Don Carlos

1986

Friday, September 5, 1986 7:00 PM
Wednesday, September 10, 1986 7:00 PM
Saturday, September 13, 1986 7:00 PM
Wednesday, September 17, 1986 7:00 PM
Saturday, September 20, 1986 7:00 PM
Sunday, September 28, 1986 1:00 PM
Wednesday, October 1, 1986 7:00 PM

SFO_PUB_01_SFO_1986_02

Publications Collection

San Francisco Opera Archives

San Francisco Opera

FALL SEASON 1986

Don Carlos

PERFORMING ARTS NETWORK PUBLICATION $1.50

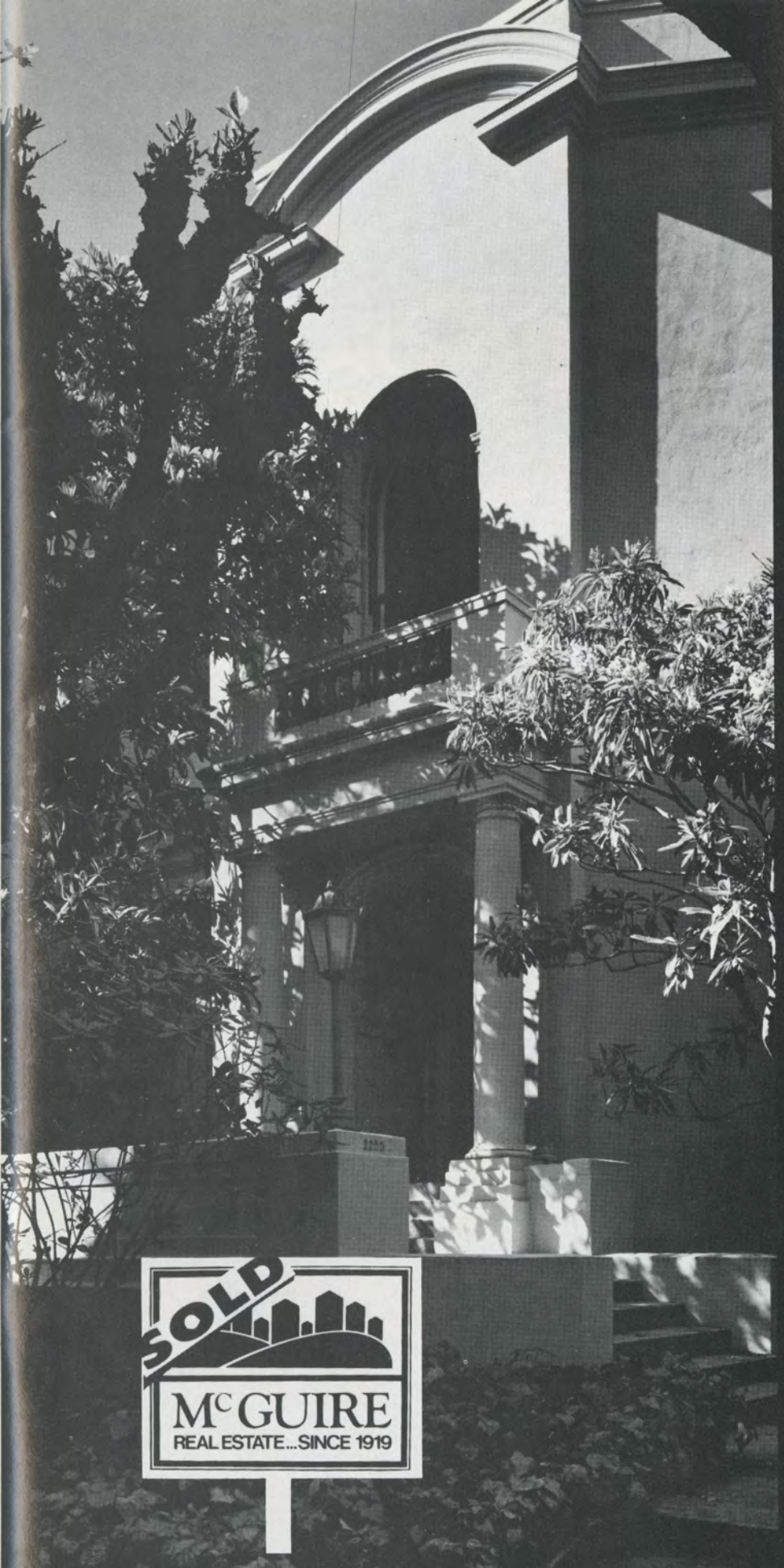
Experience Cathay Pacific Airways' award-winning 747 service from San Francisco to Hong Kong. San Francisco is now one of 31 major cities in 22 countries on four continents served out of Hong Kong by Cathay Pacific Airways.

As Hong Kong's airline for over 40 years, our commitment to superior service is legendary. And we make that legend live on every flight. We must, to make sure you'll arrive in better shape.

Call your travel agent or travel arranger now!

Arrive in better shape

CATHAY PACIFIC
The Swire Group



Attention to Detail.

There's a big difference between a house and a classic. A difference far greater than simply having withstood the test of time.

It is a matter of substance. Of proportion. And more often than anything else, attention to detail.

Since 1919, McGuire Real Estate has been a major force in San Francisco Real Estate. With 65 full-time brokers, we not only list the finest properties, but the McGuire family includes a network of San Francisco's most able buyers.

In fact, McGuire Real Estate has been involved in the sale of three of the last five decorator showcase homes. And this year is no exception. We are.

Lombard Street Office
929-1500
Union Street Office
921-5555

McGUIRE
REAL ESTATE...SINCE 1919

The Sign of the Times

More Than A Tradition

A flair for the unique . . . the combination of colors, unusual gemstones and inventive design. Necklace, ring and stick pins of rubellite, tourmaline, amethyst, yellow beryl and diamonds in 18 kt. gold settings.

SHREVE & CO.

JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO

SUN VALLEY—STONERIDGE MALL—WALNUT CREEK

HILLSDALE MALL—VALLCO FASHION PARK—CORTE MADERA—STANFORD

San Francisco Opera

Terence A. McEwen, *General Director* — Sir John Pritchard, *Music Director*

Don Carlos

FALL SEASON 1986

FEATURES

26 **About *Don Carlos*** by Andrew Porter
Introduction to the five-act French *Don Carlos*, written by the undisputed authority on the subject, the musicologist who discovered many 'lost' parts of the Verdi opera.

38 **Don Carlos: Up Close and Personal** by David Littlejohn
An extremely close look at the *real* Don Carlos, Prince of Asturias.

61 **Company Profiles: Dale Wibben**
A brief portrait of a man who is a most important part of the Costume Shop team.

DEPARTMENTS

14 **1986 Fall Season Repertoire**
35 **Artist Profiles**
41 **Cast and Credits**
42 **Synopsis**
66 **Opera Previews**
69 **Box Holders**
71 **NEA Challenge Grant**
72 **Donor Benefits**
74 **Corporate Council**
75 **Medallion Society**
78 **Supporting San Francisco Opera**
86 **Services**

COVER:

Titian (Italian, orig. name Tiziano Vecelli; c. 1477-1576), ***An Allegory of Prudence***, c. 1565-70
Oil on canvas, 29¾ x 27 in.

Reproduced by courtesy of the Trustees, The National Gallery, London.

(The Latin inscription in the background translates as: "From the past, the present acts prudently, lest it spoil the future.")

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

Editor: Koraljka Lockhart
Art director: Frank Benson
Editorial assistant: Robert M. Robb

Editorial offices: San Francisco Opera,
War Memorial Opera House, San Francisco, CA 94102
Telephone: (415) 861-4008

SAN FRANCISCO OPERA MAGAZINE is a Performing Arts Network Publication, Gilman Kraft, President. Publishing and Sales Representation Theater Publications Inc., Michel Pisani, President, Florence Quartararo, Vice-President. Account Executives Lizanne Leyburn and Helen Parnisi. National Sales Representation Performing Arts Network, Irwin Fries, National Sales Director.

Performing Arts Network

SAN FRANCISCO OPERA MAGAZINE—110 Gough Street, Suite 402, San Francisco, CA 94102, telephone (415) 554-6441; and its affiliates comprise the PERFORMING ARTS NETWORK, INC. which also includes PERFORMING ARTS MAGAZINE Los Angeles edition—2999 Overland Avenue, Suite 201, Los Angeles, CA 90064, telephone (213) 839-8000; PERFORMING ARTS MAGAZINE San Diego edition— 3680 Fifth Avenue, San Diego, CA 92103, telephone (619) 297-6430; PERFORMING ARTS MAGAZINE Houston Edition—2472 Bolsover, Suite 279, Houston, TX 77005, telephone (713) 524-3883; PERFORMING ARTS MAGAZINE Dallas edition—2626 Cole Avenue, Suite 400, Dallas, TX 75204, telephone (214) 855-0360; PERFORMING ARTS MAGAZINE San Antonio edition—Impact Productions, 1121 Navarro, San Antonio, TX 78205, telephone (512) 224-7363. Regional Representatives: New York—PERFORMING ARTS NETWORK, INC., 19 West 12th Street, New York, NY 10011, telephone (212) 242-1940; Chicago—Warden, Kelley, Allen & Opfer, Inc., 2 North Riverside Plaza, Chicago, IL 60606, telephone (312) 236-2757; Detroit—Peter C. Kelly Associates, 725 Adams Road, Birmingham, MI 48011, telephone (313) 642-1228; Miami—Southern Playbill Publishing, Inc., 1001 N.W. 159th Drive, Miami, FL 33169, telephone (305) 625-4100.

Reid W. Dennis

Tully M. Friedman

From the Chairman of the Board and the President

At the beginning of San Francisco Opera's 1986 fall program, we have the pleasure of welcoming you once again to a season that combines repertory favorites with masterpieces less frequently encountered on the opera stages of the western world. During the course of the season, the curtain will go up on ten operas, three of which will be presented in totally new productions. The ten operas that make up our fall repertoire will be staged in both traditional and modern ways and will echo with the sounds of five different languages, all made accessible by a popular innovation, Supertitles.

The San Francisco Opera is fortunate in having a staunch group of supporters, whose generosity is vividly reflected in this fall's season. Our new productions will come to us through the courtesy of three generous donors: Mr. Evert B. Person underwrote our new *Don Carlos*, which will be given for the first time in its original French; a much-needed new production of a repertory favorite, *La Bohème*, will be presented in memory of George L. Quist; and *Macbeth*, in a strikingly new format, will come to us through the generous grant of the L.J. Skaggs and Mary C. Skaggs Foundation.

Four of our revival productions will be presented through the courtesy of AT&T (*Le Nozze di Figaro*), Bernard and Barbro Osher (*Jenůfa*), Friends of Richard K. Miller (*La Forza del Destino*), and Mr. and Mrs. J. Frederick Kohlenberg (*Manon*).

A generous grant from Chevron U.S.A. will enable us to enjoy Supertitles in *Don Carlos, Le Nozze di Figaro, Jenůfa, La Forza del Destino* and *Faust*; a deeply appreciated gift from Frank Tack will make them available for *Die Meistersinger von Nürnberg*.

In acknowledging our governmental funding sources this year, we take particular pleasure in announcing that we have achieved the first-year goal of the National Endowment for the Arts' Challenge Grant, a feat that was accomplished through the concerted efforts and contributions of the Opera's Executive Committee, Board of Directors and close friends of the Opera. Funds from the grant and related matching gifts will be used to augment the Company's Endowment Fund. Special thanks are also due the William and Flora Hewlett Foundation for its generous three-year grant, earmarked for the development of the San Francisco Opera Center.

The Hotel Tax Fund, Mayor Dianne Feinstein, Chief Administrative Officer Roger Boas and the California Arts Council have all once again provided us with their much-appreciated support. The San Francisco Opera Guild, the Merola Opera Program and the War Memorial Board of Trustees also deserve our appreciation for their continued support.

The Board of Directors has this year been enriched by the addition of five new members. Internationally acclaimed mezzo-soprano Marilyn Horne heads the list, the first time a singer has joined our ranks; we are also proud to welcome prominent civic leader Charlotte Mailliard, as well as businessmen Evert B. Person, William Rollnick and F.J. Thomas Tilton. All five new members are active in numerous civic organizations and are significant additions to our Board.

In closing, we would again like to remind our loyal friends and supporters that, although our financial position is strong, and while slightly over half of our income is provided by ticket sales—an impressive statistic by any major opera company's standards—we are still left with a large amount that has to be raised in order to end the year in the black.

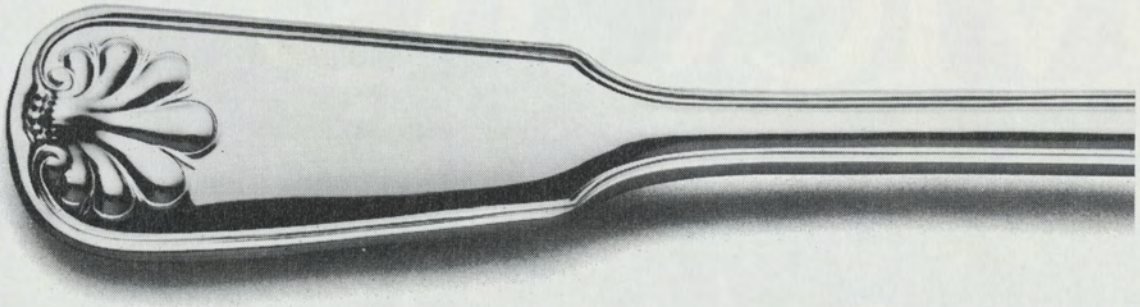
A very special opera season is about to begin. It continues a tradition of prominence that is sometimes taken for granted. Maintenance of this tradition, such an important part of what makes life in the Bay Area so special, requires dedication. We encourage and urge you to give us your continuing or new support.

Reid W. Dennis, Chairman
Tully M. Friedman, President


McGUIRE®
You are cordially
invited to visit a
McGuire showroom
accompanied by
your interior designer
or architect.
In San Francisco,
151 Vermont Street at 15th,
986-0812.
In Los Angeles,
Pacific Design Center,
Space 542,
(213) 659-2970.
PHOTO: RUSSELL MacMASTERS ROOM SETTING: VINCENT FRIM
U.S. PATENTS 2,936,009 3,297,063 2,837,142

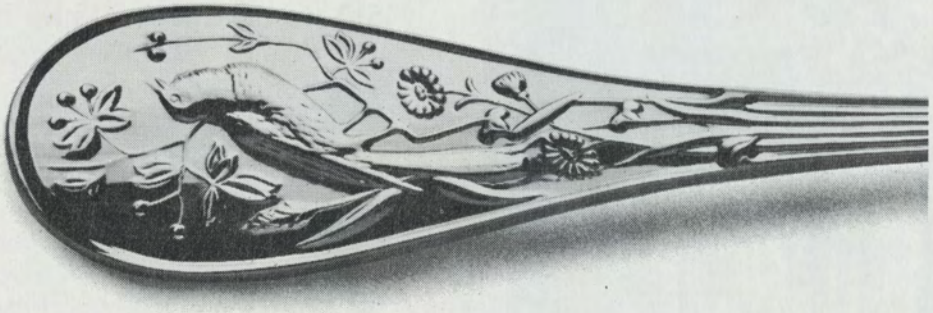
1905

Tiffany introduces Shell & Thread, a classic design typical of the King George III period.



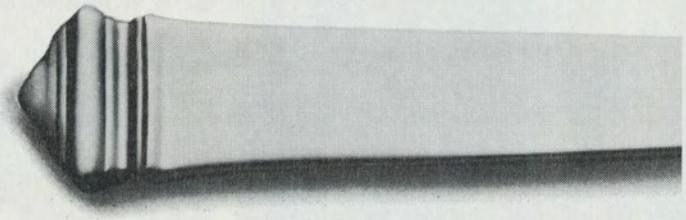
1871

Tiffany introduces Audubon, delicate designs inspired by nineteenth century Japanese Revival prints.



1934

Tiffany introduces Hampton, a versatile pattern inspired by English Tudor design.

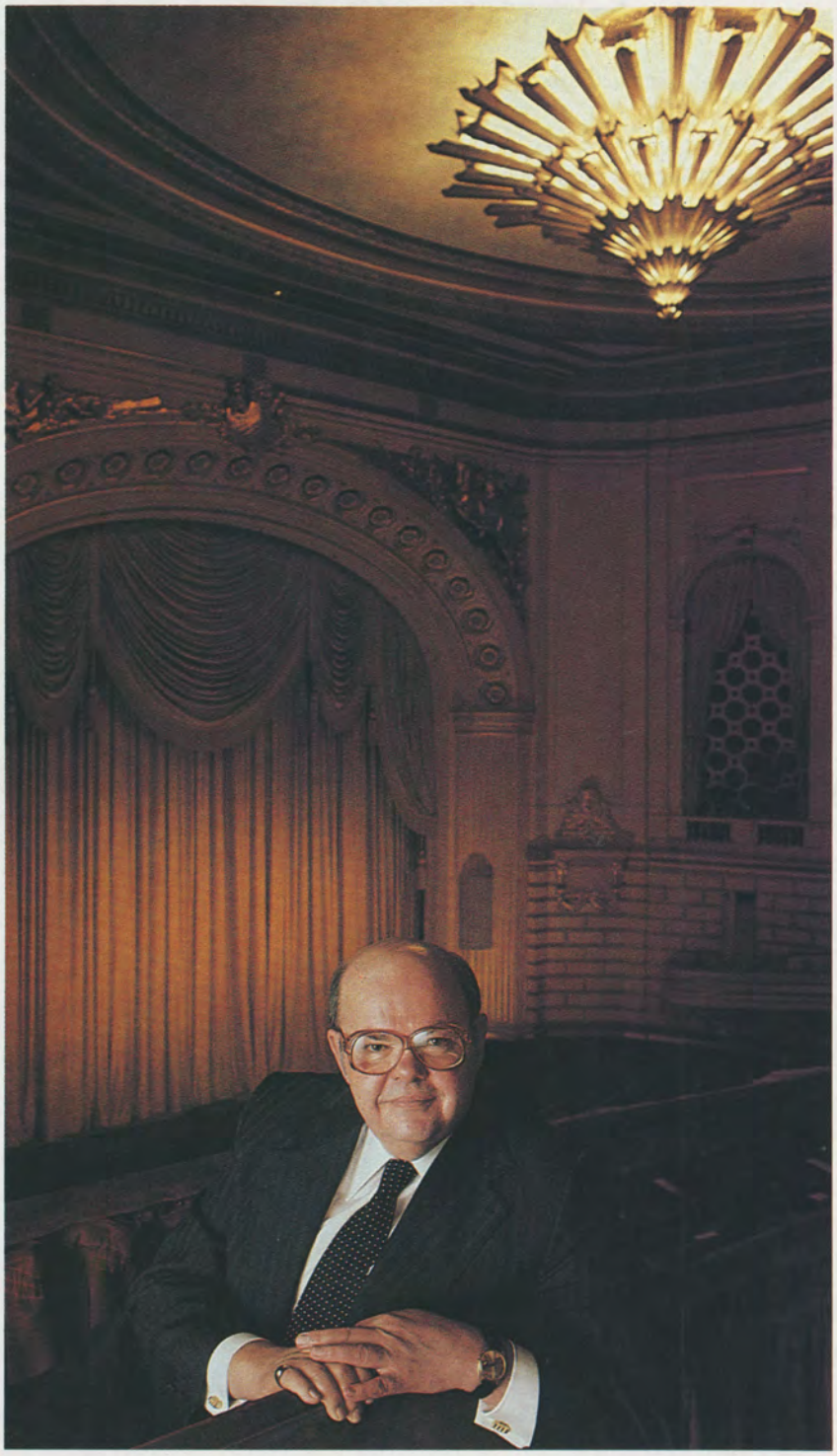


Time is a ruthless judge of value.

TIFFANY & CO.

SAN FRANCISCO • 252 GRANT AVENUE • 94108

General Director's Message


RON SCHERL

As we begin San Francisco Opera's 64th annual Fall Season, I would like to share with our audiences several thoughts regarding the direction our Company is taking.

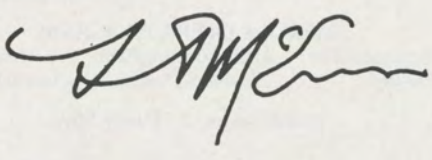
It is my belief that no opera company can achieve the steady progress necessary for vital artistic development without firm convictions—and dreams. With the emergence of superior-quality American artists from the ranks of our Opera Center, some of whose achievements you have witnessed recently on this stage, I really believe that we can develop into the kind of opera company Arturo Toscanini dreamed about in the 1920s: an ensemble company, with stars. This kind of company will consist of a solid, defined base of artists, grown and trained in our own environment, with the added number of world-traveling stars who are part of opera's special glamour. Our Opera Center graduates will thus not be restricted to supporting roles; they will share the stage with international stars, both as their support and as their equals. In the 1985 Fall Season, and in this year's Summer and Fall Seasons, we have taken steps in that direction.

I further believe that our Company, which is already respected world-wide, can also become one that will be *envied* world-wide, as a place where audiences are given the deep satisfaction of following brilliant new careers from their beginnings to their integration into the international opera scene.

This year's Fall Season also illustrates one of the challenges I faced when I first moved to San Francisco and saw the necessity of re-building the standard repertoire, since many of our productions for the great masterpieces of the 19th century had grown old. This season, we will unveil new stagings of one Puccini and two Verdi operas, and each has a very special point of interest.

The new *Don Carlos*, musically speaking, should be closer to what Verdi had in mind when he wrote the opera than any major production in recent years. It is performed in the original French, and our production emphasizes the horrors of the Inquisition and the oppressive pall it must have thrown over Europe at the time. Our *Bohème*, in its turn, highlights Paris, the city that gave birth to the bohemian revolution in art and literature, a fact about the background to this beloved Italian opera that tends to be forgotten. The *Macbeth* production promises to provide as direct an emotional wallop as the Shakespeare play does at first encounter.

Welcome to our 1986 Fall Season!



San Francisco Opera

Terence A. McEwen, *General Director* — Sir John Pritchard, *Music Director*

ADMINISTRATION

Patricia A. Mitchell, *Executive Director*
Robert Walker, *Business Manager and Director of Planning*
John Priest, *Technical Director*
Matthew Farruggio, *Production Supervisor*
Sarah Billinghurst, *Artistic Administrator*
Thomas J. Munn, *Lighting Director and Design Consultant*
Tom Illgen, *Sales and Public Relations Director*
Gisela Fränken, *Controller/Treasurer*
Clifford Cranna, *Musical Administrator*
Andrew Meltzer, *Resident Conductor and Musical Adviser*
Richard Bradshaw, *Resident Conductor and Chorus Director*
Koraljka Lockhart, *Publications Editor*

ADMINISTRATIVE STAFF

OFFICE OF THE GENERAL DIRECTOR

Marian Elizabeth Lever
Executive Secretary to the General Director

Vivien Baldwin
Assistant to the Artistic Administrator

Dorothy Baune Tessa Bergen

ACCOUNTING AND DATA PROCESSING

Gordon Taylor, *Data Processing Manager*
Keith Spindle, *Accounting Supervisor*
Jackie Carter, *Programmer*
Vikki Standing, *Payroll*
Winifred Arbeiter, *Administrative Assistant*
David Powers, *Accounts Payable*
Gery Anderson, *Cashier*

BUSINESS MANAGEMENT

Joseph Patterson
Budget Coordinator

Judith Nitchie
Assistant to the Business Manager

DEVELOPMENT

Nancy Stryble
Development Support

Molly Waste
Special Events and Patron Services

Judith Loura
Corporate Gifts

Karen Sue Balke
Research

Jennifer Kanis
Direct Mail

Susan Alden Edisol W. Dotson Mary Elizabeth Foley

COMPANY ADMINISTRATION

Nancy E. Petrisko
Operations Manager

Anna Randolph

Olivia Burton Abbe Feigenberg
Reception

Mickey Frettoloso
Operations Assistant

Peter Somogyi
Librarian

MERCHANDISING

Meigs Ingham
Merchandise Manager

Elizabeth Wilson
Retail Sales Manager

Gabrielle Harmer Alba A. Surles

SALES AND PUBLIC RELATIONS

Glenn McCoy, *Sales Manager*
Adrian R. Fischer, *Advertising Manager*
Scott W. Horton, *Press Representative*
Robert M. Robb, *Public Relations Assistant*
John Schauer, *Staff Writer*
Ruth H. Morris, *Assistant to the Director*
Elizabeth Lynch, *Intern*

Season Tickets

Richard Sparks
Subscription Manager

Helen Burstein Eliza McNutt Richard Street

Box Office

Michael Thek
Box Office Treasurer

Marcella Bastiani Bill Mathews Joyce A. Moffatt Lyle Snow
Assistant Treasurers

Marilyn Wilson
Telephone Sales

Ruth Van Slyke Marie Zahler

Pillsbury, Madison & Sutro
Legal Counsel

Deloitte Haskins & Sells
Certified Public Accountants

Craig Frazier Design
Graphics

Kurt Herbert Adler, *General Director Emeritus*

SAN FRANCISCO OPERA CENTER

Christine Bullin, *Manager*
Andrew Meltzer, *Music Director*
Russ Walton, *Business Manager/ Development Officer*
Susan Lamb, *Assistant to the Manager*
Ben Malensek, *Assistant to the Music Director*
Robin Hodgkin, *Presenter Services*
Tom Randolph

MEROLA OPERA PROGRAM

James Schwabacher, *President*
Alice Cunningham, *Executive Director*
Suzanne Needles, *Assistant to the Director*
Evan Whallon, *Music Director*
Anne Taylor Pansy Moy

WESTERN OPERA THEATER

Debra Girard, *Company Manager*
Steve Mitchell Catherine Reilly, *Production Managers*
Jack Gwinn, *Asst. to Production Manager*
Thomas Kline, *Asst. to Lighting Designer*
Carol Young David Watkins, *Production Assistants*

Navy suit of wool and rayon with silver metallic trim; and silver rayon blouse with tie. Sizes 4 to 14; $855. St. John Evening Collections.

Elegance:

The

Leading Edge.

At evening's insistence,

the classics gain interest.

And with shape's

privileged advantage,

knits take control.

Emphatically so,

with the stunning addition

of silver.

A brilliant speculation...

as elegance elevates

in bulleted radiance.

St. John.

Saks Fifth Avenue

Post and Powell Streets, San Francisco • Stanford Shopping Center, Palo Alto

For more complete information on Nuveen Tax-Exempt Unit Trusts, including charges and expenses, call your broker or adviser for a prospectus. Read it carefully before you invest or send money. Or call 800-221-4276. (In New York State, call 212-208-2350.)

NUVEEN Tax-Exempt Unit Trusts

John Nuveen & Co. Incorporated
Investment Bankers

Music, Production and Technical Staff

CHORUS

Ernest Fredric Knell — *Associate Chorus Master*
Christopher Larkin — *Assistant Chorus Master*
Louis Magor — *Boys Chorus Director*
Elizabeth Appling — *Girls Chorus Director*
Edward Corley — *Librarian*

ASSISTANT FOR ARTISTS

Philip Eisenberg

MUSICAL STAFF

James Johnson — *Special Assistant to the Music Director*
Kathryn Cathcart, Jeffrey Goldberg, Susanna Lemberskaya
Joseph De Rugeriis, Mark Haffner, Ben Malensek
John Fiore, Jonathan Khuner, Robert Morrison

LANGUAGE COACHES

Elena Servi Burgess, Yveta Synek Graff, Patricia Kristof Moy, Nora Norden

BALLET

Marika Sakellariou — *Ballet Mistress*

PRODUCTION

Jerry Sherk — *Production Stage Manager*
Darlene Durant — *Stage Manager*
Christopher Hahn — *Rehearsal Administrator*

REHEARSAL DEPARTMENT

Mark Coughlan, Linda Jaqua, Chris Kohler

ASSISTANT STAGE DIRECTORS

Elizabeth Bachman, Richard Caceres*, Laurie Feldman, Steven Pimlott*, Sharon Thomas, Robin Thompson, Paula Williams

PRODUCTION ASSISTANTS

Christopher Bergen — *Supertitles Administrator*
Peter McClintock, Caroline Moores
Catherine Reilly, Bess Sherman

SUPERNUMERARIES

Carl Ratner — *Coordinator*

COSTUMES

Jennifer Green — *Costume Director*
Walter Mahoney — *Costume Shop Manager*
Tom Collins — *Crafts Supervisor*
Roger Bennett, Fred Mlejnek, Matthew Nash, Karen Ohlmann, Jerry Pannozzo, Estella Marie Simmons, Dale Wibben — *Cutters*

WARDROBE DEPARTMENT

Geoffry M. Craig, Suzanne M. Stassevitch

WIG AND MAKEUP DEPARTMENT

Paul Alba — *Wigmaster*

TECHNICAL DEPARTMENT

Larry Klein — *Associate Technical Director*
Debra Bernard — *Assistant Administrator*
Julia Rogoff — *Technical Associate*
Lori Harrison — *Technical Assistant*
Pierre Cayard — *Scenic Construction*
Jay Kotcher — *Scenic Artist*
Michael Kane — *Master Carpenter*
David Dwyer — *Assistant Carpenter*
David Tyndall — *Master Electrician*
Lynn McKee — *Assistant Electrician*
Ivan J. Van Perre — *Master of Properties*
Michael Willcox — *Assistant Propertyman*

LIGHTING

Joan Arhelger — *Associate Lighting Designer*
Jim Quinn — *Assistant Lighting Designer*
NIMT Intern in Lighting Design

SOUND

Roger Gans — *Sound Designer and Consultant*
Chris Wood — *Head Soundman*

OFFICIAL PHOTOGRAPHERS

Robert Messick, David Powers, Ron Scherl, Marty Sohl

MASTER ELECTRICIAN FOR THE WAR MEMORIAL OPERA HOUSE

William Freeman

**San Francisco Opera debut*

The San Francisco Opera is a member of OPERA America and the Central Opera Service.

Kawai is the official piano of the San Francisco Opera.
Pianos provided and serviced by R. Kassman.

The San Francisco Opera is supported by much-appreciated grants from the San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts.

San Francisco Opera

Terence A. McEwen, *General Director* — Sir John Pritchard, *Music Director*

1986 Fall Season

Opening Night
Friday, September 5, **7:00**
New Production
Don Carlos Verdi
Lorengar, Toczyska, Voigt*, S. Patterson; Shicoff, Titus, Lloyd, Rouleau*, Skinner, De Haan, Anderson, Delavan*
Pritchard (September 5, 10, 13, 17, 20), Johnson (September 28; October 1)/Cox/Lazaridis*/Gardner**/Munn

San Francisco Opera expresses its deep appreciation to Mr. Evert B. Person for his generous gift to underwrite this new production.

Saturday, September 6, **7:30**
Le Nozze di Figaro Mozart
Te Kanawa, Rolandi, Quittmeyer, Christin*, Chen; Ramey, Devlin, Korn*, Dennis Petersen, Harper, Pederson
Tate/Copley/Brown/Arhelger

The revival of this production is made possible, in part, by a grant from AT&T.

Tuesday, September 9, **7:30**
Le Nozze di Figaro Mozart

Wednesday, September 10, **7:00**
Don Carlos Verdi

Friday, September 12, **7:30**
Le Nozze di Figaro Mozart

Saturday, September 13, **7:00**
Don Carlos Verdi

Sunday, September 14, 2:00
Jenůfa Janáček
Beňačková*, Rysanek, Young, Voigt, Cowdrick, Chen, Hartliep, Shaghoian; Ochman, Rosenshein, Pederson, Coles*
Mackerras/Weber/Bauer-Ecsy/Munn

The revival of this production is made possible by a generous gift from Bernard and Barbro Osher.

Tuesday, September 16, **7:30**
Le Nozze di Figaro Mozart

Wednesday, September 17, **7:00**
Don Carlos Verdi

Friday, September 19, 8:00
Jenůfa Janáček

Saturday, September 20, **7:00**
Don Carlos Verdi

Sunday, September 21, **1:30**
Le Nozze di Figaro Mozart

Tuesday, September 23, 8:00
Jenůfa Janáček

Wednesday, September 24, **7:30**
Le Nozze di Figaro Mozart

Thursday, September 25, **7:30**
La Forza del Destino Verdi
Slatinaru, Forst, Bruno; Cossutta, Brendel, Plishka, Fissore, Andreolli, J. Patterson, Skinner, Coles
Arena/Calábria/Samaritani/Munn

This production was originally made possible by a gift from the estate of William H. Noble and friends of the San Francisco Opera.

The revival of this production is made possible by friends of Richard K. Miller and dedicated to his memory.

Friday, September 26, **7:30**
Le Nozze di Figaro Mozart

Saturday, September 27, 8:00
Jenůfa Janáček

Sunday, September 28, **1:00**
Don Carlos Verdi

Tuesday, September 30, **7:30**
La Forza del Destino Verdi

Wednesday, October 1, **7:00**
Don Carlos Verdi

Thursday, October 2, **7:30**
Jenůfa Janáček

Saturday, October 4, **7:30**
La Forza del Destino Verdi

Sunday, October 5, 2:00
Jenůfa Janáček

Tuesday, October 7, 8:00
Faust Gounod
Johnson, Cowdrick, Christin; Kraus (October 7, 10, 16), TBA (October 22, 25, 30; November 2), Lloyd, Titus, Delavan
Fournet/Zambello/Skalicki, Munn/Mahoney/Munn

Thursday, October 9, **7:30**
La Forza del Destino Verdi

Friday, October 10, 8:00
Faust Gounod

Sunday, October 12, **1:30**
La Forza del Destino Verdi

Tuesday, October 14, **7:00**
Die Meistersinger von Nürnberg Wagner
Studer*, Walker; Tschammer, King, Trempont, Rydl, Gordon, Del Carlo, Emde, J. Patterson, Dennis Petersen, Pederson, Duykers, Coles, Harper, Potter, MacAllister
Adler/Brenner/Oswald/Munn

This production was originally made possible by the Robert Watt Miller Memorial Fund.

Wednesday, October 15, **7:30**
La Forza del Destino Verdi

Thursday, October 16, 8:00
Faust Gounod

Saturday, October 18, **7:30**
La Forza del Destino Verdi

Sunday, October 19, **1:00**
Die Meistersinger Wagner

Wednesday, October 22, **7:30**
Faust Gounod

Thursday, October 23, **7:00**
Die Meistersinger Wagner

Friday, October 24, 8:00
New Production
La Bohème Puccini
Miricioiu, Izzo D'Amico* (October 24, 28, 31; November 4), Gustafson (November 6, 9, 12, 15); Cupido (October 24, 28, 31; November 4), Lima (November 6, 9, 12, 15), Krause, Pendergraph, Langan, Del Carlo, Gudas, Harper, Pederson, Coles
Arena/Freedman/Mitchell/Button*/Munn

This production is dedicated to the memory of George L. Quist.

Saturday, October 25, 8:00
Faust Gounod

Sunday, October 26, **1:00**
Die Meistersinger Wagner

Tuesday, October 28, 8:00
La Bohème Puccini

Wednesday, October 29, **7:00**
Die Meistersinger Wagner

Thursday, October 30, 8:00
Faust Gounod

Friday, October 31, 8:00
La Bohème Puccini

Saturday, November 1, **7:00**
Die Meistersinger Wagner

Sunday, November 2, 2:00
Faust Gounod

Tuesday, November 4, 8:00
La Bohème Puccini

Thursday, November 6, 8:00
La Bohème Puccini

Friday, November 7, **7:00**
Die Meistersinger Wagner

Saturday, November 8, 8:00
Production new to San Francisco
Eugene Onegin Tchaikovsky
Freni, Walker, Cook, Donna Petersen; Allen*, Gulyás, Ghiaurov, Tate, Skinner, Delavan
Bradshaw/Copley/Don/Stennett/Munn/Sulich

This production is owned by the National Arts Centre of Canada and was originally produced for Festival Ottawa 1983.

Sunday, November 9, 2:00
La Bohème Puccini

Tuesday, November 11, 8:00
Eugene Onegin Tchaikovsky

Wednesday, November 12, **7:30**
La Bohème Puccini

Friday, November 14, 8:00
Manon Massenet
Greenawald, Chen, S. Patterson, Cowdrick; Araiza, G. Quilico*, Paul*, Corazza, Malis, Pederson

Fournet/Mansouri/Mitchell/George/Munn

This production was originally made possible by the Metropolitan Life Insurance Company and the late James D. Robertson.

