

Nabucco
(Nebuchadnezzar)

1987

Saturday, October 31, 1987 at 8:00 PM
Tuesday, November 3, 1987 at 8:00 PM
Saturday, November 7, 1987 at 8:00 PM
Tuesday, November 10, 1987 at 8:00 PM
Friday, November 13, 1987 at 8:00 PM
Thursday, November 19, 1987 at 7:30 PM
Sunday, November 22, 1987 at 2:00 PM

SFO_PUB_01_SFO_1987_04

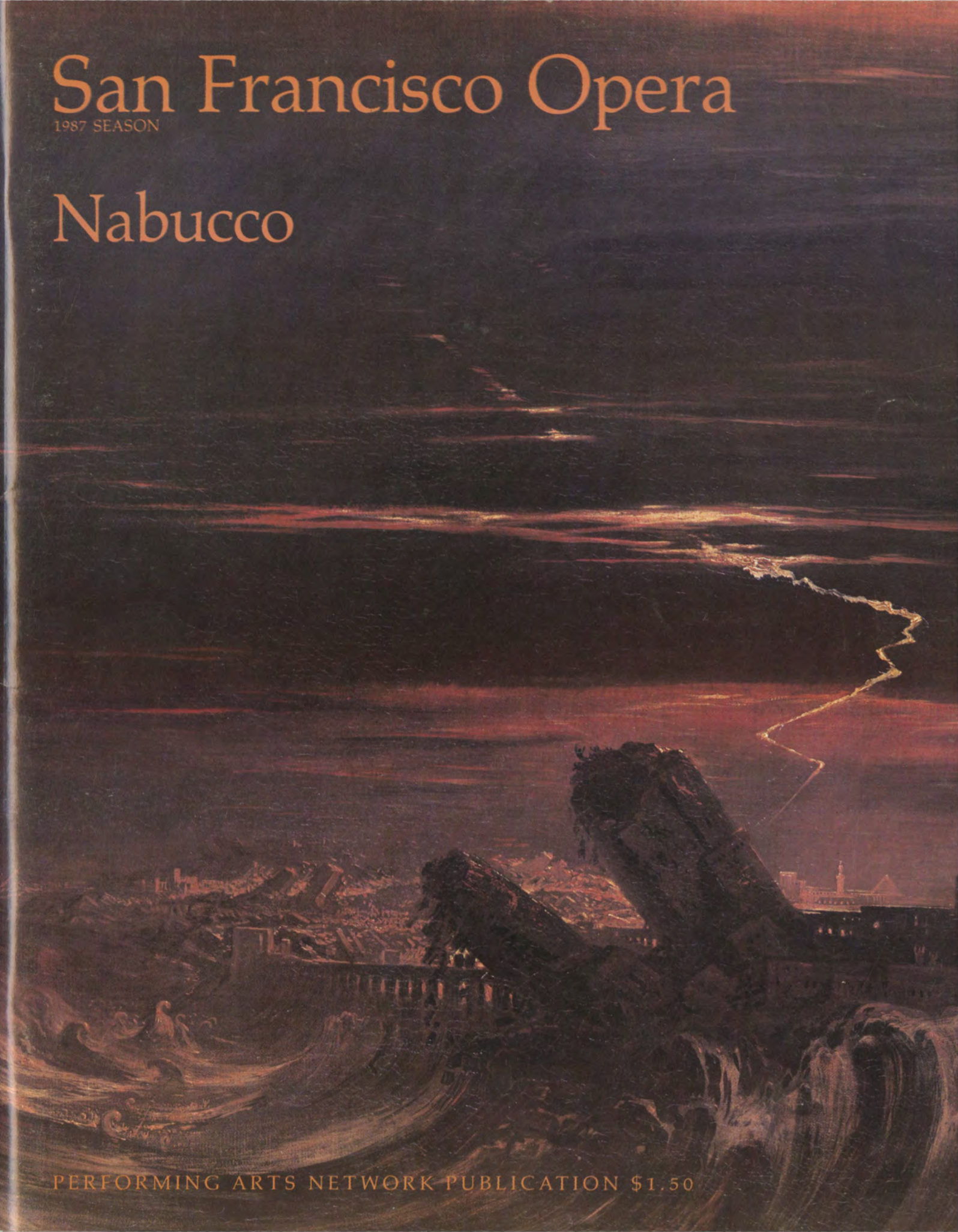
Publications Collection

San Francisco Opera Archives

San Francisco Opera

1987 SEASON

Nabucco



PERFORMING ARTS NETWORK PUBLICATION \$1.50

Steve,
If buying me diamonds
has always been a mystery,
here's a clue. XXJ.



**Breathtaking! It must be Jose Hess.
Stunning diamond jewelry from \$5,000.**

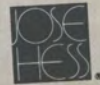
Somewhere there's someone who
deserves diamond jewelry this special,
this beautiful.

Isn't that someone worth it?
What makes this jewelry extraordi-
nary is the combination of superb design

Jewelry enlarged for detail.

and quality diamonds. Diamonds
that have been judged by the 4C's: Cut,
Color, Clarity and Carat Weight.

The Jose Hess Collection is
featured at fine jewelry stores.



*Leaykin et Cie
at J. Magnin*

SAN FRANCISCO UNION SQUARE • TELEPHONE 362-2100

A diamond is forever. © Jose Hess

We've got the Keys to the City



*San Francisco has an enviable heritage of fine, larger homes.
The City also has a realtor that provides service worthy of these dwellings.
McGuire Real Estate.*

*And what's enviable about McGuire is that the personal care,
attention to detail and the dedication that accompanies these transactions
is extended to every home we sell.*

*You see, at McGuire Real Estate, we've been selling homes in
San Francisco since 1919. We know the business, we know the territory,
and we'd like to get to know you.*

Because we've got the keys to the city.

929-1500 / 921-5555



AN INVESTMENT YOU CAN LIVE WITH

More Than A Tradition

The cool heat of natural black cultured South Sea pearls gently embraced by waves of diamonds and 18 kt. gold. Necklace, ring and earrings... from Mikimoto.



MIKIMOTO
The Originator of Cultured Pearls
Since 1893



SHREVE & CO.

JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO

SUN VALLEY — STONERIDGE MALL — WALNUT CREEK

HILLSDALE MALL — VALICO FASHION PARK — CORTE MADERA — STANFORD

San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

Nabucco

1987 SEASON

FEATURES

- 26 **Appreciating *Nabucco*** by Richard Dyer
Concise introduction to Verdi's first large-scale success and the work that produced Italy's unofficial national anthem: "Va, pensiero . . ."
- 52 **Thomas Munn, Illuminator** by Timothy Pfaff
San Francisco Opera's lighting director and design consultant talks about his work.
- 60 **Back Talk** by Molly Roth
A glimpse at some of the reactions to a recent subscriber and donor survey.

DEPARTMENTS

- 16 1987 Season Repertoire
35 Artist Profiles
41 Cast and Credits
42 Synopsis
69 Services
71 Box Holders
73 NEA Challenge Grant
74 Donor Benefits
75 Corporate Council
76 Medallion Society
81 Supporting San Francisco Opera



COVER:

John Martin, 1789-1854
The Destruction of Tyre, 1840
Oil on canvas, 33 x 43 $\frac{1}{8}$ in.

The Toledo Museum of Art, Toledo, Ohio
Gift of Edward Drummond Libbey

Reproduced by kind permission

(The subject of the painting comes from the Old Testament: the destruction of Old Tyre by Nebuchadnezzar. John Martin, while depicting the event, wished to express the futility of humans when confronted by the forces of God and Nature.)

Editor: Koraljka Lockhart
Art Director: Frank Benson
Editorial assistant: Robert M. Robb
ISSN 0892-7189

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

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

**Performing Arts
Network**

SAN FRANCISCO OPERA MAGAZINE—110 Gough Street, Suite 402, San Francisco, CA 94102, telephone (415) 554-0441; and its affiliates comprise the PERFORMING ARTS NETWORK, INC. which also includes PERFORMING ARTS MAGAZINE Los Angeles edition—2999 Overland Avenue, Suite 201, Los Angeles, CA 90064, telephone (213) 839-8000. PERFORMING ARTS MAGAZINE San Diego edition—DCA Media, Inc., 3680 Fifth Avenue, San Diego, CA 92103, telephone (619) 297-6430. PERFORMING ARTS MAGAZINE Houston edition—2472 Bolsover, Suite 279, Houston, TX 77005, telephone (713) 524-3883; PERFORMING ARTS MAGAZINE Dallas edition—Diversified Media Reps. P.O. Box 121568, Arlington, TX 76012, (817) 265-5336. Regional Representatives: New York—PERFORMING ARTS NETWORK, INC. 19 West 12th Street, New York, NY 10011, telephone (212) 242-1940; Chicago—Warden, Kelley, Allen & Opfer, Inc., 2 North Riverside Plaza, Chicago, IL 60606, telephone (312) 236-2757; Detroit—Flavin/Kelly Associates, 2655 Woodward, Suite 175, Bloomfield Hills, Michigan 48013, (313) 335-5050.



POWERS

Tully M. Friedman and Reid W. Dennis

From the Chairman of the Board and the President

We are pleased to welcome you to the 65th annual season of the San Francisco Opera and this year's selection of 10 masterworks from the international operatic repertoire. This fall, the curtain will rise on six productions totally new to our audiences, which will provide us with opportunities to experience familiar works through a new perspective.

The generosity of many donors has brought the 1987 operas to our stage, and members of the San Francisco Opera Board of Directors have contributed in a major way: *The Magic Flute* will be presented thanks to a gift from Bernard and Barbro Osher; *Fidelio*, through a much-appreciated grant from the L.J. Skaggs and Mary C. Skaggs Foundation as well as Mr. and Mrs. Reid W. Dennis; *La Traviata*, thanks to a generous gift from Louise M. Davies.

Several of the year's revivals are likewise brought to us by an illustrious group of sponsors: *Salome*, through a generous gift from Mrs. George Quist; *Nabucco* was made possible in part by a grant from the Koret Foundation; *The Queen of Spades* is being presented, in part, through a sponsorship from the people at

Chevron. Our opening night opera, *The Barber of Seville*, is given in honor of Mary Rosenblatt Powell.

Special recognition is also due the Pacific Telesis Foundation for underwriting our Royal Family of Opera series, as well as Mr. and Mrs. William Rollnick for contributing the cost of Supertitles for six of our productions.

We are deeply grateful to all our donors, since their generosity furthers and enriches everyone's operatic experience.

It is always a special pleasure to recognize our governmental funding sources, and this year we again salute the National Endowment for the Arts and the California Arts Council for their unwavering support. We would also like to extend our long-standing appreciation to the Hotel Tax Fund, Mayor Dianne Feinstein and Chief Administrative Officer Rudy Nothenberg, whose support and encouragement have once again been demonstrated to an important extent.

As in previous years, we extend our deepest gratitude to the San Francisco Opera Guild, the Merola Opera Program, and the War Memorial Board of Trustees

for their ongoing support.

The Board of Directors of the San Francisco Opera Association is happy to announce the addition of nine new members to its roster: Mr. J. Dennis Bonney, Mr. David M. Chamberlain, Mr. James F. Crafts, Jr., Mrs. Mark Hornberger, Miss Sylvia R. Lindsey, Mr. John C. McGuire, Mr. Alfred S. Wilsey, Mrs. Alfred S. Wilsey, and Mr. Osamu Yamada. Our ranks have also been honored by the designation of two new Directors Emeriti: Mr. Cyril Magnin and Mrs. Nion R. Tucker.

This year's increased subscriber response is indeed a reason for rejoicing. However, as we always hasten to point out, ticket sales cover only slightly over half of our expenses. We appreciate the support all of you have given us in the past, and we encourage you to continue supporting us and increase your contributions whenever possible, thus enabling us to continue in bringing you this fascinating, enlightening, uplifting—but highly costly—art form that is opera.

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

McGUIRE®

You are cordially invited to visit a McGuire showroom accompanied by your interior designer or architect.

In San Francisco,
151 Vermont Street
at 15th,
(415) 986-0812.

In Los Angeles,
Pacific Design Center,
Space B542,
(213) 659-2970.



**Brilliant Surroundings
by Paloma Picasso**

Paloma Picasso's striking choker and
cuff bracelet with diamonds in eighteen karat gold.
Choker, \$9,700. Cuff bracelet, \$9,300.

TIFFANY & CO.

SAN FRANCISCO • 252 GRANT AVENUE • 94108
TO ORDER CALL 415-781-7000 • ©T & CO. 1987



General Director's Message

At the beginning of the 65th annual season of the San Francisco Opera, I am pleased to note that so many of you have responded in such a positive way to our season announcement: by subscribing. In fact, the audience response has been far stronger than in many previous years. In welcoming new and renewing subscribers, I find it gratifying to know that our patrons have found the 1987 selection of operas, as well as the roster of artists, to their liking.

This year's repertoire includes six productions which will be seen for the first time on our stage. Of these, three are brand new additions to our production inventory: *The Magic Flute*, *Fidelio*, and *La Traviata*. These new productions represent further accomplishments in the quest I embarked on in 1982, that of rebuilding our operas from the standard repertoire. Three more operas will be seen in productions that are new to us: *Tosca*, from the Lyric Opera of Chicago; *The Tales of Hoffmann*, from the Greater Miami

Opera; and *Romeo and Juliet*, from the Metropolitan Opera. A group of some of today's most outstanding designers have created these productions, among them David Hockney, who will add his own special magic to that of Mozart's *Magic Flute*; John Conklin (1985 *Ring*) with a beautiful new *Traviata*; and John Gunter, one of Britain's most brilliant designers, with a dramatic new *Fidelio*. Two major figures from the international world of opera will be introduced to our audiences: Michael Hampe, of Salzburg Festival and Cologne Opera fame, who directs *Fidelio*; and Rossini authority Alberto Zedda, who conducts his own acclaimed critical edition of *The Barber of Seville*. I would also like to note in passing that two operas are returning to our fall schedule after a prolonged absence: *Romeo and Juliet* after 36 years, and *The Tales of Hoffmann* after 38.

During our 65th season, we will continue to present to our audiences new artists in exciting debuts, and will also bring back some of the most beloved

personalities from seasons past. Our own young singers from the San Francisco Opera Center will again be significantly represented, several of them in key roles.

Our Company championed Supertitles ever since they were first conceived, so we are extremely pleased to note that they won such an overwhelming vote of confidence from our patrons, and are glad to be able to bring them back in all ten operas of the season.

Our "live" opera performances on the Opera House stage will be complemented this year by the Company's return to the airwaves, with a selection of 10 exciting broadcasts from recent years.

Welcome to our 1987 season!

THE PRIVILEGED CLIENT.



A subsidiary of Shearson Lehman Brothers Inc.
An American Express company

THE BOSTON COMPANY HAS A SIMPLE APPROACH TO PERSONAL INVESTMENT BANKING:

SERVE EVERY CLIENT AS IF THAT CLIENT WERE OUR *ONLY* CLIENT.

BECAUSE WE KNOW YOU ALWAYS HAVE A CHOICE.

SO OUR PERSONAL INVESTMENT BANKERS MAKE IT THEIR MISSION TO CONFIRM YOUR CHOICE, EVERYDAY. TO *ANTICIPATE* YOUR NEEDS, AS WELL AS RESPOND TO THEM.


FOR INVESTMENT MANAGEMENT, PERSONAL LENDING, RESIDENTIAL MORTGAGES, OR OTHER FINANCIAL SERVICES, WE HAVE A PERSONAL INVESTMENT BANKER TO MEET YOUR REQUIREMENTS.

THE BOSTON COMPANY NOW SERVES FINANCIALLY SUCCESSFUL INDIVIDUALS WITH THE HIGHEST POSSIBLE LEVEL OF PERSONAL SERVICE THROUGH OUR REPRESENTATIVE OFFICES IN LOS ANGELES, NEWPORT BEACH, SAN FRANCISCO, AND PALO ALTO.

SO CONTACT US AT 1-800-CALL BOS (1-800-225-5267, EXT. 483).

AND ENJOY THE SUBSTANTIAL ADVANTAGES OF BEING A PRIVILEGED CLIENT.

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

An Equal Housing Lender. 



UNIVERSAL GENEVE



THE "GOLDEN SHADOW DUET"

A fine watch has a way of defying the passage of time ... from the hand-made eighteen karat gold bracelet to the technology of thin Golden Shadow Quartz movement.

UNIVERSAL GENEVE is the distinction between being Dressed and being Elegantly Dressed!

Z JEWELRY

The Gift Center Suite 181

888 Brannan Street • San Francisco, CA 94103 • (415) 864-3959

San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

ADMINISTRATION

Anthony B. Turney <i>Director of Administration</i>	Robert Walker <i>Business Manager/Director of Planning</i>	John Priest <i>Technical Director</i>	Julie LeVay <i>Director of Development</i>
Sarah Billinghurst <i>Artistic Administrator</i>	Gisela Fränken <i>Controller/Treasurer</i>	Tom Illgen <i>Sales/Public Relations Director</i>	Christine Bullin <i>Manager, S.F. Opera Center</i>
Clifford Cranna <i>Musical Administrator</i>	Andrew Meltzer <i>Resident Conductor/Musical Adviser</i>	Matthew Farruggio <i>Production Supervisor</i>	Ian Robertson <i>Chorus Director</i>
			Thomas J. Munn <i>Lighting Director/Design Consultant</i>
			Koraljka Lockhart <i>Publications Editor</i>

ADMINISTRATIVE STAFF

OFFICE OF THE GENERAL DIRECTOR

Marian Elizabeth Lever
Assistant to the General Director

Vivien Baldwin <i>Assistant to the Artistic Administrator</i>	Linda Jaqua	Tessa Bergen <i>Coordinator of Artists Services</i>
--	-------------	--

ACCOUNTING AND DATA PROCESSING

Keith Spindle <i>Accounting Supervisor</i>	Vikki Standing <i>Payroll</i>	Sylvia Leung <i>Administrative Assistant</i>	David Powers <i>Accounts Payable</i>	Gery Anderson <i>Cashier</i>
	Gordon Taylor <i>Data Processing Manager</i>	Jackie Carter <i>Senior Programmer</i>		

DEVELOPMENT

Judith Loura <i>Assistant Director of Development/Grants</i>	Victoria O'Hara <i>Research Coordinator</i>	Molly Roth <i>Writer</i>	Rosemarie Stock <i>Associate Director of Development</i>	Nancy Stryble <i>Assistant Director of Development/Support Systems</i>	Molly Waste <i>Assistant Director of Development/Individual Gifts</i>
Susan Alden <i>Acknowledgements Secretary</i>	Winifred Arbeiter <i>Secretary to the Board of Directors</i>	Edisol W. Dotson <i>Patron Services/Special Events Coordinator</i>	Mary Elizabeth Foley <i>Fund Drive Secretary</i>	Karen Hershman <i>Gift Processing Coordinator</i>	Marianne A. Welmers <i>Secretary to the Director</i>

COMPANY ADMINISTRATION

Judith Nitchie <i>Assistant to the Business Manager</i>	Anna Randolph <i>Personnel Assistant</i>	Steven White <i>Librarian</i>	Mickey Frettoloso <i>Supply Coordinator/Mailroom Services</i>	John Lohr	Abbe Feigenberg <i>Reception</i>
--	---	----------------------------------	--	-----------	-------------------------------------

MERCHANDISING

Meigs Ingham <i>Merchandise Manager</i>	Elizabeth Wilson <i>Retail Sales Manager</i>	Gabrielle Harmer	Alba A. Surles
--	---	------------------	----------------

SALES AND PUBLIC RELATIONS

Adrian R. Fischer <i>Advertising Manager</i>	Thomas W. Giuliano <i>Projects Manager</i>	Robert M. Robb <i>Public Relations Associate</i>	John Schauer <i>Staff Writer</i>	Elizabeth Lynch <i>Public Relations Associate</i>
---	---	---	-------------------------------------	--

SEASON TICKETS

Richard Sparks <i>Subscription Manager</i>	Eliza McNutt	Richard Street
---	--------------	----------------

BOX OFFICE

Michael Thek <i>Box Office Manager/Treasurer</i>	Marcella Bastiani	Bill Mathews <i>Assistant Treasurers</i>	Lyle Snow	Marilyn Wilson <i>Telephone Sales</i>
	Ruth Van Slyke	Marie Zahler		

Pillsbury, Madison & Sutro
Legal Counsel

Deloitte Haskins & Sells
Certified Public Accountants

Coleman Souter
Kirk Frederick Graphics
Graphic Design

Kurt Herbert Adler, *General Director Emeritus*

SAN FRANCISCO OPERA CENTER

Craig Rutenberg <i>Head Coach</i>	Russ Walton <i>Business Manager/Development Officer</i>	Olivia Sears <i>Assistant to the Manager</i>
Robin Hodgkin <i>Presenter Services</i>	Chris Kohler <i>Operations Coordinator</i>	Steve Mitchell <i>Production Supervisor</i>
		Tom Randolph

MEROLA OPERA PROGRAM

Alice Cunningham <i>Executive Director</i>	Joan Juster <i>Assistant to the Director</i>
Marian Reyes	Anne Terrell

WESTERN OPERA THEATER

Patrick Summers <i>Music Director</i>	Debra Girard <i>Company Manager</i>	Catherine Reilly <i>Production Manager</i>	Jack Gwinn <i>Technical Director</i>
	Kelly Pruitt	Michael Clark	
	<i>Production Assistants</i>		



SEASON
PREMIERE AT
PIERRE

Join us for the debut of Pierre's newest menu, starring California's seasonal best prepared with classical French technique.

*Open daily
for dinner
(Closed Sunday)*

Merl Saunders
on piano

Complimentary Valet Parking

All major credit cards

Le
MERIDIEN
SAN FRANCISCO

50 Third Street, San Francisco,
California 94103
Travel Companion of Air France

CALL FOR RESERVATIONS
(415) 974-6400

Music, Production and Technical Staff

CHORUS

Ernest Fredric Knell
Associate Chorus Master

Louis Magor
Boys Chorus Director

Elizabeth Appling
Girls Chorus Director

Edward Corley
Librarian

ASSISTANT FOR ARTISTS

Philip Eisenberg

MUSICAL STAFF

Kathryn Cathcart
Jeffrey Goldberg
Jonathan Khuner
Robert Morrison

Joseph De Rugeris
Svetlana Gorzhevskaya
Christopher Larkin
Craig Rutenberg*

John Fiore
Mark Haffner
Susanna Lemberskaya

LANGUAGE COACHES

Elena Servi Burgess Susanna Lemberskaya Patricia Kristof Moy Nora Norden

BALLET

Marika Sakellariou
Ballet Mistress

PRODUCTION

Jerry Sherk
Production Stage Manager

Jamie Call*
Stage Manager

Christopher Hahn
Rehearsal Administrator

REHEARSAL DEPARTMENT

Mark Coughlan Chris Kohler Valentina Simi*

ASSISTANT STAGE DIRECTORS

Laurie Feldman
Dagmar Thole

Fred Frumberg
Paula Williams

Peter McClintock

PRODUCTION ASSISTANTS

Christopher Bergen
Supertitles Administrator

Jim Campbell*
Ching Ming Fu*
Gina Pitowski*

Barbara Donner*
Peter McClintock

SUPERNUMERARIES

Ted Foster
Director

COSTUMES

Jennifer Green
Costume Director

Walter Mahoney
Costume Shop Manager

Mary Kate Keefe* Estella Marie Fred Mlejnek Matthew Nash Karen Ohlmann
Cutters

WARDROBE DEPARTMENT

Geoffrey M. Craig Suzanne M. Stassevitch

WIG AND MAKEUP DEPARTMENT

Paul Alba
Wigmaster

TECHNICAL DEPARTMENT

Larry Klein
Associate Technical Director

Debra Bernard
Assistant Administrator

Glenn Plott
Assistant Technical Director

Pierre Cayard
Scenic Construction

Jay Kotcher
Scenic Artist

Michael Kane
Master Carpenter

David Dwyer
Assistant Carpenter

David Tyndall
Master Electrician

Lynn McKee
Assistant Electrician

Ivan J. Van Perre
Master of Properties

Michael Willcox
Assistant Propertyman

LIGHTING

Joan Arhelger
Associate Lighting Designer

Jim Quinn
Assistant Lighting Designer

SOUND

Roger Gans
Sound Designer and Consultant

Chris Wood
Head Soundman

BROADCASTS

Marilyn Mercur
Producer

OFFICIAL PHOTOGRAPHERS

Robert Messick David Powers Ron Scherl Marty Sohl

MASTER ELECTRICIAN FOR THE WAR MEMORIAL OPERA HOUSE

William Freeman

*San Francisco Opera debut

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

Kawai is the official piano of the San Francisco Opera.

Pianos provided and serviced by R. Kassman.

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

(Staff listing continues on page 67)



THE TUXEDO SUIT. IN WHITE WOOL CREPE WITH SATIN INSET ON SLEEVES; \$920. FIFTH AVENUE DRESSES.

THE TUXEDO.

QUINTESSENTIAL

NIGHT-ELEGANCE.

SHAPED. "WHITENED"

TO PERFECTION.

C.H. BY

CAROLINA HERRERA.

*Saks
Fifth
Avenue*

San Francisco Opera

Terence A. McEwen, *General Director*

Sir John Pritchard, *Music Director*

1987 Season

Opening Night

Friday, September 11, 7:00

The Barber of Seville Rossini
Mentzer*, Neves; Power**, Capecchi,
Ghiaurov, Nucci, Anderson, Gudas,
Delavan
Zedda*/de Tomasi/Siercke/Arhelger

This revival of The Barber of Seville is given in honor of Mary Rosenblatt Powell.

Saturday, September 12, 8:00

Salome Strauss
Jones, Dernesch, Manhart*; King,
Devlin, Bender*, Skinner, Potter,
Pittsinger*, Volpe*, Pederson, Dennis
Petersen, Harper, Anderson,
De Haan, Coles
Pritchard/Lehnhoff/Munn/Hoheisel/
Munn

The 1987 revival of Salome is sponsored by a generous gift from Mrs. George Quist.

Tuesday, September 15, 8:00

Salome Strauss

Wednesday, September 16, 7:30

The Barber of Seville Rossini

Friday, September 18, 8:00

Salome Strauss

Saturday, September 19, 8:00

New Production

The Magic Flute Mozart
Csavlek**, Serra, Parrish, Voigt,
Cowdrick, Christian; Araiza, Malis,
Langan, Kelley, King (September 19,
22, 25), Harper (September 30;
October 6, 8, 11), Pittsinger, Stewart,
Wunsch*

Layer/Cox/Hockney/Munn

San Francisco Opera gratefully acknowledges the generous gift from Bernard and Barbro Osher to underwrite this new production.

Sunday, September 20, 2:00

The Barber of Seville Rossini

Tuesday, September 22, 8:00

The Magic Flute Mozart

Wednesday, September 23, 7:30

Salome Strauss

Thursday, September 24, 8:00

The Barber of Seville Rossini

Friday, September 25, 8:00

The Magic Flute Mozart

Saturday, September 26, 8:00

The Barber of Seville Rossini

Sunday, September 27, 2:00

Salome Strauss

Tuesday, September 29, 8:00

The Barber of Seville Rossini

Wednesday, September 30, 7:30

The Magic Flute Mozart

Friday, October 2, 8:00

The Barber of Seville Rossini

Saturday, October 3, 8:00

Salome Strauss

Sunday, October 4, 2:00

Tosca Puccini

Stapp; Mauro, Fondary** (October 4, 7,
10, 16, 22), Pons (October 25), Garrett,
Pederson, Dennis Petersen, Delavan,
Volpe
Bradshaw/Farruggio/Pizzi/Schlumpf/
Arhelger

This production is owned by the Lyric Opera of Chicago.

Tuesday, October 6, 8:00

The Magic Flute Mozart

Wednesday, October 7, 8:00

Tosca Puccini

Thursday, October 8, 8:00

The Magic Flute Mozart

Saturday, October 10, 8:00

Tosca Puccini

Sunday, October 11, 2:00

The Magic Flute Mozart

Tuesday, October 13, 8:00

New Production

Fidelio Beethoven
Connell*, Parrish; McCracken, Bender,
Nentwig, Plishka, Stewart, Davis*,
Pederson
Pritchard/Hampe*/Gunter*/Arhelger

San Francisco Opera gratefully acknowledges the generous grants from the L.J. Skaggs and Mary C. Skaggs Foundation and Mr. and Mrs. Reid W. Dennis to underwrite this new production.

Friday, October 16, 8:00

Tosca Puccini

Saturday, October 17, 8:00

New Production

La Traviata Verdi
Miricioiu, Begg*, Donna Petersen;
Araiza, Pons, Skinner, Garrett,
Pittsinger, Davis

Meltzer/Copley/Conklin/Walker*/
Munn/Clara*

This new production of La Traviata is a gift from Louise M. Davies.

Sunday, October 18, 2:00

Fidelio Beethoven

Tuesday, October 20, 8:00

La Traviata Verdi

Wednesday, October 21, 8:00

Fidelio Beethoven

Thursday, October 22, 7:30

Tosca Puccini

Friday, October 23, 8:00

La Traviata Verdi

Saturday, October 24, 8:00

Fidelio Beethoven

Sunday, October 25, 2:00

Tosca Puccini

Tuesday, October 27, 8:00

Fidelio Beethoven

Wednesday, October 28, 7:30

La Traviata Verdi

Friday, October 30, 8:00

Fidelio Beethoven

Saturday, October 31, 8:00

Nabucco Verdi
Zampieri**, Richards, Voigt;
Cappuccilli, Plishka, Winter, Volpe,
Harper
Arena/Freedman/Munn/Montresor/
Munn

The 1987 presentation of Nabucco is sponsored, in part, by a grant from the Koret Foundation.

Sunday, November 1, 2:00

La Traviata Verdi

Tuesday, November 3, 8:00

Nabucco Verdi

Wednesday, November 4, 8:00

La Traviata Verdi

Thursday, November 5, 7:30

Fidelio Beethoven

Saturday, November 7, 1:00

La Traviata Verdi

Saturday, November 7, 8:00

Nabucco Verdi

Tuesday, November 10, 8:00

Nabucco Verdi

We know how arrogant it sounds, but the odds are overwhelming that this will be your Scotch.

Sooner or later, a devoted friend or a trusted bartender will pour you a taste of The Famous Grouse.

You may shut your ears to the facts that it's Scotland's own favorite brand...that it's soaring in London, world capital of Scotch...that it's the prized buy in duty-free shops...that it's here, thank goodness, in America.

You may even shut your eyes to the modest message on the label: **FINEST SCOTCH WHISKY.**

You will not, thank heaven, be able to turn off your own discerning, decisive, impeccable taste.

Whereupon, score another for The Grouse.

THE FAMOUS GROUSE®
Scotland sends its best.



Wednesday, November 11, 8:00
The Tales of Hoffmann Offenbach
 Dahl*, Gustafson, Johnson,
 Quittmeyer (November 11, 15, 18, 21,
 25, 28), Bruno (December 8, 11),
 Young; Domingo (November 11, 15,
 18, 21, 25, 28), TBA (December 8, 11),
 Morris (November 11, 15, 18, 21, 25,
 28), Krause (December 8, 11), Howell,
 Egerton, Harper, Skinner, Pittsinger,
 Delavan, Davis
 Plasson/Mansouri/Schneider-Siemssen/
 Munn

*This production is owned by Greater
 Miami Opera Association.*

Friday, November 13, 8:00
Nabucco Verdi
 Bumbry, Richards, Voigt; Cappuccilli,
 Plishka, Winter, Volpe, Harper
 Arena/Freedman/Munn/Montresor/
 Munn

Saturday, November 14, 8:00
Roméo et Juliette Gounod
 Swenson, Renée*, Donna Petersen;
 Kraus, Dickson, Howell, Rouleau,
 Dennis Petersen, Munday, Anderson,
 Ledbetter*, Volpe
 Plasson/Uzan/Deiber/Gérard*/Munn

*This production is owned by the
 Metropolitan Opera.*

Sunday, November 15, 2:00
The Tales of Hoffmann Offenbach

Tuesday, November 17, 8:00
Roméo et Juliette Gounod

Wednesday, November 18, 8:00
The Tales of Hoffmann Offenbach

Thursday, November 19, 7:30
Nabucco Verdi

Friday, November 20, 8:00
Roméo et Juliette Gounod

Saturday, November 21, 8:00
The Tales of Hoffmann Offenbach

Sunday, November 22, 2:00
Nabucco Verdi

Monday, November 23, 8:00
The Queen of Spades Tchaikovsky
 Crespin, Evstatieva, Cowdrick, Donna
 Petersen, Patterson, Ganz; Ochman,
 Noble, Raftery, Dennis Petersen,
 Skinner, De Haan, Pederson, Wunsch,
 Delavan
 Tchararov*/Coleman/O'Hearn/Munn-
 Arhelger/Sulich

*The 1987 presentation of The Queen of
 Spades is sponsored, in part, by a grant
 from the people at Chevron.*

Tuesday, November 24, 8:00
Roméo et Juliette Gounod
 Swenson, Renée, Donna Petersen;
 Shicoff, Dickson, Howell, Rouleau,
 Dennis Petersen, Munday, Anderson,
 Ledbetter, Volpe
 Plasson/Uzan/Deiber/Gérard/Munn

Wednesday, November 25, 7:30
The Tales of Hoffmann Offenbach

Friday, November 27, 8:00
The Queen of Spades Tchaikovsky

Saturday, November 28, 8:00
The Tales of Hoffmann Offenbach

Sunday, November 29, 2:00
Roméo et Juliette Gounod

Tuesday, December 1, 8:00
The Queen of Spades Tchaikovsky

Wednesday, December 2, 7:30
Roméo et Juliette Gounod

Friday, December 4, 8:00
Roméo et Juliette Gounod

Saturday, December 5, 8:00
The Queen of Spades Tchaikovsky

Tuesday, December 8, 8:00
The Tales of Hoffmann Offenbach

Wednesday, December 9, 7:30
The Queen of Spades Tchaikovsky

Thursday, December 10, 8:00
Family Performance
La Traviata Verdi
 Renée, Cowdrick, Ganz; Wunsch,
 Potter, Ledbetter, Munday*, Pittsinger,
 Davis
 Fiore/Copley/Conklin/Walker/Munn/
 Clara

Friday, December 11, 8:00
The Tales of Hoffmann Offenbach

Saturday, December 12, 2:00
Family Performance
La Traviata Verdi

Sunday, December 13, 2:00
The Queen of Spades Tchaikovsky

**American opera debut
 *San Francisco Opera debut

All performances are in the original
 language with English Supertitles.
 Supertitles for *The Barber of Seville*, *The
 Magic Flute*, *La Traviata*, *Fidelio*, *The
 Tales of Hoffmann* and *Roméo et Juliette*
 provided by a generous and most
 appreciated gift from William and
 Eloise Rollnick.

Repertoire, casts and dates subject to
 change.

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

san francisco OPERA GUILD

Presents
 Opera for Young Audiences

La Traviata

Verdi/in Italian with English Supertitles

Tuesday, October 20, 1:00
 Wednesday, October 28, 1:00

Jess Thomas: A Singer and His Roles

The Archives for the Performing Arts invites you to view its exhibition documenting the distinguished career of Bay Area tenor Jess Thomas—currently on display in the War Memorial Opera House Museum. Among the first winners of the San Francisco Opera Debut Auditions, Jess Thomas soon became one of the world's top-ranking singers—hailed as the outstanding Wagnerian tenor of his day. This exhibition, presented in celebration of Mr. Thomas's sixtieth birthday, traces the singer's career, from his early training here in the Bay Area, to his triumphs in the great opera houses and festivals around the world.


The War Memorial Opera House Museum is located on the south mezzanine (box) level, adjacent to the Opera Boutique.

HERMÈS. SPARKLING COLLECTION IN SILK.



In San Francisco, Available exclusively:
The Hermès Boutique at I. Magnin, Union Square, and in November, Hermès at One Union Square.
Visit The Hermès Boutique closest to you, or call 1-800-441-4488, ext. 216.

L
JEAN LASSALE
Genève



THE THALASSA COLLECTION.
The definition of elegance. In solid 18K gold and diamonds.
The Thalassa Collection, from \$995 to \$45,000.* Also available for men.
Jean Lassale. Perhaps the most beautiful watch in the world.

Shapur
FINE JEWELRY SINCE 1883

245 POST STREET
(415) 392-1200
*Suggested Retail Price

© 1987, Jean Lassale Inc.
640 Fifth Ave., NY, NY 10019



*We specialize in meeting the unique
financing needs of the luxury home,
apartment, condominium, second home
and cooperative buyer.*

*Please call James H. Herbert II,
Gordon R. Taubenheim, or Katherine
August for a personal consultation.*

FIRST REPUBLIC
BANCORP INC.

