

Il Barbiere di Siviglia  
(The Barber of Seville)

1991-1992

Tuesday, June 2, 1992 8:00 PM

Friday, June 5, 1992 8:00 PM

Sunday, June 7, 1992 2:00 PM

Saturday, June 13, 1992 8:00 PM

Tuesday, June 16, 1992 8:00 PM

Friday, June 19, 1992 8:00 PM

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Publications Collection

San Francisco Opera Archives

# SAN FRANCISCO OPERA



IL BARBIERE DI SIVIGLIA

A CELEBRATION OF ROSSINI • 1992



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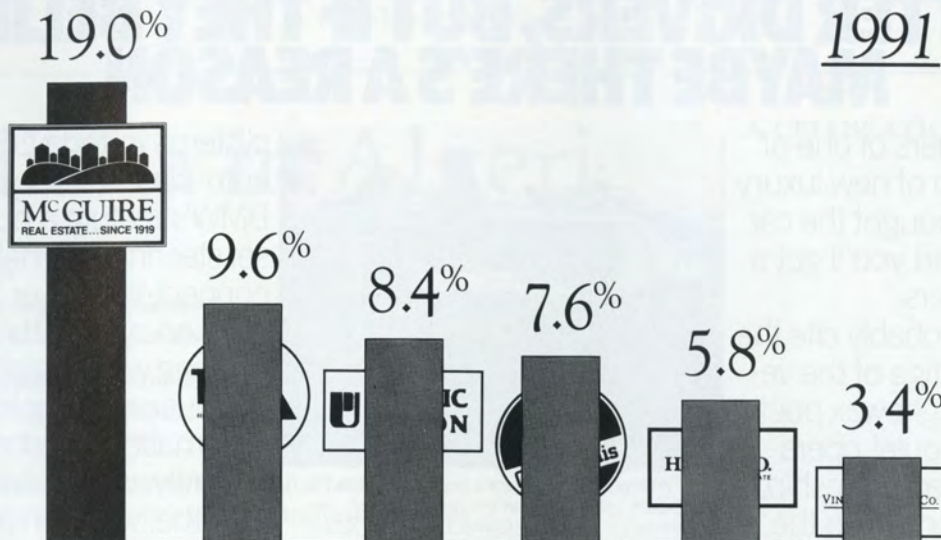
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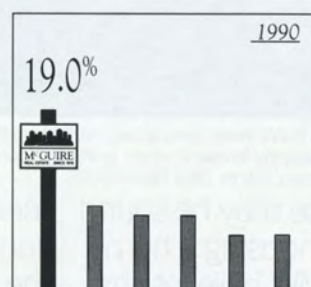
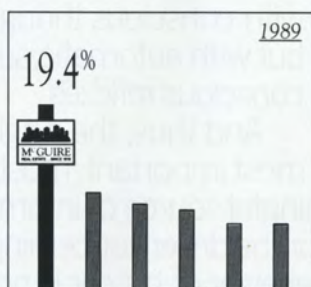
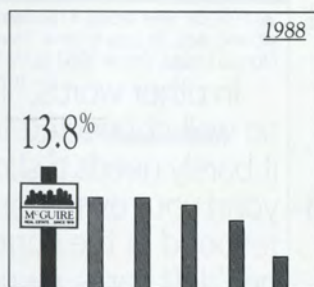
## MARKET SHARE UPDATE 1992

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

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



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



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

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

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

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

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



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# WE CAN'T PROVE THAT BMW OWNERS ARE BETTER DRIVERS, BUT IF THEY BELIEVE IT, MAYBE THERE'S A REASON.

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

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



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

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

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

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



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

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

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

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



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

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

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

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



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

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

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

Or, "It spoils you for driving any other car." And of course, our favorite, "It really is the Ultimate Driving Machine."



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# SAN FRANCISCO OPERA

Lotfi Mansouri, *General Director*

## Il Barbiere di Siviglia

A CELEBRATION OF ROSSINI, 1992  
Vol. 70, No. 2

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Murillo, Bartolomé Esteban  
(Spanish, 1617-1682),  
*Four Figures on a Step*, c. 1655-60  
Oil on canvas; 43 1/4 x 56 1/2  
  
Kimbell Art Museum, Fort Worth, Texas  
  
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## FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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

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

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

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

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

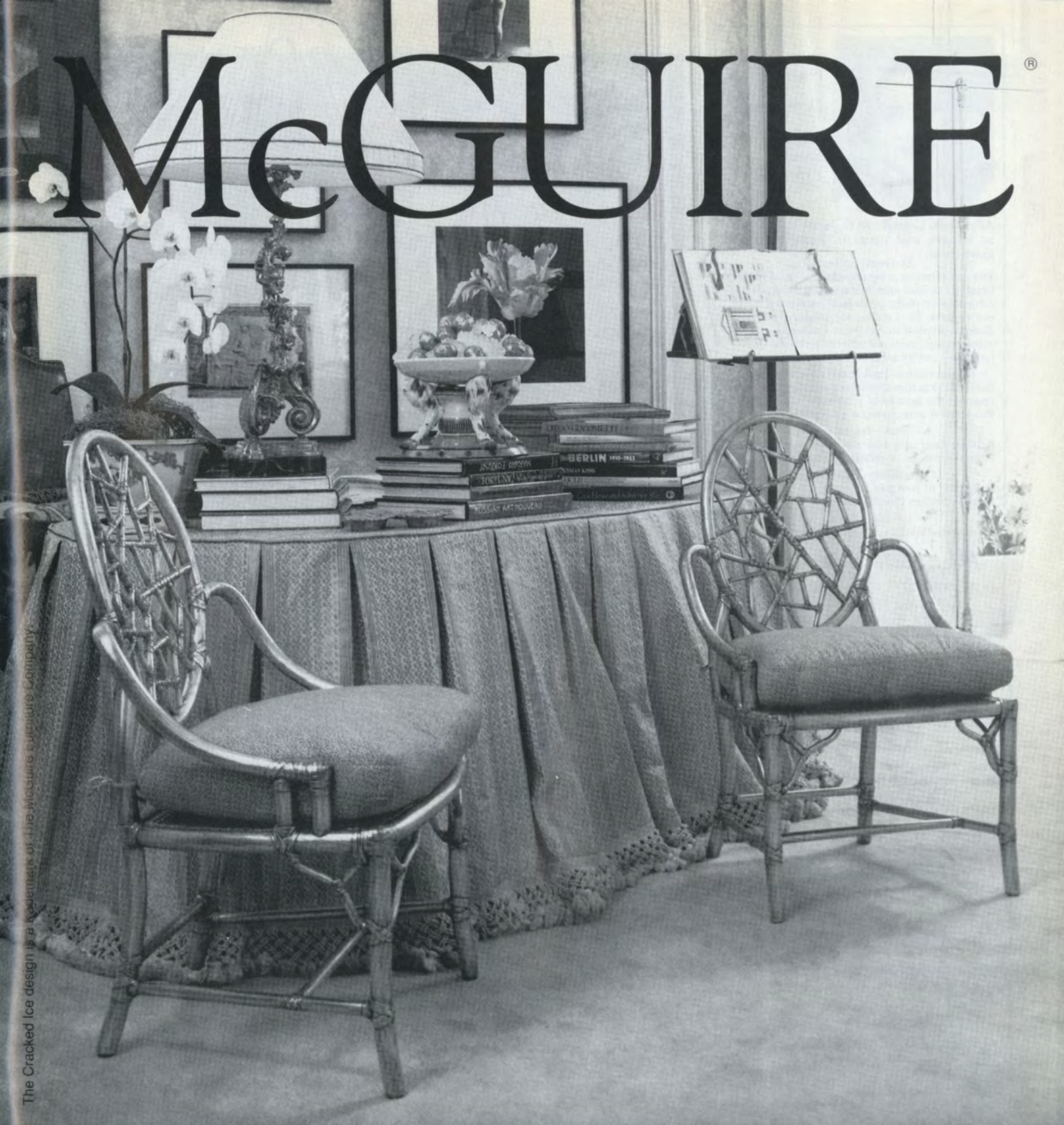
Other individuals and private foundations have also given generously: our Company premiere production of Bellini's *I Capuleti e i Montecchi* was made possible by a major gift from Herman J. Miller and Edward J. Clark; our newly refurbished *Don Giovanni* has been underwritten by a gift from the Bernard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

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

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

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# SAN FRANCISCO OPERA 1992 ROSSINI CELEBRATION

Saturday, May 30, 7:00

San Francisco Opera Premiere  
*New Production*

### Guillaume Tell

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

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

Tuesday, June 2, 8:00

*Production new to San Francisco*

### Il Barbiere di Siviglia

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

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

Wednesday, June 3, 7:00

### Guillaume Tell

Friday, June 5, 8:00

### Il Barbiere di Siviglia

Saturday, June 6, 7:00

### Guillaume Tell

Sunday, June 7, 2:00

### Il Barbiere di Siviglia

Tuesday, June 9, 8:00

San Francisco Opera Premiere

*Production new to San Francisco*

### L'Italiana in Algeri

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

*Production from the Metropolitan Opera.*

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

Thursday, June 11, 7:00

### Guillaume Tell

Friday, June 12, 8:00

### L'Italiana in Algeri

Saturday, June 13, 8:00

### Il Barbiere di Siviglia

Sunday, June 14, 1:00

### Guillaume Tell

Tuesday, June 16, 8:00

### Il Barbiere di Siviglia

Wednesday, June 17, 8:00

### L'Italiana in Algeri

Friday, June 19, 8:00

### Il Barbiere di Siviglia

Sunday, June 21, 2:00

### L'Italiana in Algeri

Wednesday, June 24, 8:00

### L'Italiana in Algeri

Thursday, June 25, 7:00

Grace Cathedral

### Petite Messe Solennelle

Racette, Cook+; Guggenheim+,  
Baldvinsson+

Robertson/Members of the S.F. Opera  
Chorus, S.F. Opera Orchestra, Grace  
Cathedral Choir

Friday, June 26, 8:00

United States Premiere

Concert Version

### Ermione

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

Saturday, June 27, 8:00

### L'Italiana in Algeri

Sunday, June 28, 2:00

### Ermione

\*\*United States opera debut  
\*San Francisco Opera debut  
+1992 Adler Fellow

All opera performances are in the original  
language with English Supertitles.

Repertoire, casts and dates subject to  
change.

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## GENERAL DIRECTOR'S MESSAGE

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

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

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

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

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

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

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

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

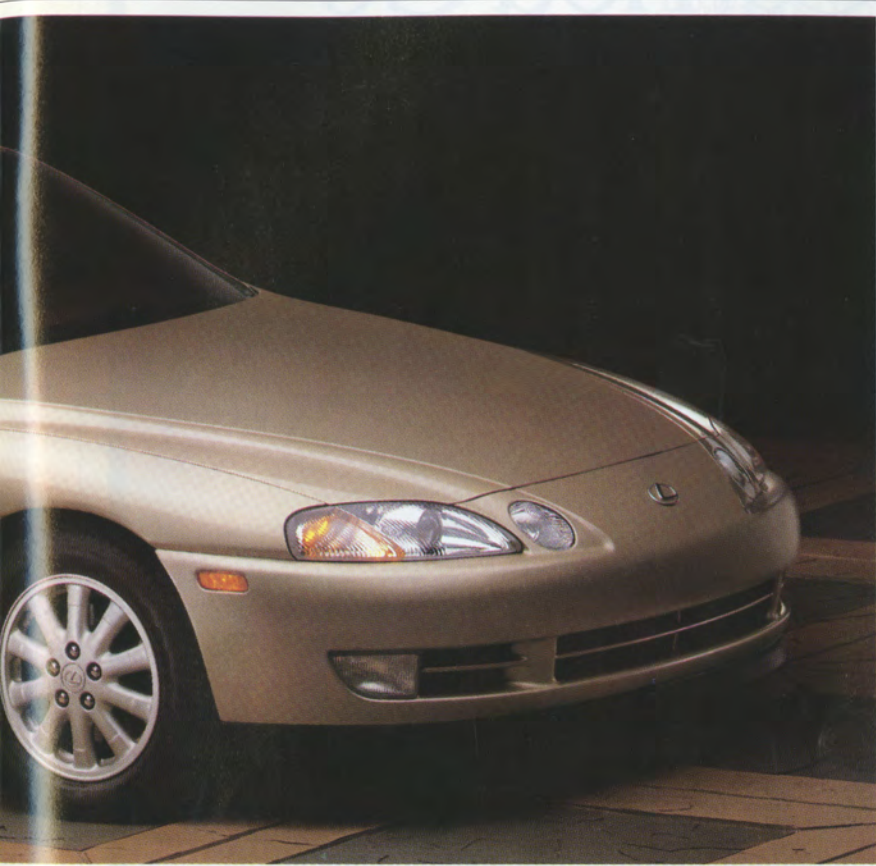
Enjoy the season!



