

Die Fledermaus  
(The Bat)

1990

Sunday, November 4, 1990 2:00 PM  
Thursday, November 8, 1990 7:30 PM  
Saturday, November 10, 1990 8:00 PM  
Friday, November 16, 1990 8:00 PM  
Saturday, November 24, 1990 1:00 PM  
Sunday, November 25, 1990 8:00 PM  
Tuesday, November 27, 1990 8:00 PM  
Friday, November 30, 1990 7:30 PM

Family Matinee:  
Saturday, November 10, 1990 1:00 PM

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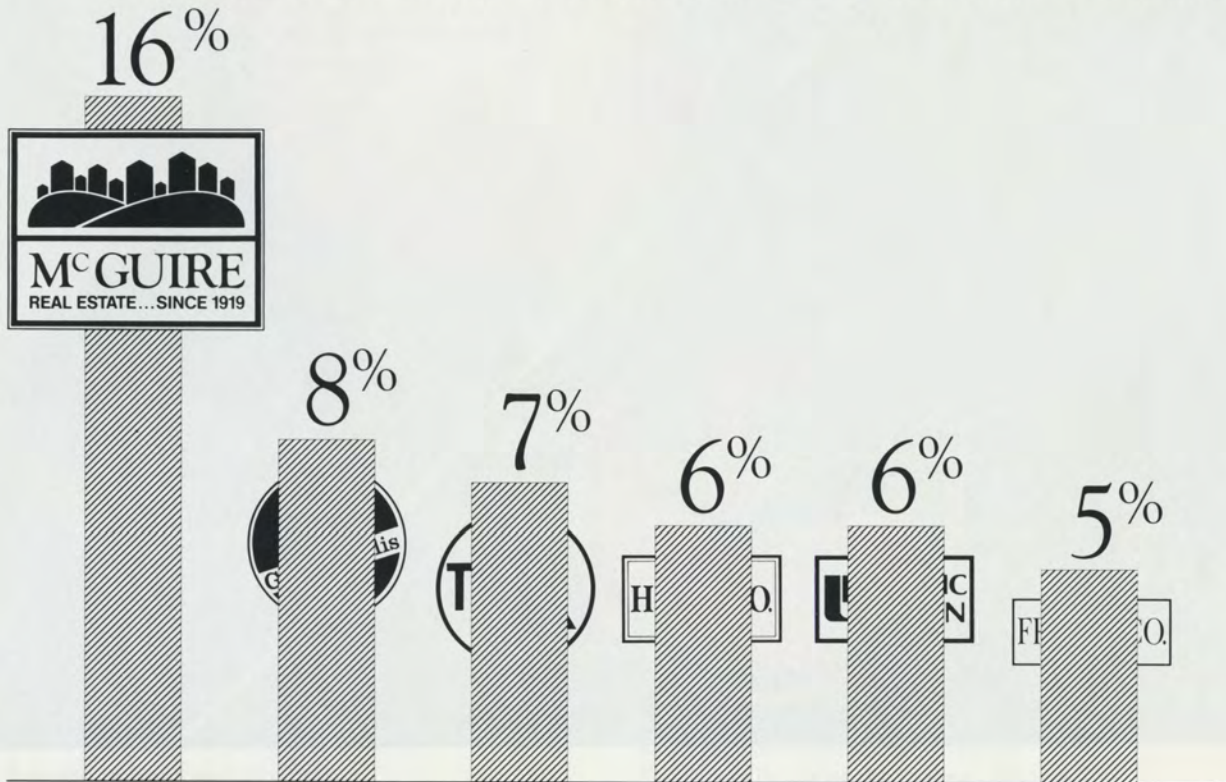
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# San Francisco Opera

Lotfi Mansouri, *General Director*

## Die Fledermaus

1990 SEASON  
Vol. 68, No. 10

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production of *Die Fledermaus*.

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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.

Reid W. Dennis, Chairman  
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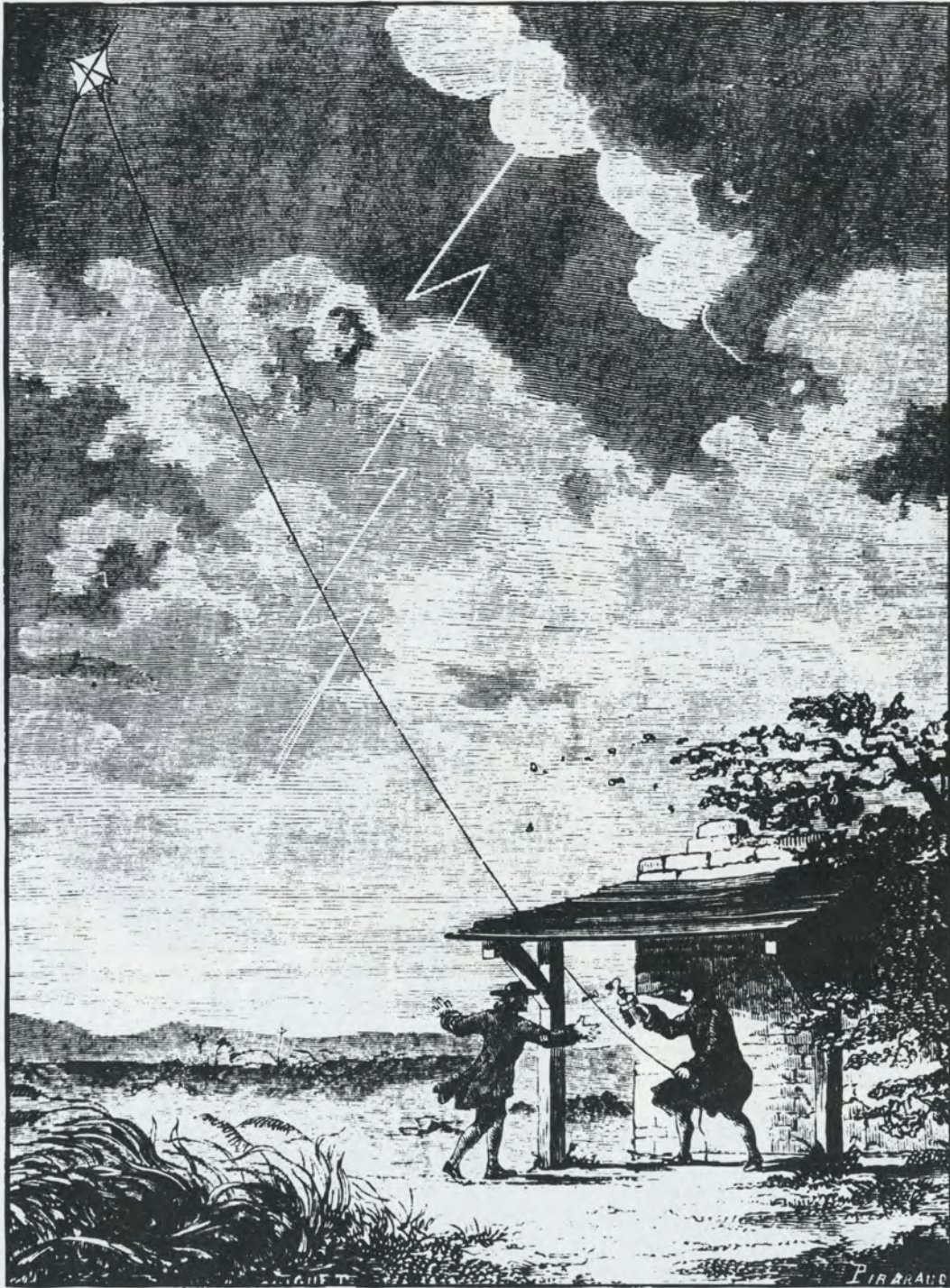
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## General Director's Message

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.



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Lotfi Mansouri, *General Director*

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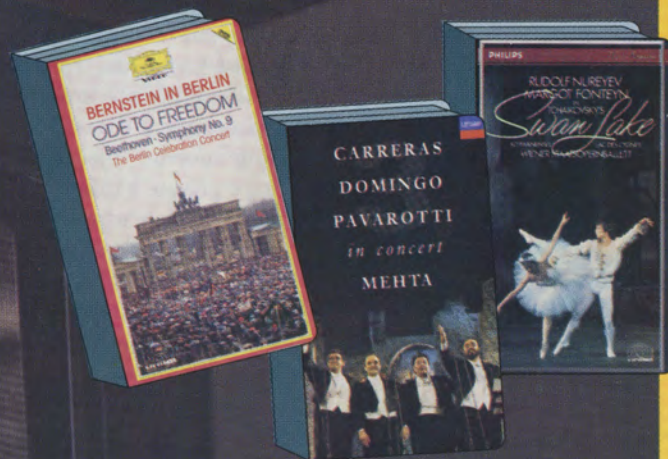
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# San Francisco Opera

Lotfi Mansouri, *General Director*

## 1990 Season

<b>Opening Night</b> (CANCELLED) Friday, September 7, 7:30 <i>New Production</i> <b>Suor Angelica</b> Puccini Mitchell, Obraztsova, Begg, Petersen, Keen, Williams, Racette, Randell*, Jepson*, Fortuna, Guo*, Claycomb*, Mills, Mavrovitis* Santi*/Copley/Perdziola*/Munn and <b>Pagliacci</b> 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) <b>Wozzeck</b> Berg	Wednesday, September 19, 7:30 <b>Suor Angelica</b> Puccini and <b>Pagliacci</b> Leoncavallo	Wednesday, October 3, 7:30 <b>Die Entführung aus dem Serail</b> Mozart
Saturday, Sept. 8, 8 p.m. (CANCELLED) <i>New production, co-produced with the Canadian Opera Company</i> <b>Wozzeck</b> 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 <b>Rigoletto</b> Verdi	Thursday, September 20, 8:00 <b>Rigoletto</b> Verdi	Friday, October 5, 8:00 <b>Rigoletto</b> Verdi
Wednesday, Sept. 12, 7:30 (CANCELLED) <b>Suor Angelica</b> Puccini and <b>Pagliacci</b> Leoncavallo	Wednesday, September 26, 7:30 <b>Wozzeck</b> Berg	Friday, September 21, 8:00† <b>Wozzeck</b> Berg	Sunday, October 7, 2:00 <b>Die Entführung aus dem Serail</b> Mozart
Friday, Sept. 14, 8:00 (CANCELLED) <b>Wozzeck</b> Berg	Thursday, September 27, 7:30 <i>New Production</i> <b>Die Entführung aus dem Serail</b> 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 <b>Suor Angelica</b> Puccini and <b>Pagliacci</b> Leoncavallo	Tuesday, October 9, 8:00 <b>Die Entführung aus dem Serail</b> Mozart
Saturday, September 15, 8:00 <b>Rigoletto</b> 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 <b>Suor Angelica</b> Puccini and <b>Pagliacci</b> Leoncavallo	Sunday, September 23, 2:00 <b>Wozzeck</b> Berg	Wednesday, October 10, 7:30 <b>Rigoletto</b> Verdi
Sunday, September 16, 2:00 <b>Suor Angelica</b> Puccini and <b>Pagliacci</b> Leoncavallo	Saturday, September 29, 2:00 <b>Wozzeck</b> Berg	Tuesday, September 25, 8:00 <b>Rigoletto</b> Verdi	Thursday, October 11, 8:00 <i>San Francisco Opera Premiere</i> <b>Don Quichotte</b> 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 <b>Rigoletto</b> Verdi	Friday, October 12, 7:30 <b>Rigoletto</b> Verdi	Saturday, October 13, 8:00 <b>Die Entführung aus dem Serail</b> Mozart
	Tuesday, October 2, 8:00 <b>Suor Angelica</b> Puccini and <b>Pagliacci</b> Leoncavallo (Tonio: Timothy Noble)	Saturday, October 13, 8:00 <b>Die Entführung aus dem Serail</b> Mozart	Sunday, October 14, 2:00 <b>Don Quichotte</b> Massenet
	†ADDED PERFORMANCE	Thursday, October 18, 7:30 <b>Don Quichotte</b> Massenet	Tuesday, October 16, 8:00 <b>Die Entführung aus dem Serail</b> Mozart
		Friday, October 19, 8:00 <b>Die Entführung aus dem Serail</b> Mozart	Thursday, October 18, 7:30 <b>Don Quichotte</b> Massenet
		Saturday, October 20, 8:00 <b>Don Quichotte</b> Massenet	Friday, October 19, 8:00 <b>Die Entführung aus dem Serail</b> Mozart
		Sunday, October 21, 2:00 <i>Production new to San Francisco Co-produced with the Royal Opera, Covent Garden</i> <b>Capriccio</b> 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>	Saturday, October 20, 8:00 <b>Don Quichotte</b> Massenet



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

\*\*United States opera debut  
\*San Francisco Opera debut

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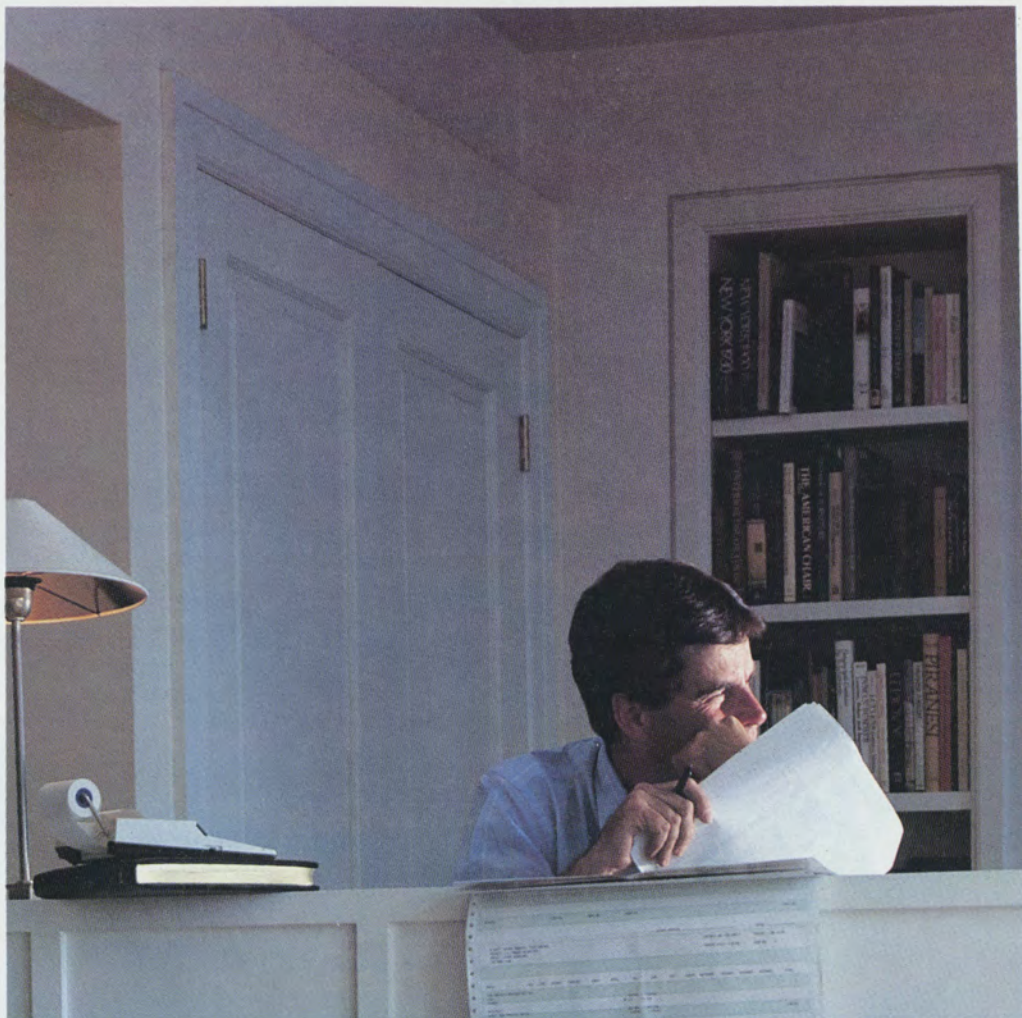
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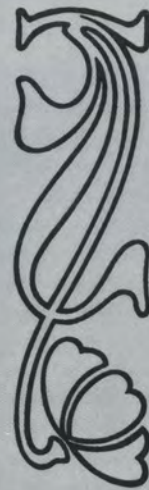
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Winthrop Marcinak

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**Dawn Upshaw,  
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**Friday, February 8, 8 pm,  
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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,  
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**Sunday, February 24,  
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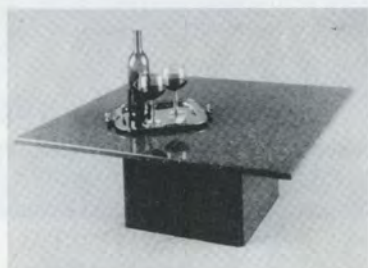
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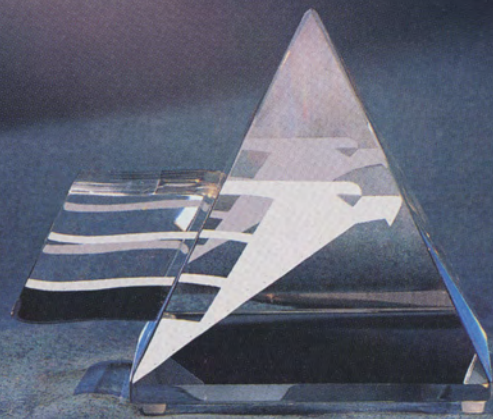
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Monument to Johann Strauss, Jr. in Vienna's Stadtpark.

