

Fidelio

1992-1993

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1992 SEASON



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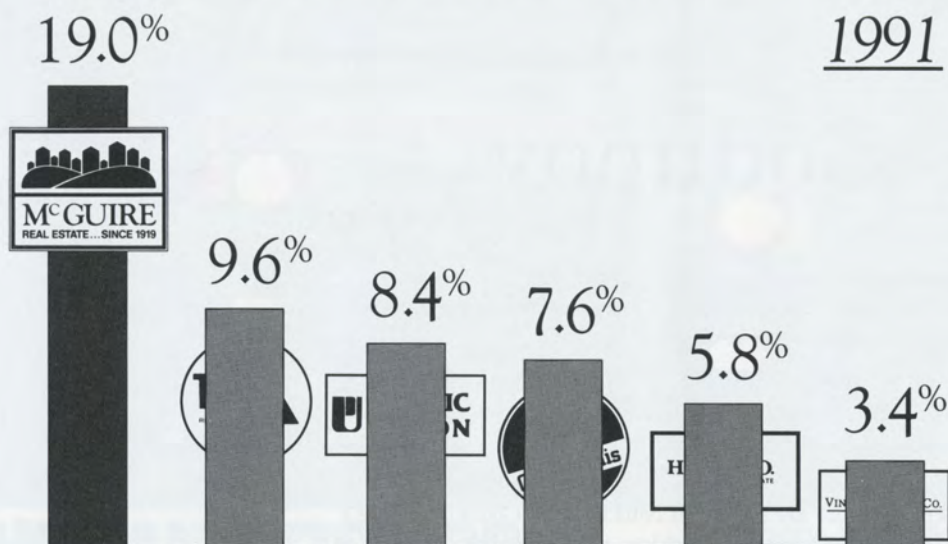
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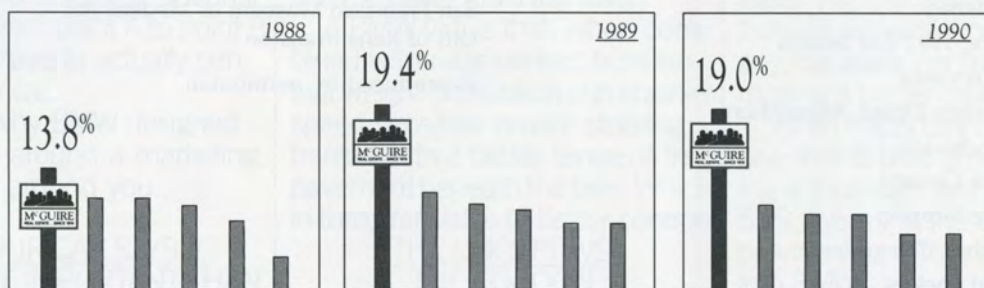
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Lotfi Mansouri, *General Director*

Fidelio

1992 FALL SEASON

Vol. 70, No. 7

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The Accused, 1886
Charcoal, 21 x 14 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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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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

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

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

To all the benefactors whose generos-

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

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

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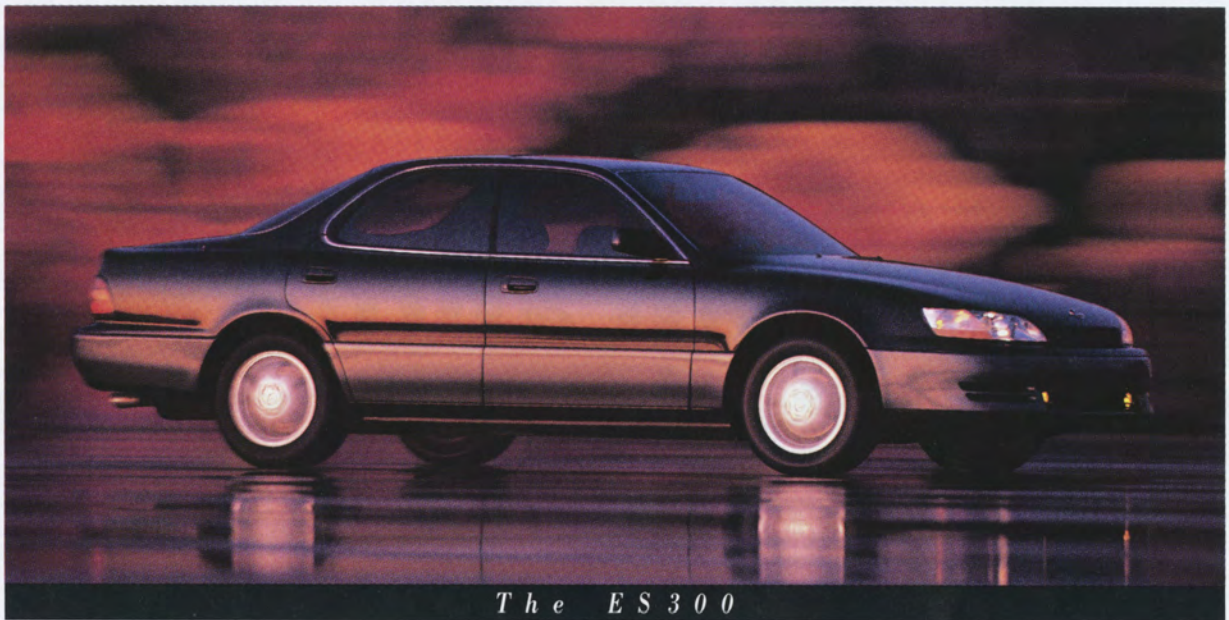
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*Members of the San Francisco
Opera Chorus in a scene from the
1987 presentation of Fidelio.*

FIDELIO

By DALE HARRIS

Ludwig van Beethoven was 18 years old when, on July 14, 1789, the Paris mob stormed the Bastille, Europe's most infamous symbol of tyranny. Like the majority of young men in German-speaking lands, Beethoven greeted the outbreak of revolution in France as the dawn of a golden era, a time when arbitrary power would give way to universal liberty.

The composer's enthusiasm for the new political order in France lasted until 1804, the year in which Napoleon elevated himself from First-Consul-For-Life to Emperor. In an excess of uncontrollable fury at this betrayal of egalitarian principles, Beethoven tore in two the title page of his newly completed third symphony, named "Bonaparte." When it appeared in 1806, it was called "Eroica."

Throughout his life, Beethoven lost neither his courage nor his passionate dedication to the idealism that inspired the instigators of the French Revolution. Nor did he ever waver in his regard for French culture which, throughout his career, exercised a dominant influence on his general artistic outlook.

French opera, in particular, he admired more than any other kind — more, certainly, than German opera, to which he was temperamentally unsympathetic, even when the composer was Mozart. Both *Figaro* and *Don Giovanni*, for example, he found trivial and distasteful, though he did have kind words for the more overtly moral *Die Zauberflöte*. What he esteemed above all was the kind of opera that flourished in Paris during the post-Revolutionary years, especially

Dale Harris is Professor of Humanities and Art History at the Cooper Union, dance critic of The Wall Street Journal, music reviewer for The New York Post and a contributing editor to The Opera Quarterly.



SCHERL

the stage works of Cherubini and Spontini, who, despite their Italianate birth and training, were, like Lully, considered French musicians. For Beethoven, Cherubini was quite simply the greatest living composer. Late in life, he expressed his appreciation for him in a letter: "I value your works more highly than all other compositions for the theater."

At the time Beethoven himself was thinking about writing for the stage, the contemporary opera he held in the highest respect was Cherubini's *Les Deux Journées*. This *comédie-lyrique*, first produced in the year 1800 at the Théâtre Feydeau in Paris, had created so much interest throughout Europe that it was introduced to the Viennese in 1801 in two different productions given on successive nights, the first at the Theater an der Wien, the second at the Kärntnertor.

Les Deux Journées belongs to the category of "rescue operas," a vogue which Cherubini himself had to a large extent initiated with earlier works like *Lodoiska* (1791) and *Eliza* (1794). *Les Deux Journées* deals with the deliverance by a water seller, called Michel, of Count Armand, who is being pursued by the vengeful Cardinal Mazarin and who, through the endeavors of Michel, is finally given a royal pardon.

The theme of rescue, especially from arrest or prison, held a particular significance in the two decades after the French Revolution. In virtually every rescue opera, the immense power of ancient privilege is brought to bear upon a comparatively defenseless individual who not only defies that power but ultimately triumphs over it.

What saves the would-be victim is not support from a countervailing worldly power but the strength and ingenuity of a fellow human being, prompted into action by the strength of his or her personal feelings. In plots that demonstrated the fortitude and resourcefulness implicit in basic emotions like love, compassion, gratitude and loyalty, the age found a much-needed affirmation of providence, and thus of the existence of God. For the many who thought as Beethoven did on the subject of faith, the Supreme Being was not so much a mystical spirit as an

ethical force, at once benevolent, wise and all-seeing.

At a time, moreover, when the world was in the grip of social, political and philosophical change, a work like *Les Deux Journées* affirmed those "Rights of Man" which the Enlightenment had set up in opposition to arbitrary power. The rage for rescue operas thus originated in the firm conviction that the universe was neither meaningless nor impersonal.

Unsurprisingly, the first operatic libretto to seize the imagination of Beethoven was both libertarian and French: *Léonore, ou L'Amour Conjugal*, the work of Jean-Nicolas Bouilly, which had been set to music by Pierre Gaveaux and produced in Paris six years later. The story of a brave wife who disguises herself as a man in order to rescue her husband from imprisonment at the hands of a tyrant, *Léonore*, though set in Spain, was inspired by a true incident during the Reign of Terror, the cruel phase that followed the first heady days of the French Revolution.

For his German-language libretto, Beethoven turned to Joseph Sonnleithner, secretary to the Austrian Emperor Joseph II, and administrator of all the imperial theaters. Highly regarded, Sonnleithner had just been commissioned by the Kärntnertor-Theater to provide the text for a new opera by Cherubini, *Faniska*, the composer's only German *Singspiel* — not an original libretto, as it happens, but a translation of the Italian words to which the composer, who knew no German, had already written the music.

So strong was the appeal of *Léonore* to an age whose more progressive tendencies ran counter to the perpetuation of autocratic privilege that two other composers of distinction, Ferdinando Paer and Simone Mayr (the teacher of Donizetti), set Bouilly's libretto to music at the very time Beethoven was composing his own version of it. Since Paer, at any rate, was well known in Vienna and had entitled his opera *Leonora, ossia L'Amore coniugale*, Beethoven called his version *Fidelio*. This, however, he did against his will; right to the very end he wanted the opera to bear the name of its inspiring heroine.

(Opposite page) Lauritz Melchior sang his first San Francisco Opera *Florestan* in 1939. He is shown here just before his entrance.



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FIDELIO

Though completed by the summer of 1805, *Fidelio* was held up by the Viennese censors for three months, and this despite the fact that, according to Sonnleithner, Beethoven's opera elicited the approval of the Empress, who seems to have had access at least to the libretto. When finally produced at the Theater an der Wien on November 20, 1805, the opera was set back in time to the sixteenth century. As with the politically inflammatory works of Verdi later in the century, *Fidelio* was no doubt felt to pose no threat to the established order so long as the subject matter was presented in an historical light.

To the composer's disappointment, the opera was not a success. One reason is that a week before the premiere, Napoleon's troops, fresh from their victory over the Austrian armies, had occupied the city. The Viennese audience on

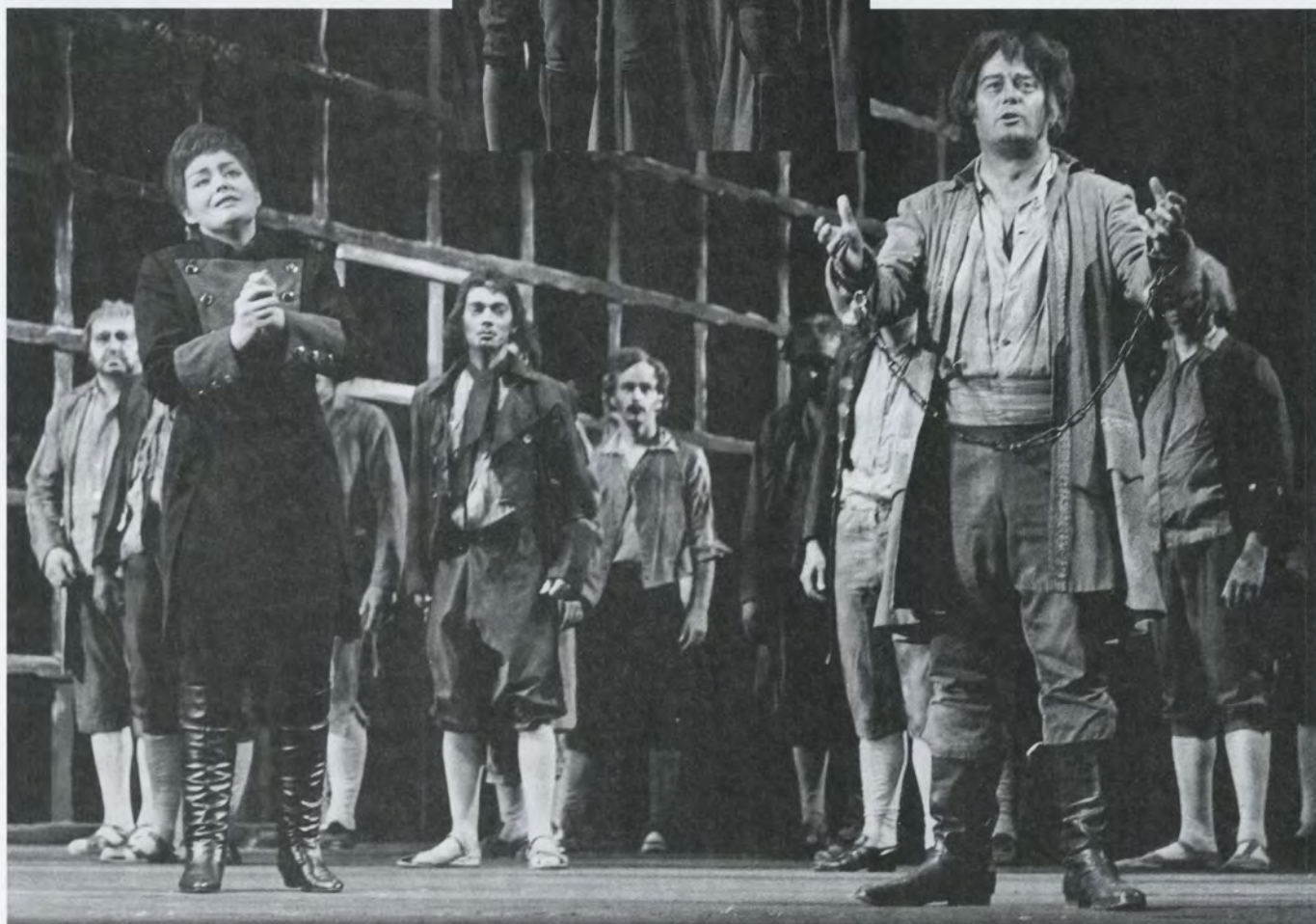
Gwyneth Jones was San Francisco Opera's *Leonore* twice. In 1969 (bottom), her Florestan was James King. In 1978 (below), she was partnered by Spas Wenkoff. They are surrounded by members of the San Francisco Opera Chorus.

