

La Forza del Destino
(Force of Destiny)

1992-1993

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1992 SEASON

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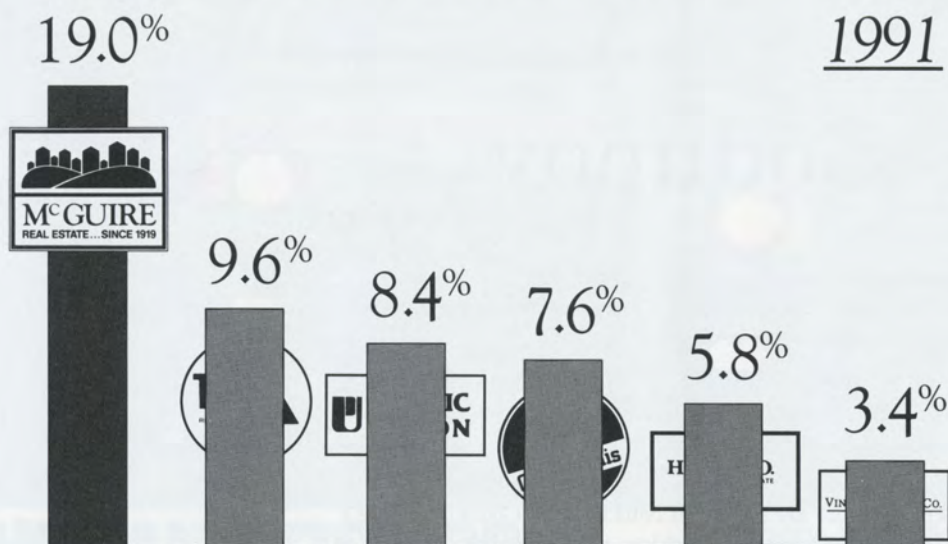
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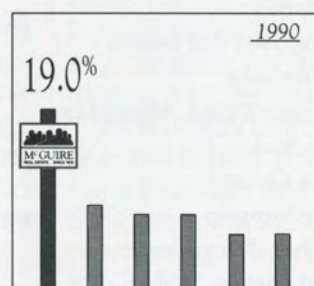
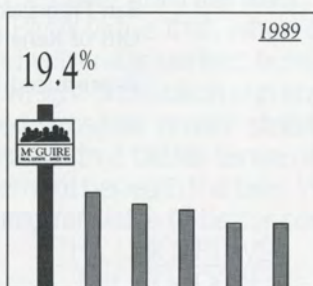
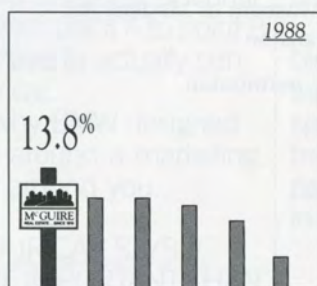
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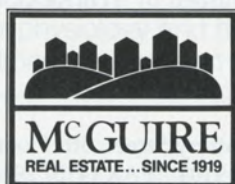
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Lotfi Mansouri, *General Director*

La Forza del Destino

1992 FALL SEASON

Vol. 70, No. 8

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Oehme, Ernst Ferdinand (German, 1797-1855)
Cathedral in Winter, 1821
Oil on canvas, 4'2" x 3' 1/4"

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GENERAL DIRECTOR'S MESSAGE

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

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

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

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

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

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

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

Lotfi Mansouri
General Director



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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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

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

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

To all the benefactors whose generos-

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

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

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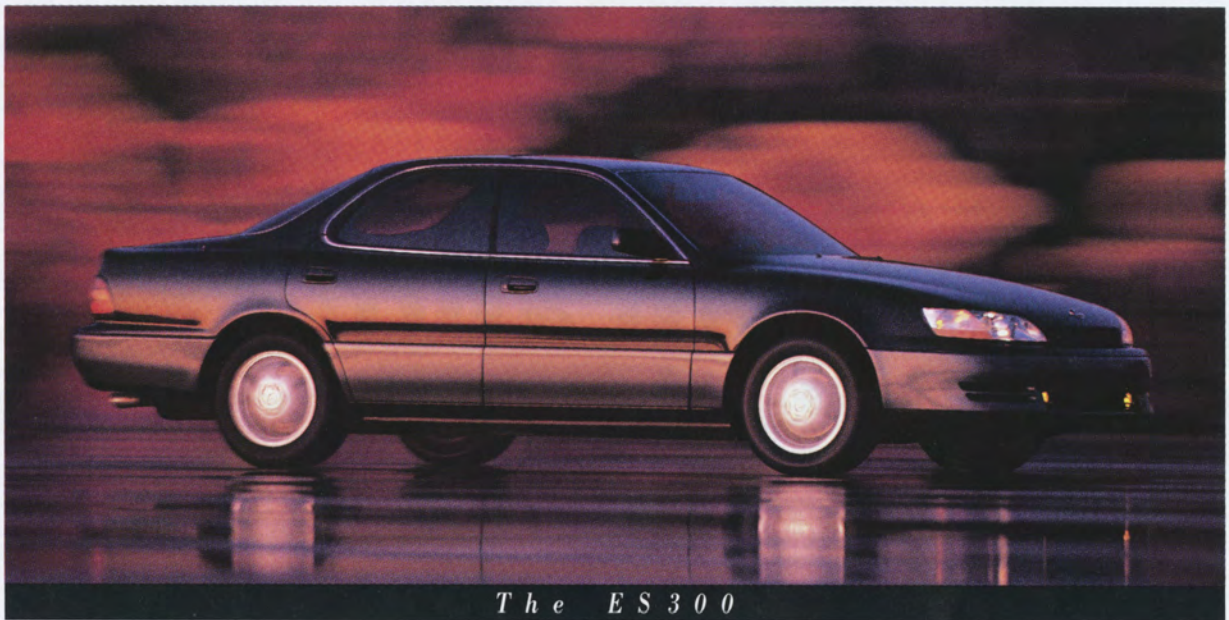
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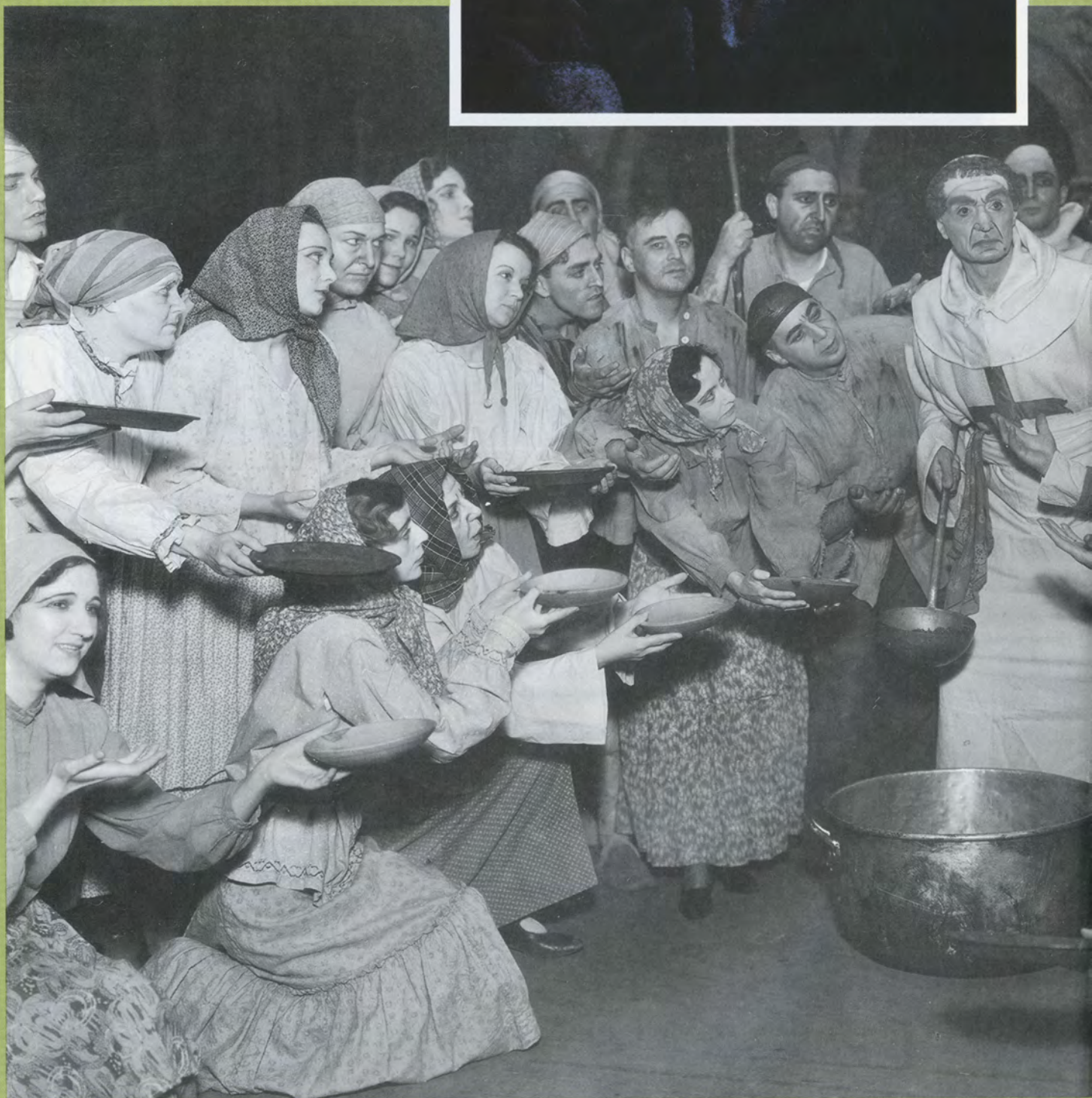
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Automobile Magazine's 1992 All-Stars awards in only its first year of production. Which, needless to say, is way ahead of schedule.



The Relentless Pursuit Of Perfection.

(Below) Alfredo Gandolfi as Fra Melitone, surrounded by members of the S.F. Opera Chorus, in the Company's first, 1933, production of *La Forza del Destino*. (Right) Enrico Fissore as Fra Melitone; (Far right) Judith Forst as Preziosilla—both were part of our most recent *Forza* staging in 1986.



MORTON

La Forza del Destino: An Epic Opera

By JULIAN BUDDEN



SCHERL

or husband for wife" (*Italics mine*). A backhanded compliment, if ever there was one!

That the opera was liable to misunderstanding no-one realized more clearly than Verdi himself. When soon after its premiere at Milan's La Scala (in the revised version that we know today) the San Carlo Theater of Naples applied to his publisher for the material along with that of *Don Carlos*, which had not yet been heard there, Verdi gave orders for both to be withheld. To Cesare De Sanctis, his friend and unofficial agent in Naples, he explained: "Neither *Don Carlos* nor *La Forza* are suited to your company . . . You know that there are operas of *ideas* (*intenzioni*)—all right, bad ones if you like—and operas of duets, cavatinas, etc. etc., for which some of your celebrities might be good since they are to your liking. But as for me, God preserve me from having them, above all in *La Forza del*

Of all Verdi's mature operas, *La Forza del Destino* is the most problematic. Even today you will rarely see it in Italy given complete. In his memoirs the English baritone Charles Santley, a noted exponent of the Conte di Luna in *Il Trovatore* and the first London performer of Don Carlo in the present opera, writes, "There is some beautiful music in 'La Forza', but, judging from the only performance I ever saw at the Teatro Dal Verme in Milan some years ago with a very good cast and very well put on the stage, I should say on the whole it is tiresome." (True, he may well have been prejudiced; for when on the conductor's advice he had sought out Verdi, hoping for some tips as to how Carlo should be interpreted, the composer treated him with more than his usual brusquerie.) In our own century, the Verdi biographers Ferruccio Bonavia and Dyneley Hussey both cite it as an example of the composer's lack of literary judgment in choosing a subject so totally unfitted for operatic treatment ("Destiny as blind as this cannot interest us," wrote Bonavia). More authoritative than either, Francis Toye pronounced it "an opera unequal in merit, and from the technical point of view inferior to several of its predecessors in that it is a collection of numbers rather than a dramatic unity," adding somewhat ambiguously, "but the undeniable fact remains that it makes an appeal of its own which to many of us is irresistible, though we may be as alive as are the most severe critics to its aesthetic shortcomings." And he concludes, "If *La Forza del Destino* inspires love at all, it is *perhaps* the instinctive tenderness and worship given by a lover to his mistress rather than the reasoned affection of friend for friend,

Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, The Operas of Verdi.

Destino!" In the event, he was prepared to come to Naples and direct a revival of *Don Carlos*; but seven years were to pass before the same audience was allowed to sample its predecessor. Evidently Verdi regarded it as an exceptionally difficult opera for the average star-based company to put across. In this he was perfectly right.