221 Pine Street, San Francisco, CA 94104 (415)392-1400
San Francisco Los Angeles Escondido Del Mar La Mesa

San Francisco War Memorial Performing Arts Center

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

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

TRUSTEES

Claude M. Jarman
President

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

Thelma Shelley
Managing Director
Elizabeth Murray
Assistant Managing Director

San Francisco Opera Guild

Mrs. Mark R. Hornberger
President

Mrs. Patricia Mangan
Vice President - Administration
Miss Eileen Wong
Vice President - Chapters
Mrs. William Poland
Vice President - Development
Mrs. Philip Grossi
Vice President - Education
Mrs. Philip A. Brandmeier
Vice President - Fund Raising
Mrs. James Duryea, Jr.
Secretary
Mrs. Rush M. Manbert
Treasurer
Mrs. Charles Gillespie
Member-at-Large
Mrs. Hugo M. Friend, Jr.
Ex-Officio Member
Mrs. Mark O. Kasanin
Ex-Officio Member
Mrs. John Renshaw
San Francisco Opera Liaison

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

San Francisco Opera Association

OFFICERS

REID W. DENNIS, *Chairman*
TULLY M. FRIEDMAN, *President*
THOMAS TILTON, *Executive Vice President*
BERNARD OSHER, *Vice President and Treasurer*
WILLIAM W. GODWARD, *Vice President*
MRS. GORHAM B. KNOWLES, *Vice President*
WALLACE KAAPCKE, *Secretary*

BOARD OF DIRECTORS

MR. SAMUEL H. ARMACOST
MR. WALTER M. BAIRD*
MR. JOHN M. BASLER
MRS. JOACHIM BECHTLE
MRS. G. GORDON BELLIS*
MR. J. DENNIS BONNEY
MR. JOHN M. BRYAN*
DR. RONALD E. CAPE
MR. JOHN B. CELLA, II
MR. DAVID M. CHAMBERLAIN
MRS. CARLTON C. COOLIDGE
MRS. WARREN J. COUGHLIN*
MRS. JAMES F. CRAFTS, JR.
DR. ALEXANDER D. CROSS
MRS. JOSEPH D. CUNEO
MRS. RALPH K. DAVIES
MR. HARRY de WILDT
MR. REID W. DENNIS*
MR. RAY DOLBY
MR. MYRON Du BAIN*
MRS. LENNART G. ERICKSON
MR. R. GWIN FOLLIS†
MR. TULLY M. FRIEDMAN*
MR. ALFRED FROMM
MRS. GORDON P. GETTY
MR. WILLIAM W. GODWARD*
MR. RICHARD J. GUGGENHIME*
MR. PRENTIS COBB HALE*
MRS. RICHARD C. HAM
MRS. WILLIAM H. HAMM, III
MRS. WILLIAM R. HEWLETT
MR. REUBEN W. HILLS, III*
MR. ROBERT G. HOLMES
MRS. MARK HORNBERGER
MISS MARILYN HORNE
MRS. GEORGE HUME
MR. PHILIP M. JELLEY*
MR. WALLACE KAAPCKE*
MRS. GORHAM B. KNOWLES*
MR. SCOTT C. LAMBERT
MR. ROBERT C. LEEFELDT
MRS. RUDOLPH A. LIGHT

MISS SYLVIA R. LINDSEY
MRS. EDMUND W. LITTLEFIELD
MR. RICHARD B. MADDEN
MR. CYRIL MAGNIN†
MRS. JOHN W. MAILLIARD, III
MR. TERENCE A. McEWEN
MR. JOHN C. McGUIRE
MRS. JAMES K. McWILLIAMS
MR. JOHN R. METCALF
MRS. LAWRENCE V. METCALF*
MR. OTTO E. MEYER
MISS DIANE LYNN MORRIS
MR. BERNARD OSHER*
MRS. GEORGE OTTO
MR. EVERT B. PERSON
MR. WILLIS J. PRICE
MRS. HARRIET MEYER QUARRÉ*
MRS. GEORGE QUIST
MR. CARL E. REICHARDT
MRS. JOHN P. RENSHAW*
MR. ARTHUR ROCK
MR. WILLIAM D. ROLLNICK*
MRS. MADELEINE H. RUSSELL
MR. JAMES H. SCHWABACHER*
MRS. JOHN E. SELLS
MRS. L.J. SKAGGS
MRS. MURIEL McKEVITT SONNÉ
MRS. RICHARD L. SWIG
MR. THOMAS TILTON*
MRS. NION R. TUCKER†
MR. BROOKS WALKER, JR.
MRS. RICHARD C. WALKER
MRS. EDMOND C. WARD
MRS. PAUL L. WATTIS*
MR. CLEM WHITAKER, JR.*
MRS. RODNEY WILLOUGHBY
MR. ALFRED S. WILSEY*
MRS. ALFRED S. WILSEY
MR. OSAMU YAMADA
MR. ALDEN YATES*

*Member, Executive Committee
†Director Emeritus

While others have 1 hour sales... 1 day sales or 1 week sales, we guarantee you'll buy better at Loehmann's everyday! Loehmann's prices on Name Brand and fine Designer fashions for women continue to be the lowest anywhere as they have been since 1921. The secret of finding a bargain is knowing where to look.

Let Loehmann's prove it to you

Now Accepting



For Information Call: (415) 755-2424 • Daly City, West Lake Shopping Center • San Ramon, Crow Canyon Commons
• Sunnyvale, Loehmann's Plaza • Sacramento, Loehmann's Plaza

san francisco OPERA

1987-88
*Royal
Family
of Opera
Series*



Mezzo-soprano

MARILYN HORNE

IN CONCERT WITH THE SAN FRANCISCO
OPERA ORCHESTRA

Sunday, December 6, 1987 - 8:30pm

\$40/\$40/\$30/\$25/\$18/\$15/(Box Seat) \$50



HORNE

Soprano

APRILE MILLO

AND

Mezzo-soprano

DOLORA ZAJIC

IN CONCERT WITH MEMBERS OF THE
SAN FRANCISCO OPERA ORCHESTRA

Monday, May 2, 1988 - 8:30pm

\$32/\$32/\$26/\$21/\$15/\$12/(Box Seat) \$40



MILLO



ZAJIC

Soprano

LEONA MITCHELL

IN RECITAL

Saturday, May 21, 1988 - 8:30pm

\$20/\$20/\$16/\$14/\$11/\$8/(Box Seat) \$25



MITCHELL

The Royal Family of Opera Series is
underwritten by a generous grant from the
PACIFIC TELESIS FOUNDATION.

All performances in the War Memorial
Opera House.

To Charge by Phone Call: ☎

(415) 864-3330

Artists

ARTISTS

Heather Begg*
Donna Bruno
Grace Bumbry
Judith Christin
Elizabeth Connell*
Kathryn Cowdrick
Régine Crespin
Etelka Csavlek**
Tracy Dahl*
Helga Dernesch

Kevin Anderson
Francisco Araiza
David Bender*
Renato Capecchi
Piero Cappuccilli
Mark Coles
Michael Rees Davis*
John David De Haan†
Mark Delavan†
Michael Devlin
Stephen Dickson
Plácido Domingo
Francis Egerton
Alain Fondary**
Eric Garrett
Nicolai Ghiaurov

Stefka Evstatieva
Sara Ganz
Nancy Gustafson
Mary Jane Johnson
Gwyneth Jones
Emily Manhart*
Susanne Mentzer*
Nelly Miricioiu
Susan Neves
Cheryl Parrish

Paul Gudas
Daniel Harper
Gwynne Howell
Frank Kelley
James King
Alfredo Kraus
Tom Krause
Kevin J. Langan
Victor Ledbetter*
David Malis
Ermanno Mauro
James McCracken
Lendon T. Munday*
James Morris
Franz Ferdinand Nentwig
Timothy Noble

Susan Patterson†
Donna Petersen
Susan Quittmeyer
Madelyn Renée*
Leslie Richards
Luciana Serra
Olivia Stapp
Ruth Ann Swenson
Deborah Voigt†
Cristiane Young†
Mara Zampieri*

Leo Nucci
Wieslaw Ochman
Monte Pederson
Dennis Petersen
David Pittsinger*
Paul Plishka
Juan Pons
Thomas Potter†
Patrick Power**
J. Patrick Raftery
Joseph Rouleau
Neil Shicoff
Philip Skinner†
Thomas Stewart
Peter Volpe*
Quade Winter
Douglas Wunsch*†

CONDUCTORS

Maurizio Arena
Richard Bradshaw
John Fiore

Friedemann Layer
Andrew Meltzer
Michel Plasson

John Pritchard
Emil Tchakarov*
Alberto Zedda*

STAGE DIRECTORS

Basil Coleman
John Copley
John Cox

Giuseppe de Tomasi
Matthew Farruggio
Gerald Freedman

Michael Hampe*
Nikolaus Lehnhoff
Lotfi Mansouri
Bernard Uzan

PRODUCTIONS DESIGNED BY

John Conklin
Rolf Gérard*
John Gunter*

David Hockney
Thomas J. Munn
Robert O'Hearn

Pier Luigi Pizzi
Günther Schneider-
Siemssen
Alfred Siercke

COSTUME DESIGNERS

Tobias Hoheisel Beni Montresor Martin Schlumpf David Walker*

CHOREOGRAPHERS

Adela Clara* Marika Sakellariou Vassili Sulich

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

CHORUS

Joan Beal
Julianne Booth
Roberta Irene Bowman
Hilda Chavez
Marcie Conant
Dotty Dean
Joy Graham-Korst
Ann Hughes
Eileen Haas

Christina Jaqua
Dallas Lane
Pamela Dale Littell
Sharon Maxwell
Tamaki McCracken
Ann Moreci
Irene Moreci
Rose Parker
Sue Ellen Scheppeke

Shelley Seitz-Saarni
Claudia Siefer
Ramona Spiropoulos
Allison Swensen
Page Swift
Delia Voitoff
Lola Watson
Pamela Cooper-White
Susan Witt
Lia Eliopoulos Zeissig

CHORUS (cont.)

Daniel Becker-Nealeigh
David Burnakus
Ric Cascio
David Cherveney
Edward Corley
Joseph Correllus
Jim Croom
Frank Daniels
William L. Davis
Robert Delany

Henryk De Rewenda
Todd Frizzell
Paul Gudas
Cameron Henley
Gerald Johnson
Ken Johnson
Eugene Lawrence
Kenneth MacLaren
Kenneth Malucelli
Frederick Matthews

James Meyer
Raymond Murcell
Daniel Pociernicki
Robert Price
Kenneth Rafanan
Tom Reed
Sigmund Seigel
Jere Torkelsen
Bill Tredway
Don Tull

EXTRA CHORUS

Kathy Anderson
Candida Arias-Duazo
Beverley Finn

Lisa Louise Glenister
Lola Lazzari-Simi
Cecilia MacLaren

Anna Marie Riesgo
Bonnie Shapiro
Sally Winnington

John Beauchamp
William Carroll
L. John de Kelaita
Peter Girardot

John L. Glenister
Gerald Hennig
Dennis Jones
Conrad Knipfel

Gregory Marks
Eugene G. Naham
Robert Romanovsky
Karl O. Saarni
Clifton Word

SUPERNUMERARIES

Susan Anderson
Katherine Brazaitis
Madeline Chase
Phoebe Ciaffi
Renée DeJarnatt

Robin Hodgkin
Valerie Klingenberg
Holly Morrison,
Nancy Petrisko
Burgess Shiu

Carolyn Waugh
Sally Warren
Susan Weiss
Laurel Winzler

Peter Alfano
Richard Ares
Victor Banis
Stephen Bartlett-Ré
Franklin Bauer
Steve Bauman
Bob Belt
Brett Bennett
John Bogan
Bruce Brown
Rick Campbell
Stewart Clark
David Clover
Don Correira
Roger Davidson
Terry DeMoss
Timothy Dials
Kermit DuVal
David Elkind
Peter Felleman
Kenneth Fox

Mickey Frettoloso
Eugenio Gamez
Phil Gibson
John Gilbert
Kyle Glenn
Richard Goldman
Albert Goodwyn
Bill Higgins
Mark Huelsmann
Joseph Kelley
Michael Kossman
David Larson
Gregory Lawrance
Martin Lewis
William Martin
Oren McEwen
Matthew Miller
Ian Mishkin
Paul Newman
Barry Nielsen
Chris Noll

Richard Pallowick
Michael Pesavento
David Peters
Tom Purcell
Steve Rades
Bill Randol
Paul Ricks
Steve Rosen
Michael Schoenig
Steve Siegelman
Art Simon
Ray Souza
Jim Stranberg
Max Subervi
Scott Swanson
Alvin Taylor
Allen Tusting
Alex Weibezahn
Rick Weil
Gary Wendt-Bogear
Joe Willis
Bruce Woodward

GIRLS CHORUS

Caren Anderson
Jennie Bemserderfer

Mira Dittmer
Gretchen Ernster

Andrea Massey
Abigail Ramsden

BOYS CHORUS

Trevor Bjorklund
Aram Bloom
Brendan Bosch
John Bradley
Aaron Burke
Conal Byrne
Jen Chang
Brian Clark

Cameron Crisman
Michael Dobson
Richard Harper
Brian Hiefield
Ross Jensen
Adam Lipski
David Liu
Gabriel Pinkerton

Daniel Raznick
Jeffrey Rice
Benjamin Rudiak-Gould
Paul Ryan
Benjamin Salsbury
Colin Trevorrow
Kalei Wenner

DANCERS

Peggy Davis
Carolyn Houser

Leda Meredith
Robin Peluso
Debra Rose

Kathryn Roszak
Katherine Warner

Bobby Aames
Rockne Boger

Dudley Brooks
Peter Childers
John Ferrare

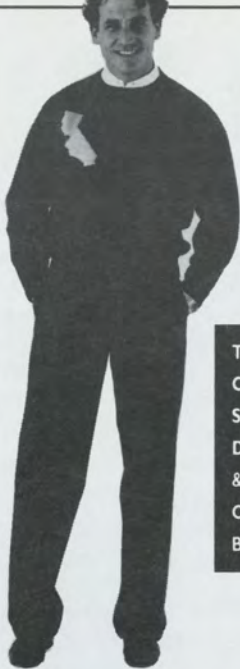
Daniel Ray
John Vardakastanis

San Francisco Opera Broadcasts

After a hiatus of four years, San Francisco Opera will be back on the air with 10 operas selected from the more than 50 productions mounted since 1982. The broadcasts will be heard nationwide over the WFMT Fine Arts Network beginning Saturday, September 19, at 11:00 a.m. (Pacific Time). In San Francisco, the broadcasts will be carried by KKHI (1550 AM/95.7 FM). For times and stations outside the Bay Area, consult your local listings.

- Sep. 19 OTELLO (1983)
M. Price; Domingo, Carroli; Janowski
- Sep. 26 KHOVANSCHINA (1984)
Dernesch; Noble, Bailey, Lewis, Howell, Salminen; Albrecht
- Oct. 3 MANON LESCAUT (1983)
Freni; Mauro, Sardinero, Capecchi, MacNeil; Arena
- Oct. 10 JENŮFA (1986)
Beňáčková, Rysanek; Ochman, Rosenshein; Mackerras
- Oct. 17 DON CARLOS (1986)
Lorengar, Toczyska; Shicoff, Titus, Lloyd, Rouleau; Pritchard
- Oct. 24 LE NOZZE DI FIGARO (1986)
Te Kanawa, Rolandi, Quittmeyer; Ramey, Devlin; Tate
- Oct. 31 EUGENE ONEGIN (1986)
Freni, Walker; Allen, Gulyás, Ghiaurov; Bradshaw
- Nov. 7 MACBETH (1986)
Verrett; Noble, Tomlinson, Popov; Kord
- Nov. 14 LA GIOCONDA (1983)
Slatinaru, Paunova, Nadler; Bonisolli, Manuguerra, Kavrakos; Meltzer
- Nov. 21 FALSTAFF (1985)
Lorengar, Quittmeyer, Horne, Swenson; Wixell, Titus, MacNeil; Arena


The operas are produced by Marilyn Mercur; executive producer, Robert Walker. Clifford Cranna is the announcer for the series, and Chris Wood is the audio engineer, with technical supervision by Roger Gans.



THE CALIFORNIA SWEATER, DESIGNED BY & AVAILABLE ONLY AT BILLYBLUE

BILLYBLUE

M E N S W E A R
73 GEARY AT UNION SQUARE
SAN FRANCISCO ■ 781-2111



RESTAURANT & BAR

Fresh Seafood
*

Sizzling Steak
*

Al Dente Pasta
*

Just a few steps from the Opera House
409 Gough St. at Hayes
626-7505

Full Bar
Every Day 11 am to 2 am
*

For an exotic dinner please try our
Sage Chinese Cuisine
406 Hayes St. at Gough
626-3838

San Francisco Opera Orchestra

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

1st VIOLIN

Zaven Melikian *Concertmaster*
Adolf Bruk *Assistant Concertmaster*
Ferdinand Claudio
William E. Pynchon *Assistant Principal*
William Rusconi
Agnes Vadas
Lev Rankov
Barbara Riccardi
Robert Galbraith
Janice McIntosh
Leonid Igudesman
Julia Skiff

2nd VIOLIN

Virginia Price-Kvistad *Acting Principal*
Martha Simonds *Associate Principal*
Eva Karasik
Lani King
Gerard Svazlian
Tien Wen Tu
James Dahlgren
Stefan Hersh
Joseph Edelberg

VIOLA

Rolf Persinger *Principal*
Alison Avery *Associate Principal*
Lucien Mitchell
Sergei Rakitchenkov
Jonna Hervig
Natalia Igudesman
Patricia Wells

CELLO

David Kadarauch *Principal*
Thalia Moore *Associate Principal*
David Budd
Nora Pirquet
Victoria Ehrlich
Judiyaba

BASS

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

FLUTE

Alan Cox *Principal*
Julie McKenzie
James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry*
Raymond Dusté

ENGLISH HORN

Raymond Dusté

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

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

TRUMPET

Carole Klein *Acting Principal*
Ralph Wagner
Timothy Wilson

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
John Bischof

TUBA/CIMBASSO

Robert Z.A. Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate Timpani*
Raymond Froehlich

HARP

Anne Adams *Principal*
Marcella DeCray

LIBRARIAN

Lauré Campbell

*Principal for *Salome* and *Nabucco*

*"Tax-free income from Nuveen.
Now that's music to my ears."*



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

NUVEEN Tax-Exempt Unit Trusts

John Nuveen & Co. Incorporated
Investment Bankers

Appreciating Nabucco

By RICHARD DYER

Giuseppe Verdi, the voice of a nation, was a private man, and in his will he left directions for a simple funeral, without music.

Yet when his body was placed in its first, temporary grave in the city cemetery of Milan, thousands of people stood at a respectful distance. And at a certain moment, it is said, a spontaneous tribute

swept through the crowd, as first a few voices, then a thousand, took up the sweeping, heartfelt melody of "Va, pensiero," a chorus that Verdi had composed 58 years earlier for the opera that confirmed him in his great career: *Nabucco*.

The chorus, based on Psalm 137, "By the waters of Babylon we sat down and wept," had become a kind of unofficial anthem of a land that was not yet a nation; it voices a national aspiration that is also universal—the melody seemed to have been there always, just waiting for someone to set it down. Rossini called it not a chorus, but "a grand aria sung by sopranos, altos, tenors and basses."

A month later, on February 28, 1901, the bodies of Verdi and his wife, Giusep-

pina Strepponi, were conveyed to their final resting place in the crypt of the Casa Verdi, the retirement home the composer had founded for elderly and indigent musicians, and there again "Va, pensiero" was sung, and Toscanini conducted.

In fact, Temistocle Solera's verses for "Va, pensiero" may well have been the text that made the 27-year-old Verdi want to compose again after the deaths of his two children and his first wife had banished all the music from his life.

The story is one of the most famous in his biography, in part because it's one of the few anecdotes of his early life Verdi himself chose to repeat. The most familiar version comes from what the composer gave to his publisher Giulio Ricordi in

Richard Dyer is music critic of The Boston Globe and Briggs-Copeland associate professor of English at Harvard.

San Francisco Opera, Summer 1982: "Va, pensiero . . ."



SCHERL

1879. After all his family tragedies and the failure of his opera *Un Giorno di Regno*, which was taken off after only one disastrous performance, Verdi had resolved to give up music forever; he had catalogued and packed up his furniture and sent it from Milan back to Busseto, the market town three miles away from his birthplace, where he had begun his studies in music.

Bartolomeo Merelli, the impresario at La Scala, was not inclined to release Verdi from a contract that called for him to compose two more operas. One day, in the snow, the two men met on the street. Merelli was in a pickle. Otto Nicolai, then at the apex of his Italian popularity, had rejected a libretto that had been prepared

for him on the subject of the Babylonian king Nebuchadnezzar. Nicolai called it full of "interminable raging, blood-shedding, striking and murdering." Merelli knew that Verdi had no intention of composing to a libretto that had been commissioned for him, *Il Proscritto*. Verdi saw no difficulty in handing *Il Proscritto* over to Nicolai, and Merelli in turn pressed the thick roll of Solera's *Nabucco* libretto on Verdi crying "Stupendous... , magnificent!...extraordinary!...effective, grandiose, dramatic situations, fine verses!..."

"Once I got home," Verdi's account continues, "I threw the manuscript on the table almost violently... The roll of paper opened out; and without my knowing quite how, I found myself staring at the

page in front of me and my eyes fell on this line:

Va, pensiero, sull'ali dorate.

I ran over the lines that followed and I was profoundly struck by them, especially as they were almost a paraphrase from the Bible which I have always enjoyed reading.

"I read one passage, then two more; then, still firm in my resolve to compose no more, I forced myself to close the copy and went to bed. But...*Nabucco* kept running through my head...I could not sleep. I got up and read the libretto not once but two, three times, so that by morning you could say that I knew all of Solera's libretto by heart."

The next day Verdi, still reluctant to

Act II Finale in San Francisco Opera's 1982 presentation of *Nabucco*.



SCHERL



BLACK, STARR & FROST

SHORT HILLS, NJ • TUCSON, AZ • SAN FRANCISCO, CA • GREENWICH, CT • STAMFORD, CT • BOCA RATON, FL • FT. LAUDERDALE, FL
PALM BEACH, FL • PLANTATION, FL • BETHESDA, MD • NEW YORK, NY • PLANO, TX • FAIRFAX, VA • MCLEAN, VA • BELLEVUE, WA



Since 1810



Giorgio Ronconi, 1810-1890, first interpreter of the title role in *Nabucco* (1842).

compose, returned the libretto to Merelli, who wasn't putting up with any such nonsense. He thrust the verses into Verdi's pocket, shoved him out of the office, and locked the door in his face. "I went home with *Nabucco* in my pocket; one day one line, another the next, a note here, a phrase there... little by little the opera was written."

This story made its way, unquestioned, into all the biographies of Verdi, though in 1973 Julian Budden, in the first of his three magisterial volumes on Verdi's operas, drew attention to another version, in which it was Abigail's repentance and death, and not "Va, pensiero," that caught the composer's eye. This account adds the piquant detail that Verdi consoled himself in the long months of

grief by reading trashy novels in his furnished room.

In either case, the point is the same: Verdi was struck by this story and these verses, and composed *Nabucco* out of an inner compulsion that anyone can hear in the white heat of the music. Few operas on serious subjects can be more precipitate in their motion, allegro in their tempos, martial in their rhythms, insistent in their dynamics, brazen in their color.

Nabucco called for things that Verdi didn't have to learn because he already knew how to do them. During his youth in Busseto, he composed "hundreds" of marches, and tradition has it that one of them made its way into the opera. During the first performance, the audience burst

into applause when the brass band came marching onstage (even though it represented the forces of oppression!); there was a labored joke-in-verse about the brassiness of the opera that made the rounds at the time of the work's Paris premiere.

Even when it was new, *Nabucco* seemed bold and original, and novelty was an essential element of its appeal. In one nine-year span, nearly 500 operas reached the stage in Italy (Verdi composed 14 of them); only a few lasted. This was not simply a matter of quality: people were interested in the latest thing.

Nevertheless, a part of the pleasure for *Nabucco's* first audience would also have been in encountering what was familiar about it; at the time, it was common practice to recompose even successful operatic stories, the way Hollywood periodically remakes successful movies. The public simply wanted to experience again what had proved successful in previous operas.

Verdi was still schooling himself in *Nabucco*, and he turned to the best models—melodic and ornamental figures from

Giuseppina Strepponi, 1815-1897, the first Abigail in *Nabucco* and Verdi's future wife, in an engraving made around the time of the opera's premiere.





At San Francisco Opera's first presentation of Nabucco, in 1961, the principals included (l. to r.) Giuseppe Zampieri as Ismaele, Lucille Udovick as Abigaille, Cornell MacNeil as Nabucco, Margarethe Bence as Fenena, Giorgio Tozzi as Zaccaria, and Janis Martin as Anna.

Norma turn up in Abigaille's music, and the shape of Bellini's trio is the shape of Verdi's; other episodes suggest forms and formulae from *Il Pirata*, *Maria Stuarda*, *Guillaume Tell*, *Lucia di Lammermoor*, and no doubt a whole host of other operas unknown today. The overall model is obviously Rossini's *Moïse*, the French version of his *Moïse in Egitto*, which shares important elements of plot and musical structure with *Nabucco*. Connoisseurs in the La Scala audience of Verdi's day would certainly have recognized these influences and delighted in the composer's fresh and personal adaptation of stock elements in the same way we applaud the "new" twists in a James Bond film.

Everyone would also have known the large outline of the story from its telling in the books of Kings, Chronicles, and Jeremiah in the Bible. The invented characters and dramatic details came from a successful French stage play that was Solera's source (*Nabuchodonosor* by Anicet-Bourgeois and Francis Cornu). That play

may not have had much circulation in Italy, but it had served as the scenario for a successful ballet at La Scala in 1838. (In fact, *Nabucco* was first performed in the ballet's decor.) And of course the details were of a familiar operatic kind—madness, mistaken identity, jealousy, and love reaching across national and political barriers.

The public was expecting to hear some of its favorite stars—the baritone Giorgio Ronconi and the soprano Giuseppina Strepponi—exhibiting familiar skills and put through new challenges. And of course they expected spectacle; *Nabucco* is full of it. Nabucco makes his entrance on horseback, defiling the Temple; there is a whole unseemly scene of crown-snatching, climaxed by the thunderclap and the supernatural force that removes it

S.F. Opera's first Nabucco season featured two prominent baritones in the title role: Cornell MacNeil and (right) Ettore Bastianini, captured backstage before a 1961 Los Angeles performance.





Giorgio Tozzi sang Zaccaria in three San Francisco Opera stagings of Nabucco: 1961, 1964 and 1970. This photo dates from 1961.

from Nabucco's head; in the last act the idol in the Hanging Gardens of Babylon shatters and falls to the ground. This is the kind of thing Cecil B. DeMille reveled in.

Most productions of *Nabucco* are school-of-DeMille, and therefore settle for too little, for there's far more substance to the opera than that. Verdi was obviously drawn to the passions and the pathos of the characters and the variety of strong, simple, and extreme dramatic situations they find themselves in and create—the very elements that repelled Nicolai. *Nabucco* is crowded with striking incident—in what other opera does a character cry, "I am King no more... I am God!?"

The excessiveness of the situations may have been what generated Verdi's grand and strenuous style of vocal writing. The brassy orchestration meets its match in the demands for vocal feats that earned Verdi the nickname "the Attila of the larynx." The bass who sings the High Priest Zaccaria must command a ringing high F as well as rolling tones two octaves below; his manner must always be *grandioso*, never *pomposo*. The "Verdi baritone" makes his first appearance in this opera and in the title role; confined to the upper extremes of his range, he must nevertheless command a wide variety of color and spin a pliant line—tirelessly. And neither Verdi nor anyone else ever composed a

role much more demanding than that of the villainess Abigail. The score repeatedly asks her to deliver phrases *tutta forza* or *con ferocia*. Looking at all those jagged lines, violent accents, tremendous leaps and swirls through two octaves, it's hard to imagine how she could do it any other way.

In the third part, the Verdi baritone and this unusual Verdi soprano meet in the first of the great confrontation duets that are such a prominent feature of the composer's later operas. This is not a great psychological confrontation, exactly, but it is powerfully theatrical. Nabucco must consent to the execution of his beloved daughter Fenena, and Abigail gets to tear up the *fatal scritto* containing the shameful secret of her birth, throwing the pieces of parchment in Nabucco's humiliated face. The two vocal manners remain in strong contrast throughout, though Abigail forces the hapless Nabucco to accept her key.

Yet in her aria "Anch'io dischiuso un giorno," the virago villainess must execute intricate *bel canto* figurations *con grazia*; at the end she must display her sweetest, most translucent tone and most eloquent legato. Casting the soprano role is today the largest obstacle to mounting a production of *Nabucco*, a situation not made easier by the existence of a recording of one of Maria Callas's three performances of this role in the full, insolent

glory of her youthful prime, a performance that has indelibly made this a "soprano's opera" in the minds of many people.

But this was not the case on the first night. Giuseppina Strepponi was to become the most important woman in Verdi's life, but they were not yet close at the time of *Nabucco*. At the first performance she did not sing successfully; her later appearances in the role probably hastened her early departure from the stage. So, instead, it was "Va, pensiero" that swept the public away: the greatest role in *Nabucco* was composed for the chorus.

While his later letters to librettists show what an active hand he took in focusing imagery and shaping drama, in this opera he was working with a completed text; he imposed only one principal change. He insisted on deleting a duet for Ismaele and Fenena that would have "developed" those characters and created a more intense (and conventional) "love

Tito Gobbi as Nabucco at the San Francisco Opera in 1964.





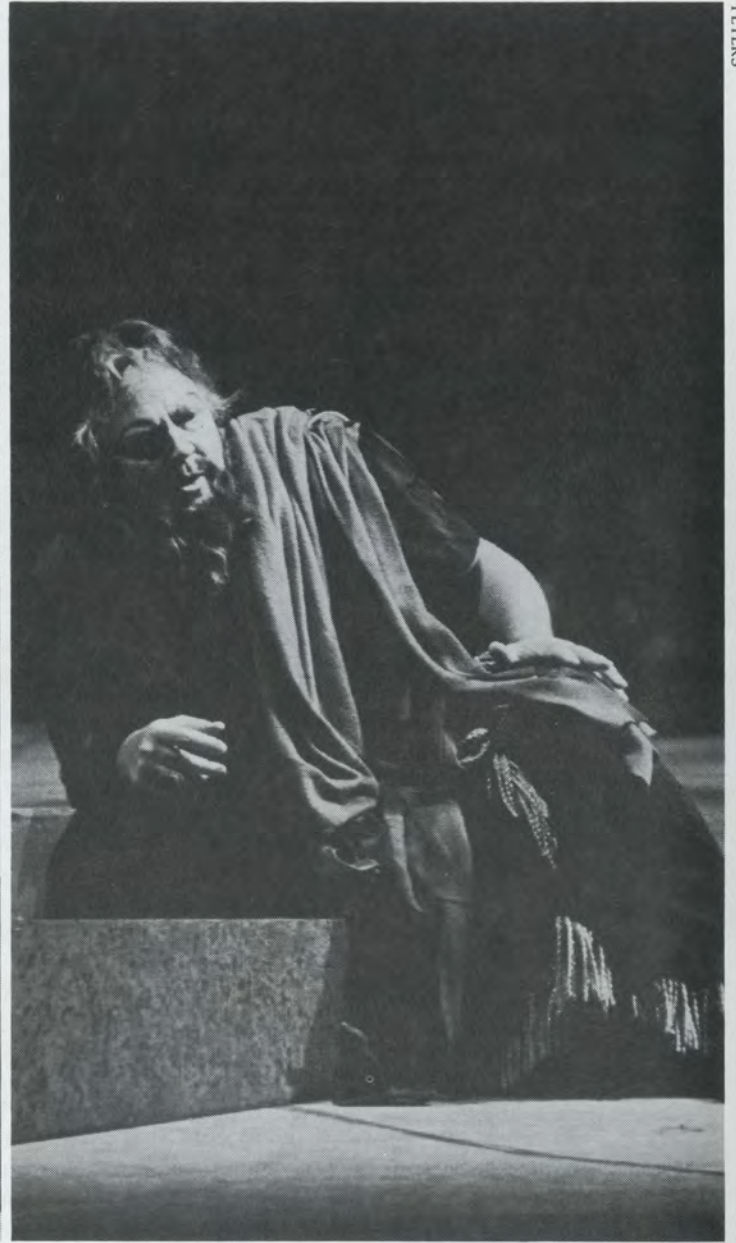
Gladys Kuchta was Abigail to Tito Gobbi's Nabucco when San Francisco Opera performed Nabucco at the Greek Theater of the University of California, Berkeley (1964).

interest." Taking his cue from Merelli, he locked Solera into a room with a copy of the Bible until the librettist emerged with a text for Zaccaria's prophecy and its striding choral reinforcement.

Throughout the opera we can hear Verdi experimenting and searching for "effects," not always successfully. He comes close to breaking the curve of "Va, pensiero" by putting it into another rhythm in the overture, for example. But we can also hear him find his effects. The

prelude to the fourth part (Solera's libretto divides the action into four parts, not acts, and precedes each with an apt paraphrase from Jeremiah) powerfully depicts Nabucco's madness by fragmenting reminiscences of earlier music (Act III, Scene 3). Zaccaria's prayer is supported by six solo cellos in an eloquent and even "antique" way. The solo flute almost becomes a character in the opera, and at the end it represents Abigail's repentant soul in heavenward flight.

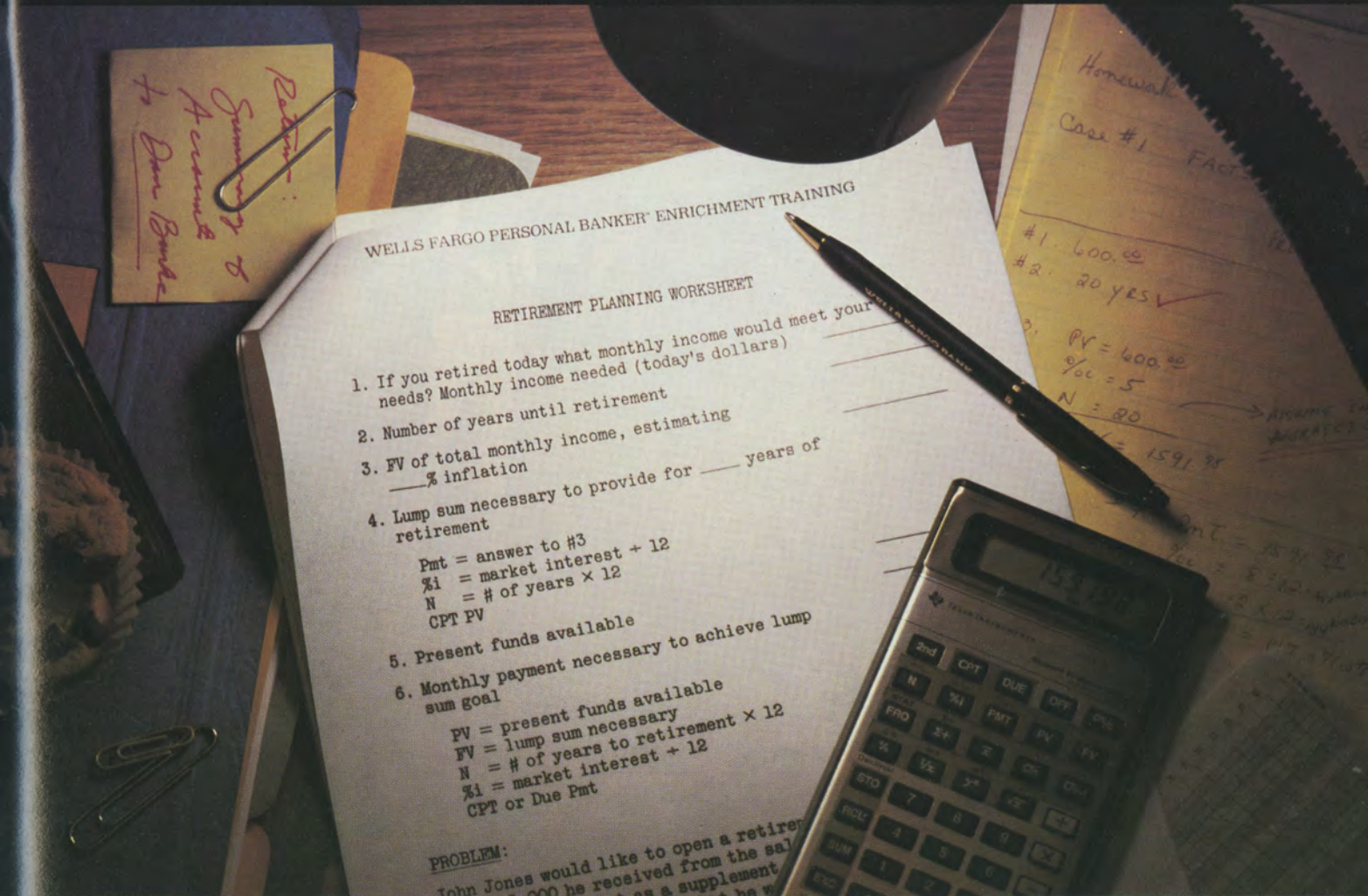
Verdi was not a particularly religious man, and there's not much to choose between the values of the opposing sides in *Nabucco*. But in every political dimension of the story, Verdi found a human



Cornell MacNeil in the title role of San Francisco Opera's 1970 presentation of Nabucco.

one, and the expression of human losses, hopes, and ideals summoned his most powerful music, as it would so often do in the future. "With this opera it is fair to say my artistic career began," Verdi said in 1879, when he thought it was over (but *Otello* and *Falstaff* were yet to come). "And despite the difficulties I had to contend with, *Nabucco* was born under a lucky star." Now, with grateful hindsight, we can see how much of the luck Verdi himself created, and how this opera gave him his first great chance to reveal who he was. ■

Midnight Oil.



