

Idomeneo

1989

Cancelled due to Loma Prieta earthquake
Tuesday, October 17, 1989 8:00 PM

Masonic Auditorium
Sunday, October 22, 1989 2:00 PM

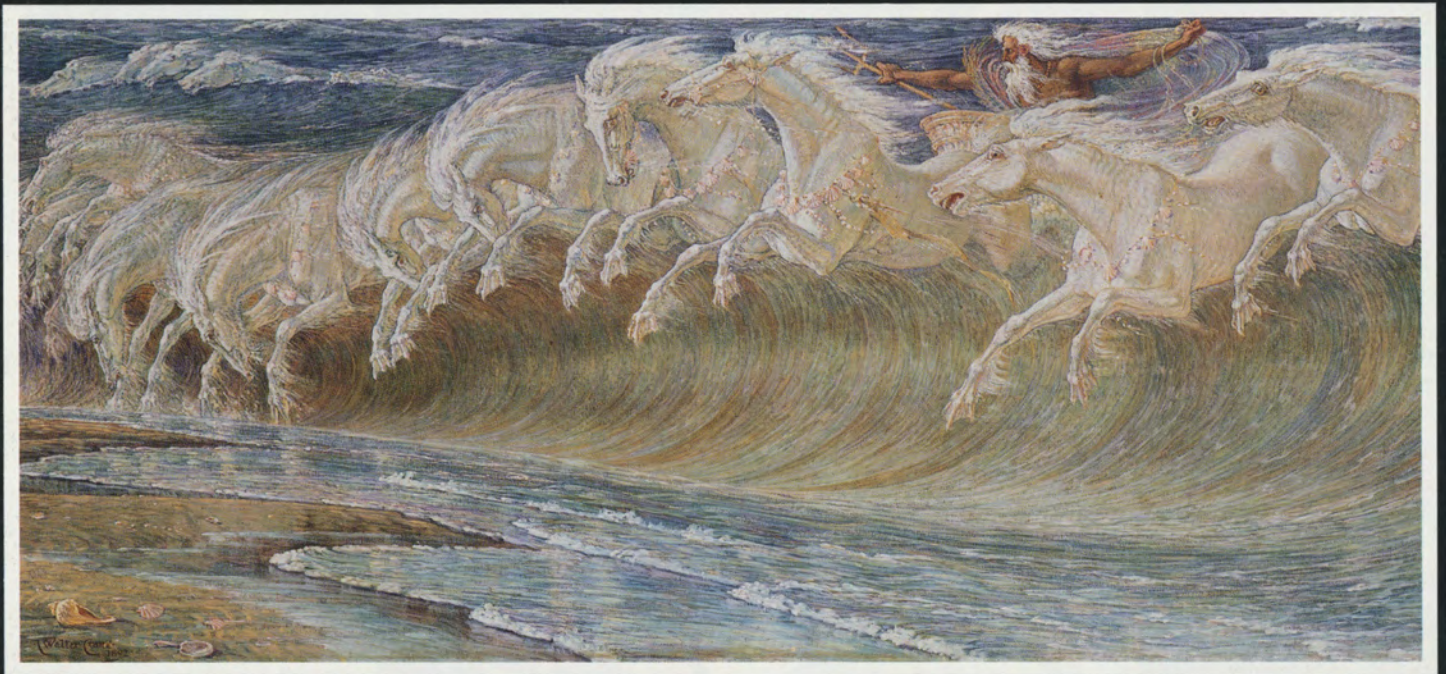
SFO_PUB_01_SFO_1989_07

Publications Collection

San Francisco Opera Archives

San Francisco Opera

1989 SEASON



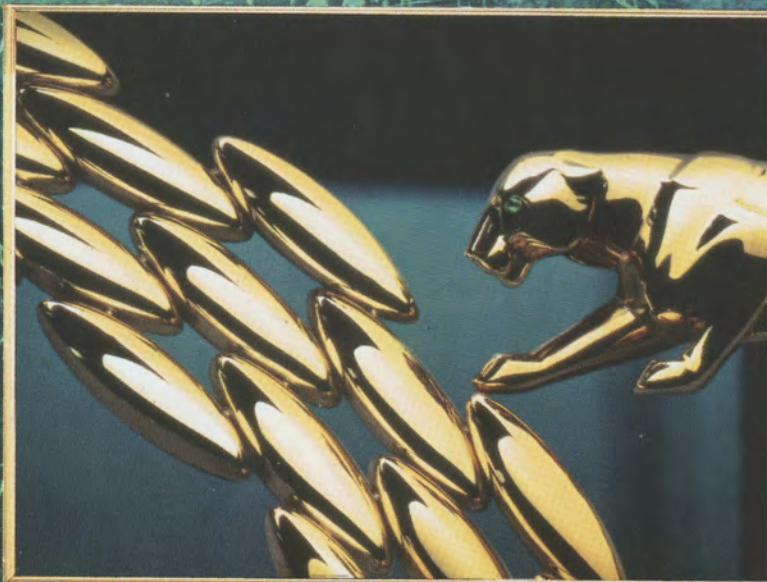
Idomeneo

\$2.00

Cartier

THE STORE.

ENTERING A CARTIER BOUTIQUE IS LIKE OPENING A WONDERFUL JEWEL BOX AND DISCOVERING A WEALTH OF DAZZLING TREASURES INSIDE. AN EXTRAORDINARY ARRAY OF INVENTIVE OBJECTS, EACH CREATED AND SIGNED BY THE WORLD'S MOST CELEBRATED JEWELER. FROM THE ELEGANTLY FUNCTIONAL TO THE FRANKLY LUXURIOUS: JEWELRY, WATCHES, PENS, LIGHTERS, TABLEWARE, LEATHER GOODS, FRAGRANCES, EYEWEAR AND MORE. EVERYTHING TEMPTS. EVERYTHING IS CARTIER: EPITOMIZING THE ART OF LIVING, THE ART OF GIVING, THE ART OF BEING UNIQUE.



Cartier

THE ART OF BEING UNIQUE

J E W E L E R S S I N C E 1 8 4 7

231 Post Street, San Francisco (415) 397-3180

© 1999 CARTIER, INC.

Cartier jewelry is sold exclusively in Cartier jewelry stores and Must de Cartier boutiques. Each piece is accompanied by a certificate guaranteeing its authenticity.

San Francisco

Thrilled.



The house. The agent. The deal. The whole experience is going to leave you thrilled.

The experience is priceless.



2001 Lombard Street, (415) 929-1500/1892 Union Street, (415) 921-5555/560 Davis Street, (415) 296-1000



One of the world's newest airlines.

After all, an airline is only as old as its fleet. And while Lufthansa is one of the world's most experienced airlines, we keep our fleet of planes remarkably new. The average age of a Lufthansa plane is one of the youngest in the business — a mere 7.8 years.

Of course, with our rigorous maintenance procedures and close attention to detail, Lufthansa's planes never really lose their original luster. And we are constantly renewing our fleet to guarantee that you can always expect our accustomed level of reliable, punctual service. That's a comforting thought for you, as well as good business sense for us.

Where else can you find an airline so young, and yet so experienced?

People expect the world of us.



Lufthansa
German Airlines

Lufthansa is a participant in the mileage programs of United, Delta, USAir and Continental/Eastern. See your Travel Agent for details.

San Francisco Opera

Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

Idomeneo

1989 SEASON

FEATURES

- 26 **Appreciating *Idomeneo*** by Max Loppert
An affectionate look at Mozart's very special masterpiece.
- 50 **Lotfi Mansouri: Looking into the Future** by Timothy Pfaff
San Francisco Opera General Director Lotfi Mansouri talks about his plans for the Company.
- 56 **Serious Opera** by David Littlejohn
The author provides a fascinating look at the genre known as *opera seria*.

DEPARTMENTS

- 10 Administration
15 1989 Season Repertoire
35 Artist Profiles
39 Cast and Credits
40 Synopsis
62 Opera Previews
63 Box Holders
64 Donor Categories
65 Corporate Council
67 Medallion Society
72 Supporting San Francisco Opera
82 Services



COVER

Walter Crane, 1845-1915, *The Horses of Neptune*, 1892; Oil on canvas, 33 $\frac{7}{8}$ x 84 $\frac{3}{8}$

Neue Pinakothek, Munich. Reproduced by kind permission

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

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

SAN FRANCISCO OPERA MAGAZINE is published by THEATER PUBLICATIONS, INC.

Michel Pisani, *President*
Florence Quartararo, *Vice-President*
Account Executives: Helen Parnisi
Cecilia Tajo

Diane Noyes

SAN FRANCISCO OPERA MAGAZINE, 110 Gough Street, Suite 402, San Francisco, CA 94102
Telephone: (415) 554-0441 FAX 554-0148



From the Chairman of the Board and the President

We are pleased to welcome you to the 67th annual season of the San Francisco Opera, a season distinguished by no fewer than four new productions as well as ventures into new repertoire. Our own General Director Lotfi Mansouri will lead us on the first of these journeys of discovery, when he directs the Company's first presentation of the complete three-act version of Berg's *Lulu*. Boito's *Mefistofele* has not been seen in the Opera House for 26 years; this year, it returns in a new production that is our first cooperative effort with the renowned Grand Théâtre de Genève. Mozart's *Idomeneo* returns to the Company in a new production created by the team of John Copley, director; Michael Stennett, costume designer (*Julius Caesar*, *Orlando*) and John Conklin, set designer (Wagner's *Ring* cycle). With *Orlando Furioso*, San Francisco Opera adds not only a new opera but also a new composer to its list, as we present our first work ever by Antonio Vivaldi. Pier Luigi Pizzi, responsible for the gripping 1986 *Macbeth*, returns to stage this baroque opera. Our gratitude goes to the Paul L. and Phyllis C. Wattis Foundation for underwriting our new *Lulu*; the L.J. and Mary C. Skaggs Foundation for *Idomeneo*; and Geoffrey Chambers Hughes who underwrote *Orlando Furioso* in memory of his grandfather, John William Hughes.

The return of productions seen in previous seasons is always a source of pleasure. Two of these, *Falstaff* and *Otello*, represent the heritage of Jean-Pierre Ponnelle, whose productions in the past contributed greatly to our Company's international stature. We are grateful to the L.J. and Mary C. Skaggs Foundation, the original underwriters of our *Falstaff*, and the San Francisco Opera Guild who made possible this season's revival. Two of our 1989 operas, *Aida* and *Lohengrin*, owe their existence to an anonymous friend of the San Francisco Opera, while *Die Frau ohne Schatten* was originally underwritten by Cynthia Wood, who is also making this year's staging possible. Last, but far from least, *Madama Butterfly* re-joins our repertoire in a production made possible some years ago by the San Francisco Opera Guild.

It is a privilege to be able to acknowledge our governmental funding sources, including the National Endowment for the Arts and the California Arts Council. We also extend our appreciation to the Grants for the Arts of the San Francisco Hotel Tax Fund, Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg, whose support has always been gratifying.

As in previous years, we extend our appreciation to the San Francisco Opera

Guild and the War Memorial Board of Trustees for their ongoing support.

In the past, we have pointed out that ticket sales cover only slightly more than half of our expenses; this is no less true now than it has ever been. With the ongoing support of the individuals, foundations, corporations and government agencies already mentioned, and your own interest and financial support, we anticipate continued success and growth for our Company.

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

McGUIRE®



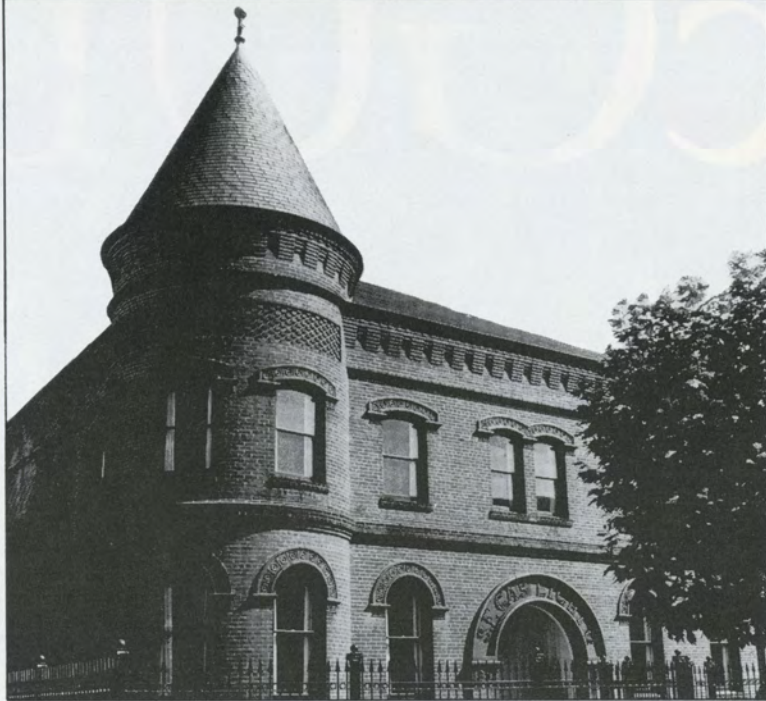
Visit a McGuire
Showroom accompanied
by your interior designer
or architect.

In San Francisco
151 Vermont Street
at 15th
(415) 982-0812

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

In Laguna Niguel
23811 Aliso Creek Rd.
Suite 168
(714) 643-3025

NOT FOR SALE.



Each year we sell literally hundreds of prime residential properties. But this fine building is not among them.

You see, this vintage Queen Anne-style building is the home of San Francisco's premiere residential brokerage,

one of a family of diversified real estate enterprises sharing the name, Pacific Union.

The value Pacific Union places on our City's historical heritage and aesthetic integrity is reflected in its landmark headquarters, originally built in 1893 near Gashouse Cove

in the Marina to house the San Francisco Gas Light Company.

San Franciscans whose tastes echo those of our proud founders will find within these historic walls the keys to many another marvelous mansion.

PACIFIC UNION

RESIDENTIAL BROKERAGE

If you would like information about buying or selling real estate in San Francisco, call William Jansen, President, (415) 929-7100.

3640 Buchanan

601 Van Ness

Realtors who share your appreciation of this special place called San Francisco.



General Director's Message

The current San Francisco Opera season is special for many reasons. The repertoire spans the gamut of operatic creativity from Antonio Vivaldi to Alban Berg, with four of the works being given in exciting new productions. There is one aspect of our 67th season, however, that I find particularly heartening. One of my dreams for the Company is for the outstanding young talent of the San Francisco Opera Center to form an ensemble that will become our core company of singers, around whom we can build our repertoire and secure the highest possible artistic standards from production to production, season to season. A glance at this year's roster will show how quickly this ideal is already starting to become a reality. Two of the title roles in our fall operas belong to two brilliant young sopranos who have come through the Center's numerous training programs: Ann Panagulias as Lulu, and Nikki Li Hartlieb as Madama Butterfly. But they will not be carrying the Center's torch

alone on the Opera House stage; virtually every production is populated with alumni who have made our Opera Center the envy of every American opera company. These are the young artists we have watched together from their first appearances at Stern Grove or the Merola Opera Program Grand Finals, through their development into full-fledged artists who would be a credit to any major opera company. With such a firm artistic foundation, and with the added excitement of numerous international stars, our 1989 season should be a pleasure to follow, and a portent of wonderful developments as San Francisco Opera grows toward the 21st century. I am delighted that you will be with us as we open the next exciting chapter in the history of the San Francisco Opera.

San Francisco Opera

LOTFI MANSOURI, *General Director*

Sir John Pritchard, *Music Director*

ADMINISTRATION

Sarah Billingham
Artistic Administrator

Christine Bullin
Director of San Francisco Opera Center

Barrett Crawford
Director of Finance and Administration

Jon Peter Finck
Director of Public Relations

Tom Illgen
Director of Marketing

John Leberg
Director of Operations

Julie LeVay
Director of Development

John Priest
Technical Director

ADMINISTRATIVE STAFF

OFFICE OF THE GENERAL DIRECTOR

Marian Elizabeth Lever,
Assistant to the General Director

DEVELOPMENT

Susan Alden, *Gift Accounting Coordinator*

Winifred Arbeiter, *Board Secretary*

Kathleen Esselstyn, *Acknowledgments Secretary*

Mary Elizabeth Foley, *Fund Drive Associate*

Rosemarie Hardy, *Associate Director of Development*

Eden Hernandez, *Fund Drive Secretary*

Julianne J. Larsen, *Assistant Director of Development/
Individual Gifts*

Judith Loura, *Assistant Director of Development/Grants*

Molly Roth, *Staff Writer*

Nancy Stryble, *Assistant Director of Development/
Support Systems*

Marianne A. Welmers, *Secretary to the Director*

Karen Ling Wong, *Patron Services Coordinator*

Lisa T. Woody, *Research Coordinator*

MARKETING

David Perry, *Advertising Manager*

Thomas W. Giuliano, *Projects Manager*

SEASON TICKETS

Richard Sparks, *Subscription Manager*

Eliza McNutt

Richard Street

BOX OFFICE

Michael Thek, *Box Office Manager/Treasurer*

Marcella Bastiani, Jeffrey Jensen,

Bill Mathews, Lyle Snow, *Assistant Treasurers*

Marilyn Wilson, *Telephone Sales*

Ruth Van Slyke

Marie Zahler

PUBLIC RELATIONS

Robert M. Robb, *Public Relations Associate*

John Schauer, *Staff Writer*

Elizabeth Lynch, *Public Relations Associate*

FINANCE AND ADMINISTRATION

FINANCE AND ACCOUNTING

Gisela Fränken, *Controller/Treasurer*

Keith Spindle, *Accounting Supervisor*

Suzanne W.W. Pon, *Senior Accountant*

Sylvia Leung, *Administrative Assistant*

Ron Peterson, *General Accounting*

David Powers, *Accounts Payable*

DATA PROCESSING

Gordon Taylor, *Data Processing Manager*

Jackie Carter, *Senior Programmer*

ADMINISTRATION

Patricia Quartina, *Secretary to the Director of
Finance and Administration*

Diana Genovese, *Personnel*

Judith Nitchie, *Office Services/Facilities*

Mickey Frettoloso, *Mailroom/Supplies*

Janet Johnston, *Reception*

OPERA SHOP

Meigs Ingham, *Merchandise Manager*

Elizabeth Wilson, *Retail Sales Manager*

Gabrielle Harmer

Alba A. Surles

SAN FRANCISCO OPERA CENTER

Russ Walton, *Business Manager*

Stephanie Zimmerman, *Merola Opera Program Manager*

Kathryn Cathcart, *Director of Music Studies*

Patrick Summers, *Music Staff*

Robin Hodgkin, *Presenter Services*

Lucinda Toy, *Assistant to the Director*

Gregg Bryon, *Assistant to the Business Manager*

Joan Juster, *Special Projects Coordinator*

Jack Gwinn, *Production Manager*

Pamela Lord, *Assistant to the Merola Opera Program Manager*

Sharon Jemison, *Operations Coordinator*

Anne Terrell, *Merola Opera Program Financial Secretary*

Marian S. Reyes

Continued on page 13



THE DIAMONDS OF TIFFANY

TIFFANY & Co.

SAN FRANCISCO 252 GRANT AVENUE 94108 415-781-7000 ©T&CO. 1989

HERMÈS HEAVY METAL.



"Espace" attache case in carbon fiber and natural cowhide, \$ 4,495. "Birkin" black suede bag, \$ 5,295. "Collier de Chien" black crocodile bracelet, \$ 645. Black goatskin memo-pad holder GM, \$ 125. "Dog" bag in black lizard, \$ 2,995. Lady's black cashmere sweater, \$ 655. "Breloque," "Cool," "Sérail," "Soya," "Saphir," "Sorbet," "Slave," "Nervures Droites," "Puddock" gloves, from \$ 195 to \$ 525. "Kelly" silver pillbox, \$ 495. "Fersen" bracelet in silver and gold MM, \$ 7,450. Comb case in black boxcalf with gilt comb, \$ 100. "Clou Carré" studded, gold-plated bracelet, \$ 995. Sac à malice "Circus" in black and grey suede, \$ 1,775. Men's "Sellier" watch, black grained calfskin strap, \$ 950. "Clou Carré" gold-plated brooch-pin, \$ 915. "Collier de Chien" black crocodile belt, \$ 2,195. "Chaîne d'Ancre" tie, \$ 85. "Clou de Selle" money clip in silver and gold, \$ 1,475. Silk carré "Mors à la Connétable" with "Lock" scarf ring, \$ 175. "Kelly" watch, black boxcalf strap, \$ 775. "Harry" moccasins in black crocodile, \$ 1,425. Prices for continental U.S. only.

Available exclusively at:
Hermès, One Union Square, 212 Stockton, San Francisco, California. Monday-Saturday 10 a.m. - 6 p.m. Sunday, Noon - 5 p.m. Tel: (415) 391-7200.
Visit the Hermès Boutique closest to you or call (800) 441-4488, ext. 216.

MUSIC, PRODUCTION AND TECHNICAL STAFF

ARTISTIC ADMINISTRATION

Clifford Cranna, *Musical Administrator*
Vivian Baldwin, *Assistant to the Artistic Administrator*
Tessa Bergen, *Coordinator of Artists Services*
Steven White, *Librarian*
Linda Jaqua

REHEARSAL DEPARTMENT

Christopher Hahn, *Rehearsal Administrator*
Valentina Simi
Kate Stephenson
James Utz*

CHORUS

Ian Robertson, *Chorus Director*
Ernest Fredric Knell, *Associate Chorus Master*
James Meyer, *Chorus Manager*
Don Tull, *Chorus Librarian*
Philip Hahn, *Boys Chorus Director*
Elizabeth Appling, *Girls Chorus Director*

BALLET

Victoria Morgan, *Ballet Mistress*

MUSICAL STAFF

Kathryn Cathcart
Scott Gilmore
Svetlana Gorzhevskaya
Peter Gruenberg*
Mark Haffner
Susan Miller Hult
Jonathan Khuner
Ernest Fredric Knell
Bruce Lamott
Christopher Larkin
Susanna Lemberskaya
Daniel Lockert*
Robert Morrison
Patrick Summers*
David Triestram*

ASSISTANT FOR ARTISTS

Philip Eisenberg

LANGUAGE COACHES

Elena Servi, *Italian*
Nora Norden, *German*

OPERATIONS ADMINISTRATION

Matthew Farruggio, *Production Supervisor*
Adrian R. Fischer, *Assistant Director of Operations*
Anna Randolph, *Secretary to the Director of Operations*

PRODUCTION

Jerry Sherk, *Production Stage Manager*
Jamie Call, *Stage Manager*
Barbara Donner, *Stage Manager*

Legal Counsel

Pillsbury, Madison & Sutro

Independent Public Accountants

Deloitte, Haskins & Sells

Graphic Design

Coleman Souter; Kirk Frederick Graphics

ASSISTANT STAGE DIRECTORS

Laurie Feldman
Peter McClintock
Paula Williams
Claudia Zahn*

PRODUCTION ASSISTANTS

Barbara Donner
Ted Foster
Karen Oberthal*
Cassandra A. Plott
Paula Suozzi*

SUPERTITLES

Christopher Bergen, *Administrator*

SUPERNUMERARIES

Ted Foster, *Director*

TECHNICAL DEPARTMENT

Larry Klein, *Associate Technical Director*
Sue Cammack, *Assistant Administrator*
Glenn Plott, *Assistant Technical Director*
Pierre Cayard, *Scenic Construction*
Jay Kotcher, *Scenic Artist*
Michael Kane, *Master Carpenter*
David Dwyer, *Assistant Carpenter*
Doug Von Koss, *Master of Properties*
Michael Willcox, *Assistant Propertyman*

SOUND

Roger Gans, *Sound Designer and Consultant*
Chris Wood, *Head Soundman*

LIGHTING AND ELECTRIC DEPARTMENT

Thomas J. Munn, *Lighting Director/Design Consultant*
Joan Arhelger, *Associate Lighting Designer*
Peggy Mueller, *Assistant Lighting Designer*
Jennifer Norris, *Lighting Assistant*
Lynn McKee, *Master Electrician*
Scott Houghton, *Assistant Electrician*

COSTUME DEPARTMENT

Jennifer Green, *Costume Director*
Walter Mahoney, *Costume Shop Manager*
Lynne Horpedahl, Irene Murray,
Matthew Nash, Karen Ohlmann, *Cutters*
Lorraine Forman, Daniele Edwards,
Supervisors
Peg Brady*, Frank Houser, *Senior Craftswomen*
Charles Batte, *Senior Milliner*
Amy Van Every, *Dyer*
Geoffrey M. Craig, *Men's Wardrobe*
Suzanne M. Stassevich, *Women's Wardrobe*

WIG AND MAKEUP DEPARTMENT

Paul Alba, *Wigmaster*

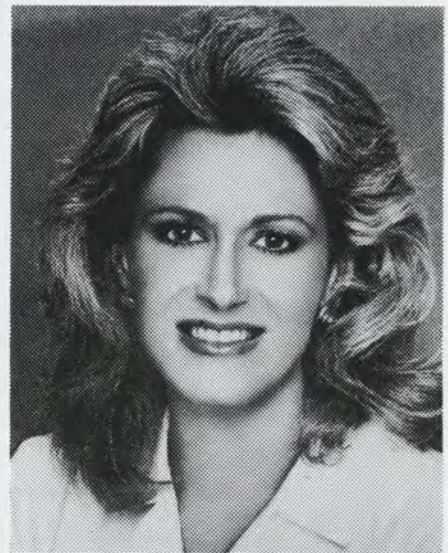
*San Francisco Opera debut

OFFICIAL PHOTOGRAPHERS

Larry Merkle
Robert Messick
Ron Scherl
Marty Sohl

MASTER ELECTRICIAN FOR THE WAR MEMORIAL OPERA HOUSE

William Freeman



Allyn Beth Landau, M.D.

PHYSICIAN/DERMATOLOGIST SCIENTIFIC BEAUTY EXPERT

Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

ZYDERM COLLAGEN

You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. **Dr. Landau administers the most Zyderm/Zyplast/ Collagen in Northern California.**

SKIN GROWTHS

Cosmetic Dermatologist can remove worrisome or unattractive growths such as moles, warts, skintags of the face and body. **Body-check & treatment for skin cancer, changing moles and sun damage. Early diagnosis recommended.**

ACNE TREATMENT

Achieve clear skin and control over break-outs. **Face and Body Acne Cleansing, Exfoliation, Intralesionals.**

PIGMENTATION PROBLEMS/ REJUVENATION

Even out skin tones, restore youthful glow, and improve the texture of your skin. **Rx: Retin-A-Rejuvenation Formulations, Chemical Skin Peels.**

CAPILLARY TREATMENTS

Red spots of face, legs and body may be safely eliminated. Preventive advice.

SKIN CARE FORMULATIONS

Moisturizing Lotion Sunblock SPF 15+, special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Dr. Landau's own Skin Care treatments originally developed for herself and her patients now available by mail or telephone 415-781-SKIN. Phone for questions with answers given by trained medical staff. **Rx: Retin-A.**

Allyn Beth Landau, M.D.

(415)781-2122

(415)781-SKIN

260 Stockton Street on Union Square
San Francisco, CA 94108

Service for Men & Women/Mon. - Sat.
& Evening Appt./HEALTH INSURANCE

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

Kawai is the official piano of the San Francisco Opera. Pianos are provided and serviced by R. Kassman.

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



A rare find indeed.

Distinctive oceanfront residences at Pebble Beach's new Spanish Bay resort from one and one-half million dollars.

With special golf privileges on four Pebble Beach courses and a menu of exceptional services, these large and finely detailed townhomes offer an incomparable resort living experience.

For a private viewing of representative homes elegantly furnished, please call your Pacific Union Residential Brokerage agent or Peggy Economos at (415) 474-6600.

THE RESIDENCES
at
SPANISH BAY

PEBBLE BEACH, CALIFORNIA

San Francisco Opera

Lotfi Mansouri, *General Director*

Sir John Pritchard, *Music Director*

1989 Season

Opening Night

Friday, September 8, 7:30
Falstaff Verdi
 Lorengar, Horne, Swenson, Cowdrick;
 Stewart, De Haan, Raftery, Frank,
 Pittsinger, Sénéchal*
 Kord/Calábria/Ponnelle/Ponnelle/Munn
*Production originally made possible by a
 grant from the L.J. & Mary C. Skaggs
 Foundation; Revival made possible by a
 generous gift from the San Francisco Opera
 Guild.*

Saturday, September 9, 8:00
New Production
Lulu Berg
 Panagulias, Lear, Harris*, Cook, Swift*,
 Mills*; Braun, McCauley, Hotter,
 Myers*, Cowan*, Rideout*, Travis,
 Villanueva, Petersen, Irmiter, Reinhardt
 Mauceri/Mansouri/Schneider-Siemssen/
 Mackie*/Whitfield*
*San Francisco Opera gratefully acknowledges
 a generous grant from the Paul L. & Phyllis
 C. Wattis Foundation to underwrite this
 production.*

Tuesday, September 12, 8:00
Lulu Berg

Wednesday, September 13, 7:30
Falstaff Verdi

Friday, September 15, 8:00
Lulu Berg

Saturday, September 16, 8:00
 Co-production with the Grand Théâtre
 de Genève
Mefistofele Boito
 Beňáčková, Christin, Manhart; O'Neill,
 Ramey, Harper, Wunsch
 Arena/Carsen*/Levine*/Poulin**/Munn
*Production made possible, in part, by Mr. &
 Mrs. John C. McGuire and by Mr. &
 Mrs. Thomas Tilton.*

Sunday, September 17, 2:00
Falstaff Verdi

Sunday, September 17, 7:30
Family Performance
Falstaff Verdi
 Racette*, Williams, Keen, Spence; Noble,
 Boutet*, Ledbetter, Rideout, Travis,
 Estep*
 Robertson/Calábria/Ponnelle/Ponnelle/
 Munn

Tuesday, September 19, 8:00
Mefistofele Boito

Wednesday, September 20, 7:30
Lulu Berg

Thursday, September 21, 8:00
Falstaff Verdi

Friday, September 22, 8:00
Mefistofele Boito

Saturday, September 23, 1:00
Lulu Berg

Saturday, September 23, 8:00
Falstaff Verdi

Sunday, September 24, 2:00
Mefistofele Boito

Tuesday, September 26, 7:30
Falstaff Verdi

Thursday, September 28, 8:00
Mefistofele Boito

Friday, September 29, 8:00
Falstaff Verdi

Saturday, September 30, 8:00
Otello Verdi
 Ricciarelli, Keen; Mauro, Ellis, De Haan,
 Pittsinger, Schwisow, Skinner,
 Villanueva
 Kord/Asagaroff/Ponnelle/Ponnelle/
 Arhelger

Sunday, October 1, 2:00
Lulu Berg

Tuesday, October 3, 8:00
Otello Verdi

Wednesday, October 4, 7:30
Mefistofele Boito

Friday, October 6, 8:00
Otello Verdi

Saturday, October 7, 8:00
New Production
Idomeneo Mozart
 Mattila*, Gustafson, Racette, Spence;
 Ochman, Blochwitz**, Lewis, Outland*,
 Cox*, Li*, Ledbetter
 Pritchard/Copley/Conklin/Stennett/
 Munn

*San Francisco Opera gratefully acknowledges
 a generous grant from the L.J. & Mary C.
 Skaggs Foundation for partial underwriting
 of this production.*

Sunday, October 8, 2:00
Mefistofele Boito

Tuesday, October 10, 7:30
Mefistofele Boito

Wednesday, October 11, 8:00
Idomeneo Mozart

Thursday, October 12, 7:30
Otello Verdi

Saturday, October 14, 2:00
Idomeneo Mozart

Sunday, October 15, 2:00
Otello Verdi

Tuesday, October 17, 8:00
Idomeneo Mozart

Friday, October 20, 8:00
Otello Verdi

Saturday, October 21, 8:00
Aida Verdi
 Sweet*, Zajick, Racette; Popov, Noble,
 Langan, Pittsinger, Li
 Kellogg*/Donnell/Schmidt/Casey/
 Tippet*/Munn
*This production was originally made possible
 by a gift from an anonymous donor.*

Sunday, October 22, 2:00
Idomeneo Mozart

Tuesday, October 24, 7:30
Otello Verdi

Wednesday, October 25, 7:30
Idomeneo Mozart

Thursday, October 26, 8:00
Aida Verdi

Friday, October 27, 8:00
Idomeneo Mozart

Saturday, October 28, 8:00
Madama Butterfly Puccini
 Hartlieb, Redmon*, Spence; Polozov,
 Laperrière*, Perry, Villanueva, Skinner,
 Travis, Estep
 Pritchard/Farruggio/Businger/Munn
*This production was originally made possible
 by a grant from the San Francisco Opera
 Guild.*

Sunday, October 29, 2:00
Aida Verdi

Tuesday, October 31, 8:00 Madama Butterfly	Puccini	Friday, November 24, 8:00 Orlando Furioso	Vivaldi	Thursday, December 7, 7:30 Die Frau ohne Schatten	Strauss
Wednesday, November 1, 7:30 Aida	Verdi	Saturday, November 25, 7:30 Die Frau ohne Schatten	Strauss	Friday, December 8, 7:30 Lohengrin	Wagner
Friday, November 3, 7:30 Madama Butterfly	Puccini	Johnson, Jones, Silja, Racette, Spence, Fortuna*, Parks*, Friedman, Mizell*; Muff**, Johns, Pederson, Duykers, Ledbetter, Skinner, Schwisow, Villanueva, Irmiter, Travis Dohnányi/Asagaroff/Zimmermann/ Skalicky*/Munn		Saturday, December 9, 1:00 Madama Butterfly (Same cast as December 3)	Puccini
Saturday, November 4, 8:00 Aida	Verdi	<i>This production was originally made possible by Cynthia Wood who has also underwritten the 1989 revival.</i>		Saturday, December 9, 8:00 Orlando Furioso	Vivaldi
Sunday, November 5, 2:00 Madama Butterfly	Puccini	Sunday, November 26, 1:30 Lohengrin	Wagner	Sunday, December 10, 1:30 Die Frau ohne Schatten	Strauss
Tuesday, November 7, 8:00 Aida	Verdi			**United States opera debut *San Francisco Opera debut	
Friday, November 10, 7:30 Madama Butterfly	Puccini	Tuesday, November 28, 7:30 Die Frau ohne Schatten	Strauss		
Saturday, November 11, 7:30 Lohengrin Häggander*, Randová; Frey*, Leiferkus**, Vogel*, Baerg*, Estep, Li, Ledbetter, Irmiter Mackerras/Robertson (December 8)/Weber/Montresor/Munn <i>This production was originally made possible by a gift from an anonymous donor.</i>	Wagner	Wednesday, November 29, 7:30 Lohengrin	Wagner	All performances are in the original language with English Supertitles. Supertitles for <i>Falstaff</i> , <i>Lulu</i> , <i>Mefistofele</i> , <i>Idomeneo</i> , <i>Aida</i> , <i>Madama Butterfly</i> and <i>Die Frau ohne Schatten</i> provided by a generous and most appreciated gift from William and Eloise Rollnick. <i>Otello</i> supertitles underwritten through a generous grant from Merrill Lynch & Co., Inc. Supertitles for <i>Lohengrin</i> and <i>Orlando Furioso</i> provided through a grant from The Stanley S. Langendorf Foundation.	
Sunday, November 12, 2:00 Aida	Verdi	Thursday, November 30, 7:30 Orlando Furioso	Vivaldi	Repertoire, casts and dates subject to change.	
Tuesday, November 14, 8:00 Aida	Verdi	Friday, December 1, 7:30 Die Frau ohne Schatten	Strauss	Box Office and telephone sales: (415) 864-3330.	
Wednesday, November 15, 8:00 Madama Butterfly	Puccini	Saturday, December 2, 7:30 Lohengrin	Wagner		
Friday, November 17, 7:30 Lohengrin	Wagner	Sunday, December 3, 1:00 Madama Butterfly Gauci*, Manhart, Spence; Aragall, Schexnayder*, Li, Villanueva, Skinner, Travis, Estep Pritchard/Farruggio/Businger/Munn	Puccini		
Saturday, November 18, 8:00 Madama Butterfly <i>This performance made possible by a generous grant from Shaklee Corporation.</i>	Puccini	Sunday, December 3, 8:00 Orlando Furioso	Vivaldi		
Sunday, November 19, 2:00 <i>New Production</i> Orlando Furioso	Vivaldi	Monday, December 4, 7:30 Die Frau ohne Schatten	Strauss		
Horne, Patterson, Kuhlmann, Walker; Matteuzzi*, Gall, Langan Pritchard/Pizzi/Pizzi/Munn <i>San Francisco Opera gratefully acknowledges a generous gift from Geoffrey Chambers Hughes to underwrite this production. His gift is made in memory of his grandfather, John William Hughes.</i>		Wednesday, December 6, 8:00 Orlando Furioso	Vivaldi		
Tuesday, November 21, 7:30 Lohengrin	Wagner				

THE ADLER LEGACY

The San Francisco Performing Arts Library and Museum (formerly the Archives for the Performing Arts) invites you to an exhibit of photographs taken over several years by noted Bay Area photographer Ira Nowinski. In addition to the primary subject, Maestro Kurt Herbert Adler, the exhibit will also salute San Francisco Opera Center's Adler Fellows, the young singers who are about to embark on careers on the world's opera stages. The exhibit is located in the War Memorial Opera House Museum (box level, south side) and is open to the public during Opera House performance hours, September 8 through December 10, 1989.



BLACK, STARR & FROST

IN SAN FRANCISCO AT THE ST. FRANCIS HOTEL

SOUTH COAST PLAZA, CA • GREENWICH, CT • HARTFORD, CT • STAMFORD, CT • BOCA RATON, FL • FT. LAUDERDALE, FL • PALM BEACH, FL • BOSTON, MA • NORTH BETHESDA, MD
SHORT HILLS, NJ • NEW YORK, NY • COLUMBUS, OH • PLANO, TX • ARLINGTON, VA • FAIRFAX, VA • MCLEAN, VA • MIDDLEBURG, VA • WASHINGTON, DC



Real Estate Lending

Offering the ultimate in real estate financing:

- *Luxury residential properties*
- *Condominiums, cooperatives*
- *Apartment & commercial buildings*

For a personal consultation, please contact:

*James Herbert, Gordon Taubenheim,
or Katherine August.*

FIRST REPUBLIC BANCORP INC.

221 Pine Street, San Francisco, CA 94104 (415) 392-1400

San Francisco Los Angeles Escondido Del Mar La Mesa

San Francisco War Memorial Performing Arts Center

War Memorial Opera House

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

The Honorable Art Agnos
Mayor, City and County of San Francisco.

TRUSTEES

Thomas E. Horn
President

Claude M. Jarman
Vice President

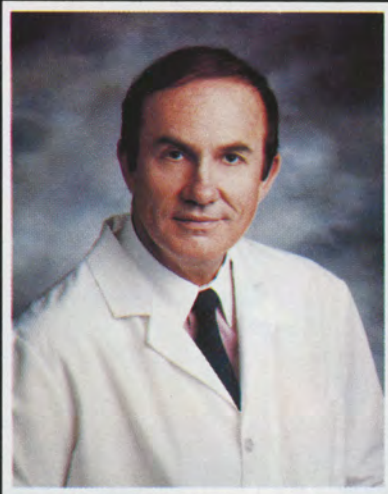
Alan D. Becker
Mrs. Joseph D. Cuneo
Mrs. Mitchell V. Davies
Mrs. Walter A. Haas, Jr.
Sam K. Harrison

Mrs. Anthony J. Leones
Mrs. George R. Moscone
Francesca P. Naify
Mrs. Melvin M. Swig

Thelma Shelley
Managing Director

Elizabeth Murray
Assistant Managing Director

George W. Commons, M.D. *Aesthetic Plastic Surgeon*



*Dedicated to aesthetic surgery
of the face, neck,
eyes, nose,
breast, and body contour
(liposuction)
Ambulatory office surgery*

1000 Welch Road, Suite 202
Palo Alto, California 94304
1-415-328-4570

Hospital Affiliation
Stanford University Hospital

American Board of Plastic Surgery Certification
Fellow of the American College of Surgeons

Member of the American & International
Societies for Aesthetic Plastic Surgery, Inc.

Member American Society of Plastic and
Reconstructive Surgeons, Inc.

Member California Society of Plastic Surgeons, Inc.

