

Boris Godunov

1992-1993

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1992 SEASON



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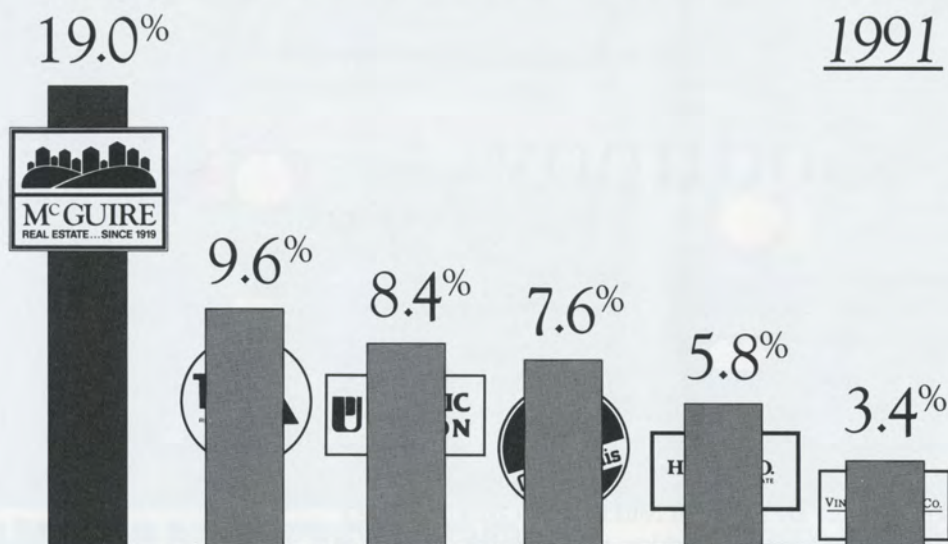
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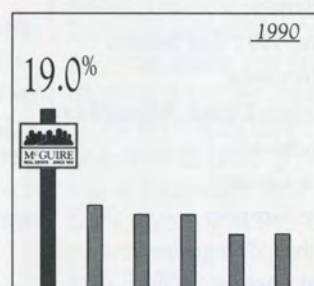
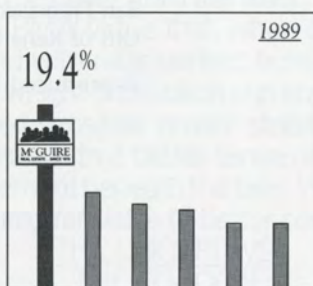
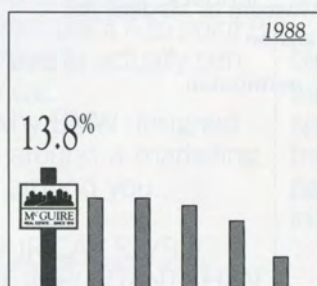
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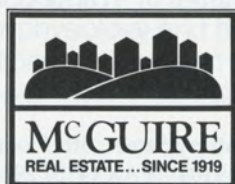
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Lotfi Mansouri, *General Director*

Boris Godunov

1992 FALL SEASON

Vol. 70, No. 5

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Hedrick, Wally B.
(American, b.1928)
Orb of Power, 1962
Oil on canvas, 83 1/8 x 57 1/2"

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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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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-

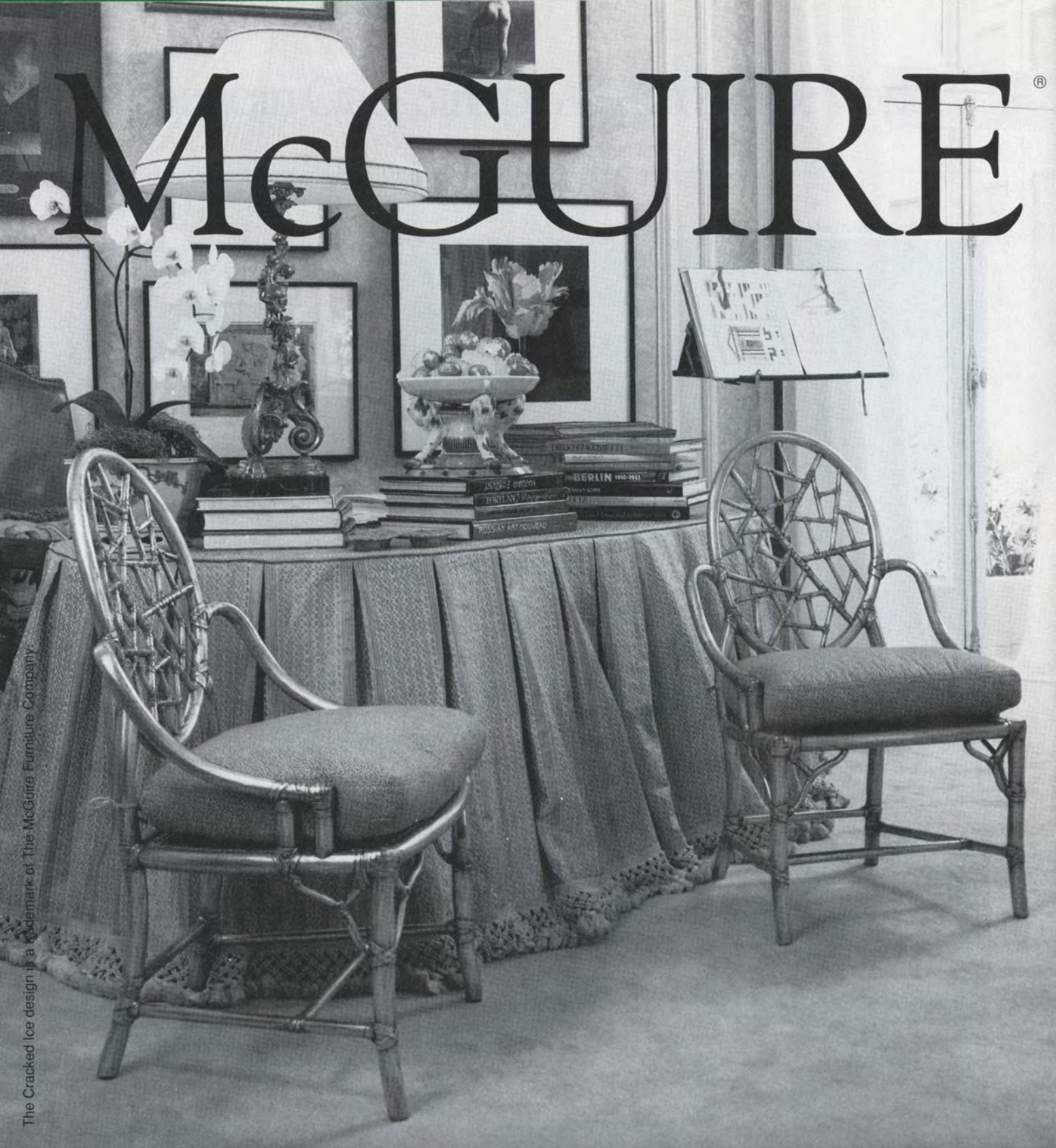
ity has made this bright new season possible, our deepest and warmest thanks!

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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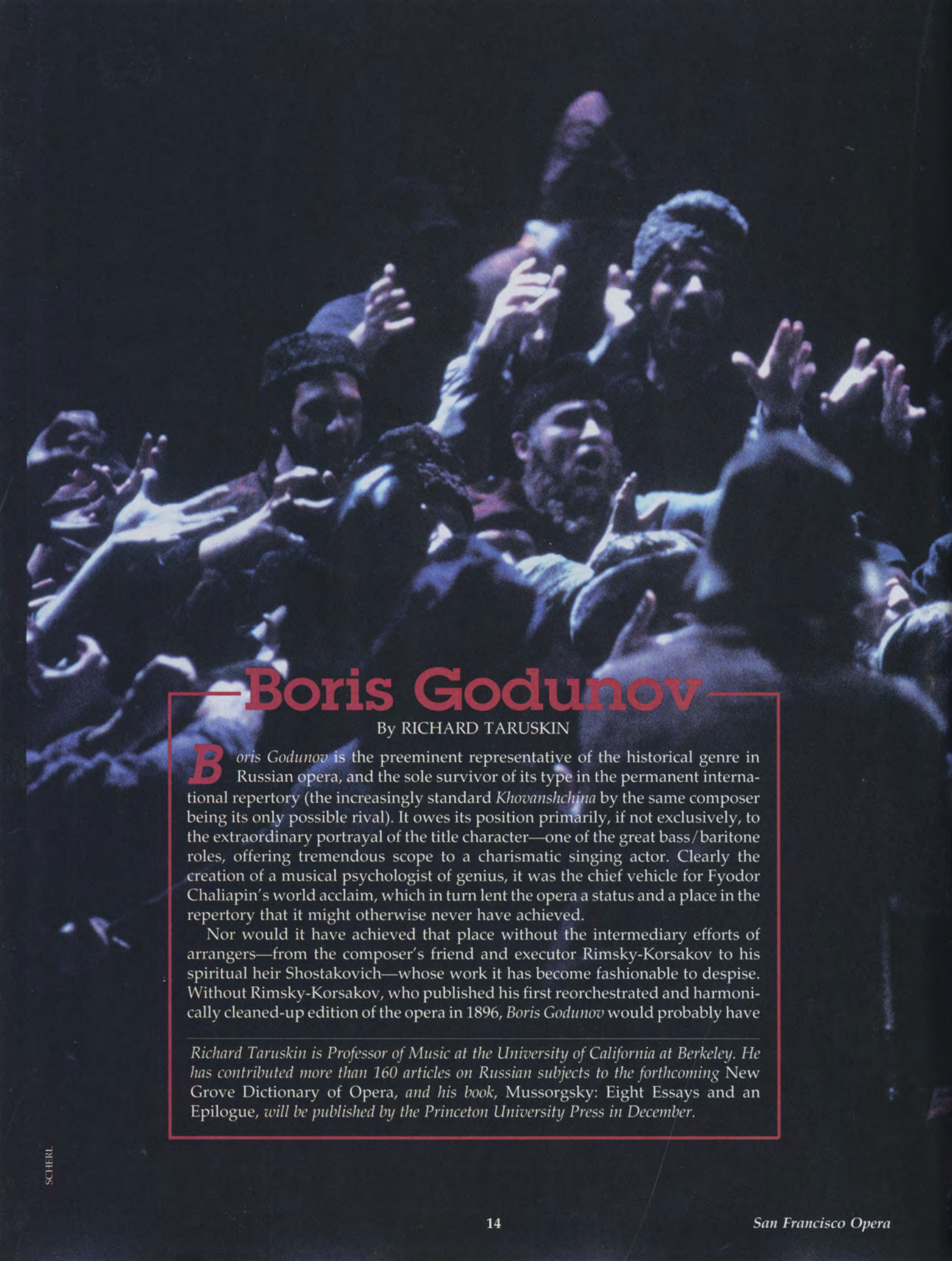
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Boris Godunov

By RICHARD TARUSKIN

Boris *Godunov* is the preeminent representative of the historical genre in Russian opera, and the sole survivor of its type in the permanent international repertory (the increasingly standard *Khovanshchina* by the same composer being its only possible rival). It owes its position primarily, if not exclusively, to the extraordinary portrayal of the title character—one of the great bass/baritone roles, offering tremendous scope to a charismatic singing actor. Clearly the creation of a musical psychologist of genius, it was the chief vehicle for Fyodor Chaliapin's world acclaim, which in turn lent the opera a status and a place in the repertory that it might otherwise never have achieved.

Nor would it have achieved that place without the intermediary efforts of arrangers—from the composer's friend and executor Rimsky-Korsakov to his spiritual heir Shostakovich—whose work it has become fashionable to despise. Without Rimsky-Korsakov, who published his first reorchestrated and harmonically cleaned-up edition of the opera in 1896, *Boris Godunov* would probably have

Richard Taruskin is Professor of Music at the University of California at Berkeley. He has contributed more than 160 articles on Russian subjects to the forthcoming New Grove Dictionary of Opera, and his book, Mussorgsky: Eight Essays and an Epilogue, will be published by the Princeton University Press in December.



A scene from San Francisco Opera's 1983 presentation of Boris Godunov includes the interpreter of the title role, Nicolai Ghiaurov, and members of the San Francisco Opera Chorus.

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left the stage forever after 1882, the year of the last, heavily mutilated performances of its initial St. Petersburg production. Without Rimsky's second edition—more inclusive and far more opulent than his first (or than the original)—the opera might never have become a world classic; for it was that spectacular version Sergei Diaghilev unveiled (along with Chaliapin) to Paris and the western world in 1908.

Shostakovich's version, the one performed this season, was an orchestration of the vocal score published by the musicologist Pavel Lamm in 1928 as part of the first systematic edition of Mussorgsky's original, unretouched scores. (The second such edition, announced during the glasnost years, is currently in progress under the direction of the musicologist Yevgeni Levashov.) Shostakovich did his work on *Boris*, without commission or promise of performance, during the years 1939-40, a pe-

riod of great stress in his own career—partly as solace or distraction, no doubt; but partly, too, because he could vent his private feelings vicariously, at a time when no unofficial feeling was ventable in Stalin's Russia, through Mussorgsky's harrowing morality play about the consequences of illegitimate rule. In the artistically reactionary Soviet Union, Rimsky-Korsakov's version of the opera hung on longer than anywhere else (and will no doubt hold sway at Moscow's Bolshoi Theater till kingdom come or the market economy, whichever is first). It was Leningrad's Kirov Theater (now once again St. Petersburg's Maryinsky) that first staged Shostakovich's score—bluffer, coarser, and angrier than Rimsky-Korsakov's (or even the composer's)—in 1960, during what is now recalled as the Khrushchev "thaw," the (by Soviet standards) liberal interlude that preceded the Brezhnevite "stagnation."

Since the 1970s, Mussorgsky's own quite subdued and unspectacular orchestration of the opera, in which the orchestra is resolutely subordinated to the voices (even pausing where they pause and breathing when they breathe) has been making a comeback on the world's operatic stages. It had been available since the twenties (and was cautiously reintroduced at the Metropolitan Opera in New York in an only slightly buttressed revision by Karol Rathaus in 1952), but was thought unsuitable for big halls until it was actually tried (again, the normally timid Met taking the lead) in 1972. Since then, there have been several recordings (under Semkow, Fedoseyev and Rostropovich, among others) and it is no longer unusual to experience its deheroizing commentary on the action. The stark Shostakovich version retains its interest and its pathos, even after the reacceptance of the composer's original, because its subtext of protest resonates

San Francisco Opera's first staging of Boris Godunov took place in 1945. Ezio Pinza was Boris, and all parts were sung in Italian.

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with the post-Mussorgskian history of Russia. The dialogue between a victim of Soviet oppression and an artist now widely viewed as prophet of that dark period adds a precious dimension to our experience of the opera. That added dimension is at least as valuable as what it takes away—namely, the chance to take our Mussorgsky straight (or “authentic,” to use the current jargon) and unadulterated.

* * *

Besides, the idea of “Mussorgsky straight” is complicated by the opera’s unusual history. It was completed twice by its composer, and his two versions (often mixed in performance) are actually not only distinct but ideologically at odds. *Boris Godunov* was composed at a time when historical drama was the dominant Russian theatrical genre, musical or otherwise, reflecting the widespread contemporary conviction that art had a civic obligation—an attitude that tends to flourish in states where open discussion of public policy is not permitted. In nineteenth-century Russia, such discussion took place mainly in the “Aesopian” guise of historiography and literary criticism—and on the stage itself, where dramatists strove to invest their work with content “worthy of the attention of a thinking man,” to quote Nikolai Chernishevsky, the most radical theorist of artistic realism in the 1860s. (“Realism,” whether socialist or otherwise, was always distinguished in Russia from mere “naturalism” because it was didactic and politically engaged.)

Mussorgsky, who had lived for a number of years in a “Chernishevsky commune”—an idealistic domestic community modeled on Chernishevsky’s utopian novel, *What Is To be Done?* (1863)—took these principles more seriously than any contemporary Russian musician. He was also much preoccupied with the actual mechanics of realistic musical representation. At first his model was Dargomizhsky’s opera *The Stone Guest*, a direct, practically verbatim setting of a short verse play by Pushkin. By setting Pushkin’s text as it stood (as Debussy would later set Maeterlinck’s *Pelléas et Mélisande*, Strauss would set Wilde’s *Salome*, and Berg would set Büchner’s *Woyzeck*), Dargomizhsky had sought in the name of realism to bypass the artificialities of the conventional libretto. Later Mussorgsky adopted (from Aristotle by

way of the German literary historian Georg Gervinus) a radically positivistic theory of emotional expression and character portrayal in music through meticulously objective imitation of “natural” conversational speech. During the late 1860s, Mussorgsky applied this technique systematically (even “scientifically,” he thought) in a series of vocal works culminating in *Marriage (Zhenitba)*, a recitative opera based on the unaltered prose text of a comedy by Gogol, on which he worked during the summer of 1868, producing one act in

vocal score. He called it “an experiment in dramatic music in prose.”

When in the fall of that year Mussorgsky’s historian friend Vladimir Nikolsky suggested as an operatic subject Pushkin’s famous drama of Boris Godunov and his troubled reign (the acknowledged prototype for the historical

Bulgarian basso Boris Christoff, in his 1956 U.S. debut, portrayed Boris Godunov at the War Memorial. He is shown here during post-performance curtain calls.





Three of San Francisco Opera's Boris Godunov Varlaams: (Left) Ramon Vinay, 1966; (Center) Michael Langdon (1973); and (Right) Kevin Langan (1983).

spectacles that were lately so fashionable in Russia), the composer immediately recognized it as the natural and necessary field for the full deployment of his talents. The play—which had finally been cleared by the censor for staged performances in 1866—had everything. It had an important historical theme, “worthy of the attention of a thinking man.” It had a “Shakespearean” mixture of poetry and prose, tragedy and comedy, which would vouchsafe the opportunity to combine the approaches of *The Stone Guest* and *Marriage* and so evade the monotony of style that had plagued both works. It had a wide range of character types from boyar to beggar, to be portrayed objectively—“scientifically”—through declamation, plus a large role for the crowd that would enable the composer to project his ideas of formal realism and naturalistic declamation on a large canvas. Perhaps not least, owing to the “predominance of politics” in it and the absence of romance, *Boris Godunov* had been pronounced unfit for (conventional) operatic treatment by Alexander Serov, the chief musical pundit of the day, to whom the whole “mighty kuchka,” the “little band” under Balakirev to which Mussorgsky then belonged, felt especially hostile. Selecting Pushkin’s play as a subject was thus an act of typically “kuchkist”-cum-realist esthetic bravado.

As to actual text, the libretto of the original version of the opera was almost entirely drawn, verbatim, from Pushkin. With the sole exception of Boris’s halluci-

nation in Scene 5 (suggested, ironically enough, by Holofernes’s hallucination in *Judith*, an opera by Serov) there is nothing in the action of Mussorgsky’s drama that was not present in Pushkin. The scene in Pimen’s cell and the scene at the Lithuanian border were settings of whole scenes from the original play (the former in verse à la *The Stone Guest* and the latter in prose à la *Marriage*). Mussorgsky boiled the rest of Pushkin’s long and talky play down to a length suitable for musical setting by a very simple expedient: he threw out every scene in which the title character failed to appear, leaving a total of six scenes (out of 23) from which to fashion the five remaining scenes of his libretto (two of Pushkin’s scenes being combined to provide the text for the long one in which Mussorgsky’s Boris sings his big soliloquies). The result was a characteristic canvas for what Mussorgsky called “opéra dialogué”—i.e., a “sung play” in recitative dialogue.

