

Louise

1999

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1999-2000 SEASON

LOUISE



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# PERFORMING ARTS®

## SAN FRANCISCO OPERA MAGAZINE

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1999/2000 Season

Vol. 77, No. 2

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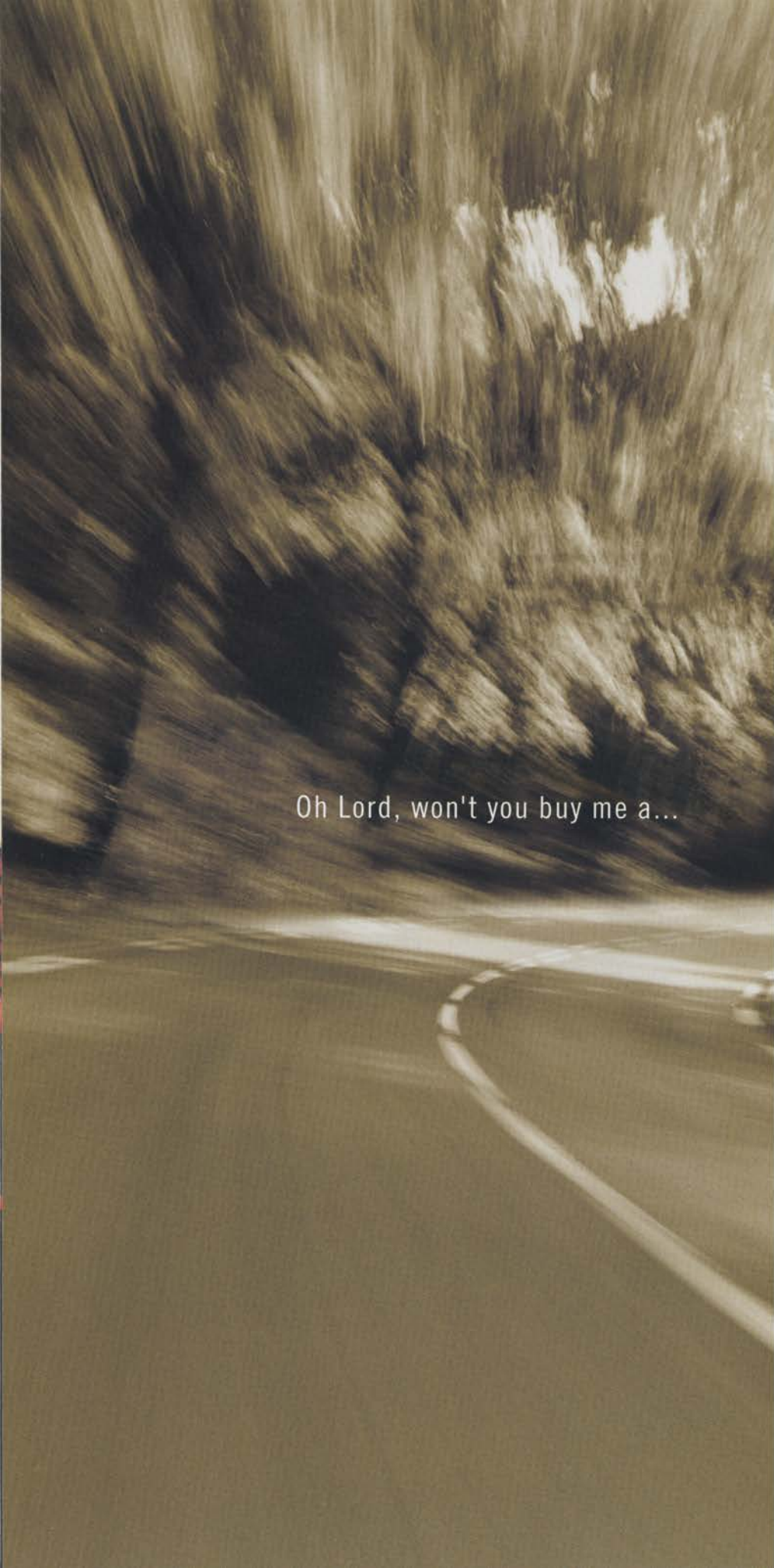


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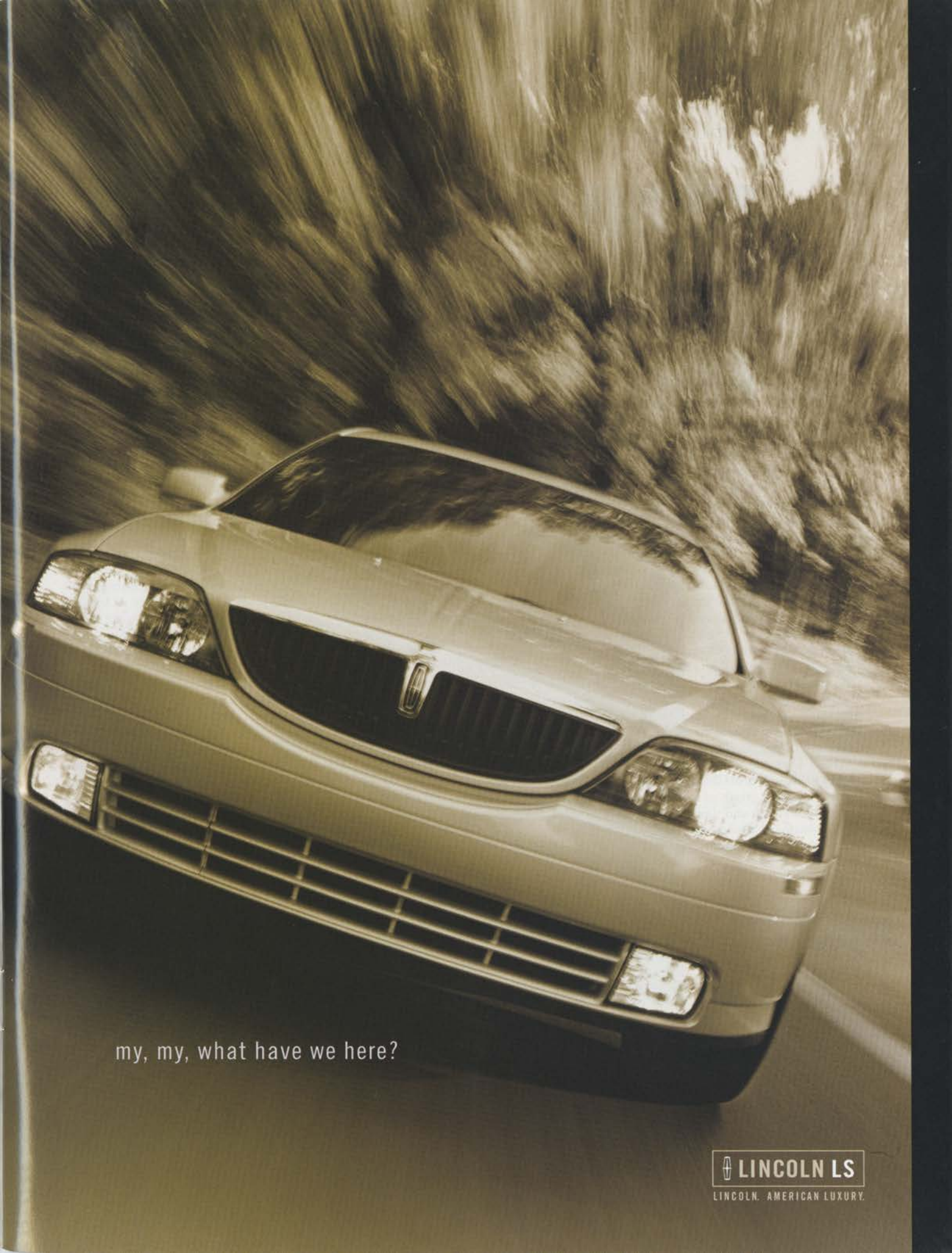


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**A MESSAGE FROM THE  
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SOHL

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We have so much to look forward to this season — a repertoire of 11 brilliant masterworks, five of which are presented in spectacular new productions: Charpentier's *Louise*, Donizetti's *La Favorite*, Verdi's *Nabucco*, Mozart's *Don Giovanni* and Wagner's *Parsifal*. Our 77<sup>th</sup> Season also features revivals of celebrated San Francisco Opera productions: Verdi's *Un Ballo in Maschera*, Donizetti's *Lucia di Lammermoor*, Mozart's *Idomeneo* (co-owned with Lyric Opera of Chicago), Puccini's *La Bohème*, Berg's *Wozzeck* and Stravinsky's *The Rake's Progress*. Additionally, some of the world's finest singers and conductors will join in music to pay tribute to a very special member of the San Francisco Opera family, mezzo-soprano Marilyn Horne.

Music Director Donald Runnicles and the San Francisco Opera Orchestra and Chorus will be on hand all season, joined by an illustrious group of international artists — singers, conductors, directors and designers — who will infuse each production with all the musical glory, vocal brilliance, dramatic fervor and visual splendor that grand opera has to offer.

Enjoy!

Lotfi Mansouri  
General Director

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**O**ur 1999/2000 Season ushers in a new era for San Francisco Opera. Great opera is now being presented virtually all year round. This is an advantage for us all. Not only does it give our patrons more flexibility, but it also provides more opportunities to widen our audiences, develop artists, offer arts education, and enliven the operatic repertoire with new commissions and productions, thus helping to secure a vibrant future for the art form.

This season is made possible by our dedicated sponsors and contributors. We would like to acknowledge the contributions of our thousands of individuals whose support, large or small, is vital to our season. Equally important to us is the role of our year-round sponsors: Grants for the Arts/San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts, as well as the James Irvine Foundation and our 1999/2000 sponsors: Bank of America, American Airlines, and Kawai Pianos, provided by San Francisco Pianoworks, Inc. Our great thanks also goes to our production sponsors: Friends in memory of Gorham B. Knowles (*Un Ballo in Maschera*), Mr. and Mrs. Edmund Wattis Littlefield and Lorna Talbot (*Louise*), Mrs. Gorham B. Knowles (*La Favorite*), The Bernard Osher Endowment Fund (*Idomeneo*), Fred and Peggy Furth and Wells Fargo (*La Bohème*).

We also wish to acknowledge San Francisco Opera Guild on the occasion of its diamond jubilee year. For 60 years, the Opera Guild has introduced hundreds of thousands of people in the Northern California community to opera, and has helped to support San Francisco Opera both financially and through the efforts of its myriad volunteers.

On behalf of the San Francisco Opera Association, we are pleased to welcome you to San Francisco Opera's 77<sup>th</sup> Season, and we thank you for joining us.

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# THE ESSENTIAL LOUISE

BY THE EARL OF HAREWOOD



Mary Garden as Louise in her Act IV costume.

It's an odd thought that in the realm of opera, Boito, an Italian intellectual who wanted to reform Italian art and offended Verdi with his efforts, and Gustave Charpentier, an ardent socialist, should each be remembered for a single more-or-less repertory

opera (*Mefistofele* in one case, *Louise* in the other) and virtually nothing else. Odd, too, that each composer wrote a second opera — Boito's *Nerone* was championed by Toscanini, and Charpentier's *Julien* had Caruso and Farrar in its Metropolitan premiere cast — but

REUTLINGER, 1908

they have virtually disappeared. Boito lived to well over 70 years of age, but spent most of his life re-writing and polishing music he had already written, and Charpentier, who survived to 95, did much the same. Boito at least was an expert librettist, for others as well as for himself, but Charpentier claimed that his work was so autobiographical that he needed ten years between works in order to have lived sufficient new material to start again!

As a young man, Charpentier was out to shock — this was the period of Emile Zola — but after he joined Massenet's composition class, he subdued early instincts sufficiently to win in 1887 the Prix de Rome, the much sought-after prize whereby young French composers were allowed a free stay in the Eternal City. In Rome, he seems to have embarked on three works which became not so much central to his *oeuvre* as to have constituted the major part of it: the orchestral *Impressions d'Italie*, which Debussy liked; the symphonic drama *La Vie du Poète*, which was some years later to form the basis of *Julien*; and *Louise* itself. These three works became a kind of musical quarry from which he hewed the material for everything else he wrote. Even here, a major hiccup nearly supervened. So enamored of his adopted Montmartre had he become (his family left the Moselle area to escape German occupation in 1870) that legend has it he three times fled from the station before finally catching the train to Italy!

Charpentier was socially aware and nothing if not a believer in his own preaching. Within weeks of the premiere of *Louise* he was giving away 400 seats to dressmakers and in 1902 he founded the *Conservatoire Mimi Pinson* in order to provide free artistic education for the working girls of Paris. About women's emancipation and the poverty of the

---

Lord Harewood had a career in arts administration over many years. He was first a Director and then on the staff of the Royal Opera House, Covent Garden, from 1951 to 1972; Artistic Director of the Edinburgh Festival 1961 to '65; Managing Director of English National Opera 1972 to '85. He was subsequently Chairman of ENO, and, from 1985 to '97, President of the British Board of Film Classification, and even has an abiding fascination with Association Football and was President of the English Football Association at the time England won the World Cup in 1966.

## Everyone has noticed it. One for



Dorothy Kirsten and Gustave Charpentier in Paris, preparing for her first *Louise* at the San Francisco Opera in 1947.

working classes he felt passionately and it was in *Louise* that he gave most effective voice to this commitment. The opera is centrally concerned with a realistic depiction of life in the Paris he adored, but he had already composed a large-scale *Fête du Couronnement de la Muse* for an open-air ceremony in Montmartre, and when he was urged to give his opera more variety, he incorporated it in the third act of his opera, and with it introduced an element of symbolism, or at least of unreality, into the realistic action. The mixture, which could have been an uneasy one, is worked with more than a little skill: realism dominating the outer acts and the atelier of Act II, symbolism taking over with the intertwined figures

of the surreal Night-Prowler (the so-called "Noctambule"), who stands for the evils of Paris, which Charpentier deplored, and for free love, which he endorsed, and the King of the Fools, who in the *Couronnement* presides over the city's glamour. When, in the second act, street criers and workers crawl like insects from the woodwork, the two ingredients mingle easily and the mixture they make emerges half-actual, half-allegorical, with a taste and scent all its own.

After the first night of *Louise*, Paul Dukas, a composer five years younger than Charpentier (who was then forty), pronounced an elegant verdict: "The first and last acts are those of a master; the other two are those of an artist; the

whole is the work of a man." It is an interesting judgment and it suggests that the younger composer found a dichotomy in the work, preferring the out-and-out realism of Acts I and IV to the elements of fantasy to be found in parts (but only parts) of Acts II and III. We may agree, but also note in passing that Dukas's only opera, *Ariane et Barbe-bleue*, is itself the ultimate in symbolism. I find the contrasting elements Charpentier introduced into *Louise* are there for good reason and demonstrate architectural sense uncommon in a first opera though possibly not in a composer in his late thirties.

The fashion in between-the-wars France, and even earlier, was to decry the music of *Louise*. On the other hand, Richard Strauss seems to have enjoyed it when Romain Rolland took him to hear it more than his host did, and Mahler conducted it in Vienna within two years of the premiere: Schönberg's pupils stayed behind to applaud after others had gone home, and by 1914 it had been heard in 25 different centers. I was lucky that when I first heard it soon after the war and some time before it was recorded, I had heard no prejudice against it — though prejudice was around at that time even against so obvious a master as Puccini. It was easy then to be immediately struck by the bold arpeggiated figure of the opening and by Julien's appropriation of it in his evening serenade to Louise. Easy, too, to accept Charpentier's use of it as a motif throughout the opera. The lyricism of Julien's exposition to Louise of how he first fell in love has overtones of the operatic mastery of Charpentier's teacher Massenet, and the setting of text throughout is sure and communicative. Impressive as is the early part of Act I, true characterization in depth arrives with the cellos' suggestion of the weighty figure of the Father, with confidence in his own worth and his place — not only in the family, but in society. His opening words: "Bon soir. La soupe est prête?" [Good evening. Is the soup ready?] have become a kind of talisman of banality, but the situation *is* banal, and the Father is presented as a basically contented and resourceful figure. Conversation is convincing, and Charpentier's strength in narrative through music is as sure in its way as Puccini's (they were contempo-



Daughter and parents at San Francisco Opera's 1947 Louise premiere: Dorothy Kirsten, Ezio Pinza and Claramae Turner.

aries and, for all of Puccini's greater genius, it is hard not to use the comparison). Similar to Wagner, the orchestra's role for Charpentier is much more than that of support; if the quarreling of mother and daughter is a matter of words, the affection between Louise and her father can be sensed from orchestral comment when they are silent.