San Francisco Opera Guild

Mrs. David Hartley
President

Mrs. James Duryea, Jr.
Vice President - Administration

Mrs. Robert Higgins
Vice President - Chapters
Mrs. John O. Merrill

Vice President - Development
Mrs. Michael Saviano

Vice President - Education
Mrs. George H. Olsen, Jr.

Vice President - Fund Raising
Miss Constance Thompson
Vice President — Membership

Mrs. Richard Ralph
Secretary

Mrs. Bill R. Poland
Treasurer

Mrs. Philip Grossi
Member-at-Large

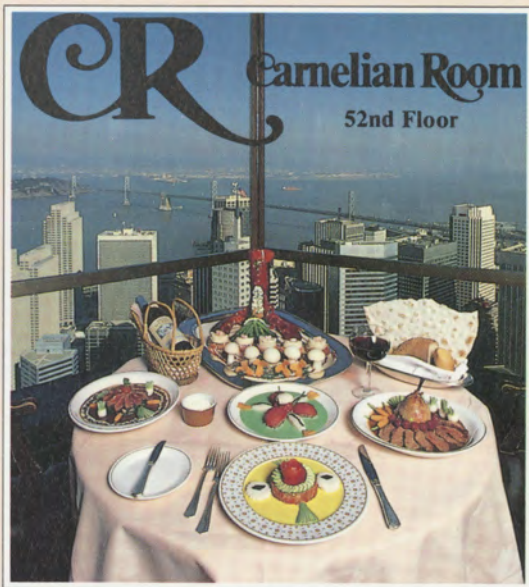
Mrs. Mark R. Hornberger
Ex-Officio Member

Mr. Lotfi Mansouri
Honorary Director

Andrew A. Thompson
Administrator

Beresford Amoroso
Events Coordinator

Patricia L. Viera
Executive Secretary



CR Carmelian Room

52nd Floor

SAN FRANCISCO OPERA MAGAZINE READERS
are invited to

Dinner for Two for \$49.50

Complete with Wine

Tax and gratuity not included. Reservations required.

Bank of America Center, 555 California St. 52nd Fl., San Francisco
Please call (415) 433-7500. Jackets required for gentlemen.

Present this invitation to the maitre d' on arrival.

OFFER EXPIRES DECEMBER 30, 1989

DISCOVERY MENU

Experience award-winning American Seasonal Cuisine
while overlooking everyone's favorite city—
52 floors above it all.

APPETIZERS

(Please select one)

San Francisco Crab and Seafood Chowder
Terrine of Salmon and Watercress, Yogurt and Papaya
Chilled Scallops and Calamari
with Red and Green Peppers, Garlic Vinaigrette
California Mixed Field Greens
with Roasted Hazelnuts, Garlic Crouton

ENTREES

(Please select one)

Fricandeau of Eastern Veal with Spinach Puree, Natural Juice
Sauteed Fillet of Petrale Sole with Baby Bok Choy, Butter and Lemon
Sauteed Sweetbreads with Pearl Onions and Fresh Pasta,
Madeira and Truffle Sauce
Ballotine of Chicken Stuffed with Veal and Spinach,
Shiitake and Morel Sauce
Spinach Tortellini with Bay Scallops, Watercress and Basil Sauce
Broiled New York Steak, Bearnaise Sauce

DESSERTS

(Please select one)

Strawberries Carnelian
Cheesecake with Raspberry Sauce Hot Fudge Sundae
Coffee or Tea

WINES

California Chardonnay or Cabernet Sauvignon

Carnelian Room

\$49.50 for Two, Complete. Hours: 6pm-10:30pm, seven days. Subject to availability.
Menu subject to change with the season.

I.MAGNIN



© 1988 CHANEL, INC. CHANEL, COCO, *

INTRODUCING EAU DE TOILETTE

COCO

A TANTALIZING NEW ASPECT OF THE MODERN CLASSIC

San Francisco Opera Association

After the opera,
Come to the Opera

Max's
OPERA CAFE

Overstuffed sandwiches,
bountiful salads,
seafood, chicken
and seasonal entrees.

Indulge in Max's
homemade desserts.

**This is a bad place
for a diet!**

Opera and showtunes
performed after 8:00 p.m.

Open for lunch, dinner
and late night.

601 Van Ness (at Golden Gate)
San Francisco 771-7301

At Your Service Since 1932

PACKARD
Limousine
(415) 351-8743

Chauffeur Driven
Stretch & Executive Limos
White or Black

ALL OCCASIONS
and
FUN TIMES!



OFFICERS

REID W. DENNIS, *Chairman*
TULLY M. FRIEDMAN, *President*
THOMAS TILTON, *Executive Vice President*
BERNARD OSHER, *Vice President and Treasurer*
MRS. GORDON P. GETTY, *Vice President*
WILLIAM W. GODWARD, *Vice President*
MRS. GORHAM B. KNOWLES, *Vice President*
JOHN C. McGUIRE, *Vice President*
EVERT B. PERSON, *Vice President*
WALLACE L. KAAPCKE, *Secretary*

BOARD OF DIRECTORS

SAMUEL H. ARMACOST
H. JESSE ARNELLE
WALTER M. BAIRD*
JOHN M. BASLER
MRS. JOACHIM BECHTLE
G. GORDON BELLIS
J. DENNIS BONNEY
MAJOR GENERAL HARRY W. BROOKS, JR.
JOHN M. BRYAN*
DR. RONALD E. CAPE
JOHN B. CELLA II
DAVID M. CHAMBERLAIN
MRS. WARREN J. COUGHLIN*
JAMES F. CRAFTS, JR.*
DR. ALEXANDER D. CROSS
MRS. JOSEPH D. CUNEO*
MRS. RALPH K. DAVIES
MRS. PETER W. DAVIS
HARRY DE WILD
REID W. DENNIS*
ORLANDO DIAZ-AZCUY
RAY DOLBY
MYRON DU BAIN*
MRS. LENNART G. ERICKSON
TULLY M. FRIEDMAN*
ALFRED FROMM
MRS. GORDON P. GETTY*
WILLIAM W. GODWARD*
RICHARD J. GUGGENHIME, JR.*
PRENTIS COBB HALE*
MRS. RICHARD C. HAM
MRS. WILLIAM H. HAMM III
MRS. DAVID M. HARTLEY
MRS. SCOTT R. HELDFOND
MRS. WILLIAM R. HEWLETT
REUBEN W. HILLS III*
MISS MARILYN HORNE
MRS. GEORGE H. HUME
PHILIP M. JELLEY*
MRS. CHARLES B. JOHNSON
FRANKLIN P. JOHNSON, JR.
WALLACE L. KAAPCKE*
MRS. GORHAM B. KNOWLES*
SCOTT C. LAMBERT
MRS. THEODORE B. LEE
ROBERT C. LEEFELDT

MISS SYLVIA R. LINDSEY*
MRS. EDMUND W. LITTLEFIELD
RICHARD B. MADDEN
LOTFI MANSOURI
ROBERT W. MATSCHULLAT*
TERENCE A. McEWEN
JOHN C. McGUIRE*
MRS. JAMES K. McWILLIAMS
JOHN R. METCALF
MRS. LAWRENCE V. METCALF
OTTO E. MEYER
PAUL J. MUNDIE*
BERNARD OSHER*
SUNO OSTERWEIS
MRS. GEORGE OTTO
EVERT B. PERSON*
MRS. GAYLE PLUMMER
HARRY POLLAND
MRS. HARRIET MEYER QUARRÉ
CARL E. REICHARDT
MRS. JOHN P. RENSHAW*
MS. W. ALMA ROBINSON
ARTHUR ROCK
WILLIAM D. ROLLNICK*
MADELEINE H. RUSSELL
JAMES SCHWABACHER*
MRS. L.J. SKAGGS
MRS. MURIEL McKEVITT SONNÉ
MRS. MELVIN M. SWIG
MRS. RICHARD L. SWIG
THOMAS TILTON*
LUIS E. VALENCIA
BROOKS WALKER, JR.
MRS. RICHARD C. WALKER
MRS. EDMOND C. WARD
MRS. PAUL L. WATTIS
MRS. HARRY WETZEL
CLEM WHITAKER, JR.*
MRS. RODNEY WILLOUGHBY
ALFRED S. WILSEY*
MRS. ALFRED S. WILSEY*
OSAMU YAMADA

R. GWIN FOLLIS
Director Emeritus

*Member, Executive Committee

PRESIDENTS

1923	TIMOTHY HEALY	1952-1968	ROBERT WATT MILLER
1924-1931	ROBERT I. BENTLEY	1969-1970	PRENTIS COBB HALE
1932-1936	WALLACE M. ALEXANDER	1971-1973	WILLIAM H. ORRICK, JR.
1937-1944	ROBERT WATT MILLER	1974-1984	WALTER M. BAIRD
1945-1951	KENNETH MONTEAGLE	1985-	TULLY M. FRIEDMAN

CHAIRMEN OF THE BOARD

1969	ROBERT WATT MILLER	1983-1984	RICHARD K. MILLER
1971-1982	R. GWIN FOLLIS	1985-	REID W. DENNIS

San Francisco Opera General Directors

GAETANO MEROLA, Founder and General Director, 1923-1953
KURT HERBERT ADLER, Artistic Director, 1953-1957
General Director, 1957-1981
General Director Emeritus, 1982-1988
TERENCE A. McEWEN, General Director, 1982-1988
General Director Emeritus, 1988-
LOTFI MANSOURI, General Director, 1988 -

Artists

ARTISTS

Gabriela Beňačková
Judith Christin
Carla Cook
Kathryn Cowdrick
Maria Fortuna*
Stephanie Friedman
Miriam Gauci*
Nancy Gustafson
Mari Anne Häggander*
Hilda Harris*
Nikki Li Hartliep
Marilyn Horne

Mary Jane Johnson
Gwyneth Jones
Catherine Keen†
Kathleen Kuhlmann
Evelyn Lear
Pilar Lorengar
Emily Manhart
Karita Mattila*
Mary Mills*
Meredith Mizell*
Ann Panagulias
Karen Parks*

Susan Patterson
Patricia Racette*†
Eva Randová
Robynne Redmon*
Katia Ricciarelli
Anja Silja
Patricia Spence†
Page Swift*
Sharon Sweet*
Ruth Ann Swenson
Sandra Walker
Janet Williams†
Dolora Zajick

Giacomo Aragall
Theodore Baerg*
Hans Peter Blochwitz**
Benoit Boutet*
Victor Braun
Richard Cowan*
Kenneth Cox*
John David De Haan
John Duykers
Brent Ellis
Craig Estep†
Joseph Frank
Paul Frey*
Jeffrey Gall
Daniel Harper
Hans Hotter
Kristopher Irmiter

William Johns
Kevin J. Langan
Gaétan Laperrière*
Victor Ledbetter†
Sergei Leiferkus**
William Lewis
Hong-Shen Li*†
William Matteuzzi*
Ermanno Mauro
Barry McCauley
Alfred Muff**
Michael Myers
Timothy Noble
Wieslaw Ochman
Dennis O'Neill
Randall Outland*
Monte Pederson
Douglas Perry

Dennis Petersen
David Pittsinger
Vyacheslav Polozov
Vladimir Popov
J. Patrick Raftery
Samuel Ramey
Ray Reinhardt
Gary Rideout*
Brian Schexnayder*
James Schwisow
Michel Sénéchal*
Philip Skinner
Thomas Stewart
Dale Travis†
LeRoy Villanueva†
Siegfried Vogel*
Douglas Wunsch

CONDUCTORS

Maurizio Arena
Cal Stewart Kellogg*
Kazimierz Kord

Charles Mackerras
John Mauceri
John Pritchard

Ian Robertson
Christoph von Dohnányi

STAGE DIRECTORS

Grischa Asagaroff
Vera Lúcia Calábria
Robert Carsen*

John Copley
Bruce Donnell
Matthew Farruggio

Lotfi Mansouri
Pier Luigi Pizzi
Wolfgang Weber

PRODUCTIONS DESIGNED BY

Toni Businger
John Conklin
Michael Levine*

Beni Montresor
Pier Luigi Pizzi
Jean-Pierre Ponnelle

Douglas Schmidt
Günther Schneider-Siemssen
Jörg Zimmermann

COSTUME DESIGNERS

Lawrence Casey Jan Skalicky*
Bob Mackie* Michael Stennett

CHOREOGRAPHERS

Alphonse Poulin** Clark Tippet*

**U.S. opera debut *San Francisco Opera debut †Adler Fellow

Dailey-Thorp Travel

OPERA & MUSIC TOURS Since 1971

*The finest in music
&
opera travel worldwide*



Outstanding performances in the world's greatest opera houses ... elegant hotels ... fine dining ... intriguing sightseeing

Please contact our San Francisco Representative for a free brochure with details about all DAILEY-THORP tours to the world's major opera houses.



Bruce Walker
27 Maiden Lane, Suite 500
San Francisco, CA 94108
(415) 788-4406

CAFE MAJESTIC



An elegantly restored Victorian dining room specializing in recipes of Old San Francisco.

"San Francisco's Most Romantic Restaurant..."
Focus Magazine

Every dish is superior..."
Esquire

"Eating here is pure pleasure..."
San Francisco Chronicle

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



sue fisher king

3067 Sacramento Street

San Francisco, CA 94115

415.922.7276

415.922.9241 Fax

Bridal Registry available.

SAN FRANCISCO OPERA MAGAZINE

*"A special word of praise for the excellent
(San Francisco Opera) program book."*

—Harold Rosenthal
Opera magazine, London



**For advertising information
contact
(415) 554-0441.**

110 GOUGH STREET, SUITE 402
SAN FRANCISCO, CA 94102

CHORUS

Deanna Barraza
Joan Beal
Jillian Beckwith
Julianne Booth
Roberta Irene Bowman
Marcie Conant-Lawer
Pamela Dale
Dotty Dean

Joy Maureen Flynn
Joy Graham
Ann Hughes
Christina Jaqua
Dallas Lane
Tamaki McCracken
Sharon Navratil
Alexandra Nehra
Rose Parker

Ellyn Peabody
Virginia Pluth
Christine Reimer
Sue Ellen Scheppke
Claudia Siefer
Ramona Spiropoulos
Page Swift
Donna Maria Turchi

Daniel Becker
David Burnakus
Ric Cascio
Jim Croom
Frank Daniels
Robert Delany
Alex Guerrero, Jr.
Cameron Henley

Gerald Johnson
Ken Johnson
Frank Levar
Donald Matthews
Frederick Matthews
Jim Meyer
Raymond Murcell
Daniel Pociernicki
Valery Portnov

Kenneth Rafanan
Tom Reed
Lawrence Rush
Sigmund Seigel
Dan Stanley
Steven Stein-Grainger
Jere Torkelsen
Bill Tredway
Don Tull

EXTRA CHORUS

Jill Anderson
Kathy Anderson
Candida Arias-Duazo
Nancy Beier
Marilyn Brouette
Pamela Cooper-White
Rona Ding
Beverly Finn

Lisa L. Glenister
Lola Lazzari-Simi
Margaret Lisi
Wendy Loder
Sharon Mueller
Laurel Rice
Kathleen Roland
Shelley Seitz-Saarni

Bonnie Shapiro
Diana Smith
Jennifer Smith
Traci Tornquist
Delia Voitoff
Sally Winnington
Susan Witt
Gloria Wood

Richard Brown
William Carroll
Henryk De Rewenda
Gregory de Silva
Timothy Ding
Tim Enders
John Fahey
Timothy Foster
John L. Glenister
Edgar C. Harris
Bart Hayes

Gerald Hennig
Dennis Jones
Conrad Knipfel
Gregory Marks
Walter Matthes
Tom McEachern
John Musselman
Eugene Naham
Steven Oakey
John Owens
Paul Pendergast

Robert Price
Michael Rogers
Robert Romanovsky
Christopher Shepherd
James Shields
Robert Steiner
Erich Stratmann
Phillip Taylor
Robert Waterbury
Clifton Word
Paul Zawilski

GIRLS CHORUS

Michelle Clair
Jessica Dunlap
Cathleen Ellis
Nina Fallon
Amy Frey
Rachel Goldsmith
Sita Griffith
Elizabeth Hanauer
Natasha Hoehn
Mihoko Ito

Silvie Jensen
Sasha Johnson
Bayta Maring
Megan McNamara
Claire Mills
Kristin Oei
Amy Perez
Maria Pilson
Eufemia Plimpton
Sabrina Raust

Kimberly Sargent
Dana Shaps
Erin Smyth
Carrie Spring
Teresa Swendsen
Marinda Thomas
Blamoh Twegbe
Elizabeth Warren
Isis Yearwood

BOYS CHORUS

David Alderman
Kevin Angstenberger
Edgar Chen
Michael Davis
Joseph Fanvu
Mark Forte
Iain Fry

Bellos Hadjivassiliou
Matthew Hammond
Scott Kronmiller
David Lee
James Locke
Nathaniel Morse
Norman Moy

James Muiter
Grael Norton
Christopher Olson
Gian Patel
Joseph Penrod
Paul Ryan
Cole Thomason-Redus
Kevin Traugott

DANCERS

Elizabeth Cooper
Nora Heiber

Marina Hotchkiss
Carolyn Houser

Debra Rose
Laurie Skophammer
Katherine Warner

Gregory Dawson
Michael Denham

Danny Furlong
Geoffrey Higgs

Steve Kirby
Winthrop Marcirak
Thomas Segal

SUPERNUMERARIES

Traudi Albert
Pat Angell
Elayne Ashman
Phyllis Blair
Dotty Brown
Regina Bustillos
Sue Cammack
Madeline Chase
Kay Cheatham
Phoebe Ciaffi

Huguette Combes
Jamie Daniels
Renée DeJarnatt
Ann Fitzgerald
Debra Girard
Karen Topp Goodwyn
Diane Graham
Joan Imbeau
Candace Kahn
Valarie Klingenberg
Andrea Kohlruss

Dorothy Papo
Ann Paras
Stephanie Salter
Ellen Sanchez
Stella Tatro
Beverly Terry
Carolyn Waugh
Sally Warren
Marianne Welmers
Susan Wendt-Bogear
Laurel Winzler

Bob Acker
Joseph Alietti
David Altman
Gene Angell
Phillip Barber
Stephen Bartlett-Ré
Steve Bauman
Jeff Beaudoin
Don Bechtel
Austin Bergin
Mike Berkowitz
John Bleyle
John Boldrick
Vincent Brooks
Al Carter
Peter Chrisler
Stewart Clark
David Clover
David Cook
Rudy Cook
Copley Crosby
Gil Deane
Gary Demyen
Kermit Duval
Lawrence Ewing
Tom Ferguson
Rodney Felix
Peter Felleman
Joe Fiorentino
John Gilbert
Tom Giuliano
Albert Goodwyn
Karl Grimm
Bill Higgins
Willard Holden
Eric Janovsky
Cecil Johnson

Mitch Johnson
Frank Jorgensen
Joe Kelley
Andrew Korniej
Dan Kyte
Greg Lawrance
Neil Larson
Mike Lee
Timothy Locke
Peter Loubal
Nelson Luesse
Oscar Manzanares
Ray Mark
Dennis Markunas
Robert McKibbon
Ed Meyers
Dan Melia
Jim Miller
Matt Miller
Edward Milhausen
Ian Mishkin
Brent Mitchell
Rob Nathanson
Noah Nelson
Barry Nielsen
Anthony O'Brien
Gerald O'Dwyer
Eric Oliver
Dick Pallowick
Les Partridge
Christopher Patnoe
Jay Perlman
Mike Pesavento
Scott Petry
John Plotz
Kirk Poole
Karl Przibram

Tom Purcell
Paul Price
Steve Rades
Paul Ricks
Norm Robins
Bill Roehl
David Rohrer
Steven Rosen
Paul Salemme
Steve Scales
Louis Schilling
Don Share
Jim Shea
John Shea
Chris Sheffield
Ray Shimada
Wolfram Siede
Steve Siegelman
Michael Silva
Geoff Skidmore
Rod Smith
Ray Souza
Jon Spieler
Larry Stites
Bob Stroman
Scott Swanson
Alvin Taylor
Bill Tillman
Richard Vagts
Eric Vink
Jack Walker
Terry Washburn
Jim Warner
Alex Weibezahn
Gary Wendt-Bogear
Rick Weil
Silas Wheaton
Bruce Woodward

BOYS

Robert Azevedo
Ryan Baird
Andy Bruvry
Paul Cheatham

Ivan Cooper
Matt Dalton
Danny Deixler
J.P. Eby

Kyle Glankler
Nicholas Nackley
Sean Peisert
Zack Smith
Etan Zaitsu

Visit the opera houses of
Germany that are not
the destinations
of other tours...



OPERA
ODYSSEY

Experience
nine exciting
evenings of opera guided by a
soprano with the Cologne Opera
and personally conducted by the
two creators of Opera Odyssey —
musicians with whom to share
your love of music.

This is the only luxury opera tour
of its kind—hand crafted to provide
an in-depth cultural experience and
maximum comfort, along with the
personal pleasures of food and wine
and time to enjoy it all.

15 days — Two departures
April 16-30 — May 10-24, 1990

Detailed brochure available from:

OPERA ODYSSEY LTD.
6A Beverly Parkway, Freeport, NY 11520
(516) 623-1458



Clay Shige
Fine Jewelry

210 Post Street, Suite 622
San Francisco, California 94108

Telephone (415) 421-1339

Tommy Toy's

HAUTE CUISINE CHINOISE

1988 Dining Distinction Award

"Where else but in San Francisco might you find such an exquisite Chinese dining room? The inspiration came from the 19th-century Empress Dowager's reading room, translated here with a visual feast of treasures. The cuisine, equally upscale, is a marriage of two great cuisines, French and Chinese."
Travel / Holiday Magazine

"Unsolicited testimonial: Tommy Toy . . . serves the most elaborate Chinese food in town."
Herb Caen—San Francisco Chronicle

" . . . at Tommy Toy's, where everything was so good that you just didn't want to stop eating . . . Toy's is one of the most opulent restaurants in town . . . The service is extremely attentive, like eating in another era . . ."
★★★ Jim Wood,
San Francisco Examiner

"Whatever your choice, the food is prepared with a light refined touch, and the presentations are carefully stylized to amaze the eyes as well as the palate."
Who's Who in America's Restaurants

"In a city of restaurants offering every conceivable form of Chinese cuisine, one stands out above the rest—Tommy Toy's."
It's Your San Francisco

655 MONTGOMERY STREET
MONTGOMERY-WASHINGTON TOWER
SAN FRANCISCO, CA 94111
415-397-4888

RESERVATIONS ACCEPTED
LUNCHEON AND DINNER

San Francisco Opera Orchestra

Francesca Lewis, *Orchestra Manager*
Loren Zultowsky, *Assistant*

1st VIOLIN

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

2nd VIOLIN

Virginia Price-Kvistad *Principal*
Martha Simonds *Associate Principal*
Eva Karasik
Lani King
Gerard Svazlian
Linda Deutsch
Beni Shinohara
Laura Kobayashi
James Dahlgren

VIOLA

Alison Avery *Acting Principal*
Patricia Wells* *Acting Associate Principal*
Jonna Hervig
Natalia Igudesman
Sergei Rakitchenkov
Thomas Heimberg
Patrick Kroboth

CELLO

David Kadarauch *Principal*
Thalia Moore *Associate Principal*
David Budd
Emil Miland
Victoria Ehrlich
Nora Pirquet
Nancy Stenzen

BASS

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

FLUTE

Alan Cox *Principal*
Julie McKenzie
James Walker*

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry* *Assistant Principal*
Robin May

ENGLISH HORN

Robin May

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler*
Gregory Dufford

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

William Klingelhoffer *Co-Principal*
David Sprung *Co-Principal*
Carlberg Jones
Brian McCarty
Lawrence Ragent

TRUMPET

David Burkhart *Acting Principal*
William Holmes
Timothy Wilson*

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
Matthew Guilford

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate Timpami*
Raymond Froehlich

HARP

Olga Rakitchenkov

LIBRARIAN

Lauré Campbell
Pam Nadeau *Assistant*

*Principal for one or more operas of the season.

Sennheiser Listening Devices

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has recently installed a new Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available at the north end of the main lobby. A rental fee of \$2.00 is requested, in addition to an ID deposit, such as a drivers license or major credit card. The devices can be used in any seat in the Opera House.



Opera House Tours

Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon weekdays/Saturdays, and from 10 a.m. to 11:30 a.m. Sundays on the following dates:

Sunday, October 1
Thursday, October 26
Saturday, October 28
Saturday, November 4
Sunday, November 5
Wednesday, November 8
Saturday, November 25
Thursday, November 30
Thursday, December 7

The cost is \$2 for Guild members (limit 4 tickets per member); non-members \$5. Advance reservations required. For further information, please call (415) 565-6432.



If You Drive To The Opera . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the traffic congestion by using the Gough Street entrance to the facility (between Fulton and Grove).

Cosmetic Plastic Surgery has advanced to the degree that Americans chose to have 599,550 such procedures performed last year. For those considering these options, we have a private clinic fully licensed by the American Association for Accreditation of Ambulatory Plastic Surgery Facilities to serve patients from their first visit through their surgery, immediate recovery and first post-operative night.

WE HAVE FIFTEEN YEARS OF SPECIALIZATION IN:

- Facial Cosmetic Surgery
- Nasal Cosmetic and Reconstruction Surgery
- Breast Cosmetic Surgery
- Abdominoplasties

Bruno Ristow, M.D.

*Fellow of The American
College of Surgeons*

- Chief of the Division of Plastic and Reconstructive Surgery at Pacific Presbyterian Medical Center
- Certified by The American Board of Plastic Surgery
- Member of The American Society of Plastic and Reconstructive Surgeons, Inc.
- Member of The American Society for Aesthetic Plastic Surgery, Inc.

In a comfortable, private setting within the Pacific Presbyterian Medical Campus, we care for the patient with sensitivity and professionalism. All surgical and recovery room nurses are highly skilled and certified in cardiac life-support. The anesthesiologists are experienced, board-certified and specialists in plastic surgery anesthesia.

Pacific Presbyterian Professional Building

2100 Webster Street, Suite 502
San Francisco, CA 94115
(415) 923-3003



▼ Santa Fe Style ▼ Adobe Home ▼

▲ Exclusive Vista Redonda Area ▲
Only 15 Minutes From Downtown Plaza ▲ Panoramic Wilderness Views
▲ 2 Bedrooms ▲ 2 Baths ▲
3 Adobe Fireplaces ▲ Private & Secluded ▲ 5 Acre Lot ▲ Astonishing 100 Mile Views ▲ Vacation Rental ▲

▲ \$300/Night ▲ Call For Weekly Rate ▲
Video Preview Available ▲ (415) 346-1158



Appreciating *Idomeneo*

By MAX LOPPERT

On the Mozart work-list, and in the hearts of all Mozartians, *Idomeneo* occupies a special place. One of the greatest serious operas of the 18th century, musically perhaps the richest of all, it seems to sum up everything the 24-year-old Mozart was capable of, as musician and theatrical craftsman, when in 1780 he settled down to tackle its commission. Throughout his life it remained a work he specially prized (long into her widowhood and second marriage, Constanze Mozart was able to recall for her English visitors, the Novellos, that "the most happy time of his life was whilst at Munich during which he wrote *Idomeneo*, which may account for the affection he entertained towards the work"); and after his death it was a work neglected for 200 years. In the 19th century, it was condemned (like the bulk of 18th-century serious opera) as outmoded, while in the first half of the 20th, it was often heavily rearranged. The rediscovery of *Idomeneo* is very much a post-World War II phenomenon. Perhaps it is for these reasons that even now, when *opera seria* and its related operatic types are no longer regarded as extinct species, the richness and fullness of *Idomeneo* can still arouse a special missionary enthusiasm among its devotees.

"Special" is an adjective bound to be repeated in any discussion of its qualities and, indeed, of the circumstances, past and present, that brought it into being.

Max Loppert is chief music and opera critic of the London Financial Times, and Associate Editor of Opera. He was a sub-editor on (and contributor to) The New Grove Dictionary of Music, and is currently engaged on a study of Gluck.

Michael Stennett's design for Elettra's headdress and costume, featured in the new San Francisco Opera production of *Idomeneo*.





© 1988 CHANEL, INC. CHANEL®

CHANEL

CHANEL BOUTIQUE: 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550

IDOMENEO. D R A M M A

PER
MUSICA
DA RAPPRESENTARSI
NEL TEATRO NUOVO DI
CORTE

PER COMANDO
DI S. A. S. E.

CARLO TEODORO

Come Palatino del Rheno, Duca dell'
alta, e bassa Baviera, e del Palatinato
Superiore, etc. etc. Archidapifero,
et Elettore, etc. etc.

NEL CARNOVALE

1 7 8 1 .

La Poesia è del Signor Abate Gianbattista Varesco
Capellano di Corte di S. A. R. l'Arcivescovo, e Principe
di Salisburgo.

La Musica è del Signor Maestro Wolfgang Amadeo
Mozart Academico di Bologna, e di Verona, in
fin attual servizio di S. A. R. l'Arcivescovo, e Principe
di Salisburgo.

La Traduzione è del Signor Andrea Schachtner,
pure in attual servizio di S. A. R. l'Arcivescovo, e
Principe di Salisburgo.

M O N A C O .

Apresso Francesco Giuseppe Thuille.

Title page of the first Idomeneo libretto.

The immediate facts of the matter are that Mozart was commissioned by the newly-appointed Elector of Bavaria, Carl Theodor, to supply an opera for the Munich Carnival season of 1781. The subject was prescribed: a modern version of the *Idoménée* libretto by Antoine Danchet (this French *tragédie-lyrique* was originally set to music by Campra, and first performed in Paris in 1712). Though the contract (which has not survived) evidently went into precise detail about the form updating was expected to take, Mozart was permitted to find his own librettist: his choice fell on the chaplain Gianbattista Varesco, like the Mozart *père et fils* a servant of the Salzburg Prince Archbishop Colloredo.

But as the result makes clear, this was more than a commission fulfilled: in every sense this was the opera Mozart had bursting within him. The mid-1770s had brought a period of frustration—after the travels to Italy and Vienna, with their excitements and opportunities for showing off the teenage Mozart's extraordinary gifts, it was home to Salzburg, and to the employ of the disliked Prince Archbishop. Mozart and his father Leopold fretted continuously over his limited

chances for advancement; eventually, in 1777, he gained his release, and with his mother set off on the latest of his European tours. (His father stayed in Salzburg, from where, in a series of extraordinary letters, he attempted to mastermind the whole venture, pouring out advice, admonitions, reproaches; his son's replies are every bit as fascinating.) Via Munich, where he petitioned, unsuccessfully, for a commission from the then Bavarian Elector, Max Joseph, he headed for Mannheim.

The four-and-a-half months he spent there were of crucial importance to Mozart's development. For a young man chafing at the restrictions and provincial outlook of Salzburg, the artistic life of the Palatine capital proved a revelation. Under

the same Carl Theodor who was shortly, on Max Joseph's death, to inherit the Bavarian Electorate, all the arts, but especially music, had flourished in Mannheim. (Of Carl Theodor it was said: "It would be hard to find another great man who has woven music as tightly into his life as this one. Music wakes him, ... music lulls him in balmy slumber.") His court orchestra was of outstanding quality, and famous throughout Europe. Mozart made important friends among its musicians, notably the violinist and composer Cannabich, the oboist Ramm, the flautist Wendling, the first horn Stich, and the famous tenor, Anton Raaff, then in his 60s. These men, and others, attempted to obtain work for Mozart—and he, when he met the Elector, was not slow to drop



*Silhouette of Mozart,
made in Prague in 1787.*

hints of his own. In this respect, however, the Mannheim visit appeared to lead only to disappointment. When Carl Theodor moved to Munich in 1778, however, he moved his orchestra and theater troupe with him, and Mozart's chance finally came in the form of the 1780 commission. This was to cause some happy reunions. Raaff was to be the first Idomeneo, Wendling's wife Dorothea the first Ilia, and Wendling's sister-in-law Elisabeth (married to his violinist brother) the first Elettra. Mozart would be writing for musicians whose powers he knew and admired, and in several cases had already tested during his Mannheim sojourn.

Above all, the commission was to bring Mozart back to the opera house. Since the first performance of *Il Re Pastore* (Salzburg, January 1775), a charming and graceful dramatic serenata, he had been denied the opportunity to write full-length operas. Such an opportunity he had craved: as he told his father (in a letter from Mannheim dated February 4, 1778), "I envy anyone who is composing (an opera). I could weep for vexation when I

hear or see an aria. But Italian, not German; *seriosa*, not *buffa*." Having produced *Mitridate* (1770) and *Lucio Silla* (1772) for Milan, he could justifiably point to past successes in the "seriosa" field, and, particularly in the case of the latter work, to striking stylistic advances already made. For opera, Salzburg was a place of small possibility; in Mannheim, by contrast, it flourished. Standards of execution at Carl Theodor's court theater were high: in addition to the celebrated orchestra, the Elector had in his employ distinguished singers, dancers, ballet masters, and stage designers. In the field of serious Italian opera, most of the significant composers of the day—Traetta, Jommelli, Piccinni, Salieri, J.C. Bach among them—gained at least a showing. Mozart breathed in the "progressive" atmosphere, and benefitted from it. He also, for the first time in his life, fell in love—with the soprano Aloysia Weber, older sister of his future wife, Constanze.

But there was no work in view. Leopold Mozart ordered his son on to Paris where, from late March to late September, the young man spent some of the unhappiest days of his life. It started well (his ballet *Les Petits Riens* shared a Paris Opéra program with Piccinni's *Le Finte Gemelle*). Then, toward the end of June, his mother became ill, and on July 3rd she died; for the first time ever, he was completely alone. After this, his ambitions for Paris appear to have withered—as Daniel Heartz, editor of the Neue Mozart-Ausgabe *Idomeneo* score and foremost *Idomeneo* scholar, has remarked (in a valuable 1978 *Musical Times* essay entitled "Mozart, his Father and *Idomeneo*"): "After burying his mother in foreign soil Mozart seems to have gone into a kind of creative shock." Letters from his father bewail his inability to control his finances prudently, his immaturity, his inertia; his replies are loving, as always, but evasive and irregular. Eventually, by means part-arm-twisting and part-carrot-dangling, Leopold persuades him back to Salzburg, which he reaches by way of Mannheim. There, he learns that Aloysia Weber doesn't love him any more.

The whole episode appears to have been cruelly barren; the future appears to hold little more than a return to Colloredo's service, and to the same old discontent. In fact, Mozart profited immeasurably from his Paris sojourn. His letters do not mention the performances of French *tragédies-lyriques* he attended while there.

But in addition to the Piccinni Italian comedy with which his *Petits Riens* shared a double bill, it is highly likely that he saw Piccinni's *Roland* (which had had its premiere earlier that year); and it is certain that he attended performances or at least made a close study of three of Gluck's great Paris opera's—*Iphigénie en Aulide*, the French version of *Alceste*, and the most recent of the series, *Armide*. In these works Gluck succeeded in effecting a sublime accommodation between, on one hand, the "Reformist" pressures which he had earlier (in his three Vienna operas, *Orfeo ed Euridice*, the original version of *Alceste*, and *Paride ed Elena*) brought to bear on the Italian *opera seria*, and on the other, the elevated *tragédie-lyrique* tradition of dance and song which he had inherited from Rameau. Gluck sustains monumental forms but is always ready to undercut or re-shape them, in ways stark and sometimes strikingly bold, for increased dramatic voltage. It is possible to over-emphasize the revelatory impact of Gluck on Mozart; other composers, including Traetta and Jommelli (whose operatic scores he may have encountered in Mannheim), had already entered into similar processes of operatic "Reform" before Gluck's *Orfeo* was first performed, and the influence on Mozart of Piccinni's French *tragédies-lyriques* needs also to be taken into account. But in the first of his *Iphigénie* operas and then in *Alceste*, Gluck deals with themes—a father's power to dominate his children and, in so doing, bring harm upon them, the need to face up to one's own impending death or that of a beloved—that must have been of particular significance to Mozart during his Paris days. Gluck deals with them directly, in music of piercing strokes and eloquently simple outline; his characters step out beyond the proscenium arch to touch the hearts of the audience.

By the time he returned to Salzburg, Mozart was thoroughly equipped to demonstrate what life and art had recently taught him. Before he was permitted to do so, however, a period of undertaking court duties and suffering general frustration had to pass. Only a single ray relieves the non-operatic gloom of the half-decade between *Il Re Pastore* and *Idomeneo*—a *Singspiel* (the popular German-language operatic entertainment alternating passages of speech and song) optimistically planned for a theatrical troupe visiting Salzburg during 1779. This untitled work, which posterity called



Anton Raaff, who created the role of Idomeneo in 1781, in a portrait by Moritz Kellerhoven.

Zaide, was left unfinished, probably after prospects of its being staged had begun to diminish. It contains several gems full of pointers for the future, the most notable of which is a quartet of remarkable beauty in which four distinct characters are differentiated with a degree of inventiveness that suggests just how ripe all of Mozart's musico-dramatic gifts had become by the end of the 1770s.

When the proper occasion arrived for their full display and combination, it would have needed a much flimsier receptacle than Danchet's *Idomenée* libretto for Mozart not to pour them out in lavish profusion. It is generally assumed that the subject of the Carnival Opera commission was selected for Mozart by the Elector's court; in the already-mentioned *Musical Times* essay Hertz suggests, intriguingly, the opposite—that Mozart's own earlier reconnoitering of the French grand-operatic tradition may in fact have prompted the choice (his letters from Paris indicate a constant searching through librettos old and new for potential operatic material). Certainly, *Idomenée* offers a grand "seriosa" frame, within which it contains every dramatic situation to which Mozart might be expected to respond most keenly at the time. That is to say: a child's grief at the death of a parent (in the opera, wrongly presumed); an agonizing father-son conflict in which the father is forced by fate to demand the son's sacrifice (in the opera, his death); the passionate burgeoning of first love; the ferocious self-destructive emotions experienced by someone who loves but is not loved in return; and—because both 18th-century convention and (no doubt) Electoral taste required Danchet's tragic ending to be turned into a happy one—a son's triumph over the forces besieging his father, leading to both his forgiveness of his parent and his eventual assumption of his father's place.

No matter how it might have been brought into Mozart's hands, *Idomenée* as an operatic subject touched him to the core. In Hertz's words, "once he became involved in re-creating the drama through his art, it called forth some of the most personal and passionate music he ever wrote." The choice of Varesco as librettist, originally made to speed along the initial composition period in Salzburg, led to many problems later. Once settled in Munich, Mozart began to request various changes to the completed libretto, and these (directed via letters home to Leo-

pold) were not at all welcomed by the testy old chaplain. At least Varesco was, if not a very distinguished poet, a savant of the genre, who understood where to follow and where to modify Danchet. And, in the end, the success of his transformation of *Idomenée* can be measured by the response it called forth in Mozart.

A crudely oversimplified summary of *Idomeneo* might be "Mannheim meets Paris." The Mannheim orchestra and the expert Mannheim stage staff—the designer Lorenzo Quaglio, the ballet master Le Grand—had been reassembled in Munich. In having such operatic collaborators at last, Mozart's pleasure was great; in composing for the orchestra, evidently limitless. Though examples of the special radiance of his scoring can be found on every page, one might be forgiven for singling out Ilia's aria "Se il padre perdei" above all else. This long lyrical outpouring for the soprano voice (Mozart reported that Dorothea Wendling was "arcicontentissima" with her music) is set amid a no less loving celebration of the orchestra's flute, oboe, bassoon, and horn principals, and its lustrous, fine-grained strings. Ilia confessing new-found contentment in Crete after past "angoscie" and "affanni" might well be Mozart cherishing the company of the Mannheim orchestra.

Elisabeth Wendling, the Elettra, was equally delighted with her music; the men—the veteran Raaff, whose friendship Mozart had valued but whose singing and musicianship he had derided even back in Mannheim, and the young soprano castrato Vincenzo del Prato (*Idamante*)—gave Mozart more trouble. Raaff's failings were those of age and conservative outlook. Del Prato's were comprehensive: according to Mozart, he was like a choir boy at an audition, ever ready to go wrong vocally and dramatically. The second tenor Domenico de' Panzacchi was a Munich favorite, and so Arbace's music had to be boosted in length and weight in spite of his *comprimario* character. But, regardless of complaints, and a continual need to hold the awkward balance between dramatic truth and singers' whims, one never senses that Mozart resented his cast or the difficulties they caused him. In Munich his practical, commonsensical grasping of every new nettle comes over as that of an adult artist. And when, as the first night approached, Mozart realized that the opera, particularly the third act, was too long, he pruned



Elisabeth Wendling, Mozart's first Elettra, in a contemporary portrait.

it ruthlessly. Modern *Idomeneo*-lovers find at least two of those final cuts, the major part of the magnificent C minor chorus "O voto tremendo" and all of Elettra's exit aria, "D'Oreste, d'Aiace," one of the most graphic depictions of frenzied despair in all opera, unacceptable—yet there was always hard practical sense in Mozart's decisions. (It is interesting that both of Arbace's "old-fashioned" arias and the ballet finale, in which Mozart took great pride, escaped the knife—decisions usually reversed by modern *Idomeneo* conductors and producers.)

