

A Midsummer Night's Dream

1992-1993

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1992 SEASON



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SAN FRANCISCO OPERA

Lotfi Mansouri, *General Director*

A Midsummer Night's Dream

1992 FALL SEASON

Vol. 70, No. 12

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Fuseli, Henry (Johann Heinrich Füssli),
Swiss-born, 1741-1825
Titania, Bottom and the Fairies, 1793-94
Oil on canvas, 65 $\frac{7}{8}$ x 52 $\frac{5}{6}$ "
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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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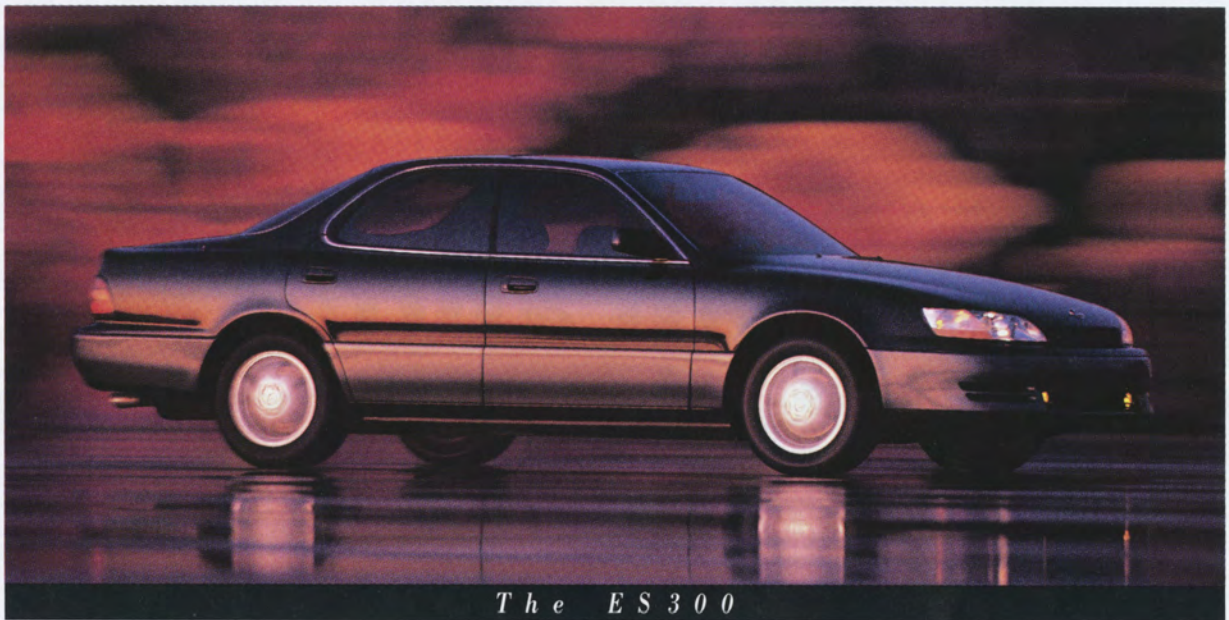
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Automobile Magazine's 1992 All-Stars awards in only its first year of production. Which, needless to say, is way ahead of schedule.



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Interpretation of *Dream*

By ANDREW PORTER

There have been hundreds of Shakespeare operas. Few of them have been composed to Shakespeare's own words, and of those that have been only one—Britten's *A Midsummer Night's Dream*—has survived its initial productions and been produced again and again, the world over. The other successful Shakespeare operas are Verdi's—*Macbeth*, *Otello* and *Falstaff*. The text of *Macbeth*, as it happens, is in a way pretty close to Shakespeare—to Shakespeare in the Italian translations that Verdi and Piave knew. But then *Macbeth* is the most "operatic" of Shakespeare's plays, including some speeches that might have been laid out to provide an aria followed by a cabaletta. On the other hand, the *Otello* that Boito wrote for Verdi is a very free reworking and reshaping of Shakespeare's play; and his *Falstaff*, derived from *Henry IV* as well as *The Merry Wives of Windsor*, is freer still.

Andrew Porter, Bloch Professor at U.C. Berkeley in 1980, and for 20 years the music critic of *The New Yorker*, is now the music critic of the (London) *Observer*. *Macbeth*, *Otello* and *Falstaff* (by Verdi) and *Hamlet* (by Ambroise Thomas) are among his many opera translations.



*Two images from the National Arts
Centre of Canada staging of
A Midsummer Night's Dream:
(This page) John York Skinner as
Oberon in the Wood; (small inset)
Claude Corbeil as Bottom.*



INTERPRETATION OF *DREAM*

I discovered this at first-hand when I translated the three operas. In *Macbeth*, one had to ponder whether to change famous lines ("Is this a dagger which I see before me") or tinker with Verdi's notes. An effect of misquotation or near-quotation could be disconcerting. But with *Otello* one could most of the time, and with *Falstaff* almost all the time, simply translate the Italian. (Iago's Credo is not Shakespeare but, in part at least, a recycling of an aria Boito wrote originally for Alvise in *La Gioconda*.) Translating Ambroise Thomas's *Hamlet* involved both processes. His librettists made free with the play: their opera has a big coronation scene for Claudius and a jolly drinking song for Hamlet, and ends with the court acclaiming Hamlet as king; but it does include a setting of "Etre ou ne pas être."

Then, when John Eaton asked me to fashion a *Tempest* libretto for him, there were new considerations, for he wanted variety of meter, some short lines, not long runs of iambic pentameters. I cut boldly, elided, sometimes rephrased—a task made easier by the amount of prose that *The Tempest* contains and the exceptional irregularity of its verse. Anyone who compares the libretto with the play will find plenty of "misquotation."

The blank verse of the *Dream* is more regular than that of *The Tempest*, and rhymes chime more often. But Britten set pure Shakespeare, pentameters and all, with unhampered variety of rhythm and pace. Not in full, to be sure. Doing that, he said, "would have produced an opera as long as the *Ring*." He reckoned that he and Peter Pears, joint librettists, retained about half of the play. They added just

At the U.S. premiere of Britten's A Midsummer Night's Dream, given by the San Francisco Opera in 1961, Mary Costa portrayed Tytania; Geraint Evans was Bottom.



