

Don Giovanni

1991

Saturday, September 28, 1991 8:00 PM

Tuesday, October 1, 1991 8:00 PM

Thursday, October 3, 1991 7:30 PM

Sunday, October 6, 1991 2:00 PM

Friday, October 11, 1991 8:00 PM

Sunday, October 13, 1991 2:00 PM

Tuesday, October 15, 1991 8:00 PM

Saturday, October 19, 1991 8:00 PM

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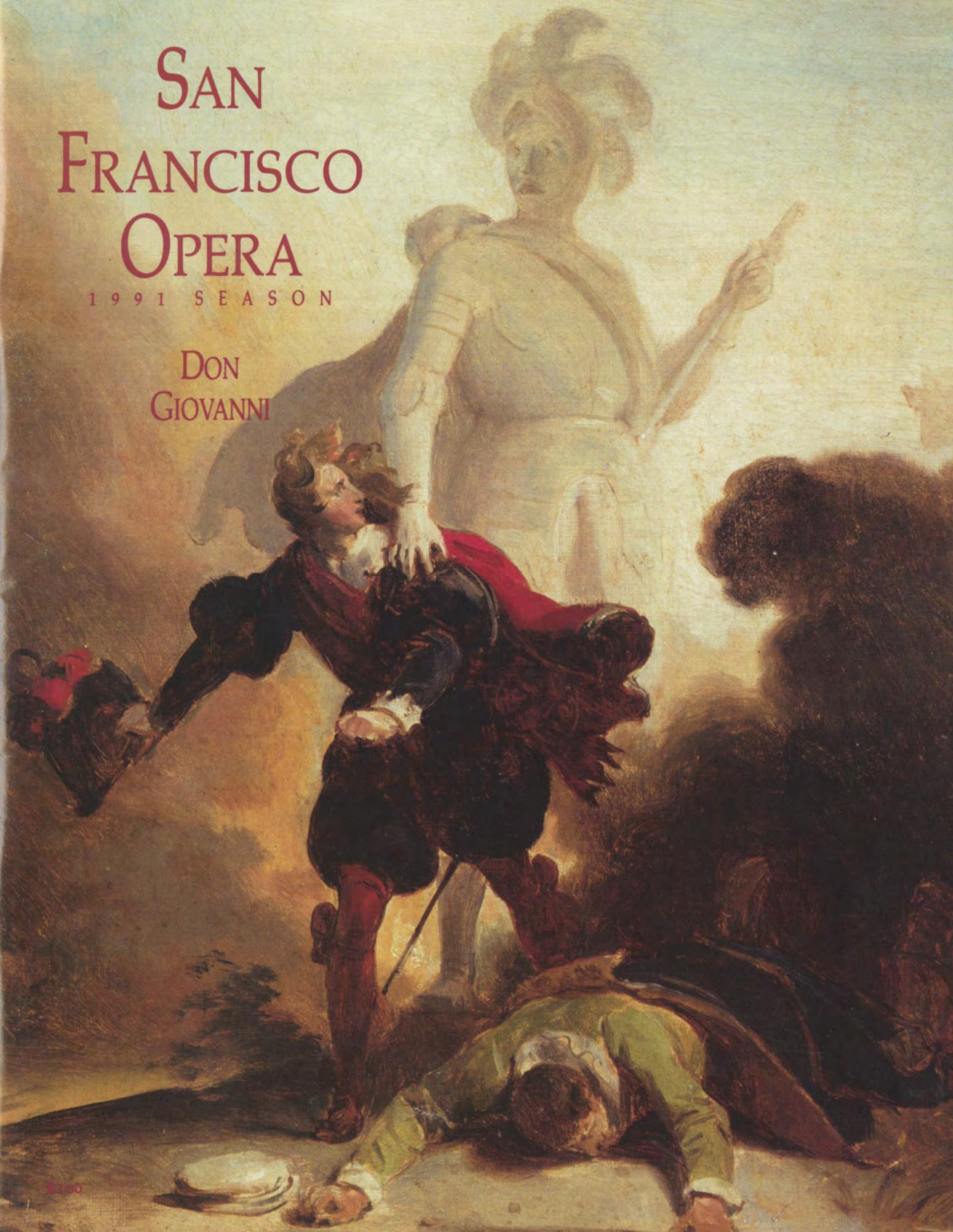
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1991 SEASON

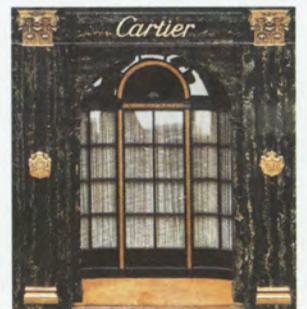
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Lotfi Mansouri, *General Director*

Don Giovanni

1991 FALL SEASON
Vol. 69, No. 8

FEATURES

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The author re-examines the work many consider the ultimate masterpiece of Western music, clarifying several points in the process.
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Stella Roman and Alexander Kipnis are remembered; she on the fiftieth anniversary of her debut with the San Francisco Opera, he on the centenary of his birth.
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COVER

Fragonard, Alexandre Evariste, 1780-1850
Don Juan and the Statue of the Commendatore, c. 1829
Oil on canvas; 15 x 12 1/2 in.

Musée des Beaux-Arts, Strasbourg

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

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

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

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San Francisco, CA 94111 Telephone: (415) 291-9104 FAX: (415) 291-9203



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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*

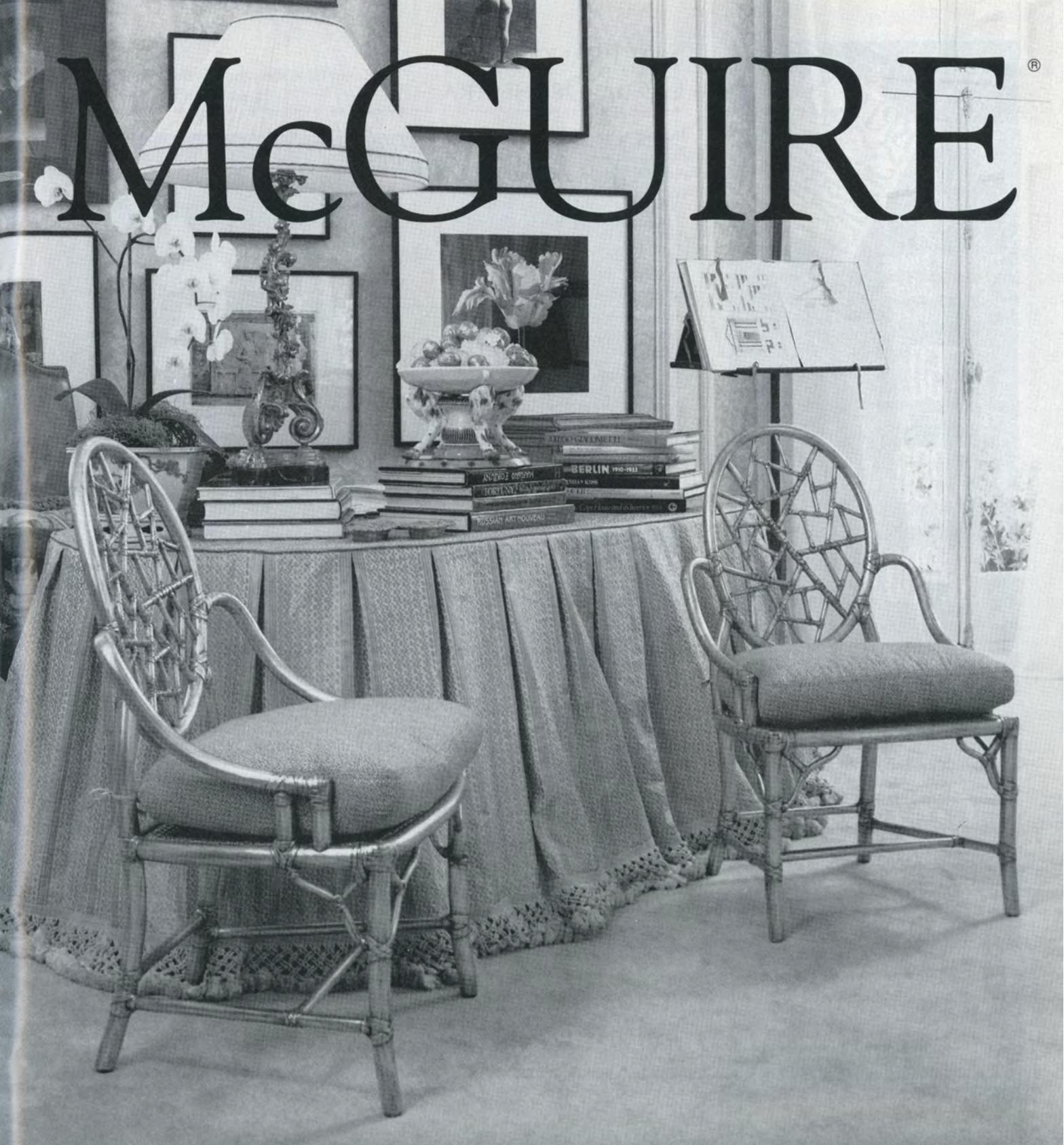
and *Isolde*; Mr. and Mrs. Thomas Tilton for our first presentation of *Attila*; and the American premiere of Henze's *Das Verratene Meer* is taking place here through the generosity of the Paul L. and Phyllis C. Wattis Foundation. It is thanks to individuals, foundations and corporations such as these 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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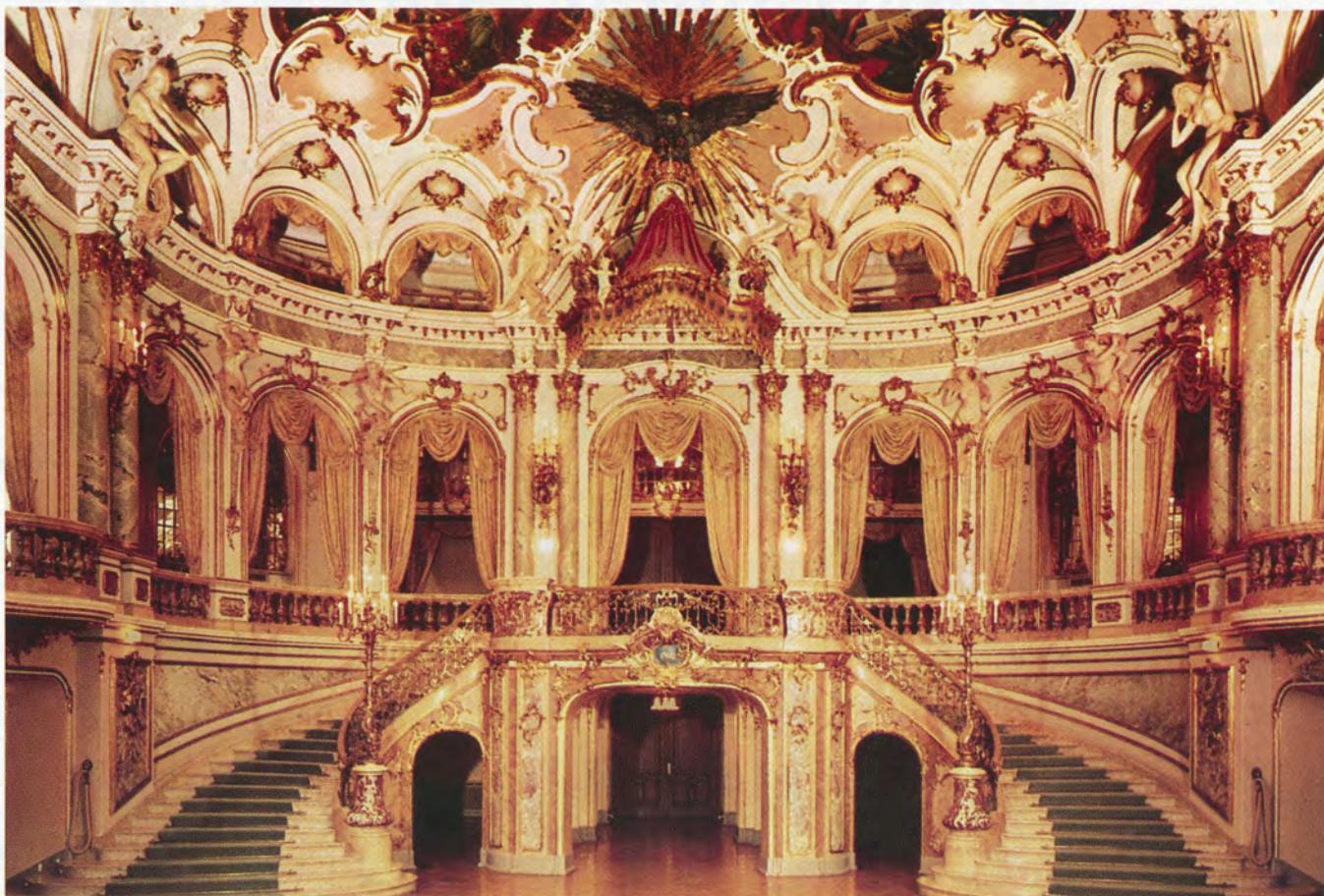
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*Production originally made possible by
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Saturday, September 7, 7:00

San Francisco Opera Premiere

War and Peace Prokofiev
Panagulias, Zarembo*, Bogachova*,
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Claycomb+, Guo+, Mills+, Jepson,
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McCauley, Plishka, Marusin*,
Alexeiev**, Skinner, Travis
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*Made possible by gifts from the Columbia
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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

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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

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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