(Background) Part of the etching reproduced on the cyclorama in Act II of S.F. Opera's new production of Die Fledermaus.

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# By Strauss!

By JOHN SCHAUER

**I**n 1872, two years before the premiere of *Die Fledermaus*, Johann Strauss, Jr. traveled to Boston to conduct a series of concerts for a World Peace Jubilee. To convince the reluctant composer, who loathed to travel, the festival promoters offered him an unprecedented fee of \$100,000—a large fee even today, a veritable fortune in 1872. A special hall had been constructed for twenty *thousand* instrumentalists and vocalists who were to perform before an audience of over 100,000. (To put this in perspective, consider that the Oakland Coliseum-Arena, when Luciano Pavarotti performed there in 1986, was able to accommodate a mere 14,000.) Strauss stood on an elevated podium, with 100 assistant conductors stationed about the hall, and broke into a cold sweat. As he later recalled, “There I stood on the highest platform. How would this thing begin, how would it end? Suddenly there is a cannon shot—a subtle hint for us 20,000 to begin ‘The Blue Danube.’ I give a sign. My hundred sub-conductors follow me as fast and well as they can. And now there begins a terrific racket which I won’t forget as long as I live. Since we all had started at approximately the same time, I did all I could so we would all finish at approximately the same time . . . I took a deep breath when I was outside again in the fresh air and felt firm ground under my feet. The following morning I tried to avoid a number of impresarios who promised me the whole of California for a tour of America.”

---

*John Schauer is staff writer for San Francisco Opera.*



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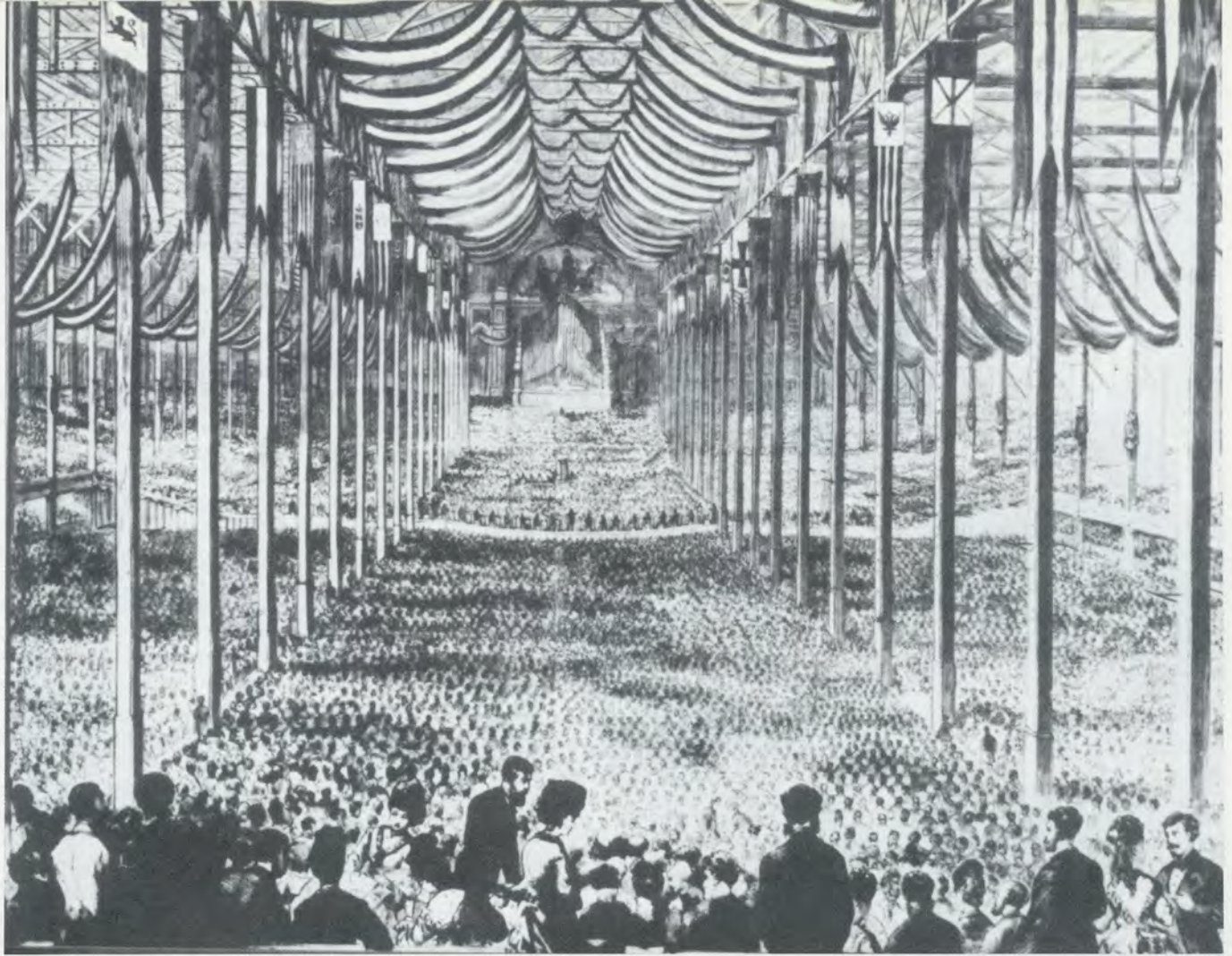
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*The giant Boston auditorium, site of Johann Strauss Jr.'s fourteen mammoth 1872 concerts.*

Strauss' nightmare American experience vividly illustrates the composer's incredible celebrity, a phenomenon matched not even by today's pop superstars, and accomplished without the assistance of electronic mass media. It is difficult for us to appreciate such popularity, especially since that term did not yet carry the pejorative connotations it does today. If there are those in 1990 who condescendingly dismiss the music of Johann Strauss as frivolous fluff, that was not the case during his life, when the greatest and most "serious" composers were unanimous in their admiration and respect for his work: Berlioz, Brahms, Bruckner, even Wagner, who called Strauss "the most musical brain I've ever known," and once called for reform of the Vienna Opera, saying, "A single waltz by Johann Strauss surpasses in grace, elegance and genuine musical content most of the painfully imported foreign factory products."

Strauss, of course, has always been most closely identified with the waltz, a dance that is equally closely identified with that most musical of cities, Vienna.

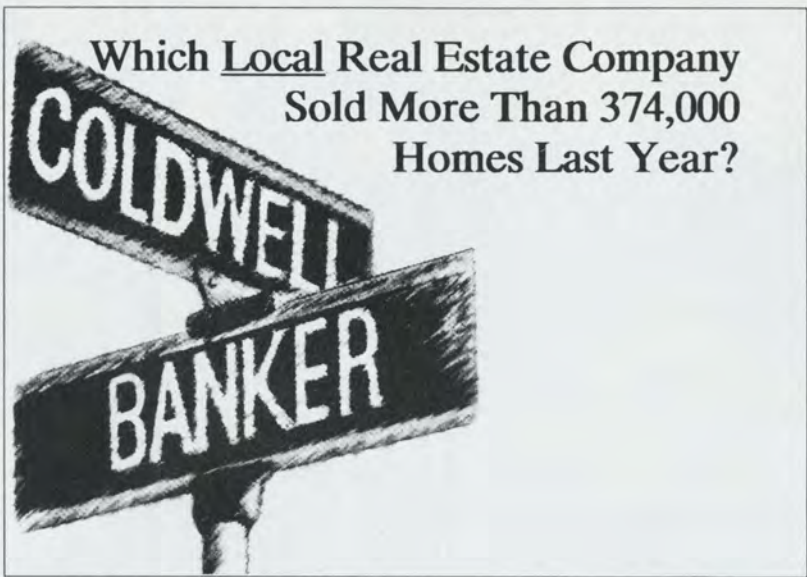
"If it is true that I have talent," Strauss wrote late in his life, "I owe it, above everything else, to my beloved city of Vienna . . . in whose soil is rooted my whole strength, in whose air float the melodies which my ear has caught, my heart has drunk in, and my hand has written down." Music dominated life in Vienna, a town that boasted more than 60 piano factories and an array of luxurious public dance halls that, combined, would attract up to 50,000 people on a single evening—approximately one-fourth of the city's entire population. When the historic Congress of Vienna convened in 1814-15 to deal with the fate of post-Napoleonic Europe, one of the delegates, the Prince de Ligne, was asked, "How goes the Congress?" His immortal response was, "The Congress doesn't go; it dances."

Yet the nature of Vienna—and therefore of its most characteristic forms of musical expression, the waltz and the operetta—is not one of unalloyed frivolity and giddy hedonism. In Vienna, it would seem, every silver lining had its cloud, and the city's history includes

more than its fair share of disasters: an attempted assassination of the Emperor in 1853, a catastrophic flooding of the Danube in 1862, a crushing military defeat by the Prussians at Königgrätz in 1866, a devastating fire at the Ring-theater in 1881 (Strauss had attended the theater the evening before). In 1873 a great World Exposition was held to celebrate the 25th anniversary of the Emperor's reign. Nine days after the opening, the stock market crashed; a month later, a cholera epidemic broke out.

Even the Emperor himself, the great symbol of the Empire, was not immune. Although he reigned for 72 years—longer than any other monarch in European history—over one of the world's greatest empires and was married to a woman said to be the most beautiful in Europe, his life was scarred by personal tragedy: the assassinations of his brother





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Maximilian in Mexico, of his wife Elisabeth in Switzerland, of his nephew and heir Franz Ferdinand at Sarajevo, and the suicide of his son, Crown Prince Rudolph, at Mayerling.

No, the Viennese were not unaware of the grim realities of life; they simply found it easier not to dwell on them. As Frank and Alfred sing in Act I of *Die Fledermaus*, "Glücklich ist, wer vergisst, Was nicht mehr zu ändern ist"—"Happy is he who forgets that which cannot be changed."

What better distraction than the dance? It was a mode of coping the Viennese developed long before Johann Strauss, Jr. was born, and was perfected during the outwardly happy Biedermeier period, when Chancellor Clemens von Metternich instituted strict censorship to choke the development of the dangerously liberal notions that were infecting the rest of Europe.

Two men are credited with developing the perfect antidote: one of them was Joseph Lanner (1801-1843); the other was the father of the composer of *Die Fledermaus*, Johann Strauss, Sr. (1804-1849). The Viennese poet Glasbrenner wrote, "If I were a despot, I would award a ton of gold to Strauss and Lanner to lull the heads of my subjects and halt all public discussion."

Lanner has been called the first of the waltz composers. He formed a trio—two violins and a guitar—in 1818, and soon after added a viola and cello, the former played by Johann Strauss. Their quickly mounting popularity resulted first in further expansion of the orchestra, and later to a rivalry that led to a parting of the ways for Lanner and Strauss, who formed his own orchestra and achieved incredible success. When Wagner visited Vienna in 1832 at the age of 19, he heard a Strauss performance, which he described in *Mein Leben*: "I shall never forget the extraordinary playing of Johann Strauss, who put equal enthusiasm into everything he played, and very often made the audience almost frantic with delight. At the beginning of a new waltz, this demon of the Viennese musical spirit shook like a Pythian priestess on the tripod, and veritable groans of ecstasy . . . raised the audience's worship for the magic violinist to almost bewildering heights of frenzy."

Strauss Sr.'s success spread far beyond his native city, and he took his orchestra on extensive tours, spreading the new religion of the waltz as far away as Berlin, Prague, Amsterdam, Brussels, Paris and





London, where he played for the coronation festivities of Queen Victoria. A journalist in Hamburg reported, "Vienna is not only in Vienna; it is wherever Strauss is."

One reason behind the lengthy tours Strauss undertook was his increasingly difficult domestic situation. His wife, Anna, bore him six children—Johann Jr. was the eldest—of which five survived; and by his mistress, Emilie Trampusch, he sired another five. His legitimate family saw less and less of him, and in 1846, the year after he was appointed imperial Hofballmusikdirektor, he and Anna Strauss were divorced.

Johann Jr. had been born on October 25, 1825. Although he seldom saw his famous father, he emulated him and longed for a musical profession, which his father staunchly opposed; his first-born was to become a respectable tradesman. In secret, Anna arranged for little Johann to study violin with Franz Amon, Johann Sr.'s first violinist. After his father moved in with Emilie, the son pursued his musical studies more openly, and by September 1844, Johann Jr. received his license to work as a musician. The idea that he would be competing with his own father was a delicious scandal in gossip-loving Vienna, and

since no sensible ballroom proprietor wanted to offend the established king of Viennese music, Johann Jr. had difficulty finding a venue. But find one he did, and on October 15, everyone who was anyone in Vienna—other than Johann Sr., that is—flocked to Dommayer's Casino across from the Schönbrunn Park to hear the debut of this audacious young upstart.

Many were there to see him fail, and after a brief contest between his father's hissing supporters and the applause of those who wanted to hear the son's work, the concert began with the overture to Auber's *La Muette de Portici* (dance concerts frequently included symphonic pieces). The second selection, a waltz by Johann Jr. entitled "Die Gunstwerber" ("Those Who Curry Favor"), had to be repeated three times, as the audience grew increasingly demonstrative in their approval. Later in the program, another new waltz by the younger Strauss, "Sinn-gedichte" ("Poems of the Senses"), had to be played an astonishing 19 times! The final coup came when the son played his father's most popular waltz, "Lorelei-Rhein-klänge," and the audience, men and women, wept openly. Young Johann had triumphed. A critic named Weist, writing for the *Wanderer* newspaper,

*A typical Strauss concert in Vienna, subject of an 1896 engraving by Wilhelm Gause.*

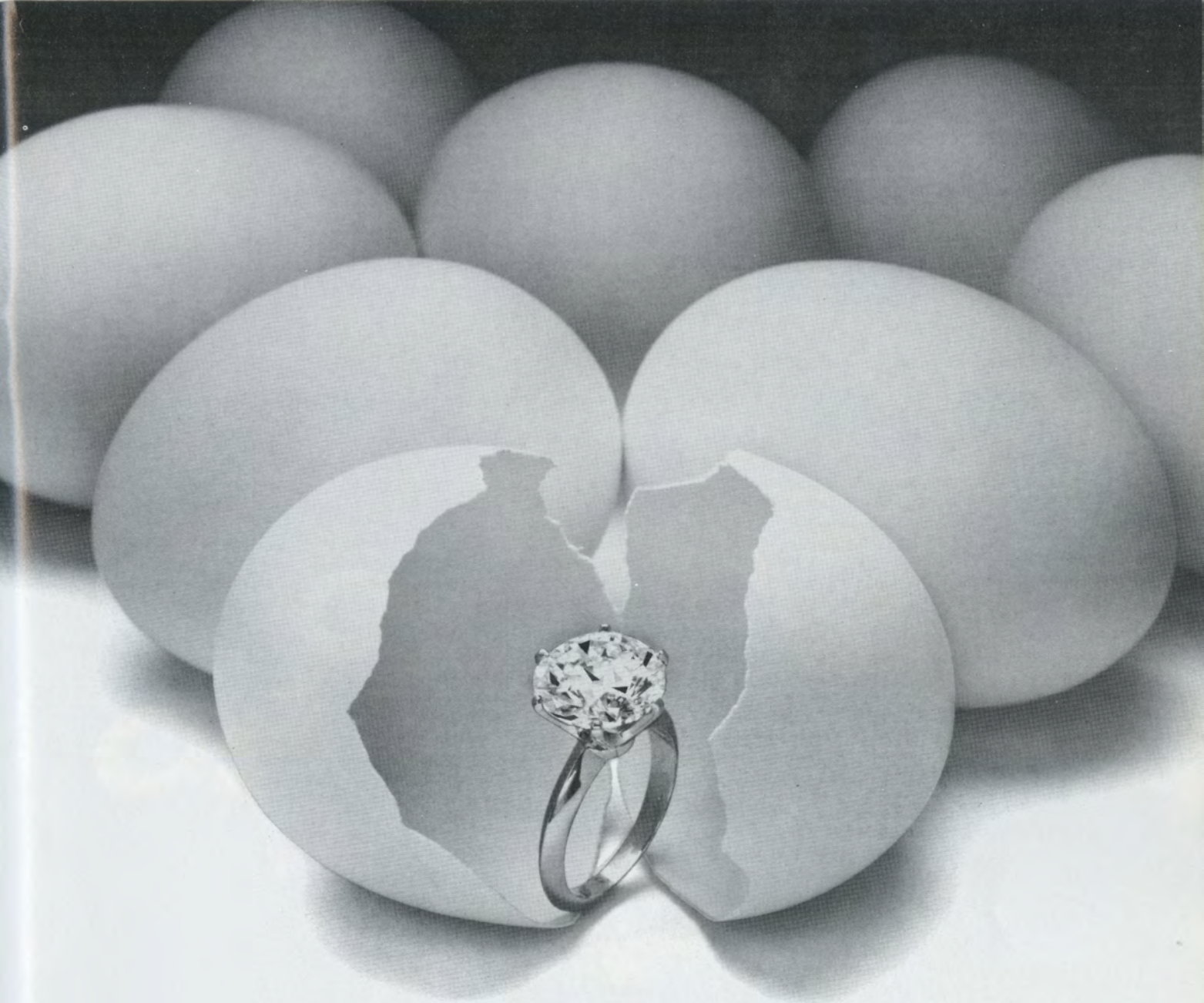
summed it all up when he wrote, "Good night, Lanner! Good evening, Father Strauss! Good morning, Strauss Junior!"