Its method may have been dictated by practical necessity, but Mussorgsky’s radical condensation of Pushkin’s play had the effect of casting the title character into much higher relief than the poet had accorded him. This, of course, worked very much to the opera’s advantage, since it provided a heroic role at the center of the drama. It was an advantage the composer was uniquely equipped to exploit, though the role achieved its full stature only in the revised version of 1872.

The concomitant disadvantage of the original libretto was the elimination of the “Polish” scenes, and with them, of the only major feminine role in Pushkin’s play, that of Marina Mniszek. This deficiency, subsequent myths and legends notwithstanding, was the sole reason for the opera’s rejection by the selection committee of the Imperial Theaters Directorate in February of 1871, which rejection (theater being at the time a state monopoly in Russia) precluded its performance. The composer was forced to revise the opera, a task he undertook almost immediately upon receiving news of the rejection, and completed at the beginning of the next summer.

* * *

To meet the Directorate’s demands, all Mussorgsky would have had to do was reinstate the love scene for Marina and the Pretender, a scene which (according to his confidant and biographer Vladimir Stasov) the composer had originally intended to include, and even sketched, when he first embarked on the opera. In fact, he went so much further than that in revising the opera that it is impossible to regard the second version as anything less than a total reconception, now very much at variance with Pushkin, implying not only an entirely different reading of Russian history, but an entirely different view of the nature of musical drama. The revision of *Boris Godunov* was motivated by considerations of historiographical ideology, dramatic tone, and consistency in the deployment of

leitmotives.

To begin with, the revised *Boris* was no longer an *opéra dialogué*—and a bigger change there could not be. In part, this metamorphosis was dictated by practical necessity, since Pushkin's Polish scenes did not include the ingredients from which Mussorgsky could have fashioned his Act III according to his earlier principles. Mussorgsky had to write the text for Marina's aria, for the big love duet—and for the scenes with the Jesuit Rangoni, a character absent in Pushkin, who embodied a xenophobic anti-Catholicism that was entirely the composer's. He now freely paraphrased Pushkin even where it was possible to quote him directly. His melodies became rounder, more lyrically self-sufficient, and underwent a more conventional sort of development.

But if this conventionalizing turn could be indirectly attributed to the demands of the Imperial Theaters Directorate, Mussorgsky bears sole responsibility for the decision he made, on completing the "Polish Act," to go back and totally refashion the central scene in the Tsar's quarters, known as the Terem (the old Part III, now Act II). He happily de-Pushkinized its text, and, as he put it in a letter to Stasov, "perpetrated an arioso" for the title character, very much along the more thematically generalized, lyrical lines of the love duet. At the same time he removed from the opera a great deal that was especially characteristic of his earlier manner. This applies particularly to the scene at St. Basil's (where Boris confronts the Holy Fool), which was removed from the opera altogether, and closing section of the very first scene (the crowd at the Novodyevichy Monastery). The latter, in its original conception, had been the boldest dramaturgical stroke of all: a scene of naturalistic prose recitative for the chorus. Mussorgsky cheerfully dropped it. Clearly we are dealing with an esthetic retrenchment. What could have been its motivation?

The motivation may be located in a letter from Mussorgsky to Rimsky-Korsakov, written during the summer of 1870, while the original version was in limbo between completion and rejection. At a party at Stasov's, the composer had run through his opera before a hand-picked audience of friends and sympathizers. "As regards the peasants in *Boris*," he wrote with bemusement,

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"some found them to be *bouffe*(!), while others saw tragedy." In other words, it became evident to the composer that his naturalistic methods inescapably connoted comedy, their traditional medium. From this experience, perhaps, rather than the subsequent rejection, date Mussorgsky's first thoughts of revising his opera, out of a wish to clarify its "genre": that is, to elevate its tone unambiguously to the level of tragedy.

Thus, to restore the title character to full tragic dimension, it was necessary not only to "perpetrate an *arioso*" for him, but to surround the *arioso* with a profusion of trivial genre pieces. (The new Terem scene was modeled, in fact, on the second act of César Cui's opera *William Ratcliff*, which had been performed in 1869: in both, a lengthy divertimento full of songs and games is suddenly interrupted by the entrance of the stern baritone protagonist, who, having dispersed the revellers, proceeds to sing a crucial and self-revealing monologue.) The formally petty method of naturalism are replaced by larger structural units, and the subtle expressive vagaries of recitative are replaced by sustained moods, their succession calculated for maximum contrast. As a result, to quote Abram Gozenpud, the foremost Soviet historian of the Russian operatic stage, "though much of poetic enjoyment and beauty was lost, [Mussorgsky] undeniably achieved a rough and gaudy theatricality that had been lacking in Pushkin." It seems clear, moreover, that he took the formerly despised Verdi—and particularly *Don Carlo*, which had its Russian premiere during the gestation of *Boris Godunov*—as an important model in achieving the dramatic scale he needed. (Scholars have also identified bits of *Aida* in *Khovanshchina*.)

* * *

The new historiographical and ideological conception embodied in the revised *Boris* can best be viewed by comparing the new ending of the opera, the "Revolutionary" (or "Kromy Forest") scene, with the scene at St. Basil's, which it replaced. Mussorgsky never meant the two of them to be performed side by side, although to do so has become a 20th-century tradition (originally fostered by Moscow's Bolshoi Theater, which in 1925 commissioned Mikhail Ippolitov-Ivanov to make an orchestration of the scene suitable for insertion into the standard

Rimsky-Korsakov redaction). Mussorgsky thought to make their joint inclusion impossible by transferring two sections (the Holy Fool and the boys, and the concluding lament) from the one to the other. He physically ripped them out of the earlier score and inserted them into the later one.

In fact, the two scenes are incompatible. The earlier one portrayed the crowd, following Pushkin, as cowed and submissive to the Tsar. The Holy Fool, who challenges and insults Boris, is not their representative, as he is so often described. Rather, he is the embodiment of nemesis, which in the first version of the opera took the form of the usurper "Tsar-Herod's" conscience. In the revised opera, the classical theme of conscience and nemesis was replaced by another, timelier one: that of Tsar vs. People, the latter viewed as the real driving force in history. It was a view that accorded with the social outlook of the 1860s and 70s, deriving not from Pushkin (still less from Pushkin's historical source, the "Caesaristic" historian Ivan Karamzin) but from the writings of Ivan Kostomarov, a populist historian and a friend of the composer.

In Kromy, the crowd is viewed in active revolt against the criminal Tsar. At the same time, and almost paradoxically, their music is far less "radical" than the crowd music in the earlier version of the opera. They are now the true tragic protagonist—literally so, in Aristotelian terms: though powerful and just in their righteous condemnation of Boris, they have a tragic flaw, namely the credulousness that causes them to accept the claims of the False Dimitri. Because the crowd now had to be portrayed in tragic terms, Mussorgsky subjected their music to the same kind of formal "elevation" as he had the music of their antagonist in Act II. So instead of mass recitative, it is now a series of vast choral numbers in strophic or *da capo* form that they sing.

Indeed, a new concern for formal unity (expressed through symmetry) governs the whole of the revised *Boris*, quite belying the frequent complaint—true enough if applied to the radically "realistic" first version—that the opera is an "inorganic" assemblage of disconnected scenes. The three focal characters in the revised scenario—Tsar, Pretender, Crowd—are balanced in a palindromic equilibrium, with the people, seen first as

cowering and last as triumphant, as the alpha and omega, and with the title character, viewed first at the zenith of his power and at the end as vanquished, describing the opposite or complementary trajectory:

Prologue:		
1. Novodyevichy		Crowd
2. Coronation		Boris
Act I:		
3. Monastery cell	]—	Pretender
4. Inn		
Act II:		
5. Terem		Boris
Act III:		
6. Marina's boudoir	]—	Pretender
7. Fountain		
Act IV:		
8. Death of Boris		Boris
9. Kromy Forest		Crowd

The final perspective from which to view the revised *Boris Godunov* as a total musico-dramatic conception pertains to the use of leitmotives. On the face of it, their importance is much diminished. The earlier version of the opera was saturated with identifying and recalling themes, with every single character, however insignificant, so equipped. Tsar Boris himself was given a complex of as many as half a dozen leitmotives, and the theme alternately associated with the Pretender and the murdered Tsarevich was harped upon to the point where it became (as Mussorgsky scholar Robert Oldani puts it) the opera's "*idée fixe*." In the three newly composed scenes of the revised version, the role of leitmotives (except for the Pretender's) is minimal. In the revised Terem scene, their presence is much reduced, especially in the title character's central monologue. The role of the Pretender's leitmotif, however, is both expanded and refined, in a way that affects not only his portrayal, but Boris's as well.

Where in the earlier version the leitmotif could refer either to the "real" or the False Dimitri, their confusion (especially in Boris's mind) being the whole point of its deployment, in the new version its treatment is stricter, to magnificently ironic effect. It now refers only to the Pretender—except in Boris's deranged mind, where just as unwaveringly it refers to the slain infant heir. The consistency with which otherwise inexplicable alterations (particularly deletions)

realize this change leaves no doubt as to Mussorgsky's intention. It accounts not only for the removal of Pimen's eyewitness account of the murder from the Cell Scene, it also makes plain the reason for some otherwise mysterious small cuts in the Death Scene. One of the items cut there, for example, is a line from Boris's farewell to his son that contains the warning, "the evil Pretender is strong," set to the leitmotif that otherwise (for Boris) links up only with his victim, not his punisher. Mussorgsky's resoluteness in carrying out these changes, which required cutting out some excellent music, testifies to the strength of his artistic vision, and to a technical control that is often if not usually denied him by critics, however friendly their attitude toward this self-taught genius. It is because we perhaps unconsciously still patronize the composer as an *idiot savant* that so many different versions of his work are still in use, and so many ad hoc confluations have been made from the two versions of the opera he managed to complete.

Stravinsky may have been unfair to accuse Rimsky-Korsakov, his former teacher, of having perpetrated a "Meyerbeerization" of Mussorgsky's work; the original, too, owed a heavy debt to Meyerbeer (as what 19th-century

historical opera did not?). Rimsky did conventionalize it in ways that may have facilitated its early acceptance, but that way now seems gratuitously to soften the harsh and hopeless impression Mussorgsky calculated his opera to produce. Shostakovich, by contrast, sought to intensify that harshness and hopelessness for reasons having to do with the conditions in which he lived—conditions on which he could vicariously comment, as it were, through Mussorgsky's mouth. Lamm's vocal score, from which Shostakovich worked, was in any case a conflated version, which lacked the integrity of structure, of style, and of tragic historical vision the composer achieved in his definitive revision of 1872. That version of the opera, it now seems clear, is a work not of raw genius alone but of a fastidious dramatist in sure command of his materials. Its authority has been undermined by the legend of the maligned Imperial Theaters Directorate, which supposedly forced the composer to alter his score against his will. But we may gain a truer perspective on Mussorgsky the creator if we take seriously the letter he sent Rimsky-Korsakov, his future deliverer, in which he wrote, "When an artist revises, it means he is dissatisfied." □



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Katherine Hilgenberg as the Innkeeper and Richard Lewis as Dimitri in San Francisco Opera's 1956 *Boris Godunov*.

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BORIS GODUNOV: Guilty or Innocent?

By MALCOLM MOSHER, JR.

For over four centuries, Boris Godunov (c.1550-1605) was viewed in Russia as the quintessential paragon of someone whose lust for power knew no limit. The era during which he reigned was clouded with dire rumors of what he had done to attain the crown, yet at the same time he also enjoyed widespread popularity. Toward the end, however, the rumors gained increasing credibility and, after his death, were not only accepted as fact, but were also embellished, to the point that by the 19th century he was accused of the following:

- the murder of Ivan the Terrible;
- the murder or execution of all rivals among the leading aristocracy, including those from such illustrious families as the Romanovs, Mstislavskys, and Shuiskys;
- the murder of Tsar Fyodor, son and successor of Ivan the Terrible;
- the murder of the Tsarevna Feodosia, daughter of Fyodor;
- the murder of his own sister Irina, Fyodor's wife and chosen successor;
- the murder of his daughter's fiancé;
- the burning of Moscow in order to divert attention from his crimes;
- introducing serfdom;
- taking his own life to avoid being undone by Dimitri the Pretender.

In the early 19th century, however, the noted Russian historian N. M. Karamzin questioned the veracity of such crimes and stated:

"The cold ashes of the dead have no advocate other than our conscience. All is silent round the ancient grave . . . what if we besmirch these ashes? What if, unjustly, we torment the memory of the man by believing false notions that have been established in the chronicles through stupidity and enmity?"



The real Boris Godunov in an engraving, made sometime during his reign, 1598-1605.

In his history of Russia, Karamzin rejected all of these crimes save one, the murder of Dimitri, which he still attributed to Boris. This is the view expressed in Mussorgsky's opera *Boris Godunov*, whose libretto was ultimately based on Karamzin's history.

By the mid-19th century, some voices began to question whether Boris really was involved in the death of Dimitri, but it was not until the early 20th century that his innocence was fully championed.

Sergei Platonov, whose academic career was devoted to the reigns of Ivan, Fyodor, and Boris, reevaluated all evidence, including much new material, and argued that Boris was not only guiltless, but the victim of the very false notions that had bothered Karamzin. Whose viewpoint should we accept, Karamzin's or Platonov's? If

Boris was innocent, why was he deemed a merciless murderer for so long? Perhaps these questions can be answered by reviewing the events of that era.

Boris, whose ancestry traced back to the Tartars, was born into a relatively humble family that served the court of Ivan the Terrible. In his early twenties, he rose to prominence, first by marrying the daughter of Ivan's chief executioner and then through his companionship with Ivan's eldest son, also named Ivan. Indeed, the latter relationship nearly cost him his life in 1581, in an event that characterized the later reign of Ivan the Terrible. While engaged in a discussion with his son, the Tsar lost his temper and, in a thoughtless act of impatience and violence, struck the youth with his iron-tipped scepter, crushing his skull. Boris was nearly struck a fatal blow as well when he attempted to come to the aid of the Tsarevich. Then, realizing in horror what he had just done, Ivan hurled himself to his son's side, but it was too late; he had destroyed his first-born.

Ivan never recovered from the loss of his son and three years later died himself. He left two sons: the enigmatic Fyodor, his second-born from his first marriage, and Dimitri, a babe and

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.

the product of a seventh and unsanctioned marriage. Fyodor ascended the throne as Tsar in 1584, but he ruled in name only. The public reason offered was that he and his wife Irina, Boris's sister, were so deeply committed to religious pursuits that they could not be bothered with the worldly affairs of state. Most boyars, however, regarded him as feeble-minded. Four men vied to act as regent: Ivan Mstislavsky, Ivan Shuisky, Nikita Romanov, and Boris. While Mstislavsky and Shuisky could both claim stronger blood-ties with Fyodor, Nikita gained the upper hand. Boris remained in the background, allying himself to the latter. Several months later, however, Boris catapulted to the top when the leader Romanov suffered a serious stroke, forcing him to withdraw from public office. Boris undoubtedly owed much of his new stature to the support of Nikita and Irina, but his even-tempered manner and moderation may well have made him the personal favorite of Fyodor as well.

The princely boyar families were infuriated that a man who had only just recently been elevated to the rank of the aristocracy should be appointed regent. The Mstislavsky faction plotted to murder Boris, but their plan was exposed. For an age whose tone of murder, torture, and execution had been set by Ivan the Terrible, Boris responded with surprising leniency. Instead of wiping out the entire Mstislavsky clan, their servants, and all friends and allies as Ivan the Terrible would have done, Boris banished some to remote monasteries and imprisoned others. Significantly, he allowed the eldest son of Mstislavsky to retain the family position.

The Shuiskys tried their hand three years later. In 1587, they attempted to strike at Boris through his sister, the Tsaritsa. Because she had not yet produced an heir to the throne, they incited a riot in the streets against Irina, and at the same time presented a petition to the Tsar, calling for him to divorce her on the

San Francisco Opera's first Boris, Ezio Pinza, captured backstage in 1945 with Hertha Glaz (Fyodor, left) and Frances Castellani (Xenia).



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grounds that she was barren. Their belief was that Boris owed his position entirely to the influence of his sister over the weak-willed Fyodor; they thought that by eliminating her, they could eliminate Boris. The plan backfired. Irina was not barren; she had in fact suffered several previous miscarriages. Additionally, the involvement of the populace in this matter was nothing short of a vulgar insult to the crown. With Fyodor giving him complete authority, Boris acted swiftly. The Shuisky brothers and some of their allies were banished. Others were imprisoned and the leaders of the riot were executed.

Thus, by the end of 1587, Boris had eliminated his major adversaries, not through ruthless aggression, but in self-defense and in defense of the royal family. While the boyar class accepted his ascendancy, the covert seeds of unrest remained. Their only avenue now was to attack him through a campaign of rumors.

The events of May, 1591, would furnish rumors that would not only haunt his reign for the remainder of his life, but persist for centuries. The Tsarevich Dimitri, his mother Maria Nagoi, and her brothers had been tacitly banished to the town of Uglich, north of Moscow, shortly after the death of Ivan the Terrible, because the family had contrived to put Dimitri on the throne instead of Fyodor. While relations between Fyodor and the Nagois were outwardly friendly, most boyars in Moscow abhorred the Nagois as greedy, deceitful, and power-hungry. In 1590, Boris had sent Mikhail Bitiagovsky to Uglich, ostensibly to supervise the administration of the town and the royal allowances allotted to the Nagois, but also to keep the Nagois under surveillance. Over the next year, the quarrels between the Nagois and Bitiagovsky over money matters were to be frequent and violent.

On May 15, 1591, Dimitri was playing in the rear of the citadel with four other boys, supervised by his governess, a nurse, and another woman. Suddenly the screams of the women summoned

(Opposite) A scene from our 1973 presentation of Boris Godunov: Prince Shuisky (Ragnar Ulfung) works on the mind of Boris (Matti Talvela).



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Maria and her brothers to the courtyard, where they found Dimitri dead, his throat slashed. Accusing the son of Bitiagovsky and two other boys with murder, Mikhail Nagoi incited the populace into a frenzied mob that tracked down and slaughtered not only the three accused boys, but also Bitiagovsky himself, and eight of his friends. When news of the events reached Moscow, Boris immediately dispatched a commission to investigate the affairs. This commission included Vassily Shuisky, a man who would play an important role in the coming years and who figures prominently in the opera.

The first to be questioned was Mikhail Nagoi, who asserted that the Bitiagovsky boy and two others had stabbed Dimitri, testimony seconded by Maria Nagoi, the next to be questioned. The third witness, however, was Dimitri's nurse and she presented a completely different story. She testified that Dimitri and four different boys had been playing with a knife, when Dimitri, a known epileptic, suffered a seizure and stabbed himself in the throat. This was confirmed by the governess, who was also present, as well as the four boys with whom Dimitri was playing. All stated that the three boys accused by Mikhail Nagoi had never even been in the courtyard. Additionally, Grigori Nagoi testified that he had seen Dimitri fall on his own knife during his convulsions, testimony supported by a cook who had viewed the incident from the palace. Further investigation also revealed that Mikhail and Maria Nagoi had tried to bribe and threaten a number of witnesses into giving false testimony that would support their story and pin the alleged murder on Boris. Maria eventually confessed her guilt.

The commission concluded by stating that Dimitri had died as "the result of God's judgment" and that the Nagois were guilty of treason. Maria was ordered to take the veil and banished to a remote convent. The other Nagois were sent to various prisons. Given the statement made by Grigori Nagoi and the confession of Maria, it is difficult to fathom how Boris could have been blamed at all for the death of Dimitri by later historians who had access to the documents of this commission.

