

La Forza del Destino (Force of Destiny)

2005

Wednesday, November 2, 2005 7:30 PM
Saturday, November 5, 2005 12:00 PM
Tuesday, November 8, 2005 7:30 PM
Friday, November 11, 2005 7:30 PM
Thursday, November 17, 2005 7:30 PM
Sunday, November 20, 2005 2:00 PM
Wednesday, November 23, 2005 7:30 PM
Saturday, November 26, 2005 7:30 PM

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by Giuseppe Verdi

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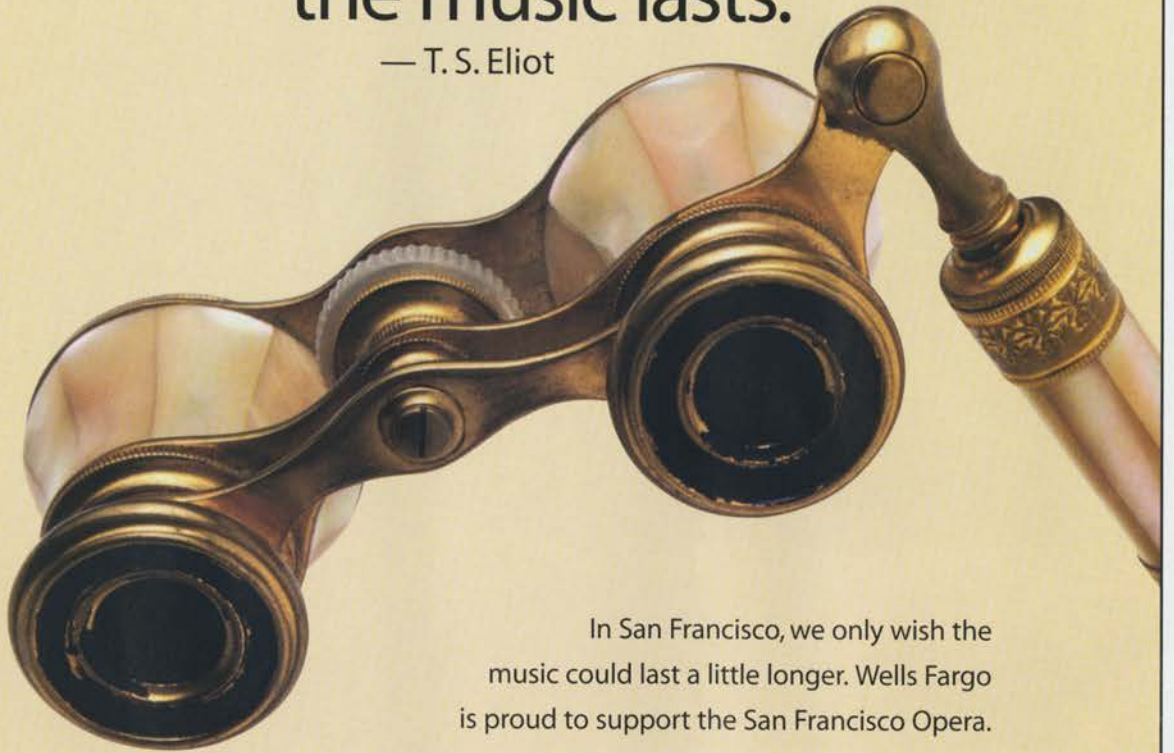
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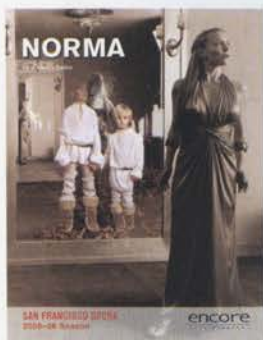
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San Francisco Opera Magazine

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Norma

Oct. 23, 26, 29,

Nov. 1, 5, 10, 13, 18, 21



La Forza del Destino

Nov. 2, 5, 8, 11, 17, 20

23, 26



Fidelio

Nov. 9, 12, 16, 19

22, 25, 27

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A Message from the General Director



This fall season is my last as general director of San Francisco Opera, and I want to take this opportunity to thank everyone in this extraordinary community for their openness, generosity, warmth, and discernment. The love with which this company is embraced by all of its supporters has been inspiring to me. I've always felt that an opera company can only be as good as its audience, and San Francisco Opera's audience is great: committed, knowledgeable, and sophisticated. It has been a great privilege to serve this opera family.

I also want to express my deep gratitude to our board of directors, whose dedication is enormous. Not only do they volunteer their individual expertise in many fields plus countless hours of their time, they also support this company with extraordinary financial commitment. The many ways in which they helped me steer this company through a very challenging time was above and beyond the normal call of duty.

The other reason that this company is so special is because of all the remarkable men and women who work in front of and behind the curtain. The splendid performances that we offer up are the result of the enormous professionalism and the deep passion that everyone, no matter in which department they work, has for this art form and this company. Not only are our orchestra and chorus "as good as it gets," but so is everyone else who works here—from the craftsmen in our scene shops to the administrative staff. Every single company member over the course of the past few seasons has made great personal sacrifices to help us gain financial stability. Their dedication to San Francisco Opera has been galvanizing, and I am deeply indebted to them. Working side by side with them has been an honor. And having Donald Runnicles as my artistic partner has been the most wonderful gift imaginable.

This fall we are presenting a micro-cosmos of the opera universe, from baroque to a world premiere. The riches and bounty that opera composers have produced over the course of 400 years is astonishing, and our offerings are among the great treasures of the repertoire: *Norma*, *Fidelio*, *L'Italiana in Algeri*, *La Forza del Destino*, and *Rodelinda*. And this fall San Francisco Opera will add to the treasure trove John Adams's *Doctor Atomic*.

Opera is an art form that enables us to experience and explore emotions and difficult situations in all of their complexity, richness, and ambiguity. In creating an opera about the making of the atomic bomb—a creation with the potential to wipe out life on earth—we have tackled an issue that is so overwhelming it is almost impossible to rationally comprehend. Opera, however, helps us to "go there" and feel how conflicted the creators were about this crowning achievement. We experience their hard work, their anxiety, their pride, their guilt, their elation. The atomic bomb has fundamentally changed our lives. Today we are still faced with the possibility of mass extinction. I hope this opera will help each of us address this issue on many levels.

A luminous roster of artists and rewarding performances await you this fall. Welcome! And enjoy!

Pamela Rosenberg
General Director

A Message from the Chairman of the Board and from the President of the San Francisco Opera Association



Welcome to the War Memorial Opera House and thank you for joining us in celebrating the 83rd Season of San Francisco Opera. This is also General Director Pamela Rosenberg's farewell season with our company and we want to start by acknowledging the remarkable contribution she has made to our company and our community, both onstage and behind the scenes.

Onstage, Pamela has assembled another exciting program of nine operas that promises enjoyment, beauty and unsurpassed quality. Some of the world's greatest singers will be with us this fall to perform with our world-renowned orchestra and chorus, under the leadership of Music Director and Principal Conductor Donald Runnicles.

Of particular note this season is the world premiere of *Doctor Atomic*, a new commission by American composer John Adams. We are also excited to present a new production of Verdi's epic, *La Forza del Destino*. Both works are attracting attention from all over the world.

Behind the curtain, with Pamela's leadership and the hard work of the company and the board of directors, along with the remarkable generosity of our many donors, the Opera has come very close to fulfilling its five-year plan of balanced budgets and financial stability. The extraordinary support at all levels from our patrons has been essential to our success, and we want to thank each and every one of you who have individually and collectively made this possible.

We particularly want to thank our Company Sponsors: the Ann and Gordon Getty Foundation, John and Cynthia Fry Gunn, Mr. and Mrs. Charles B. Johnson, Jr., Franklin and Catherine Johnson, the Koret Foundation, Mrs. Edmund Littlefield, and Bernard and Barbo Osher.

We also want to thank Wells Fargo Bank for its ongoing leadership in its fourth season as our Corporate Season Sponsor, and to express our appreciation to our other Corporate Sponsors: Bank of America, Chevron Corporation, Franklin Templeton Investments, and Deutsche Bank Private Wealth Management. We are pleased to acknowledge Kawai as the Official Piano of San Francisco Opera, which is provided by Carnes Piano and Keyboard Company. We are grateful to receive public funding from the Grants for the Arts/San Francisco Hotel Tax Fund and the National Endowment for the Arts.

It is a particular honor to acknowledge the men and women who serve with us on the board of directors. They are united by their love for opera and dedication to this company and its mission. They provide the Opera with leadership, hard work and generous support and we are very grateful for their many contributions.

Finally, we are especially pleased to welcome David Gockley to our community. David will be taking the helm from Pamela as general director on January 1, 2006. As we celebrate Pamela and prepare to say farewell, we look forward to David's tenure as this company's sixth general director. We are confident that under his direction, San Francisco Opera will have many wonderful seasons to come.

We are honored to be able to serve our San Francisco Opera.

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Claire Kelm	Frederick Matthews
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Heidi Wilcox, *Assistant Concertmaster**
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Janice McIntosh
Lev Rankov
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Dawn Harms
Julia Skiff
Joseph Edelberg†

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Martha Simonds *Associate Principal*
Beni Shinohara *Assistant Principal*
Eva Karasik
Leslie Ludena
Gerard Svazlian
Linda Deutsch
Maki Ishii Sowash*
Craig Reiss

VIOLA

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Sergei Rakitchenkov *Associate Principal**
Paul Nahhas *Assistant Principal*
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Stephanie McNab

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Robin Elliott

CONTRABASSOON

Robin Elliott

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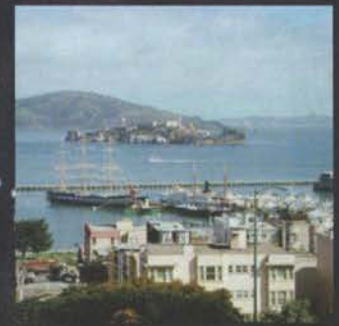
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2005-06 Sponsor Spotlight

Mrs. Edmund Littlefield

Norma, Production Sponsor

Throughout the course of Jeannik Littlefield's life, attending opera performances has been an important activity and, since 1973, San Francisco Opera has been her company of choice. Serving on the Opera Board from 1977-1992, Mrs. Littlefield and her late husband, Edmund, began their legacy of support. In recent years, she has celebrated her love of the Opera with extraordinary gifts that initiated the Company Sponsorship program and helped secure the financial stability of the Opera. Productions recognized by her support have included *Hansel and Gretel*, *Eugene Onegin*, and this season's *Norma*. "The Opera is one of my greatest joys. I look forward to each new season with its wonderful voices and magical productions, this year's *Norma* in particular. We are fortunate to have such an internationally renowned opera company here and I am proud to be a part of it," says Mrs. Littlefield. In addition to her generous gifts to the Opera, Jeannik Littlefield and her family have a particular interest in supporting healthcare and education as well as contributing to local organizations such as the Monterey Bay Aquarium, Peninsula Open Space Trust, San Francisco Symphony, San Francisco Ballet, Mills College, and Stanford University.



General Director Pamela Rosenberg and Jeannik Littlefield.

John and Cynthia Fry Gunn

The Force of Destiny, Production Sponsor



Thomas J. Gibbons

The Force of Destiny is the second production that John and Cynthia Fry Gunn have so generously chosen to sponsor for San Francisco Opera, the first being *Le Grand Macabre* in 2004. President and Chief Investment Officer of Dodge & Cox, John Gunn was elected to the Opera's Board of Directors in 2002 and has since dedicated himself to supporting the Opera's efforts and encouraging programming of new and innovative works. As he says, "It's vital to reinvigorate the Opera with new, challenging productions. Pamela Rosenberg has done this while simultaneously making tough decisions to bring a fiscally sound, and imaginative, future." Adds Cynthia, "San Francisco Opera is at the cutting edge — presenting bold, exhilarating works." In addition to their devotion to San Francisco Opera, John and Cynthia are passionate philanthropists to Stanford University, Castilleja School, and Family and Children Services.

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Mrs. Edmund W. Littlefield

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Coming Up at San Francisco Opera

Norma by Vincenzo Bellini • October 23 – November 21

Though publicly revered as the spiritual leader and champion of moral fortitude for her people, Norma is haunted by the private, all-too-human transgressions of her past. She must make an impossible decision in this tragic story of raging emotions and clashing cultures. A feast of lyricism and theatrics, Bellini's best-known work features one of the most defining soprano roles in all of opera.

The Force of Destiny by Giuseppe Verdi • November 2–26

Three lives are set on a collision course. Fate is the unseen but all-powerful master in this saga involving unknown identities, accidental meetings and dark confrontations, all playing out amidst a world at war. With Verdi at his most melodic, private moments and public spectacle blaze to life. Our **new production**—sleek and arresting—propels the central characters inexorably to an unforgettable end.

Fidelio by Ludwig van Beethoven • November 9–27

A tyrant rules. The law is twisted. What difference can one person make? Beethoven, in his only opera, responds with the story of a courageous woman who takes on the system and wins. Like his famous "Ode to Joy," *Fidelio* is an uplifting hymn to devotion, unconditional love and freedom. Powerhouse voices, led by one of the world's most extraordinary new Wagnerian sopranos, set the tone in a revival of our own monumental production.

The Magic Flute for Kids • November 12 & 19

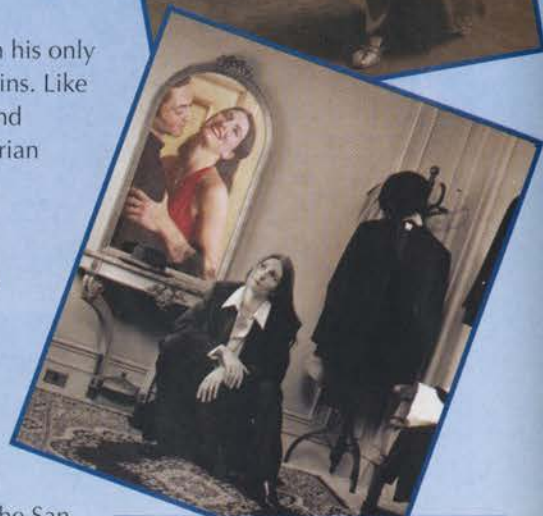
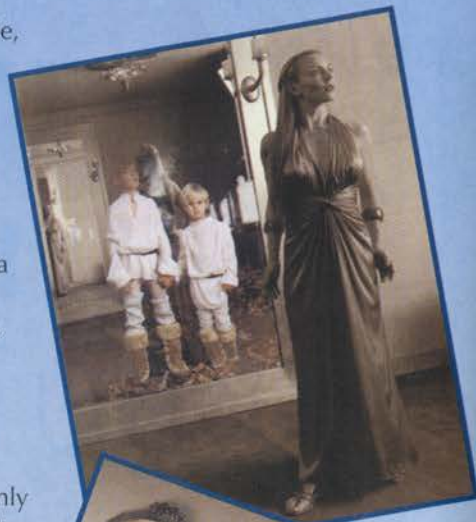
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Clockwise from top:
Norma, *The Force of Destiny*, *Fidelio*, *The Magic Flute for Kids*,
Adler Fellow Concert

ADLER FELLOW LUCAS MEACHEM (KEN FRIEDMAN)

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I believe in trusting my instincts.

I believe that knowledge sets me free.

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Free, informative Opera Talks are offered in the main theater 55 minutes before every opera performance and last 30 minutes. These Talks provide musical, biographical and historical background information about each opera to enhance your enjoyment of every performance. Presented by talented speakers and musicologists, they are designed to appeal to newcomers, opera aficionados and everyone else in between. Speakers for the 2005-06 Season will be:

The Italian Girl in Algiers Arthur Kaplan; **Rodelinda** Wolfgang Willaschek; **Doctor Atomic** Peter Sellars (10/1-14), John Adams (10/16-22); **Norma** Ron Gallman; **The Force of Destiny** Giancarlo Aquilanti; **Fidelio** Ron Sykes; **Madama Butterfly** Kip Cranna; **The Maid of Orleans** Anna Nisnevich; **The Marriage of Figaro** Alexandra Amati-Camperi. Subject to change. For more information and speaker biographies, please visit sfopera.com/operatalks.

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Renowned artists and personalities from the world of opera share their insights and experiences during informal panel discussions. All Opera Guild Insights will be held from 6 PM-7 PM in the Herbst Theatre, Veterans Building, 401 Van Ness Avenue, San Francisco. Admission: Free to Guild members, \$5 for non-members. September 12, 2005 **Rodelinda**; September 22, 2005 **Doctor Atomic**; October 24, 2005 **The Force of Destiny**; May 30, 2006 **The Maid of Orleans**

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Trained Guild volunteer docents lead groups through the War Memorial Opera House describing its architecture, construction, recent renovations, colorful history and performance highlights. Your tour will take you through the boxes, auditorium and behind the footlights to backstage areas, the Wig and Makeup department and other areas as available. Reservations required. Please call (510) 524-5220. Thursday, September 29, 2005; Tuesday, October 4, 2005; Saturday, October 22, 2005; Saturday, October 29, 2005; Wednesday, November 9, 2005; Saturday, November 12, 2005; Tuesday, November 22, 2005; Saturday, November 26, 2005; Tuesday, June 6, 2006; Thursday, June 15, 2006; Thursday, June 22, 2006; Saturday, July 1, 2006. \$2 for Guild members; \$5 for non-Guild members.

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Rodelinda
Doctor Atomic
Norma
The Force of Destiny

SPEAKER
Heather Hadlock
Bruce Lamott
Sarah Cahill
Alexandra Amati-Camperi
Phillip Gossett

OPERA
Fidelio

Madama Butterfly
The Maid of Orleans

SPEAKER
William Kinderman &
Katherine R. Syer
Simon Williams
Richard Taruskin

Opera Guild Preview lectures are scheduled in communities throughout the greater Bay Area by local Guild chapters East Bay, Marin, San Francisco, Sonoma County, South Peninsula and the San Jose Opera Guild. Each Preview features a renowned musicologist who may use recordings and/or handouts to familiarize the audience with repertoire from the current season. For an online schedule please visit sfopera.com/previews.

