

La Forza del Destino
(Force of Destiny)

1986

Thursday, September 25, 1986 7:30 PM
Tuesday, September 30, 1986 7:30 PM
Saturday, October 4, 1986 7:30 PM
Thursday, October 9, 1986 7:30 PM
Sunday, October 12, 1986 1:30 PM
Wednesday, October 15, 1986 7:30 PM
Saturday, October 18, 1986 7:30 PM

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FALL SEASON 1986



La Forza del Destino

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Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

La Forza del Destino

FALL SEASON 1986

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COVER:

Odilon Redon (French, 1840-1916)
Head of a Veiled Woman
Charcoal on tan paper, 20½ x 14¾ in.

National Gallery of Art, Washington
Rosenwald Collection

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

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Reid W. Dennis



Tully M. Friedman

From the Chairman of the Board and the President

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 Mailiard, 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

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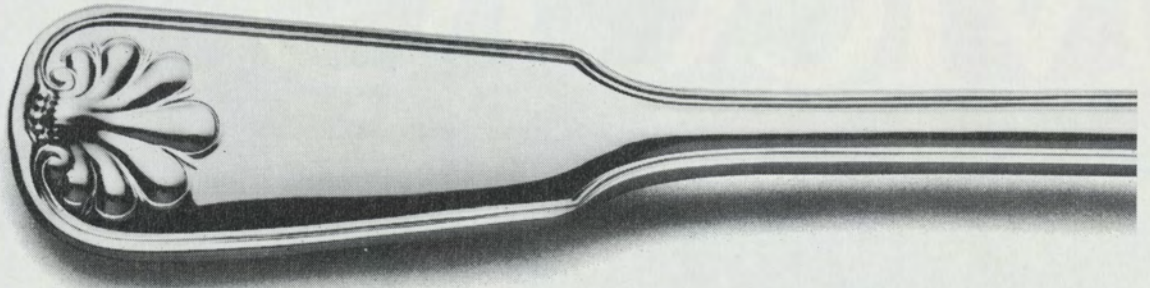


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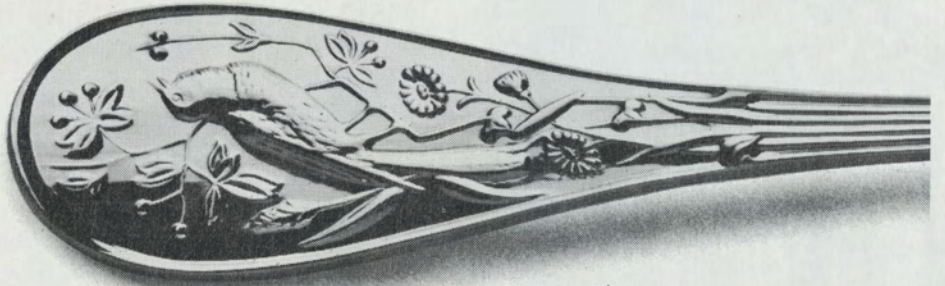
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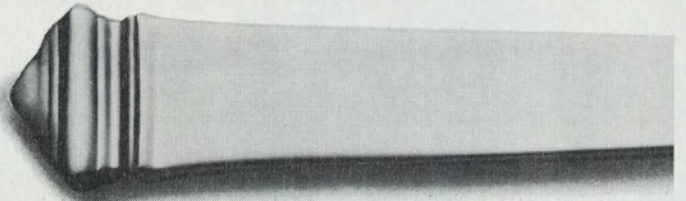
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General Director's Message

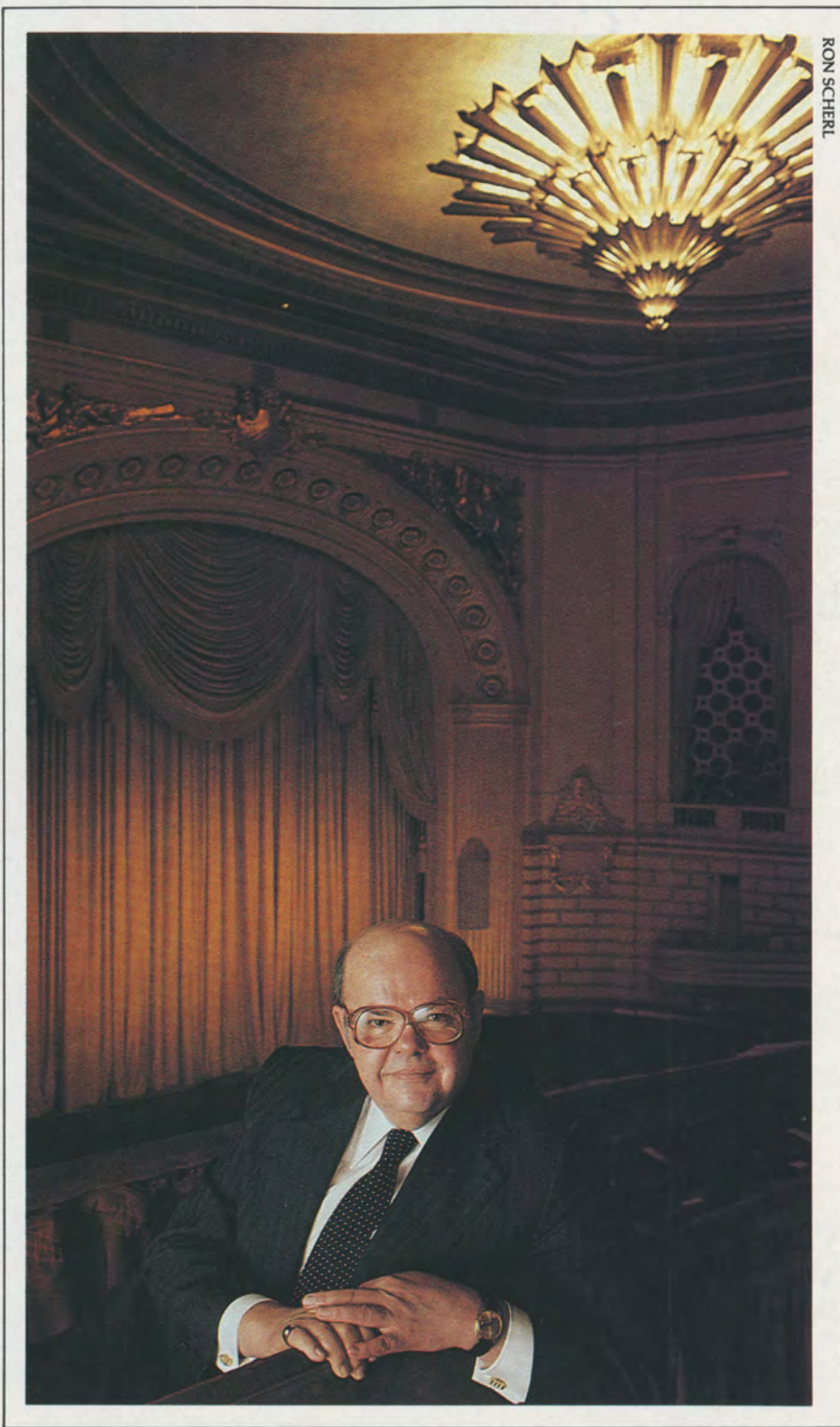
As we begin San Francisco Opera's 64th annual Fall Season, I would like to share with our audiences several thoughts regarding the direction our Company is taking.

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



RON SCHERL

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

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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



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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
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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

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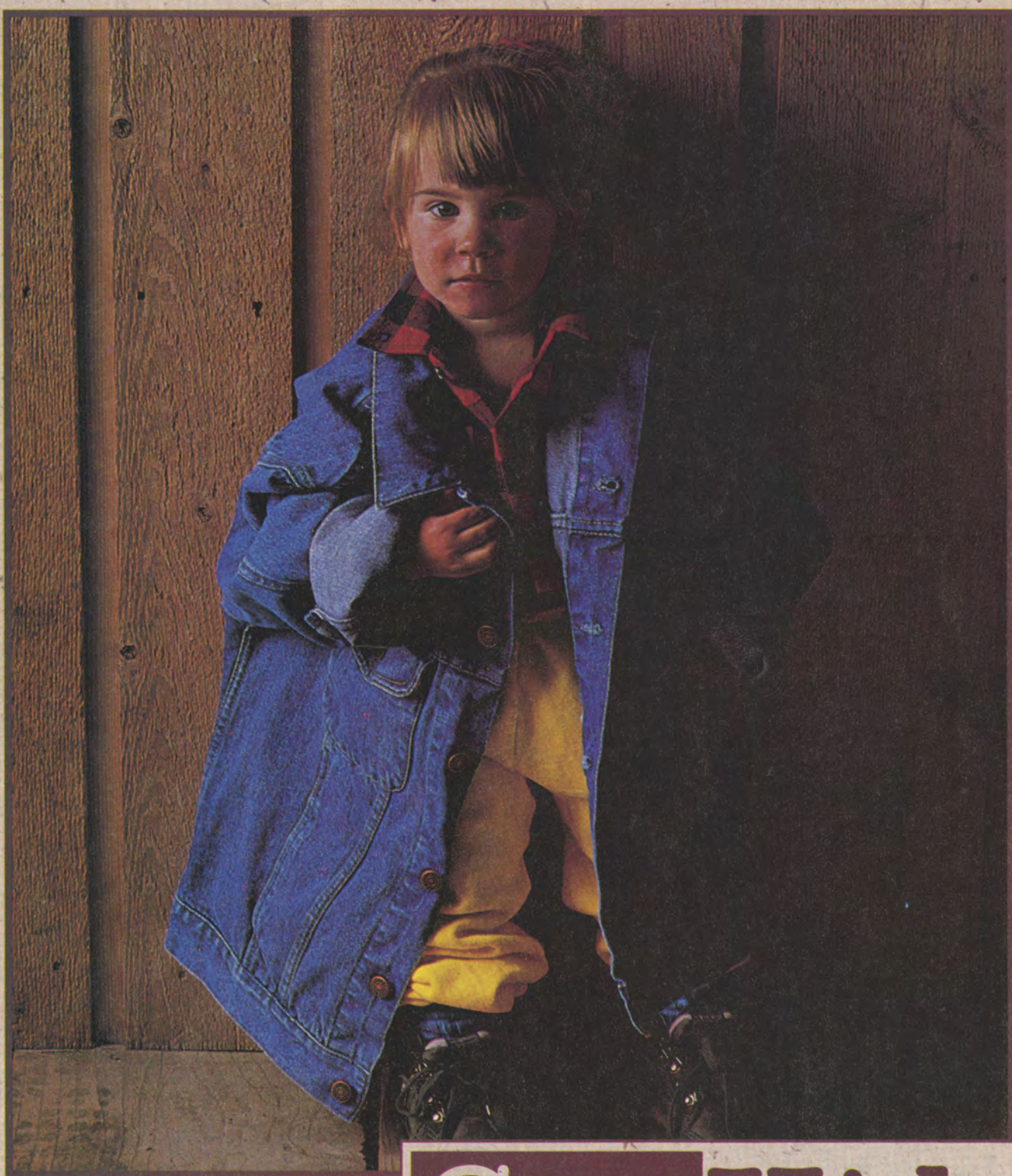
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An Opera of Ideas

By TIMOTHY PFAFF

A consideration of the things that make *La Forza del Destino* unique in Verdi's output rightly begins with its title. Although *Forza* is not the only one of Verdi's 26 (or so) operas not to bear the name (*Rigoletto*) or other identification (*La Traviata*) of a central character, of the half dozen which do not, it is the only one which instead names its underlying *idea*—literally, “the power of fate.” In 1869, three months after the triumph of the revised *Forza* at La Scala, Verdi wrote a famous letter to his Neapolitan friend De Sanctis, giving his reason for refusing *Forza* to the Teatro San Carlo: “There are operas of *ideas* (bad ideas if you like) and operas of cavatinas, duets, etc., etc. for which some of your celebrities might be good, since your public likes them, but as for me, God preserve me from having them, above all in *La Forza del Destino* Perhaps what you have is the best in the world but for these operas you want something else. You want ensemble”

Although from the start Verdi composed in a highly individual way within the operatic tradition he inherited, from *Il Trovatore* on he worked in deliberate and self-conscious pursuit of a new, “modern”

Timothy Pfaff is Associate Editor of the U.C. Berkeley Alumni Magazine, California Monthly, and a free-lance writer on the arts.

(right) The monastery church scene from Act I of San Francisco Opera's 1976 production of Verdi's La Forza del Destino.





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Giuseppe Verdi during his *Forza del Destino* stay in St. Petersburg, in 1862.

bered, re-read, and finally settled on a Spanish play of 1835 by the Duke of Rivas called *Don Alvaro, o la Fuerza del Sino*. At the center of this drama of the ill-fated house of Calatrava stood a character made to order for a Verdi tenor hero. The son of the Viceroy of Peru and the last of the Inca monarchs, Don Alvaro was a hero of noble ancestry, high ideals, principled actions, and Byronic temperament, set apart from and ultimately at odds with established aristocracy and conventional domesticity.

But, tellingly, Verdi did not name his opera after the hero but instead settled on an Italian translation of the play's subtitle (which, as Verdi authority Julian Budden has pointed out, is misrepresented when transliterated into English as "The Force of Destiny," rather than translated, as "The Power of Fate"). In an earlier phase of his career, say the period of *Rigoletto* and *Il Trovatore*, Verdi might have contented himself with the compass of Rivas's drama. Indeed, the working out of the consequences of the curse in the opera's first scene strongly recalls the former opera, and the saga of a Spanish noble family confronted by a heroic outsider recapitulates the plot of the latter. But for his new opera, Verdi needed a bigger canvas.