With all this concern for beauty of sound and "performer-friendliness" of content goes a loftiness of vision that



Dorothea Wendling, who created the role of Ilia in *Idomeneo* in 1781, is the subject of a contemporary miniature.

shows just how completely Mozart had learned the lessons of Paris. *Idomeneo* is one of the most cogently structured of 18th-century operatic scores. Repetitions of key signatures accrue long-range significance (in common with Gluck's *Alceste*, but far more rigorously, *Idomeneo* investigates the linked grandeur and gravity of D major and D minor); motto motives and rhythmic patterns are projected from the overture deep into the fabric of the opera. In huge, unbreakable sequences—in Elettra's first recitative and aria, the chorus of onstage and offstage shipwrecked voices, and finally *Idomeneo*'s entrance recitative and aria add up to an awesome example—the nuts and bolts of form and drama are buried, the joints dissolved. Likewise, because of this dramatic continuum and the specific lyrical style allotted each main participant in the drama, the "psychology" of the characterization gains a Romantic poignance. While Elettra, placed musically and in almost every situation as the turbulent outsider, and the titular king, at once weary, vacillating, and heroic, may stand out as the opera's most startlingly vivid creations, its young lovers are painted to glisten with exquisite fresh-

ness—especially Ilia, who develops from sad girlhood to proud womanhood during its course. From the already-mentioned Gluck models Mozart absorbed much of this, as he did those moments of oracular profundity or stripped simplicity in which a single note or chord can be made to resonate with utmost dramatic significance. But he elaborated his findings with musical gifts infinitely richer than Gluck's. Perhaps the quality that strikes the *Idomeneo* explorer first and most fully is the peculiar combination of musical refulgence and emotional immediacy that warms its monumental outlines: as it were, 18th-century Classicism wearing its most human face.

The opera, first performed on January 29, 1781, was a success, but it was not followed up elsewhere. Mozart longed for further performances. Later that same year, and now lodged in Vienna, he outlined in a letter to Leopold Mozart his ambitions for a new version of the opera, with the bass Ludwig Fischer (soon to be the first Osmin) in the title role and the soprano Antonia Bernasconi (Gluck's Vienna *Alceste*, and participant in the Milan premiere of *Mitridate*) and tenor

Valentin Adamberger (soon to be the first Belmonte) also in the cast. It would be in German, and "several other alterations" were contemplated—Mozart wanted to "(arrange) it more in the French style." But the plan came to nothing. Five years later, however, there was at last a Vienna *Idomeneo*, a single concert performance by amateurs in the Auersperg Palace; and for this Mozart did indeed make "several other alterations," though, given the "fringe" nature of the occasion, it would be a mistake to insist that this Vienna version represents the composer's last word on the subject. *Idomeneo* remained a tenor; foremost among his changes was the adaptation of *Idamante* also to tenor range (as he hoped to undertake for Adamberger), with consequent remolding of the vocal line in ensembles, a big new aria with violin obbligato at the start of Act 2 (beautiful but notably undramatic), and a shorter and more intensely affecting love duet for Ilia and *Idamante* in Act 3. A tenor *Idamante* avoids the modern solution to the problem of castrato roles, the casting of a female mezzo-soprano; there are audience members who find themselves more comfortable with a "real man" as *Idamante*. (The present writer, who has been enthralled by the performances of the mezzos Janet Baker, Trudeliese Schmidt, Frederica von Stade, Ann Murray, and Diana Montague, and who feels that most of the music lies more effectively on the higher-pitched voice, is not among them.)

The full complexity of the *Idomeneo* editorial situation has only been touched on here. Each time the opera is performed, fresh decisions have to be made about whether to follow the 1781 Munich or 1786 Vienna scores, and which of Mozart's own cuts to accept, which to open. No two productions are ever exactly alike in the music they offer. Not for this reason alone, *Idomeneo* is unlikely ever to form part of the basic opera house repertory—as Mozart's *Da Ponte* works and his *Magic Flute* so centrally do. Nor, perhaps, should we want it to. For it belongs among what David Cairns has called those "special masterpieces whose qualities of courage, hope, compassion, and above all honesty of vision make them (humanity's) natural parables and sacred texts, from which it may learn to see the truth about itself"; and it demands, every time it is presented, to be played, sung, watched, and listened to in a special way. ■



ABILITY ALONE WON'T GET YOU THERE.

Art is not created. It is achieved. It is the product of talent and relentless practice, tempered by years of training. But even then, you give more. You give your heart and soul.

American Airlines understands that kind of effort. It's the same kind of dedication and hard work that have made us a leader.

And like the best artists, we're never satisfied. Even though we work to maintain the highest quality standards in the commercial airline industry, we still strive to improve. We're dedicated to making sure that our people are the best, our planes are clean and comfortable, and our flight schedules are dependable.

For us, making every flight something special for every passenger is our way of delivering an excellent performance.

American Airlines
Something special in the air.SM

© 1988 The Seagram Classics Wine Co., NYC



ONE WORD CAPTURES THE MOMENT.
MUMM'S THE WORD.

Mumm Cordon Rouge. The only champagne to wear the red ribbon, symbol of France's highest honor.
To send a gift of Mumm Champagne, call 1-800-238-4373. Void where prohibited.

ARTIST PROFILES



KARITA MATTILA

Karita Mattila makes her San Francisco Opera debut as Ilia in *Idomeneo*. The young Finnish soprano has performed widely in Europe and the United States and her 1989-90 season includes her Metropolitan Opera debut as Donna Elvira in *Don Giovanni*, a role she will also sing this season at the Vienna State Opera and in Israel with Claudio Abbado. Also this season, she will sing Agathe in a new production of *Der Freischütz* at Covent Garden. Her other American credits include Donna Elvira for her U.S. debut at the Washington Opera in 1985, Donna Elvira at the Lyric Opera of Chicago in 1988, and Fiordiligi in *Così fan tutte* at Houston Grand Opera last year. In Europe she has performed a number of roles including Fiordiligi, Pamina in *Die Zauberflöte* and the Countess in *Le Nozze di Figaro* at Covent Garden, the Countess, Rosalinde in *Die Fledermaus* and Eva in *Die Meistersinger* at the Théâtre Royal de la Monnaie in Brussels, and Fiordiligi in the Ponnelle/Barenboim production of *Così fan tutte* at the Mozart Festival in Paris. In 1983 Mattila was the winner of the "Singer of the World" competition in Cardiff, Wales, and she made her professional debut with the Finnish National Opera as the Countess. She has made recital tours to Scandinavia, the Soviet Union, Venice, Vienna, London, Brussels and Geneva. Upcoming recordings include *Così fan tutte*, *Der Freischütz*, and Beethoven's Ninth Symphony. Engagements for the 1990-91 season include a return to Chicago as Pamina in *Die Zauberflöte*, Fiordiligi in *Così fan tutte* and Donna Anna in *Don Giovanni* in Houston, and Amelia in *Simon Boccanegra* in Geneva.



NANCY GUSTAFSON

Soprano **Nancy Gustafson** sings Elettra in *Idomeneo*. She most recently appeared here as Antonia in *The Tales of Hoffmann* in 1987 following her performances as Musetta in *La Bohème* (1986) and as Freia in *Das Rheingold* during the 1985 Ring Festival. The Illinois native made her Company debut during the 1983 Summer Season as Woglinde in *Das Rheingold*, appearing also as Helmwig in *Die Walküre* (a role she repeated in 1985), returned during the 1983 season as Flora in *La Traviata*, and was seen during the 1984 season in *Madama Butterfly*, *Elektra* and *Khovanshchina*. A participant in the 1982 Merola Opera Program, she was heard in Cavalli's *L'Ormindo* in 1983, and as a 1984 Adler Fellow she created the role of the Mother in the world premiere of Conrad Susa's *The Love of Don Perlimplin*. In 1984, she made her European debut at the Théâtre Musical de Paris/Châtelet as Rosalinde in *Die Fledermaus*, and in 1987 also appeared in Paris with Radio France as Frau Fluth in *The Merry Wives of Windsor*. Antonia was the role of her debut in Brussels, and she portrayed Musetta for her Hamburg Opera debut. She sang her first Donna Elvira in *Don Giovanni* with the Glyndebourne Festival ensemble on tour to Hong Kong, and recently returned to Glyndebourne in the title role of a new production of *Katya Kabanova*, directed by Nikolaus Lehnhoff. Her experience in North America includes Marguerite in *Faust* at Chicago and Seattle and Violetta in *La Traviata* for the Edmonton Opera. Summer festivals have included her Santa Fe Opera debut as Rosalinde in *Die Fledermaus*, and her first performances of Helena in Britten's *A Midsummer Night's Dream* for the Chautauqua Opera. Recent engagements include many important debuts: Freia in *Das Rheingold* at Covent Garden; Musetta with the English National Opera; and Violetta in *La Traviata* at the Scottish

IDOMENEIO



PATRICIA RACETTE

Opera and Norwegian Opera. Miss Gustafson's future engagements include her Metropolitan Opera debut as Musetta in *La Bohème*, and her debut at Milan's La Scala as Eva in a production of *Die Meistersinger* directed by Nikolaus Lehnhoff and conducted by Wolfgang Sawallisch.

Soprano **Patricia Racette** makes her San Francisco Opera debut as Mistress Ford in the Family Performance of *Falstaff*, and performs the High Priestess in *Aida*, a Cretan Maiden in *Idomeneo* and the Voice of the Falcon in *Die Frau ohne Schatten*. A member of the Merola Opera Program in 1988 and currently an Adler Fellow with the San Francisco Opera Center, she sang the title role of *Madame Butterfly* on Western Opera Theater's 1988-89 national tour, and recently traveled to Japan with the Center's Pacific Rim Exchange program. A native of New Hampshire, she received a Bachelor of Music degree in Voice from North Texas State University, where she sang the title role of *Suor Angelica*, Diana in *Orpheus in the Underworld* and Laura in *Luisa Miller*. She also sang the title role of Carlisle Floyd's *Susannah* at the Metro Opera Works in Fort Worth, and appeared throughout Texas in oratorio. Miss Racette was a National Finalist in the 1988 Metropolitan Opera National Auditions, First Place winner in the New York region of the 1988 San Francisco Opera Center Auditions, and received the Mr. & Mrs. Bernhard N. Poetz Memorial Award at the 1988 Grand Finals. She recently appeared as Anastasio in the 1989 Opera Center Showcase production of Handel's *Giustino*.



PATRICIA SPENCE

A 1988-89 Adler Fellow with the San Francisco Opera Center, mezzo-soprano **Patricia Spence** sings Meg Page in the Family Performance of *Falstaff*, Kate Pinkerton in *Madama Butterfly*, and is heard as a servant and solo voice in *Die Frau ohne Schatten*. She made her Company debut last fall as Anna in *L'Africaine* and also appeared in *Parsifal*. A native of Oregon, Miss Spence was a participant in the 1987 Merola Opera Program, during which she sang the role of the Princess Bouillon in *Suor Angelica*. For the Opera Center's 1988 Showcase, she portrayed Pilar in the West Coast premiere of Hiram Titus's *Rosina*, and sang Isabella in the 1988 Merola Opera Program production of *The Italian Girl in Algiers* at Stern Grove. She made her professional operatic debut in 1984 with the Eugene Opera and has performed regularly with that company in such roles as Madame Flora in *The Medium*, the Marquise of Birkenfeld in *The Daughter of the Regiment*, and Elmire in *Tartuffe*. Recent engagements include *Rosina* on the Opera Center Singers winter tour of *The Barber of Seville* (a role she sang for her New York City Opera debut this summer), *Mistress Quickly* in *Falstaff* for Opera Colorado, and the title role in the Opera Center's 1989 Showcase production of Handel's *Giustino*. Miss Spence has also appeared with the Portland Opera, Fresno Philharmonic, Sacramento Symphony and Sinfonia San Francisco.



WIESLAW OCHMAN

Wieslaw Ochman, one of the world's most versatile tenors who has sung at major opera houses in both Europe and the United States, sings the title role of *Idomeneo*, a part which he has recorded under the baton of Karl Böhm. He made his San Francisco Opera debut in 1972 as Cavaradossi in *Tosca*, and has since returned as Alfredo in *La Traviata* (1973), Dimitri in *Boris Godunov* (1983), Laca in *Jenufa*, (1986), Gherman in *The Queen of Spades* (1987), and, last fall, as the Steersman/Erik in *Der Fliegende Holländer*. Since his professional debut in 1965 as Edgardo in *Lucia di Lammermoor* in Poland, he has been applauded for his performances in Vienna, Paris, Salzburg, Hamburg, Berlin, Frankfurt, Munich, Moscow, Buenos Aires, Orange, Geneva and Milan. Ochman made his American opera debut in 1972 as Alfredo at the Lyric Opera of Chicago and his Metropolitan Opera debut as Arrigo in Verdi's *I Vespri Siciliani*, returning there in 1976 for Turiddu in *Cavalleria Rusticana* and Lensky in *Eugene Onegin*, and in 1985 in Mussorgsky's *Khovanshchina*, a production which was also broadcast. He recently appeared in Brussels as Fritz in Franz Schreker's rarely performed *Der Ferne Klang*, and was heard as guest soloist with the National Symphony in Penderecki's *Mass*, with Mstislav Rostropovich conducting. Other concert engagements include performances with the orchestras of Berlin, Vienna, Paris, Munich, Hamburg, Rome and Turin, and he appears regularly at the major European festivals. A distinguished recording artist, Ochman's discography includes *Jenufa*, Moniuszko's *The Haunted Castle* and *Halka*, Penderecki's *Dies Irae* and *Te Deum*, Beethoven's *Missa Solemnis*, Orff's *Catulli Carmina*, Strauss' *Salome*, Dvořák's *Rusalka* and *Stabat Mater*, and Mozart's *Mass in C Minor* and *Requiem*, under such conductors as Herbert von



HANS PETER BLOCHWITZ

Karajan, Karl Böhm, Eugen Jochum, Claudio Abbado, and Václav Neumann. Ochman recently recorded the role of Count Bezukhov in Prokofiev's *War and Peace* and Gherman in *The Queen of Spades*, along with a disc of Slavic opera arias. He has also appeared in feature film productions of *Eugene Onegin*, *Don Giovanni* and *Salome*.

German tenor **Hans Peter Blochwitz** makes his United States opera stage debut with San Francisco Opera as Idamante in *Idomeneo*. He made his American debut in 1987 with the Chicago Symphony Orchestra, singing the Evangelist in Bach's *St. Matthew Passion*. After his opera debut in 1984 as Lensky in Tchaikovsky's *Eugene Onegin*, his career developed quickly. He was immediately engaged to sing leading tenor roles throughout Europe, in such major international houses as Milan's La Scala, Vienna, Brussels, Paris, Geneva, Zurich, Hamburg and Frankfurt. When famed Mozart tenor Peter Schreier conducted his first *Don Giovanni* in Hamburg in 1987, he selected Blochwitz for the role of Don Ottavio. During his relatively short professional career, he already has made numerous recordings. They include Bach's *St. Matthew Passion*, Mendelssohn's *Paulus* and *Lobgesang*, Mozart's *Requiem* and *C Minor Mass*, Schubert's *Die Schöne Müllerin*, and complete recorded versions of Mozart's *Die Zauberflöte* and *Così fan tutte*. Soon-to-be-released recordings include *Don Giovanni*, Beethoven's *Fidelio*, and Schumann's *Dichterliebe/Liederkreis*. Blochwitz recently made a recital tour to various major European cities and appeared at Covent Garden as Ferrando in *Così fan tutte*. He will soon make his Metropolitan Opera debut as Don Ottavio in *Don Giovanni*.



WILLIAM LEWIS

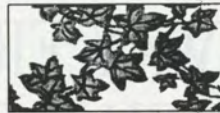
Tenor **William Lewis** sings the role of Arbace in *Idomeneo*. Since his Company debut as Erik and the Steersman in the 1975 Ponnelle production of *The Flying Dutchman*, the American singer has appeared here as Frank Sargent in the world premiere of Imbrie's *Angle of Repose* (1976), Matteo in *Arabella* (1980), Golitsin in *Khovanshchina* (1984), and three roles in 1981: Kent in the American premiere of Reimann's *Lear*, the title role of *Le Cid*, and Sergei in *Lady Macbeth of Mtsensk*. He was also heard here in three Janáček operas, portraying Albert Gregor in *The Makropulos Case* (1976), Boris in *Katya Kabanova* (1977), and Števa in *Jenufa* (1980). He sang the role of Loge in the 1985 Ring cycle production of *Das Rheingold*, and was seen here last fall as Zinovy in *Lady Macbeth of Mtsensk*. Lewis made his 1958 Metropolitan Opera debut as Narraboth in *Salome*, becoming the youngest tenor ever to appear in a leading role at the Met. Since that time, he has been a regular at the Metropolitan, where he has sung a wide variety of leading parts. He made his Covent Garden debut during the 1982-83 season in *Simon Boccanegra* and *Hoffmann*, and has appeared at the Vienna State Opera as Don José in *Carmen*; at the Paris Opera as Oedipus; in Hamburg as Alwa; at La Scala as Aron in *Moses und Aron* and as Oedipus; and in Cologne in *The Queen of Spades*, *Moses und Aron* and *Ariadne auf Naxos*. He sings regularly at the Salzburg Festival, where he recently appeared as Idomeneo and Hoffmann. In 1987, he sang the title role in the world premiere of *Riccardo III* at La Scala, an assignment he repeated last year in Turin. Future appearances include Loge in *Das Rheingold* and Siegmund in *Die Walküre* at the Teatro dell' Rome, and the world premiere of *Blimunda* at La Scala. Lewis has also branched out into stage directing, having directed (and singing the title role in) *Peter*

continued on p.45

KENSINGTON INTERIORS

A Unique Decorating Resource

- Brunschwig & Fils
- China Seas
- Jane Churchill, Ltd.
- Donghia
- Bousac of France
- Baker Furniture
- Clarence House



Kensington Interiors introduces a new approach to interior decorating. In our retail showroom we give you direct access to all the fabrics, wall coverings and furniture traditionally available only through a designer. Kensington also offers custom made draperies, bed coverings, upholstered headboards, pillows and slipcovers.

Please come by to browse anytime. We look forward to assisting you.

Kensington Interiors, Ltd.
3485 Sacramento Street
(between Walnut and Laurel)
San Francisco, CA 94118
Telephone: (415) 771-1768
10 am-6 pm Tue.-Fri. / 10 am-5 pm Sat.

Victorian Setting
Piano Bar • Banquets
2237 Mason Street
San Francisco (415) 673-9090

Lunch and Dinner Daily
Sunday Breakfast

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



WHILE YOU MAY BE A
CONTINENT AWAY FROM LA SCALA,
YOU'RE ONLY FIVE BLOCKS FROM
EUROPEAN MOTORS, LTD.

MERCEDES BENZ ON VAN NESS AVENUE

We won't compare traditions but we are the oldest Mercedes Benz dealer in the Bay Area, with the most extensive facilities. A twenty car showroom—two



service departments and body shop. Now that you know where we are, come visit us. Our competitive pricing will be music to your ears.

European Motors, Ltd. • 950 Van Ness at O'Farrell St. • San Francisco • 673-2000

Idomeneo

San Francisco Opera gratefully acknowledges a generous grant from the L.J. & Mary C. Skaggs Foundation for partial underwriting of this production

New Production

Opera in three acts by WOLFGANG AMADEUS MOZART

Text by GIANBATTISTA VARESCO

After *Idoménée* by Antoine Danchet

Idomeneo

(in Italian)

Conductor and Harpsichord Continuo

John Pritchard

Production

John Copley

Set Designer

John Conklin

Costume Designer

Michael Stennett

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Peter Gruenberg*

Mark Haffner

Patrick Summers

Philip Eisenberg

Prompter

Philip Eisenberg

Cello Continuo

David Kadarrauch

Assistant Stage Directors

Paula Williams

Claudia Zahn

Stage Manager

Jerry Sherk

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes executed by

San Francisco Opera Costume Shop

First performance:

Munich, January 29, 1781

First San Francisco Opera performance:

September 10, 1977

SATURDAY, OCTOBER 7 AT 8:00

WEDNESDAY, OCTOBER 11 AT 8:00

SATURDAY, OCTOBER 14 AT 8:00

TUESDAY, OCTOBER 17 AT 8:00

SUNDAY, OCTOBER 22 AT 2:00

WEDNESDAY, OCTOBER 25 AT 7:30

FRIDAY, OCTOBER 27 AT 8:00

CAST

(in order of appearance)

Ilia Karita Mattila*

Idamante Hans Peter Blochwitz**

Elettra Nancy Gustafson

Arbace William Lewis

Idomeneo Wieslaw Ochman

Two Cretan maidens Patricia Racette

Patricia Spence

Two Trojan men Hong-Shen Li*

Victor Ledbetter

The High Priest of Neptune Randall Outland*

The Voice of the oracle Kenneth Cox*

People of Crete, Trojan prisoners, priests

**U.S. opera debut

*San Francisco Opera debut

PLACE AND TIME: Crete, after the Trojan War

THERE WILL BE TWO INTERMISSIONS

Supertitles for *Idomeneo* provided by a generous and most appreciated gift from William and Eloise Rollnick.

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

The performance will last approximately three hours and fifteen minutes.

Idomeneo/Synopsis

The Trojan War is over and Idomeneo, the King of Crete, is on his way home to be reunited with his son Idamante, who has grown to manhood during his father's absence and who now rules as regent.

ACT I

Ilia, a Trojan princess and King Priam's daughter, has been taken prisoner in Crete. Alone, surrounded by captured Trojan plunder, she struggles with her guilt at loving Idamante, son of the king who conquered her homeland. Idamante approaches and tells Ilia that his father's fleet has been sighted. In honor of this joyful day, and because of his love for Ilia, Idamante frees all the Trojan prisoners. As the Cretan people and liberated Trojans rejoice, Elettra, the daughter of Agamemnon, enters. She has been living in exile on Crete after the murder of her mother Clytemnestra. She objects to the liberation of the Trojan prisoners. As Idamante defends his action, Arbace, Idomeneo's chief counselor, arrives with the news that Idomeneo has drowned at sea. Idamante departs, overwhelmed with grief. Left alone, Elettra fears that if the king is dead, her hopes of wedding Idamante will die with him.

Idomeneo's fleet has been overcome by a storm and driven onto the rocks. Miraculously, Idomeneo and some of his men have survived. After coming ashore, the men leave Idomeneo alone to reflect on the vow he made to Neptune in exchange for his protection from the storm: to sacrifice to the god the first person he encounters on land. Idamante enters, having sought solitude to ease his grief. He fails to recognize the stranger and offers him shelter. When Idomeneo finally learns that the young man is his son, he reveals his own identity. Appalled by the situation, Idomeneo recoils from his son's embrace and departs, forbidding Idamante to follow him. Idamante is inconsolable at his father's rejection.

The storm has now abated and the Cretan populace gather to praise Neptune and celebrate the king's safe return.

ACT II

Idomeneo tells Arbace of his vow to Neptune, and decides that for Idamante's safety, he will send him to Argos with Elettra. Ilia appears and tells Idomeneo of her happiness at finding a new

homeland in Crete and a new father in Idomeneo. After she is gone, he realizes that she loves his son, and he leaves, overcome by the pain and suffering his vow will cause. Elettra enters and expresses her pleasure in having Idamante to herself.

The boat which will take Elettra and Idamante to Argos is ready to set sail, and the people of Crete assemble. All look forward to a safe voyage. Idomeneo arrives to bid farewell to Elettra and Idamante. As the couple are about to embark, a storm suddenly arises. The frightened people realize that someone has offended the gods and they demand to know his name. Idomeneo tells them that he is the guilty one, and as the storm continues, the crowd flees in terror.

ACT III

Ilia can only think of her unhappy love for Idamante. He tells her that he will fight the terrible monster Neptune has sent to plague the island and that he may never return. They reveal their love for each other. Idomeneo and Elettra interrupt the lovers. Idamante begs his father to reveal the reason for his harsh behavior, but when Idomeneo cannot answer, the prince sadly departs.

The High Priest of Neptune demands from Idomeneo the name of the one to be sacrificed to placate the god. Idomeneo at last names his son. The crowd is horrified and the priest asks for mercy for the innocent man.

Solemn prayers are offered to the god. A victory celebration is heard nearby, and Arbace enters with the news that Idamante has slain the monster. The young hero returns, knowing his father's vow and ready to sacrifice himself to the angry god. As the ceremony is about to begin, Ilia intervenes, offering herself in place of her lover. The entire situation is resolved by an oracular pronouncement: Idomeneo is to renounce the throne, which Idamante is to ascend and there be united with Ilia. At this unexpected announcement, Elettra is left with her worst fears realized and leaves in a rage. Idomeneo presents Idamante to the people as their new king, and is hailed by the populace.

Idomeneo

Photos taken in rehearsal by Larry Merkle

Wieslaw Ochman





Karita Mattila



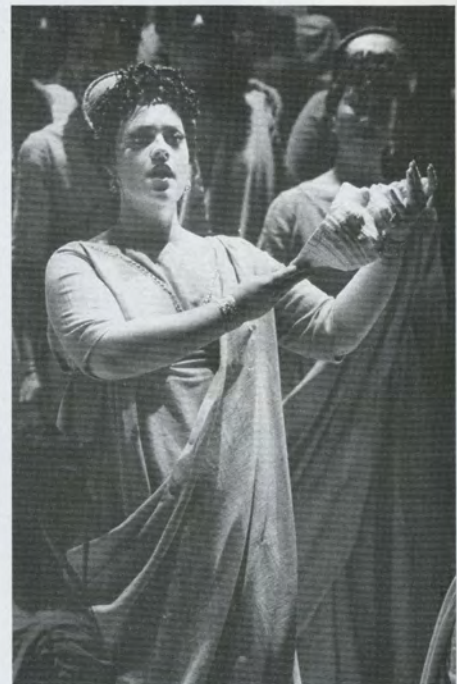
William Lewis



Patricia Racette



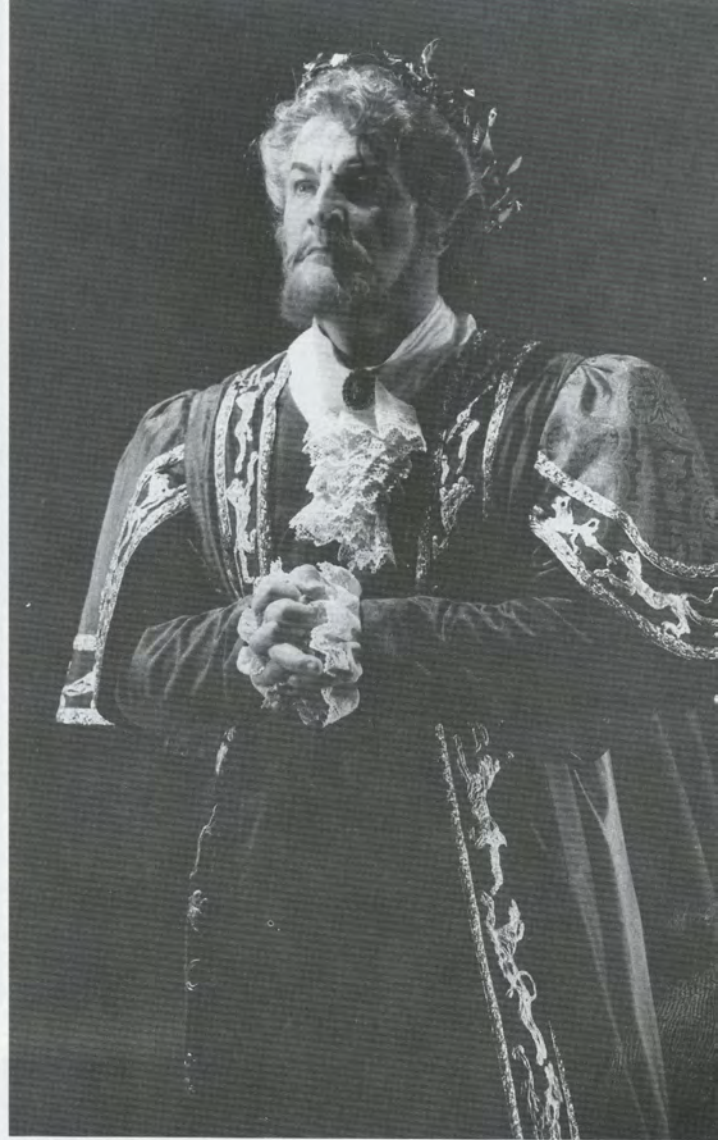
Randall Outland



Patricia Spence



Karita Mattila, Hans Peter Blochwitz



Wieslaw Ochman



Nancy Gustafson



Karita Mattila



Wieslaw Ochman, Members of the San Francisco Opera Chorus



Nancy Gustafson



Hans Peter Blochwitz, Karita Mattila

continued from p.37



RANDALL OUTLAND

Grimes for the Opera Company of Philadelphia; *Carmen* and *Tosca* for Oakland Opera; and *The Ballad of Baby Doe*, *Plump Jack*, *Amelia Goes to the Ball* and Bernstein's *Mass* for the American Opera Festival at Lake Tahoe.

Tenor **Randall Outland** makes his San Francisco Opera debut as the High Priest in *Idomeneo*. A leading tenor with the Cologne Opera, he has performed Tamino in *The Magic Flute* there, also Ferrando in *Così fan tutte*, Nemorino in *L'Elisir d'Amore*, Arbace in *Idomeneo*, Narraboth in *Salome* and Alfred in *Die Fledermaus*. Recent international assignments have included Ferrando in Bogotá, Colombia; Tamino with the Israel Philharmonic and Don Ottavio in *Don Giovanni* with the Canadian Opera Company. In the United States, Outland has been heard as Ferrando and as Lensky in *Eugene Onegin* with Seattle Opera, as Jaquino in *Fidelio* with San Diego Opera, as Tamino at the New York City Opera and as Tebaldo in *I Capuleti ed i Montecchi* with Boston Concert Opera. In 1980 he received an award for Excellence in the Interpretation of the German Lied, and was featured in a recital which was broadcast over Austrian National Radio. He has performed with the Oslo Philharmonic in the Mozart Requiem and in the New York City "Mostly Mozart Festival" in the Mozart C Minor Mass. Future engagements include the Chevalier in *Dialogues of the Carmelites* in San Diego.



KENNETH COX

American bass **Kenneth Cox** makes his San Francisco Opera debut as the Voice of the oracle in *Idomeneo*. He recently appeared as Orbazzano in the Lyric Opera of Chicago's staging of *Tancredi*, a role which he repeated at the Los Angeles Music Center Opera. Other recent engagements have included Colline in *La Bohème* and Sarastro in *Die Zauberflöte* with the Canadian Opera Company, as well as Méphistophélès in *Faust* with the Orlando Opera, Osmin in *Die Entführung aus dem Serail* with the Washington Opera, and Alidoro in *La Cenerentola* with the Opera Theatre of St. Louis. Cox made his European debut as Osmin with the Scottish Opera in 1987, and performed that role as well as the Commendatore in *Don Giovanni* at the Netherlands Opera. A frequent concert artist, he has been heard in the Mozart Requiem with the Phoenix Symphony, Handel's *Messiah* with the Indianapolis Symphony, and has sung both the *Stabat Mater* by Rossini and the Verdi Requiem with the Master Chorale of Orange County. He has performed the role of Rocco in *Fidelio* with the Los Angeles Philharmonic and with the Minnesota Orchestra.



HONG-SHEN LI

Currently an Adler Fellow with the San Francisco Opera Center, tenor **Hong-Shen Li** makes his Company debut singing four roles: a Trojan Man in *Idomeneo*, a Messenger in *Aida*, Goro in *Madama Butterfly*, and a Noble of Brabant in *Lohengrin*. A native of Beijing, China, he received his initial musical training while studying under a five-year Highest Fellowship Scholarship at the Central Conservatory there and performing with the Art Ensemble of Beijing. He was a member of the American Opera Center at the Juilliard School of Music, where he appeared as Benedict in Berlioz's *Beatrice and Benedict*. As a member of the 1987 Merola Opera Program, he performed the role of Rinuccio in *Gianni Schicchi*, and returned to the Merola Program in 1988 to sing Lindoro in *The Italian Girl in Algiers*. During Western Opera Theater's 1988-89 tour he portrayed Goro in *Madame Butterfly* and, with the Opera Center Singers, sang Count Almaviva in the 1989 *Barber of Seville*.



VICTOR LEDBETTER

A 1988-89 Adler Fellow with the San Francisco Opera Center, baritone **Victor Ledbetter** portrays Ford in the Family Performance of *Falstaff*, a Trojan Man in *Idomeneo*, a Noble of Brabant in *Lohengrin*, and the One-Eyed Man in *Die Frau ohne Schatten*. He made his Company debut in the 1987 season as Baron Douphol in the family performances of *La Traviata*, and as Paris in *Roméo et Juliette*, and returned last fall as an Esquire in *Parsifal* and as Marcello in the student/family performances of *La Bohème*. For the Opera Center's 1988 Showcase series, he sang Count Almaviva in the West Coast premiere of Hiram Titus's *Rosina*, and was most recently seen here as Mr. Kallenbach in Glass' *Satyagraha* and in the 1989 Showcase production of Handel's *Giustino*. A participant in the 1986 Merola Opera Program, he sang Marcello at Villa Montalvo, repeating the role on Western Opera Theater's 1986-87 tour which included performances in China. In April of 1988, Ledbetter returned to Shanghai as Scarpia in China's first *Tosca*, and for a joint concert with the Shanghai Opera and Conservatory. The native of Georgia is a graduate of Mercer University and has studied at Indiana University with Nicola Rossi Lemeni. He was a Schwabacher Debut recitalist last January, and recently performed with the Vancouver Opera in *The Cunning Little Vixen* and made his San Diego Opera debut in *Don Pasquale*.



JOHN PRITCHARD

San Francisco Opera Music Director **Sir John Pritchard** conducts two operas this season: *Idomeneo* and *Orlando Furioso*. He made his 1970 Company debut with *Così fan tutte* (repeated in 1973 and 1979) and returned for *Peter Grimes* (1973 and '76), *Don Giovanni* and *La Cenerentola* (1974), *Thaïs* (1976), *Idomeneo* (1977), *Un Ballo in Maschera* and *Der Rosenkavalier* (1985), *Don Carlos* (1986), *Salome* and *Fidelio* (1987) and, last fall, *Manon Lescaut*, *Parsifal* and *Lady Macbeth of Mtsensk*. A protégé of Fritz Busch, Pritchard made his operatic conducting debut at Glyndebourne in 1951 with three Mozart operas: *Le Nozze di Figaro*, *Così fan tutte* and *Don Giovanni*. That same year he made his Vienna Staatsoper debut leading *La Forza del Destino*. He opened the 1952-53 season at Covent Garden with *Un Ballo in Maschera* for his first assignment with the Royal Opera and conducted more than 80 performances of 11 operas in his first two seasons there. He has returned virtually every season since; among the historic performances he led there are the world premieres of Britten's *Gloriana*, Tippett's *King Priam* and *The Midsummer Marriage*, and the famous Visconti production of *Don Carlos*. From 1956 to 1962 he was musical director of the Liverpool Philharmonic, which earned a royal charter during his tenure. He was musical director of the London Philharmonic from 1962 to 1966, and in 1963 was appointed principal conductor and artistic counselor of the Glyndebourne Festival, of which he became music director in 1969. In 1978 he relinquished his Glyndebourne post to become chief conductor at the Cologne Opera, a position he will leave at the end of this year, becoming Cologne's chief guest conductor. In 1980 he became principal guest conductor with the BBC Symphony and since 1982 has been chief conductor of that organization. At the beginning of the 1981-82 season he was named music director of the National

Opera in Belgium. Maestro Pritchard is one of the most well-traveled of international conductors, and has taken the BBC Symphony on tours to Germany, Spain, Switzerland and the United States. Recent assignments have included *Così fan tutte* at the Lyric Opera of Chicago; *The Magic Flute* in Geneva; *Aida* and *Wozzeck* at Cologne; *Lucia di Lammermoor* at Covent Garden; Rossini's *Otello* at the Rossini Festival in Pesaro; plus assorted concerts in London, Brussels and Paris. The most recent addition to Maestro Pritchard's sizeable discography is a new recording of *Idomeneo*, his second, which was nominated for a Grammy award.

Stage director **John Copley** returns for his seventh season with San Francisco Opera to direct the new production of *Idomeneo*. He made his Company debut during the 1982 Summer Season with Handel's *Julius Caesar* and returned in the fall of 1983 for the American premiere production of Tippett's *The Midsummer Marriage*. Subsequent San Francisco Opera assignments have been *Don Giovanni* (1984 fall), Handel's *Orlando* (1985 fall), *Le Nozze di Figaro* and *Eugene Onegin* (1986 fall) and *La Traviata* (1987). Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then prin-



JOHN COPLEY

Principal resident producer (director) at Covent Garden. Included among his many productions there are *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of England's entry into the Common Market, and Queen Elizabeth's Silver Jubilee and 60th birthday celebration. He also staged Dame Janet Baker's farewell performances in *Alceste* at Covent Garden and in *Mary Stuart* with the English National Opera. Other ENO credits include *Julius Caesar*, *Der Rosenkavalier*, *La Belle Hélène*, *Il Trovatore*, *Werther* and *Aida*. Copley's work has also been seen at the Théâtre de la Monnaie in Brussels, the Geneva Opera, the Munich Staatsoper, La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. He has directed over 25 productions in Australia, including *Jenůfa*, *Macbeth*, *Manon*, *Manon Lescaut*, *Così fan tutte*, *Le Nozze di Figaro*, *The Magic Flute*, *Don Carlos*, *Carmen* and *Peter Grimes*. In North America, his directing credits include productions for the Lyric Opera of Chicago, Dallas Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, Vancouver Opera, and the New York City Opera. Recent engagements include his debut at the Deutsche Oper Berlin (*L'Elisir d'Amore*), the Metropolitan Opera (*Julius Caesar*), and the Los Angeles Music Center Opera (*Tancredi*). Future engagements include new productions of *Il Barbiere di Siviglia* at the Lyric Opera of Chicago, *Tancredi* at Geneva, *Semiramide* at the Met, and *La Bohème* in Santa Fe and San Diego.

Introducing The 80 Foot Buffet Brunch With A View.

Picture a Sunday Brunch that will make you forget about dinner. Picture 80 feet of buffet artistically arranged and laden with the freshest in seasonal cuisine — everything you ever imagined a buffet should have — and then some.

Now picture a 360° view of San Francisco from 46 floors above the hubbub of downtown — the hills, the bridges, the bay.

Got the picture.
Beautiful, isn't it?

And the best part is that it's for real, and yours for the asking at Cityscape, high atop the San Francisco Hilton.

Call (415) 776-0215 for reservations now. With 80 feet of food, you won't need Sunday dinner.

Sunday Brunch at
CITYSCAPE

Seasonal Cuisine. Sensational Views.
San Francisco Hilton, One Hilton Square

STONEFIELD AT FOUNTAINGROVE A Brand New Luxury Condominium Development



122 LUXURY CONDOMINIUMS PRICED FROM \$239,000 TO \$289,000
SITUATED ON 19 ACRES ON THE FAIRWAYS OF FOUNTAINGROVE
GOLF & COUNTRY CLUB ONE OF THE FINEST CHAMPIONSHIP
GOLF COURSES IN THE SAN FRANCISCO BAY AREA JUST 55
MINUTES NORTH OF SAN FRANCISCO

Besides being near the Golf Course, Amenities include a Tennis Court, Pool, Spa, Club House, Orientation to Golf Fairways, & Views of Picturesque Santa Rosa Valley.
By Appointment Only.