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September 8, 2005 **The Italian Girl in Algiers**
September 14, 2005 **Rodelinda**
September 28, 2005 **Doctor Atomic**
October 19, 2005 **Norma**
November 3, 2005 **The Force of Destiny**
November 9, 2005 **Fidelio**
May 24, 2006 **Madama Butterfly**
June 1, 2006 **The Maid of Orleans**
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Elizabeth Green-Sah (925) 376-5653; Silvia
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September 26, 2005 **Doctor Atomic**
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October 31, 2005 **The Force of Destiny**
November 7, 2005 **Fidelio**
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388-6789 or vparino@juno.com

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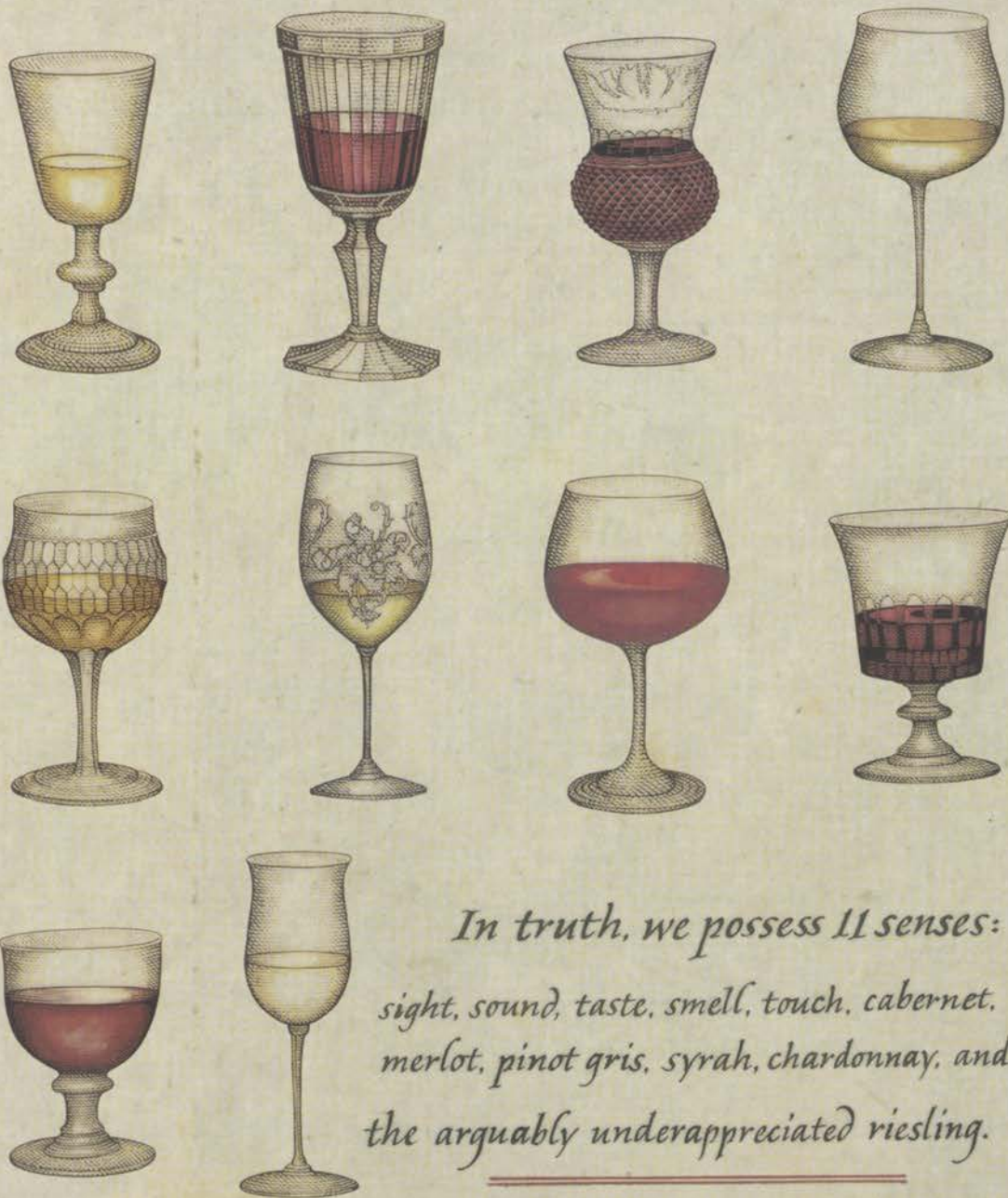
September 6, 2005 **The Italian Girl in Algiers**
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October 18, 2005 **Norma**
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La Forza del Destino

Giuseppe Verdi
(1813–1901)

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Women Outside of Society:

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From Fairy Tales to Nightmares

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Outsiders or Pioneers:

The Nature of the Human Condition

*"Pace, pace, pace, pace, mio Dio...
Maledizione, maledizione, maledizione, maledizione!"*

—Leonora, Act III, scene ii

The camouflage for this new production was created at San Francisco Opera workshops,
based on a design created by Roland Aeschlimann.

This familiar pattern, often used intentionally to obscure the existence of human beings,
represents the overwhelming sense of confusion and co-incidence that lies at the heart of *La Forza del Destino*.



This production is made possible, in part, by John and Cynthia Fry Gunn.

Opera in three acts by GIUSEPPE VERDI
Libretto by FRANCESCO MARIA PIAVE

Based on the play *Don Alvaro o La Fuerza del Sino* by ANGEL DE SAAVEDRA, DUKE OF RIVAS
1869 version; Critical edition by Philip Gossett, used by arrangement with Hendon Music Inc., a Boosey & Hawkes company, Sole Agent in the US, Canada and Mexico for Casa Ricordi—BMG Ricordi S.p.A., Milan, a BMG Editions Company, publisher and copyright owner.

La Forza del Destino (The Force of Destiny)

(Sung in Italian with English supertitles)

Conductor

Nicola Luisotti*

Stage Director

Ron Daniels

Set Designer

Roland Aeschlimann*

Costume Designer

Andrea Schmidt-Futterer

Lighting Designer

Manfred Voss

Sound Designer

Roger Gans

Choreographer

Robert Moses*

Dramaturg

Wolfgang Willaschek

Assistant Set and Costume Designer

Daniela Juckel

Chorus Director

Ian Robertson

Musical Preparation

Carol Isaac

Bryndon Hassman

Donato Cabrera

Ernest Knell

Svetlana Gorzhevskaya

Prompter

Jonathan Khuner

Dance Master

Lawrence Pech

Fight Choreographer

Jonathan Rider

Supertitles

Gregg Tallman

Assistant Stage Directors

Brad Dalton, Kristin Johnson

Stage Manager

Lisa Anderson

Costume Supervisor

Kathleen Lussier-West

Production created by San Francisco Opera

First performance:

St. Petersburg, November 10, 1862

First performance of the revised version:

Milan, February 27, 1869

First San Francisco Opera performance:

December 1, 1933

WEDNESDAY, NOVEMBER 2 AT 7:30 PM

SATURDAY, NOVEMBER 5, AT 12:00 PM

TUESDAY, NOVEMBER 8 AT 7:30 PM

FRIDAY, NOVEMBER 11 AT 7:30 PM

THURSDAY, NOVEMBER 17 AT 7:30 PM

SUNDAY, NOVEMBER 20 AT 2:00 PM

WEDNESDAY, NOVEMBER 23 AT 7:30 PM

SATURDAY, NOVEMBER 26 AT 7:30 PM

CAST

(in order of vocal appearance)

<i>Marchese di Calatrava</i>	Philip Skinner
<i>Donna Leonora di Vargas</i>	Andrea Gruber
<i>Curra</i>	Catherine Cook
<i>Don Alvaro</i>	Vladimir Kuzmenko*
<i>The Alcalde of Hornachuelos</i>	Peter Strummer
<i>Don Carlo di Vargas</i>	Željko Lučić
<i>Trabuco</i>	Dennis Petersen (11/2, 5, 8, 11, 17, 20) Thomas Glenn † (11/23, 26)
<i>Preziosilla</i>	Jill Grove
<i>Hostess</i>	Mitzie Weiner
<i>Melitone, a Friar</i>	Lucas Meachem †
<i>Father Guardian, Abbot of Hornachuelos</i>	Orlin Anastassov*
<i>The Surgeon</i>	Jere Torkelsen
<i>Soldiers</i>	Michael Rogers Andrew Truett Phillip Pickens
<i>Maria</i>	Dvora Djoraeв

*San Francisco Opera Debut †Current Adler Fellow

PLACE AND TIME: Mid-eighteenth century Spain and Italy

ACT I: In the city of Seville and in the neighborhood of a mountain village in Spain.

Scene i: The household of the Marchese of Calatrava. A moonlit night.

Scene ii: In the village. A year and a half later.

Scene iii: Outside, and later within the monastery of the Madonna of the Angels.

— INTERMISSION —

ACT II: In the forest near Velletri, Italy. Several years later.

— INTERMISSION —

ACT III: In the neighborhood of the village in Spain. Several years later.

Scene i: In the monastery of the Madonna of the Angels.

Scene ii: On the mountainside.

*Latecomers will not be seated during the performance after the lights have dimmed.
The use of cameras, cellular phones and any kind of recording equipment is strictly forbidden.
The performance will last approximately three hours, forty minutes.*



ACT I *In the city of Seville and in the neighborhood of a mountain village in Spain.*

Scene i *The household of the Marchese of Calatrava. A moonlit night.* The Marchese closes the window and bids his daughter good-night, telling her that the foreigner she has fallen in love with is unworthy of her. He blesses her and retires for the night. As she prepares to run away with her young lover, Leonora is filled with despair. Torn between her love for her father and her love for Alvaro, she foresees that she will become “a pilgrim and an orphan” if she abandons her father’s house. When Alvaro arrives, Leonora begs him to delay their flight so that she can see her beloved father one last time. Distressed, Alvaro releases her from her vows of love. Leonora swears she will follow him to the end of the world. The Marchese surprises them and Alvaro throws down his gun in surrender, but it goes off as it hits the ground and kills the Marchese. As he lies dying, the old father lays a terrible curse on his daughter.

Scene ii *In the village. A year and a half later.* The young villagers welcome the travelers (Alvaro and Leonora in disguise), dance with them, and invite them to partake of their evening meal. Carlo, Leonora’s revengeful brother, is disguised as a student. Trabuco the muleteer sits apart, fasting since it is Friday. Preziosilla, the fortune-teller, arrives with news that war has broken out. “Long live war!” cry the enthusiastic young men, ready to follow Preziosilla into battle.

After a procession of devout pilgrims goes by, Carlo tells his story: He claims to be the Pereda, a student helping his friend to find the murderer of his father. Preziosilla is suspicious of him.

Scene iii *Outside and within the monastery of the Madonna of the Angels.* Frightened and alone, Leonora prays that the Virgin will not abandon her. Because she is not a woman, she’s not permitted to enter the monastery. She begs the bad tempered Friar Melitone to call the Father Superior, to whom she reveals herself. The Father Superior is appalled to learn that Leonora wishes to become a hermit. He warns her against such a terrible fate but reluctantly allows Leonora to go to the mountainside grotto—he will bring her food once a week and no one will ever know her name.

The horrified monks are told that no man is to approach the holy grotto on pain of being forever cursed. No mortal will ever cast his eyes on the hermit again. Certain she will find redemption, Leonora departs alone for the desolate mountainside.

ACT II *In the forest near Velletri, Italy. Several years later.*

Scene i Believing Leonora to be dead, Alvaro has changed his name to “Don Federico Herreros” and is now a brave hero of the Regiment. The memory of his beloved Leonora torments him and he longs to be with her in death. A fight breaks out between rowdy soldiers gambling

The November 20 performance is sponsored by the Wilson Sonsini Goodrich & Rosati Foundation.

nearby and Alvaro saves the newly arrived adjutant from certain death. The adjutant is none other than Carlo, who now calls himself “Don Felice de Bornos.” The two men swear eternal friendship. The battle begins, and the badly wounded Alvaro begs his friend to look after his belongings, having sworn never to open his sealed letters. Torn between his oath and his suspicions that his friend might indeed be his enemy, Carlo finally opens a parcel containing Leonora’s picture. Suspicions now confirmed, Carlo awaits Alvaro’s recovery so that he can avenge his father’s death.

Before dawn, Carlo tells Alvaro that Leonora is still alive. Overjoyed, Alvaro begs his friend to go with him in search of his beloved, but Carlo taunts Alvaro for his low social origins. The patrol interrupts their duel and, heartbroken, Alvaro turns his back on the world and resolves to dedicate his life to the church.

After sunrise Preziosilla begins to tell fortunes and Trabuco, now a peddler, swindles the men out of their scant belongings. New recruits arrive on the battlefield distraught, but Preziosilla and the prostitutes engage them in lively dance. Friar Melitone chastises the soldiers for their lack of moral fiber. A fight breaks out between those who accept the Friar’s admonitions and those who are angered by it. Preziosilla brings unity back to the regiment engages the men in a rousing march.

ACT III *In the neighborhood of the village in Spain. Several years later.*

Scene i *In the monastery of the Madonna of the Angels.* Landless peasants and war veterans beg for charity while complaining about the soup Friar Melitone serves them. Melitone loses his temper and tips over the cauldron, scaring the beggars away. Melitone tells Father Superior that the mysterious Friar Raffael has been behaving strangely and that he is, with his bulging eyes, probably devil in disguise.

Carlo has tracked down his mortal enemy and now confronts Friar Raffael, who is indeed the repentant Alvaro in disguise. Alvaro refuses to fight. Kneeling he begs Carlo to depart in peace. To Carlo this only proves the baseness of his mulatto blood. The two men rush to the mountainside to fight a duel.

Scene ii *On the mountainside.* In her solitude, Leonora realizes that all her suffering has been in vain and that her soul is still in torment. It is her fate to love Alvaro. As she prays for death to take her so she can finally be at peace, she hears men approaching and hides.

Alvaro pleads with the saintly hermit to perform final rites on the mortally wounded Carlo, but suddenly recognizes that the hermit is Leonora. As he dies, Carlo, still unforgiving, stabs his sister. As Leonora dies, she asks Alvaro to kneel so that he may be forgiven. †

To receive program notes in advance, please visit www.sfopera.com and register for E-Opera!

Viewpoint

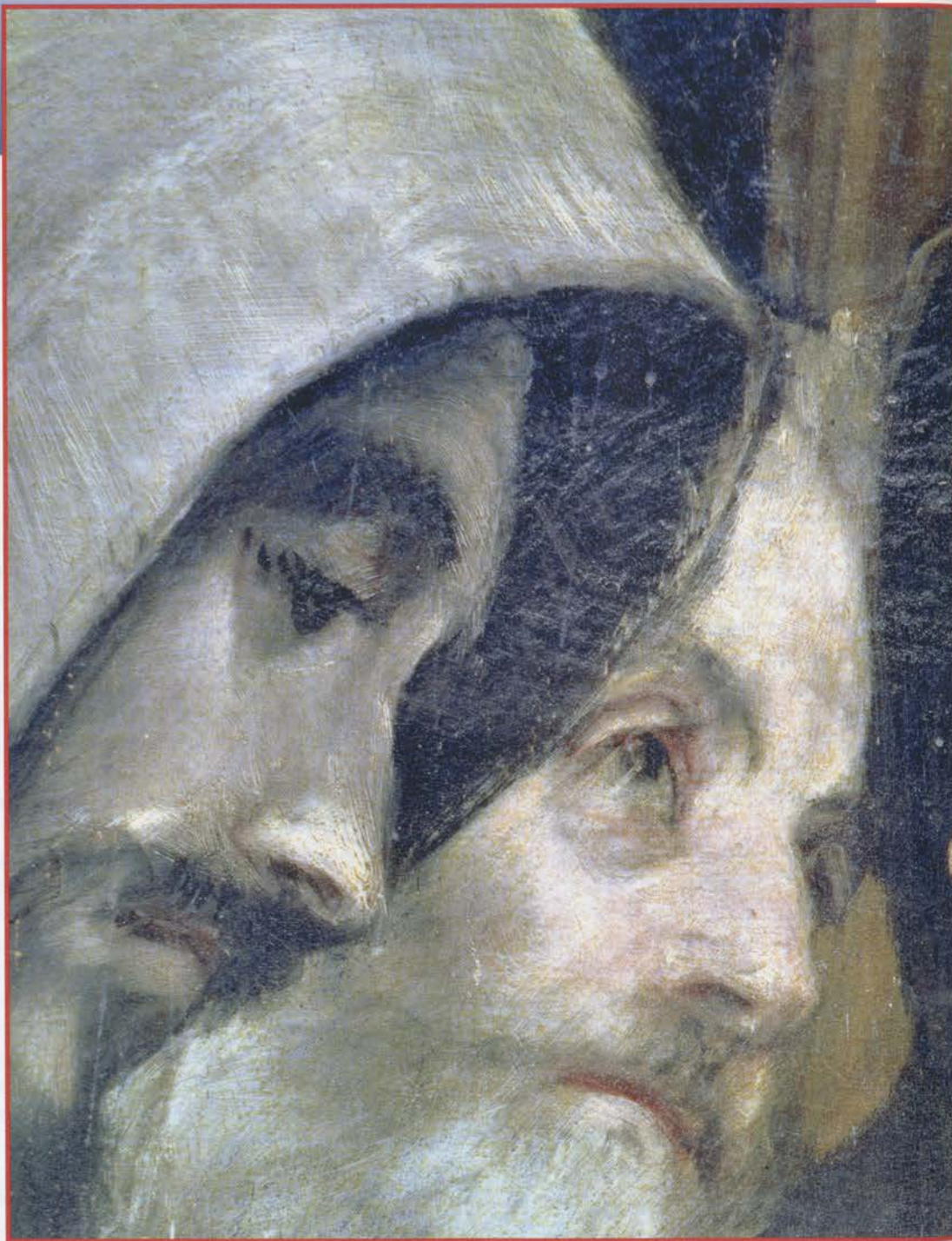
There's a story that is said to have happened in real life: A stranger shares his plum pudding with a certain man. Years later, the man orders plum pudding at a restaurant, but is told the last serving has just been ordered by a fellow diner. He turns out to be the same stranger. Several more years pass, and the man is dining out, enjoying plum pudding with friends. He recounts for them the odd coincidence of this stranger, who at that moment enters the restaurant.