Your Wells Fargo Personal Banking™ Officer is a loan and savings professional, trust representative, IRA resource, troubleshooter and confidant—all sitting at the same desk. Ready to solve financial problems.

It didn't happen by accident. It meant giving up a lot of nights and weekends to prepare for the Wells Fargo Personal Banking Officer Exam. But the result is a PBO who is extraordinarily well-informed about yields, bonds, interest, taxes, IRAs, loans, margins and more.

Wells Fargo began its Personal Banking Officer program 10 years

ago. Today we have over 600 PBOs, each *certified* by Wells Fargo Bank after extensive training and a final exam as rigorous as any in the business.

You can ask almost any question about finances and get an intelligent answer. But your PBO is equally adept at making your day-to-day banking transactions a lot easier.

If your income, assets and aspirations are higher than average—and you'd like to keep them that way—you need your own Wells Fargo Personal Banking Officer. For an appointment, simply call 1-800-458-2583.



WELLS FARGO PERSONAL BANKER™

Down under par.

The hazards of business abroad are unique to each country. And the seasoned traveler must find a way around them.

But when you fly United to the South Pacific, a smooth trip all the way is one thing you can take for granted. You'll enjoy great food, great drink, and Friendly Skies service—the best in international travel.

United to Sydney, Melbourne, and Auckland, too. It'll leave you relaxed and ready for just about anything.



United

TOKYO • OSAKA • HONG KONG • SEOUL • TAIPEI • SYDNEY • MELBOURNE • BEIJING • SHANGHAI • AUCKLAND • SINGAPORE • MANILA AND BANGKOK



MARA ZAMPIERI

One of the leading Italian dramatic sopranos of our day, **Mara Zampieri** makes her U.S. opera stage debut during the 1987 season as Abigail in Verdi's *Nabucco*. Born in Padova where she also attended the conservatory, she made her professional debut in Pavia. In 1977 she made her debut at La Scala, Milan as Amalia in Verdi's *I Masnadieri*. Other roles she has sung at La Scala include Leonora in *Il Trovatore*, Elisabetta in *Don Carlo* and Amelia in *Un Ballo in Maschera*. Her performance in *Ballo* with Luciano Pavarotti was telecast throughout Europe. Miss Zampieri made her debuts at both the Hamburg State Opera and the Bavarian State Opera in *Don Carlos* and in 1979 she made her Vienna State Opera debut in concert performances of Mercadante's *Il Giuramento*. She has since become a leading prima donna of that house and in 1980 starred as Odabella in a new production of *Attila*, and in 1982 sang her first Lady Macbeth in a new production of *Macbeth*. Both productions were conducted by Giuseppe Sinopoli, with whom she has also recorded *Macbeth*. Miss Zampieri also appeared under Sinopoli in a new production of *Simon Boccanegra* at the Deutsche Oper Berlin in 1984 and sang the same role in 1986 in Vienna under Claudio Abbado. 1984 was also the year of her debut at the Royal Opera, Covent Garden as *Tosca*, a role she has repeated at that house just recently along with her first performances of Minnie in *La Fanciulla del West*. Other recent performances include Lida in Verdi's *La Battaglia di Legnano* and the title role of *Aida* in Rome; *Ballo*, *Tosca* and *Ernani* in Bonn and *Il Tabarro* in Madrid. In Lisbon, she appeared in productions staged especially for her of the



GRACE BUMBRY

Donizetti trilogy comprising *Anna Bolena*, *Maria Stuarda* and *Roberto Devereux*. She appears regularly at the Vienna State Opera in such roles as *Aida*, *Tosca*, *Manon Lescaut* and *Maddalena* in *Andrea Chénier*. She made her debut at the Teatro Colón in Buenos Aires in Donizetti's *Belisario* and made her American concert debut in *Il Giuramento* with the Opera Orchestra of New York. Future engagements include a new production of *Macbeth* in Los Angeles, *Andrea Chénier* at Covent Garden, *Simon Boccanegra* and *La Fanciulla del West* in Vienna, and *Le Cid* with Plácido Domingo in Madrid.

World-renowned soprano **Grace Bumbry** returns to San Francisco Opera as Abigail in *Nabucco*, a role she has sung at the Paris Opera and with New York City Opera. Her first San Francisco Opera appearance was in the title role of *Carmen* in 1966, and she returned the following season as Laura in *La Gioconda* and Lady Macbeth in Verdi's *Macbeth*. Her most recent performance in the War Memorial Opera House was in a joint concert with Shirley Verrett. Miss Bumbry began her career as a mezzo-soprano, making her operatic debut as Amneris in *Aida* with the Paris Opera in 1960. Those performances prompted Wieland Wagner to invite her to sing Venus in *Tannhäuser* at Bayreuth, making her the first black artist to appear at the Wagner festival. Following her 1962 New York recital debut at Carnegie Hall, she went on the following year to bow at Covent Garden and the Vienna Staatsoper as Eboli in *Don Carlo*, the role of her 1964 Lyric Opera of Chicago debut as well as her 1965 debut at

the Metropolitan Opera. That same year she made her La Scala debut as Amneris in *Aida*. After 12 years as a celebrated mezzo-soprano, Miss Bumbry turned to the soprano repertoire in 1972, performing the title role of *Tosca* at the Met. Since then she has won acclaim as Norma, Gioconda, Cherubini's Medea, *Aida*, Abigail, Elvira in *Ernani* and the Leonoras of *Il Trovatore* and *La Forza del Destino*. Recent additions to her repertoire include her first Bess in the Met premiere of *Porgy and Bess* and, earlier this year, the title role of *Hérodiade* in Nice. A native of St. Louis, Miss Bumbry became a protégée of Lotte Lehmann while studying at Northwestern University. A recent development in Miss Bumbry's career was her first foray into the pop repertoire at a gala New York benefit with Frank Sinatra, who subsequently invited her to appear in the Inaugural Gala for President Reagan that was televised nationally, as was the Ford's Theatre Gala in Washington at which she again performed for the President. She made headlines when she joined her colleague Shirley Verrett in two televised concerts from Carnegie Hall and London's Covent Garden. Her 1987-88 assignments include performances of *Tosca* at Covent Garden and at the Vienna State Opera, and return engagements in Barcelona in the title role of *La Gioconda* and in Hamburg as Eboli and Santuzza. At the Met, she will undertake the role of Giulietta in *Les Contes d'Hoffmann* for the first time. A noted recitalist and concert artist, Miss Bumbry has made numerous recordings for several leading labels.

Mezzo-soprano **Leslie Richards** returns to San Francisco Opera to sing the role of Fenena in *Nabucco*. As a member of the 1980 Merola Opera Program, she made her Company debut during the 1980 Fall Season in *Die Frau ohne Schatten* and *Jenůfa*. In five seasons with SFO, she appeared in *Lucia di Lammermoor*, *Il Trovatore*, *Die Walküre*, *The Dialogues of the Carmelites*, *L'Incoronazione di Poppea*, *La Cenerentola*, *Norma*, *Otello*, and *Rigoletto*. Among her most memorable performances was the role of Dalila in the 1983 *Samson et Dalila*, at which time she stepped in on short notice for an ailing Marilyn Horne. As an Affiliate Artist and a 1982 Adler Fellow with the San Francisco Opera Center, she sang Leonora in Scarlatti's *The Triumph of Honor* for that year's Showcase series. She created the roles of Mme. Pernelle in the American Opera Project's world premiere



LESLIE RICHARDS

of Mechem's *Tartuffe* in 1980 and Marla in the world premiere of Mollicone's *Emperor Norton* with Brown Bag Opera the following year. Miss Richards, a Los Angeles native, made her professional debut with San Diego Opera in Verdi's *I Lombardi* in 1979. Other assignments have included the role of Maddalena in *Rigoletto* with Hawaii Opera Theater. In April 1984 she was featured with San Francisco Ballet in *Songs of Mahler* choreographed by Michael Smuin. She made her European debut in a recital at the Como Autumn Music Festival in Italy that same year. 1985 brought her first Amneris in *Aida* in her Fort Worth Opera debut. That fall she made her debut with Canadian Opera as Gertrude in Thomas's *Hamlet* opposite Joan Sutherland. She was reengaged there to sing Amneris in the spring of 1986. That year also brought her debuts with Anchorage Opera in *Il Trovatore* and at the Spoleto Festival USA as Desideria in Menotti's *The Saint of Bleeker Street*. In June of 1986 she made her Metropolitan Opera debut as Amneris in *Aida* and toured with the Peter Brook production of *Carmen* in France and Italy. Earlier this year, she made her New York City Opera debut as Santuzza in *Cavalleria Rusticana*.

Soprano **Deborah Voigt** sings the First Lady in *The Magic Flute* and Anna in *Nabucco*. She made her San Francisco Opera debut in the 1986 Fall Season in *Don Carlos* and also sang in *Jenůfa* and *Macbeth*. Miss Voigt was a participant in the 1985 Merola Opera Program and toured that year with Western Opera Theater as Donna Anna in *Don Giovanni*. An Adler Fellow in 1986 and 1987, she



DEBORAH VOIGT

appeared last year in the Opera Center Showcase production of Hindemith's *The Long Christmas Dinner*, singing the role of Leonora and in July of this year she sang Jenny in the Showcase production of Rorem's *Three Sisters Who Are Not Sisters*. A native of Southern California and an alumna of California State University at Fullerton, Miss Voigt is the winner of numerous vocal competitions, among them the First Prize Schwabacher Memorial Award at the SFO Center 1985 Grand Finals, the Metropolitan Opera Auditions and the National Association of Teachers of Singing competition. Most recently she was the recipient of a Richard Tucker Music Foundation Study Grant. A frequent concert soloist, Miss Voigt's performances include Bach's *St. John Passion*, the Glorias of Vivaldi and Poulenc, Handel's *Messiah* and the Requiems of Mozart, Brahms, and Verdi. She made her Bay Area concert debut with the Chamber Orchestra of San Francisco in the Shostakovich 14th Symphony, and recently sang in performances of Beethoven's Ninth Symphony with the Honolulu and Vallejo Symphonies and the Los Angeles Philharmonic. Other recent appearances include the title role in *Aida* with the Stockton Symphony and Amelia in *Un Ballo in Maschera* with Riverside Opera. Miss Voigt will make both her Los Angeles and San Francisco recital debuts this fall at Occidental College and at the Schwabacher Debut Recital series, respectively.

Baritone **Piero Cappuccilli** returns to San Francisco Opera for the title role of Verdi's *Nabucco*. The native of Trieste made his long-awaited Company debut



PIERO CAPPUCILLI

during the 1986 Summer Season as Alfio in *Cavalleria Rusticana* and Tonio in *Pagliacci*. Cappuccilli was also called upon that summer to fill in for an ailing colleague as the Count di Luna in *Il Trovatore*. He began his vocal studies at the Trieste Teatro Giuseppe Verdi, and in 1957 made his debut at the Teatro Nuovo in Milan as Tonio and was immediately engaged for performances of *Tosca* at the Teatro La Pergola in Florence. In 1959 he recorded *Lucia di Lammermoor* with Maria Callas and Ferruccio Tagliavini, made his debut at La Scala in 1964 in *Lucia* and *Aida* and has sung there regularly ever since. His American debut was in 1969 at the Lyric Opera of Chicago in Verdi's *I Due Foscari*, and he has since returned there for productions of *Simon Boccanegra*, *La Favorita*, *La Traviata*, *Otello*, *Macbeth* and *Ernani*. He made his Covent Garden debut in 1967 in Luchino Visconti's new production of *La Traviata* and returned there in 1974 to sing Iago in *Otello*. In 1975 he took part in a highly successful production of *Un Ballo in Maschera* that was telecast by the BBC. In 1981 the baritone toured with the Royal Opera in *Otello*, a triumph which he repeated on the Covent Garden stage in 1983. Among his recent performances are *Simon Boccanegra*, *La Traviata* and *Otello* in Munich; *William Tell*, *Macbeth*, *Otello* and *Il Trovatore* in Hamburg; *Macbeth* in Salzburg and Vienna; *Attila*, *Andrea Chénier* and *Rigoletto* in Vienna; *William Tell* at New York's Carnegie Hall; 12 different Verdi operas, as well as *La Wally*, *Andrea Chénier*, *Il Tabarro* and *La Bohème* at La Scala; and *Luisa Miller* at the Paris Opera. Last season Cappuccilli appeared in *Don Carlos* at the Salzburg

BALLY[®]

OF SWITZERLAND



Window Shopping
for the world's finest
selection of ladies'
footwear and accessories
leads to the 'Blaine' shoe
and calfskin handbag.

238 Stockton Street on Union Square 398-7463
We welcome the American Express Card.

The difference between dressed, and well dressed.[®]



PAUL PLISHKA

Festival and at the Lyric Opera of Chicago in *Un Ballo in Maschera*. His many recordings include *Don Giovanni*, *Le Nozze di Figaro*, *La Gioconda*, *Aida*, *La Forza del Destino*, *I Puritani*, *Un Ballo in Maschera*, *Il Trovatore*, *Don Carlos*, *Simon Boccanegra*, *Nabucco*, *Rigoletto*, *Macbeth*, *I Masnadieri*, *I Due Foscari* and *Cavalleria Rusticana*, among others.

American bass **Paul Plishka** sings Rocco in *Fidelio* and Zaccaria in *Nabucco*. A leading artist with the Metropolitan Opera, Plishka appeared as Padre Guardiano in *La Forza del Destino* here last season, the role of his 1976 Company debut, and he also sang the role of Méphistophélès in last season's *Faust*, stepping in for an ailing colleague. During the 1982 Summer Season, the Pennsylvania native returned here as Zaccaria in *Nabucco* and in 1984 sang Silva in *Ernani*. He began his operatic career by winning first place in the Baltimore Opera Auditions and soon after joined the National Company of the Metropolitan Opera, becoming a member of the parent company with his official debut in *La Gioconda*. Since that time he has performed over 40 leading roles with the Met and has appeared frequently with numerous North American opera companies, including those of Philadelphia, Houston, Pittsburgh, San Diego, New Orleans, Chicago, Toronto, Ottawa and Vancouver. In Europe he has been applauded at La Scala, Covent Garden, the Hamburg Staatsoper, the Paris Opera and Munich Staatsoper, as well as the companies of Berlin and Zurich and the festivals in Salzburg and Spoleto. His 1985-86 itinerary began with performan-

Avant ou Après l'Opéra



BRAVO! A New Season at
The Nob Hill Restaurant
New Decor ■ New Menu
New Chef ■ Piano Entertainment



TOP OF THE MARK

ENCORE!

Let the music continue
with a nightcap
and a breathtaking view.

P.S. Don't forget our Lower Bar with entertainment nightly!

Reservations: (415) 392-3434

The Mark

THE MARK HOPKINS INTER-CONTINENTAL ■ SAN FRANCISCO ■ NOB HILL

ces at the Lyric Opera of Chicago where he sang *Otello* and Handel's *Samson* and joined Joan Sutherland in Donizetti's *Anna Bolena*. He then appeared at the Metropolitan Opera in *Don Carlo*, *Aida*, *Simon Boccanegra*, and *Roméo et Juliette* and sang in Verdi's Requiem with the Rotterdam Philharmonic. He has also appeared with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, San Francisco, Toronto and Cleveland. His engagements for this year have included a return to Chicago Lyric Opera for *La Gioconda*; and *Boris Godunov* and *Turandot* at the Met. Plishka's impressive discography includes recordings of *Norma*, *Faust*, Massenet's *Le Cid*, *Turandot*, Rossini's *Stabat Mater*, Verdi's Requiem and *La Forza del Destino*.

American tenor **Quade Winter** returns to San Francisco Opera to sing Ismaele in *Nabucco*. After making his Company debut in the 1980 production of *Tristan und Isolde*, he also appeared in *Die Meistersinger* in 1981, and *Nabucco* in the summer of 1982. A participant in the Merola Opera Programs of 1979 and 1980, he portrayed Max in *Der Freischütz* under the baton of Kurt Herbert Adler at Stern Grove and sang in Britten's *Albert Herring*. A native of Oregon, he has appeared throughout California and the Pacific Northwest singing the Duke in *Rigoletto* for Eugene Opera, Canio in *Pagliacci* for the Anchorage Civic Opera, in the American premiere of Janáček's *The Excursions of Mr. Brouček* with the Berkeley Symphony, Don Ottavio in *Don Giovanni* with the Carmel Bach Festival and the tenor solos in Beethoven's Ninth Symphony with the Stockton Symphony and Verdi's Requiem with the San Francisco Festival of Masses conducted by Robert Shaw. In 1982 he made his European debut singing Gherman in *The Queen of Spades* in Graz, Austria. In the same season he bowed at Milan's La Scala, in the title role of Cherubini's *Anacreon* and joined the Graz Opera on a tour through Yugoslavia in the title role of Wagner's *Parsifal*. Currently principal dramatic tenor with the Stadttheater Würzburg in West Germany, he has appeared there in the title role of Verdi's *Don Carlos*, as Lensky in *Eugene Onegin*, and Herod in *Salome*, a role he has also



QUADE WINTER

sung in Heidelberg and with the Seattle Opera. Recent projects include Rodolfo in *La Bohème* and Canio in *Pagliacci* at Würzburg. Upcoming engagements include the title role of *The Tales of Hoffmann* at Würzburg, and his Scottish Opera debut as Mark in Tippett's *The Midsummer Marriage*.

Tenor **Daniel Harper** sings the Second Jew in *Salome*, the First Armored Man in *The Magic Flute*, Abdallo in *Nabucco* and Spalanzani in *The Tales of Hoffmann*. 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 include Altoum in *Turandot*, Dr. Caius in family performances of *Falstaff*, Maintop in *Billy Budd* and the Innkeeper in *Der Rosenkavalier*. In the summer of 1986, he appeared in *Lucia di Lammermoor* and returned last fall for *Le Nozze di Figaro*, *Die Meistersinger*, *La Bohème* and *Macbeth*. A member of the 1983 Merola Opera Program, he sang the title role in the Stern Grove performance of *The Tales of Hoffmann* and Pinkerton in *Madame Butterfly*, a role he also performed on Western Opera Theater's 1983 nation-wide 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



DANIEL HARPER

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 Schoenberg's *Moses und Aron* with the Chicago Symphony under Sir Georg Solti. In May of this year he was the soloist in the Berlioz Requiem with the Marin Symphony and in May he portrayed Radames in *Aida* with the Stockton Symphony. Next year he will appear with the San Francisco Symphony as soloist in the Berlioz Requiem.

Bass **Peter Volpe** marks his first season with San Francisco Opera by appearing in four roles: the Second Soldier in *Salome*, the High Priest in *Nabucco*, the Duke of Verona in *Roméo et Juliette*, and the Jailer in *Tosca*. He received his operatic training under Nicola Rossi-Lemeni at Indiana University. A participant in the 1986 Merola Opera Program, he went on to perform three roles in Western Opera Theater's 1986-87 touring production of *La Bohème* throughout the United States and in China: Colline, Alcindoro and Benoit. During the 1985-86 season he appeared as Melchior in a touring production of Menotti's *Amahl and the Night Visitors* and made his debut with the New Jersey State Opera as Pimen in *Boris Godunov*. Other roles in his repertoire include Thomas Beckett in *Murder in the*

continued on p.48

TOWER RECORDS | VIDEO



THE VICTOR OPERA SERIES

THE FIRST TEN COMPLETE OPERAS ON MID-PRICED CD (full libretto included)

3
CD DISCS
FOR
\$25

OR 8.99 PER DISC
(Tower's Regular Price 9.99 disc)
Available Nov. 3rd
and On Sale through Dec. 2nd

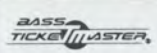
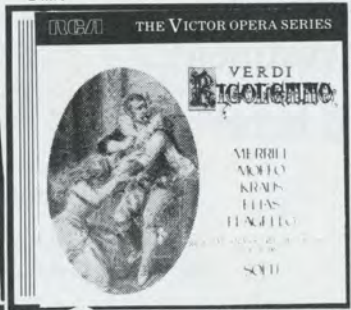
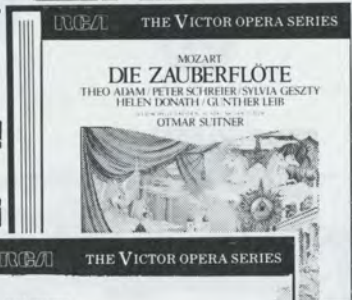
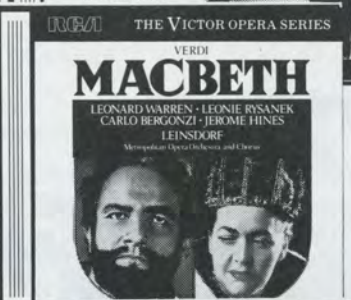
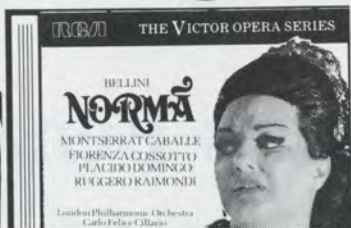
CAVALLERIA RUSTICANA	8.99 1CD
DIE ZABERFLOTE	25.00 3CD's
ERNANI	17.98 2CD's
IL BARBIERE DI SIVIGLIA	25.00 3CD's
LA BOHEME	17.98 2CD's
LUCIA DI LAMMERMOOR	17.98 2CD's
MACBETH	17.98 2CD's
NORMA	25.00 3CD's
RIGOLETTO	17.98 2CD's
TOSCA	17.98 2CD's

Free!

Arthur Bloomfield's
Book "The San Francisco Opera"
when you bring in this program
and with the purchase of any two
Victor Opera sets at all
Bay Area Tower Locations.
(while supplies last)

OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

TOWER RECORDS | VIDEO



CAMPBELL
1900 South Bascom Ave.
across from the Pruneyard

SAN FRANCISCO
Columbus & Bay nr. the Wharf
NO VIDEO RENTALS

BERKELEY
2510 Durant Street
near Telegraph Ave.

BERKELEY VIDEO ANNEX
2589 Telegraph Ave.
between Dwight & Parker
OPEN 9 AM TO 10 PM



CONCORD
1280 Willow Pass Road
across from the Willows

MOUNTAIN VIEW
El Camino Real
at San Antonio Rd.

SAN MATEO
2727 El Camino Real
next to the Good Guys

BERKELEY CLASSICAL ANNEX
2585 Telegraph Ave.
between Dwight & Parker
OPEN 9 AM TO 10 PM

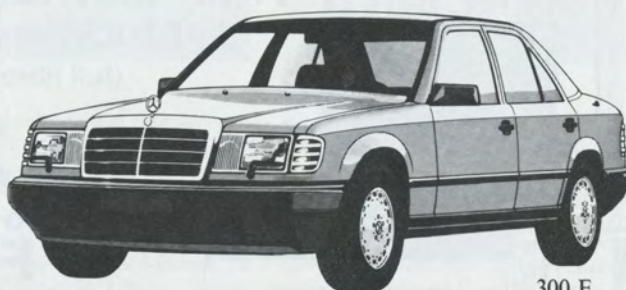




San Francisco's #1 Mercedes-Benz Shopping Center



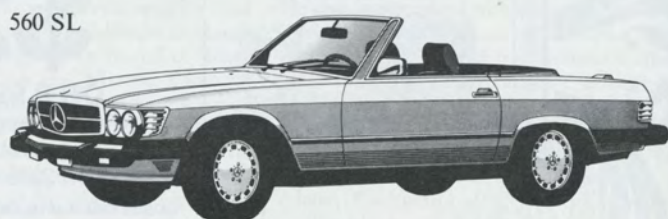
190 E 2.3



300 E



420 SEL



560 SL

Lease or purchase with convenient financing
Let us help you make a most affordable investment!
The lowest price in the Bay Area is right here!



European Motors Ltd.

(authorized MBZ Dealer)

950 Van Ness at O'Farrell • 415-673-2000

We're the dealer to deal with — Call us today for details!

The 1987 presentation of *Nabucco* is sponsored, in part, by a grant from the Koret Foundation.

Opera in three acts by GIUSEPPE VERDI

Text by TEMISTOCLE SOLERA

Nabucco

(in Italian)

Conductor

Maurizio Arena

Production

Gerald Freedman

Set, Lighting and

Projection Designer

Thomas J. Munn

Costume Designer

Beni Montresor

Projection Design

and Photography

Ron Scherl

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Musical Preparation

Susanna Lemberskaya

Robert Morrison

Kathryn Cathcart

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Laurie Feldman

Stage Manager

Jamie Call

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes originally created for

the Paris Opera

Objects from the collections photographed

for projections by courtesy of the Trustees
of the British Museum, London

First performance:

Milan, March 9, 1842

First San Francisco Opera performance:

October 6, 1961

SATURDAY, OCTOBER 31 AT 8:00

TUESDAY, NOVEMBER 3 AT 8:00

SATURDAY, NOVEMBER 7 AT 8:00

TUESDAY, NOVEMBER 10 AT 8:00

FRIDAY, NOVEMBER 13 AT 8:00

THURSDAY, NOVEMBER 19 AT 7:30

SUNDAY, NOVEMBER 22 AT 2:00

CAST

(in order of appearance)

<i>Zaccaria,</i> <i>High Priest of Jerusalem</i>	Paul Plishka
<i>Ismaele,</i> <i>nephew of the Hebrew king</i>	Quade Winter
<i>Fenena,</i> <i>Nabucco's daughter</i>	Leslie Richards
<i>Abigaille,</i> <i>Nabucco's adopted daughter</i>	Mara Zampieri** (Oct. 31; Nov. 3, 7, 10) Grace Bumbry (Nov. 13, 19, 22)
<i>Anna,</i> <i>Zaccaria's sister</i>	Deborah Voigt
<i>Nabucco,</i> <i>King of Babylon</i>	Piero Cappuccilli
<i>High Priest of Babylon</i>	Peter Volpe
<i>Abdallo,</i> <i>officer in Nabucco's army</i>	Daniel Harper
<i>Soldiers, priests, citizens of Jerusalem and Babylon</i>	

**American stage debut

TIME AND PLACE: 6th century B.C.; Jerusalem and Babylon

ACT I The temple in Jerusalem

INTERMISSION

ACT II *Scene 1:* Babylon, in Nabucco's palace
Scene 2: Near the palace

INTERMISSION

ACT III *Scene 1:* The throne room
Scene 2: The banks of the Euphrates
Scene 3: Nabucco's prison cell
Scene 4: Near the palace

Supertitles by Clifford Cranna, San Francisco Opera.

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

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

The performance will last approximately three hours and ten minutes.

Nabucco/Synopsis

ACT I

The people of Jerusalem lament their defeat at the hands of Nabucco (Nebuchadnezzar), the King of Babylon, but the Hebrew priest Zaccaria asks them to have faith ("Sperate, o figli"). Ismaele, the nephew of the Hebrew king, brings the news of Nabucco's advance to the city, and is then left alone with Fenena, Nabucco's daughter, who is being held by the Hebrews as hostage. Ismaele has been in love with Fenena ever since she rescued him from a Babylonian jail. They are interrupted by Abigaille, Fenena's supposed sister, who enters with an advance of Babylonian soldiers, disguised as Hebrews. Abigaille also loves Ismaele, and she tells him that by returning the affection she can save his people. Ismaele rejects her and she leaves. Zaccaria returns, saying that the Babylonian troops are on their way to the temple; in a moment they arrive, led by Nabucco and Abigaille. Zaccaria threatens to kill Nabucco's daughter Fenena, should her father desecrate the temple, but is prevented from doing so by Ismaele. Nabucco, enraged, orders the temple sacked and burned, and the Hebrews led into captivity.

ACT II

Scene 1—Fenena, appointed regent in Nabucco's absence, is envied by Abigaille who becomes even more resentful when she discovers a document proving that she is not the King's daughter, but a slave ("Anch'io dischiuso un giorno"). She thinks of Ismaele, and then works herself into a rage, vowing to bring down her father, sister and herself before her true birth can be made known. The High Priest of Babylon tells her that Fenena plans to liberate the captive Jews, and that Nabucco has been killed in battle, urging Abigaille to seize power herself.

Scene 2—Zaccaria goes to Fenena's chambers at her bidding and converts her to Judaism. Nearby the Hebrews are gathered in prayer ("Tu sul labbro"). They demand punishment for Ismaele, who they feel betrayed them by setting Fenena free, but Zaccaria's sister Anna announces to them

Fenena's conversion to Judaism. Nabucco's aide Abdallo brings the false news of Nabucco's death and in a moment Abigaille enters to demand the crown from Fenena. Suddenly Nabucco comes in, seizes the crown and proclaims himself god. A bolt of lightning strikes the crown from his head, leaving the King demented. Abigaille assumes the crown, announcing that the glory of Babylon is not yet dead.

ACT III

Scene 1—Abigaille is now regent, and she intends to have all the captive Jews put to death. The mad Nabucco wanders in. He is confused at finding someone else on the throne and tells Abigaille about her humble origin, but she destroys the secret document ("Donna chi sei?"). Taking advantage of Nabucco's mental state, she persuades him to sign a death warrant for the Hebrews, including Fenena, then informs him that he is no longer King, but a prisoner.

Scene 2—On the banks of the Euphrates, the enslaved Hebrews sing a psalm ("Va, pensiero"). Zaccaria preaches to them, trying to lift their spirits, and predicts the downfall of Babylon ("Del futuro nel buio discerno"). The aroused slaves raise their chains in defiance.

Scene 3—In a prison cell, Nabucco wakes from a nightmare, his sanity restored. Through his window, he sees Fenena being led to execution. He prays for forgiveness ("Dio di Giuda") when Abdallo comes in. Seeing that the King has regained his sanity, he frees him and follows him out of the jail in order to rescue Fenena.

Scene 4—At the place of execution, the Hebrews prepare themselves for death ("Oh, dischiuso è il firmamento"). Nabucco and some troops loyal to him arrive, the idols are destroyed, and Nabucco announces his conversion to Judaism. Abigaille, who in her remorse has taken poison, dies, calling for God's forgiveness. Zaccaria promises great glory to the follower of Jehovah, Nabucco, as all join in a prayer of thanksgiving.

Nabucco

Photos taken in rehearsal by David Powers



Piero Cappuccilli, Leslie Richards



Piero Cappuccilli, Daniel Harper



Mara Zampieri

(below) Mara Zampieri

(below) Paul Plishka, Members of the San Francisco Opera Chorus



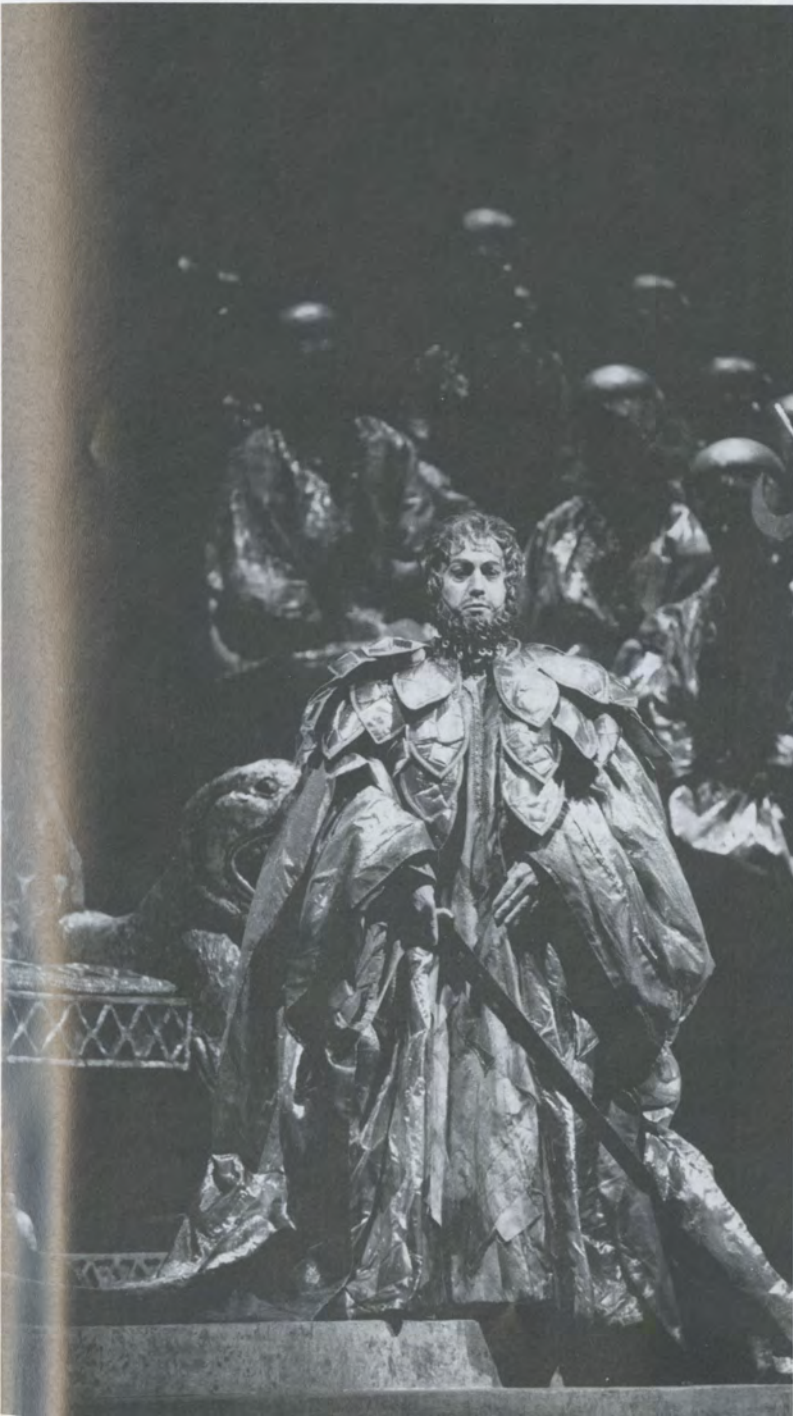


(below) Piero Cappuccilli

Paul Plishka



Mara Zampieri



(below) Piero Cappuccilli





Peter Volpe



Quade Winter, Leslie Richards



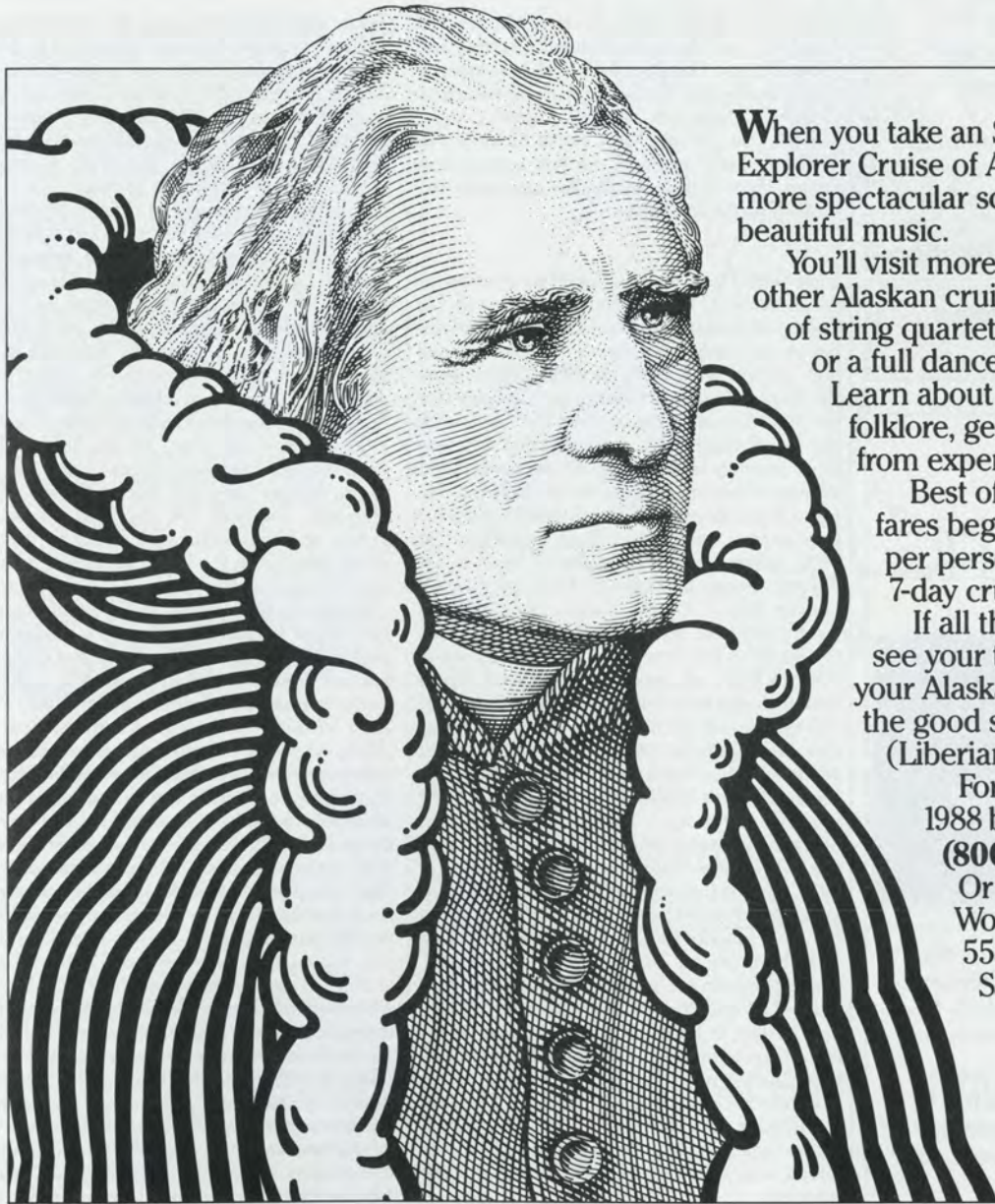
Leslie Richards, Deborah Voigt



Grace Bumbry



Add Alaska to your Liszt.