The "idea" behind *La Forza del Destino* is to be found quite simply in the title

(which, incidentally, should be translated as "The Power of Fate," not merely transliterated, as is still the fashion). The parent play, *Don Alvaro, o la Fuerza del Sino* by Angel Pérez de Saavedra, Duque de Rivas, first given at the Teatro del Príncipe, Madrid, in 1835, starts from a situation that is to all appearances common enough: the daughter of a noble but impoverished marquis is about to elope with a young stranger—handsome, of

distinguished bearing and considerable means, but whose origins are completely unknown; hence her family's opposition to their marriage. Her maid Curra allays her fears as to the outcome. Yes, her father will certainly be angry; he will raise a hue and cry throughout the land. But after he has had time to reflect, and has news of a grandchild "with the same dark eyes as his own," he will easily become reconciled to the *fait accompli*. As for his two sons, they will soon be boasting of their rich brother-in-law who sends them expensive presents and pays off their debts. A reasonable prognostication, but in this case hopelessly wide of the mark! Even in real life, situations never repeat themselves exactly. It is said that if a group of monkeys were set in front of typewriters they would sooner or later type out all of Shakespeare's sonnets. There is always the millionth chance, whereby everything turns out for the worst. Don Alvaro is no ordinary suitor. The son of a Spanish traitor and an Inca princess, reared by South American Indians (though all this is withheld from the spectator until the final act), he is an all too easy target for misfortune. It will be his destiny to bring about the deaths of every member of the Calatrava family with which he had hoped to be united.

It is a powerful, extravagant play, one that bears the influence of Victor Hugo and also of Sir Walter Scott. For its canvas is diversified by a number of down-to-earth, humorous vignettes of everyday life among the common people, comparable to the episodes of Caleb Balderstone and the fisherfolk in *The Bride of Lammermoor*, which Donizetti and Cammarano did *not* include in their opera. Like Shakespeare, Saavedra couched all such scenes in prose, while having his principals speak throughout in verse—a distinction which it would be impossible to maintain in an Italian libretto of the time.

Indeed, in tackling such a subject, Verdi was going against the grain of the operatic tradition in which he had been brought up. In an age that rated the singer more highly than the composer and paid him or her accordingly, all opera plots, no matter what their literary source, tended to run to a fixed pattern. The characters were introduced separately with a two-movement cavatina preceded by a recitative, or sometimes with a duet. The action would then proceed toward a



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(Above and opposite) Claudia Muzio was Leonora in the 1933 presentation of *La Forza del Destino*, our first. She posed backstage for the photographer in her first- (above) and last-act costumes.



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general confrontation with full choral participation, that would constitute the turning point of the drama, wherein the hero's or heroine's fate would finally be decided upon. Thereafter events would move inexorably, though sometimes with a false promise of reprieve, to a prolonged death scene for the protagonist. Such is the scheme, for instance, of Bellini's *Il Pirata* and *Beatrice di Tenda*, Donizetti's *Anna Bolena*, *Maria Stuarda*, *Lucia di Lammermoor*, *Roberto Devereux* and others too numerous to mention. In each case, it was important that somewhere in the middle all the principals should be brought face to face, no matter how unlikely the circumstances (in Donizetti's *Marin Faliero*, for example, they are very unlikely indeed); the resulting ensemble would give the composer the opportunity of displaying his skill in massive part-writing, and so form the architectural pinnacle of the score. For the young Verdi, confrontation was of the essence, however much his concern to keep close to the original subject might lead him to vary the formula described above. In each, the centripetal force makes itself felt. Only in *La Forza del Destino* does it have no part. The pistol shot that kills the Marquis blows the two lovers apart, and neither of them is to meet again until the end. Equally precluded is that rapidity of action that characterizes so many of Verdi's operas, for the listener must be made aware of the vast distances of time as well as space across which fate pursues its victims. This is where the "genre" scenes come in. It was not the first occasion on which Verdi had used such a procedure for the purpose. In his *Aroldo* of 1857 he needed to find an alternative ending to that of the opera's original version (as *Stiffelio*), in which the minister of the title forgives his erring wife from the pulpit. His solution was to transport his hero to the bonny banks of Loch Lomond, where, after many months have passed, he would be joined by his wife and father-in-law, and a general reconciliation take place. For this Verdi wrote an entire new act, opening it with an elaborate chorus of shepherds, reapers and huntsmen, followed by an Angelus prayer and a storm. Obviously, all occur on the same evening; yet their effect in the theater is to widen enormously the gap that separates them from the events of the previous act. In *La Forza del Destino*, the same function is

performed by the scenes at the inn at Hornachuelos, the encampment at Velletri and that of Melitone with the poor people. Dramatically, they lead nowhere and could easily be dispensed with—even the first, in which the disguised Leonora narrowly avoids an encounter with her brother. Yet they serve to enlarge the time-scale to that of an epic, as well as to set in stronger relief the nightmarish world in which the principals live and move.

Again, the special nature of the plot brings important consequences for the characterization. Women who develop

during the course of the action are not uncommon in Verdi's operas. Luisa Miller, Gilda and Violetta all emerge enriched by their sufferings. If the Leonora of *Il Trovatore* remains relatively fixed from start to finish, the music of her namesake in *La Forza del Destino* becomes increasingly inward, culminating in her "melodia" of Act III ("Pace, pace, mio Dio"), a meditation unique in Verdi's

San Francisco Opera's 1943 production of La Forza del Destino featured Zinka Milanov as Leonora, and Ezio Pinza as Padre Guardiano.



STROHMEYER

output, both in form and substance. Note, too, that the "fate" motif announced at the beginning of the overture is associated with her alone; for she is the one on whom the sense of destiny bears most heavily ("Fatalità!" she exclaims three times in the course of her "melodia"). Don Alvaro, on the other hand, however oppressed by circumstances, is always ready to believe in the possibility of a happier outcome. Yet, unlike most Verdian tenors, he likewise develops, from the ardent, idealistic lover of Act I to the austere, tormented monk of Act III, in whom the fires of impetuosity are never quite extinct. He too is often accompanied by a motif, first heard in his opening duet with Leonora, which by assuming different guises will act as a barometer for his state of mind. Don Carlo on the other hand remains throughout consumed by a thirst for vengeance, and varies only on the surface; for, in the interests of operatic economy, Verdi has amalgamated him with his brother Alfonso and Alfonso's fellow-student, Pereda. If the result is to exaggerate Carlo's vindictiveness almost beyond the bounds of credibility, it at least allows the actor scope for a Protean display of histrionics.

Three of the minor characters are transformed out of recognition, to become authentic Verdian creations. Preziosilla, a mere nonentity in the play, becomes a merry hoyden, first cousin to Donizetti's Marie in *La Fille du Régiment*. If her activity as unofficial recruiting agent for the war in Italy may seem faintly distasteful to a modern age, in which "la guerra" is far from "bella," let it be remembered that in the last century "to go for a soldier" was regarded as a glorious profession, whether or not it was a matter of defending one's own country. In the opera, she is a good-hearted girl, ready to defend the weak and to rally the low-spirited, and thus

typical of the world of kindly common sense from which the three principals are debarred. Verdi's Trabuco is in effect two characters: in the Inn Scene of Act I the tetchy muleteer of Rivas's drama; in Act II an itinerant peddler, haggling with his customers, driving hard bargains and getting cheerful insults in exchange. In the autograph one can see the word "Ebreo" (Jew) first altered to "Trabuco" in the printed score—clearly another case of operatic economy.

Most original of all is Fra Melitone. In *Don Alvaro* an envious, spiteful lay-priest who thinks he knows far more than the Father Superior for all his grand airs, he is described in an early production manual of the opera as "cheerful, rather quick to anger, but easily pacified; about 40, he is a great snuff-taker and has all the

marks of shrewdness." In fact, for all his tantrums, his is a richly comic, almost lovable personality. The text of his sermon to the troops—a fine specimen of a melodic "declamato" that has all the musical importance of an aria—is taken word for word from Andrea Maffei's translation of Schiller's *Wallensteins Lager* (indeed the whole of the so-called "vivandière" scene owes far more to Schiller than it does to Rivas). It may seem strange that the lay-brother should have found his way from the Madonna of the Angels in Spain to Velletri in Italy; but what is one more coincidence among so many? Even stranger was Verdi's choice of interpreter for the part: the baritone Achille De Bassini, creator of the Doge in *I Due Foscari*, Miller in *Luisa Miller* and the heavy, blustering role of



(Right) In 1963, Leontyne Price sang her first *La Forza del Destino* Leonora at the San Francisco Opera. Her Alvaro was Sandor Konya.

(Opposite) Miss Price returned to the Company in the same role in 1965 and 1979. By 1979, at which time this photo with Veriano Luchetti (Alvaro) was taken, she had become a legendary Leonora.

Pasha Seid in *Il Corsaro*. However, "I have a part for you," Verdi wrote to him, "... comic, very charming; it's that of Fra Melitone. It will fit you to a T and I've almost identified it with you personally. Not that you are a buffoon, but you have a certain humorous vein which squares perfectly with the character that I've intended for you, assuming that you approve." Needless to say, De Bassini did approve. But of course there are dangers in tailoring a role too closely to a particular performer; few others may be able to do it justice. Such seems to have been the case with Fra Melitone; and in Italian performances of the time he was frequently omitted.

A third, vital strand in the tapestry of *La Forza del Destino* is the church, here conceived as a haven of peace, if a dis-

tinctly precarious one. It used to be said at the time that religious music in the theater was often more truly devotional in character than what was regularly sung during the liturgy. The scenes in the monastery could well serve as an example of this. Indeed "La Vergine degli angeli" which closes Act I is one of the jewels of the score. The Padre Guardiano is the rarest of Verdian phenomena, a benevolent churchman.

The first performance, given at the Bolshoi Theatre, St. Petersburg, on November 10, 1862, was only a qualified success, despite a flattering notice in the *Journal de St. Petersburg*; while a revival in Madrid the following year met with a cool, if not hostile reception from, amongst others, the Duque de Rivas. Verdi himself was not entirely happy

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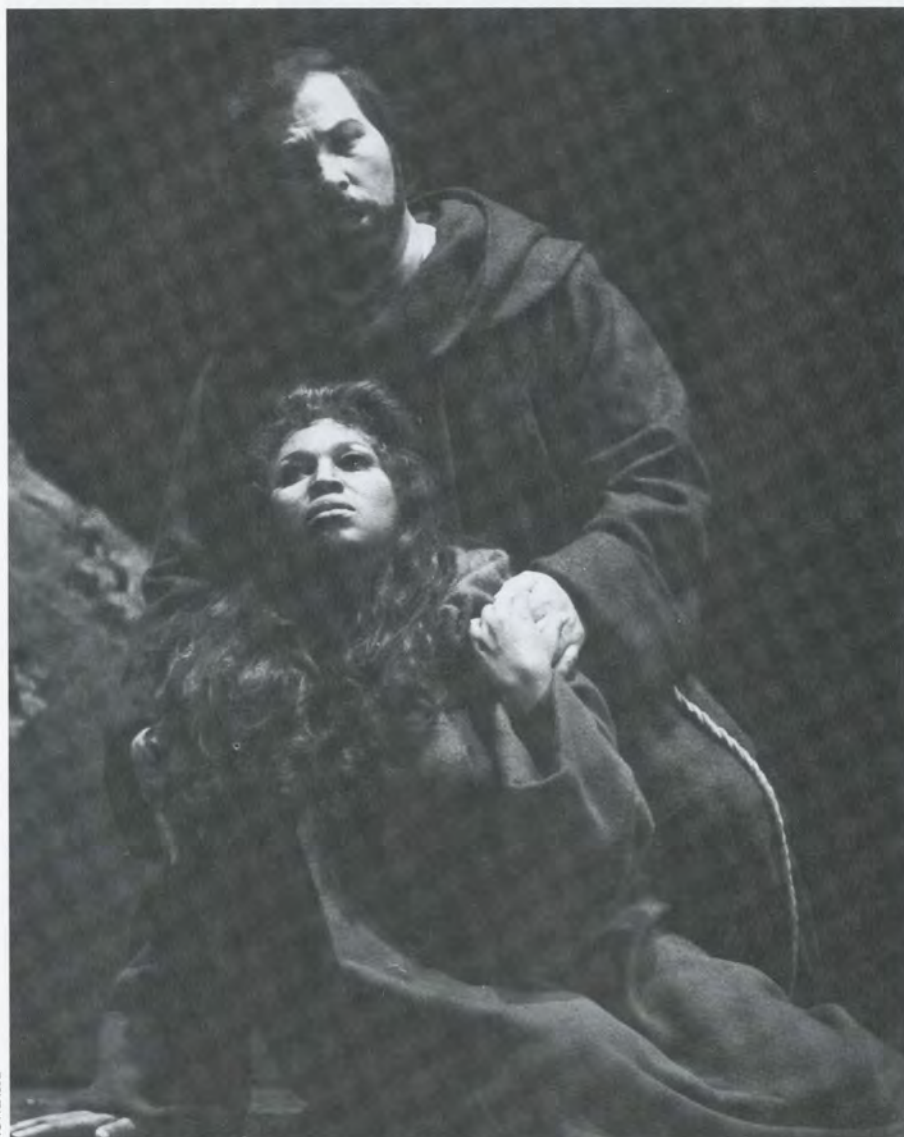
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with the score as it stood. In his original version he had followed Rivas's denouement all too faithfully. Having mortally wounded Don Carlo in their final duel, Alvaro called out to the "hermit" to come and absolve his adversary. He and Leonora recognized each other and enjoyed a brief lovers' reunion, which led Carlo to imagine that they had been living in sin together all the while; he therefore stabbed his sister to the heart before dying himself. As a storm broke out and the monks arrived on the scene, having been summoned by the sound of Leonora's bell, Alvaro, now out of his mind, hurled himself from a precipice, shrieking curses on the human race. The almost Elizabethan litter of corpses that resulted was too much for a nineteenth-century audience to stomach. Yet, given the work's dramatic premises, what other solution could there be? In the event, it took Verdi six years to find one; and it may well have occurred to him as an indirect consequence of his first meeting

with the liberal Catholic writer Alessandro Manzoni, whose novel, *I Promessi Sposi*, he had loved since childhood ("It isn't only a book, it's a consolation for all humanity," he wrote to their mutual friend, Clarina Maffei). The opera would now end on a note of Christian resignation, with Alvaro reconciled to the prospect of living on.

