

L'Elisir d'Amore
(Elixir of Love)

1992-1993

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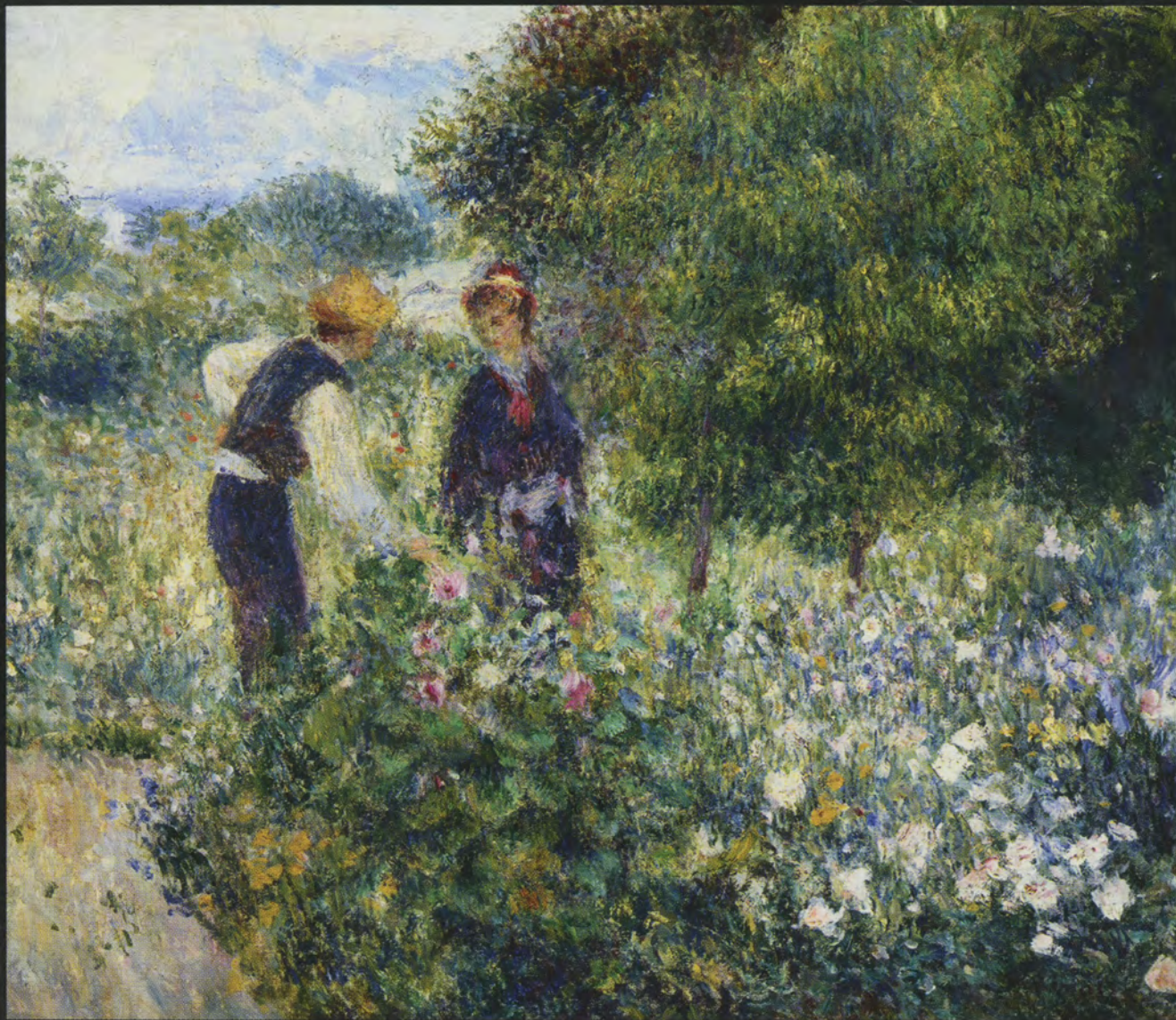
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1992 SEASON



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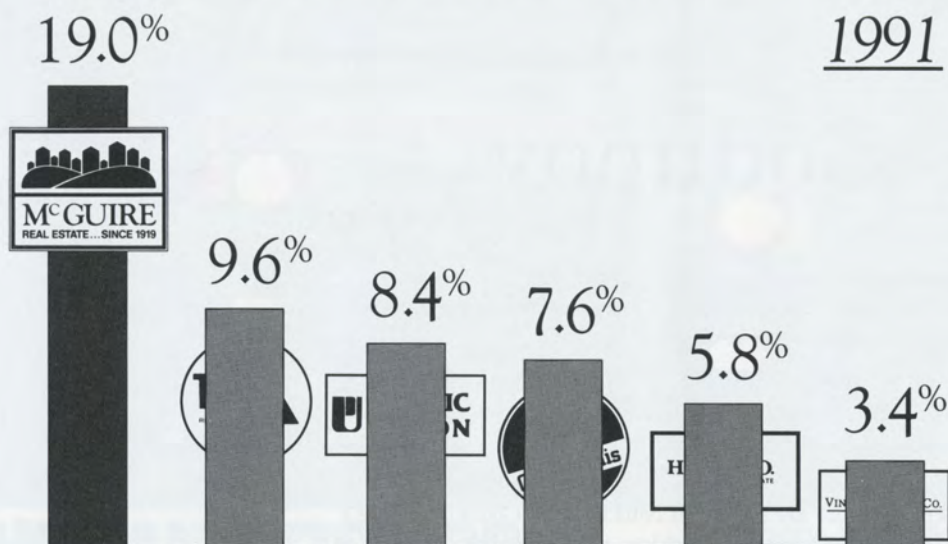
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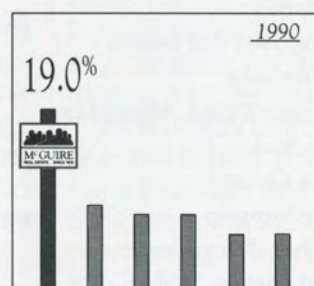
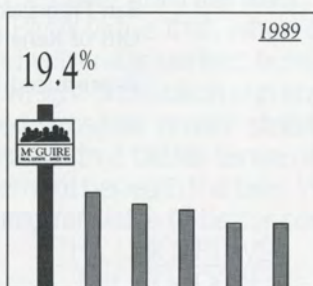
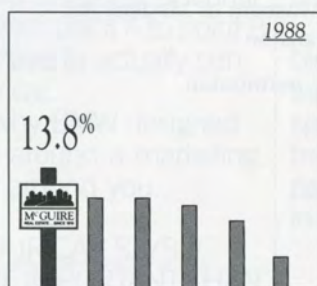
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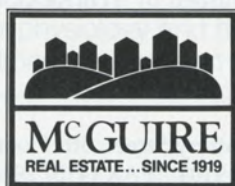
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Lotfi Mansouri, *General Director*

L'Elisir d'Amore

1992 FALL SEASON

Vol. 70, No. 6

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Picking Flowers, 1875
Oil on canvas, 21 $\frac{3}{8}$ x 25 $\frac{5}{8}$ "

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GENERAL DIRECTOR'S MESSAGE

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

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

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

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

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

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

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

Lotfi Mansouri
General Director

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

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

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

To all the benefactors whose generos-

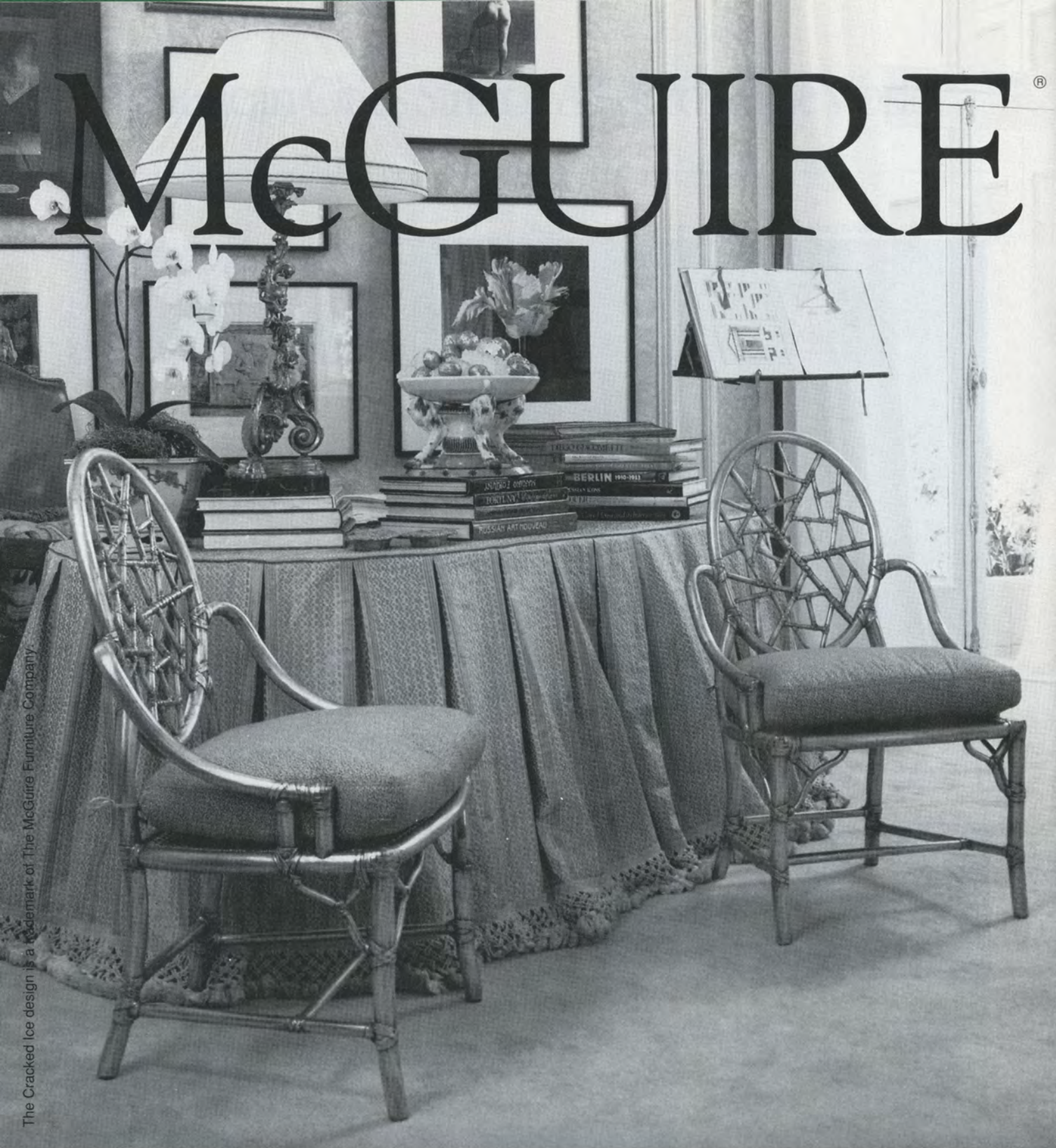
ity has made this bright new season possible, our deepest and warmest thanks!

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

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L'Elisir d'Amore

By JOHN ARDOIN

The operatic world into which Gaetano Donizetti was born six years after the death of Mozart was a very different sphere from the one we know today. It was not just a question of no television, no radio, or CDs. The major difference was one of attitude. The passion then was for new music, and opera houses and composers were kept busy trying to fulfill the demand. Yet, the most powerful figures were not the composers or even the singers, but the impresarios.

As Herbert Weinstock, one of Donizetti's biographers, has written "They controlled the opera house . . . They chose librettos, selected composers to set them and hired companies of singers for composers to write for. The driven, hard-worked composers were expected to create to order in a rush, music grateful of exceedingly agile and intensely trained singers—the sort of music that was already delighting audiences."

