

Pagliacci
(The Clowns)

1990

Friday, September 7, 1990 7:30 PM
Wednesday, September 12, 1990 7:30 PM
Sunday, September 16, 1990 2:00 PM
Wednesday, September 19, 1990 7:30 PM
Saturday, September 22, 1990 8:00 PM
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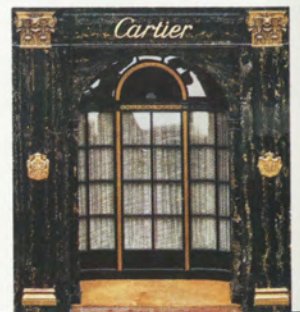


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San Francisco Opera

Lotfi Mansouri, *General Director*

Suor Angelica Pagliacci

1990 SEASON
Vol. 68, No. 3

FEATURES

- 26 **Aspects of Love** —Puccini's *Sister* by John Ardoin
—Leoncavallo's *Clown* by John Ardoin
Although completely different, the two operas of this season's double bill share a common bond.
- 59 **Meet Thomas Tilton** by John Schauer
Introducing the genial new president of the Board of Directors of the San Francisco Opera Association.

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COVER

Mucha, Alphonse Maria, 1860-1939
Memories of Ivančice, 1901

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Editor: Koraljka Lockhart
Art Director: Augustus F. Ginnochio
Editorial Assistant: Robert M. Robb
ISSN 0892-7189

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

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

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SAN FRANCISCO OPERA MAGAZINE, 110 Gough Street, Suite 402
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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
Thomas Tilton, President

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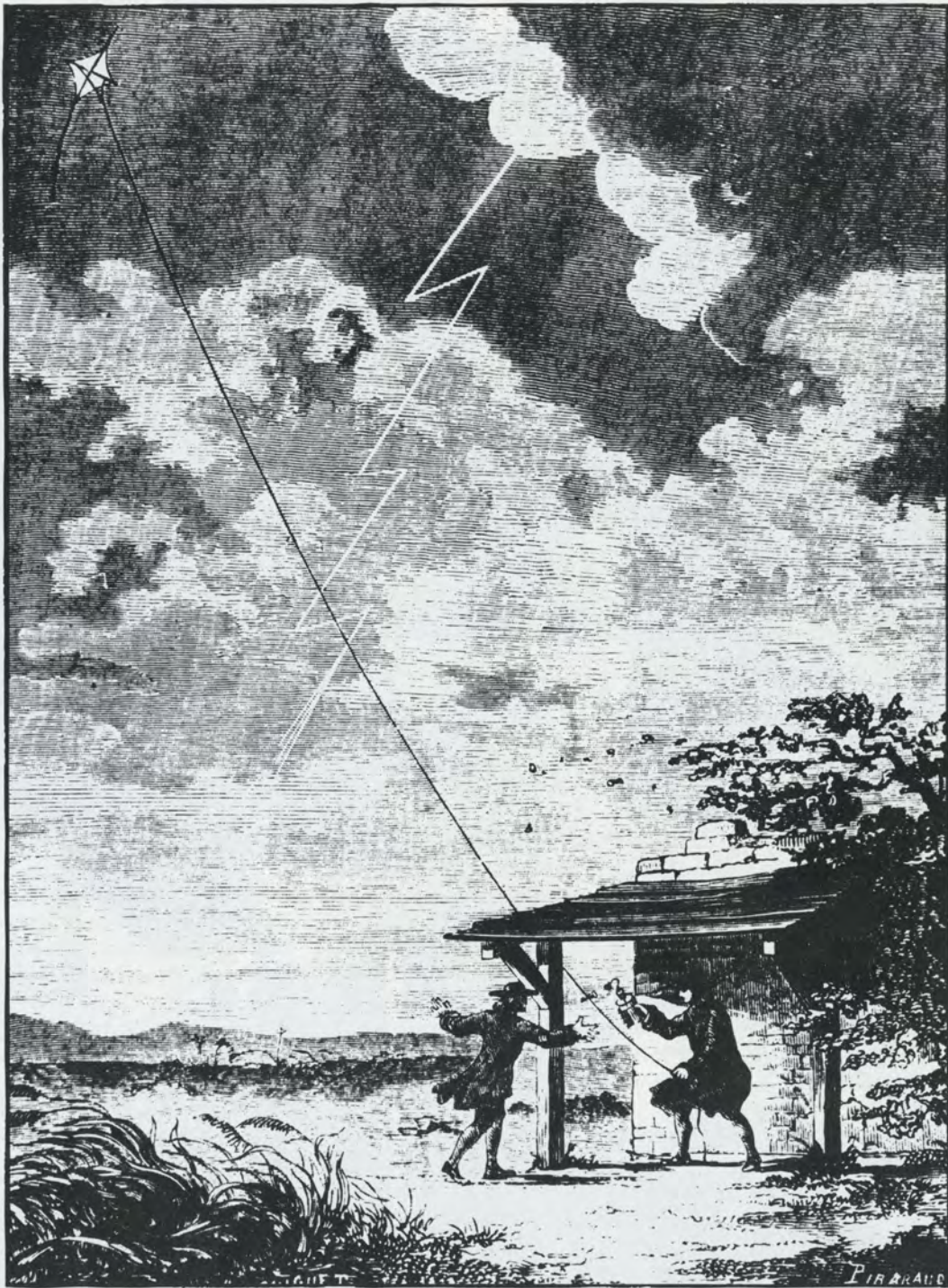


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General Director's Message

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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1990 Season

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

Tuesday, October 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; 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/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,
 Treleven*, 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
 Fiore/Asagaroff/Ponnel/Munn

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

Sunday, December 2, 2:00
Khovanshchina Mussorgsky

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

Wednesday, December 5, 7:30
Khovanshchina Mussorgsky

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

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

Saturday, December 8, 8:00
Khovanshchina Mussorgsky

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

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 *San Francisco Opera debut

All performances (except for *Die
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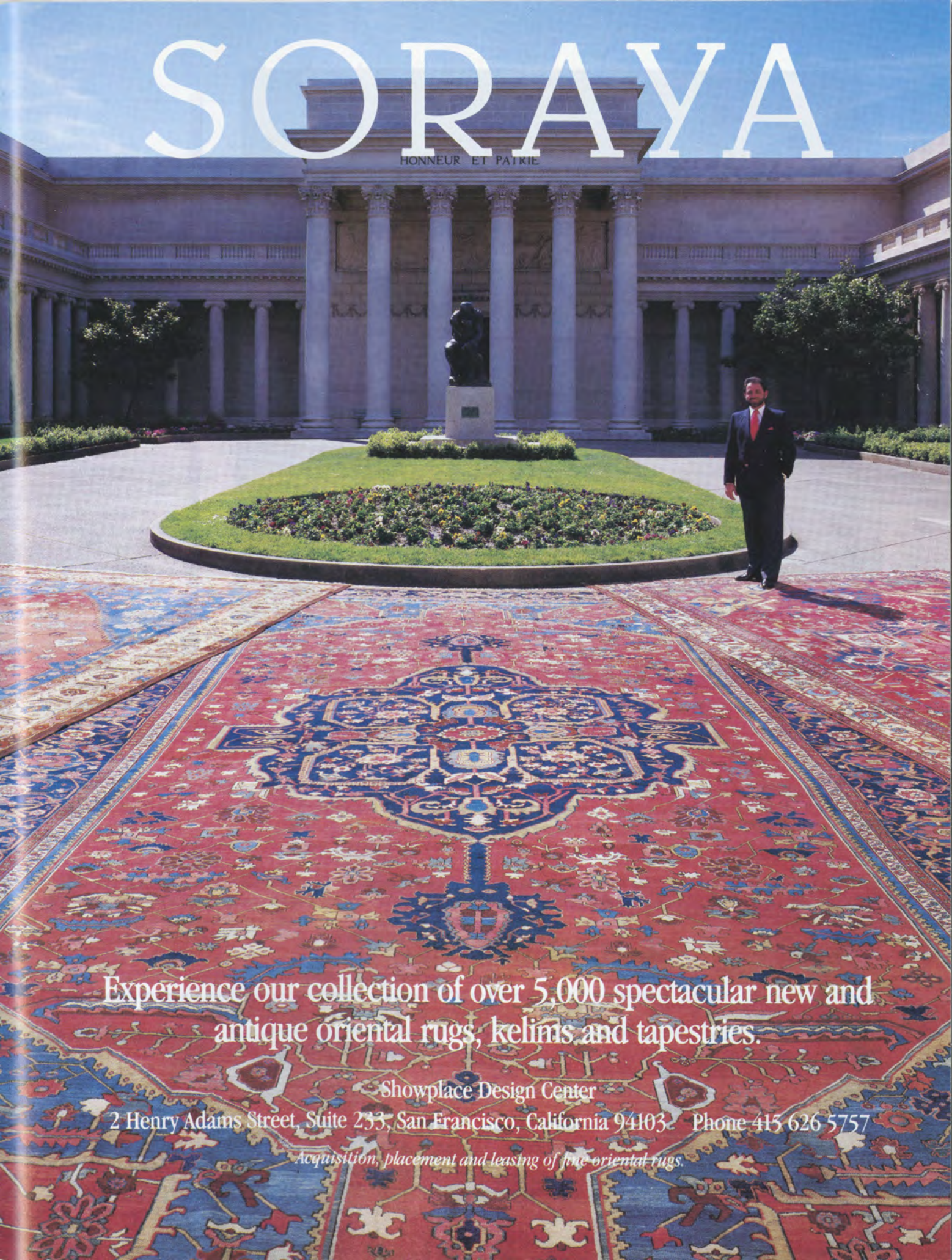
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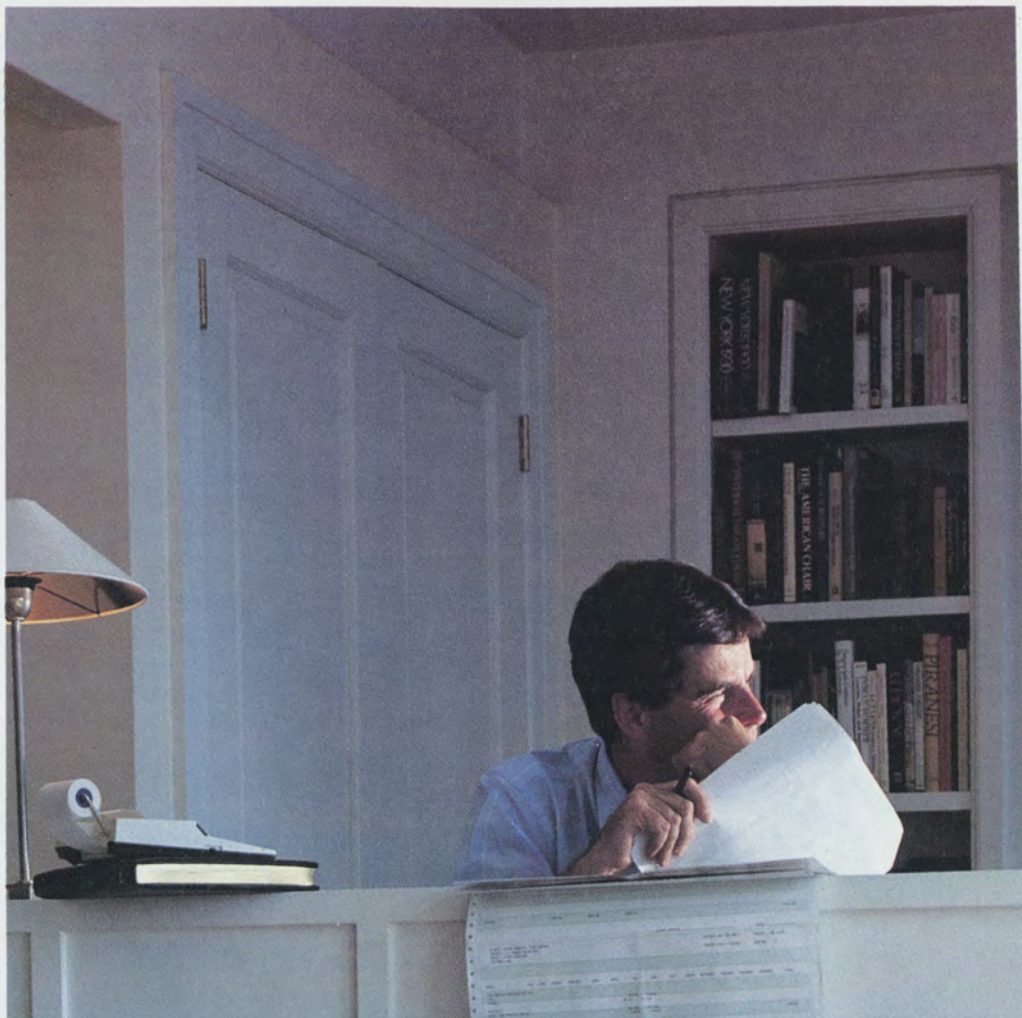


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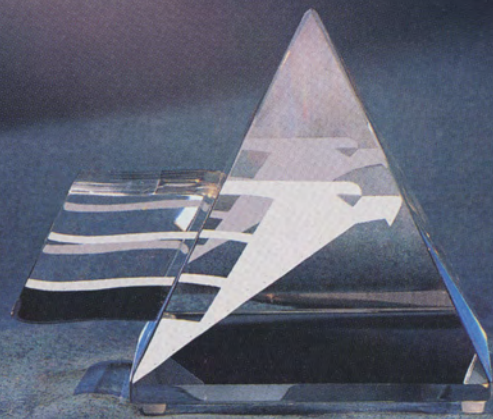
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Puccini's Sister

By JOHN ARDOIN

In its heyday, Hollywood was fond of telling us that love was a many-splendored thing. But those of us who respond to opera as much as the movies were not fooled. We had long known love as a much more dimensional and complex emotion, one that had many dark sides, that frequently went unrequited and often ended in death portrayed in all shades, from pale to purple, from violent to transcendental.