The psychologist Carl Jung made this story famous by citing it in his theory of what he termed "synchronicity": the idea that individuals encounter a pattern of uncanny connection to the universe around them that cannot be explained by either chance or causality. Jungian synchronicity is yet another example of trying to find a layer of meaning hidden beneath the surface randomness and chaos of our life experience—an alternative to the Freudian idea that "there are no accidents."

La Forza del Destino approaches the problem as a dichotomy between fate and coincidences, which, however absurd they appear, are really just the working out of the former. The opera's plot, drawn from the Spanish playwright Rivas (with an appended scene from Schiller), has often been ridiculed—as if Verdi, at the height of his powers, had simply abandoned his finely honed dramatic instincts in choosing such far-fetched material, composing one of his greatest scores somehow in spite of it.

But even as we mock the story's machinations, it's worth recalling how susceptible we remain to this idea of fate—of an

explanatory pattern beneath the complex variety of our lives. *Forza's* relentless, Gothic destiny is, in a way, just a more colorful shape for what we find in the determinisms of Marxist theory, of modern psychology, or even of the revolutionary advances in genetic research. Certainly it's ever-present in popular culture,



Thomas May is the author of Decoding Wagner. His next book, The John Adams Reader: Essential Writings on an American Composer, is being published in Spring 2006 by Amadeus Press.



The Burial of Count Orgaz, from a legend of 1323, (detail of the Franciscans), 1586–88 (oil on canvas), by El Greco (1541–1614).

with its facile invocations of karma or insistence on finding soul mates—not to mention the weird synchronicities enabled by the Internet.

To be sure, *Forza's* story is punctuated by a long list of absurd coincidences: the fatal shot that kills Calatrava, Alvaro and Carlo saving each other while both are disguised as soldiers, Alvaro and Leonora secluding themselves in the very same monastery, and (although not a coincidence integral to the plot) Melitone reappearing in the war camp.

If mere verisimilitude were all Verdi was after, this would indeed be a tall order to ask of any audience. But all of these coincidences—spread as they are across time and space—take place in *Forza's* strangely claustrophobic, centripetal, surreal world, where the seeming chaos of events always points to the relentless pattern of revenge and expiation. The pervasive anxiety of Verdi's score accentuates this claustrophobia. The musical dimension reinforces a sense of connections hidden beneath the sprawl of the surface. To take a particularly chilling instance: accompanying Carlo's cry of joy when he first learns that Alvaro has survived (so that he can fulfill his vendetta and kill him) is the same anapestic rhythm that the orchestra brutally emphasizes when he stabs Leonora in the final scene.

Against this matrix of coincidences, Verdi juxtaposes three different spheres that jut against each other with an almost schizophrenic nervous energy: those of the aristocratic protagonists, of the Church, and of the ordinary people, in business and in war. Volatile mixtures result. The only counterweight to this dangerous momentum is the quest for salvation. It is encapsulated in the desire for *pace* (peace), which becomes as crucial as the idea of destiny in the opera. Verdi exploits a notably melancholy kind of lyricism to represent this counterforce. He links both ideas—peace and its foil, destiny—in the encompassing octaves of Leonora's final aria.

But the escape from destiny is an illusory pursuit, as we see in the series of reversals coursing through the opera: a corollary to the implacable pattern destiny represents. Leonora's father bids her a loving goodnight and ends by cursing her, enemies become friends and then revert to enemies, emotion overwhelms reason, the world of secular violence intrudes on the refuge of the monastery. Similarly, Verdi's score interweaves lyrical transcendence with the banal war-rhythms of Preziosilla's "Rataplan."

This context of continual reversal is reinforced by the prominence of disguised identities and the flexibility with which they are changed in *Forza*. Indeed the real original sin that sets the juggernaut of destiny in motion is not the accidental shooting of Calatrava: rather, it's the old man's bias that has caused Alvaro to make a secret of his racial ancestry. The hapless suitor then morphs into a war hero and a saintly monk. Our own era of globalization has given us a new perspective on how deeply interconnected things are amid all the chaotic, various changes of our lives.

To return to Jung for a moment, Verdi's characters operate on a remarkably archetypal level in this opera. Preziosilla is the sensual and worldly counterpart to Leonora's Madonna-like aspect, while Padre Guardiano's blessing heals the curse of her dead father. Carlo's Ahab-like fixation on honor and revenge is the male, destructive twin to Leonora's all-consuming guilt. Brother and sister gravitate, respectively, toward the tomb of the murdered father and the living tomb of the hermitage. The chorus, in its various demotic guises, expresses the raw appetites of the people as well as their spiritual striving in the voices of the pilgrims. Through it the opera's contradictory vectors of sacred and profane literally overflow into each other during the tavern scene.

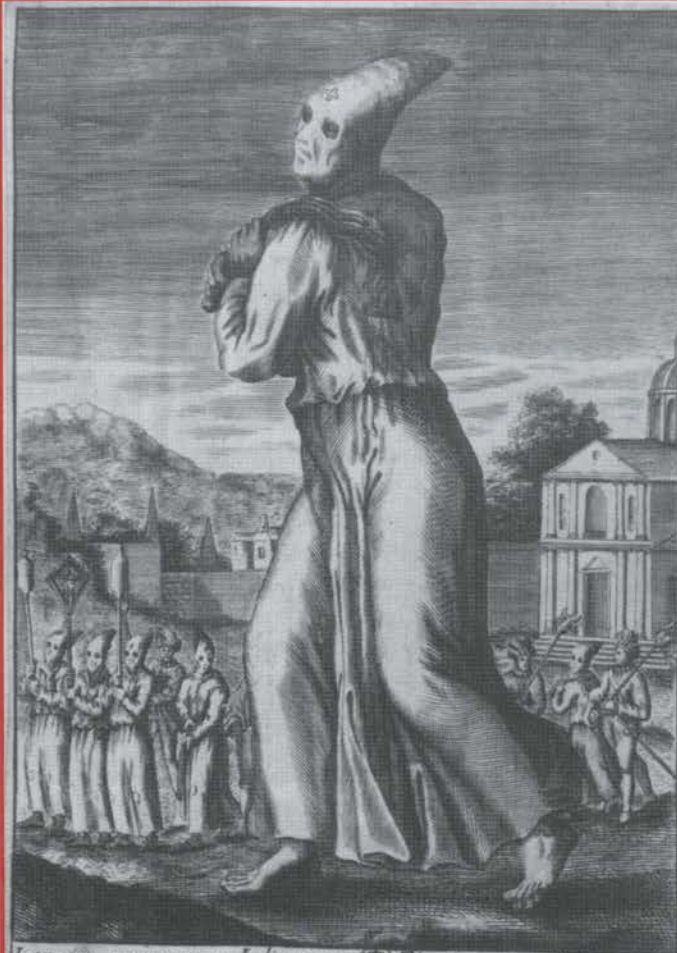
Much has been made of Verdi's lifelong obsession with Shakespeare. Its imprints on *Forza* are indelible: in the parallel universes of the aristocrats and the "low life" scenes of the tavern and war camp, in the Hamlet-like hunt to avenge a murdered father, in the ubiquitous, Savonarola-meets-Falstaff figure of Friar Melitone. But Verdi was especially inspired by *Forza's* interplay of high tragedy with what he called "the vast, varied pictures" of ordinary people.

Here, above all, Verdi's musical strategy touches on the phenomenon Thomas de Quincey describes in his essay "On the Knocking at the Gate in *Macbeth*." Viewing the sudden appearance of the Night Porter after the first set of murders in *Macbeth* as more than an episode of "comic relief," de Quincey analyzes the profound effect when "the goings-on of human life are suddenly resumed" after an event of momentous significance has stopped time. It's a sensibility we find taken to its limit in Mahler.

The plenitude of Verdi's score, along with its variety of forms, mirrors the universal and panoramic scope of the drama. The lengthy lyrical monologues of Alvaro and Leonora look to the musical past, with echoes of Bellini and Schubert; so too does Preziosilla's musical portrayal (drawing on Donizetti and also on Rossini's spunky and willful *Italian Girl*). However contemptuous Verdi was of institutional religion (one of his letters makes cynical reference to his revised ending when, instead of committing suicide, Alvaro "becomes a good little boy"), his musical depiction of religiosity is convincing, relying on modal progressions that have an antique air.

But Verdi also looks forward to a new flexibility and breakdown of barriers between aria and recitative, between poetic and prosaic. The improvisatory feel of the clarinet solo introducing Alvaro's great monologue characterizes this sense of freedom. Yet it is hardly arbitrary, for it recalls the first melody of his love duet with Leonora—typical of the extraordinary attention Verdi devotes to the contexts in which he sets *Forza's* "big moments."

Whatever hesitation the story behind *Forza* might give audiences, it motivated Verdi to return from his premature retirement to the operatic field. Its dark view of the patterns guiding our lives may have proved for him a necessary antidote to a century of ferocious optimism. More than anything, *Forza* provided Verdi an opportunity to examine once again the extremities of human nature—a power to rival the force of the most intractable destiny—with all the resources of his art. †



Lean 1273. commença en Italie une secte de Flagellans qui alloient par les villes se fouettant publiquement. Cette secte s'estendit depuis en France en Allemagne et en Espagne. Ces gens la se flattoient de se faire eux memes martyrs d'une maniere plus sainte que de celle que les autres chrestiens souffroient par la cruauté des Infidels par ce qu'ils estoient eux memes leurs Tyrans Ils mouraient quelque fois dans cette penitence croyant que le baptesme de Sang avoit succédé au baptesme d'eau et qu'on ne pouvoit estre sauve sans ce dernier. Cette heresie fut condannée. Et neanmoins cet usage de se fouetter est resté en Italie et Espagne en la femme.



Lean 1583. le Roy Henry 3. qui aussy fut a Angnon une confrerie de Penitens blancs nommée La Compagnie du Consoloy, confirma a une semblable Confrerie établie a Rome dans l'Eglise de l'Anonade, institua une compagnie du meme nom et meme forme, et faisoit souvent des processions avec ses confreres vestus de sacs blancs et d'un chapperon qui leur couvroit le visage. Du Peyrat Bourgeois de Lyon ayant esté appelé pour accompagner avec le Roy cette Confrerie, l'establit en suite a Lyon ou elle subsiste et en d'auys autres lieux de Provence et de Languedoc. Ce vendent Paris chez F. Lollan laine rue S. Jacques a la ville de Colagne.

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Director's Essay

The narrative of *La Forza del Destino* moves precipitously from the intimate to the epic, from tragic to *buffo*. Improbable coincidences occur. It is said that the work lacks unity, that it is contrived and loosely designed and fragmented. Yet fragmentation, of the self and of the world, is precisely what lies at the heart of the opera: a masterpiece of astonishing coher-

Ron Daniels is the director of this new production of *La Forza del Destino*.

ence from a genius with both harrowing vision and unfettered imagination.

The walls, doors, and windows of the chamber described in the score (and in the original play by the Duke of Rivas on which Verdi and his librettist Francesco Maria Piave based their work), the shabby damask tapestry, the family portraits and the decorative guitar are of course only painted canvas and wood—mere props in an opera. However, they are meant to portray objects in a “real” place in a “real” historical time: the decaying



"A Flagellant Master Leads his Band of Followers through a City," from The Chronicles of Chivalry, 1583 (engraving; black and white photo).

estate of the Marchese of Calatrava, a member of the powerful 18th-century Spanish aristocracy.

From the outset, this old civilization is under threat from the new.

Leonora is in love with Don Alvaro, the mestizo son of the rebel Viceroy of Peru and of the daughter of the last of the Inca kings. Leonora's father, the Marchese, has shut her in this chamber to protect her from dangers of the outside world. To escape would mean Leonora becoming forever a *pelegrina ed orfana*, a wandering exile and orphan, estranged from her loving father and her native land. And yet it is in outside world, in the arms of her Inca lover, that Leonora's happiness and fulfillment lie. The chamber that protects her is a prison and its closed window, the door of her cage.

Protective father, passionate daughter, virile young lover—a fateful trio! The elopement discovered, Don Alvaro's gun goes off and kills the Marchese who, with his dying breath, lays a terrible curse upon his hapless daughter. Tormented by their guilt and pursued by Carlo, Leonora's revengeful brother, Leonora and Alvaro begin their solitary journey in search of redemption.

Beyond the constraints of the "real," the death of the old, powerful father at the hands of the young adventurer is a catastrophe that echoes throughout the world. In the absence of his authority, order breaks down. Physical and spiritual chaos ensue.

Not only is civilization itself—represented here by the golden, Beaux-Arts architectural elements from the War Memorial Opera House interior—under threat, the fabric of personal discourse begins to fray. Love is impossible, friendship can only flourish through equivocation and deceit. The boundaries of identity dissolve and fragment.

Disguise—not merely a change of costumes but the reinvention of self—is the currency of this chaotic and hostile world.

Leonora becomes at first the beardless young man who excludes himself from the communal evening meal to sup alone on vinegar and water. Then, with her hair shorn and her man's apparel discarded, all traces of her passionate body concealed in the shapeless habit of a monk, Leonora turns her back on the world for a living death on the barren mountainside.

Don Alvaro becomes Don Federico Herreros, the fearless hero who desperately seeks his own death on the battlefield. His true identity exposed and taunted by Don Carlo, Don Alvaro transforms himself into the saintly Padre Raffael, who rails with wide eye fury at the raging tempest and is suspected by Padre Melitone of being the devil in disguise.

Don Carlo first disguises himself as the Latin-spouting student Pereda, endlessly protesting his false identity to the incredulous Preziosilla. On the battlefield, he becomes the querulous adjutant Don Felice de Bornos whose one moment of tenderness comes as he holds his beloved friend in his arms, not

knowing that the man is his father's murderer. As the years go by, propelled by his obsession, Don Carlo slowly transforms himself into the image of his own dead father.

Only Preziosilla—fortune-teller, seductive recruiting officer, camp follower, and morale booster—remains unwaveringly true to her multi-tasking self.

Even the weeping and homesick young recruits, newly arrived on the battlefield, are quickly transformed into painted warriors, cogs in a brutal killing machine.

The earth itself is ripped apart by the chaos and insanity of war. "*Nella guerra è la follia! Viva la pazzia!*" (War is madness! Long live madness!) cry the young soldiers as they dance their wild dance and march cheerfully to the Apocalypse.

Time and place cease to exist. All traces of civilization vanish. The world is drained of contour and color. Famine and heartlessness replace the communal warmth of the village inn—the meal shared by the once joyous young men and women is now a cauldron of disgusting slops, deliberately spilled by the irascible Melitone and fought over by starving refugees, war veterans, and landless peasants.

Nor is there any place for Leonora to hide. She stands on the gigantic fortification, all that is left of a world at war, high above the endless landscape of death, crying for the world and for herself, "*Pace! Pace!*"

When *La Forza del Destino* was first performed in St. Petersburg in 1862, its bleak ending in which an elemental storm raged and Don Alvaro, despairing over the death of Leonora, cursed the human race and threw himself into the pit of hell, did not seem to please. Verdi and his new librettist, Antonio Ghislanzoni, struggled to find an alternative ending for the production at La Scala in 1869.

