

Don Quichotte (Don Quixote)

1990

Thursday, October 11, 1990 8:00 PM

Sunday, October 14, 1990 2:00 PM

Thursday, October 18, 1990 7:30 PM

Saturday, October 20, 1990 8:00 PM

Tuesday, October 23, 1990 8:00 PM

Friday, October 26, 1990 8:00 PM

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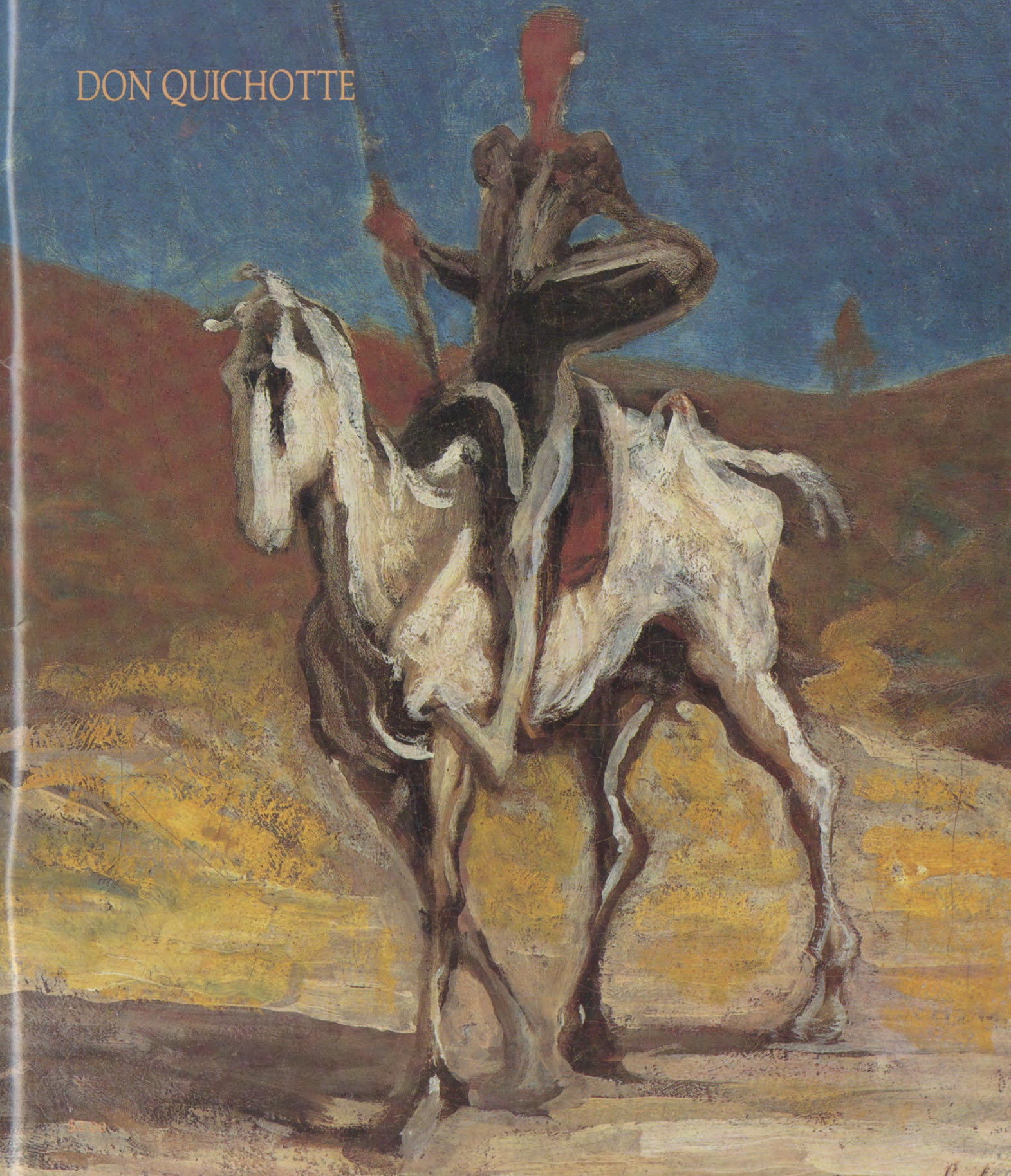
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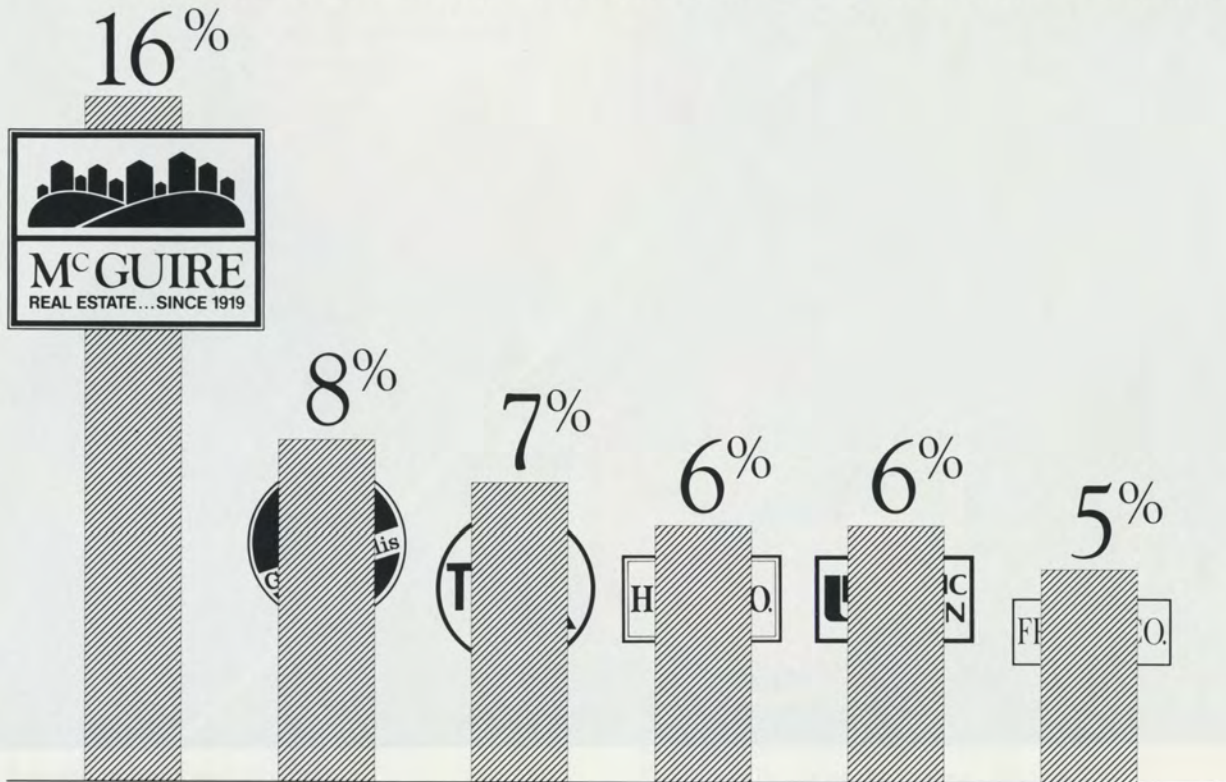
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San Francisco Opera

Lotfi Mansouri, *General Director*

Don Quichotte

1990 SEASON
Vol. 68, No. 7

FEATURES

- 26 **Massenet's Doleful Knight** by Jeremy Commons
An affectionate account of events surrounding the composition and first performance of *Don Quichotte*.
- 52 **About Cervantes** by Christopher Hunt
Life and times of Miguel de Cervantes, with numerous quotations from his own works.
- 60 **Six Ways to Increase Your Income with a Gift . . .
. . . to the San Francisco Opera**
Fascinating ways of doing exactly what the headline says.

DEPARTMENTS

- 10 Administration
15 1990 Season Repertoire
21 Artist Roster
24 Orchestra
35 Artist Profiles
39 Cast
40 Synopsis
65 Box Holders
66 Opera Previews
67 Donor Categories
68 Corporate Council
69 Medallion Society
73 Supporting San Francisco Opera
81 Services
82 S.F. Opera Center Supporters



COVER

Daumier, Honoré (1808-1879)
Don Quixote, ca. 1868

Oil on canvas; 20½x12⅞

Bayerische Staatsgemäldesammlungen

Neue Pinakothek, Munich

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Art Director: Augustus F. Ginnochio
Editorial Assistant: Robert M. Robb
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War Memorial Opera House,
San Francisco, CA 94102
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Joanne Heller

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SOHL

From the President and the Chairman of the Board

Welcome to the 68th Fall Season of San Francisco Opera. Our first season of opera in the 1990s offers much that is new, including a new president of the Opera Association Board of Directors. Both of us have served on the board for a number of years, and it is most exciting to be involved as this great Company reassesses its past and prepares for a promising future.

We on the board are not always highly visible to our audiences. What appears on our stage, however, is; and this year, there is an unusually high number of productions new to San Francisco Opera audiences: seven of our eleven fall season productions have not been seen here before. The economics of opera production being what they are, we could never have such an abundance of new productions without some very creative planning on the part of our administration. Opera is the most labor-intensive, and therefore expensive, of all the performing arts; no American opera company could possibly afford to build seven new productions in one year in today's fiscal climate.

We have built three new productions in our San Francisco Opera shops this year, which in itself is an impressive

figure, and two of them have been made possible through deeply appreciated donations. Our new production of Mozart's *The Abduction from the Seraglio* was underwritten by a generous grant from the L.J. and Mary C. Skaggs Foundation, and San Francisco Opera gratefully acknowledges the generous gift from Mr. and Mrs. Gorham B. Knowles and The Edward E. Hills Fund to underwrite our new *Die Fledermaus*.

Opera companies can save considerable amounts of money by creating a new production together, and that is what we have done with Berg's *Wozzeck*, in tandem with the Canadian Opera Company in Toronto. For helping us cover our end of the costs of this joint venture, San Francisco Opera extends its heartfelt gratitude to the Paul L. and Phyllis C. Wattis Foundation.

Even our own productions that we revive do not come free; the costs in refurbishing a production are surprisingly high, and San Francisco Opera gratefully acknowledges a generous gift from Maria Manetti Farrow to underwrite our revival of *Pagliacci*. Our other revived productions owe their original creation to the generosity of previous donations: *Rigoletto* was made possible by

a gift from James D. Robertson, *Khovanshchina* by a gift from the L.J. and Mary C. Skaggs Foundation, and *Un Ballo in Maschera* by a gift from an anonymous friend of San Francisco Opera. To all of the benefactors whose generosity made this bright new season possible, our deepest and warmest thanks!

In addition, we 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. The continued support of Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg has been extremely gratifying. And of course, we extend our appreciation to the San Francisco Opera Guild and the War Memorial Board of Trustees for their ongoing support.

With the continuing support of the above-mentioned individuals, foundations, corporations and governmental agencies, we anticipate an exciting operatic experience as we explore the treasures of our repertoire in the 1990s.

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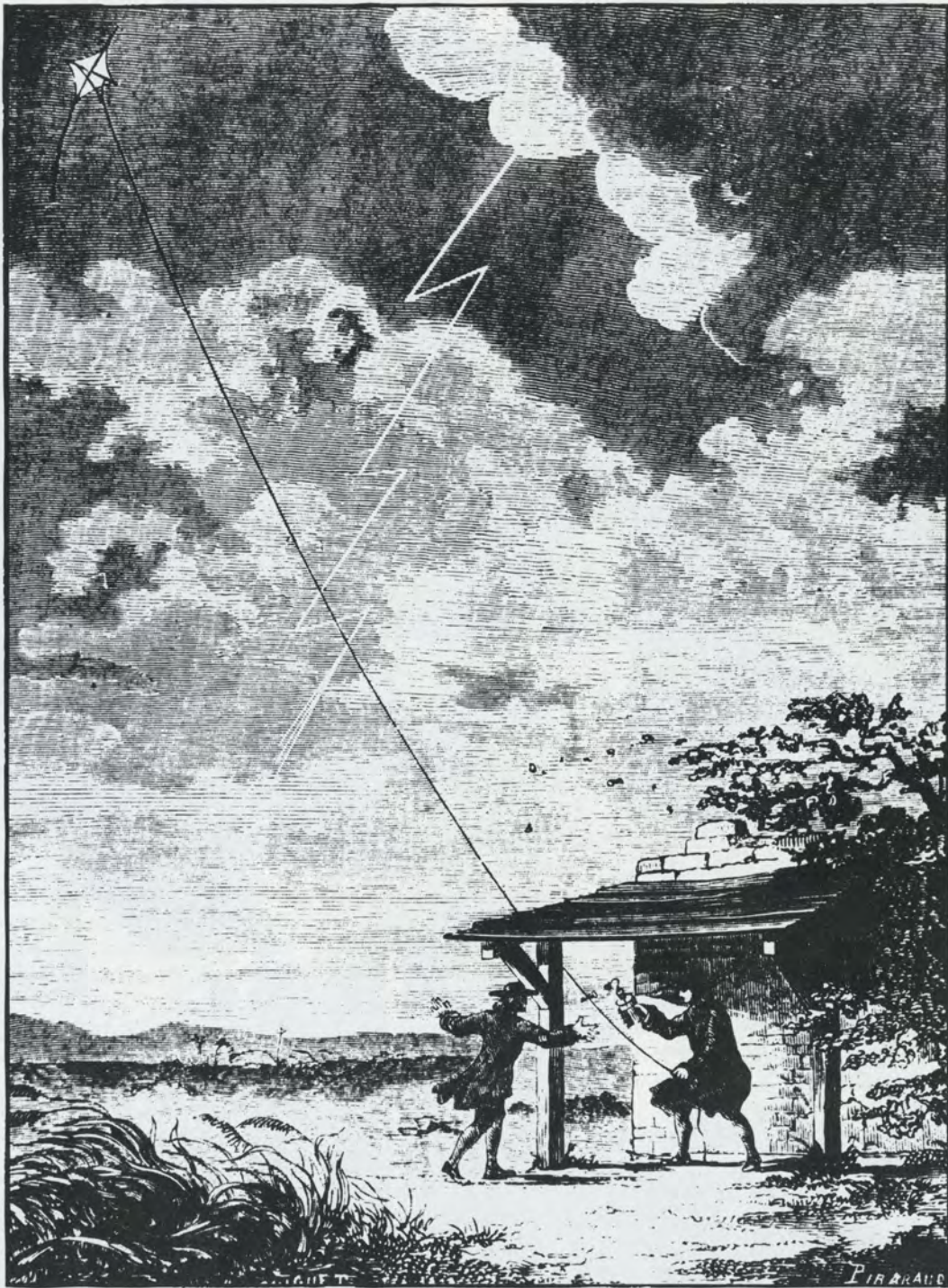


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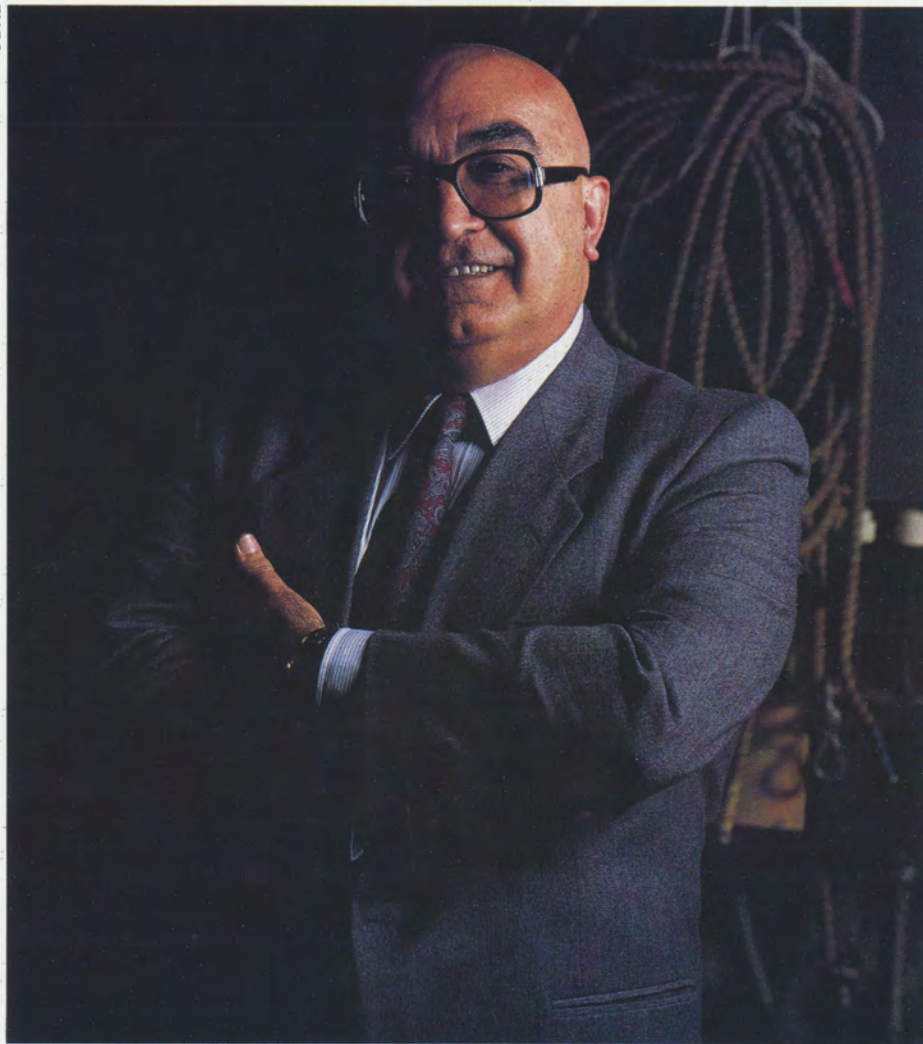
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General Director's Message

Another fall season is upon us, and once again I take delight in welcoming you back to San Francisco Opera. There are many new elements to this fall season, many more than usual, and our regular subscribers as well as our new audience members will find themselves on an adventurous exploration of new repertoire, new productions of familiar repertoire, and exciting debuts by a number of artists.

