War and Peace
(Voina y Mir)

1991

Saturday, September 7, 1991 7:00 PM
Tuesday, September 10, 1991 7:00 PM
Thursday, September 12, 1991 7:00 PM
Sunday, September 15, 1991 1:00 PM
Friday, September 20, 1991 7:00 PM
Thursday, September 26, 1991 7:00 PM
Wednesday, October 2, 1991 7:00 PM

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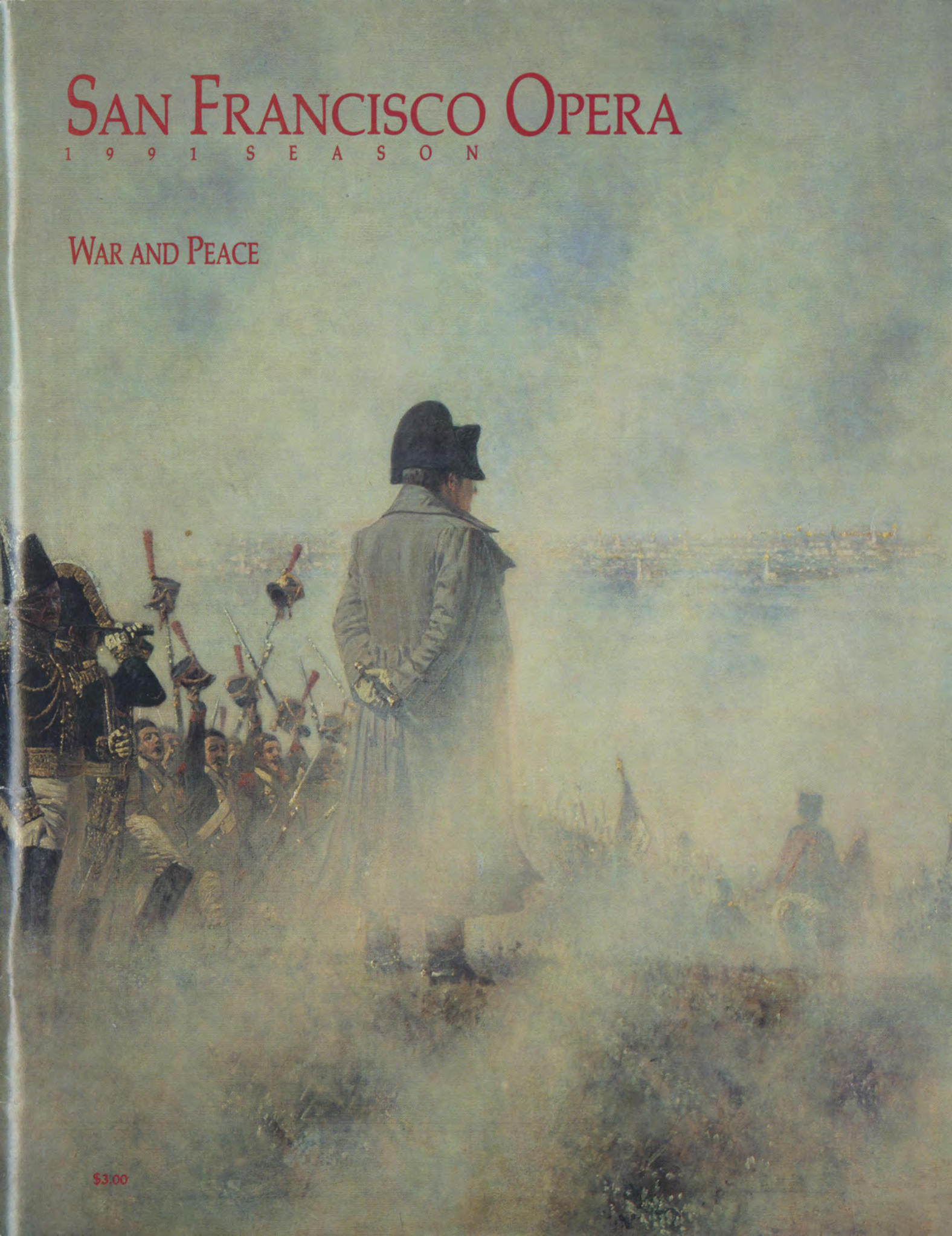
San Francisco Opera Archives

SAN FRANCISCO OPERA

1991 SEASON

WAR AND PEACE



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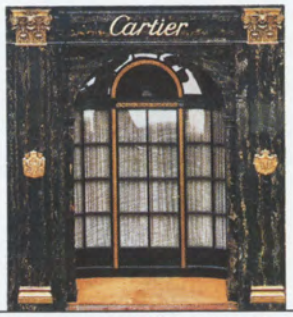

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San Francisco Opera

Lotfi Mansouri, *General Director*

War and Peace

1991 FALL SEASON
Vol. 69, No. 6

FEATURES

DEPARTMENTS

COVER

Vereshchagin, Vassily Vassilyevich
(1842-1904)
Napoleon at Moscow, 1891-92
Oil on canvas, 48 1/2 x 40 1/3 in.
State Russian Museum, Moscow
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SOHL

From the President and the Chairman of the Board

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

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

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

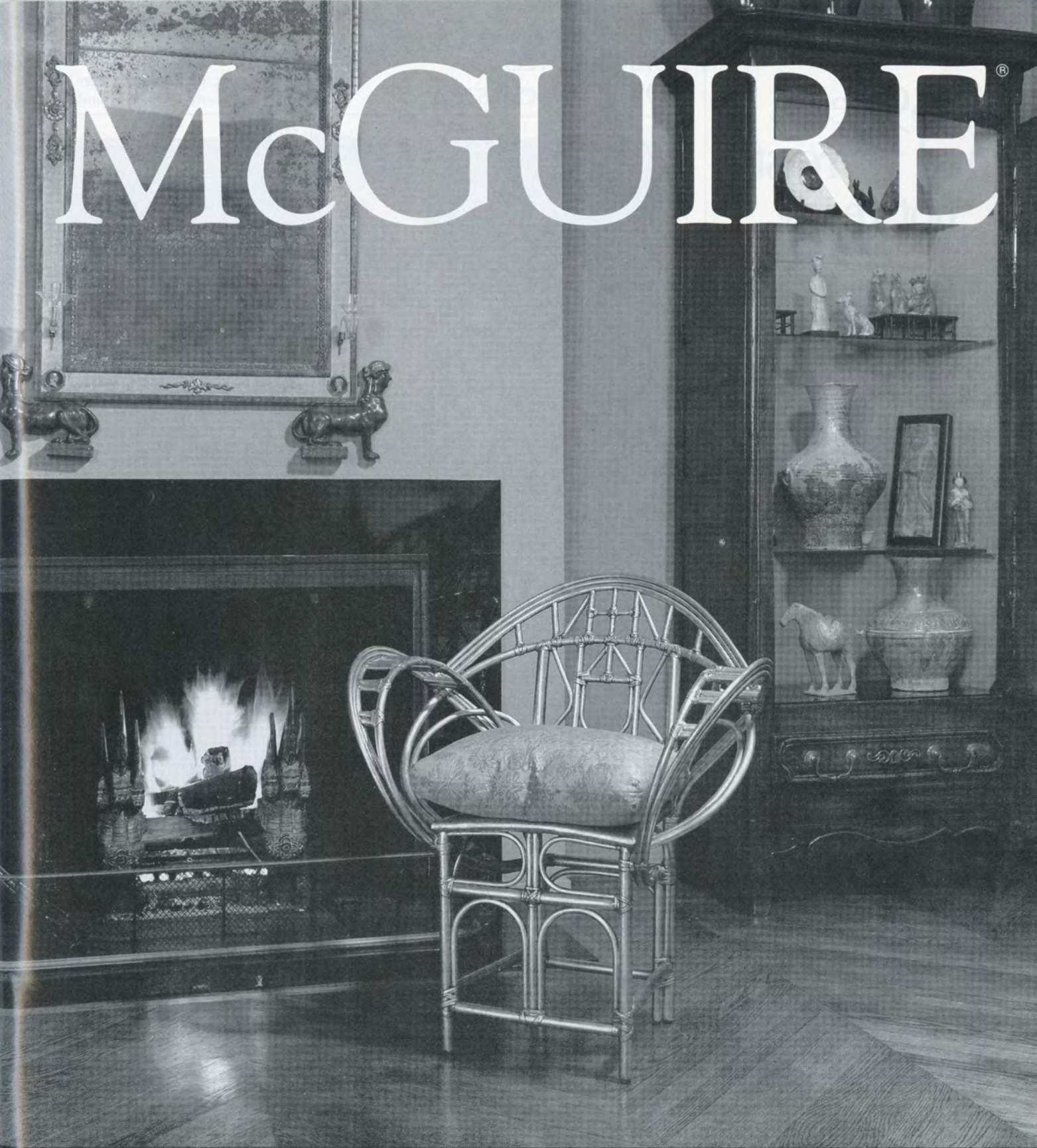
Lexus, which has had an on-going sponsor relationship with San Francisco Opera since they underwrote our 1989 presentation of the Kirov Ballet, is also sponsoring this year's Opening Night performance of *La Traviata*. Our new production of Prokofiev's monumental *War and Peace* has been underwritten 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 und 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.

Reid W. Dennis
Chairman

Thomas Tilton
President



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*Principal for one or more operas of the season

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SOHL

General Director's Message

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

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

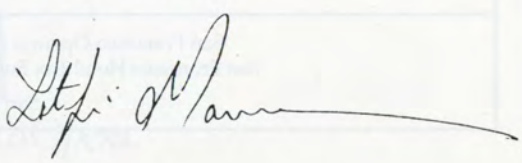
Another milestone event is a major American premiere of Hans Werner Henze's gripping music drama, *Das Verratene Meer*, based on Yukio Mishima's acclaimed novel *The Sailor Who Fell From Grace With the Sea*. We are honored to be the first American opera company to present this major musical event, and I am even more pleased to be able to announce that the composer will be here for this auspicious premiere.

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

Several familiar operas will be seen in productions new to San Francisco Opera: the transcendent passion of Wagner's *Tristan und Isolde*, and the shattering drama of *Elektra* by Richard Strauss. Mozart's masterpiece *Don Giovanni* will be seen in a reworking of our own production, and we will bring back two of our most lavish stage spectacles, our productions of Verdi's *La Traviata* and Bizet's *Carmen*.

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

Enjoy the season!



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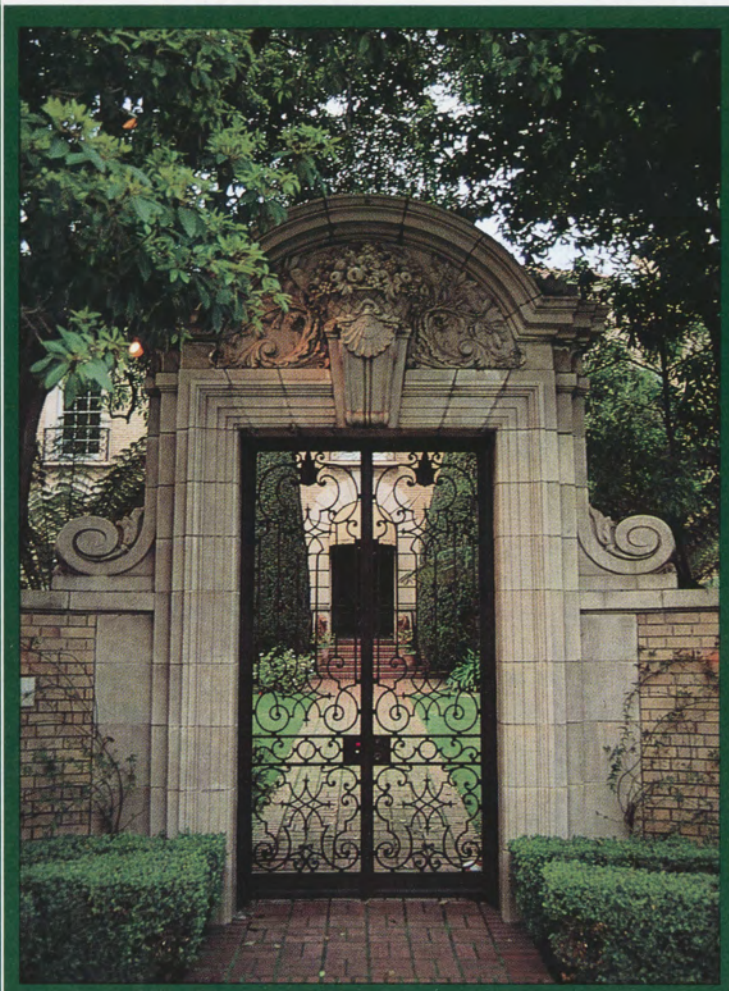

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Lotfi Mansouri, *General Director*

1991 Season

Opening Night
Friday, September 6, **7:30**
La Traviata Verdi
Vaness, Keen, Petersen; Giordani*, Coni*, Skinner, Travis, Wood*, McNeil, Swenson*
Arena/Copley/Conklin/Walker/Munn

Production originally made possible by Louise M. Davies.

Saturday, September 7, **7:00**
San Francisco Opera Premiere
War and Peace Prokofiev
Panagulias, Zaremba*, Bogachova*, Keen, Markova-Mikhailenko**, Racette, Claycomb+, Guo+, Mills+, Jepson, Cook, Marsh, Mavrovitis; Kharitonov*, McCauley, Plishka, Marusin*, Alexeiev**, Skinner, Travis
Naoumenko**, Hanedanyan**, Ognovenko**, Bezubenkov**, Storojev, Frank, Petersen, Estep, Ledbetter, Graber+, Harper, Milne*, Gudas, Villanueva, Irmiter, Wilborn, Halper*, Vasquez+*
Gergiev**/Savary**/Lebois**/Schmidt**/Peduzzi**/Morgan/Munn

Made possible by gifts from the Columbia Foundation, Cynthia Wood and the Paul L. and Phyllis C. Wattis Foundation.

Tuesday, September 10, **7:00**
War and Peace Prokofiev

Wednesday, September 11, **7:30**
La Traviata Verdi

Thursday September 12, **7:00**
War and Peace Prokofiev

Saturday, September 14, 8:00
La Traviata Verdi

Sunday, September 15, **1:00**
War and Peace Prokofiev

Wednesday, September 18, **7:30**
La Traviata Verdi

Thursday, September 19, **7:30**
San Francisco Opera Premiere
I Capuleti e i Montecchi Bellini
Gasdia, Ziegler*; La Scola** (Sept. 19, 21, 25), Li (Sept. 29; Oct. 5, 8, 10); Plishka, Skinner*
Pappano*/Chazalettes*/Santicchi*/Sund*/Arhelger

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

Friday, September 20, **7:00**
War and Peace Prokofiev

Saturday, September 21, 8:00
I Capuleti e i Montecchi Bellini

Sunday, September 22, 2:00
La Traviata Verdi

Wednesday, September 25, **7:30**
I Capuleti e i Montecchi Bellini

Thursday, September 26, **7:00**
War and Peace Prokofiev

Friday, September 27, 8:00
La Traviata Verdi

Saturday, September 28, 8:00
Don Giovanni Mozart
Mims, Esperian*, Blackwell*; Ramey, Gallo**, Lopardo*, Villanueva, Rose**
Hager*/Hampe/Feldman/Businger/Munn

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

Sunday, September 29, **1:00**
I Capuleti i e Montecchi Bellini

Sunday, September 29, 8:00
La Traviata Verdi
(Violetta: Nicolesco*)

Tuesday, October 1, 8:00
Don Giovanni Mozart
(Giovanni: Quilico)

Wednesday, October 2, **7:00**
War and Peace Prokofiev
(Conductor: Anisimov**)

Thursday, October 3, **7:30**
Don Giovanni Mozart

Saturday, October 5, 8:00
I Capuleti e i Montecchi Bellini

Sunday, October 6, 2:00
Don Giovanni Mozart

Tuesday, October 8, 8:00
I Capuleti e i Montecchi Bellini

Thursday, October 10, 8:00
I Capuleti e i Montecchi Bellini

Friday, October 11, 8:00
Don Giovanni Mozart

Saturday, October 12, **7:30**
Carmen Bizet
Kuhlmann, Racette, Fortuna+, Guo+; McCauley, Kharitonov, Vasquez+, Delavan, Swenson, Wood, Oropeza*
Sutej*/Ponnelle/Williams/Ponnelle/Juerke/Munn

Production originally made possible by the San Francisco Opera Guild and Friends of Kurt Herbert Adler.

Sunday, October 13, 2:00
Don Giovanni Mozart

Tuesday, October 15, 8:00
Don Giovanni Mozart

Wednesday, October 16, **7:30**
Carmen Bizet

Saturday, October 19, 8:00
Don Giovanni Mozart

Sunday, October 20, **1:30**
Carmen Bizet

Monday, October 21, **7:00**
Tristan und Isolde Wagner
Schnaut**, Schwarz; Johns, Muff, Welker*, De Haan, Schade*, Li
Schneider/Mansouri/Pagano/Munn

Production from Cologne Opera, newly built by San Francisco Opera as a co-production with Washington Opera. Underwritten by a generous gift from the L.J. and Mary C. Skaggs Foundation.

Thursday, October 24, **7:00**
Tristan und Isolde Wagner

Friday, October 25, **7:30**
Carmen Bizet
(Don José: Ordoñez*)

Saturday, October 26, **7:30**
Carmen Bizet
Kuhlmann, Haymon*, Claycomb+, Guo+; McCauley, Hale, Vasquez+, Delavan, Swenson, Wood, Oropeza
Šutej/Ponnelle/Williams/Ponnelle/Juerke/Munn

Sunday, October 27, **1:00**
Tristan und Isolde Wagner

Tuesday, October 29, **7:30**
Carmen Bizet
(Don José: Ordoñez)

Wednesday, October 30, **7:00**
Tristan und Isolde Wagner

Friday, November 1, **7:30**
Carmen Bizet
(Don José: Ordoñez)

Saturday, November 2, **7:00**
Tristan und Isolde Wagner

Tuesday, November 5, **7:00**
Tristan und Isolde Wagner

Thursday, November 7, **7:30**
Carmen Bizet
(Don José: McCauley)

Friday, November 8, 8:00
United States Premiere
Das Verratene Meer Henze
Putnam; Fox, Estep, Villanueva, Asawa*, Sarris*, Graber+, McNeil
Stenz**/Alden*/Steinberg*/Munn
Underwritten by a generous gift from the Paul L. and Phyllis C. Wattis Foundation.

Saturday, November 9, **7:00**
Tristan und Isolde Wagner

Sunday, November 10, **1:30**
Carmen Bizet
(Don José: McCauley)

Wednesday, November 13, 8:00
Das Verratene Meer Henze

Saturday, November 16, 8:00
Elektra Strauss
Jones, Secunde*, Dernesch, Guo+, Bower, Cook+, Randell, Racette, Fortuna+, Mavrovitis; Pederson, King, Wood, McNeil, Graber
Thielemann**/Serban*/Kokkos*/Munn
Original production from Grand Théâtre de Genève.

Sunday, November 17, 2:00
Das Verratene Meer Henze

Wednesday, November 20, **7:30**
Das Verratene Meer Henze

Thursday, November 21, **7:30**
San Francisco Opera Premiere
Attila Verdi
Connell; Ramey, Chernov* (Nov. 21, 24), Schexnayder (Nov. 27, 30; Dec. 3, 6, 8), Ordoñez, Estep, Skinner
Ferro*/Mansouri/Alley*/Lee/Peterson*/Arhelger
Production from New York City Opera. Sponsored, in part, by a generous gift from Mr. and Mrs. Thomas Tilton.