Of course, love in opera, as in Hollywood, had its romantic storybook aspects as well. But there was a long period of time in which opera held up a mirror to Eros that reflected passions in a way that Hollywood was only allowed to hint at. And even when an operatic stage director could not be entirely graphic, the music often was, like those horn glissandos at the climax of *Der Rosenkavalier's* prelude.

"How do I love thee? Let me count the ways."

You almost need an adding machine when it comes to such verismo works as *Suor Angelica* and *Pagliacci*. At first, *Suor Angelica* seems a gentle, pastoral picture of life in a provincial, seventeenth-century Italian nunnery. Love is the bond

that joins Puccini's sisters—there is their mutual love of Christ, to whom they are symbolically wed, and their love for each other and the security of their tiny community.

As they go about their daily life amid the humdrum calm of their cloister, other little trivial loves emerge—that of Sister Osmina for roses, Sister Genovief-fa's for the lambs she cared for as a shepherdess before she took her vows and Sister Dolcina's love-substitute obsession with food. It is all bucolic and innocent until a visitor is announced.

At this moment, the drama shifts from the pastoral to the passionate. Love is no longer a side issue but the main event. The visitor is Sister Angelica's aunt, known only as "The Princess." Puccini and his librettist Giovacchino Forzano provide few clues for understanding this forbidding autocrat who seems so devoid of love. I have always believed she was a spinster, who perhaps had never been loved or who had experienced a grave disappointment in love and resented the happiness of others.

Her unexpected visit provides Angeli-
Continued on page 29

John Ardoin is music critic of the Dallas Morning News and author of Callas at Juilliard—The Master Classes, published by Alfred Knopf, New York. He has just completed Furtwängler, which will be published by Thames and Hudson.

OF LOVE



PETERSON

Where *Suor Angelica* is a testimony to what miracles love can accomplish, *Pagliacci* is evidence of the destruction love can wreak. In this tale of a play and its players, we encounter nothing that is spiritual or uplifting about love, but rather that primal emotion in its most earthy form. Everyone is in love with someone in this opera, (short of Beppe, who is only a mock lover) and like Othello, they all love well but not wisely.

For starters, Nedda is married to Canio, the head of a troupe of itinerant actors. It is the classic syndrome of the older man and the younger woman, an ideal breeding ground for jealousy, one of the less attractive aspects of love. It is not only his insecurity that feeds his jealousy, but his fear of losing Nedda, and, at least in part, the macho, Latin view he has of himself.

He has reason to worry, for Nedda is the honey around which several bees are buzzing. She is a vibrant, elemental girl—"Io son piena di vita, e tutta illanguidita per arcano desio" ("I am bursting with life, and languid with desire")—as she tells us in her first aria. And during this ballatella, she looks heavenward and

envis the birds their freedom and their uninhibited flight.

Tonio, the buffoon of the troupe, makes no secret of his desires when it comes to Nedda. Tonio's ardor verges on a desperateness that grows from the fact that he is deformed and probably has never had his love returned by any woman. Nedda hardly treats him kindly, but in all fairness to her, their bitter scene together is probably not the first time that Tonio has tried to foist himself on her.

Nedda's passion is reserved for a young villager named Silvio. As is often the case with young and new love, Nedda and Silvio are oblivious to the feelings of those about them. Their only concern is themselves and their needs of the moment. By the end of the opera, both are dead—both murdered by Canio, egged on by the vengeful Tonio. Love has exacted a terrible price from all concerned.

It might seem like a capricious question, but do you know the link that joins *Pagliacci* to *Wozzeck* by Alban Berg and

Continued on page 31

Leoncavallo's Clown

By JOHN ARDOIN

(Opposite page) Licia Albanese in the title role of Puccini's *Suor Angelica* at the San Francisco Opera in 1950.

(Above, l. to r.) Noelle Rogers as Nedda; Brent Ellis as Silvio, and Plácido Domingo as Canio in the final moments of San Francisco Opera's 1976 production of *Pagliacci*.



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ca's first contact with her family since she entered the convent seven years earlier. It is quickly apparent that there is no love lost between the two women, one stern, the other humbled. The Princess has come to secure Angelica's signature on a document that renounces her right to the estate of her dead parents in favor of her younger sister who is about to be married. When Angelica asks pitifully for some sign of affection, her plea is rejected. The reason soon emerges.

Angelica had taken her holy orders after giving birth to an illegitimate child, whom she was never allowed to see. She begs for word of the boy, only to be told coldly that he had died. Numb with grief, she signs the paper. For a second, the Princess seems touched and makes a sudden movement towards Angelica as though finally willing to embrace her. But just as suddenly, she withdraws in revulsion. Left alone, Angelica pours out her love for her child, despairing that she never knew him, or that he never knew he had a mother who so desperately loved him.

So all-consuming is her love for this son she never knew, that Angelica is willing to void her bond with Christ by taking her own life. Suicide is a damning sin in the eyes of the Catholic Church, but so compassionate is the Virgin that when Angelica calls out to her in her death agonies, Mary appears, radiant in forgiveness, leading Angelica's child to be reunited forever with his mother.

Puccini had long wished to treat operatically a story that had great mystical and religious overtones, and when Forzano suggested the plot of *Suor Angelica* to him—though the central panel in the *Trittico*, it was the last to be conceived—he was elated, and interrupted the work he had begun on *Gianni Schicchi* to write *Angelica*. It took him only two months to complete the score.

No doubt a compelling reason behind its creation was the fact that Puccini had an elder sister who was a nun in the convent of Vicopelago, near his home at Lucca. When the opera was finished, he took it to his sister Iginia and played it for her and her sister nuns. Giuseppe Adami, the librettist for *Il Tabarro*, *La Rondine* and *Turandot*, gives a touching account of what took place:

"The little nuns stood round, absorbed, breathless with attention. His sister turned the pages for him, while Giacomo played and explained the words of the songs to them. Phase by phase, the opening episodes of the novices with

their mistress and the monitor, the little scene of the wishes, and then the strange secret sadness of Sister Angelica, had interested and enthralled them.

"It may be that each of the listeners found in that music something of her own heart. When he reached the scene with the princess-aunt, Puccini stopped in embarrassment. He had to explain the heroine's story, had to tell them of her past and the sin of love which had stained

Madonna, salvami per amor di mio figlio! all the little nuns cried, with voices full of pity but firm in their decision, "Yes, yes, poor things!" And so with human compassion and Christian charity the real nuns absolved their phantom sister."

Suor Angelica was one opera in *Il Trittico* based on an original story; *Il Tabarro*, the opening opera, was derived from the play *La Houppelande* by Didier Gold, and *Gianni Schicchi*, the final work



The celebrated photo of Geraldine Farrar in the last scene of *Suor Angelica* at New York's Metropolitan Opera in 1918.

METROPOLITAN OPERA ARCHIVES

her fair frame, and of that son who had been taken away from her and whose death was now brutally announced. And there was worse to come. He had to tell them of the despairing suicide and the divine pardon of the miracle.

"'It was not easy,' said Puccini. 'Still, with as much tact and skill as I could summon, I explained it all. I saw many eyes that looked at me through tears. And when I came to the aria, *Madonna*,

in the set, was inspired by an episode in Dante's *Inferno*. The idea of composing a series of one-act pieces had evidently been in Puccini's mind for a number of years. It was the Gold play, suggested to him in Vienna in 1912, that finally sparked the project.

Initially, Puccini planned to combine it with librettos by the Italian playwright Gabriele d'Annunzio and the French author Tristan Bernard. But the d'An-

nunzio connection came to nothing, and Puccini was not pleased at Bernard's suggestion that he adapt his play *La peau d'ours* (*The Bearskin*) as a one-act opera. It dealt with an African who had been humiliated by being exhibited to whites in Paris and who later had his revenge by capturing a group of white explorers and exhibiting them to members of his cannibal tribe. The fate of the explorers was painfully obvious, and obviously distasteful to Puccini.

Finding other appropriate bedmates

Schicchi to compose *Angelica*, a task he completed on September 14, 1917. *Schicchi* was finished the following April, and the whole received its world premiere at New York's Metropolitan Opera on December 14, 1918. Puccini had hoped to give the first performance in Rome, but was prevented by the conflicts of World War I. When the Met, which had previously given the premiere of *La Fanciulla del West* with Emmy Destinn and Enrico Caruso, offered to take on *Trittico* as well, Puccini and his publisher Giulio Ricordi

Didur incomparable singers and actors. Daily press confirms success expressing itself very favorably on worth of operas enthusiastically for *Schicchi*."

Gatti-Casazza was fudging a bit. The reviews for *Tabarro* and *Angelica* were more respectful than not. Composer Reginald de Koven writing in the *Herald* said that "I cannot think that, from his own standpoint, in these operas Mr. Puccini has given us anything markedly new, and yet he has said a good many things in a new way, and his score abounds with orchestral quips and oddities, pictorially characteristic, orchestrally effective, and dramatically descriptive and appropriate."

W. J. Henderson in *The Sun* saw the three operas as a "succession [that is like] symphonic movements, the first a passionate and stormy *allegro*, the second a pallid elegiac *andante*, and third a flashing *finale*, inviting the mind to frolic in a whimsy of fantastic humors for relief after songs of sin and sorrow." But it was *Schicchi* that was singled out by all.

"This comedy is so uproariously funny," said Henry Krehbiel of the *Tribune*, "the music so full of life, humor and ingenious devices . . . it was received with uproarious delight, signs of appreciation not waiting till the closing of the curtain." *Schicchi*'s popularity would continue to overshadow the other two *Trittico* operas for many years to come. It was only at the Viennese premiere that *Angelica* had its first real triumph, in large measure due to Lotte Lehmann's deeply moving performance of the title role. It set a pattern that would long persist: *Schicchi* was sure-fire whoever sang, *Angelica* was far more dependent on a compelling soprano in the title role, and the fate of *Tabarro* would come and go depending on the ability of audiences to stomach its shabby characters and shocking final scene.

The pattern for the future of the *Trittico* was probably set at the English premiere in 1920, which Puccini supervised, as he had the Rome and Vienna premieres. In London, *Angelica* was dropped after the second performance, and for a while the other two operas shared billing with Serge Diaghilev's Russian ballet until *Tabarro* was dropped as well, leaving only *Schicchi* in the repertory.

"I very much dislike *Trittico* being given in bits," Puccini wrote to his London friend Sybil Seligman. "I have protested to Ricordi for giving permission for



FRANKLIN & ROGNON

San Francisco Opera's second staging of *Suor Angelica* took place in 1935 (no photos survive from the first, 1923 one, with Bianca Saroya in the title role). The second Suor had quite a protagonist: Helen Gahagan, who in that one year made her only opera appearance and her only movie. (Left) Helen Gahagan as Suor Angelica; (right) the actress/singer in the title role of RKO's *She*, based on the novel by H. Rider Haggard.

for *Tabarro* was not easy, given the Grand Guignol nature of that libretto. Here the face of love is as brutal and sordid as *Angelica* is spiritual and inspiring. The writings of several unlikely authors were considered, among them George Bernard Shaw, Sacha Guitry and Charles Dickens.

Finally, *Angelica* and *Schicchi* were decided on, and Puccini penned a line of doggerel verse to Forzani that read:

Dopo il Tabarro di tinta nera
 sento la voglia di buffeggiare.
 Lei non si picchi
 se faccio primo quel Gianni Schicchi.
 (After the black colors of Tabarro
 I feel a desire to be amusing.
 Don't be annoyed
 if I begin on that Gianni Schicchi.)

But, as we know, the pull of *Angelica* was so strong that Puccini set aside

happily accepted.

Roberto Moranzoni conducted, and the company provided brilliant casts, especially the women: For *Tabarro* there was Claudia Muzio, with Luigi Montesanto and Adamo Didur; for *Suor Angelica*, Geraldine Farrar; and for *Gianni Schicchi*, Florence Easton, with Giuseppe de Luca in the title role. After the first night, which Puccini could not attend, the Met's general manager Giulio Gatti-Casazza sent the composer this telegram:

"Most happy to announce the complete authentic success of the *Trittico*. At the end of each opera long very sincere demonstrations more than forty warm curtain calls altogether. In spite of public notices forbidding encores by insistence Lauretta's aria was repeated. Principal strength Moranzoni's magnificence. Farrar Muzio Easton de Luca Montesanto

Tabarro and *Schicchi* without *Angelica*—it makes me really unhappy to see the *best* of the three operas laid aside. In Vienna [*Angelica*] was the most effective of the three with the good Lehmann. She's German, it's true, but a fine, delicate artist—simple and without any of the airs of a prima donna, with a voice as sweet as honey.