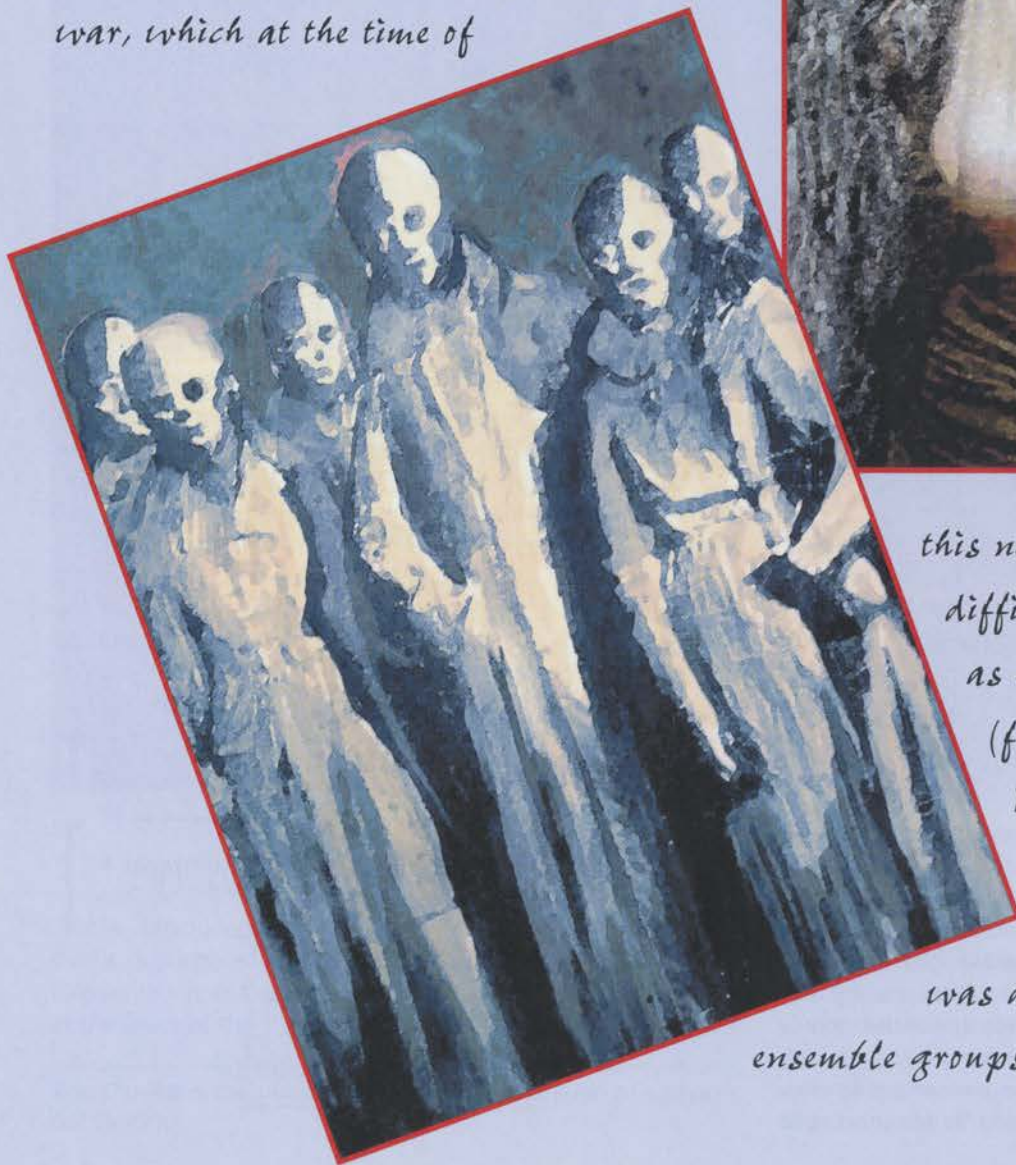
The setting for the revised final scene appears much more serene. The turbulent storm is gone. Alvaro no longer curses the human race nor plunges to his death from the steep mountainside.

Instead, in a glorious and profoundly moving finale—a reconstituted trio of the surrogate father, the hermit daughter and the Inca monk—a tenuous authority is established once more. A semblance of order, tragic and pitiful though it is, is restored to the world at last.

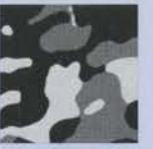
Yet through all the destruction and waste, through all the fragmentations of self, love has been an enduring constant. As she lies dying in her lover's arms, with the memory of their passion still burning in their aged hearts, Leonora understands that only in heaven "*cesserà la guerra, santo l'amor sarà*"—war will finally cease and love will be sanctified. †

Disguise—not merely a change of costumes
but the reinvention of self—
is the currency of this
chaotic and hostile world.

Many of the costumes for this production are made from linen, lending a supple, touchable, human feeling to the harsh circumstances in this opera. When vulnerability and might collide the results are powerful and deep: our senses are shocked. Costume Designer Andrea Schmidt-Futterer sought inspiration from present-day images of war, which at the time of



this new production are not difficult to find. Artists such as Gottfried Helnwein (featured here at right) inspired an individualized pattern of destruction that Schmidt-Futterer was able to give to soloists and ensemble groups alike.



DETAIL OF GOTTFRIED HELNWEIN'S *THE SILENT GLOW OF THE AVANT-GARDE I*, (TRIPTYCH), PHOTOGRAPH, OIL AND ACRYLIC, 1986, COURTESY OF THE ARTIST.



This page, top: Flagellant, Act I

Facing page, top: Prostitute, Act II

Facing page, bottom: White Beggars, Act III

Andrea Schmidt-Futterer is the costume designer of this new production of La Forza del Destino. All costume designs copyright Andrea Schmidt-Futterer.

La Forza del Destino: Three States of One Opera

Will the real *La Forza del Destino* please stand up? Verdi wrote to all his friends that he had “completed” his opera for St. Petersburg in 1861 (although, as always, he planned to finish its orchestration during rehearsals). When Emilia La Grua—the *prima donna* scheduled to sing the part of Leonora—took ill, however, the composer departed from Russia, carrying his score with him back home to Santa’Agata, near the town of Busseto. There, during the summer of 1862, he polished his opera, made some major changes in its structure, and completed its orchestration. Then he set off for St. Petersburg again. During rehearsals, he introduced still other changes, often to suit the needs of particular singers. When we refer to the Saint Petersburg version of the opera, it is normally to the work as performed on November 10, 1862. But the composer was hardly done with his score. A few months later, for a performance he directed in Madrid on February 21, 1863, he made still other modifications, some tied to his new singers, some to further particular artistic aims.

While *La Forza del Destino* in the St. Petersburg/Madrid version is a work of great beauty and emotional power, it had a difficult time making its way in the world of Italian opera during the 1860s. Some sections were considered “old-fashioned” in an environment in which the Wagnerian revolution was beginning to be felt, particularly several conclusions that seemed to suggest the old “cabaletta” convention (think of Violetta’s “*Sempre libera*” or Manrico’s “*Di quella pira*”) and the extraordinary tenor aria with which Verdi had originally concluded the Act III (ending with a full-blown “high C” for his accomplished tenor, Enrico Tamberlick—Editor’s note: See “Anatomy of an Aria,” page XVI). Moreover, the stark tragedy, in which all three protagonists perish without hope or consolation, did not win the hearts of opera-goers, even if the composer had tried to leaven the sadness with “characteristic” scenes, one in an inn (the “*Scena Osteria*”).

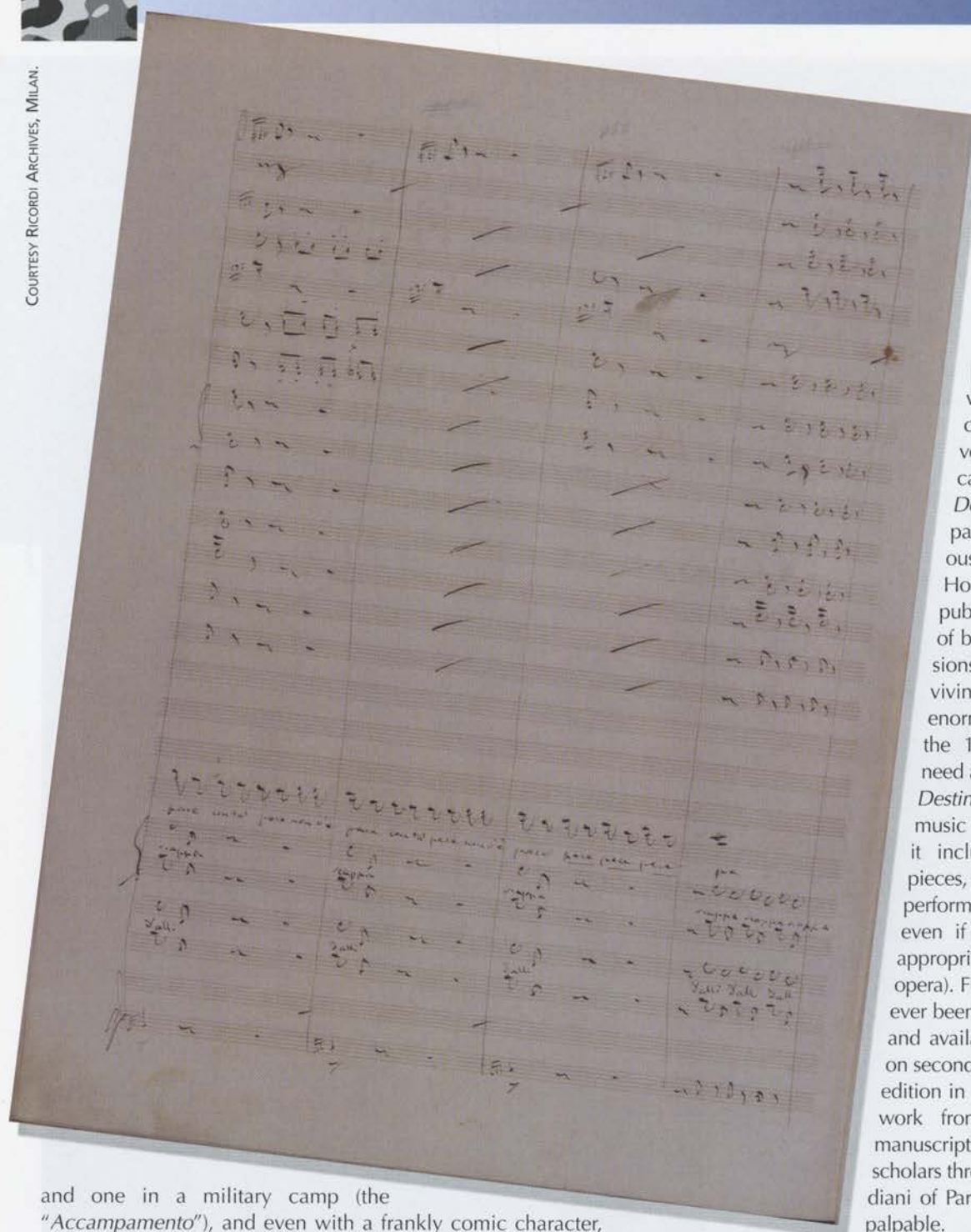
Philip Gossett is the Robert W. Reneker Distinguished Service Professor at The University of Chicago and a Professor “di chiara fama” at the University of Rome “La Sapienza.” He is general editor of The Works of Giuseppe Verdi.





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Original set design for *La Forza del Destino* (watercolor on paper), by Carlo Ferrario (1833–1907)



Folio 358v from Verdi's autographed manuscript.

This page is part of the *Accompamento*, where Friar Melitone sings "pece, pace, pece, pace..."—at this point common to both the versions of 1862 and 1869.

San Francisco Opera's October-November 2005 performances of the 1869 version (what would now be considered the "standard" version) are using a new critical edition of *La Forza del Destino*, which I have prepared, in part based on previous work by the late William C. Holmes. It will ultimately be published with a complete score of both the 1862 and 1869 versions, as well as with all the surviving evidence (and there is an enormous amount) pertaining to the 1861 version. Why do we need a new edition of *La Forza del Destino*? To begin with, the 1861 music is completely unknown (and it includes some truly beautiful pieces, which should be available to performers for special occasions, even if it would probably not be appropriate to reinsert them into the opera). Furthermore, no full score has ever been printed of the 1862 version and available materials are all based on secondary sources. The new critical edition in most cases has been able to work from Verdi's own autograph manuscripts, recently made available to scholars through the Istituto di Studi Verdiani of Parma, and the differences are palpable.

and one in a military camp (the "Accompamento"), and even with a frankly comic character, Friar Melitone. After contemplating his opera for several years, Verdi decided in the end to revise it yet again for performances six years later at Milan's Teatro alla Scala, beginning on February 27, 1869. He eliminated or modified some of the formal structures, in order to make them more "modern" (but, to my mind, not always musically superior), he added a marvelous overture (in place of the original Prelude, a lovely piece, but less ambitious), and he concluded the opera with his tenor still alive among the community of monks and his dying soprano promising to await him in heaven.

For the 1869 version, Verdi's Milanese publisher, Ricordi, has published a reasonably good orchestral score since the end of the nineteenth century, although the composer himself had nothing to do with its preparation. Still, Verdi himself had reservations about the quality of work done by the firm. He was in Madrid in January and February 1863 to stage the opera, as we have seen. Having just examined the materials Ricordi provided for the performances, he was not pleased. These are his own words, from an unpublished letter to Ricordi, written on January 17, 1863:



Permit me to make some frank and sincere observations about your copyists, who must be better supervised. Apart from their terrible handwriting, the uncertainty of the notes, all the many errors, what I absolutely can't pardon is the almost complete lack of colors and expression. Never or almost never in the vocal parts is there a scenic indication, never a "crescendo," "staccato," "rallentando," "stentato," **pppp**, **ffff**, etc. At the most a few simple **f** or **p**. In this way the music becomes a *solfeggio* [singing exercise]. Worse, your copyists have the unfortunate habit of adding notes (and imagine what notes) when I choose to elide two vowels under a single note. They think it is ignorance on my part, and make two notes where I write one.

Let me give you an example. With all these faults, in the printed vocal parts of the *Rataplan* alone, which is about 80 measures long, I corrected 14 errors of notes and 74 indications of color or expression. A piece for voices alone in which the entire effect resides in the colors becomes a non-entity. In short, it is clear that your copyists work too quickly. If they are paid by the page, pay them instead by the hour; augment their salaries; do whatever you think best. But stop this disorder, which can have a devastating impact on the success or failure of an opera.

It isn't hard to imagine why a publisher would prefer *not* to have these words in print!

Now, let's not exaggerate: over the years Ricordi has indeed supervised its employees better and currently available materials for *La Forza del Destino* are not so disastrous. The history of the work, though, is complicated: sorting out that history and making the music available in all of the forms for which Verdi was responsible is the work of the critical edition.

Some of the most astonishing novelties will not be heard on the stage of the San Francisco opera, although they will be discussed and performed in various lectures I am giving around the Bay area. From the 1861 version, for example, I particularly like a ballad for the Alcalde that Verdi originally planned at the beginning of the scene in the Osteria. At that stage in the development of the opera, however, Leonora never appeared on stage during Act II, so there was no elegant ensemble ("*Su noi prostrati e supplici*"). Once he decided to introduce Leonora into the scene, with her voice soaring over the new ensemble, Verdi must have felt that the ballad excessively prolonged the scene and he pulled it. While he was probably right, it is good *also* to know this attractive composition.

But even for the 1869 revision there are important surprises. The printing history of *Forza* is as complicated as its genesis. Verdi had relatively little to do with the printing of the 1862 version, while in 1869—when he was working in Milan side-by-side with Ricordi copyists—he concentrated exclusively on the changes he was making, not on unaltered material. As a result, many, many errors in the early editions were carried over into later prints and continue to circulate today. Two of my favorites have to do with words, and both are immediately audible. When Friar Melitone makes his comic sermon during the scene in the military encampment, he puns on the sins of the assembled soldiers and camp followers (their *peccati*), which are spread over them like so much

San Francisco Opera's performances of the 1869 version (what would now be considered the "standard" version) are using a new critical edition of *La Forza del Destino*, which I have prepared, in part based on previous work by the late William C. Holmes. It will ultimately be published with a complete score of both the 1862 and 1869 versions, as well as with all the surviving evidence (and there is an enormous amount) pertaining to the 1861 version. —Philip Gossett

pitch (*pece*). With such *pece*, he concludes there can never be peace (*pace*). After declaiming several times "con tal *pece* non v'è *pace*," the Ricordi scores have him obsessively repeat "*pece, pece, pece, pece*." That's not what Verdi wrote: he finished by alternating "*pece, pace, pece, pace*." Once you get the joke, you can only wince when you hear how the printed scores ruined it. And then there's the "Rataplan" in which the chorus sings over and over "*Pim, pum, pum*," according to the printed scores. But Verdi's text, as any Italian child knows, is actually "*Pim, pum, pam*," with that explosive final "a" vowel. How could anyone get it so wrong?

One has to be cautious, of course, for in some cases changes in 1869 printed editions may reflect Verdi's own wishes, even if he failed to introduce them into his autograph manuscript. The final phrase of that beautiful theme in the Act I duet for Leonora and Don Alvaro, "*Mi segui... Andiam, dividerci il fato non potrà*" ("Follow me... Let's go, fate will not be able to separate us"), features a leap down of an octave followed by a leap upward of a tenth. There is no question but that this is what Verdi wrote in 1862, where it is present in every source. But the 1869 vocal scores cancel the leaps and keep the voices in the upper register. While we have no written evidence that Verdi himself instructed them to make this change, it is unthinkable that anyone would have dared to introduce a modification of this magnitude without his approval.

Making a critical edition is not just a matter of copying mindlessly an autograph source: it requires constant comparison of all surviving musical materials, taking into account letters, the testimony of contemporaries, and a profound knowledge of the social framework of Italian opera houses. At the end of the process, it is our job to give today's performers what we believe to be the best possible score of the opera, as close as we can come to Verdi's own desires. Then it is up to them to make music and theater. †

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ANATOMY OF AN ARIA:

"Oh, tu che in seno agli angeli"

After he sings a love duet with the soprano and then accidentally shoots her father, we don't hear from the hero of *La Forza del Destino* for more than an hour. That's fortunate for him, since he needs all the rest he can get in preparation for Act III. When he returns to the stage, it is to sing a two-part monologue that, for musical imagination and emotional power, is unsurpassed among tenor arias in the Verdi canon.

Don Alvaro was created in 1862 by an Italian, Enrico Tamberlick, who figured significantly in the development of the tenor voice's possibilities in dramatic singing. Gifted with a wide vocal range, Tamberlick could sing Mozart and Rossini, but his grand-scale instrument was made for middle-period Verdi. One imagines him possessing *squillo* to burn—his robustness and force above the staff became the stuff of legend. Lucky Verdi to have such vocal prowess at his disposal for *Forza*, initially a more strenuous work for the tenor than in the composer's revision; the original Act III included not only the *romanza* and the two tenor-baritone duets, but also a second staggeringly difficult solo for Alvaro.

Tamberlick was a famous Manrico (he added the high C to "*Di quella pira*" after asking Verdi's permission), but that role's big scene doesn't involve the interpretive challenges of Alvaro's Act III recitative and *romanza*. The lengthy introduction is graced by a stunning clarinet solo, the first portion recalling Alvaro's love music in Act I and the second presenting a new *cantabile* theme of almost Bellinian poignancy. As Alvaro begins by declaring that life is hell for any unhappy man, Verdi underlines his misery and vulnerability by setting the words a *cappella*. With the "love theme" again echoed in the accompaniment, Alvaro then murmurs nostalgically, "*Siviglia!... Leonora!...*" As the recitative proceeds, with the character recalling his father's marriage to an Inca princess and his parents' tragic death, Verdi marks *con semplicità*; clearly he wants direct, unfettered expression, but with a *con forza* ascent to A-Flat on the word "*trono*" (when Alvaro remembers that his parents "dreamed of a throne and woke to the gallows").