The second act is in strong contrast. This is what Louise has been longing for — she says so at the end of Act I — this, as much as the reciprocated love of Julien. The ambivalent figure of the Night Prowler (that is how we translated the "Noctambule" when we did the opera in English in London nearly twenty years ago) has about him an air of menace, and even the street cries are hardly reassuring at first. The scene of the atelier where Louise works represents another change of atmosphere, this time matter-of-fact, and with little suggestion about it of mystery, let alone fantasy. Irma's solo is well disguised at first in the chatter, but during its course comes a foreshadowing of the slow waltz which the aural memory of anyone familiar with *Louise* will recognize with something like a thrill. With it, the composer later catches the sheer intoxication of Paris which is of course the opera's constant sub-plot.

Like Wagner, Charpentier enjoys introducing a motif which will enjoy greater prominence later, and Act III starts with a *pianissimo* foreshadowing of what will later become something like the opera's motto: "Tout être a le droit d'être libre" [All humans have the right



Louise at the San Francisco Opera in 1967: (L. to r.) Nicola Rossi-Lemeni, Arlene Saunders and Sona Cervena.

to freedom], enunciated by Julien with the solemnity due to something he not only believes but has perhaps taught Louise by rote. It has the sovereign quality of being not only convincing as a statement (at that time, French law allowed people of either sex to be married *only with permission of both parents*) — but also musically memorable, though probably not as memorable as Louise's great aria which comes at the very beginning of the act. "Depuis le jour" has become as popular as all but the most famous of Puccini arias, and its soaring lyricism suggest a major lyrical invention, greater than what Charpentier

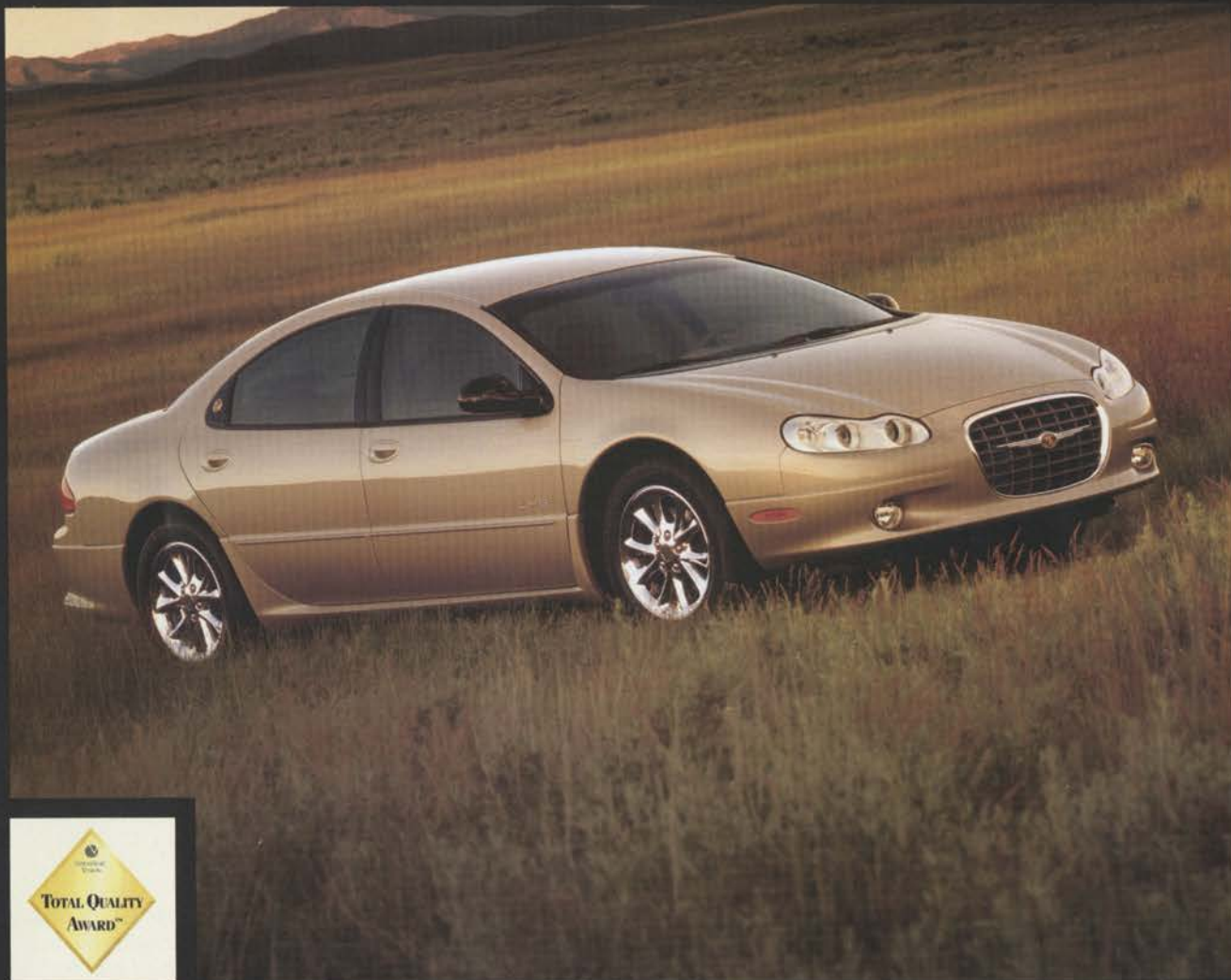
achieved elsewhere; a truly glamorous solo. Only less memorable are the cries "Libres! Libres!" [We are free!] which represent the climax of the succeeding love duet. The episode of the *Couronnement de la Muse* is one of the opera's more curious ones, originating as it did as an open-air frolic and containing as it does the other-worldly figure of the Pape des Fous [King of Fools], whose contribution to the drama is at best neutral. Much more to the point at the end is the low-key intervention of the Mother begging Louise to come home in what is little less than a bid to save her dying Father. The original singer of the role of the Mother was the great Deschamps-Jéhin, who eight years earlier had been the first to sing Dalila in Paris and who

apparently made a great thing of each of her interventions in this opera. The composer at the act's end allows the slow waltz to take over.

By the last act, there is little left in the Father of the confident figure of Act I. He has become a grumbler, who is not only sick but down on his luck — "Les pauvres gens, peuvent-ils être heureux?" — ["Can poor people be happy?"] — and unable to cope. Nothing in the old man's life seems to give him pleasure any more, until his self-pity recedes into the relaxed warmth to be found in his *Berceuse*. Nonetheless,

*Continued on page 34*

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Felicity Palmer, Samuel Ramey, Renée Fleming and Jerry Hadley, San Francisco Opera's 1999 *Louise* principals, share a light moment during a rehearsal break with the opera's stage director Lotfi Mansouri.

ALL PHOTOS: MARTY SOHL

## TAILORING LOUISE

BY ARTHUR KAPLAN

Walk into the office of San Francisco Opera General Director Lotfi Mansouri, glance to the left, and you will see a framed reproduction of the poster that heralded a new and exciting opera to the world almost exactly 100 years ago. The work of artist Georges Rochegrosse, it depicts solitary young lovers embracing on the hill of Montmartre against a twilight sky and the city lights of Paris glistening below.

The opera in question is Gustave Charpentier's *Louise*, chosen as the new work to usher in a new century at the Opéra-Comique in Paris. Its premiere on February 2, 1900, aroused delirious public acclaim, and within a year *Louise* had achieved over 100 performances at that theater alone. Although that

number had increased to nearly 1,000 by the time the composer died at age 96 in 1956, it had by then become something of a period piece — even in France. *Louise* remains, however, the sole representative of *naturalisme* — the French cousin of Italian *verismo* — to occupy a place, however marginal, in the international opera repertory.

It is a work for which Lotfi Mansouri feels a special affinity and affection. "I'm very attached to it and I have a very nostalgic feeling for it," he states. "When I directed it for the first time in Geneva in 1966, I had a wonderful cast. Suzanne Sarocca was Louise, Jean Brazzi was Julien, Nicola Rossi-Lemeni was the Father and one of the great French mezzos, Solange Michel, was the Mother. And my Ragpicker was José Van Dam! It was so incredibly, so quintessentially French," he adds with a smile. "I loved doing it and I always wanted to do it again, but with the right cast."


Mansouri harbored his dream until he

could put together just such an ensemble. "First of all, I thought of *Louise* for Renée [Fleming]. Doing *Louise* without a good Louise is like doing *Otello* without a real *Otello*. You can not do it with a very light, lyric voice. People underestimate *Louise*. Everybody sings 'Depuis le jour.' It's one of the easiest numbers in the opera, if you have the voice for it. But that's misleading. The last act is so dramatic. It's vocally so demanding, with the orchestra going full force. It borders on *Elektra*, it's so strong. You need a voice like Renée's. You need a soprano with her kind of power and, at the same time, her vulnerability, sweetness and lyricism. So, Renée is for me just ideal, and originally that was the *raison d'être* for presenting *Louise*.

"Then I thought that Sam [Ramey] would be a wonderful Father. He took to the idea right away; I didn't have to convince him. Of course Jerry [Hadley] makes a charming *poète* —

*Continued on page 19*

Arthur Kaplan, former co-editor of *San Francisco Opera magazine*, currently directs opera tours for Dailey-Thorp Travel, the Smithsonian Institution and the National Trust for Historic Preservation.

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## TAILORING LOUISE

continued from page 16



Jerry Hadley (above) and Renée Fleming (below right) during an early rehearsal for *Louise*.

think of his Rodolfo in *Bohème*. And for the Mother, I thought of Felicity Palmer. She's such a brilliant actress. She can bring to the role all the colors it requires — the severity, but also the affection."

Mansouri warms to the description of the opera's characters and the dramatic situations in which they find themselves. "It's all so real and the characterizations are so delicious," he enthuses. "Not only the principals, but also the secondary characters: the Raggpicker, who is kind of a mirror image of the Father; the Newspaper Girl, the Street Urchin, and all the seamstresses, who are all so different from each other... The man has written a novel [Charpentier called *Louise* actually a *roman musical* or musical novel]. You could do the first act as a play without music, and it would work, as I did once with the first act of *Rosenkavalier*."

As a director, Mansouri marvels at the incredibly minute details presented by the opera's action. It is all part of the aesthetic of naturalism that pervaded the arts in the late 19<sup>th</sup> century. "It comes from Zola and his realistic creations, like *Nana* and *Gervaise*," states Mansouri. "Even in the theater at that time things were so minutely detailed and realistic. It was a reaction against early 19<sup>th</sup>-century romanticism — Victor Hugo's overblown style and all that grand stuff. You no longer have the aris-

tocrats or the bourgeoisie; it's the proletariat, the workers, the *troisième classe*. And it always stays in the same milieu; it doesn't shift to the bourgeoisie or the upper classes."

Taking out a large folder, Mansouri displays its contents with the delight and protectiveness of a proud parent. "For my opening-night gift in Geneva," he says, "Solange Michel gave me one of the most wonderful gifts that anyone has ever given me — a copy of the original *Louise* production book. You name it, it's all there: the stage directions, the props, the lighting, the clothes, every character's age and description down to the color of their eyes. When you take a look at Charpentier's character descriptions — they're superb."

He proceeds to read a few examples from the list of secondary roles: *Le Chansonnier* [Song Writer] — baryton martin [high, light baritone], 25 years old, beardless, jovial, a comic bohemian; *Le Gavroche* — soprano, 14 years old, street urchin, wily and irreverent, but in no way a hooligan, with a look of suffering that would evoke pity were it not for the ironic smile of the precocious philosopher; Gertrude [one of the seamstresses] — mezzo-soprano, 35 years old, working-class woman, spinster, coquettish, sentimental, ridiculous... It's like a casting sheet! And when you look at the props, he's got every little prop listed. I've never seen a production book like this for any opera. [David] Belasco [the American playwright, author of *Madame Butterfly* and *The Girl of the Golden West*] used to do this. For his *Butterfly*, for example, he even has the gels for the lighting cues and where each projector should be placed. When I did *Fanciulla*, I got hold of Belasco's staging book; you'd be amazed at the details."

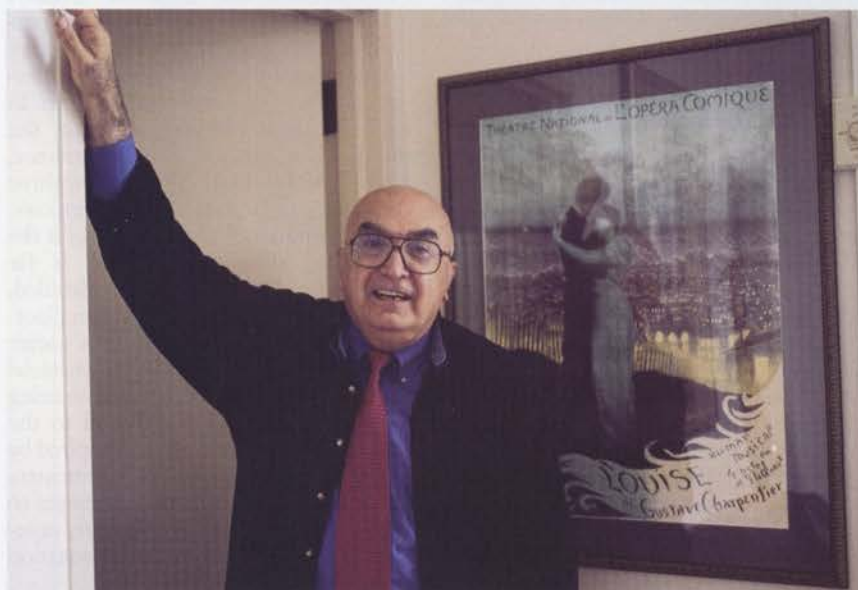
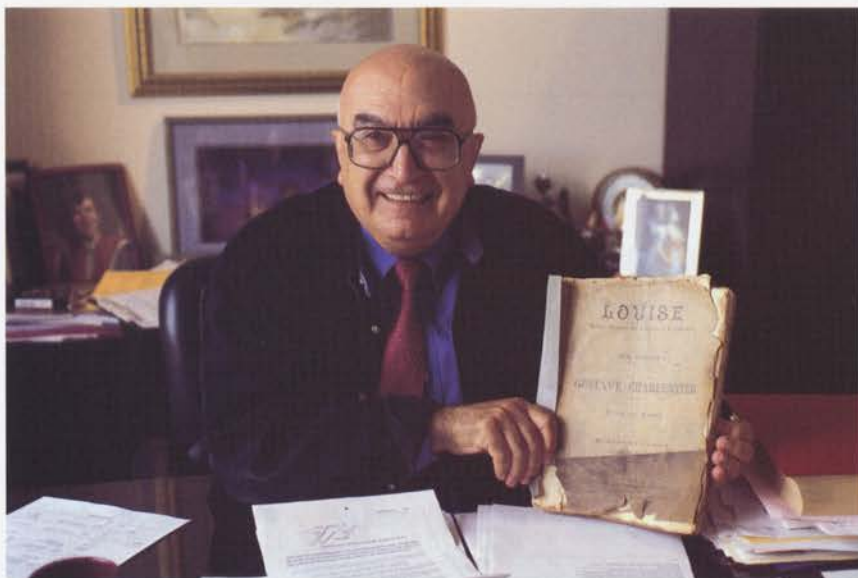
In addition to the wealth of useful information and staging indications that can be culled from the *Louise* production book, the director professes to have learned a lot from Solange Michel, who had worked with Charpentier. "She told me, for example, details about the meal in Act I — how the Father blesses the dishes, how he serves the soup and then the stew, the *lamb* stew, mind you."

This "slice-of-life" realism runs throughout the opera, and it is clear that as director, Mansouri intends to be as true to Charpentier's conception as possible. When he staged the work in

Geneva, he used the production by Maurice Utrillo that was done for the 50<sup>th</sup>-anniversary production of *Louise* at the Opéra-Comique. "Because the Geneva stage is so big compared to the Opéra-Comique, I put the sets into a frame and started each act with a frozen tableau," he explains. "This time, I went to Paris and got Utrillo's original sketches. Though he was a wonderful painter, he wasn't a set designer..."