Friday, November 22, 8:00
Elektra Strauss

Saturday, November 23, 8:00
Das Verratene Meer Henze

Sunday, November 24, 2:00
Attila Verdi

Monday, November 25, **7:30**
La Traviata Verdi
Patterson, Guo+, Petersen; Lopez-Yañez, Laperrière, Skinner, Delavan, Wood, Swenson, McNeil
Robertson/Copley/Conklin/Walker/Munn

Tuesday, November 26, 8:00
Elektra Strauss

Wednesday, November 27, **7:30**
Attila Verdi

Friday, November 29, 8:00
La Traviata Verdi
(Same cast as November 25)

Saturday, November 30, 8:00
Attila Verdi

Sunday, December 1, 2:00
Elektra Strauss
(Orest: Fox)

Tuesday, December 3, 8:00
Attila Verdi

Wednesday, December 4, **7:30**
Elektra Strauss
(Orest: Fox)

Thursday, December 5, **7:30**
La Traviata Verdi
(Same cast as November 25)

Friday, December 6, 8:00
Attila Verdi

Saturday, December 7, **7:30**
Elektra Strauss
(Orest: Fox)

Sunday, December 8, 2:00
Attila Verdi

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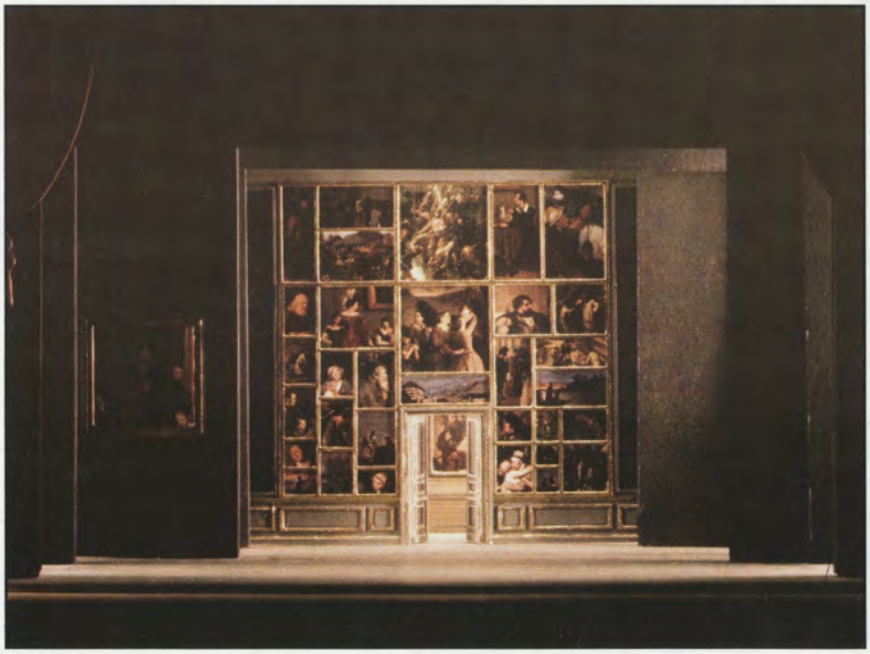
ON WAR AND PEACE

By RICHARD TARUSKIN

Leo Tolstoy hated opera. Sometimes he expressed that hatred in ways that make an opera lover merely smile, as one smiles at friends and relatives one brings along to performances, but who resolutely refuse to "get it." Haven't we all contended at one time or another with obtuse attacks, like this one, on *Siegfried*?

> (Act I) ... the Wanderer departs and Siegfried returns and talks with Mime for thirteen pages more. There is not a single melody the whole of this time, but merely intertwinings of the *leit-motivs* of the people and things mentioned. The conversation shows that Mime wishes to teach Siegfried fear and that Siegfried does not know what fear is. Having finished this conversation, Siegfried seizes one of the pieces of what is meant to represent the broken sword, saws it up, puts it on what is meant to represent the forge, melts it, and then forges it and sings: 'Heiho! heiho! heiho! Ho! ho! Aha! oho! aha! Heiaho! heiaho! heiaho! Ho! ho! Hahei! hoho! hahei!' and Act I finishes.



> (Act II) ... enter the god Wotan, again with a spear and again in the guise of a wanderer. Again his sounds, together with fresh sounds of the deepest bass that can be produced. These latter indicate that the dragon is speaking. Wotan awakens the dragon. The same bass sounds are repeated, growing yet deeper and deeper. First the dragon says, 'I want to sleep,' but afterwards he crawls out of the cave. The dragon is represented by two men; it is dressed in a green scaly skin, and waves a tail at one end while at the other it opens a kind of crocodile's jaw that is fastened on and from which flames appear. The dragon (who is meant to be dreadful and may seem so to five-year-old children) utters some words in a terribly bass voice. This is all so stupid, so like what is done in a booth at a fair, that it is surprising that people over seven years of age can witness it seriously; yet thousands of quasi-

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Richard Taruskin, a widely-published musicologist, is on the Music Faculty at U.C. Berkeley. His specialties include 19th-century Russian opera and the music of Stravinsky.

PHOTO: HUDSON

cultured people sit and attentively hear and see it, and are delighted.

This description comes from Tolstoy's tract *What Is Art?*, which he wrote at the age of 70 in 1898, long after his famous novels (and almost 30 years after *War and Peace* was published). He had repudiated those books for the same reason he repudiated Wagner's *Ring*, Beethoven's Ninth Symphony, and in fact most of what the world regards as great art. Yet he was obviously no philistine. On the contrary, he was surely the most sophisticated creative artist then alive (and the subtle calculation of his mock-philistinism was itself evidence of that). Nor was he even lacking in musical education. He could play the piano after a fashion and even composed waltzes in his youth. But he had long since decided that art, as the world regarded it, was in contradiction with Christian morality. "Listening to this opera," he wrote, concluding his demolition of *Siegfried*-through-the-eyes-of-a-child:

I involuntarily thought of a respected, wise, educated, country laborer—one, for instance, of the wise and truly religious men

(Opposite page) One of Michel Lebois's set designs for San Francisco Opera's new production of **War and Peace** *is realized in a small-scale model. The model, made by the designer himself, shows the sets for Scene 7.*

The San Francisco Opera Costume Shop was a beehive of activity during the preparations for **War and Peace**. *(Below, right) Julianne Booth, member of the San Francisco Opera Chorus, during a costume fitting. (Below, left) Costumes for supernumeraries. (Bottom) A group of officers' costumes.*

PHOTOS THIS PAGE: MESSICK

whom I know among the peasants—and I pictured to myself the terrible perplexity such a man would be in were he to witness what I was seeing that evening. What would he think if he knew of all the labor spent on such a performance, and saw that audience, those great ones of the earth—old, bald-headed, grey-bearded men, whom he had been accustomed to respect—sitting silent and attentive, listening to and looking at all these stupidities for five hours on end?

He would have thought (to make a long story short) that the great men of the earth were enjoying the experience of opera because it enhanced their self-esteem. And it enhanced their self-esteem to witness works of "counterfeit art" (as Tolstoy called such productions) precisely because it enabled them to despise laborers and peasants, who would not pretend to understand. Such art was counterfeit because it divided people rather than uniting them. Sensitive not only to the pleasures of music but also to its "hypnotic" influence and hence its power to uplift or corrupt, Tolstoy maintained that there could be no aesthetic judgment without an ethical component. (Beethoven had already come under Tolstoy's suspicion a decade earlier in the novella "The Kreutzer Sonata," where the great composer's purportedly "erotic" music precipitated the breakup of a marriage and a murder.)

Good art was art that communicated simple ideas and emotions directly and intelligibly, uniting artist and audience in accord with Christian teachings. For Tolstoy, opera, with its mongrel mixture of media, its needless complexity, its irreality, and its reliance on flamboyant convention, was the worst art of all. It epitomized the falsity of art at its most debased and stood as metaphor for falsity in social relations.

And even sharper than his condemnation of opera's consumers was Tolstoy's derision of its producers. *What is Art?* opens with a rollicking satire of an opera in rehearsal, followed by some chilly moralizing on the unworthiness of the enterprise and the un-Christian attitudes that must necessarily infect those who devote their lives to the frivolous perfectionism art demands. After describing a harangue administered by the exasperated conductor, Tolstoy notes:

> I have seen one workman abuse another for not supporting the weight piled upon him when goods were being unloaded, or at hay-stacking, the village Elder scold a peasant for not

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making the rick right, and the man submitted in silence. And however unpleasant it was to witness the scene, the unpleasantness was lessened by the consciousness that the business in hand was necessary and important and the fault for which the Elder scolded the laborer was one which might spoil a necessary undertaking.

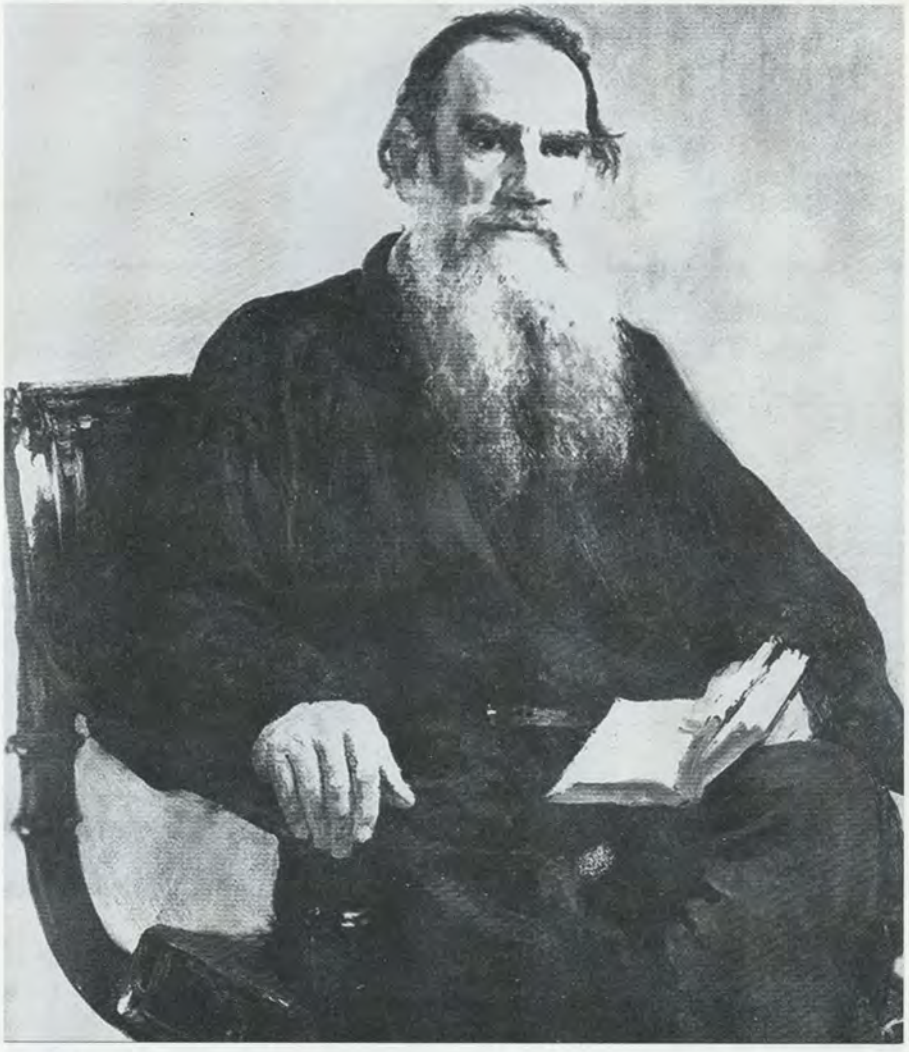
But what was being done here? For what, and for whom?

All of a sudden it's hard to smile. Our very presence in this hall tonight is being weighed in a moral balance against us. And those of us who remember our *War and Peace* will recall that it, too, contains an acerbic description of an opera—one that is absolutely crucial to the novel's plot. The scene of Natasha Rostova's moral downfall (in which she throws over the sterling Prince Andrei Bolkonsky in favor of Anatol Kuragin, a wretched rake) is set most fittingly against the background of an opera performance, compounded from recognizable elements out of *Lucia, Robert le Diable, Rigoletto, Trovatore* and other operas popular in Tolstoy's—not Natasha's—time. Detailing it, Tolstoy once again employed the extremely artful device of outwardly naive description (critics of a later age would call it *ostraneniye*, "making-strange") to unmask and condemn the absurdity of such perverted counterfeit art:

Natasha saw only the painted cardboard and the oddly dressed men and women who moved, spoke and sang so strangely in that brilliant light. She knew what it all was supposed to represent, but it was so blatantly false and unnatural that she felt alternately ashamed for the actors and amused by them.

But, craning her neck at their antics, she is eventually engulfed, and Anatol can move in on the hypnotized beauty and claim her. "When the green wooden sticks on stage really being to look like trees," writes Caryl Emerson, an outstanding critic of Russian literature, "then Anatol really begins to look like love." Truth is driven from the scene.

How ironic, then, to contemplate all the operas that have been based on the works of Count Tolstoy, to imagine all the scoldings that have been administered over the years by directors and conductors immersed in the task of staging them, and to think of all the seductions that have taken place under their spell. The latest census reports 26 Tolstoy operas, from *Prodi di Mosca* (the heroes of Moscow) after *War and Peace*, composed by one Scipione Fenzi (1823-1914), an Italian musician resident in Moscow, and performed in the port city of Taganrog in 1872, to Iain Hamilton's *Anna Karenina*, presented by the English National Opera in 1978. There have been contributions by the Puccini disciple Franco Alfano, (*Risurrezione*, 1904), by the Hungarian violinist composer Jenö Hubay (*Karenina Anna*, 1923), by the Czech master Bohuslav Martinů (*Čim člověk žije*, a one-act opera-pastorale after the story "What men live by," 1955), and by the Russo-Sino-Franco-American Alexander Tcherepnin (*Ivan the Fool*, radio opera after the "Tale of Ivan the Fool and His Two Brothers, Semyon the Warrior and Taras the Paunchy, and Their Dumb Sister Malanya and the Old Devil and the Three Little Devils," 1968). The most popular item among opera composers has of course been *Anna Karenina*, Tolstoy's 1877 novel about ungovernable passion, the quintessential operatic theme; it inspired no fewer than ten lyric settings, not counting an unrealized project of Janáček's, for which sketches survive, dated 1907. Janáček (whose affinity for Russian literature is well attested by his operas after Ostrovsky and Dostoyevsky) also made sketches, in 1916, for an opera after Tolstoy's late moralizing fable, "The Living Corpse."



Leo Tolstoy, 1828-1910, in a painting by Ilya Repin, made in 1887.

But of course pride of place among Tolstoy operas must go to Prokofiev's magnum opus, *War and Peace* (1941-1952). And the irony of opera after Tolstoy is compounded by the fact that, while he does not show the imaginary opera Tolstoy described, Prokofiev devoted practically the whole first half of his gigantic work to the episode Natasha's night at the opera sets in motion: her infatuation and planned elopement with Anatol.

* * *

There are greater ironies, painful ones. Prokofiev wrote his opera under conditions that might have obtained were the

Sergei Prokofiev, 1891-1953.

sternly moralizing Tolstoy not merely a writer but a ruler, empowered to enforce his strictures by totalitarian decree. For the strange fact is that the esthetics that reigned compulsory in Stalin's Russia owed a great deal more to Tolstoy than they did to Marx or Lenin. The doctrine of Socialist Realism was in fact Tolstoy's doctrine of Christian art with Christ nominally removed, but with all its moral and ideological requirements intact and now coerced in the name not of a Church but of a Party. There was the same ideal of "infection," by which art was enjoined to spread the Good News. There was the same ideal of universal accessibility, measured by the reception of peasants and laborers. And there was the same requirement that art must unite the community, not divide it, thereby to serve purposes that transcended the personal concerns of artists.

Prokofiev, who grew up an *enfant terrible*, and who matured in the crucible of international modernism, did not submit easily to this regime. But he triumphed within it, and over it. With 71 solo roles in addition to a large and very active chorus, 13 scenes each requiring its own set, and an uncut running time of more than four hours, *War and Peace* is a tall order, perhaps the tallest, for an opera house to mount. And yet Prokofiev's masterwork is one of the tiny group of operas produced since the end of the Second World War to have become full-fledged repertory standards. The opera's success, while slow in coming, has gloriously vindicated the composer's faith in his work--a faith that was tested over 12 years of frustration and seeming failure, as he coped first with bureaucratic tampering, then denunciations and bans. By the time he died, in 1953, Prokofiev had revised the opera four times in an effort to keep up with a changing political line he could never second-guess. He never saw it staged complete; the Bolshoi Theater premiere of *War and Peace* in its now-definitive form did not take place until December 15, 1959. There is no more harrowing a tale in all the annals of opera.

According to Prokofiev's widow Lina, as early as 1935 the composer, then living in Paris, referred to an opera on Tolstoy's epic novel as a plan of long standing. The earliest concrete evidence of work on the project dates from April 1941. According to the memoirs of Mira Mendelson, Prokofiev's second (common-law) wife, she was reading the novel aloud to him when he became excited over the operatic possibilities of the episode near the end in which Natasha Rostova visits the bedside of the delirious Andrei Bolkonsky. He drew up an initial list of scenes in which the action of the first part, just as in the finished opera, centered around the ill-starred elopement of Natasha and Anatol Kuragin. The action of the second part, as envisioned at this early stage, centered on Pierre Bezukhov and his experiences on the fringes of battle and at the hands of the occupiers.

Within months after Prokofiev had drawn up his outline, the German army invaded the Soviet Union, and what the Russians call "The Great Patriotic War" was launched. Catastrophic current events were paralleling in unexpected and uncanny fashion "those pages [of Tolstoy's] recounting the Russian people's struggle against Napoleon's hordes in 1812," the composer wrote. He drew up a new plan, in which the second half of the opera, depicting the French invasion and its resistance, now began more nearly to resemble its ultimate form. The opera was composed very quickly, between August 15, 1941 and April 13, 1942, during Prokofiev's and Mendelson's period of wartime evacuation, first at Nalchik, in southeastern Russia, then in Tbilisi, the Georgian capital. It consisted of an overture and eleven scenes.

The piano score was then dispatched to Moscow for evaluation by the all-Union Committee on Art Affairs, whose approval had to precede acceptance by any Soviet theater. After an audition in May of 1942, Prokofiev received a list of stipulated revisions, which he finished by November. They included the addition of the bombastic choral Epigraph, and the expansion of the role of Field Marshal Kutuzov. While not yet quite the dominating figure he would become beginning with the next revision, the Marshal was already being divested of ordinary human qualities and transformed into a quasi-deific embodiment of the nation, exactly paralleling the way in which the image of Stalin was being promoted in the prosecution of the actual Patriotic War. This revised version of the opera was published in a mimeographed vocal score in 1943. (It is now a great bibliographic rarity.) A combination of wartime conditions and backstage politics frustrated plans for a Bolshoi production that year.

Enter the conductor Samuil Abramovich Samosud (1884-1964), a powerful figure in Soviet music. Appointed artistic director of the Maly Theater in Leningrad, he made the produc-

tion of *War and Peace* a condition. He also insisted on completeness, which created a problem, for the score exceeded the normal length of an operatic evening. Samosud's radical solution was to expand the opera further by adding two more scenes, and performing the resulting four-hour-plus spectacle on two evenings. The conductor not only persuaded Prokofiev to add the scenes; he also chose the scenes to be added: the "New Year's Eve Ball," in Part I, and the makeshift war council at Fili in Part II, where the idea was not only to fill a gap in the plot but to provide a pretext for giving Kutuzov (in Samosud's words) "an aria such as in [Glinka's] *Susanin* or [Borodin's Prince] *Igor*—central, eloquent, crucial," so that the illustrious commander, and the monumental historical and national forces he embodied, would become the true focus of the evening. This aria then provided the great leitmotive of exalted heroism for eventual apotheosis in the concluding chorus of the last scene (now the thirteenth).

Part I of the new *War and Peace*, performed in Leningrad in June of 1946, enjoyed a spectacular success. Part II met with disaster. After a fully-staged dress rehearsal in July of 1947 it was vetoed (in Samosud's grim recollection) by "certain individuals, to whom it seemed that [its] historical conception was incorrect." Just what these objections were has never been explicitly revealed. Perhaps "fears" would be a better word: during 1946, Party decrees, at once Draconian and arbitrary, had been issued on political education, literature, and cinema, and many leading artists had been disgraced. (Music's—and Prokofiev's—turn would come early in 1948.) In such an atmosphere, no one dared take responsibility for approving a work dealing with a historical subject that had so many sensitive parallels with the uncertain present.

By now, as Samosud bleakly recounted, "Prokofiev's desire to see *War and Peace* was so urgent, so compelling, that he was prepared to go literally to any lengths of editorial changes, abbreviations, or cuts if only it would be produced." Accordingly, in a document dated December 5, 1948, Prokofiev proposed a radical condensation of the opera, ostensibly to achieve a "one-evening" spectacle, in reality to forestall ideological objections when it was already much too late. The mutilated 10-scene version thus created was the form in which the opera first became known in the West. (Many western critics still mistakenly think of it as representing the composer's final intentions rather than his desperate compromise with *forces majeures*.)

The definitive version of the opera was published posthumously, in 1958. It is a restored—indeed, expanded—thirteen-scene spectacle;yet it should not be thought that a complete performance necessarily entails two evenings: Mstislav Rostropovich's uncut recording (Erato ECD 75480, issued in 1988 and already, sadly, out of print) has a running time of 4'05", which is not longer than a complete performance of Glinka's *Ruslan and Lyudmila* or Rimsky-Korsakov's *Snegurochka*, to say nothing of *Les Troyens* or *Götterdämmerung*. Among the items unique to the fifth version are the duet for Natasha and Sonya in the first scene, and a new middle section for Kutuzov's grand aria in the council scene (in which a magical apparition of Moscow shines through the window, accompanied by suitably visionary music). This last interpolation was made in November of 1952, four months before the composer's death.

* * *

Part I ("Peace") unfolds around a love triangle. Its first two scenes depict the initial contact and the deepening attraction between Andrei Bolkonsky and Natasha Rostova, culminating in their memorable waltz. In the third scene Natasha is insulted by Andrei's snobbish father, which only intensifies the purity of her love and her resolve. Over the next three scenes, however, Natasha becomes unaccountably fascinated by the rake Anatol Kuragin, is deceived by him into planning elopement, but is finally humiliated to learn that he is already married. Having lost Andrei, she is offered some small comfort by Pierre Bezukhov, Anatol's irreproachable brother-in-law, who comments that if he were free to do so, he would marry Natasha himself. The last scene of Part I begins with recriminations between Pierre and Anatol, and ends with the news that Napoleon's army has invaded Russia.