As Budden points out, one of Rivas's dramatic innovations was the inclusion of "realistic scenes set among the common people of Spain, who impinge on the central figures and define them by contrast." Its appeal to Verdi was vividly expressed in a letter to Leon Escudier, in

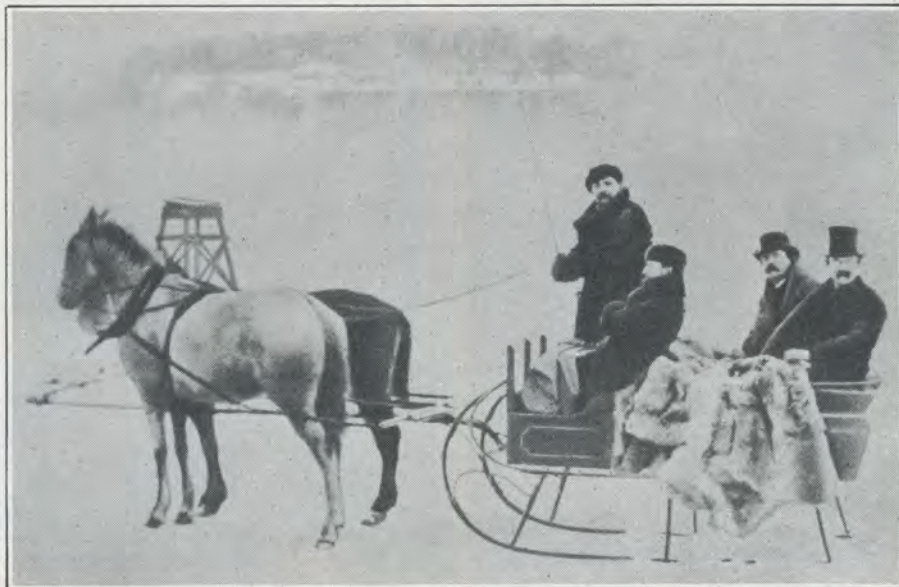
which Verdi described the works as "powerful, singular, and truly vast . . . something quite out of the ordinary." While clearly interested in following Rivas's lead, Verdi was also intent on improving, or at least expanding, upon it. As Budden also points out, the main influences on Verdi's dramatic thinking at the time were Hugo, Schiller, and Shakespeare. The composer's innovation was to set the Alvaro-Calatrava family saga against great public scenes derived from Schiller's *Wallenstein's Camp*, which he had long wanted to set, in Andrea Maffei's Italian translation (some of which makes it into *Forza* virtually verbatim).

What resulted was a work even its most ardent proponents are wont to call "sprawling." The action, which moves to Spain and Italy and back in a logic perhaps known only to fate itself, has similar disregard for the Aristotelian unity of time. In the 1862 production book for the opera, presumably the work of its librettist, Francesco Maria Piave, the following note appears after brief descriptions of the main characters: "NB: about 18 months pass between the first and second acts; several years between the second and the third; more than five years between the third and fourth. The artists should take care not to forget this when they make themselves up." When the opera had its premiere at the Bolshoi on November 10, 1862, its "tragic" and "comic" scenes (that is, its private, or Alvaro-Calatrava family scenes, and its public scenes, depicting the lives of "ordinary" people and crowds), existed in a kind of balance, at least

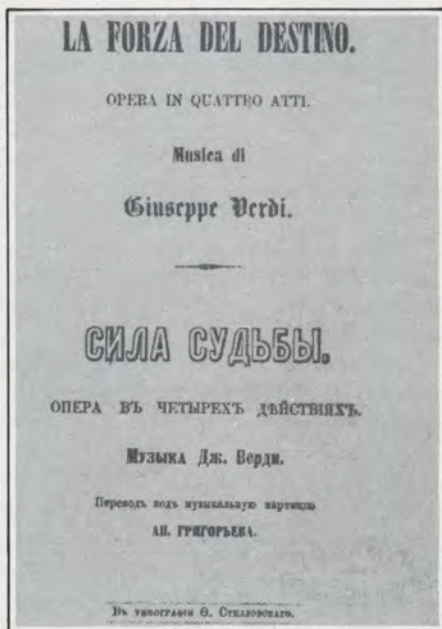
kind of opera. His goal was not to reject his own tradition, but, rather, to transform it. His will, put crudely, was to dress Donizetti in Meyerbeer's clothes, and to give Meyerbeer the mind of Wagner—that is, to merge the expressive directness of Italian opera with the spectacle of French grand opera and the unity of thought and conception of the most advanced German operas.

His operas from *Les Vêpres Siciliennes* on, and even more after the artistically superior *Un Ballo in Maschera*, show Verdi striving to create a grand opera in which the spectacle mattered—that is, was an essential part of the subject matter and not mere divertissement. Indeed, his avidity to do so was strong enough that the right invitation—in this case, a handsome commission of 1861 for a new opera for the Bolshoi Theater in St. Petersburg—proved enough to rouse the creativity of a self-described "complete countryman" (but, more accurately, a busy, if reluctant politician) who had, in his own words, "bidden farewell to the muses."

For their part, the muses of drama reciprocated, for several distressing months. Verdi had accepted the commission with his usual contingency, namely finding an appropriate subject. When his first choice, Hugo's *Ruy Blas*, was rejected by the Russian censors, the commission nearly foundered for lack of a "book." The breakthrough came when Verdi remem-



Giuseppe Verdi with friends at St. Petersburg in 1862. Verdi is the only one not facing the camera.



Cover of the first Russian edition of *Sila Sudby*, better known as *La Forza del Destino*, St. Petersburg, 1862.

inasmuch as they were interspersed, with one kind regularly following the other. The revised *Forza*, which opened at La Scala on February 27, 1869, sought to maintain a musical balance but altered that earlier, neater sequence. And, while the revised version did not add any characters, it did work significant changes on the plot (including “new motivations, actions, and reactions”) and introduced new philosophical and even theological ideas. Viewed as one, the two versions of *Forza* represent, Budden writes, “an opera whose only fault is that it is too rich in ideas. It is a fault on the right side.”

Again, even admirers of the work might take issue with Budden’s contention that a profusion of ideas is the opera’s “only” fault. Verdi, plainly, was sufficiently dissatisfied with the first version to revise it, and there is no evidence that he was completely satisfied, or even fully convinced, by the second. First forays into forms as large as *Forza*’s seem almost, well, destined to emerge “flawed” (another word regularly applied to *Forza*).

But opera commentator Peter Conrad goes perhaps too far in the other direction in alleging that “ever since [its] premiere *Forza* has been admired for its music and deplored as drama.” Others certainly have concurred with critic Eduard Hanslick’s 1867 description of *Forza* as “a collection of musical accidents.”

But “deplore”? Even as strong a proponent of the piece as *New Yorker* critic Andrew Porter (who has translated both versions of the work and directed the 1862 version, at Seattle Opera) can contend, in his article on Verdi in *The New Grove*, “In *La Forza*, destiny works overtime, bringing characters together in a most improbable fashion”—without deploring the drama. There is ample evidence that, as a result of Verdi’s keen feeling for his material, his compelling musical settings of the libretto’s individual scenes, and his strong sense of the musical architecture of the work as a whole, that Porter, as well as generations of other operagoers and opera “co-creators”—whatever their feelings about the plot, or particulars of the plot—find its drama engrossing, at times overwhelming, and, overall, true.

There are numerous obstacles for modern audiences to surmount before surrender to *Forza*’s story is possible—if, indeed, for some it ever is. Most of what must be taken “on faith” derives directly from Rivas, including the moment, early in the opera’s first act, when an accidental shot from the gun Alvaro throws down—in what is, essentially, an act of honor—in a split second transforms him into the murderer of his beloved’s father and prompts the curse of Leonora which, ultimately, determines the course of the rest of the opera. It seems as difficult for audiences today as it appears to have been for Leonora’s maid to give fate its due in the working out of this complex tale.

The conflation necessary to reduce Rivas’s play into a workable opera libretto (in essence Verdi’s work; Piave was his chosen, but closely supervised and fre-



San Francisco Opera presented *La Forza del Destino* for the first time in 1933. In spite of a remarkable cast, only a single performance was given. L. to r.: Giovanni Martinelli (Alvaro), Claudia Muzio (Leonora) and Ezio Pinza (Padre Guardiano).



Claudia Muzio as Leonora in San Francisco Opera's 1933 staging of *La Forza del Destino*.

quently overridden, versifier) further heightened the sense of the improbability of some of the action. And Verdi's introduction of the Schiller material further increased the "incidence" of coincidence—quite improbably reuniting in Italy five characters—Alvaro, Carlo, Preziosilla, Trabuco, and Melitone—from different places in Spain. The shorter and more complex the exposition of this plot, the more it strains "ordinary" credibility. In the end, far more troublesome than *Forza's* plot is a synopsis of *Forza's* plot.

All of which is not to suggest that the plot did not prove to be a problem for Verdi. It distinctly was. It has been duly noted that *Forza* is the only one of Verdi's operas whose revision was undertaken explicitly in order to fix the plot, rather than to improve the music or update it in style. And had Verdi not felt the problem as keenly as his critics (and publisher, Ricordi, who hounded him to "save" the opera), he would hardly have taken the time from what was already a demanding schedule—the *Don Carlos* commission

was upon him—to attempt, and finally make, the revisions. Had he not felt the need for the changes, it is even less likely that he would have allowed the situation to be such a vexation to him for so long—or that he would ultimately have taken yet more time, for what proved to be more extensive revisions than even he had foreseen.

But what troubled Verdi was not what taxes the patience of modern viewers. The proud possessor of a fecund romantic imagination, Verdi was strongly drawn to Rivas's drama, which, however exaggerated it may seem to us today, was, in its own day and own way, conventional (in the sense of being replete with the dramatic conventions within which Rivas worked). In any case, it was perfect grist for Verdi's mill. Viewed in retrospect, perhaps the strongest evidence for Verdi's appreciation of Rivas's play is the fact that he retained its ending. As the composer remarked repeatedly in the years after the St. Petersburg premiere, the principal problem with the opera was "that damned

ending." (In the more than five years it took Verdi to devise a new dénouement, he regularly referred to the original as "infernale" or "maledetto.")

In the first *Forza*, Alvaro and Carlo have their final duel—in which Alvaro fatally wounds Carlo—on stage. Carlo, misinterpreting Alvaro and Leonora's brief, excited reunion, stabs Leonora, also on stage. And as Carlo and Leonora die, and the monks, responding to Leonora's alarm bell, rush to her aid, Alvaro, amid a wild thunderstorm, throws himself off a precipice. What bothered Verdi was not the violence per se—again, it is taken directly from Rivas—but, rather, the very thing that bothered many early *Forza* audiences and critics: all those bodies.

The solution came slowly, one almost wants to say reluctantly. Having first set Rivas's own ending because he found it dramatically apt, Verdi quickly rejected the idea of a happy ending, with a reconciliation in the Alvaro-Calatrava family nexus. A sequence of other ideas were proposed and, sooner or later, rejected. In just enough time for the premiere of the revised *Forza* at La Scala, Verdi did devise, and set, a new ending. Both Carlo and Leonora sustain their fatal wounds off-stage. In a duet, Alvaro confesses to Leonora that it was he who killed her



Carlo Bergonzi was Don Alvaro in San Francisco Opera's 1969 *Forza*.

brother, and laments his "destino avverso" at having lived to find his beloved Leonora the very instant after he shed the blood of yet another member of her family. In a final trio, Padre Guardiano counsels Alvaro to pray for mercy, Leonora promises him God's mercy, Alvaro says that he has been pardoned "by heaven," and Leonora tells him that she goes on to await him there.

The new ending was versified by Antonio Ghislanzoni, who had written a libretto to one of Verdi's favorite novels, Manzoni's *I Promessi Sposi* (and, a few years later, was to write the libretto for *Aida*). The extent of Ghislanzoni's contribution beyond the poetry is unclear, but much has been made of the fact that the ending he devised for *I Promessi Sposi*, which deals with similar circumstances, also ends with a duet and a trio, and may well have served as a model for the new *Forza* ending. In any case, Ghislanzoni's contribution was not credited, and in his own review (he was also a critic) of the 1869 premiere, he judged that, with the beautiful trio, Verdi had chosen "the best" ending.

Other elements of the review are cited in Bruce Alan Brown's insightful article, "That Damned Ending." The librettist pointed out that it was precisely the "Spanish exaggeration," "chivalric pride," and "monastic fanaticism" that attracted Verdi to Rivas's play, and that, in devising a new ending, it had been essential to remain consistent with "the Spanish poet's predominating idea. *Fatality* required that Don Alvaro exterminate the entire Vargas family . . . It was a matter then of letting fate fulfill its tremendous decree, and of sparing the spectators the sight of so many victims."

Maintaining dramatic consistency necessitated other changes as well. First, there was the need to adjust Don Alvaro's motivation, since he was now to persevere in an attitude of religious consolation instead of hurling himself to his own death in a working-out of his fate. Ultimately, that meant the deletion of his third-act aria, which once ended the act, and the substitution of new words (by Ghislanzoni), in a new position in the act, in which Alvaro says he will seek a hermitage in hope of finding the peace for which he yearns. That Verdi was less than completely satisfied with the new conclusion is suggested by the fact that, in the process of making the revisions, he made some sardonic references to Ghislanzoni's



Leontyne Price as Leonora, her first one ever, in the San Francisco Opera 1963 *Forza del Destino*.

"Christian verses" and to Alvaro's transformation into a "good little boy."

Yet more changes followed. The deletion of Alvaro's third-act aria prompted a reshuffling of much of the music in the rest of the act (which now ended with the camp scene, and Preziosilla's *Rataplan*) and the composition of a new scene for a patrol chorus. Verdi also made numerous other small adjustments elsewhere, re-scoring some passages with the increased mastery he had gained from having composed some of the music for *Don Carlos*. And he replaced the original, more terse prelude with a more expansive overture of a different design.

Although Verdi's revised version seems destined to prevail on today's stages, his original version has made a kind of comeback as well, one result of which is that the case has been made for both the validity and the value of hearing—and seeing—both. That, in turn, has allowed *Forza's* appreciators to focus attention less on the "second thoughts" of Verdi and company, remarkable and interesting as they are, and more on the

major transformations Verdi worked on the original material he chose for his ambitious project.

In realizing one of the opera's central themes, in Porter's words "the futility of trying to find peace in retreat from the active world," Verdi gave a new prominence to, and made important new uses of, the forces he referred to together as "the masses." *Forza* is not only one of his most choral operas (the chorus appears in every scene except the first and last and, in the 1862 version, appears in the last scene as well), it is also the one in which the various choral ensembles are the most highly differentiated and precisely characterized.

As Porter further points out, "The central episode of the inn scene is his invention. So is the choral 'investiture' of Leonora at the end of [Act II]. So are the scenes of military life in Italy," although these last rely heavily on material from Schiller. Whenever it came to casting the opera Verdi's concerns were much more with finding the right Preziosilla and Melitone than with the casting of what

we now tend to consider the principals: Leonora, Alvaro, and Carlo. In Verdi's judgment, the masses, these "ordinary" people, "fill half the opera and really constitute the *music drama*." Brave new world indeed, operatically speaking.

What comes clear in looking at Verdi's years at work on *Forza* is that, however much it may sprawl, it does not do so for lack of design. Verdi strove to make the gargantuan work cohere, and if, in the usual ways, it does not, looked at in other ways, it does.