"As to what you say about the 'religious-ity' of the subject of *Angelica* which cannot appeal to the English, I permit myself to say that I am not of your opinion. The thing is . . . that the opera didn't have time to find its way into the public's ears because the story is really one of passion and it's only the environment that is religious. And besides, why was Max Reinhardt's *Miracle* at [the] Olympia such a success? There you have madonnas and churches etc. to your heart's content."

Puccini finally accepted the fact that the three operas together made for too long an evening in the theater and accepted their inevitable separation. Perhaps he fought so long to hold them together simply to protect the one he loved the most—*Angelica*—which even today remains the least performed of the three parts of the *Trittico*.

And while it is undeniable that the full effectiveness of *Angelica* comes out when its sweet fervor is balanced between the horror of *Tabarro* and the hilarity of *Schicchi*, it can stand alone as, to quote Puccini's biographer Mosco Carner, "an opera of impeccable craftsmanship and capable of achieving an impact if carefully staged and if the heroine's part is taken by a singer-actress of warmth and sincerity . . ."

For me, the appeal of *Angelica* is not simply the intense encounter scene between Angelica and her aunt, or Angelica's burning, famous monologue "Senza mamma," but the wealth of tiny, telling character portraits Puccini introduces in the first half of the opera, from Sister Genovieffa's awe of the sunlight falling on the streams pouring from the fountain in the courtyard and turning the water to gold, to poor, stout Sister Dolcina and her very exaggerated and very human attraction to food.

It is such special moments as these that weave the fabric of feeling and sound that establish the mood of the piece and provide a backdrop for the tragedy of Angelica herself. All important theater, musical or spoken or danced, is a careful balance between dramatic tension and relaxation. In *Angelica*, this balance is achieved in nearly ideal proportions. ■

Gian Carlo Menotti's *The Consul*? All three operas were based on violent deaths involving actual people, and all were reported in the newspapers of their time. *The Consul* was sparked by a small item in *The New York Times* of February 12, 1947, concerning the suicide at Ellis Island of a 38-year-old Polish immigrant who was refused admission to the United States. *Wozzeck* deals with a barber—Johann Christian Woyzeck, who killed, on June 12, 1821, his mistress under orders

The tale of Canio and his Nedda is a story of love gone sour. What little is left of what they might have once felt for one another is kept alive only by the flames of Canio's jealousy. It is this flame that is at the core of *Pagliacci*, and there is scarcely a line in the opera, apart from the superficial "Bell Chorus," added for local color, that does not contribute to the headlong surge of the plot or fill in a detail of a character.

In short, *Pagliacci* is remarkably all of a



San Francisco Opera, 1933: Lucrezia Bori, Giovanni Martinelli and Lawrence Tibbett during the *Pagliacci* "play."

(so he maintained) from supernatural powers.

The roots of *Pagliacci* are found in a murder case that was tried before Leoncavallo's father, who was a magistrate in southern Italy. The murder, in fact, was actually witnessed by the composer when a boy. His parents had allowed him to go to a local theater in the care of a family servant. As they were leaving, the servant was stabbed by a jealous rival and later died.

To these facts, Leoncavallo added some embellishments of his own. There was nothing new in his tale of a clown who is forced to laugh through his tears as his heart was breaking. It was stock *commedia dell'arte* stuff. What Leoncavallo did was to bring to this traditional theatrical figure a new dimension and vigor by humanizing his love and setting it within the context of betrayal. In the process, he deeply touched the hearts and sensibilities of nearly a century of opera-goers.

piece, where music is carefully matched and textured to words; words written by the composer himself. The key to understanding what is going on in *Pagliacci* is handed to an audience at the outset of the performance. In the opera's prologue, the curtains part and Tonio steps out, asking permission to address the public.

He is not there to fulfill the classic function of a theatrical prologue, however, to remind the audience that what they are going to see is only a play and that the tears are not real. Quite the contrary. Tonio is there to make sure that we know the tears are *real*, that the people are real and what they feel is real. In a pulsating surge of melody, Tonio concludes by saying, "Mark well, therefore, our souls rather than the poor player's garb we wear, for we, too, are men, just like you, breathing the same air of this orphaned world. This is our true design. Now watch its unfolding."

The unfolding takes two forms—the



San Francisco Opera, 1939: A California Highway Patrolman, George Stinson, took over the role of Canio in *Pagliacci* at Maestro Merola's invitation. He is shown in action early in the opera, and taking curtain calls with Gaetano Merola and the evening's Nedda, Charlotte Boerner (inset). (After a two-year opera career, he returned to the CHP.)

play itself and the play-within-a-play that follows it. The first sets out the conflicts: Canio's suspicions of Nedda's infidelity; Tonio's absurd declaration of love for Nedda; and Silvio's reciprocating passion for Nedda. She is the eye in the hurricane of strong feelings swirling about her. Only there is no calm within Nedda; she fears Canio, but not so much that she is willing to forego Silvio's love.

The *commedia dell'arte* scene is strongly reminiscent of the play-within-a-play found in Shakespeare's *Hamlet*, for the drama here, as there, is two-edged. Canio, playing the role of PUNCHINELLO, or *Pagliaccio*, is forced by circumstances to act out the role of a betrayed husband, the part he plays in real life. Tonio, as Taddeo, must also in the play attempt to woo Nedda (Colombine) after having been lashed by her whip only an act earlier. And, finally, Nedda must be the unfaithful wife, who adores Harlequin (played by Beppe), laughs at Taddeo and lies to PUNCHINELLO.

Leoncavallo, like all protean men of the theater, displays in *Pagliacci* a marvelous gift for summing up the essence of a character in an aria. Take Nedda's ballata, for example. She is exulting in the hot, August sun, and as she envies the birds their free flight, the music brilliantly captures a sense of movement and

soaring. It rises higher and higher until it rides triumphantly aloft, far from the human problems on earth.

And then there is Canio's wrenching, renowned aria "Vesti la giubba." Actually, it is not so much an aria as a series of dramatic recitatives or strophes. Like the character himself, the music is of several

minds, disjointed and in conflict. It, too, builds not to a sense of release, as in Nedda's arias, but to a height of profound self-pity.

In short, *Pagliacci* is a tale brilliantly told, but the man who told it never managed to duplicate the feat again. Like his friend Pietro Mascagni, he remains a one-opera composer in the minds of most opera-goers, though in actuality he wrote a number of theater pieces, some of which once enjoyed popularity but are forgotten today.

One of the chief sources we have for Leoncavallo's beginnings as a composer is an autobiographical article he wrote towards the end of the nineteenth century. In it he tells us "I began my studies in Naples, and entered the Conservatory as a day student at the age of eight. I received my diploma as a composer at 16 [with] a cantata I composed as my graduation piece. Then I went to Bologna to complete my literary studies at the University under the direction of the great Italian poet Giosu  Carducci, and I received my diploma as Doctor of Law at the age of 20.

"It was at this time that I had the good luck to meet the baritone [Victor] Maurel and the composer Massenet in Paris, who immediately showed the warmest inter-

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A page from the program for Leoncavallo's 1913 appearances at San Francisco's Tivoli Theatre.

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LEONA MITCHELL

Leona Mitchell returns to San Francisco Opera in the title role of *Suor Angelica*. One of the most sought-after sopranos active today, she appears regularly in the world's leading music centers and has in the course of a decade established a career that encompasses appearances on the opera stage, as well as in concert, recital, and on television. She has emerged as America's leading soprano in the lyric-spinto Verdi and Puccini repertoire, and her roles at the Metropolitan Opera alone have included *La Bohème*, *Manon Lescaut*, *Turandot*, *Madama Butterfly*, *Gianni Schicchi*, *Ernani*, *La Forza del Destino*, *Aida* and *Il Trovatore*. Born in Enid, Oklahoma, Miss Mitchell began her early career with the San Francisco Opera, winning the 1971 Auditions and the first Kurt Herbert Adler Award. She returned in 1973 and made her Company debut as the Celestial Voice in *Don Carlo* and a Slave in *Elektra*. In 1977, she was Liù in performances of *Turandot* with Montserrat Caballé and Luciano Pavarotti, and she returned in 1981 as Micaëla in *Carmen*. The soprano was presented in recital at the Opera House in 1988. She appeared twice with Spring Opera Theater, as Micaëla in 1973, and as Suzel in *L'Amico Fritz* in 1976. In Europe, she has been acclaimed at London's Covent Garden (*Simon Boccanegra*, *Tales of Hoffmann*, *Carmen*, and in a tour of the Orient with *The Magic Flute*), Vienna Staatsoper (*Il Trovatore*), Berlin Staatsoper (*Aida*, *Il Trovatore*), Rome Opera (*Un Ballo in Maschera*), in Brussels (*Il Trovatore*), Nice (*Hérodiade*) and the Australian Opera, where she has sung for many years in some of the operas listed above, as well as the first Tosca of her career, Ilija in *Idomeneo*, and Desdemona in *Otello*. Highlights of recent seasons include her Paris Opera debut in all three leading roles of Puccini's *Il Trittico*; her first Elisabeth in the five-act French version of *Don Carlos* with the Canadian Opera Company; her first performance of the dual roles of Margherita and Elena in concert presentations of *Mefistofele* at the Paris Opera; a return to the Met for *Aida*, *La Bohème*, and her first stage performances as Bess in *Porgy and Bess*; *Un Ballo in Maschera* with the Australian Opera; and



MARILYN MIMS

Aida in concert with the Minnesota Orchestra. In addition to a long list of recitals and concerts, the soprano also appears frequently on television, and has been seen in the national telecast of the Met production of *Turandot*. Her recording career began with the complete recording of *Porgy and Bess*, with Lorin Maazel and the Cleveland Orchestra, with whom she also recorded an album of operatic arias. Additional recordings include operatic excerpts conducted by Kurt Herbert Adler, and a recent recording of Christmas favorites.

Soprano **Marilyn Mims** makes her San Francisco Opera debut as Nedda in *Pagliacci*. The recipient of numerous prizes and awards, she studied with soprano Virginia Zeani at Indiana University. After winning the 1986 Metropolitan Opera National Council Auditions, she was invited by the parent company to sing Rosalinde in *Die Fledermaus* during the 1987-88 season. Other major debuts that season included Violetta in *La Traviata* with the New York City Opera, and Isabella in *Robert le Diable* with the Opera Orchestra of New York at Carnegie Hall. Additional engagements that season included Donna Anna in *Don Giovanni* and the title role of *Lucia di Lammermoor* at Virginia Opera, her debut with Hawaii Opera Theatre as Constanze in *The Abduction from the Seraglio*, Rosalinde with Michigan Opera Theatre, *Così fan tutte* in Santa Fe, and Violetta in Chattanooga Opera's production of *La Traviata*. During the 1988-89 season Miss Mims sang the title role of *Anna Bolena* for the New York City Opera and Virginia Opera, Donna Anna with Orlando Opera, and the title role of *Lucia di Lammermoor* with the Metropolitan Opera for their Summer Concerts in the Parks. She was recently heard on the Met radio broadcasts as Fiordiligi in *Così fan tutte* and as Violetta, and also appeared at the Met this past season as Donna Anna in *Don Giovanni* and as Constanze. Future performances include her European debut at Avignon as Violetta, and a return to the Met as Violetta in Franco Zeffirelli's production of *La Traviata*.



ELENA OBRAZTSOVA

The celebrated Russian mezzo-soprano **Elena Obraztsova** portrays The Princess in *Suor Angelica*. She sang the role of Azucena for her debut with a U.S. opera company in the all-star *Il Trovatore* which opened the 1975 San Francisco Opera season, and last appeared with the Company in 1977 as the Princesse de Bouillon in the opening night production of *Adriana Lecouvreur*. Following graduation from the Leningrad Conservatory, she was immediately engaged by the Bolshoi Opera where she made her debut as Marina in *Boris Godunov*, also appearing in *War and Peace* and *The Queen of Spades*. Audiences in the West were first able to hear her perform in opera during the Bolshoi visits to Milan's La Scala in 1964 and to the Montreal Expo in 1967. She has since been acclaimed in the major opera houses of France, Italy, Spain, Germany, Austria, Canada, Japan and the United States. Miss Obraztsova made her Metropolitan Opera debut in 1976 as Amneris in *Aida*, and has since returned to the Met as Azucena and as Dalila in *Samson et Dalila*. Later this season she will sing the role of Ulrica in the Met's new production of *Un Ballo in Maschera*. Her most recent engagements include performances in Moscow and a tour of Europe with the Bolshoi; appearances in Respighi's rarely-performed opera *La Fiamma* in Madrid and Barcelona; *The Queen of Spades* in Madrid; the title role of *Carmen* at the Rome Opera; and a concert at Carnegie Hall. In addition to the roles mentioned above, Miss Obraztsova's repertoire includes such diverse roles as Orfeo in Gluck's *Orfeo ed Euridice*, Adalgisa in *Norma*, Princess Eboli in *Don Carlo*, Santuzza in *Cavalleria Rusticana*, Kundry in *Parsifal*, Ortrud in *Lohengrin*, and the mezzo heroines of such Russian classics as *The Tsar's Bride*, *Prince Igor*, and *Khovanshchina*. Her extensive discography includes complete recordings of *Adriana Lecouvreur*, *Aida*, *Un Ballo in Maschera*, *Luisa Miller*, *Samson et Dalila*, *Il Trovatore*, and the critically acclaimed recent release of *Cavalleria Rusticana*.