POWERS



whom Beethoven relied for his support had either fled the Austrian capital or simply stayed away from the performance. Another factor, according to some accounts, is that the singers were inadequate.

But these were by no means the only causes of failure. The opera, as even Beethoven's greatest admirers admitted, needed drastic revision; not only was it repetitious, it was also dramatically weak. After much heart-searching and a great deal of pressure from his friends, who met some weeks later at the town palace of his loyal patron Prince Lichnowsky and harangued the composer from seven in the evening until one in the morning, Beethoven — protesting all the while — spent the next several months cutting numbers, abbreviating others, and writing a new overture. In addition, he agreed to change *Fidelio*

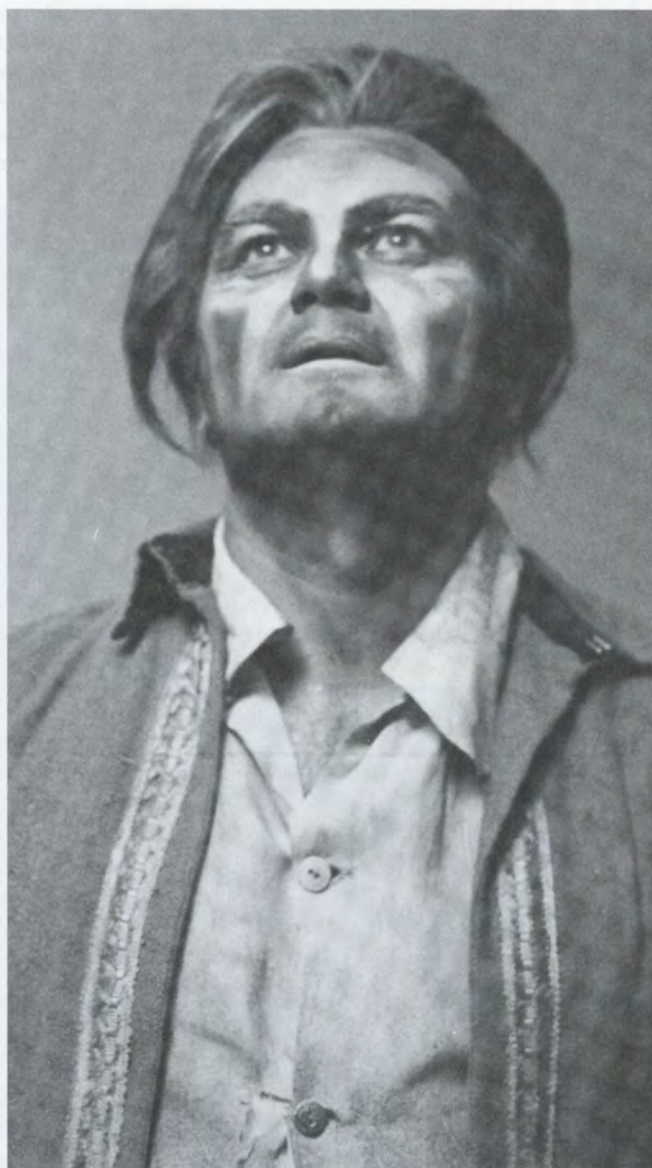


PETERS

FIDELIO



DEL MONTE



from three acts to two.

For this piece of theatrical doctoring, which Beethoven soon realized was a necessity, he did not trouble Sonnleithner, then fully occupied with the task of fitting his translation of the *Faniska* libretto to Cherubini's already existent score. Instead, Beethoven called in Stephan von Breuning to help with the task of revision — which included rewriting the text throughout — though he asked Sonnleithner if he might still use his highly prestigious name on the title page of the revised libretto.

The second version of *Fidelio*, swifter,

leaner, more dramatic and psychologically convincing, was presented at the Theater an der Wien in the spring of the following year. Its reception, while not exactly enthusiastic, was warmer. After only two performances, though, just when the opera seemed to be on the verge of catching on with the public, the irascible composer quarrelled with the theater's director and withdrew *Fidelio* in a huff. Beethoven, it seems, felt that he had not been given his full share of the receipts.

For the next eight years, nothing more was heard of *Fidelio*. In 1814, when

Beethoven's renown was at its zenith in Vienna, he agreed to a request from the manager of the Kärntnertor for a revival of the opera. Though flattered by the proposal, he seems meanwhile to have grown even more conscious of *Fidelio*'s deficiencies of construction and insisted that any revival must be preceded by sweeping revisions, both of the libretto and the music.

By then, Beethoven had more or less identified the weaknesses he would have to eliminate. Nevertheless, the changes were not easy to make. In the midst of his labors, he complained that it would have



Three members of the San Francisco Opera 1964 Fidelio cast (L. to r.) Birgit Nilsson, Leonore; Jon Vickers, Florestan; Geraint Evans, Pizarro. The great Welsh baritone was performing the role for the first time in his career.

DEL MONTE

been simpler to write something completely new than to, as he put it, patch up the old. "This opera," he lamented, "will win me a martyr's crown." A genius who always had to labor hard in order to wrest perfection from often recalcitrant materials, he could have said the same about a great deal of his music.

Nonetheless, his task was made easier by the collaboration of yet a third librettist, Georg Friedrich Treitschke, poet and stage manager of the Kärntnertor-Theater, with whom he worked closely. In due course, Act One became tauter and more dramatically compelling. As for

Act Two, while the pair were unable to achieve a comparable theatrical effectiveness, they did manage to bring the opera more in line with Beethoven's inmost desire to submerge drama in moral doctrine. To that extent, the second act of *Fidelio* makes a more coherent impression than any earlier rendering did. In the third and final version of the opera, Beethoven celebrates not so much the triumph of Leonore/*Fidelio* as the essential nobility of the human race in general and of womankind in particular.

With the aid of librettist number three, Beethoven thus produced an opera that

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begins in particularization and ends in generality. In the opening scene, we meet in turn a number of characters: Rocco, the jailer; Marzelline, his nubile daughter; Jacquino, her temporarily rejected suitor; and Fidelio, the wife of a political prisoner, who has disguised herself as a youth in order to gain access to her husband and effect his rescue. Though before too long we are made unmistakably aware of the emblematic function of these figures, it is not until the final scene of the opera that their individuality merges conclusively into exemplification, and the local becomes the wholly universal. In the inspired music of the finale, Beethoven gives voice not to characters in a drama but to the moral principles that animate the universe.

Having made his idealism both clear and musically effective, Beethoven on May 23, 1814 was at last rewarded with success — though the definitive overture

to *Fidelio* was not ready until the second performance, three days later. Within five years, this version of the opera, which by then had been produced throughout Germany and Austria, as well as in Budapest, Riga and St. Petersburg, had become a permanent part of the operatic landscape.

It has rarely been a repertory staple. The reason for this is hardly that the opera is ineffective in the theater or that there is something confusing about the way it shifts from light-hearted *Singspiel* in Act One to music drama in Act Two and then to oratorio in the final scene. That its tone modulates thus is beyond dispute. That it thereby confounds our responses to the drama is simply untrue. Few, surely, have ever sat through a first-rate performance of the opera without being gripped by its nobility of vision.

But perhaps the latter is not a part of everyday operagoing. *Fidelio*, in fact, has always been a piece for special occasions.

In this sense, it could be called the first festival opera. Even the opening night of version three, on May 23, 1814, was more than simply an operatic occasion. The reverberations of *Fidelio* were more than aesthetic, they were also inevitably partly political. As everybody in the audience at the Kärntnertor-Theater well knew, Napoleon, by then the greatest tyrant in Europe, had gone down to defeat six weeks earlier and been sent to exile on the island of Elba.

True, Bonaparte was to rebound once again before being conclusively defeated at Waterloo in the following year, but his day was over. After his final exile to the remote South Atlantic island of St. Helena, the victorious allies — Austria, Britain, Prussia and Russia — did what they could to reverse the tide of history and restore every vestige of the autocratic order that had been swept away during the previous quarter-century. But the principles of liberty announced by the French Revolution were still alive. In 1830 and 1848, they were to assert themselves with force enough to terrify the European oligarchy — and, incidentally, to send the youthfully rebellious Richard Wagner into exile in Switzerland.

In the perpetuation of these principles, Beethoven's opera played a certain part, though, in the final resort, not so much a political as an ethical one. In any case, the significance of the opera has always had less to do with practical morality than with spiritual reinforcement.

We must be careful of overestimating the moral role of a work like *Fidelio*, which, perhaps above all operas, seems to speak directly to our sense of probity. Art, as W.H. Auden reminds us, changes nothing. For thousands of decent souls, *Fidelio* shone like a beacon of anti-Nazi affirmation when given at Salzburg between 1935 and 1937 under Toscanini with Lotte Lehmann in the title role. No doubt, it was equally inspirational for the followers of Hitler when, at the festival of 1938 — which took place four months after Austria was incorporated into the Third Reich — *Fidelio* was again heard at Salzburg, this time under the baton of the pro-Nazi Hans Knappertsbusch and with

Continued on page 44

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Question: What has at least 90 legs (but can grow 110 more for *Die Meistersinger*), must speak Czechoslovakian as clearly as it speaks Italian, never gets to star in a single show but recently won an Academy Award?

Answer: The men and women of the San Francisco Opera Chorus.

To be more accurate, perhaps the answer should have read: The Men and Women of the San Francisco Opera Chorus because that is how these remarkably talented and unique individuals most often are perceived by the world.

A large but single entity. A unit. One.

In Irving Saraf and Allie Light's delightful film, *In the Shadow of the Stars*, which won the 1991 Academy Award for best feature-length documentary, the men and women of the

San Francisco Opera Chorus went a long way towards enlightening the public about how individual a choral unit can be.

In touching, profound and funny monologues, several current and former members of the chorus shared their personal fears, triumphs, insights and aspirations. Filmed offstage, in performance, getting dressed or made up, they talked intimately about everything from their love lives to the art of finding the brightest light pool on stage.



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

Stephanie Salter is an opinion columnist for the San Francisco Examiner and a frequent supernumerary for the San Francisco Opera.

The only thing missing from their highly personal revelations—their names. It was a perfect, ironic touch to drive home the unique lot of the chorister: To be a serious individual singer in a small sea of serious individual singers.

David Burnakus
Frank Daniels
Dotty Dean
Henryk De Rewenda
Robert Delany
Paula Goodman
Alex Guerrero

One of the most prominently featured people in the documentary was baritone Frederick Matthews, a nine-year veteran of the SFO Chorus. (He's the one with the solo role in *The Barber of Seville* at the end of the film.) Although Matthews admits he is often chided "for getting too artsy-fartsy when I talk about singing," he is an ideal spokesperson for the women and men of the chorus who view their job as something finer and more rarefied than simply singing for their supper.

And no one seems to have thought longer or harder than Matthews about the inherent duality with which a chorus singer—who almost always has a solo career as well—must struggle. In *Shadow*, he explains:

"You have to become a part of a unit

and at the same time maintain an individual identity. You have to learn how to look like everyone else but have something special that singles you out. It's far easier to be a soloist."

Earlier this season, Matthews admitted that he had been criticized in an East Coast review of the film for that last statement.

"Well, I don't mean it the way it was interpreted," he said. "I'm not so stupid as to think the responsibility of being a soloist isn't overwhelming. It is.

"What I meant was, a soloist starts with a preconceived personality—say it's Tosca—and stays with it for weeks. Tosca is their whole temperament. Meanwhile, we're in one scene in rags, the next in riches. In rehearsal we work on *Klinghoffer* from 2-3 p.m., *Don Carlo*, 3-4, *L'Elisir*, 4-5, then we take a two-hour dinner break and come back and perform a completely different opera.

"Being in the chorus is like looking at TV—everything is in this box, and everything has to be balanced and in proportion. No one's eye in the audience must be pulled away unduly. Sometimes I feel like a Super XL-320 going 35 mph out there—I'd just like to rev it up—but you do have to hold back."

Said mezzo-soprano Claudia Siefer (the one in the movie whose ex-husband

pushed her to sing in Italy), "I'm fighting with that (duality) again. But it's better to be fighting it than to pretend it doesn't exist. Two different personas lead you to solo work and to singing in the chorus.

"When I'm working on my solo voice with my teachers and coaches, nothing in it indicates chorus work. I have to put my chorus work away. But it is also important for people in the chorus to understand that, even if you are planning to go directly to La Scala, everything you do in the chorus will contribute to that."

Or, as mezzo-soprano Page Swift puts it, "I feel very fortunate to be in this chorus; I just have to kill that little person inside of me who wants to come out and sing solo—or at least I have to sit on her."

Said Matthews: "I always tell people, we have a very strange job. You leave perfectly schizophrenic at the end of a performance, particularly if you love it and take it seriously."

