

Lucia di Lammermoor

1985

Tuesday, May 27, 1986 8:00 PM

Saturday, May 31, 1986 8:00 PM

Thursday, June 5, 1986 7:30 PM

Sunday, June 8, 1986 2:00 PM

Wednesday, June 11, 1986 7:30 PM

Friday, June 20, 1986 8:00 PM

Wednesday, June 25, 1986 8:00 PM

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San Francisco Opera Archives

San Francisco Opera

The background of the cover is a detailed landscape painting. It depicts a valley with a path leading through a rocky, wooded area. The sky is filled with soft, billowing clouds, and a full moon is visible in the upper right quadrant. The overall color palette is muted, with greens, browns, and greys, creating a serene and atmospheric scene.

SUMMER SEASON 1986

Lucia di Lammermoor

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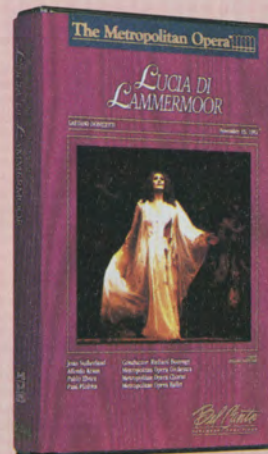
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San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Lucia di Lammermoor

1986 SUMMER SEASON

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COVER:

Joseph Wright of Derby, A.R.A. (1734-1797)
Virgil's Tomb by Moonlight (c. 1779)
Oil on canvas, 40 1/16 x 50 1/4 in.

Yale Center for British Art, New Haven,
Connecticut.

Paul Mellon Collection.

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Proceeds from the sale of this magazine benefit the San Francisco Opera.

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Reid W. Dennis



Tully M. Friedman

From the Chairman of the Board and the President

It is a pleasure to welcome you to San Francisco Opera's 1986 Summer Season, a season that combines wonderful Italian repertory favorites with an exciting Company premiere and includes eagerly anticipated debuts by major international stars as well as return appearances of artists known and loved by our audience.

A season such as this, filled with wonderful melodies and gripping drama, would not be possible without the support of our loyal friends, and we are most pleased to acknowledge those who have made this summer's productions possible. Special thanks go to the Paul L. and Phyllis C. Wattis Foundation for underwriting the presentation of Menotti's *The Medium*, the first Menotti opera our Company has ever mounted. The Wattis Foundation has long been a special supporter of San Francisco Opera, having sponsored the 1983 American premiere of Tippett's *The Midsummer Marriage* in addition to a most generous 1984 challenge grant.

Three of our revival productions were underwritten at the time they were first performed: *Lucia di Lammermoor* was originally made possible through a gift from Cyril Magnin; our *Cavalleria Rusticana/Pagliacci* double bill was the result of a gift from the late James D. Robertson; and *La Voix humaine* came into being through the generosity of the San Francisco Foundation.

The 1986 presentation of *Cavalleria/*

Pagliacci is sponsored, in part, by a grant from the Koret Foundation.

We are also happy to acknowledge the American Express Company for providing funds for Supertitles being featured in our productions of *Il Trovatore* and *Cavalleria/Pagliacci*. The resounding popularity of Supertitles is a reminder of the role corporate funding can play in helping us reach new audiences.

Perhaps the best news we can share with you is the fact that the San Francisco Opera Association ended the 1985-86 fiscal year in the black, no small feat in the increasingly expensive business of mounting world-class opera. While being thankful to all who helped us meet this goal, and pleased with the results of our fundraising efforts, we cannot afford to slacken in those efforts. Our budget surplus was small, and the financial needs we face in the future will continue to mount.

We are counting on all of you in the San Francisco Opera family to help us stay on the right financial track. If you have assisted us in the past, we need and encourage your continued support. If you have not yet joined us in our on-going quest for artistic excellence with financial stability, now is the best time you could choose for doing so. Our continued success depends on you.

Reid W. Dennis, Chairman
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General Director's Message

The first Summer Season after our 1985 *Ring* is a time to enjoy, digest, and dream of the future. The *Ring* confirmed our position as one of the leading opera companies of the world. This summer, we will try to balance that Teutonic influence with three popular Italian works and one unusual French-American evening. Also this summer, we will introduce you to some remarkable young performers.

Where is our Company going? I believe no opera company can achieve the constant progress necessary to vital artistic improvement without firm convictions—and dreams. The emergence of superior-quality American artists from our Opera Center has made me believe very deeply that we can develop into the kind of opera company Arturo Toscanini dreamed about in Milan in 1921: an ensemble company, with stars. While this may seem a contradiction in terms, it best describes a company with a defined base of artists, grown and nurtured in our own atmosphere, with the addition of a number of the world-traveling stars who lend opera its special glamour. I am not proposing that our

Opera Center graduates sing only supporting roles. I am suggesting that they mix, shoulder to shoulder, with international stars, both as their equals, and as their support. The 1985 Fall Season and this year's Summer and Fall Seasons show steps in that direction.

It is my firm belief that our Company, already respected world-wide, can be made into one that will also be *envied* world-wide; a place where our audiences can have the deep satisfaction of following brilliant careers from their very beginnings until their subsequent integration into the international opera scene.

We all know opera is the most expensive and complicated of all art forms. It is also an exotic creation, one that needs regular infusions of style and spirit from every possible artistic background. This, we aim to provide.

Welcome to the 1986 Summer Season!

A handwritten signature in dark ink, appearing to read "J. M. Scherl".

San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

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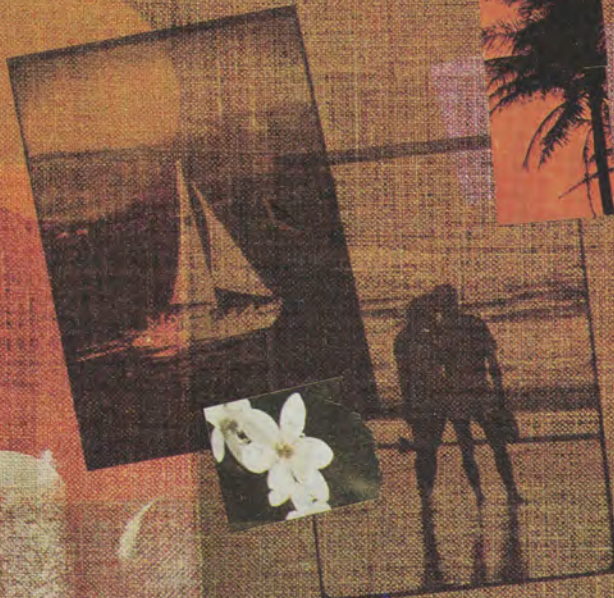
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Subscribers to San Francisco Opera's Summer and Fall Seasons have already been alerted to this once-in-a-lifetime event, celebrating the 25th anniversary of Joan Sutherland's San Francisco Opera debut and of Pavarotti's first operatic appearance, in a performance of *La Bohème* in Reggio Emilia.

The evening will include a long list of arias and duets by Verdi and Donizetti and will be highlighted by a number of show-stopping pieces that have helped in making these incomparable artists familiar and beloved around the world.

For more information, call the San Francisco Opera Box Office at (415) 864-3330.



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San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

1986 Summer Season

Opening Night

Saturday, May 24, 8:00

Il Trovatore Verdi
Dimitrova*, Zajic, Patterson*; Bonisolli,
Carroli (May 24, 29; June 3,6), Zancanaro
(June 12, 15, 18), Skinner, Pederson,
Petersen, Anderson
Meltzer/Guttman/Skalicki

Tuesday, May 27, 8:00

Lucia di Lammermoor Donizetti
Rolandi*, Mazurowski*; McCauley,
Elvira, Sfiris**, Harper, De Haan*
Cillario/Farruggio/Toms/Munn

*This production was originally made possible
through a gift from Cyril Magnin.*

Thursday, May 29, 7:30

Il Trovatore Verdi

Saturday, May 31, 8:00

Lucia di Lammermoor Donizetti

Sunday, June 1, 2:00

Cavalleria Rusticana Mascagni
Cossotto, Cowdrick, Young*; Mauro,
Cappuccilli*

and

Pagliacci Leoncavallo
Soviero; Mauro, Cappuccilli, Gordon,
Malis
Guadagno/Calábria/Ponnelle/Munn

*These productions were originally made possible
through a gift from the late James D.
Robertson.*

*The 1986 presentation of Cavalleria/Pa-
gliacci is sponsored, in part, by a grant from
the Koret Foundation.*

Tuesday, June 3, 8:00

Il Trovatore Verdi

Wednesday, June 4, 7:30

Cavalleria Rusticana Mascagni
and

Pagliacci Leoncavallo

Thursday, June 5, 7:30

Lucia di Lammermoor Donizetti

Friday, June 6, 8:00

Il Trovatore Verdi

Saturday, June 7, 8:00

Cavalleria Rusticana Mascagni
and

Pagliacci Leoncavallo

Sunday, June 8, 2:00

Lucia di Lammermoor Donizetti

Tuesday, June 10, 8:00

Cavalleria Rusticana Mascagni
and

Pagliacci Leoncavallo

Wednesday, June 11, 7:30

Lucia di Lammermoor Donizetti

Thursday, June 12, 8:00

Il Trovatore Verdi

Friday, June 13, 8:00

Cavalleria Rusticana Mascagni
and

Pagliacci Leoncavallo

Sunday, June 15, 2:00

Il Trovatore Verdi

Tuesday, June 17, 7:30

Cavalleria Rusticana Mascagni
and

Pagliacci Leoncavallo

Wednesday, June 18, 7:30

Il Trovatore Verdi

Thursday, June 19, 8:00

La Voix humaine Poulenc
Armstrong*

Johnson/Zambello/Joël/Halmen/Munn

and

San Francisco Opera Premiere
The Medium Menotti

Crespin, Chen, Patterson, Cowdrick;
Pederson, Loca*
Kaltenbach**/Thamin**/Pagano*/
Arhelger

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Friday, June 20, 8:00

Lucia di Lammermoor Donizetti

Saturday, June 21, 8:00

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Tuesday, June 24, 7:30

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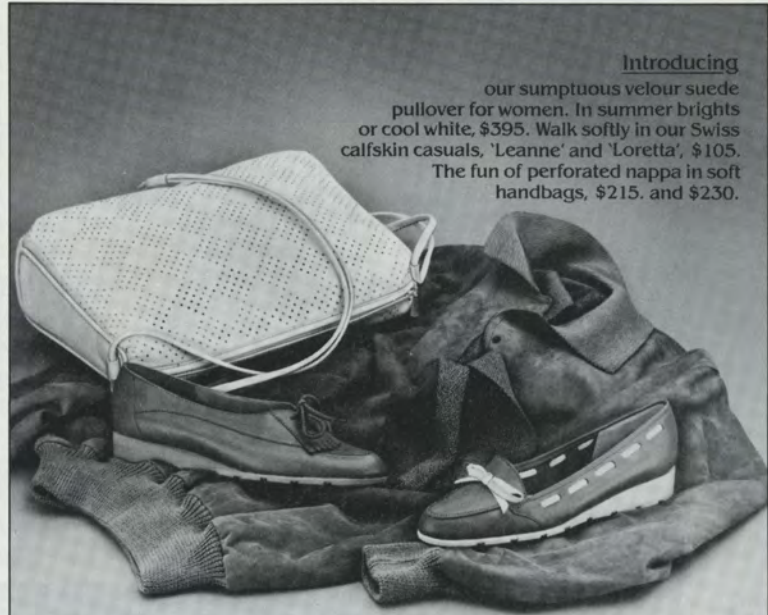
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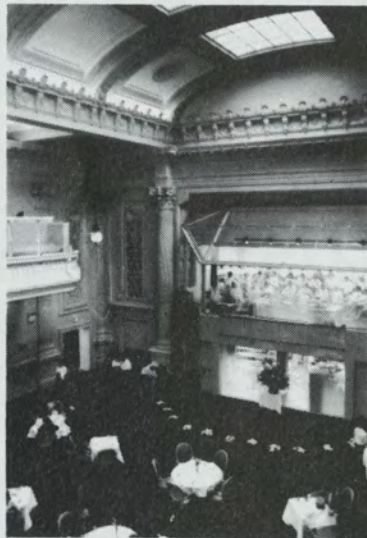


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Lucia di Lammermoor

By JEREMY COMMONS

There was a time when those of us who felt drawn towards the operas of Donizetti found ourselves very much on the defensive. They were, we were told, "prima donna operas" and "fodder for canary-fanciers." By now, it is to be hoped, those days are long since past, and we need no longer feel diffident in acknowledging Donizetti as a supreme melodist, as one of the finest of all composers for

Jeremy Commons, a New Zealander, teaches English literature and Music at Victoria University at Wellington. A lecturer and broadcaster on Italian and French opera, he is also involved with a number of N.Z. operatic organizations, in addition to his work for the London-based company, Opera Rara. He has written numerous recording notes for Joan Sutherland and Richard Bonyngé.

the voice, and as a master of the theater.

He was, in his approach to opera, essentially pragmatic. Never free from monetary worries, he could not afford to fill his head with abstract theories of opera as art. He was concerned, quite simply, with theatrical success: with producing works that were appealing in their subjects, that stirred the emotions of their audiences through their use of lyrical and expressive melody, and that moved well and effectively on stage. He had been writing operas since adolescence, sometimes four and five a year, and by the time he reached *Lucia*, at the age of thirty-seven, he had already seen more than forty through their rehearsals and on to the stage. Unlike Verdi, he never emerged from his "galley-slave" years: rarely if ever was there time in his overworked life for him to stand back and take a dispassionate

view of what he was doing.