(Continued on page 45)



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Libretto by GIOVACCHINO FORZANO

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Suor Angelica

(in Italian)

Conductor

Nello Santi*

Production

John Copley

Designer

Robert Perdziola*

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Musical Preparation

Robert Morrison

Susanna Lemberskaya

Kathryn Cathcart

Patrick Summers

Ernest Fredric Knell

Philip Eisenberg

Susan Miller Hult

Prompter

Philip Eisenberg

Assistant Stage Director

Laurie Feldman

Stage Manager

Jerry Sherk

San Francisco Girls Chorus

Elizabeth Appling, Director

San Francisco Boys Chorus

Elizabeth Waterbury, Associate Conductor

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes executed by

San Francisco Opera Costume Shop

First performance:

New York, December 14, 1918

First San Francisco Opera performance:

September 29, 1923

CAST

(in order of appearance)

Sister Monitor Donna Petersen

First Lay Sister Mary Mills

Mistress of the Novices Catherine Keen

Second Lay Sister Reveka Mavrovitis*

Sister Osmina Patricia Racette

Sister Genovieffa Janet Williams

The Novice Laura Claycomb*

Sister Angelica Leona Mitchell

Sister Dolcina Angela Randell*

The Nursing Sister Kristine Jepson*

First Alms Sister Maria Fortuna

Second Alms Sister Yanyu Guo*

The Abbess Heather Begg†

The Princess Elena Obraztsova

Novices, Sisters

*San Francisco Opera debut

†By arrangement with The Australian Opera

TIME AND PLACE: Late 1600s; a convent in Italy

Supertitles by Christopher Bergen, San Francisco Opera.

INTERMISSION

Suor Angelica/Synopsis

In the cloister of a convent, the Sister Monitor berates some sisters for minor church infractions and asks the other nuns to take the recreation period. Sister Genovieffa notices that the setting sun is about to strike the fountain, and the Mistress of the Novices explains to her charges that this is the first of the three evenings a year when the water in the fountain is made golden by the setting sun. Sister Angelica has been busy in the garden. All that the nuns know about her is that she has been in the convent for seven years without a word or a visit from her loved ones and that, according to the Abbess, she is from a noble family and was made to take the veil as punishment for some wrongdoing. The Nursing Sister runs in, seeking help for a nun who had been stung by wasps; Angelica gives her some herbs to make a balm for the pain. Two Alms Sisters lead in a donkey laden with gifts, and one of them tells the nuns that there is a magnificent carriage outside the convent gate. The Abbess

tells Angelica that she has a visitor—her aunt, the Princess. The latter coldly greets her niece. She has brought a document for Angelica to sign, agreeing to the marriage of Angelica's younger sister and the division of family property. The Princess remains hard and unyielding toward her niece, still unforgiving for the disgrace Angelica brought to the family. The tortured girl begs for news of her son—the baby she had seen only once before it was taken from her—and is told that he died two years earlier. Alone, Angelica laments the death of her child and, in a frenzy of despair, thinking only of how to join her child in heaven, resolves to commit suicide. She gathers herbs and flowers, then makes them into a poison, which she drinks. Bidding the convent farewell, Angelica realizes her sin and, in despair, begs the Virgin's forgiveness for her suicide. In answer to her prayer, she sees a vision of the Madonna leading a little boy toward her. Sister Angelica dies in peace as a choir of angels promises her salvation.



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San Francisco Opera gratefully acknowledges a generous gift from Maria Manetti Farrow to underwrite the revival of this production of *Pagliacci*.

Opera in one act by RUGGERO LEONCAVALLO

Text by the composer

Conductor

Nello Santi

Production

Jean-Pierre Ponnelle

Stage Director

Vera Lúcia Calábria

Designer

Jean-Pierre Ponnelle

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Susanna Lemberskaya

Robert Morrison

Kathryn Cathcart

Ian Robertson

Ernest Fredric Knell

Susan Miller Hult

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Paula Williams

Stage Manager

Jerry Sherk

San Francisco Girls Chorus

Elizabeth Appling, Director

San Francisco Boys Chorus

Elizabeth Waterbury, Associate Conductor

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First performance:

Milan, May 21, 1892

First San Francisco Opera performance:

October 6, 1923

FRIDAY, SEPTEMBER 7 AT 7:30

WEDNESDAY, SEPTEMBER 12 AT 7:30

SUNDAY, SEPTEMBER 16 AT 2:00

WEDNESDAY, SEPTEMBER 19 AT 7:30

SATURDAY, SEPTEMBER 22 AT 8:00

FRIDAY, SEPTEMBER 28 AT 8:00

TUESDAY, OCTOBER 2 AT 8:00

Pagliacci

(in Italian)

CAST

(in order of appearance)

Tonio (Taddeo) Matteo Manuguerra
(Sept. 7, 12, 16, 19, 22, 28)
Timothy Noble
(Oct. 2)

Canio (Pagliaccio) Vladimir Atlantov**

Nedda (Colombina) Marilyn Mims*

Beppe (Arlecchino) David Gordon

Two Farmers Daniel Pociernicki
Raymond Murcell

Silvio Gino Quilico

Pantomime by Krista Warren
Garon Michael
Lorenzo Pisoni

Peasants, villagers

**United States Opera debut

*San Francisco opera debut

TIME AND PLACE: The Feast of the Assumption, around 1930;
a village in southern Italy

Supertitles by Paul Moor.

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 two hours and forty-five minutes.

Pagliacci/Synopsis

In the Prologue, Tonio, a clown in a small theatrical road company, announces that the author has written a true story about actors, who share the same joys and sorrows as other human beings.

On the Feast of the Assumption, a company of touring actors, greeted by excited villagers, arrive at the outskirts of a small village in southern Italy. Canio, head of the troupe, announces that the performance will begin later that evening. When one of the crowd suggests that Tonio is courting Nedda behind his back, the jealous Canio warns that he tolerates no flirting with his wife. Canio joins a group of villagers and goes off to the nearby inn. The *zampognari* (bagpipers) enter the square and entertain the gathered villagers before they go to the church, leaving Nedda alone in her thoughts. Disturbed by her husband's suspicious glances, she envies the freedom of the birds that soar overhead. Tonio, who has listened to Nedda's reverie, tries to make love to her, but she strikes him, sending him away in a rage. A moment later her lover, the villager Silvio, appears; he persuades her to run away with him at midnight. Meanwhile, after spying on them, Tonio leaves to report the tryst to Canio, who returns from the inn and discovers the guilty pair. A chase ensues, but Silvio manages to escape.

Though threatened with a knife, Nedda refuses to divulge her lover's name, and Beppe, another actor, has to stay Canio's hand. Tonio advises the enraged husband to wait until evening for vengeance. Alone, Canio laments his lot as an actor, laughing through his tears for the public's amusement.

The villagers assemble to see the play, and Nedda, collecting money for the performance, exchanges some words with Silvio, confirming their rendezvous. The *commedia* begins, which is based on the familiar tale of Pagliaccio and Colombina. In the absence of her husband, Pagliaccio (played by Canio), Colombina (Nedda) is serenaded by her lover Arlecchino (Beppe). Together they drive away her servant, the buffoon Taddeo (Tonio). Colombina and Arlecchino dine together and plot to poison Pagliaccio, whose approach interrupts their love-making. After Arlecchino has escaped, Taddeo with pointed malice assures Pagliaccio of his wife's innocence. Obsessed with jealousy, Canio forgets he is onstage and demands that Nedda name her lover. She tries to continue the play, as the audience gradually realizes the reality of the situation. Beppe tries to intercede, but Tonio holds him back. Maddened by her continued defiance, Canio stabs Nedda and Silvio, who has rushed forward to help her.



Leona Mitchell



Elena Obraztsova



Suor Angelica

Photos taken in rehearsal
by Larry Merkle





Elena Obraztsova, Leona Mitchell



Donna Petersen



Heather Begg



Reveka Mavrovitis, Leona Mitchell, Mary Mills



Janet Williams

Yanyu Guo, Maria Fortuna, and "Jack"



Pagliacci

Photos taken in rehearsal by Larry Merkle



Vladimir Atlantov, Matteo Manuguerra



Marilyn Mims



San Francisco Opera Chorus, San Francisco Boys and Girls Chorus greet the arrival of Pagliacci players.



Matteo Manuguerra



Vladimir Atlantov



Gino Quilico, Marilyn Mims



Marilyn Mims, David Gordon





HEATHER BEGG

(Continued from page 35)

After making her San Francisco Opera debut in 1987 as Flora in *La Traviata*, mezzo-soprano **Heather Begg** returns to the Company as the Abbess in Puccini's *Suor Angelica*. Born in New Zealand of Scottish parentage, her professional singing career began in 1954 when she became a principal singer with the National Opera of Australia. In 1960, Miss Begg joined Sadler's Wells Opera, and then the Royal Opera, Covent Garden as a resident principal artist, until 1976, when she returned to Australia to take up her current full-time contract with Australian Opera. She has appeared there in a wide variety of roles, including the title role of *Carmen*, Adalgisa in *Norma*, Amneris in *Aida*, Mistress Quickly in *Falstaff*, Marina in *Boris Godunov*, Mother Marie in *Dialogues of the Carmelites*, Prince Orlofsky in *Die Fledermaus* and Gertrude in *Hamlet*. In 1986 she made her San Diego Opera debut as Marcellina in *Le Nozze di Figaro* and created the role of Mrs. Bonner in the world premiere of Meale's *Voss* in Adelaide. Her 1987 engagements have included *Patience*, *The Mikado*, *Peter Grimes*, *Suor Angelica* and *Gianni Schicchi*. Miss Begg has made many guest appearances at leading festivals and opera houses, including the Orange Festival, Salzburg and Edinburgh Festivals, Strasbourg Opera, Lyric Opera of Chicago, the Bordeaux and Vancouver Operas, and is a frequent soloist in New Zealand. Her recordings include *Les Troyens*, *I Puritani* and Boito's *Mefistofele*. Recent appearances include Arnalta in a new production of *L'Incoronazione di Poppea*, Lady Allcash in *Fra Diavolo*, Florence Pike in *Albert Herring*, Mamma Lucia in *Cavalleria Rusticana* and Fricka in *Die Walküre*, all performed in Australia. Last November she was a featured soloist in the Verdi Requiem in Auckland, New Zealand.

In her 22nd season with San Francisco Opera, mezzo-soprano **Donna Petersen** appears this fall as the Sister Monitor in *Suor Angelica* and as Giovanna in *Rigoletto*. Among her more than 30 roles with the Company are the Innkeeper in *Boris Godunov*, Sister Mathilde in *Dialogues of the Carmelites*, Mother Goose in *The Rake's Progress*, Marcellina in *Le Nozze di Figaro*, Mrs. Ill in *The Visit of the Old Lady*, Mrs.



DONNA PETERSEN

Sedley in *Peter Grimes*, Grimgerde in *Die Walküre* (a role she has performed in seven different San Francisco Opera stagings), Mary in *Der Fliegende Holländer*, Filipyevna in *Eugene Onegin*, the Governess in *The Queen of Spades*, and Ada Hawkes in the 1976 world premiere of Andrew Imbrie's *Angle of Repose*. Miss Petersen has toured extensively with Western Opera Theater, has sung numerous seasons with Spring Opera Theater and appeared with the San Diego Opera and the Guild Opera of Los Angeles. In 1974 she made her highly successful debut as Mrs. Sedley in *Peter Grimes* at the Lyric Opera of Chicago, a role she repeated there in 1977. She also appeared in Chicago as Mrs. Benson in *Lakmé* in 1983. Concert engagements include performances with the San Francisco Symphony, Oakland Symphony, the Los Angeles Philharmonic, the Honolulu Symphony and the National Symphony Orchestra of Mexico City, as well as 25 concerts in Australia, and additional concerts in Europe. Miss Petersen, who recently celebrated 20 years as head of the Voice Department at Mills College, is a Knight of the Royal Order of Dannebrog, presented to her by Queen Margrethe II of Denmark in 1976.

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

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CATHERINE KEEN

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 *Kinder-tenenlieder* with the orchestra of Radio France.



JANET WILLIAMS

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 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



PATRICIA RACETTE

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*, Haydn's *The Seasons*, 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 Pamina in *Die Zauberflöte* at Wolf Trap. Future performances include Zerlina in *Don Giovanni* and Pamina in France, and Blonde in concert presentations of *The Abduction from the Seraglio* with the Los Angeles Chamber Orchestra.

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 Helmwige 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



ANGELA RANDELL

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.

Soprano **Angela Randell**, in her San Francisco Opera debut, portrays Sister Dolcina in *Suor Angelica*. The native of Cedar Falls, Iowa, received her bachelor's degree in music from Northwestern University, and a Master of Music degree from the Juilliard School, where she was a member of the Juilliard Opera Center. As a participant of the 1987 Merola Opera Program, she performed the title role of *Suor Angelica*. Other roles performed include Donna Elvira in *Don Giovanni* at Wolf Trap, Marguerite in *Faust* at the Mercury Theatre in New Zealand, and Helena in *A Midsummer Night's Dream* and Lady Billows in *Albert Herring* at the Juilliard Opera Center. Miss Randell sang in Ned Rorem's *Women's Voices* for the composer's 65th birthday celebration at Alice Tully Hall, and performed in the world premiere of David Baker's *Le Chat qui pêche* for jazz quartet and orchestra, also at Alice Tully Hall. She was a Metropolitan Opera New York Regional Finalist in 1989, and has also received awards from the Pavarotti/Opera Company of Philadelphia Winner's Concert, Richard F. Gold Career Grant, Shoshana Foundation Award, Metropolitan Opera Study Grant, Bel Canto Foundation Award, and was a Richard Tucker-Robert Jacobson Grant finalist.