For More Information Please Contact:

Olivia Hsu Decker, Inc.

Office (415) 383-5401

Town & Country Homes

On-Site Office (707) 577-0580

Developed by Michael Shipsey



JOHN CONKLIN

John Conklin created the sets for the new production of *Idomeneo*. His set designs were most recently seen here in a new production of *La Traviata* in 1987. Local audiences first saw his work in Spring Opera Theater productions of *Orfeo* (1972), *Death in Venice* (1975 and '79) and *Julius Caesar* (1978). He made his Company debut in 1977 with the sets for *Un Ballo in Maschera* (repeated in 1982 and '85), and returned for *Don Pasquale* (fall 1980, summer 1984). During the summer of 1985 he created designs for the four operas of Wagner's *Ring of the Nibelung*, which had been unveiled in 1983 (*Das Rheingold* and *Die Walküre*), 1984 (*Siegfried*) and 1985 (*Götterdämmerung*). Conklin's designs have been seen in numerous opera, ballet and legitimate theater productions. He has created designs for such companies as the New York Shakespeare Festival, the Guthrie Theater in Minneapolis, the Goodman Theatre in Chicago, the Long Wharf Theater in New Haven and the Hartford Stage Company. His long association with Santa Fe Opera has resulted in American premieres of Henze's *We Come to the River*, the three-act version of *Lulu*, Aulis Sallinen's *The King Goes Forth to France*, and Penderecki's *The Black Mask*. For New York City Opera his production credits include *Il Turco in Italia*, *The Merry Wives of Windsor*, and the world premieres of Argento's *Miss Havisham's Fire* and Anthony Davis's *X*. Other American opera projects have been for the Lyric Opera of Chicago (*Tancredi* and an upcoming production of *The Barber of Seville*); Dallas Opera (the world premiere of Argento's *Aspern Papers*); Seattle Opera (*Il Trovatore* and a forthcoming production of *War and Peace*); and the Opera Theatre of St. Louis, among others. For the Metro-



MICHAEL STENNETT

politan Opera, he has designed the costumes for *Khovanshchina*, and is currently working on the set designs for a new production of *Semiramide* directed by John Copley. On the other side of the Atlantic, he has been responsible for production designs for the Holland Festival, Scottish Opera, and the Bayerische Staatsoper in Munich. He teaches at the Tisch School of the Arts at New York University.

Michael Stennett designed the costumes for the new production of *Idomeneo*. His work was first seen by San Francisco Opera audiences in the 1982 Summer Season staging of Handel's *Julius Caesar*, a production originally created for the English National Opera. In 1985 he scored a triumph in another Handel production here, *Orlando*, and during the 1984 Fall Season we saw his costumes for the production of *Anna Bolena* first produced for the Canadian Opera Company and also seen at the Lyric Opera of Chicago. Most recently, he designed the costumes for the Company's 1986 mounting of *Eugene Onegin*, originally seen in 1983 at Festival Ottawa. Since his first production in 1968, *Anne of Green Gables* in London's West End, the English designer has worked for various leading opera, ballet and theatrical companies. His credits for the Australian Opera include costumes for *Le Nozze di Figaro*, *Rigoletto*, *Così fan tutte*, *Madama Butterfly*, *La Traviata*, *Un Ballo in Maschera*, *Tosca*, *Les Huguenots* and *Lucia di Lammermoor*. The costumes for *Lucia* were selected by Joan Sutherland for her subsequent performances of the role at the Metropolitan Opera and Covent Garden. In Britain, his costumes have

been seen in productions of *Werther* for the ENO; *La Bohème*, *Peter Grimes* and *Tosca* for the Welsh National Opera; and, for the Royal Opera, *Le Nozze di Figaro*, *Werther*, *Alceste* and *Lucrezia Borgia*. Other credits include *Kismet* for the Canadian Opera Company, *A Midsummer Night's Dream* for the Ottawa Festival, *Platée* for the Stockholm Opera, *I Capuleti ed i Montecchi* for Palermo, and *Adriana Lecouvreur* in Munich. In this country, his work was also seen in the 1982 Los Angeles Philharmonic production of *Falstaff*. Recent costume design credits include Handel's *Ariodante* for Santa Fe Opera, *Tancredi* for the Lyric Opera of Chicago and Los Angeles Opera, *Julius Caesar* at the Metropolitan Opera, and *The Makropulos Case* for the COC (Lotfi Mansouri's "farewell performance" as general director of the Toronto-based company). He will design the costumes for the Lyric Opera of Chicago's new production of *The Barber of Seville* later this season, and his costume creations for *Semiramide* will be seen at the Met next year. Stennett's costumes are featured on two videocassettes: those of *Julius Caesar* and *Falstaff*. His graphic work has been featured on numerous record jackets, and a large number of his designs appear in the book *Joan Sutherland: Designs for a Prima Donna*.



THOMAS J. MUNN


Thomas J. Munn is lighting designer for *Falstaff*, *Mefistofele*, *Idomeneo*, *Aida*, *Madama Butterfly*, *Lohengrin*, *Orlando Furioso* and *Die Frau ohne Schatten*. Last fall, he was responsible for *L'Africaine*, *Parsifal*, *Lady Macbeth of Mtsensk*, *La Bohème* and *La Gioconda*. In his 14th year with the Company, he has lighted over 100 productions for San Francisco Opera, including the lighting and special effects for all four operas of the 1985 Ring Festival. He serves as scenic adviser for the Company, and has designed scenery for *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd* and *Nabucco*. In addition to his numerous design credits for the War Memorial stage, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and film. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine* and *La Bohème*. Recent projects include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's production of *Coppélia* and *The Nutcracker*; and lighting designs for the Hartford Opera and Pittsburgh Opera productions of *Hansel and Gretel*. As a consultant on numerous lighting projects, his most notable achievement in this area is the new Muziektheater in Amsterdam, the Netherlands, for which he was the American lighting consultant.

PERSONALIZED CHRISTMAS CARDS

We cordially invite you to enjoy our personal assistance with your imprinting and engraving needs. Our exciting 1989 Personalized Christmas card offerings are now ready for your selection.

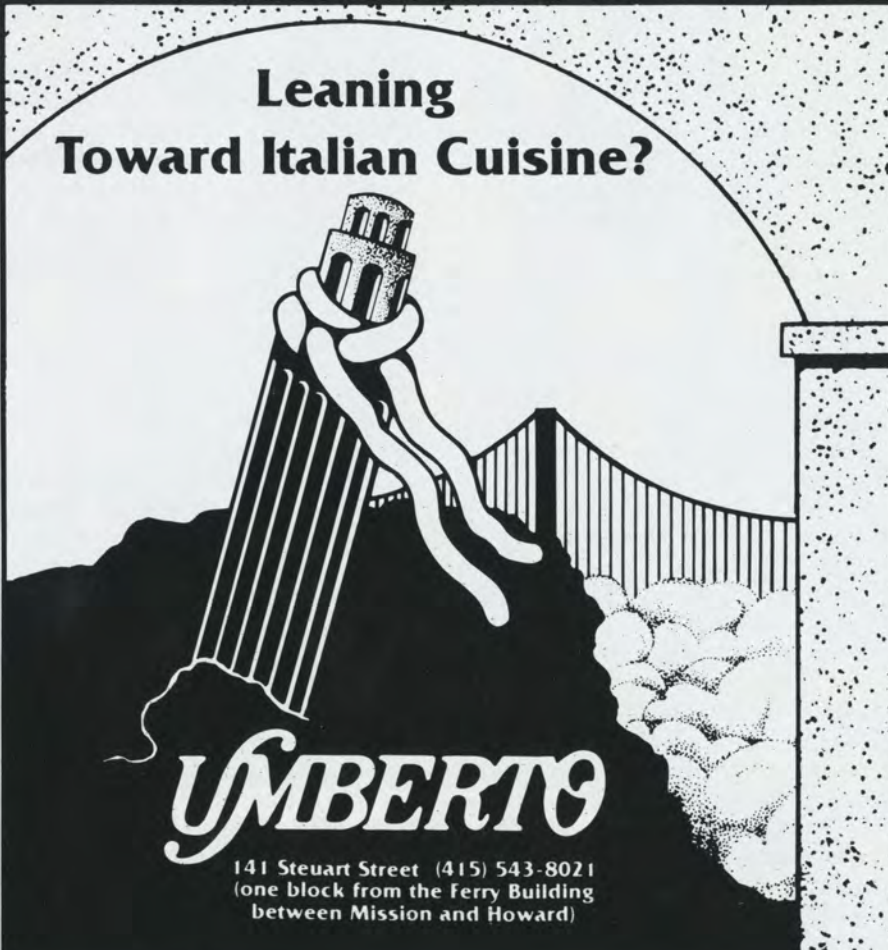
San Francisco	
Two Embarcadero 781-8777	104 Sutter 982-8688
3255 Sacramento 567-9666	2275 Chestnut 929-0725

Other locations in Marin, Berkeley and Lafayette.
Offer applies at participating locations.



PAPYRUS
FOR A CARD THAT'S A GIFT

Leaning Toward Italian Cuisine?



UMBERTO

141 Stuart Street (415) 543-8021
(one block from the Ferry Building
between Mission and Howard)



V.T. HAUSER

Lotfi Mansouri: Looking into the Future

By TIMOTHY PFAFF

"The San Francisco Opera company is one of the most important companies in the world," says the man who should know, the Company's new General Director, Lotfi Mansouri. A practical man of the theater with decades of experience producing operas throughout the world who, prior to coming to San Francisco, also was General Director of the Canadian Opera Company, Mansouri turns out to be a visionary as well. "I have a dream," he says with a confident smile in the relative calm of his fourth-floor Opera House office. "It is to make the San Francisco Opera a presence in the community—locally, nationally, and internationally—all year long.

"It's not a completely new idea," he continues. "Kurt Herbert Adler had it too, which is why he created Spring Opera and instituted a Summer Season." But Mansouri's vision of "new directions for this company" surpasses all previous attempts to extend the Company's offerings beyond the highly concentrated fall season productions. It entails spreading the major international productions throughout the calendar year, interspersed with the productions San Francisco Ballet also

presents in the War Memorial Opera House. And, beyond that, it entails the creation of new kinds of operatic experiences and venues—productions of varying proportions and with a broad range of artistic goals—both to augment the format with which San Franciscans have become familiar and to implement the new plan throughout the calendar year.

"The format of our season has been locked into the fall," he says. "The frame of a season spread throughout the year, however, provides an impetus for new directions.

"Times have changed, and with them, the whole field of opera has changed. Television, film, and the other media, along with the increasing importance of directors and conductors and the new style of European opera production, have sent opera in a new direction. Audiences now are much more interested in a theatrical musical experience. It's simply no longer satisfactory to have four portly singers lining up at the footlights, belting out arias in front of sets that billow in the wind. Sure, there are still some canary fanciers, but their standards are no longer the norm. Audiences have become much more sophisticated.

"When I directed my first *Gioconda* here in the 1960s," he recalls with a smile, "and the chorus ran in to make its entrance, the entire Palazzo Ducale shook, because it was all painted scenery. Audiences wouldn't tolerate that today. And the last time I directed *Mefistofele* here, I had only one piano rehearsal and one dress rehearsal on the stage—lasting only as long as the opera itself, so there was little time to make corrections. In those days, the Company put on 14 or 15 productions in an even shorter season than we have now. It was a kind of 'instant opera.' Today the theatrical aspects of opera production have come very much to the fore, and people want a total music-theater experience."

Mansouri means to provide it.

"When I hire a major conductor, like Christoph von Dohnányi, he has particular rehearsal demands. Conductors of his caliber are great precisely because they're not routine. They have an artistic vision; they take care; they want to work out the

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

Local color.

A kimono the color of a cherry blossom in spring. Another the hue of a blazing sunrise. And the time to notice.

Time. It's a key reason you chose United to get to Japan. With United's unparalleled schedule to the Far East, you can arrange your schedule as you wish. And enjoy the pleasures of the best in international travel along the way.

Come fly the friendly skies.



UNITED

A I R L I N E S

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

J E A N L A S S A L E

GENÈVE



Ladies: 18k gold bracelet,
diamond bezel and markers.
Men's: 18k gold bracelet.

THE THALASSA® COLLECTION

Saks Fifth Avenue

To receive a catalog, send \$2.00 to: Jean Lassale, 640 Fifth Avenue, New York, N.Y. 10019



In his Opera House office, Lotfi Mansouri discusses his appointments with assistant Marian Lever.

details of a production. The same is true of stage directors. The best European directors now ask for a *minimum* rehearsal period of eight weeks. Because of our concentrated schedule, sometimes the most I can offer is two to two-and-a-half weeks. As things stand, we have to prepare five or six productions at a time. With a spread season, we would have the chance to work on one, or at the most two, productions at once. So there are artistic reasons for wanting to spread the season out."

Mansouri conjectures that San Francisco Opera audiences, too, would appreciate a spread season. "Going to the opera is an occasion," he remarks. "And to really enjoy it, you have to prepare yourself for it. People here clearly love opera, but if you go to 10 operas in nine weeks, it can start to seem like a chore. It's like a feast. No matter how wonderful feasts are, if you go to too many too close together, you become sated. But if you have only one premiere a month, you have much more opportunity to see it as a special occasion."

Mansouri is interested in opera productions that are special occasions in the truest sense, and not what he is inclined to call "vocal circuses" or "concerts in costume." Recent headlines have pointed up a serious problem in today's opera world: the sometimes capricious behavior of the international star singers who for years have been synonymous with "box office."

"We all now know the dangers of putting all your eggs in the basket of a single superstar," Mansouri says. "Artistically speaking, that system is based on a false premise. It's wonderful when a superstar fits into a total project. But, if

not, I think the answer is to bring them here to give concerts. That way audiences can hear them while I go about the serious business of making musical theater. I'm aware of the fact that it's one of my duties to present my audiences with the best voices in the business. But if stars are not willing to go through the rehearsal process, and develop a cohesive production, then why not present them in concerts?"

Lest anyone be alarmed that Mansouri is uninterested in courting the top names for San Francisco casts, he is the first to counter that a spread season would increase his access to the world's best singers. "If a singer like Mr. Domingo says he's unavailable in the fall, it increases my chances of obtaining his

services if I can counter, 'How about February?' A spread season would increase my access to the best singers, conductors, and directors.

"Nowadays," he continues, "our business is moving in a direction I find extremely positive. All of a sudden, the issue of the development of young singers has become a vital one. San Francisco Opera has the claim of having the best singer training program in the world. In order to attain the highest artistic standards, what I want to create is a resident ensemble.

"We already have the basis of that in our program of Adler Fellows. But I want to formalize it more. My interest is in having the young artists who go through our apprenticeship programs—the Merola Opera Program, Western Opera Theater, and the Adler Fellows—become a resident ensemble for two or three years. I want to make these wonderful young artists the core of the Company, and to build productions around their talents. That would lend continuity to our artistic standards and guarantee the quality of our major productions. Then, when you fit the big stars into those productions, it would be like what the French call the *garniture*, the trimmings, the frosting on the cake. The system I envision would give the Company a strong, individual artistic profile."

The positive audience response to Company-trained singers encourages him in his thinking. "Audiences love our young singers," Mansouri beams. "For me, the triumph of this season's *Lulu* is the performance of Ann Panagulias. I auditioned singers all over the world for the part, but, excuse me, go find me a better



Evelyn Lear and her husband Thomas Stewart visiting Lotfi Mansouri in his office. Miss Lear was midway through performances of Berg's *Lulu*, in which she was portraying Countess Geschwitz; Thomas Stewart was likewise in the middle of the Falstaff run, in which he was featured in the title role.



Another view of Lotfi Mansouri in his office, surrounded by photos of interpreters from his past productions.

Lulu if you can. Then there's our matinee cast for *Falstaff*. They're wonderful singers and actors. I could put them on in the evening with pride."

Mansouri's imaginative revitalization of the Company's summer season a few months ago, with a shared production of Philip Glass' *Satyagraha* and the American premiere of Handel's *Giustino* in Herbst Theatre, provides a strong hint at the directions in which he'd like to lead his Company. The forthcoming revival of the celebrated 1985 *Ring* in June of 1990 confirms his commitment to the continued expansion of the season, and he is delighted to point to a 1991 summer Mozart festival (for the Mozart bicentennial) and, "we hope, a bicentennial Rossini festival in 1992 and, with good fortune, a Richard Strauss festival the following summer. By that time," he says, "I hope to have things in order so that we can use these two performing periods as the basis of our spread season."

The prospect of a year-round season in the full sense Mansouri contemplates is unlikely prior to 1993-94, primarily, he says, because the Company is not the only occupant of the Opera House. "We have to negotiate with the San Francisco Ballet. The ideal thing, down the line, would be for the Opera and the Ballet to flip-flop, rather like the current formula at Covent Garden. The ballet public would probably also appreciate having their season more spread out, but planning at this level takes time."

Even farther off, but a distinct part of Mansouri's dream, is the creation of yet another performing venue, ideally, but not necessarily, in Civic Center. "Down the line I envision a new opera center, a

new facility for our training and coaching programs that would also include a 900- to 1,000-seat theater. I see it as a truly new center—a performing community, really, with audio-visual facilities, an exhibit space, and boutiques and maybe a cafe. It would be the kind of place that would be open all day, to bring everyone in. But I know that won't happen overnight."

The other main advantage of a spread season, Mansouri explains, is the potential for a significant expansion of the repertoire. "With gaps between the major productions come opportunities to do more experimental things, chamber operas and new and less-well-known works. One of the greatest things a cultural organization can do is to attract as wide a range of the community as possible, not just the audience that wants nothing but the big grand operas of the 19th century. There is, of course, a long list of operas which, for a variety of reasons, have never been done here—Russian operas, French operas, even some Italian operas. Verdi's *Stiffelio* is an example of a work I've wanted to do for a long time."

Mansouri is keenly aware of Bay Area audiences' interest in early music, as recently manifested in the strong response to last summer's *Giustino*, featuring the Philharmonia Baroque Orchestra under its director, Nicholas McGegan. "I was delighted to invite Nick back to conduct our French Bicentennial concert in Stern Grove last summer, and we're already talking about other projects. In the end, I'd like to present operas from the earliest days of the form, like the great works of Monteverdi, to those of our day."

"The premiere of Hugo Weisgall's *Esther* is scheduled for 1991, and we're

currently planning another world premiere in 1992 as part of the main season. When it comes to new works, it has been the tendency to present small new operas, because the potential financial losses are also smaller. But you can't always go that route. If Mozart were alive, I'd approach him about composing *Dangerous Liaisons*. But I'd like to have a composer come to me with an idea. I'm not in a position to dictate to a creative artist. I'm a facilitator, an impresario, a guide, a stimulator. I'm here to provide opportunities."

Mansouri is also willing to consider musical-theater works that fall outside the usual definition of "opera," but at this point only as "add-ons" and not part of regular subscriptions. "I don't want to play around with my public," he explains. "That's misusing their trust."

Building, and building on precisely that trust is at the core of Mansouri's thinking about an innovative, year-round opera season. "My dream is that the public buys the San Francisco Opera company in its totality," he says. "I want to cultivate a public that will buy subscriptions knowing that whatever the Company produces will be interesting—that individuals may like some of the offerings more than others, but that they know they can be assured of an artistically viable experience."

"Like other operagoers, I love *Bohème* and *Butterfly* and *Carmen*. And San Francisco audiences will continue to see those works in the best productions we can mount. But if we open other doors as well, audiences may find experiences every bit as exciting and gratifying. I believe the opera public is intelligent and doesn't want its experience limited. This year's *Lulu* production has convinced me of that. When a performance ends, people are staying and applauding, not just running for their cars. Yes, it's a disturbing experience, but it's also an enriching one. Having been through *Lulu*, your mind has been stimulated and your heart has been touched. A full experience of that sort is rewarding in itself, and something to be valued."

This fall the Company will be conducting marketing research to find out its audience's attitudes on all these matters. "We're here to serve our public," Mansouri assures, "and it's up to us to provide our audience with the experiences they want and at their convenience. We can't force-feed our audience, but that doesn't mean that we can't at the same time excite and stimulate it."

"Opera is a year-round phenomenon in many of the world's famous opera cities and centers. San Francisco is just such a place, so I don't see why we should have to be a part-time endeavor." ■



We're A Performer, Too.

Performance counts in every aspect of life, whether it's on the stage or in financial services.

That's why more Californians are turning to one of the largest and strongest financial institutions in California.

Our net worth is more than double federal requirements. Our assets are more than \$15 billion. Your funds are federally insured to \$100,000.

And our people are virtuosos at giving you the high level of service you deserve.

Visit one of over 175 branches and find out why our customers say, "Bravo."

AMERICAN SAVINGS BANK
Saving The American Way

Serious Opera

By DAVID LITTLEJOHN

"Opera seria" is something one is more likely to read about than to hear or see. The exceptions to this rule—all of which have benefited from recent revivals—are the operas of Handel; Mozart's *Idomeneo* and *La Clemenza di Tito*; and—insofar as the term can be legitimately extended into the 19th century—Rossini operas like *Tancredi*, *Maometto II* (later rewritten as *The Siege of Corinth*), and *Semiramide*. Since 1971, San Francisco Opera audiences have had the opportunity to see all of these works, including Handel's *Giulio Cesare*, *Orlando*, and *Giustino*. This year we can add Vivaldi's rarely-performed *Orlando Furioso*. So we may have a better sense than operagoers elsewhere of the peculiar nature and mixed attractions of this decidedly old-fashioned genre.

For the better part of the 18th century, opera seria was opera, for all the world (except France) that knew opera existed. Thousands of ad hoc recitative-and-aria constructions were hammered together for court and commercial theaters all over Europe, most of them named after and dealing with kings, queens, princes, or princesses of ancient or legendary realms, their dynastic rivalries and their tangled loves.

All of these were performed in Italian, no matter what the local language. They were built around action-stopping, stand-and-deliver solo vocal showpieces of the sort we now call "da capo" arias—arias in which the first of two short stanzas, usually made up of four lines sung several times each and repeated, is then repeated all over again "from the top," or *da capo*, at the end of the song, in a frequently spectacular display of whatever grace notes, trills, scale-runs, shakes, and unbelievably long-held breaths the singer could manage.

Why, for the better part of a hundred years, did people in London, Vienna, and Prague, let alone every city in Italy, apparently so crave this form of entertainment that they often went to see it two or three times a week? Why did they expect new opere serie every year, but then sat through the same ones, night after night? And why, with the few exceptions noted above, have virtually all of them disappeared?

It's easier to talk about opera seria than it is to define it. In *Handel and the*

Opera Seria, Winton Dean decided to use the term to mean "all Italian opera other than opera buffa during Handel's lifetime" [1685-1759]. But you can only get by with that if you're writing about Handel. The poets and composers who wrote "opere serie" didn't even start calling them that until sometime around 1785. I'm using the term to mean all totally non-comic operas with Italian texts between the first by Alessandro Scarlatti and Handel (1705-7), and the late-blooming "heroic" operas of Rossini (1813-23).

One man's name so dominates every discussion of opera seria that one is tempted to use him as a guide, and build a definition around his life and work. Pietro Metastasio, né Trapassi, was a clever



Pietro Metastasio, 1698-1782, in a contemporary engraving.

grocer's son born in Rome in 1698. From the age of 11, he was adopted and carefully educated by a learned humanist who (correctly) saw in him the promise of a major poet. After writing for Italian theaters seven immensely successful *melodramme*, or *dramme per musica*—i.e., plays in verse intended to be set to music—Metastasio was, in 1730, appointed Court Poet to the Emperor Charles VI at Vienna. There, he wrote 20 more plays-for-opera, as well as poems, texts for cantatas, oratorios or "azioni teatrali," 2,500-plus letters, and essays on Aristotle and the Italian epic poets.

Alfred Loewenberg, in *Annals of Opera*, cites 107 surviving operas written to Metastasio's texts. But he estimates that his 27 plays (it is demeaning and imprecise to refer to them simply as

librettos) were set to music "far more than a thousand times." Between 70 and 100 operas (authorities differ) made use of his best play, *Artaserse*, as a text; perhaps 80 more of his *Alessandro in India*; 60-plus of his first original play, *Didone Abbandonata*, of 1724; and at least 50 of his *L'Olimpiade* (*The Olympic Games*).

The odds are that you've never heard, perhaps never even heard of, any of these operas—although a decent Hungarian recording of Antonio Vivaldi's setting of *L'Olimpiade* (Venice, 1734) was made for the tricentennial of the composer's birth in 1978, when the opera was also performed in Turin. The one Metastasio title you may know is *La Clemenza di Tito*, which was first set to music by Antonio Caldara for Vienna in 1734, and later by 40 to 60 others—including W.A. Mozart, whose version was first performed in Prague in 1791, just three months before he died.

Vivaldi wrote music for three of Metastasio's plays. Handel also wrote music for three, and new arrangements for the scores of four others. Gluck, who is supposed to have led a rebellion against him, set a total of 15. His plays have been "musicked" into operas by Haydn, Cherubini, Cimarosa, J.C. Bach (who used eight of them), Pergolesi, Nicola Piccinni, Baldassare Galuppi, and Thomas Alexander Arne.

These are the better known. Most of the Italian and German opera composers who spread Metastasio's characters, plots, and poetry all over Europe have passed into the quiet possession of music historians: Antonio Caldara, Leonardo Vinci, Leonardo Leo, Johann Adolf Hasse, Niccolò Jommelli, Tommaso Traetta.

You can learn what the plots of most opere serie were like by reading the collected works of Pietro Metastasio; I stopped, I confess, after 15 plays. In each of these, five or six characters are royal, noble, or at least heroic. The sixth or seventh—there are never more than seven named parts—may be a "confidante," who is there to permit his/her master or mistress to express intimate emotions, as Desdemona does to Emilia. Occasionally one has need of a messenger, to report offstage horrors ("È morto?" "È morto!").

David Littlejohn is a writer, critic, and professor of journalism at U.C. Berkeley, who also reviews the San Francisco Opera for the *London Times*.

The lead singers—who usually numbered, in those days, two male (i.e., castrato) sopranos and two females—had to include at least four royal-type lovers (High vocal ranges = love). These characters are either *not* in love with the people who love them, or prevented from consummating their love by affairs of state, disguises, promises previously made, or the edicts of unfeeling royal fathers. This permits plots of sustained tension and complication, and numerous occasions for “broken-heart” arias—arias of sensual torment and self-pity, which display soprano voices so well.

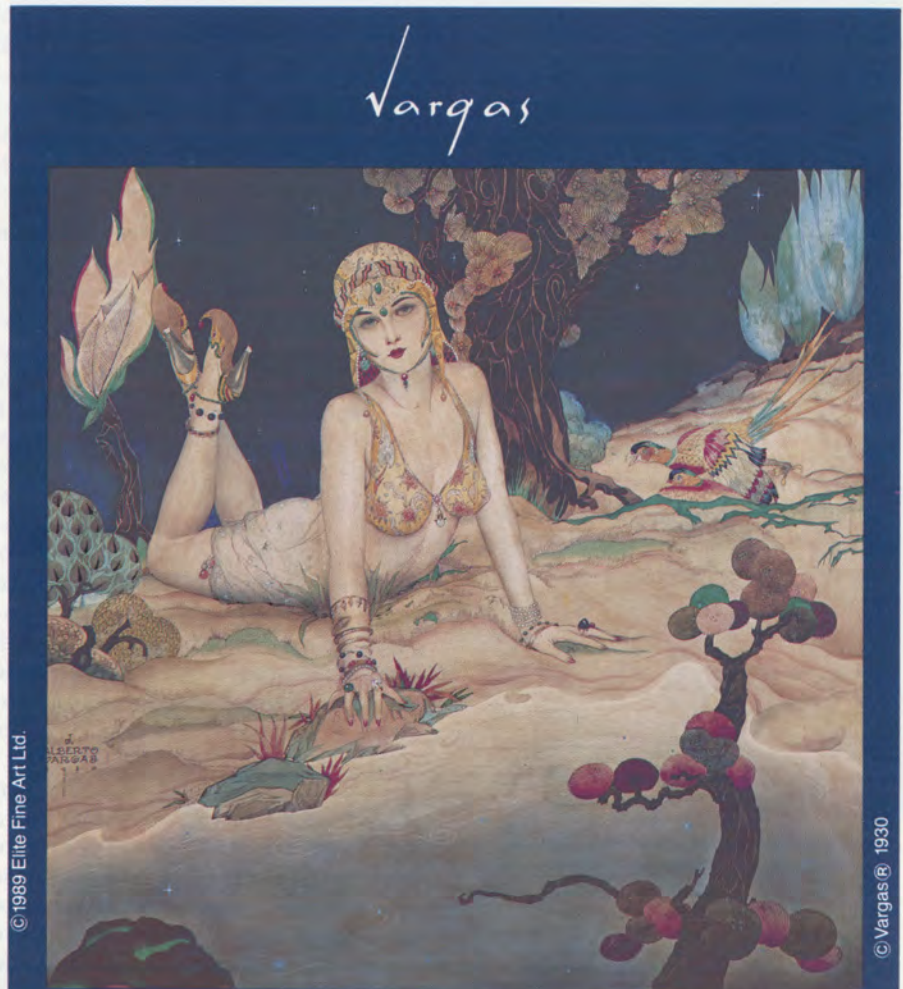
Lower vocal ranges are reserved for royal fathers, secondary generals, and villains. Their job is to stir up the non-amatory portions of the plot (palace coups, wars with rival kingdoms, threats of tyrannicide—no major character should actually *die* in an opera seria, since we want them all onstage for the finale); and to do all they can to keep the proper lovers from pairing off before the *ultima scena*, when (as a rule) everything comes out all right.

In three of Metastasio’s 27 *melodramme*, good people *do* die before the end, although for noble and heroic reasons. Far more often, some sudden revelation (“*Ecco tuo figlio!*” “*Ecco mio padre!*”) dissolves the barriers which have separated the two sets of lovers for three stressful, music-filled acts. The villain, smitten by the sublime goodness of everyone onstage, instantly reforms. The tyrant-king or emperor now finds himself obliged by his own laws to order the malefactors put to death—frequently including his best-loved friend, even his own son. Instead, he has a last-moment inspiration of *superlative* goodness (hence, “The Clemency of Titus”—or of Hadrian, or Caesar, or Cyrus, or Alexander, or Artaxerxes), forgives everybody, and is praised in a quick closing chorus.

Metastasio did not, however, just write the same plot over 27 times, as his detractors have claimed. In each of his best plays, he rethinks the conventions, comes up with a new provocative set of circumstances, and works hard to make us *care* about his high-minded, over-emotional, melodrama-trapped characters.

Since the mid-19th century, it has been *de rigueur* to sneer at the simplistic, plot-complicating recitatives of opera seria. But I found many of these sequences (some of which are set in elaborate verse forms, for composers to make the most of) to be impressively dramatic. In *Alessandro nell’Indie*, for example, Metastasio’s second most popular text, a king and a queen of rival Indian kingdoms—both under heavy pressure from Alex-

1989 Season



©1989 Elite Fine Art Ltd.

©Vargas® 1930

A Major Retrospective September 23 - October 23

Working directly with the Alberto Vargas Estate, Elite Fine Art Ltd. announces a major retrospective of original works featuring: Fantasy, Art Deco, Vargas Girls and 1939 set designs from major films of the greatest year in motion picture history.

E

Elite Fine Art Ltd.

Dealers and Publishers of Fine Works of Art

Gallery Hours: 11 AM-6 PM Monday-Friday • Evenings and Weekends by Appointment
2000 Powell Street, Suite 1360 • Emeryville, CA 94608 • (415) 428-9456 • FAX (415) 428-2477

Everything you’ve come
to expect at Zola’s and more
Serving after the performance

Dinner 5:30-11:00
Monday-Saturday

ZOLA’S

395 Hayes Street

San Francisco, CA 94102

(415) 864-4824



Wine Spectator, Holiday Magazine
and Mobil Awards.

FIVE UNIQUE PRIVATE DINING ROOMS

OPEN 5:30 P.M. - 10:30 PM

PRIVATE LUNCHEONS BY ARRANGEMENT

1630 Powell Street
(415) 397-4339

ander the Great—share scenes of tender, then bitter love/hate exchanges, which cry out for the melodies and orchestral commentaries of a master musical dramatist. Caesar's confrontation with Cato, in *Catone in Utica*, is great theater by any standard, musical or not.

The most challenging set of rules for the poet of an opera seria dealt with the arias. Every lead singer had to have at least four of these, properly spaced throughout the opera; secondary singers got one to three. (There were few duets or ensembles; star singers of the time did not like sharing.) Each aria—though this was frequently not the case—was supposed to convey a different, set, single emotion (rage, jealousy, grief, etc.), which exploded out of the foregoing recitative. No two arias in a row were to express similar emotions. Each aria was to be followed at once by the *exit* of its singer, to avoid breaking up the recitative, and to encourage maximum applause. Before the end of the century, frustrated composers were breaking many of these rules.

You can understand why. Try to write a serious, rational, didactic (and entertaining) neo-classical happy-ending verse drama, containing between 20 and 25 passionate exit speeches (each of these speeches running to 8 rhyming lines of 7 to 10 syllables each); make those lines dramatically meaningful; and somehow keep the action surrounding them continuous and gripping. "*Quel labirinto!*", as one character in *L'Olimpiade* remarks on the plot he finds himself in.

One further bend to the labyrinth. Just after being condemned to death, or rejected by your lover, or betrayed by your best friend—all good motives for a passionate exit-aria explosion—you must sing four lines (sometimes five or three; even two, in Handel) expressing your plight; sing them again, modulating to the dominant or the relative minor; then sing them a third time, back to the tonic. Then sing a second stanza, in a related rhythm or key, perhaps taking back or qualifying or reflecting on your original four lines. And *then* assert (*da capo*) your original outburst more passionately than ever, over, and over, and (singing your poor heart out) over again! In this way, eight short lines can be made to fill up five to ten minutes of vocalizing onstage—which is what people came to hear.

In one of Cleopatra's best-known arias in Handel's *Giulio Cesare*, what she is saying in her first two-line stanza is, "Unless you show me pity, just heaven, I will die." What she *sings* is "Se pietà di me non senta, giusto ciel, io morirò, giusto ciel io morirò, io morirò giusto ciel, giusto ciel io morirò, se pietà di me non senta, giusto

ciel io morirò, giusto ciel io morirò, giusto ciel io morirò, giusto ciel io morirò, se pietà di me non senta, giusto ciel, giusto ciel io morirò, giusto ciel, giusto ciel io morirò, giusto ciel io morirò." After a short break for ritornellos and two other lines, she sings these same words all over again.

Some aria texts are purposely broken up into stuttering, schizophrenic fragments. Others take the form of a "simile" aria, or *aria di paragone*, in which a confused, tormented, or ecstatic actor compares his emotional state to that of a river, or a raging sea, or a mother tiger, or a serpent, or a drifting, abandoned ship. Other verses for arias were written to encourage picturesque or coloristic musical effects, by including words for nightingales, zephyrs, trumpets, or death. Clever analysts have studied closely the musical settings of these supposedly formula-bound arias, to demonstrate how well their mellifluous syllables and translatable images lent themselves to musical composition—and how well certain composers rose to the challenge.

Even though most of them have been lost, there are still far too many opera seria scores around for one to generalize safely about their music. Some of their basic features (the number and length of arias, the *da capo* form itself, the nature and degree of orchestral participation, the use of ensembles, the role of chorus and ballet) changed considerably as the 18th century drew to a close. *Idomeneo* (1781) has only 12 arias; but nine choral numbers, three marches, a ballet, and three ensembles. By *La Clemenza di Tito* (1791), Mozart had cut the arias down to 10, half of them *senza da capo*, all with minimal word-repeats or superfluous decorations. He added three duets, three trios, five choral numbers, and a march. Both operas include subtly scored and richly accompanied recitatives; in both, the orchestra plays a major dramatic role.

Before Mozart, few opera seria composers attempted to organize their chains of jewel-like arias and linking recitatives into musically unified wholes—or even to tie together series of numbers or scenes. Their operas were, as one critic put it, the sum of their parts: nothing more and nothing less.

At the time they were written, no one regarded these particular combinations of words and music as holy works of art. The words inevitably came first, and were regarded as more important and lasting than the scores, which might vary for every new production. Almost every opera composer of the century recycled old tunes (his own or others) into new

operas. Handel's 1732 "pasticcio" arrangement of Leonardo Leo's *Catone in Utica* includes a few arias by the composer of record, but even more by Hasse, Porpora, Vivaldi, and Vinci, borrowed from a dozen different operas.

The texts would be altered as well, to suit the special conditions of any new performance. Even the great Metastasio agreed—under protest—to rewrite four of his early hits, in order to satisfy the demands of a celebrated castrato who insisted on fewer but longer arias. Our painstaking researches in quest of "definitive" scores would have made no sense to 18th-century opera composers, whose work was often seen as no more important than that of the set designers', and considerably less important than the singers'. Their music was regarded by its audiences as people today might regard the music at a circus or a film—which is one reason why so little of it has survived.

Audiences, in fact, and their expectations and behavior, explain some of the stranger features of opera seria. In Italy, during the 18th century, and probably in most other countries as well, going to the opera was regarded as a social rather than an aesthetic experience. (What's that? You say the same is true today?)

Well-to-do folk could rent boxes for a whole season, decorate them to their own taste, and turn them into small private living rooms where they could receive friends, chat, play cards, eat and drink—all *during the performance*. Since they knew the plots, and weren't there for the story in any case, they tended to talk through the recitatives (which grew shorter and shorter as the century progressed), and might turn toward the stage only to hear one of their favorite singers performing a big number. The whole experience was probably closer to an evening at Vauxhall Gardens, or a café-concert in Paris (with occasional turns by a visiting celebrity-singer) than to an evening at most opera houses today.

Under these circumstances, it was ultimately the celebrity-singers, the *primi uomini* and *prime donne*, who called the shots. Paid ten times as much as the poet or composer, it was *they* people came to see and hear. They were expected to add their own vocal ornaments to the written score, pull out all stops for the *da capo* repeats, and improvise display pieces for the breaks, or "cadenzas"—which might include intricate note-for-note "duels" with a virtuoso trumpeter.

Throughout the century, angry poets, composers, and critics complained about the cavalier ways in which singers treated would-be serious operas. During the orchestral ritornellos between stanzas

of their arias, they might walk about, chat, adjust their costumes, or take snuff. They might bow to or joke with their friends in the audience. They sometimes interjected favorite arias of their own, totally irrelevant to the plot. It was they, the star singers, who set the pace of an aria; not the composer-conductor. It was for them that new music had to be written each season, for them that composers had to come up with music carefully adapted to their individual vocal ranges, skills, and idiosyncrasies. It was they, the singers, who insisted on shorter and shorter recitatives, longer and longer da capo sections, and the extravagant multiplication of repeats, in order to have maximum opportunity to display their vocal prowess.

This short summary of what opera seria was, on the page and on the stage, may begin to suggest some of the reasons why its silvery bubble burst. Not surprisingly, the aesthetically detached, primarily social, "canary-fancier" or café-concert relationship of upper-class audiences to opera seria gradually diminished: spectators tired of its growing extravagance, the old-fashioned sameness of it all, and turned to other amusements. Even the better late-Metastasian composers, like Jommelli and Traetta, began to protest against the everlasting obligation to set the same old texts, over and over—texts that seemed less and less suitable for the kind of music they wanted to write.

Although they were back by Rossini's time, castrati were banned after Napoleon invaded Italy in 1796. But it was generally agreed by those in a position to compare that none of their successors had measured up to the incredibly gifted male sopranos of 1720-1760, such as Senesino and Farinelli. Without virtuosi castrati (who made the works seem freakish to the 19th century in any case), most opere serie were long regarded as unperformable.

Other changes, external and internal, helped bring about the end of opera seria, or at least its transformation into something else. Italian opera buffa kept increasing in quality and popularity through the century, cresting with works by Paisiello, Haydn, Cimarosa, and of course Mozart and Rossini. Spared the need for classical, moralizing plots and sheer vocal display, comic operas grew to be more recognizably "human" and audience-involving than opera seria, and led to a serious split in the Italian theater-going public.

The rise of the symphony and the oratorio, and a growing preference for works in their own language, began to

1989 Season

DIAMONAIR. EXQUISITE JEWELRY. EVERYDAY.



Everywhere. At affordable prices. Our collection of fine hand crafted 14K Gold Jewelry set with Diamonair's® cubic zirconia.