To satisfy his commission from Paris, Verdi composed a French grand opera, *Don Carlos*. For Cairo he wrote an Egyptian opera, *Aida*. A number of commentators on *La Forza del Destino* have advanced the intriguing idea that, with it, Verdi wrote his Russian opera. Anyone who saw San Francisco Opera's production of Mussorgsky's *Khovanshchina* two years ago will immediately recognize features the two works have in common: extensive choral writing; episodic, even fragmentary, presentation of the action involving the principals; scenes of military and religious life which, while sometimes departures from the "main story," still have dramatic impact; and an overriding tone of brooding, nocturnal melancholy. (Only three of *Forza's* nine scenes take place in daylight; the others are set at night and, when Verdi specifies natural light, it is moonlight.)

It is less than ideally clear what Russian music Verdi knew when he accepted the commission from St. Petersburg, or whether, in fact, he intended to write a "Russian" opera. What does seem clearer is that, had it not been for *Forza's* premiere at the Bolshoi, the world might have been deprived of another Mussorgsky opera. Budden writes: "Whatever the final verdict on *La Forza del Destino*, there can be no doubt that one foreign masterpiece owes it an incalculable debt. Without its example *Boris Godunov* could never have taken shape as we know it today. The procession of holy pilgrims that causes all present to kneel in prayer; the monk who is a figure of comedy; the whining character-tenor who is maltreated by the bystanders—in a word Varlaam and the Idiot have no precedents save in Melitone and Trabuco respectively . . . For the panoramic vision of *Boris Godunov* embracing the highest and lowest in society in an alteration of contrasting scenes, only *La Forza del Destino* could supply the model." ■



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LA FORZA DEL DESTINO



MARIA SLATINARU

Romanian soprano **Maria Slatinaru** returns to San Francisco Opera as Leonora in *La Forza del Destino*, a role she has recorded complete on the Integrale label. She made her American debut with San Francisco Opera during the 1983 Fall Season, singing the title role of *La Gioconda*, and returned last fall in one of her signature roles, the title role of *Tosca*, which she has sung to acclaim in opera houses around the world, including Paris, Vienna, Hamburg, Berlin (East and West), Cologne, Palermo, Frankfurt, Zurich, Stuttgart and Brussels. Miss Slatinaru made her first operatic appearances as Elisabetta in *Don Carlo* at the Romanian Opera of Bucharest and was immediately re-engaged for subsequent appearances as Leonora in *Il Trovatore* with that company, of which she is a resident member. She toured with the Romanian Opera Ensemble in 1970, visiting Belgium, Greece and West Germany. Her first appearance with a German company took place in Lübeck in 1972, and the following year she became a member of the Deutsche Oper am Rhein in Düsseldorf. She later began a series of guest appearances with the major companies of Germany. Her 1977 French debut at Toulouse was a turning point in her career when she performed Leonore in *Fidelio*, a role with which she is closely identified and in which she has scored triumphs in Vienna, Berlin, Munich, Frankfurt, Stuttgart, Düsseldorf, Toulouse, Basel, Nancy and Angers. In 1981, Miss Slatinaru made her Italian debut at La Fenice in Venice, where she appeared as Minnie in *La Fanciulla del West*, followed by performances of *Andrea Chénier* in Verona. Recent engagements have included a new production of *La Gioconda* with the Deutsche Oper, Berlin, and performances of *Tosca* in Cologne and



JUDITH FORST

Frankfurt, *Il Tabarro* in Munich, *Cavalleria Rusticana* in Vienna, Basel and Baltimore, and *Aida* in Australia. Her future engagements include *Tosca* at the Metropolitan Opera and in Montreal, Dallas and Nantes, *Fidelio* in Cologne, and *La Forza del Destino* in Munich. In addition to *Forza*, Miss Slatinaru has participated in a complete recording of *Turandot*, as well as albums of lieder by Schumann and Wagner and opera arias.

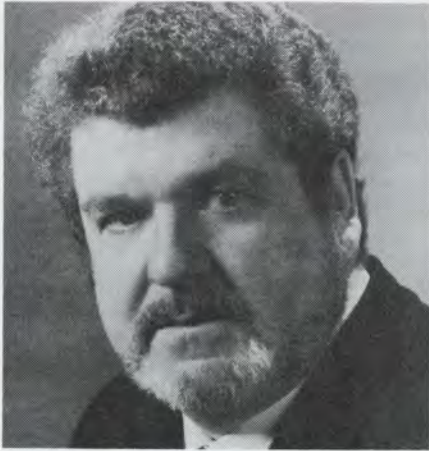
Mezzo-soprano **Judith Forst** appears as Preziosilla in *La Forza del Destino*, a role she sang with San Francisco Opera in 1979. The Canadian singer made her Company debut in 1974, when she appeared as a Flowermaiden in *Parsifal* and as Suzuki in *Madama Butterfly*. She returned for the 1981 Fall Season to sing Valencienne in *The Merry Widow* and was most recently seen here as Jane Seymour in *Anna Bolena*, a role she has sung opposite Joan Sutherland at the Canadian Opera and Michigan Opera Theatre and in concert in a national telecast from Lincoln Center. Miss Forst was the first contestant ever offered a Metropolitan Opera contract following her audition in the national semifinals and she went on to perform at the Met for seven seasons in a wide variety of roles. Her extensive repertoire includes Octavian in *Der Rosenkavalier*, the title roles of *Carmen* and *La Cenerentola*, Charlotte in *Werther*, Musetta in *La Bohème*, Dorabella in *Così fan tutte* and Adalgisa in *Norma*, a role which she performed recently in a new production at New York City Opera starring Olivia Stapp with Richard Bonyngue conducting. In the spring of 1985 she made her European debut as Nicklausse in *Les Contes des Hoffmann* in Paris and was seen later that year at New



DONNA BRUNO

York City Opera in *Norma* and *La Cenerentola*. Most recently she appeared in Santa Fe as Nero in *L'Incoronazione di Poppea*. Miss Forst devotes a portion of each season to concert and recital appearances and she will be honored by a CBC television portrait to be filmed later this year.

Mezzo-soprano **Donna Bruno** portrays Curra in *La Forza del Destino*. She most recently appeared here as Siegrune in *Die Walküre* during the 1985 Ring Festival, a role in which she made her Company debut in Summer 1983. A 1984-85 Adler Fellow with the San Francisco Opera Center, she portrayed Edvige in its production of Handel's *Rodelinda* last year and toured with the SFOC Singers as Prince Orlofsky in *Die Fledermaus*. She also portrayed Mirinda in the 1983 Showcase production of *L'Ormino*. A Chicago native, Miss Bruno appeared as Mercédès in *Carmen* in the 1984 Fall Season, and as Suzuki in the Family performances of *Madama Butterfly*. During the 1983 Fall Season she was seen in *Katya Kabanova*, *La Traviata*, *La Grande Duchesse de Gérolstein* and *Manon Lescaut*. As a member of the Merola Opera Program in 1982, she sang Maddalena in *Rigoletto* and toured in that role with Western Opera Theater, and in 1983 appeared as Nicklausse in the Stern Grove *Tales of Hoffmann*. Miss Bruno was also heard as Hansel in Marin Opera's *Hansel and Gretel*, Rosina in *The Barber of Seville* with the California Coast Opera, and Alcina in Haydn's *Orlando Palladino* with the Carmel Bach Festival. A busy concert artist, she has appeared with the San Francisco Symphony in Janáček's *Glagolitic Mass*, the Beethoven Ninth Symphony, and Stravinsky's *Les Noces*. Other recent solo appearances have been



CARLO COSSUTTA

with the Marin Symphony, the Cabrillo Music Festival, the Masterworks Chorale, the Carmel Bach Festival and the San Francisco Bach Choir, as well as Chicago's Music of the Baroque. She was also heard in a recital of Wagner's song literature in 1985, and was a Schwabacher Debut Recitalist earlier this year. She has won numerous awards including the American Opera Auditions in 1982 and 1983, was a district winner of the Metropolitan Opera Auditions, and was twice a winner of the San Francisco Opera Center Audition Grand Finals. Recent engagements include the title role of *Carmen* with the Stockton Symphony, Stefano in *Romeo and Juliet*, Meg Page in *Falstaff*, and Ceres in the premiere of Hoiby's *The Tempest* with the Des Moines Metro Opera. Miss Bruno's future engagements include Valencienne in *The Merry Widow* with the Sacramento Opera, and Vaughan Williams's *Magnificat* with the Vallejo Symphony.

Tenor **Carlo Cossutta** returns to San Francisco Opera as Don Alvaro in *La Forza del Destino*. He made his Company debut as Radames in *Aida* in 1972 and returned in 1983 for one of his most celebrated portrayals, the title role of Verdi's *Otello*. The Trieste-born tenor has interpreted the Moor in London, New York, Washington, Hamburg, Paris, Milan, Berlin, Frankfurt, Geneva, Vienna, Naples, Bonn, Nice, Barcelona, Buenos Aires, South Africa and Turin. He made his operatic debut at Covent Garden in 1964 singing the Duke in *Rigoletto* and returned there the following season to appear in *Cavalleria Rusticana*, for which he received great critical acclaim. Other roles he has sung at Covent Garden include the title role of *Don Carlos*, Cavaradossi in *Tosca* and Gabriele Adorno in *Simon Boccanegra*. His



WOLFGANG BRENDEL

Metropolitan Opera debut was in 1973 in *Norma* and his other United States appearances have included performances of *La Fanciulla del West*, *Pagliacci*, *Samson et Dalila* and *Otello*. 1973 was also the year of his Paris Opera debut in *Il Trovatore*. In recent seasons, he has appeared in *Tabarro* in Munich, *Otello* in Catania and Munich, *Aida* in Bonn and the Palais Bercy in Paris, *Un Ballo in Maschera* in Bonn and *Samson et Dalila* in Trieste, Chicago, Nice and Hamburg. Cossutta's discography includes recordings of *Otello* with the Vienna Philharmonic under Sir Georg Solti and Verdi's Requiem with the Berlin Philharmonic under Herbert von Karajan.

German baritone **Wolfgang Brendel** is Don Carlo in *La Forza del Destino*, a role he has recently sung to great acclaim in a new Munich production by Götz Friedrich under Giuseppe Sinopoli. He made a highly praised San Francisco Opera debut in 1979 as Rodrigo in *Don Carlo* and sang the High Priest in the 1980 Opening Night production of *Samson et Dalila* (later televised nationally), returning as Ottone in *L'Incoronazione di Poppea* for the 1981 Summer Season, Count di Luna in *Il Trovatore* for the 1981 Fall Season and, most recently, during the 1984 Fall Season in the title role of *Don Giovanni*, a role in which he has garnered praise in opera houses around the world. He first appeared on the opera stage in Kaiserslautern, and was immediately engaged by the Bavarian Staatsoper, where he was a company member and leading baritone for 15 years beginning in 1971, and is still a frequent guest artist. It was in Munich that he was invited by Carlos Kleiber to sing Germont in *La Traviata*, his first Italian role, and his great success in the part was a decisive influence on the course of his career. He made his 1975 Metropol-



PAUL PLISHKA

itan Opera debut as the Count in *Le Nozze di Figaro*, the vehicle of his 1981 debut at La Scala in Milan. He has also made numerous guest appearances in Berlin, Düsseldorf, Frankfurt, Hamburg, Amsterdam, Geneva, Prague, Vienna, Zurich and at the Edinburgh Festival. In 1977 he became the youngest singer ever to be named Kammersänger at the Bavarian Staatsoper, and bowed the following year at the Lyric Opera of Chicago as Miller in *Luisa Miller*. Last year he made his Bayreuth Festival debut as Wolfram in *Tannhäuser*, an assignment he repeated this past summer. He appears frequently at the Vienna Staatsoper, where he has in recent seasons been applauded in *Luisa Miller*, *La Traviata*, *La Bohème* (as Marcello) and *Tannhäuser*. Recent assignments include Mandryka in *Arabella* in Munich under Sawallisch; Lortzing's *Zar und Zimmermann* in Berlin, a production that was recorded by EMI; his Covent Garden debut as the Count di Luna in October of 1985; Dapertutto in *The Tales of Hoffmann* in Munich; and, most recently, a triumphant *La Traviata* this past June in Barcelona. His discography includes complete recordings of Nicolai's *The Merry Wives of Windsor* and Weber's *Der Freischütz*, both under Rafael Kubelik; Paer's *Leonora*; *The Magic Flute* under Bernard Haitink; Brahms's *Deutsches Requiem* under Sinopoli; *Pagliacci*; a recital of French, Italian and German arias; and, soon to be released, a complete recording of *Fledermaus* conducted by Plácido Domingo.

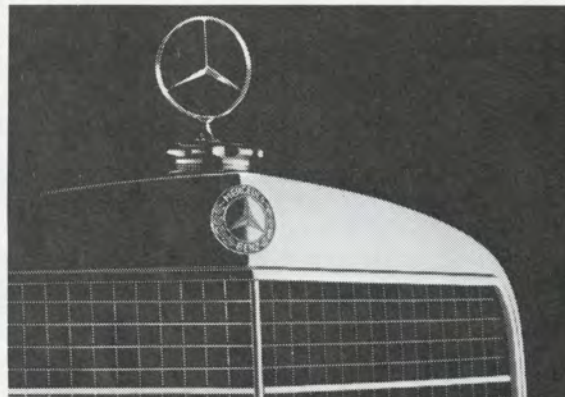
Paul Plishka, leading bass of the Metropolitan Opera since 1967, sings Padre Guardiano, the role of his 1976 San Francisco Opera debut, in *La Forza del Destino*. During the 1982 Summer Season, the Pennsylvania native returned here as Zaccaria in *Nabucco* and in 1984 sang Silva

in *Ernani*. He began his operatic career by winning first place in the Baltimore Opera Auditions and soon after joined the National Company of the Metropolitan Opera, becoming a member of the parent company with his official debut in *La Gioconda*. Since that time he has performed over 40 leading roles with the Met and has appeared frequently with numerous North American opera companies including those of Philadelphia, Houston, Pittsburgh, San Diego, New Orleans, Chicago, Toronto, Ottawa and Vancouver. In Europe he has been applauded at La Scala, Covent Garden, the Hamburg Staatsoper, the Paris Opera and Munich Staatsoper, as well as the companies of Berlin and Zurich and the festivals in Salzburg and Spoleto. His 1985-86 itinerary began with performances at the Lyric Opera of Chicago where he sang *Otello* and Handel's *Samson* and joined Joan Sutherland in Donizetti's *Anna Bolena*. He then appeared at the Metropolitan Opera in *Don Carlo*, *Aida*, *Simon Boccanegra* and *Roméo et Juliette*. Most recently, Plishka participated in performances of Verdi's *Requiem* and *I Lombardi* with the La Scala company at the EXPO '86 international festival in Vancouver. His future engagements include *Aida*, *Boris Godunov* and *Roméo et Juliette* at the Met and Verdi's *Requiem* with the Rotterdam Philharmonic in Amsterdam. He has also appeared with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, San Francisco, Toronto and Cleveland. Plishka's impressive discography includes recordings of *Norma*, *Faust*, Massenet's *Le Cid*, *Turandot*, Rossini's *Stabat Mater*, Verdi's *Requiem* and, soon to be released, *La Forza del Destino*.

