

L'Italiana in Algeri
(The Italian Girl in Algiers)

1991

Tuesday, June 9, 1992 8:00 PM

Friday, June 12, 1992 8:00 PM

Wednesday, June 17, 1992 8:00 PM

Sunday, June 21, 1992 2:00 PM

Wednesday, June 24, 1992 8:00 PM

Saturday, June 27, 1992 8:00 PM

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SAN FRANCISCO OPERA



L'ITALIANA IN ALGERI

A CELEBRATION OF ROSSINI • 1992



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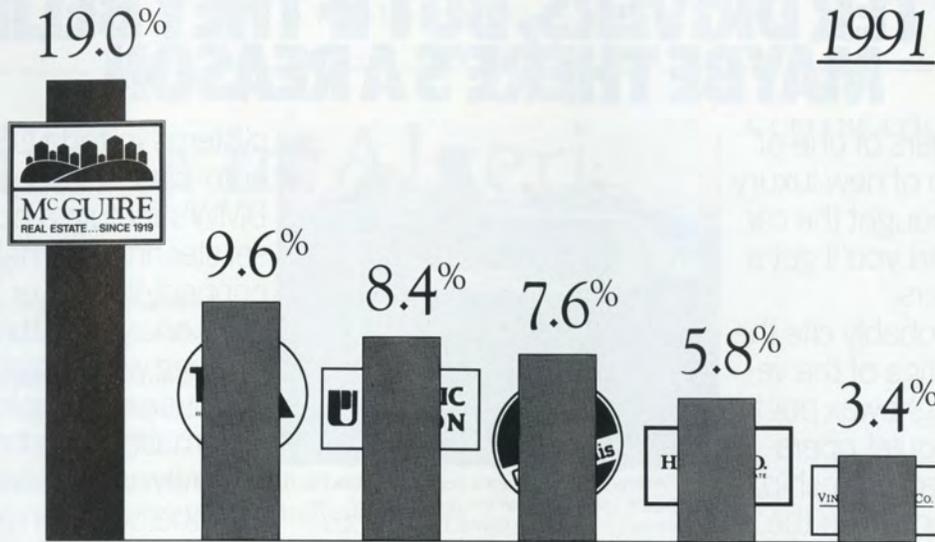
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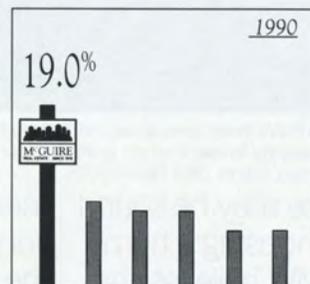
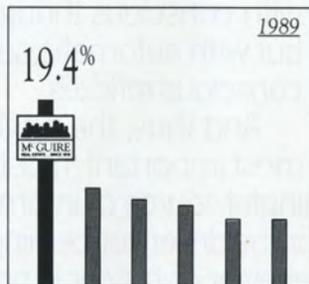
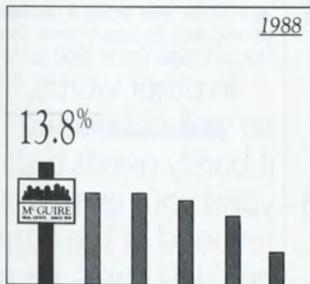
MARKET SHARE UPDATE 1992

\$500,000+ single family homes, co-ops and condominiums sold between 1/1/91 and 12/31/91.

Source: San Francisco Association of REALTORS® Multiple Sales Service.



If you're not already sold on McGuire, maybe this will help.



We looked at the figures for 1991 and found that yet again, we had almost double the share of our nearest competitor. Our dominance in this category continues.

And this time, we decided to go back a couple of years and show you just how dominant McGuire has been, and continues to be, in this all important category.

When you look at \$500,000+ single family homes, co-ops and

condominiums sold in 1991, McGuire was involved in more of these transactions than anybody. In fact, our share was almost twice that of our nearest competitor.

That's right. Twice. It's no fluke. It's a fact. And when you look at the share data for the preceding three years...well, we're belaboring the obvious. Just call McGuire. You're going to like what happens next.



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Ask the owners of one of the current crop of new luxury cars why they bought the car they bought, and you'll get a variety of answers.

Some will probably cite the image and prestige of the vehicle. Others might wax poetic about the car's quiet operation and fine craftsmanship. Still others may offer up the concept that a car is just a car is just a car, so why not buy the one that costs the least?



◆ "You sit up high in a BMW, there's glass all around. It's easy to see, you've got lots of visibility to take in what's going on around you. I like that." Don Orman, Owner 1969 BMW 2000A

While these may be sound reasons for choosing a home appliance, BMW believes that a car is not just a car, and a car with a premium price should do more than simply improve the driver's image.

It should improve nothing less than the driver's ability. And our owners seem to agree.

"The BMW brakes, accelerates and handles so well, it will correct your mistakes much quicker than a lot of other vehicles." Victor Bruno, owner 1991 BMW 850i Coupe.

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◆ "When I took the car for a test drive, I knew the difference. I could feel it in the steering wheel... we were one." Dr. Jim Dacey, Owner 1980 BMW 320i

Improving the driver's ability means every BMW design begins not with a clean sheet of paper, but with the driver. Research conducted at the University of Freiburg, for example, found that most emergency corrections are made not with conscious thought, but with automatic, subconscious reflexes.

And thus, the single most important, most meaningful source of information for the driver concerning the behavior of his car is not,

◆ "The car gives you a fair understanding of where it's at, at all times. It constantly gives you feedback through the steering wheel and other controls. It's very predictable." Jeff Parks, Owner 1988 BMW M6



as generally supposed, his eyes, but his steering wheel.

So rather than deprive the driver of road feel — as do some of the "dead" steering

systems in today's passive, auto-piloted luxury sedans — BMW's feature a positive offset steering geometry to better connect the driver to the suspension system through the steering wheel itself.

Thus providing him with the information needed to react instantly and confidently whenever the occasion arises.



◆ "The car feels strong. It handles well. It doesn't slip and slide. It's easy to drive. It's enjoyable to drive." Monica Dragul, Owner 1987 BMW 325es

In other words, "The car is so well-connected to you that it barely needs a stimulus beyond your own thoughts to respond in the correct manner." Jeff Parks, owner 1988 BMW M5.

All of which begins to explain what BMW owners mean when they say, "It just feels different."

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SAN FRANCISCO OPERA

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L'Italiana in Algeri

A CELEBRATION OF ROSSINI, 1992
Vol. 70, No. 3

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Delacroix, Eugène (French, 1798-1863),
Selim and Zuleika, 1857
Oil on canvas; 18³/₄ x 15³/₄
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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*

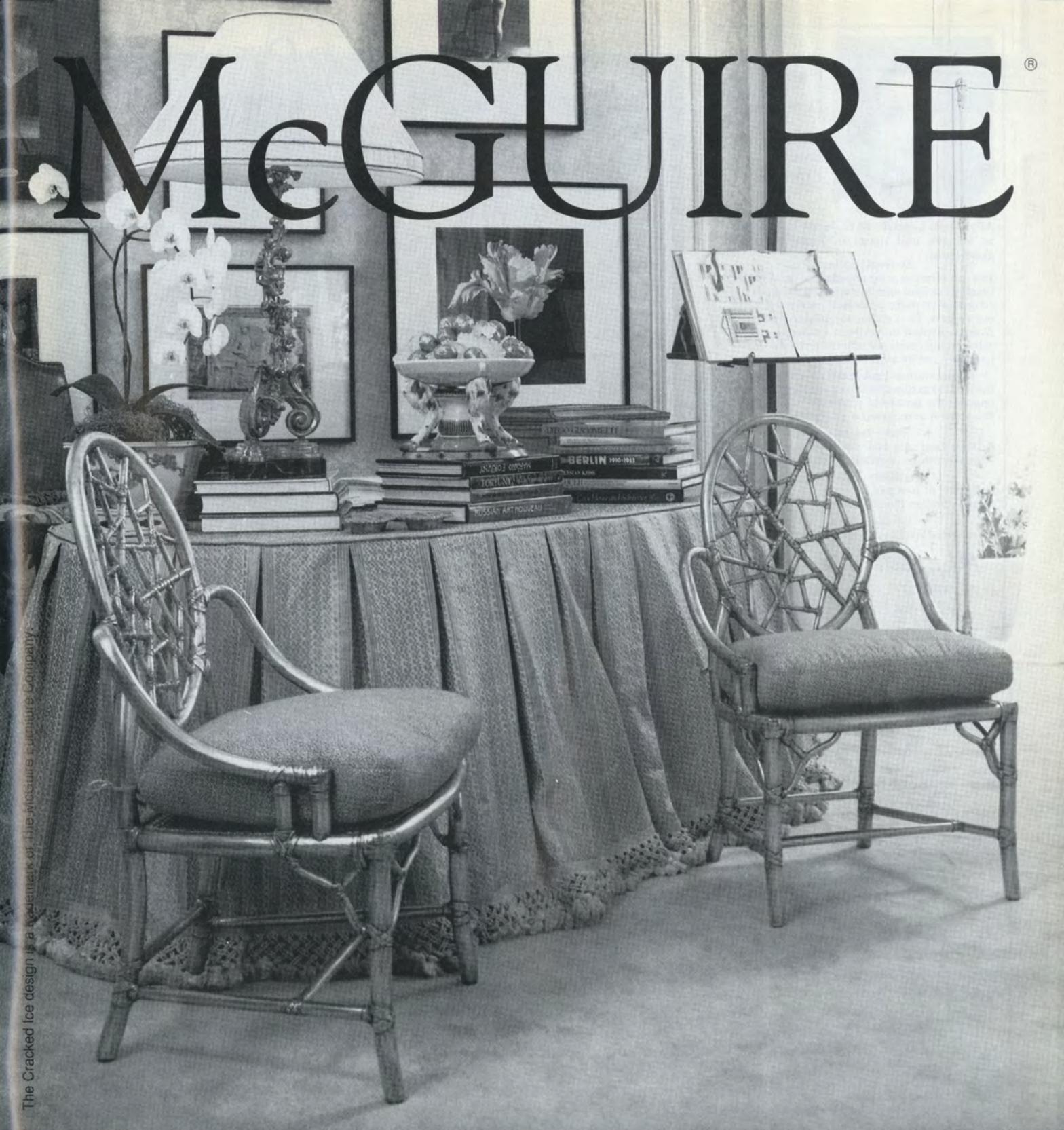
and *Isolde*; Mr. and Mrs. Thomas Tilton for our first presentation of *Attila*; and the American premiere of Henze's *Das Verratene Meer* is taking place here through the generosity of the Paul L. and Phyllis C. Wattis Foundation. It is thanks to individuals, foundations and corporations such as these 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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1992 ROSSINI CELEBRATION**

Saturday, May 30, 7:00
San Francisco Opera Premiere
New Production

Guillaume Tell

Vaness, Williams, Walker; Noble, Merritt,
Rose, Wells*, Travis
Runnicles/Mansouri/Howland**/
Ray/Munn

*This production was underwritten by a
generous gift from Herman J. Miller and
Edward J. Clark.*

Tuesday, June 2, 8:00
Production new to San Francisco

Il Barbiere di Siviglia

Von Stade, Racette; Lopez-Yañez, Black*,
Antoniozzi**, Rose, Vasquez+
Marin*/Copley/Conklin/Stennett/
Arhelger

*Production from the Lyric Opera of Chicago.
This production is made possible, in part
by BankAmerica Foundation.*

Wednesday, June 3, 7:00
Guillaume Tell

Friday, June 5, 8:00
Il Barbiere di Siviglia

Saturday, June 6, 7:00
Guillaume Tell

Sunday, June 7, 2:00
Il Barbiere di Siviglia

Tuesday, June 9, 8:00
San Francisco Opera Premiere
Production new to San Francisco

L'Italiana in Algeri

Horne, Williams, Keen; Lopardo, Alaimo,
Antoniozzi, Travis
Renzetti*/Ponnelle/Frisell/Ponnelle/
Munn

Production from the Metropolitan Opera.

*This production was underwritten by a
generous gift from Mr. and Mrs. John N.
Rosekrans, Jr.*

Thursday, June 11, 7:00
Guillaume Tell

Friday, June 12, 8:00
L'Italiana in Algeri

Saturday, June 13, 8:00
Il Barbiere di Siviglia

Sunday, June 14, 1:00
Guillaume Tell

Tuesday, June 16, 8:00
Il Barbiere di Siviglia

Wednesday, June 17, 8:00
L'Italiana in Algeri

Friday, June 19, 8:00
Il Barbiere di Siviglia

Sunday, June 21, 2:00
L'Italiana in Algeri

Wednesday, June 24, 8:00
L'Italiana in Algeri

Thursday, June 25, 7:00
Grace Cathedral

Petite Messe Solennelle

Racette, Cook+; Guggenheim+,
Baldvinsson+
Robertson/Members of the S.F. Opera
Chorus, S.F. Opera Orchestra, Grace
Cathedral Choir

Friday, June 26, 8:00
United States Premiere
Concert Version

Ermione

Antonacci*, Kuhlmann; Li, Lopez-Yañez,
Estep, Wells
Summers/Bernhard/Norris

Saturday, June 27, 8:00
L'Italiana in Algeri

Sunday, June 28, 2:00
Ermione

**United States opera debut
*San Francisco Opera debut
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language with English Supertitles.

Repertoire, casts and dates subject to
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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.

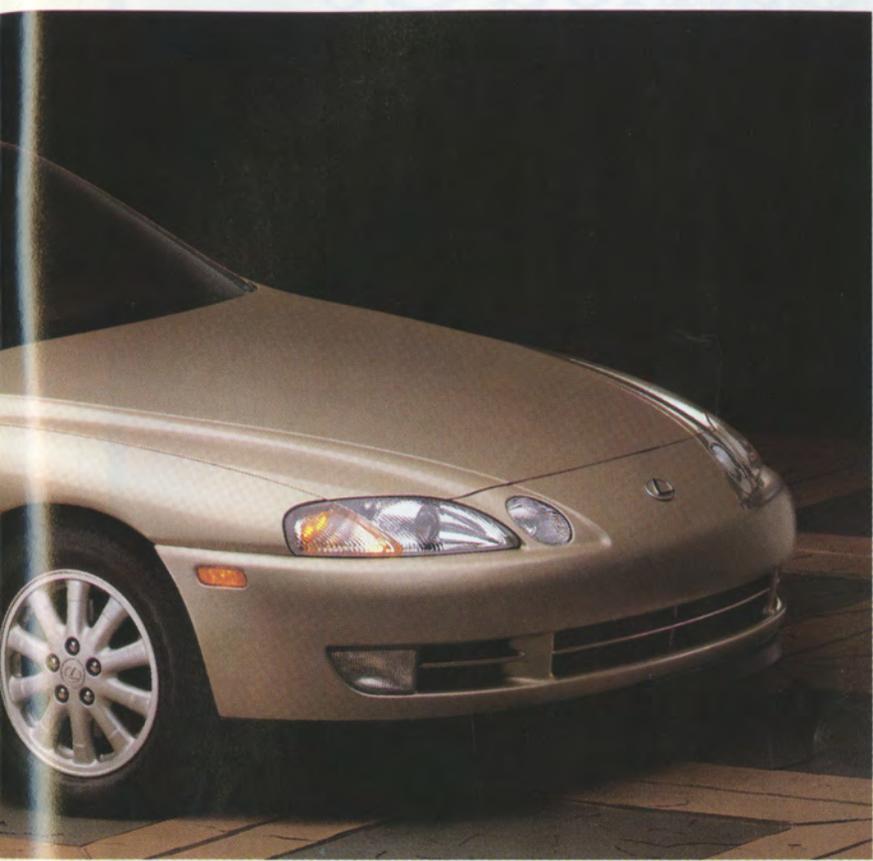
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*** Jim Wood, *San Francisco Examiner*

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Opening Night

Friday, September 11, 8:00

New Production

Tosca Puccini

Guleghina*; Larin**, Pons, Loup*

Oren*/Galati*/Walton*/Kim*/Munn

Co-production with the Lyric Opera of Chicago.