Diamonair®

Available at SAKS and other select stores.

Cubic Zirconia Jewelry Set in 14 Karat Gold

Diamonair®

Opera's

CONTEMPORARY CARIBBEAN CUISINE
WITH GARDEN DINING

LUNCH, DINNER AND SUNDAY BRUNCH

CITY HALL/SYMPHONY OPERA DISTRICT

482 HAYES ST. 863-1220

PARKING AVAILABLE

Composers of Fine Jewelry



RITZ JEWELERS
VAULT II Showroom 2110
888 Brannan Street
San Francisco, CA 94103
(415) 626-3807

Please call for an appointment

Manufacturers - Designers - Importers of Loose Diamonds

LAKMÉ ANTIQUES

A shop devoted to musical ephemera, memorabilia, signed vintage books and photos of opera singers, musicians and personalities—Rare and out of print 78 RPM Gramophone and L.P. Records—I purchase and appraise all of the above items—single items or collections.

Viva La Tetrizzini
468 Green Street at Grant
(415) 421-4099



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

alienate German and English audiences from the long-dominant "Italian opera" mode. Paris, and French taste generally (which involved, among other things, greater use of chorus and ballet, and less dependence on vocal virtuosity), gradually took over the cultural center stage. After the French Revolution, the court theaters and aristocratic patronage that had supported opera seria began to wane. And the radically new works of Gluck and Mozart let people know that something better was possible.

After almost a century of neglect, the revival of opera seria began in Germany with seven performances of Handel operas at the Göttingen Festival in the 1920s, and the efforts of the Halle Festival, another Handel shrine. Winton Dean traces the British rediscovery of Handel's operas to an "almost accidental" production in 1955, which led to the creation of the Handel Opera Society in London. Both Halle and the H.O.S. are now apparently committed to mounting all of Handel's 39 surviving operas, and to "operatizing" as many of his oratorios as they can.

For the 200 years before 1955, Dean noted, there had been only three English stage revivals of Handel's operas. Thirty years later, during the Handel bicentennial year of 1985, one could (with a little traveling) have seen at least 67 fully-staged productions of 22 Handel operas—including nine different versions of *Giulio Cesare*—as well as operatic stagings of 12 of his odes and oratorios. Companies around the world now perform Handel's operas every year, which has done more than anything else to accustom modern audiences to the conventions of opera seria. Though no threat yet to *Aida*, *Bohème*, or *Carmen*, Handel's *Giulio Cesare* and *Orlando* are inching up to the status of "repertory staples."

The summer festivals at Salzburg in Austria and Glyndebourne in England helped open the floodgates, before and during the bicentennial celebrations of his birth in 1956, to a worldwide deluge of Mozart that has not yet diminished. His two late opere serie, *Idomeneo* (which tends to be called either "the best opera seria ever written," or a work so innovative it falls outside the genre altogether) and *La Clemenza di Tito*, only returned to the regular repertory lists after revivals at these two festivals in 1949-52. Since then, each of these operas has been recorded several times. Each is now produced by from three to six companies or festivals a year—since 1970, in more or less accurate versions. (The United States tends to catch on to these rediscoveries a decade or



Set design for a 1725 Hamburg production of Handel's *Giulio Cesare*.

so late.) The teenaged Mozart's lesser opere serie also get an occasional hearing nowadays—but then, so does almost anything he wrote.

Gluck, whose most commonly performed works *do* fall outside the opera seria tradition, has been a persistent if minor repertory regular in France and Germany, and (to a lesser degree) in other countries as well. Rossini's "historical romantic" operas, like *William Tell*, have never quite fallen out of the repertory; but his early 19th-century "heroic" operas, like *Semiramide* and *Tancredi*, only began to reappear in the mid-1960s, when people like Joan Sutherland and Marilyn Horne—prime movers in the Handel opera revival as well—decided to risk singing them.

So far, the opera seria revival hasn't moved very far beyond these four names. Other 18th-century composers—Piccinni, Galuppi, Pergolesi, Cimarosa, and Paisiello—are well represented on the production lists, but almost exclusively by their comic operas. Since 1950, the opere serie of Vivaldi (10 productions of eight operas, according to *Opera* magazine) and of Haydn (17 productions of four operas) have attracted the most revivalist attention. Four of Alessandro Scarlatti's opere serie have been produced a total of nine times. In all three of these cases, I suspect that the popularity of the composer's non-dramatic work had something to do with the choice.

The "conventions" of any art form grow out of or in response to the ruling ideas and social conditions of its time and place. Depending on our distance from that time and place, these conventions may seem to us puzzling, alien, freakish, even disgusting. Piled one on another, they can create a wall between us and the

work we find impossible to scale.

The chief conventions that still block access for many people to 18th-century opera seria are (1) the use of female-quality voices (whether women's or countertenors', castrati being no longer with us) for mature and manly heroes like Caesar and Titus, Achilles and Alexander; (2) the action-halting effect of so many long set-piece arias, which tend to kill the pace and continuity of a drama, and turn operas into concerts; (3) the vapidity of many of the aria texts, which become all the more threadbare as the same words are repeated eight, ten, or twelve times, and their vowels are stretched out for dramatically meaningless melismas; and (4) the foreign-language recitatives, which are often of minimal musical or dramatic interest.

The plots, I think, for all their high-mindedness and complexity, are rarely a problem. Any operagoer who can tolerate the plots of most works in the current repertory—*Turandot*, let us say, or *Parsifal*, or *Die Frau ohne Schatten*—should have no trouble with Metastasio's.

The walls of convention that surround opera seria can be surmounted, with the right kind of support from the people who produce it. Correct orchestration, performance style, and vocal ranges, I think, are the right way to start—within the limits of the possible, and the freedoms the 18th century granted itself. There's no point in trying to sell 18th-century opera by trying to make it sound "19th century." When the acting, singing, and staging are coherent, strong, and full of conviction—whatever the chosen imagery or theatrical style—I find I can quite easily accept a Janet Baker or Marilyn Horne impersonating a Roman emperor or a medieval general. A few countertenors (Jeffrey Gall leaps to mind) have managed to overcome my resistance to

that unearthly vocal range. The Italian language, I believe, is essential. The music was written to slip onto already lyrical vowel sounds like a fine glove onto flawless fingers, and can be made to fit no other language so suavely.

Much of the recitative of opera seria *can* be acted, or at least musically declaimed, with something resembling the passion and conviction of a good Comédie Française production of Racine. Lines that are genuinely, clinically dead can always be cut; but one must be very sure they're dead, and not carrying forward some essential current of action or music.

As for the five- to ten-minute tralalalalalarias—I don't know what to say. I have serious problems with emotionally empty, musically dull, dramatically meaningless *da capo* arias, which the opera seria tradition (including Handel) includes more of than one might wish. When florid singing is devoid of drama, I find myself counting the repeats, not rising on wings of song. In neither ballet nor opera am I a fan of "circus turn" acrobatics, the kind of spectator who can admire and applaud mere physical feats—super-rapid scales, trills, and shakes, a dozen bars sung without a breath, the single astonishing High Note.

But accuracy, precision, notes hit dead center from distant leaps, tonal nuance and shading, expression through the voice—these are something else; especially if the voice is beautiful to begin with, and under total and artful control.

A few *da capo* arias *do* work dramatically—when a character like Orlando in his *furioso* phase, has clearly gone out of his mind; or when the words of the ABA sections have been musically converted into a credible sequence of evolving and contradictory emotions. But there is no way, logically, or even dramatico-irrationally, to "act" lines like "I have a hundred zombies [serpents, worms: *larve*] inside me, I have a thousand furies in my breast" (from *L'Olimpiade*)—eleven times over.

The fundamental weakness of opera seria was the near-total separation of the dramatist (with his own literary pretensions, his non-musical ideals) from the composer. Only when the two work together as one, or at least as a working partnership—with the composer clearly in charge—do we have any chance of achieving operas of genuine and lasting dramatic force. Monteverdi understood this perfectly; so did Gluck; so did Mozart and every important composer since 1800. ■

1989 Opera Previews

Information on opera previews and lectures is carried in *San Francisco Opera Magazine* in order to enable patrons to plan attendance in advance. The following is a list of previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD INSIGHTS

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All informal discussions begin at 6 p.m.; doors open at 5:30 p.m. There is no charge for Guild members. Individual tickets may be purchased at the door for \$5. For further information, please call (415) 565-6432. Programs are subject to change.

- Orlando Furioso* 10/9
With Sir John Pritchard, Music Director, and Clifford Cranna, Musical Administrator, San Francisco Opera.
- Emerging American Singers* 10/23
Sarah Billingham, Artistic Administrator, San Francisco Opera, interviews singers from the cast of *Aida*: Sharon Sweet, Dolora Zajick, and Timothy Noble.

SAN FRANCISCO OPERA GUILD PREVIEW MARIN

Previews held at United Methodist Church, 410 Sycamore Ave., Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$25 for 6 previews (\$20 for students and seniors). Single tickets are \$5 (\$4 for students and seniors). For further information, please call (415) 435-1141.

- Idomeneo* 10/5
Sandor Salgo
- Lohengrin* 11/9
Michael Mitchell
- Orlando Furioso* 11/16
Eleanor Selfridge-Field
- Die Frau ohne Schatten* 11/20
George Martin

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is \$22 (students \$11); single tickets are \$5 (students \$3). For further information, please call (415) 941-3890 or (415) 326-1971.

- Idomeneo* 10/3
Sandor Salgo
- Lohengrin* 11/7
Michael Mitchell
- Orlando Furioso* 11/14
Eleanor Selfridge-Field
- Die Frau ohne Schatten* 11/21
George Martin

SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 123 Los Gatos Blvd., at 10 a.m. Series is open to the public at a cost of \$5 per lecture (free of charge to San Jose Opera Guild members). For further information, please call (408) 354-7525.

- Idomeneo* 10/3
Sandor Salgo
- Lohengrin* 11/7
Michael Mitchell
- Orlando Furioso* 11/14
Eleanor Selfridge-Field
- Die Frau ohne Schatten* 11/21
George Martin

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$22 for 6 previews (chapter member); \$25 non-member. Single tickets (member) \$5, non-member \$6, students \$3. For further information and reservations for luncheons and dinner, please call (707) 938-2432 or (707) 996-2590.

- Idomeneo* 10/2, 7:30 p.m.
Sandor Salgo 2652 Nob Hill Dr., Santa Rosa
- Lohengrin* 11/6, 7:30 p.m.
Michael Mitchell 1000 Buckeye Rd., Kenwood
- Orlando Furioso* 11/13, 6:00 p.m. (dinner)
Eleanor Selfridge-Field 7:30 p.m. (lecture)
Oakmont Chalet, 7025 Oakmont Dr., Santa Rosa
- Die Frau ohne Schatten* 11/20, 10:30 a.m.
George Martin 1229 Los Robles Dr., Sonoma

JUNIOR LEAGUE OPERA PREVIEW

Previews held in the Green Room (GR) or the Herbst Theatre (HT), Veterans Building, 401 Van Ness Ave., San Francisco. Lectures begin at noon and there is no admission charge. For further information, please call (415) 852-2220.

- Idomeneo* 10/4 (GR)
Sandor Salgo
- Lohengrin* 11/8 (GR)
Michael Mitchell
- Orlando Furioso* 11/15 (HT)
Eleanor Selfridge-Field
- Die Frau ohne Schatten* 11/22 (HT)
George Martin

EAST BAY CHAPTER

The Chapter will present a preview of *Lohengrin*, with famed tenor Jess Thomas, on Wednesday, Nov. 8 at 7:30 p.m. at the Faculty Club, University of California, Berkeley. Dinner is at 6 p.m. For further information and dinner reservations, please call (415) 465-7646.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1989 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented in the auditorium of the Cetus Corp., 1400—53rd St., in Emeryville, at 7:30 p.m. Admission to the series of 10 previews is \$65; individual admission at the door is \$8. For further information, please call (415) 526-5244.

- Aida* 10/16
- Madama Butterfly* 10/23
- Lohengrin* 11/6
- Orlando Furioso* 11/13
- Die Frau ohne Schatten* 11/20

SOHL



FRIENDS OF THE KENSINGTON LIBRARY

A free lecture entitled "Die Frau ohne Schatten: Richard Strauss' New Age Opera" will be given by Michael Barclay on November 9 at 7:30 p.m. at the Kensington Library, 61 Arlington Ave., Kensington. For further information, please call (415) 524-3043.

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering an opera preview class, Introduction to Opera (Music 13A), with emphasis on the operas of the 1989 season, on Tuesday evenings at 6:30 p.m., beginning August 29 and ending December 19. The enrollment fee is \$15. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

ROBERT GOODHUE'S FALL OPERA COURSE

Ten classes on San Francisco Opera's season are offered, and there is a choice of three series: Mondays from August 21 to November 20 at 6:30 p.m.; Thursdays from August 31 to November 16 at 6:30 p.m.; and Saturdays from September 9 to November 18 from 10 a.m. to noon or from 1 p.m. to 3 p.m. Sessions are held at the Galleria Park Hotel, 191 Sutter, S.F. Cost for the series of 10 two-hour classes is \$80; individual previews are \$10. For further information, please call (415) 956-1271.

Lulu AT THE BERKELEY REP

Running concurrently with San Francisco Opera's new production of *Lulu* is the Berkeley Repertory Theatre's adaptation of Frank Wedekind's drama. Directed by Berkeley Rep's Artistic Director, Sharon Ott, this rarely-staged play is scheduled to run at the Theatre, 2025 Addison St., through October 14. Performances are Tuesday through Saturday at 8 p.m. and Sundays at 2 p.m. and 7 p.m., with additional matinees on three Thursdays and three Saturdays. Tickets are priced between \$18 and \$24. Student, senior and group discounts are available, and each Tuesday and Friday at noon a limited number of half-price tickets will be sold at the Box Office for cash-only purchase. For further information and reservations, please call (415) 845-4700.

Box Holders

SERIES A BOX HOLDERS

- A
Mr. and Mrs. Ransom S. Cook
Maria Manetti Farrow and
Stephen Farrow
- B
Mrs. A. Adrian Gruhn
Mr. and Mrs. Robert McNeil
Mrs. Jacob Gould Schurman, III
- C
Carol Bettilyon
Werner Erhard
Dr. and Mrs. Robert L. Jagger
Dr. and Mrs. Bruno Ristow
- D
Mrs. Robert W. Cahill
Mr. and Mrs. Robert C. Harris
Mr. and Mrs. G. William Jamieson
Mr. and Mrs. John C. McGuire
- E
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Howard H. Leach
Donna Long
Mr. and Mrs. John P. Renshaw
- F
Mr. and Mrs. Sheldon G. Cooper
- G
Dr. and Mrs. Gayle M. Plummer
Mrs. Brooks Walker
Mr. and Mrs. Brooks Walker, Jr.
- H
Mrs. Angelina Genaro Alioto
Mr. and Mrs. J. Frank McGinnis
Mr. and Mrs. Richard Swig
Mr. and Mrs. Marshall I. Wais
- J
Mr. and Mrs. Joachim Bechtle
Mr. and Mrs. F. Warren Hellman
Mrs. Elaine McKeon
Mr. and Mrs. William Rollnick
- K
Mr. and Mrs. William R. Hewlett
Mr. and Mrs. Edmund W. Littlefield
- L
Mrs. Geraldine Grace Benoist
Mrs. Edward T. Harrison
Mr. and Mrs. Evert B. Person
- M
Mr. and Mrs. Josef Betz
Mrs. Delia Fleishhacker Ehrlich
Mr. and Mrs. Mortimer Fleishhacker, III
Mr. and Mrs. Marshall Naify
- N
Lotfi Mansouri, General Director,
and Mrs. Mansouri
- O
Mr. and Mrs. Adolphus Andrews, Jr.
Mr. and Mrs. Gorham B. Knowles
Mrs. George A. Pope
Mr. and Mrs. Alfred S. Wilsey
- P
Mr. G. Gordon Bellis
Mr. and Mrs. Reuben W. Hills, III
Mrs. Muriel McKeitt Sonné
Mr. and Mrs. Rodney E. Willoughby
- Q
Mr. and Mrs. Ray Dolby
Mr. and Mrs. James K. McWilliams
Mr. and Mrs. Walter Newman
Mr. and Mrs. Douglas W. Shorenstein
- R
Mr. and Mrs. Warren J. Coughlin
Mr. and Mrs. Richard C. Ham
Mr. and Mrs. Jaquelin H. Hume
Mrs. John S. Logan
- S
Mrs. Walter A. Haas
Mrs. Fred Kohlenberg
Mrs. Daniel Koshland
Mr. and Mrs. Harry Wetzel
- T
Mr. and Mrs. John B. Cella, II
Mr. and Mrs. Scott R. Heldfond
Mr. and Mrs. Robert C. Leefeldt
- U
Tully M. Friedman, President and
Chief Executive Officer, and
Mrs. Friedman
Mrs. Charles L. Harney
Dr. and Mrs. Jeffrey P. Hays
Mrs. Paul L. Wattis
- V
Mr. and Mrs. Harry de Wildt
Mr. and Mrs. Prentis Cobb Hale
Mr. and Mrs. William H. Hamm, III
Mr. and Mrs. John N. Rosekrans
- W
Werner Erhard
Mrs. Richard K. Miller
Mrs. Augustus Taylor
- X
Mrs. Ebe Cella Turner
Mrs. Lloyd Yoder
- Y
Mr. and Mrs. Burlington Carlisle
Mr. and Mrs. Myron Du Bain
Dr. and Mrs. Richard Kunin
- Z
Mr. and Mrs. George Dyer
Mr. and Mrs. Lennart G. Erickson
Mr. Clem Whitaker, Jr.

Donor Categories and Benefits

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

The donor categories and benefits outlined below are effective as of February 1, 1989. For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 861-4008, x416.

FRIEND \$30-\$59

- Overtures Newsletter
- San Francisco Opera Magazine (preview issue)
- Advance notice of special events and ticket availability

PATRON \$60-\$99

- All of the above, plus
- Invitation to observe a technical demonstration

SUPPORTING PATRON \$100-\$199

- All of the above, plus
- Invitation to the Opera Salon

SUSTAINING PATRON \$200-\$299

- All of the above, plus
- Invitation to a Sitzprobe (musical rehearsal with principal singers)

MEMBER \$300-\$499

- All of the above, plus
- Invitation to a working rehearsal
 - Voting membership in San Francisco Opera Association
 - Invitation to Annual Meeting and Reception

SUPPORTING MEMBER \$500-\$999

- All of the above, plus
- Invitation to an additional working rehearsal
 - Listing of your name in performance magazines

SUSTAINING MEMBER \$1,000-\$1,999

- All of the above, plus
- Invitation to a third working rehearsal
 - Invitation to a production preview and working rehearsal with box supper



Medallion Society

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

FOUNDER \$2,000-\$2,999

- All of the above, plus
- Personalized ticket service using the Medallion Society phone number
 - Opportunity to purchase reserved parking at the Performing Arts Center Garage for your subscription series
 - Invitation to the Medallion Society Members' Working Rehearsal and Reception
 - Personalized backstage tours upon request
 - Priority seating at all San Francisco Opera events
 - Listing of your name in special Medallion Society section of all Opera performance magazines
 - Invitation to Medallion Society Awards Luncheon
 - Invitation to purchase special chartered bus transportation and box lunch to Opera-in-the-Park
 - Preferred seating for all open rehearsals
 - Guided tours to places such as Opera Scene Shop, Costume Shop, Wig and Make-up Department, etc.

SPONSOR \$3,000-\$4,999

- All of the above, plus
- Free reserved parking at the Performing Arts Center Garage for your subscription series
 - Increased ticket priority, subject to availability
 - Opportunity to attend orchestra rehearsal in stage set (upon request)

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

- All of the above, plus
- Private reception with artists
 - Increased ticket priority, subject to availability

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

- All of the above, plus
- Facilitation of operatic recital for a business or private function (upon request)
 - Increased ticket priority, subject to availability

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

- All of the above, plus
- Private discussion meeting with the General Director, Board Chairman and President
 - Opportunity to follow the stages of the production of an opera
 - Increased ticket priority, subject to availability

MEDICI CIRCLE \$50,000 and above

- All of the above, plus
- Individualized benefits as appropriate
 - Highest priority in all patron privileges and benefits, subject to availability

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

Corporate Council

San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made from August 31, 1988 through August 31, 1989 are recognized through their membership in the Corporate Council. Donors of \$2,000 and above are eligible for membership in the Corporate Council.

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

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

MEDICI CIRCLE \$50,000 and above

Chevron U.S.A. Inc.
Lexus
Pacific Telesis Foundation

GIFTS IN KIND
Hewlett-Packard Company
KKHI Radio
R. Kassman Piano
Kawai America

Lufthansa German Airlines
Pacific Bell
Pillsbury, Madison & Sutro
Santa Fe Southern Pacific Foundation

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

San Francisco Examiner Charities, Inc.

GIFTS IN KIND
Amplex Corporation

Howard Johnson Associates
L'air D'or International Ltd.

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

AT&T
Bank of America
Bechtel Group, Inc.
Ralph Cicurel Ticket Agency
Deloitte Haskins & Sells
Interpacific Group, Inc.

Levi Strauss Foundation
McKesson Corporation
Merrill Lynch & Co., Inc.
Morgan Stanley
Pacific Gas and Electric Company
Pacific Enterprises

Shaklee Corporation
Wells Fargo Foundation
GIFTS IN KIND
J.H. Baxter & Co.
Capitol Electric

Grundig
Lord & Taylor
Newsweek, Inc.
Patrick Media Group
Tiffany & Co.
The House of Harry Winston

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

AMB Investments, Inc.
American President Companies
Foundation
Arthur Andersen & Co.
The Bank of California
J.H. Baxter & Co.
Cooley, Godward, Castro,
Huddleson & Tatum

The Gap
Banana Republic
GapKids
Hemisphere
Goldman, Sachs & Company
I. Magnin
Pacific Bell

Price Waterhouse
Southern Pacific Transportation
Transamerica Corporation
GIFTS IN KIND
Cooley, Godward, Castro,
Huddleson & Tatum

Dolby Laboratories
Far Niente
Hellman & Friedman
The Mark Hopkins Intercontinental
Mr. Espresso
Perfumes Stern, Inc.
The Westin St. Francis Hotel

SPONSOR \$3,000-\$4,999

The Chronicle Publishing Company
First Interstate Bank of California
Foundation
Lillick & Charles
Marsh & McLennan, Incorporated
Mitsui & Co., USA, Inc.
J.P. Morgan & Co., Inc.
Peat Marwick Main & Co.

Potlatch Corporation
Schapiro-Thorn, Inc.
Security Pacific Foundation
Simpson Paper Company Fund
Syntex Corporation
Teledyne Charitable Trust
Foundation

Neil Thrums Ticket Agency
U.S. Leasing
GIFTS IN KIND
Elizabeth Arden—The Salon
Bloomers
Blue Wallscapes, Inc.
Domaine Chandon

First California Press
Holsinger, Inc.
Levi Strauss Foundation
Robert Mondavi Winery
Neiman-Marcus
OBIKO
Rodney Strong Winery

We would also like to acknowledge the following Sponsors whose contributions were received prior to February 1, 1989, when new membership levels became effective.

\$2,500-\$2,999

Broad, Schulz, Larson & Wineberg
Embarcadero Center, Ltd.
Ernst & Whinney
The First Boston Corporation
Franklin Resources

Great Western Financial Corporation
GUMP'S
Johnson & Higgins of California
KKHI Radio
Magic 61/KFRC AM Radio

Matson Navigation Company
Saks Fifth Avenue
Salomon Brothers, Inc.
Scenic Hyway Tours, Inc.
Tiffany & Co.
Trader Vic's

GIFTS IN KIND
Lexus
Print Quick Press
Stuart Rental Company
Van Wyk Events
West Coast Life Insurance Co.

FOUNDER \$2,000-\$2,999

Accounting Solutions
America First Financial Corporation
Dandelion/Tampopo
Del Monte USA
Hexcel
Howard, Rice, Nemerovski et al.
Raymond O'S. Kelly, Inc., CPA

Langer Mortgage & Investment
Company, Inc.
Lucasfilm Ltd.
Macy's of California
Metropolitan Life Insurance
Company
P M I Mortgage Insurance Co.

San Francisco Federal Savings
See's Candies, Inc.
Swiss Bank Corporation
Union Bank
GIFTS IN KIND
Gloria Ferrer

Four Seasons Clift Hotel
Holzmueller Productions
Pangea Silkscreen
PepsiCo Wines & Spirits International
Piper-Sonoma Cellars
Simi Winery

We would also like to acknowledge the following Founders whose contributions were received prior to February 1, 1989, when new membership levels became effective.

\$1,500-\$1,999

Adventure in the Arts
Alex. Brown & Sons, Inc.
Alumax Inc.
Booz-Allen & Hamilton Inc.
California First Bank
Choice Medical Group
CITICORP Savings
R. Dakin & Co.
The Fink & Schindler Company

Fritzi
General Services Life Ins. Co.
Gilbert-Clarke Stationers
Richard N. Goldman & Company
Guittard Chocolate Company
Hayes Street Grill
Loomis, Sayles & Co., Inc.
Marine Chartering Co., Inc.
Russell Miller, Inc.

MZB Enterprises
Oracle Corporation
Ovations International, Inc.
Rustridge Ranch Winery and B&B
Charles Schwab & Co., Inc.
Siemer & Hand Travel
Spectra-Physics
Stone & Youngberg

Sumitomo Bank
Unocal Foundation
L. E. Wentz Company
Woodward-Clyde Group, Inc.
World Savings and Loan Association
GIFTS IN KIND
Fiordella
Stars Restaurant
Vorpall Galleries

Any old Porter in a storm



MASONS

R E S T A U R A N T

Classic American cuisine with a twist

Pianist **Peter Mintun** performs Wednesday through Saturday evenings
Monday and Tuesday evenings, singer **Faith Winthrop** performs

Open Monday-Saturday
Dinner 6 to 11pm
Private Dining Rooms Available
Valet Parking • Reservations Recommended

980 California
At The Fairmont
San Francisco, CA 94108
415.392.0113

QUALITY IS OUR TRADITION

At **R.Kassman**, we search the world for the finest pianos and best values for home, school or concert stage.

We offer the widest selection of top-quality new and used grands, uprights, consoles, and professional studio models from most major manufacturers including, **C. Bechstein, Kawal, Sauter, and Steinway.**

Many feature hand crafted cabinetry of rare woods, built to the most exacting standards of tone and design.

Convenient financing available.
Trade-ins welcome.

Make our tradition yours.

R.KASSMAN
Purveyor of Fine Pianos

425 Hayes Street,
San Francisco, CA
415-626-8444

Howard Johnson Associates

Architects/Planners

HOWARD JOHNSON ASSOCIATES IS PROUD OF THEIR CONTRIBUTION TO THE PROGRAMMING AND INTERIOR SPACE PLANNING FOR THE ADMINISTRATIVE OFFICES OF THE SAN FRANCISCO OPERA.

HOWARD JOHNSON, A.I.A., A.R.I.B.A.
CHRISTOPHER W. RAKER, A.I.A.

642 Harrison St.
San Francisco, CA 94107
Telephone (415) 543-3493



Medallion Society

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made contributions from August 31, 1988 through August 31, 1989. This premier group of donors plays a vital role in maintaining the Company's stature as one of the world's leading opera companies. The generosity of Medallion Society members helps to ensure the fiscal stability necessary for the production of world-class opera, season after season.

PUBLIC SUPPORT

California Arts Council

National Endowment for the Arts

Grants for the Arts

MEDICI CIRCLE \$50,000 & above

Carol Franc Buck Foundation
Mr. & Mrs. Reid W. Dennis
Werner Erhard
Maria Manetti Farrow
& Stephen Farrow
Tully & Ann Friedman
I.P. Patrick Gallagher Fund
Mr. & Mrs. Milo S. Gates
Mr. & Mrs. Gordon P. Getty
Ann & Gordon Getty Foundation
The Hearst Foundation

William & Flora Hewlett Foundation
Edward E. Hills Fund
Geoffrey Chambers Hughes
James Irvine Foundation
Jamieson Foundation
Mr. & Mrs. G. William Jamieson
Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. John C. McGuire
Merola Opera Program
Mr. & Mrs. Marshall Naify
The Bernard Osher Foundation

Mr. & Mrs. Evert B. Person
Mr. & Mrs. George Roberts
Mr. & Mrs. William Rollnick
Estate of Robert L. Samter
San Francisco Opera Guild
The Shorestein Family
L.J. & Mary C. Skaggs Foundation
Mr. & Mrs. Marshall I. Wais
Paul L. & Phyllis C. Wattis Foundation
Mr. & Mrs. Alfred S. Wilsey
Cynthia Wood

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

Anonymous (2)
Mr. & Mrs. John M. Bryan
Mrs. Sheldon G. Cooper
Mr. & Mrs. Warren J. Coughlin
The Fleishhacker Foundation
Gilmore Foundation

Mr. & Mrs. John R. Hamilton
Mr. & Mrs. William Hamm, III
Koret Foundation
Mr. & Mrs. Howard H. Leach
The Atholl McBean Foundation
G.H.C. Meyer Family Foundation
Mr. & Mrs. Arthur Rock

Mrs. L.J. Skaggs
Mr. & Mrs. Thomas Tilton
Estate of Carole Wagner
Mr. & Mrs. Harry Wetzel

GIFTS IN KIND

Mr. & Mrs. Kimball Allen
Mr. & Mrs. Robert C. Leefeldt

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

Anonymous
Mr. & Mrs. Joachim Bechtle
Mr. George M. Bowles
Mary Elizabeth Braun
Dr. & Mrs. Ronald E. Cape
Mr. & Mrs. Carlton C. Coolidge
Mr. & Mrs. Malcolm Cravens
Estate of Mrs. A.R. Dennis
Mr. & Mrs. Harry de Wildt
Mr. & Mrs. Ray Dolby
Mr. & Mrs. Myron Du Bain
Delia Fleishhacker Ehrlich
Mr. & Mrs. Lennart G. Erickson
Mrs. David Fasken
The Gallo Foundation
Richard & Rhoda Goldman Fund
Steven Grand-Jean
The Walter & Elise Haas Fund
Mrs. Edward T. Harrison

Mr. & Mrs. Scott R. Heldfond
Mr. & Mrs. F. Warren Hellman
Mr. & Mrs. William R. Hewlett
The William G. Irwin Charity Foundation
Mr. & Mrs. Charles B. Johnson
Mr. & Mrs. F.P. Johnson, Jr.
Mrs. Emma Eccles Jones
Mr. & Mrs. Frederick Kohlenberg
Stanley S. Langendorf Foundation
Mr. & Mrs. Theodore Lee
Mr. & Mrs. Robert C. Leefeldt
Liberace Foundation
Mr. & Mrs. Edmund Wattis Littlefield
Louis R. Lurie Foundation
Mr. & Mrs. Jeffery W. Meyer
Montgomery Street Foundation
Robert McAlpin Moore
Nakamichi Foundation
PCL Foundation
Dr. & Mrs. Gayle M. Plummer

Kenneth Rainin
Lolita & John Renshaw
Dr. & Mrs. Bruno Ristow
Madeleine Haas Russell
The San Francisco Foundation
Mrs. Jacqueline F. Smith
Mr. & Mrs. Richard Swig
Mrs. Augustus Taylor
True North Foundation
Alice B. Vincione
Mr. & Mrs. Daniel G. Volkmann, Jr.
Mrs. Paul L. Wattis
Mrs. Clarence J. Woodard
Mrs. Alden Yates
Mrs. Lloyd Yoder
Zellerbach Family Fund

GIFTS IN KIND

Mr. & Mrs. Charles Gillespie
James McKnight
Lloyd N. Morgan

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

Anonymous (7)
Mrs. Angelina Genaro Alioto
Mr. & Mrs. Adolphus Andrews, Jr.
James V. Babcock
Mr. & Mrs. Walter M. Baird
Mr. & Mrs. John M. Basler
Mr. & Mrs. Richard M. Bastoni
Mr. G. Gordon Bellis
Andrew J. Bellotti
Mrs. Geraldine Grace Benoist
Carol Bettilyon
Heide & Josef Betz
Mr. & Mrs. Johnson S. Bogart
Joyce & William Brantman Foundation

Estate of Bettina Bruckman
Mrs. Robert W. Cahill
Mr. & Mrs. Burlington Carlisle
Mr. & Mrs. John B. Cella, II
Leonard & Marie Collins
Mr. & Mrs. James Compton
Mr. & Mrs. Ransom S. Cook
Mr. & Mrs. O.E. Cooper
Ms. Phoebe C. Cowles
Mr. & Mrs. James Crafts, Jr.
Copley E. Crosby
Mrs. John Crosby, Jr.
Dr. & Mrs. Alexander Cross
Mr. & Mrs. Joseph Cuneo

Mr. & Mrs. Peter W. Davis
Mr. & Mrs. Andre Paul De Bord
Orlando Diaz-Azcuy
The Driscoll Foundation
Mr. & Mrs. George Dyer
Mr. & Mrs. Charles D. Field
Mr. & Mrs. Mortimer Fleishhacker
Mr. & Mrs. R. Gwin Follis
Mr. & Mrs. Alfred Fromm
Harvey W. Glasser, M.D.
Mr. & Mrs. William W. Godward
Mr. Reeve Gould
Mrs. A. Adrian Gruhn
Richard J. Guggenheimer, Jr.

MEDALLION SOCIETY

Mrs. Newton J. Hale
 Mr. & Mrs. Prentis Cobb Hale
 David W. Hall
 Mr. & Mrs. Richard C. Ham
 Mrs. Charles L. Harney
 Mr. & Mrs. Robert C. Harris
 Mr. & Mrs. Reuben Hills, III
 Larry & Betty Hinman
 Jacqueline Hoefer
 Mr. & Mrs. Robert G. Holmes
 Mr. & Mrs. George H. Hume
 Mr. & Mrs. Jaquelin H. Hume
 Dr. & Mrs. Robert L. Jagger
 Mr. & Mrs. Philip M. Jelley
 Kemper Foundation
 Mr. & Mrs. John R. Kiely
 Mr. & Mrs. Guy O. Kornblum
 Theodore J. Kozloff, Esq.
 Loni Kuhn
 Dr. & Mrs. Richard Kunin
 Mr. & Mrs. Scott C. Lambert
 Ralph Landau
 Mrs. Richard P. Lieberman
 S. Christopher Lirely
 Mrs. John S. Logan
 Donna M. Long
 Angus A. MacNaughton
 Edmund R. Manwell
 Mr. Francis A. Martin, III
 Mr. & Mrs. Robert W. Matschullat
 Mr. & Mrs. Wm. Colbert McCain
 Mr. & Mrs. J. Frank McGinnis
 Mrs. Elaine McKeon
 Mr. & Mrs. Robert McNeil
 Mr. & Mrs. James K. McWilliams
 Agnes B. Mead
 Mr. & Mrs. Lawrence V. Metcalf
 Ann Russell Miller
 Mr. & Mrs. Paul A. Miller
 Mr. & Mrs. Robert W. Morey
 Mr. & Mrs. Mervin G. Morris
 Herbert T. Nadai
 Dr. & Mrs. R. Naumann-Etienne
 Mr. & Mrs. Walter S. Newman
 Judge & Mrs. William H. Orrick, Jr.
 Bernard & Barbro Osher
 John & Suno Osterweis
 Mr. & Mrs. James C. Paras
 Harold & Gertie Parker
 Louis & Flori Petri Foundation
 Rachel Poole
 Mrs. George A. Pope
 Peter & Peggy Preuss
 Ms. Marilyn Dennis Price
 Mr. & Mrs. William Purdy, Jr.
 Mr. & Mrs. Barrie Ford Regan
 Mr. & Mrs. John N. Rosekrans
 J. Michael Samuel
 Mrs. Jacob Gould Schurman, III
 James Schwabacher
 Mrs. Donald R. Scutchfield
 Mr. & Mrs. Edwin A. Seipp, Jr.
 Emily & Doc Severinsen
 Mr. K. Hart Smith
 Mrs. Muriel McKevitt Sonne
 Gene Steil
 Mr. & Mrs. Ellis Stephens
 Mr. & Mrs. Melvin M. Swig
 Mr. & Mrs. Steven L. Swig
 Donald & Joyce Tayer
 Lois Tack Thompson
 Susie R. Tompkins
 Mrs. Cordelia J. Trueger
 Mrs. Ebe Cella Turner
 Mr. & Mrs. Donald T. Valentine
 Robert & Sandra Wagenfeld

Mrs. Brooks Walker
 Mr. & Mrs. Brooks Walker, Jr.
 E.L. Walton, Jr.
 Mr. & Mrs. Edmond C. Ward
 Mr. & Mrs. Robert Wertheimer
 Mr. Clem Whitaker, Jr.
 Mr. & Mrs. Rodney E. Willoughby
 Marshall Young
 Dr. & Mrs. Alejandro Zaffaroni
 Dr. & Mrs. John A. Zderic

SPONSOR \$3,000-\$4,999

Anonymous (7)
 Charles & Karen Abbe
 Mr. & Mrs. Robert D. Allen
 Richard F. Angotti
 Dr. & Mrs. Robert Baer
 George L. Barbour
 Samira Baroody
 Ellen & Thomas Bauch
 Mr. & Mrs. Alfred X. Baxter
 K.T. Belotelkin & Irina Roublon
 Mr. & Mrs. Ernest A. Benesch
 Joseph Bernstein, M.D.
 Mr. & Mrs. Arnold L. Bloom
 Ernest Bloomfield
 Dennis & Elizabeth Bonney
 Jean Chapman Born, M.D.
 Marion Zimmer Bradley
 Mr. & Mrs. Eugene Bramlett
 Wallace & Ella Breitman
 Mr. & Mrs. Elliott Brilliant
 Mr. & Mrs. Anthony P. Brown
 Mrs. Starr Bruce
 Laura A. Bryan
 Alan W. Buch
 Mr. & Mrs. Leonard C.Z. Buck
 Mr. & Mrs. Edgar L. Buttner
 J. Archibald Calhoun
 Mr. & Mrs. Thomas B. Calhoun
 Mr. & Mrs. John C. Callan
 Mr. & Mrs. Edson H. Canova
 David Chamberlain
 Delores V. Charles
 Mr. & Mrs. Arnold C. Childhouse
 Dr. & Mrs. Robert W. Chow
 Mr. & Mrs. Henry C. Coles
 Ron Cowan/Harbor Bay/
 Bay Area Teleport
 Dr. & Mrs. E. David Crockett
 Mrs. Alfreda S. Cullinan
 Jacqueline Davis
 Sandra & Justin Donnell-Faggioli
 Mr. & Mrs. John R. Dryden
 Camille Cavalier Durney
 Mr. & Mrs. Edward P. Eassa
 Robert T. Eshleman
 Mr. & Mrs. Ronald L. Fenolio
 Estate of Robert Flaherty
 Mr. & Mrs. Carlo S. Fowler
 Mr. & Mrs. J. R. Garber
 Dr. & Mrs. Robert B. Gordon
 Mrs. Richard Gratton
 Mrs. Adolphus E. Graupner, Jr.
 Mr. & Mrs. R. G. Grey
 Mr. & Mrs. Douglas W. Grigg
 Mr. & Mrs. Peter E. Haas
 Mrs. Walter A. Haas
 Mrs. John C. Harley
 Joe & Dee Hartzog
 Mr. & Mrs. Alvin Hayman
 Mr. & Mrs. Richard J. Heafey
 Mrs. Barbara Hefner
 Mr. & Mrs. Alfred E. Heller
 Martin Herbach
 Helen D. Hickingbotham

W. Wright Hillman, M.D.
 Dr. & Mrs. C. Lester Hogan
 Mr. & Mrs. Harry R. Horror
 Mr. & Mrs. H.P. Hotz
 Vija Hovgard
 F.G. Hudson, M.D.
 Dr. & Mrs. Russell L. Hulme
 D. F. Huntington
 Mrs. John Edward Hurley
 Mr. & Mrs. Bruce W. Hyman
 Walter Indeck, M.D.
 Paul Isakson, M.D.
 Mr. & Mrs. W. Turrentine Jackson
 Dr. & Mrs. H. Richard Johnson
 Consul General & Mrs. Proctor Jones
 Dr. & Mrs. Ira E. Kanter
 Russell I. Kassman
 Mr. & Mrs. Jerrold L. Kingsley
 Mr. & Mrs. William W. Klapproth
 Mr. T.A. Kolb
 Mary Lemmon
 Mary S. Levine-Colburn
 Mr. & Mrs. John A. Linford
 Gerrit R. Ludwig, M.D.
 Mr. Jack H. Lund
 Mr. & Mrs. Victor L. Marcus
 Marjorie & Leon Markel
 Dan McDaniel, M.D.
 Robert & Patricia McFarland
 Joan McGuire
 Mr. & Mrs. John E. McNear
 Dr. Kathleen M. Mecca
 Mrs. Gregor C. Merrill
 Sadie Meyer & Louis Cohn Foundation
 John C. Miller
 Holbrook T. & Gladys K. Mitchell
 Nathan Mobley, Jr.
 Sandra F. & Stanley C. Mock
 Mr. & Mrs. Stuart G. Moldaw
 Mr. & Mrs. Arch Monson, Jr.
 Mr. & Mrs. Joseph A. Moore, Jr.
 Glenn Mullin
 Robert Munday & Evamarie Doering
 Mr. & Mrs. Harold R. Nagan
 Dr. & Mrs. Stephen Nagy, Jr.
 Dorothy B. Neely
 Mrs. Alfred J. Olmo
 Julian & Willie Sue Orr
 Mr. & Mrs. George Otto
 Mr. & Mrs. Patric Thompson Powell
 Mrs. Harriet Meyer Quarré
 Ann Ramsay
 Hon. Louise H. Renne & Paul A. Renne
 Denis T. Rice
 Mrs. Justin Roach
 Dean Robinson
 R. Earl Robinson
 David Ronce & Anne Clarke Ronce
 Dr. & Mrs. Alan J. Rosenberg
 Ruth V. Roth
 Mr. & Mrs. Paul Sack
 Aurelia Schettler
 Mr. & Mrs. Donald Schine
 Mr. & Mrs. Leo H. Schuering, Jr.
 Casey L. Scott
 Mr. & Mrs. Gary J. Shapiro
 Drs. Ben & A. Jess Shenson
 Mr. Leslie M. Shinozawa
 Mr. & Mrs. Jack C. Shnyder
 Drs. Edward & Dale Sickles
 Mr. & Mrs. Paul Slawson
 Mrs. Louis Sloss
 Edward Meade Smith
 Mrs. Peter Sosnick
 Mrs. Charles Spalding
 Dr. & Mrs. William J. Spencer

MEDALLION SOCIETY

Marshall Steel, Jr.
Bernice M. Strube
Mrs. Howard R. Swig
Donald & Joyce Tayer
Ms. M.E. Thiebaud
William E. Van Arsdel
The Wallis Foundation
Elisabeth Waters
Dr. Malcolm S.M. Watts
Mr. & Mrs. William S. Weber
Mrs. William E. Weisgerber
Paul & Barbara Weiss
Mr. & Mrs. Lawrence Weissberg
Thomas J. Wellman
Mr. & Mrs. Brayton Wilbur
Eileen C. Wong
Patricia & Alexander Yakutis
Dr. & Mrs. Paul F. Youngdahl
GIFTS IN KIND
Mr. & Mrs. Edgar L. Buttner
S. Christopher Lirely
John Pearce

We would also like to acknowledge the following Sponsors whose contributions were received prior to February 1, 1989, when new membership levels became effective.

