

Don Carlo

1992-1993

Saturday, October 31, 1992 7:00 PM

Wednesday, November 4, 1992 7:00 PM

Sunday, November 8, 1992 1:00 PM

Wednesday, November 11, 1992 7:00 PM

Saturday, November 14, 1992 7:00 PM

Wednesday, November 18, 1992 7:00 PM

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1992 SEASON



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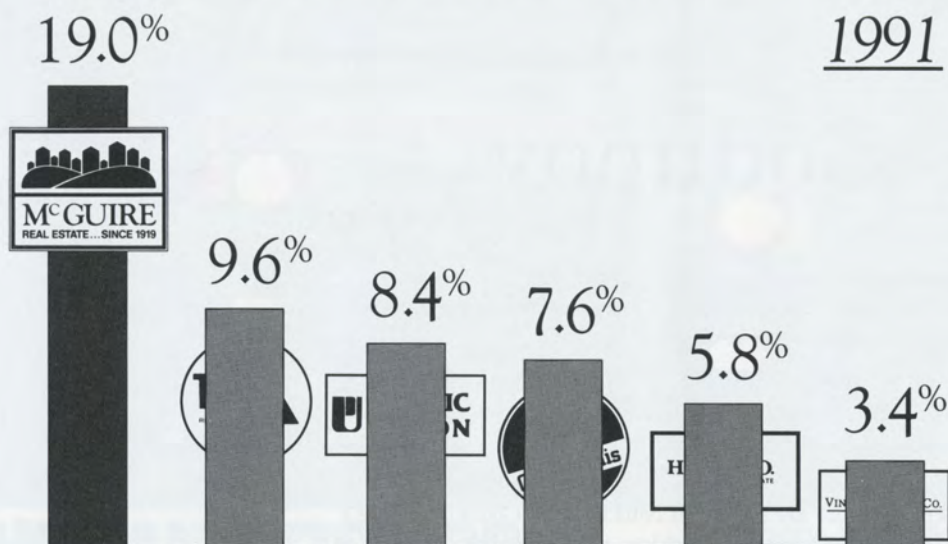
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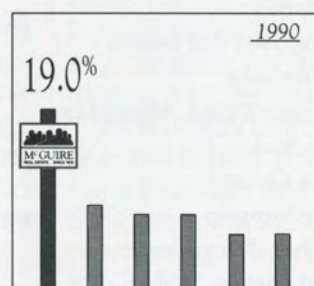
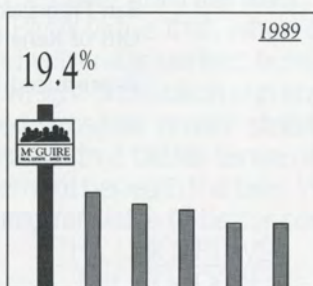
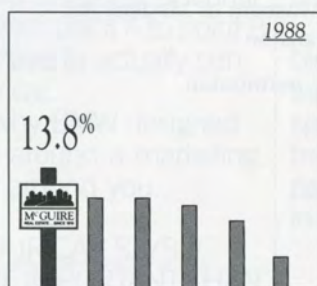
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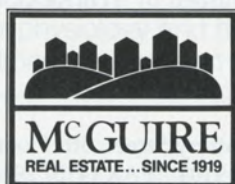
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Lotfi Mansouri, *General Director*

Don Carlo

1992 FALL SEASON

Vol. 70, No. 9

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Arrangement in Black, No. 3:
Sir Henry Irving as Philip II of Spain, 1876-85
Oil on canvas, 84 3/4 x 42 3/4"

Metropolitan Museum of Art
Rogers Fund, 1910

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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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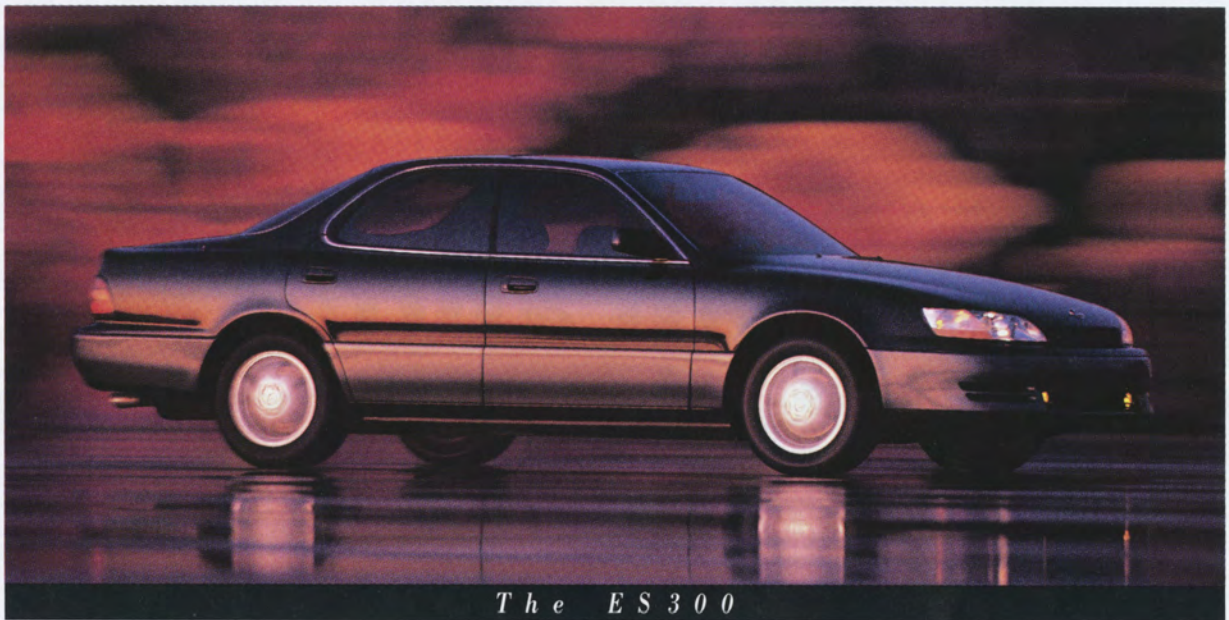
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THE STRANGE FORTUNES OF *Don Carlo*

By JOSEPH KERMAN

This particular opera—how did it find its way into our season?

Strana interrogazion!, as Falstaff might say. Isn't Verdi's *Don Carlo* a staple of the world operatic repertory, a master product by the most prominent, the most durable, the most beloved practitioner of the genre? Haven't program booklets praised it for as long as anyone can remember as "the most passionately valued of all Verdi's operas," a work that "scales heights unheard of in Italian opera," and so on? What else, indeed, would one expect from one of the last and ripest of the Maestro's creations, written at the very height of his powers?

Indeed: this was the old gentleman-farmer's penultimate opera (or so he thought), written between *La Forza del Destino* (1862) and *Aida* (1871), the work with which he signaled his retirement from the theater. (Though in fact a dozen years later he was tempted back, to write his final Shakespeare operas, as is well known.) *Don Carlo*—*Don Carlos* in French—was composed in 1867 on a com-

Joseph Kerman, Professor of Music at the University of California at Berkeley, is the author of *Opera as Drama* (Second edition, University of California Press, 1989), *The Beethoven Quartets* and several other books.



SCHERL

mission from the Paris Opéra, Europe's most prestigious and lucrative venue, where it enjoyed a solid run of 47 performances. Though it did not require large-scale rewriting, as *Forza* and other Verdi operas did, the composer came back to revise it again and again, with the result that no fewer than four different versions came into existence over an eighteen-year period.

Yet *Don Carlo* is an opera that had a terrible time finding its way into so-called standard repertory.

Not to go into detail about the work's rocky reception history in Europe, we may glance briefly at its fortunes in America and England. *Don Carlo* waited ten years before being taken up briefly at New York's cavernous Academy of Music, in 1877. The Metropolitan Opera (founded in 1883) did not get around to it until 1920. One would think that this 1920 production had a lot going for it, what with Chaliapin, de Luca, Martinelli, and Ponselle; but it fizzled out after only 14 performances spread out over three seasons. Thirty years passed before its next Metropolitan production, in 1950.

Don Carlo's early career in London was blanker yet. It reached Covent Garden in its original five-act form in 1867, where it was eclipsed, nay, obliterated, by the premiere of Gounod's *Roméo et Juliette* with Adelina Patti. Its next appearance, a dismal revival of 1933 under Sir Thomas Beecham, is remembered mainly for the punishment it absorbed from England's champion critic at the time, the true-blue Wagnerian Ernest Newman. As for *Don Carlos*'s early career in San Francisco, there simply wasn't any. It was first heard here in 1958. Forty or fifty years ago, then, the question that started our present discussion would not have seemed strange at all.

The auto-da-fé scene in San Francisco Opera's 1986 presentation of Don Carlos.



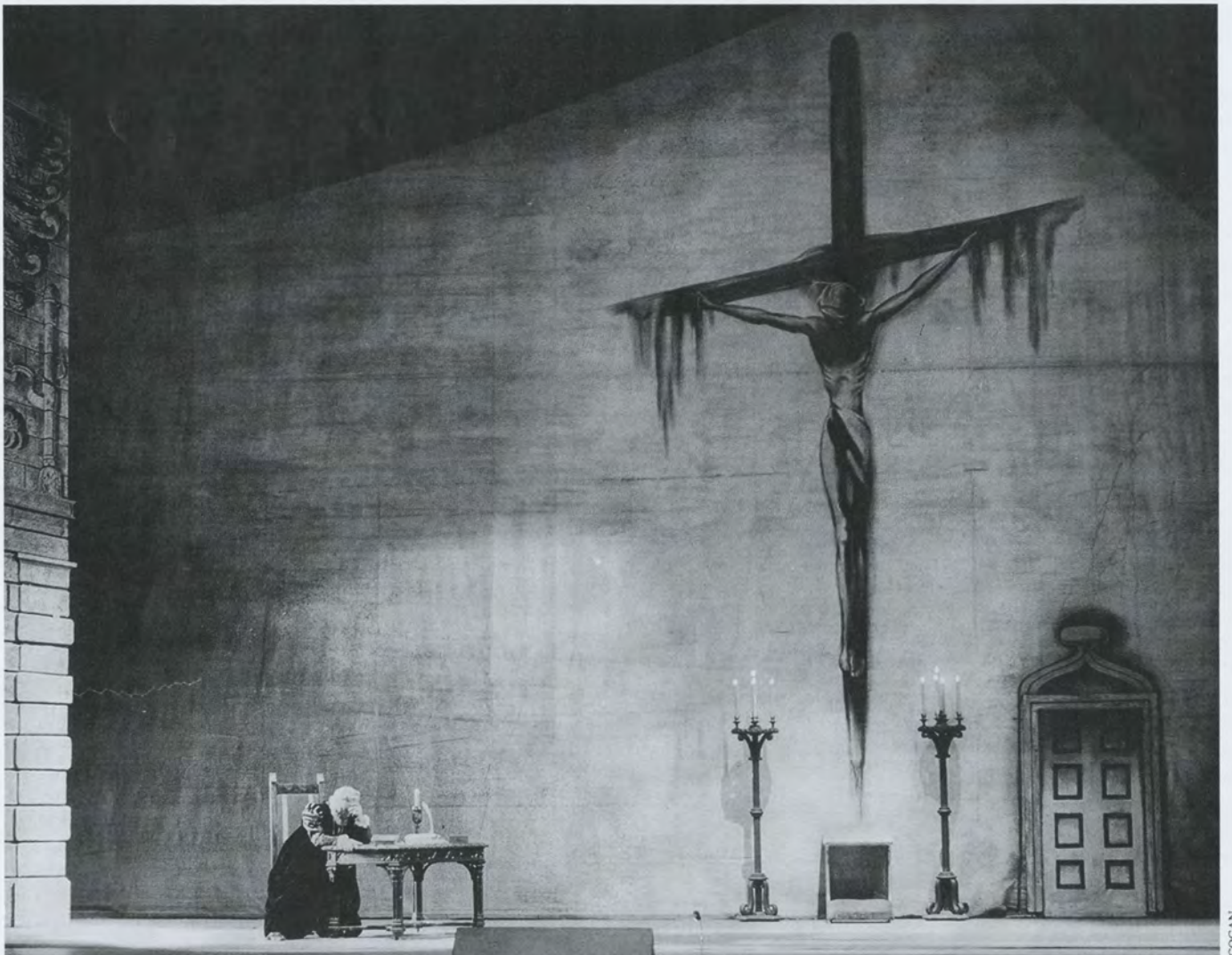
But something interesting happened to the fortunes of this opera in the post-war period. After the brilliant New York revival of 1950, the work at once became a staple of the Metropolitan Opera repertory, turning up every other year or so until the present. Its reputation skyrocketed in Britain after another brilliant revival, at Covent Garden in 1958, under Visconti—his first triumph outside of Italy—with a stellar cast (Barbieri, Christoff, Gobbi, Vickers) led by Carlo Maria Giulini. And after its San Francisco premiere, also in 1958, *Don Carlo* has returned regularly every four, five, six, or seven years, to steady applause, in 1962, 1966, 1973, 1979, 1986, and 1992. So what is more interesting, or more strange:

the solid success of *Don Carlo* with opera audiences today, or its even more decisive failure in the first eighty years or so of its existence?

One factor that has contributed to the new success of *Don Carlo*, though I think in a rather minor way, is the multiplicity of this opera's text, the many versions that exist as a result of Verdi's revisions. Audiences are always potentially curious about novelty, and opera producers can make this work to everyone's advantage. Why not capitalize on the public's latent interest in different music, as well as their interest in different singers and directors? That latent interest or curiosity is, to be sure, highly selective, as we know from its tendency to vanish when

completely new operas are in question, and only a very foolish producer would try to float an old opera in some novel version which is manifestly weaker than the familiar one.

With *Don Carlo*, however, none of the versions is manifestly weaker than the others. They are all in their own ways very good. Unlike Verdi's revisions of, say, *Simon Boccanegra* and *La Forza del Destino*, where he was deepening or altering the plot and patching sections he no longer liked or respected, with *Don Carlo* the main issue was fitting an over-long opera into a reasonable time bracket (and some recomposition to make good passages better). So whereas productions of the "simple" *Simon* or the "Ur-Forza"



can only be envisaged under special conditions—as at the American Verdi Society meeting of 1980, for example, at the University of California's Irvine campus, where the latter was put on starring Carol Vaness in one of her early appearances—productions of at least three versions of *Don Carlo* have proved to be fully viable.

And there is more: in the 1960s, many pages of first-rate music were discovered that had been cut out of the original score and parts. This happened shortly before the first performance, when Verdi realized that the show was too long. The recovery of this music, and its successful implant, is one of the great musicological success stories of our time, a story that need not be repeated here (though musicologists never tire of telling it). It need only be observed that in San Francisco, *Don Carlo* over its 34-year-old history has been produced in its four-act Italian version, in its five-act Italian version (as today), and in a five-act French version that included some of the newly-discovered music.