Bass-baritone **Enrico Fissore** is Fra Melitone in *La Forza del Destino*, the role in which he made his Metropolitan Opera debut during the company's centennial season, and which was seen on the national "Live from the Met" telecast that was also released on videocassette. He made his San Francisco Opera debut in the 1982 Summer Season production of *The Barber of Seville*, earning high praise for his portrayal of Dr. Bartolo, and returned during the Company's 1984 Fall Season as Leporello in *Don Giovanni*. He made his professional opera debut at Milan's Teatro Nuovo in the title role of *Don Giovanni*, and went on to specialize in works by Rossini and Mozart, as well as a number of 17th- and 18th-century composers including Monteverdi, Cavalli,

continued on p.48

R. A. B. M O T O R S

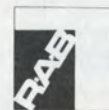


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By NINA BECKWITH

Like swift couriers in the gloom of night, a few stagehands stride quietly, sure-footedly, on their appointed rounds over the blacked-out cable-strewn stage. Two or three dim worklights seem so high above they could be on jet planes. Only in the space behind center stage is there light enough to see by, bluish moonlight from the sky of Paris filtering through a translucent scrim from the most famous garret in opera. A voice comes over the mike from the front of the house: "Move it a little to the left." They're lighting the first act of *La Bohème* and there must be no distracting sounds or other lights backstage.

In a short while the moonlit scene will disappear. Out of a pandemonium of hammering, hoisting, hauling and hollering, the Café Momus will be created with its cobblestone square, to be thronged with strollers and vendors during the evening chorus rehearsal of Act Two.

Meanwhile, back at the patch, eighty black-cowled monks are starting their mournful march around the three great iron tiers which will stand at the back and sides of the stage throughout the first opera of the 1986 Fall Season, Verdi's *Don Carlos*. (The "patch" is the Opera House extension, so named as a salute to its construction supervisor, Bob Patch, and because it was patched on to the rear of the stage.)

As the stiff black burlap monk figures with their wood and metal armatures are being lifted into place by the prop crew, a forty-foot truck backs into the other end of the patch and the stage carpenters start to unload the scenic elements of Countess Almaviva's boudoir for the season's second opera, *Le Nozze di Figaro*.

It's early days yet, the third week of technical rehearsals, or "teching," which started on July 21st. There are six weeks to go before opening night and already three of the season's ten operas are in the house. The others will come in and go up on the stage, complete in every detail, from champagne flutes for *Manon* to



THOS
Michael Kane, Master Carpenter, pauses backstage between exchanges with his crew, most of the time delivered via his ever-present wireless microphone.

bloody swords for *Macbeth*, according to a schedule as precise as man can devise. And some vastly experienced and skillful men and women are planning and assembling the *mise en scène* of this season's grand operas, as they have for many grand seasons in San Francisco.

During a little lull on stage, while Act

One of *Bohème* is being lit by the electricians, other work goes on, unremittingly on schedule, not only in the patch but out at the scene shop where the sets are built; in the Opera's giant warehouses; in the costume shop; in the prop shop upstairs in the Opera House; in the Master Carpenter's office stage right, and the Master of Properties' office stage left.

It's about the only chance before the season starts to talk with those two Master members of the Opera's technical staff who bear some of the heaviest responsibility for getting every opera on and off the stage in prime performing condition, every night, every matinee, every season.

The combined total of years that Michael Kane, Master Carpenter, and Ivan Van Perre, Master of Properties, have worked on San Francisco Opera productions comes to 58.

Mike Kane came to the Opera in 1959. He is a spare, sandy-haired man with a scholarly look, the father of three. He hails from Spokane. He got into show business through a friend back home who had graduated from theater popcorn-boy to stagehand and went on tour with Spike Jones—remember him? "Whenever my friend came home," Kane recalls, "he had a new car and a new suit so it seemed like a pretty good occupation. Things were slow up in Spokane so I came down here but I never got any of those lucrative road tours. The Opera seasons were much

Nina Beckwith is a free-lance writer specializing in arts. A former Time magazine overseas correspondent, she writes and edits Bene Legere, the newsletter of the General Library, U.C. Berkeley.

shorter in those days so I went on tour with the San Francisco Ballet and American Ballet Theatre as a stagehand during the winter months. We stayed in good hotels at a special touring rate of about \$5 a day. We would drive all night to make that extra money and check into a hotel at six a.m. so we'd get two nights' sleep for the price of one... five bucks was a lot of money in those days.

"Stage carpenters assemble and disassemble the sets; they don't build them," he explains. "Pierre Cayard and his crew build them at the scene shop, so he should really be called the Master Carpenter and we should be called assemblers, or some such. In the old days sets were built right on the stage, as they still are in some houses, so carpenters and scene setters were all one group of craftsmen."

Kane has 35 stagehands, ten of whom are off on any given day. Some operas require crews substantially larger than 25, so extra people have to be hired. In coordination with the Opera's Technical Director John Priest and with the other technical departments, Kane plans what each of his crew has to do at what moment in each phase of every opera's scenic mounting, rehearsal and performance. "Actually, I have four very good assistants who do that," he says, smiling. "I just get the credit for it."

Ross Lorente, the Fly Man, is responsible for all the scenery that moves up and down from the lower grid of the flies, 116 feet above the stage. Safety is a paramount consideration. At times the scenery for two or three operas is kept in the flies and Lorente must see that the right piece comes down in the right opera at the right time—and not on top of anybody—and goes up again the right way.

In the hanging plot the scenery on each of the eighty pipes is listed. Each day Lorente has to go through all of them and make thirty to forty changes, which means that whatever is hanging on those pipes has to be removed, folded, and carefully put away in the right place, and that precise weights and measurements must be provided for tying the new pieces.

For purposes of scene setting, the stage is divided down the middle. Kane has a Key Man assistant responsible for each side: Geoff Heron on the right, and Kenny Ryan on the left. "Then I have a night foreman who has to know the shows equally as well as I do," Kane says,

continued on p.52

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

Opera in three acts by GIUSEPPE VERDI

Text by FRANCESCO MARIA PIAVE

Based on the drama *Don Alvaro, o la Fuerza del Sino* by ANGEL DE SAAVEDRA

La Forza del Destino

(in Italian)

Conductor

Maurizio Arena

Stage Director

Vera Lúcia Calábria

Designer

Pierluigi Samaritani

Lighting Designer

Thomas J. Munn

Chorus Director

Richard Bradshaw

Chorus Preparation

Ernest Fredric Knell

Christopher Larkin

Musical Preparation

Robert Morrison

Jeffrey Goldberg

Ernest Fredric Knell

Christopher Larkin

Joseph De Rugeriis

Prompter

Joseph De Rugeriis

Assistant Stage Director

Elizabeth Bachman

Stage Manager

Darlene Durant

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First performance:

St. Petersburg, November 10, 1862

First San Francisco Opera performance:

December 1, 1933

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TUESDAY, SEPTEMBER 30 AT 7:30

SATURDAY, OCTOBER 4 AT 7:30

THURSDAY, OCTOBER 9 AT 7:30

SUNDAY, OCTOBER 12 AT 1:30

WEDNESDAY, OCTOBER 15 AT 7:30

SATURDAY, OCTOBER 18 AT 7:30

CAST

(in order of appearance)

The Marchese di Calatrava James Patterson

Donna Leonora di Vargas,
his daughter Maria Slatinaru

Curra,
Leonora's companion Donna Bruno

Don Alvaro Carlo Cossutta

The Alcalde Philip Skinner

Don Carlo di Vargas,
the Marchese's son Wolfgang Brendel

Trabuco,
A muleteer and a peddler Florindo Andreolli

Preziosilla,
a young Gypsy Judith Forst

Fra Melitone,
a Franciscan Enrico Fissore

Padre Guardiano,
a Franciscan Paul Plishka

A surgeon Mark Coles

Officers, muleteers, peasants, beggars, soldiers, monks

TIME AND PLACE: Mid-19th century; Spain and Italy

ACT I *Scene 1:* The home of the Marchese, Seville
Scene 2: A hillside near an inn, Hornachuelos
Scene 3: Outside the monastery at Hornachuelos
Scene 4: The chapel of the monastery

INTERMISSION

ACT II *Scene 1:* The outskirts of a military camp in Italy
Scene 2: The same, some time later

INTERMISSION

ACT III *Scene 1:* The cloister at the monastery,
Hornachuelos
Scene 2: A mountain hermitage near the monastery

Supertitles for *La Forza del Destino* underwritten by
a generous grant from Chevron U.S.A.

Supertitles by Gregg Tallman, San Francisco Opera.

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

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

The performance will last approximately three hours and forty-five minutes.

La Forza del Destino/Synopsis

ACT I

SCENE 1—The home of the Marchese di Calatrava in Spain. Leonora, the Marchese's daughter, is in love with Don Alvaro, an Inca nobleman, with whom she plans to elope. When he arrives, however, she is hesitant to leave her father and her home. The Marchese suddenly enters the room. Finding Leonora with Alvaro, he angrily disowns her. Alvaro throws down his pistol in surrender to the Marchese, but the weapon accidentally goes off, killing the old man.

SCENE 2—A hillside near an inn, Hornachuelos, three months later. Separated from Alvaro, Leonora has been trying to escape from her brother, Don Carlo, who has sworn to find the lovers and avenge his father's death. She arrives at the inn, disguised as a young man, aided by Trabuco, a muleteer. Don Carlo comes too, and suspects her presence. Preziosilla, a young Gypsy, extols the glories of war in an attempt to recruit volunteers for a conflict that has broken out in Italy. Leonora overhears Carlo tell of their father's murder and, as the crowd disperses, she escapes from the inn.

SCENE 3—Outside the monastery at Hornachuelos. Leonora, thinking Alvaro has deserted her, seeks help and solace at the monastery, praying to the Virgin for help. She rings the bell and the disgruntled Fra Melitone tells her to come back later. After pleading to speak with Padre Guardiano (Father Superior), Melitone reluctantly agrees to inform him of her presence. The Father, familiar with Leonora's story, arranges for her to live the rest of her life as a hermit on the monastery grounds.

SCENE 4—The chapel of the monastery. Leonora joins the monks in prayer and takes her vows as she receives the blessings of Padre Guardiano. He threatens the monks with a terrible curse should they disturb the unknown penitent's sanctuary. As the monks promise secrecy, they pray to the Virgin to protect Leonora.

ACT II

SCENE 1—The outskirts of a military camp in Italy, three years later. Believing Leonora dead, Alvaro has joined the army under an assumed name, Don Federico Herreros. He saves the life of another officer, who is actually Leonora's brother Carlo, also traveling incognito as Don Felice di Bornos. The two men have never met before and strike up a friendship.

A battle ensues in which Alvaro is gravely wounded. Thinking death is near, he entrusts to Carlo a small pouch containing his personal belongings, among which are Leonora's letters. He asks his friend to burn the letters without reading them. Carlo, whose suspicions are already aroused, opens the pouch and finds a portrait of Leonora. He learns from a surgeon that Alvaro will live and cries out in joy: now he can have his revenge.

SCENE 2—The same, some time later. After a victorious battle, soldiers and camp followers are celebrating during a pause between combat. Trabuco, the muleteer and now a peddler, comes through the camp trading his wares with the soldiers. Fra Melitone arrives, and berates the crowd for their lewd ways. They are at first amused, but they become angry and chase him away. Preziosilla leads the crowd in glorifying the joys of victory.

ACT III

SCENE 1—The cloister at the monastery, five years later. Alvaro has become a monk under the name of Padre Raffaele. Fra Melitone is ladling out soup to the poor. Their greedy and raucous behavior annoys him and he drives them away. Padre Guardiano admonishes him for his uncharitable conduct and his jealousy towards Padre Raffaele. When Guardiano has left, Carlo arrives and sends Melitone to fetch Raffaele. Having tracked Alvaro down, Carlo challenges him to a duel. Although Alvaro tries to avoid further bloodshed, Carlo's insulting provocations are so strong that he cannot restrain himself any longer and accepts the challenge. They rush out of the cloister to fight their duel.

SCENE 2—A mountain hermitage near the monastery. Leonora, in hermit's garb, longs for death and peace. She hears the clash of swords, which drives her back into her sanctuary. Alvaro wounds Carlo, who then begs his enemy to hear his confession. Alvaro, believing he is cursed and unfit to grant absolution, looks for help from the "hermit," and is overwhelmed to discover that "he" is none other than Leonora. Alvaro tells her that he has fatally wounded her brother. Leonora rushes to Carlo, who assumes that she has been living in sin with Alvaro, and stabs her even as he is dying. When Padre Guardiano answers her call for help, Alvaro curses his fate, but Guardiano and the dying Leonora beg him to find salvation in religion.