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### Opening Night

Friday, September 11, 8:00

*New Production*

**Tosca** Puccini

Guleghina\*; Larin\*\*, Pons, Loup\*

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

*Co-production with the Lyric Opera of Chicago.*

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

Saturday, September 12, 7:30

**Boris Godunov** Mussorgsky

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

Runnicles/Lawless\*/Arhelger

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

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

Tuesday, September 15, 8:00

**Tosca** Puccini

Wednesday, September 16, 7:30

**Boris Godunov** Mussorgsky

Friday, September 18, 8:00

**Tosca** Puccini

Saturday, September 19, 7:30

**Boris Godunov** Mussorgsky

Sunday, September 20, 2:00

**L'Elisir d'Amore** Donizetti

Swenson, Claycomb+; Hadley, Quilico, Alaimo  
Campanella\*\*/Brovsky\*/Darling/  
Arhelger

Tuesday, September 22, 8:00

**L'Elisir d'Amore** Donizetti

Wednesday, September 23, 7:30

**Tosca** Puccini

Thursday, September 24, 7:30

**Boris Godunov** Mussorgsky

Friday, September 25, 8:00

**L'Elisir d'Amore** Donizetti

Saturday, September 26, 8:00

**Tosca** Puccini

Sunday, September 27, 1:30

**Boris Godunov** Mussorgsky

Tuesday, September 29, 7:30

**Boris Godunov** Mussorgsky

Wednesday, September 30, 7:30

**L'Elisir d'Amore** Donizetti

Thursday, October 1, 7:30

**Tosca** Puccini

Friday, October 2, 8:00

**L'Elisir d'Amore** Donizetti

Saturday, October 3, 7:30

**Boris Godunov** Mussorgsky

Sunday, October 4, 2:00

**Tosca** Puccini



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Tuesday, October 6, 7:30

**L'Elisir d'Amore** Donizetti

Saturday, October 10, 8:00

**L'Elisir d'Amore** Donizetti

Sunday, October 11, 2:00

**Fidelio** Beethoven

Behrens, Panagoulas; Lakes, Wlaschiha\*,  
Tschammer, Schade, Held  
Runnicles/Hampe/Gunter/Arhelger

*This production was originally made possible  
by Mr. and Mrs. Reid W. Dennis and the L.J.  
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Tuesday, October 13, 7:30

**L'Elisir d'Amore** Donizetti

Friday, October 14, 7:30

**Fidelio** Beethoven

Saturday, October 17, 8:00

**Fidelio** Beethoven

Sunday, October 18, 1:30

*Production new to San Francisco*

**La Forza del Destino** Verdi

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

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

*Production from The Washington Opera.*

Tuesday, October 20, 8:00

**Fidelio** Beethoven

Wednesday, October 21, 7:30

**La Forza del Destino** Verdi

Friday, October 23, 8:00

**Fidelio** Beethoven

Saturday, October 24, 7:30

**La Forza del Destino** Verdi

Tuesday, October 27, 7:30

**La Forza del Destino** Verdi

Thursday, October 29, 7:30

**Fidelio** Beethoven

Friday, October 30, 7:30

**La Forza del Destino** Verdi

Saturday, October 31, 7:00

**Don Carlo** Verdi

Vaness, Terentieva\*, Mills; Margison\*,  
Lloyd, Allen, Howell  
Runnicles (Oct. 31; Nov. 4, 8, 11, 14)/  
Robertson (Nov. 18, 21)/Cox/  
McClintock/Lazaridis/Munn

*This production was originally made possible  
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Sunday, November 1, 2:00

**Fidelio** Beethoven

Wednesday, November 4, 7:00

**Don Carlo** Verdi

Friday, November 6, 7:30

**La Forza del Destino** Verdi

*Continued on page 59*

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*From two previous stagings of Il Barbiere di Siviglia at the San Francisco Opera: (Above) Frederica von Stade as Rosina confronts Renato Capecchi's Doctor Bartolo in 1976. (Opposite) Leo Nucci in the title role in 1987.*



# The Barber of Seville: Fact and Fiction

By PHILIP GOSSETT

Myths and anecdotes attach themselves like barnacles to certain historical figures. Try as we may, it is difficult to get beneath these layers of encrusted legend. Though there is sometimes a touch of truth in such stories, we tend mostly to remember their more exaggerated elements. As a result, historical and psychological truths gradually begin to fade altogether.

Gioachino Rossini (1792-1868) has attracted more than his share of myths. The reasons are plain enough. His meteoric career as a young man excited the imagination of all Europe, and Stendhal could begin his *Life of Rossini*, published in 1824, a glorious concoction consisting of fact, rumor, and invention, with these words:

Since the death of Napoleon there has been another man who is talked about daily in Moscow as in Naples, in London as in Vienna, in Paris as in Calcutta.

The glory of this man knows no bounds but those of civilization itself, and he is only thirty-two!

Rossini's career as a composer of opera was well advanced by the time he was twenty. He wrote both serious and comic operas for all the greatest theaters of Italy: Milan, Venice, Rome, and Naples. Courtied by impresarios in England, Austria, and France, he settled in Paris in 1824, where he first became music director of the Italian theater, later

SCHERL



transferring his attentions to the grand Opéra. Then, at the age of thirty-seven, after the premiere of his *William Tell* and with almost forty operas to his credit, Rossini stopped composing for the stage. The psychological and practical reasons for his retirement are diverse: changing political circumstances, physical illness, emotional exhaustion, the feeling that his art was insufficiently appreciated by the public. For almost forty years he lived on, but no more operas issued from his pen.

Our human image of Rossini derives largely from

reports of his later years: the indolent raconteur, the gourmet of Tournedos Rossini, the spirit and wit of an elegant Second Empire salon. A host of anecdotes from this period purports to describe Rossini's artistic attitudes, often seeking to demonstrate his laziness and nonchalance. Everyone knows (don't they?) that Rossini wrote music in bed. One day, according to the story, a sudden breeze came along and blew away a sheet of paper on which he had been composing. Too lazy to fetch it back, he simply took a blank sheet and began over again. Other anecdotes have him composing in crowded rooms, surrounded by friends laughing, talking, even singing. In an apocryphal letter he supposedly tells his correspondent of how each of his famous overtures was composed. Here is one choice item:

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



STROHMEYER

I wrote the overture of *The Thieving Magpie* the day of the first performance, in the attic of the Teatro alla Scala, where I was imprisoned by the director and guarded by four stagehands. They had orders to throw pages of my manuscript from the window, one at a time, to the copyists, who were waiting below to prepare the parts. If no music appeared, they were to throw me out the window.

However amusing anecdotes of this kind may be, they create a distance between the composer and his art. Their rhetoric implies that he did not take his work seriously, and offers listeners the option of doing the same.

Rossini was directly responsible for some of these stories. During his Parisian retirement he displayed little public interest in his operas, a psychological mechanism to protect himself from the painful realization that they no longer dominated the stages of European theaters. Product of a period in which the modern notion of a repertory of standard works was just beginning to develop, Rossini's more classically-oriented art seemed old-fashioned by mid-century. The German musician Ferdinand Hiller reports this conversation with Rossini:

And your manuscripts, Maestro, is it true that you do not own many of them?

Not a note.

But what in the world happened to them?

Heaven only knows.

In this case Rossini was simply being untruthful, creating a public image of himself divorced from reality, pretending he was as indifferent to his works as the public had become. In fact, we know exactly which manuscripts he kept, and how much he valued them. When in 1867 the autograph manuscript of his *Otello* (based loosely on Shakespeare's drama) was missing, he added a codicil to his will:

...It has been impossible to find the autograph of the opera *Otello*, composed by me in Naples. Has this autograph been simply mislaid? Or was it stolen

---

*Salvatore Baccaloni, the Company's Doctor Bartolo for eight seasons, is flanked by Italo Tajo's Don Basilio. The two were captured from the wings in 1950.*

from my house? If the thief should be discovered, I want suit brought against him, for I swear and declare never to have given it to anyone, nor to have sold it.

This hardly sounds like a man who was indifferent to the value of his art.

Revivals of many of Rossini's forty operas over the past decade have helped broaden the public's appreciation of the diversity and scope of his genius. Both serious works, such as *Tancredi* (1813), *Maometto II* (1820), and *Semiramide* (1823), and comic operas, such as *The Italian Girl in Algiers* (1813), *Cinderella* (1817), *The Journey to Rheims* (1825), and *Count Ory* (1828), frequently grace the stages of opera houses in America and abroad. Nonetheless, *The Barber of Seville*, first performed at the Teatro Argentina of Rome on February 20th, 1816, remains his most durable success. The story is simplicity itself: the wooing and winning of Rosina, ward of Don Bartolo, by Count Almaviva, disguised as a poor student, Lindoro. But this narrative framework is filled with superb characters and constantly inventive situations, thanks to the genius of Beaumarchais, whose prose comedy is a masterpiece of the French theater, and the skill of Cesare Sterbini, who fashioned an elegant libretto for Rossini from the original (and from an earlier libretto based on Beaumarchais, set to music in 1782 by Giovanni Paisiello). Hovering above the events at all times is Figaro, the "factotum" of the city, Beaumarchais' man of the future, witty and wily, who sets the action going, then stands aside and comments on it ironically: a worthy pupil of Rossini's.

*The Barber of Seville* has given rise to an enormous number of anecdotes, especially relating to its first performance, which seems to have been an unmitigated disaster from start to finish. Details are supplied by the original Rosina, the mezzo-soprano Geltrude Righetti-Giorgi (who also created the title role in Rossini's *Cinderella*). They relate how the music master Basilio tripped and fell as he entered, injuring his nose, which bled profusely throughout his aria, "La calunnia"; how a cat got on stage and meowed

*Ezio Pinza sang the role of Don Basilio at the San Francisco Opera in five seasons, between 1935 and 1945. The photo was taken in 1935.*



MORTON



NORTON

through the first finale, scratching the actors and creating general havoc; how Rossini rose from the fortepiano at the end of the act to applaud the singers, while the audience hooted and whistled in the background.

In the absence of other contemporary reports, there is little way to evaluate these anecdotes, nor does it really matter. They are good stories, and have no adverse effect on our judgment of Rossini the artist. But other anecdotes are more pernicious, reflecting quite inaccurately on Rossini's music. It is worthwhile citing two examples. In the first, Righetti-Giorgi relates:

Rossini, full of esteem for the tenor García [the original Lindoro], let him compose the arietta he was supposed to sing after the Introduction under the window of Rosina.

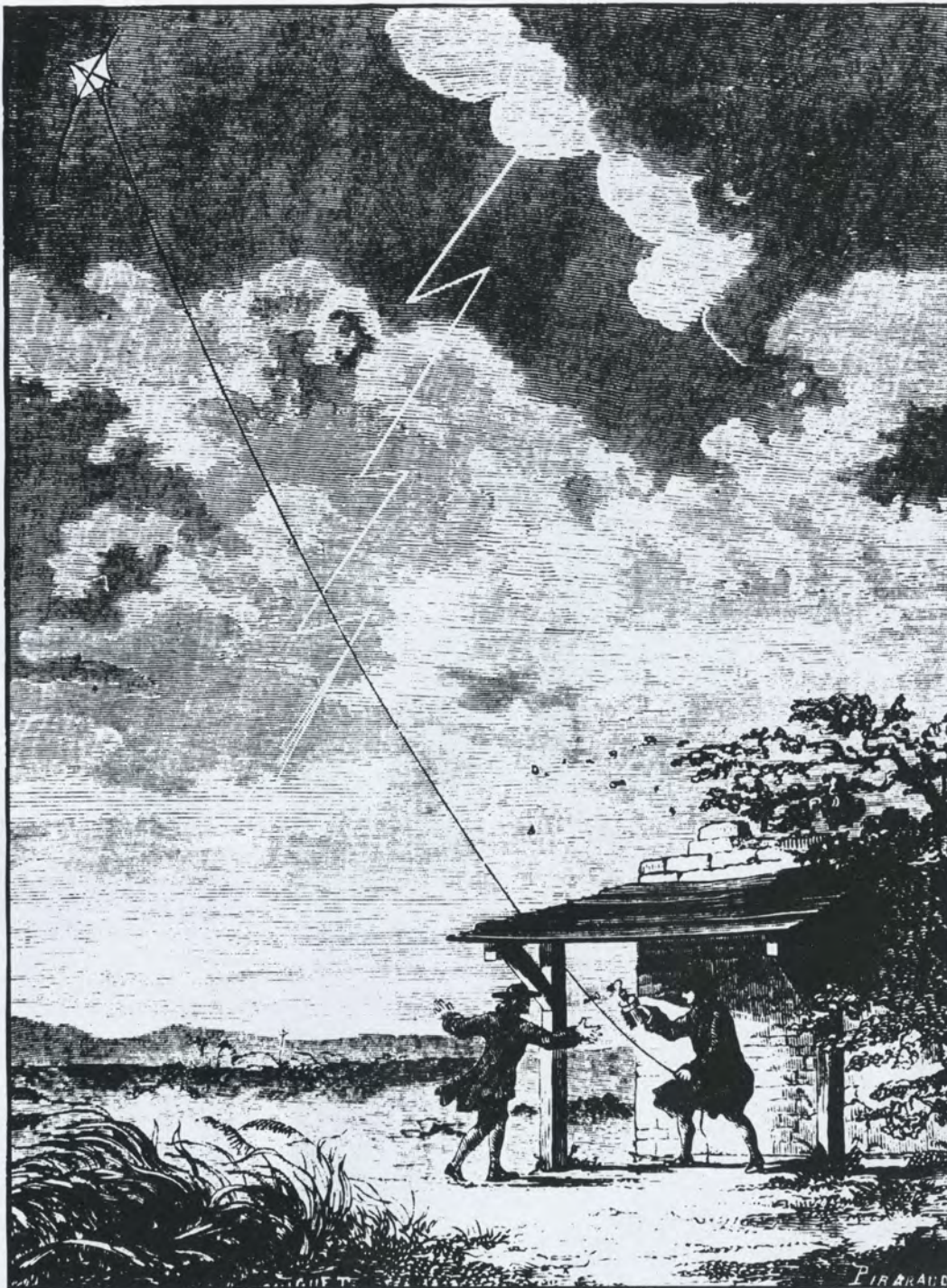
García in fact composed the piece on themes of love songs from his native land, Spain.

But after having tuned his guitar on stage, which provoked laughter, García sang his melody with little spirit, and it was received with displeasure. I was ready for anything. I climbed the ladder shaking, to arrive on the balcony, where I was to deliver these words: "Segui, o caro, deh segui così!" Since the Romans had showered me with applause in *The Italian Girl in Algiers*, they expected I would merit them again with a pleasing and amorous cavatina. When instead they heard those few words, they broke out in whistles and cat-calls.

The last part of her story may be accurate. It was unusual (and a superb touch by Rossini and Sterbini) for the *prima donna* of an opera to be heard for the first time in a melodic fragment rather than in a full-scale aria. The audience was probably taken aback by this assault on the musical and dramatic "conventions" of the period.

The first part of her anecdote, however, is false. Rossini's autograph contains Lindoro's serenade to Rosina, "Se il mio nome saper voi bramate," and that piece includes the response for Rosina mentioned by Righetti-Giorgi, "Segui, o caro, deh segui così!", encouraging her would-

*Teresa Berganza as Rosina and Pietro Bottazzo as Count Almaviva in disguise, shown during the music lesson scene at the San Francisco Opera in 1968.*



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be lover to continue his song. There is no evidence that García sang anything but Rossini's piece on the opening night. The anecdote, however, does have an underbelly of truth, for García was surely a more accomplished guitarist than Rossini. The manuscript of *The Barber of Seville*, in fact, reveals that, while the composer wrote the melody of Lindoro's serenade, another hand (probably García's) provided the accompaniment. At a crucial point in the accompaniment, however, when the harmony takes an unusual turn, Rossini himself notated the guitar part: he clearly wanted this harmony to be rendered correctly, and he apparently did not trust García to get it right.

Righetti-Giorgi tells another anecdote of aesthetic interest. During much of the nineteenth century Bartolo's aria, "A un dottor della mia sorte," a notoriously difficult piece to sing well, was replaced with a simpler aria, by the Florentine composer Pietro Romani, "Manca un foglio." According to Righetti-Giorgi:

The aria of Don Bartolo, substituted in Florence for that of the original score, is the work of Pietro Romani. It is a beautiful aria, and its introduction into his opera did not displease Rossini.