Part II ("War"), in contrast to the tightly woven drama that precedes it, is a loose-jointed epic. First we see Andrei, Pierre, and Field Marshal Kutuzov amid preparations for the Battle of Borodino. Next we are treated to a glimpse of a cartoon-figure Napoleon, frustrated at the Russians' stout resistance. The Field Marshal is then shown making his fateful decision to abandon Moscow to the enemy, so that the Army, and Russia herself, might be ultimately saved. Left to reflect, he sings his great aria ("Stately, sunlit, mother of Russian cities"), composed on a theme originally meant to depict Ivan the Terrible in Prokofiev's music to Eisenstein's epic film.

The next scene, sprawling and episodic, takes in the most territory from the novel, proceeding in panoramic, non-narrative fashion. Among the events portrayed are Napoleon's arrival in vain expectations of a receiving delegation, Pierre's encounter with the Rostovs' housekeeper and his arrest under suspicion of arson, the evacuation of the insane asylum, the flight of the French actors, Pierre's encounter with the wise peasant soldier Platon Karatayev, the outbreak of multiple fires, and the inevitable patriotic chorus.

Next, in the single direct sequel to the events of Part I, the mortally wounded Andrei, unknowingly lodged with the evacuated Rostovs, wakes from his delirium—Tolstoy's famous representation of Andrei's disorientation ("*pi-ti-pi-ti-pi-ti . . .*") is actually set by Prokofiev for an offstage chorus—and beholds Natasha. She begs forgiveness; he bears no grudge. They relive happier times, evoked by a haunting reprise of their waltz in Act I. This wonderfully realized scene epitomizes the "clairvoyant" advantages of opera over the spoken theater: the music enables us to hear the characters' unspoken thoughts and thus can function, within a dramatic context, like a narrator.

The final scene of *War and Peace* is another panorama, this time depicting the French retreat: together with the retiring convoy march some prisoners, including Pierre and Platon Karatayev. The latter, exhausted, is executed. A partisan detachment attacks the convoy and frees the surviving prisoners. Marshal Kutuzov arrives and is greeted by all with the grandiose choral reprise of his big aria. It is only one of the many reprises that give this scene, like the one preceding it, the character of a summation.

* * *

Like many works by great but unconventional artists—indeed, like its literary prototype—Prokofiev's *War and Peace* has a perfection of form that is perhaps more readily perceived intuitively, as it is by audiences the world over, than by those exigent enforcers of convention known as critics, who still regularly berate it. Just as Tolstoy's "baggy monster" of a novel incorporates attributes of other genres (epic, chronicle, sermon, historical tract), Prokofiev's opera (like the operas of Glinka and Borodin) incorporates conspicuous elements of oratorio. Like the most famous operas of Tchaikovsky and Mussorgsky, moreover, *War and Peace* is a medley of scenes from a familiar source rather than a trimly plotted drama. One could extend the parallel and make it even more specific: Part I follows in the tradition of Tchaikovsky's aristocratic melodramas *Eugene Onegin* and *The Queen of Spades*, while Part II descends from Mussorgsky's grand historical chronicles *Boris Godunov* and *Khovanshchina*.

Prokofiev's decision to focus the early action on the seduction of Natasha Rostova can seem one-sided, both in its representation of the novel's plot and in its portrayal of Tolstoy's beloved heroine, who is shown behaving in uncharacteristically selfish fashion. One way of explaining Prokofiev's selection is simply to note that only a complete account of Natasha's attempted elopement can fully motivate the penultimate scene, whose operatic potential has sparked the

One of M.S. Bashilov's illustrations for Tolstoy's **War and Peace**: *The ball at the Rostovs.*

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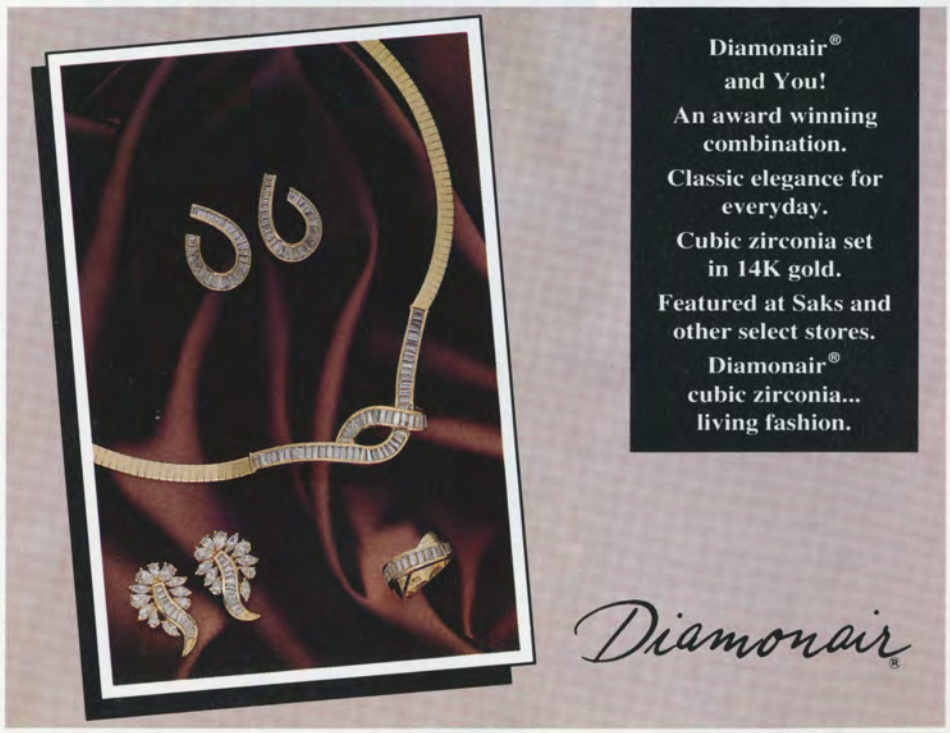
entire project. But that does not suffice. Prokofiev's true accomplishment was to give the two halves of his work a hidden correspondence. They are parallel parables of betrayal compounded: Natasha/Russia, having become infatuated with Anatol/France and betrayed her true love Andrei/The People, is in turn betrayed by her seducer. Even lumbering Pierre has a place within this scheme as counterpart to Kutuzov. The double dénouement, with two mutually reinforcing summation scenes (Natasha's forgiveness, Russia's victory) side by side, make a colossal cumulative impact, lifting the opera to the level of high allegory, and lending it a human significance that transcends its—or any—historical setting.

* * *

But would Tolstoy have approved? In the most obvious sense the question is frivolous, given what we know of Tolstoy's attitude toward opera as such. But *War and Peace* is anything but an "opera as such." It is a unique work with a unique moral and ethical appeal that edifies as much as it entertains. Tolstoy might have recognized that; indeed, he might have recognized a kinship between this opera, fashioned in arduous conformity with the tenets of Socialist Realism, and the ethically infectious art he sought to foster.

Yet he still would not have approved. For while Soviet ethics (as preached, not as enforced) were not entirely incompatible with Tolstoyan ethics, Soviet historiography was totally at odds with Tolstoy's. Prokofiev's *War and Peace* celebrates the heroic resistance of a people and the heroic conduct of a leader. Together, so the opera proclaims, they accomplished a miracle. Tolstoy's *War and Peace* totally discredits the idea of heroism. Great events are wrought not by human volition or agency, he taught (and wrote all 1500 pages of his novel in an effort to teach), but by wholly impersonal necessities the human mind can never grasp. To will a miracle and strive for it, he tried to show (mainly through the utterances and behavior of his passive, sluggish Kutuzov), is to induce disaster. Many in the Soviet Union today have reached a similar conclusion. There, patriotism no longer works so well to mask or redeem betrayal. The allegory embedded in Tolstoy's *War and Peace*, one senses, has more meaning for his countrymen now (and for us?) than the one embedded in Prokofiev's. ❑



S.F PALM GALLERY FEATURES EXHIBITION ON EARLY CALIFORNIA OPERA *FAY-YEN-FAH*

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

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

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

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

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

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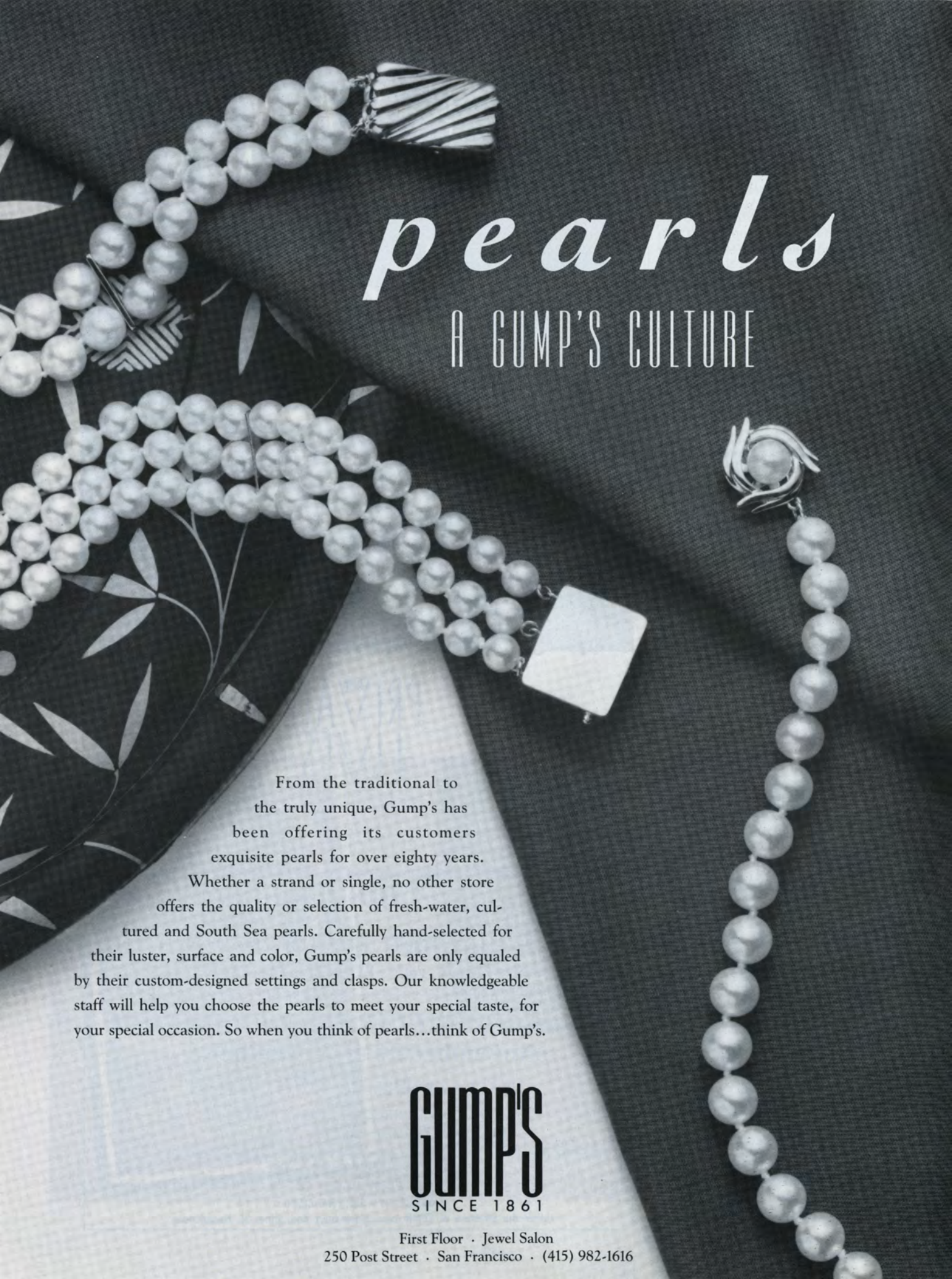

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1812: WAR WITHOUT PEACE

By MALCOLM MOSHER, JR.

Europe was in a state of war almost continuously from 1792 to 1815, mostly concentrated around France. As the various conflicts involved most nations, it is not surprising that the period profoundly influenced the arts, particularly literature, for many years. Some literary works set in the period eventually found their way into the operatic canon. For example, Puccini's *Tosca*, based on the Sardou play, is set in Rome on the eve of the Battle of Marengo, where Napoleon liberated most of central Italy from Austria. Britten's *Billy Budd*, based on the Melville novella, is set on an English frigate enforcing the naval blockade off the coast of France in 1798. Prokofiev's *War and Peace* is drawn from the latter part of the Tolstoy novel that deals with the pivotal French-Russian War of 1812. The outcome shaped European politics and commerce for the next century since, with the destruction of its *Grande Armée*, French hegemony over Europe ended. Within sixteen months, France would be brought to her knees by her enemies, and it is ironic that the Tsar of Russia, whose symbolic capital (Moscow) had fallen to Napoleon in September of 1812, would triumphantly enter Paris in 1814. But what caused the war and how was it that the French army, vastly superior in numbers and leadership, was all but obliterated?

In 1801, Tsar Alexander I ascended the throne of Russia, having taken part in the murder of his own father in order to do so. Opposed to the French Revolution and its reforms, he joined a coalition with Prussia, Austria and England that declared war on France in 1805. Over the next two years, Napoleon led his army to brilliant victories against coalition forces at Austerlitz and Friedland. Since the Russian army had suffered serious losses, Alexander sold out his allies in 1807 and arranged a separate peace with Napoleon. Greedy for power and domain, he aligned Russia with France, receiving the right to annex Finland and Turkey.

In return, Alexander agreed to join the continental blockade against England. While the French army was invincible on land, the English navy was invincible at sea. Therefore, unable to invade England, Napoleon sought to break the English by striking at their commercial empire. Just as England enforced a naval blockade against French shipping, Napoleon instituted a land blockade, closing all ports on the continent to English goods. By depriving England of a marketplace, he hoped to bring that nation to financial ruin, and closing off Russian ports was therefore a strategic move.

By 1810, Napoleon's control of the continent was complete and the effectiveness of his blockade was at its height. Relations between France and Russia, however, were strained. Although several issues led to renewed hostilities, two in particular stand out. While the continental blockade was good for France, it had a negative impact on the Russian economy. To get around it, Alexander allowed ships bearing the American flag to trade at Russian ports, even though they carried English goods from English ports. At the same time, he demanded that Napoleon remove French troops from Prussia, as they were too close to the Russian border for his liking. Napoleon refused, hoping the French military presence in Prussia would provide the threat needed to coerce Alexander into maintaining the blockade. In a remark that could have come from the American West, Alexander later stated that he felt the world was not big enough for the two of them, and, on December 13, 1810, he opened Russian ports to English ships and imposed stiff tariffs on imported French goods.

For most of 1811, Napoleon tried to bring Russia back into the fold by reminding Alexander of French military preparedness, but the latter rejected all warnings. Indeed, Alexander attempted to undermine Napoleon's influence in French-controlled Poland. Poland had ceased to exist as an independent kingdom in 1795, when it was divided between Russia, Prussia, and Austria. Following the defeats of Prussia and Austria, Napoleon united the Polish territory held by those powers into a unified Grand Duchy of Warsaw. Seeking to stir up unrest, Alexander made clandestine overtures to the Polish nobility, promising to re-establish a unified Polish kingdom, albeit with himself as king. The offer fell on deaf ears, for the Poles had little reason to trust the Tsar and they viewed Napoleon as a liberator.

By August of 1811, Napoleon conceded that war was inevitable and planned an offensive for the following spring. His strategy was simple–with all of his forces concentrated, one or two quick and decisive battles would force Alexander back into the continental blockade. To this end, he began assembling an enormous army along the Russian frontier in Poland, demarcated by the Niemen River. On June 24, 1812, the invasion began.

Sources close to the campaign reported that the army ranged from 325,000 to 600,000, although it is generally held today that some 420,000 troops actually crossed the Niemen, accompanied by 150,000 horses. Later in August, another 30,000 men would be sent to maintain control over the conquered territory to the rear of the main army. Unlike his earlier armies, which were composed of Frenchmen whose disciplined and fervent support for their commander had brought Napoleon to supreme power on the continent, this army was cosmopolitan, drawn from the various countries under French hegemony. In fact, Frenchmen made up less than half of the force. For some foreign troops, such as the Poles and Italians, serving Napoleon was an honor. Others were indifferent to their commander and cared little for the war. Many had been freshly drafted into service and had never seen action before. Thus, in spite of its size, the army was not highly motivated in every quarter. The chief advantage was that it was directed by Napoleon, who is to this day still regarded by many as the most brilliant general ever, and his supporting staff of generals consisted of Europe's finest.

To sustain such an army, Napoleon assembled vast stores of supplies, as well as wagons to convey them to the troops in the field. These wagons proved to be one of the ultimate factors contributing to his defeat, for they were built for the stout compacted roads of Europe, whereas the Russian roads were sandy and soft.

Numerically, at 211,000, the Russian army was vastly inferior, although the men were highly motivated to defend their homeland. Alexander himself took

Malcolm Mosher , Jr., is a writer, historian and lecturer, as well as a software designer for Tandem Computers, Inc.

charge at the outset, which hardly boded well for the Russian cause. It was his blundering leadership that had led to overwhelming defeat at Austerlitz, and once again he nearly proved to be the undoing of his country. Ignoring the counsel of seasoned generals, he chose to follow the plan of a self-styled military expert, General Pfuhl. The latter was aptly named, for his strategy was indeed that of a fool. It divided the army into two parts: one, commanded by General Barclay de Tolly, was to fall back 200 miles and take position in a fortified stockade at Drissa, east of the Dvina River; the other, commanded by General Bagration, was to move southwest and attack the *Grande Armée* in the rear.

The flaw of this plan was evident as soon as Barclay reached the Drissa, for the stockade was indefensible. With half of the army somewhere to the southwest under Bagration, Barclay had no choice but to retreat east to Vitebsk. Alexander retired to the safety of St. Petersburg.

In one sense,the strategy worked, for the quick decisive battle eluded Napoleon. Knowing the enemy was retreating, he pressed his army forward, deeper into Russia, seeking to overtake the Russians and force a battle, but the weather worked against him. Temperatures in late June and July were oppressive, often in the 90s, coupled with violent thundershowers. For the motivated veterans inured to hardship, vigorous marching in the heat was not as problematic as it was for the unmotivated. To make matters worse, the supply train was unable to keep pace with the army. The wagons had found the going hard enough in the soft sand and the showers reduced the roads to muddy quagmires. Within a week, food shortages became severe, resulting in a significant lowering in discipline and morale. As could be expected, the Russian peasantry did not welcome the invaders. What the Russian army did not burn while retreating, the peasants did, to prevent any supplies from falling into the hands of the enemy. Faced with hunger and fatigue, large numbers of the army straggled behind. Others deserted, forming marauding bands combing the countryside for food. Additionally, the water was often bad, causing dysentery of epic proportions, not infrequently resulting in death. The attrition rate was tremendous and by August 18th, when the army reached Smolensk, some 350 miles into Russia, the vanguard of the army had been reduced from 420,000 to 185,000. Of the missing 135,000, some had died during the increasing skirmishes between Vitebsk and Smolensk, and some were garrisoned at various locations to maintain communication and supply lines. The majority, however, had either deserted or perished from dysentery, hunger, and fatigue.

Nor were the men the only ones affected by the shortages. Little fodder could be found for the horses. Fed green rye at first, enormous numbers died within the first few weeks of the offensive.

In spite of the hardships and the retreat of Barclay, the French had twice come close to annihilating the Russian army under Bagration, but in each case, the incompetence of Jerôme Bonaparte, Napoleon's youngest brother, allowed Bagration to escape and eventually rejoin Barclay at Smolensk. Had Jerôme taken action, the war might have ended then.

Contrary to public opinion, the Russian strategy was not to lure the French further into Russia. From the very beginning, there was intense pressure to block the invaders. When Barclay retreated from Vitebsk, Alexander put Field-Marshal Kutuzov in command, with the firm directive to stand and fight. Kutuzov chose to defend Smolensk, where large skirmishes led to considerable losses on each side. Outmaneuvered, he retreated again, but not before an artillery duel led to a fire that destroyed most of Smolensk, including provisions stored there. In their retreat, the Russians also abandoned thousands of their wounded in the city, where they were consumed in the blazing inferno. Once again a decisive battle eluded Napoleon; he was even deeper into Russia, and his supply situation was even more critical. Prior to Smolensk, he had entertained the idea of spending the winter at this city and resuming the campaign the following spring. Now, with the city and the supplies in the outlying areas virtually destroyed, this option was no longer possible. Since the alternative of retreating to Poland was unacceptable, Napoleon pressed on, knowing that his adversary would eventually have to fight, in front of Moscow at the very least.