In April of 1835 he returned to Naples from his first visit to Paris, where he had seen his *Marin Faliero* overshadowed by Bellini's *I Puritani* (an experience he was soon to turn to good account, for there are many parallels between *I Puritani* and *Lucia di Lammermoor*: they both, for example, contain mad scenes introduced by bass solos). In the terms of the contract he had signed the previous year with the Teatro S. Carlo, the text for his new opera should have been entirely written, approved by the censors, and ready for him to compose upon his return. But the society which ran the Teatro S. Carlo was close to bankruptcy, and all its affairs were in disorder. No librettist was assigned to the project until mid-May, and then it was a comparative beginner, Salvatore (or, as he always signed himself,



Lucia then and now: two views of the very first Lucia, Fanny Tacchinardi-Persiani, who created the role in 1835, as seen in contemporary etchings; (far right) Ashley Putnam in San Francisco Opera's most recent staging of Lucia di Lammermoor in 1981.



Salvadore) Cammarano. Once appointed, however, Cammarano had a synopsis of the plot ready for submission to the censors by May 29th, while Donizetti, it has been estimated, composed the whole of the music in about forty days. He chose the subject, he told his old teacher, Giovanni Simone Mayr, "to free myself from the 'terrible' of *Marin* [*Faliero*], and to stimulate the other compartment of my imagination." From a note at the end of the manuscript, we know that he finished the opera on July 6th.

This speed of composition, let us note in passing, should not be taken as a sign of careless or shoddy work. The demand for new operas in 19th-century Italy was such that nearly all composers were obliged to make use of recognized shortcuts. Most of them would compose an entire opera in skeletal essentials—vocal lines, double-bass line (as an indication of the harmony), and a few phrases of solo instrumentation—in a first burst of activity and inspiration; and then would return at a later date to fill in the textures of orchestration. Never, moreover, would they

waste time in writing out the second verse of a *cabaletta* or final fast section: they would simply mark a repeat of a series of numbered bars.

In Donizetti's case, however, speed of composition was even more part and parcel of his character as a composer. "It may be blameworthy," he once wrote to a librettist, "but what I have done well has always been done quickly; and many times the rebuke of carelessness has fallen on what cost me a greater length of time." This was, in fact, a feature of the romantic approach to composition. One should write in the white heat of inspiration; one should seize the fervor and emotion of the moment before ever it had time to cool. It is by no means irrelevant, since *Lucia di Lammermoor* is based on a Scott novel, to note that Scott expressed himself in almost identical terms. "The works and passages in which I have succeeded," he recorded, "have uniformly been written with the greatest rapidity; and when I have seen some of these placed in opposition with others, and commended as more highly finished, I could appeal to pen and

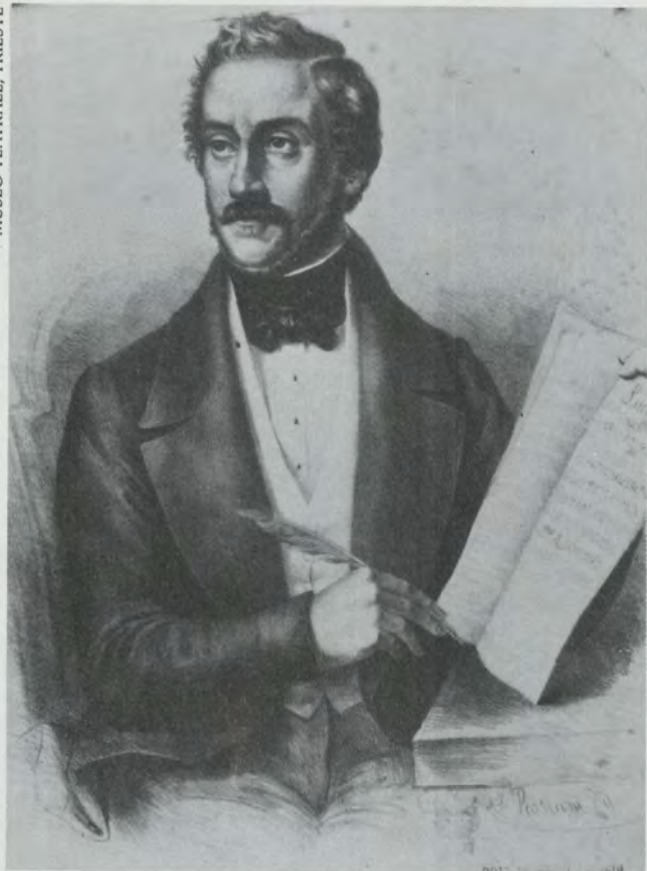
standish that the parts in which I have come feebly off were by much the more labored. . . ."

An end to composition did not mean an end to Donizetti's difficulties. The rehearsals of *Lucia di Lammermoor* did not begin until mid-August, and on September 5th, already two months after the opera should have been produced, we still find him writing that "the *Società* is about to fail. Persiani [Fanny Tacchinardi-Persiani, the prima donna who was to sing Lucia] has not been paid and does not want to rehearse, and tomorrow I shall protest. . . . God knows if I shall be paid. . . . And if the music deserves this, by God it's not bad."

Non è infame—"It's not bad"—this is the only time before the first performance finally took place on September 26th that Donizetti gave any indication of his own judgment of the music. And if, indeed, *Lucia* had been just such another of his sixty-odd operas, we would not be surprised, and would not expect to find more than the briefest reference to its success or failure. For, self-effacing by nature,



SCHERL



Gaetano Donizetti (1797-1848) with the score of *Lucia di Lammermoor*.

Donizetti rarely reported his successes and preferred, if friends had to be told, to enclose press-clippings with his letters. He broke his own rule, therefore—and fully realized it—when on September 29th he described to his publisher Giovanni Ricordi the triumph of the first night:

Lucia di Lammermoor has been performed, and between friends let me bring shame on myself and tell you the truth. It pleased, and pleased very much, if I am to believe the applause and the compliments I have received. I was called on to the stage many times, and the singers too. . . . On the second night I saw something almost unheard of in Naples: in the finale, after great cheers at the *adagio* [the sextet], Duprez [Gilbert Louis Duprez, the French tenor who created the role of Edgardo] in the curse—before the *stretta*—elicited the wildest applause. Every piece was heard in religious silence and followed by spontaneous shouts of 'evviva' . . . Tacchinardi, Duprez, Cosselli [Enrico] and Porto [Raimondo] gave an excellent account

of themselves, and the first two, especially, were prodigious.

Lucia from the first was a singers' opera. But it was not until later that it became known as a prima donna's opera. When the music was printed, Donizetti dedicated it to Persiani and Duprez together, for it was they who had shared the initial triumph.

In Persiani, Donizetti had the perfect Lucia. "She was not precisely insignificant to see, so much as pale, plain and anxious. She gave the impression of one who had left sorrow and sickness at home." Chorley's description may not be complimentary, but it describes the characteristics of Lucia quite as aptly as it does those of her creator. For Lucia is one in a line of Donizettian heroines who, innocent of crime, are nevertheless driven inexorably to undeserved death. Anna Bolena, Parisina and Maria Stuarda are others, but whereas one may die protesting against her fate, and another in a state of religious ecstasy, Lucia is a peculiarly passive example. A wan creature of the romantic moonlight, she succumbs, without great

remonstrance we may feel, to the pressures brought to bear on her by her brother, Enrico, and by the family chaplain, Raimondo Bidebent. Pathos is the quality that surrounds her.

Chorley was not a great admirer of Persiani's voice, either. "It was an acute soprano," he recorded, "acid and piercing rather than full, and always liable to rise in pitch." It is only fair, however, to insist that this was a minority opinion. Théophile Gautier wrote that her voice "has a surprising range, sweetness and resonance; it is one of the most marvelous that it has ever been given to the *dilettanti* to hear."

If Persiani's appearance lent itself to the part of Lucia, Duprez seems to have played a more active part in shaping his role. Years later, when he came to write his memoirs, he recalled that:

Many times, in the course of his work, [Donizetti] consulted me on this or that piece; so jokingly he used to call me his 'bungler,' because I used to make him change or add, sometimes a phrase, sometimes a bar or several notes. For example, the great scene of the last act,



Backstage at the San Francisco Opera in 1946: Ivan Petroff (Enrico), Lily Pons (Lucia) and Jan Peerce (Edgardo). Mme. Pons was San Francisco Opera's Lucia in 1932, '38, '39, '42, '43, '44, '45, '46, '49 and '50.

which finishes the opera, used to end up just like any other big aria: I advised him to take up the main theme again in the cellos, underneath the sobs and broken lamentations of Edgar. He was so pleased with the idea that he put it into execution at once and sent me the whole piece, copied out in his own hand, to ask me for my approval. I sent back the approval and kept the autograph, at the bottom of which the composer had written these words in Neapolitan dialect: 'And you strike yourself, and fall, but you fall alone; for if I had to fall too, I would have fallen already.'

Duprez is generally remembered as the first tenor to avoid the use of the falsetto; indeed, one of his principal faults is said to have been excessive use of "notes *sombrées*." But at the same time he was famed for the smoothness of his *legato*, and had initially sung in a light buoyant style as a result of his early training in *opéra comique*. What he particularly saw and valued in Donizetti's music is revealed by what he had to say of *Parisina*, composed for him in 1833:

It unites the grace and elegance of the light *genre*, in which I had trained myself at the beginning of my career, with the elevated qualities of *opera seria*, which had produced such good results for me in the previous eighteen months, and seems the 'hyphen-mark' between the two.

There is little need to elaborate the triumphant progress of *Lucia* round the world. Soon acknowledged as Donizetti's masterpiece, it was heard as far afield as Algiers in 1839, Peru and Mexico in 1841, and Batavia in 1842! Closer to home, it was Persiani who carried it around, singing the first performance in Paris at the Théâtre-Italien on December 12, 1837, and the first London performance at Her Majesty's Theatre on April 3, 1838 (on both occasions with Rubini as Edgardo and Tamburini as Enrico). The first American performance took place in New Orleans in December of 1841; the first San Francisco staging occurred in 1854.

More than any other singer, it is said to have been Fanny Persiani who was responsible for making Donizetti's operas popular outside of Italy. Nor was it any coincidence that in all three of her favorite operas, *Lucia*, *Adelia* and *Linda di Chamounix*, the heroine goes mad. It was probably

she who introduced into the mad scene of *Lucia* the extended flute-and-voice cadenza, which was *not* the work of Donizetti and which, more than any other single feature, has contributed towards disguising the original character of the opera and turning it into a vehicle for prima donnas. As Ellen Clayton significantly wrote, "her passion for ornamentation tempted her to disregard the dramatic situation in order to give way to a torrent of splendid fioriture, which dazzled the audience without always satisfying them."

At this point we may note that the mad scene, so celebrated in operatic literature for its flute obbligato, was not composed with flute in mind at all. In Donizetti's manuscript the obbligato line was originally written for an instrument named an "armonico." While we cannot be absolutely certain of what instrument was meant, it was most probably—despite the discrepancy in gender—a glass harmonica, a set of musical glasses. Anyone who has heard a glass harmonica will agree that its eerie shimmering sound would be just right to convey a sense of madness. But unfortunately this line in the manuscript has been firmly crossed out, and re-written for flute. What was the reason? Was it that no glass harmonica player was available? Or was it that the sound proved insufficiently large to carry in the auditorium of the Teatro S. Carlo? Regrettably, we have no way of knowing;

this must remain one of the intriguing mysteries concerning this opera.

But let us return to Persiani. It was while she was singing *Lucia*, in the very early years, that the traditional cuts became established. As early as 1839, an anonymous critic in London complained that the Act II scene for Raimondo and Lucia ("Ah, cedi, cedi"—technically an aria for Raimondo with *pertichini*—phrases for an additional character—for Lucia) "has been invariably omitted," and that "in this year too, the duet between Rubini and Tamburini, at the opening of the third act [the Wolf's Crag scene], has also been suppressed." For the first of these omissions there is some textual justification, for Donizetti's manuscript provides evidence that it was a last-moment addition, almost certainly made during rehearsals when he was impressed by Porto's voice and wished to expand his part. Originally he had intended to go straight from the end of the Lucia-Enrico duet to the first finale, the arrival of Arturo, which would, in dramatic terms, have made for considerably greater speed and concision.

While there is no evidence that Persiani was in any way personally responsible for these changes, we must realize that they all contributed to the same end: the reduction of the men's roles and the highlighting of Lucia's. At the same time there is evidence to suggest that it was she who first omitted "Regnava nel silenzio"

continued on p.47



San Francisco Opera 1932 Lucia di Lammermoor chorus group.



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ARTIST PROFILES

LUCIA DI LAMMMERMOOR



GIANNA ROLANDI

Soprano **Gianna Rolandi** makes her San Francisco Opera debut in the title role of *Lucia di Lammermoor*, a role she sang earlier this season in Winnipeg and Seattle and previously performed on a "Live from Lincoln Center" telecast. Other highlights of the season include her return to the Geneva Opera to perform the role of Ginevra in Handel's *Ariodante* opposite Tatiana Troyanos, as well as several recitals and concerts across the United States. The 1984-85 season included several milestones in Miss Rolandi's career: her Paris Opera debut, for which she sang Constanze in *Die Entführung aus dem Serail*; her Italian debut at Teatro Regio in Turin in Rossini's *Tancredi*; and her first performance at the Théâtre Musical de Paris-Châtelet, where she sang Almirena in Handel's *Rinaldo*. Other assignments included performances of Anaide in Rossini's *Mosè* at the 1985 Rossini Festival in Pesaro, Italy; her return to the Metropolitan Opera as Zerbinetta opposite Jessye Norman in

Ariadne auf Naxos; the title role in a new production of *Lakmé* mounted especially for her by New York City Opera; and performances with the Handel Society of Washington as Lisaura in *Alessandro* in Washington and at Carnegie Hall. Born in New York City, Miss Rolandi began her association with New York City Opera in 1975, quickly becoming that company's leading coloratura soprano. Her City Opera roles have included Elvira in *I Puritani*, Gilda in *Rigoletto*, Zerbinetta, Rosina in *Il Barbiere di Siviglia*, Olympia in *Les Contes d'Hoffmann*, Cleopatra in *Julius Caesar*, and the title roles of *Lucia di Lammermoor*, *The Cunning Little Vixen* (a "Live from Lincoln Center" telecast) and *La Fille du Régiment*. She made her Metropolitan Opera debut as Sophie in *Der Rosenkavalier* in 1979, which was also the year of her New York Philharmonic debut under Erich Leinsdorf. She made her European debut as Zerbinetta at the 1981 Glyndebourne Festival and bowed at Santa Fe in 1982. She has also appeared

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RITA MAZUROWSKI

with Spoleto Festival U.S.A., the Canadian Opera and the companies of Cincinnati, San Diego, Fort Worth, Central City and Puerto Rico. Miss Rolandi returns to San Francisco Opera during the 1986 Fall Season to sing Susanna in *Le Nozze di Figaro*, a role she has sung at Glyndebourne and which she will record in 1987.