La Forza del Destino

Photos taken in rehearsal by David Powers

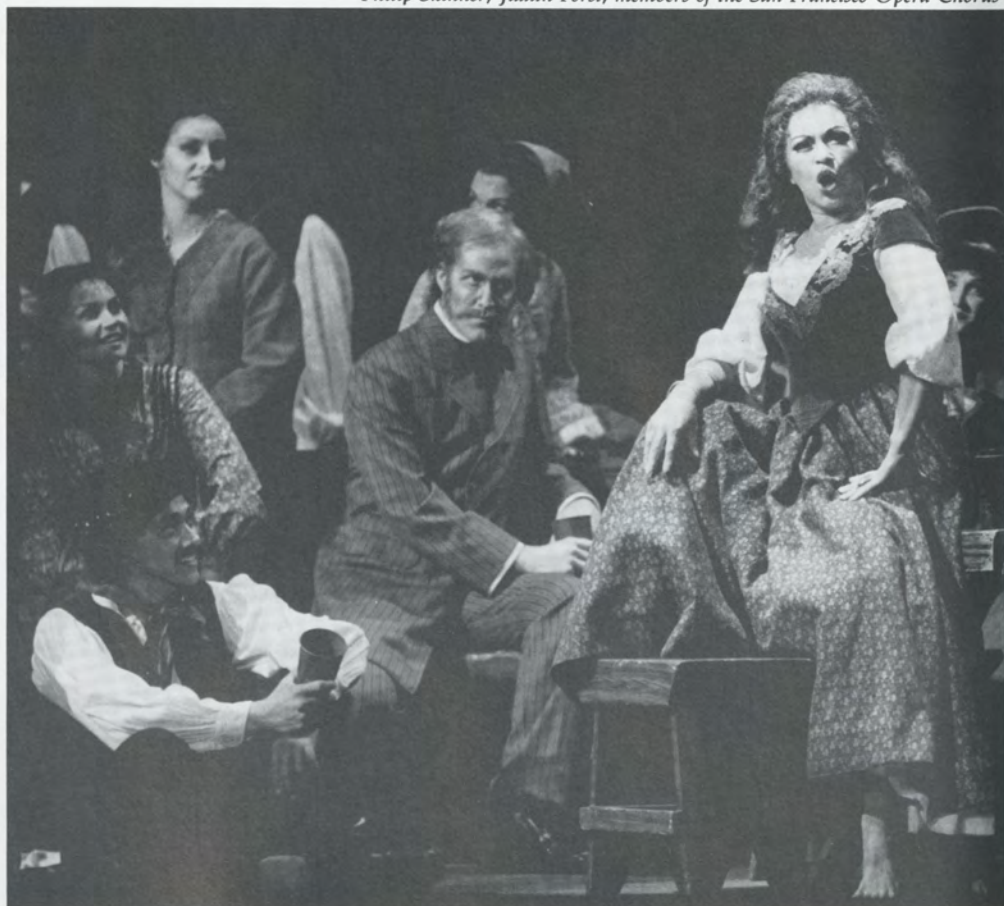
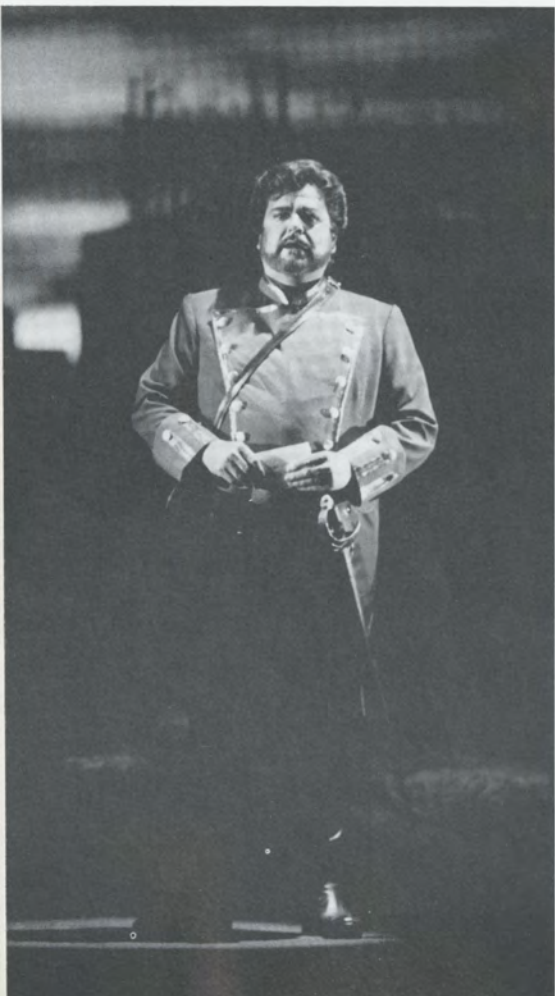
Maria Slatinaru



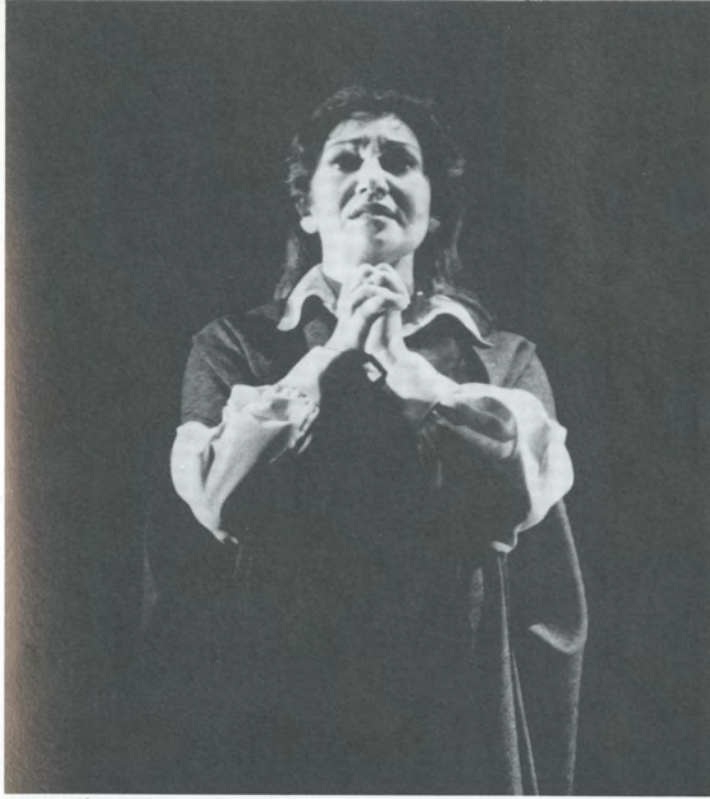
Judith Forst

Wolfgang Brendel

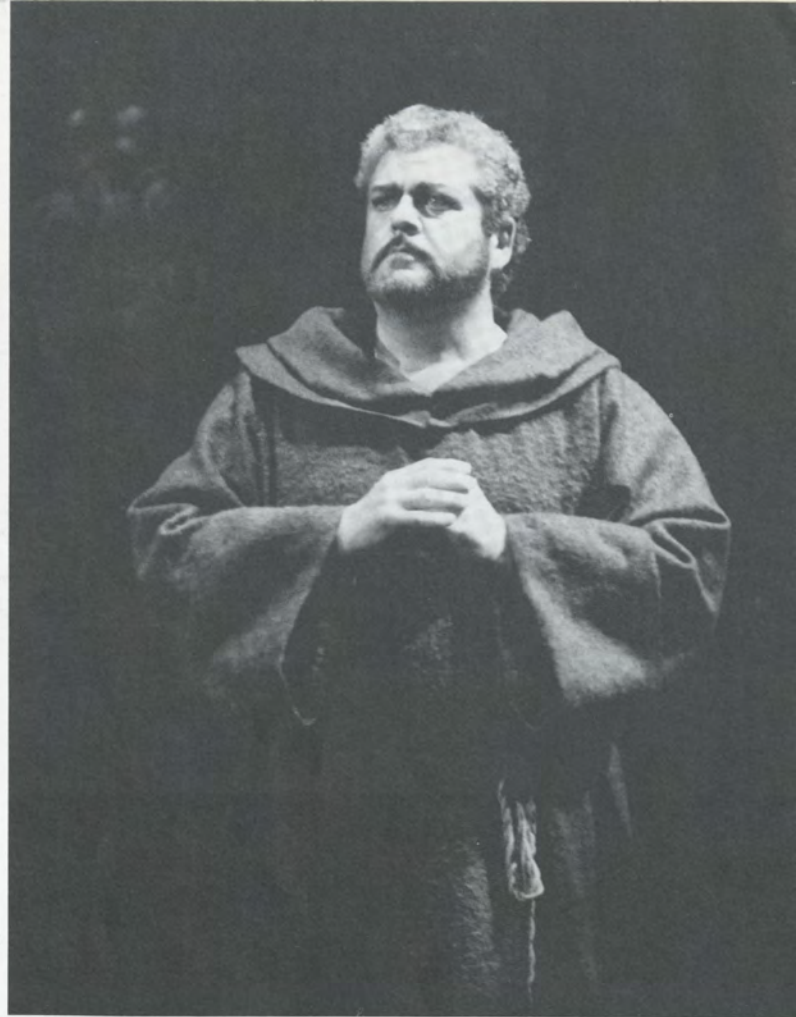
Philip Skinner, Judith Forst, members of the San Francisco Opera Chorus



Carlo Cossutta



Maria Slatinaru



Carlo Cossutta

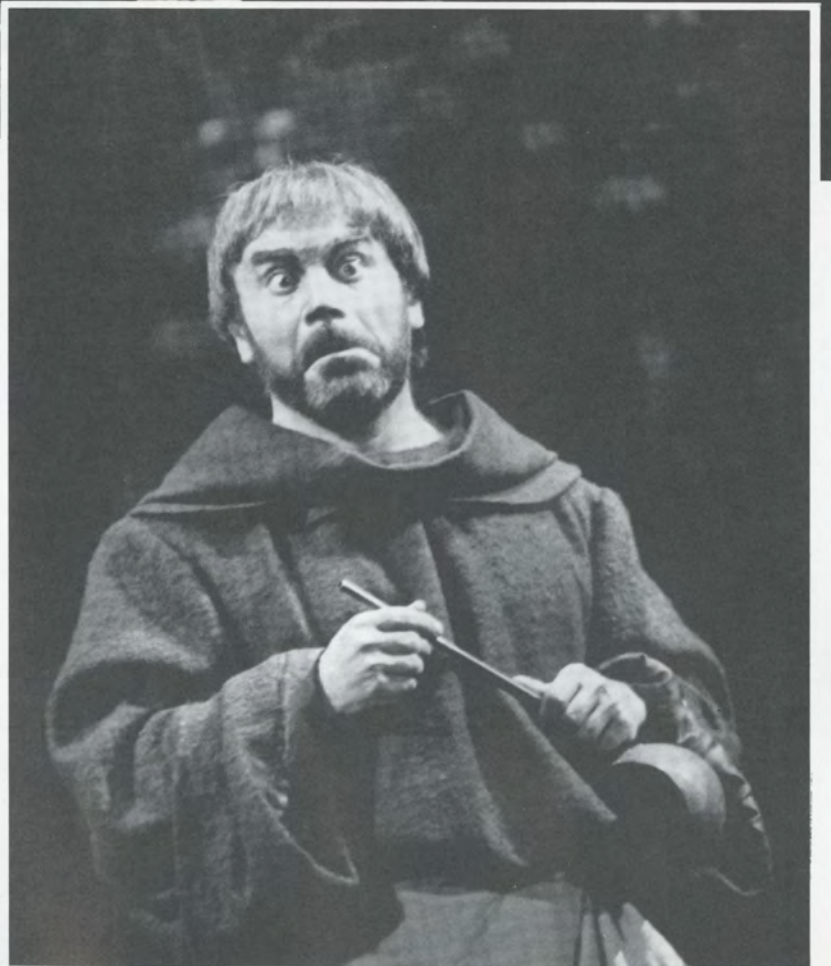
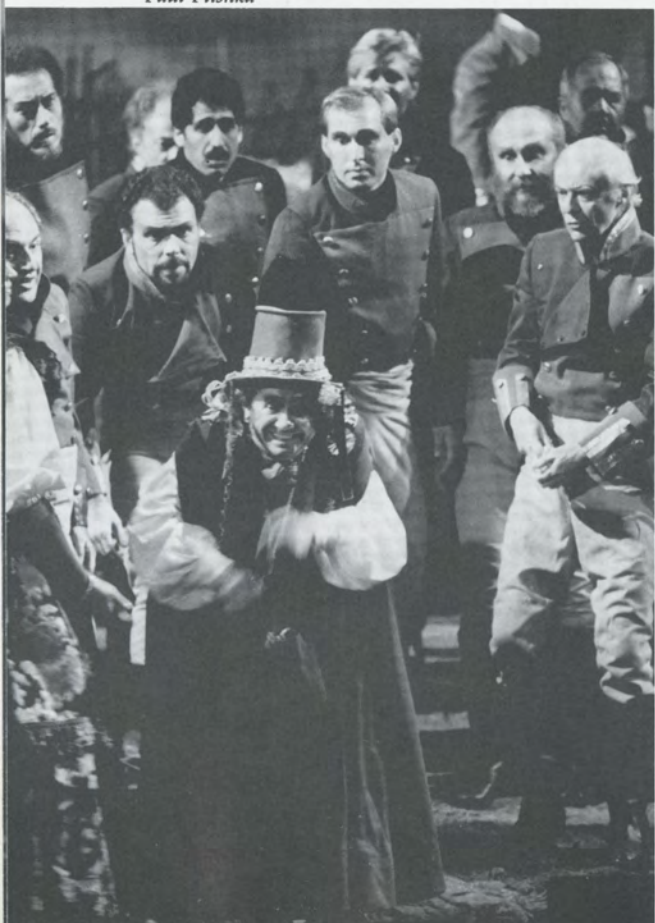
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Paul Plishka



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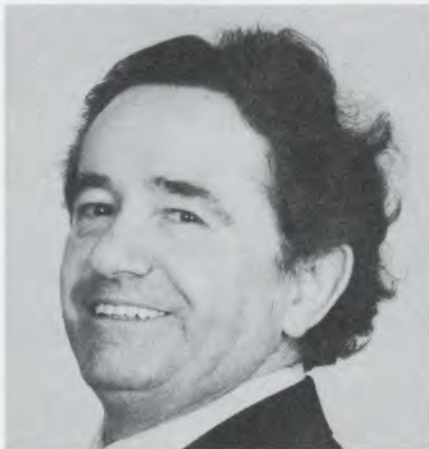
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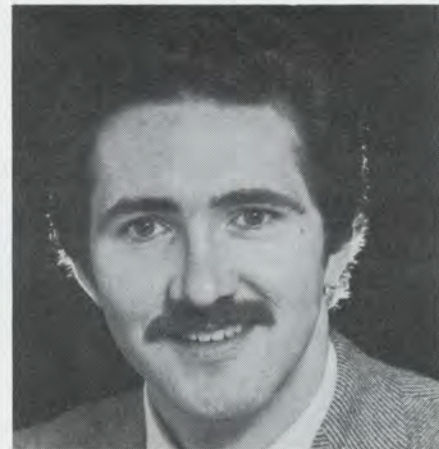
continued from p.37

Vivaldi, Caldara, Handel, Haydn and Salieri. A frequent guest artist in houses throughout Europe, he sings regularly in Vienna, Munich, Geneva, Hamburg, Bonn, Barcelona, Lyons, Nancy and Bordeaux, as well as the festivals of Salzburg, Spoleto, Glyndebourne, Dubrovnik and Bregenz. His extensive repertoire encompasses Mozart's Figaro as well as Guglielmo and Don Alfonso in *Così fan tutte*, Dulcamara in *L'Elisir d'Amore* and the title role of *Don Pasquale*; the title role of *Gianni Schicchi*; and 16 roles by Rossini, including 11 different parts in *La Cenerentola*, *L'Italiana in Algeri*, *Il Turco in Italia*, *The Barber of Seville*, *La Gazza Ladra*, *La Cambiale di Matrimonio* and *Semiramide*. He has worked with such distinguished conductors as Tullio Serafin, Gianandrea Gavazzeni, Vittorio Gui, Peter Maag, Giuseppe Patanè, John Pritchard, Wolfgang Sawallisch and James Levine, among others. Recent assignments include his Rome Opera debut as Don Basilio in *The Barber of Seville*, Assur in *Semiramide* in Bilbao, Mustafà in *L'Italiana in Algeri* at the Marseilles Summer Festival, Don Giulio in *L'Ajo nell'Imbarazzo* at the Donizetti Festival, Rossini's *Petra del Paragone* for the opening of the 1986 Bordeaux Festival, and performances of Mozart's *La Finta Giardiniera* with the Concert Opera Association of San Francisco at Davies Symphony Hall. Fissore's future engagements include Fra Melitone in Torino, Bartolo in Palm Beach, Leporello in the Canary Islands, Rossini's Figaro in Bordeaux, and Dulcamara at the Metropolitan Opera.