Cameron Henley
Ken Johnson
Hyun Kyung Kim
Joy Graham Korst
Dallas Lane
Marcie Lawer
Frederick Matthews

From the answers given by choristers who filled out a special questionnaire for

San Francisco Opera Chorus in action earlier this season: Final scene of Mussorgsky's Boris Godunov.



this story, it would appear that the vast majority takes its work very seriously indeed—and has the training and musical education to back up the endeavor.

The combined singing experience of the chorus spans hundreds of years and includes everything from the Norman Luboff Choir to Lyric Opera of Chicago to the San Francisco-based Lamplighters.

Their formal training ranges from the University of Iowa to the Royal Conservatory of Holland to Pomona College and they have bachelor's and master's degrees in such non-traditional fields as elementary education, French history and religious studies.

Of course, this is what you might expect from one of only three full-time opera choruses in the country. (New York's Metropolitan and City operas are the other two.)

Since 1981, the SFO Chorus has been an eight-months-a-year career for approximately 45 women and men. (As many as 100 other singers make up the Extra Chorus.) Represented by the American Guild of Musical Artists, full-time, entry level chorus members earn a yearly salary of about \$24,000. Top-scale is \$917 per week but, with overtime in a busy season, a tenured male chorister* can earn up to \$37,000.

While providing that rarest of artistic prizes—the chance to actually draw a paycheck for doing what you love—the eight-month career has its drawbacks, especially for chorus members with families to support.

"During the eight-month season, you basically give up any other life, including some other job," said tenor Sigmund Seigel, now in his 11th season with the SFO Chorus. "Those other four months are when most of us fall apart financially. Many of us go on unemployment."

(Seigel is the one in the film who recounts his poignant childhood in the Bronx.)

To supplement their incomes, most of the choristers scramble for solo or group work anywhere they can find it—at weddings or funerals, in churches, concerts, restaurants, small opera companies, musical theater, Christmas pageants and shopping malls.

A few, like mezzo-soprano Joy Graham, hit paydirt. At the conclusion of last season for SFO, Graham joined the New York City Opera's national touring com-

* (Alas, as in the rest of life, opera presents better financial opportunities for men than women, be it in soldiering, sailing or courting the king.)

Members of the S.F. Opera Chorus clustered around Catherine Keen in La Traviata, 1991.



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pany production of *Tosca*. This year, she might travel with that company in *Carmen*.

Still other choristers teach singing and manage to find seasonal work outside of the musical world. Soprano Dallas Lane does interior painting, soprano Sharon Navratil models and acts in commercials, mezzo Dottie Dean is a professional photographer, tenor Daniel Pociernicki is a certified massage therapist, soprano Sue Ellen Scheppke writes and edits for the San Francisco Art Institute, and baritone Jere Torkelsen is a building engineer and facilities assistant for the San Francisco Ballet.

Tamaki McCracken

Jim Meyer

Raymond Murcell

Sharon Navratil

Alexandra Nehra

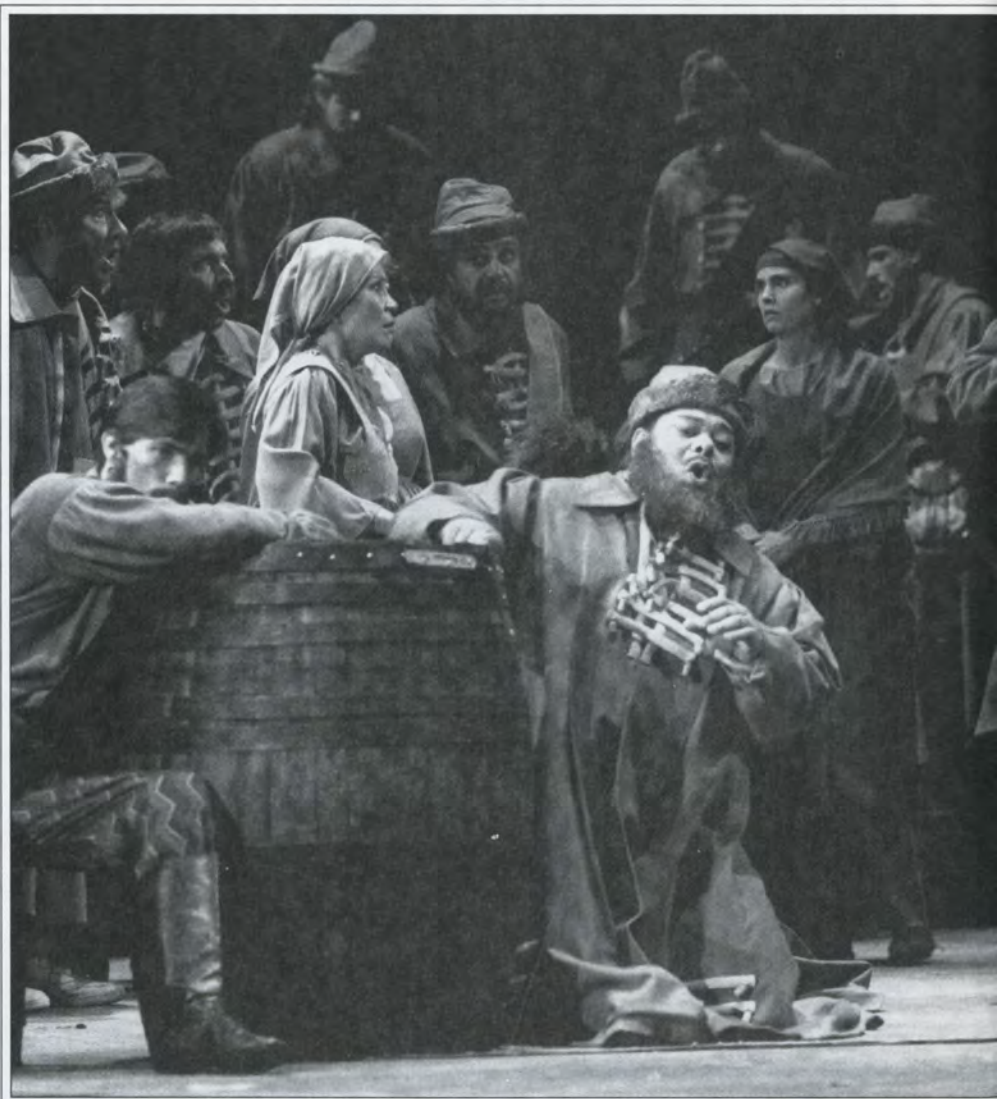
Rose Parker

Virginia Pluth

Whatever they do to bring in money, nearly all the men and women of the chorus spend their hard-earned dollars on their own year-round vocal coaches and teachers. After all, unlike professional football players who go to pre-season camp to get in shape, the chorus is expected to be lean, mean and in top voice when rehearsal season begins in May.

"When I first came here at the end of '87, I thought, 'My God, how do these people do this?'" said chorus director Ian Robertson of SFO's dazzling—and exhausting—repertory rehearsal process, which can include staging an opera in August and not touching it again until November. "But there seems to be some long-term mentality bred into these (chorus) people."

"There are times," said nine-year chorus member Daniel Pociernicki, "when you walk into the house and say, 'What am I doing today?' Especially in August



and September, when all the operas are cooking, it can be difficult."

This constant shifting of music, languages, costumes, acting personalities and stage placement—not to mention principals and conductors—comes easier to some chorus singers than others. Several, like Pociernicki, go through the more complicated scores at home before a performance or review hand-written index cards of lyrics and stage directions on the streetcar on the way to the Opera House.

Others use the make-up, wig and costume process to get into whatever role and music they must perform that night.

"I memorize my music during stagings and, for me, that's when it all usually sets," said Claudia Siefer. "The stag-

Continued on page 41

Khovanshchina, 1990: Members of the S.F. Opera Chorus react to the bad news delivered by the Scrivener (Steven Cole, center right).



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

CONDUCTORS

Roberto Abbado**	John Mauceri	Ian Robertson	Patrick Summers
John Adams*	Kent Nagano*	Donald Runnicles	
Bruno Campanella**	Daniel Oren*	Nello Santi	

STAGE DIRECTORS

Linda Brovsky*	Sonja Frisell	Stephen Lawless*	Peter Sellars*
John Copley	Frank Galati*	Lotfi Mansouri	Paula Williams
	Michael Hampe	Peter McClintock	

PRODUCTIONS DESIGNED BY

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

COSTUME DESIGNERS

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

CHOREOGRAPHERS

Victoria Morgan	Mark Morris*
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LIGHTING DESIGNERS

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

CHORUS

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

EXTRA CHORUS

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

SUPERNUMERARIES

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

CHILDREN

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

Widely regarded as one of the finest singing actresses of our day, **Hildegard Behrens** performs one of her most celebrated roles, the title part of *Fidelio*. The German soprano made her San Francisco Opera debut during the 1990 *Ring* Festival as Brünnhilde in *Die Walküre*, *Siegfried* and *Götterdämmerung*, a role in which she has been acclaimed in complete *Ring* cycles at Bayreuth, the Munich Staatsoper, and the Metropolitan Opera. Born in Oldenburg, she studied voice at the conservatory in Freiburg and joined the Deutsche Oper am Rhein in Düsseldorf, where she came to the attention of Herbert von Karajan. The title role of *Salome* in her 1977 debut at Salzburg under the maestro's direction launched her international career, and she has since appeared with virtually every major opera company and orchestra in the U.S. and Europe. She made her Met debut in 1976 as Giorgetta in *Il Tabarro* and has returned there to sing Brünnhilde, Leonore, Sieglinde in *Die Walküre*, Marie in *Wozzeck*, Donna Anna in *Don Giovanni*, Elettra in *Idomeneo*, Isolde in *Tristan und Isolde*, and the title roles of *Tosca* and *Salome*. Highlights of her 1990-91 season include *The Makropulos Case*, *Wozzeck* and the *Ring* cycle at the Munich State Opera; *Salome* in New York and Boston; *Der Freischütz* with the Opera Orchestra of New York; *Tosca* at the Royal Opera Covent Garden; *Wozzeck* and *Fidelio* at the Vienna State Opera's June Festival; and concert performances of *Idomeneo* with Seiji Ozawa and the Boston Symphony at Tanglewood. A distinguished orchestral soloist, Miss Behrens has performed with the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Cleveland Or-



ANN PANAGULIAS

chestra, the Orchestre de Paris, and the Vienna Philharmonic. Her extensive discography includes complete recordings of *Fidelio*, the *Ring*, *Elektra*, *Wozzeck*, *Der Freischütz* and *Salome*, as well as solo and duet discs. Soon to be released are new recordings of *Der Fliegende Holländer* and *Die Frau ohne Schatten*. Her *Tosca* from the Met and *Wozzeck* from Vienna are available both on videodisc and videocassette.

Soprano **Ann Panagulias** sings the role of Marzelline in *Fidelio*. A 1988 Adler Fellow with the San Francisco Opera Center, she received critical and public acclaim in 1989 in the title role of *Lulu*, and scored another triumph here last fall when she sang her first Natasha in the Company premiere of *War and Peace*. The young artist made her Company debut in the 1988 production of *Parsifal*, and was also featured in the Schwabacher Debut Recital series. Since then, she has been seen here as Mrs. Naidoo in the Philip Glass *Satyagraha*, as Woglinde in *Das Rheingold* and *Götterdämmerung* for the 1990 *Ring* cycle, in a San Francisco Opera-sponsored concert with Plácido Domingo at the Civic Auditorium, and as Cinna in last summer's concert version of Mozart's *Lucio Silla*. A 1986 Merola Opera Program participant, she is a veteran of many tours with Western Opera Theater and of many Opera Center performances. These included roles such as Fortuna in Handel's *Giustino*, Mimì in *La Bohème*, and Norina in *Don Pasquale*. A popular concert soloist as well, she has appeared with the symphonies of San Francisco, Detroit, Honolulu and San Jose. Operatic engagements during the 1990-91 season included her Eu-



GARY LAKES

ropean debut at La Fenice in Venice in a new production of *Lulu*, the title role of *L'Incoronazione di Poppea* in Montpellier, and Fiordiligi in *Così fan tutte* in Bordeaux. She made several debuts in 1991-92 including: Leonora in *L'Assedio di Calais* at the Wexford Festival, Norina in *Don Pasquale* in Vancouver and Palm Beach, and Zerlina in *Don Giovanni* at Santa Fe Opera. She also portrayed Gilda in *Rigoletto* for Pittsburgh Opera, Rosina in *Il Barbiere di Siviglia* for Hawaii Opera, and once again performed in concert with Domingo at Opera Pacific. Future plans include her debut with Los Angeles Music Center Opera as Pamina in *Die Zauberflöte* and as Gilda; and her first appearances at the Théâtre des Champs-Élysées in Paris and at Opéra de Lyon as Angélique in Lully's *Roland*. Miss Panagulias, a Pittsburgh native, received her Bachelor of Music degree from the Oberlin College Conservatory and a Master of Music degree from the New England Conservatory.

American tenor **Gary Lakes** portrays Florestan in *Fidelio*, a role he recently sang in Seville with the Metropolitan Opera, as well as in a concert version with the Pittsburgh Symphony in Pittsburgh and at Carnegie Hall. He made his professional debut with Seattle Opera in 1980 as Froh in *Das Rheingold* and was subsequently chosen as member of the Merola Opera Program in 1981, the year of his San Francisco Opera debut in *Il Trovatore*. He most recently appeared with the Company as Siegmund in *Die Walküre* during the 1990 *Ring* Festival. Lakes is currently in demand throughout Europe and the U.S., appearing fre-



HANSTSCHAMMER

quently at the Vienna State Opera, Milan's La Scala, the Teatro Colón in Buenos Aires, and at the Met, where he has appeared in *Samson et Dalila*, *Boris Godunov*, *Carmen*, *Die Walküre*, *Der Fliegende Holländer*, *Fidelio*, *Die Frau ohne Schatten*, and *Parsifal*. He has sung with such orchestras as the New York Philharmonic, Chicago Symphony, Boston Symphony, St. Louis Symphony, Los Angeles Philharmonic, London Philharmonic, the Orchestre de Paris, and the Prague Symphony on an extensive tour of Japan. The tenor has received two Grammy Awards for his performances as Siegmund in *Die Walküre* and Bacchus in *Ariadne auf Naxos*, both led by James Levine. His discography also includes Albéric Magnard's rarely performed *Guercoeur*. Scheduled for future release are Beethoven's Ninth Symphony under André Previn, Janáček's *Glagolitic Mass* under Michael Tilson Thomas, Schoenberg's *Gurrelieder* led by Zubin Mehta, and Weber's *Oberon* conducted by James Conlon. Future dates include a return to the Met for *Die Walküre* and *Jenůfa*, and a trip to Japan with the Metropolitan for *Die Walküre* and a special concert of Mahler's *Das Lied von der Erde* with Christa Ludwig.

