

Le Nozze di Figaro
(The Marriage of Figaro)

1986

Saturday, September 6, 1986 7:30 PM
Tuesday, September 9, 1986 7:30 PM
Friday, September 12, 1986 7:30 PM
Tuesday, September 16, 1986 7:30 PM
Sunday, September 21, 1986 1:30 PM
Wednesday, September 24, 1986 7:30 PM
Friday, September 26, 1986 7:30 PM

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FALL SEASON 1986

Le Nozze di Figaro



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Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Le Nozze di Figaro

FALL SEASON 1986

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COVER:

Francisco de Goya (Spanish, 1746-1828)
Dance on the Banks of the River Manzanares, 1777
Oil on canvas, 272 x 295 cm

Museo del Prado, Madrid
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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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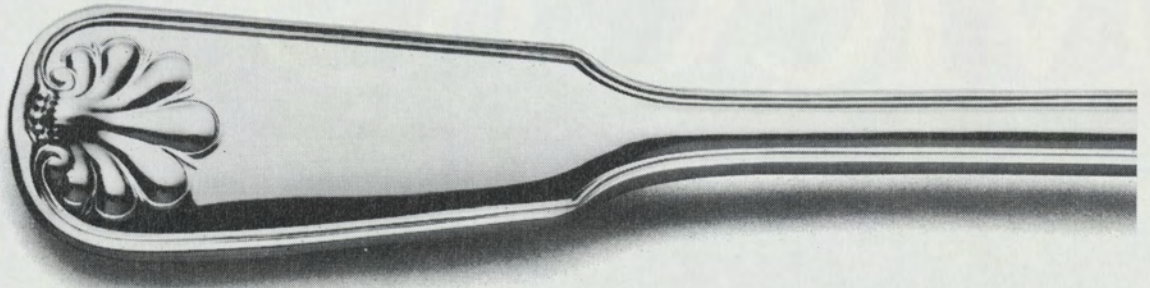


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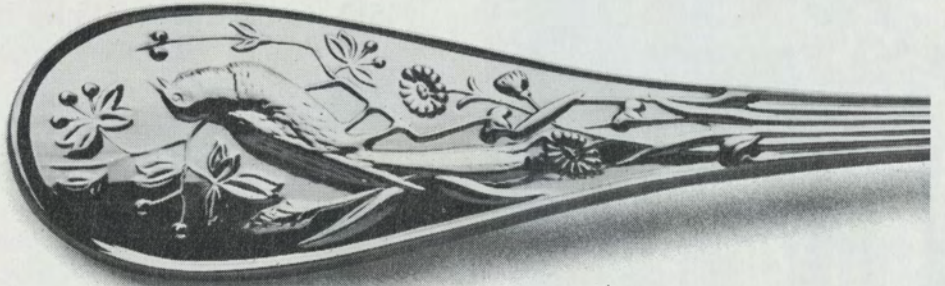
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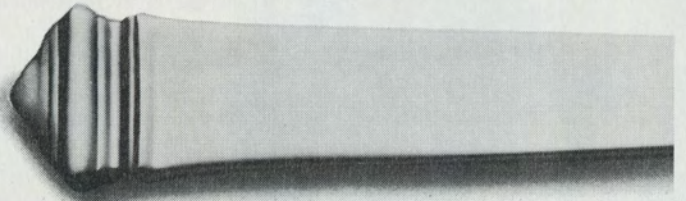
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General Director's Message

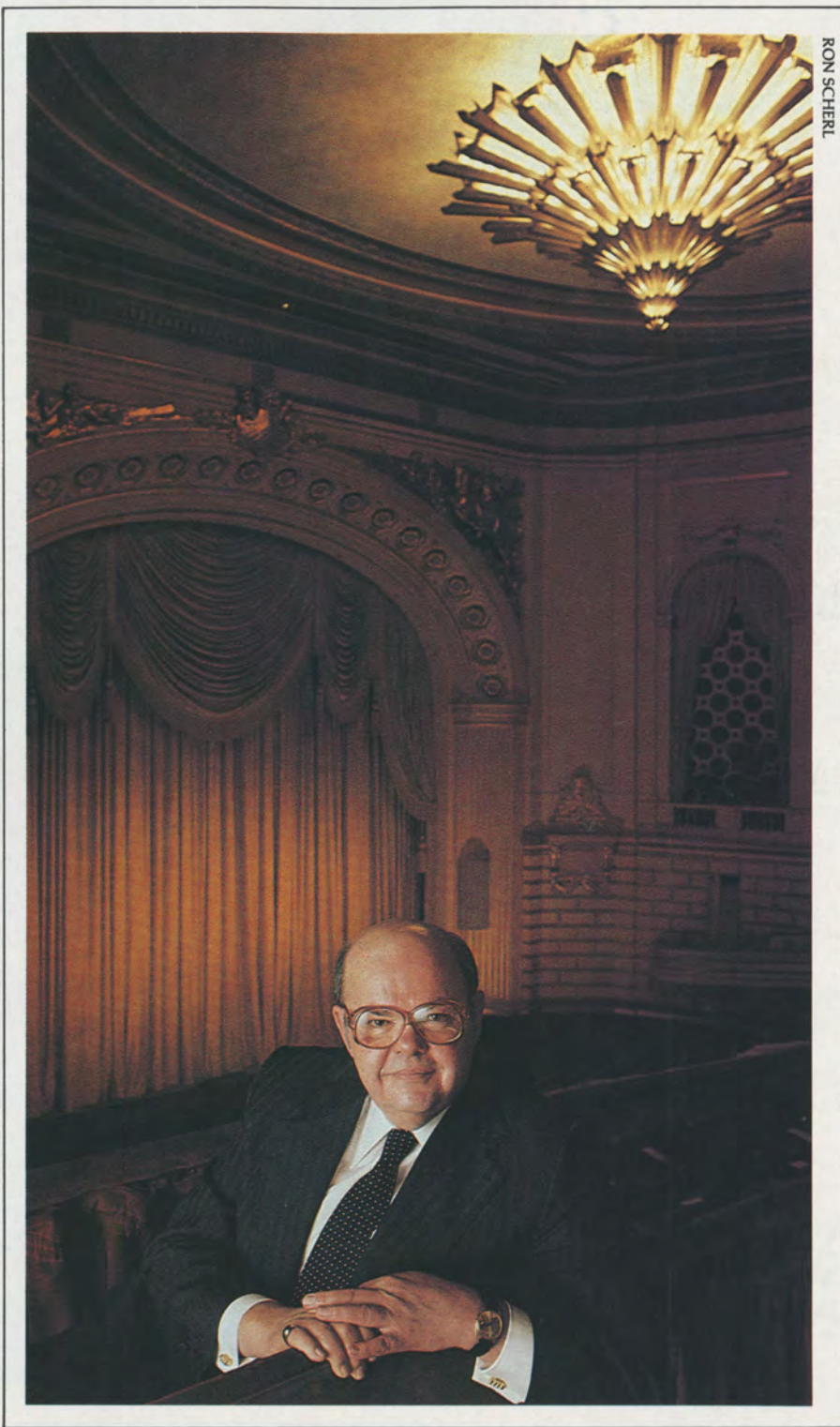
As we begin San Francisco Opera's 64th annual Fall Season, I would like to share with our audiences several thoughts regarding the direction our Company is taking.

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



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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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
the Metropolitan Life Insurance Company and the
late James D. Robertson.*

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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
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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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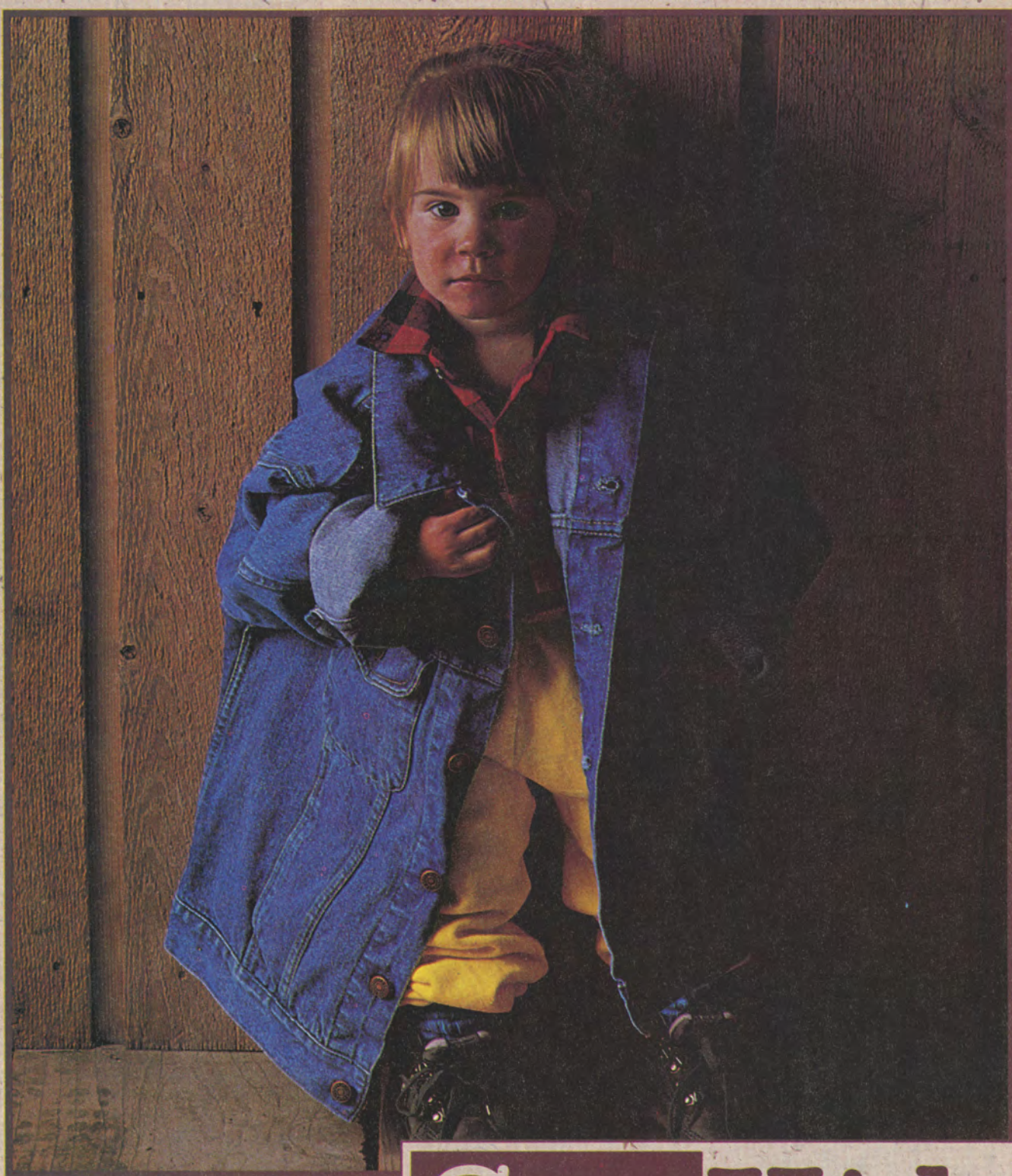
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The list of Supernumeraries is on page 68.



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The Metamorphosis of Figaro



By DANIEL HEARTZ

Figaro was still a hit play when it was being made into the most challenging modern opera up to its time. Great plays have often inspired great operas, usually after a respectful pause of a few generations, or longer, witness from this season's San Francisco Opera repertory *Don Carlos*, *Faust* and *Macbeth*. Rarely, if ever, has a play so scandalous as Beaumarchais's *Le Mariage de Figaro* been turned in short order into an operatic masterpiece. Even its predecessor in the Figaro cycle, the Beaumarchais *Le Barbier de Séville* (1776), waited six years before Paisiello composed *Il Barbiere di Siviglia* for the court of St. Petersburg. Not until 27 April 1784 did King Louis XVI finally permit public performance of *La Folle Journée ou Le Mariage de Figaro* by the Comédie Française. His Austrian-born Queen, Marie Antoinette, more interested in theater than her husband, may have had a hand in

Daniel Hartz is Professor of Music at the University of California, Berkeley. He edited Idomeneo in the new critical edition of all Mozart's works, and has contributed several essays on Mozart's operas to these pages over the past decade.

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(Fig. 1) A contemporary engraving to the Beaumarchais *Mariage de Figaro* shows the Count in the costume of a Spanish grandee.



(Fig. 2) Cherubino is discovered in the armchair.

persuading him, against his better judgment, to yield to public pressures on the issue. She kept in close touch with her eldest brother, who reigned as Emperor Joseph II in Vienna and personally ran the two imperial theaters there. In January of 1785, Joseph instructed his censor that a German translation of the play planned for production in the Kärntnerthor theater should be banned unless expurgated of its more offensive passages. Yet he permitted the unexpurgated version to be printed at once, and moreover made jesting reference in a letter to one of the play's touchy issues, "le droit du Seigneur," a Lord's right to deflower any virgin on his domain (the "right" was in fact a fabrication of Beaumarchais). Mozart's librettist, Lorenzo da Ponte, told a tale in his memoirs, written over three decades later, about how they surprised the Emperor with a secretly-written Figaro opera in the Spring of 1786. The facts are otherwise.