In 1592, Fyodor and Irina finally pro-

duced a daughter, Feodosia, but the child perished two years later. The resultant despair over this loss, coupled with the natural aging of both, made the likelihood of future offspring a distant possibility at best. Eventually, by 1585, Boris began involving his own son, Fyodor Borisovich, in the affairs of state, apparently anticipating the possibility of a Godunov dynasty.

The end of the ancient Muscovite dynasty came in early January of 1598. On his death bed, Fyodor appointed Irina to succeed him, but she abdicated ten days later, choosing instead to spend the rest of her days as a nun. She returned control of the state over to Job, the Patriarch of the Russian Church, until a new tsar could be elected by a general assembly comprised of representatives from throughout the land. Boris was the clear favorite by virtue of the fact that he had already been the acting Tsar for the previous thirteen years. Additionally, he was the brother of the abdicating Tsaritsa, and he enjoyed great popularity among the general populace, particularly among the middle class. His only opposition came from the boyars, who alternatively proposed that the government should not be turned over to Boris, but to select a council of their own. The populace rejected this proposal, demanding that Boris ascend the throne immediately, and the boyars were forced to accept the will of the people. While rumors of Boris's involvement in the death of Dimitri had circled about since 1591, such rumors were now circulated more widely, undoubtedly by the disgruntled boyars.

The Great Assembly, comprised of boyars, clergy, and the middle class, convened on February 17, 1598, and unanimously elected Boris. Two days later, the Patriarch Job led a massive ceremonial procession to the Novodevichi Monastery, where both Irina and Boris had secluded themselves. The Patriarch offered the crown to Boris, but he rejected it to the dismay of all present. After discussing the matter again with the Assembly, the Patriarch returned the following day, this time accompanied by a religious procession with sacred icons, threatening Boris with excommunication if he refused. Boris accepted, assured that he had indeed been elected from a broad

representation of the land. Contemporary accounts contain no evidence to support the later allegations that people were beaten into begging him to accept the crown.

The princely boyars, now led by the two sons of Nikita Romanov, were not content. They had acknowledged Boris only because he had been the overwhelming choice of the people. Although Boris had acted as a father and guardian to the Romanov boys after the death of their father, they now turned against him, contending that their own blood line made the eldest of them more worthy for the throne than the upstart Boris. Rumors about the alleged murder of Dimitri soon picked up a new variation—that Dimitri had not actually been killed, but had miraculously managed to escape his assassins. Events of later years implicate the Romanovs and their confederates with the origin of this variation.

The strife came to a head in 1601 when the Romanovs were implicated in a plot against Boris's life, having in their possession a large supply of poisons that were expressly forbidden. They and their allies were tried, found guilty, and banished to remote locations. Contrary to later tales wherein many of the convicted were murdered at the behest of Boris, numerous letters found in the state archives attest to the fact that he sent explicit instructions to their guards to ensure that the prisoners were well fed, clothed, and cared for. Where Ivan the Terrible would have wiped out the entire clans of the Romanovs and their confederates, Boris again acted with leniency. One of the brothers was even allowed back to Moscow in 1602.

Why was Boris so popular and why were the boyars so set against him? Contemporary accounts of Boris, even by those in opposing camps, are unanimous in their praise of his ability to govern with justice and magnanimity. His virtue, in the words of a contemporary who was otherwise hostile to him, "was not clouded by wicked and envious malice." Set beside the monstrous reign of Ivan the Terrible, the contrast could not have been more dramatic. Secondly, he was personally responsible for elevating Russian pride to new heights, first by extending Russia's boundaries in all directions

and then by liberating the Russian Church from Greek hegemony, achieved by the establishment of a Patriarchate for the Russian Church in Moscow. Thirdly, while Russia had nearly been destroyed under the ruthless cruelty of Ivan the Terrible, the reforms enacted by Boris brought Russia back from the brink of disaster, so much so that the years 1598-1600 were the most bounteous ones in some time. Finally, his base of support was drawn primarily from the serving gentry, a large middle-class element who received modest estates to cultivate and manage, in return for military service to the state. Such allotments of land, however, were frequently drawn from the massive holdings of the aristocracy, and herein lies the primary root of the boyar enmity against Boris. Boris's reforms had cost the aristocracy land and prestige. They, however, dreamed of a return to the era in which *they* were the supreme power in the state, not a Tsar supported by a middle-class serving gentry.

While the reign began auspiciously, two events undermined the budding Godunov dynasty. In 1601, the heavy rains fell throughout the summer, followed by severe frosts that killed off what little had survived, leading to widespread starvation. This continued throughout 1602. To survive, many resorted to cannibalism. Boris opened up the state granaries, fought corruption, and even distributed massive sums of money to the populace, so that they might be able to pay the exorbitant prices for grain, but these measures could not check a famine that gripped the entire land. The superstitious and religious public, believing that this was a clear sign of divine displeasure, gave the rumors about the murder of Dimitri increasing credence.

In 1603, a man universally identified as Grigori Otrepyev surfaced in Poland, claiming to be the Tsarevich Dimitri. Subsequently called Dimitri the Pretender, he claimed that he had escaped his assassins at Uglich in 1591 and was now ready to seize what was lawfully his—the tsardom. Evidence indicates that Otrepyev had been groomed for the part under the auspices of the Romanov conspiracy to topple Boris. Eventually the Pretender invaded Russia, aided by a ragtag contingent of Polish opportunists.

After several initial victories, Dimitri and his forces then suffered two major defeats. On each occasion they should have been annihilated, but boyar treachery against Boris allowed them to escape. Nevertheless, Dimitri and his army would certainly have been destroyed in the near future, were it not for the sudden and untimely death of Boris from a massive stroke on April 13, 1605. Those boyars openly opposed to the Godunov dynasty went to the side of the Pretender. Others at first pledged their loyalty to Fyodor Borisovich, but then they too betrayed him.

During his lifetime, the only crime Boris was accused of was the murder of Dimitri, and, with the advent of the Pretender, many believed he was only guilty of *attempting* to murder the Tsarevich. His reputation, however, took a decidedly downward spin the following year. The boyars who had backed the Pretender at first now turned on him. Under the orchestration of our old friend Vassily Shuisky, a mob attacked the Kremlin and the Pretender was assassinated. Shuisky himself laid claim to the throne. To win appeal from the masses, he re-confirmed that the Tsarevich Dimitri really had been murdered in 1591 and demanded that the corpse be brought to Moscow for royal burial. Moreover, the story of how this "blessed innocent" was victimized by Boris's lust for power led to the canonization of Dimitri as a saint. In keeping with his sainthood, a "Life of Dimitri" was composed, in which Boris was thoroughly villainized with additional crimes, all to support Shuisky's claim to the throne. Eventually, Shuisky was toppled and, in 1613, a Romanov, the son of Boris's most bitter enemy, ascended the throne and inaugurated a dynasty that would rule Russia until the 20th century. Given the need to justify the Romanov claim to the throne, it is not surprising that the image of Boris as a paragon of evil became the official state view. At the same time, to justify the sainthood bestowed on Dimitri, the state view became the official Orthodox view as well. To challenge such views by suggesting that Boris might be innocent meant both treason and heresy. Even as late as the early 19th century, the historian Karamzin was troubled by the offi-

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cial story, given the otherwise overwhelmingly positive accounts of Boris. While he exonerated Boris of all other wrongdoings, he may have felt obliged to preserve the official story, rather than risk charges of treason and heresy himself.

For us, the question still remains: did Boris authorize the murder of Dimitri? If we follow Karamzin's view, the answer is yes, but if we follow Platonov, the answer is no. The one fact that is certain is that Karamzin's view is based entirely on circumstantial evidence. Perhaps the most important question one can ask is what did Boris really have to gain. In 1591, the path to the throne went from Fyodor to Irina, and then possibly to Dimitri. If Fyodor and Irina, who were both still young enough, produced any children, those children would precede Dimitri. Additionally, there is no contemporary evidence prior to 1603 to indicate that Dimitri was even considered a legitimate candidate. The Nagoi family was greatly disliked and Dimitri was the issue of an unsanctioned marriage. For Boris to have authorized the murder of Dimitri in 1591 would have been highly premature, if not pointless. Secondly, such a deed goes against the very grain of the man, as evidenced by historical fact. He was noted for his wisdom and justice, one who acted with leniency even against those who plotted against him. Is this the man who would murder a youth who only remotely stood in his path to ultimate power? Regarding the drama of the opera, the historian Platonov had the following to say:

"Boris is tragedy not of character, but of fate . . . He did not die exhausted by a struggle with his own sin-filled conscience. By the standards of his time, he was guilty neither of sin nor of crime."

As an epilogue, it is intriguing to reflect on how the reputations of the other participants in this drama fared. Far from being a blessed innocent, the Tsarevich Dimitri was considered by his contemporaries to be nothing short of a blood-

Irene Dalis as Marina during the Polonaise in San Francisco Opera's 1961 staging of Boris Godunov.

thirsty monster. He was said to take delight in looking at the freshly slit throats of slaughtered sheep and cattle, and to take pleasure in beating chickens and geese to death with a stick. Others reported that on one occasion he had several companions make snow images of well-known boyars that he then hacked to bits, saying this is what he would do to these boyars when he gained power. His epileptic seizures were equally frightening, and numerous are the accounts of his fighting and biting those who came to his aid. Indeed, during one seizure he had bitten the hands of his uncle's daughter so severely that they nearly needed amputation. He was also given to self-inflicted wounds during seizures; several weeks before his death, he had stabbed himself with a nail, and then stabbed his mother. This was the innocent little lad who was inducted into sainthood. His popularity was such that when Shuisky ordered the corpse to be brought to Moscow in 1606, no one could even remember where it was buried.

Vassily Shuisky was a paragon of deceit, although this barely comes across in the opera. In 1591 he testified that the Tsarevich was murdered and that he saw the body buried. In 1605, throwing his lot in with the Pretender, he stated that he had not seen Dimitri buried, but that the boy had escaped his assassins and was now prepared to take the throne. In 1606 he changed his story yet again, this time stating that Dimitri really did die at Uglich and that he himself watched the burial. Is it not amazing that his credibility remained untarnished?

Marina is accurately portrayed in the opera. While Dimitri the Pretender was evidently infatuated with her, she desired only power. She consented to marry him, but only after he had been crowned

Tsar. Additionally, she demanded that she be given the strategic cities and surrounding areas of Novgorod and Pskov, and that Smolensk and Severia be given to her brother, along with a vast sum of money.

Dimitri the Pretender inaugurated his ascendancy with behavior akin to that of Ivan the Terrible. With Boris dead and with the support of the boyars, he promptly eliminated the Godunov family by having assassins strangle Boris's wife and his son, the Tsar Fyodor Borisovich. Boris's daughter, Xenia, was spared death. Known for her beauty, Dimitri ordered that she be held until his arrival in Moscow, whereupon he immediately raped her. She was then held captive in the palace so that he could take his pleasure of her at will. When Marina eventually arrived, Xenia was shipped off to a remote convent for the remainder of her days.

Regarding serfdom, it was the Romanov dynasty that perpetuated that evil institution, not Boris. Boris had passed acts requiring some indenture, but only in an attempt to rebuild an economy that had been completely destroyed by Ivan the Terrible. The Romanovs inherited the successful results of his measures, but instead of eliminating indenture when it was no longer needed, they enforced it for centuries to come.

As an opera, *Boris Godunov* is a magnificent musical drama. At the same time, it is unfortunate that it villainizes a man upon whom history should shine. In considering the policies and brutalities of not only his predecessors and successors in Russia, but also of some of his European contemporaries, Boris Godunov was an enlightened ruler and in many respects ahead of his time. □



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Joe Cohen	Ted Hlavac	Kenneth Mielen	Travis Springer	



SUSAN QUITTMAYER

Mezzo-soprano **Susan Quittmeyer** sings the role of Marina in *Boris Godunov* for the first time in her career. She began her association with San Francisco Opera in 1979 as an Affiliate Artist, appearing as La Ciesca in *Gianni Schicchi* and Dorabella in the family matinee performances of *Così fan tutte*. Her roles with the Company have included a highly praised Composer in the 1983 *Ariadne auf Naxos*, Paulina in *The Queen of Spades*, Cherubino in *Le Nozze di Figaro* and, most recently, Nicklausse in the acclaimed 1987 production of *Les Contes d'Hoffmann*. Since making her Metropolitan Opera debut during the 1987-88 season as Nicklausse, Miss Quittmeyer has returned to the Met as Dorabella, Cherubino, Idamante in *Idomeneo*, Varvara in a new production of *Katya Kabanova*, and as Siebel in *Faust*. She also sang both Cherubino and Nicklausse when the Met traveled to Japan in 1988. During the 1990-91 season, she portrayed Cherubino with the Opera Company of Philadelphia, Idamante with the Los Angeles Music Center Opera, and Sextus in the Canadian Opera Company's production of *La Clemenza di Tito*. In the U.S., she has also sung with great success in Santa Fe, Miami, St. Louis and Cincinnati, among other cities. Also in demand in Europe, she has sung Cherubino in *Le Nozze di Figaro* and Annio in *La Clemenza di Tito* at the Bavarian State Opera in Munich, Cherubino and Zerlina in *Don Giovanni* at the Vienna Staatsoper, Sextus in *Giulio Cesare* at the Paris Opéra, and appeared in *La Clemenza di Tito* in Geneva. She also performed the role of Octavian in *Der Rosenkavalier* in Amsterdam. Recent highlights include her Salzburg Festival debut as Idamante, Dorabella at the Hamburg Opera, Cherubino at the Bastille Opera in Paris, a gala concert of Mozart arias at the



LAURA CLAYCOMB

Verona Arena, and a joint recital with bass James Morris in Kansas City. Equally at home on the concert stage, Miss Quittmeyer has appeared as soloist with orchestras including the San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Saint Paul Chamber Orchestra, Sacramento Symphony and the Oakland Symphony. A native of Port Washington, New York, the artist attended Illinois Wesleyan University and the Manhattan School of Music.

In her second year as an Adler Fellow with the San Francisco Opera Center, **Laura Claycomb** appears as Xenia in *Boris Godunov*, Giannetta in both the mainstage and student matinee performances of *L'Elisir d'Amore*, and Duchess Medina Sidonia in *Christophe Colomb*. The native of Dallas attended Southern Methodist University, where she received her bachelor's degree in vocal performance and foreign languages. A winner of numerous awards and competitions, she was a member of the 1989 Merola Opera Program, and appeared as Frasquita in *Carmen*. As a Merola participant in the following year, she sang the role of Ann Page in *The Merry Wives of Windsor* at Stern Grove and won the Cenacolo Award at the program's Grand Finals. She made her Company debut in 1990 as The Novice in *Suor Angelica*, also appearing in a San Francisco Symphony Pops concert with Victor Borge. Last year she had the honor of traveling to Japan and Guam as Frasquita in the Opera Center's production of *Carmen*, and subsequently sang Papagena in the Company's Mozart Festival production of *The Magic Flute*. She was seen here last fall as the First French Actress in *War and Peace* and as Frasquita. Recently featured in the



CATHERINE COOK

Schwabacher Debut Recital series, the soprano also sang Dalinda in the Opera Center's 1992 Showcase production of *Ariodante*.

In her second year as an Adler Fellow with the San Francisco Opera Center, **Catherine Cook** portrays the Innkeeper in *Boris Godunov* and the Mother of Columbus in *Christophe Colomb*. The mezzo-soprano made her first appearance with the Company last fall as Mavra Kuzminichna in *War and Peace* and the Third Maidservant in *Elektra*. She was a 1990 Merola Opera Program participant, singing the role of Meg Page in *The Merry Wives of Windsor*, and was chosen by the Opera Center to perform on the Micronesian islands of Guam, Saipan and Pohnpei in 1990, also singing in American Samoa on behalf of the Opera Center earlier this year. The Chicago native's most recent engagements include the title role of *Ariodante* for the Opera Center's '92 Showcase series, soloist in the Rossini *Petite Messe Solennelle* with the S.F. Opera Orchestra at Grace Cathedral, the title role of *Rinaldo* with the Cincinnati Chamber Orchestra, Ottavia in *The Coronation of Poppea* at the Cincinnati Conservatory of Music, and alto soloist in the first recorded version of Beethoven's Ninth Symphony in the Mahler orchestration. She has appeared with the Ohio Light Opera, Music Theater of Wichita, Lyric Opera of Dallas, Shreveport Opera, San Francisco Symphony Pops Concerts, the Toledo Symphony, and also has extensive experience in musical theater and the Gilbert and Sullivan repertoire. Miss Cook was a 1990 Metropolitan Opera National Council Winner, as well as the winner of the 1990-91 Norman Treigle Award in Opera from the Cincinnati College-Conservatory of Music, where she completed an Artist Diploma in opera.



OLGA MARKOVA-MIKHAILENKO

Mezzo-soprano **Olga Markova-Mikhailenko**, who made her U.S. opera debut with the Company last fall as Matryosha in *War and Peace*, this season portrays Xenia's Nurse in *Boris Godunov*. After completing her studies at the Kiev Conservatory in 1989, she was active at the Kiev Theater of Opera and Ballet. In 1990, she joined the Leningrad Kirov Theater as a soloist. Included in Miss Markova-Mikhailenko's repertoire are the roles of Blanche in Prokofiev's *The Gambler*, Vlashevna in Rimsky-Korsakov's *The Maid of Pskov*, and Matryosha.



REVEKA MAVROVITIS

Mezzo-soprano **Reveka Mavrovitis**, Fyodor in *Boris Godunov*, made her San Francisco Opera debut in 1990 as the Second Lay Sister in *Suor Angelica*, and appeared here last fall as Trishka in *War and Peace* and the Trainbearer in *Elektra*. A native of the Bay Area, she participated in the 1988 and '89 Merola Opera Programs and portrayed Suzuki in Western Opera Theater's touring production of *Madame Butterfly*. In 1989 she appeared as Amanzio in the U.S. stage premiere of Handel's *Giustino* for the Opera Center's Showcase series, and won acclaim for her portrayal of the title role of *Carmen* at



JAMES MORRIS

Villa Montalvo. Engagements in 1990 included a Schwabacher Debut Recital, a solo recital at Montalvo, a *Carmen* "Pops Series" evening with Victor Borge and the San Francisco Symphony, and the role of Elmira in Jommelli's *La Schiava Liberata* at Berkeley's Early Music Festival. Last year she traveled to Japan and Guam with other SFO and Opera Center personnel for a presentation of *Carmen*. She most recently sang the title role of *Carmen* for Boise Opera Theater, and Valencienne in *The Merry Widow* for Marin Opera. Miss Mavrovitis completed her master's degree at the University of California at Santa Barbara, and is the

Bass **James Morris** sings the title role of *Boris Godunov*. The Baltimore native made his 1981 San Francisco Opera debut as Assur in *Semiramide* and during the 1985 Ring Festival won international acclaim as Wotan, appearing in the *Rheingold* part for the first time in his career. He returned here that fall as Scarpia in *Tosca* and as Claggart in *Billy Budd*. In May of 1987 he gave a recital at the War Memorial Opera House and appeared later that year as the four villains in *Les Contes d'Hoffmann*. Morris most recently returned to the Company for the 1990 Ring Festival to recreate the roles of Wotan and the Wanderer. The bass became the youngest male singer on the Metropolitan Opera roster at the age of 23 and at 27 was on the Met stage as Don Giovanni, a role he has sung in numerous seasons there, as well as those of the four villains in *Les Contes d'Hoffmann*, Claggart in *Billy Budd*, Amonasro in *Aida*, Scarpia in *Tosca*, Wotan/the Wanderer in the complete Ring cycle, the title role of *Der Fliegende Holländer*, Méphistophélès in *Faust*, and leading roles in *Macbeth*, *La Forza del Destino*, *Don Carlo*, *Otello*, *Carmen*, *Peter Grimes*, and *Il Barbiere di Siviglia*, among others. In addition to his regular appearances at the Met, and throughout the U.S. and Canada, he has appeared several times at Milan's La



MARK BAKER

Scala, the Vienna Staatsoper, Royal Opera, Covent Garden, Paris Opera, Bayerische Staatsoper in Munich, Hamburg Opera, etc., at the Glyndebourne, Salzburg and Edinburgh Festivals, as well as in Strasbourg, Florence, Madrid, Barcelona, Santiago, Sydney and Melbourne. In demand as a concert singer, he has performed with a number of prominent orchestras including the New York Philharmonic, Berlin Philharmonic, National Symphony Orchestra, Chicago Symphony, San Francisco Symphony, and the symphonies of Atlanta and St. Louis. His discography includes two complete Ring cycles, *Maria Stuarda*, *Le Roi de Lahore*, *I Vespri Siciliani*, *Così fan tutte*, *Les Contes d'Hoffmann*, *Aida*, Berlioz's *Romeo and Juliet*, *The Beggar's Opera*, Haydn's *The Creation*, Beethoven's Ninth Symphony, the Requiems by Mozart and Fauré, as well as a recording of arias by Wagner and Verdi.

