

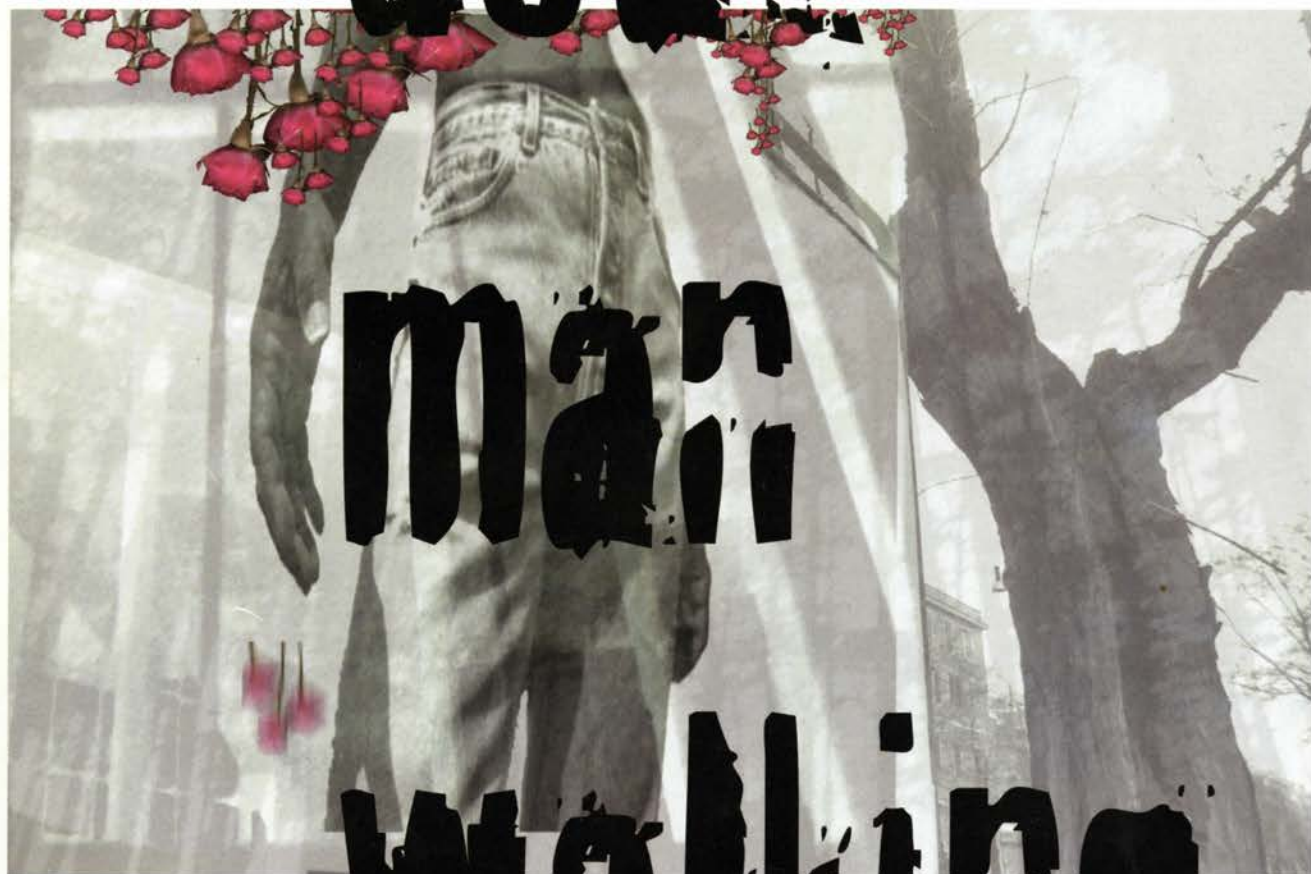
SAN FRANCISCO OPERA

2000-2001 SEASON

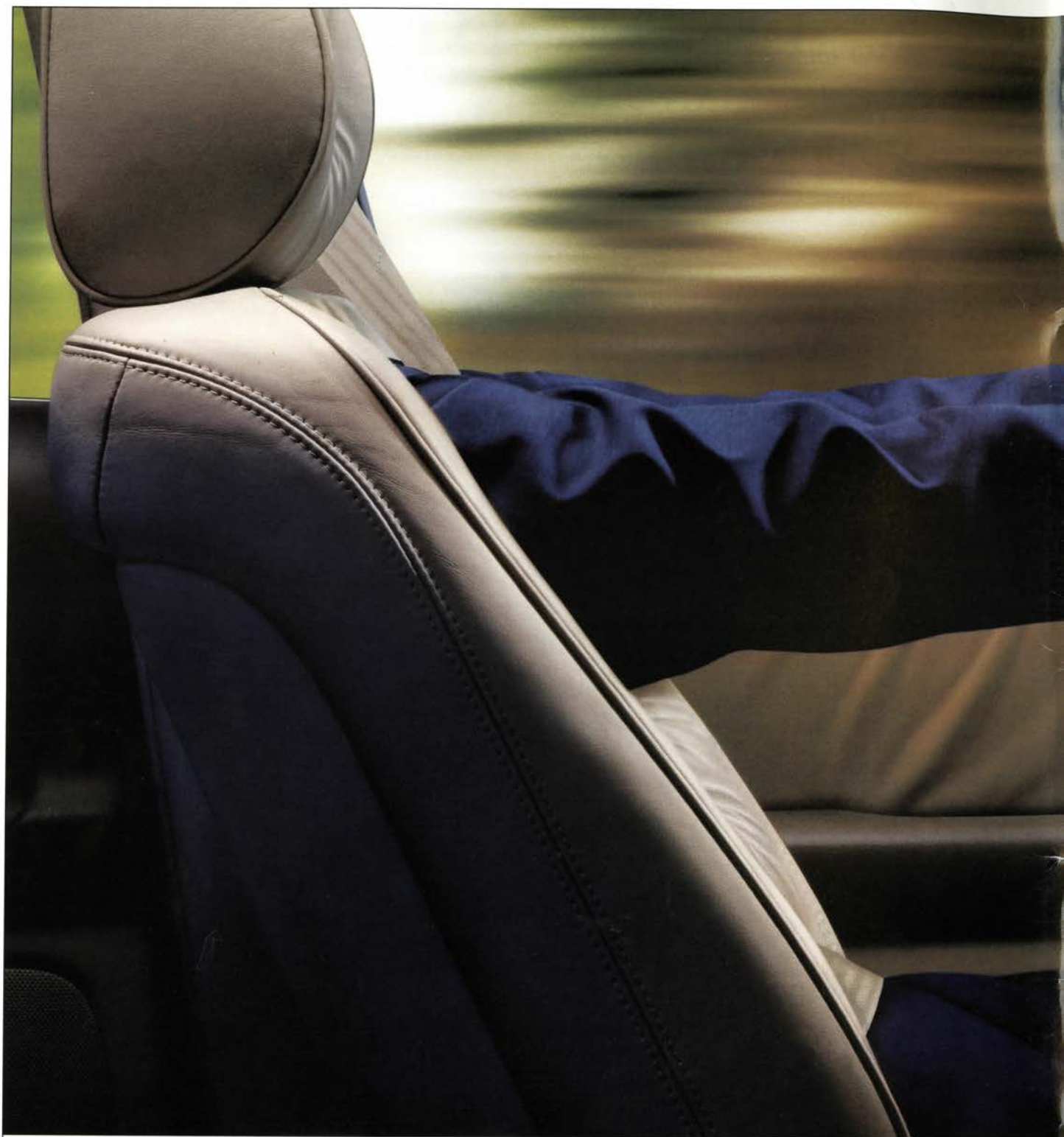
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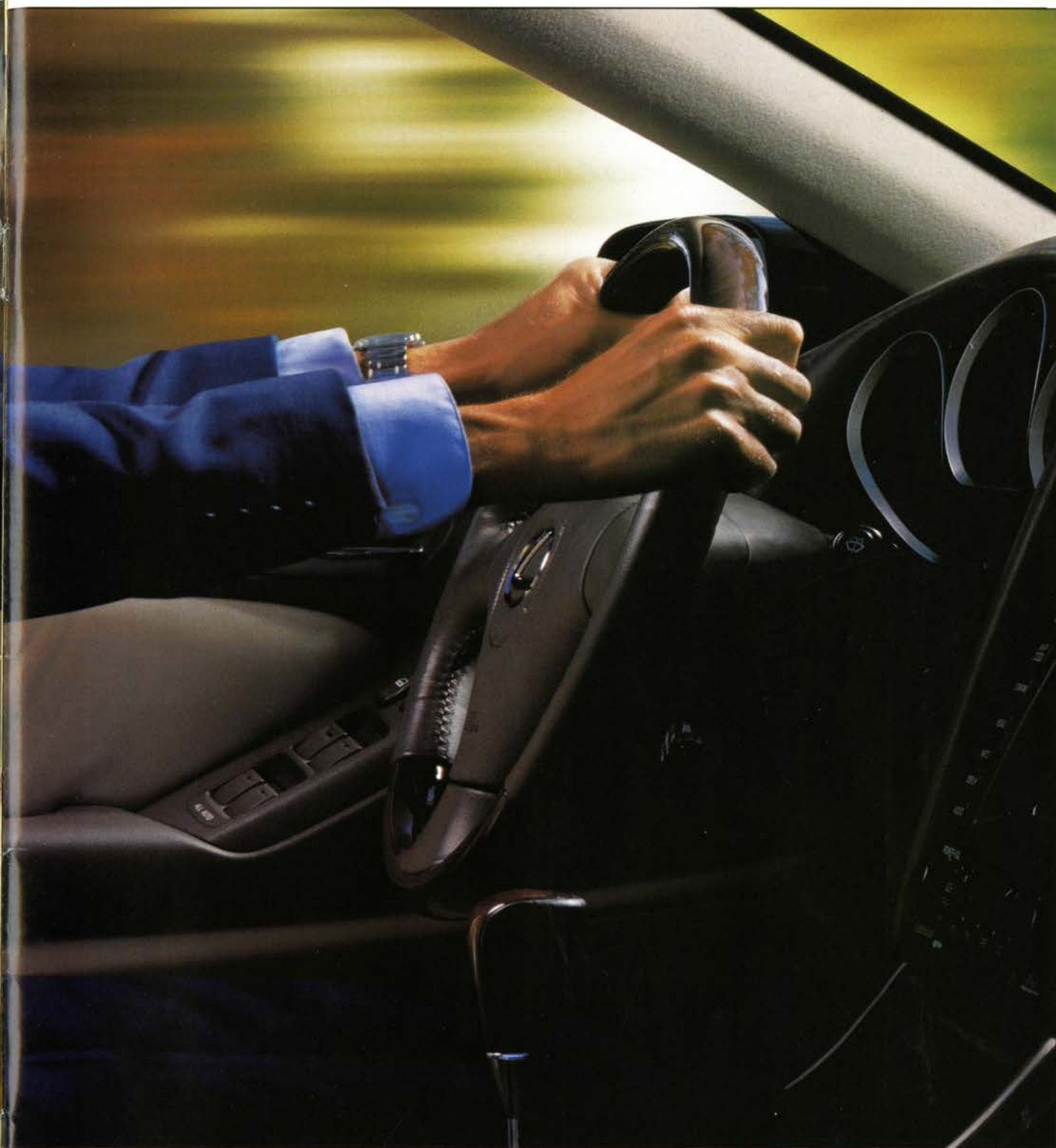


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October 2000

SAN FRANCISCO OPERA MAGAZINE

Dead Man Walking

2000–2001 Season

Vol. 78, No. 4

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Key players in creating the opera *Dead Man Walking* talk about their feelings and observations, experienced while in rehearsal for the world premiere.

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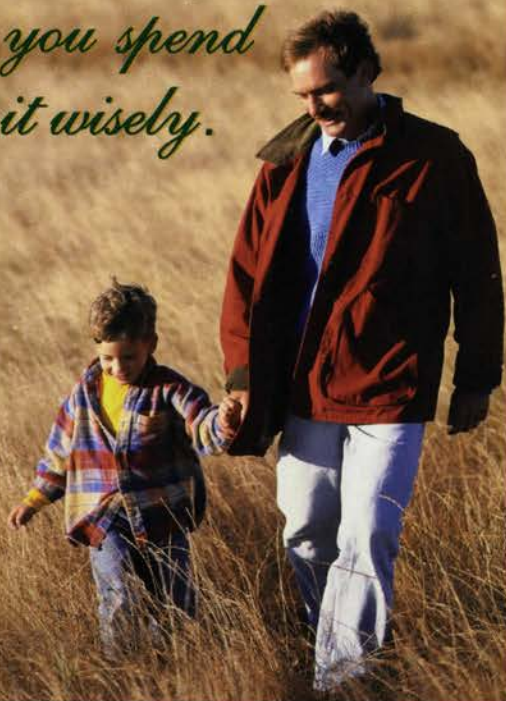
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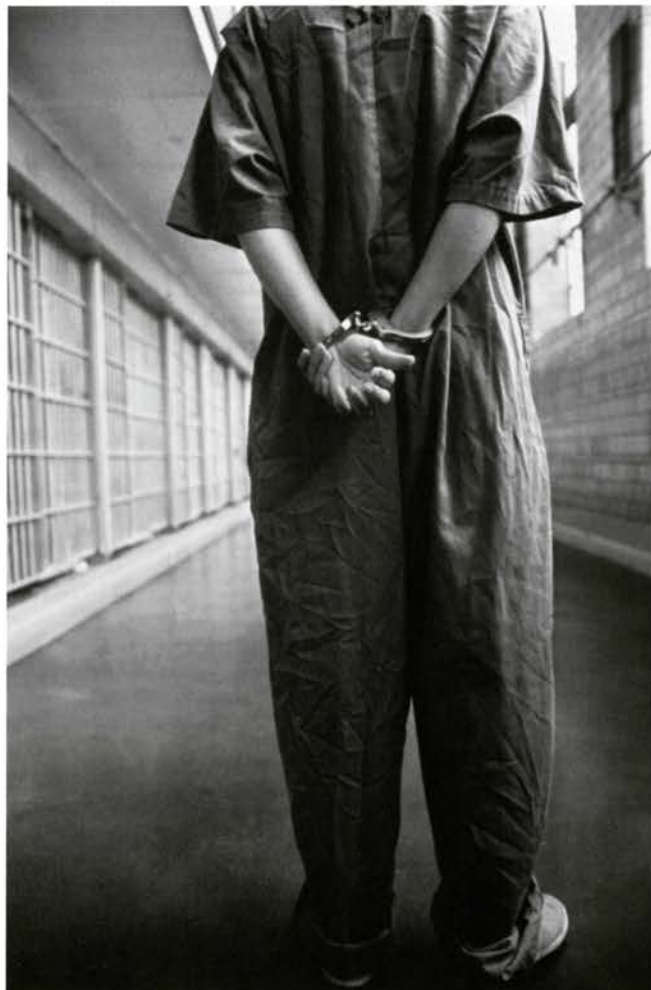
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A MESSAGE FROM THE GENERAL DIRECTOR



SOHL

I am delighted to welcome you to San Francisco Opera's 2000/2001 Season, which runs from September 8, 2000 to July 1, 2001 in the War Memorial Opera House. We've planned a stunning array of masterworks ranging from baroque classics to contemporary works, including a world premiere of a new American opera, three Company premieres and the return of several beloved gems.

The Company's commitment to fostering the growth of the operatic repertoire continues with the world premiere of *Dead Man Walking* – a San Francisco commission from Chase Composer-in-Residence Jake Heggie, with renowned playwright Terrence McNally. First an award-winning book by Sister Helen Prejean then an Academy Award-winning motion picture, this eagerly anticipated production brings together an incomparable creative team and an impressive cast.

Next year also marks the centenary of the passing of one of the greatest of all musical geniuses – Giuseppe Verdi. To commemorate his life and work, San Francisco Opera will offer a sampling of his finest masterpieces with a new production of *Luisa Miller*, as well as exciting stagings of *La Traviata*, *Aida* and *Simon Boccanegra*. Our 78th Season is also highlighted by the Company premieres of Rimsky-Korsakov's *The Tsar's Bride*, Moore's poignant tale from the Old West, *The Ballad of Baby Doe*, which is presented in an all new production, and Handel's *Semele*, as well as revivals of our celebrated productions of Strauss's *Der Rosenkavalier*, Mozart's *Die Zauberflöte* and Donizetti's *L'Elisir d'Amore*.

A host of international conductors, including our own Music Director Donald Runnicles, will lead an illustrious roster of artists, who are joined by eminent directors and designers to create this yearlong celebration of opera. Enjoy!

Lotfi Mansouri
General Director

A MESSAGE FROM THE CHAIRMAN OF THE BOARD AND FROM THE PRESIDENT OF THE SAN FRANCISCO OPERA ASSOCIATION



McCarthy

On behalf of San Francisco Opera Association, we heartily congratulate Lotfi Mansouri in his final year as General Director. Our 2000/2001 Season marks 12 years under his inspired leadership, and it is because of his vision that we are celebrating yet another milestone with the world premiere of *Dead Man Walking*. This commission would not have been possible without the extraordinary and deeply appreciated leadership of Mrs. Paul L. Wattis, as well as funding for the Composer-in-Residence and additional production support provided by The Chase Global Private Bank, The Carlyle Fund, Susan and Dennis Carlyle, co-founders, The Howard Gilman Foundation and the National Endowment for the Arts.

Throughout Lotfi's tenure, it has been his mission to ensure that the vital art of opera is accessible to everyone in our community. Nowhere is this more evident than in his efforts to develop future audiences with massive outreach and to present productions of innovative works. We achieve this through significant support from our year-round sponsors: Grants for the Arts/San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts as well as our season sponsors: Bank of America, American Airlines and Kawai Pianos, provided by San Francisco Pianoworks, Inc.