The revival of this production is made possible by a deeply appreciated gift from Mr. and Mrs. J. Frederick Kohlenberg.

Saturday, November 15, 8:00
La Bohème Puccini

Sunday, November 16, 2:00
Eugene Onegin Tchaikovsky

Wednesday, November 19, 8:00
New Production
Macbeth Verdi
Verrett, Voigt; Noble, Tomlinson, Popov*, Harper, Skinner, Potter, Coles
Kord/Pizzi/Pizzi/Munn

The San Francisco Opera gratefully acknowledges the generous grant from the L.J. Skaggs and Mary C. Skaggs Foundation to underwrite this new production.

Thursday, November 20, **7:30**
Manon Massenet

Friday, November 21, 8:00
Eugene Onegin Tchaikovsky

Saturday, November 22, 8:00
Macbeth Verdi

Sunday, November 23, 2:00
Manon Massenet

Tuesday, November 25, 8:00
Macbeth Verdi

Wednesday, November 26, **7:30**
Eugene Onegin Tchaikovsky

Friday, November 28, 8:00
Manon Massenet

Saturday, November 29, 8:00
Macbeth Verdi

Sunday, November 30, **1:00**
Eugene Onegin Tchaikovsky

Sunday, November 30, 8:00
Manon Massenet

Tuesday, December 2, 8:00
Macbeth Verdi

Wednesday, December 3, 8:00
Manon Massenet

Thursday, December 4, **7:30**
Manon Massenet

Friday, December 5, 8:00
Eugene Onegin Tchaikovsky

Saturday, December 6, 8:00
Manon Massenet

Sunday, December 7, 2:00
Macbeth Verdi

**American opera debut
*San Francisco Opera debut

All performances feature English Supertitles. Supertitles for *Don Carlos, Le Nozze di Figaro, Jenůfa, La Forza del Destino* and *Faust* underwritten by a generous grant from Chevron U.S.A. Supertitles for *Die Meistersinger von Nürnberg* underwritten by a deeply appreciated gift from Frank Tack.

Repertoire, casts and dates subject to change.

Box Office and telephone sales:
(415) 864-3330.

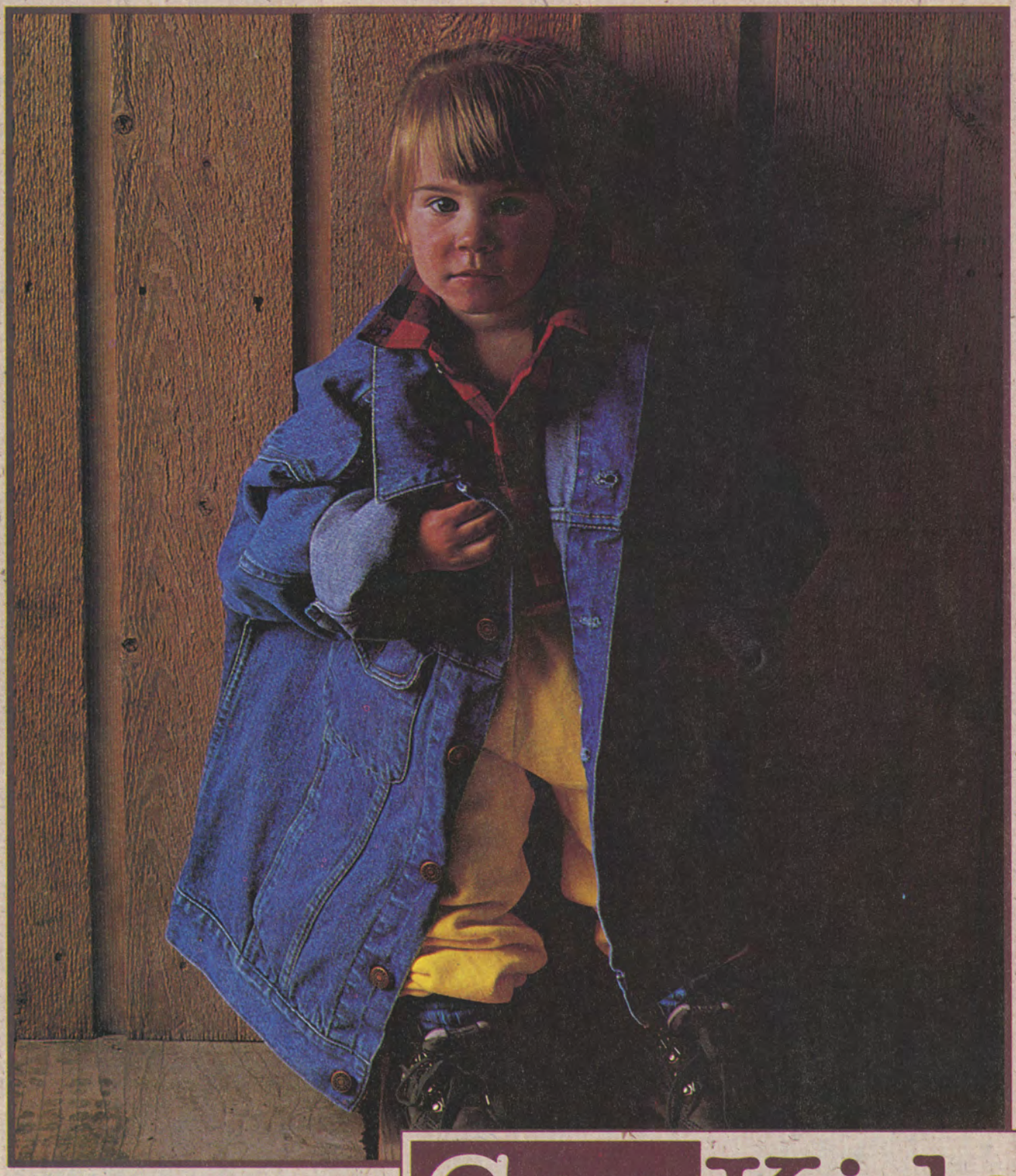
San Francisco Opera Guild Presents
Opera for Young Audiences

FAUST
Gounod/in French with English Supertitles
Thursday, October 16, 1:00
Thursday, October 30, 1:00

Matinee for Senior Citizens and Disabled Patrons
Saturday, October 25, 1:00

The *Ring* Resplendent: San Francisco Opera's 1985 *Ring* cycle

The Archives for the Performing Arts invites you to view its exhibition of black and white photographs taken by Ira Nowinski, documenting San Francisco Opera's 1985 *Ring* cycle, currently on display in the War Memorial Opera House Museum. The series includes dramatic onstage shots, backstage views, and dressing room portraits. The Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique.



GapKids

The most colorful, functional, comfortable clothes you can buy.
And now in sizes 2-12 for kids.

Columbus & Taylor, San Francisco
Hillsdale Mall, San Mateo
Stoneridge Mall, Pleasanton
Valley Fair, San Jose (Opens Oct. 15)

San Francisco Opera Association

OFFICERS

REID W. DENNIS, *Chairman*

TULLY M. FRIEDMAN, *President*

WILLIAM W. GODWARD, *Executive Vice President*

BERNARD OSHER, *Vice President and Treasurer*

MRS. GORHAM KNOWLES, *Vice President*

WALLACE KAAPCKE, *Secretary*

COMMITTEE CHAIRMEN

WALTER M. BAIRD, *Audit*

MRS. JOACHIM BECHTLE, *Nominating*

MRS. WARREN J. COUGHLIN, *Affiliated Companies*

REID W. DENNIS, *Endowment*

MYRON Du BAIN, *Corporate*

WILLIAM D. ROLLNICK, *Investment*

WILLIAM W. GODWARD, *Development*

RICHARD J. GUGGENHIME, *Political Affairs*

REUBEN W. HILLS, III, *Budget*

PHILIP M. JELLEY, *Major Gifts*

MRS. LAWRENCE V. METCALF, *Special Events/ Board Relations*

BERNARD OSHER, *Production/ Special Project Funding*

MRS. HARRIET MEYER QUARRÉ, *Medallion Society*

CLEM WHITAKER, Jr., *Foundation*

BOARD OF DIRECTORS

MR. SAMUEL H. ARMACOST
MR. WALTER M. BAIRD*
MR. JOHN M. BASLER
MRS. JOACHIM BECHTLE*
MRS. G. GORDON BELLIS
MR. JOHN M. BRYAN*
RONALD E. CAPE, Ph.D.
MR. JOHN B. CELLA, II
MRS. CARLTON C. COOLIDGE
MRS. WARREN J. COUGHLIN*
DR. ALEXANDER D. CROSS
MRS. JOSEPH D. CUNEO
MRS. RALPH K. DAVIES
MR. HARRY DE WILDT
MR. REID W. DENNIS*
MR. RAY DOLBY
MR. MYRON Du BAIN*
MRS. LENNART G. ERICKSON
MR. EUGENE V. FIFE
MR. R. GWIN FOLLIS, *Director Emeritus*
MR. TULLY M. FRIEDMAN*
MR. ALFRED FROMM
MRS. GORDON P. GETTY
MR. WILLIAM W. GODWARD*
MR. RICHARD J. GUGGENHIME*
MR. PRENTIS COBB HALE*
MRS. RICHARD C. HAM
MRS. WILLIAM H. HAMM, III
MRS. WILLIAM R. HEWLETT
MR. REUBEN W. HILLS, III*
MR. ROBERT G. HOLMES
MISS MARILYN HORNE
MRS. GEORGE HUME
MR. PHILIP M. JELLEY*
MR. WALLACE KAAPCKE*
MRS. MARK O. KASANIN
MRS. GORHAM KNOWLES*
MR. SCOTT LAMBERT
MR. ROBERT C. LEEFELDT
MRS. RUDOLPH A. LIGHT
MRS. EDMUND WATTIS LITTLEFIELD
MR. RICHARD B. MADDEN
MR. CYRIL MAGNIN
MRS. JOHN W. MAILLIARD, III
MR. TERENCE A. McEWEN
MRS. JAMES K. McWILLIAMS
MR. JOHN R. METCALF
MRS. LAWRENCE V. METCALF*
MR. OTTO E. MEYER
MISS DIANE LYNN MORRIS
MR. BERNARD OSHER*
MRS. GEORGE OTTO
MR. EVERT B. PERSON
MR. WILLIS J. PRICE
MRS. HARRIET MEYER QUARRÉ*
MRS. GEORGE QUIST
MR. CARL E. REICHARDT
MRS. JOHN P. RENSHAW*
MR. ARTHUR ROCK
MR. WILLIAM D. ROLLNICK*
MRS. MADELEINE H. RUSSELL
MR. JAMES H. SCHWABACHER*
MRS. JOHN E. SELLS
MRS. L.J. SKAGGS
MRS. MURIEL McKEVITT SONNÉ
MRS. RICHARD L. SWIG
MR. F.J. THOMAS TILTON
MRS. NION R. TUCKER
MR. BROOKS WALKER, JR.
MRS. RICHARD C. WALKER
MRS. EDMOND C. WARD
MRS. PAUL L. WATTIS*
MR. CLEM WHITAKER, JR.*
MRS. RODNEY WILLOUGHBY
MRS. GEORGIA WORTHINGTON
MR. ALDEN YATES

*Member, Executive Committee

Franklin California Tax-Free Income Fund

Federal taxes. State taxes. They prey on your income.

Fortunately, you can protect some of your threatened income by investing in the Franklin California Tax-Free Income Fund, which invests in a statewide, diversified portfolio of municipal bonds. Monthly dividends are free of both Federal and California State income taxes.

Ask for a free prospectus. Your income is worth conserving.

800-255-7710 Ext. 199

FRANKLIN

Franklin California Tax-Free Income Fund
777 Mariners Island Boulevard
San Mateo, CA 94404-1585

Please send me a prospectus containing more complete information, including charges and expenses. I will read it carefully before I invest or send money.

Name

Address

City/State/Zip

199 SFO 86

Member $26 Billion Franklin Group of Funds

Radical Notions from an Establishment Bank.

THE GROWTH OF AN INDIVIDUAL'S WEALTH SHOULD NOT BE LIMITED BY THE GOALS OF A GROUP.

In an age of rapidly multiplying investment opportunities, with more and more investors seeking help, it is increasingly likely that an investment manager, particularly a bank, will pay your personal investment goals more lip service than actual attention.

As an investment management group grows larger, serving a larger customer base, it inevitably grows less able to deliver the very thing that attracted all those customers in the first place: the promise of truly individualized service.

The Hibernia Bank, like its competitors, promises truly individualized service.

But we don't promise it to everyone.

At Hibernia, we believe we can best help our customers reach their investment goals—and reach our own corporate goals in the process—by limiting the services of our individual investment management group to those with personal assets of $1 million or more.

In a day when many business enterprises, banks included, seem little troubled by the potentially adverse impact of their own growth on the services they render, Hibernia's policy of exclusivity may strike some as an unusual, if not radical, business philosophy.

HIBERNIA BELIEVES BULLS AND BEARS SHOULD RESIST BEING MISTAKEN FOR A LESS-DEMANDING BREED BY THEIR INVESTMENT MANAGERS.

But it's the philosophy on which the credentials of Hibernia's investment management group have been built over the years.

And we'd be happy to review those credentials with you.

Please call or write Elsbeth E. Minuth, The Hibernia Bank, 201 California Street, San Francisco, CA 94111. (415) 565-7374.

THE HIBERNIA BANK

Established 1859

Artists

ARTISTS

Gabriela Beňačková*
Donna Bruno
Li-Chan Chen†
Judith Christin*
Carla Cook
Kathryn Cowdrick†
Fiamma Izzo D'Amico*
Judith Forst
Mirella Freni
Sheri Greenawald
Nancy Gustafson
Nikki Li Hartliep
Mary Jane Johnson
Pilar Lorengar
Nelly Miricioiu
Susan Patterson†
Donna Petersen
Susan Quittmeyer
Gianna Rolandi
Leonie Rysanek
Vicki Shaghoian
Maria Slatinaru
Cheryl Studer*
Kiri Te Kanawa
Stefania Toczyska
Shirley Verrett
Deborah Voigt*†
Sandra Walker
Cristiane Young†

Thomas Allen*
Kevin Anderson
Florindo Andreolli
Francisco Araiza
Mark Coles*
Rémy Corazza
Carlo Cossutta
Alberto Cupido
John David De Haan†
John Del Carlo
Mark Delavan*†
Michael Devlin
John Duykers
Peter Dvorský
Dale Emde
Enrico Fissore
Nicolai Ghiaurov
David Gordon
Paul Gudas
Dénes Gulyás*
Daniel Harper
Artur Korn*
Tom Krause
Kevin Langan
Luis Lima
Robert Lloyd
David Malis
Timothy Noble
Wieslaw Ochman
James Patterson
Thomas Paul*
Monte Pederson†
Richard Pendergraph
Dennis Petersen
Paul Plishka
Vladimir Popov*
Thomas Potter
Gino Quilico*
Samuel Ramey
Neil Rosenshein
Joseph Rouleau*
Kurt Rydl
Robert Schunk*
Neil Shicoff
Philip Skinner†
Robert Tate
Alan Titus
John Tomlinson
Michel Trempont
Hans Tschammer
Giorgio Zancanaro

CONDUCTORS

Kurt Herbert Adler
Maurizio Arena
Richard Bradshaw
John Fiore
Jean Fournet
James Johnson
Kazimierz Kord
Charles Mackerras
Andrew Meltzer
John Pritchard
Jeffrey Tate

STAGE DIRECTORS

Peter Brenner
Vera Lúcia Calábria
John Cox
John Copley
Gerald Freedman
Lotfi Mansouri
Pier Luigi Pizzi
Wolfgang Weber
Francesca Zambello

PRODUCTIONS DESIGNED BY

Leni Bauer-Ecsy
Zack Brown
Robin Don
Stefanos Lazaridis*
David Mitchell
Thomas Munn
Roberto Oswald
Pier Luigi Pizzi
Pierluigi Samaritani
Wolfram Skalicki

COSTUME DESIGNERS

Jeanne Button*
Sally Gardner**
Hal George
Stefanos Lazaridis*
Walter Mahoney
Michael Stennett

CHOREOGRAPHERS

Marika Sakellariou
Vassili Sulich

**American opera debut *San Francisco Opera debut †Adler Fellow

CHORUS

Roberta Irene Bowman
Hilda Chavez
Marcie Conant
Pamela Cooper-White
Dottye Dean
Theodotia Hartman
Ann Hughes
Eileen Hunt
Christina Jaqua
Dallas Lane
Christine Lundquist
Tamaki McCracken
Ann Moreci
Irene Moreci
Sharon Navratil
Alexandra Nehra
Rose Parker
Kathleen Roland
Sue Ellen Scheppke
Shelley Seitz-Saarni
Claudia Siefer
Ramona Spiropoulos
Page Swift
Delia Voitoff
Pamela Watkins
Lola Watson
Lia Eliopoulos Zeissig

Daniel Becker-Nealeigh
David Burnakus
Ric Cascio
David Cherveny
Edward Corley
Joseph Correllus
Frank Daniels
Robert Delany
Gregory de Silva
Linus Eukel
Todd Frizzell
Paul Gudas
Cameron Henley
Gerald Johnson
Ken Johnson
Eugene Lawrence
Matthew A. Lord
Kenneth MacLaren
Kenneth Malucelli
Frederick Matthews
James Meyer
Raymond Murcell
Daniel Pociernicki
Valery Portnov
Kenneth Rafanan
Tom Reed
Sigmund Seigel
Bill Tredway
Donald Tull
John Walters

EXTRA CHORUS

Arlene Adams
Kathy Anderson
Candida Arias-Duazo
Beverley Finn
Lisa Louise Glenister
Cecilia MacLaren
Laurel Rice
Anna Marie Riesgo
Bonnie Shapiro
Lola Simi
Sally Winnington
Susan Witt

John Beauchamp
William Carroll
L. John de Kelaita
Henryk Derewenda
Dale Emde
Tim Enders
Kenneth Gilchrist
Peter Girardot
John L. Glenister
Gerald Hennig
Dennis Jones
Conrad Knipfel
Gregory Marks
John McConnell
Henry Metlenko
John P. Minagro
Eugene G. Naham
Stephen Oakey
William Pickersgill
Robert Romanovsky
Karl O. Saarni
Peter Somogyi
Clifton Word

The list of Supernumeraries is on page 68.

New This Month From KIRI

On London Records

"Ravishing vocal beauty... it's hard not to be seduced by the creamy opulence of her sound"

—Chicago Tribune

The most anticipated opera recording of the year
(Available Sept. 15)

Includes
WHITE CHRISTMAS and
LITTLE DRUMMER BOY
(Available Sept. 15)
Specially Priced

Includes
HALLELUJAH Chorus
(Available Sept. 15)

Also available on London Compact Discs

Hear Kiri's definitive portrayal of the Countess
(Single CD of *Figaro* highlights coming in October)

LONDON

San Francisco Opera Orchestra

Thomas B. Heimberg, *Orchestra Manager*
Mary Hargrove, *Assistant*

1st VIOLIN
Zaven Melikian *Concertmaster*
Adolf Bruk *Assistant Concertmaster*
Ferdinand Claudio
William E. Pynchon *Assistant Principal*
William Rusconi
Agnes Vadas
Mafalda Guaraldi
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Janice McIntosh
Lev Rankov

2nd VIOLIN
Virginia Price-Kvistad *Acting Principal*
Martha Simonds
Eva Karasik
Lani King
Gerard Svazlian
Linda Deutsch
Julia Kohl
Tien Wen Tu
Sarah Usher

VIOLA
Rolf Persinger *Principal*
Alison Avery
Lucien Mitchell
Asbjorn Finess
Jonna Hervig
Natalia Igudesman
Patricia Wells

CELLO
David Kadarauch *Principal*
Thalia Moore
David Budd
Helen Stross
Victoria Ehrlich
Nora Pirquet

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

FLUTE
Alan Cox *Principal*
Alice F. Miller
James Walker

PICCOLO
James Walker

OBOE
James Matheson *Principal*
Deborah Henry
Raymond Dusté

ENGLISH HORN
Raymond Dusté

CLARINET
Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET
Gregory Dufford

BASSOON
Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON
Robin Elliott

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

TRUMPET
James Miller *Principal*
Edward Haug
Timothy Wilson

TROMBONE
McDowell Kenley *Principal*
Donald Kennelly
John Bischof

TUBA/CIMBASSO
Robert Z.A. Spellman

TIMPANI
Elayne Jones

PERCUSSION
Richard Kvistad *Principal/Associate Timpani*
Raymond Froelich

HARP
Anne Adams *Principal*
Marcella DeCray

LIBRARIAN
Lauré Campbell

San Francisco War Memorial Performing Arts Center

War Memorial Opera House

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial.

The Honorable Dianne Feinstein
Mayor, City and County of San Francisco

TRUSTEES

Thomas E. Horn
President

Claude M. Jarman
Vice President

Alan D. Becker
Fred Campagnoli
Mrs. Joseph D. Cuneo
Mrs. Walter A. Haas, Jr.
Sam K. Harrison
Krikor G. Krouzian
Mrs. John Ward Mailliard III
Mrs. George R. Moscone
Darrell J. Salomon

Thelma Shelley
Managing Director
Elizabeth Murray
Assistant Managing Director

San Francisco Opera Guild

Mrs. Mark O. Kasanin
President

Mrs. Patricia Mangan
Vice President - Administration
Mrs. Michele Saadi
Vice President - Chapters
Miss Eileen Wong
Acting Vice President - Chapters
Mrs. William Poland
Vice President - Development
Mrs. Philip Grossi
Vice President - Education
Mrs. Rush M. Manbert
Acting Vice President - Education
Mrs. David Wisnom
Vice President - Fund Raising
Mrs. Ralph H. Miller
Secretary
Mrs. Bruce Walker
Treasurer
Mrs. Mark Hornberger
Member-at-Large
Mrs. Warren Coughlin
Liaison-San Francisco Opera
Mrs. James Ludwig
Future Planning Committee

Stephen M. Smith
Executive Director
Barbara McClure
Administrative Assistant
Beresford Amoroso
Secretary

About *Don Carlos*

By ANDREW PORTER

Many people value *Don Carlos*—that great drama of vivid characters caught in a web of State and Church, while the destinies of three nations hang on their decisions and actions—most highly of all Verdi's operas. Verdi himself, when asked whether he preferred *Don Carlos* or *Aida*, declared that while *Aida* had more "theatricality," in *Don Carlos* there were passages surpassing anything in the later opera. There is no "definitive" version of the score. Verdi first worked on *Don Carlos* in 1865-67, and on March 11, 1867 brought it to performance at the Paris Opéra. In 1872, for a Naples production, he made some slight revisions. Then in 1882-83 he undertook a thoroughgoing revision of the opera, reducing it from five acts to four; and in this new version the opera had its premiere (in Italian translation) at La Scala on January 10th, 1884.

The story doesn't end there. By no means. In 1886, yet another version of *Don Carlos* appeared, in Modena, with the "missing" first act reinstated, joined to the four acts of the revised version. The "Paris," "Naples," "Scala" and "Modena" scores were all published, and for nearly a hundred years opera companies made choices between them or—notably in Germany, Russia, and later in London—combined elements of each.

In 1969, the Institute of Verdi Studies, in Parma, convened an international congress on the subject of *Don Carlos*; and it was here that we learned that the opera had once contained even more music than is represented by the four printed scores. In Verdi's autograph score, which is now in the French Bibliothèque Nationale, and in the 1867 conducting copy, which is in the Paris Opéra Library, the American scholar David Rosen had found the stub ends of a good many pages carefully cut away (with the measures leading into or out of them crossed out on the pages that remained). In the conducting copy, he'd actually found one of the missing pieces of music, a section of the Philip-Posa duet; in this case the scrapped page had just been folded over, not physically removed. Meanwhile, in Verdi's villa at Sant'Agata, the German scholar Ursula Günther had been looking at the manuscript librettos that Verdi worked from; and there she had found the words of these missing sections.

A few months later, I was in Paris, in the Opéra Library, and I asked to see the original material—the manuscript parts—from which *Don Carlos* had been performed in 1867. Imagine my excitement when I discovered that all this "missing" music—pages and pages of Verdi's great opera, forgotten for over a century—was recoverable. Among the discoveries was the opening chorus; a duet for the two women; and a duet for Philip and his son, over the body of Posa, built on the melody that Verdi later used for the "Lacrimosa" of his Requiem. In the individual parts, this music hadn't been literally cut away, but only stitched or pinned together, or pasted down. I got permission to snip the stitches, take out rusty pins, and gently ease apart what had been pasted. I bought a fat sheaf of thirty-two-staff music paper. Line by line, as I copied, the music built up before me. It was almost all there; in just two places, a small instrumental patch had to be supplied.

In 1973, both the BBC and the Opera Company of Boston were able to put on

COURTESY, T.A. McEWEN

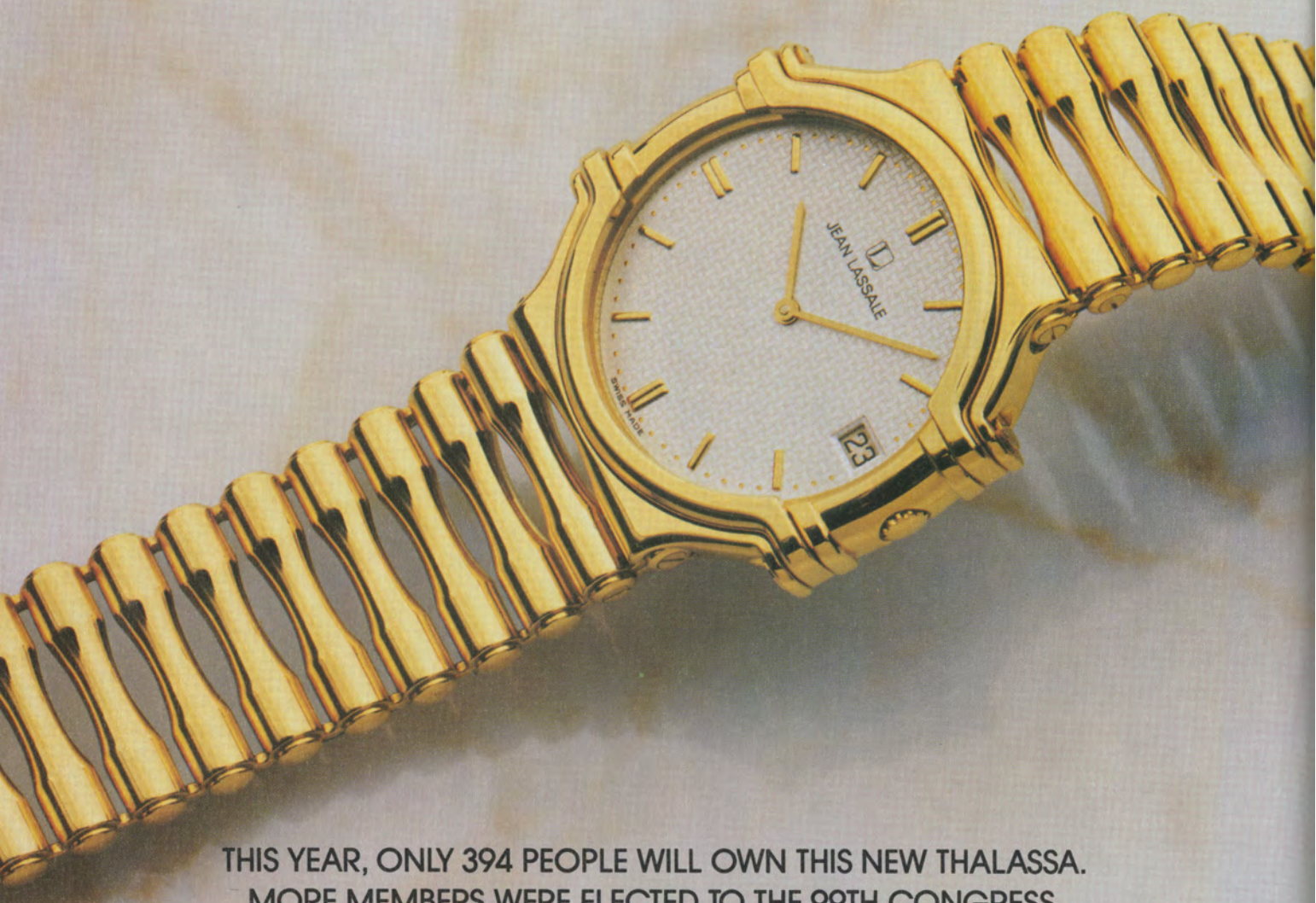
In 1867, Verdi's Don Carlos *received its Paris premiere as well as no less than 42 additional performances at the Opéra. Three months later, swiftly translated into Italian by A. de Lauzières, it appeared in London, at Covent Garden. A contemporary engraving deals with the auto-da-fé scene.*

Giuseppe Verdi is the subject of a colored lithograph/caricature, published in London's Vanity Fair *in 1879.*

Andrew Porter, the music critic of The New Yorker, *has translated many operas: among them* Macbeth *(1847 and 1865 versions),* La Forza del Destino *(1862 and 1869 versions),* Don Carlos *(1867 and 1883 versions),* Otello *(1887 and 1894 versions), and* Falstaff *(1893 and 1894 versions).*

JEAN LASSALE

s.a. Genève



THIS YEAR, ONLY 394 PEOPLE WILL OWN THIS NEW THALASSA. MORE MEMBERS WERE ELECTED TO THE 99TH CONGRESS.

There are few clubs more select than the U.S. Congress. Thalassa owners happen to be one. Which is fine with us. Because the new Thalassa is just not for everyone. With its hourglass links of polished 18K gold, its supple bracelet and distinctive porthole dial, Thalassa was designed for those with a very special sensibility. For things uncommonly beautiful and exquisitely detailed. And the best thing about this club is that the only vote you'll need to join is your own.

THALASSA

Perhaps the most beautiful watch in the world.

Laykin et Cie at J. Magnin

Union Square, 135 Stockton St., San Francisco, Calif. 94108 (415) 362-2100

LOS ANGELES • BEVERLY HILLS • PALM SPRINGS • LA JOLLA • COSTA MESA • CARMEL • SEATTLE • PHOENIX • CHICAGO

CAROLYN MASON JONES

San Francisco Opera's first Eboli was Irene Dalis. She sang the role at the Company's Don Carlo *premiere, in 1958, returning in 1962, at which time she was captured in this backstage photo.*

much fuller versions of *Don Carlos* than had ever been given before. (Some of the "new" music had already been heard in New York and London concert performances.) Brussels, Venice, and, in 1974, the English National Opera also borrowed my score. Before leaving Paris, I had told Mrs. Günther about my find. She prepared her own careful edition, and it has now been published in vocal score by Ricordi. And so, in recent years, hardly any two productions of *Don Carlos* have been textually identical. There's been even more music to choose from than before.

This new San Francisco production of *Don Carlos* will include music that has not been heard here before. (The unrevised *Don Carlos* was not performed in San Francisco as, for example, the unrevised *Macbeth* was, in 1862 and 1863.) General speculation on why the cuts were made (beyond the overriding consideration that *Don Carlos* as first conceived was far too long for repertory use), and on whether the "new" music (some? all?) should be restored, can wait. Let us first consider the particular passages of "new" or unfamiliar music that (on present plans) will be heard today. In my discussion, I'll use the original French titles and text, since the opera is also going to be sung in the original language. More on that later.

The most important restoration of all is probably that of the *Prélude et Introduction*. This was Verdi's last-minute cut, made between a dress rehearsal that ran too long and the first performance. In the cut version, the opera begins with offstage fanfares and hunting-cries, and then the tenor's aria "Je l'ai vue." But originally Verdi set the scene and indicated the scope of the mighty drama. Violins, echoed by violas, sound the "lamenting" figure that recurs in many numbers of *Don Carlos*. (The first twenty bars were an inspired afterthought of Verdi's, as the orchestral parts make clear.) A sad melody winds upward on clarinet and oboe, and a chorus of woodcutters and their wives laments both the privations of a long winter and the hardships that the war with Spain has brought them. When the distant fanfares and hunting calls ring out, the peasants reflect that *kings* have a happy life. The Princess Elisabeth crosses the stage, on horseback. The people cluster around her. In a short solo, she gives her golden chain to an old woman who has lost her two sons in the war, and tells the people to look forward to peace, brought about by her forthcoming marriage to Don Carlos. The people bless her, and the number ends with an alternation of the offstage royal hunt and the people's hopes for a better future.

CAROLYN MASON JONES

Marilyn Horne as Princess Eboli at the San Francisco Opera in 1966.

The rest of the act is familiar, but it takes on a new color after this introduction. For Carlos comes forward having observed this scene. "Je l'ai vue" is now not just a simple love song but a dream of the future: he and Elisabeth are destined to ascend a throne from which will depend the happiness of half of Europe and much of America. Later, the crowd's appeal to Elisabeth to accept King Philip's hand and end their misery gains new urgency.

Act II will contain no unfamiliar music. The great duet that closes it, between King Philip and Rodrigue, Marquis of Posa, will be sung in the final, and finest, version that Verdi composed. Between 1864 and 1884, this duet went through four different forms. It was one of the passages that Verdi deemed most important: a confrontation between a liberal idealist and a "pragmatic," conservative politician. Verdi freely admitted that Posa was an anachronistic character, who in Philip's day would not have been permitted to live even as long as he does. Schiller—the ardent, revolutionary, idealistic playwright whose *Don Carlos* is the source of the libretto—invented him, and Verdi embraced him. The composer strove and strove, for the "Paris," for the "Naples," and then for the "Milan" versions, to get both words and music exactly right, and each time he wrote much of the text himself.

Before we leave Act II, a note on Princess Eboli is perhaps needed. The role was originally intended for a relatively unimportant singer, Rosine Bloch. The Opéra's star soprano Marie Sasse was to be the star of the show, as Elisabeth. But while composition was under way, and after Act II had already been written, the Opéra director, Auguste Perrin, suggested that *Don Carlos* might well feature *two* female stars, the other being Pauline Gueymard, as Eboli. Gueymard was also a soprano; she was the Opéra's first Leo-

CAROLYN MASON JONES

Peter Glossop as Rodrigo at the San Francisco Opera in 1966.

nora in *Il Trovatore*. But, Perrin told Verdi, she had recently tackled mezzo roles with success and had been much approved in the low-lying part of Fidès in Meyerbeer's *Le Prophète*. Verdi accepted Perrin's suggestion; and Eboli's Veil Song in Act II, which Verdi had composed in G major, was pushed up a tone for Gueymard, into A. That explains a rather abrupt modulation before it. Mezzos who prefer G can claim authenticity for that key. (Mlle. Bloch, incidentally, covered both Elisabeth *and* Eboli.)

Act III in our version today begins with the Prelude that was composed in 1883. It continues with an 1867 offstage "mandoline" chorus that introduces a delightful scene between Elisabeth and Eboli. The Queen has become wearied with the festivities; she asks Eboli to put on her mask and mantle and pretend to be the Queen while she, Elisabeth, retires to pray. Eboli agrees: "Pour une nuit me voilà Reine"—"For one night I am Queen here," and she plans to use the night to capture the heart of Carlos, whom she loves. There is a pretty reminiscence of the Veil Song from the previous act. A small monograph could be written about veil motifs in *Don Carlos*: Eboli sings of veils in Act II, wears one in Act III, and in Act IV declares that she will take a nun's veil. The auto-da-fé, Act III Scene 2, which Verdi once declared to be the heart of his opera, is the only scene that he felt he had got right first time; from beginning to end he left it unrevised. No changes.

Act IV will bring its surprise when Elisabeth and Eboli are left alone on the stage. Philip's great aria and the duet with the Grand Inquisitor were never revised, and the scene between Elisabeth and Philip that follows will be done in the 1883 version, when Verdi replaced what he called a "stupid cantabile" for Elisabeth with "a strident outburst not beautiful, but *theatrical*." In 1883 he also made the subsequent quartet more concise. Then the two women are left alone. After Eboli's avowal that she loved Carlos and he spurned her, there is a long silence. Four bassoons, strings doubled, sound a tense theme, and over it the two women reflect. Elisabeth's line is controlled, thoughtful. Eboli's is fevered, marked by measured slow trills and octave leaps. Woodwinds sound the "lamenting" figure that opened the opera, and the timpani mutter and stutter. Then the bassoons lead the music from B-flat minor to D-flat major, and Elisabeth, harp-accompanied, sings a phrase of tender forgiveness: "May Heaven pardon her." But Eboli sings "God never pardons such sins." In monotone phrases, Eboli then confesses her other fault, that she has been Philip's mistress, and a shocked Elisabeth offers her the choice between exile and entering a convent. And so into the familiar "O don fatal."