The comparison between Utrillo's sketches and the ones for the San Francisco Opera production by Thierry Bosquet immediately point up the difference between painter and set designer. In Utrillo's sketch for the interior of the apartment in Acts I and IV, for instance, there are three blank white walls, three doors and three plain upstage windows, and no furniture. Bosquet's sketch for the apartment, although painterly, is far more colorful, evocative and detailed, with all the furniture and props in place. His set design for the seamstresses' atelier features mannequins, bolts of material and a sewing machine, whose whirring noise forms a sonic background to the early part of the scene. Clearly inspired by the work of the celebrated Montmartre painter, Bosquet successfully attempts to convey an Utrillo-like atmosphere, especially in the Act III set for the Coronation of the Muse.





Lotfi Mansouri in his office with the 1900 production book of *Louise* (above left) and the less-fragile piano-vocal score (above), as well as in front of the French poster mentioned in the beginning of this article (left).

“Thierry is the designer,” says Mansouri, “and John [Coyne, who was responsible for the revised set designs for the 1999 San Francisco Opera *Ring*] then translated Thierry’s images. John has done all the technical work for *Louise* and also created new sets for *La Favorite*, and is designing the *Albert Herring* sets for our Showcase 2000.”

Bosquet designed not only the sets, but also the costumes for *Louise*. Like the set sketches, those for the costumes are strikingly realistic, vivid and detailed. “Thierry discovered a book in Paris with real pictures of the working-class people of the period ... the ragpicker, the coal gatherer, the milkwoman, the street sweeper, the artichoke vendor,” Mansouri enumerates as he leafs through the costume sketches one by one. “Such unbelievable detail... I wanted to put a little touch of Mephisto into the *Noctambule*. He is really a symbolic character, the spirit of Paris. ‘*Je suis le procureur*,’ he exclaims — the Seducer. That’s why people are a little afraid of

him. [The production book describes him as “Prince Charming... symbol of the ‘Pleasures of Paris,’ a character both modern and mythical, extremely attractive and seductive”].

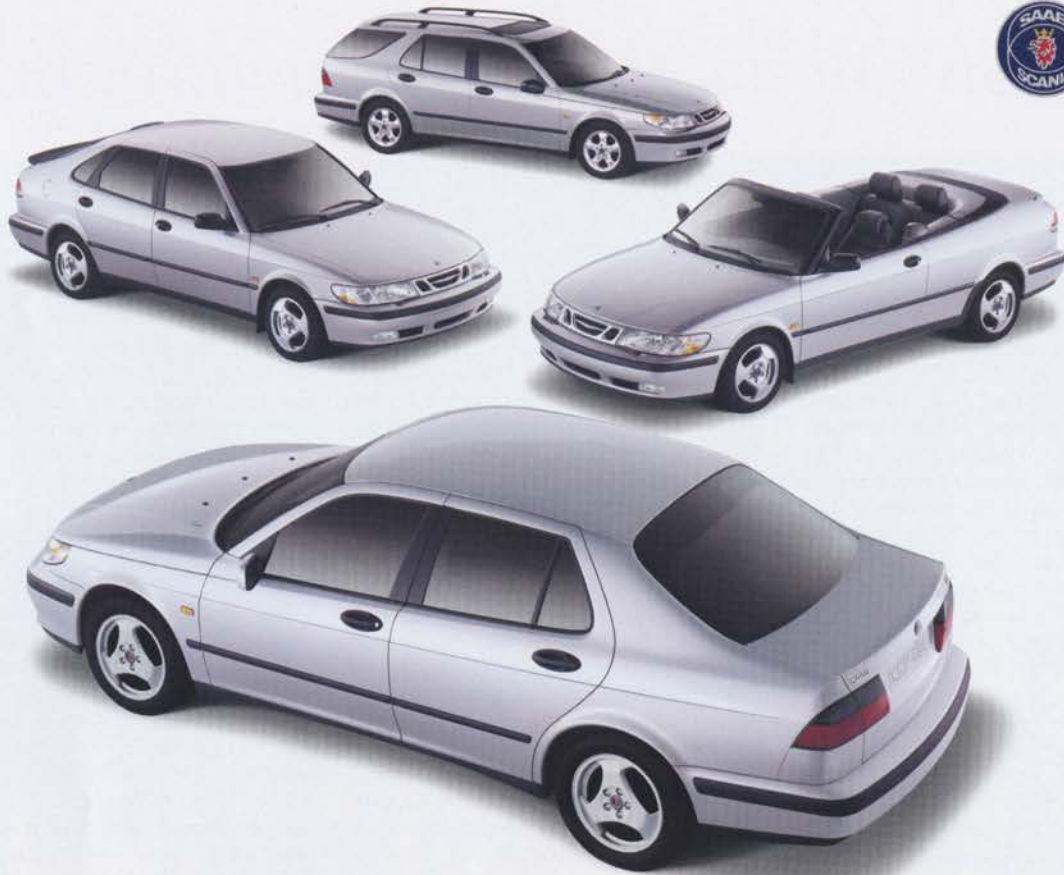
*Louise* has a huge cast. More than 40 solo singing roles are listed, plus chorus and supers, representing various inhabitants of Montmartre: parents and children, young artists and their models, vagrants and prostitutes, strollers and street urchins, etc. “For some of the smaller roles,” explains the director, “we have some wonderful people in the chorus. Then, for some of the secondary roles — Julien’s friends, the poets and philosophers, and the girls in the atelier — there are the Adler Fellows. Some of the roles can even be doubled.

“It’s not a small work; it’s really a *Grand Opéra*. It’s such a unique piece compared to its contemporaries. It comes just before *Pelléas*, *Salome* and *Elektra*, and was written at the same time as *La Bohème*.”

The comparison and contrast between the Charpentier and Puccini works proves illuminating: both are set in the working-class and bohemian worlds of Paris; both are four-act operas with intimate interior scenes in Acts I and IV framing outdoor scenes in the other acts, one of which depicts communal rejoicing in a festival atmosphere; both deal with struggling young lovers and the forces pulling them apart; both contain passionate, lyrical music of poignant intensity; and both are, at least in part, semi-autobiographical. But there are important differences, as Mansouri points out. “*Bohème* is one of the most accessible operas. It’s also very economical in its length and characterizations. In many ways, it’s a perfect piece. *Louise* is much more complicated. It has a very rich texture. It also has much more detail. The *Bohème* plot has lots of holes in it. For example, at the beginning of Act IV, you never know when and how Mimì left Rodolfo after their Act III reconciliation. In *Louise*, in the little recap between Father and Mother at the start of the last act, you get every little detail. Puccini is a kind of a musical painter with major brush strokes; Charpentier is a *pointilliste* like the Seurat of *Sunday Afternoon on the Island of La Grande Jatte*.



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It's all those little details that go into making the whole."

Although the details may point to a specific time and place, Mansouri finds that the story of *Louise* has a universal appeal and resonance. "When the opera had its premiere, it caused a *scandale*," he emotes, using the French pronunciation. "It was the theme of *l'amour libre* and all that. But look at the 1960s with the flower children and free love and the fact of adolescents leaving their families and going out to live together without getting married. It's the desire of every normal child wanting to have the freedom to fly on his/her own. It's the essential yearning of every human being. The young lovers are real — there's Louise's insecurity and Julien's arrogance and condescending attitude toward the older generation. That's human nature in every society. Whether you're in Iran, or

Switzerland, or Canada or the States, it's the same thing between parents and their children, and their children's lovers.

"The Father's plight and frustration are very moving. The Father must break your heart. On opening night in Geneva, Nicola [Rossi-Lemeni] made me cry when he took Louise in his arms... I have a daughter and I relate to the Father very much. It's very human, *very* real," he observes. "And the Mother. You have to watch out that she doesn't come off as a bitch. She loves her daughter, but her first love is for her husband. She cares about him and the pain he's going through."

Mansouri appears to have given the opera's denouement much thought. "There should be a question mark at the end, if you want to be realistic about it," he says. "I don't think they live happily ever after. Julien may have changed his mind waiting for her; he may be with

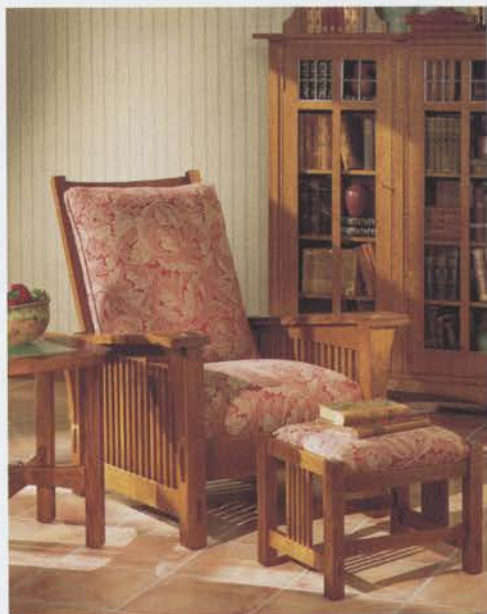
someone else already. Louise is ecstatic because she has her freedom. It's like a bird that flies out of its cage. But what is she flying to? It would be awful to have her rush into Julien's arms at the end. That's much too saccharine. The piece must have its dark side. She may well be headed for unhappiness. You should be ambivalent about it.

"I think Charpentier had given everything he had in *Louise*. When he tried to write a sequel in *Julien*, it didn't work. [The opera had its premiere at the Opéra-Comique in 1913; it was picked up by the Metropolitan Opera the following year with Geraldine Farrar as Louise and Enrico Caruso in the title role, but ran for only five performances.] We looked at it in Geneva to see if we really wanted to do it as a sort of a companion piece. I said 'no.' It would just take away from one's feelings about *Louise*. After all, there are a lot of composers who have done just one fabulous work and nothing more.

"*Louise* requires enormous resources," he concludes. "It's very difficult to cast — there are dozens of roles — and it's expensive to produce. I can more easily put together 10 *Rigolettos* than I can one *Louise*. The French repertoire in general is very difficult to do," says Mansouri, who has previously directed eleven French works for the San Francisco Opera, including such rarities as Meyerbeer's *L'Africaine*, Massenet's *Esclarmonde* and *Hérodiade*, and Rossini's *Guillaume Tell*. "You can't throw it together the way you sometimes can with the Italian repertoire. It requires enormous care and detail. And the language is difficult, so it's hard to sound authentic.

"Some people are so damn condescending about the French repertoire. People misunderstand it and think it's pastel. Like hell it is! *Manon* and *Werther* are fabulous pieces of music. If you look at the scores and really do Massenet the way it's written — it's so full of life and unbelievably detailed."

And *Louise*? "It's an opera I just really enjoy. It's so French; it has that wonderful *parfum*," he says with a laugh. "I hope through this production people will rediscover the opera. When I give a little introduction to it, I say I have only two requests: before you come, have a wonderful bottle of wine. And when you come, come with someone you love... or someone you want to love." □



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Opera in four acts by GUSTAVE CHARPENTIER

Libretto by the composer

# Louise

(in French)

## CAST

(in order of appearance)

### Conductor

Patrick Summers

### Production

Lotfi Mansouri

### Set and Costume Designer

Thierry Bosquet

### Associate Set Designer

John Coyne

### Lighting Designer

Jennifer Tipton\*

### Chorus Director

Ian Robertson

### Choreographer

Lawrence Pech

### Musical Preparation

Bryndon Hassman

Adelle Eslinger

William Hobbs\*

William Lacey

Philip Eisenberg

Ernest Fredric Knell

### Supertitles

Philip Kuttner

### Prompter

Philip Eisenberg

### Assistant Stage Directors

Laurie Henley

Roy Rallo

### Stage Manager

Theresa Ganley

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First performance:

Paris, February 2, 1900

First San Francisco Opera performance:

October 3, 1947

MONDAY, SEPTEMBER 13 AT 7:30

THURSDAY, SEPTEMBER 16 AT 8:00

SATURDAY, SEPTEMBER 18 AT 8:00

WEDNESDAY, SEPTEMBER 22 AT 7:30

SUNDAY, SEPTEMBER 26 AT 2:00

WEDNESDAY, SEPTEMBER 29 AT 8:00

SATURDAY, OCTOBER 2 AT 8:00

*Julien* Jerry Hadley

*Louise* Renée Fleming

*Her Mother* Felicity Palmer

*Her Father* Samuel Ramey

*A young rag picker* Tammy Jenkins†

*A coal gatherer* Sally Mouzon

*A noctambulist* Jay Hunter Morris

*A newspaper girl* Shawnette Sulker

*A junk man* John Fanning\*

*A milkwoman* Kathryn Cowdrick

*A rag picker* Kevin J. Langan

*First policeman* David Kekuewa

*Second policeman* Jere Torkelsen

*A street urchin* Ryan Kellett  
Jonathan Chin (9/16, 22, 29)

*A street sweeper* Judith Christin

*A painter* Michael Rogers

*A sculptor* Armando Gama†

*A songwriter* Alfredo Daza†

*A student* Richard Walker

*A poet* Norman Shankle†

*First philosopher* James Westman\*†

*Second philosopher* John Ames†

*A chair mender's voice* Rachele Perry

*A rag vendor's voice* Colby Roberts

*An artichoke vendor's voice* Dvora Djoraev

*A carrot vendor's voice* Peter Büchi

*A birdfood vendor's voice* Mara Adler  
Argenta Walther (9/16, 22, 29))

*A green pea vendor's voice* Jim Croom

*A broom vendor's voice* Dan Stanley

*A barrel vendor's voice* Daniel Harper

*Blanche* Erin Neff

*Marguérite* Sally Mouzon

*Suzanne* Virginia Pluth

*Gertrude* Catherine Cook

<i>Irma</i>	Donita Volkwijn*†
<i>Camille</i>	Tammy Jenkins
<i>An errand girl</i>	Peggy Kriha Dye
<i>Elise</i>	Kathleen Bayler
<i>Madeleine</i>	Carol Schaffer
<i>A forewoman</i>	Elena Bocharova†
<i>A watercress vendor's voice</i>	Donna Turchi
<i>An old-clothes-man</i>	Jim Croom
<i>The King of Fools</i>	Marc Laho**

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\*\*Unites States opera debut \*San Francisco Opera debut †1999-2000 Adler Fellow

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TIME AND PLACE: Around 1900; the Montmartre district of Paris

ACT I	An apartment in a workingman's tenement
INTERMISSION	
ACT II	Scene 1 An open thoroughfare at the foot of Montmartre
	Scene 2 A seamstress's workroom
INTERMISSION	
ACT III	A garden on the side of Montmartre
ACT IV	The same as Act I

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	Steve Lavezzoli	Paul Ricks
Jeffrey Blanchard	Frank Masson	Lawrence Severino
Gary Cramer	Bruce McNaughton	Ralph Stevenson
Jim Downey	Jim Miller	Walt Thorp
Robert E. Ericson	Gary Morgan	Samuel Vasquez
John Giosso	John Munro	

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He was a familiar figure in all parts of the Opera House: in board rooms, offices, workshops; at rehearsals and at many, many performances. He knew most of us by name and would often drop in, searching for answers to opera-related questions. An avid traveler, he and his wife, Marion, often tailored their trips to coincide with opera performances around the world. He had a deep and abiding love of the art form and was tireless in promoting it.

His winning ways, his humor and warmth, not to mention his smile, will be sadly missed by all members of the San Francisco Opera family.



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# SYNOPSIS — LOUISE

## ACT I

From the terrace of his studio Julien sings of his love for Louise, who lives across the street with her parents. Hearing his voice Louise comes to the window. She asks Julien once again to write a formal letter to her father requesting her hand in marriage. If it is refused she promises to run away with him — but only as a last resort since she loves her parents and does not wish to hurt them. At her prompting, Julien recalls their first meeting. Their conversation is overheard by her mother who drags Louise away and returns to scold Julien. As Louise prepares supper her mother scornfully mocks her daughter's love for Julien. Her father returns home from work and is warmly greeted by his daughter whom he obviously adores. He has with him Julien's letter which he carefully reads and wishes to consider. Her mother, angered by her husband's attitude, makes insinuations about Louise. Despite her best efforts, Louise soon collapses in tears. The father tenderly calms his daughter as dusk falls.