This new production is underwritten by a generous gift from Mr. and Mrs. F.P. Johnson, Jr.

Saturday, September 12, 7:30

Boris Godunov Mussorgsky

Quittmeyer, Cook+; Morris, Baker, Ochman, Estep, Leiferkus (Sept. 12, 16, 19, 24), Held* (Sept. 27, 29; Oct. 3), Ledbetter, Howell

Runnicles/Lawless*/Arhelger

Sets and costumes from the Kirov Opera after the original Tarkovsky production for the Royal Opera House Covent Garden.

This production is underwritten, in part, by a generous gift from the L.J. and Mary C. Skaggs Foundation.

Tuesday, September 15, 8:00

Tosca Puccini

Wednesday, September 16, 7:30

Boris Godunov Mussorgsky

Friday, September 18, 8:00

Tosca Puccini

Saturday, September 19, 7:30

Boris Godunov Mussorgsky

Sunday, September 20, 2:00

L'Elisir d'Amore Donizetti

Swenson, Claycomb+; Hadley, Quilico, Alaimo

Campanella**/Brovsky*/Darling/Arhelger

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky

Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini

Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

Production new to San Francisco

La Forza del Destino Verdi

Mitchell, Forst; Giacomini (Oct. 18, 21, 24, 27, 30), TBA (Nov. 6, 10), Chernov, Scandiuzzi* (Oct. 18, 27, 30; Nov. 6, 10), Langan (Oct. 21, 24)

R. Abbado**/Frisell/Brown/Samaritani/Munn

Production from The Washington Opera.

Tuesday, October 20, 8:00

Fidelio Beethoven

Wednesday, October 21, 7:30

La Forza del Destino Verdi

Friday, October 23, 8:00

Fidelio Beethoven

Saturday, October 24, 7:30

La Forza del Destino Verdi

Tuesday, October 27, 7:30

La Forza del Destino Verdi

Thursday, October 29, 7:30

Fidelio Beethoven

Friday, October 30, 7:30

La Forza del Destino Verdi

Saturday, October 31, 7:00

Don Carlo Verdi

Vaness, Terentieva*, Mills; Margison*, Lloyd, Allen, Howell

Runnicles (Oct. 31; Nov. 4, 8, 11, 14)/

Robertson (Nov. 18, 21)/Cox/

McClintock/Lazaridis/Munn

This production was originally made possible by Mr. and Mrs. Evert B. Person.

Sunday, November 1, 2:00

Fidelio Beethoven

Wednesday, November 4, 7:00

Don Carlo Verdi

Friday, November 6, 7:30

La Forza del Destino Verdi

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

Behrens, Panagulias; Lakes, Wlaschiha*,

Tschammer, Schade, Held

Runnicles/Hampe/Gunter/Arhelger

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Continued on page 59

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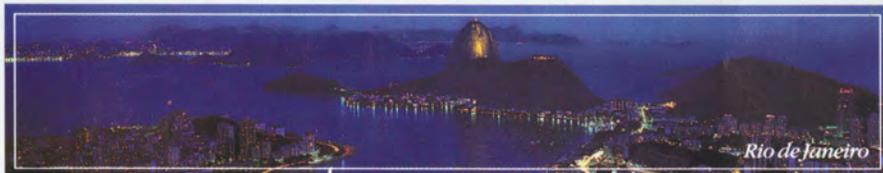
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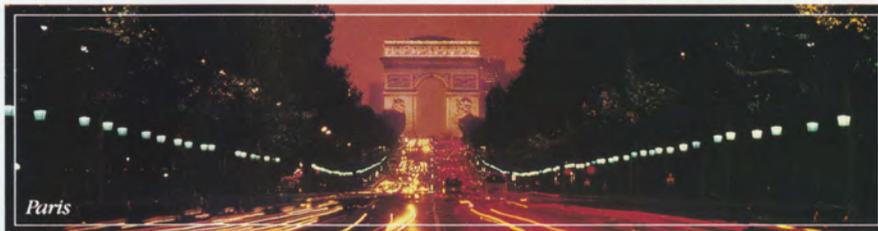


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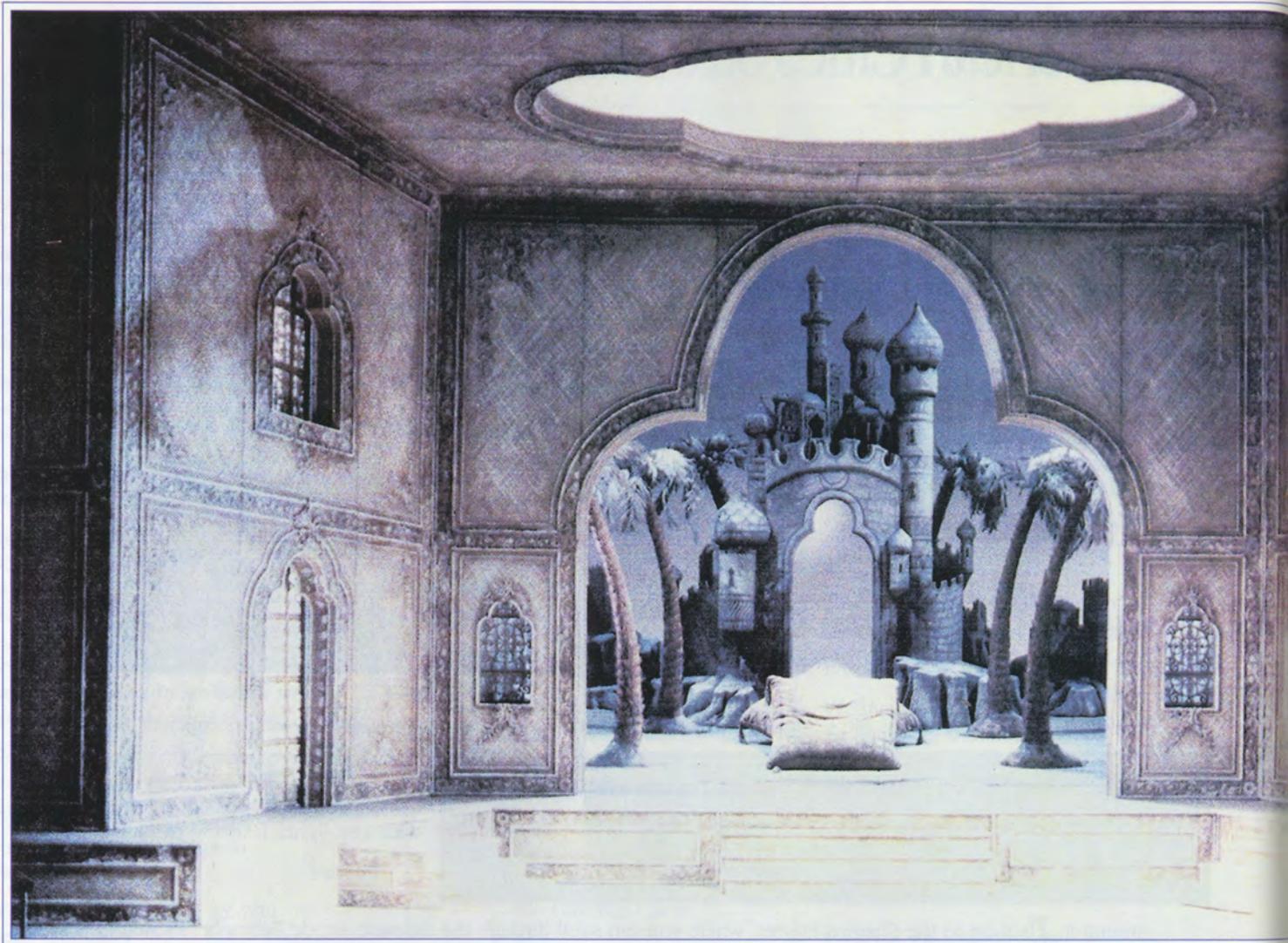
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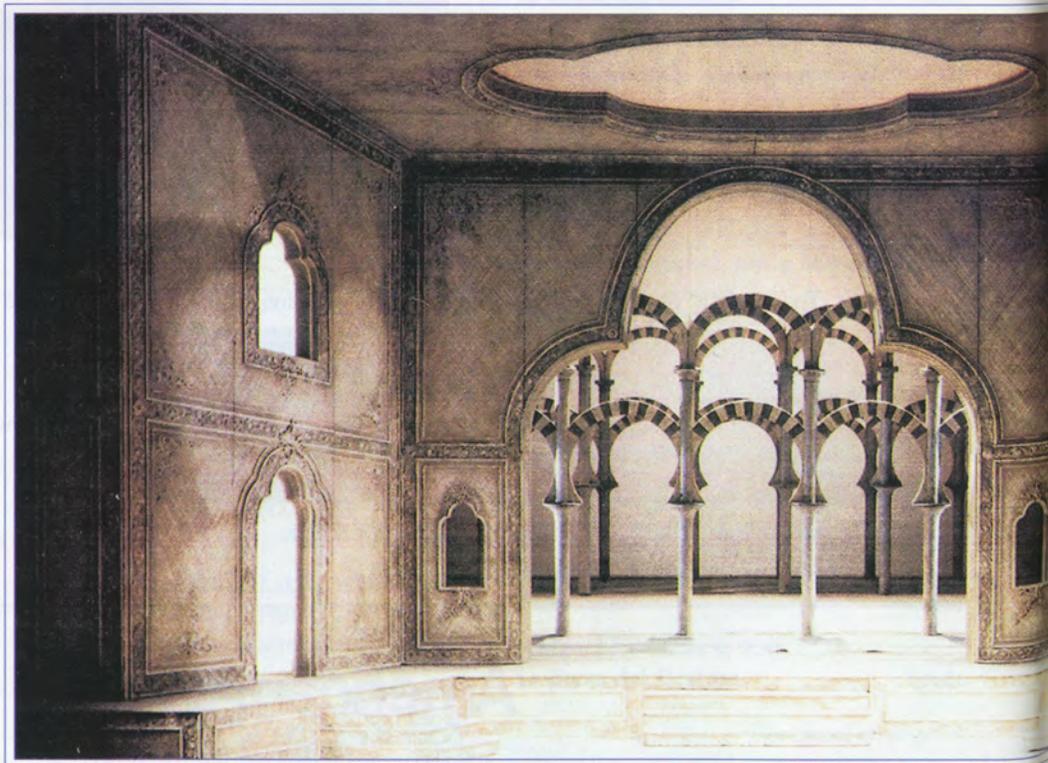
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Algerian motifs are reflected in Jean-Pierre Ponnelle's settings for the third and seventh scenes of the second act of Rossini's L'Italiana in Algeri.





L'Italiana in Algeri:

In Perfect Balance

By PHILIP GOSSETT

“Organized and complete madness”: the eloquent phrase is Stendhal’s, and it encapsulates perfectly the spirit of Gioachino Rossini’s eleventh opera, *L’Italiana in Algeri*, first performed at the Teatro San Benedetto of Venice on May 22, 1813. Its composer was 21 years old. Through the force of his genius and the originality of his musical personality Rossini was to dominate the Italian operatic world by the mid-1810s, and long before his fame would spread to all Europe. But he brought to his art more than precocious talent: even if Rossini resisted Padre Mattei’s efforts to lead him through the more abstruse mysteries of counterpoint, his musical training was unusually thorough. Studies in composition began well before he entered the Bologna Conservatory in 1806, and an impressive array of early works has survived, including the six *Sonate a 4*, overtures, sacred music, and songs; he developed facility as a performer on violin, cello, and piano; and he acquired extensive practical experience in the theater. Both parents were musicians (his mother an accomplished *prima donna*, his father a horn and trumpet player), and Rossini often followed them in their travels to small theaters throughout central Italy. As a boy he sang in public concerts and operas, and he soon became *maestro al cembalo* in Bologna, where his duties included not only playing the keyboard part in the recitative but also directing an opera’s rehearsals.

Venice was particularly hospitable to the young composer during his journeyman years. The *opera seria* that marked Rossini’s coming of age, *Tancredi*, had its first performance at the city’s prestigious Teatro La Fenice (February 6, 1813), just a few months before the premiere of *L’Italiana in Algeri*. Five of his first nine operas, including *La Cambiale di Matrimonio* (1810), *La Scala di Seta* (1812) and *Il*

Philip Gossett, Dean of the Division of Humanities at The University of Chicago, is the General Editor of the Edizione critica delle opere di Gioachino Rossini (published by the Fondazione Rossini of Pesaro) and of the Works of Giuseppe Verdi (published jointly by The University of Chicago Press and G. Ricordi & C. of Milan). He writes extensively on Italian opera and works closely with singers and opera houses throughout the world in productions of Rossini operas based on the new critical editions. For his services to Italian culture, education, and the arts, he was awarded the Medaglia d’Oro, first class, of the Italian Government in 1985. On the occasion of the Rossini bicentennial, he was named an honorary member of the Accademia Filarmonica of Bologna.

Signor Bruschino (1813), were written for a smaller Venetian theater, the San Moisè, that specialized in the production of one-act comic or semiserious operas, known as *farse*. Though these operas were provided with only modest stagings (frills, such as chorus, were altogether lacking), the impresario of the San Moisè employed excellent singers, many of whom were to remain among the foremost interpreters of Rossini's works. In this environment, a young composer could perfect the elements of his craft removed from the pressures that would inevitably follow once he began frequenting larger theaters. Soon after the phenomenal success of *Tancredi*, theaters all over Italy began to clamor for Rossini's services, and the center of his activity shifted, first to Teatro alla Scala of Milan, then south to Rome and, finally, to the Teatro San Carlo of Naples.

Considering this special relationship that had developed between Rossini and Venice, however, it seemed perfectly natural for the impresario of that city's Teatro San Benedetto to contact the young composer when a crisis developed at his theater in the spring of 1813. After the February premiere of *Tancredi*, Rossini restaged the opera in Ferrara, where his revision included a tragic finale to replace the traditional happy ending the Venetians had heard. During his Ferrarese stay, or perhaps during a subsequent visit to his parents in Bologna, a frantic message must have arrived from Venice. On April 10th, the Teatro San Benedetto had announced two novelties for their forthcoming spring season: the Venetian premiere of Rossini's earlier *La Pietra del Paragone* (first performed in September of 1812 at the Teatro alla Scala of Milan) was to open the season on April 19th, to be followed by a new work written by the composer Carlo Coccia. But the end of April passed, and Coccia's opera failed to materialize. When *La Pietra del Paragone* could not keep the house filled, a revival of a popular work was quickly arranged, Pietro Generali's *Ser Marcantonio* (whose libretto is the source for Donizetti's *Don Pasquale*). By the middle of May, the Teatro San Benedetto, in desperation, was offering a double bill consisting of one act of Generali's opera and one act of Rossini's.





Marilyn Horne was Isabella in Spring Opera of San Francisco's 1964 production of The Italian Girl in Algiers. Her Lindoro was Andre Montal; members of the San Francisco Opera Chorus are behind him.

