

I Capuleti e i Montecchi
(The Capulets and the Montagues)

1991

Thursday, September 19, 1991 7:30 PM
Saturday, September 21, 1991 8:00 PM
Wednesday, September 25, 1991 7:30 PM
Sunday, September 29, 1991 1:00 PM
Saturday, October 5, 1991 8:00 PM
Tuesday, October 8, 1991 8:00 PM
Thursday, October 10, 1991 8:00 PM

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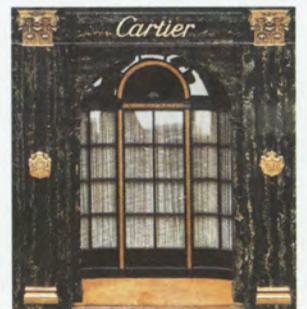
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SAN FRANCISCO OPERA

Lotfi Mansouri, *General Director*

I Capuleti e i Montecchi

1991 FALL SEASON
Vol. 69, No. 7

FEATURES

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An Introduction by Andrew Porter
The opera's genesis, along with assorted explications and insights.
- 30 **All You Need is Love** by John Schauer
This year's "star-crossed lovers" opera has prompted a wide-ranging look at the entire 1991 fall opera season.
- 51 **Person in Person** by John Schauer
Sponsor, donor, Vice President of the San Francisco Opera Association, Evert B. Person is also revealed as a warm and friendly individual, with strong opinions on a wide variety of subjects.

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COVER

Leighton, Sir Frederick, 1830-1896
The Capulets and Montagues Reconciled
Watercolor over graphite, with bodycolor;
15⁹/₁₆ x 20⁵/₁₆ in.

Yale Center for British Art
Paul Mellon Fund

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SOHL

FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

Welcome to our 69th Fall Season! This is a wonderful season our general director has planned, and aside from the excitement of new repertoire and artists that distinguish our fall schedule, we have other reasons to celebrate as well.

This year we have seen our subscription base grow—it is up nearly five percent over last year's total. That this could happen in a year when a general recession has taken its toll in almost every sector of the economy, is genuinely heartening to us. Our loyal subscribers are the bedrock on which the Company is based, and we shall continue to do all we can to keep you enthusiastic and happy.

We are also delighted to see the new leadership role being taken by various corporations in helping us to cover the staggeringly enormous costs of producing grand opera in the style to which our audiences have become accustomed. Three organizations have earned special recognition: Lexus, a division of Toyota Motor Sales U.S.A., Inc., is the Official Automotive Sponsor of San Francisco Opera; Delta Air Lines, Inc., has become the Official Airline of San Francisco Opera; and R. Kassman Pianos has contin-

ued to provide us with high-quality Kawai pianos, the Official Piano of San Francisco Opera.

Lexus, which has had an on-going sponsor relationship with San Francisco Opera since they underwrote our 1989 presentation of the Kirov Ballet, is also sponsoring this year's Opening Night performance of *La Traviata*. Our new production of Prokofiev's monumental *War and Peace* has been underwritten by a major grant from the Columbia Foundation, the Paul L. and Phyllis C. Wattis Foundation and a generous gift from Cynthia Wood. We are all tremendously excited by this major Company premiere, and are deeply grateful to these generous benefactors.

Other individuals and private foundations have also given generously: our Company premiere production of Bellini's *I Capuleti e i Montecchi* was made possible by a major gift from Herman J. Miller and Edward J. Clark; our newly refurbished *Don Giovanni* has been underwritten by a gift from the Bernard Osher Foundation; we gratefully acknowledge the L.J. Skaggs and Mary C. Skaggs Foundation for underwriting our new mounting of *Tristan*

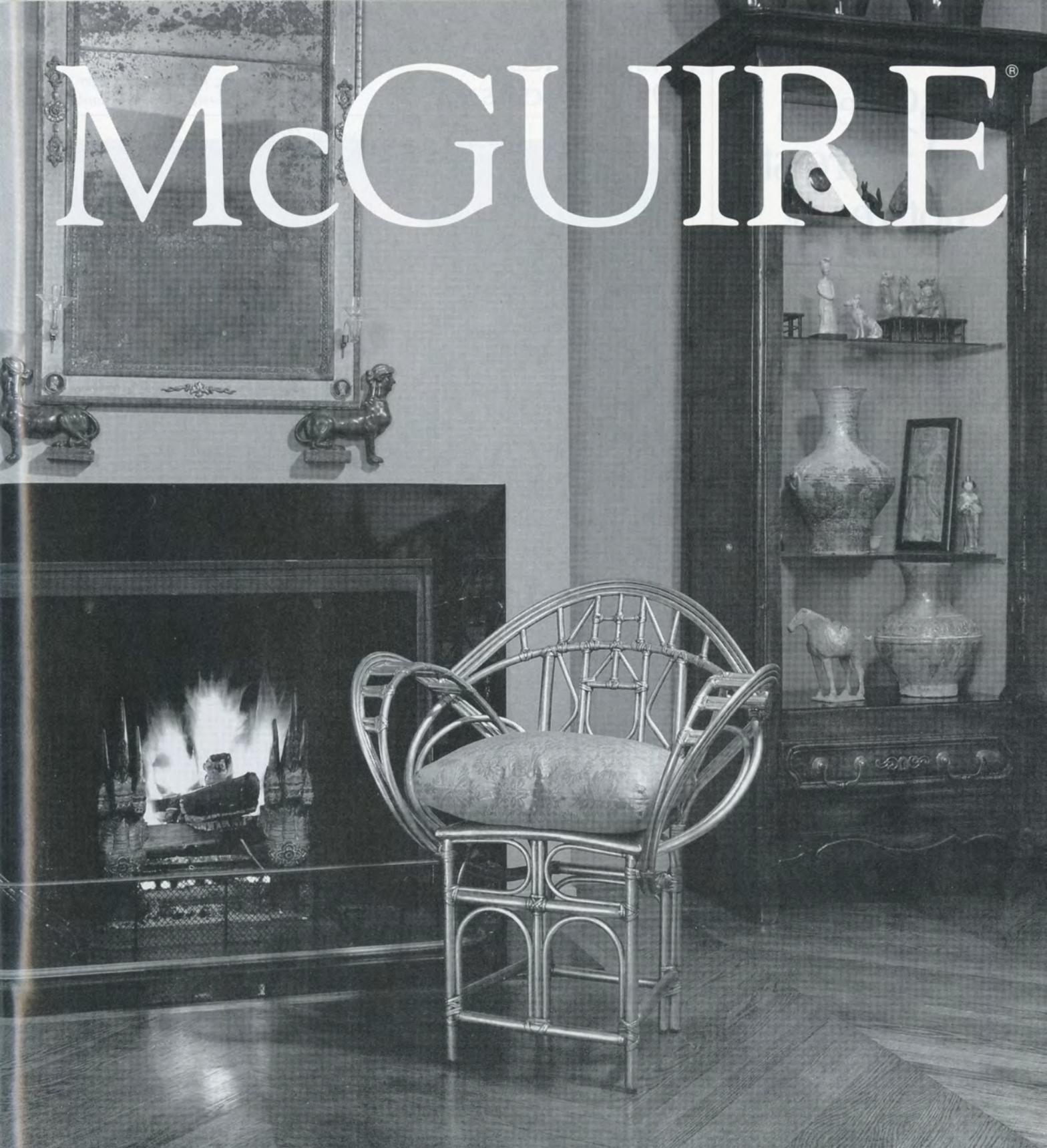
and *Isolde*; Mr. and Mrs. Thomas Tilton for our first presentation of *Attila*; and the American premiere of Henze's *Das Verratene Meer* is taking place here through the generosity of the Paul L. and Phyllis C. Wattis Foundation. It is thanks to individuals, foundations and corporations such as these that an adventurous season of opera can be realized, and we are all in their debt.

We would also like once again to acknowledge our governmental funding sources, including the National Endowment for the Arts, the California Arts Council and the Grants for the Arts program of the San Francisco Hotel Tax Fund. We also extend our appreciation to Mayor Art Agnos and Chief Administrative Officer Rudolf Nothenberg, whose continued support has been most gratifying. And of course, we wish to express our thanks for the ongoing support of the Opera Guild and the War Memorial Board of Trustees.

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GENERAL DIRECTOR'S MESSAGE

I am always delighted to welcome you to a new season of San Francisco Opera, but this year I am particularly so. This is the first season for which I have planned all of the elements, and I feel justifiably proud of what we have to offer you.

First of all, an opera that is especially dear to my heart — our Company premiere of Prokofiev's epic *War and Peace*, a project that for me is a dream come true. When I first accepted the appointment as San Francisco Opera's fourth general director, I immediately expressed my desire to mount this important masterpiece, and this year happily coincides with the centennial of the composer's birth. It is also the first Prokofiev opera ever presented by San Francisco Opera.

Another milestone event is a major American premiere of Hans Werner Henze's gripping music drama, *Das Verratene Meer*, based on Yukio

Mishima's acclaimed novel *The Sailor Who Fell From Grace With the Sea*. We are honored to be the first American opera company to present this major musical event, and I am even more pleased to be able to announce that the composer will be here for this auspicious premiere.

For aficionados of bel canto, we are offering our Company premiere of Bellini's ravishing setting of the Romeo and Juliet story, *I Capuleti e i Montecchi*; and our first performances ever of Verdi's *Attila* will be heartily welcomed by fans of Giuseppe Verdi as well as those of Samuel Ramey — a very large group, indeed.

Several familiar operas will be seen in productions new to San Francisco Opera: the transcendent passion of Wagner's *Tristan und Isolde*, and the shattering drama of *Elektra* by Richard Strauss. Mozart's masterpiece *Don Giovanni* will

be seen in a reworking of our own production, and we will bring back two of our most lavish stage spectacles, our productions of Verdi's *La Traviata* and Bizet's *Carmen*.

With so much that is new happening this fall, I don't even have room to begin listing the spectacular artists who will be making their debuts, and the favorite stars who will be returning to our stage. Perhaps even more important are the numbers of you, our devoted audience, who are returning to the War Memorial. We have an exciting season of discovery ahead of us; it is your participation that makes it all complete.

Enjoy the season!

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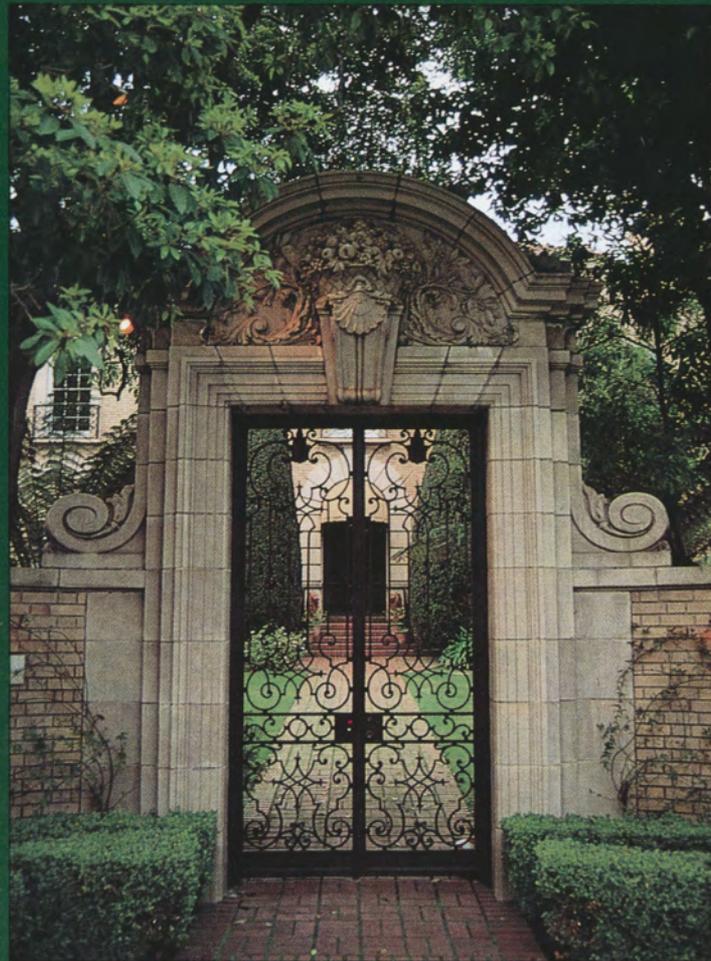
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*Made possible by gifts from the Columbia
Foundation, Cynthia Wood and the Paul L.
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Tuesday, September 10, 7:00

War and Peace Prokofiev

Wednesday, September 11, 7:30

La Traviata Verdi

Thursday, September 12, 7:00

War and Peace Prokofiev

Saturday, September 14, 8:00

La Traviata Verdi

Sunday, September 15, 1:00

War and Peace Prokofiev

Wednesday, September 18, 7:30

La Traviata Verdi

Thursday, September 19, 7:30

San Francisco Opera Premiere

I Capuleti e i Montecchi Bellini

Gasdia, Ziegler*; La Scola** (Sept. 19,
21, 25), Li (Sept. 29; Oct. 5, 8, 10);
Plishka, Skinner*

Pappano*/Chazalettes*/Santicchi*/
Sund*/Arhelger

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Friday, September 20, 7:00

War and Peace Prokofiev

Saturday, September 21, 8:00

I Capuleti e i Montecchi Bellini

Sunday, September 22, 2:00

La Traviata Verdi

Wednesday, September 25, 7:30

I Capuleti e i Montecchi Bellini

Thursday, September 26, 7:00

War and Peace Prokofiev

Friday, September 27, 8:00

La Traviata Verdi



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Saturday, September 28, 8:00

Don Giovanni Mozart

Mims, Esperian*, Blackwell*;
Ramey, Gallo**, Lopardo*, Villanueva,
Rose**

Hager*/Hampe/Feldman/Businger/
Munn

*Production originally made possible by
James D. Robertson. Revival underwritten
by a generous gift from The Bernard Osher
Foundation.*

Sunday, September 29, 1:00

I Capuleti e i Montecchi Bellini

Sunday, September 29, 8:00

La Traviata Verdi
(Violetta: Nicolesco*)

Tuesday, October 1, 8:00

Don Giovanni Mozart
(Giovanni: Quilico)

Wednesday, October 2, 7:00

War and Peace Prokofiev
(Conductor: Anisimov**)

Thursday, October 3, 7:30

Don Giovanni Mozart

Saturday, October 5, 8:00

I Capuleti e i Montecchi Bellini

Sunday, October 6, 2:00

Don Giovanni Mozart

Tuesday, October 8, 8:00

I Capuleti e i Montecchi Bellini

Thursday, October 10, 8:00

I Capuleti e i Montecchi Bellini

Friday, October 11, 8:00

Don Giovanni Mozart

Saturday, October 12, 7:30

Carmen Bizet

Kuhlmann, Racette, Fortuna+, Guo+;
McCauley, Kharitonov, Vasquez+,
Delavan, Swenson, Wood, Oropeza*
Sutej*/Ponnelle/Williams/Ponnelle/
Juerke/Munn

*Production originally made possible by the
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Kurt Herbert Adler.*

Sunday, October 13, 2:00

Don Giovanni Mozart

Tuesday, October 15, 8:00

Don Giovanni Mozart

Wednesday, October 16, 7:30

Carmen Bizet

Saturday, October 19, 8:00

Don Giovanni Mozart

Sunday, October 20, 1:30

Carmen Bizet

Monday, October 21, 7:00

Tristan und Isolde Wagner

Schnaut**, Schwarz; Johns, Muff,
Welker*, De Haan, Schade*, Li
Schneider/Mansouri/Pagano/Munn