## ACT II

It is early morning outside the building where Louise works as a seamstress. The streets of Paris come to life as street workers and vendors start their day and comment on life in the city. In contrast to their poverty, a noctambulist strolls past, declaring himself the "Pleasure of Paris." He dwells on the readiness of the poor working girls for better things, love included. Julien and his friends come to Louise's shop to find out the reaction to his letter. Eventually Louise arrives, escorted by her suspicious mother. When Julien and Louise are alone, Julien becomes angry at her lack of resolution and questions whether or not she will really ever run away with him. He encourages her to break free.

In the dressmaker's workroom the seamstresses gossip and chatter. Noticing that Louise has been silent, they tease her, accusing her of being in love — which she emphatically denies. Soon Julien is heard serenading her, much to the delight of Louise and the sewing girls. Louise, overcome, decides to leave work and run off with Julien.

## ACT III

Julien and Louise are now living together in a cottage overlooking Paris. Louise sings of the great happiness that love has brought her since the days she gave herself to him. The lovers rejoice in their new freedom, their love for each other, and their love of Paris. Their friends, the people of Montmartre, now arrive, singing the praises of love and of Paris. Julien and Louise join their neighbors and, in the midst of the carnival procession, the King of Fools appears. In a ceremony of mock solemnity, the crowd chooses Louise to be crowned as the "Muse of Montmartre." Their mirth is interrupted by the appearance of Louise's mother, now frail and sad. She explains that she has not come to quarrel but to announce that Louise's father is ill and that only a great joy — his daughter — can save his life. Promising that she may return to Julien whenever she wishes, she begs Louise to come home. Julien gives his consent and the reluctant Louise agrees to go home with her mother for a few days.

## ACT IV

Louise is still with her parents who have broken their promise to let her return to Julien. Her father, broken by sorrow and illness, is disgruntled and bitter. He accuses Louise of being an ungrateful child. Trying to bring back the happy time of her youth, he holds Louise in his arms, singing a lullaby he had sung to her as a child. Louise is torn between her loyalty to her parents and her love of Julien. The sights and sounds of Paris call to her until she finally decides to leave. Her father tries to bar the way, but eventually Louise breaks out. The father, now distraught, cries out at the city of Paris in anger and despair.

The performance of September 13<sup>th</sup> is designated in honor of Mr. John M. Hutchinson's membership in the Triple Gold Circle.

The performance of September 13<sup>th</sup> is designated in honor of Mr. and Mrs. C. Bradford Jeffries's membership in the Triple Gold Circle.

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## ARTIST PROFILES



American soprano **RENÉE FLEMING** has received international acclaim for her performances on the operatic stage, in concerts and recitals, on television and radio, and on recordings. She has been honored with a Grammy award (and three Grammy nominations), was acknowledged by *Musical America* as the 1997 vocalist of the year, and was recognized in 1996 with the first Solti Prize from l'Académie du Disque Lyrique

for her outstanding recording artistry. Since her San Francisco Opera debut in 1991 as the Countess in *Le Nozze di Figaro*, she has appeared with the Company as Madame de Tourvel in the world premiere of *The Dangerous Liaisons* (which was nationally telecast), Salomé in Massenet's *Hérodiade* (which was recorded live for release on CD), in the title part of *Rusalka* (one of her signature roles), and as Blanche DuBois, a role she created for the world premiere of *A Streetcar Named Desire* (also telecast and available on CD). In addition to her many appearances at the Metropolitan Opera, her artistry has been revealed at most of the distinguished opera houses of the world. She has performed in the standard repertoire, new productions and world premieres. The celebrated artist has also been featured worldwide in concert with numerous major orchestras led by many eminent conductors, and is an internationally recognized recitalist and chamber musician. Recent operatic highlights include *Le Nozze di Figaro* and *Susannah* at the Met; her first *Alcina* at the Paris Opera; and *Simon Boccanegra* in Munich. Renée Fleming's growing discography includes complete operas, opera scenes, song recitals, lieder and operatic arias. She recently won her first Grammy award for *The Beautiful Voice* and her 1999 release of the complete *Rusalka* led by Charles Mackerras was similarly acclaimed by the public and music critics alike. *Strauss Heroines* is the title of her newest recording with Massenet's *Thaïs* (featuring Thomas Hampson, Yves Abel conducting) due out next year.



**FELICITY PALMER** is one of the most versatile artists singing today — equally at home in music as diverse as Handel, Wagner and Berio. She regularly performs throughout the world in opera, concert and recital and has a string of memorable performances to her credit. The British mezzo-soprano made her 1993 San Francisco Opera debut as the Marquise of Birkenfeld in *La Fille du Régiment*,

returning in 1995 to portray Ježibaba in the Company premiere of *Rusalka*. Foremost among her recent engagements are Fricka (*The Ring*) for the Bavarian State Opera; Klytemnestra (*Elektra*) at Milan's La Scala, the Berlin State Opera, in Munich and for the Deutsche Oper Berlin; Juno/Ino (*Semele*) and Klytemnestra for the Royal Opera, Covent Garden; Widow Begbick (*Mahagonny*) for the Paris Opera/Bastille and Lyric Opera of Chicago; Mistress Quickly (*Falstaff*) and the Countess (*The Queen of Spades*) at the Glyndebourne Festival; as well as Madame de Croissy (*Dialogues des Carmélites*) in Geneva and Japan. Upcoming are complete *Ring* cycles at the Metropolitan Opera; *Carmélites* at the Bastille and the Met; in addition to *Falstaff* at the Monnaie in Brussels. Highlights of her distinguished concert career include the European premiere of Tippett's *The Mask of Time*, Elgar's *The Dream of Gerontius* in Moscow, and numerous appearances at the BBC Proms. In demand as a recording artist, Felicity Palmer's extensive cata-

logue of choral and operatic recordings include Stravinsky's *Le Rossignol*, Tippett's *King Priam*, and vocal works by Benjamin Britten. She was awarded the title of Commander of the British Empire in the 1993 Queen's Birthday Honors.



**TAMMY JENKINS**, currently in her second year as an Adler Fellow, made her bow with San Francisco Opera as Frasquita in *Carmen* during the 1998 *Femmes Fatales* Festival and performed here last season in *Manon*, *Don Carlo* and *Peter Grimes*. A native of Las Cruces, the soprano attended New Mexico State University and has performed in productions of *Tartuffe* (Marianne), *Amahl and the Night Visitors* (the Mother), and *Carmen* (Micaëla). She has also appeared in concert presentations of Schubert's Mass in G and *Omnipotence* with Vos Vaqueros. Jenkins was a Metropolitan Opera Southwestern Regional Finalist in 1996 and received an Encouragement Award from the Met Auditions in 1997. A 1997 Merola Opera Program participant, she sang the role of Frasquita in the summer staging of *Carmen* and went on to repeat the role and also sing Micaëla in Western Opera Theater's national touring production. Additional credits include a Schwabacher Debut Recital as well as Showcase presentations of *Iphigénie en Tauride* (First Priestess, 1998) and *Così fan tutte* (Despina, 1999).



Originally from Capetown, South Africa, 1999–2000 Adler Fellow **DONITA VOLKWIJN** has performed with the Bronx Opera, where she sang Donna Anna in *Don Giovanni*, Mariane in *Tartuffe*, and Adina in *The Elixir of Love*, a role she repeated with Milwaukee's Skylight Opera. Additional credits include Anne Trulove in *The Rake's Progress* and Handel's *Messiah* with the Monmouth Civic Chorus of New

Jersey. A national winner of the Leontyne Price Vocal Arts Competition and a district winner of the Metropolitan Opera National Council Auditions, the soprano was an apprentice with the Ezio Pinza Council for American Singers of Opera and with Lyric Opera Cleveland, where she appeared as Frasquita in *Carmen*. This season she made her European debut with concert performances at the International Opera Center of the Netherlands. The young artist was featured as Pamina in the 1998 Merola Opera Program staging of *The Magic Flute* and most recently appeared as Fiordiligi in Opera Center's Showcase production of *Così fan tutte*. Volklijn earned her bachelor's degree in vocal performance from the Oberlin Conservatory and her master's in music from the Cleveland Institute of Music.



Former Adler Fellow **PEGGY KRIHA DYE** made her San Francisco Opera debut in the summer of 1996 as Musetta in *La Bobème*, subsequently appearing with the Company during the 1996–97 season in *Die Fledermaus* (Adele), the West Coast premiere of *Harvey Milk*, and *Salome*. She has also performed here in *Madama Butterfly* (1997); *Death in Venice* and *Le Nozze di Figaro* (1997–98); *L'Incoronazione di Poppea* (Damigella); as well as Stella in *A Streetcar Named Desire* (1998); *Manon*, *Peter Grimes* and *Betrothal in a Monastery* last season. She was also

recently applauded as Susanna in *Le Nozze di Figaro*, Musetta in *La Bobème* and Zerlina in *Don Giovanni* with Festival Opera of Walnut Creek. Upcoming engagements include Nannetta in *Falstaff* with Utah Opera and Despina in *Così fan tutte* for Festival Opera. Winner of a prestigious scholarship grant from The Liberace Foundation, Kriha Dye took part in the 1993 Merola Opera Program and sang the role of Nannetta and her first *Fledermaus* Adele. In 1995, she was Barbarina in the Merola Program staging of *Le Nozze di Figaro*, repeating the part and singing the role of Susanna on the subsequent Western Opera Theater tour. Additional Opera Center credits include Olimpia in the Showcase production of *The Aspern Papers*, Fulvia in Handel's *Ezio*, and a Schwabacher Debut Recital earlier this year. A native of Brainerd, Minnesota, the soprano received her undergraduate degree in music from St. Cloud University and spent two years as a member of the Juilliard Opera Center.



1999–2000 Adler Fellow **ELENA BOCHAROVA**, a native of Magadan, Russia, began her singing career as a choral soloist in regional Catholic and Russian Orthodox churches. After apprenticeships at Sonoma State University Opera Program and the Bay Area Summer Opera Theater Institute (BASOTTI), she received her bachelor's degree from the San Francisco Conservatory of Music. Roles performed at the school were Baba in *The Medium*, Cherubino in *Le Nozze di Figaro* and Maggie in *The Gift of the Magi*. Additional credits include Venere in Monteverdi's *Il Ballo delle Ingrate* and Prince Orlofsky in *Die Fledermaus*. Most recently, the mezzo-soprano sang the roles of Annina in Western Opera Theater's 1998 production of *La Traviata*, Dorabella in the Opera Center's 1999 Showcase presentation of *Così fan tutte*, and Flosshilde (Company debut) in San Francisco Opera's 1999 *Ring* Festival.



**CATHERINE COOK** has been featured in a wide range of roles with leading companies throughout the United States. Since her 1991 debut season in *War and Peace* and *Elektra*, the mezzo-soprano has appeared with San Francisco Opera in *Boris Godunov*, *Christophe Colomb*, *The Makropulos Case*, *Ruslan and Lyudmila*, *Faust*, *Prince Igor*, *Il Barbiere di Siviglia*, *Le Nozze di Figaro*, *L'Incoronazione di Poppea*, *Arabella*, *Peter Grimes* and the recent *Ring* cycle (Rossweisse, Second Norn). A 1990 Merola Opera Program participant and 1991–92 Adler Fellow, the mezzo-soprano's credits for the Opera Center include the title role of *Ariodante*, Meg Page in *The Merry Wives of Windsor*, and an acclaimed Schwabacher Debut Recital. She was also recently featured as Dorabella in the 1999 Showcase production of *Così fan tutte*. A native of Chicago, the artist made her 1994 Lyric Opera of Chicago debut as the Innkeeper in *Boris Godunov*, followed by Berta in *Il Barbiere di Siviglia*. She recently bowed at the Metropolitan Opera in *Katya Kabanova*, returned to Chicago in *Peter Grimes* and *Le Nozze di Figaro*, made her Lincoln Center debut in Poulenc's *Les Mamelles de Tirésias* with L'Opéra Français de New York, *Andrea Chénier* at Florentine Opera, and *The Love for Three Oranges* (Fata Morgana) with Portland Opera. Among her future engagements are *The Cunning Little Vixen* with Portland Opera and *Faust* (Marthe) with Los Angeles Music Center Opera.



Mezzo-soprano **JUDITH CHRISTIN** has been acclaimed in over 70 roles, performing with leading opera companies throughout the United States including the San Francisco Opera, Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, Dallas Opera and many others. Since her 1986 Company debut as Marcellina in *Le Nozze di Figaro*, her roles here have included Marthe in *Faust*, the Third Lady in *Die Zauberflöte*, Mother Goose in *The Rake's Progress*, and Marta in *Mefistofele*. She has appeared in many world and U.S. premieres: Susanna in Corigliano's *The Ghosts of Versailles* at the Met; La Baronne in Massenet's *Chérubin* at Carnegie Hall; and Dolly in *Anna Karenina* with the Los Angeles Opera Theatre, among others. Highlights of her 1998–99 season include *Mefistofele* in Chicago and Houston; a debut with Opera Colorado in *Die Zauberflöte*; the world premiere of Tod Machover's *Resurrection* (Princess Korchagin) in Houston; as well as *Countess Maritza* (Princess Božena) and *Dialogues des Carmélites* (Mother Marie) in Santa Fe. Among her forthcoming assignments are *Hänsel und Gretel* (role debut as the Witch) with the Los Angeles Music Center Opera; *Le Nozze di Figaro* for Opera Pacific and in Japan; in addition to the world premiere of Carlisle Floyd's *Cold Sassy Tree* (conducted by Patrick Summers) in Houston. Recipient of numerous awards, the Rhode Island native received her bachelor and master of music degrees from Indiana University.



A Merola Opera Program graduate and former Adler Fellow, mezzo-soprano **KATHRYN COWDRICK** has performed numerous roles with the Company in over 12 productions since her 1985 debut. They include Meg Page in *Falstaff*, Paulina in *The Queen of Spades*, Siebel in *Faust*, and Grimgerde in *Die Walküre* as part of the Company's 1999 *Ring* Festival. Applauded for her portrayals of Rossini heroines, she made her European debut at the Netherlands Opera as Rosina in Dario Fo's staging of *Il Barbiere di Siviglia* and has subsequently sung the role in Great Britain, Canada, Germany and the U.S. She has also been praised in the title role of *La Cenerentola* and as Isabella in *L'Italiana in Algeri*. Cowdrick has appeared at, among others, the Spoleto Festival, Wexford Festival, Washington Opera, Carmel Bach Festival, Virginia Opera and Los Angeles Music Center Opera. The mezzo was most recently seen as Rosina at Munich's Bavarian State Opera and as Dorabella in *Così fan tutte* in Tokyo. In the future she will appear in Argento's *Postcard from Morocco* with the Opera Festival of New Jersey, as well as in *Le Nozze di Figaro* and *Eugene Onegin* with Arizona Opera. The native of Pennsylvania received her master's and doctoral degrees from Columbia University in speech therapy and the education of the deaf.



## ARTIST PROFILES



One of the foremost tenors of his generation, **JERRY HADLEY** has received international acclaim for his interpretations of the great Mozart tenor roles, those of the French romantic and bel canto repertoires, as well as for his ventures into contemporary opera, Broadway musical theater, operetta, and American popular song. A native of Illinois, Hadley made his San Francisco Opera debut in 1988 as Tom

Rakewell in *The Rake's Progress* and has since been heard here as Tamino in *Die Zauberflöte* (1991 Mozart Festival) Nemorino in *L'Elisir d'Amore* (1992), in the title role of *Les Contes d'Hoffmann* (1996), and as Chevalier des Grieux in *Manon* (1998). A regular visitor to the world's great opera stages, notable recent successes include a new production of *The Rake's Progress* and the first ever mounting of *Susannah* at the Metropolitan Opera; a new staging of Weill's *The Rise and Fall of the City of Mahagonny* at the Salzburg Festival; *La Bobème* in Dallas; and his first appearance at Santa Fe Opera in the title role of *Idomeneo*. Upcoming operatic highlights include the title role in the Met's world premiere of Harbison's *The Great Gatsby*; *Werther* with Pittsburgh Opera; *La Clemenza di Tito* at Munich's Bavarian State Opera; and *Idomeneo* at the Salzburg Festival. He is no stranger to the concert stage, appearing regularly with the world's great orchestras, and is also praised as a solo recitalist. In addition to his impressive list of television credits, Hadley is a prolific recording artist, with dozens of titles to his credit. The discography of the three-time Grammy winner (and frequent nominee) reflects his wide and varied repertoire. Recent complete opera releases include *The Rake's Progress*, *Werther* and *Don Giovanni*. The tenor is also featured in a new recording of Britten's *War Requiem*.



