

The Death of Klinghoffer

1992-1993

Saturday, November 7, 1992 8:00 PM

Friday, November 13, 1992 8:00 PM

Sunday, November 15, 1992 2:00 PM

Thursday, November 19, 1992 7:30 PM

Sunday, November 22, 1992 2:00 PM

Tuesday, November 24, 1992 8:00 PM

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1992 SEASON

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SAN FRANCISCO OPERA

Lotfi Mansouri, *General Director*

The Death of Klinghoffer

1992 FALL SEASON
Vol. 70, No. 10

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Constable, John (British, 1776-1837)
Sky Study, c. 1822
Oil on canvas, 18 3/4 x 22 1/4"
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GENERAL DIRECTOR'S MESSAGE

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

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

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

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

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

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

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

Lotfi Mansouri
General Director

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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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

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

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

To all the benefactors whose generos-

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

In addition, we are happy to acknowledge our governmental funding sources, including the National Endowment for the Arts, the California Arts Council and the Grants for the Arts program of the San Francisco Hotel Tax Fund. We also renew our gratitude to Mayor Frank Jordan and Chief Administrative Officer Rudolf Nothenberg, whose support has been most appreciated; to the San Francisco Opera Guild; and to the War Memorial Board of Trustees, for their continued support and assistance.

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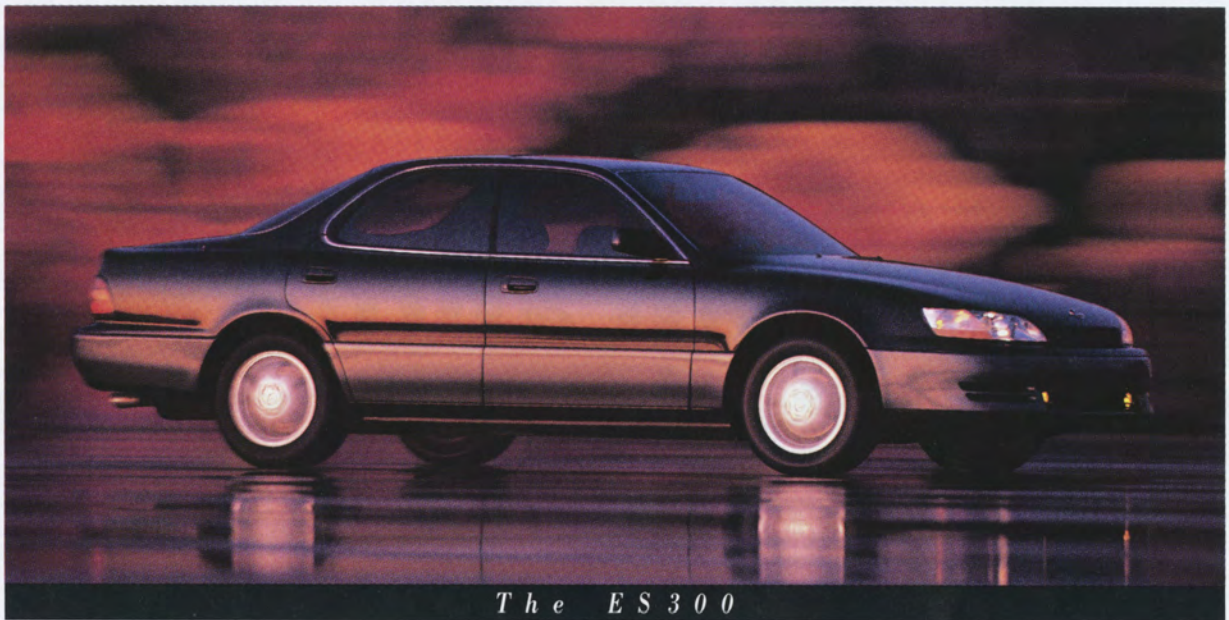
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The Relentless Pursuit Of Perfection.

(Opposite) A scene from
The Death of Klinghoffer,
taken at the work's
Brussels premiere.

John Adams began *The Death of Klinghoffer*, his second opera, in 1989 when the United States was lavishly supporting Saddam Hussein and completed it on February 12th, 1991 while we were dropping "smart bombs" down Baghdad ventilator shafts. The first performance was given five weeks later, on March 19th, at the Théâtre Royal de la Monnaie in Brussels. The same production, which is also the one you see tonight, came to the Brooklyn Academy of Music for the American premiere in September of 1991.

Klinghoffer has important things in common with Adams's first opera, *Nixon in China* (1987). To begin with, the composer worked with the same librettist, Alice Goodman, and with the same director, Peter Sellars. Goodman and Sellars were contemporaries at Harvard, where Adams had been a student a decade earlier, and it was Sellars who got the trio together and who proposed the subjects of both operas. Several of the *Klinghoffer* roles were written with members of the original *Nixon* cast in mind: Sanford Sylvan, the Chou En Lai, is Leon Klinghoffer; James Maddalena, the Nixon, is the Captain; Thomas Hammons, Henry Kissinger, is the First Officer and "Rambo"; Stephanie Friedman, Second Secretary to Mao, is Omar.

Both operas deal with brief but emblematic events in recent history. Richard Nixon visited Beijing from February 21 to 25, 1972; the hijacking of the Italian cruise liner *Achille Lauro*, in the course of which the wheelchair-bound Leon Klinghoffer was murdered, lasted from October 7 to 9, 1985. In his *New Yorker* review of *Nixon in China*, Andrew Porter pointed out that the

Meditation and Remembrance

By MICHAEL STEINBERG

Nixons, Dr. Kissinger, and Madame Mao (had she been released from prison) could all have attended the premiere; likewise, though Marilyn Klinghoffer had meanwhile died, most of those who were involved in the *Achille Lauro* affair, whether as perpetrators or victims, could have gone to Brussels or Brooklyn for one of the early performances of this work, or could be in the War Memorial Opera House right now.

These historical events also have an immediacy that goes beyond the fact that they occurred so recently. Everyone who has seen *Nixon in China* on stage or television or has listened to the recording has at some time or other heard Richard Nixon speak in actuality, on television, on radio, or on tape in a historical documentary, and has seen him and Pat Nixon on television or in photographs. Likewise, mention of the *Achille Lauro* instantly conjures up images of that handsome ship at anchor in Port Said, of armed guards quayside, of tourists in buses headed for the Cairo airport—images vividly remembered from the nightly news or the morning paper. This is our life.

There the similarities between the two operas stop. What the *Nixon* and *Klinghoffer* (or *Nixon* and *Klinghoffer*) stories have in common matters less than what divides them. *Nixon in China* is a comedy, though, in the words Goethe used to describe his own *Faust*, these are "very serious jests." *Nixon* is parade/charade/masquerade, a picture drawn with compassion and humor of the meeting of two self-important, experienced, shrewd, confident statesmen who, because of the cultural chasm between them and because of recent political events, were perfectly equipped to misunderstand each other. Nothing in *Klinghoffer* is comedic or masked. The deep religious and economic conflicts that drove the terrible events of October 7-9, 1985 are weighted by millennia of history. We can read about them in the Old Testament, and it is a dead certainty that, on whichever day you read these

Michael Steinberg is
program annotator and lecturer
for the San Francisco Symphony.



words, there will be some new installment in the morning paper. When the curtain went up on the *Klinghoffer* premiere it was in the immediate, dread, and oppressive shadow of the Gulf War.

Nixon in China is, for the most part, naturalistic in pacing and presentation: theater audiences gasped with delight when James Maddalena and Carolann Page stepped from "The Spirit of '76" onto the rolling stairway of the Beijing airport, so true to life were these Nixons. Only the wondrously moving final scene, with its interlocking soliloquies and fragments of conversation, turns away from the "reality" of airstrips, pig farms, and banquet halls to the inner landscapes of the characters' minds.

There is no such "reality" in *The Death of Klinghoffer*. George Tsypin's set is versatile and evocative but quite abstract; Dunya Ramicova's clothes are likewise designed to distance and neutralize (no Bermuda shorts, no smart marine whites). Singers double in divergent roles—for instance, the roles of the First Officer and Rambo are taken by the same baritone—and many of the principal singer-actors have dancer doubles in the manner of Anna I/Anna II in the Brecht-Weill-Balanchine *Seven Deadly Sins*. Captain Gerardo de Rosa has lost his name and is simply the Captain; the First Officer is given the fictitious name of Giordano Bruno.¹ The words *Achille Lauro* occur just once.

Concerning the dramaturgy of *The Death of Klinghoffer*, John Adams has noted that one does better to seek a model in Johann Sebastian Bach's Passion settings than in any opera. Peter Sellars also cites the Bach Passions as points of comparison, along with Greek tragedy, Persian *Ta'zieh*, and Javanese *Wayang Wong*, all works "made up of multiple layers" and all religious.

The Bach Passions, so extraordinary in their complex layering, have two primary strata, narrative and commentary. To some degree, all operas alternate between event and reflection: for instance, recitatives and some ensembles might move the action forward, whereas arias are freeze-frames in which a character allows us to observe the present state of his or her heart and mind. *The Death of*

Klinghoffer, too, brings us both events and episodes of reflection. Realistic representations of action are, however, almost nonexistent and, notably, they do not include the incidents that most of us would first have thought to show: for example, the moment at which the terrorists reveal themselves or the one when Leon Klinghoffer is killed and his body pitched overboard.² Reflection dominates here, and in the sense both of meditation and remembrance.

For the Klinghoffers and the Palestinian terrorists, everything happens in the present tense, but the Captain and the other survivors reminisce in the past tense. A series of choruses stands outside "real" time altogether. Oracular and metaphysical, these choruses are high-water marks of poetry in *The Death of Klinghoffer* as well as being the occasions for some of the musically richest moments in the opera.³ Adams points out that "you have a constantly shifting scale of closeness and distance At one moment you feel as though you're right there on the deck under the blistering sun with the rest of the passengers, and a moment later you feel like you're reading about it in some very ancient text."

In what follows, Alice Goodman's synopsis is set off in italics. The synopsis refers several times to events and facts she thinks it useful for us to know about but which are not to be found in the opera itself.

PROLOGUE

Chorus of Exiled Palestinians

Steady F-minor chords set pace and key, and some of the central issues—exile, and the void between having or not having—are delivered as clearly as a stone through your window: "My father's house was razed/In nineteen forty eight." Women's voices and flutes begin the weary, tender melody. Plain to begin with, it soon blossoms into quietly ecstatic melismas as the singers remember the beauty of the crescent moon on a summer night. The words grow angry—"Of that house, not a wall/In which bird might nest/Was left to stand"—and the music become faster, stronger, an engulfing flood. The chorus ends explosively,

the word "teeth" powerfully set as a dissonant two-chord appoggiatura.⁴

At this point, the original score and the first performances included a scene depicting a Jewish family at their New Jersey home, talking about family matters and their past travels. Among the things they mention are the tour plans of their friends, the Klinghoffers. This scene proved to be the most controversial in *The Death of Klinghoffer* and caused charges of anti-Semitism to be leveled at Adams—charges that are unutterably absurd to anyone who knows him. It is omitted in this production and will not be included in any others in the foreseeable future. Much could, should, and no doubt will be said about this issue, but this is not the proper context.

Chorus of Exiled Jews

Most of the choruses in *The Death of Klinghoffer* are paired—Palestinians and Jews, Night and Day, Desert and Ocean—and this Chorus of Exiled Jews completes what was begun in the opening chorus. It is a love song to the Daughter of Zion, to the distant but ever-promised land. After the chirpy C major of the New Jersey intermezzo, this chorus is in dark G minor and the tempo is very slow. It begins in a rich four-voice texture. The address, "O Daughter of Zion," is an aria for the chorus tenors; the reply, "I am an old woman," comes in a pungent three-part harmony of women's voices. The music fades away into silence.

The Prologue is now over, the cruise can begin.

ACT ONE

Scene 1

The cruise liner, Achille Lauro, has been hijacked just a few hours out of the port of Alexandria, where a large group of passengers disembarked for a tour of the Pyramids. Those remaining on the ship are old, the very young, those desiring a rest amid the comforts of a floating hotel, the crew and service staff. The hijackers are an unknown number of young Palestinian men. Not until much later is it discovered that there are only four of them. Their purpose is not clear. Their actions, however, are definite. A waiter has been shot in the leg. The ship's engines have

1 The historical Giordano Bruno was a formidable Renaissance intellectual and scientist who was burned at the stake as a heretic in 1600.

2 That Mr. Klinghoffer was thrown overboard still in his wheelchair is not unbelievable, and certainly the story was quickly accepted, to become a central part of the *Achille Lauro* tale; it is not, however, known to be a fact and may well be a media myth.

3 Parallels that come to mind are the psalms in Honegger's *Le Roi David* and the spirituals in Tippet's *A Child of Our Time*.

4 "My father's house" brings to mind the most famous of all operatic exile choruses, "Va, pensiero" from Verdi's *Nabucco*. It is an interesting twist that the yearning of the Jews in their Babylonian captivity in *Nabucco* is reflected in *The Death of Klinghoffer*, not in the Chorus of Exiled Jews, but in the Chorus of Exiled Palestinians.

been shut down. The First Officer has a gun against his head. Passengers, who had gathered in the dining room for lunch, are transferred to the Tapestry Room, which is more easily guarded. Americans, Britons, and Jews are identified. The Captain urges calm.

It is the Captain whom we meet first, recalling as though from a great distance the way the events of October 7th, 1985 began. Long before *The Death of Klinghoffer* was finished, John Adams put it to me that in preparation I should reread *Lord Jim*, and in an interview shortly before the premiere he said: "The figure of the Captain is heavily indebted to Joseph Conrad. He reminds me of Marlow (the Conradian mouthpiece in *Lord Jim* and several other tales) in the way he likes to spin out a good yarn and intertwine events with his own psychological and philosophical musing."⁵ Reflecting on the fact that this role was written for James Maddalena, the first Nixon, Adams suggests a connection between these two characters, each tending "to overrate his own ability to control the events that are unfolding before him."

The Captain's "aria" is really a duet, chiefly for voice and oboe, another Bachian device: most of the arias in Bach's cantatas and Passions are duets between a voice and a solo instrument. This texture also has a strong presence in the score that immediately preceded *The Death of Klinghoffer*, Adams's Whitman setting, *The Wound-Dresser*. The Captain's admission of how much he is moved by his passengers' happiness at the beginning of each cruise elicits an almost Wagnerian surge from the violins.

His account carries us to the point where the excursion group goes ashore for the trip to the Pyramids. Now the narratives are intercut. One of the passengers, an elderly Swiss woman, tells her version of the story up to the same point. She had remained on board with her two-year-old grandson, while the rest of the family took the tour. A flute adds an obbligato to her aria. Then the Captain, now with the counterpoint of a powerful bass line, recounts how the First Officer came to his cabin just as the ship was ready to leave Alexandria: "We've terrorists on board." Then, in short, choppy phrases—no Marlow, no philosopher he—the First Officer tells the story of the takeover. The agitated orchestra, with its rushing triplets, strings slapped *col legno* [with the wood rather



Director Peter Sellars and composer John Adams in 1988, during a break in rehearsals for *Nixon in China*.

than the hair of the bow], yapping brass, and mallet instruments evokes the chaos of the alarm bell that would not be silenced, of the first shot, of people confused and afraid. For a time, the voices of the Captain and the First Officer tumble over each as they recount what happened. Toward the end their personae become blurred as we hear the First Officer sing what he imagines to have been the Captain's words—"Everything will be just fine/If everybody will remain/Calm . . ."

Now, for the first time, we hear one of the Palestinians. It is Molqi, their leader, who speaks, who gives orders for the segregation of Americans, Israelis, and Britons, as well as for the setting up of emergency housekeeping arrangements. His phrases are short, almost always anchored to the same two notes, E and E flat, over and over. Quick figurations for strings, woodwinds, and the electronic keyboards that are so distinctive a part of the Adams orchestra swirl around his bright tenor voice. The Swiss grandmother resumes her story. There is no trace now of her earlier lyric calm. Her memories and Molqi's commands are telescoped into a duet. She recalls how, to her horror, she caught herself thinking, "At least we are not Jews." That is her piercing moment of truth. Each character has one such moment.

Another of the Palestinians appears, Mamoud, who, with contempt in his voice, contrasts the passengers' desire to live with his and his comrades' wish to die. The Captain orders that sandwiches and coffee be brought, and in a gesture of

gallantry that now seems strangely out of place, he tells the Palestinians they may choose from which cup he should drink and which sandwiches he shall eat.

Ocean Chorus

After the Prologue, the sea is ever-present in the opera. The words here evoke the deep kinship between human-kind and ocean. The chorus sings slowly, quietly, in rich harmonies, while violins and synthesizer spin a broad and eloquent melody across their song.

Scene 2

The Captain is on the bridge, guarded by the teenager Mamoud. Mamoud tunes in various local radio stations. He sings of the night, of his love for this music [the Arabian pop songs broadcast by these stations], and of his memories. The Captain confides his thoughts on the nature of travel. (One passenger, an Austrian woman, has locked herself into her stateroom, where she will remain the next two days.) Just before dawn a bird lands on the ship's railing, almost at the Captain's elbow. He starts. Mamoud rebukes him.