It was, in short, an operatic factory; in the case of Donizetti, it might well be described as a sweatshop. His colleague-in-arms, Vincenzo Bellini, was among the first to rebel against being treated like a workhorse. He saw himself more in the mode of a sensitive Romantic hero, a stance that would be honed to perfection by Franz Liszt. In contrast to Rossini and Donizetti, who accepted their secondary status with only minor protests, Bellini thought of each of his operas as a unique creation.

Unlike Rossini, and Donizetti to a much lesser extent, Bellini did not recycle good music from a hastily written work that had failed. Donizetti, on the other hand, being a less glamorous and fashionable figure than the aesthete Bellini, and always in dire need of money, did little to buck the system. Like Rossini, he was largely content to think of himself as an artisan rather than an artist.



SCHERL

Two glimpses of San Francisco Opera's 1975 *Elisir d'Amore*: (opposite) Paolo Montarsolo as Dr. Dulcamara trying to talk a villager (Lola Simi) into buying some of his wares. (Above) Paolo Montarsolo as Dr. Dulcamara and José Carreras as Nemorino during their spirited exchange over the purchase of the "elixir."

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

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Donizetti produced 70 works—both comic and tragic—for the stage in 51 years (an average of three a year beginning at the age of 20) and died on the edge of madness. Rossini, who was only five years older, had become a renowned figure throughout Europe by the time he was 21. It took 30 operas and a decade longer for Donizetti to command a similar position in the theatrical life of his day.

His fame peaked in 1835 with the writing of his most acclaimed opera, *Lucia di Lammermoor*. With the death of Bellini the year before and Rossini's abandoning of the operatic stage, Donizetti at last gained the pre-eminent place in the world of nineteenth-century Italian opera. But he would be king of the mountain for a comparatively short time. On the horizon was the young Verdi as well as a series of pending personal disasters.

Donizetti had long been stalked by tragedy. His two children died young, and two years after the premiere of *Lucia* his wife died of cholera. Then, following a triumphant visit to Vienna in 1842, his own health began to give way. In January of 1846, he had to be committed to an asylum near Paris as a result of supposedly advanced syphilis and was kept secluded there for 18 months.

When he was finally released, he set out for his native city of Bergamo in northern Italy, but was stricken with paralysis en route. He lived only a few months after reaching Bergamo and died there, burnt out and hallucinatory, at the age of 51. He was buried in the city's majestic cathedral, not far from the tomb of his teacher Simone Mayr.

An unenviable life, certainly, but one



Luigi Lablache, a famous interpreter of Dr. Dulcamara in the mid-1800s, and Giovanni Mario, an equally famous Nemorino, in a contemporary engraving.

whose pain and struggle yielded at least a half-dozen works that through the years have steadfastly held the stage and that still move and delight us today. Yet, as admired as are the dark scores such as *Lucia*, *Anna Bolena* and *Maria Stuarda*, it may be that Donizetti's greatest achievements were in the realm of comedy, a field in which he is challenged only by Rossini.

But for all the wonders of Rossini's *The Barber of Seville*, *L'Italiana in Algeri* and *La Cenerentola*, there are many of us who are more than willing to give Donizetti the comedic place of honor because of the delicious nuances of scores

such as *Don Pasquale* and that evergreen miracle, *L'Elisir d'Amore*. It is not only an elixir of love, but one of extraordinary musical potency, and, like Donizetti's finest comedies, it has an enviable crystalline sparkle, spontaneity and less of a sense of formulaic and stock answers to persistent dramatic questions than was typical of its times.

What must it have been like to hear *L'Elisir* when its composer was still alive? Hector Berlioz has supplied the answer in a volume of memoirs. He was in Milan in 1832, when the ink of the pages of *L'Elisir* had barely dried. He tells us that "On arriving in Milan, out of a sense of duty, I made myself go to hear the latest opera. Donizetti's *L'Elisir d'Amore* was being given at the Canobbiana.

"I found the theater full of people talking in normal voices, with their backs to

the stage. The singers, undeterred, gesticulated and yelled their lungs out in the strictest spirit of rivalry. At least, I presumed they did, from their wide-open mouths; but the noise of the audience was such that no sound penetrated except the bass drum. People were gambling, eating supper in their boxes, etcetera. Consequently, perceiving it was useless to expect to hear anything of the score, which was then new to me, I left.

"It appears that the Italians do sometimes listen. I have been assured by several people that it is so . . . [Still] music for the Italians is a sensual pleasure and nothing more. For this noble expression of the mind they have hardly more respect than for the art of cooking. They want a score that, like a plate of macaroni, can be assimilated immediately without their having to think about it or even pay attention to it."

R.O.I.

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While there is no doubt that the operatic manners of Donizetti's day were appalling, it is also true that on that evening in Milan Berlioz was not in the most receptive of moods. He was no friend of Italian opera (and would later mount a major attack against Donizetti at the time of the Paris premiere of *La Fille du Régiment*). But, as critic William Weaver has written, Berlioz was right about one thing—"the parallel between opera and pasta. Neither is any good when cold."

The Italians have a saying for something that is done in a hurry—it is "cooked, served and eaten." While *L'Elisir* was undeniably a delicious dish, it was one that had been quickly put together and served and eaten while piping hot. Still, it is no less tasty for having been turned out with rapidity. But then, Donizetti was an old hand at fast food. There was more than just a little of McDonizetti about him.

It was precisely his ability to whip up a dish on the spot that had brought *L'Elisir* into being. When another composer had defaulted on his commission for the Teatro alla Canobbiana, its impresario (undisturbed by the failure of Donizetti's most recent opera—*Ugo, Conte di Parigi*—at Milan's principal theater, La Scala) asked the composer for a new comedy. Donizetti was all too happy to accept the Canobbiana commission. He was also indignant when the impresario suggested he simply redo one of his old scores.

"Who is trying to make fun of me?" Donizetti replied. "I'm not accustomed to patching up my own works, nor anybody else's, either. You'll soon see that I am quite energetic enough to make you a brand-new opera in 14 days. I give you my word. Now, you give me Felice Romani."

Romani was the man who had provided the text for Donizetti's *Anna Bolena* and all of Bellini's librettos from *Il Pirata* to *Beatrice di Tenda*. In enlisting Romani for *L'Elisir*, Donizetti wrote the poet "I

Patrice Munsel was San Francisco Opera's Adina in 1956, shown here in Act I. Behind her is Giuseppe Campora, who portrayed Nemorino.



LACKENBACH



JONES

am obliged to set a poem to music in 14 days. I give you one week to prepare it for me. We'll see which of us has the more guts."

At this time, Donizetti was 34, with 40 operas behind him. To him is credited this famous comment, on being told Rossini had turned out an opera in 11 days, "Ah, yes, but then Rossini always was lazy." The short time he had to produce *L'Elisir* did not bother Donizetti nearly so much as the singers he had been assigned. He described them to his librettist like this: "We have a German prima donna, a tenor who stammers, a buffo with a voice of a goat and a French basso who isn't worth much. Dear Romani, courage and go ahead."

Ironically, the Frenchman (a baritone, not a bass as Donizetti described him), Henri-Bernard Dabadie, had performed a year earlier in an opera by Daniel-François-Esprit Auber entitled *Le Philtre* to a text by Eugène Scribe. It was this very libretto that Romani would "borrow" (a commonplace occurrence in the nineteenth-century opera) to fashion his text for *L'Elisir*.

Romani knew a good thing when he read it. Evidently *Le Philtre* had become a smash hit in the Paris of 1831 and would receive almost 250 performances during the next 30 years. Romani kept the plot line intact—a village boy is duped by a quack into buying a love philter that is supposed to make him irresistible to the most beautiful girl in town—but he renamed the characters. Térézine became Adina, Guillaume became Nemorino, le docteur Fontanarose became Dr. Dulcamara and Joli-coeur and Jeannette became their Italian equivalents—Giannetta and Belcore.

The amazing thing is that not only did Donizetti meet his deadline, but in the process, presented the operatic world with one of its supreme delights. Some idea of how *L'Elisir* came into being has been left us by a young friend of the

Reri Grist (Adina) with two of her San Francisco Opera Nemorinos: (Top) Alfredo Kraus, 1967, and (Bottom) Luciano Pavarotti, 1969.



composer's, Emilia Branca, who was later to marry Romani. She has recounted that during the period of composing *L'Elisir*, Donizetti arrived at her family's home one evening, very late for dinner.

"Forgive me, forgive me, all my dear friends," he said breathlessly on entering. "I was on my way here half an hour ago, but when I passed Romani's house, I stopped in to see if he could give me something [some words to be set]. In fact, my good friend handed me an entire duet. While I was reading the verses—beautiful, as only he could write them—I felt so inspired that, without realizing it I began to read them [as if] already set to music . . . I wanted to jot down the sketch at once . . . Tonight before I go to bed, I'll orchestrate it, tomorrow I'll give it to the copyist who will copy out the parts and give them to the singers."

These indeed beautiful verses were for the "Chiedi all'aura lusinghiera," the first-act duet for Adina and Nemorino. Then, after dinner, Donizetti sang excerpts from his opera-in-progress for his friends. "Without possessing a beautiful bass voice," Emilia writes, "Donizetti sang very pleasantly: buffo parts in a comic and exhilarating fashion, especially little songs and Neapolitan *ariette*, folk songs and some composed by himself . . . as he accompanied himself brilliantly at the piano."

Emilia has also provided us with a telling portrait of Donizetti the man: "He was handsome . . . tall, slender, his broad forehead crowned with black curls, his features regular. He was graceful rather than elegant; his aspect was good-natured, a frank and open manner . . . which was very likable. He was *simpatico* beyond words, and the fair sex was devoted to him."

Despite Donizetti's admiration for Romani, their collaboration was not always an easy, smooth one. Almost ten years older than Donizetti, Romani had an explosive disposition and did not take suggestions from composers gracefully. For example, when Donizetti asked for an aria for the tenor in the second act of *L'Elisir*, Romani bristled. "What's the point of that rustic bumpkin coming in and whining pathetically, when every-