This is a remarkable brief duet, without parallel in Verdi's oeuvre. He cut it from the opera at quite an early stage. One reason for doing so may have been dissatisfaction with the interpreters. When Perrin first proposed bringing Gueymard into the cast, he already foresaw possible difficulties arising from prima-donna rivalry. And among the abundant *Don Carlos* documents that survive in the French National Archives is a little note recording that Verdi one day left a rehearsal in disgust at the faces Mme. Sasse was pulling at what Mme. Gueymard was doing.

Verdi composed the final section of "O don fatal," which ends the first scene of Act IV, twice over. The earlier version (not included in the Günther score) is an Amneris-like outburst that takes the singer up to the high C. (It had its public premiere in Carnegie Recital Hall in 1971,

sung by Ellen Shade.) Gueymard's manuscript part survives, with numerous performance indications penciled in; some of them seem to be in Verdi's hand. Examining it comes close to having a coaching session with the composer.

In the second scene of Act IV we will hear another "new" duet: the "Lacrimosa" that King Philip and Carlos sing over Posa. Here B-flat major breaks into the *tonic* major. This father-son confrontation, over the body of the man whom they both loved and trusted, is dramatically potent, and launches a big ensemble, from which Verdi snipped section after section, until it became so scrappy that he decided to jettison it all and end the act with the death of Posa.

Originally, Verdi began Act V with an aria for Carlos. Then he converted it, with a few word changes, into Elisabeth's "Toi qui sus le néant." Tenors who complain that the title role of *Don Carlos* is hardly the leading role have some justice on their side: Verdi had little confidence in his first interpreter, Morère, and lightened his burden as far as possible. The Opéra rehearsal schedules show that Morère was often called in for extra coaching. In today's performance, the Carlos-Elisabeth duet that follows the aria will be sung in the revised (and improved) version, whose final section was lifted by a semitone, from B-flat into B; but there will follow the original 1867 ending of the opera. Philip and the Grand Inquisitor enter accompanied by a large group of inquisitors, basses, who thunder comminations on the hapless Carlos. The work ends not with the B-major blaze of 1883 but softly, in A major, with the chanting of offstage tenor monks. Several years ago Sir John Pritchard reinstated this close at Covent Garden, with magical effect.

* * *

Don Carlos was commissioned to be the Opéra's big attraction during Louis Philippe's Universal Exposition of 1867. (All the visiting monarchs had a night at the Opéra on their schedule.) Negotiations about the work began in 1864 (soon after Meyerbeer's death). Several subjects were discussed: a *Judith* and a *Cleopatra* (which Verdi didn't care about), and—once again—a *King Lear*, which Verdi thought insufficiently spectacular for an Opéra showpiece. He wanted to outdo Meyerbeer, whose (posthumous) *L'Africaine* had triumphed at the Opéra in 1865, while Verdi's *Macbeth* had been coolly received at the Théâtre-Lyrique. Escudier, Verdi's French publisher, turned up at Sant'Agata in July 1865 bearing a *Don Carlos* scenario; and with qualified enthusiasm—"a magnificent drama, if a little lacking, perhaps, in spectacle"—Verdi accepted it. He approved of the librettists' two additions to Schiller's play: the opening act in Fontainebleau and the final appearance of Charles V (although twenty years later, when he came to revise the opera, he dropped the first and tried hard to get rid of the second). He asked for two more scenes from Schiller to be added: the Posa-Philip duet and the Philip-Inquisitor duet. They were; and so was the elaborate spectacle of the coronation-cum-auto-da-fé, which was done at the Opéra with teeming cohorts of elaborately costumed supers, as a fully Meyerbeerian spectacle. (Coronation scenes were evidently big at the Opéra: Verdi much admired Meyerbeer's in *Le Prophète*; and the Opéra's 1868 creation, Ambroise Thomas's *Hamlet*, also included a coronation scene.) *Don Carlos* became very long. Unmanageably long.

Some of the cuts, effected at early stages, we can presume to have been made for reasons as much artistic as practical. With others we cannot be sure. A dress rehearsal on February 24th ran (with four intermissions) for five hours and thirteen minutes; there were three

CAROLYN MASON JONES

Gwyneth Jones as Elisabetta in San Francisco Opera's 1973 Don Carlo.

CAROLYN MASON JONES

In 1962, San Francisco Opera's Don Carlo *featured Thomas Stewart as Rodrigo.*

hours and forty-seven minutes of music (longer than *L'Africaine*, Perrin complained). Opéra performances began officially at 7, but in practice usually many minutes later, and they had to finish by midnight, because, as a critic of the time explained, the last trains for the suburbs left at 12:30. So Verdi sliced out some twenty more minutes of music: the opening scene, a fiery speech for Posa at his first meeting with Carlos, and a section of the Philip-Posa duet. Thus truncated, *Don Carlos* was rehearsed again on March 9, and opened on March 11. And in that form it was published.

Why, we may wonder, if cuts were imposed on Verdi against his artistic conscience, did he not at least *publish* the lost passages? An answer is suggested by a remark he made much later, when occupied with the revision of *Don Carlos*: "When there has to be an operation, I would prefer to wield the knife myself." And even in its truncated form, as published, *Don Carlos* was much too long for regular use. During the Paris run new cuts were made, and elsewhere the opera was regularly shortened. Others "wielded the knife." So at length Verdi himself prepared the more concise, four-act "Milan" version. By then, *Otello* had already begun to grow. Verdi composed the new music in his leaner, more athletic manner, and even professed physical revulsion at some of the passages conceived in his earlier, ampler (and glorious) grand-opera manner. At the same time, he reinstated dramatic points that the Paris cuts had obscured or destroyed.

* * *

Don Carlos was composed in French, and it was revised in French, in close collaboration (by letter) with the original librettist, Camille du Locle. (Joseph Méry, the initial co-librettist of the first version, had died in 1865, not long after work had started on the opera.) One must emphasize this Frenchness so long as one still comes across references to the "Italian version" of the opera. There is no "Italian version" of *Don Carlos*, only an Italian *translation* of a French opera. (The only *Don Carlos* music that Verdi composed to Italian words was a new passage for the 1871 Naples production; and this passage was dropped in the 1883 revision.) There survives copious correspondence about the text, both for the 1867 and the 1883 scores: to-ing and fro-ing between composer and librettist, as Verdi struggles to get exactly the sense he wants, potently and concisely expressed. Often enough, he writes the lines himself. He had very precise ideas, and in the Italian translation (made in 1865 by Achille de Lauzières, revised in 1883 by Angelo Zanardini)

DAVID POWERS

Evgeny Nesterenko in San Francisco Opera's 1979 presentation of Don Carlo.

these ideas are all too often blunted. What was direct becomes fancy. The matched articulations of verbal and musical phrases are disturbed. When Eboli's line in "O don fatal"

Présent du ciel en sa colère

is rendered as

Che in suo furor mi fece il cielo,

"heaven" and "fury" have changed places, and "heaven" acquires the angry figure that Verdi composed for "fury." (It's not ineffective, but it's not what Verdi wrote.) Open the new French/Italian Ricordi vocal score of *Don Carlos* at almost any page: to accommodate the Italian translation, new notes are added, slurs are added or beams are broken, and commas are shifted. Or consider, in Elisabeth's last aria,

Fontainebleau! mon coeur est plein de votre image

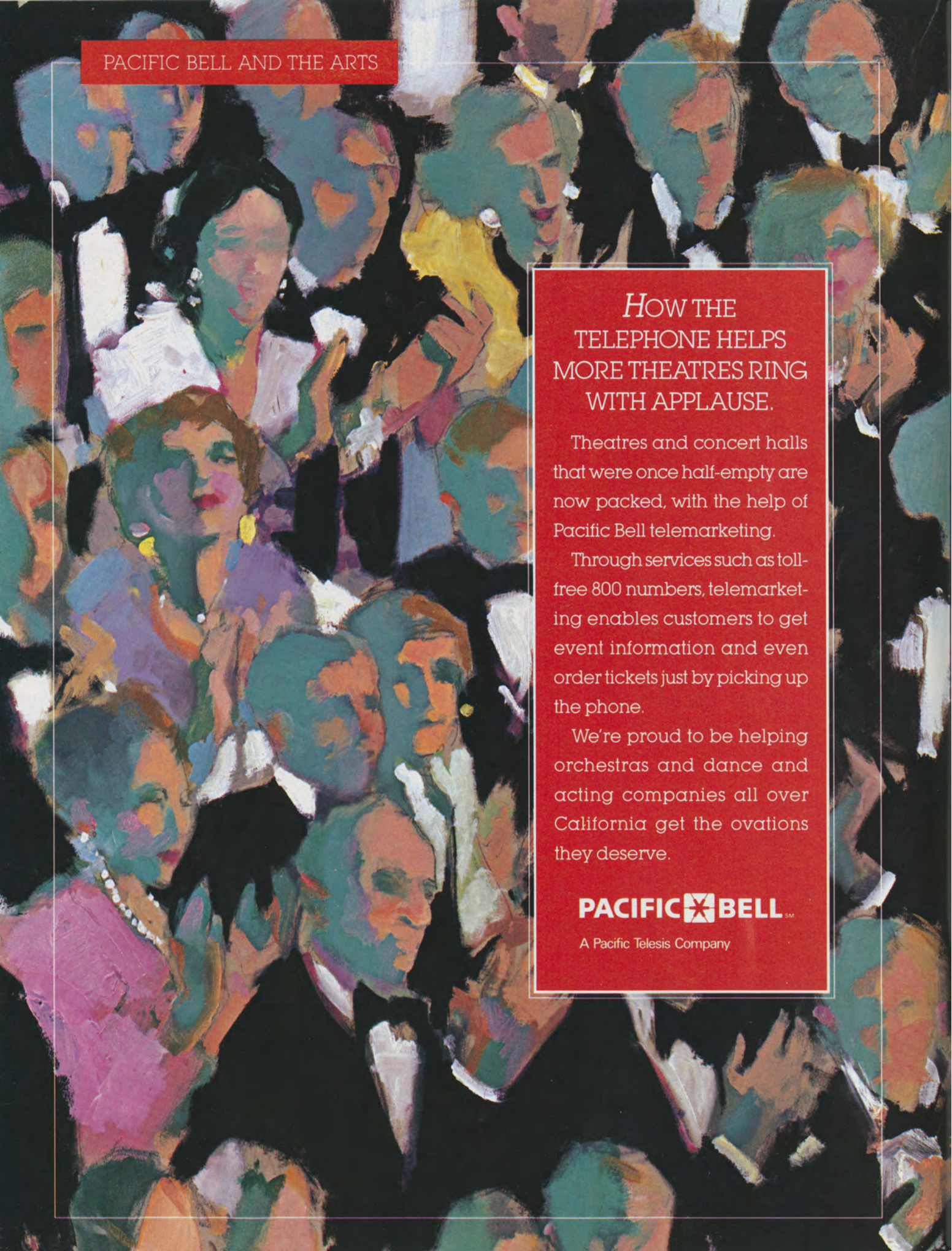
and

Fontainebleau! vêr voi schiude il pensier i vanni.

The French is direct; it says "my heart is filled with your image." The Italian (which, incidentally, involves four note changes to Verdi's phrase) might be rendered as "t'ward thee unfurls my thought its pinions."

And so on. Compare Philip's thin plain statement "Voici le jour" with the fatter mouthful "Già spunta il dì." Another point is that in French "Elisabeth" and "Carlos" carry the stress on the last syllable. Verdi used these names often, tenderly, almost motivically. In Italian, the names have shifted to another part of the phrase or else the music has been rewritten to accommodate "Carlo" and "Elisabetta" or "Isabella" (the translators used sometimes one, sometimes the other form of the heroine's name).

As a translator myself (of *Don Carlos*, among other works), I know only too well how impossible it is to carry over into another language exactly an image that a composer has fashioned with words and notes at once. There are good reasons for doing operas in translation, of course. (Verdi himself valued direct communication and favored performance in the language of the country.) But there seems to have been only one reason for doing *Don Carlos*—outside Italy—in Italian translation: that many singers feel happier, and perhaps sound better, in Italian. By that reasoning, *Faust*, *Carmen*, and *Werther* should also be done in Italian translation in our international opera houses. ■



HOW THE TELEPHONE HELPS MORE THEATRES RING WITH APPLAUSE.

Theatres and concert halls that were once half-empty are now packed, with the help of Pacific Bell telemarketing.

Through services such as toll-free 800 numbers, telemarketing enables customers to get event information and even order tickets just by picking up the phone.

We're proud to be helping orchestras and dance and acting companies all over California get the ovations they deserve.

PACIFIC BELL℠

A Pacific Telesis Company

PILAR LORENGAR

Spanish soprano **Pilar Lorengar**, a favorite of San Francisco Opera audiences since her American debut here in 1964, is Elisabeth de Valois in *Don Carlos*, a role she has sung in Italian and German and now sings for the first time in French. Acclaimed in all of the world's principal opera houses, Miss Lorengar appeared here most recently as Mistress Ford in *Falstaff* last fall. Born in Saragossa, she started her career in the field of the Spanish zarzuela, producing a large number of recordings which are still highly popular in her native country. As recently as 1984, she appeared at Salzburg and San Francisco in programs of zarzuela arias with Plácido Domingo, scoring a huge success, and resulting in a Grammy Award-winning recording. One of the most highly honored and beloved singers at the Deutsche Oper Berlin, she was awarded the title of Kammersängerin in 1963, while in 1984, that company bestowed on her the rare appellation of Honored Member. While appearing at Berlin on a regular basis, Miss Lorengar developed her international career, singing at the Salzburg Festival, at Vienna, London, Paris, Brussels, Milan's La Scala, Teatro Colón in Buenos Aires, Mexico City, Israel, Japan, Australia, etc. In her debut season with the San Francisco Opera, she appeared as Liù in *Turandot*, Desdemona in *Otello*, the Countess in *Le Nozze di Figaro*, and Micaëla in *Carmen*. Since then, she has been applauded here as Eva in *Die Meistersinger*, Elsa in *Lohengrin*, Donna Anna in *Don Giovanni*, as Mélisande, Madama Butterfly, Fiordiligi in *Così fan tutte* and, in concert performances, Agathe in the 1985 Ring Festival *Der Freischütz*. Following her 1965 Metropolitan Opera debut in *Don Giovanni*, she has returned there in many leading roles, including Pamina in the 1966 *Zauberflöte*. She was also heard with the companies of Chicago, Dallas, Miami, Denver, Cincinnati, and Washington, D.C. Her 1985 credits include *Tosca* at the Sydney Opera House and Desdemona opposite Plácido Domingo's Otello in a unique performance in the Madrid football stadium before more than 40,000 people. Renowned around the world as a concert artist, Miss Lorengar has made a large number of song albums and complete opera recordings, among which are *La Traviata, Don Giovanni, Die Zauberflöte, Madama Butterfly, Così fan tutte, La Bohème, Medea, The Bartered Bride* and Gluck's *Orfeo ed Euridice* and *Iphigenie en Tauride*. Among her honors, two unusual Spanish ones stand out, the Saragossa gold medal "Lazo de Isabel la Catolica" and a street that was named after her in her native city, bearing the name of "Calle de la Soprano Pilar Lorengar."

STEFANIA TOCZYSKA

Polish mezzo-soprano **Stefania Toczyska** returns to San Francisco Opera as Princesse Eboli, a role which she sang for her debuts at both the Munich and Hamburg State Operas. She made her American debut here during the 1979 season as Laura in *La Gioconda* and Sara in *Roberto Devereux* and appeared again in 1981 as Amneris in *Aida*. Miss Toczyska studied at the conservatory in her native Danzig and began her professional career there in the title role of *Carmen*. In 1972 and 1973 she won prizes at the Toulouse and Holland vocal competitions. Since 1974 she has been a leading artist at the Danzig State Opera in such roles as Dalila in *Samson et Dalila*, Azucena in *Il Trovatore* and Leonora in *La Favorita*. She made her successful debut at the Vienna State Opera as Ulrica in *Un Ballo in Maschera* and has since appeared there as Carmen, Azucena, Princess Eboli, and Rosina in *Il Barbiere di Siviglia*. She first appeared at the Arena di Verona in 1980 opposite Luciano Pavarotti in *La Gioconda* and has been heard there and in Paris in the title role of *Carmen*. A regular guest at many of the leading opera houses in Europe, Miss Toczyska has been heard as Elisabetta I in *Maria Stuarda* in Zurich, and as Isabella in a new production of *L'Italiana in Algeri* staged by Ken Russell in Geneva. She portrayed Amneris and Laura in Barcelona, and is a frequent guest artist at the Vienna State Opera, Bavarian State Opera Munich, Hamburg State Opera and the Deutsche Oper Berlin. During the 1986-87 season, Miss Toczyska's engagements include appearances as Venus in *Tannhäuser* at Covent Garden, Azucena at Covent Garden and in Washington D.C., Adalgisa in *Norma* at Houston Grand Opera and *Orfeo ed Euridice* in Madrid. Her future plans include Adalgisa with the Opera Orchestra of New York and in December she will make a recording of Prokofiev's *War and Peace* as well as perform in a concert version of that opera. A frequent concert hall performer, Miss Toczyska has given recitals and concerts in most major European cities.

DEBORAH VOIGT

Making her San Francisco Opera debut as the Celestial Voice in *Don Carlos*, soprano **Deborah Voigt** also appears this season as Barena in *Jenůfa* and a Lady-in-Waiting in *Macbeth*. A 1985 participant in the Merola Opera Program, she won the First Prize Schwabacher Memorial Award in the Opera Center's 1985 Grand Finals and began her professional operatic career in the fall of 1985 as Donna Anna in Western Opera Theater's national touring production of *Don Giovanni*. She is currently an Adler Fellow with the Opera Center and was seen as Leonora in the Showcase presentation of the American professional premiere of Hindemith's *The Long Christmas Dinner*. A native of Southern California and an alumna of California State University at Fullerton, Miss Voigt has won numerous vocal competitions, including the Metropolitan Opera Auditions and the National Association of Teachers of Singing competition. She is a frequent concert soloist, having performed in Bach's *St. John Passion*, the Glorias of Vivaldi and Poulenc, Handel's *Messiah* and the Requiems of Mozart, Brahms and Verdi. She made her Bay Area concert debut in Shostakovich's Fourteenth Symphony with the Chamber Symphony of San Francisco. Upcoming engagements include the title role of *Aida* with the Stockton Symphony and Amelia in *Un*

SUSAN PATTERSON

NEIL SHICOFF

ALAN TITUS

Ballo in Maschera with the Riverside Opera.

Soprano **Susan Patterson** is Thibault in *Don Carlos*, Javotte in *Manon* and Marguerite in the student matinee performances of *Faust*. She made her Company debut this past summer as Inez in *Il Trovatore* and also appeared the same season as Mrs. Gobineau in *The Medium*. A native of Alabama, the young singer is a graduate of the universities of Samford and Florida State, and is currently working toward a doctorate at Indiana University where she studies with Virginia Zeani. Her college performance credits include roles in *Tamerlane, La Fille du Régiment, Die Fledermaus* and *Così fan tutte*. As a member of the 1985 Merola Opera Program, she appeared as Marguerite in *Faust* at Stern Grove and for Western Opera Theater's 1985-86 national tour portrayed Donna Elvira in *Don Giovanni*. Currently an Adler Fellow with the San Francisco Opera Center, Miss Patterson sang Violetta in *La Traviata* with the Opera Center Singers in Palm Springs. She sang three roles in the Center's 1986 Showcase Hindemith double bill: Helen in *There and Back* and Lucia I/Lucia II in *The Long Christmas Dinner*. The recipient of several prizes and grants, including a Rotary Scholarship to study at the Verdi Conservatory in Milan, Miss Patterson was a Metropolitan Opera National semi-finalist, a recipient of an educational grant from the Metropolitan Opera National Council, and winner of the Florence Bruce Award at the Opera Center's 1985 Grand Finals.

New York-born tenor **Neil Shicoff**, who made his Company debut in 1981 as Edgardo in *Lucia di Lammermoor*, returns to San Francisco Opera to perform the title role in *Don Carlos*. He made his professional operatic debut as Narraboth in *Salome* at Washington's Kennedy Center. Shicoff first bowed at the Metropolitan Opera as Rinuccio in *Gianni Schicchi* and has since performed there as Rodolfo in *La Bohème*, the Duke in *Rigoletto*, the Italian Tenor in *Der Rosenkavalier*, Lenski in *Eugene Onegin* and in the title role of *Werther*. His recent European engagements have included *Eugene Onegin* and *Roméo et Juliette*, both in Paris; *L'Elisir d'Amore, La Bohème, Faust* and *The Tales of Hoffmann* in Hamburg; and *Manon* and *Adriana Lecouvreur* in Munich. The tenor's plans for the current season include appearances as Lenski in *Eugene Onegin* at La Scala; Roméo in *Roméo et Juliette* and his first performance of Des Grieux in *Manon* at the Metropolitan Opera; Hoffmann at Covent Garden and in Munich; and Edgardo in *Lucia di Lammermoor* in Chicago. Shicoff scored a great personal triumph at the 1978 Aix-en-Provence Festival when his portrayal of the title role of *Werther* was telecast throughout Europe. His rendition of the "Kleinzach" scene of *The Tales of Hoffmann* was seen on the internationally televised Metropolitan Opera's 100th Anniversary Concert. His portrayal of Rodolfo at Covent Garden was also televised and has been recorded on video. Shicoff has made three albums including *Macbeth, Rigoletto* and, most recently, *The Tales of Hoffmann*. A frequent concert artist, Shicoff's orchestral engagements include *Elijah* with Seiji Ozawa and the Boston Symphony Orchestra in Boston and at Tanglewood, the Dvorák Requiem and the Verdi Requiem.

Baritone **Alan Titus** is Rodrigue in *Don Carlos* and Valentin in *Faust*. The New York native first appeared in San Francisco as Figaro in Spring Opera Theater's 1972 production of *The Barber of Seville*, and made his Company debut in 1975 as Papageno in *Die Zauberflöte*. He was seen here as Arlecchino in the 1983 *Ariadne auf Naxos*, the role of his 1975 Metropolitan Opera debut, and most recently in 1985 as Ford in *Falstaff*. He first attracted international attention when he created the role of the Celebrant in the 1971 world premiere of Leonard Bernstein's *Mass* at the opening of the Kennedy Center, and bowed the following season at New York City Opera, where he appeared regularly until 1985. He has participated in a large number of world premieres: Hoiby's *Summer and Smoke* (St. Paul, 1971), Henze's *Rachel La Cubana* (for NET), and Floyd's *Bilby's Doll* (Houston Grand Opera); as well as several American premieres in Santa Fe including: Britten's *Owen Wingrave*, Honegger's *Antigone*, and Reimann's *Melusine*. In his debut with Lyric Opera of Chicago Titus performed in Prokofiev's *Love for Three Oranges*. He made his European debut with Netherlands Opera in 1973 as Pelléas in *Pelléas et Mélisande* and has since appeared at the Hamburg Staatsoper as Amida in *L'Ormindo*, at the Paris Opera as Count Almaviva in *Le Nozze di Figaro*, in Düsseldorf with his first Don Giovanni, at Glyndebourne as Guglielmo in *Così fan tutte* and at the Aix-en-Provence Festival in *Dido and Aeneas* with Janet Baker, which was filmed for French television. He has also sung with the Frankfurt Opera, Scottish National Opera, and the companies of Strasbourg, Brussels and Marseilles. His television credits include "Live from Lincoln Center" telecasts of *Madama Butterfly, Il Turco in Italia, La Cenerentola, Il Barbiere di Siviglia, The Merry Widow* and most recently in the "Pavarotti Plus" telecast. Titus has recorded several albums including *Don Pasquale* with Beverly Sills, Bernstein's *Mass*, Haydn's *Paukenmesse* and *Le Fedeltà Premiata*, Leoncavallo's rarely heard *La Bohème*, and *The Merry Widow*, which won a Grammy Award as the best opera recording of the year. Most recently he sang the title role on a recording of *Don Giovanni* conducted by Rafael Kubelik.

Returning to the site of his 1975 American debut as Sarastro in *The Magic Flute*, prominent English bass **Robert Lloyd** sings Philippe II in *Don Carlos*, a role for which he has been widely acclaimed, and Méphistophélès in *Faust*. Lloyd came to singing relatively late in life, having studied history at Oxford University. He received his training at the London Opera Center and at the Sadler's Wells Opera (now English National Opera) from 1969-72. For ten years he was a member of the Royal Opera at Covent Garden and became known as Britain's leading bass singer. Since 1982, Lloyd has taken his

ROBERT LLOYD

place in the front rank of international artists performing many of the major bass roles such as Boris Godunov, Sarastro in *The Magic Flute*, Fiesco in *Simon Boccanegra*, Méphistophélès, Procida in *Les Vêpres Siciliennes*, Philippe II and many others. In February of 1984, he performed the role of Rocco in a new Berlin production of *Fidelio* conducted by Daniel Barenboim, followed by *La Forza del Destino* in the same city. During the Glyndebourne Festival 50th anniversary celebrations in 1984, Lloyd sang the role of Seneca in Monteverdi's *L'Incoronazione di Poppea* and his performance was recorded on video tape. Following his Glyndebourne appearances, he traveled to Los Angeles with the Royal Opera for performances of *Turandot* and *The Magic Flute* as part of the Olympic Games celebrations. In addition to his performances here in *Don Carlos* and *Faust*, his 1986 engagements include *Il Barbiere di Siviglia* at Covent Garden and *Simon Boccanegra* at the Glyndebourne Festival. A frequent guest artist with the major orchestras in Britain, he has also performed Act III of *Parsifal* with the San Francisco Symphony and was a soloist in Beethoven's Ninth Symphony with the Cleveland Orchestra, a performance which has also been recorded. Lloyd has made some 50 record albums, the most recent being *Le Nozze di Figaro* with Neville Marriner. He has appeared as Gurnemanz in the Syberberg film *Parsifal* and portrays Philippe II in the video recording of the 1985 Covent Garden production of *Don Carlos*. In addition to his performance career, Lloyd is known as a frequent B.B.C. radio broadcaster of documentary programs.

Canadian bass **Joseph Rouleau** makes his San Francisco Opera debut this season as the Grand Inquisitor in *Don Carlos*. He made his Canadian opera debut with the Montreal Opera Guild in *Un Ballo in Maschera* in 1951 and returned in 1956 to sing Philippe II in *Don Carlos*. His United States debut was with New Orleans Opera in 1955 as Colline in *La Bohème*, followed by the King in *Aida* and the Comte des Grieux in *Manon*. Rouleau's

continued on p.48

Don Carlos: Up Close and Personal

By DAVID LITTLEJOHN

The version of the Don Carlos story that Joseph Méry and Camille Du Locle concocted for Verdi's opera in 1867 is, by one scholar's count, the eighty-third known literary rendition of this quasi-historical legend. The first was a poem published in 1581, just ten years after the deaths of the real Don Carlos and his stepmother, Elisabeth of Valois; and seventeen years *before* the death of his father, King Philip II of Spain.

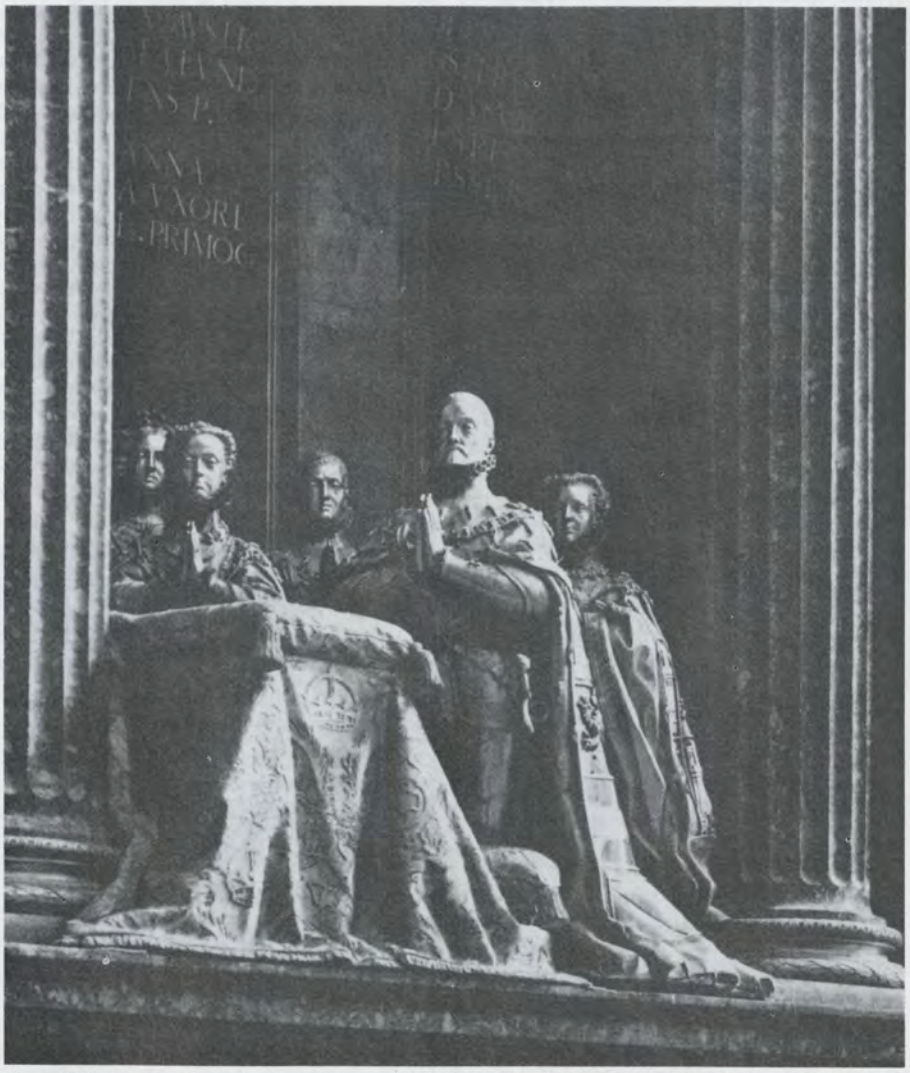
The best known, or at least best regarded of all these fictional versions (before Méry and Du Locle's) were those written by a Frenchman, an Englishman, an Italian, and a German. César Vichard, a diplomat-priest and pseudo-historian known as the Abbé de St. Réal, is usually blamed for beginning the whole anti-historical Don Carlos craze, with his "historical novel" of 1662. He was followed by the Restoration tragedian Thomas Otway, a contemporary and rival of Dryden's, whose play, based on St. Réal's novel, was first performed in 1676. Vittorio Alfieri, the celebrated Italian lover, traveler, and neo-classical dramatist, worked on his various versions from 1770 to 1787. And the six-hour long, passionately idealistic play *Dom Karlos, Infant von Spanien* (first edition 1787; other versions to 1805), by the German critic, historian, and playwright Friedrich von Schiller, spawned at least eighteen stage adaptations, thirty-two published translations, and eight operas—including Verdi's—by the time Prof. Frederick Lieder (the scholar I mentioned) stopped counting in 1930.

What is now regarded as the "scientific" writing of history (as opposed to nationalistic, partisan, moralizing, or idealistic approaches) is usually thought of as beginning with Leopold von Ranke (1795-1886). He and his successors insisted that in order to be objective, history must depend entirely on *contemporary* sources. They therefore consulted mountains of archival materials, gathered thousands of facts and details, before beginning to write; and then tried to avoid imposing the values of their own time upon characters and events of the past.

The story that all these scholars have uncovered and pieced together is far more lurid and compelling than the simplistic, unlikely version that Verdi set to music. As Fernand Braudel, the greatest living historian of the Spanish "siglo d'oro" (golden century) has written, the story of Don Carlos's tragic death "is more moving and cruel in real life than in any of the romantic legends."

Philip II of Spain, for forty-four years the absolute ruler of the richest empire in the world, married four times, each time

continued on p.52



King Philip's cenotaph at the Escorial near Madrid includes the entire Royal family (l. to r.) Marie of Portugal, Anne of Austria, Prince Don Carlos, Philip II, and Isabella (Elisabeth) of France.

David Littlejohn is a writer, critic, and professor of journalism at U.C. Berkeley, who normally reviews the San Francisco Opera for the London Times. *This fall, however, he is spending in Europe, checking out the competition.*

A note from Sir John Pritchard and John Cox on the musical and dramatic considerations which have led to the "San Francisco" version of *Don Carlos*.

Beginning our approach from the Paris version of Verdi's great opera, we became aware that a rigid adherence to this one edition, while shedding valuable light on the characters of the story, also had disadvantages caused by the pressure of the 1867 Paris Opera that impelled the composer to musical sacrifices which involve the loss of some well-loved pages of the score. We therefore occupied ourselves with ascertaining how much of Verdi's own shortening into the Italian four-act version could be incorporated into the larger view demanded by the inclusion of the Fontainebleau act.

Rather to our surprise, we found that wherever we wished to make a fusion between the two versions, Verdi had very often "acted before us." It was clear from the start that the important choral scene at the beginning of Fontainebleau, with the appearance of Elisabeth immediately establishing her sympathy with the oppressed, must be included; thus, Fontainebleau, instead of merely giving us an early view of Elisabeth and Don Carlos in the usual duet, assumes a more "epic" character totally suitable to the majestic unfolding of the opera.

A further important addition clarifying the story is the inclusion of the festive offstage chorus (Act II) when the exchange of masks between the Queen and Eboli explains Don Carlos's accidental declaration of love to the wrong woman—a somewhat debatable device in the four-act version.

The opening scene of Act III brings a real novelty—the inclusion before Eboli's "O don fatal" of an important musico-psychological encounter between herself and Elisabeth. The queen's horror at the revelation of adultery is well mirrored in Verdi's spare, distraught musical setting, and Eboli's outburst in the aria is at last given motivation. The prison scene dominated our deliberation for some months: how to include the famous "Lacrimosa" ensemble, Philippe's noble outpouring of grief at Posa's death, and *tack onto it* the public rebellion which is quelled by a surprising appearance (in the prison?) by the Grand Inquisitor. After much hesitation, we decided to prefer the "epic" conclusion of the great ensemble to bring down the curtain. We believe that Verdi, whose devotion to the melody of that ensemble was later enshrined in the Requiem, would pardon our temerity.

The exclusion of the Grand Inquisitor from that scene is compensated (and certainly raises him to overpowering stature) in the longer ensemble we have preferred for the final scene of the opera. The dramatic vengeance of the Inquisitors, the alignment of the King with them in abandonment of his son, is portrayed much more impressively than in the quick final gesture of the four-act version. We found that this ensemble, ending with the soft enigmatic chanting of the monks, would leave us with feelings of "pity and terror" inseparable from a grand opera in which *all* the human characters are doomed to irreparable loss.

CELINE

PARIS

155 Post St., San Francisco, CA 94108. (415) 397-1140

N Rodeo Dr. Beverly Hills, Madison Ave. New York, Wisconsin Ave. Chevy Chase

San Francisco Opera expresses its deep appreciation to Mr. Evert B. Person for his generous gift to underwrite this new production.

New Production
Opera in five acts by GIUSEPPE VERDI
Text by JOSEPH MÉRY and CAMILLE DU LOCLE, after the play by FRIEDRICH VON SCHILLER

(Opening scene in the critical edition by Ursula Günther. Used by arrangement with Associated Music Publishers, Inc., U.S. agents for G. Ricordi & Co., Milan.)