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



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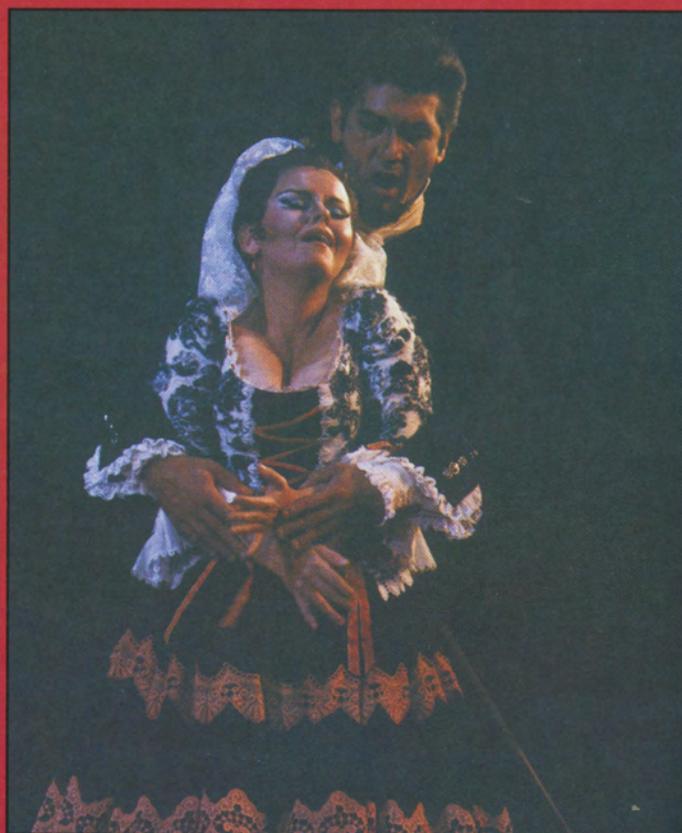
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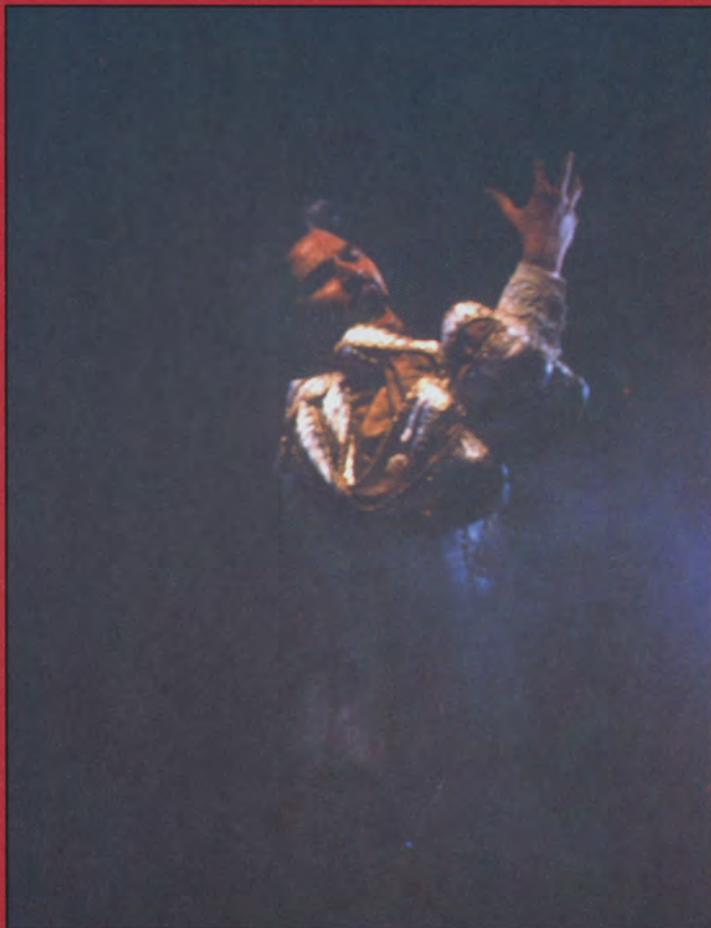
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*Don
Giovanni*



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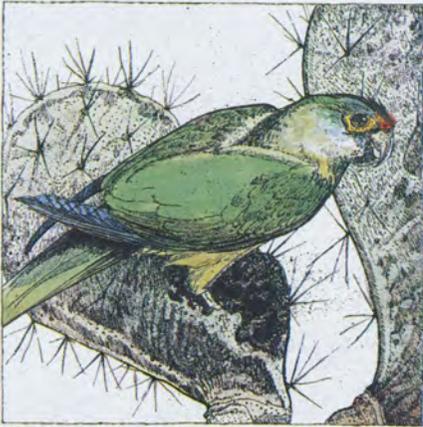
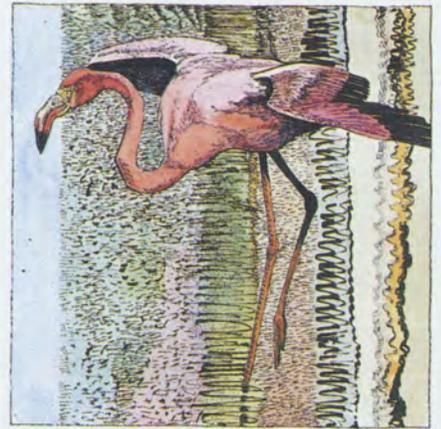
Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, The Operas of Verdi.



Nowadays, when asked the question "Which is Mozart's greatest opera," we tend to come up with different answers. A hundred different answers. A hundred years ago, there would only have been one: *Don Giovanni*. With its wide emotional range, its wealth of psychological ambivalence, and above all its supernatural overtones, it had been Mozart's passport to the Romantic Age. E.T.A. Hoffmann had made Donna Anna the heroine of one of his Tales, suggesting that her attitude towards her would-be seducer and murderer of her father was not as hostile as the libretto gives us to understand. In his unfinished *Reminiscences*, Charles Gounod describes the overwhelming impression the opera made on him when taken to it as a child: "The first notes of the Overture, with the solemn and majestic chords out of the Commendatore's final scene, seemed to lift me into a new world. I was chilled by a sensation of actual terror; but when I heard that terrible threatening roll of ascending and descending scales, stern and implacable as a death-warrant, I was seized with such shuddering fear, that my head fell upon my mother's shoulder, and, trembling in the dual embrace of beauty and of horror, I could only murmur—'Oh, mother, what music! That is real music indeed!' I sat in one long rapture from the beginning of the opera to its close." Without *Don Giovanni* would we ever have had *Faust*?

In Gounod's day it was regularly billed as an "opera semiseria" along with Rossini's *La Cenerentola* and Donizetti's *Linda di Chamounix*. In his private catalogue Mozart called it an "opera buffa." However, its official title was "dramma giocoso," a term which, as the scholar Daniel Hertz has pointed out, denotes an opera buffa, certainly, but one of a particular type. It was coined as early as 1748 by the Venetian playwright Carlo Goldoni (author of libretti as well as spoken comedies) to describe a dramatic genre of his own invention, which mingled the serious with the comic. Its characters fall into three categories: "parti serie," generally aristocrats who express themselves in

From four different Don Giovanni stagings at the San Francisco Opera: (Top left) Ruth Welting as Zerlina, Justino Díaz in the title role in 1978; (Bottom left) Anna Tomowa-Sintow (Donna Anna) and Gösta Winbergh (Don Ottavio) in 1974; (Top right) Giuseppe Taddei as Leporello in 1981; (Bottom right) Wolfgang Brendel as Don Giovanni in 1984.



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the forms and language of "opera seria"; "parti buffe," men and women of the servant class, whose arias are simpler and shorter, often strophic in design; and "parti di mezzo carattere," that relate to both spheres. In the course of time they developed into stereotypes, the "parti serie" as generic and faceless as their counterparts in the libretti of Metastasio, the male servants stupid and often cowardly, the females scheming minxes determined to raise themselves above their station. It was Mozart's supreme glory in *Don Giovanni* to have recreated them as individuals of flesh and blood, each of whom forms an irreplaceable piece in the jigsaw puzzle of the drama—with one exception. There is no room in the story for Don Ottavio; nothing ever happens to him and he is therefore confined throughout to the expression of high-minded sentiments.

Donna Anna, on the other hand, is a

tragic heroine in full panoply, consumed by a sense of guilt over her father's death, from which she can find no respite until his murderer is discovered and brought to justice. Mozart emphasizes her fixity of purpose by keeping her for the most part within the same tonal orbit: D minor, a favorite key of vengefulness (see Elettra in *Idomeneo* and The Queen of the Night in *Die Zauberflöte*), for her recitative and duet with Don Ottavio ("Fuggi, crudele, fuggi"); D major for her imperious "Or sai chi l'onore" with its abundance of high sustained notes; F major, relative of D minor, for her one extended aria ("Non mi dir, bel idol mio"), in which she comforts her faithful, long-suffering lover. Even here, in softened mood, she remains the "grande dame," her line dissolving into those virtuoso roulades that so disgusted Berlioz. What he failed to realize was that in eighteenth century opera fioritura was a status sym-

Two scenes from San Francisco Opera's first staging of Don Giovanni, which took place in 1938: (Below, right) Mafalda Favero (Zerlina) and Ezio Pinza in the title role; (Below, left) Elisabeth Rethberg (Donna Anna) addressing the Don Ottavio of Dino Borgioli.



MORTON

Two of San Francisco Opera's 1955 Don Giovanni ladies pause in their dressing rooms before going out on stage: (Below, right) Licia Albanese as Donna Anna; (Below, left) Elisabeth Schwarzkopf as Donna Elvira.

bol, a badge of high rank no less than a tiara or a hooped skirt. Donna Anna is an aristocrat to her fingertips.

Not so Donna Elvira. Normally a "soprano di mezzo carattere" is a noblewoman who for reasons of her own chooses to disguise herself as a servant, like Sandrina in Mozart's earlier *La Finta Giardiniera*. Elvira is an aristocrat who never quite makes the grade. Torn between forgiveness and the desire for revenge, her dignity is constantly being compromised (we may be sure that Leporello would not have dared to address Donna Anna as "Madamina"—it might have cost him his livelihood!). Her first aria ("Ah chi mi dice mai") is not only punctuated by interventions from Don Giovanni and Leporello; it ends in such a way as to deprive the singer of any applause. Throughout Leporello's tally of his master's conquests she stays crushed and silent, then leaves the stage with an anticlimactic bit of recitative. Her sermon to Zerlina ("Ah fuggi il traditor") is couched in a faintly baroque idiom, which gives it a governessy air that we

cannot quite take seriously (no wonder that throughout the last century most Elviras preferred to omit it). And can anyone cut a more ridiculous figure than she herself at the end of the terzetto of Act II ("Ah taci, ingiusto core"), where she goes off with the servant mistaken for the master? Inevitably, her final appeal to Don Giovanni to change his ways falls on deaf ears. For the Vienna revival of the opera in 1788 Mozart enriched the part for the benefit of Caterina Cavalieri, creator of Constanze in *Die Entführung*, with an extended recitative and aria ("Mi tradi quell'alma ingrata"), taking care to keep the singer within the bounds of her original character. The aria is in one movement only and though its technical demands are formidable, it avoids the glittering passagework of Donna Anna's "Non mi dir." In both versions of the opera—and nowadays we usually see an amalgam of the two—Elvira stands out as a highly complex personality, beautifully and consistently drawn.

Among the buffo roles, Leporello enjoys pride of place. Far from being the



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booby of tradition, his attributes are neatly summed up by the scholar Hermann Abert. "Basically he is a good-natured everyday character with a touch of peasant shrewdness. Like all people of his kind he is given to moralizing, but he is also capable of genuine feeling; therefore he tries again and again to cut loose from his dangerous and uncertain position and to find the peace that he secretly craves. But it was a drop of Don Giovanni's blood in his veins that led him to his side, and it stirs in him constantly, making him thoroughly wily, someone who from the very beginning flirts with the idea of playing the master himself one day. This side of him frustrates all his nobler intentions and compels him in the end to follow his master, as a shadow follows light. Anxious or indignant as he may be about the tricks that are forced on him, in his heart of hearts he quite enjoys them." Indeed there is no mistaking the relish of his "catalogue" aria. When confronted by danger, he is certainly no hero; but he always retains sufficient presence of mind to be able to extricate himself without difficulty. Throughout the opera he can represent the reactions of the audience, half amused and half appalled by the behavior of his dissolute employer.

To measure Mozart's achievement with the smaller roles of Masetto and Zerlina, it will be useful to compare them with their equivalents in another opera on the same subject: Giuseppe Gazzaniga's *Il Convitato di Pietra*, which had its premiere in Venice in 1787 ten months before that of *Don Giovanni* in Prague, and whose libretto by Bertati furnished Da Ponte with the model for his own work—to the extent of providing him with lines which he unashamedly reproduced. Here, as in Mozart, Don Giovanni interrupts the pre-nuptial festivities of a peasant couple, has his servant remove the groom and then proceeds to seduce the bride with promises of marriage. Biagio, Gazzaniga's Masetto, explodes in comic fury. He will go at once and complain to the girl's parents and relations that they have made him a bad bargain. Just the way a stupid peasant *would* behave, so Gazzaniga's audience might well have thought! Mozart's Masetto is far more

San Francisco Opera's 1968 Don Giovanni was Cesare Siepi, shown here with the Zerlina of Jeannette Pilou (Top) and Donna Anna of Teresa Zylis-Gara (Bottom)



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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 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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ally join, Don Giovanni's actions are wholly and perhaps irreparably disruptive. Will Ottavio and Anna ever get married? Will Masetto and Zerlina live happily ever after? For Elvira the only recourse is a convent, as she herself tells us in the finale ultimo. In other words Don Giovanni is a beast of prey for whom nature has provided no external "control." Retribution must come from elsewhere.

This brings us to what many writers of today, among them Joseph Kerman, consider to be the weak point of the opera. Why, they ask, should Mozart, whose art is manifestly rooted in rational humanism, resort for his denouement to the mythology of Christian dogma? There are a number of answers. In the first place, like all great dramatists, he liked to vary his dramatic premises from work to work, surveying humanity from a different viewpoint in each. There is nothing to connect the underlying philosophies of *Così fan tutte* and *Die Zauberflöte* beyond a general sympathy with the human condition; nor is there any reason why *Don Giovanni* should not exceed the bounds of *Figaro*. Then too, certain of Mozart's letters, notably the one written to his father during the old man's final illness, bear witness to a strong religious conviction. Nor was anyone more conscious of profligacy as "the expense of spirit in a waste of shame." That he himself was not immune from temptation—was even perhaps conscious of a latent Don Giovanni within himself—transpires from another letter to Leopold justifying his resolve to marry Constanze ("... after all, to err is natural enough in a man, and to err *once* would be mere weakness—although indeed I should not undertake to promise that if I had erred once in that way, I should stop short at one slip."). Giovanni, with no intention of stopping at the first or any other slip, is set on a course of ultimate self-destruction, for which the demons and hellish flames of the finale secondo can stand as a powerful metaphor. Nor is that all. Those who complain that the ending is patched on to the drama to which it is fundamentally irrelevant are talking about the libretto only. The shadow of the final catastrophe looms over the musical setting from the beginning, making itself felt at various times during the action. It envelops the duet for Anna and Ottavio, whose opening D minor strain recurs in the trio of masks in the Act I finale and in the Act II sextet. It



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obtrudes momentarily at the point where Giovanni, renewing his advances to Zerlina, suddenly finds himself confronted by Masetto. It reappears with terrifying menace, reinforced by trombones in the graveyard scene, its effect as spine-chilling today as when it was first written. The result is a score permeated by an interplay of light and darkness for which there was to be no parallel until *Un Ballo in Maschera*. It is surely significant that during his student years in Milan Verdi should have paid a visit to Teresa Saporiti, the creator of Donna Anna, then approaching her hundredth year!