JONES

INTERPRETATION OF *DREAM*

one line of their own invention, "Compelling thee to marry with Demetrius," to explain why Hermia and Lysander have to escape to a place where "the stern Athenian law [here comes the added line] cannot pursue us." As Boito, omitting the Venice scenes that open Shakespeare's *Othello*, began directly in Cyprus, so they omitted the Athens scenes that open Shakespeare's *Midsummer Night's Dream* and began directly in the Wood near Athens.

But they also did more reshaping than a listener to the opera might suspect—bringing different scenes together, reassigning occasional lines, repeating lines from character to character to build musical ensembles. One of the beauties of the *Dream* is its deftness of structure—that underpinning, not obstructive or obvious, which shapes a dramatic ad-

venture and makes it moving and satisfying, as in the theater we watch and listen.

Late in 1959, Britten thought to write a full-length opera to inaugurate the renovation of the little Jubilee Hall in Aldeburgh—where the Aldeburgh Festival had its beginning, in 1948, and where its main performances were given until the Maltings opened in 1967. (It's a dear, tiny place; the renovation enlarged its capacity to 350; I was one of those 350 at the first performance of the *Dream*.) The next festival was due in June of 1960. "As this was a comparatively sudden decision, there was no time to get a libretto written," Britten said, "so we took one that was ready to hand."

What he took was a play whose transformation into music he must surely oft have contemplated. For at least two, and probably for many more, reasons. (Most

S.F. Opera's 1961 Dream cast included (L. to r.) Margot Blum as Hippolyta, David Thaw as Lysander, Marilyn Horne as Hermia, Claude Heater as Demetrius and Marguerite Gignac as Helena.



JONES



big decisions are made after weighing a greater variety of pros and cons than later analyst-biographers take into account.) One can be summarized in a single word: Purcell. Purcell wrote the first great English opera, *Dido and Aeneas* (which Britten had brought to performance in his own edition in 1961). Purcell set English words to music more sensitively, more memorably, than any composer before Britten—to notes, with inflections, in phrases so eloquent that anyone who has once heard English lines sung in his settings cannot thereafter read them without at the same time hearing his music sing out from the page.

And Purcell, the great predecessor, had composed a *Midsummer Night's Dream*—of a sort. His *Fairy-Queen* is Shakespeare's magical play interlarded with musical masques—with bewitching music. But not a line of Shakespeare did he set; none of Shakespeare's characters sing. They remain actors, speakers, while interpolated singers and dancers perform the masques. Britten, four centuries later, composed the opera that Purcell might have composed had he lived in our day. He brought Shakespeare and music together.

The second big attraction toward the subject must have been the theme of night and dreams as healer, clarifier, reconciler. Titania and Oberon, fairy rulers, and the quartet of human lovers enter the Wood near Athens in conflict, jarring. And their world is in disorder: "... the seasons alter ... the mazed world knows not which is which ..." The midsummer night's dreams bring delusion, intensification, nightmare, fantasies, wildest dreams enacted (both by Bottom and Titania) ... and, after catharsis, a new understanding, a new order. The Helena-Hermia spat in Act II, when two dear friends suddenly pour out all the slights and rankling spites that for years they have concealed, is alarming, vivid, and true to life. The scenario is kin to that

Russell Oberlin as Oberon in San Francisco Opera's U.S. premiere staging of A Midsummer Night's Dream.

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(Right) Benjamin Britten, 1913 - 1976.

(Opposite) In 1971, San Francisco Opera presented *A Midsummer Night's Dream* during the fall season with an entire foreign company on tour: the English Opera Group. The opera was given as part of that year's British Week, and the opening performance was attended by HRH Princess Alexandra. The cast included the Bottom of Owen Brannigan (left), the basso who created the role at its world premiere. Shown with him is the Quince of Norman Lumsden.

of *Così fan tutte* but achieves a happy, not an ambiguous ending. Philip Brett has suggested that the ambiguous nature of romantic relationships was another of the reasons for Britten's being drawn to the play.

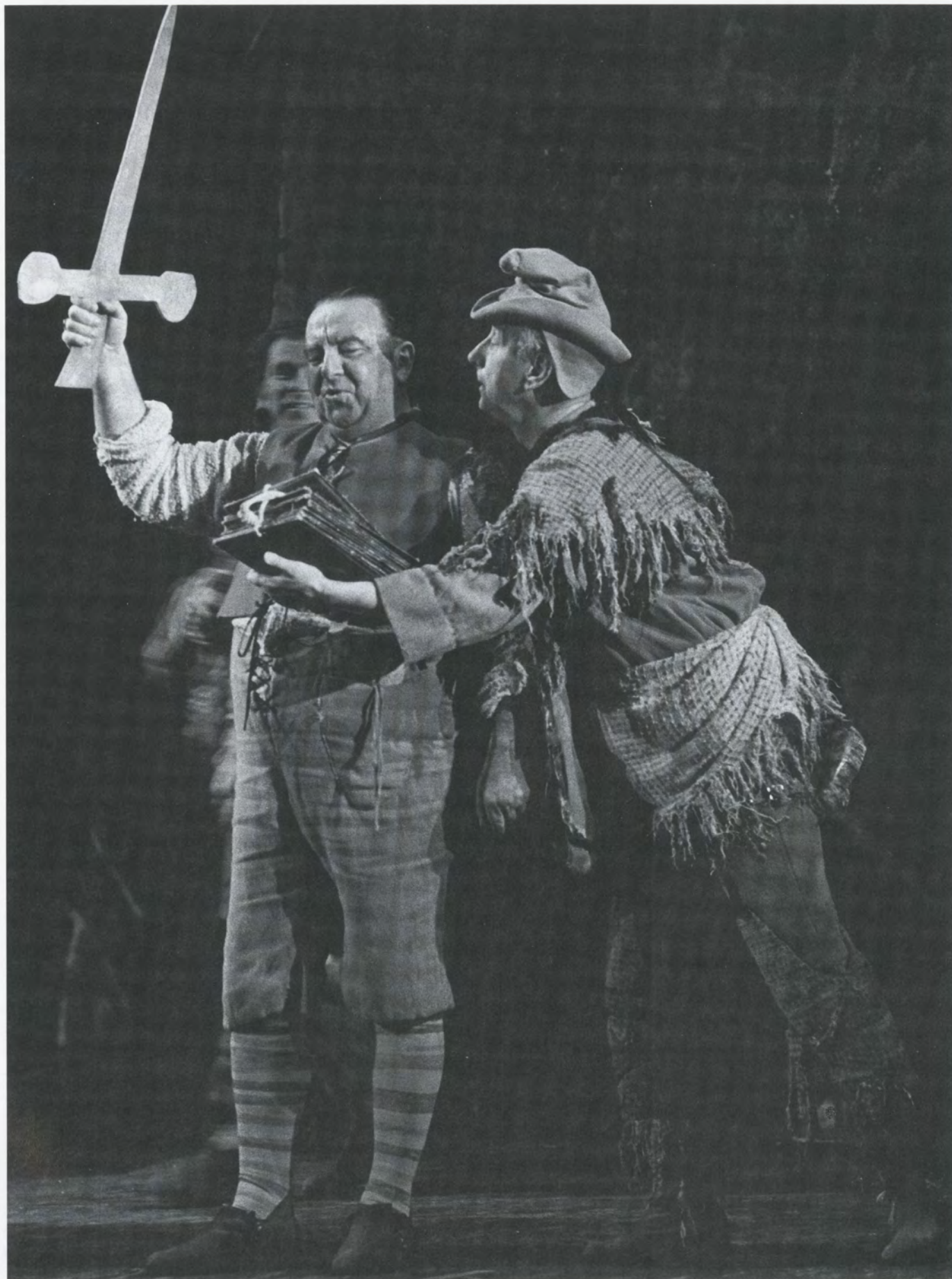
The power of night and dreams is a recurrent Britten theme, spelled out in *On This Island* (1937)—"May sleep's healing power extend/Through these hours to each friend"—the *Serenade* (1943), the *Nocturne* (1958), the piano *Night-Piece* and the guitar *Nocturnal* (both 1963). Nightmare, ecstasy, and abandonment—Bottom with a fairy queen in his embrace, Titania made love to (in enchanted ecstasy) by a plebeian—may be a necessary part of the healing. Sleep is the "soft embalmer of the still midnight, shutting with careful fingers and benign our gloom-pleas'd eyes" (the *Serenade*); and (in the *Nocturne*) "When most I wink,