Don Carlos

(in French)

Conductor
John Pritchard
(September 5, 10, 13, 17, 20)
James Johnson
(September 28; October 1)
Production
John Cox
Set Designer
Stefanos Lazaridis*
Costume Designers
Stefanos Lazaridis*
Sally Gardner**
Lighting Designer
Thomas J. Munn
Sound Designer
Roger Gans
Chorus Director
Richard Bradshaw
Chorus Preparation
Ernest Fredric Knell
Christopher Larkin
Musical Preparation
Jeffrey Goldberg
James Johnson
Kathryn Cathcart
Susanna Lemberskaya
Philip Eisenberg
Prompter
Philip Eisenberg
Assistant to John Cox
Robin Thompson
Assistant Stage Director
Sharon Thomas
Stage Manager
Jerry Sherk

Scenery constructed in
San Francisco Opera Scenic Studios
Costumes executed by
San Francisco Opera Costume Shop

First performance:
Paris, March 11, 1867
First San Francisco Opera performance:
September 16, 1958 (four acts)

FRIDAY, SEPTEMBER 5 AT **7:00**
WEDNESDAY, SEPTEMBER 10 AT **7:00**
SATURDAY, SEPTEMBER 13 AT **7:00**
WEDNESDAY, SEPTEMBER 17 AT **7:00**
SATURDAY, SEPTEMBER 20 AT **7:00**
SUNDAY, SEPTEMBER 28 AT **1:00**
WEDNESDAY, OCTOBER 1 AT **7:00**

CAST
(in order of appearance)

Don Carlos	Neil Shicoff
A woodsman	Mark Delavan*
Elisabeth de Valois	Pilar Lorengar
Thibault	Susan Patterson
Comte de Lerme	John David De Haan
A monk	Philip Skinner
Rodrigue, Marquis de Posa	Alan Titus
Princesse Eboli	Stefania Toczyska
Philippe II	Robert Lloyd
A royal herald	Kevin Anderson
A celestial voice	Deborah Voigt*
The Grand Inquisitor	Joseph Rouleau*
Comtesse d'Aremberg	Candace Kahn

Inquisitors, courtiers, Flemish deputies, pages, soldiers, magistrates, monks

**American opera debut
*San Francisco Opera debut

TIME AND PLACE: 1559-1568; France and Spain

FRANCE
ACT I *The forest of Fontainebleau*
SPAIN
ACT II *The monastery of San Yuste*
Scene 1: The chapel of Charles V
Scene 2: The monastery grounds
INTERMISSION
ACT III *Valladolid*
Scene 1: The Queen's garden
Scene 2: The Cathedral
INTERMISSION
ACT IV *Madrid*
Scene 1: The King's quarters
Scene 2: A prison
ACT V *The monastery of San Yuste*

Supertitles by Paul Moor.

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

Opening night flowers by Ah Sam, San Mateo, courtesy of the San Francisco Opera and the San Francisco Opera Guild.

Don Carlos/*Synopsis*

A state of war persisted between France and Spain from 1521 to 1559. In the peace negotiations between the two countries, a political marriage was proposed between Elisabeth, daughter of Henry II of France, and Carlos, only son and heir of Philip II of Spain. However, Philip had growing doubts about his son's psychological stability, and took steps to prevent his succession to the throne. His decision to marry Elisabeth himself could well have been part of this policy.

In the fictional framework of the opera, Don Carlos, like Tamino in The Magic Flute, *has fallen in love with an idealized vision of his predestined bride. His father refuses him permission to join the Spanish delegation, whose purpose is to conclude the peace treaty and return to Spain with the Princess Elisabeth. Carlos, defying his father, accompanies the delegation in disguise.*

ACT I—Don Carlos sees Elisabeth offering comfort and hope to poor French peasants afflicted by the war. She promises to dedicate herself to their well-being. This confirms the image Carlos has of her. She soon returns with her page, having become lost in the forest. Carlos reveals his true identity and they fall in love. At this moment, the peace treaty is concluded, and the Spanish Ambassador and his entourage arrive, proclaiming Elisabeth Queen of Spain: Don Carlos's stepmother, not his wife. Reminded of her promise to the poor, she consents. Don Carlos sees his vision of happiness destroyed.

ACT II, Scene 1—Monks pray for the repose of the soul of Charles V, the greatest ruler of Spain, and Carlos's grandfather, who had abdicated and retired to their monastery. A mysterious monk warns Don Carlos that happiness is not to be found on earth and Carlos is convinced that the figure is Charles V himself. Rodrigue, Marquis of Posa, seeks Carlos in the monastery. They have been companions since boyhood, and their friendship is Carlos's only emotional support. Posa has allied himself with the cause of political freedom for Flanders, at that time a Spanish colony ruthlessly persecuted for its Protestantism. He sees a vital role for Carlos in the struggle. When Carlos confesses his agonizing love for his stepmother, Posa feels that now, more than ever, is the moment for Carlos to leave Spain for Flanders and lose himself in political activity. He suggests Carlos should seek the Queen's help in persuading the King to send him there.

Scene 2—While the King and Queen pray at the tomb of Charles V, the court ladies wait outside. Princess Eboli relieves the tedium by singing a mischievous song about a man who makes love to his wife by mistake. The Queen's return from prayer is followed by the arrival of Posa, who hands her letters from her mother and a secret note from Carlos, begging her to listen to Posa. He tells the Queen of Carlos's disturbed state of mind, which Eboli privately believes to be out of a suppressed passion for herself. The Queen grants her stepson an audience and Posa draws all her ladies away from the scene, thus breaking the Spanish court etiquette. Carlos is unable to control himself in the presence of Elisabeth, grows delirious and declares passionate love to her. For a moment, she is drawn into sharing his vision of what might have been, but remembers her situation and refuses to give him any hope. When the King finds her unattended, he coldly exiles her only French lady-in-waiting. The court sees this as a public humiliation for the Queen, while the King resents her open display of sorrow. The King asks Posa why he has never sought royal favor and is told it is because of Philip's abhorrent policy in Flanders, which Posa describes as a desert of ashes, a tomb. The King is unrepentant, but recognizes in Posa a man of truth and honor, and commands his service as a counselor. When the King voices suspicion of a liaison between the Queen and Don Carlos, Posa accepts the position, since it will help him to protect his friend. He recognizes welcome signs of humanity in Philip who warns him, in turn, to beware of the Grand Inquisitor.

ACT III, Scene 1—It is the eve of King Philip's coronation, one of several he held throughout his reign. Everyone is attending a ball except the King, who is at prayer. The Queen wishes to join him, but in order not to spoil the festive atmosphere, asks Eboli to wear her mask so that her absence will go unnoticed. Meanwhile, Eboli has sent an anonymous note of assignation to Don Carlos, who arrives to declare his passionate love, as he thinks, to the Queen. Eboli at first accepts his declaration for herself, but rapidly realizes the error. In a fury of humiliation and jealousy, she swears to reveal all to the King. Posa's threats fail to move her. Realizing that Carlos is now in mortal danger, Posa obtains from him incriminating papers which reveal his collusion with the Flemish freedom movement.

Scene 2—The coronation is to be celebrated by an auto-da-fé, at which several heretics are to be burned alive. Don Carlos interrupts the ceremony at the head of a delegation from Flanders with a public plea against persecution. The King dismisses them abruptly, at which Don Carlos draws the sword against his father and sovereign. No one in the shocked assembly will disarm him until Posa steps forward and does so.

ACT IV, Scene 1—King Philip ponders the desolation of his life. His wife does not love him, and never did. The only sleep he can look forward to is the sleep of death. He summons the Grand Inquisitor, the supreme spiritual authority in Spain, to ask his advice about his son Carlos—should he take the ultimate sanction against him? God sacrificed his Son for the greater good and will absolve the King, says the Inquisitor. He adds that the Inquisition has noted the King's favor for Posa, whom it regards as a radical and heretic. The King protests and refuses to turn him over to the Inquisitor, but senses that eventually he will have to yield. Meanwhile, Eboli has been active against the Queen, stealing her jewel casket which contains a miniature of Carlos, and showing it to the King. A confrontation between Philip and Elisabeth eventually brings Posa and Eboli onto the scene. Eboli, full of remorse, confesses to Elisabeth the theft, her unrequited love for Carlos, and her previous adultery with the King. This last fact the Queen cannot forgive, and she dismisses Eboli from the court. Eboli curses her own fatal beauty which has led her so terribly astray.

Scene 2—Posa visits Carlos, who is now in prison. He explains that by allowing the Flemish papers to be found in his possession, he has transferred suspicion to himself. He knows death awaits him, but adds that dying for his friend is a worthwhile sacrifice. An unseen assassin shoots, and the dying Posa tells Carlos Elisabeth will see him one last time at San Yuste. King Philip arrives with the full court to rehabilitate his son, only to find him more unrepentant than ever following his friend's death. In removing protection from Posa, Philip has forever lost his only friend and his only son.

ACT V—Elisabeth calls on the spirit of Charles V to intercede for her in heaven. She recalls a happier time in France and expresses her lingering affection for Carlos. All she longs for now is death. Carlos arrives. Elisabeth demands that he should forget their love and remember Posa's death, and all it signifies. Carlos is now ready to sacrifice everything to the cause of Flemish liberty. The Inquisition is moving fast, however, and even as they say goodbye, the Grand Inquisitor and King Philip arrive to complete the process of the anathema and arrest for offences against the Catholic faith. At the critical moment, the spirit of Charles V appears and claims Don Carlos for God.

—John Cox

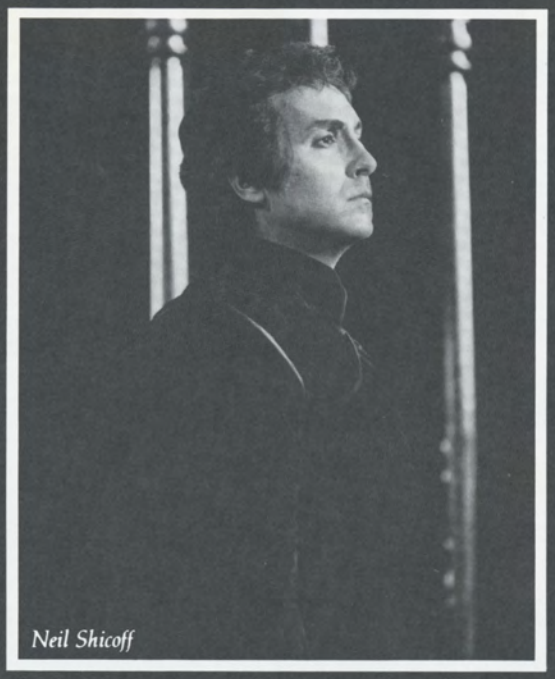
Don Carlos

Photos taken in rehearsal by Marty Sohl

Pilar Lorengar, Members of the San Francisco Opera Chorus

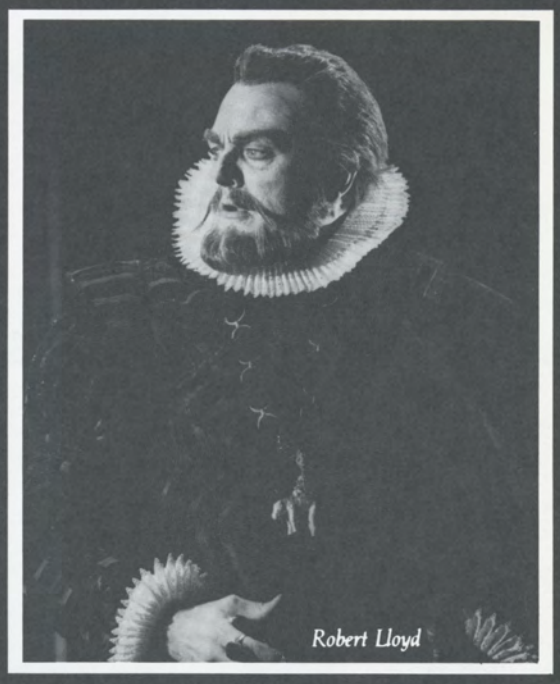
Neil Shicoff, Alan Titus

Neil Shicoff



Neil Shicoff

The auto-da-fé scene



Robert Lloyd

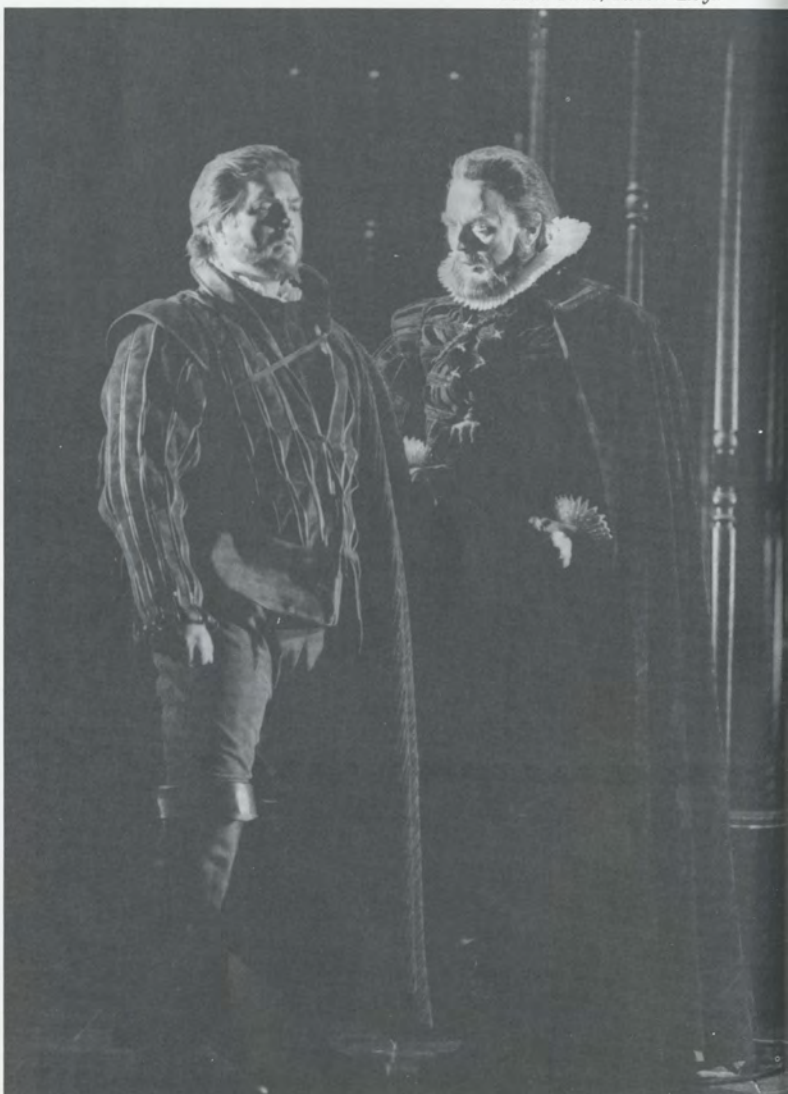
Joseph Rouleau, Robert Lloyd

Stefania Toczyska, Susan Patterson

Stefania Toczyska

Pilar Lorengar

Alan Titus, Robert Lloyd



When you've come to that Point where the big home in Hillsborough no longer makes sense...

Hillsborough. Pacific Heights. Piedmont. Kentfield. The Bay Area is graced with a number of stately communities where the grand family home is available to those who have achieved a certain level of luxury. But perhaps you've come to that point in life where you've achieved four extra bedrooms and an acre of lawn you never set foot on.

Now there is an alternative. Point Tiburon. A spectacular waterfront community in the heart of the exclusive Tiburon-Belvedere area. Offering unsurpassed Bay views, a life of casual refinement, and elegant condominium residences designed especially for those who thought they'd never outgrow that big house in Hillsborough.

Condominium residences on San Francisco Bay in Marin County's historic Tiburon.

Priced from **$410,000**

Sales Center Open Daily 12-5

1920 Paradise Drive, Tiburon (415) 435-0801

Another luxury community by The Innisfree Companies.

POINT TIBURON

JOSEPH ROULEAU

continued from p.37

international career was launched with his debut at Covent Garden in the 1957 productions of *La Bohème* and *The Magic Flute*. Since then, he has bowed at all the leading opera houses of Europe including those of Paris, Hamburg, Munich, Rome, Geneva, Strasbourg and many others. His travels have also taken him to South Africa, the Teatro Colón in Buenos Aires, Rio de Janeiro, Chile and numerous festivals including those at Edinburgh, Aldeburgh, Wexford and Glyndebourne. Rouleau has made several tours to Israel and the Soviet Union to perform in *Boris Godunov, Faust, Il Barbiere di Siviglia* and *Don Carlos*. 1984 marked his Metropolitan Opera debut as the Grand Inquisitor and he repeated the role there earlier this year as well as that of Ramfis in *Aida*. Other recent engagements have included *La Forza del Destino* in Calgary and Vancouver, *Il Barbiere di Siviglia, La Bohème* and Bizet's *Les Pêcheurs de Perles* in New Orleans, and *Rigoletto* in Montreal. His repertoire includes leading bass roles in *Lucia di Lammermoor, Turandot, La Sonnambula, Simon Boccanegra, Don Giovanni, Billy Budd* and *Pelléas et Mélisande*. Among Rouleau's many recordings are *Semiramide* with Joan Sutherland, *Roméo et Juliette, L'Enfance du Christ, Hamlet,* Stravinsky's *Renard*, a recital of French opera arias and *Les Abîmes du Rêve*, a song cycle written for Rouleau by J. Hétu. His television films include a CBC-TV documentary on his career and a video recording of *Don Carlos*. Among his numerous awards is the Order of Canada, which was conferred on him in 1977. In addition to his performing career, Rouleau is active as a professor of voice and director of the opera studio at the University of Quebec in Montreal since 1980.

Bass-baritone **Philip Skinner** undertakes five roles this season: a Monk in *Don Carlos*, Alcalde in *La Forza del Destino*, Méphistophélès in the student matinee performances of *Faust*, Zaretsky in *Eugene Onegin*, and a Doctor in *Macbeth*. He made his San Francisco Opera debut as Quinault in the 1985 Fall Season production of *Adriana Lecouvreur*, and appeared as

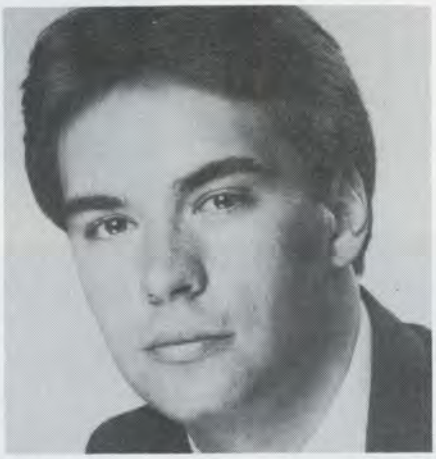
PHILIP SKINNER

Ferrando in *Il Trovatore* during the 1986 Summer Season. Currently an Adler Fellow with the San Francisco Opera Center, he appeared in the 1986 Showcase performances of Hindemith's *There and Back* and *The Long Christmas Dinner*. As a participant in the 1985 Merola Opera Program, he portrayed Méphistophélès in *Faust* and the title role of *Don Giovanni*, going on to tour with Western Opera Theater in the latter role. He has sung with Kentucky Opera, the Columbus Symphony, the Savannah Symphony, and at the San Antonio Festival in such roles as Timur and the Mandarin in *Turandot*, Escamillo in *Carmen*, Don Fernando in *Fidelio*, and the King of Egypt in *Aida*. A graduate of Northwestern University, Skinner received his master's degree from Indiana University, where he performed in several productions. His concert credits include Haydn's *The Seasons, The Creation* and *Lord Nelson Mass*, the last named being at the Spoleto Festival. This past summer he performed in the Mozart Requiem with the Columbus Symphony, Christian Badea conducting.

Tenor **John David De Haan** is the Comte de Lerme in *Don Carlos* and sings the title role in the student matinee performances of *Faust*. He made his Company debut as Arturo in the 1986 Summer Season production of *Lucia di Lammermoor*, and earlier this year was seen in the Opera Center's Showcase productions of Hindemith's *There and Back* and *The Long Christmas Dinner*, as well as 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. He was first-place winner of the San Francisco Opera Center Auditions in Denver, a 1985 Merola Opera Program participant, and a 1986 Adler Fellow with the Center. His opera credits include the title role of 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

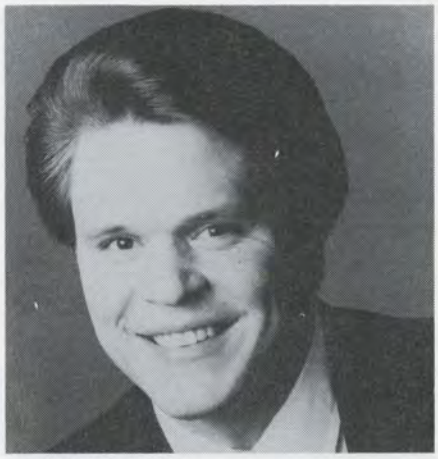
JOHN DAVID DE HAAN

Kennedy Center and the Spokane Symphony. Upcoming engagements include Ferrando in *Così fan tutte* with Chicago Opera Theater and his San Francisco recital debut as part of the 1986-87 Schwabacher Debut Recitals.



KEVIN ANDERSON

Tenor **Kevin Anderson** is the Royal Herald in *Don Carlos*. The Illinois native made his San Francisco Opera debut during the 1985 Fall Season, appearing as a Servant in *Lear* and the Prince of Persia in *Turandot*, and returned last summer as a Messenger in *Il Trovatore*. A graduate of the University of Wyoming, he participated in the Merola Opera Programs of 1983 and '84, during which he appeared in productions of *The Tales of Hoffmann, Madama Butterfly* and *Falstaff*. He toured for two seasons with Western Opera Theater, portraying Goro in *Madame Butterfly* and Ramiro in *La Cenerentola*. He has also toured with the San Francisco Opera Center Singers as Nemorino in *The Elixir of Love*. For the Chautauqua Opera Festival, his credits include the roles of Little Bat in *Susannah* and the Tenor in *The Impresario*, and in 1979 he appeared as Toby in the Central City Opera production of *The Medium*. He was a member of the Santa Fe Opera Company Apprentice Program in 1982, and in 1984 he made his Michigan Opera Theatre debut with the company's 1984 residency tour, during which he portrayed Martin in Copland's *The Tender Land*. He has sung in the San

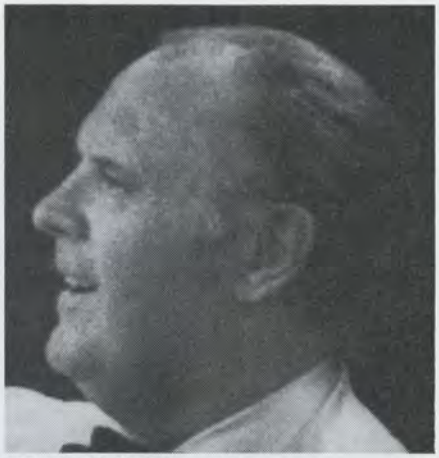


MARK DELAVAN

Francisco Symphony Pops Concert series, and his assignments with Pocket Opera have included Leicester in *Maria Stuarda* and Pluto in *Orpheus in the Underworld.* Anderson recently made his Carnegie Hall debut in a concert performance of Strauss' *Capriccio,* and made his debut at the Teatro Olimpico in Vicenza in Vivaldi's *Il Giustino.* His Marin Opera credits include Romeo in Gounod's *Roméo et Juliette* and the role of Will Parker in *Oklahoma!.*

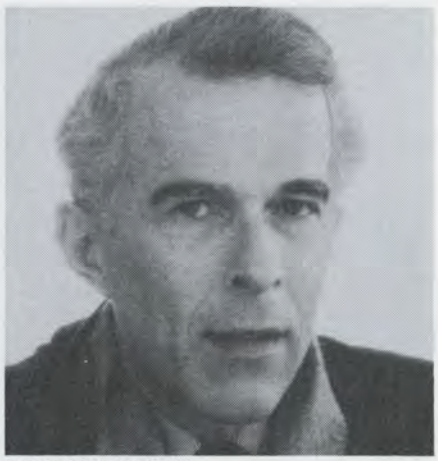
Baritone **Mark Delavan** makes his San Francisco Opera debut as a Woodsman in *Don Carlos* and also appears as Wagner in *Faust,* Valentin in the student matinee performances of *Faust,* a Captain in *Eugene Onegin,* and a Guardsman in *Manon.* Currently an Adler Fellow with the San Francisco Opera Center, Delavan was a participant in the 1985 Merola Opera Program and performed the title role of *Don Giovanni* on Western Opera Theater's 1985-86 national tour. In the Center's 1986 Showcase series, he appeared as Roderick/Sam in the American professional premiere of Hindemith's *The Long Christmas Dinner* and as the Poet in Rossini's *The Turk in Italy.* He received his training at Grand Canyon College and Oral Roberts University, and has performed in *The Mikado* and *The Daughter of the Regiment* for the Charlotte Opera Association. For its touring affiliate, the North Carolina Opera Company, his credits include Papageno, Mephistopheles and Don Magnifico. He has also been an apprentice at Inspiration Point Fine Arts Colony. Recent engagements include the Count in *The Marriage of Figaro* for the 1986 Carmel Bach Festival and Escamillo in a concert performance of *Carmen* with the Stockton Symphony. Upcoming assignments include Dr. Falke in *Die Fledermaus* for Marin Opera, the elder Germont in *La Traviata* for Sacramento Opera, and Amonasro in a concert performance of *Aida* with the Stockton Symphony.

continued



SIR JOHN PRITCHARD

In his first season as music director of San Francisco Opera, **Sir John Pritchard** conducts *Don Carlos*. He made his Company debut in 1970 with *Così fan tutte* and returned for *Peter Grimes* (1973 and '76), *Don Giovanni* and *La Cenerentola* (1974), *Thaïs* (1976), *Idomeneo* (1977), a reprise of *Così* (1979) and, last fall, *Un Ballo in Maschera* and *Der Rosenkavalier*. A protégé of Fritz Busch, Pritchard made his operatic conducting debut at Glyndebourne in 1951 with three Mozart operas: *Le Nozze di Figaro, Così fan tutte* and *Don Giovanni*. That same year he made his Vienna Staatsoper debut leading *La Forza del Destino*. He opened the 1952-53 season at Covent Garden with *Un Ballo in Maschera* for his first assignment with the company and conducted more than 80 performances of 11 operas in his first two seasons there. He has returned virtually every season since; among the historic performances he led there are the world premieres of Britten's *Gloriana*, Tippett's *King Priam* and *The Midsummer Marriage*, and the famous Visconti production of *Don Carlos*. From 1956 to 1962 he was musical director of the Liverpool Philharmonic Orchestra, which earned a royal charter during his tenure. He was musical director of the London Philharmonic Orchestra from 1962 to 1966, and in 1963 was appointed principal conductor and artistic counselor of the Glyndebourne Festival, of which he became music director in 1969. In 1978 he relinquished his Glyndebourne post to become chief conductor at the Cologne Opera, a position he continues to hold. In 1980 he became principal guest conductor with the BBC Symphony and since 1982 has been chief conductor of that organization. At the beginning of the 1981-82 season, concurrent with Brussels becoming capital of the European Economic Community, he was named music director of the Théâtre Royal de la Monnaie. Sir John is one of the most traveled of international conductors, and in the last year took the BBC Symphony on tours to Spain and Switzerland. Next January he will bring the same orchestra on a tour of the United States.



JAMES JOHNSON

Recently appointed special assistant to Sir John Pritchard, music director of the San Francisco Opera, **James Johnson** conducts the last two performances of *Don Carlos*. He made his Company conducting debut with performances of *Madama Butterfly* during the 1984 Fall Season and this past summer earned praise for conducting *La Voix humaine*. A graduate of the Eastman School of Music, he was music director in 1967 and '68 for the Turnau Opera, for which he conducted *The Rake's Progress, Pagliacci* and Weisgall's *The Stronger*. In 1968 he also led the first American stage performances of Busoni's *Arlecchino* for New York's Theater for Ideas. From 1968 to 1973 he was pianist and coach at the Metropolitan Opera, where he worked with such conductors as Cleva, Leinsdorf, Molinari-Pradelli, Davis, Varviso, Böhm and Krips. Johnson was conductor at the Opéra du Rhin in Strasbourg from 1973 until 1979, leading, among other works, *Die Fledermaus*, Gounod's *Mireille*, Britten's *A Midsummer Night's Dream, Eugene Onegin, Pagliacci*, Schönberg's *Erwartung* and Ravel's *L'Heure Espagnole*. During this time he also served as musical assistant for stagings by Jean-Pierre Ponnelle. Since 1979 he has been a member of the musical staff of the San Francisco Opera, as well as assistant conductor for the opera companies of Lyons and Marseilles. For the last three years he has been engaged at the Théâtre Musical de Paris (Châtelet), where he most recently conducted Rossini's *Petite Messe Solennelle*, given as part of the 1986 Rossini Festival.

John Cox returns to San Francisco Opera to direct *Don Carlos*. He made his Company debut with Strauss' *Arabella* in 1980 and returned during the 1982 Summer Season for *The Rake's Progress*. He began his professional career at Glyndebourne but was soon more active in legitimate theater, directing many plays and musicals around England. He maintained his connections with classical mime through productions at Sadler's Wells, the Wexford Festival and the Mime Theatre Ensemble, which he founded with composer Alexander Goehr, commissioning important experiments in new mime

JOHN COX

STEFANOS LAZARIDIS

THOMAS J. MUNN

theater. In 1972 he was named director of production at Glyndebourne, where to date he has done more productions than any director since founder Carl Ebert. Simultaneously, he did productions for opera companies world-wide, including Vienna, La Scala in Milan, Amsterdam, Sydney, Stockholm and Brussels; in Germany at Cologne, Frankfurt, Nuremberg and Hannover; and in the United States at the Metropolitan Opera in New York as well as at Houston, Santa Fe and Washington, D.C. In July 1981 he was appointed general administrator of Scottish Opera, resigning from the company in June 1986. Directorial assignments continue there, but his next major engagement is a new production of *Daphne* in Munich in December.

Stefanos Lazaridis makes his San Francisco Opera debut this season as the designer of sets and co-designer of costumes for *Don Carlos*. Born in Ethiopia of Greek parents, he studied in Geneva and London, where he now makes his home. Lazaridis's career in opera was launched in 1970 with a production of *Carmen* directed by John Copley for the English National Opera. He has since designed many plays, ballets and operas throughout the world. As an Associate Artist with the English National Opera, his designs for them have included *Katya Kabanova, Aida, Trovatore, Rusalka, Madama Butterfly* and, most recently, the British premiere of Busoni's *Doctor Faust* directed by David Pountney, and *The Mikado* directed by Jonathan Miller. Other opera productions Lazaridis has designed include *Nabucco, Rigoletto, Macbeth, The Flying Dutchman, Tristan and Isolde, Tannhäuser, Fidelio, Werther, The Bartered Bride, Prince Igor, Don Giovanni, Le Nozze di Figaro* and *Tosca*, for theaters such as Covent Garden, Scottish Opera, Opera North Leeds, Maggio Musicale Fiorentino, Amsterdam, Houston, Stuttgart, Sydney, Opera de Nice, Aix-en-Provence Festival and Teatro Comunale Bologna. Exhibitions of his work have been held throughout Europe and in Japan, Mexico, Australia and New York. His future plans include *Doctor Faust* (Deutsche Oper Berlin), *Lady Macbeth of Mtsensk* (English National Opera), and a feature film based on the life of Shostakovich. The upcoming season will mark his debut as an opera director with productions of *Carmen* and Stravinsky's *Oedipus Rex*, both at Opera North Leeds. Lazaridis will also design the London premiere of Sondheim's *Pacific Overtures* and will be associated with Jonathan Miller's new theater company at London's Old Vic Theatre.

SALLY GARDNER

Sally Gardner makes her American opera debut as the co-designer of costumes for *Don Carlos*. The British-born designer trained at Hammersmith College of Art and Building and the Central School of Art and Design. During her professional career, she has created sets and costumes for such legitimate stage productions as *Woyzeck, The Good Woman of Setzuan, Frozen Assets, The Lady's Not for Burning, Party Piece, The Devil's Disciple* and *The Private Life of the Third Reich*. Her operatic costume designs include *Peter Grimes* at the Teatro Colón in Buenos Aires, *The Mikado* in Copenhagen, *The Greek Passion* at the Welsh National Opera, and *Macbeth, The Midsummer Marriage* and Weill's *Mahagonny Singspiel*, all for the English National Opera. Miss Gardner's creations have also been seen at England's Young Vic, Old Vic, Chichester and Apollo Theaters.

Thomas J. Munn is the lighting designer for San Francisco Opera's 1986 Fall Season productions of *Don Carlos, Jenůfa, La Forza del Destino, Faust, Die Meistersinger von Nürnberg, La Bohème, Eugene Onegin, Manon* and *Macbeth*. This past summer he was responsible for lighting *Lucia di Lammermoor, Cavalleria Rusticana/Pagliacci* and *La Voix humaine*. In his eleventh year with the Company, 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 the 1985 *Ring* Festival. He has also designed the scenery as well as the lighting for *Nabucco* and *Salome* in 1982, *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979, and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed 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 and the Pavarotti concert of 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 scheduled to open at the end of September this year.

Up close and personal
continued from p.38

with a view to enlarging his empire: first, to the daughter of the King of Portugal, hoping to join the Portuguese empire with his own; second, to Queen Mary Tudor of England; third, to the daughter of the late King Henry II of France and Queen Catherine de'Medici; and finally to his own niece, the daughter of his Hapsburg cousin, Holy Roman Emperor Maximilian II.

Don Carlos was born in 1545, sole fruit of the first of these unions. The union may have been politically strategic, but it seems to have been genetically unwise. The parents of Princess Maria of Portugal (who died, at eighteen, four days after Carlos was born) shared two of the same parents as her husband's, which made them first cousins twice over, and gave Carlos four great-grandparents—one of whom had *also* married his own cousin—instead of the usual eight.

From then until his wretched death twenty-three years later, the heir-presumptive to the greatest throne in Europe was inevitably described by diplomatic correspondents in Madrid as an almost total loser: a miserable misfit, both physically and psychologically. This, clearly, is a part no tenor in his right mind would want to play. A British music critic, in fact, in his album notes for the Solti/London recording, imagined a modern *Don Carlos* based on a *realistic* version of the prince's life, in which the star singer would have to play a pathetic, subhuman, sadistic, homicidal-maniac dwarf, "missing at least seven notes of his twelve-tone row."

The ambassadors from Venice and Vienna, reporting home when Carlos was in his late teens, described him in similarly unflattering terms. "Prince Don Carlos," declared Paolo Tiepolo to the Venetian Senate in 1563, "is very short of stature." (He weighed about eighty pounds at the time.) "His face is ugly and disagreeable. He has a melancholy complexion, perhaps because for three years he has suffered almost without interruption from malarial fever, sometimes with a loss of his wits—a misfortune all the more notable in that he appears to have inherited it from his grandfather [Emperor Charles V?] and his great-grandmother ['Mad Queen Joanna' of Castille]. After a rather long illness, and more specifically his most recent—which he is commonly believed to have survived thanks to a miracle—he has remained extremely feeble and languid, even beyond his normal state of ill-health and weakness ... When he moved from childhood to puberty, he seemed to take no pleasure in any virtuous, honorable, or agreeable action—neither in study, nor arms, nor horsemanship; but only in

COURTESY, S.F. PUBLIC LIBRARY

Elisabeth of Valois in a portrait by François Clouet, probably made just before 1560.

doing harm to others. Thus, when people he regarded as unworthy of his respect appeared before him, he would beat them with a whip or a stick. Before long, he absolutely insisted that someone be castrated. As far as one can tell, he loves no one; but has a mortal hatred for many people. He is delighted to receive gifts, and in fact solicits them; but he never gives any to others. In all things he displays a repugnance at doing anything useful, and the greatest inclination to destroy things. He is firm, even obstinate in his opinions. He speaks slowly and with difficulty, and his words often make no sense. Considering his age (seventeen), he understands very little of the world."

Baron von Dietrichstein, the representative from the imperial court at Vienna, described our hero in similar terms a year later. He has, wrote he, a misproportioned head, a long chin, a low forehead, a sunken chest, and a humped back. ("Nothing in him," he wrote to his Hapsburg master, "recalls the blood of the Hapsburgs.") One of his shoulders is higher than the other, and one of his legs is shorter than the other. He stammers. In some things, he has the mind of a seven-year old. He has always been weak and sickly, but now he takes no exercise, and makes himself more sick by gross overeating: many people think he cannot live

long. He is totally undisciplined, and says whatever he wants. He seems to avoid women, and may be impotent. His father gives him nothing to do, the baron concluded, which angers him to the point of desperation.

