Il Ritorno d'Ulisse in Patria
(Return of Ulysses)

1990

Friday, November 23, 1990 8:00 PM
Sunday, November 25, 1990 1:00 PM
Wednesday, November 28, 1990 7:30 PM
Saturday, December 1, 1990 8:00 PM
Tuesday, December 4, 1990 8:00 PM
Thursday, December 6, 1990 7:30 PM
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1990 SEASON

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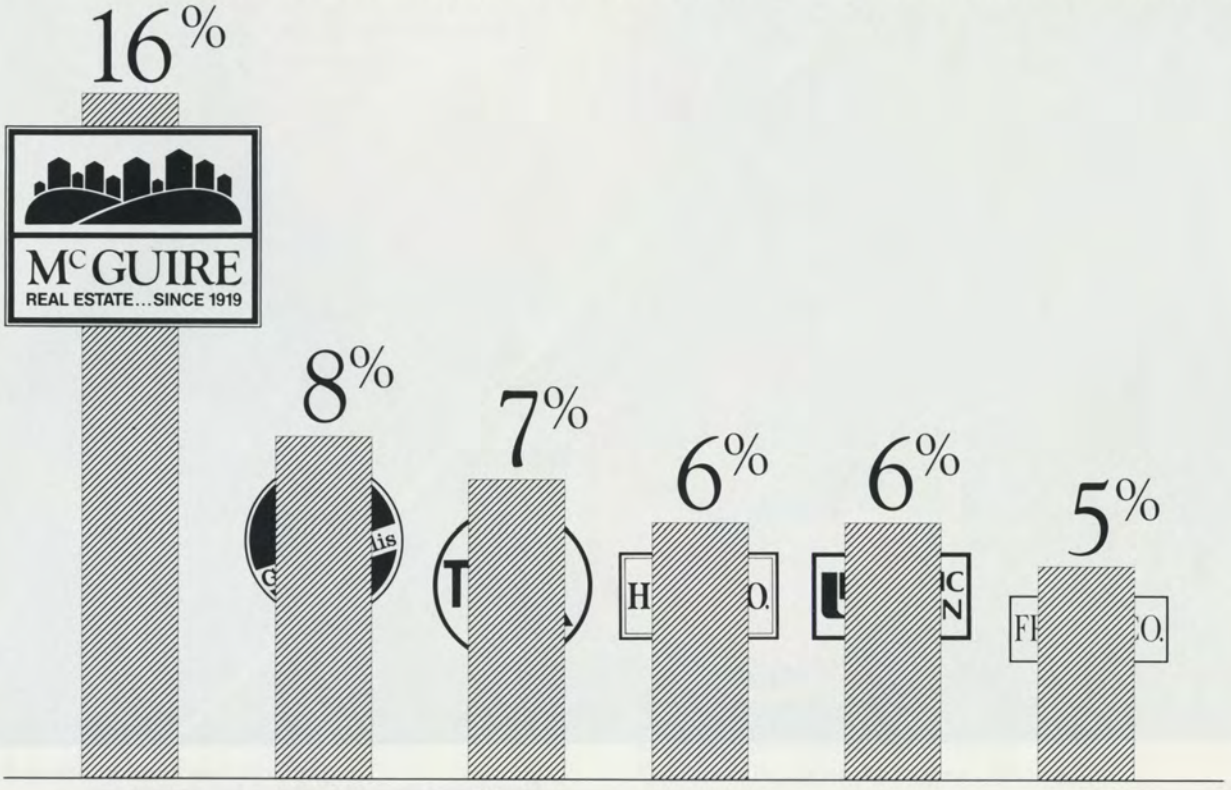

At the beginning of the year, we ran an ad that ruffled a few feathers. Why? Because the ad included actual market share data as reported by the San Francisco Association of REALTORS® multiple sales service, and McGuire Real Estate was 44% ahead of it's nearest competitor.

No wonder the competition made a little noise. And that's exactly what it was...noise.

Well, here it is six months later, and we thought it was time for an update. And this time, we're talking City-wide. For the first six months of 1990, McGuire Real Estate was involved in twice as many $500,000 + transactions than our nearest competitor.

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San Francisco Opera

Lotfi Mansouri, *General Director*

Il Ritorno d'Ulisse in Patria

1990 SEASON
Vol. 68, No. 12

FEATURES

DEPARTMENTS

COVER

Rysselberghe, Theodore van, 1862-1926, Belgian

Big Clouds, 1893
Oil on canvas, 19½ x 23½ in.

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From the President and the Chairman of the Board

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

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

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

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

Even our own productions that we revive do not come free; the costs in refurbishing a production are surprisingly high, and San Francisco Opera gratefully acknowledges a generous gift from Maria Manetti Farrow to underwrite our revival of *Pagliacci*. Our other revived productions owe their original creation to the generosity of previous donations: *Rigoletto* was made possible by a gift from James D. Robertson, *Khovanshchina* by a gift from the L.J. and Mary C. Skaggs Foundation, and *Un Ballo in Maschera* by a gift from an anonymous friend of San Francisco Opera. To all of the benefactors whose generosity made this bright new season possible, our deepest and warmest thanks!

In addition, we acknowledge our governmental funding sources, including the National Endowment for the Arts and the California Arts Council. We also extend our appreciation to the Grants for the Arts of the San Francisco Hotel Tax Fund. The continued support of Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg has been extremely gratifying. And of course, we extend our appreciation to the San Francisco Opera Guild and the War Memorial Board of Trustees for their ongoing support.

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

Reid W. Dennis, Chairman
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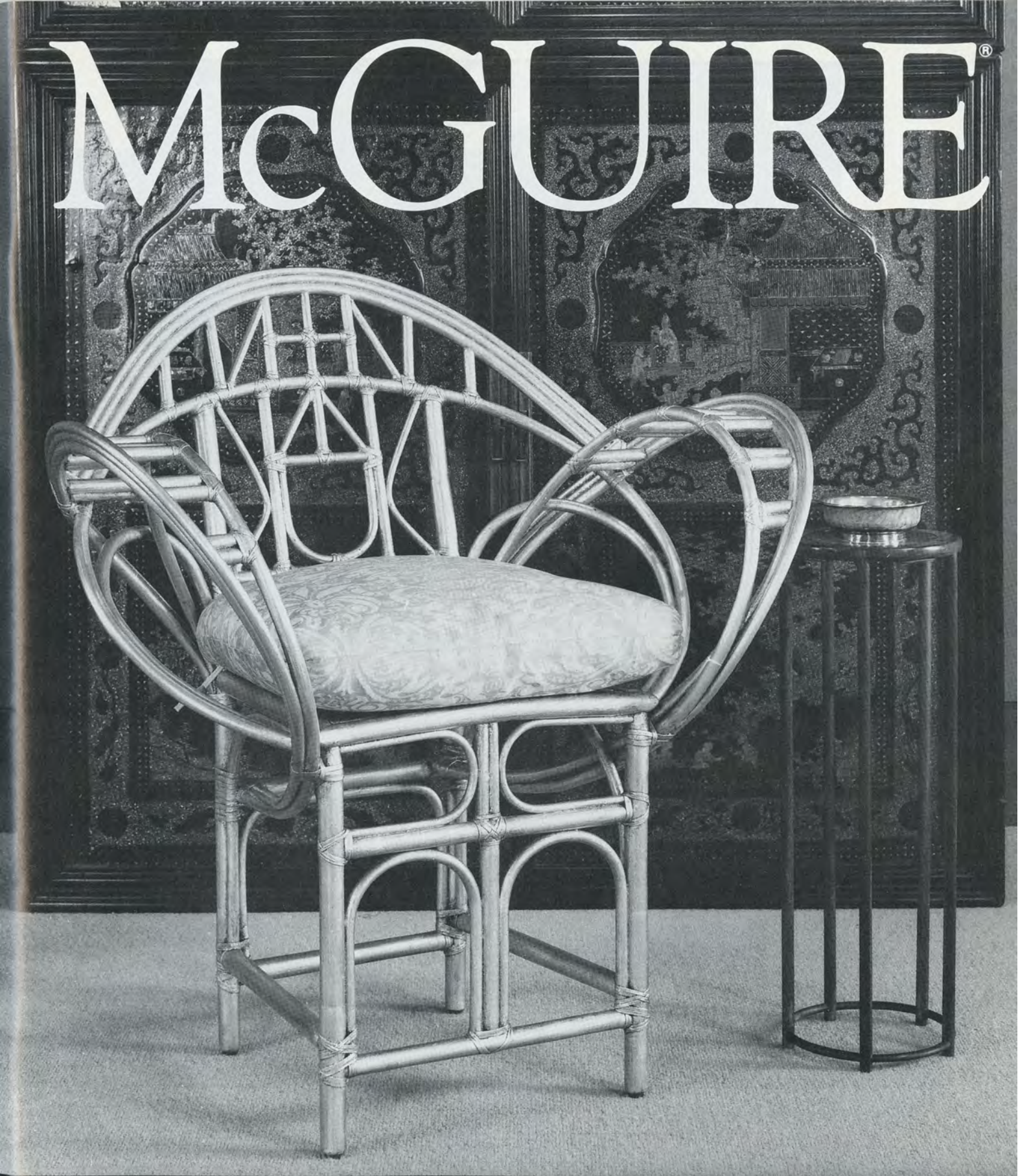

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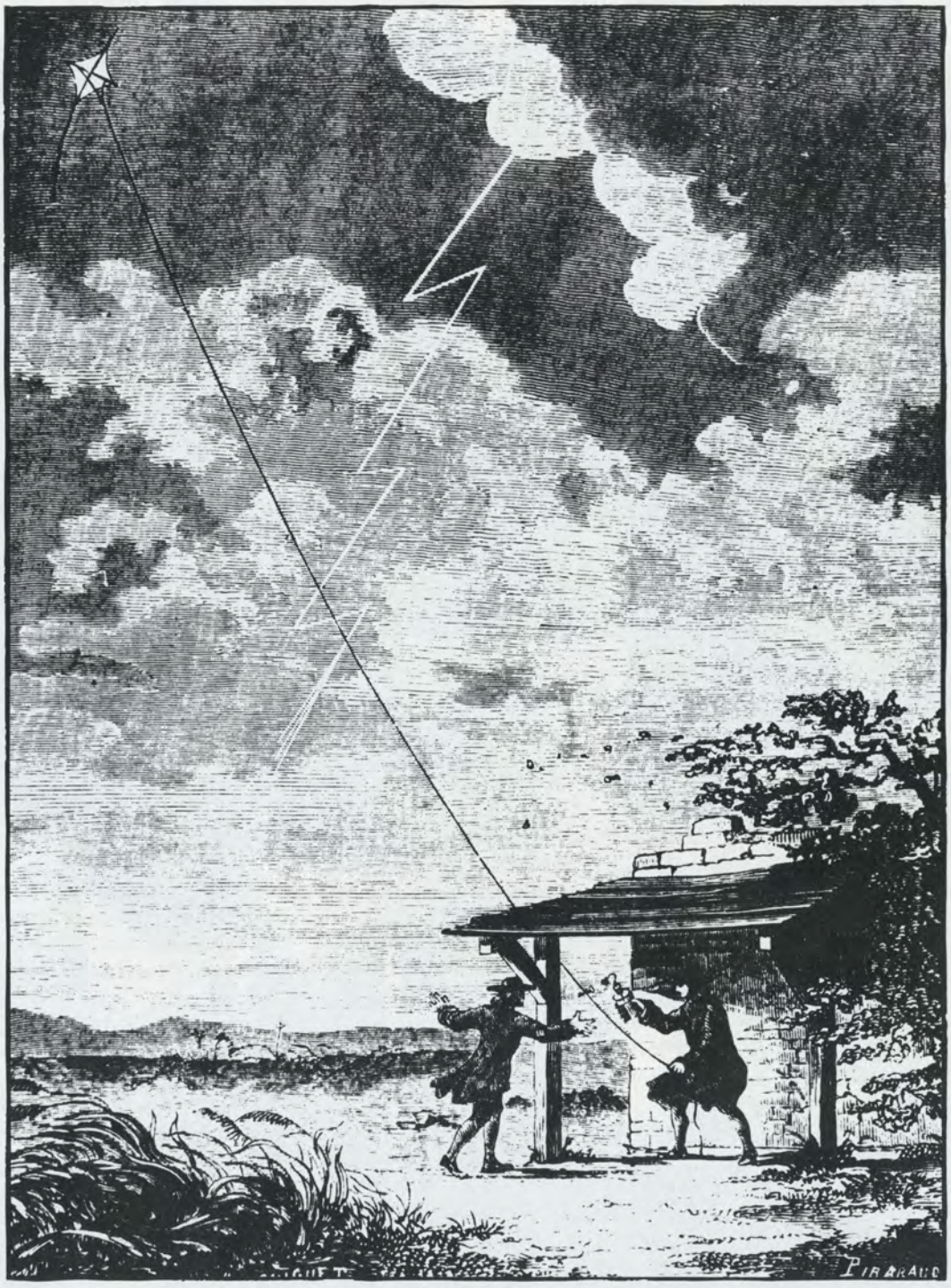

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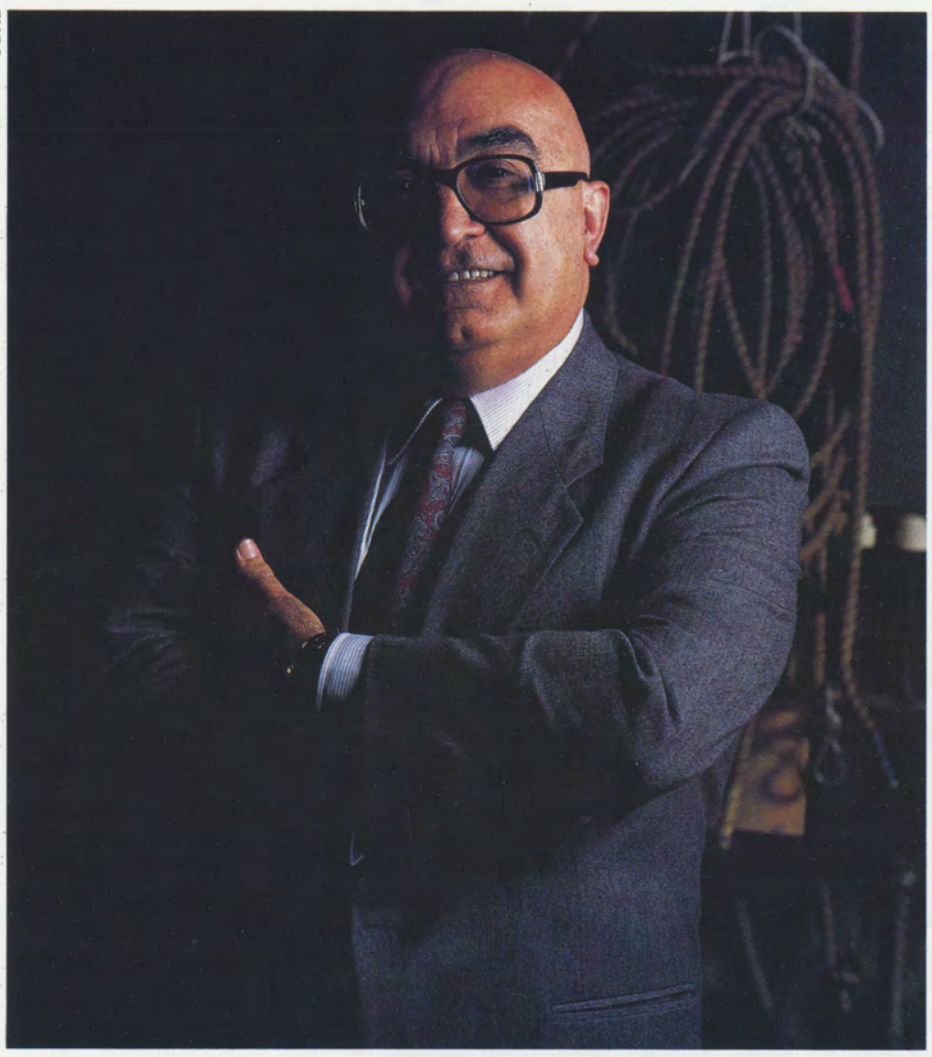


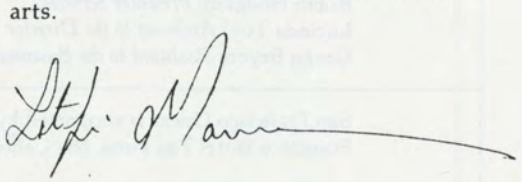
General Director's Message

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), Massenet'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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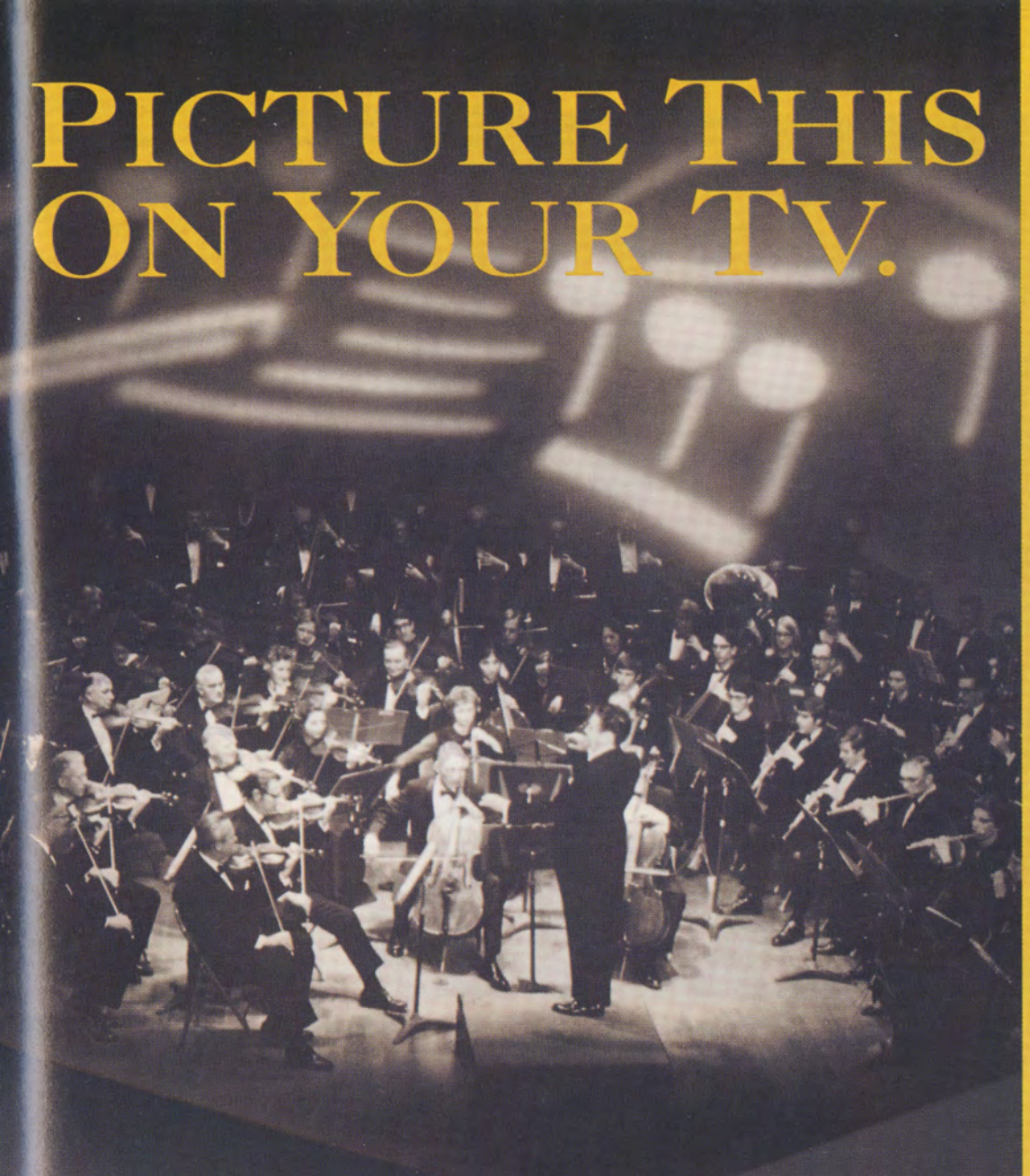

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San Francisco Opera

Lotfi Mansouri, *General Director*

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

Saturday, Sept. 8, 8 p.m. **(CANCELLED)**
New production, co-produced with the Canadian Opera Company
Wozzeck Berg
Forst, Golden; Monk, Ellsworth, Kale**, Vogel, De Haan, Travis, Ledbetter, Frank
Layer/Mansouri/Levine/Whitfield
San Francisco Opera gratefully acknowledges a generous grant from the Paul L. and Phyllis C. Wattis Foundation to underwrite this production.