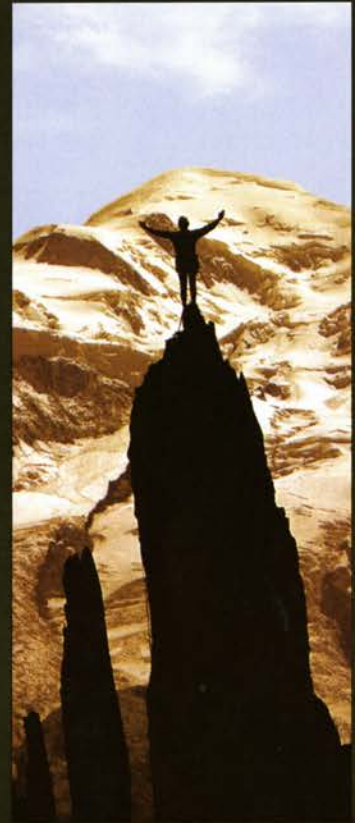
Additionally, we wish to thank this year's production sponsors The Edgar Foster Daniels Foundation (*Luisa Miller*), Fred and Peggy Furth (*The Tsar's Bride*), Jane Bernstein and Bob Ellis (*The Ballad of Baby Doe*), Koret Foundation (for educational activities related to *L'Elisir d'Amore*) and The Bernard Osher Endowment Fund (*Semele* and *Der Rosenkavalier*).

Our thanks also go to San Francisco Opera Guild for partnering with the Opera Center each year to bring opera into 160 schools in Northern California, reaching approximately 30,000 students, and to BRAVO! Club for continuing to cultivate future opera audiences. Indeed, our 78th Season is an exciting time in the Company's history and it is our sincere pleasure to welcome you to San Francisco Opera.

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CONSIDERING DEAD MAN WALKING

BY STEPHANIE SALTER

"God sends you the people that you need." — Sister Helen Prejean



All illustrations for this feature were taken in mid-September in the San Francisco Opera rehearsal facility called Zellerbach Rehearsal Hall. Rehearsing the final scene of *Dead Man Walking*, principals and members of the San Francisco Opera Chorus face the production staff.

On the first day of rehearsals for *Dead Man Walking*, Terrence McNally was asked to address the opera's cast and creative team, all assembled in a tatty, subterranean rehearsal hall known as Zellerbach B. Soft-spoken and unprepossessing (especially for a man who's won four Tony Awards), McNally said he was "not in the habit of quoting myself," but was reminded of a line from his play, *Master Class*.

It comes near the end of the final act when Maria Callas tells a collection of ambitious young opera singers, "The older I get, the less I know, but I am certain that what we do matters. If I didn't believe that —" and she breaks off, silenced by emotion.

McNally said: "I just want to say that Lotfi Mansouri and the San Francisco Opera have given us something that really matters with this, and I'm grateful to be part of it."

That sentiment (or is "belief" a better word?) seems to have permeated the consciousness of every person involved with *Dead Man Walking*. Despite the frustration and anxiety that accompany the mounting of any opera, the customary descents into gallows humor and occasional punchiness that

result from nightmare schedules and fatigue, no one has managed to stray very far or long from the knowledge that the "matter" of this project is about as profound as matter gets.

As mezzo-soprano Frederica von Stade observed: "This has moved beyond everyone's reputation. I've never been a part of anything like this."

Coming from a professional and star of von Stade's experience and caliber, that statement should serve as a warning to anyone who feels compelled to box and label this work before actually seeing and hearing it. This *Dead Man Walking* is not Tim Robbins's Academy Award-winning film set to music. It is not an operatic documentary of Sister Helen Prejean's best-selling book. It is not, despite its most prominent subject matter, a polemic on capital punishment.

"This is about trust and sharing and honesty," said composer Jake Heggie. "We have all found our way through this together. It's a collaboration in the truest sense of the word."

At the center of the collaboration, the heart of the "We," is a Roman Catholic nun who may be the embodiment of trust, sharing and honesty. In 1982, Sister Helen Prejean of the Louisiana order of St. Joseph of Medaille answered a letter from a prisoner on death row in

Angola State Penitentiary. That action, that seemingly isolated and inconsequential choice, turned out to be a kind of spiritual "Big Bang" — for Prejean and for millions of Americans whose lives and values she has influenced.

It was Creation, in the purest, most humanly holy sense of the word, and it continues to draw light and energy the more that it intensifies and expands.

Some of the most recent (and powerful) infusions of such energy and light are:

TERRENCE MCNALLY — librettist

An opera lover since he was a freshman at Columbia University, paying 50 cents for a standing room spot at the old Met, McNally had wanted to write the libretto of a contemporary American opera for years. Winning Tony Awards for penning *Master Class* and *Love! Valour! Compassion!* and for writing the book for the musical adaptation of *Kiss of the Spider Woman* kept postponing his plans.

San Francisco Opera General Director Lotfi Mansouri thought he'd snared McNally to transform Tennessee Williams's *A Streetcar Named Desire* into an opera libretto. But, as Mansouri says, "*Ragtime* (the Broadway musical) got in the way."

Just as Prejean's life-altering choice did not come in melodramatic Old Testa-

All photos by Marty Sobl

ment form but in a simple letter from another human being, McNally's idea to use Prejean's book for an opera libretto came in — literally — the most pedestrian way.

"I was just walking down the street one day and the idea occurred to me," he said. "Really."

Prejean's account of serving as a spiritual adviser to several inmates who were executed at Angola contained every element McNally had come to expect in great opera drama.

"I don't know why it is, but a lot of contemporary opera doesn't seem that big emotionally. It never seems to get out of the recitative as opposed to that level where the emotions are so huge that it's natural for a character to *have* to sing," he said. "The story of *Dead Man Walking* has that kind of emotion. And it is contemporary, it has relevance, it has drama, and it gives us something to talk about."

Like everyone else connected to the production, McNally insists, "I've never felt this was an anti-death penalty or capital punishment opera. Sister Helen's book isn't that kind of story. The book is about her coming to terms with her own capacities as a human being."

Much has been made in many news media previews of the fact that *Dead Man Walking* is not only McNally's first full opera libretto, but also composer Heggie's maiden voyage and stage director Joe Mantello's, too.

"Well??" McNally said, his eyes widening in good-humored defense. "Verdi had to have a first opera, didn't he? And Puccini? There's so much pressure in the arts today, so much focused on the night of October 7 (the *Dead Man* opening) because this is *the* new American opera of the year. Only one new opera a year isn't healthy."

"Caruso did something like 22 world premieres during his career. The year that *La Bohème* was first staged, there were 45 other operas making their debuts. So, the hopes of all Italy weren't riding on *Bohème*; it wasn't *the* new Italian opera."

McNally longs for an opera arts climate in which "all the major houses announce premieres each year." Until that time, he deeply means what he said to the cast on that first day of rehearsal about the circumstances in which they have created this opera.

"Mrs. Wattis is doing a great thing," he said of philanthropist Phyllis Wattis, who contributed \$2 million to help create *Dead Man Walking*. "She only gives money for *new* projects. Lots of people want to give money for another revival, but not for a new work. She and Lotfi have taken an incredible chance. When someone like that gives you an opportunity like this, you don't take it lightly."

SUSAN GRAHAM — Sister Helen Prejean

In the summer of 1998, Graham was in town singing Mahler Lieder with the San

Francisco Symphony. Jake Heggie, whose work the mezzo knew through his celebrated song cycles, asked her to meet with him to hear about an opera he had been commissioned to write for Lotfi Mansouri's "Pacific Visions" new opera program.

"We were in that big coffee shop on Van Ness that has a counter going around the whole place," Graham remembered. "He told me the story of the opera and, by the end of it, I was sitting there in a complete puddle. When he described the scene between Helen and the prisoner's mother, I was moved to the point where I was fearful."

Why fear?

"We touch emotion in our work, yes, but never in such a timely and immediate way. Usually, I portray characters who probably never lived. This story is real, it has impact on the here-and-now. It's scary to go that far emotionally, to risk feeling some very deep feelings. We singers are taught: 'You don't cry; you make the audience cry.' But this opera touches you on such a primitive, emotional level, that to perform it continues to be daunting every day."

"The safety net for me is, as Sister Helen, I get to be the strong one."

About six-feet tall, but with perfect, almost elfin facial features, Graham has gained an international reputation as one of the leading Octavians and Cherubinos of our time. Her *Iphigénie en Tauride* raised the bar for portraying Gluck's tortured Greek heroine. To now set the standard for the role of Sister Helen Prejean is both a challenge and an honor.

"One can learn a lot from portraying a person like Sister Helen," said Graham. "She's just goodness and light, compassion and generosity. She's funny, sassy, sarcastic and she has a great sense of humor. She's angry, she's spunky, not sanctimonious, holier-than-thou or self-righteous. She's just strong and lives in the faith that there is hope. I think we could all learn from that."

Categorizing herself as "pretty much an optimistic type" Graham said she works hard to "maintain a kind of private spirituality and a relationship" to a

higher force. "And that's not always easy with this life on the road." Through Heggie's music and McNally's words, however, she says she has rediscovered the wisdom and truth of the tenets of many basic religions.

"I'm hearing things you say all the time, like 'the truth will set you free,' in a new way," she said. "When Helen sings, 'I will be there for you,' knowing what he (Joe) has to face, or when she tells him, 'God is here,' you understand what that really means."

Like the real Prejean, who sees herself as "a prism" through which God's love is reflected, Graham resonates with her character's role as spiritual medium.

"When she says, 'I love you,' to Joseph, it's God saying 'I love you' through her. She's the conduit, the witness, the vessel through which this guy will find God."

Asked whether it is possible to serve both the dramatic and emotional demands of a story like *Dead Man Walking* and deliver the vocal goods that are fundamental to successful grand opera, Graham seemed to take on the steely posture and set jaw that her Helen adopts when a prison chaplain snaps, "You're way over your head, sister."

"I think that is something a lot of singers of my generation are trying very hard to accomplish. When I sing Octavian or any other role, every syllable that comes out of my mouth is truth. It has to be that way. If I can't find the truth in every utterance of a character, it's going to fall flat."

"I think what makes the most effective and moving performances is not when a soprano sings a beautiful high C, it's when she sings it for a reason."

FREDERICA VON STADE — Mrs.

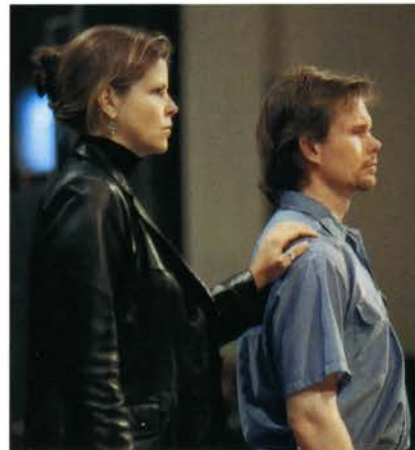
Patrick de Rocher

Known throughout the opera world almost as well for her sunny disposition and un-diva-like demeanor as she is for stellar performing, von Stade wanted to portray the mother of convicted killer Joe de Rocher "waaay before I even heard the music."

Part of that was due to the celebrated



John Packard and Susan Graham during a rehearsal break, and midway through the rehearsal for the final scene.





While the cast was having staging rehearsals upstairs, the San Francisco Opera Orchestra was reading through the *Dead Man Walking* score downstairs, led by conductor Patrick Summers (inset). Sitting on the side was a very attentive composer, Jake Heggie (right).



mezzo's rock-solid faith in Jake Heggie. One of his first and most ardent supporters, von Stade never doubted that Heggie would compose music worthy of her, the other principal singers and Helen Prejean's story. But she was also drawn to the pathos inherent in the character of Mrs. de Rocher.

"This woman has not one but two boys in prison, one of whom is going to be executed for murder. So, she must have been just out-to-lunch for some reason while they were growing up, probably struggling to keep everything in her life together against terrible odds," she said.

"I'm glad to say this isn't my story — I'm not poor, and, thankfully, my kids are OK — but it could be me. Maybe it's where I am in my life, because I think you become more aware as you get older of other people's struggles and pain. You see the connections between them and you, the similarities; you're not so quick to judge. I know this mother's story is not mine, but I feel like I'm playing myself."

Which just might explain why, when the cast of *Dead Man Walking* sat in a circle last month and simply read their parts, several people in the room were moved to tears by von Stade's interpretation.

Was it a demonstration of her legendary acting abilities or was she truly feeling as much as her voice conveyed?

"Oh, yes! My reaction was a real one. Jake and Terrence have written a very powerful piece. We can't do what we did that day (during the reading) with a whole lot of the scores we've all done. This is an unusual, different entity. That's why the preparation for it has been different from anything else I've done. It's a real story, a tangible drama. It has a time-

frame that is familiar to all of us and a subject that's current in everyone's mind. There's reality to draw from."

One element of that reality is Mrs. de Rocher's terror at speaking during her son's pardon board hearing, begging for mercy from a panel of bureaucratic men she has never met.

"I know a lot of people who would rather die than speak in front of a group under any circumstances," said von Stade. "Then, there is that total lack of control she has in bargaining with strangers. I have had enough experience with the court system to know what that feels like, to not have control over the most important things in my life. I've been there, and it makes you want to go after every person in the room."

Unlike most of the members of the *Dead Man* cast and production team, von Stade did not get her consciousness raised about capital punishment by getting to know Helen Prejean and reading her book. A lifelong, practicing Roman Catholic, she has been an opponent of the death penalty for decades.

"I think we do our best, but it's beyond our human capacity to judge one another in matters so grave as this. I don't think we are capable of making a decent judgment," she said. "And, now, as we've begun to see how inequitably the judicial system hands out sentences, the death penalty makes even less sense. What does it do to the people who do the killing for the state?"

Already convinced of the artistic value of *Dead Man Walking*, von Stade is excited about the opera's potential as a catalyst for serious thought and debate.

"It takes courageous people to go out

and fight for something like this, people like Sister Helen who just buck the system all the time," she said. "The fact that this subject has been chosen for a film and now an opera is wonderful. It will get her message out there. And getting the message out is what will help all of us see the truth."

JOE MANTELLO — stage director

Clad in jeans, sneakers and a gray hooded sweatshirt, the famous Broadway actor-turned-director looked and moved as though he was this-close to bursting into "The Jets' Song" from *West Side Story*. Instead, Joe Mantello bent down on one knee and focused intently on Susan Graham in her stripped-down, Sister Helen stage automobile for Act I, Scene 2 of *Dead Man Walking*.

"IS she afraid of this journey to her Christ?" the mezzo soprano asked, repeating a line she had just sung.

"I think it's more like you're on the verge of something totally foreign," he answered. "It's like you're about to take your first step onto the moon."

Such a simile could accurately describe Mantello's task as director of San Francisco Opera's *Dead Man Walking*. Highly respected in the New York theater world — he won a Tony nomination for his portrayal of Louis in *Angels in America* and has directed the works of several major contemporary playwrights like Terrence McNally and Neil LaBute — Mantello is an embryo when it comes to opera.

Yet, so strong is his professional reputation, and so fiercely was he championed by McNally, SFO General Director Lotfi Mansouri didn't hesitate to put him in charge of this multi-million-dollar world premiere.

Besides, Mantello's modus operandi is perfect for the operatic art form (and mightily welcomed by singers who are asked to execute all manner of stunts these days): economic staging and an adherence to the essence of a story or character.

"I don't feel as much like a fish out of water as I thought I might," he said, a couple of weeks into rehearsal. "I think the vocabulary may be slightly different, but story telling is story telling. If we're all in the service of telling the story, if our goal is the same, then we're going to be OK. What I'm doing in this produc-



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A prominent prop in the staging of *Dead Man Walking* is a 1967 Camaro. This particular vehicle was located during an intensive session of web surfing by our Master of Properties, Lori Harrison.

tion is what I do in the theater. I'm just watching to see in each scene and aria: Is the story clear? Is the dynamic clear? Is there an event?"

As background for the cast, Mantello took two hours of one rehearsal to show "The Farm," a documentary on Angola State Prison. Nominated for an Academy Award, the film is so searing, several singers — men and women — wept.

Immediately afterwards, though, Mantello pointed to a stack of xeroxed articles and encouraged the singers and production staff to read first-person accounts of heinous crimes from the victims' perspective.

"I urge you to look at the other side," he said. "This is an extremely complicated issue. And we're *not* doing a documentary."

Later he expanded on the theme:

"I don't think there are easy answers to capital punishment, not when you actually get down to specifics and you don't talk about it in the abstract. This is an opera that begins with a murder and ends with an execution. What's the difference? Where are you in the middle of it? Why is one one thing and the other another? Is it just a word difference?"

"I think that's the struggle for everybody in this opera. For the opera to work, hopefully the same kind of struggle will occur in the audience. Their alliances will constantly be shifting."

Such deep searching and dramatic tension is the only kind of theater Mantello cares to participate in.

"This is about somebody who's struggling with big questions. The struggle is what makes Helen human and interesting. If she has all the answers, what am I sitting there watching it for?" he said.

Not surprising, Mantello's aversion to the easy way is at the core of his leap from the theater stage to the stage of a major opera house.

"Last year I made a conscious decision to actively pursue only things that terrify me," he said. "There had started to be a sameness in what I was doing. I found

myself in a project thinking, 'Oh, I already solved that problem before' — and I was getting away with it. But you know, if you go to the well so many times, it's going to dry up. I wanted to get better, not stay the same. That's one of the big reasons — besides the story — I was interested in doing this: the whole idea was utterly daunting to me."

JOHN PACKARD — *Joseph de Rocher*

Pretty much to a person, everyone in the cast and crew of *Dead Man Walking* agrees: baritone John Packard probably has the hardest job of anyone in the production. In the gut-wrenching opening scene, we see him rape a teenage girl, shoot her boyfriend, then stab the girl 37 times. After that, he has but four scenes in which to give us one good reason not to want to obliterate him from the face of the earth, let alone to find him worthy of forgiveness and love.