*Production from Cologne Opera, newly
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Thursday, October 24, 7:00 Tristan und Isolde	Wagner	Saturday, November 16, 8:00 Elektra	Strauss	Saturday, November 30, 8:00 Attila	Verdi
Friday, October 25, 7:30 Carmen (Don José: Ordoñez*)	Bizet	Jones, Secunde*, Dernesch, Guo+, Bower, Cook+, Randell, Racette, Fortuna+, Mavrovitis; Pederson, King, Wood, McNeil, Graber		Sunday, December 1, 2:00 Elektra (Orest: Fox)	Strauss
Saturday, October 26, 7:30 Carmen	Bizet	Thielemann**/Serban*/Kokkos*/Munn <i>Original production from Grand Théâtre de Genève.</i>		Tuesday, December 3, 8:00 Attila	Verdi
Kuhlmann, Haymon*, Claycomb+, Guo+; McCauley, Hale, Vasquez+, Delavan, Swenson, Wood, Oropeza Šutej/Ponnelle/Williams/Ponnelle/ Juerke/Munn		Sunday, November 17, 2:00 Das Verratene Meer	Henze	Wednesday, December 4, 7:30 Elektra (Orest: Fox)	Strauss
Sunday, October 27, 1:00 Tristan und Isolde	Wagner	Wednesday, November 20, 7:30 Das Verratene Meer	Henze	Thursday, December 5, 7:30 La Traviata (Same cast as November 25)	Verdi
Tuesday, October 29, 7:30 Carmen (Don José: Ordoñez)	Bizet	Thursday, November 21, 7:30 <i>San Francisco Opera Premiere</i> Attila	Verdi	Friday, December 6, 8:00 Attila	Verdi
Wednesday, October 30, 7:00 Tristan und Isolde	Wagner	Connell; Ramey, Chernov* (Nov. 21, 24), Schexnayder (Nov. 27, 30; Dec. 3, 6, 8), Ordoñez, Estep, Skinner Ferro*/Mansouri/Alley*/Lee/ Peterson*/Arhelger		Saturday, December 7, 7:30 Elektra (Orest: Fox)	Strauss
Friday, November 1, 7:30 Carmen (Don José: Ordoñez)	Bizet	<i>Production from New York City Opera. Sponsored, in part, by a generous gift from Mr. and Mrs. Thomas Tilton.</i>		Sunday, December 8, 2:00 Attila	Verdi
Saturday, November 2, 7:00 Tristan und Isolde	Wagner	Friday, November 22, 8:00 Elektra	Strauss	**United States opera debut *San Francisco Opera debut +1991 Adler Fellow	
Tuesday, November 5, 7:00 Tristan und Isolde	Wagner	Saturday, November 23, 8:00 Das Verratene Meer	Henze	All performances are in the original language with English Supertitles.	
Thursday, November 7, 7:30 Carmen (Don José: McCauley)	Bizet	Sunday, November 24, 2:00 Attila	Verdi	Repertoire, casts and dates subject to change.	
Friday, November 8, 8:00 <i>United States Premiere</i> Das Verratene Meer	Henze	Monday, November 25, 7:30 La Traviata	Verdi	Box Office and telephone sales: (415) 864-3330.	
Putnam; Fox, Estep, Villanueva, Asawa*, Sarris*, Graber+, McNeil Stenz*/Alden*/Steinberg*/Munn <i>Underwritten by a generous gift from the Paul L. and Phyllis C. Wattis Foundation.</i>		Patterson, Guo+, Petersen; Lopez-Yañez, Laperrière, Skinner, Delavan, Wood, Swenson, McNeil Robertson/Copley/Conklin/Walker/ Munn			
Saturday, November 9, 7:00 Tristan und Isolde	Wagner	Tuesday, November 26, 8:00 Elektra	Strauss		
Sunday, November 10, 1:30 Carmen (Don José: McCauley)	Bizet	Wednesday, November 27, 7:30 Attila	Verdi		
Wednesday, November 13, 8:00 Das Verratene Meer	Henze	Friday, November 29, 8:00 La Traviata (Same cast as November 25)	Verdi		



Student Matinee Performances

La Traviata

Giuseppe Verdi/in Italian
Friday, September 27 at 1:00
Monday, November 25 at 1:00



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I
CAPULETI
E I
MONTECCHI
.....
An Introduction
.....

By ANDREW PORTER

(Opposite) Romeo and Juliet;
illustration by
Erin Duwayne, 1991.



(Left) Vincenzo Bellini,
1801 - 1835.

"Nowadays one hardly ever hears a really beautiful and technically perfect trill; very rarely, flawless mordents; very seldom, a rounded coloratura, a genuine, unaffected portamento, a perfect equalization of the registers, and absolute maintenance of the intonation through all the various nuances of crescendo and diminuendo. And the public, accustomed to imperfect execution, overlooks the defects of the singer provided that he is a capable actor and knows the routine of the stage."

Andrew Porter is the music critic of The New Yorker and the translator of many operas for English performance, including the Ring, Tristan, and Parsifal, eight of Verdi's operas, and nine of Mozart's. The San Francisco Opera has done The Magic Flute, Figaro, and Falstaff in his translations. Five volumes of his collected New Yorker pieces have been published. In 1980-81 he was Bloch Professor at the University of California, Berkeley, lecturing on Verdi.

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I CAPULETI E I MONTECCHI

That might be anyone over the age of forty speaking, any of the *laudatores temporis acti* who dip into their early memories and reach for favorite records to demonstrate their points. In fact, this particular lament over the decline of vocal standards is Richard Wagner's, in *Mein Leben*, and it was occasioned by his memory of having heard Wilhelmine Schröder-Devrient (later the first Adriano in *Rienzi*, *Senta*, and *Venus*), as the Romeo of Bellini's *I Capuleti e i Montecchi*,¹ in Leipzig in 1834. "I shall never forget the impression that a Bellini opera made upon me. Simple and noble *Song* made its appearance again." For a while, *I Capuleti* became a stick that Wagner used for whacking Weber's *Euryanthe*—and all "solid" German music.

I Capuleti was the sixth of Bellini's ten operas. The first of them, *Adelson e Salvini* (1825), was a student work. The second, *Bianca e Gernando* (1826),² was composed for the San Carlo in Naples, and with it Bellini proved his ability. The major impresario of the day was Domenico Barbaia, who managed the principal opera houses of Naples and Milan, and for a while those of Vienna, too. Rossini and Donizetti both put in busy spells as Barbaia's house composer and musical director in Naples; Beethoven's, Schubert's, and Weber's paths crossed his in Vienna. After the success of *Bianca*, Barbaia decided to launch the young Sicilian composer in Milan; Bellini's third opera, *Il Pirata*, was commissioned for La Scala, performed there in 1827, and the following year brought out in Vienna and in Naples. *La Straniera*, again composed for La Scala, appeared in 1829. A few months later there appeared *Zaira*, commissioned from Bellini to inaugurate the new Teatro Ducale in Parma. With *Zaira* Bellini suffered the first—and the only serious—setback of his brief but otherwise very successful career. *Zaira* was a failure.



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¹ In Bellini's autograph score, the title page reads *Capuleti, e Montecchi*, and so does the half-title page before Act II. But from an early date the Capulets and the Montagues were provided with definite articles: *I Capuleti ed i Montecchi*. Modern Italian usage changes *ed* into *e*, and so in modern scores the title appears as *I Capuleti e i Montecchi*. But Bellini, it seems, thought of his opera as a work entitled *Montagues, and Capulets*.

² Its name was really *Bianca e Fernando*, but Prince Ferdinand was heir to the throne of Naples, and in the royal theaters of the Kingdom of the Two Sicilies operatic characters were not allowed to use the royal family's names. (Ironically enough, *Bianca* had its premiere at a performance honoring the prince's name day.)

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At the end of the year, Bellini went to Venice to supervise the local premiere of *La Straniera* and, as was the custom, to match his music to the particular talents of the local cast: Giuditta Grisi, a mezzo-soprano (the sister of Giulia Grisi, who was later the first Adalgisa, a celebrated Norma, and the first Elvira in *I Puritani*), was undertaking the prima-donna role written for the soprano Henriette Méric-Lalande. In addition, it was arranged that if Giovanni Pacini, who had been engaged to write a new opera for the Venice season, should not produce one, then Bellini would fill the gap. On January 5th, 1830, he signed a letter of agreement: Should Maestro Pacini fail to fulfill his contract I, in response to your invitation to me, take on the responsibility of composing Romani's *Giulietta Capellio* for you I am to have a month and a half between receiving the libretto and the first performance.

On January 20th, Bellini wrote to a Neapolitan friend that he would indeed be composing a new opera for Venice. Six days later, he announced to his mistress Giuditta Turina that "two pieces of the opera are completed and orchestrated." Eight days before the premiere, there was an orchestral rehearsal of Act I, but Act II had still not been finished. *I Capuleti e i Montecchi* had its first performance on March 11th, and was an immediate success.

Any student of operatic history soon learns not to be surprised by the rapidity with which operas were once composed (and the materials copied) and with which singers mastered unfamiliar music. Although Bellini was not as prolific as Rossini, Donizetti, and the young Verdi, when he worked he worked fast. *La Sonnambula* (1831) and *Beatrice di Tenda* (1833) were also composed at high speed. His autographs, it is true, show much detailed revising and polishing, but in the case of *I Capuleti* much of the prelimi-

nary work had already been done: ten of its movements employ material composed for *Zaira*, while Juliet's first aria, "Oh! quante volte" (Ex. 2) is a reworking of Nelly's aria "Dopo l'oscuro nembro" from the early *Adelson e Salvini* (Ex. 1). (Incidentally, *Zaira* was by no means mined out in *I Capuleti*; other numbers from it provided material for *Norma*, *Beatrice di Tenda*, and *I Puritani*.) But none of the music was simply taken over as it stood. Nelly, in 1825, was played by a young man—*Adelson* had been given with an all-male student cast—and for Juliet the aria was raised a tone, from F minor to G minor, and invested with a far more intricate vocal line. Some of the changes are slight, and some of them are considerable, and in any case—as Charlotte Greenspan remarks in her study *The Operas of Bellini* (which contains tables and comparisons of the borrowed material)—"in a musical fabric as delicate as Bellini's a subtle change can be a significant one."

Much of Bellini's score, then, represents a repolishing and resetting of musical jewels that had not been appreciated in *Zaira*. (In the successful *I Capuleti*, Bellini remarked, "*Zaira* took her revenge.") Similarly, Felice Romani's libretto for the opera represents a careful and thorough remodeling of an earlier work of his to match Bellini's musical and dramatic ideas. Romani was a prolific and elegant poet. Rossini (*Il Turco in Italia*), Donizetti (*Anna Bolena*, *L'Elisir d'Amore*, *Parisina*, *Lucrezia Borgia*), and Mercadante (*Francesca da Rimini*, and a new setting of the failed *Zaira*) were among the composers he worked with. Verdi set his *Un Giorno di Regno*; Bizet contemplated resetting his *Parisina*. And all Bellini's operas from *Il Pirata* to *Beatrice* were collaborations with Romani.

Romani's Romeo and Juliet libretto was written first for Nicola Vaccai; this *Giulietta e Romeo* was performed at the

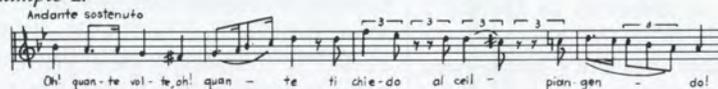


Rosalbina Caradori-Allan, 1800 - 1865, who created the role of Juliet in Venice in 1830.

Example 1:



Example 2:





(Above, left) Giuditta Grisi, 1805 - 1840, Bellini's first Romeo.

(Above, right) Wilhelmine Schröder-Devrient as Bellini's Romeo in 1835.



Cannobiana, in Milan, in 1825, and was taken up at La Scala the following year. It soon crossed the Alps and the Channel, and went on being played in Europe even after Bellini's opera had appeared. Although Bellini described his undertaking of *I Capuleti* at short notice as "a perilous venture," he evidently had no fear of challenging Vaccai. He was more concerned lest he distress his old teacher Nicola Zingarelli, whose most successful opera had been yet another *Giulietta e Romeo*. (Zingarelli's opera was first seen at La Scala in 1796; Napoleon and Schiller were among its admirers; and it was one of the first operas to be performed in New York.) Bellini wrote to Zingarelli begging forgiveness for tackling the subject (rather as Rossini had written to Paisiello apologizing for daring a new *Barbiere di Siviglia*). The old man replied that he was not at all offended and urged his former pupil to go ahead, since, he said, the subject matter was very interesting in itself and offered poignant situations well suited to Bellini's music.

Subjects, particular treatments of them, and even existing libretti passed freely from one composer to another. *I Capuleti* owes little to Shakespeare's *Romeo and Juliet*; Romani's source was the tragedy *Giulietta e Romeo* by Luigi Scevola, which had been published in

Milan in 1818. And his libretto for Vaccai had already been reset by one Torriani (Vincenza, 1828) before it was adapted for Bellini. But when we compare Romani's libretto for Vaccai and his libretto for Bellini, it becomes evident how definite, individual, even revolutionary Bellini's ideas about music-drama were. In the Vaccai version, Juliet's parents, Adele and Capellio, have arias; Juliet has duets with her mother and with Lorenzo (the Friar Laurence role, but here the family physician); and Lorenzo has far more to sing. This is an opera seria devised to provide vocal opportunity for every member of a large cast.

Bellini's *I Capuleti*, on the other hand, is a tight, swift romantic drama focused on the principals and including only what might be called the "essential" dramatic numbers. In each act, the lovers have an aria apiece and a duet; otherwise there is only an introduzione, an aria for Tebaldo (who combines the Tybalt and Paris roles of Shakespeare's play) a Romeo-Tebaldo duet, and the first-act finale. Bellini summoned Romani to Venice to work with him on the opera. From all that we know of the composer, we can be sure that the taut, concentrated structure was produced at his insistence. Romani seems to have been apprehensive about the result. To the published libretto he added an apologetic preface: many explicatory recitatives have been omitted; the spectator's mind must supply what has not been represented.

I Capuleti was a turning point in Bellini's musical career. In the standard textbooks he is characterized as the composer of, above all, long lyrical melodies: Norma's "Casta Diva," Amina's "Ah, non credea," Elvira's "Qui la voce sua soave." But in fact Bellini had made his name, in *Il Pirata* and *La Straniera*, as a composer whose abruptness, energy, passion, even violence of declamation had brought new notes into Italian opera. Donizetti and then Verdi went on to develop Bellini's *canto d'azione*, as it has been called, while Bellini himself went on to cultivate a milder, less declamatory, often elegiac vein. After the premiere of *I Capuleti*, a Venetian critic remarked with some surprise that he discerned in the opera "a completely new genre, not noisy, but pensive, harmonious, and very gentle." That aptly describes some—but

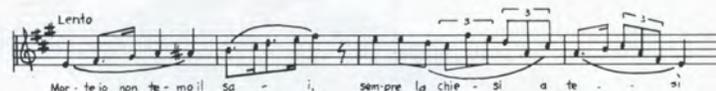
not all—of *I Capuleti*.

The role of Juliet was composed for a gentle, delicate singer, Rosalbina Caradori-Allan (she was later the soprano of Mendelssohn's *Elijah*), who was admired not so much for dramatic power as for her sweetness, flexibility, and faultless style. Juliet's keys are G minor and A major. The tempo indications of her solos are *andante sostenuto*, *lento*, and *andante*. Her melodies move mainly by step. On the other hand, the solo music for Romeo and for Tybalt is in C major and G major, and their melodies are vigorous and leaping. (It is important to remember that Bellini's Romeo is not Shakespeare's romantic youth but the dreaded, dauntless captain of the Ghibelline forces; not family squabbles and street brawls but deadly warfare underpins the romantic plight.) *I Capuleti* combines in exciting confrontation the vein of tender lyricism for which Bellini is so highly prized and the passionate energy of vocal declamation with which he first made his name.