One problem remains regarding the version of *Don Giovanni* in general use. The notion of an opera as a single, unrepeatable masterpiece like a symphony or string quartet was unknown until the nineteenth century. Earlier composers were happy to recreate their dramatic works in terms of the resources available for their performance, with the consequence that, from Beethoven's time onward, the later versions, whose aim was always to sharpen and amplify the original concept, are as a rule preferable to the earlier ones. With Handel and Mozart, the opposite is generally true. Such is undoubtedly the case with the composer's adaptation of *Idomeneo* for a concert performance in Vienna with a tenor Idamante, and also with the 1789 revival of *Figaro*, in which his concessions to a new prima donna compromise the character of Susanna. Yet there are two instances in which a revision offers music of such quality that we cannot bear to do without it. One is Gluck's *Orfeo ed Euridice*, the other *Don Giovanni*. For the Viennese premiere of 1788 Mozart not only added a splendid recitative and aria for Elvira; he substituted Ottavio's "Il mio tesoro intanto" which precedes it with the still finer "Dalla sua pace," placing it earlier in the action so as to avoid the inconvenience of two static arias in succession. Strictly speaking, therefore, if we include Elvira's "Mi tradi," we should omit "Il mio tesoro." But this has always been one of the plums of the tenor repertory, having been translated into innumerable languages (The Welsh know it as "Dos ti at f'anwylyd"). To ask such a sacrifice would be unthinkable. Faced with a cornucopia of musical riches, why should we mind if the content exceeds the form? It happens often enough in Shakespeare.



Salvatore Baccaloni, San Francisco Opera's first Leporello (1938).



Two Milestones

By JOHN ARDOIN

Stella Roman and Alexander Kipnis both figured prominently in San Francisco Opera seasons a half-century ago, yet the fiery Romanian soprano and the noble Russian bass appeared together in only three performances during their years with the company. That was *Tannhäuser* during October and November of 1941; Kipnis was the Landgraf to Miss Roman's Elisabeth. He might have been her Baron Ochs when she sang the Marschallin in *Der Rosenkavalier* or Leporello when she appeared as Donna Anna in *Don Giovanni*. But fate decided otherwise, for Kipnis did not return to the Company after Miss Roman's debut season.

But time has now linked their names together once again as San Francisco celebrates the centenary of Kipnis's birth and the fiftieth anniversary of Miss Roman's local debut. For three seasons he was the city's King Mark in *Tristan und Isolde*, Rocco in *Fidelio*, Nilakantha in *Lakmé*, Baron Ochs, Leporello and the Landgraf. She made her mark here during a decade of performances as Elisabeth, Tosca, Verdi's two Amelias (*Simon Boccanegra* and *Un Ballo in Maschera*) and his two Leonoras (*Il Trovatore* and *La Forza del Destino*), Aida, Donna Anna, Mozart's Countess Almaviva, Gioconda and the Marschallin.

She was the Dionysian artist—volatile, emotional and with a beacon bright sound that was girded in shining metal. He was the Apollonian of the two—a musician of enormous dignity, with a rolling, ebony

voice of Slavic tints that was used with a seemingly unending reservoir of breath and breadth. He died in 1978 in Connecticut at the age of eighty-seven. She lives today in New York City, still active as an artist, but one who applies her talent and imagination these days to canvases.

Miss Roman was part of an age when it was still possible to perform with and learn from the composers of many of the operas in her repertory. Richard Strauss chose her for the Scala premiere of his opera *Die Frau ohne Schatten* and coached her in his "Four Last Songs" and the Marschallin in *Der Rosenkavalier*. Umberto Giordano conducted Miss Roman in *Fedora*, *Siberia* and *Andrea Chénier*; she sang *Cavalleria Rusticana* and *Iris* with Pietro Mascagni and *Francesca da Rimini* and *Giulietta e Romeo* with Riccardo Zandonai. She worked as well with Francesco Cilea and Ildebrando Pizzetti, and though she did not know Puccini, Miss Roman coached the part of Tosca with the soprano who created the role, Hariclea Darclée.

Her beginnings as a singer had a twist that was pure Hollywood. According to the soprano, she was a teenager singing her heart out one day in a small boat on the Black Sea when the wind carried her voice to a nearby yacht. Aboard the yacht happened to be Romania's formidable, music-loving Queen Marie. She had the young girl brought aboard and encouraged her to seek professional training for her voice. Awed, Miss Roman began taking her voice seriously, and eventually she won a scholarship to the Music Academy in Bucharest. From there she went to Italy in 1936 to complete her training. Five years later she arrived in San Francisco, or to be precise, Portland, for her

John Ardoin is music critic of The Dallas Morning News and author of a new compact disc edition of The Callas Legacy published in September by Charles Scribner's Sons in New York.

(Opposite) Alexander Kipnis as the Landgrave; Stella Roman as Elisabeth in San Francisco Opera's 1941 presentation of Wagner's Tannhäuser.





MORRISON

(Above) Stella Roman in her *Tannhäuser* Elisabeth costume chats backstage with then President of the San Francisco Opera Association Robert Watt Miller.

(Opposite page) John Brownlee was Baron Scarpia; Stella Roman portrayed the title role in San Francisco Opera's 1941 staging of *Tosca*.

debut with the Company was in a tour performance of *Tannhäuser* in Oregon. Tosca was her first role on the stage of the War Memorial Auditorium.

At the center of her fame were her performances of Verdi's operas, especially *Aida*, the title role of which she performed during four San Francisco seasons, including the opening nights of 1942 and 1944. It had also been the role of her Met debut in January of 1941. To Miss Roman, *Aida* is "very difficult musically and requires a trained bel-canto voice that can sing the pianissimos. To sing that third act you need great control. I know many singers who sing many Verdi operas, but have difficulty with *Aida* because of the third act.

"I studied it with Darclée and Giuseppina Baldassare-Tedeschi and developed a control of my voice so that I could cross the stage from one side to the other on the pianissimo high C [in 'O patria mia']." Miss Roman sang *Aida* throughout Italy, including performances at the Baths of Caracalla in Rome, and also in the opera house in Cairo where the world premiere took place. She finds it amazing that Verdi "never went to Egypt, but wrote this work which is so different from all his other operas. It transports you to the country of the Pharaohs; it's a different world."

Though her teaching is limited to master classes, she is well aware of the problems facing young singers today and feels their road is very hard because they do not receive the sort of in-depth training that was once taken for granted in the world of opera. "Too many young artists want a shortcut. It doesn't exist, and they refuse to understand that. So they look for a teacher who promises them that in six months they'll be singing in such and such a place and a year later at La Scala. Then they're not happy when they don't succeed with a certain teacher. They change him for another hoping that one will achieve the miracle.

"Then a third, then a fourth, and so on. It's all so much time wasted. And the voice gets worn out and begins to have a wide vibrato because it's been forced too much. How certain teachers can kill young talent. They should be taken out and shot. To find a good teacher is great luck and to find a good pupil is great luck. In Italy, when we studied an opera we used to say 'Yes, I know the opera, ma non ce l'ho in gola,' I haven't assimilated

it yet, I haven't digested it yet, I haven't made it mine.

"I worked on a particular phrase in *Andrea Chénier* for six months to come forth with the correct attack, legato, pianissimo, diminuendo, etc. It is very important to know [music] perfectly, to know everybody's parts before going on stage. There's so much else to do when you're on stage that if you're not really in complete control of a role, if you're not very prepared, you will give very little. There's more to opera than just memorizing the musical notes."

Now that her career in opera is over, Miss Roman puts her artistic energy into her paintings. She has had a number of one-woman shows and has sold much of her work, which range from vibrant floral canvases to powerful scenes from the operas in which she sang. She is particularly proud of one representing Verdi's *La Forza del Destino*. It is of a huge, single crucifix with a crown of thorns that casts an eerie shadow against a wall. "It's the cross that we all carry with us through life," she has commented. "In a career, you have to make great sacrifices. I gave the best years of my life, my most beautiful years, to study, and I sacrificed everything else. It took a great effort ... there were many setbacks, sometimes great sorrow. All life is like that, but the artist feels it more because he's so sensitive."

As Miss Roman made few commercial recordings, her chief legacy in sound are a number of Metropolitan Opera broadcast performances—*Otello* with Giovanni Martinelli and Lawrence Tibbett and *La Forza del Destino* conducted by Bruno Walter, to name two—that have emerged on compact disc. On the other hand, Alexander Kipnis left a wide range of studio recordings, and hearing any of these sonorous and superb discs, it is all but impossible to believe that he began his life as a boy soprano singing coloratura arias. But it was not that early experience that prompted him to consider a career in music seriously. This he did for a single, practical reason—he hoped to avoid being drafted as an ordinary Russian soldier.

"In Russia," he has explained, "a man who knew music could become a military bandmaster and upon being drafted would immediately become an officer. And so I began my career with the full intention of becoming a bandmaster." In fact, he graduated from the Warsaw Con-



MORTON

servatory as a conductor in 1912, and it was while studying there that he was urged to develop his voice as well.

From the beginnings of his professional career as a bass, the music of Wagner figured prominently in his life. Mr. Kipnis had the privilege of working at Bayreuth with the composer's son and recording a scene from *Parsifal* with Siegfried Wagner conducting. Later he would perform the role of Gurnemanz at Bayreuth under the baton of Strauss. He also sang Baron Ochs with Strauss conducting and appeared as Varlaam in a performance of *Boris Godunov* in which the incandescent Feodor Chaliapin appeared in the title role, a part Mr. Kipnis would later make his own.

"When I sang with him," Mr. Kipnis has recalled, "his voice was already shattered, even though he was not very old. I think he was principally a great actor

more than a great singer. During that particular performance, I and the other cast members sang in Italian, while Chaliapin sang in Russian. Many years later I also sang the part [of Boris] in Russian to an Italian cast.

"I have rather strong views about Boris, because it is a distinctly Russian opera involving a distinctly Russian character. In spite of the success that some singers have had in the role, I really don't believe that a singer can perform it well unless he is Russian by birth and speaks the language natively. The Russian language lends itself so perfectly to bringing out all the light and shadows and colors in depicting so complicated a character. This explains why some of the most outstanding singers, singing in a Latin language, fall short of the proper dramatic

Continued on page 47



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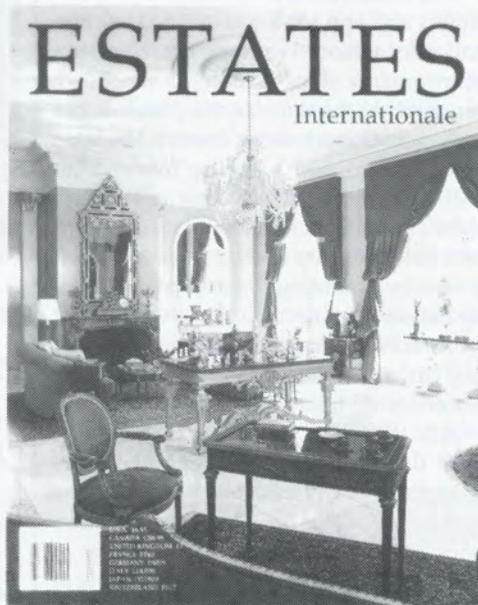
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MARILYN MIMS

Soprano **Marilyn Mims**, who made her San Francisco Opera debut last fall as Nedda in *Pagliacci*, this season portrays Donna Anna in *Don Giovanni*. After winning the 1986 Metropolitan Opera National Council Auditions, she was invited by the parent company to sing Rosalinde in *Die Fledermaus* during the 1987-88 season. Other major debuts that season included Violetta in *La Traviata* with the New York City Opera, Isabella in *Robert le Diable* with the Opera Orchestra of New York at Carnegie Hall, Constanze in *The Abduction from the Seraglio* with Hawaii Opera Theatre, as well as the title role of *Lucia di Lammermoor* and Donna Anna at Virginia Opera, Donna Anna for the Canadian Opera Company, Rosalinde with Michigan Opera Theatre, Violetta for Chattanooga Opera and Kentucky Opera, and *Così fan tutte* at Santa Fe Opera. During the 1988-89 season, Miss Mims sang the title role of *Anna Bolena* for the New York City Opera and Virginia Opera, Donna Anna with Orlando Opera, and the title role of *Lucia di Lammermoor* with the Metropolitan Opera for their Summer Concerts in the Parks. Highlights of Miss Mims's 1989-90 season included engagements at the Met as Violetta in *La Traviata* and Fiordiligi in *Così fan tutte* (both of which were broadcast nationally), as well as Constanze and Donna Anna. She also appeared as Violetta with Kentucky Opera and with the Metropolitan Opera's Concerts in Central Park. Most recently, she opened the Metropolitan Opera's 1990-91 season as Violetta, repeated the role with L'Opéra d'Avignon, and made her debut at the Grand Théâtre de Genève as Donna Anna. Future engagements include a return to the Met as Violetta, Donna Anna, Constanze, and Gilda in *Rigoletto*, as well as the title role of *Lucia di Lammermoor* with Kentucky Opera, New Orleans Opera and at the Teatro Colón in Buenos Aires, and the title role of *Anna Bolena* in Santiago, Chile. The recipient of numerous awards and grants, she studied music at Indiana University where she worked with soprano Virginia Zeani.



KALLEN ESPERIAN

Soprano **Kallen Esperian** makes her San Francisco Opera debut as Donna Elvira in *Don Giovanni*. A winner of the Luciano Pavarotti International Voice Competition, she made her major operatic debut as Mimi in the Opera Company of Philadelphia's 1986 production of *La Bohème*. Following the Philadelphia performances, she traveled with other competition winners for additional presentations of *La Bohème* throughout Italy and, later, in Beijing when the Genoa Opera made its historic visit to China. A film, *Distant Journey*, which features Miss Esperian in scenes from *La Bohème*, was made documenting this journey. Her 1986 debut with the Deutsche Oper Berlin as Mimi opposite Luciano Pavarotti's Rodolfo led to an immediate invitation for her to sing the role in a new Götz Friedrich production of the opera in the 1988-89 season. She made her debut at the Vienna State Opera in 1986 in the title role of *Luisa Miller*, returning soon after to sing Mimi. The following year she made her debut at the Lyric Opera of Chicago as Mimi, repeating the role at the Teatro Colón, again opposite Pavarotti. Highlights of Miss Esperian's 1988-89 season included her Metropolitan Opera debut as Mimi opposite the Rodolfo of Plácido Domingo; a debut at Milan's La Scala in the title role of *Luisa Miller*; her first Leonora in *Il Trovatore* for the Metropolitan Opera's Concerts in the Parks series; and her first Nedda in *Pagliacci* with the Connecticut Grand Opera. The following season she returned to La Scala as Elena in *I Vespri Siciliani*, and to the Met and Deutsche Oper for *La Bohème*. Additional engagements that season included performances of *La Bohème* in Salzburg, Munich and Zurich, as well as her first Donna Elvira with the Utah Opera. Last year's highlights include her French debut at the Bastille Opera in Rossini's *Stabat Mater*; her first Marguerite in *Faust* at the Orange Festival; her first Desdemona in Verdi's *Otello* at the Landestheater in Salzburg; and Desdemona opposite Domingo's *Otello* for the opening of the season at the Opéra de Bastille. Earlier this year she sang Desdemona in Palermo, Donna Elvira in



HAROLYN BLACKWELL

Palm Beach, and Luisa Miller at the Met with Pavarotti as her partner. In demand as a concert soloist, the native of Chicago was a winner of the 1991 Dorothy B. Chandler Performing Arts Award.