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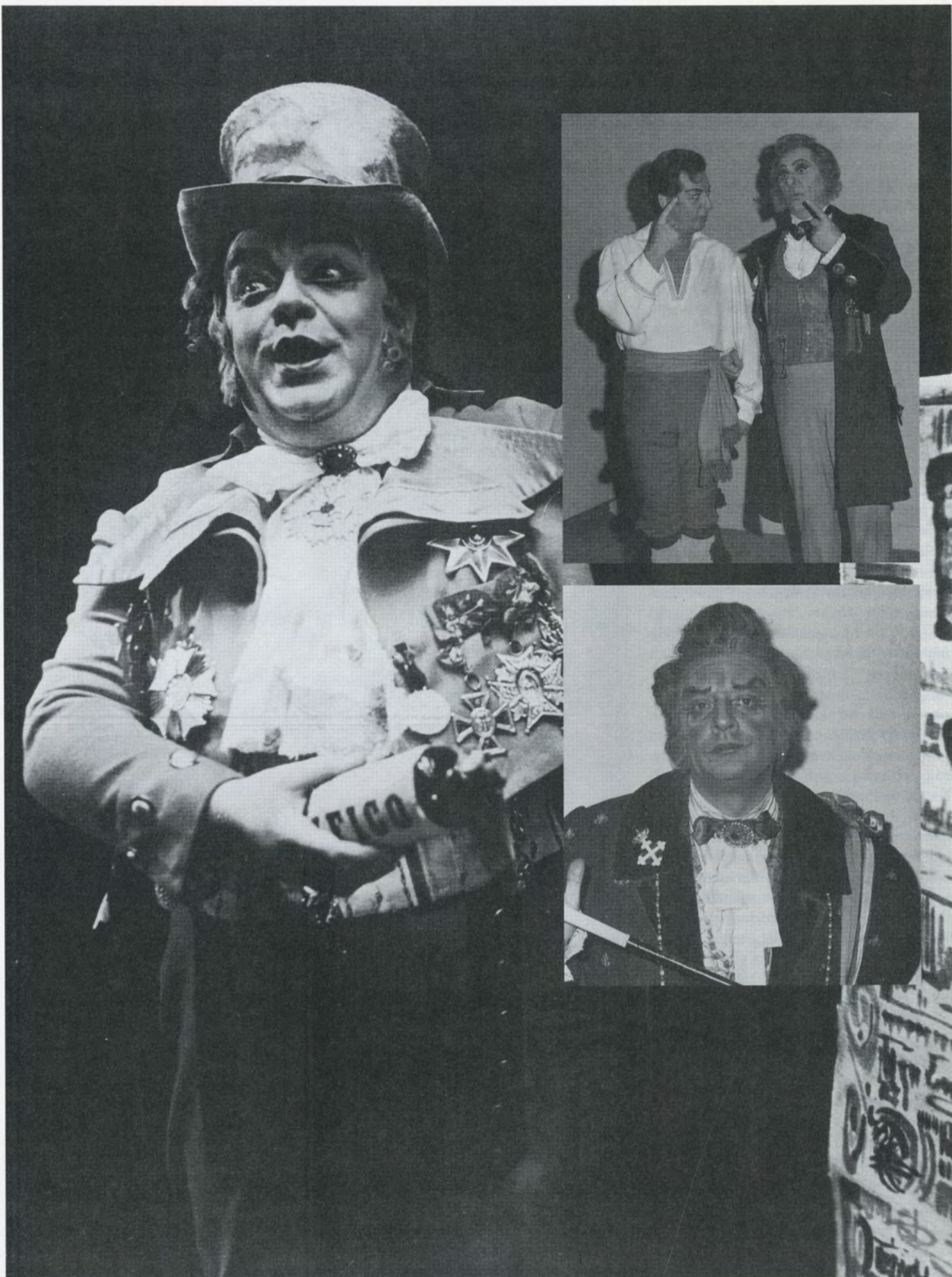
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thing must be festive and gay?" The composer's persistence won out, and thank heavens it did. What would *L'Elisir*, or, for that matter, Italian opera be without "Una furtiva lagrima?"

The Canobbiana's new season opened on April 23, 1832, with an opera by Luigi Ricci—*L'Orfanella di Ginevra*—and Donizetti attended the first night to take a closer measure of the singers who would also be taking part in *L'Elisir*'s premiere. He somewhat revamped his initial feelings about his cast-to-be, and the next day wrote to his father, "Last night was the opening, and the tenor is fair, the prima donna has a beautiful voice but only she knows what she is saying. The buffo is a dog . . . Next week, I begin rehearsals, although I haven't finished; little is lacking, however. Romani was obliged to finish in a hurry and is now revising certain details of the staging."

L'Elisir opened on May 12, 1832. Evidently, despite Donizetti's—and Berlioz's—misgivings about his cast, it acquitted itself well. The German who created Adina was Clara Sabina Heinefetter, one of six sisters, singers all; the tenor was Giambattista Genero; Dabadie, who had earlier created Rossini's William Tell, was Belcore; and the "dog" buffo was Giuseppe Frezzolini, whose daughter was to become an acclaimed singer and later create Verdi's Joan of Arc.

A leading Milanese newspaper was full of praise for the singers and the new opera: "Arias, duets, trios, ensemble pieces . . . Everything is beautiful, very beautiful, and was well applauded. To say which number is better than another is not an easy task . . . The composer was applauded for every number, and when the curtain fell at the end of the acts, he was acclaimed more and more often on the stage with the singers, collecting his honorable and merited reward . . ."

I have always had a soft spot for Nemorino and never believed that he was merely the village idiot. Indeed, Donizetti's music seems to tell us the opposite. Like Nemorino, it is sweet, guileless and, in the case of "Una furtiva lagrima," infinitely touching. Nemorino is simply an uncomplicated, naive lad who is hopelessly in love.

I am much less in sympathy with the spoiled, petulant Adina. She is the worldly one, isolated by her money, beauty and ego. It is only when other girls in the town become interested in Nemorino that she realizes his true, loving character for the first time. We in the audience have known from the first appearance of the strutting, arrogant Sgt. Belcore who the real person of quality is. It is precisely this knowledge, our empathy with Nemorino (not to mention the magic of Donizetti's music), that holds us rapt throughout a performance of *L'Elisir*. We spend the evening waiting for the same light to dawn on Adina.

There were 33 performances of *L'Elisir* that first season (including the one heard by Berlioz). Soon all of Europe was drunk with this intoxicating elixir, and in 1839, *L'Elisir* reached Paris, where it was staged at the Théâtre des Italiens while Auber's *Le Philtre* continued to play at the Opéra. No one in the capital, it seems, felt obliged to choose between the two. The same audiences flocked to both. In fact, someone suggested to Auber that the two operas be given as a double bill. "That's an idea," Auber responded, "though I think it might suit Donizetti better than me."

Later, the summer after the world premiere, when the score was being readied for publication by the house of Ricordi, Donizetti was asked to whom he wished to dedicate the opera. His answer was "Let it be 'To the Fair Sex of Milan.' Who knows better how to distill this elixir? Who knows better how to bestow it?" □

Three of San Francisco Opera's Dr. Dulcamaras: (Large) Salvatore Baccaloni, 1948; (Inset, bottom) Italo Tajo, 1948 and 1956; and (Inset, top) Sesto Bruscantini, 1967 and 1969, shown here in a 1967 photo with the Nemorino of Alfredo Kraus.

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PACIFIC VOICES

DIARY OF A JOURNEY OVER UNBEATEN TRACKS

By CHRISTINE BULLIN

All photos by Lisa Kohler

June 7, 1992: Curiosity, anticipation and excitement filled the War Memorial Opera House as a capacity audience of 3000 San Franciscans (and many guests from abroad) accepted San Francisco Opera's invitation to celebrate the dawn of the Pacific century. In a theater which has heard all of the European and American operatic greats, conch shells and taiko drums announced a new era.

Twentytwo young opera singers from ten Asia/Pacific cities had been gathered together to work, study and observe at the San Francisco Opera and the culmination of this program, called Pacific Voices, was the gala concert of June 7th. Many of the singers had never before left their native countries, had never sung in such an opera house, with such an orchestra, or before such an audience, certainly not with such colleagues. Emotions were high on both sides of the proscenium.



Pacific Voices 1992—Participants after a reception hosted by Suno Osterweis (Back row, fifth from right). Next to her (sixth from right) is Christine Bullin, the author of this diary.

Christine Bullin is Director of San Francisco Opera Center.

The taiko drum overture, "Tsunami," (composed by Taiko Dojo master Seiichi Tanaka to evoke the spirit of California) heralded a celebration of harmony, both musical and cultural.

Patrick Summers conducted the San Francisco Opera orchestra and the singers in music familiar to opera audiences as well as selections representing Asia/Pacific cultures. What captured the hearts of the audience was the harmonious combining of these distinctive vocal personalities, and the obvious potential of these powerful voices from our own "backyard."

The history of Pacific Voices began 5 years ago:

March 30, 1987: On a freezing late winter evening in Shanghai, the first joint concert between singers of the San Francisco Opera Center and the Shanghai Conservatory made history. Sung by Katherine Harris and Gu Xing, the words of the *Faust* duet, "Laisse-moi contempler ton visage" summarized the ten days it had taken for the singers to feel free to look into each others eyes.

Conducted by Patrick Summers (then a recent graduate of the Merola Opera Program's apprentice coach program) and sung by now-familiar S.F. Opera singers such as Ann Panagulias, Victor Ledbetter, and Dale Travis, the concert inspired an impulse to collaboration and internationalization which has guided the S.F. Opera Center's philosophy ever since. Fresh vocal combinations and musical revelations caused all of us there to rethink our musical life and our life in music. Without our knowing it, Pacific Voices had been born.

Subsequent yearly trips to China, to Japan, Guam and Saipan began in 1989, and the increased appearance in our U.S. auditions of singers from the Pacific regions made it apparent that performers from Pacific countries would soon achieve preeminence in the opera world. Some would start on the S.F. Opera stage—a fact of which Kurt Herbert Adler (the late

(Below) Carmel Carroll, representing New Zealand (left) rehearses the duet from *Lakmé* with Japan's Akie Amou. (Bottom) During a ballet class, taught by San Francisco Opera Ballet Mistress Victoria Morgan (not pictured), participants practice bowing.





General Director of San Francisco Opera, that greatest of talent scouts and the first of us to go to China) would have been proud.

Our city, we came to realize, is the Asia/Pacific region in a microcosm, and so it was only right that our opera company would reflect this fact. This reflection resulted in the launching of Pacific Voices, two years ago.

Ten hosts were approached and enthusiastically signed on to organize auditions in St. Petersburg, Pago Pago, Hong Kong, Sydney, Auckland, Shanghai, Taipei, Seoul, Mexico City, and Tokyo. An Honorary Committee of musical luminaries representing the region was formed. These celebrities were much more than "honorary." Dame Joan Sutherland and Mme. Régine Crespin at-

(Left) A backstage view before the Gala Concert: Russia's Vasily Gerelo and Victor Liu from American Samoa. (Below) On the evening of the Gala Concert, Maestro Patrick Summers wishes good luck to three participants from China: Liao Chang-Yong, Du Ji-Gang and Zhang Xing-Yan.



tended auditions, Plácido Domingo offered his mother to help in Mexico City, himself met with winners in St. Petersburg and Auckland, and publicly endorsed the idea, as did New Zealand's Dame Kiri Te Kanawa. Frederica von Stade met with participants in San Francisco and spoke at the concert. Members such as Mme. Zhou Xiao Yen, Professors Kazuyoshi Nakaya, Tsutomu Masuko, Renata Tang, John Hosier, and Maestro Valery Gergiev were responsible for the organization and prestige of the auditions in their own countries. Everywhere, the energetic and open spirit of the Pacific pervaded the inauguration of this new project. This adventurous spirit also emanated from crucial corporate sponsors. Continental Airlines (which had regularly carried us to Japan, Guam, Saipan, and Pohnpei) agreed to provide all the air travel. Hilton Hotels offered accommodations during the auditions in Hong Kong, Sydney, Shanghai, Taipei, Tokyo and Guam. The San Francisco Marriott would house all the singers and other international visitors for the two weeks of the program. Shaklee Corporation, InterPacific Foundation, U.S. Leasing, and the Center for Global Partnership provided major cash support. San Francisco restaurateurs undertook to feed the participants, community centers offered to distribute tickets, and the general consuls of Australia, China, and Japan planned receptions. With this supporting spirit, Patrick Summers and myself set off for the auditions.

January 1, 1992: In St. Petersburg, the flag of the Soviet Union had been lowered and that of Russia raised. It was an awesome context in which to begin Pacific Voices at the world-renowned Kirov Opera, for whom international collaboration was becoming increasingly vital. Charmed by the distinctively Russian voices of Tatiana Kraftsova and Vasily Gerelo, we penciled in our first invitees and left, knowing that their lives in the next few months would be completely unpredictable.

January 21: Unbelievable but true: From the snows of St. Petersburg to a Pago Pago still recovering from a devastating hurricane. . . . Perhaps the only thing life in these two different cities has in common is the fact that music is so



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important to both. The musicality and love of singing in the Pacific Islands are well-known facts. The Consortium for Pacific Arts and Cultures had suggested that we include American Samoa in Pacific Voices to see if we might stimulate interest in operatic singing. Over one hundred singers had signed up to audition, but many had been dispersed by the hurricane. Finally, 30 of them entered.