Not inconsequentially, he has to do all of this while singing some beautiful and some darkly violent operatic music.

"When I began this role, I would only speak of 'him' when I talked about Joseph. I wouldn't say 'me,'" said Packard a few weeks before opening night. "I've tried to keep a safe distance from him, but I have a feeling that, by the time of the performance, I won't be able to do that. Joe (Mantello) told me, 'You can't be afraid to go to that dark place in yourself,' to inhabit it. He did that in *Angels in America* and won a Tony nomination."

Packard won the part of de Rocher from among 50 baritones who auditioned nationwide. As Mansouri tells it, "As soon as he walked on stage, I thought, 'Oh, God, I hope he can sing.' He just had that look of menace and vulnerability that we all wanted in Joseph. When he opened his mouth, yes! He has a beautiful voice."

"I guess I do have that look," Packard said. "When Sister Helen was speaking in (his hometown) Philadelphia, I went to meet her. I found out later that she

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Photo Credits: Annie Oakley, from *Annie Oakley* by Shirl Kasper. Edmund Fitzgerald from *Gales of November* by Robert J. Hemming. Gear photograph by Bob Heine Photography.



(L. to r.) Jay Hunter Morris, Robert Orth, Katia Escalera, Nicolle Folland and Gary Rideout during a reading of the opera's final scene (left). Facing them, three members of the production team: Roy Rallo, Brad Dalton, director Joe Mantello and prompter Sara Jobin.

thought I was an ex-convict."

If Packard was trying to keep his emotional distance from someone like Joe, he didn't balk at getting up-close and personal with a convicted killer's world. "Method acting is not good with a role like this. What am I supposed to do? Go out and rape and murder someone to see what it feels like?" he said.

Instead, accompanied by a documentary TV crew from San Francisco's public broadcasting affiliate, KQED, Packard traveled to Louisiana to get an inside look at Angola prison.

Bound on three sides by the Mississippi River, Angola sprawls over 18,000 acres. It is home to some 5,000 inmates, 85 percent of whom will die within its walls, either from old age or state-sanctioned execution.

Although he was not allowed to speak with any of the inmates on death row, Packard was given unprecedented access to Camp F, the building to which prisoners are transferred on their last day and in which they are killed.

"It's a 10-minute drive from the main prison to Camp F," he recalled. "I rode in a car with shackles on my feet and hands. The cell is about 6-by-9 with a bunk, a metal toilet without a seat, a sheet of polished stainless steel for a mirror and a phone right outside the bars, just in case."

The walk to the actual death chamber, said Packard, "is so short it's shocking. Then you turn the corner and you're in this brilliant white room. Everything is so brilliant. And there's just the execution table. It knocked the breath out of me."

Although Packard's hosts offered to strap him to the table, "I said that, out of respect for the dead, I'd not do that."

Considerably more educated now about lethal injection than he was a year ago, the young baritone minces no words:

"The process takes about 15 to 17 minutes. The first drug that goes through the IV is an antihistamine that essentially implodes your lungs. A muscle relaxant

renders you incapable of moving. The final drug stops your heart. The last thing to go is the brain, your awareness. I think the only thing humane about it is it's easier on the people watching it."

PATRICK SUMMERS — conductor

"Every time I hear someone talk about how opera should stick to the proven standards, I say: If you like veal parmigiana, do you have it every night? Mr. Puccini only wrote 12 operas and only five the public wants to see. Do we do those same five every year? What does that say about who we are as a people in the year 2000?"

In other words, no one had to talk Patrick Summers into trying something new like Jake Heggie's *Dead Man Walking*.

"I have a wide appetite for music. It takes an enormous menu to satisfy it," said Summers, who serves as the music director of Houston Grand Opera and Principal Guest Conductor of San Francisco Opera. "In modern music, sometimes you find a composer who has a very simple, unique, direct voice, and that's what I find with Jake."

"His music has incredible emotional impact on the first hearing, and it is tuneful and very operatic. There is such an honesty there; he never writes to fulfill expectations. He cannot write other than as himself."

By Heggie's account, Summers was "the first person to sit down and listen to my music. It was in 1994 and I was working in the opera's public relations department. Patrick took the time to listen, and he said, 'Jake, this is real. You write real music.' I feel so safe and secure with him conducting this opera."

For his part, Summers rather likes having the composer sitting next to him during rehearsals.

"I've been involved in *Dead Man Walking* since its commission. I was present when Jake got the first themes for the score," he said. "When the composer is next to you, you don't have that guessing game about his intent. You know what the inspiration

was of the text. I can't tell you how often I wished I could lean over (during SFO's production of *Otello*) and ask Mr. Rossini, 'Just what were you thinking here?'"

A fan of film — "It is one of the fine arts in this country" — Summers nevertheless cautions people against comparing Tim Robbins's "Dead Man" with the Heggie-McNally creation.

"We are at the opposite end of the scale from film," he said. "We are not realistic. If we try to be, we're not honest to our art. What opera does is go underneath and all around the emotion. I urge people to come at this with a different set of ears and expectations than they usually do."

LOTFI MANSOURI — general director

With *Dead Man Walking*, Mansouri has realized perhaps the ultimate of his "Pacific Visions" creative dreams. The librettist he's been after for years delivered the book, an award-winning stage director shaped the production, an established young American composer wrote the score, accomplished singers portray the characters, and the subject matter is as meaty as the Chicago stockyards.

Told that Terrence McNally had sung his praises for giving first-cabin treatment to *Dead Man* — "instead of telling us we could do it, but with a piano, bass and kazoo" — Mansouri shrugged.

"You *have* to. I mean, either you're going to do a project or you aren't. If you really believe in something, you have to give it every chance. I really believe in this."

And Mansouri's conviction is highly infectious. Philanthropist Phyllis Wattis, who has donated millions of dollars to new operas and productions during Mansouri's 14-year reign, is the major angel behind *Dead Man Walking* — a fact that is a testament to Mansouri's persuasive abilities.

"I sent her the book and film, and she finally called me and said, 'Lotfi, I've got a big problem with this. I'm in favor of capital punishment.' I told her that was not a problem, that our job was not to

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Three more images from the various corners of the Zellerbach rehearsal facility: (below) Assistant stage director Brad Dalton, composer Jake Heggie and director Joe Mantello; (left) Jim Croom and Nicolle Folland; John Packard and Jay Hunter Morris (right).



take a political position, but to present the issue. And that is what we have done. This opera is about redemption through love, and taking responsibility for our own actions."

Asked if he is at all invested in what the professional critics — known to be cool toward new operas in general — ultimately think of *Dead Man Walking*, Mansouri smiled. "You know me," he said. "I don't work for critics. I work for the audience."

JAKE HEGGIE — composer

"When composing is at its best, I feel like I've stepped into this field, this vibration, where the music takes on a line, an inevitability; it just has to go the way it does," said Heggie. "When you get in a collaboration as we have with this opera, everyone else starts to feel that same vibration. And that is the magic of theater, with everyone in the same place. If the audience feels it, too, it is just overwhelming."

From the real-life woman behind *Dead Man Walking* to the librettist, stage director, conductor, general director, major financial backer and the singers who will translate his first, full-length opera "vibration" into a performance, Heggie continually marvels at his good fortune.

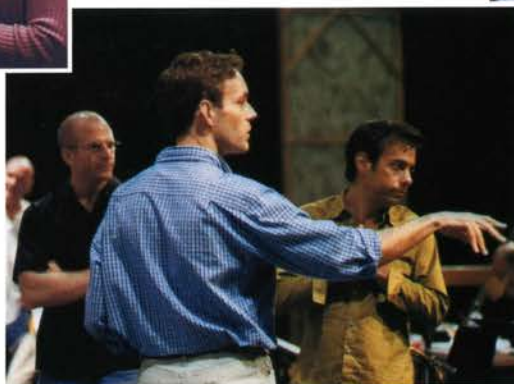
"There has just been this enormous trust from everyone involved," he said. "And that trust has been incredibly liberating."

Not yet 40 and already celebrated for his soulful song cycles, Heggie said that writing the score for *Dead Man* was "a joy from beginning to end."

"Terrence (McNally) was so generous throughout the project. He told me, 'All I hope is that whatever I write inspires music. If it doesn't, write your own words.' I got to know the characters musically through talking about them with Terrence. Once I found out their 'language,' what they felt — not what I'd feel if I were them — I wrote the entire piece chronologically."

Like stage director Joe Mantello, who is known for his lean, economical hand, Heggie is drawn to the clean compositions of Bach, Mozart, Debussy and Britten.

"There are a couple of things I really love in opera: ensembles, where the interaction of the characters is key to the story, and motifs, something weaving through



as texture," he said. "With those in mind, I tried to be very, very economical in the way I wrote *Dead Man Walking*."

A man who Frederica von Stade says "simply comes from kindness," Heggie is still awed by the kindness — and commitment, energy and courage — of the Catholic nun on whose story his opera is based.

"Sister Helen. This is a woman who knows what she's about," he said. "There's this fire of burning truth in her and she just has to share it. I can't think of anyone else in history, who was alive — in the prime of her life — and accomplished what she is accomplishing."

"What Helen represents is the spirit of forgiveness, and that is the hardest thing we humans are asked to do: forgive. But it is what all the great religious figures have said we must. That's why there's this amazing power to her words, because she is all about that eternal message of forgiveness."

HELEN PREJEAN — nun, author, inspiration

Unlike the Academy Award-winning film that was based on her book about ministering to death row prisoners, *Dead Man Walking*, the opera, has largely come together with little hands-on guidance from the phenomenally busy Prejean. Characteristically, the sister of St. Joseph of Medaille, is not remotely worried.

"This is one little savvy person and a savvy community of sisters," Prejean said during a telephone interview from Vermont where she was speaking about her life's work. "I would never have trusted anybody who had any other agenda but to present this issue truthfully and honestly. After I talked with Jake and Lotfi and Terrence, I knew they got it. I knew I could relax and trust these guys."

A far-cry from the stereotypical naïve and pious Catholic nun, Prejean is what they call in the South "a real pistol." Any notion that the death row work of spiritual advisers is some sort of one-way martyr trip makes her snort.

"It's not like we go to this poor bastard and pour love on him," she said. "We receive, too. The gift is to realize that everybody has something to give. In prison, the gift of your presence is all you've got to give each other."

As a consultant to Tim Robbins and Susan Sarandon during the making of their film, Prejean was along for a line-by-line ride. Not so with McNally's libretto. But, other than chiding him for a few pre-Vatican II characteristics — "Every time they had me praying, it was these stock Catholic prayers like 'Hail Mary'" — she has pronounced McNally's book "a beautiful distillation" of her story and message.

Heggie's music, she said, miraculously translates the complex set of emotions she experienced while serving as a spiritual adviser to five men who were executed at Angola. When she first heard him play the opera (at Frederica von Stade's home in Alameda), tears welled up in her eyes, and she asked Heggie, "How did you know?"

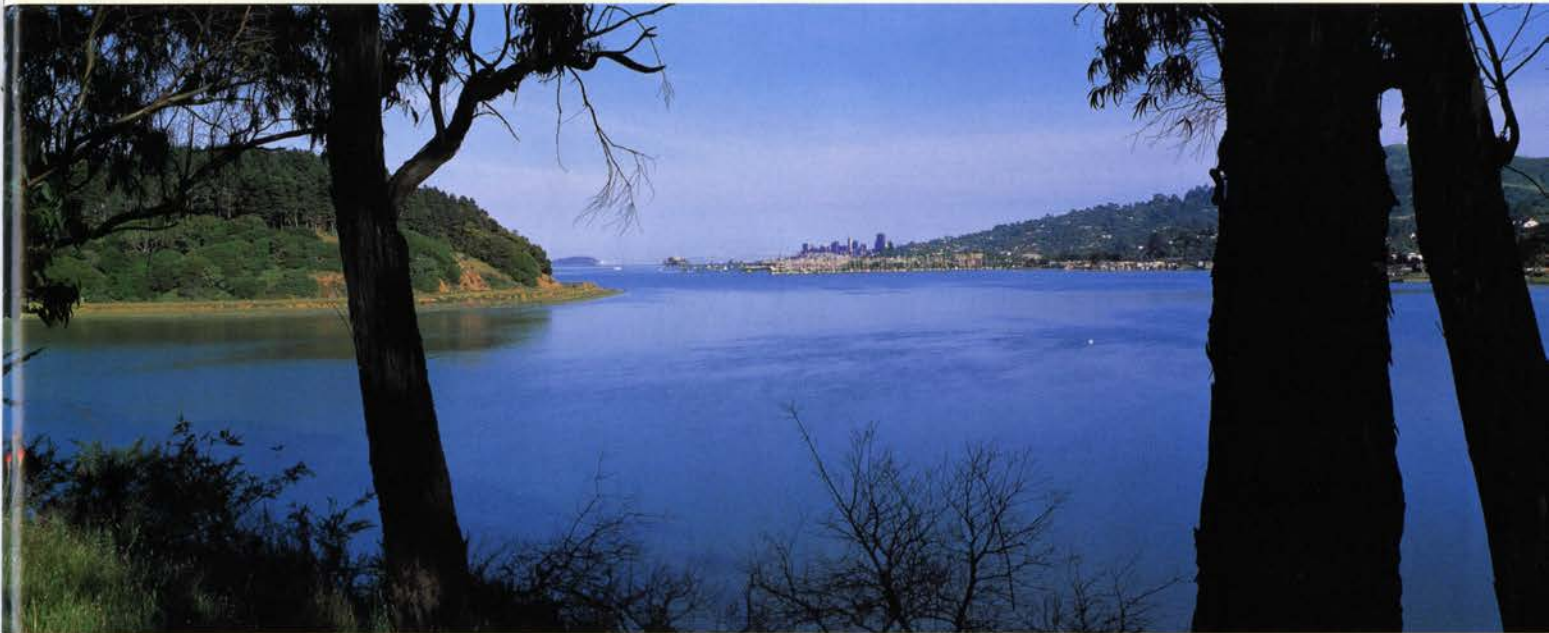
Like Heggie, McNally, Mansouri and Mantello, Prejean wants nothing to do with sermons from the stage.

"Preaching insults an audience's intelligence. It says, 'Let me tell you what you ought to think.' You've got to trust them to make their own journey," she said.

"Basically, all I have ever done is tell what happened to me. I was a witness to something that most people never get that close to. Through telling my story, I'm going to get them there so they can decide for themselves. When you do that, you're not the reality, but you're a sort of piece of glass that the light of reality shines through. And people can come through you to reach the reality." □

Stephanie Salter is an opinion columnist for the San Francisco Examiner and a long-time supernumerary for the San Francisco Opera.

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Dead Man Walking

(in English)

Opera in two acts by JAKE HEGGIE
Libretto by TERRENCE McNALLY
Based on the book by Sister Helen Prejean, CSJ
Commissioned by San Francisco Opera

The commission is provided, in part, by The Carlyle Fund, Susan and Dennis Carlyle, co-founders.
Libretto developed with the assistance of The Howard Gilman Foundation.
Additional commission and production support provided by the National Endowment for the Arts.

