

Andrea Chénier
(Andrea Chenier)

1992-1993

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1992 SEASON



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Lotfi Mansouri, *General Director*

1992 FALL SEASON

Vol. 70, No. 11

Andrea Chénier

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Rude, François (French, 1784-1855)

La Marseillaise, 1833-36

Also known as *Departure of the Volunteers in 1792*.

High relief, located on the Arc de Triomphe in Paris.

Reproduction courtesy of French-American Cultural Services and Educational Aid, San Francisco.

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GENERAL DIRECTOR'S MESSAGE

Welcome to the 1992 Fall Season—and what a special season this one is! The year boasts more than one landmark anniversary—this is San Francisco Opera's 70th consecutive fall season for starters, and I'm sure many loyal and long-standing San Francisco Opera subscribers are as aware as I am of what an illustrious history this Company has. We are doing everything humanly possible to see to it that our future is no less illustrious.

That future begins with this very exciting Fall Season, which opens with a brand new Frank Galati production of Puccini's immensely popular *Tosca* designed by Tony Walton, Willa Kim and Thomas J. Munn, a co-production with the Lyric Opera of Chicago. I don't have room here to enumerate everything that is special about our fall lineup, but I must mention the West Coast premiere of John Adams's *The Death of Klinghoffer*; the return of Britten's *A Midsummer Night's Dream* to the repertoire of the opera company that presented its American premiere; the two special performances of

Milhaud's *Christophe Colomb*, marking both the centennial of the composer's birth and the quincentennial of Columbus's arrival in the New World.

Exciting debuts are always part of San Francisco Opera's seasons and this one is no exception: Maria Guleghina and Sergei Larin in *Tosca*; Aprile Millo and Bruno Beccaria in *Andrea Chénier*; Nina Terentieva in *Don Carlo*; Sylvia McNair in *A Midsummer Night's Dream*; Jean-Philippe Lafont in *Christophe Colomb*; not to mention director Peter Sellars and the many cast members of *The Death of Klinghoffer*. Conductors taking up the baton in the War Memorial for the first time include Daniel Oren, Bruno Campanella, Roberto Abbado, John Adams and Kent Nagano; they will join Nello Santi, John Mauceri, Patrick Summers and our own maestro in residence, Music Director Donald Runnicles.

As always, we will have the deep satisfaction and enjoyment of welcoming back many, many favorites from the highest ranks of the world's opera roster: Simone Alaimo, Hildegard Behrens,

Judith Forst, Jerry Hadley, Gary Lakes, Leona Mitchell, James Morris, Ann Panagulias, Gino Quilico, Susan Quittmeyer, Ruth Ann Swenson, Carol Vaness—these are only a few of the brilliant stars who will light up our stage this year.

All of these factors make the 1992 Fall Season a very special anniversary, to which I would like to add one of particular significance to me: this is my 30th year of association with San Francisco Opera. I have loved every minute of my work here, and a large part of my personal satisfaction comes from you, the finest opera audience in the world. It is gratifying to have you all here with me as we celebrate the latest milestone in this great Company's history.

Lotfi Mansouri
General Director

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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

Welcome to our 70th Fall Season of opera in San Francisco! As General Director Lotfi Mansouri points out in his message, this year is distinguished by that wonderful mix of repertoire that has been one of the hallmarks of this Company throughout much of its seven decades. One of the most frequently performed operas of our century, Puccini's *Tosca*, stands alongside the West Coast premiere of Adams's *The Death of Klinghoffer*; the pinnacle of the Russian repertoire, *Boris Godunov*, joins Beethoven's only opera, *Fidelio*; the bel canto charm of *L'Elisir d'Amore* rubs elbows with the fiery verismo of *Andrea Chénier*; and two 20th-century masterworks, *Christophe Colomb* and *A Midsummer Night's Dream* balance two Verdi classics, *Don Carlo* and *La Forza del Destino*.

This kind of eclectic programming is part of what makes attending San Fran-

cisco Opera such an exciting adventure, but it wouldn't be possible without careful planning. Some productions we already have in our warehouse; others are being newly built; still others are being borrowed from other companies. But whatever the source, they need funding before the curtain can go up on the Opera House stage. In this, we have been very fortunate this year, and we must express our deep appreciation at this time. Our new *Tosca* comes underwritten courtesy of Mr. and Mrs. F.P. Johnson, Jr., *Boris Godunov* through the auspices of the L.J. and Mary C. Skaggs Foundation, while *A Midsummer Night's Dream* is made possible by The Bernard Osher Foundation and Mr. and Mrs. Alfred S. Wilsey. The presentation of *Don Carlo* is made possible by Lexus, a division of Toyota Motor Sales U.S.A., Inc.

To all the benefactors whose generos-

ity has made this bright new season possible, our deepest and warmest thanks!

In addition, we are happy 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 renew our gratitude to Mayor Frank Jordan and Chief Administrative Officer Rudolf Nothenberg, whose support has been most appreciated; to the San Francisco Opera Guild; and to the War Memorial Board of Trustees, for their continued support and assistance.

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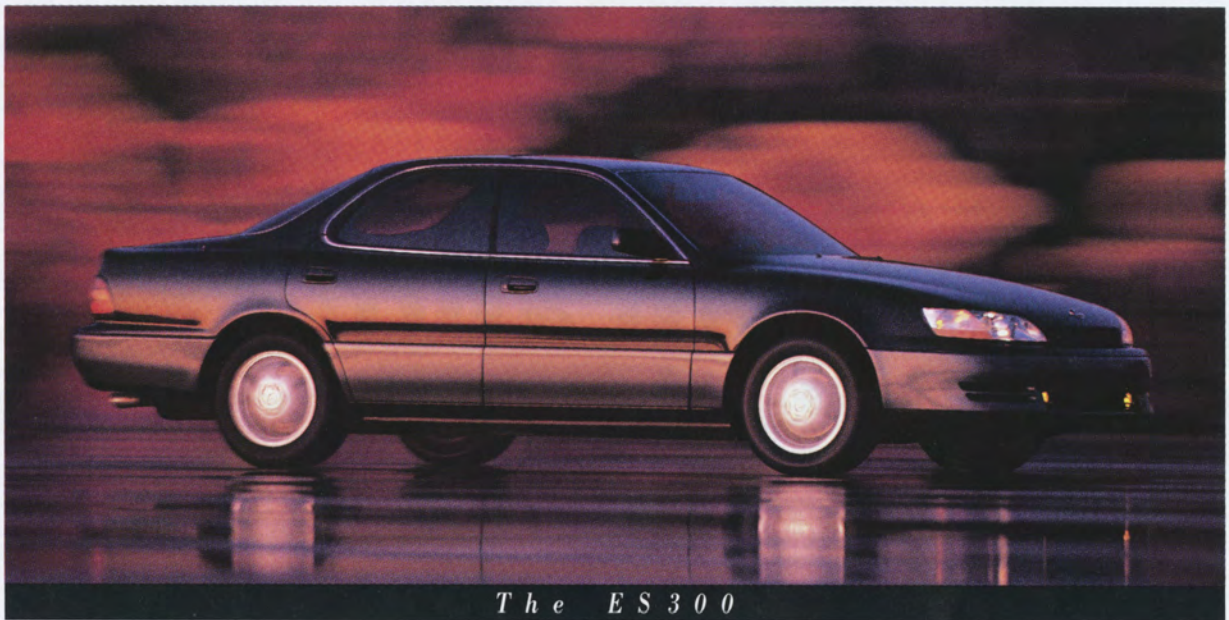
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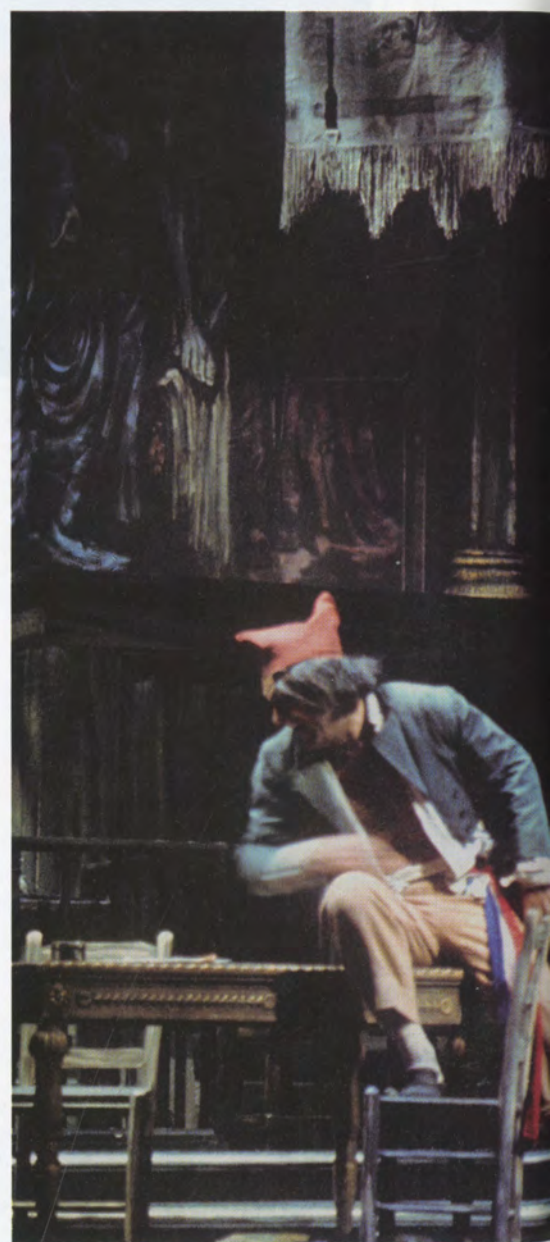
The Relentless Pursuit Of Perfection.

André & Andrea CHÉNIER

By JOHN ARDOIN



PETERSON



Though Umberto Giordano wrote enough operas to make up a baker's dozen, his place in music history was secured by just one—*Andrea Chénier*. With this single and singular achievement, he mirrored the destinies of his countrymen Pietro Mascagni and Ruggero Leoncavallo, all musicians fated to be known as "one-opera" composers.

The only other of Giordano's stage works to have gained a measure of recognition and respect is *Fedora*, a grim piece derived from a torrid play by Victorien Sardou that is still occasionally given when and if a stellar soprano shows interest in it. But *Chénier* persists as a major vehicle for a leading tenor, and, after over a century, it is still a riveting experience for an audience.

Like *Adriana Lecouvreur* by his close friend Francesco Cilea (another one-opera composer), Giordano drew his chef d'oeuvre from the pages of French history. The composer and his librettist, Luigi Illica, took for their story the life of a poet-soldier-diplomat of the eighteenth century, André Chénier.

John Ardoin is music critic for the Dallas Morning News and author of The Callas Legacy (Charles Scribner's Sons), Callas at Juilliard (Alfred Knopf), and the soon-to-be-published Furtwängler (Amadeus Press).

Two views of the Revolutionary Tribunal scene, taken in 1975: (Left) James Courtney, seated, as Fouquier-Tinville; (Right) Members of the San Francisco Opera Chorus.



It is no wonder that the tale of an idealistic, young poet being put to death for his beliefs captured their imagination. As Lytton Strachey has written in his *Landmarks of French Literature*, Chénier's "brief and tragic apparition in the midst of the revolution is like that of some lovely bird flitting of a sudden out of the darkness and the terror of a tempest, to be overcome a moment later and whirled to destruction."

The real Chénier was born in Constantinople on October 30, 1762 of a French father and a Greek mother. He

was brought up in France by an aunt and for a time served in the French army. Later, he was given the post of secretary at the French embassy in London but returned to France after the Revolution had started. There, swept up in both the idealism and intrigue of the times, he began to write the political tracts that urged moderation in the midst of slaughter.

Ironically, it was not his writings that landed him in prison, however. He was arrested by mistake while visiting subversive friends in Passy. Though there

was no official warrant for him, he was, along with his friends, taken by the authorities to St. Lazare Prison where he was to spend the final four and a half months of his life.

While in prison, he produced what are considered his finest poems: *La jeune captive* and *Les larmes*. These and others were smuggled out by a jailer, and on this handful of poetry rests his posthumous fame. In these poems, he raises the question of whether life is worth living under the sort of inhumane conditions that existed during the Reign of Terror.

At the beginning of this, our 70th anniversary season, Mrs. Eleanor A. Bell of Woodside brought us a rare (and very long) photo, taken on the opening night of Andrea Chénier in 1923, our first season after incorporation. Her mother, Marie Angela Daly, was a member of the San Francisco Opera Chorus, and since she was in the Chénier cast, she is included in the photo (Second row, third costumed woman from the left).

Recognized in the front row are: Stage director Armando Agnini (Seated, eighth from the left); next to him is Doria Fernanda (Madelon); then Giuseppe De Luca (Gérard); Mrs. (we think) De Luca; Louis D'Angelo (Roucher, Dumas, Fléville); Chairman of the San Francisco Opera Association, Timothy Healy; Bianca Saroya (Maddalena); Company founder and Chénier's conductor, Gaetano Merola; Mrs. Merola; an unidentified woman; Beniamino Gigli (Chénier); Mrs. Gigli; Vice-Chairman of the San Francisco Opera Association, Horace B. Clifton; an unidentified man; Adamo Didur (Mathieu).

That's as far as we got. If anyone in our audience recognizes more people in this photo, please let us know, so we can preserve the information for posterity. (Editor: San Francisco Opera Magazine, 301 Van Ness, San Francisco, CA 94102)



Aren't these, he asks, as terrible as those under a despotic monarch?

He indicts soldiers who tyrannize a down-trodden people, judges who ignore the cries of the innocent and ministers who fear and imprison virtuous men. He cries out that a man must stand on his own feet and dare to think for himself and act on his own convictions. On the last evening of his life, he penned these lines:

"As the sun's last flashing ray,
As the last cool breeze from the shore,
Cheer the close of a dying day,
Thus I strike my lyre once more.
As now by the scaffold I wait,
Each moment of time seems the
last,
For the clock, like a finger of fate,
Points onward and onward fast."

Though the poem goes on to express his disappointment with earth as he knows it, he does not wish for death because he fervently believes that his voice needs to be heard:

"Suffer, O heart,
heavy with hatred,
Starved for justice;
Thou, Virtue, weep if I die."

Chénier was beheaded on July 25, 1794 at the age of 34, only a matter of days before the Reign of Terror ended with Robespierre's death. His legacy of poems remained unknown until they were collected and published in 1819, making him overnight an idol of France's young Romanticists. In him, they saw a forerunner of their movement. In time, his death would be commemorated as a symbol of the period's oppression not only in Giordano's opera, but before it in drama and poems by Victor Hugo and Alfred de Musset, as well as in painting and in sculpture.

In preparing Chénier's story for its operatic retelling, Illica took a number of theatrical liberties with the facts, beyond simply condensing time. We first meet the poet prior to the Revolution in the Parisian drawing room of the Countess

de Coigny shortly before the fall of the Bastille on July 14, 1789. He is called on to recite, and shocks the assembled aristocrats with a violent poem describing the misery of the common French people.

By placing Chénier in France on the eve of the revolution, Illica has craftily been able to contrast the past with what was yet to come—the mood of the old and new regimes—a contrast reinforced at the end of the first act by a hungry mob who arrive at the Countess' door begging for food. Illica also created a friendship between Carlo Gérard, a footman in the Countess' service, and Chénier, making them co-revolutionaries.

He added a further and operatically essential element by having Chénier fall in love with the Countess' daughter Maddalena. This is pure Illica. Both figures—mother and daughter—are a composite of Aimée de Coigny, the Duchess of Fleury, whom the real Chénier met in prison. She was never his love but rather his muse, and, it would seem, hardly the angelic apparition she appears to be in



Chénier's poem *La jeune captive* (which is dedicated to her) or the redemptive, sacrificial figure Illica made of her in the opera.