\$2,500-\$2,999
Anonymous (2)
Robert R. Aycock, M.D.
Mr. & Mrs. James R. Bancroft
Moshe Barkat
Dr. Douglas Benner
Mrs. Donald P. Black
Sidney & Phyllis Blair
Mrs. John Pershing Boswell
Dr. & Mrs. Melvin C. Britton
Mr. & Mrs. Howard Bucquet
Dr. Nicholas Lawrence Caputi
Mrs. Paul B. Cole
Mrs. E. Bentley Cook
Mr. & Mrs. Harold W. Cookson
Edgar Foster Daniels
Mr. Jean Deleage
Mr. & Mrs. Fred Enemark
Dr. & Mrs. William Foote
William Fries, II
Hildagard Graves
Mr. & Mrs. Thomas J. Graves
Mr. & Mrs. Edward M. Griffith
Evelyn & Walter Haas, Jr. Fund
Dr. & Mrs. Joseph Harvey Harris
Drs. Roger & Silvija Hoag
Carol L. Hough
Mr. & Mrs. Victor L. Hymes
James Earl Jewell
Mr. & Mrs. George Jewett, Jr.
Dr. & Mrs. H.R. Johnson
Mrs. Allen Hughes Jones
Wallace L. & Ellen Kaapcke
Colonel & Mrs. Robert V. Kane
Eileen & Leonard Kaplan
Michael Keith
Mrs. Leroy F. Krusi
David A. Lauer
Dr. & Mrs. Stephen C. Lazarus
Sylvia R. Lindsey
Miss Margaret B. Long
Mr. Ray Lotto
Mr. & Mrs. William J. Lowenberg
Dr. Alan D. Matzger
Brian & Gregge Mavrogeorge
John H. McGuckin, Jr.
Drs. Robert & Thurid L. Meckel
Mr. & Mrs. Otto E. Meyer

Robert & Dale Mnookin
Mr. & Mrs. Osmond Molarsky
Drs. Philip & Kim Morris
Tim & Nancy Muller
Mr. & Mrs. William Randolph Oscarson
Mary Wachter Patterson
E. David Peugh
Judge & Mrs. Stuart Pollak
Mr. G. Ross Popkey
Stanley Powell, Jr.
Mr. & Mrs. Michael E. Rolland
Paris E. Royo
Alice & William Russell-Shapiro
Mr. & Mrs. Robert B. Ryan
Dr. & Mrs. Rolf G. Scherman
Mrs. Patricia W. Schreiber
Mr. & Mrs. B.H. Sellers
Dr. & Mrs. Edward E. Shev
Mrs. Sidney Siegel
Charles E. Smith
Springhouse Foundation
Elle Milgrom Stern
Mr. & Mrs. Paul Teicholz
Mrs. Betty S. Toy
Mr. & Mrs. Richard C. Walker
Mr. & Mrs. Don B. Yates
Harold & Doris Zellerbach Fund
GIFTS IN KIND
Régine Crespín

FOUNDER \$2,000-\$2,999
Anonymous (9)
Robert G. Adams
Dr. Lefkos Aftonomos
Colonel Janice A. Albert, Ret.
Bob & Peggy Ann Alspaugh
Paul B. Althouse
David F. Altman
Mr. & Mrs. Thomas Andersen
Mr. Paul Anderson
Susan Anderson
S. Anderson-Phillips
Mrs. John E. Anderton
Mr. & Mrs. William Appleton
William H. & Paula Armstrong
Mr. & Mrs. Greer M. Arthur
Dr. & Mrs. R. Kirklín Ashley
Steve Auerbach
Rachael Balyeat
Ms. Nancie Barker
Mr. & Mrs. George Barta
Carole B. Berg
Dr. & Mrs. Elwyn Berlekamp
Harry Bernard
W. Richard Bingham
Eileen & Joel Birnbaum
Nordin & Donna Blacker
Susan Blake
Paula F. Blasier
Mr. & Mrs. Robert N. Bloch
Robert N. Block
Mr. & Mrs. Power Boothe
Mr. & Mrs. Joseph Bouckaert
Mr. & Mrs. John L. Bradley
Dr. & Mrs. John R. Brandes
Mrs. Henry Brean
George Bremser, Jr.
Nancy W. Bridgwater
Dr. & Mrs. Michael Bronshvag
MG Harry W. Brooks, Jr.
Anita U. Brothers, M.D.
Mr. & Mrs. Robert Brown
Harry E. Browning
Dr. John W. Bruns
Carleton F. Bryan
Mr. & Mrs. James F. Buckley

Mr. & Mrs. Richard L. Burns
Mr. & Mrs. Robert Cahen
Dr. & Mrs. John N. Callander
James K. Cameron
Frank A. Campini Foundation
Mr. & Mrs. Donald J. Carder
Donald W. Carlson
Dr. Alan B. Carr
Mr. & Mrs. Frederick L. Carroll
Mr. Ronald A. Cerruti
Dr. & Mrs. Jacques Chahin
Rex G. Chase
Christina Clark
Roy C. Colton
Mr. & Mrs. John C. Colver
Nadya Cook
Michele Corash & Laurence Corash
Mr. & Mrs. Antonio Cortese
Dr. & Mrs. Alan S. Coulson
Covington-Erwin
Mr. & Mrs. Gray Creveling
Mr. & Mrs. Thomas B. Crowley
Dr. & Mrs. Thaddeus Cwalina
Mrs. Thomas Dahl
Dr. & Mrs. Lance Darin
Wayne Day
David R. Deakin
Edward Deakin
Michael A. DeBenedetti
Dr. & Mrs. Herbert H. Dedo
Leslie Roden Detwiler
Mrs. Anne C. Diller
David A. Dixon
Mr. & Mrs. Michael D. Dooley
Mrs. William B. Doyle
Ann McFarland Draper
Dr. & Mrs. Michael Dumas
Phillip L. Eaton
Mrs. Marriner S. Eccles
Richard & Eleanor Ehrlich
Mr. & Mrs. Ernest O. Ellison
G. Pete Encinas
Mr. & Mrs. Douglas J. Engmann
Dr. & Mrs. Lee P. Enright
Daniella Faggioli
Bonnie Feshbach
Mr. & Mrs. Donald G. Fisher
William R. & Jane Frazer
Norman F. Friedman
Mr. & Mrs. Eugene L. Friend
The Gamble Foundation
Dorothy & Charles Garber
Mrs. Gloria Gordon Getty
Dr. & Mrs. Peter N. Giovan
John S. Gladish
Dr. & Mrs. Peter W. Goetsch
Dr. & Mrs. Marvin L. Gordon
Isabella Horton Grant
Anne & Michael Green
Jean Haber Green, M.D.
Mr. & Mrs. Russell H. Green, Jr.
Mr. & Mrs. William E. Griscom
Mr. & Mrs. Marvin M. Grove
Dr. Howard Gurevitz
Paul & Mary Haas Foundation
Mr. & Mrs. Robert D. Haas
The Marshal Hale Family
Bronwyn Hughes Hall
Sheryl Hamlin
Elias S. Hanna, M.D.
Mrs. James D. Hart
Richard L. Hay
Mrs. Ruth M. Hay
Emmett G. Hayes
Mrs. Maria C. Hearst
Mr. & Mrs. James T. Heavey

MEDALLION SOCIETY

Lester M. Henderson
 Mr. & Mrs. Mortimer Herzstein
 Elizabeth A. Hetherington
 Kan Higashi
 Dr. G. Hing
 Mary Ellis Hogan
 Jackson Hogo
 Mr. Siavosh Honari
 Marilyn Horne
 Antonia Patricia Hotung
 John Howe
 Mr. & Mrs. Robert Lee Hudson
 R.D. & Mary Hume Endowment
 Robert L. Ingram
 Millard & Elizabeth Irwin
 Dr. & Mrs. John P. Jahn
 Mr. & Mrs. William E. Jarvis
 Effiellen Jeffries
 Robert W. Johnson, Jr.
 Walter S. Johnson Foundation
 Mr. Tom Jordan
 Mr. & Mrs. Edward Karkar
 Dick & Sherry Karrenbrock
 Mr. & Mrs. William Keegan
 Suzanne Keith
 Dr. & Mrs. Gordon Keller
 Mrs. Robert D. Kelley
 Charles W. Kenady
 Mr. & Mrs. William Kent, III
 Lawrence A. Kern
 Mr. & Mrs. Michael N. Khourie
 John Jerome King
 Abraham R. Kinzer
 Mr. & Mrs. L. Duane Kirkpatrick
 William Knorp
 Thomas A. Koehler
 James S. Koford
 Dr. & Mrs. Robert Kradjian
 Dr. & Mrs. Bernard M. Kramer
 Mr. & Mrs. George S. Krusi
 Mr. & Mrs. Rudolph Kuehn
 Mr. & Mrs. Vernon N. Lambertson
 Mr. & Mrs. John M. Lane
 Mrs. W. Keene Langhorne
 Buck Lanier, Long Beach
 Mr. & Mrs. William E. Larkin
 Mr. & Mrs. William P. Laughlin
 Julie LeVay
 Dr. & Mrs. Elliott Levinthal
 Mr. & Mrs. Thomas L. Leming
 Dr. Philip L. Levy
 Mr. & Mrs. H.M. Frank Lim
 Betty Y. Lin
 Mr. O.G. Linde
 James M. Lingel
 William J.P. Lonsdale, M.D.
 Mrs. Joan M. Lord
 Charles F. Loveland
 Mr. & Mrs. Lawrence Ludgus
 Mr. & Mrs. James J. Ludwig
 Mr. & Mrs. C.K. Lyde
 Mr. & Mrs. Richard B. Madden
 Mr. & Mrs. Giuseppe Maoli
 Mr. Mickey E. McDonald
 Malcolm & Anne McHenry
 Kammie McMorrow
 Dennis J. McShane, M.D.
 Gilbert J. Mendonsa
 Vincent P. Messina
 Mr. & Mrs. John R. Metcalf
 Mr. Ernest W. Meyer
 Mr. Allan P. Miller
 Christine Miller & Gary Glaser
 Averill & Ann Marie Mix
 Robert & Berit Muh
 Mr. & Mrs. Paul Mundie

James & Ruth Murad
 Kate Murashige & Chris P. Zones
 Dr. & Mrs. Harold C. Murphree
 Dr. & Mrs. Anton C. Musladin
 Peter Johnson Musto
 Mr. & Mrs. Clarence E. Nelson
 Joan Nelson
 Robert Nesheim
 R. Douglas Norby
 Allen Nixon
 Charles E. Noble
 Drs. Donna & David Oakes
 Colonel Philip E. Page, Jr.
 Mr. & Mrs. Robert J. Pansegrau
 Robert S. Pariseau
 Barbara B. Parker
 Dr. & Mrs. Frank R. Passantino
 Ruth Payette
 D. A. Pearson
 Mark & Maureen Jane Perry
 Tom Peterson
 Mr. & Mrs. Milton Pilhashy
 Mary Pitcairn
 Dorothy & Frank A. Pitelka
 Mr. & Mrs. Robert C. Poe
 Harry Pollard
 Walter P. Quintin, Jr.
 Mr. & Mrs. Michael G. Rafton
 Mr. & Mrs. Richard Ralph
 Mr. & Mrs. Lewis E. Randall
 Mr. & Mrs. Robert Raphaelson
 James A. Reuben
 Vincent P. Ricevuto
 Michael P. Richman
 Dr. & Mrs. Robert Rinehart
 Leigh & Ivy Robinson
 Mrs. Leslie L. Roos
 Mr. & Mrs. Jack Rose
 Mr. & Mrs. Theodore Rosenberg
 Dr. & Mrs. Roberto Rosenkranz
 Mrs. Donald F. Ross
 James Ross
 Mr. & Mrs. William Rothe
 Dr. Mark Ryder
 Mrs. Lois Samson
 John H. Samter
 Norma Schlesinger
 Diana E. Schneider
 Mr. & Mrs. Michael Schroeder
 Mr. Raymond J. Schweizer
 Martha Seaver
 Robert A. & Marlene K. Seligson
 Alan & Bella Shapiro
 Dr. & Mrs. Henry Shinefield
 Ruth A. Short
 Douglas P. Sibley
 Dr. & Mrs. Jon F. Sigurdson
 Mrs. Charles Silver
 Mr. & Mrs. Andrew W. Simpson, III
 Marian A. Sinton
 Claire S. Small
 Mr. & Mrs. Vincent Smith
 Mr. & Mrs. William F. Smith
 Paul R. Sohmer, M.D.
 Mr. & Mrs. Steven Sout
 Dr. Cynthia Soyster
 Martha & William Steen
 Ruth & Alan L. Stein
 Jean M. Steiner
 Jeffrey R. Stern, M.D.
 & Susan Bertolli, M.D.
 Eileen Kerr Stevens
 Mr. & Mrs. Robert J. Stewart
 Daniel E. Stone
 Frank D. Stout
 Mr. & Mrs. Richard P. Stovroff

Mr. & Mrs. Arthur H. Stromberg
 Dwight V. Strong
 Madge H. Sutton
 Dr. & Mrs. W. Conrad Sweeting
 Mr. & Mrs. Robert O. Symon
 Harrison Thomson
 Paulette Nelson Thorpe
 Drs. May Loo & William Thurston
 Mary L. Tiscornia
 Mr. & Mrs. Dickson Titus
 Dr. Britta S. Tomer
 Mr. & Mrs. Alfred T. Tomlinson
 Miss Carol Tomlinson
 Mr. & Mrs. Gary J. Torre
 Mr. & Mrs. John G. Troster
 Donald M. Underdown
 Dr. & Mrs. Allan M. Unger
 Dmitri Vedensky
 Mr. & Mrs. Alexander von Hafften
 Dr. Bradford W. Wade
 Mrs. John Wagner, Jr.
 Eugene J. Wait, Jr.
 Mr. & Mrs. Bruce Walker
 Mr. & Mrs. Robert H. Walter
 Peter L. Washburn
 Mr. & Mrs. John Wekselblatt
 Bert A. & Lucille F. Whaley
 S.T. White
 Peter Wiley
 Mr. & Mrs. Miles Willard
 Mr. & Mrs. Horace H. Wilson
 Mr. & Mrs. Theo P. Winarske
 John S. Winfield, M.D.
 Marcia E. Wolfe
 Dr. & Mrs. Philip Wright
 Stephen J. Yoder
 Mr. & Mrs. Wm. Zappettini, Jr.
 E.A. Zarate, M.D.
 Stephen A. Zellerbach
 Stephen & Connie Zilles

GIFTS IN KIND
 William Rollin Peschka
 Mr. & Mrs. Rodney Willoughby
 Supernumeraries of the San Francisco Opera

We would also like to acknowledge the following Founders whose contributions were received prior to February 1, 1989, when new membership levels became effective.

\$1,500-\$1,999
 Anonymous (2)
 Dr. & Mrs. John H. Abeles
 Mr. & Mrs. C. Darwin Ahern
 Jane S. Altman
 Dr. Keith F. Anderson
 Mr. L. G. Anderson
 William & Hilda Bank
 Mr. & Mrs. Irving Bartel
 Ross S. & Patricia D. Bender
 Mr. & Mrs. Ralph D. Bennett
 Mr. & Mrs. Robert P. Berryman
 Mr. & Mrs. Paul Bissinger, Jr.
 Clementjames Blaha
 Sylvia Blumenfeld
 James E. Brennan
 Russell & Ellen Breslauer
 Robert & Alice Bridges Foundation
 Mr. & Mrs. Valentine Brookes
 Dr. & Mrs. Donald M. Brown
 Mr. W. Robert Buxton
 Mary E. Cantrell & David Coulter
 Mr. & Mrs. D. Stephen Coney
 Dr. & Mrs. Harold T. Conrad
 Mr. & Mrs. C. M. Converse, Jr.
 Mr. & Mrs. Robert S. Cooper

MEDALLION SOCIETY

Dr. & Mrs. David Cram
 Drs. Marc & Quita Cruciger
 Orville W. Dale
 Mrs. George Delagnes
 Mr. & Mrs. Bruce K. Denebeim
 Mr. & Mrs. John L. Dolan
 Bruce Donnell
 Mrs. Richard M. Doty
 Dr. & Mrs. Thomas Drake
 Lewis & Gloria Duckor
 Mr. & Mrs. Frederick J. Early, Jr.
 Joan Eckart
 Mr. & Mrs. Richard J. Elkus
 Britt & Nancy Evans
 Mr. Lee Evans
 Dr. & Mrs. William W. Fay
 Ella Fehl
 Mr. & Mrs. John E. Fixes
 Dr. & Mrs. M. Wallace Friedman
 Mr. & Mrs. Hugo M. Friend
 Furth Foundation
 Mr. & Mrs. Alfred J. Gagnon
 Mr. & Mrs. Edgar J. Garbarini
 Michael Geilhufe
 Mona & Dan Geller
 Mr. & Mrs. E.S. Gillette, Jr.
 Mr. & Mrs. Hans Gronowski
 Harry C. & Margaret N. Haines
 Mr. & Mrs. George N. Hale, Jr.
 Miss Katharine Hanrahan
 John Heckenlively, M.D.
 Wellington S. Henderson, Jr.
 Clark B. Hensley
 Mr. & Mrs. Austin E. Hills
 Mr. & Mrs. David K. Ingalls
 Mr. & Mrs. Philip S. Jacobs
 Mr. & Mrs. J. Burgess Jamieson
 Gary L. Johnson
 Jean D. Johnston
 Mr. & Mrs. Mark O. Kasanin
 Mr. & Mrs. James L. Kelly
 Mrs. Cheryl Kerr-Edwards

Mrs. A.E. Knowles
 Dale & Sue Kocienski
 Dr. & Mrs. William C. Kuzell
 Dr. Pansy Kwong
 Miss Christel McRae Noe Laine
 Mrs. Linda Noe Laine
 Mrs. Laurence L. Lampert
 Mr. & Mrs. Benjamin B. Law
 Mr. & Mrs. Allan Lerch
 Mr. Leon Lerman
 Ralph Long
 T. A. Lyon
 Mrs. Annette P. Maggiora
 Mr. & Mrs. David Marsten
 David W. Martin, Jr.
 Mr. & Mrs. Turner H. McBaine
 John P. McCormack
 Robert & Joan McGrath
 Mr. & Mrs. Paul L. McKaskle
 Mrs. Donald G. McNeil
 Ronald & Dr. Ellen Merenbach
 Barbara Meyer
 Mr. & Mrs. Ralph H. Miller
 Ken Moore
 Mr. & Mrs. J.B. Morgan, III
 Mrs. A.P. Morse
 Mr. & Mrs. Roger L. Mosher
 Alex & Eleanor Najjar
 Mr. & Mrs. William Needham
 Dr. Alex Nellas
 Paul Newman
 Mr. & Mrs. Russell Niles
 Dr. & Mrs. Charles Noble, Jr.
 Mr. & Mrs. Morgan Noble
 David & Phyrne Osborne
 Pacific Musical Society
 Katheryn Palmer
 Joseph R. Palsa
 Mr. & Mrs. George Paras
 Dr. Jane D. Patterson
 Virginia Patterson
 Mr. J. Luis Perez & G.W. Greer

Dr. & Mrs. Rodney Perkins
 Jefferson E. Peyser
 Mrs. Doris E. Porter
 Andrew J. Presto III, M.D.
 Gloria & Will Price
 Mr. Courtney C. Puffer
 Mr. & Mrs. Eugene R. Purpus
 Joan Quigley
 Ruth Quigley
 Dr. Charles Rolle
 Mr. Gerald B. Rosenstein
 Dr. & Mrs. Jirayr R. Roubinian
 Phyllis Rubinstein
 Louis Saroni, II
 Betty & Jack Schafer
 James & Joyce Schnobrich
 Dr. & Mrs. Theodore Schrock
 Charles Schug
 Mrs. Robert Seller
 Dr. & Mrs. James Shapiro
 Dr. & Mrs. William J. Siegel
 Donald E. Silvius, M.D.
 Mr. & Mrs. W.A. Sinsheimer
 Ross H. Snyder
 Ann Sproul Speck
 The Honorable & Mrs. Wm. D. Stein
 Blanche Germain Streeter
 Deborah Taylor Sweeney
 Mr. & Mrs. Robert M. Taubman
 Mr. & Mrs. Andre V. Tolpegin
 Richard D. Tuck
 Mrs. Katharina Vasilev
 Mrs. S. W. Veitch
 T.B. Walker Foundation, Inc.
 Mr. & Mrs. Edward J. Wasp
 Mr. & Mrs. John W. Weiser
 Mr. & Mrs. Orris W. Willard
 Dr. & Mrs. Wm. Wolfenden, Jr.
 John H. Wright
 Mr. & Mrs. A. Lee Zeigler
GIFTS IN KIND
 Kenneth Paige



Supporting San Francisco Opera

The San Francisco Opera Association extends its most sincere appreciation to all those contributors who help maintain the Company's annual needs and whose gifts and pledges of \$500 to \$1,499 were made from August 31, 1988 through August 31, 1989. Space does not allow us to pay tribute to more than 13,000 others who help make each season possible.

SUSTAINING MEMBERS

\$1,000-\$1,999

BUSINESSES

Mariedi Anders Artists Mgmt.
The Bankers Trust Company Fund
Banque Nationale de Paris
BDO Seidman
The Boston Company, Inc.
James Bowman Associates
California Casualty Group
California and Hawaiian Sugar Co.
Caps Fire Protection
Coldwell Banker & Company
Coopers & Lybrand
Daitome International, Inc.
Determined Productions, Inc.
Edis Corporation
First Nationwide Savings
Industrial Indemnity Company
Lewis, Browand & Associates
Liquid Air Corporation
Orinda Rehabilitation & Convalescent Hospital
Pacific Bell
Santa Fe Southern
Pacific Foundation
Sanwa Bank California
Semans Moulding Company, Inc.
Shell Companies Foundation, Inc.
Sherman Clay & Company
Towne & Company
Union Pacific Foundation

GIFTS IN KIND

Heath Ceramics, Inc.
Hippensteel & Associates
Marquis Associates
Nob Hill Florist
Savoy Catering
L.M. Silverman Graphic Comm.

INDIVIDUALS & FOUNDATIONS

Anonymous (12)
Mrs. Rodney Abernethy
Mr. & Mrs. James A. Aiello
Mrs. Agnes Albert
Jay C. Aleck
Mrs. Herbert W. Allen
Mr. & Mrs. Jose R. Alonso
Joseph P. Amigone
Robert C. Anthony, Jr.
Mr. & Mrs. Samuel H. Armacost
Mrs. Dorothy K. Arndt
Dr. Barbara S. Artson
Robin Atkinson
Mr. and Mrs. Stanley J. August
Eve Bachman
Mr. and Mrs. Edgar Baker
Dr. Barry C. Baron
Janet W. Barrett
Dr. Ernest Bates
Brenda K. Beck
Carol Becker
Mr. & Mrs. Donald M. Bekins
Melvin Belli
Edgar A. Benhard
S. L. Berger
Bruce L. Beron
Dr. & Mrs. Jerome W. Bettman
Robert L. Bianco
Mr. & Mrs. Chris Billat

Andrew & Brenda Birrell
Patrick Blaney
Robert & Joan Blum
Lucia Bogatay
Dave & Diana Bohn
Mrs. Frederick Bold, Jr.
Murray & Molly Bower
Eugene A. Boyer
Daniel J. Brady
Rose Marie Bravo
Timothy L. Bridge, M.D.
Mrs. Dennis A. Brown
Mrs. Harold Brumbaum
Nora-Lee & Alfred Buckingham
Mr. & Mrs. Richard Buckwalter
Mark T. Budig
Richard C. Burnett
Ann M. Burns
Patrick J. Burns
Mr. & Mrs. James P. Butler
Mrs. John E. Cahill
Gay Callan
Mr. & Mrs. Harry F. Camp
Ronald N. Cancienne
Frances Monet Carter
Mr. & Mrs. Howard Case
Dr. J. Samuel Chase
Mr. & Mrs. Melvin Chernev
Mr. & Mrs. Marquis W. Childs
Yumi Chin
John Cicerone
Joseph William Clark
Dr. Margaret Clark
Stanley G. Clark
Mr. & Mrs. A.W. Clausen
Jack Coffman Cobb
Mr. & Mrs. Ralph L. Coffman
Mr. & Mrs. Alvin C. Cohen
R. N. Congreve
Mrs. Philip Conley
Dr. Molly Cooke
Mrs. Richard A. Cooke
Mrs. Sylvia Cornish
William Corvin
Ann & Jon Cosby
Mrs. Joseph Costello, Jr.
Mr. & Mrs. Anthony Cuevas
Lenn Curley
Dr. & Mrs. Roy L. Curry
Mr. & Mrs. Ture Dahlström
Forrest B. Davidson
Mrs. Ann Davies
Mrs. Ralph K. Davies
Beatrice Davis
Roger & Janet Louise De Bar
Mr. & Mrs. Raymond Decker
J. C. De Tata, M.D.
Ben Dial
Dr. A. R. Dimapilis
Mr. & Mrs. J. Philip DiNapoli
Charles Dishman
Mr. & Mrs. Charles G. Dondero
Howard M. Downs
Richard & Barbara Eakin
Ms. Mari-Lynne Earls
E. Phyllis Edwards
Emlen Hall Ehrlich
John S. Ehrlich
John R. Ehrman
Dr. & Mrs. A.H. Ellenberg
Mr. & Mrs. Donald T. Elliott

Cdr. & Mrs. Duncan Elliott
Rafael Elul, M.D.
Dr. & Mrs. James G. Emerson
Mr. & Mrs. Edward F. Euphrat
Estate of Minton B. Evans
Mr. & Mrs. Henry K. Evers
Dr. & Mrs. Seymour M. Farber
Mr. & Mrs. Perrin Fay
Audrey A. Fellows
The Fenton Foundation, Inc.
Mr. & Mrs. John H. Finger
Joyce Firstenberger
Mrs. Hugo B. Fischer
Warren D. Fishburn, Jr.
David G. Fladlien
John L. Flynn
Robert M. Flynn
Russell B. Flynn
Mr. & Mrs. Angelo Fornaciari
Mildred L. Foster
Miss Mary Franck
Mrs. Harold R. Freemon
Charles E. & Donna J. Fuller
Mr. & Mrs. Donald Furlong
Mr. & Mrs. Joseph F. Furlong, III
Frederick Gabali, M.D.
William G. Gaede
Lynn & Claude Ganz
Raphael C. Garcia
Mr. & Mrs. Robert Kahn Gardner
Dominic Garofalo
Larry Gaskill
Mrs. Stanley B. Gerdes
Ric & Betsy Giardina
Yolanda Giblin
Dick M. Glumac
Daniel & Hilary Goldstine
Joan W. & Charles D. Goodman
Barry Goodwin
Wally Goodman
Dr. & Mrs. Kenneth Gottlieb
Richard N. Gould
Greig A. Gowdy
Jill Graham
Frederick & Linda Grauer
Edmund & Deborah Green
Dr. Paul E. Greene
Mr. & Mrs. Richard L. Greene
Mrs. Theodore A. Griffinger
John & Cynthia Gunn
Dr. & Mrs. Charles K. Guttas
Miss Patricia Hagerty
Hadley Dale Hall
Lucia Anderson Halsey
Mrs. Edward M. Hamilton, Jr.
Edith Hammerslough
Mr. & Mrs. John C. Hancock
Louis & Sandra Handler
Lavelle Hanna
Miriam Hanna
Douglas B. Hansen
Patricia Hanson & Clay Thomson
Mrs. John E. Harmon
Paul Harmon
Dr. Kevin Harrington & Dr. Margaret Harrington
Mr. & Mrs. L.W. Harris, Jr.
Dr. M.R. Harris
Mr. & Mrs. Theodore Harris
David & Jane Hartley
Joe & Dee Hartzog

Mr. & Mrs. Bruce Hasenkamp
Horace O. Hayes
Elwood M. Haynes
L.R. Heckard
Mr. & Mrs. Robert D. Heller
Mr. Robert E. Henderson
Mr. & Mrs. William G. Henshaw, III
Mrs. Thomas M.R. Herron
Herschelle
Estate of Martha B. Herschler
Daniel J. Hickey
Mr. & Mrs. Anthony R. Hill
Marilyn M. Hills
Mr. & Mrs. Larry E. Hochhalter
Donald E. Hood
Mr. & Mrs. Albert J. Horn
John T. Hornung
Mrs. E. A. Howard
Joseph C. Howard, Jr.
David S. Hugle
Mr. & Mrs. Cordell W. Hull
Henry K. & Lottie Ilg
Mr. & Mrs. James L. Jackman
Mr. & Mrs. Daniel Jackson
Gabriel Jackson
Mr. & Mrs. Claude Jarman
J. Roger Jobson
David Ash Johnson
Mr. & Mrs. Donald Johnson
Ms. Elizabeth Hill Johnson
Mr. & Mrs. Harry Johnson
Mr. & Mrs. Reverdy Johnson
Harold Johnston
Col. James T. Jones, USAF Ret.
Mrs. Eleanor Jue
Katalin Kadar
Harry & Candace Kahn
William J. Kane
Roger Kase
Harold & Hedi Kaufman
Mrs. Felton Kaufmann
John Keane, AIA & Assoc.
Mr. & Mrs. Edward J. Keith
Thomas E. Kimball
David Kirk
Mr. & Mrs. Francis Kirkham
Mr. & Mrs. James Kirkham
Mr. & Mrs. Simon Kleinman
Dr. & Mrs. Robert J. Klett
Ronald Knecht
Barbara D. Kokesh
Daniel Kotler
Nicholas Krikorianz
Eva Mae Kristman
Dr. George Krucik
Donald D. Kuhlke
Alexander & Elena Kulakoff
Lakeside Foundation
Robin Lamb
Conrad M. Lamond
Mr. & Mrs. Roland Lampert
Dr. & Mrs. John R. Lane
Ralph Lane, Jr.
Modesto Lanzone
Sibille Laszlo
C. S. Latshaw, Jr.
Dr. & Mrs. Clifford K. H. Lau
Mr. & Mrs. Norman Layne
Peter V. Leigh
Dr. & Mrs. John Lenahan
Chrysanthy Leones

THE FINEST ACCOMMODATIONS IN ACAPULCO ARE NOT IN ACAPULCO.

THE BAY IS IMPOSSIBLY BLUE. Sprinkled with ships and yachts and laughter.

And the gleaming hotels huddle around as if to get a better view of the best life has to offer.

It's there. Anchored serenely as the sun drops, splashing orange across the water and sky and each of her stately picture windows. The SEABOURN PRIDE rated 5 Stars Plus. Her passengers gaze out from each outside suite (that's all you'll find on a Seabourn ship) realizing there is no better way to relish the Acapulco Bay. If you were one of them perhaps you'd pour a cocktail from the fully

stocked bar and wonder: should you stay on board for yet another epicurean experience par excellence in The Restaurant? Or go ashore for a night on the town in the Mexican town that invented nights on the town.

On the coast that sparkles, Seabourn shines. Our cruises to the Mexican Riviera this winter give you the best of Acapulco and quite a bit more.

There's La Paz. For missions. Museums. And unmatched provincial relaxation.

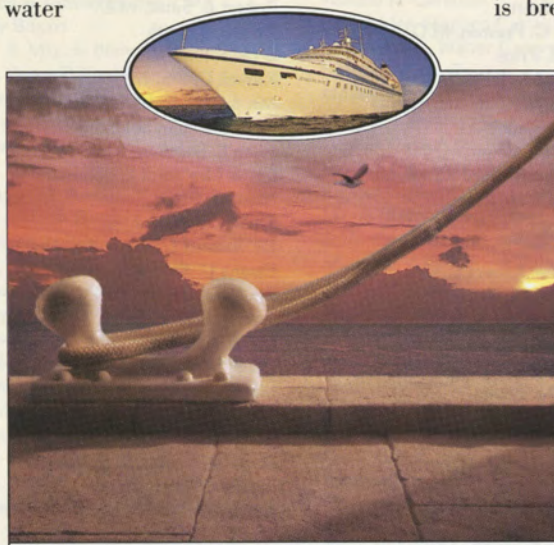
Zihuatenejo is pronounced pristine and perfect. Acapulco as it was 40 years ago. Nearby Ixtapa

has more beach names than street names. 16 miles of sun, sand and the svelte who worship it.

And in Puerto Vallarta you'll want to bring your camera. The people fly. You can too, if you dare to parasail. Back on earth, the Malecon Promenade

is breathtaking another way. The colorful fashions of the world's great designers are yours for the fitting. Then dinner in one of an endless choice of cozy restaurants. And dancing (till dawn?) by Banders Bay, Mexico's largest.

You might choose to cruise during the holiday season. And our European staff will be busy as elves preparing



SEABOURN CRUISE LINE

THE AMERICAS · SCANDINAVIA EUROPE · THE MEDITERRANEAN
NORWEGIAN REGISTRY

the ship for Christmas at sea. The experience every experienced cruiser would like sooner or later. "Feliz Navidad" to all. And to all a good night. For reservations call your travel professional. For a complimentary 48 page brochure and specific Mexican cruise information call (415) 391-7444. Or write Seabourn Cruise Line, 55 Francisco St., San Francisco, CA 94133.

- OUTSIDE SUITES ONLY
- OPEN-SEATING RESTAURANT
- INDOOR & OUTDOOR CAFES
- CLUBS & CASINO
- SPA & FITNESS CENTER
- WATER SPORTS MARINA
- NO TIPPING
- FREE AIR FROM DESIGNATED GATEWAYS ON CRUISES OF 10 DAYS OR MORE
- FIVE STARS PLUS RATING



The SEABOURN PRIDE sails the Mexican Riviera continuously from Nov. 28, 1989 to Feb. 20, 1990. You may board in Los Angeles or Acapulco for cruises of either 7 or 14 days. Fares to Mexico are actually below what you pay for a suite on many other cruise lines.