Mozart composed most of the music

for Figaro in the fall of 1785. The opera was no secret. By late October, the Emperor's deputy theater director, Count Rosenberg, was pressing the composer to finish his score, as Mozart at that time wrote to his father. A premiere was originally planned for the early months of 1786, but other premieres intervened and *Le Nozze di Figaro* was not revealed to the public until the first of May. The Emperor made it a practice to attend rehearsals, which the new opera, being the longest and most complicated one that had been staged in the Burgtheater, required in great numbers. In spite of a noisy cabal against Mozart and Da Ponte, the first two performances won over the public, and by the third, the Emperor had to prohibit the encoring of any pieces other than solo numbers. He was aware of having sponsored the creation of an epochal work, and took pride in it. A clever critic in the *Realzeitung* pointed up the history of the Figaro saga in Vienna during 1785-86 by beginning his review: "Nowadays what is

not allowed to be spoken is sung." His astute readers would have recognized this as a paraphrase of a line spoken by Figaro at the beginning of *Le Barbier de Séville*, which was well known in Vienna both as a play and in Paisiello's operatic version. The reviewer also said that opinions were divided at the first performance, "which is understandable, since the work is so difficult it did not go as well as it might have, but after repeated performances one would have to admit either to being a part of the cabal or to tastelessness in maintaining any view other than that Mozart's music was a masterpiece of the art."

What offended authorities in the Beaumarchais *Le Mariage de Figaro* was mainly Figaro's great political speech in the last act, an attack on the establishment that took in rulers, magistrates, censors, and prisons, all of which had brought Figaro to grief, and in this regard the character Figaro was but a thin disguise for the playwright himself. Beaumarchais



(Fig. 3) Susanna as she appeared in the person of Mlle Contat, who created the part in the Beaumarchais play.

had wrapped this diatribe within a denunciation of women, Figaro's imagined deception at the hands of his bride being the capper to his woes. Da Ponte preserved only the wrapping and turned Figaro's self-pitying rantings into a catalogue of feminine wiles, probably working closely with Mozart, who usually knew what kind of text he needed for the musical effect he had already conceived. All the emphasis placed by the operatic Figaro on women's faithlessness ran the risk of offending Viennese canons of morality, which were much stricter than those of Paris, at least on the public stage.

The Countess was given a complex character by Beaumarchais. She is very adept at feminine wiles since we first met her as Rosina in the first play, but is also generous and forgiving, which she remains in the second play. As Rosina, she was not insensitive to the lure of the sensual. (For the sake of simplicity we adopt the Italian name-forms throughout.) It is only consistent with her character that, even as Countess Almaviva, she should be moved to some degree by the amorous attentions of her young page, especially since she was neglected and betrayed by her husband. She retains a typically Gallic independence of mind. (The Spanish setting fooled no one.) Her subtly-drawn portrait was bound to

please the Parisians, but it was not one that could be exhibited to Viennese matrons. Two paeans to conjugal love such as "Porgi, amor" at the beginning of the operatic second act, and "Dove sono" in act three, sufficed to achieve the transformation of the Countess into a model wife, a tower of constancy.

Young Count Almaviva is a complex personality too. In the first play what inflamed his desires for the 18-year-old Rosina was not her beauty or her noble soul but her unavailability. Winning her over obstacles did wonders for his self-esteem, but not much for his long-term commitment to her. In the second play, he says he loves his wife, the Countess, "but three years together makes marriage so respectable!" Even though the Countess is still very young, her husband seeks the titillation of new challenges. Being much concerned with propriety and appearances, he is not about to go the libertine route of another Spanish grandee, Don Giovanni, yet he has more than a little of the Don Juan complex in him.

"A quasi-new genre of spectacle" is what Da Ponte called *Le Nozze di Figaro* in his preface to the original printed libretto. He also says "I have not simply translated this excellent comedy, but rather made an imitation, or better put, an extract." The number of roles in the play was cut from sixteen to eleven (requiring at least nine singing voices, two or three more than normal) and "many most charming scenes" had to be cut, laments Da Ponte, who goes on to apologize with this understatement: "In spite of all study, and of all diligence displayed by the composer, and

by me, to be brief, the opera will still not be the shortest one ever put on in our theater." It was in fact much longer than the average opera. Mozart listed it in his catalogue of works as 34 numbers, but about four of these were abandoned or perhaps were never set to music. Even so, the opera is so long that it is almost never given without a few numbers being cut. Primarily responsible for its inordinate length were the intricacies of the five-act play by Beaumarchais, the longest comedy that Parisian theatergoers had ever witnessed. "We hope that excuse enough will be furnished," says Da Ponte, "by the variety of threads with which the action of the drama is woven, the vastness and quality of the same, and the multiplicity of musical pieces which had to be made, in order to express step by step with diverse colors the diverse passions that rival each other, and to carry out our desire of offering the public a quasi-new genre of spectacle."

The richness of the play is evident, especially in Beaumarchais's deft characterization of the accessory figures. Take the case of Marcellina. She is only mentioned in the first play, where she is described as Rosina's governess. In the second play she has a small but crucial role and undergoes considerable character development. From the bitter and faded beauty who first arrives at the chateau with Doctor Bartolo, by the end she turns into a wise and sympathetic matriarch. We see her throughout mainly in interaction with Susanna, first as a rival pretender to Figaro's hand in marriage, later as a doting mother to Figaro and his bride-

COURTESY, LIM M. LAI



Francesco Benucci, the first interpreter of Mozart's Figaro.



Nancy Storace, Mozart's first (1786) Susanna.



(Fig. 4) The trial scene in an early engraving to *Le Mariage de Figaro*.

to-be, and finally as a staunch defender of women in general and Susanna in particular, against the silly vituperations of Figaro. As Marcellina grows in human qualities, so does Susanna, who at first is almost as shrill as her future mother-in-law. Susanna's sharp tongue in the initial encounter finds these choice expressions for Marcellina: "pédante" (turned by Da Ponte into "vecchia pedante"), "vieille sibyle" ("Sybilla decrepita"), "femme savante" ("dottorossa arrogante"). As Marcellina makes her exit in the play, Susanna says "just because she has studied a little and tormented the youth of my mistress, she thinks she can run things here in the château." Da Ponte manages to shorten even this, and he sharpens the point about Marcellina's studies by having her drop into a few words of French, at which Susanna exclaims "Che lingua!"

Bartolo remains the same old curmudgeon who delighted us in *Le Barbier de Séville*. It belongs to his character that he cannot change with the times. In the first

play he inveighs against everything that might be called social or scientific progress—freedom of thought, the theory of gravity, electricity, religious toleration, inoculation, quinine, the *Encyclopédie* and, finally, modern dramas. We learn early what kind of medical doctor he is—a menace to man and beast alike, as Figaro says. Much of the malicious wit with which he is drawn by Beaumarchais has to be sacrificed in the opera's text, but Mozart makes up for it in a single stroke with his one aria, "La vendetta," the consummate picture of pomposity added to stupidity. Don Basilio, Rosina's singing teacher, is not as stupid as Bartolo, but even more corrupt and malevolent. His weapons are calumny, behind a person's back; or face-to-face, innuendo. "One is wicked," he tells Susanna in the play, just before Cherubino is discovered hiding in the armchair, "because one sees things clearly."

Da Ponte says in his preface that he had to omit one whole act of the play.

More accurately, he combined the trial (Act III) with the double engagement (from Act IV) to make his third act, while moving the solo scenes for Barbarina and Marcellina to the beginning of his fourth and last act. Some loose ends remained untied in the opera's libretto after all this cutting and splicing. Da Ponte does not explain how Susanna got the purse of money with which to buy Figaro's freedom from his promissory note obliging him to marry Marcellina. Beaumarchais spelled it out as coming from a characteristic act of generosity on the part of the Countess. One advantage of treating a play that was so popular and well known becomes obvious here: the libretto could cut many corners and still remain intelligible. Another was that the play, with all its richness of detail and allusion, served as a kind of sub-text, or commentary on the compressed action of the opera.

Beaumarchais, besides, availed himself of a preface, a very long one, when the definitive edition of *Le Mariage de Figaro*



(Fig. 5) Act IV dénouement, as seen in an engraving from the first edition of Beaumarchais's *Le Mariage de Figaro*.



S.F. Opera's *Le Nozze di Figaro* 1972 female part of the cast collected in the dressing room of the Countess (Kiri Te Kanawa, center) for a group photo. Left to right, standing: Ariel Bybee and Julia Emoed-Wallace as the two peasant girls; Donna Petersen (Marcellina), Evelyn Petros (Barbarina), Frederica von Stade (Cherubino), Susan Webb (prompter) and Judith Blegen (Susanna).

was printed early in 1785. He defended himself against the charges of having written a grossly immoral play by turning the tables on his critics and showing how every major character had a moral lesson to teach the public. He protested a little too much about the innocence of the Countess, particularly since he already mentioned in the same preface his plans for a third play in the cycle, *La Mère coupable* (the guilty mother being the Countess, after she has had a child by Cherubino). Perhaps he felt justified in so doing because in successive versions of *Le Mariage de Figaro* he toned down some of the more suggestive passages pertaining to the Countess, so that in the final version she is merely ambiguous. On the subject of Cherubino he asks: "Is it the person of the page or the conscience of the Count that torments the latter every time I condemn them to meet?" He answers the question in a very moral fashion. "Even the man of absolute power, once he has embarked on a wicked course of action, can be tripped up by the least important being, by the person who most fears getting in his way." He reveals Marcellina's youthful sin of indiscretion, the one that thirty years earlier led to the birth of Figaro, he says, not to debase her or the female gender, but to point out the really guilty person, her vile and irresponsible seducer, Bartolo. Make no mistake about it, Beaumarchais was a feminist, one of the first. He condemns all vile seducers of women, and most especially the Count, who is the worst because of his very great temporal powers. The whole play focuses ultimately on teaching the Count a lesson he will not forget, just after teaching another of the same kind to Figaro.

The metaphor of instruction looms large in the Figaro cycle. At the end of the first play the Count, after throwing off his cloak and revealing the magnificent costume of a Spanish grandee (Figure 1), makes a very mean remark about teaching old Bartolo a lesson. No! replies his bride-to-be, the young Rosina: her overflowing heart has no room for vengeance (already a sign of trouble ahead for this pair). Figaro would teach the Count to dance to his tunes in "Se vuol ballare, Signor Contino," and to end the same act Figaro gives Cherubino superb instruction on the military life ahead of him in "Non più andrai, farfallone amoroso." The lessons do not stop there.

Beaumarchais took infinite pains with details of staging and costuming in his plays. He made an exact prescription for every character's costume, which was printed along with the *dramatis personae* at the beginning. He instructed the Count to wear his gala costume as a Spanish grandee throughout the second Figaro play. Spanish court fashions remained about 200 years behind the times (with obvious symbolic implications for political fashions as well). It was very like Elizabethan male finery: neck ruff, plumed hat, puffed trunk hose, tights and cape. A popular engraving showing the Count discovering Cherubino hidden in the armchair reveals the same details of the Count's costume, even to the sash he wears (Figure 2). The artist errs by including one too many men. Susanna is shown behind the chair, hair piled on her head, and a hat with trailing veil on top of that. Another illustration shows Mlle Contat, who created the role at the Comédie Française, emerging from the locked dressing cabinet in the second act (Figure 3). She wears an elaborate dress, hairdo and headpiece. How similar this is to her appearance in an early engraving of the trial scene in Act III, as she enters on the right (Figure 4). The Count, with his unmistakable trunk hose, presides in the middle. Figaro gestures from stage right; Bartolo, with Marcellina behind him, gestures from stage left. This artist has taken the liberty of placing the Countess seated on the left bench next to one of the court officials. (Neither the play nor the opera places her in this scene.) We recognize her from the initial Beaumarchais costume description: "une lévite commode, et nul ornement sur la tête." The distinction between her simple, unadorned appearance, and Susanna's elaborate gown, hairdressing and hat becomes all-important in the last act as the two impersonate each other. Yet another engraving of the time captured the dénouement, as the Count, once again unmistakable from his costume, throws up his hands in astonishment (Figure 5). Kneeling before him, in Susanna's costume, he recognizes his wife. Next to her, also kneeling, is Figaro, and across from him the real Susanna, wearing the simple robe of the Countess, and unadorned. The many characters of *Le mariage de Figaro* crowd around to witness the final lesson of *La folle journée*. Present-day productions can still learn a lot from the stagecraft of Beaumarchais. ■



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KIRI TE KANAWA

Internationally celebrated soprano **Kiri Te Kanawa** returns to recreate one of her most acclaimed portrayals, the Countess in *Le Nozze di Figaro*. She is closely identified with the role, having recorded it and performed it in two filmed versions of the work (one directed by Jean-Pierre Ponnelle and conducted by Karl Böhm, the other directed by Sir Peter Hall and conducted by Sir John Pritchard). It is the role that first earned her international notice when she sang it at Covent Garden in 1971; she repeated it for the 1973 Glyndebourne Festival under Sir John Pritchard, for her 1971 American debut at Santa Fe and for her San Francisco Opera debut in 1972. Other San Francisco assignments have included *Amelia* in *Simon Boccanegra* and *Pamina* in *The Magic Flute* (1975), the title role of *Arabella* (1980) and, during the 1985 Fall Season, the Marchallin in *Der Rosenkavalier*. Born in New Zealand, she became a member of the Royal Opera at Covent Garden in 1970, making her debut as *Xenia* in *Boris Godunov*. She made a triumphant debut at the Metropolitan Opera in 1974 as *Desdemona* in *Otello* and returned the following season as *Donna Elvira* in *Don Giovanni*, a role she sang in Joseph Losey's film version of that work and for her 1975 debut at the Paris Opera. She appeared with the Australian Opera during the 1976-77 season, singing in *La Bohème* and *Simon Boccanegra*. In the autumn of 1977 she made a tour of major European music festivals with the Vienna Philharmonic Orchestra under Claudio Abbado in Strauss' *Four Last Songs* and Mahler's Fourth Symphony, a program she repeated at La Scala in Milan. She made her first European and North American recital tour in 1978-79, including a Covent Garden performance that was filmed and recorded. She was invited to sing "Let the Bright Seraphim" from Handel's *Samson* at the wedding of HRH The Prince of Wales and Lady Diana Spencer, and that same year was created a Dame Commander of the British Empire. Highly



GIANNA ROLANDI

acclaimed as a concert and recital artist, she performed to a standing-room-only crowd last May in the War Memorial Opera House as part of the "Royal Family of Opera" series, and will return next March in concert for the same series. Her numerous television credits include an internationally televised production of *Die Fledermaus* from Covent Garden, several BBC specials and, in this country, national telecasts of *Le Nozze di Figaro* and *Der Rosenkavalier* in the "Live from Lincoln Center" series. Her extensive discography ranges from complete operas (*Don Giovanni*, *Così fan tutte*, *Carmen*, *La Rondine*) to song and aria collections and such "crossover" albums as Bernstein's *West Side Story* and an album of popular songs arranged by Nelson Riddle. Most recently she has been featured in soon to be released recordings of *Tosca*, *South Pacific* and, under the baton of Jeffrey Tate, Strauss' *Arabella*. Recent performances have included *Amelia* in *Simon Boccanegra* at Covent Garden, as well as a recital tour of North America, concerts with the Vancouver Symphony and Boston Pops Orchestra, and Handel's *Samson* and Verdi's *Simon Boccanegra* at the Met, where she also performed in a concert with Plácido Domingo.