The two Johann Strausses eventually achieved a truce between them, and together they ruled over Vienna's musical empire, which was eventually shaken by the Viennese Revolution of 1848. The elder Strauss was a figure of the establishment, a supporter of the monarchy. It was at this time that he composed his most enduring work, the "Radetzky March," in honor of the Imperial Field Marshal who was famous for having conquered the insurgent democrats in Milan. Johann Jr. and his brother, Josef, while not exactly revolutionary, joined in the anti-Metternich spirit of the revolution, and the younger Johann wrote works with such titles as "Freedom March," "Songs of the Barricades" and "March of the Students." He even went so far as to take his musicians to the barricades and perform "La Marseillaise" in the midst of flying bullets, an act for which he was subsequently interrogated by the police. He escaped arrest by claiming that he was merely avoiding trouble









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ELIZABETH HOLLEQUE

American soprano **Elizabeth Holleque** makes her San Francisco Opera debut as Rosalinda in *Die Fledermaus*. Winner of the 1983 Metropolitan Opera National Council Auditions, she was the recipient of the New York City Opera's Diva Award for two consecutive years (1987, 1988). A popular artist with the Cleveland Opera, she opened that company's new performance house, The State Theater, in a gala performance of *Die Fledermaus*. Additional roles in Cleveland include Leonora in *Il Trovatore*, Mimì in *La Bohème*, the Countess in *The Marriage of Figaro*, Donna Anna in *Don Giovanni*, Desdemona in *Otello*, and the title role of *Tosca*. During the 1987-88 season, Miss Holleque made her debut with Pittsburgh Opera as Nedda in *Pagliacci*, her Greater Miami Opera debut as *Tosca*, and appeared as Rosalinda in a semi-staged performance of *Fledermaus* with the Spokane Symphony. Highlights during the 1988-89 season included the title role of *Tosca* (with Luciano Pavarotti) and Ermanno Mauro as her Cavaradossis with Pittsburgh Opera; her first Marguerite in *Faust* with Orlando Opera; a debut with the Canadian Opera Company as *Tosca*; and her highly acclaimed performances as *Tosca*, Cio-Cio-San and Mimì with the New York City Opera. Most recently, she appeared as Donna Anna in the Harold Prince production of *Don Giovanni* at New York City Opera; Fiordiligi in *Così fan tutte* for her Washington Opera debut; *Tosca* with Fort Worth Opera; Mimì in Orlando; and as Desdemona in her first staged *Otello* with Hawaii Opera. This summer she performed Cio-Cio-San in *Madama Butterfly* with New York City Opera, a role she will reprise for that company later this year. Additional future engagements include her Metropolitan Opera debut as Musetta in *La Bohème*, *Tosca* in Barcelona, *Pagliacci* in Miami, *Fledermaus* in Pittsburgh, and the Verdi Requiem at the Festival of the Arts in Reading, Pennsylvania. Her extensive list of orchestral appearances include her Carnegie Hall debut with the St. Paul Chamber Orchestra in Mozart's *Exsultate, Jubilate*, Rossini's *Stabat Mater* with the Pittsburgh Symphony, Beethoven's Ninth Symphony



NANCY GUSTAFSON

with the St. Louis Symphony, Handel's *Messiah* with the Minnesota Orchestra, and Shostakovich's Fourteenth Symphony with I Musici de Montreal, which she subsequently recorded.

In her seventh season with San Francisco Opera, soprano **Nancy Gustafson** portrays Rosalinda in *Die Fledermaus*, the role of her acclaimed European debut at the Théâtre Musical de Paris/Châtelet, and which she sang in the Charles Ludlam production at Santa Fe Opera. A member of the 1982 Merola Opera Program and a 1984 Adler Fellow with the San Francisco Opera Center, the Illinois native made her Company debut during the 1983 Summer Season as Woglinde in *Das Rheingold*. Since then, she has sung numerous roles here, including Freia in *Das Rheingold* (1985), Musetta in *La Bohème* (1986), Antonia in *The Tales of Hoffmann* (1987), and Elettra in *Idomeneo* last fall. Miss Gustafson's successes have led to a list of leading roles in major theaters on both sides of the Atlantic. Her recent debut at Milan's La Scala as Eva in *Die Meistersinger*, conducted by Wolfgang Sawallisch, was so well received that it led to an immediate re-engagement for a new production of *Arabella*. Her debut at the Metropolitan Opera as Musetta also led to future appearances with that company. She made her Lyric Opera of Chicago debut as Marguerite in *Faust*, and also appeared as Antonia and Marguerite for Seattle Opera, Donna Elvira in *Don Giovanni* for Opera Colorado, and Leila in *Les Pêcheurs de Perles* for Minnesota Opera. Engagements in Europe included her Brussels debut as Antonia, as well as Amelia in *Simon Boccanegra* in the same theater; her Scottish Opera debut as Violetta in a new production of *La Traviata*; her Royal Opera, Covent Garden debut as Freia; debuts in Hamburg as Musetta and in Munich as Freia; and her critically acclaimed portrayal of the title role of *Katya Kabanova* at the Glyndebourne Festival. Future plans include debuts at Geneva Opera (Donna Elvira) and the Houston Grand Opera (Marguerite), as well as a return to Covent Garden as Rosalinda. Orchestral engagements include Mahler's Eighth Symphony



PATRICIA RACETTE

and Beethoven's Ninth Symphony with the San Francisco Symphony, and the Beethoven work with the L.A. Philharmonic. In Europe, Miss Gustafson has appeared with the London Philharmonic and the orchestra of the Théâtre Royal de la Monnaie in Brussels.

Soprano **Patricia Racette** sings Sister Osmina in *Suor Angelica* and Rosalinda in the family performance of *Die Fledermaus*. A 1989-90 Adler Fellow with the San Francisco Opera Center, she made her Company debut last fall as Mistress Ford in the family performance of *Falstaff*, and also performed in *Aida*, *Idomeneo* and *Die Frau ohne Schatten*. She also appeared as Anastasio in the 1989 Opera Center's production of Handel's *Giustino*, and was seen this summer as Freia in *Das Rheingold* and Helmwig in *Die Walküre* in SFO's Ring cycle. A member of the 1988 Merola Opera Program, she sang the title role of *Madame Butterfly* on Western Opera Theater's 1988-89 national tour, and traveled to Japan with the Center's Pacific Rim Exchange program. A native of New Hampshire, she received a Bachelor of Music degree in Voice from North Texas State University, where she sang the title role of *Suor Angelica*, Diana in *Orpheus in the Underworld* and Laura in *Luisa Miller*. She also appeared in the title role of Carlisle Floyd's *Susannah* at the Metro Opera Works in Fort Worth. Miss Racette was a National Finalist in the 1988 Metropolitan Opera National Auditions, first place winner in the New York region of the 1988 San Francisco Opera Auditions, and received the Poetz Memorial Award at the 1988 Grand Finals. She recently appeared as Micaëla in *Carmen* with Marin Opera, and will be seen later this season as Mimì in *La Bohème* with Marin Opera, and as Nedda in *Pagliacci* with Miami Opera.





BARBARA KILDUFF

One of the fastest rising singers on the operatic scene, coloratura soprano **Barbara Kilduff** sings Adele in *Die Fledermaus*, a role she has sung to great acclaim at the Metropolitan Opera and in Bonn. A member of the 1984 Merola Opera Program, she performed with Western Opera Theater on their 1984-85 national tour and made her San Francisco Opera debut in 1985, appearing in *Werther* and *Der Rosenkavalier*. Bay Area audiences were also privileged to hear her as a Schwabacher Debut Recitalist last year. Within one year after winning First Prize in the Munich International Vocal Competition, and the Silver Medal in the Tchaikovsky Competition in Moscow, Miss Kilduff has made several important debuts. She made her Metropolitan Opera, Vienna Staatsoper, Hamburg Opera and Munich Opera debuts during the 1987-88 season as Zerbinetta in *Ariadne auf Naxos*, returning to the Met later that season as Adele. Appearances during the 1988-89 season included Cleopatra in *Giulio Cesare* at the Met, Adele in Bonn, and Zerbinetta in Vancouver. Most recently, Miss Kilduff returned to the Met as Adele, and as Blondchen in *Die Entführung aus dem Serail*, and portrayed Olympia in *Les Contes d'Hoffmann* in Geneva and Sophie in *Der Rosenkavalier* in Munich. Her recent concert appearances include a Viennese Concert with the Baltimore Symphony, *Le Coq d'Or* with the Santa Cecilia Orchestra, Mozart's Mass in C in Austria, an evening of Mozart Concert Arias with the St. Louis Symphony, and *The Impresario* with the Bavarian Radio Orchestra. Future performances include *Der Rosenkavalier*, *The Magic Flute*, *Parsifal* and *Die Fledermaus* at the Met, Blondchen in Zurich, and Zerbinetta in Vienna. She will also appear in a PBS telecast of a recreation of an 18th-century Mozart concert with the New York Philharmonic conducted by Zubin Mehta. Miss Kilduff, a winner of the Metropolitan Opera Council National Auditions, has also appeared with the Washington Opera, and at the Bregenz Festival in Austria.

Soprano **Janet Williams** sings Sister Genovieffa in *Suor Angelica*, Adele in the family performance of *Die Fledermaus*, and Amore in *Il Ritorno d'Ulisse in Patria*. She made her



JANET WILLIAMS

San Francisco Opera debut in 1988 when she stepped in on short notice to replace an ailing colleague as Despina in *Così fan tutte*, and was also seen that season in *Parsifal* and as Musetta in the student/family performances of *La Bohème*. She appeared here last fall as Nannetta in the family performance of *Falstaff*, and was most recently seen with the Company in this summer's *Ring* cycle as the Forest Bird in *Siegfried*. A 1988-89 Adler Fellow with the San Francisco Opera Center, Miss Williams was a participant in the 1987 Merola Opera Program, singing the role of Lauretta in *Gianni Schicchi* at Stern Grove, and winning the Florence Bruce Award at that year's Grand Finals concert. For the Opera Center she has also performed as soloist in *Carmina Burana*, and sang Madame Silverpeal in *The Impresario*. A native of Detroit and a graduate of Indiana University, where she earned a Master of Music degree in Voice, she has appeared with the Budapest State Opera Orchestra, and several U.S. orchestras as soloist in Bach's B Minor Mass, Handel's *Messiah*, and Villa-Lobos's *Bachiana Brasileira No. 5*. She has also performed the roles of Susanna in *Le Nozze di Figaro* for Eugene Opera, Arianna in the Opera Center's 1989 presentation of Handel's *Giustino* and, in her European debut, Echo in *Ariadne auf Naxos* with the Lyons Opera, as well as appearing in Schoenberg's *Moses und Aron* in Paris and Lyons. Recent engagements include her Michigan Opera Theatre debut as Gretel in *Hansel and Gretel*, and a return to France for Pamina in *Die Zauberflöte* and Zerlina in *Don Giovanni*.

German mezzo-soprano **Hanna Schwarz** returns to San Francisco Opera as Clairon in *Capriccio* and Prince Orlofsky in *Die Fledermaus*. She made her American debut with the Company in 1977 as Fricka in *Das Rheingold*, returning to the War Memorial stage in the same role in Summer of 1983 and as Fricka in the 1985 *Ring* cycle, as well as Erda in *Siegfried*. She has also appeared here as Octavian in *Der Rosenkavalier* in 1978, and in the title role of *Carmen* during the 1981 Fall Season. The Hamburg-born singer, a leading artist at the Hamburg Opera since 1983, made her Bayreuth debut in 1975 and sang each year in the Chéreau *Ring* production, telecast in the



HANNA SCHWARZ

U.S. in 1983. She also appeared in a film version of *Tristan und Isolde* as Brangäne, which was directed by Jean-Pierre Ponnelle, and was Fricka and Waltraute in the Bayreuth 1985 *Ring* directed by Peter Hall. Miss Schwarz has been praised in Munich as the Principessa in *Adriana Lecouvreur* (a production which has been recorded); at the Metropolitan Opera as Fricka; at the Vienna Staatsoper as Octavian in *Der Rosenkavalier*; and at the Hamburg Opera as Brangäne in a new production of *Tristan und Isolde*. Her discography includes numerous recordings of complete operas, lieder and concerts led by such conductors as Claudio Abbado, Pierre Boulez, Colin Davis, Herbert von Karajan, and Wolfgang Sawallisch. Recent engagements include Fricka in the Cologne Opera's complete (1989/90/91) *Ring of the Nibelung*, and Erda in Munich's complete *Ring* cycle. Later this season she is scheduled for performances of *Die Frau ohne Schatten* and *Orpheus und Euridice* in Bonn.

Hungarian mezzo-soprano **Ildiko Komlosi** makes her first appearance with San Francisco Opera as Prince Orlofsky in *Die Fledermaus*. She has been a leading artist with the Hungarian State Opera in Budapest since 1983, and has appeared with that company as Cherubino in *Le Nozze di Figaro*, Dido in *Les Troyens*, Octavian in *Der Rosenkavalier*, Jane Seymour in *Anna Bolena*, Judith in Bartók's *Bluebeard's Castle*, and Clara in Prokofiev's *Betrothal in a Convent*. Her career in the U.S. began in 1985 when she won the Lyric Opera of Philadelphia's Pavarotti Vocal Competition, later appearing as soloist with Pavarotti in the Verdi Requiem, conducted by Lorin Maazel, and televised nationally on PBS. She made her highly acclaimed Berlin Opera debut in 1988 as Jane Seymour, and sang the role of Dido in Purcell's *Dido and Aeneas* in Budapest. Miss Komlosi made three important debuts last year: as Judith in *Bluebeard's Castle* at the Vienna Staatsoper and the Royal Opera, Covent Garden, and a U.S. debut as Siebel in *Faust* for Opera Columbus. Additional appearances in 1989 included *Bluebeard's* Judith in Cologne, and Marina in a new production of *Boris Godunov* with the Hungarian State Opera. Earlier this year she appeared in the world





ILDIKO KOMLOSI

premiere of Corghi's *Blimunda* at Milan's Teatro Lirico. Equally popular on the concert stage, she has performed Mahler's Eighth Symphony with the BBC Symphony, and Beethoven's Ninth Symphony conducted by Antal Dorati at London's Royal Albert Hall. Future engagements include a return to the Vienna Staatsoper as Preziosilla in *La Forza del Destino* and as Cherubino, her first Leonora in Donizetti's *La Favorita* for the Portland Opera, Octavian for Opera Columbus, her first assumption of the title role of *Carmen* at the Bregenz Festival, and Amneris in *Aida* for the Houston Grand Opera.