Soprano **Harolyn Blackwell** makes her first appearance with San Francisco Opera as Zerlina in *Don Giovanni*. She has appeared with many of the major opera companies in France, Germany, Canada and the U.S., as well as at leading festivals including Aix-en-Provence and Glyndebourne. In past seasons she has been applauded at the Metropolitan Opera as Barbarina in *Le Nozze di Figaro*, Xenia in *Boris Godunov*, and Sophie in *Werther*; at Carnegie Hall as Olga in a concert version of *Fedora*; at the Glyndebourne Festival as Zdenka in *Arabella* and the Princess in *L'Enfant et les Sortilèges*; at the Opéra de Nice as Nannetta in *Falstaff*; at Miami Opera as Gilda in *Rigoletto*; and at the Canadian Opera Company as Sister Constance in *Dialogues of the Carmelites*. Highlights of her 1989-90 season included a return to the Met for her first Adele in *Die Fledermaus*, and her debut at Seattle Opera singing her first Marie in *The Daughter of the Regiment*. She also appeared in a "Live From Lincoln Center" concert as Oscar in excerpts from *Un Ballo in Maschera*, and performed as well on nationwide television singing "Summertime" at the Grammy Awards. This performance represented the nominated recording of *Porgy and Bess*, conducted by Simon Rattle, in which she sings the role of Clara. The season ended with critically acclaimed performances as Blondchen in *Die Entführung aus dem Serail* at the Aix-en-Provence Festival, a production which was taped for telecast throughout Europe. Miss Blackwell opened her 1990-91 season as Oscar in a new Met production of *Un Ballo in Maschera* with Luciano Pavarotti under the baton of James Levine, a production that was televised for the "Great Performances" series. Additional appearances that season included the Richard Tucker Gala at Avery Fisher Hall, taped for telecast; a Viennese Gala of operetta excerpts with the Minnesota Or-



GINO QUILICO

chestra; her first assumption of the role of Susanna in *Le Nozze di Figaro* at the Canadian Opera; as well as performances with the Baltimore Symphony and New York Chamber Symphony. The native of Washington, D.C., also in demand as concert soloist, is a graduate of Catholic University, where she received her bachelor's and master's degrees in voice.

Baritone **Gino Quilico** sings the title role of *Don Giovanni*. Since his San Francisco Opera debut in the fall of 1986 as Lescaut in *Manon*, he has appeared here as Marcello in the 1988 presentation of *La Bohème*, and as Silvio in *Pagliacci* last fall. Quilico's international career began with his Paris Opera debut in 1980. He has since sung a number of roles with that company, including Figaro in *Il Barbiere di Siviglia*, Mercutio in *Roméo et Juliette*, Belcore in *L'Elisir d'Amore* and Oreste in Gluck's *Iphigénie en Tauride*. He made his Edinburgh Festival debut in 1982 as Lescaut in *Manon Lescaut*, and the following year bowed at the Royal Opera, Covent Garden as Valentin in *Faust*, returning to London in subsequent seasons as Marcello, Figaro in *Barbiere*, Posa in *Don Carlo*, and Escamillo in *Carmen*. He has also been acclaimed in Munich, Vienna, Berlin, Florence, Hamburg, Toronto, New York and Bologna, and at the festivals of Salzburg, Edinburgh and Aix-en-Provence. He made his Metropolitan Opera debut in 1987 as Lescaut in *Manon*, and has since returned to the Met as Valentin and as Figaro in *Il Barbiere di Siviglia*. Recent engagements include his debut at Milan's La Scala as Lescaut in *Manon Lescaut* and his first appearance at the Paris Bastille Opera as Prince Yeletsky in *The Queen of Spades*. The Canadian singer, son of famed baritone Louis Quilico, has appeared in two feature films, *La Bohème* and Monteverdi's *Orfeo*, numerous operatic videos, and has recorded 15 operas including *Manon*, *Don Pasquale* and *Carmen*. In 1988, he was named "Artist of the Year" by the Canadian Music Council and was recently appointed Canada's first Goodwill Ambassador to the United Nations High Commissioner for Refugees. Future assignments include the role of Figaro in the



LUCIO GALLO

world premiere of *The Ghost of Versailles* at the Met, Lescaut in *Manon Lescaut* at La Scala, Figaro in *Il Barbiere di Siviglia* in both Madrid and in Paris (to re-open the Palais Garnier), Escamillo in *Carmen* at the Orange Festival, and a return to the recording studio for an album of operetta duets with soprano Barbara Hendricks.

Baritone **Lucio Gallo** makes his U.S. opera debut as Leporello in *Don Giovanni*. Born in Taranto, Italy, he graduated from the Turin Conservatory where he studied with Maestro Elio Battaglia. After winning several vocal competitions in London, Venice, Parma, Barcelona and Genoa, he was subsequently engaged in Genoa to make his 1986 operatic debut in Stravinsky's *Renard*, Britten's *The Prodigal Son*, and *La Bohème* opposite Luciano Pavarotti. This was followed by debuts in Geneva as Posa in *Don Carlo*, in Reims as Belcore in *L'Elisir d'Amore*, and in Turin as Escamillo in *Carmen*. During the 1989-90 season, he made his debut at the Vienna Staatsoper as Guglielmo in a new production of *Così fan tutte*, later singing the role in the same production at Salzburg under Nikolaus Harnoncourt. He returned to Vienna as Leporello in a new production of *Don Giovanni* led by Claudio Abbado, repeating the role with Maestro Abbado in Tel Aviv. Additional engagements that season included Pizarro in *Fidelio* at La Fenice in Venice, and the title role of *Don Giovanni* in Perugia. He performed numerous roles in Vienna during the 1990-91 season, including the role of Figaro in a new staging of *Le Nozze di Figaro*, Valentin in *Faust*, Marcello in *La Bohème*, Paolo in *Simon Boccanegra*, as well as Belcore and Guglielmo. Elsewhere he appeared as the Count in *Le Nozze di Figaro* in Hamburg, Leporello at the Rome Opera, and Paolo at La Fenice. Upcoming assignments include Figaro in *Il Barbiere di Siviglia* in Nancy, Dandini in *La Cenerentola* in Bologna, a debut at the Royal Opera Covent Garden as Figaro in *Le Nozze di Figaro* (a production which will also tour to Japan), and Lord Sydney in *Il Viaggio a Reims* in Paris and at the Rossini Festival. The popular concert soloist and recitalist is heard as Marullo on a recording of *Rigoletto* conducted by Riccardo Muti, and will soon



FRANK LOPARDO

be in the studio to record the roles of Guglielmo in *Così fan tutte* and the title part of *Don Giovanni* led by Zubin Mehta, as well as the Count in *Le Nozze di Figaro* and Dr. Bartolo in *Il Barbiere di Siviglia* conducted by Claudio Abbado.

Tenor **Frank Lopardo's** first assignment for San Francisco Opera is the part of Don Ottavio in *Don Giovanni*, the role in which he made his debut at Milan's La Scala, the Aix-en-Provence Festival, the Salzburg Festival, and which he has recorded under the baton of Riccardo Muti. He made his professional operatic debut in 1984 as Tamino in *Die Zauberflöte* with the Opera Theatre of St. Louis, and has since come to international attention with appearances at many leading theaters including the Metropolitan Opera, Vienna State Opera, Royal Opera Covent Garden, and the Lyric Opera of Chicago. He made his first appearance in Europe during the 1985-86 season as Fenton in *Falstaff* at the Teatro San Carlo in Naples, then opened the new theater at the Netherlands Opera, also as Fenton. This was followed by his first Count Almaviva in *Il Barbiere di Siviglia* in Amsterdam, Fenton in Monte Carlo, and Ferrando in *Così fan tutte* at the Glyndebourne Festival. In 1987, he made his Vienna State Opera debut as Lindoro in a new production of *L'Italiana in Algeri*, and returned to Vienna the following year for a new staging of *Il Viaggio a Reims*. Also in 1988, he made his Geneva debut as Ernesto in *Don Pasquale*, and made his first appearance at the Lyric Opera of Chicago as Elvino in a new production of *La Sonnambula*. The following year he made his Metropolitan Opera debut as Count Almaviva, appeared for the first time at the Royal Opera, Covent Garden as Lindoro, and returned to La Scala for *Don Giovanni* and to the Vienna State Opera for *Il Viaggio a Reims*. The following season he made his German debut in a new production of *Il Barbiere di Siviglia* at the Bonn Opera, and his Spanish debut in *Il Turco in Italia* in Madrid. Highlights of the 1990-91 season include his debut at the Teatro Comunale in Florence as Elvino; a debut at the Bavarian State Opera in Munich as Lindoro; *Così*

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1991 FALL SEASON

ARTISTS

Harolyn Blackwell*	Cecilia Gasdia	Jane Marsh	Patricia Racette
Irina Bogachova*	Denyce Graves*	Reveka Mavrovitis	Angela Randell
Jacalyn Bower	Yanyu Guo+	Mary Mills+	Gabriele Schnaut**
Laura Claycomb+	Cynthia Haymon*	Marilyn Mims	Hanna Schwarz
Elizabeth Connell	Kristine Jepson	Mariana Nicolesco*	Nadine Secunde*
Catherine Cook*+	Gwyneth Jones	Ann Panagulias	Carol Vaness
Helga Dernesch	Catherine Keen	Susan Patterson	Elena Zarembo*
Kallen Esperian*	Kathleen Kuhlmann	Donna Petersen	Delores Ziegler*
Maria Fortuna+	Olga Markova-Mikhailenko**	Ashley Putnam	
Valery Alexeiev**	Paul Gudas	Jorge Lopez-Yañez	Samuel Ramey
Brian Asawa*	Robert Hale	Yuri Marusin**	Peter Rose**
Gennadi Bezubenkov**	Ross Halper*	Barry McCauley	Timothy Sarris*
Vladimir Chernov*	Grier Hanedanyan**	Dennis McNeil	Michael Schade*
Stephen Condy*	Daniel Harper	Robert Milne*	Brian Schexnayder
Paolo Coni*	Kristopher Irmiter	Alfred Muff	Philip Skinner
John David De Haan	William Johns	Alexandre Naoumenko**	Nikita Storejev
Mark Delavan	Dimitri Kharitonov*	Vladimir Ognovenko**	John Swenson*
Craig Estep	James King	Antonio Ordoñez*	Dale Travis
Tom Fox	Gaétan Laperrière	Luis Oropeza*	Hector Vasquez*+
Joseph Frank	Vincenzo La Scola**	Monte Pederson	LeRoy Villanueva
Lucio Gallo**	Victor Ledbetter	Dennis Petersen	Hartmut Welker*
Marcello Giordani*	Hong-Shen Li	Paul Plishka	Kip Wilborn
Micah Graber+	Frank Lopardo*	Gino Quilico	James Wood*

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Maurizio Arena	Leopold Hager*	Peter Schneider	Vjekoslav Sutej*
Gabriele Ferro*	Antonio Pappano*	Markus Stenz**	Christian Thielemann**

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Laura Alley*	John Copley	Lotfi Mansouri	Andrei Serban*	

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John Conklin	Michel Lebois**	Thomas J. Munn	Jean-Pierre Ponnelle	Paul Steinberg*

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Adela Clara	Victoria Morgan	Kirk Peterson*	Robert Sund*
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Julianne Booth	Christina Jaqua	Sharon Navratil	Sue Ellen Schepcke
Roberta Bowman	Joy Korst	Alexandra Nehra	Claudia Siefer
Pamela Dale	Dallas Lane	Rose Parker	Page Swift
Dotty Dean	Marcie Lawer	Virginia Pluth	Donna Turchi
Paula Goodman	Tamaki McCracken	Laurel Rice	Michelle Ziegelman
Daniel Becker-Nealeigh	Timothy Foster	Jim Meyer	Robert Rutt
Richard Brown	Alex Guerrero, Jr.	Raymond Murcell	Sigmund Seigel
Ric Cascio	Cameron Henley	Daniel Pociernicki	Dan Stanley
Frank Daniels	Gerald Johnson	Valery Portnov	Jere Torkelsen
Henryk De Rewenda	Ken Johnson	Kenneth Rafanan	Don Tull
Robert Delany	Frederick Matthews	Tom Reed	Richard Walker

EXTRA CHORUS

Candida Arias-Duazo Joan Beal Marcia Gronewold	Lise Lindstom Wendy Loder Ellyn Peabody	Christine Reimer Janine Bartalini Shafer Bonnie Shapiro-Haroutunian Diana Smith	Traci Tornquist Delia Voitoff Darla Wigginton Susan Witt
John Beauchamp William Berges Mario Dioneda Tim Enders	Dario Di Maria Fraticelli Peter Girardot Gregory Marks Walter Matthes	Donald Matthews Tom McEachern John Musselman William Pickersgill Robert V. Presley	Lawrence Rush Robert Steiner Erich Stratmann Grant Thompson James G. Weaver

CHILDREN'S CHORUS**San Francisco Girls Chorus**

Hannah Appel Anna Bergman	Melanie Escopete Amy Harris	Rachel Herbert Caitlin McClune Kristin Oei	Emily Ryan Dana Shaps Jennifer Terry
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Golden Gate Boys Chorus

Roberto Barrueto Gabriel Coffrey	Jonathan Napier-Morales Michael Null	Adrian Paredes Pieter Van Buskirk	Darien Wentworth Michael Wood
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San Francisco Boys Chorus

Nicholas Allen Niels Bradshaw Jordan Davis Colin Delaney	Jeremy Faust Laslo Gyulassi John Haddick Bellos Hadjirassiliow	James Locke David Samas Nicholas Sanders Brandon Sherman	Eric Sparks Kevin Traugott Josh Trevorrow Cole Thomason-Redus
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Ragazzi, the Peninsula Boys Chorus

Conrad Frank	John Harrison	Rigel Kilston Jeremy Mascia	Juan Carlos Quinones Michael Watts
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Additional Boy Chorister