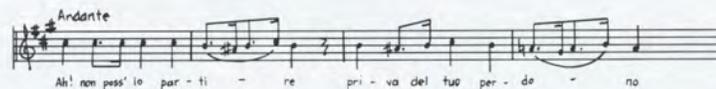
Despite the borrowings from two earlier operas, and across the carefully planned, energetic contrasts, *I Capuleti* holds together. It was as if Bellini suddenly saw how to bring various musical inspirations of the preceding years into sharp dramatic focus. The heroine, Juliet, has a "motto" rhythm. Her entrance aria, "Oh! quante volte" (Ex. 2), her "Morte io non temo," which opens Act II (Ex. 3), and its cabaletta, "Ah, non poss'io partire" (Ex. 4) all begin with the same rhythmic pattern (*rum rumti tum tum, rumti tumti tum*). (Did Donizetti recall it when he composed Lucia's mad scene?) "Oh! quante volte," as we have noted, is an elaborated and refined reworking of Nelly's romanza from *Adelson*. In the new version, a horn solo, warm and a little solemn in tone (kin to that which starts the bass-baritone duet in *I Puritani*) introduces the scene. Juliet sings the recitative, unaccompanied but punctuated by the orchestra. The flexible horn solo is resumed, and cooling breaths seem to spring up from the harp; then the romanza begins. Both the situation and some turns in the melody recall Desdemona's scene in the last act of Rossini's *Otello*; perhaps unconsciously, perhaps not, Bellini transposed his *Adelson* aria into Desdemona's key, G minor, and recalled her harp.

The second bar of "Oh! quante volte," borrowed from *Adelson* (Exx. 1 and 2), is,

Example 3:



Example 4:



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Example 5:

Andante un poco sostenuto

Ah! cru - del d'o - nor ra - gio - ni

Example 6:

Più vivo (after Allegro)

Se og - ni spe - me è a noi ra - pi - ta

lifted into a new harmonic context, note-for-note the second bar of “Morte io non temo,” borrowed from *Zaira* (Ex. 3), and the same five notes, at the same pitch, are then used as the sixth bar of “Ah! non poss’io,” also from *Zaira*. The thematic connections, rhythmic and melodic, may have been unconsciously achieved (what Schoenberg called “a gift from the Supreme Commander”); but it was a sure instinct that led Bellini to bring three distinct melodies into a new, one-character relationship.

Similarly, the rhythm of the lovers’

famous unison melody in the first-act finale, “Se ogni speme è a noi rapita,” borrowed from *Zaira* (Ex. 6), takes up the rhythms of the central section of their duet earlier in the act (Ex. 5); and the oft-noted “sublime” effect of “Se ogni speme”—Berlioz, quoted below, is an eloquent witness—probably owes something to the listener’s subliminal recognition of the echo. As the world conspires to part them, Romeo and Juliet reiterate the rhythms of their love duet. The orchestral introduction to Act II, as Juliet sits pondering, before Lorenzo brings her

Giuditta Pasta as Romeo in Nicola Vaccai's Giulietta e Romeo in 1825.



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I CAPULETI E I MONTECHHI

the potion, holds a hinted reminiscence of this rhythm.

After the Venice premiere, *I Capuleti* soon swept both Italy and the rest of Europe. Wagner, as we have noted, was bowled over by Schröder-Devrient's Romeo. His adopted niece, Johanna Wagner (his first Elisabeth in *Tannhäuser*) chose Romeo for her London debut, at Her Majesty's in 1856, and Benjamin Lumley, the manager of the theater, gives a vivid account of it in his memoirs:

She appeared: tall, stately, self-possessed, clothed in glittering mail, with her fine hair flung in masses upon her neck. She sang! The sonorous voice, which heralded the mission of the young warrior to his enemies, rang through the house as penetrating and as awakening as a clarion.

Berlioz saw the opera in Florence the year after its Venice premiere and was particularly impressed by the first-act finale:

The lovers, forcibly separated, escape for a moment and rush into each other's arms, singing "We shall meet in heaven" [Ex. 6]. The setting of these words, which is intense, passionate, and full of life and fire, is sung in unison, which, in these special circumstances, intensifies the power of the melody in the most wonderful manner. Whether it is owing to the setting of the musical phrase, to the unexpected effect of the unison, or to actual beauty of the tune itself, I do not know; but I was completely carried away.

I Capuleti reached London and Paris in 1833, Havana and Mexico in 1836, New Orleans in 1837, New York only in 1848. In most nineteenth-century productions, Vaccai's final scene took the place of Bellini's—a practice inaugurated by Malibran in Bologna in 1832. Vaccai's scene is conventionally and more showily effective; Bellini's, a setting of the same text in irregular, eloquent periods, is more imaginative and adventurous.

The opera returned to our stages in the mid-1950s, with Giulietta Simionato, then Fiorenza Cossotto, as Romeo. At La Scala in 1966 the role of Romeo was usurped by a tenor, and for some years a tenor-Romeo edition prepared by and often conducted by Claudio Abbado held sway on Europe's stages. Giacomo Aragall was usually the Romeo, Luciano

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What was the first grand opera written by Americans to be produced outside this country? What American opera stopped traffic in San Francisco in 1926? What 1920s Californian was the first American dancer to partner Anna Pavlova? What flamboyant Berkeley graduate played opposite Greta Garbo and made one of the first movies set in the ballet world?

The answers to these questions will be found in "Theatrical Splendor," an exhibition documenting a little-known but fascinating chapter in California's musical history. Presented by the San Francisco Performing Arts Library & Museum (SF PALM), the display chronicles the creation of the opera *Fay-Yen-Fah*, and the life and work of Hubert Julian Stowitts (1892-1953), who designed the original sets and costumes.

Fay-Yen-Fah was a grand opera set in legendary China, with music by California composer Joseph Redding and libretto by Templeton Crocker, grandson of California railroad and banking magnate Charles Crocker. The opera, which began life in 1917 as a Bohemian Club presentation called *The Land of Happiness*, was one of the very first West Coast operas, and was indeed touted as the earliest opera composed and written by Americans. Choreographed by a very young George Balanchine, and conducted by Victor de Sabata, the opera had its premiere in Monte Carlo in 1925, and was revived there in 1932. The American premiere took place in San Francisco on January 11, 1926 at the Columbia Theater, conducted by Gaetano Merola, founder of the San Francisco Opera.

The exhibition, featuring a rarely-seen portfolio of 34 diachromie lithographs, depicting the sumptuous costume designs commissioned by Crocker and created by Hubert Julian Stowitts, runs from September 20 to January 3rd at the SF PALM Gallery, 399 Grove Street, San Francisco. Gallery hours are Monday and Friday, noon-5 p.m. and Tuesday through Thursday, noon-6 p.m. Saturday hours will be instituted in early October; visitors may call for complete information.

There will be a guest lecture by Guest Curator Anne Holliday on "The Life and Adventures of Hubert Julian Stowitts," on Tuesday, October 22, at 6:00 p.m. at SF PALM. For further information call (415) 255-4800.

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Johanna Wagner, 1826 - 1894, in the role of Romeo in Bellini's I Capuleti e i Montecchi at London's Her Majesty's Theatre in 1856. Earlier in her career, in 1844, the adopted niece of Richard Wagner created the role of Elisabeth in Tannhäuser.

Pavarotti was usually the Tybalt, and the Juliets ranged from Renata Scottò to Anna Moffo. In Boston in 1975, under Sarah Caldwell, Bellini's pitches were restored, with Tatiana Troyanos and Beverly Sills as Romeo and Juliet; the following year Janet Baker and Sills recorded the opera. Marilyn Horne, Houston's Romeo in 1977, reverted to the "more effective" Vaccai finale. Bellini's autograph score has been published in facsimile (Garland), and many modern

performances have restored not only the composer's pitches for his principals but also the stranger, less conventional orchestration than in the regular hire material earlier editors had "regularized."

I Capuleti is the shortest of Bellini's operas. He and Romani were pressed for time as they created it, but of necessity they made a virtue. Their *Norma* is a greater achievement, but in some ways *I Capuleti* is the most adventurous and most "modern" of all their operas. □

All You Need Is LOVE

By JOHN SCHAUER



John Schauer is Staff Writer for San Francisco Opera.

In the theatrical trailer for Cecil B. DeMille's 1934 film *Cleopatra*, the filmmaker himself explains to the audience that there are four great love stories that, in his opinion, rank above all others: Samson and Delilah, Tristan and Isolde, Romeo and Juliet, and Cleopatra and Marc Antony. DeMille made movies out of three of them; operas have been composed about all four of them; and two of them are featured in San Francisco Opera's 1991 Fall Season.

The 1991 Fall Season has been described as an examination of consuming passions and overwhelming obsessions. Of course, since opera as a genre is itself an expression of heightened passion—as Bette Davis used to say about herself, we *expect* it to be larger than life—that could probably be said about just about any opera season.

Still, there's no denying the prominent element of obsessive love in all nine of this fall's operas—or perhaps we should call it an element of fatal attraction, to borrow from Hollywood, since of all the amorous twosomes depicted in the fall repertoire, only one couple—Odabella and Foresto in *Attila*—are both alive when the curtain comes down, and even then it is only after she has used her sexual charms to bring about the death of another.

(Opposite) Norma Shearer and Leslie Howard in the title roles of the 1936 *Romeo and Juliet*.

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Rosalind Russell and Leo Genn in RKO's 1947 *Mourning Becomes Electra*.

A life insurance adjuster looking over the Fall Season synopses might well be inclined to raise the premium rates for persons in love. Their record isn't very encouraging: Alfredo's love for Violetta is foolishly naive—he falls in love with her *before* he is introduced to her, after all—and it is not until after she submits to her own love impulses that she breaks down physically; Natasha's love for Andrei is impotent before the forces of two empires at war, and he dies despite her devotion; Romeo and Juliet don't stand a ghost of a chance—Shakespeare lets you know that before the drama even begins, and although Bellini's plot differs in particulars from Shakespeare's, audi-

ences at the time knew the outcome well in advance.

Don Giovanni left a string of casualties in his wake, before his evil ways bring about his own demise; the passion that Carmen feels temporarily for Don Jose and which he cannot let go of destroys them both—her, physically; and him, psychologically. Isolde, after Tristan is killed, outdoes the others by dying of love itself; Ryuji's abandonment of his real love—which happens to be an inanimate object, the sea—for the love of Fusako prompts him ultimately to submit to his own termination; and death, quite simply, has a field day in *Elektra*.

Although the sources for these operas'

stories go back in some cases to the Middle Ages and ancient Greece, the subject of love and obsession has proven of great appeal to two contemporary industries: Hollywood films and the sciences of the mind, psychiatry and psychology. The difference between them is that movies have tended to glorify the notion of dying for love, while the psychiatric profession seems to view it more as an aberration.

Mr. DeMille has already pointed out the Hollywood connection, which is stronger than he portrays it: arguably, all nine of the plots for the fall operas have provided the basis for a movie, and in some cases, for more than one. In two instances, the argument is quite weak, so let's get the possible exceptions out of the way first. Other than cropping up in various cheapo sex-and-sandals Italian *fusto* films, the only movie based upon the exploits of Attila is a 1958 Sophia Loren-Anthony Quinn opus of little distinction. As for Elektra, she may have been too strong for the silver screen; the only Hollywood treatment of her is in the 1947 film version of Eugene O'Neill's Civil War-era update, *Mourning Becomes Electra*, with Rosalind Russell, Michael Redgrave, Leo Genn and Raymond Massey.

[Note: obviously all of these assertions should be taken with a large grain of salt; this writer makes no claim to knowing every film ever made, and since half of all the films made before 1950 no longer exist—a chilling statistic—even Leonard Maltin, Pauline Kael and Siskel & Ebert combined couldn't possibly make that claim, either. Also please note that we are not considering film renditions of the operas themselves in this context, although elaborate film productions for theatrical release have been made of *La Traviata*, *Don Giovanni*, *Carmen* and *Elektra*.]

As for Tristan and Isolde, Mallory is considered the one who wove them into the Arthurian cycle of legends and, oddly enough, the opera's famous opening theme of unfulfilled longing occurs prominently in Jon Boorman's 1981 version of the King Arthur saga, *Excalibur*—only here it is used to represent the destructive passion between Guenevere and Lancelot. A rarely seen 1979 film with Richard Burton and Kate Mulgrew is described by Leonard Maltin as a "thoroughly inept retelling of the romantic

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Dorothy Dandridge and Harry Belafonte in Otto Preminger's 1955 film *Carmen Jones*.

Tristan and Isolde legend," and he dismisses it as a "bomb," which isn't surprising when you learn they retitled it *Lovespell*. It is less a testimony to great screen love stories than a sad reminder of the terrible films which that truly exceptional actor allowed himself to appear in toward the end of his career.

Hollywood was more sympathetic to Don Juan than Mozart and Da Ponte were, which is only natural—how else could they justify giving the role to such matinee idols as John Barrymore in 1926's *Don Juan* (the film was silent as far as dialogue went, but was the first one released with recorded synchronized music and sound effects) and Errol Flynn in 1948's *Adventures of Don Juan*.

Two of our fall operas owe their film portrayals to the fame of the books on which they are based. *The Sailor Who Fell From Grace With the Sea*, made in 1976 with Sarah Miles and Kris Kristofferson, is an Anglicized recasting of the novel by Yukio Mishima; while Tolstoy's master-

piece *War and Peace* spawned not only the very Hollywood version of 1956 with Audrey Hepburn, Henry Fonda, Mel Ferrer, John Mills and Anita Ekberg, but also a critically acclaimed 1968 Soviet epic that originally ran seven hours and 14 minutes, and could therefore obviously remain far more faithful to the mammoth original.

Although *Carmen* is also based upon a book, it is the fame of its operatic incarnation that is responsible for the five (not counting Charlie Chaplin's short 1916 burlesque on the subject) movies derived from it. In 1915, Cecil B. DeMille preserved the theatrical gifts of Geraldine Farrar, a renowned performer of the operatic role, in a silent film. The brazen title *The Loves of Carmen* served two releases: a 1927 vehicle for the beautiful Dolores Del Rio, and a 1948 movie in which Hollywood's own love goddess, Rita Hayworth, lured Glenn Ford to his doom,

Continued on page 47



CECILIA GASDIA

Soprano **Cecilia Gasdia**, who made her 1988 San Francisco Opera debut as Mimi in *La Bohème*, portrays Giulietta in the Company premiere of *I Capuleti e i Montecchi*. This was the role of her official stage debut at Florence in 1982, as well as the vehicle for her U.S. stage debut at the Lyric Opera of Chicago in 1985, and her 1990 Geneva Opera debut. Born in Verona, she studied classics and piano before winning the RAI Callas Competition and performing Verdi's *Luisa Miller* in a televised performance from Pavia. She made an unexpected (and acclaimed) 1982 debut at Milan's La Scala in the title role of *Anna Bolena*. Subsequent debuts included her 1985 U.S. debut as Gilda in concert performances of *Rigoletto* with Riccardo Muti and the Philadelphia Orchestra, and her first appearance the following year at the Vienna State Opera in the title role of *Luisa Miller* and at the Metropolitan Opera as Juliette in *Roméo et Juliette*. She has also been applauded in Paris, Naples, Verona, Pesaro, Macerata, Madrid, Savona, Barcelona, Venice, Parma, Catania, Rome, Parma and Genoa. During the 1989-90 season, Miss Gasdia went on tour to Japan with a contingent from the Vienna State Opera to sing Corinna in *Il Viaggio a Reims*, and opened the Teatro Regio's season in Parma in the title role of *La Donna del Lago*. She also appeared as Mimì at Vienna's Staatsoper, as well as in Catania and Pisa. Numerous concerts took her to Lisbon, Korea, Paris, Parma and Clermont-Ferrand. The 1990-91 season marked her return to La Scala where she performed in *Lo Frate Innamorato* with Maestro Muti, and also appeared as Desdemona in Rossini's *Otello* in Pesaro. Future assignments include *L'Elisir d'Amore* in Chicago, *La Bohème* in Bonn, *Il Viaggio a Reims* in Paris and Pesaro, and *La Donna del Lago* at La Scala. Her flourishing discography includes Rossini's *Zelmira*, *Ermione*, and *Armida*, as well as Verdi's *Four Sacred Pieces*, Vivaldi's *Catone in Utica* and *Gloria*, a solo album of Rossini arias, and the *Stabat Maters* of



DELORES ZIEGLER

Boccherini and Rossini. Later this season the soprano is scheduled to record *Il Barbiere di Siviglia*, *Tancredi*, *La Sonnambula* and *La Traviata*.