Tenor **Mark Baker**, who made his 1990 San Francisco Opera debut as Froh in *Das Rheingold*, appears this fall as Grigory/Dimitri in *Boris Godunov*. Born in Oklahoma and raised in Florida, he first came to national attention as a winner of the 1986 Metropolitan Opera National Council Auditions and made his Met debut during the 1986-87 season in *Roméo et Juliette*. Subsequent Met assignments every year since then include *Das Rheingold*, *Salome*, *Der Fliegende Holländer*, *Khovanshchina*, *Les Contes d'Hoffmann*, *Macbeth*, *Boris Godunov* and *Parsifal*. Other notable debuts include *Jenůfa* at the 1989 Glyndebourne Festival, *Salome* with the Minnesota Opera (1989), *Der Fliegende Holländer* with Opéra de Lyon (1988), and the 1988 production of *Der Fliegende Holländer* at Santa Fe Opera, where he returned in 1990 for the U.S. premiere of *Judith*. Concert engagements include Beethoven's Ninth Symphony in Montpellier, the *Missa Solemnis* in Paris

Continued on page 39

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

Opera in three acts by MODEST PETROVICH MUSSORGSKY

Libretto by the composer

Based on the historical tragedy by ALEXANDER SERGEYEVICH PUSHKIN

and the *History of the Russian State* by NIKOLAI MIKHAILOVICH KARAMZIN

Original version edited by PAVEL LAMM

Orchestration by DMITRI SHOSTAKOVICH

Conductor

Donald Runnicles

Production

Andrei Tarkovsky*

Stage Director

Stephen Lawless*

Designer

Nicolas Dvigubsky*

Lighting Designer

Thomas J. Munn

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Assistant to Maestro Runnicles

Patrick Summers

Musical Preparation

Susanna Lemberskaya

Bryndon Hassman

Prompter

Susanna Lemberskaya

Assistant Stage Directors

Paula Suozzi

Peter McClintock

Stage Manager

Gretchen Mueller

San Francisco Boys Chorus

Eugene Pierce, Director

Ragazzi, the Peninsula Boys Chorus

Joyce Keil, Director

San Francisco Girls Chorus

Sharon Paul, Interim Artistic Director

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

First performance:

St. Petersburg, January 27, 1874

First San Francisco Opera performance:

October 12, 1945

SATURDAY, SEPTEMBER 12 AT 7:30

WEDNESDAY, SEPTEMBER 16 AT 7:30

SATURDAY, SEPTEMBER 19 AT 7:30

THURSDAY, SEPTEMBER 24 AT 7:30

SUNDAY, SEPTEMBER 27 AT 1:30

TUESDAY, SEPTEMBER 29 AT 7:30

SATURDAY, OCTOBER 3 AT 7:30

Boris Godunov

(in Russian)

CAST

(in order of appearance)

<i>Nikitich, a police officer</i>	Scott Wilde*
<i>Mityukha, a peasant</i>	Steven Condry
<i>Shchelkalov, Secretary of the Duma</i>	Victor Ledbetter
<i>Prince Shuisky</i>	Wieslaw Ochman
<i>Boris Godunov</i>	James Morris
<i>Pimen, a monk and chronicler</i>	Gwynne Howell
<i>Grigory (the Pretender Dimitri)</i>	Mark Baker
<i>The innkeeper</i>	Catherine Cook+
<i>Missail, a vagabond monk</i>	Craig Estep
<i>Varlaam, a vagabond monk</i>	Vladimir Ognovenko
<i>A frontier officer</i>	Magnus Baldvinsson+
<i>Xenia, daughter of Boris</i>	Laura Claycomb+
<i>Fyodor, son of Boris</i>	Reveka Mavrovitis
<i>Their nurse</i>	Olga Markova-Mikhailenko
<i>Marina Mnishek</i>	Susan Quittmeyer
<i>Rangoni, a Jesuit</i>	Sergei Leiferkus
	Alan Held (Sept. 27, 29; Oct. 3)
<i>The simpleton</i>	Brian Asawa+
<i>Boyar Khrushchev</i>	Stephen Guggenheim+
<i>Chernikovsky, a Jesuit</i>	Magnus Baldvinsson
<i>Lavitsky, a Jesuit</i>	Earle Patriarco*

Boyars, children, guards, monks, police officers, Polish noblemen and ladies, mendicants, the people of Moscow, urchins

*San Francisco Opera debut • +1992 Adler Fellow

TIME AND PLACE: 1598-1605; Russia and Poland

ACT I	Scene 1:	Outside the Novodevichy Monastery, near Moscow
	Scene 2:	A square in the Kremlin, Moscow
	Scene 3:	A cell in the Chudov monastery
	Scene 4:	An inn near the Lithuanian border
	Scene 5:	The Tsar's apartments in the Imperial Palace, Moscow

INTERMISSION

ACT II	Scene 1:	Marina's apartment in Sandomir Castle, Poland
	Scene 2:	Gardens of the Mnishek Castle

INTERMISSION

ACT III	Scene 1:	Outside the Cathedral of St. Basil, Moscow
	Scene 2:	The Granovitaya Hall in the Kremlin
	Scene 3:	A clearing in a forest near Kromy

Supertitles by Christopher Bergen, San Francisco Opera.

Underwritten by a generous grant from Pacific Gas and Electric Company.

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

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

The performance will last approximately four hours and fifteen minutes

Boris Godunov / Synopsis

ACT I

Scene 1—*Outside the Novodvichy Monastery, near Moscow, 1598.* At the instigation of the boyars, headed by Shuisky, Russian peasants are forced by police to demonstrate for Boris Godunov's ascension to the vacant throne of Russia. Shchelkalov, Secretary to the Duma (Council of Boyars) appears at the monastery doorway to announce that Boris still refuses the crown and that Russia is doomed. A procession of pilgrims passes, praying for help.

Scene 2—*A square in the Kremlin, 1598.* Amidst cheering crowds, the great bells of Moscow herald the coronation of Boris. As the procession leaves the cathedral, Boris appears in triumph. Haunted by a strange foreboding, he prays for God's blessing. Addressing his people, he invites them all to a feast, as the crowd resumes rejoicing.

Scene 3—*A cell in the Chudov monastery, 1603.* Pimen, an old monk, is finishing a history of Russia. Young Grigory, a novice, awakes and describes his terrible nightmare in which he climbed a tower in Moscow and saw the multitude of Muscovites below who mocked him until he stumbled and fell. Pimen tells Grigory that fasting and prayer bring peace of mind, and compares the quiet solitude of the cloister to the outside world of sin and idle pleasure. Grigory questions Pimen about the dead Tsarevich Dimitri, legal heir to the Russian throne. Pimen recounts how Boris ordered his murder. Left alone, Grigory condemns Boris and his crime and decides to leave the cloister.

Scene 4—*An inn near the Lithuanian border.* Three guests interrupt the innkeeper's ballad. They are Varlaam, Missail and Grigory, who has now assumed the role of the Pretender Dimitri but is concealing himself for fear of capture. Varlaam passes the time with a song about the siege of Kazan and then dozes off. Grigory questions the innkeeper, learning to his alarm that sentries have been posted to intercept some fugitive; however, she can tell him a way around them. The guards arrive. The officer has a warrant for the arrest of a renegade monk, and though he cannot read it, he assumes it must be Varlaam that he is seeking. Grigory reads the warrant for him, substituting Varlaam's description for his own. But when Varlaam reads the true description, Grigory escapes.

Scene 5—*The Tsar's apartments in the Imperial Palace, Moscow.* The Tsarevich Fyodor is studying a map, while his sister Xenia laments the death of her betrothed. The nurse and Fyodor attempt to comfort Xenia. Boris enters and, looking at the map, tells Fyodor that one day all this will be his realm. Boris reflects that though he now stands in supreme power, his reign has brought him no happiness. Prince Shuisky is announced by a boyar who also whispers that Shuisky and others were conspiring that night and awaiting news from a messenger from Krakow. Fyodor returns with Shuisky and explains the noise in the other room with a story of a parrot escaping. Boris compliments him and at the same time warns him against Shuisky. Shuisky brings word that a pretender has arisen in Poland and gathered the support of the King, the Pope, and the nobles. When Boris is told the pretender claims to be Dimitri, he is shaken and asks how a buried child can march on the Tsar. He promises to forgive Shuisky all his former acts of treason if he will answer truthfully whether or not the real Dimitri was indeed killed at Uglich. Assuring Boris that he was, Shuisky leaves. The clock begins to strike as Boris gives way to his terror, imagining that he sees Dimitri's ghost. Stricken with remorse, he begs God's forgiveness for his crime.

ACT II

Scene 1—*Marina's apartment in Sandomir Castle, Poland, 1604.* The proud, ambitious Marina Mnishek, daughter of the Lord of Sandomir, muses how she will win the hand of the pretender Dimitri, through whom she hopes to realize her plans of ascending to the throne of Russia. She is interrupted by the Jesuit Rangoni, who forces her to submit to his will. She is to seduce Dimitri for the good of the Catholic Church and convert the heathen Russians to Catholicism.

Scene 2—*Gardens of the Mnishek Castle.* Dimitri is awaiting Marina at midnight, but it is Rangoni who brings him messages of love from her. At first suspicious, Dimitri cannot resist the promises of Marina's love and listens to Rangoni's suggestions of power for the Church of Rome once the throne is won. He takes Dimitri aside as a group of Polish nobles appears. Soon Dimitri and Marina are left alone. Shunning his protestations of love until she is certain of his determination to become Tsar, Marina joins Dimitri in their dream of love and glory.

ACT III

Scene 1—*Outside the Cathedral of St. Basil, Moscow.* The starving peasants, now disenchanted with Boris, argue whether or not the Tsarevich Dimitri still lives, as news reaches them that his troops are near. A group of urchins runs in, tormenting a simpleton and finally stealing his last coin. Boris and his retinue enter, distributing alms. The simpleton asks Boris to kill the urchins the way he killed Dimitri. Boris protects him from Shuisky's order that he be arrested. Referring to him as a holy man, Boris asks the simpleton to pray for him. But he refuses, saying he cannot pray for a Herod. He prophesies tears and blood flowing in Russia's future.

Scene 2—*The Granovitaya Hall in the Kremlin, 1605.* At a special session of the Council of Boyars, an edict against the Pretender is being drawn up. Shchelkalov reads it aloud and the boyars debate the phrasing and content. Shuisky rushes in with the astonishing account of how he observed Boris's anguish over the imagined apparition of the murdered Dimitri. The boyars' protests are silenced by the appearance of Boris himself, echoing Shuisky's description; the child lives, he insists, and Shuisky shall be punished for saying otherwise. Shuisky distracts Boris by saying that Pimen is waiting outside for an audience with the Tsar, to which Boris agrees. The old monk has a tale to tell of a shepherd, blind from childhood, who was summoned by the Tsarevich Dimitri to pray at his grave. He obeyed, and thus found his sight restored. Boris falls with a cry. Feeling his death near, he calls for Fyodor. Boris bids him farewell and tells him to rule wisely, upholding the Orthodox faith. To the solemn tolling of bells, he prays and begs forgiveness. Pointing to his son as the new Tsar, he collapses and dies.

Scene 3—*A clearing in a forest near Kromy, 1605.* A rebellious crowd drags in Khrushchev, a boyar. They jeer at him, asking how he enjoys being treated the way the poor Russian people have been treated by Boris. Varlaam and Missail lead the crowd in denouncing Boris and vowing to follow Dimitri. Two Jesuits appear, Lavitsky and Chernikovsky, chanting in Latin. The crowd seizes them. Dimitri is borne in by the crowd and promises forgiveness to all of Boris's former supporters. He is hailed as the true son of Ivan the Terrible as he continues to Moscow. The simpleton laments the uncertain fate of Russia.

The performance of September 27 is sponsored by Ernst & Young.

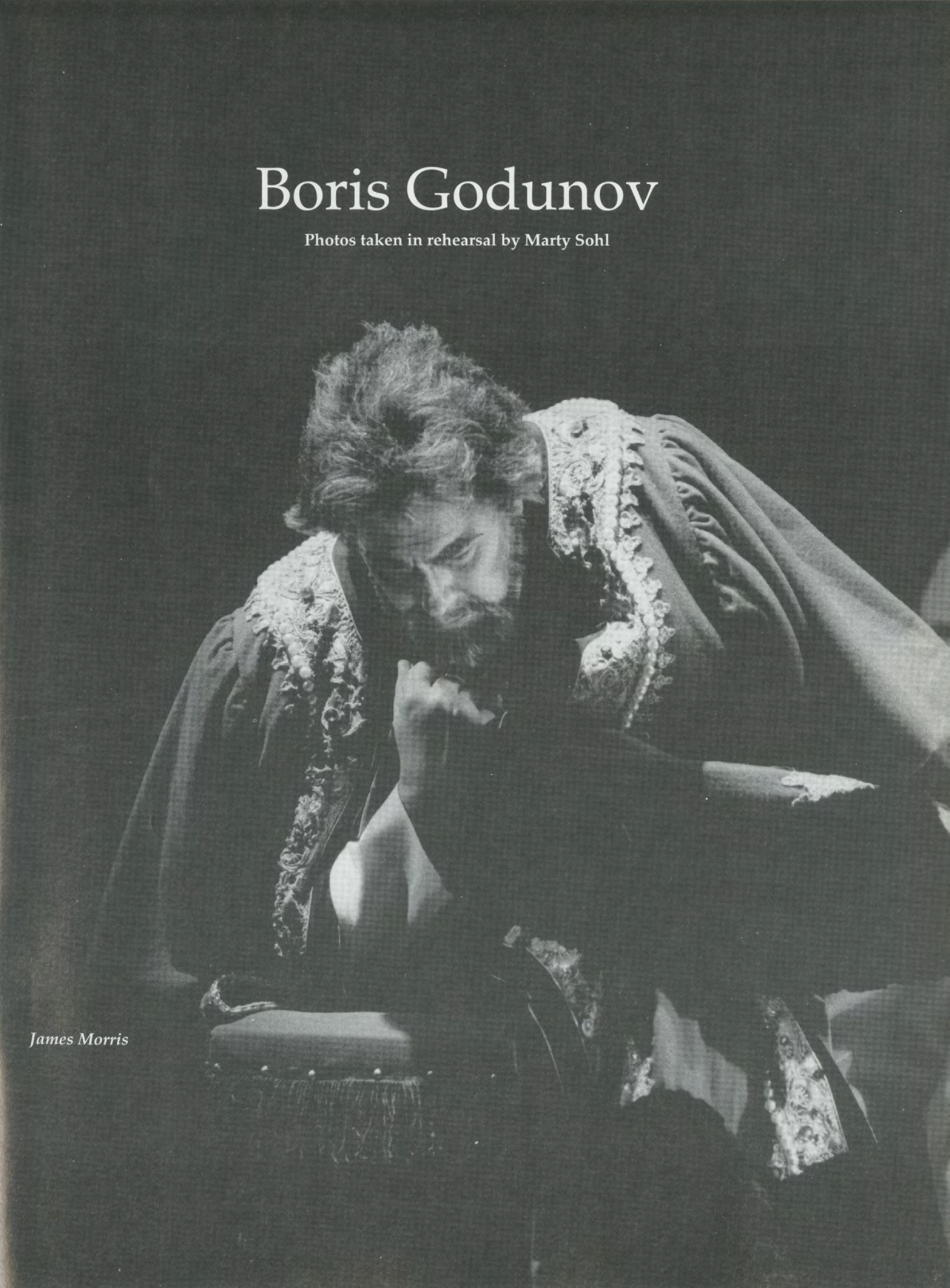
The performance of September 29 is sponsored by Renaissance Vineyard & Winery.

The performance of October 3 is sponsored by Meyer Sound Laboratories, Inc.