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Within the progression from extreme intimacy to increasing expansiveness, Verdi strengthens the aria with one beautifully judged modulation after another. Following another *dolcissimo* clarinet echo of the declaration of love in Act I, Alvaro begins in a restrained, measured *andante sostenuto*: Addressing Leonora in heaven—as a "fair and eternally pure" angel—he begs her to pity him as he suffers in exile, longing for death. With an exceedingly spare accompaniment, the opening is perhaps the most plaintive of any Verdi tenor solo, the four phrases highlighted by two heart-stopping leaps of a sixth to high A-Flat. The second section, marked *con dolore*, needs not only tremendous security for the slow rises to the top but also pinpoint accuracy for the 16th-note descent that touches low D. The final page and a half, in which Alvaro truly bares his heart, has repeated *dolce* markings on the word "*soccorimi*" ("help me!") and two climactic *tenuto* B-Flats positioned fairly close together. After the second one, as the line descends on "*pietà del mio penar*" ("pity my suffering"), Verdi marks *morendo* ("dying"), allowing the tenor a brief moment to gather his steam for the final *crescendo* on "*pietà di me*," a sustained A-Flat seemingly representing a cry from the heart.

This music, not unexpectedly, has been recorded most memorably by Italians. In listening to six legendary artists singing between 1909 and 1969, we find that no one observes all of Verdi's copious markings, but each offers something cherishable. Enrico Caruso's dark tones are astoundingly consistent

Where the performances can be found (CD unless otherwise noted)

Caruso, "Enrico Caruso: The Essential Operatic Recordings," Nimbus NI 9006

Martinelli, aria recital, Nimbus #7804

Merli, "Les Introuvables du Chant Verdien," EMI 5 74217 2 0

Del Monaco, complete live recording, Archipel #ARPCD 0126

Corelli, complete live recording, VAI #HCD 4002 (DVD)

Bergonzi, complete recording, EMI #67124



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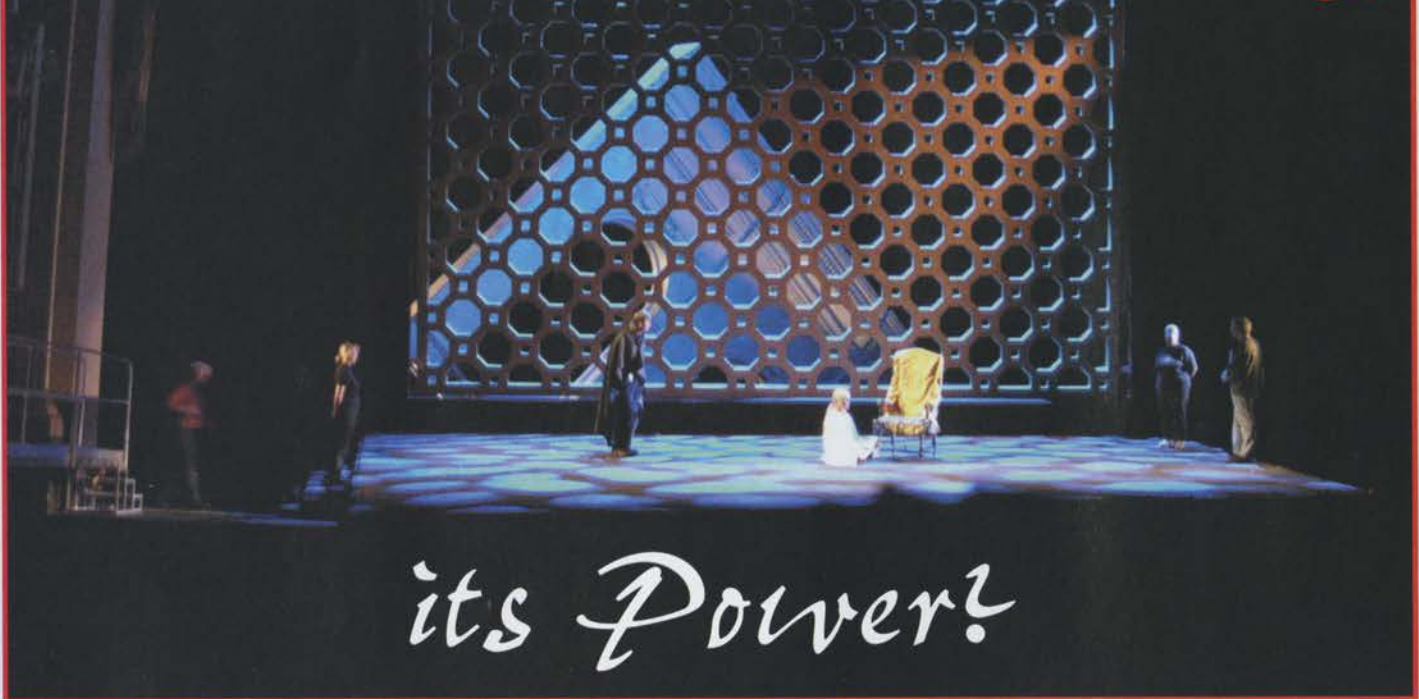
Enrico Tamberlick, the singer who created the role of Alvaro in *La Forza del Destino*, is pictured here as Otello. From *The Illustrated Theatre* (lithograph/ French School/19th century).

right up to the climactic B-Flats, and emotion is seemingly built into his timbre. More *portamento* is used by Giovanni Martinelli (1927)—even when Verdi doesn't ask for it—and he achieves remarkable legato control. Ideally vibrant of voice, Francesco Merli (also 1927) really lives the aria's sentiments and produces greater thrills than anyone else in the concluding "*pietà di me.*"

Among the next generation's tenors, the recitative inspires an unexpected gentleness in Mario Del Monaco (1953), with the aria's A-Flat at "*Salisti bella*" producing one of the loveliest moments in his discography. True legato is lacking, but the

excitement of his ascending phrases compensates. Franco Corelli (1958) can't make much of Verdi's *con dolore* marking midway through the aria, since his expression has been agonized from the start, but who can resist that handsome voice? Nine years later, Carlo Bergonzi sings *con semplicità*, as Verdi instructs, and with a welcome sense of proportion. His long-breathed account is never rushed, thus the magical transition into "*Leonora mia*" is managed with sweetness and grace. His is a "desert island" version of the aria, a fitting souvenir of one of the supreme Verdians of the past half-century. †

Who Gives The Force of Destiny



its Power?

Twenty minutes into *The Force of Destiny*, the reason for its title becomes evident. The opening act, the first of several operas within the larger opera, doesn't tempt the audience to think they've "gotten it." The story begins with the fateful event that triggers everything. Not wanting to end up a seducer or be forced to commit murder, Don Alvaro tosses his pistol on the ground and a shot goes off, killing Leonora's father, the Marchese di Calatrava. As he's dying, Calatrava curses his daughter, and, from this point on, Leonora is hounded by her brother's desire for vengeance. A fatal battle among three people ensues. No disguise offers real protection and there is no escape in space or time.

In 1835 the stage-play by the Duke of Rivas premiered, its subject a five-year-long revenge drama centered around the battle of Velletri, in 1744. Verdi's reflections on human destinies that are caught up in larger social forces date from the nationalistic years 1861 to 1869. In 2005, the question is more topical than ever:

Wolfgang Willaschek is the dramaturg of this new production of La Forza del Destino.

What does it mean to talk about "destiny"? Who is its victim? Whom does it help? When destiny plays its hand, the real issues are always power and its force, as indicated in the opera's title. It can be political, dynastic, or familial power, power in the name of God, or even love's power, when passion and jealousy inspire murder. In fact, it's not the "force of destiny" but rather inflexible authority that destroys people—using as a pretext fathers, families, revenge, and race. *The Force of Destiny* is a work about ever-present fathers, absent mothers, and irredeemably lost children.

VERDI'S OPERA ABOUT DESTINY

Verdi must have found the idea of human self-destruction in the name of destiny so potent that it compelled him to compose the opera, even during a time when (for political reasons) he didn't want to write any more operas. Whoever grapples with the "force of destiny" ends up seeing war as the measure of everything. And people caught up in this war either are destroyed or must fight for a personal redemption that lies beyond all deceptive hope. This is what happens at the end of the opera. Both violence and redemp-



Act I, scene i of San Francisco Opera's *La Forza del Destino*. All production photos copyright San Francisco Opera Technical Department (see caption on page XXI).

tion conclude *The Force of Destiny*: total war in Act III, and then, at the end of the Act IV, the contrast between apocalypse (in the first 1862 version) and apotheosis (in the 1869 version). Both opera endings—hell or heaven—are starkly divergent at first glance, but the essential message remains constant.

The central musical theme heard at the start of the overture (it's routinely though incorrectly labeled the "fate motif") sounds like a wave or a motor that rages over characters and situations—as if the "force of destiny" were an unstoppable natural phenomenon. The theme appears less often in situations where destiny is unfolding than during moments that show characters facing a dead end, with no exit. This enervating motif is also heard when situations that seemed to have been resolved overtake the characters once again. Indeed each act of this opera represents a certain form of destiny, which is why it can seem as if Verdi segues from one opera to another as he moves from act to act.

A ROMANTIC DRAMA

Everything goes fundamentally to pieces right from the start: an authoritarian father dies in his own house in a fateful but banal manner, a flight for the sake of love is delayed, and no one knows what should happen next. This state of total chaos is the result of operatic formulas. In a play, the hero Alvaro could convince his girlfriend to flee with greater efficiency. Leonora and Alvaro have plenty of time to escape, but Leonora hesitates. She fears feeling "homeless and orphaned." She might have been doubly secure living in the world of her father and enjoying the love of a stranger, but since she hesitates and finally makes up her mind too late, she becomes lost and homeless—fulfilling the destiny her fears created.

In moments where time seems to stand still, Alvaro and Leonora sing one of the longest duets in the opera—just when it's most urgent for them to escape. The only duet that lasts longer is the fight scene between Alvaro and Carlo in Act III. In the latter, two wild young men (envisioned, respectively, as a 22-year-old and a 25-year-old in the original production), are torn between friendship and hostility, love and death. These heroes bent on death are young—a couple of James Deans in operatic literature! Purely by accident, the war made these two men blood brothers, and the scene between them is remarkably like a love scene, reminiscent of the first duet between Alvaro and Leonora. Everything plays out on the razor-thin border between trust and suspicion, which at times run so close together that they begin to seem identical.

Just as the fact of their elopement becomes most urgent, Leonora and Alvaro are faced with confronting how deep their love actually goes. When Leonora hesitates, Alvaro feels betrayed. She wants to wait until the next morning and bursts into tears. Alvaro sings "*Tutto comprendo, tutto signora*" ("All is clear, madam") in the same harmony that her father had used moments before when he took leave of her. Alvaro flares up—shifting from victim to perpetra-

tor. However guilty Leonora is for the "force of destiny" caused by her indecisiveness, Alvaro is also guilty because of his rage. He defensively insists on his noble heritage, and demands political/social acceptance in a moment when only the force of will is required. He can't win against the Calatravas prejudice, and the more desperate he becomes the more beautifully he sings, and the more implacably he tries to idealize a grim social reality.

A DRAMA ABOUT LIFE AND FAITH

Leonora flees to a convent. She is almost discovered by her vengeful brother, Don Carlo, in an inn at Hornachuelos, in the Sierra mountains of Cordoba. But as this opera plays out, the protagonists withdraw into the background. The scene is filled with muleteers, farmers, inn guests, and regular folk. This shift between romantic tragedy and collective drama is a decisive "rotation shot" in the opera. As it continues, both worlds—tragedy and world history (or drama and epic)—become increasingly intermingled.

The main characters are bound by the "force of destiny" and the ironclad laws of an authoritarian society. Unable to break free from what they've inherited, they're constantly forced to disguise themselves and change identities. Leonora and Carlo lose themselves in an ordered community in Hornachuelos, full of people who behave inconspicuously and yet instinctively stick together as soon as strangers arrive. Trabuco, a lone wolf in this community, maintains the collective instinct of suspicion. In Carlo he punctiliously sniffs out nastiness, lies, and betrayal. Preziosilla does the same. What distinctive characters Verdi sketches out at the social margins of this opera!

The individual numbers that make up the musical portrait of society in Hornachuelos—aria, song, ensemble, chorus, finale—blend like times of the day or life stages. Preziosilla's first phrase "*Viva la Guerra!*" ("Here's to war!") reveals who she really is—the personified perversion of war. And yet she is also a shrewd gypsy. Verdi perceives the dramatic truth behind an operatic cliché, but also its social significance. It's a refined and clever gesture, in a work characterized by the nightmare of masculine authority, to portray the feminine through polarized extremes. Preziosilla is the great whore; Leonora is the angelic Madonna. Preziosilla is distinctive because she exhibits no personal traits: with her martial rhythms and vaudeville brashness she feeds people into the hungry maw of the war machine. She is a perfect male projection. In contrast, Leonora is distinctive because she progresses from an innocent girl to a woman in flight to a penitent buried alive in a hermitage. Through these stages she goes through a process of depersonalization and alienation, all made clear in arias that Verdi constructs like x-rays of the phases of life. Leonora seems to be condemned to play the role of victim. Verdi's music, not the text, reveals how great and superhuman her resistance in the face of cloister gates and a hermit's cell really is, protesting against the role of victim. She too is a male projection: for the woman who suffers for love must be chaste and live in a cell. Once she has missed her chance to become wife and mother, she can never go back.

Between all the feasting and war-profiteering (what other the-



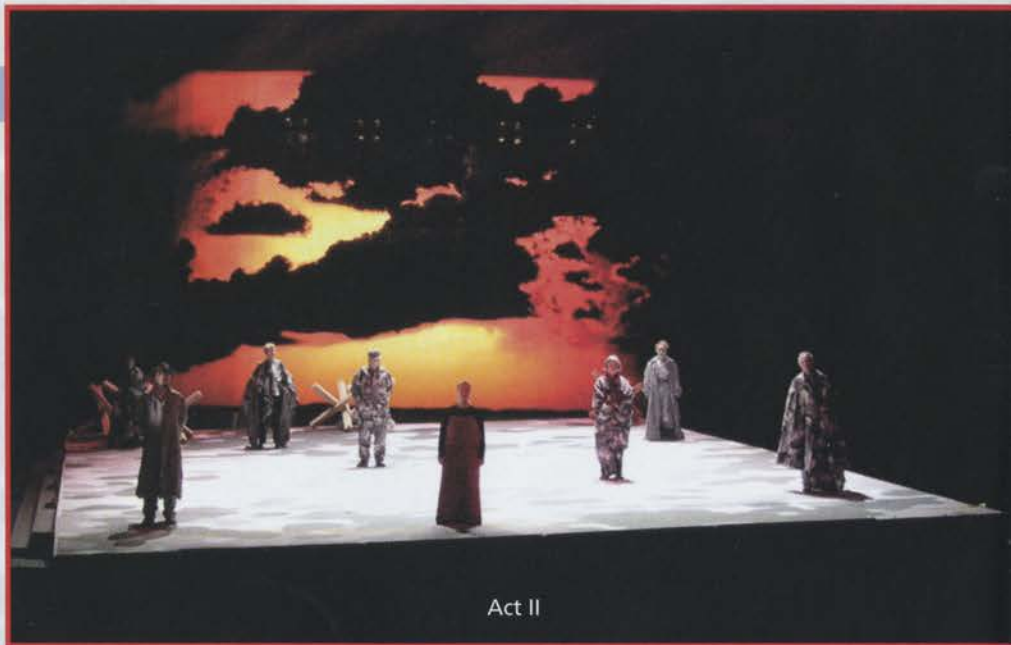
These production photos are from lighting rehearsals in August 2005. In collaboration with the rest of the production team, Lighting Designer Manfred Voss created a series of atmospheres that mirror the extreme emotional states in this drama: total security, total conflict, total despair.

atrical artist has made such authentic social sketches?) emerges a drama of faith. Pilgrims pass by the inn, as though through a dream or nightmare. Life itself, this passage seems to say, is a single *"memento mori."* Leonora's song as she flees from worldly existence hovers like an angel's treble over this ensemble: This could be a dream-play about humanity craving salvation at its darkest hour. In the next scene Leonora finds herself in front of the cloister gate as if facing a great black wall. Friar Melitone, who straightaway rejects Leonora, is a grotesque figure, mistakenly played in routine productions as a comic (i.e., "buffa") rather than a cruel character. Behind Friar Melitone's rather comic misanthropic bustling and malice lies the irony that the monks' world is like a men's club, where jealousy and intrigue are as prevalent as faith. It's easy to laugh at someone like Friar Melitone as long as you don't have to deal with him personally—but, as Verdi's music shows, it is dangerous when someone like that gets power.

Padre Guardiano gives sanctuary to Leonora, who craves salvation. As a father-daughter relationship that is sublimated into the religious sphere (Leonora never confides her fatal experience with her father to the Padre), their bond also comprises a hidden love scene. Certainly that's the case musically, with two voices that seek and find each other. It seems it was still conceivable for 19th-century consciousness to make of opera a substitute for religion, at least in the sense of imparting humanity with a sense of its mythic origins. Verdi knew this just as well as Wagner did.

Leonora is taken into the bosom of the Church, here idealized as a magic circle in which a person is safe but imprisoned. *The Force of Destiny* is about women compelled by men to disguise themselves as men and about sons who must be transformed into soldiers or monks in order to survive or to kill. In this patriarchal world, the demise of a father is so traumatic that new father images are generated again and again to try to heal the loss. An increasingly hopeless world is revealed to be an increasingly fatherless world. Mothers and women are not included—Verdi leaves no doubt of this.