In her debut season with San Francisco Opera, American mezzo-soprano **Delores Ziegler** portrays Romeo in *I Capuleti e i Montecchi*. In recent seasons she has emerged as a leading artist at Europe's major opera houses. At Milan's La Scala she has appeared as Bellini's Romeo (also singing the role in Japan and Moscow with the Scala forces), as Idamante in *Idomeneo*, and as Dorabella in *Così fan tutte*. Her debut at the Vienna Staatsoper was in the role of the Composer in *Ariadne auf Naxos*, returning to that company for new productions of *Idomeneo* and *Così fan tutte*. She made a debut at the Salzburg Festival as Minerva in *Il Ritorno d'Ulisse in Patria* and returned to open the 1988 Festival as Sextus in a new production of *La Clemenza di Tito*. In her first season at the Florence May Festival she was acclaimed as Idamante in a new *Idomeneo*, followed by Octavian in *Der Rosenkavalier*; at the Paris Opera she bowed as Cherubino in the Giorgio Strehler production of *Le Nozze di Figaro*; at Glyndebourne she portrayed Dorabella. Munich's Bavarian State Opera has seen her in numerous roles including Strauss' Composer, and her Hamburg Opera debut was as Marguerite in *Le Damnation de Faust*. In the U.S., Miss Ziegler made her Metropolitan Opera debut as Siebel in *Faust*, and has also been applauded at the New York City Opera, San Diego, Seattle, and Toronto. Equally at home on the concert stage, she has appeared with orchestras throughout the U.S., Canada and Europe, and has been heard in recital in Europe and North America. Her recording credits include complete versions of *Così fan tutte*, Lalo's *Le Roi d'Ys*, and Berton's *L'Orfeo*, as well as Bach's Mass in B-minor, Mozart's Requiem and Great Mass, and Beethoven's Ninth Symphony. Future engagements include a return to the Metropolitan Op-



VINCENZO LA SCALA

era as Dorabella; her debut at the Lyric Opera of Chicago as Dorabella; Charlotte in *Werther* at the Canadian Opera Company; and Dulcinée in a new production of *Don Quichotte* for the opening of the 1992 season at Florence's Teatro Comunale.

In his U.S. opera debut, tenor **Vincenzo La Scala** portrays Tebaldo in *I Capuleti e i Montecchi*. Born in Palermo, he won the Alessandro Ziliani award in the 1982 "Voci Verdiane" contest, and as a result made his debut in *I Lombardi* under the direction of Carlo Bergonzi, who became his teacher. He first came to international attention in 1985, winning acclaim in Brussels as Nemorino in *L'Elisir d'Amore*. Since then he has appeared with most of the major Italian companies, including Milan's La Scala, where he made his debut as Nemorino in 1988. Recent highlights include his debut in Bologna in *Giovanna d'Arco* in a new production directed by Werner Herzog, as well as new productions of *Rigoletto* and *Un Ballo in Maschera*; and his debut at the Royal Opera, Covent Garden as Rodolfo in *La Bohème*. He has also appeared at the Hamburg Staatsoper in *La Bohème*; at the Bonn Staatsoper in *Rigoletto*; and at the Vienna Staatsoper in *Roberto Devereux* and *La Bohème*. Future assignments include *La Traviata* and a new production of *Lucia di Lammermoor* at La Scala; new productions of *Rigoletto* at the Rome Opera and *Roberto Devereux* in Bologna; the Verdi Requiem with the Los Angeles Philharmonic under Zubin Mehta; and performances and a recording of Verdi's Requiem with the Amsterdam Concertgebouw under Riccardo Chailly. During the 1992-93 season, La Scala will tour the U.S. with the forces of La Scala led by Riccardo Muti. He portrays the Duke of Mantua in a complete recording of *Rigoletto* conducted by Maestro Muti, and is scheduled to record the role of Manrico in a new *Il Trovatore* under the same conductor.



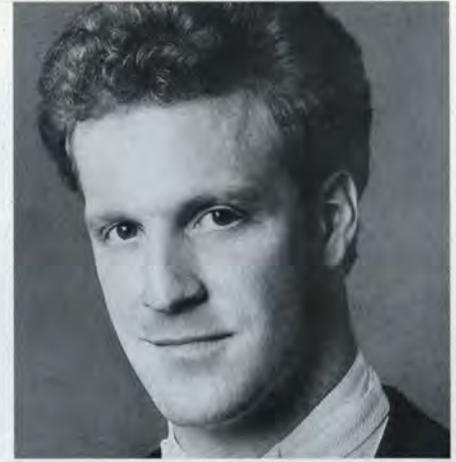
HONG-SHEN LI

Tenor **Hong-Shen Li** portrays Tebaldo in *I Capuleti e i Montecchi* and a Shepherd in *Tristan und Isolde*. An Adler Fellow with the San Francisco Opera Center last year, he made his Company debut in 1989 as Goro in *Madama Butterfly*, and also sang in *Idomeneo*, *Aida* and *Lohengrin*. Last fall he portrayed the Duke of Mantua in *Rigoletto*, and also appeared in *Die Entführung aus dem Serail* and *Capriccio*. He was seen on the War Memorial stage this summer as the First Armored Man in *The Magic Flute* and Aufidio in *Lucio Silla*. A native of the People's Republic of China, he received his initial training while studying under a five-year Highest Fellowship Scholarship at the Central Conservatory of Beijing and traveled throughout Asia and Eastern Europe with the Art Ensemble of Beijing. He continued his studies at the Juilliard School, where he appeared as Benedict in Berlioz's *Beatrice and Benedict*. As a member of the 1987 Merola Opera Program, he performed the role of Rinuccio in *Gianni Schicchi*, and returned to the Merola Program in 1988 to sing Lindoro in *The Italian Girl in Algiers*. During Western Opera Theater's 1988-89 tour he portrayed Goro in *Madama Butterfly* and, with the Opera Center Singers, sang Count Almaviva in the 1989 *Barber of Seville*. Recent engagements include the Duke of Mantua in *Rigoletto* for the Washington Opera and the Stockton Symphony, a debut with San Diego Opera in *Die Zauberflöte*, participation in the farewell gala for soprano Régine Crespin in Paris, the role of the Colonel in the Opera Center's Showcase production of Reimann's *The Ghost Sonata*, and Mozart's Requiem with the Sacramento Symphony. Future plans include the Verdi Requiem with the Long Island Philharmonic and Nemorino in *L'Elisir d'Amore* for Dallas Opera. Li is a recipient of a 1990 George London/William Matheus Sullivan grant, and was a winner in the 1991 Metropolitan Opera National Council Competition.



PAUL PLISHKA

One of today's foremost singers, bass **Paul Plishka** sings Marshal Kutuzov in *War and Peace* and Capellio in *I Capuleti e i Montecchi*. The American artist made his 1976 San Francisco Opera debut as Padre Guardiano in *La Forza del Destino*, and has since returned to the War Memorial to sing Silva in *Ernani*, Méphistophélès in *Faust*, Zaccaria in *Nabucco* and, most recently, in 1987, Rocco in *Fidelio*. A leading member of the Metropolitan Opera roster since 1967, he also appears regularly with major opera companies in North American cities such as Chicago, Philadelphia, Houston, Pittsburgh, Dallas, San Diego, Toronto, Ottawa and Vancouver. In Europe he has performed in Munich, Barcelona, Vienna, Berlin, Zurich, at Milan's La Scala, London's Covent Garden, Hamburg's Staatsoper and the Paris Opera. He has also appeared with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, San Francisco, Toronto and Cleveland, among many others, and at the festivals in Salzburg and Spoleto. To begin the 1990-91 season, Plishka appeared as soloist in the Verdi Requiem in Mexico City, and later sang in the Richard Tucker Gala at New York's Avery Fisher Hall. For his 24th season at the Metropolitan Opera, he was acclaimed in the title role of *Boris Godunov*, and appeared in *Don Giovanni*, *Luisa Miller*, *I Puritani* and *Parsifal*—all of which were broadcast on national radio. Also on his calendar were performances with the Toronto Symphony, Pittsburgh Symphony, and the Opera Orchestra of New York. This summer he appeared with the Ravinia Festival in *L'Elisir d'Amore*, the Metropolitan Opera in the Parks in *Don Giovanni*, the Milwaukee Symphony for Beethoven's Ninth Symphony, and the Minnesota Orchestra in *The Magic Flute*. Plishka's impressive discography includes recordings of *Norma*, *Faust*, *Le Cid*, *Turandot*, *La Forza del Destino*, Rossini's *Stabat Mater*, and a Grammy award-winning Verdi Requiem.



PHILIPSKINNER

In his seventh consecutive season with San Francisco Opera, bass-baritone **Philip Skinner** appears as Baron Douphol in *La Traviata*, Dolokhov in *War and Peace*, Lorenzo in *I Capuleti e i Montecchi*, and Leone in *Attila*. He made his Company debut as Quinault in the 1985 production of *Adriana Lecouvreur*, and has since been heard here in over 20 different operas in such roles as Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Colline in the family performance of *La Bohème*, Don Diego in *L'Africaine* and, last fall, Monterone in *Rigoletto* and Count Horn (Samuele) in *Un Ballo in Maschera*. As part of this summer's Mozart Festival, he was seen as the Second Armored Man in *The Magic Flute*. Skinner participated in the 1985 Merola Opera Program and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. He was a 1986-87 Adler Fellow and appeared in several Opera Center Showcase productions. He has sung with Kentucky Opera, Edmonton Opera, Seattle Opera, Canadian Opera Company, the Minnesota Orchestra, the Columbus Symphony, San Jose Symphony, San Francisco Symphony, Atlanta Opera, the New York City Opera National Company, Baton Rouge Opera, Sacramento Symphony, Honolulu Symphony, at the Spoleto and San Antonio festivals, and made an acclaimed debut earlier this year with Houston Grand Opera in the title role of *Le Nozze di Figaro*. A Schwabacher Debut Recitalist last season, Skinner is the recipient of a London/Sullivan grant from OPERA America.

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ARTISTS

Harolyn Blackwell*	Cecilia Gasdia	Jane Marsh	Angela Randell
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Tim Enders	Walter Matthes	William Pickersgill	Bill Tredway
Mats Ernmark	Donald Matthews	Robert V. Presley	James G. Weaver
Dario Di Maria Fraticelli	Tom McEachern	Lawrence Rush	

DANCERS

Carolyn Houser Carvajal	Marina Hotchkiss	Debra Rose
Nora Heiber	Michele Nichols	Katherine Warner
Lee Bell	Vincent Cowart	Danny Furlong
James Conlin	Gregory Dawson	Gideon Mijo

MIMES

Dudley Brooks	Loren Nordlund
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SUPERNUMERARIES

San Francisco Opera gratefully acknowledges the support of its many supernumeraries who have volunteered their services for this year's production of *War and Peace*.

Susan Anderson	Renée DeJarnatt	Ann Paras	Carolyn Waugh
Phyllis Blair	Joan Imbeau	Stephanie Salter	Caper Whitfield
Regina Bustillos	Andrea Kohlruss	Beverly Terry	Deidre Whitfield
			Laurel Winzler
Thomas Abels	Jim Ensign	Frank Kulesza	Dennis Reichard
Edward Alexander	Richard Fehler	Dan Kyte	Tyler Ribera
Brett Allen	Angelo Festa	Steve Lavezzoli	Bill Roehl
Gene Angell	C.J. Figueroa	Greg Lawrance	Steven Rosen
John Atkinson	H.T. Fish	Bruce Lawrence	Louis Schilling
Allan Benson	Ted Foster	Sherman Lee	Robert Schwei
Michael Berkowitz	Michael Giles	Virgil Lee	Eric Schwier
Stephen Bloom	Jeffrey Gillman	James Lesko	Harold Scott
Walter Blumst	Harold Ginsberg	Michael Luque	Lloyd SeEVERS
Tom Burroughs	John Giosso	Michael Lyman	Bruce Sharlow
Roy Cairo	Tom Giuliano	Dan MacDuff	Jeffrey Sheeder
Peter Cannon	Frank Glennon	Dave Manning	Thomas Sherwood
Tom Carlisle	David Grant	Toby Marton	Philip Shulman
Chip Carman	Stephen Greengard	Seth Meisler	John Sinclair
Al Carrie	Dan Greenleaf	Daniel Melia	Geoff Skidmore
Joe Castrovinci	Vincent Guilin	Leo Menashe	Francis Sommers
Bernard Cherin	Felix Gulman	Belden Menkus	Roy Souza
William Chiles	Stephen Guthrie	Ed Meyers	John Stein
David Clover	Neil Hale	Kenneth Mielen	Kevin Stich
Joseph Cohen	Jesse Hargus	Jim Miller	Don Stoddard
Scott Colby	Scott Hendrickson	Ian Mishkin	Lawrence Stotter
Rudy Cook	Bill Higgins	Steven Moulds	Malcolm Stouse
Douglas Couture	Albert Hilbert	William Mulder	Michael Strickland
Brian Lee Cronk	Ted Hlavac	Mark Ndjessandjo	Raymond Sullivan
Copley Crosby	Allan Hubacker	Jeremiah O'Connor	Tom Tillman
Vincent Cruz	Larry Hunnicutt	Kieran O'Sullivan	Martin Toggweiler
Francis Danielson	Don Hyde	Richard Pallowick	Robert Tuller
Peter de Petra	Bruce Jewett	Fernando Parces-Enriquez	Allen Tusting
Kelly Decker	Bob Johnson	Alex Pattison	George Weiss
Charles Democko	Robert Jones	Stephen Pennington	C. Murray Wellons
Mark Depke	Frank Jorgensen	Leo Pereira	Gary Wendt-Bogear
Brian Devine	Ron Kakiki	Andre Persidsky	Kevin Wewerka
Joe Dial	Keith Kamrath	Mike Pesavento	Silas Wheaton
Jim Diederick	Mike Kane	Oliver Pollard	Daniel Wilson
Mikko Disini	Bill Klaproth	Brian Pori	Leslie York
Russ Dotter	Andrew Korniej	Mark Purcell	Jerry Zall
Jim Dyvad	Ron Kos	Tom Purcell	Jerry Zientara
		Brian Rawlinson	Arthur Zigas

This production was underwritten, in part, by a generous gift from Herman J. Miller and Edward J. Clarke.
Production owned by the Lyric Opera of Chicago and created through a generous gift from Ameritech/Illinois Bell.

San Francisco Opera Premiere

Opera in two acts by VINCENZO BELLINI
Libretto by FELICE ROMANI

I Capuleti e i Montecchi

(in Italian)

Conductor

Antonio Pappano*

Production

Giulio Chazalettes*

Designer

Ulisse Santicchi*

Lighting Designer

Joan Arhelger

Choreographer

Robert Sund*

Chorus Director

Ian Robertson

Musical Preparation

Kathryn Cathcart

Christopher Larkin

Svetlana Gorzhevskaya

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Sandra Bernhard

Assistant to Mr. Chazalettes

Gianfranco Ventura*

Stage Manager

Jamie Call

First performance:

Venice, March 11, 1830

THURSDAY, SEPTEMBER 19 AT 7:30

SATURDAY, SEPTEMBER 21 AT 8:00

WEDNESDAY, SEPTEMBER 25 AT 7:30

SUNDAY, SEPTEMBER 29 AT 1:00

SATURDAY, OCTOBER 5 AT 8:00

TUESDAY, OCTOBER 8 AT 8:00

THURSDAY, OCTOBER 10 AT 8:00

CAST

(in order of appearance)

Tebaldo (Tybalt) Vincenzo La Scola**
(Sept. 19, 21, 25)
Hong-Shen Li
(Sept. 29; Oct. 5, 8, 10)

Capellio, father of Giulietta Paul Plishka
Lorenzo, physician to the Capulets Philip Skinner

Romeo Delores Ziegler*

Giulietta (Juliet) Cecilia Gasdia

Members of the houses of the Capulets and Montagues

Corps de ballet

**United States opera debut

*San Francisco Opera debut

TIME AND PLACE: Early fourteenth-century Verona

ACT I Scene 1: The palace of the Capulets

Scene 2: Giulietta's chamber

Scene 3: A hall in the palace of the Capulets

INTERMISSION

ACT II Scene 1: A room in the palace of the Capulets

Scene 2: Outside the palace

Scene 3: The tombs of the Capulets

Supertitles by Christopher Bergen, San Francisco Opera.