then do mine eyes best see."

A Midsummer Night's Dream was composed for the English Opera Group, which had an eleven-player orchestra. They sufficed for *The Rape of Lucretia*, *Albert Herring*, *The Turn of the Screw*. But for the *Dream*, in the enlarged Jubilee Hall, Britten enlarged his forces: to two flutes, oboe, two clarinets, bassoon, two horns, trumpet, trombone, two percussion players, two harps, celesta, harpsichord, and strings. The strings were single in the little Jubilee Hall, but multiplied at the Covent Garden performances that soon followed, and in subsequent big-house productions.

The opera opens with a spell, the sighing portamento of the Wood. This ritornello—in harmonic terms too, with its semitone move from G to F-sharp—

Continued on page 41



HOWARD

Shakespeare's Own Dream Music

By DAVID LITTLEJOHN

On the occasion of the premiere of his opera *A Midsummer Night's Dream* in 1960, Benjamin Britten declared that he did not "find it daunting to be tackling a masterpiece which already has a strong verbal music of its own. Its music and the music I have written for it are at two quite different levels." The idea that, preceding and overtaking all his musical expositors, Shakespeare wrote his *own* music into his verse has been a commonplace of criticism since (and before) Harley Granville-Barker's celebrated "Preface" to the play of 1924. Critics (including me, in an essay I wrote for this magazine in 1985) have used this idea as an argument against even trying to "improve on" Shakespeare by adding orchestral or vocal music to his words. By doing so, we argue, you will only swamp or disfigure the *original* "verbal music," which is likely to be vastly superior to your feeble notes.

There's no question that Shakespeare knew a great deal about music—its nature, technique, and especially its potential power. In his plays and poems, he made more references and allusions to music, whether directly or by metaphor, than any other writer of his time. In fact, scholars get all exercised trying to figure out how he learned so *much*, educated as he was at a mere grammar school in provincial Stratford. They speculate on whether he had read various classical or Renaissance theorists on music, whether he was personally acquainted with this or that contemporary composer, whether and where he learned to sight-read music, whether he may have known how to play the recorder, the virginal, or the lute. Although his school curriculum may well have included singing lessons, I see no reason to presume any of these. In Elizabethan London, and in its theater milieu in particular, Shakespeare



lived in a world of good music and skilled musicians. Taverns, bawdy houses, barber shops, and private households all made use of resident or traveling musicians. The surrounding presence of so much music and so many musicians, added to Shakespeare's uniquely capacious imagination, could have provided him with all the material he needed for his hundreds of references to music, without any specialized training. (People have compiled equally compendious lists of Shakespeare's references to many other arts, crafts, and professions; the man was an encyclopedic sponge.)

References to musicians and their instruments include the traveling players Paris hires for his intended wedding with Juliet; Count Orsino's house musicians—a consort of viols?—in *Twelfth Night*; the fife and drum (or "pipe and tabor") that Feste and Ariel both have to play; and the "viol de gamboys" Sir Andrew Aguecheek is supposed to have mastered. In the First Quarto version of

Hamlet, Ophelia is described as entering "playing a lute." The boy Lucius, in *Julius Caesar*, falls asleep while playing a sleepy tune on a stringed instrument. The Queen in *Henry VIII* bids her attendant to play on the lute in the hope of soothing her troubled soul. So at least some of the boy-actors in Shakespeare's company would have had to know how to play instruments as well as act.

One can find numerous allusions in the plays to a kind of Platonic "musical theory"—i.e., references to the supernatural power of music over human (even animal) souls. "Is it not strange that sheep's guts should hale souls out of men's bodies?" (*Much Ado About Nothing*). One of the liveliest of such passages occurs in *The Merchant of Venice*, when Lorenzo tries

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

(Opposite page) Backstage at the San Francisco Opera in 1971: James Bowman as Oberon, Jennifer Vyvyan as Tytania and Peter Royer as the Indian Boy. The photo was taken between acts of the English Opera Group presentation of *A Midsummer Night's Dream*.