Essentially "orphaned" when his mother died (his father was out of the country for most of his first fourteen years), Carlos was brought up first by his widowed aunt, Doña Juana (who had briefly been married to *her* double-first cousin, the crown prince of Portugal, and was later to lust for the hand of her nephew Carlos), and a succession of frustrated tutors. It is difficult to imagine his world-weary grandfather, the Emperor Charles V—who had retired to the Monastery of St. Yuste (Verdi's Act II.1 and Act V) when Carlos was nine, and who died there when he was eleven—worrying enough about this sickly ill-mannered boy to return from the tomb to protect him. They appear to have met only once, over a period of about two weeks, in 1556. After this, the emperor never wanted to see his creepy grandson again.

During the Franco-Spanish wars of the 1550s, there had been some talk of a possible "peace treaty" marriage between Don Carlos and the Princess Elisabeth of France. But neither child is likely to have been aware of it at the time; such matters were arranged by parents and diplomats, and Carlos was apparently uninterested in females his own age, except to torment them. The 1559 peace treaty *did*, however, call for a union between Elisabeth and King Philip, recently widowed for the second time. They were duly wed at Guadalajara in 1560. It was here that the fourteen-year-old queen first met her fourteen-year-old stepson.

Elisabeth and Carlos did, by all accounts, become protectively fond of one another; but it is unlikely they broke into the rapturous love duet of Verdi's first act, at Guadalajara in 1560. Nor is it likely that King Philip, then all of thirty-two, and considerably more attractive than his son, bemoaned his bride's sad loveless stare at his gray hairs, as Verdi's Philip does in Act IV.

From the age of fourteen to the age of nineteen, Carlos spent much of his time in bed with malarial fever, when he was not defying his tutors, roasting rabbits alive, or biting off pet turtles' heads. In April of 1561, at fifteen, he fell down a flight of

stairs, perhaps while chasing a servant-maid (more favorable accounts have him falling off a horse), and suffered a head wound so bad he spent two months paralyzed, vomiting, delirious, and near to death. The King ordered parades of court doctors (including the celebrated Andreas Vesalius) to do their sixteenth-century best, as well as public prayers and penances all over Spain. Either bleeding, or a drastic brain operation, or a secret unguent, or the prayers and sufferings of 300,000 flagellants, or the miraculous touch of a preserved holy corpse saved Don Carlos's life. He was up and about by June 14—alas (as the ambassadors pointed out), none the better a human being, morally or physically, for his ordeal.

Despite the ambassador's warnings of his moral and congenital defects, at least four high-placed brides were proposed for Don Carlos, from the time he was eleven years of age. His own aunt Juana, ten years his senior, kept pressing her suit (supported by the Cortés, or assembly of nobles, of Castille) for ten years. Carlos's private response was that he'd sooner die; publicly, he told the Cortés to keep its nose out of his affairs. When Mary Queen of Scots was left a widow by Francis II of France in 1560, she and her French uncles also began to pursue Don Carlos, until they were advised to desist by Elizabeth I of England. Catherine de'Medici, the scheming and king-making queen mother in Paris, who had just married her fourteen-year-old daughter Elisabeth to King Philip, now offered her seven-year-old daughter Marguerite to Philip's son Carlos.

The most likely match, however—because it best suited Philip's dynastic ambitions—would have been one with Carlos's cousin Anne of Austria, just four years his junior, eldest daughter of Philip's brother the Emperor Maximilian II. Around the age of nineteen or twenty, Don Carlos himself seems to have decided on cousin Anne. He sent her a costly diamond ring with his portrait engraved on it. She and her parents, pressed by other royal suitors, definitely favored Carlos, and kept after King Philip to agree. Philip, however, kept putting off the match—his son was still too young, he insisted, or too sick; or (he hinted) unable to sire children; or even likely to harm the princess. Not so, replied her parents: our Anne will calm and correct him.

In May of 1567, a barber, three doctors, and a pharmacist brewed an aphrodisiac thanks to which Don Carlos was reported to have "proved his virility" on an unnamed female. Carlos borrowed huge sums of money to reward all six of them, and hastened to inform the Emperor's ambassador. However, wrote the Seigneur de Fourquevaulx to Catherine de'Medici, "despite the recipes these three doctors have made use of to render him capable of marriage, it's too late to hope for a lineage, because he will never have children, and he knows it very well."

This politic balking of the King—who by now clearly did *not* want this sickly, irascible creature in a position either to threaten or to succeed him—seems to have pushed Don Carlos, finally, into a violent antipathy for his father. Philip, "Le Roi Prudent"—proud, pious, and proper; a devious, hard-hearted workaholic with an empire to run, was ashamed of his son's stupidity, his laziness, his wretched excesses. Don Carlos hated his father for his disdain, for postponing his marriage indefinitely, and for giving him nothing whatever to do.

Evidence mounted of his violence and disorder. He beat his servants, threatened them with death, threw one of them out the window. He nearly stabbed the president of the Council of Castille. He ran riot in the city streets at night, made crazy bets and extravagant purchases, borrowed hundreds of thousands of ducats. He locked himself in his stables and beat twenty-three horses near to death. When some water fell on his head from a house, he ordered the house burned to the ground. Devoted old tutors and confessors begged him (in letters that survive) to mend his ways, become reconciled with his father, to cease certain unmentioned "terrible acts"—or else "the Holy Office will have to become involved."

At twenty-one, Don Carlos had assumed that he would be sent to pacify and rule over the rebellious Spanish Netherlands, especially after an orgy of Protestant vandalism in 1566. When the Duke of Alba was sent instead—the highest nobleman in the land—Carlos threatened to kill him as well. Through 1567, the King kept pretending he was about to leave for the Netherlands himself, planning to take Don Carlos with him. But it all seems to have been a ruse, since he found one excuse after another for delay. By late 1567, King Philip was too dismayed by Carlos's state either to take him to the Netherlands (let alone have him "rule" there); marry him to his

MARTELL COGNAC

THE ONLY CORDON BLEU

Imported Cognac, 80 proof, The Jos. Garneau Co., Louisville, KY.

cousin Anne; or leave him at home alone as regent of Spain.

If Philip was growing desperate about his mad son, his son was growing even more desperate under his father's repressive control. Finally, he began making plans to escape.

In December, he wrote several noblemen in secret (promising them favors after he became king) to ask if they would accompany him on his flight. A few of them told the King. On Christmas Eve, he asked his trusted uncle Don Juan of Austria ("my best friend in the world") for help, promising to make *him* King of Naples. Don Juan, after agonizing for a day, told his half-brother Philip. Two days later, confessing his sins prior to his Christmas season communion, Don Carlos admitted to his confessor that he "wanted to kill someone." Denied absolution until he either abjured his hatred or confessed further, he admitted that it was his father he wanted to kill. His confessor, like a good Spanish courtier, also reported to the King. Philip now had all the evidence he needed to do what (according to the Venetian ambassador) he had wanted to do for the past three years.

On January 18, Don Carlos revealed to his Uncle Juan his sudden decision to flee the country at once. The King, informed, made his move. About 11 A.M., armed and in armor, accompanied by his chief adviser the Duke of Eboli (husband of you-know-who) and four other gentlemen, two aides, and thirteen guards, he entered his son's rooms, seized his weapons, sealed the windows, dismissed his attendants, and ordered him confined to a single tower room under continuous guard.

"What is this?" the Prince is supposed to have said to his father. "Your majesty wants to kill me?"

(Depending on how one interprets the King's designs, the proper answer may well have been "Yes.")

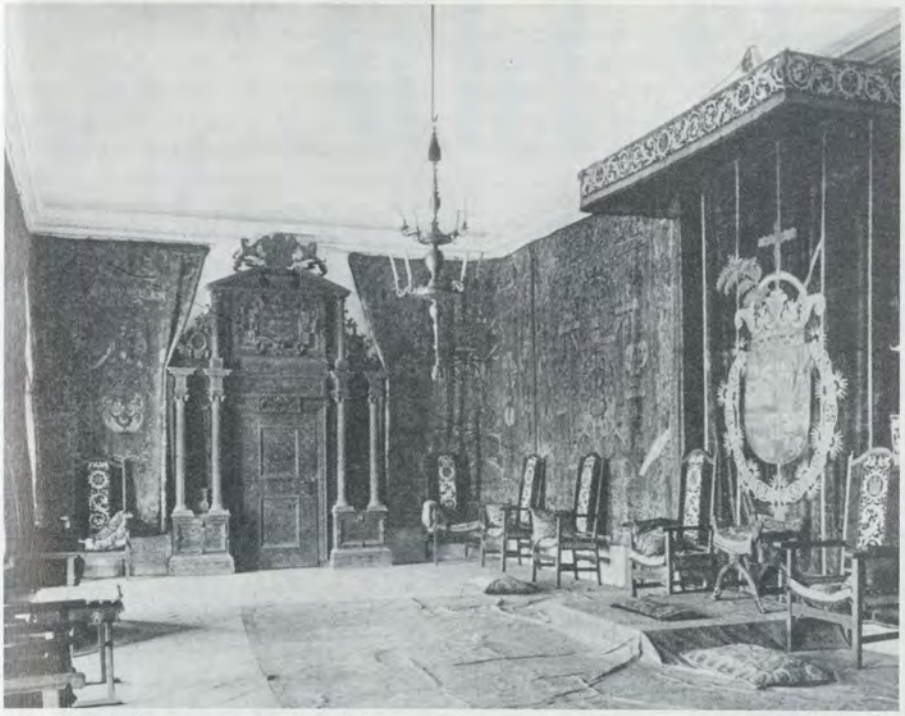
"If your majesty does not kill me, I will kill myself." Don Carlos tried to throw himself into the flames of his own fireplace, but was stopped by one of the King's attendants.

"If you kill yourself," said the King, "it will be the act of a madman."

"I am not mad. I am desperate, because of the evil way your majesty has treated me."

"Henceforth I treat you not as a father, but as a King."

So, at least, was this scene reported



King Philip's throne room at the Escorial.

the next day by the French ambassador, who was not there; a scene, moreover, which the King had forbidden those present to describe.

In order to get his own version and explanation of these events into circulation before anyone else's, the King ordered that no mail or persons were to leave Madrid until he had written and sent his own letters to people of influence all over Europe—the letters that were discovered in 1843. He ordered his subjects not to talk of the matter; ordered his own ambassadors to give no further explanations; and refused to entertain inquiries regarding his son's arrest. He announced no long-range plans for the now prisoner-prince, whose servants were dismissed and whose horses were sold. His stepmother was forbidden to weep; his uncle Don Juan was forbidden to wear mourning. Since his name was not to be mentioned at court, by February the various ambassadors were reporting home that Don Carlos was already a non-person, "as good as dead."

Rumors, of course, at once began to fly. The most prevalent held that Don Carlos had threatened to kill the King (which he had not); and that he had turned Protestant, or was at least in league with the Flemish rebels (for which there is no tangible evidence).

In order *not* to threaten or succeed his father, Don Carlos now had either to be declared incompetent by the Cortès of Castille, several other authorities, and the Pope—which the King knew was unlikely to happen; be kept a prisoner indefinitely; or die.

Fortunately for the King, and perhaps for Spain, he conveniently did the latter, fading out in the odor of great piety on July 24, 1568, after six months of palace arrest under rigorous terms. His meat was cut for him, so he would never touch a knife. His window and fireplace were barred. (He was allowed to see Mass being said in the next room through a grille.) He was permitted no mail and no visitors, no books except prayer books. One of the King's men was always in his room, to report any word he said. Don Carlos tried first to starve himself to death; then, with more success—according to the official version—to over-eat and freeze himself to death at once. He is supposed to have walked about naked, slept on ice, then eaten a whole spicy three-partridge *paté en croute* at once, followed by several gallons of ice water. He collapsed with violent indigestion, and never recovered. His father refused, and his mother and aunt were forbidden, to visit him as he died.

It may be asserted that much of this "objective" account of the life and death of the real Don Carlos still depends on

rumor and hearsay.

None of the men who were in Carlos's chamber-cell at the time of his arrest, or at the time of his death, has ever written an account of what he saw, so far as we know. King Philip's copious, self-serving diplomatic correspondence is not to be absolutely trusted. (To the Pope, he writes like an unctuous Defender of the Faith; to his brother the Emperor, like a distraught and miserable father.) To this day, historians debate endlessly on the true character of this most devious of sovereigns, and the real reasons for his deeds.

Given the Gothic-novel circumstances of Carlos's imprisonment and death, Philip's own insistence on ambiguity and secrecy, and his reputation (especially in Protestant countries) as a bloodthirsty tyrant, it is only natural that most of the contemporary public, most historians, and virtually all literary redactors of the story took it for granted that King Philip ordered the murder of his son.

Four of the earliest "historians" of sixteenth century Spain had Don Carlos killed by (a) slow poisoning over weeks; (b) a dose of poison in his soup; (c) strangulation; (d) suffocation; and (e) decapitation. One branch of the legend insists that the head of his corpse, now sealed up in his tomb in the Escorial, is clearly severed (or missing) from the body—though inspections of his remains in 1795 and 1812 failed to bear this out. In Prof. Lieder's list of literary versions, Don Carlos is by turns strangled, poisoned, or shot by the King's orders; stabbed (in the Queen's arms) by the King himself; a suicide—sometimes by the King's command—who either cuts his veins in his bath (St. Réal, Otway, Campistron, Le Motte Fouqué), takes poison, or stabs himself (Ximines, Polidori, Alfieri, Schiller in prose); is a victor over his father; is reconciled with his father; is miraculously cured; dies of a fever from his own excesses (Canizares, Schaeffer, and perhaps reality); is crushed to death when his prison is blown to bits; falls to his death when a villain cuts the rope on which he is escaping from his cell; is turned over to the Inquisition, presumably to be tortured and killed (Soumet, Mercier, Schiller in verse, some productions of Verdi); or—this is unique to Verdi's first librettists—is somehow "saved" by the ghost of Charles V from the hands of the Inquisition.

Real life, and its recorded history, run their own complex courses. Literature and legend, even when drawn from history, lead lives of their own. There *was* a real Don Carlos, Prince of Asturias; born 1545, died 1568. But there is also a legendary literary Don Carlos, who has been reborn, with his whole surrounding cast of characters, dozens and dozens of times. In this sense, he is like Antony and Cleopatra, Eloise and Abelard, Richard III, Joan of Arc, Mary Queen of Scots; like Abraham Lincoln, Florence Nightingale, Winston Churchill, perhaps even John Kennedy. People seem to have more need of, or at least taste for the legendary-literary versions than of their often awkward and artless originals.

St. Réal's *Don Carlos* is wonderfully seventeenth-century French, suffused with subtle sexuality, with tenderness and gallantry and intrigue. Otway's and Alfieri's stripped-down versions fit neatly into one 24-hour neoclassical day. Schiller's play is stridently liberal, passionately independent, inflated with all the high ideals of its author and his brave new political world.

Verdi's *Don Carlos* is, frankly, nineteenth-century operatic. In his opera, people meet so they can sing beautifully together; events are staged for theatrical effects; much of the action fits Paris conventions of the decade. And yet the whole is pulled together by the ideas *Verdi* cared most about: frustrated love, paternal feelings, the challenging of church and state tyranny by heroic individuals.

Verdi's *Don Carlos* is full of anachronisms, of historical impossibilities. Historically, it is wrong on almost every major point: the character of Don Carlos, his relation to the Queen, his attitude towards the rebels, the whole Eboli/jealousy business, the role of the Inquisition. Decades are condensed, characters are transposed.

A participant in the 1979 Verdi Congress said of the real Don Carlos, "he was a prince of lunatic tendencies whose only historical importance was that his miserable story was made use of by poets and playwrights." That, I think, goes too far. I agree with Fernand Braudel that Don Carlos's *actual* life and death, insofar as we can reconstruct them, are at least as compelling as any of the romantic legends. But there is something fascinating in tracing one long thin line of cultural history, by seeing the ways in which great and lesser artists, over three hundred years, have felt obliged to reshape and improve on historical reality. ■

Add Alaska to your Liszt.

When you take a World Explorer cruise to Alaska, you not only see more spectacular scenery. You hear more beautiful music. You'll visit more ports than on any other Alaskan cruise. Everywhere from the fjords of Glacier Bay to the bustling city of Anchorage. And while your eyes are feasting, so are your ears.

String quartets. Chamber ensembles. Light opera recitals. And a full dance orchestra every night.

Your cultural cruise aboard the S.S. Universe doesn't stop with the music. We have experts on board to give you special insights into Alaska's history, its folklore. Even its geology.

Best of all, you can take our 14-day cruise for as low as $1,695 per person. About the price of many 7-day Alaskan cruises.

If all this sounds good to you, see your Travel Agent or call us at the 800 number below. And book your Alaskan cruise on board our S.S. Universe.

WORLD EXPLORER CRUISES

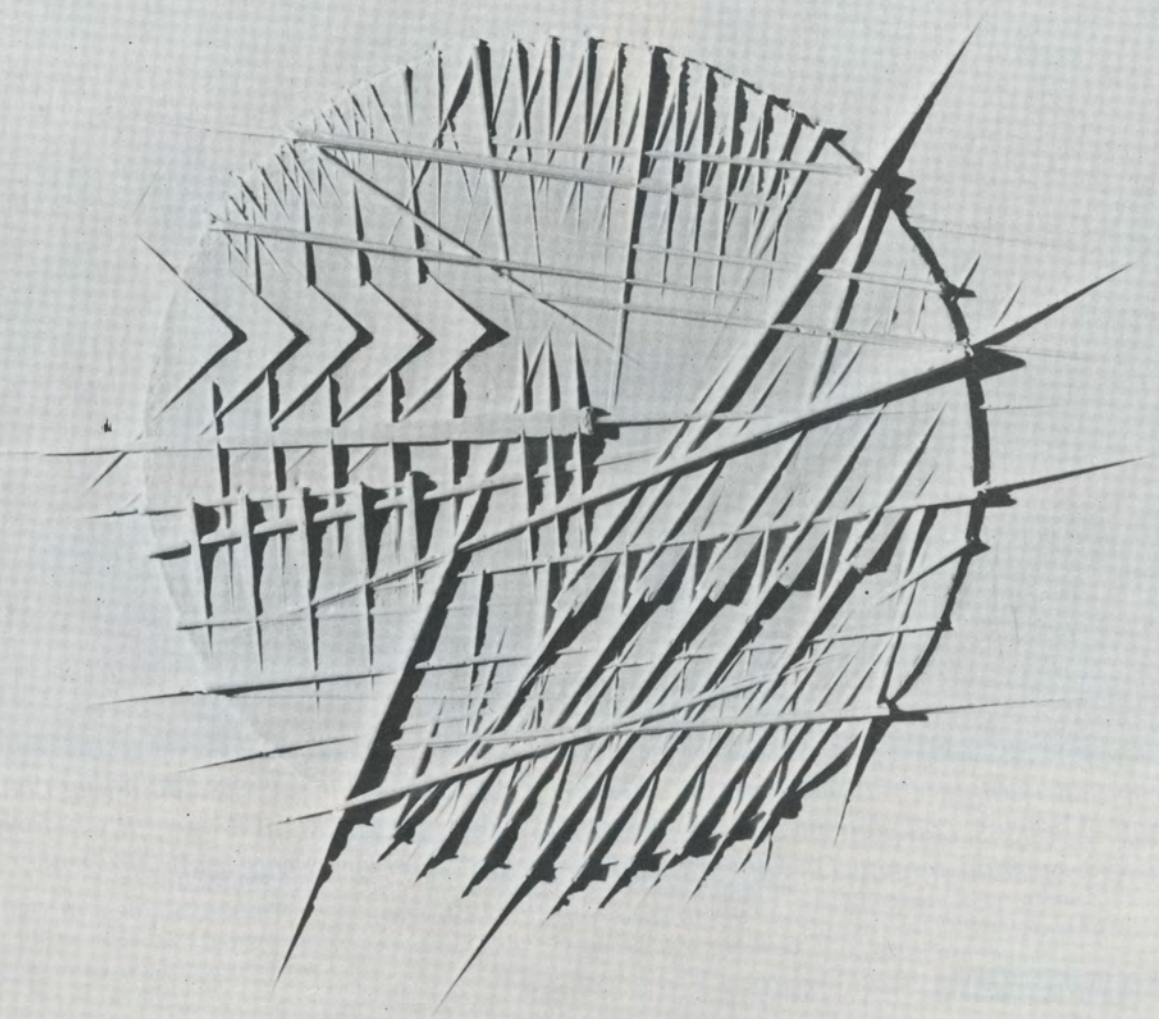
14-Day Cultural Cruises to Alaska.

(800) 854-3835

In California,
(800) 222-2255

OPERA PLAZA AND GHIRARDELLI SQUARE - SAN FRANCISCO

MODESTO LANZONE'S



Company Profiles: Dale Wibben

This on-going series of interviews introduces our readers to a cross-section of San Francisco Opera Company members who never get to take a curtain call, but whose activities are very important in the process of making opera happen.

When it comes to the conundrums of opening night couture, the most fashion-conscious woman in the opera audience has nothing on Pilar Lorengar. In addition to singing the role of Elisabeth de Valois, in French, for the first time in her career, the Spanish soprano has to negotiate five changes of gown. "That's a dress an hour," sighs San Francisco Opera Costume Shop's cutter Dale Wibben. If that realization is sobering, it's simply because how those gowns look, and how Lorengar looks in them, is strictly Wibben's business.

As a Costume Shop cutter it is his job to translate a designer's costume sketches into stageworthy garments. The process regularly entàils making a muslin mock-up and, from there, drawing a pattern, cutting the fabric, assembling the pieces, and finishing it all into a garment. The word "sewing" never crosses his lips. These are not ordinary dresses, after all, but costumes. The word he uses is "building."

The reason comes clear in his description of an admittedly difficult piece: Brünnhilde's gold wedding cape from the second act of *Götterdämmerung*. "It took my best stitcher three weeks, eight hours a day, just to hem under little squares of appliquéd gold and machine them onto pieces of silk three-eighths of an inch apart," he explains. "While she was doing that, another stitcher and I were working on the collar, which was a series of braids and ropes and metallic laces, all ruched and smocked and macraméd in Celtic patterns. And the piece had a very curious understructure. It had to come off and on several times during the scene, and it had to be perfectly balanced, so no matter which character put it on her ['her' being Eva Marton], it would go on straight. We put in five solid weeks on that dress—and it was a dead simple dress, actually.

"The director and designer saw the piece as a kind of mammoth golden fleece, which Brünnhilde was dying under the weight of. Well, Miss Marton was not about to die under the weight of anything, and it was making it lightweight that made it so time-consuming and expensive. Otherwise, it could have been made in the Crafts Shop, with real jewels and lengths of gold chain that could have been riveted in place. But we had to use the lightest, shiniest things we could find—all hand stitched. Miss Marton was quite fond of it when it was done."

Having worked with the company only a little more than three years, Wibben already knows the regular artists well enough to guess how they will react to designs. When the delicate art of negotiating comes into play, he says, "The buck seems to stop here. My assistant and I deal directly with artists during fittings. When they ask for major changes in the costumes we've built, for whatever reason, we're left to hash out what's possible, how many changes can be made to the dress that exists, and how much material—and time—is left. Sometimes it ends up involving Jenny [costume director Jennifer Green], who holds the purse strings that determine what is possible, in terms of both material and time.

"But in all, I've been lucky, since most of the fittings have been successful. Fortunately, all the things I've heard over the years about what opera stars are like to deal with haven't proved to be true. It's not been a problem."

For one thing, he does not have to worry about artists fudging on their measurements. "We don't get them from the artists. We get them from one company or another, or we measure the

MARTY SOHL

Dale Wibben at work on Pilar Lorengar's Don Carlos *costume, one that will be seen in the fifth act.*

MARTY SOHL

Dale Wibben of the San Francisco Opera Costume Shop.

artists ourselves. And in many cases you can go on what the artists have worn in the past. One of the first prima donnas I had to deal with was Leontyne Price, as Aida. The measurements we had on her were seven years old, so I got up all of the dresses from downstairs that had been created for her over the years, and we put them all on the form, so I could tell what her figure had been doing over the years.

"You get very keen at seeing what kinds of lines keep repeating themselves. If you notice that nothing has trains, regardless of period, you know that the singer doesn't like them. Same with necklines. And you can look in old programs to see what artists look particularly good in. For Price, we built from those kinds of considerations—and were incredibly lucky. She virtually walked into all the dresses, with no major changes needed.

"And in a sense, measurements mean nothing, because they don't reveal how tight artists like their costumes. Some singers, particularly mature ones, seem to like tight-fitting costumes, for support. It gives them something to sing against. And younger, thinner singers seem to like their clothes very loose.And we have one artist who is very thin—but has a five-inch rib expansion when she sings. So you have to do elastics and all kinds of clever pads to fill out her dresses—because otherwise they just look too big on her."

Wibben, who at 28 is remarkably young to have been in his profession ten years, let alone to have reached his current station, was trained at Chicago's Goodman School of Drama. He has done considerable work in the legitimate theater, including several years at the internationally renowned Guthrie Theater in Minneapolis. Although he hasn't forsaken the idea of theater work forever, he is glad to have made a switch to opera, "because just about everything

we do here is a period piece, and that's what I'm best at.

"I have to research whatever period the show's in. In fact, in opera, we have to research the periods even harder, so we can 'bump up' certain design elements so that a costume still reads as period after we've reduced it for a singer. Most artists are incredibly good about what they'll wear, but because of relatively short rehearsal time, and very short fitting time, a lot of period details have to go by the wayside. Face it, it can be intimidating to suddenly find yourself in a dress boned up to the throat with lace sticking out and sleeves that drag. Artists tend to whittle away at those kinds of costumes—sometimes rather literally."

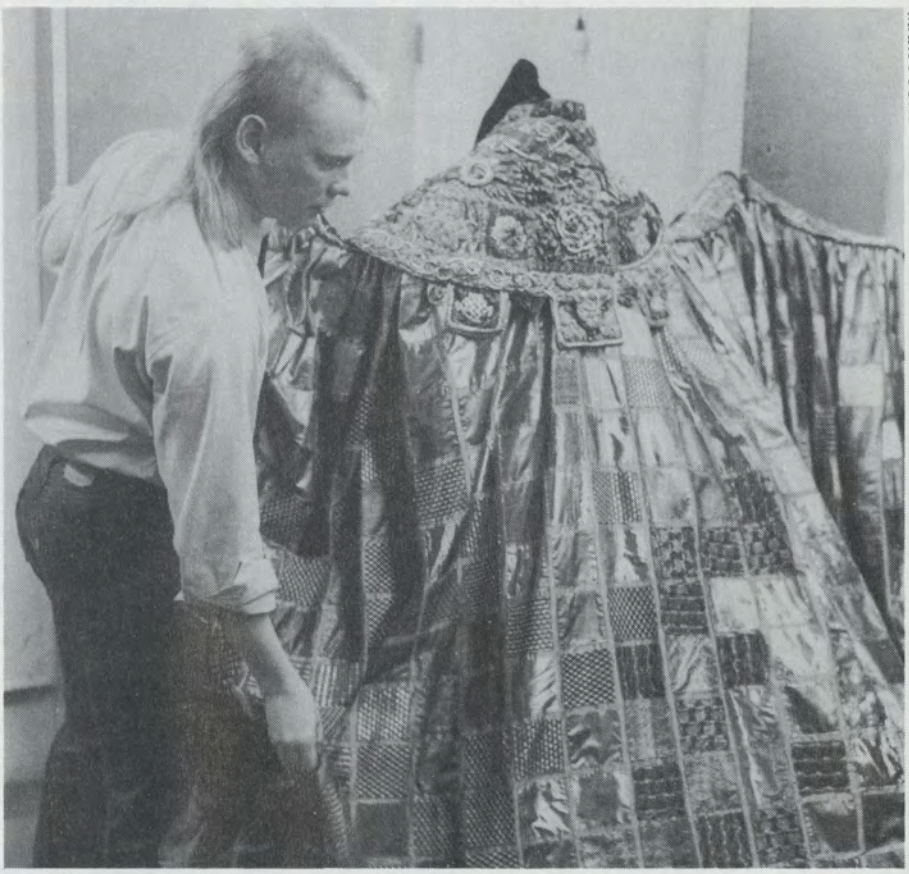
Wibben's interest in period costume at first seems incongruous, since, in terms of fashion, his own period is so clearly N-O-W. "Mr. McEwen still refers to me as 'the punk one,'" he says somewhat sheepishly. "I guess it didn't help that my hair was three different colors when I went to soprano Ruth Ann Swenson's wedding. I don't mean to make it a problem when I do fittings, and I try to dress appropriately for situations I can anticipate. But overall I've found that when people think you look 'artistic,' they relax, more convinced that you're going to take trouble over the way *they* look." His feeling for period clothes is also manifested in his own, admittedly large, wardrobe, by his predilection for antique clothes. He does not own a three-piece suit, and his several tuxedos are from the '20s, '30s, and '40s. "I suppose I should get a regular one," he says bemusedly.

But it's hardly as though he has no room to be innovative on the job. "It's a priority in this shop as Jenny runs it that costumes are no heavier than they have to be," he says. "For *Don Carlos*, we've done some interesting things, in terms of making single-layered, quilted petticoats with hoops and horsehair at the bottom, to get them as full as possible while keeping them light. And adding a layer of fabric so we can bone the bodices of dresses themselves, so that women don't have to wear corsets as well as dresses."

Other shortcuts are made purely to make garments affordable. "For *Don Carlos*," he continues, "ideally, all of the skirts— and keep in mind, all the chorus women's dresses are different—would be cartridge-pleated, which is a beautiful technique for hand-doing all of the gathers in the waistband. It also takes five

hours per. As it is, the waistbands are flat-pleated, gathered up, and put on a piece of grosgrain—in 20 minutes. And the audience is none the wiser. Two-thirds of this job is getting the show up on time, under budget, with people in clothes that fit."

The payoff, for Wibben, is being able to go all out on particular shows, such as last season's *Orlando*. Somehow, almost magically, or so it seems to the occasional visitor, out of the almost Dickensian circumstances of the Costume Shop—located on the Tenderloin stretch of Market Street, between World of Pants and Magic Dollar ("SF T-shirts, $1.99")—come confections like "Valerie Masterson's gowns. She had three, and each must have been made of 90 to 100 yards of fabric, all Chinese silks, Indian sari silks, and sequined Indian scarves. Hand-beaded pieces were irregularly set into those dresses. No two sections of her dresses were the same; no two sleeves



MARTY SOHL

Brünnhilde's Götterdämmerung *wedding cape, seen in San Francisco Opera's 1985* Ring *Festival, came into being courtesy of the deft fingers of Dale Wibben and his Costume Shop colleagues.*

matched; no one side of a skirt was the same as another. And the material was all assembled into hooped dresses with eight-foot trains made of panels no bigger than eight inches wide. Just building the fabrics to make those dresses took weeks, and we were able to put eight or nine weeks total into the clothes for that show. Now those were expensive dresses!"

Although that is not an everyday situation at the opera, "The standards in this company are very high," Wibben says. "Even though we don't always have the time or money to turn out the clothes we'd like to, things come off very nicely here, in comparison to other companies in this country. We make costumes that are as light as possible, as close as possible to what the designer wants, and that are completely launderable—the virtue of which comes clear every time we have to work with old dresses from stock, some of which are pretty rank. And we also make clothes that are as alterable as possible. Of course you can leave as much seam allowance as you like, but there is a point past which you can't let a garment out without distorting it. But since I've been here, I've gotten distressingly good at knowing exactly where you can put a seam to make a garment alterable without distorting it. But gratefully, we often can make costumes for principals that aren't that alterable. They're one-off gowns, made for one woman, one show."

There are, of course, emergencies—all part of the game. "After the final dress rehearsal of *Sonnambula*," he recalls, "the director asked for a different dress, of a completely different design, for Miss Von Stade's final scene. That dress was built between dress rehearsal and opening, and Miss Von Stade never saw it until she wore it. When she showed up in her dressing room that night, she tried it on, approved it, and we finished it while she was putting her makeup on. I've become alarmingly good at batting out an 18th-century bodice in a morning, when I have to."

The problems are obvious. "The tedium of opera," he says, scarcely looking up from his work, "is both in the scale and the constancy of it. There's just so much of it all the time." But as obvious are the reasons for daily braving the squalor of Market Street: "I've gotten to do some really incredible clothes here," Wibben adds, looking proudly at the *Don Carlos* gowns. ■

—Timothy Pfaff

1986 Fall Opera Previews

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

SAN FRANCISCO OPERA GUILD INSIGHTS

Opera Insights held in the Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. Series subscription for Guild members is $12; Non-Guild members $15. Individual tickets may be purchased at the door for $5. For further information, please call (415) 565-6432. Programs are subject to change.

Sir Charles Mackerras	9/22
Francesca Zambello	10/6
Mirella Freni and Thomas Allen	11/14

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Park School Auditorium, 360 E. Blithedale, Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is $25 for 7 previews ($20 for students and seniors). Single tickets are $5 ($4 for students and seniors). For further information, please call (415) 388-6982.

Don Carlos	
George Martin	9/4
Jenůfa	
Dale Harris	9/11
Die Meistersinger	
William Huck	10/2
Faust	
Francesca Zambello	10/9
Eugene Onegin	
James Keolker	10/30
Manon	
Michael Mitchell	11/6
Macbeth	
James Keolker	11/13

NORTH PENINSULA

Previews held at St. Andrews Church, S. El Camino Real at 15th Ave., San Mateo, at 7:30 p.m. Series registration is $32 for 6 previews; single tickets are $6. For further information, please call (408) 735-3757 or (415) 343-7251.

Don Carlos	
George Martin	9/2
Jenůfa	
Dale Harris	9/10
Faust	
Francesca Zambello	9/25
Die Meistersinger	
William Huck	10/16
Eugene Onegin	
James Keolker	11/6
Macbeth	
James Keolker	11/20

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is $22 (students $11); single tickets are $5 (students $3). For further information, please call (415) 941-3890.

Don Carlos	
George Martin	9/3
Jenůfa	
Dale Harris	9/9
Die Meistersinger	
William Huck	10/7
Eugene Onegin	
James Keolker	11/4
Manon	
Michael Mitchell	11/11
Macbeth	
James Keolker	11/18

SAN JOSE OPERA GUILD

Previews held at the Villa Montalvo Center for the Arts, 15400 Montalvo Rd., in Saratoga, at 10 a.m. Series is open to the public at a cost of $4 per lecture; $2 for students and senior citizens (free of charge to San Jose Opera Guild members and members of Montalvo). For further information, please call (408) 741-1331.

Don Carlos	
George Martin	9/5
Jenůfa	
Dale Harris	9/12
Die Meistersinger	
William Huck	10/10
Eugene Onegin	
James Keolker	10/31
Manon	
Michael Mitchell	11/7
Macbeth	
James Keolker	11/14

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is $22 for 6 previews. Single tickets are $5 (students $3). For further information, reservations and the charge for receptions and luncheons, please call (707) 539-7157.

Don Carlos — 9/4, 10:30 a.m. preview; George Martin — 12:30 p.m. luncheon
3735 Alta Vista, Santa Rosa

Jenůfa — 9/11, 10:30 a.m. preview; Dale Harris — 12:30 p.m. luncheon
Depot Hotel
241 First Street West, Sonoma

Die Meistersinger — 10/8, William Huck — 5:30 p.m. reception; 7 p.m. preview
1000 Buckeye Rd., Kenwood

Eugene Onegin — 10/29, James Keolker — 5:30 p.m. reception; 7 p.m. preview
Wild Oak Saddle Club
550 White Oak, Santa Rosa

Manon — 11/6, 10:30 a.m. preview; Michael Mitchell — 12:30 p.m. luncheon
Depot Hotel
241 First Street West, Santa Rosa

Macbeth — 11/13, 10:30 a.m. preview; James Keolker — 12:30 p.m. luncheon
St. Francis Vineyards
8450 Sonoma Hwy, Kenwood

JUNIOR LEAGUE OPERA PREVIEWS

All Junior League opera previews held in Herbst Theatre in the Veterans Building, 401 Van Ness Ave., San Francisco. Lectures begin at noon and there is no admission charge. For further information, please call (415) 342-2463.

Don Carlos	
George Martin	9/3
Jenůfa	
Dale Harris	9/9
Die Meistersinger	
William Huck	10/8

Eugene Onegin
James Keolker 10/29

Manon
Michael Mitchell 11/5

Macbeth
James Keolker 11/12

NAPA OPERA LECTURE SERIES

"Adventures in Opera", now in its 14th year, is a course which accompanies the Saturday and Sunday series at the San Francisco Opera. The lectures will be held at 7:30 p.m. in the Napa First Methodist Church, Centennial Hall, 4th and Randolph, in Napa. Ernest Fly will again teach the course. Cost for the entire series is $20; individual lectures are are $3. For further information, please call (707) 224-6162.