Soprano **Gianna Rolandi** returns to San Francisco Opera to perform the part of *Susanna* in *Le Nozze di Figaro*, a role she has performed at the Glyndebourne Festival and which she plans to record in 1987. Her Company debut was made during the 1986 Summer Season in the title role of *Lucia di Lammermoor*, the opera in which she has also been seen on a "Live from Lincoln Center" telecast. Other highlights of the season included her return to the Geneva Opera to perform the role of *Ginevra* in Handel's *Ariodante* opposite *Tatiana Troyanos*, as well as several recitals and concerts across the United States. The 1984-85 season included several milestones in Miss Rolandi's career: her Paris Opera debut, for



SUSAN QUITMEYER

which she sang *Constanze* in *Die Entführung aus dem Serail*; her Italian debut at the Teatro Regio in Turin in Rossini's *Tancredi*; and her first performance at the Théâtre Musical de Paris-Châtelet, where she sang *Almirena* in Handel's *Rinaldo*. Other assignments included performances of *Anaide* in *Mosé* at the 1985 Rossini Festival in Pesaro, Italy; her return to the Metropolitan Opera as *Zerbinetta* opposite *Jessye Norman* in *Ariadne auf Naxos*; the title role in a new production of *Lakmé* mounted especially for her by New York City Opera; and performances with the Handel Society of Washington as *Lisaura* in *Alessandro* in Washington and at Carnegie Hall. Born in New York City, Miss Rolandi began her association with New York City Opera in 1975, quickly becoming that company's leading coloratura soprano. Her City Opera roles have included *Elvira* in *I Puritani*, *Gilda* in *Rigoletto*, *Zerbinetta*, *Rosina* in *Il Barbiere di Siviglia*, *Olympia* in *Les Contes d'Hoffmann*, *Cleopatra* in *Julius Caesar*, and the title roles of *Lucia di Lammermoor*, *The Cunning Little Vixen* (a "Live from Lincoln Center" telecast) and *La Fille du Régiment*. She made her European debut as *Zerbinetta* at the 1981 Glyndebourne Festival and has also appeared with Spoleto Festival U.S.A., the Canadian Opera and the companies of Cincinnati, San Diego, Santa Fe, Fort Worth, Central City and Puerto Rico.

Mezzo-soprano **Susan Quittmeyer** returns to San Francisco Opera as *Cherubino* in *Le Nozze di Figaro*. She began her association with San Francisco Opera in 1979 when she was invited to participate in the Affiliate Artists program, during which she was seen as *La Ciesca* in *Gianni Schicchi* and *Dorabella* in the family matinees of *Così fan tutte*. Her roles with the Company have included a highly praised *Composer* in the 1983 *Ariadne auf Naxos*, *Paulina* in *The Queen of Spades*, *Mercédès* in *Carmen* and *Mistress Page* in *Falstaff*. She was also heard during the 1985



JUDITH CHRISTIN

Summer Ring Festival in *Die Walküre*. With Los Angeles Opera Theater she has appeared as the Composer, as Dorabella in *Così fan tutte* and as Octavian in *Der Rosenkavalier*. Miss Quittmeyer bowed with Baltimore Opera in *Faust*, with Mobile Opera as Carmen, and as Cherubino with both Hawaii Opera Theatre and Montreal Opera. Other credits include the Composer with the Strasbourg Opera and Cherubino at Santa Fe Opera, where she has appeared in a number of productions, including the American premiere of Henze's *We Come to the River* and the world premiere of John Eaton's *Tempest*. Most recently, she appeared with the opera companies of San Diego, Denver, Cincinnati, Philadelphia and Geneva. Miss Quittmeyer's 1986-87 schedule includes performances with the Bayerische Staatsoper in Munich as Cherubino, and as Annius in *La Clemenza di Tito*, in Portland and Amsterdam as Octavian in *Der Rosenkavalier*, and in Geneva as Sextus in *La Clemenza di Tito*. An outstanding recitalist and concert artist, Miss Quittmeyer has appeared as a soloist with the Los Angeles Philharmonic, the Sacramento Symphony and the Oakland Symphony and in recital at New York's Carnegie Recital Hall. Her debut in Beethoven's Ninth Symphony with the San Francisco Symphony was followed by two re-engagements: a performance of pieces for mezzo-soprano by Harbison and Dallapiccola, and Stravinsky's *Pulcinella* with Edo de Waart conducting.

Mezzo-soprano **Judith Christin** makes her San Francisco Opera debut as Marcelina in *Le Nozze di Figaro*, the vehicle of her 1982 debut with Santa Fe Opera, and also appears as Marthe in *Faust*. A native of Rhode Island, Miss Christin performs frequently at New York City Opera and has recently been seen there in *Cendrillon*, *Carmen*, *The Cunning Little Vixen*, *Ariadne auf Naxos*, *Le Nozze di Figaro*, *Candide* and *Madama Butterfly*, in which her interpretation of Suzuki received national attention when it was seen on a "Live from Lincoln Center" telecast. Her performance in *Albert Herring* with Opera



LI-CHAN CHEN

Theatre of St. Louis was also televised nationwide and in Europe. Miss Christin's 1983 debut with the Opera Company of Philadelphia was in the role of Flora in *La Traviata*, and later that season she performed in *Anna Karenina* with Los Angeles Opera Theater and in *Turn of the Screw* and *Orpheus in the Underworld* at Santa Fe, where she has most recently been seen in *The Magic Flute*, *Il Matrimonio Segreto* and *Die Liebe der Danae*. During the 1984-85 season she performed in the Menotti double bill of *The Medium* and *Amelia Goes to the Ball* with the Dallas Opera; with San Diego Opera in *Peter Grimes*; and with Washington Opera in *La Sonnambula*, *Eugene Onegin* and *L'italiana in Algeri*. Her assignments for the current season include Antonia's Mother in *The Tales of Hoffmann* and Aunt Hannah in *A Death in the Family* in St. Louis, Meg Page in *Falstaff* in Indianapolis and Suzuki with Netherlands Opera. Miss Christin has sung in several American premieres, including Iain Hamilton's *Anna Karenina* with Los Angeles Opera Theater and Massenet's *Cherubin* at Carnegie Hall. A noted guest soloist, she has sung in *Messiah* with the Oratorio Society of New York, and has appeared with the National Symphony, the Buffalo Philharmonic and the Houston Symphony.

Soprano **Li-Chan Chen** performs four roles during the 1986 Fall Season: Barbarina in *Le Nozze di Figaro*, Jano in *Jenůfa*, Siebel in the student matinee performances of *Faust*, and Poussette in *Manon*. This past summer she portrayed Monica in Menotti's *The Medium*. A 1985-86 Adler Fellow with the San Francisco Opera Center, she made her Company debut in concert performances of *Der Freischütz* during the 1985 Ring Festival and returned that fall as Nannetta in the family matinee performances of *Falstaff* and in *Der Rosenkavalier*. Her 1985 credits also include her Schwabacher Debut Recital, the Center's Showcase production of Conrad Susa's *The Love of Don Perlimplin*, and the role of Adina in the San Francisco Opera Center Singers' tour of *The Elixir of Love*. A participant in the 1984



SAMUEL RAMEY

Merola Opera Program, she was heard as Nannetta at Stern Grove and won the combined Austin Morris Family, Dr. Jesse S. Miller, Jean Herzberg and Aaron Kruger Memorial Award at the program's Grand Finals. This year she appeared as Fiorilla in the Showcase production of *The Turk in Italy*. She has performed extensively with the major orchestras of her native Taiwan, including the Taipei City Orchestra and the Taiwan Symphony. Her operatic debut as Pamina in *The Magic Flute* with the Taipei Opera Theater was followed by appearances as Marguerite in *Faust* with the Taipei Music and Arts Festival. She returned to her native country in December 1984 as Musetta in *La Bohème* and in 1985 as Norina in *Don Pasquale*. A graduate of the Manhattan School of Music, Miss Chen recently appeared as Micaëla in *Carmen* with the Stockton Symphony.

American basso cantante **Samuel Ramey** returns to San Francisco Opera with one of his most celebrated portrayals, the title role of *Le Nozze di Figaro*, which he has recorded under the baton of Sir Georg Solti. The role also served as the vehicle of his 1976 European debut at the Glyndebourne Festival as well as his debuts at the Aix-en-Provence Festival (1979), La Scala and the Vienna Staatsoper ('81) and Covent Garden ('82). He made his 1978 San Francisco Opera debut as Colline in *La Bohème* and returned as Count Rodolfo in *La Sonnambula* for the 1984 Fall Season. Born and raised in Kansas, he made his 1973 New York City Opera debut as Zuniga in *Carmen* and went on to become a leading bass with that company, singing close to 40 roles there, many of them in productions mounted by City Opera especially for him. His unusual vocal gifts have won him acclaim in a wide variety of roles, from Handel and Monteverdi through the bel canto repertoire and including such later works as Floyd's *Susannah*, Boito's *Mefistofele* and Montemezzi's *L'Amore dei Tre Re*. In 1975 he appeared in the American stage premiere of Handel's *Rinaldo* with Houston Grand Opera and made his Canadian opera

debut in *The Queen of Spades* with Vancouver Opera. After his triumphant Glyndebourne debut, he returned to that festival as Nick Shadow in a production of *The Rake's Progress* that was televised over the BBC. Ramey first appeared with Netherlands Opera in 1978, singing the four villains of *The Tales of Hoffmann*, and in July of that year bowed with the Hamburg Staatsoper as Arkel in *Pelléas et Mélisande*, singing Don Basilio in *The Barber of Seville* the very next night. Colline in *La Bohème* was the vehicle of his 1979 debuts at the Lyric Opera of Chicago and the Paris Opera. In 1980 he returned to the Aix-en-Provence Festival and scored a major triumph in Rossini's *Semiramide*, a work he has also performed in Berlin, Paris, London, Hamburg, and in New York's Carnegie Hall. He made a long-awaited Metropolitan Opera debut in 1984 as Argante in Handel's *Rinaldo*, a role he had already performed in Ottawa and Chicago and on the Met's 1984 national tour. He participated in the historic revival of Rossini's *Viaggio a Reims* at the 1984 Rossini Festival in Pesaro, repeating that assignment at La Scala last year and for the subsequent recording. At the Paris Opera, where he had opened the 1983 season in the title role of Rossini's *Moïse*, a production of Meyerbeer's *Robert le Diable* was mounted last year to showcase his unique talents, and recently the New York City Opera created a new production of Massenet's *Don Quichotte* especially for him. He has been called the most recorded American-born bass in history, and his impressive discography includes Donizetti's *Lucia di Lammermoor*, Handel's *Ariodante*, Haydn's *Armida*, Verdi's *Macbeth*, *I Due Foscari*, *I Masnadieri* and *Rigoletto*, Stravinsky's *The Rake's Progress* and eight Rossini recordings. He will be heard on the soon-to-be-released recording of Bellini's *Norma* with Joan Sutherland, and will sing the title role in a recording of *Don Giovanni* under Herbert von Karajan to be released this fall, along with his first solo aria album. His television credits include a special on Rossini with Marilyn Horne as well as "Live from Lincoln Center" telecasts of *The Barber of Seville* and *Manon*.

Chicago-born bass-baritone **Michael Devlin** is Count Almaviva in *Le Nozze di Figaro*, the vehicle of his 1974 European debut at Glyndebourne, as well as his debuts at Aix-en-Provence in 1979 (his first French engagement) and at Monte Carlo in 1981. He has also been applauded in the role with New York City Opera and Santa Fe Opera. Last heard here as Gunther in the 1985 *Ring* Festival production of *Götterdämmerung*, he also sang the first Wotan of his career in the 1983 Summer Season *Das Rheingold*. Since his 1979 Company debut as Golaud in *Pelléas et Mélisande*, he has been applauded here in the title role of Dallapiccola's *Il Prigioniero*,

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Mozart and the Eye of the Beholder

By WILLIAM HUCK

A flick of your radio switch will tell you that we live in an age saturated with the music of Wolfgang Amadeus Mozart. The graceful melodies, the airy textures, the adventurous harmonies are always there, floating through our days with the comforting message of the gentlest as well as the most brilliant of musical geniuses.