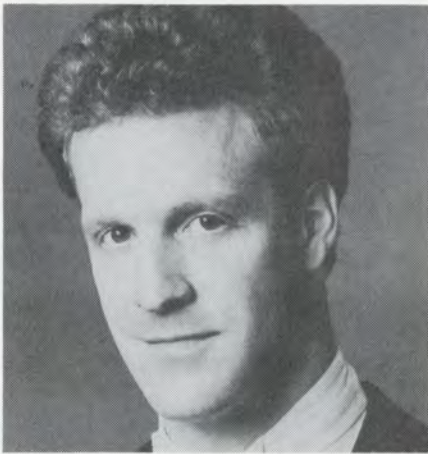
FLORINDO ANDREOLLI

Tenor **Florindo Andreolli** made his San Francisco Opera debut during the 1985 Fall Season as Valzacchi in *Der Rosenkavalier*, and returns to the Company as Trabuco in *La Forza del Destino*, a role he has also recorded. A native Italian, he made his professional debut in Palermo as Paolino in Cimarosa's *Il Matrimonio Segreto* and went on to win acclaim at theaters throughout Italy, including Milan's La Scala, Venice's La Fenice and the companies of Genoa, Rome, Modena, Parma, Bologna, Trieste and many others. Outside of Italy, his busy schedule has taken him to Berlin, Madrid, Brussels, Lisbon, Buenos Aires, Paris, London, Amsterdam, Barcelona and Lyons, among others. He made his American debut in 1968 with the Lyric Opera of Chicago and has since appeared in more than 20 different roles with that company. He bowed at the Metropolitan Opera in 1969. Recent assignments have included Missail in *Boris Godunov* in Avignon, Bardolfo in *Falstaff* in Florence, *Khovanshchina* in Paris and Turin, *Turandot* at La Scala and in Naples, *La Fanciulla del West* in Verona, *Madama Butterfly* in Chicago, and a Scala production of *Pagliacci* with Plácido Domingo, filmed for television. He also appeared in a production of *Madama Butterfly* which was directed by Harold Prince and filmed for television. Andreolli's future engagements include *La Forza del Destino*, *Falstaff*, *Tosca* and *Der Rosenkavalier*, all at the Lyric Opera of Chicago. He has participated in recordings of *Butterfly*, *Gianni Schicchi*, *Otello* and *Adriana Lecouvreur*.



JAMES PATTERSON

Bass **James Patterson** sings the Marchese di Calatrava in *La Forza del Destino* and Hans Schwarz in *Die Meistersinger von Nürnberg*. He sang four roles for San Francisco Opera's 1985 Fall Season: the King of France in *Lear*, Johann in *Werther*, Tommaso in *Un Ballo in Maschera* and the Police Commissioner in *Der Rosenkavalier*. A graduate of the 1982 Merola Opera Program, he appeared in productions of *Rigoletto* and *The Magic Flute*, and went on to portray Sparafucile in Western Opera Theater's 1982 touring production of *Rigoletto*. He was heard in Opera Center Showcase productions of *L'Ormindo* and *The Rape of Lucretia* in 1983, and for the 1984 Showcase was Osmin in *The Abduction from the Seraglio*. Since his Company debut as a Customhouse Guard in the 1983 Summer Season production of *La Bohème*, he has sung nearly a dozen roles here, including Dr. Grenvil in *La Traviata*, the King of Egypt in *Aida*, Zuniga in *Carmen*, Alessio in *La Sonnambula*, Sparafucile in *Rigoletto*, Orest's Guardian in *Elektra*, a Border Guard and Cherniakovsky in *Boris Godunov*, and a Monk in *La Gioconda*. He also appeared with the Company during the 1985 Ring Festival as Fafner in *Das Rheingold* and *Siegfried*. In 1984 he sang both Fafners for the Pacific Northwest Wagner Festival in Seattle. His concert credits include Herod in Berlioz's *L'Enfance du Christ* with the Marin Symphony, and for the 1983 Festival of Masses he was bass soloist in the *St. Matthew Passion* and the Verdi Requiem under the baton of Robert Shaw. Patterson's recent appearances include Don Basilio in *The Barber of Seville* and Sarastro in *The Magic Flute* with the Vancouver Opera, Prince Gremin in *Eugene Onegin* with the Seattle Opera, and Fafner in Seattle's new production of the Ring.



PHILIP SKINNER

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 Ferrando in *Il Trovatore* during the 1986 Summer Season. Currently an Adler Fellow with the San Francisco Opera Center, he appeared in the 1986 Show-case 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.



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MARK COLES

Bass-baritone **Mark Coles** makes his San Francisco Opera debut this season, during which he appears in five roles: the Foreman in *Jenůfa*, a Surgeon in *La Forza del Destino*, Hans Foltz in *Die Meistersinger von Nürnberg*, the Guard in *La Bohème* and the Herald in *Macbeth*. A national finalist in the 1985 Metropolitan Opera National Council Auditions, he joined the 1985 Merola Opera Program after two seasons with the San Francisco Opera Chorus and appeared as Leporello in Western Opera Theater's 1985-86 national touring production of *Don Giovanni*. During the San Francisco Opera Center's 1986 Showcase series, Coles portrayed the Doctor in Hindemith's *There and Back*. He has also appeared as soloist with the Midsummer Mozart Festival Orchestra and in Berlioz's *L'Enfance du Christ* with the Master Sinfonia Chamber Orchestra. A graduate of Kent State University, Coles received first-place awards from the Ohio chapter of the National Association of Teachers of Singing, and the Tuesday Music Club of Akron. He also appeared as soloist with the Kent State Chorale at the 1981 Spoleto Festival.



MAURIZIO ARENA

Maestro **Maurizio Arena** is on the podium for *La Forza del Destino* and *La Bohème*, returning to San Francisco after leading acclaimed performances of *Adriana Lecouvreur* and *Falstaff* here last fall. He made his triumphant Company debut with Puccini's *Manon Lescaut* during the 1983 Fall Season. Born in Messina, Italy, he studied music in Palermo and Perugia, where he was trained in conducting by Franco Ferrara. After many years of collaboration with Tullio Serafin and Antonino Votto, he began his operatic training as répétiteur and assistant conductor at the Teatro Massimo in Palermo from 1960 to 1963. From 1963 to 1969, he was permanent conductor at that theater, where he led performances from the Italian operatic repertoire in addition to many modern and contemporary operas, including *Wozzeck*, *Bluebeard's Castle* and *Carmina Burana*. Since 1969, he has been a guest conductor at most of the important operatic capitals in Europe, including Milan's La Scala, Rome, Trieste, Brussels, Lyons, Paris and Venice. In 1980 he conducted *Der Freischütz* in Lyons, Rossini's *Matilde di Shabran* with the French National Radio Orchestra, and led performances of *Nabucco* in Verona and at the Verdi Festival in San Diego. Since then, he has conducted *Caterina Cornaro* at the Teatro Colón in Buenos Aires, *Le Nozze di Figaro* in Lyons, concerts in Paris and Italy, *Francesca da Rimini* in Geneva, *Manon Lescaut* and *Francesca da Rimini* in Genoa and, at the Teatro Regio in Turin, Verdi's *I Due Foscari* and Ghedini's *Maria d'Alessandria*. Recent engagements include *L'Elisir d'Amore* and *Tosca* at the Vienna Staatsoper, Rossini's *La Donna del Lago* at the Verdi Theater in Trieste, and *La Fanciulla del West* at the Verona Arena.



VERA LÚCIA CALÁBRIA

Vera Lúcia Calábria recently staged the twin bill of *Cavalleria Rusticana/Pagliacci* for San Francisco Opera during the 1986 Summer Season, and returns to the Company to direct *La Forza del Destino*. Her local directorial debut was in 1983 with *Carmen*, a production which was repeated under her direction during the 1984 Fall Season. The Brazilian-born director began her association with the Company in 1979 as assistant to Jean-Pierre Ponnelle, with whom she worked on his production of *Carmen* when it was first mounted here during the 1981 Fall Season. She has also assisted the renowned director-designer on *Carmen* in Zurich and Cologne; the Metropolitan Opera production of *Idomeneo* that was telecast in 1983 over PBS; *Madama Butterfly* in Strasbourg; *Pagliacci* and *Arlecchino* at the Houston Grand Opera; and *Parsifal* in Cologne. She returned to San Francisco Opera to assist Ponnelle in the American premiere of Reimann's *Lear* for the 1981 Summer Season, repeating the same assignment and also assisting Ponnelle on *Falstaff* during the 1985 Fall Season. For the Company's 1981 Fall Season, she assisted director Sam Wanamaker on the new production of *Aida* that was telecast to Europe via satellite and was later shown on cable television in the U.S. Since 1981, Miss Calábria has been working as a freelance director. She has worked on a new production of Strauss' *Daphne*; also *Eugene Onegin*, *Otello*, *Così fan tutte*, *Werther*, *Fidelio* and the Munich world premiere of *Lear*, assisting such directors as Ruth Berghaus, Filippo Sanjust, Gian Carlo Menotti, and Götz Friedrich. She has also worked with director Brian Large on television productions of Puccini's *Il Trittico*, Verdi's *I Lombardi*; and Giordano's *Andrea Chénier*, that were televised from La Scala in Milan. Recent projects include assisting Ponnelle on



PIERLUIGI SAMARITANI

Idomeneo and *The Marriage of Figaro* in Salzburg, *The Flying Dutchman* at the Lyric Opera of Chicago, *Manon* in Vienna and Munich (telecast) and *Carmen* and *Parsifal* in Cologne. Earlier this year she assisted director Derek Bailey on television productions of *Aida* and *Madama Butterfly* that were broadcast from La Scala.

One of Europe's most sought-after designers, **Pierluigi Samaritani** created the sets and costumes for the San Francisco Opera production of *La Forza del Destino* in 1976. Born in Novara, Italy, he studied in Milan and later at the Centre d'Art Dramatique in Paris. Famous for his "painting technique" of design, Samaritani worked with Gian Carlo Menotti in 1974 on several productions, including *La Bohème* for Paris, *Eugene Onegin* for Palermo and *Il Tabarro* for Trieste. That year he also made his American debut, creating settings for the Chicago Lyric Opera production of Massenet's *Don Quichotte*. For that company he has also designed Rossini's *Semiramide*, Gluck's *Orfeo*, Massenet's *Werther* (in which he also made his directing debut) and the opening production of the 1979 season, Gounod's *Faust*. In 1975 he created the designs for the Dallas Opera's production of *Les Contes d'Hoffmann*. Samaritani's credits include work for most of the major European opera houses and festivals: *Tristan und Isolde*, *Don Pasquale*, *The Old Maid and the Thief* and *Maria Golovin* for Spoleto; *Werther*, *I Vespri Siciliani* and the Italian premiere of Henze's *König Hirsch* for Florence; *La Traviata*, *La Forza del Destino* and *Lucia di Lammermoor* for Rome; *Carmen* and *Luisa Miller* for La Scala in Milan; Donizetti's *Gemma di Vergy* and Mayr's *Medea in Corinto* for Naples; *Carmen* for Berlin and *Così fan tutte* for Munich, among others.



THOMAS J. MUNN

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 *Copélia* 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.

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Quick Change Artists

continued from p.39

"because sometimes he has to hang them and assemble and disassemble them. Dave Dwyer, the house carpenter, takes over when I'm not here or when the job—as many times happens—becomes too much for one person to control. If you watch a scene change, it might look like mass confusion and that's exactly what it would be if all the people didn't know exactly what they were doing."

The work of Kane's crew is by no means confined to the Opera House. While they're putting up one show on stage during the day and assembling another one or two in the patch, they also have to take practical sets to the Zellerbach Rehearsal Wing or other rehearsal locations. Far from merely making chalk marks on the floor, they have to truck in sets that can be walked on by soloists and choristers, and dismantle them after the rehearsal.

"The sets built by Pierre Cayard in the Opera's scenic construction shop are built right," Kane says. "Not only for beauty, but sturdiness and the thought he puts into devising easier and faster ways for us to assemble and disassemble them."

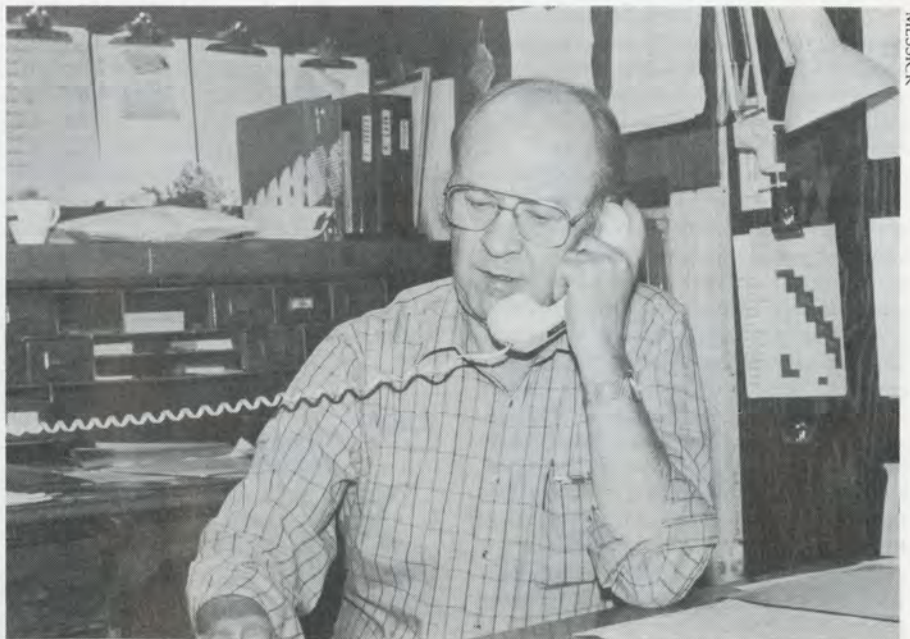
"People might think that any klutz can assemble scenery. Not true. It may be two or even three storeys high and if you miss a bolt or two somebody could get seriously hurt. If it's easier to put up and take down, no matter how big, it's generally a much safer piece to handle—especially if you're doing a two-minute scene change. For many years we've had the

reputation here of being very fast in our scene and act changes, and we keep it as quiet as we can. We're professional stagehands; we don't want to distract the audience."