Retreating some 200 miles further into Russia, Kutuzov found a suitable defensive position at the town of Borodino. Here, the only full-scale battle of the entire campaign was fought. Kutuzov deployed his army in a convex curve, anchored by two hilltop redoubts (fortified strongholds) where his artillery was concentrated. A third redoubt at Shevardino was too far forward from the main line of defense and fell to the French on September 5. It was from this position that Napoleon, in ill health and suffering severely from dysuria, set up his command post.

From the recent skirmishes, the armies of the two antagonists had been significantly reduced. Continuing to lose men to illness, desertion, battle casualties, and garrison duty, Napoleon's

The entry of the French army into burning Moscow in 1812, as seen in a contemporary engraving.

forces were down to 130,000, while Kutuzov was down to 120,000.

The battle of Borodino started at 6:00 a.m. on September 7th, with cannon barrages from both sides that continued in a deafening roar, unabated, for eight hours. The noise was such that communication along the front lines could only be achieved by exaggerated gestures with one's arms. At times, the resulting smoke was so thick that neither side could see the enemy. Since the keys to the Russian defense were the two artillery redoubts, the French plan was to storm these, but to do so meant climbing up a steep ravine with Russian cannons pouring grape-shot down their throats. Over the course of the day, the French seized the redoubts from Russian defenders several times, only to be thrown back by fierce Russian counter-attacks. Neither side took prisoners; those left behind met the bayonet. By 4:00 p.m., the French gained firm control of the redoubts, but then Russians began to retire. Although urged by his generals to attack with his reserves, Napoleon decided against it, wanting to preserve them for the anticipated battle outside of Moscow.

Borodino brought victory to Napoleon, but his illness prevented his active participation, and the outcome was far from the decisive victory he wanted. The loss of life was appalling. The Russian dead numbered 43,000--one-third of the army, while the French lost 28,000, with heavy losses in the cavalry.

The intensity of the battle was described by Captain Jean Bréaut:

> "On every side one saw nothing but the dying and the dead. Twice during the battle I went to look at the faces of the cuirassiers in my squadron to see which of the men were brave. I was pleased and told them so on the spot. When I rode over to congratulate one young officer (Monsieur de Gramont) on his good bearing, I witnessed some terrible things. He told me he had nothing to complain of and that all he wanted was a glass of water. He had barely finished speaking when a cannon ball cut him in two. I turned to another officer and said how sorry I was about poor de Gramont. Before he could reply, his horse was struck dead by a cannon ball. And a hundred other incidents of this kind [happened]. I gave my horse to a cuirassier to hold for half a minute, and the man was killed ..."

In his memoirs, Napoleon would later describe Borodino as "... the most

terrible of all my battles ... the French showed themselves worthy of victory and the Russians of being invincible."

Kutuzov retreated toward Moscow, holding council at the town of Fili to determine the next course of action. He was urged by everyone to defend Moscow, but with a depleted army and lacking the terrain for a sound defensive position, he retreated again and ordered Moscow to be evacuated. Napoleon reached Moscow seven days later and was surprised to find it undefended. While he had been unable to break the Russian army, possession of the most sacred city in Russia would surely bring Alexander to the peace table. If not,he could settle the army there for the winter and march on St. Petersburg in the spring.

In this he was wrong. Although grieving at the loss of Moscow, Alexander refused to talk while the invader stood on Russian soil. More significantly, the mayor of Moscow, Count Theodore Rostopchin, saw to it that Moscow would not provide winter quarters for the army. A city build mostly of wooden structures, it had already been destroyed by fire nine times between the 13th and 18th centuries. Opinions still vary on the cause of the great fire, but the preponderance of evidence indicates that Rostopchin, a crude and deceitful demagogue, acted on his own, ordering the city to be torched upon the entrance of the French.

At first the fire seemed under control, but then a rising wind fanned and spread the flames throughout the city. Anxious troops tried to fight the blaze but could find no equipment with which to do so–Rostopchin had taken the precaution of having all fire-fighting apparatus removed during the evacuation. As the blaze spread, the city became an inferno that raged from Monday, September 15th, through Thursday, September 18th. Quartered at the Petrovsky Palace several miles from the center of the city, Napoleon's officers reported that the illumination from the fire was such that, in the dead of night, one could read in one's room without any other light. For those in the city, smoke was equally intense, with many suffering acute eye inflammation.

Within the city itself, chaos prevailed. Even before the fire began, thousands of locals who had not left the city plundered the abandoned homes of their compatriots. By Tuesday, with the fire burning out of control, army discipline gave way to an anxious and universal desire to seize what one could before the flames did.

By the time the fire died out, nearly 90% of the city had been destroyed. Many of the stone structures survived, however, wherein the troops established themselves. Exploring the ruins like scavengers, they succeeded in finding adequate provisions to sustain themselves for several months, but the city was hardly suitable for winter quarters. After several failed attempts to attain a diplomatic victory and with winter fast approaching, Napoleon had to make a difficult decision. With the destruction of Smolensk, only two plans were possible--fall back to Vilna in Poland, or move south to the agriculturally rich area around Orel. Retreating to Poland would mean giving up all that had been won. With an army still numbering over 105,000, he decided to march to the south, leaving Moscow on October 19th.

Neither side knew where the other was, but advance forces from each army met at the small town of Maroyaroslavets. What began as a skirmish developed into a significant struggle lasting the better part of the day. In the end, the French were victorious, thanks primarily to the valor of the Italians and Frenchmen, but the cost to both sides was severe.

Again, Napoleon was faced with a difficult decision—continue south into unmapped territory or retreat to Poland. With the army down to a fighting force of some 70,000, Poland was the only sane choice. Without maps of the area, he elected to retreat through Smolensk, following the same route the army had taken toward Moscow. Although the countryside had already been exhausted in the march on Moscow and could promise few supplies, at least the way was familiar. Thus, on October 25, the retreat began, a harrowing tale of the utmost misery, suffering, and death.

While the weather had been previously tolerable, daylight hours were growing shorter, giving way to long nights of freezing temperatures that presented dire hardships to soldiers dressed in summer uniforms. Autumn rains again reduced the roads to muddy bogs. Travel on foot was difficult enough and was nearly impossible for wagons overloaded with supplies and booty taken from Moscow. Soon, there was no choice but to abandon many wagons (and provisions) in order to keep the army moving. To find supplies for men and horses, parties of starving men had to forage several miles away from the road and the protection of the main army. More often than not, they

found death.

Between October 25th and December 13th, nearly 160,000 perished during the retreat, but less than a third died in combat. Starvation and the bone-chilling cold exacted a heavy toll. A greater number, however, were simply unable to go on. Without protection, they pleaded for mercy, but the Cossacks, partisans and peasants took no prisoners. Quick deaths were rarely the norm for the stragglers. First, in the intense cold, they were routinely stripped of their clothing and then subjected to horrendous atrocities. Such savage barbarity would not be seen again for another 125 years. A particularly illuminating description comes from the journal of General Robert Wilson, an Englishman attached to Kutuzov's staff, who reported "the slaughter of the prisoners with every imaginable previous mode of torture":

> "At Viazma, fifty French, by savage order were burned alive. In another village, fifty men had been buried alive; but these terrible acts of ferocity were minor features—they ended in death with comparatively little protracted suffering. Here death, so much invited, so solicited as a friend, came with dilatory step; but still he came without interval of torturing pause."

Wilson's journal goes on at great length, but his eye-witness accounts of the atrocities are far too graphic and grim for the current forum.

Freezing by night, living on horse flesh, and petrified of the Cossacks and partisans, morale in the retreating army had all but disappeared. The plight of the wounded and sick was desperate. They could not march and were without bandages and medicine. Rather than abandon them, Napoleon improvised ambulances from carriages and wagons, and sent them ahead, hoping that they would receive attention at Smolensk. These ambulances, constantly stuck in the deep ruts, moved slowly, thereby slowing the pace of the overall retreat. Also contributing to this were the tremendous number of camp followers, many of whom had followed their loved ones on the campaign. For their protection, Napoleon moved them into the midst of the retreating forces, although the line of retreat was stretched out that much further. At a moment when speed was essential, it took nearly twice the time to cover the same distances in retreat as it had in the march on Moscow.

By the time the army was finally

united at Smolensk on November 13th, the number of soldiers fit for battle had dropped to 50,000. At this point the greatest opponent of all set in—the Russian winter. The roads had been blanketed with snow since November 7th and the temperature dropped dramatically. General Wilson reported temperatures hovering around zero degrees Fahrenheit with "a subtle, keen, razor-cutting, creeping wind that penetrated the skin, muscle, and bone to the very marrow, rendering the limb as fragile as alabaster." Ice underneath the snow made the footing treacherous and where horses slipped and fell, they rarely were able to rise up. Starving men would cut strips of flesh from the horses and eat it raw. Since cutting meat from a frozen horse is difficult, it was often cut from the fleshy parts of thighs of living horses. The frigid temperature quickly froze the blood and the animals could often trudge along for another week.

Tsar Alexander I of Russia in an 1812 lithograph.

By the time the French army reached the Berezina River on November 27, the retreating force was reduced to 20,000, with another 50,000 camp followers and men no longer capable of fighting. There they joined the remnants of forces that had been garrisoned in that territory. Attempting to prevent their river crossing was a superior Russian force nearing 125,000. Even his detractors credit Napoleon's personal supervision, as well as the heroic valor of those who constructed bridges in freezing waters, with saving almost three quarters of the mass trying to cross the river. Nevertheless, the Russians later counted the corpses of 13,000 men along the river banks, along with the remains of 26,000 horses. An untold number of men and women were swept away in the river.

Between November 27th and December 13th, when the remnants of the army crossed the Niemen to safety, another 40,000 perished. Of the nearly half million men involved in the campaign, only 20,000 reached safety in Poland. Among the few survivors was a young man named Henri Beyle, a budding writer who would later make his mark under the pseudonym of Stendhal. Another survivor, a young French officer, was so devoted to his horse that, throughout the retreat, he risked his life nightly in search of food for it. Often, under the cloak of darkness and at great peril, he stole into Cossack camps to obtain fodder. Both returned to France.

The loss of life during the Campaign of 1812 was tragic. In addition to the French dead, the Russians lost over 200,000. For the French, the outcome dealt a blow that would take decades from which to recover. For Russia, the defeat of the invaders brought glory to Alexander and his nation, one that was to reverberate through the land for decades.

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ANN PANAGULIAS
Soprano

Natasha Rostova

Ann Panagulias, a 1988 Adler Fellow with the San Francisco Opera Center, scored a storybook success in the title role of Berg's *Lulu* in 1989, singing the demanding role for the first time. She made her Company debut in 1988 in *Parsifal* and was also featured in the Schwabacher Debut Recital series. Since then, she has been seen here as Mrs. Naidoo in the Philip Glass *Satyagraha,* as Woglinde in *Das Rheingold* and *Götterdämmerung* for the 1990 *Ring* cycle, in a San Francisco Opera-sponsored concert with Plácido Domingo at the Civic Auditorium, and as Cinna in this summer's concert version of Mozart's *Lucio Silla.* A 1986 Merola Opera Program participant, she is also a veteran of many tours with Western Opera Theater and of many Opera Center performances. These included roles such as Fortuna in Handel's *Giustino,* Mimì in *La Bohème,* and Norina in *Don Pasquale.* A popular concert soloist, she has appeared with the symphonies of San Francisco, Detroit, Honolulu and San Jose. The American artist's most recent engagements include her acclaimed European debut at La Fenice in Venice in the title role of a new production of *Lulu,* the title role of *L'Incoronazione di Poppea* at Montpellier, and Fiordiligi in *Così fan tutte* in Bordeaux.

ELENA ZAREMBA
Mezzo-Soprano

Hélène Bezukhova

Elena Zaremba's parents were both singers, and as a child she attended a specialist music school to study piano. Later studies were at the Faculty of Singing at the Gneisin State Music Teacher Training School. While still a fifth-year student, she was invited to sing as a soloist at the Bolshoi Theater, where she has continued to appear in such operas as *Prince Igor, Eugene Onegin, Cavalleria Rusticana, The Marriage of Figaro, The Golden Cockerel, Das Rheingold, Boris Godunov,* and in new productions of *Mlada, Rigoletto,* and *Queen of Spades.* She has appeared with the Bolshoi company abroad in Paris, Japan, South Korea, Germany, and at Milan's La Scala. Last year she made her Royal Opera, Covent Garden, debut as Konchakovna in *Prince Igor.* Miss Zaremba is making her U.S. opera company debut with San Francisco Opera in *War and Peace,* having appeared on the East Coast with the Bolshoi Opera on tour. Future plans include performing *Carmen* in Munich (1992) and Paris (1993/1994).

IRINA BOGACHOVA
Mezzo-Soprano

Marya Akhrosimova

A soloist with the Kirov Theater since 1963, Miss Bogachova was admitted to that company while still a student at the Leningrad Conservatory. Winner of the Grand Prix gold medal at the International Vocal Competition in Rio de Janeiro, she takes part in many jury panels at various international competitions. She is now a faculty member of the Leningrad Conservatory. The mezzo-soprano's debut role at La Scala, Milan, was that of Ulrica in *Un Ballo in Maschera.* Her repertoire includes Amneris in *Aida,* Azucena in *Il Trovatore,* the title role of *Carmen,* Charlotte in *Werther,* Marina in *Boris Godunov,* Marfa in *Khovanshchina,* Lyubasha in *The Tsar's Bride,* the Countess in *The Queen of Spades,* Akhrosimova in *War and Peace,* and Babulenka in *The Gambler.* She has appeared as a guest artist in Italy, France, England, Switzerland, Greece, Spain, and in the United States as Marina in *Boris Godunov* at San Diego in 1989. *War and Peace* marks this artist's San Francisco Opera debut. Miss Bogachova is a "Peoples' Artist" of the USSR as well as the recipient of the USSR State Prize and the State Prize of the Soviet Union's Russian Republic.

CATHERINE KEEN
Mezzo-Soprano

Sonya

A 1989-90 Adler Fellow with the San Francisco Opera Center and a Merola Opera Program participant in 1987 and 1988, Catherine Keen made her Company debut in the summer of 1989 as Kasturbai in *Satyagraha,* and has since sung numerous major roles at the War Memorial. Miss Keen made her European debut in 1989 with the Deutsche Oper Berlin as Dalila in *Samson et Dalila,* and was soloist with the Cincinnati Symphony in performances of *El Amor Brujo.* A Schwabacher Debut recitalist earlier this year, she recently appeared as soloist with the Sacramento Symphony in Prokofiev's *Alexander Nevsky* and in concerts at the Carmel Bach Festival. She has appeared 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.

JANE MARSH
Soprano

Madame Peronskaya

A native of San Francisco and a former member of the Merola Opera Program, Jane Marsh made her professional debut as Desdemona in *Otello* at Spoleto, Italy, and was the first singer to win the Gold Medal at Moscow's Tchaikovsky Competition. She made her U.S. debut with the San Francisco Opera as Pamina in *The Magic Flute.* Subsequent roles sung here included Liù in *Turandot,* Micaëla in *Carmen,* and Anne Trulove in *The Rake's Progress.* She has since appeared at the major opera houses in Italy, Germany, Holland and Spain, as well as at the important international music festivals. Miss Marsh has also performed as soloist in numerous concerts world-wide with such noted conductors as Leinsdorf, Ozawa, Maazel, Kubelik, Blomstedt, Ormandy, Pritchard and Karajan. Acclaimed as a stylish interpreter of the music of Handel, she was the recipient of New York City's "Handel Medal" for special contribution to the world of music.

JACALYN BOWER
Mezzo-Soprano

Princess Marya Bolkonskaya

Jacalyn Bower made her first appearance with San Francisco Opera last fall as Ericlea in *Il Ritorno d'Ulisse in Patria.* The American artist made her Metropolitan Opera debut in *Die Walküre* during the 1987 season, also returning that year to Seattle for her fourth consecutive season as Erda, the First Norn and Waltraute in the *Ring* cycle. Engagements the following seasons include her first Brangäne in *Tristan und Isolde* in Barcelona, Margret in *Wozzeck* at Los Angeles, a debut at Geneva in *Elektra,* and a return to the Met for her fourth consecutive season in *Die Walküre.* An accomplished soloist, she has appeared with many U.S. orchestras and was heard in an all-Schönberg recital in New York's Weill Recital Hall.

OLGA MARKOVA-MIKHAILENKO
Mezzo-Soprano

Matryosha, the Gypsy Girl

Olga Markova-Mikhailenko, who completed her studies at the Kiev Conservatory in 1989, makes her American and San Francisco Opera joint debuts as the Gypsy Girl, Matryosha. Following fulfillment of her studies, the mezzo-soprano was active at the Kiev Theater of Opera and Ballet. In 1990, she joined the Leningrad Kirov Theater as a soloist. Included in Miss Markova-Mikhailenko's repertoire are the roles of Blanche in Prokofiev's *The Gambler,* Matryosha, her San Francisco Opera role, in Prokofiev's *War and Peace,* and Vlasyevna in Rimsky-Korsakov's *The Maid of Pskov.*

PATRICIA RACETTE
Soprano

Dunyasha, the Rostov Chamber Maid

Patricia Racette, a 1989-90 Adler Fellow with the San Francisco Opera Center, made her Company debut in 1989 as Mistress Ford in the family performance of *Falstaff,* and also performed in *Aida, Idomeneo* and *Die Frau ohne Schatten.* She appeared as Anastasio in the Opera Center's 1989 production of Handel's *Giustino,* and was seen last summer as Freia in *Das Rheingold* and Helmwige in *Die Walküre* in SFO's *Ring* cycle: Last fall she appeared here as Sister Osmina

Continued on page 45

1991 Fall Season

Artists

Harolyn Blackwell*
Irina Bogachova*
Jacalyn Bower
Laura Claycomb+
Elizabeth Connell
Catherine Cook*+
Helga Dernesch
Kallen Esperian*
Maria Fortuna+
Cecilia Gasdia
Denise Graves*
Yanyu Guo+
Cynthia Haymon*
Kristine Jepson
Gwyneth Jones
Catherine Keen
Kathleen Kuhlmann
Olga Markova-Mikhailenko**
Jane Marsh
Reveka Mavrovitis
Mary Mills+
Marilyn Mims
Ann Panagulias
Susan Patterson
Donna Petersen
Ashley Putnam
Patricia Racette
Angela Randell
Gabriele Schnaut**
Hanna Schwarz
Nadine Secunde*
Carol Vaness
Elena Zaremba**
Delores Ziegler*

Valery Alexeiev**
Brian Asawa*
Gennadi Bezubenkov**
Vladimir Chernov*
Stephen Condy*
Paolo Coni*
John David De Haan
Mark Delavan
Stephen Dupont*
Craig Estep
Tom Fox
Joseph Frank
Lucio Gallo**
Marcello Giordani*
Micah Graber+
Paul Gudas
Robert Hale
Ross Halper*
Grier Hanedanyan**
Daniel Harper
Kristopher Irmiter
William Johns
Dimitri Kharitonov*
James King
Gaétan Laperrière
Vincenzo La Scola**
Victor Ledbetter
Hong-Shen Li
Frank Lopardo*
Jorge Lopez-Yañez
Yuri Marusin**
Barry McCauley
Dennis McNeil
Robert Milne*
Alfred Muff
Alexandre Naoumenko**
Vladimir Ognovenko**
Antonio Ordoñez*
Luis Oropeza*
Monte Pederson
Dennis Petersen
Paul Plishka
Gino Quilico
Samuel Ramey
Peter Rose**
Timothy Sarris*
Michael Schade*
Brian Schexnayder
Philip Skinner
Nikita Storejev
John Swenson*
Dale Travis
Hector Vasquez*+
LeRoy Villanueva
Hartmut Welker*
Kip Wilborn
James Wood*

Conductors

Maurizio Arena
Gabriele Ferro*
Valery Gergiev**
Leopold Hager*
Antonio Pappano*
Ian Robertson
Peter Schneider
Markus Stenz**
Patrick Summers
Vjekoslav Šutej*
Christian Thielemann**

Stage Directors

Christopher Alden*
Laura Alley*
Giulio Chazalettes*
John Copley
Laurie Feldman
Lotfi Mansouri
Jérôme Savary**
Andrei Serban*
Paula Williams

Productions Designed By

Toni Businger
John Conklin
Yannis Kokkos*
Michel Lebois**
Ming Cho Lee
Thomas J. Munn
Mauro Pagano
Jean-Pierre Ponnelle
Ulisse Santicchi*
Paul Steinberg*

Costume Designers

Werner Juerke
Emmanuel Peduzzi**
Jacques Schmidt**
David Walker

Choreographers

Adela Clara
Victoria Morgan
Kirk Peterson*
Robert Sund*

***U.S. opera debut* **San Francisco Opera debut* *+1991 Adler Fellow*

Chorus

Deanna Barraza
Julianne Booth
Roberta Bowman
Pamela Dale
Dottye Dean
Paula Goodman
Joy Korst
Ann Hughes
Christina Jaqua
Dallas Lane
Marcie Lawer
Tamaki McCracken
Sharon Mueller
Sharon Navratil
Alexandra Nehra
Rose Parker
Virginia Pluth
Laurel Rice
Shelly Seitz Saarni
Sue Ellen Scheppke
Claudia Siefer
Page Swift
Donna Turchi
Michelle Ziegelman

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

Extra Chorus

Jill Anderson
Candida Arias-Duazo
Joan Beal
Deborah Benedict
Christine Callan
Ellen Glikbarg
Marcia Gronewold
Linda Jaqua
Lise Lindstrom
Wendy Loder
Ellyn Peabody
Christine Reimer
Vyna Restell
Janine Bartalini Shafer
Bonnie Shapiro-Haroutunian
Diana Smith
Susan McClelland Taylor
Traci Tornquist
Delia Voitoff
Darla Wigginton
Susan Witt

John Beauchamp
William Berges
Mario Dioneda
Dale Emde
Tim Enders
Mats Ernmark
Dario Di Maria Fraticelli
Peter Girardot
Gerald Hennig
Craig Knudsen
Gregory Marks
Walter Matthes
Donald Matthews
Tom McEachern
John P. Minagro
John Musselman
William H. Neil
John Owens
William Pickersgill
Robert V. Presley
Lawrence Rush
James Shields
Robert Steiner
Erich Stratmann
Grant Thompson
Bill Tredway
James G. Weaver

Dancers

Carolyn Houser Carvajal
Nora Heiber
Marina Hotchkiss
Michele Nichols
Debra Rose
Katherine Warner

Lee Bell
James Conlin
Vincent Cowart
Gregory Dawson
Danny Furlong
Gideon Mijo

Mimes

Dudley Brooks
Loren Nordlund

Supernumeraries

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

Susan Anderson
Phyllis Blair
Regina Bustillos
Renée DeJarnatt
Joan Imbeau
Andrea Kohlruss
Ann Paras
Stephanie Salter
Beverly Terry
Carolyn Waugh
Caper Whitfield
Deidre Whitfield
Laurel Winzler

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

This new production is made possible by gifts from the Columbia Foundation, Cynthia Wood, and the Paul L. and Phyllis C. Wattis Foundation.