Le Nozze di Figaro	9/4
Jenůfa	9/11
Don Carlos	9/18
La Forza del Destino	9/25
Die Meistersinger	10/2
Faust	10/16
Eugene Onegin	10/23
La Bohème	10/30
Manon	11/6
Macbeth	11/13

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1986 Fall Season will be given by Michael Barclay, director of Opera Education International. Lectures are given in the auditorium of the Dr. William Cobb School, 2725 California St., between Scott and Divisadero, at 7:30 p.m. Admission to the series of 4 opera previews is $20; individual admission at the door is $6. For further information, please call (415) 526-5244.

Don Carlos	9/4
Jenůfa	9/11
Faust	9/18
Macbeth	11/13

SAN FRANCISCO COMMUNITY COLLEGE LECTURE SERIES

Under the sponsorship of the S.F. Community College District, Robert Finch will give eight free lectures. They will be held at 10 a.m. in the Downtown Community College Center, 800 Mission (at Fourth), Room 325. For further information, please call (415) 431-3437.

Jenůfa	9/5
La Forza del Destino	9/12
Faust	9/19
Die Meistersinger	9/26
La Bohème	10/3
Eugene Onegin	10/10
Manon	10/17
Macbeth	10/24

HILLBARN THEATRE

Semi-staged dramatic readings of plays that served as inspiration for operatic masterpieces will be held in the Green Room of the Hillbarn Theatre, 1285 E. Hillsdale Blvd., in Foster City. Performances on Friday and Saturday are at 8:30 p.m.; Sunday at 7 p.m. Tickets are $6 for individual performances, $16 for the complete series. For information and reservations, please call (415) 349-6411.

Don Carlos/Schiller	9/5, 13, 21
Don Alvaro, or the Force of Destiny/ Duke de Rivas	9/6, 14, 19
Faust/Goethe	9/7, 12, 20

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering a course, Introduction to Opera (Music 16), with emphasis on the operas of the Fall Season, on Tuesday evenings at 6:30, beginning September 9. The enrollment fee is $15. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2410.

ROBERT GOODHUE'S FALL OPERA COURSE

Ten classes on all of the fall operas are offered, and there is a choice of three series: Mondays at 6:30 p.m at 13 Columbus Ave.; Thursdays at 6:30 p.m. at the Fort Mason Gatehouse; and a Saturday afternoon series (with one Thursday evening session) at the YWCA, 620 Sutter St. Cost for a series of 10 previews is $80; individual previews are $12. For further information, please call (415) 956-1271.

SUPERNUMERARIES

Gertraud Albert
Hetty Alvarez
Susan Anderson
Pat Angell
Karen Bailey
Joyce Barnett
Dorothy Baune
Irene Bechtel
Janet Birnie
Phyllis Blair
Layeh Bock
Katherine Brazaitis
Lorna Bridges
Dorothy C. Brown
Barbara Bruser
Madeline Chase
Phoebe Ciaffi
Annette Clark
Huguette Combs
Renée De Jarnatt
Carol Dunlap
Carolyn Ekstedt
Linda L. Hargrove-Teets
Jennifer Hayasaka
Pamela E. Hughes
Joan Imbeau
Pierrette Jeanmonod
Esther Jennings
Mary Joyce
Candace Kahn
Valerie Klingenberg
Michelle Priest Kotschnig
Joan Kwansa
Hedy Anita Langford
Francesca Leo
Betty MacDonald
Sandra Marsh
Donna L. Martin
Patrizia R. Medicina
Edith Modie
Alta Moody
Liska Janelle Moody
Thelma Morris
Holly Morrison
Janet Morse
Gabrielle Motarjemi
Ellen Nelson
Claire Nice
Marta Osterloh
Dorothy Papo
Virginia M. Persson
Nancy Petrisko
Marianne Petroni
Miriam Preece
Camille Reich
Julia Reisz
Gwen Reynolds
Francesca Roveda
Louise Russo
Ellen Sanchez
Suzanne Scott
Burgess Shiu
Stella Tatro
Beverly Terry
Karen Topp
Marcia Tusting
Sally Warren
Elisabeth Waters
Carolyn Waugh
Susan Weiss
Susan Wendt-Bogear
Ann Williamson
Laurel Ann Winzler

Andrew Vincent Alder
Zoltan Andahazy
Gene Angell
Richard Ares
Sky Bamford
Victor Banis
Stephen Bartlett-Ré
Mark Bathke
Franklin Bauer
Steve Bauman
Douglas Beardslee
Donald Bechtel
Vincent Brooks
Bruce Brown
William Burns
Richard Campbell
Tom Carlisle
Roy Castellini
Gene Cikota
Stewart Clark
Derek Claudius
David Clover
William Colligan
Rudy Cook
Burton Covel
Roger Davidson
Daniel De Jarnatt
Alan Dettmering
Dick Duker
David Duncan
Hilbert Duperroir
Kermit duVal
Bill Easley
Pedro Echeandia
David Elkind
Rick Emmons
Peter Felleman
Peter Fodor
Joel Fort
Ted Foster
Kurt Frank
Raymond C. Franke
Mickey Frettoloso
Phillip Gibson
Albert Goodwyn
Paul Grosvenor
Louis Handler
Kent Harvey
Joe Hay
Ron Hazen
Philippe Henry
William Higgins
Willard Holden
Mark Huelsmann
Stephen Jacobs
John Janonis
Clinton Jennings
Paul Johansson
Dean Johnson
Richard Jones
Bill Joyce
Chris Judge
Keith Kamrath
Julius Karoblis
Joseph Kelley
Patrick Kelson
Ken Korpi
Michael Kurtz
Dan Kyte
George LaLumiere
Greg Lawrance
Jay Lenahan
Bob Leonard
Derrill Loberg
Ralph Ludascher
David Marcus
Roger Marquardt
Donald Martin
Ramon Martinez
Eugene Masciarelli
Berri McBride
Rod McCoy
Richard McGeary
Arnold McGilbray, Jr.
Allan Miller
Matt Miller
Larry Millner
John Howard Moore
Ed Morse
Malcolm Mosher
Daniel Moya
James Muth
Paul Newman
Chris Noll
Richard Pallowick
Ted Pappas
Malcolm Parkman
Joseph Peerenboom
Mike Pesavento
David Peters
Harrison Pierce
Tom Purcell
William Randol
Paul Ricks
James Robinson
Steven Rosen
Ken Schlobohm
Steve Schneider
Chris Sheffield
Arthur B. Simon
Geoff Skidmore
Bill Sommer
Ray Souza
Jonathan Spieler
Gary Sprague
Robert Squeri
Scott Squires
Jerry Steimle
Jim Stranberg
Don Studebaker
Max Subervi
Tom Taffel
Alvin Taylor
Allen Tusting
John Varvarousis
Paul Vuksich
Rick Weil
Gary Wendt-Bogear
Joe Willis
Art Zigas

Box Holders

SERIES A BOX HOLDERS

A

Mr. and Mrs. Ransom S. Cook
Werner Erhard
Mr. and Mrs. Marshall Naify

B

Mrs. A. Adrian Gruhn
Mr. and Mrs. William Rollnick
Mrs. Jacob Gould Schurman, III

C

Carol Bettilyon
Werner Erhard
Dr. and Mrs. Robert L. Jagger
Dr. and Mrs. Bruno Ristow

D

Mrs. Robert W. Cahill
Mr. and Mrs. Robert C. Harris
Mr. and Mrs. John C. McGuire
Judge and Mrs. William H. Orrick, Jr.

E

Mr. and Mrs. Gordon P. Getty
Dr. Margot Green
Mrs. Rudolph Light
Mr. and Mrs. John P. Renshaw
Gene Steil

F

Mr. and Mrs. Sheldon G. Cooper

G

Mr. and Mrs. John E. Sells
Mrs. Brooks Walker
Mr. and Mrs. Brooks Walker, Jr.

H

Mrs. Angelina Genaro Alioto
Mr. and Mrs. J. Frank McGinnis
Mr. and Mrs. William J. Purdy, Jr.
Mr. and Mrs. Richard Swig

J

Mr. and Mrs. Joachim Bechtle
Mr. and Mrs. F. Warren Hellman
Mr. and Mrs. Fred Kohlenberg
Mrs. Elaine McKeon

K

Mr. and Mrs. William R. Hewlett
Mr. and Mrs. Edmund W. Littlefield

L

Mr. and Mrs. Walter M. Baird
Mrs. Geraldine Grace Benoist
Mrs. Henry Cartan
Mrs. Edward T. Harrison

M

Mrs. Janet Fleishhacker Bates
Mr. and Mrs. Josef Betz
Mrs. Delia Fleishhacker Ehrlich
Mr. and Mrs. Mortimer Fleishhacker, III

N

Reid W. Dennis, Chairman of the Board, and Mrs. Dennis
Tully M. Friedman, President and Chief Executive Officer, and Mrs. Friedman
Terence A. McEwen, General Director

O

Mr. and Mrs. Adolphus Andrews, Jr.
Mr. and Mrs. Gorham B. Knowles
Mrs. George A. Pope
Mr. and Mrs. Alfred S. Wilsey

P

Mr. and Mrs. Reuben W. Hills, III
Mrs. Carlos Maas
Mrs. Muriel McKevitt Sonné
Mr. and Mrs. Rodney E. Willoughby

Q

Mr. and Mrs. Ray Dolby
Cyril Magnin
Mr. and Mrs. James K. McWilliams
Mr. and Mrs. Walter Newman

R

Mr. and Mrs. Warren J. Coughlin
Mr. and Mrs. Richard C. Ham
Mr. and Mrs. Jaquelin H. Hume
Mr. and Mrs. John S. Logan

S

Mr. and Mrs. Carlton C. Coolidge
Mrs. Walter A. Haas
Mrs. Daniel Koshland
Diane Morris

T

Mr. and Mrs. John B. Cella, II
Mr. and Mrs. Robert C. Leefeldt

U

Mr. and Mrs. Malcolm Cravens
Mrs. Charles L. Harney
Mrs. Paul L. Wattis

V

Mr. and Mrs. Harry deWildt
Mr. and Mrs. Prentis Cobb Hale
Mr. and Mrs. William H. Hamm, III
Mr. and Mrs. John N. Rosekrans

W

Selah Chamberlain, Jr.
Mrs. Richard K. Miller
Mrs. Augustus Taylor

X

Mrs. Ebe Cella Turner
Mrs. Lloyd Yoder

Y

Mr. and Mrs. Burlington Carlisle
Mr. and Mrs. Robert G. Holmes
Dr. and Mrs. Richard Kunin

Z

Mr. and Mrs. George Dyer
Mr. and Mrs. Lennart G. Erickson
Mr. and Mrs. Clem Whitaker, Jr.

MOST LUGGAGE STORES' IDEA OF SERVICE:

MALM'S IDEA:

Most stores that sell you luggage do just that. They sell you luggage. But at Malm, we believe service is part of the sale. In fact, the most important part. From the moment you walk in the door. And long after you've walked out.

So at Malm you'll always find many services that you won't always find at other stores. Here are just a few:

A free 18 month guarantee on all luggage and business cases. We even put it in writing.

Free monogramming. On everything from suitcases to cosmetic cases.

Expert repair service. You won't find more highly skilled craftsmen anywhere. In fact, you won't find this service anywhere but Malm.

A uniquely qualified staff. Malm sales and service personnel are true professionals of the luggage and leather goods business. They strive to be as knowledgeable as they are helpful.

Prices? Of course the most important service we can offer is a fair price. So Malm promises never to be undersold. It's that simple.

Service. It's a unique tradition that has made Malm Northern California's leading luggage and leather goods store. That's what we've been for over 125 years. And that's what we will remain.

Malm

LUGGAGE

ESTABLISHED · 1860

QUALITY THAT CARRIES THE TRADITION OF SERVICE.

222 GRANT AVENUE · CROCKER GALLERIA · STONESTOWN MALL · DOWNTOWN PLAZA · STRAWBERRY VILLAGE · THE VILLAGE AT CORTE MADERA

National Endowment For The Arts Challenge Grant Campaign Donors

The San Francisco Opera expresses its gratitude to the National Endowment for the Arts for the $1,000,000 Challenge Grant awarded in 1985 to the Company's Endowment Fund. We are extremely grateful for the generosity of the following who have made contributions and pledges to fulfill the first phase of the three year campaign.

Mr. & Mrs. Walter M. Baird
Mr. & Mrs. Joachim Bechtle
Mr. & Mrs. Roy L. Bouque
Mr. & Mrs. John M. Bryan
Dr. & Mrs. Ronald E. Cape
Dr. & Mrs. Alexander Cross
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Harry deWildt
Mrs. William O. Ditto, Jr.
Mrs. William B. Doyle
Mr. & Mrs. Myron Du Bain
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Hamilton Ferris
Mr. & Mrs. Eugene Fife
Mr. & Mrs. Tully M. Friedman
Mr. & Mrs. William W. Godward
Goldman Sachs & Co.
Dr. Margot Green
Richard J. Guggenhime, Jr.
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. George H. Hume
Marguerite Hunt
Wallace L. and Ellen Kaapcke
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. Fred Kohlenberg
Mr. & Mrs. Dwain L. McCleary
Miss Diane Morris
Nora Norden
Bernard and Barbro Osher
Mr. & Mrs. George Otto
Mrs. Charles Foster Pennock
Mrs. Harriet M. Quarré
Mrs. George Quist
Mr. & Mrs. John P. Renshaw
Gloria M. Root
Estate of Mrs. William P. Roth
San Francisco Opera Guild
James H. Schwabacher, Jr.
Mr. & Mrs. F.J. Thomas Tilton
Mr. & Mrs. John Tyers
Mr. & Mrs. Edmond C. Ward
Estate of Whitney Warren
Elizabeth C. Webster
Mr. & Mrs. Alden Yates
Mr. James Leslie Yates

Donor Categories and Benefits

Without the generous support of our Opera family it would be impossible for the San Francisco Opera to continue to produce world-class opera. In addition to enjoying outstanding entertainment on stage, contributors to the San Francisco Opera receive a number of benefits which enable them to observe many stages of opera production, to meet the artists and to have "behind the scenes" opportunities to participate in Opera life.

For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 861-4008, x206.

GUILD $30-$59
- San Francisco Opera Magazine (non-performance issue)
- Opera Guild Magazine—Summer and Fall issues
- 10% discount at the Opera Shop
- Discount and priority at Opera Insights
- Discount and priority at Opera House tours
- Advance notice of special events and ticket availability
- Invitation to Guild Annual Meeting

FRIEND $60-$99
- All of the above
- Invitation to observe a technical rehearsal

DONOR $100-$199
- All of the above
- Invitation to the Opera Salon

SUSTAINING DONOR $200-$299
- All of the above
- Invitation to a musical rehearsal

PATRON $300-$499
- All of the above
- Invitation to a final dress rehearsal
- Voting membership in San Francisco Opera Association

SUPPORTING PATRON $500-$999
- All of the above
- Invitation to a Sitzprobe
- Invitation to a second additional final dress rehearsal
- Name listed in performance magazines

SUSTAINING PATRON $1,000-$1,499
- All of the above
- Invitation to a backstage cast party following a performance
- Invitation to a third final dress rehearsal

Medallion Society

The Medallion Society, the premier group of the San Francisco Opera family, plays a vital role in maintaining the company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.

FOUNDER $1,500-$2,499
Further privileges:
- Personalized ticket service using the Medallion Society phone number
- Priority for requested seating improvements
- Free parking at the Performing Arts Center Garage for your subscription series
- Invitation to the Medallion Society members dress rehearsal
- Priority seating at all San Francisco Opera events
- Personalized backstage tours upon request
- Listing of your name in special Medallion Society section of all opera performance magazines
- Invitation to Medallion Society Awards Luncheon
- Box seating for all open dress rehearsals

SPONSOR $2,500-$4,999
Further privileges:
- Invitation to a luncheon which specially features one aspect of the Company
- Opera Tour—in addition to backstage tour, visit to Opera scene shop and costume shop (upon request)
- Invitation to first orchestra rehearsal in set

BENEFACTOR $5,000-$9,999
Further privileges:
- Invitation to a buffet dinner with the General Director prior to Medallion Society dress rehearsal
- Facilitation of operatic recital arranged for a business or private function

SILVER CIRCLE $10,000-$24,999
Further privileges:
- Invitation to special cast party after a performance

GOLD CIRCLE $25,000-$49,999
Further privileges:
- Private discussion meeting with General Director/Board Chairman and President.
- Follow the stages of the production of an opera.

MEDICI CIRCLE $50,000 and above
Further privileges:
- Special dress rehearsal and dinner (4 guests) with private reception in Opera House.

All rehearsals are subject to space availability, change of scheduling, and management decisions.

THESE PEOPLE HAVE EVERYTHING IT TAKES TO BE AN AWARD-WINNING T.V. NEWS TEAM.

In television journalism, what you see is what you get. If you're interested in news with real substance, call (800) 345-EXAM and get two months of *The Examiner* for the price of one.

San Francisco Examiner

A Better Way To Spend Your Time.

Corporate Council

San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made from August 1, 1985 through August 1, 1986 are recognized through their membership in the Corporate Council. Donors of $1,500 and above are eligible for membership in the Corporate Council.

The San Francisco Opera Corporate Council includes Bay Area businesses and corporations that play an active role in the Opera. The San Francisco Opera seeks to add new members to the Council so that it reflects the varied Bay Area business community. Council activities include participation in members-only dress rehearsals, numerous Council evenings at the Opera, and special behind-the-scenes glimpes into the world of opera. These benefits can be enjoyed by your business clients and employees.

We invite you to join the Corporate Council. The San Francisco Opera plays a major role in the cultural, economic amd educational life of the City. When you invest in Opera, you are investing in a richer, higher quality of living for everyone in the Bay Area.

MEDICI CIRCLE *$50,000 and above*

American Express Company
American Express Travel Related Services Company
Fireman's Fund Insurance Company
Shearson Lehman Brothers
IDS Financial
BankAmerica Foundation
Chevron U.S.A., Inc.

GIFTS IN KIND
Hewlett Packard Company Foundation
Kawai American Foundation
KKHI Radio
Royal Viking Line
Santa Fe Southern Pacific Foundation

GOLD CIRCLE *$25,000-$49,999*

AT&T
ComputerLand Corporation
Pacific Telesis Foundation
San Francisco Examiner Charities, Inc.
Shaklee Corporation
Shreve & Co.

GIFTS IN KIND
Doyle Dane Bernbach, Inc.

SILVER CIRCLE *$10,000-$24,999*

Bechtel Foundation
Citicorp (USA), Inc.
Deloitte Haskins & Sells
IBM Corporation
McKesson Foundation
Wilson & Geo. Meyer & Co.
Pacific Gas & Electric Co.
Wells Fargo Foundation

GIFTS IN KIND
J.H. Baxter & Co.
Espresso Industries of North America
R. Kassman Piano
Kimball's Restaurant

BENEFACTORS *$5,000-$9,999*

BP Alaska Exploration, Inc.
Ralph Cicurel Ticket Agency
Crown Zellerbach Foundation
Genstar Corporation
Gump's
Levi Strauss Foundation
Massachusetts Mutual Life Insurance Co.
Pacific Bell
Pacific Lighting Corporation
The Stanford Court
Tiffany & Co.
Transamerica Corporation
Arthur Young & Co.

GIFTS IN KIND
Marsh & McLennan Associates

SPONSORS *$2,500-$4,999*

American Airlines
Amfac
Arthur Andersen & Co.
Basic American Foods
Coopers & Lybrand
Crocker National Bank Foundation
Granat Bros. Jewelers
Great Western Savings & Loan
Lillick McHose & Charles
Matson Navigation Company
Potlatch Corporation
Price Waterhouse
Rustridge Winery
Saks Fifth Avenue
Salomon Brothers, Inc.
Santa Fe Southern Pacific Foundation
Security Pacific Foundation
Syntex Corporation
Teledyne Charitable Trust Foundation
Neil Thrams Ticket Agency
Union Bank
Union Oil Company of California Foundation
U.S. Leasing International

GIFTS IN KIND
Crowley Maritime Corporation
Piper-Sonoma
Rodney Strong Winery
Western Scenic Studios, Inc.

FOUNDERS *$1,500-$2,499*

Bank of California
Bank of The West
J.H. Baxter & Co.
Bear, Stearns & Co.
Broad, Schulz, Larson & Wineberg
The C & H Charitable Trust
California First Bank
Chase Manhattan Trust Company of California
Coldwell Banker & Co.
Dandelion
Diamond Shamrock Thermal Power
The Fink & Schindler Co.
The Gap Stores, Inc.
John A. Groobey & Co.
Hayes Street Grill
Johnson & Higgins of California
KKHI Radio
Marine Chartering Co., Inc.
Memorex Corporation
Russell Miller, Inc.
Scenic Hyway Tours, Inc.
Schapiro & Thorn, Inc.
Shasta Beverages, Inc.
Shell Oil Companies Foundation
Swiss Bank Corporation

GIFTS IN KIND
Chateau De Bann

Medallion Society

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made contributions from August 1, 1985 through August 1, 1986. This premier group of donors plays a vital role in maintaining the Company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season. Contributions toward the matching portion of the National Endowment for the Arts Challenge Grant are listed separately.

PUBLIC SUPPORT

California Arts Council

National Endowment for the Arts

San Francisco Hotel Tax Fund

MEDICI CIRCLE *$50,000 and above*

S.H. Cowell Foundation
Mr. & Mrs. Gordon P. Getty
William & Flora Hewlett Foundation
Mr. & Mrs. Fred Kohlenberg
Mr. & Mrs. Gorham B. Knowles
Merola Opera Program
Bernard and Barbro Osher
Evert B. Person
Mrs. George Quist
The San Francisco Foundation
San Francisco Opera Guild
Carol Buck Sells Foundation
L.J. & Mary C. Skaggs Foundation
Estate of Whitney Warren
Paul L. & Phyllis C. Wattis Foundation
Mrs. Paul L. Wattis

GOLD CIRCLE *$25,000-$49,000*

Ambassador International Cultural Foundation
Anonymous (2)
Mr. & Mrs. John M. Bryan
Mr. & Mrs. Warren J. Coughlin
Mr. & Mrs. Reid W. Dennis
The Gilmore Foundation
Stanley Herzstein
G.H.C. Meyer Family Foundation
The Millard Family Foundation
Mr. & Mrs. Marshall Naify
David & Lucile Packard Foundation
Mr. & Mrs. William Rollnick
Frank Tack
Mr. & Mrs. Alfred S. Wilsey

SILVER CIRCLE *$10,000-$24,999*

Anonymous (2)
Mr. & Mrs. Joachim Bechtle
Mr. George M. Bowles
Mr. & Mrs. John B. Cella, II
Mr. & Mrs. Carlton C. Coolidge
Mrs. Sheldon G. Cooper
Mr. & Mrs. Malcolm Cravens
Mr. & Mrs. Ray Dolby
Werner Erhard
Mr. & Mrs. Eugene Fife
Tully & Ann Friedman
Mr. & Mrs. William W. Godward
The Walter & Elise Haas Fund
Mrs. Walter A. Haas
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. John R. Hamilton
Mr. & Mrs. William H. Hamm, III
Mrs. Edward T. Harrison
Mr. & Mrs. F. Warren Hellman
Mr. & Mrs. William R. Hewlett
The William G. Irwin Charity Foundation
Mrs. Em Eccles Jones
Mr. & Mrs. John R. Kiely
The Koret Foundation
Mr. & Mrs. Robert C. Leefeldt
Mr. & Mrs. Edmund Wattis Littlefield
Mr. Cyril Magnin
The Atholl McBean Foundation
Mr. & Mrs. John C. McGuire
Mrs. Elaine McKeon
Mrs. Marian M. Miller
Robert McAlpin Moore
Miss Diane Morris
Robert Stewart & Helen Pfeiffer Odell Foundation
Estate of Ruth E. Prager
Lolita & John Renshaw
Dr. & Mrs. Bruno Ristow
Mr. & Mrs. Arthur Rock
Mrs. Madeleine Haas Russell
Mr. & Mrs. John E. Sells
James H. Schwabacher, Jr.
Mrs. Muriel McKevitt Sonne
Mr. & Mrs. Richard Swig
Mrs. Augustus Taylor
Mrs. Nion Tucker
Alice B. Vincilione
Mr. & Mrs. Alden Yates
Mrs. Lloyd Yoder

BENEFACTORS *$5,000-$9,999*

Angelina Genaro Alioto
Mr. & Mrs. Adolphus Andrews, Jr.
Anonymous
Mr. & Mrs. Walter M. Baird
George L. Barbour
Mrs. Janet Fleishhacker Bates
Mrs. Geraldine Grace Benoist
Carole B. Berg
Carol Bettilyon
Heide & Josef Betz
Mr. & Mrs. J. Peter Cahill
Mrs. Robert W. Cahill
Dr. & Mrs. Ronald E. Cape
Mr. & Mrs. Burlington Carlisle
Mrs. Henry Cartan
Selah Chamberlain, Jr.
Sadie Meyer & Louis Cohn Foundation
Mr. & Mrs. James R. Compton
Mr. & Mrs. Ransom S. Cook
Mr. & Mrs. O.E. Cooper
Mr. & Mrs. Andre Paul De Bord
Mr. & Mrs. Harry deWildt
The Driscoll Foundation
Mr. & Mrs. Myron Du Bain
Mr. & Mrs. George Dyer
Mrs. Delia Fleishhacker Ehrlich
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Charles D. Field
Mr. & Mrs. M. Fleishhacker, III
Mr. & Mrs. R. Gwin Follis
Dr. Margot Green
Mrs. A. Adrian Gruhn
David W. Hall
Mr. & Mrs. Richard C. Ham
Helen Louise Hanna
Mrs. Charles L. Harney
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Reuben Hills, III
Jacqueline & Peter Hoefer
Mr. & Mrs. Robert G. Holmes
Mr. & Mrs. George H. Hume
Mr. & Mrs. Jaquelin H. Hume

Dr. & Mrs. Robert L. Jagger
Philip M. Jelley
Mr. & Mrs. F.P. Johnson, Jr.
Dr. & Mrs. Richard Kunin
P & C Lacelaw Trust
Ms. Christel McRae Noe Laine
Mrs. Linda Noe Laine
Modesto Lanzone
Mr. & Mrs. Richard P. Lieberman
Mrs. Rudolph Light
Mr. & Mrs. John S. Logan
Mrs. Carlos Josua Maas
Mr. Francis A. Martin, III
Mr. & Mrs. J. Frank McGinnis
Mr. & Mrs. James K. McWilliams
Mr. & Mrs. Lawrence V. Metcalf
Mr. & Mrs. Jeffrey W. Meyer
Daniel G. Miller
Mrs. Richard K. Miller
Mr. & Mrs. Albert Moorman
Musician's Performance Trust Fund
Judge & Mrs. William H. Orrick, Jr.
Mr. & Mrs. James C. Paras
Louis & Flori Petri Foundation
Mrs. George A. Pope
Mr. & Mrs. William Purdy, Jr.
Mr. & Mrs. John N. Rosekrans
Mrs. Jacob Gould Schurman, III
Mrs. Donald R. Scutchfield
Mr. & Mrs. Edwin A. Seipp, Jr.
Walter & Phyllis Shorenstein
Mrs. Peter Sosnick
Gene Steil
Mr. & Mrs. Ellis M. Stephens
Mr. & Mrs. Melvin M. Swig
Mrs. Ebe Cella Turner
Donald M. Underdown
Mr. & Mrs. Daniel G. Volkmann, Jr.
Mrs. Brooks Walker
Mr. & Mrs. Brooks Walker, Jr.
Jean Weaver
Mr. William S. Weber
Mr. & Mrs. Clem Whitaker, Jr.
Mr. & Mrs. Rodney E. Willoughby
Mr. & Mrs. Paul Wulfsberg
Marshall Young
Zellerbach Family Fund

GIFTS IN KIND

Mr. Alan Lucchesi

SPONSORS *$2,500-$4,999*

Anonymous (10)
Mr. & Mrs. Samuel H. Armacost
Fanny H. Arnold
Dr. & Mrs. Robert Baer
Mr. & Mrs. John M. Basler
Mr. & Mrs. Richard M. Bastoni
Mr. & Mrs. Ernest A. Benesch
Mrs. Donald P. Black
Sidney & Phyllis Blair
Mr. & Mrs. Johnson S. Bogart
Marion Zimmer Bradley
Alan W. Buch
Mr. & Mrs. Edgar L. Buttner
Mr. & Mrs. Don A. Chan
Mrs. Harold W. Cookson, Jr.
Mrs. John Crosby, Jr.
Copley E. Crosby, Jr.
Dr. & Mrs. Alexander Cross
Mr. & Mrs. Joseph Cuneo
Edgar Daniels
Mr. & Mrs. Peter W. Davis
Orlando Diaz-Azcuy
Sandra & Justin Donnell-Faggioli
Mr. & Mrs. Edward P. Eassa
Phillip L. Eaton
Robert T. Eshleman
Victor & Carol Ann Farrow
Mr. & Mrs. Carlo S. Fowler
Mr. & Mrs. Joseph R. Garber
Mr. & Mrs. Adolphus E. Graupner, Jr.
Mr. & Mrs. Douglas W. Grigg
Richard J. Guggenhime, Jr.
Evelyn & Walter Haas, Jr. Fund
Mrs. Newton J. Hale
Mrs. Rebecca Hamilton
Mr. & Mrs. Alvin Hayman
Mr. & Mrs. Alfred E. Heller
Helen D. Hickingbotham
Dr. & Mrs. C. Lester Hogan
Mary Ellis Hogan
Mrs. John Edward Hurley
Paul Isakson, M.D.
Mr. & Mrs. G. William Jamieson
Consul General & Mrs. Proctor Jones
Mr. & Mrs. Scott C. Lambert
Mr. & Mrs. Vernon N. Lambertsen
Sylvia R. Lindsey
Estate of Mary B. Lovell
Mr. Jack H. Lund
Edmund R. Manwell
Mr. & Mrs. Victor L. Marcus
Mr. & Mrs. David Marsten
Dr. Alan D. Matzger
Mrs. Mark Hopkins McNabb
Mrs. Gregor C. Merrill
Mr. & Mrs. John R. Metcalf
Mr. & Mrs. William A. Meyer
Arthur A. Mitchell
Sandra F. & Stanley C. Mock
Mr. & Mrs. C.E. Moffet
Mr. & Mrs. Stuart G. Moldaw
Frederick A. Moller, Jr.
Mr. & Mrs. Joseph A. Moore, Jr.
Mr. & Mrs. Robert W. Morey
Robert Munday & Evamarie Doering
Mr. & Mrs. Peter L. Newton
Mr. & Mrs. Fred Offensend
Mrs. Alfred J. Olmo
Mr. & Mrs. M. Kenneth Oshman
Mr. & Mrs. George Otto
Mary Wachter Patterson
Jefferson E. Peyser
Rachel Poole
Mrs. Harriet Meyer Quarré
Ann Ramsay
Mr. & Mrs. Barrie Ford Regan
Denis T. Rice
Mr. & Mrs. Justin Roach
Dr. & Mrs. Alan J. Rosenberg
Mr. & Mrs. Paul Sack
Herbert & Marion Sandler
Mr. Mitsuo Sano
Mr. & Mrs. Donald Schine
Mr. & Mrs. B.H. Sellers
Dr. & Mrs. Charles Silver
Mrs. Louis Sloss
Dr. & Mrs. William J. Spencer
Robert Stebbins, M.D.
Marshall Steel, Sr. Foundation
Claudia Stoop
Bernice M. Strube
Donald & Joyce Tayer
Mr. & Mrs. L. Jay Tenenbaum
Ms. M.E. Thiebaud
Donald T. Valentine
William E. Van Arsdel
Derek Lea von Schausten
Mr. & Mrs. Bruce Walker
Mr. & Mrs. Edmond C. Ward
Dr. & Mrs. Malcolm S.M. Watts
Mrs. William E. Weisgerber
Mr. & Mrs. Brayton Wilbur
Alexander B. Yakutis
Dr. & Mrs. Paul F. Youngdahl
Dr. & Mrs. John A. Zderic

FOUNDERS *$1,500-$2,499*

Charles & Karen Abbe
Dr. Lefkos Aftonomos
Col. Janice A. Albert, Ret.
Joseph M. Alioto
Dr. & Mrs. David F. Altman
Mr. & Mrs. Kenneth B. Anderson
Mrs. John E. Anderton
Richard F. Angotti
Anonymous (11)
James V. Babcock
Rachael Balyeat
Mr. & Mrs. James R. Bancroft
Mrs. Shirley Harold Baron
Mr. & Mrs. George Barta
Richard J. Bartlett, M.D.
Douglas H. Barton
Mr. & Mrs. Alfred X. Baxter
Mr. & Mrs. Alan D. Becker
Mr. & Mrs. Donald M. Bekins
Andrew J. Bellotti
K.T. Belotelkin &
Irina Roublon
Mr. & Mrs. Ralph D. Bennett
Paula F. Blasier
Mr. & Mrs. Arnold L. Bloom
Judith Williams Blumert
The Bock Foundation
Jean Chapman Born, M.D.
Mrs. John Pershing Boswell
Mr. & Mrs. John L. Bradley
Mr. & Mrs. George Bremser, Jr.
Russell & Ellen Breslauer
Robert & Alice Bridges Foundation
Robert R. Brink, M.D.
Dr. & Mrs. Melvin C. Britton
Mrs. Starr Bruce
Carleton F. Bryan
Laura A. Bryan
Mr. & Mrs. Leonard C.Z. Buck
Mr. W. Robert Buxton
Carol L. Hough
Mr. & Mrs. Robert Cahen
J. Archibald Calhoun
Mr. & Mrs. John C. Callan
Dr. & Mrs. John N. Callander
Edson H. Canova
Joan Theresa Cesano
D.V. Charles
Robert W. Chow, M.D.
Robert O. Christiansen
Christina Clark
Roy W. Cody
Mrs. Paul B. Cole
Mr. & Mrs. Henry C. Coles
Mr. Leonard & the Honorable Marie Collins
Mr, & Mrs. John C. Colver
Mr. & Mrs. D. Stephen Coney
Mr. & Mrs. C.M. Converse, Jr.
Michele Corash & Laurence Corash
Lidia Covall
Ronald H. Cowan
Dr. & Mrs. E. David Crockett
Mr. Thomas B. Crowley
Mrs. Thomas Dahl
Dr. & Mrs. Lance Darin
Mrs. Ralph K. Davies
Mr. & Mrs. Bruce K. Denebeim
Mrs. A.R. Dennis