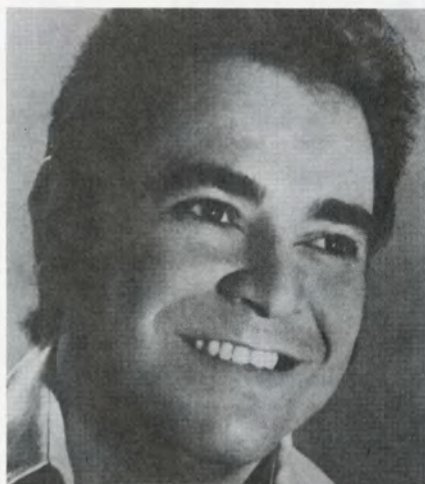
Mezzo-soprano **Rita Mazurowski** makes her San Francisco Opera debut during the 1986 Summer Season as Alisa in *Lucia di Lammermoor*. The West Virginia native, a graduate of the Academy of Vocal Arts in Philadelphia, was a member of the Merola Opera Program in 1982 and 1983, appearing in *The Magic Flute*, *The Tales of Hoffmann*, and as Maddalena in *Rigoletto*. She toured with Western Opera Theater in 1982 as Maddalena, and as Suzuki in *Madame Butterfly* in 1983. Last year, Miss Mazurowski won first prize at the Baltimore Opera Competition and was also a

finalist in the G.B. Dealey Awards in Dallas, as well as at Vienna's International Belvedere Competition. She was also a national finalist in the 1983 Metropolitan Opera National Council Auditions, and was a recipient of a grant from the Sullivan Foundation. In addition to engagements with the New York City Opera National Company and Opera/Delaware, she recently made back-to-back debuts with the Opera Orchestra of New York at Carnegie Hall in *I Lombardi*, and with the Dallas Opera in Virgil Thomson's *The Mother of Us All*. Last year she created the role of Ducky Lucky in the world premiere of Persichetti's *The Sibyl* with Pennsylvania Opera Theater. Miss Mazurowski returns to Dallas Opera next season as the Countess in *Andrea Chénier*, and makes her Virginia Opera debut in Thea Musgrave's *A Christmas Carol*, conducted by the composer.



BARRY McCAULEY

American tenor **Barry McCauley** returns for his third San Francisco Opera season to sing Edgardo in *Lucia di Lammermoor*, a role he has performed in Marseilles, Winnipeg, with the Canadian Opera Company in Toronto and with New York City Opera, the latter production televised nationally as part of the "Live from Lincoln Center" series. A graduate of the 1975 and 1976 Merola Opera Program, McCauley made his professional opera debut as Ferrando in Tucson Opera's 1976 production of *Così fan tutte*. He sang with Spring Opera Theater in 1977 as Don José in *Carmen*, and returned in 1978 as Ruggero in Puccini's *La Rondine*. He made his Company debut during the 1977 Fall Season, singing the title role of *Faust* for the student and family performances, as well as Vanya Kudryash in *Katya Kabanova* and Froh in *Das Rheingold*. Last season he made a major European debut as Don José in Sir Peter Hall's production of *Carmen* at Glyndebourne, and sang Admète in *Alceste* at the Paris Opera, where he made



PABLO ELVIRA

his debut in 1982 as Lensky in *Eugene Onegin* and Fenton in *Falstaff*. The 1983-84 season saw his debuts with the Lyric Opera of Chicago (Gérald in *Lakmé*), at Carnegie Hall and the Teatro Comunale in Florence (Wilhelm in *Mignon*), with Le Grand Théâtre de Genève (Camille in *The Merry Widow*), the Théâtre de la Monnaie in Brussels (Idamante in *Idomeneo*), Vancouver Opera and Berlin Staatsoper (the title role of *The Tales of Hoffman*), and at the Opéra-Comique (Des Grieux in *Manon*). He bowed at Santa Fe Opera as Alfred in *Die Fledermaus* and Wilhelm in *Mignon* in 1983, appearing that same season in Avignon, Manitoba, Omaha and San Antonio. He also made his Spoleto Festival USA debut as Pinkerton in Ken Russell's production of *Madama Butterfly*. In recent seasons, McCauley has sung frequently with New York City Opera (including productions of *La Traviata*, *La Bohème*, *Madama Butterfly*, *Lucia di Lammermoor* and a special triumph as Nadir in

Les Pêcheurs de Perles), as well as making numerous guest appearances in Portland, Hawaii, San Diego, Marseilles, and a debut at the Aix-en-Provence Festival. In 1980, he became the third recipient of the Richard Tucker Award.

Baritone **Pablo Elvira**, a regular Metropolitan Opera performer, returns to San Francisco Opera as Enrico in *Lucia di Lammermoor*, a role he sang with Joan Sutherland and Alfredo Kraus on a "Live from Lincoln Center" telecast. Following the telecast, that *Lucia* was also released on video cassette and laser disc. Last seen here as Dr. Malatesta in *Don Pasquale* during the 1984 Summer Season, he was born in Puerto Rico and made his first major appearance at Chicago's Ravinia Festival at the invitation of Pablo Casals. He went on to make guest appearances with the opera companies of Frankfurt, Hamburg, Israel, Venezuela, Puerto Rico

and Mexico. During the 1982-83 season, he scored a personal triumph as Tonio in a Paris Opera production of *Pagliacci* and opened the New Orleans Opera season as Renato in *Un Ballo in Maschera*, the role of his 1982 San Francisco Opera debut. He made his debut with the Lyric Opera of Chicago on short notice in the title role of *Rigoletto* opposite Luciano Pavarotti, and became a leading singer at New York City Opera, where he has opened numerous seasons and performed a number of roles. He has won high praise for his bel canto technique, appearing with Beverly Sills in *Lucia* and *I Puritani*. Since his 1979 Metropolitan Opera debut as Tonio in *Pagliacci*, he has appeared there as Lescaut in *Manon Lescaut* opposite Renata Scottò (also televised), Alfio in *Cavalleria Rusticana*, Sharpless in *Madama Butterfly*, Don Carlo in *La Forza del Destino* and *Ernani*, Marcello in *La Bohème*, Monforte in *I Vespri Siciliani* and the title role in a new production of *The Barber of Seville* with Marilyn Horne.

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KONSTANTIN SFIRIS

Bass **Konstantin Sfiris** makes his American opera debut with San Francisco Opera as Raimondo in *Lucia di Lammermoor*. Born in Greece, he studied at the National Conservatory of Athens, and with Waltraute Schulte-Grewe at the Cologne Music Academy. At the 1982 "Toti dal Monte" vocal competition in Treviso, Italy, he won top honors for his portrayal of the Grand Inquisitor in *Don Carlo*. His professional opera debut took place in 1983 in Klagenfurt, Austria, where he sang the role of Uncle Salvador in Falla's *La Vida Breve*. Subsequent engagements included the Commendatore in *Don Giovanni* in Barcelona; Fiesco in *Simon Boccanegra*, Zaccaria in *Nabucco*, and the Grand Inquisitor at Liège; the King in *Aida* in Frankfurt; and Sparafucile in *Rigoletto* in Salzburg. Since 1983, Sfiris has been a leading bass with the Vienna Staatsoper, where he has appeared as Count des Grieux in *Manon*, the Speaker in *The Magic Flute*, and as Sparafucile. His interpretation of the title role of Verdi's

continued on p.40

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Text by SALVATORE CAMMARANO

Based on the novel *The Bride of Lammermoor* by SIR WALTER SCOTT

Lucia di Lammermoor

(in Italian)

Conductor

Carlo Felice Cillario

Stage Director

Matthew Farruggio

Designer

Carl Toms

Lighting Designer

Thomas J. Munn

Lighting Supervisor

Joan Arhelger

Chorus Director

Richard Bradshaw

Associate Chorus Director

Ernest Fredric Knell

Musical Preparation

Mark Haffner

Susanna Lemberskaya

Prompter

Joseph De Rugeriis

Assistant Stage Director

Laurie Feldman

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Naples, September 26, 1835

First San Francisco Opera performance:

October 5, 1926

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SATURDAY, MAY 31 AT 8:00

THURSDAY, JUNE 5 AT 7:30

SUNDAY, JUNE 8 AT 2:00

WEDNESDAY, JUNE 11 AT 7:30

FRIDAY, JUNE 20 AT 8:00

WEDNESDAY, JUNE 25 AT 8:00

CAST

(in order of appearance)

| | |
|---|---|
| <i>Normanno</i> | Daniel Harper |
| (Norman, Captain of the Guards at Ravenswood) | |
| <i>Enrico</i> | Pablo Elvira |
| (Lord Henry Ashton) | |
| <i>Raimondo</i> | Konstantin Sfiris** |
| (Raymond Bidebent, Lucy's tutor) | |
| <i>Lucia</i> | Gianna Rolandi* |
| (Lucy, sister of Lord Henry Ashton) | |
| <i>Alisa</i> | Rita Mazurowski* |
| (Alice, her companion) | |
| <i>Edgardo</i> | Barry McCauley |
| (Edgar, Master of Ravenswood) | |
| <i>Arturo</i> | John David De Haan* |
| (Lord Arthur Bucklaw) | |
| <i>Solo Dancers</i> | Alan M. Twhigg* (May 27; June 5, 8, 20) Elheran Francis* (May 31; June 11, 25) |

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**American opera debut

*San Francisco Opera debut

TIME AND PLACE: Late 16th-century Scotland

| | | |
|---------|-----------------|---------------------------------|
| ACT I | <i>Scene 1:</i> | Grounds of Ravenswood Castle |
| | <i>Scene 2:</i> | The woods near the Castle |
| | INTERMISSION | |
| ACT II | <i>Scene 1:</i> | Outside the Ravenswood chapel |
| | <i>Scene 2:</i> | A hall in Ravenswood Castle |
| | INTERMISSION | |
| ACT III | <i>Scene 1:</i> | The great hall of the Castle |
| | <i>Scene 2:</i> | The cemetery of the Ravenswoods |

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

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

The performance will last approximately three hours and ten minutes.

All performances of *Lucia di Lammermoor* feature Supertitles by Paul Moor.

Lucia di Lammermoor/Synopsis

Enrico Ashton wrongfully holds the estates of Edgardo Ravenswood, between whose family and his own there has long been a deadly feud. In addition, Enrico's political activity against the king has placed him in a perilous situation, and he has resolved to reestablish his family's position by marrying his sister Lucia to Arturo Bucklaw.

ACT I

SCENE 1—Normanno, Enrico's captain of the guards, orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically, and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

SCENE 2—Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for France. He tells Lucia that before departing, he wishes to ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon her family. They solemnly pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

ACT II

SCENE 1—In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite intercepting the letters between the lovers, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obdurate even when presented with a letter, forged in Edgardo's handwriting, announcing his marriage to another girl. Enrico explodes in rage against his sister, and the exhausted Lucia finally gives in.

SCENE 2—The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts into the castle demanding an explanation. Upon seeing the contract with Lucia's signature, he curses her and her family forever. Enrico triumphantly places his sister's hand in Arturo's.

ACT III

SCENE 1—The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and has gone mad. In her delirium, Lucia wanders into the hall and imagines a wedding ceremony with her beloved Edgardo. Enrico returns and finds his sister insane. He suffers remorse as she mistakes him for Edgardo and begs him to pray at her tomb.

SCENE 2—Unaware of all that has happened, Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A party of guests leaving the castle brings word of Lucia's madness. As he sets off to see her one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself with the hopes of being reunited with Lucia in heaven.

