LUTHER LONG and DAVID BELASCO

Madama Butterfly

(in Italian)

Conductor

Richard Bradshaw
James Johnson* (Dec. 1, 6)

Stage Director

Matthew Farruggio

Designer

Toni Businger

Lighting Designer

Thomas J. Munn

Chorus Director

Richard Bradshaw

Musical Preparation

Jeffrey Goldberg

Kathryn Cathcart

Terry Lusk

Susanna Lemberskaya (Dec. 1, 6)

Prompter

Joseph De Rugeriis

Randall Behr (Dec. 1, 6)

Assistant Stage Director

Paula Williams

Stage Manager

Sharon Woodriff

Scenery constructed in
San Francisco Opera Scenic Studios

First performance:
Milan, February 17, 1904

First San Francisco Opera performance:
September 26, 1924

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WEDNESDAY, OCTOBER 10 AT 8:00
SUNDAY, OCTOBER 14 AT 2:00
TUESDAY, OCTOBER 16 AT 8:00
FRIDAY, OCTOBER 19 AT 8:00
WEDNESDAY, OCTOBER 24 AT 7:30
TUESDAY, OCTOBER 30 AT 8:00
FRIDAY, NOVEMBER 2 AT 8:00
SATURDAY, DECEMBER 1 AT 2:00
(Family Matinee)
THURSDAY, DECEMBER 6 AT 8:00
(Family Performance)

† The two Family Performances are performed with SUPERTITLES™ by Jerry Sherk and Francesca Zambello, San Francisco Opera. SUPERTITLES™ are provided through the generosity of Citicorp.

CAST

(in order of appearance)

December 1 and 6
(Family Performances)†

Lt. B.F. Pinkerton Miguel Cortez*

Walter MacNeil

Goro Jeffrey Thomas

Robert Tate

Suzuki Laura Brooks Rice

Donna Bruno

Sharpless Tom Krause

James Busterud

Cio-Cio-San, Madama Butterfly Veronika Kincses*
(Oct. 6, 10, 14)

Nikki Li Hartliep

Leona Mitchell
(Oct. 16, 19, 24, 30;
Nov. 2)

The Imperial Commissioner Jacob Will

Jacob Will

The Official Registrar Paul Gudas

Sigmund Seigel

The Bonze Donnie Ray Albert*

Donnie Ray Albert

Prince Yamadori David Malis

David Malis

Cio-Cio-San's child David Konigsmark
(Oct. 6, 10, 14)

Nichol McNaughton

Alexander J. Safdie
(Oct. 16, 19, 24, 30; Nov. 2)

Kate Pinkerton Nancy Gustafson

Nancy Gustafson

Cio-Cio-San's relatives and friends
*San Francisco Opera debut

TIME AND PLACE: Early 20th century; Nagasaki, Japan

ACT I A house and garden overlooking the
Bay of Nagasaki

INTERMISSION

ACT II Butterfly's house, three years later

INTERMISSION

ACT III Butterfly's house, the following
morning

Latecomers will not be seated during the performance after the lights have dimmed. The use of cameras and any kind of recording equipment is strictly forbidden. The performance will last approximately three hours.

Madama Butterfly/Synopsis

ACT I

The marriage broker Goro shows Lt. Pinkerton, USN, the house that Pinkerton has rented to occupy with his bride-to-be, the geisha Cio-Cio-San. They discuss the forthcoming ceremony. Soon they are joined by the US Consul at Nagasaki, Sharpless, who tries to make the jaunty lieutenant seriously consider the step he is about to take. Pinkerton asks Sharpless to join him in a series of toasts, among them one to the real American girl he will marry one day. Just then, the voice of Butterfly is heard as she and her friends ascend the hill. She is the happiest girl in Japan, she sings, coming to answer the summons of love. Butterfly prattles artlessly about herself. She tells Sharpless that she is fifteen, already an old woman. She shows Pinkerton some of her possessions, among them the dagger with which her father had committed hara-kiri at the Mikado's orders. Butterfly tells Pinkerton that she has gone to the mission and received instruction in his religion. The Imperial Commissioner and Official Registrar arrive, and the civil wedding ceremony is soon performed. Sharpless leaves with a word of caution that he believes Butterfly is seriously in love, but Pinkerton has already turned to his new relatives and urges them to celebrate his happiness. Then the angry voice of Butterfly's uncle, the Bonze, is heard. He has heard that Butterfly has renounced her religion, and he calls all her relatives to curse and renounce her. Angrily, Pinkerton orders them away and then tries to comfort the weeping Butterfly. Smiling through her tears, she tells him that although everyone else has rejected her, she is happy with Pinkerton, and she puts on her white wedding robe. Impatient, Pinkerton tells her that night is falling and his ardor carries her away as he leads her into the house.

ACT II

Pinkerton has sailed away and three years have passed. Butterfly and her maid Suzuki are still living in the house on the hill. Butterfly's faith is unwavering that Pinkerton will return to her, as he promised, but Suzuki finds it difficult to share Butterfly's certainty. Goro brings Sharpless to Butterfly to read her a letter he has received

from Pinkerton, but she insists on receiving him as an honored guest, and her hospitality interferes with his efforts to attract her attention. They are joined by Goro's client, Prince Yamadori, who hopes to marry Butterfly. She brushes aside his offer, insisting that she is already married. Yamadori leaves, and Sharpless at last produces his letter, but Butterfly is so carried away by the thought Pinkerton has written that she fails to grasp the meaning of the letter. Then Sharpless bluntly asks her what she would do if Pinkerton never came back. Become a geisha again, she answers, or better, die. Sharpless suggests she reconsider Yamadori's proposal, at which Butterfly goes and returns with Pinkerton's child. Moved, Sharpless promises to inform Pinkerton of his son, and leaves. Suzuki is heard shouting at Goro, who has been saying that nobody knows who the child's real father is. Butterfly threatens him with a dagger and then drives him away. A cannon-shot is heard and Butterfly takes up the spyglass and recognizes Pinkerton's ship. Sure that her faith will be rewarded, she and Suzuki proceed to decorate the house with flowers. Then Butterfly puts on her wedding robe and she and Suzuki and the child watch for Pinkerton's return.

ACT III

Morning comes and still Pinkerton has not returned. When Butterfly carries the sleeping child off, Suzuki sees Sharpless and Pinkerton and a strange American lady in the garden. Sharpless tells Suzuki that this is Pinkerton's wife. Realizing too late Butterfly's real love for him, Pinkerton bids farewell to the Japanese house. He hurries off leaving Sharpless and Kate to confront Butterfly. When she enters, she soon realizes the truth: that this is Pinkerton's new wife and that they want to take the child. Butterfly sends them away, telling them she will give the child to Pinkerton in half an hour. She takes her father's dagger and is about to stab herself when Suzuki pushes the child into the room. Butterfly bids him farewell, sends him out to play and then commits suicide behind a screen. Pinkerton's voice is heard calling in the distance as Butterfly dies.

Madama Butterfly

Photos taken in rehearsal by Marty Sohl



Veronika Kincses, David Konigsmark
Fall Season 1984



Veronika Kincses, members of the San Francisco Opera Chorus



Jeffrey Thomas, Miguel Cortez



Miguel Cortez, Veronika Kincses



Donnie Ray Albert



Miguel Cortez, Veronika Kincses



Laura Brooks Rice



Veronika Kincses, Laura Brooks Rice



Leona Mitchell

PHOTO BY JIM CALDWELL, HOUSTON GRAND OPERA



Veronika Kincses, James Busterud



Veronika Kincses, David Konigsmark



Nancy Gustafson, James Busterud, Laura Brooks Rice



Miguel Cortez



Richard K. Miller
(1926-1984)

Until his untimely death on September 27, 1984, Richard K. Miller, Chairman of the Board of the San Francisco Opera Association, served the Opera with a rare dedication, one that stemmed from a lifelong passion and concern for his favorite art form.

A Vice-president of Pacific Gas and Electric Company, Richard K. Miller was a member of the Opera Board since 1965 and was on the Executive Committee of the Board since 1967. At the time of his election as Chairman, in 1982, he was head of the Endowment Fund Committee.

His love for San Francisco Opera began early. His father, Robert Watt Miller, served as President of the San Francisco Opera Association from 1937 to 1942 and again from 1951 until 1966. Born and raised in San Francisco, Richard Kendall Miller began attending San Francisco Opera in 1935, at the age of nine. His devotion to the lyric theater and to this Company in particular grew through the years, and his supportive attention to the needs of San Francisco Opera distinguished his years of service as a member of the Board.

Richard K. Miller was admired and respected by everyone in the Company who came into contact with him. An active philanthropist, he was involved in numerous Bay Area charitable organizations. The example he set in both his personal and professional life will not be soon forgotten by the city and opera company that he served so well and unselfishly.

San Francisco, October 1984.