Mezzo-soprano **Kristine Jepson** makes her San Francisco Opera debut as the Nursing Sister in *Suor Angelica*. Recipient of a master of music degree from Indiana University, she performed for three seasons with the Opera Theatre of St. Louis, where she sang the roles of Modestina in the American premiere of Rossini's *Il Viaggio a Rheims* and, most recently, Matilda in Purcell's *King Arthur*. She has also appeared with Virginia Opera as the Third Lady in *Die Zauberflöte* and as Flora in *La Traviata*, and sang the role of Rosina in the Chicago Chamber Opera's production of *The Barber of Seville*. Her orchestral engagements include appearances with the Indianapolis Symphony and Kansas City Symphony. Miss Jepson most recently sang the



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KRISTINE JEPSON

title role of *Carmen* for Western Opera Theater's 1989-90 national tour, and appeared as The Mummy in the San Francisco Opera Center's 1990 production of Reimann's *The Ghost Sonata*.



MARIA FORTUNA

Soprano **Maria Fortuna**, who made her San Francisco Opera debut last fall in *Die Frau ohne Schatten*, sings the First Alms Sister in *Suor Angelica*, Countess Ceprano in *Rigoletto*, a Member of the Quartet in *Die Entführung aus dem Serail*, and Emma in *Khovanshchina*. She was a 1989 member of the Merola Opera Program and is currently an Adler Fellow with the Opera Center. She received her Bachelor of Music degree from the Eastman School of Music, where she studied with Marcia Baldwin and Jan DeGaetani. The Niagara Falls native received her Master of Music Degree from the Curtis Institute of Music, where she began her studies with her present teacher, Marlena Malas. Roles she has performed include Pamina in *The Magic Flute*, Anne Trulove in *The Rake's Progress*, *Amelia Goes to the Ball*, *Il Segreto di Susanna*, Lauretta in *Gianni Schicchi*, and the Countess in *Le Nozze di Figaro*. She made her debut with the Opera Theatre of St. Louis as the Mermaid in Weber's *Oberon*, and sang with Arkansas Opera Theatre in Argento's *Postcard from Morocco*. Miss Fortuna has been a soloist with Riccardo Muti and the Philadelphia Orchestra in Bruckner's *Te Deum* and Verdi's *Quattro Pezzi Sacri*. Recent appearances include Anna in *Nabucco* and the Countess in *Le Nozze di Figaro* with Long Beach Opera, and The



YANYU GUO

Young Lady in the Opera Center's 1990 production of Reimann's *The Ghost Sonata*.

A 1990 Merola Opera Program participant, mezzo-soprano **Yanyu Guo** makes her first appearance with San Francisco Opera as the Second Alms Sister in *Suor Angelica*. The native of Beijing, China, studied at the Beijing Central Conservatory and continued her studies in the United States at the Eastman School of Music and at the Juilliard School. She has won prizes and awards from the Baltimore Competition, the Chile International Competition, and the Sullivan Foundation. She has appeared with the Opera Orchestra of New York, the Ashland Opera Festival, Chattanooga Opera, Virginia Opera, Opera Carolina, and at the Spoleto Festival. Roles she has performed include Dorabella in *Così fan tutte*, the title role of *La Cenerentola*, Cherubino in *Le Nozze di Figaro*, and Suzuki in *Madama Butterfly*. She also sang in a concert at the Martin Brothers Winery with the 1990 Merola Opera Program. Miss Guo's concert performances include appearances in *Elektra* with Christian Badea and the Columbus Symphony, Jocasta in *Oedipus Rex* with Robert Craft at Alice Tully Hall, and the Verdi Requiem with the New York Choral Society at Carnegie Hall.

Soprano **Laura Claycomb** makes her San Francisco Opera debut as The Novice in *Suor Angelica*. A native of Dallas, she attended Southern Methodist University, where she received her bachelor's degree in vocal performance and foreign languages. At SMU, she sang the roles of Cissie in *Albert Herring*, Grilletta in *The Apothecary*, Lauretta in *Gianni Schicchi*, and the title role of *Susannah*. She won the scholarship division of the National Opera Association's competition, and was a semifinalist in the Washington International Competition. Competing one year ahead of her grade division, Miss Claycomb won the Texoma Region of the National Association of Teachers of Singing (NATS) competition for the past five years. In 1989 she also won second place in the Shreveport Opera's Singer of the Year Competition. During the 1989 Merola Opera Program, she appeared as Frasquita in *Carmen*, then traveled to Louisiana to perform Adele in the Shreveport Opera's production of *Die Fledermaus*. In this year's Merola Opera Program she



LAURA CLAYCOMB

appeared as Ann Page in *The Merry Wives of Windsor* at Stern Grove, and was also a soloist in a San Francisco Symphony Pops Concert with Victor Borge.



MARY MILLS

Currently an Adler Fellow with the San Francisco Opera Center, soprano **Mary Mills** is 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.



REVEKA MAVROVITIS

Mezzo-soprano **Reveka Mavrovitis** makes her first appearance with San Francisco Opera as the Second Lay Sister in *Suor Angelica*. A native of the Bay Area, who was featured earlier this year as a Schwabacher Debut Recitalist, she participated in the 1988 and '89 Merola Opera Programs and portrayed Suzuki in Western Opera Theater's touring production of *Madama Butterfly*, later visiting Japan to study and perform the Brescia edition of that work. Last year she appeared as Amanzio in the American stage premiere of Handel's *Giustino* for the Opera Center's Showcase series, and won public and critical acclaim for her singing of the title role of *Carmen* at Villa Montalvo. Engagements this season have included a solo recital at Montalvo, and a *Carmen* "Pop Series" evening with Victor Borge and the San Francisco Symphony. She most recently sang the role of Elmira in Jommelli's *La Schiava Liberata* at Berkeley's Early Music Festival. Miss Mavrovitis completed her master's degree at the University of California at Santa Barbara, and has won numerous awards including the Opera Center's Schwabacher Memorial Award and the Florence Bruce Award, and the International Vocal Competition Award from the Institute of International Education.

Dramatic tenor **Vladimir Atlantov** makes his United States opera debut with San Francisco Opera as Canio in *Pagliacci*. A member of Moscow's Bolshoi Opera, he came to international attention in 1970 when that company toured throughout France and Austria and in 1975 when the Bolshoi toured the U.S. He was lauded for his portrayals of Dmitri in *Boris Godunov*, Gherman in *The Queen of Spades*, and Lensky in *Eugene Onegin*. Since then he has appeared in virtually every major opera house in Europe, where he has often portrayed Canio, Gherman, Don José in *Carmen*, Cavaradossi in *Tosca*, Riccardo in *Un Ballo in Maschera*, the title role of *Don Carlo*, and the title role of *Otello*. The roles of Otello, Gherman and Canio have been documented on audio and/or video recording: his Otello, partnered by Kiri Te Kanawa, appears on video with the forces of the Verona Arena, and both *Pagliacci* and *The Queen of Spades* are available on compact disc. Atlantov began the 1989 season with

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VLADIMIR ATLANTOV

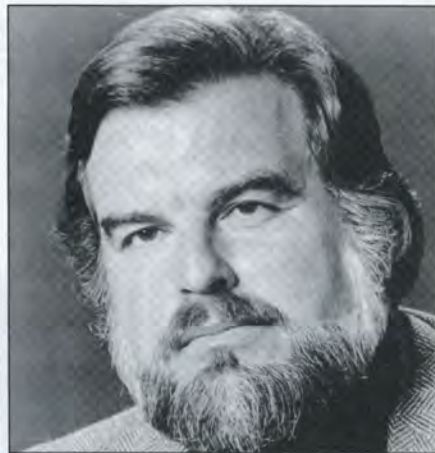
performances of *Otello* and *Khovanshchina* at the Vienna State Opera, where he is a permanent guest member and the recipient of the title of Kammersänger. This was followed by *Pagliacci* in Stuttgart, Don José in West Berlin, a return to Vienna for *Eugene Onegin* and a revival of *Khovanshchina* (taped live for records), and additional performances of *Pagliacci* and *Otello* at the Royal Opera, Covent Garden. Later that season he appeared in *Samson et Dalila* and *Carmen* in Berlin, *Otello* in Stuttgart, London, Vienna and Hamburg, and *Pagliacci* in Hamburg. This year, he toured throughout Japan in concert, and is scheduled to sing Canio at the Baths of Caracalla, and his first *Otello* in the United States with Pittsburgh Opera. Atlantov was born in Leningrad and studied there at the State Choir School and the Leningrad Conservatory Opera Studio. Study at Milan's La Scala and membership in the Kirov Opera preceded the contract he won in 1967 as a leading artist with the Bolshoi Opera.

Baritone **Matteo Manuguerra** portrays Tonio in *Pagliacci*. His first San Francisco Opera appearance was in the title role of *Rigoletto* during the 1981 Summer Festival. He has since appeared here in the title role of *Nabucco* ('82) and as Barnaba in *La Gioconda* ('83). Born in Tunisia of Italian parents, he studied in Buenos Aires before making his operatic debut in 1962 at the Opéra de Lyon as Valentin in *Faust*. In 1968 he made his U.S. debut as Gérard in *Andrea Chénier* with Seattle Opera, and in 1972 bowed at the Metropolitan Opera as Enrico in *Lucia di Lammermoor*. Since that time he has performed at the Met in *La Bohème*, *Cavalleria Rusticana/Pagliacci*, *La Forza del Destino*, *Rigoletto*, *La Gioconda*, *Aida*, *Falstaff*, *Un Ballo in Maschera* and *Tosca*. Additional U.S. appearances have included *Cav/Pag* and *Rigoletto* for the Lyric Opera of Chicago, and *Lucrezia Borgia*, *Francesca da Rimini*, *L'Africaine*, *Il Duca d'Alba*, *La Battaglia di Legnano* and *La Wally* in Carnegie Hall with the Opera Orchestra of New York. Manuguerra made his Covent Garden debut in 1981 as Renato in *Un Ballo in Maschera*. He has also appeared at Milan's La Scala, and in most other operatic capitals. In recent seasons he made his debut in South Africa and in Palm Beach as *Nabucco*; appeared in *La Forza del Destino*



MATTEO MANUGUERRA

and *Il Trovatore* in Dallas; *Tosca* and *Andrea Chénier* in Santiago, Chile; *Cav/Pag* at the Vienna Staatsoper; and *Il Trovatore* at the Verona Arena. Most recently his engagements included *Un Ballo in Maschera* in Bilbao, *Samson et Dalila* with José Carreras at the Peralada Festival, *Giovanna d'Arco* in Montpellier, *Rigoletto* in Frankfurt, *Aida* in Essen, and his first assumption of the title role of *Falstaff* in Bordeaux. An accomplished teacher and recitalist, Manuguerra has an extensive discography to his credit, including complete recordings of *I Puritani*, *Werther*, *La Bohème*, *Cavalleria Rusticana*, *La Traviata*, *Nabucco*, *La Battaglia di Legnano* and *Andrea Chénier*.



TIMOTHY NOBLE

American baritone **Timothy Noble** appears this fall as Tonio in *Pagliacci* and Shaklovitya in *Khovanshchina*, a role he sang here in 1984 and which served as the vehicle of his Metropolitan Opera debut in 1988. He made his Spring Opera Theater debut in 1981 as Agamemnon in John Eaton's *The Cry of Clytemnestra*, the role he created for the work's world premiere with the Brooklyn Philharmonia. He made his San Francisco Opera debut as the Duke of Albany in the Company's 1981 American premiere production of Reimann's *Lear* (repeating the assignment in 1985) and has since sung numerous roles here, including the title role of *Macbeth*, Count Tomsky in *The Queen of Spades* and, last fall, the title role in the family performance of *Falstaff* and Amosro in *Aida*. The Indiana native created roles in the premieres of two additional



DAVID GORDON

Eaton operas: *Robespierre* in *Danton and Robespierre* and Prospero in *The Tempest* with Santa Fe Opera. He made his 1982 European debut as Miller in *Luisa Miller* at Nancy, and has returned to Europe for appearances with Frankfurt Opera, the Vienna Festival and the Opéra-Comique in Paris. He made his Glyndebourne Festival debut in the title role of *Simon Boccanegra* in 1986, a part he also performed in concert in 1988 under Solti in Frankfurt and Stuttgart, and made his Italian debut that same year in *Stiffelio* at the Teatro La Fenice in Venice. Noble has also sung in numerous oratorio performances and has appeared in concert with a number of U.S. orchestras. Recent engagements include Michele in *Il Tabarro* at the Met, and Giorgio Germont in *La Traviata* with Opera Pacific and at Michigan Opera Theatre. Last year, to celebrate the centennial of the Woodstock Opera House in Woodstock, Illinois, he made his directorial debut and sang the role of Tonio in a new production of *Pagliacci*.