Darryl Temple

SUPERNUMERARIES

Susan Alden Susan Anderson Pat Angell Elayne Ashman Irene Bechtel Phyllis Blair Katherine Brazaitis Madeline Chase Kay Cheatham Annette Clark Renée DeJarnatt Carol Dunlap	Darcy Fink Mary Freeman Diane Graham Leah Hall Mary Ann Hery Peggy Hubacker Joan Imbeau Esther Jennings Ann Masai Jones Janet Johnston Candace Kahn Andrea Kohlruss	Courtney Levin Jan Moody Bryn McAfee Dorothy Papo Ann Paras Marianna Petroni Cassandra Plott Karen Burtness Prak Marian Reyes Ellen Sanchez Mary Simon Stella Tatro	Beverly Terry Kimberly Thompson Mimi Timberlake Linda Unemori Cecilia Valente Carolyn Waugh Susan Weiss Susan Wendt-Bogear Caper Whitfield Deidre Whitfield Laurel Winzler Suzanna Yeh
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Bob Acker David Altman Ted Alves Gene Angell John Atkinson Frank Bauer Steve Bauman Don Bechtel Rich Bechtel Austin Bergin Robert Black Mark Burstein Brian Busta Peter Cannon Tom Carlisle Rey Carolino Frank Cisek David Clover Rudy Cook	Doug Couture Copley Crosby Vincent Cruz Nick Doxey Robert Dunn John Durocher Milko Encinas Angelo Festa David Finger John Gilbert Harold Ginsberg Richard Goldman Terry Gordon Bill Higgins Willard Holden Allan Hubacker Larry Hunnicutt John Janonis Clint Jennings Bruce Jewett	Bob Johnson Frank Jorgensen Andrew Korniej Dan Kyte Sherman Lee Dave Manning Oscar Manzanares Oren McEwen Dan Melia Ed Meyers Jim Miller Ian Mishkin Michael Molina Robert Morgan-Wilde Steve Moulds James Munn Paul Newman Dick Pallowick Bill Perasso Mike Pesavento	John Plotz Paul Ricks Bill Roehl William Ruff Louis Schilling Paul Schoenkopf Donald Share Bruce Sharlow Jon Spieler Travis Springer Malcolm Stouse Mike Strickland Stan Strosser Robert Tuller Rick Weil Gary Wendt-Bogear Kevin Wewerka Joe Willis Daniel Wilson John Wong
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This production is made possible by a generous gift from The Bernard Osher Foundation.
The production was originally made possible by James D. Robertson.

Opera in two acts by WOLFGANG AMADEUS MOZART
Text by LORENZO DA PONTE

Don Giovanni

(in Italian)

Conductor

Leopold Hager*

Production based on a concept by

Michael Hampe

Associate Stage Director

Laurie Feldman

Scenery and Lighting Designed by

Thomas J. Munn

Based on original scenic designs by

Toni Businger

Costume Designer

Walter Mahoney

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Recitative Accompaniment

Robert Morrison

Musical Preparation

Susanna Lemberskaya

Robert Morrison

Ernest Fredric Knell

Susan Miller Hult

Jonathan Khuner

Prompter

Jonathan Khuner

Assistant Stage Director

Paula Suozzi

Stage Manager

Jerry Sherk

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes executed by

San Francisco Opera Costume Shop
and Malabar, Ltd.

Footwear constructed by

Calzoleria Teatrale A. Sacchi

Fortepiano, built by Paul Poletti,

Berkeley, provided courtesy of
Joseph R. Faria, Jr.

First performance:

Prague, October 29, 1787

First San Francisco Opera performance:

October 10, 1938

SATURDAY, SEPTEMBER 28 AT 8:00

TUESDAY, OCTOBER 1 AT 8:00

THURSDAY, OCTOBER 3 AT 7:30

SUNDAY, OCTOBER 6 AT 2:00

FRIDAY, OCTOBER 11 AT 8:00

SUNDAY, OCTOBER 13 AT 2:00

TUESDAY, OCTOBER 15 AT 8:00

SATURDAY, OCTOBER 19 AT 8:00

CAST

(in order of appearance)

Leporello Lucio Gallo**

Donna Anna Marilyn Mims

Don Giovanni Gino Quilico

The Commendatore Peter Rose**

Don Ottavio Frank Lopardo*

Donna Elvira Kallen Esperian*

Zerlina Harolyn Blackwell*

Masetto LeRoy Villanueva

Peasants, servants

**United States opera debut

*San Francisco Opera debut

TIME AND PLACE: Seville in the middle of the seventeenth century

THE OPERA WILL BE PERFORMED WITH ONE INTERMISSION

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
three and one-half hours.*

Don Giovanni / Synopsis

The action, which spans 24 hours, takes place in Seville.

ACT I

Late at night, Leporello is keeping watch while his master, Don Giovanni, is attempting to seduce the daughter of the Commendatore, Donna Anna. As Donna Anna struggles with Don Giovanni, the Commendatore rushes to her defense. Don Giovanni slays the old man in a duel and flees. Anna returns with Don Ottavio, her fiancé, and the two swear revenge. In the early morning, master and servant run into a distraught Donna Elvira. She is a former conquest from Burgos and still loves Don Giovanni, but he desires only to escape her entreaties. Leporello is left to explain his master's ways, showing her a catalogue of Giovanni's conquests. Around midday, Don Giovanni and Leporello happen upon a rustic pre-nuptial celebration for Masetto and Zerlina. The latter excites Giovanni's fancy, and he invites everyone to his villa—the better to snare the young girl. The seduction is interrupted by Elvira, who denounces him and sweeps Zerlina away. Anna and Ottavio arrive, not yet recognizing Don Giovanni as the murderer. When Elvira interrupts again, Giovanni attempts to pass off her hysterics as madness, but the suspicion is planted. After he leaves to “help” Elvira in her distress, Anna realizes the truth, recounts the events preceding her father's death, and concludes with a call for vengeance. Ottavio is then left alone to contemplate his love for Anna. Meanwhile, not in the least deterred, Don Giovanni orders Leporello to prepare a lavish party for all the neighbors. He is reminded to add more names to his famous list—Zerlina's among them. The guests begin to arrive as daylight wanes. Zerlina vainly tries to soothe a worried, jealous Masetto. Don Giovanni renews his wooing of Zerlina, but the sharp-eyed fiancé intervenes. As Giovanni leads the young couple into the villa, Anna, Ottavio and Elvira enter with masks. They are quickly invited by the master to join the festivities. With the party in full swing, Don Giovanni leads Zerlina into an adjoining room. Her cries, however, bring everyone to her assistance. Don Giovanni tries to make Leporello seem like the offending villain, but no one is taken in. The three guests unmask, and the tone of the party turns suddenly accusatory. Surrounded and condemned, Don Giovanni's adventures seem at an end. But by a sudden maneuver, he slips through the crowd and vanishes into the streets of Seville.

ACT II

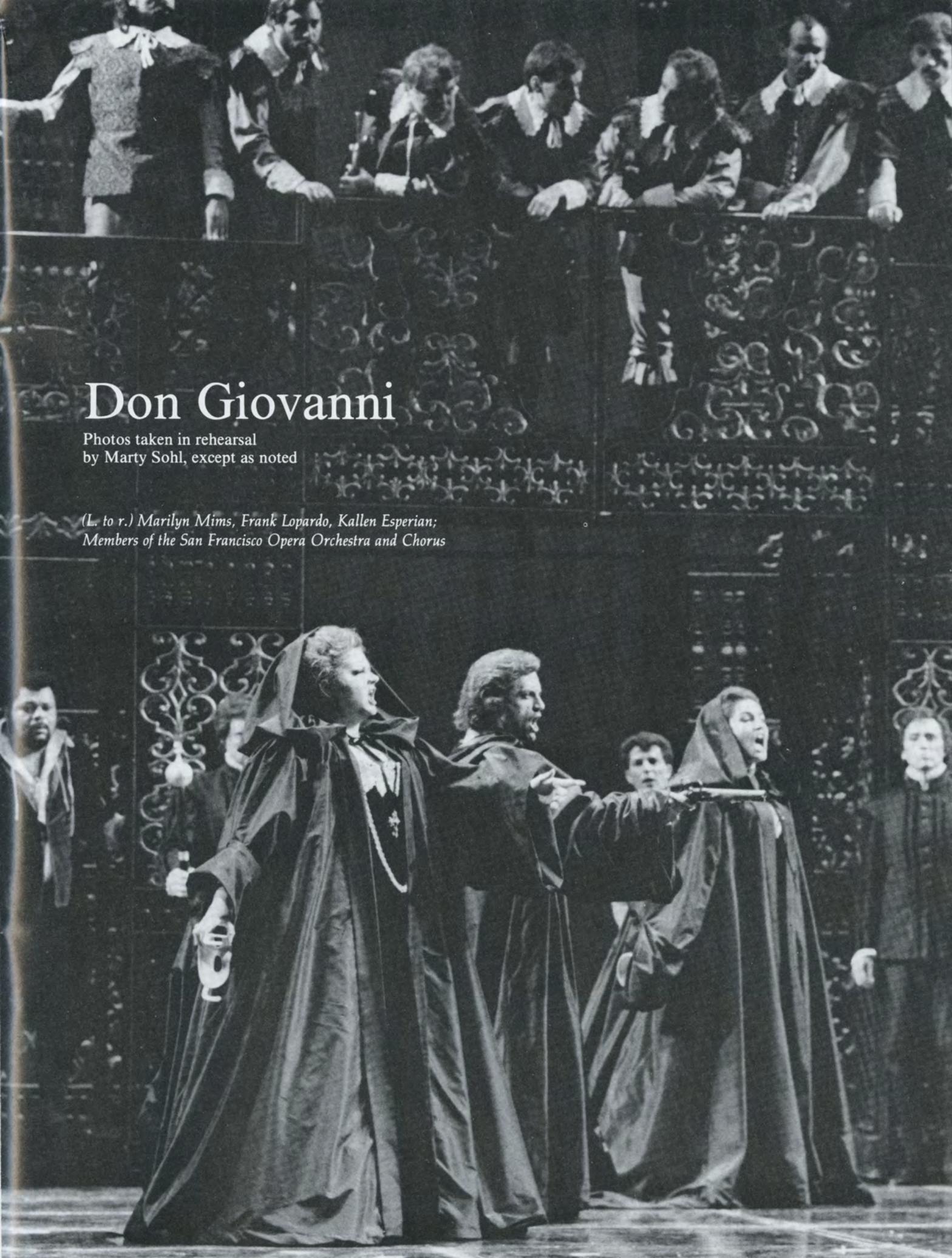
Later that evening, Don Giovanni, after soothing a disgruntled Leporello with some coins, hatches his latest plot, this one aimed at Elvira's maid and requiring master and servant to exchange

clothes. Elvira is lured away by the man she thinks is her beloved. The real Giovanni is left to serenade the maid. Just then an armed Masetto and his followers arrive in search of the fugitive. The supposed Leporello sends them off in all directions, personally disarms Masetto and beats him. Zerlina finds Masetto crestfallen and aching and tries to comfort him. Leporello, still disguised as Don Giovanni, is trying to maintain the deception of Elvira when Anna and Ottavio and, a few moments later, Masetto and Zerlina converge upon them. Threatened with a speedy death, Leporello reveals his identity. Everyone is dumbfounded; Anna retires. Chattering profuse apologies, Leporello manages to escape. Ottavio asks that Anna be informed of his determination to punish Don Giovanni. Elvira finds that in spite of her outrage, she still feels love for Don Giovanni. It is now about 2 A.M., and Don Giovanni and Leporello have sought refuge in a cemetery. Their raucous conversation is interrupted by a ghostly voice from the statue over the Commendatore's grave. In response to a doomful warning, Don Giovanni invites the statue, through Leporello's terrified mediation, to come to Don Giovanni's villa for a pre-dawn supper. To the servant's horror, the invitation is accepted. The two return to the villa to prepare. Ottavio seeks to console Anna, suggesting marriage. Temporarily rejected, he charges Anna with cruelty. Anna protests her love and begs for patience. Don Giovanni eats supper while a wind band serenades him with popular operatic tunes of the day (including a snippet from *Figaro*). Elvira rushes in with one last attempt to persuade Don Giovanni to change his ways. He cruelly taunts her, and she leaves in despair. Moments later, her terrified scream is heard, and Leporello rushes out to see what is wrong. He too screams in terror, and returns shaken, announcing the arrival of the Commendatore. In deadly jest, the Commendatore asks if, according to the rules of hospitality, Don Giovanni will dine with him. Arrogant to the end, Giovanni accepts. Pressing further, the Commendatore demands repeatedly that Don Giovanni repent his sins, but he is refused again and again. Finally, Don Giovanni is dragged into the abyss.

EPILOGUE: The other characters return searching for Giovanni, and Leporello tells them what has happened. They all point out the moral of the opera:

This is the evil-doer's end.
Sinners finally meet their just reward,
and always will.

The performance of Sunday, October 6, is sponsored by Ernst & Young.
The performance of Friday, October 11, is sponsored by C&B Consulting.
The performance of Saturday, October 19, is sponsored by Deloitte & Touche.