Bass **Hans Tschammer**, Rocco in *Fidelio*, made his San Francisco Opera debut as Fasolt in *Das Rheingold* during the 1983 Summer Season, when he also appeared as Hunding in *Die Walküre*. He most recently performed on the stage of the War Memorial as Hans Sachs in the 1986 presentation of *Die Meistersinger von Nürnberg*. Born in Germany, he studied music at the Würzburg State Conservatory and had his first engagements in Regensburg and Aachen. At that time he

continued his training at the Mozarteum in Salzburg and the Aachen Conservatory of Music. After singing at the 1973 Salzburg Festival, he was promptly engaged by the Graz Opera, where he sang principal roles for two seasons. In his earliest television appearance, he was presented by Anneliese Rothenberger as one of Germany's most promising young singers. He has since performed for 14 years with the Deutsche Oper am Rhein in Düsseldorf, where he has sung principal bass roles and expanded his acclaimed Wagner repertoire. Tschammer performed at the Bayreuth Festival in 1985 and '86, and has made guest appearances with the opera companies of Hamburg, Berlin, Munich, Stuttgart, Zurich, Geneva, Vienna, Paris, with the Bolshoi Theater in Moscow and Tokyo, and at Milan's La Scala, the Royal Opera at Covent Garden, and the Metropolitan Opera. His recording credits include *Parsifal* (which was used as the soundtrack for Hans-Jürgen Syberberg's much-discussed film version of the opera), *Das Rheingold* and Beethoven's *Missa Solemnis*. In addition to recent performances in Berlin, Amsterdam, Nice and Marseilles, Tschammer appeared last season at Covent Garden as Don Fernando in *Fidelio* and at the Geneva Opera as Peneios in *Daphne* and Daland in *Der Fliegende Holländer*.

Ekkehard Wlaschiha's debut assignment for San Francisco Opera is the role of Pizarro in *Fidelio*, a part in which he was acclaimed earlier this year when the Metropolitan Opera performed at Seville's EXPO 1992. The German baritone received his musical training in Weimar and had his first professional engagement in Gera, followed by performances in Dresden, Weimar and Leipzig. In 1985,



EKKEHARD WLASCHIIHA

in Dresden, he sang his first Hans Sachs in a new production of *Die Meistersinger* and his first Dutchman in *Der Fliegende Holländer*, both directed by Wolfgang Wagner. A member of the Berlin State Opera since 1982, he first came to international attention in 1986 when he sang the role of Kurwenal in *Tristan und Isolde* for his debut at the Bayreuth Festival. (He has since appeared at Bayreuth for five consecutive seasons.) His reputation was further enhanced in the mid-'80s by his performances at the Munich State Opera as Alberich in a new production of the complete *Ring* cycle and as Kurwenal. He made his Vienna State Opera debut in 1987 as Kaspar in *Der Freischütz*, a role which he had also sung in 1985 to reopen the new Dresden Semper Opera. He made two important debuts in 1988: as Alberich in *Das Rheingold* at the Royal Opera Covent Garden, and as Alberich in *Siegfried* at the Metropolitan Opera. Now considered one of the finest interpreters of the German repertoire, Wlaschiha has made guest appearances in Barcelona, Mannheim, Turin, Strasbourg, Hannover, Paris, at the Lausanne Festival, Munich Opera Festival, and has performed in Japan with the forces of the Bayreuth Festival and the Berlin Staatsoper. His most recent engagements include *Fidelio*, *Salome* and *Parsifal* at the Met, the *Ring* cycle at Covent Garden, *Tannhäuser* at the Bayreuth Festival, and *Der Fliegende Holländer* in Dresden. Next season, he will become a member of the Munich State Opera, and will appear in *Lohengrin* and *Tannhäuser* at Bayreuth, and in a new Ruth Berghaus production of *Tosca* in Dresden. Wlaschiha's recording credits include the *Ring* cycle led by James Levine, *Der Freischütz* conducted by Colin Davis, and *Fidelio* under the baton of Bernard Haitink.

Continued on page 37

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

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

Opera in two acts by LUDWIG VAN BEETHOVEN

Text by JOSEPH SONNLEITHNER and GEORG FRIEDRICH TREITSCHKE
After the drama *Léonore, ou L'amour conjugal* by JEAN NICOLAS BOUILLY

Fidelio

(in German)

Conductor

Donald Runnicles

Production

Michael Hampe

Designer

John Gunter

Lighting Designer

Joan Arhelger

Sound Designer

Roger Gans

Chorus Director

Ian Robertson

Assistant to Maestro Runnicles

Patrick Summers

Musical Preparation

Robert Morrison

Peter Grunberg

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Directors

Laurie Feldman

Paula Williams

Stage Manager

Jerry Sherk

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes executed by

San Francisco Opera Costume Shop

First performance:

Vienna, November 20, 1805

(three-act version)

Vienna, May 23, 1814

(final version)

First San Francisco Opera performance:

November 8, 1937

SUNDAY, OCTOBER 11 AT 2:00

WEDNESDAY, OCTOBER 14 AT 7:30

SATURDAY, OCTOBER 17 AT 8:00

TUESDAY, OCTOBER 20 AT 8:00

FRIDAY, OCTOBER 23 AT 8:00

THURSDAY, OCTOBER 29 AT 7:30

SUNDAY, NOVEMBER 1 AT 2:00

CAST

(in order of appearance)

Jacquino Michael Schade

Marzelline Ann Panagulias

Rocco Hans Tschammer

Leonore Hildegard Behrens

Don Pizarro Ekkehard Wlaschiha*

First prisoner Stephen Guggenheim+

Second prisoner Magnus Baldvinsson+

Florestan Gary Lakes

Don Fernando Alan Held

Prisoners, guards, soldiers, townspeople

*San Francisco Opera debut

+1992 Adler Fellow

TIME AND PLACE: About 1800; near Seville, Spain

ACT I *Scene 1:* Rocco's quarters in the prison

Scene 2: The prison courtyard

INTERMISSION

ACT II: *Scene 1:* Florestan's dungeon

Scene 2: A square in front of the prison

Supertitles by Christopher Bergen, San Francisco Opera.

Underwritten by a generous grant from Mr. & Mrs. John R. Hamilton.

The opening performance of *Fidelio* is dedicated to
the memory of Sir Geraint Evans.

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

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

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

Fidelio / Synopsis

BACKGROUND—Florestan, a fighter for freedom, has been imprisoned by his enemy, Pizarro, the governor of a fortress used to detain political prisoners. There he is slowly being starved to death while rumors of his death are spread abroad. Florestan's wife, Leonore, has heard the rumors but clings to the hope that it is another villainous game of Pizarro's. As a last desperate measure, she resolves to search for her husband in the prison and free him. Disguised as a young man, Fidelio, she is employed by the chief jailer, Rocco, as his assistant.

ACT I

Scene 1—The young prison attendant Jacquino courts Marzelline in vain, for she has fallen in love with Fidelio. Her father, Rocco, also wants a union between his daughter and Fidelio and hopes for the governor's permission to use him as a helper with the secret prisoners. Marzelline fears that Fidelio won't be able to bear all the misery that such work entails, but Leonore knows she must have courage and strength to carry out her secret plan—the rescue of her husband.

Scene 2—Pizarro receives news from a friend that the minister of state, Don Fernando, intends a surprise inspection of the prison. Fearing that Florestan will be found, he resolves to have him killed. A sentry is posted on the tower to give a trumpet signal as soon as the minister is sighted. Rocco, while not willing to be a murderer, agrees to hold his tongue for money

and later hide Florestan's body in a ruined cistern. Leonore, who has overheard the plan to murder a prisoner, learns that it may be Florestan and resolves to save him. At her request Rocco allows some of the prisoners to go into the courtyard. Leonore is distressed that Florestan is not among them. Pizarro, furious at Rocco's independent action, has the prisoners locked up again.

ACT II

Scene 1—In prison, Florestan, weakened from hunger and thirst, has a vision: his wife appears to him as an angel of freedom. Rocco and Leonore come down into the deepest vault of the prison to open the cistern which is to be used as a grave. Leonore recognizes the unknown prisoner as her husband. Against Pizarro's orders, she hands him bread and wine but dares do no more. When Pizarro appears and tries to stab the defenseless Florestan, she rushes to shield him. Pizarro, in a burst of rage, attempts to kill them both. Leonore draws a pistol and levels it at him. Suddenly a trumpet call is heard announcing the minister's arrival. Leonore and Florestan are saved and reunited.

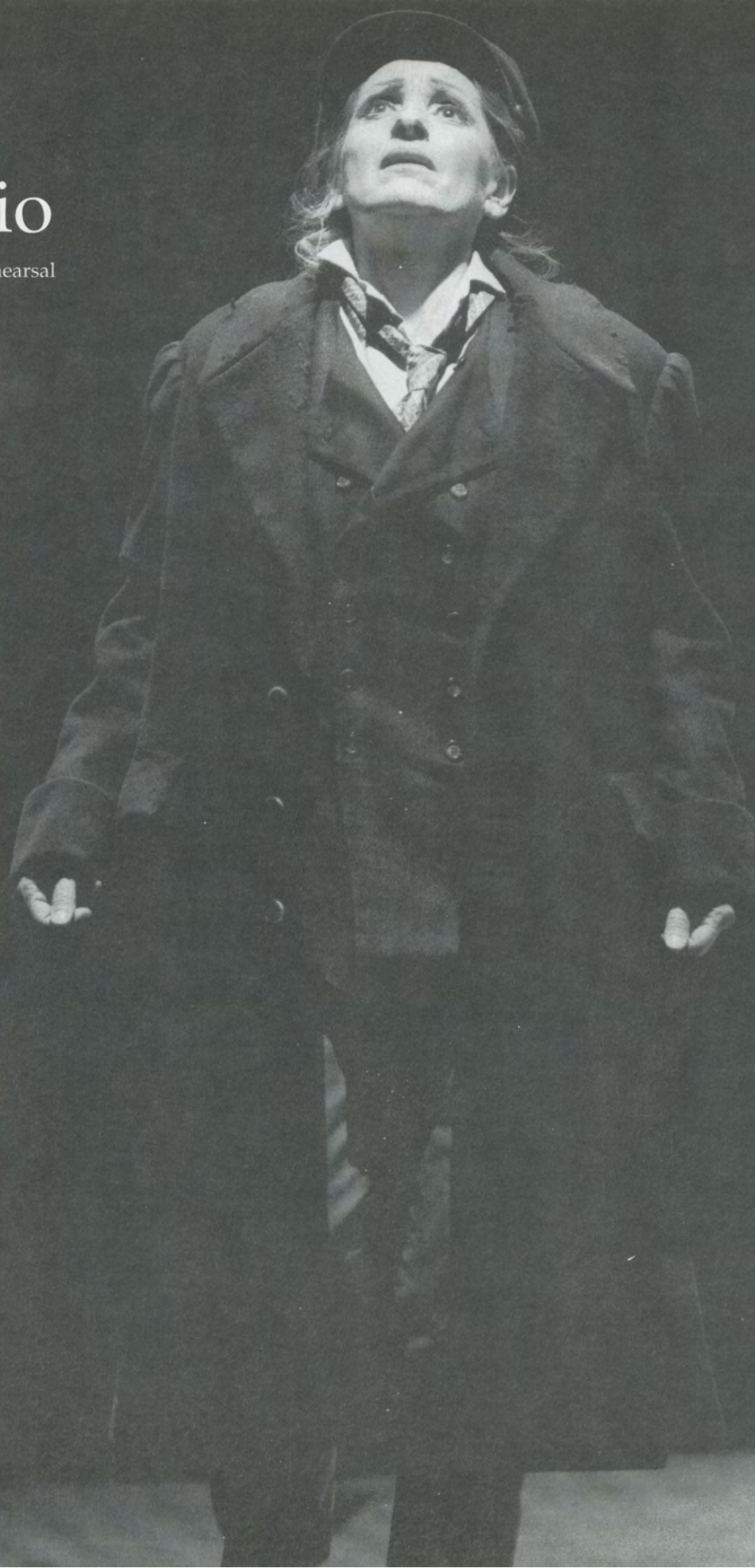
Scene 2—Florestan's fellow prisoners have been freed by the minister and Leonore removes Florestan's chains. Pizarro is arrested and led away, as the chorus sings praise to conjugal love.

The performance of Tuesday, October 20, is sponsored by Meyer Sound Laboratories, Inc.

The performance of Sunday, November 1, is sponsored by United Airlines.