Tenor **David Gordon** recreates the role of Beppe in *Pagliacci*. His first appearance with San Francisco Opera was as David in the 1981 *Meistersinger*, a role he repeated here in 1986. Additional S.F. Opera portrayals include Pang in *Turandot* ('82), Mime in *Das Rheingold* ('83), Brighella in *Ariadne auf Naxos*, the Dancing Master in *Manon Lescaut*, and the Simpleton in *Boris Godunov* ('83), and Beppe ('86). In addition to his local credits, he has sung over 50 roles with the Lyric Opera of Chicago, Metropolitan Opera, Washington Opera, Houston Grand Opera and Hamburg Staatsoper. For four seasons he was a leading tenor at the Landestheater in Linz, Austria, where he sang in over 300 performances of 19 different operas. A busy concert artist, he has been guest soloist with many orchestras and festival ensembles at home and abroad. He appears regularly with contemporary music groups in New York, Boston, and San Francisco, and is a member of Smithsonian's 20th-Century Consort. Recent engagements include the title role of Monteverdi's *Orfeo* at the Carmel Bach Festival, Britten's *Serenade* at Carnegie Hall, the *War Requiem* with the Cleveland Symphony, the Evangelist in Bach's *St. John Passion* with the San Francisco Symphony, Rossini's *Messa di Gloria* with the Berlin Philharmonic, Schoenberg's *Gurrelieder* with the Los

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GINO QUILICO

Angeles Philharmonic, and Monteverdi's *1610 Vespers* with the Czech Philharmonic. Future plans include Tamino in a concert version of *The Magic Flute* in Cincinnati, Bach's *St. Matthew Passion* in Berlin and Toronto, Handel's *Messiah* in Toronto and Boston, Bach's *Mass in B Minor* in Israel, and a recording of Handel's *Acis and Galatea* in Seattle. The Pennsylvania-born artist's recent recordings include Bach's *Magnificat* and Schubert's *Mass in G Major* with the Atlanta Symphony, and Stravinsky's *Pulcinella* with the St. Paul Chamber Orchestra.

Baritone **Gino Quilico** portrays Silvio in *Pagliacci*. He made his San Francisco Opera debut in the fall of 1986 as Lescaut in *Manon*, and was most recently heard here as Marcello in the Company's 1988 presentation of *La Bohème*. Quilico's international career began with his Paris Opera debut in 1980. He has since sung a number of roles with that company, including Figaro in *Il Barbiere di Siviglia*, Mercutio in *Roméo et Juliette*, Belcore in *L'Elisir d'Amore* and Oreste in Gluck's *Iphigénie en Tauride*. He made his Edinburgh Festival debut in 1982 as Lescaut in *Manon Lescaut*, and the following year bowed at the Royal Opera, Covent Garden as Valentin in *Faust*, returning to London in subsequent seasons as Marcello, Figaro in *Barbiere*, Belcore, and as Escamillo in *Carmen*. He has also been acclaimed in Munich, Berlin, Florence, Hamburg, Toronto, New York and Bologna, and at the Salzburg Festival and Aix-en-Provence Festival. He made his Metropolitan Opera debut in 1987 as Lescaut in *Manon*, and has since returned to the Met as Valentin and as Figaro in *Il Barbiere di Siviglia*. His most recent engagements include the title role of *Don Giovanni* with the Canadian Opera Company, Silvio in a new production of *Pagliacci* in Hamburg, *Barbiere* Figaros in Bonn and Cologne, and Valentin for L'Opéra de Montreal. Future assignments include his debut at Milan's La Scala as Lescaut in Puccini's *Manon Lescaut*, and his first appearance at the Paris Bastille Opera as Prince Yeletsky in *The Queen of Spades*. The Canadian singer, son of famed baritone Louis Quilico, has made a number of complete opera recordings, including *Manon*, *Roméo et Juliette* and *Carmen*. He has also starred in a



NELLO SANTI

film version of Monteverdi's *Orfeo* and was featured in the 1988 film version of *La Bohème*.

Acclaimed conductor **Nello Santi** makes his San Francisco Opera debut leading performances of *Suor Angelica* and *Pagliacci*. His career spans 38 years as conductor in all of the world's major opera houses. The Italian-born maestro studied at the Pollini Conservatory at Padua and graduated with a degree in composition. He made his operatic conducting debut in 1951 at the Teatro Verdi in Padua with *Rigoletto*. It was during the 1960s that he made his debut at such major opera houses as the Royal Opera, Covent Garden, the Vienna State Opera, Salzburg, and New York's Metropolitan Opera, where he conducted a new production of *Un Ballo in Maschera* in 1962. Now in his 28th season as a principal conductor at the Met, Santi has been the permanent conductor of the Zurich Opera since 1958, and in 1986 became the principal conductor of the Basel Radio Symphony Orchestra. In addition to his concert appearances (in over two dozen music capitals), he has conducted several operas for Austrian, German, Italian and French television networks. His video films include performances of *Otello*, *La Bohème*, *Nabucco*, *Lucia di Lammermoor*, *La Fanciulla del West*, *Attila*, *Rigoletto*, *Andrea Chénier* and *Falstaff*, as well as the Verdi Requiem. A prolific conductor on disc, he has recorded numerous complete operas and collections of arias for over five major labels. Collaborations have included a recital of all of Verdi's tenor arias with Carlo Bergonzi, five aria recitals with Plácido Domingo, as well as recordings with Leontyne Price, Richard Tucker, Jerome Hines, Sherrill Milnes, Maria Chiara and Fiorenza Cossotto. He recently opened the opera seasons in Zurich and Turin, and will, over the next several seasons, be conducting at the Met, in Zurich, Rome and Basel, as well as at festival performances in France, England and Italy.

Stage director **John Copley** returns for his eighth season with San Francisco Opera to direct the new production of *Suor Angelica*. He made his Company debut during the 1982 Summer Season with Handel's *Julius Caesar* and returned in the fall of 1983 for the American premiere of Tippett's *The*



JOHN COPLEY

Midsummer Marriage. Subsequent San Francisco Opera assignments have been *Don Giovanni* (1984), Handel's *Orlando* (1985), *Le Nozze di Figaro* and *Eugene Onegin* (1986), *La Traviata* (1987) and the new production of *Idomeneo* last year. Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then principal resident producer (director) of the Royal Opera at Covent Garden. Included among his many productions there are *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of England's entry into the Common Market, Queen Elizabeth's Silver Jubilee and 60th birthday celebration. He also staged Dame Janet Baker's farewell performances in *Alceste* at Covent Garden and in *Mary Stuart* with the English National Opera. Other ENO credits include *Julius Caesar*, *Der Rosenkavalier*, *La Belle Hélène*, *Il Trovatore*, *Werther* and *Aida*. Copley's work has also been seen at the Théâtre de la Monnaie in Brussels, the Geneva Opera, the Munich Staatsoper, Deutsche Oper Berlin, La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. He has also directed over 25 productions in Australia. In North America, his directing credits include productions for the Metropolitan Opera, Lyric Opera of Chicago, Dallas Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, Vancouver Opera, and the New York City Opera. Recent engagements include *L'Elisir d'Amore* at the Deutsche Oper Berlin, *Julius Caesar* and *Semiramide* at the Metropolitan Opera, *Tancredi* at the Los Angeles Music Center Opera, *Il Barbiere di Siviglia* at the Lyric Opera of Chicago, *Tancredi* in Geneva, and *La Bohème* in Santa Fe and San Diego.

Vera Lúcia Calábria returns to San Francisco Opera this fall to direct *Pagliacci*. She made her Company debut in 1983 with *Carmen*, a production which was repeated under her direction in 1984. She staged the twin bill of *Cavalleria Rusticana/Pagliacci* for

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VERA LÚCIA CALÁBRIA

San Francisco Opera during the 1986 Summer Season, and returned to direct *La Forza del Destino* that fall. She was here to direct *Der Fliegende Holländer* in 1988 and staged *Falstaff* for the Company last fall. The Brazilian-born director began her association with San Francisco Opera in 1979 as assistant to the late Jean-Pierre Ponnelle, with whom she worked on his production of *Carmen* when it was first mounted here in 1981. She has assisted the renowned director-designer in new productions in the major opera houses of the world, including *Carmen* in Zurich and Cologne, *Idomeneo* at the Metropolitan Opera, *Madama Butterfly* in Strasbourg, *Pagliacci* and *Arlecchino* in Houston, and *Parsifal* in Cologne. She was the assistant director to Ponnelle for the American premiere of Reimann's *Lear* for the San Francisco Opera in 1981, repeating the same assignment and also assisting Ponnelle on *Falstaff* in 1985. She has assisted such directors as Ruth Berghaus, Filippo Sanjust, Gian Carlo Menotti, and Götz Friedrich, and has worked on television productions of Puccini's *Il Trittico* and *Madama Butterfly*, *Idomeneo*, *Andrea Chénier* and San Francisco Opera's new production of *Aida* in 1981. Miss Calábria recently staged *Parsifal* in Barcelona, *Falstaff* for the Lyric Opera of Chicago, and *Tosca* in Montpellier.

Robert Perdziola, in his San Francisco Opera debut assignment, designed the sets and costumes for the new production of Puccini's *Suor Angelica*. He has designed sets and costumes for the Santa Fe Opera, the Opera Theatre of St. Louis, the San Francisco Ballet (*Saint Joan*), the McCarter Theatre, and the American Place Theatre. In New York, he created designs for the American premieres of Massenet's *Chérubin* and Haydn's *La Fedeltà Premiata*, both at the Manhattan School of Music. In 1987, Perdziola was associate designer for Joffrey Ballet's celebrated restoration of the original production of Stravinsky's *Le Sacre du Printemps*. He has also been on the design staff for Metropolitan Opera's new productions of *Aida*, *Turandot*, and *Don Giovanni*. Since 1985, the American designer has been part of the teaching staff of Playwrights Horizons at the New York University School of Theater.



ROBERT PERDZIOLA

One of the world's most noted and discussed directors and designers, the late **Jean-Pierre Ponnelle** conceived the productions of *Pagliacci* (1976, 1980, 1986) and *Rigoletto* (1973, 1981, 1984), and designed the sets and costumes for *Pagliacci* and the sets for *Rigoletto*. He studied at the Sorbonne in Paris, his native city, and in 1952 created the scenery for the world premiere of *Boulevard Solitude*, Hans Werner Henze's first opera. During the 1950s, he designed for the principal German theaters, both opera and drama, and made his design debut at the Vienna State Opera, the Rome Opera, the Opéra-Comique in Paris and San Francisco where his American debut was marked by productions of Orff's *Carmina Burana* and *The Wise Maiden* in 1958. He returned to San Francisco in 1959 for the American premiere of *Die Frau ohne Schatten*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*, seen here for the first time in 1969 and revived in 1974 and '82. Other Ponnelle San Francisco productions include *Der Fliegende Holländer*, *Così fan tutte*, *Lear*, *Cavalleria Rusticana*, *Otello*, *Falstaff*, *Gianni Schicchi*, *Tosca*, *Turandot*, *La Bohème*, *Il Prigioniero*, *Idomeneo* and *Carmen*. For the Zurich Opera, he mounted a highly acclaimed Monteverdi cycle and also staged a Mozart cycle: *Mitridate*, *Idomeneo* and *Die Entführung aus dem Serail*. Other successes in past years include Wagner's *Liebesverbot* (Munich), *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni*



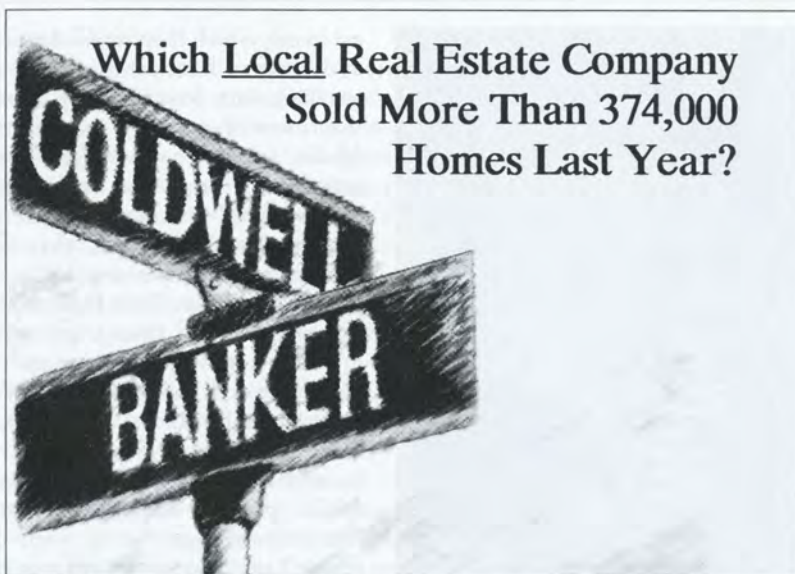
JEAN-PIERRE PONNELLE



THOMAS J. MUNN

(Paris), *Parsifal* (Cologne), *Fidelio* (Berlin), *Aida* (Covent Garden), *La Clemenza di Tito* (Metropolitan Opera), *Tristan und Isolde* (Bayreuth), *Cavalleria Rusticana/Pagliacci* (Vienna), and *Lulu* (1985 Munich Opera Festival). Ponnelle's production of the world premiere of Reimann's *The Trojan Women* at Munich in July of 1986 received wide critical and popular acclaim. Television viewers have been privileged to see many of his productions including *Idomeneo* and *Le Nozze di Figaro* from the Met, *The Magic Flute* from the Salzburg Festival, as well as filmed versions of *Madama Butterfly*, *Carmina Burana*, *Rigoletto*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Le Nozze di Figaro*, *La Clemenza di Tito*, and the three extant Monteverdi operas.