(For the incurably curious, there is a 1985 DG recording under Claudio Abbado of the French version including *all* the newly discovered music. It runs just under four hours, sans intermissions.)

More than audience curiosity about novelty, however, a simple, almost banal fact must account for *Don Carlo*'s relatively recent success. People have come to admire it as drama. They have come to see it, in fact, as one of the most powerful and moving music-dramas in the entire repertory. *Don Carlo* is not an outstanding "singer's opera"; only Philip's aria "Ella giammai m'amò" and Eboli's "O don fatale" hold their places among opera's all-time vocal favorites. The plot, too, has obvious problems; this is one of Verdi's open-ended, straggling dramas, more like the "epic" *La Forza del Destino* than the almost Aristotelian *Otello*, with its share of inconsistencies and loose ends along with scenes of enormous cogency and panache. What people have come to grasp, though—and once grasped, never forgotten—is how deeply Verdi in this work explores human character and human relationships in all their variety.

"Each of the principals has a rounded individuality, that is nowhere surpassed in the Verdi canon," writes Julian Budden, who spent 18 years crafting his three-volume study of Verdi's operas and more years than that working as an opera producer. Nor is it only the humans "who spring to life. The monastery, the royal palace, the square of Valladolid, or the gardens, all have a real, musical existence as vivid as Klingsor's flower garden or the depths of the Rhine."

In trying to see how people have come, broadly speaking, to this realization, we may well focus on the second Metropolitan production, the New York revival of 1950. For this event certainly turned things around in that theater—

(Opposite) King Philip's study, as it looked in San Francisco Opera's first production of *Don Carlo*, in 1958. (Below) Jon Vickers in the title role of San Francisco Opera's 1966 *Don Carlo*.



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and by remote control, perhaps, also in others.

With its 1950-51 season, the Met found itself participating in the world-wide celebrations of the fiftieth anniversary of Verdi's death, which took place in 1901; a major Verdi revival was entirely à propos. Also, much more importantly, the Met was entering a new era under a new general director. Was dragged kicking and screaming, according to the later memoirs of that director, Rudolf Bing. Back in 1935, the retirement of Giulio Gatti-Casazza, *duce* of Thirty-Ninth Street since 1908, had been followed by one desultory appointment after another. Now the 69-year-old Edward Johnson was stepping down and a young Austrian director-manager from Glyn-

debourne (not, be it noted, from Covent Garden) was picking up the reins. Bing started off with high promise: five new productions, 19 new singers (including Amara, de los Angeles, Del Monaco, and Hotter), a new ballet director in Antony Tudor, and a new policy for dramatic production. His first novelty, in November, was *Don Carlo*.

It caused a sensation. It played 18 times during the season, to unusual critical plaudits; seldom has a new artistic director cemented his position so emphatically as Bing did with this single venture. With the predictable exception of a *Fledermaus* revival engineered by two denizens of the Great White Way, Garson Kanin and Howard Dietz, *Don Carlo* was the new director's outstanding

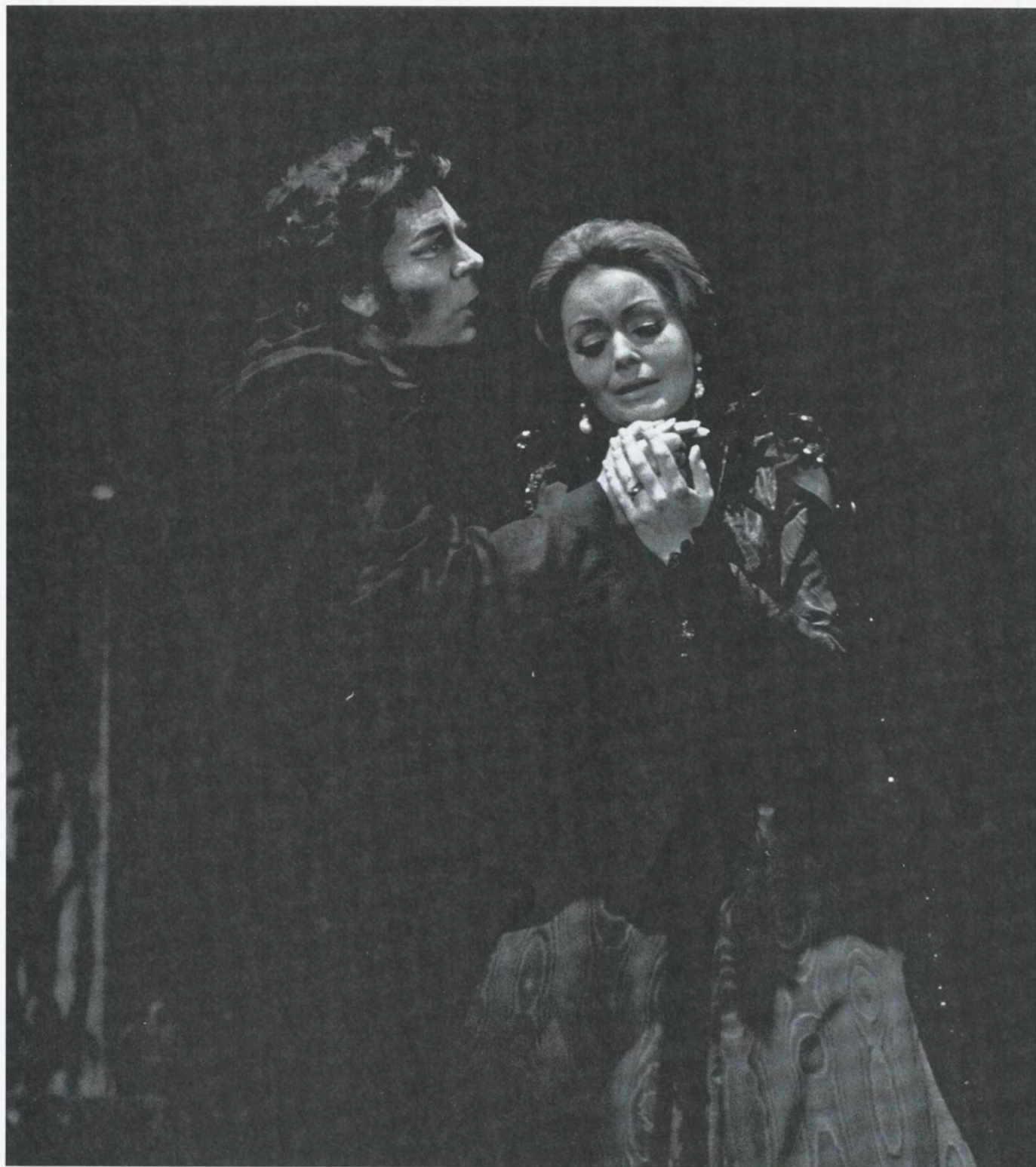
success.

Another stellar cast (Barbieri, Bjoerling, Merrill, Siepi), with Fritz Stiedry in the pit, should have been enough to turn the trick for Bing—though maybe it still would not have happened given the history of the Met premiere in 1920. He had made a point of his intention to seek help from the legitimate theater to improve dramatic values at the Met. Although later Bing was to try Alfred Lunt, Tyrone Guthrie, Jean-Louis Barrault, and others, his favorite "legit" director was the one he engaged for *Don Carlo*, Margaret Webster. And while the critics and, presumably, the public all enjoyed the singing, what seems to have fascinated and impressed them most of all was the opera's dramatic aspect, its



Leyla Gencer (left) was San Francisco Opera's first Elisabetta in 1958. Irene Dalis (right) was our first Princess Eboli. Both are shown in photos taken backstage before a performance on tour in Los Angeles.

THE STRANGE FORTUNES OF *DON CARLO*



C.M. JONES

In 1973, San Francisco Opera's *Don Carlo* cast included the Elisabetta of Gwyneth Jones and Don Carlo of Alberto Remedios.

If you can stage a scene when all around you	(<i>allegro vivo</i>)
Six Maestros weave and prompt and signal	(<i>furioso</i>)
If three-ring circuses do not confound you,	(<i>più agitato</i>)
Nor towers of Babel clutter up your view;	(<i>molto animato</i>)
If you can state, three weeks before you do it,	(<i>recitativo</i>)
Which scene you'll run at eight minutes of ten,	(<i>a tempo</i>)
And fill out forms to swear you will be through it	(<i>velocissimo</i>)
At 10:03, since overtime starts then;	(<i>fermata</i>)
If you can dream—and not forget your stopwatch,	(<i>presto</i>)
If you can think—of nineteen things at once;	(<i>vivace</i>)
If you can gather singers that are topnotch	(<i>col canto</i>)
—And cleared by the McCarrans and the Mundts;*	(<i>dim.</i>)
If you can talk with tenors and keep your reason	(<i>sotto voce</i>)
And walk with Bings, nor lose the chorus touch;	(<i>maestoso</i>)
If you can learn the schedule for the season,	(<i>accelerando</i>)
And speak three languages, yet none too much;	(<i>con espressione</i>)
If you can fill each costly priceless minute	(<i>alla marcia</i>)
With a thousand dollars' worth of distance run,	(<i>cresc.</i>)
Yours is the Met, and everything that's in it;	(<i>fortissimo</i>)
And, which is more, you'll be a lunatic, my son.	(<i>pianissimo</i>)

—Margaret Webster

*U.S. senators of the time. Pat McCarran of Nevada had authored the McCarran Act, which was designed to keep undesirable aliens out of the country and which nearly derailed *Don Carlo*: the Bulgarian bass Boris Christoff had been contracted for Philip, but his visa was denied at the last minute, and Bing was very lucky to get Siepi as a replacement. Karl E. Mundt of South Dakota was a close ally of Joe McCarthy.

mise en scène (by Rolf Gérard) and its direction. "In a single evening the Metropolitan's conception of stage production moved forward twenty years," wrote critic Cecil Smith in *Musical America*. "For once," agreed Irving Kolodin in *The Saturday Review*, "one saw a pattern of movement which not only fulfilled the requirements of a given scene, but went beyond them to realize a dramatic truth implicit in the writing of Verdi."

Margaret Webster had come to New York from London in 1937, at the age of 32, when she determined to expand her

career from acting to direction. (Strictly speaking, this was a return, for when she was born her parents—the English actors Ben Webster and May Whitty—were in New York, on tour, if out of wedlock.) She skyrocketed to fame with Shakespeare productions starring Maurice Evans—*Richard II*, *Hamlet*, *Henry IV*, *Part I*—and, more recently, had come in for new applause as well as controversy by casting the black actors Paul Robeson in *Othello* and Canada Lee in *The Tempest*. But in fact, Webster was famous not just for individual Broadway hits but also for her global impact on the American the-

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ater—her collaboration with actress Eva Le Gallienne and producer Cheryl Crawford in founding the American Repertory Theater, her truck-and-bus touring company which played colleges as far from New York as Seattle, and her virtual identification with the Bard in the popular mind of the 1930s and 40s.

What was Margaret Webster's *Don Carlo* like, to have made such a hit? Yes, there was television in 1950, and no, the tapes were not saved, so all that remain are reports and memories. We would consider the production strong and proficient, if somewhat conservative—and this impression, by the way, will be confirmed by senior locals who remember the *Antony and Cleopatra* directed by Margaret Webster in 1964 at UC's Hearst Greek Theater. Expectations cannot be based on modern developments in opera production; the date 1950 predates the operatic debuts of all but a few of the great postwar directors, Visconti,

Zeffirelli, Ponnelle, and even Wieland Wagner (though Giorgio Strehler's operatic career was already under way, as was that of Walter Felsenstein). In any case, Webster throughout her career from the 1930s to the 1970s stood for clean, effective, high-minded productions, rather than for ingenious or radical ones. What Webster did at the Met in 1950, however, was more than enough in view of where that institution was at that point in time. She *rehearsed the cast*; she rehearsed the cast *all at once*. Supported by Bing, and buoyed by her own legendary energy and expertise, she got through to them in a way no one at the Met had got through to a cast before. She transformed Bjoerling and Merrill, notorious as clayey lumps on any stage, into a moving reincarnation of the David-Jonathan relationship imagined by Schiller and Verdi. The chorus, overage and underpaid, was made to troop and group magisterially in the auto-da-fé scene, and to mill un-

methodically in the insurrection. Siepi as King Philip she taught to suffer superbly during "Ella giammai m'amò," then to battle fearsomely with the Grand Inquisitor as played by the 29-year-old Jerome Hines (a San Francisco debutant in 1941.) Siepi was 27.

This famous scene, in the barest and grimmest of the opera's settings, Philip's Spartan *gabinetto* in the Escorial Monastery, was lit by a candle on the writing desk backed by a small crucifix. Towering over Siepi and Hines—who stands 6'6" without elevator shoes—was a huge skewed cross-shaped shadow on the empty wall. Beneath this sardonic monitor, King and Inquisitor conducted their transfixing battle-to-the death (of Posa and of Carlo). It shed a specially cold light on Philip's final exclamation, as the Inquisitor leaves: "So the throne must always give way to the altar!"

All of this was not accomplished without a struggle, and Peggy Webster was not the sort to let an experience of this kind pass without comment. She dashed off a wry little poem entitled "If: Mr. Rudyard Kipling Were to Stage an Opera for the Met," which the press took up with considerable delight. Unlike Kipling's original, perhaps, this verse may still preserve a modicum of bite and humor (see page 21). But Webster did not sour on opera; something about opera-house craziness, it seems, attracted her, for she returned to direct several more shows at the Met and the New York City Opera over the next few years. In any case, just around that time work in the legitimate theater in this country was closed to her. A month or two after the *Don Carlo* opening, she was named to the House Un-American Activities Committee by José Ferrer, the Iago in her famous *Othello* production. There was much unpleasantness. Though nothing at all was ever pinned on Webster, it was years before the blacklisting lost its effect.

Don Carlo predated all that, of course, and the experience was not ultimately a sour one. Quite the reverse. To have taken part, along with all those golden voices, in the decisive rehabilitation of a late Verdi masterpiece: that was not the least of Margaret Webster's historic accomplishments, over the course of a remarkable career. □

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Schiller:

Words for Music

By STEPHANIE VON BUCHAU

Consider this: If Friedrich von Schiller had not existed, the 1992-93 San Francisco Opera seasons would not only look different, they would be considerably impoverished. *Guillaume Tell*, which opened this summer's "Celebration of Rossini," has a libretto by Étienne de Jouy, Florent Bis and Armand Marast, but the original drama was by Schiller (*Wilhelm Tell*). This month's *Don Carlo* has music by Giuseppe Verdi and a text by Joseph Méry and Camille du Locle, but the original play was by Schiller (*Don Carlos*).