WEEDE



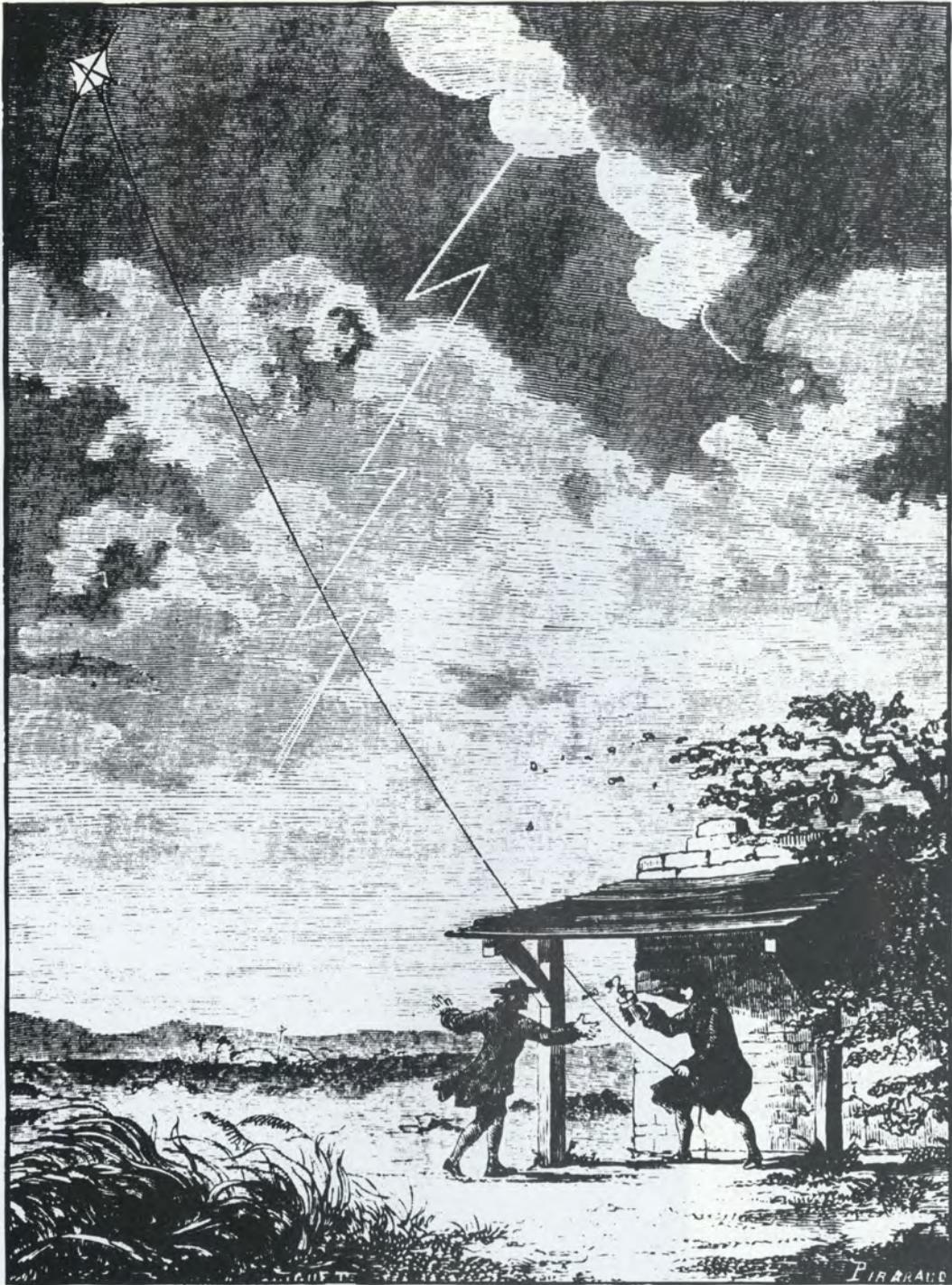
Gioachino Rossini in a portrait made in 1820 by Mayer.

It was in these circumstances that Rossini was asked to prepare a new opera. How much time did he actually have? The local Venetian newspaper speaks of 27 days (perhaps the time elapsed between his return to Venice and the premiere); the Leipzig *Allgemeine Musikalische Zeitung* allows only 18 (perhaps the actual time he spent composing the opera). Rather than have a new libretto prepared, the impresario and com-

poser decided to adapt an earlier one, Angelo Anelli's *L'Italiana in Algeri*, set to music in 1808 by Luigi Mosca for the Teatro alla Scala of Milan, where it was performed with considerable success. Rossini thought highly of Anelli, a well-known librettist with a long list of works to his credit. Indeed, two years later, he invited him to prepare a new libretto for the Teatro Valle of Rome, but their projected collaboration never came to fruition.

Though only a few modifications were made in Anelli's libretto for Venice, they are significant ones. (The new verses were probably provided by Gaetano Rossi, the librettist of *Tancredi*.) Several numbers were eliminated altogether, including a duet for the lovers, Lindoro and Isabella, who never do have an intimate moment in Rossini's work. That the same will be true of Rosina and "Lindoro" in *Il Barbiere di Siviglia* is highly suggestive, and seems to point to a precise dramaturgical choice by the composer. Anelli, furthermore, supplied the text for a cavatina to be sung by Isabella's "companion," Taddeo, before she arrives, but Rossini allows nothing to interfere with the Italian girl's powerful entrance. Indeed, many changes strengthen her part: in an added section in her cavatina, Isabella boasts of her fatal power over men ("So a domar gli uomini / Come si fa"), while her entire second act aria, a demonstration of that very power, is newly added for Rossini. Nor does one find in Anelli's original libretto those sections of pure musical folly that cap Rossini's large ensembles ("Nella testa ho un campanello" in the first-act finale and "Sento un fremito" in the quintet). It is impossible not to conclude that their presence was specifically desired by Rossini. Thus, even though we lack for Rossini the kind of documentation surviving in the voluminous correspondence that Verdi exchanged with his librettists, this transformation of Anelli's *Italiana in Algeri* offers ample evidence of the ways in which Rossini intervened in order to have a libretto adjusted to his particular needs.

With very little time at his disposal, Rossini immediately laid out his battle plan. It called for all the *secco* recitative (the recitative accompanied by fortepiano, which was usually joined by a



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In the 1964 Spring Opera production of *Italian Girl*, Marilyn Horne wore a large bonnet that attached over her hairdo and bow. Here are two views of it.



JONES

solo cello and a double bass) to be prepared by a collaborator. He also farmed out two short arias in the second act, Lindoro's "Ah come il cor di giubilo" and Haly's "Le femmine d'Italia," both thoroughly delightful pieces even if they are *not* by Rossini. (We do not, unfortunately, know the identity of this collaborator.) The rest of the score is Rossini's and it must have been composed at blinding speed, fully comparable to the burst of creative energy that resulted in *Il Barbiere*

di Siviglia in 1816. Rossini did not particularly like to work in this way. For *Tancredi* he had several months available, and every note of that score, including all the recitative, is in his hand. Likewise in Naples, where he became artistic director of the theater, he allowed himself ample time between productions (even though a period of frantic activity usually preceded the completion of a work). But when the need was urgent, his muse seldom failed him. Rossini's extraordinary accuracy



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and attention to every detail in the autograph manuscript of *L'Italiana in Algeri*, despite the restricted time in which it was prepared, is a measure of both his genius and his skill.

Before the curtain falls at the end of the opera, the chorus and soloists, including the rather immodest heroine, join in a final ensemble:

La bella Italiana / Venuta in Algeri
 Insegna agli amanti / Gelosi ed alteri,
 Che a tutti la Donna / Se vuole, la fa.

(The beautiful Italian girl in Algiers has taught jealous and proud lovers that a determined woman will always have her way.) As different as they may seem, Rossini's Isabella and Berg's Lulu certainly share the ability to captivate men. While Lulu's powers come from forces beyond her apparent knowledge and control, Isabella's are fully conscious. At her first appearance, shipwrecked on the shores of Algiers and captured by the Bey's corsairs, she coyly assures us of the

power of her languid glances, and the music pauses politely while she demonstrates her "sospiretto" or little sigh. But by the time she has described her ability to dominate any man ("They're all more or less the same"), Rossini's music has become downright raucous. Indeed, the entire opera is a demonstration of her art. We watch and listen as three men in turn are enchanted by her: Lindoro, the man she really loves, Mustafà, the Bey, ruler of Algeria; and Taddeo, an older companion, whom she has promised to marry should Lindoro not be found. Rossini takes particular delight in characterizing each member of this triumvirate of lovers and would-be lovers, before bringing them together in the unforgettable "Pappataci" trio toward the end of the opera. *L'Italiana in Algeri*, after all, is the comic mirror of the Verdian pattern; a prima donna loved by a tenor, a baritone and a bass.

We meet Mustafà first, that blustery, impossible tyrant, interpreted at the first performance by Filippo Galli, one of the great basses of his age, who first worked with Rossini at the Teatro San Moisè. Galli also created three other Turkish parts for Rossini in very different genres: Count Asdrubale in *La Pietra del Paragone* (who disguises himself as a Turk in order to discover the true feelings of his so-called friends), the enlightened traveling monarch ("Who ever heard of a Turk in Italy?") in *Il Turco in Italia*, and the title role in Rossini's tragic masterpiece of the Neapolitan period, *Maometto II*. The extraordinary diversity of these roles gives us some idea of Galli's artistry. Mustafà brags in a mock-heroic vocal style, filled with elaborate and parodistic coloratura, of his power to tame "the arrogance of women." But what he wants most in the world is one of those fabulous Italian girls. At the news of Isabella's arrival, he breaks into an aria ("Già d'insolito ardore nel petto") that blends buffoonery, elegance and virtuosity in a way unique to Rossini. As for his own wife, Elvira, he'll offer her to the young Italian slave in his service, one Lindoro.

Lindoro, of course, is just the man for whom Isabella has been searching, a sweet, sentimental tenor, first interpreted by Serafino Gentili. For three months a slave in the Bey's palace, he apparently



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In addition to other felicities, the 1964 Spring Opera production of *The Italian Girl in Algiers* included a running joke involving a stuffed bird. Marilyn Horne as Isabella, usually held it (above, left), but then it would start moving on: to Taddeo, who is partially visible (center), or Zulma, who gives it quite a stare (opposite page). On the latter photo, Patricia Brooks is Elvira; Marilyn Horne, Isabella; and Nancy Williams, Zulma.

whiles away the hours singing her praises to the walls. We meet him first in a beautiful cavatina, in which Lindoro describes his torments, languishing for his absent beloved. Rossini's use of a solo horn throughout this piece is particularly striking. Despite the lovely aura cast by this fiendishly difficult piece, however, Rossini seems rather unmoved by this sappy young man. As we have seen, he asked a collaborator to prepare Lindoro's second-act aria ("Ah come il cor di giubilo"), although for an 1814 Milanese revival of the opera, he substituted a new piece of his own composition ("Concedi, amor pietoso"). Even when Isabella finally appears, however, she has to make all the arrangements, she invents the stratagems, she rallies the Italian slaves. It would be faintly disrespectful to question her affection for her young man: presumably the power of his love, compellingly painted in Rossini's music, is reward

enough.

We know why Isabella needs Taddeo, the baritone of the cast, first played by Paolo Rosich. He is (in descending order of vulgarity) her traveling companion, her "cavaliere servente," her "cicisbeo," and every proper Italian girl needed one. Though Taddeo dreams of marrying her one day, Rossini belies these dreams by portraying him from the start as *L'Italiana's* stock buffo. The Taddeos, Don Bartolos, and Don Magnificos of Rossini's comic world are almost always assigned a certain type of aria. Above an orchestral accompaniment that provides a simple harmonic backdrop and a melody that clatters on and on in perpetual motion, Taddeo, dressed outlandishly in Turkish garb with turban and scimitar, declaims his text using all the tricks in a buffo's repertory ("Ho un gran peso sulla testa"): rapid patter, exaggerated leaps, a musical language that mocks at his own preten-



JONES

sions. But Taddeo has, after all, been given an impossible choice. He must either help Mustafà win Isabella's hand or be impaled.

Surrounded by these suitors is the Italian girl herself, a role whose richness lies in the multiplicity of identities Isabella must assume. Rossini wrote the part for one of his favorite singers, Maria Marcolini, a contralto who created four other heroines/heroes in his operas: Ernestina in *L'Equivoco Stravagante* of 1811 (who must pretend to be a castrato disguised as a woman); the emperor *Ciro* (*en travesti*) in Rossini's oratorio/oper *Ciro in Babilonia* (1812); the witty Clarice in *La Pietra del Paragone*; and finally the principal character (again *en travesti*) in *Sigismondo* (1814). La Marcolini must have had an extraordinary comic talent, but she was also able to sustain serious parts. Both aspects of her musical personality were exploited fully by Rossini in

L'Italiana in Algeri.

Isabella dazzles us as she cajoles, threatens, seduces, and mocks Taddeo and Mustafà, leading them into one hilarious situation after another. Blinded by their devotion, they fail to penetrate her tricks until it is too late. When Mustafà's forces watch her disembark from the wrecked ship, they may sing "E' un boccon per Mustafà" ("What a tasty morsel for Mustafà"), but as the Bey is inducted into the grand order of "Pappatacis" in the final scene, promising to eat, drink, and sleep while Isabella behaves precisely as she wants, the approving chorus turns the tables on him by using the very same music (to the words "Bravo, ben, così si fa", "Bravo, that's how it's done"). With this "tasty morsel," Rossini is telling us none too subtly, Mustafà has bitten off more than he can chew.

Though Isabella saves her tender mo-

ments for Lindoro alone, all three suitors watch with rapt attention from behind a curtain as she finishes dressing herself in Turkish fashion while singing "Per lui che adoro." Isabella, who knows they are there, gives them quite a show. (This aria exists in two versions, both of which are authentic. As Rossini originally conceived the piece, Isabella is accompanied by a beautiful cello solo. When the opera was revived in a small Milanese theater, the Teatro Re, in 1814, which apparently did not have an adequate cellist, he substituted a flute.) This consciousness of one's own artistry is characteristic of both Isabella and her creator. The world of mirrors between art and reality, the comedy that reflects on itself, these are Rossini's tools, and with them he constructs an operatic style whose edge is always slightly hard. Donizetti's sentimental comedies show a very different sensibility.

Continued on page 56

HORNE

Resounding

By JOHN SCHAUER

In her charmingly and often disarmingly frank autobiography, *Marilyn Horne—My Life* (New York: Atheneum, 1983), the celebrated singer writes, "Operas have been composed since 1597, and in almost every one of them the leading female role has been written for the soprano voice. Except for a handful of parts, mezzos stand around and watch the soprano get the hero and the big arias. As a result, sopranos are content to stay put, while mezzos are always on the lookout for ways to move up . . . I put the decision aside for the moment, and alternated between soprano and mezzo right through to the late sixties. It wasn't until about 1968 that I came out of the musical closet and declared myself a true coloratura mezzo."

It would be a mistake to think of Marilyn Horne simply as a singer who changed categories; she is a singer who has transcended them, just as her unique career resists any pat classification. Prior to 1968, Horne crossed the supposed boundary between mezzo-soprano and soprano with dizzying frequency and astonishing ease. She made her 1955 operatic debut in the contralto role of Hata in *The Bartered Bride*, and the next year won first prize on Arthur Godfrey's *Talent Scouts* singing "Un bel di" from *Madama Butterfly*. That same year she sang her very first Rossini opera, performing the contralto role of Angelina (the title role) in *La Cenerentola* in Los Angeles.

In 1960, the year she bowed in San Francisco as a soprano Marie in *Wozzeck*, she also sang the contralto Zita in *Gianni Schicchi*. For the next few years in San Francisco, she alternated soprano roles in the fall season (Marzelline in *Fidelio*, Marina in *Boris Godunov*, Musetta in *La Bohème*, Marie in *Daughter of the Regiment*, Nedda in *Pagliacci*) with mezzo-soprano and contralto roles for the Company's Spring Opera seasons, during which she sang her first Carmen (1961), Rosina in *The Barber of Seville* (1962) and Isabella in *Italian Girl in Algiers* (1964).

In her wide-ranging versatility, Horne seems somewhat like a 20th-century counterpart to the famous 19th-century singer Maria Malibran, to whom Horne paid musical tribute in her famous 1972 recording, *Souvenir of a Golden Era*. "Actually, in those days," Horne explains in reference to

Marilyn Horne as Arsace in Rossini's Semiramide, the work that opened San Francisco Opera's 1981 fall season.