Boris Godunov

Photos taken in rehearsal by Marty Sohl

James Morris





Coronation Scene

Steven Condry

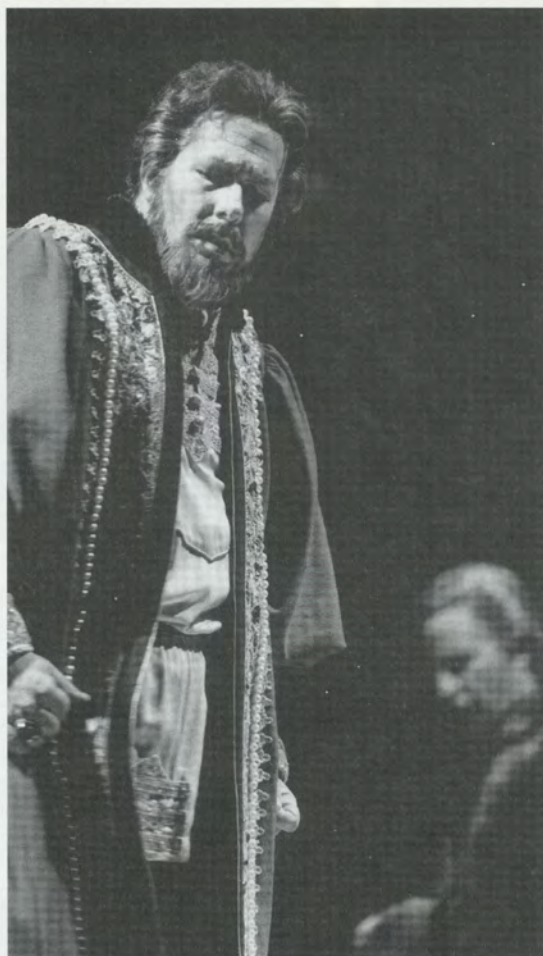


(Right)
Victor Ledbetter

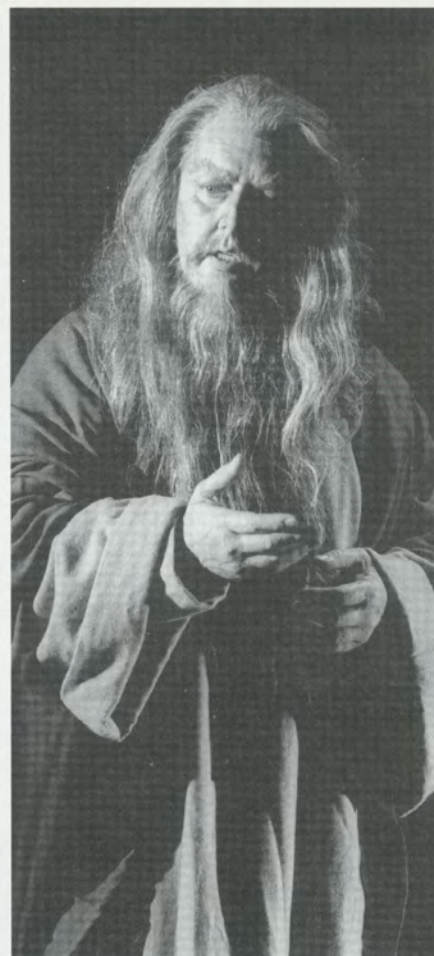




*Brian Asawa, Boys and
Girls Choristers*



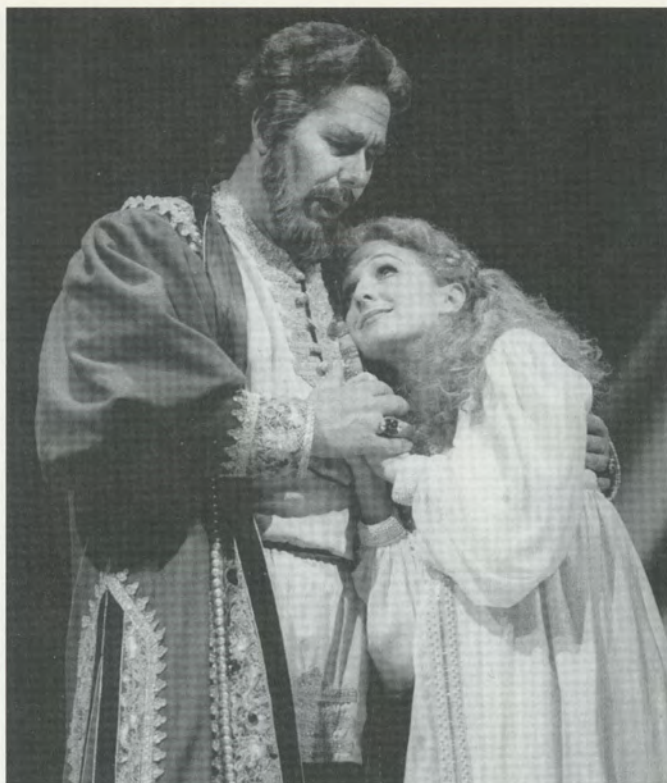
James Morris, Wieslaw Ochman



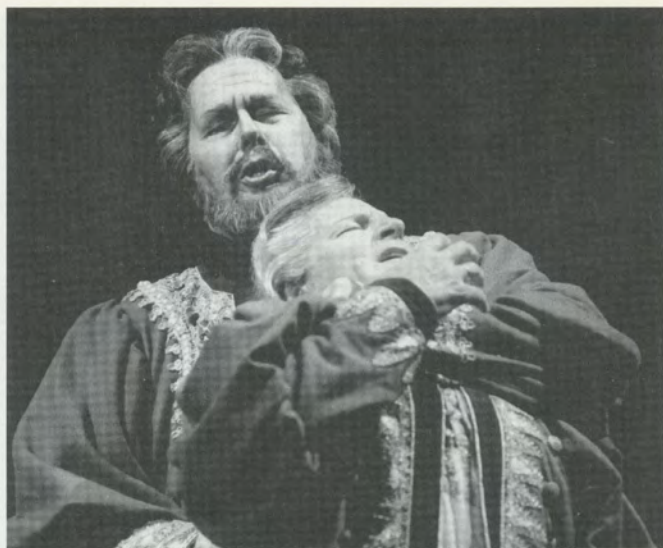
Gwynne Howell



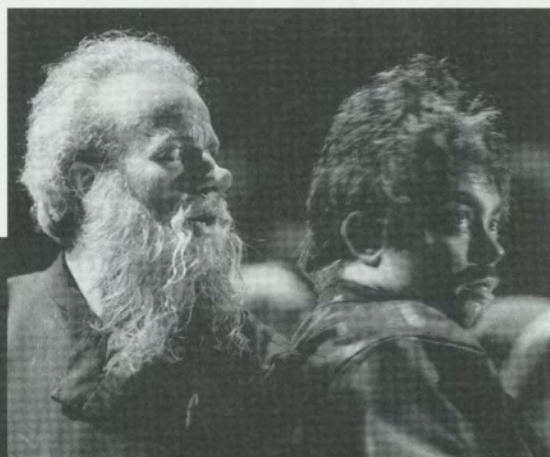
James Morris, Members of the San Francisco Opera Chorus



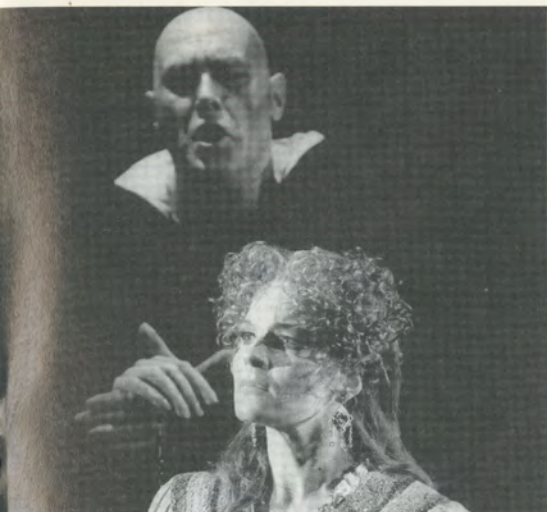
James Morris, Laura Claycomb



James Morris, Wieslaw Ochman



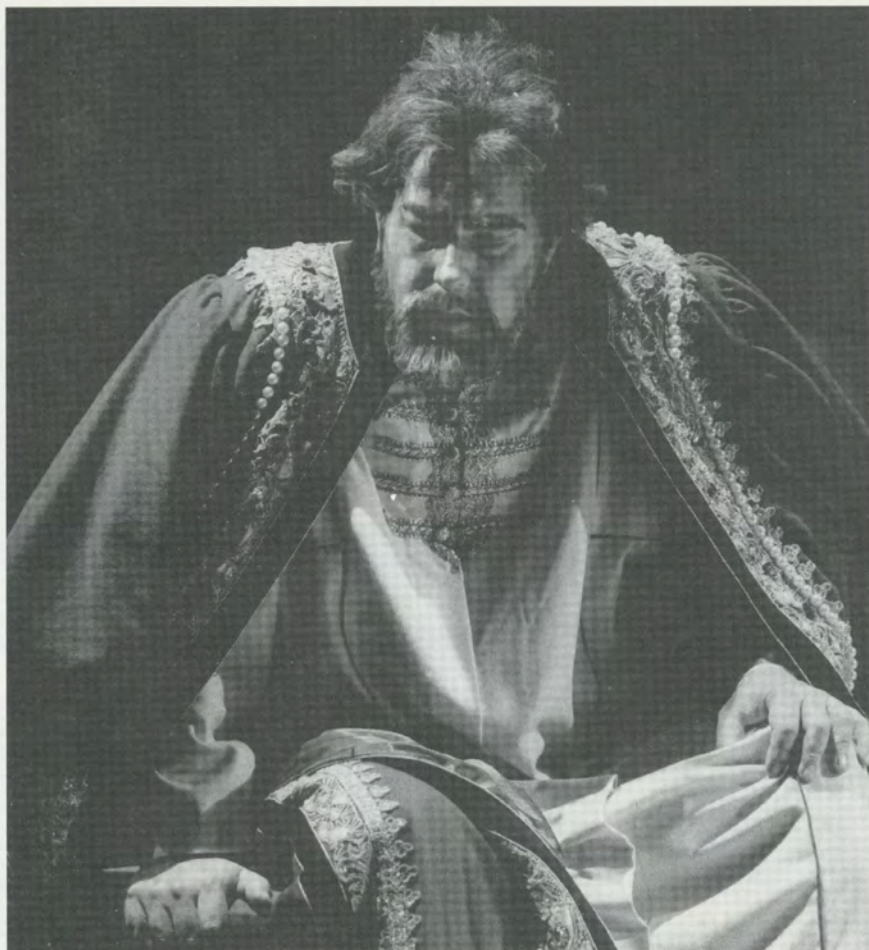
*Ludmilla Shashurin, Catherine Cook, Vladimir Ognovenko, Craig Estep
(Inset: Vladimir Ognovenko, Craig Estep)*



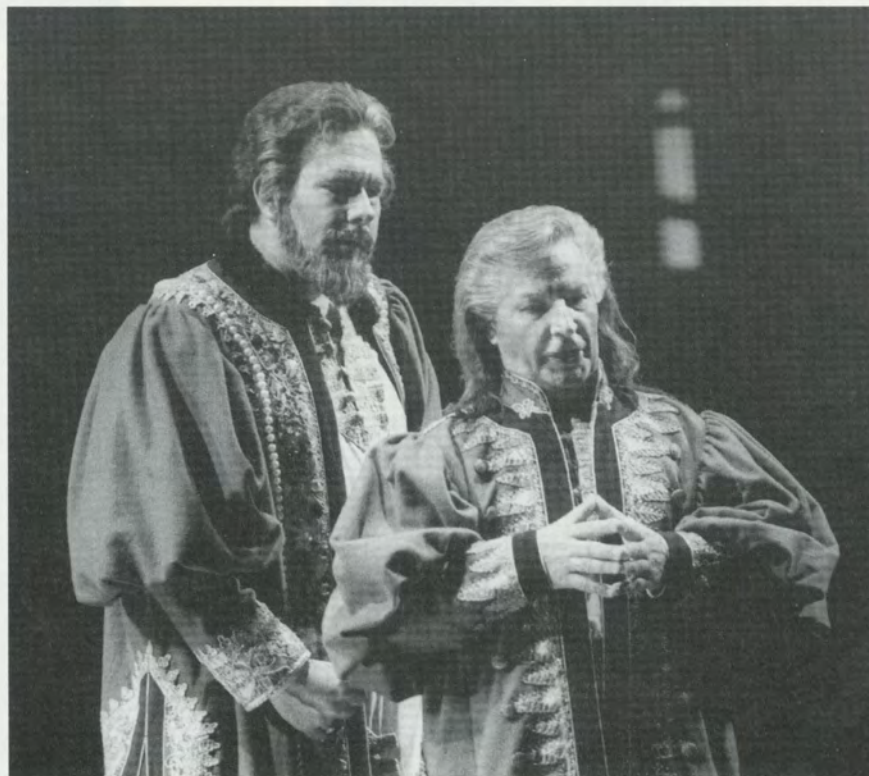
(Above) Sergei Leiferkus, Susan Quittmeyer
(Below) Susan Quittmeyer, Mark Baker

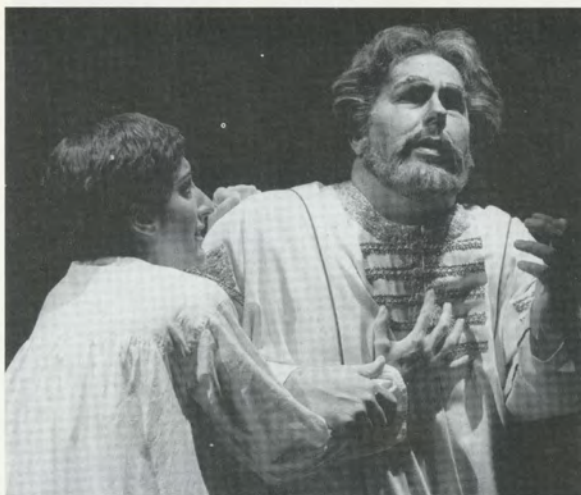


Olga Markova-Mikhailenko

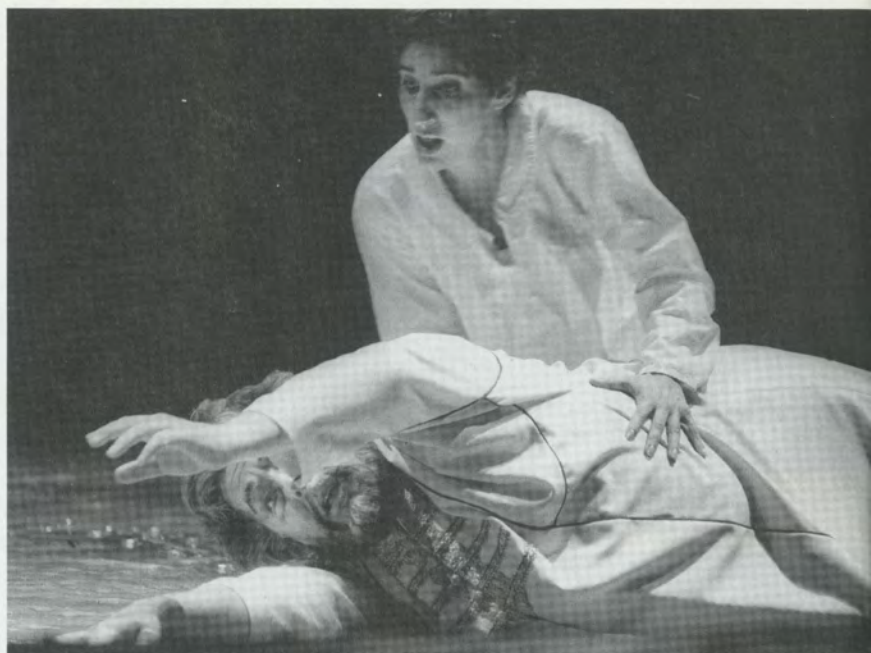


James Morris, Wieslaw Ochman

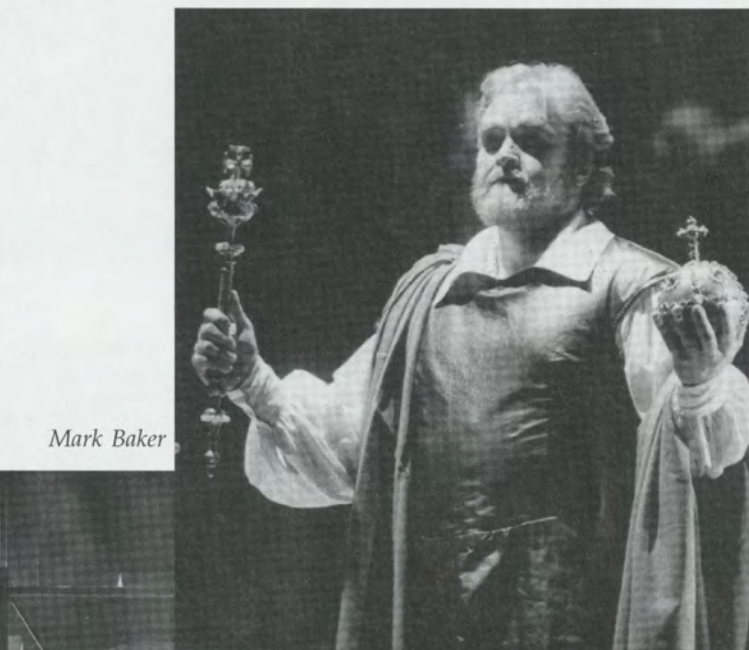
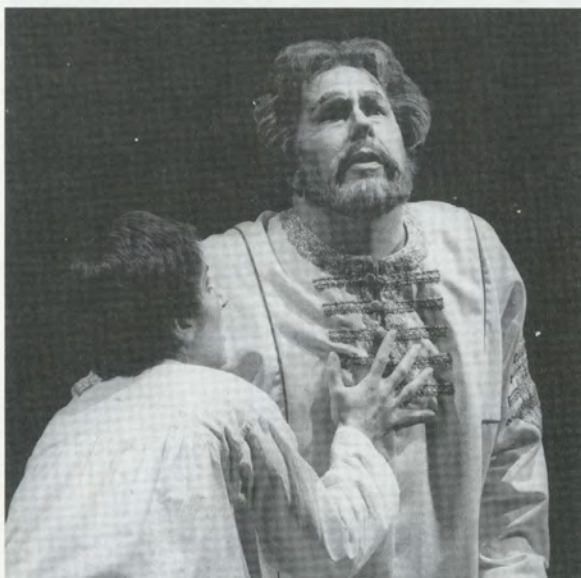




Reveka Mavrovitis, James Morris



James Morris, Reveka Mavrovitis



Mark Baker

San Francisco Opera Chorus





WIESLAW OCHMAN

Continued from page 36

and Indianapolis, *Das Rheingold* with the Minnesota Orchestra, and a New York City recital. Baker has recorded *Das Rheingold* under the baton of James Levine, and filmed *Jenůfa* for TVS in England. He is a graduate of Indiana University where he received his bachelor's degree in Vocal Performance, as well as a master's degree in Counseling and Counseling Education.

Wieslaw Ochman, one of the world's most versatile tenors who has sung at major opera houses in both Europe and the United States, portrays Prince Shuisky in *Boris Godunov*. He made his San Francisco Opera debut in 1972 as Cavaradossi in *Tosca*, and has since returned as Alfredo in *La Traviata* (1973), Dimitri in *Boris Godunov* (1983), Laca in *Jenůfa* (1986), Gherman in *The Queen of Spades* (1987), the Steersman/Erik in *Der Fliegende Holländer* (1988), and the title role of *Idomeneo* (1990). He made his professional debut in 1965 as Edgardo in *Lucia di Lammermoor* in his native Poland, his U.S. debut in 1972 as Alfredo at the Lyric Opera of Chicago, and his Metropolitan Opera debut as Arrigo in *I Vespri Siciliani*. He has since returned to the Met as Turiddu in *Cavalleria Rusticana*, Lensky in *Eugene Onegin*, Dimitri in *Boris Godunov*, for *Khovanshchina* (a production which was broadcast live on national television), and for *Katya Kabanova* last year. He has been heard as guest soloist with the orchestras of Vienna, Berlin, Paris, Munich, Hamburg, Rome and Washington, D.C., among many others, and appears regularly at the major European festivals. A distinguished recording artist, Ochman has numerous recordings to his credit on six major labels under such conductors as Herbert von Karajan, Karl Böhm, Eugen Jochum, Claudio Abbado and Václav Neumann. He has also appeared in feature film productions of *Eugene Onegin*, *Don Giovanni* and *Salome*.



GWYNNE HOWELL

Bass **Gwynne Howell** sings the roles of Pimen in *Boris Godunov* and The Grand Inquisitor in *Don Carlo*. Since his first San Francisco Opera appearance in 1978 as King Henry in *Lohengrin* and the Commendatore in *Don Giovanni*, he has returned to portray Crespel in *The Tales of Hoffmann* and Friar Laurence in *Roméo et Juliette* (1987), and Dosifei in *Khovanshchina* (1984, 1990). Born in Wales, he made his professional operatic debut as Monterone in *Rigoletto* with the Sadler's Wells (now English National) Opera in 1968. He made his Royal Opera, Covent Garden debut during the 1970-71 season, appearing in *Salome* under Georg Solti and made his first appearance at Milan's La Scala during a visit by the Royal Opera, with whom he performed in *Peter Grimes*. In 1977, he made his U.S. opera debut with the Lyric Opera of Chicago as Pogner in *Die Meistersinger*, a role he repeated along with that of Lodovico in *Otello* for his 1985 Metropolitan Opera debut. He has also appeared at the Met in *Die Meistersinger*, *Das Rheingold*, *La Bohème* and *Lucia di Lammermoor*. A regular member of the Royal Opera, Howell has appeared at Covent Garden in numerous productions, most recently as Marcel in *Les Huguenots*, Dr. Bartolo in *Le Nozze di Figaro*, Colline in *La Bohème*, Daland in *Der Fliegende Holländer*, Fasolt in *Das Rheingold*, and Timur in *Turandot*. Elsewhere, he recently sang the role of Sarastro in *Die Zauberflöte* at the Glyndebourne Festival, participated in a concert performance of *Bluebeard's Castle* in Cardiff, Wales, and was critically acclaimed as King Philip in *Don Carlo* at the English National Opera. In addition to his numerous performances in major opera houses and concert halls, Howell has a number of important recordings to his credit, including Rossini's *William Tell* and *Stabat Mater*, Donizetti's *Roberto Devereux*, Verdi's *Luisa Miller*, Berlioz's *Les Troyens*, Elgar's *Coronation Ode*, Beethoven's *Missa Solemnis*, Handel's *Messiah*, Mahler's *Eighth Symphony*,



SERGEI LEIFERKUS

Mozart's *Kyrie*, *Vesperae Solennes de Confessore* and *Requiem*, Haydn's *Creation*, as well as *Tristan und Isolde* and *La Fanciulla del West*. Most recently, he participated in the 1992 Grammy Award winning recording of Bach's *Mass in B Minor* under the baton of Maestro Solti.