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

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

The performance will last approximately two hours and forty minutes.

I Capuleti e i Montecchi / Synopsis

ACT I

Scene 1—Supporters of the Capulets gather at Capellio's palace, anticipating new fighting with the Montagues, their traditional enemies. Capellio informs them that Romeo, the leader of the Montagues, is sending an ambassador to offer peace. Lorenzo, the family physician and friend of the Capulets, tries to persuade Capellio that a pact to end their long rivalry could be useful and honorable, and reminds him that enough blood has already been shed. Capellio, however, scorns the idea and vows to avenge the death of his son whom Romeo killed in battle. Since Romeo left Verona as a boy, however, none of the Capulets recognize him, although there had been rumors that he has entered Verona several times. Tebaldo, a partisan of the Capulets, vows to avenge Capellio's son, swearing in the name of Giulietta, Capellio's daughter, whom he loves. Capellio suggests they be married that very day. Lorenzo pleads with him that Giulietta is ill, but Capellio refuses to change his mind. Tebaldo expresses his love for Giulietta while Capellio sends Lorenzo to prepare Giulietta for her marriage. The ambassador from the Montagues, Romeo in disguise, enters and offers peace and friendship between the two families, a pledge to be sealed by Romeo's marriage to Giulietta. He tells of Romeo's sadness over the death of Capellio's son and explains that Capellio will find another son in Romeo. Capellio informs him that his daughter is already promised to Tebaldo. The Capulets demand war, and Romeo accepts the challenge.

Scene 2—Giulietta reflects on the contrast between the joyful preparations for her wedding and her own misery. She longs to be with Romeo. Lorenzo enters with Romeo, whom he has brought into the palace through a secret entrance. Romeo tries to persuade Giulietta to flee with him since it is their only chance to be together. Giulietta, despite her love for Romeo, cannot desert her family. Music is heard in the distance signaling the beginning of the wedding festivities. Again, Romeo begs her to leave with him, but Giulietta again refuses. Defeated, Romeo leaves.

Scene 3—Guests gather for the wedding and proclaim their happiness over the impending marriage. Romeo, still disguised, enters with Lorenzo, who warns him that his disguise will not conceal his identity. Romeo vows that he will not let Tebaldo marry his beloved and tells Lorenzo that his followers have infiltrated the palace, planning to stop the wedding. Fighting is heard. Romeo leaves to join his forces and Lorenzo departs. Giulietta enters alone, happy at the interruption but despon-

dent over the fighting. As she prays for Romeo's protection, he appears and again pleads with her to escape with him, but she refuses. Capellio and Tebaldo enter, recognize Romeo as the enemy ambassador, and ask him to identify himself. Romeo replies that he is Tebaldo's rival. The Montagues rush in, calling for Romeo, while the Capulets appear in pursuit of the Montagues. The Capulets now realize Romeo has deceived them. The two families exchange accusations and threats of further battles while Romeo and Giulietta pray that they will meet again, if only in heaven.

ACT II

Scene 1—Giulietta laments the fate of Romeo and her kinsmen. Lorenzo enters to tell her that Romeo is safe, but that she will be sent to Tebaldo's castle. He is prepared to help her, however, and offers her a potion which will induce a death-like sleep. She will be taken to her family tomb, where Lorenzo and Romeo will come to her. She is confused and afraid, but quickly drinks the potion as Capellio enters. He orders her to prepare to accompany Tebaldo at dawn. Already weak, as the potion has taken effect, Giulietta begs forgiveness from him and faints.

Scene 2—In a deserted spot near Capellio's palace, Romeo is alone, uncertain where to turn. Tebaldo suddenly appears and they exchange threats. As their duel begins, a chorus is heard and Giulietta's funeral procession appears. Both are shocked. Romeo begs Tebaldo to kill him, but Tebaldo, full of remorse, cannot.

Scene 3—The Montagues enter the tomb of the Capulets with Romeo, who places a red rose on Giulietta's tomb. Seeing Giulietta, Romeo desperately pleads for her to awaken. He tells his followers to leave him alone for a few moments, and they depart. Romeo pours out his grief, begging that she take him with her to heaven. In desperation he poisons himself. At the same moment, Giulietta awakens and explains what has happened to the incredulous Romeo, but it is too late. He responds, "I must stay here for eternity." Giulietta, realizing what he has done, begs to die with him and asks for his dagger. Romeo refuses. She then asks for poison but Romeo tells her none is left. As he exhorts her to live, she prays to heaven to cut her life short. Romeo dies and Giulietta falls lifeless beside him. The Montagues and Capulets, with Capellio and Lorenzo, enter and find the dead lovers. Capellio cries out, "Killed! By whom?" All reply, "By you, ruthless man."

The performance of Wednesday, September 25, is sponsored by Andersen Consulting.

I Capuleti e i Montecchi

Photos taken in rehearsal
by Marty Sohl

Cecilia Gasdia, Delores Ziegler



Philip Skinner, Cecilia Gasdia



Delores Ziegler

Paul Plishka

Cecilia Gasdia

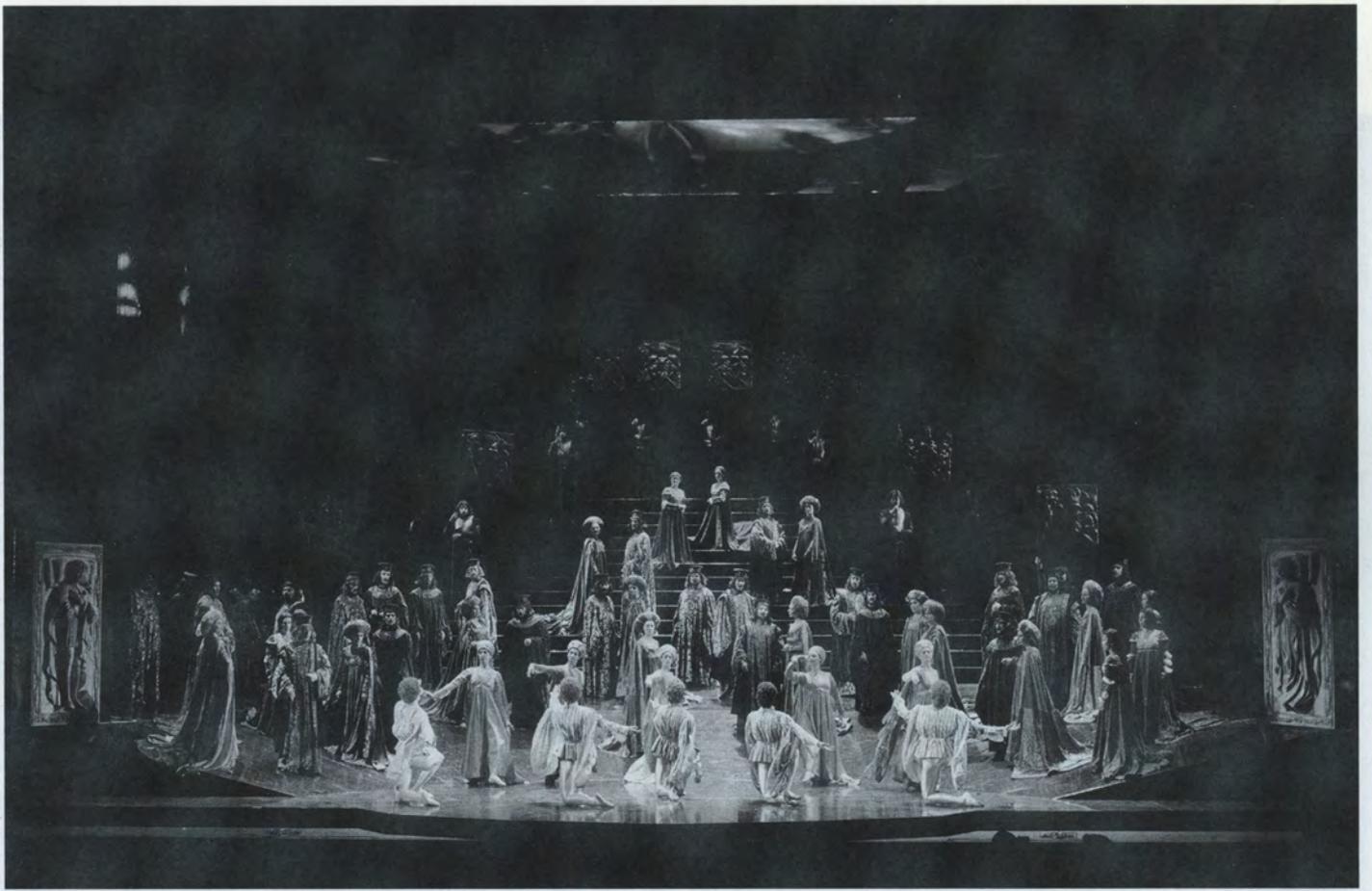




Cecilia Gasdia, Delores Ziegler

Delores Ziegler





(Above) San Francisco Opera Chorus, Ballet and Supernumeraries

(Below) Cecilia Gasdia, Delores Ziegler





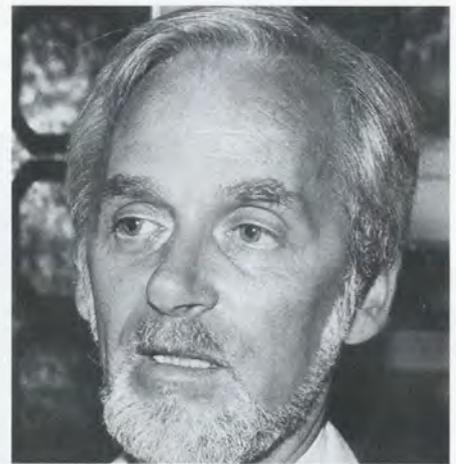
ANTONIO PAPPANO

Antonio Pappano makes his first appearance with San Francisco Opera leading performances of *I Capuleti e i Montecchi*. Born in London of Italian parents and currently residing in the U.S., he began his musical studies with piano, composition and conducting. He made his operatic conducting debut in 1984 with *La Bohème* at Oslo's Norske Opera (where he is currently Music Director), and subsequently led *L'Elisir d'Amore*, *Tosca*, *Jenůfa*, *Un Ballo in Maschera* and the Verdi Requiem for that company. Maestro Pappano has since continued to conduct at many major opera houses: Lyric Opera of Chicago (*La Traviata*, *Carmen*, *L'Elisir d'Amore*); Royal Opera, Covent Garden (*La Bohème*); English National Opera (*Madama Butterfly*); Vancouver Opera (*Werther*); Opéra de Montpellier (*Così fan tutte* and *Macbeth*); Wolf Trap (*Le Nozze di Figaro*); and at the Grand Théâtre de Bordeaux (*Die Entführung aus dem Serail*). He is also closely associated with the Bayreuth Festival, where he has been assistant to Daniel Barenboim for *Tristan und Isolde*, *Parsifal* and a new *Ring* production, and with the Israel Philharmonic for their Mozart/Da Ponte trilogy. He began his career as a symphonic conductor in 1986, leading the South Jutland Symphony of Denmark. Since then, he has returned numerous times to Scandinavia to conduct the orchestras of Aalborg, Hålsingborg, and the Danish Radio Orchestra. In 1989, he made debuts with the Orchestre de Paris, Orchestre de Lyon, Orchestre Philharmonique de Radio-France, and Oslo Philharmonic. Next January, Maestro Pappano will be the Music Director at the Théâtre de la Monnaie in Brussels, where in his first season he will conduct *Salome*, *Un Ballo in Maschera*, and *Die Meistersinger*.



GIULIO CHAZALETES

Giulio Chazalettes makes his San Francisco Opera debut directing the Company premiere of *I Capuleti e i Montecchi*. The distinguished director is in demand at the major opera houses of the world, frequently in collaboration with renowned designer Ulisse Santicchi. Milan's La Scala has chosen him to direct numerous productions, including *Werther*, *Il Ritorno d'Ulisse in Patria*, Maderna's *Satyricon*, and Cimarosa's *Il Marito Disperato*. He made his 1976 U.S. debut at the Lyric Opera of Chicago with *The Love for Three Oranges*, and has returned to that company to stage *L'Elisir d'Amore*, *La Rondine*, *La Traviata*, *Die Fledermaus*, and *I Capuleti e i Montecchi*. Chazalettes has also directed new productions at the Spoleto Festivals (both in Italy and the U.S.), as well as *Attila* in Vienna, *Don Pasquale* in Munich, *Madama Butterfly* at the Arena di Verona, *Falstaff* at the Bregenz Festival, *Le Comte Ory* and *Die Schweigsame Frau* in Palermo, *A Midsummer Night's Dream*, *The Love for Three Oranges*, *Parisina* and *Il Barbiere di Siviglia* at the Florence May Festival, *Manon* in Graz, and *L'Elisir d'Amore* in Houston. Among his most recent assignments are a new production of *Tosca* in Dallas, *Ariadne auf Naxos* in Melbourne and the Spoleto Festival USA, as well as debuts with the Opera Theatre of St. Louis with *Werther* and with the Santa Fe Opera with Massenet's *Chérubin*. Born in Turin, he received a diploma in acting from Milan's Piccolo Teatro, and later earned a degree in musical composition in Florence. He began his directing career with Lupi's *Persefone* at the Teatro Comunale in Florence.



ULISSE SANTICCHI

In his first assignment for San Francisco Opera, **Ulisse Santicchi** designed the sets and costumes for *I Capuleti e i Montecchi*. Working frequently in collaboration with director Giulio Chazalettes, the two have had numerous productions mounted at the Lyric Opera of Chicago. They include *La Rondine*, *The Love for Three Oranges*, *L'Elisir d'Amore*, *Die Fledermaus*, and *I Capuleti e i Montecchi*. He is frequently engaged by the opera centers of his native Italy. After designing several acclaimed productions for the Florence May Festival, he was signed by Milan's La Scala to collaborate with Chazalettes on *Il Ritorno d'Ulisse in Patria*, *Satyricon* and *Werther*. His credits at the Spoleto Festival of the Two Worlds include *A Midsummer Night's Dream*, *Il Barbiere di Siviglia*, and *Falstaff*. Santicchi has designed for the Cologne Opera, the Schwetzingen Festival, as well as several productions for Spoleto USA. His design repertoire includes *Dido and Aeneas*, *Rigoletto*, *Die Zauberflöte*, and Stravinsky's *Renard*. Last year, he designed Mascagni's *Guglielmo Ratcliff* in Catania, and Donizetti's *Parisina* in Florence.



ROBERT SUND

In his San Francisco Opera debut, **Robert Sund** created the ballet sequences in *I Capuleti e i Montecchi*. After a successful career as a dancer with San Francisco Ballet, he has been acclaimed as a leading American choreographer and teacher. His most recent ballet, *Women Song*, was filmed for a national television broadcast on PBS, and was nominated for four Emmy awards. Sund's first major work, *Renaissance Suite*, was choreographed in 1987 for Ballet Oregon, and a year later he created *Fandango Pas de Deux* for his wife, S.F. Ballet principal dancer Evelyn Cisneros. This last-named piece, which was most recently performed at the Jackson International Ballet Competition and at the International Dance Festival in Cuba, is being expanded by Sund for a new ballet commissioned by the National Ballet of Cuba. *Five Seasons* was choreographed in 1988, and received its premiere at the "Bay Area Dance Series" in a performance by San Francisco Dance Theatre. He began his ballet training in St. Paul, Minnesota, and attended the School of American Ballet in New York on full scholarship. After performing as principal dancer with Pacific Northwest Ballet, he joined San Francisco Ballet in 1979, where he danced solo and principal roles in ballets created by George Balanchine, Jerome Robbins, Maurice Béjart, Lew Christensen, Michael Smuin, Jiri Kylian, Sir Frederick Ashton and Helgi Tomasson. His teaching credits include engagements at Pacific Northwest Ballet, S.F. Ballet, Ballet Oregon, Boston Ballet and the Royal Swedish Ballet. Sund is currently co-artistic director of San Francisco Dance Theatre.