JAMES BUSTERUD

continued from p. 43

given numerous performances with the Hamburg Staatsoper, and made his American opera debut with that company on its tour to the United States in 1967. He made his Metropolitan Opera debut that same year, as Mozart's Count Almaviva. Since then, Krause has appeared many times at the Met as well as with the Chicago Lyric Opera in this country, and in Europe he performs regularly with the Vienna Staatsoper, the Paris Opera, La Scala in Milan, and the festivals of Salzburg and Edinburgh. Recent engagements include the Brahms Requiem with Robert Shaw conducting the San Francisco Symphony, *Belshazzar's Feast* with the Cleveland Orchestra, and performances as Mephisto in *Faust* for Houston Grand Opera, and as Escamillo in *Carmen* with the Bordeaux Opera, as well as an extensive European recital tour that included Amsterdam, Lyons, Paris and Geneva. His stylistic versatility is reflected in his discography, which includes complete versions of *Fidelio*, *Carmen*, *Don Pasquale*, *Così fan tutte*, *Elektra*, *Tristan und Isolde*, *Euryanthe*, *Le Nozze di Figaro* and *I Pagliacci*.

Baritone **James Busterud** returns to San Francisco Opera as Sharpless in the Family performances of *Madama Butterfly* and as Streshnev in *Khovanshchina*. He made his Company debut during the 1982 Fall Season, when he appeared in *Salome*, *Dialogues of the Carmelites* and *Cendrillon*. Currently an Adler Fellow with the San Francisco Opera Center, he sang the role of Sharpless in Western Opera Theater's 1983 national tour of *Madame Butterfly* and was a participant in the 1983 Merola Opera Program. During the Center's 1983 Showcase series he appeared as Armida in Cavalli's *L'Ormino*, and this last year sang in the 1984 Seasons' Preview at Herbst Theatre. In 1982, Busterud participated in the Santa Fe Opera Apprentice Artist Program, in which he sang Ford in *Falstaff* and the Music Master in *Ariadne auf Naxos*. In April of this year he made his Carnegie Hall debut singing in *Mignon* with Frederica von Stade, and this last summer appeared at the Aspen Music Festival as the Count in *The Marriage of Figaro* and made his debut with Opera Theater of St. Louis in *Madama Butterfly*. His concert work has included performances of Mendelssohn's *Elijah*, Bach's *St. John Passion*, Shostakovich's Symphony No. 14 and Stravinsky's *Les Noces*. Future engagements include *The Merry Widow* with Florentine Opera in Milwaukee, Silvio in *I Pagliacci* for Ft. Worth and the roles of Eisenstein and Falke in the SFO Center's 1985 Singers Tour of *Die Fledermaus*.



JEFFREY THOMAS

Tenor **Jeffrey Thomas** is Remendado in *Carmen*, Goro in *Madama Butterfly* and Harvey in *Anna Bolena*. Since his Company debut as Vogelgesang in the 1981 Summer Season production of *Die Meistersinger*, he has sung over a dozen roles with the Company, most recently that of the Lamplighter in *Manon Lescaut* last fall. An Adler Fellow of the San Francisco Opera Center in 1982 and '83, Thomas has numerous performance credits with the Center, including major roles in the Showcase seasons of 1982, '83 and '84. For his 1980 Spoleto Festival debut he sang three roles in Menotti's *The Last Savage*, and in Guadalajara, Mexico, performed the title role in Rameau's *Pygmalion* with New York's Concert Royal Baroque Orchestra. He made his European debut as Agrippa in Cesti's *Il Tito* in Innsbruck in 1983, and during the 1983-84 season was chosen to sing in the inaugural series of the prestigious Schwabacher Debut Recitals. A busy concert artist, he has performed with the orchestras of San Francisco, Oakland, Berkeley and Sacramento and at the 1983 Festival of Masses under Robert Shaw. Upcoming engagements include the role of Renaud in Gluck's *Armide* with Opera Lirica Bologna and performances in New York and Boston of Bach's *St. John Passion*.



ROBERT TATE

Tenor **Robert Tate** appears this fall as a Notary in *La Sonnambula*, Goro in the Family performances of *Madama Butterfly*, the Servant in *Elektra* and the Scrivener in *Khovanshchina*. Since his 1980 Company debut in *Samson et Dalila*, he has appeared in over a dozen different productions, most recently as Missail in *Boris Godunov* during the 1983 Fall Season. He attended the San Francisco Conservatory, and after his 1979 Spring Opera Theater debut in the ensemble of *Death in Venice*, took part in

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DAVID MALIS

the world premieres of Harbison's *Winter's Tale* and Mechem's *Tartuffe*, both under the auspices of the American Opera Project. During the 1982 San Francisco Opera Center Showcase series, Tate won plaudits in the travesty role of Cornelia in Scarlatti's *The Triumph of Honor*. Other Bay Area credits include Ferrando in *Così fan tutte* and Lindoro in *The Italian Girl in Algiers* with Pocket Opera, and Stravinsky's *Les Noces* with the Oakland Ballet. In 1983 he made his Wolf Trap debut as Ferrando, and earlier this year bowed with Portland Opera as Vašek in *The Bartered Bride* and portrayed Scaramuccio in *Ariadne auf Naxos* for the Spoleto Festivals in Italy and the United States.

Baritone David Malis undertakes three roles this season: Dancäire in *Carmen*, Yamadori in *Madama Butterfly* and Count Ceprano in *Rigoletto*. He made his San Francisco Opera debut during this year's Summer Season, portraying a Notary in *Don Pasquale*. A native of Georgia, he participated in the 1982 and 1983 Merola Opera Programs, appearing at Villa Montalvo in *Madama Butterfly* and as Count Ceprano in *Rigoletto*. At Sigmund Stern Grove, Malis was seen in Merola productions of *The Magic Flute*, in which he sang the role of Papageno, and *The Tales of Hoffmann*, singing Dapertutto. During Western Opera Theater's 1983 tour of *Madame Butterfly*, he appeared as Sharpless and Yamadori. He is currently an Adler Fellow with the San Francisco Opera Center, and this last August he created the title role in the world premiere of Conrad Susa's *The Love of Don Perlimplin* at the State University of New York at Purchase.

Bass-baritone Donnie Ray Albert sings three roles in his debut season with San Francisco Opera: The Bonze in *Madama Butterfly*, Varsofiev in *Khovanshchina* and Monterone in *Rigoletto*, the role of his 1979 debut with Lyric Opera of Chicago. A native of Louisiana, he served two apprenticeships at Wolf Trap, and later became a resident artist with Memphis Opera Theater, taking on such assignments as Don Basilio in *The Barber of Seville*, Zuniga in *Carmen* and Balthazar in *Amahl and the Night Visitors*. He made his first appearance with Houston Grand Opera in 1975, in Joplin's *Treemonisha*. Since then he has appeared in Houston as Monterone, Joe in *Showboat*, the Villains in *The Tales of Hoffmann*, Don Fernando in *Fidelio* and Jake Wallace in *La Fanciulla del West*. In 1976, he was the Priest in Spring Opera's staging of the *Bach St. Matthew Passion*. Albert gained international recognition, however, when he sang the role of Porgy

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DONNIE RAY ALBERT

in the Houston Grand Opera production of *Porgy and Bess* that toured the United States and Europe and was recorded by RCA. He has made the role his own, having performed it with Connecticut Opera, in Detroit, Baltimore, Orlando and in numerous concert presentations. Other companies with which he has appeared include Fort Worth, Edmonton, Vancouver, Boston Concert Opera and the Opera Orchestra of New York, in addition to numerous symphonic engagements. Next season he returns to Houston as Porgy and Timur in *Turandot*.



JACOB WILL

Bass-baritone **Jacob Will** undertakes four roles during the 1984 Fall Season: Iago in *Ernani*, the Imperial Commissioner in both casts of *Madama Butterfly*, Rochefort in *Anna Bolena*, and Masetto in *Don Giovanni*. The young singer bowed with San Francisco Opera as the Customhouse Guard in the 1983 Summer Season production of *La Bohème*, and returned last fall to sing seven roles in five operas. Born in South Carolina, Will was a participant in the 1982 and '83 Merola Opera Programs, during which he appeared at Stern Grove as the Speaker in *The Magic Flute* and Dr. Miracle in *The Tales of Hoffmann*, and at Villa Montalvo as Count Monterone in *Rigoletto*. Will is currently in his second year as an Adler Fellow with the San Francisco Opera Center. He has also appeared in *Madama Butterfly* with the Columbia Lyric Opera and in Rossini's *La Gazzetta* in the American Opera Auditions in Cincinnati. At the most recent Carmel Bach Festival, he won high praise for his performances in Haydn's *Orlando Paladino*, Bach's *St. Matthew Passion* and Mozart's Mass in C minor.