Even next fall's *Turandot*, seen in a colorful new production by David Hockney, has a Schiller connection. With music by Giacomo Puccini and a libretto by Giuseppe Adami and Renato Simoni, it is often thought to have been based on Carlo Gozzi's 18th-century fable, *Turandotte*. Not exactly. Ferruccio Busoni based his 1917 opera on Gozzi's Italian text, but, ironically, Puccini's version is based on an Italian translation of the German play by Schiller, a heavily romanticized "deconstruction" (as we might put it today) of Gozzi's sardonic *commedia dell'arte* confection.

And that is just the tip of the Schiller iceberg. In addition to the works already mentioned, consider the following list of operas we would never have enjoyed if Schiller didn't exist:

- *I Masnadieri* (Verdi), from *Die Räuber* (1782). Other operas on the same play by Mercadante, Zajc and Klebe.
- *Luisa Miller* (Verdi), from *Kabale und Liebe* (1783).
- *Maria Stuarda* (Donizetti), from *Maria Stuart* (1800).
- *Giovanna d'Arco* (Verdi) and *The Maid of Orleans* (Tchaikovsky) from *Die*



Friedrich von Schiller, 1759-1805, in a sketch by F.G. Weitsch, made in 1781.

Jungfrau von Orleans (1801), also set by Vaccai, Balfe, von Püttlingen, Langert and Rezníček.

- *Dimitrij* (Dvořák) from *The False Demetrius* (1805, unfinished). This is the same Russian pretender who figures prominently in Mussorgsky's *Boris Godunov*, also heard in San Francisco this season, but Pushkin, not Schiller gets the literary credit.

That short but impressive list doesn't begin to include the nearly three dozen other operas—most by composers you've never heard of—set to such Schiller texts (plays and poems) as *Fiesco*; *Der Handschuh*; *Der Taucher*; *Die Bürgschaft* (Schubert had a go at this, but never finished it); *Wallenstein* (attempted by at least eight composers, plus Verdi borrowed scenes from it for *La Forza del Destino*, also on this San Francisco season); *Das Lied von der Glocke* (set by

Vincent d'Indy in 1912 as a Wagnerian *légende dramatique*); and *Die Braut von Messina*, set by four composers. Finally, the choral finale to Beethoven's Ninth Symphony is an arrangement (by the composer) of Schiller's lyric poem, "An die Freude" (To Joy).

When contemplating Schiller, his work, and the music based on it, we must investigate two things: one) what was it about Schiller's dramatic perceptions that made his plays and poems so appealing to 19th-century composers, and two) if it weren't for the operas based on his work, would Schiller be more than a footnote in the history of drama today? In other words, is he a Shakespeare who retains his theatrical autonomy despite the musical masterpieces based on his work, or is he a Sardou, doomed to obscurity but for his luck in catching Puccini's eye with *La Tosca*?

* * *

Johann Christoph Friedrich Schiller (the "von" was conferred on him later) was born on November 10, 1759 in Marbach, Württemberg, which was then an independent duchy under Duke Karl Eugen. The Duke's fiscal extravagances, sexual promiscuity and political tyranny early aroused the disdain of young Friedrich. The boy was automatically a "protégé" of the profligate Duke because his father was an officer in Karl Eugen's militia. Though a family friend, theologian Ulrich Moser, arranged for Friedrich to study for the ministry at the Latin School in Ludwigsburg. Duke Karl intervened and young Schiller was packed off to the eponymous "Karlsschule" in Stuttgart. Here, under rigid military discipline which undoubtedly helped shape

Stephanie von Buchau is the West Coast correspondent of Opera News who contributes program notes to Lyric Opera of Chicago, Seattle Opera and the Los Angeles Music Center Opera.



*The actual Elisabeth de Valois,
1545-1568.*

his later libertarian views, Friedrich devoted himself to the study of medicine, becoming upon graduation, at age 21, a Regimental Surgeon at the Stuttgart garrison.

Fortunately, at the Karlsschule, Schiller also had literary and philosophical tutors who introduced him to the writings of Klopstock, Herder, Lessing, Rousseau and, above all, Shakespeare. Furthermore, the professional problems of military medicine in peacetime left him plenty of leisure for further study and for an attempt to become a literary creator himself. His first play, *Die Räuber* (The Robbers) was directed at

Mannheim's National Theater by August Iffland, a celebrated actor—he played the title role in the world premiere of Goethe's *Egmont*—who was just Schiller's age, 22, when the play was produced. It was a huge success. Iffland was often criticized for "commercialism," but his Schiller productions were usually financial and artistic successes.

A satirical reference in *Die Räuber* to the political situation in the Swiss Cantons (later to be the subject of Schiller's most beloved play, *Wilhelm Tell*) embarrassed Duke Karl Eugen who demanded that Schiller cease his literary activities. The budding young author courageously decided that medicine and royal service were not for him and he fled to Mannheim where the National Theater's impresario, Count von Dalberg, offered him the post of "theater poet" or resident dramatist. His second Mannheim production, *Fiesco*, the first of his historical-political tragedies, turned out to be Schiller's only major dramatic failure (1784). The hero is a Genovese revolutionary who attempts to set up a popular democracy. (He is, apparently, also the basso father of Maria in Verdi's *Simon Boccanegra*, though that opera was based on a Spanish play; it is not clear if Verdi knew Schiller's early work.)

Schiller's third play, *Kabale und Liebe*, is often translated as "Love and Intrigue" though it should have the different emphasis of "Intrigue and Love." This last of Schiller's youthful prose dramas was originally called "Luise Millerin" after its tragic heroine—Verdi wisely adopted that title—yet the most important character in the play is, like Agamemnon in *Electra*, an invisible one. He is the prince (read: Duke Karl Eugen) of one of those tiny, independent states that made up so much of the 18th-century European continent. Julian Budden, author of an authoritative three-volume study of Verdi's operas, puts it brutally: "[The Prince] oppresses his subjects, sells the young men as mercenaries to his more warlike neighbors, ravishes any young woman who takes his fancy."

Die Räuber had marked Schiller as a leader of the literary iconoclasts known as the "Sturm und Drang" (Storm and Stress) group. Their excessive romantic language—a revolt against the cool for-

malism of late 18th-century literature—is perfectly expressed by the “self-indulgent torrents of rhetoric in *Die Räuber*” (Budden). Yet Schiller’s style matured rapidly in a manner that might have taken a lesser poet many more years. *Kabale und Liebe* was produced when the dramatist was just 25; in it, he has already discarded much of the excesses of “Sturm und Drang,” recognizing that while they may have been a necessary antidote to too much chilly classicism and were undoubtedly fulfilling to the writer, they could not force the auditors to examine and change their own behavior.

Schiller at heart was a social reformer and, though he couched his anger at the status quo in aesthetic terms, plays such as *Kabale und Liebe*, *Don Carlos*, *Wallenstein*, *Maria Stuart* and *Wilhelm Tell* are as instructive on the negative social consequences of the violent, unexamined passions of great persons as they are theatrically effective. *Kabale und Liebe* is a cool, hard look at the tragic price exacted from the innocent by the profligacy of unbridled aristocrats. The play is much tougher than Verdi’s sentimental opera (Budden blames librettist Salvatore Cammarano), and was so obviously meant as a public indictment of Karl Eugen’s behavior that once again Schiller was forced to flee, this time to Bauerbach, where he found refuge with Frau von Wolzogen, mother of a classmate.

From Bauerbach, the weary Schiller moved to Leipzig where he was finally able to finish the play he had been working on since 1783, a six-thousand line, blank verse political tragedy called *Don Carlos*. We will return to this remarkable work shortly, but to continue our poet’s physical and spiritual journey, the same year that *Don Carlos* was completed (1787), Schiller visited for the first time Weimar, then the center of German intellectual and artistic life. There he met Herder, Wieland and Goethe. In the next decade, Schiller wrote no dramas, but accepted a prestigious if unpaid professorship of history at Jena University, married Charlotte von Lengefeld, and wrote several important works of critical and aesthetic history, including “The History of the Thirty Years War,” “The Revolt of the Netherlands” and “On the Aesthetic Education of Man.”

Schiller’s relationship with Johann Wolfgang von Goethe (1749-1832), which flourished in Weimar after 1794, was of great benefit to both writers. It is thought by some critics that the older poet might never have finished his monumental dramatic work, *Faust*, but for Schiller’s encouragement. Together, until Schiller’s untimely death in 1805, they strove to develop theories of classical dramatic writing that have deeply influenced later German theater. Practically speaking, they created a world repertory in Weimar by translating and producing plays by Voltaire, Gozzi, Racine, Calderón, Terence and Shakespeare. It is ironic that Goethe, a national cultural hero in Germany to this day, is known mainly in the English-speaking world as the source of two bourgeois French operas: Massenet’s *Werther* (based on Goethe’s autobiographical novella, *The Sorrows of Young Werther*) and Gounod’s *Faust* (which so embarrasses the Germans that they refer to it disdainfully as *Margarethe*).

The point is that even if much of the world, in its ignorance and parochialism, does not recognize Goethe and Schiller except as the sources of opera libretti, most of 19th-century German literature, theater and music—Beethoven wrote an overture, songs and incidental music for *Egmont*, for instance—simply would not exist without their theatrical musings and practical theater experience. Of the two, Goethe was the more poetic and visionary; Schiller was more a pragmatic man of the stage. Despite the romantic excesses of *Die Räuber* and the sprawling ambiguities of *Don Carlos*, Schiller at his best—in *Maria Stuart* or *Wilhelm Tell*—is a dramatist who can be convincingly compared to Shakespeare, both for volatile dramatic action and for perfect psychological pitch.

In *Maria Stuart*—which incidentally is not pronounced in the Latin manner, “Mah-REE-ah,” but “MAR-ee-ah”—Schiller invented the powerful confrontation between Mary of Scotland and Elizabeth I that is also the fiery heart of Donizetti’s opera. In real life the two rivals never met, but who would want to be cheated of the scene in which the frantic, jealous, terrified Mary turns on the haughty British queen, crying that “A bastard profanes the English throne!” just



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Ana Mendoza de la Cerda,
Princess of Eboli, in a contemporary
engraving.

to satisfy historical punctilio? Yes, Schiller was a professional historian, but first he was a dramatist. As he took a stunning artistic liberty with British history, so did he dare to alter the facts of a familial tragedy in *Don Carlos*, transforming the sickly, possibly insane Infante of Spain into a modern Hamlet, indecisive, passionate, foolhardy, almost pathological in his need to express, to anyone who will listen, the deep and conflicted feelings that drive him. Carlos represents palpable emotion, too much so for his own good and for the good of Spain and Flanders. Which, of course, is one of Schiller's points.

The real Don Carlos—note that “Carlos” is the Spanish, French and German form of his name; when Verdi’s opera is performed in Italian, the title becomes *Don Carlo* without the “s”—was a violent, irrational young man with a

severe eating disorder who developed a hatred for his father, King Philip II of Spain, possibly because Philip had remarried. He ended up under permanent house arrest where he died at age 23. Schiller’s poetic Don Carlos may be anti-historical, but his best friend, Roderich Posa, is a totally made up, anachronistic character. In the play’s most politically incendiary scene, Roderich faces King Philip and says, “You may find me dangerous because I think for myself.” (During the Spanish Inquisition, it wasn’t thinking for yourself that got you in trouble; it was speaking those thoughts out loud.) Then he accuses the monarch, “How can you cultivate the future if it is death you sow?” Instead of summarily having his head chopped off, which is what would have happened in real life, Philip is so impressed by Posa’s verbal courage that he makes him a confidant. And then he has him killed. Schiller never misses an opportunity to remind us not to put our trust in princes.

Budden objects to the structure of the play, calling it “shapeless, curiously diffuse . . . not always immediately clear.” Most of Schiller’s other plays, even when they are long, move swiftly toward a didactic denouement. *Don Carlos*, however, is a startlingly modern work, with scenes that have surreal emotional intensity. “Sturm und Drang” elements have given way to more classical proportions, but the romantic element is ascendant in Schiller’s wayward structure—especially in those repeated dialogues that Verdi turned into the most exquisite operatic chamber music. For all its grand themes, noble characters and extravagant sexual and political passions, *Don Carlos* is really an intimate drama about a severely dysfunctional family.

After *Don Carlos*, as we have seen, there ensued a decade of historical research and critical writing during which Schiller produced no new dramas. It was also during this period that the first signs of the serious lung ailment that killed him at age 46 began to appear. Possibly sensing the terminal nature of his illness, in the late 1790s Schiller plunged into a feverish round of creation, producing in rapid succession the historical dramas: *Wallenstein* (1797; actually three plays that form an epic trilogy); *Maria Stuart* (1800; his most theatrically effective

play); *Die Jungfrau von Orleans* (1802; a romanticized version of the Joan of Arc story); the classical *Die Braut von Messina* (1803; generally considered his weakest major work); and, finally, *Wilhelm Tell* (1804), Schiller's last complete play and the only one with a happy ending. Critic Frederick Rolf says of this work: "Here Schiller seemed to have found the synthesis between Classicism and Romanticism he had so long sought. Instead of individuals struggling in the toils of some tragic fate . . . we have an entire national community rebelling against tyranny."

And that, of course, is the answer to why the 19th century so adored Schiller's work and why it inspired composers such as Beethoven, Rossini, Donizetti and Verdi, as well as dozens of lesser talents. No matter how politically conservative an artist may profess to be, all art that isn't kitsch is produced in the belief that man is perfectable and that the rigid political and social institutions he creates eventually hamper his freedom of expression and his individual rights. Though all of Schiller's important dramatic work was based on historical or legendary sources, he added that element that keeps it alive today—the libertarian belief that human beings, whether highborn or low, have a responsibility and obligation to themselves, to each other and to society to improve the way we live, love and do business.