Mamoud's appearance in the previous scene was brief and gruff. He is the most complex of the four Palestinians, and now we see another side of him as he rhapsodizes about the music he loves and the magic of music traveling over water. A succession of bass instruments, beginning with the bassoon, seconds his song. These obbligatos are alive with sinuous, expressive melismas and the language is akin to that of the Chorus of Exiled Palestinians. Adams has said that

5 Most famous among the other tales are *Youth*, *Heart of Darkness*, and *Chance*. Benét's *Reader's Encyclopedia* describes Marlow as "a kind of detective of the conscience, who studies the moral dilemmas of others in order to understand himself better."

he wanted "to convey a sense of 'otherness' . . . if only to point up the fear of the unknown that must have gripped these American and European tourists [but] at no point did I try to imitate Arabic music . . . What I did instead was to develop certain harmonic and melodic modes that were dedicated to one group and not shared by another. Beyond that, the only specific influence I could name would be the music of Abed Azrié, a Palestinian composer and singer whose songs I was listening to while composing the long scene in Act I between Mamoud and the Captain."

Mamoud, whose first toy was a gun, a real one, turns from romantic fantasies engendered by the songs he loves to the grim and exceedingly un-romantic memories of childhood. The Captain is moved by Mamoud's account of his brother's death and by the religious fervor with which Mamoud tells the story. "I think," the Captain says, "if you could talk like this/Sitting among your enemies/Peace would come." But over slow, still chords, Mamoud tells him:

The day that I
And my enemy
Sit peacefully
Each putting his case
And working towards peace
That day our hope dies
And I shall die too.
My speech is slow
And rough. Esau
Cannot argue.

These lines are Leon Klinghoffer's death sentence.

For the Captain, Mamoud's words close a door. He does not reply; rather, he embarks on another of his reflective soliloquies, this one taking off from the thought of how unlike a ship in the old sense is "this hotel, *Achille Lauro*." A solo violin becomes partner to his voice. Another voice joins in, that of the Austrian woman who had locked herself in her cabin with her fruit basket and her stash of chocolate. She is not a character who arouses sympathy, but she is impressively certain about herself: "Even if one were going to die/One would avoid the company/Of idiots . . . I have no fear/Of death. I'd rather die alone,/If I must, though I'd hate to drown." She uses *Sprechstimme*, that halfway house be-

tween speech and song that was the invention of her compatriot Arnold Schoenberg, whose music and whose Jewishness she would surely hate. We hear her voice and the Captain's together but not in dialogue. Bach cantata duets with their simultaneous-but-not-together voices come to mind. Rapid woodwind lines accompany the words of the Captain and the woman. Mamoud, with all his vulnerability, his touching gift for far sight and fantasy, speaks again, reflecting upon the free and peaceful ways of birds—peaceful at least as compared to ours. The music becomes slow and still. "As things stand now," he sighs, "This will not be/An easy day."

Night Chorus

After the meditative music of the scene just ended, the determined quick motion of the Night Chorus is startling. The wordless obbligato of the chorus basses also makes it frightening. Composing this scene, Adams had in mind "the image of a pogrom, the terrible fear of a hunted person: 'The taped voice unwinds in the widow's backyard. No one bothers to look up from his work.' " What power there is in the dissonance between the non-committal tone of the words and the dread they evoke! The film clips this past summer of Bosnian prisoners, terrified into silence, showed us this scene in yet another situation and language.

A smaller group of voices adds a new strand, distinct in harmony and rhythm at the words, "Elijah will return, the Jews believe . . ." Voices and instruments grow to a pounding fortissimo, and it is with this that Act I roars to its close.

ACT TWO

Chorus: Hagar and the Angel

Hagar, whom you will find in chapters 16 and 21 of Genesis, was the Egyptian handmaid (read "slave") of Sarai, the wife of Abram. Because Sarai was barren, she gave Hagar to her husband as a secondary wife that she might bear him a child. Hagar did indeed become pregnant and crowed about it rather too tactlessly, angering Sarai, who "dealt hardly with her," causing her to flee. Finding her by a fountain in the wilderness, an angel of the Lord commanded her to return and submit herself to Sarai. At the

same time, the angel made her a promise: "I will multiply thy seed exceedingly, that it shall not be numbered for multitude." He ordered her to name the son she would bear Ishmael, also telling her that Ishmael would be a "a wild man; his hand will be against every man, and every man's hand against his."

Thirteen years later, the Lord himself appeared to Abram, making a covenant whereby he would become "a father of many nations . . . and kings shall come out of thee." His wife, Sarai, would at last conceive, and their names would be changed to Abraham and Sarah. Not wanting to have her son Isaac share the inheritance with Ishmael, Sarah, to the great grief of Abraham, again expelled Hagar and her son. As Hagar and the child Ishmael wandered in the desert of Beersheba (or Bir es Saba), their water spent, there occurred the incident described in this chorus, the miraculous revelation of the well.⁶

Aside from the psychological richness of this tale, it is of paramount historical significance. You could almost say that it is with the rivalry of Isaac and Ishmael—instigated not by them, it is worth remembering, but by Sarah—that the story of *The Death of Klinghoffer* begins. Both Jews and Palestinians make some claim on Hagar and Ishmael: these exiles were protected by the god of Abraham and Isaac, but Muslims also venerate Ishmael as the ancestor of Muhammad. For this reason "Hagar and the Angel" is the only chorus in *The Death of Klinghoffer* that is not one of a pair.⁷ The music is of extraordinary beauty. The chorus unfolds the tale against trudging eighth-notes in the bass, counterpoint and rhythm are powerful, and there is a real sense of wonder to the epiphany of the final line: "Then the angel struck open the abandoned well."

Scene 1

It is 11:30 a.m. The Achille Lauro awaits permission to enter the Syrian port of Tartus. The air corridor is deserted, as is the searoad. Americans, Britons, and Jews have been moved on deck to the Winter Garden, which is the only place a helicopter might hope to land. Leon Klinghoffer's wheelchair cannot be lifted onto the platform, so he sits a little below the others. There is no shade. Differences between the Palestinians are be

6 According to the account in Genesis, Ishmael was 14 when Isaac was born and presumably not much older than that when he and Hagar wandered in the desert. By poetic license, Alice Goodman makes Ishmael an infant.

7 The other, paired choruses represent, among other matters, the voice of the natural (as distinct from human) world. In this sense, too, the "Hagar and the Angel" chorus stands as an exception.

R.O.I.

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Composer John Adams, librettist Alice Goodman, and director Peter Sellars during a 1987 Houston press conference, related to performances of *Nixon in China*.

coming clearer, as is their isolation from their commanders. Molqi, the leader on board the ship, has not revealed his orders. Everyone is on edge. One Palestinian torments some of the passengers. Another, Omar, invokes the holy death he longs for. Mamoud believes that their radio contacts have betrayed them. Omar and Molqi fight. Molqi wheels Klinghoffer away.

The opening music is quick, the marking "*nervoso*." As Molqi spits out his rapid-fire lines, trumpets snarl and the keyboards keep up a constant tattoo. An ominous ticking like that of a time-bomb begins. Mamoud declaims the key words: "Now we will kill you all."

At last we hear the voice of Leon Klinghoffer, who, in an aria of rich-textured music, in measured rage denounces the terrorists:

You don't give a shit,
Excuse me, about
Your grandfather's hut,
His sheep and his goat,
And the land he wore out.
You just want to see
People die.

The most brutal of the four Palestinians, the one who came to be called Rambo, replies. His taunting of his helpless adversary is nasty; at the same time, his words are eloquent and horribly truthful. As Adams notes, this tirade with all of its "foul" imagery, delivered to his prosperous bourgeois audience, is for him "the speech of a lifetime." Klinghoffer attempts to comfort his wife. His words come to an end on a thought so prosaic as to set the situation into unbearably poignant relief: "I should

have worn a hat."

Now we meet another passenger, a young Englishwoman, flirtatious, perky, confident, with a powerful drive for self-preservation, and with a good nose for the people and events around her. Her brief scene is another scherzo. Through the power of contrast, this intermezzo heightens the intensity of our response both to the Klinghoffer/Rambo scene we have just heard and to the one that comes immediately after, the first appearance of Omar, the youngest of the Palestinians.

The Englishwoman had mentioned him in her account: "[He] was extremely nice, / Kept us in ciggies the whole time." This is not the Omar we meet. He is very young, young enough for Adams to make him a mezzo-soprano, a grim descendant of Cherubino and Octavian. He has known life only from the confines of a refugee camp. His soul is "all violence" and he is possessed by the idea of Holy Death:

My heart will break
If I do not walk
In Paradise
Within two days
And abandon my soul
And end the exile
Of my flesh from the earth
It struggled with.

Like the Captain, Omar philosophizes. Behind his words we hear the wailing, anguished and urgent, of a women's chorus with tenor solo, as well as the nervous rapping of mallets. The mallets begin with a three-note figure, which, however, constantly erupts into longer and more elaborate firebursts. The

vocal line becomes strong and broad ("Let the tent of your exile / Blow away in the gale"). The waves of orchestral sound become overwhelming in preparation for Omar's invocation of Holy Death; we drown in the floodtide of Wagnerian brass. This is unbridled passion beyond anything we have so far experienced in the opera. The aria's end, Adams has said, "should feel like you're in a truck loaded with TNT and driving straight into a Marine barracks."

Desert Chorus

From the *ffff* ending of the Holy Death aria, there emerges the quiet opening of the Desert Chorus. Like the Chorus of Exiled Palestinians, it begins with women's voices in unison ("gently, without vibrato"), and just a few instruments join them. As in the Ocean Chorus, to which it is complementary, and the Night Chorus, Goodman sets the atmosphere with a question: "Is not their desert the garden of the Lord?" Later, at the line "And the sky is nothing but cloud pouring out rain," the oboe adds its expressive obbligato to the very simple and very beautiful vocal line.⁸

Scene 2

Klinghoffer is shot. Mrs. Klinghoffer, sitting on deck in wretched discomfort, has no idea her husband is dead. The Palestinians announce the murder to the Captain. He must inform the authorities on shore and let them know that other hostages will die. He considers it his duty as Captain to sacrifice his life for others. Molqi decides that no further killing is necessary. During the ensuing radio operation, the Captain assures Abul Abbas, among others, that no one has died. It is thus agreed that the ship will proceed to Cairo, where the Palestinians will be allowed to disembark. As the ship begins to move, Klinghoffer's body is thrown over the side. It will drift ashore in Syria.

Seated on the ground and leaning against an oil drum full of kerosene, Marilyn Klinghoffer talks to her dancergirl—thus really to her anima—about the pain that consumes her cancer-ridden body. At implausibly high pitches, the keyboards evoke her "stabbing pain." She speaks about her husband and how he has coped with his paralysis, she gives vent to her anger about medical fashions.

8 A word on a detail in the text, the line "Rain falls, and not lightly, on the bituminous land": I thought I had better look up "bituminous," and predictably I found "like or containing bitumen." Bitumen I knew as a substance found in asphalt and tar, but the Oxford English Dictionary yielded more treasure. Bitumen is a mineral pitch particularly prevalent in "Palestine and Babylon" and it is also known as Jew's pitch. As for "bituminous," it also refers to the flaming Lake of Hell, and is so used by Milton in *Paradise Lost*: "The Plain wherein a black bituminous gurge / Boiles out from under ground, the Mouth of Hell."

In spite of her own consuming physical pain, her concern is always first for her husband. As Adams puts it, "They have become like limbs of the same body." The theme of physical decay and the contrast, set before us throughout the opera, implicitly or explicitly, between the Klinghoffer's age and infirmity, and the youth and robustness of the terrorists, is a powerful thread in the telling of this story.

Then the orchestra takes over as great chains of trills begin a furious crescendo. It is during this fearsome orchestral noise that Leon Klinghoffer is murdered. In the theater we see two things, the four terrorists running across the stage, and then Klinghoffer's body being lowered slowly, infinitely slowly, from ceiling to floor. But Marilyn Klinghoffer still believes her husband to be safe in the ship's hospital. She does not hear the orchestra, and when that storm has passed, she resumes her chatter about the "meshugaas" of their present situation.

She leaves, and Molqi bursts in with the only spoken words in the opera: "American kaput. Take his passport." Mamoud and Rambo have their brief say, the latter again gratuitously brutal. The Captain recollects his offer to be the next to die.

Aria of the Falling Body (Gymnopedie)

Now Klinghoffer's death is brought before our eyes, not realistically, but symbolically. We have not seen the death; only the music has implied the shot that killed. Now, Klinghoffer's dance-double drags him slowly away in a great white sheet like a shroud. It is a dance between Leon Klinghoffer and his body, performed to a slow and solemn oboe solo. It is at once lyric and exceedingly formal. Adams has borrowed the title "gymnopedie" and the musical flavor from the hauntingly solemn yet gently physical piano pieces of Erik Satie.⁹ Mamoud adds a brief epilogue, musically as dry and casual as the Gymnopedie is rich and formal.

Day Chorus

Here is another meditative chorus that begins with a rhetorical question: "Is not the day made to disperse their grief?"

During Nixon in China preparations at Houston Grand Opera, director Peter Sellars consults with choreographer Mark Morris. Assistant choreographer Peter Healey looks on.



MEARS

Men's voices start, but as the music progresses, the register shifts upward until there are only female voices. The close is given to the entire chorus.

Scene 3

The Achille Lauro has docked in Cairo and the Palestinians have disembarked. The Captain calls Mrs. Klinghoffer to his cabin and breaks the news of her husband's death.

None of the passengers is aware that Leon Klinghoffer is dead: they assume that he has been moved to another part of the ship where he would be more comfortable. Breaking the news to Marilyn Klinghoffer, the Captain is kind and ineffectual. There is nothing to be but ineffectual in this situation. Nor is consolation possible. Marilyn Klinghoffer sings out her grief—and we know it to be only the beginning of her grief—in music of searing intensity. She moves from rage to happy remembrance (at this point a wordless women's chorus joins in her threnody) to incredulous sorrow. And there, in desolation, in the dark G minor that was also the key of the Chorus of Exiled Jews, *The Death of Klinghoffer* ends.

But here is also a second beginning. We have heard the poetry and music, the music that delivers the poetry to us and heightens and sharpens its meaning. Now, in the silence into which Marilyn Klinghoffer's song dissolves—"They should have killed me—I wanted to die"—these words and this music and what they have told and shown us, all this can begin to resonate in our memories and minds and hearts.

Peter Sellars has said: "I didn't want

to stage the images we saw on CNN." The point of writing and composing *The Death of Klinghoffer* was not to produce a documentary, real or fictionalized. That, as Sellars implies, would have been redundant. Music can achieve more than that, penetrating deeply and finding its way to recesses otherwise unreachable. To do that was the ambition behind *The Death of Klinghoffer*, an ambition largely fulfilled.

By chance, as I first began to study *The Death of Klinghoffer*, I came across a poem by William Meredith titled "About Opera." It speaks to this point. Meredith writes that the appeal of opera for him is neither in the tunes nor in the plots; rather,

An image of articulateness is what it is:
Isn't this how we've always longed to talk?
Words as they fall are monotone and bloodless
But they yearn to take the risks these noises make.

What dancing is to the slightly spastic way
Most of us teeter through our bodily life
Are these measured cries to the clumsy things we say,
In the heart's duresses, on the heart's behalf. □

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⁹ Satie himself had borrowed the title from the Spartan athletic festivals called *gymnopaideiai*, a word that is derived from the Greek *gymnos* (naked) and *pais* (boy). In his biography of Debussy, Edward Lockspeiser cites a more detailed explanation from the memoirs of the dancer Maud Allan: "The exquisite Gymnopaedia simulated an attack and defense, danced by naked boys crowned with chaplets of palm."

William Meredith's poem "About Opera" appears in his book *Partial Accounts*, copyright © 1987 by William Meredith, and this excerpt is used by permission.

The Achille Lauro Incident:

B E T W E E N F A C T A N D F I C T I O N

By DAVID LITTLEJOHN

On October 3, 1985, the *Achille Lauro*—a 23,629-ton ship of Italian registry—left the port of Genoa with 748 passengers and 344 crew members for a 16-day circuit of the eastern Mediterranean. The two-stacked ship, its hull painted pale blue, was one of the oldest liners still in the trade; it had been originally built in 1947, as the *Willem Ruys*, for the Netherland-Indonesia passenger trade of Royal Rotterdam Lloyd. It was transferred to the fleet of the Neapolitan entrepreneur after whom it was named in 1965. For several years, the major run of the *Achille Lauro* had been the popular two-week cruise from Genoa to Naples, Syracuse, Alexandria, Port Said, Ashdod (Israel), Limassol (Cyprus), and Capri.

On this particular cruise, a group of eleven Americans had decided to take a vacation together on the *Achille Lauro*. Among them were a well-to-do 69-year-old manufacturer of small electrical appliances named Leon Klinghoffer, who had suffered a stroke in 1975 that left him dependent on a wheelchair for mobility, and his wife Marilyn Klinghoffer, 58, personnel officer at a trade publishing house, who had recently been diagnosed as having cancer—a fact she had apparently not told her husband. They lived in Greenwich Village, but tried to spend each weekend at a house on the New Jersey shore, where they socialized with the friends—all of them Jewish—who accompanied them on the cruise. In the Klinghoffers' case, the holiday was to coincide with their 36th wedding anniversary.