★ ★ ★ ★ ★
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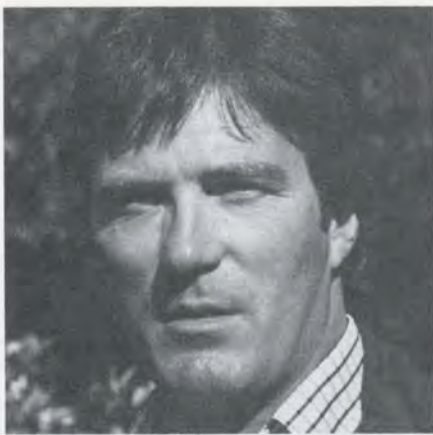
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RICHARD BRADSHAW

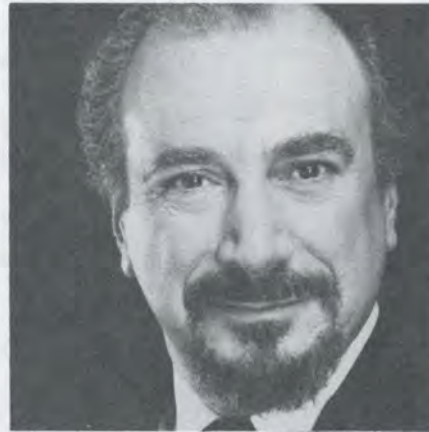
Richard Bradshaw returns to the War Memorial podium to conduct *Madama Butterfly*. During the 1983 Fall Season, he led performances of *La Traviata* and for the 1982 Fall Season conducted the English-language performances of *The Marriage of Figaro*. Currently chorus director of the San Francisco Opera, Bradshaw joined the Company in 1977 and made his American conducting debut that season with the Family Matinee of Gounod's *Faust*. Subsequent conducting assignments have included *La Traviata*, *Julius Caesar* and the West Coast premiere of John Eaton's *The Cry of Clytemnestra* with Spring Opera Theater. For the San Francisco Opera Center Showcase series, he has led performances of Vivian Fine's *The Women in the Garden*, John Harbison's *Full Moon in March*, Britten's *The Rape of Lucretia* and, most recently, Mozart's *The Abduction from the Seraglio*. A native of England, Bradshaw is conductor and director of the New London Ensemble and has appeared with most of the major British orchestras, including the Royal Philharmonic, the Royal Liverpool Philharmonic, the London Mozart Players and the City of London Sinfonia. From 1975 through 1977 he was chorus director at Glyndebourne, where he makes his Festival Season conducting debut in 1986 with Monteverdi's *L'Incoronazione di Poppea*. For the 1979 International Verdi Congress in Irvine, California, he led the original version of *La Forza del Destino*, a work he conducted earlier this year for Seattle Opera. He returns to Seattle to conduct a new production in 1987; other future engagements include the world premiere of Eaton's *The Tempest* for Santa Fe Opera next summer, and the American premiere of Handel's *Tamerlano* for the Indiana University festival commemorating the tercentenary of the composer's birth.

James Johnson makes his San Francisco Opera conducting debut with the special Family performances of *Madama Butterfly*. A graduate of the Eastman School of Music, he was music director in 1967 and '68 for Turnau Opera, for which he conducted *The Rake's Progress*, *I Pagliacci* and Weisgall's *The Stronger*. In 1968 he also led the first American stage performances of Busoni's *Arlecchino* for New York's Theater for Ideas. From 1968 to 1973 he was pianist and coach at the Metropolitan Opera, where he worked with such conductors as Cleve, Leinsdorf, Molinari-Pradelli, Davis, Varviso, Böhm and Krips. Johnson was conductor at Opera du Rhin in Strasbourg from 1973 until 1979, conducting *Die Fledermaus*, Gounod's *Mireille*, Britten's *A Midsummer Night's Dream*, Eugene Onegin, *I Pagliacci*, Schönberg's *Erwartung* and



JAMES JOHNSON

Ravel's *L'Heure Espagnole*. During this time he also served as musical assistant for stagings by Jean-Pierre Ponnelle. Since 1979 he has been a member of the musical staff of San Francisco Opera as well as assistant conductor for the opera companies of Lyons and Marseilles. For the last two years he has been chorus master at Théâtre Musical de Paris (Châtelet).



MATTHEW FARRUGGIO

In his 29th season with San Francisco Opera, production supervisor **Matthew Farruggio** directs *Madama Butterfly*, a work he staged for the fall seasons of 1968, '71 and '80, for the Merola Opera Program in 1963, '73 and '78, and for 1965 Spring Opera Theater. Last fall he directed *La Traviata*, and the previous year he was responsible for *Tosca*, a work he had staged previously for Spring Opera Theater in 1962 and the 1965 Fall Season. Other Fall Season projects include *The Barber of Seville* (1965), *Rigoletto* (1966), *La Bohème* (1967 and '69), *Il Trovatore* (1975), *La Forza del Destino* (1976), *Faust* and *Aida* (1977) and the Family Matinee production of *Lucia di Lammermoor* (1981). Farruggio has directed a number of Spring Opera productions in the War Memorial Opera House. For the Merola Opera Program, he staged *The Tales of Hoffmann* in 1983 and *Falstaff* in 1984, both at Stern Grove. Farruggio has also directed productions in Vancouver, Houston and Honolulu. In 1980 he staged *Aida* for Utah Opera, returned in 1981 for *Cavalleria Rusticana* and *I Pagliacci* and, most recently, staged *Girl of the Golden West* for that company. This last season he directed *Norma* for Hawaii Opera Theater.

Designer **Toni Businger** made his San Francisco Opera debut in 1966 with the production of *Madama Butterfly* seen this Fall Season and previously revived in 1968, '69, '71, '74 and '80.



TONI BUSINGER

He also created the original design for *Don Giovanni* as seen here in 1974, '78 and the '81 Summer Season. Other projects for San Francisco Opera have included *La Traviata*, first mounted in 1969 and revived in 1973, '80 and '83; and *The Magic Flute* (1969 and '75). A designer for theater and television as well as opera, Businger made his theatrical debut at the Zurich Schauspielhaus in 1957. From 1973 to 1975, he was chief scenic designer of the Hamburg Staatsoper, and his designs have been seen in Austria, Finland, France, Holland, South Africa, Switzerland, West Germany and Yugoslavia, besides the United States. His operatic credits include *Carmen* for the Netherlands Opera, *Viva la Mamma* for the Vienna Festival and *Manon* for the Montreal Opera.



THOMAS J. MUNN

In his ninth year with San Francisco Opera, **Thomas J. Munn** is responsible for lighting seven productions this fall: *Ernani*, *Carmen*, *Madama Butterfly*, *Elektra*, *Khovanshchina*, *Rigoletto* and *Don Giovanni*. Since 1976, he has designed the lighting and special effects for over 70 San Francisco Opera productions. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979 and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed for Broadway, Off-Broadway and regional theater companies throughout the United States and Europe. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert in 1983. He is currently a consultant on new theater projects for the Netherlands Opera.

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Kirsten continued from p. 40

the basis of both musical and dramatic suitability. She speaks fluent Italian and—in addition to starring in *Butterfly*, *Tosca* and *Traviata* (her staples)—she was a famous Mimì, Minnie (*La Fanciulla del West*) and Manon Lescaut.

"Of all my roles," admits the diva, "Cio-Cio-San was the one I would classify as a tour de force. The singing is constant right from the entrance and the technique must be solidly in place. What it requires is physically draining and doubly so emotionally. If you don't know how to pace yourself or where to conserve, there's no way to get through."

But as others with similar insight have also observed, Kirsten sees that Puccini had a keen sense of the voice and knew it was essential to permit moments of respite from the taxing vocal challenges.


"There's no role that needs time to mature more than *Butterfly*," says the veteran Cio-Cio-San, whose study of the pertinent physical details seemed boundless. "Making the transition to a whole new culture is enormously difficult if taken seriously. Here is this young geisha who behaves in a circumscribed way but whose feelings must transcend her behavior.

"Other heroines follow a direct path to their emotions. They merely have to unleash tears of disappointment or unhappiness. But Cio-Cio-San is not simple and sentimental. She's a miracle of faith. When her hopes are dashed the scale becomes tragic. The music and lyrics lend all the heroism needed. They help one rise to the occasion. And, yes, they roll back the years to age 15. All the tender youth and innocence are right there.

"But to sing *Butterfly*, one must be mature. Young singers don't have the where-withal. It seems paradoxical. But it's easier to have the developed voice and think young. Puccini, after all, didn't make impossible demands."

Kirsten talks about the technical aspects of portraying Cio-Cio-San: the constrained walk in narrow kimono; the endless bowing, kneeling and rising again. She customarily did knee-bending exercises as preparation and says that getting around the 18-hole golf course also helped keep her fit. But she admits it was the grace and expressive gestures of the Japanese manner—the smooth flick of a fan, the quick folding of a hand under the ki-

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mono—that were more difficult to attain.