Sergei Leiferkus sings the role of Rangoni in *Boris Godunov*. The Leningrad-born baritone made his U.S. opera debut with the Company in 1989 as Telramund in *Lohengrin*. After studying at the Leningrad Conservatory, he made his debut in 1972 in *La Traviata* with the Maly Opera/Ballet Theatre, where he was soon named principal baritone. After winning the Grand Prix in the 1976 International Vocal Competition in Paris, he scored a major success as Prince Andrei in a new 1977 Kirov Opera production of *War and Peace*. He has since been a major singer with that company in repertoire ranging from the four villains in *Les Contes d'Hoffmann* to such contemporary roles as Chichikov in Shchedrin's *Dead Souls*. He made his 1987 U.S. debut with the Boston Symphony under Kurt Masur as soloist in Shostakovich's *Babi Yar* Symphony. That same year he headed his own company on a tour of Britain, beginning at the Royal Opera, Covent Garden, where he sang the title role of *Eugene Onegin* and Count Tomsy in *The Queen of Spades*. Other highlights of his British activities include his debut recital at Wigmore Hall, *Giovanna d'Arco* with Margaret Price at the Royal Festival Hall, as well as Count di Luna in *Il Trovatore* and the title role of *Prince Igor* at Covent Garden. During the 1991 season he made debuts at the Vienna State Opera and the Canadian Opera Company as *Onegin*, at the Dallas Opera as *Prince Igor*, and at the Bastille Opera in Paris as the Count in *Le Nozze di Figaro*. Recent highlights include recitals throughout the U.S., concerts and a recording of *Pique Dame* with the Boston Symphony in Boston and at New York's Carnegie Hall,



ALAN HELD

Eugene Onegin in Montreal, and performances of Prokofiev's *The Fiery Angel* in London and New York.

In his San Francisco Opera debut, bass-baritone **Alan Held** sings three roles: Angelotti in *Tosca*, Rangoni in *Boris Godunov*, and Don Fernando in *Fidelio*. Winner of the 1991 Birgit Nilsson Prize Competition, he has made several important debuts and performed in some of the world's most prestigious opera houses in the past few seasons. Since his 1989 debut at the Metropolitan Opera in *Billy Budd*, he has returned there to sing in *Rigoletto*, *Boris Godunov*, *Les Contes d'Hoffmann*, *Götterdämmerung*, *Fidelio*, *Parsifal*, *Tannhäuser*, and in the broadcast of *Das Rheingold*. During the 1991-92 season, he made a major debut in Brussels as Wotan in *Das Rheingold*. Held has sung with the Chicago Lyric Opera, Minnesota Opera, Seattle Opera, Wolf Trap Opera, Central City Opera, and most frequently with the Washington Opera, where he was heard in over 80 performances in 10 different productions. He made his European debut in 1989 at the Spoleto Festival as the four villains in *Les Contes d'Hoffmann*, repeating these interpretations at the U.S. festival counterpart in Charleston, South Carolina, last year. He also has been seen with several of America's orchestras in concert and oratorio performances, and in 1990 appeared with Luciano Pavarotti in the tenor's "Live From Lincoln Center" concert *Pavarotti Plus*. He is the winner of numerous awards including two Richard Tucker Music Foundation Career Grants, The Wolf Trap Opera Award for Outstanding Performer, and a Richard Gold Award from the Shoshana Foundation for his work at Wolf Trap. A native of Washburn, Illinois, he received his B.M.E. from Millikin University and his M.M. from Wichita State University.



VLADIMIROGNOVENKO

Bass **Vladimir Ognovenko**, who made his U.S. opera debut with San Francisco Opera last fall as Old Prince Nicolai Bolkonsky and Matveyev in *War and Peace*, portrays Varlaam in *Boris Godunov*. Between 1970 and 1984, he was engaged at the opera theaters of Krasnoyarsk and Sverdlovsk, having graduated from the Ural Conservatory in 1972. He joined Leningrad's Maly Theater in 1984 and, in 1989, became a soloist with the Kirov Theater. His repertoire includes Boris and Varlaam in *Boris Godunov*, Méphistophélès in *Faust*, Ivan the Terrible in Rimsky-Korsakov's *The Maid of Pskov*, Don Basilio in *Il Barbiere di Siviglia*, Galitzki in *Prince Igor*, and The General in *The Gambler*. Ognovenko has made guest appearances in Bulgaria, Italy, Scotland, Germany, Israel, France, and Greece. He has received numerous awards from his native country, including the coveted "Artist of Merit" Award.

Brian Asawa, applauded in his San Francisco Opera debut last fall as Number Two in *Das Verrätene Meer*, this season performs the Voice of a Shepherd in *Tosca*, the Simpleton in *Boris Godunov*, and Oberon in *A Midsummer Night's Dream*. As a 1992 Adler Fellow with the Opera Center, he recently performed the role of Polinesso in the Showcase production of *Ariadante*. Winner in the 1991 Metropolitan Opera National Council Auditions, he was the first countertenor in the history of the competition to win at the national level. He began his training at the University of California at Santa Cruz and completed his studies at UCLA with a bachelor's degree in vocal performance. He has sung with numerous southern California ensembles, including I Cantori, the Los Angeles Musica Viva, the Los Angeles Baroque Orchestra, the Southern California Choral Society, and made his L.A. Music Center debut in 1990 as soloist with the Los Angeles Master Chorale in Bach's *St. John Passion*. Operatic roles he has performed



BRIAN ASAWA

include Bastien in Mozart's *Bastien und Bastienne*, Mirinda in Cavalli's *L'Ormindo*, and St. Teresa II in Virgil Thomson's *Four Saints in Three Acts*. His film credits include off-camera singing in the motion pictures *Almost an Angel* and *Empire of the Sun*. Asawa has studied Renaissance and baroque vocal style with James Tyler, and vocal technique with Virginia Fox and Kari Windingstad. A member of the 1991 Merola Opera Program and winner of the Richard F. Gold Career Grant at the Program's Grand Finals, Asawa was featured last year as a Schwabacher Debut Recitalist, and has just appeared in the title role of Mozart's *Ascanio in Alba* in New York's Alice Tully Hall.

Tenor **Craig Estep** appears as Missail in *Boris Godunov* and Nemorino in the student matinee performances of *L'Elisir d'Amore*. A 1990 Adler Fellow with the San Francisco Opera Center, he made his Company debut in 1989 as Dr. Caius in the family performance of *Falstaff*, and was also seen in *Madama Butterfly* and *Lohengrin*. In 1990, he appeared here as Borsa in *Rigoletto*, the Italian Tenor in *Capriccio*, Alfred in the family performance of *Die Fledermaus*, and Anfimono



CRAIG ESTEP



VICTOR LEDBETTER

in *Il Ritorno d'Ulisse in Patria*. During last summer's Mozart Festival he was seen as Don Curzio in *Le Nozze di Figaro* and as Il Contino Belfiore in *La Finta Giardiniera*, and was here last fall as a French Abbé, Kutuzov's Aide-de-Camp and Gérard in *War and Peace*, Noboru in *Das Verratene Meer*, and Uldino in *Attila*. During this summer's Rossini Celebration, he appeared as a Fisherman in *Guillaume Tell* and Pilade in *Ermione*. A 1987 and 1988 Merola Opera Program participant, Estep sang in *Madame Butterfly* on Western Opera Theater's national tour and in Japan with the Center's Pacific Rim Exchange Program. The tenor traveled to Shanghai in 1988 to sing Spoletta in the first production of *Tosca* ever seen in China. In 1989 he appeared in the Opera Center's Showcase production of Handel's *Giustino*, and was a soloist in the San Francisco Symphony Pops Series. Last year he visited Japan and Guam with other Company and Opera Center personnel for a collaborative presentation of *Carmen*. Earlier this year, he made an acclaimed debut with Miami Opera as Edgardo in *Lucia di Lammermoor*, was seen on national television in the Rossini Bicentennial Celebration from New York's Avery Fisher Hall, and sang the title role of Rossini's pasticcio *Ivanhoe* in Siena, Italy. Later this season Estep will make his Washington Opera debut as Cassio in *Otello* and Ernesto in *Don Pasquale*. The North Carolina native has a master's degree in vocal performance and has also sung with the North Carolina Opera, Connecticut Grand Opera, the Charleston Opera, Calgary Opera and Marin Opera.

Baritone **Victor Ledbetter** appears in three roles this fall: Shchelkalov 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



SCOTT WILDE

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 with those affiliates include Marcello in *La Bohème* for Western Opera Theater's 1986-87 tour which included performances in China, and Scarpia in China's first presentation of *Tosca*. A Schwabacher Debut Recitalist in 1989, Ledbetter's recent engagements include Sharpless in *Madama Butterfly* for the Dublin Grand Opera, Valentin in *Faust* and Sharpless for Cincinnati Opera, Dr. Falke in *Die Fledermaus* for San Diego Opera, Giorgio Germont in *La Traviata* for the 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.

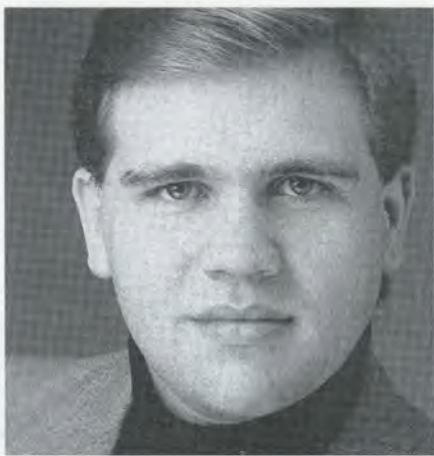
In his debut season with San Francisco Opera, bass **Scott Wilde** sings Nikitch in *Boris Godunov*, the Marchese di Calatrava in *La Forza del Destino*, Schmidt in *Andrea Chénier*, and several roles in *Christophe Colomb*. A native of Wisconsin and a graduate of the Manhattan School of Music, he was a member of the Juilliard Opera Center where he appeared in *L'Amico Fritz*, *The Crucible* and *Così fan tutte*. He also participated in the Glimmerglass Young Artists Program, the Chautauqua Young Artists Studio, the Sarasota Opera Apprentice Program, and at the Aspen Music Festival in *Don Giovanni* and *La Cenerentola*. 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, 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



STEPHEN GUGGENHEIM

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, Tenor **Stephen Guggenheim** appears as a Boyar in *Boris Godunov*, the First Prisoner in *Fidelio*, a Royal Herald in *Don Carlo*, and sings several roles in *Christophe Colomb*. He made his first appearance with the Company this summer as an Officer in *Il Barbiere di Siviglia*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and continued his studies at the San Francisco Conservatory of Music. As a participant in the 1991 Merola Opera Program, he appeared as Alfredo in *La Traviata* at Villa Montalvo, and sang the role on Western Opera Theater's 1991-92 national tour. He also traveled to Guam and Japan last year as Don José in the Opera Center's production of *Carmen*. Earlier this year he appeared as Odoardo in the Showcase production of *Ariodante* and was a soloist in Rossini's *Petite Messe Solennelle* with the S.F. Opera Orchestra at Grace Cathedral. Guggenheim has appeared with West Bay Opera as Cavaradossi in *Tosca* and Max in *Der Freischütz*; with Marin Opera as Master Shallow in the world premiere of Gordon Getty's *Plump Jack*; and with Pocket Opera as Sempronio in *The Apothecary*. With Opera San Jose (where he was an Artist in Residence), he has sung Noah and the Doctor in the world premiere of *Hotel Eden*, the title role of *Albert Herring*, Alfred in *Die Fledermaus*, Count Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan tutte*, Nemorino in *L'Elisir d'Amore*, Anatol in *Vanessa*, and Pinkerton in *Madama Butterfly*. He also



STEVEN CONDY

portrayed the Leper in a concert version of Messiaen's *Saint Francis of Assisi* with the Berkeley Symphony, conducted by Kent Nagano.

Bass-baritone **Steven Condry** sings the role of Mityukha in *Boris Godunov*. As a participant in the 1990 Merola Opera Program, as well as on Western Opera Theater's national tour, he appeared as Raimondo in *Lucia di Lammermoor*. Returning to the Merola Program last year, he was seen as Krušina in *The Bartered Bride* and as Baron Douphol in *La Traviata*, repeating the latter role for his Company debut last fall in the student matinee presentation of the opera. A native of Plainview, New York, Condry received his bachelor of music degree at the University of Hartford's Hartt School of Music, and his Master's degree at the Yale University School of Music. He has participated in the Banff Festival of the Arts and the Pittsburgh Opera Young Artists Program. While in Pittsburgh, he made his professional debut as the Jailer in *Tosca* with Luciano Pavarotti. Other roles he has performed include the title role of *Falstaff*, Pandolphe in *Cendrillon*, Don Alfonso in *Così fan tutte*, and Alcindoro/Benoit in *La Bohème*. The young artist won the 1991 Robert M. Jacobson Study Grant from the Richard Tucker Music Foundation.

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*, Chernikovsky and a Border Guard in *Boris Godunov*, 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



MAGNUS BALDVINSSON

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, Beethoven's Ninth Symphony with the Indiana University Symphony 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 Kecai 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*, Fouquier-Tinville in *Andrea Chénier*, and portrays several roles in *Christophe Colomb*. The 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 successfully sang in concerts in the opera houses of Vienna and Munich. He has performed with West Coast Opera as Silvio in *Pagliacci* and with the USC Workshop as Top in *The Tender Land* and Amida in *L'Ormino*. Additional engagements have included *The Gypsy Baron* with the Los Angeles Concert Opera, concerts at the Corona Del Mar Baroque Festival and the 1991 Mozart Festival in Lugano, Switzerland, and a recital for the Carmel Music Society. As a 1991 Merola Opera Program participant, he sang the role of Giorgio Germont in *La Traviata*, a part he



EARLE PATRIARCO

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.

Donald Runnicles is on the podium this fall for *Boris Godunov*, *Fidelio* and *Don Carlo*. His first conducting assignment in his new capacity as Music Director for San Francisco Opera was the acclaimed Company premiere of *Guillaume Tell* this summer. After studying music at Edinburgh University, St. John's College, Cambridge, and the London Opera Centre, his first professional engagement as repetiteur was with the National Theater in Mannheim, where he made his operatic conducting debut with *Les Contes d'Hoffmann* in 1980 and was made first Kapellmeister in 1984. By the time he left Mannheim in 1987, he had conducted over 40 operas there, including *Fidelio*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Don Carlo*, *La Bohème*, *Die Walküre* and *Parsifal*. For the next two years he served as principal conductor at the Hannover Opera, where he led productions of *Tosca*, *Salome*, *Jenůfa*, *Don Giovanni* and *Werther*. Since 1986, Runnicles has been a regular guest at the Hamburg State Opera, where he has conducted a wide range of operas by Mozart, Rossini, Puccini, Bizet, Verdi and Wagner. His most recent assignments in Hamburg include *Lady Macbeth of Mtsensk*, *Don Carlo*, *Der Fliegende Holländer* and *Otello*. Currently the General Music Director of the Städtische Bühnen in Freiburg, his upcoming projects there demonstrate the breadth of his repertoire: *Die Fledermaus*, *Carmen*, *Idomeneo*, *Die Entführung*, *Anna Bolena* and *Ariadne auf Naxos*. He made a highly acclaimed San Francisco Opera debut with two complete performances of Wagner's *Ring* cycle during the summer of 1990. Since then he has been winning international accolades in a series of debuts and guest engagements. He made a



DONALD RUNNICLES

triumphant debut at the Glyndebourne Festival last fall leading Sir Peter Hall's production of *Don Giovanni*. He most recently made his Vienna Volksoper debut with *Lady Macbeth of Mtsensk*, and has embarked upon an extensive guest contract with the Vienna State Opera, where he has conducted *Il Barbiere di Siviglia*, *Don Giovanni*, *La Traviata* and *La Bohème*. Maestro Runnicles's experience at the Bayreuth Festival, where he assisted Georg Solti and Peter Schneider on the Ring cycle and James Levine on the centenary production of *Parsifal*, led to his engagement at the Metropolitan Opera, where he made his 1988 debut conducting the three-act version of *Lulu* on five hours' notice. He is scheduled to conduct *Die Zauberflöte* there in early 1993, and this year returned to Bayreuth to open the festival with a new production of *Tannhäuser*. Between operatic assignments, Runnicles maintains a busy schedule of concert appearances, radio productions and tours, and will make his long-awaited American symphonic conducting debut with the Seattle Symphony in November.

The late **Andrei Tarkovsky** created this production of *Boris Godunov*. Born in Yurevets, he spent his childhood and youth in Moscow, where he studied music and art. He then entered the directing department of the All-Union State Institute of Cinematography from which he graduated. His graduate work, the film *The Skating Rink and the Violin*, won a prize at a student film festival in New York. His first full-length film, *Ivanov's Childhood* (1962), was awarded the Golden Lion prize at the International Film Festival in Venice. Other films followed: *Andrei Rublev*, *Solaris*, *The Mirror* and *Stalker*. Tarkovsky's subsequent fate was such that he found himself in exile. When he went to Italy to film the movie *Nostalgia* (1982, three prizes at the Cannes Film Festival), he never imagined that he



STEPHEN LAWLESS

would ever go back to his homeland. In 1983, at the suggestion of conductor Claudio Abbado, Tarkovsky staged his only musical production, *Boris Godunov*, at London's Royal Opera House, Covent Garden. He directed his last film, *The Sacrifice* (four prizes in Cannes) in 1986.

In his San Francisco Opera debut, **Stephen Lawless** directs *Boris Godunov*. He was Director of Production for the Glyndebourne Touring Opera from 1986 to 1991, where his work culminated in a highly praised production of *Death in Venice*, which was subsequently recorded by the BBC for television and video release, and which was again seen this summer at the Glyndebourne Festival. His productions include *Il Trovatore*, *Werther*, *Boris Godunov*, and *Der Rosenkavalier* at the Royal Opera House, Covent Garden; *The Pearl Fishers* for Scottish Opera; Cimarosa's *Gli Orazi ed i Curiazi* for the Camden Festival, and *Die Fledermaus* for Opera 80. He has also worked in Chicago, Los Angeles, Florence, Salzburg, Seoul, Hong Kong, and Toronto. He made his debut with Leningrad's Kirov Opera staging *Boris Godunov*, a production which was broadcast live on British television, the first ever live telecast of an opera from Russia to the United Kingdom. Recent stagings include *Le Nozze di Figaro* for the Canadian Opera, Dallas Opera and the Hong Kong Festival, *Boris Godunov* in his Vienna State Opera debut, *Albert Herring* in Los Angeles, and *Tosca* in Hong Kong. Future plans include *Ariadne auf Naxos* in Los Angeles and *Salome* in Toronto.