Gayle S. Geary & Richard A. Drossler
Mr. & Mrs. John R. Dryden
Dr. & Mrs. Michael Dumas
Timothy C. Duran
Camille Cavalier Durney
Mrs. Marriner S. Eccles
Richard & Eleanor Ehrlich
Mr. & Mrs. Richard J. Elkus
Mr. & Mrs. Ernest O. Ellison
Douglas J. Engman
Mr. & Mrs. Richard Ernst
Mr. & Mrs. Ronald Fenolio
Mr. & Mrs. A. Barlow Ferguson
Mr. & Mrs. Robert A. Ferguson
Edward F. Fessenden
Tom & Lore Firman
Mr. & Mrs. George Hopper Fitch
Henry & Julita Fong
Dr. & Mrs. William Foote
Mr. & Mrs. Angelo Fornaciari
Mr. & Mrs. Edgar J. Garbarini
Eliott & Nancy Gilbert
Dr. & Mrs. Marvin L. Gordon
Dr. & Mrs. Robert B. Gordon
Mrs. Richard Gratton
Mr. & Mrs. Thomas J. Graves
Anne & Michael Green
Mr. & Mrs. Russell H. Green, Jr.
Mr. & Mrs. R.G. Grey
Mr. & Mrs. Edward M. Griffith
Marvin M. Grove
Dr. Howard Gurevitz
Mr. & Mrs. Peter E. Haas
Harry C. Haines
Mr. & Mrs. George N. Hale, Jr.
Eleonore Halford
Dr. & Mrs. Joseph Harvey Harris
Mr. & Mrs. James D. Hart
David & Jane Hartley
Richard L. Hay
Mrs. Ruth M. Hay
Emmett G. Hayes
Mr. & Mrs. Archie Hefner
Ronald R. Helm
Mr. & Mrs. William G. Henshaw
Mrs. Thomas M.R. Herron
W. Wright Hillman, M.D.
Mr. & Mrs. Austin E. Hills
Larry & Betty Hinman
Mr. Siavosh Honari
Mr. & Mrs. Harry Horrow
Mrs. Carl Hovgard
Dr. Fred G. Hudson
David S. Hugle
Dr. & Mrs. Russell L. Hulme
R.D. & Mary Hume Endowment
Mr. & Mrs. Bruce W. Hyman
Mr. & Mrs. David K. Ingalls
Millard & Elizabeth Irwin
David Iverson
David Jackson
Mr. & Mrs. W. Turrentine Jackson
Mr. & Mrs. Philip S. Jacobs
Mr. & Mrs. Claude Jarman
C.H. Jenkins, Jr.
Mr. & Mrs. Charles B. Johnson
Walter S. Johnson Foundation
Mrs. Allen Hughes Jones
Wallace L. & Ellen Kaapcke
Colonel & Mrs. Robert V. Kane
Eileen & Leonard Kaplan
Dick & Sherry Karrenbrock
Mr. & Mrs. Mark O. Kasanin
Mr. & Mrs. G.H.S. Kendall
Mr. & Mrs. William Kent, III
Mr. & Mrs. William W. Klaproth
Catherine M. Klatt
Mrs. Robert H. Klein
Mrs. Tula Gelles Kleinman
Mr. & Mrs. A.E. Knowles
Thomas A. & Kathryn A. Koehler
Mr. & Mrs. T.A. Kolb
Dr. & Mrs. Robert Kradjian
Mr. & Mrs. George M. Kraw
Loni Kuhn
Dr. & Mrs. William C. Kuzell
Mrs. W. Keene Langhorne
Mr. & Mrs. William E. Larkin
Dr. & Mrs. Stephen C. Lazarus
Mr. & Mrs. Howard H. Leach
Mr. & Mrs. Allan Lerch
Mr. & Mrs. Leon Lerman
Mary S. Levine
Dr. & Mrs. Elliott Levinthal
Mr. & Mrs. John A. Linford
Miss Margaret B. Long
William J. Lonsdale, M.D.
Mr. Ray Lotto
John Y. Low, M.D.
Mr. & Mrs. William J. Lowenberg
Mr. & Mrs. Giuseppe Maoli
Mr. & Mrs. Leon Markel
Brian & Gregge Mavrogeorge
Mr. & Mrs. Patrick McDowell
Mr. & Mrs. Paul L. McKaskle
James B. McKinney
Marjorie McLaren
Mr. & Mrs. John E. McNear
Drs. Robert & Thurid L. Meckel
Ronald & Dr. Ellen Merenbach
Mr. & Mrs. Ernest W. Meyer
Mr. & Mrs. Otto E. Meyer
Erwin D. Mieger
Mr. & Mrs. Allan P. Miller
John C. Miller
Robert B. Miller
Mr. & Mrs. Max O. Mitchell
Averill & Ann Marie Mix
Mr. & Mrs. Osmond Molarsky
Mr. & Mrs. Arch Monson, Jr.
Mr. & Mrs. Mervin G. Morris
Drs. Philip & Kim Morris
Mr. & Mrs. Roger L. Mosher
Tim & Nancy Muller
Mr. & Mrs. Gilberto Munguia
Mr. & Mrs. James Murad
Peter Johnson Musto
Mr. & Mrs. Herbert T. Nadai
Dr. & Mrs. Stephen Nagy, Jr.
Dr. H. Henry Nakazato
Dr. & Mrs. R. Naumann-Etienne
Robert M. & Patricia D. Ness
Paul Newman
Allen Nixon
James W. Noack
Charles E. Noble
Dr. & Mrs. Charles Noble, Jr.
Mr. & Mrs. Morgan Noble
Mrs. Edward V. O'Gara
Nancy & Robert Ogg
Willie Sue Orr
Mr. & Mrs. William Randolph Oscarson
John & Suno Osterweis
Mr. & Mrs. David Packard
Barbara B. Parker
Harold & Gertie Parker
Dr. & Mrs. Frank R. Passantino
Ruth M. Payette
I.B. Phillips
Drs. John & Carolyn Piel
Milton & Zita Pilhashy
Mr. G. Ross Popkey
Mr. & Mrs. Patric Thompson Powell
Stanley Powell, Jr.
Gloria & Will Price
Courtney C. Puffer
Mr. & Mrs. Eugene R. Purpus
Mildred J. Quinby
Mr. & Mrs. Michael G. Rafton
Mr. & Mrs. Tony Randall
Supervisor Louise Renne & Paul A. Renne
Mrs. H. Irving Rhine
Michael Richman
Mrs. George E. Riley
Mrs. George Roberts
Dean Robinson
R. Earl Robinson
Dr. Charles Rolle
Mrs. Leslie L. Roos
Mr. & Mrs. David B. Rosehill
Dr. Roberto Rosenkranz
San Jose Opera Guild
Mr. Louis Saroni, II
Mrs. Elmer Schlesinger
James & Joyce Schnobrich
Estate of California A. Scott
Casey L. Scott
Michael M. Scott
Martha Seaver
Mrs. Robert Seller
Mr. & Mrs. Gary J. Shapiro
Maryanna G. Shaw
Drs. Ben & A. Jess Shenson
Norman Shepherd
Mr. & Mrs. John Sheridan
Dr. & Mrs. Edward E. Shev
Drs. Edward & Dale Sickles
Mrs. Sidney Siegel
Dr. William J. Siegel
Dr. & Mrs. Jon F. Sigurdson
Donald E. Silvius, M.D.
Mr. & Mrs. Andrew W. Simpson, III
Mr. K. Hart Smith
Ross H. Snyder
Richard R. Squibb
Frank J. Stefanich, Jr.
Daniel E. Stone
Frank D. Stout
Mr. & Mrs. Richard P. Stovroff
Mr. & Mrs. John A. Sutro, Jr.
Deborah Taylor Sweeney
Dr. & Mrs. W. Conrad Sweeting
Mrs. Howard R. Swig
Mrs. Robert Symon
Harrison Thomson
Drs. William & May-Loo Thurston
Mr. & Mrs. F.J. Thomas Tilton
Mary L. Tiscornia
Mr. & Mrs. Dickson Titus
Eugene J. Wait, Jr.
Mr. & Mrs. Richard C. Walker
Elisabeth Waters
Mr. & Mrs. John W. Weiser
Paul & Barbara Weiss
Mr. & Mrs. Lawrence Weissberg
Thomas J. Wellman
Mrs. Arthur A. Wender
Mr. & Mrs. Walter L. White
Blanche O. Whittey
Mr. & Mrs. Orris W. Willard
Dr. & Mrs. Carl Eugene Wilson
Mrs. Dean Witter
Barbara & Thomas Wolfe
Marcia E. Wolfe
Eileen C. Wong
Georgia Worthington
Mr. & Mrs. Don B. Yates
Stephen J. Yoder
Dr. Alain Youell
Harold & Doris Zellerbach Fund
Mr. & Mrs. Arnold Zetcher

Supporting San Francisco Opera

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and whose gifts and pledges of $500 to $1,499 were made from August 1, 1985 through August 1, 1986. Space does not allow us to pay tribute to the over 13,000 others who help make each season possible.

SUSTAINING PATRONS
$1,000-$1,499
BUSINESSES
The Cutter Foundation
Embarcadero Center, Ltd.
Eppler's Bakery
First Nationwide Savings
Floordesigns, Inc.
Goldman Sachs & Co.
Industrial Indemnity Foundation
Raymond O'S Kelly, Inc.
Loomis, Sayles & Co., Inc.
Marsh & McLennan Associates
Nikon Precision, Inc.
Orrick, Herrington & Sutcliffe
Sohio Petroleum Company
Trader Vic's
Union Pacific Foundation

GIFTS IN KIND
Heath Ceramics, Inc.

INDIVIDUALS & FOUNDATIONS
Mr. & Mrs. Robert D. Allen
Paul B. Althouse
Mr. & Mrs. Thomas Andersen
Dr. Keith F. Anderson
Anonymous (7)
Mr. & Mrs. William H. Appleton
Jerald T. Ball
Mrs. Janet W. Barrett
Mr. & Mrs. Irving Bartel
Deno A. Bassoni
Thomas Bauch
Mr. & Mrs. G. Gordon Bellis
Mr. & Mrs. Hans Bissinger
Mr. & Mrs. Paul Bissinger, Jr.
Susan Blake
Lucia Bogatay
Dave & Diana Bohn
Mr. & Mrs. D. Power Boothe
Mr. & Mrs. Irwin Boscoe
Constance C. Bowles
Dr. & Mrs. John R. Brandes
Mr. & Mrs. Ernest R. Bridgwater
Dr. & Mrs. Michael Bronshvag
A.T. Brugger
Mr. & Mrs. John Burg
William & Nancy Burnett
California Arts Society
James K. Cameron
Frank A. Campini Foundation
Dr. Mary E. Cantrell
Mr. & Mrs. Edward W. Carter
Mr. & Mrs. C. Harold Caulfield
Mr. & Mrs. Melvin Chernev
Mr. & Mrs. Arnold C. Childhouse
Paul Choi, M.D.
Mr. & Mrs. A.W. Clausen
Mrs. Frances H. Cleary
David J. Clover
Stanley J. Collom
Mrs. E. Bentley Cook
Mrs. Edward B. Cosad
Mr. & Mrs. Anthony Cuevas
Mrs. Alfreda S. Cullinan
Dr. & Mrs. Roy L. Curry
Paula Cory Cutland
Gerald & Lillian Davis
de Heinrich-Wheeler
Marion L. Dolan
Bruce Donnell
Mrs. William B. Doyle
George A.V. Dunning
Allan Elston
G. Pete Encinas
Mr. & Mrs. Thomas K. Fawcett
Fenton Foundation, Inc.
Mrs. Hugo B. Fischer
Mr. & Mrs. Donald G. Fisher
Mrs. Meader Fletcher
Dr. & Mrs. M. Wallace Friedman
Norman F. Friedman
The Gamble Foundation
Carolynn Gandolfo
Mr. & Mrs. Nicholas Gannam
Raphael C. Garcia
Dan & Mona Geller
Dr. & Mrs. Robert Gilbert
Harvey W. Glasser, M.D.
Francis Goelet
Mr. & Mrs. Judson Goldsmith
Joan Wright Goodman
Walter C. Goodman
Mr. Reeve Gould
Mr. & Mrs. Russell Gowans
Isabella Horton Grant
Hadley Dale Hall
Mr. & Mrs. John C. Hancock
Mr. & Mrs. H. Ross Hansen
Mrs. John C. Harley
Mr. & Mrs. David O. Harrington
Mr. & Mrs. L.W. Harris, Jr.
Mr. E. Dixon Heise
Mr. & Mrs. Mortimer Herzstein
Mr. & Mrs. Whalen K. Hickey
Donald E. Hood
Mr. & Mrs. Albert J. Horn
Mr. & Mrs. James E. Howell
Mr. & Mrs. Victor L. Hymes
Mr. & Mrs. Richard A. Jaenicke
Dr. & Mrs. John P. Jahn
James Earl Jewell
Mr. & Mrs. Harry Johnson
Dr. & Mrs. H.R. Johnson
Mr. & Mrs. Bill Kane
William J. Kane
Russell I. Kassman
Mr. & Mrs. William Keegan
Arthur J. Keller
Dr. & Mrs. Gordon Keller
Mr. Raymond O'S Kelly
Michael N. Khourie
Dale & Sue Kocienski
Dr. & Mrs. Mark C. Lambert
Mr. & Mrs. John M. Lane
Dr. & Mrs. Clifford Kam Hew Lau
Lawrence J. Lau
David A. Lauer
James P. Lawmond, M.D.
Peter V. Leigh & J. Lynn Amon
Aldo P. Lera
Lili Li Lim
Dr. & Mrs. H. Loomis, Jr.
John A. Lord
Charles F. Loveland
David C. Luckham
Estate of Daisy Ethel Lyon
Jean A. MacCallum Trust
Mr. & Mrs. John W. Mailliard, III
Mrs. Geraldine P. May
Mrs. Elliott McAllister
Robert M. McCormick
John H. McGuckin, Jr.
Malcolm & Anne McHenry
G.P. McNear Family
Mrs. Donald G. McNeil
Mr. & Mrs. Robert McNeil
Mrs. Sylvia McNeil
Greg Melchor
Robert Messick
Daniel W. Meub, M.D.
Mr. & Mrs. Arnold Michaels
Fred J. Miller
John C. Miller
Paul A. Miller
Mr. & Mrs. Ralph A. Miller
Jesse F. Minnisk, Jr.
Mr. & Mrs. James P. Miscoll
Mr. & Mrs. Milton Molinari
Millicent W. Moncrief
Thomas & Lydia Moran
John G. Moretti, Jr.
James & Marilyn Morrell
Paul & Roberta Mundie
Mrs. Charles A. Munn
Andrew T. Nadell, M.D.
Edward M. Nagel
Mr. & Mrs. William S. Needham
Joan Nelson
Dr. & Mrs. Robert K. Nesbet
Natalie Ng
Evert & Elizabeth Nice
Grace Nixon
Mrs. Ernst Ophuls
Mr. & Mrs. Ivan Pejcha
Mr. & Mrs. Frank A. Petro, Jr.
Dr. & Mrs. Jerry C. Pickrel
Mr. & Mrs. David E. Pinkham
Roger Pyle, M.D.
Mrs. Jeanne Reade
Mr. & Mrs. Robert S. Reis
Lyle Richardson
Andrew M. Riolo
Dr. & Mrs. Patrick Robertson
Mr. & Mrs. Alan S. Robinson
Mr. & Mrs. Michael E. Rolland
Mr. & Mrs. Theodore Rosenberg
Victor Rowley
William Rush
Christine H. Russell
Harold J. Schlaffer
Mr. Peter A. Salz
Maud Hill Schroll
Mr. & Mrs. Paul Schumacher
Howard W. Selby, III
Mr. & Mrs. Jack C. Shnider
William P. Sloan
Mr. & Mrs. Marlis E. Smith
Russell G. Smith
Dr. & Mrs. John L. Sommer
Mr. & Mrs. Steven Soult
Carolyn Steil
Ruth & Alan Stein
The Hon. & Mrs. William D. Stein
Elle Milgrom Stern
Harry & Elsie Stern
E. Stevens
Dwight V. Strong
Madge H. Sutton
Frances Mary Taylor
Edward D. Thirkell
Katherine D. Thomson
Dale Tillery
Dr. Britta S. Tomer
Mr. & Mrs. Alfred T. Tomlinson
Mr. & Mrs. Gary Torre
Marimar Torres
W. Denman & Catherine C. Van Ness
Mr. & Mrs. B.E. Vernon
Erik von Muller
Clinton Walker Foundation
George H. Warren, Jr.
E.J. Wasp
Laura L. Weeks
Mr. & Mrs. Joseph J. Weiner
Betsy Wobus, M.D.
Stanley K. Yarnell, M.D.
Mr. & Mrs. A. Lee Zeigler
Mrs. Harold L. Zellerbach

GIFTS IN KIND
Mrs. William Lowell

SUPPORTING PATRONS
$500 - $999
BUSINESSES
Agraria
Mariedi Anders Artists Management
Antoinette's, Inc.
Bauer Antiques
James Bowman Associates
California Casualty Insurance Group
Clorox Company Foundation
Determined Productions, Inc.
Edis Corporation
Fluor Engineers, Inc.
Mining & Metals Division
Garcia/Wagner & Associates
Golden State Sanwa Bank
Grateful Dead
Hambrecht & Quist, Inc.
Glen Jarvis, Architect
Langer Mortgage & Investment
McKesson Foundation
Metropolitan Life Insurance Co.
Morgan & Brody Reproductions
PLM Companies
Regatech
Semans Moulding Co., Inc.
Sherman Clay & Co.
2K Packaging Enterprises, Inc.
Utah International
Wotman & Hall
The Wyatt Company

GIFTS IN KIND
GUCCI San Francisco

SUPPORTING

INDIVIDUALS & FOUNDATIONS

Dr. & Mrs. Rodney Abernethy
William Abrahams
Andreas & Jennie Acrivos
Dr. & Mrs. Stephen F. Adam
Robert G. Adams
Russell E. Adamson, Jr.
Paul Aguirre
Mr. & Mrs. James A. Aiello
Thomas E. Ainsworth, M.D.
Merle Akers
Mrs. Agnes Albert
Mr. Jay C. Aleck
Mr. & Mrs. Bernard J. Alioto
John & Linda Alioto
Walter R. Allan
Estelle C. Allegrini
Mr. & Mrs. Edwin P. Anderson
Ms. Gayle Anderson
Dr. & Mrs. Theodore Anderson
Susan Angus
Mrs. Ivan Anixter
Anonymous (19)
Robert C. Anthony, Jr.
Arthur Appleton
Ross E. Armstrong
Mrs. Carl Arnold, Jr.
Mr. & Mrs. E. A. Arnold
Dr. & Mrs. Jeffrey Aron
Ronald Artac
Dr. Barbara S. Artson
Clifford Ashworth
Steve Auerbach
Mr. & Mrs. Stanley J. August
Mr. & Mrs. Martin Austin
Australian Opera
Paul Baastad
Mrs. Tadini Bacigalupi, Jr.
Mr. & Mrs. W. Reece Bader
Mr. & Mrs. David A. Baerncopf
Lee Bagnell
Mary & Howard Bailor
Mr. & Mrs. Morton Bakar
David E. Baker
Mr. & Mrs. Edgar Baker
Patricia Ball
Marcello A. C. Barccani, M.D.
Moshe Barkat
Mr. & Mrs. David C. Bardelli
William A. Barletta
Sanomar Barr
Saundra Barsocchini
William L. Bartels
Mr. & Mrs. Martin Bastiani
Mrs. Dudley S. Bates
Wayne Batmale
Dr. & Mrs. R. C. Batterman
John W. Baxter, M.D.
Frank Bayley
Jane M. Beecham
Dr. & Mrs. Robert E. Belknap
Dr. & Mrs. Leslie Z. Benet
Mr. Edgar A. Benhard
Lawrence A. Bennett &
Althea L. Miller
Robert Berbec
Mrs. Dikran M. Berberian
Philip P. Berelson
O. Robert Berger
Dr. & Mrs. Walter Berger
Dr. John Berghont
Dr. & Mrs. David Berkeley
Mrs. A. Brooks Berlin
Harry Bernard
Mr. & Mrs. Robert E. Bernard
Bruce L. Beron
Mrs. Pamela Berta
Denny & Susan Berthiaume
Mr. & Mrs. Paul Bessieres
Dr. & Mrs. Jerome W. Bettman
Robert L. Bianco
Eileen & Joel Birnbaum
Andrew & Brenda Birrell
Mr. & Mrs. Donald Gordon Black
Doug Blackwell
Clementjames Blaha
Robert C. Blair
Mr. & Mrs. Stephen P. Blanding
Mr. & Mrs. Robert Newton Bloch
Robert N. Block
Ernest Bloomfield
Robert & Joan Blum
Mrs. Joseph Blumenfeld
Gerald T. Boden
Mrs. Frederick Bold, Jr.
Dorothy Bonen
Mr. & Mrs. Corwin Booth
Ronald Borer
Dr. & Mrs. John Borghi
Mr. & Mrs. Roy L. Bouque
Murray & Molly Bower
Wayne E. Bowker
W. J. Boyington
C. H. Braden
Eugene W. Bramlett
Mary Elizabeth Braun
Mrs. Henry Brean
Truman P. Brewster
Timothy L. Bridge, M.D.
John Briske
Alice V. Brodie
Mr. & Mrs. Valentine Brookes
Dr. Anita U. Brothers
Dr. Donald M. Brown
Dr. Ellen Brown
Mr. & Mrs. Jon L. Brown
Mr. & Mrs. Robert Brown
Mr. & Mrs. Ronald C. Brown
Ruth L. Brown
David L. Browne
Harry Browning
Dr. John W. Bruns
Barbara Bruser
Carol R. Brylka
Mr. & Mrs. Andrzej Brzeski
Nora-Lee & Alfred C. Buckingham
Mr. & Mrs. Richard I. Buckwalter
Donald Buhman
Drs. Burchell & Givens
John R. Burgis
Richard C. Burnett
Ann M. Burns
Mr. & Mrs. Richard L. Burns
Mrs. Lottie Burstein
David & Hilde Burton
Richard Buth
William Lee Butler
E. M. Buttner
George H. Cabaniss, Jr.
E.C. Cadelago, Jr.
Mrs. John E. Cahill
Dr. & Mrs. J. Bryant Calhoun
Mr. & Mrs. Thomas B. Calhoun
Gay Callan
Drs. James & Evelyn Callas
Charles C. Camp, Jr.
Mr. & Mrs. Harry F. Camp
Dr. James M. Campbell
Mrs. John D. Campbell
R. Capiaux
Dr. Nicholas Lawrence Caputi
William R. Carleton
Dr. Alan B. Carr
Mrs. Francis Carroll
Mr. & Mrs. Frederick Carroll
Frances Monet Carter
Robert S. Carter
Jean M. Casaretto
Ronald Casentini
Curtis M. Caton, Esq.
Ronald A. Cerruti
Mrs. Park Chamberlain
Mr. & Mrs. Sheldon F. Chanes
Mr. & Mrs. W.A. Chapman
Dr. J. Samuel Chase
Mr. Rex G. Chase
Raymond S. Chavez
Marta Chavez-Taylor
Carl T. Childs
Mr. & Mrs. Marquis W. Childs
Mr. & Mrs. Robert Chilvers
Dr. & Mrs. Arthur G. Chimiklis
Yumi Chin
Mrs. Raymond Burke Chrisman
Natalie A. Churchill
Mario J. Ciampi
Frank T. Cisek, Jr.
Cathryn B. Clark
Eleanor T. Clark
James Clark, Jr.
Joseph William Clark
Dr. Margaret Clark
Stanley G. Clark
Lynn A. Clements
Jack Coffman Cobb
William E. Coday
Patricia E. Cody
Francis R. Coelho
Mr. & Mrs. Ralph L. Coffman
Mr. & Mrs. Alvin C. Cohen
Drs. Barbara & Nathan Cohen
Mr. & Mrs. William A. Cohendet
Mrs. John Cokely
Merrill W. Cole
Roy C. Colton
Susa Condliffe
Mrs. Philip Conley
Mr. & Mrs. Thomas Connolly
Miss Nieves Conway
Mrs. Richard Cooke, Jr.
Dr. & Mrs. Charles E. Cooper
Mr. & Mrs. Robert S. Cooper
Jack E. Corey
Donoso Cortes
Antonio Cortese
William Corvin
Kenneth & Carole Cory
David Coulter, M.D.
Ernest L. Covington
Mr. & Mrs. James Crafts, Jr.
Dr. & Mrs. David Cram
Douglas S. Cramer
Miss Marion P. Crocker
Mr. & Mrs. John A. Cronin
Mr. & Mrs. Daniel J. Crowley
Lenn Curley
Edwin L. Currey
Dr. & Mrs. Thaddeus Cwalina
Andrew H. D'Anneo
Margaret G. Dake
Orville W. Dale
Bob & Norma Dallachie

Mrs. Jay Darwin
Forrest B. Davidson
Mrs. Ann Davies
Beatrice Davis
Harry D. Davis
Mr. & Mrs. James F. Dean
Dr. & Mrs. Robert J. Debs
Dr. & Mrs. Herbert H. Dedo
Dr. & Mrs. Roy R. Deffebach
Carl & Catherine Degler
Gloria F. De Hart
Dr. Stephen de Luchi
Dr. John J. Demas
Mr. & Mrs. Kenneth J. Detwiler
Mrs. Soule De Velbiss
Donald E. Devers
Mrs. Mel de Weerd
John Diefenbach
Mr. & Mrs. Albert E. Dien
Marshall Dill, Jr.
Mrs. Anne C. Diller
Mr. & Mrs. J. Philip Di Napoli
Mrs. Genevieve Di San Faustino
Charles Dishman
Mrs. William O. Ditto, Jr.
The Djerassi Foundation
Mr. & Mrs. John L. Dolan
Mr. & Mrs. Charles G. Dondero
Mr. & Mrs. Jerome K. Doolan
Michael D. Dooley
Christopher Doscher
Alfred C. Dossa
Mr. & Mrs. Robert J. Doxey
Dr. & Mrs. Thomas Drake
Dr. Monte Jan Dray
Mr. & Mrs. Robert Dreyer, Jr.
Barbara & Gary Drummond
Mr. & Mrs. Ciro Duarte
Daniel P. Ducos
Sherwood Dudley
Mr. & Mrs. R. M. Duff
Mr. & Mrs. Richard F. Dunbar
Judge & Mrs. Ben C. Duniway
Mr. & Mrs. William W. Dunlop
Mrs. B. Hinsdale Dwyer
Richard & Barbara Eakin
Mr. & Mrs. Frederick J. Early, Jr.
Michael R. Ebert
Roy & Mary Ebie
Joan Eckart
Dr. & Mrs. Albert S. Edgerton
Phyllis Edwards
Emlen Hall Ehrlich
John S. Ehrlich
Dr. & Mrs. Karl A. Ehrlich
John R. Ehrman
Philip Eisenberg
Peter & Sue Elkind
Dr. & Mrs. Alexander H. Ellenberg
Mr. James L. Ellington
Miss Cherelynn A. Elliott
Mr. & Mrs. Donald T. Elliott
Cmdr. & Mrs. Duncan Elliott
Alyce Elmore
Mr. & Mrs. William H. Elsner
C.L. Emerson
Dr. & Mrs. James G. Emerson
Dr. & Mrs. Lee P. Enright
Dr. & Mrs. Wayne L. Erdbrink
Robert B. Erickson
Kenneth R. Erwin
Katherine Wittschen Eshleman
Robert Michael Espinoza
Mr. & Mrs. Edward F. Euphrat
Henry & Marsha Evans
Mr. & Mrs. Henry K. Evers
Mr. & Mrs. Al Falchi
Robert T. Falltrick, M.D.
Mr. & Mrs. Thomas J. Fama
Dr. & Mrs. Seymour M. Farber
Roger & Rosemary Faris
Mr. Maurice Farrington
Mr. & Mrs. Wesley J. Fastiff
Henry Faulkner
Mark & Marlo Faulkner
Mr. & Mrs. Perrin Fay
Mrs. Arnold Fehl
Richard Ferguson, M.D.
Robert Fergusson
Jean & Alexander L. Fetter
Mr. & Mrs. John H. Finger
Joyce Firstenberger
Dr. & Mrs. George Fischer
Warren D. Fishburn, Jr.
John R. Fisher
Louis C. G. Fisher
Bruce Fitting
David G. Fladlien
George & Patricia Flynn
John L. Flynn
Robert M. Flynn
Charles H. Fogg
Dr. & Mrs. John Douglas Forbes
Mr. & Mrs. Charles D. Ford
Mr. & Mrs. T. Jack Foster, Jr.
Mr. & Mrs. Norman H. Fowler
Robert & Susan Fox
Miss Mary Franck
Robert F. Frederickson
Mrs. Harold R. Freemon
Dr. Allen B. Freitag
June N. Freitas
Hildburg Fuchs
Mr. & Mrs. Donald Furlong
Frederick Gabali, M.D.
William G. Gaede
Mr. & Mrs. Alfred J. Gagnon
Mr. J. Gerard Gagnon
Connie Gallina
Dr. & Mrs. Alexander Gansa
Lynne & Claude Ganz
Charles R. Garber
Mr. & Mrs. Max R. Garcia
Mr. & Mrs. Robert Kahn Gardner
Dominic Garofalo
Dr. & Mrs. Herman M. Geller
Mrs. Stanley B. Gerdes
Dr. & Mrs. Jay Gershow
Mr. & Mrs. Michael Gettelman
Mrs. Gloria Gordon Getty
Alfred F. Geyer
Mr. & Mrs. Alexander Gholikely
Mr. & Mrs. Rolf A. Gille
Richard Giordano
Mr. & Mrs. Dario Giovacchini
Gary Glaser
Julius Glazer
Dick M. Glumac
Drs. John L. & Joan H. Goble
Bart Goldie
Lezlee Martin Goldstein
Daniel & Hilary Goldstine
Prentiss H. Goldstone
Miss Carmel C. Gomes
Walter C. Goodman
Gordon & Jean Goodrich
Tyll Goodrich
Dr. & Mrs. William Gorham
Richard N. Gould
Mr. & Mrs. Greig A. Gowdy
Jill Graham
Stewart G. Graham
Dr. & Mrs. Melvin L. Grais
Mr. & Mrs. Frederick Grauer
Dr. Harold R. Graves
Mrs. Hildagard Graves
Dr. & Mrs. William K. Graves
Mrs. Ronald Gray
Katherine M. Griffin
Mrs. Theodore A. Griffinger
Lloyd Grotheer
Mrs. Lydia Gruber
Louise W. Guastavino
Mr. & Mrs. Patrick Gunning
Ben Gunnison
Max Gutierrez
Dr. & Mrs. Charles K. Guttas
Travis D. Guye
Mr. & Mrs. Robert R. Hagopian
N. Hahn
Dr. H. Clark Hale
Marshal Hale
Bronwyn H. Hall
Hadley Dale Hall
William R. Hall
Mrs. Edward J. Hamilton, Jr.
Sheryl Hamlin
Mr. & Mrs. Carl Hamon
Dr. Don C. Hampel
Richard Hancey, M.D.
Daniel Hancock, M.D.
Louis & Sandra Handler
Dr. Elias S. Hanna
Lavelle Hanna
R. L. Hanna
Carl L. Hansen, Jr.
Graeme Hanson, M.D.
Robert D. Harhay
Mr. & Mrs. J. M. Harker
Bradley J. Harlan
Betty-Lou Harmon
Dr. Kevin Harrington &
Dr. Margaret Harrington
Lorraine B. Harris
Dr. M. R. Harris
Mr. & Mrs. Theodore Harris
Diane Harrison
Mr. & Mrs. Bruce H. Hasenkamp
Mr. & Mrs. Ernest E. Haskin
Dr. J. E. Hasson
Bob Hawes
Kenneth C. Hawkins
Mrs. Anne S. Hay
Horace O. Hayes
Elwood M. Haynes
Mr. Randolph Hearst
Dr. Lawrence R. Heckard
Howard Hein
Mr. & Mrs. Robert D. Heller
Gardiner Hempel
Mr. Robert E. Henderson
Wellington S. Henderson, Jr.
Clyde W. Henry, Jr.
John S. & Betty J. Hensill
Clark B. Hensley
Oscar Z. Hercs
Donald Herman
Patricia M. Herrington
Herschelle
Mr. & Mrs. Thomas W. High
Mr. & Mrs. Anthony R. Hill
Mr. & Mrs. Ernest E. Hill
Michael Hill
Mr. & Mrs. James Hillabrant
Mr. & Mrs. Bill Hillman
Mrs. Marilyn M. Hills
Dr. G. Hing
Dr. Roger W. Hoag
Mr. & Mrs. Larry E. Hochhalter
Patricia A. Hodges
Robert W. Hofer
Dr. & Mrs. John E. Hoff
Janet T. Hoffman
Dr. & Mrs. George H. Hogle
Jackson Hogo
Mrs. J. B. Hollingsworth
Jesse Hollis
Dr. Leo E. Hollister
Dr. & Mrs. Charles Holtfreter
Leonard G. Homann
Dr. & Mrs. John T. Hopkin
Dana T. Horner
John T. Hornung
Dr. & Mrs. Yoshio Hosobuchi
Raymond & Karen Houck
Thomas R. Houran
Mrs. E. A. Howard
Dr. Robert C. Hull
Wray Humphrey
Frederick Hunt
Mr. & Mrs. Peter Hunt
Mr. & Mrs. Marion T. Hvidt
Walter Indeck, M.D.
Mr. & Mrs. Judd C. Iversen
Mr. & Mrs. James L. Jackman
Clayton R. Jackson
Mr. & Mrs. T. Hardy Jackson
Dr. & Mrs. Yorke G. Jacobson
Walter S. James, III, M.D.
Mrs. Sinclair Jardine
Dr. & Mrs. Duval B. Jaros
Mrs. Dewey P. Jeanette
Bradford Jeffries
Dr. Arthur Jensen
Bruce M. Jewett
J. Roger Jobson
Mr. & Mrs. Donald Johnson
Mr. & Mrs. Jackson Johnson
Mr. & Mrs. J. B. S. Johnson, Jr.
Mr. & Mrs. Reverdy Johnson
Robert R. Johnson
Mr. & Mrs. Robert R. Johnston
Col. James T. Jones, USAF Ret.
Mr. & Mrs. Robert M. Jones
Mr. & Mrs. William T. Joyce
Mrs. Anna Judnich
Mrs. Eleanor Jue
Harold D. Kahn
Harry & Candace Kahn
Mrs. William F. Kaiser
Dr. & Mrs. Ira E. Kanter
Richard & Susan Kaplan
Cecil Kaplinsky
Raymond E. Kassar
Mr. & Mrs. Felton Kaufmann
Harold & Hedi Kaufman
John Keeley
Mr. & Mrs. Robert Keenan
Mr. & Mrs. Peter Keller
George F. Kellogg
James L. Kelly
Dr. & Mrs. James M. Kelly, III