San Francisco Opera Premiere

Opera in thirteen scenes and an epigraph by SERGEI PROKOFIEV
Libretto by the composer and MIRA MENDELSON-PROKOFIEVA
After the novel by LEO TOLSTOY

War and Peace

(in Russian)

Conductor
Valery Gergiev**
Alexander Anisimov** (Oct. 2)

Production
Jérôme Savary**

Set Designer
Michel Lebois**

Costume Designers
Emmanuel Peduzzi**
Jacques Schmidt**

Lighting Designer
Thomas J. Munn

Sound Designer
Roger Gans

Choreographer
Victoria Morgan

Chorus Director
Ian Robertson

Musical Preparation
Susanna Lemberskaya
Philip Kelsey*
Ernest Fredric Knell
Svetlana Gorzhevskaya

Prompter
Jonathan Khuner

Assistant to Mr. Lebois
Mireille Hanna*

Assistant Stage Directors
Laurie Feldman
Peter McClintock

Stage Manager
Gretchen Mueller

Scenery constructed in
San Francisco Opera Scenic Studios

Costumes executed by
San Francisco Opera Costume Shop
and Ruggero Peruzzi for Costumi d'Arte SRL, Rome-Florence

Footwear constructed by
Anello & Davide Ltd., London

Horses supplied by
Animal Stars

First performance (complete version)
Moscow, December 15, 1959

SATURDAY, SEPTEMBER 7 AT **7:00**
TUESDAY, SEPTEMBER 10 AT **7:00**
THURSDAY, SEPTEMBER 12 AT **7:00**
SUNDAY, SEPTEMBER 15 AT **1:00**
FRIDAY, SEPTEMBER 20 AT **7:00**
THURSDAY, SEPTEMBER 26 AT **7:00**
WEDNESDAY, OCTOBER 2 AT **7:00**

CAST

(in order of appearance)

Prince Andrei Bolkonsky	Dimitri Kharitonov*
Natasha Rostova	Ann Panagulias
Sonya	Catherine Keen
The Host	Kip Wilborn
Master of Ceremonies	Dennis Petersen
Marya Dmitrievna Akhrosimova	Irina Bogachova*
Madame Peronskaya	Jane Marsh
Count Rostov	Nikita Storojev
Pierre Bezukhov	Barry McCauley
Hélène Bezukhova	Elena Zaremba*
Anatol Kuragin	Yuri Marusin*
Dolokhov	Philip Skinner
Denisov	Dale Travis
Tsar Alexander	Dudley Brooks
The Bolkonsky chambermaid	Mary Mills+
The Bolkonsky old footman	Victor Ledbetter
Bolkonsky's valet	Micah Graber+
Princess Marya Bolkonskaya	Jacalyn Bower
Old Prince Nicolai Bolkonsky	Vladimir Ognovenko**
Matryosha, a Gypsy	Olga Markova-Mikhailenko**
A French abbé	Craig Estep
Métivier, a French doctor	Hector Vasquez*+
The coachman Balaga	Gennadi Bezubenkov**
Dunyasha, the Rostov chambermaid	Patricia Racette
Gavrila, Akhrosimova's footman	Robert Milne**
Napoleon	Valery Alexeiev**
Tikhon Shcherbaty	Kristopher Irmiter
Fyodor	Grier Hanedanyan**
Trishka	Reveka Mavrovitis
Matveyev	Vladimir Ognovenko
Prince Andrei's orderly	Ross Halper*
First Prussian General	Henryk De Rewenda
Second Prussian General	Valery Portnov
Field Marshal Kutuzov	Paul Plishka
Kutuzov's aide-de-camp	Craig Estep
First staff officer	Dennis Petersen
Second staff officer	Robert Milne
Marshal Berthier	Victor Ledbetter
Napoleon's aide-de-camp	Jere Torkelsen
General Compan's aide-de-camp	Kip Wilborn
Murat's aide-de-camp	Yanyu Guo+
General Belliard	Hector Vasquez
Prince Eugene's aide-de-camp	Joseph Frank
Monsieur De Beausset	Paul Gudas

CAST
(continued)

An off-stage voice	Richard Brown
General Bennigsen	Dale Travis
General Barclay de Tolly	LeRoy Villanueva
General Yermolov	Gennadi Bezubenkov
General Konovnitsin	Daniel Harper
General Rayevsky	Nikita Storojev
An off-stage voice	Hector Vasquez
Captain Ramballe	Victor Ledbetter
Lieutenant Bonnet	Dennis Petersen
Jacquot	Robert Milne
Gérard	Craig Estep
A shopkeeper	Kristine Jepson
Mavra Kuzminichna, the Rostov maid	Catherine Cook*+
A young workman	Daniel Harper
Ivanov	Grier Hanedanyan
A French officer	Micah Graber
Platon Karatayev	Alexandre Naoumenko**
Marshal Davout	Gennadi Bezubenkov
First madman	Joseph Frank
Second madman	Hector Vasquez
Third madman	Ross Halper
First French actress	Laura Claycomb+
Second French actress	Mary Mills

Peasants, Russian soldiers, French soldiers, servants, Gypsies, partisans, actors, actresses, etc.

Corps de ballet

**United States opera debut
*San Francisco Opera debut
+1991 Adler Fellow

TIME AND PLACE: Russia, between 1806 and 1812

ACT I	*Scene 1:*	Spring, 1806. The Rostov estate at Otradnoye
	Scene 2:	New Year's Eve, 1810. A ball in St. Petersburg
	Scene 3:	January, 1811. The Bolkonsky mansion, Moscow
	Scene 4:	A party at the Bezukhov house
	Scene 5:	Dolokhov's apartments
	Scene 6:	The same night. Madame Akhrosimova's house
	Scene 7:	The same night. At Pierre Bezukhov's house
	Epigraph	The people of Russia affirm the sanctity of Russia against the invader

INTERMISSION

ACT II	*Scene 8:*	August 25, 1812. The Rayevsky redoubt— before the Battle of Borodino
	Scene 9:	August 25, 2 p.m. The Shevardino redoubt
	Scene 10:	August 27, 6 p.m. Outside Moscow
	Scene 11:	September — October, 1812. Moscow
	Scene 12:	Outside Moscow, behind the Russian lines
	Scene 13:	November, 1812. The French retreat from Moscow

Supertitles by Christopher Bergen,
San Francisco Opera.

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

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

The performance will last approximately four and one half hours.

Computerized moving lights compliments of Telebeam Corporation. Special thanks to Jean Yves Morvan.
Automatic color changers courtesy of Pan Command Systems.
Special thanks to John Richardson, Charlie Malings and Jim Gordon.
Projection photo credits: Proctor Jones (special photography from the Russian collection);
Ron Scherl; Thomas J. Munn; Michael Helbig.

War and Peace/*Synopsis*

ACT I

Scene 1—Prince Andrei Bolkonsky, a guest of the Rostov family, is meditating on the rebirth of nature in spring. He compares the oak tree which he saw in the forest, with its twisted, gnarled branches, to the hopelessness he feels about his life. He then hears the voices of Natasha Rostova and her cousin Sonya in the room above. Like him, the two girls cannot sleep, but are moved by the beauty of the spring evening. Andrei is enchanted by the romantic situation and by Natasha's voice, innocence and charm.

Scene 2—At a ball in St. Petersburg are Count Rostov and Natasha, their friends Pierre and Hélène Bezukhov, Hélène's brother Anatol Kuragin, his friend Lieutenant Dolokhov, and Andrei. Tsar Alexander I honors the occasion with his presence. Pierre urges Andrei to dance with Natasha. As they dance, Andrei recognizes her as the girl whose voice had so fascinated him. He falls in love with Natasha and determines to have her as his wife. But Anatol is also impressed by Natasha and begins to plan his campaign of seduction.

Scene 3—In Nicolai Bolkonsky's mansion, the servants gossip that the old man, Andrei's father, is ill-tempered and refuses to accept his son's betrothal to Natasha. When she and her father appear, they are received by Marya, Andrei's sister, who treats Natasha with hypocritical friendliness. Old Bolkonsky enters and contemptuously talks to her. Natasha realizes that it was on his father's orders that Andrei was forced to go abroad for a year. Refusing to listen to Marya's words a moment longer, she hurries out with as much dignity as she can muster.

Scene 4—At the Bezukhov house, Hélène, Pierre's wife, congratulates Natasha on her betrothal to Andrei. But she nevertheless tries to interest her in her brother, Anatol, who is in love with her. Count Rostov seeks to cut the evening short and take Natasha home, but Hélène will not have it, and whisks him away to hear the latest about Napoleon. Anatol arrives and pours his heart out to Natasha. He kisses her despite her protests and slips a love-note into her hand. Natasha, now deeply moved by Anatol's ardor, is scolded by Sonya. Count Rostov returns to take Natasha and Sonya home.

Scene 5—Anatol tells his friend Dolokhov of his scheme to elope with Natasha and take her abroad. Dolokhov tries to convince him not to, but fails. Anatol, inflamed with love, seems determined to risk it all and finds an accomplice in the coachman Balaga, a good-natured fellow ready to do anything out of loyalty to his master. Anatol says farewell to Moscow and to his mistress, the young Gypsy, Matryosha.

Scene 6—At Akhrosimova's, where the Rostovs are staying, Natasha is awaiting Anatol, but when he arrives, he is refused entry by a footman, for Madame Akhrosimova had learned about the planned elopement from Sonya. Natasha explains that she has secretly broken off her engagement with Andrei out of love for Anatol who, she insists, is a most honorable man. Pierre arrives and Akhrosimova tells him what has happened. Pierre reveals to Natasha the truth: Anatol is already married. Moved by Natasha's distress, Pierre confesses that were he free, he would propose to her himself. Overcome with remorse for her infidelity to Andrei, Natasha attempts suicide.

Scene 7—Hélène is entertaining friends, among whom is Anatol and a French doctor, Métivier, who tells how old Prince Bolkonsky had once thrown him out of the house, accusing him of being a French spy. Pierre arrives and attacks his brother-in-law for his conduct, insisting that he leave Moscow immediately. Anatol, taken aback by his vehemence, agrees, leaving Pierre alone to reflect on the pointlessness of his existence and the amoral climate existing in his household. His thoughts are interrupted by the arrival of his friend Denisov, who announces that Napoleon has invaded Russia, and that war has begun.

Epigraph—The Russian people stand united in declaring their resolve to defend their motherland.

ACT II

Scene 8—As the Russian armies prepare for battle, Denisov explains to Andrei his plans for a guerrilla attack. The troops praise Marshal Kutuzov, the leader of the Russian armies. The meeting with Denisov, who was once engaged to Natasha, brings Andrei's thoughts back to the memory of the girl. Pierre appears and explains that he has come to Borodino as a mere onlooker. Two Prussian generals pass by, exchanging philosophical reflections on war. Kutuzov arrives, full of admiration for his people, and asks Andrei to be a member of his staff. But Andrei refuses, insisting that his place is at the front, where the battle has finally begun.

Scene 9—At the French command post, on the redoubt of Shevardino, Napoleon watches the battle. He is already imagining himself in Moscow, with a delegation of citizens offering him the keys to the city. But his aides-de-camp bring news of defeat, of disastrous French losses. In spite of the urgent requests from his marshals, he refuses at first to commit his reserves, but eventually gives in. Napoleon cannot understand why victory is no longer in his grasp.

Scene 10—Marshal Kutuzov, surrounded by his generals, is holding a council of war in the village of Fili, not far from Moscow. They debate whether to defend or abandon Moscow. Despite the advice of his staff, Kutuzov decides to evacuate the city, convinced that the people will stand firm against the occupying French and ultimately drive them out. The generals leave and Kutuzov laments the fate of Moscow but expresses his faith in the Russian people.

Scene 11—Moscow is under French occupation. The Muscovites are starting to evacuate the city. Among them is Pierre, who would like to encounter Napoleon and kill him. To the amazement of the French generals, fires break out all over the city. Several arsonists are arrested and shot. Pierre is taken, too, but Marshal Davout decides to spare his life. A soldier, Platon Karatayev, who is as sad as anyone about the fate of the city, is reassured about the future. Meanwhile, chaos spreads throughout Moscow. Madmen escape from an asylum, while actors flee from a burning theater. Napoleon enters and surveys the city in flames around him. A group of Muscovites proclaim their resolve to avenge the people and their country.

Scene 12—Inside a hut near Moscow, Andrei, who has been wounded, is delirious with fever. In his lucid moments he thinks of Natasha, who suddenly enters and begs his forgiveness for betraying him. Overjoyed at seeing her again, Andrei bears no resentment toward her. As they renew their vows of love, he lapses back into delirium and dies in Natasha's arms.

Scene 13—The French are in full retreat. Ramballe and Bonnet, French officers, assess the extent of the defeat. With the French troops are prisoners, among them Pierre and Platon. The latter, exhausted and unable to go on, is executed. A detachment of Russian partisans, led by Denisov, successfully attack the French column and free Pierre and the other prisoners. They learn that the French army has been routed and that Moscow is once again free. Marshal Kutuzov arrives and praises the people for their courage. The people in turn praise the eternal Russian spirit in a chorus of solemn joy and thanksgiving.

War and Peace

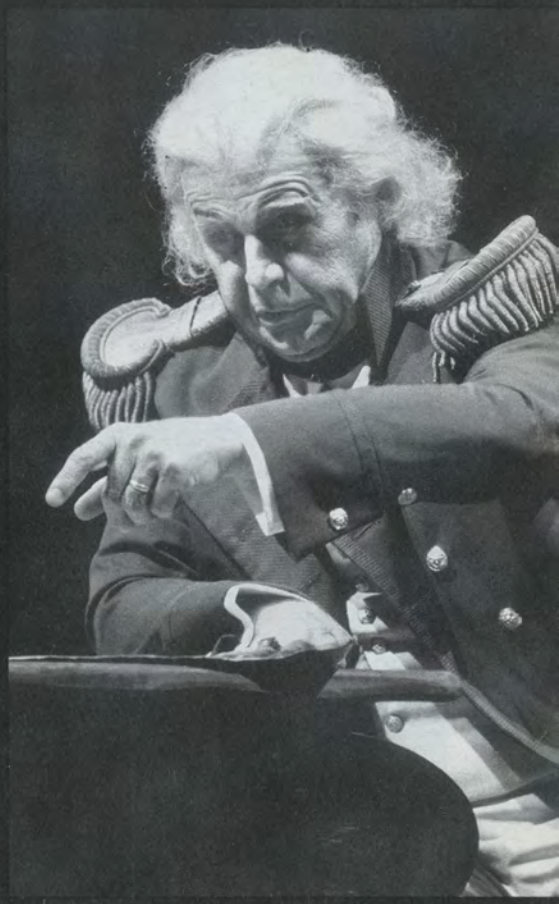
Photos taken in rehearsal
by Marty Sohl

Ann Panagulias, Dimitri Kharitonov

(Left) Valery Alexeiev
(Below) Yuri Marusin
(Right) Barry McCauley

Epigraph: San Francisco Opera Chorus and Supernumeraries

(Left) Ann Panagulias
(Below) Dimitri Kharitonov
(Right) Paul Plishka



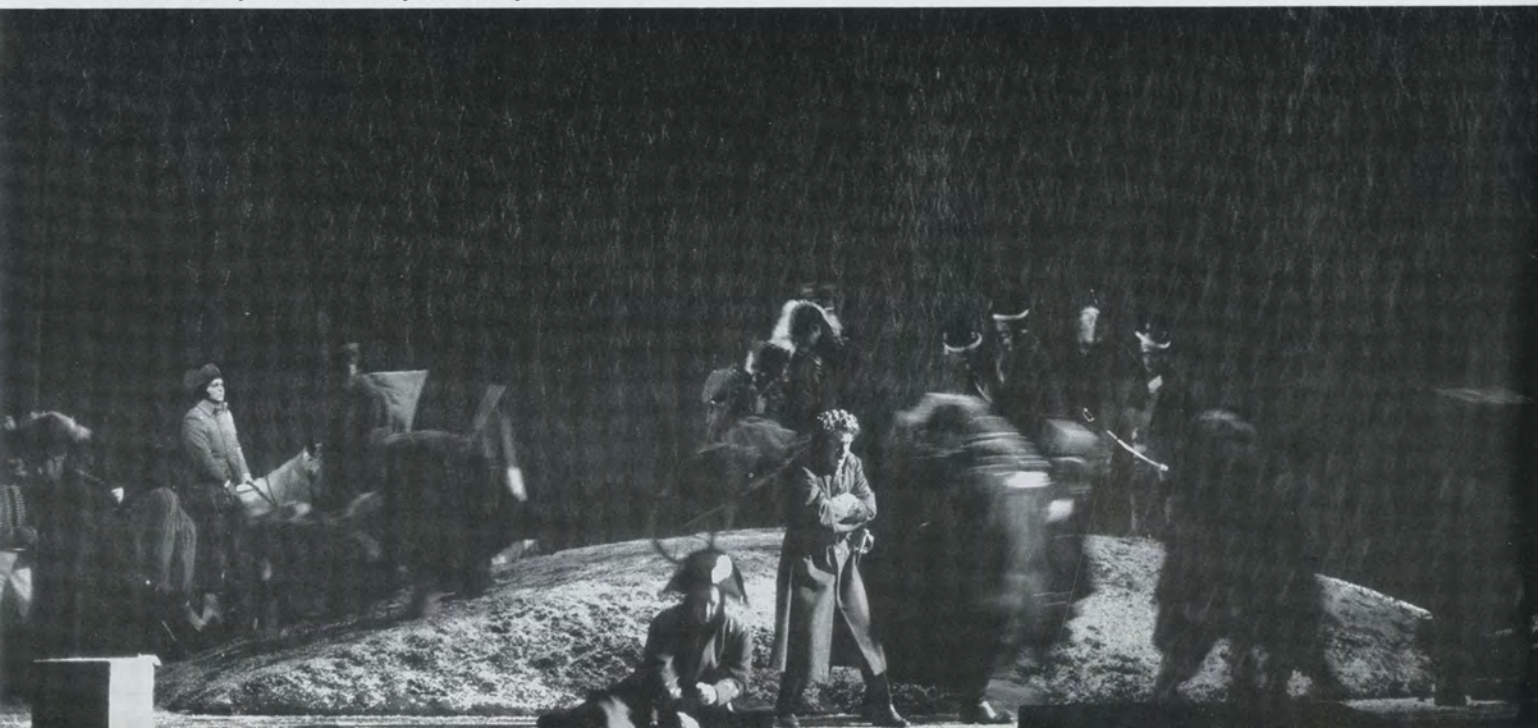
Catherine Keen, Ann Panagulias

Alexandre Naoumenko

Craig Estep, Elena Zaremba

(L. to r.) Valery Alexeiev, Barry McCauley

Jane Marsh, Irina Bogachova, Ann Panagulias



in *Suor Angelica* and Rosalinda in the family performance of *Die Fledermaus*, and most recently was heard as the First Lady in *The Magic Flute*. A native of New Hampshire, Miss Racette recently appeared as Micaëla in *Carmen* and as Mimì in *La Bohème* with Marin Opera, and as Nedda in *Pagliacci* at Miami Opera.