When you take an S.S. Universe World Explorer Cruise of Alaska, you not only see more spectacular scenery, you hear more beautiful music.

You'll visit more ports than on any other Alaskan cruise. Relax to the sounds of string quartets, chamber ensembles or a full dance orchestra every night.

Learn about Alaskan art, history, folklore, geology and wildlife from experts on board with you.

Best of all, our 14-day cruise fares begin as low as \$1695 per person. Less than many 7-day cruises.

If all this sounds good to you, see your travel agent and book your Alaskan cruise aboard the good ship S.S. Universe (Liberian Registry).

For our 24-page, full-color 1988 brochure, please call us: **(800) 854-3835.**

Or write:

World Explorer Cruises,
555 Montgomery Street,
San Francisco, CA 94111.

S.S. UNIVERSE



WORLD EXPLORER CRUISES

A 14-day adventure for the mind, heart and soul.



Linza-Molinari Design

San Francisco

Balloon • Cloud
Roman Shades

Draperies • Plantation Shutters
Upholstery • Bedroom Ensembles
Slipcovers • Wall Upholstery

Interior Design Consultation

776-9879

American Express Optima
Honored

Stanley Eichelbaum's

CAFE MAJESTIC



Cafe Majestic, located in the elegantly restored Victorian Hotel Majestic, specializes in recipes of Old San Francisco.

Join us for breakfast, lunch,
dinner and cocktails
Tuesday through Sunday,
7:30 am - 10:30 pm.

Music nightly

1500 Sutter (at Gough)
776-6400 Reservations
Valet Parking

continued from p.38



PETER VOLPE

Cathedral, Fasolt in *Das Rheingold*, Simone in *Gianni Schicchi*, Theseus in *A Midsummer Night's Dream*, and Bartolo in *The Barber of Seville*. His concert credits include Handel's *Messiah*, Beethoven's Ninth Symphony and the Verdi Requiem. He was a recent winner of the Puccini Foundation Award from the West Palm Beach Opera Association.

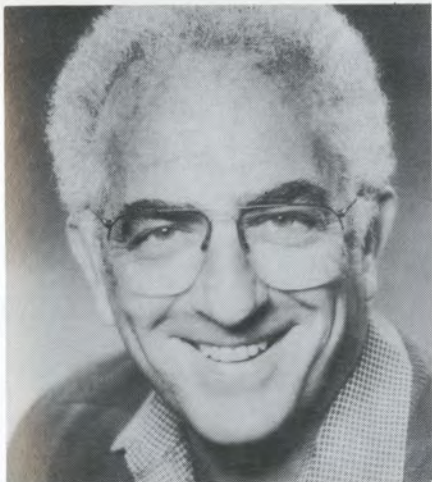


MAURIZIO ARENA

ni's *Matilde di Shabran* with the French National Radio Orchestra, and led performances of *Nabucco* in Verona and at the Verdi Festival in San Diego. Since then, he has conducted *Caterina Cornaro* at the Teatro Colón in Buenos Aires, *Le Nozze di Figaro* in Lyons, concerts in Paris and Italy, *Francesca da Rimini* in Genoa and, at the Teatro Regio in Turin, Verdi's *I Due Foscari* and Ghedini's *Maria d'Alessandria*. Recent engagements include *L'Elisir d'Amore* and *Tosca* at the Vienna Staatsoper, Rossini's *La Donna del Lago* at the Verdi Theater in Trieste, *La Fanciulla del West* at the Verona Arena, and Canadian Opera's 1987-88 season opener, *La Forza del Destino*. Future engagements include Pizzetti's *Fedra* in Palermo in 1988, the first performance of this rarely-performed opera since 1940. His extensive list of recordings includes *Adriana Lecouvreur* and *Francesca da Rimini*.

Maestro **Maurizio Arena** is on the podium for *Nabucco*, returning to San Francisco Opera after leading performances of *La Forza del Destino* and *La Bohème* last season. He made his Company debut with Puccini's *Manon Lescaut* during the 1983 Fall Season and returned in 1985 to conduct acclaimed performances of *Adriana Lecouvreur* and *Falstaff*. Born in Messina, Italy, he studied music in Palermo and Perugia, where he was trained in conducting by Franco Ferrara. After many years of collaboration with Tullio Serafin and Antonino Votto, he began his operatic training as répétiteur and assistant conductor at the Teatro Massimo in Palermo from 1960 to 1963. From 1963 to 1969, he was permanent conductor at that theater, where he led performances from the Italian operatic repertoire in addition to many modern and contemporary operas, including *Wozzeck*, *Bluebeard's Castle* and *Carmina Burana*. Since 1969, he has been a guest conductor at most of the important operatic capitals in Europe, including Milan's La Scala, Rome, Trieste, Brussels, Lyons, Paris and Venice. In 1980 he conducted *Der Freischütz* in Lyons, Rossi-

With his second production of *Nabucco*, director **Gerald Freedman** continues his 15-year association with San Francisco Opera, where his credits include *La Bohème* (1986), *Katya Kabanova* (1983), *Nabucco* (Summer 1982), the highly acclaimed *Lady Macbeth of Mtsensk* (1981) and, for his Company debut, the world premiere of Andrew Imbrie's *Angle of Repose* (1976). He received wide recognition for a series of productions for Spring Opera Theater, including Monteverdi's *L'Orfeo* (1972), Bach's *St. Matthew Passion* (1973 and '76) *Death in Venice* (1975) and *The Cry of Clytaemnestra* (1981). Additional opera credits include the world premiere



GERALD FREEDMAN

of Ginastera's *Beatrix Cenci* for the Opera Society of Washington, which opened the opera house at the Kennedy Center, and numerous productions for the New York City Opera, including the recent revival of *Brigadoon*. Freedman has served as a leading director of Joseph Papp's New York Shakespeare Festival from 1960 to 1971 (the last four years as artistic director); co-artistic director of John Houseman's The Acting Company (1975-77); artistic director of the American Shakespeare Theatre (1978-79); and, in 1985, he assumed artistic directorship of Cleveland's Great Lakes Theater Festival. His numerous musical stage credits include the landmark rock musical *Hair*, which opened Papp's Public Theatre in mid-1967; *The Grand Tour* with Joel Grey; the Broadway revival of *West Side Story*, which he co-directed with Jerome Robbins; *The Au Pair Man* with Julie Harris during the inaugural season of the New York Shakespeare Festival at Lincoln Center; the premiere of Arthur Miller's *The Creation of the World and Other Business* on Broadway; and the controversial Off-Broadway satire *Macbird!*. A native of Lorain, Ohio, Freedman currently serves on the theater panel of the National Endowment for the Arts.

Thomas J. Munn is lighting designer for *Salome*, *Die Zauberflöte*, *La Traviata*, *Nabucco*, *Les Contes d'Hoffmann*, *Roméo et Juliette* and *The Queen of Spades*. He also designed sets for *Nabucco* and co-designed those for *Salome*, both seen for the first time in 1982. In his 12th year with the

TED LAPIDUS
HAUTE COUTURE
PARIS



156 Geary Street
San Francisco, CA 94108
Phone 362-2660



MICHAEL F. SAVIANO, M.D.

COSMETIC SURGERY
LIPOSUCTION

HOURS BY APPOINTMENT
PHONE 668-1333

3838 CALIFORNIA, SUITE 601
SAN FRANCISCO, CALIFORNIA 94118

"... ONE OF THE CITY'S
HANDSOMEST RESTAURANTS."
GOURMET MAGAZINE

Harris'

DINE WITH BEEF

PRIME RIB • STEAKS
SEAFOOD

DINNER NIGHTLY 5 TO 11
LUNCHEON MONDAY THRU FRIDAY
PIANO NIGHTLY
ROOMS FOR PRIVATE PARTIES
FIVE MINUTES NORTH OF CIVIC CENTER

2100 VAN NESS AVE., AT PACIFIC
RESERVATIONS RECOMMENDED
673-1888

VALET PARKING • MAJOR CARDS

*In the new fashionable
area of the city*

Matsuri

AUTHENTIC JAPANESE CUISINE
395 Hayes Street at Gough
(415) 552-1151

One block behind
the Opera House and
Davies Symphony Hall

LUNCHES:
Monday—Friday from 11:30 to 2:00 pm

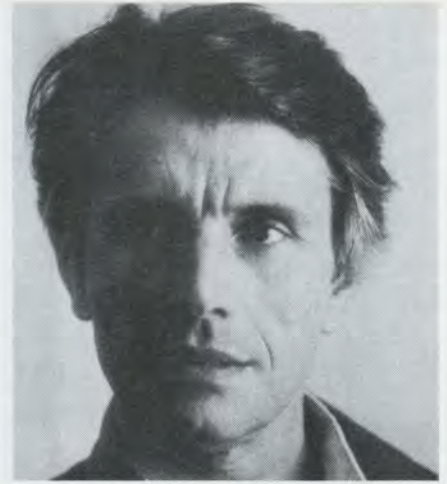
DINNERS:
Monday—Saturday from 5:00—10:00 pm



THOMAS J. MUNN

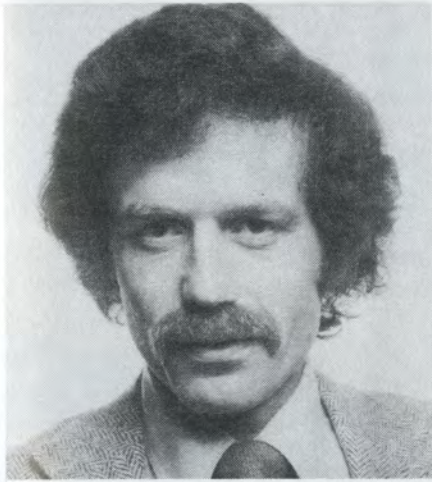
Company, he has been responsible for lighting over 100 productions for San Francisco Opera, including the lighting and special effects for all four operas of the 1985 Ring Festival. He has also designed the scenery as well as the lighting for *Lady Macbeth of Mtsensk* in 1981, *Roberto Devereux* and *Pelléas et Mélisande* in 1979, and *Billy Budd* in 1978. In addition to his numerous design credits for the War Memorial stage, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet and film. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila* in 1980, *Aida* in 1981 and the Pavarotti concert of 1983. Recent projects include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*; and lighting designs for Connecticut Opera's *Hansel and Gretel*. He also served as lighting director for last May's "Aid and Comfort" benefit and telecast. In 1986 Munn formed "Munn/Janus Associates," through which he handles his architectural lighting and consulting projects. He is currently on the board of directors for the Waterfront Theatre Project in San Francisco, and a consultant for the new Muziektheater opera house in the Netherlands.

Verona-born **Beni Montresor's** costume designs for *Nabucco* were created for the Paris Opera and first seen here during the 1982 Summer Season. His previous San



BENI MONTRESOR

Francisco Opera credits include the sets and costumes for both *Esclarmonde* (later seen at Covent Garden) and *The Daughter of the Regiment* during the 1974 season, and the production of *Lohengrin*, first presented here in 1978 and again during the 1982 Fall Season. Montresor made his operatic debut in 1961 with Barber's *Vanessa* at the Spoleto Festival. This was followed by *Pelléas et Mélisande* at the 1962 Glyndebourne Festival, Menotti's *The Last Savage* at the Metropolitan Opera in 1964, *La Cenerentola* for the Metropolitan National Company in 1965 and *La Gioconda* in 1966. That same year he also designed Berlioz's *Benvenuto Cellini* for Covent Garden and *The Magic Flute* for New York City Opera, in which he also made his debut as a stage director. Other operatic credits include *Turandot* and *L'Amore dei Tre Re* at New York City Opera, *L'Elisir d'Amore* at Covent Garden and Rameau's *Platée* at the Opéra-Comique in Paris. Later this season his designs for *La Vestale* will be seen in Toulouse. His Broadway credits include Paddy Chayefsky's *Middle of the Night* and the Rodgers/Sondheim musical *Do I Hear A Waltz?* Montresor has also designed productions for the New York City Ballet and England's Royal Ballet. A noted author and illustrator of children's books, he has won the prestigious Caldecott Award and the Society of Illustrators' Gold Medal. In the world of film, he has designed movie sets for Federico Fellini, Vittorio De Sica and Roberto Rossellini, and has written and directed several films himself, including *Pilgrimage*, which was shown at the 1971 Cannes Film Festival.



RON SCHERL

Ron Scherl created the projections seen in *Nabucco* from photos taken on special assignment for the Company at the British Museum in London. He has photographed virtually every San Francisco Opera production since 1973 and has done projections for the Company's productions of *Katya Kabanova* in 1977, *Billy Budd* in 1978, *The Midsummer Marriage* in 1983 and for the *Ring* in the summer of 1985. Scherl has also done projections for the Hartford (Connecticut) Ballet's production of *The Nutcracker* in 1979 and for the Seattle Opera production of *Tannhäuser* in 1984. A native of New York City, Scherl has been in San Francisco since 1967, and has become nationally known from photo assignments for such publications as *Time*, *Newsweek*, *Fortune* and the *Los Angeles Times*. In the theatrical realm, he has photographed national touring productions of *A Chorus Line*, *The Elephant Man*, *Sly Fox*, *Chapter Two*, *Whose Life Is It Anyway?*, *Agnes of God*, *42nd Street* and *Me and My Girl*, as well as productions at the American Conservatory Theatre. He has also worked for many of the Bay Area's other leading arts groups including the San Francisco Symphony. His photos of San Francisco Opera productions have appeared in most of the major music publications of the world.

Matinee and Evening
 Performances
 December 17 - January 3

YUBAN® COFFEE INVITES YOU
 TO THE SPECTACULAR NEW

NUTCRACKER

SAN FRANCISCO BALLET
Helgi Tomasson, Artistic Director

Katherine Lydon as Clara in *Nutcracker*
 (Marty Sobl)



**"A SPECTACULARLY
 COLORFUL, WARM,
 INVENTIVE, EMI-
 NENTLY CHEERY
 PRODUCTION."**

SAN FRANCISCO EXAMINER

Tickets available now by
 phone charge at 762-BASS,
 the Ballet Box Office in the
 Opera House, and all BASS
 Ticket Centers. Agency adds
 handling charge.

**BASS
 TICKETMASTER®**

THE WAREHOUSE & TOWER RECORDS
 415/762-BASS • 408/998-BASS

Bravo Bulka!



Innovative, seasonal, sensational. California cooking
 created by the City's newest maestro — Chef Howard Bulka.
 Silks, at the elegant new Mandarin Oriental.
 222 Sansome Street, San Francisco. Reservations: 986-2020.

Silks

AT MANDARIN ORIENTAL

Photos by Marty Sohl

Thomas Munn, Illuminator



Thomas J. Munn during a break.

By TIMOTHY PFAFF

One of the most celebrated episodes in San Francisco Opera's 1985 presentation of the *Ring* was the death of Siegfried in *Götterdämmerung*. Wagner's haunting music, a visually arresting decor, and the singing of René Kollo, arguably the finest Siegfried of his day, conspired to work their collective magic under some of the most deliberately sickening lighting in San Francisco Opera history. Completely "kaput," to use one of the favorite words of the *Ring*'s director, Nikolaus Lehnhoff.

"Lehnhoff said he wanted the source of light for the scene to be a cold, ghostly sun," explains the company's lighting director and design consultant Thomas J. Munn. "So I chose a 5000-watt Fresnel instrument to achieve it. It was on for a long time during the technical rehearsal, and because of all the heat the color started to change, first fading to a steely grey and ending up in a yellow, sulphurous color. And there was a hot spot on the color filter that started to produce rings. What we ended up with was light that someone said resembled Pittsburgh at 5 p.m. on a bad day.

"It wasn't deliberate, but it immediately clicked with all of us. So we decided to keep it. To get the same effect at all three performances of *Götterdämmerung*, we pre-burned a piece of the color filter before each performance. Once pre-burned, it continued to burn at the same

Timothy Pfaff is Associate Editor of the *U.C. Berkeley Alumni Magazine*, California Monthly, a free-lance writer on the arts, and West Coast correspondent for London's *Financial Times*.



At the lighting/production desk, set up in the middle of the auditorium during technical and dress rehearsals, Thomas Munn keeps a wary eye on the proceedings while communicating with the backstage area via headset.

rate, producing the color sequence we wanted each time."

Alertness to the felicities of accident is one of the signs of a keen artistic intelligence like Munn's. It's the more to be appreciated in the fast-moving world of opera production, where chance is rarely so synonymous with opportunity and is generally something the technical staff seeks to avoid in "teching" a show and getting it "routined" for a smooth performance in front of an audience.

The happy accident (for all but poor Siegfried) was among the precious few things left to chance in that intricately planned *Ring*. Plotted so that the four operas would represent the changing seasons, from spring to winter, the lighting designs boasted a color curve that could be charted from scene to scene (and *was*, Munn adds emphatically).

Generally speaking, the colors were selected for increasing complexity and warmth from the beginning of *Rheingold* through the second act of *Siegfried*, which

represented, Munn says, "the most color I used at one time; rich yellows, blues, and greens. After that, we planned for the color to deteriorate, as it did through Siegfried's death. After *that* there was no color in the lights at all, except for the flames at the finale."

Perhaps predictably, Munn's favorite lighting in the *Ring*, the aging of the gods during the absence of Freia in *Das Rheingold*, worked not only well but as planned. "We first illuminated the gods with full light coming from a variety of angles," he says, "which had the particular advantage of allowing the audience to see the singers' eyes—something increasingly rare in opera productions these days. To indicate the aging of the gods, we used hard white lights from directly above, to give a deathly impression. Even after Freia was returned to Valhalla, the colors remained somewhat distorted. And, as a matter of fact, we never used pure colors thereafter."

In his 12 years with the company,

Munn has drawn consistently high praise from both the press and the public. It's a level of recognition unusual in any creative post in any opera company anywhere—and the more remarkable in that Munn had only a limited operatic background when he was hired in 1976.

Up to that point, Munn had been working as a scenic and lighting designer and set painter, primarily in New York and Amsterdam. In Holland he had co-designed a Verdi *Macbeth* with Robert Israel, "my first major success in opera" and a production of *The Angel from Amsterdam*, an opera written for the 700th anniversary of the city. In New York he had been involved in a half-dozen opera productions, a considerable number of ballet productions, and some Broadway and Off-Broadway shows.

He was at work in New York in the spring of 1976 when he got his first summons from then-General Director Kurt Herbert Adler to come and interview for the position of lighting designer.



Götterdämmerung scene leading up to Siegfried's death, whose peculiar lighting scheme is described in this article. From left: Alexandra Hughes, Deborah Sasson, Jean Herzberg and René Kollo (1985).

"I have to confess that I had never heard of the company at the point. But my wife was company manager of Lake George Opera, so she knew perfectly well who Mr. Adler was."

Although Munn did come, Adler was unable to meet him for a sequence of pre-arranged interviews, and, Munn recalls, "being deep into the show in New York, I decided simply to go back. I was literally getting ready to leave for the airport when I was finally summoned for the interview. I left after agreeing to take the job—although to this day I don't know why Adler hired me. My opera background was not that strong. At that point I wasn't even a particular lover of opera."

He arrived to light all the productions in a season he sums up with the word "hell." "My music background was ten years of piano study, so at least I could read a score. So, after I arrived, I spent half of my time studying the music and indoc-

trinating myself in the tradition." Much of the rest of the time went to the establishing of what he calls "a very stormy relationship with Mr. Adler. We had some very different ideas about how a show should look."

Characteristically down-to-earth about his work, and manifestly patient in explaining its mysteries to the uninitiated, the 43-year-old Munn today does not seem a candidate for prizes in the area of artistic temperament. But arriving at the San Francisco Opera autocracy in the full maelstrom of pre-production took his nerves, stamina, and, often, his patience with the general director to the limits—and beyond. "Our first battle was over *Die Walküre*," Munn remembers, "which he kept calling 'much too bright.' But I got some nice reviews for that lighting and one of the critics even wrote that it was the first time people had *seen* Wagner in San Francisco in years. When that review

came out, Adler came up to me and, in his inimitable manner, said, 'See, I told you so.' Our battles apart, Adler was terrific to me, and I learned an incredible amount from him. He was like a tutor to me that year. And once I got used to his difficult style, I learned how to turn him off, as we all had to at one time or another."

But there were seemingly endless other adjustments to make as well. "Scheduling was a nightmare," Munn recalls. That was long before the rehearsal facilities at the Zellerbach Wing were built, and, Munn says, "There were times when we had to do lighting rehearsals literally over the orchestra rehearsing another opera. And I had to get used to the rhythm of a repertory company—which was completely new to me, and to working with overlapping directors and designers."

Munn credits two people with his being able to survive that first season at

all. "The master electrician was George Pantages, who had been with the company for 25 years and was incredibly knowledgeable. He set up the new computer-based lighting system that was in place when I arrived. He had seen the value of a computer for both rehearsing and running a show and knew that it would allow for greater artistic freedom and a better product. And Bob Brand had worked as lighting designer here for three seasons, so the hurdle of having a lighting designer here at all had been overcome. Their help and the computer system itself made me look good that first season. People were wowed by the lighting."

Even so, the situation—and the new computer board itself, from Kliegl Brothers in New York—was safely this side of perfect. "Within the six months it took to install the new system, two newer systems came out, so, by the time ours was installed, it was already out of date. But even so, the new board was very reliable and allowed us to do many things that simply would not have been possible before. We finally had the opportunity to do lighting embellishments, since we could then do 30 to 40 light cues in the time it took to do ten in the past."

But over the next four years, Munn increasingly began to feel the limitations of the system. "The more we could do and the faster we could do it, the more they pressed the time. Besides the demands that made on us, it really taxed the hardware. Though reliable, that board was limited in what it could do. Opera is always the last to catch on to new trends in theater, and the main problem was how slow that board was in handling the special effects."

Munn's push for an improved system first bore fruit in 1981, by means of a special arrangement with San Francisco Ballet. The ballet had been renting the opera company's computer light board, and Munn came up with a way that those monies could be combined with others to make a system upgrade from which both companies would profit. What materialized was a new computer board, appropriately named Viking, from the Swedish firm AVAB. "Besides being large enough for now, it's expandable," Munn says with evident pleasure. "It's not already outdated, and it has proved very reliable. It has allowed us to operate the regular lighting and the special effects under one system, from one set of controls. And the fact that it's more sophisticated to run

When it makes me feel good...

I always do it

Because money really is no object...

Diamondair

The Ultimate in Cubic Zirconia Jewelry
Set in 14 Karat Gold.
\$215.00 to \$6000.00

Available at
Saks Fifth Avenue
and select stores

**Turban by Lespérance.
Eyes by Hand.**

You are looking at the work of Dr. Terry L. Hand, a board-certified plastic surgeon. In this case, removing excess tissue from around the eyes revives a youthful appearance. And restores a beautiful outlook.

For more information on this or other surgical procedures, call Dr. Terry L. Hand at (415) 472-1614.

means that it's more of a challenge to the operators.

"Because of the way it is programmed, we now can insert, delete, and change light cues easily, and stay right on top of the changes. It holds lots of information, and, because it allows us to do several things at the same time, we can really work more efficiently during piano dress rehearsals. We can actually work on a cue while it is running, so we cause minimal disturbances during the rehearsal. It addresses other problems as well. Every time we do [Verdi's *La Forza del Destino*] here, there's a big debate about the order of the scenes, usually with a number of changes of mind. The old system didn't like that at all, but this new board can take it in stride."

Munn now has at his disposal some 900 individual light sources of various kinds. About 350 of them comprise the "repertory light plot," that is, the basic system permanently installed for use in all the productions in the company repertory. Those lights occupy nine basic overhead hanging positions backstage, as well as side-lighting positions. One of these, the first bridge, (directly behind the supertitles, from the audience's vantage point) is the most important, in part because it's where the follow spots are located. "We've come close to using everything we've got," Munn confides. "That's partly because I like to think that there's no place you can't put a light—to the consternation of almost everybody else."

Munn says that opera lighting is difficult to explain to the layman for a variety of reasons. "What makes it so complicated in opera," he says, "is that you're working with directors, designers, and other artists from all over the world—and they're all used to working in different ways." Because their approaches to some degree determine the nature of his participation in a production, Munn has taken to differentiating between roles he calls "lighting supervisor," "lighting director," and "lighting designer."

As lighting supervisor, he is in charge of recreating the lighting for the revival of an existing production. "Since the look of the production has been previously established, my job, basically, is simply to make the necessary adjustments to the new lighting system."

When he works in collaboration with a director like Jean-Pierre Ponnelle, he generally functions as lighting director.



While striking a pose typical of lighting designers the world over, Thomas Munn interacts with colleagues.

"Ponnelle is a lighting designer in his own right," Munn explains, "so he tends to arrive with the lighting all worked out. In his cases, I'm basically supporting his concept, giving creative input from a crafts standpoint. His *Carmen* in 1981 was a departure from that, since Jean-Pierre was very ill at the time. Over the years I had come to know his style and had a very good idea about what he did and didn't like. Because of his indisposition, I did all

the preliminary lighting and cuing. When he arrived for rehearsals, we changed some things, of course. We always do. But basically he liked what I had done.

"When I'm working as a lighting designer," he continues, "I'm part of the creative team from the beginning. I meet early on with the director and the designer so we can get on the same wavelength about how we want the production to look. For this season's *Traviata*, for

example, I was working early on with designer John Conklin and director John Copley, to decide on how the sets would be positioned and to determine the kind of visual impact we wanted a scene to have. Do we want it to look like a painting and, if so, by what artist? Copley decided that he wanted the final scene to be of a ghostly, ethereal, almost clinical quality. That obviously was an important thing for me to know in making the lighting plot and choosing colors."

Beyond those crucial early meetings, Munn's own work as lighting designer begins with a close study of the score. Besides presenting him with the whole compass of the work, the score is a road-mark to the many details of importance to lighting designers, one of whose main responsibilities it is to coordinate the lighting with the music to the fullest extent possible.

"Then," Munn continues, "if it's a period piece, you need to research the period. For example, I have to ask myself, 'Should it look like it is lit from footlights?' Once you establish the overall quality of a show's look, then you can turn to the mechanisms. Should the light look like limelight? Should it flicker?"

Then, working scene by scene from the ground-plan, in sections, Munn creates a light-plot, the long list of cues that indicate every change of lighting from curtain to curtain. "When I've finished that," he says, "I discuss it with the master electrician, so he can arrange for the equipment, color circuiting, etc. That could involve building and operating specialized pieces of equipment, like the motorized striplights we used to light the mist scrim in *Rheingold*."

"If you remember, there was a small model of Valhalla, as seen in the distance, and a much larger Valhalla into which the gods were to progress at the end. As you may also remember, we had to get from 'Little Val' to 'Big Val' in no time flat, and the way we did that was basically with lights. We lighted a scrim with strips of light to opaque it. Putting the light source on a motorized piece of equipment that slowly moved downstage allowed us to make the scrim become gradually transparent—without actually changing the lighting at all.

"I can come up with ideas like that, but I depend a great deal on the electrical shop here to help create those special effects. I spend a lot of time with our

Yosemite in Concert.

With breathtaking Yosemite as the stage, you'll have a great seat for our Musicians' Holidays.

This festival, developed by Bracebridge director Andrea Fulton is open to anyone who enjoys great music. There are two sessions on Opera, Jan. 24-28 and two sessions on Musical Theatre, Jan. 31-Feb. 4.

Opera Week features "Don Pasquale"; "An Opera Potpourri"; "Mark Jones in Concert," an opera recital of arias for Bass; "Tosca"; a talk about opera stage direction by the director of "Don Pasquale"; "Opera Without Words"; and "The Telephone."

Highlights of Musical Theatre Week include

dinner performance of "Anything Goes," the quintessential musical of the 1930s; "...And words by..."; "As Time Goes By—The Best of Bygone Broadway" and "My Fair Lady." You can also catch "Dear Liar"; talks by British Actor Geoffrey Lardner on "Gilbert & Sullivan & the Americans" and director James Haran on the pleasures and problems of stage directing.

Naturally, you'll have a choice of lodging, either Yosemite Lodge or The Ahwahnee.

For reservations or more information, call our **Holiday Hotline: (209) 454-2020**. And find harmony with nature.



Yosemite Park and Curry Co., an MCA Company, is authorized by the National Park Service, Department of the Interior, to serve the public in the Park.
© 1987 Yosemite Park and Curry Co.


YOSEMITE
MUSICIANS' HOLIDAYS

CALIFORNIA

CULINARY

ACADEMY



LUNCH AND DINNER

Monday through Friday

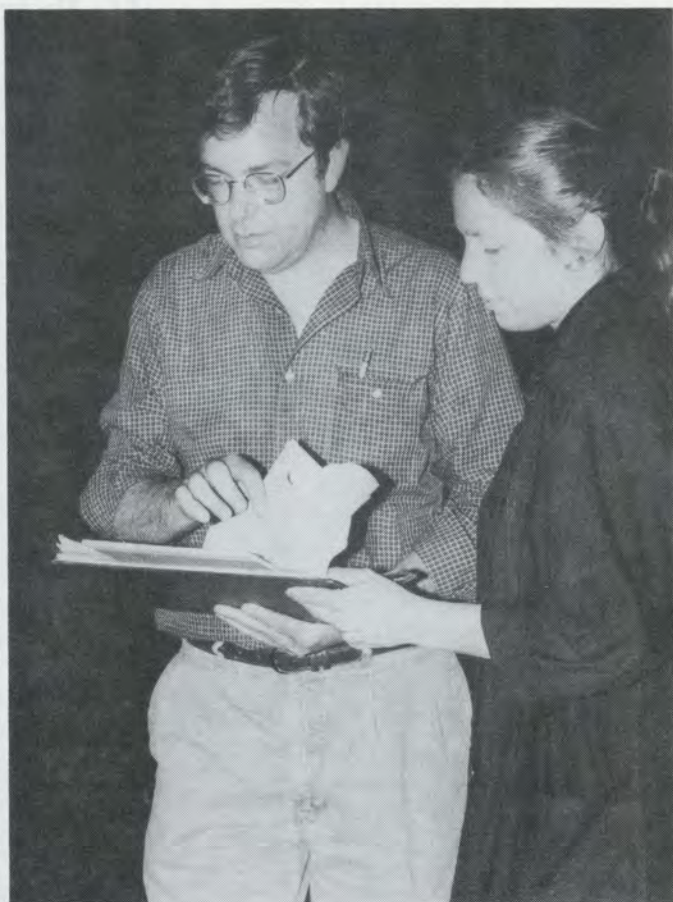
771-3500

CULINARY ARTS EDUCATION

Professional and Non-professional

771-3536

625 Polk at Turk, S.E.



Thomas Munn ponders problems with Associate Lighting Designer Joan Arhelger.

master electrician, David Tyndall. Besides working out the special problems, it's a monumental job to train all the stage electricians to run the shows. Everything has to be changed from show to show."

Munn stands in a distinguished line of opera artists in noting that the main difficulty in lighting a show is the extremely limited rehearsal period. "To do as much as we can in advance, we work with models of the sets and try colors on those models with all kinds of light sources, including flashlights. We also try to learn as much as we can about wigs and makeup, because we don't want to put on a show that's about white wigs. And if at all possible, I even try to get swatches of the fabrics that will be used for the costumes. The color of the principals' costumes can be all the more important when you have to distinguish them from 40 choristers in costume. By the time of the technical and lighting rehearsals, the lights and colors all have to be chosen and even the individual light sources focused. We need to have everything ready to try."

The necessary changes detected dur-

ing technical rehearsals can positively pale next to the ones that become apparent when the cast arrives on the rehearsal stage. "You always have to take the performers into account. For one thing, they're the ones who are onstage when the audience is in the house. For another, they're unpredictable. It's not unusual for a principal to arrive announcing, 'I won't wear blue,' when you've built an entire scene around that color. And experience has taught me always to keep a 'hot center' available. There's a certain kind of singer who, no matter what has been worked out in rehearsal, is going to gravitate toward the prompter's box during the performance. You have to be able to light them where they are—and, basically, I hate follow spots, and try to avoid using them as much as possible.

"Time after time I'm amazed and thrilled that we get through piano rehearsals at all. Up to that time we've all been working separately, and suddenly everybody's together and it's all happening at once. Beyond the continual refinements, you have to make an incredible number of

on-the-spot decisions, about problems no one could have anticipated. And then, after lengthy and exhausting rehearsals, you sometimes have only 12 hours to make the necessary changes and corrections. I try to 'freeze' a show by the time it opens, but sometimes opening night is the first chance I have to stand back and look at the show without a headset on. If I see that it's necessary, I sometimes make changes while a performance is going on."

Beyond the fact that the technical aspects of his profession are hard to explain, Munn as professional illusionist is understandably reluctant to reveal all his tricks. "Giving away how things are done is like a magician explaining a trick. Then it's not magic anymore. Audiences should be surprised; that's part of the fun of live theater. We have ways of doing things I don't think audiences should know about. What's important is not how it's achieved but whether it works theatrically, whether the right mood was created. No one's going to be susceptible to that mood if they're busy figuring out how we made a particular effect."

Over the years Munn has balanced his responsibilities at the opera with other stage and lighting design enterprises, both as an additional creative outlet and as a means of staying in touch with developments outside the world of opera. His ongoing love of ballet ("It's where I started") results in at least one new dance production a year (most recently, a new *Coppélia* for Hartford Ballet). And Munn adds that he likes to do one industrial or commercial lighting show a year, "just to keep my hand in, and because it's the best way to keep in touch with what's going on in the field."

His largest venture to date in scenic design for the San Francisco Opera is the *Nabucco* production being revived this year, first seen in the summer season of 1982. Characteristically, Munn's designs draw heavily on lighting to achieve many of the visual effects.

"There were budget constraints," Munn allows, "but I don't think I'd do things much differently if I had more money to play with. One of the problems with *Nabucco* is that it has a lot of scenes and it's a heavily choral opera—which means that you have to get a lot of people on and off the stage quickly if you don't want it to break up the music or have it look silly in performance. So what you don't want are lots of monumental set pieces.

"Also, I was going for a contemporary look rather than a historical one. I'm fascinated by architecture, and one of the strongest influences on this production was the work of the architect Luis Berrigan, who does a lot of work in the southwest and has a real feel for the desert. His work shows a strong sense of shape and a sensitivity to light and shadow—and his colors are really quite close to those of Babylonian bas-reliefs. What fascinated me was the prospect of combining the ideas of planes intersecting one another in interesting ways and the use of ornament to create the mood of a hot climate. As it turns out, the Babylonian keystone shape is a main visual motif in this production."

The planes were easily enough achieved in the scene shop. The ornament was a rather different matter. "When we realized it would be difficult to imitate the kind of ornament we were after, we decided we had to go to the British Museum to photograph some of the original Babylonian bas-reliefs. We sent photographer Ron Scherl, who is responsible for many

of the wonderful projections we've used scenically, to London, where he had permission to photograph the pieces at night, after the museum was closed.