(Below) From the program pages for Max Reinhardt's production of *A Midsummer Night's Dream* (Mendelssohn/Shakespeare): (Clockwise) Olivia de Havilland (Hermia), Sterling Holloway (Flute), Leif Erickson (Lysander) and Mickey Rooney (Puck). The production was given at the War Memorial Opera House in 1934, and the lavish program for it was made available to us through the courtesy of Mrs. Eleanor A. Bell of Woodside.

to explain to Jessica why she is "never merry" when she hears sweet (i.e., perfectly tuned) music.

... do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood.
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music. Therefore the poet
Did feign that Orpheus drew trees, stones, and floods,
Since naught so stockish, hard, and full of rage
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, strategems, and spoils.
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

In *A Midsummer Night's Dream*, Theseus and Hippolyta out hunting (just before they discover the sleeping lovers, and waken them with horns) remark on another phenomenon of "animal music." Invited to a mountain top to hear "the musical confusion/ Of hounds and echo in conjunction," Hippolyta is reminded of another hunt, where the baying of the hounds echoed until

... the groves,
The skies, the fountains, every region near
Seemed all one mutual cry. I never heard
So musical a discord, such sweet thunder.

Shakespeare may or may not have accepted the antique legend of the "music of the spheres," which held that the planets, moving about in their divinely-ordered orbits, emitted a perfect, unearthly music which was at once the source and model of all harmonious earthly music, and the explanation of its ineffable power. Olivia mentions it in *Twelfth Night*. Lorenzo refers to it in *The Merchant of Venice*:

There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Critics find a hint of the idea in Ulysses' long, eloquent defense of conservatism in *Troilus and Cressida*: "Take but degree away, untune that string, / And hark, what discord follows!" But this allusion, and others like it, may by Shakespeare's time have



been no more than a commonplace comparison between the mathematical proportions of harmonic intervals and similar "concordances" in our characters and lives.

In addition to writing *about* music, of course, Shakespeare wrote in dozens of *occasions* for the use of music, in all but one (*A Comedy of Errors*) of his 37 plays. In this, he was doing exactly what his contemporaries and predecessors in the English theater did, and what their audiences had come to expect. The incorporation of songs and dances; fanfares, flourishes, and sennets; marches, "alarums" (trumpets and drums), hunting horns, and occasional bits of other instrumental music were a popular drawing card with Elizabethan theater audiences. Plays may have included music and dances during the intervals and at the conclusion as well.

The stage directions of *Coriolanus* and *Henry VIII* call for woodwind, brass, drums, and (probably) string music as well—although much of the effect of string consorts of the time would have been lost in an open-air theater. *Henry VIII*, the last of Shakespeare's plays, specifically asks for oboes, trumpets, cornets, a lute, and four choristers. The top companies—including Shakespeare's—may have had available to them boy actors

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(boys played all the women's roles, remember) who had formerly been members of well-trained choirs, and who could be expected to sing as well as act. Poignant songs like Ophelia's and Desdemona's presume serious talent in their performers.

Frequently a Shakespearean character "calls for music," because of the wondrous things it can do to the human spirit. It can ease nervous stress (*Twelfth Night*, *The Tempest*), awaken the lifeless or unconscious (*Pericles*, *Cymbeline*, *The Winter's Tale*), soothe the dying (2 *Henry IV*), hold a person spellbound (*A Winter's Tale*), and restore the distracted (*King Lear*, *The Tempest*) to sanity.

In *A Midsummer Night's Dream*, the "actual" music called for by the text includes three songs: "You spotted snakes with double tongue," sung by the fairies in Act II to lull Titania to sleep; Bottom's song, "The [W]ousel cock, so black of hue" from Act III; and possibly the fairies' finale, which is announced by Oberon's words, "Now until the break of day" in Act V. It is not clear how many of the lines that follow were meant to be sung rather than recited—or by whom. (Oberon's "I know a bank" has often been set to music; but there is no indication that Shakespeare intended it as a song.) Titania asks for a "roundel," or circle dance, along with her lullaby. Oberon invites Titania to "take hands with me,/ And rock the ground." The workingmen-actors offer a "Bergamask" dance in the final scene, after which Oberon directs

Every elf and fairy sprite,
Hop as light as bird from briar,
And this ditty, after me,
Sing, and dance it trippingly.

Other cues for music come when Theseus bids the huntsmen (IV,i) to wake the sleeping lovers with their horns; and earlier in the same scene, at Bottom's "Let us have the tongs and the bones," at which point the First Folio text (perhaps in error) calls for "Rurall Musicke," whatever that may be. Reading the text with a liberal eye towards possible "musical stage directions," scholars have come up with a maximum of 18, presuming that royal entrances and such would have demanded some sort of accompaniment. On the usual assumption that *A Midsummer Night's Dream* was written for an aristocratic wedding feast, a special group of boy choristers (perhaps from one of the choir schools) could have been

engaged to sing and dance the fairy roles.

What music was actually used for the songs and dances in the original performances of Shakespeare's plays? We don't know. The best that scholars can do is to come up with surviving music, either published (and hence usually dated) or in manuscript form (and hence usually undated), that was used as a setting for the songs in Shakespeare's plays after their premieres. Examples survive from as early as the 1590s. This may give a fair idea of the kind of music that Shakespeare had in mind—presuming he cared to what notes the words of his songs were sung, and to what tunes his dances were danced.

Other scholars, trying to help modern-day producers in search of "authenticity," have compiled examples of musical scores contemporary with (or earlier than) Shakespeare's plays, scores that—although originally written to other words, or for other occasions—can be made to fit his texts. This may seem like nothing more than a casual attempt to match one man's Elizabethan music to another man's Elizabethan words. But in fact, there's a good chance that this approach may duplicate that used by Shakespeare and his contemporaries. Although on occasion they may have "commissioned" new music for the plays they put on (one author has speculated that John Dowland may have composed new music for the premiere of *A Midsummer Night's Dream*), more commonly, it is believed, they made use of existing traditional melodies, and (in the case of songs) fit new words to them.