Opera Center mezzo Catherine Cook traveled with us in order to demonstrate singing techniques. Wherever we went, singing was always around us, mostly in choruses of impeccable pitch and rhythm. At the State Legislature, the legislators responded to Catherine's serenade by singing to us. A community college audience cheered her rendition of an aria from Bernstein's *Trouble in Tahiti*,

(Below) San Francisco Opera General Director Lotfi Mansouri, visiting with Pacific Voices participants on opening day, greets soprano Lin Hui-Chen of Taipei.

(Opposite page) Daphne Collins of Western Samoa/New Zealand and Kim Hyung-Chan of Korea during a coaching session with San Francisco Opera's Terry Lusk.

in which a housewife imagines herself on a tropical island! Samoans auditioned in lava lavas, sometimes barefoot, singing hymns or patriotic songs, and confirmed that the vocal talent there suggested a long-term development plan. One of the two participants chosen there, bass-baritone Victor Liu, will enroll at the S.F. Conservatory this fall as a result of his Pacific Voices experience.

February 1: Hong Kong. Auditions in Hong Kong, where we were joined by S.F. Opera General Director Lotfi Mansouri, were hosted in the gorgeous premises of the Academy for Performing Arts, built in 1985 with funds from the Royal Hong Kong Jockey Club. Touched and astounded by 23-year-old Malaysian tenor David Quah singing Handel in perfect English, we had the first of many revelations. A native speaker of Chinese sings Handel as if trained in England; a young baritone who has never left Beijing evinces Viennese charm; that very rare bird, a male soprano, pops up in Sydney. These are the delights of our new world.

February 6: Sydney, Australia. Held in the Dame Joan Sutherland Studio of the Australian Opera, the auditions were notable for the presence of Dame Joan herself, of Lotfi Mansouri, Terence A.

McEwen, S.F. Opera General Director Emeritus, and enthusiastic supporter of the S.F. Opera Center's Pacific ventures, and the leaders of the Australian Opera. My hat went off to the singer who, observing the line-up, said "Hello *every one*. . . ." A high point for me was the presence of Dame Joan Sutherland, whose voice was the first one I ever loved and who was, in a way, responsible for my taking the career path that had led to Sydney that day. In her inimitable down-to-earth way, she assisted and charmed us, giving her heartiest approval of soprano Karen Sourrey who tossed off an aria Dame Joan said she was once encouraged to sing, but found too hard. Not likely, we thought, but a great compliment to Karen. She also gave her somewhat skeptical approval of the very idea of a male soprano. (Sopranos, perhaps, should be girls . . .) That evening we saw our own physical production of *Fidelio* on the stage of the Australian Opera.

February 13: Auckland, New Zealand, now boasts the first class Aotea Centre, thanks to Dame Kiri Te Kanawa's insistence that her native country (and mine) have an opera house. The Auckland Opera was organized to occupy it. We arrived there as one should, by ship.



Crystal Cruises had transported us across the Tasman Sea along with Terry McEwen and Opera Center singers LeRoy Villanueva and Reveka Mavrovitis who, accompanied by Patrick Summers, entertained on the crossing.

A tropical storm lashing at the windows competed with the auditions which from time to time gave way to the dramatic sounds of a tropical downpour. Requirements for the auditions included a song in one's native language. Patricia Hughes, herself part Maori, made these auditions memorable with a Maori song, complete with action, sung with a distinctively Polynesian timbre. It was a song, she explained, about the four corners of the earth coming together.

February 20: Guam is an island we know well. In fact, we represent it as Honorary Ambassadors at Large as a result of our 1991 performances of *Carmen*. Because it is Continental Airline's Pacific hub, we commuted back and forth from Guam to the great Asian cities. The restful opportunity to stay over in the Guam Hilton under a tropical sky let us summon up the sounds of music and voices hitherto unknown to us but there all along. The gala concert program really took shape in the Hilton's swim-

ming pool, surrounded by the ocean. How many opera executives have such a locale for creative thought? It was there that we decided to program all the Pacific Voices as a chorale in Mozart's sublime chorus "Placido è il mar" from *Idomeneo*. No one who later heard those glorious solo voices singing together about the peaceful ocean and the safe journey was left unmoved.

February 21: From the tropics to Shanghai in the winter. Auditions in China were a national event, endorsed by the Ministry of Culture, and supervised by China's most esteemed musician, Mme. Zhou Xiao Yen, founder of the Zhou Xiao Yen Opera Center of the Shanghai Conservatory (internationally known from Isaac Stern's 1980 film, *From Mao to Mozart*). In the flower-bedecked recital hall of the Conservatory, we heard 29 singers whose scrupulously formal attire, and whose nervous eagerness created a high level of excitement. Of the singers from all over that vast country we knew several, such as bass Zhang Xing-Yan who had sung with LeRoy Villanueva in Shanghai two years earlier. Zhang was to be one of the four male singers to come to Pacific Voices from China. Introducing himself on the first



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day in San Francisco as a man who had started life as a shepherd on the Mongolian border, singing for himself, and who had never thought he would see San Francisco, he gave us a profound sense of the momentousness of that day, when the four corners of the world did indeed come together.

March 11: Seoul, Korea. We had spent two all-too-quick days in Taipei, most kindly received by the faculty of the National Institute for the Arts at their brand new campus. In Seoul, auditions were sponsored by a private group of music lovers and held in a recital hall owned by Yamaha. Korea, like China, produced male singers whose distinctive vocal beauty would be much admired at the gala concert.

March 15: Mexico City. After the exhausting stimulation of working in cultures so different from our own, there was a feeling of homecoming in return-

ing to our own continent. Auditions were hosted by the Association Carlo Morelli (named for the Chilean baritone who sang here under Maestro Merola in 1936) in the beautiful music room of Carlos Díaz Dupond who remembered driving from Mexico City to San Francisco to see Inge Borkh in *Turandot* in 1953. We were surrounded by mementos of our mutual operatic history. Since the country is famous for tenors, the Mexico Pacific Voices experience was highlighted by the opportunity to meet and hear legendary Spanish tenor José Carreras.

April 12: Tokyo. Régine Crespin is a frequent teacher in the Opera Center. She has many fans in Japan from her recital tour in 1971 and her many recordings. Our Japanese hosts invited her to judge the auditions and to teach. To see Régine apply her famously successful teaching techniques across this language barrier was especially moving as she coached

Japan's Mika Ishii (right) visits with Hatsuno Kimura during a party given by the San Francisco Opera Costume Shop for Pacific Voices participants. (Opposite) Frederica von Stade greets participants of Pacific Voices 1992.



soprano Mika Ishii in the aria "Pleurez mes yeux" (Weep, my eyes) from Massenet's *Le Cid*. Not only is the aria one for which Régine is famous, but its words underscored Ishii's triumph over the childhood loss of one of her eyes. Hearing taiko drums on a cherry-blossom-viewing walk gave me the idea that this ancient and dynamic musical form might be a provocative introduction to the concert. Adding two very distinctive Japanese sopranos, we now had a full complement of singers.

May 25: San Francisco. Back in the Opera House, the creative and energetic Opera Center staff awaited the arrivals with some trepidation. While we had organized everything from name tags to orchestra parts, had 13 translators on standby, and had invited the interest of the public and press of the Bay Area, there was one thing we could neither have organized or predicted. It was

quickly apparent that the atmosphere of excitement, harmony, pleasure and musical intensity which the participants brought with them exceeded our dreams. These native speakers of six different languages communicated with translators and without, delighting in each other's company and the ambience of an opera house in full swing, about to open its summer Rossini Celebration.

June 7: The Gala Concert audience caught this spirit when they saw a Mexican tenor and a Korean baritone spontaneously hug each other, a former Mongolian shepherd in a place he could never have envisioned singing a Chinese aria to an understanding audience, a part-Maori mother of four from a small town in New Zealand fully committed to the Italian passion of Verdi, a Japanese soprano

Continued on page 49



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RUTH ANN SWENSON

Soprano **Ruth Ann Swenson** sings the role of Adina in *L'Elisir d'Amore*. A 1983 and '84 Adler Fellow with the San Francisco Opera Center, she made her Company debut as Despina in the 1983 season production of *Così fan tutte*, and has returned here for a variety of roles including Dorinda in *Orlando*, Aennchen in *Der Freischütz*, Nannetta in *Falstaff*, Inès in *L'Africaine*, Juliette in *Roméo et Juliette*, Gilda in *Rigoletto*, and Pamina in the 1991 Mozart Festival production of *Die Zauberflöte*. Miss Swenson made her Metropolitan Opera debut in 1988 as Adina and has returned there to sing the title role of *Lucia di Lammermoor* opposite Alfredo Kraus, Zerlina in *Don Giovanni*, Gilda in *Rigoletto*, and Rosina in *Il Barbiere di Siviglia*. Recent engagements included opening the Washington Opera season in the title role of *Lucia di Lammermoor*, Ilia in *Idomeneo* for the Hamburg Staatsoper, her Dallas Opera debut as Norina in *Don Pasquale*, Virginia Poe in Dominick Argento's *The Voyage of Edgar Allen Poe* for the Chicago Lyric Opera, Susanna in *Le Nozze di Figaro* at the Opéra Bastille in Paris, and Constanze in *Die Entführung aus dem Serail* in Cologne, Munich and at the Schwetzingen Festival. Last year, she was seen on telecasts of the "Live from Lincoln Center" Mozart Bicentennial Gala at Avery Fisher Hall, and the 1991 "Pavarotti Plus" special. She also made her debut with the New York Philharmonic conducted by Zubin Mehta. Future engagements include her first Zerbinetta in a new production of *Ariadne auf Naxos* at the Metropolitan Opera, her



LAURA CLAYCOMB

debut at the Berlin State Opera as Gilda in a new staging of *Rigoletto*, and debuts at both the Vienna State Opera and at Milan's La Scala as Constanze in *Die Entführung aus dem Serail*. Miss Swenson's first recording, *Kismet*, with Jerry Hadley and Samuel Ramey, was released last fall to critical acclaim.

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



JERRY HADLEY

French Actress in *War and Peace* and as Frasquita. Recently featured in the Schwabacher Debut Recital series, the soprano also sang Dalinda in the Opera Center's 1992 Showcase production of *Ariodante*.

Tenor **Jerry Hadley**, Nemorino in *L'Elisir d'Amore*, made his 1988 San Francisco Opera debut as Tom Rakewell in *The Rake's Progress*, and was seen here as Tamino in *Die Zauberflöte* during the 1991 Mozart Festival. He has been acclaimed on the international opera scene for his performances of the great Mozart tenor roles, those of the French romantic and Italian bel canto repertoires, as well as for his ventures into Broadway musicals and American popular song. Since his early days at the New York City Opera, he has gone on to appear at the Metropolitan Opera, Lyric Opera of Chicago, Vienna State Opera, Hamburg State Opera, Deutsche Oper Berlin, Grand Théâtre de Genève, the Canadian Opera Company, the Washington Opera at the Kennedy Center, the Royal Opera at Covent Garden, and the Glyndebourne Festival. Hadley received a Grammy Award for his recording of Verdi's Requiem under the direction of Robert Shaw, and was nominated for two additional awards for recordings of *La Bohème* under the late Leonard Bernstein, and the much acclaimed musical *Show Boat*. Additional recordings include *Kismet* with Ruth Ann Swenson, *Anna Bolena* with Joan Sutherland, *My Fair Lady*, Weill's *Street*



GINO QUILICO

Scene, two versions of the Mozart Requiem, Beethoven's Ninth Symphony, Bernstein's *Candide*, Mozart's *Il Re Pastore*, and Britten's *Nocturne*, *Les Illuminations*, and *Serenade for Tenor, Horn and Strings*. Soon to be released are *Man of La Mancha* with Plácido Domingo and *Die Zauberflöte* under the baton of Sir Charles Mackerras. During the 1989-90 season, he starred with Frederica von Stade and Samuel Ramey in a nationwide television broadcast of "From Rossini to *Show Boat*," and was seen as Don Ottavio in a televised *Don Giovanni* from the Metropolitan Opera, where he also sang the tenor leads in *Così fan tutte*, *Rigoletto* and *La Traviata*. Additional recent appearances include *Die Zauberflöte* at the Lyric Opera of Chicago, *Così fan tutte* and *L'Elisir d'Amore* at the Vienna State Opera, and performances and a recording of Paul McCartney's *Liverpool Oratorio* in London. The tenor has just signed a long-term recording contract for a series of classical and crossover discs, the first of which is entitled *Jerry Hadley—Standing Room Only*, and features Broadway standards.