To begin with, an amazing seven of our eleven productions are new to San Francisco. Three of them represent Company premieres: Mozart's *The Abduction from the Seraglio* (previously staged by Spring Opera, but never before a part of our regular fall season), Mas-

senet's *Don Quichotte* and Monteverdi's *The Return of Ulysses to his Homeland*. Another opera receiving a new production, *Suor Angelica*, hasn't been performed in the War Memorial Opera House since 1952, while *Capriccio*, also new, has been part of only one previous fall season, in 1963. *Khovanshchina* has also been seen only once before, when the current production was unveiled in 1984.

The number of artists joining us for the first time this season is also impressive—so much so that it would be impossible to list everyone here: five conductors, two directors, five designers and nearly 20 singers will be making their San Francisco Opera debuts this fall,

while several returning artists will be undertaking new roles for the first time.

In short, there are many wonderful discoveries to be made this season, and I am extremely pleased that you will be here to make them along with us. The art form we call opera is nearly 400 years young, and it grows fresher, more vital and exciting every year. San Francisco Opera welcomes you as together we celebrate the liveliest of the performing arts.

San Francisco Opera

Lotfi Mansouri, *General Director*

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Lotfi Mansouri, *General Director*

1990 Season

Opening Night (CANCELLED) Friday, September 7, 7:30 <i>New Production</i> Suor Angelica Puccini Mitchell, Obraztsova, Begg, Petersen, Keen, Williams, Racette, Randell*, Jepson*, Fortuna, Guo*, Claycomb*, Mills, Mavrovitis* Santi*/Copley/Perdziola*/Munn and Pagliacci Leoncavallo Mims*; Atlantov**, Manuguerra, G. Quilico, Gordon Santi/Calábria/Ponnelle/Munn <i>San Francisco Opera gratefully acknowledges a generous gift from Maria Manetti Farrow to underwrite the revival of this production of Pagliacci.</i>	Tuesday, Sept. 18, 8:00 (CANCELLED) Wozzeck Berg	Wednesday, September 19, 7:30 Suor Angelica Puccini and Pagliacci Leoncavallo	Wednesday, October 3, 7:30 Die Entführung aus dem Serail Mozart
Saturday, Sept. 8, 8 p.m. (CANCELLED) <i>New production, co-produced with the Canadian Opera Company</i> Wozzeck Berg Forst, Golden; Monk, Ellsworth, Kale**, Vogel, De Haan, Travis, Ledbetter, Frank Layer/Mansouri/Levine/Whitfield <i>San Francisco Opera gratefully acknowledges a generous grant from the Paul L. and Phyllis C. Wattis Foundation to underwrite this production.</i>	Tuesday, September 25, 8:00 Rigoletto Verdi	Thursday, September 20, 8:00 Rigoletto Verdi	Friday, October 5, 8:00 Rigoletto Verdi
Wednesday, Sept. 12, 7:30 (CANCELLED) Suor Angelica Puccini and Pagliacci Leoncavallo	Wednesday, September 26, 7:30 Wozzeck Berg	Friday, September 21, 8:00† Wozzeck Berg	Sunday, October 7, 2:00 Die Entführung aus dem Serail Mozart
Friday, Sept. 14, 8:00 (CANCELLED) Wozzeck Berg	Thursday, September 27, 7:30 <i>New Production</i> Die Entführung aus dem Serail Mozart Patterson, Parrish, Fortuna, Guo; Moll, Streit*, Magnusson*, Hoffmann*, Li, Graber Michael*/Wadsworth*/Lynch*/Long*/ Arhelger <i>San Francisco Opera gratefully acknowledges a generous grant from the L.J. and Mary C. Skaggs Foundation to underwrite this production.</i>	Saturday, September 22, 8:00 Suor Angelica Puccini and Pagliacci Leoncavallo	Tuesday, October 9, 8:00 Die Entführung aus dem Serail Mozart
Saturday, September 15, 8:00 Rigoletto Verdi Swenson, Powell**, Petersen, Fortuna, Mills; Fondary, Leech* Langan, Skinner, Estep, Villanueva, Ledbetter, Graber* Fiore/Asagaroff/Ponnelle/Munn <i>This production was originally made possible by a gift from James D. Robertson.</i>	Friday, September 28, 8:00 Suor Angelica Puccini and Pagliacci Leoncavallo	Sunday, September 23, 2:00 Wozzeck Berg	Wednesday, October 10, 7:30 Rigoletto Verdi
Sunday, September 16, 2:00 Suor Angelica Puccini and Pagliacci Leoncavallo	Saturday, September 29, 2:00 Wozzeck Berg	Tuesday, September 25, 8:00 Rigoletto Verdi	Thursday, October 11, 8:00 <i>San Francisco Opera Premiere</i> Don Quichotte Massenet Ciesinski, Mills, Cowdrick; Ramey, Tremont, Petersen, Wilborn*, Travis Rudel/Roubaud**/Morgan/Arhelger <i>This production is owned by the Lyric Opera of Chicago.</i>
	Sunday, September 30, 2:00 Rigoletto Verdi	Wednesday, September 26, 7:30 Wozzeck Berg	Friday, October 12, 7:30 Rigoletto Verdi
	Tuesday, October 2, 8:00 Suor Angelica Puccini and Pagliacci Leoncavallo (Tonio: Timothy Noble)	Thursday, September 27, 7:30 <i>New Production</i> Die Entführung aus dem Serail Mozart Patterson, Parrish, Fortuna, Guo; Moll, Streit*, Magnusson*, Hoffmann*, Li, Graber Michael*/Wadsworth*/Lynch*/Long*/ Arhelger <i>San Francisco Opera gratefully acknowledges a generous grant from the L.J. and Mary C. Skaggs Foundation to underwrite this production.</i>	Saturday, October 13, 8:00 Die Entführung aus dem Serail Mozart
	†ADDED PERFORMANCE	Friday, September 21, 8:00† Wozzeck Berg	Sunday, October 14, 2:00 Don Quichotte Massenet
		Saturday, September 22, 8:00 Suor Angelica Puccini and Pagliacci Leoncavallo	Tuesday, October 16, 8:00 Die Entführung aus dem Serail Mozart
		Sunday, September 23, 2:00 Wozzeck Berg	Thursday, October 18, 7:30 Don Quichotte Massenet
		Tuesday, September 25, 8:00 Rigoletto Verdi	Friday, October 19, 8:00 Die Entführung aus dem Serail Mozart
		Wednesday, September 26, 7:30 Wozzeck Berg	Saturday, October 20, 8:00 Don Quichotte Massenet
		Thursday, September 27, 7:30 <i>New Production</i> Die Entführung aus dem Serail Mozart Patterson, Parrish, Fortuna, Guo; Moll, Streit*, Magnusson*, Hoffmann*, Li, Graber Michael*/Wadsworth*/Lynch*/Long*/ Arhelger <i>San Francisco Opera gratefully acknowledges a generous grant from the L.J. and Mary C. Skaggs Foundation to underwrite this production.</i>	Sunday, October 21, 2:00 <i>Production new to San Francisco Co-produced with the Royal Opera, Covent Garden</i> Capriccio R. Strauss Te Kanawa, Schwarz, Grist; Olsen*, Shimell, Hagegård, Braun, Sénéchal, Estep, Travis Barlow**/Cox/Pagano/Versace**/ Caniparoli/Munn <i>Sets from Théâtre de la Monnaie, Brussels</i>

Tuesday, October 23, 8:00
Don Quichotte Massenet

Wednesday, October 24, 7:30
Capriccio R. Strauss

Friday, October 26, 8:00
Don Quichotte Massenet

Saturday, October 27, 8:00
Capriccio R. Strauss

Sunday, October 28, 2:00
Un Ballo in Maschera Verdi
Dunn*, Dahl, Curry*; Mauro, Fondary,
Storojev*, Skinner, Ledbetter, Petersen
Arena/Ewers/Conklin/Morgan/Munn
*This production was originally made
possible by a gift from an anonymous
friend.*

Tuesday, October 30, 8:00
Capriccio R. Strauss

Wednesday, October 31, 7:30
Un Ballo in Maschera Verdi

Friday, November 2, 8:00
Capriccio R. Strauss

Saturday, November 3, 8:00
Un Ballo in Maschera Verdi

Sunday, November 4, 2:00
New Production
Die Fledermaus J. Strauss, Jr.
Holleque* (November 4, 8, 10, 16),
Gustafson (November 24, 25, 27, 30),
Kilduff, TBA, Mills; Lopez-Yañez*,
Hagegård (November 4, 8, 25, 27),
Baerg (November 10, 16, 24, 30), Nolen,
Adams*, Rideout, TBA
Rudel (November 4, 8, 10, 16)/
Summers (November 24, 25, 27, 30)/
Mansouri/Skalicki/Bosquet*/
Tomasson*/Munn
*San Francisco Opera gratefully
acknowledges the generous gifts from Mr.
and Mrs. Gorham B. Knowles and The
Edward E. Hills Fund to underwrite this
production.*

Tuesday, November 6, 8:00
Un Ballo in Maschera Verdi

Wednesday, November 7, 8:00
Capriccio R. Strauss

Thursday, November 8, 7:30
Die Fledermaus J. Strauss, Jr.

Friday, November 9, 8:00
Un Ballo in Maschera Verdi

Saturday, November 10, 1:00
Family Matinee
Die Fledermaus J. Strauss, Jr.
Racette, Williams, Keen, Mills; Estep,
McNeil, Villanueva, Travis, Rideout
Summers*/Mansouri/Skalicki/Bosquet/
Tomasson/Munn
*San Francisco Opera gratefully
acknowledges a generous gift from the
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Matinee performance.*

Saturday, November 10, 8:00
Die Fledermaus J. Strauss, Jr.

Sunday, November 11, 2:00
Capriccio R. Strauss

Wednesday, November 14, 7:30
Un Ballo in Maschera Verdi

Friday, November 16, 8:00
Die Fledermaus J. Strauss, Jr.

Saturday, November 17, 8:00
Khovanshchina Mussorgsky
Zajick, Fortuna; Ghiaurov, Myers,
Treleaven*, Howell, Noble, S. Cole,
Ledbetter, Skinner, Villanueva
Simonov*/Frisell/Benois/Carvajal/Munn
*This production was originally made
possible by a gift from the L.J. and Mary
C. Skaggs Foundation.*

Sunday, November 18, 2:00
Un Ballo in Maschera Verdi

Tuesday, November 20, 8:00
Khovanshchina Mussorgsky

Friday, November 23, 8:00
San Francisco Opera Premiere
Il Ritorno d'Ulisse in Patria Monteverdi
von Stade, Graham*, Bower*,
Cowdrick, Williams, Mills; Hampson*,
V. Cole, Lewis, Patterson, Cox, Estep,
Rayam*, West*, Wilborn, Petersen
Bernardi/Hampe/Pagano/Munn
*This production is owned by the
Cologne Opera.*

Saturday, November 24, 1:00
Die Fledermaus J. Strauss, Jr.

Saturday, November 24, 8:00
Khovanshchina Mussorgsky

Sunday, November 25, 1:00
Il Ritorno d'Ulisse in Patria Monteverdi

Sunday, November 25, 8:00
Die Fledermaus J. Strauss, Jr.

Tuesday, November 27, 8:00
Die Fledermaus J. Strauss, Jr.

Wednesday, November 28, 7:30
Il Ritorno d'Ulisse in Patria Monteverdi

Thursday, November 29, 8:00
Khovanshchina Mussorgsky

Friday, November 30, 7:30
Die Fledermaus J. Strauss, Jr.

Saturday, December 1, 1:00
Rigoletto Verdi
Hong*, Keen, Petersen, Fortuna, Mills;
Pons, Li, Doss*, Skinner, Estep,
Villanueva, Ledbetter, Graber
Robertson/Asagaroff/Ponnelle/Munn

Saturday, December 1, 8:00
Il Ritorno d'Ulisse in Patria Monteverdi

Sunday, December 2, 2:00
Khovanshchina Mussorgsky

Tuesday, December 4, 8:00
Il Ritorno d'Ulisse in Patria Monteverdi

Wednesday, December 5, 7:30
Khovanshchina Mussorgsky

Thursday, December 6, 7:30
Il Ritorno d'Ulisse in Patria Monteverdi

Friday, December 7, 7:30
Rigoletto Verdi
(Same cast as December 1)

Saturday, December 8, 8:00
Khovanshchina Mussorgsky

Sunday, December 9, 1:00
Il Ritorno d'Ulisse in Patria Monteverdi

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Friday, November 16 at 1:00



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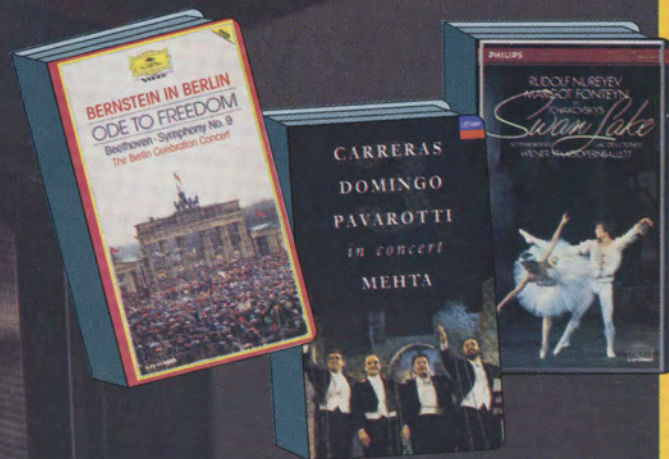
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**Sunday, November 4,
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**Dawn Upshaw,
 soprano**

**Friday, February 8, 8 pm,
 Hertz Hall; \$22**

This gifted young singer's career is already distinguished by a 1990 Grammy for Classical Vocal Solo for Barber's *Knoxville—Summer of 1915*, featured on her first solo album, and by her performance as Ilia in *Idomeneo* at the Metropolitan Opera.