She had been married at 15, and had taken on a series of lovers, including one Monsieur de Montrond who was imprisoned with her in St. Lazare. The two were married in jail (Aimée's husband having died in exile), and both managed to escape the guillotine with a bribe to a guard. She lived to write her memoirs, in which there is no mention of Chénier, and it might well be that she never knew she had been immortalized in his poetry.

Illica, to complicate the lives of the principal figures in opera further and to increase the dramatic tension, also has Gérard in love with Maddalena and makes him the one who must eventually sign the decree in the Act III (we are now in June of 1794) condemning Chénier as "an enemy of the people." In doing so, he makes us question whether this action arises out of conviction or jealousy for his rival.

We have our answer later in the same act, when Gérard's nobler nature emerges and he retracts his indictment. But Chénier is sentenced to die, nonetheless. The only thing left to Gérard is to arrange—at Maddalena's request—for her to take the place of a young mother named Idia Legray on the guillotine so that she may end her life with her beloved Chénier.

In this moment, Maddalena (as opposed to Aimée) becomes a sort of female Sidney Carton, and she might easily have sung the words given Carton by Charles Dickens in his retelling of the Revolution in *A Tale of Two Cities*:

"It is a far, far better thing I do than I have ever done; It is a far, far better place I go than I have ever been."

Chénier received its premiere at La Scala on March 28, 1896, oddly enough as part of a double bill that included Tchaikovsky's ballet *The Sleeping Beauty*. The opera's initial hearing came only a few months after the first performance of

Puccini's *La Bohème*, another "French" opera, but one concerned with the little lives of little people rather than the grandiose sweep of history.

A great deal rode on the premiere of Chénier for its 28-year old composer. His first opera, *Marina*, remained unsung and unpublished; it had been a loser in a competition for a one-act work by the publishing firm of Sonzogno. The first prize had gone instead to a work called *Cavalleria Rusticana* by another young Italian turk of the times, Pietro Mascagni. *Marina* placed sixth, but Sonzogno, expecting better things from Giordano in the future, gave him a monthly allowance of 300 lire to continue writing operas.

His next two operas, however, were failures. If Chénier, his fourth, also failed to please, he felt certain his career as a composer would be over. He was encouraged, however, by being able to collaborate on Chénier with so respected a poet and dramatist as Illica, who had been one of the librettists for Puccini's *Manon Lescaut* and *La Bohème*.

The first dramatic scheme the two considered was Sardou's *Fedora*. But the playwright asked exorbitant terms for the rights to his drama so that idea was dropped (Sardou would be more reasonable following the success of Chénier). Stories by Lamartine, Turgenev and Sand were then considered and one by one eliminated.

The impasse was broken when composer Alberto Franchetti decided to give up the work he had begun on an opera based on the life of Chénier and offered the project to Giordano. Franchetti's publisher, the mighty house of Ricordi, was none too happy with this decision; Giulio Ricordi commented at the time that Franchetti "has committed a big error, but it won't be his only one nor his last."

These were prophetic words, for a few years later, Franchetti, who also held the rights to set Sardou's *Tosca* to music, turned them over to Puccini. To be more precise about it, Puccini, with Ricordi's help, convinced Franchetti that the subject of *Tosca* was too gory and melodramatic for audiences to accept, thus discouraging him from going forward with the opera. Uncharitable insiders claimed that Puccini signed a contract for *Tosca* the very day Franchetti relinquished his rights to the play. Did anyone ever claim opera was a gentleman's sport?

As work began on Chénier, Giordano



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moved from Naples to Milan to be closer to Illica, though later much of the score was composed in Switzerland. The collaboration was evidently a smooth one except for a brief cloud that appeared on the horizon. Illica wanted to expand the role of Maddalena's servant Bersi (the singer who had been engaged for the part was a romantic interest of his) and decided to include a third-act duet for Bersi and Gérard that would detail the incidents and death of Maddalena's mother.

Giordano protested, eventually won out (supposedly by brandishing a toy gun) and Maddalena's aria "La mamma morta" was born. Giordano, of course, was absolutely right when he saw this climatic moment in the opera as a wrenching soprano narrative recounted in first person rather than a duet for mezzo-soprano and baritone.

Though Giordano approached the premiere feeling confident about the quality of the work he had put into *Chénier*, and happy with the strong cast La Scala had put together, there were extenuating circumstances beyond his control that were enough to make a composer nervous, and certainly one who had so much riding on a premiere. What

bothered him most was that the theater's public was in an ugly mood.

At the beginning of the season it had halted a *Carmen* in the third act to protest the low level of singing, and local premieres of Saint-Saëns's *Henry VIII* and Massenet's *La Navarraise* that winter and spring had been near fiascos. The latter particularly troubled Giordano, for he had high regard for Massenet's music and Chénier's last act aria, "Come un bel di di maggio" (Illica's rendition of part of that final poem by the real Chénier) was strongly, perhaps intentionally, reminiscent of Werther's "Pourquoi me réveiller." If Scala's audiences were anti-Massenet at this time, how might they deal with Giordano's French-scented music?

But all of this advance worry was unnecessary. Scala's public took *Chénier* to its heart immediately. Press, public and musicians alike cheered, and immediately ten additional performances were scheduled that first season. The next day, Giordano wrote his father: "Last night I had a real triumph. I say triumph because the success was ten times as much as what was expected."

One happy by-product of *Chénier*'s

success was that the turnabout it brought in Giordano's fortunes enabled him to marry. His bride was the daughter of the proprietor of Milan's Grand Hotel, where Verdi resided during visits to the city. Just to be on the safe side, Giordano's future father-in-law had Verdi check out the score of *Chénier* to be certain his daughter was not making a mistake. Evidently, Verdi's approval, sealed with an inscribed photograph to Giordano, settled the matter.

Harvey Phillips has suggested that "the inability of Giordano to top *Chénier* has been harder on the opera itself than on the composer. He enjoyed the life of luxury that success brought him, his hotel suites, his art collection, his family and a great deal of good food. He was not one to brood; even the years of Fascism caused him no pain, composing as he did a hymn in honor of the tenth anniversary of Mussolini's rise to power and incidental music for a play co-authored by Il Duce.

"But few critics who value their reputations, especially outside of Italy, have resisted the impulse to slash out at *Chénier*, thereby supposedly securing their intellectual credentials. If not downright insulting (Ezra Pound: 'a garbage can of operatic refuse'), the remarks have often been marvelously fatuous, like those of the reviewer, his chronology askew, who took Giordano to task for modeling *Chénier* on *Tosca* . . ."

Andrea Chénier is one of those works that is all too easy to fault for what it is not, therefore commentators tend to dwell on these negative aspects of the opera: It is not accurate history, it is not profound music, it is not noteworthy in its scoring, it is not exceptional poetry. But it is more important and more to the point, it seems to me, to talk about what *Chénier* is.

It is a cleverly constructed powerhouse of forthright emotion and melody, in which musical and dramatic impulses are keenly paced and reach beyond the usual star-crossed passions of verismo to more elevated sentiments of patriotism, poetic visions and idealism. There is even—if you can stretch your imagination that far—Wagnerian intertwining of



Our *Andrea Chénier*'s 1931 cast included Giovanni Martinelli (*Chénier*), Elisabeth Rethberg (*Maddalena*), and Giuseppe Danise (*Gérard*).

those two most prominent strands of the romantic age—love and death, or in the case of *Chénier*, death through love.

Giordano reinforces his telling of the tale with the use of popular songs of the day, including *La Marseillaise*. But these are only surface indications of the forces at work deep within this opera; musical local color, so to speak. Perhaps Giordano did not realize all the implications of what he was creating. But the words and

situations obviously triggered a response in his subconscious that he might never have fully grasped or been able to implement on a purely conscious level.

Whatever was responsible for the trick, it was one that he was unable to repeat with the same clear-eyed exactitude and feelings. In succeeding works, craft took the place of inspiration. There, in a nutshell, you have the difference between Giordano and Puccini, a differ-

ence that can be expressed in more vernacular terms.

Once, on a cross-country train trip from New York to Los Angeles that George Gershwin was making with his friend, pianist Oscar Levant, Gershwin commented, as he crawled into the lower berth of the sleeping car leaving the upper to a protesting Levant, "Well, Oscar, that's the difference between talent and genius." □



San Francisco Opera's 1955 performances of *Andrea Chénier* included Richard Tucker (seated left) in the title role. (Top, seated) Carl Palangi as Dumas; (Standing) Desiré Ligeti as Fouquier-Tinville. Not shown is that season's Maddalena, Renata Tebaldi.

AT THE FOOT OF THE SCAFFOLD

By MALCOLM MOSHER, JR.

André Chénier is regarded by many today as not only one the greatest poets that France produced, but also as one of the finest poets in the history of European literature. Secondly, he is generally regarded as a heroic political martyr during the Reign of Terror. His execution on July 25, 1794, however, was noticed only by his friends and enemies, and afterwards he remained in public obscurity for 25 years, at which time an edition of his complete prose and poetic works was posthumously published, thus coming to the attention of the literary world. From that, the legend of a courageous and singularly heroic individual developed, one who fought the forces of anarchy with his pen in the years following the sack of the Bastille (July 14, 1789). The growing 19th-century Romantic movement idealized him as the *Poet as Hero*, and his struggle inspired several dramas, as well as the opera *Andrea Chénier* by Umberto Giordano. The latter creates a vivid and accurate backdrop of France immediately prior to the Revolution and into the Terror, but also contains serious inaccuracies regarding Chénier, Roucher, and de Coigny. While the trial scene touches upon two accusations raised against André, the charges are left too vague for the viewer. Indeed, the opera ignores his political stand altogether, focusing instead on a love interest. What did he do and whom did he attack to deserve execution? As Chénier's final four years were entwined



André Chénier, 1762-1794, in a portrait made by a fellow-prisoner, painter Joseph-Benoit Suvée, seven days before the poet's execution.

in the tumultuous upheavals in France, the best way to answer these questions is to follow the course of the Revolution and observe how it involved him.

The Revolution got its start in June of 1789, when the assembly of the Third Estate, comprised of the middle class, declared itself the National Assembly with the charter to draw up a new constitution, thereby defying the King, the aristocrats, and the clergy. Importantly, participation was open to all appointed representatives from the aristocrats and clergy, but with the stipulation that each

member have an equal vote, regardless of class distinction. While liberal elements among the assembled aristocrats and clergy consented, others refused and appealed to the King. Louis XVI yielded to the latter and called in troops to the outskirts of Paris. Up to this point, the Revolution had been orderly and involved only the middle class. Now, radical members of the latter, including the infamous demagogue Camille Desmoulins, appealed to the masses in Paris, who began rioting on July 12th. Anarchy prevailed within the city, amidst the mayhem of destruction, thievery, and mob violence of every sort. In quest of more weapons, the rabble descended on the Bastille on July 14th and razed it to the ground.

While the prison was of little value itself, its destruction symbolized the demise of the *ancien régime*, and it signaled a call for rebellion and anarchy through the provinces. Louis had no choice but to give in.

From this point on, the Assembly conducted the tasks of reforming the state and government in a far-reaching manner. On August 4th, it passed resolutions that eliminated all vestiges of the old feudal state. By early October, the Declaration of the Rights of Man and Citizen was passed. This was the year of the Marquis de Lafayette, a liberal who had fought under George Washington during the American Revolution and who now guided the Assembly, hoping to establish a constitution similar to that of the United States and a government simi-

Malcolm Mosher, Jr. is an historian, lecturer and writer, an occasional radio host for opera on KUSP, and a software designer for Tandem Computers, Inc.

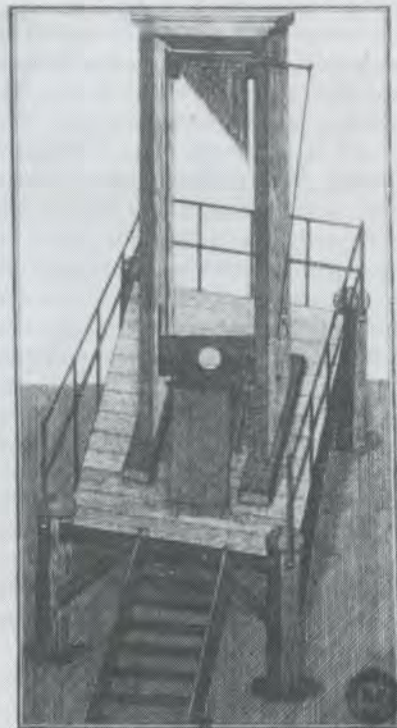
lar to the one existing in England. Taxation and legislation would be controlled by the Assembly, with the King retaining the right to a suspensory veto. By July 14th, 1790, the drafting of a new constitution was well under way.

Seeking to undermine the work of the Assembly, however, was the radical left wing, whose tools were anarchy and the mob. New demagogues emerged, such as the incendiary Jean-Paul Marat, who preached death to all aristocrats. Mob violence and occasional murders continued throughout the year. On October 5th, a vast mob invaded the palace at Versailles and forced Louis and the Assembly to return to Paris. Other anarchists encouraged the army to rise up and kill their aristocratic superiors.

During the first year of the Revolution, Chénier was not in France, but in London, working as the private secretary to the French ambassador. With light duties and inspired by classical Greek poets, he had composed a remarkable series of *Elegies* and *Bucoliques* in the classical manner, although he never published them. He returned to Paris in the summer of 1790, excited about the progress of the new constitution, but considerably concerned about the leaders of the Left who were undermining that same constitution. With his friends, he became a founding member of the "Society of 1789", and in the journal of that group he published his first political essay. Entitled *Notice to the People of France Concerning the True Enemies*, he stated that the greatest peril to France were the opportunistic orators and writers who, by fostering the lower classes to commit acts of violence, were motivated by personal quests for money or for some "innate propensity to work evil." It concluded with a brief autobiographical paragraph stating why he joined the ranks of political pamphleteers.

"At the outbreak of the period of stress through which we are currently passing, I resolved to remain in obscurity and make no attempt to add my voice to the confusion of protests and recommendations with which all France resounds. But I soon came to realize that each citizen is under obligation to pass on to other citizens such opinions and views as he considers constructive. So I decided that the sacrifice of my desire for seclusion might be of service to the common good. I admit moreover that I experienced a certain joy when I came to feel that, in

offering myself as a butt for the hatred and malice of the corrupt journalists whom I have here unmasked, I would win the approval of men of good will. If, as I hope, the workers of evil against whom I have protested succumb under the weight of reason, I shall feel honored for having contributed ever so little to their fall. I can only say that if, on the other hand, they triumph, I had rather be hanged by them than called their friend."



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This essay, the first of many over the next 18 months, caused a considerable stir, in part because of its rational sensibility, and also because everyone speculated on who those unnamed writers were. The essay even found its way to Poland, where King Stanislaus II not only had it reprinted, but also had a commemorative medal issued in Chénier's honor. Ironically, the final sentence of the essay proved to be prophetic.

Several days after the essay was published, an incident occurred that would be tied to Chénier's destiny. A regiment of Swiss mercenaries from Chateaufvieux rose up in mutiny in the town of Nancy where they were garrisoned. At the authorization of the Assembly, the uprising was put down by the National Guard, but only after several hundred were

killed on both sides. Some of the mutineers were executed, and the rest were condemned to the galleys of the Navy. This incident was doubtless provoked by the very type of writers whom André had attacked, and who then created more serious problems in Paris. While the Assembly unanimously praised the Guard for their action and courage, the lower class rabble, stirred up by the likes of Marat and Desmoulins, demonstrated outside, demanding the head of the general who had killed their comrades in arms—the mutineers.