Her favorite moments vocally are the entrance, with its high tessitura that rises up to a D—quite a feat in that it provides no warmup and asks the singer to project from backstage—and the duet with its soaring lyricism. The dramatic turning point for Kirsten comes in the scene with Sharpless. When he asks “Che fareste, Madama Butterfly, s’ei non dovesse ritornar più mai?” (What would you do, Madama Butterfly, if he—Pinkerton—should never return?)

“At that instant,” she explains, “Cio-Cio-San is transformed from a child to a woman. Just moments earlier, her excitement is uncontrolled. She flits from one side of Sharpless to another bursting with the happy anticipation of his report. But when he suggests another alternative, she must register a drastic change. She must become the fated woman.”

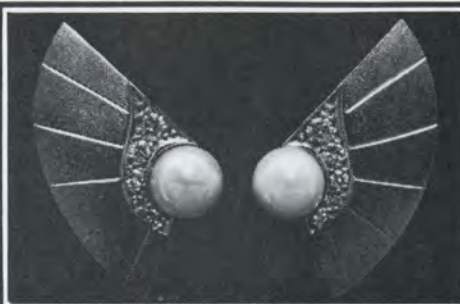
Kirsten admits that Butterfly is a role that one can let harden into a mold. In contrast to Floria Tosca, for instance—whose essence is temperament, flamboyance and spontaneity—the Japanese heroine’s emotions are subsumed under a cloak of formality.

“It may be easier to vary Tosca,” she says, “but I always did Butterfly differently. Listening to what I was saying and allowing the words to motivate me was enough. One’s state of mind always enters into a performance. And so there’s no such thing as a rote response. What bothers me are all those girls who think Butterfly is nothing but coy and simpering.”

Throughout those 200 outings as Cio-Cio-San, the soprano learned most of the role’s pitfalls. One of them involves Trouble, the heroine’s and Pinkerton’s child. In the heart-wrenching scene when the mother clutches him and pours out her grief, there is the prospect of frightening the little impersonator—both with her despair and sonic volume.

Cleverly, Kirsten found a way to lessen the shock: She always held the child to her breast, to cover one of his ears, and rested her hand over his other ear. Once, before hitting on this technique, she elicited such sympathy from the small colleague that he begged her—mid-performance—not to cry.

“Speaking of crying,” the singer says, “I have never done Butterfly without shedding a tear. But I did always guard against being too devastated because then it’s im-



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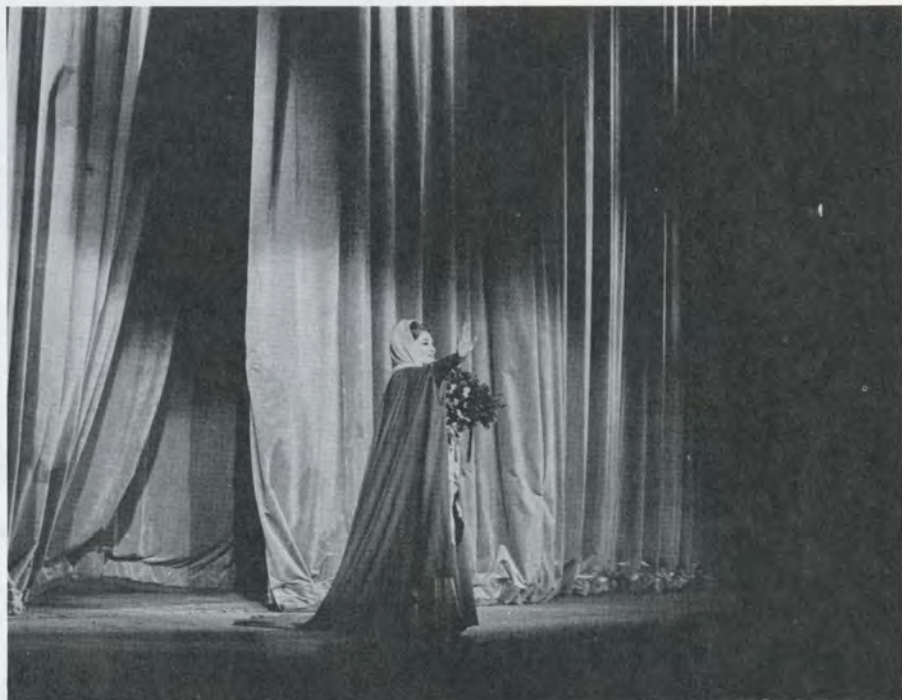
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Dorothy Kirsten taking curtain calls after a 1970 performance of *Tosca*.

possible to go on. A performance that doesn't reduce its audience to tears, though, is simply a failure."

Crying and startling child actors with her big voice are not the only perils of Puccini's culture-clashing tragedy. The tenor, as most will attest, usually has a few things to worry about also. In San Francisco Kirsten has sung opposite such notables as Jan Peerce and Giuseppe Campora.

"There's not a great deal of interaction between Butterfly and Pinkerton," she says. "After all, they play a cat-and-mouse game throughout the first act. He doesn't even appear in the second, and they have no contact at the end. Most tenors are so scared by the vocal challenge that they don't think of much else anyway."

For Kirsten, who has always known how to use her splendid and reliable voice properly, such issues are of little concern. It's the dramatic characterization that is of interest; if a role is "wishy-washy," she wants no part of it. Explaining that opera, originally, was only an alternative to the legitimate stage, she always put the drama first.

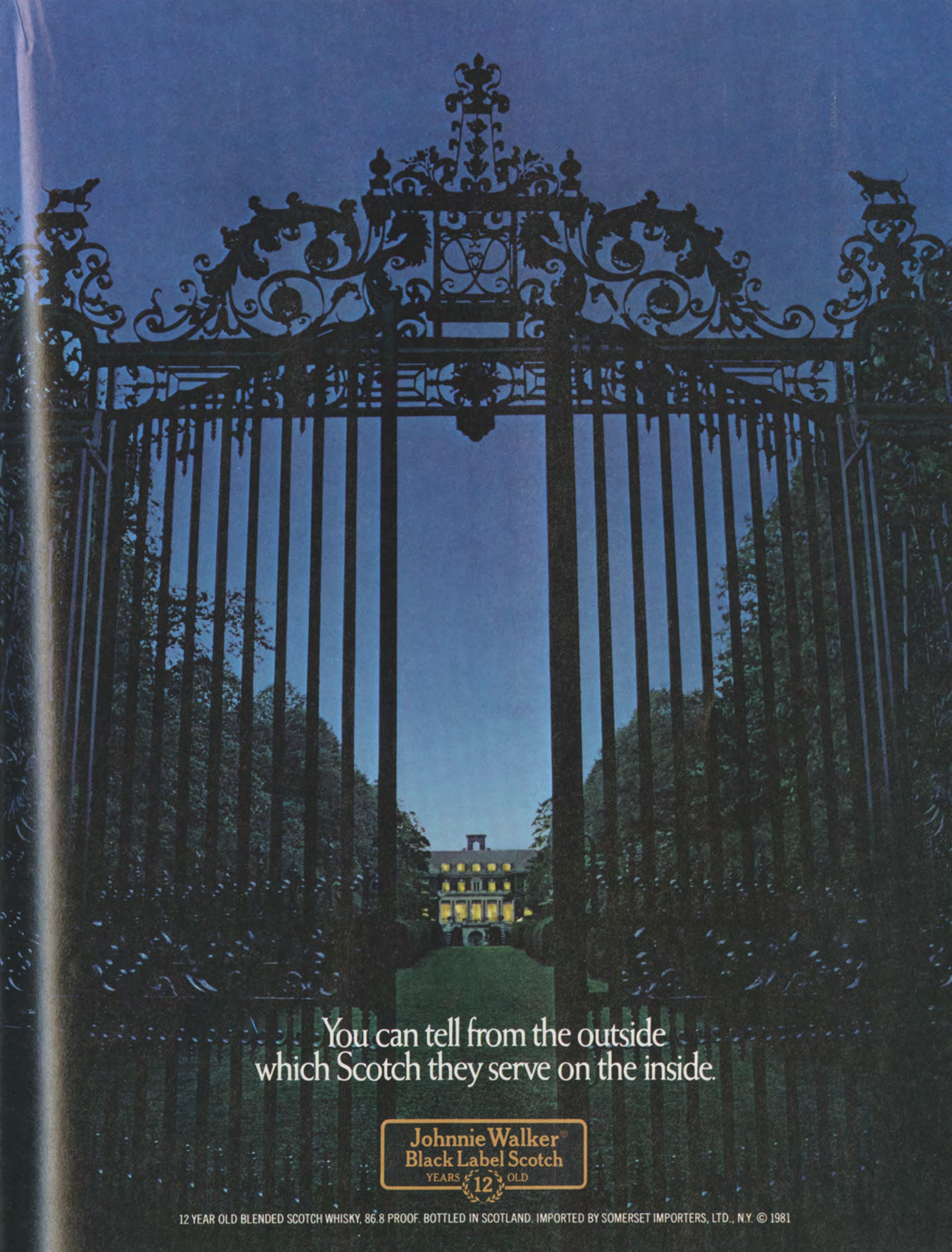
"It was Grace Moore who encouraged me to study voice," says Kirsten. "Until the time she advised me, I had never even seen or heard an opera. My number one

ambition was to act. Fortunately, I had a music background, so it wasn't a matter of starting from scratch."