Also boarding the ship in Genoa were five members of the "Palestinian Liberation Front," a more-than-usually aggressive splinter group purportedly funded by Saddam Hussein, one of several factions represented in the Palestinian Liberation Organization. The PLO is an extranational umbrella group, headed by a "parliament in exile," which is regarded by more than 100 nations as representing the interests of Arab Palestinians actively seeking an independent homeland—Palestinians who

regard the policies of Israel and its supporters as the chief obstacle to their goal. The five were Youseff Magied al-Molqi, 23; Ibrahim Fatayer Abdelatif, 20; Ahmed Marrouf al-Assadi, 29; Bassam Ashker, 17; and Abdul Rahim Khaled, 49. Khaled left the ship at Alexandria. The other four shared a four-berth \$887 cabin, where they spent most of their time during the first four days of the cruise.

(From here on, I must confess, many of the "facts" I cite are in dispute. The Palestinians tell a different version from the Americans. Accounts by the largely Italian crew, and by Italians and others who have investigated the affair since, further complicate the story. The numbers of passengers and crew involved, even the transliteration of Arabic names, differ from story to story. By and large, I am accepting the conclusions of the Genoese court in 1986, and—with fingers crossed—many of the claims made by U.S. investigators.)

These five "freedom fighters," as they regarded themselves, had been trained in Algiers under Mohammed (known as Abul) Abbas, the 36-year-old leader of the PLF sect who had been raised in Syrian refugee camps, and who saw himself as a rival for dominion in the PLO with Yasir Arafat. Since early 1985, Abbas had been making plans to seize a Western cruise ship in the eastern Mediterranean, and, after a surprise attack on the Ashdod naval installation in Israel, to sail to a nation friendly to his cause and hold the passengers hostage until 51 Palestinian prisoners had been released from Israeli jails. One passenger was to be killed every five minutes until their demands were met. Molqi had already made one or two trips on the *Achille Lauro*, with a counterfeit passport and false identity, in order to help plan the hijacking. The requisite guns, grenades, and ammunition for the takeover were shipped from Tunis to Genoa on a ferry boat in September, hidden in the gas tank of a Renault.

(The Palestinians' version is that they had no intention of seizing either ship or passengers, but were simply

David Littlejohn is a critic, novelist, and professor of journalism at the University of California in Berkeley. His latest book, The Ultimate Art: Essays Around and About Opera, published in October by the University of California Press, is made up primarily of essays that originally appeared in this magazine.

using the voyage as a means of mounting a "suicide attack" on the Israeli naval base at Ashdod. Abbas himself—not a man I would normally trust—and some of the hijackers at first claimed that he knew nothing of their plans, and that the policies of the PLF never involved harming innocent civilians, or conducting operations outside the "Occupied Territories." "When I learned of the hijacking of the ship," Abbas said in a 1987 interview, "I immediately intervened along with the leaders of the PLO and we put ourselves at the disposition of the Egyptian and Italian authorities so that the hijacking could be ended as soon as possible without spilling blood." By 1988, however, he seemed to be admitting a greater degree of prior involvement.)

On board the ship, some of the passengers grew suspicious of their fellow vacationers, who looked out of place among the otherwise elderly tourists (although one steward later said they were "well dressed and distinguished looking," and appeared to be Italian). One of the New Jersey passengers claims that she spotted them immediately as Arabs. An Israeli couple, who had (fortunately) left the ship for a shore excursion at Alexandria, were troubled by their appearance and behavior, and reported their fears to a crew member.

Shortly after the ship left Alexandria at noon on Monday, October 7, where all but 201 of the passengers had gone ashore for the excursion to Cairo and the Pyramids, a ship's steward opened the door to the four Palestinians' cabin and discovered them cleaning their weapons. Their purpose revealed, the four raced in panic first to the ship's bridge to commandeer the vessel and order it to lift anchor, then to the dining room, where they began flinging furniture about and firing their Soviet-made attack rifles over the heads of the passengers (who included Leon and Marilyn Klinghoffer) finishing their lunch, and declared that they were seizing the ship on behalf of the PLO. Passengers cowered on the floor; a few tried to flee the room, but were beaten back. Meanwhile, the hijackers began issuing threats and demands over the ship's radio.

They ordered the passengers downstairs to the main lounge, beat up an elderly Austrian they thought to be a Jew, then separated out 20 Americans and Britons from the other passengers. Later they forced these 20—with the exception of Mr. Klinghoffer, who could not mount the stairs—onto a small platform on an exposed upper deck in the hot sun, ostensibly to serve as visible hostages against any attempt to bomb or board the ship from the air. There they surrounded them with cans of kerosene they threatened to set afire, gave two women live grenades to hold, and forced them to chant anti-American slogans. (The remaining passengers—except for one woman, who managed to hide in a cabin for two days—were kept in the lounge, and similarly intimidated by their guards, who kept firing their guns into the walls and tossing grenades about.)

About 3 P.M. on Tuesday, Mr. Klinghoffer was taken

in his wheelchair to the stern of the ship, and shot dead by Molqi in the forehead and chest with one of the automatic rifles. Two of the ship's crew members, a Portuguese waiter and an Italian hairdresser, were ordered to dump his body, then his wheelchair, over the side. When Mrs. Klinghoffer, on the upper deck, asked Assadi what had happened to her husband, he assured her that he was well, but at the same time kissed her, with tears in his eyes. (At the 1986 trial in Genoa, he turned state's evidence, fingered Molqi as the killer, and was taunted by his erstwhile accomplices from their cages in the courtroom.)

Meanwhile, Molqi (with blood on his clothes) and Ashker returned first to the hostages, then to the bridge, where Ashker handed Klinghoffer's passport to the ship's captain, Gerardo De Rosa, 51, who had been kept under armed guard the whole time. "This is the first one we have eliminated," Ashker told him, and warned him that Mildred Hodes, a friend of the Klinghoffers', would be next. At this point, Captain De Rosa claims, he offered his own life in place of that of any further passengers. For a total of 52 hours, the passenger hostages lived in fear that their captors might indeed execute their plan to kill one of them every five minutes, while the Palestinians tried to negotiate a landing port and their other demands by radio with Syria. Ever since news of the hijacking had been transmitted over the ship's radio at 2 P.M. Monday, national, PLO, and United Nations authorities around the world had been on alert. Both Italian and U.S. troops were readied to storm the ship by helicopter, paratroopers, and naval launches.

Why Leon Klinghoffer? The immediate reason seems to have been the hijackers' outrage at Syria's refusal (perhaps under American pressure) to respond to their demands, around 11 o'clock Tuesday morning. To demonstrate their seriousness, they determined to kill one of the 20 "special" hostages, and as Klinghoffer had been kept apart from the others, he could be disposed of with the least trouble. One Italian magistrate insisted that he was killed "because he was American, Jewish, and handicapped." Wheelchair or no wheelchair, Klinghoffer seems to have been the most outspoken and defiant of the hostages. "To hell with you!" he is reported having said to his captors. His widow also said that he bit them. His body washed ashore at Syria a day later, and an autopsy held under Italian auspices confirmed the cause of his death.

Forbidden a chance to land on Syrian territory, the hijackers first ordered the crew to head for Libya, then—apparently under radio orders from Abul Abbas, who may have been directing the operation all along, and who "happened" to be in Egypt in time to dissolve it—returned by Wednesday morning to Port Said, where they and their ex-hostage passengers were allowed to disembark. (It was only then that Marilyn Klinghoffer discovered that her husband was not in the ship's infirmary, as she had been told. She learned from Captain De Rosa

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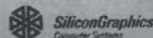
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that he had been killed.) Troops poised to storm the ship were recalled.

The Egyptian authorities, who later claimed to have known nothing of Klinghoffer's death at the time, permitted the four hijackers to leave the country, in the company of Abbas and his aide Ozzudin Badratkan—whom the authorities pretended to regard as no more than peacemaking negotiators—on an Egyptian Boeing 737 destined for Tunis. There, Egypt insisted, they would be brought to justice by the PLO. The U.S. intelligence community had been in constant contact with Middle Eastern spies and Israeli intelligence agents, and eavesdropping on the Egyptian president's phone calls. Regarding this flight as a guaranteed escape for four terrorist-killers, the U.S. (on President Reagan's personal authorization) now ordered four U.S. army F-14 fighter planes from the U.S.S. *Saratoga* to intercept the Egyptian 737, and force it to land at a NATO base in Sigonella, Sicily. (There is some reason to believe that Egypt secretly helped the Americans to detect and bring down their own plane,

Christine Bullin, Director of San Francisco Opera Center, traveled extensively through the world this year, particularly on behalf of the Center's Pacific Voices project. While in Sydney, Australia, she spotted a docked cruise ship with a very familiar name, so she took a few pictures. This is one of them.

in order to maintain face with both the U.S. and their Arab allies. Tunisia, — under pressure from the U.S.?—had already denied the plane landing rights or air space.) Here—after a brief but ugly armed standoff between 50 U.S. Delta Force commandos and 50 Italian carabinieri, each claiming jurisdiction over the plane's passengers—the four hijackers were taken into custody by the Italian authorities. The secret U.S. operations were directed throughout by the NSC's (and the president's) special adviser on counterterrorism, Marine Lt. Col. Oliver North. Brought to Sicily to identify the hijackers, Marilyn Klinghoffer said she spat in their faces. ("You did?" said President Reagan when she told him this by telephone. "God bless you." She herself was to die of cancer four months later.)

With his diplomatic passport from Iraq, however, and the Egyptian government's assurances that his role in the affair had been no more than that of a negotiator and conciliator, Abul Abbas and his aide were allowed to leave Rome on a Yugoslav plane, first for Belgrade, and eventually back to his Baghdad base. The American government, which had seen this as a star opportunity to capture a man they regarded as one of the Arab world's two "most wanted terrorists" (along with Abu Nidal) was furious at the Italians for letting him go.

In July of 1986, the Genoa Court of Assizes sentenced eleven of fifteen de-



fendants (seven of them, accused of being "onshore" co-conspirators, in absentia) to jail terms of from six months to life—Italy has no death penalty—for various degrees of involvement in the hijacking and murder. The four hijackers—the only participants actually in custody—received sentences of from 15 to 30 years; Magied al-Molqi, the man who shot Klinghoffer, received a 30-year sentence. In defense of what some Americans (including the Klinghoffers' two daughters) regarded as an unjustly light punishment, the prosecutor cited "the plight of the Palestinian people," and the fact that Molqi, "raised in a climate of violence in Palestinian refugee centers," was "fighting for a cause." The youngest of the hijackers, Bassam Ashker, who was tried separately as a minor, was paroled in 1991, after serving six years of a 16-year sentence. Abul Abbas and two (later three) of his "lieutenants"—by 1986 the Italian authorities had come to agree with the Americans on their central role in the affair—were eventually sentenced to life imprisonment. The other absent defendants, accused of lesser degrees of complicity, received lesser sentences. These sentences were upheld (and in some cases increased) by an Italian appellate court in 1987, and upheld again by the country's supreme court in 1988. But as all but one of the "on-shore" defendants have eluded capture, their sentences remain statements rather than acts.

Although lawsuits by the Klinghoffer

daughters and several American passengers held hostage were directed at the PLO as well as the ship's owners and agents, and Israeli officials at one time insisted on Yasir Arafat's personal involvement, no court has ever established any connection between the organization Arafat heads and the *Achille Lauro* affair. Arafat (who had intervened with Abul Abbas to force the return of the ship to Port Said, and the surrender of the four men) personally condemned the hijacking and murder as contrary to the policies and objectives of the PLO, and suggested that it was intended by Abbas to threaten his own "moderate," ostensibly peace-seeking leadership; but such statements must be regarded in the context of the endless rhetorical strategies of Middle East politics.

Few episodes in the postwar surge of terrorist attacks (which reached a peak in 1985) have aroused the press attention and public furor of the 52-hour seizure of the *Achille Lauro*, because of the apparently pointless and brutal murder of a 69-year-old American Jew confined to a wheelchair. Relations between the United States and Egypt deteriorated at once, as a result of President Mubarak's decision to let the terrorists escape; thousands of students marched in the streets of Cairo protesting the American "insult" to their country in forcing down one of its planes.

Relations between the United States and Italy also grew (temporarily) bitter and strained, first because of the threatening behavior of the American troops who surrounded the EgyptAir plane in Sicily; and then because the Italian government allowed Abul Abbas to leave the country. At the time, the U.S. government insisted it had provided the Italians with evidence that Abbas was indeed the "mastermind" of the hijacking. Italian officials—who later *did* come to agree that his role had been central, when they sentenced him *in absentia* to life imprisonment—insisted that the facts they had on October 11, 1985 were insufficient to justify holding him. Disagreement within the Italian government over the "escape" of Abbas forced Prime Minister Bettino Craxi to resign—at least temporarily; in perennial need of someone to head its coalition governments, Italy soon asked him to resume the office. In 1989, a new U.S. ambassador to Italy went so far as to admit, "We made mistakes. There were communications problems"—which is to say, the United States had decided not even to *tell* the Italian government of its



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plans, until it was too late to stop them.

In a great show of American determination, the U.S. Justice Department issued an arrest warrant of its own for Abbas, and offered \$250,000 for information that would lead to his arrest. The Reagan administration continued to issue strong protests, year after year, whenever any other country or organization (Algeria, the PLO, NBC television) offered him hospitality or a platform on which to express his opinions. In 1987 he asked a reporter, "How many times must I apologize for and clarify the *Achille Lauro* affair? . . . If I had not personally intervened quickly, a catastrophe would have occurred." "We are sorry when innocent people are victims of the situation," Abbas said to another reporter in 1988, "but we are not sorry for the operation because the operation was against Israel." After coolly dismissing (while denying any complicity in) Klinghoffer's fate—"Maybe he was trying to swim for it"—Abbas went on to say, "I wish that the names of our victims and martyrs were as well-known as the name of Klinghoffer." In 1990, he admitted that the intended operation—an assault on Israel—had failed, and that the killing had been a "mistake," "an accident of war": but continued to remind reporters that "scores of innocent Palestinians are killed intentionally."

The U.S. State and Justice Departments attempted to shut down the PLO's information/observer offices in New York and Washington; denied entry to Arafat to address the United Nations General Assembly in 1988 (an action denounced by other U.N. members in a 151-2 vote); and suspended the 1991 peace talks with the PLO—in each case because of the organization's continued "support" of Abul Abbas, which the U.S. government equated with support for terrorism. But in November 1987, the U.S. Justice Department dropped its own arrest warrant, conceding that it had insufficient evidence against Abbas to win a conviction in an American court. In 1991, the U.S. Senate was told "We were very fortunate that Abul Abbas was *not* delivered to us or extradited. There was no case against Mr. Abbas."

From the start, the combination of international terrorism, generally, and the often violent Israeli-Palestinian conflict in particular (a conflict of greater interest to Americans than most deep-seated cultural divisions overseas); the provocative setting of innocent, well-off vacationers

on a cruise ship at the mercy of four armed and devoted True Believers; and in particular the murder of one helpless, aging American in a wheelchair—these have made the *Achille Lauro* affair a popular choice for the producers of entertainments (popularly labeled "docudramas") based on real and contemporary events.

First, Tom Brokaw co-authored and narrated an NBC-TV special in June 1986, called "The *Achille Lauro*: A Study in Terror," reconstructing the affair from locations in Rome, Jerusalem, and on board the ship itself, in a program that included three minutes of the "secret" interview with Abul Abbas unused in the network's controversial news broadcast six weeks earlier.

A week before she died in February of 1986, Marilyn Klinghoffer had agreed to let producer Tamara Asseyev make the first "docudrama" version of the *Achille Lauro* incident. This was an NBC-TV television drama entitled "Hijacking of the *Achille Lauro*," written and directed by Robert Collins, starring Karl Malden and Lee Grant as the Klinghoffers, and broadcast three years later. (NBC had similarly "dramatized" the hijacking of TWA Flight 847 in 1988.) At the time, it was claimed that no cruise company in the world would lease the producers a ship, for fear of terrorist reprisals, and that neither Italy nor Yugoslavia would allow them to film off their shores. The film was finally made, in considerable secrecy, aboard a refitted coal barge off Australia, with Lisa Klinghoffer as a consultant.

Fifteen months later, a more ambitious multinational production (called "Voyage of Terror: The *Achille Lauro* Affair") starring Burt Lancaster and Eva-Marie Saint was broadcast over two evenings on American television. This time, the producers—Italians were the prime movers—were not only able to lease the *Achille Lauro* itself (for a million dollars), and sail it from Genoa to Port Said; they also obtained the services of Captain De Rosa as technical adviser, got some of the 1985 crew members to play themselves, (over)dramatized both President Reagan's personal involvement and the face-down between U.S. and Italian troops at the Sicilian airbase, and made a controversial effort to "humanize" the hijackers.

The second chapter of Julian Barnes's ingenious semidocumentary novel of 1989, *A History of the World in 10 1/2 Chapters*, is a restaging of the *Achille Lauro*

incident, told with his usual verve and dazzling imagination. Here the focus is on a seedy, lustful British lecturer on board a Greek liner, who is forced to serve as a spokesman and go-between for the Arab hijackers.

A month after "Voyage of Terror" was broadcast, the first announcement was made of the operatic version, called *The Death of Klinghoffer*. "A more restrictive, offputting and less operatic subject is hard to imagine," wrote one San Francisco critic. Linda Winer of *Newsday* called it "an idea that might have seemed, for starters, to be unstageable, tasteless, unfathomable, and opportunistic."

The premiere took place in Brussels on March 19, 1991, shortly after the end of the Gulf War, which added its own drama to the event. It has since been seen in Lyon and Brooklyn, and is scheduled to be performed next in Los Angeles and London.