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 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.



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JONES

(Above) San Francisco Opera, 1964: The unforgettable Robert Weede as Tonio in the *Pagliacci* Prologue. It was the last role the baritone sang for the Company, ending a string of successes that began here in 1940.

(Right) San Francisco Opera, 1962: Mario del Monaco as Canio and Marilyn Horne as Nedda.

est in me, which then ripened into a good and sincere friendship . . . One day, speaking with Maurel of my dreams for the future, I read him the libretto of *I Medici*, which I had written. The great artist was so impressed by the grandeur of the work I intended to write, and by the nature of the poem, that he suggested I accompany him to Milan, where he was going for *Otello* [Maurel created the role of Iago there], promising to introduce me and recommend me to Signor Ricordi, the publisher of Verdi."

Back in Italy, Maurel was as good as his word, and Ricordi accepted his opera. Leoncavallo quickly wrote the music for *I Medici*, planned as the first opera in a Florentine trilogy, but it went unproduced. The composer tells us that he "lost patience and, convinced that Ricordi would never do anything for me, I shut myself up in my house, desperate, but determined to attempt a last battle. And in five months I wrote the libretto and the music of *Pagliacci* which was bought by Sanzogno (the publisher of *Cavalleria Rusticana*, the opera with which *Pagliacci* is most often paired) after only reading the libretto."

The rest, as cliché would have it, is history, except that *Pagliacci's* famous

Prologue was not part of Leoncavallo's original design. It was added after Maurel showed interest in the role of Tonio, but felt the character needed an aria. *Pagliacci* was first heard on May 21, 1892, in Milan—not at La Scala, but at the smaller Teatro dal Verme. The opera, although an instant hit with the public, was not received with open arms by the critics. Still, it quickly made the rounds of Europe's capitals and was translated into six other languages in its first two years.

Oddly enough, Leoncavallo's other claim to fame was for an opera rarely encountered today—a setting of Henri Mürger's novel *La vie de la bohème*. Leoncavallo and Puccini began work on their *La Bohèmes* at virtually the same time. The story goes that the two men happened to meet in Milan's Galleria, then as now the "porch" of La Scala and a hotbed of all things operatic.

They sat down for a cup of coffee, and Leoncavallo asked what Puccini was working on. *La Bohème* was his answer. "What?" cried Leoncavallo. "Don't you remember I suggested the story of *Bohème* to you some time ago, and you said you were not interested, so I have begun setting it." "Then," said Puccini, "there will be two *Bohèmes*." And so there



JONES

were. The two settings had their premieres a year apart. Unfortunately for Leoncavallo, Puccini's came first. The other *Bohème* was soon reduced to the level of little more than a curiosity.

But the fame of *Pagliacci* continued unabated. So great did it and Leoncavallo's fame become, that in 1906 he was invited to North America to make 150 concert appearances with an orchestra of 65 players from La Scala and a small company of singers. When his boat docked on October 2, he was welcomed to New York by official delegations and crowds of Italo-Americans. Driving to the Hotel Astor, he gave reporters his first impressions of the city: "Splendide! Magnifique! Perhaps I shall find a theme over here for an opera."

But again, he was not as lucky as Puccini. Concerts in Baltimore, Boston and Chicago followed, but no engagement in San Francisco for a very good reason—the great earthquake had just devastated the city the previous April. But he was engaged to return to America in 1913, and on this occasion he did conduct in San Francisco during a season by the Western Metropolitan Opera at

the Tivoli Theater.

Leoncavallo arrived in the city on October 20 and stayed at the St. Francis Hotel. For his first appearance, he conducted *Pagliacci*, the overture to his opera *Rolando* and excerpts from his most recent opus *Maia*. The performance of *Pagliacci* had two odd aspects. First, the role of Beppe was sung by a mezzo-soprano, and the Prologue was sung—not by Tonio—but by the Silvio of the evening, Luigi Montesanto.

What Leoncavallo thought about a female Beppe can only be imagined. However, we know his reaction to Montesanto's assumption of the Prologue. A letter exists from the composer to Toscanini written at a time when the conductor was scheduled to perform *Pagliacci* in Milan with Montesanto in the cast. "He [Montesanto] is accustomed (imitating Battistini, the 'divo') to sing the Prologue in evening dress and then take the part of Silvio!!! Now I absolutely cannot allow in Milan the Prologue to be sung in evening dress, but rather in Tonio's costume; and much less that whoever sings the Prologue then sing the other part, because there is a philosophical and moral reason

(which is useless to explain to singers) why Tonio and not Silvio must sing the Prologue."

Even so, that night in 1913 in San Francisco was a grand triumph. One newspaper reported that "The attendance occupied all the space from roof to lower floor, and with the announcement by the Italian national anthem that Leoncavallo had arrived, the house came to its feet and applauded till nothing was left but the echo.

"Cheered until he was desperate to respond in spite of his linguistic limitations, Leoncavallo bowed, flung his arms to the galleries and finally burst forth with 'Viva l'America.' It had an effect that unpent the last drop of reserve in the audience and every natural impulse of admiration and welcome was let loose."

There was only one blemish to the visit, but one which must have been a bitter pill for Leoncavallo to swallow. The libretto on sale in the lobby of the Tivoli read:

"I pagliacci"
By
Puccini



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Wednesday, October 10
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Meet Thomas Tilton

By JOHN SCHAUER



San Francisco Opera's new president of the Board of Directors, Thomas Tilton, takes a stroll across the Suor Angelica set.

"President of the Board"—for most of us, the title evokes feelings of power, prestige and, more likely than not, mystery. How many of us know what board presidents and members actually do? For too many of us, our only sources of information are the corporate cartoons that grace the pages of *The New Yorker*.

The reference to humor becomes more meaningful after talking with Thomas Tilton, who on July 10 of this year was elected the new president of the San Francisco Opera Association Board of Directors. Unlike the aloof facade a caricaturist might use to portray a stereotypical board president, the man exudes a sense that he immensely enjoys exactly what he is doing, and a sly grin or quiet chuckle often seems to be lurking just below the surface.

A businessman of a quiet and private nature, Tilton avoids personal publicity but is more than happy to discourse on his favorite subject, opera in general and San Francisco Opera in particular.

"I came from a family that appreciated music," Tilton recalls, "and I attended symphony and opera at a very early age, including the Opera Guild matinee performances—I can remember a *Faust* with Jussi Bjoerling, and other operas with casts that were incredible. I started subscribing in '47 or '48, and then came here regularly from '52, first with my parents, then on my own, and now with my wife."

Those aspiring to the board presidency might be encouraged by Tilton's first rather humble behind-the-scenes involvement with San Francisco Opera. "In the '60s and '70s, I was a volunteer for the rehearsal department—I think primarily because I had a station wagon, and I could pick people up at the airport. That was the beginning of my involvement."

It was to be a number of years before Tilton joined the board. "I believe if you're going to be involved with any kind of non-profit organization, you have to give it so much time, and I frankly didn't have the time until the mid-'80s. It was finally Nancy Bechtle and Harriet Quarre and Phyllis Wattis who decided they'd ask me formally, and before I accepted, I had a long talk with Tully Friedman [then

president of the board], because I wanted to know what he expected and what the board expected. I got a specific answer, but not a quantitative answer—it wasn't a question of how much [of a contribution was expected]; it was, 'Come aboard and see where your interests are, but we do expect work, and we expect contributions.'

"The primary function of any board member is to support the company, and particularly the general director. The support comes in two areas, money and wisdom. But my feeling is that the primary responsibility of board members is to raise money, and to give money themselves.

"Members are elected to the board for three years. The nominating committee reviews each individual whose term has expired, looking closely at attendance at meetings, contributed money, raised money, shared knowledge. In other words, has this person been an effective

board member? This is going to become more important in the future. We are going to review each and every board member as they come up. It's no longer, 'Lend your name.'"

One of the ways board members work is by serving on committees. "The bylaws specify two committees: the Executive Committee and the Nominating Committee. The president has the authority to appoint other committees. I favor small committees; otherwise you spend an hour getting coffee and doughnuts," Tilton says with a characteristic laugh.

"Each committee has a specific overseeing function: budget and finance, planning, investment, development [fund-raising]. Committees should not be telling individual managers what to do; committees should review what is going on and lend guidance in their particular area of expertise. In other words, the board should see that the organization is well-managed, but it does not itself manage the organization.

"I don't think the board should get involved in the artistic decisions of the general director. The board has hired Lotfi Mansouri, who is a professional. Of course, if he came to the planning or budget committee and said that he was going to do an entire season of Paisiello or Salieri, I think at that point a flag would raise up.

"We've got a great board. We're lucky to have some very hard-working members of our board who put in a lot of time. I thought I put a lot of time in last year; I don't think I've seen anything yet."

What sort of demands are made upon a board president? "There's a lot required of the president," Tilton explains. "Being here, in the house, being at rehearsals, entertaining, hosting donors or prospective donors, the creamed-chicken-and-peas routine of attending functions, a lot of time on the telephone, just talking to various people, personalizing letters . . . And of course a primary role is to do whatever I can to help my committee chairs fulfill their duties." The list seems to go on and on.

"The president of this opera company is the chief executive officer, and the final decisions, other than artistic, basically rest with the president."

One is forced to wonder how a suc-

John Schauer is staff writer for San Francisco Opera.



Thomas Tilton and San Francisco Opera's technical director John Priest (left) check out some newly-arrived scenery.

successful businessman manages to add all of this to his schedule. "It's the old story of allocating time," the new president answers, having obviously given the matter a lot of thought. "It can be done. And I enjoy it, or I wouldn't be here."

How does one find himself in the mercilessly time-consuming position of president of the board? "The nominating committee was again where it all started," Tilton explains. "They appoint the officers, and I was asked if I would consider being president, and I said I would. They talked with several people at the same time. It isn't a competition at this stage of the game, like running for office. It's just a series of conversations on the telephone or at lunch or wherever, with various members of the board to determine their interest and how this company can best be served."

Now that he is president, Tilton will have to address the staggering financial challenges facing all major American arts institutions today, problems of which he is well aware. "I think the competition for contributing income is going to get more acute, and we really have to watch our pennies, and do extensive planning. There's greater competition for singers, no question, but it isn't just the singers that add up the expense; it's the whole package—the orchestra, the chorus, the facilities, the scenery.

"The public doesn't want scenery consisting of painted flats or painted drops any more; the audience expects a



In another part of the *Suor Angelica* set, Thomas Tilton chats with the Company's general director Lotfi Mansouri.

better show than they did 10 or 15 years ago. Productions get more and more expensive, and I'd like to get across to the audience the incredible costs involved—like the fact that it takes some 75 stagehands to move our *Carmen* production around. Opera is the most labor-intensive art form in the world. I try to explain to people that we can't buy anything in a hardware store; we have to make everything from scratch, basically.

"We have to be very innovative in the expenditure of money. Our budget is much leaner than that of our European counterparts, yet I would stand our productions up against theirs any time. We have to be more creative in the way we produce things, and I think we succeeded.

"We need to continue involvement in co-productions—and that doesn't mean a road-show package. It means sitting down with other company directors as Lotfi is doing. He's working with Chicago right now on a couple of things, just as [former General Director] Terry McEwen did on Handel's *Orlando*. Both he and Ardis [Krainik, general director of Lyric Opera of Chicago] had input from the beginning, so they knew it would fit both theaters and look great. I thought it was a great success. I'm also thinking of *The Death of Klinghoffer*, where the expenses will be borne by six companies. This way we can cut our financial risk, and still be on the cutting edge.

"From the standpoint of the board, we

have to give some serious thought to an endowment campaign. I see a larger endowment as the key to keeping ticket price increases to a minimum. We're very aware of ticket prices, and it is not an answer to say ours are lower than those of other companies. They are, but that's not an excuse; that doesn't dispel the problem. The price is getting very high, and it concerns all of us.

"One of the great things for San Francisco Opera would be to have a smaller theater, where we could experiment and try new works, or old works, without having to put so much money into the staging, costumes, technical staff. You also wouldn't have to sell 3,200 tickets. I think the [San Francisco] Ballet and [San Francisco] Symphony and the Opera could all benefit from having a smaller theater, kind of like the Kennedy Center in Washington, where they have the small theater next to the large. It's a logical format. We wouldn't have to put the money into the production that we have to when we need to fill up the huge stage of the Opera House."

Tilton describes his own musical taste as "totally eclectic, and willing to learn." On the subject of new works, he admits, "I think there are very few contemporary operas worth listening to, just as I don't think we've had an awful lot of new symphonic music that's worth listening to. Having said that, I still think we constantly have to investigate. If there's something new being given that I've heard quite a bit about or that looks like it has great potential, I'll travel across the United States to hear it.