John Schauer is staff writer for San Francisco Opera.



NOWINSKI





Marilyn Horne as Angelina in San Francisco Opera's 1983 staging of *La Cenerentola*.

Malibran and her sister, Pauline Viardot, "mezzo-soprano" was a term that was just starting to be used a lot; it was the contralto that was the big gun in their day—that's Arsace, for instance, that's Isabella, that's Cenerentola; they're called contraltos."

Whatever they're called, they are roles that Marilyn Horne has made uniquely her own as the singer more closely associated with the Rossini revival than any other. During an intermission interview on the star-studded Rossini bicentennial concert telecast from Lincoln Center, Horne was asked how she came to the Rossini repertoire. She modestly replied, "I really sort of fell into it," referring to an invitation she accepted to sing the role of Arsace in *Semiramide* opposite Joan Sutherland for a concert performance at Carnegie Hall in February of 1964. A few months later, in June, she sang her first Isabellas for San Francisco Opera's Spring Opera.

"I had wanted to sing Isabella for a long time," she relates, "because many years before I had heard the recording of it that Giulini had done with Simeonato and Valletti. When I was doing my stint in Gelsenkirchen," she says, referring to what she has called her "galley years" in Europe during her early career, "they brought *L'Italiana* one season, but they brought it in a version for soprano, written up about a fourth. In Germany, you're categorized, and if a role was outside of your category, you didn't get to sing it. Of course, I've always had a good share of cheekiness in me," she recalls, starting to laugh, "and I remember going to the general music director and saying, 'I can't believe this; you are bringing this awful version for soprano, when you have one of the few people in the entire world who can sing it in the original key.'"

If this were a movie script, the director would have immediately seen the error of his ways, and Marilyn Horne would have triumphed as Isabella for the first time in her career. As it turned out, this was not a movie script. "I didn't get to sing it!" she laughs today. "I had to wait till '64 to sing it in San Francisco.

"It was a delicious production [directed] by Bliss Hebert and [designed by] Allen Klein, and it was conducted by my then husband, Henry Lewis. Of course it was all American singers in the spring season, and we just had a great time do-

NOVINSKI

ing it. It was in English, and our Taddeo was Spiro Malas, who's now having an enormous success on Broadway doing *Most Happy Fella*—I just saw him this morning [April 6, when this interview was conducted] on television.

"That *Italiana* was just an infectious production; the audience adored it. I would imagine that was the first time that San Francisco heard it, ever." Horne says now that she knew immediately that the part was right for her. "I think most of the people who know me well would say that Isabella is certainly right up there among the top two or three roles that I've sung in my whole career."

What makes the role so special for her? "The combination of the way the part is written, and what the part is," she explains. "The wedding of music and text in *Italiana* is extraordinary—the way the text is used for comical reasons. It's just delicious, that's all it is. It probably has Rossini's greatest ensemble to end the first act. And the character of Isabella suits me very much. She's got a great sense of humor in her, and she also has lots of cheekiness, let's say, and courage to set forth on a ship looking for her long-lost love. Then, when she finds him and the various shipmates of his who are prisoners of the Bey, she shows great enterprise in figuring out how to dupe the Bey, along with Lindoro and Taddeo, to get them all to escape."

That "cheekiness," that insouciance and confidence that marks other *opera buffa* heroines—does Horne see a touch of feminism in those characters? She doesn't put it in quite those terms. "I think that's terribly Italian, don't you? I really do—I mean, that's a matriarchal society. I think it helped me a lot to have spent a lot of time in Italy with these roles."

It was in 1982 that the Italian music critics created the Rossini prize expressly for Miss Horne, naming her "the greatest Rossini singer in the world." When asked if her first visit to Pesaro provided her with any sort of "Rossini religious experience," she laughs and says, with typical candor, "The first time I went there, I got a parking ticket! I went to see the Rossini archives at the conservatory, and even knowing that I was coming there, nobody paid particular attention to me. A very nice janitor or porter showed us the origi-

Continued on page 47

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Simone Alaimo Alfonso Antoniozzi** Jeffrey Black* Craig Estep Stephen Guggenheim*+ Hong-Shen Li	Frank Lopardo Jorge Lopez-Yañez Chris Merritt Euro Nava*+ Timothy Noble Luis Oropeza	Peter Rose Philip Skinner Dale Travis Hector Vasquez+ Jeffrey Wells*

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ARTIST PROFILES



MARILYN HORNE

Internationally celebrated mezzo-soprano **Marilyn Horne**, widely regarded as the quintessential Rossini interpreter, returns to the stage of the War Memorial to portray Isabella in *L'Italiana in Algeri*. San Francisco Opera is the company with which she made her first major operatic appearance, singing Marie in *Wozzeck* (1960). Since then, she has not only sung a wide variety of roles with the Company — including Marie in *Daughter of the Regiment*, Nedda in *Pagliacci*, Eboli in *Don Carlo*, Adalgisa in *Norma*, Dalila in *Samson et Dalila*, Arsace in *Semiramide*, Mistress Quickly in *Falstaff*, and the title roles of *Tancredi*, *La Cenerentola*, Handel's *Orlando* and Vivaldi's *Orlando Furioso* -- but has won the highest accolades in performances with all the world's great opera companies. A native of Pennsylvania, she is also Spring Opera Theater's most illustrious alumna, having portrayed Carmen (1961), Rosina in *The Barber of Seville* (1962) and the title role of *L'Italiana in Algeri* (1964), three roles she has recorded complete and performed to critical plaudits at the Met and elsewhere. Miss Horne has also devoted a major portion of her career to concerts and recitals, having been featured in numerous concert performances of operas in Carnegie Hall and well over 1,000 recitals around the world, as well as national telecasts of a recital and concerts with Joan Sutherland, Luciano Pavarotti and Leontyne Price. Her lengthy discography includes recordings for five major labels, and her autobiography, *My Life, Marilyn Horne*, has been published by Atheneum. Among her nu-

merous awards are the Handel Medallion (New York City's highest cultural award); the "Commendatore al merito della Repubblica Italiana," awarded to her by President Pertini of Italy in 1983; the first Golden Plaque awarded by the Rossini Foundation, honoring her as "the greatest singer in the world"; the Royal Opera House, Covent Garden Silver Medal for outstanding service; the San Francisco Opera Medal; and the prestigious Fidelio Gold Medal from the International Association of Opera Directors for her substantial contributions to opera houses throughout the world.

Soprano **Janet Williams** appears as Jemmy in *Guillaume Tell* and Elvira in *L'Italiana in Algeri*. She made her 1988 San Francisco Opera debut as Despina in *Così fan tutte* when she stepped in on short notice to replace an ailing colleague. She was also heard that season in *Parsifal* and as Musetta in the student/family performances of *La Bohème*. She appeared here in 1989 as Nannetta in the family performance of *Falstaff*, and was heard with the Company in 1990's *Ring* cycle as the Forest Bird in *Siegfried*. In the fall of 1990 she sang Sister Genovieffa in *Suor Angelica*, Adele in the family performance of *Die Fledermaus*, Amore in *Il Ritorno d'Ulisse in Patria*, and was applauded here last summer as Despina. A 1988-89 Adler Fellow with the San Francisco Opera Center, Miss Williams was a participant in the 1987

L'ITALIANA IN ALGERI



JANET WILLIAMS

Merola Opera Program, singing the role of Lauretta in *Gianni Schicchi* at Stern Grove, and winning the Florence Bruce Award at that year's Grand Finals. For the Opera Center, she has also performed as soloist in *Carmina Burana*, and sang Madame Silverpeal in *The Impresario*. She has appeared with the Budapest State Opera Orchestra and several U.S. orchestras as soloist in Bach's B Minor Mass, Handel's *Messiah*, Haydn's *The Seasons*, and Villa-Lobos's *Bachiana Brasileira No. 5*. She has also performed the roles of Susanna in *Le Nozze di Figaro* for Eugene Opera, Arianna in the Opera Center's 1989 presentation of Handel's *Giustino* and, in her European debut, Echo in *Ariadne auf Naxos* with the Lyons Opera, as well as appearing in Schönberg's *Moses und Aron* in Lyons. Additional engagements include her Michigan Opera Theatre debut as Gretel in *Hansel and Gretel*, *Roméo et Juliette* with the Detroit Symphony, Pamina in *Die Zauberflöte* at Wolf Trap, Blondchen in *The Abduction from the Seraglio* with the Los Angeles Chamber Orchestra, and debuts at the Opéra de Nice as Elise in *Il Re Pastore* and at the Miami Opera as Despina. Last year she was a Schwabacher Debut Recitalist, recorded the *Messiah* with the Philharmonia Baroque conducted by Nicholas McGegan, and appeared at the Santa Fe Chamber Music Festival in *Bastien and Bastienne* under the baton of Maestro McGegan. Her most recent assignments include Rezia in Gluck's *Le rencontre imprévue* at Ireland's Wexford Festival,



CATHERINE KEEN

Sister Genovieffa in *Suor Angelica* and Nella in *Gianni Schicchi* for her Dallas Opera debut, Zerlina in *Don Giovanni* in Lyons, Ännchen in *Der Freischütz* with Washington Concert Opera, and a recording of Cimarosa's *Il Matrimonio Segreto*. Upcoming engagements include a debut at the Berlin Staatsoper singing Pamina, Blondchen, Despina, and Cleopatra in Graun's *Cleopatra e Cesare*, her first appearance at the Opéra de Bastille in Paris as Oscar in *Un Ballo in Maschera*, and performances in Avignon, Seville, Salzburg and Brussels singing Mozart concert arias. Miss Williams is a native of Detroit and a graduate of Indiana University, where she earned a Master of Music degree in Voice.

Mezzo-soprano **Catherine Keen** sings the role of Zulma in *L'Italiana in Algeri*. A 1989-90 Adler Fellow with the San Francisco Opera Center and a Merola Opera Program participant in 1987 and 1988, she made her Company debut in the summer of 1989 as Kasturbai in *Satyagraha*, and has since sung numerous roles at the War Memorial. They include Mistress Quickly in the Family Performance of *Falstaff*, Schwertleite in *Die Walküre*, Emilia in *Otello*, Maddalena in *Rigoletto*, Prince Orlofsky *Die Fledermaus*, the Third Lady in *The Magic Flute* and, last fall, Flora in *La Traviata* and Sonya in *War and Peace*. Opera Center credits include Leocasta in Handel's *Giustino*, The Dark Lady and The Cook in *The Ghost Sonata*, and Suzuki in *Madame Butterfly* for Western Opera Theater. Miss Keen made her European debut in 1989 with the Deutsche Oper

Berlin as Dalila in *Samson et Dalila* and appeared for the first time with the Netherlands Opera earlier this year as the Duchess in *Luisa Miller*. A Schwabacher Debut Recitalist last year, she has appeared as soloist with the Sacramento Symphony in Prokofiev's *Alexander Nevsky*, with the Cincinnati Symphony in *El Amor Brujo* and in concerts at the Carmel Bach Festival. She has also performed as soloist with the San Francisco Symphony, Indianapolis Symphony, Columbus Symphony, Sinfonia San Francisco, and at the Cincinnati May Festival and the Hollywood Bowl Festival. Future assignments include Madelon in *Andrea Chénier* and Hermia in *A Midsummer Night's Dream* for the Company this fall, *Samson et Dalila* in Amsterdam, *Luisa Miller* in Geneva, Falla's *The Three Cornered Hat* with the Atlanta Symphony, recitals with the Community Concert Series, and a recording of *La Vida Breve* under the baton of Jesus Lopez-Cobos. Miss Keen is the recipient of a 1990 George London/William Sullivan Study Grant.

After his acclaimed San Francisco Opera debut last fall as Don Ottavio in *Don Giovanni*, tenor **Frank Lopardo** returns to the War Memorial to portray Lindoro in *L'Italiana in Algeri*, the role in which he made his debut at the Vienna State Opera, the Bavarian State Opera in Munich, the Royal Opera, Covent Garden (opposite the Isabella of Marilyn Horne), and which he has recorded under the baton of Claudio Abbado. He made his profes-



FRANK LOPARDO

sional 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, Milan's La Scala, 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, performed for the first time in France as Don Ottavio at the Aix-en-Provence Festival, 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. After making his 1987 Vienna Staatsoper debut as Lindoro, he made his debut at La Scala as Don Ottavio 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 debuts at the Teatro Comunale in Flo-

Continued on page 43

This production was underwritten by a generous gift from Mr. and Mrs. John N. Rosekrans, Jr.

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Text by ANGELO ANELLI

(Critical edition by Azio Corghi; materials furnished by Fondazione Rossini Pesaro, in cooperation with G. Ricordi & Co., S.p.A., Milan, Italy; Hendon Music Inc., a Boosey & Hawkes company, sole agent in the USA.)

L'Italiana in Algeri

(in Italian)

Conductor

Donato Renzetti*

Production

Jean-Pierre Ponnelle

Stage Director

Sonja Frisell

Designer

Jean-Pierre Ponnelle

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Susanna Lemberskaya

Bryndon Hassman

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SUNDAY, JUNE 21 AT 2:00
WEDNESDAY, JUNE 24 AT 8:00
SATURDAY, JUNE 27 AT 8:00

CAST

(in order of appearance)

Elvira Janet Williams

Zulma Catherine Keen

Mustafà Simone Alaimo

Haly Dale Travis

Lindoro Frank Lopardo

Isabella Marilyn Horne

Taddeo Alfonso Antoniozzi

Eunuchs, slaves, pirates, women of the harem

*San Francisco Opera debut

TIME AND PLACE: Eighteenth century Algiers

THERE WILL BE ONE INTERMISSION

Supertitles by Clifford Cranna, San Francisco Opera.

This production of *L'Italiana in Algeri* is owned by the Metropolitan Opera Association, Inc., and was made possible by a generous and deeply appreciated gift from Mr. and Mrs. Thomas S. Brush.

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

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

The performance will last approximately two hours and forty minutes.

L'Italiana in Algeri / Synopsis

ACT I

Elvira, Mustafà's unwanted wife, bemoans her fate while her companion Zulma and the eunuchs of the court comfort her. The Bey is tired of her; his plan is to marry off Elvira to one of his Italian slaves, Lindoro, while he in turn finds one of those Italian women so renowned for their spirit and liveliness. Lindoro laments his imprisonment which separates him from his beloved. When Mustafà informs him that he is to have Elvira for a wife, Lindoro makes every excuse why he cannot marry her. The Bey assures him that he will be quite delighted with her.

A ship has been wrecked on the shores of Algeria carrying Isabella, who has sailed from Livorno in search of her lover, the same Lindoro. She comments on the cruelty of fate and yearns for him. Looting pirates, led by the Bey's captain of the fleet, Haly, bring on another survivor, the middle-aged suitor Taddeo, whom she has tricked into paying for her journey. Learning that she is Italian, Haly is delighted, for she is what Mustafà desires. He seizes the couple and prepares to take them to the Bey's palace. Isabella and Taddeo argue—the girl intrigued with meeting a Turk, the other skeptical.

Mustafà bids a tearless goodbye to Elvira after Haly brings news that he has found the Italian woman of his master's dreams. As the eunuchs sing the praises of Mustafà, Isabella is announced, her beauty properly noted, and Taddeo narrowly escapes instant impalement before the Bey learns that he is Isabella's "uncle." As Elvira, Zulma and Lindoro come to say farewell, the two lovers instantly recognize each other. After learning about Mustafà's plans, Isabella immediately takes charge of the situation, alternately cajoling and bullying the infatuated Mustafà and demanding that the "slave" Lindoro remain with her. The company expresses its confusion.

ACT II

Elvira, Zulma, Haly and the eunuchs note Mustafà's change from tyrant to adoring lover. Although Isabella is unsure of Lindoro's affections, he comes to reassure her, and they plan an escape. Because he is the "uncle" of the Bey's prospective mistress, Taddeo is dressed in turban and caftan and appointed Mustafà's lieutenant—Kaimakan, a member of the royal bodyguards.