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THOMAS J. MUNN

Nikolas Dvigubsky, the designer of *Boris Godunov*, was born in Paris to a family of Russian emigrés. After studies in painting at the Paul Colen Academy and the Rensom academy, he traveled to Russia where he entered the All-Union Institute of Cinematography, from which he graduated. He made his debut at the Stanislavsky Theatre with Brecht's *The Threepenny Opera*. His first film was *A Nest of Gentlefolk* (1969), directed by Andrei Konchalovsky. Their subsequent work together included *Uncle Vanya* and *Siberiade*. Together with director Andrei Tarkovsky, Dvigubsky created the film *The Mirror*. Along with his theatrical productions and films, he is known for his one-man exhibitions in Moscow, Paris and London. The designs for the Covent Garden production of *Boris Godunov* which we are seeing was Dvigubsky's first work in the musical theater. In addition to his work in design, he has also directed *Eugene Onegin* at Milan's La Scala, and the films *Boris Godunov* and *A Man's Voice*.

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 *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 Verrätene 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.

CHILDREN'S CHORUS

San Francisco Girls Chorus

Sabrina Adler
Carrie Burr
Rachel Herbert
Chesi Ho
Asha Jameson
Caitlin McClune
Emily Ryan
Dana Shaps
Teresa Walsh
Amy White

San Francisco Boys Chorus

Elliot Baer
Niels Bradshaw
Jordan Davis
John McMunn
Brandon Sherman
Eric Sparks
Cole Thomason-Redus

Ragazzi, the Peninsula Boys Chorus

Conrad Frank

Additional Boy Choristers

James Locke
Darryl Temple

BORIS AND THE BELLS

By JOHN SCHAUER

In 1912, Eloise Roorback wrote, "Bells have rung in historical events, enriched literature, colored romances, inspired architecture, struck terror to the superstitious, or given consolation. They have rejoiced with the rejoicing, mourned with the grieving, chanted with the praying of all nations. They have opened markets, announced guests, roused for danger, summoned to war, welcomed the victor. They have pealed merrily for rustic weddings, joyfully announced the birth of royal heirs, and tolled with muffled tone the passing soul along his way. They have tinkled from the ankles of pagan dancing girls, and from the sacrificial robes of Levitical high priests. They have sorrowfully mourned 'The King is dead!' then loyally shouted 'Long live the King!'"

In tsarist Russia, of course, the bells shouted "Long live the Tsar!" as they do in the second scene of *Boris Godunov*. The famous American bass George London, who realized his life's ambition to become the first non-Russian to sing the role with the Bolshoi Theater in 1960, later recalled, "The [Bolshoi] theater boasts real cathedral bells as part of the permanent stage equipment. The off-stage chimes used in most Western theaters are poor by comparison. During my long entrance from the farthest depths of the stage down toward the footlights in the Coronation Scene, I was practically deafened by the bells."

Such an overwhelming cacophony of bells was no theatrical exaggeration for a dramatic stage effect; it has been estimated that at the time of Boris Godunov's coronation in 1598, there were some 6,000 church bells in the city of Moscow. With approximately 1,500 churches, each claiming anywhere from 4 to 12 bells, that figure is conservative. It was reported that when all the city's bells were rung simultaneously, conversation in the streets was impossible.



The 1591 death of Tsarevich Dimitri is the subject of a 17th-century panel. A man in the bell tower is seen sounding the alarm.

Edward Williams, whose scholarly work *The Bells of Russia* (Princeton University Press, 1985) contains a wealth of information and lore, has described the sound of Russian bells as the aural counterpart to the fantastic architecture that sprang up in the Kremlin following the establishment of Moscow as the political and spiritual center of the country. Like other Slavs, the Russians even have a special word for the collective sound of the bells—*zvon*—which is appropriate, since Russian bells have a sound and method of ringing distinct from bells of the West.

Similar to Western bells in shape and form, Russian bells differ in being untuned. The entire subject of pitch is a thorny one in regard to bells, which do not have a consistent tone, but seem to change as the sound resonates. Where string and wind instruments have a fundamental pitch with a series of concordant harmonics generated above it, bells have what has been dubbed a "hum tone," which is the last tonal element to decay but not the loudest element of the bell's sound. Above it is the bell's "fundamental," which may have no harmonic relation to the hum tone but is the most

prominent pitch heard during the tone's decay. Two more partials, approximately a minor third and a fifth above the fundamental, are overshadowed by the "nominal," a tone roughly one octave over the fundamental that is short-lived but, at the moment of striking, has the greatest influence in defining the pitch of the bell.

Russian bells also differ from Western bells in that they are stationary, like temple bells in Asia that are struck from the outside. Where Western bells are moved to cause the free-swinging clapper inside to strike the bell, it is the clapper in a Russian bell that is activated to strike the unmoving surface. As a result, Russia's bells, like Asian bells, could assume much larger dimensions than movable Western bells, and are an

John Schauer is Staff Writer for San Francisco Opera.

Backstage Views of Opera Scenery by Paul Jeremias at SF PALM

Large, full-color photographs revealing both the mysteries of theater and the theatricality of photography will fill the gallery when *Elegant Artifice: Behind the Scenes at the San Francisco Opera* opens at the San Francisco Performing Arts Library & Museum, 399 Grove Street, on September 17, 1992. Continuing through December, this exhibit details the fascination of photographer Paul Jeremias with the interior world of make-believe represented by theatrical stage sets.

"The photographs are like tickets to a show," comments the Canadian-born photographer. "They invite the audience to participate in a kind of theater, to step up and look into them as you would enjoy a play or an opera just after the curtain has risen."

The exhibition features sidelong glimpses at the "in-between" places in theater; the sets are neither on stage nor completely off. Jeremias shot from behind the scenery at various theatrical productions-in-progress, from the San Francisco Opera, the Santa Fe Opera and other playhouses. His 20x24" and 30x40" color photographs are fabrications, exploring scenic elements out of context, emphasizing the underlying fundamental similarities between theater and photography in the construction of illusion.

Paul Jeremias, now on the faculty of the Ringling School of Art and Design in Sarasota, Florida, holds an MA from the University of New Mexico, where he wrote a dissertation on the congruent histories of theater and photography. He is completing work on his MFA at UNM. He graduated from Toronto's Ryerson Polytechnical Institute with a degree in photography, and has shown his work across the United States and Canada since 1982. Jeremias's solo commissioned show, *Baseball and Photography: A Double Birthday*, was a major success at the University of New Mexico Art Museum in 1989. He has won several awards and purchase prizes, and previously taught photography in Albuquerque and Toronto.

SF PALM's gallery is open to the public Monday through Friday from 10 a.m. until 5 p.m., and Saturday from noon until 4 p.m. Admission is free. For complete information call (415) 255-4800.

especially apt symbol of that country's unique amalgam of Eastern and Western elements.

Bells are known to have existed in Russia by the second half of the 11th century, although whether they came from Byzantium along with the Christian faith or from Western Europe is not known. By the middle of the 13th century, bells were being cast on Russian soil, with Pskov and Novgorod two of the early centers of Russian bell founding. They were eventually to be eclipsed by Moscow, whose pre-eminent position as an urban center was reinforced by two events in the 14th century: the move of the Metropolitan (the Eastern church's equivalent of a bishop) from Vladimir to Moscow in 1326; and the defeat of the Mongols in 1380. Within a decade, the first Russian cannons were being cast by the same foundry that produced bells, a curious combination of the sacred and the secular that has been immortalized in the rousing finale to Tchaikovsky's *1812 Overture*.

After Ivan III (who ruled 1462-1505) established his authority over Novgorod in 1471, he symbolically underlined the fact by removing their *vyeche* bell—used to summon the town's assembly—and moving it to Moscow. The following year, after marrying Sophia, the niece of the last Byzantine emperor, Ivan dedicated himself to glorifying the Kremlin and sent an ambassador to invite Italian architects and engineers for the project. The most gifted of these was Ridolfo Fioravanti, who was to exert a major influence on the new architectural style of the Kremlin and, coincidentally, introduce the most recent Western technology to the Moscow Cannon Shop (later called the Moscow Cannon Yard), which was to be the primary bell and cannon foundry in Russia for the next three centuries.

Novgorod, however, continued to play a role in the saga of Russia's bells. In 1530, a large bell of more than 9,000 pounds was cast in Pskov for the Novgorod Cathedral of St. Sophia; contemporary accounts claimed that it was cast during the very hour that Ivan IV ("The Terrible") was born. Later during Ivan's reign (1547-1584), the Metropolitan of Novgorod, whose name was Pimen, commissioned the local founders to cast an even larger "Blagoviestnik" bell (used to announce services) for the same cathedral. Pimen was accused of conspiracy in 1570 by Ivan, who launched a massacre in which between 2,000 and 3,000 of Novgorod's citizens were slain.



The famous Uglich bell which Boris Godunov ordered into Siberian exile.

Adding insult to mortal injury, he then removed many of the district's bells, including Pimen's Blagoviestnik Bell, which was transported to the tsar's residence.

For Ivan and numerous tsars who were to follow him, bigger was definitely better. At the start of his reign, a European bell founder known as Nicholas or Nikolaus cast the two largest bells yet founded in Russia. One, cast in 1532, weighs over 18,000 pounds; dubbed "Lebed" (Swan), it hangs today in the Ivan Veliky Bell Tower in the Kremlin. The second, called the Uspensky Bell, was created the following year at double the weight—36,113 pounds. It later underwent a metamorphosis common to many Russian bells, which were frequently recast either to repair or enlarge them. Recast in 1760 for Empress Elisabeth Petrovna, the Uspensky Bell was destroyed by the French in 1812 and recast again in 1817, by which time it had grown to 144,452 pounds; it hangs today in the same bell tower as its sibling Lebed.

After Ivan the Terrible's death in 1584, his surviving son from his first marriage, Fyodor, ascended the Russian throne; but Fyodor was weak, and the real power behind his throne was none other than Boris Godunov, whose sister Irina had married Fyodor. Boris felt threatened, however, by the young Dimitri, the son Ivan had sired by his seventh and last wife, Maria. To minimize the possibility of any attempt to depose Fyodor in favor of Dimitri, Boris had Dimitri, along with his mother and her family, moved to Uglich in 1590. There they could be kept

under the watchful eye of Mikhail Bitiagovski, one of the tsar's agents, and would pose less of a threat.

The following year brought an incident that not only was crucial to Boris's rise to the throne, but also forms the basis of one of the strangest tales in the entire literature of bell-lore. On a Saturday afternoon in May, young Dimitri was in the palace courtyard playing a knife-throwing game called *tychka* with four of his playmates, one of whom was Mikhail Bitiagovsky's own son. Suddenly, the bell in the tower of the Cathedral of the Transfiguration rang an alarm, and Dimitri's mother rushed into the courtyard to find her son dead of a throat wound.

The bell also roused the populace of Uglich, who quickly began to assemble in the town square as Mikhail raced to the church tower to silence the bell's incessant pealing; but he found the tower was locked, and the bell ringer continued to sound the alarm. The angry crowd quickly concluded that the tsar's agents had assassinated Dimitri, and in a burst of mob violence killed 12 people, including Mikhail and his son.

The retaliation instigated by Boris Godunov against the population of Uglich was swift and terrible, with some being executed, others imprisoned, and still others exiled to Siberia. But Boris was not content with exacting revenge upon the living; he also vented his wrath upon the bell that, in his eyes, was responsible for the violent uprising.

The bell was taken down from its tower and symbolically flogged 120 strokes. It also had its clapper removed and one of its cannons (the metal loops by which it had been mounted in the tower) amputated. As a final punitive gesture, the bell was exiled to Siberia along with the inhabitants of its town, and for a full year, the 704-pound bell was dragged by the hapless exiles across the Ural mountains to Tobolsk, where it remained for 300 years.

In 1849, the citizens of Uglich petitioned to have the bell returned, but the request was denied on the pretext that the bell had been sentenced for "life." After decades of litigation, however, the townspeople of Uglich were successful and in 1888 their petition was granted. As the bell journeyed home along the Volga river by steamboat, its missing parts were restored, and in 1892 the bell reached its destination, where it was greeted by the cheering populace and accorded a special guard of honor. After

various services and ceremonies, the bell was rehung, and each of the town's citizens was granted an opportunity to swing the clapper personally. The bell today is in the Uglich Museum of History and Art.

When he finally ascended the throne in 1598, Boris Godunov had another and longer-lasting association with bells. Andrei Chokhov, who had served under Ivan IV and Fyodor I and would later serve under Mikhail Romanov, was commissioned by Boris to produce two new bells that would dwarf all previous at-

tempts at bell-founding. One, which was presented to the Holy Trinity Monastery (now the Trinity-Sergius Lavra) in 1600 tipped the scales at just over 66,809 pounds. The other bell, produced for the Moscow Patriarchate in 1599 and which has become known as the Kremlin Godunov Bell, was to spawn an entire dynasty of bells, culminating in the incredible "Tsar-Kolokol" ("Tsar Bell") that stands on display in the Kremlin today.

The Kremlin Godunov Bell is estimated to have originally weighed approximately 80,000 pounds, more than



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any previous bell cast in Russia. The clapper alone was so heavy as to require the coordinated efforts of 24 men to swing it in two teams of a dozen each, alternately pulling it back and forth. The bell functioned until it was destroyed by a fire sometime between 1639 and 1651, and Tsar Aleksei Mikhailovich, who reigned from 1645 to 1676, ordered the pieces to be recast into a bigger and better bell.

The job was ultimately entrusted to a foreman from the Russian Cannon Yard, Danilo Matveyev, and his son Emelian Danilov, who were to increase the weight of the new bell to a staggering 288,904 pounds. Danilo died before the project could be completed, but his son finished the assignment in 1654, and Tsar Aleksei was so pleased that he offered a reward of 500 peasant families to Danilov. (To his credit, Danilov graciously declined the offer and asked instead for a lifetime allowance for himself and his children.) The Tsar then stationed men in the surrounding countryside and ordered all of the city's bells to be rung simultaneously, to see if the new bell could be heard above all the others.

The tone of the new bell reportedly carried over four and one-half miles, but in the excitement of the moment, the men swinging the clapper became too enthusiastic, and the bell suddenly shattered. Not one to be discouraged, the Tsar immediately ordered the bell to be recast, this time giving the responsibility for the work to Aleksandr Grigoryev, a young man under 20 years of age who vowed to complete his work in less than a year. The enormity of the project required the construction of five furnaces simply for melting the metal, but within ten months the bell was finished at an astonishing estimated weight of 361,130 pounds. It was the largest bell that would ever ring in Russia and was said to require 100 *streltsy* on four ropes to move the mammoth clapper. Its sound was compared to thunder, and it became the custom to issue a warning to the citizens of Moscow before it was to be rung, so that breakable glasses and dishes could be removed from shelves. One contemporary observer wrote, "There is nothing comparable to this rare object, huge, amazing, and unique in the world; there is not, has never been, and shall never be: it transcends human powers. This fortunate Tsar, who produced it during his reign, has surpassed the sovereigns of his time."

Like theaters, however, bells are frequent victims of fires, and in 1701 a fire in

the Kremlin ate through the bell's massive supporting beams, and it crashed to the ground, reduced to a huge pile of bronze rubble. It was to receive its last resurrection at the instigation of Empress Anna Ivanovna in 1730, who ordered the bell to be recast and increased by another 2,000 *puds* (a *pud* being roughly equivalent to 36 pounds, this meant an increase of more than 72,000 pounds) as an expression of her own imperial power and the glory of God. This time the herculean task was assigned to Ivan Fyodorovich Motorin, who labored at the challenge for five years, only to die before seeing the completion of his final challenge.

Ivan's son Mikhail won the opportunity to finish his father's work, and on November 23, 1735, the casting process was begun. After being heated in four furnaces for 36 hours, molten metal flowed at the rate of more than six tons per minute for 36 breath-stopping minutes. The resulting bell, called "Tsar-Kolokol," exceeded the empress's wishes by an additional 2,000 *puds* and, at a total weight of 433,356 pounds, was unquestionably the world's largest.

Casting a bell, however, and hanging it are two entirely separate things, and to move so enormous an object would have been a formidable task. Mikhail had wisely taken this into account by casting the bell on the spot beneath which it was to have been hung, so that after a tower was constructed, the bell could simply (!) be lifted into place. By May 1737, however, the feat was still not realized, and on the Feast of the Holy Trinity, fire again struck the ill-fated bell when the wooden shed above the casting pit ignited during a blaze that destroyed much of the Kremlin.

Bronze has a very low melting point, and firefighters desperately attempted to save the bell by pouring water onto it. Their efforts backfired, however, and the overheated metal cracked upon contact with the cold water. When the debris was finally cleared away, a chunk weighing more than 12 tons was found to have broken off, creating an aperture large enough for two men to pass through side-by-side.

Various plans were made to repair or recast the Tsar-Kolokol, but nothing came of them, and the bell remained covered in its underground sepulcher. It was said that Napoleon wanted to bring the bell back to Paris as a souvenir of his Russian campaign, but moving the Tsar-Kolokol was beyond the power even at his disposal. It was not until July 1836 that the

bell was finally disinterred and mounted on a platform in the Kremlin, the broken fragment leaning against its base. The interior of the Tsar-Kolokol was consecrated as a chapel, a function it served until the Communist Revolution.

The world's largest bell has never

rung; but according to Williams, Old Believers maintain that on the day of the Last Judgment, Tsar-Kolokol will majestically levitate and ring in the millennium. If that is true, then Boris Godunov, in a strange and indirect way, may wind up having the last word, after all. □

The Tsar-Kolokol at the Kremlin in 1836, where it attracted quite an audience.



MORE BELLS . . .

Boris Godunov isn't the only opera this season in which bells play a prominent role; they figure prominently in another opera this fall, *Tosca*, especially near the start of the third act, when 15 bells of different pitches (Western bells, unlike Russian bells, being tuned) are heard as the new day dawns. It has been suggested that Puccini had specific churches in mind, and we know that he hired a priest, Pietro Panichelli, to research the ecclesiastical elements of his operas. In his memoirs, *The Little Priest of Puccini*, Panichelli claims that he was asked "to research the pitches of those bells that were nearest to the walls of Castel Sant' Angelo," but he identifies only one, "that indistinct, confused, unhearable tone of the big bell of St. Peter's," which "answers to an E natural."

Whatever the identities of the other church bells, however, their pitches and relative distances are specified in the score, creating a major challenge to opera houses. Special tube chimes and electronic bells have been used in the past to deal with the problem, but with only minimal success. A true bell tone is so complex that any attempt to imitate one is doomed to failure. Today's technology, however, has offered a new solution.

Our Sound Designer and Consultant Roger Gans begins the process with a digital audio tape (DAT) of actual carillon bells; these sounds are then recorded onto the hard disk of a Macintosh computer (donated by Apple) by way of a "Sound Tools" system created (and donated to the Opera) by Digi Design.

A SIM II Analyzer (donated by Meyer Sound) enables Gans to identify the pitch and harmonic structure of each bell tone, which can then be edited through the Sound

Tools software program on the Macintosh computer; using equalizers, Gans can then eliminate unwanted portions of the sound and, where necessary, change the pitch and harmonic structure to create the particular note and distance effect called for in the score.

The adjusted sound is then transferred to a "sampler," which is actually a small computer dedicated to the manipulation of stored digital sound. These stored sounds can then be accessed with a keyboard through a MIDI, or Musical Instrument Digital Interface, so that they can be "played" by a musician like any other keyboard instrument.

The level and apparent location of each of the bells in the theater is determined by assigning them to individual or groups of loudspeakers, which themselves have been "tuned" specifically for their location and acoustical surroundings. In consultation with the conductor, director and musical staff, each tone can then be further adjusted through electronic time delay and reverberation to achieve the precise effect called for.