Picture the early and mid-19th century, awash in political confusion, with Germany and Italy divided into petty, warring states and heavy death dealers like the Austrian and Napoleonic empires invading and attacking their neighbors. This was an era that needed someone like Schiller to act as its intellectual conscience. (He was far more effective than Bertolt Brecht was to be in a similar role 135 years later.) It is no accident that Rossini's greatest opera—the last he ever wrote—is based on Schiller's play (even if it has been radically altered), or that of Verdi's 26 original operas, more are based on, or are in some way connected to, Schiller's work than on that of any other playwright. Perhaps we should be ashamed of ourselves today for not knowing the work of this influential writer in its original form, the form that inspired all that stirring music. □



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CAROL VANESS

Fresh from her San Francisco Opera triumph this summer as Mathilde in *Guillaume Tell*, **Carol Vaness** returns to the War Memorial to sing her first Elisabetta in *Don Carlo*. Currently recognized as one of the foremost sopranos of our time, she was a first-place winner in the 1976 San Francisco Opera Auditions, and has had a close association with the Company since then. She was an Affiliate Artist for two years in the San Francisco/Affiliate Artists-Opera Program, during which time she appeared as Vitellia in Mozart's *Titus* and Cleopatra in *Julius Caesar* for Spring Opera Theater. She made her 1977 Company debut as the Priestess in *Aida* and appeared that same season in *Turandot* and *I Puritani*. During the 1978 season Miss Vaness sang Mimi in the English-language performances of *La Bohème*. She has since been seen on the stage of the War Memorial as Donna Anna in *Don Giovanni* (summer 1981), Blanche in *Dialogues of the Carmelites* (1982), as guest soloist at the Kurt Herbert Adler Memorial Concert in 1988, and as Violetta in *La Traviata* last fall. A leading artist at the Metropolitan Opera (where she recently opened their 1992-93 season as all three heroines in *Les Contes d'Hoffmann*), her debut was as Armida in Handel's *Rinaldo* during the company's 100th anniversary season. This was followed by acclaimed performances as Vitellia in *La Clemenza di Tito*, Fiordiligi in *Così fan tutte*, Tatyana in *Eugene Onegin*, the Countess in *Le Nozze di Figaro*, Elettra in *Idomeneo*, Marguerite in *Faust*, Rosalinde in *Die Fledermaus*, in the title role of *Manon*, and as Donna Anna, which was also the role of her debut at the Glyndebourne Festival, Munich State Opera, Deutsche Oper Berlin, and the Vienna State Opera, among other companies. Additional debuts include Nedda in *Pagliacci* at the Paris Opera; Mimi in *La Bohème* at the Royal Opera, Covent Garden; Marguerite in *Faust*



NINA TERENTIEVA

at the Rome Opera; and her debut at Milan's La Scala as Elettra in *Idomeneo* on the opening night of the 1990 season. She made her Salzburg Festival debut on the opening night of the 1988 season in a new production of *La Clemenza di Tito*, and has returned each season since, adding Mozart's Donna Elvira to her repertoire for the 1990 Festival. In demand as a concert soloist, she has sung with the major orchestras of the world including the Philadelphia Orchestra, Cleveland Orchestra, American Symphony, Seattle Symphony, Boston Symphony, Bavarian Radio Orchestra, and the English Chamber Orchestra. She is a veteran of numerous television appearances whose growing discography includes two complete recordings of *Don Giovanni* (as Donna Anna under Bernard Haitink and as Donna Elvira under Riccardo Muti), as well as *Così fan tutte*, two solo albums of Mozart and Verdi arias, Beethoven's Ninth Symphony and *Missa Solemnis*, Rossini's *Stabat Mater*, and an album of Haydn Masses.

Russian mezzo **Nina Terentieva** makes her first San Francisco Opera appearance as Princess Eboli in *Don Carlo*, the role which served as her debut at the Metropolitan Opera, Canadian Opera Company, and the Washington Opera. After receiving her early vocal training at the Leningrad State Conservatory, she became an apprentice at the Leningrad Opera, where she soon became a major soloist. Leading roles in Leningrad included Olga in *Eugene Onegin*, Marina in *Boris Godunov*, and Siebel in *Faust*. After winning several major vocal competitions and prizes, she was invited to join the Bolshoi Theater in Moscow, where her roles included Amneris in *Aida*, Marfa in *Khovanshchina*, and the title role of *Carmen*. As a result of her appearances in Moscow, she was invited to perform at



MARY MILLS

opera houses throughout Europe. In 1987 she made an acclaimed debut at the Vienna Staatsoper as Azucena in *Il Trovatore*. In recent seasons her appearances have included *Il Trovatore* and *Boris Godunov* at Milan's La Scala, and Eboli in *Don Carlo* at the Canadian Opera Company and the Los Angeles Music Center Opera. Engagements during the 1991-92 season included Amneris with the Deutsche Oper Berlin, *Il Trovatore* and Santuzza in *Cavalleria Rusticana* at the Teatro Colón in Buenos Aires, and Eboli at the Washington Opera and the Metropolitan Opera. In addition to her operatic appearances, Miss Terentieva has had numerous concert engagements as well as solo recitals in her native country.

Soprano **Mary Mills** sings the roles of Tebaldo in *Don Carlo* and the Mother of Columbus in *Christophe Colomb*. A 1990-91 Adler Fellow with the San Francisco Opera Center, she made her 1989 Company debut in *Lulu* and has since appeared here as Wellgunde in the 1990 Ring cycle, the First Lay Sister in *Suor Angelica*, a Page in *Rigoletto*, Pedro in *Don Quichotte*, La Fortuna in *Il Ritorno d'Ulisse in Patria*, Barbarina in *Le Nozze di Figaro*, and as the Bolkonsky Maid and the Second French Actress in last fall's presentation of *War and Peace*. As a member of the 1989 Merola Opera Program, she portrayed Micaëla in *Carmen*, a role she also sang on Western Opera Theater's 1989-90 national tour. The Dallas native received her undergraduate degree from the University of Cincinnati College-Conservatory of Music and her Master of Music degree from the Yale School of Music. She continued her operatic training at the Banff School of Fine Arts Program, the Mozarteum Summer Academy in Salzburg, Central City Opera Studio Program, the Houston Grand Opera Stu-



CAMELLIA JOHNSON

dio, and made her professional debut as Barbarina with Houston Grand Opera. Miss Mills's most recent appearances include the title roles of *Rusalka* and *The Merry Widow*, as well as Mimì in *La Bohème* for Marin Opera, and her European debut in the title role of *Louise* at the Grand Théâtre de Genève. She will make her Washington Opera debut next spring in the title role of *The Cunning Little Vixen*.

Soprano **Camellia Johnson** makes her San Francisco Opera debut singing the Celestial Voice in *Don Carlo*. Born in Delaware and raised in Florida, she received her undergraduate degree from Bethune Cookman College in Daytona Beach, and attended the Manhattan School of Music for graduate studies in voice. After making her professional debut in 1985 as Serena in *Porgy and Bess* at the Metropolitan Opera, she sang the role of the Strawberry Woman in the same opera at the Glyndebourne Festival, a performance which was recorded under the baton of Simon Rattle. She has also performed in Gershwin's opera with Opera Ebony on tours to Helsinki and Moscow. Additional operatic engagements in recent seasons include Madelon in *Andrea Chénier* and the High Priestess in *Aida* at the Met, in addition to Santuzza in *Cavalleria Rusticana* with Opera Pacific. Equally at home on the concert stage, Miss Johnson has sung with the Montreal Symphony, Long Island Philharmonic, Columbus Symphony, London Symphony Orchestra, Cincinnati Symphony, St. Louis Symphony, Atlanta Symphony and the Quebec Symphony Orchestra. Repertoire performed with these orchestras includes Rossini's *Stabat Mater*, Mozart's *Vesperae Solennes de Confessore* and Requiem, Beethoven's Ninth Symphony and *Missa Solemnis*, and the Verdi Requiem. Future plans include the title role of *Aida* with Michigan Opera Theater, Beethoven's Ninth Symphony with the Indianapolis Symphony under Raymond Leppard, Strauss' *Four Last*



RICHARD MARGISON

Songs with the Greater Bridgeport Symphony, and Berlioz's *Les nuits d'été* with the Pro Musica Chamber Orchestra. The young artist is the recipient of a 1990 grant from the Richard Tucker Music Foundation, and a 1990 George London/William Matheus Sullivan grant.

One of the most acclaimed young tenors on the international scene, **Richard Margison** makes his first appearance with San Francisco Opera in the title role of *Don Carlo*. The Canadian artist has appeared with all of the leading opera companies in Canada, including L'Opéra de Montréal, Vancouver Opera, Calgary Opera, Edmonton Opera, Manitoba Opera, and Canadian Opera Company. His roles with these companies included Ferrando in *Così fan tutte*, Rodolfo in *La Bohème*, Riccardo in *Un Ballo in Maschera*, and the title role of *Werther*. Since his acclaimed 1989 European debut at the English National Opera as Riccardo in *Ballo*, he has made his U.S. stage debut in the title role of *Faust* for Houston Grand Opera, and appeared for the first time with Oslo Opera as Riccardo in *Ballo* and in Santiago, Chile, as Nadir in *Les Pêcheurs de Perles*. He also sang his first performances of Don José in *Carmen* in Vancouver, made his debut with the Flemish Opera in a new staging of *Ballo*, and returned to the ENO for Rimsky-Korsakov's *Christmas Eve*. Most recently, he sang the title role of *Don Carlo* for the first time with the Victoria State Opera in Australia, and made his debut at the Royal Opera, Covent Garden as Cavaradossi in *Tosca*. Future engagements include Don José in *Carmen* at Covent Garden, the Stuttgart Opera, the Théâtre de la Monnaie in Brussels, and at the Bastille Opera, *Tosca* at the Deutsche Oper Berlin, and *Un Ballo in Maschera* for the Welsh National Opera. Margison also frequently appears as concert soloist, and has performed with London's Royal Philharmonic under Yehudi Menuhin in con-



THOMAS ALLEN

certs and a recording of Beethoven's Ninth Symphony, and with the symphonies of San Francisco, Montreal, Ottawa, Brussels and Ravinia.

Baritone **Thomas Allen**, who made his 1986 San Francisco Opera debut in the title role of *Eugene Onegin*, returns to portray Rodrigo in *Don Carlo*. The English artist is a frequent guest at all of the important opera centers — Milan's La Scala, the Vienna and Munich State Operas, Salzburg Festival, Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Music Center Opera, and the Royal Opera House, Covent Garden. He accompanied the Royal Opera on their tour to the United States in *Die Zauberflöte*, and on their recent tour to Japan with *Don Giovanni* and *Le Nozze di Figaro*. He has sung with the Bavarian State Opera in Japan (*Don Giovanni* and *Arabella*) and in Spain (*Don Giovanni*). Allen has also performed with the leading orchestras of Europe and the U.S., and is an acclaimed recitalist worldwide. His recent engagements have included new productions of *The Cunning Little Vixen*, *Capriccio* and *Don Giovanni* at Covent Garden, *Il Barbiere di Siviglia* and *Die Fledermaus* at the Lyric Opera of Chicago, *Le Nozze di Figaro* and *Don Giovanni* in Los Angeles, *Iphigénie en Tauride* at La Scala, *Don Giovanni* in Cologne and *Le Nozze di Figaro* at the Salzburg Easter and Summer Festivals. His repertoire also includes Rossini's *Figaro*, Monteverdi's *Ulysses*, Verdi's *Ford* and Giorgio Germont, Thomas's *Hamlet*, Debussy's *Pelléas* and Britten's *Billy Budd*, a role in which he has been acclaimed in London and New York. He won the Laurence Olivier Award in 1986 for his portrayal of the title role of Busoni's *Doktor Faust*. Highly regarded as a Mozart interpreter, his performances as Count Almaviva, Papageno, Guglielmo and *Don Giovanni*

Continued on page 37

This year's presentation of *Don Carlo* is made possible by Lexus.

The production was originally made possible by Mr. and Mrs. Evert B. Person.

Opera in three acts by GIUSEPPE VERDI

(Critical edition by Ursula Günther and Luciano Petazzoni. Materials furnished by G. Ricordi & Co., Milan, Italy; Hendon Music, Inc., a Boosey & Hawkes company, sole agent in the U.S.A.)

Original French text by JOSEPH MÉRY and CAMILLE DU LOCLE, after the play by FRIEDRICH VON SCHILLER.

Italian translation by Achille de Lauzières and Angelo Zenardini. Additional text translated by Piero Faggioni.

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Ian Robertson (Nov. 18, 21)

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Stefanos Lazaridis

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First performance:

Paris, March 11, 1867

First San Francisco Opera performance:

September 16, 1958

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SUNDAY, NOVEMBER 8 AT 1:00

WEDNESDAY, NOVEMBER 11 AT 7:00

SATURDAY, NOVEMBER 14 AT 7:00

WEDNESDAY, NOVEMBER 18 AT 7:00

SATURDAY, NOVEMBER 21 AT 7:00

Don Carlo

(in Italian)

CAST

(in order of appearance)

<i>Don Carlo</i>	Richard Margison*
<i>Elizabeth (Elisabetta) of Valois</i>	Carol Vaness
<i>Tebaldo</i>	Mary Mills
<i>Count Lerma</i>	William Burden*
<i>A monk</i>	Kevin Langan
<i>Rodrigo, Marquis of Posa</i>	Thomas Allen
<i>Princess Eboli</i>	Nina Terentieva*
<i>Philip II</i>	Robert Lloyd
<i>A royal herald</i>	Stephen Guggenheim+
<i>A celestial voice</i>	Camellia Johnson*
<i>The Grand Inquisitor</i>	Gwynne Howell
<i>Countess of AreMBERG</i>	Candace Kahn

Inquisitors, courtiers, Flemish deputies, pages, soldiers, magistrates, monks

*San Francisco Opera debut

+1992 Adler Fellow

TIME AND PLACE: 1559-1568; France and Spain

ACT I *Scene 1:* The forest of Fontainebleau in France
Scene 2: The monastery of San Yuste
Scene 3: The monastery grounds

INTERMISSION

ACT II *Scene 1:* The Queen's gardens in Madrid
Scene 2: The Cathedral

INTERMISSION

ACT III: *Scene 1:* The King's quarters
Scene 2: A prison
Scene 3: The monastery

Supertitles by Paul Moor.

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

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

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

The performance will last approximately four hours and twenty minutes.

Don Carlo / Synopsis

A state of war persisted between France and Spain from 1521 to 1559. In the peace negotiations between the two countries, a political marriage was proposed between Elizabeth (Elisabetta in the opera), daughter of Henry II of France, and Carlo, only son and heir of Philip II of Spain. However, Philip had growing doubts about his son's psychological stability, and took steps to prevent his succession to the throne. His decision to marry Elizabeth himself could well have been part of this policy.

In the fictional framework of the opera, Don Carlo, like Tamino in The Magic Flute, has fallen in love with an idealized vision of his predestined bride. His father refuses him permission to join the Spanish delegation, whose purpose is to conclude the peace treaty and return to Spain with Princess Elizabeth. Carlo, defying his father, accompanies the delegation in disguise.

ACT I

Scene 1—Don Carlo sees Elizabeth offering comfort and hope to poor French peasants afflicted by the war. This confirms the image he has of her. She soon returns with her page, having become lost in the forest. Carlo reveals his true identity and they fall in love. At this moment, the peace treaty is concluded, and the Spanish Ambassador and his entourage arrive, proclaiming Elizabeth Queen of Spain: Don Carlo's stepmother, not his wife. Reminded of the sad state of the poor peasants, she consents. Don Carlo sees his vision of happiness destroyed.