But discussions of "Shakespeare and Music" today concentrate at least as much on the new music his works have inspired as they do on his own knowledge of or references to music, or his incorporation of it into his plays. He has been "used" as a source of more music than any other writer. The most compendious collection of "Shakespeare-inspired" music, which takes up five volumes, lists more than 20,000 compositions, from song-settings—the research team found more than 250 each to "O mistress mine" (*Twelfth Night*) and "It was a lover and his lass" (*As You Like It*)—movie music, and incidental music, to full-out operas by dozens of composers. In this excessively thorough compendium (the editors include unfinished and "projected" operas), *A Midsummer Night's Dream* comes in third (after *The Tempest* and *Romeo and Juliet*), with some



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1,723 entries. It has provided the occasion for music by composers from Michael Arne and Charles Burney in 1763 to Philip Glass, John Dankworth, and Peter Maxwell Davies in recent years. Henry Purcell's music (for a 1692 masque called *The Fairy Queen*, in which Shakespeare's Oberon-Titania story was, as Pepys wrote, "tortured into an opera") was written more for the spectacular entertainments between the acts than for the play itself. The score was rediscovered in 1903, and the work revived for production (with Moira Shearer, Robert Helpmann, Margot Fonteyn, and Michael Hordern) in 1946. Felix Mendelssohn's incidental music of 1827 and 1843 is the best known, if not perhaps (to modern ears) the most felicitously "Shakespearean." It dominated Max Reinhardt's several spectacular productions of the play, from Berlin in 1905 to the Hollywood film version (music rearranged by Erich Korngold) of 1935. (Reinhardt's *Dream* was seen at the War Memorial Opera House, as well as the U.C. Berkeley Greek Theatre and the Hollywood Bowl, in 1934.) A lavish 1954 joint venture by the Old Vic and the Sadler's Wells Ballet (Shearer and Helpmann danced the fairy royals, while Stanley Holloway acted the role of Bottom) was backed by a full orchestra playing Mendelssohn. George Balanchine's 1962 ballet of the title derived more from the composer's work than from Shakespeare's, as did Frederick Ashton's 1964 ballet called "The Dream." A notoriously antiromantic 1966 production of the play by San Francisco's Actor's Workshop (John Hancock directed; the novel sets and costumes were designed by Jim Dine) made fun of Mendelssohn's romantic excesses by having a scratchy recording of his music played loudly from time to time on a neon-lit juke box at the center of the stage. Even Peter Brook's radical, circus-like 1970 RSC production, with its white jumpsuits and trapezes

Three views of Titania, or—as Britten and Pears renamed her in order to give her a more "Elizabethan" sound—Tytania: (Top to bottom) Mary Costa in the work's U.S. premiere at the San Francisco Opera in 1961; Margaret Price (English Opera Group, 1967) and Jennifer Vyvyan (English Opera Group, 1971). Jennifer Vyvyan was also the original Tytania, having created the role at Aldeburgh in 1960.



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and stilts and floating red feather bed—which ended up being performed 535 times in 36 cities around the world—made use (in order to mock them) of sardonic snatches of Mendelssohn. So did Woody Allen's 1982 film, *A Midsummer Night's Sex Comedy*.

Music for Shakespeare's *Dream* has also been composed by Ambroise Thomas, Cecil Sharp (who rearranged old folk tunes for Granville-Barker's 1914 production), Carl Orff (for six different productions, between 1917 to 1964), Georges Auric, Ernst Krenek, Jacques Ibert, Leslie Bridgewater, Marcel Delannoy, Marc Blitzstein, Raymond Leppard, Guy Wollfenden, and John Addison.

Frequently, as I noted earlier, discus-

sions of such works conclude by bemoaning the fact that no composer, however sensitive to Shakespeare's verse, respectful of his verbal nuances, and skilled in his own right—not even a Purcell, a Verdi, or a Britten—can possibly hope to surpass or even equal "the music of Shakespeare's verse." From the early 19th century, in fact, *A Midsummer Night's Dream* has often been praised more for its "lyric" poetry than its drama or ideas.

But what does it mean to say (as Deryck Cooke writes of *A Midsummer Night's Dream*) that "certain important moments in the verbal texts are themselves musical"? Or, as the editor of the Arden Shakespeare edition claims, that "the verse and language are often in themselves exquisitely musical"? Or

Rudolf Asmus as Bottom and Ella Lee as Tytania in Walter Felsenstein's Berlin Komische Oper 1961 production of *A Midsummer Night's Dream*.



(Granville-Barker) that "the verse has the virtues of chamber music"? One modern production of the play has been called "tone deaf"; another has been criticized because "the verse was spoken without music." Is it possible that such assertions are trying to compare apples and oranges, that what we call "the music of poetry" is nothing but a casual metaphor for verbal effects that have nothing important in common with "real" music?

One can analyze indefinitely the "appropriate" alternations in Shakespeare's play between the prose spoken by the yokels, the jerky ballad-meter of their play, the royals' blank verse, the lovers' pentameter (which sometimes rhymes and sometimes doesn't), and the shorter, "lilting" couplets of the fairies' songs and spells. Most of Shakespeare's song-lyrics

Continued on page 44

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

EXTRA CHORUS

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

SUPERNUMERARIES

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

CHILDREN

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

Sylvia McNair makes her San Francisco Opera debut singing her first performances of Tytania in *A Midsummer Night's Dream*. Over the past few years, the lyric soprano has developed a remarkable career that has taken her to many of the world's major opera houses, festivals and concert halls. She made her Vienna State Opera debut in 1988 as Susanna in *Le Nozze di Figaro*, and has returned there in that role as well as Pamina in *Die Zauberflöte*. Both her Royal Opera, Covent Garden debut in 1989 and her Salzburg debut in 1990 were as Ilia in *Idomeneo*. She has also appeared in Salzburg as Euridice in Gluck's *Orfeo ed Euridice* and as Servilia in *La Clemenza di Tito*. Since her 1989 Glyndebourne debut as Anne Trulove in *The Rake's Progress*, she has returned to the Festival to sing her acclaimed portrayal of Ilia. She made her Metropolitan Opera debut earlier this year, winning plaudits as Marzelline in *Fidelio*. Additional recent highlights include her opera debut in Paris at L'Opéra Bastille as Ilia, as well as a return to Covent Garden as Corinna in Rossini's *Il Viaggio a Reims* and to Salzburg as Susanna in *Le Nozze di Figaro*. In addition to her operatic appearances in Lyon, Berlin, Cologne, Amsterdam, Santa Fe and St. Louis, as well as festival appearances at Tanglewood, Lucerne, Spoleto and the Mostly Mozart at Lincoln Center, she also performs in concerts and recitals with major orchestras and accompanists. Miss McNair's expanding discography includes Mozart's *La Clemenza di Tito*, *Il Re Pastore*, Mass in C Minor, Requiem, and a prize-winning *Idomeneo*; Rossini's *Il Viaggio a Reims* led by Claudio Abbado (his second); Berlioz's *Béatrice et Bénédict*; Grieg's *Peer Gynt*; Poulenc's *Gloria*; Beethoven's *Missa Solemnis*; Bach's Mass in B Minor; Handel's *Messiah*; an album of works by Mozart, Handel and Haydn; and a critically acclaimed recent recording of Barber's *Knoxville: Summer of 1915*. The soprano was born in Ohio into a musical family and pursued the study of violin throughout her sophomore year in college when she decided to