Throughout the next ten months, the Assembly, led by a triumvirate of constitutional moderates whom Chénier admired—Duport, Barnave, and Lameth—forged ahead in drafting the constitution, but France was being torn apart by extremists, not just from the left, but from the right as well. Many nobles had fled and were attempting to form an army in Belgium. Others put pressure on Louis to use his veto to block sound legislation passed by the Assembly. Religion reared its head as well. Faced with an enormous national deficit, the Assembly reclaimed large tracts of land that had been previously held, tax-free, by the Catholic Church. Secondly, the Church was nationalized, and the Pope was no longer the acknowledged spiritual leader of the French Church. The Assembly enacted widespread reforms that affected both church and clergy, one of which allowed priests to marry. Some clergymen eagerly accepted the reforms, but others rejected them and appealed to Louis. In regions where devotion to the Pope was high, the populace rejected such constitutional reforms, thereby tacitly joining the royalist cause. In the spring of 1791, the Pope himself entered the conflict by formally condemning both the secular and non-secular constitutional reforms and the Declaration of the Rights of Man.

On June 20th, 1791, Louis attempted to flee the country, an act that caused further political division. The leftists of the Jacobin Club demanded that the King be deposed, and some moderates sided with them. On July 17th, they instigated a riot at the Champs de Mars that was put down by the National Guard, resulting in a few casualties. This prompted most moderates of the club to defect. Uniting with the constitutional moderates, the *Feuillants* were born. They were not royalists; they viewed the King as merely a symbolic figurehead, rather than the actual head of state. André joined this club and spoke often during its meetings.

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Here he became acquainted with Jean-Antoine Roucher, a fellow poet who appears in the opera as Chénier's friend. Appropriately, Act II of the opera is set outside where the meetings used to be held.

The political struggle now pitted the Feuillants against the Jacobins. The Feuillants, whose platform was guided by the constitution, dominated the Assembly. The Jacobins, however, held an overwhelming numerical superiority among the masses, and, while the original name of the club was "Friends of the Constitution", they were committed to destroying the very constitution that had just been approved in September of 1791. Led by such personalities as Brissot, Danton, Hébert, Collot d'Herbois, Robespierre, Barère, Marat, Pétion, and Couthon, their method was to stir up the mob into organized bands of thugs and hooligans to intimidate and brutalize their opponents. Danton encouraged the rabble to come to Jacobin meetings draped in the tricolor flag, wearing red caps, and armed with pikes, swords, daggers, and cudgels. In December, Pétion, who had just been elected mayor of Paris, allowed armed mobs clad in such attire to disrupt the Feuillant meetings and threaten its members—the very policy adopted with complete success by Hitler and his brown-shirts in our own century. With members withdrawing out of fear, the Feuillant majority in the Assembly soon became the minority. By January of 1792, the Jacobins dominated the Assembly and forced their will upon the King. Hoping to spread the Revolution throughout Europe, Brissot led France into declaring war on Austria. He also hoped that by winning, he could eliminate the last vestiges of the monarchy.

Although many moderates had been intimidated, Chénier was not; he saw his nation crumbling into chaos, ruin, and dictatorship, and he acted. Although he had assailed the demagogues in previous essays, he had not attacked the Jacobin club directly. No one, friend or foe, was prepared for the thunderbolt he unleashed on February 28th in his essay, *On the Cause of the Disorders Which Are Troubling France*, in the *Journal de Paris*. It created such a stir that it was reprinted in pamphlet form and carried in its entirety by many newspapers. He opened it with a scorching blast specifically aimed at the Jacobins, as well as the thugs and fishwives who supported them and who had the nerve to refer to themselves as

"the people." He described how the tentacles of the party spread across all of France and how mob tyranny threatened the very liberty that had been won in the early days of the Revolution. He concluded it by saying:

"Their destruction is the only remedy for the evils of France and the day of their death will be a day of festival and of public joy. They cry everywhere that the Fatherland is in danger; unfortunately this is quite true ... I proposed to send you an article from time to time, presenting myself as one without fear of the brigands in red heels and brigands with pikes; I shall attempt as best I can to defend justice, humanity, and public honesty from both the daily outrages that they receive from this abominable mass of muttonheads who thrive on liberty as worms thrive on the tree they destroy, and from the ignominious mass of writers and rabble-rousers who befoul liberty as harpies befoul the food they are about to devour."

At roughly the same time, the Swiss from Chateaufvieux were pardoned from the galleys in Brest. Encouraged by local Jacobins, they made their way toward Paris, in one long and drunken stupor. In Paris, Collot d'Herbois and Madame Théroigne, a flamboyant whore who circulated her wares among the party, saw an opportunity to win adulation for both themselves and the party by celebrating the arrival of these ex-convicts with a massive public festival where the latter would be honored as martyrs.

Taking this as an insult to national honor, André now poured his energy into opposing the proposed festival. In his essay *On the Triumphal Entry in Preparation for the Chateaufvieux Swiss*, he pointed out with bitter sarcasm that the citation commending them as heroes should read:

"For rising in armed revolt; for persisting in mutiny in defiance of a command from the National Assembly to return to their duties; for scorning the charge of treason voted against them by the Assembly on August 16, 1790; for robbing the regimental funds; for declaring 'We are not French, but Swiss, and we need money'; and for having opened fire on the National Guard."

He did not address the Jacobin party directly, but referred to the organizers of

the fête as "insolent despots who tyrannize liberty, all-powerful idiots, drunk from avarice and arrogance." Such remarks were of course taken to mean not just D'Herbois and Théroigne, but all the Jacobin leaders whose hands were stained with this outrage. Following his lead, Roucher also attacked the proposed festival. The commander of the National Guard backed Chénier and protested that he and his men would be forced into participating in the "celebration."

Nevertheless, the Jacobin mayor, Pétion, gave his approval and the event took place as planned, but not without a further battle in the press between Chénier and D'Herbois. The latter accused Chénier and Roucher of being police spies, of advocating persecution and cruelty, and of being still-born writers peddling lies. Chénier, not one to let this pass, responded immediately, again denouncing D'Herbois and challenging him to take the matter to court if he felt he was being slandered. Put to the test, D'Herbois shrank back from any such action, but he certainly did not forget the affair.

This incident profoundly contributed to the demise of the last vestiges of law and order, for large numbers of the National Guard, filled with disgust at the festival, quit their posts and made their way toward Belgium. Their places filled

by members of the rabble, the Guard soon became the tool of the Jacobins.

From April through July, Chénier published a series of brilliant and blistering essays against the Jacobins and their leaders. In essay after essay, he exposed them as self-serving despots bent on their own personal ambitions, but by August he knew he was defeated. Most of the loyal Guard units had been transferred from Paris to the Rhine, allegedly in anticipation of a Prussian invasion. These were replaced in Paris by Jacobin regiments recruited from the provinces, thereby changing the balance of power within the city and clearing the way for a *coup d'état*. One such group came from Marseille, singing a stirring tune that was composed as a battle song for the army along the Rhine. Having only just arrived in Paris, drunk and belligerent, they started a brawl with a smaller group of unarmed Guard, killing several and wounding others. As could be expected, they became the instant idols of the rabble, who then renamed the song after the hometown of these brutes—*La Marseillaise*.

The storm broke loose on August 10, 1792. Urged on by the Jacobins, the mob invaded the palace of the King. Louis, having been deceitfully promised protection by Pétion, ordered his loyal Swiss regiment to lay down their arms, after



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which the rabble slaughtered 600 of these defenseless men. The King and his family were hauled off to the Temple fortress. If the mob had hitherto foreshadowed Hitler's brown-shirts, this night foreshadowed Hitler's Kristallnacht. Complete chaos broke loose in a fury of blood-lust against all whom the mob perceived as their enemies. Heads and bodies impaled on pikes were paraded about the city in triumph. In the name of liberty, the Jacobins then suppressed all rival publications, and the offices of the *Journal de Paris*, the vehicle through which Chénier had attacked them, were burnt to the ground.

Most Feuillant members of the Assembly were incarcerated, and the names of their supporters added to lists of suspects. Chénier, his pen silenced and in ill health, went into hiding until December. In that month, the Jacobins brought Louis XVI to trial. With the King being shunned by former associates out of personal fear, Lamoignon de Malesherbes, an aged lawyer of 78 years, courageously came forth to defend his King, at great personal risk. Casting fear aside, Chénier also offered his services, preparing documents in an unofficial capacity and publishing placards and posters that were put up about the city. He had been labeled by some as a royalist reactionary, but no evidence shows that he ever wavered from his desire for a constitutional government. Rather, he stepped forward to do what he could for a fellow man who was sure not to receive a fair trial.

When the King was found guilty and the sentence was being debated, André wrote an appeal in the form of a letter from the King to the Convention, to be read by one of the King's lawyers. It argued from the legal point that the sovereignty of France was represented by the people of France, a Jacobin doctrine, and that only the people had the legal right to pass sentence. For unknown reasons, the appeal was never read, the Convention did not ask the people, and the death penalty was voted by a 361 to 360 count. Louis went to the guillotine on January 21st, 1793.

Chénier now completely withdrew from the public eye and passed much of the next 14 months in Versailles. During this time, his poetry evolved into a new metric form whose name was given to his final collection of poems, the *Iambes*. What must he have thought when his beloved Constitution was suspended on October 10th, 1793, and a state of Revolution de-

clared, with absolute power now in the hands of the Committee of Public Safety, a group of nine comprising the most radical Jacobin elements! At this time, the insidious Revolutionary Tribunal was established to pass judgement upon suspects who filled the prisons, for it was now treason ever to have disagreed with Jacobin policy. Most were given a one-way trip to the guillotine. To keep all rivals in check, the streets were filled with spies and informers ready to denounce anyone.

On March 7th, 1794, Chénier was arrested while visiting a friend's house in Passy, a village outside of Paris. Actually, the arrest was initially one of mistaken identity, for the warrant was made out for his friend. From March 8 until July 25, he was jailed in the prison of Saint-Lazare, where his friend Roucher was also held. One of his most celebrated poems was composed here—*La Jeune Captive*, whose inspiration is generally attributed to Aimée de Coigny.

Aimée, the Duchess of Fleury, known in the opera as Maddalena, was considered by many to be one of the most beautiful women in all of France, lively and intelligent. Married at 15 to the Duke of Fleury, who was also aged 15, she became a mistress to a succession of lovers until she separated from her husband in 1793 and took up with the Count of Montrond, a notorious rake. Both were arrested and brought to St. Lazare one week after Chénier was imprisoned. The romantics of the 19th century created the legend of a passionate romance between André and Aimée, but there is no evidence to support this. They had mutual friends prior to the Revolution and may well have known each other as friends, but that is all. She in fact survived the Reign of Terror and married Montrond, divorced him, and entertained a continuous succession of lovers, some famous in the literary world, until her death in 1820.

Meanwhile, the Jacobin party splintered into rival factions engaged in a life-and-death struggle for power. The first to fall were the so-called Girondins, among whom was Chénier's enemy Brissot. Next was the Commune of Paris, whose leaders included Danton, Desmoulins and the odious Hébert. Power was consolidated in the hands of the dictator Robespierre, supported by Couthon and Saint-Just. With France at war with most of Europe and beset with counter-revolutions within, the Reign of Terror intensified, for Robespierre sought to main-

tain control through fear, and the agent of that fear—the guillotine. While public executions had increased, the pace was now accelerated even more. In March of 1794, 127 men and women were sent by tumbril to the “Thirsty Widow,” as the guillotine was lovingly called by the throngs who flocked to enjoy its grim theater. In April and May, the number more than doubled. Among the April victims was Malesherbes, the King’s lawyer, who was forced to watch his entire family, including all his grandchildren, perish on the scaffold first, their only crime being that they were related to him. Yet, Robespierre and his henchmen were not satisfied; too much time was being wasted with the trials!

Therefore, the Law of 22 Prairial (June 10) was passed, whereby large “batches” of men and women were tried at a single time and denied the rights to counsel, to call witnesses, and frequently to speak in their own defense. Judgment was left to the impressions of the judges and jurors, who went along with the jeers of the audience. The executions increased, but even this did not satisfy the mob. When the painter Louis David, a former friend of Chénier’s and now a Jacobin, was told that 80 had been executed the previous day, he exclaimed with anger “Is that all?” To make room for new prisoners, enormous batches were tried with a common charge of “conspiracy to escape and attack the Convention.” To expedite the proceedings, documents listing the names of all in the batch, the charge, the verdict, and the sentence were prepared in advance. On July 17th, the condemned included the 16 Carmelite nuns after whom Poulenc based his opera *Dialogues of the Carmelites*.

As yet, however, Saint-Lazare had not been touched, but on July 23rd, two tumbrils entered the courtyard and departed with 25 prisoners. All in the prison must have realized that their time had come. During that night, Chénier wrote what some regard as his most celebrated poem, one that was left untitled but which could very well be called “*At the Foot of the Scaffold*,” a phrase from the main clause of its first sentence, one whose sentiment forms the premise for the entire poem. It is this poem upon which Chénier’s aria in Giordano’s opera, *Come un bel dì di maggio*, is very loosely based. In this, the final poem of his *Iambes*, whose verse is magnificent in its construction, his inner soul clearly

Continued on page 41



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Daniel Becker Richard Brown David Burnakus Frank Daniels Henryk De Rewenda	Robert Delany Alex Guerrero Cameron Henley Ken Johnson Frederick Matthews	Jim Meyer Raymond Murcell Daniel Pociernicki Valery Portnov Kenneth Rafanan	Tom Reed Colby Roberts Robert Rutt Sigmund Seigel Dan Stanley	Jere Torkelsen Don Tull Richard Walker

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APRILE MILLO

Soprano **Aprile Millo** makes her first San Francisco Opera appearance as Maddalena in *Andrea Chénier*, a role in which she has been acclaimed at the Metropolitan Opera, the Canadian Opera Company, in Rio de Janeiro, and with the Opera Orchestra of New York at Carnegie Hall. Since her 1984 debut at the Metropolitan Opera as Amelia in *Simon Boccanegra* (replacing an ailing soprano on short notice), she has returned to that theater to perform Elvira in *Ernani*, Liù in *Turandot*, Desdemona in *Otello*, Leonora in *Il Trovatore*, as well as Maddalena. Miss Millo has also scored triumphs in Europe where she has performed Elvira in *Ernani* at Milan's La Scala; *Aida* at the Baths of Caracalla; *Luisa Miller* at Rome's Teatro dell'Opera; and Amelia in *Un Ballo in Maschera* as well as Elisabetta in *Don Carlo* at Bologna's Teatro Comunale and at the Arena di Verona. Her Vienna Staatsoper debut came in 1988 with *Il Trovatore*, followed by an acclaimed production of *Otello* that same year. Not limited to just the Verdian repertory, Miss Millo is also at home with the works of Bellini, Rossini and Catalani among other composers, and has performed in opera, concert and on recordings with such leading conductors as James Levine, Riccardo Muti, Giuseppe Sinopoli, Myung-Whun Chung, and Daniele Gatti. Her discography includes a best-selling album of Verdi arias, as well as complete opera recordings of *Aida*, *Luisa Miller*, *Il Trovatore* and *Don Carlo*, all led by James Levine with the Metropolitan Opera Orchestra. On television, she has appeared in the title role of *Aida* in the worldwide telecast of the 1989 opening night of the Metropolitan Opera (released on videocassette), as Amelia in *Un Ballo in Maschera*, as well as several specials. Her voice can be heard over Elizabeth Taylor's role of the prima donna in Franco Zeffirelli's film *The Young Toscanini*. The New York native is the winner of several prestigious awards including First Prize from the Richard Tucker Foundation (1985) and the Maria Callas Foundation Award (1986).