Lucia di Lammermoor

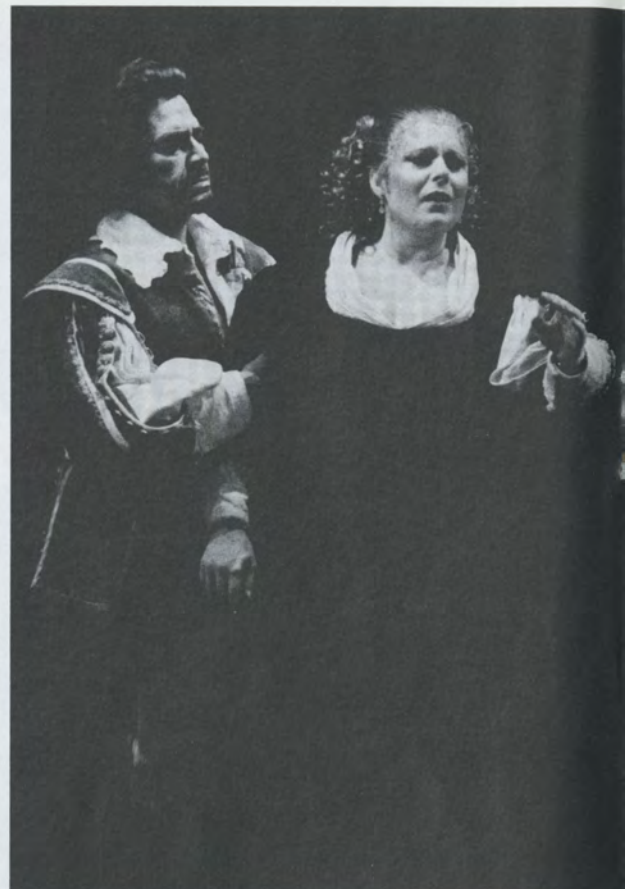
Photos taken in rehearsal by David Powers

Gianna Rolandi





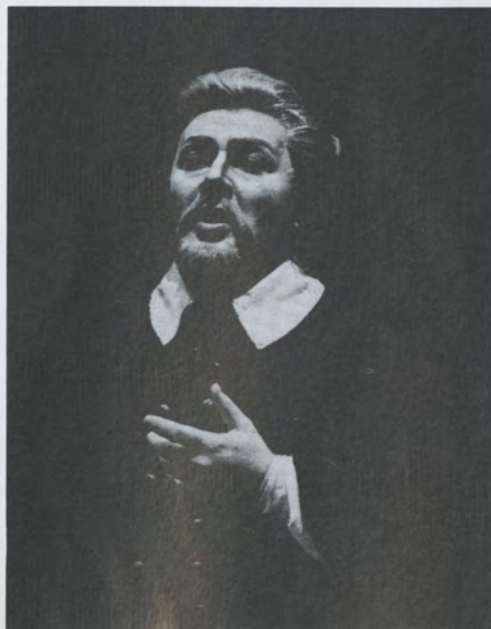
Barry McCauley, Gianna Rolandi



Pablo Elvira, Gianna Rolandi



Sextet: (l. to r.) John David De Haan, Pablo Elvira, Barry McCauley, Rita Mazurowski, Gianna Rolandi, Konstantin Sfiris



Konstantin Sfiris



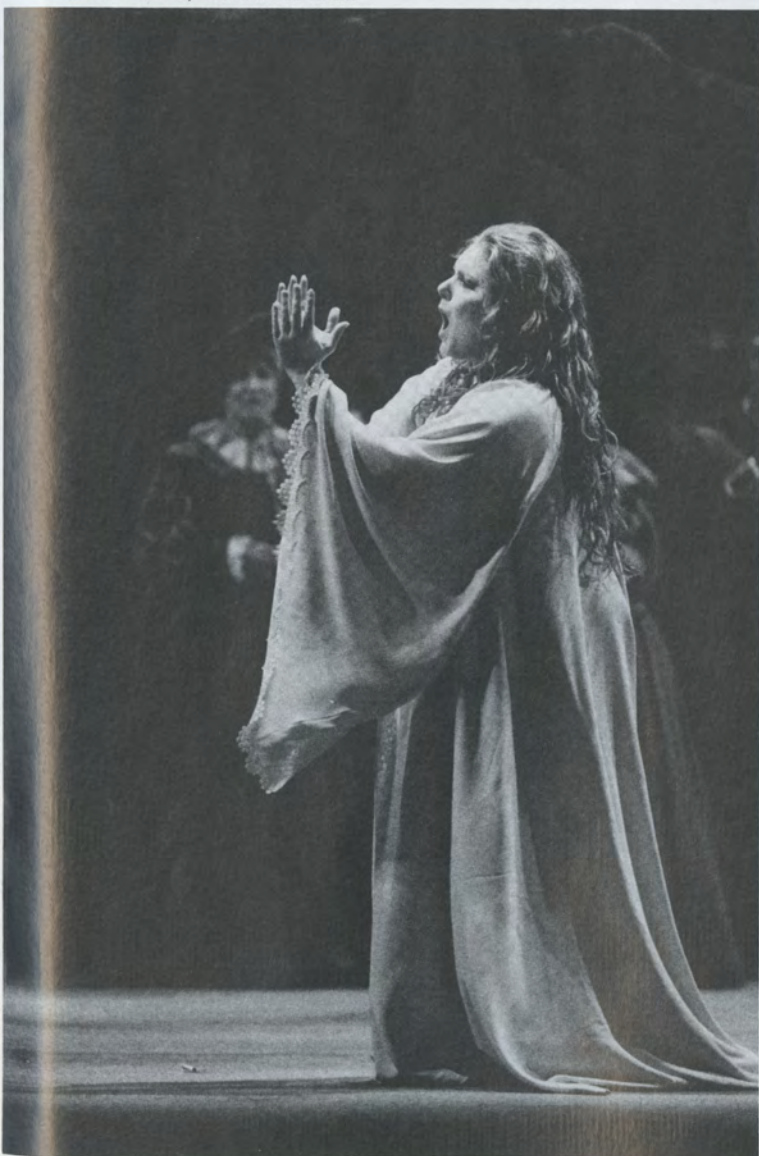
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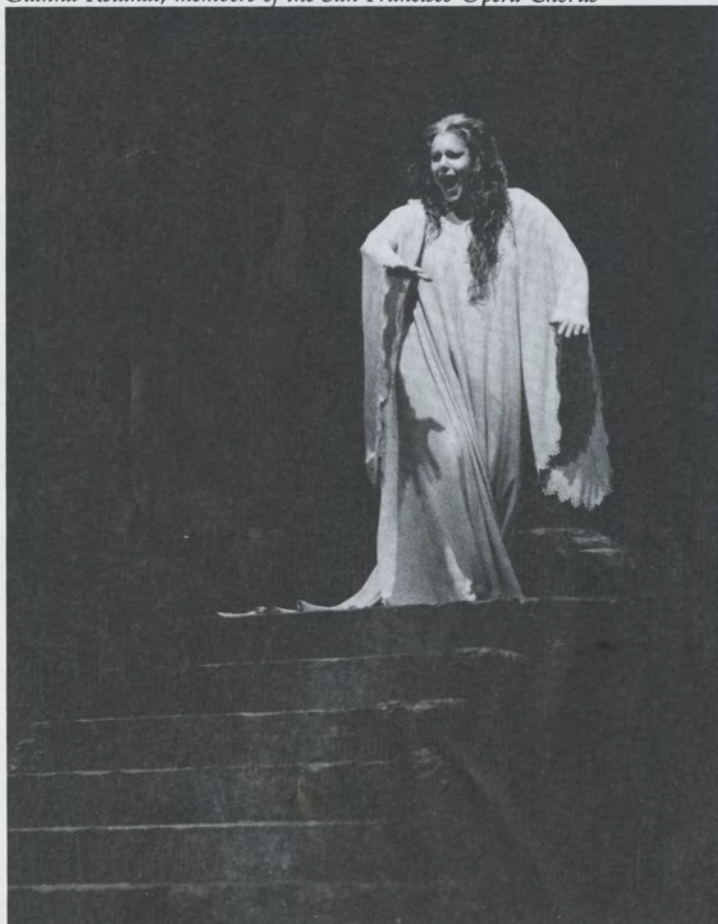
Gianna Rolandi

Barry McCauley

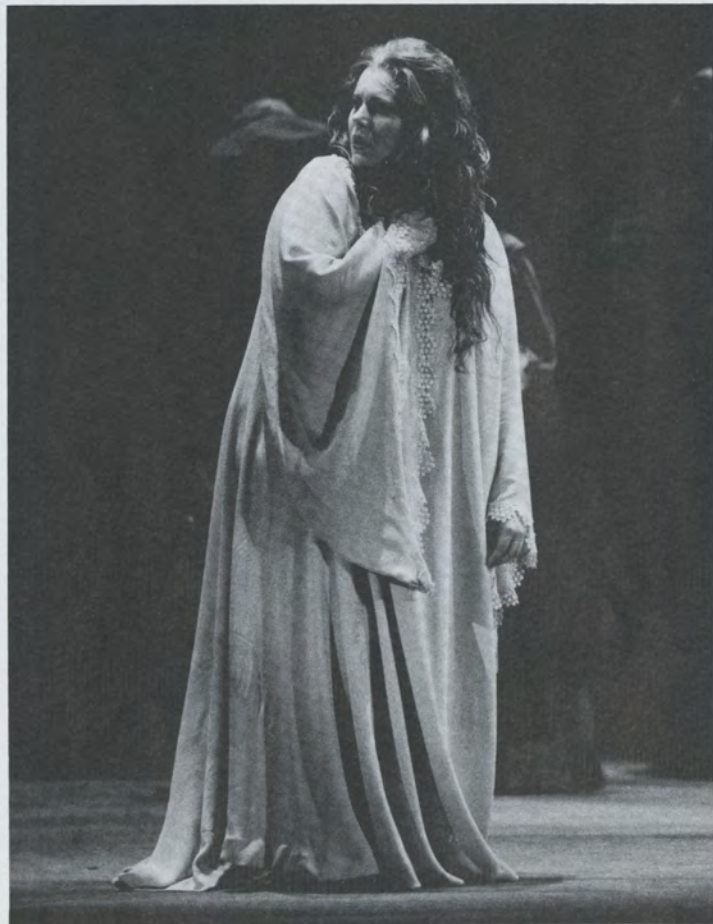




Gianna Rolandi, members of the San Francisco Opera Chorus

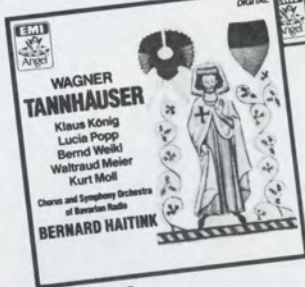
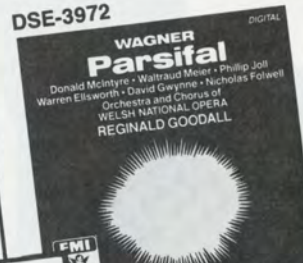


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JOHN DAVID DE HAAN

Attila has won him critical acclaim in Vienna and Klagenfurt, as did his portrayal of Pius IV in Pfitzner's *Palestrina* in Vienna. Sfiris's future engagements include Pimen in *Boris Godunov* and Padre Guardiano in *La Forza del Destino* in Graz; *Attila* in Madrid; the Commendatore in Las Palmas; and Raimondo in Salzburg.

Tenor **John David De Haan** recently appeared in San Francisco Opera Center's Showcase productions of Hindemith's *There and Back* and *The Long Christmas Dinner*, and Rossini's *The Turk in Italy*. He portrayed Don Ottavio in Mozart's *Don Giovanni* during Western Opera Theater's 1985-86 national tour. A native of Kansas, De Haan received his training at Union College and the University of Nebraska, where he was a member of the voice faculty. He was first-place winner of the San Francisco Opera Center Auditions in Denver, a 1985 Merola Opera Program participant, and was subsequently named to a 1986 Adler Fellowship. De Haan's



DANIEL HARPER

opera credits include the title role in Britten's *Albert Herring*, Tamino in *The Magic Flute*, and Jenik in *The Bartered Bride*. He is also an active concert artist and has recently appeared with the National Symphony at Kennedy Center and the Spokane Symphony. He makes his San Francisco Opera debut during the 1986 Summer Season as Arturo in *Lucia di Lammermoor*, and will return to the Company this fall to sing the Comte de Lerne in *Don Carlos* and the title role of *Faust* for the special family performances. De Haan will make his San Francisco recital debut during the 1986-87 season as a participant in the Schwabacher Debut Recital Series.

Tenor **Daniel Harper**, who recently sang his first Don José in *Carmen* with the Stockton Symphony, sings Normanno in *Lucia di Lammermoor* during San Francisco Opera's 1986 Summer Season. He most recently sang four roles for the 1985 Fall Season: Altoum in *Turandot*, Dr. Caius in the family performances of *Falstaff*, Main-

top in *Billy Budd* and the Innkeeper in *Der Rosenkavalier*. As a member of the 1983 Merola Opera Program, he sang the title role in the Stern Grove performance of *The Tales of Hoffmann* and Pinkerton in *Madame Butterfly*, a role he also performed on Western Opera Theater's 1983 nationwide tour. He made his Company debut in *Aida* during the 1984 Summer Season, and was seen during the 1984 Fall Season as Don Riccardo in *Ernani* and as Borsa in *Rigoletto*. As an Adler Fellow with the San Francisco Opera Center for two years, Harper sang the role of Grimoaldo in Handel's *Rodelinda* for the Center's 1985 Showcase series, and also made an unscheduled 1985 debut with the San Francisco Symphony when he was called upon to replace an ailing colleague as tenor soloist in the Verdi Requiem conducted by Edo de Waart. A graduate of North Park College in Illinois, he has extensive concert credits in the Chicago area, including performances of Mendelssohn's *Elijah*, Handel's *Messiah*, the Mozart Requiem, Rossini's *Petite Messe*



CARLO FELICE CILLARIO

Solennelle, and a recording of Schönberg's *Moses und Aron* with the Chicago Symphony under Sir Georg Solti. Harper will return to the Company this fall for four roles: Don Curzio in *Le Nozze di Figaro*, Ulrich Eisslinger in *Die Meistersinger*, Parpignol in *La Bohème*, and Malcolm in *Macbeth*.