JANIS TAYLOR

take voice lessons, eventually earning a Master of Music degree in vocal performance from Indiana University. She was a Merola Opera Program participant in 1982 and won that year's National Metropolitan Opera Auditions. Miss McNair was the first recipient of the prestigious Marian Anderson Award in 1990.

Mezzo-soprano **Janis Taylor**, who has been acclaimed with the major orchestras and opera companies at the world's foremost music centers, makes her San Francisco Opera debut as Hippolyta in *A Midsummer Night's Dream*. On the operatic stage, she has appeared in Respighi's *La Fiamma* at the Teatro Colón in Buenos Aires; *Suor Angelica* and *Dialogues des Carmélites* with the Montreal Opera; Massenet's *Le Portrait de Manon* in Utrecht; *Lady Macbeth of Mtsensk* (European debut) in Spoleto, Italy; *Götterdämmerung* in Amsterdam; *Pique Dame* and *A Midsummer Night's Dream* in Ottawa; *Béatrice et Bénédict* in St. Louis, Indianapolis and at Tanglewood; *Die Zauberflöte* at the Lyric Opera of Chicago; and the title role of *Alessandro* with the Handel Society at the Kennedy Center and Carnegie Hall. Recent concert engagements in the U.S. include Mozart's Requiem with Seiji Ozawa and the Boston Symphony; *Alexander Nevsky* in Boston, at Tanglewood and Avery Fisher Hall in New York; and performances and a recording of *Pique Dame* in Boston and at Carnegie Hall. In Europe, recent engagements included the Verdi Requiem in Amsterdam and London; Schoenberg's *Erwartung* and Zemlinsky's *Eine Florentinische Tragödie* at the Holland Festival; a concert version of *Götterdämmerung* at Amsterdam's Concertgebouw; and Mahler's Second Symphony with the Czech Philharmonic led by Vaclav Neumann on a tour to Madrid, Barcelona and Valencia. In addition to *Pique Dame*, she has recorded *Alexander Nevsky*, Beethoven's Ninth Symphony and *Missa Solemnis*, Debussy's *La Damoiselle Elue* with the San Francisco Symphony led by Edo de Waart,



CATHERINE KEEN

and a solo recital of Berlioz songs. Although born in New York state and currently a resident of New York City, Miss Taylor is a citizen of both the U.S. and Canada.

Mezzo-soprano **Catherine Keen** sings the roles of Madelon in *Andrea Chénier* and Hermia in *A Midsummer Night's Dream*. A 1989-90 Adler Fellow with the San Francisco Opera Center and a Merola Opera Program participant in 1987 and 1988, she made her Company debut in the summer of 1989 as Kasturbai in *Satyagraha*, and has since sung numerous roles at the War Memorial. They include Mistress Quickly in the Family Performance of *Falstaff*, Schwertleite in *Die Walküre*, Emilia in *Otello*, Maddalena in *Rigoletto*, Prince Orlofsky in *Die Fledermaus*, the Third Lady in *The Magic Flute*, Flora in *La Traviata*, Sonya in *War and Peace*, and Zulma in *L'Italiana in Algeri*. Opera Center credits include a Schwabacher Debut Recital, Leocasta in Handel's *Giustino*, The Dark Lady and The Cook in *The Ghost Sonata*, and Suzuki in *Madame Butterfly* for Western Opera Theater. Miss Keen made her European debut in 1989 with the Deutsche Oper Berlin as Dalila in *Samson et Dalila* and appeared for the first time with the Netherlands Opera earlier this year as the Duchess in *Luisa Miller*. Additional recent performances include *Samson et Dalila* in Amsterdam, Falla's *The Three-Cornered Hat* with the Atlanta Symphony, and a recording of *La Vida Breve* with the Cincinnati Symphony under the baton of Jesus Lopez-Cobos. Miss Keen has appeared as concert soloist with the San Francisco, Sacramento, Indianapolis, Columbus, and Cincinnati Symphonies, and at the Hollywood Bowl Festival and Cincinnati May Festival. Future plans include *Luisa Miller* in Geneva, *La Traviata* at the Orange Festival, and recitals on the West Coast. The young artist is the recipient of a 1990 George London/William Sullivan Study Grant, a Puccini Foundation Award, and a grant from the Wagner Society of Northern California.



SUSAN PATTERSON

Soprano **Susan Patterson** sings the role of Helena in *A Midsummer Night's Dream*. A 1986-87 Adler Fellow with the San Francisco Opera Center, she has performed a number of roles with the Company: Inez in *Il Trovatore*, Mrs. Gobineau in *The Medium*, Thibault in *Don Carlos*, Marguerite in the student matinee performances of *Faust*, Chloe in *The Queen of Spades*, Anne Trulove in *The Rake's Progress*, the First Flower Maiden in *Parsifal*, Angelica in *Orlando Furioso*, Constanze in *Die Entführung aus dem Serail*, Fiordiligi in *Così fan tutte* and, last fall, Violetta in *La Traviata*. As a member of the Merola Opera Program and Western Opera Theater, she sang roles ranging from Helen in *There and Back* and Lucia I/Lucia II in *The Long Christmas Dinner* (both by Hindemith), to Donna Elvira in *Don Giovanni*. Since scoring a major success in her European debut as Violetta with the Welsh National Opera, she has repeated the role at the Lyric Opera of Chicago and Atlanta Opera. She has also performed Musetta in *La Bohème* in Atlanta, Rosalinde in *Die Fledermaus* with Marin Opera, all three soprano roles in *Les Contes d'Hoffmann* in Palm Beach, and Constanze at the Carmel Bach Festival and at the Aix-en-Provence Festival. Recent operatic engagements include her debut at Milan's La Scala in Cherubini's *Lodoiska*, Countess Adele in *Le Comte Ory* in Rome and Amsterdam, her Canadian debut with the Vancouver Opera as Gilda in *Rigoletto*, and Donna Anna in *Don Giovanni* for Opera Pacific. Miss Patterson is a popular concert performer and has appeared as soloist in Szymanowski's *Stabat Mater* and Mahler's Second Symphony with the Los Angeles Philharmonic, as well as in Handel's *Messiah* with the Minnesota Orchestra and the Honolulu Symphony. Future engagements include Donna Anna in *Don Giovanni* and performances of *La Donna del Lago* at La Scala, Aspasia in *Mitridate*, *Re di Ponto* at the Netherlands Opera, *Lodoiska* at Italy's Ravenna Festival, as well as Violetta with Palm Beach Opera. The soprano is a graduate of the universities of Samford and Florida State, and is currently working toward a doctorate at Indiana University.