Isabella prepares herself for a meeting with Mustafà, bidding Elvira and Zulma to wait in the next room. Lindoro, Taddeo and Mustafà hide as she sits before a mirror in her new Algerian robes and sings of her love, play-acting for the benefit of her eavesdroppers. Each thinking the song is intended for him, the men comment and admire her before she hurries out.

Mustafà orders Lindoro to bring Isabella in and tells Taddeo to leave when he, the Bey, sneezes. Taddeo is solemnly presented as "Kaimakan" to Isabella, who cannot keep from laughing, thanking Mustafà for this honor. Though the Bey repeatedly sneezes, Taddeo does not take the hint. When Isabella tries to reconcile Mustafà with Elvira, he flies into a rage. Haly, who has been observing the proceedings, comments on the unique qualities of Italian women.

Taddeo and Lindoro begin plotting Isabella's escape, the elder revealing that he is her suitor. Lindoro's laughter is interrupted by the still fuming Mustafà. Lindoro tells Mustafà that if he is to be worthy of Isabella's love, he must be initiated into the Italian Order of the Pappataci, whose members are required to take an oath to do nothing but sleep, eat and drink, whatever may be going on around them.

Taddeo and Lindoro are confident that Isabella will succeed in freeing the Italian captives, who express their determination to escape slavery. Isabella patriotically proclaims Italy's spirit of liberty, at the same time reproaching Taddeo and thinking only of Lindoro. Mustafà is initiated into the order of Pappataci, repeating the rules to see and not to see, to hear and not to hear, to gorge himself and be silent. As he stuffs himself, Isabella and Lindoro declare their love and prepare to leave. Taddeo now realizes that he too has been duped by Isabella and tries to rouse Mustafà, who is firm in eating and keeping silent. Elvira, Zulma and Haly run in to tell the Bey of his betrayal. Realizing that Italian women are too much for him and that he is better off with Elvira, Mustafà forgives the lovers as they depart.

L'Italiana in Algeri

Photos taken in rehearsal
by Marty Sohl

*Simone Alaimo,
Marilyn Horne*





Alfonso Antoniozzi

Marilyn Horne, Frank Lopardo



Dale Travis



*(Above) Frank Lopardo,
Simone Alaimo,
Alfonso Antoniozzi*

*(Left) Simone Alaimo,
Alfonso Antoniozzi*





(Left) Janet Williams, Marilyn Horne, Alfonso Antoniozzi
(Below) Marilyn Horne



Frank Lopardo, Simone Alaimo



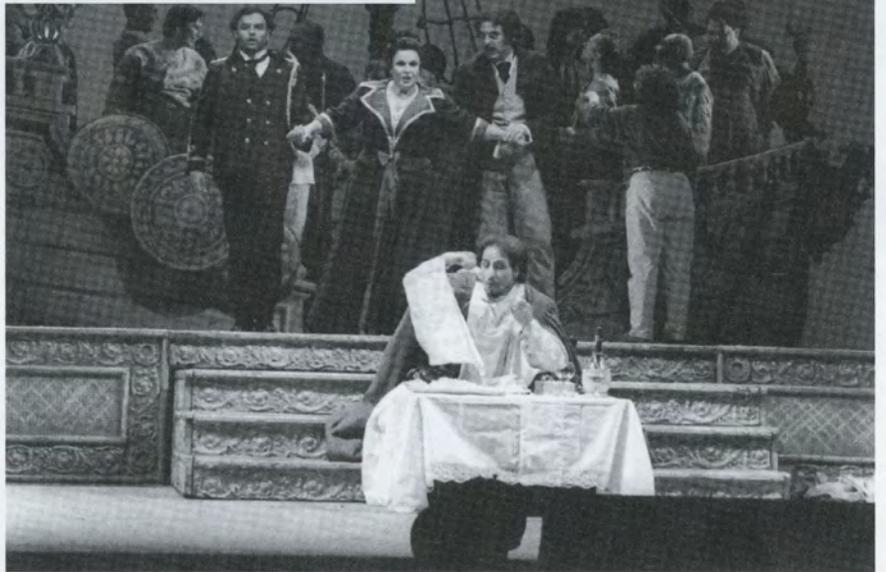
Simone Alaimo



*(Above) Catherine Keen, Janet Williams,
S.F. Opera Supernumeraries*

*(Right) Frank Lopardo, Marilyn Horne,
Alfonso Antoniozzi, Simone Alaimo,
Members of the S. F. Opera Chorus*

*(Below) Members of the San Francisco Opera
Chorus and Supernumeraries.*





SIMONE ALAIMO

Continued from page 36

rence as Elvino and at the Salzburg Festival as Don Ottavio; *Così fan tutte* at the Florence May Festival; *L'Italiana in Algeri* for the Bavarian State Opera and at the Munich Festival; and a return to Salzburg for *Don Giovanni*. He most recently returned to the Met for *Così fan tutte*, sang his first performances of Nemorino in *L'Elisir d'Amore* at the Dallas Opera, and appeared at the Théâtre des Champs-Élysées in *Il Viaggio a Reims*. In addition to *L'Italiana in Algeri*, Lopardo's growing discography includes Mozart's Requiem and *Mass in C Minor*, a complete *Don Giovanni*, and plans are set for recordings of *Falstaff*, *Il Barbiere di Siviglia*, as well as Rossini's *Semiramide*, *Il Signor Bruschino* and *Stabat Mater*.

Bass-baritone **Simone Alaimo**, applauded in his 1988 San Francisco Opera debut in the title role of *Maometto II*, and last summer as Figaro in *Le Nozze di Figaro*, sings the role of Mustafà in *L'Italiana in Algeri*. Born in Villabate, Italy, he completed his musical studies in Palermo and studied at the Vocal Academy of La Scala in Milan under the tutelage of famed soprano Gina Cigna. After further studies of the bel canto repertoire, he made his debut in 1977 at the Fraschini Theater in Pavia. Alaimo is the winner of many international vocal competitions, including that of the first RAI Italian television Maria Callas Award, which launched his career in the major opera houses of Europe. He made his highly

acclaimed U.S. opera debut at the Lyric Opera of Chicago in 1987 as Mustafà. The following season he portrayed Mustafà at Covent Garden, Dulcamara in *L'Elisir d'Amore* in Turin, Escamillo in *Carmen* in Cagliari and Lecce, as well as Polidoro in the first 20th-century staging of Rossini's *Zelmira* in Rome. He made his Vienna Staatsoper debut during the 1989-90 season as Mustafà, also repeating this role in Monte Carlo and Treviso. In Italy he sang Escamillo in Sassari, Alfio in *Cavalleria Rusticana* in Naples, the title role of *Attila* in Martina Franca and Benevento, the title role of *Nabucco* in Lecce, as well as the title role of Apolloni's *L'Ebreo* in Savona and at the Montpellier Festival in France. Future plans include Figaro in *Le Nozze di Figaro* at Aix-en-Provence, at the Teatro Colón in Buenos Aires, and in Bilbao; Mustafà and Mozart's Figaro for his Munich Opera debut; *Semiramide*, *Zaira* and *Il Barbiere di Siviglia* in Catania; his first appearance with Dallas Opera as Assur in *Semiramide* as well as Dr. Bartolo in *Il Barbiere di Siviglia*; *Don Pasquale* in Chicago; Mustafà at the Vienna Staatsoper; and Don Basilio in a new film version of *Il Barbiere di Siviglia*. Alaimo's recording credits include Rossini's *Ermione*, *Il Barbiere di Siviglia*, *Il Turco in Italia* and *La Cenerentola*; Donizetti's *Maria Stuarda*, *Le Convenienze ed Inconvenienze Teatrali*, *Torquato Tasso* and *L'Esule di Roma*; Cimarosa's *Astuzie Femminili* and *Gli Orazi e Curiazi*; Apolloni's *L'Ebreo*; Verdi's *I Masnadieri*, *Luisa Miller* and Requiem; Bellini's *Zaira*; and Mozart's *Don Giovanni*, in addition to a solo recital of Rossini arias.



ALFONSO ANTONIOZZI

Baritone **Alfonso Antoniozzi** makes his U.S. opera debut as Doctor Bartolo in *Il Barbiere di Siviglia* and Taddeo in *L'Italiana in Algeri*. Born in Viterbo, Italy, he won that country's Alessandria Competition in 1985 by singing in Purcell's *Dido and Aeneas* and the world premiere of Lorenzo Ferrero's *Mare Nostro*. Performing most frequently in Italy, his 1989-90 season included *The Merry Wives of Windsor* and Cimarosa's *I Tre Amanti* in Palermo, *La Bohème* in Bologna and Modena, *Don Quichotte* at the Rome Opera, *Il Signor Bruschino* in Stuttgart and at the San Carlo in Naples, and *Turandot* at La Fenice in Venice, and in Ravenna. During the 1990-91 season, he appeared in *Falstaff* in Treviso, *L'Italiana in Algeri* (Taddeo) in Nancy and Monte Carlo, *L'Occasione fa il Ladro* (Martino) in Toulouse, Pesaro and Palermo, *La Cenerentola* (Don Magnifico) in Parma, Reggio Emilia, Modena and Ferrara, *L'Elisir d'Amore* in Treviso, *Tosca* (Sacristan) under the baton of Zubin Mehta at the Florence May Festival, and *Turandot* (Ping) in Verona. He has also portrayed the Count in *Le Nozze di Figaro* in France, and Doctor Bartolo in Genoa, Modena, and Santiago, Chile. Earlier this year he opened the Rome Opera season as Doctor Bartolo; performed in Ferrero's *Mare Nostro* in Rovigo and Treviso; and appeared in Leoncavallo's *La Reginetta delle Rose* in Palermo. Next season's assignments include *Il Barbiere di Siviglia* at the Baths of Caracalla in Rome, Bellini's *Adelson e Salvini* in Catania, and *L'Italiana in Algeri* in San Sebastian. Antoniozzi's recording credits include *La Bohème*, *Il Matrimonio Segreto*, Paisiello's *Nina ossia*



DALE TRAVIS

la *Pazza per Amore* and Rossini's one-act farsa *Adina ossia il Califfo di Bagdad*. The young artist is scheduled to record Donizetti's *Linda di Chamounix* and *L'Elisir d'Amore*.

Bass-baritone **Dale Travis** appears as Melcthal in *Guillaume Tell* and Haly in *L'Italiana in Algeri*. A 1988-89 Adler Fellow with the San Francisco Opera Center and a member of the Merola Opera Program in 1986 and '87, the artist is quickly earning a growing reputation as a talented young performer specializing in the character repertoire and has appeared with the Company in numerous roles since his 1988 debut. They include Frank in the Family Performance of *Die Fledermaus*, Don Alfonso in *Così fan tutte* and, last fall, Doctor Grenville in *La Traviata* and the parts of Denisov and General Bennigsen in *War and Peace*. Opera Center credits include Don Alfonso, the three bass roles in *La Bohème* (a production which was also presented in the Peoples Republic of China), and the title role of *Don Pasquale* for Western Opera Theater's 1987-88 tour. Travis has also appeared with Marin Opera, San Jose Opera, the Opera Festival of New Jersey, and at the Carmel Bach Festival, and has sung in concert with the San Francisco Symphony and Sacramento Symphony. He recently appeared as Masetto in *Don Giovanni* and Ottone in Handel's *Agrippina* for the Washington Opera, and made his European debut with the Komische Oper in Berlin as Don Alfonso. Future engagements include his first appearance with Santa Fe Opera in a new production of Hans-Jürgen von Bose's

Die Leiden des jungen Werthers, Dr. Bartolo in *Il Barbiere di Siviglia* for Tulsa Opera, Pistola in *Falstaff* at New Orleans Opera, and a return to the Company this fall for *Andrea Chénier*, *Tosca*, *A Midsummer Night's Dream*, and *Dulcamara* in the matinee performances of *L'Elisir d'Amore*. Travis was chosen by *Musical America* magazine as a "Young Artist of 1990" in its annual survey of rising talent in the U.S.

In his first San Francisco Opera assignment, **Donato Renzetti** is on the podium for *L'Italiana in Algeri*. Principal Conductor of the Orchestra della Toscana in Florence, he was born in Milan and studied conducting at the Verdi Conservatory. He entered and won prizes in the major conducting competitions — Respighi in Siena, Gino Marinuzzi, Ernest Ansermet, and the Guido Cantelli Competition sponsored by Milan's La Scala, where he was later invited to take part in their symphonic season and conduct Schumann's *Manfred*. He is a regular guest conductor in the major Italian opera houses: Teatro Comunale in Florence, Teatro Massimo in Palermo, and Teatro San Carlo in Naples among them, and has led *I Capuleti e i Montecchi* and *La Bohème* at Teatro Regio in Parma, *Le Nozze di Figaro* at the Rome Opera, and *Aida* at the Arena di Verona and in Luxor, Egypt. At Pesaro's Rossini Festival, he has conducted *Il Signor Bruschino*, *Il Turco in Italia*, *Mosè in Egitto* and *Le Comte Ory* and received critical acclaim for his appearance there



DONATO RENZETTI

leading *Bianca e Falliero* with Marilyn Horne and Katia Ricciarelli. Additional opera engagements have included a new production of *La Cenerentola* at the Glyndebourne Festival, *L'Italiana in Algeri* at London's Covent Garden, and *Il Barbiere di Siviglia* at the Oper der Stadt Bonn. In Paris, Maestro Renzetti has appeared at the Opéra with *Jérusalem* and at the Théâtre du Châtelet conducting *Macbeth*, *La Traviata*, *La Cenerentola*, and *Ifigenia* by Piccinni. He made his U.S. debut in 1982 conducting Miss Horne at the premiere concert of Carnegie Hall's Rossini series in *La Donna del Lago*. He was immediately invited by the Lyric Opera of Chicago for *Ernani*, and was re-engaged in Chicago for productions of *I Capuleti e i Montecchi*, *La Sonnambula*, *I Puritani* and *Lucia di Lammermoor*. Renzetti made his Dallas Opera debut conducting *Rigoletto*, and his Metropolitan Opera debut last season leading *La Bohème*. He is equally in demand by orchestras and regularly conducts with the Orchestra of La Scala, Santa Cecilia in Rome, RAI Orchestra in Milan and Turin, La Fenice in Venice, the Orchestra Sinfonica di Palermo, and has recently completed recording projects with the Orchestra della Toscana and the London Philharmonic. Future engagements include opening the Lyric Opera of Chicago's 1992-93 season with Rossini's *Otello*, as well as *Semiramide* for the Dallas Opera.

One of the world's most noted and discussed directors and designers, the late **Jean-Pierre Ponnelle** conceived and designed the new production of *L'Italiana in Algeri*. He studied at the Sorbonne in



JEAN-PIERRE PONNELLE

Paris, his native city, and in 1952 created the scenery for the world premiere of *Boulevard Solitude*, Hans Werner Henze's first opera. During the 1950s, he designed for the principal German theaters, both opera and drama, and made his design debut at the Vienna State Opera, the Rome Opera, the Opéra-Comique in Paris and San Francisco, where his U.S. debut was marked by productions of Orff's *The Wise Maiden* and *Carmina Burana*. He returned to San Francisco in 1959 for the U.S. premiere of *Die Frau ohne Schatten*. The first American project both designed and directed by Ponnelle was San Francisco Opera's *La Cenerentola*. Additional Ponnelle San Francisco productions include *Carmen*, *Rigoletto*, *Pagliacci*, *Der Fliegende Holländer*, *Così fan tutte*, *Lear*, *Cavalleria Rusticana*, *Otello*, *Falstaff*, *Gianni Schicchi*, *Tosca*, *Turandot*, *La Bohème*, *Il Prigioniero*, and *Idomeneo*. For the Zurich Opera, he mounted highly acclaimed cycles of operas by Monteverdi and Mozart. Other successes in past years include Wagner's *Liebesverbot* (Munich), *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni* (Paris), *Aida* (Covent Garden), *La Clemenza di Tito* (Metropolitan Opera), *Tristan und Isolde* (Bayreuth), *Cavalleria Rusticana/Pagliacci* (Vienna), and *Lulu* (Munich Opera Festival). Television viewers have been able to see many of his productions including *Idomeneo* and *Le Nozze di Figaro* from the Met, *The Magic Flute* from the Salzburg Festival, as well as filmed versions of *Madama Butterfly*, *Carmina Burana*, *Rigoletto*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Le Nozze di Figaro*, *La Clemenza di Tito*, and the three extant Monteverdi operas.