Following their *"maledizione,"* an apocalyptic song, the monks, faced with Leonora and her desire to become a hermit, join unanimously to intone the song of salvation commanded by Padre Guardiano, God's earthly representative: *"Le Vergine degli Angeli"* ("The Virgins of the Angels..."). Benediction follows malediction, one continually morphing into the other in a process that is fundamental to the opera. The principle behind this is clear: only a humanity that accepts the world as an earthly vale of tears can be saved.



Act II

A DRAMA OF WAR AND FRIENDSHIP

War is the measure of all things. For Verdi, war was the height of opera spectacle, a shimmering revue, a death dance on the edge of the volcano. "The wakeup call is given with a drum roll and trumpet flourishes," reads the stage direction for the battle scene. War includes shrill soldiers as well as flirty *vivandières*, traders, and beggars. Coloratura also belongs to this scene, as do trills, tarantellas, and strophic songs. The more frivolous the opera seems, the grimmer it really is, for war ends up seeming a routine and organized everyday affair. The dashes of color that are so distinctively Verdian occur next to countless *"vivas"* and *"avantis,"* *"dalli, dalli,"* and *"scappa, scappa,"* the *"a te, a te, a te, a te"* of the speculator Trabuco, and the *"toh, toh, poffare il mondo"* and *"pace, pece"* of Friar Melitone. Together these make an almost Dadaist collage where the words are predicated on the notes. Friar Melitone's sermon is neither wholly recitative nor aria. It's a self-portrait as dazzling as it is revealing. In this moment, against his will, a pitiless monk who perverts religion attains a final scrap of undeniable wisdom and truth. Perhaps that's the deeper reason why Preziosilla, out of self-defense, intuitively joins in during the great finale of Verdi's brilliant union of opera and war. Her *"rataplan, plan, plan, plan, plan"* intuitively (she is, after all, a kind of personification of intuition) saves Friar Melitone's skin. From this point until the end, Verdi's *"rataplan, plan, plan, plan, plan"* becomes a symbol for a war machine that cannot be halted and constantly needs to be fed, catapulting soldiers into death with their cries of *"hurra."*

In the middle of this desolate twining of opera and war, there plays out an unusual drama of a possible friendship that is already destined to failure. It's not a clichéd operatic coincidence that Carlo at last finds his mortal enemy, Alvaro, on the verge of death, after he himself has just been saved by Alvaro. The two men exchange roles in a breathless quick-motion scene. One starts off as the rescuer, the other as victim, and then it's reversed. The story of Carlo and Alvaro is the story of a vendetta. The story of Don Felice de Bornos and Don Federico Herreros (the names the two men use to obscure their real iden-



Act III

tities from each other) is the story of a friendship and love that transcends racial prejudice and class hierarchy. At this point Verdi doesn't cease to have one duet follow another. After a while the spectator almost begins to see four rather than two figures on the stage. Through words, Carlo and Alvaro comprehend the drama of revenge and hatred that's been dictated to them to play out. But in music both try to resist the "force of destiny" that's been imposed on them—in vain. From this "force of destiny" a "tragedy of destiny" ensues. Reality overwhelms the dream of friendship. The drama of war triumphs over utopia. What now follows is an endgame.

A POSTWAR DRAMA AND A PLAY OF PEACE

The war is over. The fathers have disappeared or are essentially powerless, like Padre Guardiano. The world is a no-man's land. Since there is no hierarchy, Friar Melitone has adopted the rule of the street, brutally determining who gets the last scraps of a paltry soup. Just as in Act II, the world of Hornachuelos represents community and society—now reduced to human prejudices, petty jealousies, and meanness. Nothing unnerves Friar Melitone as much as the mob's preference for the idolized Friar Raffael. This is none other than Don Alvaro, who finds himself in the next phase of his journey, with accompanying disguise. This is how he once again, shortly before the end of the opera, comes close to Leonora. Verdi composed the beggar scene at the start of this final act like a parody. By dovetailing the comic into the banal, the brutality of the struggle for existence is clearly illuminated. Humans are ultimately wolves to each other.

Following this parable of the downfall of the world is the end of the romantic tragedy. This occurs through the "rotation shot" so characteristic of this work. Through it, everything that happens seems random and incidental and yet is in truth interconnected. If this is an opera made of many operas, the final scene is a sequence of scenes that don't really bring the piece itself to a conclusion. Instead a new drama is sketched out, one which might be called "The Essential Human Myth." The first scene is the men's story, narrated as the conclusion of the love-hate

between Alvaro and Carlo. Alvaro, in vain, tries three times to evade Carlo's challenge to a duel. Both find themselves joining voices on the same note of, "*Vieni, vieni, a morte andiam!*" ("Come, come, let's go to death!"), and they disappear backstage like two kung-fu fighters. The situation is as absurd as it is deadly. Everything happens in the name of paternal authority and power, even when blood brotherhood has come so close to replacing the blood revenge of vendetta.

The second scene in this "Essential Human Myth" is a woman's story. It is narrated by Leonora, in whose aria there is only one strophe, for it centers around one

theme, and finally one word: "*pace.*" An entire life seems to be recapitulated in a symbolic world—evoking love and suffering as humanity's way of the cross. The word "*pace,*" which Leonora sings like an incantation, segues into the words "*fatalità*" and "*maledizione.*" "*Maledizione*" is in fact the final word that Leonora sings in her aria before she also disappears backstage. The secret of *The Force of Destiny* is aired, just as it had emerged in the monks' cult singing in Act II. Humanity's path is not determined by destiny ("*fatalità*") but rather by a curse ("*maledizione,*" or, a curse upon him).

The third scene in our "Essential Human Myth" is a human story, constructed like theater of the absurd. The characters scream and wail. Alvaro, Carlo, and Leonora fall into each other's arms, are pushed away, torment and kill each other, at times on stage, at other times backstage. No one can explain why or how it happens. It's the final, violent outburst in a drama about destiny that is determined by a curse. This is the case in both versions written by Verdi, despite their significant differences. In the 1862 version Alvaro plunges from a cliff, his last remaining role being a demoniacal one. The music of this episode sounds as if it comes directly from hell. In the 1869 version, the final note ascends, conveying Leonora's soul rising into the heights. Her final role is a heavenly one.

Neither at the beginning nor at the end of this opera do the lovers come together. However, Padre Guardiano, the religious voice of the father, unites the irreconcilable at the end: "*Salita a Dio!*" But Verdi doesn't give him the last word. The final notes that Padre Guardiano sings don't lead to the tonic of the concluding trio—only the orchestra achieves this with the final eight measures of the opera. This final drama about destiny has its own title: "The curtain falls slowly." In the history of opera, *The Force of Destiny* is a uniquely ideal synthesis of epic and drama: so, too, it is a philosophy of life. Underlying the destiny of every human being is a curse. If there is to be redemption from this curse, it can only be known through music. This seems to be Verdi's answer: the most powerful music, like the most powerful of human emotions, is found in "songs without words." †

Artist Profiles



ANDREA GRUBER

(*Donna Leonora di Vargas*) made her San Francisco Opera debut in 1999 as Abigail in *Nabucco* and returned in 2003 as Santuzza in *Cavalleria Rusticana*.

The soprano gained

recognition at an early age for the power of her voice and her keen and deeply felt musicianship, and quickly developed in the spinto roles of Verdi: the *Forza Leonora* (operatic debut, Scottish Opera), *Amelia* in *Simon Boccanegra* (Santiago), her first *Aida* (Seattle Opera), and her first *Elisabetta* in *Don Carlo* at the Metropolitan Opera. Together with *Amelia* in *Un Ballo in Maschera* these roles have taken her repeatedly to the major stages of the world, including the Met, Covent Garden, the Vienna Staatsoper, the Bayerische Staatsoper in Munich, the Deutsche Oper as well as the Staatsoper in Berlin, the Liceo in Barcelona, Lyric Opera of Chicago, Teatro Colon in Buenos Aires, and the Arena di Verona. While still a member of the Metropolitan Opera Studio, Andrea Gruber made her professional debut at the Ravinia Festival in a performance of the Verdi Requiem with the Chicago Symphony Orchestra conducted by James Levine, with whom she has frequently performed in operas as well as Beethoven's *Missa Solemnis* and Schoenberg's *Gurrelieder*. She has sung the title role of *Turandot* at the Met, Paris Opera, and La Scala; Luciano Berio's home theater in Genoa chose her to give the Italian premiere of the late composer's new finale to *Turandot*. The German repertoire has also been prominent in Ms. Gruber's career: *Elsa* (*Lohengrin*) and *Chrysothemis* (*Elektra*) in Seattle; the Third Norn (*Götterdämmerung*) at the Met (captured on Deutsche Grammophon audio and video recordings); the dual roles of *Elisabeth* and *Venus* (*Tannhäuser*) with the Tulsa Opera, and, in 2002, her first *Sieglinde* in a concert performance of *Die Walküre* with the Atlanta Symphony under Donald Runnicles. Andrea Gruber's orchestral appearances have also taken her to the Los Angeles Philharmonic and the symphony orchestras of Philadelphia, Houston, Toronto, London, and San Francisco under such conductors as Sir Simon Rattle, Andre Previn, Roberto Abbado, and Donald Runnicles. A native New Yorker, Andrea Gruber is a graduate of the Manhattan School of Music.



American mezzo-soprano **JILL GROVE** (*Preziosilla*), a Merola Opera Program graduate, made her San Francisco Opera debut in 1996 in the dual roles of a Dyke and Anne

Kronenberg in *Harvey Milk*, and returned here in 1997 as the First Maid in *Elektra* and, in 2003, as Jenny Reefer in *The Mother of Us All*. Her roles at the Metropolitan Opera have included *Magdalene* in *Die Meistersinger von Nürnberg* (recorded for PBS telecast), *Madelon* in *Andrea Chénier* (opposite Plácido Domingo), *Pantalís* in *Boito's Mefistofele*, *Emilia* in *Otello*, and *Mary* in *Der Fliegende Holländer*. Other American operatic appearances have included Dallas Opera (First Norn in *Götterdämmerung*), Tulsa Opera (*Azucena* in *Il Trovatore*), Dayton Opera (*Amneris* in *Aida*), and her Los Angeles Opera debut in the world premiere of Tobias Picker's *The Fantastic Mr. Fox*. Her roles at Santa Fe Opera include the *Omniscient Sea-Shell* (Strauss's *Die Aegyptische Helena*), *Dame Quickly* (*Falstaff*), *Ursula* (*Beatrice and Benedict*), and *Auntie* in *Peter Grimes*. Her European performances have included the *Haushälterin* in Strauss's *Die Schweigsame Frau* (Théâtre du Châtelet, Paris), the *Deaconess* in Szymanowski's *King Roger* (Netherlands Opera), *Ulrica* in *Un Ballo in Maschera* (Welsh National Opera), and *Marfa* in *Khovanshchina* at English National Opera. Notable concert performances include *La Cieca* in *La Gioconda* (Covent Garden), *Brangäne* in *Tristan und Isolde* (Los Angeles Philharmonic), the Verdi Requiem (San Diego Symphony), and Janacek's *Glagolithic Mass* with San Francisco Symphony. Jill Grove has sung the role of *Erda* in *Das Rheingold* and *Siegfried* at Lyric Opera of Chicago as well as the Met, and has in addition appeared as the First Norn in *Götterdämmerung* in Chicago. As a member of the Houston Grand Opera Studio, she performed numerous roles with that company, including Anne Kronenberg in the world premiere of *Harvey Milk* and *Tisbe* in *La Cenerentola* with Cecilia Bartoli, released on video by Decca/London. Jill Grove's other recordings include *Peter Grimes* with the London Symphony Orchestra conducted by Sir Colin Davis, *Die Aegyptische Helena* (with Deborah Voigt) on Teldec, and *Ulrica* on the Chandos recording of Verdi's *A Masked Ball*. Jill Grove collaborates regularly with the world's leading conductors, including James Levine, Esa-Pekka Salonen, Valery Gergiev, Christoph von Dohnanyi, Lorin Maazel, Antonio Pappano, Sir Andrew Davis, Neemi

Järvi, James Conlon, Donald Runnicles, and Michael Tilson Thomas.



Mezzo-soprano **CATHERINE COOK**

(*Curra*), a former Merola Opera Program participant, Adler Fellow, and Metropolitan Opera National Council Winner, has appeared

with San Francisco Opera in over 30 productions, including *The Queen of Spades* (*Governess*), *La Traviata* (*Flora*), *Cunning Little Vixen* (*Lapak the Dachshund*, *The Woodpecker*), *Il Barbiere di Siviglia* (*Berta*), *Otello* (*Emilia*), *Madama Butterfly* (*Suzuki*), *Kát'a Kabanová* (*Feklušá*), this season's *L'Italiana in Algeri* (*Zulma*), and as the original *Jade Boucher* in *Dead Man Walking*. She has appeared with the Metropolitan Opera (in many roles, including *Marthe* in *Faust*), Baltimore Opera (*Faust*), Lyric Opera of Chicago (*Auntie* in *Peter Grimes*), Santa Fe Opera, Opera Company of Philadelphia, Los Angeles Opera, Portland Opera, and Tulsa Opera. She recently made her San Francisco Symphony debut in *Das Paradies und die Peri* under the baton of Ingo Metzmacher, and has recorded Beethoven's Symphony No. 9 with the Cincinnati Philharmonia. Future engagements include 'Le Rossignol' with the San Francisco Symphony, with Michael Tilson Thomas conducting, her Houston Grand Opera debut, as well as *Marcellina* in *Le Nozze di Figaro* with San Francisco Opera next summer.



Ukrainian tenor **VLADIMIR KUZMENKO** (*Don Alvaro*) graduated from the conducting department of the Institute of Culture, after which he began his studies

in singing at the Kiev Conservatoire with Professor Timokhin. Upon graduation he joined the Kiev Opera as Principal Tenor and sang a diverse set of roles including Count Almaviva, Don Ottavio, Lensky, *Faust* (*Gounod*), *Vaudemont* (*Tchaikovsky's Iolanta*) and *Grigori* (*Dimitri*) in *Boris Godunov*. Kuzmeko then received invitations to appear as a guest in Moscow, Austria, Belgium, France, Germany, Italy and Switzerland, and in 1994 he became a Principal Tenor at the Warsaw National Opera where his roles included *Cavaradossi* (*Tosca*), *Andrei* (*Mazeppa*), *Ismaele* (*Nabucco*) and the Duke in *Rigoletto*. In 1998 he made his stage debuts in Denmark as *Turridu* (*Cavalleria*

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Rusticana) and in the UK as Ghermann (*The Queen of Spades*), both of which were also role debuts. He was immediately invited to sing in a new production of *The Queen of Spades* in Stuttgart and a new production of *Aida* (Radames) with the Scottish Opera. In 2002, Kuzmenko sang the title role Verdi's *Don Carlo* in Stuttgart. Within the last five years, Kuzmenko has participated in numerous Bolshoi Opera productions in Moscow including *Turandot*, *Tosca*, *Aida* and *The Queen of Spades*, and, in 2004 he made his Finnish National Opera debut in Helsinki (*The Queen of Spades*/Ghermann and Puccini's *Tosca*). Kuzmenko has also sung the role of Ghermann at the Bayerische Staatsoper in Munich and Opernhaus Zürich. As a member of the Wuttembergisches Staatstheater Company, he has performed Cavaradossi, Calaf (*Turandot*), and Manrico (*Il Trovatore*).



Baritone **ŽELJKO LUČIĆ** (*Don Carlo* di Vargas) has appeared in leading roles with many important international opera companies, including Dresden's Semperoper (Sharpless in

Madama Butterfly and Renato in *Un Ballo in Maschera*), Paris Opéra Bastille (Count

di Luna in *Il Trovatore*), and the Frankfurt Stadttheater, where he has been a regular member for the past four seasons. His roles in Frankfurt have included the title role in *Eugene Onegin*, Count di Luna, Ford (*Falstaff*), Belcore (*L'Elisir d'Amore*), Silvio (*Pagliacci*), Marcello (*La Bohème*), Sharpless, Germont (*La Traviata*), Lescaut (*Manon Lescaut*), and the Comte de Nevers (*Les Huguenots*). He made his San Francisco Opera debut in 2004 with *La Traviata*. Other major appearances include Marcello with De Nederlandse Opera, Ernesto (*Il Pirata*) with Belgium's De Vlaamse Opera, Germont in Aix-en-Provence and with the Grand Théâtre de la Ville de Luxembourg, Count di Luna with the Hamburg Staatsoper and at Florence's Maggio Musicale, Valentin (*Faust*) with the Baltimore Opera, and Guy de Montfort (Verdi's *Les Vêpres Siciliennes*) with Radio Filharmonisch Orkest in Holland. Željko Lučić has also appeared with many orchestras, including the Hessischer Rundfunk Symphony Orchestra, Belgrade Filharmony, and RTB Symphony Orchestra. Born in the city of Zrenjanin, Mr. Lučić studied extensively with the renowned Croatian mezzo Biserka Cvejić, and has appeared with the Belgrade National Theater as Enrico in *Lucia di Lammermoor*, Count Almaviva in *Le Nozze di Figaro*, and Michonnet in Cilea's *Adriana Lecouvreur*. Current and future engagements include leading roles with the Metropolitan Opera, Seattle Opera, the Gran Teatre del Liceu in Barcelona, and at Covent Garden, among others. He has received many awards, including the 1997 first prize at the International Competition Francisco Viñas in Barcelona.



Bass **ORLIN ANASTASSOV** (*Padre Guardiano*) was born in 1976 in Rousse, Bulgaria; his parents, Maria Venzislavova and Anastas Anastassov, were opera singers.