Conductor

Patrick Summers

Production

Joe Mantello*

Set Designer

Michael Yeargan

Costume Designer

Sam Fleming*

Lighting Designer

Jennifer Tipton

Sound Designer

Roger Gans

Assistant Set Designer

Adam Stockhausen*

Chorus Director

Ian Robertson

Musical Preparation

Bryndon Hassman

Adelle Eslinger

John Churchwell

Ernest Fredric Knell

Sara Jobin

Prompter

Sara Jobin

Assistant Stage Directors

Brad Dalton

Roy Rallo

Stage Manager

Jerry Sherk

Fight Coordinator

Kimberly Basso*

CAST

(in order of appearance)

<i>Young Man</i>	Sean San Jose*
<i>Young Woman</i>	Dawn Walters*
<i>Joseph de Rocher</i>	John Packard*
	Teddy Tahu Rhodes** (10/10, 19)
<i>Anthony de Rocher, Joseph's brother</i>	David Tenenbaum*
<i>Sister Helen Prejean</i>	Susan Graham
	Kristine Jepson (10/10, 19)
	Theresa Hamm-Smith*
<i>Sister Rose</i>	Rachelle Perry
<i>A mother</i>	Sally Mouzon
<i>Sister Lillianne</i>	Virginia Pluth
<i>Sister Catherine</i>	Jeremy Singletary
<i>Jimmy Charlton</i>	Donita Volkswijn†
<i>Mrs. Charlton</i>	David Okerlund
<i>A motor cop</i>	Jay Hunter Morris
<i>Father Grenville, the prison chaplain</i>	John Ames†
<i>George Benton, the prison warden</i>	David Okerlund
<i>First prison guard</i>	Philip Horst†
<i>Second prison guard</i>	Richard Walker
<i>First inmate</i>	Daniel Harper
<i>Second inmate</i>	David Kekuewa
<i>Third inmate</i>	Frederick Winthrop
<i>Fourth inmate</i>	Frederick Matthews
<i>Fifth inmate</i>	Jim Croom
<i>A paralegal</i>	Frederica von Stade
<i>Mrs. Patrick de Rocher, Joseph's mother</i>	Eli Borggraefe*
<i>Her 19-year-old son</i>	Mario Sawaya
<i>Her 14-year-old son</i>	Robert Orth
<i>Owen Hart, father of the murdered girl</i>	Nicolle Foland
<i>Kitty Hart, mother of the murdered girl</i>	Catherine Cook
<i>Jade Boucher, mother of the murdered boy</i>	Gary Rideout
<i>Howard Boucher, father of the murdered boy</i>	

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*Produced and arranged by Brian Culbertson**
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Tollak Ollestad — *harmonica*
Michael Thompson — *acoustic and electric guitars*
Larry Kimpel — *bass*
Todd Sucherman — *drums and percussion*
Recorded at Megatrax by Eddie King, North Hollywood, CA
Mixed by Craig Bauer at Hinge, Chicago, IL

"A Kiss in the Dark"

Music by Jake Heggie (BMI)
*Performed by Dave Koz**, soprano and alto saxophones*
Produced by Brian Culbertson and Dave Koz
Keyboards and arrangement: Brian Culbertson
Recorded at BCM by Doug Rider and Brian Culbertson
Mixed by Craig Bauer at Hinge, Chicago, IL

*Brian Culbertson appears courtesy of Atlantic Records

**Dave Koz appears courtesy of Capitol Records

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Courtney Tydus

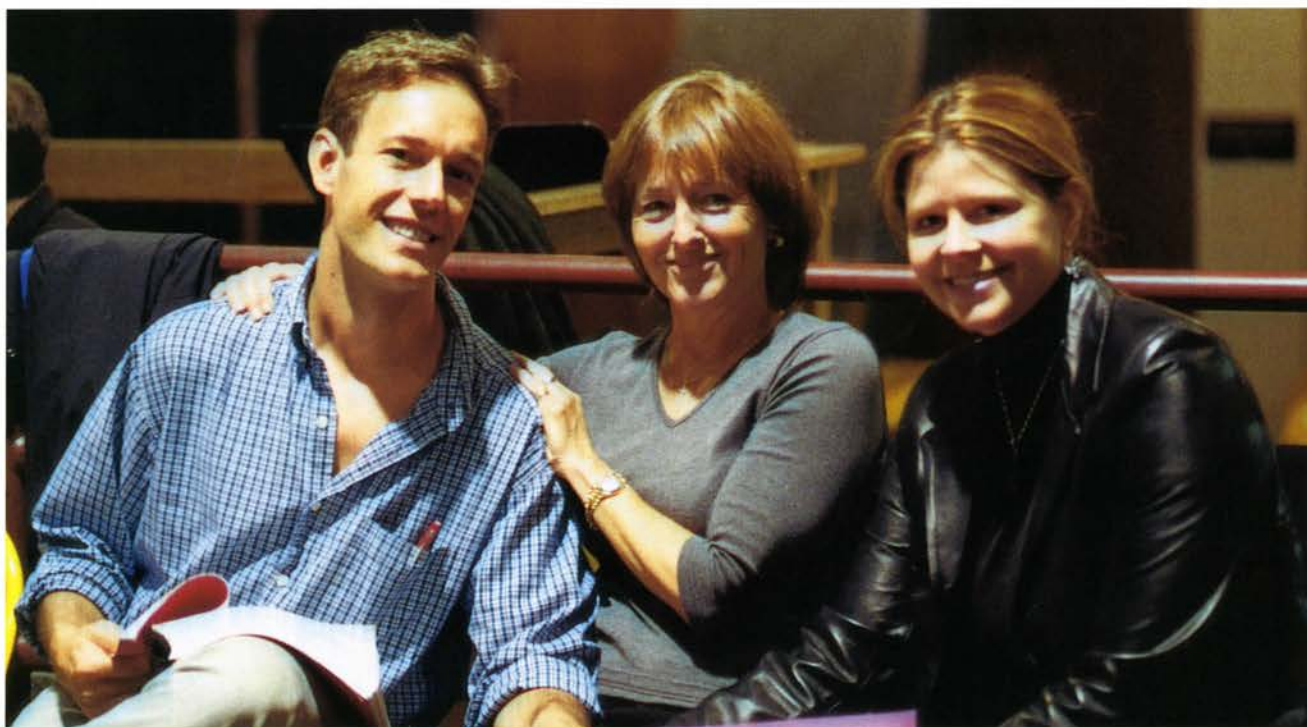
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A rare sunny moment during the Dead Man Walking rehearsal: (L. to r.) Jake Heggie, Frederica von Stade and Susan Graham.

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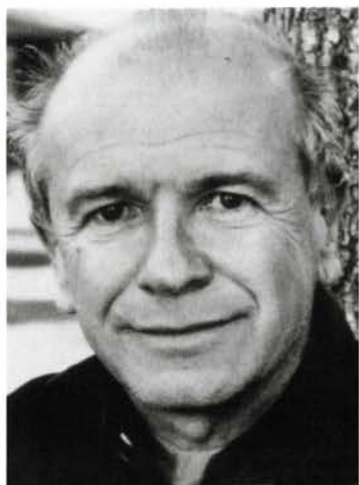
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PROFILES



The music of **JAKE HEGGIE** is being performed internationally and recorded by such noted singers as sopranos Renée Fleming, Sylvia McNair, Dawn Upshaw and Carol Vaness; mezzo-sopranos Frederica von Stade, Susan Graham and Jennifer Larmore; countertenor Brian Asawa; and baritone Thomas Hampson. He also accompanies many of these artists in recitals, as well as on his latest recording of songs entitled *The Faces of Love* released on RCA Red Seal. A winner in the 1995 Schirmer National Art Song Competition, G. Schirmer published 50 of his songs in three volumes last year. The composer of over 130 songs as well as solo instrumental, chamber, choral and orchestral works, Heggie has received commissions from New York's Eos Orchestra, the Louisville Orchestra, Chanticleer, the Choral Arts Society of Philadelphia, New York's Evolutions in Song series, Music Accord, Santa Barbara's Camerata Pacifica, San Francisco Performances, the S.F. Girls Chorus, New Century Chamber Orchestra, numerous vocalists and the Houston Grand Opera, which recently commissioned him to compose his next full-length opera for a future season. He was recently honored with concerts devoted to his music at Lincoln Center's Alice Tully Hall and San Francisco's Herbst Theatre. Heggie's closest collaborator is the American mezzo Frederica von Stade, with whom he has created three large-scale song cycles, two major works for chorus and soloist, plus orchestral songs. He recently completed a new piece for the mezzo to sing with Chanticleer, text by Armistead Maupin, entitled "Anna Madrigal Remembers." As San Francisco Opera's first Chase Composer in Residence (appointed in January of 1998), Heggie composed *Dead Man Walking*, his first opera, which is already scheduled for a staging by Opera Pacific next year. The 39-year-old Heggie began studying composition privately at age 16 with the late Ernst Bacon. His piano studies took him to Paris and finally to UCLA, where he studied with his most important and influential teacher, the late Johana Harris. The American artist makes his home in San Francisco.



Considered one of the major figures in contemporary American theater, playwright/librettist **TERRENCE McNALLY's** successes include *Bad Habits*, which won an Obie Award; *The Ritz*, which was later made into a movie; *Frankie and Johnny in the Clair de Lune*, which was also adapted for film; *Lips Together, Teeth Apart*; *It's Only a Play*; *A Perfect Ganesb*; *The Lisbon Traviata*; *Corpus Christi*; and the book for the musical *The Rink*. In recent years he has collected four Tony Awards for his work on Broadway: Best Book of a Musical (1993) — *Kiss of the Spider Woman*; Best Play (1995) — *Love! Valour! Compassion!*, later adapted by McNally into a film directed by Joe Mantello; Best Play (1996) — *Master Class*; and Best Book of a Musical (1998) — *Ragtime*. He has written a number of TV scripts (including "Andre's Mother" for which he won an Emmy Award), and last season wrote his first opera libretto (*The Food of Love* with music by Robert Beaser) as part of the triptych *Central Park*, produced by New York City Opera and televised on PBS. He has also written the books for two Broadway-bound musicals — *The Full Monty* and *The Visit*. Terrence McNally has received two Guggenheim Fellowships, a Rockefeller Grant, a Lucille Lortel Award, and a citation from the American Academy of Arts and Letters. A member of the Dramatists Guild Council since 1970, he has been its vice-president since 1981.



HELEN PREJEAN was born and brought up in Baton Rouge, and has lived and worked in Louisiana all her life. She joined the Sisters of St. Joseph of Medaille in 1957 and has long been involved in community work among the indigent. Involvement with poor inner-city residents in the St. Thomas Housing Projects in New Orleans in 1981 led her to prison ministry where she counseled death row inmates in the Louisiana State Penitentiary, a ministry she continues today. She has accompanied five men to execution and witnessed their deaths. She also works with murder victims' families and founded "Survive," a victims' advocacy group in New Orleans. Sister Helen is the author of *Dead Man Walking: An Eyewitness Account of the Death Penalty in the U.S.*, which was nominated for a Pulitzer Prize. She was nominated for the Nobel Peace Prize in 1998 and again in 1999. She has received many awards, including the Laetare Medal from Notre Dame and the Champion of Liberty Award from the Southern Christian Leadership Conference. Sister Helen has received 20 honorary degrees, including ones from Georgetown University, Amherst, the University of Glasgow and the University of San Francisco. She is honorary chairperson of Hands Off Cain, an international group based in Rome working for the abolition of the death penalty, a member of Amnesty International and the U.S. National Coalition to Abolish the Death Penalty, where she served as a board member for 10 years.

KUWAKO TAKAHASHI WAS A SUCCESSFUL AUTHOR FOR MANY YEARS.



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ARTIST PROFILES



One of the most sought-after singers of the day, mezzo-soprano **SUSAN GRAHAM** is a regular guest on the world's leading opera, concert and recital stages, in addition to having a growing list of recordings. A participant in the 1987 Merola Opera Program, she made her 1990 San Francisco Opera debut as Minerva in *Il Ritorno d'Ulisse in Patria* and returned here in 1993 to portray Annus in *La Clemenza di Tito*. A frequent guest at the Metropolitan Opera since her 1991 debut, the artist most recently performed there

in the world premiere of John Harbison's *The Great Gatsby* (Jordan Baker), *Le Nozze di Figaro* (Cherubino) and *Der Rosenkavalier* (Octavian). Other recent appearances include *La Damnation de Faust* with Seiji Ozawa at the Saito Kinen Festival; *Ariadne auf Naxos* (the Composer) with Munich's Bavarian State Opera; *Der Rosenkavalier* with the Royal Opera at Covent Garden; and the title role of *Iphigénie en Tauride* at the Salzburg Festival. Graham celebrates the art of song with a 1999–2000 recital tour of major venues including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Alice Tully Hall, and leading concert halls in Germany, Austria, Spain, Canada and France, among others. Her discography includes three solo recordings — Berlioz: *Les nuits d'été*, an award-winning disc of Reynaldo Hahn songs, *La Belle Époque*, and the recent *Songs of Ned Rorem* — in addition to Schumann's *Scenes from Faust*, Stravinsky's *Pulcinella*, a collaboration with Renée Fleming and Barbara Bonney entitled *Strauss Heroines*, and complete recordings of *Falstaff*, *Roméo et Juliette*, *Béatrice et Bénédict* and *La Damnation de Faust*. A native of New Mexico, Susan Graham earned a master of music degree from the Manhattan School of Music. She is a winner of the Metropolitan Opera National Council Auditions, the Schwabacher Award from the Merola Opera Program, and a recipient of a career grant from the Richard Tucker Foundation.



Mezzo-soprano **KRISTINE JEPSON** made her 1990 San Francisco Opera debut in *Suor Angelica* and was seen here the following season in *War and Peace* and *Elektra*. She most recently sang three roles (Wardrobe Mistress, Schoolboy, Groom) in our 1998 staging of *Lulu*. The Iowa-born artist made her Metropolitan Opera debut during the 1993–94 season in *Death in Venice*. Since then, she has returned to the Met as Cherubino in *Le Nozze di Figaro*, Siebel in *Faust*, Stephano in *Roméo et Juliette*, and Lola in *Cavalleria Rusticana*. She has also appeared with such companies as the Dallas Opera, Canadian Opera Company, Cincinnati Opera, Florida Grand Opera, New York City Opera, Washington Opera, Opera Theatre of St. Louis and the Cleveland Opera. Recent highlights include *The Crucible* (Elizabeth Proctor) with Washington Opera; *Il Barbiere di Siviglia* (Rosina) at New York City Opera; *Bluebeard's Castle* (Judith) with Vancouver Opera; *Ariadne auf Naxos* (the Composer) for Santa Fe Opera; *La Clemenza di Tito* (Annus) with Dallas Opera; and *Così fan tutte* (Dorabella) at Florida Grand Opera. Forthcoming are *Der Rosenkavalier* (Octavian) at the Met, *Le Nozze di Figaro* for Washington Opera; and *Faust* for her bow at the Paris Opéra Bastille. Her concert engagements have included her debut at New York's Alice Tully Hall (Falla's *El Amor Brujo*) with the New York Chamber Symphony under Gerard Schwarz and Bernstein's *Jeremiah* Symphony with the American Symphony Orchestra.

Mezzo-soprano **FREDERICA VON STADE**, at the peak of an extraordinary career, continues to be one of the world's most beloved and admired artists. A guest of the world's great opera houses, her versatility and interest in a broad spectrum of musical styles and dramatic characterizations continues to impress. At ease as the heroines of Rossini's *La Cenerentola* and *Il Barbiere di Siviglia*, she is also an excellent stylist in French repertoire and is one of the favorite interpreters of the great "trouser roles" — from Strauss's Octavian and Composer to Mozart's Idamante and Cherubino. Now a Bay Area resident, she made her San Francisco Opera debut as Sextus in the 1971 Spring Opera production of *Titus* (*La Clemenza di Tito*) and has since returned on numerous occasions, most recently in a role she created, Marquise de Merteuil in the 1994 world premiere of *The Dangerous Liaisons* (subject of a nationwide telecast), as Mélisande in our 1997 staging of *Pelléas et Mélisande*, and as Countess Geschwitz in *Lulu* in 1998. Since her 1970 Metropolitan Opera debut, she has sung nearly all of her great roles there (earlier this year, to celebrate the 30th anniversary of her Met debut, the company mounted a new production of *The Merry Widow* specifically for her), as well as at San Francisco Opera, Lyric Opera of Chicago and many other leading American theaters. Her career in Europe is no less spectacular, with new productions mounted for her at Milan's La Scala, London's Covent Garden, Vienna State Opera and the Paris Opera. Von Stade's numerous recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsches Schallplattenpreis, Italy's Premio della Critica Discografica and "Best of the Year" citations by *Stereo Review*, *Opera News* and other publications. An eminent recitalist worldwide, she is also familiar to audiences through numerous international television specials. The holder of four honorary doctorates, including one from her alma mater, the Mannes School of Music, Frederica von Stade was awarded France's highest honor in the arts when she was appointed an officer of *L'Ordre des Arts et des Lettres* in 1998.



While a student at Shorter College in Rome, Georgia, **THERESA HAMM-SMITH** began her career by winning several important competitions including the Metropolitan Opera National Council Auditions where she was a national finalist. She went on to win the Grand Prix Lyrique in Monte Carlo and was awarded a Career Development Grant from Opera Index, Inc. The soprano, a former member of the Houston Opera Studio, has appeared at the Metropolitan Opera (*Parsifal*, *Die Frau ohne Schatten*), New Jersey State Opera (*Nabucco*), Wexford Festival (Leoncavallo's *Zazà*) and Salzburg Festival. Her portrayal of Serena in Houston Grand Opera's production of *Porgy and Bess* has been applauded in the U.S., Germany, France, Japan, England, Australia and New Zealand. The American artist made her Carnegie Hall debut with Verdi's *Requiem* and later performed this work with the Knoxville Symphony. Theresa Hamm-Smith has also sung in concert with the Atlanta Symphony, San Antonio Symphony, Louisiana Symphony, Brooklyn Philharmonic, Phoenix Symphony, St. Paul Chamber Orchestra, New Jersey Symphony and with the Grace Bumbry Vocal Ensemble, among others.



CATHERINE COOK has been featured in a wide range of roles with leading companies throughout the United States. Since her 1991 debut season in *War and Peace* and *Elektra*, the mezzo-soprano has appeared with San Francisco Opera in *Boris Godunov*, *Christophe Colomb*, *The Makropulos Case*, *Ruslan and Lyudmila*, *Faust*, *Prince Igor*, *Il Barbiere di Siviglia*, *Le Nozze di Figaro*, *L'Incoronazione di Poppea*, *Arabella*, *Peter Grimes*, our 1999 Ring cycle (Rossweisse, Second Norm) and *Louise* (Gertrude) last season. A 1990 Merola Opera Program participant and 1991–92 Adler Fellow, the mezzo's credits for the Opera Center include the title role of *Ariadne*, Meg Page in *The Merry Wives of Windsor*, and an acclaimed Schwabacher Debut Recital. A native of Chicago, the artist made her 1994 Lyric Opera of Chicago debut as the Innkeeper in *Boris Godunov*, followed by Berta in *Il Barbiere di Siviglia*. Among her most recent engagements are *Faust* (Marthe) at Los Angeles Opera; *The Cunning Little Vixen* (Fox Goldenstrie) and *The Love for Three Oranges* (Fata Morgana) in Portland; a bow at the Metropolitan Opera in *Katya Kabanova*; a return to Chicago in *Peter Grimes* and *Le Nozze di Figaro*; and her Lincoln Center debut in Poulenc's *Les Mamelles de Tirésias* with L'Opéra Français de New York. Cook has sung in concert (Pasadena



26 PERFORMING ARTS

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A winner of the prestigious 1997 ARIA Foundation Award, **NICOLLE FOLAND** is establishing herself as a leading soprano in many prominent theaters. Associated with San Francisco Opera for many seasons, the former Adler Fellow has been seen here in over 10 productions, foremost among them *Le Nozze di Figaro* (Countess), *Carmen* (Micaëla), *Die Fledermaus* (Rosalinde), *Eugene Onegin* (one performance as Tatyana), 1999's Ring cycle staging of *Das Rheingold* (Freia), in addition to *La Bohème* (Musetta)

and *Don Giovanni* (Donna Anna). In addition, she appeared as soloist in a concert with Plácido Domingo and made her San Francisco recital debut as part of the Opera Center's 1997 Schwabacher Debut Recital series. Other Opera Center credits include Adele and Rosalinda in *Die Fledermaus*; Donna Anna in *Don Giovanni*; and Tina in the 1996 Showcase production of Argento's *The Aspern Papers*. In recent seasons she has made debuts with Los Angeles Opera, Seattle Opera and Spain's Opera Bilbao as Musetta, and also as Micaëla in Cincinnati, the First Lady (*Die Zauberflöte*) in Los Angeles, and in the title role of *La Traviata* at Festival Opera of Walnut Creek. Last year, she made bows with Boston Lyric Opera and the Opera Company of Philadelphia (Mozart's Countess), Minnesota Opera (her first Desdemona in Verdi's *Otello*), with Lyric Opera of Chicago and Houston Grand Opera (*Traviata*'s Violetta), and with Baltimore Opera (Musetta). Future plans include *Falstaff* (role debut as Alice Ford) with Michigan Opera Theatre and a new staging of *Mitridate, re di Ponto* (Sifare) for her Santa Fe Opera debut. The soprano also frequently appears with leading symphony orchestras. The native of Des Moines received a master of music degree from the University of Northern Iowa and currently resides with her husband in San Francisco.