Rossini may have preferred "Manca un foglio" to a mediocre performance of "A un dottor della mia sorte," but it was hard to believe the substitution did not displease him. Bartolo's aria is practically unique in the operas of Rossini: through all of its buffo patter, the second section, where Bartolo warns Rosina he will lock her up in the future, is one of the few vocal compositions by Rossini to be constructed as a strict "sonata form." What more pungent way to express the character of Don Bartolo, the pedant, than to saddle him with a learned musical form?

*The Barber of Seville* is remarkable for the way that Rossini's music interacts with and comments ironically on the action. Short canons frequently play an important role in Rossini's operas, but nowhere

(Left) Giulietta Simionato in her Rosina costume smiles for the photographer just before going on stage at the War Memorial in 1953.

(Opposite) Lily Pons was San Francisco Opera's Rosina in 1939 and again in 1950, at which time this between-the-acts photo was taken.



STROHMEYER

(Opposite page) Hermann Prey as Figaro and Reri Grist as Rosina at the San Francisco Opera in 1963.

does the composer use them to better dramatic effect than here. In order to gain access to Rosina, the Count (in the first-act Finale) pretends to be a drunken soldier seeking lodging at Bartolo's house. When the town guards arrive to investigate the noise, each character in turn tries to relate what has happened, and the canonic form of "Questa bestia di soldato" amusingly underlines the resulting confusion. At the beginning of the second act, the Count, now disguised as Don Basilio's "pupil" (Don Alonso), tells Bartolo that Basilio is ill. When the music-master suddenly appears, threatening to overturn the carefully laid plans of the lovers, the Count offers him a purse and Figaro tries to hurry him away. "Buona sera, mio Signore," they all sing in turn. But, of course, in a canon every voice must have its turn, so that there is a perverse logic to Basilio himself taking on the melody, postponing his departure yet again, to the frustration of Figaro and the lovers, and to the delight of the audience.

Everyone knows about the famous Rossini crescendo, so typical in his overtures, that gradual expansion in volume, rhythmic activity, and orchestral forces, leading to an explosion of sound. Often crescendos appear within the body of an opera too. What is particularly lovely about their appearances in *The Barber of Seville* is the way their use is integrated into the story. The first crescendo we hear after the curtain rises occurs at the end of the Introduction. The Count has hired some musicians to assist him in serenading Rosina beneath her window ("Ecco ridente in cielo"). When she does not respond, the Count thanks the musicians, pays them, and asks them to be on their way silently. Instead, the chorus expresses its gratitude for the Count's generosity in a crescendo of sound that threatens to upset all his plans. An "abstract" musical device suddenly plays a "concrete" part in the story! Similarly, in Figaro's entrance aria, "Largo al factotum," the crescendo gathers force as the barber describes how everyone wants him to do one little favor or another. As the imagined demands of the public become ever more insistent, the momentum of the crescendo reaches dizzying heights, until at the end

he is left alone to sing, unaccompanied, "Figaro, Figaro, Figaro, Fi-ga-ro!"

Only once in the Rossini operas does a "crescendo" become the central musical force in an entire piece, Basilio's "La calunnia," the aria in which he advises Don Bartolo to thwart Count Almaviva's designs on Rosina by spreading rumors about him. The music master orchestrates the situation, demonstrating the soft voice of rumor spreading from mouth to mouth. As he describes the situation, the orchestral crescendo builds to a frenzy, until it explodes like a "colpo di cannone" (a cannon shot), which Rossini represents with a boom on the bass drum (the first time he has used the instrument since the curtain went up). Thus, one of Rossini's most familiar devices perfectly and hilariously defines this specific dramatic situation.

Myths and realities. Rossini lived a long life, and his wry humor and ironic manner reflect keenly the awareness that history had left him behind. But occasionally, even in his later years, the mask falls, and we see into the composer's soul. There is a fine letter to Ricordi, Rossini's publisher, from 1868, the year of the composer's death. He writes:

Remember me to Boito, whose fine talent I greatly admire. He sent me the libretto of *Mefistofele*, from which I see he wishes too precociously to be an innovator. Do not think I declare war on innovators: I wish only that they not try to accomplish in one day what should require several years. Look with compassion at *Demetrio and Polibio*, my first work, and then at *William Tell*: you'll see I didn't stand still.

No, indeed: Rossini did not stand still. He was a deeply serious artist, and no facetious anecdotes can change that fact. For all its surface hilarity, the complete world of images and mirrors that underlies *The Barber of Seville* is testimony to that art. □



PETERS

# CHEZ ROSSINI— LA DOLCE VITA

By JOHN ARDOIN



(Opposite) The villa Gioachino Rossini built at Passy, near Paris, as seen in a contemporary etching.

I would love to have been at one of Rossini's famous soirées at his home in Passy, a suburb of Paris. There no doubt would have been music—perhaps Rossini accompanying himself in a lively rendition of Figaro's "Largo al factotum" from *The Barber of Seville*, one of his favorite party routines—or a selection of his songs or piano pieces he labeled "Sins of Old Age." Certainly the talk would have been good, for Rossini gathered about him the greats of the day, from Delacroix and the brothers Doré, to Dumas père and Eduard Hanslick and Franz Liszt and Joseph Joachim.

Only a few of his select friends were invited to dine, however, and the food, which frequently consisted of Italian specialties, was probably delectable, for Rossini was as renowned a gourmand as he was a musician. The story goes that a certain Russian princess was so anxious to meet Rossini, that she waited for two hours in the street outside his home in hopes of bumping into him. Told about this, Rossini commented that all she would have had to do was buy the finest bunch of asparagus available, and she might see him any time she wished.

Contrary to legend, the boards chez Rossini did not groan nor were there gastronomic extravaganzas. In his later years, the composer paid a terrible price in terms of his health for all those wine sauces, pâtés and truffles of his early days and was always visiting one spa or another to undertake a new cure. By the time he settled down in Paris with his second wife Olympe, who carefully looked after his well-being, temperance set the tone in everything.

A fairly good idea of a typical Rossini day and soirée can be gleaned from many first-hand accounts (particularly Edmond Michotte's *An Evening at Rossini's in Beau-*

*Sejour*). He usually rose early and breakfasted on two hard-boiled eggs and a glass of Bordeaux wine. He would then deal with his mail and receive callers until half-past ten, when he would dress, secure his cravat with a stick-pin decorated with a portrait of Handel and go out. If the weather was good, he would stroll along the boulevards for an hour or so; if the weather was poor, he would take a cab to visit friends or go shopping with his wife.

The composer returned home about one o'clock, at which time he drank a second glass of wine, but normally he did not eat until six o'clock; he rarely dined out. For his Saturday at-homes, there might be over a dozen guests.

Let us imagine that we have been ushered into his garden about eight o'clock on a spring Saturday evening in 1858. Around the terrace are flower beds in the shapes of musical instruments. Rossini is sitting at a large table lighting his after-dinner cigar and chatting with Madame Rossini; Marietta Alboni, one of his favorite singers; Prince Josef Poniatowski, an amateur composer and long-time friend; Jacques-Léopold Huegel, the publisher; his biographer Alexis-Jacob Azévedo; critic Pierre Scudo of *Revue des deux mondes*; and Michotte, that redoubtable Rossinian Boswell.

Rossini looks exactly like the famous Nadar photograph made three years earlier. He is dressed all in black with an inviting, fatherly face. There is a slight bemused twinkle in his eyes, and he sports a black wig that doesn't match his white, pork-chop sideburns. He appears plump, agreeable and comfortable with his celebrity. The conversation is in French, which Rossini speaks perfectly, and watching him respond softly and considerately to those about him, recalls the words of his contemporary Ferdinand Hill: "He has the disposition to be found only



Rossini around the year 1858 in the famous photograph by Nadar.

in people from the south. For children as well as for the old, for the mighty as well as for the humble, he always finds the right words without changing his manner. He is one of those happy creatures born with everything and in whom all modifications occur naturally and organically."

It soon emerges that Rossini's reputation as a wit is well-founded. The talk centers on the news of the day, chiefly the recent performances by Enrico Tamberlick at the Théâtre-Italien. Rossini is no devotee of the tenor's acclaimed top C-sharp sung in the new fashion from the chest, instead of head voice as the composer preferred. Tamberlick was the harbinger of a new breed of ear-piercing, leather-lunged singers that would soon dominate the opera stage.

"On that subject, Huegel," Rossini says, "I read....that at the performance of *Otello* the day before yesterday, after the explo-

sion of the famous C-sharp, the audience seemed transported by the excruciating shout, presumably to an operating room in the nearby maternity hospital...."

"Duprez [Gilbert-Louis] was the first one to think of chafing the Parisians' ears by disgorging in *Guillaume Tell* that chest-tone of C of which I had never dreamed. ...During my stay in Paris in 1843...the impetuous tenor came to see me to invite me to hear him at the Opéra. 'You come to see me instead,' I told him. 'You will produce your C for me alone ....'"

"Duprez hastened to come [and] he sang for me—magnificently, I must admit—several fragments of my opera. At the approach of [the top C], I experienced the kind of anxious discomfort that some people feel when they know a cannon is about to be shot off. Finally, he burst forth with the C! Zounds, what an uproar! I rose from the piano and rushed to a vitrine filled with very delicate Venetian glass. ...'Nothing broken,' I exclaimed. 'That's wonderful....' Poor Duprez seemed to think this was a compliment.

"Now comes Tamberlick. That jokester, wanting ardently to demolish Duprez's high C, has invented the chest tone C-sharp and now burdens me with it....Last week, he asked to come to see me, and I received him. But, fearing a second, aggravated edition of the Duprez adventure, I cautioned Tamberlick...to deposit his C-sharp on the hall hat tree and pick it up again, guaranteed to be intact, when he left."

The story was told slyly and with few gestures, though there was difficulty in catching a few of the words, for Rossini is now almost without teeth. It seems he speaks little at the dinner table because chewing has become a difficult process for him. He refuses to consider dentures, and when his old friend the composer Michele Carafa offered to have a set made for him, Rossini balked: "In your position as a professor of harmony, you have become familiar with substitutions with or without *appoggiature*, but I don't worry over them at all....Furthermore, I don't like C-sharps."

Looking puzzled, and not grasping the reference to Tamberlick's renowned note, Carafa asked what Rossini meant.

"Look," came the answer quickly, "when one is in the hands of dentists—those virtuosos of the gums—their notes, and I judge them from the metallic sound

that I hear emerging from my wife's purse, are always C-sharps."

Rossini's wit often centers on puns, which he adores, particularly those dealing with musical terms. One day he called on Luigi Cherubini, the composer of *Medea*, and found his friend in bed complaining bitterly of a *point de côté*, or a pain in the side. "What nonsense," Rossini exclaimed. You could never have anything but a *contrepoint de côté*—"a counterpain in the side," a pun on the word "counterpoint" that befitted the head of so academic an institution as the Paris Conservatoire.

Rossini has long had a reputation for being lazy, and another of his biographers, Stendhal, tells the tale of his attempting to finish an opera while in Venice in a freezing hotel in the winter: "As he finished the duet he was working on, the sheet of paper slipped out of his fingers and fluttered away down to the floor. Rossini peered over the edge of the bed to try and locate it but in vain, for it had slid right under the bed. He stretched out an arm, and leaned half out over the side to feel for it; but becoming suddenly conscious of the cold, he withdrew hurriedly under the blankets, muttering to himself as he did so: 'I'd rather sketch the whole thing out again; it won't take a minute....'

"Strangely enough, however, his mind promptly went blank, and there he sat for a good quarter of an hour, fuming with impatience, obdurately failing to recall a single note. Finally, he burst out laughing: 'I'm a fool,' he said. 'I'd do much better to write another duet ...' Just as he was putting the finishing touches to the second duet, a visitor appeared. 'Would you mind picking up a duet which has slipped under the bed?' asked Rossini. The visitor retrieved the wayward duet with his cane, and handed it to Rossini. 'Now listen!' said Rossini. 'I'm going to sing you both duets, so that you can tell me which one you like best.' "The composer's friend opted for the original one; the second, it appeared, was rather too lively in tempo for the dramatic situation. [In an] instant Rossini wrote a trio for the same opera, and, as soon as it was ready, struggled into his clothes, swearing all the while against the cold, and accompanied his visitor to [a cafe] to get warm and drink a cup of coffee, meanwhile handing the duet and trio to the waiter and telling him to take them round to the music-copyist for the Teatro San Moisè, for which he was

*Continued on page 47*

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Man-Hua Gao\*+  
Yanyu Guo+  
Marilyn Horne

Catherine Keen  
Kathleen Kuhlmann  
Patricia Racette  
Carol Vaness

Frederica von Stade  
Sandra Walker  
Janet Williams

Simone Alaimo  
Alfonso Antoniozzi\*\*  
Jeffrey Black\*  
Craig Estep  
Stephen Guggenheim\*+  
Hong-Shen Li

Frank Lopardo  
Jorge Lopez-Yañez  
Chris Merritt  
Euro Nava\*+  
Timothy Noble  
Luis Oropeza

Peter Rose  
Philip Skinner  
Dale Travis  
Hector Vasquez+  
Jeffrey Wells\*

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\*\*U.S. opera debut

\*San Francisco Opera debut

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Joy Graham Korst

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Alexandra Nehra  
Rose Parker  
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Laurel Rice

Ana Rojas  
Shelley Seitz Saarni  
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Bill Roehl  
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Michael Strickland  
Si Wheaton



FREDERICA VON STADE

Renowned mezzo-soprano **Frederica von Stade** sings the role of Rosina in *Il Barbiere di Siviglia*. Described by *The New York Times* as "one of America's finest artists and singers," she enters the third decade of a brilliant career that has taken her to the stages of the world's great opera houses, as well as concert and recital platforms throughout this country and abroad. Her operatic life began with a contract she won in the Metropolitan Opera Auditions, which led to her subsequent debut with the Met in *Die Zauberflöte*. She has since returned there to sing many of her most famous roles, including Rosina, Adalgisa in *Norma*, Octavian in *Der Rosenkavalier*, Mélisande in *Pelléas et Mélisande*, Charlotte in *Werther*, Idamante in *Idomeneo*, as well as Cherubino in *Le Nozze di Figaro*. Miss von Stade began her association with the Company when she scored a great triumph as Sesto in Spring Opera Theater's 1971 production of Mozart's *Titus*. She made her San Francisco Opera debut the following year as Cherubino, a role she repeated here last summer. Additional Company credits include Dorabella in *Così fan tutte* (1973), Rosina (1976), the title role of *La Cenerentola* (1974), her first performances of the title role of *La Sonnambula* (1984), a return to the stage of the War Memorial the following year in recital and, in 1990, Penelope in *Il Ritorno d'Ulisse in Patria*. In 1973 she appeared in the Paris Opera production of *Nozze* that inaugurated the regime of Rolf Liebermann and she has returned to that company frequently. She made her debut at La Scala in Milan during the 1975-76 season, singing Marguerite in a concert performance of Berlioz's *La Damnation de Faust*, returning in later seasons as Cherubino, Rosina, Cenerentola and Mélisande, among many



PATRICIA RACETTE

other roles. In addition to her numerous operatic appearances in Santa Fe, Houston, London, Vienna and Hamburg, as well as festival appearances at Salzburg, Edinburgh, Wexford, Holland, and Glyndebourne, she also performs in concerts and recitals with major orchestras and accompanists. She has made over three dozen prize-winning recordings, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her numerous television appearances include the world premiere of Dominick Argento's *The Aspern Papers*, a work written for her and performed at Dallas Opera. Miss von Stade is the recipient of honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music.