"If that weren't already difficult enough, he also had to keep in mind our particular needs scene by scene for the production. The angles from which he photographed the originals had to correspond to our production, and even the lighting he used for them had to reflect the light sources onstage—torches, for example. What that meant was that he had to take a lot of photographs, make many on-the-spot decisions, and make very deliberate choices about composition. And even at that, we had to do a lot of editing and work with multiple images to get the effects we wanted when we actually made the projections on our set.

"But in the end, it seemed to work. Many colleagues told us that the sets looked sculpted, three-dimensional—real. Using projections certainly made the scene changes quicker than they ever would have been if we'd had to move big set pieces around."

For this season's revival, Munn has made additional, subtle changes that he feels will make the production even more convincing. For one thing, the special effects have been upgraded ("We have better lighting to work with than we did a few years ago"). And, Munn adds, "This year I think we've come much closer to achieving the effects I want for the destruction of the temple. What I very much wanted this time was for the actual shapes to change. I'm not going to say how, but I think we've got that worked out this time. What I will say is that this time, when *Nabucco* comes out to denounce the false idols, the images of Baal will disappear."

Although Munn clearly enjoys the opportunity of doing scenic design as well as lighting design, he says that the "occasional" production is sufficient, at least for now. "When Mr. Adler asked me back for a second season, I decided to give it another year. It's been like that ever since. But what's kept me here is the sense of family, of caring, not only about each other but also about what goes on on the stage. I will say that if I ever leave this company, it will not be to do repertory opera elsewhere. The reason is perfectly simple: San Francisco is a special place to do it." ■

Treasures from Milan and Paris



The latest of European fashion for the ultimate chic woman.

LASCALA
BOUTIQUE

The Plaza, Point Tiburon
(415) 435-2254

Max's
OPERA CAFE

Join us before or
after the performance
for dinner,
dessert,
cocktails,
and entertainment by
our own singing servers.



"Everything you always
wanted to eat"

Van Ness at Golden Gate 771-7300



"For me, opera and music is essential; it feeds my soul . . ." Illustration: Scene from Act I of San Francisco Opera's 1987 *Fidelio*.

Back Talk

By MOLLY ROTH

Can you imagine sitting a group of your friends down in cozy chairs, asking them to kick back and relax—and to tell you *honestly how they feel about you?*! The scenario is almost too awful to contemplate. Yet that's exactly what the Opera did recently.

Almost 100 subscribers and other patrons were asked to take part in 10 "focus" groups. Following this, nearly 4,000 others were asked to complete a written questionnaire. Since we at the Opera have a different relationship with our friends than most individuals, we *have* to know what they really think because they are our *raison d'être*. We have an obligation to be responsive to their concerns.

Remarkably enough, every single person asked to participate in the focus groups accepted with relish! Some, who hadn't received a phone call soon enough

after the initial invitation letter, called *us* to tell us how much they wanted this opportunity to talk back. They polled their friends, they came to the sessions armed with notes, and one devotee came with a list of questions from her son in Seattle who couldn't make it to the focus group but who comes down every year for the opera.

The enthusiasm of the participants was one of the study's most gratifying findings. In general, our patrons are committed supporters. They give the lion's share of their individual philanthropic contributions to the Opera, they feel very positive about the quality of our productions, and they feel that we make an important contribution to the civic and cultural life of the Bay Area. Our friends felt that the Opera was "something [they] should be proud of and do as much as [they] can to support" and even that "it's the lifeblood of the city—an asset for all who live here."

Our focus-group experiment was a resounding success. However, it is a delicate operation and we would not recommend that any of you try this at home without a marketing professional in attendance. For all its seeming casualness and familiarity, the focus group is one of the marketing industry's most advanced techniques. The dynamic interaction of a group yields a great deal more information than a one-on-one, I'll-ask-the-questions-and-you-answer-them kind of interview. Facilitated by a specialist who is trained to interpret these proceedings, such as Malcolm Baker of Baker Restaino Schumann and Company who conducted them, these sessions can highlight the real concerns of the group and profile those taking part in it.

We were fortunate to have the contributed services of Roger Lavery, then executive vice president of the San Francisco office of DDB Needham Worldwide Inc., the advertising agency who assisted

Photography: Sadeghi



309 Sutter St. • San Francisco • (415) 391-9031

*We have created a showcase to match the elegance of our clothing.
You are invite you to come and celebrate the occasion with us.*



THOS

"I like the choruses and the feathers and the jewels . . . If they cut down I would be disappointed." Illustration: Act III, San Francisco Opera's 1987 Traviata.

the Opera in managing the project. Their services were coordinated through the San Francisco Chamber of Commerce Business Volunteers for the Arts program. DDB Needham designed the three-phase study and delivered a clear-sighted, thorough report on the findings.

Fleishman Research was retained to recruit participants and provide the focus group facilities. The sessions were held in a conference room with a one-way mirror along one wall. While eight or ten subscribers gathered for about an hour and a half to discuss issues raised by the facilitator, Opera administrators, staff, and consultants observed from behind the mirror. Participants were told that they were being observed but quickly appeared to lose any self-consciousness in the heat of the discussion of what, it became very clear, was a subject dear to their hearts.

"It was absolutely fascinating," says Assistant Director of Development Nancy Stryble. Stryble has been on the Opera staff for over 10 years and so was

prepared for both the sophistication and the abiding commitment of our patrons. "Those who were newer to the Company," she continues, "could not believe how knowledgeable and involved these people are."

After the sessions had been transcribed, the information was carefully analyzed by Jesse Bedi of Jesse Bedi Associates who then developed a 16-page questionnaire for mailing to additional friends of the Opera. If the enthusiasm of the focus group participants hadn't convinced us of the success of the study, then the extraordinary rate of response to the questionnaires erased any doubts. In fact, the marketing professionals were astounded when more than 53% of the questionnaires were completed and returned by their deadline—better than five times the industry average!

What did our friends have to say? In the first place, they overwhelmingly reaffirmed their commitment to international grand opera. The people who buy

our tickets and make charitable gifts love the sumptuous casts, sets, and costumes that they have come to expect from the San Francisco Opera. Says one subscriber in support of spectacle, "I like the choruses and the feathers and the jewels . . . If they cut down I would be disappointed." They also believe in our artistic vision and they feel that the prices they pay for their tickets are more than justified by the quality of our productions.

There is a profound interest among our patrons and supporters in the future of the operatic art form in general. The Opera's role in educating and training young singers through our Opera Center got rave reviews as a vehicle for ensuring the art form's continued vitality. In the words of one fan, "One thing I think they really do well is develop young singers . . . We see young singers on the stage with magnificent voices whom we couldn't have heard anywhere else." Our audiences love the idea that they are witnesses to early moments in the operatic careers of

future greats and that we are providing a formal apprenticeship in the world of grand opera for gifted young singers from around the country and the world.

But of course, as this study makes clear, all that goes on behind and on the stage is perhaps only a part of what opera is and what will see it through at least another couple of centuries. The audience is the other ingredient; and our friends not only want to become a more informed, involved audience; they want to see Opera audiences broadened and extended.

Here are some of the responses which typify our patrons' interests: "I would like to hear opera singers discuss their training and talk about the receptions they've gotten, the difficulties they've had, and how they feel about their careers"; "I would be interested to know why a soprano approached an aria a certain way, or why a director included an extra scene"; and even "I want to hear conductors and producers telling me why they think something worked or did not work—and explaining where they goofed." We heard many subscribers

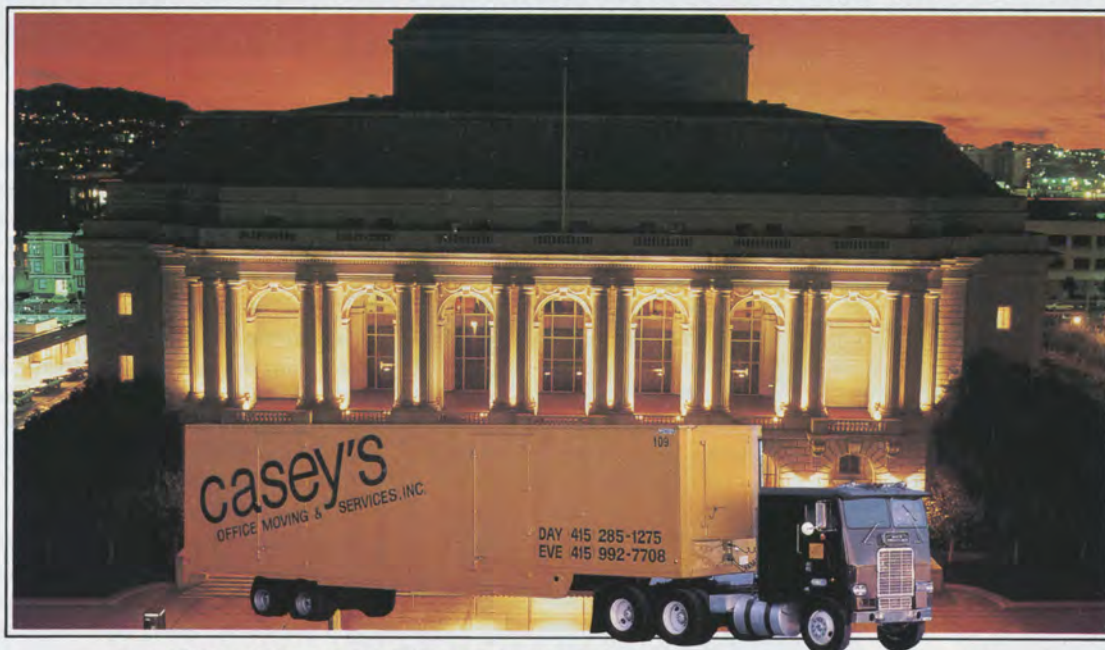
express their desire for formal opportunities to learn more about opera, as a historical art form and as a vital international endeavor, and to learn more about what it takes behind the scenes to mount those magical productions. They would also like to introduce their own friends and family members to the delights they've found behind the golden curtain. "I want my family to be exposed to good music." "My main concern is that young people I know don't even know whether they're opera aficionados or not because they don't start going to the opera as young people."

This is, of course, music to our ears. But we didn't just learn how devoted our friends are; we got wonderful, thoughtful suggestions as to how the Opera can go about involving patrons more fully and reaching out farther and more widely. What do we plan to do about it? This season alone we are offering supporters and their guests opportunities to attend opera salons, where artists, designers, directors, and producers talk about their art; technical demonstrations; tours of the backstage area and the wig, costume, and

scene shops; working dress rehearsals; and cast parties. We have also instituted a program of pre-performance no-host dinners for series ticket holders, board members and staff, as a way of getting to know members of the Opera family better and drawing closer together.

It came as a surprise to us to realize that many loyal donors weren't aware of how large a part of the Opera's contributed income is accounted for by modest individual gifts. While many of our supporters give to their limits each year, they seem to think that the Opera is largely supported by corporations, foundations, and government agencies and that very large individual gifts made up most of the difference. When our individual support accounts for 90% of our total contributed income, and donors of \$500 or less account for 88% of the total group, and those donors aren't aware of how vital their support is to our operations—we figure it's time to start improving our communications. We are taking to heart the following thought: If the modest contributors are critical to the survival of the Opera, then they have to have a sense

OFFICIAL MOVERS FOR THE SAN FRANCISCO OPERA, BALLET AND ACT



SPECIALISTS IN OFFICE AND COMMERCIAL RELOCATION

It's Your Move!
casey's

24 HOUR SERVICE

DAY (415) 285-1275

OFFICE MOVING & SERVICES, INC.

7 DAYS A WEEK

EVE (415) 992-7708

DALLAS HOUSTON CHICAGO

WASHINGTON ATLANTA

NEWPORT BEACH FT. MYERS

BEVERLY HILLS FT. LAUDERDALE

PALM SPRINGS BOCA RATON

SAN FRANCISCO PALM BEACH

PHILADELPHIA

NEW YORK MANHASSET FT. LEE

Size 14 to 46
We Have
It All!

*The
Forgotten
Woman.*
DESIGNER FASHIONS IN LARGE SIZES ONLY
550 Sutter Street
San Francisco



"I just think that the arts are the only thing that preserves our sanity in this world . . ." Illustration: Final Scene from San Francisco Opera's 1987 production of *The Magic Flute*.

OVERTURES

Now open in the
Performing Arts
Center Garage

We invite you to
come in and see
our fine selection of

Cosmetics	Cards
Fragrances	Magazines
Sundries	Gifts
Make-Up	Candies
Jewelry	Beverages
Assorted Chilled Wines	

OPEN DAILY

**370 Grove Street
San Francisco, CA 94102
(415) 861-2212**

of what their contributions really mean and that they are needed and appreciated.

So who are these friends of ours? In the course of this study designed to assess how *we* are perceived, we managed to get to know *you* a little better as well. Some of our subscriber families have lived in this area for generations—and some have just moved here. Some saw their first opera before they hit kindergarten (such as one "native San Franciscan" who has "been going to the the opera since [she] was old enough to sit in a chair")—and some have come to it at different stages of their lives. Some are in the first throes of the infatuation, where everything is new and delightful—and some have the knowledge, experience, and abiding love that makes them critical forces in operatic discourse.

For some, the San Francisco Opera was the introduction to the art form and they've remained loving and faithful. Others were bitten by the opera bug in a little repertory house in small-town

America—a local production maybe, or maybe a larger company on tour—and their love affair with the San Francisco Opera is more like mature love. For still others, opera was a cultural staple in their cosmopolitan American or European home towns and finding the San Francisco Opera was like finding an old friend on moving to the Bay Area.

While they may not be in the majority, we encountered a surprising number of subscribers for whom the Opera was a factor in the decision to locate in the Bay Area. For one carpenter who has "gone to the opera regularly since moving to the city," "It's probably one of the things that made me move here . . . it's probably the primary thing . . . it's the most 'feeling' thing about the city."

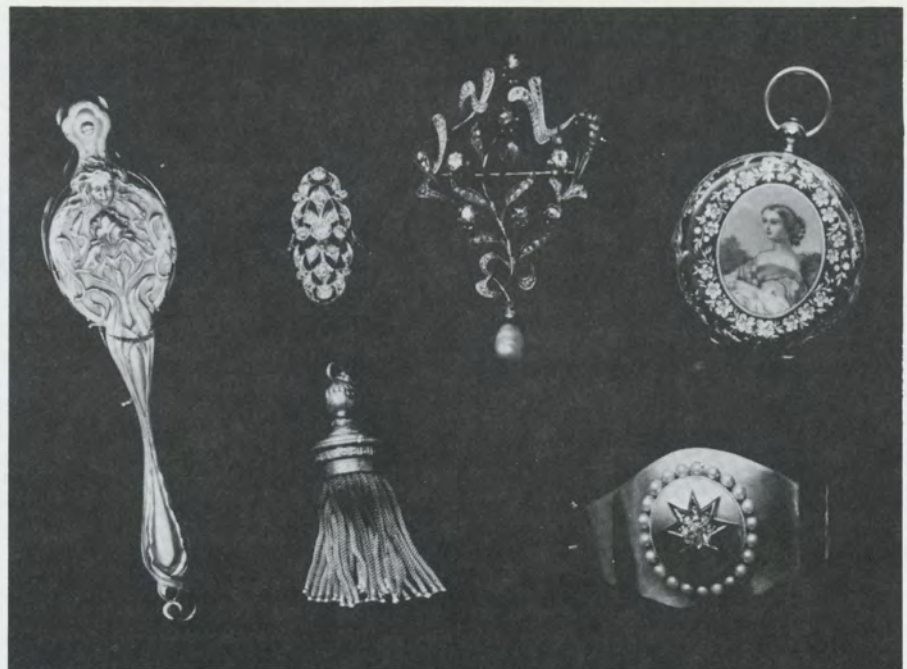
So what has our exercise accomplished? First of all, we think it's been a good first step in showing our friends that we want to hear what they have to say. The study delivered an important mes-



sage to the participants about how valuable their feedback is to the Opera, and it is clear that they appreciate being asked for the input.

True to the inspiration of the project, we are putting what we've heard to good use. The findings of this study are playing a principal role in the long-range planning process that the Opera's Board of Directors is currently carrying out, and your concerns hold a central place among the objectives for the near future of the Company. The administration will be given the charter to develop the best possible strategies for involving the audiences more fully, creating more extensive outreach programs, and, not least, for keeping the dialogue alive.

The next step? We want to do it all again. We want to create an on-going dialogue and we know that showing you how we act on your concerns will be a great incentive for you to keep talking back. ■



J. M. Lang

ANTIQUES INC.

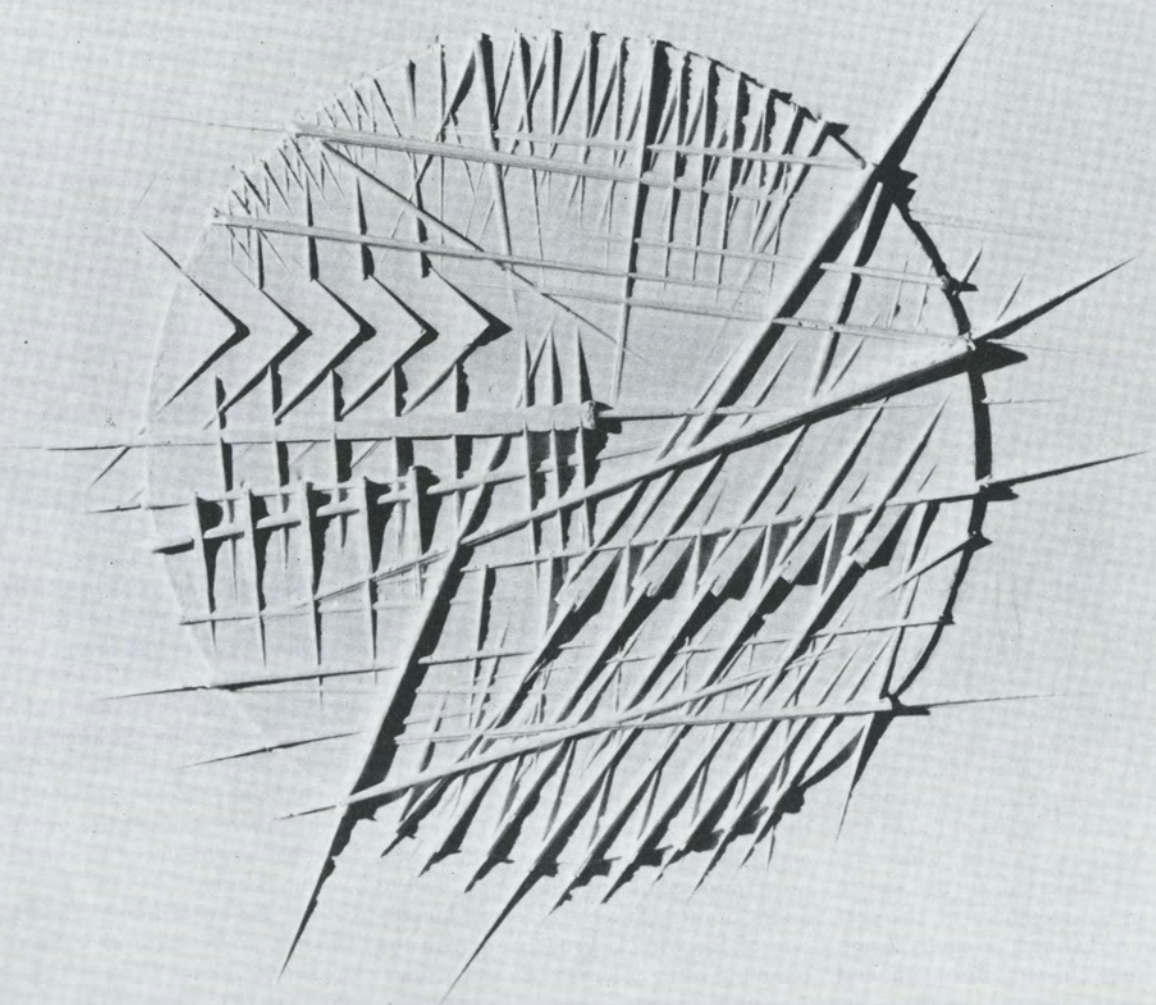
323 Sutter Street, San Francisco, California 94108
(415) 982-2213

**RIMS &
GOGGLES**
OPTICAL BOUTIQUE

SAN FRANCISCO	MILL VALLEY
445 SUTTER ST.	606 STRAWBERRY VILLAGE
397-6511	383-9480
3701 SACRAMENTO ST.	386-6866

OPERA PLAZA AND GHIRARDELLI SQUARE - SAN FRANCISCO

MODESTO LANZONE'S



1987 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 10 and 17), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved in our season. In this issue, department heads are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

SAN FRANCISCO OPERA COSTUME SHOP

Assistant Cutters

Holly Monsos
Irene Murray
Jayne Serba

First Hands

Cathy Schiefer
Jill Whitcroft

Master Seamstress

Hatsuno Kimura

Seamstresses/Seamsters

Annalisa Aguilar
Gilda Betta
Gladys Campbell
Adela Cantor
Vilma Castro
Nancy Ching
Guillermina Flores
Transito Garcia
Michelle Jacobs
Anyia Lem
Kirsten Linell
Rosa Lopez
Dianne Meier
Cynthia Michaels
Lylia Morales
Eva Narvaez
Karen Naser
Ninfa Recinos
Michael Sloan
Teresa Steller
Teresa Stroh

Senior Craftspeople

Charles Batte
Frank Morales
Amy Van Every

Craftspeople

Lauren Abrams
Peg Brady
Glee Brandon
Jane Clugston
Lisa Fraley
Jayne Harnett
Frank Houser

Production Supervisors

Daniele Edwards
Lorraine Forman

Production Assistants

Sarah Faw
Ann Leimer
Gail Russell

Shop Manager's Assistant

Ronald Lynn

Presser

Eula Robertson

Cleaner

Richard Peterson

Office Manager

Harrison Pierce

WARDROBE DEPARTMENT/Women

Kathleen Rosen
Wardrobe Assistant
Juli Stephens
Ballet Shoe Mistress

Bobbi Boe
Patti Fitzpatrick
Carolyn Graham
Claudia Holaday
Sandra McNamee
Joan Morrison
Lydia Radovich
Mary Savacool
Evelyn Schmalfeld
Frances Stephens
Muzette Trace
Nakish Washington

WARDROBE DEPARTMENT/Men

Robert Maus
Wardrobe Assistant

William J. Browder
Jack Lewis Cook
Burton Fisher Covel
David K. Croker
Jay Lazell Deck
Kim De Steiguer
A.N. Frettoloso
Keith Goyden
Joseph B. Harris
Steven James
Alfred Lorente
Michael J. Mazgai
Clive V. Phillips
William M. Plath
Richard J. Rousseau

WIG AND MAKEUP DEPARTMENT

Assistants

Gerd Mairandres
Steven Horak
Denise Estes
James Geier

Foreman

Rex Rogers

Makeup Artists

Richard Battle
Judith Disbrow
William Jones
Linda Magarian
Leslee Newcomb
Lilli Rogers

Makeup Helpers

David Flavell
Denise Gutierrez
Pamela Harris
Lisa Lorente
Carol Newcombe
Kerry Rider-Kuhn
Robert Rodrigue
Timothy Sears
Jenny-King Turko
Donna White

SCENIC CONSTRUCTION SHOP

Lawrence Beard
Layout Man
Gregory Barker
Dennis Becker

Dennis DeVost

Steve Fischer
John La Noue
Janie Lucas, *Seamstress*
Alan Meyer

SCENIC ART DEPARTMENT

Carol Banfield
Jennifer Clinard
Lisa Devlin
Joan Frenkel
Edward Heimerdinger
Elizabeth Jennings
Nancy Lacer
Stephani Lesh
Maryanne Maslan
Loren Hillman Morgan
Susan Paigen
Judy Richardson
Gwen Thoele
Susan Tuohy

STAGE CREW

STAGE CARPENTERS (Grips)

Mark W. Baumann, *Key Man*
Geoffrey W. Heron, *Key Man*
Kenneth Ryan, *Key Man*
Robert J. Urban, *Fly Man*

Vincent P. Armanino
Gregory J. Baumann
James S. Beaumont
Daniel P. Borelis
Thomas E. Cloutier
Boris de Waart
Bruce Dick
Joseph G. Emanuele
Patrick Figueroa, *Asst. Key*
John S. Fitzsimmons
Theodore C. Gill
David B. Hatch
Matthew K. Heron, *Asst. Fly Man*

Philip E. Heron

Philip Y.C. Ho
Peter D. Hudson
Rod M. Janusch
Brad Martinez
Robert J. McCann
Wm. Bradley Moore
Reynaldo Movillion
Daniel Munzar
Kendall R. Olson
Robert Reddick
Roger H. Ross
Mark T. Smith
Richard C. Spah
Dane J. Spelman
Frank W. Tarantino
Mark A. Urban, *Asst. Key*
Douglas E. Williams

PROPERTY DEPARTMENT

Dick Cooper, *Key Man*
Paul Olsen, *Key Man*
Kent K. Barnes
Douglas Burkman
Joanne Desmond
Lori Harrison
Patrick Kane
Bob Lemon
Matthew E. Lister
Vincent X. Maguire
Monte Norman
Ken Roe

ELECTRIC DEPARTMENT

Darryl Kinne, *Electric Shop Foreman*
Peter Belohlavek, *Shop Bench Hand*
Frank Helbig, *Key Man*
Scott Houghton, *Key Man*
Lawrence Poggetti, *Shop Mechanic*
Kevin Thompson, *Key Man*
James Aiken
Steve Balison
Dennis J. Breen
Chris Boatwright
James Caudle
Max Christensen
Mike Finley
Roland Franz, Jr.,
Michael Gardner
Mark Gilmore
Paul Hamilton
Robert Hughes
John Kilpack
Frank Krumenaker
Ken Patsel
Donald Rowell

MERCHANDISING DEPARTMENT (OPERA SHOP)

Mahboub Ahmadi
William Colligan
Carrie Cutler
Paul Dana
John de Kelaite
Nicholas Holdridge

HOUSE STAFF

John Galindo, *House Manager*
Frank "Tex" McKay, *Doorman*
(*Van Ness Ave.*)
Ted Luff, *Doorman*
(*Van Ness Ave.*)
Ed Smiddy, *Doorman*
(*Taxi Entrance*)
Harold Parker, *Doorman*
(*Taxi Entrance*)
Joe Savin, *Doorman*
(*Carriage Entrance*)
Walter Beverly, *Green Room*
Coordinator
Martin Dias, *Head Usher*
(*Balcony/Balcony Circle*)
Henry Watson, *Head Usher*
(*Grand Tier/Dress Circle*)
Trilby James, *Head Usher*
(*Grand Tier/Dress Circle*)
Jess Mabon, *Head Usher (Boxes)*
George Weiss, *Head Usher*
(*Orchestra*)
William Repp, *Usher Coordinator*
Al Ness, *South Stage Door*
Attendant
Patricia Garnjobst, *Nurse*
Ruben Gonzales, *South Elevator*
Attendant
Jan Padover, *North Elevator*
Attendant
Fred Geick, *Doorman*
Karen Rosen, *Nurse*
Ray Martelli, *Head Usher*
Mildred Smith, *Head Usher*
Bill Ayers, *Head Usher*



Hmmm. Did Mrs. Higgins say Golden Wedding or Baby Birth?

CUSTOM COMPOSED MUSIC

AN ENDURING AND IMAGINATIVE GIFT TO CELEBRATE CHRISTMAS OR ANY HOLIDAY. PERFECT FOR BIRTHDAYS, WEDDINGS OR ANY SPECIAL FRIEND OR OCCASION.

Long after the flowers have wilted and the candles have melted, music, composed in the tradition of Amadeus, but designed for you will be there, romantic, still alive. Beautifully notated by hand by the composer, it will most likely be included in your wedding album, your family photo album, placed upon your piano or in a frame. And of course it may be played through the years for a child, a grandchild, a friend, so that he or she too will know a little more of what you felt that special moment in your life.

For free information write or call:
Musical Portraits, Kay Mussetter Noyes, composer
967 Sanchez Street, San Francisco, 94114 • 415-824-7368

KAWAI INSTRUMENT OF TODAY'S STARS AND TOMORROW'S VIRTUOSOS

Although **Kawai** is the official piano of the internationally renowned **Chopin Competition** in Warsaw and the distinguished **Rubinstein Competition** in Tel Aviv, **Kawai** is the #1 selling grand piano world-wide for the home.

For years, **Kawai** pianos have proudly accompanied all rehearsals and performances of the **San Francisco Opera** and **San Francisco**



Ballet, but our commitment remains to providing your family with the finest quality piano at remarkably affordable prices.

R. Kassman is proud to be **Kawai's** representative in the Bay Area.

R. Kassman also features select new and used pianos, such as Bechstein, Hamburg Steinway, Knight, Schimmel, Feurich, and many more of the world's finest instruments.

R. KASSMAN

Purveyor of Fine Pianos

Official purveyor to SF Opera and SF Ballet
425 Hayes Street • San Francisco • (415) 626-8444

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, October 11
Sunday, October 18
Sunday, November 1
Thursday, November 19
Sunday, November 22
Tuesday, December 1
Saturday, December 5

The cost is \$2 for Guild members (limit 4 tickets per member); non-members \$5. Advance reservations required. 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 two 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.

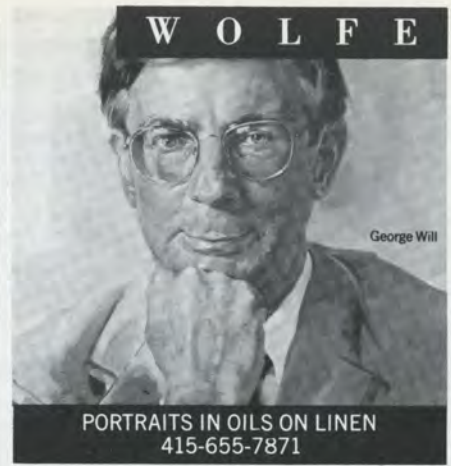
Children of any age attending a performance must have a ticket.

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.



George Will
PORTRAITS IN OILS ON LINEN
415-655-7871

TRADER VIC'S
An International Experience
San Francisco 415 - 776-2232
Emeryville 415 - 653-3400
and around the world

FLEURTATIONS

1880 FILLMORE
BETWEEN BUSH & SUTTER
SAN FRANCISCO
CALIFORNIA
415/923-1070

VIVANDE
Porta Via

From the *brindisi* to the *abbuffata*
you'll find *l'ottima cucina Italiana*
at Vivande

Cafe (Lunch) • Catering • Gift Baskets
Open Daily

2125 Fillmore St.
San Francisco, CA 94115
(415) 346-4430

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.)

San Francisco Opera Center

The following Corporations, Foundations and Individuals contributed major support to one or more of the San Francisco Opera Center programs during the last year. On behalf of the San Francisco Opera Center's National Auditions Program, Merola Opera Program, Western Opera Theater National Tours, San Francisco Opera Center Singers National and International Tours, Brown Bag Opera, Showcase, Schwaabacher Debut Recitals, Technical Apprentice Program, Adler Fellowship Program and Advanced Training Institute we offer our sincere appreciation for their generous support.

Mr. & Mrs. Kimball Allen Avanti, Inc. Avarc Rental, Inc. J.H. Baxter & Company Beronico Lumber Company Britex Fabrics Mr. & Mrs. Tom Brokaw Budget Signs, Inc. Business Volunteers for the Arts California Arts Council California Caster & Handtruck Co. California Merchandise Co. Capitol Electric Construction Co. Castle Metals, Inc. Chevron USA, Inc. Copenhagen CORT Furniture Rental Mr. & Mrs. Warren J. Coughlin Crocker National Bank Fdn. Crown Zellerbach Foundation Data Processing and Accounting Services, Inc. Dazian's, Inc. Driscoll Foundation Economy Sales Elite Publishing Company European Publishers Representatives, Inc.	Evergreen Press, Inc. Film Funds Trust Funds First California Press First Nationwide Bank Friedman & Distillator, Inc. Gelco, Inc. Gilbert-Clark, Inc. Golden Bear Travel Great Western Life Assurance Co. Valerie E. Guth Michael Hansen Design Harrison & Bonini, Inc. Hayes Street Grill William Randolph Hearst Fdn. Hertz Shoe Repair William & Flora Hewlett Fdn. Hewlett-Packard Company Fdn. Hippensteel & Associates Vija Hovgard Inn at the Opera I.A.T.S.E. Jacobson's Transfer R. Kassman Pianos Mrs. Felton Kaufman Mr. & Mrs. George M. Kraw Kuleto's Richard Lieberman	Mr. & Mrs. Frank Lim Loomis Armored Car Service, Inc. R.H. Macy & Company, Inc. Mr. & Mrs. Antonio Mariani William Mercer/Meidinger Merchandising Methods, Inc. Merola Opera Board of Directors Mr. & Mrs. Lawrence V. Metcalf G.H.C. Meyer Family Foundation Sadie Meyer & Louis Cohn Fdn. Marion Miller Minute Man Vending, Inc. Musician's Performance Trust Fund National Electric Supply National Endowment for the Arts National Institute of Music Theater National Pro-Am Youth Fund New York Fabrics, Inc. The Oram Group Mr. & Mrs. George Otto Pacific Musical Society Pacific Telesis Foundation David & Lucille Packard Fdn. Mr. & Mrs. Evert B. Person Richard the Thread, Inc. Rollins, Burdick, Hunter, Inc. Royal Viking Line	Mr. & Mrs. Robert Ryan Safeco Insurance Companies San Francisco Grants for the Arts San Francisco Opera Guild San Francisco Opera Guild, SF Chapter Marcel Schurman Company James H. Schwabacher Security Pacific National Bank Mr. & Mrs. Edwin A. Seipp, Jr. Shaklee Corporation Gail Fredell Smith Sohio Petroleum Company Claudia Stoop Sunset Scavenger Company Taylor Made Office Systems, Inc. Theater Artaud Tour Arts, Inc. Beth Trier Richard Tucker Music Foundation United Airlines United Coffee Company Vicolo Vorpall Galleries MG West Company Western States Arts Foundation Wilsey Foundation Xerox Corporation Zellerbach Family Fund	GIFTS IN KIND Antonio's Antiques Barkley Sales Co. J.H. Baxter & Co. Cal East Foods, Inc. California Patrol Services Carney & Arons Advertising City of San Francisco Nursery Flying Dutchman Gallo Winery Golden State Linen Greenleaf Produce Gulf Water, Inc. Hartmann Studios Hill & Knowlton, Inc. Inglenook Winery Kenneth-Wilkes Limousine Service Kimball's Restaurant Newport Fish Co. No Hill Florists Rollin Peschka Print Quick Press Rossi Meats Sister Cities International Solar Foods Sutter Home Vineyards Taste, Inc. The Tasting Co. Chuck Thayer Advertising
---	---	--	--	--

MEROLA OPERA PROGRAM

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

BOARD OF DIRECTORS

James H. Schwabacher, *President*
Walter M. Baird
Alfred X. Baxter
Jean E. Bennett, Jr.
Phyllis B. Blair
Mrs. Melvin C. Britton
Carleton F. Bryan
Mrs. Peter W. Davis
Samira B. De Lancie
Mrs. Sandra Donnell-Faggioli
Duncan Elkinson
Mrs. Charles B. Farrow
Mrs. A. Barlow Ferguson
Mrs. Nicholas Gannam
Mrs. Rolf A. Gille
George N. Hale, Jr.
David W. Hall
Horace O. Hayes
Mrs. Carl Hovgard
David S. Hugle
Bruce Hyman
Don W. Kennedy
Barbara D. Kokesh
Dr. Lee Kurlander
Lili Li Lim
Christopher Lirely
Sue Sommer Loos
Mrs. James K. McWilliams
Otto E. Meyer
Herbert T. Nadai
Rollin Peschka
Mrs. Mary Riley
Mrs. Leslie Roos
Mrs. Alan Rosenberg
Gerald B. Rosenstein
Dr. Alan Roth
Dr. A. Jess Shenson
Frank D. Stout
Bruce Walker