Scene 2—Monks pray for the repose of the soul of Charles V, Carlo's grandfather, who had abdicated and retired to the monastery. A mysterious monk warns Don Carlo that happiness is not to be found on earth and Carlo is convinced that the figure is Charles V himself. Rodrigo, Marquis of Posa, seeks Carlo in the monastery. They have been companions since boyhood, and their friendship is Carlo's only emotional support. Posa has allied himself with the cause of political freedom for Flanders, at that time a Spanish colony ruthlessly persecuted for its Protestantism. He sees a vital role for Carlo in the struggle. When Carlo confesses his love for his stepmother, Posa feels that now, more than ever, is the moment for Carlo to leave for Flanders and lose himself in political activity. He suggests Carlo should seek the Queen's help in persuading the King to send him there.

Scene 3—While the King and Queen pray at the tomb of Charles V, the court ladies wait outside. Princess Eboli relieves the tedium by singing a mischievous song about a man who makes love to his wife by mistake. The Queen's return is followed by the arrival of Posa, who hands her letters from her mother and a secret note from Carlo, begging her to listen to Posa. He tells the Queen of Carlo's disturbed state of mind, which Eboli privately believes to be out of a suppressed passion for herself. The Queen grants her stepson an audience and Posa draws all her ladies away from the scene, thus breaking the Spanish court etiquette. Carlo, unable to control himself in the presence of Elizabeth, grows delirious and declares passionate love to her. For a moment, she is drawn into sharing his vision of what might have been, but remembers her situation and refuses to give him any hope. When the King finds her unattended, he exiles her only French lady-in-waiting. The court sees this as a public humiliation for the Queen, while the King resents her open display of sorrow. The King asks Posa why he has never sought royal favor and is told it is because of Philip's abhorrent policy in Flanders, which Posa describes as desert of ashes, a tomb. The King is unrepentant, but recognizes in Posa a man of truth and honor, and commands his service as a counselor. When the King voices suspicion of a liaison between the Queen and Carlo, Posa accepts the position of confidant, since it will help him to protect his friend. He recognizes signs of humanity in Philip who warns him, in turn, to beware of the Grand Inquisitor.

ACT II

Scene 1—Eboli has sent an anonymous note of assignation to Don Carlo, who arrives to declare his passionate love, as he thinks, to the Queen. Eboli at first accepts his declaration for herself, but rapidly

realizes the error. In a fury of humiliation and jealousy, she swears to reveal all to the King. Posa's threats fail to move her. Realizing that Carlo is now in mortal danger, Posa obtains from him incriminating papers which reveal his collusion with the Flemish freedom movement.

Scene 2—The coronation is to be celebrated by an auto-da-fé, at which several heretics are to be burned alive. Don Carlo interrupts the ceremony at the head of a delegation from Flanders, with a public plea against persecution. The King dismisses them abruptly, at which Don Carlo draws his sword against his father and sovereign. No one in the shocked assembly will disarm him until Posa steps forward and does so.

ACT III

Scene 1—King Philip ponders the desolation of his life. His wife does not love him, and never did. The only sleep he can look forward to is the sleep of death. He summons the Grand Inquisitor, the supreme spiritual authority in Spain, to ask his advice about his son Carlo—should he take the ultimate sanction against him? God sacrificed his Son for the greater good and will absolve the King, says the Inquisitor. He adds that the Inquisition has noted the King's favor for Posa, whom it regards as a radical and heretic. The King protests and refuses to turn him over to the Inquisitor, but senses that eventually he will have to yield. Meanwhile, Eboli has been active against the Queen, stealing her jewel casket which contains a miniature of Carlo, and showing it to the King. A confrontation between Philip and Elizabeth eventually brings Posa and Eboli onto the scene. Eboli, full of remorse, confesses to Elizabeth the theft, her unrequited love for Carlo, and her previous adultery with the King. This last fact the Queen cannot forgive, and she dismisses Eboli from the court. Eboli curses her own fatal beauty which has led her so terribly astray.

Scene 2—Posa visits Carlo, who is now in prison. He explains that by allowing the Flemish papers to be found in his possession, he has transferred suspicion to himself. He knows death awaits him, but adds that dying for his friend is a worthwhile sacrifice. An unseen assassin shoots, and the dying Posa tells Carlo that Elizabeth will see him one last time at San Yuste. King Philip arrives with the full court to rehabilitate his son, only to find him more unrepentant than ever following his friend's death. In removing protection from Posa, Philip has forever lost his only friend and his only son.

Scene 3—Elizabeth calls on the spirit of Charles V to intercede for her in heaven. She recalls a happier time in France and expresses her affection for Carlo. All she longs for now is death. Carlo arrives. Elizabeth demands that he should forget their love and remember Posa's death, and all it signifies. Carlo is now ready to sacrifice everything to the cause of Flemish liberty. The Inquisition is moving fast, however, and even as they say goodbye, the Grand Inquisitor and King Philip arrive. Philip demands a double sacrifice and is about to hand Don Carlo over to the Inquisitor, when the mysterious friar's voice is heard again, proclaiming that the sorrows of the heart can only be appeased in heaven.

The performance of Sunday, November 8, is sponsored by KRON-TV.

The performance of Saturday, November 14, is sponsored by Lexus.

The performance of Saturday, November 21, is sponsored by Fireman's Fund Insurance Company Foundation.

Don Carlo

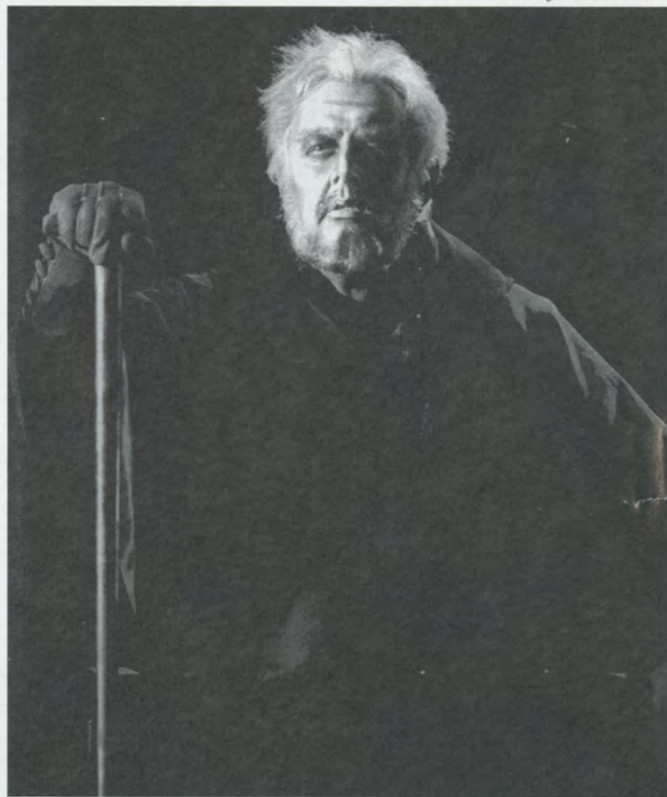
Photos taken in rehearsal
by Marty Sohl



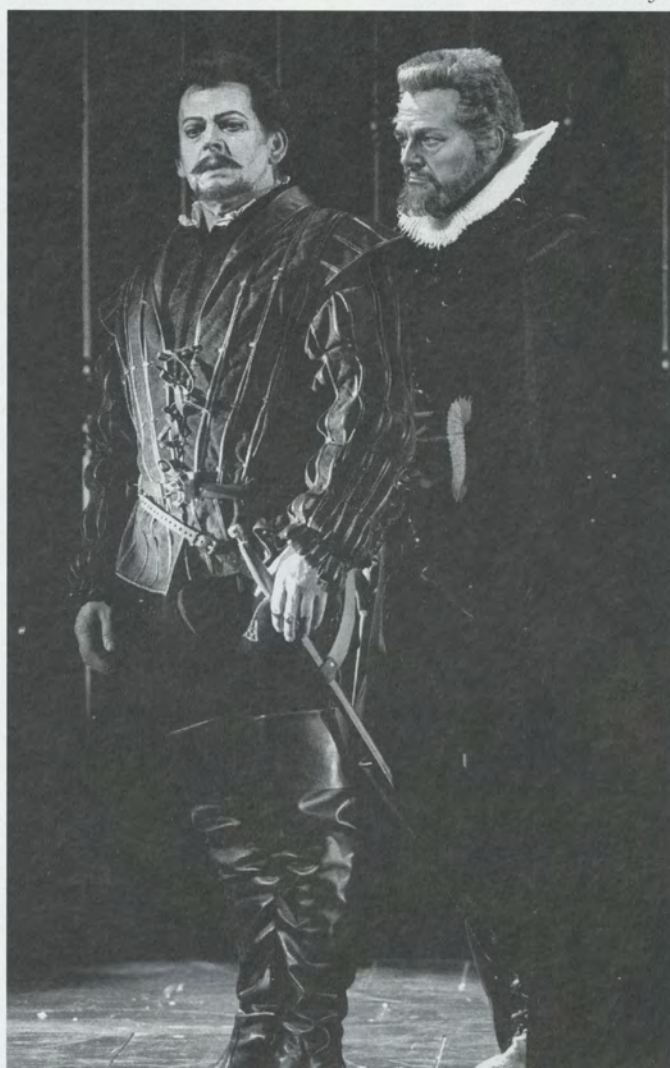
Carol Vaness, Richard Margison



Robert Lloyd



Nina Terentieva



Thomas Allen, Robert Lloyd



Nina Terentieva, Thomas Allen,
Women of the San Francisco Opera Chorus





Carol Vaness



Richard Margison

Carol Vaness

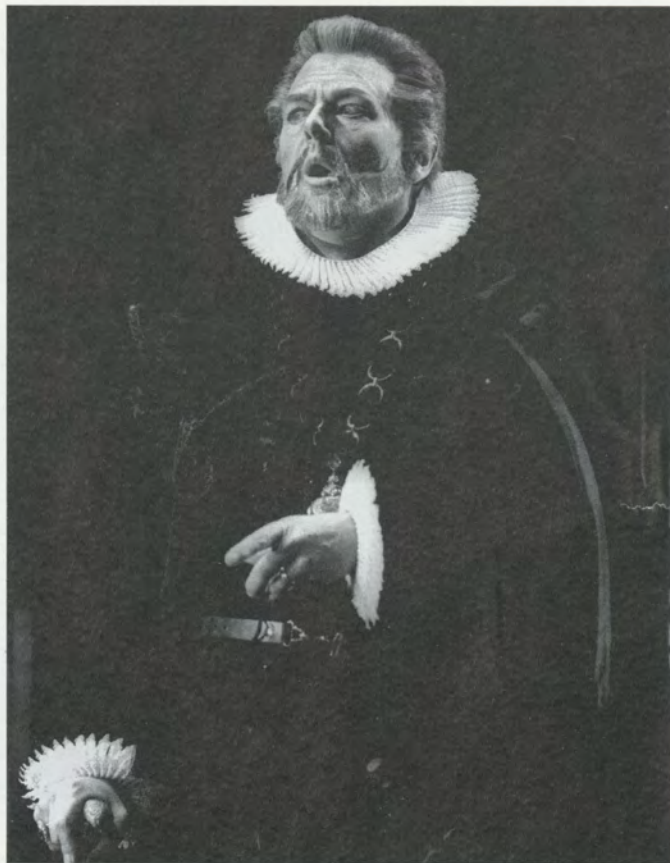


(L. to r.) William Burden, Mary Mills, Carol Vaness, Thomas Allen





(L. to r.) Robert Presley, Kenneth Rafanan, Cameron Henley, Frederick Matthews, Michael Rogers, William Pickersgill

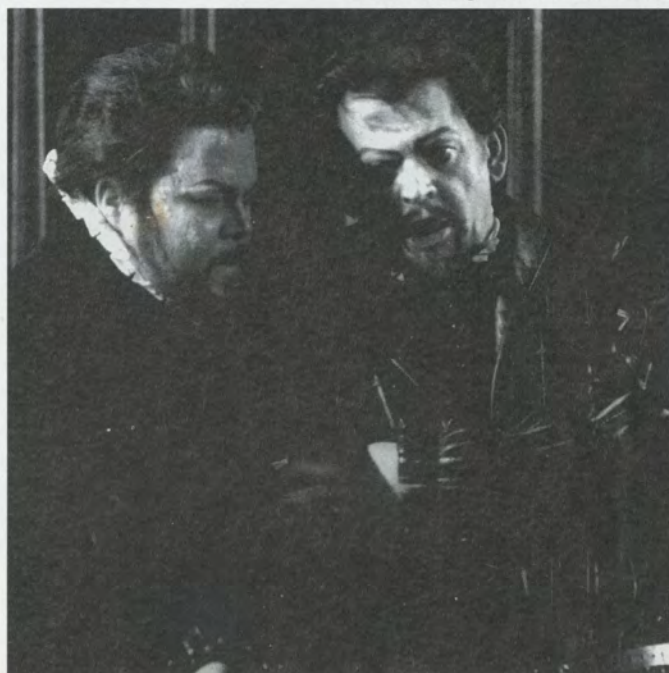


Robert Lloyd



Nina Terentieva

Richard Margison, Thomas Allen



Carol Vaness



ROBERT LLOYD

Continued from page 32

have been seen throughout the world, and are part of an extensive discography which includes his operatic roles, as well as the symphonic and song repertoire. Allen's recent recordings include *Così fan tutte*, his second *Don Giovanni*, *Peter Grimes*, Mendelssohn's *Elijah*, Walton's *Belshazzar's Feast*, and Mahler's *Des Knaben Wunderhorn* and *Lieder eines fahrenden Gesellen*. His many honors include degrees from Newcastle and Durham Universities, and in the 1989 New Year's Honors, he was named Commander of the British Empire.

Returning to the site of his 1975 U.S. opera debut as Sarastro in *Die Zauberflöte*, **Robert Lloyd** recreates the role of Philip II in *Don Carlo*, a part he sang for the Company in the French version in 1986. He also appeared here that same season as Méphistophélès in *Faust*. The distinguished English bass came to singing relatively late in life, having studied history at Oxford University. He received his training at the London Opera Center and at the Sadler's Wells Opera (now English National Opera) from 1969-72. During the 10 years he spent performing at the Royal Opera at Covent Garden, he became known as Britain's leading bass. He has now taken his place in the front rank of international artists performing most of the major bass roles. Lloyd was the first British artist to sing the title role in Andrei Tarkovsky's production of *Boris Godunov* at Covent Garden in 1983. In 1990, he sang the role at the Kirov Opera when this Royal Opera production was mounted (and televised internationally) in Leningrad. In recent years he has also sung the role in the Harry Kupfer production at the Netherlands Opera and in the Piero Faggioni staging with Florence Opera. His most recent successes include *Parsifal* at the Metropolitan Opera, Milan's La Scala, and the Royal Opera House, *Der Fliegende*



GWYNNE HOWELL

Holländer at La Scala, *Boris Godunov* and *Lohengrin* at the Vienna State Opera, *Il Barbiere di Siviglia* at the Met, *Die Entführung aus dem Serail* at Covent Garden, and *Die Zauberflöte* at the Lyric Opera of Chicago. In addition to his operatic career, he also sings in concert with many of the world's major orchestras including the Boston Symphony, San Francisco Symphony, London Philharmonic, London Symphony, Orchestre de Paris, Cleveland Orchestra, and the Bavarian Radio Orchestra. Lloyd has made over 60 recordings including *Die Zauberflöte*, *Parsifal*, *Die Entführung*, *The Dream of Gerontius*, *Rigoletto*, Handel's *Messiah*, and a Grammy award-winning disc of the Mozart Requiem. He has appeared in a number of video recordings including *L'Incoronazione di Poppea*, *Les Contes d'Hoffmann*, *Don Carlo*, and Syberberg's *Parsifal*. Last year, he was named Commander of the British Empire in the New Year Honor's List.