Originally from Capetown, South Africa, second-year Adler Fellow **DONITA VOLKWIN** made her first San Francisco Opera appearances last season, performing in *Louise* (Irma), *Nabucco* (Anna), *La Bohème* (Mimi) and *Parsifal* (Flower Maiden). She recently made her professional U.S. recital debut as part of San Francisco Opera Center's Schwabacher Debut Recital series. Other Opera Center credits include Fiordiligi in last year's Showcase production of *Così fan tutte* and Pamina in the 1998 Merola Opera Program

staging of *The Magic Flute*. (She returns to the stage of the War Memorial in the same role in January.) The artist has also performed with the Bronx Opera, where she sang Donna Anna in *Don Giovanni*, Mariane in *Tartuffe*, and Adina in *The Elixir of Love*, a role she repeated with Milwaukee's Skylight Opera. The soprano made her European debut last season with concert performances at the International Opera Center of the Netherlands. A national winner of the Leontyne Price Vocal Arts Competition and a district winner of the Metropolitan Opera National Council Auditions, she was an apprentice with the Ezio Pinza Council for American Singers of Opera and with Lyric Opera Cleveland, where she appeared as Frasquita in *Carmen*. Volkwin earned her bachelor's degree in vocal performance from the Oberlin Conservatory and her Master of Music degree from the Cleveland Institute of Music.



American baritone **JOHN PACKARD** is quickly garnering national prominence on the opera stage. He scored an impressive critical and public success last year in the title role of *Billy Budd* for the Lyric Opera of Kansas City. His first appearance with New York City Opera was as Marcello in *La Bohème*, a role he has also performed with the Opera Company of Philadelphia and in Franco Zeffirelli's production at the New Israeli Opera. Additional operatic highlights include Sharpless in *Madama Butterfly* with Dallas

Opera, Greater Buffalo Opera and at La Fenice in Venice; Valentin (role debut) in *Faust* in a new David Alden production at the Vienna Volk-

soper; in addition to two City Opera tours (*Figaro/Il Barbiere di Siviglia*, Marcello/*La Bohème*). He recently added to his repertoire the part of Eisenstein in *Die Fledermaus*, performing the role for Calgary Opera. In concert, he has performed with, among others, the Paris Orchestre Colonne (Silvio/*Pagliacci*) and the Haifa Symphony (his first performances of *Carmine Burana*). Packard was the recipient of the Clarisse Kampel Grant from the Richard Tucker Foundation on two occasions, and was a prize-winner of the Puccini, Loren Zachary, MacAllister and Liederkrantz competitions.



At the age of 20, **TEDDY TAHU RHODES** was awarded the Dame Sister Mary Leo Scholarship as New Zealand's most promising singer. After studies at London's Guildhall School of Music and Drama, the baritone was a finalist in the Kathleen Ferrier Award Competition and last year represented New Zealand in the Cardiff Singer of the World Competition. He frequently appears in his native country with major opera, concert and choral groups. His 1998 New Zealand engagements included Marcello in *La*

Bohème for Canterbury Opera, Méphistophélès in a concert version of *Faust* for Church City Choir, Tippett's *A Child of Our Time* with the New Zealand Symphony Orchestra and Escamillo in an arena staging of *Carmen* in Auckland. Recent operatic highlights include an acclaimed 1998 debut with Opera Australia as Dandini in *La Cenerentola*, Sharpless in *Madama Butterfly* with Canterbury Opera, Silvio in *Pagliacci* and Marcello for Opera New Zealand, as well as a return to Sydney for *The Marriage of Figaro* (The Count) and *A Midsummer Night's Dream* (Demetrius). Foremost among his recent concert engagements are a debut with the Sydney Symphony Orchestra (Mozart's *Coronation Mass*); the *Messiah* and Fauré's Requiem with Queensland Symphony Orchestra; *Messiah* and Bach's *St. John Passion* with the Sydney Philharmonic; and his recording debut as baritone soloist in Fauré's *La Naisance de Vénus* and Requiem. Next season, Rhodes will join Opera Australia as a resident principal artist, performing the roles of Guglielmo in *Così fan tutte*, Count Boni in Kálmán's *The Gypsy Princess*, Belcore in *L'Elisir d'Amore* and the Herald in *Lohengrin*.



Since his 1989 San Francisco Opera debut season in *Lulu* and *Falstaff*, **GARY RIDEOUT** has appeared with the Company in *Rigoletto* and *Die Fledermaus* (1990); as Count Hauk-Sendorf in *The Makropulos Case* and Balthazar Zorn in *Die Meistersinger* (1993); Heinrich in *Tannhäuser* (1994); Yeroshka in *Prince Igor* (1996); Flavio in *Norma*, Reverend Horace Adams in *Peter Grimes* and Pang in *Turandot* (1998-99); also Mime in the Ring Festival (1999). Formerly a Resident Artist with the Canadian Opera Company of

Toronto, the tenor has been heard in that house in numerous productions. Among his most recent performances are *Salome* with Cincinnati Opera; Steva in *Jenifa* with Montreal Opera; Avito in *L'Amore dei Tre Re* with Victoria's Pacific Opera; Cavaradossi in *Tosca* for Hawaii Opera Theatre and Pacific Opera; the Tempter/Abbot in Britten's *The Prodigal Son* with Festival Canada, Ottawa; his first Loge in *Das Rheingold* for Arizona Opera; and the Witch in *Hänsel und Gretel* with the Canadian Opera Company. Concert engagements include the Verdi Requiem with the Victoria (B.C.), Edmonton and Charlotte Symphonies; Beethoven's Ninth with the Baltimore, New Mexico and Milwaukee Symphonies; Mahler's Eighth at Carnegie Hall; in addition to Handel's *Messiah*, Mozart's *Vespers of the Confessor* and Bruckner's Third Mass with the Montréal Symphony Orchestra. The versatile artist also performed the role of Ubaldo Piangi in *The Phantom of the Opera* on Broadway.

ROBERT ORTH is a leading baritone with major opera companies including those in San Francisco, New York City, Chicago, Toronto, Washington, D.C., Houston, Seattle, Los Angeles, San Diego, Miami, Calgary and many others. He made his 1993 Company debut as Beckmesser in *Die Meistersinger* and was seen here in the title role of *Harvey Milk* (a part he created at Houston Grand Opera) in 1996. His repertoire ranges from world premieres and revivals of rarely performed works (such as *Six Characters in Search of an Author* and *Rosina*), to the standard repertory, including *La Bohème*, *Faust*, *Don Pasquale*, *L'Elisir*

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d'Amore, and one of his signature roles, Figaro in *Il Barbiere di Siviglia*. Among his career highlights are his New York City Opera debut as Eisenstein in *Die Fledermaus* (for which he was selected "Debut Artist of the Year"); his portrayal of John Buchanan, Jr. in Hoiby's *Summer and Smoke* which was telecast on PBS; Danilo in *The Merry Widow* at Seattle Opera (a portrayal for which he was named Artist of the Year); the Lodger in *The Aspern Papers* for Washington Opera; and Papageno in *The Magic Flute* in Manila. Among

the highlights of his most recent engagements are *Die Fledermaus* in Miami and Seattle; *Falstaff* (Ford) in Los Angeles, Cincinnati and Philadelphia; the title part of *Gianni Schicchi* (role debut) and *Hansel and Gretel* (his first performances of the Witch) in Indianapolis; *La Cenerentola* (Dandini) in Philadelphia; *Madama Butterfly* (Sharpless) in Cleveland; *Candide* (Voltaire/Pangloss) in Austin; and *Six Characters in Search of an Author* (the Father) with the Opera Festival of New Jersey. The native of Chicago's recordings include Menotti's *The Telephone*, *Six Characters* and *Harvey Milk*, the latter conducted by Donald Runnicles.



JAY HUNTER MORRIS is establishing himself as one of the most promising tenors on the operatic and concert scene today. In the 1998-99 season he made his San Francisco Opera debut as Mitch in the world premiere of *A Streetcar Named Desire*, his Opera Pacific debut as Pinkerton in *Madama Butterfly*, and his bow at Seattle Opera as Anatol in *Vanessa*. Engagements during the 1999-2000 season thus far have included *Butterfly* at the New Jersey Festival; the Noctambulist in S. F. Opera's new

production of *Louise*; Jenik in *The Bartered Bride* for his bow at the Opéra du Rhin in Strasbourg; *Pagliacci* (Canio) with Houston Grand Opera; *Streetcar* for his New Orleans Opera debut; and Sam Polk in *Susannah* at Kentucky Opera. Morris also created the role of Tony in Terrence McNally's play, *Master Class*, at the Philadelphia Theatre Company. He continued in the part in Los Angeles, Washington, D.C., and in New York City, with his characterization on Broadway earning him an "Outstanding Debut of an Actor" nomination from the Outer Critics Circle. Among the Texas native's future engagements are *Madama Butterfly* for Seattle Opera and Utah Opera, as well as a return to the Company for several important roles.



During San Francisco Opera's 1999-2000 Season, **DAVID OKERLUND** appeared as Marcello in *La Bobème*, in the title role of *Don Giovanni*, and was seen in the Company's 1999 Ring cycle as Donner in *Das Rheingold* and Gunther in *Götterdämmerung*. The previous season here, he sang the roles of Stanley in the final performance of *A Streetcar Named Desire* and Sharpless in *Madama Butterfly*. Since his 1995 bow with San Francisco Opera, the baritone has performed in numerous Company

productions including *Eugene Onegin* (title role), *Lobengrin* (King's Herald), *Die Fledermaus* (Eisenstein), *Le Nozze di Figaro* (Count Almaviva) and *La Bobème* (Schaunard). The former Adler Fellow's credits for the Opera Center include participation in the Merola Opera Program (1993-94), tours with Western Opera Theater (Falke in *Fledermaus*, title role of *Don Giovanni*), the Showcase presentation of *The Aspern Papers* (The Lodger) and a Schwabacher Debut Recital. Additional credits include Germont in *La Traviata* for Vancouver Opera, the title role of *Don Giovanni* at Mississippi Opera, Donner in Arizona Opera's production of *Das Rheingold*, Guglielmo in *Così fan tutte* for Opera Carolina and Piedmont Opera Theater, as well as *Madama Butterfly* in Honolulu and Tokyo. Earlier this year he was applauded as Stanley in San Diego Opera's presentation of *Streetcar*. Among his forthcoming engagements are *Streetcar* for the Pittsburgh Symphony and Strasbourg's Opéra National du Rhin, *The Rake's Progress* (Nick Shadow) in Vancouver, *Salome* (Jokanaan) in Honolulu, and *Le Nozze di Figaro* (Figaro) in Tulsa. A native of Kearney, Nebraska, Okerlund earned his bachelor and master of music degrees from the University of Missouri — Kansas City Conservatory of Music.



Second year Adler Fellow **JOHN AMES** made his first appearances with San Francisco Opera last season as Tom in *Un Ballo in Maschera* and as Colline in *La Bobème*. The bass was seen as Superintendent Budd in S.F. Opera Center's 2000 Showcase presentation of *Albert Herring* and appeared as Don Alfonso in the 1999 Showcase production of *Così fan tutte*. The native of Reno was a participant in the 1998 Merola Opera Program, in which he sang the role of Sarastro in *The Magic Flute*. A recipient of the

Anna Ross Foundation Scholarship for Apprentice Artists, Ames studied voice while performing nearly a dozen roles at Nevada Opera including Colline, the Speaker (*The Magic Flute*) and the Old Hebrew (*Samson et Dalila*). A winner of the Elsie Sweeney Scholarship, he studied with Giorgio Tozzi at Indiana University where his credits included Sparafucile in *Rigoletto* and the Commendatore in *Don Giovanni*. After leaving I.U., he made debuts with Indianapolis Opera and Kentucky Opera, and toured with the Nevada Opera Studio as Sulpice in *The Daughter of the Regiment*. In concert, he has performed Mozart's *Coronation Mass* and Requiem with the Reno Philharmonic.



Second-year Adler Fellow **PHILIP HORST** made his first appearances with the Company last season as Leporello in *Don Giovanni*, the Second Knight of the Grail in *Parsifal*, and the Keeper of the Madhouse in *The Rake's Progress*. The baritone's additional recent engagements include *The Mother of Us All* (Ulysses S. Grant) at New York City Opera and *La Traviata* (Baron Douphol) at Dallas Opera. A 1999 Merola Opera Program participant, Horst performed in

Western Opera Theater's tour of *Don Giovanni*, in which he sang the title role as well as the part of Leporello, and was seen as Mustafa in the Merola staging of *L'Italiana in Algeri*. Among other credits are Méphistophélès in *Faust*, Dr. Miracle in *The Tales of Hoffmann*, Abimelech and the Old Hebrew in *Samson et Dalila*, Cesare in *Giulio Cesare*, Superintendent Budd in *Albert Herring*, Dulcamara in *L'Elisir d'Amore* and Older Rimbaud in the world premiere of Harold Blumenfeld's *Seasons in Hell*. A national winner in the 1998 Metropolitan Opera National Council Auditions and a first place winner in the 1996 Corbett Opera Scholarship Competition, Horst, a native of Lansing, Michigan, earned his bachelor's degree from Goshen College and his master of music in vocal performance at the Cincinnati College-Conservatory of Music.



Actor/singer **ELI BORGGRAEFFE** is a recent graduate of San Francisco State, where he received his Bachelor of Arts degree in Music. The tenor's recent Bay Area theatrical credits include the U.S. regional premiere of *Side Show* and the world premiere of *Everything's Ducky* with Theatreworks in Palo Alto; *Follies*, *Big River*; *The Who's Tommy* and *The Music Man* with San Jose's American Musical Theatre; *Forever Plaid* and *Blood Brothers* with the Palo Alto Players; and *Funny Face* with 42nd St. Moon. The Bay Area native is

also a graduate of the American Conservatory Theater's Summer Training Congress and AMTSJ's Theatre Artists' Institute.



Music Director at Houston Grand Opera and the Company's recently-appointed Principal Guest Conductor, **PATRICK SUMMERS** has had a long and fruitful association with San Francisco Opera. He served as Music Director of the Opera Center from 1990-1994 and made his Company conducting debut in 1990 with performances of *Die Fledermaus*. He has since led SFO productions of *Così fan tutte*, *La Traviata*, Rossini's *Ermione* (U.S. premiere) and *Otello*, *L'Elisir d'Amore*, *Tosca*, *La Bobème*, *La Fille du Régiment*, *La Cenerentola*,

Faust, *Il Barbiere di Siviglia*, *Rigoletto*, *Guillaume Tell*, *L'Incoronazione di Poppea* (in his own realization), *Carmen*, four performances of the world premiere of André Previn's *A Streetcar Named Desire*, *Norma* and last

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season's new production of *Louise*. Maestro Summers has numerous credits for the various programs of the Opera Center — Showcase presentations, Merola Opera Program productions, and Western Opera Theater tours. He has traveled extensively for the Center, leading performances of *Carmen* in Guam and Japan, *Tosca* in Shanghai and *La Bobème* in Japan. Elsewhere, he has been applauded at the Metropolitan Opera (a 1998 debut with *Die Fledermaus*), Lisbon's Teatro Nacional São Carlos (*Tosca*, *Ariadne auf Naxos*), Rome Opera (*Manon Lescaut*), Opera Australia (*Die Entführung aus dem Serail*, *La Cenerentola*, *La Bobème*, *Lucrezia Borgia*, *Werther*, *Iphigénie en Tauride*, *Rinaldo*, *Madama Butterfly* (available on video), Houston Grand Opera (*Traviata*; world premieres of Machover's *Resurrection*, Floyd's *Cold Sassy Tree* and Adamo's *Little Women*; *L'Elisir d'Amore*), Dallas Opera (*Poppea*, *The Tempest*), Opéra de Bordeaux (*Don Pasquale*) and Seattle Opera (*Bobème*), among others. He led a 1998 concert tour (London, Amsterdam, Paris, Berlin, Rotterdam) with Olga Borodina and Dimitri Hvorostovsky which resulted in a recording of arias and duets with Summers leading the English Chamber Orchestra. The artist was named "Outstanding Young San Franciscan" by the S.F. Chamber of Commerce in 1991, and in 1997 won the Stolichnaya Artist of the Year Award.