Soprano **Patricia Racette** sings the role of Berta in *Il Barbiere di Siviglia*. She most recently appeared on the War Memorial stage last fall as Dunyasha in *War and Peace*, Micaëla in *Carmen*, and the Fifth Maidservant in *Elektra*. A 1989-90 Adler Fellow with the San Francisco Opera Center, she 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 as Freia in *Das Rheingold* and Helmwig in *Die Walküre* in SFO's 1990 *Ring* cycle. In the fall of that year, she appeared here as Rosalinda in the family performance of *Die Fledermaus*, and



JEFFREY BLACK

was heard last summer as the First Lady in *The Magic Flute*. A native of New Hampshire, she received a Bachelor of Music degree in Voice from North Texas State University, where she sang Diana in *Orpheus in the Underworld*, also appearing in the title role of Carlisle Floyd's *Susannah* at the Metro Opera Works in Fort Worth. Miss Racette was a National Finalist in the 1988 Metropolitan Opera National Auditions, first place winner in the New York region of the 1988 San Francisco Opera Auditions, and received the Poetz Memorial Award at the 1988 Grand Finals. Recent highlights include her Vienna State Opera debut as Mimi in *La Bohème*, Mimi and Micaëla with Marin Opera, Nedda in *Pagliacci* at Miami Opera, and the four heroines in *The Tales of Hoffmann* for Boston Lyric Opera. She will make her New York City Opera debut later this season as Micaëla and as Musetta in *La Bohème*.

Australian baritone **Jeffrey Black** makes his first San Francisco Opera appearance as Figaro in *Il Barbiere di Siviglia*. His career began in 1985 when he joined the Australian Opera as a principal artist, singing roles which included Mercutio in *Romeo and Juliet*, Schaunard in *La Bohème*, Papageno in *The Magic Flute*, Dr. Falke in *Die Fledermaus*, Dandini in *La Cenerentola*, Ottone in *L'Incoronazione di Poppea*, and Rossini's Figaro. He returned as a guest to that company in 1990 to sing Guglielmo in *Così fan tutte* and, last year, the title role of *Don Giovanni*. Additional Australian appearances include Zurga in *Les Pêcheurs de*



JORGE LOPEZ-YAÑEZ

*Perles* for Victoria State Opera, and Doctor Malatesta in *Don Pasquale* for the Lyric Opera of Queensland. Black made his European debut in 1986 as Arlecchino in *Ariadne auf Naxos* in Monte Carlo, and his British debut the same year at the Glyndebourne Festival as Sid in *Albert Herring*, subsequently returning to Glyndebourne as Demetrius in *A Midsummer Night's Dream* and the Count in both *Capriccio* and *Le Nozze di Figaro*. At the Royal Opera House, Covent Garden, he has appeared as Arlecchino, Sid, Dandini, Figaro in *Il Barbiere di Siviglia* and, most recently, Count de Nevers in Meyerbeer's *Les Huguenots*. Elsewhere he has appeared as Guglielmo in Sir Peter Hall's new production of *Così fan tutte* in Los Angeles, as Arlecchino with the Netherlands Opera, as Lescaut in a new production of *Manon Lescaut* at the Bastille in Paris, and as Dr. Falke in a new staging of *Die Fledermaus* as well as Fieramosca in *Benvenuto Cellini*, both for the Geneva Opera. On the concert platform in Australia, Black has sung with several orchestras as well as in recital with Geoffrey Parsons. In London, he has performed with the London Philharmonic in Bach's *St. Matthew Passion*, in excerpts from *Die Fledermaus*, and in *Carmina Burana* (which was also recorded) under the baton of Franz Welser-Möst. Future operatic engagements include his first Posa in *Don Carlo* for the Victoria State Opera, Guglielmo with the Lyric Opera of Chicago, Lescaut at the Bastille, Dandini at the Teatro Colón in Buenos Aires, a new production of *Così fan tutte* at the Salzburg Festival, and *Barbiere* with San Diego Opera, where he returns in 1994 in the title role of *Eugene Onegin*.

**Jorge Lopez-Yañez** appears as a Fisherman in *Guillaume Tell*, Count Almaviva in *Il Barbiere di Siviglia* and Oreste in *Ermione*. The Mexican tenor made his 1990 San Francisco Opera debut as Alfred in *Die Fledermaus* and was seen here last fall as Alfredo in *La Traviata*. Since his debut in Hannover in 1988 as the Duke in *Rigoletto*, he has been performing leading roles with important European houses and has been a regular guest at several German opera houses including those in Munich, Frankfurt, Cologne, Düsseldorf and Stuttgart. His busy 1989-90 schedule included *Le Postillon de Longjumeau* and Handel's *Alcina* for the Geneva Opera, Fenton in *Falstaff* at the Los Angeles Music Center Opera, his debut with the Lyric Opera of Chicago as Alfred in *Die Fledermaus*, and debuts at the Châtelet in Paris in *Alcina* and at the Cologne Opera as Nemorino in *L'Elisir d'Amore*. He began the 1990-91 season with a return to Europe for various assignments including *La Cenerentola*, *Rigoletto*, and *La Fille du Régiment* in Zurich. The 1991-92 season included debuts with the Canadian Opera, where he opened the season in *La Traviata*, and with the Pittsburgh Opera in *La Cenerentola*. He most recently appeared in *Rigoletto*, *La Bohème*, and *Der Rosenkavalier* in Düsseldorf, *Il Barbiere di Siviglia* at the Vienna Staatsoper, *Der Rosenkavalier* at San Diego Opera, and in a Rossini Concert in Frankfurt. Future engagements include *Rigoletto* for the Canadian Opera, *La Traviata* for the Sydney Opera, as well as *Il Barbiere di Siviglia* and a new production of *I Puritani* at the Vienna Staatsoper. After earning an engineering



ALFONSO ANTONIOZZI

degree in Mexico, Lopez-Yañez came to the U.S. for vocal studies at California State University in Northridge. He began his professional career with the Los Angeles Music Center Opera, where he sang the Prince in student performances of *La Cenerentola*, and the Long Beach Civic Light Opera, where he gained experience in operetta, appearing in *The Merry Widow* and *The New Moon*. He won second and third prizes, respectively, in the 1985 and 1986 Metropolitan Opera West Coast Regional Auditions and was a finalist in several other competitions, including the San Francisco Opera Auditions and the Zachary Auditions, which awarded him first prize in 1987. The tenor has sung a number of recitals in California and has appeared in concert and on several television programs in Mexico.

Baritone **Alfonso Antoniozzi** makes his U.S. opera debut as Doctor Bartolo in *Il Barbiere di Siviglia* and Taddeo in *L'Italiana in Algeri*. Born in Viterbo, Italy, he won that country's Alessandria Competition in 1985 by singing in Purcell's *Dido and Aeneas* and the world premiere of Lorenzo Ferrero's *Mare Nostro*. Performing most frequently in Italy, his 1989-90 season included *The Merry Wives of Windsor* and Cimarosa's *I Tre Amanti* in Palermo, *La Bohème* in Bologna and Modena, *Don Quichotte* at the Rome Opera, *Il Signor Bruschino* in Stuttgart and at the San Carlo in Naples, and *Turandot* at La Fenice in Venice, and in Ravenna. During the 1990-91 season, he appeared in *Falstaff* in Treviso, *L'Italiana in Algeri* (Taddeo) in

Continued on page 43

This production is made possible, in part, by BankAmerica Foundation.

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Text by CESARE STERBINI

After the play by PIERRE AUGUSTIN CARON DE BEAUMARCHAIS

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# Il Barbiere di Siviglia

(in Italian)

*Conductor*

Ion Marin\*

*Production*

John Copley

*Set Designer*

John Conklin

*Costume Designer*

Michael Stennett

*Lighting Designer*

Joan Arhelger

*Chorus Director*

Ian Robertson

*Musical Preparation*

Robert Morrison

Bonnie Koestner

Ernest Fredric Knell

*Prompter*

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First performance:

Rome, February 20, 1816

First San Francisco Opera performance:

September 24, 1925

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FRIDAY, JUNE 5 AT 8:00

SUNDAY, JUNE 7 AT 2:00

SATURDAY, JUNE 13 AT 8:00

TUESDAY, JUNE 16 AT 8:00

FRIDAY, JUNE 19 AT 8:00

**CAST**

(in order of appearance)

*Fiorello* Hector Vasquez+

*Count Almaviva* Jorge Lopez-Yañez

*Figaro* Jeffrey Black\*

*Rosina* Frederica von Stade

*Doctor Bartolo* Alfonso Antoniozzi\*\*

*Don Basilio* Peter Rose

*Berta* Patricia Racette

*Ambrogio* Luis Oropeza

*An officer* Stephen Guggenheim\*+

*A notary* Tom Curran

*Musicians, soldiers, townspeople*

\*\*United States opera debut

\*San Francisco Opera debut

+1992 Adler Fellow

TIME AND PLACE: Eighteenth century Seville

ACT I Dawn

INTERMISSION

ACT II Afternoon

Supertitles by Francis Rizzo.

This production of *Il Barbiere di Siviglia* is owned by  
the Lyric Opera of Chicago and is made possible by a generous gift from  
Mr. and Mrs. Ben W. Heineman.

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

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

*The performance will last approximately three hours.*

# Il Barbiere di Siviglia / Synopsis

## ACT I

**Scene 1**—Count Almaviva, who is in love with Rosina, has come to serenade her, accompanied by his servant Fiorello and some musicians. After his song he dismisses his companions. The Count goes into hiding at the approach of Figaro, who with a total lack of modesty describes his successful career as factotum-barber, confidant, arranger—to a numerous, indescribably satisfied clientele. The Count recognizes the resourceful barber and enlists his aid in arranging a meeting with Rosina, who is unaware of the Count's rank and knows him only as "Lindoro." Figaro and the Count hide to avoid an encounter with Bartolo, who emerges from his house instructing a servant to admit no one except Don Basilio, Rosina's music teacher. Before the day is over, the Doctor hopes to marry his ward Rosina, whose dowry attracts him as much as her beauty. Figaro and the Count resume their plotting, and decide to introduce the Count into Bartolo's household disguised as a drunken soldier seeking billeting.

**Scene 2**—Rosina admits to herself that she has been moved by Lindoro's serenade and resolves to marry her suitor despite the opposition she anticipates from her guardian, Doctor Bartolo. As she leaves, Bartolo and Basilio come in. The Doctor confides in the music teacher his plans to marry Rosina, and his suspicions that the mysterious serenader may well be the Count Almaviva, who has been seen in the vicinity. Basilio suggests that a bit of calumny might serve to chill Rosina's ardor for the fellow.

Rosina returns accompanied by Figaro, whose news about Bartolo's wedding plans provokes no more alarm than a girlish laugh. She presses Figaro for information about the young man she has seen and heard beneath her window. After tantalizing the young woman by telling her that Lindoro is indeed dying of love for someone, Figaro finally admits that it is Rosina who has inspired the youth's passion. The barber suggests that she send a note to her Lindoro. After an appropriate display of outraged maidenly modesty, she produces one she has already written. Figaro sets out to deliver the letter.

Bartolo comes in to question Rosina about the identity of the serenader. From her blushes and the ink stains on her fingers, he deduces that she has written to the stranger and suspects that Figaro has been her messenger. He furiously cautions her not to try to outwit a man of his acumen.

Almaviva arrives and vigorously proceeds with his impersonation of a drunken soldier demanding billeting privileges. Suspicious of the intruder, Bartolo goes off to search for a license

which allegedly exempts him from such impositions. In his absence, the Count slips a note to Rosina. Berta, the maid, Figaro, and Basilio arrive, shortly followed by the police whom Bartolo has summoned. The errant soldier is arrested but immediately released when he surreptitiously reveals that he is the Count.

## ACT II

Dr. Bartolo's self-congratulations on having successfully ejected the troublesome soldier are disturbed by suspicions that his would-be lodger might be an acquaintance of Count Almaviva. His ruminations are interrupted by the arrival of the Count himself, this time disguised as Don Alonso, the music master substituting for an ailing Don Basilio. To Doctor Bartolo's dismay, Alonso forces his way in.

Sensing Bartolo's mounting suspicion of him, Don Alonso produces Rosina's note to Lindoro, saying that he found it at the inn where the Count is staying. He pleases Bartolo by offering to make Rosina believe that she is being duped by the Count.

Rosina comes in for her music lesson. Figaro appears also, insisting that this is his day to shave Bartolo. Figaro takes Bartolo's keys to the linen closet, using this opportunity to steal the balcony key for future use.

The real music master, Basilio, enters and the Count slyly signals Bartolo about their scheme to deceive Rosina. He makes it plain to Bartolo that Basilio must be disposed of. Immediately, Bartolo asks Basilio why he is out with such a fever. Confused but half convinced that he is ill, Basilio accepts a purse from the Count and departs. While Figaro ceremoniously shaves Bartolo, Rosina and "Alonso" plan their elopement. Finally, however, the Doctor realizes that he has again been tricked.

Rosina is infuriated when Bartolo shows her her own note with the insinuation that her Lindoro is plotting to give her up to the Count. Impetuously, she offers to marry Bartolo, reveals her previous elopement plans, and demands the arrest of Figaro and Lindoro. Using the stolen key, Figaro and the Count enter as soon as Bartolo has gone after the police and the notary. Rosina hurls reproaches at them. The Count is delighted to see that, unaware of his identity, Rosina prefers a true but impoverished lover to a wealthy nobleman. The Count tells Rosina who he is and they embrace.