SUPPORTING SAN FRANCISCO OPERA

Jose Leuterio, M.D.
 Mr. & Mrs. Julian Levi
 Mr. & Mrs. John G. Lilienthal
 J.L. Linebarger
 John Livingston
 Helen L. Loebis
 Mr. & Mrs. George Loinaz
 Sue & Jack Loos
 John A. Lord
 David Lucas
 Mr. & Mrs. Merrill L. Magowan
 Mr. & Mrs. Peter A. Magowan
 Mrs. Robert A. Magowan
 Dr. & Mrs. Maurice Mann
 Anita Naz Mardikian
 Dr. & Mrs. Elwin Marg
 In Memory of Virginia Ruth Mason
 Sandra Thomas Marshall
 Richard Mateosian
 Dr. & Mrs. Jacob L. Mathis
 Lucie Marx Matzley
 M.D. Maxwell
 Mrs. Geraldine P. May
 Lucy Kelly McCabe
 Sandra McCabe
 Mr. Harley M. McCamish
 James W. McClary
 Robert & Helen McCrary
 Donald L. McGee
 Mr. & Mrs. John McGreevey
 Robert T. McIvor
 J.R. McMicking
 E. W. & Mary L. McMullen
 Mrs. Edgar N. Meakin
 Leo N. Meleyco, M.D.
 Mr. & Mrs. J. Alec Merriam
 Mr. & Mrs. Harvie Merrill, IV
 Robert Messick
 Mrs. Betty May Rinehart Meub
 Daniel G. Miller
 Mr. & Mrs. Morton Mills
 Larry Millsap
 Jesse F. Minnis, Jr.
 Mr. & Mrs. James P. Miscoll
 Mr. & Mrs. Milton Molinari
 Margrit Biever &
 Robert Mondavi
 Kenneth J. Morhart
 Mr. & Mrs. James Morrell
 Mr. & Mrs. Brewster Morris
 Elliot Morrison
 Marlene Morrison
 Mrs. Peter Morrison
 Cade L. Morrow
 Dr. & Mrs. Bradford Murphey
 Mrs. Daniel J. Murphy
 Donald C. Murray
 Andrew T. Nadell, M.D.
 Dr. & Mrs. Paul Nathan
 Mr. & Mrs. Hal S. Needham
 Mr. & Mrs. Peter L. Newton
 Evert & Elizabeth Nice
 Mrs. C. W. Nicolary
 Robert L. Nielsen
 David E. Noble
 Mr. & Mrs. S.K. Noravian
 Dr. & Mrs. Paul W. Nordquist
 Forbes & Dolores Norris
 G. Obregon, M.D.
 Mr. & Mrs. C. Y. Offutt
 Mr. & Mrs. Jon Older
 Dr. & Mrs. A. C. Olshen
 Dr. & Mrs. Lennart Olsson
 Mr. & Mrs. John C. Opperman
 Raymond Orr
 Mr. & Mrs. John R. Page
 Dr. Seaver Page

Mr. & Mrs. F. Ward Paine
 Donald & Blamid Palatucci
 Magan C. Patel
 Mr. & Mrs. Fred Pavlow
 Mr. & Mrs. Ivan Pejcha
 Dr. & Mrs. Roland K. Perkins
 Alberta Brooks Peterson
 Mr. & Mrs. Frank A. Petro, Jr.
 Mrs. R.J. Pfeiffer
 Philip D. Phythian
 Michel Pisani
 Paul & Helen Pocher
 Mr. & Mrs. Gordon L. Poole
 Douglas Post
 Roberta Posz
 David L. Pratt
 Deborah G. Preston, M.D.
 Patrick H. Price
 Ms. Dana Mack Prinz
 Gwyneth & Victor Ragosine
 Mr. A. G. Raisch
 Evelyn J. Randolph
 Mr. & Mrs. Richard Rasmussen
 Dominica Rose Razeto
 Mrs. Jeanne Reade
 David Redell
 Mr. & Mrs. Robert S. Reis
 Mrs. Robert L. Remke
 Wesley Richert
 Linda M. Rigas
 Mrs. George E. Riley
 Andrew M. Riolo
 Mr. & Mrs. Joseph J. Rizzuto
 Mr. & Mrs. Barrett B. Roach
 Mr. & Mrs. Frank Roberts
 Dr. & Mrs. Patrick Robertson
 Mr. & Mrs. Alan S. Robinson
 Mrs. Henry W. Robinson
 Mrs. Margaret Schilling Rocchia
 Mr. & Mrs. Ralph Roesling
 Dr. & Mrs. Ernest Rogers
 Mr. & Mrs. John G. Rogers
 William Rogers
 Dr. & Mrs. Kenneth T. Roost
 Dr. & Mrs. David B. Rosehill
 Mr. & Mrs. Barr Rosenberg
 Mr. & Mrs. David Rosenkrantz
 Joseph A. Rosenthal
 Franklin A. Rumore, M.D.
 Howard & Florence Russell
 Dr. & Mrs. David Sachs
 Mr. & Mrs. Sidney Saltz
 Mr. Peter A. Salz
 Mr. & Mrs. Bertram Sampson
 Mr. & Mrs. John F. Sampson
 Luis A. Sanchez
 Alfred L. Sanderson
 Peter Sansevero
 Mr. & Mrs. R.L. Sapirstein
 Mr. & Mrs. Charles Sargent
 Alfred Saroni, Jr.
 Dorian P. Sarris
 Mr. & Mrs. G. W. Saul
 Mr. & Mrs. Guido Saveri
 Grant H. & Edna Schettler
 Dr. Kurt A. Schlesinger
 Mr. & Mrs. Nathaniel Schmelzer
 Dr. & Mrs. Leon H. Schmidt
 Dr. & Mrs. Thomas Schmitz
 Sherry G. Schor
 Betty J. Schreiner, M.D.
 Maud Hill Schroll
 Mr. & Mrs. Leo H. Schuering, Jr.
 Mrs. Karl Schuster
 Dr. & Mrs. Robert Schweitzer
 Mrs. A. Setrakian
 Mr. & Mrs. Grant A. Settlemier

Donald Share
 Maryanna G. Shaw
 George Sheldon
 Thomas L. Shelton
 Dr. & Mrs. William A. Sheppard
 Mr. & Mrs. Barrie M. Sheridan
 Mr. & Mrs. George P. Shultz
 Mr. & Mrs. Robert F. Shurtz
 Michael L. Silpa
 Mr. & Mrs. Sol Silverman
 Mrs. Herschel Silverstone
 Dr. & Mrs. Jack H. Sinow
 Eric Siu
 Mona Skager
 Mrs. Francis X. Small
 Robert B. Small, M.D.
 Douglass Smith
 Erma F. Smith
 Russell G. Smith
 Mr. & Mrs. Robert C. Sneed, Jr.
 Ruth Freeman Solomon
 Allan E. Sommer
 Dr. & Mrs. John L. Sommer
 Mario L. Starc
 Frank J. Stefanich, Jr.
 Dr. Samuel J. Stegman
 Donna D. Stephens
 Sue Ann Stephenson
 Joseph A. Stockdale
 Mr. & Mrs. Kneeland E. Stone
 Dr. & Mrs. J. Garland Stroup
 Mr. & Mrs. Bert O. Summers
 Gordon Sundara
 Gary B. Swartzburg
 Dr. & Mrs. Alan D. Swensen
 Leonard M. Taylor
 Mr. & Mrs. R.E. Taylor
 Michael Tchong
 Mr. & Mrs. Dieter Tede
 Nikolai Tehin
 Christine Tejada
 Michael A. Temerin
 Mr. & Mrs. L. Jay Tenenbaum
 Edward D. Thirkell
 Dale Tillery
 Mrs. Joseph Z. Todd
 Dr. & Mrs. Bryant A. Toth
 Mr. & Mrs. Henry F. Trione
 Gardiner Trowbridge, II
 James A. Tucker
 Donald J. Tusel, M.D.
 Elna R. Tymes
 Mrs. John R. Upton
 Dr. Paul Volberding
 Benay Von Husen
 Dr. & Mrs. Ralph Wallerstein
 Mr. & Mrs. William E. Warren
 Don Watson, Jr.
 Mr. & Mrs. William E. Wecker
 Mr. & Mrs. Joseph J. Weiner
 Dr. & Mrs. Ernest M. Weitz
 Dr. Reuben Wekselman
 Genette H. Whisenhunt
 Mrs. Clem Whitaker, Sr.
 George White
 Mr. & Mrs. James Wickersham
 Mrs. Tom Polk Williams, Jr.
 Dr. Glenn E. Willoughby
 Mrs. W. Jackson Willoughby, Jr.
 Miss Beverly Willis
 Dr. & Mrs. Charles B. Wilson
 Dr. James Winfrey
 Mary M. Wohlford
 Barbara & Thomas Wolfe
 David C. Woodworth
 Mr. & Mrs. J.L. Wrathall
 E. William & Mary Alice Yund

GIFTS IN KIND

John K. Hill
 Ronald & Dr. Ellen Merenbach
 Estate of Lydia Voight

SUPPORTING MEMBERS

\$500-\$999
BUSINESSES
 Bauer Antiques
 BHP Utah Minerals Intl.
 The Bonanza Inn
 The Bull Valley Restaurant
 Copy-Copia ABC
 COR DEV Corporation
 Floor designs, Inc.
 Granite Rock Company
 Claire Harrison Associates
 Interstate Consolidation
 Glen Jarvis, Architect
 L&D Scaffold, Inc.
 Lesel Leasing
 Lin Enterprises
 Loomis Armored, Inc.
 Lord & Taylor
 Mercer Meidinger Hansen
 New York Fabrics, Inc.
 Pacific/Windward, Inc.
 Wm. D. Podesto & Associates,
 Architects
 Sacramento Sierra Medical Group
 The Sandul Company
 Sharper Image
 Wells Marketing, Inc.

GIFTS IN KIND

Chateau DeBaun
 R. Dakin & Co.
 Dry Creek Vineyards
 Esprit de Corps
 Evans & Brown
 GUMP'S
 La Vine & Shain
 Office Solutions
 San Francisco Examiner Charities, Inc.

INDIVIDUALS & FOUNDATIONS

Anonymous (30)
 Douglas Abbey
 Allan K. Abbott
 Trudy Abby
 William Abrahams
 Mr. & Mrs. Andreas Acrivos
 Dr. & Mrs. Stephen F. Adam
 Charles F. Adams
 James L. Adams
 Katherine Adams
 Russell E. Adamson, Jr.
 Norman P. Adler
 Phyllis Joyce Ager, M.D.
 Mr. & Mrs. Alan W. Agol
 Gary L. Aguilar, M.D.
 Walter R. Allan
 Mrs. A.E. Allegrini
 Estelle C. Allegrini
 Mr. & Mrs. Kendall Allphin
 Mr. & Mrs. Ludwig Altman
 Fred H. Altshuler
 Eric S. Anderson
 Robert M. Anderson
 Smith Anderson
 Dr. & Mrs. Theodore Anderson
 David S. Anger
 G. L. Angle
 Mrs. Ivan Anixter
 Donald & Arlene Anthony
 Mr. & Mrs. Edward Antognoli

SUPPORTING SAN FRANCISCO OPERA

Francois & Suzy Antounian	Nat Birnbaum	Mrs. James W. Caddick	Mr. & Mrs. Thomas O. Connolly
Mrs. Mary Arce	Dr. & Mrs. Michael Bishop	Dr. Robert B. Cahan	Henry Conversano
John J. Ardizzone	Mr. & Mrs. Hans Bissinger	Mr. & Mrs. Donald M. Cahen	Theodore M. Conwell
Donna Armstrong	Robert C. Blair	Mr. & Mrs. J. Peter Cahill	Rudolph R. Cook
Ross E. Armstrong	Robert N. Blair	Dr. & Mrs. Donald R. Call	Mr. & Mrs. David Cookson
Paul Asente	Mr. & Mrs. Henry Blaud	Mrs. Lewis S. Callaghan	Mr. & Mrs. Joseph Cooper, Jr.
Mr. Masao Ashizawa	Michael E. Bloch	Thomas W. Callinan	J. Caleb Cope
Clifford Ashworth	Mrs. Betty Blomberg	Mr. & Mrs. Charles Cameron	Anne Copenhagen
Mr. E. P. Atkins	Mr. & Mrs. Maxwell Bloom	Charles C. Camp, Jr.	James L. Coran
Mr. & Mrs. Martin Austin	Allan Blumenfeld	Dr. James M. Campbell	Evelyn & Israel Cornet
Mr. & Mrs. Robert S. Ayers	Judith Williams Blumert	Dr. & Mrs. Jon Candy	Mrs. Alice M. Corning
Dr. & Mrs. William H. Ayres	Robert M. Blunk	Mr. & Mrs. Norman P. Canright	R. S. Cornwell
Martha H. Azevedo	Simon Bobadilla	R. Capiaux	Joan W. Corrigan
Paul Baastad	Mr. & Mrs. R. J. Boddy	Michael Francis Capizzi	Mrs. Edward B. Cosad
Mr. & Mrs. W. Reece Bader	Gerald T. Boden	Adolph J. Capurro	T. J. Cosgrove
Mr. & Mrs. David Baerncopf	Philip & Kimberley Boesche	William R. Carleton	Peter & Ann Costigan
Karen L. Bailey	Judy Bogart	Mr. & Mrs. Stephen Carniglia	Tom & Jane Coulter
Mr. & Mrs. Schuyler Bailey	Mr. & Mrs. S. Bomes	Judge & Mrs. Walter Carpeneti	Mr. & Mrs. James E. Court
Mary & Howard Bailor	Dr. Victor P. Bonfilio	Nancy L. Carroll	Mr. & Mrs. Ivan Cousins
Mrs. Morton Bakar	Mrs. Francis Bonura	Shirley Patton Carroll	Arline & Paul Cowell
David E. Baker	Dr. & Mrs. Jephtha T. Boone	Mary S. Carson	Douglas S. Cramer
Sunnie Baker	Sylvia Boorstein	George Carter	Armand P. Croft, Jr. M.D.
Mr. & Mrs. Mathew Bakulich	Mr. & Mrs. Corwin Booth	Jean M. Casaretto	Mr. & Mrs. Daniel J. Crowley
Mrs. Kenneth S. Baldwin	Grayce M. Booth	Ronald Casassa	Rev. & Mrs. D. C. Crummey
Charles Ball	Dr. John H. Borghi	Mr. & Mrs. James F. Casey	Mr. & Mrs. Ramiro F. Cruz
Mrs. Ruth Bancroft	Mrs. Heda Boscoe	D. A. Castellucci	Mary Curran
Frederick Bandet	Mr. & Mrs. Roy L. Bouque	Mauricio V. Castro, M.D.	Suzanne I. Cussins
Mr. & Mrs. Jonas A. Barish	Susan E. Bower	Curtis M. Caton	Andrew H. D'Anneo
Mr. & Mrs. Joseph Barish	Wayne E. Bowker	John J. Cavanaugh	Bob & Norma Dallachie
William & Beverly Barletta	Mrs. Elizabeth Bowman	Roberto Ceriani	Mr. & Mrs. William Darling
Alan & Ruth Barnett	W. J. Boyington	Joan Theresa Cesano	Donald R. Davis
Mr. & Mrs. James P. Bartlett	Edwin Bradley	Andrea Chadwick	Mr. & Mrs. John S. Dawson
Mr. & Mrs. Douglas H. Barton	Paul Bradley	Richard Chamberlin	Mr. & Mrs. James F. Dean
Richard M. Barulich	Hugh Brady	David Chang	Annie W. Welch Dear
Mr. & Mrs. Martin Bastiani	Dr. & Mrs. Erwin Braff	Doris Chang	Mr. & Mrs. Bernard Deasy
Dr. & Mrs. R. C. Batterman	Mr. & Mrs. David R. Braker	Sheng-Yung Chang	Dr. & Mrs. Robert J. Debs
Paul Baumann	Peter Brandes	Marian Chapman	Dr. Roy R. Deffebach
John W. Baxter, M.D.	Mr. & Mrs. L. S. Brenneisen	Dr. R. F. Chapman	Michael Deffley
Wayne Bayless, M.D.	Albert Brent	Mr. & Mrs. W.A. Chapman	Carl & Catherine Degler
Frank Bayley	Mr. & Mrs. Leo Breton	Dr. & Mrs. Serge Chaumette	Nora J. Degnan
Robert H. Beadle	Mr. & Mrs. John Bridges	Martha Chavez-Taylor	Gloria F. De Hart
Mrs. Claire C. Beall	Mr. & Mrs. R. G. Brindle	Julia W. Cheever	Ralph Del Sarto
Kenneth G. Beaman	John Briske	Mrs. Earl F. Cheit	John J. Demas, M.D.
Joseph Beaupre	Mrs. Burnett Britton	Kim Chernin	Jacques Derderian
Robert N. Beck	Mrs. Mark Brockbank	Robert & Sandra Chilvers	Phillippe Henry de Tessian
Ronald J. Begonia	Mr. & Mrs. William H. Brooke	Herman Chin	Judith & Robert de Vito
Louis Belden	Mrs. Donald Brophy	Mr. & Mrs. Yong Choi	Douglas G. Devivo
Stephen Belford	Albert J. Brown	Mr. & Mrs. Alexandre Chorin	Mrs. Mel de Weerd
Dr. & Mrs. Robert E. Belknap	Dr. Ellen Brown	Rod Chu	Diane Di Costanzo
Mr. & Mrs. Charles E. Belle	Mr. & Mrs. George Brown	Frances Chumley	John Diefenbach
Mrs. Geoffrey Bellenger	Hilton & Flora Brown	Natalie A. Churchill	Grace Diem
Drs. Leslie Z. & Carol A. Benet	James R. Brown	Dennis W. Churchman	Mr. & Mrs. Albert E. Dien
Lawrence A. Bennett &	Mrs. Leonard L. Brown	Judith Ciani	Marshall Dill, Jr.
Althea L. Miller	Nacio Jan Brown	Sonia Francisco Cicerone	Mr. J. P. Richards Dillingham
G. Leclerc Benoit	Mr. & Mrs. Timothy N. Brown	Anna E. Claflin	Jeanne Dinkelspiel
Charles & Dorothy Benson	The Hon. Willie L. Brown, Jr.	Cathryn B. Clark	Mrs. Martin J. Dinkelspiel
Thomas O. Benson	Katherine I. Brownlie	Clifford Clark	Mr. & Mrs. R. C. Dinkelspiel
Philip P. Berelson	Mrs. Roberta Brubaker	Dr. & Mrs. J. Desmond Clark	Mrs. William O. Ditto, Jr.
Mrs. Edward T. Berg	Mr. & Mrs. A. Jay Bruch	James Clark, Jr.	Carl Djerassi
Dr. & Mrs. Irving Berg	Michael Bruck	Mrs. Willard J. Classen	Susan Doegler
Mary Ann Berg	A.T. Brugger	Dr. & Mrs. Francis J. Clauss	Dale Doepeke
O. Robert Berger	Gisela Brugger	Mrs. Frances H. Cleary	Dr. & Mrs. Gary M. Dolan
Dr. & Mrs. Walter Berger	Glenna Bryant	Drs. Barbara & Nathan Cohen	Gregory & Risa Dolinajec
Dr. John Berghout	Mr. & Mrs. Andrzej Brzeski	George H. Cohen, M.D.	Jean Donovan
William Berglund	Mr. Charlton Buckley	Henry Cohen	Mr. & Mrs. Frank Doodha, Jr.
Dr. & Mrs. David Berkeley	Joseph Buckley	Drs. Richard & Sandra Cohen	Fred J. Dorey
Mrs. A. Brooks Berlin	Mrs. William W. Budge	Stanley N. Cohen	Dr. Richard Dorsay
Mr. & Mrs. Robert E. Bernard	Donald Buhman	Mr. & Mrs. William A. Cohendet	Mr. & Mrs. Robert J. Doxey
Mrs. David Bernstein	Jeanne C. Burbank	Martin Cohn	Dr. Nancy Doyle
Mr. & Mrs. M. Berolzheimer	Dr. & Mrs. John Burg	Mrs. John Cokeley	David W. Dratman
Mrs. Alden Besse	Jan E. Burland	Mrs. Ira J. Coleman	Monte Jan Dray, M.D.
Catherine Besser	Mr. & Mrs. Sumner Burrows	Roberta Colin	Sidney Drell
Barbara Lynn Bessey	Mrs. Lottie Burstein	Professor George A. Collier	Mrs. Ted Dreyer
Mr. & Mrs. Paul Bessieres	Dr. & Mrs. David S. Burton	Dr. & Mrs. Charles F. Collins	Rudolph Driscoll
Dr. & Mrs. W.H. Bevan-Thomas	Dr. & Mrs. Robert N. Bush	Lillian P. Collins	Adele Druktenis
Fred B. Bialek	Mr. & Mrs. Walter Buting	Robin Collins	Virginia Dubendorf
Joan & Guido Biancalana	Dr. & Mrs. Sheldon Cable	Mr. & Mrs. James Compton	Sherwood Dudley

SUPPORTING SAN FRANCISCO OPERA

Mr. & Mrs. R. M. Duff	Dr. & Mrs. Arthur J. Freid	Max Gutierrez	Mrs. Edward Hohfeld
Dr. & Mrs. K. J. Dumas	Dr. Allen B. Freitag	Dr. Joseph P. Gutstadt	Dr. S. Holbrook
Nicholas & Donna Dunckel	June N. Freitas	Charles Guzzetti	Dr. & Mrs. Lester Hollander
Mr. & Mrs. William W. Dunlop	Todd M. Freter	Richard Hagerty	Shirley Hort
Kenneth E. Dyer	Mr. & Mrs. William M. Friede	N. Hahn	Carroll Horton
Gloria Eversole Eakin	Mr. & Mrs. Joseph Paul Friedman	Dr. H. Clark Hale	Larry Horton
Robert J. Eakin	Lynn & Tamara Fritz	Michael Carrillo Hall	Dr. & Mrs. Yoshio Hosobuchi
Vivian Easter	Ann E. Frivold	Dr. & Mrs. Walter B. Hall	Raymond & Karen Houck
Michael R. Ebert	Ronald & Lanette Frostestad	Dr. Bert Halter	Thomas R. Houran
Kathryn Ecenbarger	Edward H. Furukawa	Thomas W. Hamilton	Mr. & Mrs. James E. Howell
Robert C. Eckhardt	Robert Fusco	Dr. Don C. Hampel	Mr. & Mrs. W. Robert Howell
Mrs. La Prella Edens	Kathryn Gaehwiler	Richard Hampel	Ellen Hoyer
Dr. & Mrs. Albert S. Edgerton	Mr. J. Gerard Gagnon	E. William Hancock	John L. Hughes
Lee Edmundson	Mrs. Nicholas Gannam	Hirsch Handmaker	Samuel C. Hughes, M.D.
Phyllis Q. Edwards	Marshall Ganz	Mr. & Mrs. Donald M. Haneke	Dr. Robert C. Hull
Sanford S. Elberg	Mr. Jack I. Gardner	Graeme Hanson, M.D.	Mrs. Eileen B. Hultin
James L. Ellington	Dr. Patricia Garfield	Robert D. Harhay	Wray Humphrey
William Ellis, M.D.	Dr. Zalman Garfield	Dr. & Mrs. Bradley J. Harlan	Marguerite Hunt
Diane Ellison	Mr. & Mrs. George O. Gates	Robert A. Harlem	Mr. & Mrs. Peter Hunt
Mr. & Mrs. William H. Elsner	Robert Gazelle	Betty-Lou Harmon	Marie Natalie Hyman
Dr. & Mrs. Marvin A. Epstein	Dr. Maria Geczy-Raday	Mrs. Kurt Harpe	Ms. E. Ickes
Matthew Epstein	Christos Georgantas	R. Thomas Harras	Richard Inlander
Robert Epstein	Barbara & Michael Gettelman	Diana Harris	John Irick
Dr. & Mrs. Robert J. Epstein	Arthur R. Getz, C.P.A.	Lorraine B. Harris	Mr. & Mrs. Judd C. Iversen
Ronald Allison Ernst	Saul Gevertz	Mrs. Carter H. Harrison	Clayton R. Jackson
Timothy Errington	Alfred F. Geyer	Dr. & Mrs. R. S. Harrison	Mr. & Mrs. T. Hardy Jackson, Jr.
Kenneth R. Erwin	Mrs. Oliver H. Gilbert, Jr.	Mrs. Robert L. Harter	Mr. & Mrs. Bartlett Jackson
Mr. & Mrs. Lee Ettelson	Dr. & Mrs. Robert Gilbert	Carol Harvey	Mrs. Tevis Jacobs
William R. Evans	Sandra G. Gilbert	Joan Levy Haskin	Dr. & Mrs. Yorke G. Jacobson
Dr. & Mrs. Robert T. Falltrick	Mr. & Mrs. Rolf A. Gille	Mrs. R. M. Haven	Dennis & Paula Jaffe
Roger Faris	Laura Gillespie	Thomas E. Haven	Mrs. Ella Jagard
Juliette Farkouh	Mr. & Mrs. Dario Giovacchini	Bob Hawes	Mr. Carlton S. James
Paul D. Farmer	Ms. Adriana Giramonti	Mrs. Anne S. Hay	George & Beverly James
Matthew S. Farruggio	Mr. & Mrs. John B. Gleason	Margaret M. Hayden	Mr. & Mrs. Richard Jampol
Mr. & Mrs. Wesley J. Fastiff	Dr. John L. Goble & Dr. Joan H. Goble	Jonathan A. Hayes	Edward T. Janney
Mark & Marlo Faulkner	Mr. & Mrs. Gary Goddard	Mr. Harold F. Heady	Ann Jardine
Mr. & Mrs. Thomas K. Fawcett	Jeanette Goldbaum	Mr. Randolph Hearst	Louisa M. Jaskulski
David B. Felch	Mrs. Edward Goldie	George Heigho	Leslie P. Jay
Cantor & Mrs. Martin Feldman	Bart Goldie	Heinz Heinemann	Mrs. Dewey P. Jeannette
Dr. Robert B. Fenwick	Dr. & Mrs. Edward Goldstein	Jay & Helen Heiner	Mr. & Mrs. Bradford Jeffries
E. Jean Ferdinandsen	Lezlee Martin Goldstein	E. Dixon Heise	Mr. & Mrs. John J. Jeffrey
Manuel Fernandez	Dorothy E. Goldstone	Gordon & Julia Held	Dr. Arthur Jensen
Mr. & Mrs. Hamilton Ferris	Prentiss H. Goldstone	Mr. & Mrs. Ray E. Held	Mr. & Mrs. Calvin Jew
Mr. & Mrs. William J. Fies, Jr.	Miss Carmel C. Gomes	Mr. & Mrs. Wayne H. Heldt	Mrs. Sandra J. Johansen
Dennis A. Fillmore, D.D.S.	Fernando Gomez	Dr. & Mrs. Donald G. Helgren	Judith Clancy Johns
Beverly M. Finley	Barry & Erica Goode	Mr. & Mrs. A. Carl Helmholz	C. Lyle Johnson
George P. Finnegan	Marcia Goode	Gardiner Hempel	Carol M. Johnson
Mrs. Lowell Firstenberger	Gordon & Jean Goodrich	John N. Henderson	Mr. & Mrs. Douglas Johnson
Dr. Gerald Fisher & Dr. Anita Fisher	Tyll Goodrich	Alvis E. Hendley	Reverend George E. Johnson
John R. Fisher	Edward C. Goodstein	Mr. & Mrs. Harry H. Hendon	Mr. & Mrs. J.B.S. Johnson, Jr.
Louis C. G. Fisher	Dr. & Mrs. William Gorham	Dr. Michael Hendrickson	Mr. & Mrs. Jackson Johnson
Paul A. Fisher	Mr. & Mrs. Sidney Gottfried	Benjamin J. Henley, Jr.	Robert R. Johnson
William O. Fisher	Charles R. Gouker	David G. Hennings	Vernon Johnson
Herbert H. Fitz	Dr. & Mrs. William M. Gould	Mr. & Mrs. Clyde W. Henry, Jr.	Betty J. Johnston
Donald R. Fleming	Helen Gourley	Mr. & Mrs. John S. Hensill	Mr. & Mrs. Robert R. Johnston
Kathryn Fleming	Albert Gouyet	Bettina Herbert	G. Judith Jones
Robert B. Flint, Jr.	Stewart G. Graham	Mr. & Mrs. Oscar Z. Hercs	Mr. & Mrs. Lawrence S. Jones
George & Patricia Flynn	Mrs. Ronald Gray	Donald Herman	Mr. & Mrs. Robert M. Jones
Mr. & Mrs. Terence M. Flynn	Judith C. Green	Mr. & Mrs. Donald E. Herman	Mr. & Mrs. William T. Joyce
James R. Follett	Preston Greene	C. N. Herred	The Junior League of San Francisco
Mr. & Mrs. Robert A. Fonarow	Richard E. Greene	Mr. & Mrs. David Heskin	Mrs. Anna Judnich
Henry & Julita Fong	Mr. & Mrs. G. J. Grieve	Mr. William B. Hewitt	Dr. Leslie Kadis
Dr. & Mrs. John Douglas Forbes	Mr. & Mrs. Alfred Grislis	Maxine Hickman	Mr. & Mrs. Morris Kadish
Mr. & Mrs. Charles D. Ford	Michelle L. Groden	Mr. & Mrs. Robert Higgins	Martin I. Kagan
Mr. & Mrs. Thomas N. Foris	Dr. Ruth T. Gross	Mr. & Mrs. Ernest E. Hill	Dr. & Mrs. Hisashi Kajikuri
Arthur Formichelli	Lloyd Grotheer	John K. Hill	Dr. & Mrs. Isadore Kamin
Helaine Fortgang	Dr. Ned M. Grove	Ruth & Gareth Hill	Mary Kay Kane
Karen A. Foster	Harry A. Grubschmidt	Mr. & Mrs. James Hillabrant	Dr. & Mrs. George C. Kaplan
Mr. & Mrs. T. Jack Foster, Jr.	Margaret Gruter	Mr. & Mrs. Bill Hillman	Richard & Susan Kaplan
Mrs. Katherine Fowler	Louise Wright Guastavino	Frederick J. Hirth	H. D. & W. Kapust
John Bollman Franger	Eleanor Guilford	Mr. & Mrs. Irving Hochman	Simon Karlinsky
V. Louis Franks	Michael R. Gumbmann	Mr. & Mrs. Joseph Hochstim	Judge Lawrence Karlton
Lin Fraser & Ron King	Richard B. Gump	Patricia A. Hodges	Mychelle Karlton
Martha J. Fray	Charles & Mary Gundelach	Robert W. Hofer	Greg & Kathryn Karkaker
Robert F. Frederickson	Mr. & Mrs. Patrick Gunning	Al Hoffman	Mr. & Mrs. Andrew Katten
Ernest Freedle, Jr., M.D.	Ben Gunnison	Janet T. Hoffman	Patrick S. Kaufman
Lee A. Freeman		Dr. & Mrs. George H. Hogle	

SUPPORTING SAN FRANCISCO OPERA

Elizabeth Kaupp	Mr. & Mrs. Pierre R. Lamond	Dr. & Mrs. Jerold Lowenstein	Lydia M. McNair
George Kavner	Robert H. Landau	Frank J. Lucas	Denman & Susan McNear
Kenji Kawakami	Laura H. Landers	David C. Luckham	Michele & John McNellis
Mr. & Mrs. Hugh Keays	Stephen Langley	Francis Ludwig	Mrs. E. Johnson McRae
John Keeley	L. B. Langston	Dr. & Mrs. G. Karl Ludwig, Jr.	Tim Meager
Mr. & Mrs. Robert Keenan	Jean B. Lanier	Lawrence J. Luk	Connie Meek
Mrs. R. H. Keenleyside	Francis La Poll	Edwin L. Lundblad	Mr. & Mrs. Fred G. Meis
Arthur J. Keller	Mrs. M. H. Lar Rieu	James A. Lundblad	Richard N. Melbourn
Marilyn Keller	Andrew R. Larson	Donald L. Luskin	Merola Wizards
Harold L. Kelley	Kathleen Larson	Harry W. Lutrin, M.D., Inc.	Mrs. John F. Merriam
George F. Kellogg	Norman T. Larson	Gilbert C. Lyle	J. Lee Mershon
Kate Kelly	Mr. & Mrs. John Larue	Mr. & Mrs. James F. MacAdam	Dr. & Mrs. Stacy R. Mettier
Sallie Bell Kelly	Mr. & Mrs. Russell J. Lasher	Graeme K. MacDonald	Jeanne A. Meyer
Kevin Kelso	Zelda Laskowsky	Virginia Mac Donald	Mr. & Mrs. Donald Michener
Dr. Phyllis A. Kempner	Dr. & Mrs. Roger Lauer	Mrs. Alden Mace	Hal M. Mickelson
Mr. & Mrs. Burton S. Kennedy	James Eric Laurence	Marilyn MacGregor	Erwin D. Mieger
Dr. & Mrs. James Kent	Dr. John H. Lawrence	Mr. & Mrs. Slava Charles Mach	Peter Milbury
Mr. & Mrs. Herbert Kerlinger	Paul R. Lawrence, Jr.	Mr. & Mrs. William R. Mackey	Fred J. Miller
Harlan & Esther Kessel	David Lawson	Mr. Peter Macris	Mary K. Miller, M.D.
Roger & Doris Ketcham	Mr. & Mrs. Louis Lazzari	Mrs Ardath Maddox	Susan Miller
Mrs. Devera Kettner	Keith Leach	Richard Mader	Russ Mills
Donald H. Kieselhorst	Dr. & Mrs. Samuel R. Leavitt	Mr. & Mrs. Takefumi Maene	John & Faith Milton
Dr. Hyo J. Kim	Richard E. LeBlond, Jr.	Mr. & Mrs. Stanley E. Mahy	Arthur R. Mitchell
Mr. & Mrs. Richard K. Kingsley	Garfield Lee	Esther Malcolm	Mr. & Mrs. Bruce T. Mitchell
Ronald G. Kirchem	Gerald Lee	Barbara Maloney	Mrs. Kenneth Mitchell
Cassius L. Kirk, Jr.	Dr. Howard Lee	Mr. & Mrs. L. Mandelson	Dr. K. M. Mogan
Mrs. Winifred E. Kistler	Dr. Patricia Taylor Lee	Kathleen E. Manhan	Mrs. Michele Crellin Moir
Claudia Bray Kitka	Vera W. Lee	Roger A. Mann, M.D.	Pat Montandon
Myrna L. Kizer	Mr. & Mrs. Robert Leeper	Mr. & Mrs. Jack Mannarino	James C. Moora
Dr. & Mrs. Charles H. Klaif	Dr. & Mrs. Charles Leftwich	Peter & Marilyn Mansfield	Alan & Mila Moore
Eileen & Arthur Klatsky	Harvey Lehtman	Richard A. Marciano	Mr. & Mrs. David L. Moore
Catherine M. Klatt	Mr. & Mrs. Kenneth Leitch	Daniel Mardesich	R. Joseph Moore
Mr. & Mrs. Peter Klatt	Dr. Ronnie Sue Leith	Mr. & Mrs. Ephraim Margolin	Thomas E. Moore, M.D.
George Klaus	H. W. Lenstra, Jr.	Dr. & Mrs. Alexander Margulis	Dr. & Mrs. James Moorefield
Michael J. Klinkenberg	Mr. & Mrs. Robert D. Leon	Joseph Peter Mark, M.D.	Ed & Maryetta Moose
Mr. & Mrs. Thomas Klitgaard	Norman & Marjorie Leonard	Dr. & Mrs. Bennett Markel	Albert F. Moreno
Dale M. Knight	Douglas Leong	Richard Marrus	Daniel & Katharine Morgan
Alfred Knoll	Marguerite Leoni	Mr. & Mrs. Michael Marston	Mr. & Mrs. Lamberto G. Moris
Derek T. Knudsen	Aldo P. Lera	Mr. & Mrs. Stephen J. Martin	Susan Woodbury Morris
Philip & Alice Knudsen	Harry Leslie	Connie V. Martinez	Mrs. Walter Morrison
Mitchell H. Koch, M.D.	Patrick J. Leslie	Mr. & Mrs. Jack Martinelli	John Carroll Morrissey, Sr.
Daniel J. Kodlin	Freda Leuin	Mr. & Mrs. Dino Martini	Dr. Forrest S. Mortimer
Dr. & Mrs. Bertram S. Koel	Roger Levenson	Dr. Robert & Mrs. Constance Marvin	Mr. Stewart Morton
Louis A. Koffman	Victor Levi	Dr. & Mrs. Myron Marx	Mr. & Mrs. Thomas Morton
Mr. & Mrs. Joseph Kohlenstein	Mr. & Mrs. Gerald S. Levin	Kenneth & Renee Matthews	Robert C. Morwood
Dr. F. W. Kohout	Morton & Elaine Levine	Klaus E. May	Gail Kelley Mosk
Dr. Nevea D. Kohout	Regina & Leon Levintow	Mr. & Mrs. Clarence Mayhew	Mr. & Mrs. Leland M. Mosk
Mr. & Mrs. S. Konigsberg	Mrs. Jacob Levitan	F. T. Maynard	Kathleen Much
Dr. Walter K. Konishi	Jacques E. Levy	Mr. & Mrs. Alex Mazetis	Louis Muchy
Gerrit Koops	Margery J. Levy	Miss Elizabeth C. McAllister	Mr. & Mrs. Darrell Mueller
Dr. & Mrs. David Korn	Mr. Alfred Leyser	Mrs. Elliott McAllister	Mrs. Jere True Mueller
Dr. & Mrs. Arthur Kornberg	Beverly A. Liberale	Martha T. McCall	Roberta Mundie
Dr. Marion R. Kramer	Dr. & Mrs. Douglas Liddicoat	Donald McConnell	Dr. & Mrs. Saylo Munemitsu
Dr. Lawrence Krames	Gottfried Lidl	James V. McConnell	Dee Marie Munoz
Mr. & Mrs. George M. Kraw	Mr. & Mrs. David Lieberman	Steven & Marcia McCormack	Marsh M. Murdock
Charles C. Kredensor	Dr. & Mrs. Joseph Lifschutz	Mr. & Mrs. Clement Tobin	David G. Murphy
Mr. & Mrs. Walter Kreutzer	Claire & Herbert Lindenberger	McCormick	Judith Murphy
Gilbert J. Kucera, M.D.	Mrs. George M. Lindsay	Dr. & Mrs. Ellis E. McCune	Judith L. Murphy
Paul A. Kuckein	Mr. & Mrs. John W. Lindstrom	Mr. & Mrs. Donald McDonald	Miss Jane Murray
Richard L. Kugler, Jr.	Reint & Inga Lingeman	Denis V. McDougal	Richard Murray
Ernest Kuh	Kenneth J. Lininger	Mr. & Mrs. W. Patrick McDowell	Chandru Murthi
Dr. & Mrs. Ernest E. Kundert	David G. Linn	Dr. & Mrs. M.T. McEnany	Doris & Charles Muscatine
Dr. C. B. Kunz	Charles F. Lipman	Alicia McEvoy	John W. Muzatko
Janet Kunze	Donald R. Lipp	Dr. & Mrs. Michael D. McGehee	Ian A. Nabeshima
Drs. Paula & Michael Kushlan	Miriam R. Livedalen	Mrs. H. D. McKay	Edward M. Nagel
Kvistad Foundation	Martin J. Livingston	Mr. & Mrs. John R. McKean	John Nairn
Mr. & Mrs. Douglas Kyle	Beth & Dr. Louis Livoti	Mr. & Mrs. G. V. McKeever, Jr.	Marilyn Nasatir
L & D Scaffold, Inc.	George A. Locke	Mr. & Mrs. Richard McKewan	Denise Nathanson
Jeanne Jo L'Heureux	J. Philip Loge	Mr. & Mrs. Francis McKim, Jr.	Mrs. Thomas F. Nee
Thomas M. Lacey	Ethel London	Marilyn Y. McKinney	David A. Negrin
Ladd Family	Barbara V. Long	Mr. & Mrs. Howard N. McKinney	Mr. & Mrs. Kelvin Neil
Mr. & Mrs. Charles La Follette	Daniel Y. Long	Susan K. McLaurine	Alfred L. Nella
Frank Lahaye	Terry J. Long	Michael McManus	Harry Nelson
William C. Lakeland	Dr. & Mrs. H. Loomis, Jr.	Dr. William H. McMaster	Mr. Nels B. Nelson
Claude H. Lambert	Mr. James P. Lovegren	Mrs. Morton McMichael	Dr. Walter A. Nelson-Rees
Dr. & Mrs. Mark C. Lambert	Jeffrey M. Lowell	Suzanne & Ron McMicking	Robert M. Ness
Mrs. Peter C. Lambert	Claude L. Lowen	James G. McMurtry III, M.D.	Dr. & Mrs. D. H. Neustein