He began his studies early with Georgi Deliganev and debuted at the age of 19 in *Aida*. Engagements followed in Düsseldorf (*Ferrando/Il Trovatore*), Sofia (Philip II/*Don Carlo*), and Wiesbaden (Ramfis/*Aida*). After winning the Operalia-Plácido Domingo competition in 1999, he made his La Scala debut as Basilio (*Il Barbiere di Siviglia*) and sang at the Arena di Verona in *Aida*, at Covent Garden in Verdi's *La Battaglia di Legnano*, and at the Vienna Staatsoper as Ramfis. Other important engagements as leading bass have included *La Sonnambula* (Madrid Teatro Real), *Aida* (Berlin, Brussels), *Norma* (Rome Opera, Karlsruhe), *La Bohème* (Trieste, Berlin, Washington D.C.), *Rigoletto* (Hamburg), *Ernani* (Malaga, Las Palmas), *Il Barbiere*

di Siviglia (Frankfurt, Toulouse, Berlin), *Macbeth* (Parma's Teatro Regio, Busseto), *Attila* (Covent Garden, Rome, Marseilles), *Il Trovatore* (Palermo, Hamburg, Paris), *Nabucco* (Genoa), *I Vespri Siciliani* (Ferrara, Palermo, Busseto, Ravenna), *I Puritani* (Palma de Mallorca), *Samson et Dalila* (Salzburg Festival under Valery Gergiev), Rossini's *Stabat Mater* (Cuenca Semana Musical), and the Verdi Requiem in Paris, Toulouse, Amsterdam, Milan, Brescia, Bergamo, Spoleto, Genoa, Monte Carlo, London, Manchester, and Rome's Baths of Caracalla. With Sir Colin Davis conducting, he sang in the London Symphony Orchestra performances of Berlioz's *Benvenuto Cellini*, *L'Enfance du Christ*, *Roméo et Juliette*, and *Les Troyens*. In 2004, he returned to La Scala in *Turandot* and to Covent Garden in *Simon Boccanegra*, and sang in Monte Carlo as Mephistopheles in *Faust*. Current and future engagements include Berlioz's *Roméo et Juliette* in Naples, *Simon Boccanegra* in Cagliari, *La Bohème* and *Aida* in Orange, *La Forza del Destino* in Avignon, and the Verdi Requiem in Leipzig, London, and New York.



Since his 1985 San Francisco Opera debut in *Adriana Lecouvreur*, bass-baritone **PHILIP SKINNER** (*Marchese di Calatrava*), a graduate of the Merola Opera Program and former Adler

Fellow, has appeared with the Company in over 35 roles, including the Water Sprite (*Rusalka*), Ferrando (*Il Trovatore*), Colline (*La Bohème*), Méphistophélès (student/family performances of *Faust*), both Escamillo and Zuniga (*Carmen*), Dolokhov in *War and Peace*, and the Speaker in *Die Zauberflöte*. At Opéra de Nantes he has performed Goryanchikov (*From the House of the Dead*), Count Almaviva (*Le Nozze di Figaro*), King Philip (*Don Carlo*), and La Roche (*Capriccio*). A soloist with the San Jose Symphony (Verdi Requiem, Messiah) and the San Francisco Symphony (Beethoven's Ninth Symphony), he has also sung with the Israel Philharmonic, the Budapest Symphony Orchestra, the Düsseldorfer Symphoniker, Spoleto Festival, the Hollywood Bowl, the Minnesota Orchestra, and at Carnegie Hall. His roles include the four villains in *Les Contes d'Hoffmann* (Melbourne and Houston), Mozart's Figaro (Houston Grand Opera), La Roche (New York City Opera), Basilio in *Il Barbiere di Siviglia* (Minnesota Opera, Washington Opera), Escamillo (Seattle Opera), Banquo in *Macbeth* and Jokanaan in *Salome* (Atlanta Opera), and Theseus in *A Midsummer Night's Dream* (Pittsburgh Opera, Teatro San Carlo in Naples).

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LUCAS MEACHEM (*Friar Melitone*), a 2005 Adler Fellow, appeared last season in the title role of *Eugene Onegin*. He was previously seen in the company's *Doktor Faust* and

Billy Budd productions. For San Francisco Opera Center, the baritone has performed the roles of Constantine in Pasatieri's *The Seagull* and Friend in Milhaud's *Le Pauvre Matelot*. As a 2003 Merola Opera Program participant he performed Figaro in *The Barber of Seville*. His Palm Beach Opera credits include Schaunard in *La Bohème* and Baron Zeta in *The Merry Widow*. During his stay at Central City Opera he appeared as Escamillo in *Carmen* and Tom/John in *The Face on the Barroom Floor*. As a regular performer at the Ohio Light Opera he was seen in *Carousel*, *Sari*, *Camelot*, *The Pirates of Penzance* and *Utopia Limited*, and was featured in the recording of *Sari* under the Newport Classics label. Additional credits include the Count in *The Marriage of Figaro* with the Yale Opera Program, Marcello in *La Bohème* and the title role in *Gianni Schicchi* with Eastman Opera Theatre. Meachem has been a winner in many competitions across the United States including the 2001 Mario Lanza Competition, the 2002 Jessie Kneisel Competition, the 2001 and 2002 West Palm Beach Opera Competitions, the 2001 Opera Index Competition, the 2002 George London Competition and the 2002 Bel Canto Competition. He has also been a winner in the Metropolitan National Council Competition in Charlotte, NC and in New Haven, CT in 2001 and 2002 and won an Encouragement award at the 2002 Regional Metropolitan National Council Competition in Atlanta, GA. Upcoming engagements include Figaro in *The Barber of Seville* with the San Francisco Opera and Papageno in *The Magic Flute* with the Palm Beach Opera.



Bass-baritone **PETER STRUMMER** (*Alcalde de Hornachuelos*) made his San Francisco Opera debut in 1975 as Dr. Dulcamara in *L'Elisir d'Amore* and has returned to the

Company in many other roles, including Dr. Bartolo in *Il Barbiere di Siviglia* (1976), Frank in *Die Fledermaus* (1996) Benoît/Alcindoro (1997, 2000, January 2004), Bogdanovitch in *The Merry Widow* (2001-2002), the Sacristan in *Tosca* (2001-2002), and The Badger in *The Cunning Little Vixen* (2004). Career highlights have included Beckmesser in *Die Meistersinger von Nürnberg* and Dansker in *Billy Budd* (Metropolitan Opera); Rossini's Bartolo (Houston Grand Opera, New York

City Opera, Canadian Opera Company, and L'Opéra de Montréal); Gouverneur in *Le Comte Ory* (Houston Grand Opera); Bartolo in *Le Nozze di Figaro* and Candy in *Of Mice and Men* (New York City Opera); the title role in *Don Pasquale* (Opera Theatre of Saint Louis, New York City Opera, Opera Lyra Ottawa); Don Magnifico in *La Cenerentola* (Baltimore Opera, Madrid's Teatro de la Zarzuela); Mustafa in *L'Italiana in Algeri* (Florentine Opera, L'Opéra de Montréal); Leporello in *Don Giovanni* (Canadian Opera Company); Don Alfonso in *Così Fan Tutte* (Greater Miami Opera, San Diego Opera); Faninal in *Der Rosenkavalier* (Santa Fe

Opera, Canadian Opera Company); Melitone in *La Forza del Destino* and Kecal in *The Bartered Bride* (Washington Opera); Varlaam in *Boris Godunov* and Mamma Agatha in *Viva la Mamma* (Landestheater Linz); Sulpice in *La Fille du Régiment* (Opera Ontario); Geronte in *Manon Lescaut* (Opera Pacific); and recently Alberich in *Das Rheingold* (New Orleans Opera). Recent engagements include Rashid in the world premiere of Charles Wuorinen's *Haroun* with New York City Opera and Mozart's Dr. Bartolo with Baltimore Opera.



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Tenor **DENNIS PETERSEN** (*Trabuco*), a participant in the 1984 Merola Opera Program, has performed with San Francisco Opera nearly every year since 1985 in a variety of operas

including *Pique Dame*, *Der Rosenkavalier*, *Salome*, *Tosca*, *Andrea Chenier*, *Il Ritorno d'Ulisse*, *Don Quichotte*, *Capriccio*, *Der Ring des Nibelungen*, *Pagliacci*, *Le Nozze di Figaro*, *Die Meistersinger*, *Roméo et Juliette*, *Boris Godunov*, *Lulu*, *L'Incoronazione di Poppea*, *Prince Igor*, *Anna Bolena*, *Wozzeck*, and *War and Peace*. Recent appearances here include Pang in *Turandot*, Goro in *Madama Butterfly*, and Monostatos in *Die Zauberflöte*. The West Branch, Iowa native made his Metropolitan Opera debut in 1995 as The Drunken Lout in *Lady Macbeth of Mtsensk*, and has been seen there since in such roles as Bob Boles (*Peter Grimes*), Mime (*Das Rheingold* and *Siegfried*), and Monostatos. He has performed with Lyric Opera of Chicago in *Die Fledermaus*, *Andrea Chénier*, *Salome*, and *Das Rheingold*; New York City Opera audiences have seen him in *Lizzie Borden*, *Intermezzo*, *Roberto Devereux*, and *Dead Man Walking*. Mr. Petersen has also appeared with Opera Pacific, Minnesota Opera, Florida Grand

Opera, New Orleans Opera, Palm Beach Opera, Boston Lyric Opera, the Spoleto Festival, and Japan's Saito Kinen Festival. Orchestral appearances have included Bach's *Magnificat*, Beethoven's Ninth Symphony, Mozart's Mass in C and Requiem, the Verdi Requiem, Michael Tippett's *A Child of Our Times*, and performances with the Boston Symphony, New Jersey Symphony, Baltimore Symphony and the Calgary Philharmonic.



THOMAS GLENN (*Trabuco*) is quickly becoming a tenor-in-demand following the successful portrayal of Physicist Robert Wilson in the world premiere of John Adams's *Doctor Atomic*.

Thomas is currently an Adler Fellow at San Francisco Opera and debuted here as a Wittenburg Student in Busoni's *Doktor Faust*. He made successive appearances as Maintop in *Billy Budd*, Gastone in *La Traviata*, and Der Steuermann in *Der Fliegende Holländer*. His San Francisco Opera Center performances include Medvedenko in Pasatieri's *The Seagull*, Beppe in Donizetti's *Rita* as well as Count Almaviva in the Merola Opera Program's production of *The Barber of Seville*. Recent performances also include Tonio in *The Daughter of the Regiment* at


Sonoma City Opera and Tamino in Mozart's *Die Zauberflöte* at the National Arts Centre in Ottawa, Canada. The Calgary, Alberta native has performed with Central City Opera, Ohio Light Opera and Toledo Opera, among others. He began his solo career singing the Evangelist roles in the *St. Matthew* and *St. John Passions* of Bach. Glenn's repertoire also includes such roles as Ferrando in *Così Fan Tutte* and Sir Edgar Aubry in Marschner's *Der Vampyr*. West coast audiences have heard him as the Teapot in the Music Academy of the West's production of Ravel's *L'Enfant et les Sortilèges*, and in Portland's New Music Festival, The Third Angle, as the Rabbi in David Schiff's *Gimpel the Fool*. Glenn's concert work has included *Carmina Burana* with the Sacramento Symphony, Stravinsky's *Les noces* with the Berkeley Symphony, and Mozart's *Requiem* with the Marin Symphony. Upcoming performances include concerts with Santa Rosa Symphony, New Hampshire Symphony and Colorado Symphony.

JERE TORKELSEN (*A Surgeon*) moved to the Bay Area in 1987 when he joined the San Francisco Opera chorus. In addition to his chorus work, he has performed many roles with the Company: the Journalist in *Lulu*, the Imperial Commissioner in *Madama Butterfly*, the Steersman in *Tristan und Isolde*, Melisso in Handel's *Alcina*, and First Farmhand in *Jenůfa*, among others. He has performed in West coast regional opera companies as Don Alfonso (*Così Fan Tutte*), Silvio (*Pagliacci*), Sharpless (*Madama Butterfly*), Germont (*La Traviata*), the Count (*The Marriage of Figaro*), and the four villains in *The Tales of Hoffmann*. Torkelsen has also been soloist in Verdi's Requiem and in Mozart's Requiem as part of a world wide continuous performance in remembrance of the 9/11 tragedy.



With this San Francisco Opera appearance, Italian conductor **NICOLA LUISOTTI** continues a string of debuts in the world's major opera houses. Prior to his 2003 North

American debut in Toronto (*Un Ballo in Maschera*), which led to multiple invitations from Los Angeles Opera, Houston Grand Opera, Seattle Opera and the Metropolitan Opera, he had already been engaged by San Francisco Opera to conduct *La Forza del Destino* in the fall of 2005. His European career is moving just as quickly, with a spectacular debut in Stuttgart (*Il Trovatore*, and later *Turandot* and *Otello*) followed by the Paris Opera (*La Traviata* and later *Otello*), the Bavarian State Opera (*Tosca*), and La Scala (Verdi's *Oberto*, recorded for DVD on Dynamic Records). Upcoming are his Covent Garden debut with *Il Trovatore* and his first *Don Carlo* for




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Geneva, among others. Born in Viareggio, he began his career as a staff conductor at La Scala, working principally with Riccardo Muti and Lorin Maazel. His career outside La Scala began in earnest in 1999, when he became music director of the Teatro Verdi in Salerno; engagements followed in Naples, Parma, Trieste, the Arena di Verona and particularly Genoa, where he appears regularly. A favorite in Tokyo, he has conducted opera at Suntory Hall and his relationships continue to develop with NHK Symphony, the Tokyo Philharmonic, as well as with the Zagreb Symphony and the Orchestra of the Bavarian Radio.



Born in Brazil, **RON DANIELS** was a founding member of the Teatro Oficina in São Paulo. In 1977 he was appointed the Artistic Director of the Royal Shakespeare Company's The

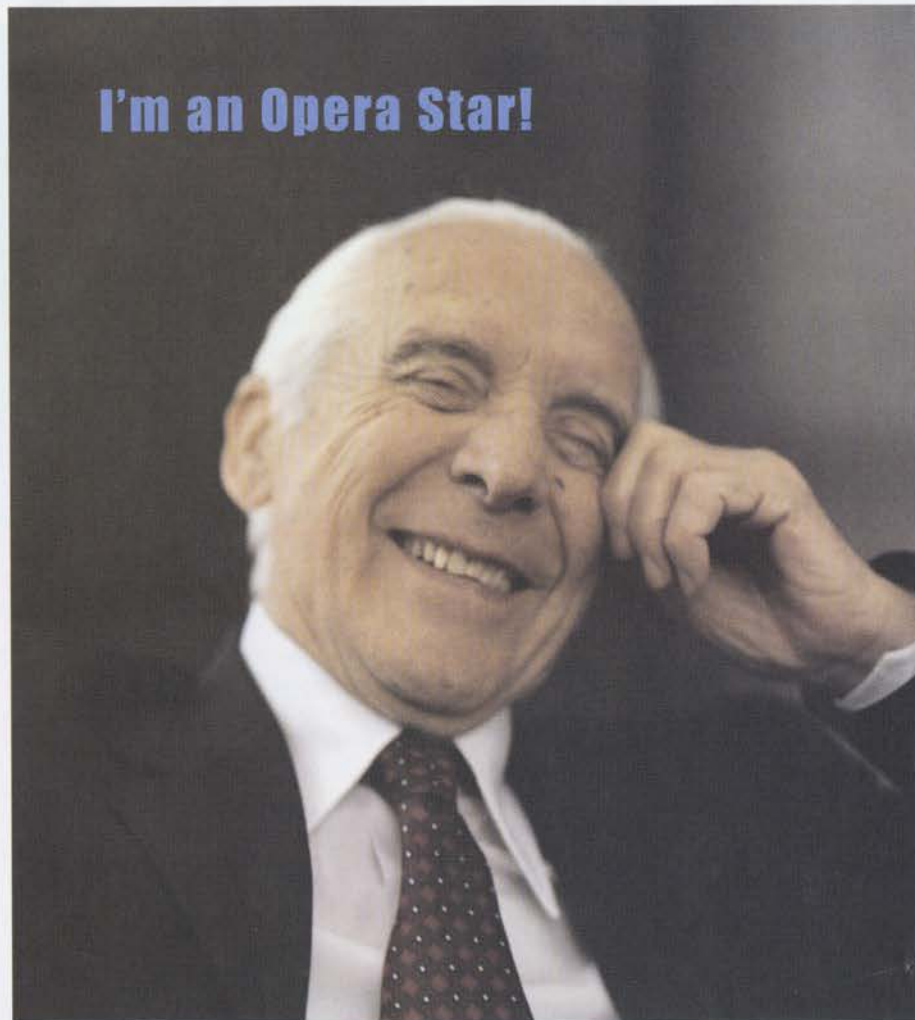
Other Place Theatre at Stratford-upon-Avon, England, and in 1980 he became an Associate Director of the RSC. In 1991 he became the Associate Artistic Director of the American Repertory Theatre in Cambridge, MA. Daniels is now an Honorary Associate Director of the RSC and is currently working out of New York as a freelance director. His recent work includes productions for the Royal National Theatre of Great Britain, The Shakespeare Theatre of Washington, D.C., The Public Theatre of New York and the Dallas Theater Center. Among his many productions of Shakespeare are *Macbeth*, *The Tempest*, *Hamlet*, *Titus Andronicus*, *Henry IV Parts 1 and 2* (Best Production, Boston Critics Circle), *Henry V* (Manchester Theatre Critics Award, Outstanding Production) and acclaimed stagings of *Richard II* and *Richard III* at New York's Theatre for a New Audience. He directed Britten's *The Turn of the Screw* for the Berkshire Opera, *Tosca* at the Teatro Municipal in Rio de Janeiro and *Così fan Tutte* at the Arizona Opera, a production that is scheduled again for the Pittsburgh Opera in 2006. Also in preparation is Verdi's *Macbeth* for the Teatro Amazonas, in Manaus, Brazil. His work for the musical stage includes *Il re pastore* (his first opera production) at the Boston Lyric Opera, *Madama Butterfly* for his 1997 San Francisco Opera debut (he also directed the revival here in 1999), as well as *Carmen* in Houston, Costa Mesa and Detroit.