After conducting *Tosca* last fall, **Carlo Felice Cillario** returns to the War Memorial podium for performances of *Lucia di Lammermoor*. He made his local debut in 1970 when he opened the season with *Tosca*, and that same year conducted Verdi's *Nabucco*. He returned the following year for *Il Trovatore*, and in 1973 led performances of Donizetti's *La Favorita*. During the 1975 Fall Season, Maestro Cillario conducted *L'Elisir d'Amore* and *Norma*. He began his musical career as a concert violinist and in 1946 organized the Orchestra da Camera in Bologna and two years later founded the Symphony Orchestra of the University of Tucuman



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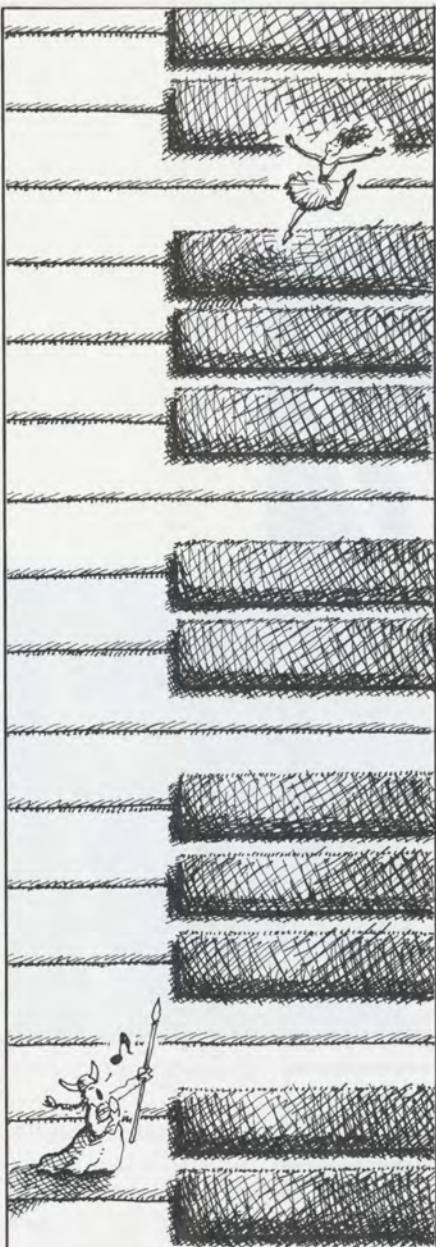
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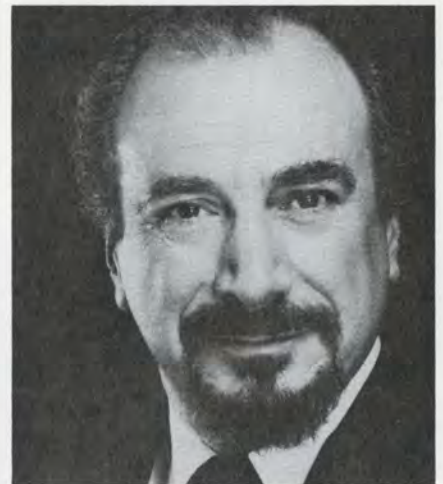
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in Argentina. Subsequent conducting positions included two years as resident conductor of the Orquesta Sinfonica del Estado of Buenos Aires, five years in a similar capacity with the Angelicum Chamber Orchestra of Milan and two years as musical director of the Elizabethan Opera Trust of Sydney. His opera credits now include productions with all of the world's major companies, including Covent Garden, the Glyndebourne Festival, La Scala in Milan, Lyric Opera of Chicago, the Teatro Colón in Buenos Aires, Paris Opera, the Rome Opera, Hamburg Staatsoper, the Vienna Staatsoper and the companies of Munich and Berlin. During the Metropolitan Opera's 1972-73 season, he conducted 43 performances of seven operas, and recently opened the Met's 1986-87 season with performances of *Tosca*. He is a frequent guest conductor with the Australian Opera, where his assignments have included *Don Giovanni*, *Die Zauberflöte*, *Il Trittico*, *Macbeth*, *The Cunning Little Vixen*, *Die Walküre*, *La Fanciulla del West*, *Otello*,



MATTHEW FARRUGGIO

Falstaff, *Fidelio*, *Das Rheingold* and *Aida*. His numerous appearances with the Royal Opera of Stockholm include *Macbeth*, *Medea* and, at the Drottningholm Court Theatre, *La Cenerentola* and Cimarosa's *Il Fanatico Burlato*. Cillario was the recipient of the Paris Grand Prix du Disque for his recording of Mozart's *Ascanio in Alba*, *Betulia Liberata* and *Lucio Silla*.

In his 31st season with San Francisco Opera, **Matthew Farruggio** directs *Lucia di Lammermoor*, a work he also staged for the family and student matinee performances in 1981. Last fall he directed *Tosca*, which he previously staged for the Fall Seasons of 1965 and '82 and in 1962 for Spring Opera Theater. During the 1984 Fall Season he directed *Madama Butterfly*, a work he had also set for 1965 Spring Opera Theater, for the Merola Opera Program in 1963, '73 and '78, and for the Fall Seasons of 1968, '71 and '80. Other

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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). He directed a number of Spring Opera Theater performances in the War Memorial: *La Bohème* (1961 and '64); *Rigoletto* (1963 and '65) *Lucia di Lammermoor* and *Il Trovatore* (1966), *The Pearl Fishers* (1967), *The Abduction from the Seraglio* (1968), and *La Rondine* (1969). As a director of the Merola Opera Program, he coaches young professional American singers in stage deportment and other aspects of opera performance, and has staged Merola productions of *Faust*, *The Tales of Hoffmann*, *Falstaff* and *Rigoletto*, in addition to directing the last-named work for Western Opera Theater. Farruggio's own performing career has included appearances on Broadway in *Lady in the Dark*, *One Touch of Venus* and *Call Me Mister*, and he has sung on the stages of the Metropolitan Opera, City Center Opera and the Lyric Opera of Chicago. A pioneer in early

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CARL TOMS

television opera projects, he studied production in Vienna and Salzburg. In 1981 he staged *Aida* for Utah Opera, returned in 1981 for *Cavalleria Rusticana* and *Pagliacci* as well as *The Girl of the Golden West*. He has also directed productions in Vancouver, Houston and Honolulu.

Carl Toms created the sets and costume designs for *Lucia di Lammermoor*, a production first seen at San Francisco Opera in 1972 and revived in 1981. Subsequent credits here include the setting for *Peter Grimes* (1973, revived in 1976 and also seen at the Lyric Opera of Chicago, and in Houston, Seattle and San Diego), and the sets and costumes for *Thaïs* (1976, and seen at the Metropolitan Opera in 1978). Toms, who has had extensive experience in theater and film design, began his operatic career in his native England with a 1958 production of Wolf-Ferrari's *The Secret of Susanna* for Glyndebourne. Since then he has designed for the English National Opera (*La Cenerentola*, Handel's

Radamisto, *The Barber of Seville*); Covent Garden (*Die Frau ohne Schatten*); the Welsh National Opera (*Falstaff*); and the festivals of Edinburgh (*Iphigénie en Tauride*, *The Soldier's Tale*) and Aldeburgh (the world premiere of Britten's *A Midsummer Night's Dream*). He has also created ballet productions for the Royal Ballet (*Swan Lake*) and for John Cranko (*La Reja* and *Pièce d'occasion*). Theatrical productions of his seen by American audiences include Broadway and touring productions of *Vivat! Vivat Regina!*, *Sleuth*, *Travesties*, and the Royal Shakespeare Company production of *Sherlock Holmes*, which earned Toms the 1975 Tony and Drama Desk Awards for best set design. In this country, his designs have been seen in San Diego (*Norma*, *The Merry Widow*, *Hamlet* and *La Traviata*) and at the New York City Opera (*I Puritani* and *Die Meistersinger von Nürnberg*). In recent years, he has created productions at the Vienna State Opera (*Macbeth*, and Ken Russell's new production of *Faust*) and at San Diego Opera (the American premiere of Zandonai's *Giulietta e Romeo*).

Thomas J. Munn is the lighting designer for San Francisco Opera's 1986 Summer Season productions of *Lucia di Lammermoor*, *Cavalleria Rusticana/Pagliacci* and *La Voix humaine*. In his eleventh year with the Company, he created the lighting for seven productions last fall: *Adriana Lecouvreur*, *Lear*, *Orlando*, *Turandot*, *Falstaff*, *Un Ballo in Maschera* and *Billy Budd*. Since 1976 he has been responsible for lighting over 80 productions for San Francisco Opera, including the lighting and special effects for all four of the operas of last summer's Ring Festival. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady*



THOMAS J. MUNN

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 scenery and lighting for Broadway, Off-Broadway, regional theater, ballet and film. 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, the Pavarotti concert in 1983, in addition to Copland's *The Tender Land* for Michigan Opera Theatre, and the world premiere of Robert Ward's *Abelard and Heloise* for the Charlotte Opera. Recent projects include productions for the Lyric Opera of Chicago, Houston Grand Opera and the Netherlands Opera, in addition to the scenery and lighting designs of *Coppélia* for the Hartford Ballet. Munn is consultant for the Muziektheater in the Netherlands, a new opera house currently under construction and scheduled to open in September of this year.



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SIR PETER PEARS
(1910-1986)

Although Peter Pears never sang with the San Francisco Opera, his passing in early April has deeply saddened all of us. Known to everyone through his many superb recordings, he also created leading roles in many world premieres of operas written by his life-long friend Benjamin Britten: the title role of *Peter Grimes*, the Male Chorus in *The Rape of Lucretia*, the title role of *Albert Herring*, Captain Vere in *Billy Budd*, Essex in *Gloriana*, Quint in *The Turn of the Screw*, Flute in *A Midsummer Night's Dream*, the Madwoman in *Curlew River*, Sir Philip Wingrave in *Owen Wingrave*, and Aschenbach in *Death in Venice*.

During my years in the world of music, I was lucky enough to spend many delightful hours in the company of this extraordinary man. I always felt that the time spent with him was a learning experience. He had the qualities of a benevolent professor, whether analyzing a Schubert song, telling me why I should visit India, or describing his dreams for the Aldeburgh Festival—he always made me feel richer for the conversation we had. He was also one of the most riveting dramatic figures on stage; he could remain absolutely still and make it impossible for you to look elsewhere. Apart from the famous Britten roles, he was a perfect Pandarus in Walton's *Troilus and Cressida* and Tamino in *The Magic Flute*.

The artist's obituary in *The New York Times* ended with a brief sentence: "There are no survivors." This may be a fact, but it is not true. We all mourn, as survivors do, the passing of an exceptional artist, a brilliant musician, and an extraordinary human being.

Terence A. McEwen



Salvatore Cammarano (1801-1852), author of the libretto to *Lucia di Lammermoor*.

and substituted what is significantly a more brilliant but less distinctive aria, "Perchè non ho del vento?" from *Rosmonda d'Inghilterra*, a change which evidently met with Donizetti's approval since it became an integral feature of the French version of the opera which he took an active part in preparing.

Nowadays the tide has turned and runs strongly in the direction of restoring the original text. "Regnava nel silenzio" has regained its rightful place; Raimondo's Act II aria and the Wolf's Crag scene are frequently performed; while recent recordings not only restore all cuts but even reverse some traditional changes of key that were made for the ease of the performers. Would Donizetti have approved this new trend? We cannot really ask the question, since he was so inured to the theatrical conditions of his day, so accustomed to writing new arias for old operas at the request of this or that singer, and so used to adjusting phrases and even whole items to the requirements of particular voices, that the problem would never have occurred to him, as it does to us, as one of reconciling fidelity to a composer's intentions with the exigencies of theatrical performance. All that one can say is that generally he was a better judge of his own work than those who later tried to improve it for him. The very ease with which changes may be

made in his operas is deceptive; he wrote them on such a balanced, articulate and readily recognizable structural pattern that though harmonically it is simple enough to cut, substitute or transpose, dramatically the result is all too often lopsided.

In terms of Donizetti's career, *Lucia* was the most brilliant in a long line of successes. But this was not all: for him it had additional importance, since it represented the discovery of a new librettist. For four years he had been searching for a satisfactory collaborator, ever since Domenico Gilardoni, with whom he had written eleven operas in the days of growing maturity leading up to *Anna Bolena*, had died in 1831. He had turned first to Felice Romani, the finest librettist of the day, but also the least business-like. *Anna Bolena*, and *L'Elisir d'Amore* are an indication of what they might have achieved had they collaborated more often, but time and time again, indolence or pressure of other work got the better of Romani and the promised libretto did not arrive. Too often, Donizetti found himself setting texts at the eleventh hour, setting old texts for want of new, or turning in desperation to authors of lesser stature. In Salvatore Cammarano, he came as close as ever to finding the man he was looking for, a librettist of the first order whose interest in the way operas move on stage coincided with his own. No other 19th-century libretti move as fast as those of Cammarano, leaping from climax to climax, relegating inessentials to the shortest of recitatives and relaxing the pace only for emotional climaxes such as, in *Lucia*, the marriage scene, the mad scene, and Edgardo's tomb scene.

Cammarano has been much criticized for his cavalier handling of Scott's story, but he concentrated on the two central figures, Lucy and Edgar, and in this, his dramatic instinct was right. He was also able to provide something else Donizetti wanted: verse that was genuinely passionate. "I want love," Donizetti once wrote, "without that, all subjects are cold—and let it be violent love." It was not by chance that, almost unknown at the time he wrote *Lucia*, Cammarano should have gone on to supply the texts of Donizetti's next six serious operas; no mere chance, either, that Verdi should have been fired by his last work, *Il Trovatore*.