SONJA FRISELL

In her thirteenth season with San Francisco Opera, **Sonja Frisell** directs *L'Italiana in Algeri*. She has staged over a dozen different productions for the Company, including *Aida*, *Norma*, *Don Carlo*, *Lucia di Lammermoor*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Simon Boccanegra*, *Maometto II* and, most recently in 1990, *Khovanshchina*. She was on the staff of Milan's La Scala for 15 years; in 1968 she became staff director there and from 1972 through 1979 was director of production. Now regularly engaged by the most important European and American opera companies, Miss Frisell has mounted productions for the Metropolitan Opera, Lyric Opera of Chicago, Royal Opera, Covent Garden, Teatro Colón in Buenos Aires, La Fenice in Venice, Teatro dell'Opera in Rome, Paris Opera, Geneva Opera, Théâtre de la Monnaie in Brussels, Liceu in Barcelona, Houston Grand Opera, Seattle Opera, Canadian Opera Company, Dallas Opera and Montreal Opera, among many others. Her new production of *Aida* for the Metropolitan Opera in 1988 has been regularly revived, as it was for the opening of the Met's 1989-90 season (which was also internationally televised). Other recent productions have been *Un Ballo in Maschera* in Bologna, *La Forza del Destino* and *The Magic Flute* in Washington, D.C., and *L'Italiana in Algeri* at Covent Garden. Future assignments include *La Forza del Destino* for the Company this fall, as well as *Un Ballo in Maschera* and *Il Trovatore* in Chicago and *Otello* in Washington.



THOMAS J. MUNN

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for the Company premiere of *Guillaume Tell* and the new production of *L'Italiana in Algeri*. He has created the lighting and special effects for over 145 productions for the Company, including the highly acclaimed *Ring* cycle, as well as the Mozart Festival productions of *The Magic Flute* and *Così fan tutte* and last fall's presentations of *War and Peace*, *Tristan und Isolde*, *Elektra*, *Das Verratene Meer*, *La Traviata* and *Carmen*. 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 for last 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*. Last year, he toured Japan with the Opera Center production of *Carmen* as scenic supervisor and lighting director. Credits for other companies include *Andrea Chénier* and *Mefistofele* for the Houston Grand Opera, *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*. 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.

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LA FORZA DEL DESTINO

HORNE Resounding
Continued from page 31

nal scores that are there—that was a great experience, to see the real thing sitting there in those cases. Then, when we came out, we had a parking ticket! I think that was typical Rossini humor about the whole thing.

"I've only worked in Pesaro a few times. It's a lovely city, and it was just nice to be there, because it's where Rossini was born, but on the other hand," she continues with another chuckle, "Rossini got out of there as fast as he could."

As demanding and grueling as her "galley years" in Europe may have been, Horne doesn't regret them for a moment. "Whether you're in Germany or Italy or France or Austria, that experience of living with the languages is important, just being able to learn them on the spot and get the various inflections that you can't get from a book. Another thing is the independence that one learns, fending for yourself in a foreign country, living there—the whole experience.

"If you're in a small opera house that performs 11 months a year and you get a chance to sing two or three times a week for a few years, you really get what I call your 'opera legs'; you really know how to stand on the stage. I felt truly that after I'd spent my time there, I could stand on the opera stage anywhere with anyone; it wasn't that I particularly thought I would mow the world down, but I did feel that I had the knowledge and the experience to stand on the stage with anybody."

Her later experience certainly proved her right; Horne has stood with the most famous colleagues on the most prestigious stages in the world. One wonders if she, as today's greatest exponent of the music of Rossini, has found the impetus for today's Rossini revival to have started in Italy. "No," she says, "the whole world has been receptive to this revival. Certainly when Joan and I did our first *Semiramide* performances in L.A. and in New York, the audiences just really took to it. The difference is, I believe, that Italy sees Rossini as a master of the same level as Verdi and Puccini, whereas the rest of the world sees Rossini as somehow lesser.

"I've seen it with orchestras—you know they always have to have—'reading rehearsals,' and they rebel playing the music, because they don't see them as the

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VALTROVA

Marilyn Horne's roles at the San Francisco Opera

1960 *Wozzeck* — Marie
Gianni Schicchi — Zita (Student matinees)

1961 *Fidelio* — Marzelline
A Midsummer Night's Dream — Hermia
Boris Godunov — Marina

1962 *Wozzeck* — Marie
La Bohème — Musetta
Daughter of the Regiment — Marie
Pagliacci — Nedda

1966 *Don Carlo* — Princess Eboli

1979 *Tancredi* — Tancredi

1981 *Semiramide* — Arsace

1982 *Norma* — Adalgisa
La Cenerentola — Angelina

1983 *Samson et Dalila* — Dalila

1985 *Orlando* — Orlando
Falstaff — Mistress Quickly

1988 *Maometto II* — Calbo

1989 *Falstaff* — Mistress Quickly
Orlando Furioso — Orlando

Roles with Spring Opera of San Francisco

1961 *Carmen* — Carmen

1962 *The Barber of Seville* —
Rosina

1964 *The Italian Girl in Algiers*—
Isabella

great masterpieces that they are. It's interesting, though, that they really perk up when the singers arrive, and they hear all that's going on top of what they're playing. Of course, Rossini was a great innovator for orchestration—you must remember that he was pretty early, coming in short order after Mozart—but that certainly was the age of the singer."

One of the things singers were expected to be able to do in Rossini's day was to ornament the incredibly florid lines composers gave them—to make what was already fiendishly difficult even more so. In the nearly three decades that Horne has been singing some of her best-known roles, she has settled upon the ornaments that best suit her. "Generally, I tend to stick with those ornaments, but then occasionally I will start to change them for various reasons—maybe I'll think a certain ornament doesn't suit me vocally so well any more—that's the joy of Rossini, that you can change the ornaments. Occasionally I'll have optional cadenzas ready, depending on how I feel that night, which is exactly the way they



Curtain call at the Spring Opera of San Francisco 1962 performance of *The Barber of Seville*: (L. to r.) Dorothy Cole (Berta), Marilyn Horne (Rosina), Raymond Manton (Count Almaviva), Richard Fredricks (Figaro), Herbert Beattie (Dr. Bartolo) and John Macurdy (Don Basilio).

did it in Rossini's day. They were much more versed at improvising than we are; they could improvise on the spot. But I also know that they prepared maybe three or four versions of an 'improvisation' and had those ready."

Horne admits that this can get confusing at times: "Sure it does. Listen—singing takes great concentration, and having to have all those alternate versions at your beck and command is even more confusing and takes more concentration." It is perhaps the incredible demands Rossini makes upon his singers that has made his roles so satisfying to Horne. "I'll tell you something very interesting. When I sang Rosina in Spring Opera and came off the stage, I remember [Kurt Herbert] Adler [the Company's general director] saying, 'Now, *that's* singing!' and I said, 'Yes, I really feel like I *sang* tonight.' It's not the same as doing, say, a *Wozzeck*. *Wozzeck* has musical demands that are very different; but a singer has to get a technique, has to really get the voice in line, and when you sing a Rossini opera, to be really good at it, you have to have all of that at your command."

Horne's uniqueness includes the fact that she is regarded not only as the mistress of Rossini's great female leads—Rosina, Isabella, Angelina—but as the master of his male "trouser roles" as well—Arsace, Tancredi, Malcolm in *Donna del Lago*, Calbo in *Maometto II*. It is a privilege to have the opportunity to ask so accomplished a Rossini specialist if the composer exhibited any significant stylistic differences between the "male" and female roles. "Yes and no," she answers thoughtfully, "because what dictates an awful lot of the style is how he uses the words, and the words make a tremendous difference. Basically you're dealing a lot with the coloratura patterns; some of them are quite similar, but he's much more florid with the serious works [in which the trouser roles appear] than he is with the comic works. I would say the big distinction is in the acting, because when you consider yourself a woman, and you consider yourself a male on the stage, you don't act quite the same. Now I realize that the believability of my being a man is not quite as easy as it is with being a woman, but that's where costuming

Continued on page 53

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The Italian Girl — Sorry, Woman



By J.B. Handelsman



Beethoven, still living from hand to mouth in his fifties, was less than pleased with the youthful Rossini, who wrote nothing but hits—the Rodgers and Hammerstein of his day. Irritatingly, he was also a lot better than Rodgers and Ham-

merstein. Beethoven also worried that Rossini might encroach on his territory. “Above all,” he warned, “never do a Grosse Fuge, and, generally speaking, try not to compose the Late Quartets.”

Rossini complied; when, at the age of thirty-seven, with plenty of years ahead in which he could easily have written the complete works of Beethoven twice, he desisted and devoted himself to living from hand to mouth as well—most especially to mouth. This sudden reversal, turning his back on music, became known as *Le Tournedos Rossini*.

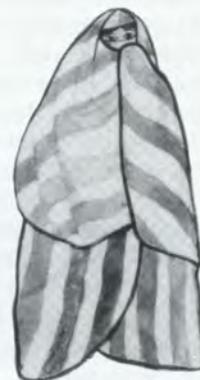
But we are here to discuss *L’Italiana in Algeri*, are we not? We go back to a very young Rossini indeed, only twenty-one and with the acne of adolescence still a vivid memory. Legend has it that he wore short pants at the première (it is a very new legend, but let us wish it luck); confrontation with Beethoven and years of dedicated eating were in the distant future.

What first strikes us about *L’Italiana* is that it starts with music written for the first time, unlike *Il Barbiere di Siviglia* with its well-worn recycled overture. But we must forgive the originality: put it down to lack of experience.

Mustafà, Bey of Algiers, is dissatisfied with his wife, Elvira. It is not that he associates her with the neurotic Elvira of Mozart’s *Don Giovanni*, which, in fact, he has never seen; the Casbah lacks an opera house. (The nearest thing to one is the Islamic Fundamentalist Bistrot of Pepe LeMoko.) No: he has set what passes for his heart on acquiring an Italian wife, perhaps hoping to become the Bey of Naples as well. He instructs his captain, Haly, to find him one. This is extremely distressing to Elvira, as she confides to her confidante, Zulma. (That is what a confidante is for: to be confided in. It can be a rewarding job in some ways, though the pay is not good.)

The Bey has in his service an Italian slave, Lindoro. Rossini considered this a romantic name, as we know from its recurrence a few years later in another opera, which shall be nameless for a change. If Lindoro would kindly take Elvira off Mustafà’s hands, the latter could then be free to use the just-mentioned hands to grab an Italian female, an arrangement that strikes him as particularly neat in resulting in two identically mixed marriages. But Lindoro is pining with love for someone else.

An Italian ship, bearing Isabella (the someone else) among others, is providentially wrecked on the shore of Algeria. All the passengers are to be slaves of the Bey. Surely the International Court of Justice



(Above) Jean-Pierre Ponnelle’s costume sketches for the harem supernumeraries.

J.B. Handelsman is a cartoonist and writer whose work appears with alarming regularity in *The New Yorker*.

at The Hague would have had something to say about this if there had been one at the time, but no such luck; it did not exist then, and hardly exists now, though some people think it does. Haly is delighted with the beauty and Italian-ness of Isabella: she is just what his master ordered.

She has brought with her for company Taddeo, an elderly admirer. For "elderly" read "comic"; Rossini had not yet learned about the passions and pathos of *l'amore della vecchiezza*. (He never did. As previously noted, by the time he himself became sufficiently geriatric, he was too busy with food.) Taddeo and Isabella decide to pretend to be uncle and niece, for his sake if not for hers; it will not save her from the Bey's seraglio.

Back at the palace, Lindoro is still disinclined to marry Elvira, but suggests that she accompany him to Italy, where she will find husbands galore, any of whom would be an improvement over her present one, as well as all the pasta she can eat.

A chorus of eunuchs, some of them basses (it does not always take immediately), sings the praises of Mustafà, "the scourge of women" who subdues them by the use of various harassment techniques at which he is expert. But when Isabella is led in, she finds his Middle Eastern facial hair irresistibly amusing. Lindoro enters and there is mutual recognition. She has been roaming the seas in search of him, and



here he is! However, her objection to an affiliation with the Bey is not her love for Lindoro, but the fact that there is already a Mrs. Bey. Supplanting a wife is not her idea of sisterly behavior.

Act II begins with the eunuchs, fewer of whom are still basses (it has begun to work), lamenting their master's lovelorn condition. Mustafà sends

his wife and her confidante to invite Isabella to do coffee with him. She, momentarily alone with Lindoro, reproaches him for agreeing to have Elvira dumped on him. He protests that he is following orders—what is the point, otherwise, of being enslaved?—but only reluctantly, and that he is as devoted to Isabella as ever. She is mollified, and together they plan to escape.

Taddeo is promised an honor, apparently to buy him off: he is to wear the headgear of "Grand Kamikaze of Algeria," an office that is purely imaginary as well as suggestive of suicide. He is deeply touched, and sings in his comic-elderly way, "Ho un gran peso sulla testa" ("This hat is very heavy").

Isabella, admiring herself at the looking-glass, receives the coffee message from Elvira and Zulma, and immediately orders an extra setting, insisting that the Bey's wife is equally entitled to a share of

Jean-Pierre Ponnelle's costume sketch for one of the Italiana eunuchs.

*"Pappataci" chorus
costume as sketched by
Jean-Pierre Ponnelle.*



caffeine. Elvira is clearly in need of being read her rights, as regards coffee and other matters, and Isabella is determined to raise her consciousness.

"So!" Elvira cries as the session proceeds. "Then men behave the way they do because they are not in touch with their feelings? And they do not have the God-given privilege of trampling women? But what can I do? I love him!"

"Drink your coffee," Isabella replies, "and, if you really love him, drink his too. It seems quite poisonous."

Taddeo tells Lindoro that he is in love with Isabella, who once loved a certain Lindoro but now loves him, Taddeo, since his elevation to Kamikaze. Lindoro pretends to be impressed, but privately is convulsed by the ludicrousness of a man obviously well over thirty imagining that a young lady could possibly take him seriously. Mustafà—also in his dotage (a degree of maturity is essential to becoming the scourge of women)—comes in and is advised that Isabella's treatment of him will improve the moment he joins the ancient Italian order of the Pappataci, which literally means those accused by the Pope of male-supremacist behavior. The Bey's knowledge of European customs is limited (Italy at that time was a hotbed of sexism, unlike today), and he credulously agrees.

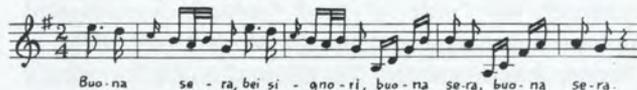
Isabella gathers together the shipwrecked passengers and exhorts them to support her plan, which will result in freedom for them all. She appeals to their patriotism, although even the least patriotic of them will be glad to escape aboard a ship of any

registry. Coached by Lindoro, they agree to take part in the Pappataci chorus, and come in threateningly to install Mustafà in the noble order.

"I will get in touch with my feelings," he vows, "as soon as I discover where they are."

The prisoners board the ship Isabella has chartered, and so do Isabella and Lindoro. This is supposed to be part of

Mustafà's initiation; determined to pass the test, and believing they will disembark at the end of it, he complacently sings a farewell:



The Bey is not alone in being deceived: the above air is from *Il Barbiere di Siviglia*. You, too, have been tested, and failed.