Wednesday, Sept. 12, **7:30** **(CANCELLED)**
Suor Angelica Puccini
and
Pagliacci Leoncavallo

Friday, Sept. 14, 8:00 **(CANCELLED)**
Wozzeck Berg

Saturday, September 15, 8:00
Rigoletto Verdi
Swenson, Powell**, Petersen, Fortuna, Mills; Fondary, Leech* Langan, Skinner, Estep, Villanueva, Ledbetter, Graber*
Fiore/Asagaroff/Ponnelle/Munn
This production was originally made possible by a gift from James D. Robertson.

Sunday, September 16, 2:00
Suor Angelica Puccini
and
Pagliacci Leoncavallo

Tuesday, Sept. 18, 8:00 **(CANCELLED)**
Wozzeck Berg

Wednesday, September 19, **7:30**
Suor Angelica Puccini
and
Pagliacci Leoncavallo

Thursday, September 20, 8:00
Rigoletto Verdi

Friday, September 21, 8:00†
Wozzeck Berg

Saturday, September 22, 8:00
Suor Angelica Puccini
and
Pagliacci Leoncavallo

Sunday, September 23, 2:00
Wozzeck Berg

Tuesday, September 25, 8:00
Rigoletto Verdi

Wednesday, September 26, **7:30**
Wozzeck Berg

Thursday, September 27, **7:30**
New Production
Die Entführung aus dem Serail Mozart
Patterson, Parrish, Fortuna, Guo; Moll, Streit*, Magnusson*, Hoffmann*, Li, Graber
Michael*/Wadsworth*/Lynch*/Long*/Arhelger
San Francisco Opera gratefully acknowledges a generous grant from the L.J. and Mary C. Skaggs Foundation to underwrite this production.

Friday, September 28, 8:00
Suor Angelica Puccini
and
Pagliacci Leoncavallo

Saturday, September 29, 2:00
Wozzeck Berg

Sunday, September 30, 2:00
Rigoletto Verdi

Tuesday, October 2, 8:00
Suor Angelica Puccini
and
Pagliacci Leoncavallo
(Tonio: Timothy Noble)

†**ADDED PERFORMANCE**

Wednesday, October 3, **7:30**
Die Entführung aus dem Serail Mozart

Friday, October 5, 8:00
Rigoletto Verdi

Sunday, October 7, 2:00
Die Entführung aus dem Serail Mozart

Tuesday, October 9, 8:00
Die Entführung aus dem Serail Mozart

Wednesday, October 10, **7:30**
Rigoletto Verdi

Thursday, October 11, 8:00
San Francisco Opera Premiere
Don Quichotte Massenet
Ciesinski, Mills, Cowdrick; Ramey, Trempont, Petersen, Wilborn*, Travis
Rudel/Roubaud**/Morgan/Arhelger
This production is owned by the Lyric Opera of Chicago.

Friday, October 12, **7:30**
Rigoletto Verdi

Saturday, October 13, 8:00
Die Entführung aus dem Serail Mozart

Sunday, October 14, 2:00
Don Quichotte Massenet

Tuesday, October 16, 8:00
Die Entführung aus dem Serail Mozart

Thursday, October 18, **7:30**
Don Quichotte Massenet

Friday, October 19, 8:00
Die Entführung aus dem Serail Mozart

Saturday, October 20, 8:00
Don Quichotte Massenet

Sunday, October 21, 2:00
Production new to San Francisco
Co-produced with the Royal Opera, Covent Garden
Capriccio R. Strauss
Te Kanawa, Schwarz, Grist; Olsen*, Shimell, Hagegård, Braun, Sénéchal, Estep, Travis
Barlow**/Cox/Pagano/Versace**/Caniparoli/Munn
Sets from Théâtre de la Monnaie, Brussels

Tuesday, October 23, 8:00
Don Quichotte Massenet

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

Friday, October 26, 8:00
Don Quichotte Massenet

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tuesday, November 20, 8:00
Khovanshchina Mussorgsky

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

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

Saturday, November 24, 8:00
Khovanshchina Mussorgsky

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

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

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

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

Thursday, November 29, 8:00
Khovanshchina Mussorgsky

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

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

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

Sunday, December 2, 2:00
Khovanshchina Mussorgsky

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

Wednesday, December 5, **7:30**
Khovanshchina Mussorgsky

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

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

Saturday, December 8, 8:00
Khovanshchina Mussorgsky

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

**United States opera debut
*San Francisco Opera debut

All performances (except for *Die Fledermaus* which is sung in English) are in the original language with English Supertitles.

Repertoire, casts and dates subject to change.

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Die Fledermaus

Johann Strauss, Jr./in English
Thursday, November 8 at 1:00
Saturday, November 10 at 1:00
Friday, November 16 at 1:00

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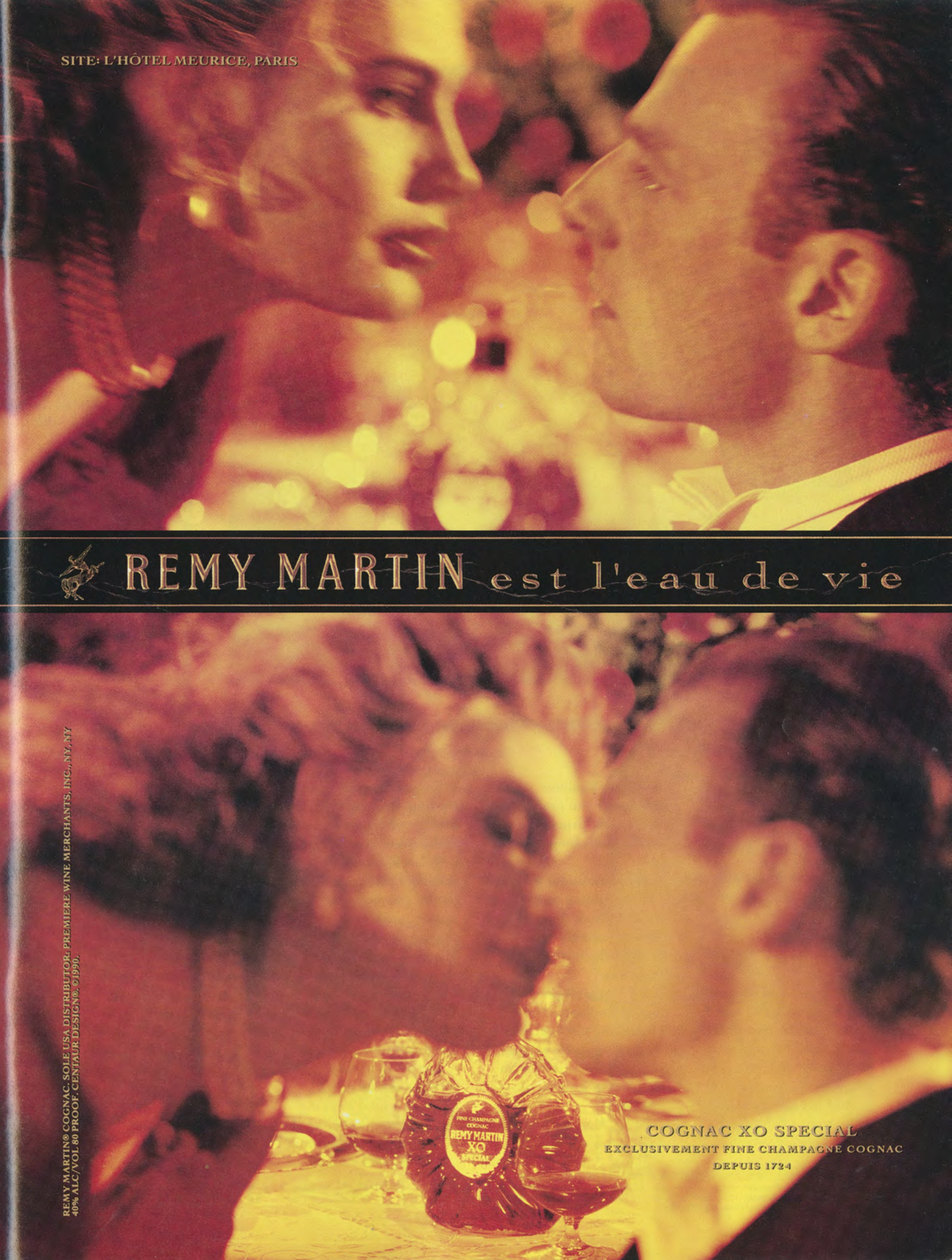
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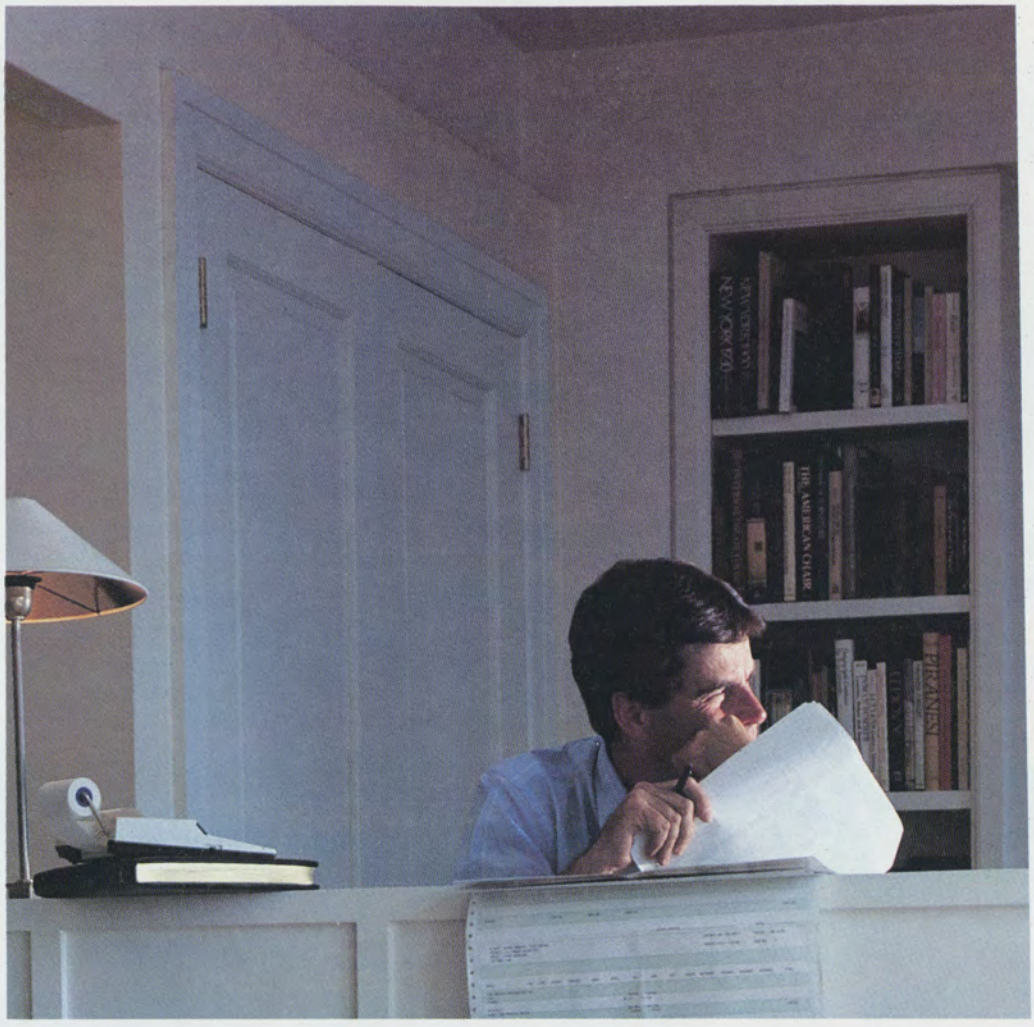

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Jacalyn Bower*
Katherine Ciesinski
Laura Claycomb*
Kathryn Cowdrick
Diane Curry*
Tracy Dahl
Susan Dunn*
Judith Forst
Maria Fortuna†
Emily Golden
Susan Graham*
Reri Grist
Yanyu Guo*
Nancy Gustafson
Elizabeth Holleque*
Hei-Kyung Hong*
Kristine Jepson*
Catherine Keen†
Barbara Kilduff
Reveka Mavrovitis*
Mary Mills†
Marilyn Mims*
Leona Mitchell
Elena Obraztsova
Cheryl Parrish
Susan Patterson
Donna Petersen
Claire Powell**
Patricia Racette†
Angela Randell*
Hanna Schwarz
Ruth Ann Swenson
Kiri Te Kanawa
Frederica von Stade
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Dolora Zajick

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Theodore Baerg
Victor Braun
Steven Cole
Vinson Cole
Kenneth Cox
John David De Haan
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Warren Ellsworth
Craig Estep†
Alain Fondary
Joseph Frank
Nicolai Ghiaurov
David Gordon
Micah Graber*†
Håkan Hagegård
Thomas Hampson*
Frank Hoffmann**
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Stuart Kale**
Kevin J. Langan
Victor Ledbetter
Richard Leech*
William Lewis
Hong-Shen Li†
Jorge Lopez-Yañez*
Lars Magnusson*
Matteo Manuguerra
Ermanno Mauro
Dennis McNeil*
Mark Moliterno*
Kurt Moll
Allan Monk
Michael Myers
Timothy Noble
Timothy Nolen
Keith Olsen*
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Dennis Petersen
Juan Pons
Gino Quilico
Samuel Ramey
Curtis Rayam*
Gary Rideout
Michel Sénéchal
William Shimell
Philip Skinner
Nikita Storojev*
Kurt Streit*
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John Treleaven*
Michel Trempont
LeRoy Villanueva†
Siegfried Vogel
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***U.S. opera debut* **San Francisco Opera debut* *†Adler Fellow*

Our audience members are invited to view a photography exhibit in the gallery adjacent to the Opera Shop Boutique on the Mezzanine (Box) level. The photographs on display portray the theatrical excitement generated by San Francisco Opera's supernumeraries, as well as the artistry of the skilled costume, wig and makeup experts who create the magic of stage illusion.