CATHERINE KEEN

Mezzo-soprano **Catherine Keen** sings the roles of Madelon in *Andrea Chénier* and Hermia in *A Midsummer Night's Dream*. A 1989-90 Adler Fellow with the San Francisco Opera Center and a Merola Opera Program participant in 1987 and 1988, she made her Company debut in the summer of 1989 as Kasturbai in *Satyagraha*, and has since sung numerous roles at the War Memorial. They include *Mistress Quickly* in the Family Performance of *Falstaff*, *Schwertleite* in *Die Walküre*, Emilia in *Otello*, Maddalena in *Rigoletto*, Prince Orlofsky in *Die Fledermaus*, the Third Lady in *The Magic Flute*, Flora in *La Traviata*, Sonya in *War and Peace*, and Zulma in *L'Italiana in Algeri*. Opera Center credits include a Schwabacher Debut Recital, Leocasta in Handel's *Giustino*, The Dark Lady and The Cook in *The Ghost Sonata*, and Suzuki in *Madame Butterfly* for Western Opera Theater. Miss Keen made her European debut in 1989 with the Deutsche Oper Berlin as Dalila in *Samson et Dalila* and appeared for the first time with the Netherlands Opera earlier this year as the Duchess in *Luisa Miller*. Additional recent performances include *Samson et Dalila* in Amsterdam, Falla's *The Three-Cornered Hat* with the Atlanta Symphony, and a recording of *La Vida Breve* with the Cincinnati Symphony. Miss Keen has appeared as concert soloist with the San Francisco, Sacramento, Indianapolis, Columbus, and Cincinnati Symphonies, and at the Hollywood Bowl Festival and Cincinnati May Festival. Future plans include *Luisa Miller* in Geneva and recitals on the West Coast. The young artist is the recipient of a 1990 George London/William Sullivan Study Grant, a Puccini Foundation Award, and a grant from the Wagner Society of Northern California.

Mezzo-soprano **Jacalyn Bower**, who portrays the Countess of Coigny in *Andrea Chénier*, made her first San Francisco Opera appearance in 1990 as Ericea in *Il Ritorno d'Ulisse in Patria*, and was seen here last fall as Princess Marya Bolkonskaya in *War and*



JACALYN BOWER

Peace. Her debut at the Deutsche Oper Berlin as Erda in the *Ring* cycle led to performances as Ulrica in *Un Ballo in Maschera* with Dublin Grand Opera and Ortrud in *Lohengrin* in Antwerp. Additional credits include Brangäne in *Tristan und Isolde* at Barcelona's Gran Teatre del Liceu, Margret in *Wozzeck* at the Los Angeles Music Center Opera, *Die Walküre* for four seasons at the Metropolitan Opera, *Elektra* at the Grand Théâtre in Geneva, as well as several seasons with Seattle Opera and at Artpark in New York. Orchestral engagements have included Mahler's *Das Lied von der Erde* with the Rochester Philharmonic, Ravel's *Sheherazade* with the Mexico City Philharmonic, concert performances of *Das Rheingold* with the Minnesota Orchestra, in addition to several engagements with regional orchestras across the country. Future dates include the *Ring* cycle at the Lyric Opera of Chicago and at the Théâtre du Châtelet in Paris, a recording of Falla's *El Amor Brujo* with the St. Paul Chamber Orchestra, and Mendelssohn's *Elijah* with the Pacific Symphony. She is the recipient of numerous awards including First Prize in the Wagner Division of the Liederkrantz Competition, the Kirsten Flagstad Young Wagnerian Singer Award, and an Astral Foundation Grant. Miss Bower can be heard on a recording of *Die Walküre* with the Metropolitan Opera Orchestra led by James Levine.

A 1990 Merola Opera Program participant and a 1991-92 Adler Fellow with the San Francisco Opera Center, mezzo-soprano **Yanyu Guo** sings the role of Bersi in *Andrea Chénier*. She made her Company debut in 1990 as the Second Alms Sister in *Suor Angelica*, a Turkish Woman in *Die Entführung aus dem Serail*, and received critical acclaim when she stepped in for an ailing colleague as Penelope in a performance of *Il Ritorno d'Ulisse in Patria*. During last summer's Mozart Festival she portrayed the Second Lady in *Die Zauberflöte* and Don Ramiro in *La Finta Giardiniera*, and was seen with the



YANYU GUO

Company last fall as Flora in *La Traviata*, Murat's aide-de-camp in *War and Peace*, Mercédès in *Carmen*, and a Maidservant in *Elektra*. The native of Beijing, China, studied at the Beijing Central Conservatory and continued her studies in the U.S. at the Eastman School of Music and at the Juilliard Opera Center. The recipient of numerous prizes and awards, she has appeared with the Minnesota Orchestra, Columbus Symphony, New York Choral Society, the Opera Orchestra of New York, the Ashland Opera Festival, Chattanooga Opera, Virginia Opera, Opera Carolina, Augusta Opera, Baltimore Opera, and at the Spoleto Festival. Roles she has performed include Dorabella in *Così fan tutte*, the title role of *La Cenerentola*, Cherubino in *Le Nozze di Figaro*, and Suzuki in *Madama Butterfly*. Miss Guo recently sang the title role of *Ariodante* for the Opera Center's Showcase series.

A leading artist at the Metropolitan Opera, the Vienna Staatsoper, and La Scala in Milan, tenor **Bruno Beccaria** makes his San Francisco Opera debut in the title role of *Andrea Chénier*. Born in Rome and a graduate of the Santa Cecilia Conservatory, he made his professional debut in 1983 at the Teatro dell'Opera in Rome as Riccardo in *Un Ballo in Maschera* and Rodolfo in *La Bohème*. In successive seasons, he appeared in all the leading opera houses of Italy, and at La Scala, where he sang leading roles in *I Lombardi*, *Cavalleria Rusticana*, *Un Ballo in Maschera*, *Madama Butterfly* and *Nabucco*, as well as the Verdi Requiem under the baton of Riccardo Muti. Beccaria has performed at the Arena di Verona Festival as Alfredo in *La Traviata* and Enzo in *La Gioconda*; at the Pesaro Rossini Festival in the *Petite Messe Solennelle*; and at La Fenice in Venice in the title role of *Ernani*. Outside of Italy, he has made guest appearances at the Paris Opera, National Theatre in Munich, Deutsche Oper Berlin, Vienna State Opera, and in Philadelphia and Hartford, Connecticut. His most recent engagements include *La Gioconda*, *La Bohème*, *Don Carlo* and *Tosca* at the Met, and *Andrea Chénier*, *Macbeth*, *Un Ballo in Maschera* and *Attila* at the Vienna Staatsoper. Later this season he returns to



BRUNO BECCARIA

the Metropolitan Opera for *Cavalleria Rusticana* and sings the title role of *Andrea Chénier* in Vienna.

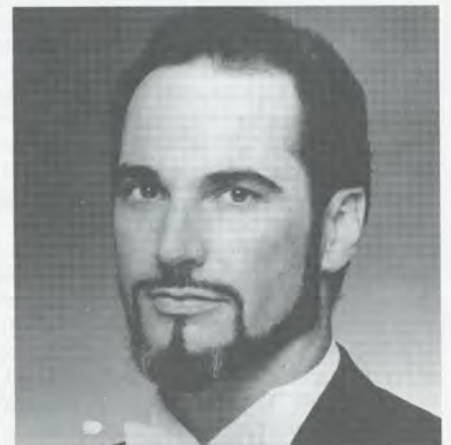
One of the most acclaimed young artists on the international scene, **Paolo Gavanelli** makes his first San Francisco Opera appearance as Carlo Gérard in *Andrea Chénier*. Since his first professional engagement in 1985 as Leporello in *Don Giovanni* at Brescia, the Italian baritone has made debuts at the Teatro La Fenice in Venice (1986) as Marcello in *La Bohème*; the Teatre del Liceu in Barcelona (1987) as Valentin in *Faust*; Hamburg State Opera (1988) as Marcello; La Scala in Milan (1989) as Giorgio Germont in *La Traviata*; Metropolitan Opera (1990) as Count di Luna in *Il Trovatore*; Bavarian State Opera (1991) as Renato in *Un Ballo in Maschera*; and the Vienna State Opera (1992) as Germont. Additional highlights include Gérard in a new production of *Andrea Chénier* in Stuttgart, his first performances of the title roles of *Simon Boccanegra* (Reggio Emilia) and *Rigoletto* (Bologna's Teatro Comunale), a debut at Pesaro's Rossini Festival in *L'Occasione fa il Ladro*, Sharpless in *Madama Butterfly* at La Scala and the Teatro La Fenice, and the title role of *Falstaff* at Rome's Teatro dell'Opera. Gavanelli's most recent engagements include his first performances of Iago in *Otello* in Salzburg, *I Puritani* and *La Traviata* at the Met, *Attila* at La Scala, *Adriana Lecouvreur* in Venice, *La Bohème* and *Il Barbiere di Siviglia* in Vienna, *Nabucco* in Bilbao, and a new production of *Lucia di Lammermoor* in Munich.

Robert McFarland makes his first appearance with San Francisco Opera as Carlo Gérard in *Andrea Chénier*. The American baritone has been acclaimed throughout the United States and Canada, singing principal roles with Houston Grand Opera (*Faust*, *Aida*, *Carmen*), New York City Opera (*Tosca*, *La Traviata*, *Les Pêcheurs de Perles*, *La Bohème*, *I Puritani*, *The Merry Wives of Windsor*, *Il Barbiere di Siviglia*), Cincinnati Opera (*Aida*, *Carmen*, *Don Carlo*), as well as with the companies of Miami, Philadelphia, Toronto, Calgary and Edmonton, among others. In Europe, the artist has sung Ford



PAOLOGAVANELLI

in *Falstaff* at the Glyndebourne Festival, Jack Rance in *La Fanciulla del West* at the Opéra de Nice, and made an acclaimed debut in Lisbon as Iago in *Otello* opposite Plácido Domingo. McFarland began the 1991-92 season singing his first Renato in *Un Ballo in Maschera* in Cincinnati, followed by *Roberto Devereux* in Monte Carlo, *Ballo in Antwerp*, *Andrea Chénier* in Houston, *Rigoletto* in Cincinnati, *Otello* in Palm Beach, and *Cavalleria Rusticana/Pagliacci* with Opera Pacific. His most recent engagements include *Pagliacci* in Miami and Houston, *Il Trovatore* in Lisbon, *Les Contes d'Hoffmann* in Montreal, and his successful debut with the Deutsche Oper Berlin as Iago in a new production of *Otello* conducted by Giuseppe Sinopoli opposite Vladimir Atlantov and Julia Varady. Concert performances include *Das Rheingold* with the Opera Orchestra of New York, as well as *Beatrice and Benedict* and Penderecki's *The Passion According to St. Luke* with the Indianapolis Symphony. The baritone can be heard on recordings of the Philip Glass *Satyagraha* and Weill's *Silverlake*. He appears with Domingo on a European video release of the Lisbon *Otello*.



ROBERT MCFARLAND

Continued on page 37

This production is made possible, in part, by British Airways.

Opera in four acts by UMBERTO GIORDANO

Text by LUIGI ILLICA

Andrea Chénier

(in Italian)

Conductor

Nello Santi

Production

Lotfi Mansouri

Staged By

Paula Williams

Set Designer

Wolfram Skalicki

Costume Designer

Amrei Skalicki

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Choreographer

Victoria Morgan

Assistant to Maestro Santi

Peter Grunberg

Musical Preparation

Robert Morrison

Susan Miller Hult

Ernest Fredric Knell

Svetlana Gorzhevskaya

Bryndon Hassman

Prompter

Susan Miller Hult

Assistant Stage Director

Sandra Bernhard

Stage Manager

Theresa Ganley

Scenery constructed in

San Francisco Opera Scenic Studios

First performance:

Milan, March 28, 1896

First San Francisco Opera performance:

September 27, 1923

FRIDAY, NOVEMBER 20 AT 8:00

WEDNESDAY, NOVEMBER 25 AT 7:30

SATURDAY, NOVEMBER 28 AT 8:00

THURSDAY, DECEMBER 3 AT 7:30

SUNDAY, DECEMBER 6 AT 1:00

TUESDAY, DECEMBER 8 AT 8:00

SUNDAY, DECEMBER 13 AT 1:00

CAST

(in order of appearance)

The Major Domo Dale Travis

Carlo Gérard Paolo Gavanelli*
Robert McFarland* (Dec. 13)

Maddalena de Coigny Aprile Millo*

Bersi Yanyu Guo+

Countess of Coigny Jacalyn Bower

Pietro Fléville Hector Vasquez+

Fiorinelli Philip Eisenberg

Andrea Chénier Bruno Beccaria*

The Abbé Michel Sénéchal

Mathieu Daniel Sumegi*

L'Incredibile Dennis Petersen

Roucher Victor Ledbetter

Madelon Catherine Keen

Dumas Magnus Baldvinsson+

Fouquier-Tinville Earle Patriarco

Schmidt Scott Wilde

Servants, beggars, revolutionaries, soldiers

Solo Dancers Summer Rhatigan
Lee Bell

*San Francisco Opera debut + 1992 Adler Fellow

TIME AND PLACE: Paris, shortly before and during the French Revolution

ACT I The Coigny château near Paris

INTERMISSION

ACT II The Café Hottot in Paris

INTERMISSION

ACT III The Revolutionary Tribunal

INTERMISSION

ACT IV The Prison of Saint-Lazare

The opening performance of *Andrea Chénier* is dedicated to Claramae Turner.

Supertitles by Christopher Bergen, San Francisco Opera.

Underwritten by Mr. and Mrs. John R. Hamilton.

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.

Andrea Chénier / Synopsis

ACT I

June, 1789, the salon of the château of the Countess of Coigny. As the room is prepared for a soirée, Carlo Gérard, a dissatisfied servant, vents his contempt for the aristocrats he serves. Maddalena and her maid, Bersi, enter. Upon seeing Maddalena, Gérard reveals his love for her. The Countess enters to oversee the final preparations. Scolded by her mother, Maddalena leaves to change as the guests arrive. Among them are a writer, Fléville, the poet Andrea Chénier, and the Abbé, who brings news from Paris that the monarchy is falling. Fléville attempts to cheer the guests with a pastoral scene which he has prepared. The Countess then asks Chénier to recite, but he politely refuses. Intrigued, Maddalena believes she has the power to make Chénier speak. She and her friends gently taunt the poet until he responds with an improvised poem which turns into an accusation of the clergy and aristocracy. Gérard, inspired by Chénier's revolutionary words, leaves. Maddalena tries to apologize to Chénier, who departs. The Countess attempts to rescue the evening by inviting the offended guests to dance. The dancing is interrupted by a group of starving peasants who are announced with ironical ceremony by Gérard. The Countess orders them away. Gérard tears off his livery and renounces his servitude. The Countess collapses, protesting that she has always been a charitable woman. When she recovers, she calls for the dancing to resume.

ACT II

June, 1793, the Café Hottot, Paris. The Reign of Terror holds France in its grip. Gérard has become a popular revolutionary hero. He has not forgotten his love for Maddalena, though, and has enlisted the help of a spy, L'Incredibile, to find her. Maddalena's family has been destroyed. In order to protect and support Maddalena, Bersi has become a prostitute. Maddalena, remembering Chénier's idealism, has sent Bersi to find him. Chénier, though still believing in the ideals of the Revolution, has fallen into disfavor with the revolutionary leaders. As the action begins, Chénier is anxiously waiting in the café. Bersi appears and attempts to speak with him, but is interrupted by L'Incredibile, who has been observing her in order to find out Maddalena's whereabouts. Intercepted by the spy, Bersi conceals her mission by glorifying the freedom and the bloodshed of the Revolution. At this moment, as if to punctuate her words, a cart passes, carrying victims to the guillotine. Chénier's friend, Roucher, appears with a passport which he begs the poet to use as Chénier's life is in danger. Chénier tells Roucher that he has been receiving anonymous letters from an unknown woman for some time. Inspired by these letters, Chénier is willing to risk his life to seek out this woman. A group of revolutionary leaders appear, including Gérard. Approached by the spy, Gérard gives L'Incredibile further information

which confirms that the woman whom he seeks must be Bersi's mistress, Maddalena. L'Incredibile conceals himself as the crowd leaves and Bersi reappears. She approaches Chénier and tells him that the woman who has written to him now wishes to speak directly to him. Chénier agrees to meet her. Maddalena soon appears. She tells Chénier that her life is in danger and begs his protection. He declares his love for her, and they swear to remain together even if it should mean their deaths. L'Incredibile, who has reported their assignation to Gérard, rushes in with him. Gérard is driven back and wounded by Chénier as Maddalena escapes. As a crowd gathers, Chénier flees. Remembering Chénier's liberalism at the Countess' château, Gérard protects him, saying he did not see who attacked him. The crowd demands the death of all who oppose the Revolution. L'Incredibile takes advantage of the crowd's fury by pointing out Bersi to them. The mob proceeds to surround and kill her.