Mozart's amazing ascendancy is partly due to the wealth and variety of his compositions. They come in every shape, every size, and every degree of intensity. The serenades and divertimenti charm the weary commuter, just as they did the partying aristocrats for which they were written. The operas—so full of fancy as well as human reality—entertain and exalt. The piano concertos waft both the home listener and the concert hall patron into the proverbially dreamy realm where laughter and tears mingle. It is indicative of the place Mozart holds in our national consciousness that when America grieved for a slain president, the Mass for the Dead sung for John F. Kennedy in Boston

was Mozart's Requiem.

The keenest of musical minds knew from the beginning the astounding quality of Mozart's genius. In 1785, Franz Joseph Haydn told Leopold Mozart, the composer's father, "Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name. He has taste, and what is more, the greatest knowledge of composition." Nor did Haydn praise his younger contemporary merely to the young man's father. In 1787, a year after Mozart had presented *Le Nozze di Figaro*, Haydn refused a commission from Prague for an opera buffa. While Vienna puzzled over Mozart's music, Prague delighted in it, and as Haydn knew, "were I to have the invaluable privilege of composing a new opera for your theater, . . . I would run grave risks, for scarcely any man could stand beside the great Mozart.

"I only wish," Haydn went on, "I could instill in every friend of music, and in great men in particular, the depth of musical sympathy and profound appreciation of Mozart's inimitable music that I myself feel and enjoy. Then nations would

vie with each other to possess such a jewel within their frontiers. . . . It enrages me to think that the unparalleled Mozart is not yet engaged by some imperial (or royal) court. Forgive my intemperance, but I love the man so dearly."

Yet, no royal court ever seriously used Mozart's talent. No worldly-wise impresario gathered up the young composer and took him off to London as Salomon did with Haydn. Mozart's technical finesse taxed the beau monde beyond its endurance. The sheer abundance of interest in every measure of his music denied Mozart the success in the salon and the court that he desired. This is, perhaps, what the Emperor Joseph II meant in his oft-repeated quip that *The Abduction from the Seraglio* has too many notes in it. The Emperor, who as a musician loved fugues and old-fashioned polyphony, was tired out by the experience of listening to Mozart's opera, not because it bored him but because it interested him too much.

That Mozart could dazzle his contemporaries is proved again and again. As a single example, let us look at the spontaneous acclaim he elicited with his *Paris Symphony* of 1778. "Right in the middle of the first *Allegro*," the composer wrote his father, "there was a place I was sure the audience would like. All the listeners were electrified and there was tremendous applause. And since I knew, when I was writing it, what an effect it would make, I repeated the passage toward the end, and they began applauding all over again."

But during his lifetime the fullness of Mozart's genius tended to outstrip his audience. Muzio Clementi, whose piano sonatas are the quintessence of polished classicism, caught the temper of the time

continued on p. 51



Mozart's birthplace in Salzburg, as seen in an engraving from the mid-1800s.

William Huck is a San Francisco-based music critic and opera librettist. His writing appears in the *Sentinel*, *Opera Quarterly* and the *Los Angeles Times*.



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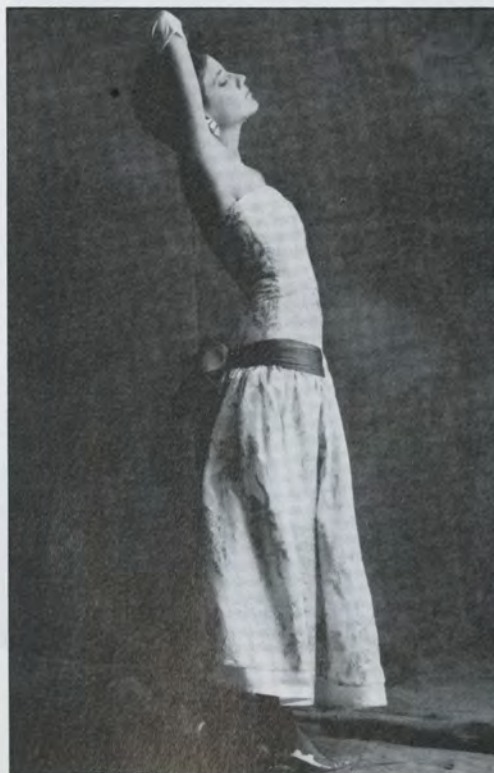
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Opera in four acts by WOLFGANG AMADEUS MOZART

Text by LORENZO DA PONTE

After the comedy by PIERRE AUGUSTIN CARON DE BEAUMARCHAIS

Le Nozze di Figaro

(in Italian)

Conductor
Jeffrey Tate
Stage Director
John Copley
Designer
Zack Brown
Lighting Designer
Joan Arhelger
Chorus Director
Richard Bradshaw
Musical Preparation
Mark Haffner
Robert Morrison
Jonathan Khuner
Prompter
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SUNDAY, SEPTEMBER 21 AT 1:30
WEDNESDAY, SEPTEMBER 24 AT 7:30
FRIDAY, SEPTEMBER 26 AT 7:30

CAST (in order of appearance)

<i>Figaro</i>	Samuel Ramey
<i>Susanna</i>	Gianna Rolandi
<i>Dr. Bartolo</i>	Artur Korn*
<i>Marcellina</i>	Judith Christin*
<i>Cherubino</i>	Susan Quittmeyer
<i>Count Almaviva</i>	Michael Devlin
<i>Don Basilio</i>	Dennis Petersen
<i>Countess Almaviva</i>	Kiri Te Kanawa
<i>Antonio</i>	Monte Pederson
<i>Barbarina</i>	Li-Chan Chen
<i>Don Curzio</i>	Daniel Harper
<i>Two bridesmaids</i>	Lola Watson Shelley Seitz
<i>Peasants and servants</i>	

*San Francisco Opera debut

TIME AND PLACE: 18th century; the villa of Count Almaviva outside Seville

ACT I A room in the villa

INTERMISSION

ACT II The Countess' apartment

INTERMISSION

ACT III A courtyard of the villa

INTERMISSION

ACT IV The garden of the villa

Supertitles for *Le Nozze di Figaro* underwritten by
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Supertitles by Clifford Cranna, San Francisco Opera.

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*The performance will last approximately
four hours.*

Le Nozze di Figaro/Synopsis

ACT I

As the curtain rises early on the morning of "the crazy day," Figaro and Susanna are making last-minute preparations for their wedding, in a room which connects with the private apartments of the Count and Countess. Figaro is measuring to see where the bed will best fit; when Susanna realizes that this is to be their bedroom, she points out to Figaro that its convenient position is also most convenient for the Count's intentions to seduce her. Figaro is outraged: he determines that if the Count wants to play games it shall be to Figaro's tune.

Marcellina, the castle housekeeper, enters with her former employer, Dr. Bartolo, whom she has summoned from Seville to advise her: she has lent Figaro money against his promise of marriage, and is determined to prevent his marriage to Susanna. Bartolo is as anxious as Marcellina to sabotage Figaro's wedding: he holds forth at length on the pleasures of vengeance.

Susanna returns, and the two rivals engage in combat until Bartolo drags Marcellina off. Cherubino, a well-born pageboy living in the castle, rushes in to beg Susanna's help in getting the Countess to intercede for him: the Count has banished him after discovering him flirting with Susanna's cousin Barbarina, when the Count himself was on an amorous visit to the same person. Cherubino tries to explain to Susanna that the presence of any woman makes him helpless with unfulfilled longings.

As the Count's voice is heard, Cherubino hides. Almaviva begins to press his suit with Susanna but is in turn interrupted by the arrival of the music-master Don Basilio. When Basilio gossips to Susanna about Cherubino's infatuation with the Countess, Almaviva reappears. In due course, he uncovers the page's hiding place. Further recriminations are prevented by the arrival of Figaro with a group of castle retainers whom he has hastily collected in order to praise the Count for abolishing the *droit de seigneur*. He hopes to maneuver the Count into giving his public consent to the marriage. The Count ably circumvents him, and the retainers leave. Figaro and Susanna attempt to intercede for Cherubino with the only result that the Count grants the page a commission in his regiment, requiring him to leave at once. Figaro paints a realistic picture of the horrors of war to the shaken Cherubino.

ACT II

In her boudoir the young Countess, informed by Susanna of the Count's intentions, laments the waning of her husband's love. Susanna and Figaro persuade her to join in a plot to embarrass the Count by arranging a fake rendezvous for that evening. Figaro sends Cherubino to the ladies to be dressed as a girl as part of the scheme. First the page sings them a love song he has written. They are in the midst of trying dresses on him when the Count tries to enter the locked room. Cherubino quickly hides in the closet, which the Countess refuses to open. The Count, locking the room behind them, takes the Countess with him to fetch tools to break open the closet door. Fortunately Susanna has managed to slip back unnoticed into the room; she releases Cherubino who escapes by jumping from the balcony. When the Count and Countess return, the Countess confesses that it is in fact Cherubino in the closet, and is terrified by the Count's furious threats to kill the page. She is no less astonished than her husband when Susanna steps out. Just as harmony is restored, Figaro arrives to announce that the wedding party is assembling, but the gardener Antonio appears, insisting that he saw someone jump from the balcony. Figaro, with Susanna's and the Countess' help, manages to stay one step ahead of the Count until Marcellina, Bartolo and Basilio burst in. They have little difficulty in persuading the Count to try Figaro for breach of promise.

ACT III

Curzio, the judge, on arrival at the castle, receives instructions from the Count on how to conduct the case. When he leaves, Susanna, encouraged by the Countess, finds a pretext to visit the Count and arrange the false rendezvous with him for that evening. But the Count overhears her telling Figaro as she leaves him that the case is as good as won. Furious at being tricked, he vows revenge. As everyone assembles for the trial, Barbarina takes Cherubino off to her house to dress him as a girl in order to hide from the Count.

During the trial, the Countess, seeking Susanna, recalls the happiness of her first love for the Count. The trial over, the enraged Figaro finds himself sentenced to repay Marcellina at once—or to marry her. In attempting to find reasons why this should be impossible, Figaro discovers that he is in fact the offspring of a former illicit union between Dr. Bartolo and Marcellina herself. Susanna meanwhile has secured from the Countess a gift of enough money to buy off Figaro's debt; she returns to find him embracing the despised housekeeper. The confusion is rapidly cleared, and to the Count's irritation a double wedding is planned. Further irritation is provided by Antonio, who brings evidence that Cherubino is still at the castle.

The Countess and Susanna resume their plotting, writing a letter to the Count confirming the tryst for that evening. They seal it with a pin which the Count is to return to Susanna as confirmation. A group of village girls arrive to bring flowers to the Countess. Among them are Barbarina and the disguised Cherubino. Antonio, however, unmasking the page, but Barbarina uses the Count's past flirtations with her to discomfort him. The act ends with the wedding ceremonies, during which Susanna slips the Count her note.

ACT IV

That night in the garden, where the false rendezvous is to take place, Barbarina, searching for the lost pin which the Count has given her to take back to Susanna, unwittingly reveals the arrangement to Figaro. He at once suspects that Susanna is deceiving him, and hides witnesses to oversee the rendezvous. Susanna and the Countess, who have exchanged clothes in order to deceive the Count, arrive with Marcellina who has warned them of Figaro's suspicions. Susanna, to punish him for his jealousy, torments him with her supposed joy at giving herself to the Count. Susanna hides in time to see the disguise work its first effect as Cherubino flirts with the disguised Countess in the belief that she is Susanna. The Count, arriving for his tryst, chases the page away; he is about to fulfill his desires with the supposed Susanna when he is frightened off by Figaro. Figaro attempts to enlist the aid of the supposed Countess; but he needs only a moment to understand from her voice that it is in reality Susanna. In playful revenge he woos her as if she were the Countess, to Susanna's fury. Figaro has only just time enough to calm her before the Count returns, still searching for Susanna. Figaro and Susanna, whom the Count, since she is in the Countess' clothing, takes to be his wife, play an exaggerated love scene for his benefit. Believing the Countess has deceived him, the Count furiously calls everyone to witness her disgrace. He adamantly refuses all pleas for pardon, until the real Countess appears. Grasping the truth at last, the Count begs his wife's forgiveness.