**SAMUEL RAMEY** continues to reign as one of the foremost interpreters of the bass and bass-baritone operatic and concert repertoire. Heralded not only as one of the world's most acclaimed opera stars and recognized as the most recorded bass in history (with well over 80 recordings to his credit), he is frequently the focal point of new productions at the major opera houses and festivals of the world. Ramey made his

Company debut in 1978 as Colline in *La Bobème* and has since returned as Count Rodolfo (*La Sonnambula*, 1984), in the title roles of *Le Nozze di Figaro* (1986), *Mefistofele* (1989 — a production that was nationally televised and released on videocassette — and 1994), *Don Quichotte* (1990), *Don Giovanni* (1991, when he stepped in as a last-minute replacement for an ailing colleague, and 1995), and *Attila* (1991), as well as Méphistophélès (his most-performed role with over 200 performances in over 20 productions) in *Faust* (1995) and the four villains in *Les Contes d'Hoffmann* (1996). In addition, he has been acclaimed in concert and recital with many major orchestras the world over. The artist's exposure on television and video is no less impressive, with many video recordings of complete operas to his credit. After his appearance here in *Louise* (role debut as Louise's Father), Ramey will perform in *Mefistofele* at the Met (that company's first presentation of the opera since 1926), *Faust* with the Los Angeles Music Center Opera, *Les Contes d'Hoffmann* at the Paris Opera/Bastille, and *Nabucco* with Houston Grand Opera.



**JAY HUNTER MORRIS** is quickly establishing himself as one of the most promising tenors on the operatic and concert scene today. In the 1998-99 season he made his San Francisco Opera debut as Mitch in the world premiere of *A Streetcar Named Desire*, his Opera Pacific debut as Pinkerton in *Madama Butterfly*, and his bow at Seattle Opera as Anatol in *Vanessa*. Additional recent highlights include debuts at Florida Grand Opera (*Alfredo/La Traviata*) and Opera Australia (*Madama Butterfly*). Morris also created the role of Tony in Terrence McNally's play, *Master Class*, at the Philadelphia Theatre Company. He continued in the part in Los Angeles, Washington, D.C., and in New York City, with his characterization on Broadway earning him an "Outstanding Debut of an Actor" nomination from the Outer Critics Circle. Among the Texas native's future engagements are *The Bartered Bride* (Jeník) for his debut at the Opéra du Rhin in Strasbourg, a bow with Kentucky Opera as Sam in *Susannah*, his first appearance at New Orleans Opera in *A Streetcar Named Desire*, and a return to the Company for several important roles.



In his 17th season with San Francisco Opera, **KEVIN J. LANGAN** has appeared in over 30 different productions here, beginning with the telecast presentation of *Samson et Dalila* in 1980, through performances as Timur in *Turandot*, Colline in *La Bobème*, Ramfis in *Aida*, Henry VIII in *Anna Bolena*, Zoroastro in Handel's *Orlando*, Sarastro in *Die Zauberflöte*, Astolfo in *Orlando Furioso*, Padre Guardiano in *La Forza del Destino*, Elmiro in Rossini's *Otello* (the former Merola Opera Program participant celebrated his 250th performance with the Company during the 1994 *Otello* presentation), the Ghost in *Hamlet*, and Sparafucile in *Rigoletto*. The bass is also a favorite at many leading North American companies including the Metropolitan Opera, Los Angeles Music Center Opera, Lyric Opera of Chicago, and at the houses of Houston, Toronto, Seattle, San Diego, Santa Fe, St. Louis, Philadelphia and Washington, D.C., among others. The artist's most recent engagements include *Turandot* in Antwerp and Dallas; *Die Zauberflöte* and *Ariodante* (King of Scotland) in Dallas; *Peter Grimes* (Hobson) and Levy's *Mourning Becomes Electra* (Ezra Mannon) in Chicago; Picker's *Emmeline* (Henry Moshier) at New York City Opera; *Don Giovanni* (Leporello) in Seattle and *La Gioconda* (Alvise) in Miami. A noted recitalist, Langan has presented solo programs at London's Wigmore Hall and the Carnegie Recital Hall in New York. In addition to his discography (*Le Nozze di Figaro*, *Emmeline*), Langan appears in SFO videos of *Samson et Dalila*, *Turandot* and *Orlando Furioso*, as well as in *Emmeline*, co-produced by Santa Fe Opera and NYCO.



A native of Belgium, **MARC LAHO** began his studies at the Conservatoire de Liège, subsequently continuing in Italy with Luigi Alva and in France with Alain Vanzo and Gabriel Bacquier. Since his 1989 operatic debut in Massenet's *Thérèse* in Monte Carlo, he has sung many of the major roles of the tenor repertoire including the title part of *Le Comte Ory* (his performances were highly acclaimed in Glyndebourne

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# SAN FRANCISCO OPERA 1999-2000

## ARTISTS

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 Elizabeth Bishop  
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 Barbara Bonney\*  
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 Monica Colonna\*\*  
 Catherine Cook  
 Kathryn Cowdrick  
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 Brian Asawa  
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 Sorin Coliban  
 Alfredo Daza †  
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 Todd Geer\* †  
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 Giorgio Giuseppini\*\*  
 Franz Grundheber  
 Jerry Hadley  
 Reinhard Hagen  
 Alan Held  
 Gwyn Hughes Jones\*  
 Dmitri Hvorostovsky  
 Marc Laho\*\*  
 Kevin Langan  
 Sergei Leiferkus  
 Luis Lima  
 Christopher Lincoln  
 Mark Lundberg\*  
 Richard Margison  
 Anthony Michaels-Moore  
 Kurt Moll  
 Jay Hunter Morris  
 David Okerlund  
 Earle Patriarco  
 Samuel Ramey  
 John Relyea  
 Kenneth Riegel  
 Christopher Robertson

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 Stanislaw Schwets\*  
 Norman Shankle †  
 Philip Skinner  
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 Deni Sayers\*

*\*\*U.S. opera debut*

*\*San Francisco Opera debut*  
 †1999-2000 Adler Fellow

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 David Kekuewa\*  
 Frederick Matthews\*  
 Jim Meyer  
 Bill Pickersgill  
 Daniel Pociernicki  
 Valery Portnov  
 Ken Rafanan  
 Tom Reed  
 Colby Roberts\*  
 Sigmund Seigel  
 Dan Stanley\*  
 Jere Torkelsen\*  
 Richard Walker\*  
 Frederick Winthrop

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 Fran Burgess  
 Virginia Chen  
 Elfrieda Langemann  
 Nadja Matisoff  
 Katherine McKee  
 Eileen Meredith  
 Penelope Rains  
 Jenni Samuelson  
 Sue Ellen Scheppeke  
 Margaret Secour  
 Shawnette Sulker\*

Dianne Terp  
 Delia Voitoff-Bauman  
 Heidi Waterman  
 Susan Witt

Chris Corley  
 Dale Emde  
 Peter Girardot  
 Dennis W. Jones  
 Michael P. Mendelsohn  
 Mark Newman  
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 David Phillips  
 Robert V. Presley  
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 Bradley Smith  
 Erich Stratmann  
 Grant Thompson  
 Peter Tokarchuk  
 Bill Tredway

*\*Also appearing in solo roles*

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### THE ESSENTIAL LOUISE

*continued from page 14*

he gets the last word when Louise has fled and he shakes his fist at the seductive city.

In the end, Charpentier's theme is Paris — his own love story both in the large and the smaller picture (he told Mary Garden he had once loved a seamstress called Louise). His achievement is to suggest a sense of freedom and pleasure against a background of struggle and even misery, a reflection in every detail of his own philosophy. That *Louise* was a success from the start is probably due as much to its emancipated story and message as to its music, but when in the last act we hear the swirl of the waltz with its call to the pleasures of Paris, it is easy — even a century later — to see how the theme caught the imagination of a whole generation. Here was the pull

of the forbidden at its most persuasive, and it still holds today.

\* \* \*

The original Louise, Louise Rioton, was apparently a singer of charm and skill but without the stamina to stand up to the role's demands for very long. A couple of months after the first night, the Scottish-American soprano Mary Garden was called to replace her after Act II, thus making what was nothing less than her operatic debut singing the aria "Depuis le jour." In her reminiscences, she could not resist gilding the lily and implying that she did it all without rehearsal; contemporary accounts suggest the reverse. Louise remains one of her most celebrated roles and she was the first to sing it in New York, at the Manhattan Opera, eight years later. It has remained a role for a prima donna to cherish, particularly if she was an actress as well — Emmy

Destinn sang it in Berlin; Marie Gutheil-Schoder and Leo Slezak with Mahler in Vienna. Conductors have enjoyed it too, and the great Wagnerian Hans Knappertsbusch, notoriously reluctant to rehearse, conducted it in Munich in the 1950s with Leonie Rysanek and Hans Hotter, prepared according to local legend with infinite care and patience.

American sopranos have emulated Garden in the title role, starting with Geraldine Farrar, who was the first to sing it at the Met. Grace Moore sang it in Paris before reviving it at the Met, and even made a film, directed by the great Abel Gance. Judging from records, it was one of her finest roles. She has been followed by Dorothy Kirsten and Beverly Sills, and there is something appropriate that it is American singers more than the French who have made such a feature of a role which remains one of the twentieth century's greatest. □



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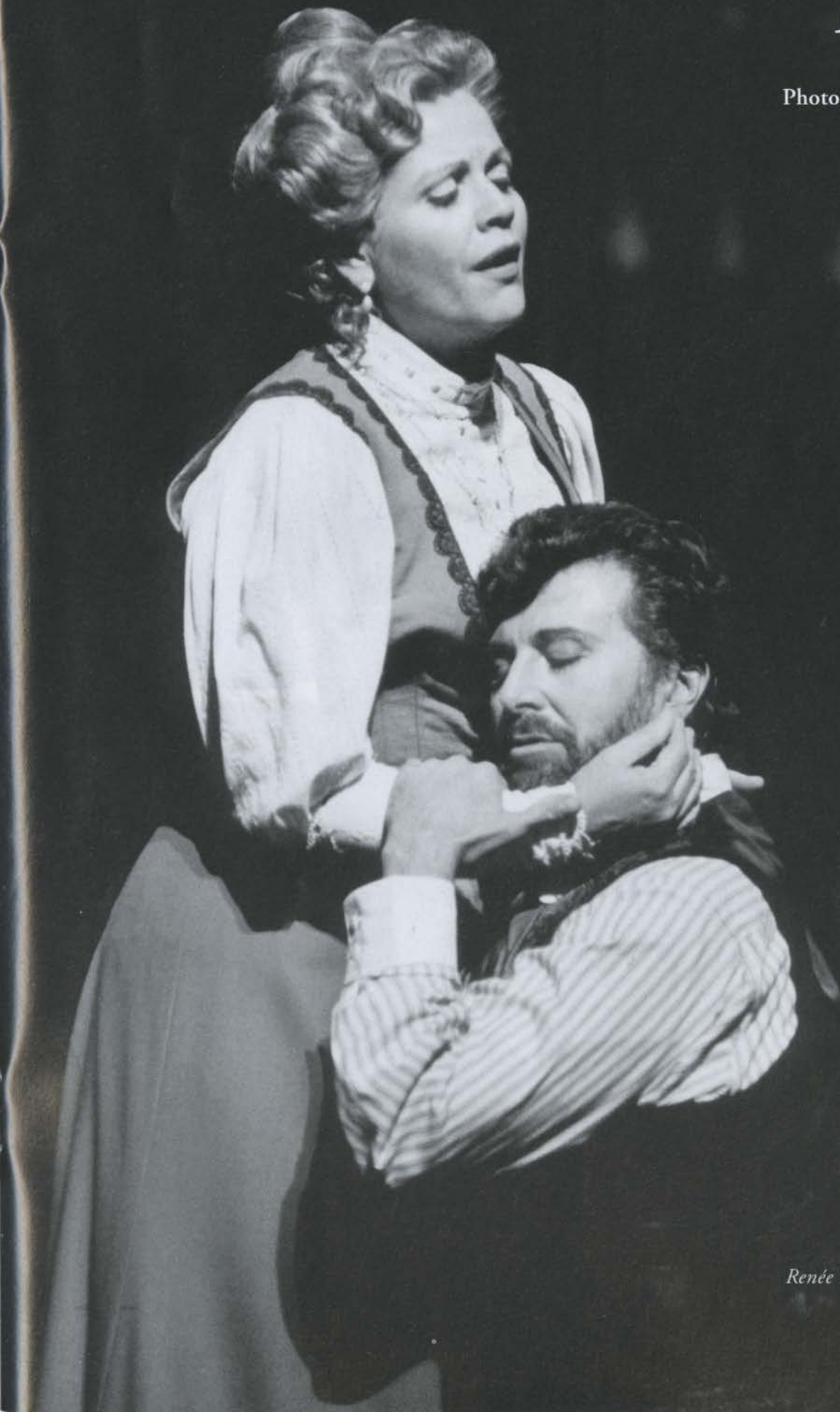
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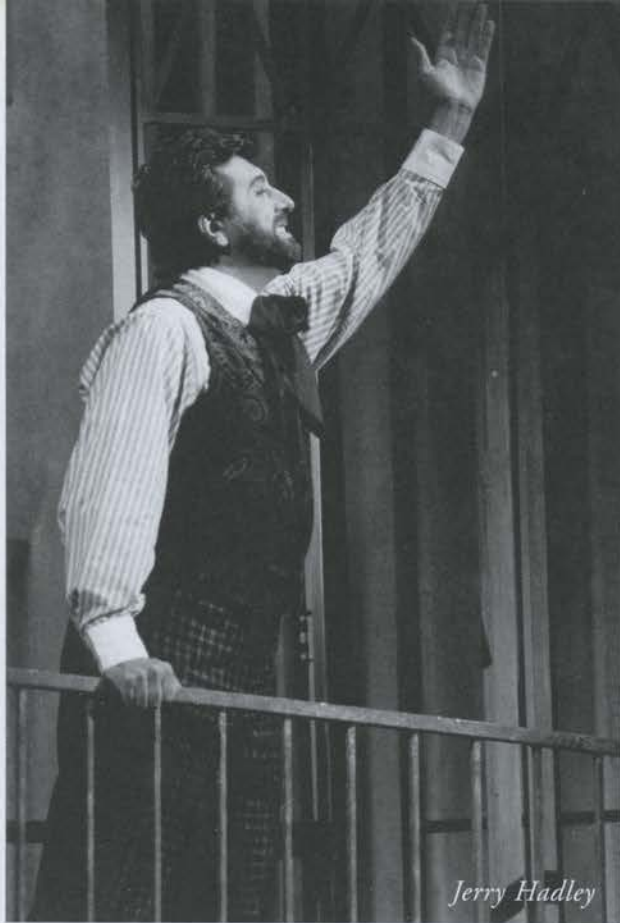
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# Louise

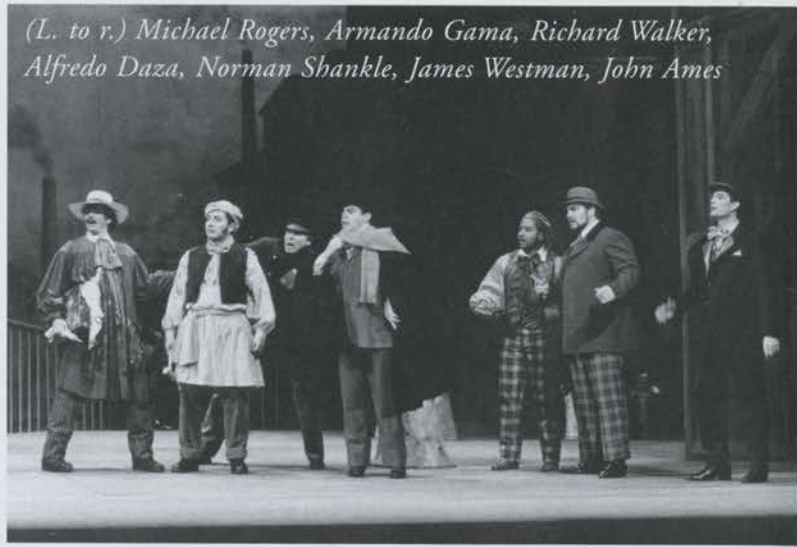
Photos taken in rehearsal  
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*Renée Fleming, Jerry Hadley*