Director/actor **JOE MANTELLO** is best known for his work for the New York stage, both on and off Broadway. A native of Illinois, he graduated from the North Carolina School of the Arts and subsequently joined the prestigious Circle Repertory Company as an actor and a director. Mantello's Broadway directing credits include *Proposals* and Terrence McNally's *Love! Valour! Compassion!* (also at Manhattan Theatre Club and The Geffen Playhouse). Additional credits include the recent *hash* by Neil LaBute at the Douglas Fairbanks Theater; *The Vagina Monologues*; *Another American: Asking and Telling*; McNally's *Corpus Christi*; *The Mineola Twins* at the Roundabout Theatre; *Mizlansky/Zilinsky* or "schmucks" and *Blue Window* at Manhattan Theatre Club; *God's Heart* at Lincoln Center; *The Santaland Diaries* at The Atlantic Theater; *Lillian* at the Goodman Theatre and Playwright's Horizons; *Snakebit* at New York Stage & Film, *Imagining Brad*, *Babylon Gardens* and *Three Hotels* at Circle Rep; *House* at the Bay Street Theatre Festival; as well as *Fat Men in Skirts* and *Nebraska* at Naked Angels. He also directed the 1997 film version of *Love! Valour! Compassion!*. As an actor he has appeared in *Angels in America* (Tony nomination) and *The Baltimore Waltz*. Mantello has been the recipient of the Outer Critics Circle, Drama Desk, Helen Hayes, Clarence Derwent, Obie, and Joe A. Callaway awards. He is an Associate Artist with the Roundabout Theatre.



MICHAEL YEARGAN's designs are featured in three new productions during our 2000–2001 Season: *Luisa Miller*, *Dead Man Walking* and *Simon Boccanegra*. The Texas native is a professor of stage design at the Yale School of Drama and the resident designer for the Yale Repertory Theatre, where he has designed more than 50 productions. Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, his sets and costumes have been seen here in new productions of *La Bobème* (summer 1996, 1999–2000), *Carmen* (1996–97, 1998 *Femmes Fatales* Festival), *Madama Butterfly* (summer 1997, 1998–99), *Rigoletto* (1997–98) and the world premiere staging of *A Streetcar Named Desire* (1998–99). Yeargan's North American opera credits include designs for the Metropolitan Opera (premiere of Harbison's *The Great Gatsby*, *Ariadne auf Naxos*, *Otello*, *Così fan tutte*, *Susannah*); Los Angeles Opera (*Stiffelio*, *Hänsel und Gretel*); Lyric Opera of Chicago (premiere of Bolcom's *A View from the Bridge*, *Antony and Cleopatra*, *Susannah*, *Nabucco*); Dallas Opera (*Vanessa*, *Rigoletto*, *Bobème*); Houston Grand Opera (premiere of Floyd's *Cold Sassy Tree*, *Susannah*); and Glimmerglass Opera (premiere of *Central Park*, *La Finta Giardiniera*, *Butterfly*), among others. Internationally, he has designed productions for Welsh National Opera (*Beatrice and Benedict*, *Eugene Onegin*, *Norma*, *Bobème*, *The Merry Widow*, *Cavalleria Rusticana*, *Pagliacci*); Covent Garden (*Stiffelio*, *Simon Boccanegra*, *Aida*, *Attila*); Scottish Opera (*La Forza del Destino*, *Bobème*); Théâtre Musical de Paris (*Die Zauberflöte*); Frankfurt Opera (*Così fan tutte*) and Opera Australia (*Werther*, *La Traviata*, *Il Barbiere di Siviglia*).



SAM FLEMING's costume designs have been seen at theaters across the country including the Alley Theatre in Houston, Atlanta's Alliance Theater Company, the Hartford Stage, Denver Center Theatre, Buffalo Studio Arena, Center Stage in Baltimore, StageWest in Springfield, MA, Houston Opera Studio, Skylight Opera Theatre, Texas Opera Theatre, Arizona Theatre Company, Georgia Shakespeare Festival and Berkeley Repertory Theatre (Craig Lucas's award-winning *Reckless*). She designed over 50 productions for Milwaukee Repertory Theater during her 14 years with the company. Fleming received the Los Angeles Drama Critics Circle Award for her designs for the Dr. Seuss-inspired *A Midsummer Night's Dream* at the Westwood Playhouse. Off-Broadway, she has worked with the Manhattan Class Company and The Womens' Project at American Place Theatre. In the commercial side of the industry, she is the Associate Costume Designer for *The Phantom of the Opera*. Next year she will join the faculty at her alma mater, Temple University, to teach costume design in the MFA program.

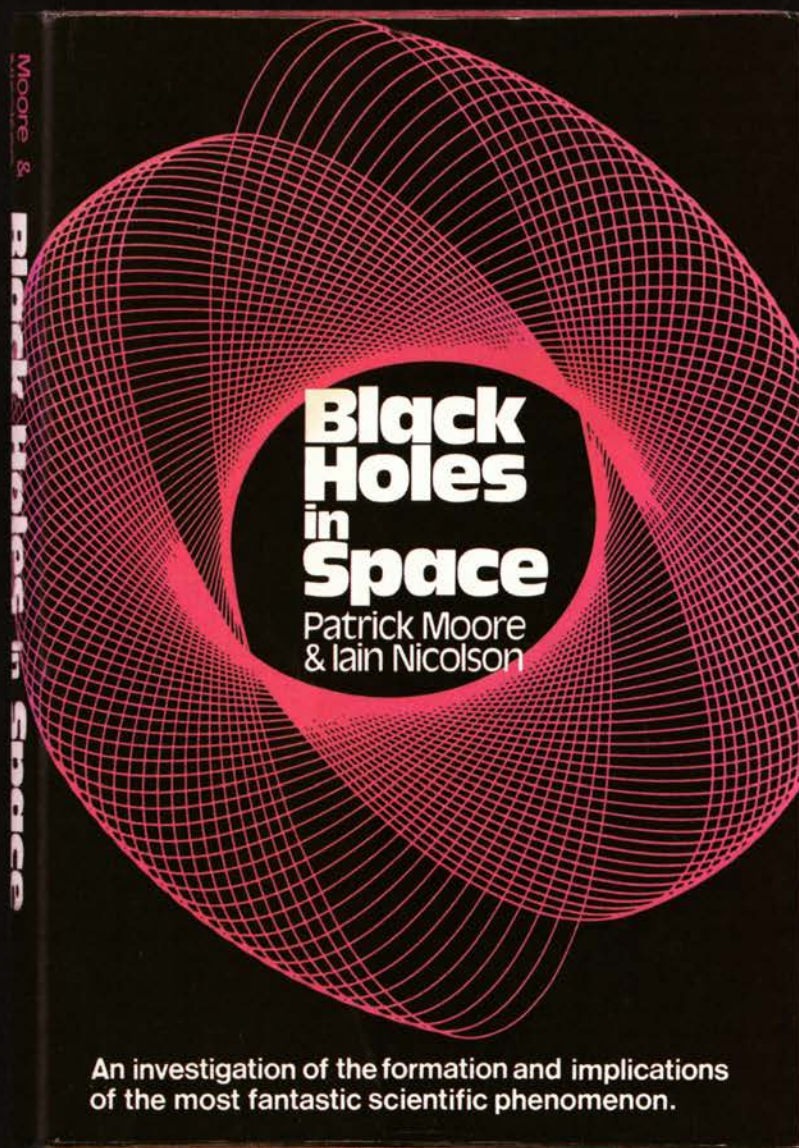


Chorus director and conductor at the San Francisco Opera since 1987, **IAN ROBERTSON** made his Company conducting debut with the 1988 production of *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore* and *La Bobème*. In addition to his highly praised work with the Opera Chorus, he has led the Opera Orchestra and Chorus in many concerts. Additional assignments include Opera Center's productions of *The Italian Girl in Algiers*, *Così fan tutte*, *La Pêricole* and *The Elixir of Love*, as well as Merola Opera Program's Grand Finale Concerts. He has also led *Don Giovanni* for Sarasota Opera; *The Magic Flute* and *Rigoletto* for Edmonton Opera; also numerous operas at Philadelphia's Curtis Opera Theatre where he most recently led *A Midsummer Night's Dream*. Before joining the Company, Robertson was head of music and chorus director of Scottish Opera, where he led *The Barber of Seville*, *The Secret of Susanna*, *The Pearl Fishers*, *Rigoletto*, *The Magic Flute* and *Die Meistersinger*, among others. A native of Scotland, the maestro trained as a concert pianist and accompanist at the Royal Scottish Academy of Music, subsequently graduating with honors from the University of Glasgow. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland. He was appointed artistic director of the San Francisco Boys Chorus in 1996.



Lighting designer **JENNIFER TIPTON** is well known for her work in theater, dance and opera. After graduation from Cornell University, the native of Ohio studied dance in New York and became interested in lighting after a course in the subject at the American Dance Festival, Connecticut College. She has been awarded two "Bessies" and an "Olivier" for her work in dance. Her work in the theater has resulted in numerous honors including a Joseph Jefferson Award, a Drama-Logue Award, an Obie, two Drama Desk Awards and two Tonys. Tipton has been an artistic associate with the American Repertory Theatre in Cambridge, MA, and the Goodman Theatre in Chicago. Her work in opera includes the new staging of *Louise* for her 1999 San Francisco Opera debut, *Tannhäuser* at the Lyric Opera of Chicago, *Parsifal* for Houston Grand Opera, *Hänsel und Gretel* for the Welsh National Opera, *Così fan tutte* at the Glyndebourne Festival, as well as *Beatrice et Bénédict* and *Dialogues of the Carmelites* at Santa Fe Opera; in theater, *The Trojan Women* for The Shakespeare Theater in Washington, D.C., and *The Iphigenia Cycle* at Theater for a New Audience in New York; in dance, Twyla Tharp's *Grosse Sonate* and Paul Taylor's *Cascade*. The acclaimed designer also teaches lighting at the Yale University School of Drama.

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Salzburg



Prague



Venice

Itineraries, performances and casts are subject to change.

Christmas in Vienna, Salzburg and Prague December 13th to 26th, 2000

Celebrate Christmas in Vienna and thrill to *Le Nozze di Figaro*, *Die Frau ohne Schatten* and *Roberto Devereux*. In Prague we'll attend *La Traviata*, *Rusalka*, Rameau's *Castor et Pollux*; and *Soldier and Dancer*; and in Salzburg, a concert at the Castle Hohensalzburg!

New Year's Eve Gala at the Metropolitan Opera in New York December 26th, 2000 to January 2nd, 2001

Join the festivities at the Metropolitan Opera's New Year's Eve Gala: *The Merry Widow* with Frederica von Stade and black-tie dinner-dance on the tiers of the Opera House! We'll also see Zeffirelli's *La Traviata*, *Fidelio* and *Il Trovatore*, a New York Philharmonic concert and a Broadway play. Ring in the New Year in style!

Dresden, Meissen and Der Ring des Nibelungen in Berlin February 12th to 26th, 2001

Experience Harry Kupfer's acclaimed *Ring Cycle* as well as *Le Nozze di Figaro*, *La Traviata*, *Zar und Zimmermann* and *Faust* in Berlin and *Die Frau ohne Schatten* and a symphony concert at Dresden's Semper Oper. Truly rich fare for the opera lover!

Sarasota Opera Adventure March 19th to 26th, 2001

Join us for a delightful week at Florida's Sarasota Opera Festival and visit the remarkable Ringling Museum of Art! The opera program includes Verdi's rarely performed *Oberto*, his beloved *Falstaff*, a Verdi concert, *Les Contes d'Hoffmann*, and *Hansel and Gretel*.

Spring and Opera in New York April 1st to 8th, 2001

The spring repertoire is thrilling! At the Met: Verdi's *Nabucco* and *Il Trovatore*, *Parsifal* with Domingo, Prokofiev's *The Gambler* conducted by Valery Gergiev; and at New York City Opera: *Don Giovanni*, *La bohème* and *Tosca*! And we'll see a Broadway play and enjoy a guided tour of the Metropolitan Museum of Art. Call for details!

Verdi and Italy May 13th to 31st, 2001

Visit Verdi's home near Parma, experience *Un Ballo in Maschera* at La Scala, and see *La Traviata* and *Giovanna D'Arco*! We also tour to Cernobbio on Lake Como, Genoa, Turin, Venice, Milan, attend Rimsky-Korsakov's *Notte di Maggio* in Bologna and the Maggio Musicale festival in Florence. Space is limited — sign up now!

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Dead Man Walking



Photos taken in rehearsal
by Marty Sohl

David Okerlund, John Packard

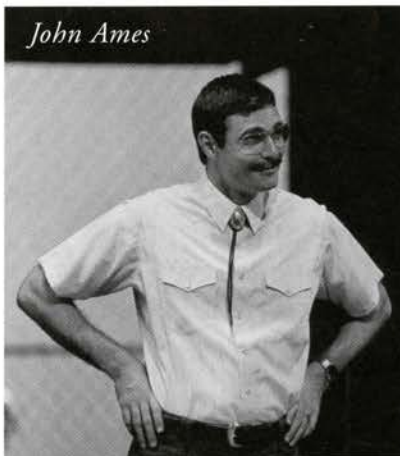
Susan Graham



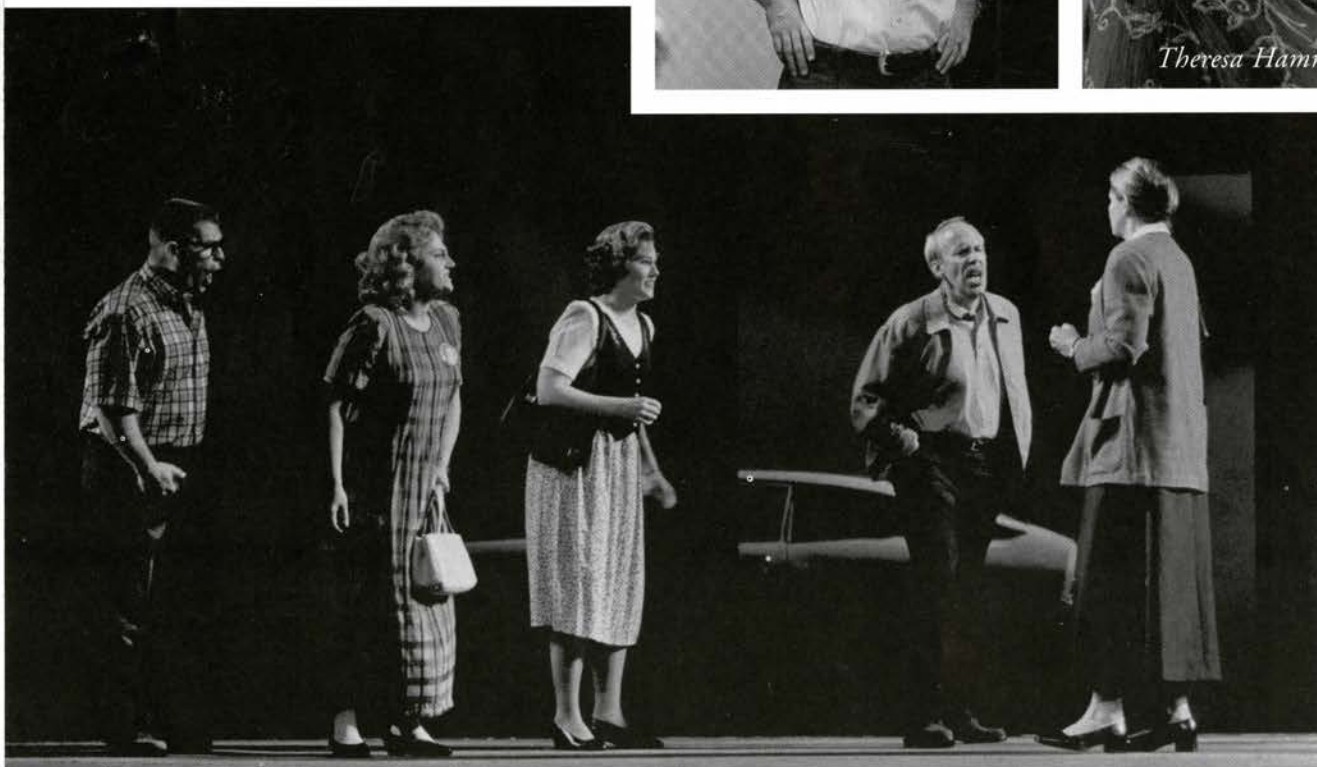
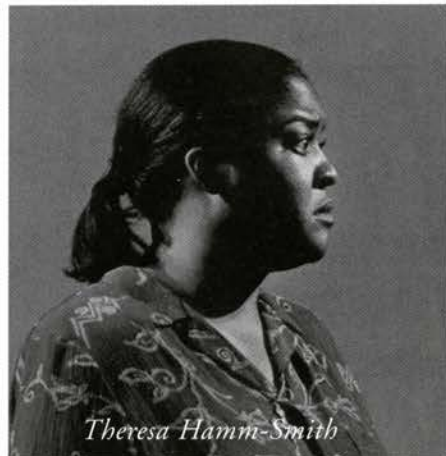
Frederica von Stade