With a prestigious performance in view at La Scala, Milan, in February of 1869, Verdi took the opportunity of making further revisions to the score. He expanded the prelude into a full-length overture, improved the duets between Leonora and Alvaro and between her and Padre Guardiano in Act I, and Melitone's scene with the poor of the parish in Act III. But apart from the final scene, his most radical alteration occurs in Act II. The part of Alvaro had been written for Enrico Tamberlick, one of the most powerful tenors of his age; hence the original version included a barnstorming two-movement aria ("Qual

sangue sparsi"), sung over Carlo's supposedly dead body, with which he would bring down the curtain. For 1869, Verdi omitted this aria. He prefaced their preceding "duel" duet ("Sleale") with a chorus for the dawn patrol (the so-called Ronda, "Compagni sostiamo"), who would re-enter in time to separate the combatants, so that there was no longer any need for Don Carlo to explain his reappearance in the final act. Alvaro, left alone, throws away his sword and declares his intention of retiring to a monastery. Solemn and finely paced as this passage is, it would form an ineffective curtain to the act; which was doubtless one reason why Verdi transferred the entire encampment ("vivandière") scene from before the duet to its present position. The revised scheme is therefore: Ronda - quarrel duet - encampment scene; and no double aria for Alvaro. This has the advantage of lightening one of the most exacting tenor roles ever written, but it also entails some drawbacks. The Ronda is hardly long enough to give the required temporal illusion; while in the revised order the encampment scene leads nowhere. To many this has seemed a mistake, since it concludes the act with a total irrelevance, namely the "Rat-a-plan" chorus. The traditional solution is a ruthless one: to cut out the quarrel duet and duel entirely. [This is the solution used in these performances.]

Franz Werfel, who translated the opera into German for the famous Dresden performance of 1926, from which the Verdi renaissance of this century is said to date, was in favor of restoring the original order of scenes, adding a few extra chords of E major by way of conclusion, — an idea supported both by Toye and Spike Hughes in his *Famous Verdi Operas*. Whether Fritz Busch followed this prescription in Dresden is not recorded. In the memorable Glyndebourne production which he conducted in the early 1950s, and which first revealed the full glories of the opera to an English audience, he certainly did not—and rightly. For by placing the "vivandière" scene at the end of the act [as in the current performances] Verdi expanded still further the time-scale in a manner entirely fitting to this most epic, and therefore most demanding, of all his operas. □

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Ezio Pinza

By WALTER PRICE



Ezio Pinza, 1892-1957, in a photo taken in 1931.

This year marks the 100th anniversary of the birth of one of the glorious names in American operatic history: Ezio Pinza, one of the few singers, much like Enrico Caruso, Fyodor Chaliapin and Maria Callas, who had such a profound impact on performance of the art form as to change operatic history.

In America, as in Europe, there have always been men on the stage (and later the screen) of such talent and personal magnetism—what we call charisma in this age—they were able to stir feminine hearts, but also earn admiration from an unthreatened male contingent. We lump

those men together with the sobriquet, "matinee idol."

In the opera world, there have been few, since the gods do not always combine glorious voices with great bodies or personalities. As early as 1891, however, America got one of its first in the guise of the great Polish tenor, Jean De Reszke, who made his debut at the Metropolitan Opera as Roméo. During seven seasons he sang an astonishing repertory, ranging from Faust, Don José and Werther to Otello, both Siegfrieds and Tristan. In addition to the voice, he had a physique and face and acting ability that brought people into the opera house for more than purely musical

Walter Price writes frequently on the arts and has just completed a biography of Leonard Warren.



MORTON

reasons.

The following year a baritone counterpart arrived, the Frenchman, Jean Lasalle, who first appeared as Nélusko in *L'Africaine*. He made his great impression in "personality" parts such as Escamillo, Hamlet and, above all, Don Giovanni. As with De Reszke, the visual impact of his work counted for almost as much as the musical. Lasalle did not care to remain in America as long as he might have, preferring the European scene. After only three seasons, he did not return. Both he and De Reszke retired in 1901.

Fast forward to the Met in 1926. The intervening years had seen many great stars in opera, but few of the male ones could have been called a matinee idol. Then, in a production of Spontini's *La Vestale* mounted for Rosa Ponselle, a 34 year-old Italian bass, Ezio Pinza, made his American debut in the role of the Pontifex Maximus. He did not exactly bowl everyone over (nor did Caruso, Chaliapin nor Callas their first time out). One critic said he was acceptable, if not noticeably better than those already on the roster, another that he was "mealy-toned." As is the lot of the bass, most of his roles were of the white-bearded old man type.

The voice was a silken, glowing, rich, even-scaled *basso cantante* that ascended to a top F, enabling him to assume such a role as Escamillo and later Figaro in *Nozze* with ease. His projection of his native language was so pure, every syllable was understood. When he ventured into French, German or English (much later, Russian) although the accent was often heavy, the same cleanness of enunciation was evident.

The following year saw Pinza's debut in San Francisco, a city he loved (he described it in his autobiography as "that most beautiful of American cities") and would return to each year, save two—1929 and 1939—until he gave up opera for Broadway in 1948. His first part was that of Timur in *Turandot*, a role the *Examiner* critic Redfern Mason dismissed as "minor." Anne Roselle was in the title role, Myrtle Donnelly was Liù and Armand Tokatyan, Calaf; Gaetano

(Left) Ezio Pinza as Figaro in Mozart's *Le Nozze di Figaro* at the San Francisco Opera in 1936.

(Opposite) Ezio Pinza in a rare appearance as the Landgraf in Wagner's *Tannhäuser*, San Francisco Opera, 1931.

Merola conducting, of course. Pinza's other parts in 1927 included Frère Laurent (*Roméo et Juliette* with a soprano named Macbeth as Juliette!), Ramfis and Colline.

Three of his great parts—Archibaldo in *L'Amore dei Tre Re*, Méphistophélès and Escamillo—came the following year. The latter two caused more than a few female members of the audience to note that his legs were rather good; for a while, at any rate, he was out from under the heavy robes and beards.

Back at the Met in 1929, Pinza got his first chance at what was to become his signature part, Don Giovanni, well received by the audience, but belittled by the critics as lacking in aristocratic elegance. San Francisco had to wait until 1938 to witness what had by that time become his greatest success.

Pinza, himself, admitted that his first

attempts in the role were but sketches of what they were ultimately to become. The person who changed everything was Bruno Walter. The great maestro was casting the first original Italian-language production of the opera at the Salzburg Festival in 1934, but could not find a protagonist worthy of the magnetism and psychological implications of the part. Also, tradition had long dictated that the role belonged to the baritone (at the Met, several of them had threatened to resign when Pinza was first announced). Walter invited Pinza to his apartment to discuss the part and later said he knew he had his Don when the maid came in to Mrs. Walter and breathlessly announced, "Ma'am, there's the most beautiful man at the door!" Pinza was about to enter the rank of the matinee idol.

In San Francisco, it was back to the beards in 1930 when he added Lothario



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Don Giovanni at the San Francisco Opera in 1940: Ezio Pinza in the title role, Margit Bokor as Zerlina.

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in *Mignon* and his first German part, the Landgraf in *Tannhäuser*, to his repertory. In 1931, he sang another one, and only here: Pogner in *Meistersinger*. His only new part the following year was Sparafucile in *Rigoletto*, that short but treacherous role. His secure top range enabled him to take on another baritone assignment, the High Priest in *Samson* and also King Marke in *Tristan*, as well as the much more representative Padre Guardiano in *Forza* in 1933. Following his 1934 Salzburg success, Pinza returned for Nilakantha in *Lakmé* as his novelty of the season. The next year he gave San Francisco his classic Basilio in *Barbiere* for the first time. His deft comic talents had heretofore been unknown, but he meshed them into an hilarious ensemble with his compatriots Tito Schipa as Alaviva and Louis D'Angelo as Doctor Bartolo, as well as the Americans Josephine Tumminia as Rosina and Richard Bonelli as Figaro.

That season also saw his Ramfis demand the imprisonment of the Amonasro, sung by Nelson Eddy in one of his few performances without Jeanette MacDonald. Pinza added Cardinal Brogni in *La Juive* to his list of roles in a cast that included Elisabeth Rethberg as Rachel and Giovanni Martinelli as Eléazar.

Back at the Met, the bass finally realized a dream of his when he sang the title part in his second favorite opera, *Boris Godunov*, in 1939. In 1927, he had done Pimen there with Chaliapin in the waning days of the great Russian's career. He had offered to learn the part in the original language on condition the chorus and other singers would do it too (Chaliapin had sung in Russian while the others sang Italian), but the idea was vetoed as too expensive and time-consuming, so "Proshchai, moi syn, oomiraioo" became "Addio, mio figlio, io muoio." It was an enormous success and the comparisons to Chaliapin were not unfavorable.

Merola had more confidence in Pinza's possibilities for the *Nozze Figaro* than some others did, notably Bruno Walter. Once more we were talking about a role often done by a baritone. Walter wanted a lighter touch than he thought Pinza had to give for the revolutionary valet. Merola had no such qualms, though he didn't help his effort much by the cast he gave his star. Except for the elegant Rethberg as the Countess, his colleagues included such dimly remem-

Continued on page 43



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Ruth Steinon

BASS

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

FLUTE

Julie McKenzie *Principal*
Barbara Chaffe
James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
Deborah Henry *Assistant Principal**
Janet Popesco

ENGLISH HORN

Janet Popesco

CLARINET

Philip Fath *Principal*
Joanne Burke Eisler
Gregory Dufford

E-FLAT CLARINET

Joanne Burke Eisler

BASS CLARINET

Gregory Dufford

BASSOON

Rufus Olivier *Principal*
Jerry Dagg
Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

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

TRUMPET

Timothy Wilson *Principal*
William Holmes*
John Pearson

TROMBONE

McDowell Kenley *Principal*
Donald Kennelly
David Ridge

BASS TROMBONE

David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

Elayne Jones

PERCUSSION

Richard Kvistad *Principal/Associate Timpani*
Patricia Niemi

HARP

Olga Rakitchenkov

LIBRARIAN

Lauré Campbell
John Hoover *Assistant*

* Principal for one or more operas of the season.