Bass **Gwynne Howell** sings the roles of Pimen in *Boris Godunov* and The Grand Inquisitor in *Don Carlo*. Since his first San Francisco Opera appearance in 1978 as King Henry in *Lohengrin* and the Commendatore in *Don Giovanni*, he has returned to portray Crespel in *The Tales of Hoffmann* and Friar Laurence in *Roméo et Juliette* (1987), and Dosifei in *Khovanshchina* (1984, 1990). Born in Wales, he made his professional operatic debut as Monterone in *Rigoletto* with the Sadler's Wells (now English National) Opera in 1968. He made his Royal Opera, Covent Garden debut during the 1970-71 season, appearing in *Salome* under Georg Solti and made his first appearance at Milan's La Scala during a visit by the Royal Opera, with whom he performed in *Peter Grimes*. In 1977, he made his U.S. opera debut with the Lyric Opera of Chicago as Pogner in *Die Meistersinger*, a role he repeated along with that of Lodovico in *Otello* for his 1985 Metropolitan Opera



KEVIN J. LANGAN

debut. He has also appeared at the Met in *Die Meistersinger*, *Das Rheingold*, *La Bohème* and *Lucia di Lammermoor*. A regular member of the Royal Opera, Howell has appeared at Covent Garden in numerous productions, most recently as Marcel in *Les Huguenots*, Dr. Bartolo in *Le Nozze di Figaro*, Colline in *La Bohème*, Daland in *Der Fliegende Holländer*, Fasolt in *Das Rheingold*, and Timur in *Turandot*. Elsewhere, he recently sang the role of Sarastro in *Die Zauberflöte* at the Glyndebourne Festival, participated in a concert performance of *Bluebeard's Castle* in Cardiff, Wales, and was critically acclaimed as King Philip in *Don Carlo* at the English National Opera. In addition to his numerous performances in major opera houses and concert halls, Howell has a number of important recordings to his credit, including Rossini's *William Tell* and *Stabat Mater*, Donizetti's *Roberto Devereux*, Verdi's *Luisa Miller*, Berlioz's *Les Troyens*, Elgar's *Coronation Ode*, Beethoven's *Missa Solemnis*, Handel's *Messiah*, Mahler's Eighth Symphony, Mozart's *Kyrie*, *Vesperae Solennes de Confessore* and Requiem, Haydn's *Creation*, as well as *Tristan und Isolde* and *La Fanciulla del West*. Most recently, he participated in the 1992 Grammy Award-winning recording of Bach's Mass in B Minor under the baton of Maestro Solti.

In his thirteenth consecutive season with San Francisco Opera, American bass **Kevin J. Langan** appears as Padre Guardiano in *La Forza del Destino*, A Monk in *Don Carlo* and as Theseus in *A Midsummer Night's Dream*. He has appeared here in well over 200 performances of more than 25 different productions beginning with the telecast presentation of *Samson et Dalila* in 1980, through performances of Timur in *Turandot* (1982), Colline in *La Bohème* (1983, 1986, 1988), Ramfis in *Aida* (1984, 1989), Henry VIII in *Anna Bolena* (1984), Zoroastro in Handel's *Orlando* (1985),



WILLIAM BURDEN

Sarastro in *Die Zauberflöte* (1987, 1991), Astolfo in *Orlando Furioso* (1989), and Sparafucile in *Rigoletto* (1990). His most recent performances include his Los Angeles Music Center Opera debut as Leporello in *Don Giovanni*, Ashby in *La Fanciulla del West* and Leporello for Santa Fe Opera, Méphistophélès in *Faust* with Houston Grand Opera and at Opera Colorado, Sarastro in Houston and Washington, D.C., Sparafucile with the Lyric Opera of Chicago, and Osmin in *Die Entführung aus dem Serail* (the role of his European opera debut in 1982 in Lyon, France) with the Los Angeles Chamber Orchestra. Highlights of previous seasons include his Metropolitan Opera debut as Colline in *La Bohème*, a debut with the Cincinnati May Festival as Rocco in *Fidelio*, the King of Scotland in Handel's *Ariodante* with the Opera Company of Philadelphia, the Grand Inquisitor in *Don Carlos* in Geneva; Sarastro, and his first King Philip II in *Don Carlos* with the Canadian Opera Company; and Raimondo in *Lucia di Lammermoor* at San Diego Opera. Langan's orchestral appearances have included Janáček's *Glagolitic Mass* with the Chicago Symphony, Mahler's *Das Klagende Lied* with the Pittsburgh Symphony, and concert versions of *Fidelio* with the Orange County Pacific Symphony, *Boris Godunov* with the St. Louis Symphony, and *Guillaume Tell* with the Opera Orchestra of New York. Langan, a member of the Merola Opera Program in 1979 and 1980, made his recital debut at Carnegie Recital Hall in 1984, presenting a similar program to the one that marked his recital debut in London at Wigmore Hall in 1979. He received his training at Indiana University School of Music with Margaret Harshaw, and is the recipient of numerous grants and awards.



STEPHEN GUGGENHEIM

Tenor **William Burden** makes his first San Francisco Opera appearance as Count Lerma in *Don Carlo*. The native of Florida completed his master of music degree in vocal performance at Indiana University, after having received his bachelor's degree in Spanish literature from Middlebury College in Vermont. He spent two summers with Santa Fe Opera as a member of their Apprentice Artist Program. As a 1991 Merola Opera Program participant, he appeared as Jeník in *The Bartered Bride* and recently performed the role of Alfredo on Western Opera Theater's national tour of *La Traviata*. Additional appearances include Count Almaviva in *The Barber of Seville* and Tamino in *The Magic Flute* with the Tacoma Opera, Belmonte in *The Abduction from the Seraglio* and the title role of *Candide* with Skylight Opera, and Don Ottavio in *Don Giovanni* with Madison Opera. He made his first appearance at Wolf Trap Opera this summer as the Podestà in *La Finta Giardiniera*, and A Priest and the First Armored Man in *The Magic Flute*. Burden continues to study with Margaret Harshaw, his mentor and teacher at Indiana University.

A 1992 Adler Fellow with the San Francisco Opera Center, Tenor **Stephen Guggenheim** appears as a Boyar in *Boris Godunov*, the First Prisoner in *Fidelio*, a Royal Herald in *Don Carlo*, and sings several roles in *Christophe Colomb*. He made his first appearance with the Company this summer as an Officer in *Il Barbiere di Siviglia*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and continued his studies at the San Francisco Conservatory of Music. As a participant in the 1991 Merola Opera Program, he appeared as Alfredo in *La Traviata* at Villa Montalvo, and sang the role on Western Opera Theater's 1991-92 national tour. He also traveled to Guam and Japan last year as Don José in the



DONALD RUNNICLES

Opera Center's production of *Carmen*. Earlier this year he appeared as Odoardo in the Showcase production of *Ariodante* and was a soloist in Rossini's *Petite Messe Solennelle* with the S.F. Opera Orchestra at Grace Cathedral. Guggenheim has appeared with West Bay Opera as Cavaradossi in *Tosca* and Max in *Der Freischütz*; with Marin Opera as Master Shallow in the world premiere of Gordon Getty's *Plump Jack*; and with Pocket Opera as Sempronio in *The Apothecary*. With Opera San Jose (where he was an Artist in Residence), he has sung Noah and the Doctor in the world premiere of *Hotel Eden*, the title role of *Albert Herring*, Alfred in *Die Fledermaus*, Count Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan tutte*, Nemorino in *L'Elisir d'Amore*, Anatol in *Vanessa*, and Pinkerton in *Madama Butterfly*. He also portrayed the Leper in a concert version of Messiaen's *Saint Francis of Assisi* with the Berkeley Symphony, conducted by Kent Nagano.

Donald Runnicles is on the podium this fall for *Boris Godunov*, *Fidelio* and *Don Carlo*. His first conducting assignment in his new capacity as Music Director for San Francisco Opera was the acclaimed Company premiere of *Guillaume Tell* this summer. After studying music at Edinburgh University, St. John's College, Cambridge, and the London Opera Centre, his first professional engagement as répétiteur was with the National Theater in Mannheim, where he made his operatic conducting debut with *Les Contes d'Hoffmann* in 1980 and was made first Kapellmeister in 1984. By the time he left Mannheim in 1987, he had conducted over 40 operas there, including *Fidelio*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Don Carlo*, *La Bohème*, *Die Walküre* and *Parsifal*. For the next two years he served as principal conductor at the Hannover Opera, where he led productions of *Tosca*, *Salome*, *Jenufa*, *Don Giovanni* and *Werther*.



IAN ROBERTSON

Since 1986, Runnicles has been a regular guest at the Hamburg State Opera, where he has conducted a wide range of operas by Mozart, Rossini, Puccini, Bizet, Verdi and Wagner. His most recent assignments in Hamburg include *Lady Macbeth of Mtsensk*, *Don Carlo*, *Der Fliegende Holländer* and *Otello*. Currently the General Music Director of the Städtische Bühnen in Freiburg, his upcoming projects there demonstrate the breadth of his repertoire: *Die Fledermaus*, *Carmen*, *Idomeneo*, *Die Entführung*, *Anna Bolena* and *Ariadne auf Naxos*. He made a highly acclaimed San Francisco Opera debut with two complete performances of Wagner's *Ring* cycle during the summer of 1990. Since then he has been winning international accolades in a series of debuts and guest engagements. He made a triumphant debut at the Glyndebourne Festival last fall leading Sir Peter Hall's production of *Don Giovanni*. He most recently made his Vienna Volksoper debut with *Lady Macbeth of Mtsensk*, and has embarked upon an extensive guest contract with the Vienna State Opera, where he has conducted *Il Barbiere di Siviglia*, *Don Giovanni*, *La Traviata* and *La Bohème*. Maestro Runnicles's experience at the Bayreuth Festival, where he assisted Georg Solti and Peter Schneider on the *Ring* cycle and James Levine on the centenary production of *Parsifal*, led to his engagement at the Metropolitan Opera, where he made his 1988 debut conducting the three-act version of *Lulu* on five hours' notice. He is scheduled to conduct *Die Zauberflöte* there in early 1993, and this year returned to Bayreuth to open the festival with a new production of *Tannhäuser*. Between operatic assignments, Runnicles maintains a busy schedule of concert appearances, radio productions and tours, and will make his long-awaited American symphonic conducting debut with the Seattle Symphony in November. He was recently named artistic adviser and guest conductor of the San Francisco Chamber Symphony.

Ian Robertson is on the podium for the final two performances of *Don Carlo*. Chorus Director and Conductor with the San Francisco Opera since 1987, he made his Company conducting debut with the 1988 production of *Lady Macbeth of Mtsensk*, and has since returned to lead performances of *Falstaff* and *Lohengrin* in 1989, *Rigoletto* in 1990, and *La Traviata* last fall. Acclaimed for his work with the Opera Chorus, he has led the San Francisco Opera Orchestra in the 1987, '88 and '89 Fol-de-Rol programs, the Kurt Herbert Adler Memorial Concert in 1988, *Carmina Burana* and Mozart's *Coronation Mass* at the opening concert at Stern Grove in 1988, the opening concert of the 1990 Stern Grove Festival in an all-Wagner program with soloist Dame Gwyneth Jones, and this summer's presentation of Rossini's *Petite Messe Solennelle* at Grace Cathedral. He also conducted the Opera Center's *The Italian Girl in Algiers* and *The Impresario* with the Santa Rosa Symphony, and led *Don Giovanni* for the Sarasota Opera. Next season, he travels to the Edmonton Opera for performances of *The Magic Flute*. Before joining the Company, he was Head of Music and Chorus Director of the Scottish Opera, where he made his conducting debut with *The Barber of Seville* and led *The Secret of Susanna* for Scottish Television's award-winning film. He went on to conduct several productions for that company including *The Pearl Fishers*, *The Abduction from the Seraglio*, *Idomeneo*, *Die Meistersinger*, *My Fair Lady*, *The Magic Flute*, *L'Elisir d'Amore* and *Rigoletto*, as well as concerts with the Scottish Opera Orchestra. A native of Scotland, Robertson trained as a concert pianist and accompanist at the Royal Scottish Academy of Music, where he won numerous awards and prizes. He won a scholarship to the University of Glasgow, where he graduated with a Bachelor of Music with Honors, and subsequently completed a research course in 20th-century piano music. His recital ca-



PETER MCCLINTOCK

reer led to appearances at the Edinburgh International Festival and the Wigmore Hall and Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland in contemporary works.

Peter McClintock, who made his 1990 San Francisco Opera directorial debut staging *Die Walküre* and *Siegfried* for the *Ring* Festival, returns to direct *Don Carlo*. He began his association with the Company in 1985 and has been an Assistant Director here since 1987, working with John Cox on *The Rake's Progress* and *Capriccio*, Robert Carsen on *Mefistofele*, Harry Kupfer on *Così fan tutte*, and Lotfi Mansouri on *Guillaume Tell*, among numerous other assignments. McClintock also shares his time with the Metropolitan Opera, where he has assisted Harold Prince on *Faust*, Nikolaus Lehnhoff on *Salome*, and Otto Schenk on *Parsifal*, among others. Additional production credits include engagements with Long Beach Opera, San Diego Opera, Portland Opera, and the Opera Theatre of St. Louis. He received his bachelor's degree in theater arts from UCLA and was awarded a scholarship from San Francisco Opera to further his studies in Italy.

Stefanos Lazaridis is the set designer and co-designer of costumes for *Don Carlo*. Born in Ethiopia of Greek parents, he studied in Geneva and London and began his operatic career in 1970 with a production of *Carmen* directed by John Copley for the English National Opera. He has since designed many plays, ballets and operas throughout the world. As Associate Artist with the English National Opera, his designs for that company have included *Katya Kabanova*, *Aida*, *Il Trovatore*, *Rusalka*, *Madama Butterfly*, and the British premiere of Busoni's *Doktor Faust*. Additional opera produc-

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.