One would imagine that the 1985 cycles of Wagner's *Ring* had posed enormous problems for Kane and his crew. "The *Ring* was big and exciting but it was straightforward scenery," he says. "No particular problems for us. There would have been if we had had to do it in the middle of a fall season but it was the only thing in the house, literally filled it to the rafters, and that made it easier to move in and out."

"Our *Aida* is a big job. There's a lot of traveling scenery and it's difficult to make those columns look right but that's our job. *Orlando* had a lot of little fity stuff in it that all had to be ironed out and solved but that's normal for the stage crew. Only two of the operas this season will make my life easier—*Jenůfa* and *Faust*. The others are all big and difficult. Monumental crews don't solve the problem because they just get in each other's way."

Two of the toughest operas he has ever done stand out in Kane's memory. One was *Idomeneo* with a rented set that was massive but so fragile he feared it would fall apart every time the crew climbed on it. "I hope I never see it again," he says. "I hope it doesn't exist anymore. We got it mounted only because we had such good people. I've been fortunate here. I always get good crews and they get



Ivan Van Perre, Master of Properties, in his small office located on the side of the Opera House stage.

MESSICK

better every year, and for some reason they seem to get younger. Maybe you can explain that."

The other was *Lear*. The audience could see the whole empty stage right back to the rear wall "but the mechanisms under the stage were incredible," Kane says. "Our carpenters were at stage level operating three lifts controlled by three motors in the basement. The lifts operated independently to move parts of the stage up and down but at times they had to be in synch. It was a devilish job. Practically everything was metal; very little wood. 'Carpenter' is really a misnomer: we operate four electric flies and all our equipment, whether motorized or not."

While Kane deals with trucking logistics on the phone—"They're the four breaker boxes for *Don Carlos* and I don't want them marked up. Can I ask you to throw on a parallel for *Bohème* he just built this morning? OK? Then roll it and stay in touch"—the visitor's eye is caught by a clump of photocopied plans, nineteen pages, for *Figaro*. Every element of every set is positioned precisely and drawn to scale.

"They're the major ground plans," Kane explains. "The key men have one for each act of every opera and during the performance they can take a quick look. They know it anyway but sometimes a little reference helps. The plans are exact because Larry Klein (the Opera's Associate Technical Director) is not close, he's absolutely precise. If the director wants to change something by a mere six inches, Larry records it and re-draws it. There's a lot more paperwork than the average opera-goer may realize."

Over in a corner office off stage left, more phone calls to truckers and suppliers are being made and more paperwork is being done by a big hearty-voiced man in a plaid shirt, Ivan Van Perre, Master of Properties. Nearby is the miraculous backstage coffee urn. No one is ever seen making coffee but the urn is always full. Phantom of the Opera?

Van Perre's first professional job was as technical director of the Palo Alto Community Theater. After a four-hour examination by San Francisco's theatrical union, he got his first call to work in the Opera House, as a grip. That was in 1956. He started working as a shop carpenter during the days and as a stagehand on night crews, and then as properties mas-



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Michael Kane goes over the *Nozze di Figaro* floor plans with Key Man Geoff Heron.

ter for the old Cosmopolitan Opera Company. In 1961 he was offered that job with the parent company. He worked with Spring Opera Theater for most of its seasons and for eleven years with Western Opera Theater, as well as in all the Opera's fall seasons.

"So I was doing twenty to twenty-two operas a year," he says. "We used to do five operas with Western Opera Theater in those days. When the parent company stopped going to Los Angeles every November, we added five or six weeks to the season here.

"In most cases we were starting from zero rather than taking someone else's production. That's the greatest fun, starting a new production from the ground up as we're doing with *Bohème*, *Don Carlos* and *Macbeth* right now, as well as *Onegin* which is new to San Francisco."

Act Two of *Bohème* is on Van Perre's plate this morning, while the first act is being lit onstage. He's dealing with props for the 37 vendors in the Café Momus scene who have everything from lobsters to crêpes and Turkish delights on their trays, plus fruits and flowers, perfumes, birdcages, and a cart full of Christmas toys. Equipping the choristers and supernumerary men and women vendors with realistic wares is just a small part of the job: the furniture and draperies for the opera still have to be dealt with.

"*Bohème* is going to be difficult because Act Two is only 22 minutes long but it's going to take 25 minutes front and back to get in and out of it," Van Perre says. "Getting out of Act One is difficult

and getting into Act Three is complicated, let alone getting rid of Act Two. That'll take some good choreography on our part for the intermissions."

If anyone still thinks the Opera prop department just supplies daggers, goblets, and the occasional silver rose, Van Perre has an apt comparison. "Let's say you're having a new house built. You hire carpenters to build the house: that's the scene shop and the stage crew. Once it's built, you hire electricians to wire it and put in plugs and fixtures; that's the electric department. But you still have an empty house, so the proper department moves in with the set decorations: draperies, furniture, wallpaper, pictures on the wall, rugs on the floor, appliances. In the motion picture industry there are set decorators and that's all they do. There are drapery makers, upholsterers, and greenery men. Here this department does it all. We're specialists in all those areas.

"The bulk of our new *Bohème* will be propped out of our warehouse full of furniture. Unlike other companies, when we do an opera I pack away only the basic elements specific to that opera. The furniture goes back into general stock. It's practical and a lot cheaper to reupholster a chair than to buy a new one in the style that's needed. We generally buy the frames and we upholster in the colors and fabrics the designer wants—or as close as we can get if a particular fabric can't be found.

"I wish we had more armor. *Macbeth* needs 72 swords of two different styles and *Forza* needs about 60 swords, again of



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two different styles..."

Van Perre interrupts to confirm delivery of six dozen champagne goblets and six dozen champagne flutes for *Manon*. "I need them because part of my stock is at Lyric Opera of Chicago with our *Ballo in Maschera*. When we ship a show it's usually fully propped. We went back to real glasses because the chorus was holding the plastic ones sideways so anything in them would have spilled. They're more careful with the real ones which also make the right tinkling sound for toasts."

There's a lot of drinking in opera. Van Perre generally avoids liquids but in some cases the director or designer insists that liquid be in the glasses so he'll use ginger ale or Seven Up which tends to get spilled all over the costumes and creates a sticky mess for the wardrobe department. "It's 40 feet away to the first row of the audience and they can't tell if there's anything in the glasses or not," he says. "This isn't TV; this is still the magic of show business."

Until a few years ago, when he provided liquid for the soloists it was a good grade of wine. "That pleased them," he says, "but if we went to a substitute they would get very nervous about what they were drinking. One year I put wine on the stage for a singer and found out after the fact that he was AA. Now we ask them what they want."

Two members of Van Perre's crew are women. He'll add three more people when out-of-house rehearsals start. As with Mike Kane's crew, the prop department's work is not confined to the Opera House. "We've already worked on *Macbeth*, *Manon* and *Onegin*," Van Perre says. "We have yet to do *Don Carlos*, and we'll be updating *Figaro*, *Jenlisa*, *Forza*, *Faust* and *Meistersinger*. As we progressively go through each show, often with new stage directors, new prop problems arise. And while we're doing that, we'll be backlogging on the vendors in *Bohème* and the first act of *Manon* where there are vendors, too, and a sausage cart, and possibly a couple of period coaches we haven't used before."

Into this schedule, Van Perre has to inject out-of-house staging rehearsals, orchestra out-of-house rehearsals, the Sutherland-Pavarotti concert in Oakland, and the concert in Golden Gate Park. His crew is responsible for the Opera orchestra's transportation wherever it goes.



Ivan Van Perre displays some of the props for Act II of La Bohème.



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They have to move all the instruments, the percussion, too, and set them up in the proper playing position wherever the orchestra is rehearsing or performing—and that can happen three or four times a day.

"No matter what else is going on, if there's an eleven o'clock rehearsal, we can't afford to have sixty musicians waiting until the pit is ready," he says. "That would cost *big* money. Each opera has a different pit configuration. When we get to *Meistersinger* we go to the expanded pit, and that will take a special extra crew of four to enlarge the pit and then reduce it back for the next opera.

"When I started here we had a prop crew of six," he recalls. "No days off, no nights off. In those days the productions weren't as big and complicated, so I could be more involved in doing things with my hands. Today the demands are greater, the operas more complex, and the time for pre-preparation is shorter. So, everything has to be choreographed closely with the three department heads so that electric knows when to move in, props knows, the stagehands know what to do in the right sequence within the time allotted. These days I end up administering for 95% of the time instead of doing."

Nevertheless, he manages to put in a little time on his hobby, making wooden models, especially of ships. "Right now I'm making a three-foot radio-controlled tugboat," he says. "Maybe I'll get it finished next year, in time for my 30th wedding anniversary. In spite of all the obstacles that opera can create, my wife did manage to raise four children, two of whom are now in the theatrical profession."

The most difficult opera Van Perre has ever had to get on the boards was probably *L'Incoronazione di Poppea* in the summer of 1981. "Not that it was such a big show," he says, "but it required twenty-two prop men. In the set I had six people upstairs and six downstairs who had to stand between narrow doorways with shutters that had to be opened or closed or half-opened and plastic inserts that had to be placed there during the very brief scene changes. Then I had five men off-left and five off-right. There was no curtain: the movements onstage were seen in semi-light and choreographed into the action. To get all that on paper so each individual knew exactly what he was doing and when it had to be done required

a thick book that took me two weeks to compile. By comparison, the *Ring* wasn't that difficult for us. This is a tough year because every show is a big prop opera."

Van Perre's work doesn't end with the season's final curtain. By then he's well into warehouse and storage problems, making sure that his elements of the productions will be in good performing condition the next time they are needed. "Every day is a new challenge, every morning a new batch of problems, every night a different show," he says. "That's one marvelous thing about working repertory as against working the same show eight times a week. You don't have to protect yourself against boredom."

Van Perre, Kane, the electric department, and everyone else working backstage have a common overall objective: to give the opera audience as much uninterrupted action as they can. They try to make all scene changes under two minutes, regardless of their complexity. "We are well brainwashed," Van Perre says, "because Kurt Herbert Adler insisted on speed in order to maintain the continuity of the total production.

"I can say with great pride in my 31st year here as a stagehand, my 26th as Master of Properties, that never has the curtain been late in this house because the show wasn't ready. Curtains have gone up late because an artist was ill or for other reasons, but never because the stage was not ready for that performance.

"Without any reservation, our stage crew—grips, props, and electricians—accomplishes more in a shorter time than any other crew in the world of opera. We're the best crew in the world. We wouldn't be as good as we are today if we hadn't worked for so many years with Mr. Adler. He was always on our case and he could make terrible scenes, but if all the monks onstage in *Forza* had black socks except one guy with dark brown socks, he'd spot it, or a chorister wearing a watch, or anything that wasn't perfect.

"In essence, every performance is a triumph. But there are no Stagehand of the Year awards, there's no Backstage Hall of Fame. The reward is your feeling of satisfaction and pride, and a lot of that comes from the live audience. I often say to my crew members as we get near the end of a performance: 'Wait for the curtain call. Stand in the wings and listen to the bravos and the cheers and the applause. A little bit of that is for you.' ■

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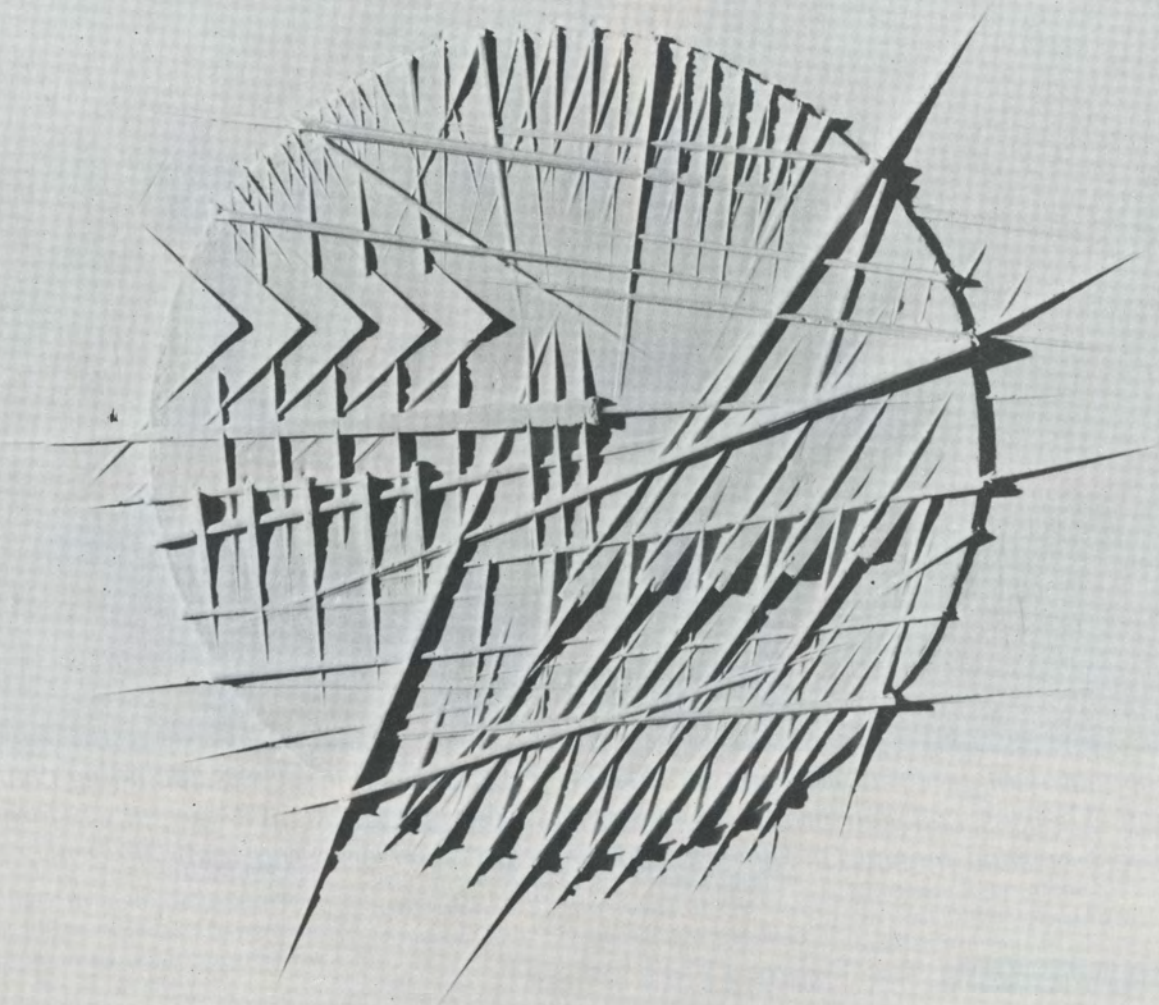
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Fond Memories

When the curtain goes up on San Francisco Opera's 1986 presentation of Verdi's *La Forza del Destino*, it will signify more than the return of one of the beloved works from the standard operatic repertoire; it will also have a special meaning for the many friends of the late Richard K. Miller, to whose memory it is dedicated.