Because the sound (up until the point that it emanates from the speakers) has been entirely digital, it is therefore immune to any noise or degradation that would result if an analog audio tape had been used. Thanks to the expertise of Gans and the generosity of some of the most advanced producers of audio equipment in the world today, what you are hearing are not "synthesized" or electronically created sounds, but the actual sounds of real bells, and a closer realization of Puccini's intentions than has been previously possible.

—J.S.



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SAN FRANCISCO OPERA BROADCASTS

San Francisco Opera makes a return to the airwaves this year with four operas taped during the 1992 performance year. The broadcasts, which have been made possible through the generous sponsorship of Butterfield & Butterfield, are presented in cooperation with KKKH Radio and will be carried by four West Coast stations. Locally, they will be heard over KKKH on four Saturdays in October: at 10:30 a.m. at 95.7 FM, and at 8 p.m. at 1550 AM:

October 3

Rossini, *Guillaume Tell*

October 10

Puccini, *Tosca*

October 17

Mussorgsky, *Boris Godunov*

October 24

Donizetti, *L'Elisir d'Amore*

In Seattle, KING Radio (98.1 FM) will air the broadcasts at 6 p.m. on Saturday evenings—October 3 (*Guillaume Tell*), October 10 (*Tosca*), October 17 (*Boris Godunov*) and October 24 (*L'Elisir d'Amore*).

In Los Angeles, KKG Radio (105.1 FM) will broadcast the operas four Sunday evenings at 8 p.m.—October 4 (*Guillaume Tell*), October 11 (*Tosca*), October 18 (*Boris Godunov*) and October 25 (*L'Elisir d'Amore*).

Listeners in the Monterey, Santa Cruz and San Jose areas will hear the operas on the same four Sundays, also at 8 p.m., on KBOQ, 92.7 FM.

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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

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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,
Asawa+, 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

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky

Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini



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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+, Zhou*
Runnicles/Hampe/Gunter/Arhelger

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

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; Giacomini
(Oct. 18, 21, 24, 27, 30), Bartolini* (Nov.
6, 10), 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/

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This year's presentation is made possible by Lexus, a division of Toyota Motor Sales U.S.A. Inc.

Sunday, November 1, 2:00

Fidelio Beethoven

Wednesday, November 4, 7:00

Don Carlo Verdi

Friday, November 6, 7:30

La Forza del Destino Verdi

Saturday, November 7, 8:00
West Coast Premiere
The Death of Klinghoffer Adams
 Friedman, Nadler, Felty; Young*,
 Sylvan*, Maddalena*, Perry*,
 Hammons*
 Adams*/Sellars*/Tsypin*/Ramicova*/
 Morris*/Boesch*/Deans*/Ingalls*
*Co-commissioned with the Théâtre de la
 Monnaie, Brussels; Opéra de Lyon;
 Glyndebourne Festival; Brooklyn Academy
 of Music; and Los Angeles Music Center
 Opera.*

Sunday, November 8, 1:00
Don Carlo Verdi

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

Wednesday, November 11, 7:00
Don Carlo Verdi

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

Saturday, November 14, 7:00
Don Carlo Verdi

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

Wednesday, November 18, 7:00
Don Carlo Verdi

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

Friday, November 20, 8:00
Andrea Chénier Giordano
 Millo*, Keen, Bower, Guo+; Beccaria*,
 Gavanelli*, Sénéchal, Sumegi**,
 Ledbetter, Petersen, Vasquez+, Travis,
 Wilde, Baldvinsson+, Patriarco,
 Eisenberg
 Santi / Mansouri / Williams/W. Skalicki/
 A. Skalicki/Morgan/Munn
*Co-production with the Houston Grand
 Opera.*

Saturday, November 21, 7:00
Don Carlo Verdi

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

Tuesday, November 24, 8:00
The Death of Klinghoffer Adams

Wednesday, November 25, 7:30
Andrea Chénier Giordano

Saturday, November 28, 8:00
Andrea Chénier Giordano

Sunday, November 29, 2:00
Production new to San Francisco
A Midsummer Night's Dream Britten
 McNair*, Patterson, Keen, Taylor*;
 Asawa+, Streit, Malis, Langan, Adams,
 Travis, Cole, Sumegi, Frank, Graber,
 Allee*
 Mauceri/Copley/Bardon/Stennett/
 Munn
*Production from the National Arts Centre
 of Canada, Ottawa.*
*Production underwritten, in part, by a
 generous gift from the Bernard Osher
 Foundation.*

Tuesday, December 1, 8:00
Tosca Puccini
 Mitchell; Sylvester*, Noble, Travis,
 Skinner, Petersen, Vasquez+,
 Baldvinsson+, Asawa+
 Summers/Galati/Walton/Kim/Munn

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

Thursday, December 3, 7:30
Andrea Chénier Giordano

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

Saturday, December 5, 2:00
Tosca Puccini

Sunday, December 6, 1:00
Andrea Chénier Giordano

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

Tuesday, December 8, 8:00
Andrea Chénier Giordano

Wednesday, December 9, 8:00
Tosca Puccini

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

Friday, December 11, 8:00
Semi-Staged Concert Performance
Christophe Colomb Milhaud
 Fortuna, Mills, Cook+, Claycomb+;
 Lafont**, Ledbetter, Skinner, Sénéchal,
 Guggenheim+, Patriarco, Wilde,
 Nava+, Zhou
 Nagano*/Mansouri/Munn

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.

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Wednesday, September 30 at 1:00

Tuesday, October 6 at 1:00

1992 OPERA PREVIEWS

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

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

<i>Boris Godunov</i>	9/8
<i>Fidelio</i>	9/30
<i>The Death of Klinghoffer</i>	10/28
<i>Christophe Colomb</i>	12/8

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

Previews held at Mt. Tamalpais United Methodist Church, 410 Sycamore Ave., Mill Valley, at 8 p.m. For further information, please call (415) 388-6789.

<i>Don Carlo</i>	10/21
Michael Mitchell	
<i>The Death of Klinghoffer</i>	11/4
Michael Steinberg	
<i>Andrea Chénier</i>	11/18
William Ashbrook	
<i>A Midsummer Night's Dream</i>	11/23
James Keolker	
<i>Christophe Colomb</i>	12/9
Jane H. Galante	

SOUTH PENINSULA

Previews held at the Palo Alto Senior Center, 450 Bryant, at 8 p.m. For further information, please call (415) 941-3890.

<i>Don Carlo</i>	10/20
Michael Mitchell	
<i>The Death of Klinghoffer</i>	11/3
Michael Steinberg	
<i>Andrea Chénier</i>	11/17
William Ashbrook	
<i>A Midsummer Night's Dream</i>	11/24
James Keolker	
<i>Christophe Colomb</i>	12/8
Jane H. Galante	

SAN JOSE OPERA GUILD

Previews held at the Los Gatos History Club, 123 Los Gatos Blvd., at 10 a.m. For further information, please call (408) 354-7525.

<i>Don Carlo</i>	10/20
Michael Mitchell	
<i>The Death of Klinghoffer</i>	11/3
Michael Steinberg	
<i>Andrea Chénier</i>	11/17
William Ashbrook	
<i>A Midsummer Night's Dream</i>	11/24
James Keolker	
<i>Christophe Colomb</i>	12/8
Jane H. Galante	

SONOMA COUNTY CHAPTER

Previews held at various times and locations to be announced. For further information, please call (707) 938-2432.

<i>Don Carlo</i>	10/19
Michael Mitchell	
<i>The Death of Klinghoffer</i>	11/2
Michael Steinberg	
<i>Andrea Chénier</i>	11/16
William Ashbrook	
<i>A Midsummer Night's Dream</i>	11/23
James Keolker	
<i>Christophe Colomb</i>	12/7
Jane H. Galante	

JUNIOR LEAGUE OPERA PREVIEWS

Previews held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., San Francisco, at 12 noon. For further information, please call (415) 922-3874 or (415) 435-0878.

<i>Don Carlo</i>	10/21
Michael Mitchell	
<i>The Death of Klinghoffer</i>	11/4
Michael Steinberg	
<i>Andrea Chénier</i>	11/18
William Ashbrook	
<i>A Midsummer Night's Dream</i>	11/25
James Keolker	
<i>Christophe Colomb</i>	12/9
Jane H. Galante	

ROBERT GOODHUE'S FALL OPERA COURSE

Previews start at 6:30 p.m. in the Crystal Ballroom, Marines' Memorial Building, 609 Sutter, San Francisco. Individual tickets are \$15.00 at the door. For further information, please call (415) 291-9126.

<i>L'Elisir d'Amore</i>	9/14
<i>Fidelio</i>	10/5
<i>La Forza del Destino</i>	10/15
<i>Don Carlo</i>	10/19
<i>The Death of Klinghoffer</i>	11/2
<i>Andrea Chénier</i>	11/16
<i>A Midsummer Night's Dream</i>	11/23
<i>Christophe Colomb</i>	12/7

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

City College of San Francisco offers a music course in Opera Previews for the Fall 1992 Semester. The course will concern all the operas being performed in the San Francisco Opera fall season. It is taught by Marvin Tartak every Thursday night from 7 p.m. to 10 p.m. at the College, 50 Phelan Ave., Creative Arts Building, Room A-135, in San Francisco. For further information, please call (415) 239-3641.

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture on *A Midsummer Night's Dream* will be given by Michael Barclay on Tuesday, November 17 at 7 p.m. at the Kensington Library, 61 Arlington Ave., Kensington. For further information, please call (510) 524-3043.

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering an opera preview class, *Introduction to Opera* (Music 13A), with emphasis on the operas of the 1992 fall season, on Tuesday evenings at 7 p.m., beginning September 1 and ending in December. Classes will be held at the College, 12500 Campus Drive (off Redwood Road in the Oakland Hills), Building R, Room 100. For further information, please call (510) 436-2430.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1992 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented on Monday evenings from 7:15-9:30 p.m. at OEI, 400 Yale Ave. (at Vassar) in the Kensington section of the Berkeley Hills. Admission to the full series of 7 lectures is \$95; individual admission at the door is \$15. For further information, please call (510) 526-5244.

<i>Fidelio</i>	9/14
<i>Don Carlo</i>	9/21
<i>The Death of Klinghoffer</i>	9/28
<i>Andrea Chénier</i>	10/5
<i>A Midsummer Night's Dream</i>	10/12
<i>The Season in Review</i>	12/14

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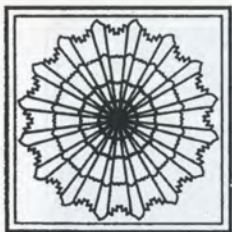
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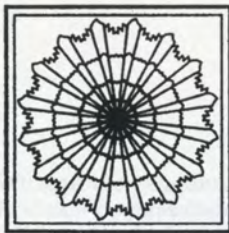
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The Consul General of Italy and Mrs. Marcello Griccioli and their children, Stefano, Gaia and Fiammetta Griccioli, are photographed here in their San Francisco residence. Mrs. Griccioli (seated right) is wearing a Valentino gold/black and sequined jacket with black tiered chiffon skirt, Valentino black satin shoes, with MGM mobe pearl and 18K gold enamel ring and earrings. Stefano Griccioli (standing right) is wearing a Giorgio Armani Le Collezioni white collar dinner jacket with black tuxedo pants. Gaia Griccioli (seated left) is modeling a Giorgio Armani white grosgrain tuxedo jacket, velvet pants with coton/viscose cummerbund. Little Fiammetta (seated in the middle) is wearing a Sylvia White pint moire taffeta and velvet dress. All clothes and jewelry at I. Magnin, San Francisco. The Consul General's tailcoat was designed by Signor Simoncelli of Siena, Italy, and he is wearing his distinguished medal of the Royal Order of Saint Olav.

Italians have always had a natural flair for fashion, and an innate understanding and love for fabrics, texture, color and solid workmanship. It is not surprising, then, that Italian designers, who have evolved from a cultural history rich in art and architecture, have developed into the world's masters of the classic and timeless styles of today.

Theatre Publications, continuing its series of fashion segments, salutes Italian designers for their independent flair, unique sense of beauty, and for giving the world a growing awareness of fashion in its highest form. These pages are dedicated to Italian couture and to the Italians who wear them.

Bravissimo Istituto Italiano per il Commercio Estero, e grazie! □



Pictured here in her Russian Hill apartment, Mrs. Maria Manetti Farrow is wearing a cobalt blue animal print light wool two-piece suit by Versace (San Francisco). Her 18K gold and diamond earrings and necklace are by Bulgari of Italy.



Photographed By
Fred Lyon

Hairstyles By
David Oliver

Make-up Styles By
Jennifer Mayol

Produced & Styled
By
Sandra Macleod
White

Mr. and Mrs. Dante Bini of St. Helena, above, are both enjoying the styles of designer Giorgio Armani. Mrs. Bini is wearing a Le Collezioni silk blend dinner suit, with grey and black Italian crystal beaded necklace and earrings of Bini-Van Ness Imports. Mr. Bini is sporting a Giorgio Armani tuxedo. Both Giorgio Armanis at Saks Fifth Avenue, San Francisco.

SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

Saturday, October 3
Sunday, October 11
Saturday, October 24
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.

IF YOU DRIVE TO THE OPERA...

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

SERVICES

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

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

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

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

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

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

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

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

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

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

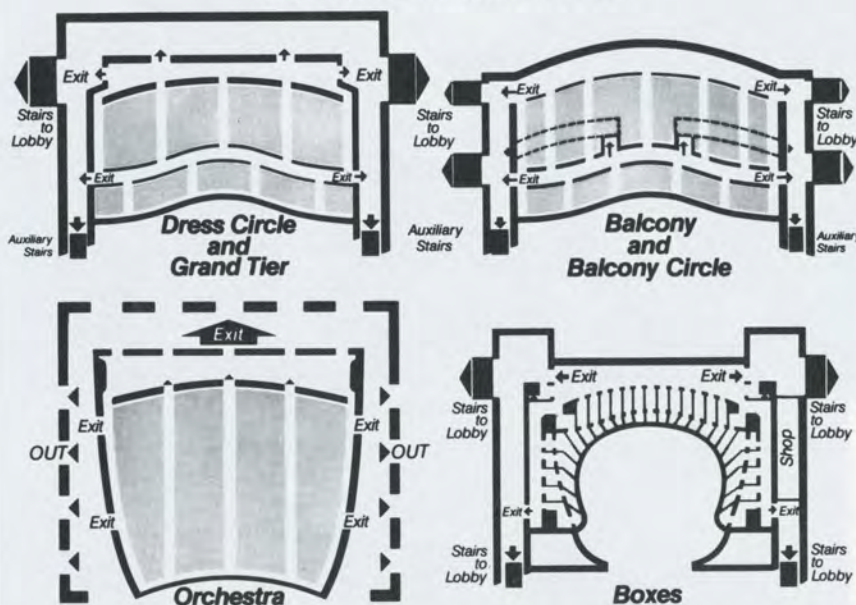
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

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

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

San Francisco War Memorial and Performing Arts Center War Memorial Opera House



Patrons, Attention Please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit. (Refer to diagrams.)

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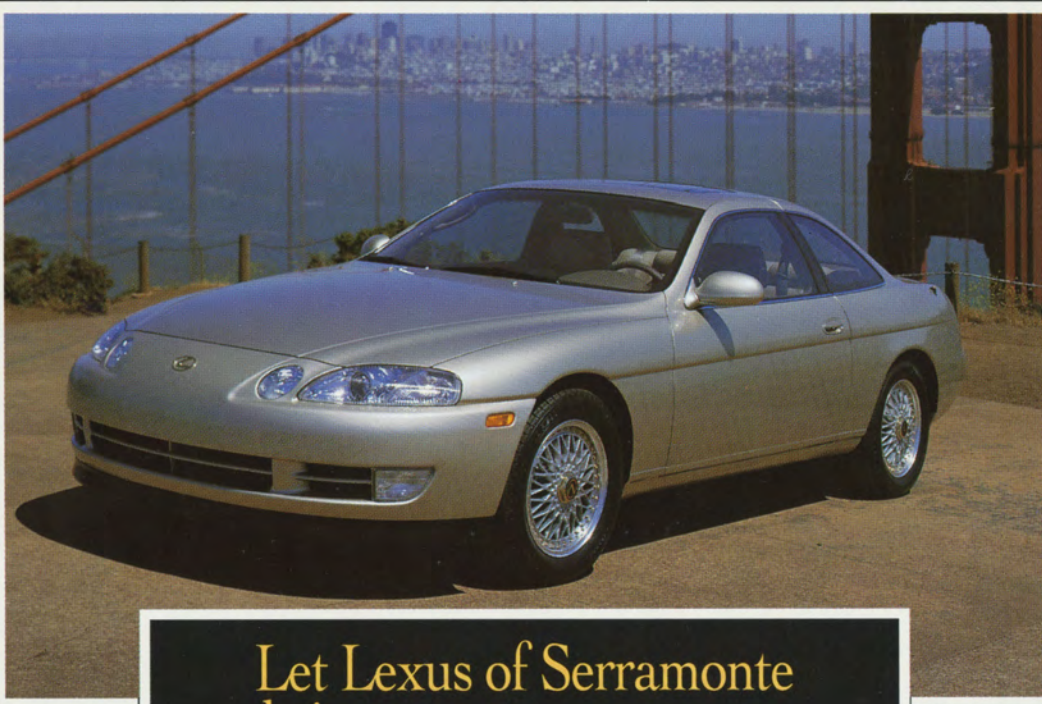
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FIRST REPUBLIC

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The role of the Simpleton in *Boris Godunov* will be sung by Steven Cole. Brian Asawa has withdrawn from the role due to a heavy performance schedule.



STEVEN COLE

Tenor **Steven Cole** made his 1980 San Francisco Opera debut as Monostatos in *Die Zauberflöte*, also appearing earlier that year as Absalom in Spring Opera Theater's production of *Lost in the Stars*. He was seen with the Company in 1990 as the Scrivener in *Khovanshchina*, and repeated the role of Monostatos for the 1991 Mozart Festival. He made his professional debut on 48-hours' notice with the Boston Symphony conducted by Seiji Ozawa as Monsieur Triquet in a concert version of *Eugene Onegin*. The versatile artist, a specialist in character roles, has emerged as an acclaimed singer-actor as a result of successful engagements that have included Goro in the Ken Russell production of *Madama Butterfly* at the Spoleto Festival in the U.S. and Italy, as well as at Melbourne, Australia; and the Dancing Master in *Ariadne auf Naxos* at the Aix-en-Provence Festival and the Opéra de Nice. He took part in the world premiere of *Medea* by Robert Wilson and Gavin Bryars for the Paris Opera; portrayed Père Lilaque in Hans Werner Henze's *Boulevard Solitude* at the Avignon Festival; and sang in *L'Incoronazione di Poppea* at the Lausanne Opera. The native of Maryland won plaudits for his Metropolitan Opera debut during the 1987-88 season as the Dancing Master in *Ariadne auf Naxos*, and also appeared that season in *Falstaff* in Nice and *Turandot* in Cincinnati. During the 1989-90 season in the U.S., he appeared at the Seattle Opera in *Dialogues of the Carmelites* and *Les Contes d'Hoffmann*, and portrayed six characters in that company's production of *War and Peace*. His most recent performances include *Die Zauberflöte* at the Lyric Opera of Chicago and in Monte Carlo, *Falstaff* at Miami Opera, *Platée* at the Flanders Opera, and *Il Trittico* in Nice. Cole will be seen on the stage of the War Memorial later this season as Flute in *A Midsummer Night's Dream*.