Baritone **Gino Quilico** sings the role of Belcore in *L'Elisir d'Amore*. Since his San Francisco Opera debut in the fall of 1986 as Lescaut in *Manon*, he has appeared here as Marcello in the 1988 presentation of *La Bohème*, as Silvio in *Pagliacci* in 1990, and in the title role of *Don Giovanni* last fall. Quilico's international career began with his Paris Opera debut in 1980. He has since sung a number of roles with that company, including Figaro in *Il*

Barbiere di Siviglia, Mercutio in *Roméo et Juliette*, Belcore in *L'Elisir d'Amore* and Oreste in Gluck's *Iphigénie en Tauride*. He made his Edinburgh Festival debut in 1982 as Lescaut in *Manon Lescaut*, and the following year bowed at the Royal Opera, Covent Garden as Valentin in *Faust*, returning to London in subsequent seasons as Marcello, Figaro in *Barbiere*, Posa in *Don Carlo*, and Escamillo in *Carmen*. He has also been acclaimed in Munich, Vienna, Berlin, Florence, Hamburg, Toronto, New York and Bologna, and at the festivals of Salzburg, Edinburgh and Aix-en-Provence. He made his Metropolitan Opera debut in 1987 as Lescaut in *Manon*, and has since returned to the Met as Valentin and as Figaro in *Il Barbiere di Siviglia*. Recent engagements include his debut at Milan's La Scala as Marcello in *La Bohème*, a return to Milan as Lescaut in *Manon Lescaut*, Figaro in *Il Barbiere di Siviglia* in both Madrid and in Paris (to re-open the Palais Garnier), the role of Figaro in the world premiere of *The Ghost of Versailles* at the Met, and his first appearance at the Paris Bastille Opera as Prince Yeletsky in *The Queen of Spades*. The Canadian singer, son of famed baritone Louis Quilico, has appeared in two feature films, *La Bohème* and Monteverdi's *Orfeo*, numerous operatic videos, and has recorded 15 operas including *Manon*, *Don Pasquale* and *Carmen*. In 1988, he was named "Artist of the Year" by the Canadian Music Council and was appointed Canada's first Goodwill Ambassador to the United Nations High Commissioner for Refugees. Future plans include his first assumption of the title role



SIMONE ALAIMO

of *Eugene Onegin* in Philadelphia, and a return to the recording studio for an album of operetta duets with soprano Barbara Hendricks.

Bass-baritone **Simone Alaimo**, Doctor Dulcamara in *L'Elisir d'Amore*, was acclaimed in his 1988 San Francisco Opera debut in the title role of *Maometto II*, and has returned here to portray Figaro in *Le Nozze di Figaro* (summer 1991) and Mustafà in *L'Italiana in Algeri* (summer 1992). Born in Villabate, Italy, he completed his musical studies in Palermo and studied at the Vocal Academy of La Scala in Milan under the tutelage of famed soprano Gina Cigna. After further studies of the bel canto repertoire, he made his debut in 1977 at the Fraschini Theater in Pavia, Italy. Alaimo is the winner of many international vocal competitions, including that of the first RAI Italian television Maria Callas Award, which launched his career in the major opera houses of Europe. He made his highly acclaimed U.S. opera debut at the Lyric Opera of Chicago in 1987 as Mustafà. The following season he portrayed Mustafà at Covent Garden, Dulcamara in *L'Elisir d'Amore* in Turin, Escamillo in *Carmen* in Cagliari and Lecce, as well as Polidoro in the first 20th-century staging of Rossini's *Zelmira* in Rome. He made his Vienna Staatsoper debut during the 1989-90 season as Mustafà, also repeating this role in Monte Carlo and Treviso. In Italy he sang Escamillo in Sassari, Alfio in *Cavalleria Rusticana* in Naples, the title role of *Attila* in Martina Franca and Benevento, the title role of *Nabucco* in Lecce, as well as the title role of Apolloni's *L'Ebreo* in Savona and at the Montpellier Festival

Continued on page 43

This production is sponsored, in part, by a generous gift from The Franklin Group of Funds.

Opera in two acts by GAETANO DONIZETTI

Text by FELICE ROMANI

Based on *Le Philtre* by EUGÈNE SCRIBE

L'Elisir d'Amore

(in Italian)

Conductor

Bruno Campanella**

Stage Director

Linda Brovsky*

Set Designer

Robert Darling

Costume Designer

Walter Mahoney

Lighting Designer

Joan Arhelger

Chorus Director

Ian Robertson

Musical Preparation

Bonnie Koestner

Peter Grunberg

Ernest Fredric Knell

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First performance:

Milan, May 12, 1832

First San Francisco Opera performance:

September 14, 1929

SUNDAY, SEPTEMBER 20 AT 2:00

TUESDAY, SEPTEMBER 22 AT 8:00

FRIDAY, SEPTEMBER 25 AT 8:00

WEDNESDAY, SEPTEMBER 30 AT 7:30

FRIDAY, OCTOBER 2 AT 8:00

TUESDAY, OCTOBER 6 AT 7:30

SATURDAY, OCTOBER 10 AT 8:00

TUESDAY, OCTOBER 13 AT 7:30

CAST

(in order of appearance)

Giannetta, a peasant girl Laura Claycomb+

Nemorino, a young peasant Jerry Hadley

Adina, a wealthy young woman Ruth Ann Swenson

Belcore, sergeant of the village garrison Gino Quilico

Dulcamara, a charlatan Simone Alaimo

Peasants, soldiers, villagers, a notary

**United States opera debut

*San Francisco Opera debut

+1992 Adler Fellow

TIME AND PLACE: 19th century; an Italian village

ACT I *Scene 1:* Adina's farm

Scene 2: A small garden

Scene 3: The village square

Scene 4: The Inn of Pernice

Scene 5: The village square

INTERMISSION

ACT II *Scene 1:* Adina's farm

Scene 2: A village street

Scene 3: Adina's farm

Supertitles by Jerry Sherk and Francesca Zambello,
San Francisco Opera.

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

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

*The performance will last approximately
two and one-half hours.*

L'Elisir d'Amore / Synopsis

ACT I

Giannetta and a group of peasants are coming for a rest from harvesting under the shade of a group of trees. Nemorino watches Adina timidly from a distance, sad about being too poor to offer her anything but his love and thus too shy to approach her. Adina reads the story of Tristan and Isolde and how Tristan won Isolde's affection with a love potion. The swaggering Sergeant Belcore arrives with a regiment of soldiers. He flirts with the girls and then declares his passion for Adina, asking her to marry him. She is flattered by his handsome bearing and the declaration of his love, but refuses the offer. The peasants return to work, and Nemorino finds the courage to declare his love for Adina. She laughs at him, telling him she is too capricious to settle down. The scene shifts to the square of the neighboring village. Dr. Dulcamara arrives with a supply of patent medicine for sale. Nemorino asks him if he knows of the magic elixir of love with which Tristan won Isolde. Dulcamara replies that it was he who created it. Taking a bottle of Bordeaux wine, the quack sells it to Nemorino as a love potion. The effect of the alcohol is immediate. Certain that he will win Adina's love, Nemorino begins to treat her indifferently. To get even, Adina begins to flirt with Belcore and finally agrees to marry him. When orders arrive calling for Belcore to report to duty at once, it is decided that Adina and Belcore will wed that very evening.

ACT II

Distracted that Nemorino has not attended the party preceding her marriage, Adina puts off signing the marriage contract. All depart leaving Dulcamara alone. Soon, Nemorino enters and asks the doctor's help. He says Nemorino must double the amount of the potion and gives him another bottle of wine. In order to gain the money to pay for the elixir, Nemorino joins Belcore's regiment and receives an enlistment bonus. The scene shifts back to the village square. Nemorino reels in, tipsy from the new bottle of wine. The village girls, having just learned that a rich uncle of Nemorino's has died and made him wealthy, crowd around him. Unaware of his new wealth, Nemorino thinks that at last Dulcamara's potion is working. Adina sees Nemorino with the girls and becomes jealous. She is now determined to win him for herself. Nemorino returns, sad at the thought of leaving his village and Adina for the army. Adina joins him and tells him that she has bought back his enlistment papers so that they can be married. All join in praising Dulcamara and his magic elixir.

The September 22 performance of *L'Elisir d'Amore* is designated in honor of Mrs. Lennart G. Erickson's membership in the Triple Gold Circle.

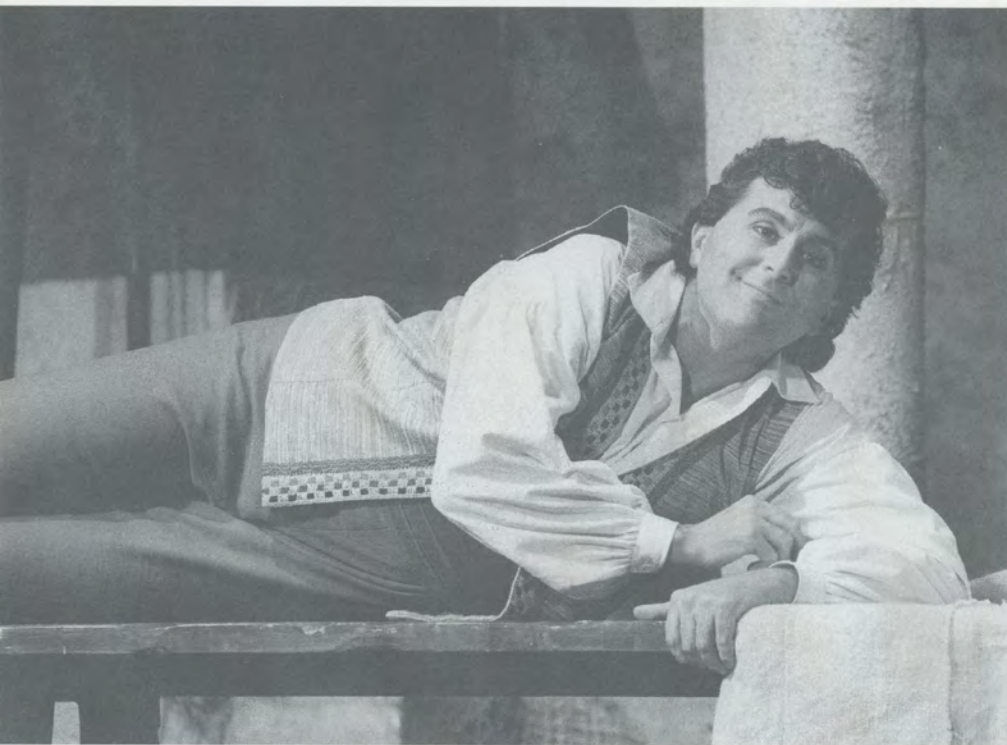
The performance of Friday, October 2, is sponsored by Meyer Sound Laboratories, Inc.