*Jerry Hadley*



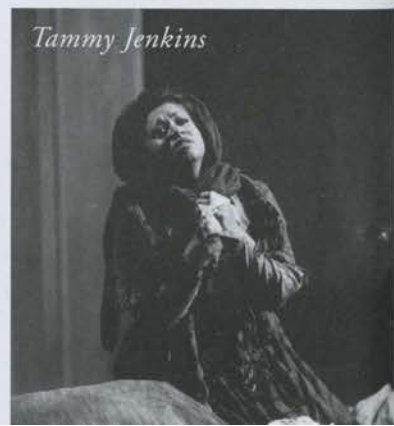
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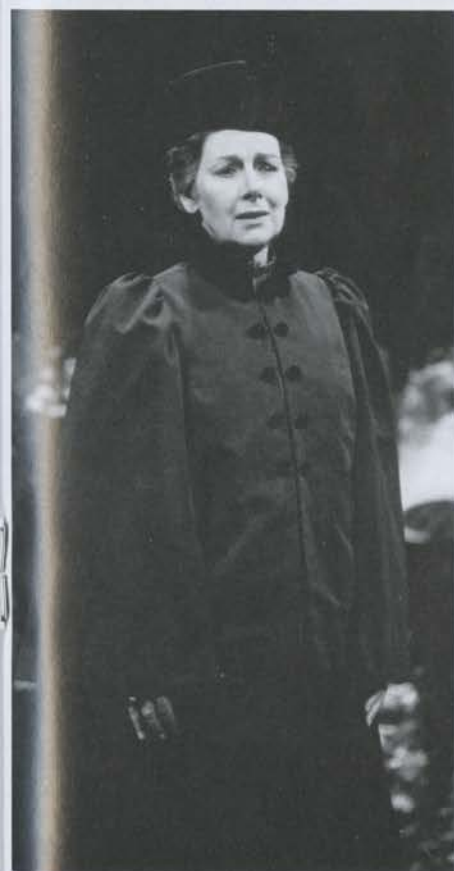


*Renée Fleming, Marc Labo, San Francisco Opera Corps de Ballet, Chorus and Supernumeraries*

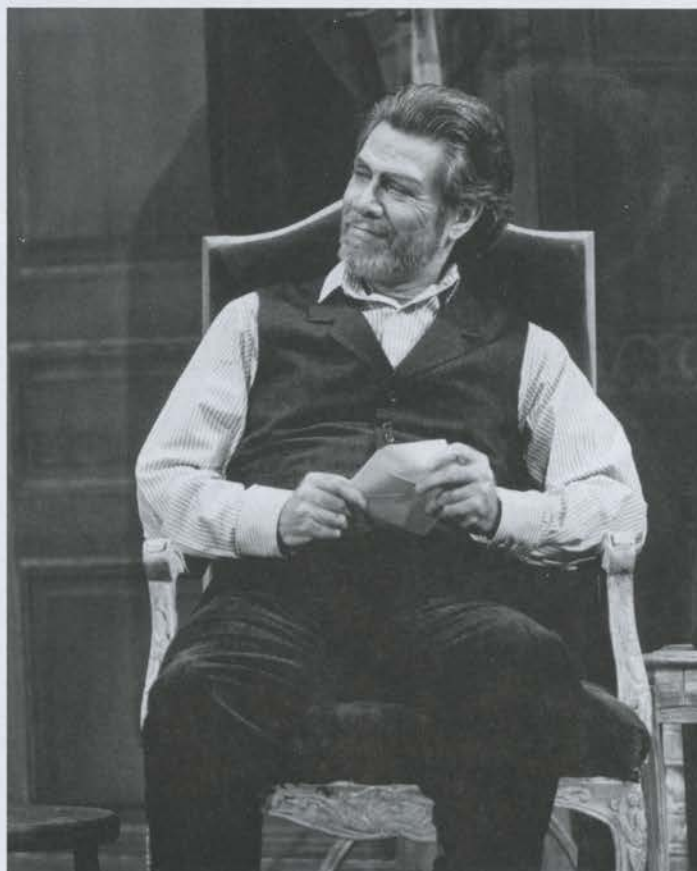
*Felicity Palmer, Samuel Ramey*



*Renée Fleming*



*Felicity Palmer*



*Samuel Ramey*





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*Jerry Hadley*

*(L. to r.) Kathleen Bayler,  
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Hagen/Coliban (10/23, 26, 30,  
11/3)/Relyea (11/6)

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Nov. 3, 6

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### Our 9th Annual Christmas and Opera in Baroque Prague, Salzburg and Vienna December 12th to 26th with Sherwin Sloan

... you are invited to join Sherwin for a wonderful Christmas Holiday opera vacation. We begin in Prague with 6 operas including *Eugene Onegin*, *Nabucco*, *Robert Le Diable* (Mayerbeer), *La Traviata*, *Die Zeuberflöte* and *Così fan tutte*. Two days in the old town of Salzburg with a performance at the Hohensalzburg. Then on to Vienna staying across from the Stadtpark. *Ernani*, *Die Frau ohne Schatten* and a classic ballet at the Staatsoper and 2 operas at the Volksoper to be announced. Full-day to Melk Abbey and lunches and dinners in our favorite and exquisite restaurants from previous trips.



### New Millennium in New York — New Year's Celebration 2000 in New York with the Metropolitan Opera December 27th, 1999 to January 3rd, 2000

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### Summer in Australia — January 17th to February 3rd, 2000 Sydney, Melbourne and the Great Barrier Reef

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### Spring & Opera in New York at the Metropolitan Opera — April 9th to 16th, 2000

... join Sherwin for a wonderful week of Opera in New York. The performances at the Metropolitan Opera are *Rigoletto*, *Il Barbiere di Siviglia*, *Pelléas et Mélisande* and *La Bohème* and at the New York City Opera *Platée*. And at the New York Philharmonic Bach's *St. John Passion*. Also, private dinner and lunch with invited artists.



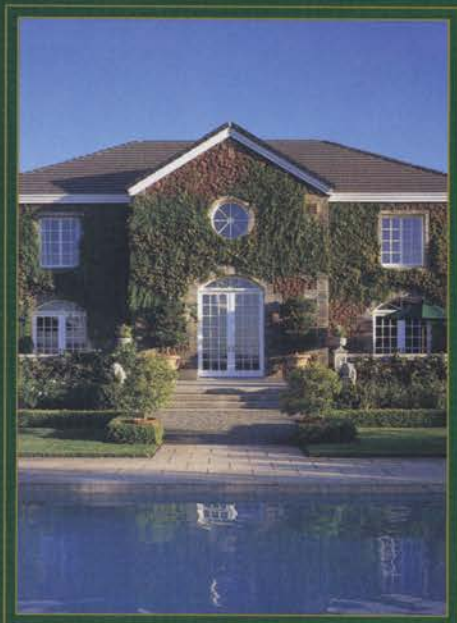
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## ARTIST PROFILES

continued from page 32

and Florence), Edgardo (*Lucia di Lammermoor*), Don Ottavio (*Don Giovanni*), Nemorino (*L'Elisir d'Amore*), Tonio (*La Fille du Régiment*), the Duke of Mantua (*Rigoletto*), Almaviva (*Il Barbiere di Siviglia*) and the King of Fools (*Louise*). His appearances have taken him to opera houses throughout France (the Paris Opéra-Comique and Châtelet, Marseille, Toulouse, Nancy), as well as to Switzerland (Geneva) and Italy (Milan's Piccola Scala). Among his recent engagements are Mozart's *Mitridate* (Marzio) and *La Fille du Régiment* in Geneva, *La Sonnambula* (Elvino) at the Opéra Comique, *Lucia di Lammermoor* (Arturo) in Toulouse and Geneva, as well as Donizetti's *Alabor in Granata* at Palermo. Future assignments include *La Favorite* and *Hamlet* in Toulouse, in addition to *La Juive* for the New Israeli Opera in Tel Aviv. Laho can be heard on a recording of Gounod's *St. François d'Assise* conducted by Michel Piquemal.



Baritone **JOHN FANNING** has been applauded in numerous appearances throughout his native Canada and in the U.S. He has performed with the Metropolitan Opera (he appears there later this season as the Count in *Le Nozze di Figaro*, Faninal in *Der Rosenkavalier* and Monterone in *Rigoletto*); New York City Opera (The Count/*Le Nozze di Figaro*, four villains/*Les Contes d'Hoffmann*, Escamillo/*Carmen*); Montreal Opera (Lescaut/*Manon Lescaut*); Minnesota Opera (*Nozze di Figaro*, *Contes d'Hoffmann*); Canadian Opera Company (the Father/*Hänsel und Gretel*, Harašta/*The Cunning Little Vixen*); Vancouver Opera (Kolenaty/*The Makropulos Case*); Manitoba Opera (Germont/*La Traviata*); and Pacific Opera Victoria (title role/*Rigoletto*). In concert, Fanning has been heard in such works as *Elijah*, *Carmina Burana*, *Messiah* and Beethoven's Ninth Symphony with Canada's major orchestras including those of Vancouver, Montreal, Edmonton, Quebec, Calgary, Nova Scotia and Toronto. The operatic voice of many commercials, he was also featured in the opera sequence (staged by Lotfi Mansouri) in the film *Moonstruck*. The artist is the recipient of numerous awards and scholarships, including the George London Grant to Singers awarded by OPERA America.



1999–2000 Adler Fellow **JOHN AMES** was a participant in the 1998 Merola Opera Program, in which he sang the role of Sarastro in *The Magic Flute*. While studying music at the University of Nevada, the Reno native began his appreciation of opera when his university chorus joined the Nevada Opera's choristers for a production of Verdi's *Otello*. A recipient of the Anna Ross Foundation Scholarship for Apprentice Artists, the bass studied voice while performing nearly a dozen roles at Nevada Opera including Colline (*La Bohème*), the Speaker (*The Magic Flute*) and the Old Hebrew (*Samson et Dalila*). A winner of the Elsie Sweeney Scholarship, he studied with Giorgio Tozzi at Indiana University where his credits included Sparafucile in *Rigoletto* and the Commendatore in *Don Giovanni*. After leaving I.U., Ames made debuts with Indianapolis Opera and Kentucky Opera, toured with the Nevada Opera Studio as Sulpice in *The Daughter of the Regiment*, and participated in the Nevada Opera Young Artist Program. In concert he has performed Mozart's *Coronation Mass* and Requiem with the Reno Philharmonic. The young artist most

recently sang Don Alfonso in the Opera Center's Showcase presentation of *Così fan tutte*, the Duke in *Roméo et Juliette* with Kentucky Opera, as well as Tom in *Un Ballo in Maschera* and Ferrando in *Il Trovatore* at Nevada Opera.



**ALFREDO DAZA** made his San Francisco Opera debut as Liberto (*L'Incoronazione di Poppea*) during the 1998 *Femmes Fatales* Festival and was seen in the Company's 1998–99 productions of *Betrothal in a Monastery* and *Madama Butterfly*. In his second year as an Adler Fellow, the baritone participated in the 1997 Merola Opera Program, performing the role of Le Dancaire in *Carmen*. Originally from Puebla

City, Mexico, he began his studies at the Puebla State Conservatory of Music and was a national winner in the Carlo Morelli National Competition in Mexico at the age of 16. Soon after, he received an undergraduate degree in voice from the National Conservatory of Music. A scholarship from the National Foundation for Culture and Arts enabled him to represent Mexico in the 1996 Pacific Music Festival in Sapporo, where he sang Guglielmo in a touring production of *Così fan tutte* throughout Japan. Additional roles performed include the title part of *Don Giovanni*, Figaro in *Il Barbiere di Siviglia*, Marcello in *La Bohème*, Silvio in *Pagliacci*, and Zaretsky in *Eugene Onegin*. In concert, Daza has been heard in, among others, *Carmina Burana*, Beethoven's Ninth Symphony, Mozart's Requiem and Rossini's *Petite Messe Solennelle*, as well as in numerous zarzuela performances in Mexico. Opera Center credits include a Schwabacher Debut Recital, the 1998 Showcase presentation of *Iphigénie en Tauride*, and Guglielmo in this year's Showcase production of *Così fan tutte*. He was a finalist in the 1999 Belvedere Competition and is the recipient of a grant from the SIVAM Foundation.



Second year Adler Fellow **ARMANDO GAMA** received his graduate degree from the Academy of Vocal Arts in Philadelphia where his credits included Marcello in *La Bohème*. After graduating with a degree in physics from the Universidad Autonoma de Mexico, the baritone began his vocal studies in his hometown of Mexico City at the Universidad de Mexico City where he appeared in *Cambiale di Matrimonio* and *Faust*. He went on to sing Moralès in *Carmen*, Belcore in *L'Elisir d'Amore*, Julian in *La Verbena de la Paloma* and, most recently, the Commendatore in *Don Juan Tenorio*. A 1997 Merola Opera Program participant, Gama sang the role of Alidoro in *La Cenerentola* and toured with Western Opera Theater in its production of *Carmen*, singing the parts of Escamillo, Le Dancaire and Moralès. Last season's appearances include a joint performance (with Adler Fellow colleagues) as part of the Schwabacher Debut Recital series, Thoas in the Opera Center's 1998 Showcase production of *Iphigénie en Tauride*, and his San Francisco Opera debut as Le Dancaire in *Carmen* during the *Femmes Fatales* Festival. Most recently, he portrayed the Innkeeper in *Manon* and Prince Yamadori in *Madama Butterfly* during the Company's 1998–99 Season, also appearing as Don Alfonso in the Showcase presentation of *Così fan tutte*.

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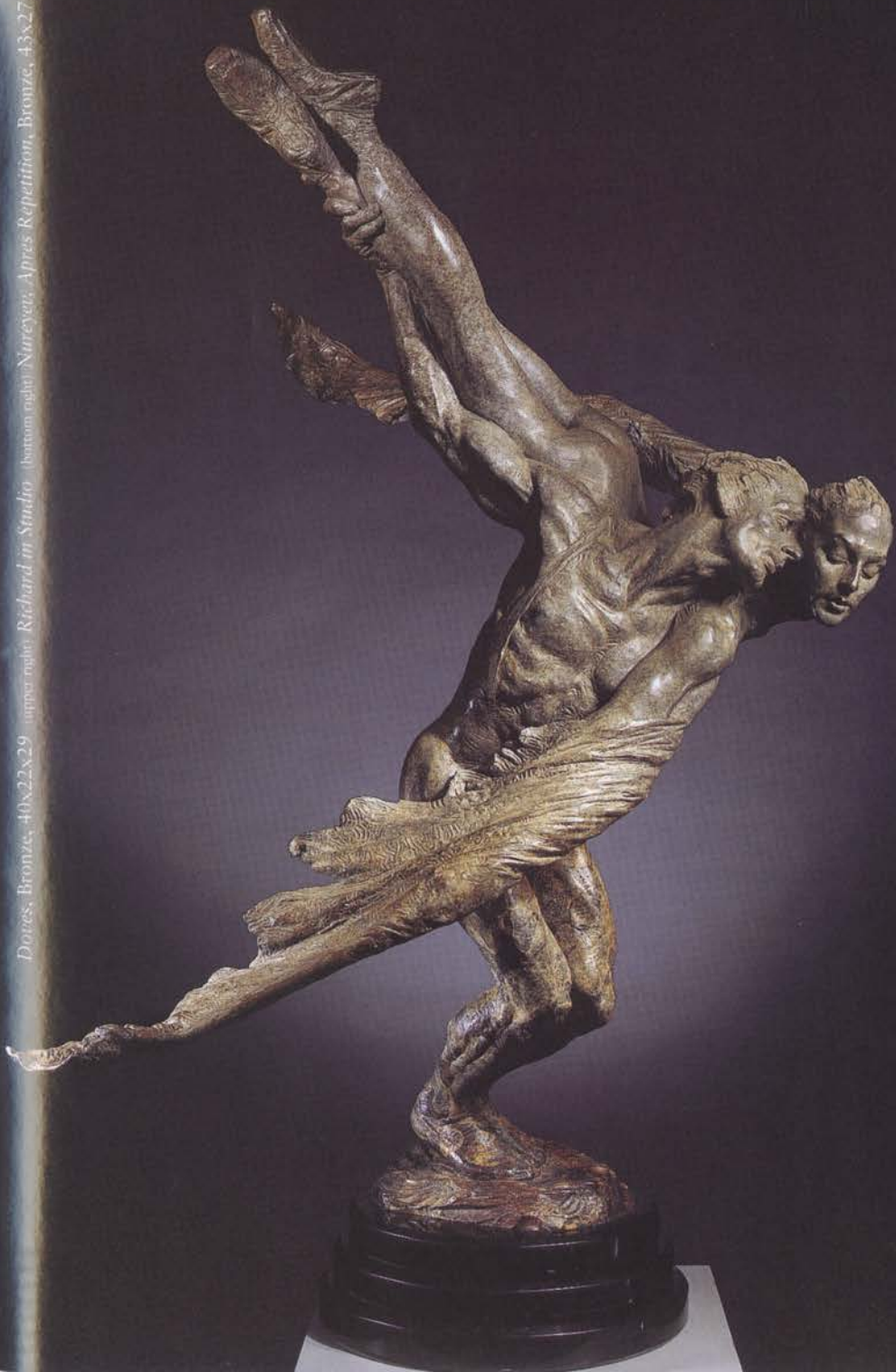
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Second year Adler Fellow **NORMAN SHANKLE** made his San Francisco Opera debut during the 1998 *Femmes Fatales* Festival as Valletto in *L'Incoronazione di Poppea*, subsequently performing here last season in *Tristan und Isolde*, *Don Carlo* and *Betrothal in a Monastery*. The tenor was first prize winner of the prestigious 1998 MacAllister Awards and is the recipient of a 1999 Richard Tucker Career Grant. Shankle's credits with the S.F. Opera Center include participation in two Merola Opera Programs (1996, '97); Showcase presentations of *Iphigénie en Tauride* (Pylade, 1998) and *Così fan tutte* (Ferrando, 1999); a Schwabacher Debut Recital; as well as two national tours with Western Opera Theater. Elsewhere, he has performed with the Washington Opera (*Luisa Miller*), Washington Concert Opera (*Roméo et Juliette*), Paul Hill Chorale (*Messiah*), S.F. Choral Society (Britten's *War Requiem*), Washington Oratorio Society, Choral Arts Society of Washington and New Century Chamber Orchestra, among others. A native of Winchester, Virginia, Shankle received his undergraduate degree in voice from Shenandoah University.