When Mustafà realizes his mistake, too late, he turns to Elvira (he is now in touch with his feelings) and promises to be faithful—in his fashion, since he has no intention of renouncing the other occupants of his harem.

"Tell me, wife," he demands, "do you not regret losing Lindoro?"

"He is all right," she replies, "if you like the Italic type."

Aboard the *Pappataci*, meanwhile, Isabella asks Lindoro whether he was not secretly attracted to Elvira.

"She is all right," he replies, "if you like Arabic numbers." □



In 1988, Marilyn Horne was featured at the San Francisco Opera in the role of Calbo in Rossini's *Maometto II*.

HORNE Resounding Continued from page 49

comes in, and where certain kinds of accents and declamation of words can create a little bit of the aspect of the male."

Yet another branch of artillery in Horne's formidable musical arsenal has been the repertoire of contralto roles that were written for men—the parts composed for the famous castrati who populated the stages of Italian opera houses in the 17th, 18th and even early 19th century. "I don't think it's a coincidence. You see, Rossini heard the castrati," Horne explains, pointing out that Rossini had composed the role of Arsace in *Aureliano in Palmira* for Giambattista Velluti, the last of the great castrati. "He knew their art, and I think he tried to carry that over into his earlier works by having a lady contralto sing basically the same range. It is a continuation. The last big, significant contralto role that Rossini wrote was Arsace in *Semiramide*, his last opera in Italy, and as we know, he went to Paris right after that and began to rehash some of his earlier Italian works, to, shall we say, 'Frenchify' them, and then he went to *William Tell*, which was very different, so he was going in a whole other direction by then."

Horne herself is going in a lot of differ-

ent directions—at least geographically—during this Rossini year. She has done Rossini recitals in Chicago and New York—she even gave a *free* recital at Tully Hall at noon on Rossini's actual birthday, February 29, on the same day that she sang in the first of two gala concerts. She has just recently given three more recitals in Germany and will be doing Rossini concerts all summer. In addition, she is singing *Tancredi* at the Salzburg Festival, will repeat her phenomenal *Semiramide* Arsace in Venice and, next year, at the Met, and has *Italianas* coming up in Naples, Monte Carlo and Covent Garden. Does she face the risk of getting sick of Rossini?

"I think one gets tired of anything that one does constantly. The thing about that, though, is that when you're dealing with a master like Rossini, you might say, 'Well, I'm not going to sing *this* for a few months,' but then you're very happy to come back to it right afterwards, because they're such masterpieces, and they're wonderful to perform."

As for future operatic peaks she might want to scale, Horne is, as she always is, direct and honest. "Listen, at my age, there's not an awful lot that I still want to add in the way of operas. I was fortunate enough to do a world premiere this year—that was great, doing *The Ghosts of*

Versailles; doing another world premiere might be fascinating. I would probably like to do Handel's *Julius Caesar* before I throw in the towel, and I've got my eyes on *Sigismondo* of Rossini. Whether I will do it or not, I'm not sure, but there's not an awful lot that I'm longing to do, because I've been very fortunate. I've had all my heart's desires in that area, so for me, I haven't got as many plans as a younger singer would have in opera."

What about outside the world of opera? Will Horne join the many other opera stars who are making "cross-over" albums of popular material? "Sure, those are coming," she says with a chuckle. "I just recorded Lady Thiang in *The King and I* last week, and I did a concert of Rodgers and Hammerstein Saturday night with Barbara Cook. I've been doing this all my life, you know. In the early days in the '60s, when I was doing *Italianas* and *Rosinas*, I used to do the pop nights at the Hollywood Bowl, Rodgers and Hammerstein, Lerner and Loewe, Gershwin nights, things like that. So it's not something that has not been part of my life; I've always sung these things. And yes, I do have plans to record them, too."

Although it is never fair to ask someone to speculate, it is impossible to resist the urge to ask her what she thinks her opera career would have been like if she hadn't found Rossini. "I haven't the vaguest idea," she first protests, then explores the idea further. "That's really fascinating. You see, we have all this repertory open now that wasn't open before—we could include Handel in that, plus the odd Bellini and Donizetti operas. Remember, we've had a huge revival of Donizetti, too—not to equal Rossini's, because there's not a Bellini and Donizetti foundation functioning, like the Rossini Foundation, to get these critical editions out. One of the differences is that in my day, you had to choose whether you wanted to be a soprano or you wanted to be a Verdi-type mezzo. You couldn't really decide to do this lighter mezzo repertory, so I probably would have stayed a soprano, I think. We were well aware that Verdi's soprano roles seemed to thin out my top voice by the end of the evening, and that's not the

SOHL



BERNARD

way it should be; it seemed like those roles were a tone too high for me, in terms of resting there all evening.

"I have a feeling that my big affinity might have been with Puccini, had I not done the Rossini, because the Puccini roles lie a little lower. I had sung *Girl of the Golden West* early on in Gelsenkirchen; I had sung Mimì, I had sung Musetta, I had learned *Butterfly*; I had sung various arias and you know I understudied Leontyne [Price] as Liù [in *Turandot*] in San Francisco. I'm guessing—I have a feeling it might have gone in that direction. Certainly not to *Turandot*, but I would hope as far as *Tosca*!"

Those of us who treasure the magical moments of bel canto that Marilyn Horne has so generously given the world throughout her career, however, are deeply grateful that she did, indeed, find Rossini. Who else could have revealed to us the magnificence of that special tradition? On the above-mentioned televised interview, Horne enumerated the virtues demanded by the Rossini repertory. "A Rossini singer is one who has first of all the ability to sing a beautiful line, a bel canto line; a singer who has a very wide range—very high, very low, and everything in between; and one who can sing all of those fast notes." The esteemed Rossini scholar and musicologist, Philip Gossett, who was sitting next to her during the interview, was quick to amend that list: "But not only who can sing them, but can make them meaningful. Every one of those quick notes has an expressive value, and that's a lesson that Marilyn taught us."

It's a lesson she has not only taught us; she has also made it exhilarating, inspiring, and an enormous amount of fun. You can't escape the conviction that when Marilyn Horne sings, Rossini, wherever he may be, is smiling. □

(Opposite) Marilyn Horne as *Arsace* and Montserrat Caballé as the title character of Rossini's *Semiramide*.

Guillaume Tell



An inside look into the mounting of *William Tell*, by designer Gerard Howland. This exhibition will include set models, large scale props, original drawings, photographs and written material to chronicle the mounting of a large scale opera.

Exhibition will run from June 18 through August 1. Lotfi Mansouri, General Director for the San Francisco Opera will be present at a gallery reception for the artist on June 18, from 5: 30 to 7:30 pm.

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L'ITALIANA IN ALGERI: IN PERFECT BALANCE



POWERS

L'ITALIANA IN ALGERI: IN PERFECT BALANCE
Continued from page 27



(Top) Spring Opera Theater's 1978 staging of *The Italian Girl in Algiers* featured Patricia Miller as Isabella, shown here with members of the San Francisco Opera Chorus. (Right) Grayson Hirst as Lindoro, being pursued by three harem beauties.

L'ITALIANA IN ALGERI: IN PERFECT BALANCE

Driven to the brink of exasperation, Mustafà inevitably explodes again and again in scenes where Rossini's comic impulse takes over. The first-act finale concludes in utter confusion (recall that this passage, absent in Anelli's original libretto, was made to order for Rossini), each character comparing the state of his mind to a percussion instrument, bell, hammer, drum, "din din," "tac tà," "bum bum"; but each sound is absorbed into such a precise musical framework that the chaos seems and is planned in every detail ("organized" madness). Equally remarkable are the two scenes of investiture, Taddeo as Mustafà's Kaimakan (or lieutenant) and Mustafà as Isabella's Pappataci. They learn their lessons so well that the lovers escape under Mustafà's nose, while the equally deceived Taddeo, mortified, tags along. In accepting the mantle of "Pappataci Mustafà," the Bey leaves behind the blustering and overbearing monarch he has been and, under the prodding of the wily Isabella, becomes mechanical, almost robot-like in his actions and words. Rossini's music

underlines the transformation with a dizzying display of rhythmic verve, not to mention unadulterated musical slapstick, as Mustafà repeats the lines Taddeo reads with exaggerated emphasis: "To all this I swear, Pappataci Mustafà."

But Isabella, finally, is more than a seductress. She is a fountain of strength, who invokes deeply felt patriotic sentiments in order to rally her countrymen to escape. "Pensa alla Patria" ("Think of your country") she tells them, in words and music which rang through the hearts of Italians in the early nineteenth century. Their dream of becoming a united country rather than a group of quasi-independent states, mostly under foreign domination, had been kindled, then brutally extinguished by the Napoleonic wars. Isabella's aria was considered subversive enough that on many occasions the words were changed or the piece entirely omitted. For Naples, where Rossini presented *L'Italiana* in 1815, just after the restoration of the Bourbon monarchy, he was compelled to write a totally different aria for Isabella, "Sullo stil de' viaggiatori," a pleasant

enough piece (that actually quotes a theme out of the overture) but with none of the fire of the original aria. Roman audiences, on the other hand, heard "Pensa alla sposa" ("Think of your wife"). But music can have its own subversive message, and Rossini had taken pains to ensure that his meaning would be communicated. Listen carefully to the little chorus that precedes Isabella's aria. When the Italian slaves sing "Quanto vaglian gl'Italiani nel cimento si vedrà" ("You will know what Italians are worth in the moment of trial"), Rossini adds a short tune, played by violins and flute, to the orchestral accompaniment. The melody is a not-so-thinly disguised reference to the French Revolutionary anthem, the "Marseillaise."

For even this madcap comedy, probably the most joyous and exuberant celebration of the physical power of rhythm in the entire repertory of comic opera, this "organized and complete madness," has its serious side. It is Rossini's ability to keep all these forces in perfect balance that gives *L'Italiana in Algeri* its particular character. □



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Lectures start one hour before performance time in the orchestra section of the Opera House and are available only to ticket holders to that particular performance. The average length of each lecture is 25 minutes.

Guest speakers include the renowned musicologist and Rossini scholar Dr. Philip Gossett, as well as Bay Area music scholars Dr. Bruce Lamott, Dr. Clifford Cranna, Dr. James Keolker, and Marvin Tartak.

Schedule:

- Saturday, May 30
Guillaume Tell
- Tuesday, June 2
Il Barbiere di Siviglia
- Wednesday, June 3
Guillaume Tell
- Friday, June 5
Il Barbiere di Siviglia
- Saturday, June 6
Guillaume Tell
- Tuesday, June 9
L'Italiana in Algeri
- Friday, June 12
L'Italiana in Algeri
- Wednesday, June 17
L'Italiana in Algeri
- Sunday, June 21
L'Italiana in Algeri
- Wednesday, June 24
L'Italiana in Algeri
- Friday, June 26
Ermione
- Saturday, June 27
L'Italiana in Algeri

1992 Fall Season
Continued from page 16

Saturday, November 7, 8:00
West Coast Premiere
New Production
The Death of Klinghoffer Adams

Friedman, Nadler, Felty; Young*, Sylvan*, Maddalena*, Perry*, Hammons*
Adams*/Sellars*/Tsy-pin*/Ramicova*/Morris*/Boesch*/Deans*/Ingalls*

Co-commissioned with the Théâtre de la Monnaie, Brussels; Opéra de Lyon; Glyndebourne Festival; Brooklyn Academy of Music; and Los Angeles Music Center Opera.

Sunday, November 8, 1:00
Don Carlo Verdi

Tuesday, November 10, 7:30
La Forza del Destino Verdi

Wednesday, November 11, 7:00
Don Carlo Verdi

Friday, November 13, 8:00
The Death of Klinghoffer Adams

Saturday, November 14, 7:00
Don Carlo Verdi

Sunday, November 15, 2:00
The Death of Klinghoffer Adams

Wednesday, November 18, 7:00
Don Carlo Verdi

Thursday, November 19, 7:30
The Death of Klinghoffer Adams

Friday, November 20, 8:00
Andrea Chénier Giordano

Millo*, Guo+; Beccaria*, Gavanelli*
Santi/Mansouri/Williams/Skalicki/
Skalicki/Munn

Co-production with the Houston Grand Opera.

Saturday, November 21, 7:00
Don Carlo Verdi

Sunday, November 22, 2:00
The Death of Klinghoffer Adams

Tuesday, November 24, 8:00

The Death of Klinghoffer Adams
Wednesday, November 25, 7:30
Andrea Chénier Giordano

Saturday, November 28, 8:00
Andrea Chénier Giordano

Sunday, November 29, 2:00
Production new to San Francisco
A Midsummer Night's Dream Britten

McNair*, Patterson, Keen, Taylor*;
Asawa+, Streit, Malis, Langan, Adams,
Travis, Cole, Frank
Mauceri/Copley/Bardon/Stennett/Munn

Production from the National Arts Centre of Canada, Ottawa.

This production is underwritten, in part, by a generous gift from the Bernard Osher Foundation.

Tuesday, December 1, 8:00
Tosca Puccini

Mitchell; Sylvester*, Noble, Travis
Summers/Galati/Walton/Kim/Munn

Wednesday, December 2, 8:00
A Midsummer Night's Dream Britten

Thursday, December 3, 7:30
Andrea Chénier Giordano

Friday, December 4, 8:00
A Midsummer Night's Dream Britten

Saturday, December 5, 2:00
Tosca Puccini
(Same cast as December 1)

Sunday, December 6, 1:00
Andrea Chénier Giordano

Sunday, December 6, 7:30
A Midsummer Night's Dream Britten

Tuesday, December 8, 8:00
Andrea Chénier Giordano

Wednesday, December 9, 8:00
Tosca Puccini
(Same cast as December 1)

Thursday, December 10, 7:30
A Midsummer Night's Dream Britten

Friday, December 11, 8:00

Semi-Staged Concert Performance
Christophe Colomb Milhaud

Fortuna; Lafont*, Ledbetter, Skinner,
Sénéchal
Nagano*/TBA/Munn

Saturday, December 12, 1:00
Tosca Puccini
(Same cast as December 1)

Saturday, December 12, 8:00
A Midsummer Night's Dream Britten

Sunday, December 13, 1:00
Andrea Chénier Giordano

Sunday, December 13, 7:00
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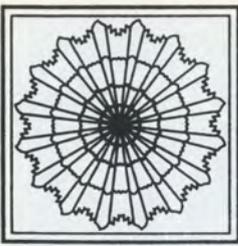
Absolutely! When you make a life income gift to San Francisco Opera, you and/or someone you love will receive quarterly income payments every year for life. And the income you receive may very well be greater than the income you were previously earning from the securities you gave.

In addition, your life income gift gives you the benefit of an immediate income tax deduction and avoidance of capital gains tax liability. Above all, you will have the satisfaction of knowing that your gift will help to ensure the future of the Opera for many years to come.

If you would like to learn more about gifts which pay you an income, please contact:

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San Francisco Opera Association
War Memorial Opera House
San Francisco, CA 94102
(415) 565-6459

san francisco
OPERA



Corporate Council

Benefits & Privileges

The Corporate Council is an exclusive group of corporate supporters who invest in San Francisco Opera—and receive the many wonderful benefits associated with this support. Through their generosity, companies have enjoyed numerous benefits for their employees, distinguished customers and other corporate V.I.P.s.