John Ames

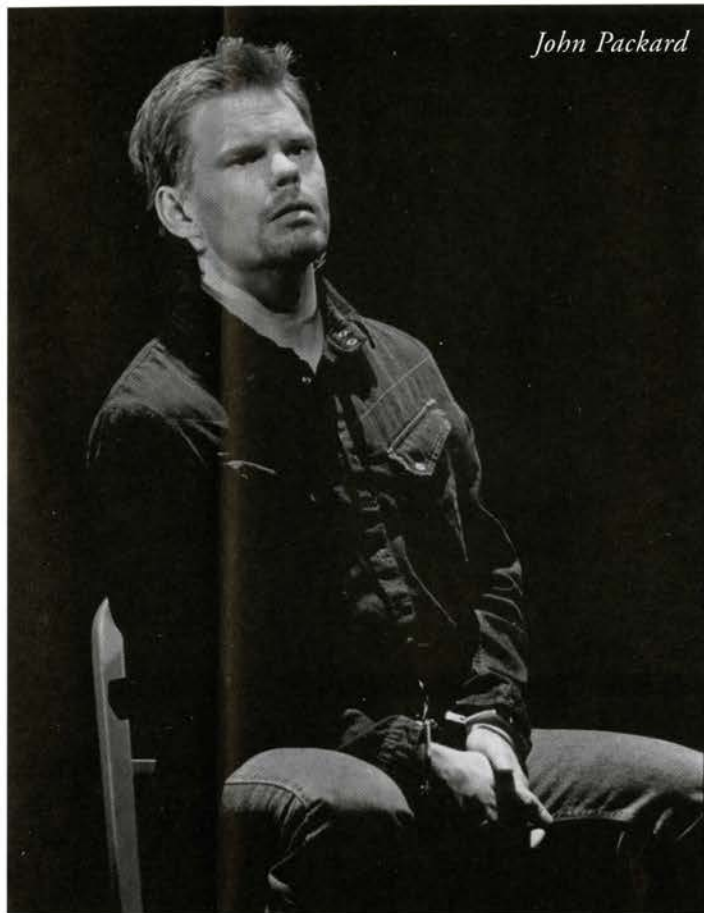


Theresa Hamm-Smith

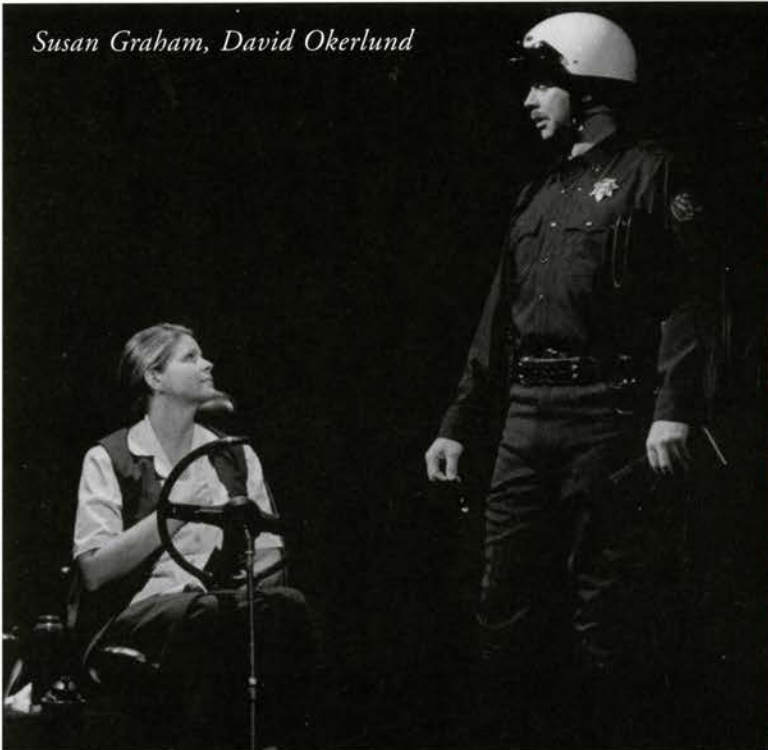


(L. to r.) Gary Rideout, Catherine Cook, Nicolle Foland, Robert Orth, Susan Graham

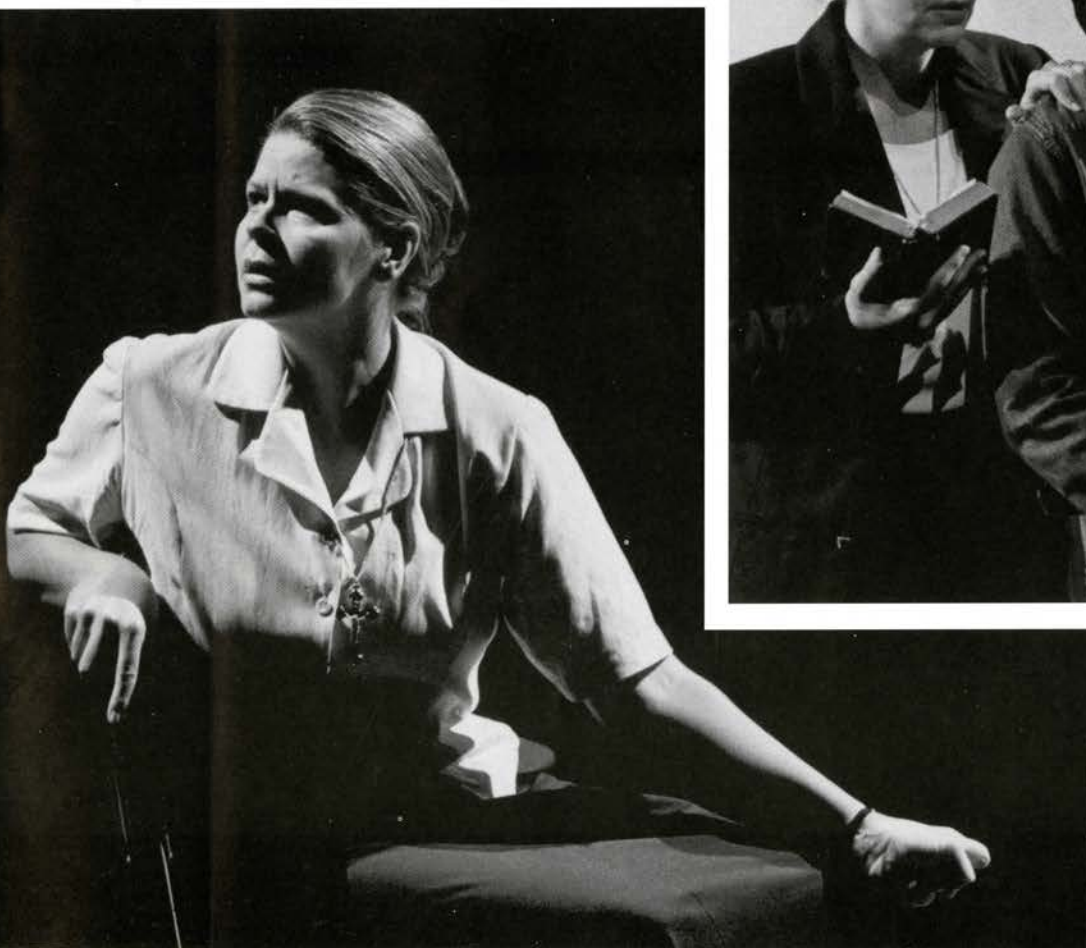
John Packard



Susan Graham, David Okerlund



Susan Graham



Susan Graham, John Packard

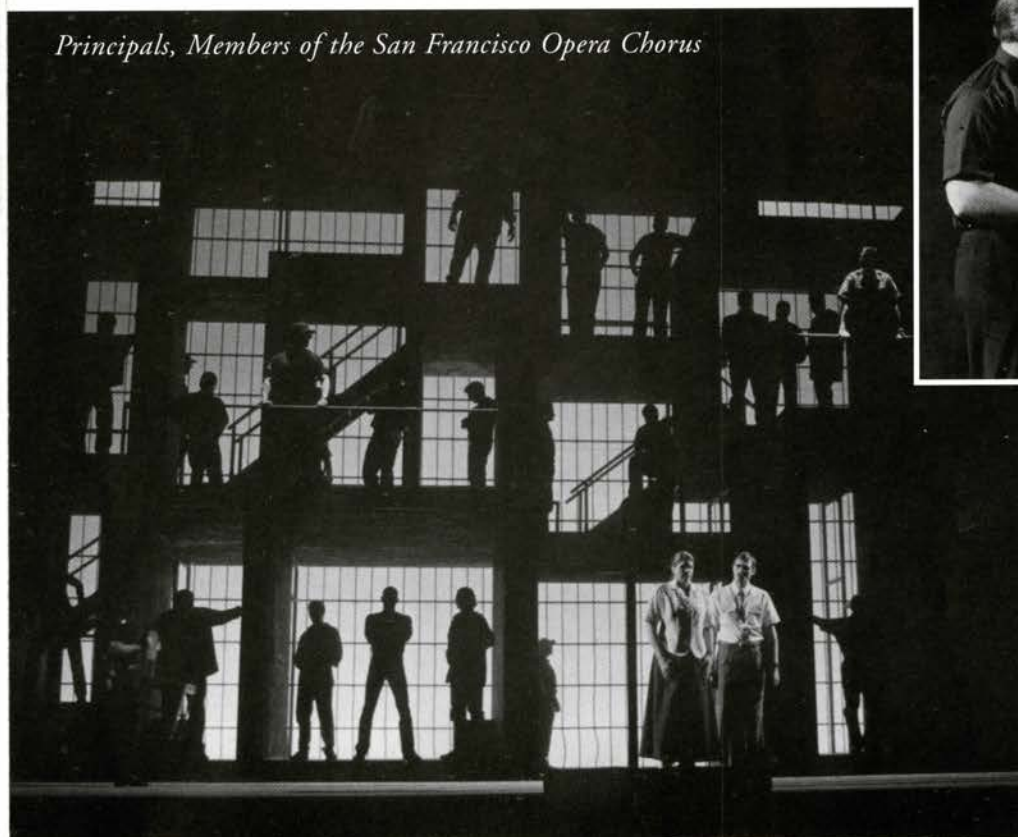
*Susan Graham,
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Theresa Hamm-Smith, Susan Graham, Children's Chorus



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Sarah Connolly*
Catherine Cook
Michèle Crider
Tracy Dahl
Larissa Diadkova
Mary Dunleavy*
Katia Escalera*
Rebecca Evans
Norma Fantini*
Renée Fleming
Nicolle Foland
Judith Forst
Josepha Gayer
Susan Graham
Theresa Hamm-Smith*
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Yvonne Kenny*
Yelda Kodalli*
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Twyla Robinson*
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John Ames
Brian Asawa
Tito Beltrán
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Paata Burchuladze
Patrick Carfizzi*
John Del Carlo
Evgenij Dmitriev*
Francesco Ellero d'Artegna
John Fanning
Nmon Ford-Livene*
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Paolo Gavanelli
Todd Geer
Rodney Gilfry
Marcello Giordani
Franz Hawlata
Manfred Hemm*
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Dmitri Hvorostovsky
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Richard Margison
James Morris
Jay Hunter Morris
Vladimir Ognovenko
David Okerlund
Robert Orth
John Packard*
Nikolai Putilin*
Stephan Pyatnychko*
Samuel Ramey

John Relyea
Teddy Tahu Rhodes**
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Christopher Robertson
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Jochen Schmeckenbecher
Carlo Scibelli
Franz-Josef Selig*
Peter Sidhom
Bruno de Simone*
Marco Spotti*
Ragnar Ulfung
Carlo Ventre*
Raymond Very
James Westman
Scott Wilde

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Maurizio Barbacini
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Stefan Lano
Charles Mackerras
Donald Runnicles
Patrick Summers

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Michael Yeargan

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Sam Fleming*
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Dunya Ramicova
David Walker

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Thomas J. Munn
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Michael Whitfield

CHOREOGRAPHER

Lawrence Pech

** U.S. opera debut

* San Francisco Opera debut

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Lara Bissier
Julianne Booth*
Robert Bowman
Pamela Dale
Dvora Djorav
Mary Finch
Joy Graham
Ann Hughes
Claire Kelm*
Dallas Lane
Sally Mouzon*
Sally Munro
Alexandra Nehra*
Rachelle Perry*
Virginia Pluth*
Laurel Rice*
Elisabeth Rom
Shelley Seitz Saarni
Carole Schaffer
Claudia Siefer-Haider
Page Swift
Donna Turchi
Mitzie Kay Weiner

Jim Croom*
Frank Daniels
John Davey-Hatcher*
Wayne Davis*
Henryk De Rewenda
Robert Delany
Daniel Harper*
Cameron Henley
Ken Johnson*
David Kekuewa*
Frederick Matthews*
Jim Meyer*
William Pickersgill*
Daniel Pociernicki
Valery Portnov*
Ken Rafanan*
Tom Reed*
Colby Roberts*
Sigmund Seigel
Dan Stanley
Jere Torkelsen*
Richard Walker*
Frederick Winthrop*

* Also appearing in solo roles

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Katherine McKee
Eileen Meredith
Erin Neff
Penelope Rains
Shawnette Sulker
Delia Voitoff-Bauman
Heidi Waterman
Chris Corley
Peter Girardot
Tom McEachern
Michael P. Mendelsohn
Bruce Nelson
Mark Newman
Scott C. Patton
Jess G. Perry
Robert V. Presley
Bradley Smith
Erich Stratmann
Peter Tokarchuk

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Kara Davis
Ann Greene
Nora Heiber
Marina Hotchkiss
Corrine Larsen
Laurie Miller
Kathryn Petak
Summer Lee Rhatigan
Juliann Rhodes
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Robert Waters *Associate Concertmaster **
Heidi Wilcox *Assistant Concertmaster*
Iris Stone
William Rusconi
Janice McIntosh
Lev Rankov
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Dawn Harms
Julia Skiff
Joseph Edelberg †
Marianne Wagner †

2nd VIOLIN

Virginia Price-Kvistad *Principal*
Martha Simonds *Associate Principal*
Beni Shinohara *Assistant Principal **
Eva Karasik
Leslie Ludena
Gerard Svazlian
Linda Deutsch
Maki Ishii Sowash
Craig Reiss
Sara Usher †
Julie Kim †
Brian Lee †

VIOLA

Carla Maria Rodrigues *Principal*
Sergei Rakitchenkov *Associate Principal **
Paul Nahhas *Assistant Principal*
Patricia Heller
Jonna Hervig
Natalia Igudesman
Thomas Heimberg
Paul Ehrlich †
Elizabeth Prior Runnicles †
Kristin Linfante †

CELLO

David Kadarauch *Principal*
Thalia Moore *Associate Principal **
David Budd *Assistant Principal*
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane
Judyaba †

BASS

Joseph Lescher *Principal*
Jonathan Lancelle *Associate Principal **
Steven D'Amico *Assistant Principal*
Shinji Eshima
Mark Drury

FLUTE

Julie McKenzie *Principal*
Barbara Chaffe *
Patricia Farrell

PICCOLO

Patricia Farrell

OBOE

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

ENGLISH HORN

Janet Popesco Archibald

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler *Acting Principal **
Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

William Klingelhoffer
Co-Principal
Brian McCarty *Co-Principal*
Eric Achen
Keith Green
Lawrence Ragent

TRUMPET

Timothy Wilson *Principal*
William Holmes
John Pearson *

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly *
David Ridge

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad *Principal/Associate*
Timpani
Patricia Niemi *

HARP

Olga Rakitchenkov

LIBRARIAN

Lauré Campbell
Carrie Weick *Assistant*

ORCHESTRA MANAGER

Tracy Davis
Carrie Weick *Assistant*



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Plácido Domingo

in concert with

The Kirov Orchestra

conducted by

Valery Gergiev

Sept. 6, 9, 11, 14, 17, 20, 23m, 26, 28, 2000

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Voigt, Botha, Terentiev, Estes, Ryhänen, Leberz, Sledge, Jansen

Sept. 8, 10m, 12, 16, 19, 22, 24, 2000

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Nov. 29, Dec. 2m, 5, 8, 10, 13, 16m, 19, 21, 2000

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PUCCINI · Vendice/Domingo: Ross, Harlan, Howland, Hall, Rosengarden
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Jan. 16, 18, 21, 24, 26, 30, Feb. 1, 3m, 2001

LE NOZZE DI FIGARO

MOZART · Guidarini: Hall, Steingraber, Bury, Sale
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February 23, 25, 27, March 2, 4, 7, 10m, 2001

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April 11, 14m, 18, 21m, 24, 27, 29, 2001

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June 6, 9, 12, 15, 17m, 19, 22, 24, 27, 2001

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LUISA MILLER

Verdi

Racette, Zarembo; Giordani, Dmitriev*, Ellero d'Artegna, Saks Runnicles/Zambello/Yeagan/Ramicova/McCullough*

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Sept. 9, 13, 17, 19, 22, 28; Oct. 1

S.F. Opera premiere

THE TSAR'S BRIDE Rimsky-Korsakov

Netrebko, Borodina; Hvorostovsky

J.H. Morris

Järvi*/Lacey (9/20)/Mansouri,

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Produced in association with Washington Opera, Washington, D.C.

Sept. 11, 14, 16, 20, 24, 26, 29

New Production

THE BALLAD OF BABY DOE Moore

Swenson/Ramo (10/11, 14), Forst; Morris

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Sept. 23, 27; Oct. 3, 6, 8, 11, 14

World premiere

DEAD MAN WALKING

Heggie

Graham/Jepson (10/10, 19), von Stade, Foland, Cook, Hamm-Smith*; Packard*, Rhodes** (10/10, 19), Orth, Rideout Summers/Mantello*/Yeagan/Fleming*/Tipton

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Oct. 7, 10, 13, 17, 19, 22, 25, 28

L'ELISIR D'AMORE

Donizetti

Evans/Netrebko (Jan.); Beltrán/Saccà (Jan.), Gilfry/Ford-Livene* (Jan.), Del Carlo/de Simone* (Jan.) Summers/Lacey (11/8), Barbacini (Jan.) /Bernhard/Darling/Coyne/Whitfield

Oct. 21, 24, 31; Nov. 3, 5, 8

Jan. 7, 11, 13

DIE ZAUBERFLÖTE

Mozart

Mills, Kodalli*/Dunleavy* (Jan.); Saccà/Very (Jan.), Scharinger*/Schmeckenbecher (Jan.), Hemm*/Selig* (Jan.)