**Cecilia Bartoli,
 mezzo-soprano**

**Sunday, February 24,
 3 pm, Hertz Hall; \$18**

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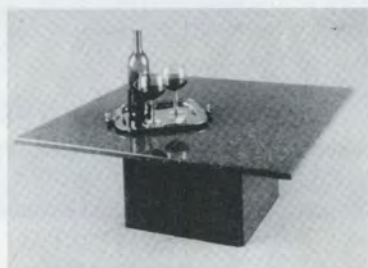
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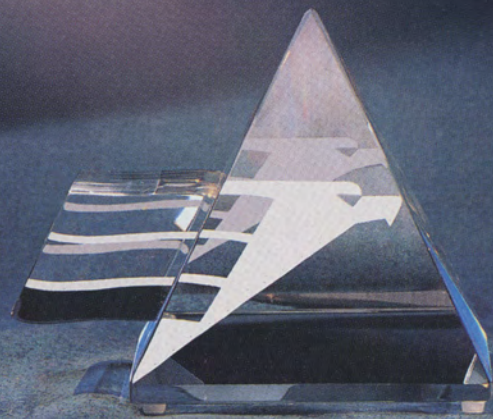
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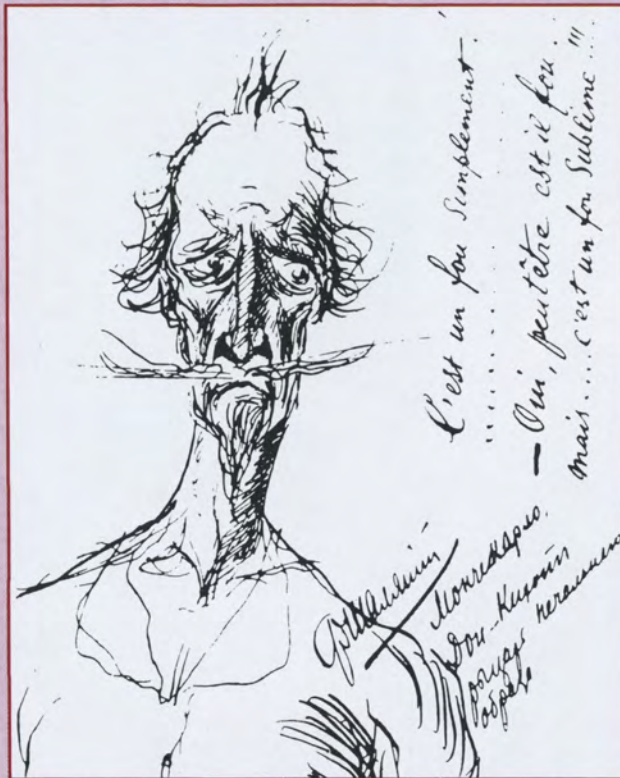
MASSENET'S DOLEFUL KNIGHT

Massenet wrote *Don Quichotte* towards the end of a long artistic career.

With the coming of the 20th century, and the advent of younger composers such as Charpentier and Debussy, who were writing more experimental avant-garde operas like *Louise* (1900) and *Pelléas et Mélisande* (1902), he was no longer considered in the forefront of French operatic composers. His previous opera, *Bacchus* (Opéra, Paris, 1909), had proved a failure and his most bitter setback ever. And it is significant that *Don Quichotte* was first seen not in Paris, but as one of a series of operas he wrote in his later years for Monte Carlo.

In terms of actual age he was not, in fact, so old. Born in 1842, he was 67 when *Don Quichotte* was first performed on February 19th, 1910. But his health was manifestly declining. He was subject to attacks of uraemia; he suffered from rheumatism and was subject to chills. A photograph of him taken with Prince Albert I of Monaco shows a little old valetudinarian, muffled up in a long coat against the cold.

Yet, though delicate in health and considered by his younger contemporaries *démodé* where his music was concerned, he was, in terms of creative energy and invention, anything but spent. There were successes to weigh in the balance against the failure of *Bacchus*. He had surprised his critics with *Cendrillon* (Opéra-Comique, Paris, 1899); he had surprised them again with *Le Jongleur de Notre-Dame* (Monte Carlo, 1902) and *Thérèse* (Monte Carlo, 1907); and he was to surprise them more than ever with this *Don Quichotte*, his last great success and the crowning demonstration of his sensitivity as a composer.



Feodor Chaliapin's self-portrait as Don Quichotte, drawn at the time of the opera's Monte Carlo premiere in 1910. The French notation quotes Juan ("He is simply a fool . . .") and Dulcinée ("Yes, perhaps he is a fool . . . but . . . he is a sublime fool!"). The Russian note includes Chaliapin's signature and: "Monte Carlo, Don Quichotte, Knight of the sad face."

(Opposite) Feodor Chaliapin as Don Quichotte in 1910.

But the fascination of *Don Quichotte* can be traced further than Massenet: it begins with the author of the play on which the opera was based. Jacques Le Lorrain was himself very much in the mold of Cervantes's eccentric hero. A shoemaker, he came from the south, from Bergerac, where his father had been a shoemaker before him. He combined his talents as a tradesman with an even greater taste for verse, and when he came to Paris and set up his cobbler's shop in the Latin Quarter, he also found time to write poems, novels, and the verse drama that concerns us here, *Le Chevalier de la Longue Figure* (The Knight of the Doleful Countenance). Yet, despite assistance from the poet François Coppée and others, his career did not prosper. His shop failed—his health had deteriorated—and he was forced to return to the south as an invalid. There he heard that

Le Chevalier de la Longue Figure had been accepted for production at the Théâtre Victor-Hugo, one of the smaller Paris theaters, and, against medical advice, he returned in February of 1904 to see it. He reached Paris in a state of collapse and lay for three days in a coma; but then, regaining lucidity, one night he had himself carried to the theater and managed to sit through the performance. Two days later he died . . .

Le Lorrain's play caused a sensation, largely because of the way he had minimized the ridiculousness of Cervantes's mad knight, and stressed instead his idealism and inner nobility. Among the many who saw it was Raoul Gunsbourg, himself one of the theatrical wizards of the day and the director of the Théâtre de Monte Carlo. Gunsbourg was so taken with it that

By JEREMY COMMONS

Jeremy Commons, a New Zealander, teaches English literature and Music at Victoria University at Wellington. A lecturer and broadcaster on Italian and French opera, he is also involved with a number of N.Z. operatic organizations, in addition to his work for the London-based company, Opera Rara. He has written numerous recording notes for Joan Sutherland and Richard Bonynge.



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he recommended it to Massenet. Henri Cain, the cultivated and sympathetic librettist who had already supplied the composer with the text of *Cendrillon* and collaborated in the writing of *La Navarraise* (London, 1894), *Sapho* (Opéra-Comique, Paris, 1897) and *Chérubin* (Monte Carlo, 1905), adapted the text. And the ailing Massenet had a special desk constructed so that he could compose the music while confined to bed. The physical pain that afflicted him as he wrote may still be read in the state of the manuscript. In the words of James Harding . . .

. . . The crabbed notation of the score, angular as a manuscript of Bach's, was jabbed on to paper by a hand contorted with rheumatism. The bar lines were no longer neatly drawn as they once had been, but were shakily sketched by a quivering pen. The crossings-out were feverishly hatched in red and blue crayon. Yet the music the composer had written was rich with serenity and beautifully matured.

In all, there were four minds who, working together, brought this opera to fruition, and we have already mentioned three of them: Gunsbourg, Cain, and Massenet himself. The fourth was Léon Jehin, the Belgian-born conductor who was music director of the Théâtre de Monte Carlo from 1889 until his death in 1928. It was he who conducted the premieres of all the operas Massenet composed for the Principality.

A few words more on Henri Cain: Married to Julia Guiraudon, the soprano, who was the first Irène in *Sapho*, the first Cendrillon, and later the first Junia in *Roma*, he could visualize his work from the point of view of both dramatist and singer; he was also the author of some of the most graceful verses to adorn the French operatic stage in an age of supremely elegant, well-turned drama. His collaboration with Massenet did not end with *Don Quichotte*, for he also wrote the text for the composer's next opera, the underrated and yet-to-be-rediscovered *Roma* (Monte Carlo, 1912).

As for Raoul Gunsbourg, he was as colorful and as dynamic a figure—James Harding uses the word “noisy”—as the European theatrical scene of the day could boast. Born in Bucharest, the son of a French father and a Romanian mother, he had led a varied and adventurous life,



J. COMMONS

first as a student in Paris, then as a soldier in the Russo-Turkish wars, thereafter as the director of French opera companies in Moscow and St. Petersburg. Appointed to the Théâtre de Monte Carlo in 1893, he held the post until the end of 1951, a

Statue of Massenet (the writing on the column is: “To Massenet, his admirers”) at one end of the Monte Carlo Opera House, site of the 1910 world premiere of *Don Quichotte*.

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phenomenal tenure of close to sixty years. He was also a composer in his own right—he had successfully produced the one-act *Le Vieil Aigle*, with orchestration by Léon Jehin, at Monte Carlo in 1909, the year before *Don Quichotte*—and he had a penetrating eye when it came to assessing the effectiveness of new and unfamiliar works, whether by composers established or unknown. Having chosen each season's operas, he spared no expense in having them interpreted by the greatest singers of the time: indeed it is said that during his directorship he engaged more important singers than any other impresario who has ever lived. And he directed the productions himself in stagings that were sumptuous, exact in terms of place and period, and detailed to the last degree. Since Massenet was himself a tireless rehearser of his own works, always working alongside his singers to secure precisely the right physical gesture and the right vocal inflection to express the psychological truth of the character and the situation, the two of them collaborated—the one 49 and energetic, the other 67 and frail—to bring about the most definitive interpretations that human and theatrical limitations would allow.

Massenet and his wife went south to Monte Carlo towards the end of January 1910, traveling by train, as they always did, in a special compartment reserved for them by courtesy of the French railways. They stayed, again in accordance with their custom, at their favorite Hôtel du Prince de Galles, where their usual quiet suite, with a view over lemon trees and olive groves to the distant Palace, had been kept for them. Before they left Monte Carlo, they would also be guests at the Palace for five days. Welcomed and cosseted by Prince Albert, Massenet was accorded all the courtesies due to an honored senior citizen.

The first performance of *Don Quichotte* duly took place on February 19th. "Oh the beautiful, the magnificent premiere!" Massenet exclaims in his memoirs. And the singers he had as his interpreters! Feodor Chaliapin, the great Russian bass, he describes as an "ideal" *Don Quichotte*; Lucy Arbell was "sparkling, extraordinary" as *Dulcinée*; and André Gresse a Sancho "comic to perfection."

Louis Schneider, reviewing the performance in the Parisian journal, *Le Théâtre*, expands the account for us. Chaliapin

"moves the spectator to tears, he makes him laugh, he overwhelms him with his authority; and the expression, the warmth and the musicality of his beautiful voice are prodigious, Don Quichotte is for this great artist a creation which will rank besides his admirable Boris Godunov, his Don Basilio and his Ivan the Terrible."

Lucy Arbelle, who, as we know from Massenet's memoirs, took her part so seriously that she mastered the guitar specially for the occasion, "astonished the auditorium for the lightness with which she maneuvered her contralto voice; she vocalized with a virtuosity and an ease of the first order. She sang with wit and brio; she showed herself an excellent musician when she accompanied herself in the fourth act on the guitar, in her Spanish song; she manifested that she is a dancer; she revealed herself ... the Dulcinée of one's dreams."

Gresse, too, "played his role with an astonishing comic verve, and knew how to move [his audience] in the fine last scene of the fourth act."

Don Quichotte was given five performances in Monte Carlo. This may not seem like a large number, but it was, in fact, a record in the annals of the theater: three performances was the normal, and previously unexceeded, number. Before the year was out, it had also been staged, in the same production and with the same interpreters, in Brussels; and in a different production in Paris, at the Théâtre-Lyrique de la Gaîté, again with Lucy Arbelle, but now with Vanni Marcoux as Quichotte and Lucien Fugère as Sancho. This Paris production gave the opera its seal of success, for it played for no fewer than 68 consecutive performances.

In August, however, five months after the Monte Carlo premiere and four months before this Paris season got under way, Massenet had been admitted to a hospital. There he underwent serious abdominal surgery. If he had had cause to wonder about his health in the past, he must surely now have known, beyond all doubt, that his days were numbered, for this was the beginning of the cancer which was to carry him off two years later, on August 13, 1912. What is so extraordinary, as we look back on those final years, is to see the sheer amount of music he managed to compose, working, as it were, in unremitting

determination before the sands of his hourglass should run out. When he arrived in Monte Carlo for *Don Quichotte* early in 1910, he already had *Roma* complete in vocal score and almost entirely orchestrated; and in his mind he was already looking forward to *Panurge*

Massenet and Raoul Gunsbourg at rehearsals of Thérèse at Monte Carlo in 1907.



REVUE DE LA RIVIERA, JAN. 1907

Lucy Arbell and Feodor Chaliapin at the Monte Carlo premiere of *Don Quichotte*.

(given posthumously in Paris, 1913). Returning to Paris, he set about revising *Amadis*, a work he had started much earlier, in 1889 (given in Monte Carlo in 1922). And then, before his death, he completed yet another opera: *Cléopâtre* (Monte Carlo, 1914). When one thinks of the number of composers whose inspira-

tion dries up, and whose minds are left arid by middle age, years before they are called to account, the contrast is startling. If ever there was a composer who ran a valiant race against death, struggling for as long as breath remained in a failing body, it was Massenet.

*

When Massenet first played through the score of *Don Quichotte* to Chaliapin, the singer was overcome with emotion. "There are many composers . . ." he later wrote, "who have written more profound music than Jules Massenet, yet I must confess that I never remember being more intensely moved than by his interpretation of the score as he played it to me that day for the first time."

One suspects that there must be many who, coming to *Don Quichotte* for the first time, experience a similar reaction, for it has an appeal quite unlike that of any other opera. When one responds to it, hearing it becomes an extraordinarily personal and emotional experience. It is like entering a totally private world—a secret world—a world that one shares with *Don Quichotte* himself. For it is the world of his mind that Massenet unlocks and explores with such intimacy and sensitivity.

There is in this opera, in fact, a very consciously controlled balance between the extrovert and the introvert: between the colorful Spanish setting in which Quichotte outwardly lives, and the world of ideals and aspirations which he mentally inhabits.