MARY MILLS
Soprano

Bolkonsky Maid
Second French Actress

A 1990-91 Adler Fellow with the S.F. Opera Center, soprano Mary Mills recently portrayed Barbarina in *Le Nozze di Figaro* and Arminda in *La Finta Giardiniera*. Since her 1989 Company debut in *Lulu*, she has appeared here as Wellgunde in the 1990 *Ring* cycle, and as the First Lay Sister in *Suor Angelica*, a Page in *Rigoletto*, Pedro in *Don Quichotte*, and La Fortuna in *Il Ritorno d'Ulisse in Patria* . She made her professional debut as Barbarina with Houston Grand Opera, and also appeared in their productions of *Show Boat* and *Dialogues of the Carmelites*..

YANYU GUO
Mezzo-Soprano

Murat's Aide-de-Camp

A 1990 Merola Opera Program participant and currently an Adler Fellow with the S.F.Opera Center, Yanyu Guo made her Company debut last fall as the Second Alms Sister in *Suor Angelica*, a Turkish Woman in *Die Entführung aus dem Serail*, and received critical acclaim as Penelope in *Il Ritorno d'Ulisse in Patria*. For this summer's Mozart Festival she portrayed the Second Lady in *The Magic Flute* and Don Ramiro in *La Finta Giardiniera*. The native of Beijing, China, studied at the Beijing Central Conservatory and continued her studies in the U.S. at the Eastman School of Music and at the Juilliard School. The recipient of numerous prizes and awards, she has appeared with numerous U.S. orchestras and opera companies; roles she has performed include Dorabella in *Così fan tutte*, the title role of *La Cenerentola*, Cherubino in *Le Nozze di Figaro*, and Suzuki in *Madama Butterfly*.

KRISTINE JEPSON
Mezzo-Soprano

A Woman Shopkeeper

Kristine Jepson made her San Francisco Opera debut last fall as the Nursing Sister in *Suor Angelica*. Opera Center credits include the title role of *Carmen* for Western Opera Theater's 1989-90 national tour, and the role of The Mummy in last year's production of Reimann's *The Ghost Sonata*. Recipient of a master of music degree from Indiana University, she performed for three seasons with the Opera Theatre of St. Louis, where she sang the roles of Modestina in the U. S. premiere of Rossini's *Il Viaggio a Rheims*, and Matilda in Purcell's *King Arthur*.

CATHERINE COOK
Mezzo-Soprano

Mavra Kuzminichna

Currently an Adler Fellow with the San Francisco Opera Center, Catherine Cook was a 1990 Merola Opera Program participant, singing the role of Meg Page *The Merry Wives of Windsor*. The Chicago native's most recent engagements include the title role of *Rinaldo* with the Cincinnati Chamber Orchestra, Ottavia in *The Coronation of Poppea* at the Cincinnati Conservatory of Music, and alto soloist in the first recorded version of Beethoven's Ninth Symphony in the Mahler orchestration. Miss Cook was a 1990 Metropolitan Opera National Council Winner, as well as the winner of the 1990-91 Norman Treigle Award in Opera from the Cincinnati College-Conservatory of Music, where she just completed an Artist Diploma in opera.

LAURA CLAYCOMB
Soprano

First French Actress

Laura Claycomb, a 1991 Adler Fellow with the S.F. Opera Center, is a native of Dallas. As a member of the 1989 Merola Opera Program, she appeared as Frasquita in *Carmen* and, as a Merola participant last year, sang the role of Ann Page in *The Merry Wives of Windsor* at Stern Grove and won the Cenacolo Award at the Program's Grand Finals. She made her Company debut last fall as The Novice in *Suor Angelica*, also appearing in a San Francisco Symphony Pops concert with Victor Borge. Earlier this year she sang Papagena in the Company's Mozart Festival production of *The Magic Flute*.

REVEKA MAVROVITIS
Mezzo-Soprano

Trishka

Reveka Mavrovitis participated in the 1988 and '89 Merola Opera Programs and portrayed Suzuki in Western Opera Theater's touring production of *Madame Butterfly*. In 1989 she appeared as Amanzio in the U.S. stage premiere of Handel's *Giustino*, and won acclaim for her portrayal of the title role of *Carmen* at Villa Montalvo. Engagements last season included a Schwabacher Debut Recital, a solo recital at Montalvo, a "Pops Series" evening with Victor Borge and the San Francisco Symphony, and her San Francisco Opera debut last fall as the Second Lay Sister in *Suor Angelica*. Miss Mavrovitis, a Bay Area native, completed her master's degree at the University of California at Santa Barbara, and has won numerous awards.

DIMITRI KHARITONOV
Baritone

Prince Andrei Bolkonsky

A leading baritone at Moscow's Bolshoi Theater since 1985, Kharitonov began at an early age to study piano, composition and voice, continuing at the Leningrad State Conservatory of Music and the Nezhdanova State Conservatory of Music, Odessa. In 1984 he received a teaching diploma as well as diplomas for vocal studies, composition, and piano. Thereafter he became Principal Baritone of the Odessa State Opera Theater. Kharitonov has been the winner of numerous U.S.S.R. and international competitions. His Bolshoi Theater roles have included Germont in *La Traviata*, Count Di Luna in *Il Trovatore*, Figaro in *Il Barbiere di Siviglia*, The Prologue and Silvio in *Pagliacci*, the title role in *Eugene Onegin*, Prince Yeletsky in *Queen of Spades*, Duke Robert in *Iolanta*, the title role in *Tsar Saltan*, and Fernando in *Mazeppa*. In 1989, he made his European debut at the Edinburgh Festival singing Jokanaan in *Salome*. Further international engagements have included the Maggio Musicale in Florence, Lyric Opera of Chicago, the Glyndebourne Festival, and the English National Opera. The baritone appeared in the "Arias For Peace" concerts in 1990 and makes his San Francisco Opera debut in *War and Peace*. He is also scheduled for Escamillo in this season's *Carmen*.

BARRY McCAULEY
Tenor

Pierre Bezukhov

A Merola Opera Program participant in 1975 and '76, and an Affiliate Artist with the Company in 1977 and '78, Barry McCauley made his 1977 San Francisco Opera debut with three roles: the title role of *Faust* for the student / family performances, Vanya in *Katya Kabanova*, and Froh in *Das Rheingold*. Subsequent appearances here have been Edgardo in *Lucia di Lammermoor* and Alwa in the 1989 presentation of *Lulu*. He is frequently engaged by the leading theaters of the U.S. and Europe and has appeared in leading roles at the Paris Opera, Metropolitan Opera, Deutsche Oper Berlin, Netherlands Opera, Lyric Opera of Chicago, Vancouver Opera, Berlin Staatsoper, Santa Fe Opera, the Théâtre de la Monnaie in Brussels, and New York City Opera and is a frequent performer at major international music festivals. McCauley recently sang Don José in *Carmen* in Marseille and Toronto, Maurizio in *Adriana Lecouvreur* in Trieste, and undertook the title role of *Parsifal* for the first time with the Netherlands Opera.

PAUL PLISHKA
Bass

Marshal Kutuzov

One of the world's foremost singers, Paul Plishka made his 1976 San Francisco Opera debut as Padre Guardiano in *La Forza*

del Destino, and has since returned to sing Silva in *Ernani*, Méphistophélès in *Faust*, Zaccaria in *Nabucco* and, most recently, Rocco in *Fidelio*. A leading member of the Metropolitan Opera roster since 1967, he also appears regularly with major opera companies in North American cities such as Chicago, Philadelphia, Houston, Pittsburgh, Dallas, San Diego, Toronto, Ottawa and Vancouver. In Europe he has performed in Munich, Barcelona, Vienna, Berlin, Zurich, at Milan's Teatro alla Scala, London's Covent Garden, Hamburg's Staatsoper and the Paris Opera. He has also appeared with the orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, San Francisco, Toronto and Cleveland, among many others, and at the festivals in Salzburg and Spoleto. The American artist has an extensive discography, and his recording of the Verdi Requiem with the Atlanta Symphony conducted by Robert Shaw won a Grammy award for the best classical album of 1988.

YURI MARUSIN
Tenor

Anatol Kuragin

While still a student, Marusin joined the troupe of the Leningrad Maly Theater where he mastered the highly varied repertoire of Levko in Rimsky-Korsakov's *May Night*, the Water Sprite in Tchaikovsky's *Iolanta*, the title role of *Don Carlo*, Rodolfo in *La Bohème*, Cavaradossi in *Tosca*, and Pinkerton in *Madama Butterfly*. Since 1982 he has appeared as soloist with the Kirov Theater, where his portrayal of Lensky in a new production of *Eugene Onegin* gained him the State Prize of the USSR. In the last few years, the tenor's repertoire has expanded to Gherman in *The Queen of Spades*, the Duke in *Rigoletto*, the title role of *Faust*, Edgardo in *Lucia di Lammermoor*, Alvaro in *La Forza del Destino*, Dimitri in *Boris Godunov*, Alfredo in *La Traviata*, and Gritzko in Mussorgsky's *Fair at Sorochinsk*. Having become a member of Milan's La Scala in 1977, his success there includes receiving the gold medal as the best foreign singer of the 1981 season for his portrayal of Gabriele Adorno in *Simon Boccanegra*. He holds the title of "Peoples' Artist" in the USSR. A guest performer in the United States, Italy, Germany, and Austria, Marusin is making his San Francisco Opera debut.

DALE TRAVIS
Bass-baritone

Denisov
General Bennigsen

A 1988-89 Adler Fellow with the San Francisco Opera Center and a member of the Merola Opera Program in 1986 and '87, Dale Travis has appeared with the Company in numerous roles since his 1988 debut. They include Lord Krishna in *Satyagraha*, the Chief Bandit in *Don Quichotte*, Frank in the Family Performance of *Die Fledermaus* and, this summer, Don Alfonso in *Così fan tutte*. Opera Center credits include Don Alfonso, the three bass roles in *La Bohème* 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.

PHILIP SKINNER
Bass-baritone

Dolokhov

In his seventh consecutive season with San Francisco Opera, Philip Skinner has appeared here in over 20 different operas in such roles as Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Colline in the family performance of *La Bohème*, Don Diego in *L'Africaine* and, last fall, Monterone in *Rigoletto* and Count Horn (Sam) in *Un Ballo in Maschera*. He participated in the 1985 Merola Opera Program and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. He was a 1986-87 Adler Fellow and appeared in several Opera Center Showcase productions. He has sung with many U.S. opera companies and made an acclaimed debut last year with Houston Grand Opera in the title role of *Le Nozze di Figaro*. The recipient of a London/Sullivan grant from OPERA America, Skinner was a Schwabacher Debut recitalist last season.

NIKITA STOROJEV
Bass

Count Rostov
General Rayevsky

Nikita Storojev made his San Francisco Opera debut last fall as Count Ribbing (Tom) in *Un Ballo in Maschera*. He was principal bass soloist at the Bolshoi Opera from 1977 to 1981, also appearing with the Moscow Philharmonic and on Soviet radio and television. After singing principal roles of the Russian repertory throughout the USSR, he began his international career in Mexico in 1981, singing the four villains in *The Tales of Hoffmann*. He made his Vienna Staatsoper debut in 1982 as Ramfis in *Aida*, and became a permanent member of the Düsseldorf Opera in 1983, singing major roles there for three years. He has since been acclaimed in Paris, Rome, Nice, Strasbourg, Mannheim, Graz, Venice, Toronto, London, Amsterdam, Washington, D.C., and New York. Storojev has numerous recording credits, and has been honored with the "Golden Diapason" award in Paris, and the "Choc de la Musique" prize in 1988.

ALEXANDRE NAOUMENKO
Tenor

Platon Karatayev

Alexandre Naoumenko was born in Lipetsk, USSR, and is a graduate of the Moscow Tchaikovsky Conservatory. He also studied at the International Bach Academy in Stuttgart and at the Britten-Pears School at Aldeburgh. A finalist in the 1989 Toulouse International Singers' Competition, he has appeared throughout the Soviet Union and England, as well as in Paris, Brussels and Stuttgart, performing the roles of Alfred in *Die Fledermaus*, Lensky in *Eugene Onegin*, Don Juan in Dargomyzhsky's *The Stone Guest*, and Dr. Caius in *Falstaff*. Concert appearances include Bach's *Christmas Oratorio* for Radio Moscow, Mozart's Requiem and Mussorgsky's *The Marriage* for Moscow television, as well as *War and Peace* with the VARA Radio Orchestra led by Edo de Waart in Amsterdam. He has recorded Fleischmann's *Rothschild's Violin* (arranged by Shostakovich), and Bach's *Phoebus and Pan* cantata. Naoumenko most recently sang Dr. Caius at Aldeburgh, and Don José in *Carmen* in Chelmsford, England.

VALERY ALEXEIEV
Baritone

Napoleon

A soloist at Leningrad's Kirov Theater since 1984, Alexeiev completed the Conservatory in Novosibirsk in 1977, subsequently appearing at the opera theaters of Krasnoyarsk and Voronezh. He is a winner of numerous competitions, whose repertoire encompasses the title role of Tchaikovsky's *Mazeppa*, Tomsky in *The Queen of Spades*, Rangoni in *Boris Godunov*, Shaklovity in *Khovanshchina*, the title role of *Prince Igor*, Count di Luna in *Il Trovatore*, the title role of *Rigoletto*, Valentin in *Faust*, the title role of *Don Giovanni*, Marquis di Posa in *Don Carlo*, and Iago in Verdi's *Otello*. He has appeared as guest artist at the Verona Arena, in Sofia and Wiesbaden, and with the Concertgebouw Orchestra of Amsterdam. He holds the title of "Artist of Merit" conferred by the Soviet Union's Russian Republic. This is the baritone's U.S. opera debut.

GENNADI BEZUBENKOV
Bass

The Coachman Balaga
General Yermolov
Davout

A member and subsequently soloist with the Leningrad Capella since 1970, Soviet artist Gennadi Bezubenkov graduated from the Leningrad Conservatory in 1979 and has been a soloist with the Kirov Theater since 1989. His repertoire includes the roles of Dosifei and Ivan Khovansky in *Khovanshchina*, Pimen and Varlaam in *Boris Godunov*, Tokmakov in *The Maid of Pskov*, Konchak in *Prince Igor*, the title role of *Ivan Susanin*, the King in *Aida*, and Lodovico in *Otello*. He has also sung in a wide variety of oratorio and concert selections, including the Requiem masses of Mozart and Verdi. He has performed with the Kirov on tour in Finland and Germany, and holds the title of "Artist of Merit" from the Soviet Union's Russian Republic. This is Bezubenkov's first appearance in the United States.

VLADIMIR OGNOVENKO
Bass

Old Prince Nicolai Bolkonsky
Matveyev

Between 1970 and 1984, Ognovenko was engaged at the opera theaters of Krasnoyarsk and Sverdlovsk, having graduated from the Ural Conservatory in 1972. He joined Leningrad's Maly Theater in 1984 and, in 1989, became a soloist with the Kirov Theater. His repertoire encompasses Boris and Varlaam in *Boris Godunov*, Méphistophélès in *Faust*, Ivan the Terrible in Rimsky-Korsakov's *The Maid of Pskov*, Don Basilio in Rossini's *The Barber of Seville*, Galitzki in *Prince Igor*, and The General in *The Gambler*. Ognovenko has made guest appearances in Bulgaria, Italy, Scotland, Germany, Israel, France, and Greece. This is his United States opera debut. He has been granted the title of "Artist of Merit" by the Soviet Union's Russian Republic.

GRIER HANEDANYAN
Tenor

Fyodor Ivanov

Grier Hanedanyan was born in Kamensk, USSR, and graduated from the Lvov Conservatory. In 1965, he was invited to join the Lvov Opera, where he performed leading baritone roles such as Scarpia in *Tosca*, Amonasro in *Aida*, Escamillo in *Carmen*, Alfio in *Cavalleria Rusticana*, and the title role of *Rigoletto*. He then became a member of the Odessa Opera where he began to sing roles from the tenor repertoire, making his debut in the new vocal category as Canio in *Pagliacci*. Additional roles in Odessa included Don José in *Carmen*, Cavaradossi in *Tosca*, Radames in *Aida*, Pinkerton in *Madama Butterfly*, Manrico in *Il Trovatore*, Riccardo in *Un Ballo in Maschera*, as well as the title roles of *The Tales of Hoffmann* and *Otello*. Currently soloist with the Perm Opera, Hanedanyan has also performed with the Kirov and Bolshoi Theaters, and in Bulgaria, Yugoslavia, Romania, Poland, Austria and the Netherlands. He is making his U.S. opera debut with these performances.

VICTOR LEDBETTER
Baritone

The Bolkonskys' Old Footman
Marshal Berthier
Captain Ramballe

In his fifth consecutive season with San Francisco Opera, Victor Ledbetter has sung over 10 roles with the Company, most recently Kuzka in *Khovanshchina*. A participant in the 1986 Merola Opera Program and a 1988-89 Adler Fellow with the San Francisco Opera Center, his credits include Count Almaviva in Hiram Titus's *Rosina*, Marcello in *La Bohème* for Western Opera Theater's 1986-87 tour which included performances in China, and Scarpia in China's first presentation of *Tosca*. A Schwabacher Debut recitalist in 1989,

Ledbetter's recent engagements include Sharpless in *Madama Butterfly* for the Dublin Grand Opera, and Valentin in *Faust* for Cincinnati Opera.

CRAIG ESTEP
Tenor

A French Abbé
Kutuzov's Aide-de-Camp
Gérard

A 1990 Adler Fellow with the San Francisco Opera Center, Craig Estep made his San Francisco Opera debut in 1989 as Dr. Caius in the family performance of *Falstaff*, and was also seen in *Madama Butterfly* and *Lohengrin*. Last fall he appeared here as Borsa in *Rigoletto*, the Italian Tenor in *Capriccio*, Alfred in the family performance of *Die Fledermaus*, and Anfimono in *Il Ritorno d'Ulisse in Patria*. During this summer's Mozart Festival he was seen as Don Curzio in *Le Nozze di Figaro* and as Il Contino Belfiore in *La Finta Giardiniera*. The North Carolina native has a master's degree in vocal performance and has also sung with the North Carolina Opera, Connecticut Grand Opera, the Charleston Opera, Calgary Opera and Marin Opera.

DENNIS PETERSEN
Tenor

Master of Ceremonies
First Staff Officer
Lieutenant Bonnet

Since his 1985 San Francisco Opera debut, Dennis Petersen has appeared here in over 15 productions, and was seen last fall as Juan in *Don Quichotte*, a Judge in *Un Ballo in Maschera*, and Pisandro in *Il Ritorno d'Ulisse in Patria*. Additional appearances include Tamino in *Die Zauberflöte* with the Cedar Rapids Symphony, Jacquino in *Fidelio* with the New Jersey Symphony, the Fox in Janáček's *Cunning Little Vixen* for Vancouver Opera, the title role of Offenbach's *Christopher Columbus* with the Opera Ensemble of New York, the Duke of Mantua in *Rigoletto* with Sarasota Opera and at Chautauqua, and Remèndado in *Carmen* in Tokyo and London. Future engagements include his debut at the Lyric Opera of Chicago as Mime in *Das Rheingold*, Handel's *Messiah* with the St. Paul Chamber Orchestra, and a concert presentation of *Salome* with the Boston Symphony.

ROBERT MILNE
Bass-baritone

Gavrila
Second Staff Officer
Jacquot

Robert Milne is a Resident Artist with the Canadian Opera Company. The young singer's recent roles with the COC include Publio in *La Clemenza di Tito* and Seneca in *The Coronation of Poppea*. He has also appeared with Opera Hamilton and the Edmonton Opera. Next year he will sing the role of Colline in *La Bohème* for the COC. These performances of *War and Peace* mark Milne's first appearances in the United States.

HECTOR VASQUEZ
Baritone

Second Madman
Métivier
Belliard

Hector Vasquez is a 1991 Adler Fellow with the San Francisco Opera Center who, as a member of the 1989 Merola Opera Program, portrayed Escamillo in *Carmen*, a role he repeated during Western Opera Theater's 1989-90 national tour. He returned to the Merola Program in 1990 and appeared as Enrico in *Lucia di Lammermoor*, a role he subsequently sang on WOT's 1990-91 tour. The native of California has performed at the Berliner Festwochen, the Bach festivals of Los Angeles, Carmel and Long Beach, the music festivals of Aspen, Ojai, Lake Arrowhead and Long Beach, as well as with the Pacific Symphony, Los Angeles Baroque Orchestra, Long Beach Opera, Marin Opera, Los Angeles Philharmonic and the Aspen Opera Theater. Opera Center roles include Bengtsson in Reimann's *The Ghost Sonata*, Escamillo in *Carmen* and Nardo in *La Finta Giardiniera*..