Fidelio

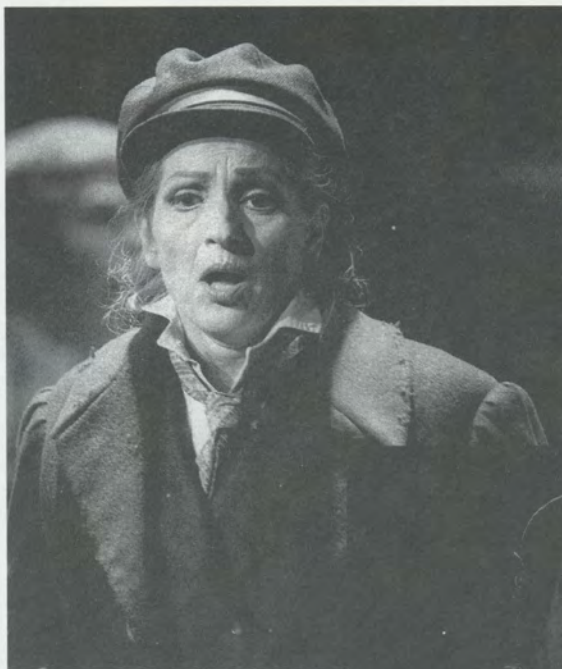
Photos taken in rehearsal
by Marty Sohl



Hildegard Behrens



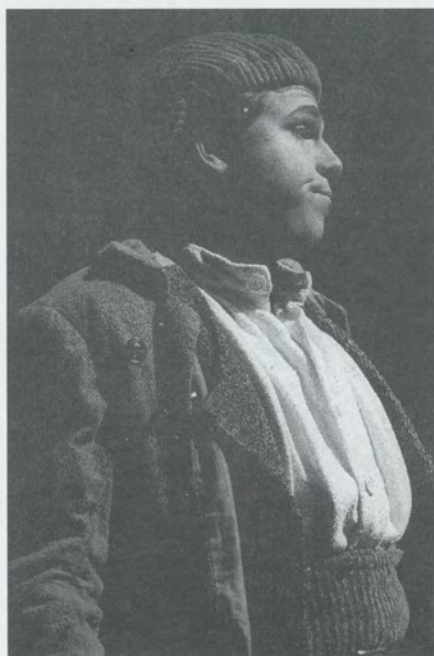
Hildegard Behrens



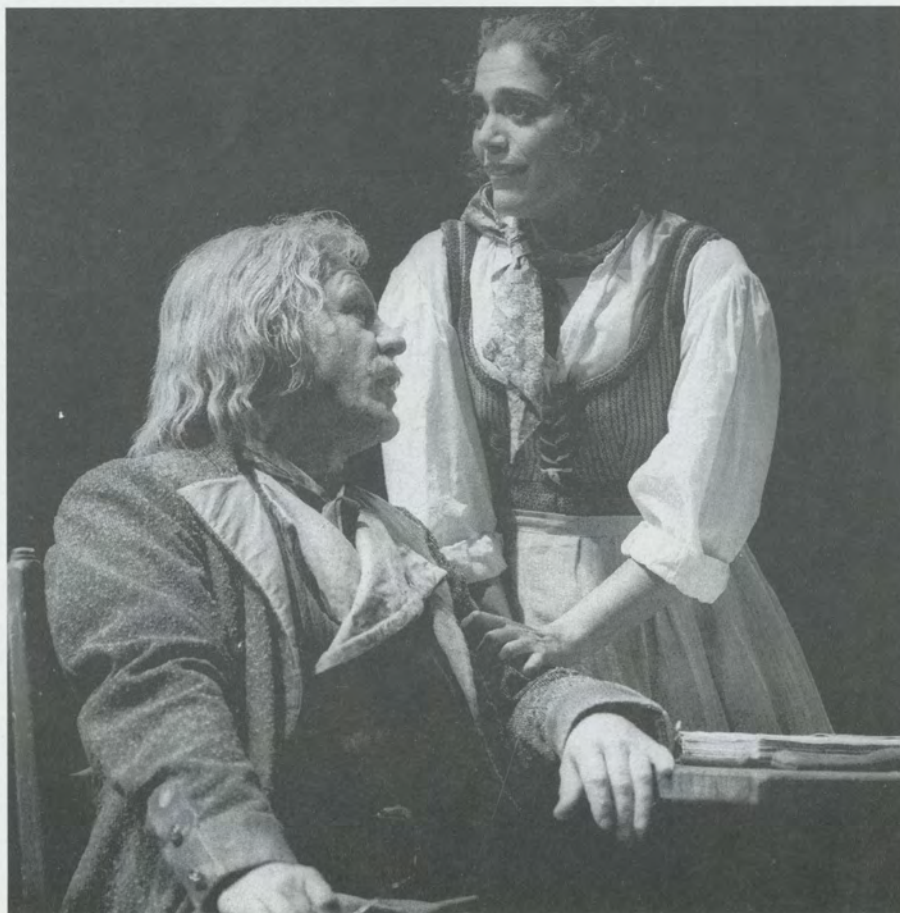
Hildegard Behrens

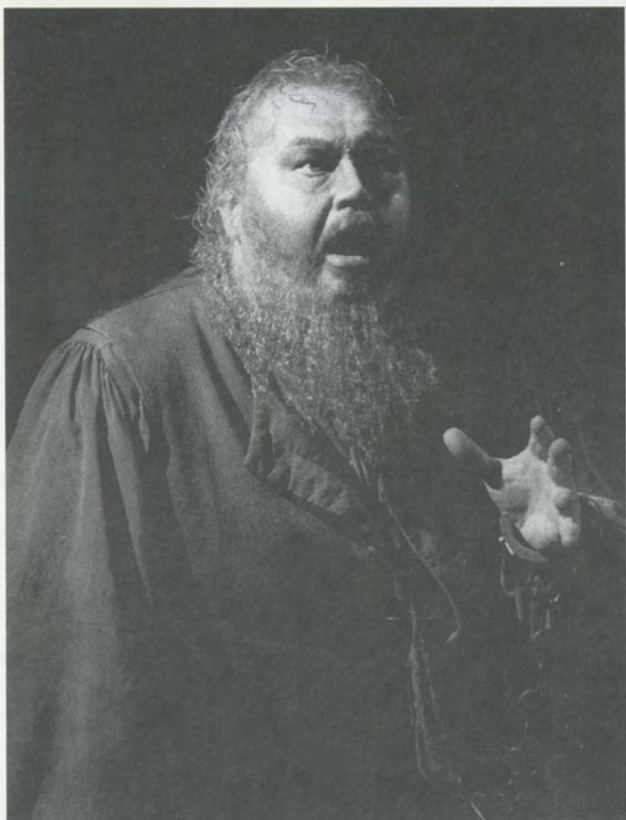


Hans Tschammer, Ann Panagulias

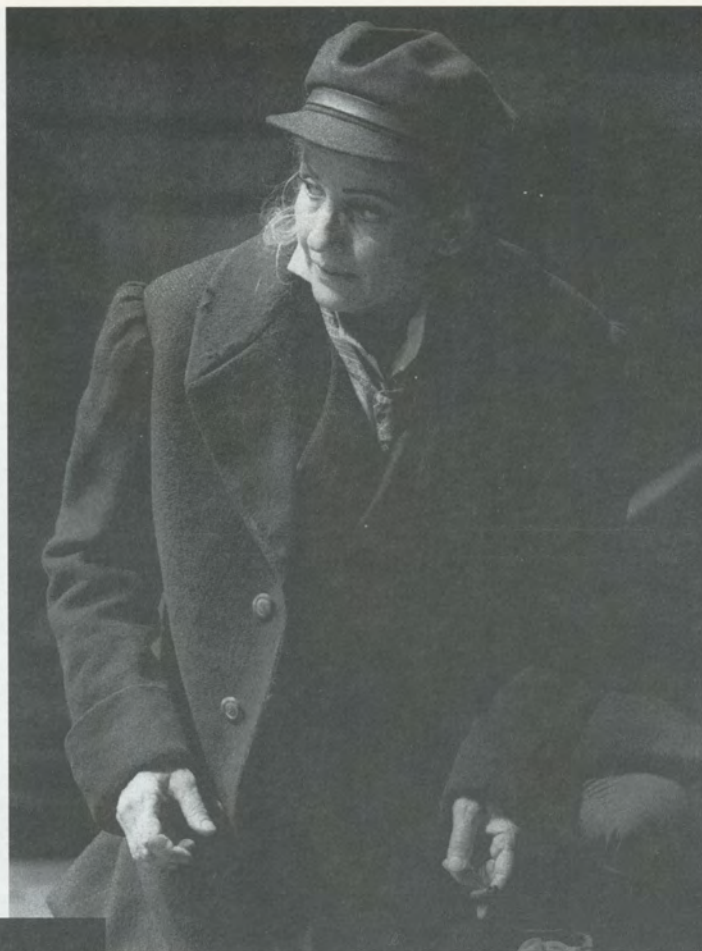


Michael Schade

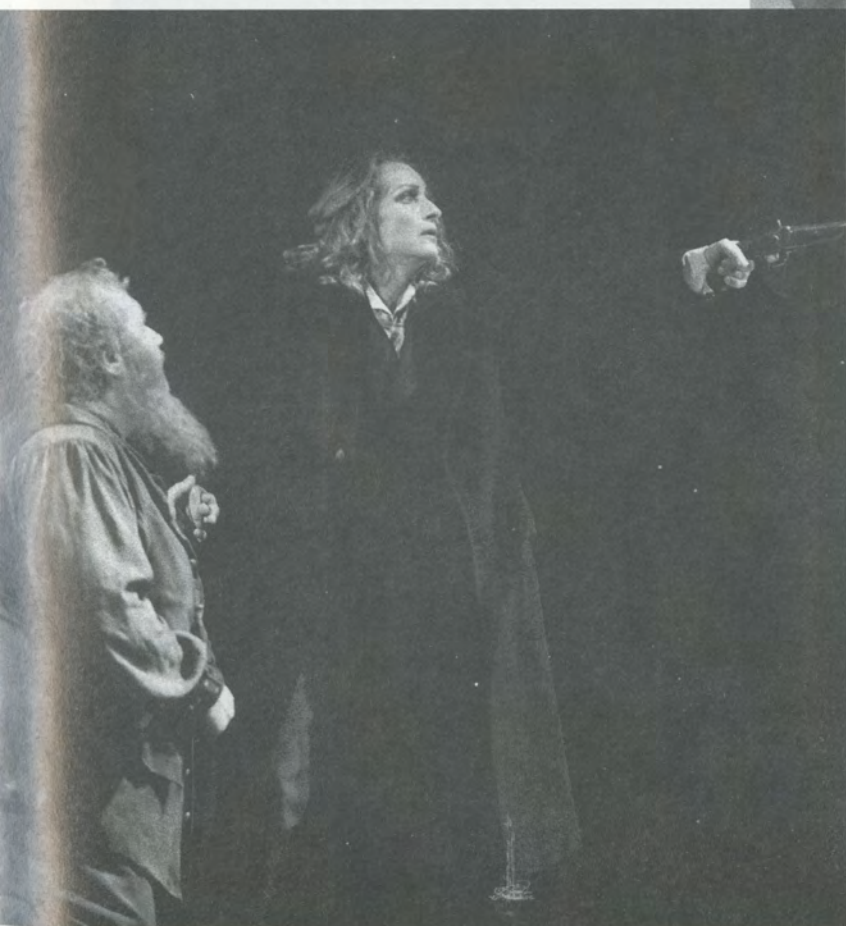




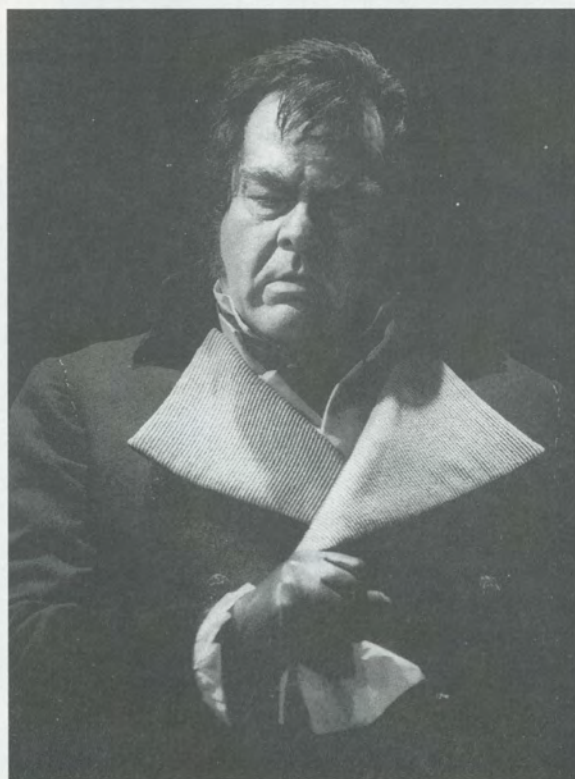
Gary Lakes



Hildegard Behrens



Gary Lakes, Hildegard Behrens

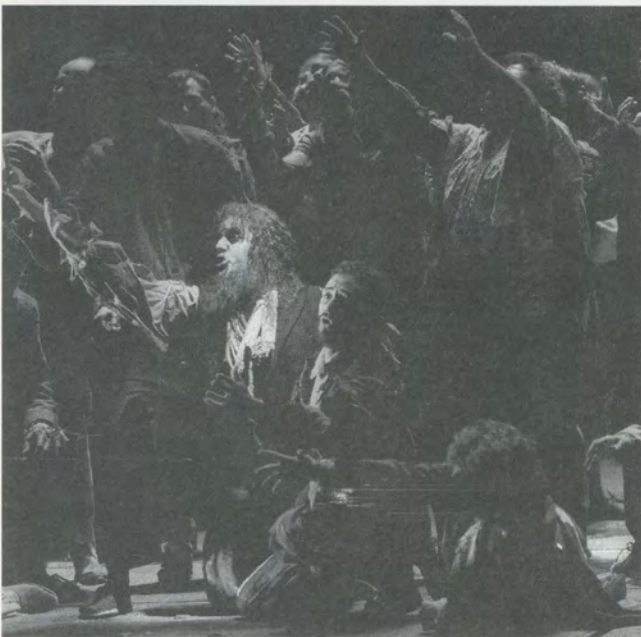


Ekkehard Wlaschiha

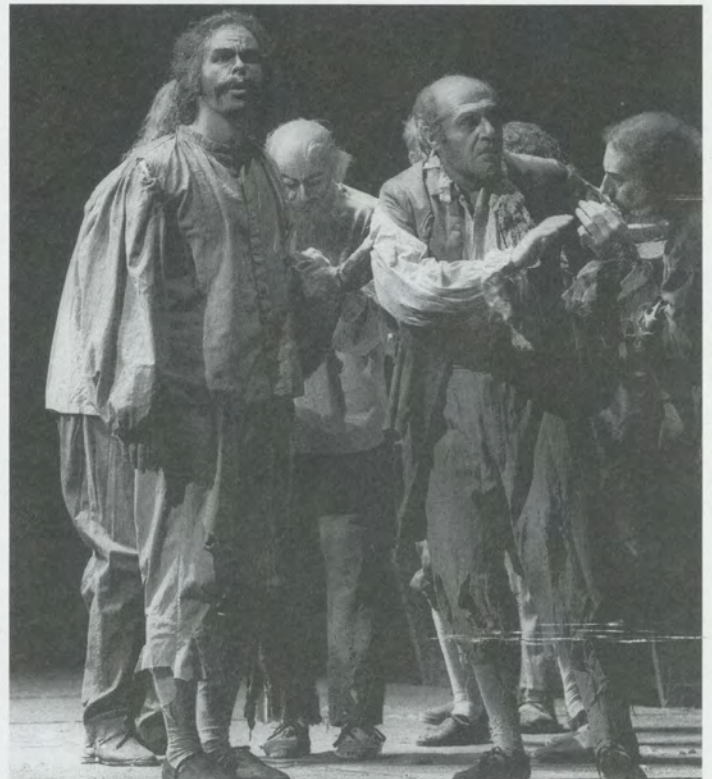
Alan Held, Women of the San Francisco Opera Chorus