"Our general director has a vision of selling the San Francisco Opera not as a single production of this opera or of that opera, or this singer or that singer; but rather in the spirit of, 'Here is a group of operas. Buy our subscription, and have an experience that reaches from the early 17th century to the 20th, and is guaranteed to challenge and stimulate you.' He's obviously doing it this year—we have a highly varied and interesting repertoire.

"I was talking to a lady the other day in Palo Alto, and I asked what she was coming to hear this fall. She said, 'We've picked the ones we haven't heard—*Capriccio*, *Khovanshchina*, *Wozzeck* and *The Return of Ulysses*.' I asked about some of the others, and she replied that no, she wanted to hear things she wasn't familiar with. So I think there's an audience out there that wants to hear new things.

"I had a funny experience at the annual Medallion Society Luncheon. A major donor leaned over to me and said, 'Mr. Tilton, I just have to make a comment: I really haven't heard of most of the operas that you're doing in 1990.' It was a whole

new field for him, and he wanted to know why we were doing this particular repertoire. I said we're fortunate that we can cast and produce these works, and we think they should be brought back—particularly *Capriccio* and *Wozzeck*, which are both masterpieces of our century, and have not been produced in this house for a long time. Look at *Lulu* last year; it was the hottest ticket in town. If you had told me that a month before the curtain went up, I would have questioned your sanity."

Mansouri has said that he intends for San Francisco Opera to have its own distinctive "stamp," rather than being a carbon copy of every other international house. Tilton concurs, "I agree that we cannot become a stage for traveling roadshows. We've got to do our own productions. In his era, [former General Director Kurt Herbert] Adler certainly made San Francisco the innovative house for producers and directors, and for new singers. I would like us to continue to be the 'jumping off' spot for young artists, singers, conductors, directors. We have a more 'user-friendly' house than, say, the Met, vis-a-vis the voice; it isn't as hard to sing here as it is at the Met [which has a seating capacity nearly 30 percent larger than the War Memorial]. Our Opera Center is one of the finest training programs of any opera house in the world; I think it's one of the great strengths of this company. That will continue to be how we make our 'imprint.'"

Now that Tom Tilton has become president of the board of directors, it seems natural to ask him *why*. "Someone cornered me a couple of days before the board meeting and asked, 'Why did you take, let alone consider, the job?' and I came up with an answer that may seem trite, but it's very honest. Number one, I love the art form. Number two, I was born and raised in San Francisco and I have a great love for the city. Number three, and most important, this is the cultural 'jewel in the crown,' if you wish, in San Francisco. It's a terrible cliché, but I just think the San Francisco Opera is an incredible institution, and I want to see it continue to prosper in the future.

"We do a fantastic job. I've always considered the fact that when the curtain goes up, there are 3,200 critics in the house. Some of the folks in our audience should see what some of the other opera companies are doing. I don't think I'm being smug; but traveling around to other opera companies, you realize that we have a level of professionalism on our stage that is hard to beat." ■

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Ruggiero Leoncavallo Sung in Italian
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Sept. 7, 12, 16(m), 19, 22, 28, Oct. 2

WOZZECK
Alban Berg *New Production* Sung in German
Forst, Golden; Monk, Ellsworth, Kale,** Vogel, De Haan, Frank
Layer, Mansouri, Levine, Whitfield
Sept. 8, 14, 18, 23(m), 26, 29(m)

RIGOLETTO
Giuseppe Verdi Sung in Italian
Swenson/Hong* (12/1,7), Powell*/Keen(12/1,7); Fondary/Pons(12/1,7),
Leech*/Li(12/1,7), Langan, Skinner
Fiore, Asagaroff, Ponnelle, Munn
Sept. 15, 20, 25, 30(m), Oct. 5, 10, 12, Dec. 1(m), 7

THE ABDUCTION FROM THE SERAGLIO
(DIE ENTFÜHRUNG AUS DEM SERAIL) Sung in German
Wolfgang Amadeus Mozart *New Production*
Patterson, Parrish; Moll, Streit,* Magnusson*
Michael,* Wadsworth,* Lynch,* Long,* Arhelger
Sept. 27, Oct. 3, 7(m), 9, 13, 16, 19

DON QUICHOTTE
Jules Massenet *San Francisco Premiere* Sung in French
Ciesinski, Mills, Cowdrick; Ramey, Tremont, Petersen, Wilborn,* Travis
Rudel, Roubaud,* Morgan, Munn
Oct. 11, 14(m), 18, 20, 23, 26

CAPRICCIO
Richard Strauss *New Production* Sung in German
Te Kanawa, Schwarz, Grist; Olsen, Shimell, Hagegård, Braun, Sénéchal
Barlow** Cox, Pagano, Versace,** Munn
Oct. 21(m), 24, 27, 30, Nov. 2, 7, 11

UN BALLO IN MASCHERA
Giuseppe Verdi Sung in Italian
Dunn,* Dahl, Curry,* Mauro, Fondary, Storojev,* Skinner
Arena, Ewers, Conklin, Morgan, Munn
Oct. 28(m), 31, Nov. 3, 6, 9, 14, 18(m)

DIE FLEDERMAUS
Johann Strauss, Jr. *New Production* Sung in English
Holleque (11/4, 8, 10, 16)/Gustafson (11/24, 25, 27, 30), Kilduff; Lopez-Yañez,*
Hagegård (11/4, 8, 25, 27)/Baerg (11/10, 16, 24, 30), Nolen, Adams*
Rudel (11/4, 8, 10, 16)/Summers* (11/24, 25, 27, 30),
Mansouri, Skalicki, Bosquet,* Munn
Nov. 4(m), 8, 10, 16, 24(m), 25, 27, 30

KHOVANSCHINA
Modest Mussorgsky Sung in Russian
Zajick, Fortuna; Ghiurov, Myers, Treleaven,* Howell, Noble, Cole, Ledbetter, Travis
Simonov,* Frisell, Benois, Carvajal, Munn
Nov. 17, 20, 24, 29, Dec. 2(m), 5, 8

THE RETURN OF ULYSSES TO HIS HOMELAND
(IL RITORNO D'ULISSE IN PATRIA) Sung in Italian
Claudio Monteverdi *San Francisco Premiere*
Von Stade, Graham;* Hampson,* Cole, Rayam,* Cox, Patterson
Bernardi, Hampe, Pagano, Munn
Nov. 23, 25(m), 28, Dec. 1, 4, 6, 9(m)

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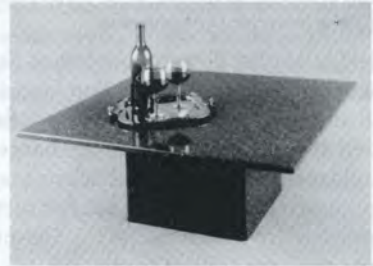
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1990 Opera Previews

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

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

<i>Die Entführung aus dem Serail</i>	9/24
<i>Capriccio</i>	10/8
<i>Il Ritorno d'Ulisse in Patria</i>	11/22

SAN FRANCISCO OPERA GUILD PREVIEW MARIN

Previews held at United Methodist Church, 410 Sycamore Ave., Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series registration is \$36 for 7 previews (\$30 for students and seniors). Single tickets are \$6 (\$5 for students and seniors). For further information, please call (415) 388-6789.

<i>Rigoletto and Un Ballo in Maschera</i>	9/12	George Martin
<i>Die Entführung aus dem Serail</i>	9/26	James Keolker
<i>Don Quichotte</i>	10/10	Michael Mitchell
<i>Capriccio</i>	10/17	James Keolker
<i>Khovanshchina</i>	11/14	Richard Taruskin
<i>Il Ritorno d'Ulisse in Patria</i>	11/19	William Mahrt

SOUTH PENINSULA

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

<i>Rigoletto and Un Ballo in Maschera</i>	9/11	George Martin
<i>Die Entführung aus dem Serail</i>	9/25	James Keolker
<i>Don Quichotte</i>	10/9	Michael Mitchell

<i>Capriccio</i>	10/16	James Keolker
<i>Khovanshchina</i>	11/13	Richard Taruskin
<i>Il Ritorno d'Ulisse in Patria</i>	11/20	William Mahrt

SAN JOSE OPERA GUILD

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

<i>Rigoletto and Un Ballo in Maschera</i>	9/11	George Martin
<i>Die Entführung aus dem Serail</i>	9/25	James Keolker
<i>Don Quichotte</i>	10/9	Michael Mitchell
<i>Capriccio</i>	10/16	James Keolker
<i>Khovanshchina</i>	11/13	Richard Taruskin
<i>Il Ritorno d'Ulisse in Patria</i>	11/20	William Mahrt

SONOMA COUNTY CHAPTER

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

<i>Rigoletto and Un Ballo in Maschera</i>	9/10, 2 p.m.	700 Denmark St., Sonoma
<i>Die Entführung aus dem Serail</i>	9/24 2 p.m.	1229 Los Robles Dr., Sonoma
<i>Don Quichotte</i>	10/8, 10:30 a.m. lecture, lunch following	La Provence, 141 Stony Circle, Santa Rosa
<i>Khovanshchina</i>	11/12, 6:15 p.m. lecture, dinner following	Sts. Peter & Paul Russian Orthodox Church, 3395 Stony Point Rd., Santa Rosa

<i>Il Ritorno d'Ulisse in Patria</i>	11/9, 10:30 a.m. lecture lunch following	Villa Restaurant, 3901 Montgomery Dr., Santa Rosa
<i>William Mahrt</i>		

JUNIOR LEAGUE OPERA PREVIEW

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

<i>Rigoletto and Un Ballo in Maschera</i>	9/12	George Martin
<i>Die Entführung aus dem Serail</i>	9/26	James Keolker
<i>Don Quichotte</i>	10/10	Michael Mitchell
<i>Khovanshchina</i>	11/14	Richard Taruskin
<i>Il Ritorno d'Ulisse in Patria</i>	11/21	William Mahrt

EAST BAY CHAPTER

The Chapter will present a preview of *Rigoletto and Un Ballo in Maschera*, by George Martin, on Thursday, September 13 at 7:30 p.m. at the Faculty Club, University of California, Berkeley. The lecture will be preceded by a no-host dinner at the Club. For further information and reservations, please call (415) 523-2307.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1990 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented at the Pacific Jewish Theatre, 820 Heinz Ave., in Berkeley, at 7:30 p.m. Admission to the series of 9 previews is \$65; individual admission at the door is \$8. For further information, please call (415) 526-5244.

<i>Rigoletto</i>	9/10
<i>Die Entführung aus dem Serail</i>	9/24
<i>Don Quichotte</i>	10/1
<i>Capriccio</i>	10/15
<i>Un Ballo in Maschera</i>	10/22
<i>Die Fledermaus</i>	10/29
<i>Khovanshchina</i>	11/12
<i>Il Ritorno d'Ulisse in Patria</i>	11/19

**MERRITT COLLEGE
OPERA LECTURE SERIES**

Merritt College is offering an opera preview class, Introduction to Opera (Music 13A), with emphasis on the operas of the 1990 fall season, on Tuesday evenings at 7 p.m., beginning August 21 and ending in December. The enrollment fee is \$15. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

**ROBERT GOODHUE'S
FALL OPERA COURSE**

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

<i>Rigoletto</i>	9/10
<i>Die Entführung aus dem Serail</i>	9/24
<i>Don Quichotte</i>	10/8
<i>Capriccio</i>	10/15
<i>Un Ballo in Maschera</i>	10/22
<i>Die Fledermaus</i>	10/29
<i>Khovanshchina</i>	11/12
<i>Il Ritorno d'Ulisse in Patria</i>	11/19

**SAN FRANCISCO CITY COLLEGE
OPERA PREVIEWS**

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



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

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

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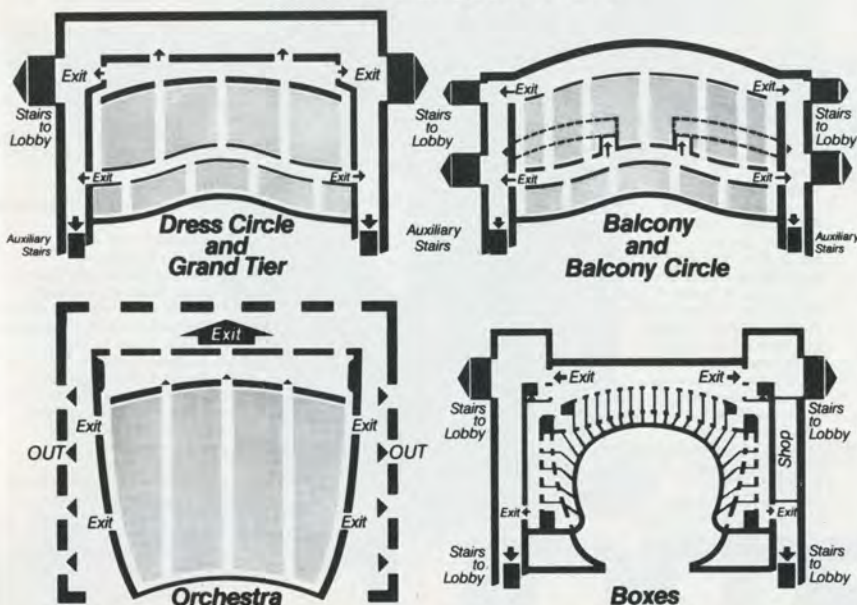
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