Recipient of a 1989-1990 Adler Fellowship with the San Francisco Opera Center, mezzo-soprano **Catherine Keen** appears as the Mistress of the Novices in *Suor Angelica*, Maddalena in *Rigoletto*, and Prince Orlofsky in the family performance of *Die Fledermaus*. She made her San Francisco Opera debut in the summer of 1989 as Kasturbai in Philip Glass' *Satyagraha*, and sang Leocasta in Opera Center's 1989 production of Handel's *Giustino*. She was seen here last fall as Mistress Quickly in the family performance of *Falstaff* and Emilia in *Otello*, and appeared with the Company most recently as Schwertleite in *Die Walküre* during the 1990 Ring Festival and as The Dark Lady and The Cook in the Opera Center's 1990 production of Reimann's *The Ghost Sonata*. As a member of the 1987-88 Merola Opera Program, she sang the role of Suzuki in *Madama Butterfly* at Villa Montalvo before taking it on tour with Western Opera Theater. A graduate of the Cincinnati Conservatory (where she is currently completing her Doctor of Musical Arts degree), she sang numerous leading roles there and from 1984 to 1986 she was a member of the Young American Artist Program at the Cincinnati Opera. Miss Keen made her European debut last December with the Deutsche Oper Berlin as Dalila in *Samson et Dalila*, was a participant in Régine Crespin's Farewell Gala in Paris last May, and was soloist with the Cincinnati Symphony in performances of *El Amor Brujo*. Future engagements include *Samson et Dalila* and *Luisa Miller* at the Netherlands Opera, and Mahler's *Kindertotenlieder* with the orchestra of Radio France.



CATHERINE KEEN

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 *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.



MARY MILLS

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Libretto by KARL HAFFNER and RICHARD GENÉE, after *Le Réveillon* by Meilhac and Halévy.

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*Conductor*

Julius Rudel

(Nov. 4, 8, 10, 16)

Patrick Summers\*

(Nov. 10 mat., 24, 25, 27, 30)

*Production*

Lotfi Mansouri

*Set Designer*

Wolfram Skalicki

*Costume Designer*

Thierry Bosquet\*

*Lighting Designer*

Thomas J. Munn

*Choreographer*

Helgi Tomasson\*†

*Sound Designer*

Roger Gans

*Chorus Director*

Ian Robertson

*Musical Preparation*

Christopher Larkin

Susan Miller Hult

Svetlana Gorzhevskaya

Daniel Lockert

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SATURDAY, NOVEMBER 24 AT 1:00

SUNDAY, NOVEMBER 25 AT 8:00

TUESDAY, NOVEMBER 27 AT 8:00

FRIDAY, NOVEMBER 30 AT 7:30

*Family Matinee:*

SATURDAY, NOVEMBER 10 AT 1:00

# Die Fledermaus

(in English)

## CAST

(in order of appearance)

November 10

(Family Matinee)

*Alfred* Jorge Lopez-Yañez\*

*Adele* Barbara Kilduff

*Rosalinda* Elizabeth Holleque\*

(Nov. 4, 8, 10, 16)

Nancy Gustafson

(Nov. 24, 25, 27, 30)

*Gabriel von Eisenstein* Håkan Hagegård

(Nov. 4, 8, 25, 27)

Theodore Baerg

(Nov. 10, 16, 24, 30)

*Dr. Blind* Gary Rideout

*Dr. Falke* Timothy Nolen

*Frank* Donald Adams\*

*Ida* Mary Mills

*Ivan* Chuck L. Hilbert\*

*Prince Orlofsky* Hanna Schwarz

(Nov. 4, 8, 10)

Ildiko Komlosi\*

(Nov. 16, 24, 25, 27, 30)

*Frosch* Arte Johnson\*

Arte Johnson

*Footmen, gendarmes, servants, party guests*

*Solo Dancers:* Evelyn Cisneros†

Giorgio Madia\*†

(Nov. 4, 8, 10, 16)

Sabina Allemann\*†

Ashley Wheeler\*†

(Nov. 24, 25, 27, 30)

### *Corps de ballet*

\*San Francisco Opera debut

†Courtesy of the San Francisco Ballet

TIME AND PLACE: Vienna in the late 1800s

ACT I Eisenstein's villa

INTERMISSION

ACT II The ballroom of Prince Orlofsky's palace

INTERMISSION

ACT III The jail

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

*The use of cameras, cellular phones and any kind of recording equipment  
is strictly forbidden.*

*The performance will last approximately three and one-half hours.*



## Die Fledermaus/Synopsis

### ACT I

The Eisensteins' maid Adele receives a letter from her sister Ida, a ballerina, suggesting that she attend a party to be given that night by the rich young Russian Prince Orlofsky. Adele's successful plea to her mistress for time off is interrupted by the serenade and entrance of Rosalinda Eisenstein's former suitor, Alfred. Eisenstein plans to leave that night to serve a short jail term, and Rosalinda induces Alfred to go away before her husband returns, with the promise that she will receive him later. Eisenstein appears, berating his incompetent lawyer, Dr. Blind, and finally throws him out. A friend of the Eisensteins', Dr. Falke, arrives and takes Eisenstein aside to invite him to Orlofsky's party before going to prison. Husband and wife part, not unwillingly, and Rosalinda gives Adele the night off.

Alfred returns and makes himself so completely at home that when Frank, the governor of the prison, comes to escort Eisenstein to jail, he naturally takes the lover for the husband; Alfred gallantly goes in his place.

### ACT II

Chez Orlofsky, Falke explains to his host the farce he has arranged to amuse the jaded young noble and to wreak personal revenge. (Three years ago, after a costume ball,

Eisenstein had deserted the drunken Falke, dressed as a bat, outside the city so that he had to walk home the next morning in costume.) Falke has invited the maid Adele (to be introduced as "Olga," an actress), Frank (as "Chevalier Chagrin"), Eisenstein (as "Marquis Renard"), and Rosalinda (as "a masked Hungarian countess"). When all the guests have arrived, momentary embarrassments only briefly ruffle the masqueraders' composure and the "Marquis" flirts with the "Countess." But at the very moment when the spirit of *Brüderschaft* is at its climax, the "Marquis" must leave for prison, and he goes, escorted by "Chagrin."

### ACT III

The drunken jailer Frosch finds himself with two Eisensteins to ward. Adele comes to ask "Chagrin" for help in getting on the stage. By the time Rosalinda arrives to arrange the release of Alfred, her husband has disguised himself as Dr. Blind in order to ascertain the identity of his alter ego, and has learned more than he wished to hear. Rosalinda counters with proof of his own deceits, and in a spirit of mutual forgiveness, peace is made. Champagne was to blame for everything.

San Francisco Opera gratefully acknowledges a generous gift from the Opera Guild to underwrite the Family Matinee performance.

First performance:  
Vienna, April 5, 1874

First San Francisco Opera performance:  
October 26, 1942

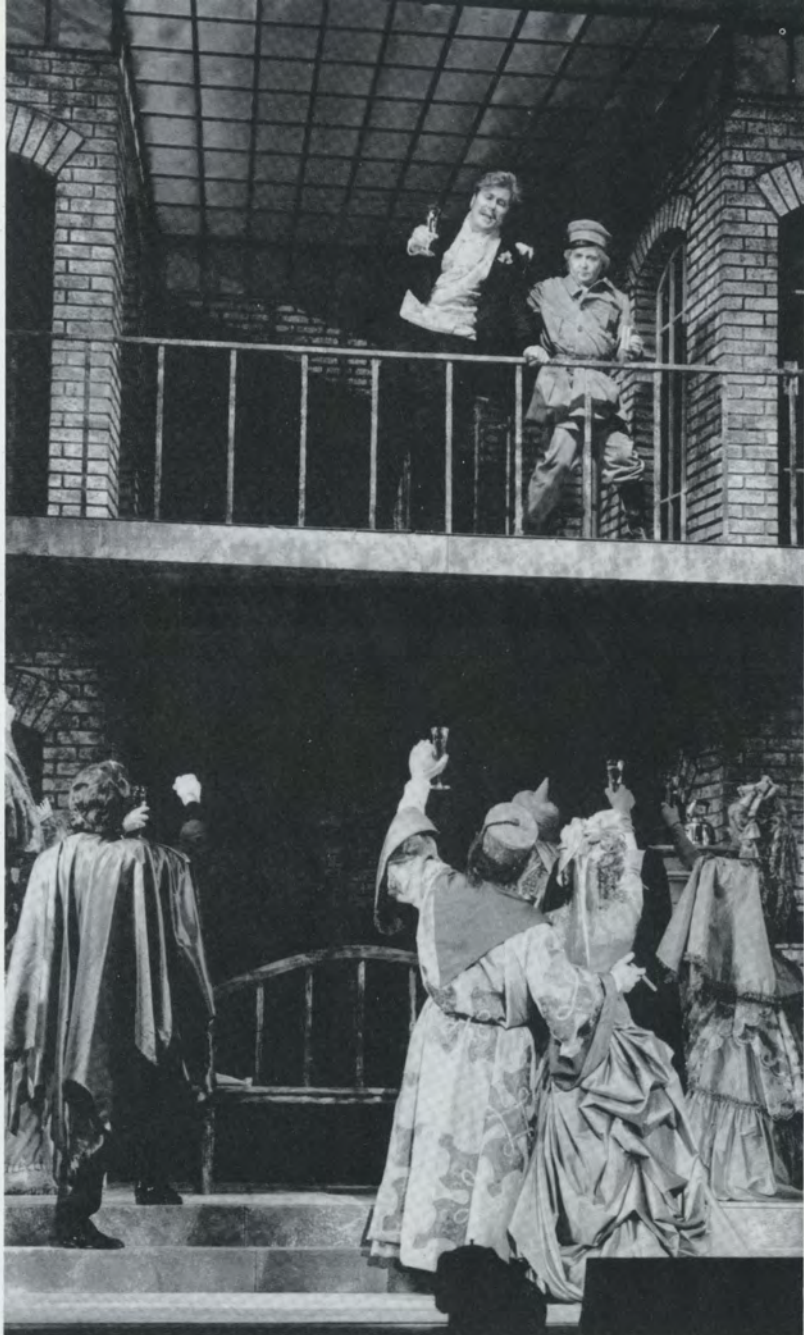
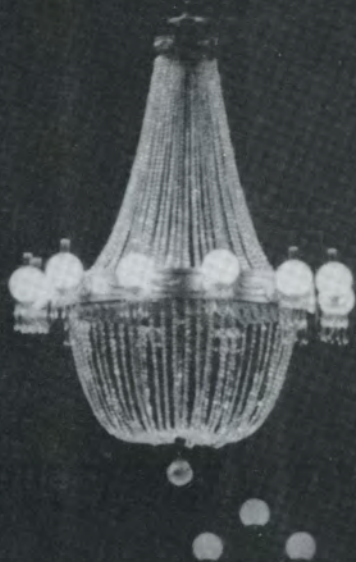


# Die Fledermaus

Photos taken in rehearsal  
by Marty Sohl

*(Below) Die Fledermaus cast and  
San Francisco Opera Chorus  
in Act II.*

*(Inset) Håkan Hagegård, Arte Johnson  
and other cast members  
in Act III.*





ACT I



Jorge Lopez-Jañez



Timothy Nolen, Håkan Hagegård



Gary Rideout



Jorge Lopez-Jañez and Friends



Håkan Hagegård, Elizabeth Holleque



Elizabeth Holleque, Håkan Hagegård, Barbara Kilduff



ACT II



Håkan Hagegård, Hanna Schwarz



Håkan Hagegård, Elizabeth Holleque



Donald Adams, Håkan Hagegård, Timothy Nolen

Barbara Kilduff

Evelyn Cisneros, Giorgio Madia



The Company





ACT III



Donald Adams, Arte Johnson



Håkan Hagegård, Donald Adams



Jorge Lopez-Jañez, Elizabeth Holleque



(L. to r.) Arte Johnson, Barbara Kilduff, Donald Adams, Mary Mills





JORGE LOPEZ-YAÑEZ

Continued from page 37

Mexican tenor **Jorge Lopez-Yañez** makes his first appearance with San Francisco Opera as Alfred in *Die Fledermaus*. He has been performing leading roles with major European opera companies since his debut in Hannover in 1988 as the Duke in *Rigoletto*. A regular guest with several German opera houses, he was heard during the 1988-89 season in Hannover as the Duke and as Alfredo in *La Traviata*, in Düsseldorf as Almaviva in *The Barber of Seville*, the Prince in *La Cenerentola* and Nemörino in *L'Elisir d'Amore*, and in Stuttgart in *La Cenerentola*. He also returned to the U.S. last year for performances of *La Traviata* and *Anna Bolena* with the Virginia Opera. His busy schedule this season includes *Le Postillon de Longjumeau* and Handel's *Alcina* with the Geneva Opera, Fenton in *Falstaff* at the Los Angeles Music Center Opera, his debut with the Lyric Opera of Chicago as Alfred in *Die Fledermaus*, and his debut at the Châtelet in Paris in *Alcina*. He will return to Frankfurt, Stuttgart, Düsseldorf and Hannover, where his roles will include Alfredo, the Duke, Almaviva, and Don Ramiro in *La Cenerentola*, and will make his bow at the Cologne Opera as Nemorino. Additional future engagements include *La Traviata* and *Rigoletto* at the Canadian Opera Company, *The Daughter of the Regiment* in Zurich, and *Il Barbiere di Siviglia* at the Vienna Staatsoper. After earning an engineering degree in Mexico, Lopez-Yañez came to the U.S. for vocal studies at California State University in Northridge. He began his professional career with the Los Angeles Music Center Opera, where he sang the Prince in the student performances of *La Cenerentola*, and the Long Beach Civic Light Opera, where he gained experience in operetta, appearing in *The Merry Widow* and *The New Moon*. He won second and third prizes, respectively, in the 1985 and 1986 Metropolitan Opera West Coast Regional Auditions, and was a finalist in several other competitions, including the San Francisco Opera Auditions and the Zachary Auditions, which awarded him first prize in 1987. He has sung a number of recitals in California, and appeared in concert and on several television programs in Mexico.



CRAIG ESTEP

A 1990 Adler Fellow with the San Francisco Opera Center, tenor **Craig Estep** appears as Borsa in *Rigoletto*, the Italian Tenor in *Capriccio*, Alfred in the family performance of *Die Fledermaus*, and Anfimono in *Il Ritorno d'Ulisse in Patria*. He made his Company debut last fall as Dr. Caius in the family performance of *Falstaff*, and also appeared in *Madama Butterfly* and *Lohengrin*. A 1987 and 1988 Merola Opera Program participant, Estep sang in *Madame Butterfly* on Western Opera Theater's national tour and in Japan with the Center's Pacific Rim Exchange Program. He has also toured in Western Opera Theater's production of *Don Pasquale*. The tenor traveled to Shanghai in 1988 to sing Spolelta in the first production of *Tosca* ever seen in China. Last year, he appeared in the Opera Center's Showcase production of Handel's *Giustino*, and was a soloist in the San Francisco Symphony Pops Series. Recent engagements include his Canadian debut with the Calgary Opera as Tonio in *La Fille du Régiment*, Hal in the world premiere of Gordon Getty's *Plump Jack* with Marin Opera, and Arkenholz in the Opera Center's Showcase production of Reimann's *The Ghost Sonata*. The North Carolina native has a master's degree in vocal performance and has sung with the North Carolina Opera, Connecticut Grand Opera and the Charleston Opera.