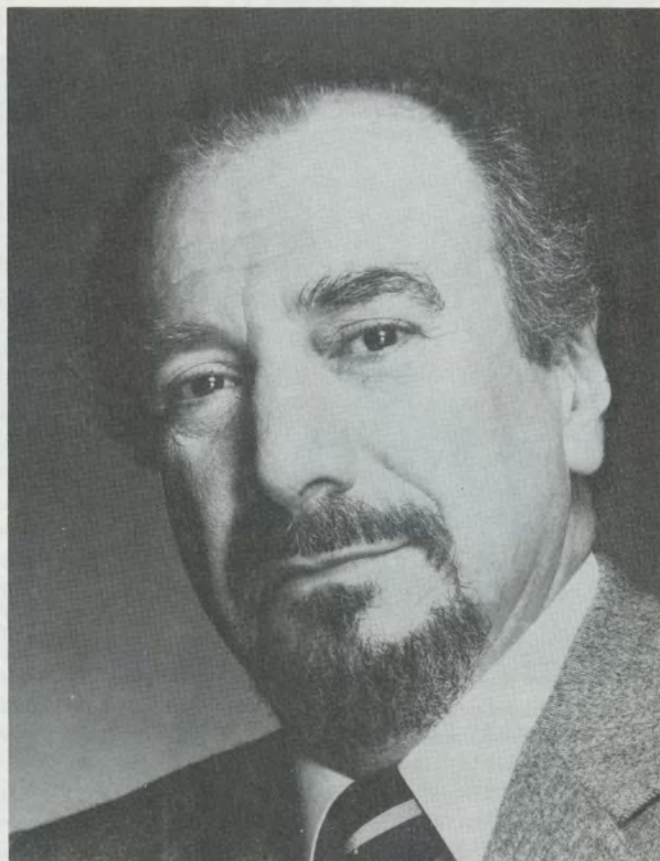
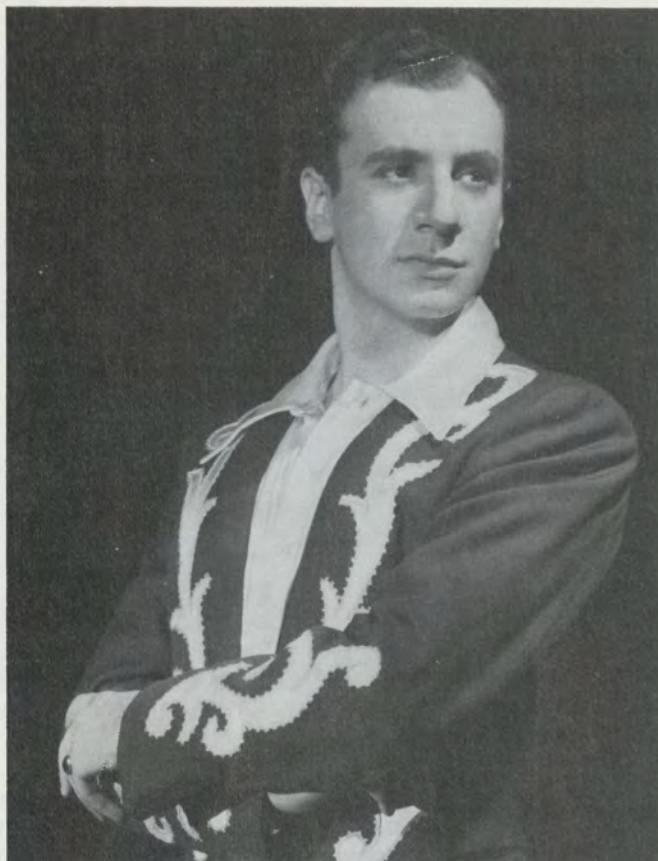
I once asked a distinguished Italian



Title page of an early French edition of the *Lucia di Lammermoor* score.

author and musical scholar what it was that in his opinion made Donizetti a great composer. His reply was to sing me "Alfin son tua," Lucia's phrase from the mad scene when she imagines that she and Edgardo are married. It was an answer I have never forgotten, for though the musical example might just as well have been "Verranno a te sull'aure" or "Tu che a Dio spiegasti l'ali" or any one of half-a-dozen other phrases from the opera, it tells us virtually everything we need to know of Donizetti. Capable though he was of flattering his performers with brilliant music that calls for virtuoso singing, in moments of absolute truth his writing is essentially simple. His melodies grow out of the rhythms and inflections of the spoken word; their simplicity gives them maximum emotional appeal; their frequently popular character links them indissolubly with the land of their origin. And if a composer can still speak to us in this way, a century and a half after his opera was written, surely he has won his place in the hall of fame. ■

Portions of this article were originally written for The Friends of Covent Garden, and published in their journal, *About the House*. Jeremy Commons wishes to express his thanks to The Friends for their permission to re-use a part of this material.



Matthew Farruggio then and now. "Then" was 1939; the occasion was a studio shot for a Chicago Chez Paree cabaret revue. "Now" is also a studio portrait, taken by his son, Matthew J. Farruggio.

The Thirty-year Matt

By JOHN SCHAUER

It was 30 years ago that Matthew Farruggio, now the Company's production supervisor, first joined the staff of San Francisco Opera. Matt not only is one of the most beloved members of the Company; he has also enjoyed—in every sense of that word—a show-business career remarkable not because it has lasted roughly 50 years, but because it is difficult to believe that one person could cram that much experience into a mere five decades.

A native of Chicago ("I was born in the cement jungle, as they say"), Farruggio got his first taste of theatrical life as a teen-ager in carnivals and state fairs when he toured with the Barnes & Carruthers All-American Shows. From the very start, his duties were eclectic. "I remember one time being 'pivot man' in a high-wire act called the Hollywood Aerial Ballet. I think

we were playing Minot, North Dakota, and one of the guys came in for showtime a little bit on the plastered side. They needed somebody to hold the equipment while the others did the work, and I said I'd go, so they put me in a white union suit and up I went. But that was a long time ago—when you're really young and don't have the sense to come in out of the rain."

After he graduated from high school, Matt enrolled in the drama department of Northwestern University ("I thought I was going to be an actor") and began to study voice, which prompted him to leave the University after one semester. "At that time I thought universities didn't have voice teachers," he explains; "Voice teachers were in conservatories," so Matt began studies at the American Conservatory and the DeYoung Studios in Chicago.

Throughout his high school and college years, he was still pursuing a singing career, a quest that expanded greatly once he left academia to devote

himself to cultivating his lyric tenor. He performed before ladies' clubs as well as in night clubs, singing with groups at the Chez Paris, the Edgewater Beach or the Palmer House, doing three shows a night until the wee hours of the morning. He appeared in some of Chicago's many jazz clubs ("Sometimes I went in as a drummer, sometimes I went in as a guitar player, all of it just for kicks. It was always late at night, you know, after-hours stuff"). He performed in cabarets and on radio and was seen in Chicago's vaudeville theaters, where he would work five or six shows a day. "We worked with a line of girls, which was always quite exciting, and we worked with all kinds of big acts that would come in. Some of them were close to being burlesque," he says slyly of those engagements, and only after being coaxed will he describe how he was once part of a line of chorus boys backing up Gypsy Rose Lee.

It was during this period of hectic

activity that Matt first became acquainted with the head coach at the DeYoung Studios, a man who was to be a major influence on Farruggio and whom he still, after all these years, refers to respectfully as "Maestro Adler." Chicago's on-again, off-again romance with opera was being rekindled by Henry Weber, and the company's chorus director, Kurt Herbert Adler, suggested that Farruggio audition for the chorus. Landing the position brought Matt into contact with another influential man, Maurice Abravanel, who was conducting at the Chicago opera company and was about to be involved in the Broadway production of Kurt Weill's *Lady in the Dark*. Matt auditioned for and got into the show, going on to appear in another Weill show, *One Touch of Venus*, directed by Elia Kazan with musical numbers staged by Agnes de Mille.

Fate intervened in the form of the Second World War, and Matt was drafted. Injured during training, he landed in a hospital in Jackson, Mississippi, where the conductor of a local group asked him to direct the *Cav/Pag* double bill, his first directing assignment in opera. Farruggio still chuckles when he recalls it: "I think the conductor was the only one other than me who could pronounce Italian properly. Did you ever hear *Cavalleria* with a Southern accent? We had the women of the Belhaven College and the male *a capella* choir from Mississippi State University, and the two of them became the greatest Southern-accented opera chorus in the world. They were real Sicilians—south of the mainland!"

After the War, Matt joined the infant New York City Opera, where his multifaceted talents were an asset. "I was a production assistant and sang in the chorus and whatever else was needed. It was a very limited-budget organization, so if you could do two or three jobs, they put you to work in all of them." The Metropolitan Opera beckoned next, when Farruggio successfully competed with nearly 200 men who showed up to audition for two chorus positions, and he remained affiliated with the Met until he came to San Francisco in 1956.

Matt's New York years were filled, as one might expect, with myriad activities. With the Met chorus, he participated in the very first televised opera project, as well as the *Omnibus* television series. He supplemented his income with church jobs, and started his own costume com-

pany with a group of friends. He became associated with the American Theater Wing (an Equity-run theater established to get unemployed actors who had been in the army back into show business), where he worked on drama with such people as Moss Hart and Lee Strasberg, and with a number of distinguished musical coaches including Eva Gauthier.

For two summers he appeared in a staging of Johann Strauss' *A Night in Venice*, produced at Jones Beach Theater—a curious amphitheater with an off-shore stage—by none other than Mike Todd, who was venturing into the "serious" music business. "He really had an imagination and was fabulous to work with," Farruggio recalls. "He produced the show and was there every day from beginning to end. He didn't let one minute go by without watching it. He watched the directors, the electricians, the carpenters, the costumers, everybody. He got into everybody's hair, but he knew what he wanted. He wanted it done his way, and that's what we did."

Matt also began to pursue a directing career: "I had to get out of the business of singing, because I wasn't getting anywhere. I was just a chorister who sang one-line parts, and when you have the kind of ego that I had at that time, you think you can do practically anything." He staged operas on what was virtually a volunteer basis for a small company that toured in New York state. He also took advantage of an exchange program to study stage directing in Europe before accepting an invitation from Kurt Herbert Adler to join him in San Francisco.

Matt's first position was assistant stage manager, working with Etienne Barone for two seasons before becoming stage manager himself. The encyclopedic listing of a stage manager's duties at that time tells us a lot about opera production 30 years ago, when a season might include as many as 15 operas, three performances each, with the same stage manager for all 15 shows. That same person would rehearse the supers, locate props, set rehearsal schedules, supervise costume



A scene from the Broadway 1943 production of *One Touch of Venus*. The sailor on the far left is Matthew Farruggio, who was appearing in the show under the name of Matthew Farrar; third from the left is John Boles; disrobing behind the screen is Mary Martin; standing close to her, with gloved hands, is Paula Laurence.

YANDAMM

delivery and fittings (some stars brought their own costumes with them; the rest were rented), mark light cues, record chorus action, check hanging plots and the sets, which were culled from the opera's huge collection of interchangeable drops and set pieces.

"There was an easy way of remembering what you were doing. Some set pieces were called Monday, Tuesday, Wednesday, Thursday or Friday; others were called January, February and March, and there were Tom, Dick and Harry. Those were the 'names' of pieces of scenery, and you would construct a set by saying, 'I need Tom on stage right, and give me Monday on stage left, and put January and February upstage center.'

"At that time we didn't have production assistants. We didn't have a sound system when I came here; you had to run up and down the stairs to give artists their five-minute warning. You didn't have a stage manager's desk; you had a light stand with a score, and you and the

curtain/light man worked out of that score."

With so few men performing so many tasks, it is amazing that things worked so smoothly: "Everybody knew what they were doing; they didn't wait to be told because they weren't sure they would be told. It was kind of fun—it was a family affair, and you'd get all the private gossip from everybody."

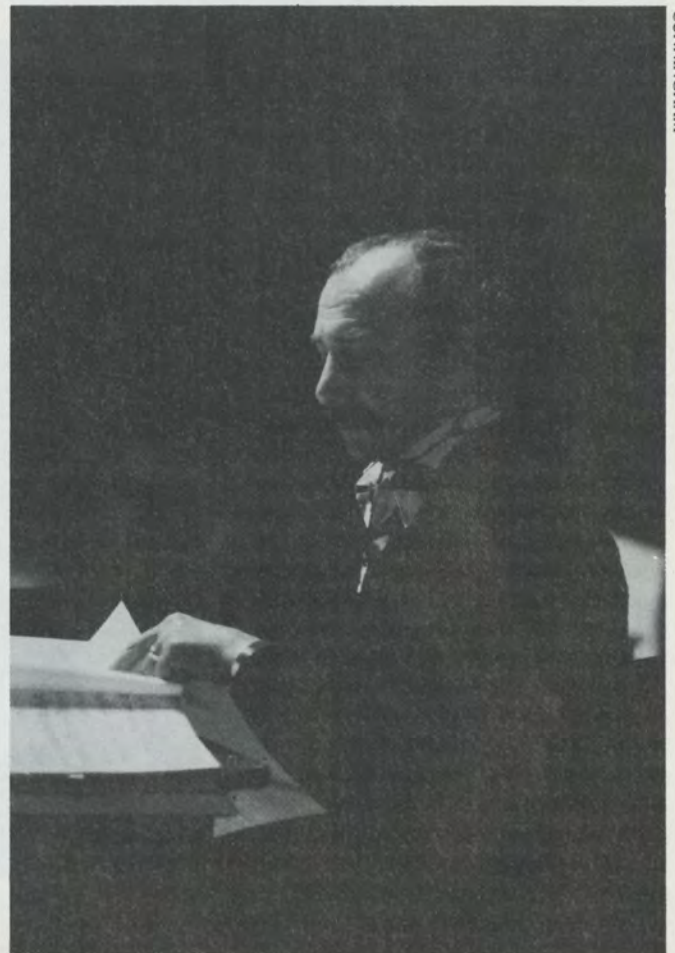
Although the Company's budget at that time was but a fraction of what it is today, careful directing was a Company hallmark. "One of the things that appealed to me when I came here was that stage directing was done by people who were theater people. We may have had really old scenery on stage for a show, but we lit it in such a way that you couldn't tell, and we rehearsed it with all the care of a new production. That's kind of a habit with us; we don't shortchange a production because it's old. We could do with less in terms of scenery and costumes, but have a performance that was world-class

from the very beginning." Even after integrally conceived productions became the norm during the fall season, the practice of concocting one opera production from the pieces of others continued for a while in Spring Opera Theater, for which Matt undertook his first directing assignment at San Francisco Opera, a production of *La Bohème*. Additional Spring Opera productions led to assignments in the fall seasons. "I was responsible for revivals mostly," Matt says, "so that one of the things you had predetermined was the geography of where your people were going to be, and the props were more or less also picked for you.

"This year I'm doing *Lucia*, and because it's the kind of scenery that can be changed, I'm doing some re-arrangement of the pieces in the set. I'm adding scrims to the outdoor scenes, because I want the Scottish background to look misty. The scenes are early morning, and if I read my history and geography of Scotland correctly, early morning in Scotland is very



Matthew Farruggio explores the Company prop room in the 1950s.



Matthew Farruggio at the S.F. Opera production desk in 1974.

CUNNINGHAM

much like early morning in San Francisco. The scrim will give the impression of a misty, foggy morning, without losing the people on stage. The indoor scenes won't have a scrim; they're wide open, especially the mad scene. You want to see the torture and emotional upheavals that woman is going through."

"That woman" in this summer's production is American coloratura soprano Gianna Rolandi in her Company debut. Although she is already renowned for her interpretation of the title role, her portrayal in San Francisco is apt to be different in some ways.

"Our set is rugged," Matt points out. "It's not a smooth, finished, nobleman's environment; it's a little barbaric in structure. So that has something to do with how our Lucia is going to react. She's not in an elegant palace; she's in a rough-hewn rock castle. In the mad scene, she'll have flights of stairs that are very crooked—they're not a regular flight of stairs. One step is eight inches high, the next one is six, the next one is twelve, so you don't have a rhythmical step. She's going to move differently on that stair than she has in any other house. It's a set I like very much, because it makes the artists do things that they're not used to doing."