Look, for example, at the first act. It opens in the midst of a Spanish fiesta. Nothing private or internalized here—it is as joyous and as extrovert as one could wish. Yet when Quichotte makes his entrance and is left alone, he sings a serenade to his "belle Dulcinée," and immediately we are in a totally different realm. Significantly, he is already creating for us one of the "symbols" of the opera, for he serenades Dulcinée "quand apparaissent les étoiles" (when the stars appear), and by the end of the opera she becomes the star, distant but beckoning, to whom he extends his arms as he dies. But that is to anticipate. As he sings his serenade, he becomes so engrossed that a moment later, when called upon to fight a duel, he can halt the encounter and put up his sword in mid-bout, since he realizes that he has another verse still

Continued on page 50



REVUE DE LA RIVIERA, FEB. 1910

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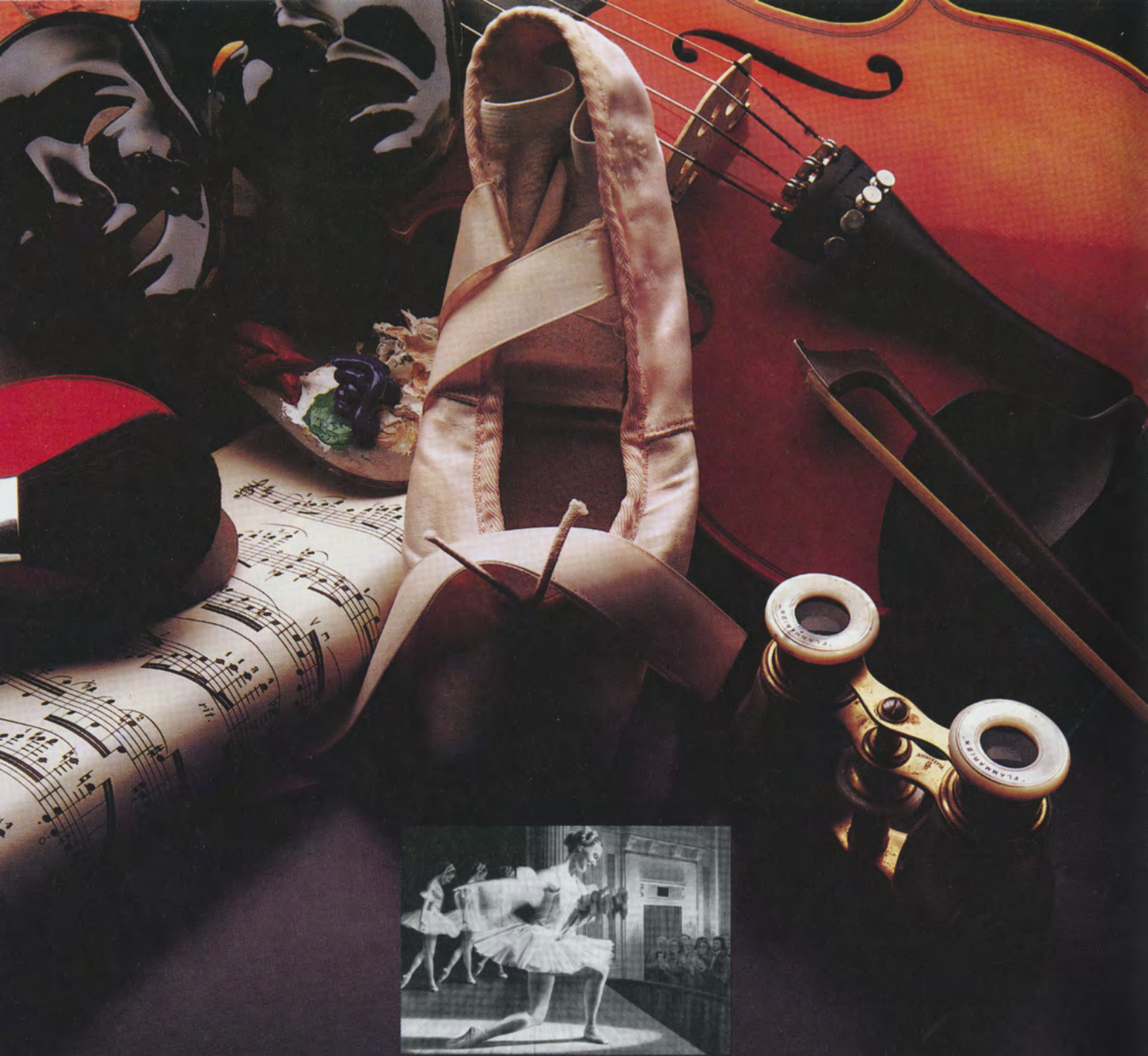
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KATHERINE CIESINSKI

After appearing in San Francisco Opera's 1990 *Ring* cycle as Waltraute in *Die Walküre* and the Second Norn and Waltraute in *Götterdämmerung*, American mezzo-soprano **Katherine Ciesinski** returns to portray Dulcinée in *Don Quichotte*. She made her Company debut in 1988 as Laura in *La Gioconda*, and that year made her Metropolitan Opera debut as Nicklausse in *Les Contes d'Hoffmann*, also appearing as Giulietta in the same opera with the Théâtre Royal de la Monnaie in Brussels. She returned to the Met last year as Judith in *Bluebeard's Castle*, a role she also undertook in a new production for the Netherlands Opera. Early in her career she received national attention with her performance as Erika in the PBS television production of Barber's *Vanessa* at Spoleto USA. Another landmark was her Santa Fe Opera debut as Countess Geschwitz in the American premiere of the three-act version of *Lulu*, after which came international recognition for her debut as Siebel in the Lyric Opera of Chicago's production of *Faust*, which was filmed for European and American television. Highlights of recent seasons include the role of Tina in the Dallas Opera's world premiere of *The Aspern Papers* (televised nationally on PBS), Paulina in *Pikovaya Dama* at Tanglewood, the title role of *The Rape of Lucretia* with Long Beach Opera, Mother Marie in *Dialogues des Carmélites* and Cornelia in *Giulio Cesare* with Houston Grand Opera, as well as additional performances as Aspern's Tina for Washington Opera. Miss Ciesinski's future plans include her Covent Garden



KATHRYN COWDRICK

debut as Cassandra in Scottish Opera's production of *Les Troyens*, Hansel in *Hansel and Gretel* for Dallas Opera, and a return to the Netherlands Opera for *Bluebeard's Castle*. Her recording credits include the title roles of Dukas's *Ariane et Barbe-Bleue* and Gounod's *Sapho*, Ravel's *Chansons Madécasses*, a lieder recital of songs by Alma Mahler and Clara Schumann, the *Messiah*, *War and Peace* and, most recently, Elliott Carter's *Syringa*.

Mezzo-soprano **Kathryn Cowdrick** sings Garcias in *Don Quichotte* and Melanto in *Il Ritorno d'Ulisse in Patria*. A Merola Opera Program graduate and a former Adler Fellow with the San Francisco Opera Center, she has performed numerous roles with the Company since her 1985 debut, and was seen most recently here as Meg Page in *Falstaff* last fall. During the 1986-87 season, she made her debut with the Netherlands Opera, achieving critical success as Rosina in Dario Fo's controversial production of *Il Barbiere di Siviglia*. Appearances during the 1988-89 season included Barbara in *Katya Kabanova* with the Los Angeles Music Center Opera, Smeton in *Anna Bolena* for Virginia Opera, the title role of *La Cenerentola* for Chautauqua Opera, and an engagement with Pittsburgh Opera in *The Tales of Hoffmann*. Most recently, she was heard at the Carmel Bach Festival in Monteverdi's *Orfeo* and Bach's *Magnificat* and Mass in B Minor, and appeared with The Little Orchestra Society performing works of Vivaldi. She



MARY MILLS

also sang Nicklausse in *The Tales of Hoffmann*, as well as Rosina in *Barbiere*, for Virginia Opera; Mistress Page in *The Merry Wives of Windsor* in her Washington Opera debut; and Isabella in *L'Italiana in Algeri* at New Jersey's Hollybush Festival. Future assignments include Rosina in Vancouver Opera's *Il Barbiere di Siviglia*, a production which will also be presented at the National Arts Centre in Ottawa, and her debut with the Scottish Opera, repeating the role of Rosina on a tour throughout Scotland and at the Edinburgh Festival. Trained as a professional speech therapist and educator of the deaf, Miss Cowdrick has, since turning to music, appeared in concerts, on recordings, and in film. She can be heard as Charmian on the 1985 Grammy Award-winning recording of Barber's *Antony and Cleopatra*, and as Karolka in *Jenůfa* recorded live at Carnegie Hall. Orchestral appearances include engagements with the San Francisco Symphony, Sacramento Symphony, the San Francisco Sinfonia in a concert of works by Mahler and Ravel, and the Los Angeles Philharmonic in a Mozart concert.

Currently an Adler Fellow with the San Francisco Opera Center, soprano **Mary Mills** appears in five roles this season: the First Lay Sister in *Suor Angelica*, a Page in

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Rigoletto, Pedro in *Don Quichotte*, Ida in *Die Fledermaus*, and La Fortuna in *Il Ritorno d'Ulisse in Patria*. A member of the 1989 Merola Opera Program, she made her Company debut last fall in *Lulu*, and was most recently seen here this summer during the *Ring* cycle as Wellgunde in *Das Rheingold* and *Götterdämmerung*. The Dallas native received her undergraduate degree from the University of Cincinnati College-Conservatory of Music and her Master of Music degree from the Yale School of Music. She continued her operatic training at the Banff School of Fine Arts Program in Alberta, Canada, the Mozarteum Summer Academy in Salzburg, the American Institute of Musical Studies in Graz, the Central City Opera Studio Program, and the Houston Grand Opera Studio. She made her professional debut as Barbarina in *The Marriage of Figaro* with Houston Grand Opera, and also appeared in their productions of *Show Boat* and *Dialogues of the Carmelites*. Miss Mills was a 1989 National Winner of the Metropolitan Opera National Council Auditions, and received the Dr. Letha M. Wayne award at the S.F. Regional Finals of the S.F. Opera Center Auditions.

One of the world's most acclaimed opera stars, American basso cantante **Samuel Ramey** sings the title role of *Don Quichotte*. He made his 1978 San Francisco Opera debut as Colline in *La Bohème*, and has since returned here as Count Rodolfo in *La Sonnambula* (1984), and for the title roles of *Le Nozze di Figaro* (1986) and *Mefistofele* (1989). Born and raised in Kansas, Ramey made his New York City Opera debut in 1973 as Zuniga in *Carmen* and went on to become a leading bass



SAMUEL RAMEY

with that company, singing nearly 40 roles there, many of them in productions mounted or revived by City Opera especially for him. His rare vocal gifts and unusually varied repertoire soon resulted in an impressive string of major debuts: the Canadian Opera (1975), Glyndebourne Festival (1976, his European debut), San Francisco Opera, Netherlands Opera and Hamburg Staatsoper (1978), the Lyric Opera of Chicago, Paris Opera and Aix-en-Provence Festival (1979), Vienna State Opera and La Scala in Milan (1981), Covent Garden (1982) and Metropolitan Opera (1984). Ramey's specialties include the baroque repertoire, Mozart, bel canto, and the three famous operatic devils of *Mefistofele*, Gounod's *Faust* and Berlioz's *La Damnation de Faust*. His busy schedule, stretching into the next five years, includes new productions with practically every major opera company in the world, and he has been described as the most recorded American-born bass in history, with recordings on several major labels. Among his television credits are *The Barber of Seville* and *Manon* in the "Live from Lincoln Center" series, a special on Rossini with Marilyn Horne, the title role in the Salzburg Festival production of *Don Giovanni* under Karajan, and *Carmen* and *Bluebeard's Castle*, both led by James Levine, in the "Live from the Met" series.



MICHEL TREMPONT

Michel Trempont returns to San Francisco Opera as Sancho Pança in *Don Quichotte*. He made his United States debut with the Company in 1983 as Général Boum in *La Grande Duchesse de Gêrolstein* and was most recently seen here in 1986 as Sixtus Beckmesser in *Die Meistersinger von Nürnberg*. The Belgian lyric and buffo baritone began his musical studies in his native country and made his operatic debut in 1952 as Valentin in *Faust* at the Liège Opera. Since then he has appeared at the Théâtre Royal de la Monnaie in Brussels and at the principal French opera houses in Nice, Marseille, Strasbourg, Lyons and Bordeaux. In Paris he has sung the Figaros of *Le Nozze di Figaro* and *Il Barbiere di Siviglia*, Germont in *La Traviata* and Sharpless in *Madama Butterfly*. He has also appeared at the Teatro São Carlos in Lisbon, La Fenice in Venice, in Montreal and Mexico, at Covent Garden and at La Scala, where he was heard in *Benvenuto Cellini*. Recent engagements have included *Gianni Schicchi* in Munich, *Don Quichotte* in Barcelona, Toulouse and Bordeaux, *Hansel and Gretel* in Geneva, *La Gazza Ladra* at the Paris Opera, *Viva la Mamma* in Lausanne, *La Cenerentola* in Bordeaux, and *Così fan tutte* and *L'Italiana in Algeri* at the Aix-en-Provence Festival. This season he is scheduled for *Don Pasquale* in Lyons, *Manon* in Bordeaux, and *Don Quichotte* in Liège. Trempont's many recordings include *Manon*, *Carmen*, *La Vie Parisienne*, *La Pêrichole*, *Orphée aux Enfers*, Massenet's *Griséïdis*, and a rare recording of Grétry's *Richard Coeur de Lion*.



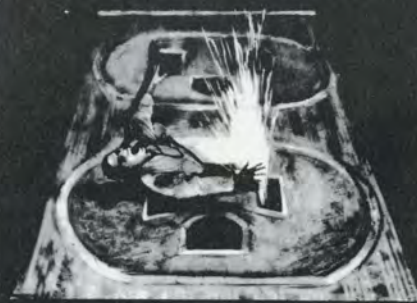
KIP WILBORN

In his debut season with San Francisco Opera, tenor **Kip Wilborn** sings Rodriguez in *Don Quichotte*, a Servant in *Capriccio*, and Eurimaco in *Il Ritorno d'Ulisse in Patria*. The native of Texas began his musical career as a pianist, and started his vocal pursuits after winning the Award for Encouragement in the Metropolitan Opera Auditions. A former apprentice with the Lake George, Sarasota and Santa Fe operas, his repertoire includes both traditional as well as contemporary opera. Wilborn has appeared as Mr. Owen in *A Postcard from Morocco* and Arturo in *Lucia di Lammermoor* at Arkansas Opera Theater, Rinuccio in *Gianni Schicchi* at Eugene Opera, Eisenstein in *Die Fledermaus* at Beaumont Civic Opera, Alfredo in *La Traviata* at Kansas City Community Opera, and Beppe in Donizetti's *Rita* at the Lake George Opera Festival. He has also appeared in the title role of *L'Amico Fritz*, and as Don Ottavio in *Don Giovanni* and Piquillo in *La Pêrichole*. On the concert stage, he has been a soloist in Beethoven's Ninth Symphony and Handel's *Messiah*. Recent engagements include his debut with Seattle Opera and San Diego Opera as the Chevalier in *Dialogues of the Carmelites*, Fenton in *Falstaff* at Piedmont Opera Theater, a guest performance as Tom Rakewell in a new production of *The Rake's Progress* at the Manhattan School of Music, and his Carnegie Hall debut in a concert performance of Jerome Kern's *The Cat and the Fiddle*. Future plans include a return to Arkansas Opera Theater for Rinuccio in *Gianni Schicchi*, Tamino in *Die Zauberflöte* with Tulsa Opera, and Don Ottavio in *Don Giovanni* with Knoxville Opera.

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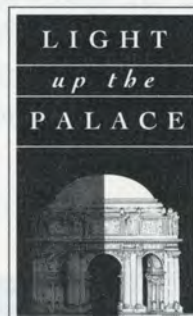
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San Francisco Opera Premiere

Opera in five acts by JULES MASSENET

Text by HENRI CAIN

After the play by Jacques Le Lorrain, based on the novel by Miguel Cervantes

Don Quichotte

(in French)

Conductor

Julius Rudel

Production

Charles Roubaud**

Lighting Designer

Joan Arhelger

Choreographer

Victoria Morgan

Chorus Director

Ian Robertson

Musical Preparation

Susanna Lemberskaya

Susan Miller Hult

Kathryn Cathcart

Christopher Larkin

Ernest Fredric Knell

Svetlana Gorzhevskaya

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Sandra Bernhard

Assistant to Mr. Roubaud

Bernard Monforte**

Stage Manager

Jamie Call

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the Lyric Opera of Chicago

Costumes from

Opéra de Marseilles

First performance:

Monte Carlo, February 19, 1910

THURSDAY, OCTOBER 11 AT 8:00

SUNDAY, OCTOBER 14 AT 2:00

THURSDAY, OCTOBER 18 AT 7:30

SATURDAY, OCTOBER 20 AT 8:00

TUESDAY, OCTOBER 23 AT 8:00

FRIDAY, OCTOBER 26 AT 8:00

CAST

(in order of appearance)

Pedro Mary Mills

Garcias Kathryn Cowdrick

Rodriguez Kip Wilborn*

Juan Dennis Petersen

Dulcinée's Friend Michael Lipsky*

Dulcinée Katherine Ciesinski

Don Quichotte Samuel Ramey

Sancho Pança Michel Trempont

The Bandit Chief Dale Travis

First Bandit Gerald Johnson

Second Bandit Daniel Pociernicki

First Servant Richard Brown

Second Servant Cameron Henley

Townspeople, beggars, bandits

Corps de ballet

**United States opera debut

*San Francisco Opera debut

TIME AND PLACE: Sixteenth-century Spain

ACT I The poor quarter of a Spanish town

INTERMISSION

ACT II In the countryside at dawn

ACT III The bandits' camp

INTERMISSION

ACT IV The poor quarter

ACT V In the countryside at night

Supertitles by Christopher Bergen, San Francisco Opera.

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The performance will last approximately two and one-half hours.