L'Elisir d'Amore

Photos taken in rehearsal by Marty Sohl



Jerry Hadley, Simone Alaimo



Jerry Hadley



Jerry Hadley, Ruth Ann Swenson, Laura Claycomb, Members of the San Francisco Opera Chorus



Gino Quilico



Ruth Ann Swenson, Simone Alaimo



Ruth Ann Swenson, Gino Quilico





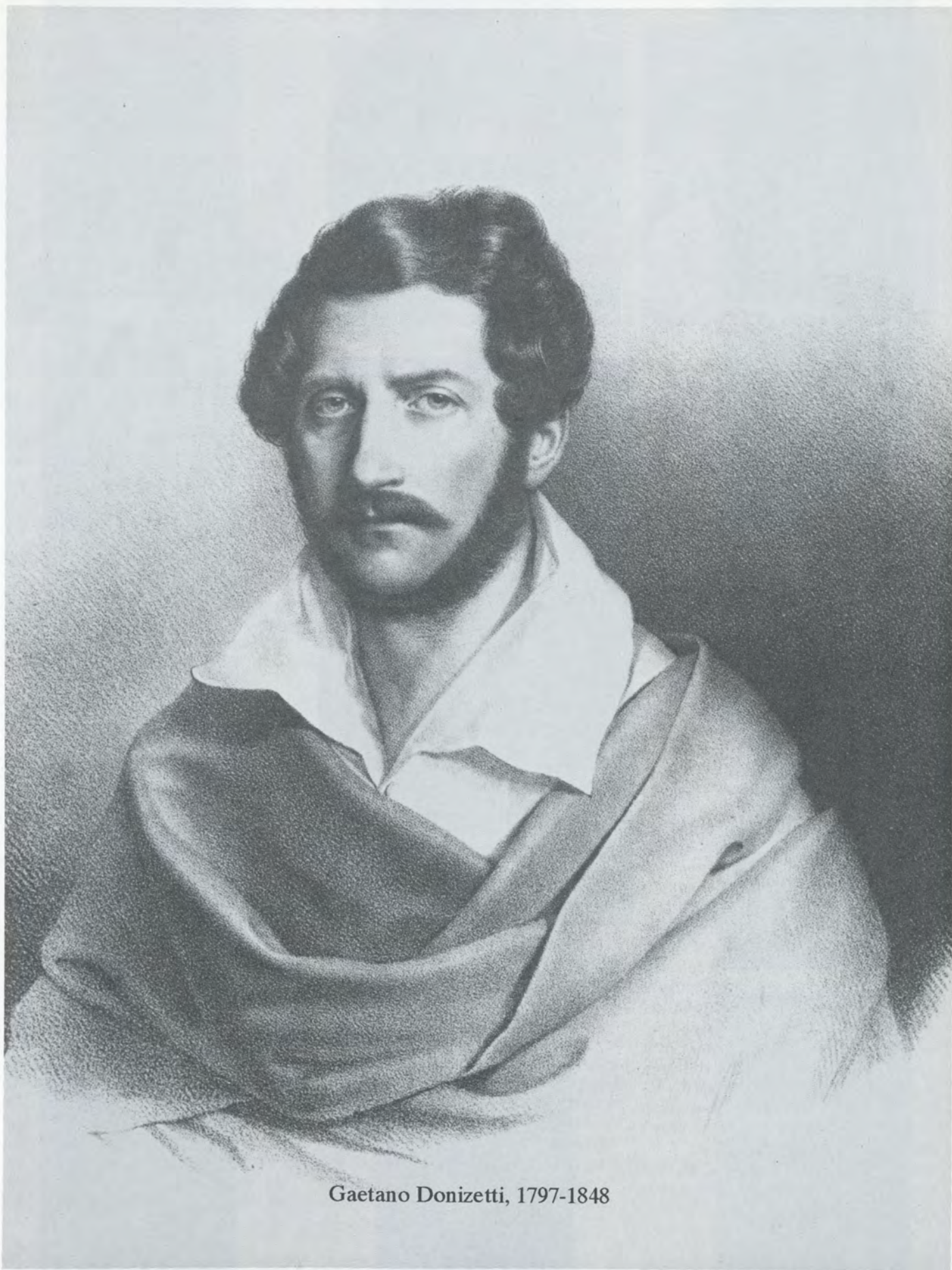
Ruth Ann Swenson, Simone Alaimo



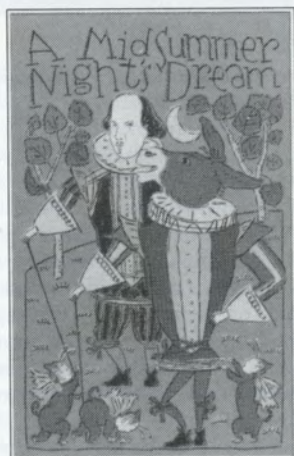
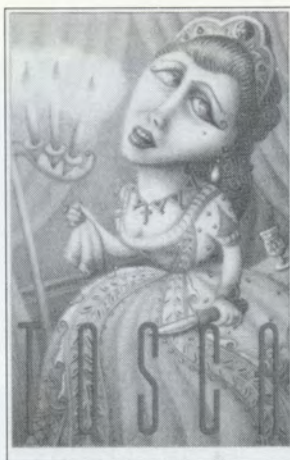
Gino Quilico, Jerry Hadley



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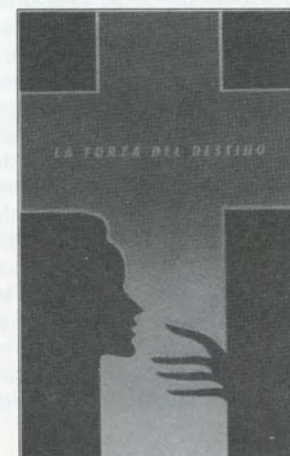
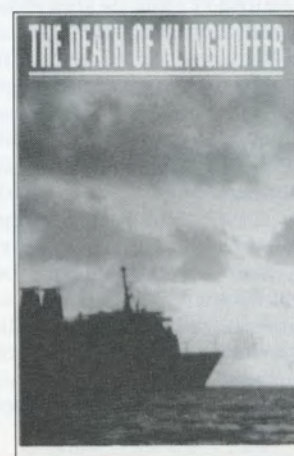
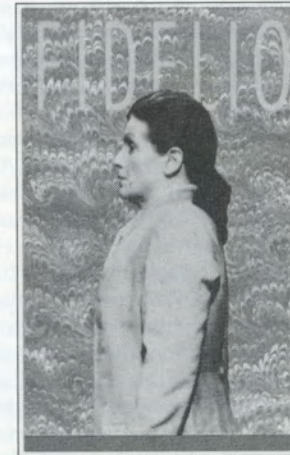
Gaetano Donizetti, 1797-1848



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BRUNOCAMPANELLA

Continued from page 36

in France. Future plans include Figaro in *Le Nozze di Figaro* at Aix-en-Provence, at the Teatro Colón in Buenos Aires, and in Bilbao; Mustafà and Mozart's Figaro for his Munich Opera debut; *Semiramide*, *Zaira* and *Il Barbiere di Siviglia* in Catania; his first appearance with Dallas Opera as Assur in *Semiramide* as well as Dr. Bartolo in *Il Barbiere di Siviglia*; *Don Pasquale* in Chicago; Mustafà at the Vienna Staatsoper; and Don Basilio in a new film version of *Il Barbiere di Siviglia*. Alaimo's recording credits include Rossini's *Ernione*, *Il Barbiere di Siviglia*, *Il Turco in Italia* and *La Cenerentola*; Donizetti's *Maria Stuarda*, *Le Convenienze ed Inconvenienze Teatrali*, *Torquato Tasso* and *L'Esule di Roma*; Cimarosa's *Astuzie Femminili* and *Gli Orazi e Curiazi*; Apolloni's *L'Ebreo*; Verdi's *I Masnadieri*, *Luisa Miller* and *Requiem*; Bellini's *Zaira*; and Mozart's *Don Giovanni*, in addition to a solo recital of Rossini arias.

In his U.S. opera debut, **Bruno Campanella** is on the podium for *L'Elisir d'Amore*. Considered a prominent interpreter of the bel canto repertoire, the conductor has been music director of Turin's Teatro Regio since January of this year. Born in Italy, he began his studies with Nino Rota, continuing with Luigi Dallapiccola for composition and with Hans Swarowsky and Thomas Schippers for orchestral conducting. After his first public appearance in 1967 at Italy's Festival of the Two Worlds, he made his debut at Milan's La Scala in 1973 with *La Cambiale di Matrimonio*, followed by *Il Matrimonio Segreto*. Since then, dividing



LINDA BROVSKY

his time equally between concerts and operas, he has conducted at the major Italian houses, as well as at the Paris Opera, Royal Opera Covent Garden, Netherlands Opera, etc., and has led such European symphonies as the RAI orchestras of Rome and Naples, Suisse Romande, Radio France, and the Tel Aviv Symphony. Highlights of recent seasons include *I Capuleti e i Montecchi* in Geneva and Venice, *I Puritani* in Bologna and Paris, *La Traviata* in Geneva, *Le Comte Ory* and *Fra Diavolo* at La Scala, *Don Pasquale* at Covent Garden and Reggio Emilia, and *L'Italiana in Algeri* in Turin. Future assignments include *Falstaff* in Turin and *L'Italiana in Algeri* at the Vienna State Opera. Maestro Campanella's recordings include an album of Italian arias with Kathleen Battle, as well as *La Fille du Régiment*, *Il Giuramento*, *Il Barbiere di Siviglia*, and the prize-winning *Don Pasquale*.

Linda Brovsky makes her San Francisco Opera debut staging *L'Elisir d'Amore*. The versatile director's repertoire ranges from the well-known classics to a mix of rarely performed works. During the 1988-89 season, her assignments included the world premiere for the Opera Theatre of St. Louis of *Love, Death and High Notes*, for which she also wrote the libretto, and *La Traviata* for the New York City Opera National Company. Additional projects were Kurt Weill's *Happy End* for Chicago's Court Theatre, *The Student Prince* for Opera Grand Rapids, and *Lucia di Lammermoor* for the Central City Opera. In 1989-90, she directed her first *Il Trovatore* for Virginia Opera, *The Daughter of the Regiment* for Seattle Opera, *Car-*



ROBERT DARLING

ousel in Grand Rapids, *Madama Butterfly* for Tulsa Opera and Palm Beach Opera, and a critically acclaimed production of Siegfried Matthus's *Cornet Christoph Rilke's Love and Death* for the Manhattan School of Music. Since staging *La Traviata* for Western Opera Theater last year, she has directed *La Bohème* for Florentine Opera, *Don Pasquale* for Palm Beach Opera, and *Carmen* for the Knoxville Opera. Miss Brovsky's future plans include *The Merry Widow* for Seattle Opera, *Don Pasquale* for Fort Worth Opera, and the world premiere of *The Midnight Angel*, composed by David Carlson to a libretto by Peter Beagle, with the Opera Theatre of St. Louis. A native of Colorado, the director is a graduate of Vassar College, where she studied drama and Russian.

Designer/director **Robert Darling** created the sets for *L'Elisir d'Amore*, a production which was the vehicle of his San Francisco Opera debut in 1967. Subsequent productions he designed for the Company include *Fra Diavolo* in 1968, and the U.S. premiere presentation of von Einem's *The Visit of the Old Lady* in 1972. He was also responsible for realizing the designs of the late Wieland Wagner for *Salome* in 1968. In addition, he designed over 10 productions for Spring Opera Theater and Western Opera Theater. After receiving a Master of Fine Arts degree from Yale University, the Oakland native began his work in opera as an assistant at New York City Opera and worked with Ming Cho Lee on *Le Nozze di Figaro* for the Met National Company. With a career currently encompassing the realms of theater, opera

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WALTER MAHONEY

and dance, Darling's work has been seen at the opera companies of Chicago, New York City, Seattle, Santa Fe, Denver, Washington, San Diego and throughout Canada; the San Francisco, Pennsylvania, Winnipeg and Pacific Northwest Ballets; and at the American Conservatory Theater and Asolo Theater, as well as at numerous Broadway and Off-Broadway theaters. His scenic designs are represented in the Theatrical Design Collection of the Smithsonian Institution.