BRIAN ASAWA

Brian Asawa, applauded in his San Francisco Opera debut last fall as Number Two in *Das Verratene Meer*, this season performs the Voice of a Shepherd in *Tosca* and Oberon in *A Midsummer Night's Dream*. As a 1992 Adler Fellow with the Opera Center, he recently performed the role of Polinesso in the Showcase production of *Ariodante*. Winner in the 1991 Metropolitan Opera National Council Auditions, he was the first countertenor in the history of the competition to win at the national level. He began his training at the University of California at Santa Cruz and completed his studies at UCLA with a bachelor's degree in vocal performance. He has sung with numerous southern California ensembles, including I Cantori, the Los Angeles Musica Viva, the Los Angeles Baroque Orchestra, the Southern California Choral Society, and made his L.A. Music Center debut in 1990 as soloist with the Los Angeles Master Chorale in Bach's *St. John Passion*. Operatic roles he has performed include Bastien in Mozart's *Bastien und Bastienne*, Mirinda in Cavalli's *L'Ormindo*, St. Teresa II in Virgil Thomson's *Four Saints in Three Acts* and, earlier this season, the title role of Mozart's *Ascanio in Alba* at New York's Alice Tully Hall. His film credits include off-camera singing in the motion pictures *Almost an Angel* and *Empire of the Sun*. Asawa has studied Renaissance and baroque vocal style with James Tyler, and vocal technique with Jane Randolph, Virginia Fox and Kari Windingstad. A member of the 1991 Merola Opera Program and winner of the Richard F. Gold Career Grant at the Program's Grand Finals, Asawa was featured last year as a Schwabacher Debut Recitalist. Next year's plans include Oberon at the Houston Grand Opera, Arsamenes in Handel's *Xerxes* at Santa Fe Opera, and his European debut at the Netherlands Opera as Orfeo in Gluck's *Orfeo ed Euridice*.

Kurt Streit, who made his San Francisco Opera debut as Belmonte in the 1990 staging of *Die Entführung aus dem Serail*, returns to sing his first Lysander in *A Midsummer Night's Dream*. A member of the 1986 Merola Opera program, the American tenor stud-



KURT STREIT

ied at the University of New Mexico with Marilyn Tyler, and was an apprentice at Santa Fe Opera and Texas Opera Theater. Early professional engagements included appearances with the opera companies of Dallas and Milwaukee (Skylight Opera), and the symphonies of Houston and Sacramento. After performing with the Hamburg State Opera for four years, singing the repertoire of Mozart, Donizetti and Rossini, he has sung at the Glyndebourne, Salzburg, Aix-en-Provence and Schwetzingen festivals, and has performed with the London Symphony Orchestra, the Orchestre National de France, Leningrad Philharmonic, Hamburg Philharmonic, and the English Chamber Orchestra, among others. He has also appeared at the opera houses of Vienna (Staatsoper), Munich, Brussels, Düsseldorf and Venice. Recent highlights include Tamino in the Peter Sellars production of *The Magic Flute* at Glyndebourne; Don Ottavio in *Don Giovanni* at the Teatro dell'Opera in Rome; and Ferrando in two productions of *Così fan tutte*: at Glyndebourne and the Royal Opera at Covent Garden. The young artist already has several recordings to his credit -- *Così fan tutte* (Ferrando) with the Berlin Philharmonic led by Daniel Barenboim, *Die Entführung aus dem Serail* (Belmonte) conducted by Bruno Weil, and soon to be released recordings of *Die Zauberflöte* and *The Yeomen of the Guard*.

In his thirteenth consecutive season with San Francisco Opera, American bass **Kevin J. Langan** appears as Padre Guardiano in *La Forza del Destino*, a Monk in *Don Carlo*, and as Theseus in *A Midsummer Night's Dream*. He has appeared here in well over 200 performances of more than 25 different productions beginning with the telecast presentation of *Samson et Dalila* in 1980, through performances of Timur in *Turandot* (1982), Colline in *La Bohème* (1983, 1986, 1988), Ramfis in *Aida* (1984, 1989), Henry VIII in *Anna Bolena* (1984), Zoroastro in Handel's *Orlando* (1985), Sarastro in *Die Zauberflöte* (1987, 1991), Astolfo in *Orlando Furioso* (1989), and Sparafucile in *Rigoletto* (1990).

Continued on page 37

This production, new to San Francisco Opera, was underwritten through a generous gift from
The Bernard Osher Foundation and Mr. and Mrs. Alfred S. Wilsey.

Opera in three acts by BENJAMIN BRITTEN

Libretto after WILLIAM SHAKESPEARE by PETER PEARS and the composer
(Used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.)

A Midsummer Night's Dream

Conductor

John Mauceri

Production

John Copley

Set Designer

Henry Bardon

Costume Designer

Michael Stennett

Lighting Designer

Thomas J. Munn

Musical Preparation

Joyce Fieldsend

Susanna Lemberskaya

Peter Grunberg

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Directors

Laurie Feldman

Paula Williams

Movement Assistant

Victoria Morgan

Stage Manager

Jerry Sherk

Children's Chorus Prepared By

Kathleen Munds*

San Francisco Boys Chorus

Eugene Pierce, Director

Ragazzi, the Peninsula Boys Chorus

Joyce Keil, Director

Golden Gate Boys Chorus

Stephen Meyer, Director

The sets for this production are owned
by the National Arts Centre of Canada,
and were created in its workshops for
Festival Ottawa 1978.