Don Giovanni

Photos taken in rehearsal
by Marty Sohl, except as noted

*(L. to r.) Marilyn Mims, Frank Lopardo, Kallen Esperian;
Members of the San Francisco Opera Orchestra and Chorus*



Gino Quilico

Photo: Regisdale, Courtesy, COC, Toronto



Marilyn Mims

Kallen Esperian



Peter Rose, Marilyn Mims





Harolyn Blackwell, LeRoy Villanueva



Peter Rose



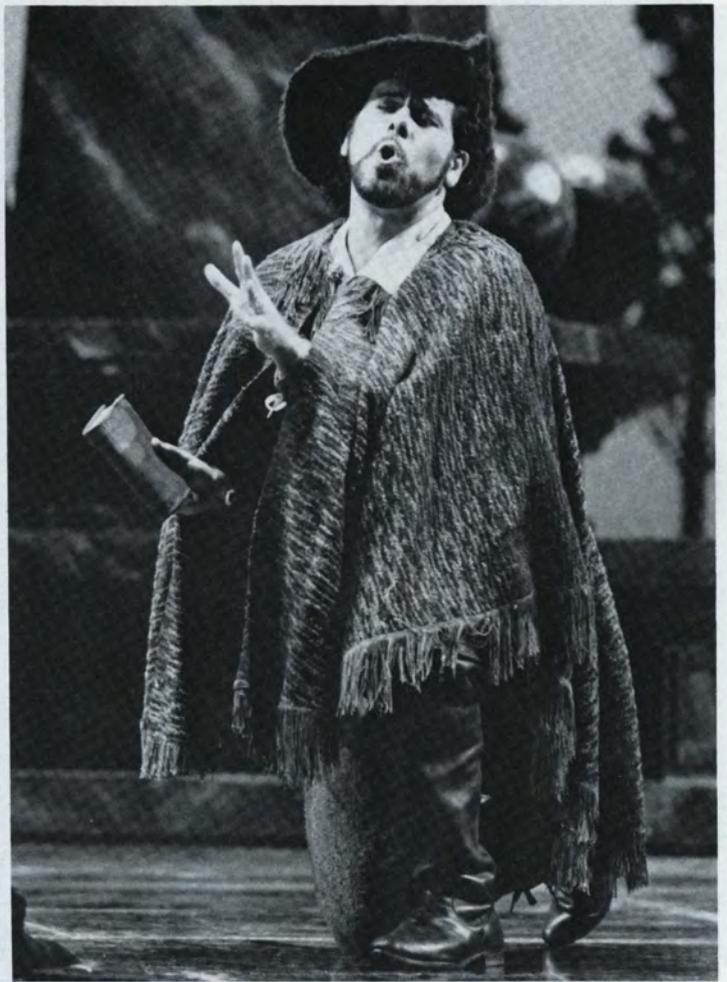
Kallen Esperian, Lucio Gallo

Gino Quilico





Frank Lopardo, Marilyn Mims



Lucio Gallo



Harolyn Blackwell, LeRoy Villanueva, Members of the San Francisco Opera Chorus



LeROY VILLANUEVA

fan tutte at the Florence May Festival; *L'Italiana in Algeri* at the Munich Festival; and *Don Giovanni* in Salzburg. Lopardo's growing discography includes Mozart's Requiem and *Mass in C Minor*, a complete *L'Italiana in Algeri*, and plans are set for recordings of *Falstaff*, *Il Barbiere di Siviglia*, as well as Rossini's *Semiramide*, *Il Signor Bruschino* and *Stabat Mater*.

Baritone **LeRoy Villanueva** appears this fall as Barclay in *War and Peace*, Masetto in *Don Giovanni*, and Boy Number One (the Leader) in *Das Verrätene Meer*. A 1989-90 Adler Fellow with the San Francisco Opera Center, he made his Company debut in the summer of 1989 as Prince Arjuna in *Satyagraha*, and has since performed several roles here, appearing last fall as Marullo in *Rigoletto*, a Servant in *Capriccio*, Dr. Falke in the family performance of *Die Fledermaus*, and Streshnev in *Khovanshchina*. He was a member of the Merola Opera Program in 1988, performing Taddeo in *The Italian Girl in Algiers*, and he won the Schwabacher Memorial First Prize Award at the Program's Grand Finals. He sang Sharpless in Western Opera Theater's 1988-89 tour of *Madame Butterfly*, and toured with the Opera Center artists to Japan, Guam, Saipan and China, where he performed the role of Malatesta in *Don Pasquale* at the Shanghai Music Festival. Additional Opera Center appearances include a Schwabacher Debut Recital, Polidarte in Handel's *Giustino*, and Hummel in Reimann's *The Ghost Sonata*. Other credits include performances at Italy's Festa Musicale Stiana, the Ojai Festival, and appearances with the Los Angeles Philharmonic, Los Angeles Master Chorale, San Francisco Symphony, and San Francisco Contemporary Music Players. He recently made debuts with Greater Miami Opera as Silvio in *Pagliacci* and with the Austin Lyric Opera in the title role of *Il Barbiere di Siviglia*, and sang the title role of *Il Ritorno d'Ulisse in Patria* at the Settimana Musicale in Siena, a performance which was also recorded. Future engagements include his debut in Paris in the world premiere of a new opera at the Théâtre du Châtelet, and a joint recital for the Schwabacher Debut Recital Series next



PETER ROSE

spring. A native of Southern California, Villanueva is a national winner of the Metropolitan Opera Auditions, and the recipient of a 1988 Robert M. Jacobson Study Grant. Last year, he was the first recipient of the prestigious Lotos Foundation Award, and as a result made his debut at Carnegie Recital Hall earlier this season.

Bass **Peter Rose** makes his first operatic appearance in the United States as the Commendatore in *Don Giovanni*, a role he recently sang at the Glyndebourne Festival under the baton of San Francisco Opera's Music Director Designate, Donald Runnicles. Born in Canterbury, England, he studied music at the University of East Anglia, the Guildhall School of Music, and at the National Opera Studio. After winning several prizes, including the 1985 Kathleen Ferrier Memorial Scholarship, he made his operatic debut in 1986 as the Commendatore with the Glyndebourne Festival Opera in Hong Kong. Subsequent roles at Glyndebourne include Osmin in *Die Entführung aus dem Serail*, Don Inigo in *L'Heure Espagnole*, Basilio in *Il Barbiere di Siviglia*, Publio in *La Clemenza di Tito*, and Trulove in *The Rake's Progress*. From 1986-89, he was principal bass with the Welsh National Opera, where he appeared as Dr. Bartolo in *The Marriage of Figaro*, Prince Gremin in *Eugene Onegin*, the Tutor in *Le Comte Ory*, as well as Osmin and Basilio. He made his Royal Opera House, Covent Garden debut in 1988 as Rochefort in *Anna Bolena* with Joan Sutherland, and has since returned to that company to portray Cadmus in *Semele* and Lodovico in *Otello*. Additional engagements include Narbal in *Les Troyens* for Scottish Opera, the King of Clubs in *The Love For Three Oranges* at the English National Opera, the Commendatore under Zubin Mehta at the Florence May Festival, *The Damnation of Faust* conducted by Georg Solti, and Mozart's Requiem led by Zubin Mehta. Future plans include Kecal in *The Bartered Bride* at the Lyric Opera of Chicago, the First Nazarene in *Salome* at the Salzburg Festival, Abimelech in *Samson et Dalila* in Pittsburgh, King Marke in *Tristan und Isolde* at the Welsh National Opera, Walther in *Luisa Miller* in Amsterdam, and a European tour



LEOPOLD HAGER

of Handel's *Messiah* conducted by Trevor Pinnock. Rose has recorded the role of Antonio in *The Marriage of Figaro* with Daniel Barenboim and the Berlin Philharmonic, and is scheduled to record the Commendatore with Mehta and the Maggio Musicale Orchestra.

Austrian conductor **Leopold Hager** leads *Don Giovanni* in his San Francisco Opera debut. Principal guest conductor of the Munich Radio Orchestra as well as music director of the Radio Orchestra of Luxembourg, he is a highly regarded interpreter of the music of Mozart, and recently led *La Clemenza di Tito* for the Canadian Opera and *Così fan tutte* at the Metropolitan Opera. Maestro Hager frequently conducts such orchestras as the Berlin Philharmonic, Vienna Philharmonic, the Concertgebouw Orchestra of Amsterdam, Tokyo Philharmonic, Vienna Symphony, Bavarian Radio Orchestra, Stuttgart Philharmonic and the Mozarteum Orchestra, an orchestra he led for 11 years as music director. He has also conducted at many of the major opera houses in Europe, including the Deutsche Oper Berlin, Royal Opera Covent Garden, Munich Opera, Stuttgart Opera, in addition to numerous appearances at the Salzburg Festival. Recent engagements in the U.S. include performances with the National Symphony in Washington, D.C., the San Diego Symphony, the Saint Paul Chamber Orchestra, and the Concerto Soloists of Philadelphia. Future assignments include appearances with the Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Concertgebouw Orchestra, English Chamber Orchestra, and the Vienna State Opera, where he will conduct productions of *Die Fledermaus*, *Der Fliegende Holländer*, *Der Rosenkavalier*, *Fidelio* and *Don Giovanni*. He has made recordings with such artists as Edith Mathis, Helen Donath, Peter Schreier, Arleen Auger, Lucia Popp and Edita Gruberova. Last year, he completed three Mozart recordings with the Vienna Philharmonic and the English Chamber Orchestra. His recording of the Brahms *Serenades* and *Alto Rhapsody* with the Radio and Television Orchestra of Luxembourg has won the Grand Prix du Disque. Born in Salzburg, he received his musical



MICHAEL HAMPE

education at the Salzburg Mozarteum, and began his conducting career with the orchestras of Mainz and Cologne in Germany, and Linz in Austria.

German director and actor **Michael Hampe** made his San Francisco Opera debut in 1987 with a new production of *Fidelio* and returned here last fall to stage the Company premiere of *Il Ritorno d'Ulisse in Patria*. Born in Heidelberg, he studied cello at Syracuse University in the U.S., as well as acting at the Falckenberg Academy in Munich, also philosophy, literature and musicology at Munich and Vienna University, from which he holds the degree of doctor of philosophy. He has worked as an actor and director in a large number of German theaters, and from 1965 to 1970 was deputy director of the Schauspielhaus in Zurich. In 1972 he became general director at the National Theater of Mannheim, a position he held until 1975. Since then, he has been general director of the Cologne Opera, a member of the directorate at the Salzburg Festival, and is currently on the board of directors of the Internationales Musikzentrum Wien. He has directed over 175 productions for theater, television and opera houses around the world. His operatic credits include productions at Milan's La Scala, London's Covent Garden, the Maggio Musicale in Florence, the Paris Opera and festivals of Salzburg and Edinburgh, as well as for the companies of Munich, Stockholm, Cologne, Geneva, Zurich, Washington, D.C., Sydney and Tokyo. He has also directed dramatic productions for German and Swiss television, and for such prestigious theaters as the Bavarian State Theater in Munich, the Zurich Schauspielhaus, and the Schwetzingen Festival. As an actor, he has earned praise for leading roles in such German television features as *Der Kunstfehler* (1984) and *Verworrene Bilanzen* (1985). He also holds a professorship at the State Music Academy of Cologne, and Cologne University. From 1977 to 1982 he was vice president of the Deutsche Bühnentechnische Gesellschaft, and is also a consultant for new theaters, such as the Paris Opera at the Bastille. Hampe recently directed *Così fan tutte*, *Don Giovanni* and *Le*



LAURIE FELDMAN

Nozze di Figaro at the Salzburg Festival, thus completing the trilogy of Mozart/Da Ponte operas for the Mozart Bicentennial.

Laurie Feldman, associate stage director of *Don Giovanni*, made her San Francisco Opera directorial debut last summer with *Das Rheingold* and *Götterdämmerung*. A member of the Company since 1981, the native of San Francisco has served as Assistant Director for over 20 productions here. She has also staged San Francisco Opera productions of *Fidelio* for the Washington Opera, *The Tales of Hoffmann* for the Canadian Opera Company, and *La Traviata* for Santa Fe Opera. Additional production credits include engagements with the Metropolitan Opera and the opera companies of Washington, D.C., Dallas, Munich and Cologne.

Toni Businger created the original design for *Don Giovanni*, a production first seen at San Francisco Opera in 1974, and revived here in '78, '81 and '84. The designer made his Company debut in 1966 with the production of *Madama Butterfly* which was also seen here in 1968, '69, '71, '74, '80, '84 and '89. Other projects seen at the War Memorial have been *La Traviata*, first mounted in 1969 and revived in 1973, '80 and '83; and *The Magic Flute* (1969 and '75). A designer for theater and television as well as opera, Businger made his theatrical debut at the Zurich Schauspielhaus in 1957. From 1973 to 1975, he was chief scenic designer of the Hamburg Staatsoper. His designs have been seen in Austria, Finland, France, Holland, South Africa, Switzerland, Germany and Yugoslavia, as well as the United States. His operatic credits include *Carmen* for the Netherlands Opera, *Viva la Mamma* for the Vienna Festival and *Manon* for the Montreal Opera. Last season, Businger was responsible for *Il Trovatore* and *Der Rosenkavalier* in Berne, *Tristan und Isolde* in Madrid, *Mignon* at the Vienna Volksoper, and *La Fille du Régiment* at the Zurich Opera (where he celebrated 25 years of work as a designer).

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for the



TONI BUSINGER



THOMAS J. MUNN

new productions of *War and Peace*, *Tristan und Isolde*, *Elektra* and *Das Verratene Meer*, and for the revivals of *La Traviata* and *Carmen*. He has created the lighting and special effects for over 140 productions for the Company, including the highly acclaimed *Ring* cycle last year, as well as this past summer's presentations of *The Magic Flute* and *Così fan tutte*. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd* and *Nabucco*, as well as as for this fall's revival of *Don Giovanni*. Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, and films. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso* and *Mefistofele*. This past April, he toured Japan with the Opera Center production of *Carmen* as scenic supervisor and lighting director. Credits for other companies include *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*. Next year he will light productions of *Andrea Chénier* and *Mefistofele* for the Houston Grand Opera. In addition to his many theatrical endeavors, Munn is often engaged as consultant for architectural projects, the Muziektheater in Amsterdam, the Netherlands, being one of his most notable achievements.

Two Milestones
Continued from page 33

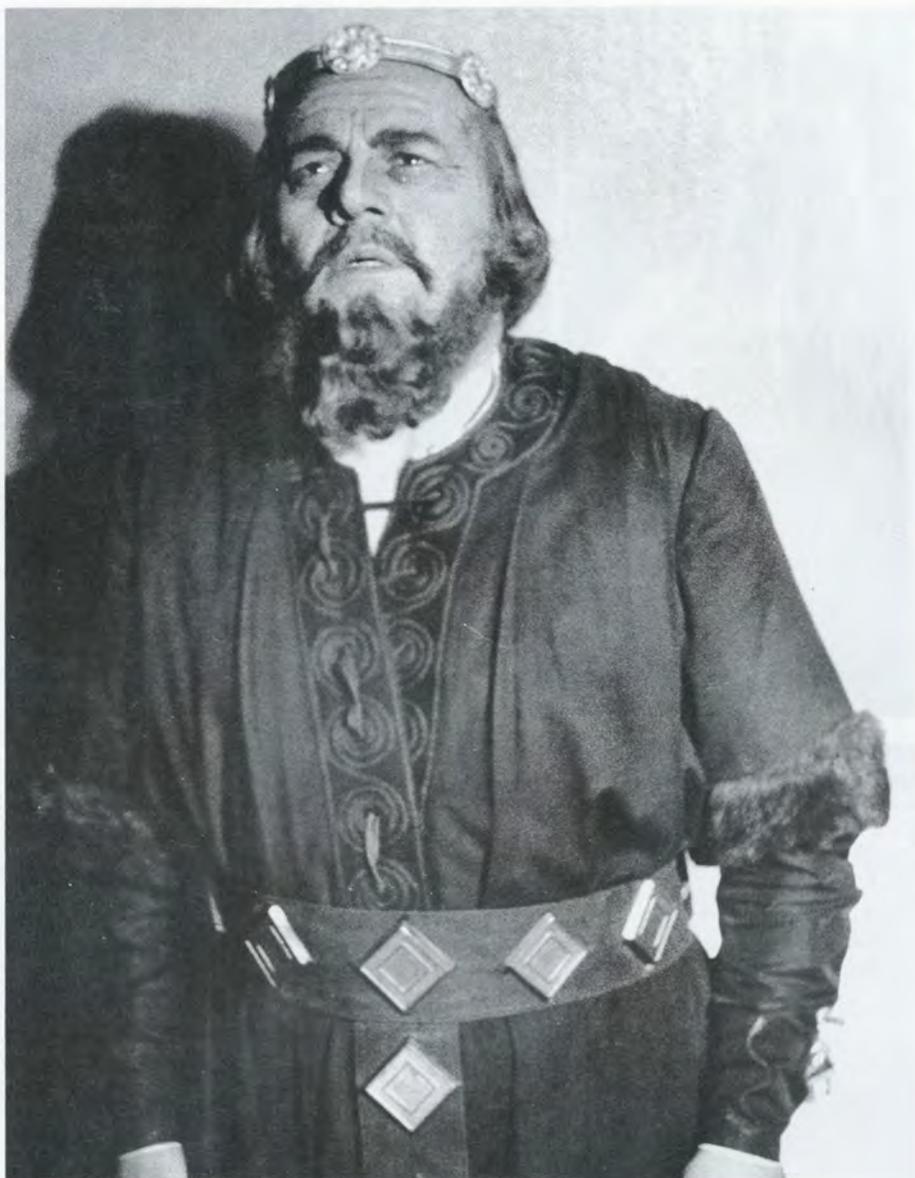
impact for this colorful character.