More than either of the television versions, on which members of the Klinghoffer family are said to have collaborated, the Adams-Goodman opera (conceived and directed by Peter Sellars—the same "Gang of Three" that created *Nixon in China*) has become the target of attacks from American Jews—including the Klinghoffers' two daughters—for both its ridicule of the middle-class Jewish-American tourists (a complaint that may be alleviated by the San Francisco version, for which the creators decided to cut an awkward, mock-the-bourgeois scene at the beginning); and for its sympathetic treatment of at least three of the young terrorists.

In its defense, the opera's advocates have asserted that the music and production (particularly in the choruses and dances) remove the events altogether from the plane of historical reality. This is no mere "docudrama," they claim, but a ritualized, Bach-like (or Koranic) reflection on human suffering and violence; "a memorial service," according to Mr. Sellars, "not a show-biz event." But Mr. Sellars has also said, "I wanted to give the actual experience, what it was like, not what it was like after the made-for-TV-movie writers finished with it." (He was, he says, "appalled" by the two TV versions.) Librettist Alice Goodman, on the other hand, admits she paid little attention to accounts of "what really happened." "Research," she declares, "is for the birds." □



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Joseph Lescher *Principal*
Jon Lancelle *Associate Principal**
Steven D'Amico *Assistant Principal*
Shinji Eshima
Mark Drury

FLUTE

Julie McKenzie *Principal*
Barbara Chaffe
James Walker

PICCOLO

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Janet Popesco

ENGLISH HORN

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BASS CLARINET

Gregory Dufford

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Rufus Olivier *Principal*
Jerry Dagg
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Robin Elliott

HORN

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David Sprung *Co-Principal*
Keith Green
Brian McCarty
Lawrence Ragent

TRUMPET

Timothy Wilson *Principal*
William Holmes*
John Pearson

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
David Ridge

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate Timpani*
Patricia Niemi

HARP

Olga Rakitchenkov

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John Hoover *Assistant*

* Principal for one or more operas of the season.

1992 SEASON

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Jacalyn Bower	Man-Hua Gao+	Sylvia McNair*	Susan Quittmeyer
Laura Claycomb+	Maria Guleghina*	Aprile Millo*	Ruth Ann Swenson
Catherine Cook+	Yanyu Guo+	Mary Mills	Janice Taylor*
Janice Felty	Camellia Johnson*	Leona Mitchell	Nina Terentieva*
Judith Forst	Catherine Keen	Sheila Nadler	Carol Vaness
Maria Fortuna	Olga Markova-Mikhailenko	Ann Panagulias	
Donald Adams	Craig Estep	Sergei Leiferkus	Gino Quilico
Simone Alaimo	Joseph Frank	Robert Lloyd	Roberto Scandiuizzi**
John Allee*	Paolo Gavanelli*	François Loup*	Michael Schade
Thomas Allen	Micah Graber	James Maddalena*	Michel Sénéchal
Alfonso Antoniozzi	Stephen Guggenheim+	David Malis	Philip Skinner
Brian Asawa+	Jerry Hadley	Richard Margison*	Kurt Streit
Mark Baker	Thomas Hammons*	James Morris	Daniel Sumegi**
Magnus Baldivinsson*+	Alan Held*	Euro Nava+	Sanford Sylvan*
Lando Bartolini*	Gwynne Howell	Timothy Noble	Michael Sylvester*
Bruno Beccaria*	Derek Jacobi**	Wieslaw Ochman	Dale Travis
William Burden*	Jean-Philippe Lafont**	Vladimir Ognovenko	Hans Tschammer
Vladimir Chernov	Gary Lakes	Earle Patriarco*	Hector Vasquez+
Steven Cole	Kevin J. Langan	Eugene Perry*	Scott Wilde*
Steven Condyl*	Sergei Larin**	Dennis Petersen	Ekkehard Wlaschiha*
Philip Eisenberg	Victor Ledbetter	Juan Pons	Thomas Young*
			Zheng Zhou*

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John Adams*	Kent Nagano*	Donald Runnicles	
Bruno Campanella**	Daniel Oren*	Nello Santi	

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John Copley	Frank Galati*	Lotfi Mansouri	Paula Williams
	Michael Hampe	Peter McClintock	

PRODUCTIONS DESIGNED BY

Henry Bardon	Robert Darling	John Gunter	Wolfram Skalicki
Zack Brown	Nicolas Dvigubsky*	Stefanos Lazaridis	George Tsypin*
			Tony Walton*

COSTUME DESIGNERS

Sally Gardner	Stefanos Lazaridis	Dunya Ramicova*	Michael Stennett
Willa Kim*	Walter Mahoney	Amrei Skalicki	

CHOREOGRAPHERS

Victoria Morgan	Mark Morris*
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LIGHTING DESIGNERS

Joan Arhelger	James F. Ingalls*	Thomas J. Munn
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** U.S. opera debut *San Francisco Opera debut +1992 Adler Fellow

CHORUS

Lori Anderson Deanna Barraza Julianne Booth Roberta Bowman	Dotty Dean Paula Goodman Hyun Kyung Kim Joy Graham Korst	Dallas Lane Marcie Lawer Tamaki McCracken Sharon Navratil	Alexandra Nehra Rose Parker Virginia Pluth Laurel Rice Ana Rojas	Shelley Seitz Saarni Sue Ellen Schepke Claudia Siefer Page Swift Donna Turchi
Daniel Becker Richard Brown David Burnakus Frank Daniels Henryk De Rewenda	Robert Delany Alex Guerrero Cameron Henley Ken Johnson Frederick Matthews	Jim Meyer Raymond Murcell Daniel Pociernicki Valery Portnov Kenneth Rafanan	Tom Reed Colby Roberts Robert Rutt Sigmund Seigel Dan Stanley	Jere Torkelsen Don Tull Richard Walker

EXTRA CHORUS

Jill Anderson Christine Callan Candida Arias-Duazo Ana Duma	Joy Flynn Ellen Glikbarg Christina Jaqua Lise Lindstrom	Wendy Loder Elizabeth Lynch Linda Marckelbach- McSweeney	Vyna Restell Janine Bartalini Shafer Bonnie Shapiro- Haroutunian Diana Smith	Traci Tornquist Delia Voitoff Darla Wigginton Susan Witt Michelle Ziegelman
John Beauchamp William Berges John Coffin Mario Dioneda Tim Enders	Mats Ernmark Timothy Foster Dario Di Maria Fraticelli Peter Girardot Charles Gravenhorst	Gerald Hennig Gregory Marks Walter Matthes Tom McEachern William Neil	John Owens William Pickersgill Robert V. Presley Michael Rogers Lawrence Rush James Shields	Erich Stratmann Joseph Tambornino Grant Thompson Will C. Tredway Boris Vitkun James G. Weaver

SUPERNUMERARIES

Traude Albert Susan Alden Susan Anderson Pat Angell Elayne Ashman Irene Bechtel Phyllis Blair Katherine Brazaitis	Regina Bustillos Madeline Chase Kay Cheatham Brenda Czernysz Renée Dejarnatt Karen Goodwyn Leah Hall Leah Hanni	Joan Imbeau Esther Jennings Catherine Joseph Candace Kahn Andrea Kohlruess Susan Mead Anna Metrik Bev Mutnick	Dorothy Papo Ann Paras Nancy Petrisko Elizabeth Prior Stephanie Salter Christine Seigel Mary Simon Stella E. Tatro	Beverly Terry Kimberly Thompson Carolyn Waugh Susan Wendt-Bogear Laurel Winzler Susi Zador
Thomas Abels Joseph Alietti Gene Angell Edward E. Ash John Atkinson Dmitri Baev Steve Bauman Don Bechtel Carlton Bell Austin Bergin Michael Berkowitz Al Bernstein David Black Walter Blumst Thomas Burroughs Mark Burstein Brian Busta Peter Cannon Tom Carlisle Joe Castrovinci Richard Chamero David Cippola David J. Clark Stewart Clark David Clover Joe Cohen Scott Colby	Copley Crosby Thomas E. Curran David Dahlstrand Peter de Petra Brian Devine Joe Dial Jim Diederich Richard Dobbins John Dobson Russ Dotter Nicholas Doxey Robert Dunn Jim Dyvad Pedro Echeandia Bruce Elder David Elkind Milko N. Encinas Timothy J. Farrelly Angelo Festa Jeffrey Friedman Eugenio Gamez Jeff Gillman Harold Ginsberg John M. Giosso Tom Giuliano Frank Glennon Eddy J. Gordillo Stephen Greengard	Rick Gydesen Bill Higgins Albert Hilbert Mark Huelsmann Larry Hunnicutt Rolf Hunt Don Hyde John R. Janonis Clint Jennings Bruce Jewett Richard W. Johnson Robert Johnson Frank Jorgensen Ron Kakiki Joe Kelley Bill Klaproth Leonid Kolesnitchenko Andrew Korniej Ken Korpi Frank Kulesza Dan Kyte Steve Lavezzoli Greg Lawrance James Lesko Daniel Melia Andrew E. Melomet Kenneth Mielen Jim Miller	Matt Miller Raymond Miller Ian Mishkin Steve Moulds William Mulder Jim Mullins John F. Munro Paul Newman Barry Nielsen Chris Noll Kieran O'Sullivan Richard Pallowick Christopher Patnoe Alex Pattison William F. Perasso Mike Pesavento John Plotz Oliver Pollard Brian Pori Paul Winfred Price Mark Purcell Tom Purcell David Ransom Brian Rawlinson Paul Ricks Bill Roehl Steven Rosen Louis Schilling	Paul Segal John Sessler Donald Share Jim Shields Thomas Sherwood Geoff Skidmore Frank Sommers Ray Souza Jonathan Spieler Travis Springer Don Stoddard Michael Strickland Bob Stroman Stanley Strosser Raymond R. Sullivan Mario Tarabini Kent Tayenaha Tom Tillman Allen Tusting Frank W. Weist Gary Wendt-Bogear Kevin Wewerka Si Wheaton Robert Wicks Joe Willis John B. Wong Leslie York Jerry Zientara Art Zigas

CHILDREN

Nicholas Allen Beth Aubry Colin Delaney Nigel Delaney Laura DeLima Amanda Fox Emily Fox	Daniel Gray Zane Groshelle Damian Hites Brian Kennelly Lorenz Korder Mathias Korder Kelly Kramer	James Locke Alexander Markovsky Jennifer Martinelli Bryn McAfee Peter McAfee Tyler McAfee George Metrik	Lindsey Poston Brendan Raven Eric Riviello Freesia Robins Samantha Rusher David Joseph Samas Ray Sarmiento	Jonathan Seigel Jogreany Sosa Fiona Wainwright Bina Zaitzu
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SHEILA NADLER

Contralto **Sheila Nadler** created and sang the role of Mrs. Klinghoffer in *The Death of Klinghoffer* at the opera's 1991 world premiere in Brussels, and has subsequently sung the part at the Opéra de Lyon, in Vienna, and at the first U.S. mounting at the Brooklyn Academy of Music. Since her first appearance with San Francisco Opera, she has been heard in over 20 roles here, including Erda in *Siegfried*, Auntie in *Peter Grimes*, Sosostris in the U.S. premiere of Tippett's *The Midsummer Marriage* and, most recently in 1988, La Cieca in *La Gioconda*. The native of New York City made her operatic debut with the Lyric Opera of Chicago and made her 1976 debut at the Metropolitan Opera, where she has been acclaimed for four seasons as the Witch in *Hansel and Gretel*. She has sung frequently in Europe, making her 1982 debut at Milan's La Scala as Anna in *Les Troyens*, returning there in 1984 as Mrs. Doc in Leonard Bernstein's *A Quiet Place*. Miss Nadler has appeared as Fricka in *Die Walküre* in Marseilles, Waltraute in *Götterdämmerung* in Brussels, Klytemnestra in *Elektra* in Santiago, Widow Begbick in *Mahagonny* in Israel, La Cieca in Montpellier, Herodias in *Salome* in Baltimore, New Orleans, Pittsburgh and Santa Fe, as well as Cornelia in the Peter Sellars staging of *Giulio Cesare* in Brussels. Engagements during the 1989-90 season included the title role of Prokofiev's *The Duenna* at the Wexford Festival, Ježibaba in *Rusalka* and Marya Akhrosimova in *War and Peace* at Seattle Opera, Auntie in *Peter Grimes* with Opera Theatre of St. Louis, and Roggiero in *Tancredi* in Brussels. Last season's assignments included Klytemnestra in Toulouse, and Fricka in *Die Walküre* and Waltraute in *Götterdämmerung* in Seattle. Her concert appearances have included the title roles of *Rinaldo* and *Orlando*, and Bertarido in *Rodelinda* with the Handel Society of Washington, the Verdi Requiem at the



STEPHANIE FRIEDMAN

Casals Festival, and Mahler's Eighth Symphony and Handel's *Messiah* with the San Francisco Symphony.

Stephanie Friedman, Omar in *The Death of Klinghoffer*, originated the role last year at the Belgian National Opera and has since sung the part in Lyon, Vienna, and at the Brooklyn Academy of Music. In 1987 she created the role of Mao's 2nd Secretary in the world premiere of John Adams's *Nixon in China* at the Houston Grand Opera, a portrayal she repeated at the Kennedy Center, Brooklyn Academy of Music, Netherlands Opera, Edinburgh Festival, and the Los Angeles Music Center Opera. The mezzo-soprano made her Spring Opera Theater debut in 1979 in *Death in Venice*, and returned the following year for performances of *The Good Soldier Schweik*. She made her San Francisco Opera debut in the 1989 production of *Die Frau ohne Schatten*. A noted interpreter of early opera, she made her professional opera debut as Amore in *L'Incoronazione di Poppea*. She has appeared in the operas of Gluck, Cesti and Handel in Bologna, Innsbruck, Venice and Turin, and has sung with several U.S. opera companies. She is also a frequent guest at San Francisco's Pocket Opera. Her performances of contemporary music include Paul Dresher's *Power Failure*, the premiere of Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*, Andrew Imbrie's *Roethke Songs*, and the West Coast premiere of Cambodian composer Chinary Ung's *Mohori*. Vivian Fine's *Canticles for Jerusalem* were composed for and dedicated to Miss Friedman. She has also appeared as soloist with most of California's symphony orchestras. Her most recent engagements include *Nixon in China* in Paris and Frankfurt, Charpentier's *Te Deum* with the San Francisco Symphony, Mahler's *Das Lied*



JANICE FELTY

von der Erde at the Mendocino Music Festival, and duo-recitals with baritone Sanford Sylvan.

Janice Felty originated the roles of the Swiss Grandmother, Austrian Woman, and British Dancing Girl at the world premiere of *The Death of Klinghoffer* in Brussels last year. She has since appeared in revivals of the production in Lyon, Vienna, at the Brooklyn Academy of Music, and took part in the recording of the work. A member of the Merola Opera Program in 1973 and '74 (and winner of the Florence Bruce and Kurt Herbert Adler Awards), the mezzo-soprano toured with Western Opera Theater for three years and sang several roles for the Company in '74 and '75. She was also heard by Spring Opera audiences in Cavalli's *L'Ormindo*, Ullmann's *Emperor of Atlantis*, and Monteverdi's *Il Ballo delle Ingrate*. Additional operatic appearances include Cherubino in the Peter Sellars production of *Le Nozze di Figaro* in Paris; the title role of *Agrippina* at the Boston Lyric Opera; and Dorabella in *Così fan tutte* at Santa Fe Opera and in the Sellars staging at Pepsico Summerfare, Stuttgart's Theatre der Welt, and when it was filmed and recorded in Vienna for world-wide broadcast, as well as distribution via laserdisc and videocassette. Her concert appearances include the title role of *Athalia* with the Handel and Haydn Society, Laura in Tchaikovsky's *Iolanthe* and the Fairy in Mendelssohn's *A Midsummer Night's Dream* with the National Symphony Orchestra, and Mozart's Mass in C Minor with the New Mexico Symphony. She is also an active performer of contemporary music and has sung in the premieres of Ellen Taaffe Zwilich's *Passages* with the Boston Musica Viva, John Harbison's *Motetti di Montale* at the Santa Fe Chamber Music Festival, Harbison's *The Natural World*



SANFORDSYLVAN

with the Los Angeles Philharmonic New Music Group, John Anthony Lennon's *Ghostfires* with the Theater Chamber Players, and Tod Machover's *Valis* in Boston and Tokyo. Miss Felty, a native of Tucson, received her Bachelor of Music degree from the University of Arizona.

Baritone **Sanford Sylvan** created and recorded two roles in operas composed by John Adams — Leon Klinghoffer in *The Death of Klinghoffer* and Chou-En Lai in *Nixon in China*. He has also been acclaimed in the United States and Europe for his portrayals of Figaro in *Le Nozze di Figaro* and Don Alfonso in *Così fan tutte* in the Peter Sellars/Craig Smith productions of the Mozart operas, both of which have been telecast on the PBS "Great Performances" series. He has participated in the U.S. premiere of Peter Maxwell Davies's *The Lighthouse*, the world premiere of the Philip Glass *The Juniper Tree*, and in a performance at the Proms in London of Tippett's *The Ice Break*, which was also recorded. His most recent operatic appearances were in *A Midsummer Night's Dream* and *Die Zauberflöte* in Los Angeles. Highly committed to the art of vocal recital, Sylvan and his longtime collaborator, pianist David Breitman, have given acclaimed recitals throughout North America. Their recording of Schubert's *Die schöne Müllerin* will be released later this year. The baritone's debut recital album, *Beloved That Pilgrimage* — an all-American program of music by Barber, Copland, and Chanler — was nominated for a Grammy last year. An earlier recording, Adams's *The Wound Dresser*, was composed especially for him and was also a Grammy nominee. As a chamber musician, he has performed with the Chamber Music Society of Lincoln Center, on several Music from Marlboro tours, and with the Boston Symphony Chamber Players. He also appears frequently with major orchestras throughout the U.S. and Europe.