JOAN ARHELGER

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

All You Need Is Love
Continued from page 34

without the assistance of Bizet's immortal tunes. Otto Preminger's 1955 version was based upon Oscar Hammerstein's 1943 Broadway musical *Carmen Jones*; although it used Bizet's score in a heavily arranged version with modern English lyrics, both Dorothy Dandridge and Harry Belafonte in the two leads had their singing dubbed—hers by none other than a newly emerging opera star, Marilyn Horne. We may think we have reached the limit of adaptations here, with a film version of a Broadway musical version of an operatic version of a book, but the 1983 Spanish *Carmen* directed by Carlos Saura depicts the production of a flamenco dance interpretation of the story, with the choreographer falling for his own leading lady.

The exquisite 1936 Greta Garbo vehicle, *Camille*, shows indebtedness to both the opera, *La Traviata*, and the literary original by Alexandre Dumas fils. Although the movie soundtrack owes as much to Weber's *Invitation to the Dance* as to the opera, Verdi's music is also used, especially the "Ah, fors'è lui" melody, and parts of the film run exactly parallel to the opera, most notably the Violetta-Alfredo confrontation at Flora's in Act III. The movie's title itself is a monument to the English-speaking world's misunderstanding of Dumas's title, *La Dame aux Camélias*. The actual woman upon whom the book and play was based was named Marie; Dumas discreetly immortalized her as Marguerite—the name Garbo actually goes by in the film; and Verdi's librettist, Francesco Maria Piave, rechristened her Violetta. But the fact remains, she was never named Camille.

Of the four "Romeo and Juliet" movies, three are more-or-less direct translations of Shakespeare's play (which was not Bellini's direct source), and the fourth was another Broadway modernization, 1961's Oscar-winning *West Side Story*, set in 1950s Manhattan. The three more traditional interpretations were Franco Zeffirelli's opulent 1968 rendition with Leonard Whiting and Olivia Hussey; a 1954 British edition with Laurence Harvey and Susan Shentall; and George Cukor's 1936 film with Norma Shearer and Leslie Howard. Shearer actually had a sort of screen test for that one in MGM's early "all singing! all talking! all danc-

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ing!" extravaganza, *The Hollywood Revue of 1929*, in which she and John Gilbert perform the balcony scene twice, once as written, and once in "modern" slang, strictly for laughs.

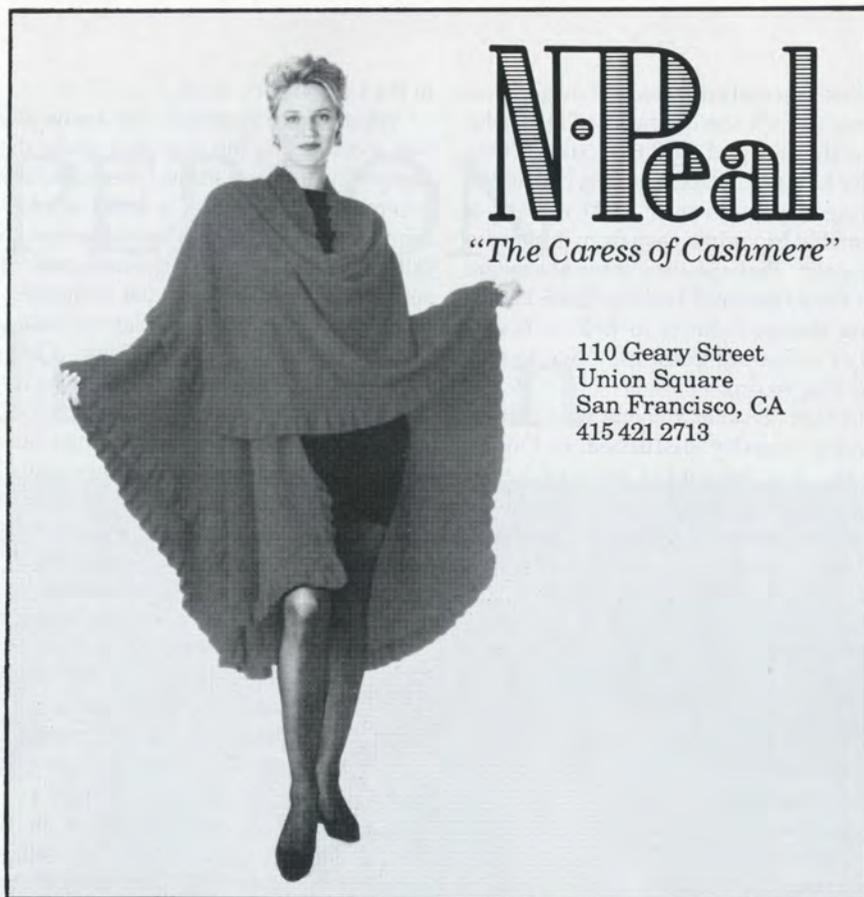
The contrast between Cukor's 1936 movie with Zeffirelli's in 1968 strikingly brings home a point relevant to most of these legendary love epics: age. When Cukor directed Shearer and Howard, they were 36 and 43, respectively. Zeffirelli amazed everyone by casting actors who were not only unknown, but almost indecently young—exactly as they should have been. There is something about first love in early adolescence that is quite distinct from subsequent experiences later in life. Perhaps the blood runs hotter in the first flush of youthful lust, or maybe there is simply an absence of the common sense one develops with age and experience; but it would be harder to believe that two mature adults would both commit suicide over a failed love affair.

This is only one area where psychologists would start to take exception with the way in which Hollywood has glamorized the notion of death as a consequence of love. Without attempting to delve too deeply into the scientific theories surrounding amorous behavior—we have here neither the space nor a knowledgeable enough writer to do so—it is fun, on a pop-psychology level, to take a scientifically jaundiced view of the escapades of our operatic lovers.

Two of them have actually had psychological complexes named after them. The Elektra complex is viewed by some as female counterpart to the Oedipal complex. Sick relationships are part and parcel of that poor girl's unfortunate story. Her mother and uncle, joined in an unholy sexual alliance, have murdered her father before the opera even begins. The love connection that really drives the plot, however, is between Elektra and her father. Since he is already dead, there is no way she could possibly come out on top in these circumstances, incest taboo or no incest taboo.

Don Juan also had a complex named after him, but in his case, he is not really in love with any of his conquests. Interestingly, one of today's prominent daytime talkshow gurus, Sally Jessye

Greta Garbo as Marguerite Gauthier in MGM's 1937 *Camille*.



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Raphael, recently devoted a show to "Don Juans," which she defined as "men who think they are god's gift to women." One of her four guest rakes actually boasted of having slept with over 1,500 women, a claim that brought a gasp from the studio audience. Perhaps they were not aware that Don Giovanni bedded 2,065 before being dragged down to hell, although Sally's sexist-pig guest may live to surpass that record.

In *Don Giovanni*, the one who is truly psycho-sexually disturbed is Donna Elvira. The September issue of *Vanity Fair* has an amusing article by Marie Brenner on erotomania, a term that might well be applied to Elvira. Ms. Brenner writes, "Although love and madness have long been connected, the term 'erotomania' has only recently become current in forensic psychiatry. Erotomania is a form of psychological delusion whose hallmark is the belief that one is loved by another person, usually a figure of authority . . . Erotomaniacs are mostly women from modest backgrounds whose lives have been disappointing."

Like the famous contemporary case of the woman who tormented David Letterman, Elvira hangs out just waiting for a chance to pounce on Giovanni. Despite overwhelming evidence to the contrary, she cannot accept the fact that he wants nothing more to do with her. At least Donna Anna has a more rational motive for seeking revenge, namely the death of her father; Elvira is struggling in vain to rekindle embers that for all we know may never have been ignited in the first place, outside of her disturbed mind. Elvira is the true prototype for Glenn Close's character in *Fatal Attraction*, and it is entirely possible that had the Stone Guest not done in Giovanni first, Elvira might well have resorted to violence.

Don Jose, a male erotomaniac if there ever was one, actually does take the fatal plunge. In the opera, he contents himself with killing Carmen—he is the model for the gay man who kills his lover in one of the alternate endings to Terrence McNally's *The Lisbon Traviata*. After viewing enough of today's newscasts, however, a truer update on the story would have had him bursting into the cigarette factory with an automatic assault rifle and wiping out a dozen cigarette girls before taking his own life, a testament to the progress we have made

in the last century or so.

What about Violetta? We know she was a courtesan, but that isn't really the same thing as a prostitute. The favors she accepted were not on a strict sex-for-money basis. Rather, Violetta seems to fall somewhere between the categories of sexual addiction and sexual codependency. In her book *Women, Sex and Addiction—A Search for Love and Power*, Charlotte Davis Kasl, Ph.D., differentiates between the two. "Addictive sexuality," she writes, "occurs when a woman mistakenly uses sex to express anger, to feel powerful, to be held, to relieve tension, to hide from feelings, or to create a false bond of intimacy." Such sexual addiction, according to Dr. Kasl, "fits into an escalating pattern of behavior the woman feels powerless to control."

Sexual codependency, on the other hand, exists "when a woman has sex she doesn't truly desire—excluding rape—in order to maintain a relationship or placate a partner," a syndrome usually perpetuated "out of fear, obligation, or to prevent abandonment, rather than out of love." An examination of Violetta's lifestyle would most likely uncover elements of both disorders. She admits to denying her own feelings ("Follie! Follie!") and she certainly acquired a great deal of social and economic power from her amorous antics. After she selflessly leaves Alfredo to return to Baron Douphol, her only remaining motive can be to prevent financial abandonment; it is obvious that celibacy never occurred to her as a valid option.

Violetta's predicament, however, underlines another factor that cannot be forgotten: up to our present day, it was not accepted for a woman to feel, much less enjoy or pursue, physical pleasure from love. Flighty teenage girls like Juliet might go for broke, as they say, but in general, women were expected to be the gender capable of putting a bridle on

their emotions. So when audiences in the 19th century saw glamorous sex-kittens fulfilling their fantasies on opera house stages, there was an additional element of titillation that is absent in our more jaded age.

We must also remember that for most of human history, marriages were arranged or selected for far more practical reasons than *l'amour*; and part of the lesson of these great, ill-fated love stories was that a relationship based purely upon passion was doomed to disastrous consequences.

That may be the reason why the legend of Tristan and Isolde makes use of the device of a love-potion: neither of the lovers was actually responsible for their unbearable obsession, and therefore both were absolved of any guilt. Unfortunately for Tristan and Isolde, however, it did not render them immune to the repercussions of uncontrolled lust. According to Dr. Jesse Miller, a California-licensed psychologist who provided some of the insights recorded here, if he were treating Tristan today, he would immediately recommend that the boy attend a meeting of Sex and Love Addicts, Anonymous. He wasn't making that up, either; there really is such a group.

We can conclude, then, that the implications of irresistible, obsessive love can vary drastically, depending on whether one's point of view is that of a couch potato watching vintage movies, or a patient on a psychiatrist's couch. One sees the phenomenon celebrated, the other is undergoing attempts to cure it. Opera, it would seem, takes something of a middle road between the two. Audiences would never want to do away with the sweeping emotions that have inspired some of the greatest music in the world; but they are also aware that terminal love of that destructive magnitude belongs on the other side of the curtain, along with costumes, makeup, and painted scenery. □

Flyer for Charlie Chaplin's 1916 version of *Carmen*.



Affiche de Charlie Chaplin pour *Carmen*, 1916.

PERSON In Person



ARBETER

*Mr. and Mrs. Evert B. Person chat with San Francisco Opera Center Music Director Patrick Summers at the *Così fan tutte* post-performance party.*

Meticulously dressed, extremely soft-spoken and radiating a friendly warmth, Evert Person is something of a combination of a Medici prince and Citizen Kane, with—since his retirement—a bit of Arnold Palmer thrown in for good measure. The former owner and publisher of the *Santa Rosa Press Democrat*, Person is one of San Francisco Opera's most generous patrons, having given numerous unrestricted gifts to the Company since 1986, the year he and his wife also underwrote our new production of *Don Carlos*.

They have also provided funding for the Opera Center's American premiere production of Handel's *Giustino* in 1989, sponsored annual performances by Western Opera Theater in Santa Rosa, and most recently underwrote the Harry Kupfer production of *Così fan tutte* during the Company's summer season of Mozart operas.

As major an undertaking as that was, it came about in a surprisingly simple way. "Lotfi Mansouri came to me and said, 'We need somebody to sponsor



*"If music be
the food of love,
play on."*

William Shakespeare
Twelfth Night



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Sunday, September 8 - 4PM

"Vessels large may venture more, but little boats should keep near shore."

This segment will begin with an overture by Felix Mendelssohn "Calm Sea and Prosperous Voyage." The next piece will be "Dialogue du vent et de la Mer" from Claude Debussy's "La Mer" followed by an excerpt from Benjamin Britten's "Four Sea Interludes" also, "Seascape" . . . from "The Sea" by the British composer Frank Bridge and closing with "Water Music Suite" by George Frideric Handel.

Sunday, September 15 - 4PM

"They that can give up essential liberty to obtain a little temporary safety deserve neither liberty nor safety."

The selections in this program will center on the ideals of liberty and freedom. We'll hear the "Liberty Bell March" by John Philip Sousa, with Donald Hunsberger and the Eastman Wind Ensemble, Hector Berlioz's setting of Rouget de Lyle's "La Marseillaise", "The Gift" and "The Invitation" from Richard Adler's "The Statue of Liberty Suite", Antonin Dvorak's "From the New World" - Finale - and our closing work by American Composer Howard Hanson "Song of Democracy."

Sunday, September 22 - 4pm

"He has paid dear, very dear, for his whistle."

This line, from "The Whistle" suggests a cavalcade of pieces that feature the flute, piccolo, recorder, etc. We'll feature works for those instruments by Vivaldi, Mozart, Telemann, and others.

Sunday, September 29 - 4pm

"Human felicity is produced not so much by great pieces of good fortune that seldom happen, as by little advantages that occur every day."

In this one, we'll celebrate some of those little things that bring human felicity. . . Some of the selections will include: "The Pierrot of the Minute", "The Comedians" by Dmitri Kabalevsky, "The Jovial Ones" by Johann Strauss, Jr. and others.



(L. to r.) James Michael McGuire, Dale Travis and Deon van der Walt in the Company's 1991 staging of *Così fan tutte*.

[*Così fan tutte*]; would you be interested? I was very interested in doing it, so my wife and I decided we shall!

"I really saw very little of the preliminary [stages]. Unfortunately we were out of town—we spend half the year in the desert [in Palm Springs], and didn't come back until just a couple of weeks before the opening. We saw just one rehearsal, which we enjoyed very much—I always enjoy the beginnings more than the actual performances.

"The first opera we sponsored was *Don Carlos*, and it was very interesting, seeing them produce the scenery. We saw sketches and the little mock-ups of the stage, right from the very beginning. It was a complex production as far as scenery is concerned, though it looked simple to the average person looking at it. They had to do a lot of welding and rebracing, because of the extreme weight of all the figures," he says, referring to

the tiers of massive monk-images suspended all around the War Memorial stage in Stefanos Lazaridis's imposing set. "We saw the costumes being made, and the wigs, and gained a tremendous background in the Company itself, which I appreciated being able to do.

"One of the things about sponsoring an opera production is getting a chance to see elements being manufactured, then seeing it all put together as a whole. The contact you have with the directors, conductor, the entire staff, meeting the singers, chatting with them—it's really fun and enlightening, just a lot of delightful personal experiences."