Hildegard Behrens, Gary Lakes



Stephen Guggenheim, Men of the San Francisco Opera Chorus



Magnus Baldwinsson, Men of the San Francisco Opera Chorus



ALAN HELD

Continued from page 32

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



MICHAEL SCHADE

Michael Schade, who appears as Jacquino in *Fidelio*, made his San Francisco Opera debut last fall singing the Voice of a Sailor in *Tristan und Isolde*. Recipient of the "Most Promising Young Canadian Performing Artist" award for 1991 from the Canada Council, the young tenor already has made several important international appearances. Last year, he sang the role of Tamino in *Die Zauberflöte* at Bologna's Teatro Comunale, and appeared at the Rossini Opera Festival in Pesaro, Italy, as Iago in Rossini's *Otello*. His busy 1991-92 schedule also included his debut with the Geneva Opera as Alfred in a new staging of *Die Fledermaus* which was telecast throughout Europe; his Vienna State Opera debut as Almaviva in *Il Barbiere di Siviglia* (a role he had sung earlier in the season in Edmonton and Toronto); Ernesto in *Don Pasquale* with Vancouver Opera; Elvino in *La Sonnambula* in Macerata; "Promenade" concerts in London; and a recording of Haydn's *Maria Theresia Mass* with Trevor Pinnock's "The English Concert." Recent orchestral appearances included a European tour of the Bach *St. John Passion* with the Stuttgart Bach Academy conducted by Helmut Rilling, and performances of Rossini's *Stabat Mater* with both the Duisburg Orchestra and the Vancouver Symphony. In past seasons, Schade has sung at the Toronto Bach Festival, Oregon Bach Festival, at England's Aldeburgh Festival, and has also performed with the symphonies of Baltimore, Toronto, Edmonton, Calgary, Vancouver and Quebec, as well as with numerous chamber groups. Future recording projects include Bach's *St. Matthew Passion* and Haydn's *The Creation* with Maestro Rilling, and Bach's *Christmas Oratorio* with Pinnock and The English Concert.



STEPHEN GUGGENHEIM

Future operatic dates include a return to Geneva for *Dialogues of the Carmelites*, Tamino in *Die Zauberflöte* in Toronto, and his debut with the Leipzig Opera as Hippolyte in Rameau's *Hippolyte et Aricie*. Born in Geneva and raised in Germany and Canada, Schade received his master's degree in operatic performance from the Curtis Institute of Music. As a 1990 participant in the Merola Opera Program, he appeared as Fenton in *The Merry Wives of Windsor*, and was critically acclaimed in his Schwabacher Debut Recital last year.

A 1992 Adler Fellow with the San Francisco Opera Center, tenor **Stephen Guggenheim** appears as a Boyar in *Boris Godunov*, the First Prisoner in *Fidelio*, a Royal Herald in *Don Carlo*, and sings several roles in *Christophe Colomb*. He made his first appearance with the Company this summer as an Officer in *Il Barbiere di Siviglia*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and continued his studies at the San Francisco Conservatory of Music. As a participant in the 1991 Merola Opera Program, he appeared as Alfredo in *La Traviata* at Villa Montalvo, and sang the role on Western Opera Theater's 1991-92 national tour. He also traveled to Guam and Japan last year as Don José in the Opera Center's production of *Carmen*. Earlier this year he appeared as Odoardo in the Showcase production of *Ariodante* and was a soloist in Rossini's *Petite Messe Solennelle* with the S.F. Opera Orchestra at Grace Cathedral. Guggenheim has appeared with West Bay Opera as Cavaradossi in *Tosca* and Max in *Der Freischütz*; with Marin Opera as Master Shallow in the world premiere of Gor-



MAGNUS BALDVINSSON

don Getty's *Plump Jack*; and with Pocket Opera as Sempronio in *The Apothecary*. With Opera San Jose (where he was an Artist in Residence), he has sung Noah and the Doctor in the world premiere of *Hotel Eden*, the title role of *Albert Herring*, Alfred in *Die Fledermaus*, Count Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan tutte*, Nemorino in *L'Elisir d'Amore*, Anatol in *Vanessa*, and Pinkerton in *Madama Butterfly*. He also portrayed the Leper in a concert version of Messiaen's *Saint Francis of Assisi* with the Berkeley Symphony, conducted by Kent Nagano.

A 1992 Adler Fellow with the San Francisco Opera Center, bass **Magnus Baldvinsson** appears with the Company for the first time as the Jailer in *Tosca*, Chernikovsky and a Border Guard in *Boris Godunov*, Second Prisoner in *Fidelio*, and Dumas in *Andrea Chénier*. A native of Iceland, he studied at the Reykjavik School of Singing, and received his bachelor of education degree from Teachers University of Iceland. He completed his master of music degree at Indiana University, where his roles included Don Basilio in *The Barber of Seville*, Prince Gremin in *Eugene Onegin*, Pluto in *Orfeo*, Bluebeard in *Bluebeard's Castle*, and Osmin in *The Abduction from the Seraglio*. He made his professional debut at Kentucky Opera as the First Nazarene in *Salome*. In addition to his operatic work, Baldvinsson has appeared as soloist in Bach's B Minor Mass with the Icelandic Symphony, Saint-Saens's *Christmas Oratorio* with the Icelandic Chamber Orchestra, Beethoven's Ninth Symphony with the Indiana University Symphony Orchestra and, as part of the Company's Rossini Celebration this summer, the Pe-

tite Messe Solennelle with the San Francisco Opera Orchestra. A 1991 Merola Opera Program participant, he was applauded as Kecal in *The Bartered Bride*, and sang Dr. Grenvil in *La Traviata* at Villa Montalvo and on Western Opera Theater's 1991-92 national tour. He was awarded the Florence Bruce Award at last year's Merola Opera Program Grand Finals.

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



DONALD RUNNICLES

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



MICHAEL HAMPE

Noted German director and actor **Michael Hampe** made his San Francisco Opera debut in 1987 with this production of *Fidelio* and returned here in 1990 to stage the Company premiere of *Il Ritorno d'Ulisse in Patria*. In addition, the presentation of *Don Giovanni* seen here last fall was based on his concept. Born in Heidelberg, he studied cello at Syracuse University in the U.S., as well as acting at the Falckenberg Academy in Munich, also philosophy, literature and musicology at Munich and Vienna University, from which he holds the degree of doctor of philosophy. He has worked as an actor and director in a large number of German theaters, and from 1965 to 1970 was deputy-director of the Schauspielhaus in Zurich. In 1972 he became general director at the National Theater of Mannheim, a position he held until 1975. Since then, he has been general director of the Cologne Opera, a member of the directorate at the Salzburg Festival, and is currently on the board of directors of the Internationales Musikzentrum Wien. He was recently named general director of the Dresden Music Festival. He has directed over 175 productions for theater, television and opera houses around the world. His operatic credits include productions at Milan's La Scala, London's Covent Garden, the Maggio Musicale in Florence, the Paris Opera and festivals of Salzburg and Edinburgh, as well as for the companies of Munich, Stockholm, Venice, Cologne, Geneva, Zurich, Washington, D.C., Sydney and Tokyo. He has also directed dramatic productions for German and Swiss television, and for such prestigious theaters as the Bavarian State Theater in Munich, the Zurich Schauspielhaus, and the Schwetzingen Festival. As an actor, he has earned praise for leading roles in German television



JOHN GUNTER

features. He also holds a professorship at the State Music Academy of Cologne, and Cologne University. From 1977 to 1982 he was vice president of the Deutsche Bühnentechnische Gesellschaft, and is also a consultant for new theaters, such as the Paris Opera at the Bastille. Recent highlights include *Così fan tutte*, *Don Giovanni* and *Le Nozze di Figaro* at the Salzburg Festival, a new staging of *Idomeneo* in Tokyo, *La Cenerentola* at Covent Garden, *Die Entführung aus dem Serail* (a production he also designed) at the Schwetzingen Festival, *The Turn of the Screw* in Venice, and a cycle of Rossini operas in Paris.

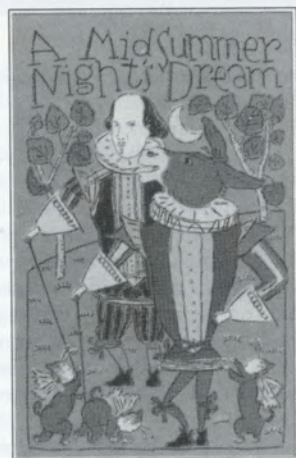
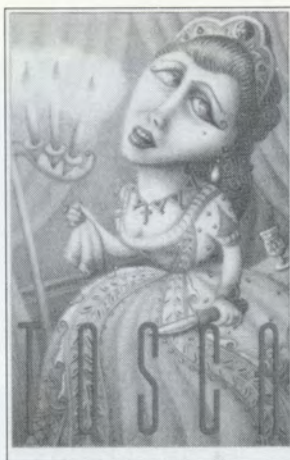
Resident Designer for the National Theatre in London, **John Gunter** made his San Francisco Opera debut with the 1987 production of *Fidelio*. He studied at the Central School of Art and Design in London and was the resident designer at the Royal Court Theatre where he designed many productions including Peter Gill's staging of *The D.H. Lawrence Trilogy*, Edward Bond's *Saved* and Christopher Hampton's *The Philanthropist*. His opera credits include *The Greek Passion* for the Welsh National Opera, *Faust* for the English National Opera, *Falstaff*, *Albert Herring*, *Simon Boccanegra*, *La Traviata* and *Porgy and Bess* at Glyndebourne, *Die Meistersinger* in Cologne, *Un Ballo in Maschera* in Sydney, *Der Fliegende Holländer* at Milan's La Scala, and *The Turn of the Screw* (directed by Michael Hampe) in Munich. Last year, his designs were seen at Opera North (*Attila*), Los Angeles Music Center Opera (*Madama Butterfly*), and the Salzburg Festival (*Le Nozze di Figaro*). Gunter has been awarded two Society of West End Theatre Awards for Best Designer, for Rich-



JOAN ARHELGER

ard Eyre's production of *Guys and Dolls* and for Christopher Morahan's staging of *Wild Honey*, both performed at the National Theatre.

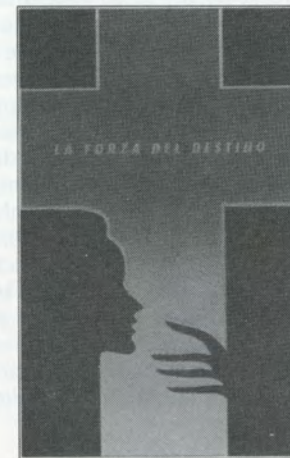
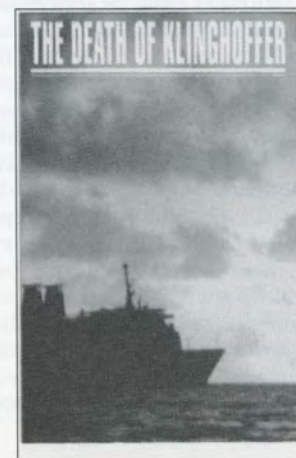
San Francisco Opera Associate Lighting Designer **Joan Arhelger** created the lighting schemes for the mainstage and student matinee production of *L'Elisir d'Amore*, as well as for *Fidelio*, and *La Forza del Destino*. Last fall, she designed the lighting for the Company premieres of *I Capuleti e 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.



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The S.F. Opera Chorus
Continued from page 27

ings and, for me, that's when it all usually sets," said Claudia Siefer. "The staging is beyond visual; it's being assigned part of a space in relation to other people. That's why stagings are so important and intense. It's like being seated next to strangers on an airplane—the physical proximity brings an intimacy."

Daniel Pociernicki
Valery Portnov
Kenneth Rafanan
Tom Reed
Laurel Rice
Colby Roberts
Ana Rojas

For the fortunate, like tenor Tom Reed, the transitions seem to become second-nature.

(Reed is the one in the movie who sang a soprano aria for his chorus audition and is convinced that only the prayers of Carmelite nuns got him the job.)

"I can be clowning on stage seconds before the curtain goes up and, the next thing I know, I'm in tears because that is

what is happening to my character," said Reed. "I don't know, I'm just IN that moment and, somehow, the moment just absorbs me."

Reed's rather Zen-like description of actual stage time is a familiar one among the women and men of the chorus, a description that seems to grow in complexity as it is multiplied by the experience of being in a group.

As part of the questionnaire that choristers filled out for this story, they were asked to complete this sentence:

"When I'm singing wonderfully and everything goes right on stage, it is most like experiencing . . . A. great sex; B. great food; C. great drugs or alcohol; D. a spiritual transcendence; E. all of the above; F. other (please describe).