Richard K. Miller, who passed away in 1984, joined the San Francisco Opera Board of Directors in 1965, served as a member of the Executive Committee since 1967, and was elected Chairman of the Board in 1982. Throughout his years with the Association, he was a welcome and well-liked figure in all parts of the Opera House, particularly in the backstage area. There, he would often stand in the wings, thoroughly absorbed in the performance, his imposing physical stature and trademark cane a familiar sight to all performers and stage personnel.

In a most significant way, Richard Miller was continuing the tradition of a most distinguished family: his father was Robert Watt Miller, a long-time President of the San Francisco Opera Association, who took a most active interest in the artistic affairs of the Company. This season's production of *Die Meistersinger*, his favorite opera, was originally made possible by his many friends through the Robert Watt Miller Memorial Fund.

Richard Miller's fascination with the opera began during his childhood, at which time he would accompany his parents to the opera. His mother, Mrs. Sheldon Cooper, recalls: "We took all three of our boys to the opera when Dick was five or six. They would generally stay for one act and they often viewed a part of the performance from the prompter's box." Young Richard would often join his father on his visits to technical rehearsals and he immensely enjoyed the excitement of the activity backstage.

This curiosity about the art form while he was still a young boy no doubt had a major effect on his enjoyment of opera during his adult life, when the San Francisco Opera became almost a second home for the career Pacific Gas & Electric executive. Though he was a father of ten children, he still found time to explore the magic of the lyric theater. He became friends with many opera singers from all parts of the world, several of whom were house guests of the Millers over the years. His dedication to the Company also extended to the social and fund-raising functions of the Opera and he and his wife Ann also had the distinguished honor of

never missing an opening night.

Matthew Farruggio, a long-time San Francisco Opera Company member, recalls his many visits to the Opera House. "Dick Miller was like a member of the Company. He always said hello to everyone and knew many stagehands and choristers by their first names. He was so well known backstage that the stagehands sometimes hardly knew he was there despite his large size and business dress. Throughout his association with the Company, he retained his child-like curiosity about the art form while at the same time he was a strong and helpful member of the Opera's Board of Directors."



Richard K. Miller with Régine Crespin after a 1983 performance of *La Grande Duchesse de Gêrolstein*.

MESSICK

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Miller developed an early interest in Italian opera, although he also enjoyed a wide range of repertoire. Verdi's *La Forza del Destino* was the opera which inspired his real passion for the lyric art. Mrs. Cooper believes that he probably had his introduction to the work when it was produced for the second time by the Company in 1936 with Elisabeth Rethberg, Giovanni Martinelli and Ezio Pinza. Although he was only ten years old at the

time, he was particularly intrigued by the large chorus and the powerful score. His fascination with the piece developed over many subsequent performances he saw as an adult, and *Forza* became his favorite opera.

To carry forward the family tradition of dedication to the San Francisco Opera, Richard Miller passed on his love of the art form to his children, several of whom are currently involved in the Company's



MESSICK



*During a cast party following the American premiere performance of Tippett's *The Midsummer Marriage*, soprano Mary Jane Johnson starts an animated conversation about the opera with Richard K. Miller, while opera supporter Carol Bettilyon listens on. Later, the discussion still going on, they are joined by San Francisco Opera's Business Manager Robert Walker.*

activities. His daughter, Donna Casey, is a former President of the Opera Guild who attends the opera on a regular basis and often brings her children. Her sisters, Janet Abbott and Leslie Schemel, also attend performances and are active members of the Opera Guild. The family tradition also continues through his young son, David Miller, who can often be spotted flashing his stage door pass to catch a quick glimpse of the excitement of opera backstage.

This Fall Season's revival of *La Forza del Destino*, made possible by memorial gifts to the Company by friends of Richard K. Miller, is dedicated to his memory. The San Francisco Opera extends its appreciation to the following individuals who have made contributions to this fund:

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Richard K. Miller talks to Richard Bradshaw (left), San Francisco Opera's Chorus Director, during a post-performance gathering in 1983.

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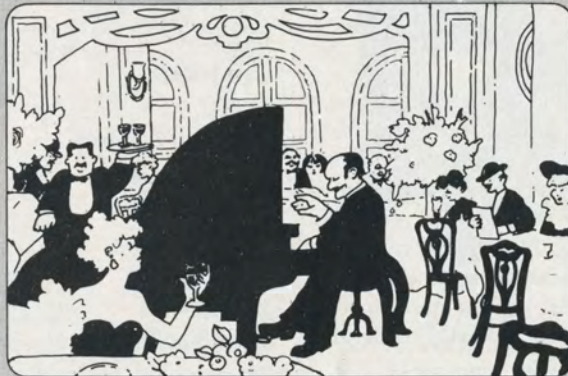
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1986 Fall Opera Previews

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

| | |
|----------------------|-------|
| <i>Eugene Onegin</i> | |
| James Keolker | 10/29 |
| <i>Manon</i> | |
| Michael Mitchell | 11/5 |
| <i>Macbeth</i> | |
| 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 \$3. For further information, please call (707) 224-6162.

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

| | |
|-------------------|-------|
| <i>Don Carlos</i> | 9/4 |
| <i>Jenůfa</i> | 9/11 |
| <i>Faust</i> | 9/18 |
| <i>Macbeth</i> | 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.

| | |
|-----------------------------|-------|
| <i>Jenůfa</i> | 9/5 |
| <i>La Forza del Destino</i> | 9/12 |
| <i>Faust</i> | 9/19 |
| <i>Die Meistersinger</i> | 9/26 |
| <i>La Bohème</i> | 10/3 |
| <i>Eugene Onegin</i> | 10/10 |
| <i>Manon</i> | 10/17 |
| <i>Macbeth</i> | 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.

| | |
|--|-------------|
| <i>Don Carlos/Schiller</i> | 9/5, 13, 21 |
| <i>Don Alvaro, or the Force of Destiny/Duke de Rivas</i> | 9/6, 14, 19 |
| <i>Faust/Goethe</i> | 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.

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Giulio Paolini, Nesso (Nessus), 1977 (detail)*

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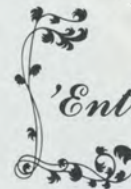
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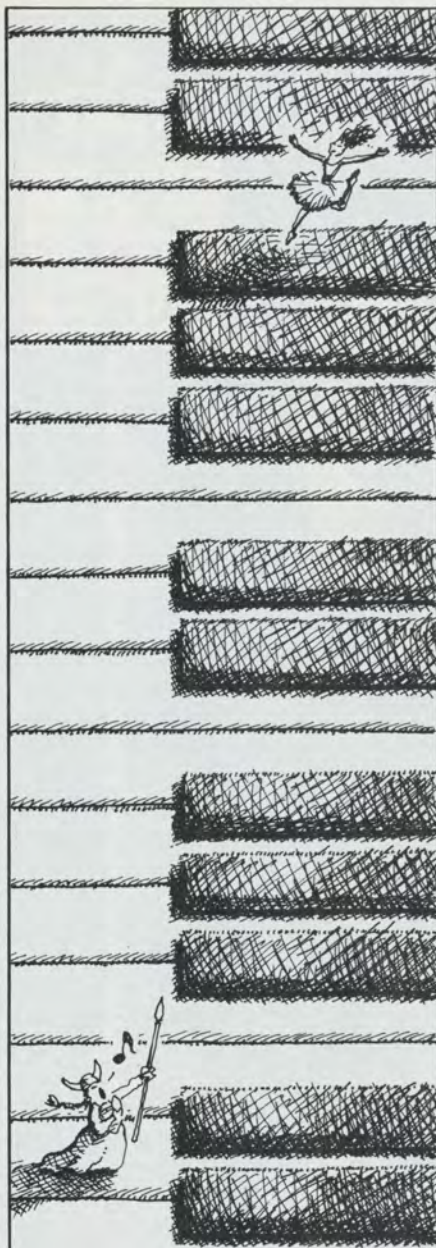
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Sennheiser Listening Devices

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); non-members \$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.

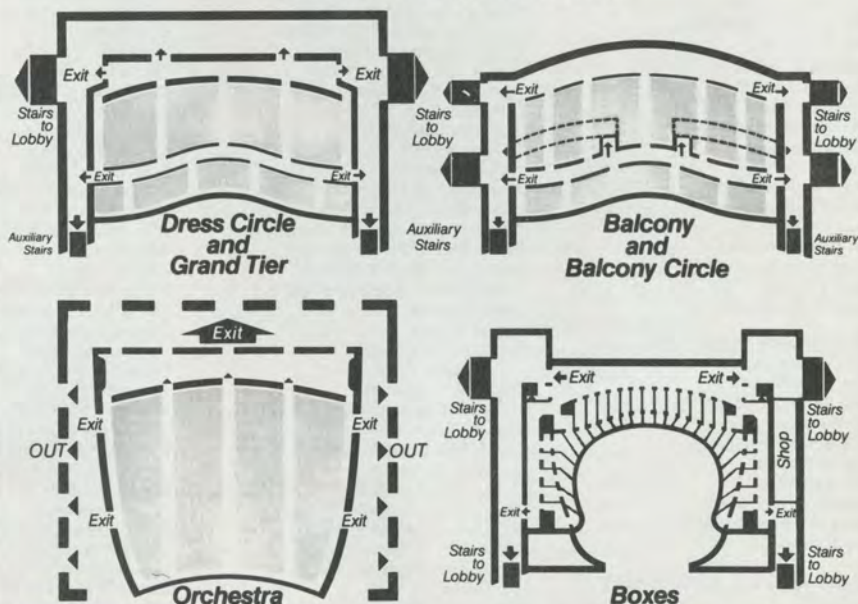
Children of any age attending a performance must have a ticket. Management reserves the right to remove any patron creating a disturbance.

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 **130**TH
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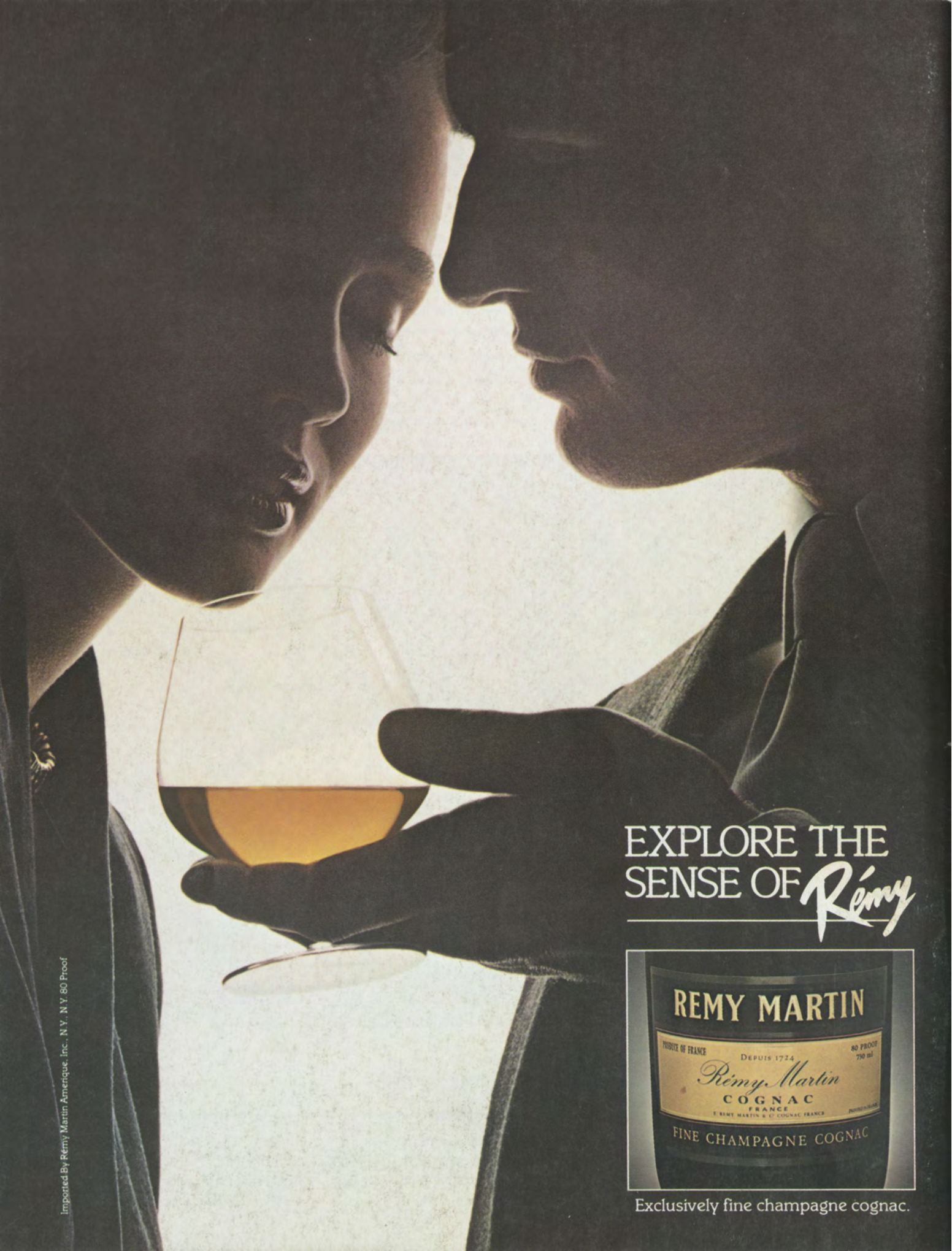
TRADITIONS

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