Person has a natural affinity for opera productions, having started out as a singer himself. He grew up in Berkeley, and "In high school I was very interested in music and studied voice. There was a small opera company in San Francisco called the Chamber Opera Company, pri-

THH



The auto-da-fé scene in San Francisco Opera's 1986 presentation of Verdi's Don Carlos.

marily for young people and students, and I sang with them for a couple of years." A fan of San Francisco Opera since the 1930s—"I remember the opening of the Opera House, and Kirsten Flagstad's debut, and so forth"—Person actually sang in the War Memorial with the Chamber Opera Company and throughout the Bay Area, from the theater in the Palace of Fine Arts, to Oakland and San Jose. "We sort of bounced around where we could and got the experience.

"Just as the [Second World] War was breaking out, I was to go to the Royal Opera in Stockholm, and they said, 'You'd better not come, with the conflict starting up in Europe. It'd be better if you waited a while.'"

Person never pursued that budding musical career, although he feels the potential was definitely there: "I'm a rare bird—a Heldentenor—so the possibilities there would have been good, I think. But I never felt bad that it didn't happen; I became interested in other things, and I have a very happy home life, and you have to sacrifice that for a career in music."

Person says the situation was the same for his first wife, who was a concert pianist with a promising career, which she also decided to abandon in favor of a stable homelife. She was also the pivotal figure in Evert's transition from vocal performance to journalism, which he explains simply and with a laugh: "I married the publisher's daughter! My father-in-law passed away two years before we were married. I knew him very well, so after the war was over, my mother-in-law said, 'Wouldn't you like to try newspapers?' So I tried it and loved it and stayed with it—that began a long career."

It also helped to hone the man's character, as he explains: "Being a newspaper man, you sure learn to be tough, and you have to be understanding, and you have to be a community leader. You have to make your community grow—that is so important."

Admirably enough, Person is one man who has put his money where his mouth—and his deep humanitarian concerns—are. Currently retired, he devotes much of his time to overseeing the activities of an entire network of foundations, trusts and uni-trusts. "We try to keep

things local, pretty much in Sonoma County," where he now resides. He has lent his support, both financial as well as through the newspaper he controlled, to further a wide variety of causes of his home community, ranging from the Santa Rosa Symphony ("We're the smallest city in the United States to have its own symphony, and we've celebrated some fifty-odd years of existence") to freeway projects and the Ukiah Dam. "Anything local, we'd support it and make it go—that was fun.

"I think medicine is very important; they need a lot of money to do the research that they have to do. And scholarships of course are so important," he adds, referring to the significant support he gives to Sonoma State University. His concern for assisting young people is a leitmotiv that crops up throughout his conversation, and is a philosophy he also applies to opera. "I think that's one of the fun things, helping the young people, letting them know that there's somebody out there who cares, and that it's worthwhile.

Continued on page 60

Opera Nights

By Sandra Macleod White

Photography by Ray "Scotty" Morris

The fashion industry has greeted the 1991-92 fall/winter collections from Rome with a renewed sense of excitement and passion which has not been felt in years.

Fashion editors everywhere are reporting that the new styles are original, fun and very flirtatious. This is certainly good news to an industry struggling with a sluggish economy and a continuing recession. Every designer, department store, boutique and retailer has had to rethink their position and approach to the growing number of cautious customers who are now looking at their wardrobes as no longer luxury items but long-term investments. Smart shoppers world-wide are demanding high quality, and designers and stores alike got the message. Says Rose Marie Bravo, CEO of I. Magnin, "As a result of the recession, leading designers have created secondary lines which are affordable and fashionable--i.e. Emanuel by Emanuel Ungaro, A Line by Anne Klein, Company by Ellen Tracy." Continued Bravo, "These new collections have filled the needs of today's consumer."

Evening styles are not only provocative and seductive, but extremely elaborate as well. Accents include the thick glitter of jeweled embroidery of bright colors and luscious fabrics and sensational textures of all types. "High quality workmanship is incorporated into designs which are deceptively simple--which makes them timeless," said one local department store buyer.

This fall, during San Francisco's annual charity fashion shows, runways were filled with elegant opening night evening dresses featuring everything from the conservative to the short and sassy. Entering the arena now are evening dresses with see-through skirts worn with leather bomber jackets--such as Karl Lagerfeld's newest designs for Chanel. The hemline is not only extremely short, or very long

Continued on page 58



Ryan Willson of Belvedere is pictured here with his fiancée Kimberly Quinlan-Bakker of Ross. Both are University of Southern California students majoring in communications and international business. For their night at the opera, Willson is sporting a black leather blazer with matching pleated leather pants, and Miss Quinlan-Bakker is wearing a black suede off-the-shoulder sequin dress. Both are from North Beach Leather, San Francisco. Miss Quinlan-Bakker's gold and amber drop earrings and braided gold fresh water pearls (Biwi) and gold bangle necklaces are by Sallie Bell Kelly.



Below: Businessmen Andrew McMicking Hall, of San Francisco and London, and his cousin Robert Anthony McHugh III, also of San Francisco, are long-standing lovers of the San Francisco Opera and prefer the casual elegance of Brooks Brothers' newest international suits for the young executive. Both styles shown here are double-breasted traditional suits. Hall is wearing a wool navy blue suit, and McHugh in gray wool. Both suits from Brooks Brothers, San Francisco.

Left: A recent communications graduate of San Francisco State, Monique Athearn, is elegantly dressed for the opera in her Escada multi-colored beaded and embroidered jacket with royal blue non-pleated satin trousers. Miss Athearn's jeweled drop earrings and matching necklace are also at Escada, San Francisco.

Right: San Francisco debutante and UC Berkeley student, Katherine Post, is looking sleek for her night at the opera in a Donna Karan black wool crepe side-slit column dress with a gold lycra shoulder. Miss Post's accessories are Donna Karan's brush gold cuff bracelets, earrings and black satin shoes, at I. Magnin, San Francisco.





University of Southern California business student, Marlene Marsten of San Francisco, who loves the opera, is wearing Chanel's newest beaded evening ensemble in green and black glitter tweed with a black transparent skirt worn with a black leather bomber jacket, and Chanel's black stain strap pumps. Miss Marsten's emerald, pearl and rhinestone earrings, chokers and emerald cuff bracelet are also at Chanel Boutique, San Francisco.

Chairman of the Opera's Opening Weekend Parade Walk and member of the San Francisco Opera Guild Board, Pam Valeski is wearing a short black Vicky Tiel chiffon dress, from Neiman-Marcus. Mrs. Valeski's magnificent jewelry includes yellow-gold diamond and sapphire earrings, necklace, bracelet and ring--at Neiman-Marcus Precious Jewels Salon, San Francisco.



Hair Styles by David Oliver
Make-up Artist: Jennifer Mayol
Production Assistant: Martha MacLeod

and everything in between--but it includes pants as well.

The old truism has it that if the stock market is down, hemlines are up, and vice-versa. However, this year's international barometer seems to be a mixed bag of predictions. Stockbrokers are hard-pressed to explain the significance of such extremes, but they all agree that hemlines are as unpredictable as the fluctuations of the stock market.

Original styles of easy elegance are everywhere, to the relief of one Parisian fashion editor who recently declared an editorial *au revoir* to the old fashions of the "prim day dress, the severely tailored suit, and the traditional ball gown." Wrote another, "Luxury comes in other guises." *Oui?*

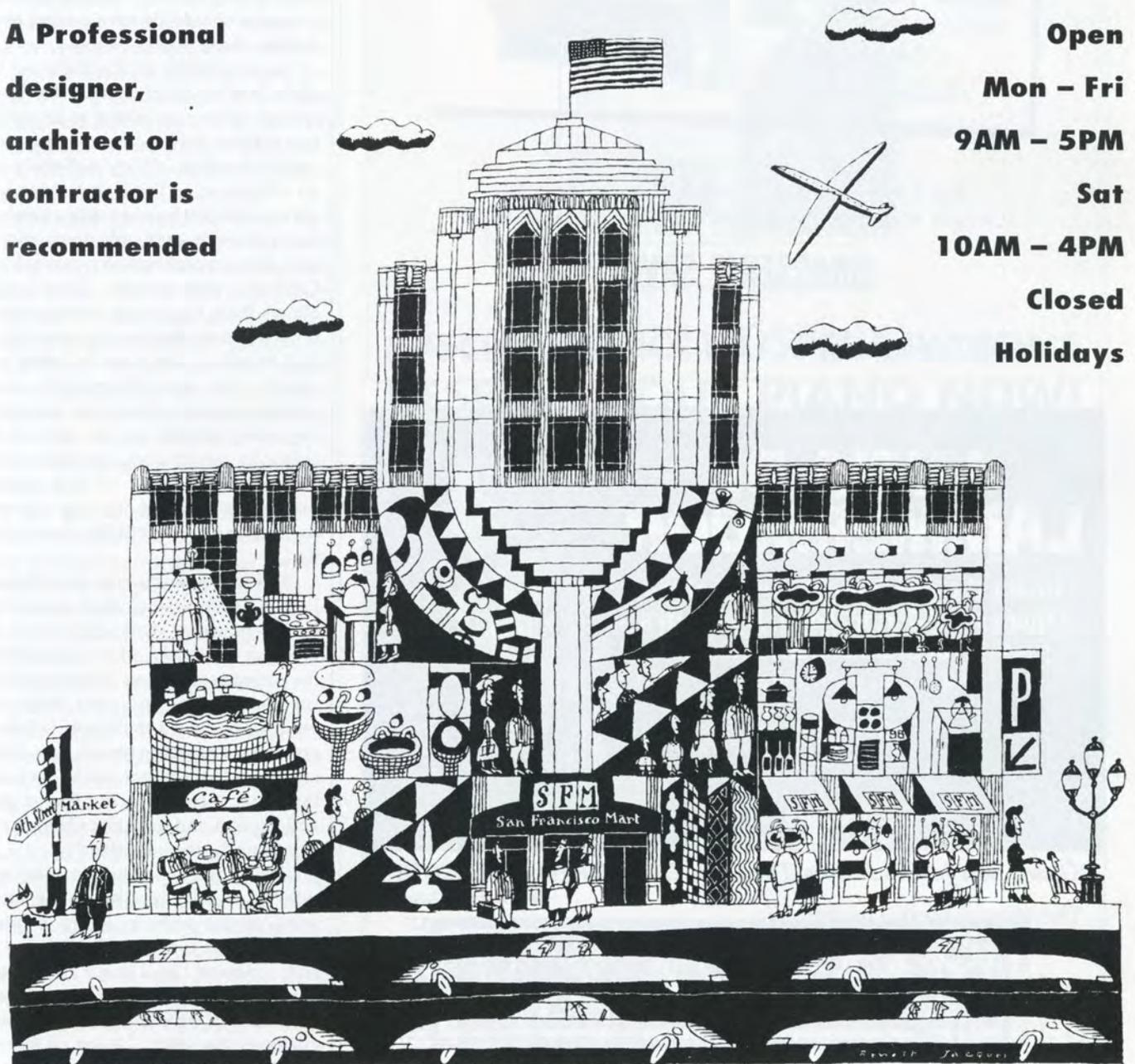
Operagoers have frequently been singled out as the most passionate music lovers in the world. With their unique mixture of passion for music, and the renewed passion for dress, this year's opera lovers should be as exciting to watch during intermission as the performance on stage. □

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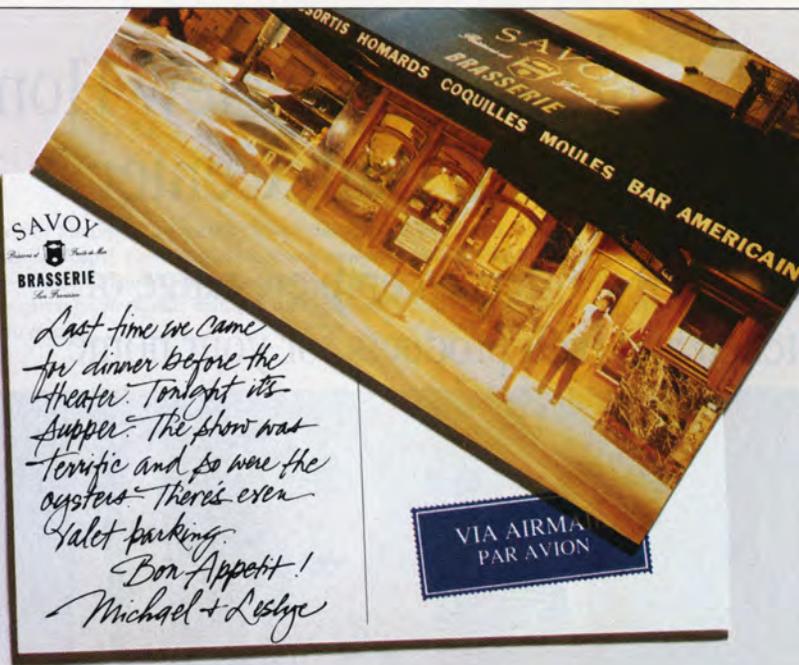
Person In Person
Continued from page 54

"San Francisco Opera is the only thing we really do outside of Sonoma County. I'm very interested of course in the Opera Center. We sponsor one performance [of Western Opera Theater] every year in Santa Rosa—we've done that for several years, and we'll continue that. I think it's very important that these youngsters get the background and opportunity to display what they have and go on from here, to outstanding careers. Personally, I think everyone should be very excited about helping these young people."

As admirable as the Persons' largesse may be, Evert doesn't view it as a special virtue, but rather as an obligation in these days of cutbacks in governmental funding. "Very definitely it is an obligation. I think that those who are capable of it have an obligation in so many respects—not only opera companies, but universities—for example the California state system. Their budget allows them to give an average education, but contributions by individuals add excellence to what is being presented. The same thing applies to an opera company. The more donations, the more interest on the part of the public in contributing, the more it enhances the quality of the performances—and that's not only a benefit to the Company, but to the general public."

A devotee of Puccini and Wagner, Person says his own taste is quite eclectic. "I enjoy new works, but I enjoy the old also, obviously, so long as it builds the Company, makes things available for the public, and also helps the younger people. I think Lotfi's doing a good job of bringing new things, different things to the opera. As he once said, this is not a museum, but has to grow and expand and do a lot of things, and I certainly agree with that."

One thing Person did not agree with was the negative reaction on the part of some of the press to Harry Kupfer's controversial interpretation of *Così fan tutte*. Having run a major newspaper, and even having dabbled in music criticism himself, he is in a good position to evaluate the field. "A lot of times it [music criticism] can be a help to a singer. I remember one singer in New York—she'd sung several years in Europe successfully, and she gave a con-



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SF Chronicle

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cert at Carnegie Hall. This one critic gave her constructive criticism, and it so disoriented her, she just stopped singing. Isn't that terrible? She should have taken what this critic said and worked on it. It can do a lot of good and give a lot of direction." Then, turning the tables on those writers who perpetually lament the supposed end of opera's so-called golden age, he adds, "Unfortunately, I don't think the critics we have today are of the caliber that we had some years ago."

"I thought [Kupfer's *Così*] was a fabulous production. It's modern theater, and people just had to be prepared. I think the reaction of the audience proves how good it was. On opening night, the people were so enthusiastic, it was just amazing, and that in itself to me proved the excellence of what was being presented, not only aurally, to the ear, but to the eye also—it was outstanding."

Asked what he would like to see happen at San Francisco Opera, Person takes the long-range view. "Looking into the future a while, I can see the Opera going to San Jose or Santa Rosa, maybe Sacramento, because commuting is going to be so difficult. Highways are more crowded, gasoline will get scarcer, and it would give an opportunity to get [opera] out into the community, and perhaps interest local people in sponsoring local presentations."

"I can see we ought to do a lot to educate the youngsters of junior high school and high school age—that's why I like the Western Opera Theater, because they devote time to giving excerpts of opera to children and explaining the opera to them. I've seen some beautiful letters from these youngsters—they're all so impressed; they want to see more opera, and I think we want to make the opera company available to them." To Person, this is not only philanthropy, but an investment in the future.

The future is definitely what most interests Evert Person, rather than the past. Contemplating the singing career that he didn't pursue, Person says he has no regrets over what Carl Sandburg described as the road not taken. "It would have been a lot of fun. I would have enjoyed it; I worked at it. But I'm not one to say, 'My goodness, I could have done this, or I could have done that.' Do what you do well, and enjoy it. Otherwise you'll lead a very unhappy life, and it isn't worth it." Evert Person has very obviously done it very well—and is still enjoying it. □

—J.S.