They were also asked to estimate how many times each season they experienced this feeling. Their answers, articulate, powerful and beautiful, explain perhaps better than anything else who these men and women of the chorus are and how they perceive their work in the shadow of the stars.

Significantly, 42 percent of them picked "a spiritual transcendence" and another 20 percent chose "all of the

above."

Here are but a few of their answers.

Claudia Siefer: "It transcends all those choices because all those choices imply disappearing into or hiding in something. When I was a kid, we had this beautiful clear, clean pond on our land that I used to love to dive into. That is what the experience you described feels like. Very liberating, like this big clear, clean space of air or water. It's the exact opposite of hiding or disappearing."

Soprano Paula Goodman: "Sometimes I feel swept away by the feeling of power in collectivity—a feeling of united community. It's hard to know how I'm singing personally. The sense of 'I' is definitely subsumed into a sense of 'we.' "

Baritone Jere Torkelsen: "Out-of-body experience. I can see, hear and feel what is going on with complete control of the situation. This all happens on a different plane . . . A raising of the total consciousness to the point where the absolute is dismissed, and acceptance and participation in the story move you to a new reality."

Bass Don Tull: "Performing is an experience unto itself, and it is almost in-

Don Quichotte, 1990: Members of the San Francisco Opera Chorus are grouped around the protagonist, Samuel Ramey.



MERKLE



sulting to the 'art' to try to categorize it in the rather selfish concepts offered. Rather, to me, it is an experience of giving to others something which they can't experience for themselves."

Dottie Dean: "There are many performances in a season that are good and exciting on a normal level, and these are probably like great sex or a good meal. They happen quite often in S.F. because the quality of work and expectation is high here. But the spiritually transcendent moments . . . those are holy and somewhat rare . . . They come almost unexpected, and, suddenly, you are functioning on a different plane of existence."

Mezzo Marcie Conant-Lawer: "A hug from God. It's like a reward for giving back to him 100 percent of the gift he gave to me."

Daniel Pociernicki: "All of the above. Three productions come to mind in which, for me, there has been a special wedding of physical, mental and spiritual qualities . . . *Khovanshchina*, *Fidelio* and *Satyagraha*. This 'special connection' will often occur not because of a specific production but because of your own personal use of the energies available. It's probably always there but each individual has to find it and use it."

Mezzo Rose Parker: "For a brief moment in time it is the sublimely satisfying sense of being caught up in the eternal; it is a transport from the ordinary, mundane to greatness."

Soprano Laurel Rice: "Maybe a 'spiritual experience' would better describe the feeling of not only being totally tuned in to all your creative juices, but being able to transfer that energy to the audience—then to get their feedback that says they truly 'got it' or at least were moved somehow."

Sharon Navratil: "All of the above and other. Perfection. A total sense of satisfaction. At times I have also experienced a tingling in my whole body and/or overwhelming emotion that has brought tears to my eyes."

Tenor Richard Walker: "All of the above. (How many times each season?) Nothing really compares to great sex but I would think no one would feel they get enough of anything good. So my answer is NOT ENOUGH."

Robert Rutt

Shelley Seitz Saarni

Sue Ellen Scheppeke

Sigmund Seigel

Claudia Siefer

Dan Stanley



(Top) Part of the group featured in *In the Shadow of the Stars*: (Top, l. to r.) Valery Portnov, Marcie Lawer, Tom Reed, Frederick Matthews; (Seated, l. to r.) Alexandra Nehra, Sigmund Seigel, Dallas Lane, Sharon Navratil.
(Above) *Wozzeck*, 1990: A lively S.F. Opera Chorus group surrounds the Andres of John David De Haan.

As with any group, not all the chorus members perceive themselves or their job in the same way. Some of the men and women think of themselves as artists, some as craftspersons, some as grunts.

Some of the singers are "settling" for the chorus, some cannot wait to shake its collective personality from their diva or divo coattails, and others thank God every day for the opportunity and security it provides.

Most, it seems, find singing in the chorus an imperfect but better-than-average job.

Ironically, none of the perceptions is an indicator of greater or lesser talent. Some of the most gifted singers and actors in the SFO Chorus want no part of a solo operatic career. They say they have seen the sacrifices it takes to go for the big time and that their families mean more to them than a shower of bouquets at curtain call. For them, the stability of a home-base company makes up for the low pay and lack of fame.

As for the pain and pressure of having to audition all over again every year for their jobs, well, that is another story, and an aspect of the work that none of the

War and Peace, 1991.

choristers likely would miss if the tradition were discontinued tomorrow.

Yet, obviously, even that ordeal is outweighed by the pluses. After all, there are many more people trying to get into the SFO Chorus than out. And the quality that comes with that pays off.

"We have really high-quality instruments there; it's what gives us 'the sound' we're looking for," said director Robertson. "But a chorus like this are much greater than the sum of their parts. This group intellect, this group heart, it multiplies geometrically.

"My job is to establish the vocal parameters in rehearsal. They need guidance and energy injection but, after that, they just need to be given their head."

"I don't know how it works but there is this special collective thing," said bass Tom McEachern, who has been a member of either the regular or extra chorus in San Francisco since 1953. "You're singing and feeling it and you know the people around you are experiencing the same thing.

"If that feeling doesn't affect someone, they're not going to be around too long because they're not getting paid the REAL wages of being in the chorus—you

know what I mean?"

Tenor Tom Reed, who is in his 18th season with the group, certainly knows what McEachern means.

"To our audience it must often seem that our individual talents are diluted and swallowed up by our sheer numbers, and that we are truly in the shadow of the stars," he said.

"But there are moments when we as a chorus achieve heights that can only be reached together. One can experience the indescribable physical and emotional sensation of losing one's individual self to become one great voice; a single voice with the ability to produce harmony and with the power to overwhelm an audience of thousands."

Page Swift

Jere Torkelsen

Don Tull

Donna Turchi

Richard Walker

The Men and Women of the San Francisco Opera Chorus. They have a name. They cast a shadow. Each and every one of them. □



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FIDELIO

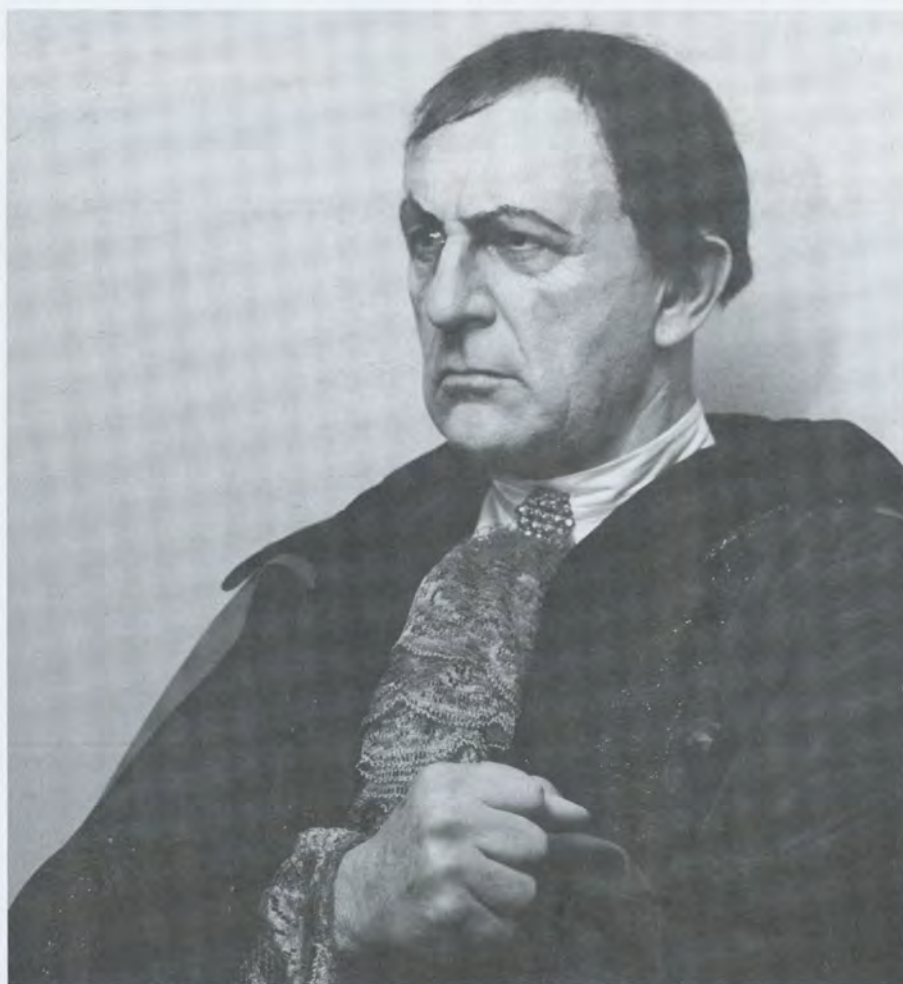
FIDELIO

Continued from page 22

Hilde Konetzni in the title role.

Still, as Shakespeare affirms, the devil can cite scripture for his purpose. Nearly 200 years after its first appearance, *Fidelio* continues to minister more directly to our sense of individual human worth than any other opera we know — in part, paradoxically enough, because as Beethoven proceeds, he shows less and less interest in the individual and more and more in humanity as a whole. From the moment he abandons the domestic world of Marzelline and Jacquino midway in Act One and brings on the ineffably noble Leonore, we are transported into a world of heightened moral awareness.

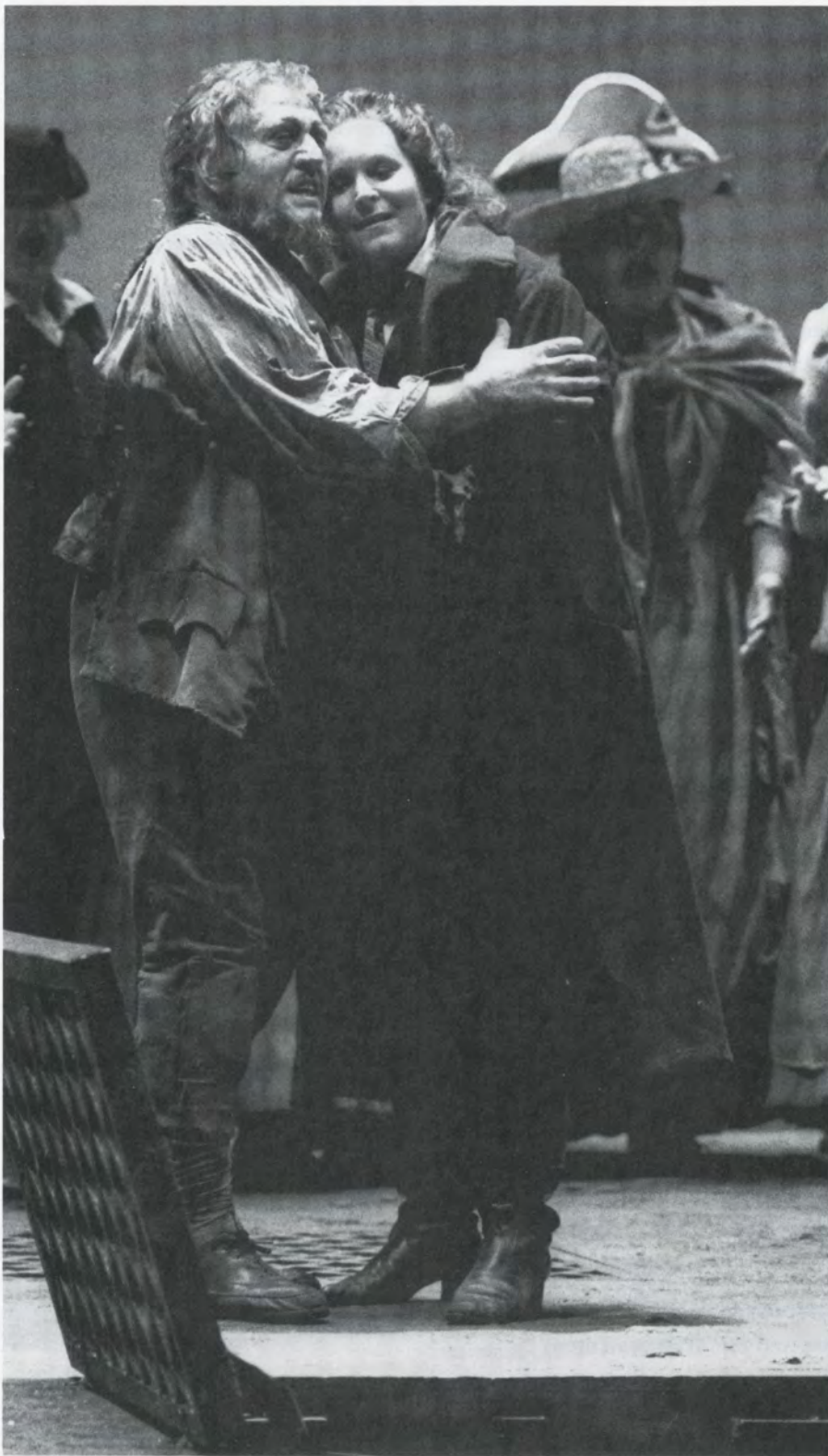
Leonore — like her husband Florestan; the prisoners; the villainous Pizarro; the soft-hearted Rocco; the love-sick Jacquino; the pert Marzelline; the noble Minister of State, who presides over the restoration of decency that closes the opera — begins as a character and ends as a type, the incarnation of a single aspect of human nature. By submerging these individuals in communal rejoicing, Beethoven reminds us that the providence to whose existence the opera bears incomparable witness is universal in application. At the same time, he affirms his belief that the finest aspects of human nature manifest themselves in the context of ordinary daily life, that the virtues embodied in Leonore are inherent in the smaller moral world of Marzelline and Jacquino. □



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FIDELIO



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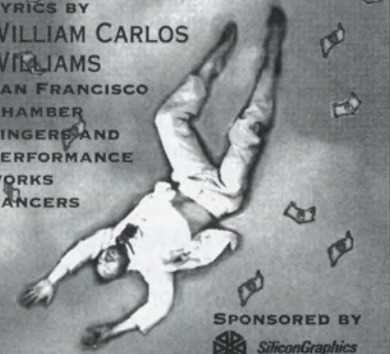
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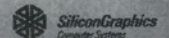
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SAN FRANCISCO OPERA BROADCASTS

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

October 3

Rossini, *Guillaume Tell*

October 10

Puccini, *Tosca*

October 17

Mussorgsky, *Boris Godunov*

October 24

Donizetti, *L'Elisir d'Amore*

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

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

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

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

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SAN FRANCISCO OPERA

1992 SEASON

Opening Night

Friday, September 11, 8:00

New Production

Tosca Puccini

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

Co-produced with the Lyric Opera of Chicago.