Leadership Circle (\$50,000 and above)

- V.I.P. ticket privileges with highest priority seating for all opera performances and special events
- Recognition in all publicity and advertising of your sponsored production *
- Exclusive invitation to post-performance Cast Party with Opera artists *
- Special recognition and unique season memento at the Annual Awards event
- Invitation from the General Director for an evening of opera in his private box
- Exclusive seating for twenty of your corporation's most valued customers and employees at the Leadership Circle's Working Rehearsal
- *All privileges and benefits which follow:*

Gold Circle (\$25,000 to \$49,999)

- V.I.P. ticket privileges with priority seating for all opera performances and special events
- Feature article with photographs highlighting your corporation's support in *San Francisco Opera News*, sent to over 20,000 patrons
- Private meeting with the Opera's General Director, Chairman or President
- Information on international opera schedules, upon request
- *All privileges and benefits which follow:*

Silver Circle (\$10,000 to \$24,999)

- Opportunity to participate in the Corporate Employee Discount Ticket Program for reduced single ticket prices to selected performances (subject to availability)
- Four complimentary tickets to an opera in a priority seating area
- Opportunity for a private concert featuring acclaimed Opera Center singers for your meeting, party, or special event
- Opportunity to participate in patron travel program to opera houses throughout the world
- *All privileges and benefits which follow:*

Corporate Benefactor (\$5,000 to \$9,999)

- Invitation to a special donor event with the General Director and Opera artists in an exclusive location
- Recognition in all publicity and advertising prior to your sponsored opera performance or event *
- Your corporation's name on recognition signage displays in the War Memorial Opera House lobby *
- Your corporation's name on handbills of sponsored performance *
- Framed Program Magazine cover and program page of your sponsored opera signed by a renowned singer or conductor *
- *All privileges and benefits which follow:*

Corporate Sponsor (\$3,000 to \$4,999)

- Free reserved parking at the Performing Arts Center Garage for any opera performance or subscription series
- *All privileges and benefits which follow:*

Corporate Founder (\$2,000 to \$2,999)

- Use of the Corporate Council Ticket Service, which includes a private phone line for special assistance in purchasing tickets to upcoming operas
- Use of the Corporate Council Membership Services private phone line
- Opportunity to participate in the Corporate Employee Subscription Discount Program (subject to availability)
- Personalized backstage tours upon request for your employees and special guests
- Invitation to exclusive special events with Opera artists, board members and management
- Listing in the Corporate Council section of every Program Magazine, reaching more than 150,000 patrons
- Invitation to the Annual Awards event
- Preferred seating for all open rehearsals
- Invitation to the Corporate Council Members' Working Rehearsal and Reception
- Opportunity to purchase reserved parking at the Performing Arts Center Garage for any opera performance or your subscription series
- Invitation to two V.I.P. tours of the Opera House Stage, Scenery Shop, Costume Shop, or Wig and Make-Up Department for corporate employees and special guests

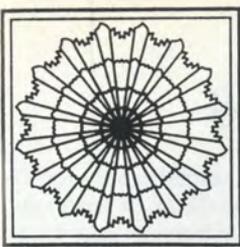
* denotes exclusive benefits for corporate sponsors of productions, performances or events

Triple Gold Circle (\$100,000 and above over three years)

A new recognition program for those companies that pledge gifts of a minimum of \$33,000 over a three-year period for a total of \$100,000 or more. Members receive the following:

- Special listing in the Corporate Council section of all Program Magazines
- Recognition as a *Night at the Opera* sponsor each year
- A unique piece of jewelry by Tiffany
- *All privileges and benefits at the Gold Circle level above*

Please call 565-3264 for additional information about this exciting new giving opportunity.



Corporate Council

San Francisco Opera appreciates the generous support of the following businesses whose leadership contributions made for performance years 1991 or 1992 (recorded February 1, 1991 through March 15, 1992) are recognized through their membership in the Corporate Council. Donors of \$2,000 and above are eligible for membership in the Corporate Council.

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

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Digidesign, Inc.
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GOLD CIRCLE \$25,000 - \$49,999

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SILVER CIRCLE \$10,000 - \$24,999

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Noah Corporation
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Patrick Media Group
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BENEFACTOR \$5,000 - \$9,999

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Tour Arts
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World Savings & Loan Association

Public Support

California Arts Council

National Endowment for the Arts

Grants for the Arts

Donor Categories and Benefits

Without the generous support of our Opera family it would be impossible for the San Francisco Opera to continue to produce first-rate opera. In addition to enjoying outstanding entertainment on stage, contributors to San Francisco Opera receive a number of benefits which enable them to observe many stages of opera production, to meet the artists and to have behind-the-scenes opportunities to participate in Opera life.

For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department (415) 565-6416.

GUILD MEMBER \$50-\$99

- Passes to Opera Insights programs featuring guest artists, conductors and production experts
- Subscription to San Francisco Opera News
- Copy of San Francisco Opera Commemorative Book
- Reservation priority and discount tickets to Opera House backstage group tours
- Advance notice of special events and ticket availability

PATRON \$100-\$199

All of the above, plus

- Invitation to observe a technical demonstration
- Invitation to a working rehearsal

SUPPORTING PATRON \$200-\$299

All of the above, plus

- Invitation to a Sitzprobe (musical rehearsal with principal singers)

VOTING MEMBER \$300-\$499

All of the above, plus

- Invitation to two working rehearsals
- Voting membership in San Francisco Opera Association
- Invitation to Annual Meeting and Reception

SUPPORTING MEMBER \$500-\$999

All of the above, plus

- Invitation to three working rehearsals
- Listing of your name in all program magazines

SUSTAINING MEMBER \$1,000-\$1,999

All of the above, plus

- Invitation to four working rehearsals
- Invitation to a lecture and an additional working rehearsal with supper

Medallion Society

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

FOUNDER \$2,000-\$2,999

- Personalized ticket service using the Medallion Society phone number for special assistance in purchasing, exchanging or donating tickets
- Opportunity to purchase reserved parking at the Performing Arts Center Garage for your subscription series
- Invitation to the Annual Awards Luncheon
- Invitation to two guided tours of the Opera House Stage, Scenery Shop, Costume Shop or Wig and Make-Up Department
- Invitation to the Medallion Society Members' Working Rehearsal and Reception
- Personalized backstage tours upon request
- Preferred seating for all open rehearsals
- Listing of your name in the special Medallion Society section of all Program Magazines
- All privileges at the Sustaining Member level

SPONSOR \$3,000-\$4,999

Further privileges:

- Free reserved parking at the Performing Arts Center Garage for your subscription series
- Increased ticket priority (subject to availability)

BENEFACTOR \$5,000-\$9,999

Further privileges:

- Invitation to a special donor event with the General Director and Opera artists in an exclusive location
- Increased ticket priority (subject to availability)

SILVER CIRCLE \$10,000-\$24,999

Further privileges:

- Opportunity for a private concert featuring Opera Center singers for your meeting, party or special event
- Increased ticket priority (subject to availability)
- Opportunity to participate in patron travel program to opera houses throughout the world

GOLD CIRCLE \$25,000-\$49,999

Further privileges:

- Private meeting with the General Director, Board Chairman and President
- First-hand opportunity to follow the stages of an opera's production from first rehearsal to opening night
- Increased ticket priority (subject to availability)
- Information on international opera schedules, upon request

MEDICI CIRCLE \$50,000 and above

Further privileges:

- Individualized benefits as appropriate
- Highest priority in all patron privileges and benefits (subject to availability)

TRIPLE GOLD CIRCLE

\$100,000 and above over three years

A new recognition program for those who pledge gifts of a minimum of \$33,000 annually over a three-year period for a total of \$100,000.

Every year of the pledge, each member may select an opera performance to be designated in his or her honor. On that evening, the title page of the program will recognize the donor, and the donor's party will be escorted backstage during an intermission to see the activity behind the curtain.

Members receive special listing in the Medallion Society/Corporate Council section of all Program Magazines.

Members receive as a gift a piece of jewelry by Tiffany and all privileges at the Gold Circle level.

All rehearsals are subject to space availability, change of scheduling and management decisions.



Medallion Society

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made contributions for Performance Years 1991 or 1992 (recorded February 1, 1991 through March 15, 1992.)

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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 on Wednesday and Saturday, and from 10 a.m. to 11:30 a.m. Sunday on the following dates:

Wednesday, June 3
 Saturday, June 13
 Sunday, June 21
 Sunday, June 28

Tickets are \$5 per person. 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.

Make a Valued Contribution to San Francisco Opera You can make an important contribution to San Francisco Opera by returning any tickets you cannot use to the Box Office for resale. These ticket returns are of great value to San Francisco Opera and to other patrons who may be unable to obtain tickets to sold-out performances. If you are unable to use your tickets or exchange them for another performance of the same opera, you may make a full-value, tax-deductible contribution of your tickets. To make a donation, simply return your tickets to the Opera Box Office, or call (415) 864-3330, 10 A.M. to 6 P.M. You may also call (415) 565-6485 from 6 P.M. to ten minutes before curtain. Unfortunately, we are unable to apply the donations towards membership benefits.

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

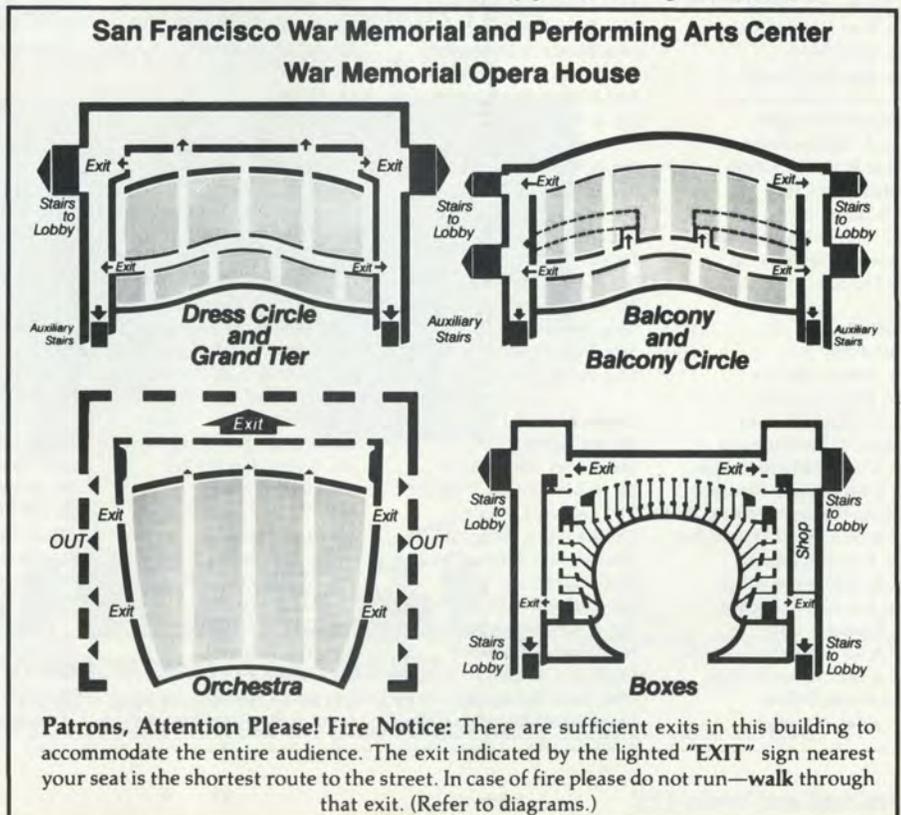
For **Lost and Found** information, inquire at check room No. 3 or call (415) 621-6600, 8:30 to 11:30 Monday through Friday.

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.



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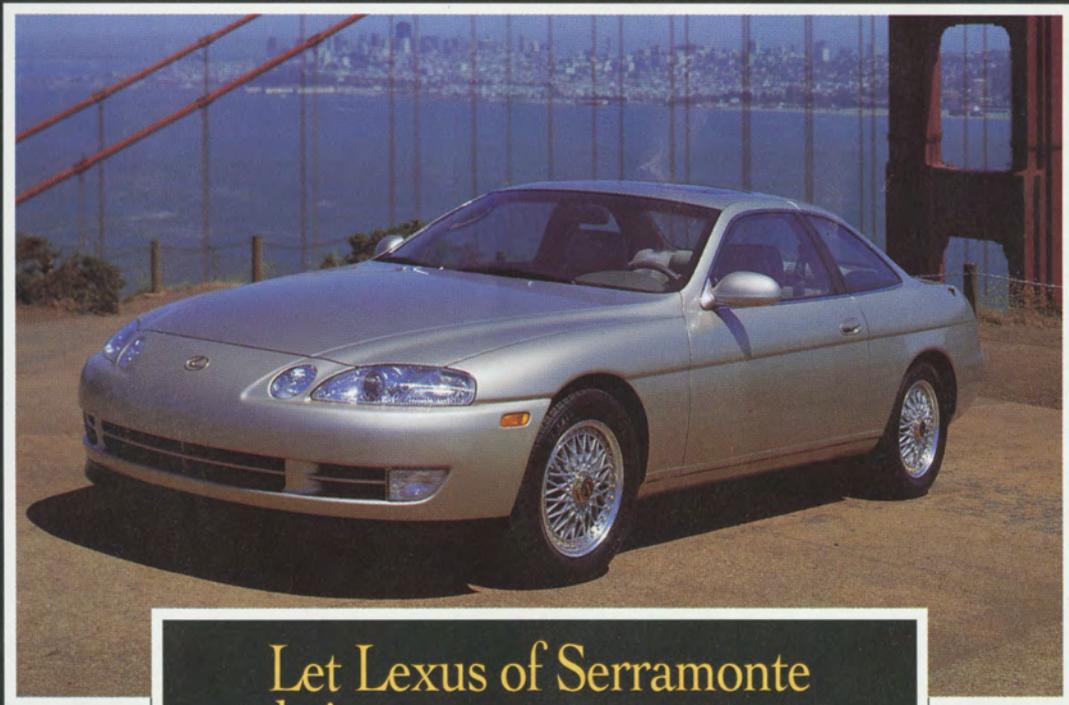
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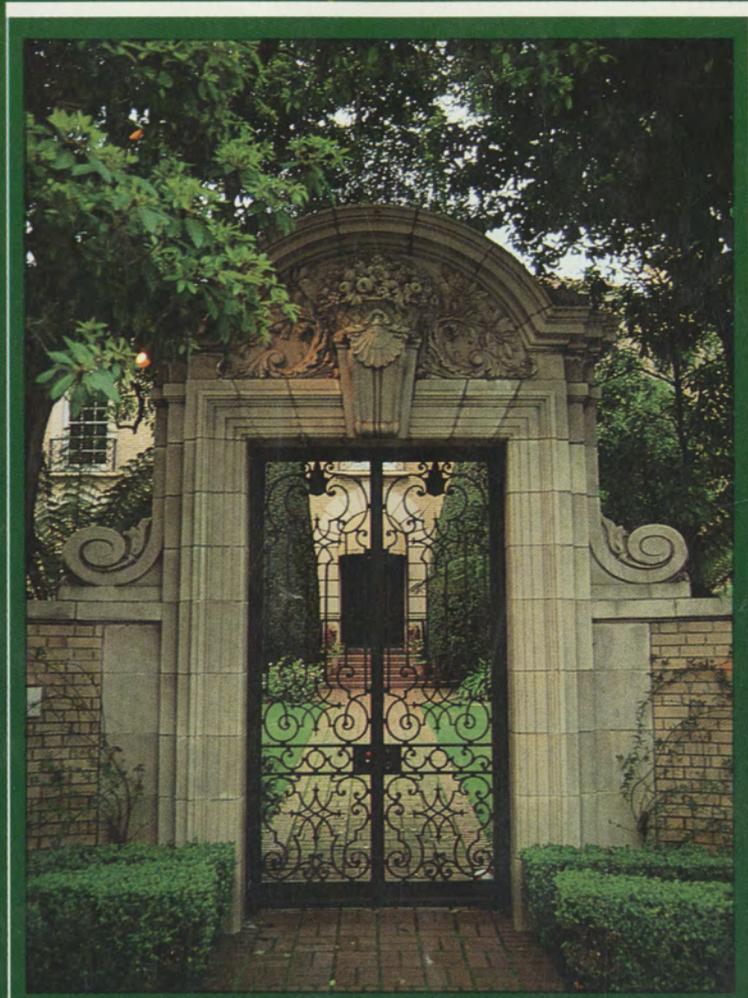


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