THOMASHAMMONS

Born in New York City, Sylvan studied at the Juilliard School, the Tanglewood Music Center, and is a graduate of the Manhattan School of Music. His performances in *Klinghoffer* mark the artist's San Francisco Opera debut.

Thomas Hammons originated the roles of the First Officer and Rambo in the world premiere of *The Death of Klinghoffer* last year in Brussels, and has subsequently repeated his portrayals in Lyon, Vienna, and at the Brooklyn Academy of Music. He created the role of Kissinger in John Adams's *Nixon in China* at the Houston Grand Opera with revival performances in Edinburgh and Amsterdam. He began his career as an apprentice artist with the Santa Fe Opera where he appeared in the premiere of Oliver's *The Duchess of Malfi*. He has since performed in other contemporary works: Schoenberg's *Moses und Aron* in Cincinnati, Blitzstein's *Regina* in Atlanta, Mechem's *Tartuffe* (a San Francisco Opera/American Opera Project presentation), and Spring Opera's 1980 mounting of Kurka's *The Good Soldier Schweik*. Hammons also specializes in the buffo repertoire and has been acclaimed in such roles as Dr. Bartolo in *Le Nozze di Figaro*, Don Magnifico in *La Cenerentola*, Leporello in *Don Giovanni*, and the title role of *Don Pasquale* with companies throughout the U.S. Recent highlights include *Le Nozze di Figaro* in Barcelona, *Nixon in China* in Paris and Los Angeles, *Manon Lescaut* at Miami Opera, *A Midsummer Night's Dream* for the Opera Theatre of St. Louis, *Martha* at New York City Opera, as well as *The Marriage of Figaro*, *Don Pasquale* and *Le Comte Ory* at the Chautauqua Opera. The Oklahoma-born bass-baritone is a graduate of the Cincinnati College-Conservatory of Music where he studied with renowned bass Italo Tajo. His *Klinghoffer* performances mark the artist's first appearance with the Company.



THOMASYOUNG

Making his first San Francisco Opera appearance is **Thomas Young**, Molqi in *The Death of Klinghoffer*, who created the role at the work's premiere in Brussels last year and has since sung the part in Lyon, Vienna and at the Brooklyn Academy of Music. The tenor's career has spanned a variety of performing styles—from opera and oratorio to Broadway musicals and night club appearances. He made his 1986 New York City Opera debut in the dual roles of Street/Elijah in Anthony Davis's *X*, *The Life and Times of Malcolm X*, and has appeared as Sportin' Life in *Porgy and Bess* at Houston Grand Opera and New York's Radio City Music Hall. Additional operatic engagements include Aron in *Moses und Aron* and Desportes in Zimmermann's *Die Soldaten* at City Opera, and the title role of *Faust* with New York's Opera Ebony. He created a role composed specifically for him in Davis's science fiction opera, *Under the Double Moon*, which received its premiere at the Opera Theatre of St. Louis in 1989. Additional performances have included Messiaen's *St. Francis of Assisi* at the Salzburg Festival, the U.S. premiere of Rossini's *Armida* at Tulsa Opera, Handel's *Imeneo* with Maureen McGovern at Town Hall, Weill's *Lost in the Stars* at the Long Wharf Theater, and jazz musician/composer Julius Hemphill's *Long Tongues; A Saxophone Opera* at the Apollo Theatre in New York. The native of Cleveland has made concert appearances in the major music centers of more than 20 countries, and has performed in the U.S. with the symphonies of Los Angeles, Seattle, Denver, Ft. Worth, Oakland, St. Paul, New Haven and Kansas City. His recordings include *Imeneo*, *X*, *The Life and Times of Malcolm X*, an album of spirituals in the African-American tradition entitled *Black Christ-mas*, and the just released *Death of Klinghoffer*. Upcoming engagements include Birtwistle's *Punch and Judy* at the Netherlands Opera, and the world premiere of a new opera, *Red-Rubber*, in Brussels.

Continued on page 38

This production was underwritten, in part, by the Carol Franc Buck Foundation.

San Francisco Opera and West Coast Premiere

Opera in two acts by JOHN ADAMS

Libretto by ALICE GOODMAN

The Death of Klinghoffer

(in English)

Conductor

John Adams*

Production

Peter Sellars*

Set Designer

George Tsypin*

Costume Designer

Dunya Ramicova*

Choreographer

Mark Morris*

Lighting Designer

James F. Ingalls*

Sound Designer

Jonathan Deans*

Projection Designer

John Boesche*

Chorus Director

Ian Robertson

Musical Preparation

John McGinn*

Mary Chun

Bryndon Hassman

Peter Grunberg

Svetlana Gorzhevskaya

Assistant to Mr. Sellars

Fred Frumberg

Assistant Stage Directors

Paula Williams

Paula Suozzi

Production Stage Manager

Keri Muir*

Tour Technical Coordinator

Johan Henckens*

Assistant Sound Designer

Graham Carmichael*

Stage Manager

Laurence J. Geddes*

Assistant Costume Designer

Elizabeth Garat*

Co-Production Coordinating Producer

Diane J. Malecki

First performance

Brussels, March 19, 1991

SATURDAY, NOVEMBER 7 AT 8:00

FRIDAY, NOVEMBER 13 AT 8:00

SUNDAY, NOVEMBER 15 AT 2:00

THURSDAY, NOVEMBER 19 AT 7:30

SUNDAY, NOVEMBER 22 AT 2:00

TUESDAY, NOVEMBER 24 AT 8:00

CAST

Singers

<i>The Captain</i>	James Maddalena*
<i>The Swiss Grandmother</i>	Janice Felty
<i>The First Officer</i>	Thomas Hammons*
<i>Molqi</i>	Thomas Young*
<i>Mamoud</i>	Eugene Perry*
<i>An Austrian Woman</i>	Janice Felty
<i>Leon Klinghoffer</i>	Sanford Sylvan*
<i>"Rambo"</i>	Thomas Hammons
<i>The British Dancing Girl</i>	Janice Felty
<i>Omar</i>	Stephanie Friedman
<i>Marilyn Klinghoffer</i>	Sheila Nadler

Dancers

The Mark Morris Dance Group*

<i>The Angel</i>	Clarice Marshall, Megan Williams
<i>The First Officer</i>	Dan Joyce, William Wagner
<i>Mamoud</i>	Kraig Patterson, Guillermo Resto
<i>Omar</i>	June Omura, Jean-Guillaume Weis
<i>Molqi</i>	Alyce Bochette, Ruth Davidson
<i>"Rambo"</i>	Joe Bowie, Mireille Radwan-Dana
<i>Leon Klinghoffer</i>	Keith Sabado
<i>Marilyn Klinghoffer</i>	Tina Fehlandt
<i>The Man with a Toolbox</i>	Mark Nimkoff
<i>Hagar</i>	Rachel Murray
<i>Ishmael</i>	Olivia Maridjan-Koop
<i>Exiled Jews and Palestinians, ship's passengers</i>	

*San Francisco Opera debut

The Death of Klinghoffer was co-commissioned by San Francisco Opera with the Brooklyn Academy of Music; La Monnaie/De Munt, Belgium; Opéra de Lyon; Glyndebourne Productions, Ltd.; and the Los Angeles Festival. These companies (with the substitution of the Los Angeles Music Center Opera for the L.A. Festival) are co-producers.

THERE WILL BE ONE INTERMISSION

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

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

The performance will last approximately two hours and forty-five minutes.

The Death of Klinghoffer / Synopsis

ACT I

Prologue

Chorus of exiled Palestinians

Chorus of exiled Jews

Scene 1—The cruise ship *Achille Lauro* has been hijacked just a few hours out of the port of Alexandria, where a large group of passengers disembarked for a tour of the Pyramids. Those remaining on the ship are the old, the very young, those desiring a rest amid the comforts of a floating hotel, the crew and service staff. The hijackers are an unknown number of young Palestinian men. Not until much later is it discovered that there are only four of them. Their purpose is not clear. Their actions, however, are definite. A waiter has been shot in the leg. The ship's engines have been shut down. The first officer has a gun against his head. Passengers, who had gathered in the dining room for lunch, are transferred to the Tapestry Room, which is more easily guarded. Americans, Britons, and Jews are identified. The Captain urges calm.

Ocean Chorus

Scene 2—The Captain is on the bridge, guarded by the teenager Mamoud. Mamoud tunes in to various local radio stations. He sings of the night, of his love for this music, and of his memories. The Captain confides his thoughts on the nature of travel. (One passenger, an Austrian Woman, has locked herself into her stateroom, where she will remain for the next two days.) Just before dawn a bird lands on the ship's railing, almost at the Captain's elbow. He starts. Mamoud rebukes him.

Night Chorus

ACT II

Scene 1—*Chorus of Hagar and the Angel*

It is 11:30 a.m. The *Achille Lauro* awaits permission to enter the Syrian port of Tartus. The air corridor is deserted, as is the searoad. Americans, Britons, and Jews have been moved on deck to the Winter Garden, which is the only place a helicopter might hope to land. Leon Klinghoffer's wheelchair cannot be lifted onto the platform, so he sits a little below the others. There is no shade. Differences between the Palestinians are becoming clearer, as is their isolation from their commanders. Molqi, the leader on board the ship, has not revealed his orders. Everyone is on edge. One Palestinian torments some of the passengers. Another, Omar, invokes the holy death he longs for. Mamoud believes that their radio contacts have betrayed them. Omar and Molqi fight. Klinghoffer is wheeled away.

Desert Chorus

Scene 2—Klinghoffer is shot. Mrs. Klinghoffer, sitting on deck in wretched discomfort, has no idea her husband is dead. The Palestinians announce the murder to the Captain. He must inform the authorities on shore and let them know that other hostages will die. He considers it his duty as Captain to sacrifice his life for the others. Molqi decides that no further killing is necessary. During the ensuing radio negotiations the Captain assures Abu Abbas, among others, that no one has died. It is thus agreed that the ship will proceed to Alexandria, where the Palestinians will be allowed to disembark. As the ship begins to move, Klinghoffer's body is thrown over the side. It will drift ashore in Syria.

Day Chorus

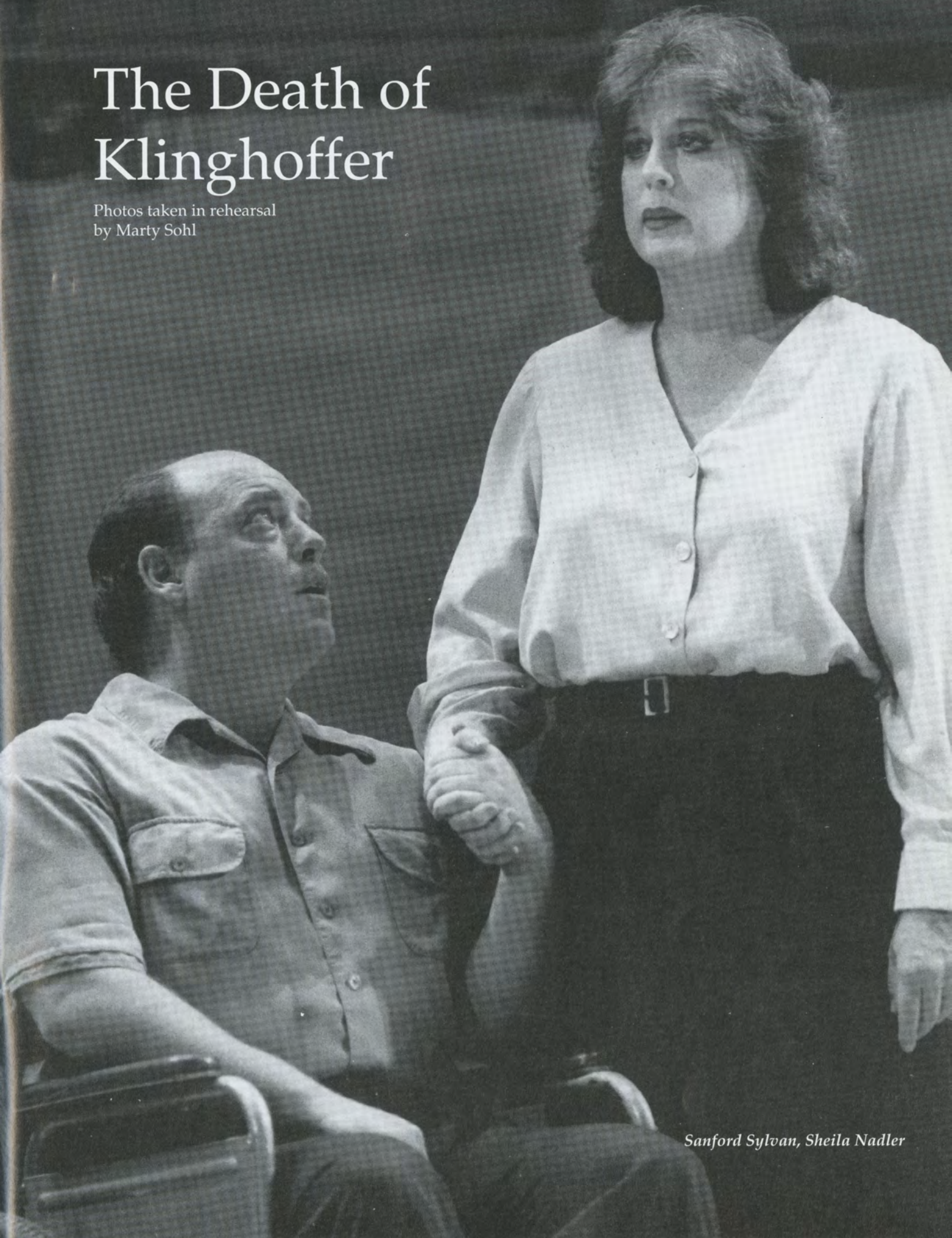
Scene 3—The *Achille Lauro* has docked in Alexandria and the Palestinians have disembarked. The Captain calls Mrs. Klinghoffer to his cabin and breaks the news of her husband's death. She will not be consoled.

—Alice Goodman

We are grateful to Meyer Sound Laboratories, Inc. for their donation of special equipment used in this production of *The Death of Klinghoffer*.