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

Saturday, September 12, 7:30

Boris Godunov Mussorgsky

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

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

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

Tuesday, September 15, 8:00

Tosca Puccini

Wednesday, September 16, 7:30

Boris Godunov Mussorgsky

Friday, September 18, 8:00

Tosca Puccini

Saturday, September 19, 7:30

Boris Godunov Mussorgsky

Sunday, September 20, 2:00

L'Elisir d'Amore Donizetti

Swenson, Claycomb+; Hadley, Quilico, Alaimo

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

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

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky



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PURVEYOR OF FINE PIANOS

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Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini

Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

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

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

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

Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

La Forza del Destino Verdi

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

R. Abbado**/Frisell/Brown/Arhelger

Production from The Washington Opera.

Tuesday, October 20, 8:00

Fidelio Beethoven

Wednesday, October 21, 7:30

La Forza del Destino Verdi

Friday, October 23, 8:00

Fidelio Beethoven

Saturday, October 24, 7:30

La Forza del Destino Verdi

Tuesday, October 27, 7:30

La Forza del Destino Verdi

Thursday, October 29, 7:30

Fidelio Beethoven

Friday, October 30, 7:30

La Forza del Destino Verdi

Saturday, October 31, 7:00

Don Carlo Verdi
Vaness, Terentieva*, Mills, Johnson*;
Margison*, Lloyd, Allen, Howell,
Langan, Burden*, Guggenheim+
Runnicles (Oct. 31; Nov. 4, 8, 11, 14)/
Robertson (Nov. 18, 21)/Cox/
McClintock/Lazaridis/Gardner/Munn

*Production originally made possible by
Mr. and Mrs. Evert B. Person.*

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

Fidelio Beethoven

Wednesday, November 4, 7:00

Don Carlo Verdi

Friday, November 6, 7:30

La Forza del Destino Verdi

Saturday, November 7, 8:00

West Coast Premiere

The Death of Klinghoffer Adams

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;
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of Music; and Los Angeles Music Center
Opera.*

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

Don Carlo Verdi

Tuesday, November 10, 7:30

La Forza del Destino Verdi

Wednesday, November 11, 7:00

Don Carlo Verdi

Friday, November 13, 8:00

The Death of Klinghoffer Adams

Saturday, November 14, 7:00

Don Carlo Verdi

Sunday, November 15, 2:00

The Death of Klinghoffer Adams

Wednesday, November 18, 7:00

Don Carlo Verdi

Thursday, November 19, 7:30

The Death of Klinghoffer Adams

Friday, November 20, 8:00

Andrea Chénier Giordano

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

Santi / Mansouri / Williams/W. Skalicki/
A. Skalicki/Morgan/Munn

*Co-production with the Houston Grand
Opera.*

*Production underwritten, in part, by
British Airways.*

Saturday, November 21, 7:00

Don Carlo Verdi

Sunday, November 22, 2:00

The Death of Klinghoffer Adams

Tuesday, November 24, 8:00

The Death of Klinghoffer Adams

Wednesday, November 25, 7:30

Andrea Chénier Giordano

Saturday, November 28, 8:00

Andrea Chénier Giordano

Sunday, November 29, 2:00

Production new to San Francisco

A Midsummer Night's Dream Britten

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

Mauceri/Copley/Bardon/Stennett/
Munn

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

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

Tuesday, December 1, 8:00

Tosca Puccini

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

Wednesday, December 2, 8:00

A Midsummer Night's Dream Britten

Thursday, December 3, 7:30

Andrea Chénier Giordano

Friday, December 4, 8:00

A Midsummer Night's Dream Britten

Saturday, December 5, 2:00

Tosca Puccini

Sunday, December 6, 1:00

Andrea Chénier Giordano

Sunday, December 6, 7:30

A Midsummer Night's Dream Britten

Tuesday, December 8, 8:00

Andrea Chénier Giordano

Wednesday, December 9, 8:00

Tosca Puccini

Thursday, December 10, 7:30

A Midsummer Night's Dream Britten

Friday, December 11, 8:00

Semi-Staged Concert Performance

Christophe Colomb Milhaud

Narrator: D. Jacobi**

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

Saturday, December 12, 1:00

Tosca Puccini

Saturday, December 12, 8:00

A Midsummer Night's Dream Britten

Sunday, December 13, 1:00

Andrea Chénier Giordano

Sunday, December 13, 7:00

Christophe Colomb Milhaud

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*San Francisco Opera debut

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Wednesday, September 30 at 1:00

Tuesday, October 6 at 1:00

1992 OPERA PREVIEWS

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

SAN FRANCISCO OPERA GUILD INSIGHTS

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

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

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

SAN FRANCISCO OPERA GUILD PREVIEW MARIN

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

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

SOUTH PENINSULA

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

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

SAN JOSE OPERA GUILD

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

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

SONOMA COUNTY CHAPTER

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

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

JUNIOR LEAGUE OPERA PREVIEWS

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

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

ROBERT GOODHUE'S FALL OPERA COURSE

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

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

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

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

FRIENDS OF THE KENSINGTON LIBRARY

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

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

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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

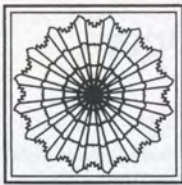
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Triple Gold Circle (\$100,000 and above over three years)

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

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

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



Corporate Council

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

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

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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 August 15, 1992).

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SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

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.

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... 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.

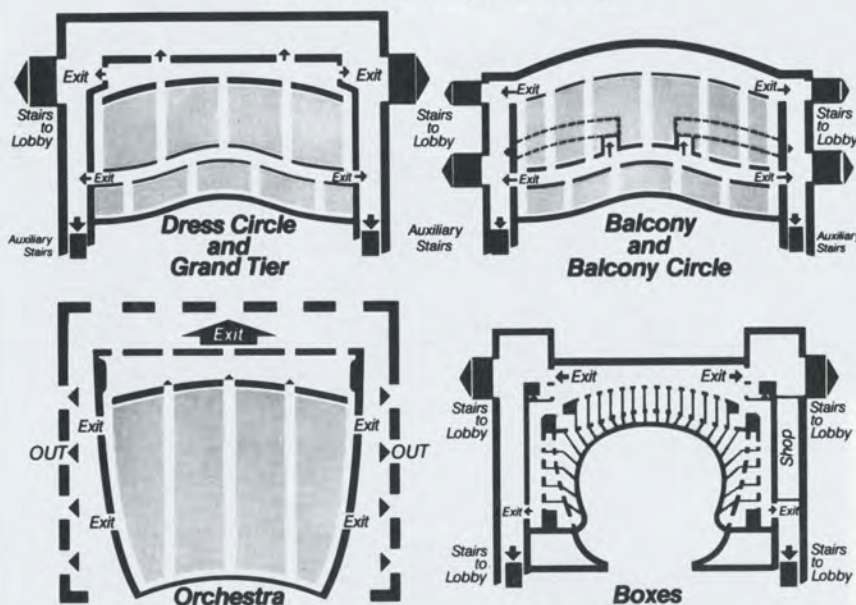
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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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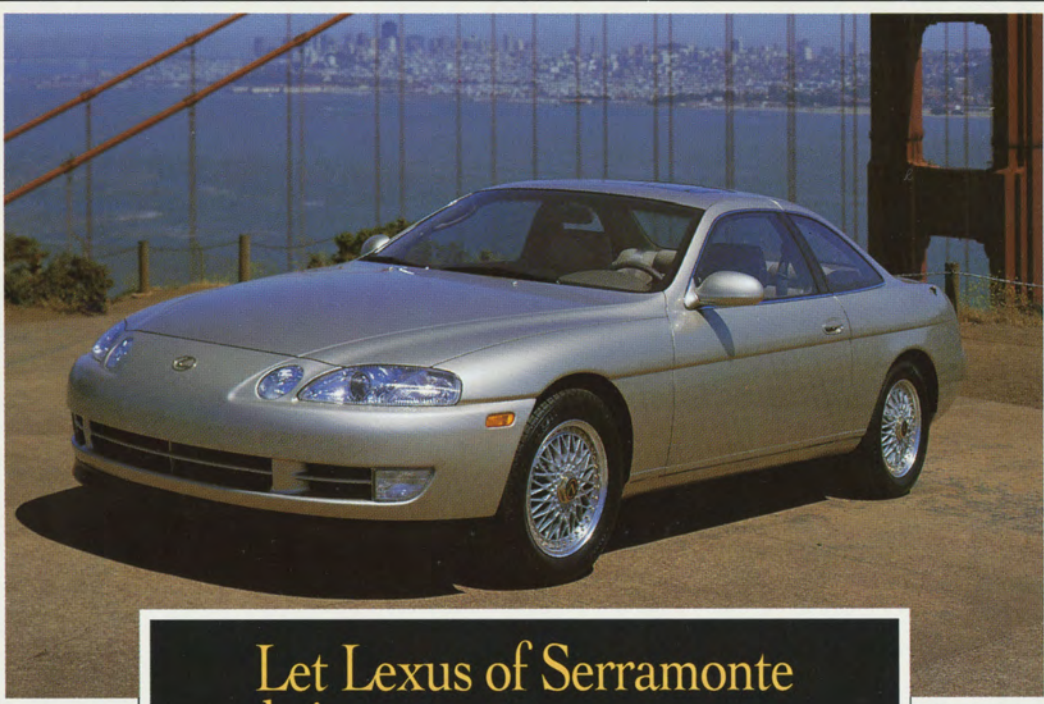
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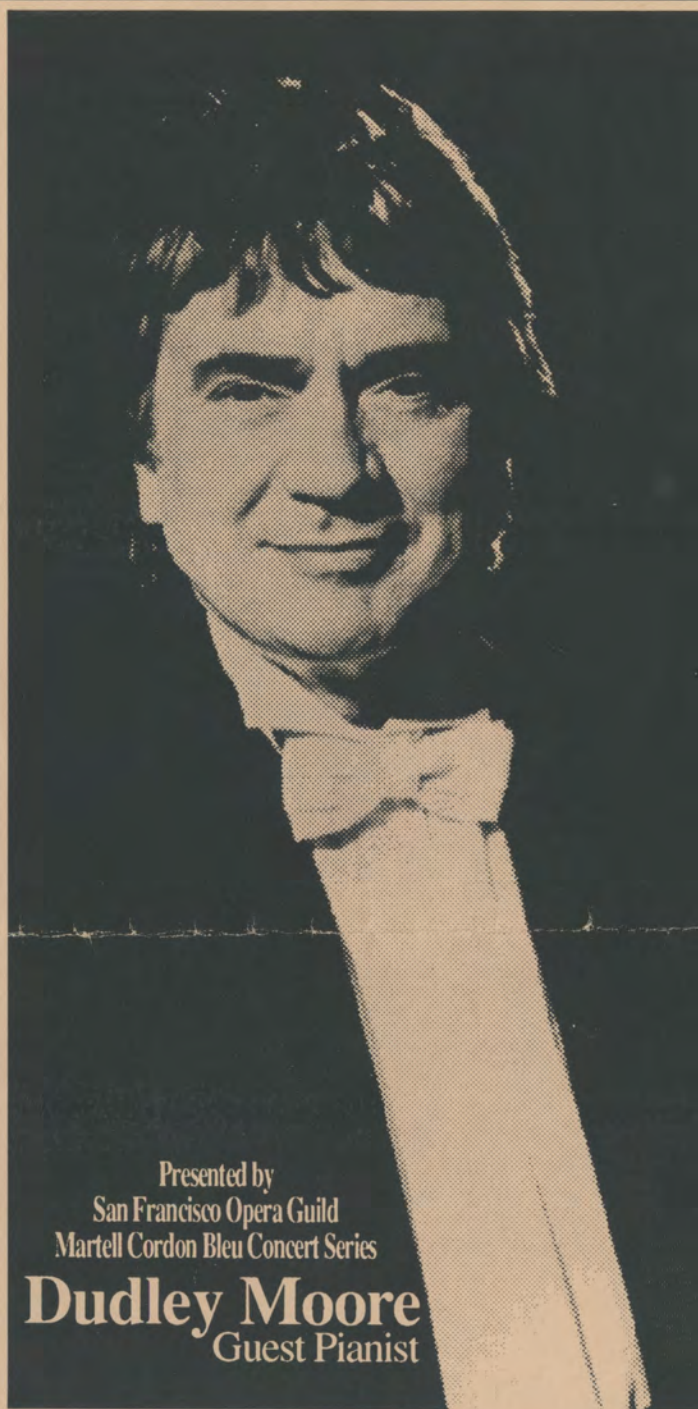


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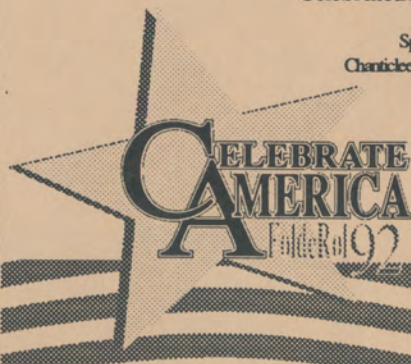


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There are 300 standing room tickets available. Sales begin at 10:30 am on Oct. 26, cash only. \$6 one per person.

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