CHORUS

Deanna Barraza
Julianne Booth
Roberta Bowman
Dottye Dean
Joy Flynn
Joy Graham
Ann Hughes
Jillian Khuner
Dallas Lane
Marcie Lawer
Tamaki McCracken
Sherry Navratil
Alexandra Nehra
Rose Parker
Virginia Pluth
Laurel Rice
Shelley Seitz Saarni
Sue Ellen Scheppke
Ramona Spiropoulos
Page Swift
Donna Turchi
Michelle Ziegelman

Daniel Becker-Nealeigh
Richard Brown
David Burnakus
Ric Cascio
Frank Daniels
Henryk De Rewenda
Robert Delany
Alex Guerrero, Jr.
Cameron Henley
Gerald Johnson
Ken Johnson
Frank Levar
Donald Matthews
Frederick Matthews
Jim Meyer
Raymond Murcell
Daniel Pociernicki
Valery Portnov
Kenneth Rafanan
Tom Reed
Robert Rutt
Sigmund Seigel
Dan Stanley
Jere Torkelsen
William Tredway
Don Tull

EXTRA CHORUS

Candida Arias-Duazo
Joan Beal
Deborah Benedict
Eileen Doran
Paula Goodman
Christina Jaqua
Lola Lazzari-Simi
Wendy Loder
Sharon Mueller
Ellyn Peabody
Kathleen Roland
Bonnie Shapiro
Claudia Siefer
Diana Smith
Traci Tornquist
Delia Voitoff
Darla Wigginton
Susan Witt

John Beauchamp
William Berges
Dale Emde
Tim Enders
Mats Ernmark
Timothy Foster
Peter Girardot
Edgar Harris
Gerald Hennig
Dennis Jones
Gregory Marks
Walter Matthes
Tom McEachern
John P. Minagro
John Musselman
Eugene G. Naham
William Neil
Steven Oakey
John Owens
Autris Paige
Paul Pendergast
Robert Presley
Robert Romanovsky
Lawrence Rush
James Shields
Robert Steiner
Erich Stratmann

DANCERS

Nora Heiber
Marina Hotchkiss
Carolyn Houser
Summer Rhatigan
Debra Rose
Kathryn Roszak
Katherine Warner

Lee Bell
Gregory Dawson
Danny Furlong
Antonio Lopez
Winthrop Marcinak
Michael Parra
Christopher Rankin

SUPERNUMERARIES

Sabrina Adler
Traude Albert
Susan Alden
Susan Anderson
Pat Angell
Elayne Ashman
Irene Bechtel
Phyllis Blair
Katherine Brazaitis
Dottie Brown
Madeline Chase
Kay Cheatham
Phoebe Ciaffi
Annette Clark
Huguette Combs
Jamie Daniels
Renée DeJarnatt
Darcy Fink
Karen Goodwyn
Lisa Gordon
Diane Graham
Leah Hall
Joan Imbeau
Pierrette Jeanmonod
Esther Jennings
Catherine Joseph
Mary Joyce
Candace Kahn
Valarie Klingenberg
Andrea Kohlruss
Joan Kwansa
Jane Lee
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Sharon Papo
Ann Paras
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Marianna Petroni
Julia Reisz
Louise Russo
Stephanie Salter
Ellen Sanchez
Mary Simon
Stella Tatro
Beverly Terry
Kimberly Thompson
Marcia Tusting
Linda Ann Unemori
Cecilia Valente
Lisa Waters
Carolyn Waugh
Susan Weiss
Susan Wendt-Bogear
Laurel Winzler
Suzanna Yeh

Bob Acker
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Stephen Bartlett-Ré
Franklin Bauer
Steve Bauman
Don Bechtel
Rich Bechtel
Austin Bergin
Mike Berkowitz
David Black
Brian Busta
Tom Carlisle
Joe Castrovinci
Paul Cheatham
Stewart Clark
David Clover
Rudy Cook
Doug Couture
Copley Crosby
Richard Dobbins
Nicholas Doxey
Pedro Echeandía
Steve Faringhy
Ted Foster
Eugenio Gámez
John Gilbert
Thomas Giuliano
Richard Goldman
Albert Goodwyn
Terry Gordon
Sean Greene
Rick Gydesen
Bill Higgins
Willard Holden
Mark Huelsmann
Stephen Jacobs
John Janonis
Eric Janovsky
Clint Jennings
Frank Jorgensen
Michael Josephson
Bill Joyce
Ron Kakiki
Keith Kamrath
Joe Kelley
Bill Klaproth
Nick Koras
Andrew Korniej
Ken Korpi
Dan Kyte
Greg Lawrance
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Mike Lipsky
Rod McCoy
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Bob McKibben
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Ed Meyers
Jim Miller
Matt Miller
Ian Mishkin
Karl Morgan
Malcolm Mosher
Rob Nathanson
Paul Newman
Barry Nielsen
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Mike Padilla
Dick Pallowick
Christopher Patnoe
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John Plotz
Michael Plotz
Tom Purcell
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Bill Roehl
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Geoff Skidmore
Jonathan Spieler
Robert Stroman
Jarrett Sullivan
Tom Taffel
Alvin Taylor
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Tony Welch
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Rick Weil
Gary Wendt-Bogear
Si Wheaton
Joe Willis
Arthur Zigas

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Kevin D. Willmering, *Orchestra Manager*
Celeste Chin, *Assistant*

1st VIOLIN
Zaven Melikian *Concertmaster*
Adolf Bruk *Assistant Concertmaster*
William Pynchon *Assistant Principal*
William Rusconi
Agnes Vadas
Lev Rankov
Barbara Riccardi
Robert Galbraith
Janice McIntosh
Leonid Igudesman
Julia Skiff
Joseph Edelberg

2nd VIOLIN
Virginia Price-Kvistad *Principal*
Martha Simonds *Associate Principal*
Beni Shinohara
Eva Karasik
Lani King
Gerard Svazlian
Linda Deutsch
James Dahlgren

VIOLA
Susan Gulkis *Principal*
Alison Avery *Associate Principal*
Sergei Rakitchenkov
Patricia Wells
Jonna Hervig
Natalia Igudesman
Thomas Heimberg

CELLO
David Kadarauch *Principal*
Thalia Moore *Associate Principal*
David Budd
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Stienon

BASS
Jon Lancelle *Acting Principal*
Steven D'Amico *Acting Associate Principal*
Shinji Eshima
Mark Drury
Kenneth Miller

FLUTE
James Walker *Acting Principal*
Patricia Farrell
Julie McKenzie*

PICCOLO
Patricia Farrell
Julie McKenzie

OBOE
James Matheson *Principal*
Deborah Henry *Assistant Principal**
Janet Popesco

ENGLISH HORN
Janet Popesco

CLARINET
Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

BASS CLARINET
Gregory Dufford

BASSOON
Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON
Robin Elliott

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

TRUMPET
Timothy Wilson *Acting Principal*
William Holmes*
David Burkhart*

TROMBONE
McDowell Kenley *Principal*
Donald Kennelly
Matthew Guilford

TUBA/CIMBASSO
Zachariah Spellman

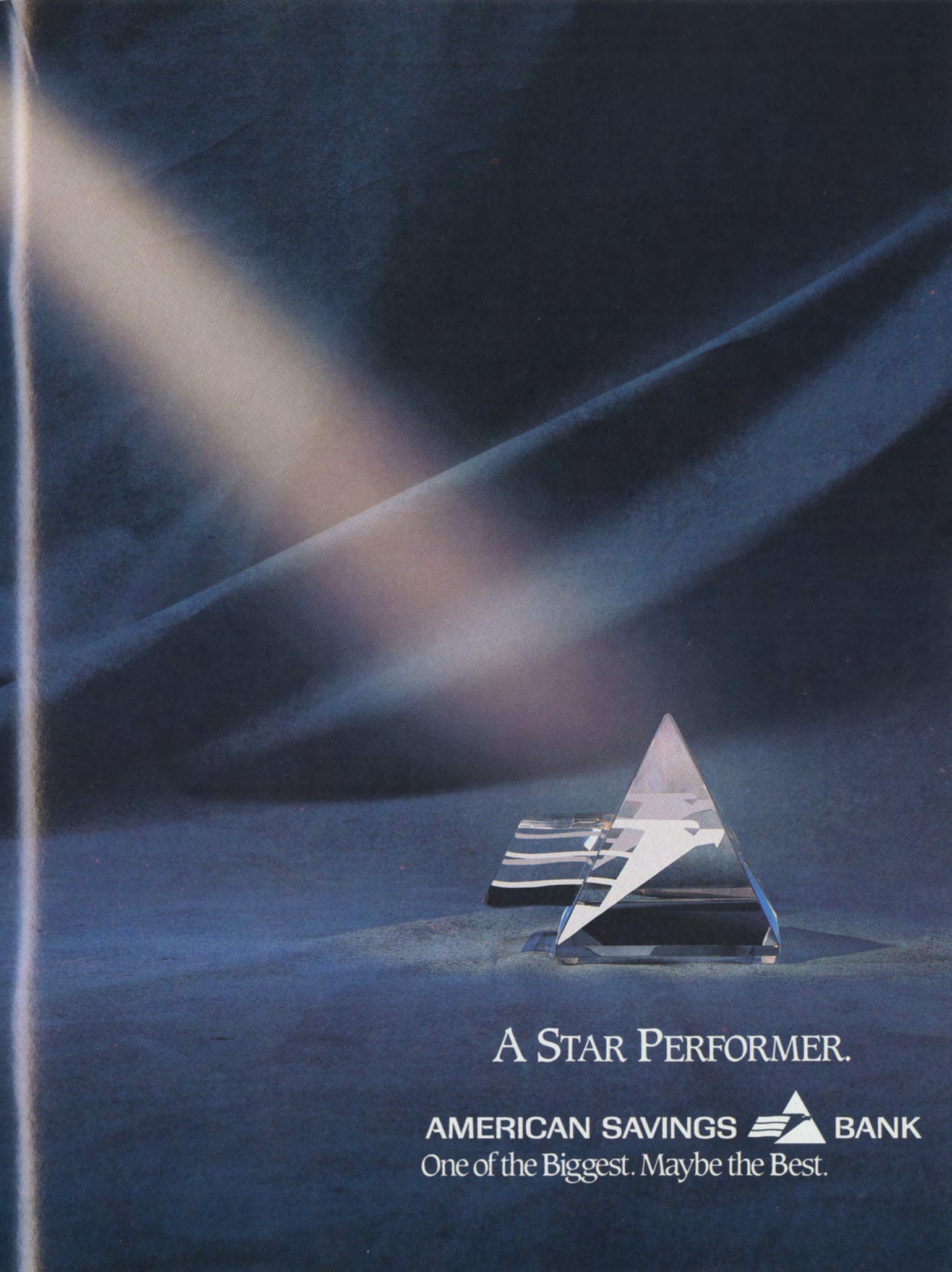
TIMPANI
Elayne Jones

PERCUSSION
Richard Kvistad *Principal/ Associate Timpani*
Raymond Froehlich

HARP
Olga Rakitchenkov

LIBRARIAN
Lauré Campbell
Pam Nadeau *Assistant*

**Principal for one or more operas of the season*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Claudio Monteverdi, 1567-1643, in a portrait by Bernardo Strozzi.

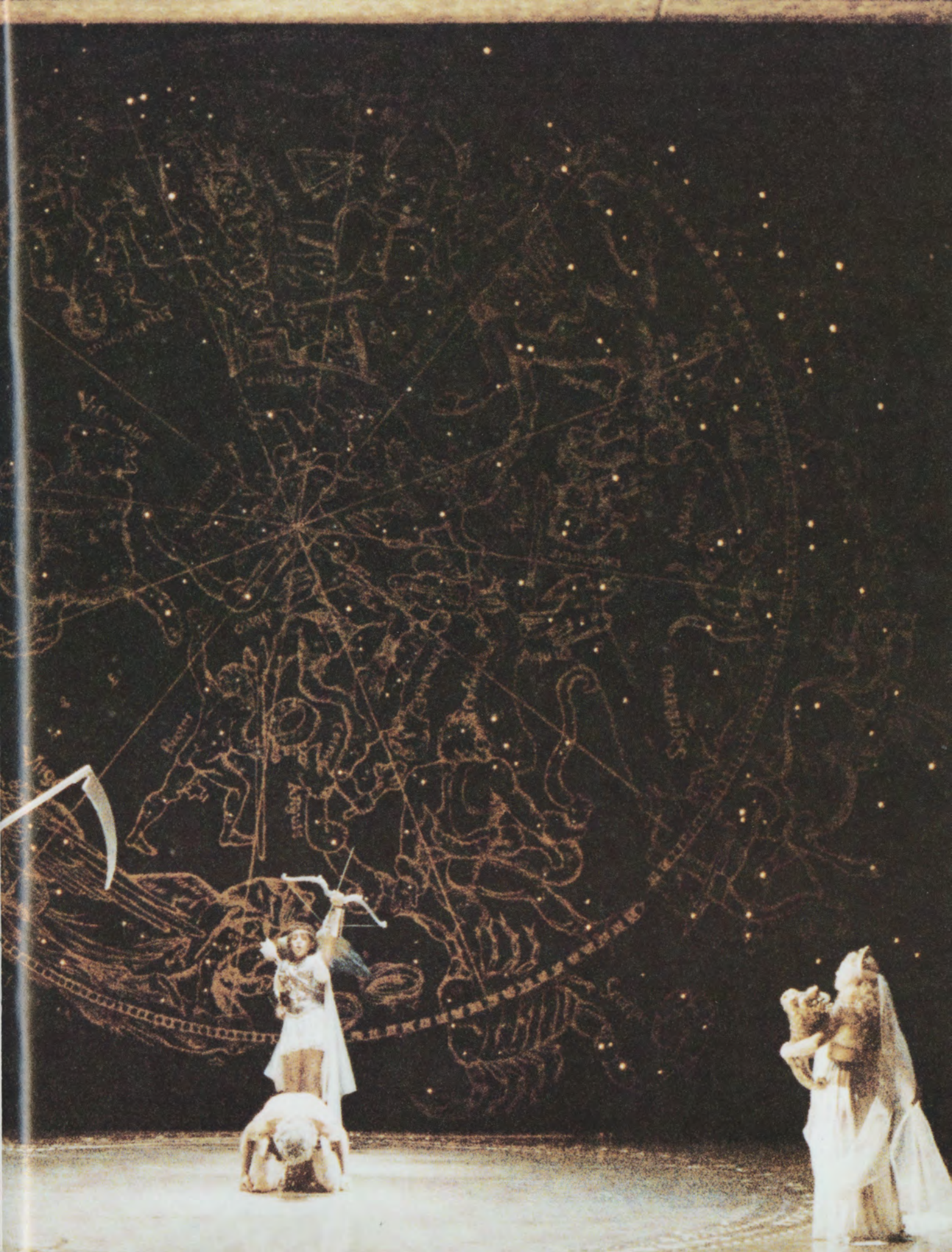
LECLAIRE

Prologue to Il Ritorno d'Ulisse in Patria, *with Time, Love and Fortune surrounding the image of Human Frailty. The photo was taken at the Cologne Opera in Mauro Pagano's sets.*

The San Francisco Opera premiere of Claudio Monteverdi's *The Return of Ulysses* is a timely reminder that opera, unlike other musical forms, did not evolve over many decades, but was invented, literally and with premeditation, in late 16th-century Italy. It has changed internally since, but not in its original concept—drama sung and accompanied by instruments.

Though opera is a child of the Baroque era, it was born in the twilight of an age that set out to recapture one of the most glorious hours of man—the culture, ideals and sensibilities of ancient Greece. Responding to the need for a more noble expression in his life and art, Renaissance man altered the shape of his universe, and civilization turned the corner from the medieval to the modern world.

John Ardoin is music critic of the Dallas Morning News *and author of* Callas at Juilliard—the Master Classes (Alfred Knopf, New York) and a soon-to-be-published study of the art of Wilhelm Furtwängler.



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Claudio Monteverdi.

With Greek ideals (or rather Renaissance concepts of Greek ideals) bursting forth in sculpture, painting, philosophy and ethics, it was natural that music, too, would eventually be affected. Yet, ironically, the men who "invented" opera were not interested so much in recreating Greek music as they were in recasting the tragic drama of classical antiquity. This they failed to do. Instead, and unwittingly, they accomplished a great deal more: they created a musical form, one that has continued to fascinate the world for over 400 years.

Before the birth of opera, music had played largely a supporting role in the pageantry and arts of the time. Renaissance courts were alive with grand banquets, tourneys, festivals and such brilliant entertainments as the *mascherata* (a sort of musical variety show), which consisted of many short and diverse parts. The best-known of these were: the comic *intermezzo;* the *pastorale*, with its amorous shepherds and shepherdesses; and the madrigal comedy, a story expressed through part-singing.

None of these could be called "dramatic," in the sense that we attribute to opera today. Here, music was being put to a sort of generalized theatrical use. Yet, in a very real sense, it was preparing the ground for the emergence of opera. After all, the stronghold of sacred music had given way to a secular and more direct means with which to express human emotions, and gradually an independent instrumental style was emerging, thanks to the sophistication of the instruments of the time, a growing awareness of their coloristic possibilities and the discovery that a lute or a flute could do more than merely accompany a tune.

This, plus a parallel new and bold way of writing for the voice pioneered in Monteverdi's extraordinary madrigals, provided further seeds for a dramatic union which blossomed out from the


PROLOGO
LA TRAGEDIA.

O che d'alti ſoſpir vaga, e di pian ti Spars'or di doglia

hor di minaccie il volto Fei negl'ampi to atri al popol ſolto Scolorir di pietà volti, e ſembian-

ti. Ritornello.

2
Non ſangue ſparſo d innocenti vette
Non ciglia ſpente di Tiranno inſano
Spettacolo infelice al guardo humano
Canto ſu meſte, e lacrimoſe ſcene.

3
Lungi via lungi pur da regij tetti
Simulacri funeſti, ombre d'affanni
Ecco i meſti coturni, e i foſchi panni
Cangio, e deſto ne i cor piu dolci affetti

4
Hor s'auuerrà, che le cangiate forme
Non ſenza alto ſtupor la terra ammiri
Tal ch'ogni alma gentil ch'Apollo inſpiri
Del mio nouo cammin calpeſti l'orme

5
Voſtro Regina fia coranto alloro
Qual forſe anco nõ colſe Atene, ò Roma
Fregio non vil ſu lonorata chioma
Fronda Febea fra due corone d oro

6
Tal per voi torno, e con ſereno aſpetto
Ne Reali Imenei m'adorno anch'io
E ſu corde più liete il canto mio
Tempro al nobile cor dolce diletto

7
Mentre Senna Real prepara intanto
Alto diadema, onde il bel crin ſi fregi
E i mauti, e ſeggi de gl'antichi Regi
Del Tracio Orfeo date l'orecchie al cãto.

Paſtore del Coro.

INFE Ch'i bei crin d'oro Sciogliete lie te allo ſchẽrzar de venti E

A page from the score to Iacopo Peri's Euridice, *published in Florence in the year 1600.*

played note and the sung word. All these elements came together to form opera through the efforts of a group of Florentine intellectuals—poets, musicians, connoisseurs—who called themselves the "Camerata," or "club." They began the experiments in classical theater that led to the formation of opera.

The Camerata knew, as we know from the writing of Aristotle, that music was an integral part of Greek theater, that the actors and the chorus intoned their speeches on pitches accompanied by flutes and lyres. This was done for dramatic effect, for the Greeks had realized that the singing or intoning of a passage brought a color and intensity to words that the speaking voice could not match. This more than any other single concept is the basis of opera's appeal. It is through a heightened means of song that emotions and ideas are intensified and made to move or excite the audience. It was as true with Monteverdi's *Ulysses* as it would be nearly four centuries later with Reimann's *Lear*.

The style of writing the Camerata decided upon for their music dramas was what we today would term "dramatic recitative." There were no tunes as such, only carefully charted pitches meant to underline and stress the thoughts of the text. The first work created in this style, indeed, the first opera ever, was *Dafne*, written in 1594 by two young members of the Florentine club: poet Ottavio Rinuccini and composer Jacopo Peri. It had its first performance in Florence's Pitti Palace on October 6, 1600, to celebrate the marriage of Henry IV of France to Maria de Medici. [The music is now lost.]

By our standards, their next collaboration, *Euridice*, [the music for which survives, making it the earliest extant opera] seems austere stuff, a stiff work that refuses to break into song and conveys its story by means of extended, accompanied recitatives. Yet it is important to remember that *Euridice* was produced on a vast and elaborate scale, one far out of proportion to its musical content. It was more theater for the eye than the ear. The challenge this new

Claudio Monteverdi.

expressive form faced following *Euridice* was one of defining its musical content and bringing it to a higher expressive and creative level.