ACT III

June 24, 1794, the courtroom of the Revolutionary Tribunal in Paris. Mathieu, a revolutionary, harangues a group of citizens for money to support the Revolution. They do not respond at first, but willingly give when Gérard seconds Mathieu's plea. From the crowd comes a blind woman, Madelon, who cannot give money but offers her grandson in the service of the Revolution. Left alone, Gérard is approached by L'Incredibile, who tells him Chénier has been captured, and that Maddalena will surely give herself up to save her lover. He instructs Gérard to sign an indictment against Chénier. Gérard, who still desires Maddalena, signs the document. As L'Incredibile predicted, Maddalena appears and begs for Chénier's life. When Gérard cries out that he wants Maddalena for himself, she tells him that he may have her only in exchange for Chénier's life. She then describes the horror of her life since the Revolution and how Chénier has agreed to protect her. Moved, Gérard promises to attempt to save the poet from the guillotine. The courtroom fills and the tribunal begins the days trials. Though Chénier nobly defends his honor before the court, and Gérard renounces his indictment, the poet is condemned to death and Maddalena collapses in Gérard's arms.

ACT IV

July 25, 1794, prison of Saint-Lazare. Chénier is visited by Roucher and reads to his friend his final poem. Gérard and Maddalena enter and bribe the jailer Schmidt to allow Maddalena to take another's place and die with Chénier. The lovers, reunited for a brief moment, renew their vows of love. At dawn, the jailer calls their names, and they are led from the prison to the guillotine.

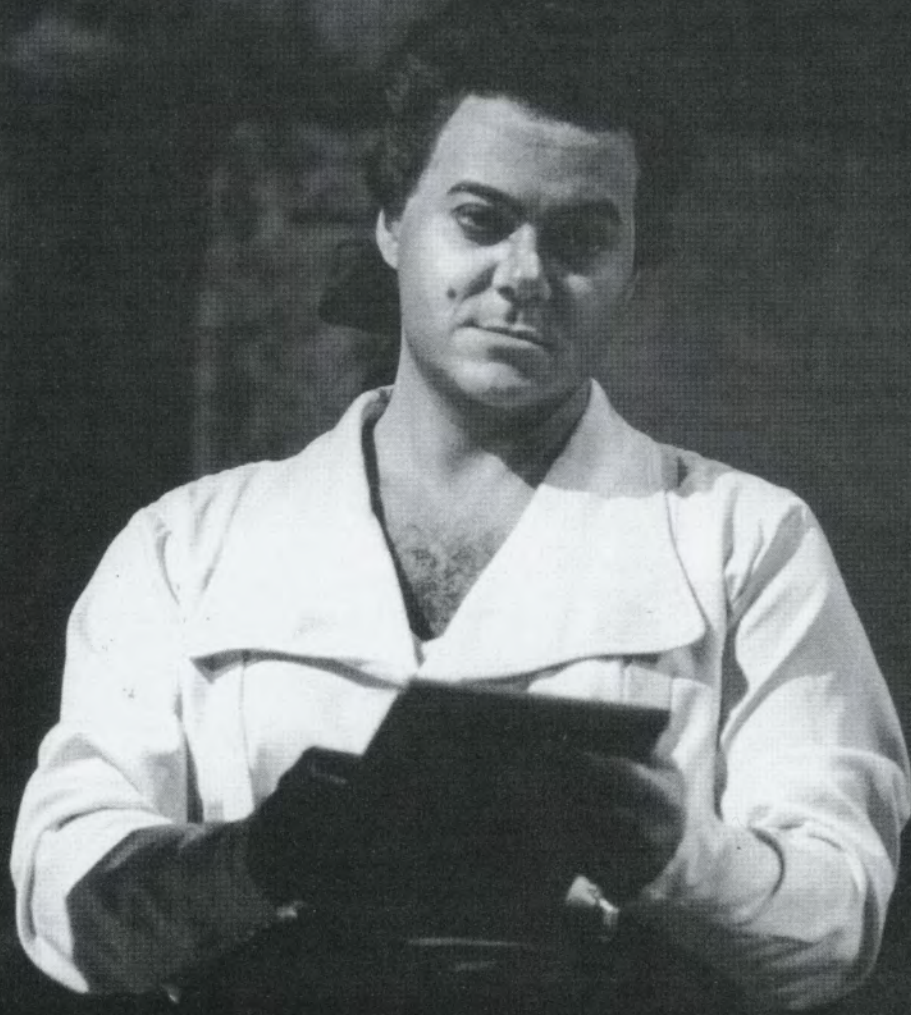
The performance of Wednesday, November 25, is sponsored by the Hendrickson Family in loving memory of Joseph Scott Hendrickson.

The performance of Saturday, November 28, is sponsored by Deloitte & Touche.

The performance of Tuesday, December 8, is sponsored by Lexus.

Andrea Chénier

Photos taken in rehearsal by Marty Sohl



Bruno Beccaria



Tim Foster, Philip Eisenberg,
Michel Sénéchal

Hector Vasquez



Yanyu Guo, Aprile Millo



Bruno Beccaria



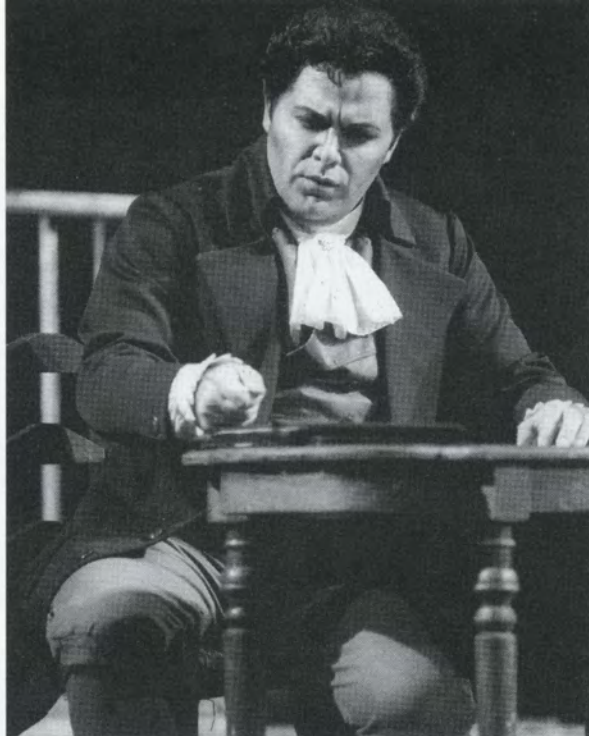
Jacalyn Bower; (top) Philip Eisenberg, Page Swift;
(bottom left) Michel Sénéchal



(Top) Summer Rhatigan, Lee Bell;
(Bottom) Hyun Kyung Kim, Dallas Lane



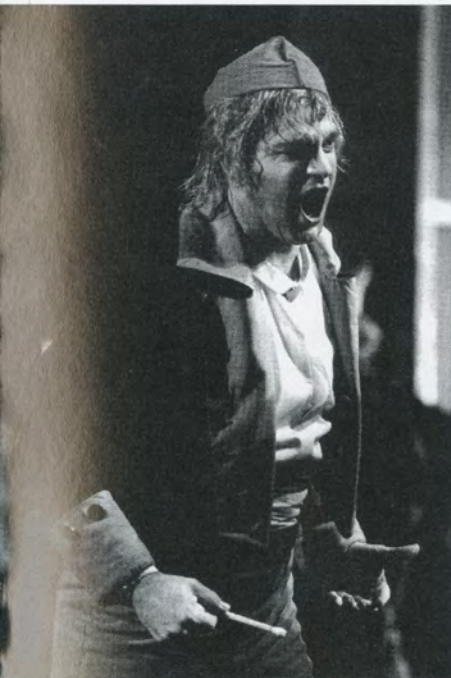
Daniel Sumegi



Paolo Gavanelli



Aprile Millo



Scott Wilde



Dennis Petersen



Catherine Keen



Victor Ledbetter

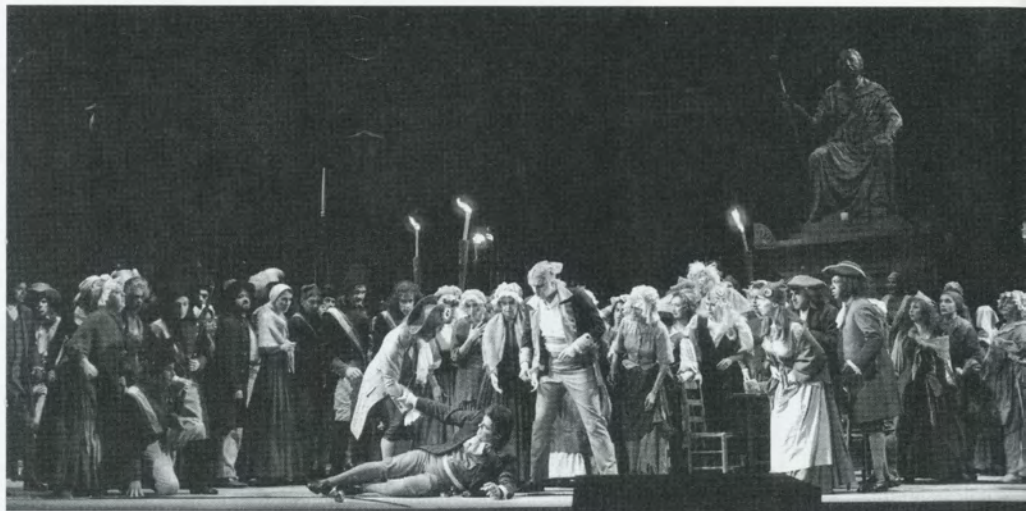




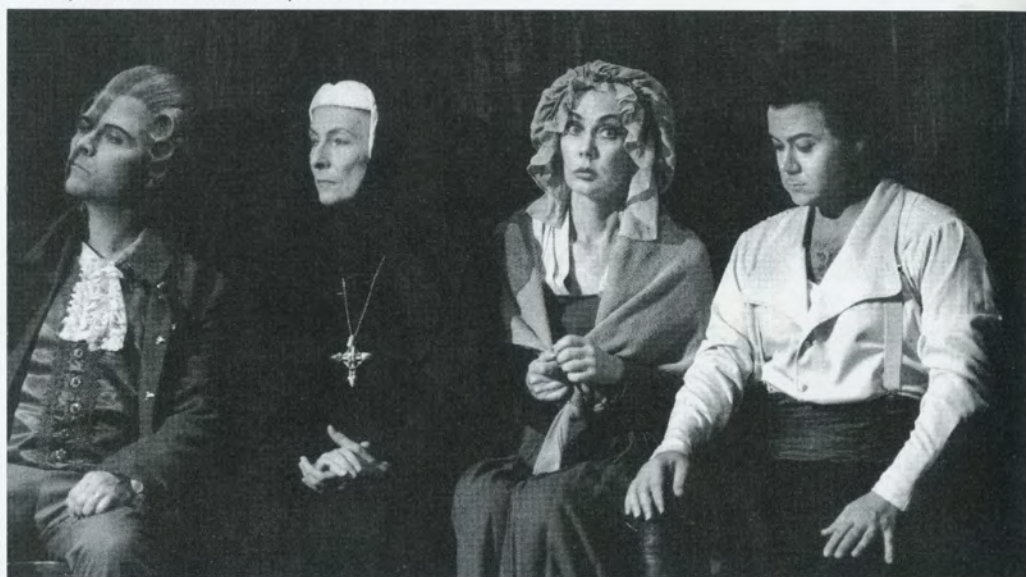
Paolo Gavanelli, Aprile Millo



Earle Patriarco



Principals, San Francisco Opera Chorus



*Tom Giuliano, Elayne Ashman,
Susi Zador, Bruno Beccaria*

Aprile Millo, Bruno Beccaria



Frank Sommers, Magnus Baldevinsson, Leslie York





MICHEL SÉNÉCHAL

Continued from page 32

Michel Sénéchal appears as the Abbé in *Andrea Chénier* and sings five different roles in *Christophe Colomb*. The French tenor made his 1989 San Francisco Opera debut as Dr. Caius in *Falstaff*, and has since appeared here as Monsieur Taupe in *Capriccio* (1990) and as Don Basilio in *Le Nozze di Figaro* (1991). Celebrating over 40 years of professional operatic activity, Sénéchal made his debut at the Théâtre Royal de la Monnaie of Brussels in 1950. He has since performed at the major opera houses of the world, and has been a regular guest artist at the Paris Opera and at the Opéra-Comique since 1958. He has sung at all of the major festivals, including those at Aix-en-Provence, Salzburg, and at Glyndebourne. New York's Metropolitan Opera has engaged him in the French and Italian repertoire since 1982, and he has been one of the few French tenors to have sung principal Mozart roles at the Vienna Staatsoper. A frequent recitalist and concert performer throughout North America and Europe, he has also performed in several operatic films. A prolific recording artist, Sénéchal's discography includes Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges*, Rameau's *Platée*, Berlioz's *L'Enfance du Christ*, and an anthology of songs by Francis Poulenc. He is currently Director of the School of Lyric Art at the Paris Opera, and regularly offers master classes at the Metropolitan Opera. His numerous awards include the coveted Officer of the Legion of Honor.

In his debut season with San Francisco Opera, **Daniel Sumegi** portrays Mathieu in *Andrea Chénier* and Snug in *A Midsummer Night's Dream*. At the age of 27, the Australian-born bass has already appeared across Australia in productions of *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Turandot*, *Aida*, *Lucia di Lammermoor*, *Faust*, *La Bohème* and *Salome*. In 1988, he sang the role of Ramfis in the Sydney season of the International Opera Festival's production of *Aida*,



DANIEL SUMEGI

subsequently singing the role of the King for their season in Tokyo. He was a Merola Opera Program participant last year, making his U.S. debut as Dr. Grenvil in *La Traviata*. Sumegi made his first European appearance earlier this year at Vienna's Konzerthaus in concert performances of Bellini's *Beatrice di Tenda* (released on CD), and made his British debut in recital for the London Opera Festival at the Southbank Centre. He also took part in the Barcelona Olympic Games Arts Festival in the world premiere of the opera *Asdrubala* for the Gran Teatre del Liceu. A finalist in the 1992 Luciano Pavarotti/Philadelphia Opera Company International Voice Competition, the young artist is the recipient of numerous scholarships and awards.



VICTOR LEDBETTER

Baritone **Victor Ledbetter** appears in three roles this fall: Shchekalov in *Boris Godunov*, Roucher in *Andrea Chénier*, and Christophe Colomb II in *Christophe Colomb*. In his sixth consecutive season with San Francisco Opera, he has sung over 15 roles with the Company, most recently last fall when he portrayed three different characters in *War and Peace*. A participant in the 1986 Merola Opera Program and a 1988-89 Adler Fellow with the San Francisco Opera Center, his credits there include Count Almaviva in Hiram Titus's *Rosina*, Marcello in *La Bohème*



DENNIS PETERSEN

for Western Opera Theater's 1986-87 tour which included performances in China, and Scarpia in China's first presentation of *Tosca*. A Schwabacher Debut Recitalist in 1989, Ledbetter's recent engagements include Sharpless in *Madama Butterfly* for the Dublin Grand Opera, Valentin in *Faust* and Sharpless for Cincinnati Opera, Dr. Falke in *Die Fledermaus* for San Diego Opera, Giorgio Germont in *La Traviata* at New York City Opera, and Alfio in *Cavalleria Rusticana* with Washington Opera. The Georgia native studied at Indiana University with the late Nicola Rossi Lemeni.