Don Quichotte/Synopsis

"Here lies the formidable knight who carried his gallantry to such lengths that even death, when it took him, could not defeat him. He stood up to the whole world. He was the scarecrow and the bogeyman of the world; that which assured his happiness was to die a wise man and to have lived a madman."

—Cervantes

ACT I

The action takes place in the poor quarter of a Spanish town. In this so-called Court of Miracles (where "blind" beggars could see and "lame" beggars could stop limping), in this den of thieves, a bourgeois couple had its suitcase stolen. Its contents are intended for Dulcinée, the town's beloved courtesan, who was chosen by the mob as their queen. The knight Don Quichotte and his squire Sancho Pança arrive, carried in triumph amidst the cheering crowd. At Quichotte's insistence, but against his own will, Sancho distributes money to the beggars who surround him. Having fallen in love with Dulcinée, Quichotte serenades her, but is interrupted by Juan, one of the young woman's suitors. A duel between the two men is inevitable. Dulcinée intervenes and separates them. Amused by Don Quichotte, she agrees to become his sweetheart on the condition that he bring back her necklace which had been stolen by bandits. The knight promises to retrieve the stolen jewelry.

ACT II

On the road leading to the bandits' camp, Quichotte composes a couplet intended for Dulcinée. The exasperated Sancho tries in vain to divert his master from a passion which can only bring them trouble. As he rants, a broken-down windmill is seen on the horizon. To Sancho's despair, Quichotte attacks the windmill, which he takes to be a monstrous giant who must be felled.

ACT III

Accompanied by the terrified Sancho, Don Quichotte reaches the bandits' camp. Sancho flees when the outlaws arrive and seize the old knight. Indifferent to their blows and jeers, he commends his soul to God. The bandits kneel before Quichotte as before a saint, begging for pity and asking him to bless them.

ACT IV

Dulcinée is bored—tired of her frivolous existence and her failed attempts at true love. Her companions try to distract her from her melancholy. The courtesan is astounded when she sees the arrival of Quichotte and Sancho. Quichotte tells Dulcinée that he has been victorious over the bandits, but she doesn't believe him. The sight of the necklace which he has retrieved for her dispels all her doubts. She embraces the elderly knight, who asks her to marry him. Dulcinée laughs at the idea but, touched by his selfless love, tells him that she is unworthy of his love, for she is really a courtesan. Don Quichotte thanks her for her candor, but is crushed by her rejection. Dulcinée tries to console him. Sancho defends his master against the mockery of the crowd.

ACT V

Having lost all his illusions, Quichotte pours his heart out to his faithful Sancho. He evokes his past, his hopes, his love. Gazing at the stars, he seems to recognize the image of Dulcinée in one of them, even hearing her voice. Death overtakes him in this moment of supreme ecstasy.

—Charles Roubaud

Don Quichotte

Photos taken in rehearsal
by Larry Merkle



Samuel Ramey



Katherine Ciesinski

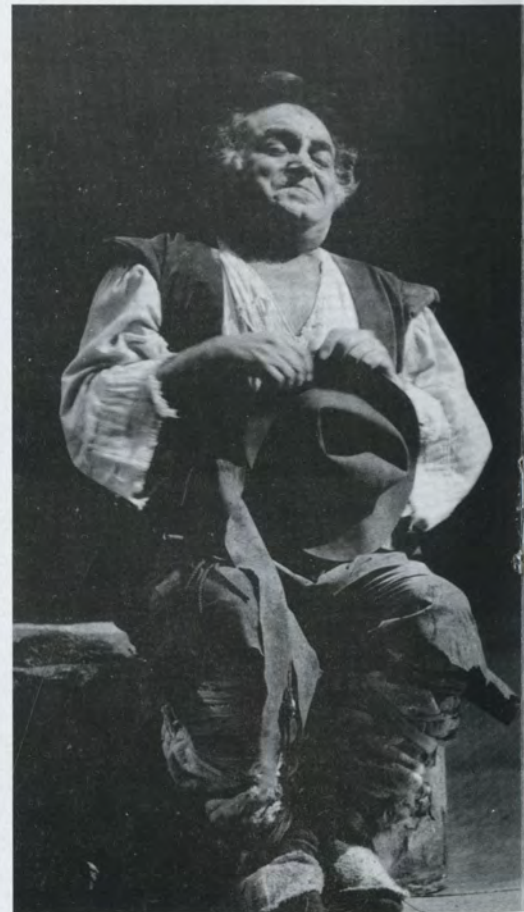


Samuel Ramey

Samuel Ramey

Katherine Ciesinski

Michel Trempont





Samuel Ramey, with members of the S.F. Opera Chorus and a group of Supernumeraries



Samuel Ramey, Michel Trempont



Samuel Ramey, Katherine Ciesinski

San Francisco Opera Chorus, Corps de Ballet, Supernumeraries

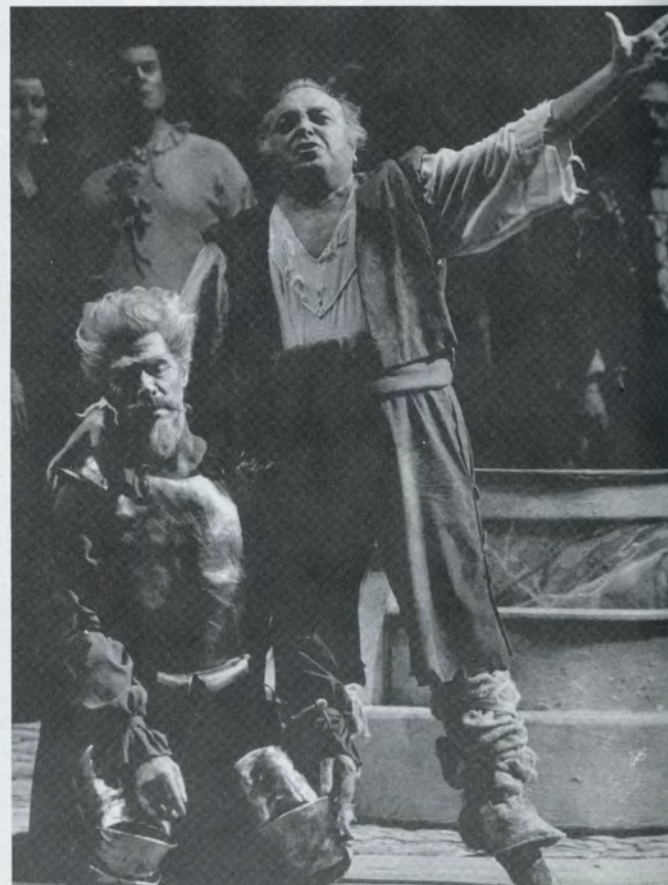




(L. to r.) Kip Wilborn, Kathryn Cowdrick, Katherine Ciesinski, Dennis Petersen, Mary Mills



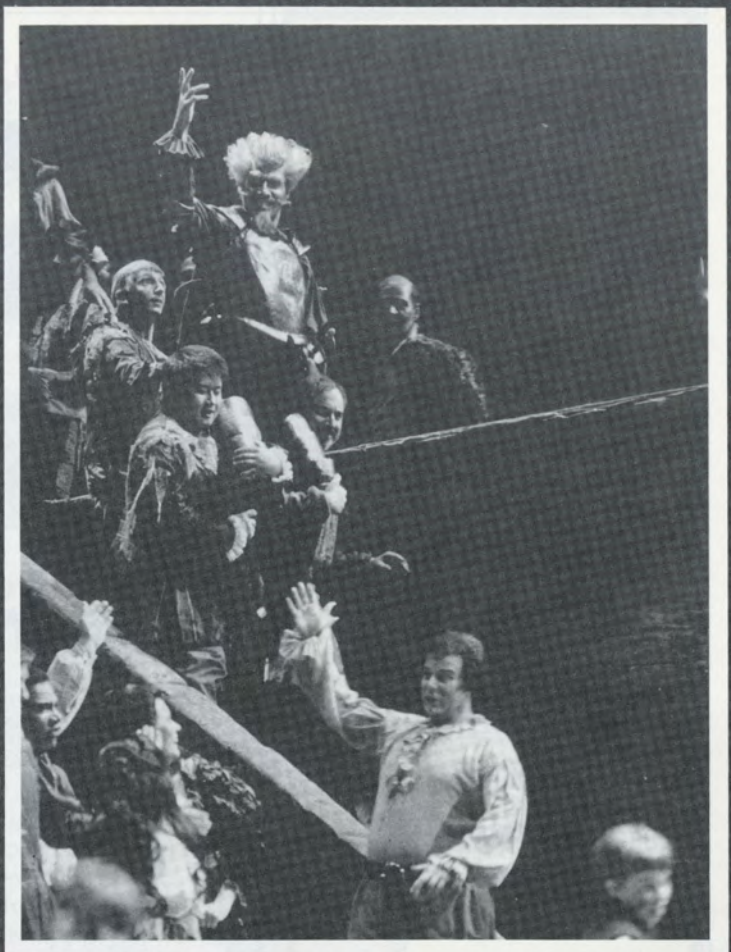
Katherine Ciesinski, Michael Lipsky



Samuel Ramey, Michel Trempont

San Francisco Opera

*Samuel Ramey, Michel Trempont;
(Inset) Samuel Ramey, S.F. Opera Chorus
and Supernumeraries*



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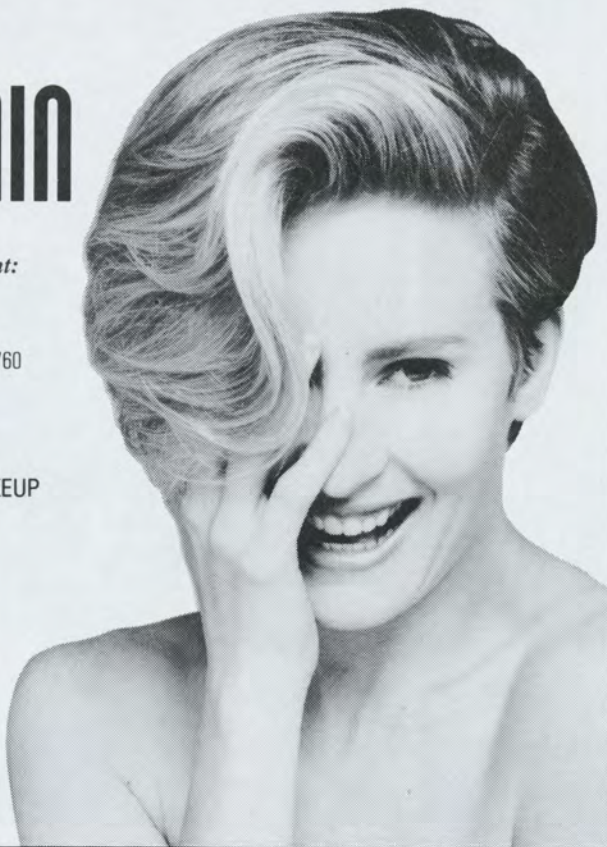
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DENNIS PETERSEN

American tenor **Dennis Petersen** portrays Juan in *Don Quichotte*, a Judge in *Un Ballo in Maschera*, and Pisandro in *Il Ritorno d'Ulisse in Patria*. Since his 1985 San Francisco Opera debut, he has appeared here in over 15 productions, and was seen most recently as The Marquis in last fall's presentation of *Lulu*. In 1987, Petersen made his debut with the Vancouver Opera in *Le Nozze di Figaro*. Additional debuts that year included his first Tamino in *Die Zauberflöte* with Cedar Rapids Symphony; Beethoven's Ninth Symphony with the Fort Wayne Symphony; and Jacquino in *Fidelio* with the New Jersey Symphony. His engagements in 1988 included the Fox in Janáček's *The Cunning Little Vixen* in Vancouver, the title role of Offenbach's *Christopher Columbus* with the Opera Ensemble of New York, and the Duke of Mantua in *Rigoletto* with Sarasota Opera. That same year he was featured in the Opera Center's Schwabacher Debut Recital series. Most recently, he has appeared as Don José in *Carmen* in Iowa, the Duke at Chautauqua, and Remendado in *Carmen* in London and Tokyo. Future engagements include his debut at the Lyric Opera of Chicago as Mime in *Das Rheingold*, Don Basilio in *Le Nozze di Figaro* and Jacquino in *Fidelio* for New Orleans Opera, Handel's *Messiah* with the St. Paul Chamber Orchestra, and a concert presentation of *Salome* with the Boston Symphony.

A 1988-89 Adler Fellow with the San Francisco Opera Center, bass **Dale Travis** appears in four roles this season: the First Workman in *Wozzeck*, the Chief Bandit in *Don Quichotte*, the Major Domo in *Capriccio*, and Frank in the Family

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DALE TRAVIS



JULIUS RUDEL

Performance of *Die Fledermaus*. He made his Company debut in 1988 singing five roles, and appeared on the stage of the War Memorial last summer as Lord Krishna in *Satyagraha*. He was seen here last fall as Pistola in the Family Performance of *Falstaff*, the Theater Manager and the Banker in *Lulu*, the Imperial Commissioner in *Madama Butterfly*, and a Watchman in *Die Frau ohne Schatten*. As a member of the 1986 and '87 Merola Opera Program, he sang Don Alfonso in *Così fan tutte* and the title role of *Don Pasquale* and toured with Western Opera Theater for two seasons, performing in *Don Pasquale* and *La Bohème*, a production which also traveled to China. A native of New Jersey, Travis received his bachelor's degree from Susquehanna University and both a master's degree and an Artist Diploma in Opera from the University of Cincinnati's College Conservatory of Music. The recipient of numerous awards and scholarships, including winner of this year's Metropolitan Opera Pacific Region Auditions, he has been heard locally in the title role of *Don Pasquale*, as Dr. Bartolo in *The Barber of Seville*, and as Don Alfonso in *Così fan tutte* with Opera San Jose; as Méphistophélès in *Faust* and as Falstaff in Gordon Getty's *Plump Jack* with Marin Opera; and as a soloist in Mozart's Mass in C Minor and Beethoven's Ninth Symphony with the San Francisco Symphony, Bach's Mass in B Minor at the Carmel Bach Festival, Mozart's *Coronation Mass* with the Santa Rosa Symphony, and in Bach's *St. Matthew Passion* with the Sacramento Symphony.

Following several successes in French opera, conducting *Pelléas et Mélisande* in his San Francisco Opera debut in 1979, *Samson et Dalila* in 1980, as well as *Manon* and *Le Cid* in 1981, **Julius Rudel** returns to the War Memorial podium for *Don Quichotte* and *Die Fledermaus*. He was director and principal conductor of the New York City Opera for 22 years, and during that time developed his versatility in a repertoire that ranges from the baroque to the contemporary. It was also during this period that he established himself as one of the leading conductors on the international scene. Rudel has led performances (drawn from his repertoire which exceeds over 170 operas) in the opera houses of Vienna, Munich, Chicago, Paris, Rome, London, Berlin, and New York's Metropolitan Opera. In 1979, after leaving the New York City Opera, he began a six-year tenure as music director of the Buffalo Philharmonic and extended his symphonic activities through guest engagements with orchestras in the U.S. and Europe. One of the orchestras with which Rudel formed a special relationship is the Orchestra of St. Luke's. In their Carnegie Hall and Caramoor Festival concerts, they have performed many of the standard and unusual works, leading to a series of recordings which include symphonies of Schubert and music of Kurt Weill. Maestro Rudel has garnered seven Grammy nominations and one Grammy award for some of his numerous recordings, which include complete performances of *Manon*, *Cendrillon*, *Mefistofele*, *Rigoletto*, Weill's *Silverlake*, Ginastera's *Bomarzo*, *I Puritani*, and Handel's *Giulio Cesare*, which won the Schwann award for the

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CHARLES ROUBAUD

best opera recording. He has also made several television films with such artists as Eva Marton, Kiri Te Kanawa and Frederica von Stade. Additional posts he has held during his career were the music directorships of the Cincinnati May Festival, the Caramoor Festival, and the Kennedy Center in Washington, D.C., where he directed the Center's inaugural seasons. The recipient of numerous international awards, he was made a Chevalier des Arts et Lettres by France and has been decorated by the governments of West Germany, Israel, and his native Austria. The seasons ahead will see the maestro return to several U.S. opera houses, including the Metropolitan, in addition to many European music centers. He will also continue to conduct leading orchestras here and abroad and will return to the studio for further recordings.