For this, opera needed a hero, an authentic genius, and he was not long in appearing. Only seven years after the premiere of *Euridice*, Claudio Monteverdi (1567-1643) wrote the first opera to become and remain today part of the international repertory. So successful was his *La Favola d'Orfeo* that its score was printed, an unusual procedure in those days. A comparison between his very different and personal setting of the Orpheus legend and that by Rinuccini and Peri shows how far and how fast opera had progressed in a few short years.

Where the Camerata team had placed its emphasis on poetic rather than musical values, Monteverdi drew on all the musico-dramatic devices developed in his madrigals to create credible theater and characters of more than a single dimension. Further, Monteverdi's orchestra performed a larger and more individual role than had Peri's. Though the recitative remain the basic unit of expression in both Orpheus settings, Monteverdi's use of it proved to be of a far more imaginative fiber, for his sung declarations were shaped with a telling inflection that surpassed Peri's in rhythmic subtlety and theatrical intensity. With Monteverdi, music was no longer submissive to text; rather than support words, music had begun to glorify them, to be their equal, to provide new expressive dimension to their emotions and thoughts.

Sadly, only three of Monteverdi's 13 operas have survived in complete or nearly complete form, but they are of an originality and invention sufficient enough to assure him a place not only as a composer of genuine inspiration but one born to write for the stage. He continued to develop his original approach to questions of operatic form, and by his final two masterpieces—*Il Ritorno d'Ulisse in Patria* of 1641 and *L'Incoronazione di Poppea* written the next year—he had gone strikingly beyond *Orfeo* in terms of complexity of plot,

MUSEO CORRER, VENICE

Claudio Monteverdi in a 17th-century watercolor by an unknown painter.

Claudio Monteverdi.

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Musicians in Venice in 1605.

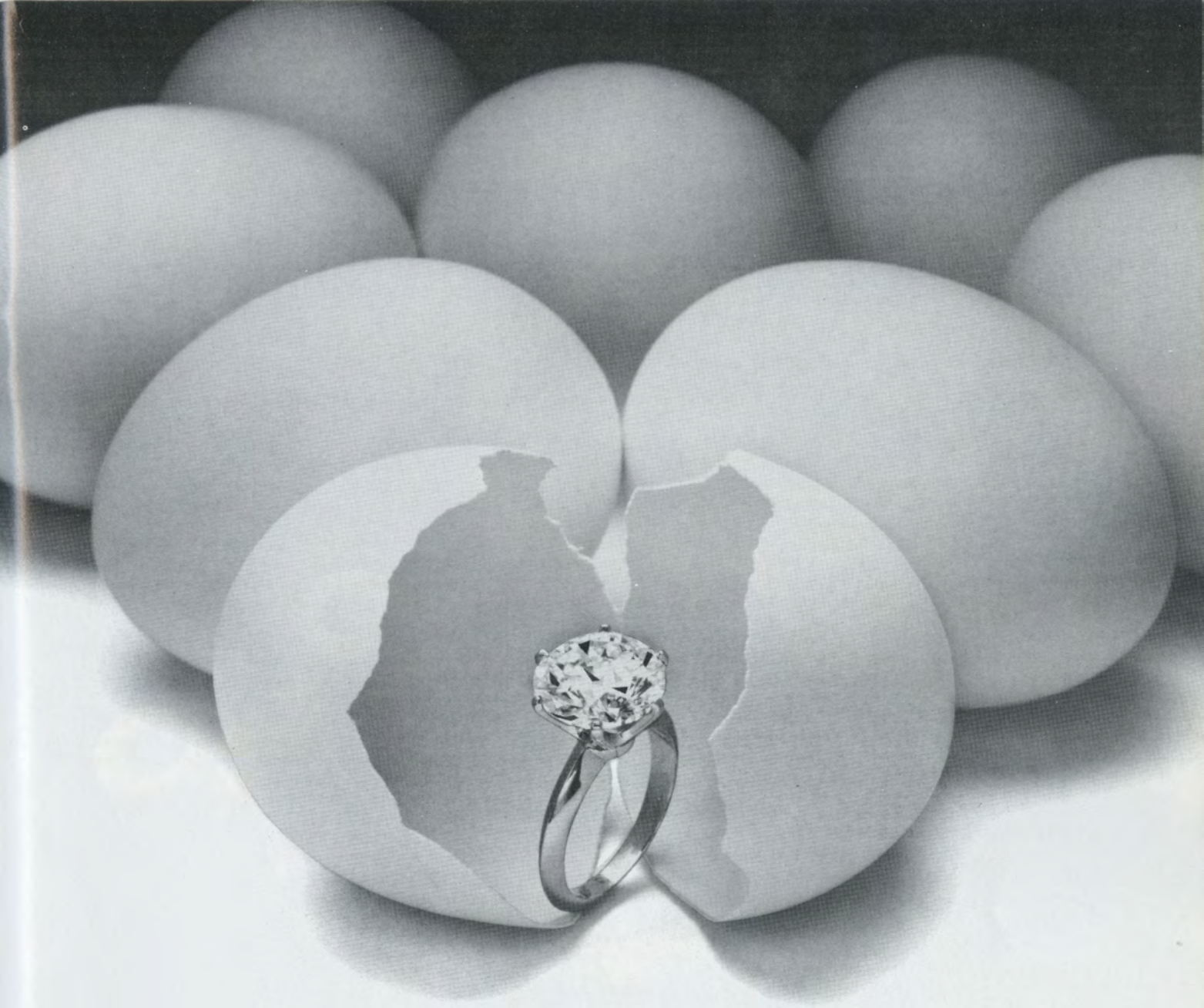
variety of his characters and refinement of his vocal writing.

These scores contain unmistakable arias, duets and ensembles, prototypes for the set pieces that would dominate operatic form for two-and-a-half centuries. But more than any other element, it was Monteverdi's ability to create dramatic personages that take hold of our imagination as well as the stage. Naturally, the scale and conventions of Monteverdi's writing have only rudimentary elements in common with the variety and scope of the modern orchestra, nor do the roles in his operas require the sort of high-powered singer needed to excel in Verdi or Wagner. Yet, because of *Ulysses* and *Poppea*, the composers who followed Monteverdi were made aware of the vast possibilities of the operatic form, and they were led to take more of the initiative from their librettists and turn their texts to finer musical ends.

Ulysses can be said to be something of a hybrid opera, in that it is half-mythological and half-historic. Musically speaking, there is a quality of hybridism as well. As conductor Raymond Leppard (whose edition of *Ulysses* is being used in San Francisco) has pointed out, this stage work, though obviously by the same composer, "is a very different opera than *Poppea*. The heroic nature of the story taken directly from [Homer's] *Odyssey*, has a stark, epic quality which has drawn much more severe music from the composer. There are, it is true, moments of melting beauty, especially for the female characters, but Penelope and Minerva apart, the opera is mostly enacted by men and gods intent on revenge, violence and peace, good and evil.

"Much of the music is redolent of the heroic solo lines in the *Madrigali guerrieri*, even *L'Orfeo*. In some ways it seems to echo the ideas of the Italian court operas, and, because of this, I have, in certain places added trombones—especially for the darker characters of Nettuno (Neptune) and Antinoo. It is intriguing that the only copy of *Ulisse* should have been found in Vienna where Ferdinand III ... was Emperor. In Vienna opera was still a court affair and conditions of its performances must have been similar to those of Mantua in 1607 when *L'Orfeo* with its varied instrumental score was first performed. A characteristic court-opera score which has in part survived showing this more splendid and

Continued on page 63



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FREDERICA VON STADE

SUSAN GRAHAM

JACALYN BOWER

Renowned mezzo-soprano **Frederica von Stade** sings the role of Penelope in *Il Ritorno d'Ulisse in Patria*, a part she has recorded and sung in the opera's U.S. premiere at the Washington Opera. Described by *The New York Times* as "one of America's finest artists and singers," she now enters the third decade of a brilliant career that has taken her to the stages of the world's great opera houses, as well as concert and recital platforms throughout this country and abroad. Acclaimed as a bel canto specialist, Miss von Stade was last heard with the San Francisco Opera in 1984, when she sang the title role of *La Sonnambula* for the first time, and returned to the stage of the War Memorial the following year in recital. Her operatic life began with a contract she won in the Metropolitan Opera Auditions, which led to her subsequent debut with the Met in *Die Zauberflöte*. She has since returned there to sing many of her most famous roles, including Rosina in *The Barber of Seville*, Adalgisa in *Norma*, Octavian in *Der Rosenkavalier*, Mélisande in *Pelléas et Mélisande*, Charlotte in *Werther*, Idamante in *Idomeneo*, and Cherubino in *Le Nozze di Figaro*, the vehicle of her 1972 debut with San Francisco Opera. The previous year she had scored a great triumph as Sesto in Spring Opera Theater's production of Mozart's *Titus*. Her subsequent Company credits include Dorabella in *Così fan tutte* (1973), Rosina (1976), and the title role of *La Cenerentola* (1974), which she sang in the same Jean-Pierre Ponnelle production for a film televised nationally in 1984. In 1973 she appeared in the Paris Opera production of *Nozze* that inaugurated the regime of Rolf Liebermann and she has returned to that company frequently. She made her debut at La Scala in Milan during the 1975-76 season, singing Marguerite in a concert performance of Berlioz's *La Damnation de Faust*, returning in later seasons as Cherubino, Rosina, Cenerentola and Mélisande, among many other roles. In addition to her numerous operatic appearances in Santa Fe, Houston, London, Vienna and Hamburg, as well as festival appearances at Salzburg, Edinburgh, Wexford, Holland, and Glyndebourne, she also performs in concert and recitals with major orchestras and accompanists. She has made over three dozen recordings on a number of record labels, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered five Grammy nominations, two Grand Prix du Disque awards, the Deutsche Schallplattenpreis, and "Best of the Year" citations from many music journals. She appears regularly on television, with "Live from the Met" performances of Cherubino, Hansel and Idamante as well as several specials. Miss von Stade is the recipient of honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music. In 1983 she was honored with an award presented at the White House by former president Ronald Reagan in recognition of her contribution to the arts.

Mezzo-soprano **Susan Graham** makes her San Francisco Opera debut as Minerva in *Il Ritorno d'Ulisse in Patria*. A member of the 1987 Merola Opera Program, she was winner of that year's Schwabacher Award, and appeared in Merola productions of *Gianni Schicchi* and *Suor Angelica*. She studied at Texas Tech University, where she received her bachelor's and master's degrees in music, and completed an additional Master of Music degree at the Manhattan School of Music, where she scored a major success in the title role of Massenet's *Chérubin*. Since her professional opera debut as Hansel in *Hansel and Gretel* with the Eugene Opera in 1986, Miss Graham has made debuts with the Opera Theatre of St. Louis as Erika in Barber's *Vanessa* and with the Seattle Opera as Stephano in *Roméo et Juliette*, and was re-engaged by the St. Louis company as Charlotte in *Werther*. During the 1989-90 season, she made her Lyric Opera of Chicago debut as Annius in *La Clemenza di Tito*, and appeared as Sonia in Argento's *The Aspern Papers* at the Washington Opera. Additional engagements that season included Octavian in concert performances of *Der Rosenkavalier* with the Richmond Symphony; her Carnegie Hall debut with the New Jersey Symphony in *Des Knaben Wunderhorn*; Stephano in *Roméo et Juliette* with the Michigan Opera Theatre; as well as Dorabella in *Così fan tutte* and the Composer in *Ariadne auf Naxos* with Santa Fe Opera. Most recently, Miss Graham performed Mozart's Mass in C Minor with the Minnesota Orchestra, and returned to Seattle Opera to sing the Kitchen Boy in *Rusalka*. Future performances include her San Diego Opera debut as Nancy in *Albert Herring*, Octavian with Opera Columbus and in concert performances with the San Francisco Symphony, her French debut as Farnace in Mozart's *Mitridate* at the Châtelet in Paris, and Cherubino in *Le Nozze di Figaro* in Santa Fe and Nice.

American mezzo-soprano **Jacalyn Bower** makes her first appearance with San Francisco Opera as Ericlea in *Il Ritorno d'Ulisse in Patria*. She made her Metropolitan Opera debut in *Die Walküre* during the 1987 season and her Hollywood Bowl debut with Lukas Foss and the Los Angeles Philharmonic in Beethoven's Ninth Symphony. She also returned to Seattle for her fourth consecutive season as Fricka, Erda and Waltraute in the *Ring* cycle. Her 1987-88 season included her debut as Erda with the Minnesota Orchestra in concert presentations of *Das Rheingold*, and as Ulrica in *Un Ballo in Maschera* with both the Austin Lyric Opera and Opera Delaware. Additional performances that season included the roles of the First Norn and Flosshilde in *Götterdämmerung* at the Artpark Festival; Berlioz's *Romeo et Juliet* with the San

KATHRYN COWDRICK

JANET WILLIAMS

MARY MILLS

Jose Symphony and Pasadena Symphony; Verdi's Requiem with New Jersey's Cathedral Concert Series; and Beethoven's Ninth Symphony with the Knoxville Symphony. In the 1988-89 season, Miss Bower sang her first Brangäne in *Tristan und Isolde* in Barcelona. Other engagements included Margret in *Wozzeck* at the Los Angeles Music Center Opera; a debut with the Rochester Philharmonic in *Das Lied von der Erde;* Ravel's *Sheherazade* with the Mexico City Philharmonic; and a return for a third season with the Met. Most recently, Miss Bower made her debut at the Grand Théâtre de Genève in *Elektra,* returned to the Metropolitan Opera for her fourth consecutive season in *Die Walküre,* and was heard in an all-Schönberg recital in New York's Weill Recital Hall. The recipient of numerous awards including First Prize in the Wagner Division of the Liederkrantz Competition, the Kirsten Flagstad Young Wagnerian Singer Award and an Astral Foundation Grant, she studies with mezzo-soprano Herta Glaz.

Mezzo-soprano **Kathryn Cowdrick** sings Garcias in *Don Quichotte* and Melanto in *Il Ritorno d'Ulisse in Patria.* A Merola Opera Program graduate and a former Adler Fellow with the San Francisco Opera Center, she has performed numerous roles with the Company since her 1985 debut, and was seen most recently here as Meg Page in *Falstaff* last fall. During the 1986-87 season, she made her debut with the Netherlands Opera, achieving critical success as Rosina in Dario Fo's controversial production of *Il Barbiere di Siviglia.* Appearances during the 1988-89 season included Barbara in *Katya Kabanova* with the Los Angeles Music Center Opera, Smeton in *Anna Bolena* for Virginia Opera, the title role of *La Cenerentola* for Chautauqua Opera, and an engagement with Pittsburgh Opera in *The Tales of Hoffmann.* Most recently, she was heard at the Carmel Bach Festival in Monteverdi's *Orfeo* and Bach's *Magnificat* and Mass in B Minor, and appeared with The Little Orchesta Society performing works of Vivaldi. She also sang Nicklausse in *The Tales of Hoffmann,* as well as Rosina in *Barbiere,* for Virginia Opera; Mistress Page in *The Merry Wives of Windsor* in her Washington Opera debut; and Isabella in *L'Italiana in Algeri* at New Jersey's Hollybush Festival. Future assignments include Rosina in Vancouver Opera's *Il Barbiere di Siviglia,* a production which will also be presented at the National Arts Centre in Ottawa, and her debut with the Scottish Opera, repeating the role of Rosina on a tour throughout Scotland and at the Edinburgh Festival. Trained as a professional speech therapist and educator of the deaf, Miss Cowdrick has, since turning to music, appeared in concerts, on recordings, and in film. She can be heard as Charmian on the 1985 Grammy Award-winning recording of Barber's *Antony and Cleopatra,* and as Karolka in *Jenůfa* recorded live at Carnegie Hall. Orchestral appearances include engagements with the San Francisco Symphony, Sacramento Symphony, the San Francisco Sinfonia in a concert of works by Mahler and Ravel, and the Los Angeles Philharmonic in a Mozart concert.

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 Center she has also performed as soloist in *Carmina Burana,* and sang Madame Silverpeal in *The Impresario.* A native of Detroit and a graduate of Indiana University, where she earned a Master of Music degree in Voice, she has appeared with the Budapest State Opera Orchestra, and several U.S. orchestras as soloist in Bach's B Minor Mass, Handel's *Messiah,* and Villa-Lobos's *Bachiana Brasileira No. 5.* She has also performed the roles of Susanna in *Le Nozze di Figaro* for Eugene Opera, Arianna in the Opera Center's 1989 presentation of Handel's *Giustino* and, in her European debut, Echo in *Ariadne auf Naxos* with the Lyons Opera, as well as appearing in Schoenberg's *Moses und Aron* in Paris and Lyons. Recent engagements include her Michigan Opera Theatre debut as Gretel in *Hansel and Gretel,* and a return to France for Pamina in *Die Zauberflöte* and Zerlina in *Don Giovanni.*

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

THOMAS HAMPSON

VINSON COLE

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.

American baritone **Thomas Hampson** returns to San Francisco in the leading role of *Il Ritorno d'Ulisse in Patria*, appearing in that part for the first time ever. Over the last few years, the native of Spokane, Washington has developed a remarkable career, one that has taken him to many of the world's most important opera houses, festivals and concert halls. No stranger to the Bay Area, Hampson was a member of the 1980 Merola Opera Program, during which he was heard in several operas and concerts, returning here in 1984 for a Schwabacher Debut Recital. As part of his Merola training, he attended Elisabeth Schwarzkopf's master classes, which led to her sponsorship of his recital debut in London's Wigmore Hall (1984). His Metropolitan Opera debut occurred in 1986 (The Count in *Le Nozze di Figaro*), and his Munich and Vienna Staatsoper debuts followed in the 1986-87 opera season (Guglielmo in *Così fan tutte*). Hailed internationally for his portrayal of the title role of Mozart's *Don Giovanni*, he performed it for the first time in Zurich in 1987, in a Jean-Pierre Ponnelle production conducted by Nikolaus Harnoncourt. His bow at the Salzburg Mozart Festival took place in 1988 with Mozart's Count, and he returned there the next summer in *Così fan tutte*. The baritone's impressive discography includes works by many composers, ranging from Bach to Cole Porter, and features complete recordings of *La Bohème, Così fan tutte, Carmina Burana* and *Don Giovanni*, as well as Bach cantatas, Handel's *Apollo e Dafne*, Mahler's *Lieder eines fahrenden Gesellen*, and three lieder recital albums. New roles in the baritone's future plans include the title roles of *Eugene Onegin* and *Billy Budd*.