Walter Mahoney is the costume designer for *L'Elisir d'Amore*. Resident Costume Shop Manager for the San Francisco Opera, his designs were most recently seen here in *Manon Lescaut* in 1988, the same year he interpreted the late Nicola Benois's costume designs for *Maometto II*. In 1987, he designed the costumes for Ruth Ann Swenson in *Roméo et Juliette*, and for Hoffmann's three loves (Olympia, Antonia and Giulietta) in *Les Contes d'Hoffmann*. Additional Company credits include the designs for Mirella Freni in *Manon Lescaut* (fall 1983) and for Frederica von Stade in *La Sonnambula* (fall 1984). He also designed the original costumes for Marilyn Horne in *Samson et Dalila* (fall 1983); Katia Ricciarelli in *La Traviata* (fall 1984); Renata Scotto and Cheryl Parrish in *Werther* (fall 1985); and Ghena Dimitrova in *Il Trovatore* (summer 1986). The native San Franciscan began his local association in 1943 in the Wardrobe Department, and worked with Goldstein & Company, the then-supplier of costumes for San Francisco Opera, until 1971. Since then, he has been devoting all of his time to the San Francisco Opera Costume Shop. In addition to his operatic designs, Mahoney's creations have also been seen at numerous Bay Area theater companies, including the Actor's Workshop.



JOAN ARHELGER

San Francisco Opera Associate Lighting Designer **Joan Arhelger** created the lighting schemes for the mainstage and student matinee production of *L'Elisir d'Amore*, as well as for *Fidelio*, and *La Forza del Destino*. Last fall, she designed the lighting for the Company premieres of *I Capuleti e i Montecchi* and *Attila*, and her designs for *Il Barbiere di Siviglia* were seen here this summer. Since joining the Company in 1983, she has been responsible for the lighting of *La Traviata*, *La Sonnambula*, *L'Elisir d'Amore*, *Anna Bolena*, *Werther*, *Der Rosenkavalier*, *The Medium*, *Tosca*, *Fidelio*, *Maometto II*, *Manon Lescaut*, *Die Entführung aus dem Serail*, *Don Quichotte* and *Le Nozze di Figaro*. She also served as lighting supervisor for the entire 1986 Summer Season. Her opera credits in lighting design include productions for the San Diego Opera, Spoleto Festival U.S.A., Wolf Trap, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, Seattle, Costa Mesa, Anchorage, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS Great Performances series), and with numerous dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" Festival in Herbst Theatre. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons she was the resident lighting assistant for Washington Opera at the Kennedy Center.



Alida Ferrarini as Adina and John Del Carlo as Doctor Dulcamara in San Francisco Opera's 1984 staging of *L'Elisir d'Amore*.

FURTIVE DOINGS DOWN ON THE FARM

By J.B. HANDELSMAN

Gaetano Donizetti, according to one encyclopedia (which I will not name for fear of embarrassing it), wrote "nearly seventy operas." This means that he wrote nearly sixty-nine more operas than Beethoven. His other claim to distinction lies in his being wedged between two greater Italian composers. Picture a Donizetti sandwiched between slices of Rossini and Verdi: a unique example of the middle part of a sandwich outclassed by the bread—although, as in any good sandwich, the ham is generously applied.

The foregoing metaphor is rather churlish, and you are urged to forget it. Remember, instead, that in each of the nearly seventy operas there is usually at least one good tune; despite his speed, the scrupulous composer did not neglect his duty to provide this. One must deal fairly with one's audience, a principle he may have been taught at the knee of his Scottish grandfather, Donald Izett. What he found at Mr. Izett's other knee, or whether there was such a person, cannot now be

J.B. Handelsman is a cartoonist and writer whose work appears with alarming regularity in The New Yorker.

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."

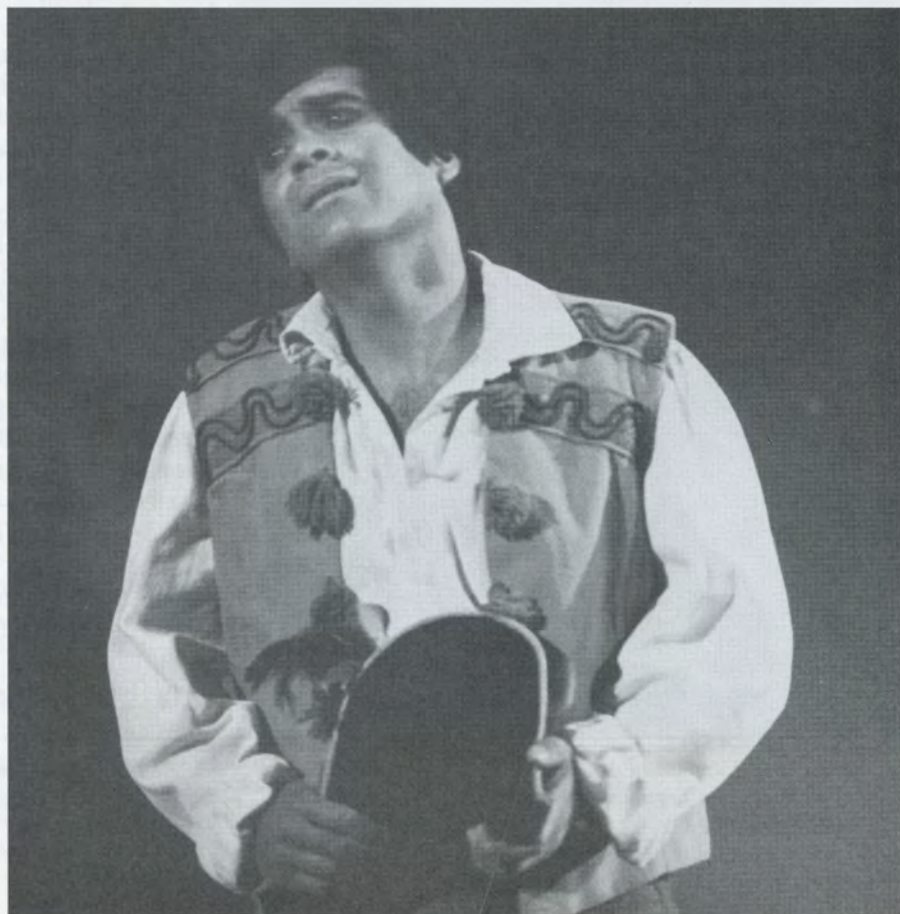
The exhibition features sidelong glimpses at the "in-between" places in theater; the sets are neither on stage nor completely off. Jeremias shot from behind the scenery at various theatrical productions-in-progress, from the San Francisco Opera, the Santa Fe Opera and other playhouses. His 20x24" and 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.



ACHESON



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reliably learned. But it is likely that the young Donizetti had a grandfather of some kind, if not two.

L'Elisir d'Amore was first presented in 1832, when the composer was thirty-five. It was a very good year for him; throwing parsimony to the winds, with uncharacteristic lavishness he stuffed no fewer than five good tunes into this opera! Well, perhaps four. You be the judge.

The wealthy agronomist Adina has been made proud and haughty (a terrible combination) by excessive money and beauty (another terrible combination). She cynically sneers at love, reserving special scorn for *Tristan und Isolde* (this was very prescient of Donizetti, since Wagner had not yet written it). As we know, that pair of Mark-crossed lovers had swallowed a potion which caused them great anguish and forced them to hit very high notes before they died. Adina knows there is no such thing as a love potion, and is glad of it. She sees it as yet another male ploy to enslave women—forgetting that, if Isolde was trapped, so was Tristan, and murdered to boot.

She laughs at the humble peasant Nemorino, who loves her without benefit of potion but lacks the courage to say so; this, too, may be traced to abstemiousness. Honest fellow that he is, we may be certain that he is not in the least motivated by a desire to become co-owner of the prosperous farm instead of just another turnip picker. Adina, to her credit, does not despise Nemorino for his lowly station; she has better reasons. "Faint heart ne'er won fair lady," she might say if it had occurred to the scriptwriter Felice Romani. What she does say, if my Italian-American dictionary is not lying, is "Beg the alluring breeze." A confusing message for a man whose emotional stability is already a bit shaky.

Sergeant Belcore arrives in the village with his platoon. A baritone and not to be trifled with, he is determined to woo and wed the fair moneybag. Perhaps *he* is after the farm; anyway, armed and dangerous, he is a formidable rival of the

The Elisir lovers from San Francisco Opera's 1984 season: (Opposite top) Alida Ferrarini as Adina; (Bottom) Luis Lima as Nemorino.

diffident peasant, who is driven to despair by the villagers' insensitive jeering. (Insensitivity and jeering are yet another terrible combination.)

At this point an itinerant purveyor of fraudulent remedies enters the scene. He is Dr. Dulcamara, a prototype of Gilbert and Sullivan's John Wellington Wells—except that the latter was a respectable, licensed sorcerer whose love potion was

genuine and infallible. And a love potion is what the quack is selling. "If anyone anything lacks, he'll find it all ready in stacks." Nemorino eagerly buys it, but of course it is only a cheap red table wine, and not even very dry. Nemorino forgets, too, that as he is already in love it is not he that needs the potion, but Adina. But, apparently, this is an elixir that works in reverse; drink it and people fall

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in love with *you*, rather than you with *them*. (This is tantamount to saying that if one person over-eats, everyone else will put on weight.)

Nemorino downs the wine in one gulp and becomes extremely merry, singing and dancing and generally making a fool of himself. The elixir, predictably, fails to induce love in anyone, and even induces in Nemorino an indifference to Adina's charms. She, accustomed to being sought after, not rejected by a befuddled bumpkin, revenges herself on him by accepting Sergeant Belcore's proposal.

Belcore receives an order to move his troops, and urges an immediate marriage, to which Adina consents, still hoping to annoy Nemorino. This has its effect: the bumpkin, though momentarily out of love, recalls dimly how he felt when sober. Symbolically heartbroken, he sings, dances, and makes a fool of himself with greater energy than ever.

In Act II, everyone is prepared to celebrate Adina's marriage to the dashing baritone, except for Nemorino—and also except for Adina. She seems reluctant to sign the marriage contract—and, as everyone knows except the cast of characters, it is because she loves the turnip picker.

The elixir has been billed as requiring twenty-four hours to take effect. Surely the time must be up? But Nemorino thinks he needs another bottle to be on the safe side, and buys one. Lacking the money for it, he joins the army, and reimburses Dulcamara with his enlistment pay. (In some armies, a recruit gets paid only at the end of the month, but things may have been different in Italy, particularly in operas.) Now he is doubly at a

disadvantage vis-à-vis Belcore, but with the second flask emptied he no longer cares. He repeats his buffoonery of the previous act, and again treats Adina with indifference. But he is not so drunk as to escape the knowledge that he truly loves her when in possession of his faculties. As she sadly turns aside, he wipes away a furtive tear and requests more booze:



The villagers have become friendly, almost loving, to Nemorino. He thinks this is due to the elixir, but it is because they have learned that he is to inherit a lot of money—a fact that has not yet been brought to his attention. No more mockery; wealth conquers all! And so it does once again, when Adina, finally coming to terms with her true feelings and bank balance, buys Nemorino's passage out of the army.

Nemorino now vows to die in battle. How he is to do this as a civilian is clear only to his poor, intoxicated brain. But Adina is so alarmed by the threat that she faints in his arms. The Sergeant stoically accepts his bad luck—if it *is* bad; again, you be the judge—and the elixir is vindicated: Dulcamara can now sell his entire stock to the villagers and be as rich as the two protagonists. (And he can run back to the shop for more and return to sell it at a profit, any number of times.)