Charles Roubaud, in his United States opera debut, directs San Francisco Opera's premiere production of *Don Quichotte*. Born in France, he was educated at the University of Marseilles and received a degree in design. From 1982 to 1986 he was assistant director to Jacques Karpó at the Marseilles Opera, where he worked on over 25 productions. He made his debut at the Orange Festival in 1983 with *La Forza del Destino* and *Nabucco*, and returned in 1985 for *Simon Boccanegra* and in 1986 with *Tannhäuser*. His first assignment in Barcelona was as assistant director of Massenet's *Hérodiade* in 1983, returning to Spain in 1988 for *Il Trovatore*. Additional European debuts include *Samson et Dalila* in Parma in 1985, and *Aida* in Bonn last year. He directed his



VICTORIA MORGAN

own production of *Don Quichotte* at the Marseilles Opera in 1986, and reprised his staging of the opera in Avignon, Toulouse, Bordeaux and Liège. Additional new productions include *La Cenerentola* in Marseilles and Metz; Henri Tomasi's *Miguel de Mañara* in Marseilles; *Dialogues of the Carmelites* in Marseilles and Avignon; *Manon* in Bordeaux; and *Pelléas et Mélisande* and *Lucia di Lammermoor* in Marseilles.

In her third year as Ballet Mistress for San Francisco Opera, **Victoria Morgan** created the dances for *Don Quichotte* and *Un Ballo in Maschera*. She was a principal dancer with San Francisco Ballet and Ballet West, and performed lead roles in ballets choreographed by George Balanchine (*Chaconne*, *Stars and Stripes*, *Prodigal Son*, *Symphony in C*, *Serenade*); Michael Smuin (*The Tempest*, *Romeo and Juliet*, *Songs of Mahler*, *Stravinsky Piano Pieces*); Lew Christensen (*The Nutcracker*, *Airs de Ballet*, *Con Amore*, *Beauty and the Beast*); as well as in contemporary pieces created by Jiri Kylian, Elisa Monte, Bruce Marks and William Forsythe. Miss Morgan has also choreographed works for the San Francisco Ballet, Utah Ballet, Ruth Langridge Company, Mountain Play Theater, and S.F. Dance Theater. In her many television appearances, she has performed as soloist in Smuin's *The Tempest*, Robert Gladstein's *Symphony in Three Movements*, Robert Sund's *Women's Song*, and was featured choreographer and dancer in the documentary *The Creation of O.M.O.* She graduated magna cum laude from the University of Utah with an M.F.A. (receiving the university's Young Alumni award in 1987), and has



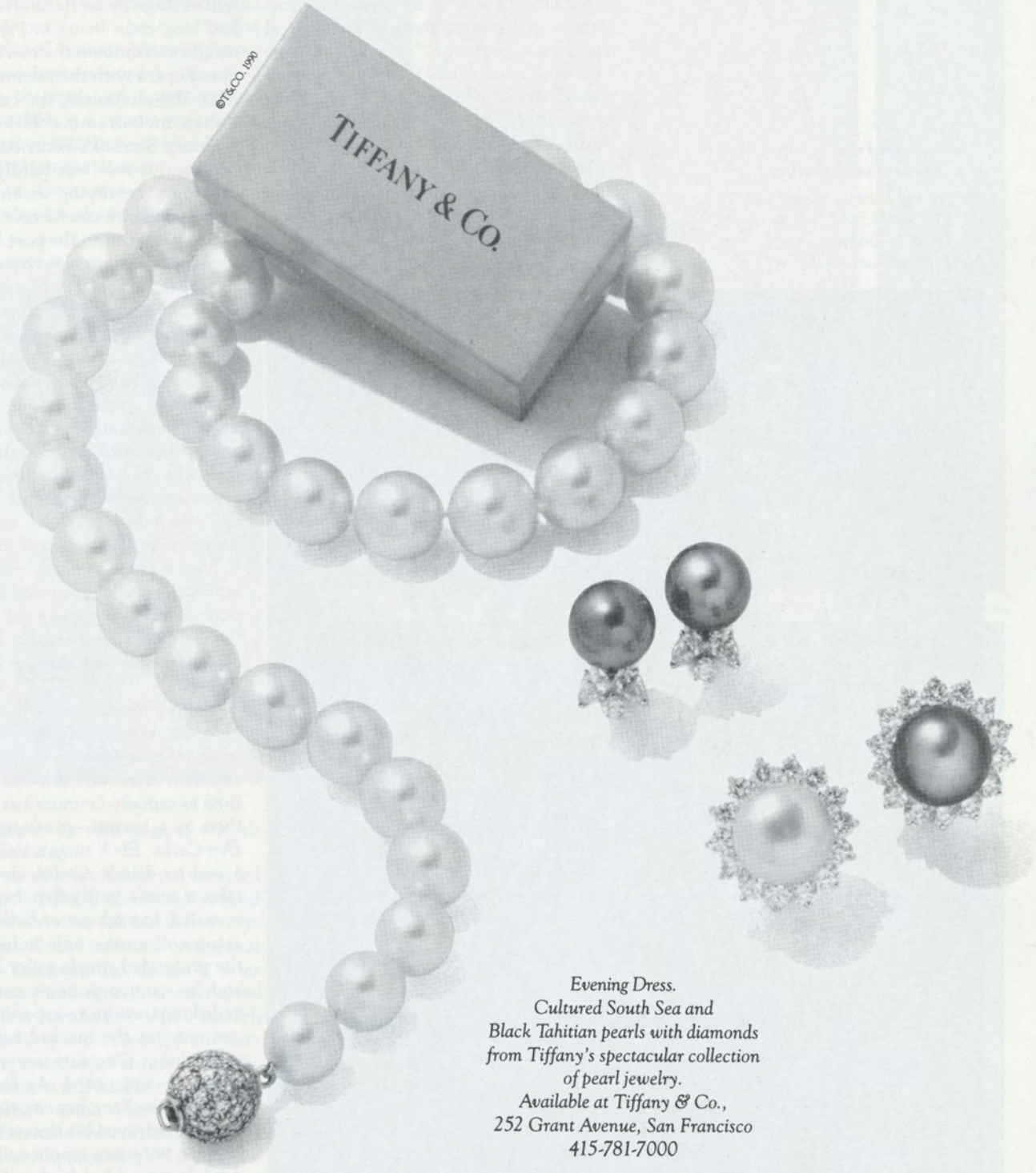
JOAN ARHELGER

been awarded grants for her choreography from the National Endowment for the Arts, the California Arts Council, and the Djerassi Foundation.

San Francisco Opera Associate Lighting Designer **Joan Arhelger** created the lighting schemes for the Company premieres of *Die Entführung aus dem Serail* and *Don Quichotte*. Since joining the SFO in 1983, she has been responsible for the lighting of *La Traviata*, *La Sonnambula*, *L'Elisir d'Amore*, *Anna Bolena*, *Werther*, *Der Rosenkavalier*, *The Medium*, *Le Nozze di Figaro*, *Tosca*, *Fidelio*, *Maometto II* and *Manon Lescaut*. She also served as lighting supervisor for the entire 1986 Summer Season. Her opera credits in lighting design include productions for Wolftrap Company, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, Seattle, Anchorage, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS *Great Performances* series), and with numerous dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" Festival in Herbst Theatre. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons, she was the resident lighting assistant for Washington Opera at the Kennedy Center.

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Continued from page 32

unsung, and of course the serenade must take priority. The situation hovers between the comic and the serious. Quichotte is certainly an amusing eccentric; but just as he is totally absorbed in his interior world, so are we.

Act IV works similarly, again beginning in festivity with Dulcinée and her guests, but turning towards introspection when Quichotte appears. One might, indeed, be tempted to say that this is an opera which is continually turning

inward, were it not that Act II works the other way, beginning with Quichotte soliloquizing and composing verses in honor of Dulcinée, and ending with his attack on the windmills. The direction is reversed, but the balance remains.

Sancho Pança and Dulcinée also help to give the opera a sense of balance, for they offer contrasting foils to Quichotte. Sancho is the peasant, concerned with his own physical well-being, blunt and truculent, without claim to courage, skeptical

of women; while Dulcinée, far from being Cervantes's tavern wench, is an elegant, sophisticated courtesan, a prey to melancholy and ennui since she is all too sadly aware of the rapidity with which youth passes and the years accumulate. Sancho the earthy and Dulcinée the disillusioned—they are both antitheses of Quichotte's idealism.

Yet, despite themselves, each of them is touched by his idealism and drawn into the field of his influence. Sancho knows that windmills are windmills, yet finds himself joining in Quichotte's challenge, "Géant, géant!" (Giant, giant!). Dulcinée scoffs at the very idea that anyone should mention her name and marriage in the same breath: her mocking laughter in Act IV is one of the most devastating and terrible moments, at least in the present writer's experience, in all opera. But it needs only for Quichotte to bow his head—only the dignity of his "O réponse fatale! Peu de mots ont suffi pour me désespérer" (O fatal reply! So few words have sufficed to destroy my hopes)—for Dulcinée to be touched as she likely never was before, prompting a duet of the most exquisite tenderness, filled with nostalgia for an innocence that is lost beyond recall.

As Dulcinée leaves the stage, her myrmidons return to continue their jeering at Don Quichotte, and Sancho rises to his defense. As he does so, he is lifted right out of his normal character: it is as if, inspired by the example of his master, he moves on to a new and totally unsuspected plane—a new level of nobility. The present writer will never forget being present at two performances of a production by Carl Ebert at the 1965 Wexford Festival. The revelers fell back, surprised and abashed, and melted away by twos and threes, leaving Sancho and Quichotte alone, the one supporting the other. At each performance it became difficult to see the ending of the act, one's eyes were so blurred with tears...

Sancho and Dulcinée are not, of course, the only characters who are touched, and cleansed, by Don Quichotte's example. This thematic pattern—for it is nothing less—provides the whole point of Act III, where the bandits, at first threatening and violent, soon fall at his feet, overcome by his pattern of saintliness.

For the extrovert "Spanish" sections of this opera—particularly in Acts I and IV—Massenet uses a brightly colored orchestral palette, exactly as one would expect from the composer of the ballet music from *Le Cid* and the early orchestral suites. In several later operas, and

ENRIETTI, 1910



Lucy Arbell as Dulcinée in a scene from Act IV of the first performance of *Don Quichotte*.

especially in *Le Jongleur de Notre-Dame*, he had, however, pursued a more economic, subtle vein of writing, and it is this that he develops further here in all the more intimate sections. He can write with Mozartian delicacy, as in the Act IV passage where Don Quichotte and Sancho return from their quest for the stolen necklace. Or, master of academic theory though he was, he can establish the mood of Act V by opening it in absolute simplicity: with a passage which, beginning in octaves, moves into simple two- and three-part counterpoint. Virtually all of the last act is made up either of such passages or of reminiscences of melodies heard earlier in the opera. On the one hand the effect is to draw all the threads of the opera together for us; on the other, to end it on a note of dignified restraint, of understatement which is all the more moving for its economy of means. There are no grand gestures in the last act of *Don Quichotte*, but rather an intensely intimate leave-taking of this "chevalier errant... qui redresse les torts" (this knight-errant... who redresses wrongs).


It remains only to ask: why did this subject move Massenet so profoundly? He was, as we know, a composer who immersed himself in every subject he undertook. Before he began composing an opera, he would learn the libretto by heart, so that its characters, its situations, its very words became his imaginative world, and the music grew up around the text in his mind. But though this is the reason for his infallible sensitivity as an interpreter of emotions and verbal nuances, it is not the ultimate explanation of why he responded so profoundly to the story of Don Quichotte. To answer this question, we must remember that he was himself a seeker of perfection, an aspirant after ideal beauty, just as Don Quichotte was. Quichotte, seeking rhymes to celebrate his Dulcinée, is the prototype of every creative artist; but he is also, more specifically, a symbol of Massenet, seeking to express his ideals of beauty in music. Quichotte, the tilter at windmills, is an amused self-portrait of Massenet, exposed to the gusts of life. Quichotte, whose devotion to an ideal of womanhood is lavished upon an object who cannot measure up to his dream, is Massenet, striving for platonic perfection and realizing that his achievement, however perfect it may seem to us, is flawed in his own eyes by his own human limitations. The vision, the platonic idea, always remains beyond reach.

Don Quichotte is the most personal, the most private, the most secret of all the Massenet operas because, in a word, the titular knight is Massenet himself. ■

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ABOUT Cervantes

By CHRISTOPHER HUNT

Somewhere around the year 1600, two aged knights were conceived. Each was to give birth to an adjective, the one bluff, plump, English, *Falstaffian*; the other gaunt, grotesque, Spanish, *Quixotic*.

More precisely, around 1615, two old and crazy men, very near the ends of their lives, became, in a gentle, lucid literary moment, aware of their insanity: English King Lear, awakening to the spirit-vision, as he thinks, of his lost daughter Cordelia—

I am a very foolish fond old man . . .
. . . And, to deal plainly,
I fear I am not in my perfect mind.

—and Spanish Don Quixote, freed of all visions, dying in his bed after losing in single combat the right to continue his wonder-filled, self-deceiving imitation of El Cid, of Arthur, Tristram, Amadis, and the other great knights-errant of fantastic poetical fiction—

I am no longer Don Quixote de la Mancha but Alonso Quijano, whose mode of life won for him the name of "Good." I am the enemy of Amadis of Gaul and all his innumerable progeny; for those profane stories dealing with knight-errantry are odious to me, and I realize how foolish I was and the danger I courted in reading them; but I am in my right senses now and I abominate them.

Falstaff, Lear, Don Quixote—all read about more than read. Shakespeare and Cervantes, only begetters of these universal symbols, died a year later, in 1616, within ten days of each other. Shakespeare's plays slowly became (fully only in the 19th century) the most performed in the world; Cervantes's novel attained unequalled popularity at once, becoming the most translated, most published work of fiction in the world (until per-

All illustrations are by Gustave Doré (1832-1883), first published in 1863 in *L'Ingenieux hidalgo Don Quichotte de la Manche*.



haps some of the recent pulp-fiction of universal paperbackdom). But Cervantes remained poor to his death.

The Licentiate Marques Torres, the Spanish official censor who wrote an introductory endorsement to the second part of *Don Quixote*, said he had come across people everywhere in Europe who knew the first part almost by heart, and Cervantes's other works too:

I was obliged to tell them that he was old, a soldier, a gentleman, and poor, to which one of them replied, "How is it that Spain has not made such a man very rich, and maintained by the State Treasury?"

It is of course a question asked of many original artists even up to our own time.

In the Prologue to his *Exemplary Novels* [*Novelas ejemplares*, 1613], Cervantes wrote directly about himself. It is more than we know about Shakespeare:

He whom you see here with the aquiline countenance, the chestnut hair, the smooth brow, merry eyes, the nose hooked but well proportioned; the silver beard which less than twenty years ago was golden; large moustache, small mouth, the teeth not much, only six of them and these in poor condition and badly placed with no two of them corresponding to any other two; his figure between two

extremes, neither tall nor short, high coloring, more to fair than dark, somewhat stooped in the shoulders, and not too light on his feet, this I tell you is the author of the *Galatea* and of *Don Quixote de la Mancha*.

Miguel de Cervantes was born in 1547, in the small town of Alcalá de Henares not far from Madrid. Once an important center, with a university older than that of Madrid, Alcalá had gone down in the world. But the memory of past glory lingered. And past glories were to obsess Cervantes's supreme creation, what Victor Hugo called "heroism mounted on fatigue," *Don Quixote*, the *Caballero de la Triste Figura*, the Knight of the Mournful Countenance.

Alcalá's glory had been small-town glory, but it occurred at a time when small-town affairs mattered, for Spain, only a hundred years earlier, had been no more than a collection of disconnected small-town states, none of them to be reckoned with in world affairs. In that hundred years the shape of Europe was transformed. By 1550, Spain was a world power and the Christian world's prime champion of Catholic orthodoxy, a rival about whose power the Pope was pretty nervous.