In his San Francisco Opera debut, American tenor **Vinson Cole** portrays Telemaco in *Il Ritorno d'Ulisse in Patria*. Following study at the Philadelphia Musical Academy, he continued at the Curtis Institute with Margaret Harshaw (who remains his vocal mentor today), and made his professional operatic debut with Spring Opera Theater in 1976 in the title role of *L'Amico Fritz* opposite Leona Mitchell. He made his European debut the same year in Angers, France, in Handel's *Acis and Galatea*, which was soon followed by his debut at the Welsh National Opera in *Die Entführung aus dem Serail*. He has since received international acclaim for his performances on the operatic stage and with leading symphony orchestras in the U.S. and Europe. With an operatic repertoire spanning the works from four centuries, he has won praise for appearances at leading theaters including the Metropolitan Opera, Paris Opera, Vienna State Opera, and at the Salzburg Festival. Cole made his Metropolitan Opera debut in 1987 as Alfred in *Die Fledermaus*, and has since returned to the Met as Des Grieux in *Manon*, Rodolfo in *La Bohème*, Nemorino in *L'Elisir d'Amore*, and Rinuccio in *Gianni Schicchi*. He has appeared in five productions at the Paris Opera: Cimarosa's *Il Matrimonio Segreto*; Mozart's *The Magic Flute* and *Abduction from the Seraglio*; Massenet's *Manon*; and Strauss' *Salome*. His long association with the late Herbert von Karajan resulted not only in four consecutive seasons at the Salzburg Festival (where he appeared in *Il Ritorno d'Ulisse in Patria* and *Der Rosenkavalier*),

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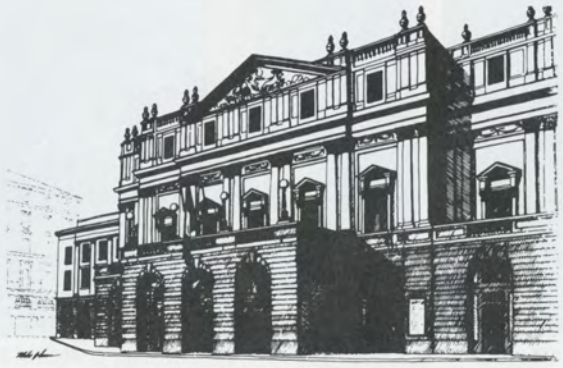

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Il Ritorno d'Ulisse in Patria

(in Italian)

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Mario Bernardi

Production
Michael Hampe

Designer
Mauro Pagano

Lighting Designer
Thomas J. Munn

Sound Designer
Roger Gans

Chorus Director
Ian Robertson

Musical Preparation
Christopher Larkin
Bryndon Hassman
Kathryn Cathcart
Ernest Fredric Knell
Philip Eisenberg

Prompter
Philip Eisenberg

Harpsichord Continuo
Christopher Larkin
Susan Miller Hult

Organ Continuo
Robert Morrison
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Assistant Stage Director
Laurie Feldman

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SUNDAY, DECEMBER 9 AT **1:00**

CAST

(in order of appearance)

L'Umana Fragilità (Human Frailty)	Thomas Hampson*
Il Tempo (Time)	Kenneth Cox
La Fortuna (Fortune)	Mary Mills
Amore (Love)	Janet Williams
Penelope, wife of Ulisse	Frederica von Stade
Ericlea, Ulisse's nurse	Jacalyn Bower*
Melanto, Penelope's attendant	Kathryn Cowdrick
Eurimaco, servant of Penelope	Kip Wilborn
Nettuno (Neptune)	James Patterson
Giove (Jupiter)	Jon Fredric West*
Ulisse (Ulysses)	Thomas Hampson
Minerva	Susan Graham*
Eumete, Ulisse's old herdsman	William Lewis
Iro, gluttonous follower of the suitors	Curtis Rayam*
Telemaco (Telemachus), son of Ulisse	Vinson Cole*
Antinoo	Kenneth Cox
Pisandro — *Penelope's suitors*	Dennis Petersen
Anfinomo	Craig Estep

*San Francisco Opera debut

THERE WILL BE ONE INTERMISSION

Supertitles by Clifford Cranna, San Francisco Opera.

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

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

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

Il Ritorno d'Ulisse in Patria/*Synopsis*

Twenty years have passed since Ulisse (Ulysses), the King of Ithaca, left his country with the Greek armies to conquer Troy in revenge for the abduction of Helen. His cleverness has made Greece victorious. Troy has been in ruins for 10 years, but Ulisse has not yet returned home. A plaything of the squabbling gods, he wanders across the seas. However, the time for his homecoming has arrived.

PROLOGUE

L'Umana Fragilità (human frailty) laments man's mortality, his vulnerability to the powers of the universe. Time, Fortune and Love boast of their power over him.

ACT I

Scene 1—In the palace at Ithaca, Penelope, Ulisse's wife, awaits his return. Though besieged by suitors, she has always remained faithful. She has, however, been obliged to promise that, after weaving an elaborate tapestry, she will declare Ulisse dead and accept one of the suitors. At night, alone with Ulisse's old nurse, Ericlea, she secretly undoes the weaving in order to delay her decision. In despair, she hopes for the return of her husband and laments her fate.

Scene 2—Melanto, Penelope's attendant, enjoys life and love with Eurimaco, a servant of Ulisse, who is devoted to the suitors. He urges Melanto to convince Penelope to marry one of the suitors, as he believes this will benefit him.

Scene 3—Nettuno (Neptune), god of the sea, complains to his brother Giove (Jupiter), king of the gods, about human arrogance. Against Nettuno's will, the Phaeacians have brought Ulisse, after ten years' wondering, home to Ithaca. He is soothed by Giove, who explains that the rule of gentleness is more effective than the tyranny of fear. He permits Nettuno to punish the Phaeacians; Ulisse, however, is to remain in Ithaca. The sea god produces a violent storm which sinks the Phaeacians' ship.

Scene 4—As the storm abates, Ulisse awakes on the beach at Ithaca, but is unaware that he is now in his homeland. He curses the gods and the faithless Phaeacians, believing himself to be on a strange island. Giove's daughter Minerva, Ulisse's guardian goddess, appears in the form of a shepherd boy and tells Ulisse that he has returned home. She transforms him into an old beggar so that he can go unrecognized into the palace to see the behavior of the suitors and observe his wife's faithfulness. She instructs him to meet the shepherd Eumete, Ulisse's old and faithful servant. She will join them, bringing Ulisse's son, Telemaco, with her. Ulisse rejoices in his change of fortune, and swears never again to despair.

Scene 5—Melanto and Ericlea prepare Penelope for the reception of the suitors. In vain, Melanto tries to convince Penelope that her husband is dead, and tries to persuade her to marry one of the suitors. Penelope refuses but cannot free herself from sorrow.

Scene 6—Eumete praises fortune and the joys of his independent, humble country life. Iro, a gluttonous parasite of the suitors, interrupts his reverie, slaughters the shepherd's animals for the suitors' banquet, and mocks the unhappy Eumete, who despairingly calls for the return of his master. Ulisse, disguised as an old beggar, enters and predicts to Eumete that the King of Ithaca is alive and will soon return. Comforted, Eumete invites the old beggar to be his guest. Minerva brings Telemaco back from Sparta, giving him his first sword as well as some good advice. Eumete celebrates the return of Telemaco with his tattered guest. Telemaco sends the shepherd to the palace to inform Penelope of his imminent return. Alone with Telemaco, Ulisse is transformed by Minerva back into his true, heroic form, and the warrior reveals himself to his son. They joyfully embrace and swear to end the goings-on of the suitors. Ulisse sends Telemaco to the palace, promising that he would follow soon.

ACT II

Scene 1—The three suitors, Antinoo, Pisandro and Anfinomo, surround Penelope and try to force her to choose one of them as her husband, but she once again refuses. The suitors want to cheer her up with a feast with singing and dancing. The dance, however, ends with mutual threats. Eumete appears, bringing the news of Telemaco's arrival, and reports that Ulisse may be among them soon. Shaken, Penelope leaves the party. The suitors, together with Eurimaco, plan the assassination of Telemaco, whom they fear as the rightful heir to the kingdom. Suddenly Giove's eagle appears above them. They take this as an evil omen, and decide to postpone Telemaco's murder and to win Penelope with gold and presents.

Scene 2—Ulisse, once again disguised as a beggar, conceals his armor before Eumete's cave. Minerva appears and gives him instructions for his appearance at the palace. With his trust in her, she will make sure that his powerful bow will appear so that he can kill the suitors and their followers. Ulisse decides to trust her completely. Eumete returns from the palace and tells Ulisse of the terror of the suitors at the mere mention of his name. They laugh and decide to return to the palace after a short rest.

Scene 3—Telemaco tells the entire court of his meeting with Helen of Troy in Sparta. Penelope reproaches him for his enthusiasm for Helen's beauty, for she believes that the daughter of Zeus is to blame for her suffering. Telemaco, however, replies that he did not report on Helen out of mere bedazzlement, but because she had prophesied the imminent, happy return of Ulisse and the death of the suitors. Enraged, the suitors want to kill Telemaco when Ulisse, in the form of the old beggar, appears together with Eumete. Antinoo, the leader of the suitors, wants to throw the beggar and shepherd out of the palace. Iro, who fears for his share of the food because of the new guests, challenges the beggar to a wrestling match. To everyone's astonishment, the beggar defeats Iro, enabling Penelope to invite him and Eumete to stay. The suitors continue to woo Penelope by offering gifts. But since she cannot decide, she suggests that the suitor who is able to bend Ulisse's great bow shall receive her hand. Bewildered, Penelope wonders who put those words, which she never intended to speak, in her mouth. Only Ulisse knows that it was Minerva who planted these thoughts, and he understands that with her intervention his bow will come into his hand. The contest begins, but none of the suitors is able to bend the huge bow. The beggar asks to be allowed to try his strength. He renounces the prize and says he only wants to join in the challenge. Over the protests of the suitors, who feel that they would be made to look ridiculous by any comparison with the beggar, Penelope orders that Ulisse be allowed in the contest. Ulisse easily bends the bow and, calling upon the help of Giove and Minerva, kills the suitors, Eurimaco, and their followers with his arrows. Iro, the parasite, kills himself.

Scene 4—Stunned by all these events, Penelope and Melanto wonder who this strange old beggar might be. Penelope does not believe Telemaco's and Eumete's assurance that the old man is in truth Ulisse. She is convinced that she is the victim of a cruel deception by the gods.

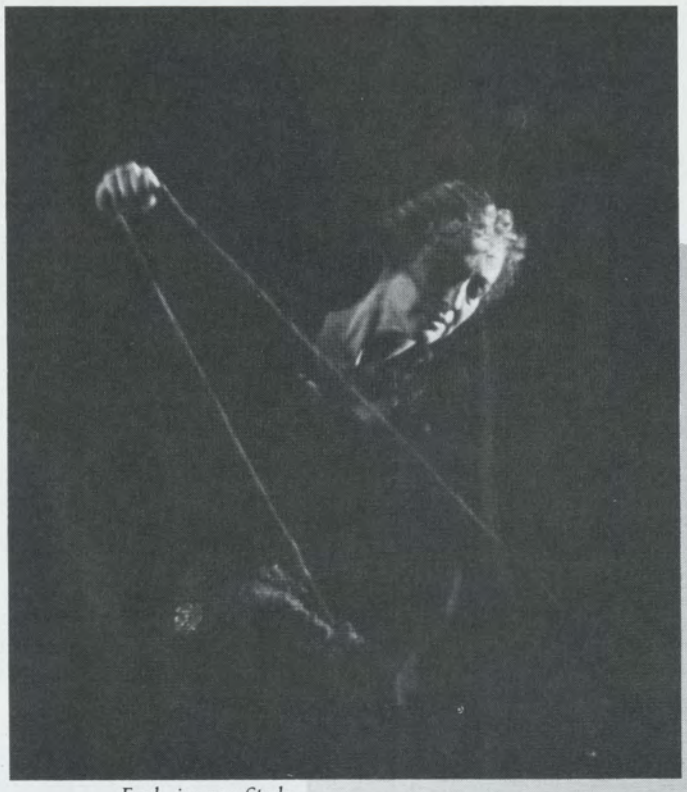
Scene 5—Minerva sails through the air over a stormy sea and demands of Giove and Nettuno a final decision of Ulisse's fate. Her plea on Ulisse's behalf convinces Giove, and Nettuno finally relents. Ulisse shall henceforth live in peace with Penelope in his homeland. The gods are reconciled. The earth and the oceans lie in harmony under the night sky.

Scene 6—Ericlea had recognized Ulisse by an old scar she had seen while bathing him after the slaughter. Now, undecided, she is not sure whether to give Penelope the joyful news or to follow Ulisse's order to remain silent. Penelope still does not believe in her husband's return, for her hopes have too often been shattered. Even when Ulisse appears in his true form before her, and Ericlea affirms that she has recognized him by the scar, Penelope still cannot accept the fact that Ulisse has returned. Only after Ulisse describes the bedspread which she had embroidered, and which no man has ever seen except Ulisse, does the armor of doubt and bitterness fall from her. She and her husband celebrate their reunion.

Il Ritorno d'Ulisse in Patria—Mimes and Acrobats
Dudley Brooks, Ted Foster, Stephen Jacobs, Howard Kremen, Jay Laverdure, Garon Michael, Glen Micheletti, Gideon Mijo, Ian Mishkin, Loren Nordlund, Louis Schilling, Michael Teran

Il Ritorno d'Ulisse in Patria

Photos taken in rehearsal by Larry Merkle



Frederica von Stade

Thomas Hampson

Thomas Hampson

(L. to r.) Kenneth Cox, Janet Williams, Thomas Hampson, Mary Mills

William Lewis

Curtis Rayam

Kip Wilborn, Kathryn Cowdrick

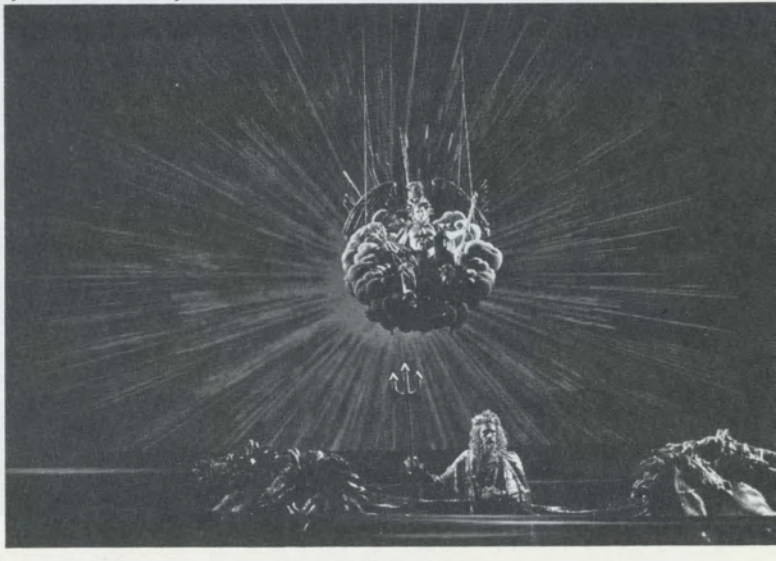
Susan Graham

Frederica von Stade

(L. to r.) Craig Estep, Kenneth Cox, Dennis Petersen

Frederica von Stade

Jon Fredric West, James Patterson



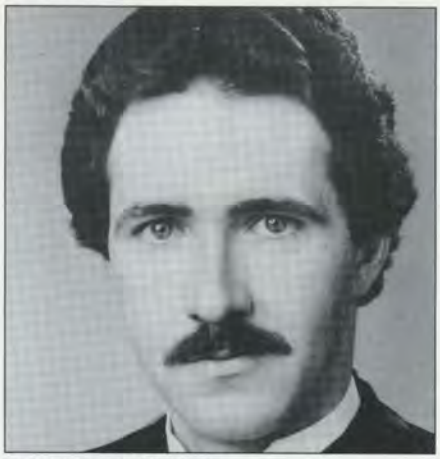
Thomas Hampson, Vinson Cole

Jacalyn Bower, Frederica von Stade

Thomas Hampson

San Francisco Opera

WILLIAM LEWIS



JAMES PATTERSON

KENNETH COX

Continued from page 37

but also a series of concerts with the Berlin Philharmonic. Highlights of recent seasons include his Canadian Opera Company debut as Ruggero in *La Rondine;* the title role of Stravinsky's *Oedipus Rex* with the Los Angeles Philharmonic and the New York Philharmonic; a return to Salzburg this past summer for concerts; Idamante in staged performances of *Idomeneo* in Japan led by Seiji Ozawa; *La Clemenza di Tito, Rigoletto* and *Macbeth* at the Frankfurt Opera; and his Philadelphia Opera debut in *Lucia di Lammermoor*. Cole's recordings include Mozart's *Bastien und Bastienne* and Requiem, Beethoven's Ninth Symphony and *Missa Solemnis*, Bruckner's *Te Deum*, the Verdi Requiem, as well as *Der Rosenkavalier*.

Tenor **William Lewis** sings the role of Eumete in *Il Ritorno d'Ulisse in Patria*. Since his Company debut as Erik and the Steersman in the 1975 production of *The Flying Dutchman*, the American singer has appeared here as Frank Sargent in the world premiere of Imbrie's *Angle of Repose* (1976), Matteo in *Arabella* (1980), Golitsin in *Khovanshchina* (1984), and three roles in 1981: Kent in the American premiere of Reimann's *Lear*, the title role of *Le Cid*, and Sergei in *Lady Macbeth of Mtsensk*. He was also heard here in three Janáček operas, portraying Albert Gregor in *The Makropulos Case* (1976), Boris in *Katya Kabanova* (1977), and Števa in *Jenůfa* (1980). He sang the role of Loge in the 1985 *Ring* cycle production of *Das Rheingold*, and was seen in 1988 as Zinovy in *Lady Macbeth of Mtsensk* and last fall as Arbace in *Idomeneo*. Lewis made his Metropolitan Opera debut as Narraboth in *Salome*, becoming the youngest tenor ever to appear in a leading role at the Met. Since that time, he has been a regular at the Metropolitan, where he has sung 35 major roles from Mozart's Idomeneo to Alwa in Berg's *Lulu*. He made his Covent Garden debut during the 1982-83 season in *Simon Boccanegra* and *The Tales of Hoffmann*, and has appeared at the Vienna State Opera as Don José in *Carmen;* at the Paris Opera in the title role of *Oedipus Rex;* in Hamburg as Alwa; at La Scala as Aron in *Moses und Aron* and as Oedipus; and in Cologne in *The Queen of Spades, Moses und Aron, Ariadne auf Naxos* and *Oedipus*. In 1987, he sang the title role in the world premiere of *Riccardo III* at La Scala, an assignment he repeated in Turin. Recent appearances include Herod in *Salome* in Spoleto and Baltimore; and the world premiere of *Blimunda* at La Scala. He will repeat his Herod in Verona this season and subsequently in Berlin. He has been heard at the festivals in Salzburg, Edinburgh, Wexford, Florence, Spoleto and Santa Fe. Lewis has also branched out into stage directing, having directed (and sung the title role in) *Peter Grimes* for the Opera Company of Philadelphia; *Carmen* and *Tosca* for Oakland Opera; *The Ballad of Baby Doe, Plump Jack, Amelia Goes to the Ball* and Bernstein's *Mass* for the American Opera Festival at Lake Tahoe; and Getty's *Plump Jack* at the Palace of Fine Arts. He is scheduled to direct *Madama Butterfly* and *Faust* in 1991 for Oakland Opera.