Don Basilio interrupts the reconciliation. By force he is persuaded to have the notary marry Rosina and the Count.

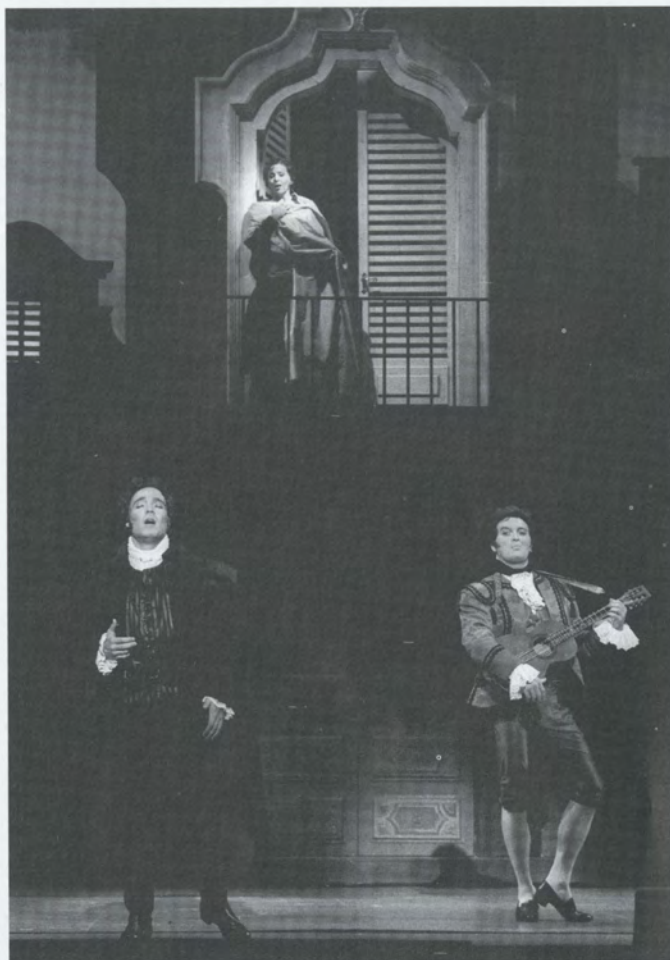
Bartolo, who rushes in too late to stop the wedding, accepts the situation philosophically and gives the couple his blessing.

# Il Barbiere di Siviglia

Photos taken in rehearsal  
by Marty Sohl

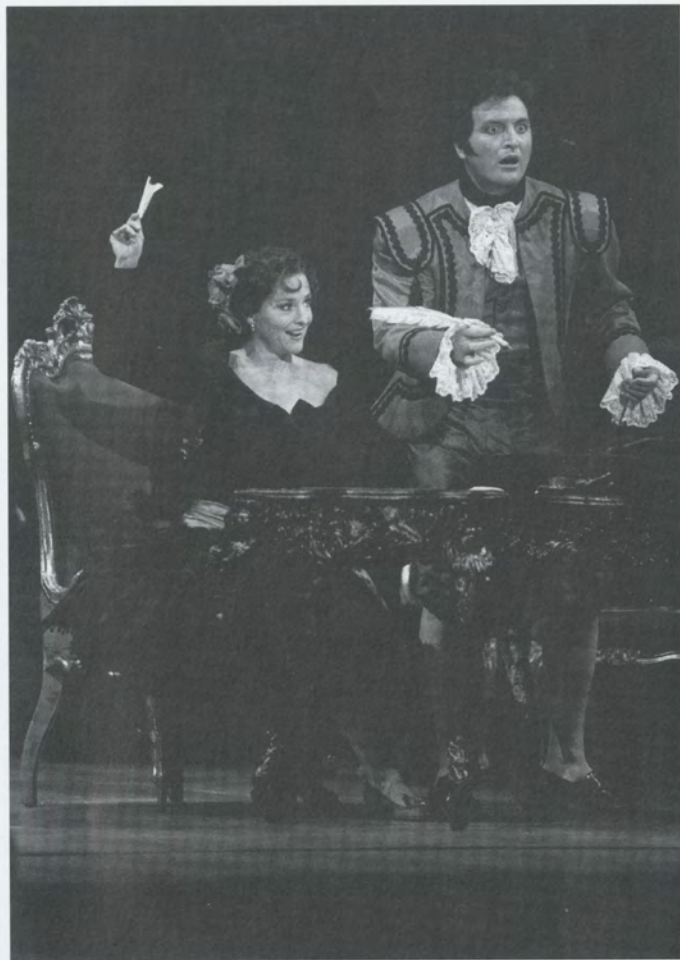
*Luis Oropeza*





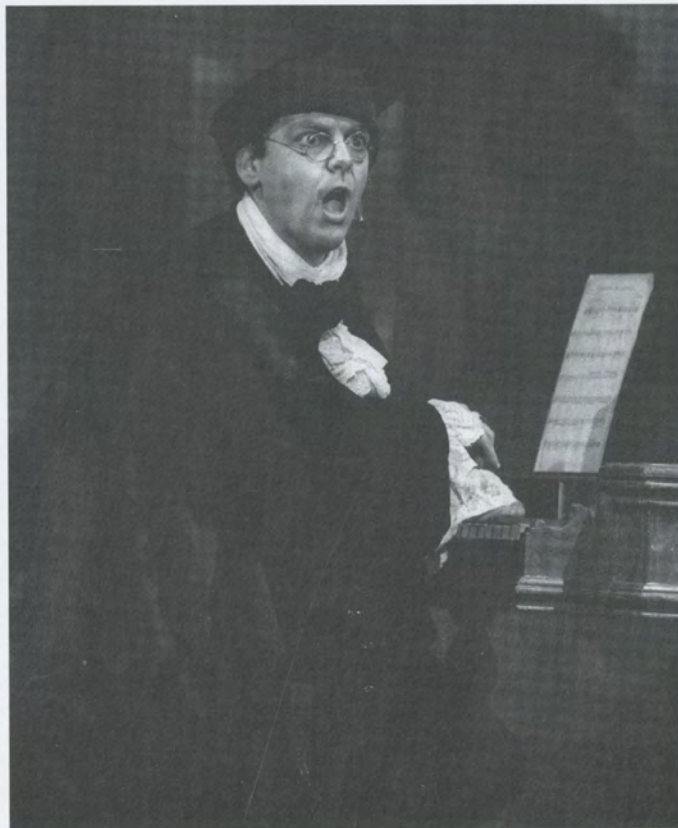
*Frederica von Stade, Jorge Lopez-Yañez, Jeffrey Black*

*Jorge Lopez-Yañez*



*Frederica von Stade, Jeffrey Black*

*Alfonso Antoniozzi*





*Jeffrey Black*

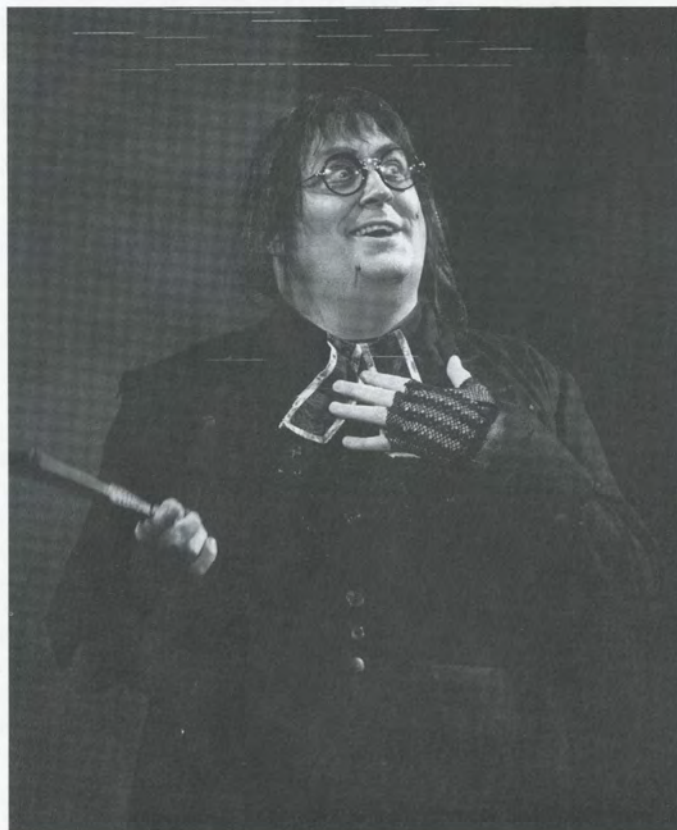


*Frederica von Stade, Alfonso Antoniozzi*

*Hector Vasequez, Valery Portnov, Sigmund Seigel*



*Peter Rose*



*Patricia Racette*



*Frederica von Stade, Jorge Lopez-Yañez*

*Peter Rose, Alfonso Antoniozzi*

*Jorge Lopez-Yañez, Stephen Guggenheim,  
Men of the San Francisco Opera Chorus*



*Jorge Lopez-Yañez, Alfonso Antoniozzi*





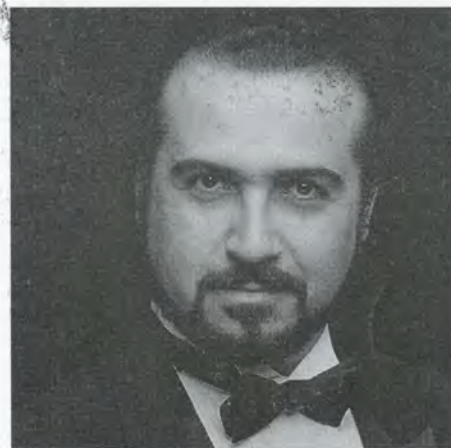
PETER ROSE

Continued from page 36

Nancy and Monte Carlo, *L'Occasione fa il Ladro* (Martino) in Toulouse, Pesaro and Palermo, *La Cenerentola* (Don Magnifico) in Parma, Reggio Emilia, Modena and Ferrara, *L'Elisir d'Amore* in Treviso, *Tosca* (Sacristan) under the baton of Zubin Mehta at the Florence May Festival, and *Turandot* (Ping) in Verona. He has also portrayed the Count in *Le Nozze di Figaro* in France, and Doctor Bartolo in Genoa, Modena, and Santiago, Chile. Earlier this year he opened the Rome Opera season as Doctor Bartolo, performed in Ferrero's *Mare Nostro* in Rovigo and Treviso, and appeared in Leoncavallo's *La Reginetta delle Rose* in Palermo. Next season's assignments include *Il Barbiere di Siviglia* at the Baths of Caracalla in Rome, Bellini's *Adelson e Salvini* in Catania, and *L'Italiana in Algeri* in San Sebastian. Antoniozzi's recording credits include *La Bohème*, *Il Matrimonio Segreto*, Paisiello's *Nina ossia la Pazza per Amore* and Rossini's one-act farsa *Adina ossia il Califfo di Bagdad*. The young artist is scheduled to record Donizetti's *Linda di Chamounix* and *L'Elisir d'Amore*.

Bass **Peter Rose** returns to San Francisco Opera this summer as Gessler in *Guillaume Tell* and Don Basilio in *Il Barbiere di Siviglia*. He made his first operatic appearance in the United States with the Company last fall as the Commendatore in *Don Giovanni*, a role he also sang at the Glyndebourne Festival under the baton of San Francisco Opera's Music Director, Donald Runnicles. Born in Canterbury, England, he studied music at the University of East Anglia, the

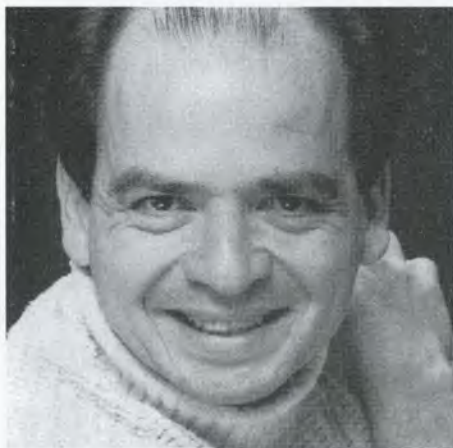
Guildhall School of Music, and at the National Opera Studio. After winning several prizes, including the 1985 Kathleen Ferrier Memorial Scholarship, he made his operatic debut in 1986 as the Commendatore with the Glyndebourne Festival Opera in Hong Kong. Subsequent roles at Glyndebourne include Osmin in *Die Entführung aus dem Serail*, Don Inigo in *L'Heure Espagnole*, Basilio in *Il Barbiere di Siviglia*, Publio in *La Clemenza di Tito*, and Trulove in *The Rake's Progress*. From 1986-89, he was principal bass with the Welsh National Opera, where he appeared as Dr. Bartolo in *The Marriage of Figaro*, Prince Gremin in *Eugene Onegin*, the Tutor in *Le Comte Ory*, as well as Osmin and Basilio. He made his Royal Opera House, Covent Garden debut in 1988 as Rochefort in *Anna Bolena* with Joan Sutherland, returning to that company to portray Cadmus in *Semele* and Lodovico in *Otello*. Additional engagements include Narbal in *Les Troyens* for Scottish Opera, the King of Clubs in *The Love For Three Oranges* at the English National Opera, the Commendatore under Zubin Mehta at the Florence May Festival, *The Damnation of Faust* conducted by Georg Solti in Chicago, London and Salzburg, Walter in *Luisa Miller* in Amsterdam, Abimelech in *Samson et Dalila* in Pittsburgh, and Mozart's Requiem with the Chicago Symphony. Future plans include Kecal in *The Bartered Bride* at the Lyric Opera of Chicago, the First Nazarene in *Salome* at the Salzburg Festival, Lodovico at the Théâtre de la Monnaie in Brussels and at Covent Garden, King Marke and Gremin in new productions of *Tristan und Isolde* and *Eugene Onegin* at the Welsh National Opera, Dosifei in *Khovanshchina* at



HECTOR VASQUEZ

the Hamburg Staatsoper, Ramfis in *Aida* and Hunding in *Die Walküre* at the Berlin Staatsoper, and his debut at the Aix-en-Provence Festival as Bottom in *A Midsummer Night's Dream*. Rose has recorded *The Marriage of Figaro* with Daniel Barenboim and the Berlin Philharmonic, and will record the Commendatore with Maestro Mehta and the Maggio Musicale Orchestra.