It had been an astonishing rise. In 1492 Columbus had sailed west, searching for new Asian trade routes for the vital spice

markets. Spain had claimed and settled the "Indies" that he found. The first trans-Atlantic empire they thus created had Europeans thinking west for the first time ever. And then, a generation later, dynastic maneuvers and chance had added to Spain's "power base" a European empire strewn in scattered territories diagonally across the continent from the Netherlands to Italy.

Epoch-making as the discovery of a New World across the westward ocean was to prove, 1492 had brought another event of far greater impact for Spaniards of the time: the expulsion from the Iberian peninsula, after 600 years of occupation, of the "Moors," the ruling peoples of Islam. Islam, whose seemingly irresistible engorgement of the Mediterranean world, lighted by Mohammed in the seventh century, had been stopped just north of the Pyrenees by Charles Martel at Poitiers in 732.

For over half a millennium Europe had been contending with the Islamic presence, a giant arc of power stretching southwards from southern Turkey over all of Northern Africa and up through Spain: one gigantic monotheistic unity abutting the Christian monotheism to its north. But that northern amalgam of peoples, united in their Catholic faith, was irrevocably disunited some 30 years before Cervantes's birth, when Martin

Christopher Hunt, formerly an artistic administrator to the S.F. Opera, directed PepsiCo Summerfare, the international performing arts festival at N.Y. State University, Purchase, until its closure in 1989.

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Luther nailed his religious protest to the church door in Wittenberg (Hamlet's university town) and set the Anglo-Saxon north in collision of faith against the Latin south. When Islam lost Spain, it seemed a giant step forward for Christian man. But, in pendulum fashion, only a generation earlier a new push in the east had brought Islam to Constantinople, and after Constantinople, won in 1453, steadily yet further north and west, across the Bosphorus, and over the Balkans. By 1553 they were at the gates of Vienna. And all Europe trembled.

For centuries, mention of "the Turks" sent European children frightened to bed. It still did in Mozart's time. Capture by "the Turks," and the imprisonment of European women in Islamic seraglios, was a real threat for centuries, not just the stuff of light Viennese operas. For Shakespeare's audience, a "Moor" was a terrifying and untrustworthy species, even if he were the long-proven General of a Venetian-Cypriot military force!

Turkish or "Barbary" pirates ravaged shipping on the Mediterranean from Cyprus to Catalonia. Venice alone found a fragile *modus vivendi* with Islam. Her conniving diplomacy and competitive maritime skills kept trade open for the West despite marauding pirates. But then in 1570 Sultan Selim II attacked Cyprus, a Venetian territory. And all Europe shook.

Europe's Mediterranean powers for once reacted fast and together. In 1571, Venice united with the Papacy, Spain and the Order of the Knights of Malta in a short-lived but crucial confederation

known as the Holy League. Under Don Juan of Austria, the bastard son of Spain's Charles V, the League's combined forces met the main Islamic fleet in the Bay of Lepanto, off Corfu, and decisively defeated them. It was a famous victory. For one of the hundreds of smaller characters that people *Don Quixote*, there was no doubt of its importance:

... that day, which was so fortunate for Christendom, all the nations of the world were disabused of their error in imagining the Turks to be invincible on sea—on that day, I say . . . , Ottoman pride and arrogance were broken.

Among Don Juan's forces, a Spanish soldier with poetic ambitions named Miguel de Cervantes was badly wounded three times, losing a hand in the process. It was to remain the high point in his life. Years later, the author whose work was talked of throughout Europe and the New World, was still being referred to as *El manco de Lepanto*:

... if today [he wrote nearly 40 years later] someone should offer to do the impossible for me, I would still choose to have taken part in that prodigious action than be healed of my wound and not to have taken part in it.

The Mediterranean in Cervantes's time, therefore, was the air between the twin arched pincer blades of Islam and Christianity. Spain was where the tips of the blades had for so long crossed. And if religious fervor and the fear of Islam were fervent throughout Europe, they were perfervid in Spain. Nowhere was



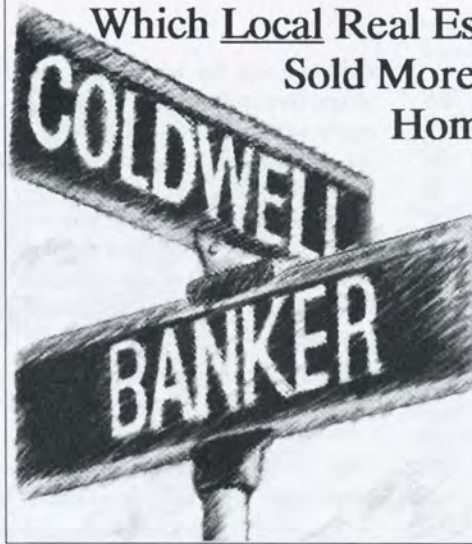
the church more fanatical and precise. The Inquisition worked its obsessive mission with deadly efficiency. In the year Cervantes was born, 1547, the first *Index* of forbidden books was published. And so were Spain's first *Purity-of-Blood* statutes, a foretaste of the imminent expulsion of Jews, and of Moriscos or "New Christians," whose blood, in good Spanish Catholic eyes, was irrevocably tainted by Islamic forebears.



Cervantes's attitude to what we cannot see as anything but racism is unclear. He was of his time. Don Quixote shares the traits of his age, as do Shylock and—most pertinently—Othello. But when Sancho Panza's friend, who is a Morisco expelled from Spain, tells his story, it is filled with savage irony: the king's representative in charge of the Morisco's expulsion, the friend says,

... will not be influenced by prayers, promises, gifts, nor pity; for although it is a fact that he combines justice with mercy, he views the entire body of our race as contaminated and rotten. Therefore his cure is to amputate rather than to apply a more gently remedy Not one of our race remains concealed to later sprout, like a hidden root, and bear poisoned fruit in Spain, now cleansed, now freed from the terrors which our numbers caused her. What a heroic

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decision of Philip III . . .

I was compelled to believe in the truth of the ruinous intentions of my race . . . we were punished with the penalty of banishment. To some it might seem a gentle and indulgent fate, but to us it was the most calamitous thing that they could inflict upon us. Wherever in the world we are, we weep for Spain. After all, we were born there, it is our fatherland.

The young Cervantes published his first poems in 1567, when he was twenty. Poetry remained his unattainable ideal. As Don Quixote was to put it:

I liken poetry, sir, to a young, tender virgin of surpassing beauty, whom many other virgins, that is to say all the other sciences, have the duty of embellishing, ornamenting and informing.

But his lack of poetic achievement remained a grief of the mind to the end:

I, who must ever strive, sleepless,
To make it seem I am a poet
Which Heaven has denied me.

But in 1568 it seems that he got into some kind of affray that led to a precipitous flight. He was sentenced to have "his right hand cut off in public—*con verguenza publica*— with ten years of exile from the capital and other penalties." As

it happened, he was away nearly ten years, five in Italy on military and diplomatic service, five in captivity in Algeria—and he lost a hand, though his left, in the battle of Lepanto. His ransom, after five years' captivity, was paid by his family and by Trinitarian monks.

The theater had caught him early. Cervantes's *alter ego* Don Quixote speaks for him:

Since my childhood I have been crazy for the theater, and in my youth I was really stage struck.

So he tried to make a career as a playwright after his return from "Moorish" captivity. Spanish theater was still rather a primitive affair on the streets, soon to be transformed by Lope de Vega and then by Calderón, as in England by Shakespeare. And his plays were not successful. They didn't, he wrote, have "cucumbers or things of that sort hurled on the stage." But then appeared "the monster of nature, the great Lope de Vega, who carried off the crown of drama." Later, in 1598, Philip II closed the theaters of Madrid:

People are drawn to idleness, delights and pleasures, and their minds are turned from warlike pursuits; and with the indecent dances that these comedians everyday invent, and with

the festivals, banquets, and comedies, the people of Spain are becoming soft and effeminate and unfit for work and war.

Cervantes had married, it seems not happily, in 1584, the same year that he had had a daughter by a woman, Ana Franca, whom he had met barely a year earlier. In *The Judge of Divorces* (*El juez de los divorcios*) he put into the mouth of one character what sounds—as is often the case with Cervantes's writings—like an autobiographical note. With sympathy his fictional wife reports:

I mean I thought I was marrying a normal man, but after a few days I discovered that I had married a block-head . . . [who] doesn't know right from left, or try to find ways and means to earn a little money to help support his home and family . . . he tosses restlessly all night. I ask him what's wrong. He answers that he is composing a sonnet in his head for a friend who has asked for it; and he is determined to be a poet, as if it weren't the poorest profession in the world.

Poetic and theatrical rewards being what they were, in 1587 Cervantes took a job that was to last, on and off, for seven years as a government commissioner of taxes, initially requisitioning



supplies for the great Armada of 1588. His orders required him

... to confiscate by force whatever quantity of wheat and barley was to be found in the possession of whom-ever, whether his status be ecclesiastical or secular ...

But the church excommunicated him for taking the "whether ecclesiastical" literally. He applied in 1590 for government positions in the new Americas begging the king for

... any one of the three or four positions presently vacant in the Indies, namely that of the auditor's office in the New Kingdom of Granada; the governorship of the province of Soconusco in Guatemala; or the accountancy for the galleys of Cartagena, or magistrate of the city of La Paz.

But he didn't get the appointments. And his affairs did not prosper. In 1592 he was arrested and imprisoned for debt, and he was again jailed in 1597. He continued to write—poems, short novels, and pastorals, and he made further attempts at theatrical success. In the



prologue to *Eight Comedies and Eight Interludes*, published in 1615, he wrote

Some years ago, I found myself once more at leisure and thinking that time had not yet dimmed my reputation, I took up writing plays again. But I found no birds in yesteryear's nests. I mean I found no managers who

wanted them, though they knew I had them.

He published the first part of *Don Quixote* in 1605; the second part ten years later, barely a year before his death.

Cervantes's birth coincided elsewhere in Europe with the death of Henry VIII of England. And of François I of France, the original of the licentious Duke in *Rigoletto*. Montaigne, whose *Essays* brought new depths of public introspection to European mores, was 14 years old. As Montaigne was born, Ariosto died, whose *Orlando Furioso* had had Europe's readers in a fever of obsessive concern with a fantastic knight, mad for love, who fought unimaginable battles with supernatural embodiments of evil. In Spain, St. Theresa of Avila, whose autobiography would combine something of Montaigne's down-to-earth humanism with a peculiarly Spanish religious fervor, was 32.

All these elements—humanism, religious fervor, adoration of knightly romances, madness, fear of Islam and on its base fierce ethnic hatreds, the arrogant aristocratic abuse of power, devo-

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tion to a ghostly military code—all combined in the background texture of that profoundly inventive fantasy *The Ingenious Gentleman, Don Quixote de la Mancha*.

I've given in *Don Quixote*, to assuage
The melancholy and the moping
breast,
Pastime for every mood, in every
age—

—Cervantes, that shadowy author, comments on his own book at the outset of its second part. There are echoes of Hamlet's words to the players and Polonius's advice to Laertes, exquisitely combined, in the advice of "a friend"

Labor also so that, when he reads your story, the melancholic is moved to laughter, the happy man to laugh still more, judicious people marvel at its inventiveness, the unschooled are not affronted, the solemn ones do not despise it, nor the prudent fail to applaud it.

For some, the book—in its two parts of around 1,000 pages of small type—has been about the connection between so-called real life and fiction. Its events are contemporary with Cervantes, and thus take place long after the imagined time of his *hidalgo's* idols, the knights errant of European fiction. Where those romances took place among great castles in fantastic landscapes, Don Quixote travels the rough and hot roads of a Spain still simple, even primitive. In his dusty village, the aging Don Quixote-to-be reads of fantasy times:

He buried himself in these books [of chivalry] to such an extent that he spent his nights, from sundown to sunrise, reading them as if it were bright daylight and his days, from daybreak to sunset, blear-eyed as if it were night. So it came about that, from lack of sleep and too much reading, his brain became dry and he eventually lost his sanity.

But is Quixote mad? Was Hamlet? The penetrating sanity of some of his comments puts it in doubt. Others in the book, however, are sure:

Don Diego asked his son what sense he had made of their guest's wits. He replied: 'All the best doctors and all the best fair-copyists there are in the world will not be able to correct the flawed scrawl of his madness: he is a particolored lunatic, full of lucid intervals.'

In his delusions, Quixote parallels Spain of the Golden Age—a vast new realm built on fragile foundations, overstretched by the demands of new wealth and power, overreaching itself till the collapse in 1588 of the newest thrust of ambition, the Armada that would add Britain to the Spanish empire; in the Armada's aftermath, the reality of failure clashed intolerably with the delusions of grandeur.

My sole endeavor [Quixote asserts] is to bring the world to realize the mistake it is making in failing to revive that happiest of times when the order

of knight-errantry was in the field. But this degenerate age of ours does not deserve to enjoy so great a blessing as that which former ages knew, when wandering men of arms took upon themselves the defense of realms, the protection of damsels, the succor of orphans, the punishment of the proud, and the rewarding of the humble.

Quixote himself is thin and faded, his face distorted by age and the loss of teeth knocked out in one of his earliest, most disastrous skirmishes. But his fights, either with men or imaginary monsters, are by no means all defeats: on the contrary, the tally is roughly equal, and in moral victories the deluded old gentleman is invariably the winner.

As for myself [Quixote may justly claim] I can say that, since becoming a



knight-errant, I am brave, polite, liberal, well-bred, generous, courteous, bold, gentle, patient, and long-suffering when it comes to enduring hardships, imprisonment, and enchantments.

He is a pure knight, but he is also part of an age of ferocious violence and cruelty, an age in which the most gut-wrenching laughter is drawn out by a couple of fellows gouging each other's eyes out, or by the contortions of a cripple whose crutches have been taken by bystanders, or by a dog inflated like a balloon for the pleasure of grown onlookers. Don Quixote is beaten and abused, cruelly deceived for the amusement of others.

Not all around him perpetuate his deceptions. His niece has no illusions, and wishes her deluded uncle had none either—

You want to be thought a fighting man, though you are old; strong, though you are infirm; that you can straighten out wrongs, being yourself bent with years; and worst of all, you pretend that you are a knight when you are not one.

His cherished beliefs are fantasies, beauty a plain and brawny peasant woman with sun-ravaged skin. Dulcinea, he sometimes knows, is no princess. But since he wishes to believe it, it must be true. He points out to the skeptical that Homer's Ulysses and Virgil's Aeneas

... are not depicted or revealed to us as they were but as they ought to have been, that they may remain as an example of those qualities for future generations.

And let anyone doubt that truth at their peril. He encounters travelers on the road:

Let everyone [he cries] stand where he is, unless everyone will confess that there is not in all the world a more beautiful damsel than the Empress of La Mancha, the peerless Dulcinea del Toboso. [The travelers not unreasonably ask for some evidence before swearing to that, but Quixote is not fazed.] If I were to show her to you, what merit would there be in your confessing a truth so self-evident? The important thing is for you, without seeing her, to believe, confess, affirm, swear, and defend that truth.

Quixote's amazed mind sees supernatural enchantments everywhere. That's what Knights Errant do, so he does it too. He has no time for the mundane visions of ordinary mortals. When he encounters the famous windmills, he berates Sancho's flawed perception of reality:

It is easy to see ... that you are not used to this business of adventures. Those are giants, and if you are afraid, away with you out of here and betake yourself to prayer, while I engage them in fierce and unequal combat.

But errors, lies and delusions remain only with others at the close of his life. For the old knight, the adventures are over. And he knows it, with calm certainty.

Cervantes knew the truth too. *Don Quixote* was not a book just to make his contemporaries guffaw—although it did that.

If it doesn't make you laugh, at least it will make you unfold your lips in an ape's grin.

That may not be the image of our civilized selves that most of us would like to hold in our hearts. We, too, prefer our illusions. ■



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deduction results in tax savings of almost \$20,200. Nick and Nora invest their tax savings at 7% interest, which brings them additional income of \$1,400 a year.