Characters without strong conviction—like the beleaguered Blanche in Poulenc's *Dialogues of the Carmelites*—were quickly discarded. But the role of Desdemona is one she's sorry not to have performed. Asked why she never sang Liù (*Turandot*), Kirsten readily admits she "would never accept any part but the leading lady."

"Most of all, I adored singing with no other woman on stage. I have to be the diva. It's the ultimate challenge of one's intelligence, physical condition and technique. In fact, I never went to others' performances of my operas. Better to let them be influenced by me."

Kirsten will, in fact, be the only diva on hand this February when she sings at a Beverly Hills benefit concert that benefits a cause close to her heart: The John Douglas French Foundation for Alzheimer's Disease. Her physician-husband, stricken with the condition several years ago, is namesake of the organization she began one year ago and to which she devotes all her energies. Now, as throughout her career, Dorothy Kirsten is a prima donna. This time, however, she serves medical research as well as art. ■



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Scorekeepers

By TIMOTHY PFAFF

The announcement that Frederica von Stade would sing her first *Sonnambulas* in San Francisco in 1984 sent ripples of excitement through the music world. The precedent for a mezzo-soprano singing the title role was an auspicious one: in 1833, a skeptical Bellini was convinced, then thrilled, by the completely persuasive Amina of the legendary mezzo Maria Malibran.

The announcement sent another kind of ripple through the San Francisco Opera House, where everyone involved in the preparation of musical materials for the company knew, from experience, how much work would be involved. "The much-discussed 'Malibran version' does not survive in usable form," explains company music administrator Clifford Cranna (known to his colleagues as "Kip"), a trained musicologist with a doctorate from Stanford University. Knowing that he could not walk to the shelf and find a complete score and orchestra parts labeled *La Sonnambula*, Malibran Edition, he immediately knew that devising a workable performing edition would involve a long series of negotiations, not only with the *Sonnambula*-designate, but also with conductor Nicola Rescigno, director Brian Macdonald, and a number of other opera administrators, about matters as varied as transpositions, cuts and act breaks. It also told him that before the curtain went up—ideally, well before the curtain went up—he would be passing on the final, collective decisions on those matters to orchestra librarian Lauré Campbell and choral librarian Nancy Ewing-Wood, who would painstakingly transfer the actual changes into the dozens of scores that everyone from choristers to the lighting director would need.

Few enterprises at the Opera House are as essential, and as invisible, as the preparation, editing and copying of scores. Only three of the people already mentioned would take bows after the first-night *Sonnambula*. But all of them would know for a fact that the curtain could not have gone

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

up at all without their meticulous, not to mention expert, contributions.

The *Sonnambula* case is a paradigmatic example of Cranna's contribution to the creation of a performing score. The primary decision about which printed edition of the orchestra materials to use was already solved by the fact that there is only one. Adapting it to the special circumstances of the San Francisco production took him directly to what is characteristically the next step: serving as what he calls musical "referee" between conductor, director and singers.

"My work in preparing *Sonnambula* was mostly with the conductor and with Miss von Stade," Cranna says. "One of our resident conductors, Andrew Meltzer, met with her in New York and went over the score with her, to decide on keys. In the end they decided on just three downward transpositions, of a cavatina and two cabalettas." But of course those transpositions would result in others in a passage for the



MESSICK

Musical administrator Clifford Cranna checks a score.

lead tenor, and in still others in the orchestra and chorus parts.

Transpositions, of course, require effective modulations if they are not to disrupt the overall musical line. As is often the case, Cranna says, "I proposed the modulations. I rely on my knowledge of music theory to make suggestions about precisely where and how to get from one key to another. I do it, not to impose my own musical ideas, but to get the ball rolling. Conductors are naturally very interested in such things, and many of them are real

scholars of the music they conduct. But they're also busy people, and when they're off conducting another opera somewhere else, they have their own, more pressing, problems. Decisions like this get put on the back burner unless someone does some prodding. In this case, it turned out we performed the modulations I proposed."

Then come the minutiae. "There's an ensemble in *Sonnambula* in which the soprano, Amina, traditionally sings her own words but in unison with the tenor, who has a high-lying line. Well, it turns out there's an old Italian tradition that allows us to cover the musical line she's supposed to sing by putting another character, Lisa, on that line. It's things like that that I have to know about, or find out about. One of the interesting things about my job is that I really have to stay on top of the operas we're doing."

continued

Coda

Though the San Francisco Opera's music and orchestra libraries contain a vast array of resources, the process of maintaining, expanding and replenishing the materials is never-ending — and costly. It was for this reason that the Music Fund was created: enabling patrons and music lovers to make contributions, large and small, to assist us in keeping the libraries sufficiently stocked. While major gifts are sought and greatly appreciated, the Music Fund is also an area in which a modest contribution can be of enormous assistance, allowing San Francisco Opera to purchase even one of the 20 piano/vocal scores required for a production, to cite but one example. From the donor's point of view, the Music Fund provides an excellent opportunity to make a meaningful contribution that can also reflect your own musical tastes. Donations to San Francisco Opera's Music Fund can be made at any time. For further information on the libraries' needs and various methods of contributing, please contact the Development Department at (415) 861-4008.

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Like any good administrator, Cranna communicates the details of all musical changes to the cast, music staff, and production crew through crisp memoranda laden with numbers—score catalog numbers, page numbers, measure numbers. On subsequent memoranda were notes about tiny, but important, corrections of mistakes in the printed scores: the printing of a wrong note for a minor character, the attribution of a single vocal line to the wrong character. Such updates are all part of a musical troubleshooter's daily life.

When the scores—the conductor's score, or partitura, and the orchestral and choral parts—the company rented for the production arrived, another set of problems arrived with them, and another round of intricate work began. Campbell, with her awesomely precise musical calligraphy, turned the words and numbers of Cranna's memos into neat staves and notes. While others decide on the cuts and transpositions, it is she who literally "makes" them—and then carefully tapes them into the stacks of parts. Ewing-Wood does the same with the transposed choral parts, inserting the changes into the rented parts.

Both women share the loving drudgery of literally cleaning up the parts, erasing the musicians' markings that have accumulated over the years and in general making the illegible legible—to eyes that have to see clearly in the orchestra pit. Some of the wind parts had been printed from such old plates that some notes were hard to read; dots and smudges left by the press had to be removed by means of xerox, eraser, or white-out. "Some of the older Italian operas that aren't often performed are still being printed from their first plates, which have never been re-edited," Campbell explains, "simply because it's not cost-effective to change plates. So not only do you get old plates, but old printers' errors that have been perpetuated from the beginning. We try to catch as many of them as we can, since we usually check the parts against the conductor's score."

Not every opera the company produces poses the kinds of musical problems *Son-nambula* did (although it can be said in a general way that operas from the *bel canto* tradition are typically problematic). The score for this season's *Madama Butterfly*, for example, is a more or less fixed commodity and is easily obtained in a good printed edition. But even in such a seem-



Orchestra librarian Lauré Campbell, about to start entering bowing marks into string parts.

ingly simple case, there are details to be worked out—cuts in particular, if there are to be any.

"Cuts are more crucial than the public realizes," says Cranna. "We do many operas here with no cuts at all. Ironically, it's often the longest ones, like the Wagner operas, that are done complete. It gets



Chorus librarian Nancy Ewing-Wood cleans music pages of previous marks by means of her electric eraser.

more complicated in situations where there are traditional, standard cuts. Singers who are famous exponents of certain roles may never have sung certain small parts of those roles, and opening cuts may mean getting a singer to learn some new music." (The curious expression, "opening cuts," reflects a music librarian's practice from Europe in the last century. Large cuts were sometimes made in scores by stitching pages together at their three outside margins, the music to be cut thus sealed within pages to be performed. Opening cuts meant just that: cutting the

thread to free the concealed pages.)