STEFANOS LAZARIDIS

tions he has designed include *Nabucco*, *Rigoletto*, *Tristan und Isolde*, *The Bartered Bride*, *Prince Igor*, *Le Nozze di Figaro* and *Tosca* for the theaters at the Royal Opera House, Covent Garden, Scottish Opera, Opera North Leeds, Opéra de Nice, Bologna's Teatro Comunale, Stuttgart, Amsterdam, Houston, and the festivals of Florence and Aix-en-Provence. Exhibitions of his work have been held throughout Europe and in Japan, Mexico, Australia and New York. His designs were seen during the 1990-91 season at the ENO (*Lady Macbeth of Mtsensk*, *Hansel and Gretel*, *Wozzeck*, *Macbeth*, *Werther*), Milan's La Scala (*La Fanciulla del West*), Maggio Musicale in Florence (*Tosca*), and at the Scottish Opera (Bartók's *Duke Bluebeard's Castle*, a production he also directed).

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



THOMAS J. MUNN

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

Mark Morris Symposium

Mark Morris, the choreographer for John Adams's opera *The Death of Klinghoffer*, which is part of San Francisco Opera's 1992 season, will be the subject of an international symposium, "The Body Eclectic: Mark Morris." Co-sponsored by the Talking Dance Project and CAL Performances, the symposium will be held on Saturday, November 14, 1992, between 1 and 5:15 p.m., in Wheeler Auditorium at U.C. Berkeley. For further information, please call (510) 642-9988.

This on-going series of interviews introduces our readers to a cross-section of San Francisco Opera Company members who seldom get to take a curtain call, but whose activities are very important in the process of making opera happen.

COMPANY PROFILE: RUFUS OLIVIER

By TIMOTHY PFAFF

For someone whose introduction to his instrument came by accident, San Francisco Opera Orchestra bassoon principal Rufus Olivier seemed destined for greatness with it. Upon first hearing Olivier play, Frederick Moritz — the Los Angeles Philharmonic principal bassoonist from 1923 to 1972 (who at the age of 17 had played in the premiere of *Der Rosenkavalier* under Richard Strauss) — declared, "Rufus, I'm going to make you the greatest bassoon player in the world!" Little more than a decade later, no less discerning a judge of instrumentalists than former San Francisco Opera General Director Kurt Herbert Adler publicly proclaimed Olivier a genius.

Prior to a high-profile, Company-sponsored Luciano Pavarotti recital, Adler — who by that time had developed what Olivier calls "a protégé relationship with me" — called Olivier into his office to warn, "Don't get mad when Luciano doesn't like the way you play the solo before 'Una furtiva lagrima.' He doesn't like the way anyone does it; just do it the way he tells you." "I zoomed down to Tower Records and got a tape of Pavarotti doing the piece," Olivier confides, "and listened to it in the car. I played it exactly the way the guy on the record did, and when we did it in rehearsal, Pavarotti didn't say a thing. Dumbfounded, Maestro Adler asked him if the bassoon solo was OK, and Pavarotti said it was fine — as if wondering why he had asked. Adler stopped the rehearsal to proclaim to the whole house, 'This man is a genius!'"

If his elation was genuine, Adler was only feigning surprise.

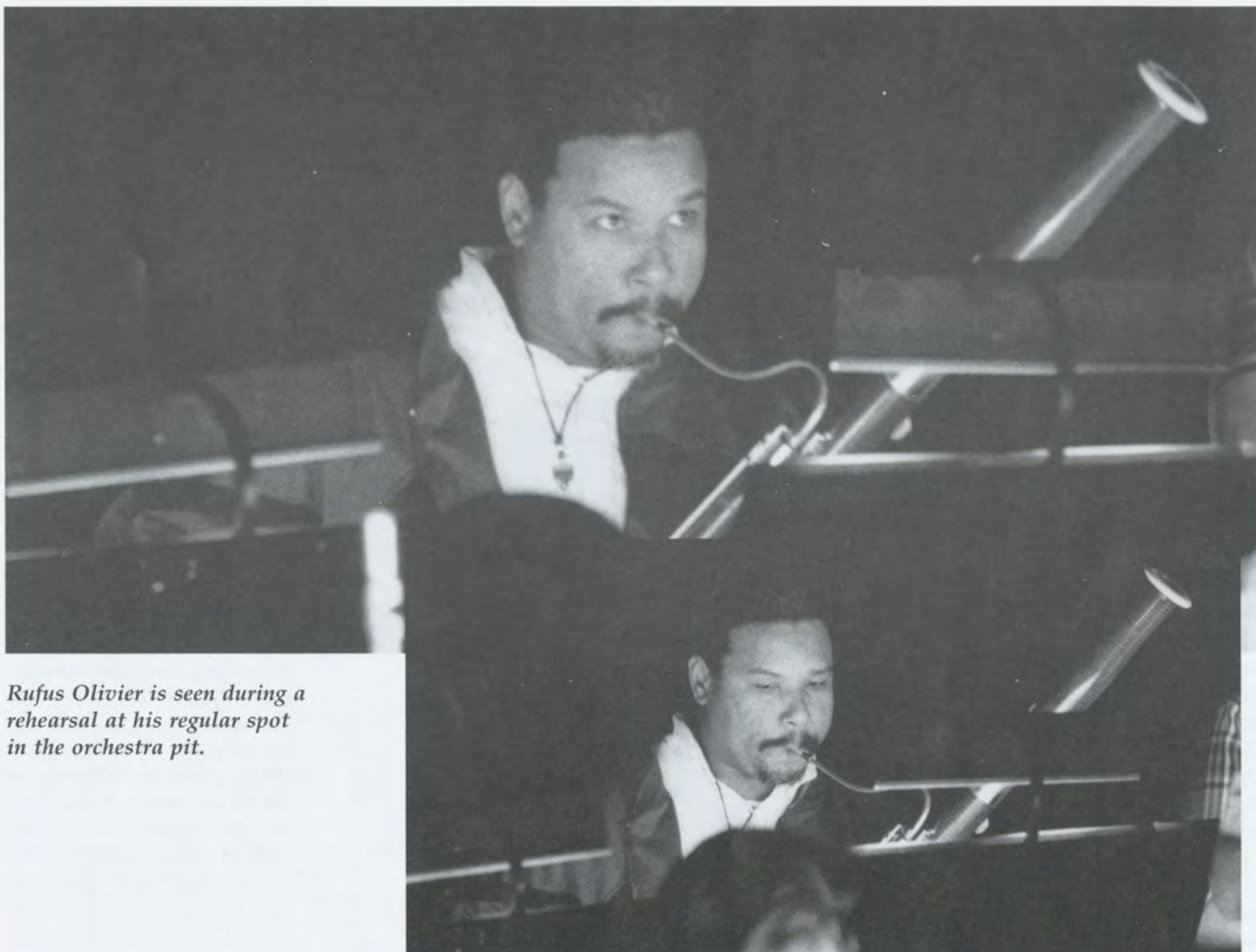


*Rufus Olivier, principal bassoonist of the
San Francisco Opera Orchestra.*

Olivier recalls his audition for the late General Director he still calls "Maestro." "When the San Francisco Symphony and Opera orchestras split in 1980, I decided to push the envelope and try for an opera job. After a grueling day of bassoon auditions, it was down to just two of us — but it looked like the maestro wasn't going to hire anyone. The next day I got a call that he wanted to hear me again. When I finished playing, he asked me, 'Mr. Olivier, what do *you* think of your playing?' First I just sort of looked at the floor and mumbled something about how I played in the San Francisco Symphony — which started him on a whole harangue. When he settled down, I tried a different approach: 'Mr. Adler, I think I'm great.' 'Good,' the maestro replied. 'I'm glad you know it,' which was his way of telling me I was hired. Someone told me later that he had never hired anyone under 30 — on principle." (The 36-year-old Olivier was 24 at the time.)

Oh, the accidental introduction. Born in Watts into a musical family (his father played saxophone in big bands, his mother piano in church), Olivier took up the saxophone at an early age. During junior high school he happened by a rehearsal of a school production of *The Sound of Music* — and heard the sound of music. "I completely fell for the sound of the strings. They really moved me. I knew right off that I wanted to be a part of that orchestral sound," he comments just after an early orchestral reading of this season's *Christophe Colomb*. "So I went to the band leader and told him that I knew there was no saxophone in the orchestra — but that I just had to play in it. He

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Rufus Olivier is seen during a rehearsal at his regular spot in the orchestra pit.

said I could change to the oboe. I wasn't thrilled, but I said, 'All right.' But when I showed up to get one from the orchestra director, he told me they were out of oboes and gave me a bassoon. It felt right from the start, and I've played it night and day ever since.

"There is no conservatory in my background," Olivier continues in a buzzing, excited baritone that reaches operatic decibels in moments of high enthusiasm. "My career is all bulletin boards." One of the most important of those turned out to be one in his school, announcing a training program with the Los Angeles Philharmonic. "I took a bus down to the Music Center, where I met David Breidenthal, the LA Phil's principal bassoonist. He became my mentor. He taught me for free and took me under his wing. He actually had me sit in the bassoon section during Philharmonic re-

hearsals, where I quickly got the feel for what you really have to do — and know.

"Musically, it was a great time to be growing up in LA. There was a lot of music in the schools and no end of places to play if you watched the bulletin boards. It seemed like I was playing with a different orchestra every night. There was a lawyers' philharmonic, a doctors' philharmonic — you name it.

"And that was the period between San Francisco Opera's last Los Angeles tours and the creation of the Los Angeles Music Center Opera, so the town was starved for opera. Santa Monica had a little opera company — whose conductor was a guy named Mario Lanza, if you can believe that! He was very old by the time I played with them, but it was a way of learning opera scores. And sometimes people in Beverly Hills would hire entire orchestras to play operas in their living

rooms, which were big enough to hold us. I remember playing a *Carmen* like that, where the singers were some of the guests and the orchestra was paid with food — which might have cost them more than if they paid us a fee. The orchestra's always hungry."

Olivier also had his own rock-and-roll band, in which he alternated on saxophone and electric bassoon. "On a typical weekend," he recalls, "I might play in a recording session in the morning, a *Rigoletto* in the afternoon, and a nightclub later that evening." That level of activity wasn't so much curtailed as circumscribed after a post-high school tour of what he calls "the chitlin' circuit" with a band called The Revolutions. "We starved," he recalls with a shudder. "It was on that tour that I decided to 'go classical.' From that moment on I decided that when I played, I was going to

be sitting down — and getting paid for it. That's when I decided to put the sax aside and really nail the bassoon."

There were early indications that his carpentry was already advanced beyond the apprentice level. Shortly after enrolling at Los Angeles City College, he was asked to teach, rather than study, the bassoon. When he learned of an opening at the San Francisco Symphony in 1977, he heard opportunity knocking and went to the door.

"I didn't even tell my parents what I was doing. I just bought a plane ticket — which was \$26 round trip at the time — and showed up. Seventy-two people had applied for the job, and the auditions were grueling. In the first place, you have to show everything you can do in 12 minutes — and if you're lucky you get to do it over and over again! They kept calling me back, and by 10:30 that night I had the job. When I called home from San Francisco with the news, my father first asked where I was — they were worried sick. Then, 'You took a plane?' He had only flown as a soldier, and hated it. And then it hit him: 'The San Francisco Symphony?' When I got home there was a big block party for me. It was all so exciting that when I woke up the next day, I really thought I had dreamed it; I was beside myself until I found the contract to convince myself it was all true."

Olivier started the same season as Stephen Paulson, now San Francisco Symphony's principal bassoonist. While he retains that friendship and cherishes the Symphony experience — particularly the challenge of working under a succession of different conductors — he considers his switch to playing professionally in the Opera Orchestra his most satisfying career move. His experience in both venues has proved to him that he gets in a lot more playing per piece in the pit rather than on the stage. "I remember a critic writing once that *La Gioconda* is an opera for soprano and bassoon. He was right." And he is emphatic that he means no insult to his Symphony colleagues when he insists, "It was at the opera that I learned about music. There's just nothing like a singer; they're the ones all other musicians want to imitate."

One in particular stands out. In 1981, in what the *San Francisco Chronicle* headlined a "change of Price" *Aida*, Leontyne Price sang one performance of the title



(L. to r.) Dale and David Breidenthal and Vida and Rufus Olivier at a restaurant, celebrating the Oliviers' fifteenth wedding anniversary. David Breidenthal is principal bassoonist of the Los Angeles Philharmonic.



Members of the Stanford Wind Quintet: (Top) William Klingelhoffer, Alexandra Howley. (Bottom) Gregory Dufford, James Matheson and Rufus Olivier. With the exception of Alexandra Howley, all are also members of the San Francisco Opera Orchestra.

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role for an ailing Margaret Price ("a singer I also love"). "That night set the standard for me," Olivier exclaims with a watery-eyed roar. That woman was coming from ON HIGH, and she drew something extra out of everyone on stage and in the pit. Being in the presence of a singer ON FIRE like that gets that extra five percent out of everyone else that elevates a performance from great to phenomenal. My back is against the pit wall when I'm playing, so I don't see a thing. But I knew where that woman was — musically and physically — every moment. I learned more about phrasing and breathing — no, *being* — with a singer that night than I ever have before or since."

Not only is there no hesitation, there's a certain breathlessness in Olivier's calling playing in the San Francisco Opera Orchestra as "a wonderful situation. For one thing, we have a good pit. We're situated relatively high, just high enough that we're a real part of what the audience sees and hears. And there's a family feeling among the players. We're together so much and work together so closely that there has to be, or everyone would be miserable."

Although he is being showcased in the famous bassoon solo in *L'Elisir d'Amore* this season, Olivier's interests lie far from star turns. He has developed a passion for Handel because the rich bassoon continuo parts keep him playing music he loves all evening. His strong preference for difficult scores leads to praise for *Jenufa*, *Lady Macbeth of Mtsensk* (his expressive eyes do a full orbit at the mention of that one, which he played under both Calvin Simmons and John Pritchard), and *The Rake's Progress*. ("Stravinsky keeps me on my toes every second, then pays me off with that beautiful 'duet' with the soprano.") His most difficult opera? "*Der Rosenkavalier*. But any wind player will tell you that. There are some things in that score that are not really possible the way they're written, but Strauss wants the sound of the attempt."

The last two summers have kept him in the musical stratosphere as well. Olivier, like most musicians, considers the best Mozart opera the one he's playing at the moment — but admits to one of those mountain-top experiences the last time the Company did *Così fan tutte*. "After the first number, I said to my associate, Jerry Dagg, 'Jer', this is great! After

the next number, I did the same thing. It's a problem; I get excited. Finally Jerry said to me, 'Rufus, they're all great. Shut up!' I can hardly sit there and play that stuff, because it makes me want to dance. Then we get to Rossini. He was a madman, too. Let me tell you as a musician, these guys were not boring people."