Baritone **Hector Vasquez**, in his second year as an Adler Fellow with the San Francisco Opera Center, portrays a Huntsman in *Guillaume Tell* and Fiorello in *Il Barbiere di Siviglia*. He made his first appearance with the Company last fall as the Second Madman, Métivier and Belliard in *War and Peace*, Giorgio Germont in the student matinee performances of *La Traviata*, and Le Dancaire in *Carmen*. As a member of the 1989 Merola Opera Program, he portrayed Escamillo in *Carmen*, a role he repeated during Western Opera Theater's 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 studied at Fullerton College and the University of Southern California. He has performed at the Berliner Festwochen, the Bach festivals of Los Angeles, Carmel 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



LUIS OROPEZA

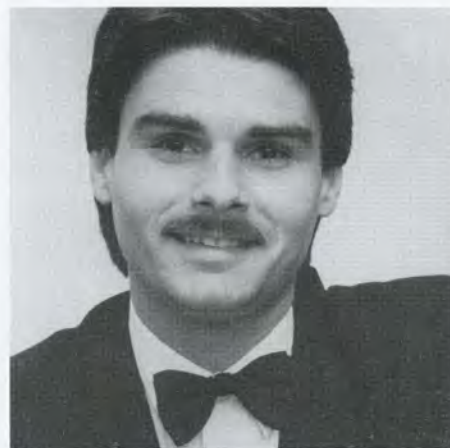
*The Ghost Sonata* (1990) and, last year, Escamillo in *Carmen* which toured to Guam and Japan, as well as Nardo in *La Finta Giardiniera*. Vasquez will be seen with the Company this fall in *Tosca*, *La Forza del Destino*, *A Midsummer Night's Dream*, and *Andrea Chénier*.

Actor **Luis Oropeza**, Ambrogio in *Il Barbiere di Siviglia*, made his San Francisco Opera debut last fall as Lillas Pastia in *Carmen*. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. The role of the Fool in *King Lear* served as his 1987 debut with the American Conservatory Theater, where he has performed for five seasons. Additional Bay Area credits (which have earned him four Critics' Circle Awards and a Drama-Logue Award) include a five year old girl in *Cloud 9* and 21 different characters in *How I Got That Story*, both for Eureka Theater, and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Oropeza has also performed at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has been featured on television's "Falcon Crest" and "Midnight Caller", appeared in the film *Pacific Heights*, and wrote and starred in the one-man *Assassination of Federico García Lorca* at the Climate Theatre.



STEPHEN GUGGENHEIM

A 1992 Adler Fellow with the San Francisco Opera Center, Tenor **Stephen Guggenheim** makes his first Company appearance as an Officer in *Il Barbiere di Siviglia*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and continued his studies at the San Francisco Conservatory of Music. As a participant in the 1991 Merola Opera Program, he appeared as Alfredo in *La Traviata* at Villa Montalvo, and sang the role on Western Opera Theater's 1991-92 national tour. He also traveled to Guam and Japan last year as Don José in the Opera Center's production of *Carmen*, and earlier this year appeared as Odoardo in the Showcase production of *Ariodante*. Guggenheim has appeared with West Bay Opera as Cavaradossi in *Tosca* and Max in *Der Freischütz*; with Marin Opera as Master Shallow in the world premiere of Gordon Getty's *Plump Jack*; and with Pocket Opera as Sempronio in *The Apothecary*. With Opera San Jose (where he was an Artist in Residence), he has sung Noah and the Doctor in the world premiere of *Hotel Eden*, the title role of *Albert Herring*, Alfred in *Die Fledermaus*, Count Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan tutte*, Nemorino in *L'Elisir d'Amore*, Anatol in *Vanessa*, and Pinkerton in *Madama Butterfly*. He also portrayed the Leper in a concert version of Messiaen's *Saint Francis of Assisi* with the Berkeley Symphony, conducted by Kent Nagano.



ION MARIN

One of the most prominent young conductors on the international music scene today, **Ion Marin** makes his San Francisco Opera debut leading *Il Barbiere di Siviglia*. Born in Romania, he graduated from the George Enescu Music School and the Music Academy in Bucharest. He later studied at the Mozarteum in Salzburg, the Accademia Chigiana in Siena and the International Academy in Nice. Maestro Marin was named music director of the Transylvania Philharmonic at the age of 21, and appeared as guest conductor with the leading Romanian orchestras as well as with the orchestras of Germany, Czechoslovakia, Greece, Italy and France. As resident conductor of the Vienna Staatsoper from 1987 to 1991, he led a wide range of repertoire from Mozart to Berg, and also conducted with the Staatsoper in Japan in 1989. Other international appearances have included concerts in Munich, Barcelona, Venice and Hong Kong, as well as *Maria Stuarda* at Reggio Emilia. During the 1990-91 season, in addition to his performances at the Vienna Staatsoper, he conducted concerts with the Orchestral Ensemble de Paris, the Orchestra of the Bastille Opera, the Basel Radio Orchestra, and Tivoli Festival Orchestra. His most recent activities include concerts in Japan, Prague, Lyons and London; *Le Nozze di Figaro* and a series of concerts at La Fenice in Venice; his U.S. opera debut at the Dallas Opera with a new production of *L'Elisir d'Amore*; and his Paris opera debut with Roman Polanski's new staging of *Les Contes d'Hoffmann* at the Bastille Opera. Future operatic engagements include debuts at the Bayerische Staatsoper in Munich, the Houston Grand Opera, and



JOHN COPLEY

the Metropolitan Opera. The maestro's rapidly-expanding discography includes a collection of Rossini arias with Agnes Baltsa and the Vienna Symphony; sacred arias with Cheryl Studer and the London Symphony; an aria album with Cecilia Bartoli and the Orchestra of La Fenice; arias with Ferruccio Furlanetto and the Vienna Symphony; and complete recordings of *Lucia di Lammermoor* and Rossini's *Signor Bruschino*. Future recording projects include several Rossini one-act operas, as well as Rossini's *Stabat Mater* and *Semiramide*.

John Copley returns for his tenth season with San Francisco Opera to direct *Il Barbiere di Siviglia*. He made his Company debut during the 1982 Summer Season with Handel's *Julius Caesar* and returned in the fall of 1983 for the U.S. premiere of Tippet's *The Midsummer Marriage*. Subsequent San Francisco Opera assignments have been *Don Giovanni* (1984), Handel's *Orlando* (1985), *Eugene Onegin* (1986), *Le Nozze di Figaro* (1986, 1991), *La Traviata* (1987, 1991), *Idomeneo* (1989), and *Suor Angelica* (1990). Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then principal resident director of the Royal Opera at Covent Garden, where his many productions there included *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of England's entry into the Common Market, Queen

Elizabeth's Silver Jubilee and 60th birthday celebration. Copley's work has also been seen at the English National Opera, Théâtre de la Monnaie in Brussels, the Geneva Opera, the Munich Staatsoper, Deutsche Oper Berlin, La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. He has also directed over 25 productions in Australia. In North America, his directing credits include productions for the Metropolitan Opera, Lyric Opera of Chicago, Dallas Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, Vancouver Opera, and the New York City Opera. Copley will return to San Francisco Opera later this year to direct *A Midsummer Night's Dream*.

John Conklin designed the sets for *Il Barbiere di Siviglia*. Local audiences first saw his work in Spring Opera Theater productions of *Orfeo* (1972), *Death in Venice* (1975 and '79), and *Julius Caesar* (1978). His first San Francisco Opera assignment was the sets and costumes for the 1977 *Un Ballo in Maschera*, a production that also opened the 1982 Fall Season and which was repeated in 1985 and 1990. Subsequent credits for the Company include *Don Pasquale* (1980, 1984), *La Traviata* (1987, 1991), and for the new production of *Idomeneo* in 1989. He created designs for the four operas of Wagner's *Ring of the Nibelung*, which had been unveiled in 1983 (*Das Rheingold* and *Die Walküre*), 1984 (*Siegfried*) and 1985 (*Götterdämmerung*). He also served as pro-



JOHN CONKLIN

duction consultant for the Company's presentation of the 1990 *Ring*. Conklin's designs have been seen in numerous opera, ballet and legitimate theater productions. He has worked for such companies as the New York Shakespeare Festival, the Guthrie Theater in Minneapolis, the Goodman Theatre in Chicago, the Long Wharf Theater in New Haven and the Hartford Stage Company. His long association with Santa Fe Opera has resulted in American premieres of Henze's *We Come to the River*, the three-act version of *Lulu*, Sallinen's *The King Goes Forth to France*, and Penderecki's *The Black Mask*. Other U.S. opera projects have been for the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, Dallas Opera, Seattle Opera, and Opera Theatre of St. Louis, among others. On the other side of the Atlantic, Conklin has been responsible for production designs for the Holland Festival, Scottish Opera, and the Munich Opera. He teaches at the Tisch School of the Arts at New York University.



MICHAEL STENNETT

**Michael Stennett** designed the costumes for *Il Barbiere di Siviglia*. His work was first seen by San Francisco Opera audiences in the 1982 Summer Season staging of Handel's *Julius Caesar*, a production originally created for the English National Opera. In 1985 he scored a triumph in another Handel production here, *Orlando*, and during the 1984 Fall Season we saw his costumes for the production of *Anna Bolena* first produced for the Canadian Opera Company and also seen at the Lyric Opera of Chicago. He also designed the costumes for the Company's 1986 mounting of *Eugene Onegin* and for the new staging of *Idomeneo* which was presented here in 1989. Since his first production in 1968, *Anne of Green Gables* in London's West End, the English designer has worked for various leading opera, ballet and theatrical companies. He has numerous costume credits for the Australian Opera, including the costumes for *Lucia di Lammermoor* which were selected by Joan Sutherland for her subsequent performances of the role at the Metropolitan Opera and London's Covent Garden. In Britain, his costumes have been seen in productions of *Werther* for the English National Opera; *La Bohème*, *Peter Grimes* and *Tosca* for the Welsh National Opera; and, for the Royal Opera, *Le Nozze*

*di Figaro*, *Werther*, *Alceste* and *Lucrezia Borgia*. Other credits include *Kismet* and *The Makropulos Case* for the Canadian Opera, *A Midsummer Night's Dream* for the Ottawa Festival, *Platée* for the Stockholm Opera, *I Capuleti e i Montecchi* for Palermo, and *Adriana Lecouvreur* in Munich. In this country, his work was also seen in the Los Angeles Philharmonic production of *Falstaff*, as well as in Handel's *Ariodante* for Santa Fe Opera, *Tancredi* for the Lyric Opera of Chicago and Los Angeles Opera, and *Julius Caesar* and *Semiramide* at the Met. Stennett's costumes are featured on two video-cassettes: those of *Julius Caesar* and *Semiramide*. His graphic work has been displayed on numerous record jackets, and a large number of his designs appear in the book *Joan Sutherland: Designs for a Prima Donna*.

San Francisco Opera Associate Lighting Designer **Joan Arhelger** created the lighting schemes for *Il Barbiere di Siviglia*. Last fall, she designed the lighting for the Company premieres of *I Capuleti e i Montecchi* and *Attila*, and served as Lighting Supervisor for the revival of *Carmen*. Since joining the Company in 1983, she has been responsible for the lighting of *La Traviata*, *La*



JOAN ARHELGER

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

warm and drink a cup of coffee, meanwhile handing the duet and trio to the waiter and telling him to take them round to the music-copyist for the Teatro San Moisè, for which he was working at the time."

Stendhal tells us that Rossini's mind is "all fire and quicksilver...There is scarcely time to catch the gist of one idea, before another leaps [out]." This was certainly the case as the conversation in the garden continues on the subject of singers.

"My profession has always brought me into contact with every kind and type of singer," Rossini tells his friends, "and some of them I shall never forget. For instance, there was the one who sang a cavatina for me in a guttural manner. 'Now there's a cavatina that seems to be coming out of a cave,' I told him. 'You must know that caves are said to produce good mushrooms? Frankly, I'd have preferred a plate of that sort.'"

Next comes the tale of a baritone who had the distressing habit of lingering too long on a note: "'A beautiful voice,' I told him, 'but you have a case of syllabic constipation.' I am not even safe with my barber," Rossini quickly adds. "Recently, he asked me to hear his son, whose voice was exceedingly rough-edged. I tried to console the father by telling him 'Never mind. The boy has the resources to become a commander of zouaves, an animal tamer, or, above all, the times being what they are, a first-prize winner at the Conservatoire.'"

"And, of course, there was the girl in Dieppe who wanted to come to Paris and sing for me and who was described as having 'a fortune in her throat.' I begged her to forego the trip and go instead to a surgeon so that he could extract *prestissimo* from that phenomenal throat the fortune it contains. One can never be certain of the future, and a bird in the hand is worth two in the bush."

When the laughter following these stories dies down, Madame Alboni asks if we know the Maestro's most recent song "L'Amour à Peking" (Love in Peking). No one does, and all insist on hearing it at once. "Ho!" says Rossini. "It's humbug.... nothing but a hoax on the notes of the Chinese scale." Still, he leads us into the salon, decorated with portraits of composers such as Mozart and Beethoven, and seats himself at the piano to accompany

## EVERYBODY LOVES A PARADE... EVEN ATTLA THE HUN!

San Francisco Opera Guild will celebrate the opening of San Francisco Opera's 70th season with a series of Opening Weekend Celebration events including the unique and colorful Opera Parade Walk '92, sponsored by the Institute for Foreign Trade/Italian Trade Commission. Other Opening Weekend events include Opening Night/Opera Ball and Saturday Premiere Gala.

Come join the revelry dressed in your favorite opera-themed costume and walk with costumed choristers and supernumeraries, celebrity grand marshals and vintage cars. Music from San Francisco Opera's fall season will be broadcast from lavishly designed floats representing the nine fall operas. Scheduled for 10:00 a.m., Sunday, September 13, Opera Parade Walk '92 will tour through beautiful Golden Gate Park, concluding near the site of the day's afternoon operatic event, the *San Francisco Examiner's* "Opera in the Park" concert. Gourmet picnic lunches may be purchased with Parade Walk registration to add the finishing touch to a wonderful day of operatic fun for the entire family.

Event registration is \$10 (children under 12 participate free) and includes



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VALTROVA

ROSSINI



Celebrated Rossini caricature, published on the occasion of the composer's 75th birthday, in 1867, in the Paris satirical magazine "Le Hanne-ton."

Alboni. Her sumptuous voice does full justice to the piece. The title, however, provokes some droll comments. "Well, what can one do?" Rossini replied. "Love proceeds as loves always do—sharps in the prelude, flats in the coda."

Prince Poniatowski then asks Alboni to sing an aria from *Semiramide*, in which she has had so many triumphs. "Va bene," she exclaims with enthusiasm, but Rossini demurs. Benissimo for you, I'm sure," he tells the singer, "but do you think that I can remember that old mummy from 1823? The cavatina perhaps—but the rest? And the recitative?"