Recently named a 1999-2000 Adler Fellow, **JAMES WESTMAN** participated in this year's prestigious Marilyn Horne Foundation recital series and is familiar to Opera Center audiences for his performances in the Merola Opera Program's productions of *Carmen* and *La Traviata*. A former member of the Canadian Opera Company Ensemble, the Ontario native has performed with the group in *The Emperor of Atlantis* (title role) and appeared in the COC's mainstage productions of *Madama Butterfly* (Sharpless) and Stravinsky's *Pulcinella*. The baritone has studied at the Britten-Pears School in England, as well as with such renowned artists as Joan Sutherland, Richard Bonyngne, Renato Capecchi and Paul Esswood. He has won awards from the George London Foundation, the d'Angelo International Competition, Les Jeunes Ambassadeurs Lyriques and the Licia Albanese Foundation. Westman recently appeared as Guglielmo in Opera Center's Showcase presentation of *Così fan tutte* and was named a finalist in the 1999 Cardiff Singer of the World Competition.



**PATRICK SUMMERS**, currently music director of the Houston Grand Opera, was recently appointed as the Company's principal guest conductor, effective at the beginning of the 2000-2001 Season. Long associated with San Francisco Opera, he served as Music Director of the Opera Center from 1990-1994 and made his Company conducting debut in 1990 with performances of *Die Fledermaus*. He has since led SFO productions of *Così fan tutte*, *La Traviata*, Rossini's *Ermione* (U.S. premiere) and *Otello*, *L'Elisir d'Amore*, *Tosca*, *La Bobème*, *La Fille du Régiment*, *La Cenerentola*, *Faust*, *Il Barbiere di Siviglia*, *Rigoletto*, *Guillaume Tell*, last year's *L'Incoronazione di Poppea* (in his own realization), *Carmen*, four performances of the world premiere of *A Streetcar Named Desire*, as well as *Norma*. Maestro Summers has numerous credits for the various programs of the Opera Center — Showcase presentations, Merola Opera Program productions, and Western Opera Theater tours. He has traveled extensively for the Center, leading performances of *Carmen* in Guam and Japan, *Tosca* in Shanghai and *La Bobème* in Japan. Elsewhere, he has been applauded at the Metropolitan Opera (his recent debut with *Die Fledermaus*), Lisbon's Teatro Nacional São Carlos (*Tosca*, *Ariadne auf Naxos*), Rome Opera (*Manon Lescaut*), Opera Australia (*La Cenerentola*, *La Bobème*, *Lucrezia Borgia*, *Werther*, *Iphigénie en Tauride*, *Rinaldo*, *Madama Butterfly*—the last named available on video), Houston Grand Opera (*Traviata*, the world premiere of Machover's *Resurrection*), Dallas Opera (*Poppea*, *The Tempest*), Opéra de Bordeaux (*Don Pasquale*) and Seattle Opera (*Bobème*), among others. Last year, he led a concert tour (London, Amsterdam, Paris, Berlin, Rotterdam) with Russian artists Olga Borodina and Dimitri Hvorostovsky which resulted in a recording of arias and duets with Summers leading the English Chamber Orchestra. Future engagements include *L'Elisir d'Amore* and the world premiere of Carlisle Floyd's *Cold Sassy Tree* in Houston, in addition to the world premiere of the Heggie/McNally opera, *Dead Man Walking*, for San Francisco Opera. Summers was named "Outstanding Young San Franciscan" by the S.F. Chamber of Commerce in 1991, and in 1997 won the Stolichnaya Artist of the Year Award.

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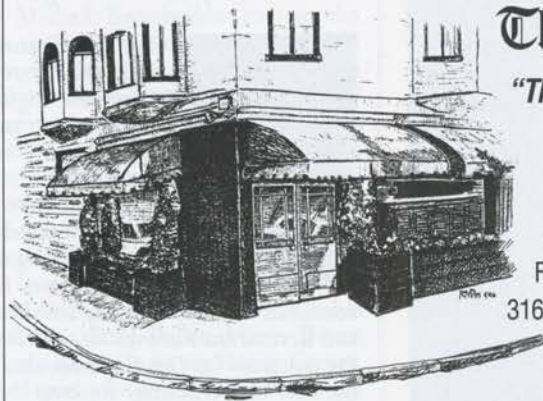
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With productions seen at opera houses throughout the world, **LOTFI MANSOURI** is at the forefront of international opera directors and administrators. San Francisco Opera's fourth general director (appointed in 1988) since its founding, his association with the Company dates back to 1963, when he directed six productions. Having already directed over 60 productions for the Company, he most recently staged the revival of his critically-acclaimed 1989 production of *Lulu* during our 1998 *Femmes Fatales* Festival. Born in Iran, he attended college at UCLA and received U.S. citizenship before serving as resident stage director at Zurich Opera from 1960 to 1966. In 1965, he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During this period, he began fulfilling engagements as guest director at various houses throughout Italy and North America, including Chicago, Houston, Santa Fe, Philadelphia, San Diego, Dallas and both the Metropolitan and New York City Opera companies. In 1976, he was named general director of the Canadian Opera Company in Toronto, where he directed 30 new productions, 12 of them Canadian premieres. During his tenure at San Francisco Opera, numerous artists have made their U.S. operatic debuts, and six productions have been taped for telecast and videocassette (*Mefistofele*, *Orlando Furioso*, *Capriccio*, *Turandot*, *The Dangerous Liaisons* and *A Streetcar Named Desire*). Mansouri's 1979 production of *La Gioconda* was the Company's first to receive a live international telecast. Also during his tenure, the Company made its first commercial recordings: *Hérodiade*, *Orphée et Eurydice*, *Harvey Milk* and *Streetcar*. He established the historic exchange with the Kirov Opera that has resulted in productions of *War and Peace*, *Boris Godunov*, *The Fiery Angel*, *Ruslan and Lyudmila*, *Eugene Onegin* and *Betrothal in a Monastery*. In January of 1999, Mansouri's 10 years as general director of San Francisco Opera were commemorated with the book *An Operatic Odyssey: Lotfi Mansouri and San Francisco Opera*, chronicling his 35-year association with the Company.



For San Francisco Opera's 75th (1997-98) Season, **THIERRY BOSQUET** re-created the designs for the new staging of *Tosca* (after the original 1932 designs by Armando Agnini) and created the costumes and sets for the Company's new production of *Pelléas et Mélisande*. During our 1996-97 season he designed the principal costumes for *Aida* and *Carmen*, as well as the costumes for *Die Fledermaus*, the work which was the vehicle of his 1990 San Francisco Opera debut. Additional Company credits have been the sets (from the original Alfred Roller designs) for *Der Rosenkavalier* and the costumes for *Capriccio* (1993 Strauss Festival), the sets and costumes for 1995's *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet), and the costumes for *Don Giovanni*, also presented in '95. The Belgian designer has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed include Grétry's *Zémire et Azor* for the 30th Festival Delle Nazioni in Città di Castello; *Rigoletto* and *Otello* in Liège; *La Belle Hélène* for the Canadian Opera Company; *Capriccio* in Washington, D.C.; as well as *Werther*, *Die Zauberflöte*, *The Mikado* and *La Traviata* for the New York City Opera.



The revised set designs for the four operas of this summer's *Ring* cycle were created by **JOHN COYNE** in his San Francisco Opera debut. In his relatively short career in professional theater, he has designed sets for over 40 productions including *A Little Night Music*, *First Lady*, *Tartuffe*, *Night Mother*, *Fallen Angels*, *Godspell*, *The House of Bernarda Alba*, *As You Like It*, *Romeo and Juliet* and *Hamlet*. His designs have been seen at theaters across the country such as Dallas Theatre Center, Santa Fe Stages, Yale Repertory Theatre, Capital Rep, Syracuse Stage and the Juilliard School. A recent graduate of the Yale School of Drama and a recipient of the Donald M. Oenslager award for excellence in design, Coyne studied under Ming Cho Lee and Michael Yeargan and has assisted the latter on numerous opera designs including *Carmen* (San Francisco Opera), *Madama Butterfly* and *The Ballad of Baby Doe* (Dallas Opera), in addition to *Cavalleria Rusticana/Pagliacci* (Welsh National Opera). Prior to his work for the stage, he established himself as a licensed architect, designing buildings, residences, interiors and furniture on projects as diverse as the Milwaukee School of Architecture and the interior of a 125-ft. custom yacht. He has been honored with a number of awards for his architectural work including a prize from the American Academy in Rome.



Choreographer/dancer **LAWRENCE PECH**, in his third year as San Francisco Opera's Ballet Master, staged the dances in the 1997 production of *Guillaume Tell* for his first Company assignment. He has subsequently been featured as the solo dancer in *Carmen* during the 1998 *Femmes Fatales* Festival and served as ballet master for the recent stagings of *Turandot*, *Don Carlo* and *Das Rheingold*. A long-time favorite of dance critics nationwide, he received his formal training from American Ballet Theatre and was subsequently invited by Mikhail Baryshnikov to join the company in 1980. During his seven-year association with ABT, Pech worked with such choreographers as George Balanchine, Martha Graham, Antony Tudor, Agnes de Mille, Jerome Robbins, Twyla Tharp and others; and danced with such luminaries as Baryshnikov, Natalia Makarova, Ivan Nagy, Cynthia Gregory, Fernando Bujones and many more. In 1986, Pech left American Ballet Theatre to join San Francisco Ballet, where he was promoted to principal dancer in 1989. Two years later, he was the subject of a KQED special entitled *Blue Lair*, a ballet about his successful struggle with cancer. He co-founded Diablo Ballet in 1993, also serving as the artistic director of the Diablo Valley's first year-round professional ballet company. The artist soon established his own troupe, the Lawrence Pech Dance Company, which has received popular and critical praise since its inception. In addition, Pech has taught at St. Mary's College, Pacific Ballet Academy, Marin Ballet, Marin Dance Theater, California Academy of the Performing Arts and Brady Street Dance Center. He is also an accomplished composer, having created works for arrangements as varied as chamber ensembles, piano solos and *a cappella* groups.



Lighting designer **JENNIFER TIPTON** is well known for her work in theater, dance and opera. After graduation from Cornell University, the native of Ohio studied dance in New York and became interested in lighting after a course in the subject at the American Dance Festival, Connecticut College. She has been awarded two "Bessies" and an "Olivier" for her work in dance. Her work in the theater has resulted in numerous honors including a Joseph Jefferson Award, a Drama-Logue Award, an Obie, two Drama Desk Awards and two Tonys. Tipton has been an artistic associate with the American Repertory Theatre in Cambridge, MA, and the Goodman Theatre in Chicago. Her recent work in opera includes *Hänsel und Gretel* for the Welsh National Opera, *Così fan tutte* at the Glyndebourne Festival, as well as *Béatrice et Bénédicte* and *Dialogues of the Carmelites* at Santa Fe Opera; in theater, *The Trojan Women* for The Shakespeare Theater in Washington, D.C., and *The Iphigenia Cycle* at Theater for a New Audience in New York; and in dance, Twyla Tharp's *Grosse Sonata* and Paul Taylor's *Cascade*. The acclaimed designer also teaches lighting at the Yale University School of Drama.

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## 1999-2000 OPERA PREVIEWS

The following list of lectures and previews includes those that are currently available to the public.

### PRE-PERFORMANCE LECTURES

The popular pre-performance lectures will take place in the War Memorial Opera House one hour prior to curtain time and will last approximately one-half hour. Lectures feature noted scholars and authorities and are presented free of charge to patrons with tickets to the corresponding performance. The lecture schedule is as follows:

*Un Ballo in Maschera* — Sept 14, 19, 23, 25, 28; Oct. 6  
*Louise* — Sept. 16, 18, 22, 26, 29; Oct. 2  
*La Favorite* — Oct. 5, 10, 13, 16  
*Lucia di Lammermoor* — Oct. 15, 17, 21, 23, 29; Nov. 3  
*Wozzeck* — Nov. 5, 7, 9, 13, 17  
*Idomeneo* — Nov. 16, 19, 23; Dec. 1, 5  
*Nabucco* — Nov. 27, 30; Dec. 3, 6, 10, 12  
*La Bohème* — Dec. 7, 9; Jan. 9, 11, 12, 13, 14, 15, 16  
*Don Giovanni* — June 11, 17, 22, 28; July 1  
*The Rake's Progress* — June 16, 20, 23, 25, 29  
*Parsifal* — June 21, 24, 27, 30; July 2

### SAN FRANCISCO OPERA GUILD — INSIGHTS

Renowned artists and personalities from the world of opera share their insights and experiences during informal interviews. Complimentary to Guild members. \$5.00 to non-Guild members. All Opera Guild Insights will be held from 6 to 7 p.m. in Herbst Theatre, Veterans Building, 401 Van Ness Avenue, San Francisco.

September 1	<i>Louise</i>
September 16	<i>La Favorite</i>
November 9	<i>Idomeneo</i>
June 13	<i>Parsifal</i>

### SAN FRANCISCO OPERA GUILD — PREVIEWS

Opera Guild previews are scheduled in communities throughout the greater Bay Area by local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula and the San Jose Opera Guild). The format features a renowned musicologist who may feature recordings, slides and/or handouts to familiarize the audience with an opera from the current season.

#### East Bay Chapter —

#### San Francisco Opera Guild

Lectures held at 8:00 p.m., preceded by complimentary refreshments. St. Mark's Methodist Church, 451 Moraga Way, Orinda. Admission: \$8.00. Series: \$24.00. Reservations required. For reservations or information call Annelle Clute (510) 527-1846 or Silvia Lin (925) 838-9255.

Sept. 9 *Louise*  
Sept. 22 *La Favorite*  
Oct. 6 *Lucia di Lammermoor*  
Oct. 27 *Wozzeck*  
Nov. 10 *Idomeneo*  
Nov. 17 *Nabucco*

#### Marin Chapter —

#### San Francisco Opera Guild

Lectures held at 8:00 p.m., preceded by complimentary refreshments. Mt. Tamalpais United Methodist Church, 410 Sycamore Avenue, Mill Valley. Admission: \$7.00-adults, \$6.00-students and

seniors. Series: \$35.00-adults, \$30.00-students and seniors. For information call Verna Parino (415) 388-6789.