Set Designer **ROLAND AESCHLIMANN** was born in Switzerland, and his prolific career includes training at the Bayreuth and Salzburg Festival, several years as the Art Director in Osaka,

Japan, Head Designer at the Grand Theatre de Geneve in Switzerland, collaboration with the conductor and director Herbert von Karajan, and work in Essen, Stuttgart, Frankfurt, Warsaw, Leipzig, London, Paris, New York, Berlin, Festival Aix-en-Provence, and Schwetzingen Festspiele. Aeschlimann's operatic credits include Monteverdi's *L'Orfeo*, *Luci miei Traditrici* by Salvatore Sciarrino, *Luisa Miller* (Royal Opera House, Covent Garden, London), *Il Figlio delle Selve* by Ignaz Holzbauer (Schwetzingen Festspiele), *Tristan und Isolde* (the first performance of a Wagner opera at the Glyndebourne Festival), *Theaterkonzert* by Mauricio Kagel (world premiere, Ruhrtriennale Germany),

Die Meistersinger von Nürnberg (Opernhaus Zürich), choreography of Mahler's 5th Symphony (Zürich), and stage directing and set design for *Parsifal* (Grand Theatre de Geneve, Opernhaus Leipzig) and *La Damnation de Faust* (Theatre de La Monnaie Bruxelles). Upcoming engagements include *La Clemenza di Tito* at Deutsche Oper am Rhein Düsseldorf, *Mazeppa* by Tchaikovsky in Karlsruhe, *Ademeto* at the Handel Festival in Halle, Germany, and Mozart's *Don Giovanni* at La Scala.



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A native of Mannheim, Germany, **ANDREA SCHMIDT-FUTTERER** was costume designer for San Francisco Opera's productions of *Parsifal* (2000), *Saint François d'Assise* (2002), and *Der*

Fliegende Holländer (2004). She worked as a costume assistant and designer at the Schaubühne Berlin from 1980-1984. From 1986 till 1995 she was engaged at the Schauspielhaus Bochum, and from 1992 till 1999 she also taught at the Hochschule für Bildende Kunst in Hamburg. Schmidt-Futterer has collaborated regularly with director Peter Mussbach (*From the House of the Dead* in Brussels, *Lulu* and *Doktor Faust* in Salzburg, *Macbeth*, *Der ferne Klang* and *Moses und Aron* in Berlin, *Arabella* at Théâtre du Châtelet in Paris, *La Traviata* in Berlin and at the Festival of Aix-en-Provence, *Wozzeck* and *Carmen* in Zürich); with director Nikolaus Lehnhoff (*Parsifal* at English National Opera as well as here, *The Flying Dutchman* in Chicago, *Turandot* at Nederlandse Opera Amsterdam and *Tristan und Isolde* at Glyndebourne). Other recent productions include *Dialogues des Carmélites* at Hamburg State Opera; *Perela* by P. Dusapin at Opéra Bastille in Paris, *Les Troyens* at Nederlandse Opera Amsterdam, a co-production of *Arabella* the Royal Opera House, Covent Garden, and *Wozzeck* at Japan's Saito Kinen Festival. Future projects include *Billy Budd* at the Bayerischer Staatsoper, Munich, *Salome* at Dresden's Semperoper and *Die tote Stadt* at the Grand Théâtre in Geneva.



Lighting Designer **MANFRED VOSS** made his San Francisco Opera debut in the 2002-03 production of *Kát'a Kabanová* and returned in 2004 for *Eugene Onegin*. His first professional work was seen at the Bremer

Theater in Bremen; he has been responsible for lighting numerous productions of opera, ballet and dramatic works throughout his distinguished career. He first came to international attention with the lighting designs for Patrice Chéreau's *Ring* cycle at the 1976 Bayreuth Festival and has since created the designs for virtually all the new productions there: *Lohengrin* (productions by Götz Friedrich, W. Herzog, and K. Warner); *Die Meistersinger von Nürnberg* (Wolfgang Wagner); *Tristan und Isolde* (J.P. Ponnelle, H. Müller); *Parsifal* (W. Wagner, Friedrich); *Der Fliegende Holländer* (D. Dorn, C. Guth); the *Ring* Cycle (Peter Hall, Harry Kupfer, A. Kirchner); and *Tannhäuser* (Arlaud). From 1990 to 1995 he created the lighting for numerous productions at the Hamburg State Opera with directors

such as Marelli, Kupfer, Schaaf, Freyer, Homoki, Krämer, Decker, Berghaus, del Monaco and Flimm, among others. His work has been seen in Vienna, Berlin, Bonn, Rome, Catania, Paris, Tokyo, Rio de Janeiro, Nice, Barcelona, Leipzig, St. Petersburg, Montpellier, Nancy and Genoa. Recent projects include *Falstaff* and *Die Meistersinger von Nürnberg* in Munich, *King Roger* in Amsterdam, and Robert Carsen's staging of the Ring Cycle in Cologne.



WOLFGANG WILLASCHEK was Head Dramaturg at the Hamburg Opera under general director Rolf Liebermann. He was also Head Dramaturg of the Salzburg Festival from 1987-1991,

as well as Dramaturg and Associate Artistic Director of the Schleswig-Holstein Music Festival from 1995-1997. In addition, he has served as dramaturg at, among others, the opera houses of Munich, Stuttgart, Frankfurt, Zürich, St. Petersburg and London. (He was dramaturg for the English National Opera's original production of *Parsifal* which was seen at San Francisco Opera in 2000.) In addition to his work as dramaturg, Willaschek has been active as a teacher (Hamburg University for Performing Arts, Technical University of Hamburg, Hanns Eisler University in Berlin, European Academy for Opera in Neumarkt, Austria), librettist (for Udo Zimmermann's often produced *Weisse Rose* and Manfred Trojahn's *Limonen aus Sizilien* which had its world premiere in 2003 at the Cologne Opera, as well as for other operas performed in Munich, Prague, Nuremberg, Schwetzingen and Zürich), and author (*The History of the Salzburg Festival, 1987-1990*, *The Magic Flute—Mozart's Great Opera*, *Mozart-Theater*, and *Fifty Themes: A New Opera Guide*). His libretto for *Das Treffen in Telgte*, based on a novel by Günter Grass and set to music by Eckehard Meyer, had its premiere in March 2005 at the Dortmund Opera. Future engagements include a new production of Wagner's *Ring* Cycle at the National Theater in Weimar, Germany.



Choreographer **ROBERT MOSES** has created over 80 works for dance, theater and film, and been the recipient of numerous grants, awards, and fellowships, including three project awards

from the National Endowment for the Arts, an Irvine Dancemakers grant, the Bonnie Bird North American Choreography Award and three Isadora Duncan Dance Awards. Mr. Moses's work has been commissioned and performed internationally by such companies as Cincinnati Ballet, Transitions Dance

Company of the Laban Center in London, African Cultural Exchange and Bare Bones Dance Company in Birmingham, England, and Oakland Ballet, among others. In his association with Stanford University since 1995, Mr. Moses has been a lecturer and curator of dance programming. A highly regarded master teacher, he has taught at Bates Dance Festival, Colorado Dance Festival, UC Berkeley, UC Davis, University of Texas, University of Nevada, and others. Mr. Moses' acclaimed dance company, Robert Moses' Kin, founded in 1995, performs his extensive repertory.



Awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of San Francisco Opera's North American premiere of *Saint François d'Assise*, **IAN**

ROBERTSON has been chorus director and conductor with the Company since 1987 and artistic director of the San Francisco Boys Chorus since 1996. He made his SFO conducting debut with the 1988 production of *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore* and *La Bohème*. In addition to his highly praised work with the Opera Chorus, he has led the Opera Orchestra and Chorus in many concerts. Additional conducting assignments include productions for the Opera Center, concerts with the Merola Opera Program, as well as engagements at Sarasota Opera, Edmonton Opera and at Philadelphia's Curtis Opera Theatre. Before joining the Company, Robertson was head of music and chorus director of Scottish Opera, where he led numerous stagings. A native of Scotland, the maestro trained as a concert pianist and accompanist at the Royal Scottish Academy of Music, subsequently graduating with honors from the University of Glasgow.

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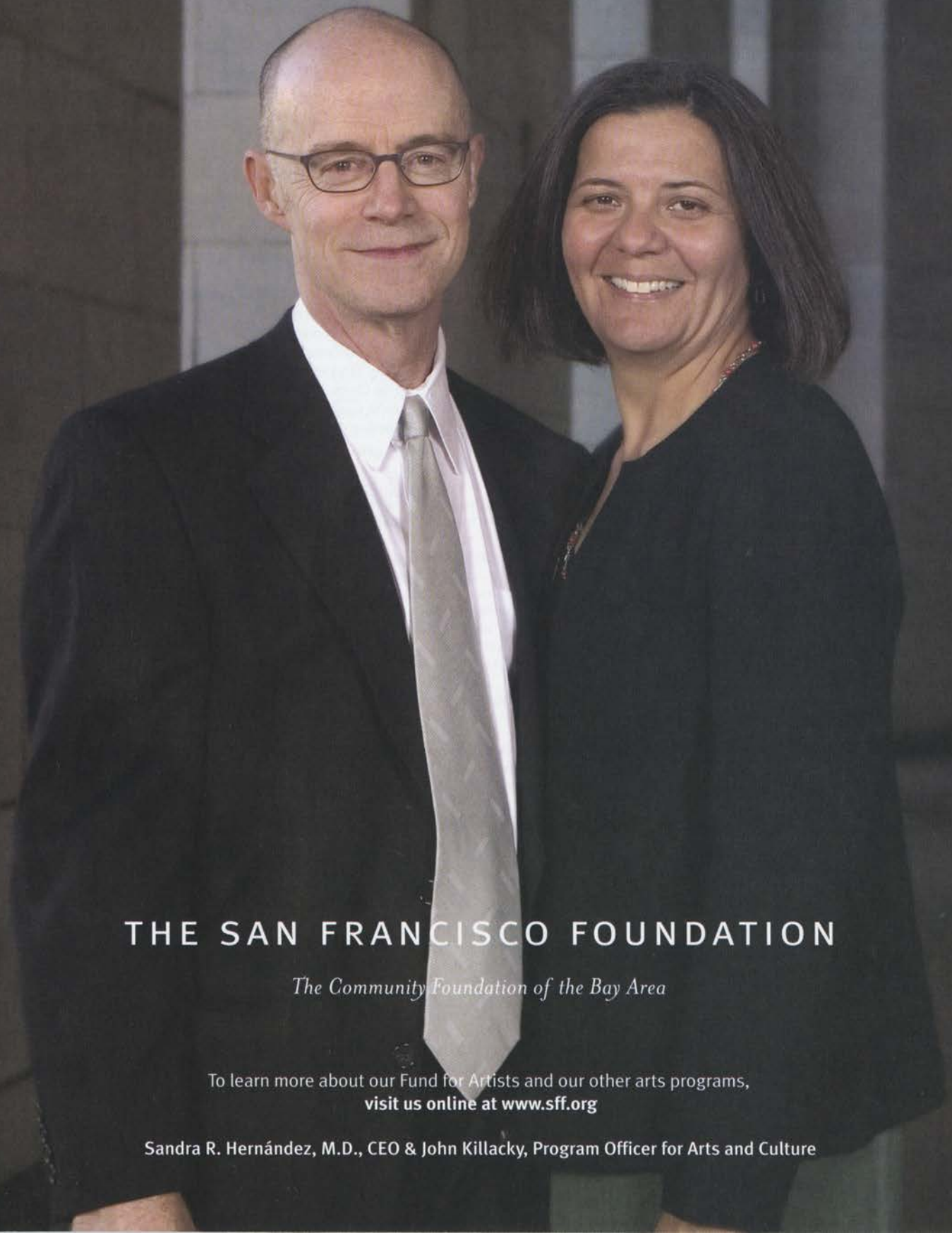
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and David V. Jones

Box V

Mr. and Mrs. J. Burgess
Jamieson
Mr. George R. Roberts

Box W

Mr. and Mrs. Reid W.
Dennis

Box X

Mrs. Myron DuBain
Mrs. Anna Becky Redlich

Box Y

Maria Manetti Farrow
Dr. and Mrs. Richard
Kunin

Box Z

Mrs. Lennart G. Erickson
The Malouf Family

SAN FRANCISCO OPERA PATRON SERVICES

DINING AND REFRESHMENTS: The Patina Group serves an elegant hot buffet in the lower lounge of the Opera House. **Patina is now open two hours prior to evening performances (but still 90 minutes prior to matinees).** For lighter fare, try Café Express on the Box level or Dress Circle Café on the Dress Circle level. Entrance for dining is via the carriage entrance located at the north side of the War Memorial Opera House (the side facing Herbst Theatre). Please call (415) 861-8150 for reservations.

Refreshments are served during intermissions of all performances, on the lobby, Box, Dress Circle and Balcony levels. You may make reservations for a table or conveniently pre-order food and beverages that will be ready and waiting for you by calling (415) 861-8150.

SAN FRANCISCO OPERA BOUTIQUE, located on the South Mezzanine level of the Opera House, sells selected opera recordings, memorabilia and gift certificates. The Boutique is open 90 minutes before performances, at intermissions and afterward. All proceeds benefit San Francisco Opera.

OPERA BOX OFFICE is located in the Opera House, 301 Van Ness Avenue, and is open 10 am – 6 pm, Monday through Saturday, and through the first intermission on performance days. Tickets may also be charged by phone at (415) 864-3330 or ordered online at sfopera.com. We accept American Express, VISA and MasterCard.

If you are unable to use your tickets to a particular performance, you may exchange

them for tickets to another performance, subject to availability, or donate them back to the Opera. The Opera Box Office can accommodate your ticket exchanges for future performances up to 30 minutes before curtain or during the first intermission. No refunds are associated with ticket exchanges, and a fee (plus any price differential) may apply. Please contact the Box Office for more information.

ACCESSIBILITY Our facilities are completely accessible. Our Box Office staff and ushers are available to answer questions and help accommodate your accessibility needs. Please call (415) 864-3330 in advance of the performance you are attending so that we can ensure your comfort.

The Opera House is equipped with a Sennheiser Infrared Listening System for patrons who require hearing assistance. Patrons may obtain headsets with individual volume controls in the coat checkroom on the South Promenade of the Main Lobby.

Wheelchair seating positions are located on the Orchestra, Box, and Dress Circle levels. Aisle seats with swing-up armrests are located on the Orchestra, Dress Circle, Balcony Circle, and Balcony levels. Wheelchair-accessible restrooms are located on all floors except the Orchestra (1st floor) and Balcony (5th floor) levels. Accessible drinking fountains are located on all floors except the Balcony level.

Wheelchair-accessible public telephones are located on the Orchestra, Box, Grand Tier (2nd floor) and Dress Circle (3rd floor) levels. A public telephone with ATDD is located on the

Orchestra level in the northeast corner of the lobby.

COAT CHECK For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc. must be checked at the Opera House coat check, located at the north and south ends of the main lobby.

OPERA GLASSES are available in the coat check at the north end of the main lobby.

EMERGENCY MEDICAL ASSISTANCE is available at the Opera House during all performances at the nurse's station, located on the lower level of the Opera House.

LOST AND FOUND items may be claimed at the coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 401 Van Ness Avenue, Room 110, (415) 621-6600 (8 – 11:30 am, Monday – Friday).

TAXI SERVICE Patrons needing a cab at the end of the performance may reserve one with the doorman at the Grove Street entrance before the end of the final intermission.

PERFORMANCE ETIQUETTE

- Please switch digital watches, cell phones and pagers OFF before the performance begins.
- No cameras or tape recorders are permitted in the Opera House.
- Children of any age attending a performance must have a ticket.
- Management reserves the right to remove any patron creating a disturbance.

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

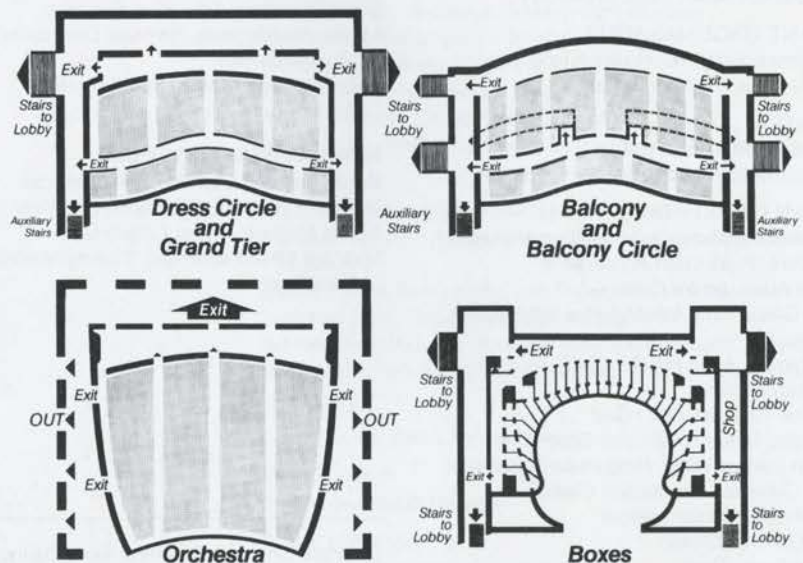
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Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. (Refer to Diagrams.) In case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

A photograph of the Metropolitan Opera House lobby at night. In the foreground, a large, illuminated fountain with multiple jets of water is in motion. The background shows the grand architecture of the opera house, with large arched windows and balconies. The interior lights are warm and glowing, and a few silhouetted figures can be seen in the distance.

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