After making his 1981 San Francisco Opera debut as Danilo Danilovitch in *The Merry Widow*, Swedish baritone **Håkan Hagegård** returns to sing the Count in *Capriccio* and Eisenstein in *Die Fledermaus*. He made his operatic debut in 1968 at the Stockholm Royal Opera as Papageno in *Die Zauberflöte*, a role he subsequently portrayed in Ingmar Bergman's film version of the Mozart opera. He has since been applauded at the major opera houses of the world, as well as for his performances in recital, symphony and on recordings. Hagegård made his Metropolitan Opera debut in 1973 as Dr. Malatesta in a new production of *Don Pasquale*, and he has subsequently returned there in the title role of *Il Barbiere di Siviglia*, as Wolfram in *Tannhäuser* and, most recently, Guglielmo in *Così fan tutte* and Eisenstein in *Die Fledermaus*, which was telecast live over PBS. He made his highly successful debut at Milan's La Scala



HÅKAN HAGEGÅRD

in 1985 as Papageno, and has sung an acclaimed Figaro in *Il Barbiere di Siviglia* with Santa Fe Opera. The baritone is a favorite guest of many of this country's outstanding symphony orchestras and music festivals. His recordings include two versions of Orff's *Carmina Burana*, Schumann's *Dichterliebe* and *Liederkreis*, Schubert's *Winterreise*, *Schwanengesang* and *Die Schöne Müllerin*, and a critically acclaimed recording of lieder by Richard Strauss and Hugo Wolf. His recording of the Brahms Requiem with James Levine and the Chicago Symphony won a Grammy Award in 1985. Recent engagements include his highly acclaimed debut at the Lyric Opera of Chicago as Wolfram in the Peter Sellars production of *Tannhäuser*; Rodrigo in *Don Carlo* in Geneva; an annual recital tour which included a performance at Alice Tully Hall; and concerts with the San Francisco Symphony and the Orpheus Chamber Orchestra. Future plans include a return to the Met as Beaumarchais in the world premiere of John Corigliano's *Figaro for Antonia*, and his first Ford in *Falstaff* in Bonn.

After making his debut with San Francisco Opera last fall as the King's Herald in *Lohengrin*, baritone **Theodore Baerg** returns to portray Eisenstein in *Die Fledermaus*, a role in which he has been acclaimed at the New York City Opera and the Canadian Opera Company. Born in Minnesota and raised in Canada, he has portrayed numerous roles for the Canadian Opera Company, including Papageno in *The Magic Flute*, Marcello in *La Bohème*, Enrico in *Lucia di Lammermoor*, the Animal Trainer/Acrobat in *Lulu*, Danilo in *The Merry Widow* and Count Almaviva in *The Marriage of Figaro*. In 1985 he made his debut at New York City Opera as Hajj in *Kismet* and returned shortly thereafter as Danilo. Other debuts during the 1985-86 season included Figaro in *The Barber of Seville* for Vancouver Opera and L'Opéra de Montréal, Marcello for Pacific Opera, and Danilo in Edmonton. In the 1986-87 season he returned to City Opera to sing Eisenstein and to the COC for the same role. He then appeared as Valentin in *Faust* and as Dandini in *La Cenerentola* at the Des Moines Metro Opera, made his debut with Connecticut Opera as Guglielmo in *Così fan tutte*,



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THEODORE BAERG

and appeared as Marcello at L'Opéra de Québec. Roles during the 1987-88 season included Eisenstein, Schaunard in *La Bohème* and Fontaine in *The Desert Song* for New York City Opera and Lescaut in *Manon Lescaut* for Edmonton Opera. He returned to the Canadian Opera to sing Harlequin in *Ariadne auf Naxos*, and made his European debut at the Glyndebourne Festival as Ramiro in *L'Heure Espagnole*. Recent engagements include Sharpless in *Madama Butterfly* in Montreal and Ottawa, his first assumption of the title role of *Don Giovanni* in Vancouver, debuts at the Washington Opera and Opera Pacific as Figaro in *Il Barbiere di Siviglia*, as well as his debut with San Diego Opera as Marcello in *La Bohème*. He then returned for his seventh season at the COC as Papageno and as Marcello. Future engagements include Papageno and Lescaut for the Washington Opera, Figaro in *Il Barbiere di Siviglia* in Ottawa, Danilo in San Diego, and a return to the COC for *Lulu* and *Le Comte Ory*. The artist's concert and symphonic credits include appearances with many prominent North American symphonies, as well as recitals and community concerts from southern California to Ottawa.



DENNIS McNEIL

Tenor **Dennis McNeil** makes his San Francisco Opera debut as a Servant in *Capriccio*, Amelia's Servant in *Un Ballo in Maschera*, and Eisenstein in the family performance of *Die Fledermaus*. A member of the 1989





TIMOTHY NOLEN

Merola Opera Program, he sang Don José in *Carmen* both at Villa Montalvo and on Western Opera Theater's 1989-90 national tour. In 1989, he made his debut with the Los Angeles Music Center Opera as Ferrando in their student outreach production of *Così fan tutte*, followed by performances with the main company as the Second Jew in *Salome*. He has also sung the roles of Prince Paul in *The Grand Duchess of Gerolstein*, Jenik in *The Bartered Bride*, and Piquillo in *La Pèrichole*. Equally comfortable on the musical theater stage, he has performed the role of Mr. Snow in *Carousel* over 140 times. In Los Angeles recently, he appeared as Niko in *Zorba* with John Raitt in the title role. In 1988, McNeil toured with Sammy Cahn in the lyricist's hit musical review *Words with Music*, which completed its run at San Francisco's Marines' Memorial Theater. A fifth generation Californian, he is a graduate of the American Center for Musical Theater where he was trained in both opera and musical comedy. He lives in Southern California where he studies with New York City Opera baritone William Chapman and his wife, Irene.

American baritone **Timothy Nolen**, who has been widely acclaimed in Europe and the U.S. for his performances in opera, as well as in Broadway musicals, portrays Dr. Falke in *Die Fledermaus*. He made his San Francisco Opera debut in Milhaud's *Christopher Columbus* in 1968 and was last heard here as Dr. Malatesta in the 1980 production of *Don Pasquale*. Other local appearances include Ned Keene in *Peter Grimes* and Schaunard in *La Bohème* in 1973, and Figaro in *Il Barbiere di Siviglia* in 1976. He has appeared in the world premieres of three operas, creating the role of Junior in Leonard Bernstein's *A Quiet Place* for Houston Grand Opera, the title role of Carlisle Floyd's *Willie Stark*, also for Houston, and Lord Henry Wotton in Dutch composer Hans Kox's *The Portrait of Dorian Gray* for the Netherlands Opera. He also performed Perl in the U.S. premiere of Penderecki's *Black Masque* at Santa Fe Opera. A frequent guest artist at the Lyric Opera of Chicago, Nolen has performed numerous roles there including Dandini in *La Cenerentola*, Papageno in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, and Taddeo in *L'Italiana in Algeri*. He has appeared numerous



LeROY VILLANUEVA

times with New York City Opera since his 1981 debut, singing, among other parts, Count Almaviva in *Le Nozze di Figaro*, Hajj in *Kismet*, and the title roles of *Sweeney Todd* and *Casanova*. Since his 1974 European debut as Pelléas in *Pelléas et Mélisande* in Rouen, France, he has appeared at many major theaters and at the festivals of Aix-en-Provence and Maggio Musicale of Florence. His orchestral and festival appearances include Mahler's *Songs of a Wayfarer* with Pierre Boulez, the Monteverdi *Vespers of 1610*, with Michael Tilson Thomas, Cimarosa's rarely-heard *Il Marito Disperato* at the Spoleto Festival USA and in Cologne, and many Boston Pops concerts with the late Arthur Fiedler. Most recently, Nolen was acclaimed in the title role of *The Phantom of the Opera* on Broadway, and returned to the Lyric Opera of Chicago as Dr. Falke in *Die Fledermaus*. Future plans include Sileno in Giuseppe Mule's *Dafne* in Palermo and a return to Chicago as Papageno, and in the title role of William Bolcom's new opera, *MacTeague*. Recordings include the original cast album of *Grind*, the three-record set of *Sondheim*, and the soon-to-be released *Casino Paradiso* by Bolcom.

A 1989-90 Adler Fellow with the San Francisco Opera Center, baritone **LeRoy Villanueva** appears this fall as Marullo in *Rigoletto*, a Servant in *Capriccio*, Dr. Falke in the family performance of *Die Fledermaus*, and Streshnev in *Khovanshchina*. He made his Company debut last year as Prince Arjuna in Glass' *Satyagraha*, sang Polidarte in the Opera Center's production of Handel's *Giustino*, and appeared in four roles during the 1989 fall season. He was a member of the Merola Opera Program in 1988, performing Taddeo in *The Italian Girl in Algiers*, and he won the Schwabacher Memorial First Prize Award at the Program's Grand Finals. He sang Sharpless in Western Opera Theater's 1988-89 tour of *Madame Butterfly*, and completed a trip to Japan with the Opera Center Singers. Earlier this year he traveled with the Opera Center Singers to China where he appeared as Dr. Malatesta in *Don Pasquale* at the Shanghai Music Festival. In 1987 he took part in Italy's Festa Musicale Stiana, where he performed in Antonio Sacchini's *Amor Soldato*, and in the world premiere of Delia Robotti's *La Pentola*. Additional credits

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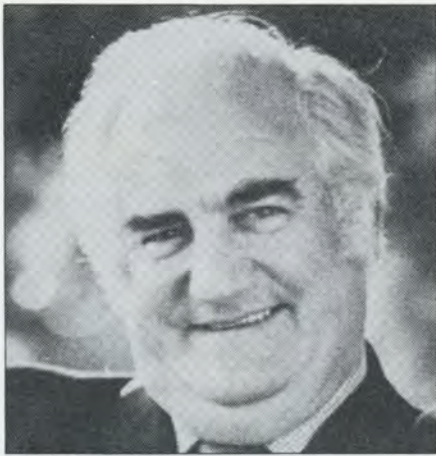
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DONALD ADAMS

include a joint performance with Ned Rorem in the composer's *War Scenes*, a solo role in the West Coast premiere of Harbison's *Flight into Egypt* at the Ojai Festival, and appearances with the Los Angeles Philharmonic, the Los Angeles Master Chorale, and the S.F. Symphony Pops Series. He was a Schwabacher Debut Recitalist this year, and most recently performed Director Hummel in the Opera Center's production of Reimann's *The Ghost Sonata*. A native of Southern California, Villanueva is a national winner of the Metropolitan Opera Auditions, first place winner of the National Opera Association Auditions, and the recipient of a 1988 Robert M. Jacobson Study Grant, funded by the Astral Foundation, and bestowed by the Richard Tucker Music Foundation. He is scheduled to make his debut next year at Carnegie Recital Hall.

English bass **Donald Adams** makes his initial bow with San Francisco Opera as Frank in *Die Fledermaus*. Principal bass with the D'Oyly Carte Opera from 1953 to 1968, he was co-founder of the troupe Gilbert and Sullivan For All which toured extensively in the U.S., Canada, Australia, New Zealand and the Far East. He made his debut at the Royal Opera, Covent Garden in 1983 in *Boris Godunov*, returning in 1984 and 1986 for Britten's *A Midsummer Night's Dream*. Adams has also appeared at the Lyric Opera of Chicago, the Washington Opera, Los Angeles Music Center Opera, Canadian Opera Company, Netherlands Opera, Geneva Opera, the Welsh National Opera, English National Opera, and at the Glyndebourne Festival. His varied repertoire is reflected in the roles he has recently performed: Poo-Bah in *The Mikado* and Dikoy in *Katya Kabanova* at the ENO and at Glyndebourne, Doctor Bartolo in *The Barber of Seville* at the Netherlands Opera, the same character in *Le Nozze di Figaro* at Glyndebourne, and Frank in *Die Fledermaus* at the Royal Opera. The artist's future engagements include appearances in Pasadena and at Glyndebourne, and with the English National Opera, the Chicago Lyric Opera, Canadian Opera Company, and the Monte Carlo Opera.



DALE TRAVIS

A 1988-89 Adler Fellow with the S.F. 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 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.



ARTE JOHNSON

Star of stage, screen and television, **Arte Johnson** makes his San Francisco Opera debut as Frosch in *Die Fledermaus*. One of the unique performers in show business, he first came to prominence in the hit television show *Laugh In*, for which he received an Emmy award. Raised on a farm in Michigan and educated at the University of Illinois, he began work in the public relations field and turned to acting on a dare. He made his debut on Broadway in *Gentlemen Prefer Blondes* after auditioning for the show during a lunch break from his job at Viking Press. After appearing in *No Time for Sergeants*, he was summoned to Hollywood to perform in the movie *Miracle in the Rain*. Additional screen appearances include *The Subterraneans*, *What Comes Aroun'*, *The President's Analyst*, *The Third Day*, and his award-winning role as Renfield in *Love at First Bite*. Johnson has been a regular on seven television series and has appeared as guest star on more than 500 shows. He was seen in the following made-for-TV movies: *Bud and Lou*, *Condominium*, *Male Model*, *If Things Were Different*, and *Alice in Wonderland*, and made guest appearances on *Love Boat*, *Fantasy Island*, *Mike Hammer*, *Murder, She Wrote*, *Hotel*, *Fame*, and *Twilight Zone*. He has also been a sportscaster, quiz show emcee, and host of his own talk show. Johnson is currently National Goodwill Ambassador for the Arthritis Foundation, and is on the National Board of Junior Achievement, a member of the Board of Directors of the Pacific Gamefish Foundation, National Chairman of the Resource Development Committee of the University of Illinois library, and has served for 16 years on the Board of California Special Olympics. Johnson stars in the soon-to-be released feature film *Evil Spirits* with Karen Black. He and Gisela, his wife of 22 years, live in Bel Air, California, with their two cocker spaniels, Kleine and Knudel.





GARY RIDEOUT

Canadian tenor **Gary Rideout** returns to San Francisco Opera as Dr. Blind in *Die Fledermaus*. He made his Company debut last fall as the Prince and Man-servant in *Lulu*, and as Bardolfo in the Family Performance of *Falstaff*. The singer received a bachelor's degree from Michigan State University, and a master's degree from York University in Toronto. He continued his education at Toronto's Royal Conservatory of Music and was awarded an Opera Diploma from the Opera Division at the University of Toronto. He has since performed in musicals, cabaret, commercials, film, and legitimate theater. Formerly a Resident Artist of the Canadian Opera Company, Rideout has appeared with that company as Eurimaco in *The Return of Ulysses*, Count Hauk in *The Makropulos Case*, the Abbé in *Andraea Chénier*, Chekalinsky in *The Queen of Spades* and Trabuco in *La Forza del Destino*. Additional engagements with the COC include *Boris Godunov*, *La Bohème*, *La Forza del Destino*, *Tristan und Isolde*, and *The Turn of the Screw*. On the COC's tour of Western Canada, he sang the title role of *The Tales of Hoffmann*. His concert engagements throughout Canada include performances with the Toronto Symphony, Kitchener-Waterloo Symphony, Ukrainian Millenium Choir (concert and recording), and the Victoria Symphony. Recent appearances include his Carnegie Hall debut as soloist in Haydn's *St. Nicholas Mass*, Barinkay in *The Gypsy Baron* with Symphony Nova Scotia and, with Opera East, Rodolfo in *La Bohème* and Bacchus in *Ariadne auf Naxos*. Future plans include Pinkerton in *Madama Butterfly* with Calgary Opera, and the title role of a new opera, *Guacamaya's Old Song and Dance*, to be performed in Banff and Toronto.

San Francisco actor **Chuck L. Hilbert** makes his San Francisco Opera debut in the speaking role of Ivan in *Die Fledermaus*. He has played a wide variety of roles in the Bay Area, including recent performances as Dolphin in the Blake Street Hawkeye/Whoopi Goldberg production of *Tokens*; the Herald in *Marat/Sade* and Casta Piani in the stage adaptation of Wedekind's *Lulu* for the San Francisco Repertory Company; and the Mentor in Hugo van Hofmannsthal's *Death and the Fool* at the Pacific Jewish Theatre. He



CHUCK L. HILBERT

is currently appearing with Thick Description, a local theater collective, in the leading role of General Lew Wallace in the acclaimed production of *Ben Hur*, directed by Tony Kelly. He has a recurring role (Big Al Rambar) in the TV series *Midnight Caller*, and his film credits include *Kiss Shot*, starring Whoopi Goldberg, and the soon to be released *Godfather III*. Hilbert is a graduate of the California Institute of the Arts in Valencia, and he attended the Juilliard School of Advanced Theater Training. When not on stage, he works with abused children, using theater and playwriting as a tool for recovery.