Tenor **Dennis Petersen** sings the roles of Spoletta in *Tosca* and L'Incredibile in *Andrea Chénier*. Since his 1985 San Francisco Opera debut, he has appeared here for seven consecutive seasons in over 15 productions. Roles sung here include Don Basilio in *Le Nozze di Figaro*, Vogelgesang in *Die Meistersinger*, the Dancing Master in *Manon Lescaut*, the Marquis in *Lulu*, Pisandro in *Il Ritorno d'Ulisse in Patria*, and three parts in *War and Peace* last fall. A member of the 1984 Merola Opera Program, he was featured as a Schwabacher Debut Recitalist in 1988. Recent appearances include concert performances of *Pique Dame* with the Boston Symphony under Seiji Ozawa in Boston and New York's Carnegie Hall, Handel's *Messiah*, Bach's *Magnificat* and Mozart's Requiem with the Saint Paul Chamber Orchestra, Donizetti's *Il Duca d'Alba* at the Spoleto Festivals in the U.S. and Italy, *Le Nozze di Figaro* with New Orleans Opera, *Les Contes d'Hoffmann* at Charleston's Spoleto Festival, and performances with the New York Choral Society, New Jersey Symphony, Baltimore Symphony and the Calgary Philharmonic. Future engagements include Mime in *Das Rheingold* for his Lyric Opera of Chicago debut, and the Steersman in *Der Fliegende Holländer* with the Minnesota Opera.

Baritone **Hector Vasquez**, in his second year as an Adler Fellow with the San Francisco Opera Center, portrays Sciarone in *Tosca*, and Fléville in *Andrea Chénier*. He made his



HECTOR VASQUEZ

first appearance with the Company last fall as the Second Madman, Métivier and Belliard in *War and Peace*, Germont in the student matinee performances of *La Traviata*, and Le Dancaïre in *Carmen*. During the Rossini Celebration this summer, he was seen as a Huntsman in *Guillaume Tell* and Fiorello in *Il Barbiere di Siviglia*. 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, the music festivals of Aspen, Ojai, Lake Arrowhead and Long Beach, as well as with Long Beach Opera, Marin Opera, and the Los Angeles Philharmonic. Opera Center roles include Bengtsson in Reimann's *The Ghost Sonata* (1990) and, last year, Escamillo in *Carmen* which toured to Guam and Japan, as well as Nardo in *La Finta Giardiniera*.



DALE TRAVIS

Bass-baritone **Dale Travis** portrays four roles for the Company: the Sacristan in *Tosca*, Doctor Dulcamara in the student



SCOTT WILDE

matinee production of *L'Elisir d'Amore*, the Major Domo in *Andrea Chénier*, and Quince in *A Midsummer Night's Dream*. A 1988-89 Adler Fellow with the San Francisco Opera Center and a member of the Merola Opera Program in 1986 and '87, the artist has appeared with the Company in numerous roles since his 1988 debut. They include Frank in the Family Performance of *Die Fledermaus*, Don Alfonso in *Così fan tutte*, Doctor Grenville in *La Traviata*, Denisov and General Bennigsen in *War and Peace* and, this summer, Melthal in *Guillaume Tell* and Haly in *L'Italiana in Algeri*. Opera Center credits include Don Alfonso, the three bass roles in *La Bohème* (a production which was also presented in the Peoples Republic of China), and the title role of *Don Pasquale* for Western Opera Theater's 1987-88 tour. Travis has also appeared with Marin Opera, San Jose Opera, the Opera Festival of New Jersey, and at the Carmel Bach Festival, and has sung in concert with the San Francisco Symphony and Sacramento Symphony. He recently appeared as Masetto in *Don Giovanni* and Ottone in Handel's *Agrippina* for the Washington Opera, the Bailiff in Von Bose's *The Sorrows of Young Werther* at the Santa Fe Opera (debut), and made his first European appearance at the Komische Oper in Berlin as Don Alfonso. Future engagements include Dr. Bartolo in *Il Barbiere di Siviglia* and Don Fernando in *Fidelio* for Tulsa Opera, and Pistola in *Falstaff* for New Orleans Opera.

In his debut season with San Francisco Opera, bass **Scott Wilde** sings Nikitch in *Boris Godunov*, the Marchese di Calatrava in *La Forza del Destino*, Schmidt in *Andrea Chénier*, and several roles in *Christophe Colomb*. A native of Wisconsin and a graduate of the Manhattan School of Music, he was a member of the Juilliard Opera Center where he appeared in *L'Amico Fritz*, *The Crucible* and *Così fan tutte*. Engagements during the 1990-91 season included Leporello in *Don Giovanni* with Madison Opera, Don Alfonso in *Così fan tutte* with Virginia Opera, Pistola in *Falstaff* for Utah Opera, Opera Festival of New Jersey, and the Juilliard Opera Center,



MAGNUS BALDVINSSON

as well as *Salome* for the Washington Opera and Baltimore Opera. His most recent assignments include his New York City Opera debut in *Tosca*, *Turandot*, *Madama Butterfly* and *La Traviata*, Crespel and Luther in *Les Contes d'Hoffmann* for Washington Opera, Don Basilio in *Il Barbiere di Siviglia* for Madison Opera, and his first appearance with the Opera Theatre of St. Louis as Theseus in *A Midsummer Night's Dream*. Next year he makes his Orlando Opera debut as Lodovico in *Otello* and returns to St. Louis as the Commendatore in *Don Giovanni*.

A 1992 Adler Fellow with the San Francisco Opera Center, bass **Magnus Baldvinsson** appears with the Company for the first time as the Jailer in *Tosca*, Chernikovskiy and a Border Guard in *Boris Godunov*, the Second Prisoner in *Fidelio*, and Dumas in *Andrea Chénier*. A native of Iceland, he studied at the Reykjavik School of Singing, and received his bachelor of education degree from Teachers University of Iceland. He completed his master of music degree at Indiana University, where his roles included Don Basilio in *The Barber of Seville*, Prince Gremin in *Eugene Onegin*, Pluto in *Orfeo*, Bluebeard in *Bluebeard's Castle*, and Osmin in *The Abduction from the Seraglio*. He made his professional debut at Kentucky Opera as the First Nazarene in *Salome*. In addition to his operatic work, Baldvinsson has appeared as soloist in Bach's B Minor Mass with the Icelandic Symphony, Saint-Saëns's *Christmas Oratorio* with the Icelandic Chamber Orchestra, and, as part of the Company's Rossini Celebration this summer, the *Petite Messe Solennelle* with the San Francisco Opera Orchestra. A 1991 Merola Opera Program participant, he was applauded as Kecal in *The Bartered Bride*, and sang Dr. Grenvil in *La Traviata* at Villa Montalvo and on Western Opera Theater's 1991-92 national tour. He was awarded the Florence Bruce Award at last year's Merola Opera Program Grand Finals.

In his debut season with San Francisco Opera, baritone **Earle Patriarco** sings Lavitsky in *Boris Godunov*, the Alcalde in *La Forza del*



EARLE PATRIARCO

Destino, Fouquier-Tinville in *Andrea Chénier*, and portrays several roles in *Christophe Colomb*. The Southern California native earned his bachelor of music degree from Biola University and his master of music degree from the University of Southern California. In 1990 he became the youngest and only male finalist in the Mozart Concorso Di Canto in Venice, Italy, and last year was awarded the Grand Prize in the Glory of Mozart Competition in Toronto. He has performed with West Coast Opera as Silvio in *Pagliacci*, with the Los Angeles Concert Opera in *The Gypsy Baron*, with Marin Opera as Danilo in *The Merry Widow*, and has appeared at the 1991 Mozart Festival in Lugano, Switzerland. As a 1991 Merola Opera Program participant, he sang the role of Germont in *La Traviata*, a part he also sang on Western Opera Theater's national tour. Returning to the Merola Program this year, he portrayed Marcello in *La Bohème* and was awarded the Florence Bruce Award at the Grand Finals Concert.



LOTFI MANSOURI

He made his operatic conducting debut in 1951 at the Teatro Verdi in Padua with *Rigoletto*. It was during the 1960s that he made his debut at such major opera houses as the Royal Opera, Covent Garden, the Vienna State Opera, Salzburg, and New York's Metropolitan Opera. Now in his 30th season as a principal conductor at the Met, Santi has been the permanent conductor of the Zurich Opera since 1958, and in 1986 became the principal conductor of the Basel Radio Symphony Orchestra. In addition to his concert appearances he has conducted several operas for Austrian, German, Italian and French television. His video films include performances of *Otello*, *La Bohème*, *Nabucco*, *Lucia di Lammermoor*, *La Fanciulla del West*, *Attila*, *Rigoletto*, *Andrea Chénier* and *Falstaff*, as well as the Verdi Requiem. He has recorded numerous complete operas and collections of arias for over five major labels. Collaborations have included a recital of all of Verdi's tenor arias with Carlo Bergonzi, five aria recitals with Plácido Domingo, as well as recordings with Leontyne Price, Richard Tucker, Jerome Hines, Sherrill Milnes, Maria Chiara and Fiorenza Cossotto. Recent conducting assignments include *Aida* and *Nabucco* at the Baths of Caracalla, *Turandot* and *Rigoletto* at the Met, and a new production of *Semiramide* in Zurich.

San Francisco Opera General Director **Lotfi Mansouri** conceived this fall's presentation of *Andrea Chénier* and directs the concert performances of *Christophe Colomb*. Born in Iran, he attended college at UCLA and received American citizenship before serving as resident stage director at the Zurich Opera from 1960 to 1966. In 1965 he started working simultaneously at the Geneva Opera, where he became head stage director in 1966 and stayed until 1976. During his years in Switzerland, Mansouri began fulfilling engagements as guest director at various houses throughout Italy (including Milan's La Scala and the companies of Naples, Palermo, Genoa, Turin and Perugia) and North America: Chicago, Houston, Santa Fe, Philadelphia, Tulsa, San Diego, Dallas, and both the Metropolitan and New York



PAULA WILLIAMS

City Opera companies in New York. From 1971 to 1975, he served as artistic adviser and staged productions for the Tehran Opera in Iran. In 1976 he was named general director of the Canadian Opera Company in Toronto, a position he held until his resignation in 1988 to accept the general directorship of San Francisco Opera. His Toronto credits include 30 new productions, 12 of them Canadian premieres, among them *Wozzeck*, *Lulu*, *Death in Venice*, *Die Meistersinger von Nürnberg*, and Thomas's *Hamlet*, featuring Dame Joan Sutherland. His many S.F. Opera credits (over 40 productions since 1963) include the 1979 presentation of *La Gioconda* with Renata Scottò and Luciano Pavarotti, telecast live throughout the U.S. and to Europe via satellite; seven operas featuring Joan Sutherland; 1988's opening night production of *L'Africaine*; 1989's highly acclaimed new production of *Lulu*; *Wozzeck* and *Die Fledermaus* in 1990; *Tristan und Isolde* and *Attila* in 1991; and this summer's enthusiastically received new production of *Guillaume Tell*, a Company premiere. Recent successes elsewhere include *Anna Bolena* for Seattle Opera, and *Andrea Chénier* at Houston Grand Opera. Next year he travels to Sydney to direct *The Merry Widow* for the Australian Opera. His film credits include opera sequences in *Yes*, *Giorgio* and the critically praised 1987 film *Moonstruck*.

Paula Williams is the stage director of *Andrea Chénier*. Associated with San Francisco Opera since 1978, she made her directorial debut with the Company last summer with *Die Zauberflöte*. She returned that fall to stage the student matinee presentation of *La Traviata* and recreate Jean-Pierre Ponnelle's production of *Carmen*. She has worked with a variety of renowned directors including Pizzi, Copley, Cox, Freedman, Mansouri and Ponnelle. In addition to her San Francisco Opera credits, Miss Williams has worked with the Opera Company of Philadelphia (where she staged the SFO's production of *Un Ballo in Maschera* with the winners of the Luciano Pavarotti Vocal Competition in a televised performance over PBS), San Francisco Ballet, Houston



NELLO SANTI

Distinguished conductor **Nello Santi**, who made his San Francisco Opera debut in 1990 leading performances of *Suor Angelica* and *Pagliacci*, is on the podium for *Andrea Chénier*. Currently celebrating 40 years of operatic activity, he has conducted at virtually all of the world's major houses. The Italian-born maestro studied at Padua and graduated with a degree in composition.



WOLFRAMSKALICKI

Grand Opera, Tulsa Opera, Hawaii Opera Theatre, Artpark, Long Beach Ballet, Virginia Opera Theatre, Central City Opera, the Margaret Jenkins Dance Company, and both the Broadway and San Francisco productions of *Les Misérables*. The recipient of three San Francisco Opera and Opera Guild Study Grants, Miss Williams completed her education at the University of Denver on a full four-year scholarship.

Wolfram Skalicki's set designs for *Andrea Chénier*, created for San Francisco Opera in 1975, have also been seen at Houston Grand Opera and the Metropolitan Opera. The designer's long association with the Company began in 1962, with his sets for the SFO premiere of *The Rake's Progress*. Additional Skalicki designs seen here include the complete 1967-72 Ring cycle, *Aida*, *Lady Macbeth of Mtsensk* (Katerina Ismailova), *L'Africaine*, and the 1990 presentation of *Die Fledermaus*. A native of Vienna, he is a professor at the University for Music and the Performing Arts in Graz, and is associated with the Staatsoper, Burgtheater and Volksoper in Vienna. With his wife, costume designer Amrei Skalicki, he has collaborated on productions in Vienna, Lyons, Marseilles, Toronto, Munich, Geneva, Buenos Aires, Hamburg, Miami, Athens and Bogota. They include designs for *Lulu*, *Giovanna d'Arco*, *Boris Godunov*, *Tristan und Isolde*, *Dialogues of the Carmelites*, *Death in Venice*, and *Hérodiade*. Recent productions designed by Skalicki include *Ariadne auf Naxos* for Seattle Opera and Michigan Opera Theatre, *Elektra* for the Canadian Opera Company, and *Peter Grimes* in Marseilles. His designs have been exhibited in Vienna, Zurich, Bayreuth, New York and San Francisco.

Amrei Skalicki is the costume designer of *Andrea Chénier*. She also designed the costumes for San Francisco Opera's production of *L'Africaine* which was performed here in 1972 and 1988. In addition to opera, the native of Austria also creates costumes for television and theater. Her operatic costume designs were first seen in 1970 at the Essen Opera in a production of *Così fan tutte*. With her husband, scenic designer



AMREISKALICKI

Wolfram Skalicki, she has collaborated on productions which include *Lulu*, *Giovanna d'Arco*, *Boris Godunov*, *Bluebeard's Castle*, *Tosca*, *Der Rosenkavalier*, *Macbeth* and *Nabucco*. Recent design credits include *Peter Grimes* in Marseilles and *Elektra* for the Canadian Opera Company. Also an established architect, she teaches at the University for Music and the Performing Arts in Graz. Her designs have been exhibited in Dortmund and San Francisco.

Victoria Morgan created the dances for *Andrea Chénier*. In her fifth year as Ballet Mistress for San Francisco Opera, she has served as choreographer for *Don Quichotte* and *Un Ballo in Maschera* in 1990, for *War and Peace* last fall, and has been movement assistant for numerous productions. She was a principal dancer with San Francisco Ballet and Ballet West, and performed lead roles in ballets by George Balanchine, Michael Smuin and Lew Christensen, and created new roles in works by Bruce Marks, James Kudelka and William Forsythe. Miss Morgan has also choreographed *Die Fledermaus* for the Geneva Opera, as well as works for the San Francisco Ballet, Utah Ballet, Pennsylvania Ballet, Nashville Ballet, Ruth Langridge Company, Mountain Play Theater, and S.F. Dance Theater. She has numerous television credits, and was featured choreographer and dancer in the documentary *The Creation of O.M.O.*. She graduated magna cum laude from the University of Utah with an M.F.A., and has been awarded grants for her choreography from the National Endowment for the Arts, Carlisle Residency Program, and the Djerassi Foundation.