Marilyn Horne in her dressing room backstage at San Francisco Opera.

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1991 OPERA PREVIEWS

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

Held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. All discussions begin at 6 p.m.; doors open at 5:30 p.m. Complimentary to Guild members. Individual tickets may be purchased at the door for \$5. For further information, please call (415) 565-6432. Programs are subject to change.

<i>I Capuleti e i Montecchi</i>	9/16
<i>Das Verratene Meer</i>	11/4
<i>Attila</i>	11/18

SAN FRANCISCO OPERA GUILD PREVIEW MARIN

Previews held at Mt. Tamalpais United Methodist Church, 410 Sycamore Ave. Mill Valley; refreshments served at 7:30 p.m., previews at 8 p.m. Series of 6 previews \$30; students and seniors \$25. Single tickets at door \$6; students and seniors at door \$5. For further information, please call (415) 388-6789.

<i>I Capuleti e i Montecchi</i>	9/18
James Keolker	
<i>Tristan und Isolde</i>	10/16
Blanche Thebom/Jess Thomas	
<i>Das Verratene Meer</i>	11/6
William Huck	
<i>Elektra</i>	11/13
Pamela Potter	
<i>Attila</i>	11/20
George Martin	

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. Series of 6 previews \$27; students \$14. Single tickets at door \$5; students at door \$4. For further information, please call (415) 941-3890.

<i>I Capuleti e i Montecchi</i>	9/17
James Keolker	
<i>Tristan und Isolde</i>	10/15
Blanche Thebom/Jess Thomas	
<i>Das Verratene Meer</i>	11/5
William Huck	
<i>Elektra</i>	11/12
Pamela Potter	
<i>Attila</i>	11/19
George Martin	

SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 123 Los Gatos Blvd., at 10 a.m. Series is open to the public at a cost of \$5

per lecture (free of charge to San Jose Opera Guild members). *Luncheon (\$6) will follow lecture. For further information, please call (408) 354-7525.

<i>I Capuleti e i Montecchi</i>	9/17
James Keolker	
<i>Tristan und Isolde</i>	10/15*
Blanche Thebom/Jess Thomas	
<i>Das Verratene Meer</i>	11/5
William Huck	
<i>Elektra</i>	11/12*
Pamela Potter	
<i>Attila</i>	11/19
George Martin	

SONOMA COUNTY CHAPTER

Previews held at various times and locations (see below). Series registration is \$40 for 6 previews; single tickets \$8. Extra cost for luncheon following lecture. For further information, please call (707) 938-2432 or (707) 935-1957.

<i>I Capuleti e i Montecchi</i>	9/16,
James Keolker	12:30 p.m. lecture, luncheon following
	1000 Buckeye Rd., Kenwood
<i>Tristan und Isolde</i>	10/17,
Blanche Thebom/Jess Thomas	10:30 a.m. lecture, lunch following
	Sonoma Mission Inn
	18140 Sonoma Highway, Sonoma
<i>Das Verratene Meer</i>	11/4
William Huck	2:30 p.m. lecture
	2988 Sunridge Dr., Santa Rosa
<i>Elektra</i>	11/11, 10:30 a.m. lecture
Pamela Potter	luncheon following
	La Provence
	140 Stony Pt. Rd., Santa Rosa

<i>Attila</i>	11/18, 2:30 p.m. lecture
George Martin	1579 North Castle Rd., Sonoma

JUNIOR LEAGUE OPERA PREVIEWS

Previews held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., in San Francisco. Previews begin at noon, and there is no admission charge. For further information, please call (415) 922-3874 or (415) 435-0878.

<i>I Capuleti e i Montecchi</i>	9/18
James Keolker	
<i>Tristan und Isolde</i>	10/16
Blanche Thebom/Jess Thomas	
<i>Das Verratene Meer</i>	11/6
William Huck	
<i>Elektra</i>	11/13
Pamela Potter	
<i>Attila</i>	11/20
George Martin	

ROBERT GOODHUE'S FALL OPERA COURSE

Robert Goodhue is offering previews of San Francisco Opera's season on Mondays at 6:15 p.m., beginning August 19 and ending on November 18. Sessions are held at the Marines' Memorial Building, 609 Sutter, in San Francisco. Admission is \$15 per class. For further information, please call (415) 956-1271.

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

City College of San Francisco offers a music course in Opera Previews for the Fall 1991 semester. The course will concern all the operas being performed in the San Francisco Opera fall season. It is taught by Marvin Tartak every Thursday night from 7 p.m. to 10 p.m. at the College, 50 Phelan Ave., Creative Arts Building, Room A-135, in San Francisco. The 17-week course costs \$15. For further information, please call (415) 239-3641.

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture entitled "Verdi's *Attila*, An Experiment in Music Drama," given by Michael Barclay on November 18 at 7 p.m. at the Kensington Library, 61 Arlington Ave., Kensington. For further information, please call (415) 524-3043.

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering an opera preview class, Introduction to Opera (Music 13A), with emphasis on the operas of the 1991 fall season, on Tuesday evenings at 7 p.m., beginning August 27 and ending in December. The enrollment fee is \$18. Classes will be held at the College, 12500 Campus Drive, Building R, Room 125, in Oakland. For further information, please call (415) 436-2430.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1991 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented at OEI, 400 Yale Ave., in Berkeley. Admission to the full series of 7 lectures is \$95; individual admission at the door is \$15. For further information, please call (415) 526-5244.

<i>I Capuleti e i Montecchi</i>	9/16
<i>Tristan und Isolde</i>	9/30
<i>Das Verratene Meer</i>	10/7
<i>Elektra</i>	10/14
<i>Attila</i>	11/12
The Season in Review	12/9

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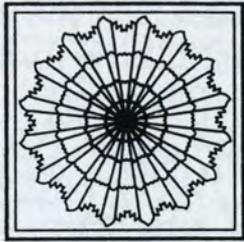
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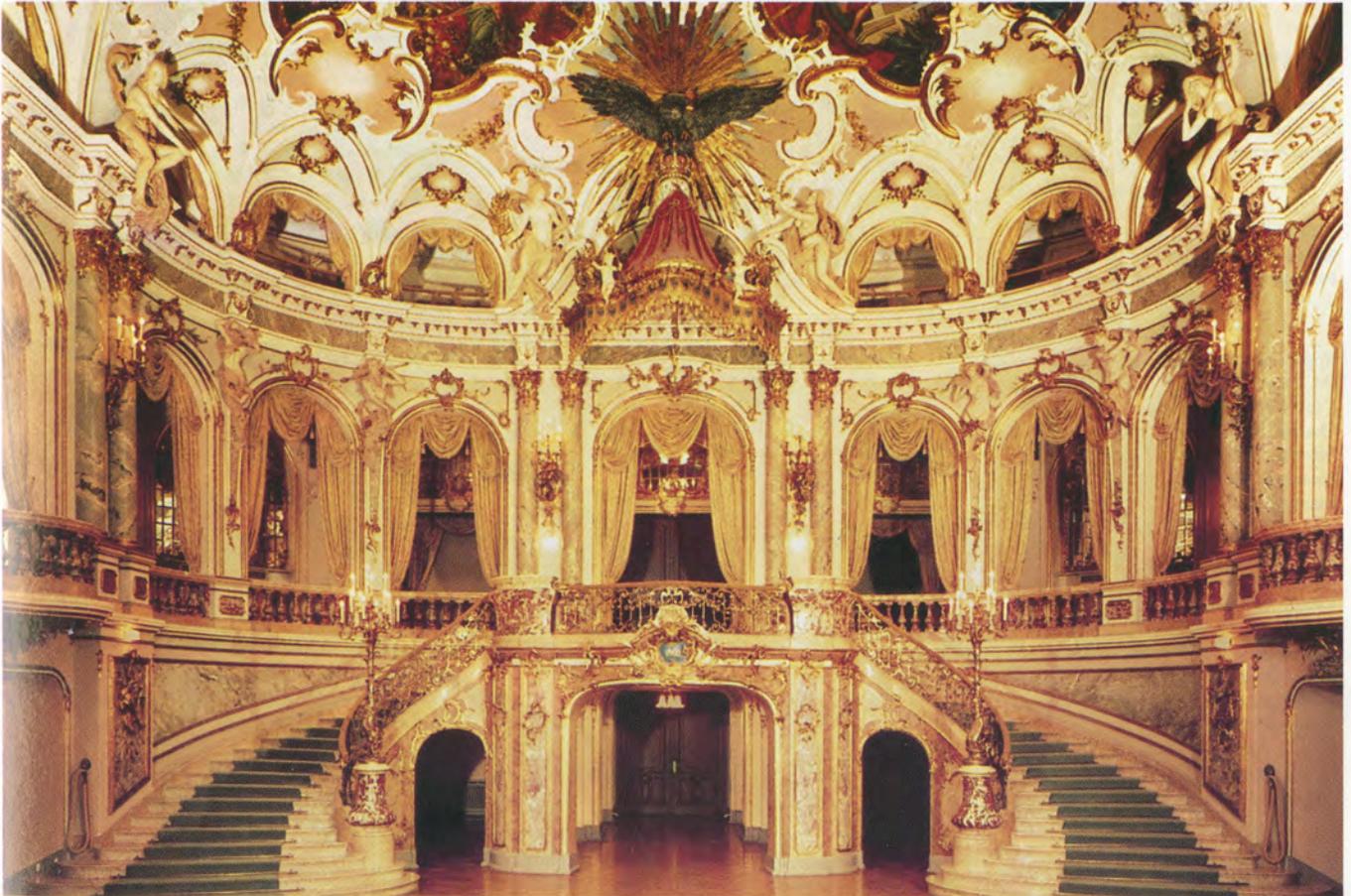
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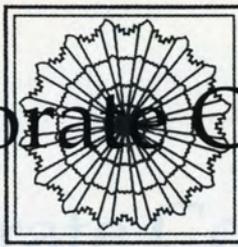
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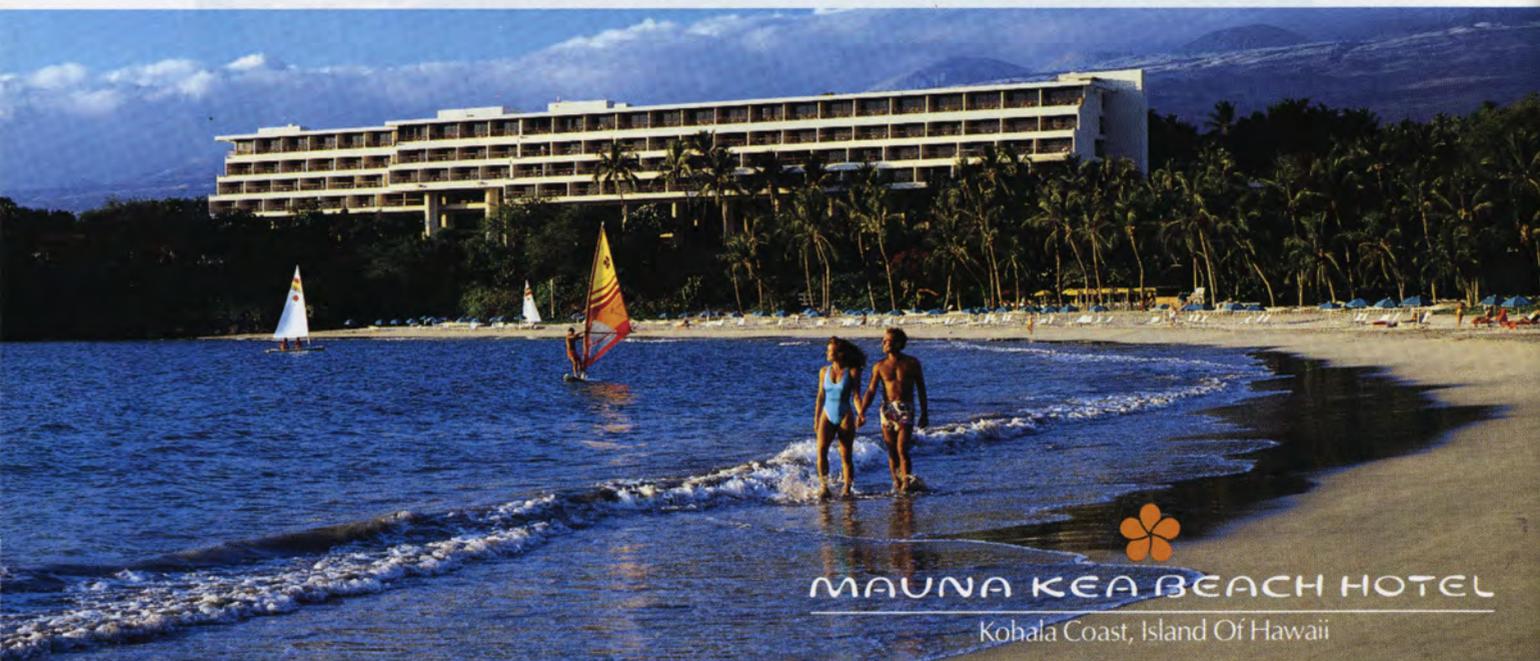
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Sponsored by the San Francisco Opera Guild, tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon weekdays and Saturdays, and from 10 a.m. to 11:30 a.m. Sundays on the following dates:

Saturday, October 12
 Wednesday, October 16
 Thursday, October 24
 Saturday, November 2
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Tickets for Guild members \$2; non-Guild members \$5. Advance reservations required. For further information, please call (415) 565-6433.

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

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

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

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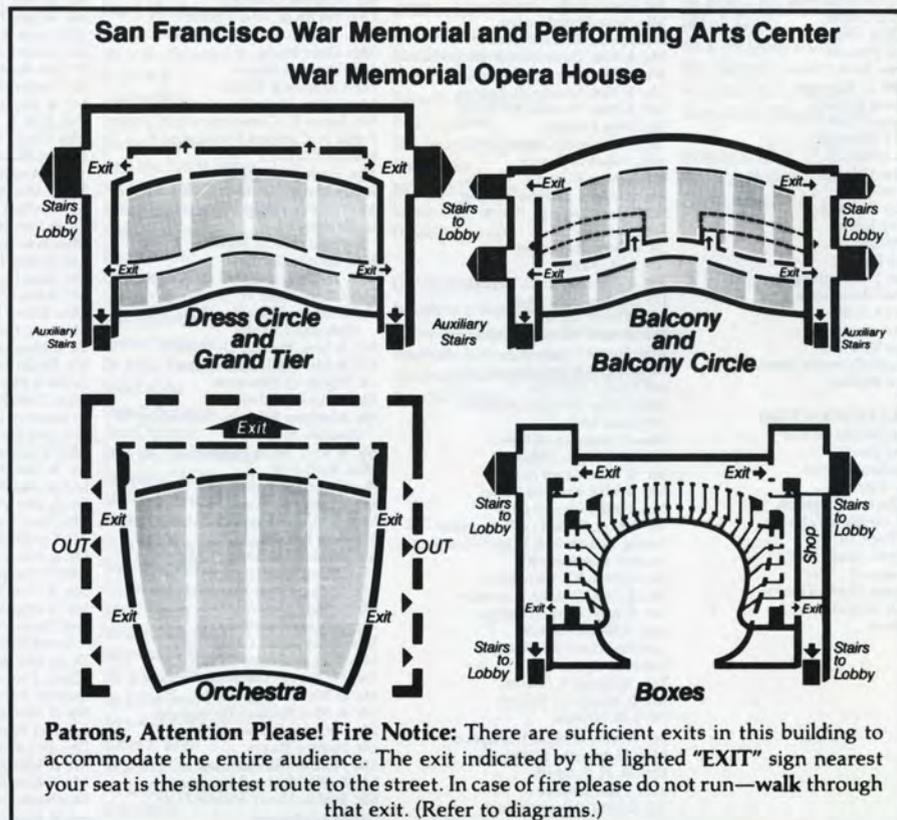
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