Le Nozze di Figaro

Photos taken in rehearsal by Marty Sohl



*Gianna Rolandi,
Samuel Ramey*



Gianna Rolandi, Michael Devlin

Gianna Rolandi



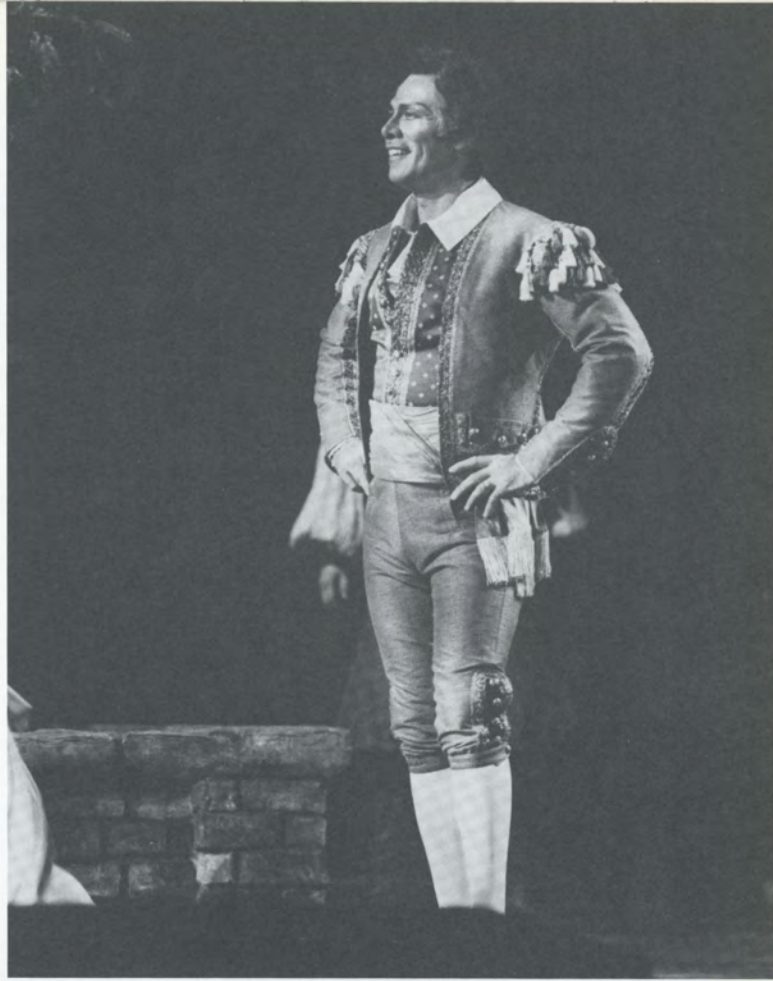
Monte Pederson, Gianna Rolandi, Samuel Ramey

Susan Quittmeyer, Gianna Rolandi

Samuel Ramey



Daniel Harper



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Li-Chan Chen, Susan Quittmeyer



*Gianna Rolandi,
Michael Deolin*



Artur Korn, Judith Christin, Michael Deolin, Dennis Petersen





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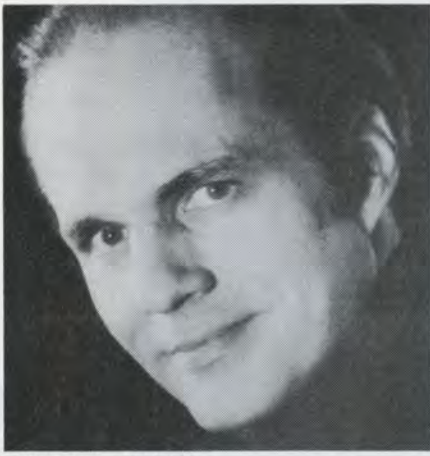
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P O I N T T I B U R O N



MICHAEL DEVLIN

continued from p.37

as Jokanaan in *Salome*, Escamillo in *Carmen*, and Dr. Falke in *Die Fledermaus*. Raised in New Orleans, Devlin made his professional debut with New Orleans Opera while still a voice student. Following his 1966 New York City Opera debut in Ginastera's *Don Rodrigo*, he sang there for 13 seasons in a variety of leading roles, including Escamillo, in which he made his 1978 Metropolitan Opera debut. He returned to the Met to sing the title role of *Eugene Onegin*, the four villains in *The Tales of Hoffmann*, and Peter in *Hansel and Gretel*, the last-named opera being televised nationally in the "Live from the Met" series. His portrayal of Don Giovanni has earned him great praise in Houston, San Diego, Santa Fe and Toronto, as well as in Hamburg, Prague, Mannheim, Munich, Aix-en-Provence, at Covent Garden and in Frankfurt. A highly sought-after concert artist, Devlin has appeared as soloist with nearly every major orchestra in this country. Recent engagements have included *Eugene Onegin* in San Diego, Escamillo in a new Met *Carmen* and in Bonn, the *Hoffmann* villains for Hawaii Opera Theater and in Barcelona, *Il Prigioniero* with Netherlands Opera, Handel's *L'Allegro, Il Penseroso ed il Moderato* in Washington, D.C., and the role of Altair in Santa Fe Opera's production of *Die Aegyptische Helena*. His recording credits include Haydn's *Mass in Time of War* under Leonard Bernstein; Ginastera's *Bomarzo* and Handel's *Julius Caesar* with Julius Rudel, Haydn's *L'Infidelità Delusa* with Antal Dorati, and Rameau's *Dardanus* with Raymond Leppard.

Bass **Artur Korn** makes his Company debut in the role of Bartolo in *Le Nozze di Figaro*. A native of West Germany, Korn has established himself as a leading artist in Vienna, with both the Staatsoper and Volksoper, and appears also in major opera houses throughout the world. Honored with the title of Kammersänger by the Austrian Government in 1983, he has been heard at the Metropolitan Opera, Covent Garden, Lyric Opera of Chicago, Glyndebourne Festival, Bregenz



ARTUR KORN

Festival, Zurich Opera, the Teatro Colón in Buenos Aires, the Liceo in Barcelona, Munich Opera, Frankfurt Opera, the Canadian Opera and many others. Korn made his Metropolitan Opera debut in 1984 as Osmín in *The Abduction from the Seraglio*. His North American debut took place in the 1979-80 season, as Baron Ochs in *Der Rosenkavalier* with the Canadian Opera in Toronto, and his U.S. debut was with the Detroit Symphony in 1983 as Hunding in concert performances of Act I of *Die Walküre*. In 1984, Korn made his Lyric Opera of Chicago debut as Count Waldner in *Arabella*. He has also appeared with the Toronto Symphony as Ochs in a concert version of *Der Rosenkavalier* and was re-engaged by the Canadian Opera to sing Pogner in *Die Meistersinger* in May of 1985. Korn's repertoire also includes leading bass roles in *Tannhäuser*, *Die Zauberflöte* and *Martha*. In 1985, he returned to the Metropolitan Opera to sing Bartolo in the new Ponnelle production of *Le Nozze di Figaro*. In addition to his operatic performances, Korn has distinguished himself in oratorio and lieder recitals, and his albums include the Mahler Eighth Symphony with the Leipzig Gewandhaus Orchestra under Kurt Masur.

Tenor **Dennis Petersen** is Don Basilio in *Le Nozze di Figaro* and Kunz Vogelgesang in *Die Meistersinger von Nürnberg*. The Iowa-born tenor made his Company debut during the 1985 Fall Season, appearing in five productions—*Adriana Lecouvreur*, *Werther*, *Falstaff*, *Un Ballo in Maschera* and *Der Rosenkavalier*—and returned last summer as Ruiz in *Il Trovatore*. He made his professional debut in 1979 in two Bizet operas produced by the Theater Opera Music Institute, *Don Procopio* and *Djamileh*. He has since sung various leading tenor roles, including Rodolfo in *La Bohème* with the Brooklyn Lyric Opera, a performance that led to an invitation to perform the same part in a tour by Texas Opera Theater. After appearing in a concert production of Wagner's *Rienzi* with the Opera Orchestra of New York, Petersen has returned for that organiza-



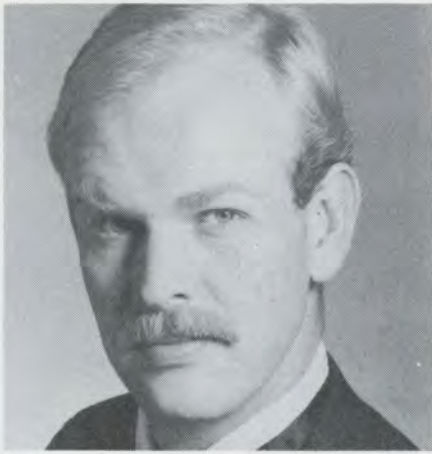
DENNIS PETERSEN

tion's subsequent performances of *Benvenuto Cellini*, *Nabucco* and *William Tell*. Recent engagements have included *La Traviata* and Beethoven's Ninth Symphony in Eugene, Oregon; a tour of *Rigoletto* with the New York City Opera National Company; Mendelssohn's *Die Erste Walpurgisnacht* with the New York Choral Society; a New York concert series of works by Mozart, Salieri and Haydn; and operetta performances for the New York City Opera Education Department. He scored a personal triumph as a last-minute replacement for the tenor soloist in Britten's *War Requiem* with the Philadelphia Orchestra.



DANIEL HARPER

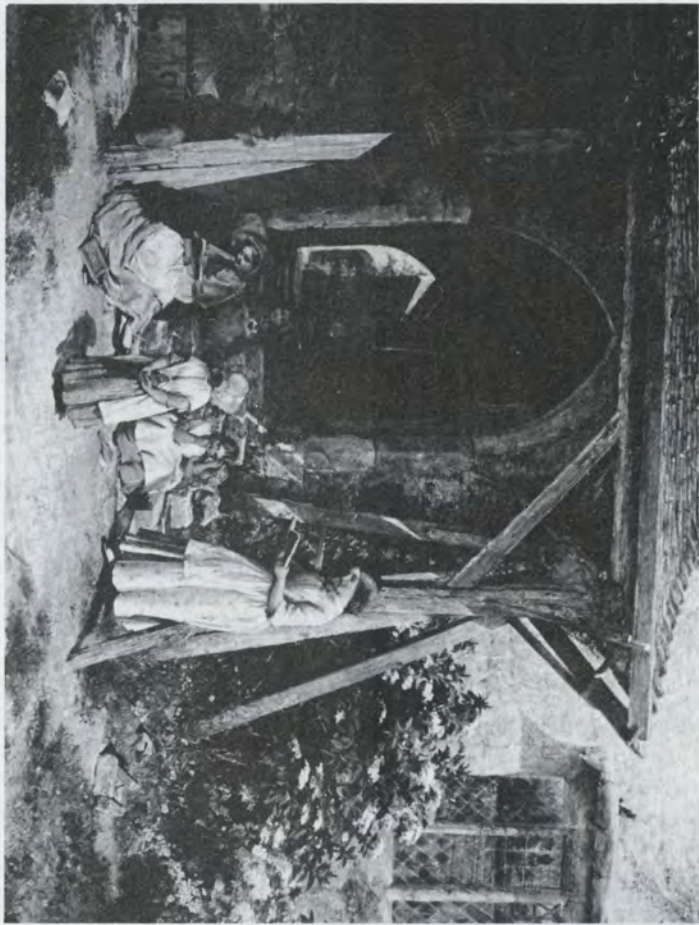
Tenor **Daniel Harper** sings four roles this fall: Don Curzio in *Le Nozze di Figaro*, Ulrich Eisslinger in *Die Meistersinger von Nürnberg*, Parpignol in *La Bohème*, and Malcolm in *Macbeth*. He made his Company debut in *Aida* during the 1984 Summer Season and returned that fall as Don Riccardo in *Ernani* and Borsa in *Rigoletto*. His 1985 Company credits included Altoum in *Turandot*, Dr. Caius in the family performances of *Falstaff*, Maintop in *Billy Budd* and the Innkeeper in *Der Rosenkavalier*. This past summer he appeared as Normanno in *Lucia di Lammermoor*. A member of the 1983 Merola Opera Program, he sang the title role in the Stern Grove performance of *The Tales of Hoffmann* and Pinkerton in *Madame*



MONTE PEDERSON

Butterfly, a role he also performed on Western Opera Theater's 1983 nationwide tour. As an Adler Fellow with the San Francisco Opera Center for two years, Harper sang the role of Grimoaldo in Handel's *Rodelinda* for the 1985 Showcase series, and that same year made an unscheduled debut with the San Francisco Symphony when he was called upon to replace an ailing colleague as tenor soloist in the Verdi Requiem conducted by Edo de Waart. A graduate of North Park College in Illinois, he has extensive concert credits in the Chicago area, including performances of Mendelssohn's *Elijah*, Handel's *Messiah*, the Mozart Requiem, Rossini's *Petite Messe Solennelle*, and a recording of Schönberg's *Moses und Aron* with the Chicago Symphony under Sir Georg Solti. He recently sang his first Don José in *Carmen* with the Stockton Symphony.

Currently an Adler Fellow with the San Francisco Opera Center, bass-baritone **Monte Pederson** sings five roles this fall: Antonio in *Le Nozze di Figaro*, the Mayor in *Jenůfa*, a Night Watchman in *Die Meistersinger*, a Sergeant in *La Bohème* and the Hotelier in *Manon*. He made his Company debut during the 1985 Fall Season, when he sang four roles: A Mandarin in *Turandot*, the Jailer in *Tosca*, the First Mate in *Billy Budd*, and Pistola in the family performances of *Falstaff*. A participant in the 1983 and '84 Merola Opera Programs, he appeared in productions of *Falstaff*, *La Cenerentola* and *The Tales of Hoffmann*, and also toured with Western Opera Theater in *Madame Butterfly* and *Cenerentola*. For the Opera Center's 1986 Showcase series he portrayed Don Geronio in Rossini's *The Turk in Italy*, and this past summer sang the roles of a Gypsy in *Il Trovatore* and Mr. Gobineau in *The Medium*. He has performed with the North Bay Opera, the Marin Opera and Midsummer Mozart Festival. His Pocket Opera credits include the title role of Handel's *Imeneo*, Talbot in Donizetti's *Maria Stuarda* and Don Magnifico in *La Cenerentola*. With the Concert Opera Association of San Francisco, Pederson was heard in Donizetti's *Lucrezia*



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JEFFREY TATE

Borgia at Davies Symphony Hall and Spontini's *La Vestale* in Herbst Theatre. He undertook the title role of Wagner's *Der Fliegende Holländer* for the first time for West Bay Opera and was bass soloist in Shostakovich's Fourteenth Symphony with the Chamber Symphony of San Francisco. Most recently he appeared as Dr. Bartolo in *Le Nozze di Figaro* at the 1986 Carmel Bach Festival.