So there you have it: *The Elixir of Love and Money*, a final terrible combination. □

PACIFIC VOICES

Continued from page 31

with no opportunity to sing opera in her native land reducing seasoned opera goers to tears. A standing ovation greeted the concert finale, "Make our garden grow" from Bernstein's *Candide* for which all the Pacific Voices were joined by 20 of San Francisco Opera's young U.S.-based Opera Center-trained singers.

I'm told that the taiko drums made the Opera House chandeliers move. What a wonderful image for the effect of the evening on all of us who work in that building. More than a little, we have opened ourselves up to connections with new colleagues, to the fascinating possibilities of integrating the cultural influences of the Asia/Pacific region in our European art form, and to representing more truly the community in which we

live. Last but not least we renewed our commitment to the pioneering spirit of the founders of our company who had no patience with the status quo. In the words from the Handel aria sung by Australian Karen Sourrey, "Oh, no, we'll take no less."

The message of the drums is still reverberating.

June 8: This is to speak for ourselves. For our partners around the region and for our fellow citizens of San Francisco we cannot speak. We hope, however, that we have demonstrated our intention that everyone join us in the operatic adventure. We hope that our interest in fostering talent from our region will bear fruit, that we will see many of these singers again, and that these new partnerships will thrive. We intend to repeat Pacific Voices in 1995.

"Placido è il mar, andiamo . . ." □



Rehearsing "Placido è il mar": Daphne Collins (Western Samoa/New Zealand), Yuan-Chen Ye (China), and Patricia Hughes (New Zealand). In the back: Victor Liu (American Samoa), Kim Hyung-Chan (Korea), Vasily Gerelo (Russia), and Rodney Gilchrist (Australia).



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

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

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SAN FRANCISCO OPERA

1992 SEASON

Opening Night

Friday, September 11, 8:00

New Production

Tosca Puccini

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

Co-produced with the Lyric Opera of Chicago.

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

Saturday, September 12, 7:30

Boris Godunov Mussorgsky

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

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

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

Tuesday, September 15, 8:00

Tosca Puccini

Wednesday, September 16, 7:30

Boris Godunov Mussorgsky

Friday, September 18, 8:00

Tosca Puccini

Saturday, September 19, 7:30

Boris Godunov Mussorgsky

Sunday, September 20, 2:00

L'Elisir d'Amore Donizetti

Swenson, Claycomb+, Hadley, Quilico,
Alaimo

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

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky

Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini



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*Pianos provided and serviced by
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Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

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

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

Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

La Forza del Destino Verdi

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

R. Abbado**/Frisell/Brown/Arhelger

Production from The Washington Opera.

Tuesday, October 20, 8:00

Fidelio Beethoven

Wednesday, October 21, 7:30

La Forza del Destino Verdi

Friday, October 23, 8:00

Fidelio Beethoven

Saturday, October 24, 7:30

La Forza del Destino Verdi

Tuesday, October 27, 7:30

La Forza del Destino Verdi

Thursday, October 29, 7:30

Fidelio Beethoven

Friday, October 30, 7:30

La Forza del Destino Verdi

Saturday, October 31, 7:00

Don Carlo Verdi

Vaness, Terentieva*, Mills, Johnson*;

Margison*, Lloyd, Allen, Howell,

Langan, Burden*, Guggenheim+

Runnicles (Oct. 31; Nov. 4, 8, 11, 14)/

Robertson (Nov. 18, 21)/Cox/

McClintock/Lazaridis/Gardner/Munn

*Production originally 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
 Friedman, Nadler, Felty; Young*,
 Sylvan*, Maddalena*, Perry*,
 Hammons*
 Adams*/Sellars*/Tsypin*/Ramicova*/
 Morris*/Boesch*/Deans*/Ingalls*
*Co-commissioned with the Théâtre de la
 Monnaie, Brussels; Opéra de Lyon;
 Glyndebourne Festival; Brooklyn Academy
 of Music; and Los Angeles Music Center
 Opera.*

Sunday, November 8, 1:00
Don Carlo Verdi

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

Wednesday, November 11, 7:00
Don Carlo Verdi

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

Saturday, November 14, 7:00
Don Carlo Verdi

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

Wednesday, November 18, 7:00
Don Carlo Verdi

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

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

Saturday, November 21, 7:00
Don Carlo Verdi

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

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

Wednesday, November 25, 7:30
Andrea Chénier Giordano

Saturday, November 28, 8:00
Andrea Chénier Giordano

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

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

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

Thursday, December 3, 7:30
Andrea Chénier Giordano

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

Saturday, December 5, 2:00
Tosca Puccini

Sunday, December 6, 1:00
Andrea Chénier Giordano

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

Tuesday, December 8, 8:00
Andrea Chénier Giordano

Wednesday, December 9, 8:00
Tosca Puccini

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

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

Saturday, December 12, 1:00
Tosca Puccini

Saturday, December 12, 8:00
A Midsummer Night's Dream Britten

Sunday, December 13, 1:00
Andrea Chénier Giordano

Sunday, December 13, 7:00
Christophe Colomb Milhaud

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presents

Student Matinee Performances

L'Elisir d'Amore

Gaetano Donizetti/in Italian

Wednesday, September 30 at 1:00

Tuesday, October 6 at 1:00

1992 OPERA PREVIEWS

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

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

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

SAN FRANCISCO OPERA GUILD PREVIEWS

MARIN

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

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

SOUTH PENINSULA

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

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

SAN JOSE OPERA GUILD

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

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

SONOMA COUNTY CHAPTER

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

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

JUNIOR LEAGUE OPERA PREVIEWS

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

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

ROBERT GOODHUE'S FALL OPERA COURSE

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

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

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

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

FRIENDS OF THE KENSINGTON LIBRARY

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

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

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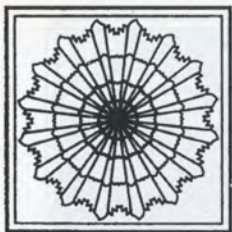
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- V.I.P. ticket privileges with priority seating for all opera performances and special events
- Feature article with photographs highlighting your corporation's support in *San Francisco Opera News*, sent to over 20,000 patrons
- Private meeting with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

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

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

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

- Invitation to a special donor event with the General Director and Opera artists in an exclusive location
- Recognition in all publicity and advertising prior to your sponsored opera performance or event *
- Your corporation's name on recognition signage displays in the War Memorial Opera House lobby *
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- *All privileges and benefits which follow:*

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

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

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

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

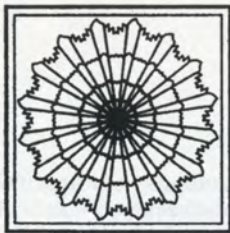
** denotes exclusive benefits for corporate sponsors of productions, performances or events*

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

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

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

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



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

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

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Donor Categories and Benefits

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

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

GUILD MEMBER \$50-\$99

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

PATRON \$100-\$199

All of the above, plus

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

SUPPORTING PATRON \$200-\$299

All of the above, plus

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

VOTING MEMBER \$300-\$499

All of the above, plus

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

SUPPORTING MEMBER \$500-\$999

All of the above, plus

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

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

All of the above, plus

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

Medallion Society

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

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

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

MEDICI CIRCLE \$50,000 and above

Further privileges:

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

TRIPLE GOLD CIRCLE

\$100,000 and above over three years

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

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

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

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

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



Medallion Society

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

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PHOTOGRAPHS BY
FRED LYON



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

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

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

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



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



Photographed By
Fred Lyon

Hairstyles By
David Oliver

Make-up Styles By
Jennifer Mayol

Produced & Styled
By
Sandra Macleod
White

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

SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

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

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

IF YOU DRIVE TO THE OPERA...

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

SERVICES

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

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

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

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

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

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

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

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

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

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

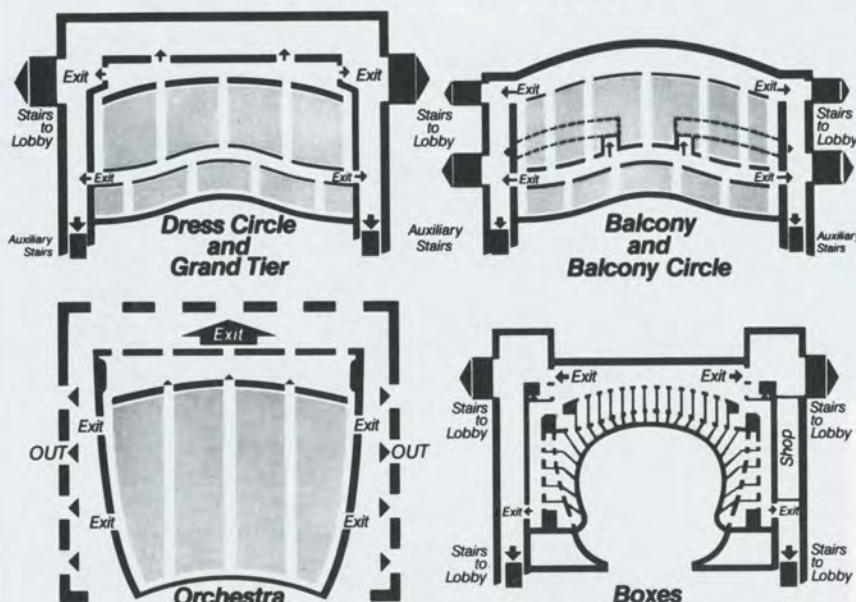
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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

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

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

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



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

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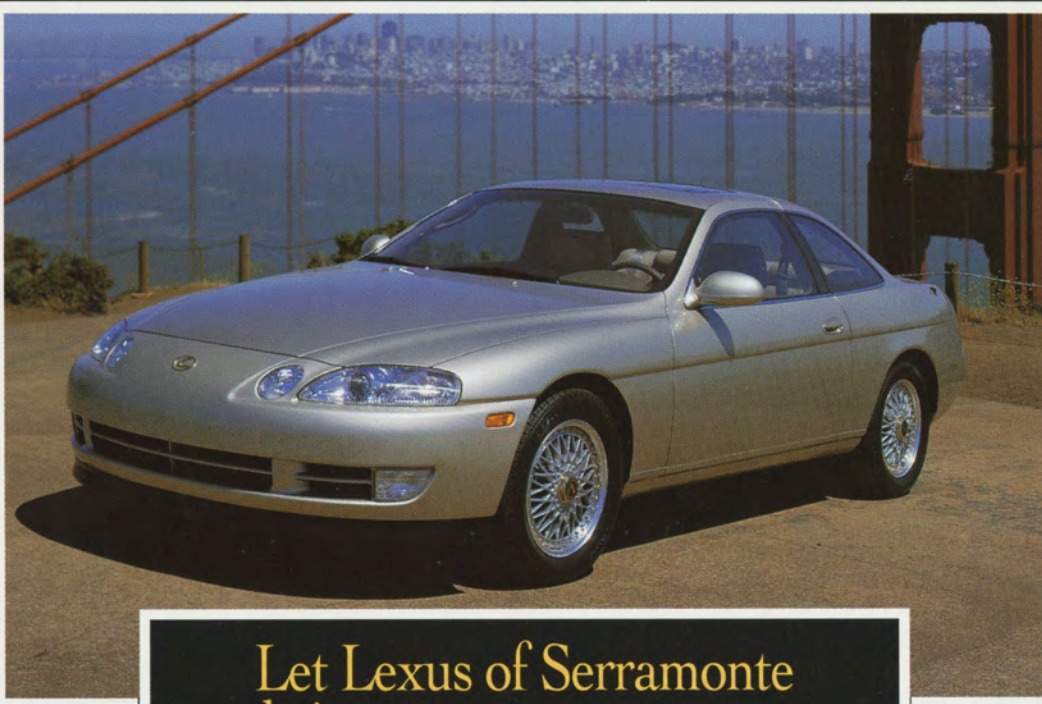
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