"Ezio Pinza, at least in my judgment, is a good illustration of my point. While his Boris was in many ways well received, in my opinion it was absolutely the wrong part for him. He had no knowledge of the character and absolutely no knowledge of the Russian language. I had an artistic regard for Pinza's singing. He had a fine voice, he worked very, very hard in the roles he sang, although he was not a profound musician by any means. But if you happened to sing in the same clef that he did, and if you happened to sing well, you could not count on being his friend. I say this out of personal experience, having sung with him in *Don Giovanni* where I, as Leporello, had to imitate the Don's voice.

"Pinza had a rapid vibrato in his voice, and over all his voice was lighter in timbre than mine was. So, at the appointed time in the opera, I did a vocal caricature of Pinza as the Don, making my voice lighter and adding a tremolo to it. He stood in the wings hating the laughter I got from the audience, and, when he had his turn to do a similar caricature of me, the audience did not react so favorably because he could not make his voice dark enough or his vibrato even enough to make a convincing vocal imitation of my Leporello. From then on we were not all that friendly, and by his own choice."

A singer preeminent in the world of opera does not necessarily possess the credentials for travel into the world of song, for, in general, the nature of operatic art is that of overstatement. Opera, after all, deals in larger-than-life terms and in primal, broad emotions. The word of the French *melodie* or the German *lied*, on the other hand, is more concentrated and is scaled to more exacting dimensions calling for finely honed instincts. Song at its highest and most affecting is a singer's equivalent of chamber music.

From time to time, however, there comes that remarkable breed of singer who is sovereign in both realms, whose voice and temperament, whose sensitivity and sensibilities adapt with ease to statements of grandeur or intimacy. Such an artist was Kipnis. His black pearl of a voice seemed to fill or ebb at will and according to the musical necessities at hand.



He has said that "singers should be dreamers, and in order to be one you have to have something to dream about. During the time of my musical studies, one of my dreams was to be able to sing and to interpret the 'Four Serious Songs' by Brahms. I felt that the words and the music of this glorious cycle had been composed for my type of timbre, character and quality of voice. The idea became not only a dream but an obsession and this thought never left me."

How completely Kipnis fulfilled his dream can be heard on a magisterial recording of these songs that still stand today as unrivaled in their depth of expression and beauty of tone. His recordings of Schubert and Wolf lieder are no

Alexander Kipnis as King Marke in Tristan und Isolde, the role he performed at the San Francisco Opera in 1939.

MORTON



MORTON



(Top) Alexander Kipnis as Baron Ochs, Risë Stevens as Octavian/Mariandl and Lotte Lehmann as the Marschallin in San Francisco Opera's 1941 *Rosenkavalier*.

Baron Ochs and Annina between acts of the S.F. Opera *Rosenkavalier* in 1941: Alexander Kipnis and Olive Ponitz.

less compelling. Irving Kolodin, long the dean of New York's music critics, observed that "A whole generation of male singers has passed and another is coming into being without producing Kipnis's superior in any of this material, or his equal in much of it

"The evidence is abundant that Kipnis was one of those rare vocalists who attained the ability to play upon his voice as a Rubinstein does on the piano, or a Heifetz on a violin. That is, the technique has been so finely developed that difficulties no longer intruded between himself and the mental conception of how he wanted the music to sound."

Kipnis himself commented that "A singer's approach to opera is entirely different from his approach to lieder, technically as well as vocally. In lieder singing we use a very delicate brush stroke; in contrast, opera has lights, make-up, costumes and scenery. The colors of the orchestra, as well as the dramatic possibilities on stage require a much more forceful stroke."

Like all singers, Kipnis was often asked what had been his favorite part in opera. He replied that "An opera singer is always looking for a big, fat part, which is both singable, dramatic, humorous or lyrical." To Kipnis, roles that fulfilled one or more of these qualifications were Mephisto in *Faust*, King Philip in *Don Carlo* and Gurnemanz in *Parsifal*. Of these, he had a particular affinity for the last. "Gurnemanz requires a beautiful voice, and it makes extreme legato demands of a singer. I feel I gave my best to that role, and so vocally I would agree that Gurnemanz was my best part. But vocally and dramatically, my best role was Boris Godunov."

As far as I can discover, the last public appearance of Kipnis and Miss Roman together was on the stage of the original Metropolitan Opera at Broadway and 39th Street in New York on April 16, 1966. As honored guests of the company, they joined other fabled figures of opera—among them Lotte Lehmann, Giovanni Martinelli, Lily Pons, Elisabeth Rethberg, Bidú Sayão and Marjorie Lawrence—to bid farewell to the old house. Their presence that evening and that of their colleagues was a vivid reminder of a time of another age, one in which giants walked the earth. □

This on-going series of interviews introduces our readers to a cross-section of San Francisco Opera Company members who never get to take a curtain call, but whose activities are very important in the process of making opera happen.

COMPANY PROFILE:



SOHL

Kerry King, San Francisco Opera's Director of Budget and Planning.

MEET KERRY KING

Opera, most of us would agree, is the world's most exciting art form; it is also the most complex—and the most expensive. Maybe youngsters in old movies could just get together and “put on a show,” but in today's opera world, it takes the unique skills of a professional like Kerry King to help translate artistic dreams into reality.



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

William Shakespeare
Twelfth Night



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Each Sunday afternoon program in the series will center on the sayings of Benjamin Franklin. We will attempt to show him in real terms, showing not only his singular wisdom and bright wit, but also the anxieties and cares he encountered. Ben Franklin will be seen as larger than life, which he surely was, and also as plainly human.

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.



Long before tackling opera budgets, in her late teens, Kerry King pursued arts in a different manner: as a professional dancer.

Although she originally joined San Francisco Opera in December 1989 as "budget analyst," King now holds the title of director of budget and planning. "It's a clearer definition of what I do," she explains, "which is the coordination rather than just the analysis part of the budget process. I see my role as pulling together, testing and articulating the financial plan that incorporates each production and administrative area in the opera." The list of concerns is rather inclusive: "We're talking about everything from our contractual agreements with our performers, crews and box of-

fice staff to costumes, computers, health benefits and supplies."

Opera, as we all know, is planned and scheduled years in advance, and it is those schedules that command much of King's attention. "The biggest cost areas are schedule-driven," she says, explaining that the Company's costs are determined by "which operas we're doing in a season, and everything from what scenery and costumes are required, what time is required to rehearse them, the length of the individual operas, to how a schedule is put together with which operas in which particular week, and the impact

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Kerry King at her Opera House desk.

that has on crews that are needed to shift from one show to the next, what the orchestra schedule looks like, the chorus schedule, all the various elements."

To a novice, this still sounds rather vague, so King obligingly provides a more specific example with the orchestra. "I've developed a spread sheet that I use to actually 'cost' a schedule; I use a proposed schedule in terms of raw hours in a day, in a week, in a season as prepared by [Musical Administrator] Kip [Cranna] after it's gone through various approval processes. What I actually come up with is what the costs are, based on the schedule and the contract.

"John [Leberg, Company Director of Operations] and I look at the whole picture together. The minimum amounts



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of rehearsal time or turnaround time for the stagecrew vary by opera. I'm still learning a lot about production in terms of being able to question, 'Is there some give in here? Can we go with a smaller crew? Can we save some money here, can we move some money from here to another production that might need it more?'

"There's never enough money to do as much as everyone would like to do, so we kind of build from the bottom up and say to do it the way we want to do it, this is what it would cost. Then we have to trim back to come into balance with the income side of the business." Those income figures are determined by how

Continued on page 58

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H I G H GLITTER

By Sandra Macleod White
Photography by Michael Venera



Flora Watts of San Francisco, an art history major at Barnard College in New York, is modeling a multi-strand cultured pearl "Masse" necklace with 18K gold, platinum and diamond "Calotte" clasp. Her earrings are platinum, diamond and cultured pearl. "Six Leaves" and "Four Rows" bracelet is set in 18K gold, with cultured pearls and diamonds. Her ring is a platinum and diamond "Natalie" ring of oval cut sapphire. All designed by Jean Schlumberger exclusively for Tiffany & Co., San Francisco.

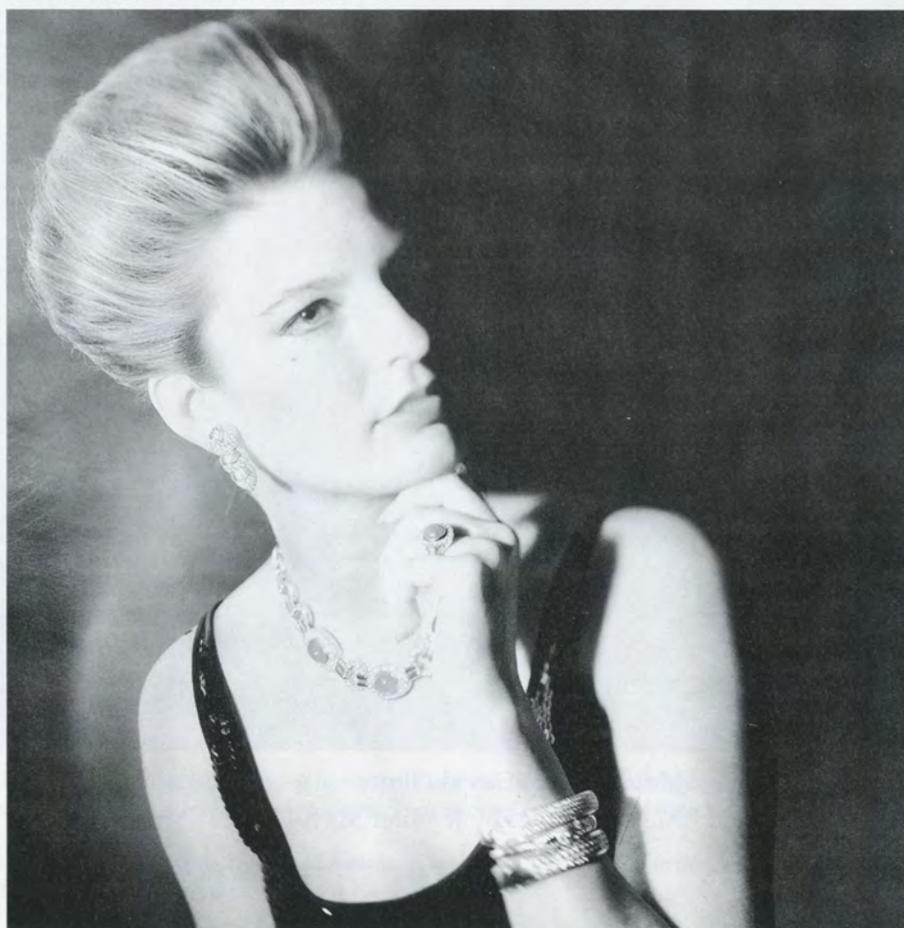
This photo story, part of *Theatre Publications'* continuing series of fashion segments, portrays the special Bay Area blend of natural beauty and exquisite jewelry.

The team of professional makeup and hair stylists has joined with photographer Michael Venera, formerly of Czechoslovakia, but now living and working in San Francisco, in creating these pages which showcase gems selected from the area's best.

(Right) Mindy Fenton Henderson, a native San Franciscan, is posed here in a magnificent cabochon ruby and diamond necklace and matching cabochon ruby and diamond ring. Her diamond drop earrings and three diamond bracelets are set in 18K gold. At Gump's, San Francisco.



(Above) Dana Ellsworth of San Francisco is wearing an exquisite Gemlock diamond necklace with matching diamond earrings set in 18K yellow gold and custom-designed by Gemveto, at David Hurley Goldsmiths, Sausalito.



Elizabeth Mariani of San Francisco is shown here wearing a Cartier diamond Claudine necklace with baguette cut emerald clip set in 18K yellow gold, as are her diamond earrings, emerald and diamond ring, and "Chimera Bracelet" with emerald eyes; at Cartier, San Francisco.



Hairstyles by David Oliver
Makeup styles by Jennifer Mayol



Pictured here are Claudia and Cecilia de Quesada, both students at UC Berkeley, both from San Francisco. Claudia (left) is wearing a platinum, diamond and sapphire collar necklace with matching bracelet. Her earrings are platinum, diamond and sapphire with detachable diamond and sapphire drops. Cecilia (right) prefers the floral design of her platinum and diamond necklace with matching floral wrap-around diamond earrings, and her bracelet is platinum and diamonds. Both ensembles are from Shreve's, San Francisco.

OPERA PIANO SALE



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

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Meet Kerry King
continued from page 53

much contributed income is projected by the Development Department, and how much earned income is brought in by ticket sales. "Making sure all of that fits together and is a logical, realistic picture, is something John is as involved with as I am. I'm more at the detail level; he's more at the 'big picture' level.

"I'm very involved in looking much further into the future than this current fiscal year," she explains. "I'm looking at '93-94 planning right now. The assumptions that are being made for our contributed income come from the Development people; what I tend to look for is, in my knowledge of the world, whether those are reasonable estimates or not—and on the flip side, are we being realistic to think that certain expenses are only going to go up X percent? We get a lot of input from our board on that, too; the members of the Planning and Budget and Finance Committees deal with those issues in planning the future of their businesses every day.