1992 SEASON

ARTISTS

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

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 Schepke Claudia Siefer Page Swift Donna Turchi
Daniel Becker Richard Brown David Burnakus Frank Daniels Henryk De Rewenda	Robert Delany Alex Guerrero Cameron Henley Ken Johnson Frederick Matthews	Jim Meyer Raymond Murcell Daniel Pociernicki Valery Portnov Kenneth Rafanan	Tom Reed Colby Roberts Robert Rutt Sigmund Seigel Dan Stanley	Jere Torkelsen Don Tull Richard Walker

EXTRA CHORUS

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

SUPERNUMERARIES

Traude Albert Susan Alden Susan Anderson Pat Angell Elayne Ashman Irene Bechtel Phyllis Blair	Katherine Brazaitis Regina Bustillos Madeline Chase Kay Cheatham Brenda Czernysz Renée DeJarnatt Karen Goodwyn	Leah Hall 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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LEONA MITCHELL

Leona Mitchell appears in the title role of *Tosca* and as Donna Leonora in *La Forza del Destino*. One of the most sought-after sopranos active today, she appears regularly in the world's leading music centers and has in the course of a decade established a career that encompasses appearances on the opera stage, as well as in concert, recital, and on television. She has emerged as America's leading soprano in the lyric-spinto Verdi and Puccini repertoire, and operas in which she has appeared at the Metropolitan Opera alone have included *La Bohème*, *Manon Lescaut*, *Turandot*, *Madama Butterfly*, *Gianni Schicchi*, *Ernani*, *La Forza del Destino*, *Aida* and *Il Trovatore*. Born in Enid, Oklahoma, Miss Mitchell began her early career with San Francisco Opera, winning the 1971 Auditions and the first Kurt Herbert Adler Award. She returned in 1973 and made her Company debut as the Celestial Voice in *Don Carlo* and a Slave in *Elektra*. In 1977, she portrayed Liù in performances of *Turandot* with Montserrat Caballé and Luciano Pavarotti, and she returned in 1981 as Micaëla in *Carmen*. She was also presented in recital at the Opera House in 1988, and opened the Company's 1990 season in the title role of *Suor Angelica*. She appeared twice with Spring Opera Theater, as Micaëla in 1973, and as Suzel in *L'Amico Fritz* in 1976. In Europe, she has been acclaimed at London's Covent Garden (*Simon Boccanegra*, *Tales of Hoffmann*, *Carmen*, and a tour of Asia with *The Magic Flute*), Vienna Staatsoper (*Il Trovatore*), Berlin Staatsoper (*Aida*, *Il Trovatore*), Rome Opera (*Un Ballo in Maschera*), in Brussels (*Il Trovatore*), Nice (*Hérodiade*) and the Australian Opera, where she has sung for many years in some of the operas listed above, as well as the first *Tosca* of her career, *Ilija in Idomeneo*, and *Desdemona* in *Otello*. Her most recent assignments include *Manon Lescaut* in Buenos Aires, *Un Ballo in*



JUDITH FORST

Maschera and *Aida* at the Met, *Il Trovatore* and the Verdi Requiem in Bordeaux, *Aida* with the Israel Philharmonic, and *La Forza del Destino* with the Australian Opera. In addition to a long list of recitals and concerts, the soprano also appears frequently on television, and has been seen in the national telecast of the Met production of *Turandot*. Her recording career began with the complete recording of *Porgy and Bess*, with Lorin Maazel and the Cleveland Orchestra, with whom she also recorded an album of operatic arias. Additional recordings include operatic excerpts conducted by Kurt Herbert Adler, and a Christmas album.

Mezzo-soprano **Judith Forst** sings the role of Preziosilla in *La Forza del Destino*. The Canadian artist made her San Francisco Opera debut in 1974, when she appeared as a Flowermaiden in *Parsifal* and as Suzuki in *Madama Butterfly*. Subsequent appearances here have been Preziosilla (1979 and 1986), Valencienne in *The Merry Widow* (1981), Jane Seymour in *Anna Bolena* (1984), Marie in *Wozzeck* (1990), and Dorabella in *Così fan tutte* (1991). She was the first contestant ever offered a Metropolitan Opera contract following her audition in the national semifinals and she went on to perform at the Met for several seasons in a wide variety of roles. Her extensive repertoire includes Octavian in *Der Rosenkavalier*, the title roles of *Carmen* and *La Cenerentola*, Charlotte in *Werther*, Musetta in *La Bohème*, and Adalgisa in *Norma*. In recent seasons Miss Forst has added several new roles to her repertoire. In 1987 she sang her first performances of Donna Elvira in *Don Giovanni* with the opera companies of Calgary, Edmonton, Miami, and at the 1989 summer season at the National Art Centre in Ottawa. She sang her first Composer in *Ariadne auf Naxos* with the Canadian Opera Com-



MARIA FORTUNA

pany in 1988, and assumed the role of Giulietta in *Les Contes d'Hoffmann* for the first time with the Miami Opera in 1989. Recent engagements include a return to the Met as Giulietta and Donna Elvira; Dorabella for San Diego Opera, Jane Seymour at Seattle Opera; her first Dido in Purcell's *Dido and Aeneas* with the Montreal Symphony; *La Forza del Destino* at the Bayerische Staatsoper in Munich; as well as concerts in Barcelona and London. New roles in preparation for future seasons include Kostelnicka in *Jenůfa*, Mother Marie and Madame Lidoine in *Dialogues of the Carmelites*, and Romeo in *I Capuleti e i Montecchi*. A renowned concert artist and recitalist, Miss Forst was the subject of CBC Television portraits in 1987 and 1990, and earlier this year was named Officer of the Order of Canada. Her disc of operatic arias was released in 1988.

Soprano **Maria Fortuna** sings the roles of Curra in *La Forza del Destino* and Queen Isabella in *Christophe Colomb*. A former member of the Merola Opera Program and a 1990-91 Adler Fellow with the San Francisco Opera Center, she spent her formative years with the Company, where early roles included Countess Ceprano in *Rigoletto* and Emma in *Khovanshchina*. Last fall, she was seen on the stage of the War Memorial as Violetta in the student matinee performances of *La Traviata*, Frasquita in *Carmen*, and The Confidante in *Elektra*. Opera Center credits include The Young Lady in Reimann's *The Ghost Sonata*, Sandrina in Mozart's *La Finta Giardiniera* and a Schwabacher Debut Recital. Her 1991-92 season was highlighted by several firsts: She made her debut at New York's Lincoln Center as a soprano soloist in the nationally televised "Rossini 200th Birthday Gala," a performance which will soon be available on video. She also made her debut with Se-



LANDO BARTOLINI

attle Opera as Fiordiligi in *Così fan tutte*, and appeared in Belgium for the first time as the Contessa de Folleville in performances of Rossini's *Il Viaggio a Reims* led by Edoardo Müller. Highlights from past seasons include Bruckner's *Te Deum* and concert performances of *Nabucco* with the Philadelphia Orchestra under Riccardo Muti, the Countess in *Le Nozze di Figaro* for Long Beach Opera, Madame Silberklang in Mozart's *Der Schauspieldirektor* with Sinfonia San Francisco, Musetta in *La Bohème* for Marin Opera, and appearances as soloist with the Van Cliburn Foundation. Next season she will appear with Dallas Opera in Falla's *La Vida Breve*. Miss Fortuna is from western New York state, and received her degrees from the Eastman School of Music and the Curtis Institute of Music.

Internationally acclaimed tenor **Lando Bartolini** makes his first appearance with San Francisco Opera as Don Alvaro in *La Forza del Destino*. Born in Italy, he came to the United States to study at the Academy of Vocal Arts in Philadelphia. After winning the Mario Lanza Competition, he made his professional debut in Mascagni's *Iris* at the Gran Teatre del Liceu in Barcelona. Since his 1976 debut with the New York City Opera as Turiddu in *Cavalleria Rusticana*, he has performed at the major opera centers throughout Europe, South America, and the U.S. His appearances at Milan's La Scala have included the title role of *Ernani* and Luigi in *Il Tabarro*. During the 1988-89 season he made successful debuts at the Metropolitan Opera as Radames in a new staging of *Aida*, and at the Royal Opera, Covent Garden as Calaf in *Turandot*. His appearances in South America have included *Cavalleria Rusticana*, *Pagliacci*, and *Il Tabarro* at the Teatro Colón in Buenos Aires, and *Aida*, *Mefistofele*, *Il Trovatore* and *La Traviata* in Santiago. Bartolini began his 1991-92 sea-



VLADIMIR CHERNOV

son with *Ernani* in Oviedo, Spain, followed by *La Forza del Destino* in Toulon, France, and *Il Trovatore* in Hamburg. His U.S. engagements included *Aida* at the Met and *Turandot* at the Lyric Opera of Chicago. He returned to Europe for *La Forza del Destino* in Munich and Florence, *Turandot* in Hamburg, *Il Trovatore* in Bordeaux and Hannover, and *Simon Boccanegra* in Bonn. He most recently appeared in *Tosca* with the New Jersey State Opera, *Il Trovatore* at France's Orange Festival, and *Aida* at the Verona Arena. His discography includes Zandonai's rarely-performed *I Cavalieri di Ekebù*.

Baritone **Vladimir Chernov**, who made his San Francisco Opera debut last fall as Ezio in the Company premiere of *Attila*, returns to sing the role of Don Carlo in *La Forza del Destino*. Trained at the Moscow State Conservatory and at the Accademia della Scala, he has been soloist with the Kirov Theater since 1981. He was the 1984 winner of the Tito Gobbi competition, Helsinki's Miriam Helin competition, as well as the winner of the Voci Verdiane in Busseto and the famed Tchaikovsky Competition in Moscow. With the Kirov Opera, he has performed Giorgio Germont in *La Traviata*, the title roles of *Il Barbiere di Siviglia* and *Eugene Onegin*, Malatesta in *Don Pasquale*, Valentin in *Faust*, Yeletsky in *Pique Dame*, and toured with the company in Germany and France with performances of *Boris Godunov* and *Khovanshchina*. In Sofia, he has sung Di Luna in *Il Trovatore* and Don Carlos in *Ernani*. Since his 1989 U.S. debut in Boston as Marcello in *La Bohème*, he has made debuts with the Los Angeles Music Center Opera as Posa in *Don Carlo*, with Seattle Opera as Prince Andrei in *War and Peace*, with the Scottish Opera as Don Carlo in *La Forza del Destino*, and with the Rome Opera as Miller in *Luisa Miller*. Chernov made two important debuts during the 1990-91 season: at the Royal Opera, Covent Garden,



ALFONSO ANTONIOZZI

he sang the role of Figaro in *Il Barbiere di Siviglia*, and at the Metropolitan Opera he appeared as Verdi's Miller. He also participated in the Met's 25th anniversary celebration of the debuts of Mirella Freni, Nicolai Ghiaurov and Alfredo Kraus. Additional highlights from that season include the role of Nottingham in concert performances of *Roberto Devereux* at Carnegie Hall, Prince Andrei for Vara Radio in Amsterdam, and Ezio in *Attila* in Mexico City and at Covent Garden. His most recent engagements include *Il Barbiere di Siviglia* at Seattle Opera, *I Due Foscari* at Carnegie Hall, Figaro in *Il Barbiere di Siviglia* and Yeletsky in a new production of *Pique Dame* in Vienna, as well as the elder Germont and the role of Posa in *Don Carlo* at the Met. Future dates include his Lyric Opera of Chicago debut as Renato in *Un Ballo in Maschera*, *Il Trovatore* at the Met and in Rome, *Falstaff* in Vienna and Salzburg, and *Un Ballo in Maschera* in Japan with the Met forces. The young artist already has three complete opera recordings to his credit — *Don Carlo*, *Luisa Miller* and *Il Trovatore*, all led by James Levine, as well as a recently recorded disc of opera arias.

Baritone **Alfonso Antoniozzi**, who portrays Fra Melitone in *La Forza del Destino*, made his U.S. opera debut with San Francisco Opera this summer as Doctor Bartolo in *Il Barbiere di Siviglia* and Taddeo in *L'Italiana in Algeri*. Born in Viterbo, Italy, he won that country's Alessandria Competition in 1985 by singing in Purcell's *Dido and Aeneas* and the world premiere of Lorenzo Ferrero's *Mare Nostro*. Performing most frequently in Italy, his 1989-90 season included *The Merry Wives of Windsor* and Cimarosa's *I Tre Amanti* in Palermo, *La Bohème* in Bologna and Modena, *Don Quichotte* at the Rome Opera, *Il Signor Bruschino* in Stuttgart and at the San Carlos in Naples,

Continued on page 37

Opera in three acts by GIUSEPPE VERDI

Text by FRANCESCO MARIA PIAVE

Based on the drama *Don Alvaro, o la Fuerza del Sino* by ANGEL DE SAAVEDRA, DUKE OF RIVAS
and *Wallensteins Lager* by FRIEDRICH VON SCHILLER

La Forza del Destino

(in Italian)

Conductor

Roberto Abbado**

Production

Sonja Frisell

Designer

Zack Brown

Lighting Designer

Joan Arhelger

Chorus Director

Ian Robertson

Musical Preparation

Joyce Fieldsend

Susan Miller Hult

Bryndon Hassman

Ernest Fredric Knell

Peter Grunberg

Prompter

Susan Miller Hult

Assistant Stage Director

Paula Suozzi

Stage Manager

Theresa Ganley

CAST

(in order of appearance)

<i>The Marchese di Calatrava</i>	Scott Wilde
<i>Donna Leonora di Vargas,</i> <i>his daughter</i>	Leona Mitchell
<i>Curra, Leonora's maid</i>	Maria Fortuna
<i>Don Alvaro</i>	Lando Bartolini*
<i>The Alcalde</i>	Earle Patriarco
<i>Don Carlo di Vargas,</i> <i>the Marchese's son</i>	Vladimir Chernov
<i>Trabuco</i>	Euro Nava+
<i>Preziosilla</i>	Judith Forst
<i>Fra Melitone</i>	Alfonso Antoniozzi
<i>Padre Guardiano</i>	Roberto Scandiuizzi** Kevin J. Langan (Nov. 6, 10)
<i>A surgeon</i>	Zheng Zhou*

Officers, muleteers, peasants, beggars, soldiers, monks

**United States opera debut

*San Francisco Opera debut

+1992 Adler Fellow

TIME AND PLACE: Mid-18th century; Spain and Italy

This production is owned by
The Washington Opera.