Mr. & Mrs. Charles Kenady
Mr. & Mrs. Burton S. Kennedy
Don Kennedy
Dr. & Mrs. James Kent
Lawrence A. Kern
Harlan & Esther Kessel
Roger Ketcham
Mrs. Devera Kettner
Mrs. Frank L. Kidner
Donald H. Kieselhorst
Mrs. Miriam Killebrew
Thomas E. Kimball
Sue Fisher King
Abraham R. Kinzer
Cassius L. Kirk, Jr.
Mr. & Mrs. Francis Kirkham
Mr. & Mrs. James Kirkham
Mr. & Mrs. L.D. Kirkpatrick
Mr. & Mrs. Peter Klatt
Mr. & Mrs. Simon Kleinman
Dr. & Mrs. Robert J. Klett
Derek T. Knudsen
Philip & Alice Knudsen
George Koch
Louis A. Koffman
Mr. & Mrs. Joseph Kohlenstein
Dr. F.W. Kohout
Dr. Nevea D. Kohout
Barbara D. Kokesh
Mr. & Mrs. Robert J. Koshland
Daniel Kotler
Donald & Ruth Krajewski
Dr. & Mrs. Bernard M. Kramer
Dr. George Krucik
Mrs. Leroy F. Krusi
Gilbert J. Kucera, M.D.
Richard L. Kugler, Jr.
Donald D. Kuhlke
Alexander & Elena Kulakoff
Robert J. Kunze
L. F. Kurlander, M.D.
Drs. Paula & Michael Kushlan
Thomas M. Lacey
Mr. & Mrs. Lloyd J. Laird
The Lakeside Foundation
Mr. & Mrs. Renato Landolfi
Stephen Langley
Jean B. Lanier
William B. Lanier
Andrew R. Larson
C.S. Latshaw
Eric Laub
James P. Laumond, M.D.
James Eric Laurence
Joe B. Lavigne
Dr. John H. Lawrence
Mr. & Mrs. Norman Layne
David L. Lazzari
Helen Le Conte
Mr. & Mrs. G.B. Lebecleff
Mr. & Mrs. Allan E. Lee
Garfield Lee
Dr. & Mrs. Charles Leftwich
Mr. & Mrs. Kenneth Leitch
Jeffrey Shattuck Leiter
Mary Lemmon
Dr. & Mrs. John Lenahan
Douglas Leong
Jose Leuterio
Roger Levenson
Phylys Levin
Morton & Elaine Levine
Joseph F. Lewis
Jeanne Jo L'Heureux
Dr. & Mrs. Douglas Liddicoat
Mr. & Mrs. David Lieberman
Mr. & Mrs. John G. Lilienthal
Betty Y. Lin
Mr. O.G. Linde
Mr. & Mrs. Reint Lingeman
S. Christopher Lirely
Mr. & Mrs. Phillip Little, III
Miriam Livedalen
John Livingston
Michelle Livoti
Albert & Jananne LoCasale
George A. Locke
Helen L. Loebs
Mr. & Mrs. George Loinaz
Dr. Diane G. Long
Ralph Long
Vera Long
Jack & Sue Loos
Gloria Consuelo Lopez
Col. John Loughran
Mr. James P. Lovegren
Frank J. Lucas
J. Michael Ludlow
Gerrit R. Ludwig, M.D.
Mr. & Mrs. James J. Ludwig
Mr. & Mrs. C. K. Lyde
Mr. & Mrs. Laurence R. Lyons
Mrs. Thomas G. Lyons
William Lyons
James W. Maben
Graeme K. MacDonald
Mrs. Alden Mace
Mr. & Mrs. William R. Mackey
Mr. Peter Macris
Mr. & Mrs. Richard B. Madden
Mr. & Mrs. J. Richard Maffei
Mr. & Mrs. Merrill Magowan
Mr. & Mrs. Peter A. Magowan
Mary Frances Mann
Mr. & Mrs. Jack Mannarino
Ari Marcus
Anita Naz Mardikian
Dr. & Mrs. Elwin Marg
Mr. & Mrs. Ephraim Margolin
Bennet F. Markel, M.D.
M. V. Markof-Belaeff
Mr. & Mrs. Michael Marston
Roger M. Martin
Dr. & Mrs. Myron Marx
Virginia R. Mason
Mr. & Mrs. Gilbert Mata
Richard Mateosian
Dr. & Mrs. Jacob L. Mathis
Mrs. Albert C. Mattei
Lynne Matthes
Lucie M. Matzley
Dr. Joseph Mauritzen
F. T. Maynard
Mr. & Mrs. Wayne L. Mayo
Lucy Kelly McCabe
Mr. & Mrs. Wm. Colbert McCain
Mrs. H.M. McCamis
James W. McClary
Donald McConnell
James V. McConnell
Clement Tobin McCormick
Robert & Helen McCrary
Donald L. McGee
John McGreevey
Darryl H. McGuire
Ruth H. McKenzie
Mr. & Mrs. Richard S. McKewan
Mr. & Mrs. Francis M. McKim, Jr.
Thomas McKinley
Charles L. McKinney
Jim McKnight
Mrs. Morton McMichael
Mr. & Mrs. J. R. McMicking
Michele & John McNellis
Mrs. E. Johnson McRae
Dennis J. McShane, M.D.
Donald McVittie
Dr. & Mrs. Sedgwick Mead
Mrs. Edgar Meakin
Mr. & Mrs. John F. Merriam
Mr. & Mrs. Harvie Merrill, IV
Mr. & Mrs. J. Alec Merriman
J. Lee Mershon
Dr. Vincent P. Messina
Betty Rinehart Meub
Mr. & Mrs. Ernest W. Meyer
Peter Milbury
Albert & Frances Miller
Christine Miller
Mr. & Mrs. D.H. Miller
Luana Miller
Susan Miller
Russ Mills
Larry Millsap & David Kirk
John Milton
James E. & Manon C. Mischeaux
Mr. & Mrs. Bruce T. Mitchell
Graham & Linda Moody
R. Joseph Moore
Dr. & Mrs. James Moorefield
M[illegible] & Mrs. J.B. Morgan, III
[illegible] & Mrs. Brewster Morris
Elliot Morrison
Marlene Morrison
Mrs. Peter Morrison
John Morrissey
Mrs. A. P. Morse
Walter C. Mortenson
Dr. Forrest S. Mortimer
Mr. & Mrs. Leland M. Mosk
Maryanne Mott
Drs. George & Phyllis Mowry
Louis Muchy
Mr. & Mrs. Darrell Mueller
Joseph W. Mullen Jr.
Dr. & Mrs. Saylo Munemitsu
Ms. Kate H. Murashige
Mr. & Mrs. Klaus Murer
Dr. & Mrs. Bradford G. Murphey
Dr. & Mrs. Harold C. Murphree
Mrs. Daniel J. Murphy
Dr. & Mrs. Anton C. Musladin
Mr. & Mrs. W. Musson
F.A. Naglestad
Keshavan Nair
Dr. & Mrs. Paul Nathan
Mr. & Mrs. Hal S. Needham
Dorothy B. Neely
Mr. & Mrs. J. William Neely
David A. Negrin
Mr. & Mrs. Kelvin Neil
Alfred L. Nella
Dr. Alex Nellas
Barry C. Nelson
Mr. & Mrs. Clarence E. Nelson
Mr. & Mrs. W. Newell Nelson, Jr.
Dr. & Mrs. D. H. Neustein
Dr. J. W. Newell
Nancy M. Newman, M.D.
Mr. & Mrs. Russell Niles
David E. Noble
Nora Norden
Dr. & Mrs. Paul W. Nordquist
Forbes & Dolores Norris
Thomas & Shirley Norton
Dr. & Mrs. T. Novakov
B. & L. O Hehir
Mr. & Mrs. James L. O'Dea
Mr. M. Lester O'Shea
Mrs. Ernest L. Offen
Mr. & Mrs. Fred Offensend
Mr. & Mrs. C. Y. Offutt
Vernon Oi
Mary Ann Oklesson
Mr. & Mrs. Jon Older
Prof. & Mrs. Ingram Olkin
Peter J. Olsen, D.D.S.
Dr. & Mrs. A. C. Olshen
Oscar E. Olson
Stevanie Jan Olson
Jo Oltean
Ernesto Ono
Mr. John C. Opperman
Mr. & Mrs. John H. Ormond
Dr. & Mrs. Peter F. Ostwald
The Rev. David F. Pace
Mrs. Maude Paehlig
Mr. & Mrs. Sanford Paganucci
Mr. & Mrs. John R. Page
Col. Philip E. Page, Jr.
Dr. Seaver Page
Mr. & Mrs. F. Ward Paine
Mr. & Mrs. Michael Painter
Donald & Blanid Palatucci
Dr. & Mrs. Philip E.S. Palmer
Joseph R. Palsa
Frank Pannorfi
Mr. & Mrs. George Paras
Peter & Isabel Paret
Margaret Hayes Parsons
Dr. & Mrs. Roy A. Pasqualetti
Susan Jane Passovoy
Adolph L. Patrick
Jane Patterson
Virginia Patterson
James A. Paulsen, M.D.
Mr. & Mrs. Fred Pavlow
Patrick H. Peabody
Dorothy Ann Pearson
Martin Pearson
Bernard D. Pechter
Dr. Donald A. Peck
Geoffrey Peck
Larry & Judith Peden
Peter A. Pender
Dr. & Mrs. Roland K. Perkins
Ann Marie & Joseph F. Perrelli
Mauree Jane Perry
J/J Petricciani Foundation
William C. Petru
Bernard Pueto
Dr. & Mrs. Adolf Pfefferbaum
Gene M. Phillips, M.D.
J. E. Phillips
Mr. & Mrs. Allen M. Phipps
Monika Picardo
Dr. & Mrs. Vincent F. Piccioni
Dr. Judith Pickersgill
Ileen Pickrem
John M. Pierce
Ann Mary Pine
Michel Pisani

Mrs. Harold Pischel
Mary R. Pitcairn
Paul & Helen Pocher
George E. Poeschel
Mr. & Mrs. William H. Poeschl
Harry Polland
Norman H. Pollock
Mr. & Mrs. Gordon L. Poole
Mary Ann Poore
Mr. Lou Proano
Siegfried B. Puknat
Mrs. Joseph Puliz
Virginia Pyke
Robert & Joyce Pyle
John Quigley
Mrs. John Baird Quigley
Dr. Marcia Geczy Raday
Gwyneth & Victor Ragosine
Davis L. Ralston
Patricia Ramsden
Nahum & Jane Rand
Dr. & Mrs. John M. Randall
Mr. & Mrs. Lewis E. Randall
H.S. Rao & Meera Rao
Robert L. Raphael, M.D.
Mr. & Mrs. G.M. Rappaport
William D. & Marilyn K. Rasdal
Mr. & Mrs. Richard H. Rasmussen
Dr. & Mrs. George T. Raust, Jr.
David & Connie Redell
Ed & Claire Harrison Reed
Dr. & Mrs. John B. Reed
Glenn H. Reid
George W. Reimer, M.D.
Mrs. Robert L. Remke
Sherlee Rhine
Mr. & Mrs. William Rhoades
Michael Rhodes
Mrs. Nadine R. Rhodes
Wesley Richert
Mr. & Mrs. Burton Richter
Dr. Robert M. Rinehart
Mrs. Reba Ritchey
Mr. & Mrs. Barrett B. Roach
Edward G. Roach
Mr. & Mrs. Frank Roberts
Mrs. Henry W. Robinson
D. V. Robson
Mrs. Margaret Schilling Rocchia
Mrs. Gertrude D. Roche
Mr. Alan Rockwell
Colleen Rodgers
Mr. & Mrs. Ralph Roesling
Mr. & Mrs. Burton L. Rogers
Dr. & Mrs. Ernest Rogers
Mr. & Mrs. John G. Rogers
Mr. & Mrs. A. Lawrence Romano
Ms. L. M. Romashko
Anne & David Ronce
Dr. & Mrs. Kenneth T. Roost
Dr. & Mrs. David H. Rose
Dr. & Mrs. Ernest H. Rosenbaum
Mr. & Mrs. Barr Rosenberg
Mr. & Mrs. Paul Rosenberg
Mr. & Mrs. Norman Rosenblatt
Mr. & Mrs. David Rosenkrantz
Mr. Gerald B. Rosenstein
Joseph A. Rosenthal
Bruce S. Ross
Mrs. Donald F. Ross
N. Leroy Rostad
Dr. & Mrs. Harry L. Roth
Mr. & Mrs. Fred A. Rowley
Michael Rudolph, M.D.
Kenneth N. Rumburg, M.D.
Frank Rumore, M.D.
William Rush
Millicent Rutherford
John B. Rutherford
Barbara Mary Rutkowski
Mr. & Mrs. Robert B. Ryan
Dr. Mark Ryder
Dr. & Mrs. David Sachs
Mr. & Mrs. Bertram Sampson
Dr. & Mrs. John F. Sampson
Dr. & Mrs. Bruce J. Sams, Jr.
Mrs. Lois Samson
J. Michael Samuel
Alfred L. Sanderson
Richard G. Sanders
Mr. & Mrs. F. Arnold Sandrock
Lidia Cucchetti Sanseau, M.D.
Dr. & Mrs. John D. Santaniello
Mr. Felipe R. Santiago
Mr. & Mrs. R. L. Sapirstein
Mr. & Mrs. Charles Sargent
Mr. & Mrs. Alfred Saroni, Jr.
Mrs. Leontine Sassell
Mr. & Mrs. Guido Saveri
Richard A. Savoy
Dr. & Mrs. Rolf G. Scherman
Mr. & Mrs. George B. Schirmer
Mr. & Mrs. Philip Schlein
Dr. Kurt A. Schlesinger
Mr. & Mrs. Nathaniel L. Schmelzer
Dr. & Mrs. Leon H. Schmidt
Jerry D. Schmitz
Dr. & Mrs. Thomas Schmitz
Judge & Mrs. Robert H. Schnacke
Mr. & Mrs. Warren Schneider
Steven Schochet
Mr. & Mrs. Charles Schonfeld
Sigrid Schonfelder
Sherry G. Schor
Erich L. Schreiber
Mrs. Patricia W. Schreiber
Betty J. Schreiner, M.D.
Dr. & Mrs. Theodore Schrock
Mr. & Mrs. Michael D. Schroeder
Leo H. Schuering, Jr.
Mary & Ted Schulz
Mrs. Karl Schuster
Steven Schwartz, M.D.
Jeffrey L. Schweer
Dr. & Mrs. Robert J. Schweitzer
Rosemary Seegerman
Margaret C. Seitz
Marlene K. Seligson
Edward Selikson
Dr. & Mrs. Arthur Selzer
Mrs. A. Setrakian
Mr. & Mrs. Grant A. Settlemier
Doc Severinsen
Mrs. Ben Shane
Mr. & Mrs. J. Gary Shansby
Dr. & Mrs. James Shapiro
Gerald V. Sharp
Thomas L. Shelton
Dr. & Mrs. William A. Sheppard
Dr. Sol Shnider
Dr. & Mrs. Mervyn Shoor
Ruth A. Short
Mr. & Mrs. Lawrence L. Shrader
Mr. & Mrs. Robert F. Shurtz
Mr. & Mrs. Leon R. Sickles
Leila J. Sigler
Mrs. Doris F. Silva
Mr. & Mrs. Sol Silverman
Mrs. Herschel Silverstone
J. Francis Sinnott
Dr. & Mrs. Jack H. Sinow
Mr. & Mrs. W.A. Sinsheimer
Marian A. Sinton
Mona Skager
Mrs. Claire Collins Skall
John G. Skibbe
Harold Skilbred
Mrs. Hugh C. Skinner
Henrianne Phelan Slattery
Mr. & Mrs. Frank H. Sloss
Francis X. & Mary E. Small
Ms. Jan Small
Mrs. Allen T. Smith, II
Douglass Smith
Edward Meade Smith
Mr. & Mrs. Gerald L. Smith
J.T. Smith
Mr. Larry D. Smith
Vincent Smith
Mrs. Jack Smithers
Dr. A.J. Smoller
Dr. & Mrs. Marvin Smoller
Mr. & Mrs. Robert C. Sneed, Jr.
Mark A. Snyder, M.D.
J. S. Soifer
Mr. & Mrs. Emmett G. Solomon
Ruth Freeman Solomon
Vera Solovkov
Mr. & Mrs. Steven M. Somers
Allan E. Sommer
Mrs. Marcus Sassoon Sopher
Mr. Jeffrey Sosnick
Dr. Cynthia Soyster
Mr. & Mrs. John E. Sparks
Richard Sparks
Ronald L. Sparks
Ann Sproul Speck
George A. Spencer
Marian Speno
Mr. & Mrs. Hart H. Spiegel
Barbara K. Spring
Robert & Christa Sprinkel
William H. Stahl
Katherine Standeven
Art A. Stanley
Helen Staples
Dr. & Mrs. Henry H. Stauffer
Mr. & Mrs. William E. Steen
Dr. Samuel J. Stegman
Dr. & Mrs. H. Thomas Stein
Dr. & Mrs. Stuart Steinberg
John & Diane Stephens
Ms. Maralyn Stephenson
Jeffrey L. Stern, M.D.
Ken & Dottie Stevens
Jay Stewart
Mr. & Mrs. Robert J. Stewart
Joseph A. Stockdale
Dr. & Mrs. Fred R. Stoddard
Mr. & Mrs. Kneeland E. Stone
Carol Storer
Prof. & Mrs. A. Streitwiser
Mr. & Mrs. Arthur H. Stromberg
Dr. & Mrs. J. M. Stubblebine
Mr. & Mrs. Barry Stubbs
John P. Sucich
Donald G. Sullivan
Mr. J.P. Sullivan
Kathleen Sullivan
Robert E. Sullivan
Mr. & Mrs. Bert O. Summers
Boris Sutter
Gene Suttle
Joseph Swan
Dr. Alan D. Swensen
Jonathan Swift
Mrs. George Taffel
Mrs. Sara R. Tajeldin
Edward L. Talberth
Dr. T. Miriam Tani
Mr. & Mrs. Richard L. Tarrow
Donald & Joyce Tayer
Leonard M. Taylor
Patricia A. Taylor
Mr. & Mrs. R. E. Taylor
Nikolai Tehin
Christine Tejada
Rae Terry
Lou & Karen Test
Mr. & Mrs. Nicholas G. Thacher
Mr. & Mrs. David H. Thakar
Theatrical Stage Employees
Charles Theus
Robert Thoen
Ruedi F. Thoeni, M.D.
Richard F. Thomas, Jr.
Harriette Akin Thompson
Maurice & Wendy Thompson
Sylvia Marie Thompson
Mr. & Mrs. E. Keith Thomson
Patricia Hanson & Clay Thomson
Kimio Toda
Mrs. Joseph Z. Todd
Miss Carol Tomlinson
Mr. & Mrs. Gary Torre
Mr. & Mrs. John G. Troster
Dr. & Mrs. Bryant Toth
James A. Tucker
Donald J. Tusel, M.D.
Constance Tydeman
Bernd Ulken
Mr. & Mrs. Thomas Unterman
Mrs. John R. Upton
Dr. & Mrs. John Urquhart
Dr. & Mrs. W.M. Van Cleemput
Mr. & Mrs. Jack Vandenberg
Dr. T.M. Vandenheede
Mrs. Katherina Vasilev
Dmitri Vedensky
Dr. & Mrs. George Vierra, Jr.
Mary Vinella
Paul Volberding, M.D.
Mr. & Mrs. Alexander von Hafften
Benay Von Husen
Mr. & Mrs. John B. Wagner
Mrs. Frank F. Walker
Mr. & Mrs. Peter Whitmore Wallace
Dr. & Mrs. Ralph Wallerstein
Mr. & Mrs. Barry M. Wally
Mr. & Mrs. Robert H. Walter
E. L. Walton, Jr.
Mr. & Mrs. Michael J. Ward
Donna Warner
Mr. & Mrs. William E. Warren
Herman Warsh
Don Watson, Jr.
Judith V. Weatherford
Jack & Jacqueline Webb
Dr. & Mrs. Paul M. Weber
Mr. & Mrs. William C. Webster
Mr. & Mrs. William E. Wecker
Dr. & Mrs. Edward Weinshel

Dr. & Mrs. Harry Weinstein
Dr. & Mrs. Stephen G. Weinstein
Mr. & Mrs. John Wekselblatt
Dr. Reuben Wekselman
Paul M. Werner
Dr. Cherie L.R. Wetzel
Peter S. Weygant
Mrs. Thaddeus Whalen
Bert A. & Lucille F. Whaley
Ann Genette Whisenhunt
Aileen Whitaker
Marjorie M. Whitaker
George White
Mr. & Mrs. Kevin J. White
Dr. & Mrs. James E. Whiteside
Robert A. Whyte
Mr. & Mrs. James Wickersham
Mr. & Mrs. Walton Wickett
Peter Wiley
Mr. & Mrs. Miles Willard
Mrs. Carl Williams
Ted & Lillian Williams
Mrs. T. A. Williamson
Dr. Glenn E. Willoughby
Mrs. W. Jackson Willoughby, Jr.
Dr. & Mrs. H. Lawrence Wilsey
Charles B. Wilson, M.D.
Mr. & Mrs. Daniel Wilson
Mr. & Mrs. Theo P. Winarske
John S. Winfield, M.D.
Mr. & Mrs. Laurence J. Winik
Dr. & Mrs. Harold S. Winters
Paul V. Wiseman
Richard Wollack
Mr. & Mrs. R. R. E. Woolcott
Mr. & Mrs. J. L. Wrathall
Dennis Wu
Mr. Satoru Yagi
Roly Yanez
Mr. & Mrs. Avram Yedidia
Kim Yoshiwara
Frank & Shirly Young
Mrs. Janet M. Youngblood
E. William & Mary Alice Yund
Dr. & Mrs. Alejandro Zaffaroni
Dr. & Mrs. Louis Zamvil
Mr. & Mrs. Wm. Zappettini, Jr.
Dr. E. A. Zarate
Henry Zeiter, M.D.
Mrs. C. F. Zobel
Mr. & Mrs. Amos C. Zucchi
Leonard & Connie Zuga
Mr. & Mrs. Clerin W. Zumwalt

GIFTS IN KIND
Mr. Michael E. Kane
Rick Macery

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Alexander & Baldwin, Inc.
American Express Foundation
AT&T Foundation
Atlantic Richfield Foundation
BankAmerica Foundation
The Boeing Company
Carter Hawley Hale Stores, Inc.
Caterpillar Foundation
Chevron
Citicorp (USA), Inc.
Consolidated Foods Foundation
Cooper Industries Foundation
Container Corporation of America
CPC International, Inc.
Del Monte Corporation
Digital Equipment Corp.
The Equitable Life Assurance Society of the United States
EXXON
Federated Department Stores
Fireman's Fund Insurance Company Foundation
First Interstate Bank of California
Fluor Engineers Inc., Mining & Metals Division
The Gap Stores Inc.
Genstar Corporation
IBM Corporation
Kemper Group
Johnson & Higgins of Califoirnia
Levi Strauss & Co.
R.H. Macy & Co., Inc.
The Marmon Group
Martin Marietta Corp.
McGraw-Hill Foundation, Inc.
Newsweek
Mobil Foundation, Inc.
Phelps Dodge Corporation
R.J. Reynolds Industries, Inc.
Rolm Corporation
Santa Fe Southern Pacific Foundation
Sara Lee Foundation
Joseph E. Seagram & Sons, Inc.
Security Pacific Foundation
Shaklee Corporation
Sohio Petroleum Company
Southern Pacific Company
The St. Paul Companies
Tandy Corporation
The Textron Charitable Trust
Times Mirror
Transamerica Corporation
TRW Foundation
United Technologies Corporation
Westinghouse Electric Fund
John Wiley & Sons, Inc.
The Xerox Foundation

TRIBUTARY CONTRIBUTIONS

San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made memorial and honorary contributions from January 1 through August 1, 1986. These gifts are placed in the Opera's Endowment Fund to ensure the stage remains lit and vibrant for seasons to come.

IN MEMORY OF

EDY ADAMS
Ruben Gonzales

HENRY F. AKIN, II
Marian Brackenridge
Mrs. Amy Austin Lukens
William H. Smith
Alix Wilder

JOHN F. BROADBECK, JR.
Ellen Alberstat
William E. Lacy, III
Katy Lee
Mr. and Mrs. John F. Pelan
Delia Peng
Employees of the Military Traffic Management Command—Oakland Army Base

JAMES F. CALDWELL
Mr. and Mrs. Henry Bramer
The Chase Manhattan Bank, N.A.

KAUI DUNN
Albert G. Oertel

MRS. CHARLES GILESPIE
Mr. and Mrs. Richard M. Duff

JOHN HARLEY, JR.
Mr. and Mrs. Richard F. Dunbar

WILLIAM D. STOOPS
Elvira Griggs Cardin
Mary W. Chappell
Nancy Chappell
Virginia Steel

HARRY STRAUSS
Marlies E. Frank
Mr. and Mrs. James G. Magnus
Mr. and Mrs. Robert T. Martin

MANFRED WARREN
GaSonics, Division of Atomel Corporation

WHITNEY WARREN, JR.
Fritzie K. Michaels
Mrs. Frederick Onstott
Edward L. Sheridan
Virginia Vertrees
George H. Warren, Jr.
Mary-Jane Zall

ALICE WHITAKER
Mr. and Mrs. Alfred Kerr

IN HONOR OF

DR. AND MRS. JOSEPH WEISSBART
Dr. and Mrs. Jerome Swalen

San Francisco Opera Center

The following corporations, foundations and individuals contributed major support to one or more of the San Francisco Opera affiliate companies during the last year. On behalf of the San Francisco Opera Center, Adler Fellowship Program, Merola Opera Program, San Francisco Opera Auditions, Showcase Season, Western Opera Theater and Brown Bag Opera, we offer our sincere appreciation for their generous support.

CONTRIBUTORS TO SAN FRANCISCO OPERA CENTER

Mr. & Mrs. Kimball Allen
J.H. Baxter & Company
California Arts Council
Mr. & Mrs. Warren J. Coughlin
Crocker National Bank Foundation
Film Funds Trust Fund
First Nationwide Savings & Loan Association
Gelco, Inc.
William Randolph Hearst Foundation
William & Flora Hewlett Foundation
Hewlett-Packard Company Foundation
International Alliance of Theatrical Stage Employees
Mr. & Mrs. George M. Kraw
Mr. & Mrs. Antonio Mariani
Merola Opera Board of Directors
G.H.C. Meyer Family Foundation
Sadie Meyer & Louis Cohn Foundation
Marion M. Miller
Musician's Performance Trust Fund
National Endowment for the Arts
National Pro-Am Youth Fund
Mr. & Mrs. George Otto
David and Lucile Packard Foundation
Royal Viking Line
San Francisco Hotel Tax Fund
San Francisco Opera Guild
James H. Schwabacher
Sohio Petroleum Company
Claudia Stoop
Tour Arts, Inc.
Wilsey Foundation
Xerox Corporation

CONTRIBUTORS TO BROWN BAG OPERA AND WESTERN OPERA THEATER

Business Volunteers for the Arts/San Francisco
California Arts Council
Crown Zellerbach Foundation
The Driscoll Foundation
Golden Bear Travel
Golden Grain Macaroni
Kimball's Restaurant
National Endowment for the Arts
Pacific Telesis Foundation
Quick & Easy Company, Inc.
Royal Viking Lines
San Francisco Hotel Tax Fund
Theater Artaud
United Airlines
Vorpal Galleries
Western States Arts Foundation
Zellerbach Family Fund

GIFTS IN KIND
J.H. Baxter & Company
City of San Francisco Nursery

Merola Opera Program

Sponsors of the San Francisco Opera Center Auditions and Major Supporters of the Adler Fellowship Program

BOARD OF DIRECTORS

James H. Schwabacher, *President*
Alfred X. Baxter
Jean E. Bennett, Jr.
Mrs. Phyllis B. Blair
Mrs. Melvin C Britton
Carleton F. Bryan
Mrs. Sheldon Cable
Mrs. Samira B. De Lancie
William E. de Recat
Mrs. Sandra Donnell-Faggioli
Duncan Elkinson
Mrs. A. Barlow Ferguson
Mrs. Nicholas Gannam
Mrs. Rolf A. Gille
George N. Hale, Jr.
David W. Hall
Horace O. Hayes
David S. Hugle
Bruce Hyman
Raymond O'S. Kelly
Don W. Kennedy
Barbara D. Kokesh
Dr. Lee Kurlander
Lili Li Lim
Sue Sommer Loos
Mrs. James K. McWilliams
Otto E. Meyer
Herbert T. Nadai
Mrs. Fred Pavlow
Rollin Peschka
Mrs. Harriet Meyer Quarré
Mrs. Mary Riley
Mrs. Leslie Roos
Mrs. Alan Rosenberg
Gerald B. Rosenstein
Dr. Alan Roth
Dr. A. Jess Shenson
Frank D. Stout
Brucke Walker
David B. Wodlinger

HONORARY DIRECTORS

Kurt Herbert Adler
Mrs. Starr Bruce
Mrs. Sheldon Cooper
Matthew Farruggio
N. Lee B. Herbst Gruhn
William Kent III
Mrs. Bert W. Levit
Terence A. McEwen
Alexander Saunderson
Jess Thomas

PROFESSIONAL ASSOCIATES

Ruth Felt
Florence Wager

CONTRIBUTORS

Anonymous (2)
Opera Guild of Southern Arizona
Auditions Guild of Central Arizona
Opera Auditions Patrons of Arizona
Fanny H. Arnold
Assistance League of Denver
Austin Texas Friends of San Francisco Opera
Mr. & Mrs. Walter M. Baird
George L. Barbour
Dr. Richard Bartlett
Alfred X. Baxter
In memory of Mary L. Bennett
Jean E. Bennett, Jr.
Carole B. Berg
Drs. Phyllis & Sidney Blair
Mr. & Mrs. L.J. Boggess
Marion Zimmer Bradley
Dr. & Mrs. Melvin Britton
Mrs. Starr Bruce
Carleton F. Bryan
Dr. & Mrs. Sheldon Cable
Callison Foundation
Frank A. Campini Foundation
Il Cenacolo
Chicago San Francisco Opera Center Auditions Committee
The Chisholm Foundation
Mr. & Mrs. Al Ciabattoni
Mrs. Sheldon Cooper
Mrs. Martha A. Courson
Fiduciary Counseling, Inc.
In Memory of Gordon Craig
Mrs. Jay Darwin
Mrs. Ralph K. Davies
Leonardo da Vinci Society
Mr. & Mrs. Richard De Lancie
Mr. & Mrs. William de Recat
Mr. & Mrs. Reid W. Dennis
In Memory of Jean Donnell
Bruce Donnell
Henry Dreger
Margaret W. Driscoll Charitable Trust
Rudolph W. Driscoll
Eldorado Foundation
Duncan Elkinson
Mr. & Mrs. Justin Faggioli
Fairmont Hotel; The Swig Foundation
Mr. and Mrs. A. Barlow Ferguson
Fiduciary Counselling, Inc.
Mr. & Mrs. Thomas W. Foote
Mr. & Mrs. Alfred Fromm
Vic Galvin
Mr. & Mrs. Nicholas Gannam
Mr. & Mrs. Edgar Garbarini
Donna Lee Grassman Memorial Fund
Gensler & Associates, Architects
Mr. & Mrs. Gordon P. Getty
Mr. & Mrs. Rolf Gille
William G. Gilmore Foundation
Richard & Rhoda Goldman Fund
Mrs. N. Lee Herbst Gruhn
Otto Guth Memorial Award
Gropper Memorial Award
Walter & Elise Haas Fund
Mrs. Walter A. Haas, Sr.
Crescent Porter Hale Foundation
Mr. & Mrs. George N. Hale, Jr.
David W. Hall
Mr. & Mrs. Robert Harris
Robert C. Harris
Hayes Street Grill
Horace Hayes
Mrs. Thomas M.R. Herron
Mr. & Mrs. M.L. Hetzel
Holmes Foundation, Inc.
Mr. & Mrs. Carl Hovgard
David S. Hugle
Mr. & Mrs. Bruce W. Hyman
Mr. & Mrs. Philip S. Jacobs
In Memory of George Jarrett
R. Kassman Pianos
Mr. & Mrs. Raymond O'S Kelly
Kemper Educational and Charitable Fund
Don Kennedy
Kent Family Award
Mr. & Mrs. William Kent
Mr. & Mrs. Charles R. Kokesh
Karl Kritz Memorial Award
Mrs. Aaron Kurger
Dr. Lee Kurlander
Mrs. Linda Noe Laine & Miss Christel McRae Noe Laine
Mr. & Mrs. William Langenberg
Mrs. Warren Lawrence
Mrs. Bert W. Levit
Chris Lirely
Mr. & Mrs. Frank Lim
Mr. & Mrs. Jackson Loos
Leona Gordon Lowin Memorial Award
Louis R. Lurie Foundation
Audrey McComas
William F. McHugh
Mr. & Mrs. James K. McWilliams
Members of the Merola Opera Program Endowment Fund
Metropolitan Associates of Los Angeles
G.H.C. Meyer Family Foundation
Mr. & Mrs. Otto E. Meyer
Mrs. Jeanette S. Morgan
Austin Morris Family Award
Mr. & Mrs. Tim Muller
Mr. & Mrs. Herbert T. Nadai
New York San Francisco Opera Center Auditions Committee
Jane Newhall
Dr. Robert H. Newman
Nora Norden
Bernard A. Osher Foundation
Mr. & Mrs. George Otto
Mr. & Mrs. Fred Pavlow
Rollin Peschka
Louis & Flori Petri Foundation
Drs. John & Carolyn Piel
Mrs. Bernhardt N. Poetz
Leontyne Price Scholarship Fund
Mr. & Mrs. Eugene Purpus
Mrs. Harriet Meyer Quarré
Vocal Arts Foundation, Inc.
Patricia Ramsden
Mr. & Mrs. Mitchell Raskin
Mr. & Mrs. Burton Richter
Mr. & Mrs. Patrick Riley
Mrs. Leslie L. Roos
Dr. & Mrs. Robert Rosen
Dr. & Mrs. Alan J. Rosenberg
Gerald Rosenstein
Dr. & Mrs. Alan M. Roth
Opera Guild of Southern Arizona
San Francisco Alumnae Chapter, Delta Sigma Theta Sorority, Inc.
San Francisco Opera Guild
San Jose Opera Guild
Mr. & Mrs. Alexander Saunderson
James Schwabacher
Seattle San Francisco Opera Center Auditions Committee
Mr. & Mrs. Edwin A. Seipp, Jr.
Rose Shenson Scholarship Fund
Dr. Ben Shenson
Dr. A. Jess Shenson
Mr. & Mrs. Jack C. Shnider
Mr. & Mrs. Dwight J. Simpson
Paul & Mary Haas Fund
Mrs. Peter Sosnick
Emilie E. Stamm
Nancy D. Stefansky
Mr. & Mrs. Robert Steiner
In Honor of Lucile Stevens
Claudia Stoop
Frank Stout
Deborah Taylor Sweeney
Mae & Benjamin Swig Foundation
Mr. & Mrs. William Taverner
Vicolo
Vocal Arts Foundation
Waco San Francisco Opera Center Auditions Committee
Alma Brooks Walker Foundation
Mr. & Mrs. Bruce Walker
Mrs. Paul L. Wattis
Mrs. Letha M. Wayne
Mr. & Mrs. Lawrence Weissberg
Mrs. Christine Witter
Mr. & Mrs. David B. Wodlinger
Reina Wolf
Alma C. Yoder
Mrs. J.D. Zellerbach

Sennheiser Listening Devices

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has recently installed a new Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available at the north end of the main lobby. A rental fee of $2.00 is requested, in addition to an ID deposit, such as a drivers license or major credit card. The devices can be used in any seat in the Opera House.

Opera House Tours

Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on the following dates:
Sunday, November 9
Wednesday, November 19
Sunday, November 23
Thursday, December 4
Saturday, December 6
The cost is $2 for Guild members (limit 2 tickets per member); nonmembers $5. For further information, please call (415) 565-6432.

If You Drive To The Opera . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the traffic congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

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.

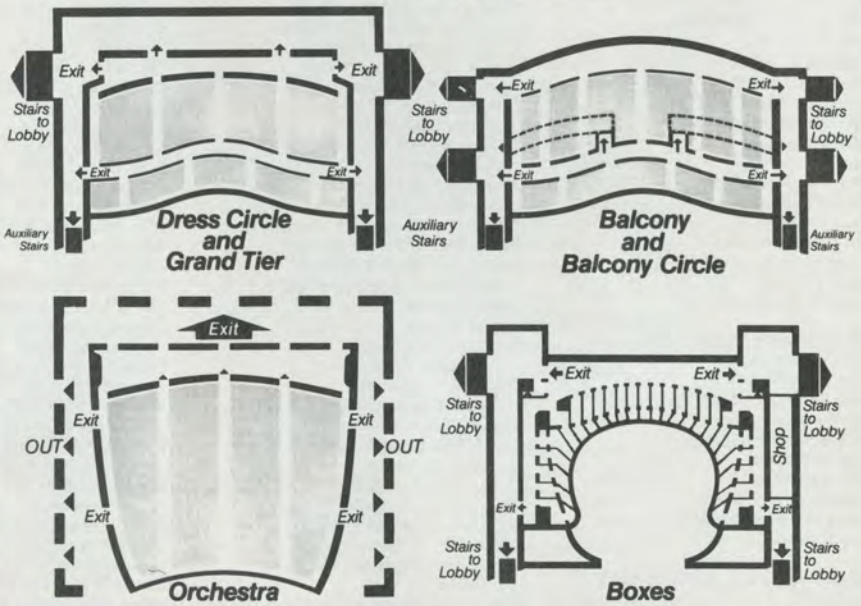
Unused Tickets Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution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

San Francisco War Memorial and Performing Arts Center
War Memorial Opera House



Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted **"EXIT"** sign nearest your seat is the shortest route to the street. In case of fire please do not run—**walk** through that exit. (Refer to diagrams.)

Celebrate OUR 130TH ANNIVERSARY SALE

TRADITIONS

Every year you purchase season tickets to the San Francisco Opera. You enjoy the opera. You view it as a reward for your labor. And so it has become a tradition with you. At Breuners, providing you with quality home furnishings as seen above, unsurpassed selection and professional service has been our tradition. This year marks our 130th year of commitment to bringing you the best. We invite you to celebrate with us as we participate in our 130th Anniversary Sale going on now.

Albany Hill
(415) 527-6465
Pleasant Hill
(415) 933-6600
San Carlos
(415) 592-1133
Fremont
(415) 657-7670
Vallejo
(707) 644-4171
Daly City
(415) 755-1602
Campbell
(408) 378-9400
Santa Rosa
(707) 545-1010

Breuners
Home Furnishings Since 1856


EXPLORE THE
SENSE OF Rémy
REMY MARTIN
PRODUCE OF FRANCE
DEPUIS 1724
80 PROOF
750 ml
Rémy Martin
COGNAC
FRANCE
FINE CHAMPAGNE COGNAC
Exclusively fine champagne cognac.
Imported By Rémy Martin Amerique, Inc., N.Y., N.Y. 80 Proof