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for *Tosca*, *Boris Godunov*, *Don Carlo*, *Andrea Chénier*, *A Midsummer Night's Dream* and *Christophe Colomb*. His lighting schemes were seen this summer for the Company premiere of *Guillaume Tell* and the new *L'Italiana in Algeri*. He has created the lighting and special effects for over 145 productions for the Company, including the highly acclaimed



VICTORIA MORGAN

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



THOMAS J. MUNN

rose to the heights of noblest heroism. As an extraordinary footnote to this poem, its 62 lines were composed on a scrap of laundry paper less than three by six inches, requiring a script so small that Chénier needed candlelight and a magnifying glass to write it down.

At 3:30 PM the following day, July 24th, the tumbrils returned for a new batch; Roucher's name was first, Chénier's second. Accompanied by 25 others, they were carted to the Conciergerie on the Ile de la Cité. The trial began the following morning at 9:00 AM, July 25th. So pre-determined was the outcome that the list of alleged charges, the verdict, and the sentence, prepared in advance by the infamous public prosecutor Fouquier-Tinville, were identical to those used in the preceding weeks; only the names had been changed. As a supreme note of irony, this farce was held in Liberty Hall and the prosecutor was one of Fouquier's henchmen, a man appropriately named Coffinhal. Chénier and Roucher, however, were singled out with an additional statement:

"Are they not convicted as being declared enemies of the people by participating in all the crimes perpetrated by the tyrant [i.e. Louis XVI], his wife, and his family on the days of February 28, June 20¹, and August 10; by insulting patriots, by approving of the massacre² at the Champs de Mars and the outrages committed on those patriots who were killed in the massacre; by writing against the festival for the Chateauxvieux and against liberty, and by writing in favor of tyranny; by engaging in correspondence with insurgents and foreign enemies of the Republic, and, last of all, by conspiring to escape from Saint-Lazare in order to murder and assassinate the representatives of the people, notably the members of the Committee of Public Safety and the Republican government, and re-establish the monarchy?"

With the reference to the Chateauxvieux Swiss, did Collot d'Herbois contribute to these additional accusations?

Matters were more complicated for Chénier. His older brother Louis was also being held in prison for, among other reasons, having been associated with the rebel General Dumouriez. Fouquier-Tinville had so muddled the case that he mistakenly charged André with the alleged crimes of his brother as well. This must have put André in a severe dilemma; should he point out the discrepancy, thereby assuredly condemning his brother? The notes of the trial do not mention this, but, given the selfless courage André had demonstrated so often previously, it seems improbable that he would attempt to save himself by sacrificing his brother. More likely, he was willing to sacrifice himself in the hope of saving his brother.

One more interesting aspect of the trial is known. One defendant had to be taken outside the hall because his sarcastic replies had offended those who questioned him. Given the razor-sharp sarcasm Chénier had demonstrated in his prose and poetic works against the Jacobins, it is difficult to believe that this victim was not Chénier.

All but one³ were found guilty and condemned to be executed that very afternoon. When the verdict was read, Chénier is said to have growled "The miserable assassins!", to which Roucher responded "Let us go calmly, Chénier, my friend! They are more pitiable than we." Another claim is that the two recited Racine to each other while being carted to their destination, the modern day Place de la Nation. There, shortly after 4:00 PM, July 25th, first Roucher and then Chénier ascended the scaffold to their deaths, patriots untarnished in their devotion to their country.

As an epilogue, in Paris alone, roughly 1,450 men, women and adolescents had been sent to the guillotine in the eight months from October until the Law of 22 Prairial on June 10th. In the short seven weeks that followed, 1,316 were ex-

ecuted—a grim testament to the sanguinary efficiency of Robespierre's streamlined kangaroo-court. In a regrettable twist of fate, Robespierre and the remaining Jacobins fell just two days later, on the Glorious 9th of Thermidor (July 27), and were sent to the "thirsty widow" shortly thereafter. It is perhaps an intriguing comment on the type of men who populated the Jacobin club to observe that, rather than bravely face the jeering crowds, the humiliation of public execution and the ghastly guillotine, as the thousands whom they had condemned to the same fate throughout France did, many of these Jacobins leaders preferred the cowardly escape of suicide. At least one, Desmoulins, mounted the scaffold wracked with hysteria and fear.

Secondly, the question can be asked, could Chénier have been saved? In prison for nearly five months, he had clearly escaped notice of the Revolutionary Tribunal. He might have remained unnoticed were it not for the fact that, one day before he was taken from Saint-Lazare, his father went to Barère, the most unscrupulous member of the Committee of Public Safety, to plead for André. Many historians believe that, when Barère realized he had Chénier in his grasp, he immediately set the condemnation process in motion. Hence, a father's best intention turned into disaster. Others lay greater responsibility on André's younger brother. Marie-Joseph had been a Jacobin from the start and had contempt for André. He saved his older brother Louis, but did nothing at all for André. At the very least, just as Aimée de Coigny had her name removed from the trial list on July 25th through bribery, could not Marie-Joseph have done the same for his brother?

In spite of its inaccuracies, Giordano's opera *Andrea Chénier* not only creates a vivid atmosphere of the era, but also creates a worthy portrait of André Chénier—a poet and an inspiring hero. □

1 The 28th and 20th refer to the publication dates of essays by Chénier against the Jacobins.

2 The term "massacre" is typical Jacobin rhetoric; only a handful were killed when they attacked the Guard.

3 This man was sent back to prison, because the jailer had mistaken him for a different man.

HONORING: CLARAMAE TURNER

By WALTER PRICE

"Love is my four letter word to try to live by," says Claramae Turner, the contralto celebrating the 50th anniversary of her San Francisco Opera debut which took place on October 23rd, 1942 as a Voice in *L'Amore dei Tre Re*. "Actually, it's my 52nd anniversary, because I first sang in the chorus." Whatever the technicality, the California born singer had an impressive and versatile career spanning nearly 35 years in three of the leading opera houses in the United States, San Francisco, the Metropolitan and New York City Opera.

The voice was a true contralto with no jarring register breaks and she had the top notes (up to a high C) to take on mezzo-soprano parts as well. The color was essentially dark, but it would brighten as she ascended the scale. Her diction in English, Italian, French, German and Spanish was impeccable. The musicality was probably instinctive, but it was rock solid.

She now lives in retirement in Santa Rosa, California (in Oakmont, an "active" adult retirement community), with her husband, Frank Hoffmann, a former Exxon executive. The couple will celebrate their 42nd wedding anniversary in December. In excellent health, she credits tennis, aerobics and gardening with keeping her in shape.

At the beginning, Turner spent three and a half years doing pop music on radio in the Bay Area. In addition to singing, she also played piano and organ. "I really was the first unofficial recipient of the Merola Program," she says, "since I was nurtured from the beginning by the general director and later his successor, Kurt Herbert Adler."

Her first seasons were modest ones, restricted to comprimaria roles, the Voice of the Mother in *Contes d'Hoffmann*, Mercédès in *Carmen*, Gringerde in *Die Walküre* and Berta in *Barbiere di Siviglia*. She also began an historic involvement



Claramae Turner.

with Boris Godunov, when in 1945 she sang the Innkeeper, followed by the Nurse in 1948 and the principal female role, Marina, in 1951. No mezzo or contralto equalled that feat with the Company. In 1947 she took on two roles of substance, the Mother in *Louise* and Maddalena in *Rigoletto* and the following year Preziosilla in *La Forza del Destino*, which she sang uncut (many houses remove one or both of the character's two showpieces), even accompanying herself on the drum during the "Rataplan," and La Cieca in *Gioconda*, who has the best tune in the opera, "Voce di donna." In 1950 the singer added the Princess in *Suor Angelica* and Herodias in *Salome* (in which she easily sang the high B flat most mezzos dread, either faking it or avoiding the note altogether).

A crucial year for Turner had occurred

in 1946 when she created the part of Madame Flora in the world premiere of Gian Carlo Menotti's *The Medium* at Columbia University in New York. Most people think the part was first done by Marie Powers, but she actually succeeded Turner. Three months earlier, on the basis of an audition of Azucena's big second-act scene ("Stride la vampa" and "Condotta ell'era in ceppi") in *Trovatore*, the contralto was offered a Metropolitan Opera contract. She felt compelled to accept the offer, much to the consternation of Menotti, who was planning to transfer his opera to Broadway. Her debut at the Met was as Marthe in *Faust*, a part she sang there for 22 performances.

In 105 Met performances, including those on the annual tours, in five seasons, Turner sang only two star parts, one each of Amneris in an *Aida* with Zinka Milanov and Set Svanholm and Erda in *Siegfried*. Otherwise, she was entrusted with much of her San Francisco repertory, including Berta, the Innkeeper, Gringerde, Mamma Lucia in *Cavalleria Rusticana* and Gertrude in *Roméo et Juliette*. She also created Auntie in the Met premiere of Benjamin Britten's *Peter Grimes*.

The following seasons back at her Pacific home base illustrated the dichotomy in the career Turner was carving out for herself. In 1951 she sang such parts as Carmen, Marina and Preziosilla and yet also a Voice in *Parsifal*. The next year, in addition to her first Azucena, she repeated Maddalena, sang all three mezzo character parts—La Frugola in *Tabarro*, La Vecchia in *Gianni Schicchi* and the Zia Principessa in *Suor Angelica*—as part of the same evening when the complete *Trittico* was given. She was the first singer to accomplish this marathon feat. "Each of the three roles requires a different voice range and completely different characterization dramatically, to say

Walter Price writes frequently on the arts and has just completed a biography of Leonard Warren.

nothing of changing costumes and makeup." She also added the Marquise de Birkenfeld in *Fille du Régiment*. If she had a star ego about taking on roles she might have considered beneath her, it didn't show or she didn't make waves.

If she no longer sang at the Met she turned instead to New York City Opera where she made her debut in 1952, singing such diverse parts as Carmen, Madame Flora, the Mother in *Louise* and most of the Gilbert and Sullivan alto parts. She sang in the world premiere of Ginastera's *Bomarzo* in 1968 to open City Opera's new home at Lincoln Center, the New York State Theater, repeating the opera in Buenos Aires in 1972.

Turner got her chance in Hollywood in 1956 when she was cast in the film version of *Carousel* with Gordon MacRae and Shirley Jones. Her big number, of course, was "You'll never walk alone." She was up for the part of the Mother Superior in *The Sound of Music*, but the part went to Peggy Wood instead, whose singing was dubbed.

One of her busiest, as well as best, seasons in San Francisco occurred in 1957. Three years earlier Toscanini had tapped her for his *Ballo in Maschera* Ulrica in his January broadcasts, providing her with one of her career highlights. Now she repeated it for Adler, in addition to a reprise of Amneris. It was in the premiere of *Dialogues of the Carmelites*, however, in which she had one of her greatest successes. Singing the part of the Old Prioress, with her chilling death scene, Turner more than held her own among such colleagues as Dorothy Kirsten, Leontyne Price and Blanche Thebom and was given an ovation at every performance. She also sang the Dryade in *Ariadne auf Naxos*.

The next year Turner got one of her favorite parts, Klytemnestra, mother to Christel Goltz as Elektra and Lisa Della Casa as Chrysothemis in the Strauss opera. She also was Neris to Eileen Farrell's Medea in the latter's debut in the Cherubini work. The *Rigoletto* Maddalena rounded out her season.

At this point, something obviously happened with Adler and his attitude to Turner. She was not asked back for seven years. The contralto is at a loss to explain, claiming never to have had any run-ins with the general director. When she did return in 1965, she added Madelon in *Andrea Chénier* to her roles (she had years before sung the Countess in the same opera), as well as Magdalene in *Meistersinger*. Berta, Ulrica and



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(Top) Claramae Turner as Amneris in San Francisco Opera's 1955 *Aida*, and (Above) as the Old Prioress in the Company's 1957 American premiere presentation of Poulenc's *Dialogues of the Carmelites*.

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CLARAMAE TURNER at the San Francisco Opera

- | | |
|--|--|
| 1942 <i>L'Amore dei Tre Re</i> —A Voice | 1951 <i>La Forza del Destino</i> —Preziosilla
<i>Boris Godunov</i> —Marina
<i>Parsifal</i> —A Voice
<i>Carmen</i> —Carmen |
| 1944 <i>Les Contes d'Hoffmann</i> —Voice of
Antonia's Mother | 1952 <i>Rigoletto</i> —Maddalena
<i>Il Tabarro</i> —Frugola
<i>Gianni Schicchi</i> —La Vecchia
<i>Suor Angelica</i> —Princess
<i>Il Trovatore</i> —Azucena
<i>La Fille du Régiment</i> —Marquise de
Birkenfeld |
| 1945 <i>Carmen</i> —Mercédès
<i>Les Contes d'Hoffmann</i> —Voice of
Antonia's Mother
<i>Die Walküre</i> —Grimgerde
<i>Boris Godunov</i> —Innkeeper
<i>Il Barbiere di Siviglia</i> —Berta | 1953 <i>Carmen</i> —Carmen |
| 1947 <i>Roméo et Juliette</i> —Gertrude
<i>Faust</i> —Marthe
<i>Götterdämmerung</i> —Second Norn
<i>Louise</i> —Mother
<i>L'Amore dei Tre Re</i> —An Old Lady
<i>Le Nozze di Figaro</i> —Marcellina
<i>Rigoletto</i> —Maddalena | 1954 <i>Rigoletto</i> —Maddalena
<i>La Forza del Destino</i> —Preziosilla
<i>Salome</i> —Herodias
<i>Il Tabarro</i> —Frugola |
| 1948 <i>Il Barbiere di Siviglia</i> —Berta
<i>La Forza del Destino</i> —Preziosilla
<i>Cavalleria Rusticana</i> —Mamma
Lucia
<i>Boris Godunov</i> —Nurse
<i>La Gioconda</i> —La Cieca
<i>Carmen</i> —Mercédès
<i>Otello</i> —Emilia | 1955 <i>Aida</i> —Amneris
<i>Louise</i> —Mother |
| 1949 <i>Faust</i> —Marthe
<i>Carmen</i> —Mercédès | 1957 <i>Dialogues of the Carmelites</i> —Mme
de Croissy
<i>Un Ballo in Maschera</i> —Ulrica
<i>Ariadne auf Naxos</i> —Dryade
<i>Aida</i> —Amneris |
| 1950 <i>Le Nozze di Figaro</i> —Marcellina
<i>Andrea Chénier</i> —Countess
<i>The Magic Flute</i> —A Lady
<i>Il Barbiere di Siviglia</i> —Berta
<i>Suor Angelica</i> —Princess
<i>Salome</i> —Herodias | 1958 <i>Medea</i> —Neris
<i>Rigoletto</i> —Maddalena
<i>Il Trovatore</i> —Azucena
<i>Elektra</i> —Klytemnestra |
| | 1965 <i>Andrea Chénier</i> —Madelon
<i>Die Meistersinger</i> —Magdalene
<i>Il Barbiere di Siviglia</i> —Berta
<i>Un Ballo in Maschera</i> —Ulrica
<i>Pelléas et Mélisande</i> —Geneviève |
| | 1974 <i>Daughter of the Regiment</i> —Marquise
of Birkenfeld |

Geneviève were her other parts. Once again Adler didn't ask her back and she was invited to return only nine years later for what was to be her farewell as the Marquise in *Daughter of the Regiment*, playing the piano for herself in the lesson scene with Beverly Sills.