Since making her 1983 San Francisco Opera debut in *La Traviata*, **Evelyn Cisneros** returns as a solo dancer in *Die Fledermaus*. A native of Long Beach, California, she joined the San Francisco Ballet in 1977 and was named Principal Dancer in 1980. She has performed numerous featured roles with the company including Princess Aurora in *The Sleeping Beauty*, Odette/Odile in *Swan Lake*, as well as principal roles in *Confidencias* and *Valses Poeticos* (all ballets created especially for her by S.F. Ballet Artistic Director Helgi Tomasson); Miss Liberty in *Stars and Stripes*, Sanguinic in *The Four Temperaments*, Titania and the divertissement pas de deux of *A Midsummer Night's Dream*, the first movement in *Symphony in C*, the waltz girl in *Serenade* (Balanchine); the Sugar Plum Fairy in *The Nutcracker* (Christensen/Tomasson); the title role of *Cinderella* (Christensen/Smuin); Lise in *La Fille mal gardée* (Ashton); the grey couple in *Connotations* (Caniparoli); the ballerina in *The Concert* (Robbins); and Juliet in *Romeo and Juliet* (Smuin). Miss Cisneros also created roles in Smuin's *A Song For Dead Warriors*, *The Tempest* and *Stravinsky Piano Pieces*. She performed in the national telecasts of *A Song For Dead Warriors* and *The Tempest* on the "Dance in America" series, and danced in *Stravinsky Piano Pieces* and *Quattro à Verdi* on a live broadcast from the White House. She has appeared as guest artist with the Royal New Zealand Ballet, Toledo Ballet, Ballet Detroit, Kansas City Ballet, Jacob's Pillow Dance Festival in Massachusetts, the Los Angeles Philharmonic at the Hollywood Bowl and, in 1984 and 1988, at the International Ballet Festival hosted by



EVELYN CISNEROS

Alicia Alonso in Havana, Cuba. Miss Cisneros has received numerous awards including the 1989 Isadora Duncan Performer's Award for her outstanding performance as Odette/Odile in Tomasson's *Swan Lake*, and this year was honored as one of the Most Gifted Women in the S.F. Bay Area.



SABINA ALLEMANN

Principal Dancer with the San Francisco Ballet since 1988, **Sabina Allemann** makes her first appearance with San Francisco Opera as a solo dancer in *Die Fledermaus*. Born in Bern, Switzerland, she received her training at the National Ballet School of Canada, later performing major roles with the National Ballet of Canada. These roles included Teresina in *Napoli* (Schauffuss); Child Alice in *Alice* (Tetley); Hanna in *The Merry Widow* (Hynd); the Sugar Plum Fairy in *The Nutcracker* (Franca); Mazurka in *Les Sylphides* (Fokine); as well as the first movement in *Symphony in C*, Choleric in *The Four Temperaments*, and Nikiya in *La Bayadère, Act II* (Balanchine). She has been acclaimed with San Francisco Ballet as Princess Aurora in *The Sleeping Beauty*, Odette/Odile in *Swan Lake*, the lead pas de deux in *Handel—a Celebration* (Tomasson); the Cowgirl in *Rodeo* (de Mille); the Sugar Plum Fairy in *The Nutcracker* (Christensen/Tomasson); the Lead Waltz Girl in *Serenade*, second movement principal in *Symphony in C* (Balanchine); and as principal dancer in *Connotations* (Caniparoli). Additional roles include Tatiana in John Cranko's *Onegin* for





ASHLEY WHEATER

Toronto's 1984 International Festival, a ballet which was later filmed by the CBC and televised in 1986. She also performed the role of the Child Alice during the National Ballet of Canada's engagement at the Met in New York in 1986, and in London the following year. Miss Allemann most recently performed at Iceland's Reykjavik Arts Festival and at Jacob's Pillow in Massachusetts with Johan Renvall and the American Ballet Theatre.

**Ashley Wheeler**, who joined the San Francisco Ballet last year, makes his San Francisco Opera debut as a solo dancer in *Die Fledermaus*. Born in Scotland, he studied at the Royal Ballet School and has performed with the London Festival Ballet, Australian Ballet, Joffrey Ballet and the Royal Ballet. Ballets he has appeared in with these companies include *La Fille mal gardée*, *Monotones II*, *The Dream* and *Wedding Bouquet* (Ashton); *La Sylphide* (Schaufuss after Bournonville); *Love Songs* (Forsythe); *Rememberances* (Joffrey); as well as *Forgotten Land* and *Return to the Strange Land* (Kyllian). Since joining the San Francisco Ballet, he has danced leading roles in *The Sleeping Beauty*, *Menuetto*, *Valses Poeticos* and *Handel—a Celebration* (Tomasson); *In the middle, somewhat elevated* (Forsythe); *Harvest Moon* (de Ribere); *The Nutcracker* (Christensen/Tomasson); *La Sylphide* (Bournonville/Tomasson); *The "Wanderer" Fantasy* (Bintley); and *Symphony in C* (Balanchine). This summer, he performed at Iceland's Reykjavik Arts Festival in *Valses Poeticos* (Tomasson) and *Who Cares?* (Balanchine), and at Jacob's Pillow in Massachusetts in *Valses Poeticos*, *Black Swan pas de deux*, and Johan Renvall's *Tangos*.



GIORGIO MADIA

**Giorgio Madia** makes his San Francisco Opera debut as a solo dancer in *Die Fledermaus*. The native of Italy received his training at Milan's Teatro alla Scala Ballet Company, and has performed with that troupe as well as with Maurice Béjart's Ballet of the 20th Century, Béjart Ballet Lausanne, the Pennsylvania Ballet and the Milwaukee Ballet. Ballets he has appeared in with these companies include *Light, Danses Grecques, Malraux, Marteau Sans Maître* and *Souvenir de Leningrad* (Bejart); *Love Songs* and *Steptext* (Forsythe); *Flower Festival* (Bournonville); *Calcium Light Night* (Martins); *Swan Lake* (Petipa); *Arcade* (Cunningham); as well as *The Nutcracker* and *Symphony in C* (Balanchine). He has also performed with "Nureyev and Friends" in the U.S., Mexico, Europe, Australia and the Far East in *Tchaikovsky pas de deux* (Balanchine); *Napoli* (Bournonville); *Moor's Pavana* (Limón); and the pas de deux with Nureyev in *Songs of a Wayfarer* (Béjart). Madia recently joined the San Francisco Ballet as Soloist.


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



JULIUS RUDEL

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 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.



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PATRICK SUMMERS

In his first year as Music Director of the San Francisco Opera Center, **Patrick Summers** makes his Company debut leading performances of *Die Fledermaus*. He acts as liaison between the Opera Center and San Francisco Opera, and has conducted a number of Opera Center presentations including the Showcase series, Grand Finals, and the Fall Season Preview Concert. An apprentice coach for the Merola Opera Program in 1986 and 1987, he was twice awarded the Otto Guth Memorial Award. As assistant conductor, he joined Western Opera Theater's 1986-87 tour of *La Bohème*, which culminated in performances in Shanghai, and led the Shanghai Orchestra in a joint concert with American and Chinese singers. For the Merola Opera Program, he led the Villa Montalvo performances of *Don Pasquale* in 1987, *Madame Butterfly* in 1988, *Carmen* last year, and also conducted Western Opera's national tours of *Don Pasquale* and *Madame Butterfly*. For the Opera Center's Showcase series, Maestro Summers led the West Coast premiere of Hiram Titus's *Rosina* in 1988, as well as this year's U.S. premiere of Aribert Reimann's *Ghost Sonata*. He has traveled to China four times since 1987, coaching students at the Shanghai Conservatory of Music in preparation for their performances of *Rigoletto* (1989) and *Don Pasquale* this year, as well as preparing and conducting the first production of *Tosca* ever presented in China. He has also been involved in the musical preparation for several SFO productions, including *Mefistofele* under Maurizio Arena, *Idomeneo* under the late John Pritchard, *Die Frau ohne Schatten* under Christoph von Dohnányi, the 1990 Ring cycle, and this year's *Capriccio*. In 1991, Summers will conduct *Carmen* in Tokyo and Guam, and will lead Harry Kupfer's production of *Così fan tutte* in the Company's 1991 Mozart Festival. He is a graduate of the Indiana University School of Music.



LOTFI MANSOURI

San Francisco Opera General Director **Lotfi Mansouri** is the director of *Wozzeck* and the new production of *Die Fledermaus*. Born in Iran, he attended college at UCLA and received American citizenship before serving as resident stage director at the Zurich Opera from 1960 to 1966. In 1965 he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During his years in Switzerland, Mansouri began fulfilling engagements as guest director at various houses throughout Italy (including Milan's La Scala and the companies of Naples, Palermo, Genoa, Turin and Perugia) and North America: Chicago, Houston, Santa Fe, Philadelphia, Tulsa, San Diego, Dallas, and both the Metropolitan and New York City Opera companies in New York. From 1971 to 1975, he served as artistic adviser and staged productions for the Tehran Opera in Iran. In 1976 he was named general director of the Canadian Opera Company in Toronto, a position he held until his resignation in 1988 to accept the general directorship of San Francisco Opera. His Toronto credits include 30 new productions, 12 of them Canadian premieres, among them *Wozzeck*, *Lulu*, *Death in Venice*, *Die Meistersinger von Nürnberg*, and Thomas's *Hamlet*, featuring the only Ophelia ever sung on stage by Dame Joan Sutherland. He has had a long working association with Dame Joan, and directed her in no fewer than seven operas in San Francisco: *La Sonnambula* (1963), *La Traviata* (1964), *Die Fledermaus* (1973), *Esclarmonde* (1974), *The Merry Widow* (1981), *Norma* (1982), and *Anna Bolena* (1984). His many other Company credits include the 1979 production of *La Gioconda* with Renata Scotto and Luciano Pavarotti, telecast live throughout the United States and to Europe via satellite; 1988's opening night production of *L'Africaine*; and last year's highly acclaimed new production of *Lulu*. His film credits include opera sequences in *Yes, Giorgio* and the critically praised 1987 film *Moonstruck*.



WOLFRAM SKALICKI

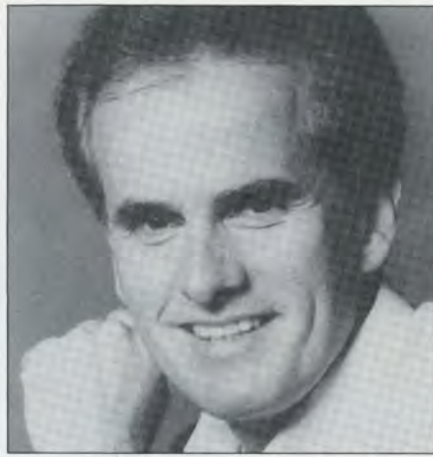
**Wolfram Skalicki** is the set designer of *Die Fledermaus*. His long association with the Company began in 1962, with his designs for the San Francisco Opera premiere of *The Rake's Progress*. Other Skalicki settings seen here include the 1963 production of *The Queen of Spades*, *Christopher Columbus*, *Parsifal*, *Pelléas et Mélisande*, *Tannhäuser*, *Il Trovatore*, *Les Troyens*, *Faust*, the complete 1967-72 Ring cycle, *Aida*, *Andrea Chénier*, *Lady Macbeth of Mtsensk* (*Katerina Ismailova*) and *L'Africaine*. A native of Vienna, he is currently a professor at the University for Music and the Performing Arts in Graz, and is associated with the Staatsoper, Burgtheater and Volksoper in Vienna. With his wife, costume designer Amrei Skalicki, he has collaborated on productions in Vienna, Lyons, Marseilles, Strasbourg, Toronto, Dortmund, Munich, Geneva, Buenos Aires, Hamburg, Houston, Miami, Teheran, Athens, Ljubljana and Bogotá. They include designs for *Lulu*, *Giovanna d'Arco*, *Boris Godunov*, *Tristan und Isolde* and *Dialogues of the Carmelites*. Recent productions designed by Skalicki include *Hérodiade* in Nice and at the Orange Festival; and *Falstaff*, *Hamlet*, *Ariadne auf Naxos*, *Otello* and *Death in Venice* for the Canadian Opera Company in Toronto, the latter a Canadian premiere. In addition, his designs have been exhibited in Vienna, Zurich, Bayreuth, New York and San Francisco.





THIERRY BOSQUET

**Thierry Bosquet** makes his San Francisco Opera debut as costume designer of the new production of *Die Fledermaus*. The Belgian designer received his training and diploma at the National School of Architecture, Art and Design in Brussels. He made his theatrical debut with the designs for Molière's *The Misanthrope* in 1957 at the Festival of Pitlochry in Scotland. Since 1959, he has created the sets and costumes for over 75 operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed the sets and costumes for over 50 operas, ballets and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia and the United States. Works recently designed by Bosquet include *La Belle Hélène* at the Canadian Opera Company, *Le Postillon de Longjumeau* for the Geneva Opera, *Otello* in Liège, Roland Julien's comedy *La Peau d'Âne* at Castle Chambord, and *Werther*, *The Magic Flute* and *The Mikado* for the New York City Opera. Later this season he is scheduled to design the sets and costumes for a new production of *Rigoletto* in Liège and for a new opera in Nantes. In addition to his work in the theater, he designed the costumes and sets for the Belgian film *La Chambre Rouge*, and is the subject of a film by Jean Antoine for Belgian television. His numerous paintings and monumental frescoes can be seen throughout France, Italy and Belgium.



HELGI TOMASSON

**Helgi Tomasson**, Artistic Director of the San Francisco Ballet since 1985, makes his San Francisco Opera debut as choreographer for *Die Fledermaus*. Born in Reykjavik, Iceland, he began his ballet training there at the National Theatre and, at age 15, traveled to Copenhagen to study and perform. After further studies at New York's School of American Ballet, he was invited to join the Joffrey Ballet, later joining the Harkness Ballet where he became one of that company's most celebrated principal dancers. In 1969, Tomasson entered the International Moscow Ballet Competition as the U.S. representative, winning the Silver Medal. The following year, he joined the New York City Ballet as a principal dancer, scoring successes with his many leading roles, several of which were created expressly for him. After his retirement as a principal dancer, he choreographed his first ballet, *Theme and Variations*, *Polonaise*, Op. 65, for the 1982 School of American Ballet Workshop. With George Balanchine's encouragement, Tomasson next created *Ballet d'Isoline* for the School's 1983 Workshop and, in 1985, in honor of his mentor, created *Beads of Memory* for a Balanchine tribute given by the Houston Ballet. He has created several world premieres for San Francisco Ballet, including his critically acclaimed full-length productions of *Swan Lake* and *The Sleeping Beauty*, and has also choreographed several world premieres for his company including *Con Brio*; *Valses Poeticos*; *Handel—a Celebration*; *Intimate Voices*; *Bizet pas de deux*; *Concerto in D*; *Poulenc*; and *Contredanses*. Since his arrival at S.F. Ballet, Tomasson has commissioned world premieres by internationally distinguished choreographers, and expanded the company's repertory by acquiring works by renowned choreographers. This past June, Tomasson was awarded and named Commander of the Order of the Falcon by the government of Iceland for his continuous achievement in the arts, the highest civilian honor bestowed in that country.



THOMAS J. MUNN

Lighting Director and Design Consultant for San Francisco Opera, **Thomas J. Munn** created the lighting for *Suor Angelica/Pagliacci*, *Rigoletto*, *Capriccio*, *Un Ballo in Maschera*, *Die Fledermaus*, *Khovanshchina*, and *Il Ritorno d'Ulisse in Patria*. In his 15th season with the Company, he has lighted over 130 productions for here and most recently created the lighting and special effects for this summer's Ring cycle. He also serves as scenic adviser for the Company, and has designed scenery for *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd* and *Nabucco*. In addition to his numerous design credits for the War Memorial stage, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and films. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine* and *La Bohème*. Recent credits include lighting and projection designs for *Madama Butterfly* for the Netherlands Opera; scenery and lighting for Hartford Ballet's production of *Coppélia* and *The Nutcracker*; and lighting designs for the Hartford Opera and Pittsburgh Opera productions of *Hansel and Gretel*. His most notable achievement as a lighting consultant is the new Muziektheater in Amsterdam, the Netherlands.



# Meet Donald Runnicles

By TIMOTHY PFAFF

When the low E flat that begins *Das Rheingold* stole into the expectant silence of the War Memorial Opera House last June 20—the beginning of San Francisco Opera's third cycle in its *Ring* revival and the first full cycle ever by a locally unknown Scottish conductor named Donald Runnicles—seasoned Wagnerians instantly recognized “the real thing” in terms of “Wagner sound,” a phenomenon as hard to define as it is, once heard, to mistake for anything else. Never mind that it is one of the softest notes in all of opera, that E-flat pedal has to have the energy to launch the 16 hours of music that follow. It did. By the time Woglinde began her watery lullaby, the sound Runnicles was drawing from the orchestra also had mass. And by the time, six calendar days and a musical eternity later, the orchestra exhaled the long musical breath that brings *Götterdämmerung* to its ecstatic close, the entire audience recognized *Ring* conducting that had it all: pacing, proportion, propulsion, passion, and poetry.