Mozart specialist **Jeffrey Tate** returns to the podium of the War Memorial for *Le Nozze di Figaro*, having made his Company debut with the 1984 Fall Season production of *Elektra*. One of the most sought-after opera conductors today, the English-born Tate began his musical studies after graduating from Cambridge as a doctor of medicine. He got early experience with the Royal Opera House Covent Garden, where he assisted such conductors as Sir Georg Solti, Sir Colin Davis, Rudolf Kempe and Carlos Kleiber. He was assistant to Pierre Boulez for the Bayreuth Festival *Ring* cycle from 1976 to 1980, and assisted the same conductor for the world premiere of the three-act version of *Lulu* at the Paris Opera. He made his debut as an opera conductor with the Cologne Opera and with the Göteborg Opera in Sweden. Currently principal guest conductor of the Geneva Opera, he made his Metropolitan Opera debut in 1980 with *Lulu*, and has returned since for *Così fan tutte*, *Der Rosenkavalier*, *Idomeneo*, *The Rise and Fall of the City of Mahagonny*, *La Bohème*, *Don Giovanni*, *Wozzeck*, and a Stravinsky triple bill. In 1982 he conducted *La Clemenza di Tito* for his debut at Covent Garden, where he becomes principal conductor this month, and in 1983 bowed at the Paris Opera with *Ariadne auf Naxos*. His concert work includes many performances with the English Chamber Orchestra, for which he serves as principal conductor, the first in the 25-year-old ensemble's history. He has conducted at the festivals of Aldeburgh, Edinburgh and Salzburg, making his debut at the last-named in 1984 with the world premiere of Hans Werner Henze's adaptation of Monteverdi's *Il Ritorno d'Ulisse in Patria*.



JOHN COPLEY

Following his London Symphony Orchestra debut in 1984, Tate has conducted the Orchestre National de France, the Rotterdam Philharmonic, the Orchestre de la Suisse Romande, the Vienna Symphony Orchestra and the Tonhalle Orchestra of Zurich. He will make his debut with the Berlin Philharmonic Orchestra in February. He made his North American symphonic debut during the 1984-85 season with the Toronto Symphony, and has also appeared with the Montreal Symphony, the Boston Symphony Orchestra and the San Francisco Symphony. Other engagements last season included a concert production of *Capriccio* at Carnegie Hall as part of their Strauss opera series. Recording projects include a long-term contract with the Dresden Staatskapelle, and the complete Mozart piano concerti (with Mitsuko Uchida) and Mozart symphonies, both with the English Chamber Orchestra, the group with which he recorded two albums of Canteloube's *Songs of the Auvergne* with Kiri Te Kanawa.

Stage director **John Copley** returns for his fifth season with San Francisco Opera to stage *Le Nozze di Figaro* and *Eugene Onegin*. He made his San Francisco Opera debut during the 1982 Summer Season with a production of Handel's *Julius Caesar* and returned in the fall of 1983 for the American premiere production of Tippett's *The Midsummer Marriage*. For the 1984 Fall Season he directed *Don Giovanni* and returned last fall for a new production of Handel's *Orlando*. Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then principal resident producer (director) at Covent Garden, a position he still holds. Included among his 12 productions there are *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of England's entry into the Common Market, Queen Elizabeth's Silver Jubilee, and 60th birthday celebration. He also staged Dame Janet Baker's farewell performances in



ZACK BROWN

Alceste at Covent Garden and in *Mary Stuart* with the English National Opera at the London Coliseum. Other ENO credits include *Julius Caesar*, *Der Rosenkavalier*, *La Belle Hélène*, *Il Trovatore*, *Werther* and *Aida*. Copley's work has also been seen at La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. Among the 18 productions he has directed in Australia are *Jenůfa*, *Macbeth*, *Manon*, *Manon Lescaut*, *Così fan tutte*, *Le Nozze di Figaro*, *The Magic Flute* and *Don Carlos*. In North America, his directing credits include productions for the Canadian Opera Company, the Vancouver Opera, New York City Opera, the Lyric Opera of Chicago, Dallas Opera and the Washington Opera at Kennedy Center. Recent engagements have included *Eugene Onegin* and *The Marriage of Figaro* for San Diego Opera, *Semele* and *The Marriage of Figaro* at Covent Garden, *Don Quichotte* at New York City Opera and *Peter Grimes* for Australian Opera.

For his first assignment with San Francisco Opera, **Zack Brown** designed the sets and costumes for the 1979 production of Ponchielli's *La Gioconda*, which was telecast nationally and earned him two Emmy awards. He returned in 1982 for a new production of *Le Nozze di Figaro*. As resident designer for Washington Opera since 1979, Brown has designed sets and costumes for over 20 productions including *A Postcard from Morocco*, *Il Barbiere di Siviglia*, Handel's *Semele*, *The Rake's Progress* and *The Medium* in the Terrace Theater, and *La Bohème*, *Un Ballo in Maschera*, *The Merry Widow* and *Rigoletto* in the opera house at Kennedy Center. Other opera credits include both sets and costumes for Busoni's *Doktor Faust* and sets for Gilbert and Sullivan's *The Gondoliers* at Wolf Trap; set designs for *La Traviata* at New York City Opera and Verdi's *Stiffelio* for the Boston Opera Company. He created the sets for the 1982 production of *Die Fledermaus* at Santa Fe Opera and his designs for *La*



JOAN ARHELGER

Cenerentola and *The Abduction from the Seraglio* were seen at the Washington Opera later that season. For Broadway, Brown designed scenery and costumes for the Tony-award-winning revival of *On Your Toes*. Among many productions for New York's Circle in the Square Theater, his scenery for Wilde's *The Importance of Being Earnest* and his costumes for *Saint Joan* won nominations for Tony and Drama Desk awards, respectively. Brown has designed *La Sonnambula* for the American Ballet Theatre and *Swan Lake* for Atlanta Ballet. His costume designs were seen in a five-part television mini-series of O'Neill's *Mourning Becomes Elektra*. His work has been seen at the Williamstown Theatre Festival, the Guthrie Theatre and Arena Stage in Washington.

San Francisco Opera Associate Lighting Designer **Joan Arhelger** is lighting designer for *Le Nozze di Figaro*. Since 1983, when she joined the Company, she has been responsible for the lighting of *Manon Lescaut*, *La Traviata*, *La Sonnambula*, *L'Elisir d'Amore*, *Anna Bolena*, *Werther*, *Der Rosenkavalier* and *The Medium*, in addition to serving as lighting supervisor for the entire 1986 Summer Season. Earlier this year, she designed the lighting in *Così fan tutte* for the Seattle Opera and *Il Trovatore* for the Anchorage Opera. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS Great Performances series), and with numerous dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" Festival in Herbst Theatre. Miss Arhelger's opera credits in lighting design include productions for Wolf Trap Company, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons, she was the resident lighting assistant for Washington Opera at the Kennedy Center.

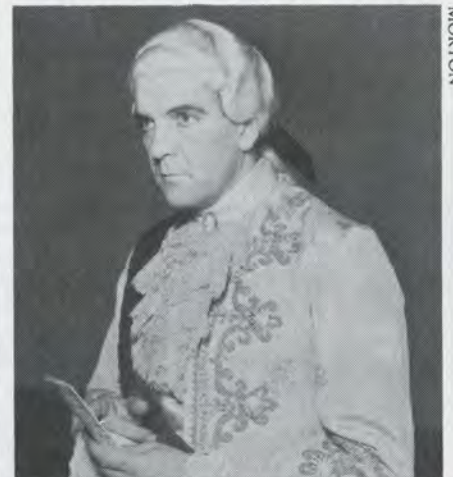
Eye of the beholder

continued from p.38

when he wrote of his old rival that "Mozart has reached the boundary of music, and has leapt over it, leaving behind the old masters, the moderns and even posterity itself." Posterity, we know, would be gradually won over, until it can be confidently stated now that we are all Mozartians.

In the early years after Mozart's death, it was the most serious musicians and music-lovers who kept his music alive—Haydn and Beethoven by incorporating the advances of his late style into their own music, and the teachers by using Mozart's music as examples. The title-pages of many early editions of the piano works emphasize their suitability for the young performer, and though it is a delusion to think that Mozart is easy to play, the mistake helped keep Mozart's music alive and formed many an emerging musical sensibility. In 1796 selected passages from the piano concertos, whose difficulty was clearly recognized, were published complete with elaborate fingering and some simplifications for the amateur.

The publishing industry immediately knew the importance of this body of music. In 1797, Spehr of Brunswick announced a forthcoming *Collection Complète* (sic) which, in spite of its fine intentions, remained far from complete. By 1806, however, Breitkopf and Härtel had published 17 volumes of the works for piano (either alone or in sonatas with the violin), 30 volumes of songs, 12 of string quartets, 20 piano concertos, and 3 masses. Härtel's edition included only one opera: *Don Giovanni*. By 1810, all the great symphonies and most of the important wind concertos and serenades were in



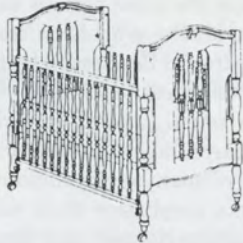
MORTON

Perry Askam, a baritone from San Francisco, was the Company's first Count Almaviva, seen in a 1936 photo.

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MORTON

Le Nozze di Figaro was the first Mozart work ever presented by the San Francisco Opera. It reached the stage of the War Memorial a full year after the presentation of the complete Wagner Ring, but it soon made up for lost time, returning for subsequent performances in 1940, 1946, 1947, 1950, 1954, 1958, 1961, 1964, 1966, 1972 and 1982. Our first interpreter of Figaro was Ezio Pinza, shown with the Marcellina of Olga Callahan.

print. By then, most of the piano concertos had been reprinted in half a dozen countries. By 1820, nearly all the later chamber music was available in many miscellaneous collections. The demand for vocal scores of the operas was equally great. By 1800, 9 vocal scores of *Die Zauberflöte* had appeared, 5 of *La Clemenza di Tito*, 3 each of *Don Giovanni*, *Idomeneo* and *The Abduction*, and 2 each of *Figaro* and *Così fan tutte*.

These appreciative statistics do not, however, mean that either most musicians or the music-loving public were familiar with Mozart's works. In 1830,

Felix Mendelssohn complained that "here in Munich, the musicians . . . believe in good music . . . in the abstract only; for, as soon as they sit down to play, they produce the stupidest, silliest stuff imaginable . . . Even the best pianists have no idea that Mozart and Haydn also composed for the piano." In 1824, Beethoven raged that Rossini had apparently vanquished even Mozart in Vienna.

It was left to the operas, which in those first years meant chiefly *Die Zauberflöte* and *Don Giovanni*, to spearhead the campaign to consolidate Mozart's reputation. By 1800, the former had been pro-



COGAN

San Francisco Opera's 1958 *Nozze di Figaro* cast included Elisabeth Schwarzkopf's Countess and the Susanna of Eugenia Ratti.



Charlotte Boerner, a German soprano, came to San Francisco Opera in 1936 to appear as our first Susanna. She is shown with her Figaro, Ezio Pinza, in a scene from the fourth act.

duced in 58 towns throughout Northern Europe. Though not so popular initially, *Don Giovanni* quickly became the most enduring opera of all the 19th century. *Le Nozze di Figaro* spoke too keenly of class conflict to please everyone in the early 1800s and its reputation suffered thereby. Even when the operas were performed, however, they were not necessarily presented as Mozart wrote them. The playbill that announced the first performance of *Figaro* at Covent Garden in 1819, stated baldly that the "Overture and music are selected chiefly from Mozart's operas and the new music [is] composed and the whole arranged and adapted to the English stage by Mr. Bishop," the company's director.

In those years, theater directors inevitably condescended to Mozart. They probably had the same problem of which Emperor Joseph complained: there was simply too much music in each opera, even though audiences were accustomed to extremely long evenings in the theater. In 1801, when the Paris Opéra first attempted *Die Zauberflöte*, what they actually presented was a potpourri under the title of *The Mysteries of Isis*, quickly dubbed in the press *The Miseries of Isis*. Hector Berlioz in his *Memoirs* explained that when the libretto had been suitably mangled, the Opéra sent for a German musician "to fix the music. He did not flinch from his task. He tacked a few bars onto the end of the overture, made a bass aria out of the soprano line of one of the choruses, removed the wind instruments from one scene and put them into another, altered the vocal line and the whole character of the accompaniment in Sarastro's sublime aria, manufactured a song out of the Slaves' Chorus, converted a duet into a trio and, as if *The Magic Flute*



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PETERS

Eberhard Waechter sang the Count in San Francisco Opera's *Nozze di Figaro* only once, in 1964. Geraint Evans (left), on the other hand, was our Figaro title character in 1961, 1964, 1966 and 1972.

contained not enough worthy music, gorged his product with pieces from *La Clemenza di Tito* and *Don Giovanni*: the famous 'Finch' han dal vino—that explosion of licentious energy in which the whole essence of the Don is summed up—duly reappeared as a trio for two sopranos and bass, expressing, among other vapid trivialities, the blessings of Heaven." Despite the outrage of knowledgeable musicians, this production kept the stage in Paris for thirty years!