Sept. 8 *Louise*  
Sept. 20 *La Favorite*  
Oct. 4 *Lucia di Lammermoor*  
Oct. 25 *Wozzeck*  
Nov. 8 *Idomeneo*  
Nov. 15 *Nabucco*

#### San Francisco Chapter — San Francisco Opera Guild

Lectures held at 12:00 noon, Koret Auditorium, Lower Level, New Main Library, 100 Larkin Street, San Francisco. Admission: Free. For information call Esther Jennings, (415) 751-7732.

Sept. 8 *Louise*  
Sept. 22 *La Favorite*  
Oct. 6 *Lucia di Lammermoor*  
Oct. 27 *Wozzeck*  
Nov. 10 *Idomeneo*  
Nov. 17 *Nabucco*

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## 1999 2000

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General Director

Plácido Domingo  
Artistic Director Designate

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Graves, Domingo/Lakes, Yurisich, Bernstein

SEPTEMBER 11, 14, 17, 19M, 22, 25, 1999

### THE ELIXIR OF LOVE

DONIZETTI

Keenan: Lawless, Engels  
Swenson, Vargas, Gilfry, Allen, Ireland

OCTOBER 13, 16M, 20, 23M, 28, 31, 1999

### THE CAPULETS AND THE MONTAGUES

BELLINI

Hickox: Steingraber, Israel  
Claycomb, Mentzer, Miller, Halfvarson, MacKenzie

DECEMBER 8, 11M, 12, 14, 15, 17, 19M, 21, 1999

### HANSEL AND GRETEL

HUMPERDINCK

Vendice: Robinson, Conklin, Oliver  
Rasmussen, Gormley, Christin

JANUARY 19, 22M, 25, 28, 30, FEBRUARY 2, 5, 2000

### FAUST

GOUNOD

Auguin: Corsaro, Harlan, Colavecchia, Brown  
Giordani, Ramey, Vaduva, MacKenzie

MARCH 1, 4M, 7, 9, 12, 15, 18M, 21, 2000

### RIGOLETTO

VERDI

Hickox: Beresford, Stoddart, Stegmeir  
Fu, Mula, Lopardo/Aronica, Owens, Stephen

APRIL 15, 18, 22M, 25, 29, MAY 2, 5, 2000

### LA RONDINE

PUCCINI

Villaume: M. Domingo, Scott  
Vaness, Haddock, Parcher, Fedderly, Offenbach

JUNE 3, 6, 9, 11, 14, 17M, 2000

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#### San Jose Opera Guild

Lectures held at 10:00 a.m., followed by no-host luncheons on 9/9 and 11/18 (\$7.00). Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos. Admission: \$8.00 (free to San Jose Opera Guild members). For information call Joy Hulme (408) 741-1331 or Margaret Boddy (408) 354-7525.

Sept. 9 *Louise*  
Sept. 23 *La Favorite*  
Oct. 7 *Lucia di Lammermoor*  
Oct. 28 *Wozzeck*  
Nov. 11 *Idomeneo*  
Nov. 18 *Nabucco*

#### Sonoma Chapter — San Francisco Opera Guild

Held at various locations and times. For information call Lotte Klugman (707) 938-2432 or Marsha Vas Dupre (707) 528-7146. Admission: \$8.00; Series: \$40.00 - Sonoma Chapter members; \$48.00 - non-members.

Sept. 10 *Louise*  
Sept. 20 *La Favorite*  
Oct. 7 *Lucia di Lammermoor*  
Oct. 28 *Wozzeck*  
Nov. 8 *Idomeneo*  
Nov. 15 *Nabucco*

#### South Peninsula Chapter — San Francisco Opera Guild

Lectures held at 8:00 p.m. at the Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission \$7.00. For information call Ramona Rockway (650) 941-3890.

Sept. 7 *Louise*  
Sept. 21 *La Favorite*  
Oct. 5 *Lucia di Lammermoor*  
Oct. 26 *Wozzeck*  
Nov. 9 *Idomeneo*  
Nov. 16 *Nabucco*

The following is an additional list of lectures and previews that are available to the public.

#### MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Room A-117, 7 to 10 p.m., *Introduction to Opera* (Music 13A) is based on the operas of the 1999-2000 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430.

#### OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures are held from 7:30 to 10 p.m. at 400 Yale Ave. (at Vassar) in the Kensington section of the Berkeley hills. Series began on September 7; lectures are \$15 at the door. Information: (510) 526-5244.

Sept. 21 *La Favorite*  
Oct. 11 *Lucia di Lammermoor*  
Oct. 25 *Wozzeck*  
Nov. 8 *Idomeneo*  
Nov. 15 *Nabucco*  
May 17 *La Bob me*  
May 24 *Don Giovanni*  
June 7 *The Rake's Progress*  
June 14 *Parsifal*

#### FRIENDS OF THE KENSINGTON LIBRARY

A free lecture on Mozart's *Idomeneo* will be given by Michael Barclay on November 10 at 7:00 p.m. at the Kensington Library, 61 Arlington Avenue, Kensington. Information: (510) 524-3043.

#### SAN FRANCISCO CITY COLLEGE PRELIMINARIES

A music course will deal with all operas of the 1999-2000 season. Taught by Marvin Tartak on Thursday evenings from 6:30 to 9:30 p.m., it takes place at the College's Castro/Valencia campus, 450 Church St., in San Francisco. Classes began August 26th and continue for 15 weeks. Information: (415) 239-3641.

#### ROBERT GOODHUE'S OPERA PRELIMINARIES

Held at Crowne Plaza Hotel, 480 Sutter St. (corner of Powell), San Francisco, mostly Monday evenings at 6 p.m. (5/30 at 5:45 p.m.) Series began August 30. Lectures are \$15 per session or \$50 for any five previews. Information: (415) 956-1271.

Oct. 4 *Lucia di Lammermoor*  
Oct. 25 *Wozzeck*  
Nov. 8 *Idomeneo*  
Nov. 22 *Nabucco*  
Nov. 29 *La Bob me*  
May 30 *Don Giovanni*  
June 5 *The Rake's Progress*  
June 12 *Parsifal*

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San Francisco Opera will host a special evening of opera for your valued clients, key employees or special guests with elegant amenities including:

- \* Complimentary tickets in a priority seating area.
- \* Intermission reception for your guests, hosted and sponsored by San Francisco Opera.
- \* Your corporate name and logo on recognition signs displayed in the theater lobby during your sponsored performance (signage provided by your firm).
- \* Your corporate name featured on synopsis page of the program magazine during a performance or the entire run of an opera.
- \* Recognition in publicity and advertising.
- \* Exclusive invitation to attend the post-performance cast party with opera artists.

**SPECIAL HOSPITALITY EVENTS**

Corporate Council members receive invitations to exclusive special events throughout the year which offer a unique and prime opportunity for entertaining, networking and gaining an insider's glance into opera production.

- \* Annual receptions and dinners followed by working rehearsals.
- \* VIP tours for your corporate employees and special guests.
- \* Invitations to Opera Insight programs and the Opera's annual meeting.

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All employees of Corporate Council members are invited to participate in an exclusive Corporate Employee Discount Subscription Ticket program.

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- \* Opportunity to purchase reserved parking for any opera performance.
- \* Copy of the Season Book, previewing the main season productions.

For more information, contact our Corporate Council Hotline at (415) 565-3264.

# SAN FRANCISCO OPERA CENTER

The Opera Center is the Research & Development wing of San Francisco Opera, a training ground for the world's most promising opera artists. One of ten such professional artist development programs in the world, the Opera Center serves over 100,000 people annually through a progression of artist development programs, performance opportunities, and outreach and education programs. Following training through the Center, artists perform not only at San Francisco Opera, but also with major opera companies throughout the world.

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A performance-oriented, year-round residency program for advanced singers.

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Through interactive education and outreach programs, San Francisco Opera cultivates knowledge and appreciation of opera and its component arts among students of all ages, educators and the general public, reaching nearly 50,000 people each year.

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## ADLER RESIDENT ARTISTS PROGRAM

Founded in 1977 as the San Francisco/Affiliate Artists-Opera program, the Adler Resident Artists program is a performance-oriented residency for advanced singers that offers individual training as well as roles in San Francisco Opera's international season. Under the guidance of the San Francisco Opera Center staff, the Adler Resident Artists are directed towards roles of increasing importance throughout their residency period and in future San Francisco Opera productions.

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# MEROLA OPERA PROGRAM

The Merola Opera Program is dedicated to the continuing education and professional training of the finest young operatic talent and the development of this talent into professional opera singers, coaches and stage directors of the highest artistic caliber.

The Merola Opera Program is an integral part of the San Francisco Opera Center, but operates under a separate board of directors and receives no financial support from San Francisco Opera or the Opera Center.

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We extend our most sincere appreciation to the following individuals, foundations and corporations for their generous gifts made between October 1, 1998 and July 31, 1999 which allow Merola to provide the highest quality training to young opera talent. For more information about supporting Merola, please call (415) 565-3235, e-mail [mop@sfopera.com](mailto:mop@sfopera.com), or visit our web site at [www.sfopera.com/merola](http://www.sfopera.com/merola).

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The Merola Opera Program also extends its most sincere appreciation to all those contributors who helped meet our annual income needs through gifts \$1 to \$749.

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We are grateful to all donors who have made memorial and honorary contributions between October 1, 1998 and July 31, 1999.

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The Merola Opera Program trains the stars of the future. We congratulate the following former Merola participants who are a part of San Francisco Opera's 1999-2000 international season:

John Ames  
Brian Asawa  
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Elena Bocharova  
John Churchwell  
Catherine Cook

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Tracy Dahl  
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Peggy Kriha Dye  
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John Relyea  
Norman Shankle  
Philip Skinner

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Ruth Ann Swenson  
Carol Vaness  
Donita Volkwiijn  
James Westman

# SERVICES

**FOOD SERVICE.** The Opera House lower lounge is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance. Refreshments are served in the box, grand tier, dress circle and balcony circle levels.

**DIGITAL WATCHES, PAGERS, CELL PHONES.** Please switch them OFF before the performance begins.

For **LOST AND FOUND** information, inquire at the cloakroom at the south end of the main lobby or call (415) 621-6600, 8:30 to 11:30 a.m., Monday through Friday.

**TICKET INFORMATION.** Opera Box Office, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard).

**MAKE A VALUED CONTRIBUTION TO SAN FRANCISCO OPERA.** You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Box Office for resale. These ticket returns are of great value to S.F. Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets to the Box Office or call (415) 864-3330, 10 a.m. to 6 p.m. Unfortunately, we are unable to apply the donations towards membership benefits.

**TAXI SERVICE.** Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance on Grove Street before the end of the last intermission.

For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms (north and south ends of main lobby). No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

**OPERA GLASSES** are available in the cloakroom at the north end of the main lobby.

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

**ACCESS FOR DISABLED PATRONS** Wheelchair seating positions are located in the orchestra, mezzanine and dress circle levels. Aisle seats with swing-up armrests are located in the orchestra, dress circle, balcony circle and balcony levels. Contact the S.F. Opera Box Office—(415) 864-3330—for more information.

On permanent display in the Opera House lower bar:

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Stage photography by Robert Cahen

Accessible restrooms are located on all floors except the orchestra (1st floor) and balcony (5th floor) levels.

Accessible public telephones are located on the orchestra, mezzanine, grand tier (2nd floor) and dress circle (3rd floor) levels. Public telephone with "TDD" is located on the orchestra level in the northeast corner of the lobby.

Accessible drinking fountains are located on all floors except the balcony level.

The Opera House is equipped with a Sennheiser Infrared Listening System. Patrons may obtain wireless headphones or induction devices in the cloakroom at the south end of the main lobby.

## PERFORMING ARTS CENTER TOURS

Tours of the San Francisco Performing Arts Center include the War Memorial Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, on the hour between 10 a.m. - 2 p.m. Special group tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request two weeks in advance. All tours leave

from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General \$5; seniors/students \$3. Information: (415) 552-8338.

**IF YOU DRIVE TO THE OPERA** and park in the Performing Arts Garage, remember that you can avoid some of the congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

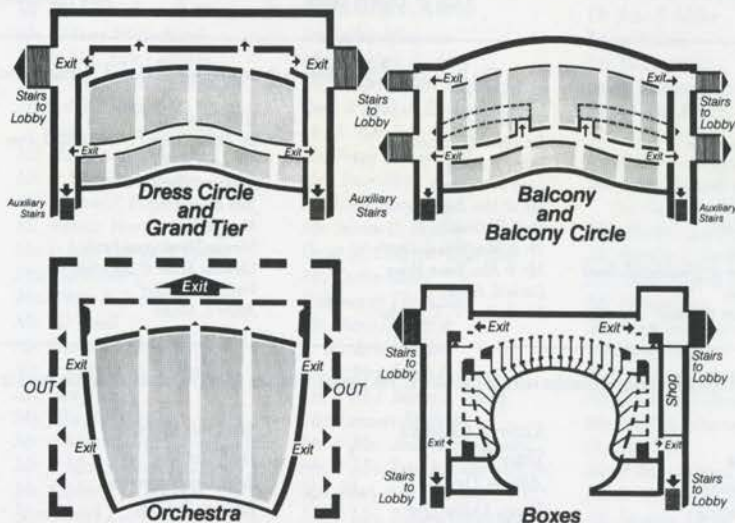
## OPERA HOUSE TOURS

Sponsored by the San Francisco Opera Guild, house and backstage tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on weekdays and Saturdays; and every half hour from 10 a.m. to 11 a.m. on Sundays.

Saturday, September 18  
Saturday, October 2  
Sunday, October 10  
Tuesday, October 19  
Thursday, October 28  
Tuesday, November 2  
Sunday, November 7  
Saturday, November 20  
Friday, November 26  
Saturday, December 4  
Wednesday, December 8  
Sunday, January 9  
Wednesday, January 12  
Saturday, January 15  
Saturday, June 3  
Wednesday, June 7  
Saturday, June 24

Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

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



**Patrons, Attention Please! Fire Notice:** Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit. Disabled patrons proceed to nearest elevator lobby and await assistance.

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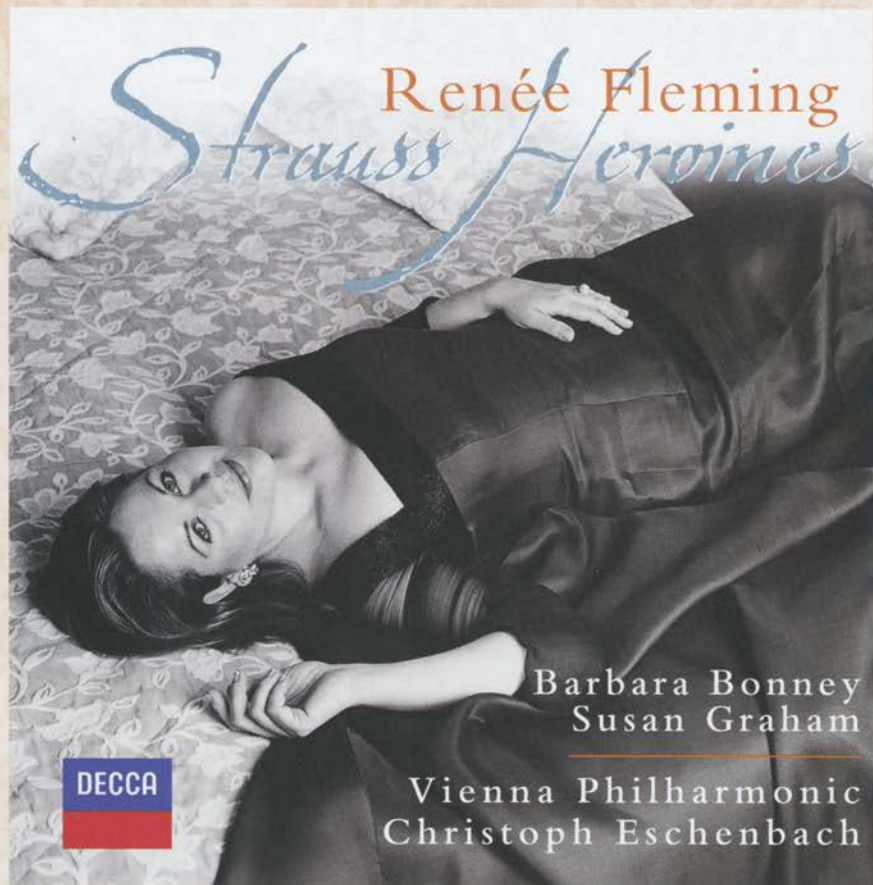
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