Bass **James Patterson** portrays Nettuno in *Il Ritorno d'Ulisse in Patria*. Last summer he recreated the role of Fafner in *Das Rheingold* and *Siegfried* which he sang for San Francisco Opera during the 1985 *Ring* Festival. A graduate of the 1982 Merola Opera Program and a 1983-84 Adler Fellow with the Opera Center, he has sung over 20 roles here including the King in *Aida* and Sparafucile in *Rigoletto* (1984), Hans Schwarz in *Die Meistersinger* (1985), as well as Trulove in *The Rake's Progress*, Titurel in *Parsifal*, and the Old Convict in *Lady Macbeth of Mtsensk* (1988). During the 1987-88 season, Patterson appeared as Sarastro in *The Magic Flute* for Portland Opera, Des Moines Metro Opera and Seattle Opera, where he also sang Fafner for their *Ring* cycle. Additional engagements that season included his Lyric Opera of Chicago debut in *Tosca*, Colline in *La Bohème* with Opera Hamilton, Hunding in Act I of *Die Walküre* with the Montreal Symphony, and Basilio in Orlando Opera's *Barber of Seville*. The next season saw him as the Commendatore in the Peter Sellars production of *Don Giovanni* in Vienna and Purchase, N.Y., Padre Guardiano in *La Forza del Destino* with the Greater Miami Opera, the Commendatore in Orlando, and the King in a concert performance of *Aida* with the Minnesota Orchestra. He most recently repeated the role of the Commendatore in Sellars's *Don Giovanni* production in Paris, and appeared as Sarastro with the Kentucky Opera, and as Basilio in *The Barber of Seville* and Lodovico in *Otello* for the Canadian Opera Company. A native of Toronto, Patterson received both his bachelor's and master's degrees from the University of Michigan.

American bass **Kenneth Cox**, who made his San Francisco Opera debut last fall as the Voice of the Oracle in *Idomeneo*, is heard this season as Antinoo and Il Tempo in *Il Ritorno d'Ulisse in Patria*. He recently appeared as Orbazzano in the Lyric Opera of Chicago's staging of *Tancredi*, a role which he repeated at the Los Angeles Music Center Opera. Additional engagements have included Colline in *La Bohème* and Sarastro in *Die Zauberflöte* with the Canadian Opera Company, as well as Méphistophélès in *Faust* with the Orlando Opera, Osmin in *Die Entführung aus dem Serail* with the Washington Opera, and Alidoro in *La Cenerentola* with the Opera Theatre of St. Louis. Cox made his European debut as Osmin with the Scottish Opera in 1987, and performed that role as well as the Commendatore in *Don Giovanni* at the Netherlands Opera. He recently added the role of Philip II in *Don*

CRAIG ESTEP

Carlo to his repertoire in performances with Opera Memphis and Indianapolis Opera, as well as that of Falstaff in Nicolai's *The Merry Wives of Windsor* at the Washington Opera. He also returned to San Diego Opera as Sarastro, and appeared as Osmin at the Netherlands Opera and in concert performances with the Baltimore Symphony. A frequent concert artist, he has been heard in the Mozart Requiem with the Phoenix Symphony, Handel's *Messiah* with the Indianapolis Symphony, and has sung both the *Stabat Mater* by Rossini and the Verdi Requiem with the Master Chorale of Orange County. He has performed the role of Rocco in *Fidelio* with the Los Angeles Philharmonic and with the Minnesota Orchestra. His future plans include Philip II in *Don Carlo* in New Orleans, Narbal in a new production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera, Collatinus in *The Rape of Lucretia* for San Diego Opera, and Nourabad in *Les Pêcheurs de Perles* at Opera Pacific.

A 1990 Adler Fellow with the San Francisco Opera Center, tenor **Craig Estep** appears as Borsa in *Rigoletto*, the Italian Tenor in *Capriccio*, Alfred in the family performance of *Die Fledermaus*, and Anfinomo in *Il Ritorno d'Ulisse in Patria*. He made his Company debut last fall as Dr. Caius in the family performance of *Falstaff*, and also appeared in *Madama Butterfly* and *Lohengrin*. A 1987 and 1988 Merola Opera Program participant, Estep sang in *Madame Butterfly* on Western Opera Theater's national tour and in Japan with the Center's Pacific Rim Exchange Program. He has also toured in Western Opera Theater's production of *Don Pasquale*. The tenor traveled to Shanghai in 1988 to sing Spoletta in the first production of *Tosca* ever seen in China. Last year, he appeared in the Opera Center's Showcase production of Handel's *Giustino*, and was a soloist in the San Francisco Symphony Pops Series. Recent engagements include his Canadian debut

CURTIS RAYAM

JON FREDRIC WEST

with the Calgary Opera as Tonio in *La Fille du Régiment*, Hal in the world premiere of Gordon Getty's *Plump Jack* with Marin Opera, and Arkenholz in the Opera Center's Showcase production of Reimann's *The Ghost Sonata*. The North Carolina native has a master's degree in vocal performance and has sung with the North Carolina Opera, Connecticut Grand Opera and the Charleston Opera.

Tenor **Curtis Rayam** makes his first appearance with San Francisco Opera as Iro in *Il Ritorno d'Ulisse in Patria*, a role in which he has been heard for two consecutive seasons at the Salzburg Festival. During recent seasons, he has performed to popular and critical acclaim in leading theaters, most notably at Milan's La Scala, and the opera houses of Paris, Venice, Amsterdam and Philadelphia. He has portrayed the title roles of *Idomeneo* in Salzburg, Drottningholm and Venice, *Mitridate* in Paris, Frankfurt, Amsterdam and Venice, Rossini's *Otello* and *Armida* (*Rinaldo*) in Venice, as well as Cleomene in *The Siege of Corinth* in Paris. At La Scala, he appeared in Handel's *Alcina* and a new production of Jomelli's *Fetonte*. He made his Frankfurt Opera debut in 1987 in a new production of *Iphigénie en Aulide*, and in 1988 made his Spoleto (Italy) debut in a new production of Traetta's *Antigone*. Rayam's recent engagements include the title role of *Faust* in his native Orlando, concerts with Festival Miami and the Hartford Symphony, recitals in Florida, *Mitridate* in Munich, a return to La Scala for *Fetonte*, the title role of *Idomeneo* with Greater Miami Opera, as well as the title role of Carvalho's *Testoride Argonauta* at the Théâtre des Champs Elysées in Paris. Other notable parts in his repertoire include the title role of *The Damnation of Faust*, which he performed in an acclaimed, televised production by the Opera Company of Philadelphia, where he also appeared as Dimitri in *Boris Godunov* in 1987. He has also interpreted Wilhelm Meister in Thomas's *Mignon* at the Wexford Festival, and the title role of *Werther* at the Netherlands Opera. A popular concert artist, Rayam has performed with the Cleveland Orchestra, Detroit Symphony, San Francisco Symphony, Cincinnati Symphony, Israel Philharmonic and Pittsburgh Symphony, among others, and has been heard at the Winter Park and Baldwin-Wallace Bach Festivals. He has recorded the role of Da-Ud in Strauss' *Die Aegyptische Helena* and Grimaldo in Handel's *Rodelinda*, and is featured on two videos: the Philadelphia Opera's *Damnation of Faust*, and Houston Grand Opera's *Treemonisha*.

Tenor **Jon Fredric West** makes his San Francisco Opera debut as Giove in *Il Ritorno d'Ulisse in Patria*. His successes in the German, French and Italian repertoire have brought him to many of the world's great opera houses and orchestras. His appearances have included: Bacchus in *Ariadne auf Naxos* with the Vancouver Opera, Long Beach Opera and Washington Concert Opera; Apollo in *Daphne* at Carnegie Hall; Calaf in *Turandot* at the New York City Opera; the Shepherd in Szymanowski's *King Roger* at the Long Beach Opera; and Waldemar in Schönberg's *Gurrelieder* with the New York Philharmonic, the Florence May Festival, the Edinburgh Festival, and the Bavarian Radio Orchestra in Munich. He made his debut with the London Symphony Orchestra as Jaromir in the British premiere of *Mlada*, under the direction of Michael Tilson Thomas. Other European engagements have included appearances at the Netherlands Opera, the Scottish Opera, and the Frankfurt Opera. He has also been heard in the U.S. as Florestan in *Fidelio* with the Columbus Symphony and the Charlotte Opera, as Samson in *Samson et Dalila* with the Connecticut Symphony and as Cavaradossi in *Tosca*, Don José in

KIP WILBORN

DENNIS PETERSEN

MARIO BERNARDI

Carmen, and Canio in *Pagliacci* with the New York City Opera. In the 1988-89 season, he made his debut as Siegmund in *Die Walküre* at the Teatro Comunale in Bologna, and at Milan's La Scala as Canio. During the 1989-90 season, West made his Metropolitan Opera debut as Luigi in *Il Tabarro* (broadcast nationally), and returned to the Met later as Samson in *Samson et Dalila*. Orchestral engagements in 1989-90 included performances of *Das Lied von der Erde* with the RAI Symphony Orchestra in Milan and at the Vienna Konzerthaus, both under the baton of Riccardo Chailly. Earlier in the season he added Don Alvaro in *La Forza del Destino* to his repertoire at the Arizona Opera. Future engagements include his first performances of the title role of *Otello* for Arizona Opera, a return to the Met in *Katya Kabanova*, Bacchus in *Ariadne auf Naxos* with the Michigan Opera Theatre, performances of *Das Lied von der Erde* with Christa Ludwig in Bologna, and his L.A. Music Center Opera debut as Giove in *Il Ritorno d'Ulisse in Patria*. Originally from Dayton, Ohio, West was educated on full scholarship at the Bowling Green State University of Music, the Manhattan School of Music, and the Juilliard School's American Opera Center.

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

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

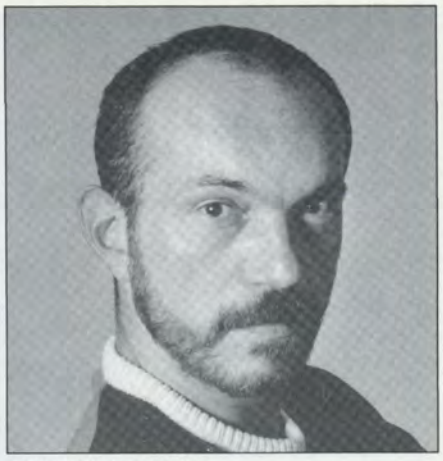
Mario Bernardi conducts the San Francisco Opera premiere of *Il Ritorno d'Ulisse in Patria*. Music Director of the Calgary Philharmonic Orchestra, he made his U.S. debut with the Company in 1967, leading performances of *Un Ballo in Maschera* and *La Bohème*, returning in 1968 for Auber's *Fra Diavolo* and in 1982 for *La Cenerentola* and *Cendrillon*. Born in Canada of Italian parentage, Bernardi made his operatic conducting debut in 1957 with the Canadian Opera Company's production of *Hansel and Gretel*. Subsequent appearances in Canada led to an invitation in 1963 to conduct at the Sadler's Wells Opera (now the English National Opera), where he was appointed Music Director in 1966. During this time, he made numerous guest appearances, including debuts with the London Symphony and the Royal Philharmonic. In 1969, he became Music Director of the new National Arts Centre Orchestra in Ottawa, a position he held for 13 seasons. Under his leadership, the orchestra toured the U.S., Mexico, Europe and Russia. For New York City Opera, he has conducted *Die Fledermaus, Der Rosenkavalier, Albert Herring, Il Ritorno d'Ulisse in Patria, A Village Romeo and Juliet, The Abduction from the Seraglio, La Clemenza di Tito, La Traviata, Cendrillon* and *Don Quichotte*. He made his Metropolitan Opera debut in 1984 with a new production of *Rinaldo* with Marilyn Horne. The work was later repeated with Miss Horne in concert for the Lyric Opera of Chicago. Additional opera appearances have

MICHAEL HAMPE

included *Cendrillon* at the Washington Opera, *Don Giovanni* at L'Opéra de Montréal, and *Chérubin* at Santa Fe Opera. With the Calgary Philharmonic, Maestro Bernardi regularly appears on CBC Radio and Television, and last season led the orchestra on tour of Eastern Canada. During the 1989-90 season, he appeared with the San Francisco Symphony, Toronto Symphony and the Winnipeg Symphony, as well as the Washington Opera for *Lucia di Lammermoor* and the Calgary Opera for *Salome*. He is the most recorded Canadian conductor in history, and has made numerous recordings with the Vancouver Symphony, Toronto Symphony, Calgary Philharmonic, and the National Arts Centre Orchestra.

After making his San Francisco Opera debut in 1987 with a new production of *Fidelio*, noted German director and actor **Michael Hampe** returns to stage the Company premiere of *Il Ritorno d'Ulisse in Patria*. Born in Heidelberg, he studied cello at Syracuse University in the U.S., as well as acting at the Falckenberg Academy in Munich, also philosophy, literature and musicology at Munich and Vienna University, from which he holds the degree of doctor of philosophy. He has worked as an actor and director in a large number of German theaters, and from 1965 to 1970 was vice-director of the Schauspielhaus in Zurich. In 1972 he became general director at the National Theater of Mannheim, a position he held until 1975. Since then, he has been general director of the Cologne Opera, and is a member of the board of directors of both the Salzburg Festival and Internationales Musikzentrum Wien. He has directed over 175 productions for theater, television and opera houses around the world. His operatic credits include productions at Milan's La Scala, London's Covent Garden, the Maggio Musicale in Florence, the Paris Opera and festivals of Salzburg and Edinburgh, as

well as for the companies of Munich, Stockholm, Cologne, Geneva, Zurich, Washington, D.C., Sydney and Tokyo. He has also directed dramatic productions for German and Swiss television, and for such prestigious theaters as the Bavarian State Theater in Munich, the Zurich Schaupielhaus, the Schillertheater in Berlin and the Schwetzingen Festival. As an actor, he has earned praise for leading roles in such German television features as *Der Kunstfehler* (1984) and *Verworrene Bilanzen* (1985). He also holds a professorship at the State Music Academy of Cologne, and Cologne University. From 1977 to 1982 he was vice president of the Deutsche Bühnentechnische Gesellschaft, and is also a consultant for new theaters, such as the Paris Opéra at the Bastille. Hampe recently directed *Così fan tutte* and *Don Giovanni* at the Salzburg Festival, and will stage *Le Nozze di Figaro* at the 1991 Salzburg Easter Festival, thus completing the trilogy of Mozart/da Ponte operas in honor of the Mozart Bicentennial.



MAURO PAGANO

The late **Mauro Pagano** created the sets for *Capriccio* and the sets and costumes for the Company premiere of *Il Ritorno d'Ulisse in Patria*. The internationally renowned designer's first assignment for San Francisco Opera was designing the 1986 production of Menotti's *The Medium*. Pagano designed the sets for La Scala's 1985 season-opening production of *Aida*, along with the sets for Massenet's *Cendrillon* and Offenbach's *The Tales of Hoffmann* in Brussels; the set design for the world premiere of Hans Werner Henze's version of Monteverdi's *Il Ritorno d'Ulisse in Patria* at the Salzburg Festival and, at the Paris Opera, costumes for Gluck's *Iphigénie en Tauride*. He has also created the sets for *The Barber of Seville* at the Edinburgh Festival, *Così fan tutte* at the Salzburg Festival and at La Scala, and productions of *Un Ballo in Maschera, L'Incoronazione di Poppea* and *La Gazza Ladra* in Cologne. Additional projects include new productions of *La Sonnambula* and *Alceste* at La Scala, *Don Giovanni* in Salzburg, and, in 1988, *Der Fliegende Holländer* at the Bayreuth Festival.

THOMAS J. MUNN

Lighting Director and Design Consultant for San Francisco Opera, **Thomas J. Munn** created the lighting for *Suor Angelica/ Pagliacci, Rigoletto, Capriccio, Un Ballo in Maschera, Die Fledermaus, Khovanshchina,* and *Il Ritorno d'Ulisse in Patria*. In his 15th season with the Company, he has lighted over 130 productions 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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Head of Homer, as represented on a silver coin from Ios, dating from the 4th century B.C.

THE MYSTERY OF HOMER

By WILLIAM HUCK

In the eighth book of the *Odyssey*, Homer presents the closest thing we have to a self-portrait of the bard who began all of Greek literature. The much-wandering Odysseus has landed among the Phaiakians, the most civilized and the most Greek of all the societies he visits. Alkinoos, the country's sacred prince, promises "the man of many turns," resourceful Odysseus, a boat and a crew for the last leg of his journey home.

William Huck is a San Francisco-based music critic and opera librettist. His writing appears in the San Francisco Sentinel, Opera Quarterly *and the* Los Angeles Times. *He is editor and program annotator for* San Francisco Ballet *magazine.*

To celebrate this visit from the world-renowned hero of Troy, Alkinoos calls for a banquet:

"As for my older peers
and princes of the realm, let them foregather
in festival for our friend in my great hall;
and let no man refuse. Call in our minstrel,
Demodocos, whom God made lord of song,
heart-easing, [to] sing upon what theme he will."
(Translation by Robert Fitzgerald.)

(Above) Odysseus and the Sirens, shown on a ceramic bowl found in Paestum, and dating from around 330 B.C.

(Opposite) Andrea Briosco's statue of Neptune, engraved by P. Halm.

As the preparations go forward, and men, both old and young, fill the banquet hall, Alkinoos's messenger also arrives,

"...leading that man of song
whom the Muse cherished; by her gift he knew
the good of life, and evil—
for she who lent him sweetness made him blind.
Pontonoos fixed a studded chair for him,
hard by a pillar amid the banqueters,
hanging the taut harp from a peg above him
and guiding his hands up to where it lay.
He placed a bread basket at his side, and poured
wine in a cup, that he might drink his fill.
...In time, when hunger and thirst were turned away,
the Muse brought to the minstrel's mind a song

of heroes whose great fame rang
under heaven:
the clash between Odysseus and
Achilleus..."