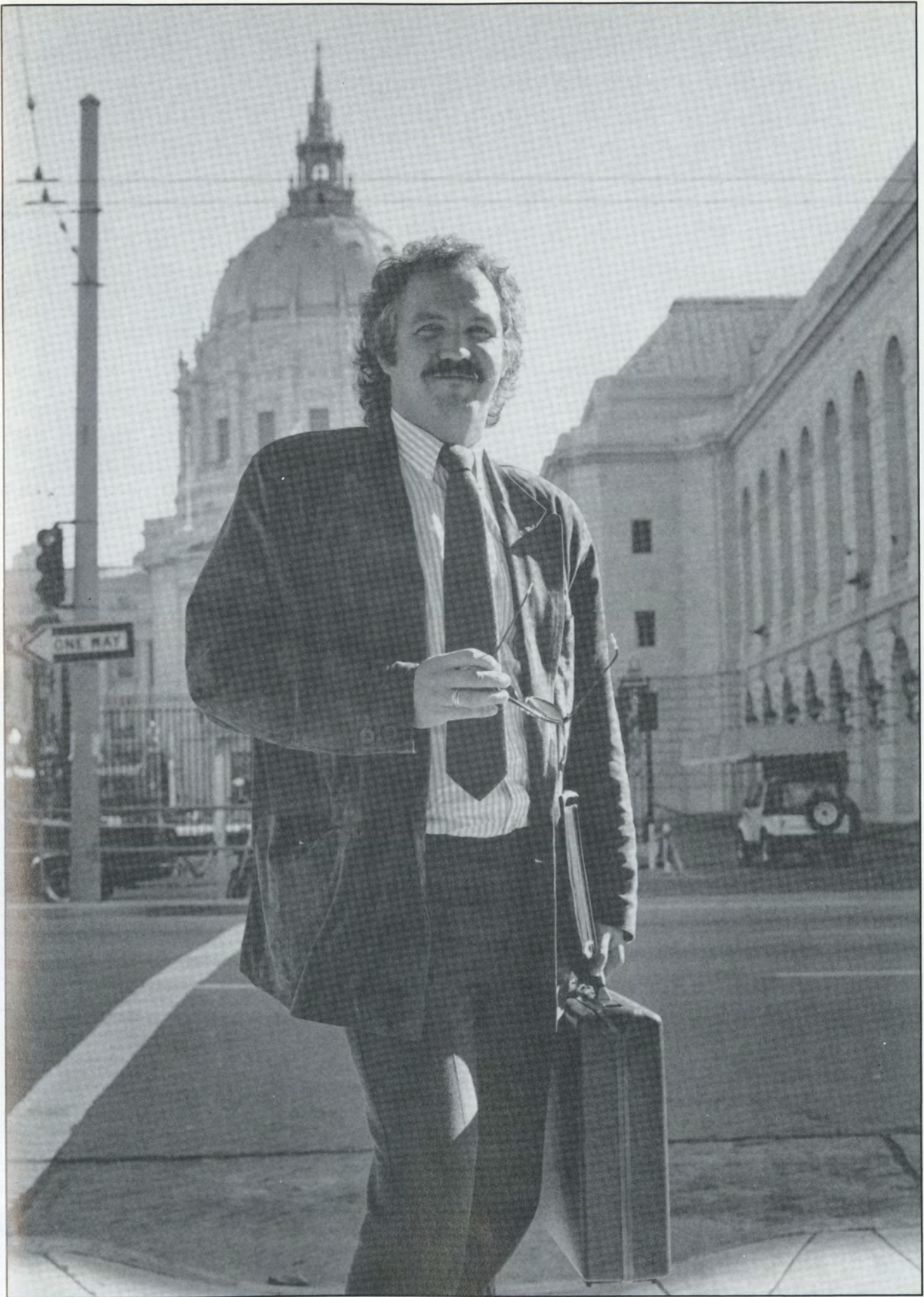
Members of the Company's artistic administration heard yet something else: the sound of a new music director. On October 9, 1990, it officially announced that the 37-year-old Runnicles would become the Company's second music director, succeeding the late Sir John Pritchard, effective January 1992, with an interim post as music director designate, effective January 1991. Further leavening the news was the related announcement of American-born Australian conductor Sir Charles Mackerras as the Company's first principal guest conductor in 1993. The widely hailed conductor of the Opera's two main-season Handel offerings, *Julius Caesar* and *Orlando*, and of a 1988 Janáček *Jenůfa* that made echoes heard around the world, Mackerras had led a luminous *Lohengrin* here only last season. Both appointments run through 1995.

Although Runnicles is understandably wary of being typed as a Wagner conductor exclusively, he revealed (in an interview in his temporary office after a whirlwind week with the Company staff at the time his appointment was made official) that “Wagner has been a leitmotif, to use his own word, throughout my musical life. I hope it stays that way. The *Ring* has become a part of me. It follows me everywhere.”

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*Timothy Pfaff is a music critic for the San Francisco Examiner, West Coast correspondent for London's Financial Times, and editor of Historical Performance, the journal of Early Music America.*





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San Francisco Opera's general director Lotfi Mansouri applauds Donald Runnicles, who is about to be introduced to members of the Bay Area press corps.

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Donald Runnicles talks about music.

their successes.

"In addition to helping him prepare his operas, I was his 'ears' in the auditorium, telling him if something sounded too fast, say, or whether the balance was right. He knew he needed that. It's something everyone needs, and something I will be looking for in an assistant here in San Francisco. It was similar to the experience I had here last summer with Peter Schneider. We respect each other and sat in on each other's rehearsals, and shared what we heard. There was never a sense of either of us having a 'trade secret.' It's the only way two *Ring* conductors could have worked."

In 1982, the Runnicles dream came true: he was invited to Bayreuth to work on the centenary *Parsifal* with James Levine. "My playing impressed them enough that Solti took me on for the *Ring* in 1983, Horst Stein for *Die Meistersinger* in 1984, and Schneider for the *Ring* in 1985.

"When one is working in Germany but is not a German, one has to find a style. I hoped that I would be able to develop my career to the point where I could command authority but remain true to my own nature, which is fairly mild. I knew that if all I did was to impose my own will,

I would develop a stomach ulcer. Watching James Levine work on that *Parsifal*, I found the example I needed.

"He would walk in, say good morning, and then start to rehearse. The next thing you heard him say was 'Let's take a break.' He listened, he absorbed. He knew that those players had been sitting there for years, that they could give a great deal of themselves, and that he was getting the best out of them. So he praised them for it. His approach is so positive—and not at all superficial. He is pragmatic in his criticisms, making little suggestions in the form of questions: 'Can we try this?' He molds the orchestra and, consequently, gets phenomenal results. No one gets better playing out of the Bayreuth orchestra. He hypnotizes them.

"I don't mean this to sound like hero worship, but I felt, 'My God, this is me, too.' When I was conducting, at Hamburg and elsewhere, I would often ask myself, 'How would James Levine react to such and such a situation?' The thing is, it worked, and continues to work. There are a lot of wonderful conductors in the world, all of whom have different styles. Beyond learning from them, you have to get in tune with yourself. But you don't

do that just by trying things out. You have to have models. I think every musician is a collage of his experiences."

That *Parsifal* experience led to an invitation to work with Levine at the Metropolitan Opera on a revival of Berg's *Lulu*—and to an unscheduled Met debut conducting the notoriously difficult opera. "It was the first time I was able to come to work at the Met for an extended period. I adore the piece, learned it well, and had a wonderful time working closely with the musicians. John Fiore and I played the hell out of it during piano rehearsals, and I got to conduct some of the rehearsals with orchestra.

"Then came the fateful day. Levine had a pinched nerve, and I was told that he was going to the doctor. But he'd done that before—and he is never sick and never cancels. I got a call at half past two informing me I would be conducting that night. I sat back and thought, 'Well, this could be the end of a beautiful friendship with conducting. This is my make-or-break night.' I was glad the house lights were down when I walked into the pit, or I might have been like a rabbit in front of the headlights in that huge house. I kept telling myself, 'Donald, you're back home in Hannover.'

"I felt like a hovercraft all night. The orchestra cushioned me through the four hours of that piece. Levine has made it an ensemble second to none. They're flexible. They breathe with you. They *are* with you. When, because of too much enthusiasm or nervous energy, I felt I had started something too fast, and that it might make problems on stage, they responded with split-second timing to my slightest adjustment. It was a pretty heady experience. I don't know how I did it."

(Runnicles did it well enough for Levine, who was in the audience for the next, Runnicles-led *Lulu*, and subsequently invited his young colleague back for performances of *Der Fliegende Holländer* last season and performances of *Die Zauberflöte* in 1992-93.)

"My approach to making music has a great deal to do with James Levine," Runnicles continued. "He deals with his orchestra as an acoustical phenomenon. He brings sounds back from his experiences in Vienna and Berlin, and builds the sounds he likes into his own orchestra. As a conductor, I now think of myself more and more as a sound engineer sitting in front of a human console—



sitting at the controls, but nudging, persuading, encouraging, for a little more here, a little less there. My experience with Levine has been terribly important for me in finding my own style, getting in tune with what I think is in me."

Among other strong influences, Runnicles includes Giuseppe Patané in the Italian repertory. "He conducted a great deal when I was in Mannheim, and I was fascinated by his animal-like music-making—all from memory. I played in all his rehearsals. He knew about my conducting ambitions, and he sat down with me. He played triangle on the recording with Mascagni conducting *Cavalleria Rusticana*! Having this phenomenal memory, he would tell me about how 'Pietro' said this and said that about his opera—and I had this tremendous feeling of being in touch with the real thing."

The Runnicles repertory already includes some 58 operas, the range of which testifies to his catholicity of taste. "I don't know where it comes from," he replied. "When I'm asked who is my favorite composer, or which is my favorite Beethoven symphony, the answer is always the same: the one I'm working on at the time. I just know I get incredible pleasure conducting Puccini, a feeling of real privilege conducting Mozart, and, with Verdi, a sense of deep connectedness with people. Wagner's gods are wonderful and mythical and all, but when you're in *Don Carlo*, you feel you're with real human beings. Face it, variety is the spice of life. I just get a kick out of all that stuff."

Far from finding it difficult going from one "sound world" to another, Runnicles greets it as "a great challenge. Next year, in Vienna, I'll be doing Shostakovich's *Lady Macbeth of Mtsensk* at the Volksoper and *Don Giovanni* and *Idomeneo* at the Staatsoper in the same period—and I can hardly wait. I have the stamina, and I relish the challenge of rehearsing during the day in that Hollywood technicolor sound world of Shostakovich and then going into this heaven of a Mozart orchestra in the evening. Orchestras feel the same way, in my experience. What makes it all worthwhile is the variety."

Runnicles is now beginning his second season as general music director at the Städtische Bühnen in Freiburg, Germany, a position he will hold through his four-year appointment there. He sees his situation there as a nearly ideal preparation for his new post in San Francisco.

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(L. to r.) Donald Runnicles in conversation with Company general director Lotfi Mansouri and Reid W. Dennis, Chairman of the Board of the San Francisco Opera Association.

"I have a wonderful Intendant in Freiburg, a man named Friedrich Schirmer. We were lucky," he continued. "We inherited a small 1200-seat house in the Black Forest and we decided to augment the ensemble approach. We hired 19 new singers, to make an ensemble of 25. And I hired a new chorus director, new conductors, and a new musical staff. It was not without its problems at first, particularly in the cases of the contracts that were not renewed. But it has already paid off in our second season.

"Schirmer and I shared a concept and a dream—and I don't mean that sentimentally—of a resident ensemble that the public as well as the artists could identify with. It's not like a traveling circus of singers that arrives, sings, collects the check, and moves on. It's a feeling of identity—not of its being *a* company but of its being *our* company. In Freiburg we perform seven operas in a season from September through July—and now our performances sell out because one of our own singers is performing. It's rather like the situation with Miss Swenson in *Rigoletto* while I've been here. It's wonderful. We've also built a team of extremely creative producers and directors, so there is continuity there, too. Of course we bring in people from the outside as well, but our own staff knows the house so intimately, knows in advance what's possible and what's impossible, that outside directors and designers contact our people in advance to make sure that everything works

smoothly.

"It's a feeling I had here, too, when I was working on the *Ring* last summer. I found myself working with stage managers, assistants, and a technical crew to die. There was professionalism, a dedication to doing things right—and a willingness to try something new instead of just saying 'That's not the way we do things here.' I was excited by that. And even though I was, at the time, one of the people who was just coming in, doing his thing, and then leaving, I think Lotfi Mansouri recognized in me someone who wants to be a part of a house."

Runnicles is emphatic in saying that he will not maintain simultaneous directorships both here and in Freiburg. "I think one of the two appointments always gets the short end of the stick. I will fulfill my contract in Freiburg because I don't want to leave them in the lurch—and because of my own interest in the house. The fact that I have been doing a great deal more in Freiburg than my contract stipulates signifies that I want to be there. It also means that when I begin my fourth season there—and my first here—I will have some 'credit' in Freiburg. They're being wonderful about it. They're sad but also happy that their director is moving on to a not insignificant house."

By the terms of his San Francisco contract, Runnicles will be in residence at least 18 weeks per year and conduct three to four operas per season. "With Sir Charles Mackerras conducting a minimum of two per year, we're talking

about half the productions in a season being in the same hands. I think this is an absolute must.

"The collaboration with Lotfi Mansouri excites me a great deal. I recognize in him a kindred spirit—or perhaps I should say that that is what he recognizes in me. We both believe in the team spirit and know the importance of leadership—that consistency and continuity of leadership is ultimately the most important thing in assuring the musical quality of the productions."

In addition to hours of conferring with Mansouri, Runnicles spent his heavily scheduled week in San Francisco in activities ranging from trumpet auditions to meeting with the Opera board and executive committee—"not just because I wanted to meet them but because I want to meet *with* them. I want to be at their meetings, and I have the feeling that they greet this idea."

He characterized that October week as a "fact-finding mission" in which he did "more listening than talking. I have tried to become acquainted with the whole 'cast' of the Company to learn the roles they play as well as what their concerns are. I also wanted to let the department heads get to know me, and to learn about my working style.

"Being a good music director is not just a matter of conducting a good 4/4 bar. It's everything that leads up to conducting it and everything that follows. I've been encouraged and excited by the extremely positive attitude throughout the house. It's thrilling to learn how much everyone is on board here at the *H.M.S. San Francisco Opera*—and that the course is full speed ahead."

When, during a break in the dress rehearsal for *Don Quichotte*, Mansouri escorted Runnicles to the pit to "introduce" the new music director to the orchestra, the players responded with a thunderous ovation—arguably one of the most important Runnicles will receive in his eagerly anticipated tenure here. "During my work on the *Ring*," Runnicles responded, "I grew to love and admire this orchestra. They were so open, so eager to work—not only on the *Ring* but on themselves. There wasn't a feeling of 'We'll play correctly if the conductor makes us.' Groups stayed on during the breaks to rehearse things among themselves. And there's such a strong collegial feeling—they're all good friends. They work together so much and



so closely they can't afford not to be. Because I was here first, [ahead of Peter Schneider] preparing the orchestra, I had a chance to get to know them, and they me. In a rehearsal situation, the chemistry has to be right — and it was and is. I'm thrilled not just to champion this orchestra but to identify with it.

"In Freiburg it is my joy to conduct rehearsals from the piano. I'm a fairly good pianist and I do love to work with singers myself. Much as we have good reps in both Freiburg and San Francisco, I still love this one-on-one contact. And I play a lot of Lieder and chamber concerts. I want my orchestra to know what their conductor sounds like—for them to see that I'm also in a position to make music myself. This is what it is all about—and orchestra players like that. They feel that there's a person of authority in front of them, but also that it's a democracy — that the conductor can be a part of the orchestra, one of them.

"I feel like it's a very traditional career I'm making at the moment. Over the years I've given lighting cues; I've conducted stage bands; I've worked with singers. Many people can conduct well when things are working fine. But if things aren't working, a conductor who has been through it all can react more quickly and take measures."

In Freiburg, Runnicles conducts the opera orchestra in symphonic repertory in subscription concerts each month. It's a practice he would like to carry over to San Francisco—in addition to performing operas in concert with the orchestra on stage. "Getting an orchestra on stage is good for its identity and good for morale. I want to further that here."