First performance:
St. Petersburg, November 10, 1862

First San Francisco Opera performance:
December 1, 1933

SUNDAY, OCTOBER 18 AT 1:30
WEDNESDAY, OCTOBER 21 AT 7:30
SATURDAY, OCTOBER 24 AT 7:30
TUESDAY, OCTOBER 27 AT 7:30
FRIDAY, OCTOBER 30 AT 7:30
FRIDAY, NOVEMBER 6 AT 7:30
TUESDAY, NOVEMBER 10 AT 7:30

ACT I *Scene 1:* The home of the Marchese, Seville
 Scene 2: An inn near Hornachuelos
 Scene 3: Outside the monastery at Hornachuelos
 Scene 4: The chapel of the monastery

INTERMISSION

ACT II *Scene 1:* The countryside near Velletri in Italy
 Scene 2: A field hospital
 Scene 3: A military encampment

INTERMISSION

ACT III *Scene 1:* The courtyard at the monastery, Hornachuelos
 Scene 2: A mountain hermitage near the monastery

Supertitles by Christopher Bergen, San Francisco Opera.

Underwritten by Mr. and Mrs. John R. Hamilton

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

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

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

La Forza del Destino / Synopsis

ACT I

Scene 1—*The home of the Marchese di Calatrava outside Seville.* Leonora, the Marchese's daughter, is in love with Don Alvaro, an Inca nobleman, with whom she plans to elope. When he arrives, however, she is hesitant to leave her father and her home. The Marchese suddenly enters the room. Finding Leonora with Alvaro, he angrily disowns her. Alvaro throws down his pistol in surrender to the Marchese, but the weapon accidentally goes off, killing the old man.

Scene 2—*An inn near Hornachuelos.* After 18 months in hiding at an aunt's house, Leonora, believing Alvaro dead, decides to take refuge in a hermit's cave near the famous place of pilgrimage at the monastery of Hornachuelos. Her brother Carlo, having sworn to avenge their father's death, is close on her heels when she stops at the inn. Preziosilla, a young Gypsy, extols the glories of war in an attempt to recruit volunteers for a conflict that has broken out in Italy. Leonora overhears Carlo tell of their father's murder.

Scene 3—*Outside the monastery at Hornachuelos the same night.* Leonora, fleeing from her brother and believing Alvaro has deserted her, prays to the Virgin for help. The chanting of the monks gives her strength. She rings the bell and asks for Padre Guardiano. The ill-tempered gatekeeper Melitone finally agrees to call the Father Superior. After first attempting to persuade Leonora to enter a convent, Padre Guardiano accepts the sincerity of her desire to escape from the world.

Scene 4—*The chapel of the monastery.* Leonora joins the monks in prayer and takes her vows as she receives the blessings of Padre Guardiano. He threatens the monks with a terrible curse should they disturb the unknown penitent's sanctuary. As the monks promise secrecy, they pray to the Virgin to protect Leonora.

ACT II

Scene 1—*The countryside near Velletri in Italy, three years later.* Believing Leonora dead, Alvaro has joined the army under an assumed name, Don Federico Herreros. He saves the life of another officer, who is actually Leonora's brother Carlo, also traveling incognito as Don Felice di Bornos. The two men have never met before and strike up a friendship.

Scene 2—*A field hospital.* A battle ensues in which Alvaro is gravely wounded. Thinking death is near, he entrusts to Carlo

a small pouch containing his personal belongings, among which are Leonora's letters. He asks his friend to burn the letters without reading them. Carlo, whose suspicions are already aroused, opens the pouch and finds a portrait of Leonora. He learns from a surgeon that Alvaro will live and cries out in joy: now he can have his revenge.

Scene 3—*A military encampment.* After a victorious battle, soldiers and camp followers are enjoying a peaceful Sunday. Trabuco, a peddler, comes through the camp trading his wares with the soldiers. Melitone arrives, and berates the crowd for their lewd ways. They are at first amused, but they become angry and chase him away. Preziosilla leads the crowd in glorifying the joys of victory.

ACT III

Scene 1—*The courtyard at the monastery, five years later.* Alvaro has become a monk under the name of Padre Raffaele. Fra Melitone is ladling out soup to the poor. Their greedy and raucous behavior annoys him and he drives them away. Padre Guardiano admonishes him for his uncharitable conduct and jealousy towards Padre Raffaele. When Guardiano has left, Carlo arrives and sends Melitone to fetch Raffaele. Having tracked Alvaro down, Carlo challenges him to a duel. Although Alvaro tries to avoid further bloodshed, Carlo's insulting provocations are so strong that he cannot restrain himself any longer and accepts the challenge. They rush out of the courtyard to fight their duel.

Scene 2—*A mountain hermitage near the monastery.* Leonora, in hermit's garb, longs for death and peace. She hears the clash of swords, which drives her back into her sanctuary. Alvaro wounds Carlo, who then begs his enemy to hear his confession. Alvaro, believing he is cursed and unfit to grant absolution, looks for help from the "hermit," and is overwhelmed to discover that "he" is none other than Leonora. Alvaro tells her that he has fatally wounded her brother. Leonora rushes to Carlo, who assumes that she has been living in sin with Alvaro, and stabs her even as he is dying. When Padre Guardiano answers her call for help, Alvaro curses his fate, but Guardiano and the dying Leonora beg him to find salvation in religion.

The performance of October 24 is sponsored by Meyer Sound Laboratories, Inc.

The performance of October 27 is sponsored by Arthur Andersen & Co.

La Forza del Destino

Photos taken in rehearsal by Marty Sohl



Leona Mitchell, Roberto Scandiuzzi



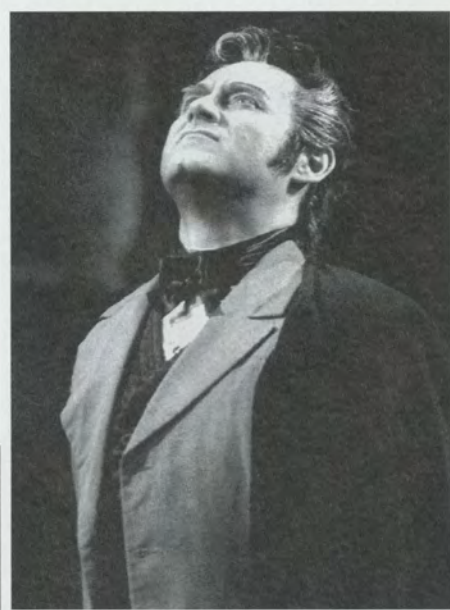
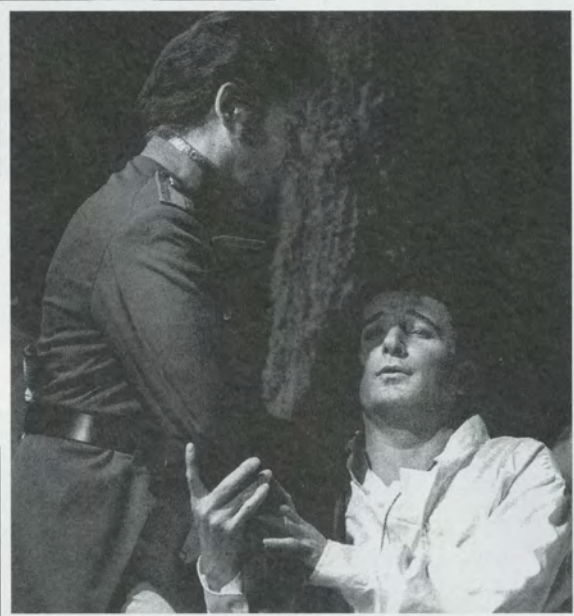
Roberto Scandiuizzi, Alfonso Antoniozzi

(Below) Vladimir Chernov

(Above) Vladimir Chernov

*(Right) Vladimir Chernov,
Lando Bartolini*

*(Below) Judith Forst, Men
and Women of the San
Francisco Opera Chorus*





Maria Fortuna



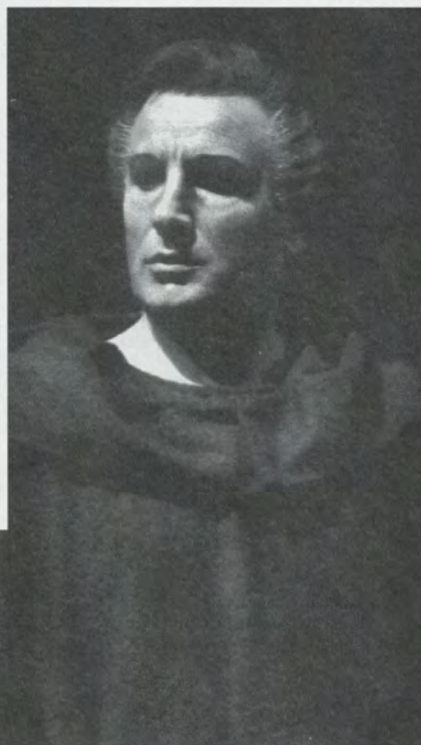
Lando Bartolini, Leona Mitchell



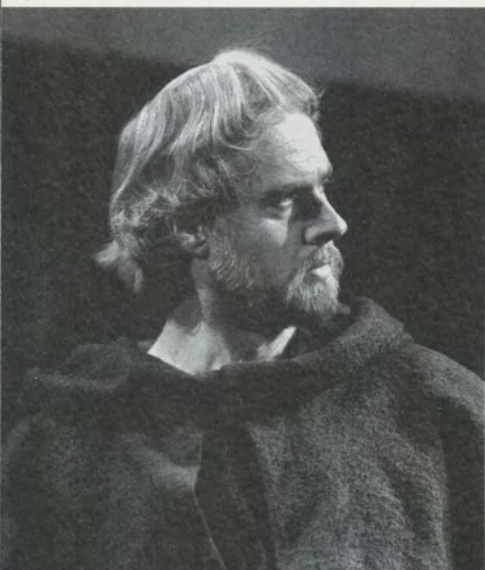
Scott Wilde



Leona Mitchell



Lando Bartolini



Lando Bartolini, Leona Mitchell

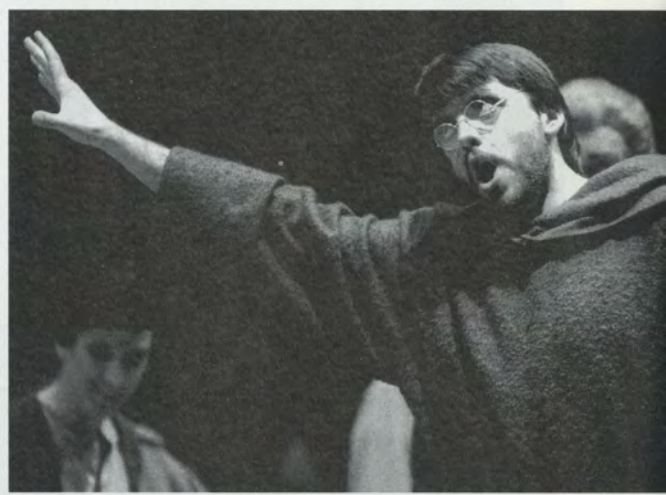


(Top, left) Roberto Scandiuzzi

(Left) Euro Nava

(Right) Alfonso Antoniozzi

*(Below) Judith Forst,
Members of the San Francisco
Opera Chorus*





ROBERTO SCANDIUZZI

Continued from page 32

and *Turandot* at La Fenice in Venice, and in Ravenna. During the 1990-91 season, he appeared in *L'Italiana in Algeri* (Taddeo) in Nancy and Monte Carlo, *L'Occasione fa il Ladro* (Martino) in Toulouse, Pesaro and Palermo, *La Cenerentola* (Don Magnifico) in Parma, Reggio Emilia, Modena and Ferrara, *L'Elisir d'Amore* and *Falstaff* in Treviso, *Tosca* (Sacristan) under the baton of Zubin Mehta at the Florence May Festival, and *Turandot* (Ping) in Verona. He has also portrayed the Count in *Le Nozze di Figaro* in France, and Doctor Bartolo in Genoa, Modena, and Santiago, Chile. His most recent engagements include Doctor Bartolo for the opening of the Rome Opera season, Ferrero's *Mare Nostro* in Rovigo and Treviso, Leoncavallo's *La Reginetta delle Rose* in Palermo, *Il Barbiere di Siviglia* at the Baths of Caracalla in Rome, *L'Italiana in Algeri* in San Sebastian, and Telemann's *Der Schulmeister* for Italian television. Future plans include *Fedora* at the Bregenz Festival, *Gianni Schicchi* in Treviso, *Il Barbiere di Siviglia* in Tokyo and Dallas, *Die Fledermaus* in Rome, and *Turandot* in Genoa. Antoniozzi's recording credits include *La Bohème*, *Il Matrimonio Segreto*, Paisiello's *Nina ossia la Pazza per Amore*, Donizetti's *Linda di Chamounix*, and Rossini's one-act farsa *Adina ossia il Califfo di Bagdad*. The young artist is scheduled to record *L'Elisir d'Amore* and Cimarosa's *Il Maestro di Cappella*.