HONORARY DIRECTORS

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

PROFESSIONAL ASSOCIATES

Ruth Felt
Florence Wager

CONTRIBUTORS

Anonymous (2)
Opera Guild of Southern Arizona
Auditions Guild of Central Arizona
Opera Auditions Patrons of Arizona
Fanny H. Arnold
Assistance League of Denver
George L. Barbour
In Memory of Dr. Richard Bartlett
In Memory of Mary L. Bennett
Carole B. Berg
Mr. & Mrs. L.J. Boggess
Marion Zimmer Bradley
Mr. and Mrs. John Busterud
Mr. Robert Butler
Barbara Bruser
Mrs. Sheldon Cable
Callison Foundation
Frank A. Campini Foundation
Dr. Ronald E. Cape
Mr. & Mrs. William Cawley
Il Cenacolo
Chicago San Francisco Opera
Center Auditions Committee
The Chisholm Foundation
Mr. & Mrs. Al Ciabattoni
Marie Bertillon Collins
Mrs. Martha A. Courson
Mr. Ron Cowan
In Memory of Gordon Craig
Mrs. Jay Darwin
Mrs. Ralph K. Davies
Leonardo da Vinci Society
Miss Gloria Dehart
Mr. & Mrs. Reid W. Dennis
In Memory of Jean Donnell
Bruce Donnell
Margaret W. Driscoll
Rudolph W. Driscoll
Mr. and Mrs. Richard Ehrlich
Charitable Trust
Eldorado Foundation
Fairmont Hotel; Swig Foundation
Fiduciary Counseling, Inc.
Mr. Charles H. Fogg
Mr. & Mrs. Thomas W. Foote
Mr. & Mrs. Alfred Fromm
In Memory of Nicholas Gannam
Mr. & Mrs. Edgar Garbarini
Donna Lee Grassman
Memorial Fund
Gensler & Associates, Architects
Mr. & Mrs. Gordon P. Getty

William G. Gilmore Foundation
Richard & Rhoda Goldman Fund
Otto Guth Memorial Award
Gropper Memorial Award
Paul & Mary Haas Fund
Walter & Elise Haas Fund
Mrs. Walter A. Haas, Sr.
Crescent Porter Hale Foundation
Luke B. Hancock Foundation
Mr. & Mrs. Robert Harris
Robert C. Harris
Hayes Street Grill
Mrs. Thomas M.R. Herron
Mr. & Mrs. M.L. Hetzel
Holmes Foundation, Inc.
Mr. & Mrs. H.P. Hotz
Mrs. W.T. Jackson
Mr. & Mrs. Philip S. Jacobs
Dr. and Mrs. John Jahn
In Memory of George Jarrett
Dr. Lili Kalis
Dr. & Mrs. Ira Kanter
Kemper Educational and
Charitable Fund
Kent Family Award
Mr. & Mrs. Naresh Kripalani
Karl Kritz Memorial Award
Mrs. Aaron Kurger
Mrs. Linda Noe Laine &
Miss Christel McRae Noe Laine
Mr. & Mrs. William Langenberg
Mr. & Mrs. W.E. Larkin
Mrs. Warren Lawrence
Mr. & Mrs. Edmund Littlefield
Mr. & Mrs. Irving Loube
Leona Gordon Lowin
Memorial Award
Louis R. Lurie Foundation
Mr. & Mrs. L.W. Thomas May
Audrey McComas
William F. McHugh
Members of the Merola Opera
Program Endowment Fund
Metropolitan Associates of L.A.
G.H.C. Meyer Family Foundation
Austin Morris Family Award
Mr. & Mrs. Tim Muller
New York Auditions
Committee
Jane Newhall
Dr. Robert H. Newman
Mr. & Mrs. William Orrick
Bernard A. Osher Foundation
Mr. & Mrs. George Otto
Mr. & Mrs. James C. Paras
Margaret L. Parker
Mr. M.F. Parkman
Mr. & Mrs. Fred Pavlov
Louis & Flori Petri Foundation
Drs. John & Carolyn Piel
Mrs. Bernhardt N. Poetz
Leontyne Price Scholarship Fund
Mr. & Mrs. Eugene Purpus
Patricia Ramsden
Mr. & Mrs. Mitchell Raskin
Mr. & Mrs. Burton Richter
Dr. & Mrs. Robert Rosen
In Honor of Gerald B. Rosenstein
San Francisco Alumnae Chapter,
Delta Sigma Theta Sorority, Inc.
San Francisco Opera Guild
San Jose Opera Guild
Seattle Auditions Committee
Dr. & Mrs. Michael Saviano
Mr. & Mrs. Edwin A. Seipp, Jr.
Rose Shenson Scholarship Fund
Dr. Ben Shenson
Mr. & Mrs. Jack C. Shnyder
Mr. & Mrs. Dwight J. Simpson
Mrs. Peter Sosnick
Emilie E. Stamm
Nancy D. Stefansky
Mr. & Mrs. Robert Steiner
Mr. & Mrs. Ellis M. Stephens
In Honor of Lucile Stevens
Claudia Stoop
Miss Bernice Strube
Deborah Taylor Sweeney
Mae & Benjamin Swig Foundation
Mr. & Mrs. William Taverner
Mr. and Mrs. R.E. Taylor
Vicolo
Vocal Arts Foundation, Inc.
Waco Auditions Committee
Alma Brooks Walker Foundation
Mrs. Paul L. Wattis
Mrs. Letha M. Wayne
Mr. & Mrs. Lawrence Weissberg
Mr. & Mrs. Alfred Wilsey
Mrs. Christine Witter
David B. Wodlinger
Alma C. Yoder
Mrs. J.D. Zellerbach

Box Holders

SERIES A BOX HOLDERS

A

Mr. and Mrs. Ransom S. Cook
Werner Erhard
Dr. and Mrs. Jeff Hays

B

Mrs. A. Adrian Gruhn
Mr. and Mrs. Robert McNeil
Mrs. Jacob Gould Schurman, III

C

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

D

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

E

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

F

Mr. and Mrs. Sheldon G. Cooper

G

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

H

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

J

Mr. and Mrs. Joachim Bechtle
Mr. and Mrs. F. Warren Hellman
Mrs. Elaine McKeon
Mr. and Mrs. William Rollnick

K

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

L

Mrs. Geraldine Grace Benoist
Mrs. Edward T. Harrison
Mr. and Mrs. Evert B. Person

M

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

N

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

O

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

P

Mr. and Mrs. G. Gordon Bellis
Mr. and Mrs. Reuben Hills, III
Mrs. Muriel McKeivitt Sonné
Mr. and Mrs. Rodney E. Willoughby

Q

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

R

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

S

Mr. and Mrs. Carlton C. Coolidge
Mrs. Walter A. Haas
Mr. and Mrs. Fred Kohlenberg
Mrs. Daniel Koshland

T

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

U

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

V

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

W

Mrs. Richard K. Miller
Mr. and Mrs. Marshall Naify
Mrs. Augustus Taylor

X

Mrs. Ebe Cella Turner
Mrs. Lloyd Yoder

Y

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

Z

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

Lunch and Dinner Daily
Sunday Breakfast

1707 Powell Street (415) 982-8123
**Washington Square
Bar & Grill**



• Simple French Food •

Tuesday Thru Sunday 6 PM-10PM

1722 Sacramento Street
at Van Ness Avenue

For Reservations Call 775 3311

Parking Available

AMERICAN & EUROPEAN
PAINTINGS

KERTESZ
INTERNATIONAL FINE ART
GALLERIES

521 Sutter
San Francisco
626-0376

125 Tanforan Mall
San Bruno
589-8037



The ultimate elegance

in women's fashions

designed for you alone

Herschelle
COUTURIER

By Appointment Only

982-0112

101 JESSIE STREET SAN FRANCISCO CA 94105

Dining & Entertainment Guide

Let's find a reasonably priced French Restaurant.



Geary between Taylor and Jones, San Francisco (415) 776-7600

La Mère Duquesne

Simply elegant dining.



One Embarcadero Center (415) 397-7775
Ghirardelli Square (415) 771-8822
Stanford Shopping Center (415) 326-8761

GAYLORD
india restaurant

Dine in Our Garden



LEHR'S
GREENHOUSE
RESTAURANT & FLORIST

740 Sutter near Taylor, S.F. (415) 474-6478

RISTORANTE
FIOR d'ITALIA

101 YEARS OF DINING



Lunch and Dinner
Valet Parking
Union & Stockton
North Beach
(415) 986-1886

"Come visit our Tony Bennett Room" since 1886

FIOR D'ITALIA—San Francisco's oldest Italian restaurant presents the newest Italian cuisine. Monday-Friday 11:30 AM- 11:00 PM. Saturday/Sunday 5:00-11:00 PM. (415) 986-1886. 601 Union Street on Washington Square in North Beach. Reservations recommended.

GAYLORD INDIA RESTAURANT— Quite simply, the ultimate in Indian tandoori cuisine. Meat, seafood, vegetarian entrees. Lunch/Dinner/Sunday Brunch. One Embarcadero Center (415) 397-7775 and Ghirardelli Square (415) 771-8822 San Francisco; Stanford Shopping Center, Palo Alto (415) 326-8761.

LA BAMBA—This newer Mexican Restaurant features a unique wood-fired display grill and rotisserie to create a number of Puerto Vallarta style dishes with chicken, duck, squab and goat. The relaxed Mexican seacoast atmosphere features a large, fun festive bar with live Mariachi music every night. 200 Shoreline Highway at Tam Junction in Mill Valley. (415) 383-8000.

LA MERE DUQUESNE—In the heart of the theatre district you'll dine in the atmosphere of an elegant French country home. Veal, chicken, squab, trout, tripe and rabbit highlight an affordable French menu. Geary between Taylor and Jones in the El Cortez Hotel. (415) 776-7600.

LEHR'S GREENHOUSE—Dine in a truly unique garden setting for breakfast, lunch, dinner, Sunday Brunch, Garden Wedding receptions and Banquets. Chef Randal Lehr specializes in New American cuisine with fresh local seafood, pastas, salads and steaks as Lehr's celebrates its 15th Anniversary. 740 Sutter (Street) near Taylor. Validated parking (415) 474-6478.

NORTH BEACH RESTAURANT—Lorenzo Petroni and his partner/chef Bruno Orsi welcome you to a real Italian dining experience featuring homemade pastas, veal dishes, and fresh Pacific seafood. Located in the heart of North Beach at 1512 Stockton at Columbus, the restaurant serves daily from 11:30 AM-11:45 PM. Valet parking, major credit cards. (415) 392-1700.

RYUMON—Peking cuisine served in a traditional setting. Special rooms are available for private parties. Lunch, Monday-Saturday 11:30 AM-2:00 PM; Dinner, Monday-Sunday 5:30-9:30 PM. 646 Washington Street between Kearny and Montgomery. (415) 421-3868.

UMBERTO—Step into an Old World Mediterranean villa with terra cotta tile and sun-bleached walls, then feast on seafood, beef, veal and poultry prepared with Umberto's light sauces. Pastas, fresh from scratch, are a specialty. 141 Steuart Street, one block from the Ferry Building. Lunch Monday-Friday 11:30 AM-2:30 PM. Dinner daily 5:30 PM-11:15 PM. Piano, free hors d'oeuvres during cocktail hour. (415) 543-8021.

An Italian Restaurant Changes The City's Tastes.



UMBERTO


141 Steuart Street • (415) 543-8021
Private Wine Cellar available for business lunches and dinners



RYUMON

Gourmet Pekinese Dining
646 Washington St. San Francisco, 421-3868

A NEWER MEXICAN RESTAURANT



la bamba

200 SHORELINE HIGHWAY
TAM JUNCTION/MILL VALLEY
(415) 383-8000

NORTH BEACH
LUNCH • DINNER



11:30 AM - 11:45 PM

RESTAURANT

The Italian Dining Experience in San Francisco

Valet Parking Banquets up to 200
1512 Stockton Street (415) 392-1700

Sponsored by The Innkeeper Group on behalf of its member establishments.



National Endowment For The Arts Challenge Grant Campaign Donors

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

Mr. & Mrs. Walter M. Baird
Mr. & Mrs. Joachim Bechtle
Mr. & Mrs. Roy L. Bouque
Mr. & Mrs. John M. Bryan
Dr. & Mrs. Ronald E. Cape
Dr. & Mrs. Alexander Cross
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Harry deWildt
Mrs. William O. Ditto, Jr.
Mrs. William B. Doyle
Mr. & Mrs. Myron Du Bain
Mr. & Mrs. Lennart G. Erickson
Mr. & Mrs. Hamilton Ferris
Mr. & Mrs. Eugene Fife
Mr. & Mrs. Tully M. Friedman

Mr. & Mrs. William W. Godward
Goldman Sachs & Co.
Dr. Margot Green
Richard J. Guggenlime, Jr.
Mr. & Mrs. George N. Hale, Jr.
Mr. & Mrs. George H. Hume
Marguerite Hunt
Wallace L. and Ellen Kaapcke
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. Fred Kohlenberg
Mr. & Mrs. Dwain L. McCleary
Miss Diane Morris
Nora Norden
Bernard and Barbro Osher
Mr. & Mrs. George Otto

Mrs. Charles Foster Pennock
Mrs. Harriet M. Quarré
Mrs. George Quist
Mr. & Mrs. John P. Renshaw
Gloria M. Root
Estate of Mrs. William P. Roth
San Francisco Opera Guild
James H. Schwabacher, Jr.
Mr. & Mrs. Thomas Tilton
Mr. & Mrs. John Tyers
Mr. & Mrs. Edmond C. Ward
Estate of Whitney Warren
Elizabeth C. Webster
Mr. & Mrs. Alden Yates
Mr. James Leslie Yates

WHERE OPERA LOVERS RENDEZVOUS

... and take home more than memories

Opera Videos
Records
Cassettes
Compact Discs



Books
Posters
Stationery
Gifts



JUST ACROSS THE STREET AT 199 GROVE

SAN FRANCISCO OPERA SHOP™

199 GROVE STREET • SAN FRANCISCO 94102 • (415) 565-6414

OPEN DAILY: MONDAY-FRIDAY, 11:00 TO CURTAIN / SATURDAY, 12:00 TO CURTAIN / SUNDAY, 12:00 TO 6:00

Donor Categories and Benefits

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

For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 861-4008, x416.

FRIEND \$30-\$59

- San Francisco Opera Magazine (non-performance issue)
- 10% discount at the Opera Shop
- Advance notice of special events and ticket availability

PATRON \$60-\$99

- All of the above
- Invitation to observe a technical rehearsal

SUPPORTING PATRON \$100-\$199

- All of the above
- Invitation to the Opera Salon

SUSTAINING PATRON \$200-\$299

- All of the above
- Invitation to a musical rehearsal

MEMBER \$300-\$499

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

SUPPORTING MEMBER \$500-\$999

- All of the above
- Invitation to a Sitzprobe
- Invitation to a second additional final dress rehearsal
- Name listed in performance magazines

SUSTAINING MEMBER \$1,000-\$1,499

- All of the above
- Invitation to a backstage cast party following a performance
- Invitation to a third additional final dress rehearsal



Medallion Society

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

FOUNDER \$1,500-\$2,499

Further privileges:

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

SPONSOR \$2,500-\$4,999

Further privileges:

- Invitation to two events which specially feature one aspect of the Company
- Opera Tour—in addition to backstage tour, visit to Opera scene shop and costume shop (upon request)
- Invitation to first orchestra rehearsal in stage set

BENEFACTOR \$5,000-\$9,999

Further privileges:

- Facilitation of operatic recital arranged for a business or private function
- Private reception with cast members of Fall opera

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

Further privileges:

- Invitation to special cast party after a performance

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

Further privileges:

- Private discussion with General Director, Board Chairman and President
- Follow the stages of the production of an opera

MEDICI CIRCLE \$50,000 and above

Further privileges:

- Individualized benefits as appropriate

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

Corporate Council

San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made from October 1, 1986 through October 1, 1987 are recognized through their membership in the Corporate Council. Donors of \$1,500 and above are eligible for membership in the Corporate Council.

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

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

MEDICI CIRCLE \$50,000 and above

Chevron U.S.A. Inc.
Golden Bear Travel
Pacific Telesis Foundation

GIFTS IN KIND
Fendi
Hewlett-Packard Company Foundation
Kawai America Corporation

KKHI Radio
Royal Viking Line
Santa Fe Southern Pacific
Foundation

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

American Express Company
American Express Travel
Related Services Company
IDS Financial Services
Shearson Lehman Brothers
AT&T
Hewlett-Packard Company

Royal Viking Line
San Francisco Examiner
Charities, Inc.
Shaklee Corporation
Shreve & Co.

J.H. Baxter & Co.
DDB NEEDHAM WORLDWIDE INC.,
ADVERTISING
R. Kassman Piano
Patrick Media Group
Shreve & Co.

GIFTS IN KIND
Antonio's Antiques

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

Bechtel Foundation
Chase Manhattan Corporation
Citicorp U.S.A.
Deloitte Haskins & Sells
McKesson Corporation

Pacific Gas and Electric Company
Pacific Lighting Corporation
Wells Fargo Foundation

Espresso Industries of
North America
Kimball's Restaurant
The Mark Hopkins Inter-Continental
Newsweek Magazine

GIFTS IN KIND
Chevron U.S.A. Inc.

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

Arthur Andersen & Co.
The Bank of California
Ralph Cicurel Ticket Agency
Fireman's Fund Insurance
Company Foundation

Glendale Federal
GUMPS
Levi Strauss Foundation
Pacific Bell
Transamerica Corporation

GIFTS IN KIND
Cooley, Godward, Castro,
Huddleson & Tatum
Domaine Chandon
Tiffany & Co.

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

Basic American Foods
J. H. Baxter & Co.
Cobbledick-Kibbe
The Cooper Companies, Inc.
First Interstate Bank
of California Foundation
The Gap
Banana Republic
GapKids
Hemisphere
Goldman Sachs & Co.
Granat Bros. Jewelers
Great Western Financial Corp.
Kohlberg Kravis Roberts & Co.

Lillick McHose & Charles
Matson Navigation Company
Mitsui & Co., USA, Inc.
Morgan Stanley
Potlatch Corporation
Price Waterhouse
Restaurant 101 California
Saks Fifth Avenue
Salomon Brothers Inc
Santa Fe Southern Pacific
Foundation
Security Pacific Foundation
Syntex Corporation

Teledyne Charitable Trust Foundation
Tiffany & Co.
Union Bank
U.S. Leasing

GIFTS IN KIND
Blue Wallscapes
Esprit
First California Press
Inglenook—Napa Valley
Levi Strauss & Co.
Piper-Sonoma Cellars
Rodney Strong Winery
West Coast Life Insurance

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

American President Companies
Foundation
Amfac, Inc.
Bank of America
Bank of the West
Bankers Trust Company
Bear, Stearns & Co.
BP Alaska Exploration Inc.
Broad, Schulz, Larson & Wineberg
California First Bank
California Casualty Group
California and Hawaiian Sugar Co.
Coldwell Banker & Company
Coopers & Lybrand
Dandelion
Del Monte USA
DIL Trust
Edgar, Dunn & Conover Inc.
MZB Enterprises
Ernst & Whinney
The Fink & Schindler Company
Franklin Resources

Richard N. Goldman & Company
John A. Groobey & Company
Guittard Chocolate Company
Hambrecht & Quist, Inc.
Hayes Street Grill
Hitachi America, Ltd.
Johnson & Higgins of California
KKHI Radio
La Trattoria Restaurant
Loomis, Sayles & Co., Inc.
I. Magnin
Marine Chartering Co., Inc.
Merrill Lynch Fenner Pierce
Russell Miller, Inc.
Nordstrom
paper white, ltd.
Peat Marwick Main & Co.
Rustridge Winery
The San Francisco Bay Club
San Francisco Convention &
Visitors Bureau

San Francisco Federal Savings
Scenic Hyway Tours, Inc.
Schapiro, Thorn, Pierson, Inc.
Skidmore, Owings & Merrill
Stars Restaurant
Stone & Youngberg
Sumitomo Bank of California
Swiss Bank Corporation
Titchell, Maltzman, Mark,
Bass, Ohleyer & Mishel
Trader Vic's
Unocal Foundation
World Savings and Loan
Association
GIFTS IN KIND
A-ABCO Rents & Sells
Apple Computer, Inc.
Chateau DeBaun
Far Niente
Tower Records
Stars
Van Wyk Coleman



Medallion Society

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made contributions from October 1, 1986 through October 1, 1987, including those toward the matching portion of our National Endowment for the Arts Challenge Grant. This premier group of donors plays a vital role in maintaining the Company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.

PUBLIC SUPPORT

California Arts Council

Anonymous (1)
S.H. Cowell Foundation
Mrs. Ralph K. Davies
Mr. & Mrs. Reid W. Dennis
Mr. & Mrs. Gordon P. Getty
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. Robert McNeil

Anonymous (1)
Mr. & Mrs. John M. Bryan
Mr. & Mrs. Warren J. Coughlin
Tully & Ann Friedman
Gilmore Foundation
Mr. & Mrs. William W. Godward

Anonymous (2)
Mr. & Mrs. Joachim Bechtle
Mr. George M. Bowles
Dr. & Mrs. Ronald E. Cape
Mr. & Mrs. John B. Cella, II
Mrs. E. Bentley Cook
Mr. & Mrs. Carlton C. Coolidge
Mrs. Sheldon G. Cooper
Mr. & Mrs. Malcolm Cravens
Mr. & Mrs. Harry de Wildt
Mr. & Mrs. Ray Dolby
Mr. & Mrs. Myron Du Bain
Werner Erhard
Mr. & Mrs. Lennart G. Erickson
Mrs. David Fasken
Mr. & Mrs. Eugene Fife
Mr. & Mrs. Alfred Fromm
The Gallo Foundation
Steven Grand-Jean

Anonymous (4)
Angelina Genaro Alioto
Mr. & Mrs. Adolphus Andrews, Jr.
Arthur I. Appleton, Jr.
James V. Babcock
Mr. & Mrs. Walter M. Baird
George L. Barbour
Estate of Muriel Collins Barnett
Mr. & Mrs. John M. Basler
Mrs. Janet Fleishhacker Bates
Mrs. Geraldine Grace Benoist
Carol Bettilyon
Heide & Josef Betz
Marion Zimmer Bradley
Mary Elizabeth Braun
Mr. & Mrs. Edgar L. Buttner

National Endowment for the Arts

MEDICI CIRCLE \$50,000 and above

Bernard & Barbro Osher
Mr. & Mrs. Evert B. Person
Mrs. George Quist
Mr. & Mrs. William Rollnick
The San Francisco Foundation
San Francisco Opera Guild
James H. Schwabacher, Jr.

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

Dr. Margot Green
Mr. Stanley Herzstein
Mr. & Mrs. Howard H. Leach
Mr. & Mrs. John C. McGuire
G.H.C. Meyer Family Foundation
The Millard Family Foundation
Miss Diane Morris

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

Richard J. Guggenlime, Jr.
The Walter & Elise Haas Fund
Mrs. Walter A. Haas
Mr. & Mrs. Prentis Cobb Hale
Mr. & Mrs. John R. Hamilton
Mr. & Mrs. William Hamm, III
Mrs. Edward T. Harrison
Mr. & Mrs. F. Warren Hellman
Mr. & Mrs. William R. Hewlett
Mr. & Mrs. George H. Hume
The William G. Irwin Charity
Foundation
Mrs. Emma Eccles Jones
Koret Foundation
Mr. & Mrs. Robert C. Leefeldt
Mr. & Mrs. Edmund Wattis Littlefield
Louis R. Lurie Foundation
Mr. Cyril Magnin

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

Mr. & Mrs. J. Peter Cahill
Mrs. Robert W. Cahill
Mr. & Mrs. Burlington Carlisle
Mr. & Mrs. James Compton
Mr. & Mrs. Ransom S. Cook
Mr. & Mrs. Harold W. Cookson
Mr. & Mrs. O.E. Cooper
Dr. & Mrs. Alexander Cross
Mr. & Mrs. Peter W. Davis
In memory of Justin M. Roach, Jr.
Mr. & Mrs. Andre Paul De Bord
Mr. & Mrs. George Dyer
Mr. & Mrs. Donald G. Fisher
Mr. & Mrs. M. Fleishhacker, III
Mr. & Mrs. R. Gwin Follis
Mr. & Mrs. Adolphus E. Graupner, Jr.

San Francisco Grants for the Arts

L.J. & Mary C. Skaggs Foundation
Frank Tack
Paul L. & Phyllis C. Wattis
Foundation
Mrs. Paul L. Wattis
Mr. & Mrs. Alfred S. Wilsey

Mr. & Mrs. Marshall Naify
Mr. & Mrs. George Otto
Lolita & John Renshaw
Mr. & Mrs. George Roberts
Mrs. L.J. Skaggs
Mr. & Mrs. Thomas Tilton
Mr. & Mrs. Alden Yates

The Atholl McBean Foundation
Mrs. Elaine McKeon
Robert McAlpin Moore
David & Lucile Packard Foundation
Dr. & Mrs. Bruno Ristow
Mr. & Mrs. Arthur Rock
Mrs. Madeleine Haas Russell
Mr. & Mrs. John E. Sells
Walter & Phyllis Shorestein
Robert Stewart & Helen Pfeiffer Odell
Foundation
Mrs. Augustus Taylor
Mrs. Nion Tucker
Alice B. Vincilione
Mr. & Mrs. Daniel G. Volkman, Jr.
Mrs. Lloyd Yoder
Zellerbach Family Fund
GIFTS IN KIND
Mr. & Mrs. Thomas Jordan

Mrs. A. Adrian Gruhn
Mrs. Newton J. Hale
David W. Hall
Mr. & Mrs. Richard C. Ham
Mrs. Charles L. Harney
Mr. & Mrs. Robert C. Harris
Mr. & Mrs. Reuben Hills, III
Jacqueline Hoefler

Our sincere apologies to Mr. & Mrs. Warren J. Coughlin who were listed incorrectly in the first three issues of the magazine. They should have been listed as members of the Gold Circle.



The only way to manage a \$30 million portfolio

It's the way that protects our money and makes it grow. Of course.

But that's harder than it sounds. Who can really give us the help we need? Show us how much risk to take? Can we find advisors

who anticipate problems, not just react to them? Will they *stay* interested?

The private bankers at Morgan have been helping substantial investors make the right decisions for a century or more. We listen hard. Our bias is toward close and enduring relationships and superior long-term investment management performance.

We adapt our skills and services to serve your

needs. We can divest a company or help form a partnership; provide safekeeping services for your securities; sell a collection or other asset; set up a line of credit or administer a trust.

And on your behalf we have access to the same worldwide Morgan resources and underlying capital strength that serve the world's largest corporations.

If you'd like superior management of assets of \$5 million or more, we invite you to meet with us. Contact Thomas F. Shevlin, Vice President, Morgan Guaranty Trust Company, 101 California Street, San Francisco, CA 94111. (415) 954-3200.

Private banking at Morgan

JPMorgan

MEDALLION SOCIETY

Mr. & Mrs. Robert G. Holmes
 Geoffrey Chambers Hughes
 Mr. & Mrs. Jaquelin H. Hume
 Dr. & Mrs. Robert L. Jagger
 Philip M. Jelley
 Mr. & Mrs. F.P. Johnson, Jr.
 Mr. & Mrs. John R. Kiely
 Mr. & Mrs. Jerrold L. Kingsley
 Dr. & Mrs. Richard Kunin
 P & C Lacelaw Trust
 Miss Christel McRae Noe Laine
 Mrs. Linda Noe Laine
 Mrs. Richard Lieberman
 Mrs. Rudolph Light
 Sylvia R. Lindsey
 Mr. & Mrs. John S. Logan
 Estate of Mary B. Lovell
 Angus A. MacNaughton
 Mr. Francis A. Martin, III
 Mr. & Mrs. J. Frank McGinnis
 Mr. & Mrs. James K. McWilliams
 Mr. & Mrs. John R. Metcalf
 Mr. & Mrs. Lawrence V. Metcalf
 Mr. & Mrs. Jeffery W. Meyer
 Daniel G. Miller
 Mr. & Mrs. Paul A. Miller
 Mrs. Richard K. Miller
 Montgomery Street Foundation
 Mr. & Mrs. Albert Moorman
 Mr. & Mrs. Mervin G. Morris
 Mr. & Mrs. Gilberto Munguia
 Dr. & Mrs. R. Naumann-Etienne
 Judge & Mrs. William H. Orrick, Jr.
 Mr. & Mrs. James C. Paras
 Harold & Gertie Parker
 Louis & Flori Petri Foundation
 Lawrence Phillips
 Mrs. George A. Pope
 Mr. & Mrs. William Purdy, Jr.
 Mrs. Harriet Meyer Quarré
 Roberts Foundation
 Mr. & Mrs. John N. Rosekrans
 Mr. & Mrs. Paul Sack
 John H. Samter
 Ersilia & Alfred Sbarboro Foundation
 Mrs. Jacob Gould Schurman, III
 Mrs. Donald R. Scutchfield
 Mr. & Mrs. Edwin A. Seipp, Jr.
 Donald Share
 Mrs. Muriel McKeivitt Sonne
 Gene Steil
 Mrs. Ellis Stephens
 Melvin Swig
 Mr. & Mrs. Richard Swig
 Mr. & Mrs. Steven L. Swig
 Mrs. Ebe Cella Turner
 Donald M. Underdown
 Mr. & Mrs. Donald T. Valentine
 Mrs. Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.
 Mr. & Mrs. Edmond C. Ward
 Jean Weaver
 Mr. & Mrs. William S. Weber
 Mr. Clem Whitaker, Jr.
 Mr. & Mrs. Rodney E. Willoughby
 Marshall Young

GIFTS IN KIND

Mr. and Mrs. L.J. Valenta

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

Anonymous (10)

Fanny H. Arnold
 Dr. & Mrs. Robert Baer
 Rachael Balyeat
 Mr. & Mrs. James R. Bancroft
 Mr. & Mrs. Richard M. Bastoni
 Andrew J. Bellotti
 K.T. Belotelkin & Irina Roublon
 Mr. & Mrs. Ernest A. Benesch
 Mrs. Donald P. Black
 Sidney & Phyllis Blair
 Mr. & Mrs. Arnold L. Bloom
 Ernest Bloomfield
 Mr. & Mrs. Johnson S. Bogart
 Mr. & Mrs. J. Dennis Bonney
 Mrs. Starr Bruce
 Alan W. Buch
 Mr. & Mrs. Robert Cahen
 Dr. & Mrs. John N. Callander
 Mr. & Mrs. Don A. Chan
 Dennis W. Churchman
 Mr. Leonard & the Honorable Marie Collins
 Copley E. Crosby
 Mrs. John Crosby, Jr.
 Mr. & Mrs. Joseph Cuneo
 Edgar Daniels
 Orlando Diaz-Azcuy
 Sandra & Justin Donnell-Faggioli
 Mr. & Mrs. Edward P. Eassa
 Phillip L. Eaton
 Mrs. Delia Fleishhacker Ehrlich
 Robert T. Eshleman
 Mr. & Mrs. Carlo S. Fowler
 William Fries, II
 Mr. & Mrs. J. R. Garber
 Mr. & Mrs. Edward M. Griffith
 Mr. & Mrs. Douglas W. Grigg
 Evelyn & Walter Haas, Jr. Fund
 Mr. & Mrs. George N. Hale, Jr.
 Mr. & Mrs. Alvin Hayman
 Mr. & Mrs. Alfred E. Heller
 Helen D. Hickingbotham
 Larry & Betty Hinman
 Dr. & Mrs. C. Lester Hogan
 Miss Marilyn Horne
 Mr. & Mrs. Harry Horrow
 Mr. & Mrs. H.P. Hotz
 Mrs. Carl Hovgard
 Mrs. John Edward Hurley
 Paul Isakson, M.D.
 Mr. & Mrs. W. Turrentine Jackson
 James Earl Jewell
 Wallace L. & Ellen Kaapcke
 Mr. & Mrs. William W. Klapproth
 Mrs. Tula Gelles Kleinman
 Mr. & Mrs. Scott C. Lambert
 David A. Lauer
 Mary Lemmon
 Mr. Jack H. Lund
 William C. Macdonald
 Mrs. John Mailliard, III
 Edmund R. Manwell
 Mr. & Mrs. Victor L. Marcus
 Dr. Alan D. Matzger
 Joan McGuire
 Mrs. Mark Hopkins McNabb
 Mr. & Mrs. John E. McNear
 Mrs. Gregor C. Merrill
 Mr. & Mrs. Ernest W. Meyer
 Sadie Meyer & Louis Cohn Foundation
 Mrs. William A. Meyer
 Arthur R. Mitchell
 Nathan Mobley, Jr.