Runnicles also is interested in "getting the Opera out of the opera house—for more than just the Park or the Stern Grove concert. I'm not suggesting competing with the other houses that tour all the time. But one cannot assume that everyone who wants to see opera in San Francisco gets to. Opera still has an elitist reputation, and it's hard to argue against that with words alone. Deeds have to be part of the proof. I want to investigate ways we can extend ourselves into the community—including bringing back the broadcasts. We need to appeal to the younger generation, not just our audiences of tomorrow, but our musicians of tomorrow.

"I want to sell us more, to get us out there more. I realize that it is not going to



Maestro Runnicles at a breakfast meeting with Company musical administrator Clifford Cranna (left), cellist Thalia Moore and clarinetist Joanne Eisler. Ms. Moore is the current and Ms. Eisler the former head of the S.F. Orchestra Committee.

be easy, and that it is going to cost money. But we have a responsibility to be a workshop of the arts, not just a museum, and becoming a workshop entails experimenting — which includes playing to other kinds of audiences. This can have a very interesting side effect by way of bringing the whole house closer together. Being part of the whole is what interests me. I recognize the same feeling of adventure in Lotfi Mansouri, or else I wouldn't be here."

The conductor's fondness for San Francisco is such that he imagines living here more than the 18 weeks a year his contract stipulates. "I love this city and felt lucky living here for the three months I worked on the *Ring*. In a way it was strange, because I had to keep telling myself, 'Look, you're just here for this.' But underneath I felt, 'Boy, it would be great to be here.' Looking back, I'm not so sure that this was all that accidental—since something in me was saying 'yes' to being here. One of the great things about being here for the *Ring* was just waking up and thinking, 'It's great to be alive.'

"I want to do more than just work in San Francisco. I want to live here as well—because this nurtures one's art. The growth of a musician entails more than learning scores. It also depends on

the experience of living. I'm very sensitive to my surroundings. I was born near the ocean, in Edinburgh, on the North Sea. Here, I've already found nourishment just by standing on Muir Beach and looking out at the ocean.

"It's been good up to this point to be somewhat single-minded about things. In a sense I've been married to my profession—because I want to be, and because I like it. But it has come at a cost in terms of a private or social life. I look forward now to becoming more settled as a person. I believed before I arrived here—and I believe it still—that the San Francisco Opera is one of the great opera houses of the world. The wonderful thing about it now is that I don't see this new appointment as just another stepping stone in an ambitious career. I feel I've arrived here."

As he spoke those words, a spontaneous smile interrupted that serious thought. "There's a postcard I take with me everywhere I go. When I move here, and have my own office, it will be the first thing I put up. It's a drawing of the Milky Way with an arrow—like the ones you see in train stations—saying 'You are here.' Often when I find myself laboring over orchestra plans, I look up and see it. 'You are here.' That's it!" ■





Johann Strauss, Jr. with his first wife, Henriette Treffz.

poser who had conquered Paris with his French operettas, who suggested to Johann Strauss that he, too, should compose operettas.

Johann was not eager to try his hand at theatrical music, but his first wife, Henriette (Jetty) Treffz, who had enjoyed a modestly successful singing career, was more enthusiastic. At the time Strauss met her, she was living openly with Moritz Todesco, a wealthy man by whom she had two daughters, and it has been maintained that she had five other children by other men before meeting the great love of her life. She was far from being the beautiful young thing she has been portrayed as in Hollywood's rather bad film biographies of Strauss; she was eight years older than Johann, and decid-

edly matronly. But it was love at first sight for the two of them, and she was able to provide Johann with the serenity and ordered life he needed in order to compose.

The story goes that Jetty smuggled some of her husband's unpublished manuscripts to Max Steiner, the manager of the Theater an der Wien, who had his house librettist concoct texts to them. Jetty then conspired to have Johann visit the theater, where he was surprised with a performance of vocal music he didn't even know he had composed. The ruse worked, and Strauss ventured into the realm of operetta, a field that was to dominate the rest of his career.

His first attempt, *The Merry Wives of Vienna*, was withdrawn when Strauss couldn't get the diva he wanted for the leading role, but his next attempt, *Indigo und die vierzig Räuber* ("Indigo and the Forty Thieves"), was a personal success in 1871, generating more local excitement than the Viennese premiere of *Die Meistersinger von Nürnberg* had earlier that same month. The music was widely applauded, but the libretto was openly ridiculed, and the work eventually disappeared from the repertoire. His next operetta, *Der Karneval in Rom*, managed to attract audiences in 1873 even after the disastrous stock market crash; but it wasn't until his next project, *Die Fledermaus*, that he reached the pinnacle.

For some strange reason, audiences seem to enjoy the notion that great works were failures at their premieres; perhaps we want to congratulate ourselves for having better taste than our predecessors. But *Fledermaus* ran for 68 performances—not 16, as some biographers claim—and went on to even greater success in later productions in Berlin, London, New York and Paris. Strauss was to compose 12 additional operettas, of which only one, *Der Zigeunerbaron*, approached the success of *Fledermaus*.

It's always tempting to play Monday morning quarterback and analyze the qualities that made one work stand out among a composer's output, but the fact is that we can only surmise which factors contributed to the status of an acknowledged masterpiece. For example, even the briefest glance at the musical theater repertoire will show that convoluted or silly librettos have rarely stood in the way of success for a composer as gifted as Strauss certainly was, yet one aspect frequently cited in the case of *Die Fleder-*

**By Strauss!**

Continued from page 32



maus's overwhelming success is its superior libretto.

The ultimate source was a Viennese farce by Roderich Benedix entitled *Das Gefängnis* ("The Prison"), first performed in 1851. The script migrated to Paris, where it was read by Henri Meilhac and Ludovic Halévy (the writing team who created libretti for Offenbach, including *La Grande Duchesse de Gérolstein*, as well as the libretto for Bizet's *Carmen*). They used it as the basis for their play *Le Réveillon*, which had a great success in 1872.

News of their success traveled back to Vienna, where Max Steiner purchased the rights to *Le Réveillon* for his Theater an der Wien before he even read it. His first reaction to the script was that the play was too Parisian for Viennese audiences, and he even tried to sell it. When that failed, he decided to have it reworked as a libretto for Strauss, figuring that the master's music could salvage anything. He entrusted the job to Karl Haffner and Richard Genée, who was a conductor as well as a writer.

Haffner and Genée rewrote the story considerably, providing the structure that allowed Strauss to shine so brilliantly. By building the structure around a great ball, they accomplished several things. First, the story naturally divided itself into three acts: before, during and after the ball. The first act serves as the basis for domestic comedy with risqué overtones; the third provides an opportunity for a *tour de force* by a gifted comedian; the second, the centerpiece, was a perfect setting for what everyone most wanted—dance music by Strauss. (It also has become a pretext for special "guest appearances" by artists doing star turns with no connection to the rest of the operetta, other than adding to the gala festive atmosphere of the work.)

That Strauss would create one of his finest waltzes for the work goes without question; the extra icing on the cake was the opportunity for music in various national styles. Between the years 1860 and 1890, the population of Vienna more than tripled, largely from a flood of immigrants from the various provinces of the Hapsburg Empire: Bohemia, Moravia, Hungary, Serbia, Italy. Many of these new arrivals flocked to the operetta performances, where they were frequently treated to musical forms from their native lands, such as a mazarinka, a polka or a czardas.

Strauss was just the man who could



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give them a taste of their homelands; as one of the undisputed, all-time masters of melody, he outdid himself with *Fledermaus*, concocting a score that can amaze first-time viewers who find themselves recognizing many tunes that have become common currency in the world's musical exchange. The overture alone has more immortal melodies than some composers managed to produce in an entire lifetime.

*Die Fledermaus* has been compared to *Le Nozze di Figaro*, in which a husband endeavors to deceive his wife, and in the end finds himself to have been deceived. It is universally regarded today as the greatest of all operettas, and it is a hallowed tradition for it to be performed on New Year's Eve at the Staatsoper in

San Francisco Opera's first production of *Die Fledermaus* took place in 1942, with (l. to r.) Margit Bokor as Rosalinde, Marek Windheim as Eisenstein, and Gene Lockhart as Frosch.



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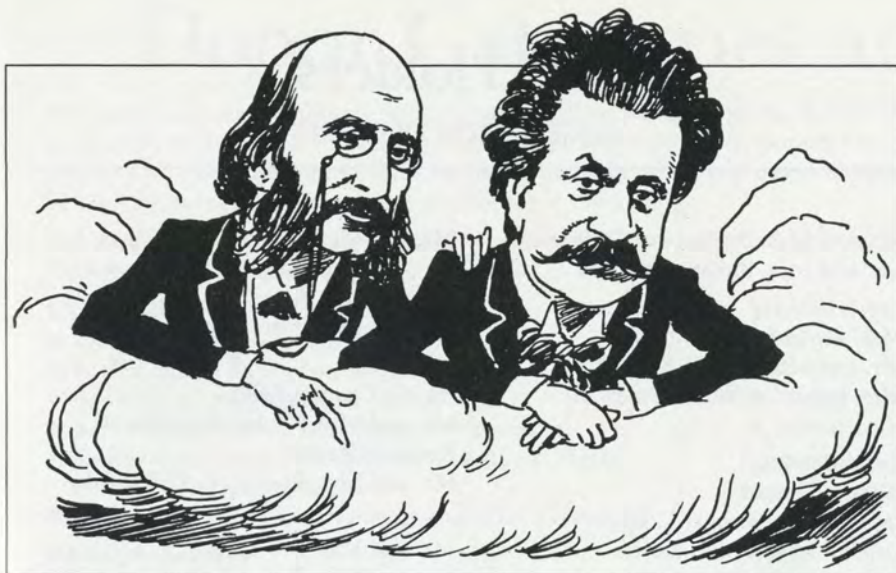
Vienna, the New Year's capital of Europe. Strange, then, that it took so long for the work to travel from the Theater an der Wien to the Vienna Court Opera (today's Staatsoper): not until 1894 did it play in that prestigious building, and even then only as a matinee. It wasn't until Gustav Mahler became director of the Opera in 1897 that *Die Fledermaus* was accorded an evening performance there. The absurdly arbitrary distinction between opera and operetta must have been frustrating to Strauss, before whom virtually every other barrier had crumbled.

Jetty had died in 1878, by which time her marriage to Johann was already strained. His second marriage, to Angelika Dittrich, a woman 25 years younger than he, was a disaster almost from the beginning, a mere six months after Jetty's death, and ended in divorce after nine years. It was while he was already separated from her in 1881 that he met Adele Deutsch, a young widow (21 years his junior) whom he married in 1887. Since he was a divorced Catholic, and she was Jewish, Strauss had to renounce both his religion and his Viennese citizenship before the marriage could take place.

Adele's devotion to Strauss both before and after his death earned her the title of "Cosima in three-quarter time," a reference to Wagner's formidable second wife. Just as Jetty had urged Strauss on to compose operetta, it was Adele who encouraged him in his final ambition: to have one of his works receive its premiere at the Court Opera. He had almost achieved that goal with *Der Zigeunerbaron* in 1885; it was not until he completed his only designated opera, *Ritter Pazman*, in 1892 that he saw his dream fulfilled. His librettist, Ludwig Doczi, later related to one of Strauss' biographers how he had sat next to the composer during rehearsals, and how Strauss afterwards told him, "Now I've heard my music. This is what I've hoped for all my life. I don't care what they are going to say."

*Ritter Pazman* received the sort of polite respect its composer anticipated, although it went on to productions in Prague, Berlin and Brussels. With his opera, even as with his operettas, it seemed that what his audiences most eagerly anticipated were the waltzes. Strauss, it would seem, was a gifted creator of song; but he was the incomparable master of dance. On the occasion of





A caricature in the Viennese humor magazine *Kikeriki* shows Jacques Offenbach saying to Johann Strauss, Jr.: "You should write operettas, Mr. Strauss . . ."

the 50th anniversary of his debut at Dommayer's, the Opera honored him not with a performance of *Ritter Pazman*, but with a ballet danced to his most famous work, the "Blue Danube" waltz.

Johann Strauss lived the rest of his life in the somewhat awkward capacity of a living legend. Although basically an introspective and solitary man, he came to be regarded as the true symbol of

Vienna itself. One official at the Imperial Court later said, "Emperor Franz Joseph reigned in reality only until the death of Johann Strauss." Another chronicler, describing the imminent dissolution of the Hapsburg Empire, observed, "The music of Strauss poured honey into the Austrian powder keg."

Strauss was granted a merciful death, passing away in his sleep in the afternoon of June 3, 1899. That same day, a concert was being given at the Volksgarten, to raise money for a monument to Lanner and Strauss Sr. Someone brought a message to the conductor, who stopped the music and whispered to the musicians. With no announcement, the orchestra began the haunting pianissimo tremolo that marks the start of "The Blue Danube." The audience, understanding instantly, stood and wept.

Perhaps the finest evaluation of Strauss' life work came from the novelist Emile Zola in 1894, when he said, "He is lucky—I told the world how awful it can be; he has shown the world how beautiful it can be." ■

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

## Opera House Tours

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

Wednesday, October 10  
Sunday, October 14  
Saturday, October 27  
Wednesday, October 31  
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The cost is \$2 for Guild members (limit 4 tickets per member); non-members \$5. Advance reservations required. For further information, please call (415) 565-6432.

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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.

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

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



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San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made for Performance Years 1989 or 1990 (recorded February 1, 1989 through September 24, 1990) are recognized through their membership in the Corporate Council. Donors of \$2,000 and above are eligible for membership in the Corporate Council.

The San Francisco Opera Corporate Council includes Bay Area businesses and corporations that play an active role in the Opera. 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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**Special service for SFO patrons!** Many operagoers who live in the northern section of San Francisco are regular patrons of the Municipal Railway special "Opera Bus." This bus is added to Muni's north-bound 47 line following all evening performances of the Opera and all Sunday matinees. Look for the "47 Special," after each performance in the bus zone at Van Ness Avenue and Grove Street—across Van Ness from the Opera House. Its route is: North on Van Ness to Chestnut, left to Divisadero and left to Union. It continues on Union over Russian Hill to Columbus, then left to Powell—then right to the end of the line at North Point.

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

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

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

**Digital Watches** Patrons are reminded to please check that their digital watch alarms are switched to OFF before the performance begins.

**Ticket Information** San Francisco Opera Box Office, Lobby, War Memorial Opera House, Van Ness at Grove; open 10 A.M. to 6 P.M. Monday through Saturday. 10 A.M. through first intermission on all performance days. Phone charge (415) 864-3330 10 A.M. to 6 P.M. Monday through Saturday (VISA and MasterCard). Tickets are also available on a limited basis through BASS outlets.

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

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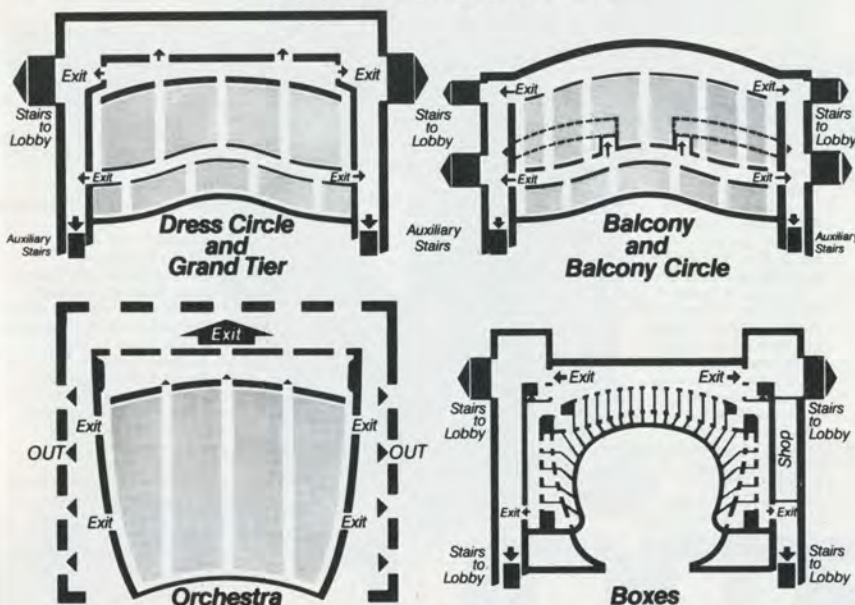
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Opera glasses and Sennheiser listening devices are available for rent in the lobby.

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