Italian bass **Roberto Scandiuzzi** makes his United States operatic debut singing Padre Guardiano in *La Forza del Destino*. Acclaimed in recent years as one of the most exciting young artists in the operatic world, he has appeared at numerous major operatic centers since his debut at Milan's La Scala in *Le Nozze di Figaro* in 1982. During the 1990-91 season, he sang his first Sarastro in *Die Zauberflöte* in Bologna; King Philip in *Don Carlo* at the Teatro Regio in Turin; Zaccaria in

Nabucco at the Teatro San Carlo in Naples and at the Verona Arena; Fiesco in *Simon Boccanegra* at La Fenice in Venice, as well as concerts of the Verdi Requiem in Frankfurt and Stuttgart. After making a highly acclaimed Royal Opera, Covent Garden debut as Fiesco during the 1991-92 season, he made an auspicious debut at the Vienna Staatsoper as Padre Guardiano, and sang the same role at the San Carlo in Naples and at the Maggio Musicale in Florence under the baton of Zubin Mehta. During the summer he opened the season at the Verona Arena as Philip II, followed by performances at the Arena as Zaccaria. His most recent appearances include his U.S. concert debut singing the Verdi Requiem with the Boston Symphony led by Seiji Ozawa; Rossini's *Stabat Mater* with the Philadelphia Orchestra under the baton of Riccardo Muti in Philadelphia and at Carnegie Hall; additional performances of the Verdi Requiem in Paris, Munich and Japan; Rodolfo in *La Sonnambula* and Philip II in Genoa; and *Macbeth* in Japan. Future engagements include *Don Carlo* in Houston, Hamburg and Montpellier, *La Forza del Destino* in Turin, Vienna, Montpellier and with Amsterdam's Vara Radio, *Simon Boccanegra* in Chicago, Paris and Bologna, his first Méphistophélès in *Faust* at the Teatro San Carlo, as well as concerts in Parma, Vienna, Munich and at the Tivoli Festival. Recordings already made or scheduled in the near future include *Turandot*, *I Puritani*, *Simon Boccanegra*, *Don Carlo*, *Rigoletto*, the Verdi Requiem, and Franchetti's *Cristoforo Colombo*.

In his thirteenth consecutive season with San Francisco Opera, American bass **Kevin J. Langan** appears as Padre Guardiano in *La Forza del Destino* and as Theseus in *A Midsummer Night's Dream*. He has appeared here in well over 200 performances of more than 25 different productions beginning with the telecast presentation of *Samson et Dalila* in 1980,



KEVIN J. LANGAN

through performances of Timur in *Turandot* (1982), Colline in *La Bohème* (1983, 1986, 1988), Ramfis in *Aida* (1984, 1989), Henry VIII in *Anna Bolena* (1984), Zoroastro in Handel's *Orlando* (1985), Sarastro in *Die Zauberflöte* (1987, 1991), Astolfo in *Orlando Furioso* (1989), and Sparafucile in *Rigoletto* (1990). His most recent performances include his Los Angeles Music Center Opera debut as Leporello in *Don Giovanni*, Ashby in *La Fanciulla del West* and Leporello for Santa Fe Opera, Méphistophélès in *Faust* with Houston Grand Opera and at Opera Colorado, Sarastro in Houston and Washington, D.C., Sparafucile with the Lyric Opera of Chicago, and Osmin in *Die Entführung aus dem Serail* (the role of his European opera debut in 1982 in Lyon, France) with the Los Angeles Chamber Orchestra. Highlights of previous seasons include his Metropolitan Opera debut as Colline in *La Bohème*, a debut with the Cincinnati May Festival as Rocco in *Fidelio*, the King of Scotland in Handel's *Ariodante* with the Opera Company of Philadelphia, the Grand Inquisitor in *Don Carlos* in Geneva; Sarastro, and his first King Philip II in *Don Carlos* with the Canadian Opera Company; and Raimondo in *Lucia di Lammermoor* at San Diego Opera. Langan's orchestral appearances have included Janáček's *Glagolitic Mass* with the Chicago Symphony, Mahler's *Das Klagende Lied* with the Pittsburgh Symphony, and concert versions of *Fidelio* with the Orange County Pacific Symphony, *Boris Godunov* with the St. Louis Symphony, and *Guillaume Tell* with the Opera Orchestra of New York. Langan, a member of the Merola Opera Program in 1979 and 1980, made his recital debut at Carnegie Recital Hall in 1984, presenting a similar program to the one that marked his recital debut in London at Wigmore Hall in 1979. He received his training at Indiana University School of Music with Margaret Harshaw, and is the recipient of numerous grants and awards.



SCOTT WILDE

In his debut season with San Francisco Opera, bass **Scott Wilde** sings Nikitch in *Boris Godunov*, the Marchese di Calatrava in *La Forza del Destino*, Schmidt in *Andrea Chénier*, and several roles in *Christophe Colomb*. A native of Wisconsin and a graduate of the Manhattan School of Music, he was a member of the Juilliard Opera Center where he appeared in *L'Amico Fritz*, *The Crucible* and *Così fan tutte*. He also participated in the Glimmerglass Young Artists Program, the Chautauqua Young Artists Studio, the Sarasota Opera Apprentice Program, and at the Aspen Music Festival in *Don Giovanni* and *La Cenerentola*. Engagements during the 1990-91 season included Leporello in *Don Giovanni* with Madison Opera, Don Alfonso in *Così fan tutte* with Virginia Opera, Pistola in *Falstaff* for Utah Opera, Opera Festival of New Jersey, and the Juilliard Opera Center, as well as *Salome* for the Washington Opera and Baltimore Opera. His most recent assignments include his New York City Opera debut in *Tosca*, *Turandot*, *Madama Butterfly* and *La Traviata*, Crespel and Luther in *Les Contes d'Hoffmann* for Washington Opera, Don Basilio in *Il Barbiere di Siviglia* for Madison Opera, and his first appearance with the Opera Theatre of St. Louis as Theseus in *A Midsummer Night's Dream*. Next year he makes his Orlando Opera debut as Lodovico in *Otello* and returns to St. Louis as the Commendatore in *Don Giovanni*.

In his debut season with San Francisco Opera, baritone **Earle Patriarco** sings Lavitsky in *Boris Godunov*, the Alcalde in *La Forza del Destino*, Fouquier-Tinville in *Andrea Chénier*, and portrays several roles in *Christophe Colomb*. The Southern California native earned his bachelor of music degree from Biola University and his master of music degree from the University of Southern California. In 1990 he became the youngest and only male fi-



EARLE PATRIARCO

nalist in the Mozart Concorso Di Canto in Venice, Italy, and last year was awarded the Grand Prize in the Glory of Mozart Competition in Toronto. He has performed with West Coast Opera as Silvio in *Pagliacci*, with the Los Angeles Concert Opera in *The Gypsy Baron*, with Marin Opera as Danilo in *The Merry Widow*, and has appeared in concert at the Corona Del Mar Baroque Festival and the 1991 Mozart Festival in Lugano, Switzerland. As a 1991 Merola Opera Program participant, he sang the role of Giorgio Germont in *La Traviata*, a part he also sang on Western Opera Theater's national tour. Returning to the Merola Program this year, he portrayed Marcello in *La Bohème* and was awarded the Florence Bruce Award at the Grand Finals Concert. Next season's assignments include Dr. Malatesta in *Don Pasquale* for Marin Opera.

Tenor **Euro Nava** appears this fall as Trabuco in *La Forza del Destino* and the Second Servant in *Christophe Colomb*. A 1992 Adler Fellow with the San Francisco Opera Center, he made his first appearance with the Company during this summer's Rossini Celebration as Rodolphe in *Guillaume Tell* and Attalo in *Ermione*. The native of Caracas, Venezuela, received his undergraduate degree from the Central University of Venezuela, and continued his graduate studies in opera performance at Philadelphia's Academy of Vocal Arts. His professional appearances in Caracas have included Don Ottavio in *Don Giovanni*, Grimoaldo in *Rodelinda*, Arturo in *Lucia di Lammermoor*, and Goro in *Madama Butterfly*. Roles at the Vocal Arts Academy include Count Almaviva in *Il Barbiere di Siviglia*, Alfred in *Die Fledermaus*, Belmonte in *Die Entführung aus dem Serail*, and Tamino in *Die Zauberflöte*. He sang the Podesta in the Opera Center's 1991 Showcase production of *La Finta Giardiniera*, and Alfredo in *La Traviata*,



EURO NAVA

both for the Merola Opera Program and on Western Opera Theater's 1991-92 national tour. Recent appearances include Handel's *Messiah* with the Stockton Symphony and the Reno Chamber Orchestra, as well as the role of Lurcanio in Handel's *Ariodante* for the Opera Center. Nava is the winner of the Alfred Hollander Competition (the national competition of Venezuela), the Carmen Teresa de Hurtado Latin American Competition, the Gargiari Bel Canto Competition at the Academy of Vocal Arts, the Grand Prize of the Greater Buffalo Opera Competition, and the Mario Lanza Competition.

In his debut season with San Francisco Opera, baritone **Zheng Zhou** appears as a Surgeon in *La Forza del Destino*, and a Messenger in *Christophe Colomb*. He studied at the Shanghai Conservatory of Music, where he received his bachelor of music degree, and completed his master's degree in voice at the University of Illinois. Prior to 1987, Zhou sang as a bass-baritone and performed such roles as Méphistophélès in *Faust* (under the baton of Kurt Herbert Adler) at the Shanghai Opera Theater. Since his U.S. debut with the Illinois Opera Theater as Figaro in *The Marriage of Figaro*, he has performed such baritone roles as Papageno in *The Magic Flute* and Escamillo in *Carmen*. He sang the role of Enrico in *Lucia di Lammermoor* for the 1990 Merola Opera Program (as well as for Western Opera Theater's 1990-91 national tour), and returned to the Merola Program last year, performing the part of Giorgio Germont in *La Traviata* at Villa Montalvo and for WOT's 1991-92 tour. The young artist has performed a variety of works in concert, including Bernstein's *Chichester Psalms* with the Boston Symphony led by Seiji Ozawa, the world premiere of Qigang Chen's *Poème Lyrique II* with the San Francisco Symphony, and *Carmina Burana* with the California Symphony. The winner of numerous scholar-



ZHENG ZHOU

ships and awards, Zhou received the Leona Gordon Lowin Memorial Award and the Kent Family Study Grant at the 1991 Merola Opera Program Grand Finals.

Chief Conductor of the Munich Radio Orchestra, **Roberto Abbado** makes his U.S. opera debut leading *La Forza del Destino*. Born in Milan, he received his early training in piano and composition and participated in master classes in conducting from Maestro Franco Ferrara at the Accademia di Santa Cecilia in Rome and the Teatro La Fenice in Venice. Since his first conducting engagement with the Orchestra of the Accademia di Santa Cecilia, he has led the RAI Orchestras of Turin and Milan, the Orchestre National de France, I Cameristi del Teatro alla Scala, Maggio Musicale in Florence, Bamberg Symphony, Moscow Philharmonic, and the Philharmonia of Budapest. Highlights of his numerous operatic assignments include *Don Pasquale*, *Il Barbiere di Siviglia* and the world premiere of *Riccardo III* at Milan's La Scala, *L'Italiana in Algeri* at the Teatro Comunale in Florence, *Luisa Miller* and the world premiere of *Charlotte Corday* at the Rome Opera, *Adriana Lecouvreur* and *Manon Lescaut* at the Bayerische Staatsoper in Munich, *La Cenerentola* at the Vienna Staatsoper, *Don Carlo* at the Deutsche Oper in Berlin, *Il Barbiere di Siviglia* at the Zurich Opera, as well as numerous engagements at Barcelona's Gran Teatre del Liceu. He has participated in many festivals, including the Scala tours to the Edinburgh Festival in 1982 and the Israel Festival in 1984 with *La Pietra di Paragone*. He has also appeared at the Festivals of Zurich, Sofia, Venice, Lille and Munich, and in 1990 he led the first revival since 1840 of *L'Assedio di Calais* at the Donizetti Festival in Bergamo, Italy. His most recent assignments include *La Bohème* at the new Teatro Carlo Felice in Genoa, *Don*



ROBERTO ABBADO

Pasquale at the Bayerische Staatsoper, *Luisa Miller* at the Teatro Comunale in Bologna, in addition to concerts with the Orchestra of the Accademia di Santa Cecilia. Recording credits include a verismo recital with Mirella Freni, as well as Liszt's two piano concertos and *Hungarian Fantasy*. Soon to be released is a new *Turandot* with Eva Marton, Ben Heppner, and Margaret Price. Future recording projects include *Don Pasquale* and *Norma*, both with the orchestra and chorus of the Bavarian Radio in Munich.