Sandra F. & Stanley C. Mock
 Mrs. Clifford E. Moffet
 Mr. & Mrs. Stuart G. Moldaw
 Barbara & Frederick Moller
 Mr. & Mrs. Robert W. Morey
 Drs. Philip & Kim Morris
 Tim & Nancy Muller
 Robert Munday & Evamarie Doering
 Mr. & Mrs. Harold R. Nagan
 Patricia D. Ness
 Robert M. Ness
 Dr. & Mrs. Charles Noble, Jr.
 Mr. & Mrs. Fred Offensend
 Mrs. Alfred J. Olmo
 Willie Sue Orr
 John & Suno Osterweis
 Mr. David Packard
 Mary Wachter Patterson
 Jefferson E. Peyser
 Rachel Poole
 Mr. G. Ross Popkey
 Stanley Powell, Jr.
 Ann Ramsay
 Mr. & Mrs. Barrie Ford Regan
 Dean Robinson
 Mr. & Mrs. Michael E. Rolland
 Mr. Peter A. Salz
 Mr. & Mrs. Donald Schine
 James & Joyce Schnobrich
 Casey L. Scott
 Mr. & Mrs. B.H. Sellers
 Drs. Ben & A. Jess Shenson
 Dr. & Mrs. Edward E. Shev
 Mrs. Charles Silver
 Mrs. Louis Sloss
 Mrs. Peter Sosnick
 Dr. & Mrs. William J. Spencer
 Marshall Steel, Sr. Foundation
 Mr. & Mrs. Richard P. Stovroff
 Bernice M. Strube
 The Morris Stulsaft
 Foundation
 Mrs. Howard R. Swig
 Donald & Joyce Tayer
 Ms. M.E. Thiebaud
 Harrison Thomson
 Mrs. Betty S. Toy
 William E. Van Arsdel
 Derek Lea von Schausten
 Mr. & Mrs. Bruce Walker
 Dr. Malcolm S.M. Watts
 Mrs. William E. Weisgerber
 Mr. & Mrs. Lawrence Weissberg
 Mrs. Arthur A. Wender
 Mrs. Dean Witter
 Jack H. Wyatt
 Alexander B. Yakutis
 Dr. & Mrs. Paul F. Youngdahl
 Dr. & Mrs. John A. Zderic

FOUNDER \$1,500-\$2,499

Anonymous (13)
 Charles & Karen Abbe
 Dr. & Mrs. John H. Abeles
 Robert G. Adams
 Dr. Lefkos Aftonomos
 Colonel Janic A. Albert, Ret.
 Mr. & Mrs. Robert D. Allen
 Dr. & Mrs. David F. Altman
 Mr. & Mrs. Thomas Andersen
 Dr. Keith F. Anderson
 Mr. & Mrs. Kenneth B. Anderson

MEDALLION SOCIETY

- Mrs. John E. Anderton
 Richard F. Angotti
 Mr. & Mrs. William Appleton
 Mr. & Mrs. Samuel H. Armacost
 Donna Armstrong
 Dr. & Mrs. R. Kirklin Ashley
 Dr. & Mrs. Tom Atwood
 Mr. & Mrs. George Barta
 Mr. & Mrs. Douglas H. Barton
 Deno A. Bassoni
 Mr. & Mrs. Alfred X. Baxter
 Mr. & Mrs. G. Gordon Bellis
 Dr. Douglas Benner
 Mr. & Mrs. Ralph D. Bennett
 Carole B. Berg
 Jennifer Berlekamp
 Harry Bernard
 Robert L. Bianco
 Susan Blake
 Paula F. Blasier
 Robert N. Block
 Judith Williams Blumert
 Jean Chapman Born, M.D.
 Mrs. John Pershing Boswell
 Mr. & Mrs. John L. Bradley
 Mr. & Mrs. George Bremser, Jr.
 Russell & Ellen Breslauer
 Robert & Alice Bridges Foundation
 Robert R. Brink, M.D.
 Dr. & Mrs. Melvin C. Britton
 Mr. & Mrs. Ronald C. Brown
 Harry E. Browning
 Dr. John W. Bruns
 Carleton F. Bryan
 Laura A. Bryan
 Mr. & Mrs. Leonard C.Z. Buck
 Mr. & Mrs. James F. Buckley
 Dr. & Mrs. John Burg
 Mr. & Mrs. Richard L. Burns
 Mr. W. Robert Buxton
 J. Archibald Calhoun
 Mr. & Mrs. John C. Callan
 James K. Cameron
 Mr. & Mrs. Edson H. Canova
 Mary E. Cantrell & David Coulter
 Dr. Nicholas Lawrence Caputi
 Mr. Ronald A. Cerruti
 Delores V. Charles
 Mr. & Mrs. Arnold Childhouse
 Robert W. Chow, M.D.
 Robert O. Christiansen, M.D.
 Christina Clark
 Roy W. Cody
 Francis R. Coelho
 Mrs. Paul B. Cole
 Mr. & Mrs. Henry C. Coles
 Roy C. Colton
 Mr. & Mrs. John C. Colver
 Mr. & Mrs. D. Stephen Coney
 Mr. & Mrs. C.M. Converse, Jr.
 Michele Corash & Laurence Corash
 Lidia Covall
 Mr. & Mrs. James Crafts, Jr.
 Mr. & Mrs. Gray Creveling
 Dr. & Mrs. E. David Crockett
 Mr. & Mrs. Thomas B. Crowley
 Mrs. Alfreda S. Cullinan
 Mrs. Thomas Dahl
 Mr. & Mrs. Henry Dakin
 Dr. & Mrs. Lance Darin
 Mr. & Mrs. William Darling
 Michael A. DeBenedetti
 Dr. Herbert H. Dedo
 de Heinrich-Wheeler
 Mrs. George Delagnes
 Mr. Jean Deleage
 Mr. & Mrs. Bruce K. Denebeim
 Mrs. Anne C. Diller
 Eleanor C. Dobson
 Mr. & Mrs. John L. Dolan
 Mr. & Mrs. Michael D. Dooley
 Mrs. Richard M. Doty
 Mrs. William B. Doyle
 Ann McFarland Draper
 Mr. & Mrs. John R. Dryden
 Dr. & Mrs. Michael Dumas
 Timothy C. Duran
 Camille Cavalier Durney
 Mrs. Marriner S. Eccles
 Richard & Eleanor Ehrlich
 Mr. & Mrs. Richard J. Elkus
 Joan W. Elliott
 Mr. & Mrs. Ernest O. Ellison
 Mr. & Mrs. Douglas J. Engmann
 Britt & Nancy Evans
 Mr. & Mrs. Stephen Farrow
 Mr. & Mrs. Charles D. Field
 Mr. & Mrs. George Hopper Fitch
 Henry & Julita Fong
 Dr. & Mrs. William Foote
 Mr. & Mrs. Eugene L. Friend
 Mr. & Mrs. Donald Furlong
 The Gamble Foundation
 Mrs. Nicholas Gannam
 Mr. & Mrs. Edgar J. Garbarini
 Dr. Maria Geczy-Raday
 Dan & Mona Geller
 Elliott & Nancy Gilbert
 Miss Carmel C. Gomes
 Walter C. Goodman
 Dr. & Mrs. Marvin L. Gordon
 Dr. & Mrs. Robert B. Gordon
 Mrs. Richard Gratton
 Mrs. Hildagard Graves
 Mr. & Mrs. Thomas J. Graves
 Anne & Michael Green
 Mr. & Mrs. Russell H. Green, Jr.
 Mr. & Mrs. R.G. Grey
 Mr. & Mrs. Hans Gronowski
 Marvin M. Grove
 Dr. Howard Gurevitz
 Mr. & Mrs. Peter E. Haas
 Harry C. Haines
 Eleonore Halford
 Bronwyn H. Hall
 Sheryl Hamlin
 Mrs. John C. Harley
 Dr. & Mrs. Joseph Harvey Harris
 Mrs. James D. Hart
 David & Jane Hartley
 Richard L. Hay
 Mrs. Ruth M. Hay
 L.R. Heckard
 Mr. & Mrs. Archie Hefner
 Ronald R. Helm
 Wellington S. Henderson, Jr.
 Mr. & Mrs. William G. Henshaw
 Clark B. Hensley
 Patricia M. Herrington
 Mrs. Thomas M.R. Herron
 Lowell Hill
 Marion Hill
 W. Wright Hillman, M.D.
 Mr. & Mrs. Austin E. Hills
 Mary Ellis Hogan
 Jackson Hogo
 Leonard G. Homann
 Mr. Siavosh Honari
 F.G. Hudson, M.D.
 David S. Hugle
 Dr. & Mrs. Russell L. Hulme
 Mr. & Mrs. Bruce W. Hyman
 Mr. & Mrs. Victor L. Hymes
 Mr. & Mrs. David K. Ingalls
 Millard & Elizabeth Irwin
 David Iverson
 Mr. & Mrs. Philip S. Jacobs
 Mr. & Mrs. G. William Jamieson
 Bradford Jeffries
 Effiellen Jeffries
 Charles B. Johnson
 Gary L. Johnson
 Walter S. Johnson Foundation
 Mrs. Allen Hughes Jones
 Consul General & Mrs. Proctor Jones
 Colonel & Mrs. Robert V. Kane
 Dr. & Mrs. Ira E. Kanter
 Eileen & Leonard Kaplan
 Dick & Sherry Karrenbrock
 Mr. & Mrs. Mark O. Kasanin
 Russell I. Kassman
 Suzanne Keith
 James L. Kelly
 Mr. & Mrs. G.H.S. Kendall
 Mr. & Mrs. William Kent, III
 Lawrence A. Kern
 Catherine M. Klatt
 Mrs. Robert H. Klein
 Mrs. A.E. Knowles
 Thomas A. Koehler
 Mr. T.A. Kolb
 Dr. & Mrs. Robert Kradjian
 Mrs. Leroy F. Krusi
 Loni Kuhn
 Dr. & Mrs. William C. Kuzell
 Pansy Kwong
 Mr. & Mrs. Vernon N. Lambertson
 Mrs. W. Keene Langhorne
 Modesto Lanzone
 Mr. & Mrs. William E. Larkin
 Dr. & Mrs. Stephen C. Lazarus
 Mrs. Theodore B. Lee
 Mr. & Mrs. Allan Lerch
 Mr. & Mrs. Leon Lerman
 Roger Levenson
 Dr. & Mrs. Elliott Levinthal
 Dr. Philip L. Levy
 Betty Y. Lin
 Mr. & Mrs. John A. Linford
 Miss Margaret B. Long
 Ralph Long
 William J. Lonsdale, M.D.
 Sue & Jack Loos
 Mr. Ray Lotto
 Charles F. Loveland
 Mr. & Mrs. William J. Lowenberg
 Gerrit R. Ludwig, M.D.
 Mr. & Mrs. James J. Ludwig
 James W. Maben
 Mr. & Mrs. Jack Mannarino
 Mr. & Mrs. Giuseppe Maoli
 Bennett F. Markel, M.D.
 Marjorie & Leon Markel
 Mr. & Mrs. David Marsten
 Mr. & Mrs. Robert Matschullat
 Brian & Gregge Mavrogeorge

MEDALLION SOCIETY

- Mr. & Mrs. J.P. McBaine
 Mr. & Mrs. Turner H. McBaine
 Mr. & Mrs. Wm. Colbert McCain
 Mr. Harley M. McCamish
 James W. McClary
 Mr. Mickey E. McDonald
 Mr. & Mrs. Patrick McDowell
 Malcolm & Anne McHenry
 Mr. & Mrs. Paul L. McKaskle
 James B. McKinney
 Marjorie McLaren
 Dennis J. McShane, M.D.
 Drs. Robert & Thurid L. Meckel
 Ronald & Dr. Ellen Merenbach
 Mr. & Mrs. J. Alec Merriam
 Mr. & Mrs. John F. Merriam
 Robyn & Robert Metcalfe
 Mr. & Mrs. Ernest W. Meyer
 Mr. & Mrs. Otto E. Meyer
 Erwin D. Mieger
 Mr. & Mrs. Allan P. Miller
 John C. Miller
 Mr. & Mrs. Ralph H. Miller
 John & Faith Milton
 Max & Lee Mitchell
 Averill & Ann Marie Mix
 Mr. & Mrs. Osmond Molarsky
 Mr. & Mrs. Milton Molinari
 Mrs. Millicent Moncrief
 Mr. & Mrs. Arch Monson, Jr.
 Mr. & Mrs. Joseph A. Moore, Jr.
 Mr. & Mrs. J.B. Morgan, III
 Mrs. A.P. Morse
 Mr. & Mrs. Roger L. Mosher
 Drs. George & Phyllis Mowry
 James & Ruth Murad
 Peter Johnson Musto
 Mr. & Mrs. Herbert T. Nadai
 Mr. & Mrs. Frederic A. Naglestad
 Dr. & Mrs. Stephen Nagy, Jr.
 Alex & Eleanor Najjar
 Dr. H. Henry Nakazato
 Mr. & Mrs. William Needham
 Dorothy B. Neely
 Mr. & Mrs. Kelvin Neil
 Paul Newman
 Patrick & Catherine Newsom
 Allen Nixon
 Grace Nixon
 James W. Noack
 Mr. & Mrs. Morgan Noble
 Mr. & Mrs. S.K. Noravian
 Drs. Donna & David Oakes
 Mrs. Edward V. O'Gara
 Ronald Ogg
 Vernon Oi
 Mr. & Mrs. William Randolph Oscarson
 Colonel Philip E. Page, Jr.
 Barbara B. Parker
 Dr. & Mrs. Frank R. Passantino
 Ruth Payette
 Mrs. A. Pearson
 Mr. & Mrs. Martin Pearson
 E. David Peugh
 Drs. John & Carolyn Piel
 Mr. & Mrs. Milton Pilhashy
 Ann Mary Pine
 Dorothy R. & Frank A. Pitelka
 Mr. & Mrs. Patric Thompson Powell
 Owen T. Prell
 Gloria & Will Price
 Patrick H. Price
- Courtney C. Puffer
 Mr. & Mrs. Eugene R. Purpus
 Roger Pyle, M.D.
 Mildred J. Quinby
 Mr. & Mrs. Michael G. Rafton
 Mr. & Mrs. Lewis E. Randall
 Mr. & Mrs. Tony Randall
 Mr. & Mrs. Paul A. Renne
 Denis T. Rice
 Michael Richman
 Linda M. Rigas
 Mrs. George E. Riley
 R. Earl Robinson
 Dr. Charles Rolle
 David Ronce & Anne Clarke Ronce
 Mrs. Leslie L. Roos
 Mr. & Mrs. Jack Rose
 Dr. & Mrs. Alan J. Rosenberg
 Dr. Roberto Rosenkranz
 Mr. Gerald B. Rosenstein
 Dr. & Mrs. Jirayr R. Roubinian
 Mr. & Mrs. Fred A. Rowley
 Phyllis Rubenstein
 William Rush
 Mr. & Mrs. Robert B. Ryan
 Dr. Mark Ryder
 Richard G. Sanders
 San Jose Opera Guild
 Louis Saroni, II
 Mr. & Mrs. Guido Saveri
 Betty & Jack Schafer
 Mrs. Walter Schilling
 Harold J. Schlaffer
 Mrs. Elmer Schlesinger
 Dr. & Mrs. Leon H. Schmidt
 Mrs. Patricia W. Schreiber
 Dr. & Mrs. Theodore Schrock
 Mr. & Mrs. Michael Schroeder
 Michael M. Scott
 Martha Seaver
 Mrs. Robert Seller
 Carl Doc Severinsen
 Alan & Bella Shapiro
 Mr. & Mrs. Gary J. Shapiro
 Dr. & Mrs. James Shapiro
 Maryanna G. Shaw
 Mrs. Margaret Sheahan
 Norman Shepherd
 Mr. & Mrs. Jack C. Shnider
 Drs. Edward & Dale Sickles
 Mrs. Sidney Siegel
 Dr. William J. Siegel
 Dr. & Mrs. Jon F. Sigurdson
 Donald E. Silvius, M.D.
 Mr. & Mrs. Andrew Simpson, III
 Dr. & Mrs. Jack H. Sinow
 Mr. & Mrs. W.A. Sinsheimer
 John G. Skibbe
 Claire S. Small
 Francis X. & Mary Small
 Jan Sandy Small
 Douglass Smith
 Edward Meade Smith
 Mr. K. Hart Smith
 Vincent Smith
 Ross H. Snyder
 Ann Sproul Speck
 Richard R. Squibb
 Robert Stebbins, M.D.
 Frank J. Stefanich, Jr.
 The Hon. & Mrs. Wm. D. Stein
 Drs. Jeffrey L. Stern & Susan Bertolli
- Eileen Kerr Stevens
 Daniel E. Stone
 Frank D. Stout
 Mr. & Mrs. Arthur H. Stromberg
 Mr. & Mrs. John A. Sutro, Jr.
 Deborah Taylor Sweeney
 Dr. & Mrs. W. Conrad Sweeting
 Mrs. Robert Symon
 Mr. & Mrs. L. Jay Tenenbaum
 Mr. & Mrs. John M. Thorpe
 Drs. May-Loo & William Thurston
 Mr. & Mrs. Dickson Titus
 Mr. & Mrs. Andre V. Tolpegin
 Dr. Britta S. Tomer
 Mr. & Mrs. John G. Troster
 Donn Trousdale
 Dr. & Mrs. W.M. Van Cleemput
 Bradford W. Wade
 Mr. & Mrs. John B. Wagner
 Eugene J. Wait, Jr.
 Mr. & Mrs. Richard C. Walker
 Mr. & Mrs. Peter Whitmore Wallace
 E.L. Walton, Jr.
 Elisabeth Waters
 Eliot L. & Beth Wegbreit
 Mr. & Mrs. John W. Weiser
 Paul & Barbara Weiss
 Mr. & Mrs. John Wekselblatt
 Thomas J. Wellman
 Bert A. & Lucille F. Whaley
 Mrs. Clem Whitaker, Sr.
 Mr. & Mrs. Walter L. White
 Mrs. Blanche O. Whittey
 Mr. & Mrs. Brayton Wilbur
 Mr. & Mrs. Orris W. Willard
 Dr. & Mrs. Carl Eugene Wilson
 Dr. & Mrs. Charles B. Wilson
 Barbara & Thomas Wolfe
 Marcia E. Wolfe
 Dr. William J. Wolfenden
 Eileen C. Wong
 Georgia Worthington
 Dr. & Mrs. Philip Wright
 Mr. & Mrs. Don B. Yates
 Stephen J. Yoder
 Dr. Alain Youell
 Mr. & Mrs. A. Lee Zeigler
 Harold & Doris Zellerbach Fund
 Mr. & Mrs. Arnold Zetcher
- GIFTS IN KIND*
 Jeremiah Tower
- NATIONAL MEMBERS**
(outside California)
 Henry H. Corning
 Bruce Donnell
 Mr. & Mrs. Whalen K. Hickey
 Dr. & Mrs. Gordon Keller
 Barbara V. Long
 Thomas & Lydia Moran
 Mr. & Mrs. Miles Willard
 Drs. Adrienne Wing & Clifford K.H. Lau
 Robert E. Wagenfeld
 Mr. & Mrs. Paul Wulfsberg

Supporting San Francisco Opera

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and whose gifts and pledges of \$500 to \$1,499 were made from October 1, 1986 through October 1, 1987. Space does not allow us to pay tribute to the over 13,000 others who help make each season possible.

SUSTAINING MEMBERS

\$1,000-\$1,499

BUSINESSES

Alumax Inc.
Embarcadero Center, Ltd
First Nationwide Savings
Industrial Indemnity Company
Raymond O'S. Kelly, Inc. CPA
Maxus Energy Corporation/Thermal Power Company
Memorex Corporation
Nikon Precision Inc.
Semans Moulding Company, Inc.
Shell Companies Foundation, Inc.
Neill Thrans Ticket Agency
Union Pacific Foundation

GIFTS IN KIND

Heath Ceramics, Inc.

INDIVIDUALS AND FOUNDATIONS

Anonymous (9)
E. Geoffrey & Stella Albert
Paul B. Althouse
Mr. & Mrs. Irving Bartel
Thomas Bauch
Joseph Bernstein, M.D.
Andrew & Brenda Birrell
Mr. & Mrs. Hans Bissinger
Mr. & Mrs. Paul Bissinger, Jr.
Mr. & Mrs. Robert Newton Bloch
Dave & Diana Bohn
Mr. & Mrs. Power Boothe
Mrs. Heda Boscoe
Mr. & Mrs. Joseph Bouckaert
Dr. & Mrs. John R. Brandes
Timothy L. Bridge, M.D.
Mr. & Mrs. Ernest Bridgewater
Dr. & Mrs. Michael Bronshvag
Mr. & Mrs. Valentine Brookes
Mr. & Mrs. Robert Brown
Mr. & Mrs. Richard Buckwalter
Mr. & Mrs. Howard Bucquet
William & Nancy Burnett
Mr. & Mrs. Thomas B. Calhoun
Gay Callan
Mrs. John D. Campbell
Frank A. Campini Foundation
Mr. & Mrs. Donald J. Carder
Mr. & Mrs. Frederick Carroll
David Chamberlain
Mr. Melvin Chernev
David J. Clover
Richard D. Colburn
Bruce E. Colman
R.N. Congreve
Miss Nieves Conway
Mr. & Mrs. Robert S. Cooper
Mrs. Edward B. Cosad
Dr. & Mrs. David Cram
Mr. & Mrs. Anthony Cuevas
Dr. & Mrs. Roy L. Curry
Margaret G. Dake
Dr. & Mrs. Roy R. Deffebach
Mr. & Mrs. Charles Deleuze
Djerassi Foundation
Christopher Doscher
Dr. & Mrs. Thomas Drake
George A.V. Dunning
Richard & Barbara Eakin
Mr. & Mrs. William H. Elsner
Dr. & Mrs. James G. Emerson

G. Pete Encinas
Mr. & Mrs. Thomas K. Fawcett
Mr. & Mrs. A. Barlow Ferguson
Mr. & Mrs. Robert E. Ferguson
Tom & Lore Firman
Dr. & Mrs. M. Wallace Friedman
Norman F. Friedman
Furth Foundation
Lynn & Claude Ganz
Charles R. Garber
Raphael C. Garcia
Dr. & Mrs. Jay Gershov
Dr. & Mrs. Robert Gilbert
Mr. & Mrs. E.S. Gillette, Jr.
John S. Gilmor
Mrs. Myron B. Goldsmith
Daniel & Hilary Goldstine
Joan Wright Goodman
Edward C. Goodstein
Dr. & Mrs. Kenneth Gottlieb
Mr. Reeve Gould
Mr. & Mrs. Greig A. Gowdy
Isabella Horton Grant
G.W. Greer
Valery E. Guth
Mr. & Mrs. Robert D. Haas
N. Hahn
Marshal Hale
Hadley Dale Hall
Mr. & Mrs. John C. Hancock
R.L. Hanna
Mr. & Mrs. H. Ross Hansen
Dr. & Mrs. David Harrington
Mr. & Mrs. L.W. Harris, Jr.
Dr. M.R. Harris
Mr. & Mrs. Theodore Harris
Mrs. Maria C. Hearst
E. Dixon Heise
Bettina Herbert
Mr. & Mrs. Mortimer Herzstein
Daniel J. Hickey
Mr. & Mrs. Ernest E. Hill
Mr. & Mrs. Bill Hillman
Dr. G. Hing
Mr. & Mrs. Larry E. Hochhalter
Patricia A. Hodges
Sigrid Homs
Donald E. Hood
Mr. & Mrs. Albert J. Horn
Antonia Patricia Hotung
Mrs. E. A. Howard
Robert Lee Hudson
Walter Indeck, M.D.
Dr. & Mrs. John P. Jahn
Mr. & Mrs. Harry Johnson
Col. James T. Jones, USAF Ret.
Mr. & Mrs. Robert M. Jones
Mr. & Mrs. Bill Kane
Roger Kase
Mr. & Mrs. William Keegan
Dr. & Mrs. Gordon Keller
Michael N. Khourie
Dale & Sue Kocienski
Mr. & Mrs. Robert J. Koshland
Donald D. Kuhlke
Dr. & Mrs. Mark C. Lambert
Mr. & Mrs. John M. Lane
Ralph Lane, Jr.
William B. Lanier
James P. Laumont, M.D.
Mr. & Mrs. Benjamin B. Law

Peter V. Leigh
Aldo P. Lera
Dr. & Mrs. Douglas Liddicoat
S. Christopher Lirely
Mr. & Mrs. John A. Lord
David C. Luckham
Estate of Daisy Ethel Lyon
Jean A. MacCallum Trust
D.R. Macdonald
Robert & Jan MacDonnell
Mrs. Alden Mace
Mr. & Mrs. Richard B. Madden
Mr. & Mrs. Peter A. Magowan
Mr. & Mrs. Antonio Mariani
Mrs. Geraldine P. May
Mrs. Elliott McAllister
John H. McGuckin, Jr.
Greg Melchor
Robert Messick
Betty Rinehart Meub
Daniel W. Meub, M.D.
Fred J. Miller
Robert B. Miller
Jesse F. Minnis, Jr.
Mr. & Mrs. James P. Miscoll
John G. Moretti, Jr.
Mr. & Mrs. James Morrell
Paul & Roberta Mundie
Mr. & Mrs. W. Musson
Andrew T. Nadell, M.D.
David A. Negrin
Joan Nelson
Robert K. Nesbet
Evert & Elizabeth Nice
Nora Norden
Forbes & Dolores Norris
Dr. & Mrs. T. Novakov
Mrs. Ernst Ophuls
Dr. Seaver Page
Joseph R. Palsa
Alan Parisse
Patrick H. Peabody
J.L. Perez
Mr. & Mrs. Frank A. Petro, Jr.
Mrs. Joseph Puliz
Mrs. Jeanne Reade
Mr. & Mrs. Robert S. Reis
Dr. Robert M. Rinehart
Andrew M. Riolo
Mrs. Justin Roach
Dr. & Mrs. Patrick Robertson
Mr. & Mrs. Alan S. Robinson
Mrs. Gertrude D. Roche
Mr. & Mrs. Ralph Roesling
Dr. & Mrs. David B. Rosehill
Dr. & Mrs. Ernest Rosenbaum
Mr. & Mrs. Theodore Rosenberg
Mr. & Mrs. David Rosenkrantz
Christine H. Russell
Dr. & Mrs. John F. Sampson
Mrs. Lois Samson
J. Michael Samuel
Alfred L. Sanderson
Lidia Cucchetti Sanseau, M.D.
Maud Hill Schroll
Mrs. Karl Schuster
Mrs. A. Setrakian
Mr. & Mrs. Sol Silverman
Mrs. Herschel Silverstone
Marian A. Sinton
Mr. Larry D. Smith

Russell G. Smith
John Snyder
Dr. & Mrs. John L. Sommer
Mr. & Mrs. Steven Soult
Carolyn Steil
Ruth & Alan Stein
John & Diane Stephens
Elle Milgrom Stern
Dwight V. Strong
Madge H. Sutton
Joseph Swan
Mr. & Mrs. Robert M. Taubman
Christine Tejada
Mr. & Mrs. Nicholas G. Thacher
Edward D. Thirkell
Dale Tillery
Mary L. Tiscornia
Mr. & Mrs. Alfred T. Tomlinson
W. Denman & Catherine C. Van Ness
Mr. & Mrs. B.E. Vernon
Erik von Muller
Clinton Walker Foundation
Donna J. Warner
Mr. & Mrs. Edward J. Wasp
Laura L. Weeks
Mr. & Mrs. Joseph J. Weiner
Dr. Reuben Wekselman
Mr. & Mrs. Robert D. Wenzel
Peter Wiley
Paul V. Wiseman
Dr. E.A. Zarate
Mrs. Harold L. Zellerbach

SUPPORTING MEMBERS

\$500-999

BUSINESSES

Mariedi Anders Artists Mgmt.
Antoinette's Heirloom Jewelry
Bauer Antiques
The Bonanza Inn
James Bowman Associates
Clorox Company Foundation
Determined Productions, Inc.
Edis Corporation
Floor designs, Inc.
Fluor Engineers, Inc.
Hambrecht & Quist, Inc.
Claire Harrison Associates, Adv./PR.
Glen Jarvis, Architect
Blossom Landau Tours
Langer Mortgage & Investment Company, Inc.
Lewis & Taylor Building Service Contractors
Metropolitan Life Insurance Company
Perini Corporation
Planning Analysis & Development
PLM Companies
Sacramento Sierra Medical Group
Sanwa Bank California
Sherman Clay & Company
2K Packaging Enterprises, Inc.
Wotman & Hall
The Wyatt Company

GIFTS IN KIND

Brooks Cameras
Eastman Kodak
Shiseido Perfume

INDIVIDUAL & FOUNDATIONS

Anonymous (23)

SUPPORTING SAN FRANCISCO OPERA

<p>David A. Abercrombie Dr. & Mrs. Rodney Abernethy William Abrahams Mr. & Mrs. Andreas Acrivos Dr. & Mrs. Stephen F. Adam Charles F. Adams Mary Adams Russell E. Adamson, Jr. Gary L. Aguilar, M.D. Paul Aguirre Mr. & Mrs. James A. Aiello Merle Akers Mrs. Agnes Albert Mr. Jay C. Aleck Walter R. Allan M. Marc Alliguie Mr. & Mrs. Jose R. Alonso Joseph P. Amigone Elle Coy Amundsen Ms. Gayle Anderson Virginia Anderson Mrs. Ivan Anixter Robert C. Anthony, Jr. Mr. & Mrs. Edward Antognoli Dr. & Mrs. S. O. Arce William H. Armstrong Ronald Artac Dr. Barbara S. Artson Clifford Ashworth Steve Auerbach Mr. & Mrs. Stanley J. August Mr. & Mrs. Martin Austin Paul Baastad Mrs. Tadini Bacigalupi, Jr. Mr. & Mrs. W. Reece Bader Mr. & Mrs. David Baerncopf Lee Bagnell Mary & Howard Bailor Gerson Bakar Mrs. Morton Bakar David E. Baker Mr. & Mrs. Edgar Baker Mr. & Mrs. Mathew Bakulich Frederick Bandet William & Hilda Bank Mr. & Mrs. B. J. Barden Mr. & Mrs. Joseph Barish Moshe Barkat Ms. Nancie Barker William & Beverly Barletta Marshall G. Barnes, M.D. Miss Constance Barnett Mrs. Shirley Harold Baron Sanomar Barr Saundra Barsocchini William L. Bartels Michael H. Barton Richard M. Barulich Barbara Bass Mr. & Mrs. Martin Bastiani Wayne Batmale Dr. & Mrs. R. C. Batterman John W. Baxter, M.D. Wayne Bayless, M.D. Kenneth G. Beaman Brenda K. Beck Carol Becker Michael A. Bednarz Jane M. Beecham Mr. & Mrs. Donald M. Bekins Dr. & Mrs. Robert E. Belknap Elton H. Bell Mr. & Mrs. Charles E. Belle</p>	<p>Mrs. Geoffrey Bellenger Melvin Belli Dr. & Mrs. Leslie Z. Benet Edgar A. Benhard Lawrence A. Bennett & Althea L. Miller Charles & Dorothy Benson Robert Berbec Mrs. Dikran M. Berberian Philip P. Berelson Dr. & Mrs. Irving Berg Dr. & Mrs. Walter Berger Dr. John Berghout Dr. & Mrs. David Berkeley Mrs. A. Brooks Berlin Mr. & Mrs. Robert E. Bernard Bruce L. Beron Mrs. Pamela Berta Mr. & Mrs. Paul Bessieres Dr. & Mrs. Jerome W. Bettman Dr. & Mrs. W.H. Bevan-Thomas Fred B. Bialek Joan & Guido Biancalana Eileen & Joel Birnbaum Nordin & Donna Blacker Clementjames Blaha Robert C. Blair Mr. & Mrs. Henry Blaud Mr. & Mrs. Maxwell Bloom Robert & Joan Blum Ted Blum Mrs. Joseph Blumenfeld Robert M. Blunk Gerald T. Boden Philip & Kimberley Boesche Mrs. Frederick Bold, Jr. Dorothy Bonen Dr. & Mrs. Jephtha T. Boone Mr. & Mrs. Corwin Booth Ronald Borer Dr. John H. Borghi Mr. & Mrs. Roy L. Bouque Murray & Molly Bower Wayne E. Bowker Mrs. Elizabeth Bowman W. J. Boyington David Bradshaw Daniel J. Brady Dr. & Mrs. Erwin Braff Mr. & Mrs. David R. Braker Mrs. Henry Brean Wallace Breitman James E. Brennan Mr. & Mrs. R. G. Brindle John Briske Leigh A. Brite Dr. Anita U. Brothers Dr. Donald M. Brown Hilton & Flora Brown James R. Brown Mr. & Mrs. Jon L. Brown Susan M. Brown David L. Browne Mr. & Mrs. A. Jay Bruch A.T. Brugger Barbara Bruser Carol R. Brylka Mr. & Mrs. Andrzej Brzeski Nora-Lee & Alfred Buckingham Donald Buhman Peter Bull Ann M. Burns Mr. & Mrs. G. Steven Burrill</p>	<p>Mrs. Lottie Burstein Richard Buth William Lee Butler Mrs. James W. Caddick E. C. Cadelago, Jr. Mr. & Mrs. Donald M. Cahen Mrs. John E. Cahill Dr. & Mrs. J. Bryant Calhoun Mrs. Lewis S. Callaghan Charles C. Camp, Jr. Mr. & Mrs. Harry F. Camp Gary & Mari Campbell Dr. James M. Campbell Erica Campisi Ronald N. Cancienne William R. Carleton Mr. & Mrs. Stephen Carniglia Frances Monet Carter John & Susan Carver Jean M. Casaretto Ronald Casassa Mr. & Mrs. Howard Case Ronald Casentini Curtis M. Caton, Esq. John J. Cavanaugh Joan Theresa Cesano Andrea Chadwick Jacques Chahin, M.D. Mr. & Mrs. Sheldon F. Chanes Mr. & Mrs. W.A. Chapman Dr. J. Samuel Chase Mr. Rex G. Chase Sylvia Chase Marta Chavez-Taylor Dr. & Mrs. Melvin Cheitlin Carl T. Childs Mr. & Mrs. Marquis W. Childs Robert & Sandra Chilvers Yumi Chin Mrs. Raymond Burke Chrisman Natalie A. Churchill Sonia Francisco Cicerone Ruth & Frank T. Cisek, Jr. Cathryn B. Clark James Clark, Jr. Joseph William Clark Dr. Margaret Clark Ralph D. Clark, M.D. Stanley G. Clark Mrs. Frances H. Cleary Jack Coffman Cobb Patricia E. Cody Mr. & Mrs. Ralph L. Coffman Mr. & Mrs. Alvin C. Cohen Mrs. Barbara & Nathan Cohen Mr. & Mrs. William A. Cohendet Mrs. John Cokeley David & Catherine Colburn Merrill W. Cole Fred M. Colland Dr. & Mrs. Charles F. Collins Columbia Foundation Elizabeth F. Cone Mrs. Philip Conley Mr. & Mrs. Thomas Connolly Mrs. Richard Cooke, Jr. Dr. & Mrs. David Cookson Dr. & Mrs. Charles E. Cooper J. Caleb Cope Mr. & Mrs. Jack Corey Antonio Cortese William Corvin Kenneth & Carole Cory</p>	<p>Ernest L. Covington Ronald H. Cowan Miss Marion P. Crocker Armand P. Croft, Jr. M.D. Mr. & Mrs. John A. Cronin Mrs. Marc & Quita Cruciger Dr. & Mrs. Ramiro F. Cruz Lenn Curley Mary Curran Edwin L. Currey Dr. & Mrs. Thaddeus Cwalina Andrew H. D'Anneo Mr. & Mrs. Ture Dahlstrom Orville W. Dale Bob & Norma Dallachie Forrest B. Davidson Mrs. Ann Davies Beatrice Davis Wayne Day J. C. De Tata, M.D. Mr. & Mrs. James F. Dean Dr. & Mrs. Robert J. Debs Mr. & Mrs. Raymond Decker Michael Deffley Carl & Catherine Degler Gloria F. De Hart Dr. Stephen de Luchi Jeffrey Demunck Leslie Roden Detwiler Donald E. Devers Mrs. Mel de Weerd John Diefenbach Mr. & Mrs. Albert E. Dien Marshall Dill, Jr. Mr. & Mrs. J. Philip DiNapoli Charles Dishman Mrs. William O. Ditto, Jr. Donald R. Dixon Mr. & Mrs. Charles G. Dondero Mr. & Mrs. Jerome K. Doolan Richard Dorsay Howard M. Downs Mr. & Mrs. Robert J. Doxey Dr. Monte Jan Dray John Dreisbach Sidney Drell Barbara & Gary Drummond Mr. & Mrs. Ciro Duarte Daniel P. Ducos Sherwood Dudley Dr. & Mrs. K. J. Dumas Nicholas & Donna Dunckel Mr. & Mrs. William W. Dunlop Mr. James E. Durkin Mrs. B. Hinsdale Dwyer Kenneth E. Dyer Ms. Mari-Lynne Earls Mr. & Mrs. Frederick J. Early, Jr. Michael R. Ebert Kathryn Ecenbarger Joan Eckart E. Phyllis Edwards Emlen Hall Ehrlich John S. Ehrlich John R. Ehrman Peter & Sue Elkind Dr. & Mrs. A.H. Ellenberg Mr. & Mrs. Donald T. Elliott Cdr. & Mrs. Duncan Elliott Diane Ellison Alyce Elmore Dr. & Mrs. Moises Elterman Allyson & Michael Ely</p>
---	--	--	--