Runnicles/Lacey (Jan. 9, 10, 12, 14)/Cox/Hockney/Munn

Nov. 28; Dec. 1, 3, 6, 9

Jan. 6, 9, 10, 12, 14

Verdi Celebration

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Verdi

Racette/TBA (6/23m); Brown*/Ventre* (6/23m), Robertson/Westman (6/23m)

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June 1, 6, 10, 20, 23 (m & e.), 28, 30

AIDA

Verdi

Crider/Fantini*, Diadkova; Margison, Pyatnychko* Summers/Lacey (6/21)/Williams/Schmidt/Casey/Munn

June 7, 9, 12, 15, 17, 21, 26, 29; July 1

SIMON BOCCANEGRA

Verdi

Vaness; Gavanelli, Giordani, Ramey Runnicles/Edwards/Yeagan/Hall/Whitfield

Produced in association with The Royal Opera House, Covent Garden

June 16, 19, 22, 24, 27, 30

S.F. Opera premiere

SEMELE

Handel

Swenson, Dahl, Connolly*; Asawa, Ainsley, Relyea

Mackerras/Lacey (11/10, 15, 25)/Copley/Walker/Munn

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Nov. 1, 4, 7, 10, 15, 19, 22, 25

DER ROSENKAVALIER

Strauss

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Nov. 17, 20, 24, 29

Dec. 2, 5, 7, 10

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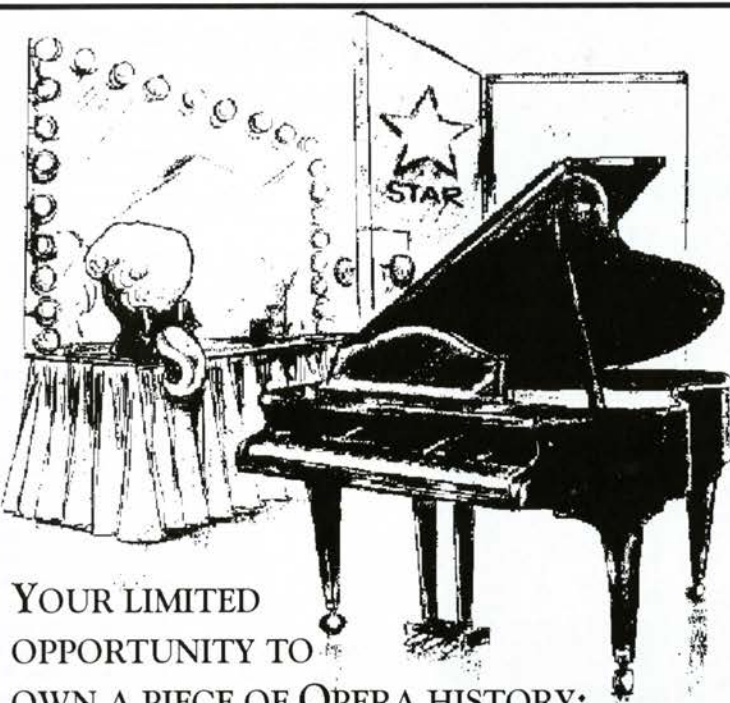
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Friday, Oct 20, 7pm
The Manchus in Global Context
Lecture by Dartmouth professor and Manchu history expert Pamela Crossley on the golden age of the Qing dynasty. On Saturday at 2 pm, a second lecture by Crossley focuses on the glamorous life of Emperor Qianlong.

Saturday, Nov 4, 1 to 4 pm
Chinese Medicine in the World
Experience Chinese healing arts at the Museum—see demonstrations of acupuncture, herbalist diagnosis, Qigong exercises and more. Panel discussion on the future of Chinese medicine.

Friday, Nov 10, 7 pm
Dragon and Phoenix Banquet
An exciting cooking contest for students from Bay Area cooking academies. Talented young chefs present original dishes based on the "Dragon and Phoenix" theme to a panel of celebrity judges. Fee. Reservations recommended. (510) 238-2022



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Secret World of the Forbidden City: Splendors from China's Imperial Palace from the Palace Museum and organized by The Bowers Museum of Cultural Art was made possible, in part, through a generous grant from Gateway. The Oakland presentation is made possible by the City of Oakland and generously sponsored by the Oakland Museum Women's Board. Major corporate sponsors: Chevron and Metropolitan Life Foundation. Participating sponsors: Aloha Airlines and Marine Terminals Corporation. Media sponsors: BART, KRON-TV 4, San Francisco Chronicle and Port of Oakland.

2000-2001 OPERA PREVIEWS

The following list of lectures and previews includes those that are currently available to the public.

PRE-PERFORMANCE LECTURES

The popular pre-performance lectures will take place in the War Memorial Opera House one hour prior to curtain time and will last approximately one-half hour. Lectures feature noted scholars and authorities and are presented free of charge to patrons with tickets to the corresponding performance. The lecture schedule is as follows:

Luisa Miller — Sept. 28
The Tsar's Bride — Sept. 24, 26, 29
The Ballad of Baby Doe — Sept. 27; Oct. 3, 6, 8, 11, 14
Dead Man Walking — Oct. 10, 13, 17, 19, 22, 25, 28
L'Elisir d'Amore — Oct. 31; Nov. 3, 5; Jan. 7, 11, 13
Semele — Nov. 4, 7, 10, 15, 19, 22
Der Rosenkavalier — Nov. 24, 29; Dec. 2, 5, 7, 10
Die Zauberflöte — Dec. 1, 3, 6, 9; Jan. 6, 10, 12, 14
La Traviata — June 6, 10, 20, 23, 28
Aida — June 9, 17, 21, 26, 29; July 1
Simon Boccanegra — June 19, 22, 24, 27

SAN FRANCISCO OPERA GUILD—INSIGHTS

Renowned artists and personalities from the world of opera share their insights and experiences during informal interviews. Complimentary to Guild members. \$5.00 to non-Guild members. All Opera Guild Insights will be held from 6 to 7 p.m. in Herbst Theatre, Veterans Building, 401 Van Ness Avenue, San Francisco.

October 6	<i>Dead Man Walking</i>
October 24	<i>Semele</i>
June 12	<i>Simon Boccanegra</i>

SAN FRANCISCO OPERA GUILD—PREVIEWS

Opera Guild previews are scheduled in communities throughout the greater Bay Area by local Guild chapters (East Bay, Marin, San Francisco, Sonoma, South Peninsula and the San Jose Opera Guild). The format features a renowned musicologist who may feature recordings, slides and/or handouts to familiarize the audience with an opera from the current season.

EAST BAY CHAPTER—

SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m., preceded by complimentary refreshments. St. Mark's Methodist Church, 451 Moraga Way, Orinda. Admission: \$7 (except Verdi Lecture, \$10). Series: \$35. Reservations required. For reservations or information call Annette Clute (510) 527-1846 or Silvia Lin (925) 838-9255.

Oct. 4	<i>Dead Man Walking</i>
Nov. 1	<i>Semele</i>
Nov. 15	<i>Der Rosenkavalier</i>
June 6	Verdi's Golden Legacy

MARIN CHAPTER—

SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m., preceded by complimentary refreshments. Mt. Tamalpais United Methodist Church, 410 Sycamore Avenue, Mill Valley. Admission: \$7-adults, \$6-students and seniors (except Verdi Lecture, \$10). Series: \$35-adults, \$30-students and seniors. For information call Verna Parino (415) 388-6789.

Oct. 2	<i>Dead Man Walking</i>
Oct. 30	<i>Semele</i>
Nov. 13	<i>Der Rosenkavalier</i>
June 4	Verdi's Golden Legacy

SAN FRANCISCO CHAPTER— SAN FRANCISCO OPERA GUILD

Lectures held at 12:00 noon, Koret Auditorium, Lower Level, New Main Library, 100 Larkin Street, San Francisco. Admission: Free. For information call Marni Cook, (415) 565-3289.

Oct. 4	<i>Dead Man Walking</i>
Nov. 1	<i>Semele</i>
Nov. 15	<i>Der Rosenkavalier</i>
June 6	Verdi's Golden Legacy

SAN JOSE OPERA GUILD

Lectures held at 10:00 a.m., followed by a no-host luncheon (\$10). Los Gatos History Club, 123 Los Gatos Blvd., Los Gatos. Admission: \$10 (free to San Jose Opera Guild members). For information call Joy Hulme (408) 741-1331 or Margaret Boddy (408) 354-7525.

Oct. 5	<i>Dead Man Walking</i>
Nov. 2	<i>Semele</i>
Nov. 16	<i>Der Rosenkavalier</i>
June 7	Verdi's Golden Legacy

SONOMA CHAPTER—

SAN FRANCISCO OPERA GUILD

Held at various locations and times. For information call Lotte Klugman (707) 938-2432 or Neva Turner (707) 539-1220. Admission: \$8 (except Verdi Lecture, \$10); Series: \$40 - Sonoma Chapter members; \$48 - non-members.

Oct. 2	<i>Dead Man Walking</i>
Nov. 2	<i>Semele</i>
Nov. 13	<i>Der Rosenkavalier</i>
June 8	Verdi's Golden Legacy

SOUTH PENINSULA CHAPTER—

SAN FRANCISCO OPERA GUILD

Lectures held at 8:00 p.m. at the Palo Alto Senior Center, 450 Bryant Street, Palo Alto. Admission \$7.00 (except Verdi Lecture, \$10). For information call Ramona Rockway (650) 941-3890.

Oct. 3	<i>Dead Man Walking</i>
Oct. 31	<i>Semele</i>
Nov. 14	<i>Der Rosenkavalier</i>
June 5	Verdi's Golden Legacy

Stanford University

The following is an additional list of lectures and previews that are available to the public.

MERRITT COLLEGE OPERA LECTURE SERIES

Held on Tuesday evenings in Room A-117, 7 to 10 p.m., *Introduction to Opera* (Music 13A) is based on the operas of the 2000-2001 season. The College is at 12500 Campus Drive (off Redwood Road in the Oakland hills). Information: (510) 436-2430.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Given by Michael Barclay, director of OEI. Lectures are held from 7:30 to 10 p.m. at 400 Yale Ave. (at Vassar) in the Kensington section of the Berkeley hills. Series began on September 5; lectures are \$15 at the door. Information: (510) 526-5244.

Oct. 2	<i>Dead Man Walking</i>
Oct. 16	<i>L'Elisir d'Amore</i>
Oct. 23	<i>Semele</i>
Nov. 13	<i>Der Rosenkavalier</i>
Nov. 27	<i>Die Zauberflöte</i>
May 28	<i>La Traviata</i>
June 4	<i>Aida</i>
June 11	<i>Simon Boccanegra</i>

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture on *Semele* will be given by Michael Barclay on October 26 at 7:00 p.m. at the Kensington Library, 61 Arlington Avenue, Kensington. Information: (510) 524-3043.

CITY COLLEGE OF SAN FRANCISCO PREVIEWS

A music course will deal with all operas of the 2000-2001 season. Taught by Marvin Tartak on Thursday evenings from 6:30 to 9:30 p.m., classes are held at the College's Noe Valley Campus, 1220 Noe Street, in San Francisco. Course began August 24th and continues until December 21st. Cost is \$33. Information: (415) 239-3641.



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- * Invitation to Board President's Event

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- * Invitation to one Sotto Voce Supper

\$20,000 LEVEL

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- * Invitation to a second Sotto Voce Supper
- * Opportunity to be involved in Adler Fellow co-sponsorship

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\$25,000 TO \$49,999

Includes all benefits above, plus:

- * Inclusion in special Gold Circle production sponsorship recognition
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PLATINUM CIRCLE
\$50,000 TO \$99,999

Includes all benefits above, plus:

- * Opportunity to be involved in a performance sponsorship
- * Exclusive invitation to a private Season Preview prior to the Season's official public announcement
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DIAMOND CIRCLE, PRESIDENT'S CIRCLE, CHAIRMAN'S CIRCLE, GENERAL DIRECTOR'S CIRCLE
\$100,000 AND ABOVE

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- * An invitation to a private luncheon with General Director Lotfi Mansouri
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THIS DEDICATED GROUP OF PATRONS ENABLES SAN FRANCISCO OPERA TO PLAN FOR THE FUTURE BY MAKING THREE-YEAR PLEDGES OF SUPPORT, THEREBY ENSURING THE OPERA'S ONGOING FINANCIAL STABILITY. TRIPLE CIRCLE MEMBERS RECEIVE THE HIGHEST LEVEL OF RECOGNITION AND PATRON PRIORITIZATION.

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- * Invitation to the private Season Preview

TRIPLE PLATINUM CIRCLE
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Includes all Platinum Circle and benefits above, plus:

- * Increased priority in selection of performance to be designated in your honor

TRIPLE DIAMOND CIRCLE
\$100,000 OR MORE A YEAR FOR THREE YEARS

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- * Opportunity for production co-sponsorship, recognition and benefits
- * Triple Diamond Circle benefits tailored to each member's personal interests

All membership privileges are extended on an annual basis. Should you have any questions or require any additional information, please call (415) 565-6416.

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For more information contact Judson Gregory, Director of Corporate Partnerships, at (415) 565-3206 or jgregory@sfoopera.com.

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The Opera Center is the Research & Development wing of San Francisco Opera, a training ground for the world's most promising opera artists. One of ten such professional artist development programs in the world, the Opera Center serves over 100,000 people annually through a progression of artist development programs, performance opportunities, and outreach and education programs. Following training through the Center, artists perform not only at San Francisco Opera but also with major opera companies throughout the world.

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We are grateful to all donors who have made memorial and honorary contributions to Merola between October 1, 1999 and August 22, 2000.

IN MEMORY OF

Mr. Richard Barulich
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The Merola Opera Program trains the stars of the future. We congratulate the following former Merola participants who are a part of the San Francisco Opera's 2000-2001 international season.

John Ames
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Elena Bocharova
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Catherine Cook

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Patricia Racette
Suzanne Ramo
John Relyea

Twyla Robinson
Norman Shankle
Patrick Summers
Ruth Ann Swenson
Carol Vaness
Donita Volkwin

SERVICES

FOOD SERVICE. The Opera House lower lounge 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, grand tier, dress circle and balcony circle levels.

DIGITAL WATCHES, PAGERS, CELL PHONES. Please switch them OFF before the performance begins.

For **LOST AND FOUND** information, inquire at the cloakroom at the south end of the main lobby or call (415) 621-6600, 8:30 to 11:30 a.m., Monday through Friday.

TICKET INFORMATION. Opera Box Office, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, MasterCard).

MAKE A VALUED CONTRIBUTION TO SAN FRANCISCO OPERA. You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Box Office for resale. These ticket returns are of great value to S.F. Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets to the Box Office or call (415) 864-3330, 10 a.m. to 6 p.m. Unfortunately, we are unable to apply the donations towards membership benefits.

TAXI SERVICE. Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance on Grove Street before the end of the last intermission.

For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms (north and south ends of main lobby). No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

OPERA GLASSES are available in the cloakroom at the north end of the main lobby.

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

ACCESS FOR DISABLED PATRONS Wheelchair seating positions are located in the orchestra, mezzanine and dress circle levels. Aisle seats with swing-up armrests are located in the orchestra, dress circle, balcony circle and balcony levels. Contact

On permanent display in the Opera House lower bar:

A CELEBRATION OF SINGERS
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1962-1997
Stage photography by Robert Cahen

the S.F. Opera Box Office — (415) 864-3330 — for more information.

Accessible restrooms are located on all floors except the orchestra (1st floor) and balcony (5th floor) levels.

Accessible public telephones are located on the orchestra, mezzanine, grand tier (2nd floor) and dress circle (3rd floor) levels. Public telephone with "TDD" is located on the orchestra level in the northeast corner of the lobby.

Accessible drinking fountains are located on all floors except the balcony level.

The Opera House is equipped with a Sennheiser Infrared Listening System. Patrons may obtain wireless headphones or induction devices in the cloakroom at the south end of the main lobby.

WAR MEMORIAL OPERA HOUSE TOURS, 2000-2001 Season
Sponsored by the San Francisco Opera Guild, house and backstage tours of the War

Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on weekdays and Saturdays; and every half hour from 10 a.m. to 11 a.m. on Sundays.

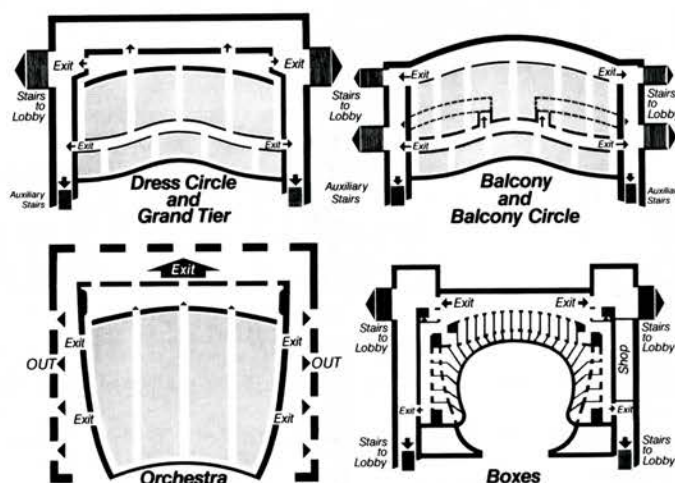
Wednesday, October 4 • Saturday, October 7
Sunday, October 15 • Sunday, November 5
Tuesday, November 14
Saturday, November 25
Saturday, December 2
Thursday, December 7
Sunday, January 7 • Wednesday, January 10
Saturday, January 16 • Sunday, June 3
Saturday, June 11 • Sunday, June 26

Tickets for Guild members, \$2; non-members \$5. Reservations required. Information: (510) 524-5220.

PERFORMING ARTS CENTER TOURS
Tours of the San Francisco Performing Arts Center include the War Memorial Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, on the hour between 10 a.m. - 2 p.m. Special group tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request two weeks in advance. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General \$5; seniors/students \$3. Information: (415) 552-8338.

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

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



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