In her thirteenth season with San Francisco Opera, **Sonja Frisell** directs *La Forza del Destino*. She has staged over a dozen different productions for the Company, including *Aida*, *Norma*, *Don Carlo*, *Lucia di Lammermoor*, *Le Nozze di Figaro*, *Un Ballo in Maschera*, *Simon Boccanegra*, *Maometto II*, *Khovanshchina* and, this past summer, *L'Italiana in Algeri*. She was on the staff of Milan's La Scala for 15 years; in 1968 she became staff director there and from 1972 through 1979 was director of production. Now regularly engaged by the most important European and American opera companies, Miss Frisell has mounted productions for the Metropolitan Opera, Lyric Opera of Chicago, Royal Opera, Covent Garden, Teatro Colón in Buenos Aires, La Fenice in Venice, Teatro dell'Opera in Rome, Paris Opera, Geneva Opera, Théâtre de la Monnaie in Brussels, Liceu in Barcelona, Houston Grand Opera, Seattle Opera, Canadian Opera Company, Dallas Opera and Montreal Opera, among many others. Her new production of *Aida* for the Metropolitan Opera in 1988 has been regularly revived, as it was for the opening of the Met's 1989-90 season (and which was also internationally televised). Other recent productions have been *Un Ballo in Maschera* in Bologna, *La Forza del Destino* and *The Magic Flute* in Washington, D.C., and *L'Italiana in Algeri* at



SONJA FRISELL

Covent Garden. Future assignments include *Un Ballo in Maschera* and *Il Trovatore* in Chicago and *Otello* in Washington.

Zack Brown is the designer of *La Forza del Destino*. He made his debut with San Francisco Opera in 1979 with the sets and costumes for *La Gioconda*. That production, which was telecast nationally and which earned him two Emmy awards, was repeated on the stage of the War Memorial in 1983 and 1988. His designs for *Le Nozze di Figaro* have been seen here in 1982, 1986 and 1991. As resident designer for Washington Opera since 1979, Brown has designed sets and costumes for over 20 productions including *A Postcard from Morocco*, *Il Barbiere di Siviglia*, *Semele*, *The Rake's Progress* and *The Medium* in the Terrace Theater, and *La Bohème*, *Un Ballo in Maschera*, *The Merry Widow* and *Rigoletto* in the opera house at Kennedy Center. Other opera credits include both sets and costumes for Busoni's *Doktor Faust* and sets for Gilbert and Sullivan's *The Gondoliers* at Wolf Trap; set designs for *La Traviata* at New York City Opera and Verdi's *Stiffelio* for the Boston Opera Company. For Broadway, Brown designed scenery and costumes for the Tony-award-winning revival of *On Your Toes*. Among many productions for New York's Circle in the Square Theater, his scenery for Wilde's *The Importance of Being Earnest* and his costumes for *Saint Joan* won nominations for Tony and Drama Desk awards, respectively. Brown has designed *La Sonnambula* for the American Ballet Theatre and *Swan Lake* for Atlanta Ballet. His costume designs were seen in a five-part television mini-series of O'Neill's *Mourning Becomes Elektra*. His work has also been seen at the Williamstown Theatre Festival, the Guthrie Theatre and Arena Stage in Washington. His designs for opera were seen in recent seasons at the Metropolitan Opera (*Rigoletto*), Washington Opera (*Werther*), Seattle Opera (*The*

Backstage Views of Opera Scenery by Paul Jeremias at SF PALM

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

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

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

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

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



ZACK BROWN

Daughter of the Regiment), Opéra de Montreal (*Un Ballo in Maschera*), and the Hollybush Festival (*The Medium*).

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 super-



JOAN ARHELGER

visor 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.

HOW DOES SAN FRANCISCO OPERA COMPARE?

By HOWARD DeBOW

A survey was recently conducted of opera companies across North America to determine where all the money is generated to produce grand opera. We thought it would be interesting to see how San Francisco Opera stands up against the national averages in raising money, selling tickets, renting productions, and all other forms of raising money to produce opera.

We do know that San Francisco Opera is one of the largest performing arts organizations in the United States (the Metropolitan Opera is a distant first), followed closely by the Boston Symphony Orchestra. What we didn't know was that within the world of opera companies, our patrons, probably more than any other opera company, have demonstrated a great commitment to opera in San Francisco by generously supporting us at a level much higher than the national average.

77 opera companies in the United States completed the survey that asked where income is generated to produce opera. The findings are quite interesting:

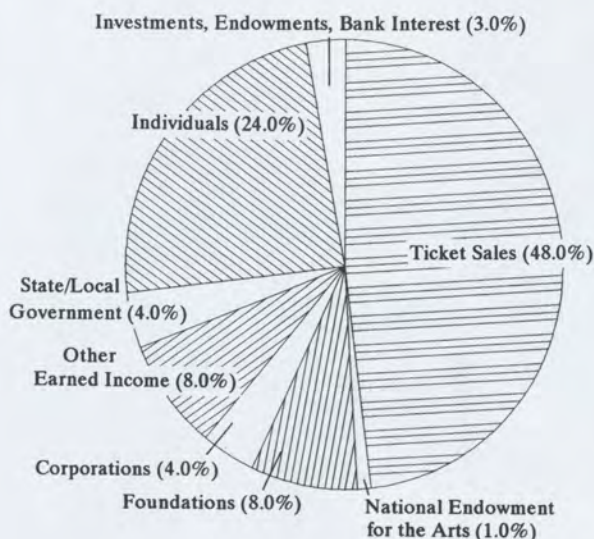
NATIONAL

Individual giving continued to be the primary source of donated contributed income (all income excluding tickets and other ancillary sales), totalling \$57 million nationwide and accounting for 17% of all grants and gifts.

Corporate giving was the second most popular source of non-ticket revenue, reaching \$20.2 million nationwide. This is equivalent to just above 7% of all income generated for opera companies.

Following corporations in giving, foundation income represented just under 7% of all revenue generated. Together, foundations gave \$14 million nationally to the 77 companies surveyed.

SAN FRANCISCO OPERA REVENUE SOURCES



Support to United States opera companies in aggregate from the National Endowment for the Arts increased by 11% to \$5.4 million. Nonetheless, NEA grants represented only 2% of all income.

State and local government support to U.S. companies continued to rise reaching 5% of total income.

Many opera companies across the United States have found new ways to raise much needed income. These include hall and set rentals, program advertising, libretti and program sales and gift shop and catalogue sales. This ancillary income generated almost 5% of all income and has helped some companies stay in the black.

Almost 4% of all income to the companies was generated through investments, endowments and bank interest. Three opera companies had endowments over \$10 million, nine had endowments between \$1 million and \$5 million and four others were above \$500,000. Approximately 10 other companies had endowments in the \$100,000 to \$500,000 range; the others did not have endowments substantial enough to contribute to their companies' income levels.

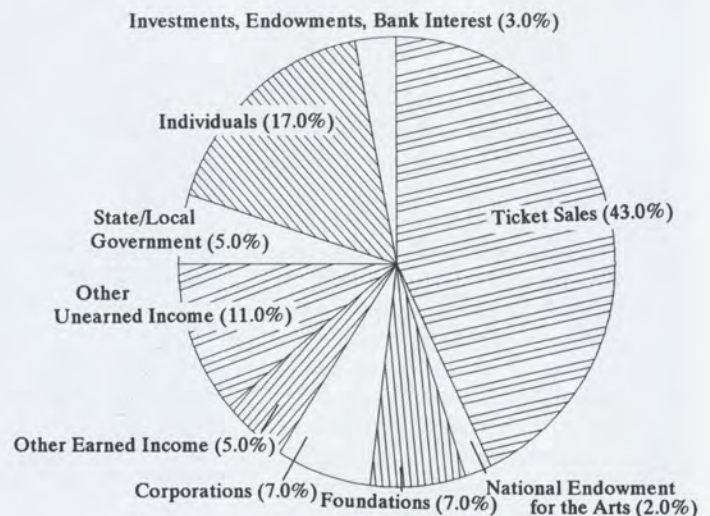
As expected, the largest amount of income generated to these companies was from ticket sales. Ticket sales represented 43% of all income to the companies completing the survey.

SAN FRANCISCO OPERA

San Francisco Opera, like the national companies, generates most of its non-ticket income from individual giving. Our patrons' generosity represented 24% of all revenue to San Francisco Opera!

At San Francisco Opera, foundation income was the second highest source of contributed income; 8% of all income was

NATIONAL OPERA COMPANIES REVENUE SOURCES



Source: OPERA America

Pie charts by Kathleen Esselstyn.

Howard DeBow is Corporate and Foundation Relations Director for San Francisco Opera.

HOW DOES SAN FRANCISCO OPERA COMPARE?

generated through the kindness of the many foundations who feel San Francisco Opera and its educational outreach activities are worthy of support.

The support of the corporate community represented 4% of total income to San Francisco Opera, 3% lower than the average of surveyed companies.

The National Endowment for the Arts, the federal funding source for San Francisco Opera, represents only 1% of all income; this is one-half the national average.

State and local government gave San Francisco Opera 4% of all income. This amount is made up by grants from the City of San Francisco's Hotel Tax Fund and from the California Arts Council.

Income from investments, endowments and bank interest made up 3% of the total income. This amount is slightly below the national average.

Almost 8% of all revenue to San Francisco Opera comes from the "other" category. This includes set and costume rentals to other opera companies around the world, program sales, supertitle rentals, etc.

Similar to all opera companies in the United States, ticket sales at San Francisco Opera bring in the largest amount of revenue to the Company. However, even though San Francisco Opera fills close to 97% of the Opera House seats, only 48% of all revenue is generated through ticket sales. □

PLANNED GIVING ROUNDTABLES DRAW ENTHUSIASTIC DONORS

Since March, friends of the Company have been gathering for informal luncheons at the War Memorial Opera House to learn about the benefits of "planned giving" at monthly roundtables sponsored by the Bel Canto Society. The Bel Canto Society of San Francisco Opera honors those generous members of the Opera family who have remembered the Company in their estate plans.

The first on-going series of roundtables is focusing on "life income plans"—that is, special planned giving techniques such as the Opera's Pooled Income Fund and charitable remainder trusts—which not only provide vital long-term support for the Company, but also offer the donor substantial tax and income benefits. These benefits include income for life, an immediate income tax charitable deduction and the elimination of capital gains taxes when appreciated assets, such as securities or real estate, are used to fund the life income plan. In addition, donors enjoy the flexibility of custom-tailoring a life income plan to provide support to an existing program of the donor's choice (such as Opera Center training programs or Opera Guild educational activities) or to endow a completely new project (such as a new production fund or an artist chair).

The roundtable discussions are led by the Opera's Planned Giving Director Barbara J. Dukas, an attorney who specializes in estate planning and charitable gift planning techniques.

Please call her directly at (415) 565-6459 for more information on planned giving opportunities and the on-going roundtable series of discussions. □



Planned Giving Director Barbara Dukas unravels the mysteries of life income plans for an attentive audience at a recent roundtable discussion.

EZIO PINZA

Continued from page 27

bered singers as Perry Askam as the Count, Charlotte Boerner as Susanna and Gina Vanna as Cherubino. None of the newcomers lasted much more than a season.

After the Salzburg success with Giovanni, Pinza naturally expected to be offered *Nozze* by Walter. He was indeed, but in the role of the Count. Offended, the bass argued for Figaro, and Walter finally capitulated. The outcome in 1937 was a triumph and thereafter he declared the part his favorite. Merola must have sensed what might happen, for in 1940, in addition to *Don Giovanni*, he scheduled *Nozze* for Pinza with a far finer cast than in 1936: Rethberg again, Bidú Sayão, Risé Stevens, John Brownlee and Gerhard

Pechner, Erich Leinsdorf conducting. That same season the Met offered a new production with much the same cast, excepting Virgilio Lazzari for Pechner, and that superbly eclectic Argentinian, Ettore Panizza, on the podium.

By this time it had become obvious on both coasts that Mozart was now box-office and the prime reason was Ezio Pinza. Virgil Thomson, arguably the finest, most astute music critic in the country, stated flatly that without Pinza there would be no Mozart, adding that he considered the bass to be the finest singing actor before the public.

The next years saw repeats of most of his parts and in 1941 he added *Fiesco* in *Simon Boccanegra* to his California repertory. However, in 1942 Pinza's career was almost wrecked by one of the most vicious trials any artist has ever suffered.

With the war on, things were not going well for the Allies; American boys were dying. Nazism and fascism were rolling triumphantly across Europe and the Pacific. A shameful page in our history was written with the internment of loyal Americans of Japanese ancestry. Suspicion was everywhere. An American bass, frustrated at being under the shadow of Pinza, organized a cabal against the Italian, denouncing him as an enemy agent.