SUPPORTING SAN FRANCISCO OPERA

- C. L. Emerson
 Olive I. U. English
 Susan R. Enlow
 Dr. & Mrs. Lee P. Enright
 Dr. & Mrs. Wayne L. Erdbrink
 Ronald Allison Ernst
 Katherine Wittschen Eshleman
 Robert Michael Espinoza
 Mr. & Mrs. Edward F. Euphrat
 Henry & Marsha Evans
 Mr. & Mrs. Henry K. Evers
 Dr. & Mrs. Robert T. Falltrick
 Mr. & Mrs. Thomas J. Fama
 Dr. & Mrs. Seymour M. Farber
 Roger & Rosemary Faris
 Juliette Farkouh
 Paul D. Farmer
 Mr. & Mrs. Wesley J. Fastiff
 Henry Faulkner
 Mark & Marlo Faulkner
 Mr. & Mrs. Perrin Fay
 Fenton Foundation, Inc.
 Dr. Robert B. Fenwick
 Richard Ferguson, M.D.
 Robert Fergusson
 Manuel Fernandez
 Mr. & Mrs. Hamilton Ferris
 Edward F. Fessenden
 Jean & Alexander L. Fetter
 Lesley Fetterman
 Mr. & Mrs. John H. Finger
 Mrs. Lowell Firstenberger
 Dr. & Mrs. George Fischer
 Mrs. Hugo B. Fischer
 Warren D. Fishburn, Jr.
 George W. Fisher
 John R. Fisher
 Louis C. G. Fisher
 David G. Fladlien
 George & Patricia Flynn
 John L. Flynn
 Robert M. Flynn
 Mr. & Mrs. Terence M. Flynn
 Charles H. Fogg
 Dr. & Mrs. John Douglas Forbes
 Mr. & Mrs. Angelo Fornaciari
 Mr. & Mrs. T. Jack Foster, Jr.
 Mr. & Mrs. Norman H. Fowler
 Miss Mary Franck
 John Bollman Franger
 Carole Franzen
 Robert F. Frederickson
 Mrs. Harold R. Freeman
 Dr. Allen B. Freitag
 June N. Freitas
 Mr. & Mrs. William M. Friede
 Hildburg Fuchs
 Charles E. & Donna J. Fuller
 Mr. & Mrs. Joseph F. Furlong, III
 Frederick Gabali, M.D.
 William G. Gaede
 Mr. & Mrs. Alfred J. Gagnon
 Mr. J. Gerard Gagnon
 Christina Galioto
 Connie Gallina
 Carolynn Gandolfo
 Mr. & Mrs. Max R. Garcia
 Mr. & Mrs. Robert Kahn Gardner
 Dominic Garofalo
 Francis Gates
 Rene Gaubert
 Robert Gazelle
 Gayle S. Geary &
- Richard A. Drossler
 Christos Georgantas
 Mrs. Stanley B. Gerdes
 Mrs. Gloria Gordon Getty
 Alfred F. Geyer
 Robert J. Gildersleeve
 Mr. & Mrs. Rolf A. Gille
 Mr. & Mrs. Dario Giovacchini
 Ms. Adriana Giramonti
 Merle Giustetto
 Harvey W. Glasser, M.D.
 Julius Glazer
 Dr. James M. Glick
 Dick M. Glumac
 Dr. John L. Goble &
 Dr. Joan H. Goble
 Bart Goldie
 Lezlee Martin Goldstein
 Dorothy E. Goldstone
 Prentiss H. Goldstone
 Marcia Goode
 Gordon & Jean Goodrich
 Tyll Goodrich
 Dr. & Mrs. William Gorham
 Charles R. Gouker
 Jill Graham
 Stewart G. Graham
 Dr. & Mrs. Melvin L. Grais
 Mr. & Mrs. Frederick Grauer
 Dr. & Mrs. William K. Graves
 Mrs. Ronald Gray
 Edmund Green
 Richard Greene
 Mrs. Theodore A. Griffinger
 Alfreds Grislis
 Dr. & Mrs. Philip Grossi
 Dr. & Mrs. Elmer R. Grossman
 Lloyd Grotheer
 Louise W. Guastavino
 Eleanor Guilford
 Mr. & Mrs. Patrick Gunning
 Dr. & Mrs. John G. Gurley
 Max Gutierrez
 Dr. & Mrs. Charles K. Guttas
 Mr. & Mrs. Robert R. Hagopian
 Dr. H. Clark Hale
 Dr. & Mrs. Walter B. Hall
 William R. Hall
 Mrs. Edward J. Hamilton, Jr.
 Thomas W. Hamilton
 Dr. Don C. Hampel
 Richard Hancey, M.D.
 E. William Hancock
 Louis & Sandra Handler
 Dr. Elias S. Hanna
 Lavelle Hanna
 Miriam Hanna
 Patricia Hanson &
 Clay Thomson
 Robert D. Harhay
 Mr. & Mrs. J.M. Harker
 Bradley J. Harlan
 Betty-Lou Harmon
 Paul Harmon
 Dr. Marilyn H. Harper
 Dr. Kevin Harrington &
 Dr. Margaret Harrington
 Lorraine B. Harris
 Norman Harris
 Dr. & Mrs. R. S. Harrison
 Mr. & Mrs. Joe T. Hartzog, M.D.
 Mrs. June S. Haseltine
 Mr. & Mrs. Bruce Hasenkamp
- Mr. & Mrs. Ernest E. Haskin
 Bob Hawes
 Mrs. Anne S. Hay
 Margaret M. Hayden
 Dillon M. Hayes
 Emmett G. Hayes
 Horace O. Hayes
 Elwood M. Haynes
 Mr. Harold F. Heady
 Mr. Randolph Hearst
 Mr. & Mrs. James T. Heavey
 John Heckenlively, M.D.
 George Heigho
 Mr. & Mrs. Ray E. Held
 Mr. & Mrs. Robert D. Heller
 Mr. & Mrs. A. Carl Helmholtz
 Gardiner Hempel
 Mr. Robert E. Henderson
 Mr. & Mrs. William E. Henley
 Robert L. Henn
 Clyde W. Henry, Jr.
 William E. Henry
 John S. & Betty J. Hensill
 Oscar & Margarita Hercs
 Donald Herman
 C. Herred, M.D.
 Herschelle
 Mr. & Mrs. David Heskin
 Elizabeth A. Hetherington
 Conrad W. Hewitt
 Richard A. Hicks
 Mr. & Mrs. Thomas W. High
 Mr. & Mrs. Anthony R. Hill
 Mr. & Mrs. James Hillabrant
 Marilyn M. Hills
 Dr. Roger W. Hoag
 Mr. & Mrs. Irving Hochman
 Mr. & Mrs. Joseph Hochstim
 Robert W. Hofer
 Dr. & Mrs. George H. Hogle
 Mrs. Edward Hohfeld
 Dr. & Mrs. Jerome V. Holland
 Jesse Hollis
 Dr. Leo E. Hollister
 Mrs. William Knox Holt
 Dr. & Mrs. Charles Holtfreter
 John T. Hornung
 Shirley Hort
 Dr. & Mrs. Yoshio Hosobuchi
 Raymond & Karen Houck
 Thomas R. Houran
 Mr. & Mrs. James E. Howell
 Marielle Huber
 Samuel C. Hughes, M.D.
 Dr. Robert C. Hull
 Mrs. Eileen B. Hultin
 Wray Humphrey
 Frederick Hunt
 Mr. & Mrs. Peter Hunt
 Raymond B. Huttig
 Mr. & Mrs. Marion T. Hvidt
 Marie Natalie Hyman
 Henry K. Ilg
 Robert L. Ingram
 Mr. & Mrs. Judd C. Iversen
 Clayton R. Jackson
 Mr. & Mrs. T. Hardy Jackson
 Walter S. James, III, M.D.
 Edward T. Janney
 Mrs. Sinclair Jardine
 Mr. & Mrs. Claude Jarman
 Mrs. Dewey P. Jeannette
 Bruce M. Jewett
- J. Roger Jobson
 C. Lyle Johnson
 Mr. & Mrs. Donald Johnson
 Dr. & Mrs. H.R. Johnson
 Mr. & Mrs. J.B.S. Johnson, Jr.
 Mr. & Mrs. Jackson Johnson
 Mr. & Mrs. Reverdy Johnson
 Robert R. Johnson
 S. S. Johnson Foundation
 Mr. & Mrs. Robert R. Johnston
 Mr. & Mrs. Lawrence S. Jones
 Thomas E. Jones, M.D.
 Mr. & Mrs. Winton Jones
 Mr. & Mrs. William T. Joyce
 Mrs. Eleanor Jue
 Harold D. Kahn
 Harry & Candace Kahn
 William J. Kane
 Richard & Susan Kaplan
 Dr. & Mrs. Samuel D. Kaplan
 Cecil Kaplinsky
 Judge Lawrence Karlton
 Mychelle Karlton
 Harold & Hedi Kaufman
 Mrs. Felton Kaufmann
 Mr. & Mrs. Hugh Keays
 Mr. & Mrs. R. H. Keenleyside
 Marilyn Keller
 Mr. & Mrs. Peter Keller
 George F. Kellogg
 Mr. & Mrs. Charles Kenady
 Don Kennedy
 Dr. & Mrs. James Kent
 Dr. Cynthia J. Kenyon
 Harlan & Esther Kessel
 Roger & Doris Ketcham
 Mrs. Devera Kettner
 Mrs. Frank L. Kidner
 Donald H. Kieselhorst
 Thomas E. Kimball
 Sue Fisher King
 Mr. & Mrs. Richard K. Kingsley
 Cassius L. Kirk, Jr.
 David Kirk
 Mr. & Mrs. Francis Kirkham
 Mr. & Mrs. James Kirkham
 Mr. & Mrs. L. Duane Kirkpatrick
 Mrs. Emma E. Kjaer
 Mr. & Mrs. Peter Klatt
 George Klaus
 Lauren Tresnon Klein
 Mr. & Mrs. Simon Kleinman
 Dr. & Mrs. Robert J. Klett
 Mr. & Mrs. Thomas Klitgaard
 Derek T. Knudsen
 Philip & Alice Knudsen
 Steen Knudsen
 George Koch
 Dr. & Mrs. Bertram S. Koel
 Louis A. Koffman
 Mr. & Mrs. Joseph Kohlenstein
 Dr. F. W. Kohout
 Barbara D. Kokesh
 Dr. Walter K. Konishi
 Dr. & Mrs. David Korn
 Daniel Kotler
 Donald & Ruth Krajewski
 Dr. & Mrs. Bernard M. Kramer
 Mr. & Mrs. Jonathan Krass
 Mr. & Mrs. Walter Kreutzer
 Eva Mae Kristman
 Dr. George Krucik
 Stanley & Beatrice Kubu

SUPPORTING SAN FRANCISCO OPERA

- Gilbert J. Kucera, M.D.
 Alexander & Elena Kulakoff
 Dr. & Mrs. Ernest E. Kundert
 Robert & Janet Kunze
 L.F. Kurlander, M.D.
 Drs. Paula & Michael Kushlan
 Thomas M. Lacey
 Mr. & Mrs. Philip R. Ladd
 Mr. & Mrs. Lloyd J. Laird
 Lakeside Foundation
 Robin Lamb
 Claude H. Lambert
 Mr. & Mrs. Pierre R. Lamond
 Allyn Beth Landau, M.D.
 Dr. & Mrs. John R. Lane
 Mrs. William H. Lane, III
 Jean B. Lanier
 Andrew R. Larson
 Kathleen Larson
 C. S. Latshaw, Jr.
 Eric Laub
 James Eric Laurence
 Mr. & Mrs. Norman Layne
 Mr. & Mrs. Louis Lazzari
 Mr. & Mrs. G.B. Lebedeff
 Mr. & Mrs. Allan E. Lee
 Mr. & Mrs. Robert Leeper
 Dr. & Mrs. Charles Leftwich
 Mr. & Mrs. Darwin Leister
 Mr. & Mrs. Kenneth Leitch
 Dr. & Mrs. John Lenahan
 Douglas Leong
 Harry Leslie
 Jose Ma. C. Leuterio, M.D.
 Mr. & Mrs. Julian Levi
 Morton & Elaine Levine
 Mary S. Levine-Colburn
 Regina & Leon Levintow
 Mr. & Mrs. Jacob Levitan
 Mr. & Mrs. David Lieberman
 Mr. & Mrs. John G. Lilienthal
 Lili Li Lim
 Mr. O.G. Linde
 Mrs. George M. Lindsay
 J.L. Linebarger
 James Lingel
 Reint & Inga Lingeman
 Kenneth J. Lininger
 John Livingston
 Louis Livotti, M.D.
 Albert & Jananne LoCasale
 Helen L. Loebs
 Mr. & Mrs. George Loinaz
 Dr. & Mrs. H. Loomis, Jr.
 John C. Lorini
 Mr. James P. Lovegren
 David Lucas
 Mr. & Mrs. John E. Lucas
 Dr. & Mrs. G. Karl Ludwig, Jr.
 Mr. & Mrs. C.K. Lyde
 Gloria L. Lyden
 Gilbert C. Lyle
 Mrs. Thomas G. Lyons
 Graeme K. MacDonald
 Marilyn MacGregor
 Mr. & Mrs. William R. Mackey
 Mr. & Mrs. J. Richard Maffei
 Mrs. Annette P. Maggiora
 Mr. & Mrs. Merrill Magowan
 Peter A. Magowan
 Dr. & Mrs. Maurice Mann
 Ari Marcus
 Daniel Mardesich
 Anita Naz Mardikian
 Dr. & Mrs. Elwin Marg
 Mr. & Mrs. Ephraim Margolin
 M.V. Markof-Belaëff
 Mr. & Mrs. Michael Marston
 Roger M. Martin
 Mr. & Mrs. Stephen J. Martin
 Dr. & Mrs. Myron Marx
 Virginia R. Mason
 Mrs. Sharon Mata
 Richard Mateosian
 Dr. & Mrs. Jacob L. Mathis
 Mrs. Albert C. Mattei
 Lucie M. Matzley
 Dr. Joseph Mauritzen
 M. D. Maxwell
 F. T. Maynard
 Mr. & Mrs. Wayne L. Mayo
 Mr. & Mrs. Alex Mazetis
 Lucy Kelly McCabe
 Sandra McCabe
 James V. McConnell
 Clement Tobin McCormick
 Robert & Helen McCrary
 Dr. & Mrs. Ellis E. McCune
 Denis V. McDougal
 Dr. & Mrs. M.T. McEnany
 Donald L. McGee
 John McGreevey
 Mr. & Mrs. Richard McKewan
 Mr. & Mrs. Francis McKim, Jr.
 Mr. & Mrs. Thomas McKinley
 Charles L. McKinney
 Mrs. Morton McMichael
 J.R. McMicking
 Mrs. Sylvia McNeil
 Mrs. E. Johnson McRae
 Dr. & Mrs. Sedgwick Mead
 Mrs. Edgar Meakin
 Mr. & Mrs. Fred G. Meis
 Leo N. Meleyco, M.D.
 Gilbert J. Mendonsa
 Mr. & Mrs. Harvie Merrill, IV
 J. Lee Mershon
 Vincent P. Messina
 Barbara Meyer
 Mr. & Mrs. Donald Michener
 Peter Milbury
 Michael Millen
 Mr. & Mrs. D.H. Miller
 Mrs. Marian Miller
 Susan Miller
 Russ Mills
 Larry Millsap
 James E. & Manon C. Mischeaux
 Holbrook T. Mitchell
 Mrs. Patricia S. Moloney
 Michele A. Monson
 James C. Moora
 Ken Moore/Revillon
 R. Joseph Moore
 Thomas E. Moore, M.D.
 Dr. & Mrs. James Moorefield
 Daniel & Katharine Morgan
 Mr. & Mrs. Brewster Morris
 Elliot Morrison
 Marlene Morrison
 Mrs. Peter Morrison
 Mrs. Walter Morrison
 John Morrissey
 Cade L. Morrow
 Walter C. Mortenson
 Dr. Forrest S. Mortimer
 Mr. Stewart Morton
 Robert C. Morwood
 Mr. & Mrs. Leland M. Mosk
 Maryanne Mott
 Mr. & Mrs. Darrell Mueller
 Robert Mukai
 Joseph W. Mullen, Jr.
 Ms. Kate H. Murashige
 Mr. & Mrs. Klaus Murer
 Dr. & Mrs. Bradford Murphey
 Dr. & Mrs. Harold C. Murphree
 Mrs. Daniel J. Murphy
 Judith L. Murphy
 Dr. & Mrs. Anton C. Musladin
 Keshavan Nair
 John Nairn
 Norman S. Namerow, M.D.
 Dr. & Mrs. Paul Nathan
 Mrs. Thomas F. Nee
 Mr. & Mrs. Hal S. Needham
 Alfred L. Nella
 Dr. Alex Nellas
 Mr. & Mrs. Clarence E. Nelson
 Mr. Nels B. Nelson
 Dr. & Mrs. D. H. Neustein
 Nancy M. Newman, M.D.
 Mr. & Mrs. Peter L. Newton
 Colonel & Mrs. C. W. Nicolary
 Mr. & Mrs. Sterling Nicolaysen
 Mr. & Mrs. Russell Niles
 Norma J. Nixon
 Charles E. Noble
 Dr. & Mrs. Paul W. Nordquist
 Mark Northcross
 Shirley Norton
 Mildred J. O'Connor
 Mr. & Mrs. James L. O'Dea
 Mrs. Ernest L. Offen
 Mr. & Mrs. C. Y. Offutt
 Mr. & Mrs. John L. O'Hara
 Brendan & Laura O'Hehir
 Mr. & Mrs. Jon Older
 Prof. & Mrs. Ingram Olkin
 Peter J. Olsen, D.D.S.
 Dr. & Mrs. A. C. Olshen
 Oscar E. Olson
 Stevanie Jan Olson
 Jo Oltean
 Ernesto Ono
 Mr. & Mrs. John H. Ormond
 Mr. & Mrs. Arthur Oppenheimer
 Mr. John C. Opperman
 Burt Orben & Jeffrey Breslaw
 Mrs. Jerome Orecchia
 Jerry Orecchia
 Mr. M. Lester O'Shea
 Eome Otsuki
 Mr. & Mrs. R. C. Otter
 The Reverend David F. Pace
 Robert Pacini
 Mr. & Mrs. Sanford Paganucci
 Mr. & Mrs. John R. Page
 Mr. & Mrs. F. Ward Paine
 Mr. & Mrs. Michael Painter
 Donald & Blaniid Palatucci
 Robert & Jeraldine Palazzi
 Dr. & Mrs. Philip E.S. Palmer
 Frank Pannorfi
 Robert J. Pansegrau
 Mr. & Mrs. George Paras
 Margot Parke
 Dr. & Mrs. Roy A. Pasqualetti
 Susan Jane Passovoy
 Adolph L. Patrick
 Mrs. Alan G. Pattee
 Drs. Crellin & Kay Pauling
 Mr. & Mrs. Fred Pavlow
 Patrick H. Peabody
 Bernard D. Pechter
 Dr. Donald A. Peck
 Larry & Judith Peden
 Mr. & Mrs. Ivan Pejcha
 Susan Pemberton
 Peter A. Pender
 Mrs. Charles Foster Pennock
 Dr. & Mrs. Roland K. Perkins
 Mr. & Mrs. David Perlman
 Ann Marie & Joseph F. Perrelli
 Mark W. Perry
 Maureen Jane Perry
 Jessica W. Persoff
 J/J Petricciani Foundation
 William C. Petru
 Bernard Peuto
 Dr. & Mrs. Adolf Pfefferbaum
 Mrs. R.J. Pfeiffer
 Mr. Robert E. Pfeiffer
 Gene M. Phillips, M.D.
 J.E. Phillips
 Mr. & Mrs. Allen M. Phipps
 Monika Picardo
 Dr. & Mrs. Vincent F. Piccioni
 Ileen Pickrem
 Alexander Pines
 Tina Pirani
 Michel Pisani
 William Pisani
 Mrs. Harold Pischel
 Mary Pitcairn
 Paul & Helen Pocher
 Mr. & Mrs. William Podesto
 Fran & George Poeschel
 Mr. & Mrs. William Poeschl
 Harry Polland
 Norma H. Pollock
 Mr. & Mrs. Gordon L. Poole
 Mr. Adam C. Powell, III
 Pietro Giovanni Pracchia
 David L. Pratt
 Gerald & Stephanie Pressman
 Andrew J. Presto III, M.D.
 Mrs. Richard E. Price
 Mr. Lou Proano
 Siegfried B. Puknat
 Robert & Joyce Pyle
 Miss Joan Quigley
 John M. Quigley
 Miss Ruth Quigley
 Mr. & Mrs. Martin Quinn
 Walter P. Quintin, Jr.
 E.M.E. Ragland
 Gwyneth & Victor Ragosine
 Patricia Ramsden
 Nahum & Jane Rand
 H.S. Rao & Meera Rao
 Mr. & Mrs. G.M. Rappaport
 William D. & Marilyn K. Rasdal
 Mr. & Mrs. Richard Rasmussen
 Dr. & Mrs. George Raust, Jr.
 Mr. & Mrs. Robert H. Rector
 David & Connie Redell
 Dr. & Mrs. John B. Reed
 Linda Reese
 Glenn H. Reid
 George W. Reimer, M.D.
 Gerald Reis

SUPPORTING SAN FRANCISCO OPERA

- Mrs. Robert L. Remke
 Edmund A. Renolds, Jr.
 Mr. & Mrs. Emil J. Rettagliata
 John Reynolds
 Sherlee Rhine
 Mr. & Mrs. William Rhoades
 Mrs. Nadine R. Rhodes
 Alice J. Riaboff
 Lyle Richardson
 Wesley Richert
 Mr. & Mrs. Burton Richter
 Mrs. Reba Ritchey
 Mr. & Mrs. Joseph J. Rizzuto
 Mr. & Mrs. Barrett B. Roach
 Mr. & Mrs. Frank Roberts
 Mrs. Henry W. Robinson
 Mrs. Margaret Schilling Rocchia
 Mr. Alan Rockwell
 Dr. & Mrs. Ernest Rogers
 Mr. & Mrs. John G. Rogers
 Dr. & Mrs. Kenneth T. Roost
 Dr. & Mrs. David H. Rose
 Mr. & Mrs. Barr Rosenberg
 Mr. & Mrs. Paul Rosenberg
 Mr. & Mrs. Norman Rosenblatt
 Joseph A. Rosenthal
 Bruce S. Ross
 Mrs. Donald F. Ross
 James Ross
 Richard A. Roth
 Victor Rowley
 Marcia Roy-McCormack
 Noelle Rubaloff
 Edward Rubinfeld
 Mr. & Mrs. Leonard Rubin
 Harry Rubins
 Seymour Rubinstein
 Michael Rudolph, M.D.
 Kenneth N. Rumburg, M.D.
 Franklin A. Rumore, M.D.
 John B. Rutherford
 Millicent Rutherford
 Dr. & Mrs. David Sachs
 W.H. Saltzman
 Mr. & Mrs. Bertram Sampson
 Dr. & Mrs. John J. Sampson
 William A. Sands, Jr.
 Dr. & Mrs. John D. Santaniello
 Mr. Felipe R. Santiago
 Mr. & Mrs. R.L. Sapirstein
 Mr. & Mrs. Charles Sargent
 Alfred Saroni, Jr.
 Dorian P. Sarris
 Mrs. Leontine Sassell
 Mr. & Mrs. Richard Saveri
 Richard A. Savoy
 Dr. & Mrs. Rolf G. Scherman
 Mr. & Mrs. Philip Schlein
 Dr. Kurt A. Schlesinger
 Mr. & Mrs. Nathaniel Schmelzer
 Jerry D. Schmitz
 Dr. & Mrs. Thomas Schmitz
 Judge & Mrs. Robert Schnacke
 Cynthia Schneider, M.D.
 Mr. & Mrs. Edward J. Schneider
 Mr. & Mrs. Warren Schneider
 Mr. & Mrs. Charles Schonfeld
 Sherry G. Schor
 Betty J. Schreiner, M.D.
 Mr. & Mrs. Leo H. Schuering, Jr.
 Charles Schug
 Mary & Ted Schulz
 Mr. & Mrs. Paul Schumacher
 Helen Schwartz
 Steven Schwartz, M.D.
 William Schwarze
 Jeffrey L. Schweer
 Robert J. Schweitzer, M.D.
 Mr. Raymond J. Schweizer
 Simone Sciobereti
 Margaret C. Seitz
 Marlene K. Seligson
 Edward Selikson
 Dr. & Mrs. Arthur Selzer
 Porter Sesnon, Jr.
 Mr. & Mrs. Grant A. Settlemier
 Johannes C. Severiens
 Mrs. Ben Shane
 Mr. & Mrs. William I. Shanney
 Gerald V. Sharp
 Thomas L. Shelton
 Dr. & Mrs. William A. Sheppard
 Dr. Sol Shnider
 Dr. & Mrs. Mervyn Shoor
 Ruth A. Short
 Mr. & Mrs. Lawrence L. Shrader
 Mr. & Mrs. Robert F. Shurtz
 Mr. & Mrs. Leon R. Sickles
 Jack Siemon
 Mrs. Doris F. Silva
 Michael Simeone
 Mr. & Mrs. Dwight Simpson
 Lib & Mal Simpson
 Waltraut L. Singer
 J. Francis Sinnott
 Edward J. Sivyer
 Mona Skager
 Mrs. Claire Collins Skall
 Harold Skilbred
 Henriette Phelan Slattery
 Mr. & Mrs. Paul Slauson
 Mrs. Frank H. Sloss
 Mrs. Allen T. Smith, II
 Mr. & Mrs. Gerald L. Smith
 J.T. Smith
 Dr. & Mrs. Mansfield Smith
 Paul Smith
 Mrs. Jack Smithers
 Dr. & Mrs. Marvin Smoller
 Mr. & Mrs. Robert C. Sneed, Jr.
 Mark A. Snyder, M.D.
 Stephen A. Sokolow
 Ruth Freeman Solomon
 Vera Solovkov
 Allan E. Sommer
 Mrs. Marcus Sassoon Sopher
 Stephen Lloyd Sorensen
 Dr. Cynthia Soyster
 Mr. & Mrs. John E. Sparks
 Richard Sparks
 Ronald L. Sparks
 Mrs. Charles Spaulding
 Mrs. Thomas Spencer
 Marian Speno
 Mr. & Mrs. Hart H. Spiegel
 Dr. & Mrs. Samuel D. Spivack
 Munroe L. Spivock
 Mr. & Mrs. Dale F. Sprinkle
 Barbara K. Spring
 William H. Stahl
 Katherine Standeven
 Helen Staples
 Dr. & Mrs. Henry H. Stauffer
 Mr. & Mrs. William E. Steen
 Dr. Samuel J. Stegman
 Dr. & Mrs. H. Thomas Stein
 Dr. & Mrs. Stuart Steinberg
 Ruth S. Steiner
 Daniel Stern
 Lawrence Daniel Stern, M.D.
 Ken & Dottie Stevens
 Audrey J. Stewart
 Jay Stewart
 Mr. & Mrs. Robert J. Stewart
 Joseph A. Stockdale
 Dr. & Mrs. Fred R. Stoddard
 Dr. & Mrs. Bernard Stone
 Mr. & Mrs. Kneeland E. Stone
 Claudia Stoop
 Carol Storer
 Prof. & Mrs. A. Streitwieser
 Dr. & Mrs. J. Garland Stroup
 Dr. & Mrs. J.M. Stubblebine
 Mr. & Mrs. Barry Stubbs
 John P. Sucich
 Kathleen Sullivan
 Mrs. Margot J. Sullivan
 Robert E. Sullivan
 Mr. & Mrs. Bert O. Summers
 Mrs. Delphine Sutley
 Gene Suttle
 Gary B. Swartzburg
 Dr. Alan D. Swensen
 Jonathan Swift
 Mrs. Sara R. Tajeldin
 Edward L. Talberth
 Dr. T. Miriam Tani
 Mr. & Mrs. Thaddeus Taube
 Mr. & Mrs. Richard L. Tarrow
 Frances Mary Taylor
 Leonard M. Taylor
 Mr. & Mrs. R.E. Taylor
 Dr. & Mrs. Robert Clark Taylor
 Mrs. Joseph Tedesco
 Nikolai Tehin
 Mr. & Mrs. Marvin T. Tepperman
 Jeannine Terry
 Rae Terry
 Lou & Karen Test
 Alphonse P. Testa
 Charles Theus
 Robert Thoen
 Ruedi F. Thoeni, M.D.
 Jeffrey Thomas
 Richard F. Thomas, Jr.
 Mr. & Mrs. E. Keith Thomson
 Mrs. Frances T. Thomson
 Kimio Toda
 Mrs. Joseph Z. Todd
 Miss Carol Tomlinson
 Mr. & Mrs. Gary Torre
 Marimar Torres
 Dr. & Mrs. Bryant A. Toth
 Col. Ronald F. Trauner
 Elizabeth Tromovitch
 James A. Tucker
 Reverend Lloyd George Tupper
 Donald J. Tusel, M.D.
 Marcia & Allen Tusting
 Mr. & Mrs. John Tyers
 Daniel J. Ulyot, M.D.
 Mrs. John R. Upton
 Dr. & Mrs. John Urquhart
 Dr. & Mrs. Arden Valasek
 Ximena Valdes, M.D.
 Mr. & Mrs. Walter Vance
 Mr. & Mrs. Jack Vandenberg
 Dr. T.M. Vandenheede
 Mrs. Robert S. Van Derveer
 Mrs. Katharina Vasilev
 Mrs. Stephen W. Veitch
 Masako Velasquez
 Mary Vinella
 Sanford "Buzz" Vines
 Thomas A. Vogler
 Dr. Paul Volberding
 Mr. & Mrs. Alexander von Hafften
 Benay Von Husen
 Garry Waba
 Mrs. Frank F. Walker
 Dr. & Mrs. Ralph Wallerstein
 Robert B. & Emily H. Warden
 Mr. & Mrs. William E. Warren
 Herman Warsh
 George S. Watanabe
 Don Watson, Jr.
 Judith V. Weatherford
 Dr. & Mrs. Paul M. Weber
 Elizabeth C. Webster
 Mr. & Mrs. William E. Wecker
 Miriam & William Wehrend
 Dr. & Mrs. Edward Weinschel
 Dr. & Mrs. Harry Weinstein
 Dr. & Mrs. Stephen Weinstein
 Morton S. Weiss
 Victoria Wells
 Paul M. Werner
 Dr. & Mrs. C.M. Weseman
 Mrs. Miley Wesson
 Dr. James J. Weston
 Dr. Cherie L.R. Wetzel
 Peter S. Weygant
 Mrs. Thaddeus Whalen
 Marjorie M. Whitaker
 Mrs. W. Stanley Whitaker
 Edward A. White
 Dr. & Mrs. James E. Whiteside
 Robert A. Whyte
 Mr. & Mrs. Charles R. Wichman
 Mr. & Mrs. James Wickersham
 Mr. & Mrs. Walton Wickett
 Lawrence E. Wiesen
 Mrs. Diane Williams
 Diane Williams & Scott Robinson
 Mrs. T.A. Williamson
 Dr. Glenn E. Willoughby
 Dr. & Mrs. H. Lawrence Wilsey
 Mr. & Mrs. Theo P. Winarske
 John S. Winfield, M.D.
 Dr. James Winfrey
 Dr. & Mrs. Harold S. Winters
 Mr. & Mrs. Harold Witkin
 Mary Wohlford
 Mr. & Mrs. Robert Wolfe
 Mr. & Mrs. Fred S. Wozniak
 Mr. & Mrs. J.L. Wrathall
 John H. Wright
 Dennis Wu
 Mr. Satoru Yagi
 Roly Yanez
 Stanley K. Yarnell, M.D.
 James Leslie Yates
 Mr. & Mrs. Avram Yedidia
 Mrs. Janet M. Youngblood
 E. William & Mary Alice Yund
 Dr. & Mrs. Alejandro Zaffaroni
 Dr. & Mrs. Louis Zamvil
 Mr. & Mrs. Wm. Zappettini, Jr.
 Henry Zeiter, M.D.
 Steve Zilles
 Mr. & Mrs. Amos C. Zucchi
 Ira S. Zuckerman
 Leonard & Connie Zuga
 GIFTS IN KIND
 Mr. Ivan J. VanPerre

QUALITÄT



Bechstein

The Stradivarius of keyboard instruments. Entirely hand-crafted, this piano is simply the ultimate — unparalleled in touch and tone

Feurich

The world's finest and rarest woods — African Pyramid Mahogany, English Burl Walnut, Brazilian Rosewood — make these stunning pianos unprecedented in sound and design

Schimmel

Germany's leading piano manufacturer integrates modern technology and old world craftsmanship to bring you a most appealing value

The finest German pianos highlight the extensive R. Kassman world-wide collection of new and used imported instruments, including Hamburg Steinway, Kawai, Knight and more!

R. Kassman is the official purveyor to the San Francisco Opera and San Francisco Ballet

R. KASSMAN

Purveyor of Fine Pianos

425 Hayes Street (at Gough)
San Francisco
(415) 626-8444

SUPPORTING SAN FRANCISCO OPERA

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Alexander & Baldwin, Inc.
Allied Corporation
American Express Foundation
AT&T Foundation
Atlantic Richfield Foundation
Beatrice Companies, Inc.
The Boeing Company
Carter Hawley Hale Stores, Inc.
Caterpillar Foundation
Chevron
CIGNA Corporation
Citicorp (USA), Inc.
Consolidated Foods Foundation
Container Corporation of America
Continental Insurance Corporation
Cooper Industries Foundation
CPC International, Inc.
Del Monte Corporation
Digital Equipment Corporation
The Equitable Life Assurance Society of the United States
EXXON
Federated Department Stores
Fireman's Fund Insurance Company Foundation
First Interstate Bank of California
Fluor Engineers Inc.
Mining & Metals Division
The Gap Stores Inc.
GenRad Foundation
IBM Corporation
International Data Corporation
Johnson & Higgins of California
Kemper Group
Levi Strauss & Co.
R.H. Macy & Co., Inc.
Marine Midland Bank
The Marmon Group
Martin Marietta Corp.
McGraw Hill Foundation, Inc.
Mobil Foundation, Inc.
Monsanto Fund
Montgomery Ward
MONY
Morton Thiokol
Names in the News
Newhall Land and Farming Company
Newsweek
Northrup Corporation
Pacific Lighting Corporation
Pacific Telephone
Phelps Dodge Corporation
Philip Morris, Inc.
Quaker Oats
Rainier Bancorporation
R.J. Reynolds Industries, Inc.
Rolm Corporation
Santa Fe Southern Pacific Foundation
Joseph E. Seagram & Sons, Inc.
Security Pacific Foundation
Shaklee Corporation
Sohio Petroleum Company
Southern Pacific Company
The St. Paul Companies
Tandy Corporation
The Textron Charitable Trust
Times Mirror
Transamerica Corporation
TRW Foundation
United Parcel Service
United Technologies Corporation

Union Pacific Railroad
Wells Fargo Foundation
Westinghouse Electric Fund
John Wiley & Sons, Inc.
The Xerox Foundation

GIFTS IN KIND

In addition to those listed above we also wish to thank the following San Francisco Opera donors who have contributed generous gifts in kind during the past year.

Ballon Brigade
Balloon Lady
Beringer Vineyards
Creston Manor Vineyards
Matthew S. Farruggio
Geyser Peak Winery
McKesson Corporation
Mondavi Winery
Montrose Australian Winery
Rustridge Winery
The Westin St. Francisco Hotel

OPERA GUILD GIFTS IN KIND

1987 gifts in kind of \$500 or more to the San Francisco Opera Guild benefiting their education programs.

American Airlines
Bryan International Travel
Cannon Wines
Hassler Hotel-Roma
Hyatt Regency
Hastings Trio
Le Grand Intercontinental
I. Magnin
Mrs. Harvie M. Merril
Keith Morrison
McKesson Corporation
Quinn/Brein, Inc.
Restaurant 101 California
Royal Viking Line
Sambuca Romana
Mrs. Lloyd Yoder

TRIBUTARY CONTRIBUTIONS

San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made memorial and honorary contributions from April 15, 1987 to October 1, 1987. These gifts are placed in the Opera's Endowment Fund to ensure the stage remains lit and vibrant for seasons to come.

IN MEMORY OF

MRS. ERWIN B. FISHER
Mr. & Mrs. Robert C. Morwood

ROBERT M. FLAHERTY
The A. Thorsens

RICHARD H. GIBSON
Glenn H. Reid

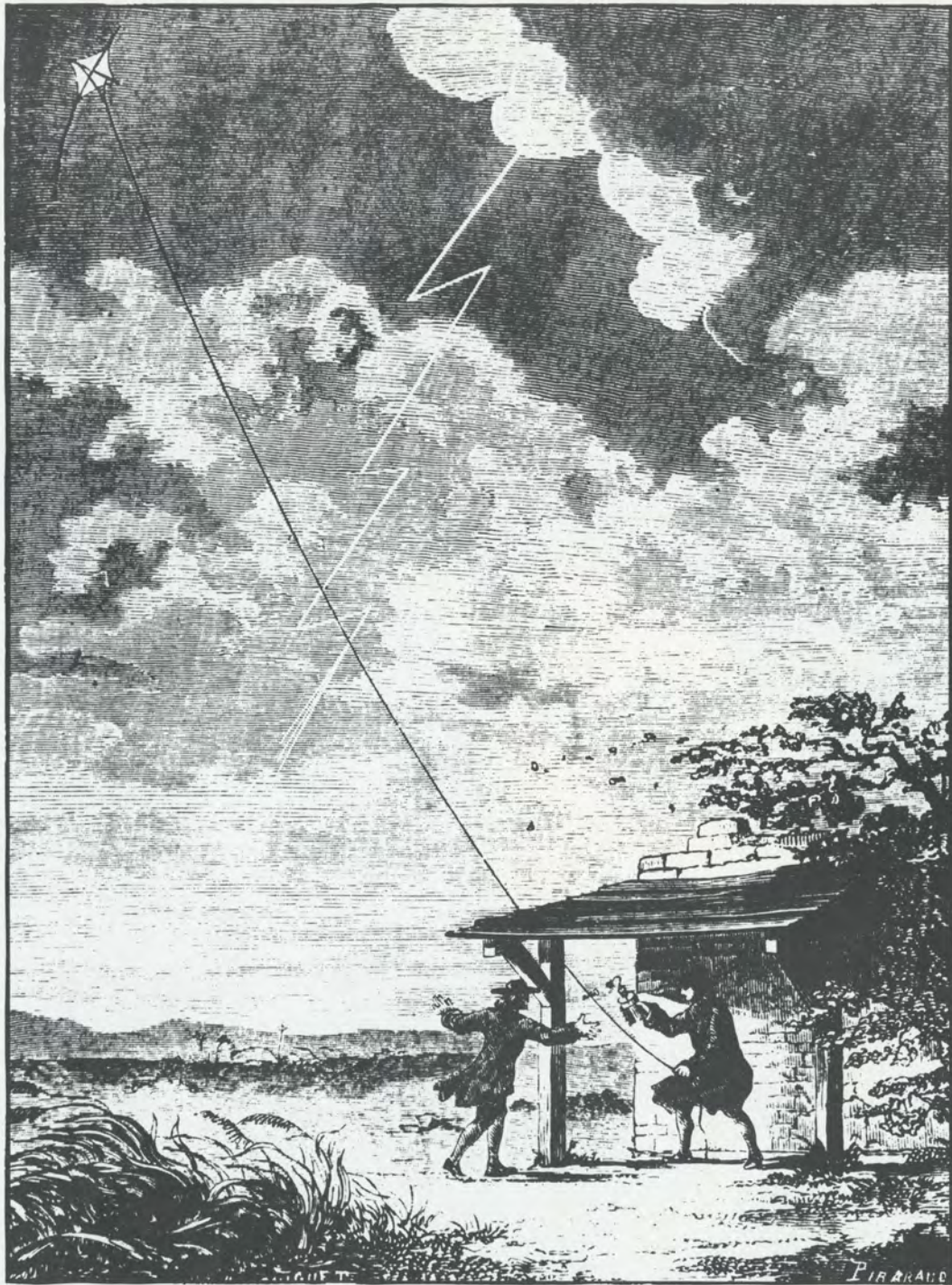
MRS. THEODORE A. KOLB
Beaulieu Vineyard
Eugene C. Thomas

MRS. CARLOS JOSUA MAAS
Muriel McKeivitt Sonne

MISS MIRIAM PREECE
Sigrid Snider

VIC VICKREY
Barbara Boucke
Bressie & Company
Michael Raddie

We make every effort to ensure accurate listings of our donors. If your name is not correctly listed, we apologize and ask that you contact the Development Department at 861-4008, ext. 145.



DISCOVERING INVESTMENT OPPORTUNITIES
IS OUR BUSINESS.



INDULGENT. THE SENSE OF REMY.



Exclusively Fine Champagne Cognac

Remy