SUPPORTING SAN FRANCISCO OPERA

Debra Newman	Dr. & Mrs. Leon Pinsker	Raymond F. Roy	Mr. & Mrs. Thomas H. Sinton
Nancy M. Newman, M.D.	William Pisani	Mr. & Mrs. Leonard Rubin	Edward J. Sivyver
Karl Nicholas, M.D.	Eric Plambeck	Harry Rubins	Mr. Claire Collins Skall
James D. Nickerson	Diane J. Plotts	Joseph & Moira Russoniello	John G. Skibbe
Dorothy Nickolai	Joanne M. Pochobradsky	John B. Rutherford	Harold Skilbred
Mr. & Mrs. Sterling Nicolaysen	William Podesto & Assoc. A.I.A.	Millicent Rutherford	Jan Sandy Small
James W. Noack	Fran & George Poeschel	Barbara Mary Rutkowski	Mrs. Allen T. Smith, II
Dr. Beatrice Nold	Mr. & Mrs. William Poeschl	Philip Ryan	Mr. & Mrs. Frank H. Smith
Mark Northcross	Karen & Edwin O. Pohle	Capt. & Mrs. Nelson D. Salmon	Dr. George L. Smith, Jr.
Thomas F. Norton	Norma H. Pollock	Richard G. Sanders	Mr. & Mrs. Gerald L. Smith
Thomas D. Notaro	Myron Polycove, M.D.	Mr. & Mrs. F. Arnold Sandrock	Judith & Marion Smith
Dr. & Mrs. T. Novakov	Robert & Marcia Popper	William A. Sands, Jr.	J.T. Smith
Eugene A. Nutley	Mr. & Mrs. Rollie E. Poppino	Mr. & Mrs. Donald Sandy, Jr.	Mr. Larry D. Smith
Susan H. Nycum	Mr. & Mrs. Norman L. Poulsen	Leon S. Sange	Mr. & Mrs. W.R. Smith
Charles Nye	Lyla Powers	Lidia Cucchetti Sanseau, M.D.	William B. Smith
Garrath M. Oakes	Pietro Giovanni Pracchia	Mr. Felipe R. Santiago	Dr. & Mrs. Marvin Smoller
Mildred J. O'Connor	Gerald & Stephanie Pressman	Roger A. Saut, Jr.	Dr. & Mrs. C. John Snyder
Mr. & Mrs. James L. O'Dea	Joan Procter	Michael J. K. Savage	Richard L. Sogg, M.D.
Arlys M. Oesterling	Bruce Pugsley	Mr. & Mrs. Richard Saveri	Krikor Soghikian, M.D.
Mrs. Ernest L. Offen	Mr. & Mrs. George M. Pullman	Dr. & Mrs. C. G. Scarborough	J.S. Soifer, M.D.
Mr. & Mrs. Fred Offensend	Ingrid Purcell	Clifford J. & Kiyo Schaffer	Stephen A. Sokolow
Mr. & Mrs. George Olsen	Virginia Pyke	Judge & Mrs. Robert Schnacke	Mrs. Marcus Sassocon Sopher
Mrs. Edward V. O'Gara	Roger Pyle, M.D.	Steve Schneider	Stephen Lloyd Sorensen
Mr. & Mrs. John L. O'Hara, Jr.	John M. Quigley	Mr. & Mrs. Warren Schneider	Dr. Ronald J. Sovak
Mrs. John A. Olson, Sr.	Mildred J. Quinby	Dr. & Mrs. Edgar J. Schoen	Mr. & Mrs. John E. Sparks
Oscar E. Olson	Mr. & Mrs. Martin Quinn	Dr. & Mrs. Stephen M. Schoen	Richard Sparks
Ernesto Ono	Mr. & Mrs. Irving Rabin	Mr. & Mrs. Charles Schonfeld	Ronald L. Sparks
Jerry Orecchia	Damon Raika	Sigrid Schonfelder	Marian Speno
Howard Oringer	David & Christine Rammler	Erich L. Schreiber	Mr. & Mrs. Leonard Sperry, Jr.
Mr. & Mrs. John H. Ormond	Patricia Ramsden	Mr. & Mrs. Ronald Schroeder	Mr. & Mrs. Hart H. Spiegel
Dr. & Mrs. Mark Oscherwitz	Nahum & Jane Rand	Mr. & Mrs. Harry Schroeter	Dr. & Mrs. Samuel D. Spivack
Dr. & Mrs. Peter F. Ostwald	Mr. & Mrs. Thomas R. Ranweiler	Mary & Ted Schulz	Bill Sprague
Mr. & Mrs. R. C. Otter	H.S. Rao & Meera Rao	Mr. & Mrs. Paul Schumacher	Mr. & Mrs. Dale F. Sprankle
Marie Luise Otto	William D. & Marilyn K. Rasdal	Helen Schwartz	William & Laura Stahl
Nancy E. Owens	Mr. & Mrs. Mitchell Raskin	Steven Schwartz, M.D.	Dr. Thomas A. Stamey
Ardas Ozsogomonyan	Mr. & Mrs. Theodore Ray	Conley J. Scott, II	Mr. & Mrs. Kenneth M. Stampf
The Reverend David F. Pace	Dr. Anthony Rayner	William B. Seale, M.D.	Helen Staples
Robert Pacini	Mr. & Mrs. Richard W. Reade	Charles Segerstrom, Jr.	Pearl Starkey
Mr. & Mrs. Sanford Paganucci	Mr. & Mrs. Robert H. Rector	Margaret C. Seitz	Karl W. & Sandra T. Stauffer
Dr. & Mrs. Arthur R. Paik	Dr. & Mrs. John B. Reed	Cynthia Selfridge	Dr. & Mrs. H. Thomas Stein
Robert & Jeraldine Palazzi	Dr. Fielding Reese	Edward Selikson	Jeffrey Stein
Gerald M. Palladino	Mr. & Mrs. Murry Regensburger	Ronald A. Seltzer	Drs. John & Diana Stephens
Mrs. Richard L. Parino	Glenn H. Reid	Dr. & Mrs. Arthur Selzer	Ms. Maralyn Stephenson
Alan Parisse	Sally Rench	Ira J. Sexton	Mr. & Mrs. Waite Stephenson
Margot Parke	Dr. & Mrs. Bernard Resnick	Donald W. Seymour, M.D.	Dr. & Mrs. L. Daniel Stern
Gilman D. Parsons	R. Reticker	Ethel B. Shaffer	Ken & Dottie Stevens
Susan Jane Passovoy	John Reynolds	Mrs. Ben Shane	Audrey J. Stewart
Adolph L. Patrick	Steven D. Reynolds	Mr. & Mrs. William I. Shanney	Paul A. Stewart
Ingeborg Pattee	Trina Reynolds	Gerald E. Shaon	Bernice Stillman
Drs. Crellin & Kay Pauling	Mr. & Mrs. William Rhoades	Gerald V. Sharp	Mr. & Mrs. Fred R. Stoddard
Virginia Peacock	Alice J. Riaboff	Mr. & Mrs. Roland L. Sharpe	Dr. & Mrs. Alan Stoff
Bernard D. Pechter	Lyle Richardson	Deborah Shatney	Mr. & Mrs. George Stoliar
Dr. Donald A. Peck	Mr. & Mrs. Burton Richter	Susanna Shaw	Dr. & Mrs. Bernard Stone
Geoffrey Peck	Dr. Francis J. Rigney	Ms. Sue Ellen Shea	Francoise Stone
Larry & Judith Peden	William Rigney	Elma Sheeran	Norman C. Stone
Mr. & Mrs. Robert Pedrazzini	Mr. & Mrs. Richard D. Ringe	Barbara P. Sheldon	Claudia Stoop
Mary Ann Penn	Jean Riopel	Norman Shepherd	Robert Stuart
Mrs. Charles Foster Pennock	Mrs. Reba Ritchey	Mr. & Mrs. W. P. Sherrill, Jr.	Dr. & Mrs. J.M. Stubblebine
Mr. & Mrs. Alfred L. Pepin	Lindsey C. Robbins	John M. Sherwood	Mr. & Mrs. Barry Stubbs
Lawrence T. Perrera	Paul A. Robinson	Dr. Sol Shnider	Mr. & Mrs. Edward J. Stuber
Mr. & Mrs. David Perlman	Violet B. Robinson	John J. Shook	Arthur J. Sullivan
Ann Marie & Joseph F. Perrelli	Wendell Robinson	Dr. & Mrs. Mervyn Shoor	Daniel A. Sullivan
Timothy & Linda Perry	Marianne Robison	Richard & Diana Shore	Mr. J.P. Sullivan
William Rollin Peschka	D.V. Robson	Peyton Short	Jack A. Sullivan
Dr. Edward T. Peter	Mrs. Gertrude D. Roche	Jan I. Shrem	Ralda M. Sullivan
Andrew G. Peterson	Colleen Rodgers	Mary Lou Shumway	Robert E. Sullivan
Bernard Peuto	Peter B. Roll	Mr. & Mrs. Leon R. Sickles	Dr. Lennart E. Suther
Dr. & Mrs. Adolf Pfefferbaum	Mr. & Mrs. Jack Rominger	Dr. & Mrs. Ernest Siegel	Mr. & Mrs. John A. Sutro, Jr.
Wiltraud Pfeiffer	Dr. Mrs. C. Peter Rosenbaum	Mr. William M. Siegel	Mrs. George Taffel
Robert E. Phelan	Stephen G. Rosenbaum, M.D.	Jack Siemon	Mrs. Sara R. Tajeldin
Gene M. Phillips, M.D.	Mr. & Mrs. Paul Rosenberg	Mrs. Doris F. Silva	Robert & Linda Takken
Dr. & Mrs. Vincent F. Piccioni	Robert S. Rosenzweig	Paul C. Silva	Dr. Edward L. Talberth
Ileen Pickrem	Floyd W. Ross	William Silver	Steven D. Tallman
Dr. Peter O'Malley Pierson	Dr. & Mrs. Stanley R. Ross	Robert & Karen Silverberg	Mr. & Mrs. Hart H. Tantau
Mrs. Stanley Pierson	Dr. & Mrs. Harry L. Roth	Leo Simon	Mr. & Mrs. William Tarbox
Mr. & Mrs. Joel Pimsleur	Dr. & Mrs. Edgar Rothenberg	Mr. & Mrs. Dwight Simpson	Dr. & Mrs. Alexander Tarics
Ann Mary Pine	Paul M. Rothman	Mr. Robert G. Sims	Mr. & Mrs. Richard L. Tavrow

SUPPORTING SAN FRANCISCO OPERA

Mrs. Joseph Tedesco
 Sal & Sylvia Tedesco
 Dr. & Mrs. John Tegnell
 Elsie Temp
 Mrs. Marvin T. Tepperman
 Mr. & Mrs. Louis D. Test
 Alphonse P. Testa
 Theatrical Stage Employees
 Union Local #16
 William L. Tester
 Charles Theus
 Ruedi F. Thoeni, M.D.
 Richard F. Thomas, Jr.
 Charlotte E. Thompson, M.D.
 Donn Thompson
 Harriette Akin Thompson
 Mrs. Frances T. Thomson
 Katherine D. Thomson
 Douglas Thornsjo
 Betty Thysen
 Hugh K. Tirrell
 Lucy Tompkins, M.D.
 Sally N. Torrance
 Joseph & Catherine Torrano
 Marimar Torres
 Candy Toy
 Mrs. Tom P. Tripodes
 Donn Trousdale
 Harold L. Tryon
 Gayle G. Tunnell
 Suzanne E. Turley
 Alicia A. Turner
 Carol Turner
 Mr. & Mrs. Fred Twining
 Mr. & Mrs. John Tyers
 Allyson Tynes-Kardel
 Mrs. Wyatt Unger
 James T. Updegraff
 Dr. Michael Upsher
 Dr. & Mrs. John Urquhart
 Helene Urwitz
 Dr. & Mrs. Arden Valasek
 Ximena Valdes, M.D.
 Walter & Elizabeth Vance
 Dr. & Mrs. W.M. Van Cleemput
 Mr. & Mrs. Jack Vandenberg
 Dr. T.M. Vandenheede
 Dr. Don B. Van Derby
 Mrs. Robert S. Van Derveer
 Edward Van Egri
 H. J. Van Giersbergen
 W. Denman & Catherine Van Ness
 Nina Van Rensselaer
 Masako Velasquez
 Mr. & Mrs. B.E. Vernon
 Mrs. W. E. Vernon
 Diana D. Vilas
 John E. Vinton
 Thomas A. Vogler
 Derek Lea von Schausten
 Laurence Vosti
 Garry Waba
 George L. Waddell
 Mrs. Barry Wagner
 Mr. C. Richard Walker
 Martin Walker
 Merti & James Walker
 Arthur W. Ward Jr., M.D.
 Mr. & Mrs. Michael J. Ward
 Robert B. & Emily H. Warden
 The Warren Family
 Stan & Andrea Washburn
 George S. Watanabe
 Irene Watson
 Terrence Watson
 Susan P. Watts
 Carolyn Wean

Judith V. Weatherford
 Dr. & Mrs. Paul M. Weber
 Mr. & Mrs. William C. Webster
 Miriam & William Wehrend
 Mr. & Mrs. Ernest Weil
 Matthew & Barbara Weinberg
 Dr. & Mrs. Harry Weinstein
 Dr. & Mrs. Stephen Weinstein
 Walt & Beth Weissman
 J. M. Welch
 Robert Welles
 Prof. Winfield S. Wellington
 Marianne A. Welmers
 Ann E. Wengert
 Dr. & Mrs. C.M. Weseman
 Mrs. Miley Wesson
 Dr. & Mrs. Roger W. Westmont
 Mrs. Thaddeus Whalen
 Marjorie M. Whitaker
 Mrs. Abraham White
 Edward A. White
 Mr. & Mrs. Walter L. White
 Dr. & Mrs. James E. Whiteside
 Jay & Julie Whitney
 Robert A. Whyte
 Mr. & Mrs. Charles R. Wichman
 Mr. & Mrs. Walton Wickett
 Mr. & Mrs. Gregory F. Wilbur
 Kirby Wilcox
 Neil C. Wilhelm
 Diane Williams & Scott Robinson
 Mrs. Warren D. Williams
 Mrs. T.A. Williamson
 Dr. & Mrs. H. Lawrence Wilsey
 Dr. Carl Eugene Wilson
 P. Brien Wilson
 Mr. & Mrs. James F. Wiltshire
 Dr. Peter B. Windhorst
 Dr. & Mrs. Harold S. Winters
 Mr. & Mrs. Harold Witkin
 Mr. & Mrs. Carl Witkovich
 Mrs. Clare Wolcher
 Josiah Wolcott
 Carmen M. Wolf
 Dr. & Mrs. Sheldon Wolfe
 Richard A. Wolitz
 James & Roberta Woodress
 Barrett Woodruff
 Mr. & Mrs. Frank M. Woods
 Nancy Compton Worthen &
 Jack Cameron Worthen, Jr.
 Fred & Lynda Wozniak
 J. Clayton Wright
 Dr. Kent R. Wright
 Jack H. Wyatt
 Dr. & Mrs. Mark J. Yanover
 Mrs. Gatis Yates
 George T. Yates, III
 James Leslie Yates
 Mr. & Mrs. Avram Yedidia
 Gene W. Yee
 Norman L. Yeon
 Colston Young
 Dr. & Mrs. Robert Youngblood
 Mr. & Mrs. C. Zachrisson
 Dr. & Mrs. Louis Zamvil
 George Zepp, Jr.
 Adele Zierler
 Bryant K. Zimmerman
 Harriet Zimmerman
 Walter G. Zimmerman, Jr.
 Mr. & Mrs. Amos C. Zucchi
 Leonard & Connie Zuga

GIFTS IN KIND
 Mark Rossi

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Alexander & Baldwin, Inc.
 Allied Corporation
 American Express Foundation
 AT&T Foundation
 Atlantic Richfield Foundation
 BankAmerica Foundation
 Beatrice Companies, Inc.
 Bell Communications Research, Inc.
 The Boeing Company
 BP America
 Carter Hawley Hale Stores, Inc.
 Caterpillar Foundation
 Chevron
 CIGNA Corporation
 Citicorp (USA), Inc.
 Consolidated Foods Foundation
 Container Corporation of America
 Contel Corporation
 Continental Insurance Corporation
 Cooper Industries Foundation
 CPC International, Inc.
 Del Monte Corporation
 Digital Equipment Corporation
 Emerson Electric Co.
 The Equitable Life Assurance Society
 of the United States
 EXXON
 Federated Department Stores
 The Field Corporation
 Fireman's Fund Insurance Company
 Foundation
 First Interstate Bank of California
 Fluor Engineers Inc.
 The GAP Stores Inc.
 GenRad Foundation
 John Hancock Mutual Life Insurance
 Company
 Heublein Foundation, Inc.
 IBM Corporation
 International Data Corporation
 Johnson & Higgins of California
 Kemper Group
 Levi Strauss & Co.
 Eli Lilly & Company
 Foundation
 R.H. Macy & Co., Inc.
 Marine Midland Bank
 The Marmon Group
 Martin Marietta Corp.
 McGraw Hill Foundation, Inc.
 Mobil Foundation, Inc.
 Monsanto Fund
 Montgomery Ward
 MONY
 Morton Thiokol
 Names in the News
 Newhall Land and Farming Company
 Newsweek
 Northrup Corporation
 Pacific Enterprises
 Phelps Dodge Corporation
 Philip Morris, Inc.
 Quaker Oats
 Rainier Bancorporation
 R.J. Reynolds Industries, Inc.
 Rolm Corporation
 Santa Fe Southern Pacific Foundation
 Scott Paper Company Foundation
 Joseph E. Seagram & Sons, Inc.
 Security Pacific Foundation
 Shaklee Corporation
 Southern Pacific Company
 The St. Paul Companies
 Tandy Corporation

The Textron Charitable Trust
 Times Mirror
 Transamerica Corporation
 The Travelers Companies Foundation,
 Inc.
 TRW Foundation
 United Parcel Service
 United Technologies Corporation
 Union Pacific Railroad
 The Washington Post Company
 Westinghouse Electric Fund
 John Wiley & Sons, Inc.
 The Xerox Foundation

GIFTS IN KIND

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

The Candy Jar
 Circuit City Foundation
 Mr. & Mrs. Jack Davies
 Dennis De Vost
 Meigs Ingham
 Lili Li Lim
 Robert Meyer
 Marianne Welmers
 Mr. & Mrs. Harry Wetzel

GUILD GIFTS

Contributions and gifts in kind of \$500 or more to the San Francisco Opera Guild benefitting their educational programs.

American Airlines
 Mark Anderson Design, Inc.
 Tommy Anderson, Inc.
 AR Lithographers
 Bank of San Francisco
 Beaulieu Vineyard
 Dick Behrendt
 Blackman, Flynn & Co.
 The Bothin Foundation
 Bulgari
 Cartier
 Chaumet USA, Inc.
 Four Seasons Clift Hotel
 Crescent Porter Hale Foundation
 Dakin Fund
 Deloitte Haskins & Sells
 Elizabeth Arden
 Robert Evans Florist
 Fairmont Hotel
 Fireman's Fund Foundation
 FRED, Joaillier, Inc.
 Mr. & Mrs. Tully M. Friedman
 Godiva Chocolate
 Ann & Gordon Getty Foundation
 Gucci, Inc.
 Mrs. Helen D. Hickingbotham
 Inn at the Opera
 I. Magnin & Co.
 Kalman & Belli Flowers
 Russell I. Kassman, Piano & Organ
 Kimco
 Manetti-Farrow, Inc.
 Modesto Lanzone's
 Lynne Manheim Productions
 Mark Cross, Inc.
 Mark Hopkins Intercontinental Hotel
 Mr. & Mrs. William A. Meyer
 Robert Mondavi Winery
 Neiman Marcus, Union Square

SUPPORTING SAN FRANCISCO OPERA

Manisse Newell Floral Design
Nordstrom
Preferred Hotels
James Schwabacher
Security Pacific National Bank
See's Candies
Shearson Lehman Hutton
Sheraton Palace Hotel
Shreve & Co.
Stanford Court Hotel
Mr. & Mrs. A. Reid Stephenson
Stuart Rental Company
Mr. Richard Tam

Tiffany & Co.
Titchell, Maltzman, Mark, Bass,
Ohleyer & Michel
Van Cleef & Arpels
Westin St. Francis
David Webb

Our apologies to San Francisco Opera Guild donors not acknowledged here for gifts received after publication deadline.

TRIBUTARY CONTRIBUTIONS

San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made memorial and honorary contributions from July 15, 1989 to August 31, 1989. These gifts are placed in the Opera's Endowment Fund to ensure the stage remains lit and vibrant for seasons to come.

IN MEMORY OF

KURT HERBERT ADLER
Mrs. John E. Harmon
GILBERT MATA, JR.
Sharon Mata

RICHARD A. PENNINGTON
Robert G. & Beverley G. Bigham & Family

MARION ROACH
Constance Roach
RUTH C. RODRIGUEZ
Jacqueline L. Jones

IN HONOR OF

MRS. KATHLEEN K. AUCOIN
Douglas C. Aucoin
BARNEY & BARBRO OSHER
Eugene L. Friend



The San Francisco Opera Shop
is pleased to welcome
Mr. Espresso Coffee
featuring delicious
oakwood roasted coffee.

We would like to thank Mr. Espresso for their generous placement of a fine espresso machine in the San Francisco Opera Shop Cafe.



SAN FRANCISCO OPERA SHOP
Just across the street at 199 Grove

199 Grove Street, San Francisco CA 94102
(415) 565 6414 Open daily Monday-Friday:
11:00 to curtain. Saturday: 12:00 to curtain.
Sunday: 12:00 to 6:00



san francisco OPERA CENTER

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

Anonymous
Ms. Katherine Adams
The Adhesive Products, Inc.
Adventure in the Arts
Mr. & Mrs. Kimball Allen
Avanti
Mr. & Mrs. Walter Baird
Bartel Audio Visual
Mr. Robert Baustian
J.H. Baxter & Co.
Ms. Bernice Behrens
Ms. Carole B. Berg
Joyce & William
Brantman Foundation
Britex Fabrics
John Bryan Family Fund
California Arts Council
Mr. James K. Cameron
Chevron USA, Inc.
Mrs. Sheldon Cooper
Copy-Copia ABC
Mr. & Mrs. Warren J. Coughlin
Mr. & Mrs. James Crafts, Jr.
Madame Régine Crespin
Mr. & Mrs. Peter W. Davis
Dazian's, Inc.
Samira B. DeLancie
Driscoll Trust
Economy Sales Co.
Enertex
Mr. & Mrs. Lennart G. Erickson
The Evergreen Press, Inc.
The Fashion Company
Film Funds Trust Funds
First Nationwide Bank

Fleishacker Foundation
Mr. Lee Freeman
Mr. & Mrs. Tully Friedman
I.P. Patrick Gallagher Fund
Mr. & Mrs. Jack I. Gardner
Ann & Gordon Getty
Foundation
Gilbert-Clarke, Stationers
Golden Dragon Printing
The Richard & Rhoda Goldman
Fund
Greenberg & Hammer, Inc.
Guest Apartments
Mr. David Hall
Harrison & Bonini, Inc.
William Randolph Hearst
Foundation
William & Flora Hewlett
Foundation
Hewlett-Packard Company
Hippensteel & Associates
Hopkins & Associates
Mrs. Vija Hovgard
I.A.T.S.E.
International Silks & Woolens
InterPacific Group
Interstate Consolidation Service
Mrs. Sandra Johansen
R. Kassman Pianos
Kemper Foundation
Mr. & Mrs. Gorham Knowles
William Kreysler & Associates,
Inc.
Kvistad Foundation
La Lame, Inc.

Laundry & Dry Cleaning
Equipment Co.
Mrs. Ann K. Lenway
Liberace Foundation for the
Performing & Creative Arts
Mr. & Mrs. Frank Lim
Mr. Christopher Lirley
Loomis Armored, Inc.
Mr. & Mrs. Antonio Mariani
Marrob Enterprises, Inc.
Marsh & McLennan, Inc.
Wm. Mercer-Meindinger-Hansen
Merola Opera Board of
Directors
G.H.C. Meyer Family
Foundation
Sadie Meyer & Louis Cohn Fdn.
Mr. & Mrs. Robert Mondavi
Montgomery Street Foundation
Music Performance Trust
Fund
Mr. Herbert T. Nadai
Nakamichi Foundation
National Endowment for the
Arts
National Institute of Music
Theater
New York Fabrics, Inc.
Norcal Solid Waste Systems, Inc.
Bernard & Barbro Osher
Mr. & Mrs. George Otto
Pacific Musical Society
PMI Mortgage Insurance Co.
Pacific Telesis Foundation
Mr. & Mrs. Evert B. Person

Quick Tick International
Mrs. Leslie Roos
Mr. & Mrs. Michael E. Rolland
Mr. Gerald B. Rosenstein
Rosen & Chadick Textiles Inc.
Mr. & Mrs. Robert Ryan
San Francisco Grants for
the Arts
San Francisco Opera Guild
Schick Foundation
James Schwabacher
Mr. & Mrs. Jack C. Shnyder
Mr. & Mrs. Paul Slawson
Stafford Buckley Catering
Claudia Stoop
Taylor Made Office Systems,
Inc.
Mr. & Mrs. Thomas Tilton
Transamerica Foundation
Trilobyte Software
Richard Tucker Music
Foundation
United States Leasing
Corp.
VanArsdale Harris Lumber
Company
Viking Distributing Company
Alice B. Vincilione
Wallis Foundation
Western Plywood Company
Western States Arts Federation
Wilesey Foundation
Woodstock Percussion

GIFTS IN KIND
Antonio's Antiques
J.H. Baxter & Co.
Bernice Behrens
Beronio Lumber Company
Joan Brodie
Mr. John Bryan
Chalk Hill Winery
City of San Francisco Nursery
Continental Airlines
Cyr Cupertini
Louise Davies
Elizabeth de la Torre
Frances Escobar
Roger Haley
Hallmark Cards, Inc.
Hellman & Friedman
Inglenook-Napa Valley
Inn at the Opera
Japan Air Lines
Kimball's Restaurant
Offices Unlimited of
California, Inc.
Mr. Donald Prebe
Print Quick Press
Mr. & Mrs. Michael Rolland
Lisbeth Roessler
Theater Artaud
Tour Arts, Inc.
Twin's Armoire Ltd.
United Way
Van Arsdale Harris Lumber
Company
Vorpal Galleries

BOARD OF DIRECTORS

James Schwabacher, *President*
Walter M. Baird
Alfred X. Baxter
Phyllis B. Blair
Mrs. Melvin C. Britton
Barbara Bruser
Carleton F. Bryan
James K. Cameron
Marie Bertillon Collins
Mrs. Peter W. Davis
Samira B. DeLancie
Mrs. Sandra Donnell-Faggioli
Mrs. Charles B. Farrow
Mrs. A. Barlow Ferguson
Mrs. Nicholas Gannam
Mrs. Rolf A. Gille
George N. Hale, Jr.
David W. Hall
Horace O. Hayes
Mrs. Carl Hovgard
David S. Hugle
Bruce Hyman
Ana Torres Jahn
Mrs. Mark O. Kasanin
Barbara D. Kokesh
Lili Li Lim
Christopher Lirley
Sue Sommer Loos
Paul Matzger
Mrs. James K. McWilliams
Otto E. Meyer
Herbert T. Nadai
Ann M. Paras
Rollin Peschka
Mrs. Mary Riley
Mrs. Leslie Roos
Mrs. Alan Rosenberg
Gerald B. Rosenstein
Dr. Alan Roth
Dr. A. Jess Shenson
Mary C. Slawson
Frank D. Stout
Bruce Walker

HONORARY DIRECTORS
Mrs. Kurt Herbert Adler
Mrs. Starr Bruce
Mrs. Sheldon Cooper
Matthew Farrugio
N. Lee B. Herbst Gruhn
William Kent, III
Mrs. Bert W. Levitt
Mrs. Harriet Meyer Quarre
Alexander Sanderson
Jess Thomas

CONTRIBUTORS

Benefactor (\$500-\$999)
George L. Barbour
Richard E. Bartlett Fund
Andrew J. Bellotti
Jean E. Bennett
Blair Scholarship Fund
Mr. & Mrs. Harold I. Boucher
Marion Zimmer Bradley
John Bryan Family Fund
Mr. & Mrs. Ronald Cape
June Carr
Warren J. Coughlin
Ron Cowan
Gloria deHart
Mr. & Mrs. Richard Ehrlich
Mr. & Mrs. Thomas W. Foote
Mr. John Franger
Mr. & Mrs. Richard Goldman
Dr. Jean Haber Green
Erna Janice Greenwood
Mr. & Mrs. Hans Gronowski
Groppe Memorial Fund
Alfred E. Heller
Mr. & Mrs. Henry Palmer Hotz
Mr. & Mrs. Philip S. Jacobs
Dr. Lili Kalis
Dr. & Mrs. Ira Kanter
Mr. & Mrs. Warren Lawrence
Louise & Lena Lerza
Clara Shipser Levy
Mr. & Mrs. Irving Loube
Paul J. Matzger
Mr. & Mrs. Douglas Merrick
Betty M. Miller Trust
Russ Mills
Jean Ware Nelson
Flora Pozzo Olmo
Mr. M.F. Parkman
Patricia Ramsden
Gerald B. Rosenstein Fund
Madeleine Haas Russell
Cornelia Ruud
San Francisco Foundation
San Jose Opera Guild
Dr. Rolf G. Scherman
Mrs. Richard A. Secrist
Mr. & Mrs. B.H. Sellers
Henriette Slattery
Mr. & Mrs. Robert Steiner
Mr. & Mrs. R.E. Taylor
Mr. & Mrs. Max Thelen
Mr. & Mrs. Richard Thompson
Dickson & Margaret Titus
Alice B. Vincilione
Mrs. Letha Wayne
Alma C. Yoder

MEROLA OPERA PROGRAM

Merola Circle
(\$1,000-\$4,999)
Fanny H. Arnold
Mr. & Mrs. Walter M. Baird
Mr. & Mrs. Alfred X. Baxter
Mr. & Mrs. Stephen D.
Bechtel, Jr.
Phyllis & Sidney Blair
Marion Zimmer Bradley
Anneleise Gruenberg-Bremer
Fund
Dr. & Mrs. Melvin Britton
Broad, Schultz, Larson
& Wineberg
Robert J. Brock
John S. Brooks
Memorial Fund
Florence W. Bruce
Mrs. Starr Bruce
Carleton Bryan
Mr. & Mrs. James F. Buckley, Jr.
Frank A. Campini Foundation
Mrs. Earl C. Coggin
Marie Bertillon Collins
Evelyn R. Craig
Mrs. Jay Darwin
Mrs. Ralph K. Davies
Mr. & Mrs. Peter Davis
Mr. & Mrs. Richard De Lancie
Delta Sigma Theta Sorority, San
Francisco Alumnae Chapter
Mr. & Mrs. Richard Dobbins
Bruce B. Donnell
In Memory of Jean Donnell
Fund
Duty Free Shoppers, Ltd.
Phyllis Q. Edwards
Eldorado Foundation
Mr. & Mrs. Justin Faggioli
Mr. & Mrs. Charles Farrow
Mr. & Mrs. A. Barlow Ferguson
Endowment Fund
Mr. Charles H. Fogg
Mr. & Mrs. Tully Friedman
Mr. William G. Gaede
Mrs. Nicholas Gannam
Mr. & Mrs. Edgar Garbarini
L. Henry Garland
Memorial Fund
Mr. & Mrs. Rolf Gille
Augustus Ginnochio
Glendale Federal Savings
Donna Lee Grassman Memorial
Endowment Fund
N. Lee B. Herbst Gruhn
Walter & Elise Haas Fund
Mr. & Mrs. George H. Hale, Jr.

Mr. & Mrs. Robert C. Harris
Horace O. Hayes
The Holmes Foundation
Vija Hovgard
David S. Hugle
Mr. & Mrs. Bruce W. Hyman
Il Cenacolo
Mrs. W.T. Jackson
Dr. & Mrs. John Jahn
William Kent, III
Barbara D. Kokesh
Mr. & Mrs. William H.
Langenberg
Mr. & Mrs. William E. Larkin
Ann K. Lenway
Mr. & Mrs. Frank Lim
Mr. & Mrs. Jack Loos
Herman Lowin
Leona Gordon Lowin
Memorial Fund
Louis R. Lurie Foundation
Mrs. Evelyn Craig Maggini
Marjalou Oil Company
Mr. & Mrs. James K.
McWilliams
Metropolitan Associates of
Los Angeles
Mr. & Mrs. Otto E. Meyer
Herbert T. Nadai
Rollin Peschka
Louis & Flori Petri Foundation
In Honor of Leontyne Price
Mr. & Mrs. Mitchell Raskin
Mr. & Mrs. Burton Richter
Dr. & Mrs. Patrick Riley
Mary Riley
Mrs. Leslie Roos
Gerald B. Rosenstein
Dr. & Mrs. Alan Roth
Mr. & Mrs. Robert B. Ryan
San Francisco Opera Guild,
South Peninsula Chapter
Mr. & Mrs. A. Sanderson
Diana Morris Saviano
Schick Foundation
Eva & Henry Schlesinger
Fund
Mr. & Mrs. Edwin A. Seipp, Jr.
Security Pacific Bank
Sequoia Trust Fund
Mr. & Mrs. Jack C. Shnyder
Mr. & Mrs. Robert Shomler
Mr. & Mrs. Paul Slawson
Mr. & Mrs. Ellis M. Stephens
Claudia Stoop
Frank D. Stout
Bernice M. Strube

Upjohn California Fund
Alma Brooks Walker Foundation
Mr. & Mrs. Bruce Walker
Deanna Wirth
Mrs. J.D. Zellerbach
Mr. & Mrs. John Zderic
Mr. William Zoller
Merola Circle \$5,000 or more
K.H. Adler-Merola
Endowment Fund
Amici di Merola
Joyce & William Brantman
Foundation
Barbara Bruser
James K. Cameron
Mr. & Mrs. Reid Dennis
Mr. & Mrs. A. Barlow Ferguson
Eva H. Frank Estate
I.P. Patrick Gallagher
Fund
Mr. & Mrs. Gordon Getty
Ann & Gordon Getty
Foundation
William G. Gilmore Foundation
David W. Hall
Holsinger, Inc.
Kemper Educational & Charitable
Fund
Christopher Lirley
Members of the Merola Opera
Program Endowment Fund
G.H.C. Meyer Family
Foundation
The Bernard A. Osher Foundation
Mr. & Mrs. James C. Paras
Evert B. & Ruth Finley Person
Foundation
Mr. & Mrs. Eugene Purpus
Mr. & Mrs. Michael Rolland
Dr. & Mrs. Alan J. Rosenberg
San Francisco Opera Guild
James Schwabacher
Dr. A. Jess Shenson
Dr. Ben Shenson
Rose Shenson Scholarship Fund
Mr. & Mrs. John B. Stupp
Mrs. Betty Toy
Mrs. Paul L. Watts

C. BECHSTEIN

*Simply...
The Finest Pianos
The World
Has Ever Known*



"One should write piano music only for Bechstein pianos."

Claude Debussy



"I came one day by chance upon a Bechstein piano which by its delightful crystal clear tone so charmed and enchanted me."

Richard Wagner

R.KASSMAN features an extensive collection of the finest domestic and imported pianos.

EXCLUSIVELY AT:

R.KASSMAN

Purveyor of Fine Pianos

425 HAYES STREET, SAN FRANCISCO, 415-626-8444

SERVICES

Special service for SFO patrons! Many opera-goers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus."

This bus is added to Muni's north-bound 47 line following all evening performances of the Opera. The service is also provided for all Sunday matinees.

Look for this bus, marked "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, then left to Divisadero where it turns left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

Food Service The lower lounge in the Opera House is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance.

Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

Emergency Telephone The telephone number 431-4370 may be used by patrons for emergencies only during performances. Before the performance, patrons anticipating possible emergencies should leave their seat number at the nurse's station in the lower lounge, where the emergency telephone is located.

Watch That Watch Patrons are reminded to please check that their digital watch alarms are switched to OFF before the performance begins.

Ticket Information San Francisco Opera Box Office, Lobby, War Memorial Opera House, Van Ness at Grove, 10 A.M. to 6 P.M. Monday through Saturday, 10 A.M. through first intermission on all performance days. Phone charge (415) 864-3330 10 A.M. to 6 P.M. Monday through Saturday.

Important Notice: The box office in the outer lobby of the Opera House will remain open through the first intermission of every performance.

Unused Tickets Patrons who are unable to attend a performance may make a worthwhile contribution to the San Francisco Opera Association by returning their tickets to the Box Office or telephoning (415) 864-3330. Donors will receive a receipt for the full value, but the amount is not considered a contribution to the fund drive or fulfillment of a fund drive pledge.

Opera glasses are available for rent in the lobby. Please note that no cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

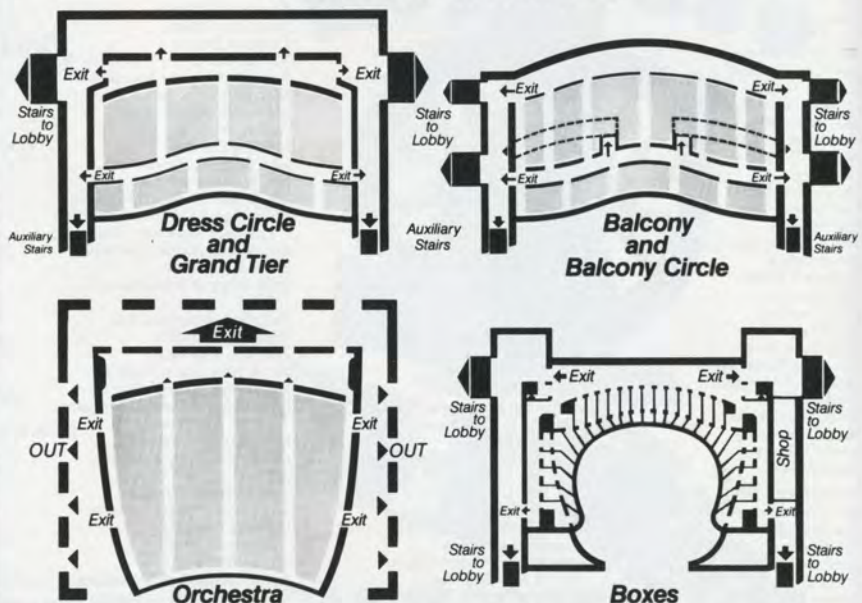
Management reserves the right to remove any patron creating a disturbance.

For lost and found information, inquire at check room No. 3 or call (415) 621-6600, 8:30 A.M. to 11:30 A.M. Monday through Friday. For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

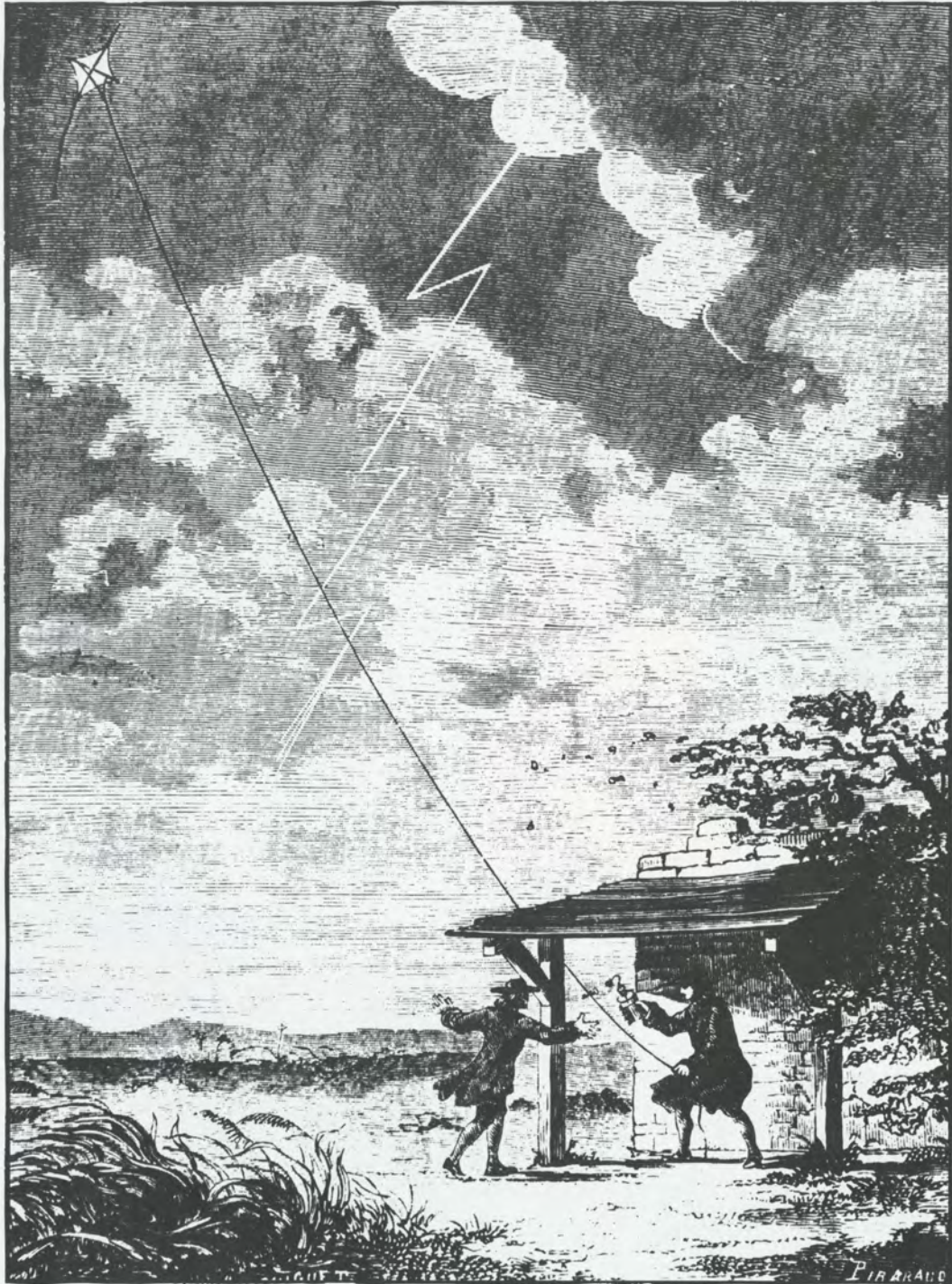
Taxi Service Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance before the end of the final intermission.

Performing Arts Center Tours Tours of the San Francisco Performing Arts Center, which include the War Memorial Opera House, the Louise M. Davies Symphony Hall and the Herbst Theatre take place as follows: Mondays, 10:00-2:30 on the hour and half hour. Davies Hall only: Wednesday, 1:30/2:30. Saturday 12:30/1:30. All tours leave from Davies Symphony Hall, Grove Street entrance. General \$3.00—Seniors/Students \$2.00. For further information, please call (415) 552-8338.

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



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



DISCOVERING INVESTMENT OPPORTUNITIES
IS OUR BUSINESS.



FRANKLIN
GROUP OF FUNDS

777 Mariners Island Blvd., San Mateo, California 94404

INDULGENT. THE SENSE OF REMY.



Exclusively Fine Champagne Cognac

Remy