Pinza was jailed for three months while his wife Doris organized his defense, enlisting the lawyers Morris Ernst and Harold Stern to disprove the charges to Attorney General Francis Biddle. He was greatly helped by the then Mayor of New York, Fiorello La Guardia, who vouched for him, along with most other members of the Metropolitan. The bass was finally released and resumed his ca-



STROHMAYER

San Francisco Opera's first Louise (1947) featured Dorothy Kirsten in the title role, Ezio Pinza as her father, and Claramae Turner as the mother.

san francisco OPERA PIANO SALE



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reer with no ill effects. The public loved him as much as ever.

Both Edward Johnson at the Met and Gaetano Merola in San Francisco postponed casting and repertory decisions until Pinza's status was settled. For a while, Pinza was technically "on parole" and was followed everywhere by a guard, until Merola's protests to the State Department and other authorities caused him to be removed. Ironically, when Generals George C. Patton and James Doolittle were afforded a hero's welcome at the Los Angeles Coliseum in 1945, Pinza was asked to sing "The Star Spangled Banner."

The following years were fairly uneventful. His last new parts were those of Coppélius and Docteur Miracle in *Les Contes d'Hoffmann* in 1943 in New York and 1944 in San Francisco. He got to offer his Boris to the West coast in 1945 with the usual acclaim.

His daughter from a first marriage, Claudia, had operatic aspirations, and it is fair to say her father's position did not hurt her, for she sang a few performances of Marguerite, Donna Elvira and Micaëla in 1947 and '48.

Pinza was no fool and knew his operatic career could not go on forever. He had done a cameo in a film called *Carnegie Hall* with success. Boris Morros at Paramount had been interested in a movie version of *Babes in Toyland*, but the project never got off the ground after Morros kept disappearing and was unreachable. It later turned out he had been an undercover agent of the FBI. Edwin Lester signed Pinza to a contract for a musical called *Mr. Ambassador* (he was to be the star for \$2000 a week, plus a percentage of the gross). That never came to fruition either, but Lester sold his contract to Richard Rodgers and Oscar Hammerstein, who wanted to do a musical based on James Michener's *Tales of the South Pacific*.

The last performance Pinza did on the operatic stage was as Don Giovanni on tour with San Francisco Opera in Los Angeles on October 18, 1948.

The bass in reality would have preferred to move into straight plays exclusively, but he was who he was, after all. He loved the script he had been shown, but he stipulated in his contract he would have no more than fifteen minutes of singing. He admired Mary Martin, who was to be Nellie Forbush to his Emile De Becque, even agreeing to co-star and give her top billing, but he insisted he be given

equal money, which he was.

The easy-going Italian was not used to the vicissitudes of Broadway. During rehearsals, he hated the constant script changes—fluent English did not come easily—he felt his part was being cut while Martin's was expanded and the director, Joshua Logan, mostly ignored him. In New Haven for the out-of-town tryout, he was close to quitting. Instead, he had a triumph, as did everyone, and when *South Pacific* opened in New York it became one of the peaks in Broadway musical comedy history.

What followed was a glorification of Pinza as a new-found sex symbol. Bob Hope was quoted as saying, "Ezio Pinza has done more for the middle-aged man than heating pads or adrenalin." Hollywood naturally tried to get on the bandwagon, casting him in two vapid, forgettable MGM movies with Lana Turner (*Mr. Imperium*) and Janet Leigh (*Strictly Dishonorable*). Ms. Turner did come up with a good one. She stated that filming



Gertrude Kappel as Isolde and Ezio Pinza as King Marke in San Francisco Opera's 1933 staging of Wagner's *Tristan und Isolde*.

her love scenes with him was "like being kissed by an orangutan." The experience with films was not a memorable one for him. He returned to them only once, in a decent enough biography of Sol Hurok called *Tonight We Sing* in which he played Chaliapin and at long last got to sing his Boris arias in Russian. He also appeared in two short-lived television series, *The Ezio Pinza Show* and *Bonino*.

Pinza returned to Broadway in 1954 for *Fanny*, based on the Pagnol trilogy. It was no *South Pacific*, but a reasonable enough success. During the run, Pinza's health began to deteriorate. After strokes and heart problems, he died at his home in Stamford, Connecticut, on May 9, 1957. It is probable the last opera he saw was in Salzburg in 1953 where he had gone to hear Cesare Siepi do *Don Giovanni*. The young Italian, still in his twenties, was considered by most connoisseurs to be Pinza's successor.

Earlier in this article the names of Caruso, Chaliapin and Callas were

evoked in influencing the history of opera. Caruso, because he was, well, Caruso, firstly, but also because most of the music he was singing at the time was contemporary and to this day tenors ape his style. Chaliapin brought a naturalism to acting that was revolutionary and also exposed the music world to the glories of the Russian repertory. Callas showed a musical integrity, despite a flawed instrument, put at the service of the composer and she rescued the bel canto repertory of Rossini, Bellini and Donizetti out of the operatic attic. Pinza did much the same for Mozart, a composer generally considered box-office poison until the bass and his worthy colleagues came along. But Bruno Walter was right, every role in *Don Giovanni* and *Figaro* could be perfectly cast, but without that center of the protagonist taken by a larger-than-life personality, every effort would fail. Ezio Pinza filled that center with honor.



STROHMEYER

Enjoying a joke backstage at La Forza del Destino in 1946: Stella Roman as Leonora, Salvatore Baccaloni as Fra Melitone, and Ezio Pinza as Padre Guardiano.



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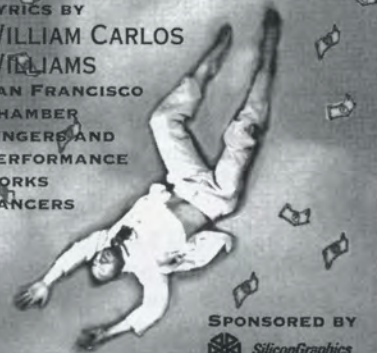
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SAN FRANCISCO OPERA BROADCASTS

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+, Condyl
Runnicles/Tarkovsky*/Lawless*/
Dvigubsky*/Munn

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

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

Tuesday, September 15, 8:00

Tosca Puccini

Wednesday, September 16, 7:30

Boris Godunov Mussorgsky

Friday, September 18, 8:00

Tosca Puccini

Saturday, September 19, 7:30

Boris Godunov Mussorgsky

Sunday, September 20, 2:00

L'Elisir d'Amore Donizetti

Swenson, Claycomb+; Hadley, Quilico, Alaimo

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

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

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky



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Tuesday, September 29, 7:30

Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini

Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

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

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

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

Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

La Forza del Destino Verdi

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

R. Abbado**/Frisell/Brown/Arhelger

Production from The Washington Opera.

Tuesday, October 20, 8:00

Fidelio Beethoven

Wednesday, October 21, 7:30

La Forza del Destino Verdi

Friday, October 23, 8:00

Fidelio Beethoven

Saturday, October 24, 7:30

La Forza del Destino Verdi

Tuesday, October 27, 7:30

La Forza del Destino Verdi

Thursday, October 29, 7:30

Fidelio Beethoven

Friday, October 30, 7:30

La Forza del Destino Verdi

Saturday, October 31, 7:00

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

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

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

Sunday, November 1, 2:00

Fidelio Beethoven

Wednesday, November 4, 7:00

Don Carlo Verdi

Friday, November 6, 7:30

La Forza del Destino Verdi

Saturday, November 7, 8:00

West Coast Premiere

The Death of Klinghoffer Adams

Friedman, Nadler, Felty; Young*,

Sylvan*, Maddalena*, Perry*,

Hammons*

Adams*/Sellars*/Tsypin*/Ramicova*/
Morris*/Boesch*/Deans*/Ingalls*

*Co-commissioned with the Théâtre de la
Monnaie, Brussels; Opéra de Lyon;
Glyndebourne Festival; Brooklyn Academy
of Music; and Los Angeles Music Center
Opera.*

*Production underwritten, in part, by the
Carol Franc Buck Foundation.*

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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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 Council

Benefits & Privileges

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

Leadership Circle (\$50,000 and above)

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

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

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

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

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

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

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

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- Use of the Corporate Council Ticket Service, which includes a private phone line for special assistance in purchasing tickets to upcoming operas
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- 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

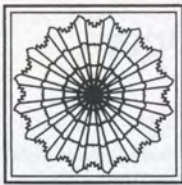
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A new recognition program for those companies that pledge gifts of a minimum of \$33,000 over a three-year period for a total of \$100,000 or more. Members receive the following:

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

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- Invitation to a working rehearsal

SUPPORTING PATRON \$200-\$299

All of the above, plus

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

VOTING MEMBER \$300-\$499

All of the above, plus

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

SUPPORTING MEMBER \$500-\$999

All of the above, plus

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

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

All of the above, plus

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

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

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

MEDICI CIRCLE \$50,000 and above

Further privileges:

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

TRIPLE GOLD CIRCLE

\$100,000 and above over three years

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

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

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

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

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



Medallion Society

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

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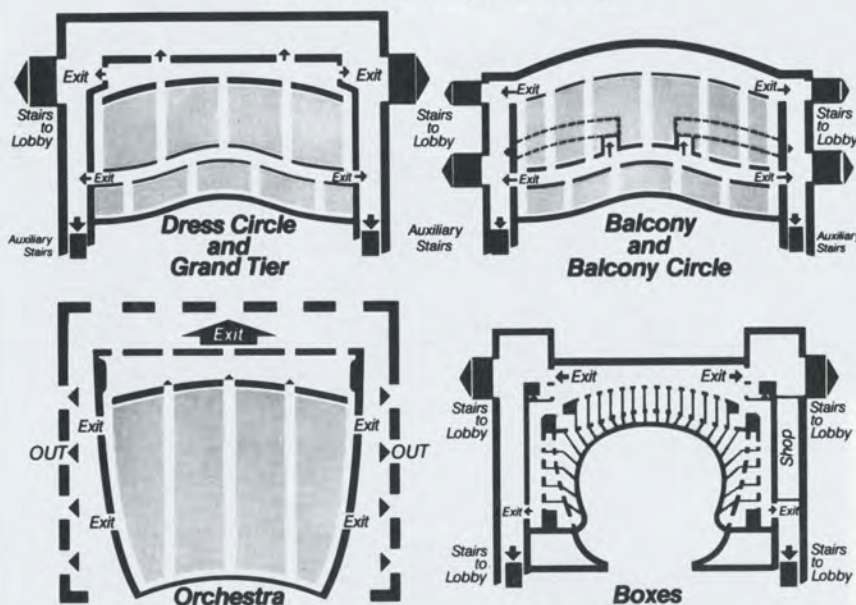
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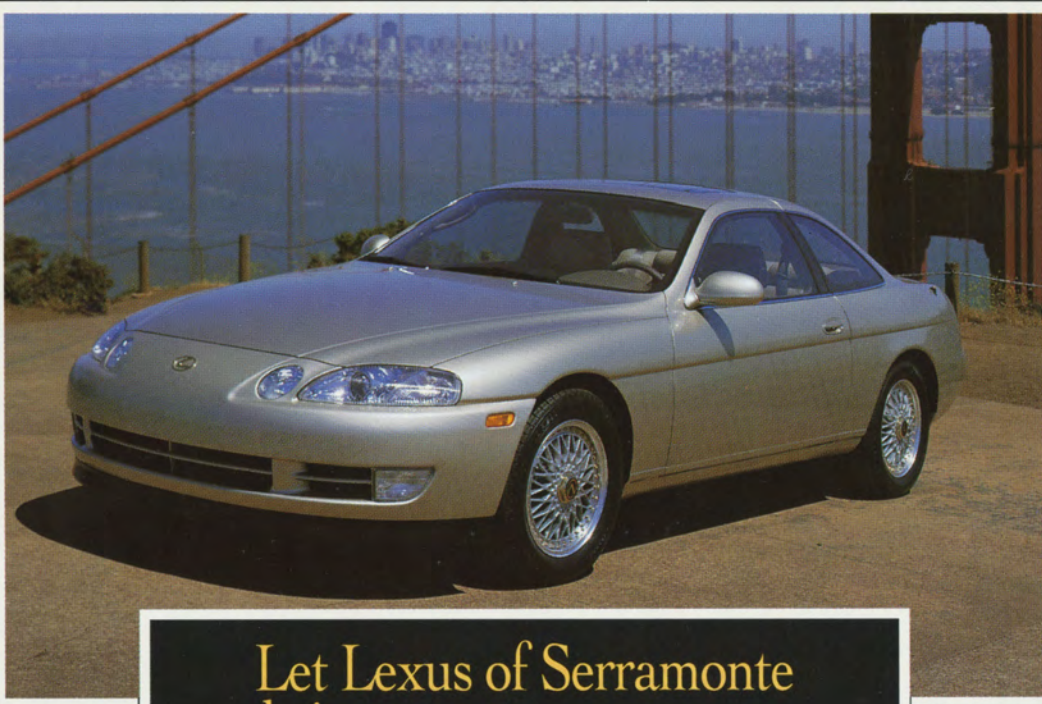
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