His current enthusiasms include the Company's conducting roster. "I can't imagine the symphony orchestra in which I'd get a lineup with the likes of that Gergiev and those two young Germans [Markus Stenz and Christian Thielemann] last season," he says, adding, "And I don't think this or any other Company could have brought off a full-length *William Tell* without the kind of magic [Music Director] Donald Runnicles was working in the pit." Fond memories of Sir Charles Mackerras's radiant *Lohengrin* a few seasons ago make him excited about the new Principal Guest Conductor's arrival.

Olivier volunteers praise for the Company's first music director, the late Sir John Pritchard, whom he calls "a highly misunderstood conductor. He used his eyes to communicate with every member of this orchestra. I remember one *Parsifal* rehearsal in which we worked out endless details of phrasing and balance with the slightest glances back and forth, and the smallest hand gestures. When we spoke in person — days later — he began our conversation by asking me, 'Isn't it wonderful how much can be done without words?' I understand conductors who *look* like the music, and he was one of them. With all the different conducting techniques around, that really helps musicians."

Although Olivier hasn't put his sax away forever, "I've always kept the sax and bassoon separate. The chops are so different. But as I got more comfortable in the orchestra — and starting warming up with things like "White Christmas" late in the season — they started calling me the Lounge Lizard Bassoonist. It used to be taboo to be a 'doubler' — to play two instruments — because people thought it meant you couldn't play your own. But I'm here to tell you that one of the best-kept secrets of the Opera Orchestra is that hiding in it is one of the best sax ensembles in the country. We found that out the year Rosemary Clooney — another one of those singers you learn music from — sang in the Fol

de Rol. She asked about where they would get her ensemble, and one of our resident conductors said it was no problem. She seemed suspicious, but after she rehearsed the first number with us, she looked down into the pit and said, 'Who are those guys?'

Olivier fills out his off-season career with one of the Orchestra's busiest schedules. Also a principal in the San Francisco Ballet Orchestra, Olivier recently has played with Midsummer Mozart and the Vallejo Symphony and performs a regular season every spring with the Anchor Chamber Players, not to mention the occasional solo or duo recital. Not to mention teaching at Stanford and San Francisco State. Not to mention the frequent studio and recording work, from film scores to commercials. "My wife says I don't sleep," he says bemusedly.

One has heard this story before, but seldom from someone who seems so unflappable, or at least so unflapped. Olivier attributes it to his upbringing. Although, as the last of five children, he was party to very little of his parents' music-making, he acknowledges that musical aspirations were never discouraged at home. "I was never once told to buckle down and get serious about life. In fact, the only thing my father ever said about the life I was making for myself has stayed with me to this day.

"At that time I used to sit up playing all night. I would really lock myself in my own room, refuse to answer the door, and play from midnight until early morning. *One time* my father made me let him in — I can still remember he was wearing striped pajamas — and he looked at me and said, 'Don't go crazy.' That was it. I got it. That's where having a solid sense

of my own life comes from."

Olivier lives in Fremont with his wife and two children. "I have to keep the job separate from my private life," he says. "Even after I walk out after a night of playing with the great ones, I've still got to pick up milk and bread on the way home." He still manages to go fishing with his son, who is seven, once a week. And he quietly insists on taking a month off every year. For the moment, the way he brings music into his home is by supporting his wife, a gerontology major from USC. "But she's an incredible song writer. After we got married I encouraged her to develop that from a hobby to something she can be serious about and devote her time and talent to. We have a small recording studio at home, and she's doing some great work there."

Predictably, the other love in his life is his bassoon, a six-year-old Heckel, the third he has owned, but the only one for now. He bought it from his associate Dagg a few years ago and feels that since it is so similar to Dagg's, the two achieve a distinctive blend. "This horn was harder to learn to play, but I knew from the first that it would be great. You have to break a horn in, and two years later I feel I finally have it. It used to have me. But now it's very present, and leads very well."

Olivier is gratified by the blend he feels with the woodwind section as a whole. "We're like glue — in and out of the pit," he says. "I've done it, and I know it's not as personal as this in a symphony orchestra. But we work hard at maintaining good relations. This orchestra is different that way. If the management knew how much I love doing what I do, they wouldn't pay me." □



Rufus Olivier during a visit to his sister's home plays with his 7-year old son, Rufus David.



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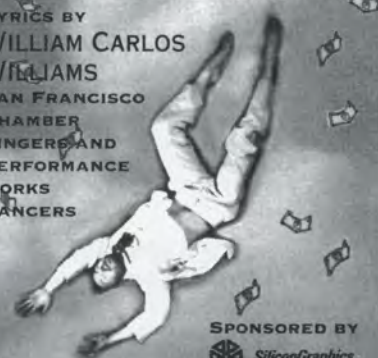
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San Francisco Opera makes a return to the airwaves this year with four operas taped during the 1992 performance year. The broadcasts, which have been made possible through the generous sponsorship of Butterfield & Butterfield, are presented in cooperation 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, KKGO 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, KVOB 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*).

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Opening Night

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New Production

Tosca Puccini

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

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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*,
Tschammer, Schade, Held,
Guggenheim+, Baldvinsson+
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Production originally sponsored by Mr. and Mrs. Reid W. Dennis and the L.J. and Mary C. Skaggs Foundation.

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Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

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

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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

*Production originally made possible by
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*This year's presentation is made possible by
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Sunday, November 1, 2:00

Fidelio Beethoven

Wednesday, November 4, 7:00

Don Carlo Verdi

Friday, November 6, 7:30

La Forza del Destino Verdi

Saturday, November 7, 8:00

West Coast Premiere

The Death of Klinghoffer Adams

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Hammons*

Adams*/Sellars*/Tsypin*/Ramicova*/

Morris*/Boesch*/Deans*/Ingalls*

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Glyndebourne Festival; Brooklyn Academy
of Music; and Los Angeles Music Center
Opera.*

*Production underwritten, in part, by the
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Sunday, November 8, 1:00

Don Carlo Verdi

Tuesday, November 10, 7:30

La Forza del Destino Verdi

Wednesday, November 11, 7:00

Don Carlo Verdi

Friday, November 13, 8:00

The Death of Klinghoffer Adams

Saturday, November 14, 7:00

Don Carlo Verdi

Sunday, November 15, 2:00

The Death of Klinghoffer Adams

Wednesday, November 18, 7:00

Don Carlo Verdi

Thursday, November 19, 7:30

The Death of Klinghoffer Adams

Friday, November 20, 8:00

Andrea Chénier Giordano

Millo*, Keen, Bower, Guo+; Beccaria*,
Gavanelli*, Sénéchal, Sumegi**,
Ledbetter, Petersen, Vasquez+, Travis,
Wilde, Baldvinsson+, Patriarco,
Eisenberg

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*Co-production with the Houston Grand
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Saturday, November 21, 7:00

Don Carlo Verdi

Sunday, November 22, 2:00

The Death of Klinghoffer Adams

Tuesday, November 24, 8:00

The Death of Klinghoffer Adams

Wednesday, November 25, 7:30

Andrea Chénier Giordano

Saturday, November 28, 8:00

Andrea Chénier Giordano

Sunday, November 29, 2:00

Production new to San Francisco

A Midsummer Night's Dream Britten

McNair*, Patterson, Keen, Taylor*;
Asawa+, Streit, Malis, Langan, Adams,
Travis, Cole, Sumegi, Frank, Graber,
Allee*

Mauceri/Copley/Bardon/Stennett/
Munn

*Production from the National Arts Centre
of Canada, Ottawa.*

*Production underwritten through a
generous gift from The Bernard Osher
Foundation and Mr. and Mrs. Alfred S.
Wilsey.*

Tuesday, December 1, 8:00

Tosca Puccini

Mitchell; Sylvester*, Noble, Travis,
Skinner, Petersen, Vasquez+,
Baldvinsson+, Asawa+
Summers/Galati/Walton/Kim/Munn

Wednesday, December 2, 8:00

A Midsummer Night's Dream Britten

Thursday, December 3, 7:30

Andrea Chénier Giordano

Friday, December 4, 8:00

A Midsummer Night's Dream Britten

Saturday, December 5, 2:00

Tosca Puccini

Sunday, December 6, 1:00

Andrea Chénier Giordano

Sunday, December 6, 7:30

A Midsummer Night's Dream Britten

Tuesday, December 8, 8:00

Andrea Chénier Giordano

Wednesday, December 9, 8:00

Tosca Puccini

Thursday, December 10, 7:30

A Midsummer Night's Dream Britten

Friday, December 11, 8:00

Semi-Staged Concert Performance

Christophe Colomb Milhaud

Narrator: D. Jacobi**

Fortuna, Mills, Cook+, Claycomb+;
Lafont**, Ledbetter, Skinner, Sénéchal,
Guggenheim+, Patriarco, Wilde,
Nava+, Zhou
Nagano*/Mansouri/Munn

Saturday, December 12, 1:00

Tosca Puccini

Saturday, December 12, 8:00

A Midsummer Night's Dream Britten

Sunday, December 13, 1:00

Andrea Chénier Giordano

Sunday, December 13, 7:00

Christophe Colomb Milhaud

** United States opera debut

*San Francisco Opera debut

+1992 Adler Fellow

All performances are in the original
language with English Supertitles.

Repertoire, casts and dates subject to
change.

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Wednesday, September 30 at 1:00

Tuesday, October 6 at 1:00

1992 OPERA PREVIEWS

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

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

<i>The Death of Klinghoffer</i>	10/28
<i>Christophe Colomb</i>	12/8

SAN FRANCISCO OPERA GUILD PREVIEW MARIN

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

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

SOUTH PENINSULA

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

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

SAN JOSE OPERA GUILD

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

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

SONOMA COUNTY CHAPTER

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

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

JUNIOR LEAGUE OPERA PREVIEWS

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

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

ROBERT GOODHUE'S FALL OPERA COURSE

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

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

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

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

FRIENDS OF THE KENSINGTON LIBRARY

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

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

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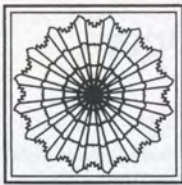
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In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House has installed a Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available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

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

Saturday, October 3
Sunday, October 11
Saturday, October 24
Wednesday, November 4
Sunday, November 15
Saturday, November 28
Tuesday, December 1

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

IF YOU DRIVE TO THE OPERA...

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

SERVICES

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

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

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

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

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

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

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

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

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

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

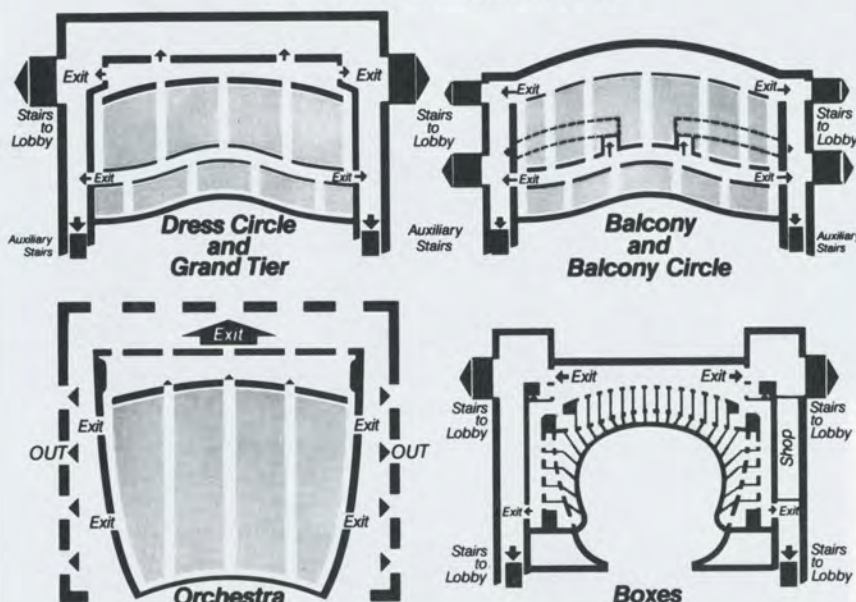
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

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

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

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



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

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for yourself our superior customer service.

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the sweetness of driving the ultimate in perfection.

TOUCH

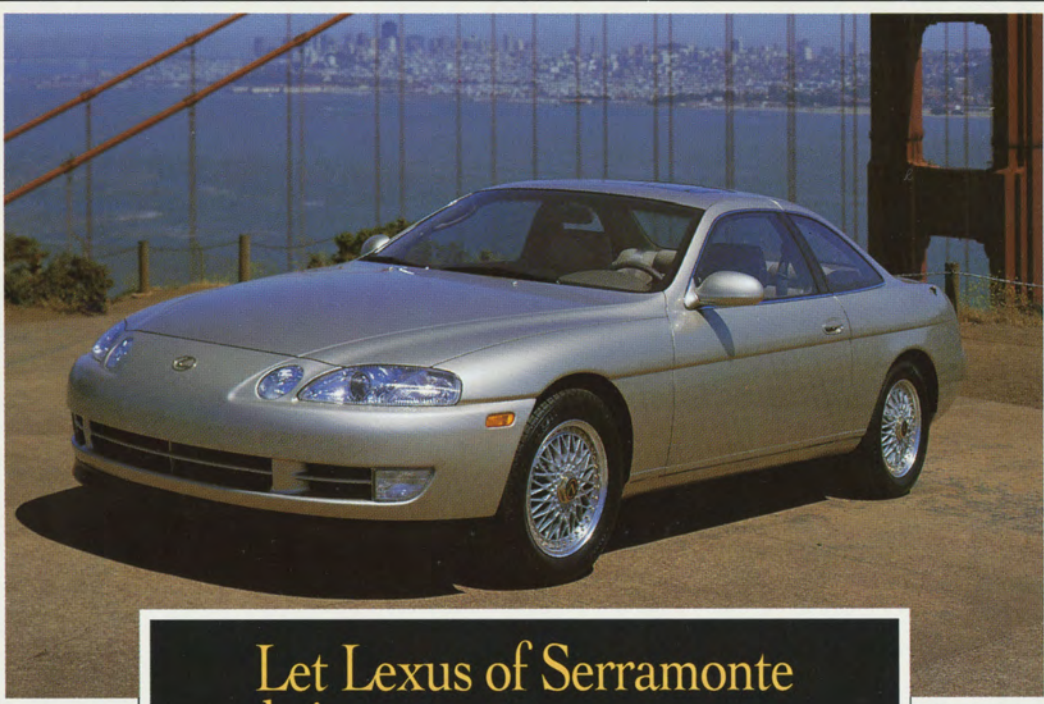
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