• Nick and Nora avoid capital gains tax of \$63,000 on the \$180,000 of appreciation in the real estate because the Trust (unlike Nick and Nora) is permitted to sell non-income-producing appreciated assets and reinvest in income-producing assets with no capital gains tax loss.

Note: The Charitable Remainder Trust is an especially good technique for switching from low-yielding, but highly appreciated, growth stock to an investment that produces high income. There will be no capital gains to pay when the Trust sells the stock, and the donor gets an immediate charitable deduction for income tax purposes as well.

2. CONTINUE TAX-FREE INCOME: GET A CHARITABLE DEDUCTION

Steven, age 65, owns \$100,000 in municipal bonds that pay him tax-exempt interest of \$8,000 a year. He would like to support the training programs for promising young singers sponsored by Opera Center and, in his high tax bracket, could certainly use a charitable deduction. But he wants to continue receiving his tax-free \$8,000 a year.

Here is what Steven does: he transfers the \$100,000 in municipal bonds to a Charitable Remainder Trust and keeps the right to receive exactly \$8,000 a year for the rest of his life. Steven is entitled to deduct up to \$42,300* this year, or on his future tax returns. He invests his tax savings of \$14,805 by purchasing even more tax-exempt bonds. And he continues to receive his tax-free income now from his Charitable Remainder Trust. San Francisco Opera will receive the bonds only after his death and, in keeping with Steven's wishes, will earmark the income for Opera Center programs.

3. EDUCATE A GRANDCHILD WITH A CHARITABLE CONTRIBUTION

Ellen, age 80, wants to help her youngest and favorite granddaughter, 12-year old Courtney, with her schooling. Ellen and her late husband subscribed to the Opera for over 30 years and Ellen had planned to leave the Opera a substantial bequest—\$100,000—under her will.

At the suggestion of her adviser, Ellen instead elects a single gift arrangement to meet both goals. She contributes \$100,000 to a Charitable Remainder Trust which will pay Courtney \$8,000 a year for ten years—a total of \$80,000. Ellen is entitled to an income tax deduc-

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tion of approximately \$49,800* and San Francisco Opera will receive the assets remaining in the Trust at the end of ten years. This arrangement is a very cost-effective way for Ellen to use the same assets to reach several personal goals.

4. AIDING AN ELDERLY FAMILY MEMBER WITH A CHARITABLE GIFT

Both Gerald, age 60, and his mother, age 85, are long-time San Francisco Opera subscribers and deeply committed to our future. Each year, Gerald sends his mother \$6,000, which supplements her income from other sources. At present, he simply writes his mother a \$500 check each month, which comes out of his after-tax income. In his 35% income tax bracket (combined federal and state), Gerald must make almost \$9,300 in pre-tax dollars in order to send his mother a total of \$6,000 each year.

Gerald owns among his assets securities worth \$100,000 which pay him about \$7,500 annually in interest and dividends. He uses the income from these securities to make the payments to his mother. However, in his 35% income tax bracket, Gerald's after-tax income from these securities is only \$4,875. Accordingly, in order to send his mother the full \$6,000 each year, he must supplement

his after-tax income from the securities with \$1,125 from his other investments.

Gerald's advisers suggest that rather than send his mother a check each month from his after-tax dollars, he should simply transfer the \$100,000 of securities to a Charitable Remainder Trust that pays 7.5% of the annual value of the Trust to his mother for her lifetime, then to himself after her death. After Gerald's death, the securities will be used to support San Francisco Opera.

By setting up a Charitable Remainder Trust, Gerald is still able to provide for his mother at the same level, but at a substantially lower cost, since he is no longer using after-tax dollars to make the monthly payments. Gerald's mother instead now receives her monthly checks directly from the Charitable Remainder Trust. Because his mother is in a low tax bracket (17% combined federal and state), her after-tax income from the Charitable Remainder Trust will still exceed \$6,000 annually. Since Gerald no longer receives the \$7,500 annual income from the securities, that income never becomes subject to his high tax rate and he saves approximately \$2,600 in taxes. In essence, the income from the securities has been diverted from Gerald's high tax bracket directly to his mother's much lower bracket.

savings of \$17,850. Gerald's savings from his tax deduction, plus his savings from diverting income to his mother from his high tax bracket, will mean more income to Gerald now and in future years, as well as continued assistance for his mother.

5. GIFTS OF "TIME SHARES" IN VACATION PROPERTY

Chris and Sandy are in their late 50's and have been vacationing at their cabin at Lake Tahoe for the last 20 years. Since retiring a few years ago, they spend up to four months a year at the cabin, which is worth \$150,000. Chris and Sandy would like to make an important contribution to the Opera, but aren't sure that this is the right time. They would like to reduce their income tax bill, however, and increase their retirement income, if possible.

Chris and Sandy satisfy all of these goals by making San Francisco Opera the owner of a one-third share in their vacation cabin. They receive an immediate income tax deduction of \$50,000*. Because Chris and Sandy are in a 35% tax bracket (combined federal and state), the gift will save them \$17,500 in taxes. These tax savings, which they invest at 8% interest, bring them additional income of \$1,400 a year.

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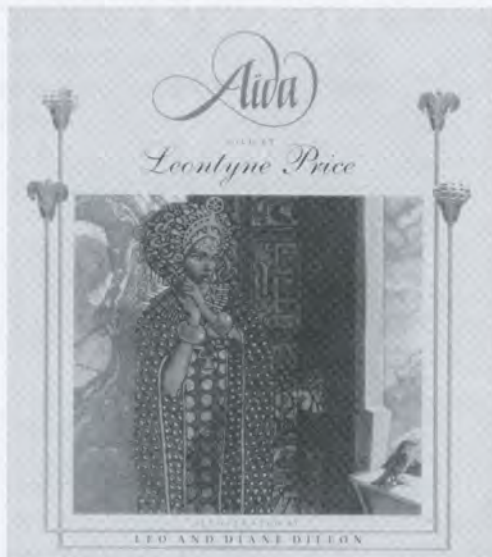
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Chris and Sandy do not change their lifestyle in any way. The Opera theoretically has the right to use the cabin four months of the year, but our real benefit comes when the cabin eventually is sold, probably after the deaths of Chris and Sandy. The Opera, as owner of a one-third interest in the cabin, will then receive one-third of the sales proceeds. In the meantime, Chris and Sandy continue to enjoy the cabin for the rest of their lives, along with the increased income they receive from their charitable deduction tax savings.

6. GIFTS OF HOMES WITH THE RIGHT TO LIFE OCCUPANCY

Louise, who has ushered in the Balcony Circle for many years, is a 75-year-old widow who has written to tell us that she plans to leave her Berkeley home, worth \$400,000, to San Francisco Opera under her will. Louise tells us that she could use some relief from her high federal and state income taxes, as she is in the 35% bracket (combined federal and state). We suggest that Louise consider making a lifetime gift of the house, but keep the right to live in the house for the rest of her life.

By utilizing this particular planned giving technique, Louise's house will pass

to the Opera only after her death—just as it would if she left the house to the Opera under her will; but Louise will be able to deduct a total of approximately \$165,000* this year and on future income tax returns. Her tax deduction will ultimately create tax savings for her of \$57,750. That's \$57,750 that does not have to be sent to the tax collector, and instead will be invested to provide Louise with additional income.

Note: This same gift technique will work equally well with a vacation home. For example: Chris and Sandy in the previous example could have transferred their cabin to the Opera this year, keeping the right to use the cabin 12 months a year for the rest of their lives. For making this gift commitment, they would be able to deduct approximately \$13,000*. Their tax savings, of course, could be invested for more income. Any kind of personal residence is suitable for this type of planned gift, including a condominium or co-op.

In summary, planned gifts provide valuable benefits to you, and/or to your family and friends, by taking advantage of life-income provisions and tax savings. Lest we forget, however, in all the talk of tax consequences and income benefits,

a planned gift is primarily a way for you to provide a lasting legacy which will enable San Francisco Opera to continue to present outstanding opera. Regardless of what is given and how it is given, San Francisco Opera is deeply grateful. ■

* All dollar figures in the above examples are approximations only. The actual income and tax savings to be realized from a specific planned gift depend on a number of factors, including the ages of all beneficiaries, with each gift requiring its own separate computation.

In some cases, the deductibility of certain gifts is limited. Gifts of cash are deductible up to 50% of the donor's adjusted gross income (AGI) for the year the gift is made, with five additional years to carry the deduction forward. For gifts of appreciated property the deduction is limited to 30% of the donor's AGI, with the same five year carry-forward available.

Donors subject to the Alternative Minimum Tax (AMT) may not be able to receive a deduction for the full fair market value of their appreciated property gifts. The AMT does not affect most taxpayers, but please check with us for details if you believe you are subject to AMT.

The information provided here is general in nature. We urge you to consult with your own tax advisers as to the applicability of any item to your own situation.

PERFORMING ARTS LIBRARY PRESENTS NEW EXHIBITION

The San Francisco Performing Arts Library & Museum (SF PALM for short; formerly known as The Archives for the Performing Arts) will present *Tapestry: The Threads of Bay Area Multicultural Art* in its new gallery at 399 Grove Street, one block west of the Opera House.

This exhibition of three photographic collections, presented in conjunction with *Festival 2000*, will run from mid-October through January:

Prime Movers—a look at the many important living figures who have helped shape the Bay Area multicultural arts scene;

In Performance—an overview of the multicultural performers and performing organizations in the Bay Area;

Portraits and Profiles—a behind-the-scenes examination of artists in rehearsal and in the community.

Each of these three sections has been created by a different Bay Area photographer, selected by a jury of five from nearly 40 applicants, whose work has been specially commissioned by *Festival 2000* for this exhibition. The commissioned photographers are Marion Gray, Robert Hsiang, and Holman "Bob" Turner.

Ultimately, these photographs, along with appropriate documentation, will become part of SF PALM's permanent collection.

The gallery is open from noon to 5 pm, Monday, Thursday and Friday, and from noon to 6 pm on Tuesday and Wednesday. For information and special group viewings, please call 255-4800.

Tapestry has been made possible, in part, by generous support from the James Irvine Foundation, the Zellerbach Family Fund, and *Festival 2000*.

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1990 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 current previews and lectures that are open to the public.

SAN FRANCISCO OPERA GUILD INSIGHTS

Renowned artists and personalities (to be announced) from the world of opera share their insights and experiences during informal interviews.

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All 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.

Capriccio 10/8
Il Ritorno d'Ulisse in Patria 11/22

SAN FRANCISCO OPERA GUILD PREVIEWS 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 \$36 for 7 previews (\$30 for students and seniors). Single tickets are \$6 (\$5 for students and seniors). For further information, please call (415) 388-6789.

Don Quichotte 10/10
Michael Mitchell
Capriccio 10/17
James Keolker
Khovanshchina 11/14
Richard Taruskin
Il Ritorno d'Ulisse in Patria 11/19
William Mahrt

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series registration is \$30 (students \$15); single tickets are \$5 (students \$4). For further information, please call (415) 948-8717.

Don Quichotte 10/9
Michael Mitchell
Capriccio 10/16
James Keolker
Khovanshchina 11/13
Richard Taruskin
Il Ritorno d'Ulisse in Patria 11/20
William Mahrt

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 for San Jose

Opera Guild members). For further information, please call (408) 354-7525.

Don Quichotte 10/9
Michael Mitchell
Capriccio 10/16
James Keolker
Khovanshchina 11/13
Richard Taruskin
Il Ritorno d'Ulisse in Patria 11/20
William Mahrt

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$40 for 6 previews (chapter member); \$48 non-member. Single tickets \$8. Extra cost of luncheons \$10; dinner \$24. For further information and reservations for luncheons and dinner, please call (707) 935-1957 or (707) 996-2590.

Don Quichotte 10/8, 10:30 a.m. lecture, Michael Mitchell lunch following La Provence, 141 Stony Circle, Santa Rosa
Khovanshchina 11/12, 6:15 p.m. lecture, Richard Taruskin dinner following Sts. Peter & Paul Russian Orthodox Church, 3395 Stony Point Rd., Santa Rosa
Il Ritorno d'Ulisse in Patria 11/9, 10:30 a.m. lecture William Mahrt lunch following Villa Restaurant 3901 Montgomery Dr., Santa Rosa

JUNIOR LEAGUE OPERA PREVIEWS

Previews held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. Previews begin at noon, and there is no admission charge. For further information, please call (415) 626-0609.

Don Quichotte 10/10
Michael Mitchell
Khovanshchina 11/14
Richard Taruskin
Il Ritorno d'Ulisse in Patria 11/21
William Mahrt

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1990 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented at the

Pacific Jewish Theatre, 820 Heinz Ave., in Berkeley, at 7:30 p.m. Admission to the series of 9 previews is \$65; individual admission at the door is \$8. For further information, please call (415) 526-5244.

Don Quichotte 10/1
Capriccio 10/15
Un Ballo in Maschera 10/22
Die Fledermaus 10/29
Khovanshchina 11/12
Il Ritorno d'Ulisse in Patria 11/19

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 1990 fall season, on Tuesday evenings at 7 p.m., beginning August 21 and ending in December. 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

Eight previews on San Francisco Opera's season; offered on Mondays at 6:30 p.m. Sessions are held at the First Congregational Church, Post at Mason, in San Francisco. Admission is \$12 per class. For further information, please call (415) 956-1271.

Don Quichotte 10/8
Capriccio 10/15
Un Ballo in Maschera 10/22
Die Fledermaus 10/29
Khovanshchina 11/12
Il Ritorno d'Ulisse in Patria 11/19

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

City College of San Francisco is offering an opera preview class, Music 27B, featuring San Francisco Opera's 1990 fall season, on Thursday evenings from 7 to 10 p.m., beginning August 23 and ending December 13. The course is free of charge and there are no prerequisites to enroll. Classes are held at the College, 50 Phelan Ave., Creative Arts Building, Room A-135, in San Francisco. For further information, please call (415) 239-3641.

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Without the generous support of our Opera family it would be impossible for the San Francisco Opera to continue to produce first-rate opera. In addition to enjoying outstanding entertainment on stage, contributors to 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.

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Medallion Society/Corporate Council

The Medallion Society, the premier support group of the San Francisco Opera family, and the Corporate Council play a vital role in maintaining the company's stature as one of the world's leading opera companies. The generosity of these members help to ensure the fiscal stability necessary for the production of first-rate opera, season after season.

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The San Francisco Opera Corporate Council includes Bay Area businesses and corporations that play an active role in the Opera. San Francisco Opera seeks to add new members to the Corporate 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. 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.

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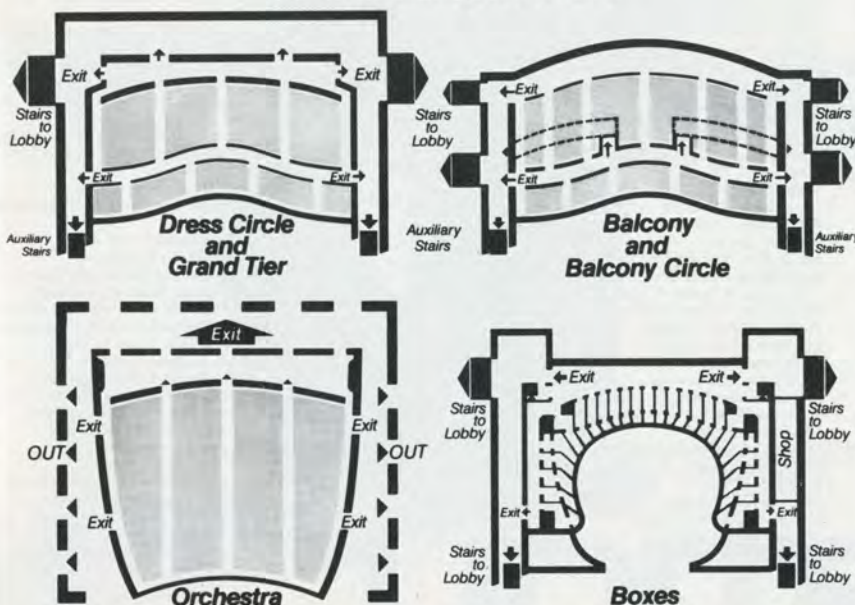
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