PAUL GUDAS
Tenor

Monsieur De Beausset

Paul Gudas, a former member of the San Francisco Opera Chorus, has appeared here in several roles, most recently as Ambrogio in *Il Barbiere di Siviglia* (1987) and the Village Nihilist in *Lady Macbeth of Mtsensk* (1988). He has since concentrated his operatic activities with the Seattle Opera, appearing there in numerous roles. Recent performances elsewhere include Bardolfo in *Falstaff* for Piedmont Opera, *Carmina Burana* for the Dubuque Symphony, and Basilio / Curzio in *The Marriage of Figaro* at Pittsburgh Opera Theater. Future engagements include *Werther* in Milwaukee and a return to Seattle Opera for *The Ballad of Baby Doe* and *Lucia di Lammermoor*. Gudas will be seen in the soon-to-be-released Sony Classic Video version of *War and Peace* as both Monsieur De Beausset and Platon Karatayev.

LeROY VILLANUEVA
Baritone

Barclay

A 1989-90 Adler Fellow with the S.F. Opera Center, and a member of the 1988 Merola Opera Program, LeRoy Villanueva made his Company debut in the summer of 1989 as Prince Arjuna in *Satyagraha* and appeared in four roles during the 1989 fall season. He was seen here last fall as Marullo in *Rigoletto*, a Servant in *Capriccio*, Dr. Falke in the family performance of *Die Fledermaus*, and Streshnev in *Khovanshchina*. Additional credits include appearances at Italy's Festa Musicale Stiana and the Ojai Festival, as well as performances with the Los Angeles Philharmonic, the Los Angeles Master Chorale, and the S.F. Symphony Pops Series. A Schwabacher Debut recitalist last year, Villanueva is the recipient of numerous grants and awards including a 1988 Robert M. Jacobson Study Grant, funded by the Astral Foundation, and bestowed by the Richard Tucker Music Foundation.

MICAH GRABER
Bass

Bolkonsky's Valet
A French Officer

Micah Graber, a 1990-91 Adler Fellow with the S.F. Opera Center, made his Company debut last fall, appearing in *Rigoletto, Die Entführung aus dem Serail, Capriccio* and *Khovanshchina*. As a 1989 Merola Opera Program participant, he portrayed Sparafucile in *Rigoletto* and Zuniga in *Carmen*, the latter a role he repeated during the 1989-90 Western Opera Theater national tour and most recently in the Opera Center's production of *Carmen* which traveled to Japan and Guam. He also appeared as Falstaff in the Merola Opera Program's 1990 production of *The Merry Wives of Windsor* . A former apprentice with Des Moines Metro Opera and Santa Fe Opera, he has appeared with the Ohio Light Opera, the Toledo Opera, and earlier this year made his Skylight Opera debut as Osmin in *The Abduction from the Seraglio.*

JOSEPH FRANK
Tenor

Prince Eugene's Aide-de-Camp
First Madman

Joseph Frank made his San Francisco Opera debut in 1974 as the Dancing Master in *Manon Lescaut* and has subsequently appeared here in over 20 lyric and character roles. These include Goro in *Madama Butterfly*, Beppe in *Pagliacci*, Pong in *Turandot*, Triquet in *Eugene Onegin*, Bardolfo in *Falstaff*, the Fool in *Wozzeck*, and the Dancing Master in *Ariadne auf Naxos*. It was in this last role that he made his 1979 Metropolitan Opera debut, returning there for numerous assignments. He is a familiar figure on the stages of leading opera companies, and is a frequent performer with Santa Fe Opera where his credits include Korngold's *Violanta*, the world premiere of Eaton's *The Tempest*, and Offenbach's *Orpheus in the Underworld*. His European credits include Prince Shuisky in *Boris Godunov* at the Sofia Festival, and performances of *Mazeppa* in Paris.

KIP WILBORN
Tenor

Host
General Compan's Aide-de-Camp

Kip Wilborn made his San Francisco Opera debut last fall as Rodriguez in *Don Quichotte*, a Servant in *Capriccio*, and Eurimaco in *Il Ritorno d'Ulisse in Patria*. A former apprentice with the opera companies of Lake George, Sarasota and Santa Fe, he has appeared as Arturo in

Lucia di Lammermoor at Arkansas Opera Theater, Rinuccio in *Gianni Schicchi* at Eugene Opera, and Beppe in Donizetti's *Rita* at the Lake George Opera Festival. Recent engagements include his debut with Seattle Opera and San Diego Opera as the Chevalier in *Dialogues of the Carmelites*, Fenton in *Falstaff* at Piedmont Opera Theater, and his Carnegie Hall debut in a concert performance of Jerome Kern's *The Cat and the Fiddle*.

KRISTOPHER IRMITER
Bass-baritone

Tikhon

A member of San Francisco Opera Center's Merola Opera Program in 1987 and 1988, Kristopher Irmiter made his Company debut in the 1988 production of *La Gioconda*, and returned the following year for *Lulu*, *Lohengrin* and *Die Frau ohne Schatten*. He sang the title role of *Don Pasquale* on Western Opera Theater's 1987-88 tour, and appeared as Sharpless, the Bonze and Yamadori on WOT's 1988 tour of *Madame Butterfly*. He has also appeared as Dandini in *La Cenerentola* at Wolf Trap, Colline in *La Bohème* with South Carolina Opera, Leporello in *Don Giovanni*, and Blitch in Carlisle Floyd's *Susannah* (directed by the composer) with Florida State Opera.

DANIEL HARPER
Tenor

Konovnitsin
A Young Workman

Daniel Harper made his San Francisco Opera debut in *Aida* during the 1984 Summer Season and has since returned to perform over 15 roles here, most recently Wagner in the 1989 production of *Mefistofele*. A member of the 1983 Merola Opera Program, he sang the title role in the Stern Grove performances of *The Tales of Hoffmann* and Pinkerton in *Madame Butterfly*, a role he also performed on Western Opera Theater's 1983 tour. As an Adler Fellow with the S.F. Opera Center for two years, Harper sang the role of Grimaldo in Handel's *Rodelinda* for the 1985 Showcase series, and that same year made his debut with the San Francisco Symphony as tenor soloist in the Verdi Requiem. A graduate of North Park College in Illinois, he has extensive concert credits in the U.S., as well as a recording of Schoenberg's *Moses und Aron* with the Chicago Symphony.

ROSS HALPER
Tenor

Prince Andrei
Bolkonsky's Orderly
Third Madman

This versatile tenor, also active as a stage director, writer and translator of opera, has specialized in comic and character roles by Chabrier, Argento, Prokofiev, Cavalli and Weill, among others. He has sung with Sacramento Opera, Arizona Opera, Eugene (Oregon) Opera, and with Sinfonia San Francisco, the Carmel Bach Festival, and the symphonies of

San Jose, Marin, Oakland and Berkeley. The Bay Area resident makes his San Francisco Opera debut as Bolkonsky's Orderly and the Third Madman.

VALERY GERGIEV
Conductor

War and Peace at Leningrad's Kirov Theater of Opera and Ballet, 1978, provided an auspicious debut for Valery Gergiev who, ten years later, was unanimously chosen to become that theater's Chief Conductor. Now also Principal Guest Conductor of the Rotterdam Philharmonic, the Moscow-born conductor studied at Leningrad's Rimsky-Korsakov Conservatory under the renowned Ilya Musin, winning the All-Union Conductors Competition in Moscow while still a student. At age 23, he won the Karajan prize at the International Conductors Competition in West Berlin. In 1989, in celebration of Mussorgsky's 150th birthday anniversary, the maestro led, to great company and personal acclaim, a comprehensive Kirov Mussorgsky festival which included all five operas, orchestral, chamber and vocal works. This successful festival was repeated in Edinburgh just this summer. In 1990, Gergiev led a production of *Boris Godunov* (by the late, famed Russian director Andrei Tarkovsky) which was televised by the BBC and presented at the Kirov. An upcoming Kirov Prokofiev festival, from December 1991 to January 1992, has enlisted the cooperation of Covent Garden, the Opéra de Bastille of Paris, the BBC and Philips Classical Records. *War and Peace*, *The Gambler*, *Fiery Angel*, and *Love For Three Oranges* will be presented along with ballets, symphonies, an oratorio and a cantata. Equally engaged in orchestral repertoire, the maestro has conducted the symphony orchestras of London, Boston, Chicago, Bavarian Radio and San Francisco, where his October 1990 debut followed an American debut with the Boston Symphony at Tanglewood and the Chicago Symphony at Ravinia. He has also appeared with the New York, Berlin, Japan, BBC, Dresden, Netherlands, and Royal Philharmonic Orchestras and has recorded for RCA with the London Symphony. Now under exclusive contract with Philips Classics, he has recently completed Mussorgsky's *Khovanshchina* and Prokofiev's *Romeo and Juliet*. Maestro Gergiev leads *War and Peace* in his U.S. opera debut.

ALEXANDER ANISIMOV
Conductor, October 2nd

Currently Music Director of the Minsk Opera, Alexander Anisimov initiated his conducting career more than 17 years ago in Leningrad, having studied at both the Leningrad and Moscow Conservatories. His repertoire now encompasses nearly 40 operas and ballets. He has conducted opera and ballet at the Maly Theater in Leningrad since 1975. As Conductor-in-Chief of the Byelorussian Bolshoi Theater, a position he has held since 1980, Anisimov led performances of *Nutcracker* and Glinka's *Ivan Susanin* which were recorded and shown to national and international television audiences. In Perm, he led the first-ever U.S.S.R. production of Prokofiev's *The Fiery Angel*. As Perm's opera and ballet Conductor-in-Chief, he took part in the staging of 10 new opera productions. The conductor continues to work extensively with young people, having assisted in the preparation of a Tchaikovsky Competition First Prize winner, and has been invited to sit on a prestigious competition jury. San Francisco Opera's *War and Peace* presents the conductor in his United States debut.

JÉRÔME SAVARY
Director

Born in Argentina, Savary studied music and decorative arts in Paris. With interests which embrace all aspects of the performing arts, he founded the Grand Magic Circus in 1965. He directed the Centre Dramatique National du Languedoc-Roussillon in Beziers and Montpellier from 1982 to 1985, then the Carrefour Européen du Théâtre in Lyon from 1986 to 1988, undertaking the direction of the Théâtre Chaillot, Paris, in 1988. Regularly engaged by La Scala in Milan, the Grand Théâtre in Geneva, the Volksoper in Vienna, the Opéra de Paris, Savary has directed Mozart's *Don Giovanni* and *Magic Flute*, Rossini's *Barber of Seville*, *Italian Girl in Algiers*, and *Count Ory*, Stravinsky's *L'Histoire du Soldat*, Offenbach's *Tales of Hoffmann*, *La Vie Parisienne*, and *La Belle Hélène*, Lehar's *Merry Widow*, and the world premiere of Corghi's *Blimunda*. Current projects are his United States debut with these performances of *War and Peace*, Verdi's *Attila* and Auber's *Fra Diavolo* at La Scala, *Italian Girl in Algiers* for Berlin's Deutsche Oper, and *Carmen* for the Bregenz Festival.

MICHEL LEBOIS
Set Designer

Michel Lebois has collaborated since 1966 with director Jérôme Savary both as a designer and as a performer, and is a founding member of the "Grand Magic Circus." His design credits include *La Périchole* in Hamburg and Geneva; *The Merry Widow*, *Voyage to the Moon*, and *La Vie Parisienne* in Geneva; *Don Giovanni* in Rome; *A Soldier's Story* in Milan; *The Merry Widow* and *The Magic Flute* in Vienna; the Bregenz Festival's *The Magic Flute* and *The Tales of Hoffmann*; *Blimunda* at La Scala, Milan; *A Midsummer Night's Dream* for the 1990 Avignon Festival and the Théâtre Chaillot, Paris; and *Attila* for La Scala, Milan. Future projects include *Nuits des Rois* for Verona, *Marilyn Montreuil* for the Théâtre Chaillot, and *Die Fledermaus* for Geneva. Lebois makes his U.S. opera debut with *War and Peace*.

JACQUES SCHMIDT
Costume Designer

A high fashion designer, Schmidt has been involved with the theater since 1952. Besides creating his own studio (1954-1972), he directed the costume studio of the Théâtre National Populaire de Villeurbanne between 1972 and 1984, collaborating in all productions of Roger Planchon. He has worked regularly also with Jean-Pierre Vincent and Patrice Chéreau. Opera productions he has costumed include Chéreau's *Italian Girl in Algiers* (Spoleto), *The Tales of Hoffmann* (Paris), *The Ring* (Bayreuth, 1976-1980), *Lulu* (Paris), *Lucio Silla* (Milan, Brussels, Paris), and Savary's *Don Giovanni* (Rome), *Barber of Seville* (Strasbourg), *The Tales of Hoffmann* (Bregenz), *Count Ory* (Lyon), and *Blimunda* (Milan). This is Schmidt's U.S. debut.

EMMANUEL PEDUZZI
Costume Designer

Designer Peduzzi met designer Jacques Schmidt in 1977 while working at the film production of *Perceval le Gallois*. Since that time, they have collaborated on approximately 50 productions. In addition to theatrical productions for Strasbourg and Théâtre de la Ville, Théâtre de L'Atelier, and Théâtre Chaillot in Paris, Peduzzi has designed for operatic stagings of *Les Troyens* in Zurich, *Rameau l''Enchanteur* in Bordeaux, and *Genoveva* in Montpellier. This is his United States opera debut.

VICTORIA MORGAN
Choreographer

Victoria Morgan, who created the dances for last fall's productions of *Don Quichotte* and *Un Ballo in Maschera*, is in her fourth year as Ballet Mistress for San Francisco Opera. She was a principal dancer with San Francisco Ballet and Ballet West, and performed lead roles in ballets choreographed by George Balanchine, Michael Smuin and Lew Christensen, as well as in pieces created by Jiri Kylian, Elisa Monte and William Forsythe. Miss Morgan has also choreographed works for the S.F. Ballet, Utah Ballet, Ruth Langridge Company, Mountain Play Theater, and S.F. Dance Theater, in addition to numerous television credits.

THOMAS J. MUNN
Lighting Designer

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, has created the lighting and special effects for over 140 productions for the Company, including the highly acclaimed *Ring* cycle. 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 this fall's revival of *Don Giovanni*. Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, and films. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso and Mefistofele*. Credits for other companies include *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *The Nutcracker*.

Making War, Peace

By TIMOTHY PFAFF

Photos by Marty Sohl

"Working on this production of *War and Peace* fills me with great emotion," French director Jérôme Savary commented over a Saturday afternoon cocktail midway through the grueling weekend of August 17 and 18 — spent staging the whole of Prokofiev's sprawling, epic opera. "Being with this marvelous mixture of Russian and American singers is particularly moving considering how long these two peoples have been enemies. Beyond that, it is touching to watch *War and Peace* after witnessing the worldwide bankruptcy of communism.

"One of Tolstoy's great themes — one I hope to bring forward in my production — is the misery of war. It turns out that Tolstoy's view is very up to date, and I'm afraid I share his pessimistic philosophy that man will never change. Until very recently many people have been lulled back into the notion of `progress,' that with all the advances in society, war will soon become *démodé*. I think that is why the Gulf War came as such a shock to many people — the sudden realization that we are living in the midst of a great crisis, and that war has once again come close to us."

Staging Tolstoy's and Prokofiev's powerful scenes of the violent upheaval of war and its degrading aftermath, Savary had, over the previous few days, made frequent allusions to images still fresh from the war in the Gulf. Privately, he allowed that it was not lost on him that he, a Frenchman, was staging the story of the defeat of his own people, "and in a production with a Russian conductor! What makes it even more affecting for me is that one of my ancestors, a General Savary, is mentioned in Tolstoy's novel. I feel involved in this story in that it is part of French history, yet it is much larger even than that. The events told in this story happen on the very edge of world history. Europe has been designed in a different way ever since."

A scant two hours after the next day's rehearsals, it seemed that the world had advanced to that edge once again. The sudden, unexpected coup by the right-wing Soviet junta held world consciousness in a vise grip. Monday's rehearsal schedule slated a "Free Day" for the *War and Peace* team, but seldom could a group of artists (not to mention the rest of the international cast) have felt less free. At the deepest level, the very notion of freedom itself seemed again in jeopardy.

The shattering turn of events was not the only recent example of life's eerie predilection to imitate art. The day before the premiere of the new John Adams opera, *The Death of Klinghoffer*, in Brussels last spring, the European edition of the *Wall Street Journal* reported that the Palestinian terrorist who had masterminded the highjacking of the *Achille Lauro* had just been apprehended in Greece. But *War and Peace*, a substantially bigger opera, seemed this time to have conjured up a proportionately greater international incident. Somehow the word "coincidence" seemed as inadequate Monday as it has in the past in reference to the synchronicity at play in Prokofiev's contact with Tolstoy's great novel. The composer, who had long contemplated an opera based on *War and Peace*, had scarcely begun its composition when Hitler began his Napoleon-like invasion of the USSR in 1941.

A world nervously awaiting the response of the Soviet populace, only recently transformed by the realities of *glasnost* and the promise of democracy, might have been cheered to witness the resumption of rehearsals the following Tuesday. Some twenty Soviet artists had been assembled for this new production, and there was no mistaking their manifest concern about the tumultuous events in their homeland — both for the ways those far-away events might be affecting their loved ones and fellow citizens in the USSR and for the as-yet-unforeseeable consequences they would have for the artists themselves on their return home. Yet worries of the most agonizing kind seemed in no way to diminish the artists' commitment to the already overwhelming project at hand.

The loss, temporary as it turned out, of their country's first elected leader was to a perceptible degree offset by the arrival of their artistic leader, the charismatic young conductor Valery Gergiev, director of Leningrad's Kirov Theater, a musician in ascendancy throughout the Western world, and the prevailing interpreter of *War and Peace*. His revitalizing presence, and the intermittent interruptions by Opera staff mem-

(Top) San Francisco Opera supernumeraries rehearsing the "war" part of **War and Peace.** *(Below) One of Susanna Lemberskaya's many* **War and Peace** *duties is to act as pianist at all the rehearsals. The photo shows her in the orchestra pit during one of these.*

Timothy Pfaff is editor of Historical Performance, *the journal of Early Music America, West Coast correspondent for London's* Financial Times, *and a free-lance writer on the arts.*

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

William Shakespeare
Twelfth Night

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(L. to r.) Assistant Director Peter McClintock and Director Jérôme Savary observe war-ravaged Dennis Petersen, assisted by his comrade Victor Ledbetter, during their return from battle.

bers relaying news items as they broke, seemed to galvanize more than distract the artists whose very futures half way around the world were at stake. The distinctly American ring to the expression "The show must go on" took on an unforgettable new accent Tuesday. The collective high spirits that prevailed the next day, upon word of the junta's fall, similarly heightened, instead of interfering with, the pressing work under way.

From the moment the San Francisco Opera General Director Lotfi Mansouri conceived this production of *War and Peace*—at first, simply, as the obvious tribute to the Prokofiev centenary—Company administrators seized on the opportunity for a deliberate (if not formal) cultural exchange with Soviet artists — something along the lines of the Kirov-Covent Garden exchange that resulted in a recent, Gergiev-led co-production of *War and Peace* (in mid-July BBC-TV broadcast a live Kirov performance to the UK in advance of the Covent Garden revival) but with a decidedly American accent. The administrators' long-range thinking has embraced the ideas of comparable co-productions and the sending of American singers to participate in Soviet opera productions.

However uncertain the future of such planning remains, the enterprise could hardly have started more promisingly. Company Artistic Administrator Sarah Billinghurst flew to Hamburg to attend a concert performance of *War and Peace* under Gergiev's leadership. "After the performance," Billinghurst reports, "I made a list of some of the artists I thought we should invite. As it happened, Gergiev had also made a list. The two were identical." Hands-on administrators both, the two then worked out special contracts to accommodate the Soviet artists' special needs.

In retrospect, that proved to be far from the most difficult of Billinghurst's tasks. Casting an opera with 71 named characters poses problems of nightmarish proportions. "The job was incredibly complex," she continues. "It's common practice with *War and Peace* to give individual singers multiple small parts. But I learned you have to think beyond voice types and physical suitability for particular roles. I thought I had most of the smaller roles figured out when I realized that in a few cases the casting I had arranged wasn't practicable — there simply wasn't time for costume changes in some of the role doublings and triplings I had come up with. And then there's the matter of covers. It's logical to have singers of some of the smaller roles covering the principals — but in the event they have to go on, someone has to step in for them. So you have to have covers for covers. Casting *War and Peace* represents the difference between working a crossword puzzle and solving a Rubik's cube. You have to work in what amounts to three dimensions."

But if a full-fledged exchange of American and Soviet artists remains a prospect still in the offing, there was an important step in that direction as well. At Gergiev's urging, and with full Company support, soprano Ann Panagulias, the new production's Natasha, went to Leningrad to attend rehearsals and two performances of last summer's Kirov *War and Peace*. In addition to getting the flavor of a land she had not previously visited ("I pretended I was going to the opera's second-tableau ball as I approached Leningrad's famous palaces"), she had the rare opportunity of coaching her entire role with Tatyana Novikova, a famous Bolshoi Natasha, and working on her biggest scene with Gergiev himself.