"I get involved in advising about cuts," Cranna continues. "A main concern of mine is the matter of timing. Sometimes the cut of a few minutes of music can mean the difference in not running overtime, which for us is generally three and one-half hours. Running overtime is very expensive. And since the conductor and the director don't usually see each other until the rehearsals begin, I act as a go-between in the meantime, trying at least to get an idea about the cuts we'll finally be making. Conductors and directors sometimes have different ideas about cuts. The ones that involve only the orchestra are generally the easiest, but others are artistically tricky. Some might make musical sense but make hash of the drama. Even though we know that most of our audience does not know foreign languages well, we don't want characters on stage singing, 'How are you today?' 'I've already had mine, thank you.'

"Ideally, I try to distribute a cut list six to eight months before rehearsals. But sometimes our ideas about cuts change at a later point because of things we learn in the technical and choral rehearsals we hold during the summer before the singers arrive. We might, for example, discover that cutting a few measures of music does not give the entire chorus time enough to get on or off stage."

As is readily apparent, Cranna's is not an ivory tower brand of musicology. Another aspect of his complex job is the devising of the performance and rehearsal schedules for the company, a logic-defying exercise roughly equivalent to working five Rubik's Cubes simultaneously. The same kind of practical thinking, which must always take into account the time, availability, and other needs of the various artists involved, also must be at work in his more musicological efforts. "This is essentially a people job," he notes, "and I guess I'm the complaints department."

Some operas, *Boris Godunov* and *Carmen* being prime examples, pose special problems in that they exist in a number of versions, and sometimes in a number of scholarly editions. "You learn almost never to trust a published edition completely," Cranna says. "Errors creep into the most careful editions, and we try to correct as many as we can. But special problems come up in scholarly scores which give all of the extant versions of a piece. With all

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Cranna's primary record of the various musical changes and other details is a piano-vocal score he keeps, fastidiously. Once all the musical matters are settled, he lends the score to music librarian Peter Somogyi, who transfers the alterations into the many other piano-vocal scores that artists and others in the company will need. The primary problem Somogyi faces is the plurality of piano-vocal versions in which many operas from the standard repertory exist. Somogyi, who has two music degrees, from Berkeley and USC, also is custodian of the other materials in the opera library: books (on all subjects, from music history to staging practices), records, tapes, videotapes, magazines, and other materials from which artists and other Company members learn operas in the repertory.

Once the repertory for the coming season is established, the music librarians determine what scores the company has and set about acquiring the others. The com-



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pany already owns scores and parts for many of the operas that are in the public domain. Campbell explains that when an opera the company is doing has come out of copyright since the last time it was performed, the company tries to buy the scores from a special fund that has been established for that purpose. "It makes more sense," she says, knowingly, "to keep our own music and our own markings. If for some reason we're not able to buy the parts, we rent them, which costs about the same. So it's better for us to put the money out all at once."

Sometimes conductors bring their own scores and parts, particularly for rarely performed operas that are a conductor's specialty. Richard Bonyge supplied the scores and parts for the *Semiramide* that opened the season in 1981. The same holds true for this season's *Anna Bolena*, the musical details of which were worked out in a prior run of the work in Toronto.

Scores that are still under copyright—which include many of the late Strauss and Puccini scores as well as all of the scores of modern operas—must be rented. Negotiating the rental fees and arrangements is in the province of artistic administrator Sarah Billingham, who also approves the purchase of the scores and parts the company buys. Since she has, in her previous assignments with the Company, served in positions more closely involved with the scores themselves, she has an intimate knowledge of the entire process. She also holds an important ace: "I've been negotiating with the same agents for years and years, so I know them all very well."

The principal problem in getting copyrighted scores and parts from Europe is that agents there are used to getting high fees for those parts, sometimes as much as 12 percent of the gross. "The problem," she says emphatically, "is that the agents absolutely do not understand that it is not the custom in America to pay such large amounts of money for the use of their music. One of the things I keep having to point out is that they get far more from the prestige of our Company's performing one of their pieces than they could from getting 12 percent of the gross from some small German house. Because the opera houses are generally so much bigger here, they actually get more money at a lower fee than they would from smaller houses in Europe. These are always very long, drawn out, difficult negotiations—



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Artistic administrator Sarah Billingham, seated at her desk, compiles a list of the day's tasks.

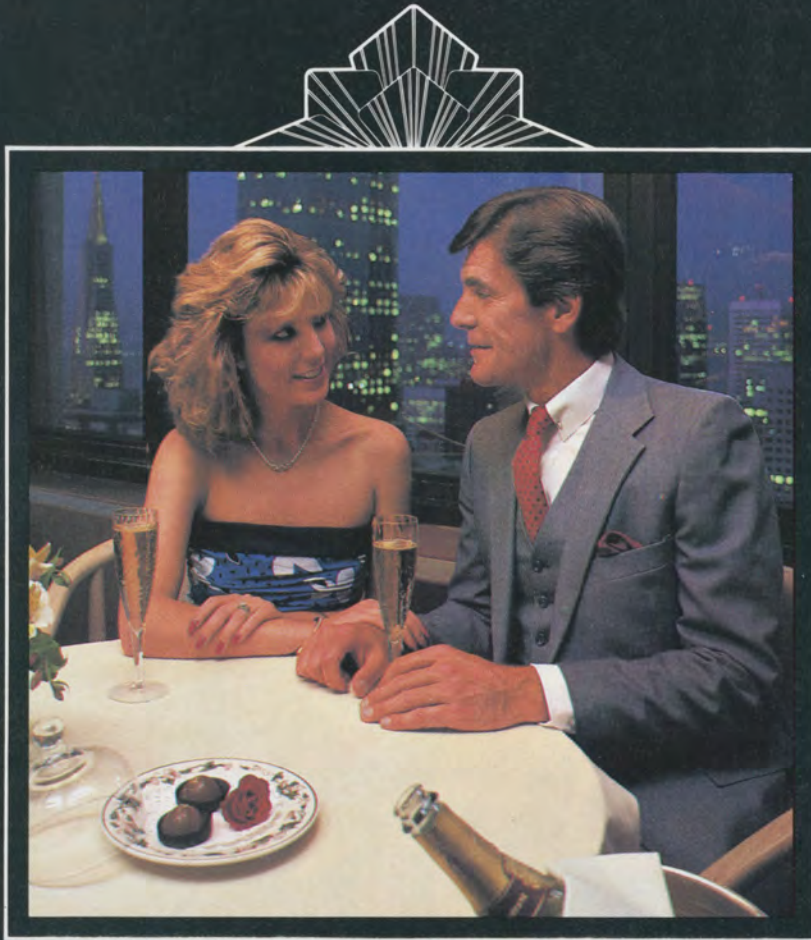
but we've always managed to reach a satisfactory agreement."

Billingham actually has an impressive number of aces to play. "Of course the publishers of *The Midsummer Marriage* were eager that they do the piece, because it was great exposure for them to have an American premiere by a prestigious company."

Tricky copyright problems emerged when the Company last did Rossini's *La Cenerentola*. Ricordi had just published a new, scholarly, copyrighted edition of the opera that included an aria for the character Alidoro that was written by Rossini after the premiere—but which had been represented in earlier scores by an aria for this character by another composer. Cranina proposed to the conductor, Mario Bernardi, that they perform the Rossini aria, and Bernardi predictably agreed. But when Billingham approached the agents for Ricordi, they asked for the full fee for rental of the complete opera. "Because I had been working with them since 1972—and knew them so well—I was able to strike a deal where we paid for rental of the Alidoro aria only."

Billingham, whose business it is to know these things, says that "it was a consideration" in the planning of the current season that the score to *Madama Butterfly* was coming out of copyright. "It's not the reason we did it, but yes, it was a factor." The librarians were delighted at the quality of the *Butterfly* scores the company was able to buy for this production.


Having worked intimately with the librarians over the years, Billingham is well aware of the fact that even the "very healthy" fees the company pays to rent scores does not always mean that the scores that arrive will be in acceptable condition. "We have, at times, had to send them back and demand better ones," she says, "particularly some of the expensive



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Strauss scores."

Campbell's most vivid memory of a recent catastrophe along those lines involves the scores she received for the production of *Dialogues of the Carmelites* in 1982. "I must have spent three weeks erasing markings in the parts," she recalls with dismay. "I can only imagine that an amateur orchestra had rented them last, because the musicians had marked everything." She and Ewing-Wood generally have most of such problems with scores that were printed in France and Italy. "Some French librarians actually closed up some passages with straight pins, which had rusted into the paper. We also find paper clips and other things we'd never use on scores. Then there was the score we used for *L'Africaine* in 1973. The parts were 122 years old!" Both Campbell and Ewing-Wood agree that life would not be sustainable without the electric eraser.

Because it is essentially their job to acquire any music the company doesn't already own, the librarians must have hard knowledge—as well as a sixth and a seventh sense—about where unusual pieces might be found. That means maintaining excellent relations with local music libraries, both public and private. It also means staying on good working terms with other opera companies. "For the *Ernani* here, Pavarotti was including an alternate tenor aria that Verdi actually did write—but which is not in the regular *Ricordi* score. We knew that he had also sung it at the Met last year, so we called them, and they were very helpful in getting it to us promptly. We have very good relations with other companies." As it turned out, that particular aria was not needed, but the parts for it were obtained well in advance.