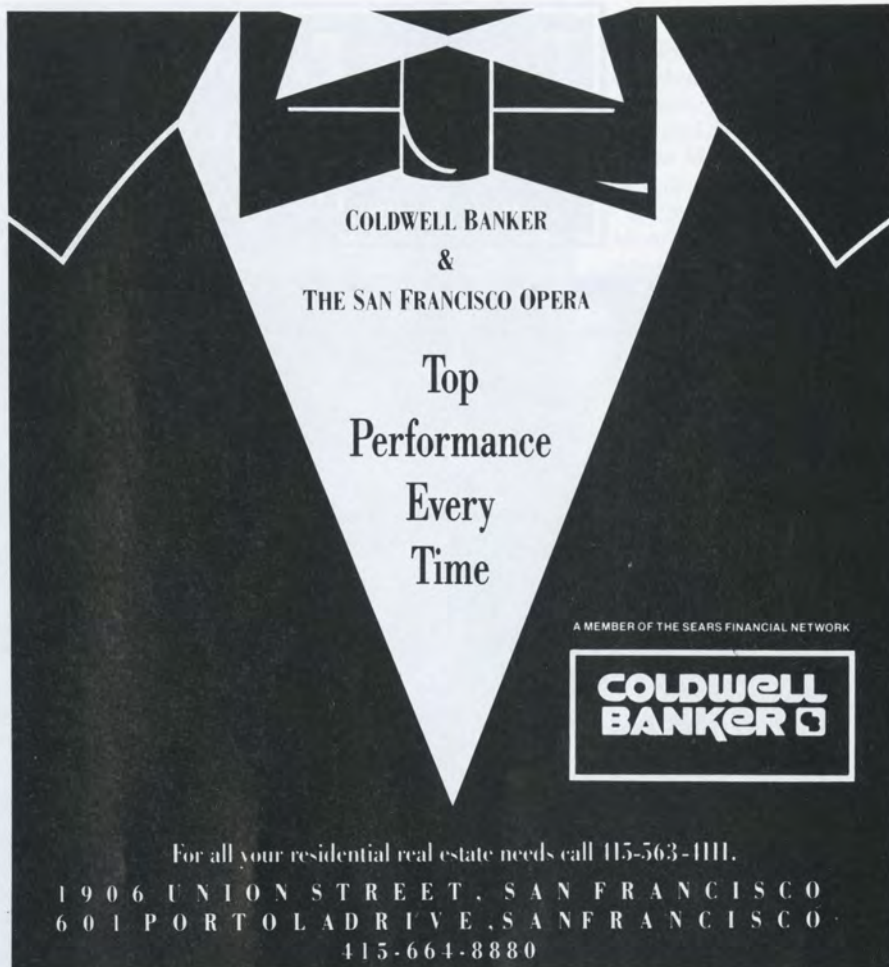
Amazingly enough, Rossini does not possess any of his opera scores, either in manuscript or as published. When one of the group expresses astonishment over this, he answers: "And I, do you think I'd be less astonished if you were to tell me that you had preserved your old match boxes and worn-out slippers?"

But Alboni pleads with him, and finally Rossini agrees to try the *Semiramide* excerpt: "All I remember of the recitative is the first words...For the rest you have to prompt me. So much the worse if I get mixed up. The devil will be to get to the cavatina without embarrassment. From that point on, I really hope to be able to save the rest."

Needless to say, everything goes well. It is an unforgettable experience to hear that brilliant aria in all its splendor and pomp, given the acuteness of style that Alboni still possesses in abundance. Rossini affectionately embraces her (he had known her since she was a child) and sighs "Except for her, bel canto is lost. At present, our so-called singers [have] a tremolo that closely resembles the buzzing produced in my ears by the way the floor shakes at the approach of my brewer's chariot."

"And what about the portamentos?" Alboni adds. "Ah, yes! That plague," Rossini continues. "It had little place in my time. It happens, however, that the sort of braying produced from top to bottom and the trumpetings loosed from bottom to top have succeeded in astonishing the public's ear sometimes. Well, I advise the virtuosos of those eccentric mouthings to go and ask for bravos and recalls from the denizens of zoological gardens."

*Continued on page 55*



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# ROSSINI PREMIERES AT THE SAN FRANCISCO OPERA — A PICTORIAL RECORD



*San Francisco Opera's first Barber of Seville took place in 1925 and it featured Riccardo Stracciari in the title role, Elvira De Hidalgo as Rosina, Marcel Journet as Don Basilio, and — Tito Schipa as Count Almaviva. No photographs of the 1925 Barber have survived; our photo shows Tito Schipa as Count Almaviva on our stage in 1935. On the left is the evening's Figaro, Richard Bonelli; the two are surrounded by members of the San Francisco Opera Chorus. The Rossini favorite was part of the following San Francisco Opera seasons: 1925, 1926, 1929, 1935, 1936, 1938, 1939, 1941, 1942, 1950, 1953, 1958, 1963, 1965, 1968, 1976, 1982 and 1987.*

MORTON



HOWARD

*In addition to Barbers presented by the main San Francisco Opera company, the Rossini opera buffa came to us through the auspices of Spring Opera, once in the Opera House (1962) and once at the Curran Theatre (1972). In the latter, Alan Titus was Figaro (far right), Shigemi Matsumoto portrayed Rosina, and Daniel Sullivan was Doctor Bartolo. The two are shown during Dr. Bartolo's monologue. (Above center and left)*



*La Cenerentola*, in the delightful Jean-Pierre Ponnelle production, was unveiled at the San Francisco Opera in 1969. The cast included (l. to r.) Renato Capecchi, Sheila Marks, Paolo Montarsolo, Teresa Berganza, Sona Cervenka and Pietro Bottazzo, all shown here during the "Nodo avviluppato ... gruppo rintrecciato" sextet. (Below) Paolo Montarsolo, pretending to be using a chair, and Renato Capecchi. *La Cenerentola* returned to the Opera House in 1974 and 1982.

PETERS



NOWINSKI



PETERS



NOWINSKI

*Semiramide* opened San Francisco Opera's 1981 fall season, with Montserrat Caballé (far left) in the title role. James Morris (left) was Assur.



*(Left) Maometto II, one of the hits of San Francisco Opera's 1988 season, featured Simone Alaimo in the title part, and June Anderson as Anna Erisso. (Below) Chris Merritt as Paolo Erisso, and Marilyn Horne as Calbo.*

SOHL

SOHL



As part of Spring Opera's 1964 season, San Francisco Opera presented a bubbling production of *Italian Girl in Algiers*, with Marilyn Horne in the title role, shown here with Spiro Malas who portrayed Taddeo. Spring Opera presented the work in two more seasons: 1966 and 1978.

JONES

*The Turk in Italy* was part of San Francisco Opera Center's 1986 Showcase. Soprano Li-Chan Chen was Fiorilla; bass-baritone George Hogan was Selim, the Sultan of Turkey.



SOHL



The 1973 Merola Opera Program presented two performances of *Le Comte Ory* at the Paul Masson Winery in Saratoga. (Left) Enoch Sherman, Count Ory in disguise, is feeling his way around a "dark" castle, and comes upon Isolier (Janice Felty) and the Countess (Sharon Daniels). (Below, left) "The nuns" (Ryan Allen, Enoch Sherman, Norman Phillips and Richard Lee) during their number, alternating between a prayer and a lusty drinking song.

ENKELIS



ENKELIS

*Tancredi* was heard in the Opera House in a semi-staged concert performance in 1979. Marilyn Horne was featured in the title role.



MESSICK

A lot of the decay that had set in the Italian bel canto Rossini blames on Verdi. It seems that after reading through one of Verdi's early scores, Rossini exclaimed: "If the name of the composer had been kept hidden from me, I should have wagered that he could only be an artillery colonel."

Asked if he truly believes bel canto is lost, Rossini answers sharply: "Absolutely....bel canto, you see, is made of three elements: The instrument—the voice—the Stradivarius, if you will; technique—that is to say, the means of using it; and style—the ingredients of which are taste and feeling....Only when a singer was in possession of his Stradivarius did he begin to learn the way to use it....Then he was awaiting a ray of warm sunlight to transform voice and technique into strength, magnificence and seductiveness. That warm ray—it is style. And this is the great loss we have suffered."

Alboni interrupts saying "For three years, my teacher kept me on a single page of music...which includes all types of exercises for vocalises, *gruppetti*, trills, etc."

"Of course," Rossini agrees. "Today there is no such school. There are neither models nor interpreters, for which reason not a single voice of the new generation is capable of rendering in bel canto the aria "Casta diva" [from Bellini's *Norma*]. How can you imagine that it is possible to resuscitate what is dead, what is less than a mummy?..."

"The railroad, a devilish invention, has unsettled everything—not to mention the formidable currents of international air, the permanent breathing of which ... finally will give all humanity a cold—has instilled into the present generation the need to get things done quickly, the fever to arrive...."

"Here, for example, my concierge's daughter. She is eighteen, and she aspires to learn singing so as to go into the theater. One won't ever be able to remove from her head the idea that at the end of one year she will be capable of making a debut in *Les Huguenots*!" Mischievously he adds, "And who would dare assert that she won't become a celebrity as a result, a [Adelina] Patti, a star to be cited as a model of perfection? At the present time, that's not so difficult."

Speaking of Patti, Huegel inquires, "What, cher Maître, is your final opinion

## Guillaume Tell



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

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

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of her talent?"

"My opinion is that she is charming and that I love her very much...and that fate has been very gallant towards her in protecting her from the danger of being contemporary with, for example, [Henrietta] Sontag."

"This means," Azévedo added, "that

today, lacking thrushes, we must content ourselves with blackbirds."

Rossini lets this comment pass in silence, and after an awkward moment, one of the group asks Rossini who were the finest singers he has heard.

"The greatest was [Isabella] Colbran, who became my first wife, but the unique

was [Maria] Malibran. Ah! That marvelous creature. She surpassed all her imitators by her truly disconcerting musical genius, and all the women I have ever known by the superiority of her intelligence, the variety of her knowledge and her flashing temperament of which it was

## ROSSINI FLAVORS

In the world of culinary delights, "Florentine" generally means "with spinach"; Niçoise—with tomatoes and garlic; "Provençale"—with garlic, tomatoes, herbs and olive oil; "Mornay"—with cheese sauce. Gioachino Rossini's name has become attached to a variety of dishes, all of which include two basic ingredients: goose liver (or goose liver pâté) and black truffles. *Hering's Dictionary of Classical and Modern Cookery* (Fachbuchverlag Dr. Pfannenberger, Giessen, 1958) lists some 15 dishes with Rossini's name in the title. All call for goose liver and black truffles in one form or another, even soups and fish courses.

Here are some examples: *Consommé Rossini* is a chicken broth flavored with truffles, slightly thickened with tapioca and served with small cream puffs stuffed with goose liver purée. *Omelette Rossini* has diced truffles and goose liver mixed with beaten eggs, cooked, then garnished with small slices of fried goose liver and truffles and covered with Madeira sauce. *Suprême de volaille Rossini* is a chicken breast fried in butter, placed on a slice of goose liver which has been sautéed in butter, the whole covered with Madeira sauce mixed with slices of truffles. *Macaroni Rossini* is a concoction made from cooked macaroni, cut in pieces, bound with butter and grated cheese, mixed with diced goose liver and truffles and bordered with Madeira sauce.

The mouth-watering recipes even include a truffle to end all truffles: *Truffe Rossini* requires a truffle whose lid is cut off and the body hollowed out, with the pulp chopped and cooked in butter and Madeira, mixed with chopped chicken breast and goose liver (the lat-

ter poached in port). The truffle body is then filled with the mixture, sprinkled with bread crumbs, dotted with butter, baked with a little thin Madeira sauce, and lightly broiled in the oven.

The best-known Rossini dish, however, remains the celebrated *Tournedos Rossini*. Some say it was created by the great French chef George Auguste Escoffier (1847-1935), the man who also gave us *Pêches Melba*, *Oeufs Meyerbeer* and *Filets de sole Otero*, among other things. He supposedly decided to honor Rossini with this dish, since it was a well known fact that the Italian composer was inordinately fond of foie gras and truffles. The recipe for *Tournedos* varies significantly from cookbook to cookbook. Escoffier's basic recipe was quite simple, using just bread, meat, foie gras and a truffle, but it also called for a sophisticated brown sauce that might take some doing in an average kitchen. Some recipes for *Tournedos* even call for an artichoke bottom as an added layer, which is sure to confuse the tastes of both the food and the wine one chooses to go with it. The recipe given below was arrived at by combining entries from several cookbooks.

### TOURNEDOS ROSSINI

(Serves 2)

2 filets of beef of approx. 4-6 oz. each  
2 slices of white bread, same size as the filets  
2 cups button mushrooms  
1 stick sweet butter  
6 TB Madeira  
A little flour  
2 slices of foie gras (goose liver)  
en bloc, same size as the filets  
(if foie gras is not available,  
use pâté de foie gras)

3 TB light cream (half & half)  
Salt  
Freshly ground pepper  
Squeeze of lemon juice  
1 truffle, thinly sliced

Marinate the slices of foie gras in Madeira for 1-2 hours.

Wash mushrooms, discard stems, and slice thin. Sauté slowly in half the butter for 5 minutes, removing them from heat before they start to get crisp. Squeeze a little lemon juice over them.

Cut the crust from the bread slices and fry them in the rest of the butter, both sides, until crisp. Keep in a warming oven until ready to use.

Drain the foie gras slices (reserve the Madeira), pat dry with paper towels, sprinkle with flour and sauté in butter roughly half a minute on each side. Keep warm. (If you are using pâté, it should not be cooked, but warmed in the oven, with the marinade, until heated through.)

Sear the meat in the same pan used for frying the bread. Turn quickly for rare; it will take about 3 minutes on each side for medium rare. Keep warm in oven.

Deglaze the pan with the Madeira, add mushrooms, truffle, salt, pepper and cream. Let bubble for a few minutes.

Assembly: Bread slice with a spoonful of the sauce goes first, then the steak, a slice of foie gras, and the rest of the sauce.

Optional garnish: A thin slice of truffle.  
—K.L.



Rossini's wife Olympe Pélissier.

impossible to give any idea.

"I must tell that once rehearsals for one of my operas were over, I never attended a performance of any of them....What would have been the sense of my wasting my time in order to find out how I had written them? But performances with Malibran—that was something else. When she was to appear in *Semiramide*, *La Gazza Ladra*, *Cenerentola*, *Il Barbiere*, and above all *Otello*, nothing could have kept me from going to hear her...."