Yet, even in such mangled forms, Mozart's genius spoke to the willing heart. After the composers, the poets and imaginative literary men were among the first to realize Mozart's true worth. Goethe, whose magisterial opinions widely influenced the rising bourgeoisie, saw that Mozart represented not only "something unattainable in music, even as Shakespeare does in poetry," but also that the composer, like the poet, would continue to speak through the ages "from generation to generation, never to be exhausted." In England, Mozart did not yet command the central place that he was establishing on the continent. Still, in October of 1818, John Keats wrote to his brother and sister how the memory of an unnamed woman "kept me awake all night, as a tune of Mozart's might do." E.T.A. Hoffmann, a musician turned writer, was once Ernst Theodor Wilhelm Hoffmann, but he changed the Wilhelm to Amadeus in reverence of his beloved composer. To these literary creators, Mozart's music always meant the operas,

and especially *Don Giovanni*. Stendhal, for example, found in it a knowledge of the human heart and a subtle variety of erotic sentiment remarkably akin to his own theories as expressed in his youthful *De l'amour*. Both Schopenhauer and Kierkegaard wove tales of philosophic bliss out of the operas that were to have a profound effect on the development of German Romantic thought.

Yet, it was the greatest of the musical minds of the early nineteenth century who understood most profoundly what Mozart had accomplished. Franz Schubert, whose melodic gift rivalled Mozart's own, wrote in his diary of June 14, 1816: "As from afar the magic notes of Mozart's music still gently haunt me. How unbelievably vigorously, and yet again how gently, did Schlesinger's playing impress itself into my heart. Thus does our soul retain these fair impressions, which no time, no circumstances can efface, and how they lighten our existence O Mozart, immortal Mozart, how many, oh how endlessly many comforting perceptions of a brighter and better life hast thou brought to our souls!"

As the century progresses and Mozart's genius becomes more fully established, effusions of this vague and mystical kind begin to swamp the literature. Mozart becomes invariably compared to Raphael, who also died young. And, he begins to turn into what Schumann called "that playful, blessed wonder-child." Naturally, Schumann himself always knew Mozart's worth and



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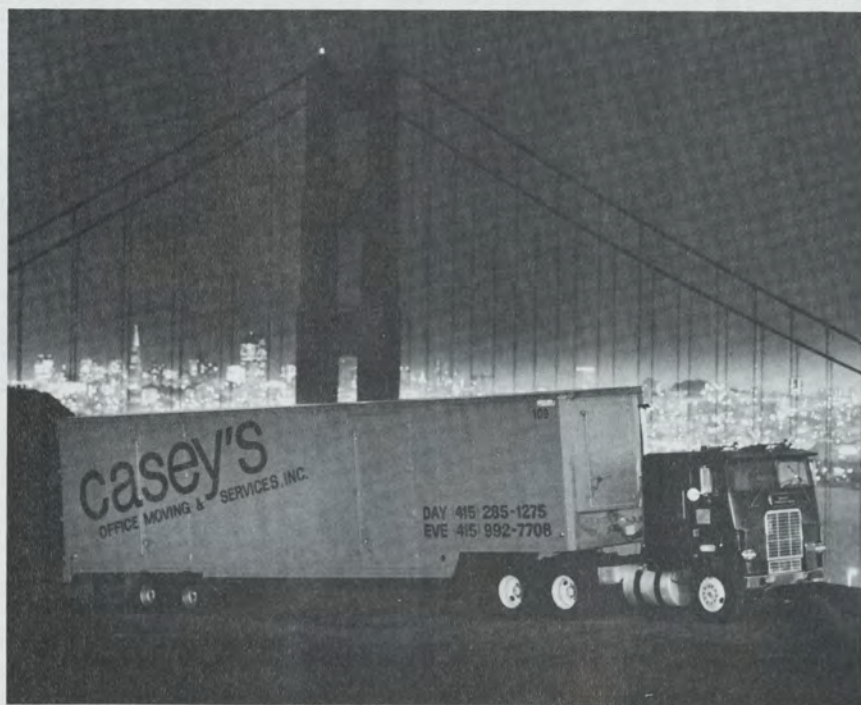
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admired his supreme technical command of form, but his comments are also part of a more general pattern of Mozart appreciation that highlights a different feature: "Where are they now," Schumann asked, "the melodies by the celebrated Italian masters prior to Rossini...? Would you care to exchange them for German melodies, for Mozart and Beethoven?" Rossini, late in his life, polished Schumann's idea with a more even division of national talents: "The Germans have always been at every time the greatest harmonists, and the Italians the greatest melodists. But from the moment that the north produced a Mozart, we of the south were beaten on our own ground, because this man rises above all nations, uniting in himself the charm of Italian melody and all the profundity of German harmony."

By the mid-19th century *Don Giovanni*, *Figaro* and to a lesser degree *Die Zauberflöte* had established a firm place in the repertoires of the great opera houses in northern Europe, particularly in Germany and England. At Covent Garden, *Don Giovanni* is presented almost every year from 1847 until the turn of the century. *Figaro's* career in those years begins strongly with performances in 1847, '48 and '49, but then it lapses (perhaps a reaction to the revolutions of 1848) until 1868, after which it is presented in seven or eight years out of every ten.

During these years, the piano sonatas continued to teach children to play the piano, thus gaining inestimable value in the creation of generations of musicians and music-lovers. Tchaikovsky, for example, could say simply "It is thanks to Mozart that I devoted my life to music." Indeed, Mozart became so identified with the child and the learning of music, that in America Charles Ives could feel that "as a boy I was partially ashamed of music—[an] entirely wrong attitude but it was strong. Most boys in the country town of America I think felt the same way. When other boys on Monday morning in vacation were out driving the grocery cart, riding horses or playing ball, I felt all wrong to stay in and play the piano. And there may be something in it. Hasn't music always been an emasculated art? Mozart helped too much."

The piano virtuosos of the second half of the nineteenth century, on the other hand, rarely touched the Mozart sonatas or even the concertos in perfor-



PHOTO X

The Countess in San Francisco Opera's 1947 and 1950 presentations of *Le Nozze di Figaro* was the City's own Florence Quartararo.

mance. Anton Rubinstein had no Mozart in his repertory until he decided to create a massive week-long concert series on the History of Piano Music. Paderewski's Mozart repertory was so small that when he was staying with some friends who kept asking to hear the "three or four pieces I knew" day after day, the pianist finally composed a minuet in the style of Mozart, and thereby created one of the encore pieces that would stand him in good stead for the rest of his career. Busoni alone of the great virtuosos maintained nine of the Mozart concertos in his repertory.

Orchestral records from the mid-19th century are too sketchy to make adequate generalizations about the frequency of performances of Mozart's symphonies in the concert hall. But by the 1870s, whatever toehold they had in the repertory began to fade before the mounting popularity of Beethoven, Mendelssohn, Schumann and Brahms. And, as the waves of Verdi and Wagner broke over

opera houses of Europe, Mozart's operas visibly retreated. At Covent Garden, *Don Giovanni* remained a constant until the First World War, but other Mozart operas had diminished in popularity and soon even *Giovanni's* prominence lessened. Here in California, the San Francisco Symphony Orchestra from its inauguration in 1911 until the end of its eighth season in 1919, presented the last three Mozart symphonies, the only ones it did play, a total of seven times. During the same period, the Orchestra played the Overture to *Meistersinger* alone seven times, and Wagner's *A Faust Symphony* more often than any one of the Mozart symphonies.

Nor was San Francisco unusual, if we are to believe George Bernard Shaw, who railed against those who would condescend to Mozart. "On this day last week Mr. Carl Rosa concluded his triumphant season at Drury Lane by conducting a performance of Mozart's opera, *Le Nozze di Figaro*, now a hundred years old. A century after Shakespeare's death it was the fashion of men, otherwise sane, to ridicule the pretensions of the author of *Hamlet* to intellectual seriousness, and to publish editions of his works prefaced by apologies for his childishness and barbarism, with entreaties to the reader to judge him indulgently as a man who 'worked by a mere light of nature.' At present, a century after Mozart's death, we have among us men, only partially idiotic, who hold similar thoughts of the composer of *Figaro*, *Don Giovanni*, and *Die Zauberflöte*."

Once again it was the serious musical minds among the composers, performers and critics that led the audience back to Mozart. When Joseph Joachim, the man for whom Brahms wrote his Violin Concerto, wanted his pupil Arthur Rubinstein to make a debut with an orchestra, he chose Mozart's Piano Concerto in A Major, No. 23. Soprano Lilli Lehmann, a friend of Wagner's and a great Brünnhilde and Isolde, settled down in her old age to run the Salzburg Mozart festivals. In 1910, Saint-Saëns, then 75 years old, went to London and in three concerts played twelve Mozart piano concertos. Mahler and Strauss conducted revelatory performances of the operas and symphonies.

In his comments on the composer in 1944, Richard Strauss, after the traditional obeisance to the composer's techni-

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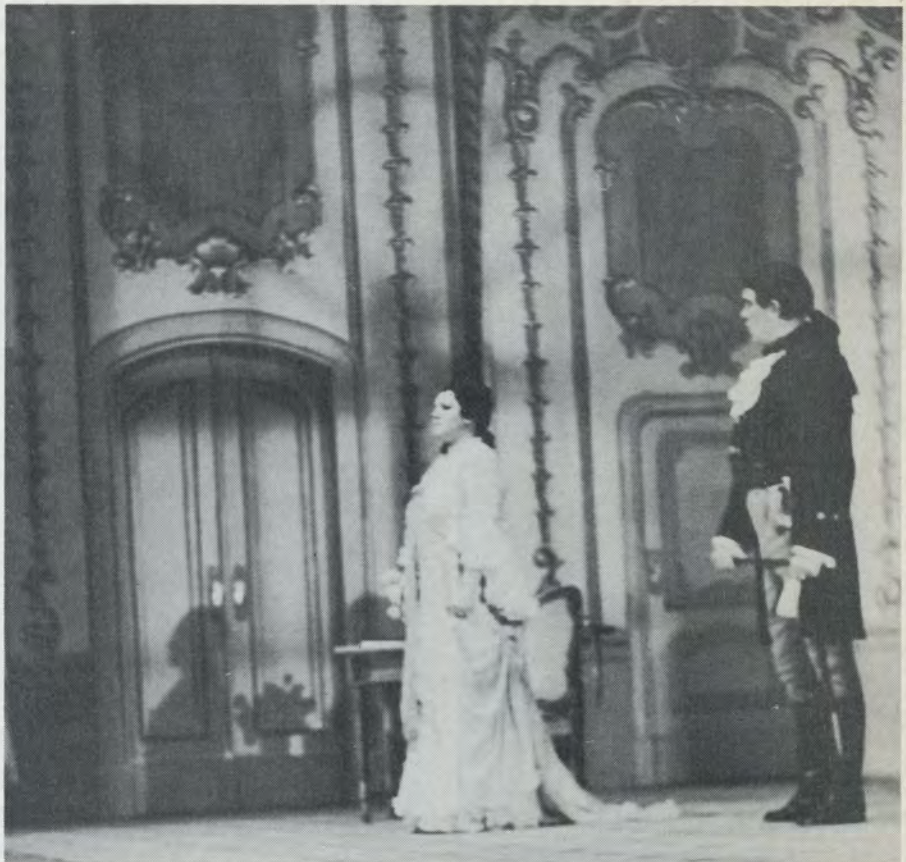
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Elisabeth Rethberg (Countess) and Perry Askam (Count) in San Francisco Opera's 1936 *Le Nozze di Figaro*.


cal power "to the one who solved all problems before they were even posed," spoke most emphatically of Mozart's melodies: "Almost immediately on Bach follows the miracle of Mozart, with his perfection and absolute idealization of the melody of human song . . . Mozartean melody is detached from every earthly form—the 'thing in itself,' like Plato's Eros poised between heaven and earth."

Arnold Schoenberg had a more severe mind than did Strauss, yet he makes interesting distinctions among the masters of European music when, in a letter to Anton Webern, he recommends arranging a history of composition "to show the logical development towards 12-note composition. Thus, e.g., the Netherlands school, Bach for counterpoint, Mozart for phrasing but also for handling of motifs, Beethoven but also Bach for development, Brahms and possibly Mahler for varied and complex treatment." In its austere way, this is high praise of Mozart's melodies, but also of the way in which they controlled their surroundings and the elasticity with which they flowed.

Truly, in the last two hundred years, we have all learned to love Mozart's music. The Salzburg master combined a supreme knowledge of music and a faultless sense of form with an extraordinarily free melodic gift. Yet, as Benjamin Britten has pointed out, there is "no use in having a technique unless you have the ideas to use this technique." Since Mozart commanded the fullest musical knowledge of his time, it helped him to open his heart and his feelings to music. For a musician of Mozart's finesse, this knowledge fed and shaped sensibility.