Perhaps even more crucial is the excellent rapport they have with the opera orchestra—"a dynamite group," Campbell asserts. "They're appreciative of the trouble we take to make their jobs easier—but they're also getting more demanding, which is probably the way it should be." There's another reason that good relations are important. The relatively small, windowless, subterranean room the librarians inhabit (cohabit, rather, with the valuable music) has its only entrance at the far end of the orchestra men's dressing room, a situation handled casually by the musicians on both sides of that door.

Because of the technical nature of what they do, it would be easy to overlook the

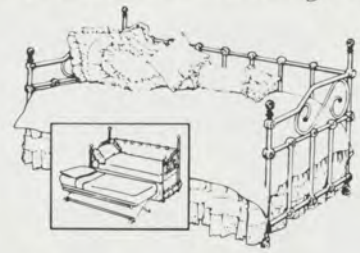
fact that the librarians are in fact real—and fine—musicians. Ewing-Wood is a violist, Campbell a flutist; both have music degrees and both study with San Francisco Symphony principals. Watching them at work for a mere five minutes is sure confirmation of their musicianship. In addition to erasing the markings of others, it is their job to make some as well. After the orchestra's concertmaster has studied and bowed his part, he gives it to the librarians, who then transfer those bowings into each and every one of the orchestra string parts. It's a job that simply has to be done right, and that only a real musician can do. "The last time I went to the dentist, I was envious of the others in the waiting room. They may have been reading old magazines while they worried, but I was transferring bowings into a stack of string scores," Campbell muses.

Their hardest work, they maintain, is not on the operas in the season repertory, but for the special, one-time concerts—in which more than the usual number of scores must be put together, usually on short notice, and prepared for all the musicians involved. Both women are on hand in the house for every rehearsal and every performance during the season as well, as it's never too late for yet another sudden change. "Being around for all the excitement is really part of the pay-off in this job," Campbell admits. "And while a good deal of what we do is tedious, none of it is really routine. And let's face it, it's spared us having to teach junior high."

One thing that comes through the loudest in observing these behind-the-scenes professionals at work is their deep sense of dedication to the art form and the company they love. As she dips her calligraphic pen back into the ink for another round of *Sonnambula* transpositions, Campbell comments, without looking up, "We can do things our own way here, which most of the time means that we can do them right. There's a satisfaction in this many working people don't have. Besides, it would really boomerang if we did a lousy job."

Or, as Kip Cranna put it: "I look at it philosophically. Everything I do matters only in that it helps to make what happens on the stage the best opera possible. If my opinion is overridden, I have the consolation of knowing that it was in the interest of improving the performance. I would much rather have the performance be a success than to know that I was right." ■