"I think the difficulty in explaining all this is that I feel responsible for it, but it's not only my information; it's developed by the people who are responsible for their individual areas. I see my role as being able to help in interpreting, translating into financial terms the schedules or information that people have about putting together a production or running a department or creating a product. I don't sit here and generate numbers on my adding machine and create a \$33 million budget; we all participate in the process. I get to distill a lot of information and, working with our general director, senior management and the board, make the budget into a working document. I do get a picture of the whole company, and put the pieces of the puzzle together."

It's a staggeringly huge puzzle that requires very special talents, talents that King acquired from her fascinating previous careers. "For the five years just prior to coming here, I was in the world headquarters internal audit division of Arthur Andersen in Chicago—Arthur Andersen is one of the major world-wide accounting firms—and I traveled internationally doing financial and operational audits. The most enjoyable part of it was going into different cultures and working with entirely different people in each location," locales as exotic and diverse as Indonesia, Peru, Taiwan, the Philippines, Italy and other European

countries. King says the experience was valuable for her current position—"Not only the business exposure, but culturally to be able to understand how different people do entirely different things to get to the same end. That's very much what opera production is about as well—we're all working towards what happens when the curtain goes up; people come from many different orientations to do that."

What makes King especially suited for her job, however, is her even earlier experience. "I still consider my background really to be in the arts. I went to a professional high school and trained as a dancer. I grew up in Washington, D.C., graduated from the Academy of the Washington Ballet, danced professionally on the East Coast, and then auditioned my way across country. I ended up here and worked in the Bay Area for four years with San Francisco Ballet and the Oakland Ballet.

"After I quit dancing, I majored in creative arts at San Francisco State and started working in bookkeeping and accounting jobs to pay for my undergraduate degree. What is personally very logical about what I do now is that in the years that I was dancing and working in theater, there was always a very obvious gap between the business and artistic sides of dance and theater companies, and I think I've always been very idealistic about trying to bridge a gap between the struggle of 'We want to be able to do this artistically' and 'We can't afford it.' In fact, with a number of jobs I had, companies folded, paychecks bounced—I had all those experiences as a performer, and that was something that always stuck with me. Once I was gaining some financial experience and business experience, I always wanted to be able to use it again in the arts.

"After five years in a retail accounting position here in San Francisco, I went to the American Graduate School of International Management in Arizona for a master's degree in international management, a program that combined business, language and world study. From there, I was recruited by Arthur Andersen's world headquarters."

So what was the catalyst for returning to the arts? "I was actually looking; I was ready to make a personal and professional change, and one day I sat down and said, 'O.K., it's been ten years that you've been thinking about getting back into the theater,' so I started talking to arts people in Chicago. I loved Chicago and thought I would stay there, and I talked to people in theater, and music, and to the

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finance director at the Lyric [Opera of Chicago]. If I would be willing to relocate, he had an idea that there might be something here."

Did the world of opera hold any surprises for her? "It's probably more than I expected it to be, and I attribute that to the art form. This is so much more exciting and interesting [than a dance company] because there's so much more going on. It's so much bigger—that's kind of what everyone says about opera, but it's been really clear to me that this gives me the opportunity to be around not just music, but theater, art, dance, technical production, all the aspects of the arts and theater that I've always wanted to be associated with. It makes the budgeting challenges and the financial challenges that much more complex, that much bigger, that much more interesting."

The adjustment, she says, was easy, "because the atmosphere is one that I had spent a number of years in and around, putting together productions to go on stage. I missed it for a long time. Coming here—and I truly mean this—was kind of like coming home."

Welcome home, Kerry! □

—John Schauer

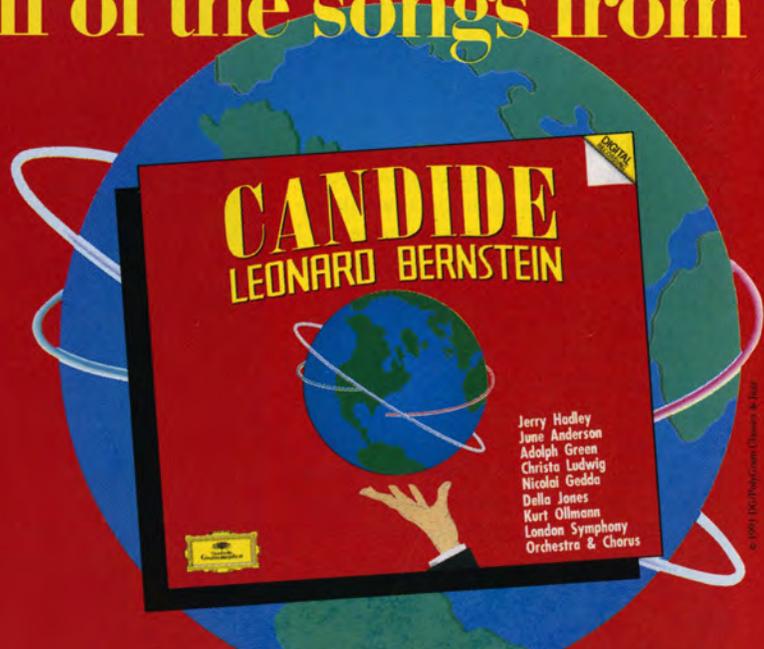
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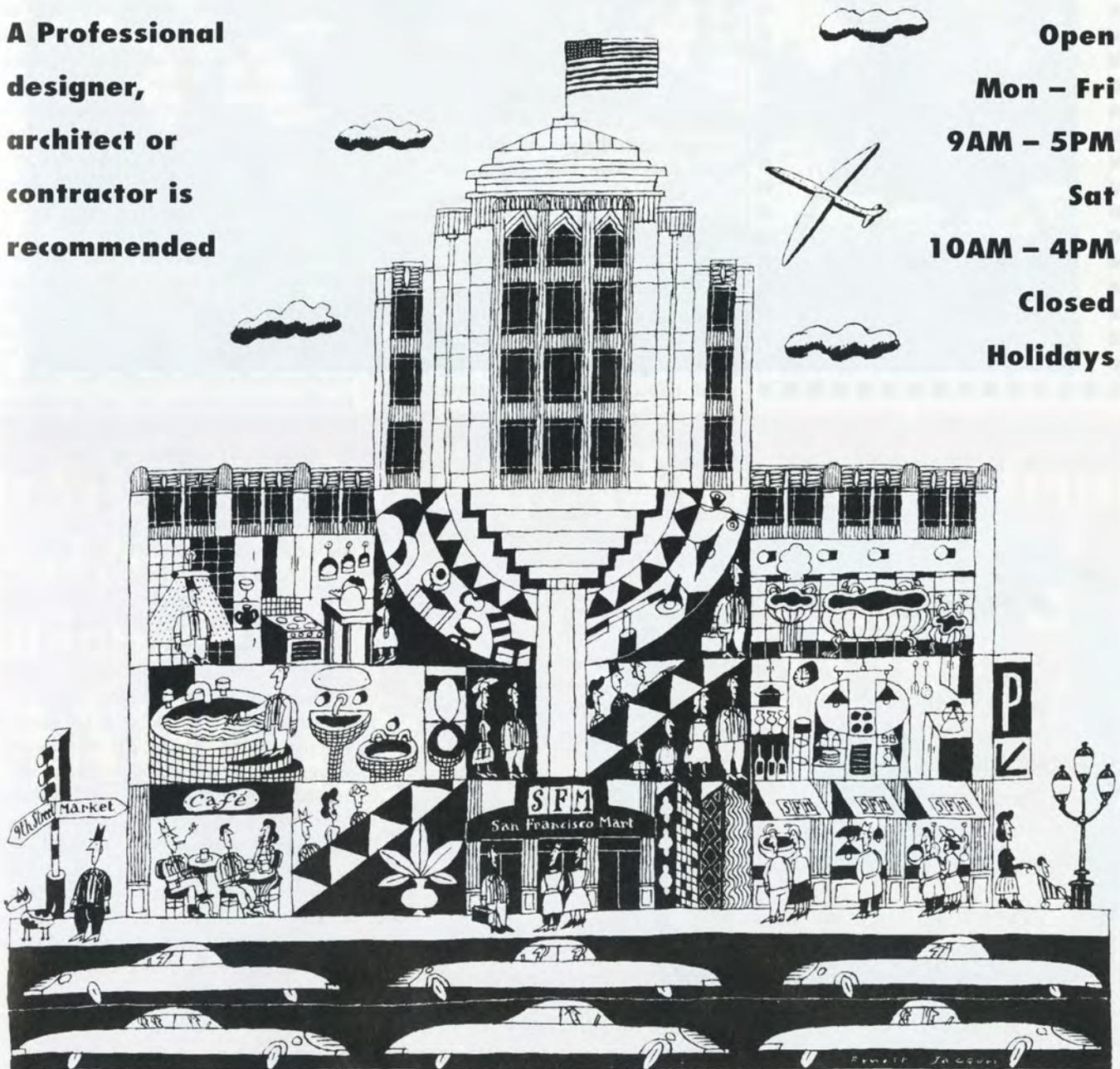
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1991 OPERA PREVIEWS

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.

Das Verratene Meer 11/4
Attila 11/18

SAN FRANCISCO OPERA GUILD PREVIEWS 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.

Tristan und Isolde 10/16
Blanche Thebom/Jess Thomas
Das Verratene Meer 11/6
William Huck
Elektra 11/13
Pamela Potter
Attila 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.

Tristan und Isolde 10/15
Blanche Thebom/Jess Thomas
Das Verratene Meer 11/5
William Huck
Elektra 11/12
Pamela Potter
Attila 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.

Tristan und Isolde 10/15*
Blanche Thebom/Jess Thomas

Das Verratene Meer 11/5
William Huck
Elektra 11/12*
Pamela Potter
Attila 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.

Tristan und Isolde 10/17,
Blanche Thebom/Jess Thomas
10:30 a.m. lecture, lunch following
Sonoma Mission Inn
18140 Sonoma Highway, Sonoma
Das Verratene Meer 11/4
William Huck 2:30 p.m. lecture
2988 Sunridge Dr.,
Santa Rosa
Elektra 11/11, 10:30 a.m. lecture
Pamela Potter lunch following
La Provence
140 Stony Pt. Rd., Santa Rosa

Attila 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.

Tristan und Isolde 10/16
Blanche Thebom/Jess Thomas
Das Verratene Meer 11/6
William Huck
Elektra 11/13
Pamela Potter
Attila 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.

Das Verratene Meer 10/7
Elektra 10/14
Attila 11/12
The Season in Review 12/9

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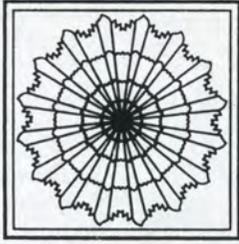
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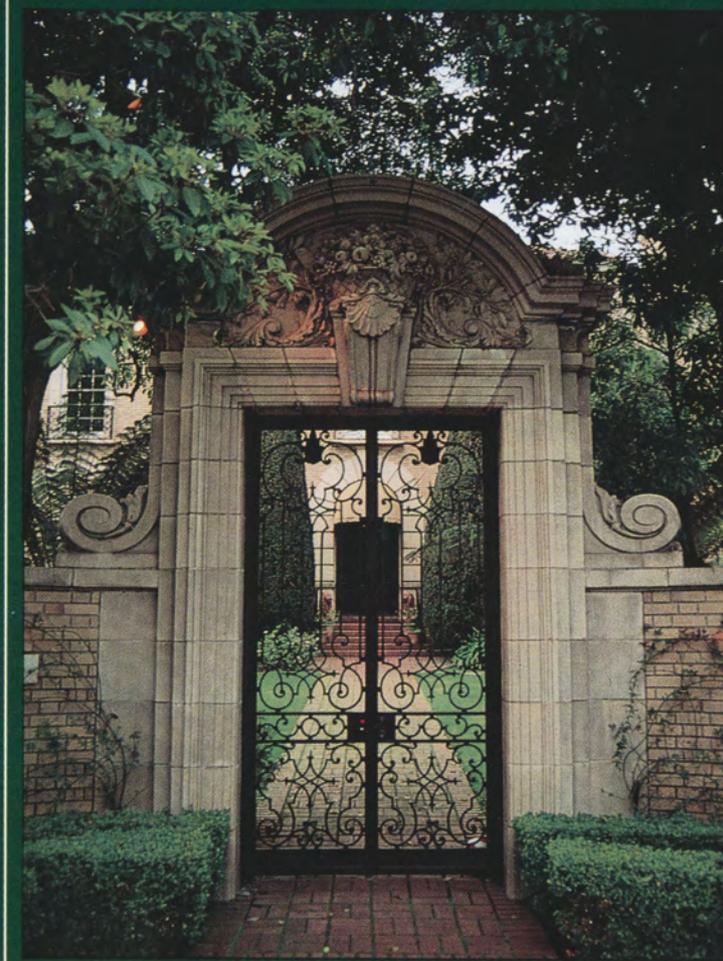
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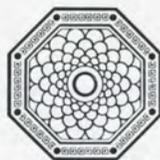
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Sennheiser Listening Devices

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has installed a Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available in the coat check room at the south end of the main lobby. There is no charge, but an ID deposit, such as a driver's license or major credit card is required.

Opera House Tours

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

Saturday, November 2
Tuesday, November 5
Sunday, November 17
Wednesday, November 20
Sunday, December 1

Tickets for Guild members \$2; non-Guild members \$5. Advance reservations required. For further information, please call (415) 565-6433.

If You Drive To The Opera . . .

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

SERVICES

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

Food Service The lower lounge in the Opera House is open one and one-half hours prior to curtain time for hot buffet service. Patrons arriving before the front doors open will be admitted at the carriage entrance. Refreshments are served in the box tier on the mezzanine floor, the grand tier and dress circle levels during all performances.

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

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

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

Unused Tickets Subscribers who find they cannot use their tickets may make a worthwhile contribution to the San Francisco Opera by returning the tickets they will be unable to use to the Opera Box Office or by telephoning (415) 864-3330, 10 A.M. to 6 P.M. or (415) 565-6485, 6 P.M. to ten minutes before curtain. The value of the returned tickets is tax deductible by the subscriber. If the tickets are re-sold by the Box Office, the proceeds will be used to benefit the San Francisco Opera. However, donated tickets are not considered a fund drive contribution and are not applied toward member benefits.

Taxi Service Patrons needing a cab at the end of the performance should reserve one with the doorman at the taxi entrance before the end of the final intermission.

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

For **Lost and Found** information, inquire at check room No. 3 or call (415) 621-6600, 8:30 to 11:30 Monday through Friday.

For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

No cameras or tape recorders are permitted in the Opera House. Children of any age attending a performance must have a ticket.

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



HOW GOOD IS YOUR AGENT WITH NUMBERS?

When choosing a real estate company, the only number most sellers seem interested in hearing, naturally enough, is the highest one.

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