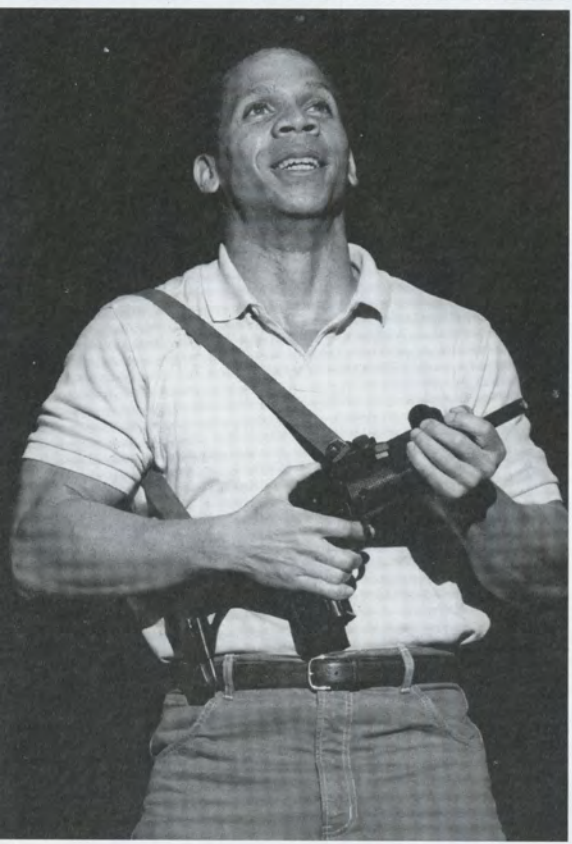
The Death of Klinghoffer

Photos taken in rehearsal
by Marty Sohl

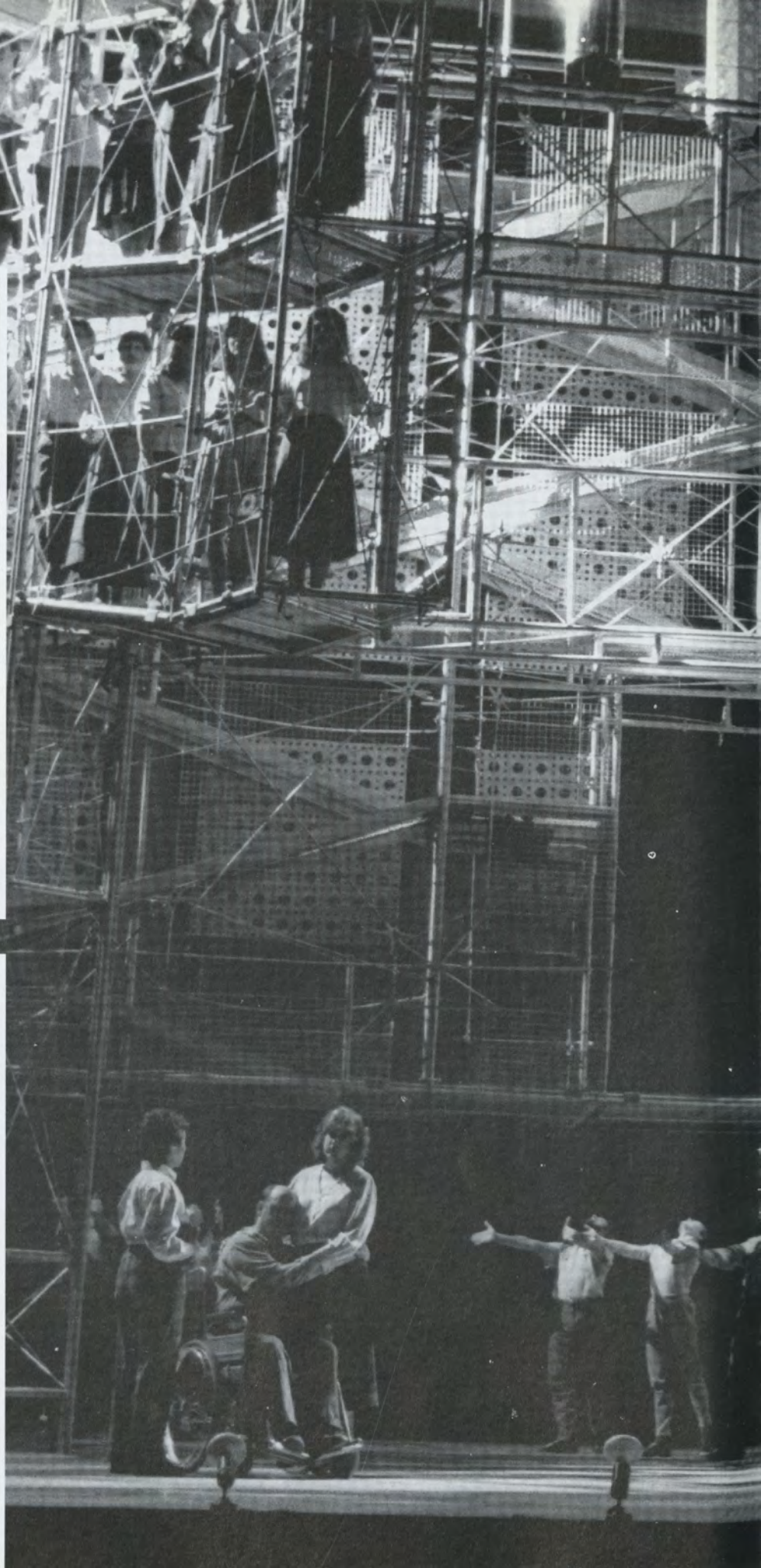


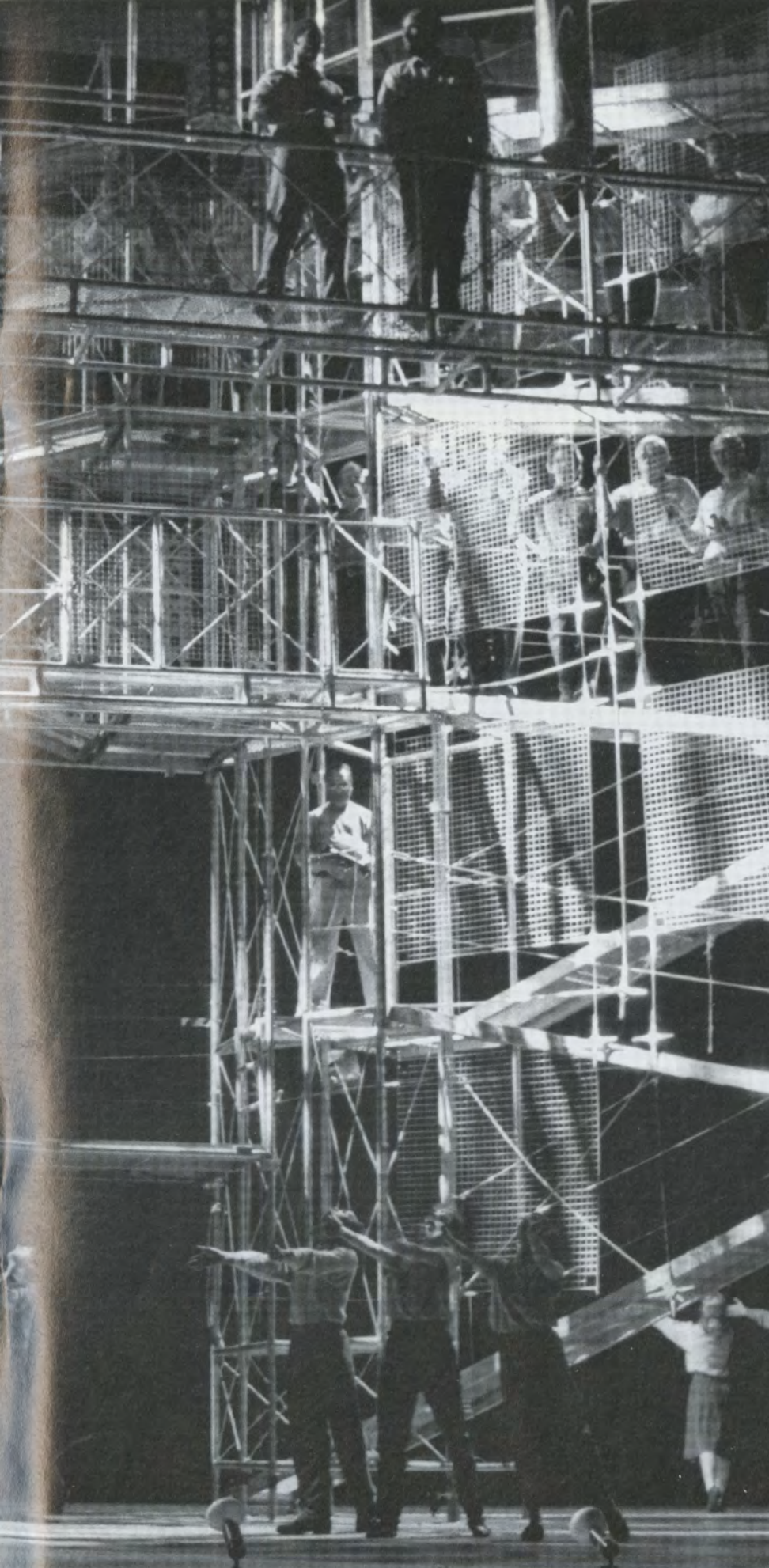
Sanford Sylvan, Sheila Nadler

Eugene Perry

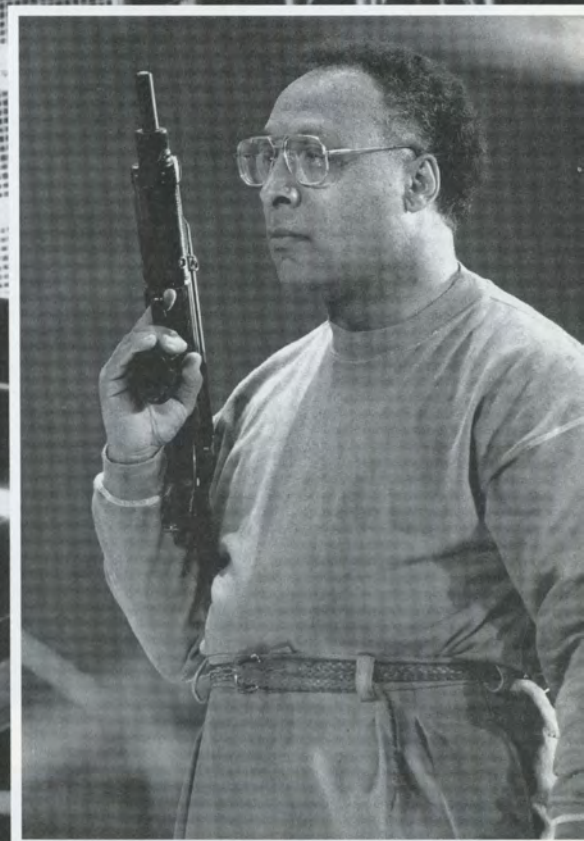


Stephanie Friedman





Thomas Hammons



Thomas Young



San Francisco Opera Chorus



San Francisco Opera Chorus



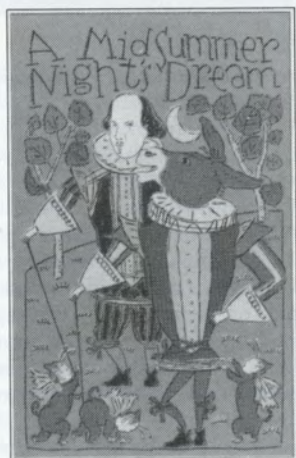
Janice Felty



Sheila Nadler

Mark Morris Dance Group, Members of the San Francisco Opera Chorus

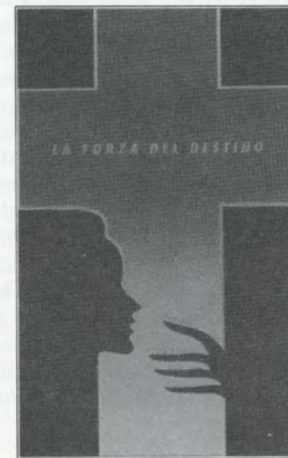
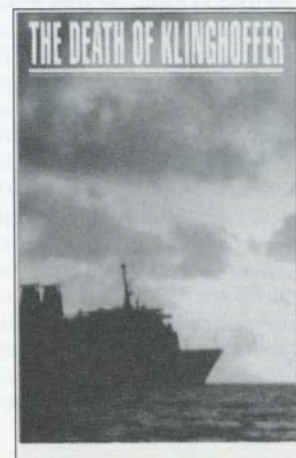
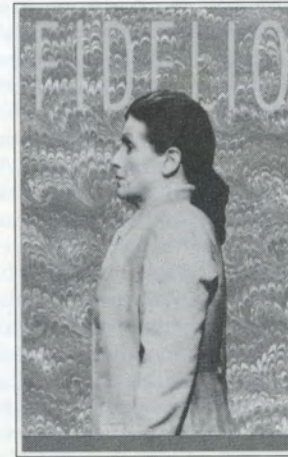




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JAMES MADDALENA

Continued from page 32

James Maddalena makes his first San Francisco Opera appearance as the Captain in *The Death of Klinghoffer*, a role he created for the opera's world premiere in Brussels last year. He has since sung the part in Lyon, Vienna, and at the Brooklyn Academy of Music. The baritone first gained international recognition for his notable portrayal of Richard Nixon in the world premiere of John Adams's *Nixon in China* at the Houston Grand Opera (which was televised on the "Great Performances" series and which won an Emmy Award), and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music, and the Washington Opera. Recent performances include Papageno in *Die Zauberflöte* at Glyndebourne, Bobby in Weill's *Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *Le Nozze di Figaro* in Barcelona, Handel's *L'Allegro, Il Penseroso ed il Moderato*, and Aeneas in Purcell's *Dido and Aeneas* in Brussels, and the Hindemith Requiem with Wolfgang Sawallisch and the Orchestra of the Accademia di Santa Cecilia in Rome. Maddalena recorded Count Almaviva in *Le Nozze di Figaro* as well as Guglielmo in *Così fan tutte*, both directed by Peter Sellars and conducted by Craig Smith. These productions were broadcast in the U.S. and throughout Europe, and will soon be released on videocassette and laserdisc. He also recently sang in the world premiere of Tippett's *New Year* at the Houston Grand Opera and in a concert version (recorded for BBC Television) at its Glyndebourne premiere. An active concert singer, the artist's repertoire includes Bach's complete cycle of cantatas, *St. John Passion* and *Christmas Oratorio*, Handel's *Messiah*, *Solomon* and *Theodora*, Mozart's *Coronation Mass* and *Vespers*, and the Brahms Requiem. His discography includes *Nixon in China*, Haydn's *Lord Nelson Mass*, Mozart's *Coronation Mass*



EUGENE PERRY

and *Vespers*, and Handel's *L'Allegro, Il Penseroso, ed il Moderato*. More recent releases include *The Death of Klinghoffer*, *Così fan tutte*, *Le Nozze di Figaro*, and Blitzstein's *Regina*.

Eugene Perry created the role of Mamoud in *The Death of Klinghoffer* in Brussels last year, and sang in additional performances of the opera in Lyon, Vienna, and at the Brooklyn Academy of Music. Since his professional operatic debut in *Tosca* at the Arizona Opera in 1980, the baritone has balanced an unusual mix of repertoire, notable examples being: the world premiere of Anthony Davis's *Under the Double Moon* in 1989, as well as Dvořák's *The Devil and Kate* in 1990 at the Opera Theatre of St. Louis; his European debut in the title role of the controversial Peter Sellars production of *Don Giovanni* in Vienna, Paris and at the Pepsico Summerfare Festival in Purchase, N.Y. (this production was televised throughout the U.S. and Europe); his debut with the Opéra de Nice in *La Cenerentola*; *Madama Butterfly* in Dallas and San Antonio; and the highly acclaimed production of Virgil Thomson's *Four Saints in Three Acts* which Opera Ensemble of New York mounted to celebrate the composer's 90th birthday. He made his Carnegie Hall debut in 1987 with the North Carolina Symphony in a tribute to composer Robert Ward. In addition to performances of *Klinghoffer*, the artist's most recent engagements have been his New York City Opera debut as Shishkov in the U.S. premiere of Janáček's *From the House of the Dead*, as well as subsequent appearances at City Opera in *Madama Butterfly*, *La Bohème*, *Pagliacci* (telecast "Live From Lincoln Center"), and *Die Soldaten*. Perry can be heard on recordings of *The Death of Klinghoffer* and Davis's *X*, *The Life and Times of Malcolm X*. The artist is making his San Francisco Opera debut with these performances.



JOHN ADAMS

The composer and conductor of *The Death of Klinghoffer*, **John Adams**, heard his first orchestral work performed at the age of 12 in his home town of Concord, New Hampshire. Throughout his teens he was strongly influenced by the cultural and intellectual traditions of the Boston area, particularly the Boston Symphony and Harvard College, from which he graduated *magna cum laude* in 1969. Moving to San Francisco in 1971, Adams became active in the West Coast experimental music tradition both as a composer and a producer of concerts. From 1972-1982 he taught at the San Francisco Conservatory of Music, and from 1978-1985 he worked closely with the San Francisco Symphony, for whom he created the widely discussed "New and Unusual Music" series and later served as their first composer in residence. Through recordings, television and frequent live performances of his music, Adams at the age of 45 has become one of the best known of living composers. Works such as *Shaker Loops*, *Harmonium*, *Harmonielehre*, *Grand Piano Music*, *The Wound Dresser*, *Fearful Symmetries* and *El Dorado* have frequently appeared on the programs of most of the world's major orchestras. In 1991, Kurt Masur chose two works by Adams to open his inaugural concert as music director of the New York Philharmonic and in the same year Christoph von Dohnányi toured *The Wound Dresser* with the Cleveland Orchestra and baritone Sanford Sylvan. In 1987 Adams's first opera, *Nixon in China*, was initially produced at the Houston Grand Opera and has since been mounted in Paris, Frankfurt, Helsinki, Brooklyn, Adelaide, Amsterdam, and Edinburgh, among other cities. *Nixon* won both an Emmy and a Grammy award in its first year. *Klinghoffer*, his second opera, has been produced in Brussels, Lyon, Vienna and Brooklyn. Adams currently leads a double life as a composer and conductor. In the past two seasons he has directed subscription concerts with, among oth-



PETER SELLARS

ers, the Los Angeles Philharmonic, the Cleveland Orchestra, the Royal Philharmonic, the Minnesota Orchestra, the Saint Paul Chamber Orchestra and the San Francisco Symphony. In August he conducted the London Sinfonietta in a BBC "Proms" concert devoted entirely to his own music. His recordings with New York's Orchestra of St. Luke's have won him several Grammy nominations. He has been music director of the Cabrillo Festival, held the position of Creative Chair with the Saint Paul Chamber Orchestra, and will be music director of the Ojai Festival next year. A new recording of *The Death of Klinghoffer*, featuring the original cast and conducted by Kent Nagano, has just been released. Adams makes his San Francisco Opera debut with these performances.

Peter Sellars, one of the foremost theater, opera, and television directors in the world today, has staged over 100 productions throughout the U.S. and abroad. A graduate of Harvard University, he studied in Japan, China, and India before becoming Artistic Director of The Boston Shakespeare Company. At the age of 26 he was appointed Director of the American National Theater at the Kennedy Center in Washington, D.C. In recent years, he has increasingly turned to opera, often in collaboration with conductor Craig Smith and a core of singers and instrumentalists based in Boston. Their productions of *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte* have been seen in New York, Boston, Paris, Barcelona, and Vienna, where they were taped for world-wide release. He has also specialized in new operas, most notably (with choreographer Mark Morris) composer John Adams's and librettist Alice Goodman's *Nixon in China* (Houston, Los Angeles, Washington, D.C., Brooklyn, Amsterdam, Edinburgh) and *The Death of Klinghoffer* (Brussels, Lyon, Vienna, Brooklyn). Sellars has collabo-



GEORGE TSYPIN

rated with The Wooster Group and was featured in Jean-Luc Godard's film of *King Lear*. He has also appeared on "Miami Vice," "The Equalizer," and Bill Moyers's "A World of Ideas," directed a rock video for Herbie Hancock, and produced a series of radio episodes for The Museum of Contemporary Art's *The Territory of Art* series. He has just completed his first film, a silent feature in color entitled *The Cabinet of Dr. Ramirez*. Currently Visiting Professor of World Arts and Cultures at UCLA and an artistic adviser to the Los Angeles Philharmonic, his primary work is as Artistic Director of the Los Angeles Festival, a large-scale international, intercultural, and interdisciplinary civic experiment which aims to realign the cultural distribution system. The recipient of a MacArthur Prize Fellowship, his book of essays will soon be published by Harper Collins.