While Miss Rolandi will be new to Matt, he is no stranger to the production's Edgardo, tenor Barry McCauley. "I know Barry very well—as a matter of fact I've watched his career since the very first time I heard him in the Merola auditions in Phoenix and brought him here for Merola. Since then I've seen him develop into a major artist."

In an age that demands dramatic veracity in the theater, Farruggio is not worried that the plot of *Lucia* will strain the audience's credulity. "It's very easy to make *Lucia* believable. First of all, you have to take something into consideration: she was a protected girl. There are girls today who are protected; I've experienced the problem of young girls who come from their home town and are exposed to all kinds of very free ideas and find it difficult to cope with what's going on.

"Lucia is someone who has been dominated by her family one way or the other, whether it's her brother, as in the opera, or her mother, as in the book. She has a strong religious background, and the fact that she turns for advice to Rai-



Matthew Farruggio and the chorus group for The "Lady in the Dark" Canteen Show. San Francisco, 1941.

... Program ...

The "Lady in the Dark" Canteen Show

Cast

| | |
|------------------------------------|--------------|
| GERTRUDE LAWRENCE | RICHARD HALE |
| HUGH MARLOWE, Master of Ceremonies | GEDDA PETRY |
| ERIC BROTHERTON | LEE BERGERE |

Choral Group

| | |
|-------------------------------------|-------------------|
| MAURICE ABRAVANEL, Musical Director | |
| JAMES DAVIES | JOYCE DONCASTER |
| ARTHUR DAVIES | BETTY SPAIN |
| ROSE MARIE ELLIOTT | ED SIEGLER |
| INGEBORG BRANSEN | LYNN ALDEN |
| JEAN CUMMING | JEFF WARREN |
| ADELAIDE ABBOT | MATTHEW FARRUGGIO |

Stars in "Stage Door Canteen"

| | | | |
|-------------------|-------------------|----------------|-----------------------|
| Judith Anderson | Lynn Fontaine | Harpo Marx | Cornelia Otis Skinner |
| Kenny Baker | Virginia Grey | Yehudi Menuhin | Ned Sparks |
| Tallulah Bankhead | Helen Hayes | Ethel Merman | William Terry |
| Ralph Bellamy | Katharine Hepburn | Ralph Morgan | Cheryl Walker |
| Edgar Bergen and | Hugh Herbert | Alan Mowbray | Ethel Waters |
| Charlie McCarthy | Jean Hersholt | Paul Muni | Johnny Weissmuller |
| Ray Bolger | Allen Jenkins | Merle Oberon | Ed Wynn |
| Ina Claire | George Jessel | George Raft | Otto Kruger |
| Katharine Cornell | Alfred Lunt | Lanny Ross | Gypsy Rose Lee |
| Gracie Fields | Elsa Maxwell | Martha Scott | Aline MacMahon |

Bands

| | | |
|---------------|---------------|---------------|
| Count Basie | Guy Lombardo | Kay Kyser |
| Benny Goodman | Xavier Cougat | Freddy Martin |

Cast page for the Lady in the Dark show, given in the War Memorial Opera House in 1943.

mondo, who is religious head of her family, is another thing. What throws her, I think, is not the fact that she fights with her brother and he pressures her to do what he says; it's Raimondo who talks her into doing what her brother wants. When Raimondo becomes involved in the political and economic factions of the family, Lucia has nowhere to turn; she can't fight against the church as well as her brother.

"Another thing is if a tender, young girl has been saved from a bull, as she was in the book, by a man who has very passionate emotions to start with and he takes advantage of her or really falls in love with her; there's something stronger in their pledge to one another than just to say 'I will be true to you.' I don't want to say they have been sleeping together, but if you take a protected 15- or 16-year-old girl and say 'You belong to me and I belong to you, and when I come back we will be married,' it could be almost as strong as if they had. And since she is the kind of person from the very beginning who is susceptible to pressures from her family and the church, and is in such conflict, to come into her bridal chamber and encounter a man who she thought was ravaging her could trigger it—I don't want to be raped!' and she stabs the guy.

"Then she goes through this fantasy of getting together with Edgardo, which drains whatever strength she has in terms of emotional recovery right out of her system. There's no way that she can recover after that. And the fact that we bring her brother into that scene is another shock that just knocks her off her pins again. Crazy she does go—that's logical; that could happen. She already has a touch of fright in the first aria she sings about the phantasm at the well, which shows that the cloth she's got is woven with a very thin thread; it's transparent, and she sees both sides of life and death. The visions and fantasies all of a sudden become very real to her."

And what of her brother? Is he an evil J.R. Ewing in Scottish attire, or just being practical in the face of harsh realities? "Since I'm sympathetic to Lucia, I consider him a little more evil than just wanting to do something for the family. He could be played as a man who's really anxious to put his family back on their feet and make sure that their lands are protected—in that period, if you weren't careful, the next king could just take it all away from you and you would be a pauper. Enrico is

now the head of the family; it's his responsibility to maintain the wealth and the lands, and he'll use any means he can to see that they prosper. But I find Enrico maneuvering the situation more than just wanting to save the lands. He really does not like Edgardo; they're feuding families, and feuding families are not logical. It's very strangely emotional, and you can't penetrate that emotion; it's a blind kind of thing. So there are very strong conflicts. It's not a matter of just being wicked or sinful or destructive; it turns out Enrico is, but there are rational reasons in his

CORNELL



Matt Farruggio at work on the Opera House stage during rehearsals for the 1968 Merola Opera Program.

makeup that make him that way."

Regarding the opera as a whole, Matt feels, "There are misconceptions about the society that is represented by *Lucia*. I want to put two qualities into the story of Lucia as we know it. I'd like some of the Highlanders to get involved as well, which gives it a little lighter color and a little more contrast. And I think it's important to take into consideration the quality of the nationality. Even though they were in castles, they were in rugged castles. They came from the moors, from a land that was very hard to live in, where you had to fight for survival, so everybody is stalwart. They have a very hard core; there's no foppishness in the opera. Even today the Scottish people are a very strong people. I only speak from experience, because my wife is Scottish, and she's a very strong-willed lady.

"*Lucia* has music that's very similar to some of the music in *Rigoletto*—the opening scene of *Rigoletto* is very much like some of the ballroom scenes in *Lucia*—but it cannot be played as a Renaissance-type opera. It can't have that kind of sophistication and refinement. There is a rugged, earthy, basic personality in all of the characters."

For all his commitment to each production he directs at San Francisco Opera, the stage director's role is only one of the many Matt fills at SFO. "Spotting something before it goes wrong is part of what I do. Whatever department it happens to be [and Matt was instrumental in the establishment of the Company's wig and makeup, department], whether it's wigs, makeup, costumes, props or whatever, if there's an error, I bring it to the attention of people who have to know.

"I do auditions for the Opera Center; I've been doing auditions for the Company since my first year here. I maintain most of the production records. I attend all the staging rehearsals in the Opera House and all major out-of-house run-throughs. If something is not right, I try to spot it before it goes on stage. Whatever my title is, my job is to see that we don't end up at zero hour with something that could have been corrected before."

Matt's scrupulous eye for detail is evident as he discusses his next day's schedule. "Tomorrow morning at 9 I'm going down to talk to Walter [Mahoney, manager of the Company's costume shop] to make sure that the costume clusters are proper, that the correct colors are together on stage—it's one of those things that you watch out for. You don't want to shock the audience into thinking that something was done haphazardly, so for the first two or three hours tomorrow, I'll be spending time with Walter in the costume shop figuring out how this works."

From vaudeville in Chicago to grand opera in San Francisco has been a dizzying path to look back upon. Would Matt have done it any differently? "No," he laughs, "I'd still do whatever was necessary to be in theater. The growing processes of my theatrical experiences have been very rewarding, and everything I have done, I had a lot of fun doing. In the years I've been in the business, one step has made me happier than the other. It's a crazy business, but it is a business, one that can grip you." ■

How Corporations Put The Opera To Work For Them



By DON MCCONNELL

The next time you're with other opera fans, conduct an informal poll. You'll find that many fans are at least second-generation opera lovers and, more to the point, that quite a few come from families with a tradition of loyalty to Texaco. The reason is no mystery: Texaco has sponsored radio broadcasts of the Metropolitan Opera for several generations now.

The return for companies that support opera is not just an emotional satisfaction: it can result in a measurable increase in business. A 1983 survey of people who listen to classical music stations found that they bought over 50% more Texaco than the average adult—which is why Texaco devotes a multi-million-dollar budget to the Metropolitan Opera each year. After all, stockholders want something more for their millions than undirected good will.

It doesn't require millions to get into the game, though. Companies can gain tangible benefits for very modest contributions.

Philanthropy and Advertising. Companies regard contributions to the Opera as both a charitable commitment and, increasingly, a marketing expense. The reason for this is found in the characteristics of the typical opera lover. There are two basic audiences for opera. One audience attends performances (where it reads ads and credits in house programs, as well as in the Opera's other magazines, ticket brochures, etc.). The other audience tunes in to operas on radio and TV. Both audiences have characteristics that adver-

tisers look for: they are educated and have a variety of recreational interests.

Who listens to opera broadcasts? Over 90% of the people who attend San Francisco Opera performances come from the greater Bay Area. But the audience for TV and radio broadcasts of performances is national and large—the radio audience alone is over 5,000,000 in the U.S. and Canada.

That may be a tiny audience compared to the Super Bowl, but it's the right audience for many companies. The cost of reaching these people through opera is low—about six times lower, for example, than reaching them through national magazine ads. This group is also hard to reach with advertising: they watch very little commercial TV.

Who attends performances? People from many backgrounds with a variety of interests. An average audience may include professionals, managers, technicians, secretaries, students and senior citizens, among others.

It's also a larger audience than you might think. About 300,000 people see an opera during the fall and summer seasons. But when you count the number of publications and brochures those people receive, the total of advertising "impressions" is over 1.5 million.

What's "a line in the program" worth? The most obvious formal acknowledgement of corporate donations is a single line of small print in the program. But that's just one of several dozen ways companies gain mileage from associating their names with the Opera. Sponsors of events have

no need to be secretive in their publicity. Advertisements publicizing an event are an additional public service: letting the public know about the event.

Very often the advertising exceeds the cost of the sponsorship itself, as the company buys newspaper ads and billboards, and produces posters, sales brochures, ticket envelopes, etc. The audience for this advertising may extend way beyond opera lovers—which raises another advantage of using opera as a vehicle for building a corporate image: Even people who don't attend opera are proud of the San Francisco Opera's international reputation, and feel kindly toward companies which contribute to the quality of life in the area.

Sponsorships with leverage. The best way for a company to get public visibility for its contributions is to become the sole sponsor of an event. In this case, the public has just one name to remember; and the company has greater freedom in its own publicity. The Opera will also work with a sole sponsor, tailoring non-artistic details of the event to serve the company's needs.

The San Francisco Opera has an attractive list of projects for companies to sponsor. Some provide companies with a national audience—for instance, the radio and TV broadcasts of performances and

Don McConnell is an opera subscriber and a former marketing and corporate affairs executive for a national retail chain. He is now a freelance writer living in Oakland.



Members of the San Francisco Opera Corporate Council arrive at the Opera House for a dress rehearsal.

Western Opera Theater's national tour to 30 states. Aspects of an event can also be sponsored, e.g., the supertitles.

The list of projects that can be funded is impressive. A company can bring Luciano Pavarotti and Joan Sutherland to the Oakland Coliseum, making sure their East Bay customers know of the gift. Or they could sponsor the Royal Family of Opera concert series, linking their name to the concerts in newspaper ads in Sunday entertainment sections areawide.

For \$25,000, a company with products or services aimed at senior citizens can sponsor a Senior Citizens Concert. If a company sells sportswear, it can sponsor the Opera's answer to "Bay to Breakers"—the Super Opera Run ("supers" are the non-singing extras in crowd and battle scenes).

Even \$15,000 will sponsor Brown Bag Opera performances around the Bay Area. The Opera's Development Department has several dozen such projects, each of which is a match for some company's customer base.

In-kind Contributions. Companies can contribute services or products instead of cash. The Opera devotes millions a year to such things as travel (airline travel as well as rental vehicles for tours), shipping, insurance, legal and auditing services, office and computer supplies, electrical work, dry cleaning, hotel rooms and apartments, sewing supplies, makeup, and maintenance.

That "line in the program." The credit line in the program has more value to a company than you might think. For example, most people who buy programs do read the lists of contributors. (A poll of SFO attendees found that program buyers not only read their programs at the performance; they bring them home to read.

Actually, the program credit is a small part of the benefits given to any company donating more than \$1,500. Companies receive the benefits given to individual donors (such as priority parking, help with tickets, behind-the-scenes tours, etc.). As the level of giving rises, so does the value

of the benefits. These benefits are used by companies in two main ways:

(1) *Employee participation.* Multiple tickets to dress rehearsals are available to contributors. A company that contributes \$10,000 can arrange a Brown Bag Opera performance at their work place.

(2) *Business entertaining.* Corporate donors have real opportunities to please special clients, or sometimes "employees of the year." The benefits range from cast parties, to use of the General Director's box.