"Her creative genius inspired her in a stupefying, always different way with unexpected effects, both vocal and declamatory....Each time, she taught me how I could have done better than I had done....Alas, time, the obliterater, will gradually close in over [such memories]...then no more...the final night."

At this point, Madame Rossini, who has remained quiet throughout the evening, speaks up: "In the meanwhile, another sort of night has arrived. It is ten o'clock, the Maestro's bedtime....My friends, you have subtly emptied my hus-

band again. You are unbearable friends," she adds lightly, "like examining magistrates; won't your interrogations ever come to an end?"

"Never, Madame," Azévedo says gallantly. "We are insatiable, like treasure hunters!" And this has been an evening in which everyone present struck gold. □



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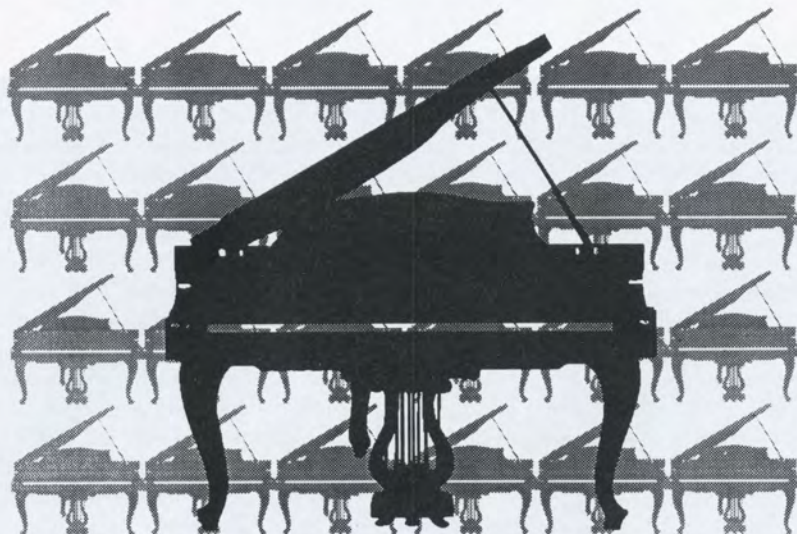
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Guest speakers include the renowned musicologist and Rossini scholar Dr. Philip Gossett, as well as Bay Area music scholars Dr. Bruce Lamott, Dr. Clifford Cranna, Dr. James Keolker, and Marvin Tartak.

**Schedule:**

Saturday, May 30

*Guillaume Tell*

Tuesday, June 2

*Il Barbiere di Siviglia*

Wednesday, June 3

*Guillaume Tell*

Friday, June 5

*Il Barbiere di Siviglia*

Saturday, June 6

*Guillaume Tell*

Tuesday, June 9

*L'Italiana in Algeri*

Friday, June 12

*L'Italiana in Algeri*

Wednesday, June 17

*L'Italiana in Algeri*

Sunday, June 21

*L'Italiana in Algeri*

Wednesday, June 24

*L'Italiana in Algeri*

Friday, June 26

*Ermione*

Saturday, June 27

*L'Italiana in Algeri*

**1992 Fall Season**  
Continued from page 16

Saturday, November 7, 8:00  
West Coast Premiere  
New Production  
**The Death of Klinghoffer** Adams  
Friedman, Nadler, Felty; Young\*, Sylvan\*,  
Maddalena\*, Perry\*, Hammons\*  
Adams\*/Sellars\*/Tsypin\*/Ramicova\*/  
Morris\*/Boesch\*/Deans\*/Ingalls\*  
*Co-commissioned with the Théâtre de la  
Monnaie, Brussels; Opéra de Lyon;  
Glyndebourne Festival; Brooklyn Academy of  
Music; and Los Angeles Music Center Opera.*  
Sunday, November 8, 1:00  
**Don Carlo** Verdi  
Tuesday, November 10, 7:30  
**La Forza del Destino** Verdi  
Wednesday, November 11, 7:00  
**Don Carlo** Verdi  
Friday, November 13, 8:00  
**The Death of Klinghoffer** Adams  
Saturday, November 14, 7:00  
**Don Carlo** Verdi  
Sunday, November 15, 2:00  
**The Death of Klinghoffer** Adams  
Wednesday, November 18, 7:00  
**Don Carlo** Verdi  
Thursday, November 19, 7:30  
**The Death of Klinghoffer** Adams  
Friday, November 20, 8:00  
**Andrea Chénier** Giordano  
Millo\*, Guo+; Beccaria\*, Gavanelli\*  
Santi/Mansouri/Williams/Skalicki/  
Skalicki/Munn  
*Co-production with the Houston Grand Opera.*  
Saturday, November 21, 7:00  
**Don Carlo** Verdi  
Sunday, November 22, 2:00  
**The Death of Klinghoffer** Adams  
Tuesday, November 24, 8:00

**The Death of Klinghoffer** Adams  
Wednesday, November 25, 7:30  
**Andrea Chénier** Giordano  
Saturday, November 28, 8:00  
**Andrea Chénier** Giordano  
Sunday, November 29, 2:00  
*Production new to San Francisco*  
**A Midsummer Night's Dream** Britten  
McNair\*, Patterson, Keen, Taylor\*;  
Asawa+, Streit, Malis, Langan, Adams,  
Travis, Cole, Frank  
Mauceri/Copley/Bardon/Stennett/Munn  
*Production from the National Arts Centre of  
Canada, Ottawa.*  
*This production is underwritten, in part, by a  
generous gift from the Bernard Osher  
Foundation.*  
Tuesday, December 1, 8:00  
**Tosca** Puccini  
Mitchell; Sylvester\*, Noble, Travis  
Summers/Galati/Walton/Kim/Munn  
Wednesday, December 2, 8:00  
**A Midsummer Night's Dream** Britten  
Thursday, December 3, 7:30  
**Andrea Chénier** Giordano  
Friday, December 4, 8:00  
**A Midsummer Night's Dream** Britten  
Saturday, December 5, 2:00  
**Tosca** Puccini  
(Same cast as December 1)  
Sunday, December 6, 1:00  
**Andrea Chénier** Giordano  
Sunday, December 6, 7:30  
**A Midsummer Night's Dream** Britten  
Tuesday, December 8, 8:00  
**Andrea Chénier** Giordano  
Wednesday, December 9, 8:00  
**Tosca** Puccini  
(Same cast as December 1)  
Thursday, December 10, 7:30  
**A Midsummer Night's Dream** Britten  
Friday, December 11, 8:00

*Semi-Staged Concert Performance*  
**Christophe Colomb** Milhaud  
Fortuna; Lafont\*, Ledbetter, Skinner,  
Sénéchal  
Nagano\*/TBA/Munn  
Saturday, December 12, 1:00  
**Tosca** Puccini  
(Same cast as December 1)  
Saturday, December 12, 8:00  
**A Midsummer Night's Dream** Britten  
Sunday, December 13, 1:00  
**Andrea Chénier** Giordano  
Sunday, December 13, 7:00  
**Christophe Colomb** Milhaud

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

*san francisco*  
**OPERA**



# Corporate Council

## Benefits & Privileges

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

### Leadership Circle (\$50,000 and above)

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

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

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

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

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

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

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

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

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

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

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

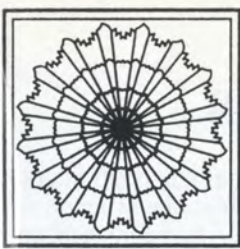
*\* denotes exclusive benefits for corporate sponsors of productions, performances or events*

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

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

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

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



# Corporate Council

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

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

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## LEADERSHIP CIRCLE \$50,000 and above

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Shaklee Corporation  
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## GOLD CIRCLE \$25,000 - \$49,999

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Transportation Displays, Inc.

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

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

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Owned and operated by the City and County  
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The Honorable Frank Jordan  
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# Public Support

California Arts Council

National Endowment for the Arts

Grants for the Arts

# Donor Categories and Benefits

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

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

## **GUILD MEMBER \$50-\$99**

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

## **PATRON \$100-\$199**

- All of the above, plus
- Invitation to observe a technical demonstration
  - Invitation to a working rehearsal

## **SUPPORTING PATRON \$200-\$299**

- All of the above, plus
- Invitation to a Sitzprobe (musical rehearsal with principal singers)

## **VOTING MEMBER \$300-\$499**

- All of the above, plus
- Invitation to two working rehearsals
  - Voting membership in San Francisco Opera Association
  - Invitation to Annual Meeting and Reception

## **SUPPORTING MEMBER \$500-\$999**

- All of the above, plus
- Invitation to three working rehearsals
  - Listing of your name in all program magazines

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

- All of the above, plus
- Invitation to four working rehearsals
  - Invitation to a lecture and an additional working rehearsal with supper

## Medallion Society

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

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

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

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

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

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

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

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

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

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

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

## **MEDICI CIRCLE \$50,000 and above**

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

## **TRIPLE GOLD CIRCLE**

### **\$100,000 and above over three years**

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

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

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

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

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



# Medallion Society

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

## MEDICI CIRCLE \$50,000 and above

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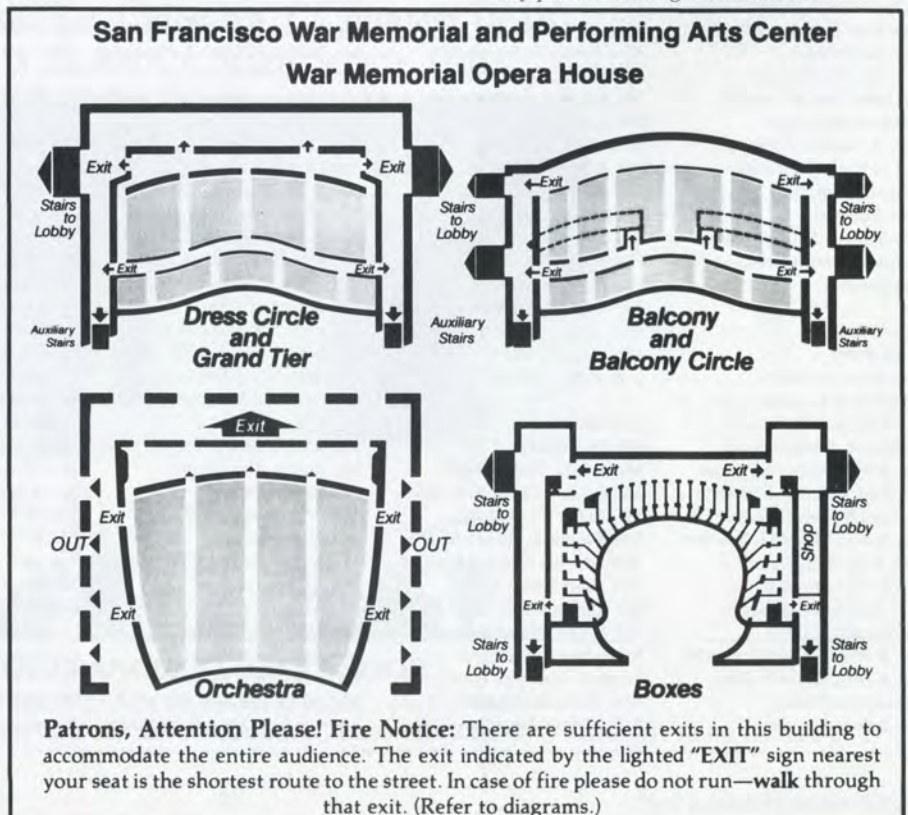
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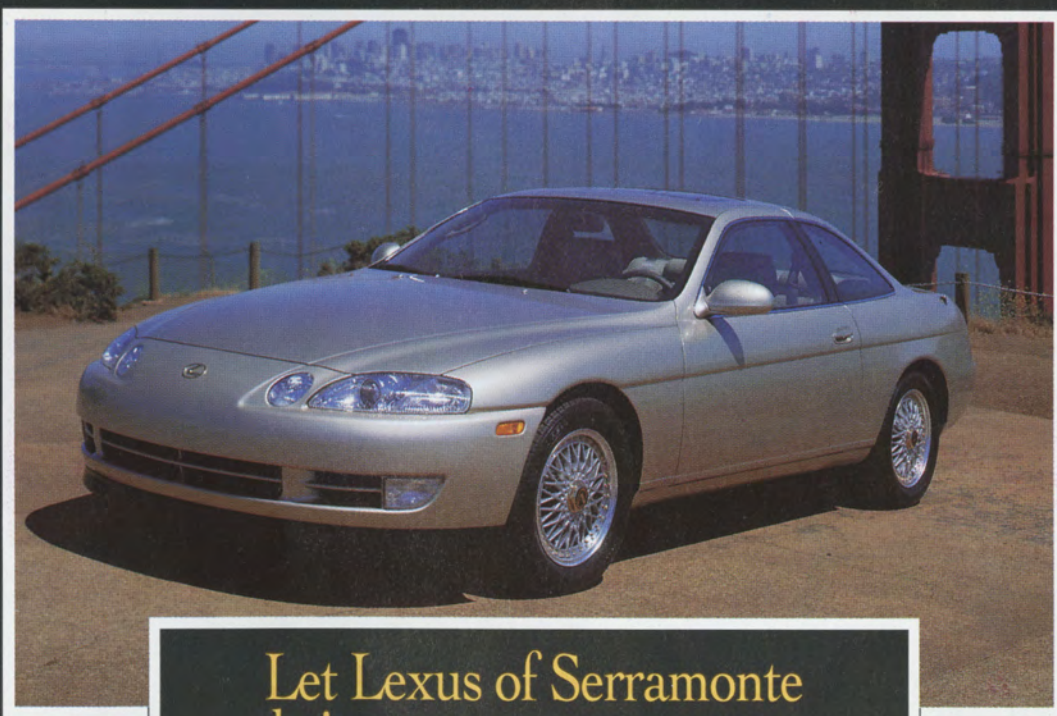
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Proceeds from the San Francisco Opera's June 19, 1992 "Gift of Hope" performance of Rossini's "Il Barbiere di Siviglia" will benefit UCSF's Breast Cancer Research Fund and help establish an endowment for new Bay Area research efforts in breast cancer under the direction of Drs. Christopher Benz and I. Craig Henderson.

Breast cancer is one of the most common cancers in the United States today and the second leading cause of death for American women. The UCSF Cancer Research Institute (CRI) and the Division of Hematology/Oncology have made breast cancer research a top priority. Together they are developing new programs to identify and assist women who are at risk for developing breast cancer and accelerating the delivery of new kinds of treatment to patients who have been diagnosed with the disease.

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