Today Turner professes no bitterness at her treatment. She says quite evenly, "I was never politically motivated," which almost translates into, "I took the cards that were dealt me." Her low-keyed conversation makes it entirely believable that razors-in-the-elbows infighting and jockeying for position and plums, so prevalent in the often Byzantine world of opera, were not for her.

During the years when she was not with San Francisco Opera, she was far from idle. "There were always 50-60 concerts or recitals a year; I appeared as guest soloist with symphony orchestras, there were opera performances with other companies and quite a few Rodgers

and Hammerstein nights. During the summer, there would be operettas in cities like St. Louis, Kansas City and at the Hollywood Bowl."

If she has any regrets, they are few. One of her favorite parts was Dalila, which must have been ideal for her. There are no contraltos left today. Mostly we are left with gifted mezzos who have the top notes for Dalila but who struggle with the bottom. Turner got to sing the part, in North, Central and South America. Another contralto part she sang only a few times was Klytemnestra. One of her most rewarding roles was Augusta Tabor in Douglas Moore's *Ballad of Baby Doe*, which she would like to have sung more often. And, of course, there were not enough Carmens, sung by sopranos, mezzos or altos, virtually owned in those days, at least in America, by Risë Stevens.

She counts the Carmens, along with the Queen of the House of Atreus, the



During her 1974 return engagement with San Francisco Opera, Claramae Turner took part in San Francisco Opera Guild's *Fol de Rol*. Here she is, during her "Silvered is the raven hair" from Gilbert and Sullivan's *Patience*.

few Dalilas and the Ulrica in Toscanini's *Ballo*, as some of the highlights of her career. Her recordings were few, but she is proud of her Metropolitan Opera Mother in *Hansel and Gretel* for Columbia and the *Ballo* for RCA, also Copland's *Tender Land*, Ginastera's *Bommarzo* as well as *Carousel* for Capitol, and ballads for Mercury. There were also some European appearances that gave her satisfaction, including an Azucena at the scene of so many Verdi premieres, that jewel box of a theater, La Fenice in Venice, as well as a Herodias at the Liceu in Barcelona. At the exquisite Grand Théâtre de Monte Carlo in Monaco she created the Raffaello De Banfield monodrama, *Colloquio col Tango*, realizing every singer's dream of being alone on stage with no one to share bows with (two others prominent in the genre were Poulenc's *La Voix Humaine* and Schoenberg's *Erwartung*, both for sopranos).

Turner seems too nice a lady to bad-mouth any of her colleagues, but she does allow as how Zinka Milanov gave her some problems when the soprano once objected to the alto's holding on to a B-flat in the Gioconda/Laura duet.

Turner did it anyway. She has particular empathy for everybody's sweetheart, Eileen Farrell. "I haven't talked to her in so long. I see she has a new pop CD out. Isn't that wonderful? Do you have her phone number in Maine?"

Since her retirement, she has taught a little privately and was at Stanford for a couple of terms as head of the Opera Workshop. She also has been a judge for Met regional auditions, but mostly it is the tennis and garden that claim her time now. Although she and her husband had no children, the love she has spoken of has also been given to animals. Over the years she has had nine dogs and a parakeet.

Although it is unfortunately true that most American singers, even today, are taken for granted—the lure and snob appeal of a foreign name lingers on—Claramae Turner represents all that is best in what the native artist has had to offer. Meticulously schooled in a variety of international music and language styles, they do not hesitate to accept a challenge. They are the collective backbone of the operatic scene in America today.

Happy anniversary, Miss Turner! □



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SAN FRANCISCO OPERA

1992 SEASON

Opening Night

Friday, September 11, 8:00

New Production

Tosca Puccini

Guleghina*; Larin**, Pons, Held*,
Loup*, Petersen, Vasquez+,
Baldvinsson*, Asawa+
Oren*/Galati*/Walton*/Kim*/Munn

Co-produced with the Lyric Opera of Chicago.

Production underwritten by a generous gift from Mr. and Mrs. F.P. Johnson, Jr.

Saturday, September 12, 7:30

Boris Godunov Mussorgsky

Quittmeyer, Mavrovitis, Claycomb+,
Markova-Mikhailenko, Cook+; Morris,
Baker, Ochman, Leiferkus (Sept. 12, 16,
19, 24)/Held (Sept. 27, 29; Oct. 3),
Ledbetter, Howell, Ognovenko, Estep,
Cole, Wilde*, Guggenheim+, Patriarco*,
Baldvinsson+, Condy*
Runnicles/Tarkovsky*/Lawless*/
Dvigubsky*/Munn

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

Production 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/
Mahoney/Arhelger

Production underwritten, in part, by The Franklin Group of Funds.

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



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PURVEYOR OF FINE PIANOS

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Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini

Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

Behrens, Panagulias; Lakes, Wlaschiha*,
Tschammer, Schade, Held,
Guggenheim+, Baldvinsson+
Runnicles/Hampe/Gunter/Arhelger

Production originally sponsored by Mr. and Mrs. Reid W. Dennis and the L.J. and Mary C. Skaggs Foundation.

This production made possible by a generous gift from The Hewlett-Packard Company.

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

La Forza del Destino Verdi

Mitchell, Forst, Fortuna; Bartolini*,
Chernov, Scandiuizzi** (Oct. 18, 27, 30;
Nov. 6, 10), Langan (Oct. 21, 24),
Antoniozzi, Nava+, Zhou*, Wilde,
Patriarco

R. Abbado**/Frisell/Brown/Arhelger

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, Johnson*; Margison*, Lloyd, Allen, Howell, Langan, Burden*, Guggenheim+ Runnicles (Oct. 31; Nov. 4, 8, 11, 14)/ Robertson (Nov. 18, 21)/Cox/ McClintock/Lazaridis/Gardner/Munn <i>Production originally made possible by Mr. and Mrs. Evert B. Person.</i> <i>This year's presentation is made possible by Lexus.</i>		Wednesday, November 18, 7:00 Don Carlo Verdi		Wednesday, December 2, 8:00 A Midsummer Night's Dream Britten	
Sunday, November 1, 2:00 Fidelio Beethoven		Thursday, November 19, 7:30 The Death of Klinghoffer Adams		Thursday, December 3, 7:30 Andrea Chénier Giordano	
Wednesday, November 4, 7:00 Don Carlo Verdi		Friday, November 20, 8:00 Andrea Chénier Giordano Millo*, Keen, Bower, Guo+; Beccaria*, Gavanelli*, Sénéchal, Sumegi**, Ledbetter, Petersen, Vasquez+, Travis, Wilde, Baldvinsson+, Patriarco, Eisenberg Santi / Mansouri / Williams/W. Skalicki/ A. Skalicki/Morgan/Munn <i>Co-production with the Houston Grand Opera.</i> <i>Production underwritten, in part, by British Airways.</i>		Friday, December 4, 8:00 A Midsummer Night's Dream Britten	
Friday, November 6, 7:30 La Forza del Destino Verdi		Saturday, November 21, 7:00 Don Carlo Verdi		Saturday, December 5, 2:00 Tosca Puccini	
Saturday, November 7, 8:00 <i>West Coast Premiere</i> The Death of Klinghoffer Adams Friedman, Nadler, Felty; Young*, Sylvan*, Maddalena*, Perry*, Hammons* Adams*/Sellars*/Tsypin*/Ramicova*/ Morris*/Boesch*/Deans*/Ingalls* <i>Co-commissioned with the Théâtre de la Monnaie, Brussels; Opéra de Lyon; Glyndebourne Festival; Brooklyn Academy of Music; and Los Angeles Music Center Opera.</i> <i>Production underwritten, in part, by the Carol Franc Buck Foundation.</i>		Sunday, November 22, 2:00 The Death of Klinghoffer Adams		Sunday, December 6, 1:00 Andrea Chénier Giordano	
Sunday, November 8, 1:00 Don Carlo Verdi		Tuesday, November 24, 8:00 The Death of Klinghoffer Adams		Sunday, December 6, 7:30 A Midsummer Night's Dream Britten	
Tuesday, November 10, 7:30 La Forza del Destino Verdi		Wednesday, November 25, 7:30 Andrea Chénier Giordano		Tuesday, December 8, 8:00 Andrea Chénier Giordano	
Wednesday, November 11, 7:00 Don Carlo Verdi		Saturday, November 28, 8:00 Andrea Chénier Giordano		Wednesday, December 9, 8:00 Tosca Puccini	
Friday, November 13, 8:00 The Death of Klinghoffer Adams		Sunday, November 29, 2:00 <i>Production new to San Francisco</i> A Midsummer Night's Dream Britten McNair*, Patterson, Keen, Taylor*; Asawa+, Streit, Malis, Langan, Adams, Travis, Cole, Sumegi, Frank, Graber, Allee* Mauceri/Copley/Bardon/Stennett/ Munn <i>Production from the National Arts Centre of Canada, Ottawa.</i> <i>Production underwritten through a generous gift from The Bernard Osher Foundation and Mr. and Mrs. Alfred S. Wilsey.</i>		Thursday, December 10, 7:30 A Midsummer Night's Dream Britten	
Saturday, November 14, 7:00 Don Carlo Verdi		Tuesday, December 1, 8:00 Tosca Puccini Mitchell; Sylvester*, Noble, Travis, Skinner, Petersen, Vasquez+, Baldvinsson+, Asawa+ Summers/Galati/Walton/Kim/Munn		Friday, December 11, 8:00 <i>Semi-Staged Concert Performance</i> Christophe Colomb Milhaud Narrator: D. Jacobi** Fortuna, Mills, Cook+, Claycomb+; Lafont**, Ledbetter, Skinner, Sénéchal, Guggenheim+, Patriarco, Wilde, Nava+, Zhou Nagano*/Mansouri/Munn	
Sunday, November 15, 2:00 The Death of Klinghoffer Adams				Saturday, December 12, 1:00 Tosca Puccini	
				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	

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

All performances are in the original
language with English Supertitles.

Repertoire, casts and dates
subject to change.
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1992 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 11 and 12), we know that those lists are by necessity incomplete. In order to give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once a year, a list of everyone involved with our season. In this issue, department heads are listed in front of the magazine, as usual; the many others, upon whom so much depends, are listed below.

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Corey Calter

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Ligia Liberos
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Lourdes Ruiz
Alice Sibley

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Leo Borja

Millinery

Paula Wheeler

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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

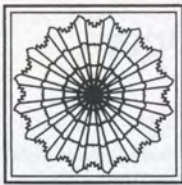
** denotes exclusive benefits for corporate sponsors of productions, performances or events*

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

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Newsweek, Inc.
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Transportation Displays, Inc.

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

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In addition to those listed above we also wish to thank the following San Francisco Opera donors who have contributed generous gifts in kind during 1991 and 1992.

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TRW Electronics & Defense
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Westinghouse Electric Corp.
John Wiley & Sons, Inc.

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 September 15, 1992).

MEDICI CIRCLE \$50,000 and above

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SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

Wednesday, November 4

Sunday, November 15

Saturday, November 28

Tuesday, December 1

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

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SERVICES

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

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

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

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

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

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

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

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

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

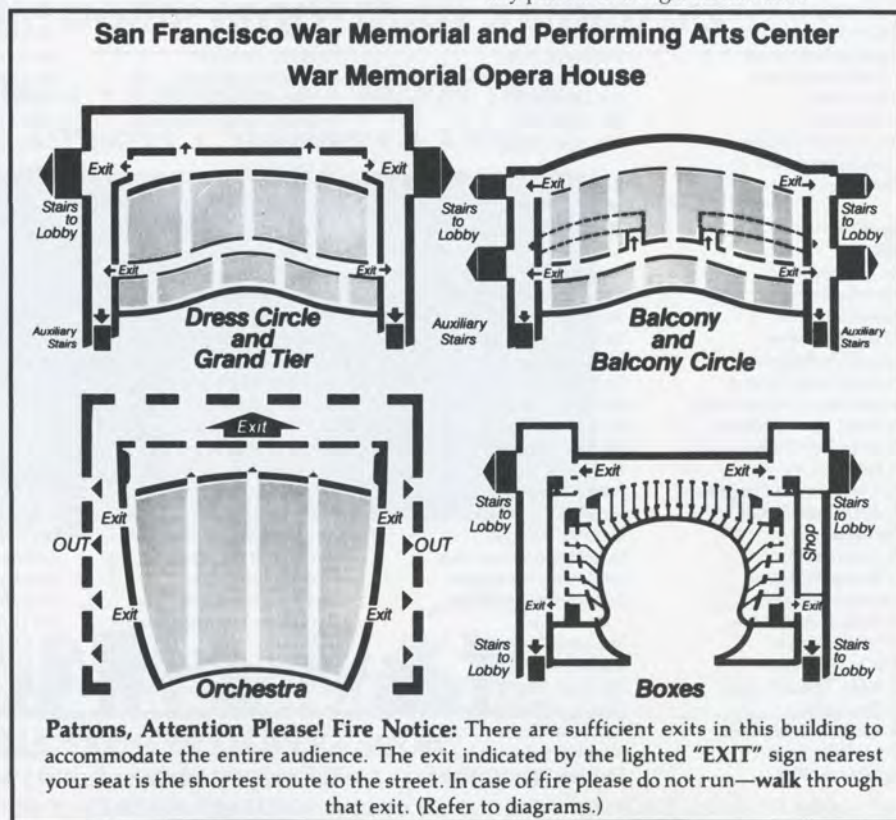
For Lost and Found information, inquire at check room No. 3 or call (415) 621-6600, 8:30 to 11:30 Monday through Friday.

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

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

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

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



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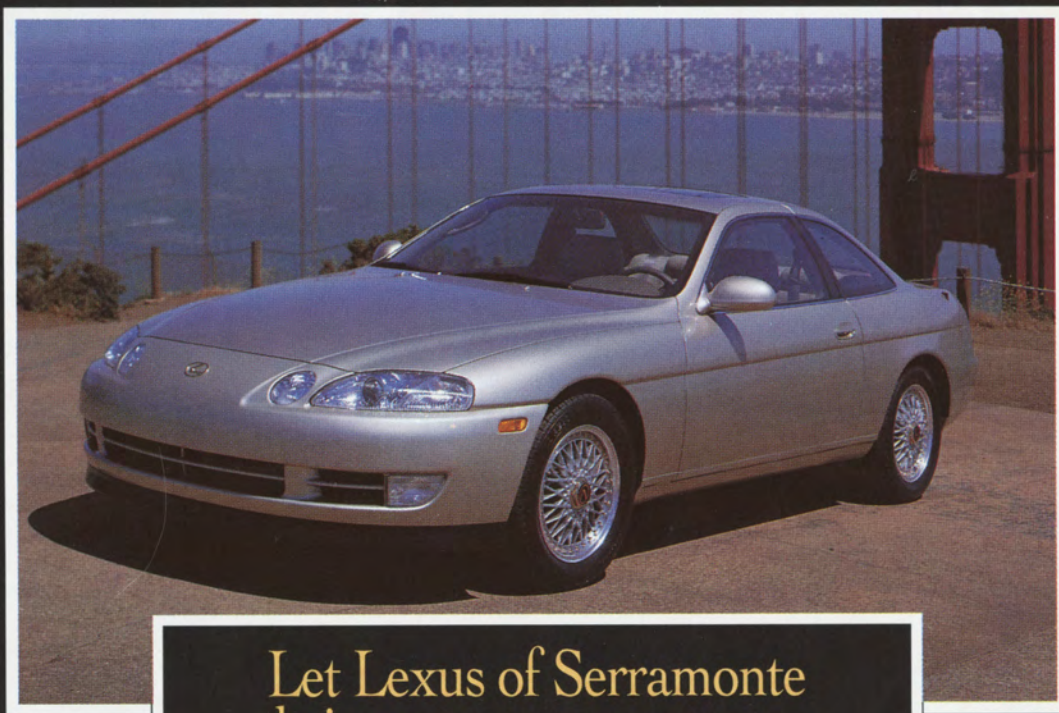
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