But the tale is too painful for the disguised one who was involved in this quarrel, so Odysseus hides his face in his purple cloak and weeps silently. Alkinoos, noting his guest's secret sorrow, changes the festivities to games and feats of prowess. But when these diversions, too, have run their course, it is time once again for song.

"At the serene king's word, a squire
ran
to bring the polished harp out of the
palace,
and place was given to nine
referees—
peers of the realm, masters of
ceremony—
who cleared a space and smoothed a
dancing floor.
The squire brought down, and gave
Demodocos,
the clear-toned harp; and centering
on the minstrel
magical young dancers formed a
circle
with a light beat, and stamp of feet.
Beholding,
Odysseus marveled at the flashing
ring.
Now to his harp the blinded minstrel
sang
of Ares's dalliance with Aphrodite;
how hidden in Hephaistos's house
they played
at love together ..."

In truth, Homer was himself just such a minstrel as Demodocos, wandering throughout the Greek world singing his ancient tales in the houses of the wealthy. Legend tells indeed that the great epic poet was blind, though one modern commentator would like us to believe that the image was merely a ruse to hide the poet's illiteracy. The doubting critic is correct at least in one thing, for Homer, like Demodocos, most probably could not write. He sang his poems on festive occasions to crowded rooms and adoring listeners. His tales, again like Demodocos's, were traditional stories from the legends of the heroes of Troy, or those about the mischief of the gods.

Plucking on his harp and sometimes surrounded by "magical dancing youths," the poet did not read his verse, but wove his stories from a combination of memory and improvisation. All those wonderful epithets that make Homer's sea wine-dark, Odysseus wily, Penelope long-enduring, and Dawn rosy-fingered were helpful to the poet. He used them as little bits of metrical padding that keep his verse flowing smoothly. For we must remember that Homer did not merely tell his glorious stories, as a father today might tell his child the story of Little Red Riding Hood, but he chanted them, line after line, in resplendent dactylic hexameter.

Homer's verse was usually long for an oral poet, and its meter was complex. To complicate the singer's task, the line almost uniformly falls into two parts, with a breath in the middle. Those little bits of padding served to fill out Homer's lines, so that the improviser could fix his attention on the flow of his story, not on the flow of his verse. This is particularly important when the poet is suddenly directed to sing a new song on a specific subject, as when Odysseus, in a fit of self-congratulation, asks Demodocos to sing the tale of the Trojan Horse.

Modern readers notice these little formulae most especially in famous epithets. Let's investigate how they work. Though almost everybody in the Homeric poems is known primarily by one aspect of his or her personality, each can be looked at from several different angles. Odysseus is thus most famous for being "polytropon," which is variously translated as resourceful or clever or "frequently turned." Indeed this epithet is so completely Odysseus's own that in the beginning of his poem Homer does not need to name him at all, but can merely call him the "man of many turns."

But even Odysseus can be known by different names, as when he is called the "sacker of cities," or more prosaically "godly," or "great-hearted," or "sprung from Zeus," or "son of Laertes." Long-enduring Penelope, who needs all her cunning to keep the suitors at bay, is sometimes denoted as being "of many gifts," but she is also "sensible" and "prudent." The sea that is usually "wine-dark" is also "loudly resounding," or "unharvested."

The peculiar thing about oral poetry is that people and things earn their various epithets not because that aspect of their being illuminates the individual situation in which they now find themselves, but because they fit into the metrical line easily. Thus Odysseus is the "sacker of cities" rather than just resourceful not when Homer wants to emphasize his war-like nature, but when his name falls at a certain point in Homer's metrical scheme.

Milman Parry, who discovered the oral nature of Homer's composition, noted that "Homer sacrificed precision of thought to ease of versification." According to this theory, for example, both Menelaus and Diomede earn the epithet "of the great war cry," not because of their heroic lung power but because their names had the same metrical pattern. Fully a third of all the lines in the *Iliad* and *Odyssey* have some form of metrical repetition.

Parry's discovery of the oral nature of Homer's composition does not, of course, diminish the commanding place that Greece's first known poet has had in western literature. It merely puts him into his context, and shows that his task was different from a poet of the written tradition. Indeed, to have organized so long and so intricately patterned a poem as the *Iliad* or *Odyssey* simply from memory is a feat that no other oral poet has ever rivaled. To have somehow committed these two poems to paper—most probably by dictation—shows the incredible respect Homer had won in his own lifetime.

But it also shows that Homer as we know him must have lived in a transitional period between the chanted and the written word. His songs tell the story of the great Greek warriors who laid siege to Troy—after which nothing would be the same again. The *Iliad* rehearses the stages of that formidable struggle, while the *Odyssey* tells of the voyage home of one of those warring chieftains.

However, several centuries intervened between the events Homer speaks of and his poems. Indeed he makes the point of saying that his heroes are not "such as men are now." They came from the heroic age of early Greek culture, when Greek ships ruled the waves and plun-

dered the barbarians at will. The memory of a greater age in the past, one that was more fiery and more valiant, when man was in closer touch with nature and with the gods, everywhere informs the ethos of Homer's work.

Those intervening centuries helped not only to heighten the belief in the greater glory of the Greeks, but they also explain how Homer could have been such a masterful synthesizer of all the old stories. Over the centuries, many singers had sung of the exploits around Troy and the return of the warriors. Homer in the eighth century B.C. came near the end of a tradition, one that stretched back for many centuries.

By the middle of the third millennium B.C., the peoples of the Aegean had learned to smelt and forge metals. Archaeological excavations of the Greek islands testify to several rich and highly organized Bronze Age societies, the first arising in Crete, whose heyday was from 1700 to about 1400 B.C. If the truest measure of any civilization is the extent of its sanitary system, the Great Palace of Knossos would not be equaled until nearly modern times. And they could write, though they mainly wrote to keep records of taxes and commerce rather than to compose poetry.

Around 1600 B.C. another civilization began to grow up, now on the mainland of Greece, most notably at Mycenae, Tiryns and Pylos. By at least 1400, with the beginnings of the Iron Age and the enormous advantage it gave in war, these Greeks invaded Crete, took over its palaces and its wealth, but without maintaining its glory.

The new civilization, which we call "Mycenaean" after its most impresssive site, differed from the old, because it was almost totally organized for war. Mycenaean cities were circled by stone walls, with massive gateways and protecting towers. The homes of its kings were not open-air palaces like those of Crete, but fortresses. Mycenae, for example, was so rich that it must have obtained its wealth not only from trade, as it surely did, but also from looting and pillaging.

The ability to work with metals gave these people such an advantage, not only in weaponry but in ship-building, that empires began to spring up all along the Asiatic and Greek coasts. Somewhere around 1150 B.C., however, Dorian invaders arrived from the northwest. These armies were not small bands of successful adventurers seizing or harrying small kingdoms, like the Greeks had been, but a destroying flood of men, smothering in their trail a long and flourishing civilization.

Thus began three centuries of a Dark Age, not unlike what happened to Europe after the invasion of the Huns and the fall of Rome. The great fortress-palaces were burned. Their art was destroyed. Their craftsmen became once again primitive farmers and hunters. Even the special script the Mycenaeans had used for their official documents disappeared. Greece turned back into an illiterate society, until a new alphabetic writing came into being around 750 B.C.

Out of this darkness arose the Greeks' belief in the heroic generations of which singers like Homer chanted. The tradi-

tional date for the fall of Troy is 1184 B.C., near the beginning of the Dorian invasion. And this belief kept alive the dignity and self-respect of the now impoverished people. Though our poet is one of the shining glories of the rebirth that arose in Greece during the eighth century B.C., he grossly underestimated the wealth of the Heroic Age. According to the *Odyssey*, both Odysseus and Alkinoos keep 50 women to work in their houses, but tablets that have been recovered from Pylos give the names of 645 slave-women, together with 370 girls and 210 boys in the household of the king. As C.M. Bowra sagely observes, "the Mycenaean age deserved to be honored as an age of heroes in the scope of its achievements, the scale of its wealth, [and] the splendor of its monuments."

About Homer himself we know all too little. The fifth century historian Herodotus thought he lived in the ninth century B.C., but probably placed him a little too distant in time. Somewhere in the eighth century is more likely. Homer's language suggests that he was an Ionian Greek from the Asiatic coast of what is now Turkey, near what was once Troy. From there Homer, who probably first learned the ancient songs at his father's knee, traveled far and wide until by his death seven cities claimed him as their own. Amid these travels, he earned his bread and wine by singing in rich palaces as Demodocos does for Alkinoos's banqueters.

Tradition attributes to this barely known man the two great epics of the Trojan War and its aftermath. But how different the *Odyssey* is from the *Iliad*! How could one man have conceived both of them? Cedric Whitman has contended that the "vast and obvious" change between the style of the two poems corresponds to a simultaneous shift in the history of Greek ceramics. The *Iliad* is

Penelope and Telemachus in a drawing made after designs on a ceramic bowl from 450 B.C.

like the severe geometric art of the earlier part of the eighth century. Its heroes are true heroes—without self-doubt. They fight and live for glory, even though they live but a short time. The *Odyssey*, on the other hand, is part of a newer style, less severe, less symmetrical, more human.

Cunning rather than valor, it must be remembered, does not enter the story until Demodocos himself sings of crafty Odysseus and the Wooden Horse. In the *Odyssey*, we are more in the world of a novel than in a heroic epic. Here we visit far-away places and hear the stories of monsters and magical seductresses. But now Homer tells his tale not with the cold fearless eye of the *Iliad*, but with warm, homely incidents. As Whitman has pointed out, flesh tones appear for the first time in the *Odyssey*. After his travels, Odysseus is darkly tanned, and Penelope is not only "white-armed," but the color of cut ivory. And weather, which in the *Iliad* could be found only in the poet's extended metaphors, enters daily life. In both the shifting art and in the two poems, there is the move towards greater naturalism.

Richmond Lattimore, who lived with the two poems through the many years it took him to translate them, has come up with the suggestion of a Socrates-Plato dichotomy between the two poems. "I think," Lattimore wrote in his introduction to the *Odyssey*, "of an old master, called Homer, [who was] mainly responsible for the *Iliad*; and a young master, favored apprentice and poetic heir, perhaps a nephew or son-in-law, also going by the name, or assuming the name of Homer, and mainly responsible for the *Odyssey*."

If we accept Lattimore's hypothesis, it neatly explains both the similarities and the differences between the two great poems. It also accords with shifting artistic styles that Whitman notices. For the severe, geometric pottery flourished about 750 B.C., while the newer, more natural style had taken over by 700. The change would be something like, but not quite so drastic as, the shift between old Johann Sebastian Bach and his sons.

The warmer and more congenial world of the *Odyssey* was a natural source for opera composers, and one of the first to take up the theme was Claudio Monte-

verdi in his *Il Ritorno d'Ulisse in Patria*. In transforming Homer's rich and varied epic into a stage-drama, the composer went straight to the heart of Homer's long and varied tale—to the return of the hero to his homeland.

Of course, what Monteverdi left out is what most of us remember best about the *Odyssey*. Those wondrous travels of Odysseus remain the delight of our first childhood reading and the solace of every re-acquaintance. Nevertheless, Monteverdi and his librettist Giacomo Badoaro were right in what they chose to tell.

Other poets have followed Tiresias's prophecy to Odysseus in the underworld and pictured the hero as restless and unwilling to cease his wanderings. Dante, who knew his Homer only through Seneca's retelling, has Odysseus failing to stop at his homeland. Instead, Dante's Odysseus continued westward through the Mediterranean, past Gibraltar and out on the vast and terrifying Atlantic. As he himself recounts in the "Inferno,"

"Neither fondness for my son, nor
pity
for an old father, nor the love of
Penelope
which should have made her happy,
Could overcome in me the desire I
had
to gain experience of the world
and of the vices and worth of men."
(Translation by H.R. Huse.)

Likewise, Tennyson, who did know his Homer from the original, pictured a world-weary Odysseus, who cannot rest from travel. "There lies the port," Tennyson's imaginary hero calls to his men,

"the vessel puffs her sail . . .
Some work of noble note may yet be
done,
Not unbecoming men that strove
with gods . . .
Come friends,
Tis not too late to seek a newer
world."

But these are imaginary heroes made for other times and other places. Dante, in the special moment when the medieval world was beginning to look about itself for new beginnings, saw in Ulysses the questing spirit of eternal curiosity. Tennyson, in the triumphant phase of bourgeois capitalism and empire, wanted an image of the strong-willed hero whose sole object was "To strive, to seek, to find, and not to yield." Yet Homer's hero, as Monteverdi knew, was different. He always has a firm sense of his destination; he was always headed to his loving wife and homeland.

As the *Odyssey* points out, the obverse of Odysseus and his family are Agamemnon and his. The two stand as the antipodes of Greek domestic drama: the happy and the unhappy families of Greece, to use Tolstoy's apt distinction. While Homer makes this analogy explicit on nine separate occasions, the most telling incident comes from Agamemnon's own mouth, when the shade of the great king narrates the story of his own death at the hands of the traitress Klytemnestra and her consort Aigisthos:

"The murder of her husband and her
lord!
Great God, I thought my children
and my slaves
at least would give me welcome. But
that woman,
plotting a thing so low, defiled
herself
and all her sex . . .
Not that I see a risk for you,
Odysseus,
of death at your wife's hands. She is
too wise
Penelope, Ikarios's daughter—
that young bride whom we left
behind—think of it—
when we sailed off to war. The baby
boy
still cradled at her breast—now he
must be
a grown man, and a lucky one. By
heaven,
you'll see him yet, and he'll embrace
his father
with old-fashioned respect, and
rightly. My own
lady never let me glut my eyes
on my own son, but bled me to
death first."

The reason Agamemnon tells his story the way he does, with its emphasis on his son and his son's embrace is that the essence of the *Odyssey* is tied most intimately with Odysseus's family drama. His importance in Homer's morality is not as a glamorous traveler, but as the returning husband and father. Throughout the tales of Odysseus's wandering, Homer is careful to put the traveler's destination in perspective. But nowhere does he do this more touchingly that in the scene of his departure from Calypso's island, where he found his greatest temptation. As Homer tells the story, Calypso, instructed by Hermes that she cannot any longer intervene in the will of Olympian Zeus, goes out to look for her reluctant lover. She finds him on the barren seacoast, for though

"He lay with her [Calypso] each
night, since she compelled him,
. . . when day came he sat on the
rocky shore
and broke his own heart groaning,
with eyes wet
scanning the bare horizon.

'Son of Laertes, versatile Odysseus,' [Calypso, hiding her sorrow, addresses him]

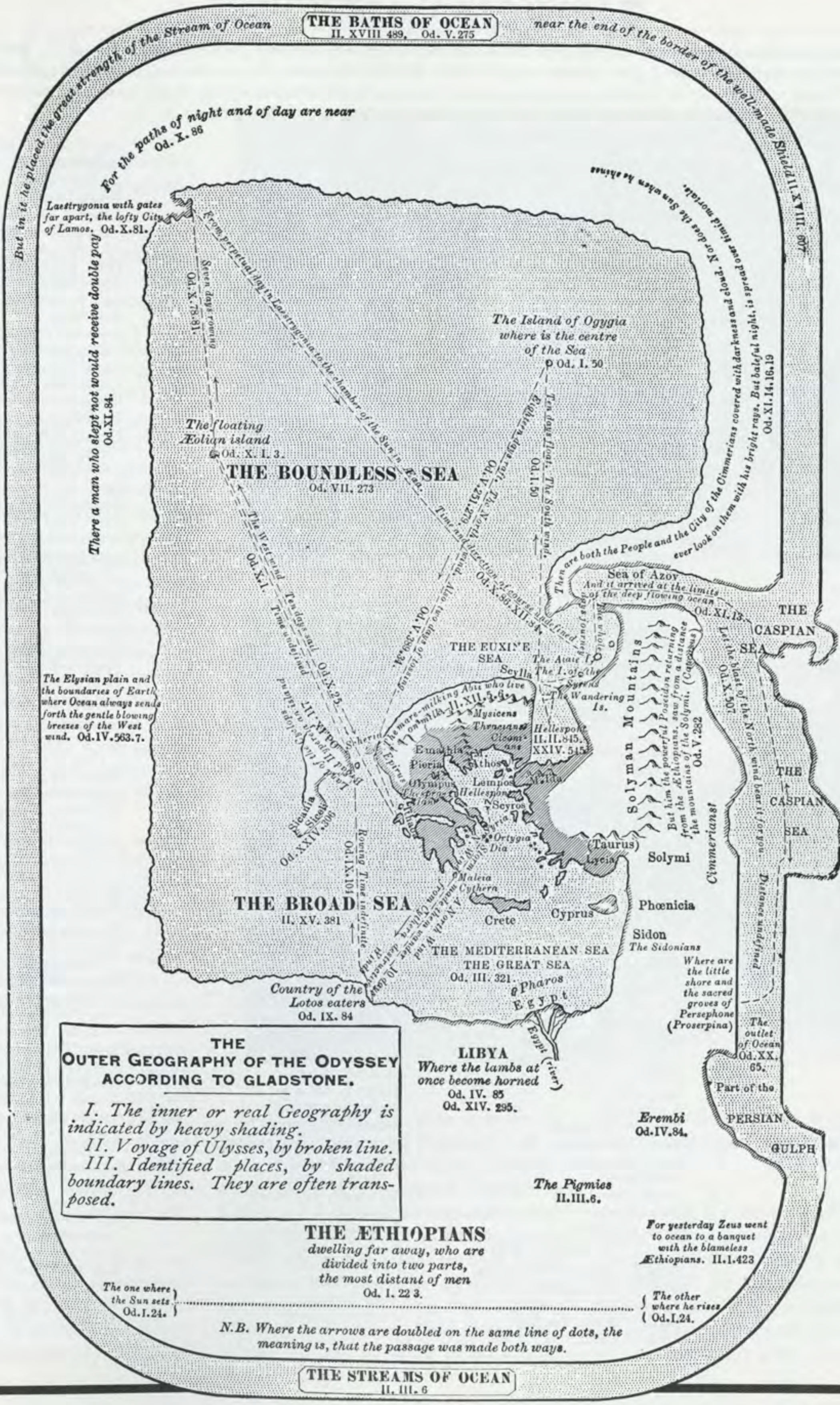
'After all these years with me, you
still desire
your old home? Even so, I wish you
well.
If you could see it all before you go—
all the adversity you face at sea—
you would stay here, and guard this
house, and be
immortal—though you wanted her
forever,
that bride for whom you pine each
day.'"