Wagner, with the keen instinct of a great composer, has pointed out that the bedrock of Mozart's genius lay in a humanity, which technique and inspiration served. On an evening after playing through the last scene of *Le Nozze di Figaro*, Wagner commented to Cosima, "One has only to compare Beaumarchais's excellent play with Mozart's opera to see that the former contains cunning, clever and calculating beetles who deal and talk wittily with one another, while in Mozart they are transfigured . . . [into] human beings." ■

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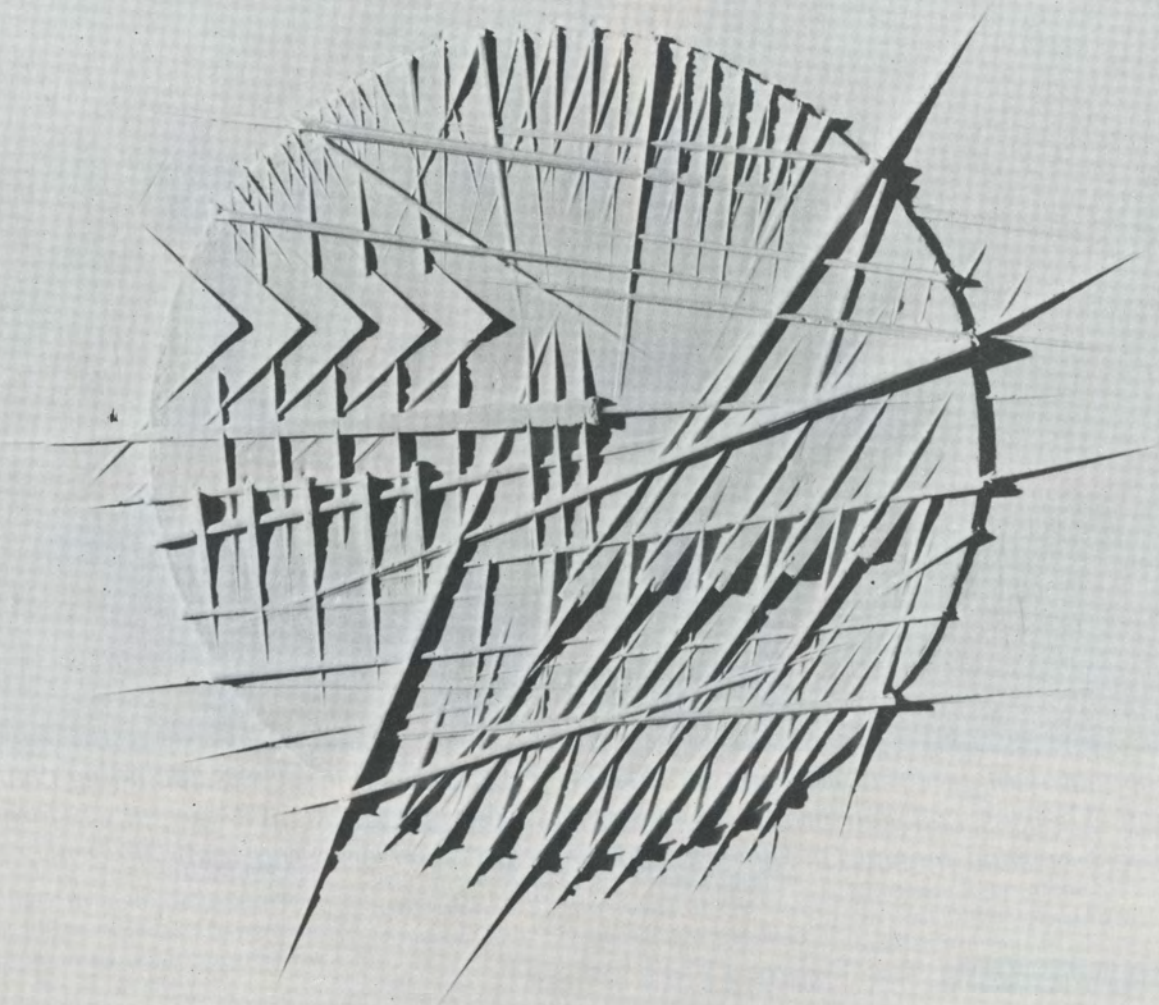
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MODESTO LANZONE'S



More Than a Name in the Program

By CHRISTINE FIEDLER

Thumb through this magazine and eventually you will encounter a section that is densely packed with neat columns of names arranged in alphabetical order. The list goes on for pages, punctuated with subheadings and category titles—a seemingly endless series of individuals clumped together in typesetting. Who *are* these people, one wonders, and what are they doing in the San Francisco Opera Magazine?

They are donors—that enlightened and deeply appreciated group of people who play an important role in making

possible these productions of international grand opera. While ticket and other earned income covers under sixty percent of San Francisco Opera's operating costs, grants and donations help to meet the balance of the Company's expenses. More than seventy percent of those contributions come from individuals like those listed elsewhere in this magazine.

Although they have a few things in common—generosity and an enthusiastic devotion to the art form—the Opera's donors are a remarkably diverse group. Coming from a wide range of backgrounds, occupations and locations, they

are as varied as the musical repertoire they support, and equally as engaging.

"I married into opera," explained Jeraldine Palazzi, when asked how she came to be involved with SFO. An active theater and ballet enthusiast, she added opera to her list of arts events when she married Robert Palazzi, a dedicated opera fan. The couple has subscribed to San Francisco Opera seasons for nearly twenty years and now attends both the summer and fall series. In addition, Mrs.

Christine Fiedler is a free-lance writer and arts consultant in San Francisco.



MESSICK

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The Medallion Society Awards Luncheon, a highly popular donor event, was held in the Opera House lobby on December 5, 1985.

Palazzi has volunteered backstage during sabbaticals from her position as a teacher at Millbrae High School. Beginning ten years ago by helping artistic administrator Sally Billinghamurst locate "cover artists" to replace ailing singers, she has in recent years assisted the development office by writing copy for the radio marathon and raffle fundraisers.

Her backstage experiences have given Mrs. Palazzi a deeper insight to the workings of the opera company. "The opera to us is the most satisfying cultural experience—the quintessential theatrical and musical event. And helping San

Francisco Opera has become a high priority for us. Since we don't have state subsidies comparable to those in Europe, we think we have a responsibility to give time and money as a way of ensuring that this wonderful experience continues."

You don't necessarily have to volunteer to get a sense of the backstage operations. Donors in all gift categories are offered the opportunity to attend lectures, rehearsals and special events which frequently include presentations on various aspects of the production process.

"It's exciting to get behind the scenes

and get to know what goes on," remarked Dr. May-Loo Thurston. "There's a tremendous amount of work that goes into coordinating singers, dancers and supers, and making sure everything comes off smoothly. Seeing that aspect adds an extra dimension for us." Dr. Thurston and her husband, William, are both physicians in San Jose and members of the Medallion Society. He is an avid operagoer whose devotion to Wagner prompted him to attend nearly every performance of the *Ring* cycle last summer. She is hoping to expand her involvement by joining the corps of supernumeraries in the Fall Season.

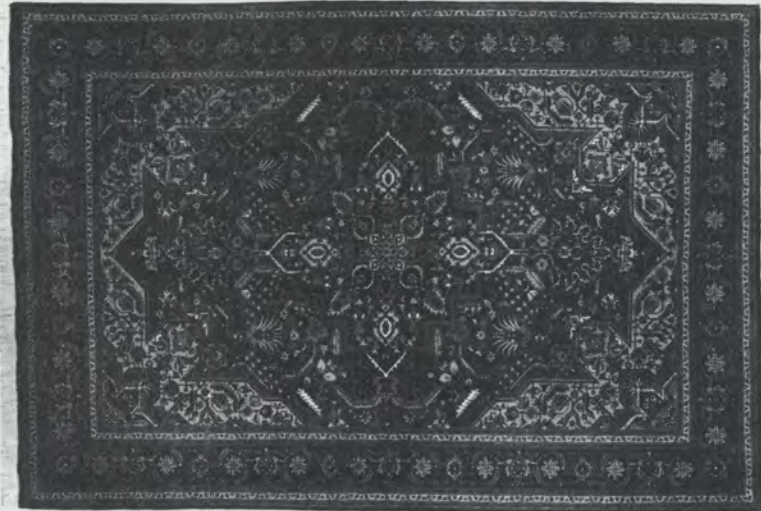
"Supering" tends to be a popular activity among donors. Harry and Candace Kahn's extraordinary dedication to opera became clear recently when they cancelled a trip to Maui on a few days' notice so that she could begin rehearsals in the non-speaking role of the Countess of Aremberg in *Don Carlos*. "You don't get many chances like this, so you don't pass them up," said Mrs. Kahn. An experienced super, she has appeared in many productions since her first assignment as Montecore's daughter in the 1981 production of *Rigoletto*. Her appearances add a bit of excitement for the young students she brings to special matinee performances. A teacher at the Sequoia Elementary School in Pleasant Hill, she shepherds 65 to 70 children to the Opera House each year, many of whom enter the Guild-sponsored art contests. Last year her students' entries were displayed in glass cases in the lobby throughout the fall season.

Harry Kahn, a corporate and entertainment attorney in San Francisco, enjoys seeing his wife in the productions and describes his interest in opera as "not quite an obsession, but very important." Kahn started attending performances in the standing room section in the early 1970s. "If it wasn't in my backyard I doubt if I would ever have been seduced by it. Now, I feel compelled to support the Company so they can continue to produce high-quality opera. Basically, we contribute because the money is needed."

"In any society, it behooves people who are interested in something to support it," commented Dr. Melvin Britton. His wife, Mary, is an active member of the Merola board and the couple enjoys following the careers of the program's young artists. "It's always fun, very pleasing, to see people in Merola work

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their way up to singing in San Francisco Opera seasons." Longstanding subscribers, the Brittons attend a variety of donor events backstage. "The events and privileges are nice things," said Britton, "but the real privilege is being able to support something worthwhile and meaningful."

Businessman Stanley Mock and his wife Sandra find opera to be a worthwhile interest—so much so that the subscribers regularly drive up from their home in Santa Cruz to attend performances. As members of the Medallion Society, they attend as many donor events as possible. "We find that they give us a better insight to the productions, and to the dedication of the people involved. Visiting the costume shop was absolutely fascinating, seeing the effort and creativity that the staff put into their jobs. That experience, and seeing the stagehands and sets, and the organization that is required to make it all come off, gives us a better feel for what goes into making the whole process come alive.

"We contribute because we find opera, as an art form, very enjoyable. We've always enjoyed the mix of people, the variety of lifestyles represented, and the acquaintances we've made. It's just fun to go to and fun to support."

"Any arts organization, perhaps the Opera particularly, reaches a broad range of audience members," remarked Jacqueline Hoefer, who has joined her husband, Peter, in subscribing and contributing for many years. "Artistically, it's a very rich source of communication in the community—and, I think, essential to the spirit of the community."


For the San Francisco Opera, the ever-increasing roster of donors are themselves a key source of communication and support that is essential to the Company's continued success. "They are an impressive and diverse group of people," commented general director Terence McEwen. "We're grateful to all of them for their interest and dedication—and we hope that more audience members will join them by contributing." ■

For further information on donor benefits and methods of contributing, contact the Development Department at 861-4008.

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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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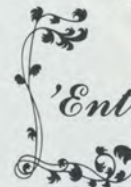
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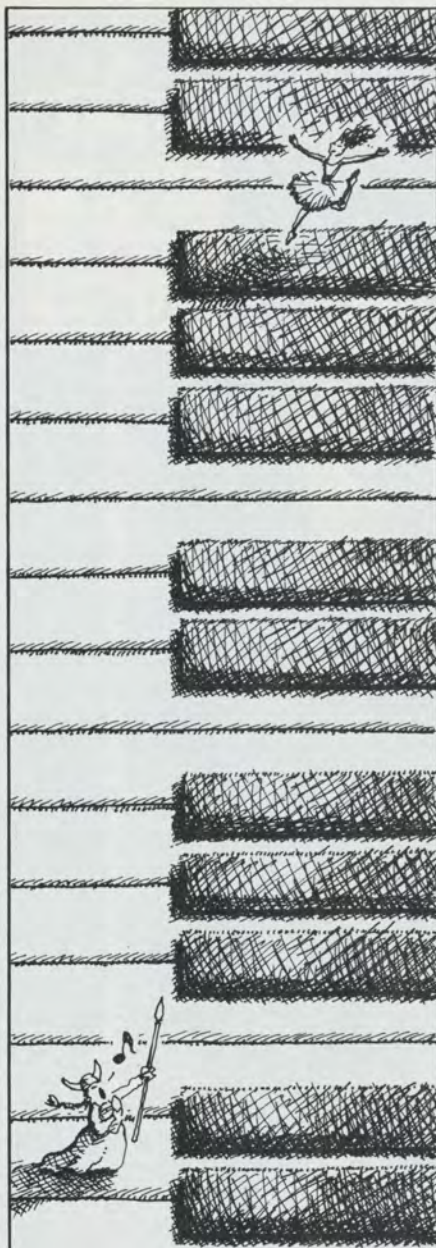
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Sennheiser Listening Devices

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.

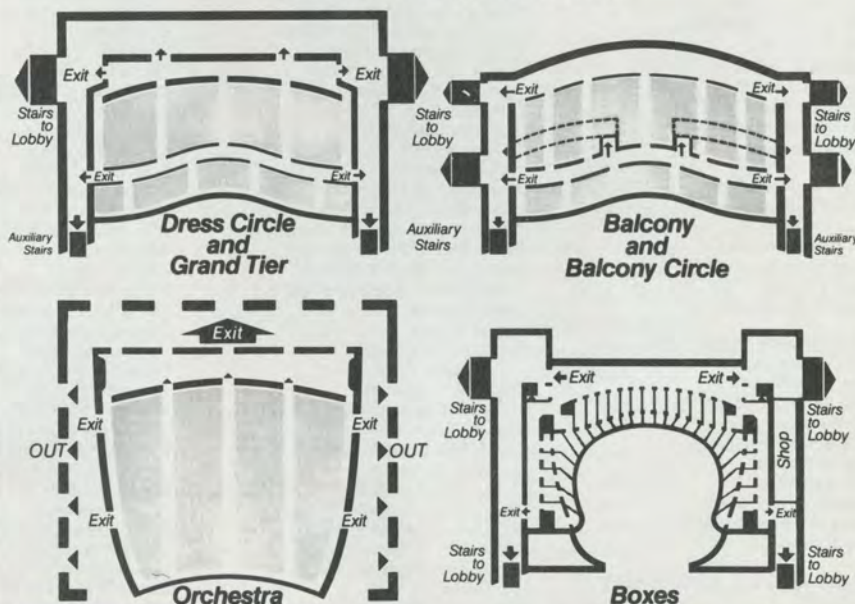
Children of any age attending a performance must have a ticket. Management reserves the right to remove any patron creating a disturbance.

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.)

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