George Tsypin's set designs are being seen in San Francisco for the first time. In addition to *The Death of Klinghoffer*, he has collaborated with Peter Sellars on the operas *Don Giovanni* and *Tannhäuser*, as well as the plays *Ajax*, *Idiot's Delight*, and *The Seagull*. Productions designed for director JoAnne Akalaitis in New York include *The Balcony*, *Leon, Lena & Lenz*, *The Screens*, *Cymbeline*, and *Henry IV, Parts I & II*. He has also worked with Robert Falls, Robert Woodruff and Sharon Ott, and designed *McTeague* for the Berkeley Repertory Theatre. His most recent projects include the new Sellars film, *The Cabinet of Dr. Ramirez*, and Stravinsky's *Oedipus Rex* with Jessye Norman and conducted by Seiji Ozawa, which was televised in Japan. Tsypin's operatic and theatrical designs were exhibited last year at New York's Twining Gallery. He has twice been nominated for Helen Hayes and Joseph Jefferson awards.



DUNYA RAMICOVA

Dunya Ramicova has designed costumes for most of the major regional theaters in the United States and for many opera companies in Europe. Her most recent projects include costume designs for the world premiere of Philip Glass' *The Voyage* at the Metropolitan Opera, Messiaen's *Saint Francis of Assisi* at the Salzburg Festival, *Fidelio* for Scottish Opera, *La Clemenza di Tito* at Houston Grand Opera, and a new play by Ariel Dorfman and Tony Kushner, *Widows*, at the Mark Taper Forum in Los Angeles. In addition to *The Death of Klinghoffer*, Miss Ramicova has collaborated on a number of Peter Sellars projects: the recently completed movie, *The Cabinet of Dr. Ramirez*; *Die Zauberflöte* at Glyndebourne; the Mozart-Da Ponte cycle (*Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*) seen at several major opera centers and on television; *Tannhäuser* at the Chicago Lyric Opera; and the John Adams opera *Nixon in China*. Her designs are being seen for the first time at San Francisco Opera.

Choreographer/dancer **Mark Morris** and the Mark Morris Dance Group, of which he is artistic director, make their first appearance with San Francisco Opera. Born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson, he has performed with a wide variety of companies including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own company, he has choreographed dances for the Boston Ballet, Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, and the White Oak Dance Project, among others. He has also worked extensively in opera. In addition to his choreography for *Klinghoffer*, he created the dances for *Nixon in China*, as well as for *Le Nozze di Figaro* (a production he also directed) at

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 KKHI Radio and will be carried by four West Coast stations. Locally, they will be heard over KKHI 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.

In Denver, KVOD Radio (99.5 FM) will broadcast the operas on four Saturdays at 12 noon—October 31 (*Guillaume Tell*), November 7 (*Tosca*), November 14 (*Boris Godunov*) and November 21 (*L'Elisir d'Amore*).



MARK MORRIS

the Théâtre de la Monnaie in Brussels, where he was Director of Dance from 1988-1991. Morris was recently named a Fellow of the MacArthur Foundation.



JAMES F. INGALLS

James F. Ingalls has been the lighting designer for the American, European and video productions of John Adams's *Nixon in China*, the Mozart-Da Ponte trilogy of *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*, Handel's *Giulio Cesare*, as well as *The Death of Klinghoffer*, all staged by Peter Sellars. Additional opera assignments include *Rigoletto* for the Canadian Opera Company, *Simon Boccanegra* at the Dutch National Opera, *Le Nozze di Figaro* and *Lohengrin* at the Brussels Opera, *The Magic Flute* at Glyndebourne (another Sellars staging) and for Glimmerglass Opera, as well as Messiaen's *St. Francis of Assisi* at the Salzburg Festival. His work in dance includes several pieces for the Mark Morris Dance Group and the White Oak Dance Project. Theater-goers in the Bay Area have seen his designs for *The Revenger* and *McTeague* at the Berkeley Repertory Theatre. Ingalls recently created the lighting for *The Lion in Winter* at the Virginia Stage Company, and will be designing *The Duchess of Malfi* for the American Conservatory Theater later this season. *The Death of Klinghoffer* marks his first engagement with 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.

The Klinghoffer Women

By ARTHUR KAPLAN

Arthur Kaplan, former co-editor of the *San Francisco Opera* magazine, currently directs opera tours for Dailey-Thorp Travel.

Last February, at the outset of Operation Desert Storm, a group of American singers gathered in Brussels to rehearse for the world premiere of John Adams's *The Death of Klinghoffer*. The distaff side of that cast consisted of three low-voiced ladies whose early careers all centered on the Bay Area: contralto Sheila Nadler, who made her debut with San Francisco Opera in the late '60s portrayed the pivotal role of Marilyn Klinghoffer; mezzo-soprano Stephanie Friedman, a long-time Berkeley resident and frequent soloist with leading California orchestras as well as Donald Pippin's Pocket Opera, impersonated the Palestinian terrorist Omar; and mezzo-soprano Janice Felty, who took first place in the San Francisco Opera Grand Finals of the Merola Program in 1973 and won the Kurt Herbert Adler study award that same year, sang three "national" roles—the Swiss Grandmother, the Austrian Woman and the British Dancing Girl.

First to stage the opera was Gerard Mortier, then head of the Théâtre Royal de la Monnaie in the Belgian capital and currently general director of the Salzburg Festival. He could not have foreseen a less favorable atmosphere in which to prepare a controversial work focusing on an event that exposed and

Stephanie Friedman as Omar (third from right) at the Brooklyn Academy of Music staging of The Death of Klinghoffer. Sheila Nadler and Sanford Sylvan, portraying the Klinghoffers, are at left.



explored conflicting Jewish and Arab sensibilities in the Middle East. Felty recalls the collective tension at the opening meeting in early February and how the entire company talked about it. "The theater got a lot of threats. The dancers [the Monnaie Dance Group directed by Mark Morris] in particular feared that the theater and the rehearsal space would be sabotaged." Nadler admits, "We were a little frightened to do a piece like this. John Adams said to me, 'Be careful. Don't get on the bus and carry on like Americans,' which we did anyway. But we were rehearsing in a place where no one else knew where we were, and we weren't telling anyone the name of the opera."

The singers had received tapes of their music played on a synthesizer about four months before rehearsals began, but none had a clear idea how the scenes would fit together or what the opera was attempting to say. At the first meeting, director Peter Sellars, who had initiated the idea for an opera based on the *Achille Lauro* hijacking, gave a general notion of the work's significance and spoke eloquently about the importance of doing a piece like *Klinghoffer*. No one can remember his actual words, however, or if a specific statement of concept was put forward.

"When we proceeded with the rehearsals," explains Friedman, "the overall philosophical picture became less and less important. We were just trying to put a show together. Peter really works from piece to piece. He knows exactly what he wants a character to do at any given moment. If you're talking to him about that particular moment, he's very clear. But if you ask him a question about the overall picture, you get nowhere. I thought I would have been grateful to know how I as a character fit into this whole scene and how this scene fit into the rest of the opera, but I never got an answer from him."

"We started very, very small," she adds, "and it felt very slow at the beginning. But it progressed more and more quickly, and there was this wonderful feeling of almost making it up as we went along, although not in an improvisational way. The way Peter creates is simply to put something out there and look at it and see if he likes it. He's a very positive person in the sense that he never gives up. If something isn't working, he'll always look for a way it can be changed

or redone. We went from scene to scene and then put the scenes together, as is usually done, and there was a feeling of inevitability about it."

Felty corroborates the fact that Sellars's stage directions are very specific. "He's quite happy, however, if you can bring something more to it, if he feels you're thinking about it and it's growing. You can give him new ideas and he'll say such things like, 'Oh, you've just fixed up a problem that I had.' And if it doesn't work, he says so." "He has such a wonderful way of telling you that you need to do something other than what you're doing," comments Friedman. Nadler adds, "He just let me do what I wanted—most of which seemed to be right—and then told me what *not* to do. We had a wonderful time creating this work, swept up as we were by the excitement of the world premiere." They all agreed that Sellars plays to the strengths of his performers, making them feel they can do anything he wants them to do. Nadler voices a general appreciation: "He's a genius. He's brilliant. He's inspiring. He gets to the heart of things and brings out the best in you."

Each of the women had performed in other Sellars productions and was asked to join the *Klinghoffer* cast, in part, at least, through his recommendation. Nadler worked with him on an acclaimed production of Handel's *Julius Caesar* in Brussels in 1988. Friedman was chosen to sing Mao Tse-Tung's 2nd Secretary in the previous Adams/Goodman/Sellars collaboration, *Nixon in China*, which had its premiere in Houston in 1987 and is still making the rounds of theaters in the United States and abroad. Felty had been seen as Dorabella in the Sellars production of *Così fan tutte* at the Pepsico Summerfare, the Theater der Welt in Stuttgart and, more recently, in the Great Performances telecast on PBS. She also portrayed Cherubino in the director's production of *Le Nozze di Figaro* in Paris.

"When I sang for him as Cornelia in *Julius Caesar*," states Nadler, "I had a huge success in this kind of warm, motherly contralto part. I guess I was in the right place at the right time because they were planning to do *The Death of Klinghoffer*. He went to my manager and said, 'I love her; I want her. She's tragic and zany.' When I think of it, I was the obvious choice for Marilyn Klinghoffer. I know people like the Klinghoffers—my

family and me! I don't look anything like Marilyn Klinghoffer, but I feel an absolute sympathy for this character who symbolizes the Jewish suffering. That's what I try to portray as honestly as I can. I'm a New York Jew and proud of it, and so was Mrs. Klinghoffer. You know, there's something to be said for type-casting. The part seemed to be written for me."

So strong was her sense of identification with the role that Nadler left her native New York City and flew out at her own expense to see the composer in California. "I felt that John Adams had to meet me and see who he was writing for," she says. "I also wanted him to hear me so that he could write for my particular voice. I took some things to sing for him and told him not to write too high because I'm a contralto. I think it would have been totally different had I not gone to see him. The music was written not only with my voice but also with my personality in mind."

Adams also wrote Omar's aria with the voice of fellow Berkeleyite Stephanie Friedman in mind. Before *Nixon in China*, the two knew of each other, but had never met. After she had been engaged for that production, following a New York audition, Friedman went to hear a concert version of the opera given in San Francisco. "I was completely unfamiliar with any of his music," the mezzo admits. "I thought to myself, 'Have I made a big mistake? It's not going to be grateful for the voice.' Once I started working on it, I liked it a lot, even though vocally it hangs around lows and lets you shoot upwards only once."

Friedman finds the music Adams composed for the terrorist Omar "extremely ranging and dramatic. I get to do my stuff much more," she says. "He certainly wrote Omar's Holy Death aria for me, and I was very excited about it. There's a relentlessness about it. It's an accumulative kind of aria that builds, and builds and builds. It's not easy singing. It's a question of attaching yourself to it and then hanging on for dear life. If you start too slow, the rate of acceleration which will get you where you need to be at the end is too fast, and vice versa. I first performed the aria at BAM [Brooklyn Academy of Music] for a fund-raising, 'Meet the Composer' session, and I said to Peter afterwards, 'I hope you're just going to let me stand there and sing,

because I don't think I can do anything else.' He eventually found something not totally difficult and impossible for me to do during the aria.

"Adams wrote it for a certain me that he had heard sing. But I kept wishing he would also write for a somewhat quieter and more contemplative me ... I think his most grateful writing is for Mrs. Klinghoffer's final aria, which is very moving and very singable. John had shown it to me and I looked at it just because I'm a mezzo and I can't keep my hands off anything written for a mezzo. It had everything in it that I had at that moment been longing for. It's just beautiful. It moves; it's an organic kind of singing piece. When I first read through it, I must admit I mourned a little bit."

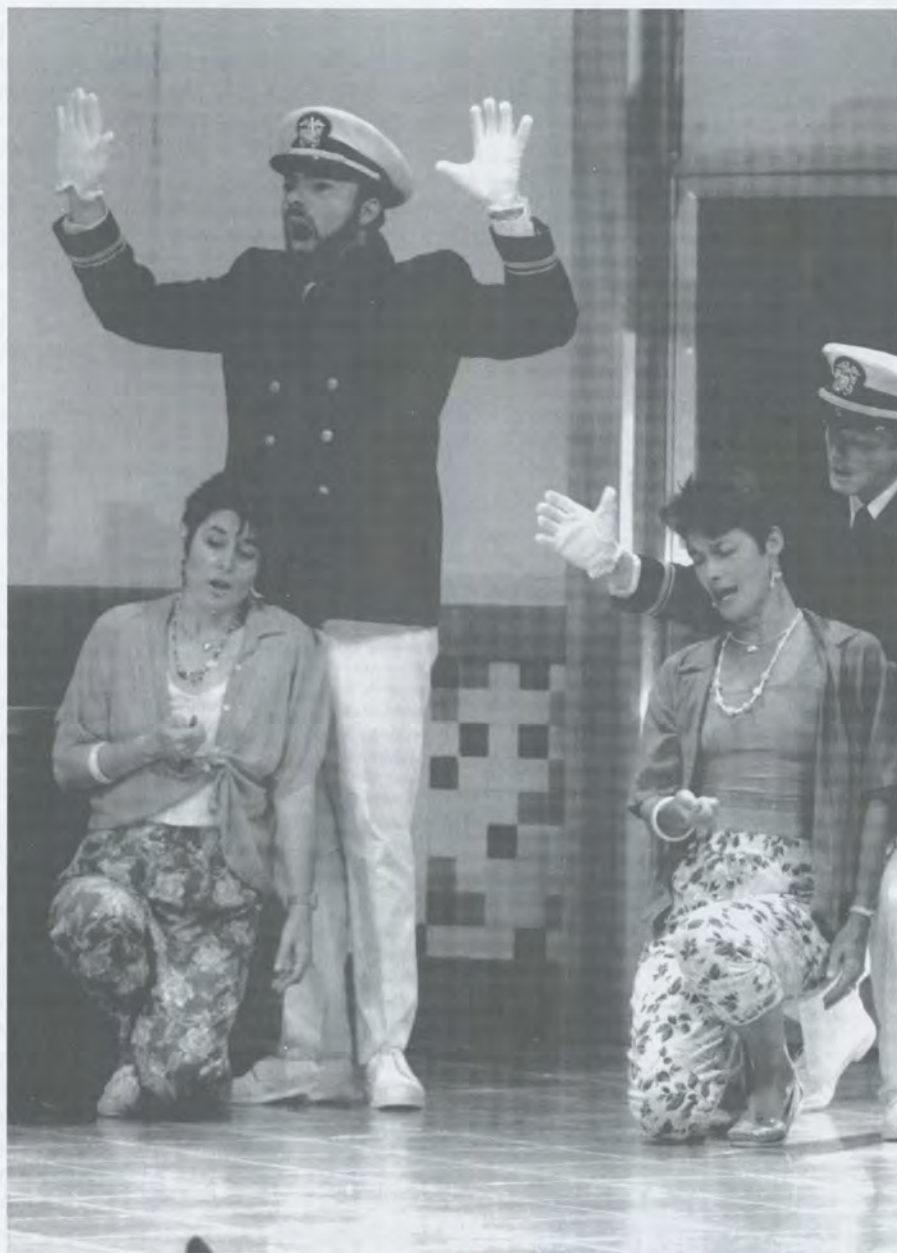
Early on, a countertenor was being considered for the role of Omar. "I think at some stage the opera was going to be more ambitious," notes Friedman. "They originally wanted a countertenor to play both a boy and a woman. Margaret Thatcher was going to be in it and the countertenor was going to sing her role, which sounds like a grand idea. My understanding is that John never wanted Omar sung by a man. He always wanted a mezzo. John and Peter had a little go-round about it, and John won, I guess. He could not have written the aria as it stands for a countertenor."

Friedman is well known in the Bay Area for portraying several leading trouser roles in the Handel repertoire for Pocket Opera, such as Xerxes, Ariodante and Julius Caesar. In *Klinghoffer*, she is required to execute some very strenuous maneuvers usually reserved for her male colleagues. The multi-level, 10-ton steel set designed by George Tsypin presents potential problems for those suffering from acrophobia. "It's a somewhat dangerous feeling," she observes, "and you have to be utterly fearless. I *was* fearless, except for one place where we have to run uphill very, very fast, and I'm the last of the four. The other three are men, younger and fitter than I am. Whatever pace they set, I had to follow." In one scene Omar is required to carry a small machine gun. "We go for verisimilitude," she quips. "They're not made of wood. They're regular metal Uzis with their insides taken out, and they're not very light. When I go up the set for the first time, I have to hold two of them because Eugene [Perry, who portrays Mamoud]

has to play some other part that he can't hold a gun for, so I hold both of them. I'm doing a little weight lifting to get ready again.