But then all of Calypso's august pride cannot keep her from one last plea:

"Can I be less desirable than she is?
Less interesting: Less beautiful? Can
mortals
compare with goddesses in grace and
form?"

To this the strategist Odysseus answered:

"My lady goddess, here is no cause
for anger.
My quiet Penelope—how well I
know—
would seem a shade before your
majesty.
Death and old age, being unknown
to you,
must bend her down. Yet, it is true,
each day
I long for home, long for the sight of
home."


THE BATHS OF OCEAN
Il. XVIII 489. Od. V. 275
But in it he placed the great strength of the Stream of Ocean
near the end of the border of the well-made Shield Il. XVIII. 607
For the paths of night and of day are near
Od. X. 86
Laestrygonia with gates far apart, the lofty City of Lamos. Od. X. 81.
There a man who slept not would receive double pay
Od. XI. 84.
The Island of Ogygia where is the centre of the Sea
Od. I. 50
The floating Æolian island
Od. X. I. 3.
THE BOUNDLESS SEA
Od. VII. 273
The Elysian plain and the boundaries of Earth where Ocean always sends forth the gentle blowing breezes of the West wind. Od. IV. 563.7.
THE EUXINE SEA
Sea of Azov
THE CASPIAN SEA
Solyman Mountains
Cimmerians!
Solymi
Phœnicia
Sidon
The Sidonians
Cyprus
Crete
THE BROAD SEA
Il. XV. 381
THE MEDITERRANEAN SEA
THE GREAT SEA
Od. III. 321.
Pharos
Egypt
Country of the Lotos eaters
Od. IX. 84
LIBYA
Where the lambs at once become horned
Od. IV. 85
Od. XIV. 295.
Where are the little shore and the sacred groves of Persephone (Proserpina)
The outlet of Ocean
Od. XX. 65.
Part of the PERSIAN GULPH
Erembi
Od. IV. 84.
The Pigmies
Il. III. 6.
THE
OUTER GEOGRAPHY OF THE ODYSSEY
ACCORDING TO GLADSTONE.
I. The inner or real Geography is indicated by heavy shading.
II. Voyage of Ulysses, by broken line.
III. Identified places, by shaded boundary lines. They are often transposed.
THE ÆTHIOPIANS
dwelling far away, who are divided into two parts, the most distant of men
Od. I. 22 3.
For yesterday Zeus went to ocean to a banquet with the blameless Æthiopians. Il. I. 423
The one where the Sun sets Od. I. 24.
The other where he rises Od. I. 24.
N.B. Where the arrows are doubled on the same line of dots, the meaning is, that the passage was made both ways.
THE STREAMS OF OCEAN
Il. III. 6

1990 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 10 and 13), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved in our season. In this issue, department heads are listed in the front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

SAN FRANCISCO OPERA COSTUME SHOP

Master Seamstresses
Gladys Campbell
Adela Cantor
Guillermina Flores
Hatsuno Kimura
Lylliam Whitford

Tailors Assistants
Eddie Cheung
Ping Kan Kwan
Sik Ming Wong

Seamstresses/Seamsters
Pam Aaron
Vilma Castro
Viria Castro
Shuk Chi Chan
Karin Dunwoody
Ringit Gurlich
Arielle Ikeda
Ligia Libreros
Candida Miranda
Anke Ockeloen
Sonia Olivares
Margaret Quan
Marybeth Teutschel

Craftspeople
Michelle Duron
Helene Patrascu

Production Assistants
Jeff Armstrong
Richard Peterson
Melanie Walas

Laundress
Eula Robertson

Office Manager
Michael Schoenig

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Kathy Phillips
Wardrobe Assistant

Dressers
Lisa Davis
Cyndi Fusco
Carolyn Graham
Claudia Holaday
Joan Morrison
Nakish
Evelyn Schmalfeld
Lorri Spring
Janice Stephenson
Muzette Trace
Kay Verdier
Jill Whitcroft

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William P. Brewer II
Wardrobe Assistant
Kelly R. Hill, Jr.
Laundry Assistant

Dressers
David Barnard
William J. Browder
Thomas B. Carter
Jack Cook
Burton Fisher Covel
David K. Croker
Jay Deck
Mickey Frettoloso
Joseph Harris
Clifford Hestdalen
Brent Alden Karels
Alfred Lorente, Jr.
Clive Vaughn Phillips
Charles Sullivan
Rick Sutten

WIG AND MAKEUP DEPARTMENT

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Gerd Mairandres
Steven Horak
Kerry Rider-Kuhn
James Geier
Carol Newcomb

Foreman
Rex Rogers

Makeup Artists
Richard Battle
William Jones
Charles Mullen
Patricia Polen
Lilli Rogers

Makeup Assistants
Judith Disbrow
Denise Gutierrez
Linda Magarian
Leslee Newcomb

Makeup Helpers
Melanie Birch
Pamela Harris
Lisa Jear
Robert Rodrigue
Andrea Shaw
Jenny-King Turko
Donna White

SCENIC CONSTRUCTION SHOP

Katherine Bach, *Seamstress*
Greg Barker
Larry Beard, *Layout Man*
Allen S. Gross, Jr.
Paul Horpedahl
Daniel Munzar
Kendall R. Olsen

SCENIC ART DEPARTMENT

Carol Banfield
Jennifer Clinard
Robert Cook
Beth Edwards
Joan Frenkel
Katherine Hartzell
Sandra Howell
Nancy Lacer
Stephani Diane Lesh
Victor McPoland
Judy Richardson
Jamie Smith
Gwen Thoele
Susan Tuohy
Diane Weinkauf

STAGE CREW

STAGE CARPENTERS (Grips)
Mark W. Baumann, *Key Man*
Kenneth Ryan, *Key Man*
Mark A. Urban, *Key Man*
Robert J. Urban, *Key Fly Man*
James S. Beaumonte
Daniel P. Borelis
Pete Bowman
Dennis M. Criswell
J. Christopher Davis
Christopher J. Denny
Boris De Waart
Larry Eisler
Joseph G. Emanuele
William K. Freeman
David B. Hatch,
Asst. Fly Man
Philip Y.C. Ho,
Asst. Key Man
Andrew T. Hudson
Peter D. Hudson
Kenneth E. Kirkland
Mark A. Lewis
Arthur B. Macomber
Vincent X. Maguire,
Key Man Out-of-House
Brad Martinez
Dan L. Molnar
Wm. Bradley Moore
Reynaldo Movillion
Scott R. Newell
John M. O'Donnell
Chris Sanders
Gregory W. Shaff
Mark T. Smith
Richard C. Spah
Dane J. Spelman
Frank W. Tarantino,
Asst. Key Man
Keith S. Urban

PROPERTY DEPARTMENT

Charles R. DelValle, *Key Man*
David Goodno, *Key Man*
Kent K. Barnes, *Key Man*
Douglas A. Burkman
Richard D. Cooper
John D. Durst
Lori Harrison
Mike W. Helbig
Jane E. Henderson
Jim Holden
Philip S. Hoobyar
David L. Kinney
Harri Kouvonen
John R. La Noue,
Shop Mechanic
Robert C. Lemon,
Key Man Out-of-House
Donald R. Moody
Monte R. Norman
Steven G. O'Reilly
Timothy M. Wilson
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Claudio Monteverdi.

Prophet of Music

Continued from page 32

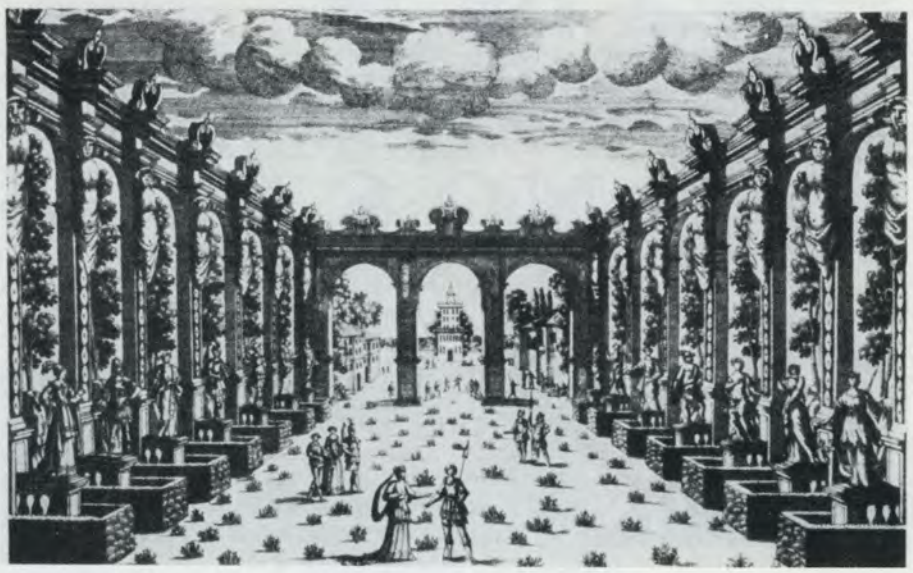
varied instrumentation, including trombones, is Cesti's *Il Pomo d'Oro* composed especially for Vienna in 1668."

In an essay on *Ulysses*, Leppard goes on to outline further aspects of his edition, created for the 1979 Glyndebourne Festival production and subsequently recorded:

"The opera is not a long one so that virtually nothing is cut for the sake of length. The archery scene [Act II] has been tautened by some small excisions so that the suitors, having addressed Penelope separately once, do not do so again at length before attempting the bow of Ulisse. The storm scene near the beginning of Act I, missing from the musical manuscript but essential to the presentation of the wrath of Nettuno, has been constructed from ideas in the *Madrigali guerrieri*. The *sinfonia* for the disembarkment of the sleeping Ulisse from the ship of the Feaci has been composed according to the direction which Monteverdi gives along with a single bass note: 'Si fa la seguente sinfonia toccata soavemente sempre su una corda' ('One makes the sinfonia that follows by playing gently always on one chord').

"The *Coro di Naiadi*, when, under Minerva's direction they hide Ulisse's spoils of war, is an extension of the preceding duet for Minerva and Ulisse—there being no music for this text. Moments like the disappearance and reappearance of Ulisse at the end of Act I in his confrontation with Telemaco cannot take place in silence, nor can the appearance to the suitors of Giove's eagle in Act II. For these, appropriate improvisatory bars have been given to the continuo. The *Ballo* in Act II has a text but no music and is essential to the impetus of the scene prior to the entrance of Eumete. This I have set in the manner of the *Scherzi musicali* [by Monteverdi] of 1607, which have many similar texts.

"Like so much else in opera, these and occasional *sinfonie* for exits and entrances would, doubtless, have been left to pupil-collaborators and, in all that I have done for the opera, I count myself no higher."



G. Torelli's set designs for Sacrati's La Venere Gelosa *(1643), typical of the lavish set designs of that time.*

Leppard, who has also prepared a performing edition of *Poppea* as well as scores by Monteverdi's chief pupil Francesco Cavalli (among them *L'Ormindo*, *La Calisto* and *L'Egisto*) has frequently come under fire from some musicologists for having taken too many liberties in his solutions, even given the imprecise notation and the lost musical style for performing these works. But even those whose objections have validity have often been forced to admit that the Leppard editions *sound*, and have a mesmerizing theatrical validity. As for Leppard himself, he believes that in general "the musicologist has tended to preserve [a] compartmentalized view of music, setting his mind with Teutonic tho-

roughness to the establishment of *Urtexts*—and thank God for them.

"To their ranks have, irresistibly, been drawn those whose passion for music has greatly exceeded their ability to perform it. It is, after all, a valuable way to serve the art they care so much about. But with them has crept in resentment, and even jealousy, of those who intrude in their sphere of activity with the ultimate aim of making music alive in performance. Somewhere deep down, the musicological mind cannot bear the vagaries and compromises which are always necessary when music *sounds*. He would rather keep it as an *Urtext* on a shelf. I am not saying to my musicologist critics why not do better yourself. I would only urge them to examine their origins and aims with a view to understanding how their and my performance of seventeenth century opera must differ."

The differences to which Leppard refers lie in the form in which Monteverdi's operas have come down to us. There are numerous possibilities for the performances of his opera, and any one edition can only be an attempt to realizing a percentage of these possibilities. For example, there is no full score in the usual sense of the term. The opera is largely written on two staves, one for the vocal parts, one for the instrumental bass line. There are only a few ensembles, trios, duets and instrumental pieces where the notation expands from two to three or five staves. And because the bass line is only "figured" [i.e. underlaid with numbers indicating specific harmonies] in certain, exceptional passages, not even the exact harmony can be clearly deduced from the written notes.

Monteverdi's scores amount to a sort of notation shorthand. They didn't need to be more detailed at the time they were written because of accepted performance practices of the day. Each player knew what was expected of him within the limits laid down by the composer, who was almost always the conductor as well. In effect, a score of the period is only a framework, a skeleton that must be fleshed out to be complete. It is *how* this is done that brings credit or discredit to an

Claudio Monteverdi.

edition and means life or death to a piece of music.

One last thought about Monteverdi: It is fascinating to remember that he was a contemporary of Shakespeare. Where the English playwright opened up the drama of the age to unparalleled poetic imagery, a penetrating sense of character and an ability to probe the human mind and heart to remarkable and dark depths, Monteverdi expanded opera's horizons by creating living musical figures together with the forms and procedures that others have cultivated ever since. There were many honors bestowed on Monteverdi during his lifetime, but surely the most telling was the title given him by a group of his colleagues: "L'Oracolo della Musica"—"The Prophet of Music." That says it all. ■

Bernini's set design for Stefano Landi's Sant'Alessio *(1632).*

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

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

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

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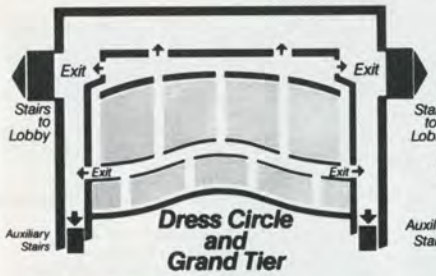

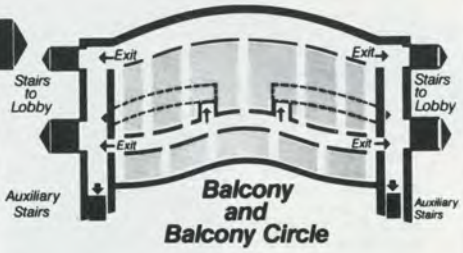

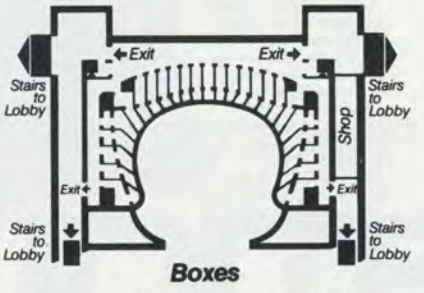

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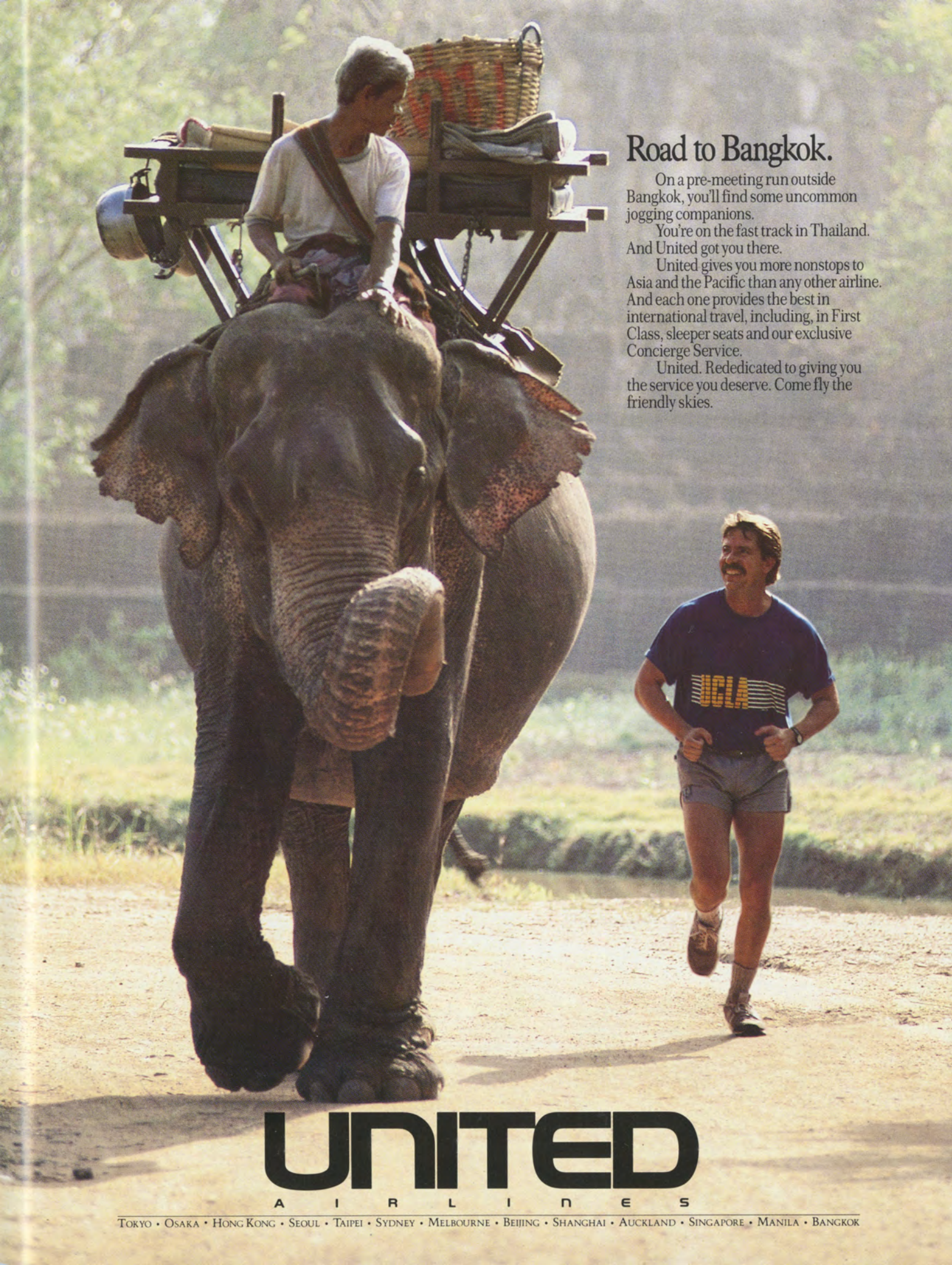

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