"I wanted to know how Gergiev saw Natasha," the young soprano who has been in increasing international demand since her signal success with the title role in the Company's 1989 production of *Lulu* commented over a rehearsal break caffélatte. "He pointed out that the clue is in some of the first words she sings. She says she wants to fly, and her soul should be like a bird's. I'm reluctant to use the 'L' word, but she's like Lulu in significant ways. She's instinctual

and unanalytical and doesn't question motives. Love is very important to her, and she wants the guy she loves to be right here — and now — and she doesn't understand why he is not.

"The hard thing about singing in Russian is figuring out where to place accents. What I learned is that Prokofiev worked from the stresses in the words, so working with two native speakers on the language proved invaluable in figuring out how to phrase her music. Interestingly, strains of the same music" — she sings a familiar phrase — "appear in almost all of her big scenes. Gergiev helped me find a range of colors to make that music specific to each aria.'"

Anyone involved in the preparation of this production at any level will confirm that its active cultural exchange had less to do with artists traveling east or west than with the tireless, unifying work of Susanna Lemberskaya. Beginning her twelfth season as a member of the Company's music staff this fall, the Soviet-born and -trained musician has worked on four productions of *War and Peace* ("I finally feel that the opera is `mine'"), the first in 1963 at Leningrad's Maly Theater under the conductor Grikurova, "a marvelous musician who had worked on the piece with Prokofiev himself." A central player in this new production from its inception, Lemberskaya has made invaluable contributions as coach (voice and diction), rehearsal pianist extraordinaire ("I hear a symphony," commented one rehearsal visitor hearing her for the first time), translator, and, in Billinghurst's apt summary, "the *glue* of this whole production." From the moment of Maestro Gergiev's arrival, she became his personal musical assistant—because the two speak the same language in every sense. Unlike that of a number of her colleagues, her work will not end when the curtain goes up on September 7. "I will be there every performance, coaching, working, worrying."

Fortunately for all, given the complexity of the work, the entire production team was unified in its approach to the mammoth opera. Its members agreed on mounting a "full" production of the sprawling work, all 13 tableaux, all four-plus hours of music. (There is no such animal as a "complete" *War and Peace*, since the composer, in his desperate, and ultimately thwarted, effort to get the opera past party censors and onto the stage in his lifetime, composed multiple versions of various tableaux and proposed a range of performing editions for both one- and two-evening formats.) And they were unanimous in their decision to set the action in the historical period of Tolstoy's great novel.

Costume designers Jacques Schmidt and Emmanuel Peduzzi, faced with one of the most daunting assignments in all of opera, opted for historical authenticity down to the finest detail. Similarly, set designer Michel Lebois recreated interiors and exteriors that are both visually compelling and period-specific.

Lebois faced an enormous challenge in that all of the opera's 13 tableaux take place in different settings — and there is virtually no music to "cover" scene changes. One obvious solution, a unit set, was used in Seattle Opera's summer 1990 *War and Peace* production — and judged both valid and theatrically effective by audiences and critics alike. Instead, Lebois divided the stage into distinct playing areas defined by a series of six sets of modular panels, three each extending from the wings at either side of the stage. With each set of panels capable of extension at one of three widths, individual "substages" are carved out of the total available playing space. The combination of the panels in various arrangements, a system of scrims at various stage depths, screens for lighting projections, and set walls and backdrops flown in from above the stage create a highly adaptable array of dramatic environments — and afford fluid efficiency in scene changes.

If the stage design sounds vaguely baroque in style — and does afford a range of perspectives comparable to that of baroque stagecraft — its visual character could hardly be more modern. "Cinematographic" is a word that surfaced often in discussions by the design team, and not at all accidentally. Some of Prokofiev's best as well as most famous music is to be found among his film scores (one of his "consultants" for *War and Peace* was no less than Sergei Eisenstein). The composer's artistic thinking was saturated in the new aesthetic possibilities afforded by the technical maturation of film in his day. The panels that define individual playing spaces in this new *War and Peace* have been designed to imitate the iris of the camera, to crop and display stage pictures in particular, theatrically expressive ways.

An early indication of the panels' eventual importance was the problem they posed when they were *not* in place. On a bustling, crowded rehearsal stage, some performers tended to forget that lines of masking tape on the floor represent stage-high "walls." Seasoned principal singers, especially in the more intimate scenes of "Peace," the opera's first part, clearly knew exactly what the strips of masking tape represent. But, particularly for auxiliary choristers and supernumeraries, infrequent visitors to the opera stage, concentration on complicated blocking made walking through invisible walls all but second nature.

As though an opera with 71 named characters were not complicated enough, the forces involved in performing *War and Peace* include an augmented chorus and a small army of supernumeraries — 160 of them in the Company's new production. In the opera's heavily populated second part, "War," supers play, on the French side, Hussars, Gérard soldiers, Jacquot soldiers, gunners and an enclave of officers and, on the Russian side, Kutuzov officers, Ismailov guards, Cossacks, grenadiers, chasseurs, prisoners and even war casualties. Hearing a production assistant call for an assembly of "the dead" proved an occasion for mass merriment during the longueurs of one particularly trying staging rehearsal. More lasting, satisfying pleasures came when, seemingly miraculously, order emerged from what moments earlier seemed an intractable, teeming mob. It wasn't, of course, a miracle at all but, rather, teamwork at its most tightly synchronized. The moment a piece of completed blocking "took," assistant directors Laurie Feldman and Peter McClintock, stage manager Gretchen Mueller, and a sortie of assistant stage managers dashed to the various contingents enumerated above to plot movements and positions on paper.

The rehearsals (which, for the record, took place in five languages) proved to be collaborative at every level. Savary's explanation to the cast of the fourth tableau that Count Rostov's angry departure with Natasha would be shocking — and to register

Continued on page 60

Director Jérôme Savary, Choreographer Victoria Morgan and Assistant Director Laurie Feldman confer with **War and Peace** *dancers.*

Opera Nights

By Sandra Macleod White
Photography by Ray "Scotty" Morris

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

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

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

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

Continued on page 58

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

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

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

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

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

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

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

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

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

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

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

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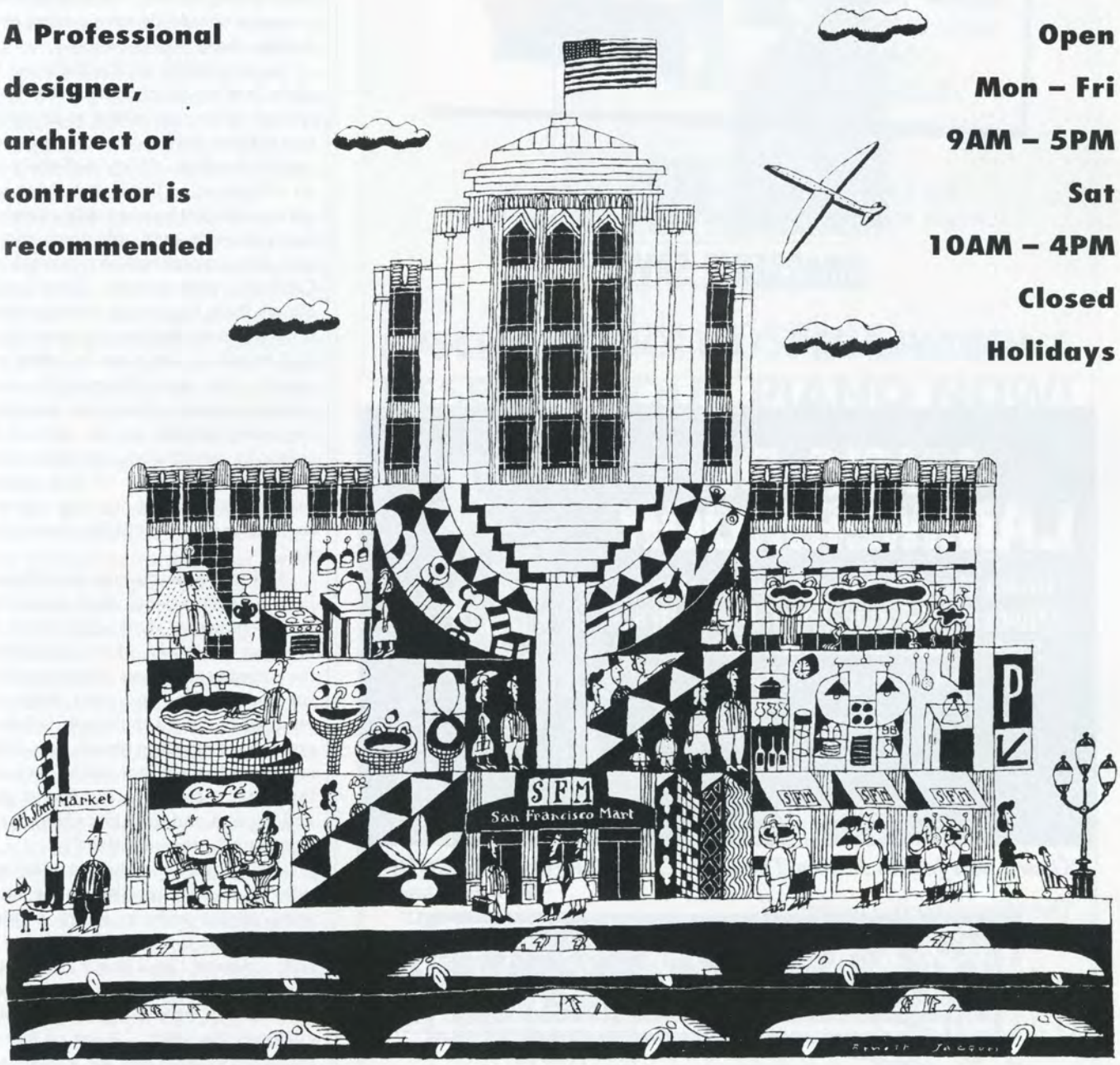

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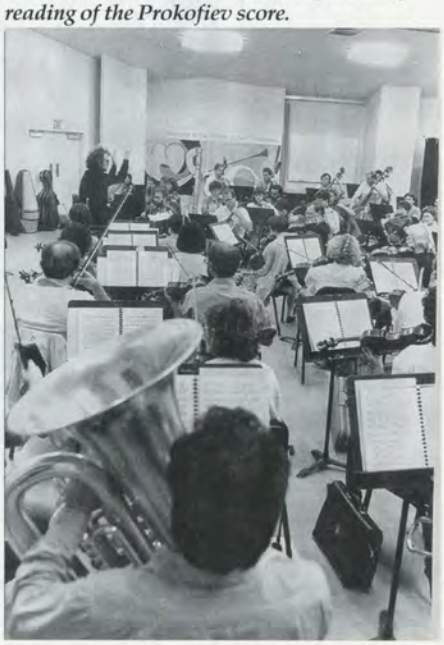
that shock — at first left his performers perplexed. When, with his resonant baritone and clear English, Nikita Storojev, the Rostov, intoned, "In this epoch, such a gesture could provoke a duel," the players got it instantly.

The sharply divergent directorial styles of Savary and Gergiev in the end proved complementary. "I prefer to work on the stage with living actors and what they bring to their roles rather than plotting it all out in advance at home," Savary explained. "I like to work like a painter, starting with colors over the whole canvas and then adding details by little touches. I find that technique allows me to get a global view of the entire staging in a short time."

Gergiev went for detail from his first encounters with both the orchestra and his cast, mining each measure and phrase for its maximum expressive potential. Recognizing the pitfalls latent in the sheer strength of Prokofiev's score, he repeatedly asked his musicians, players and singers alike, to search for the "variety" in the writing. "Don't push your bows, don't stop your bows," he cautioned string players during the music of the first tableau. "This is strong music, yes, but you can play it like Debussy, with lots of colors." "Cantabile" and "leggiero" were words that surfaced time and again. "It's clear what you do at forte, but you must also find your way to the piano passages. With this music, there is a strong danger to stay too much between mezzoforte and forte."

His work with the singers was, if anything, even more exacting. "Your singing is beautiful, very beautiful," he told Panagulias after the first phrases of her first-tableau duet with Sonya. "But it's a little too lyrical at this moment. This is a very young Natasha — and she is trying to wake people up. You can be more boisterous." Time and again he encouraged his singers to get a sense of speech

Conductor Alexander Anisimov and the San Francisco Opera Orchestra during an early reading of the Prokofiev score.



into the singing line. "It is better for character."

Both men agree that one of the great marvels of the score is Prokofiev's capacity to imbue each of his many characters with a distinct and individual personality. "This composer can create a full character in five bars of music," Gergiev commented, fresh from a musical rehearsal in which he had demonstrated precisely that to no fewer than 20 singers, principals and comprimarii. "The most difficult thing about this opera is to create the characters, to find the right voice, the right style, the right emphasis. But the composer has provided all the material. The strength of Prokofiev is that he was able to compose in so many different genres. By the time of *War and Peace*, he had arrived at a new simplicity of expression, but the flexibility he acquired over the years allows for a world of expression. Sure, this is modern music, but there is within it the same capacity for emotional content — the potential for it to *mean* something — as we find in the scores of Tchaikovsky and Verdi.

"I don't attempt to do repertoire with which I am not in sympathy, and I must say that I love the music of Prokofiev," Gergiev added. "He is one of the handful of great opera composers of this century. His music, so important to Russian culture, needs much wider dissemination internationally. I don't say that other countries do not recognize this. It may be that there may have been more productions of Prokofiev operas in England than in the Soviet Union. But this music deserves dissemination to a wider international audience. It will only add to the respect that San Francisco Opera has throughout the world that it now undertakes this *War and Peace*. Doing this great opera is an act of enormous courage." ❑

(L. to r.) Designer Michel Lebois, Director Jérôme Savary, Assistant Director Peter McClintock and Alexandre Naoumenko, who performs the role of Platon Karatayev, discussing the latter's death scene.

1991 Opera Previews

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

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

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

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

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

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

SOUTH PENINSULA

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

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

SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 123 Los Gatos Blvd., at 10 a.m. Series is open to the public at a cost of $5 per lecture (free of charge to San Jose Opera Guild members). *Luncheon ($6) will follow lecture. For further information, please call (408) 354-7525.

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

SONOMA COUNTY CHAPTER

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

I Capuleti e i Montecchi	9/16,
James Keolker	12:30 p.m. lecture, luncheon following
	1000 Buckeye Rd., Kenwood
Tristan und Isolde	10/17,
Blanche Thebom/Jess Thomas	10:30 a.m. lecture, lunch following
	Sonoma Mission Inn
	18140 Sonoma Highway, Sonoma
Das Verratene Meer	11/4
William Huck	2:30 p.m. lecture
	2988 Sunridge Dr., Santa Rosa
Elektra	11/11, 10:30 a.m. lecture
Pamela Potter	lunch following
	La Provence
	140 Stony Pt. Rd., Santa Rosa
Attila	11/18, 2:30 p.m. lecture
George Martin	1579 North Castle Rd., Sonoma

JUNIOR LEAGUE OPERA PREVIEWS

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

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

ROBERT GOODHUE'S FALL OPERA COURSE

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

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

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

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

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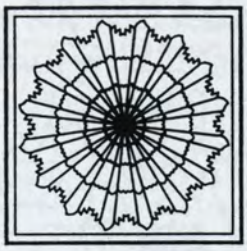

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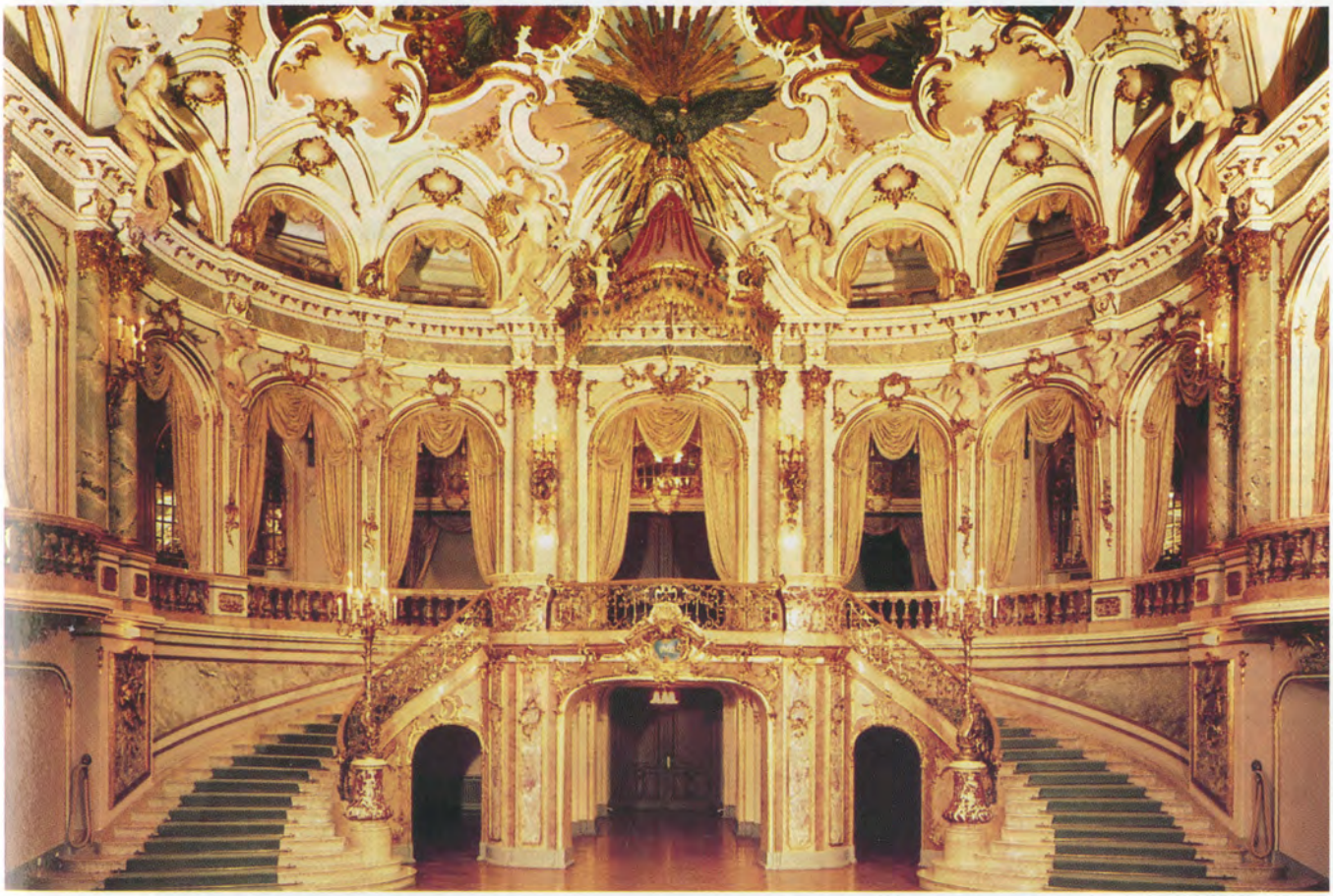

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The Medallion Society, the premier support group of the San Francisco Opera family, plays a vital role in maintaining the company's stature as one of the world's leading opera companies. The generosity of these members helps to ensure the fiscal stability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

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

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Opera House Tours

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

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

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

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

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

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

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

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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.

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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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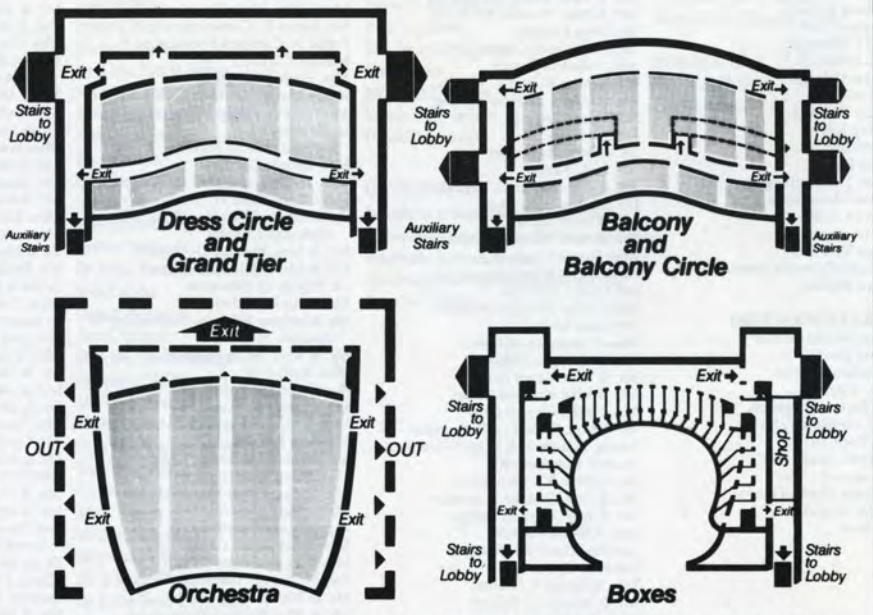

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Because of a medical emergency,
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Yanyu Guo, already in the cast as
Murat's aide-de-camp, will assume
the role of Matryosha as well.

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