The role of the opera lover. For a moment, think of yourself as a customer. Probably you're a better than average customer—after all, you not only bought an opera ticket, you bought a program. If you then consider the pleasure you get from the Opera, you'll probably find that you feel some gratitude toward the businesses that are underwriting it. If so, why not check the names of corporate sponsors at the back of the program, and patronize them. And tell them why you're patronizing them. ■

Services

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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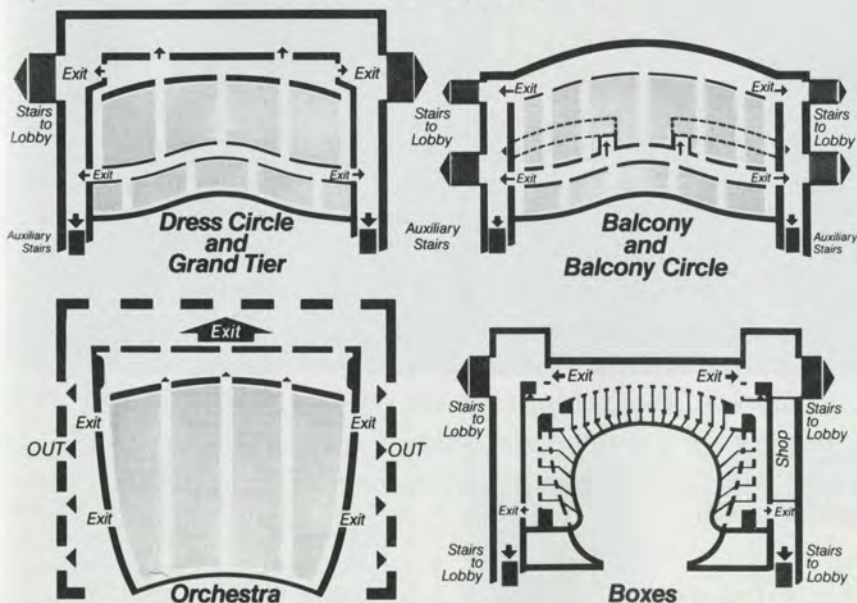
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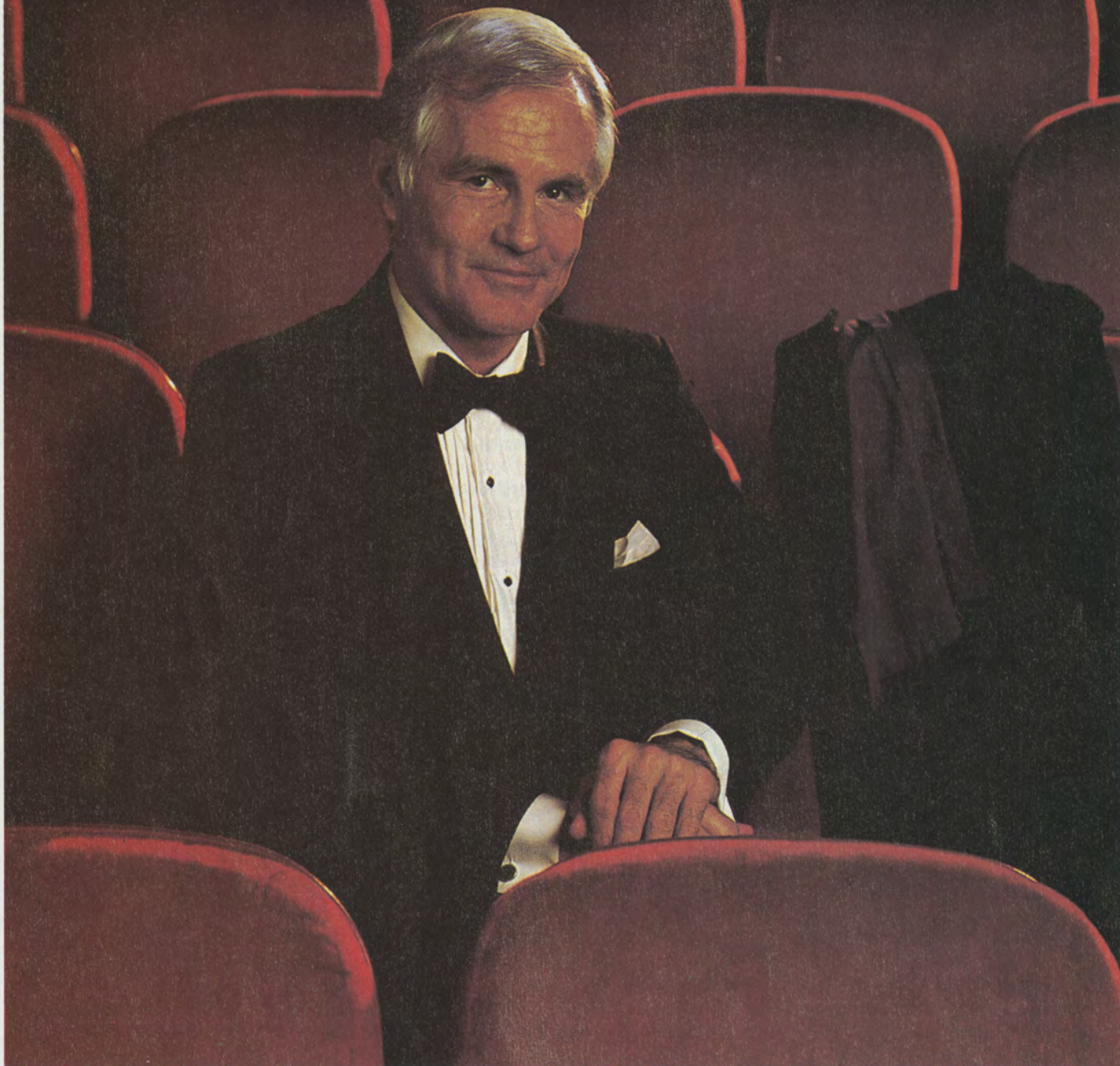
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|-----------------|----------------|--------------------|-------------------|-------------------|----------------|-----------------|
| | | | | | | TRUOVATORE 8pm |
| 25 | 26 | 27 | ★ 28 | 29 | 30 | 31 |
| | | LUCIA 8pm | | TRUOVATORE 7:30pm | | LUCIA 8pm |
| 1 JUNE | 2 | 3 | ★ 4 | 5 | 6 | 7 |
| CAV/PAG 8pm | TRUOVATORE 8pm | CAV/PAG 7:30pm | | LUCIA 8pm | TRUOVATORE 8pm | CAV/PAG 8pm |
| 8 | 9 | 10 | ★ 11 | 12 | 13 | 14 |
| LUCIA 8pm | CAV/PAG 8pm | LUCIA 7:30pm | | TRUOVATORE 8pm | CAV/PAG 8pm | |
| 15 | 16 | 17 | 18 | 19 | ★ 20 | 21 |
| TRUOVATORE 8pm | | CAV/PAG 7:30pm | TRUOVATORE 7:30pm | VOCE/MEDIUM 8pm | LUCIA 8pm | VOCE/MEDIUM 8pm |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| CAV/PAG 8pm | | VOCE/MEDIUM 7:30pm | LUCIA 8pm | VOCE/MEDIUM 8pm | | |
| 29 | | | | | | |
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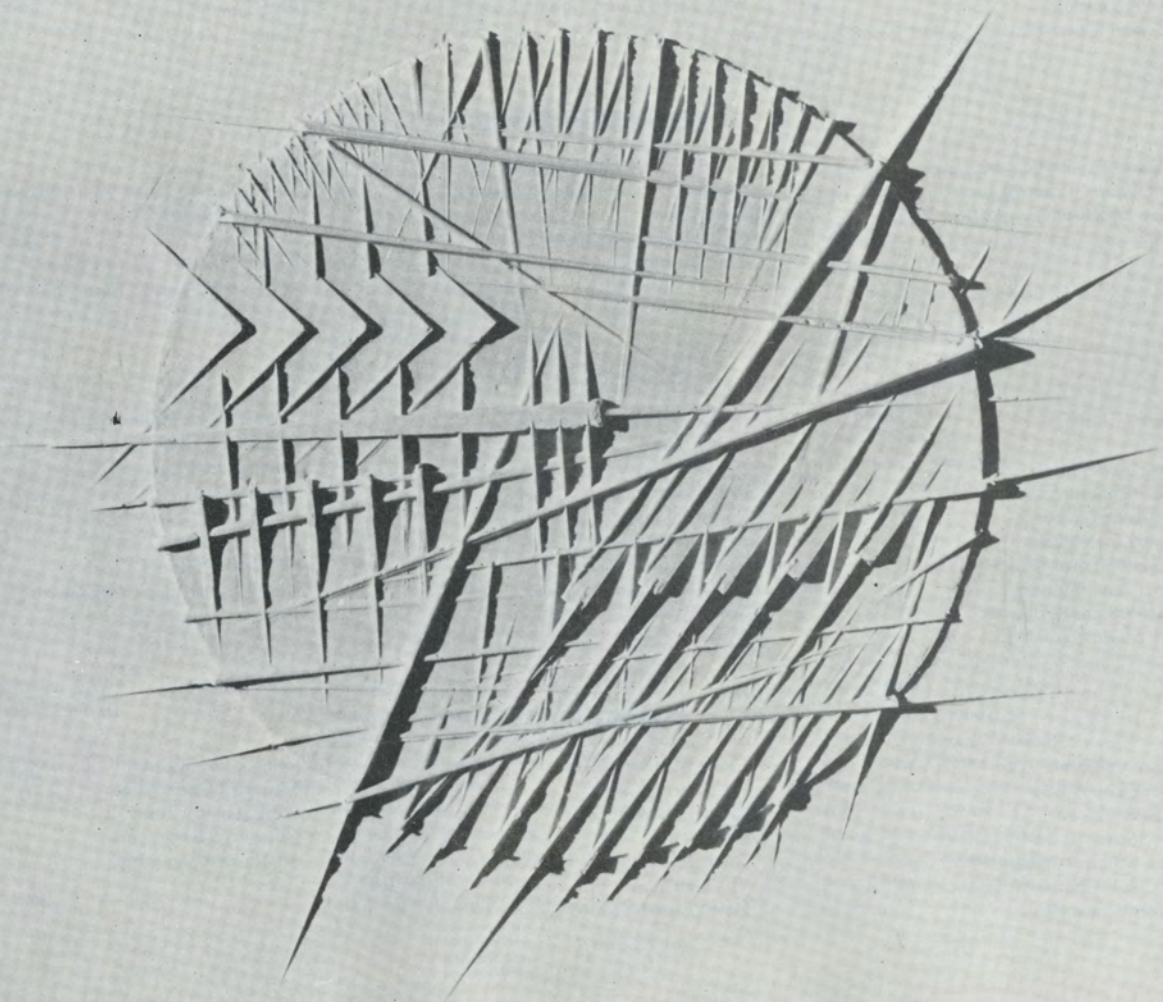
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All rehearsals are subject to space availability, change of scheduling, and management decisions.

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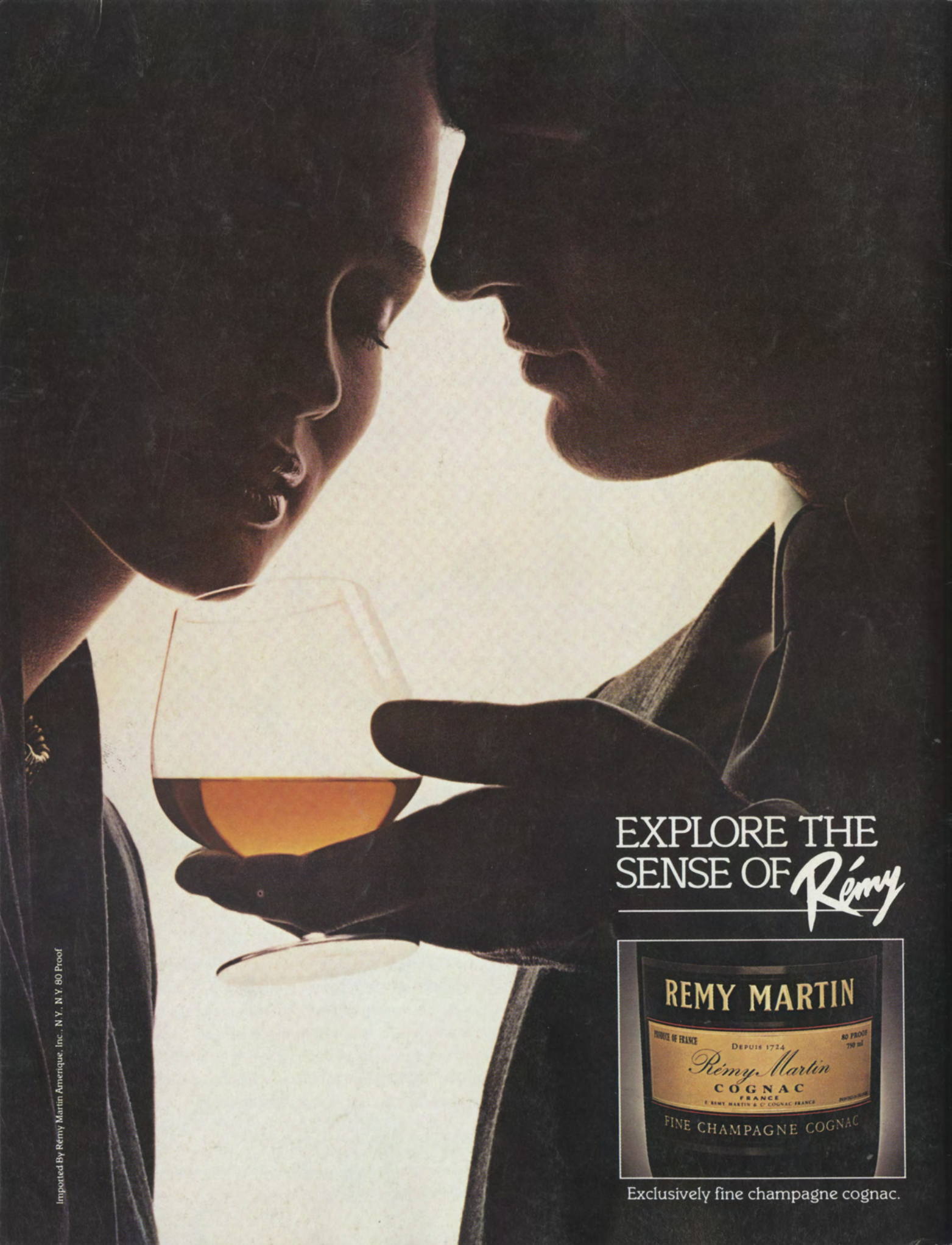
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