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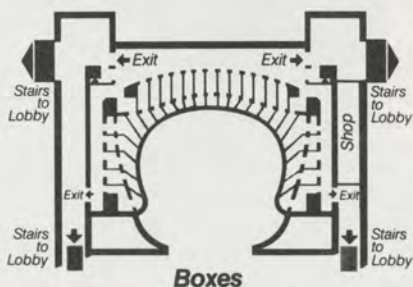
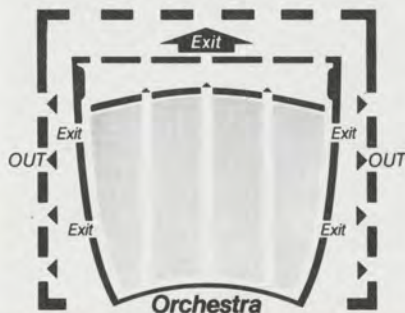
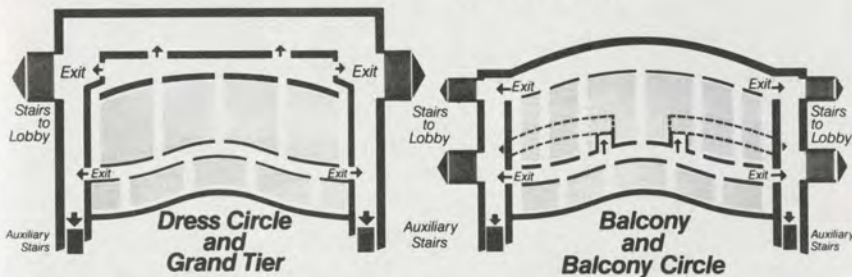
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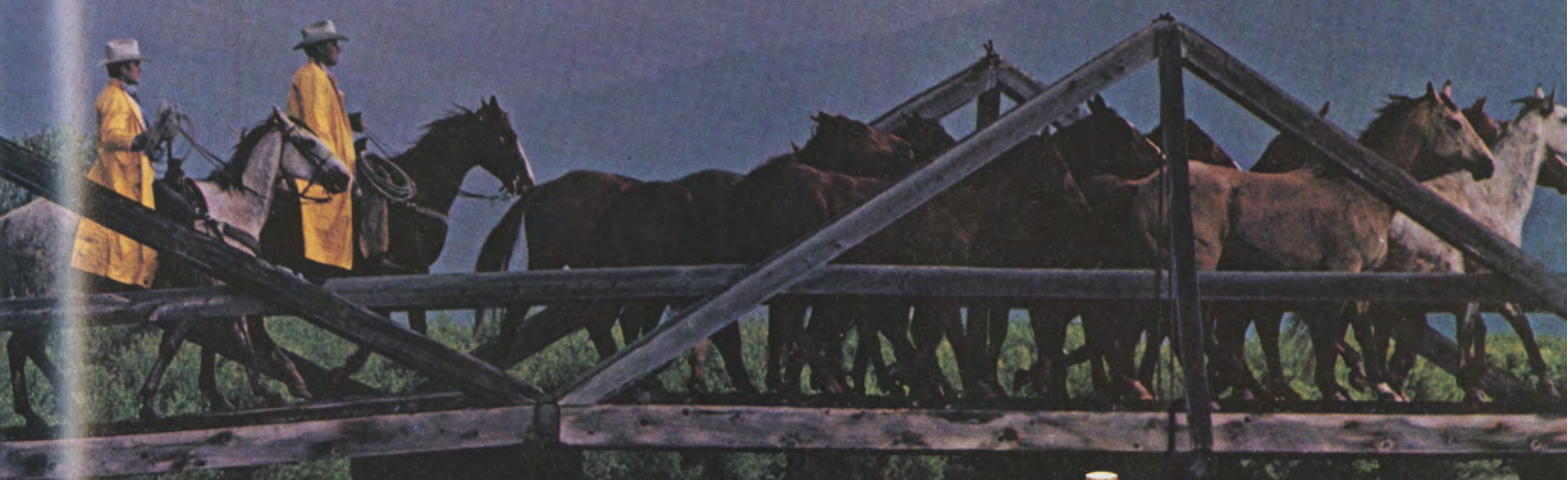
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In March of this year the Paul L. and Phyllis Wattis Foundation offered the San Francisco Opera a \$500,000 challenge grant, the purpose of which was to eliminate the 1983 deficit. We are deeply indebted to the Foundation for its insight and for its 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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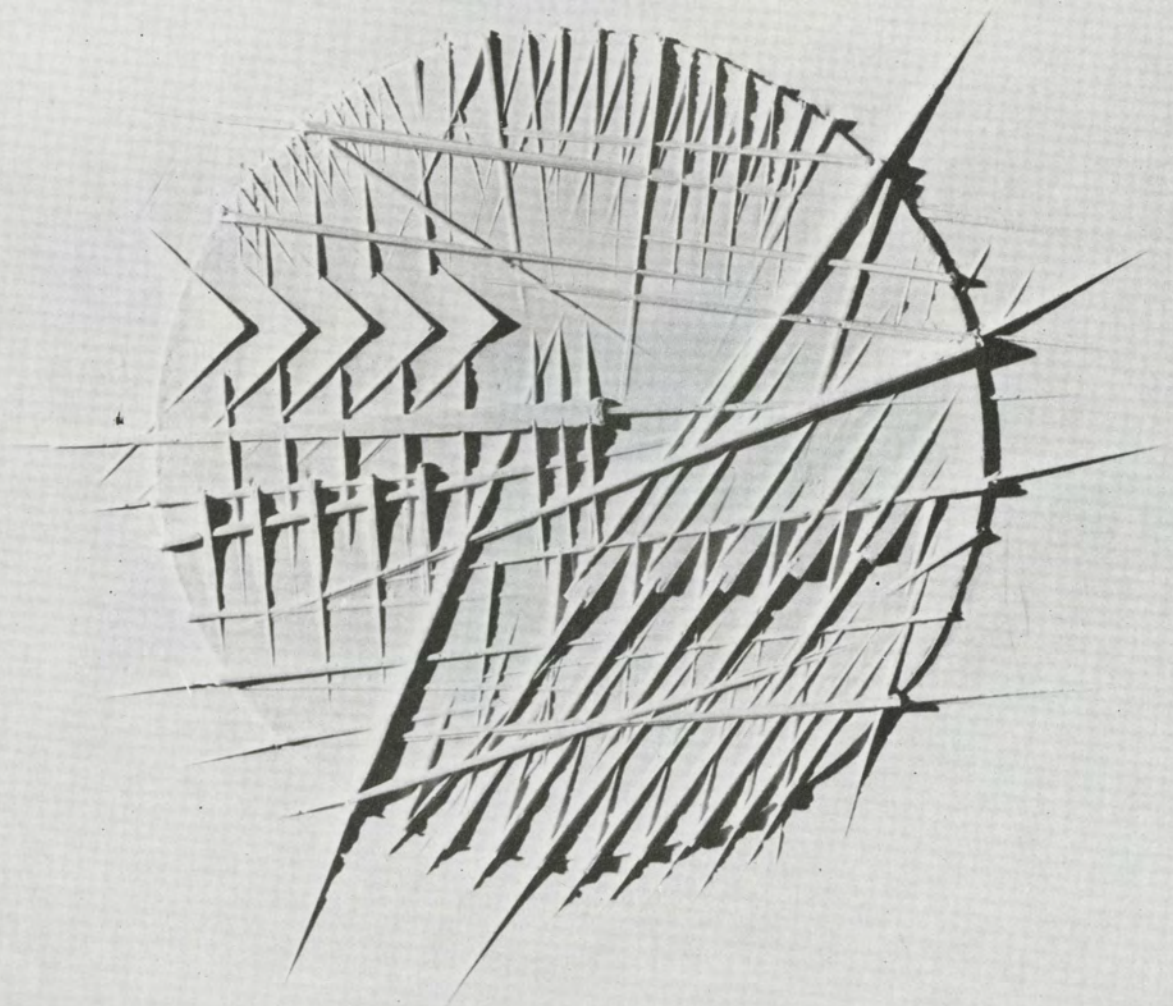
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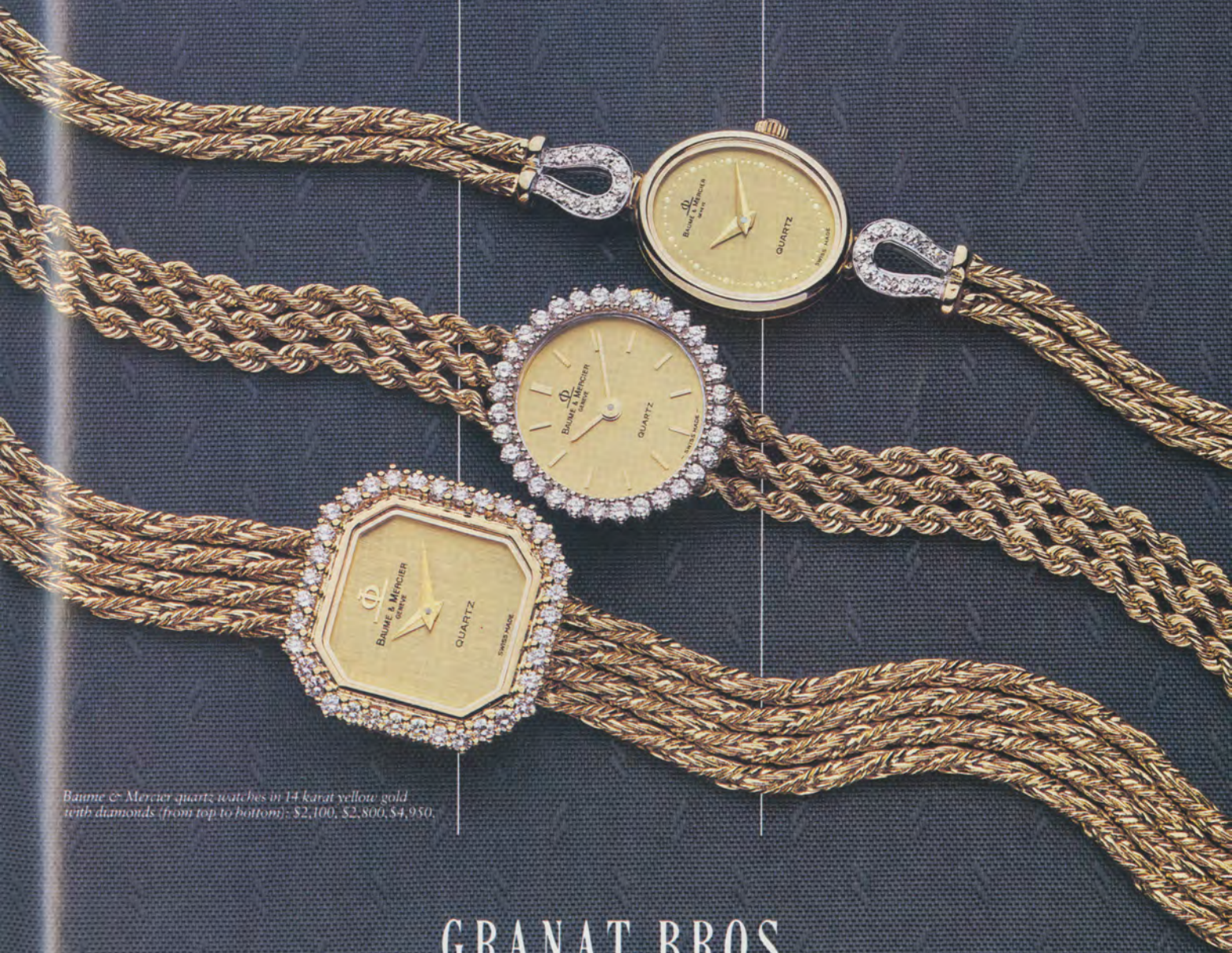
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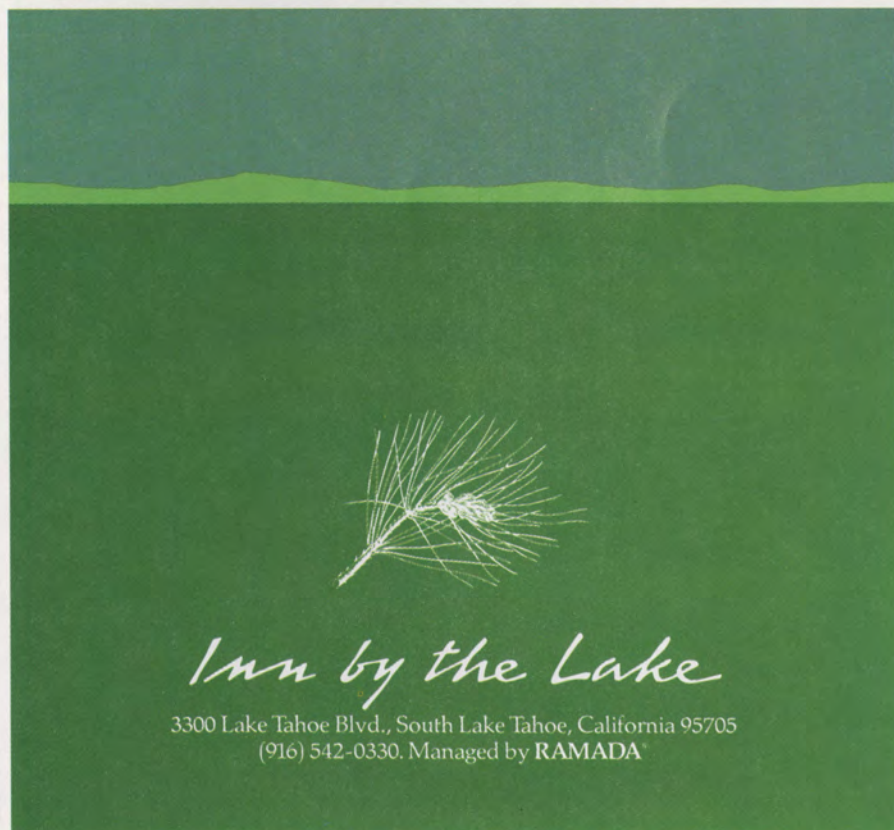
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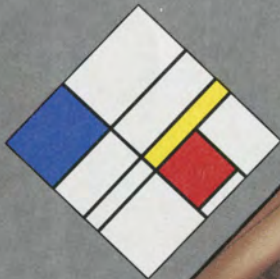
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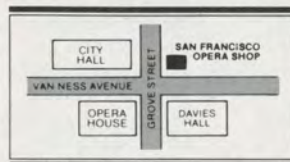


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