"It didn't bother me playing Omar, who is the most idealistic and gentle of the terrorists, until I realized what the general cast of the show was. Although I don't think it's a very political opera, it does try to put both Palestinian and Israeli positions about the land—very present and emotional issues—in some

sort of perspective. I have had people say to me, 'What is your feeling about this? Do you really believe this? Do you know that this is a pro-Palestinian show? Do you go along with this?' In my own mind I feel that if the show comes down anywhere, it's pro-Palestinian. If you're Jewish, it's hard to see it any other way. The Palestinian Exiles' chorus is beautiful poetry and all of a piece. You don't have to be Palestinian to be moved by it. But I'm not so sure you don't have to be Jewish to



Janice Felty (kneeling, right) as Dorabella in the Peter Sellars staging of Mozart's *Così fan tutte*. On the left are Susan Larson and James Maddalena (Fiordiligi and Guglielmo). Miss Felty is partnered by Frank Kelley's Ferrando.

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be moved by the Jewish Exiles' chorus."

Nadler expresses very mixed emotions about her appearance as Marilyn Klinghoffer in the Adams/Goodman work. "At first I didn't find it anti-Semitic," she says. "I was so involved in trying to project my character. I was so much into the situation of this woman as I saw it. The feeling that it might be anti-Semitic first came to me from the audience reaction. It struck me a little, but I thought I'd overcome it I'm especially sorry that it wasn't well received in my home town. Although I had a big personal success, the first performance at BAM was really difficult. Alice [Goodman, the librettist] got some hate mail, and there were letters to the editor. Some people said to me, 'How can you be involved in something like that?'"

"Alice explained to me that she wanted to show how these harmless people were affected by the Arab-Israeli conflict. Peter wanted to show that all human beings have similar feelings of loss and feelings of sympathy for the losses of others. But, unfortunately, I lost my husband and the girls lost their father," she says, associating totally with her character. "It was the cold-blooded murder of a man who had nothing to do with the Arab-Israeli conflict, except that he was a Jew. Here was this nice old man, a cripple, shot and thrown overboard by a bunch of rotten people. What good was done historically in the whole *Achille Lauro* incident? Nothing! Nothing. It was just a family loss. In the opera, the murder isn't violent enough; it doesn't make a strong enough statement. Some people in the audience didn't care what happened to the Klinghoffers at the end. In Vienna, the feeling about the work was, 'So what?' They came because they were interested in modern works. How could they possibly care about the Klinghoffers?"

Nadler's empathy with the plight of the Klinghoffer family caused her particular anguish when the production was taken to the Austrian capital. She had purposefully never sung in Germany or Austria before.

"That first dress rehearsal in Vienna with an audience, it blew my mind," she relates. "Here I am singing about Arab terrorists to the Viennese! Me, an American Jew who would not sing in Austria! But I wasn't about to say, 'Excuse me, Peter. I can't do this.' I have very mixed

feelings about Vienna. The black members of the cast couldn't understand. They said, 'Forget about it. This is 1991.' But I couldn't. That's just the way I am."

Nadler had some contact with the Klinghoffer daughters during the rehearsal period in Brussels. "I had a lovely phone conversation with one of the daughters," she says. "We talked and she told me about her parents. It was very moving. She wanted me to send her a libretto, and I did. I never heard from her again. I was told that they were at the performance at BAM and that they were very distressed and angry. I guess it's hard to see your parents depicted not as they are but as someone else imagines them to be.

"Klinghoffer was a very important thing for me," asserts the contralto. "I was so involved with the piece. I loved the music. I feel that the music that Leon Klinghoffer and I sing in the last act is very beautiful and very touching. I love that last aria. It allows people to sympathize with Marilyn's plight. And I love all the choruses. The Palestinian chorus is one of the most glorious things ever written by any composer.

"I had a problem with the first aria though," she confesses. "I thought, 'My God, the Arabs are talking about flowers and birds and lovers and beautiful images, and I'm talking about replacement joints!' It was very strange for me to have to be singing 'replacement joints.' I told Peter I had a whole subtext for those words. I tried to create an atmosphere of loneliness and terrified fright in this situation, wondering where Leon was and what was going to happen."

She also had to find a personal solution for the dancers who double the Klinghoffers and inhabit the stage alongside the singers at certain key moments. "Consciously or unconsciously, I didn't want a double," she states. "The double doesn't read with Marilyn's character. Peter says that the double during my first aria is supposed to be the Angel of Death. I had my head in her lap, and she became a companion to me. With Leon's double, it was as if I had two husbands. I figured out what to do with that, although it's a bit odd. I imagine Keith [Sabado, Sanford Sylvan's double] is Sandy's soul, and that works."

Felty's problems were of a different nature. In three short vocal sections, some of which are overlapped by other voices,

she had to impersonate three female passengers on the *Achille Lauro* of different ages, nationalities and temperaments. "I found it very interesting to play the only three passengers who had anything to say to the reporters about their reactions and feelings at the time of the hijacking," exclaims the singer. "Alice wrote from their interviews and fashioned the libretto on what they actually said. I tried to project character as much as possible. I wanted to do it with accents, but Peter definitely did not want that. There are no costume changes either, which makes it even more of a challenge.

"In some ways the Swiss Grandmother is the most difficult for me because she's the furthest from who I am at this point in my life. To play someone who moves like an old person is more challenging than the sharp, crisp stuff. The Austrian Woman is very different from the British Dancing Girl," she continues. "She has a lot of busy things to do. I understand that the Austrian woman was the first off the ship to talk to reporters. She was smug and self-satisfied. Maybe she was pleased to have had the foresight to hide."

The real British Dancing Girl, one of a troop of five on the cruise ship, came to a rehearsal at BAM. "Her comments were, 'Well, it is what I said, but why is it portrayed so daffy?'" recalls Felty with a laugh. "I feel that with the British Dancing Girl I nail both sides. I say what a jerk one of the Palestinians is, and then take on the Americans who are vocal about their bloody rights instead of keeping their mouths shut. Like the Swiss Grandmother, she feels that the Americans weren't very sensitive to the situation."

Felty believes that *Klinghoffer* gives equal weight to both sides in the Arab-Israeli conflict. "I didn't feel it wasn't evenhanded, and that may well be because I don't have as much of a vested interest as Sheila and Stephanie. I think it was hard on Stephanie to sing the part of Omar when so many things are being said against the Jews. When I first read the libretto, I said to myself, 'Boy, this piece is slamming both sides, pointing out the negative aspects of both positions.' The Palestinians in the opening chorus make a much more definite statement, and in that sense I suppose it is lopsided. I think the statement of the Israeli chorus may be stronger now that the two groups aren't separated by that

scene that was cut." [Details regarding this cut are explained in Michael Steinberg's article, which starts on page 14.]

All three singers were eager to recreate their roles in *Klinghoffer* with the San Francisco Opera. Knowing Peter Sellars's penchant for "getting things right," as they put it, they expected various changes to be made during the three-week rehearsal period. Furthermore, John Adams will be conducting his opera for the first time. (Kent Nagano, who had led the previous performances of *Klinghoffer* and the recording, will be on the podium for Darius Milhaud's *Christophe Colomb* later this season.) As Friedman, who has had experience under Adams's baton in *Nixon in China*, points out, "You get a different point of view when the composer is conducting. He's certainly amenable to different tempi, to allowing his singers to breathe when they need to expand. What he said to me in Lyons was, 'Just tell me anything you need, anything you want,' and I thought, 'Those are brave words; we'll see what happens.'"

Whereas the male soloists are all making San Francisco Opera debuts with *The Death of Klinghoffer*, each of the women has appeared in both the Company's fall season and with its Spring Opera affiliate. For Nadler and Felty, the current production represents a return to their "mother company," as Felty puts it. "I can't wait!" she declares enthusiastically.

Nadler concurs. "I'm very happy coming back here with *Klinghoffer*, which is a wonderful vehicle for me."

The San Francisco Opera production of *The Death of Klinghoffer* constitutes the work's fifth outing. Since the Brussels premiere in May, 1991, it has been performed in Lyons, Vienna and New York. Although each venue brings certain major and minor changes, the performing company remains essentially the same. The three women were looking forward to the gathering of the *Klinghoffer* family in the Bay Area. "There's a wonderful sense of reunion each time we get together again," says Felty. "You really do become friends. There's absolutely no backbiting. Before each performance the cast gets together for a silent handholding session. We all give each other our love and support so that we all know we're out there behind each other. I've never been in a cast that's done that before." □



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Tosca Puccini

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

Co-produced with the Lyric Opera of Chicago.

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

Saturday, September 12, 7:30

Boris Godunov Mussorgsky

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

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

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

Tuesday, September 15, 8:00

Tosca Puccini

Wednesday, September 16, 7:30

Boris Godunov Mussorgsky

Friday, September 18, 8:00

Tosca Puccini

Saturday, September 19, 7:30

Boris Godunov Mussorgsky

Sunday, September 20, 2:00

L'Elisir d'Amore Donizetti

Swenson, Claycomb+; Hadley, Quilico, Alaimo

Campanella**/Brovsky*/Darling/
Mahoney/Arhelger

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

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky



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Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini

Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

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

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

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

Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

La Forza del Destino Verdi

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

R. Abbado**/Frisell/Brown/Arhelger

Production from The Washington Opera.

Tuesday, October 20, 8:00

Fidelio Beethoven

Wednesday, October 21, 7:30

La Forza del Destino Verdi

Friday, October 23, 8:00

Fidelio Beethoven

Saturday, October 24, 7:30

La Forza del Destino Verdi

Tuesday, October 27, 7:30

La Forza del Destino Verdi

Thursday, October 29, 7:30

Fidelio Beethoven

Friday, October 30, 7:30

La Forza del Destino Verdi

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

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1992 San Francisco Opera Company (Continued)

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

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OPERA



Corporate Council

Benefits & Privileges

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

Leadership Circle (\$50,000 and above)

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

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

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

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

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

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

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

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

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

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

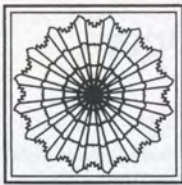
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Triple Gold Circle (\$100,000 and above over three years)

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

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

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



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

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

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

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

SUPPORTING PATRON \$200-\$299

All of the above, plus

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

VOTING MEMBER \$300-\$499

All of the above, plus

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

SUPPORTING MEMBER \$500-\$999

All of the above, plus

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

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

All of the above, plus

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

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

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

MEDICI CIRCLE \$50,000 and above

Further privileges:

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

TRIPLE GOLD CIRCLE

\$100,000 and above over three years

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

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

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

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

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

Medallion Society

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

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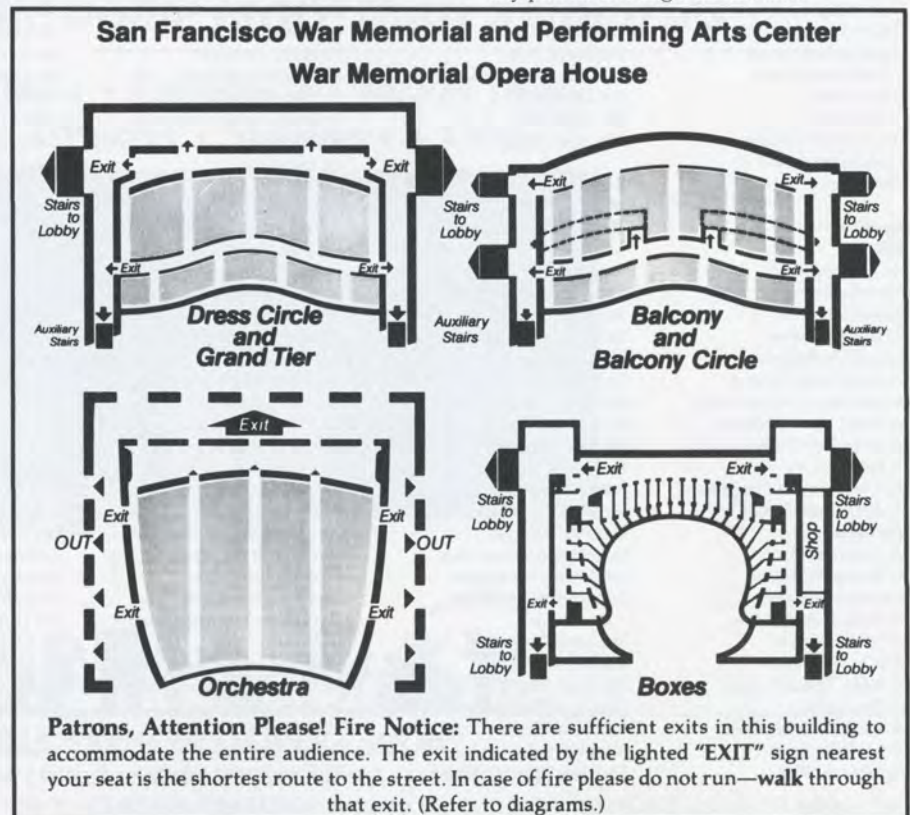
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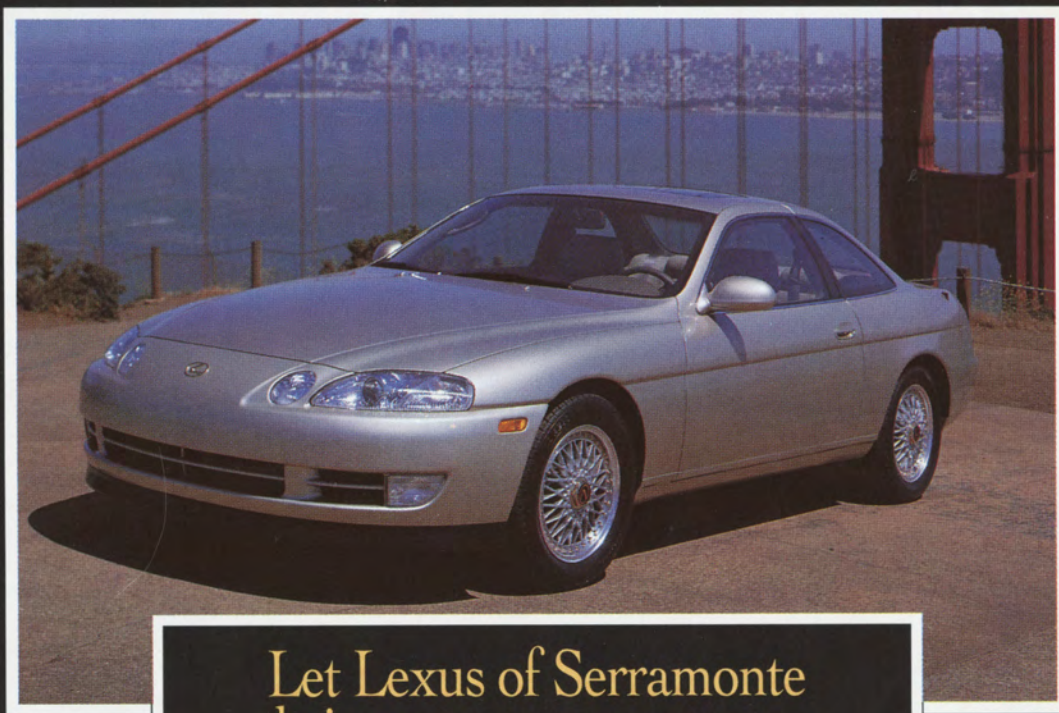
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Additional biographies for *The Death of Klinghoffer*

JONATHAN DEANS

Jonathan Deans, *Klinghoffer's* sound designer, has created sound designs for over 60 musicals, plays and operas worldwide. His recent assignments include *Nixon in China*, *Chicago*, *Ballroom*, the *Siegfried and Roy* show in Las Vegas, and *Les Misérables* at the Shubert Theater in Los Angeles (his ninth production of the musical). In addition to designing and installing permanent sound systems in theaters and other entertainment venues, he has also presented seminars and conferences on theater sound and digital application. The first winner of the Sound Designer of the Year award from *Lighting Dimensions International* magazine, he serves as sound consultant for the Los Angeles Music Center Opera and teaches courses in theater and sound design at UCLA. Next year, he will be designing the sound for the *George Lucas Live Show* in Japan, and will be working with *Cirque du Soleil* at the Treasure Island Hotel in Las Vegas.

JOHN BOESCHE

Projection Designer **John Boesche's** operatic creations include scenery and scenic projections for *Armida* at Tulsa Opera, the projected scenery and effects for the Lyric Opera of Chicago's productions of *Tannhäuser* and *The Voyage of Edgar Allen Poe*, as well as the live video projections for *The Death of Klinghoffer*. His numerous designs for the theater include *Henry IV* at the New York Shakespeare Festival, *Earthly Possessions* at Steppenwolf Theatre, *Sunday in the Park with George*, *The Tempest* and *Galileo* at Chicago's Goodman Theatre, *McCarthy* at the Milwaukee Repertory Theater, and *The Tempest* at The Shakespeare Theatre at the Folger in Washington, D.C. In 1987, he received a special Joseph Jefferson Award for his creative use of slide projections and multi-image techniques. Boesche is a graduate of and former instructor at the School of the Art Institute of Chicago where he introduced and taught courses in holography, laser sculpture and laser imaging.