First performance:

Aldeburgh, June 11, 1960

First San Francisco Opera performance:

October 10, 1961 (U.S. premiere)

SUNDAY, NOVEMBER 29 AT 2:00

WEDNESDAY, DECEMBER 2 AT 8:00

FRIDAY, DECEMBER 4 AT 8:00

SUNDAY, DECEMBER 6 AT 7:30

THURSDAY, DECEMBER 10 AT 7:30

SATURDAY, DECEMBER 12 AT 8:00

(in English)

CAST

THE FAIRIES

Oberon, King of the Fairies

Tytania, his Queen

Puck

Cobweb

Peaseblossom

Mustardseed

Moth

Brian Asawa+

Sylvia McNair*

John Allee*

Conrad Frank

Cole Thomason-Redus

Jeffrey Smith

James Locke

THE COURT

Theseus, Duke of Athens

*Hippolyta, the Amazon Queen,
betrothed to Theseus*

Kevin J. Langan

Janis Taylor*

THE LOVERS

Lysander } *rivals for the love of Hermia*
Demetrius }

Hermia, in love with Lysander

Helena, in love with Demetrius

Kurt Streit

David Malis

Catherine Keen

Susan Patterson

THE RUSTICS

Bottom, a weaver

Quince, a carpenter

Flute, a bellows-mender

Snug, a joiner

Snout, a tinker

Starveling, a tailor

Donald Adams

Dale Travis

Steven Cole

Daniel Sumegi

Joseph Frank

Micah Graber

Fairies, courtiers, rustics

*San Francisco Opera debut +1992 Adler Fellow

THERE WILL BE TWO INTERMISSIONS

Supertitles are taken from the original libretto.

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 fifteen minutes.*

A Midsummer Night's Dream / Synopsis

ACT I

In a forest near Athens, two groups of fairies, followers of their queen, Tytania, are singing and playing when they are interrupted by Puck, of whom they are afraid. Oberon and his consort Tytania appear and quarrel about the Indian changeling boy whom Tytania has taken for her page and whom Oberon claims as henchman for himself. Tytania refuses to yield the boy to Oberon and leaves with her attendant fairies. Oberon plans his revenge — he will drop the juice of a magic herb in the eyes of Tytania while she is sleeping, so that on awakening she will fall in love with the first living creature she sees. He sends Puck to find the herb.

Lysander and Hermia, the first of the mortals, now appear. Hermia is fleeing from her home and the Athenian law which compels her to marry Demetrius, whose love she cannot return. No sooner have they left than Oberon returns and, being invisible to mortals, overhears the conversation between the love-lorn Helena and Demetrius who will have none of her. Oberon swears that before Demetrius leaves the woods, he will seek Helena's love. Puck, returning with the magic herb, is ordered by Oberon to seek out Demetrius and anoint his eyes with its juice, thus making him love Helena.

The rustics, led by Peter Quince, come in to discuss the play they are to present at Duke Theseus's wedding festivities. After they have gone, Lysander and Hermia reappear and lie down to sleep. Puck, mistaking Lysander for Demetrius, squeezes the magic juice into his eyes so that when he is awakened by Helena, who is still vainly pursuing Demetrius, he immediately falls in love with her. Helena is distraught and rushes off with Lysander in pursuit. Hermia awakens and finding herself alone goes to find Lysander.

Tytania now returns with her fairies, who sing her to sleep, while Oberon waits close at hand to bewitch her with the magic herb.

ACT II

Later that night the rustics meet in the woods for their first rehearsal near the sleeping Tytania. Puck enters and decides to change Bottom's features into those of an ass. This so frightens the rest of the rustics that they run off, leaving Bottom alone. He begins to sing, and the noise he makes awakens Tytania who immediately falls in love with him. She instructs her fairies to attend him, and then she and Bottom fall asleep.

Oberon and Puck reappear, shortly followed by Hermia and Demetrius. Overhearing their conversation, Oberon realizes that Puck has placed the magic juice in the wrong eyes and, when Demetrius lies down to sleep, Oberon tries to make amends by anointing Demetrius's eyes with the herb. This only makes for more confusion, for Lysander and Helena enter, and Demetrius, awakening and seeing Helena, falls in love with her. There is a fierce quarrel.

Oberon, more furious than ever, scolds Puck, who, by imitating Demetrius's voice, draws away Lysander, and then pretending to be Lysander, makes sure that the men do not confront each other. The lovers, thoroughly confused and exhausted, fall asleep in the woods. Puck squeezes the magic juice in Lysander's eyes.

ACT III

Early next morning Oberon, moved by Tytania's infatuation for Bottom, removes the spell from her and they are reconciled.

The four lovers now awaken and, happily and correctly paired off at last, depart for Athens. Bottom wakes up and rejoins his friends. They learn that their play is to be acted before the Duke.

The scene changes to Theseus's Palace. The Duke and his bride Hippolyta pardon the four lovers, and all are entertained by Peter Quince's company, who present "The most Lamentable Comedy and most Cruel Death of Pyramus and Thisby."

The mortals retire to bed. The fairies enter, and Oberon and Tytania bid them bless the three happy couples while Puck, left alone, recites the epilogue.

The December 2 performance is designated in honor of
Mr. and Mrs. William Hewlett's membership in the Triple Gold Circle.

The performance of December 10 is sponsored by Delta Airlines.

CHILDREN'S CHORUS

San Francisco Boys Chorus — Elliot Baer, Niels Bradshaw, Jeremy Faust, John McMunn, Eric Sparks, Cole Thomason-Redus

Golden Gate Boys Chorus — Adrian Paredes, Michael Wood

Ragazzi, the Peninsula Boys Chorus — Kris Daehler, Conrad Frank, Alden Sliter, Jeffrey Smith, Scott Whinfrey

Additional Boy Choristers — Michael Belford, Jordan Davis, James Locke, Nicholas Nackley, Brandon Sherman, Daryl Temple



Sylvia McNair, Donald Adams

A Midsummer Night's Dream

Photos taken in rehearsal by Marty Sohl

Sylvia McNair



Sylvia McNair, Children's Chorus

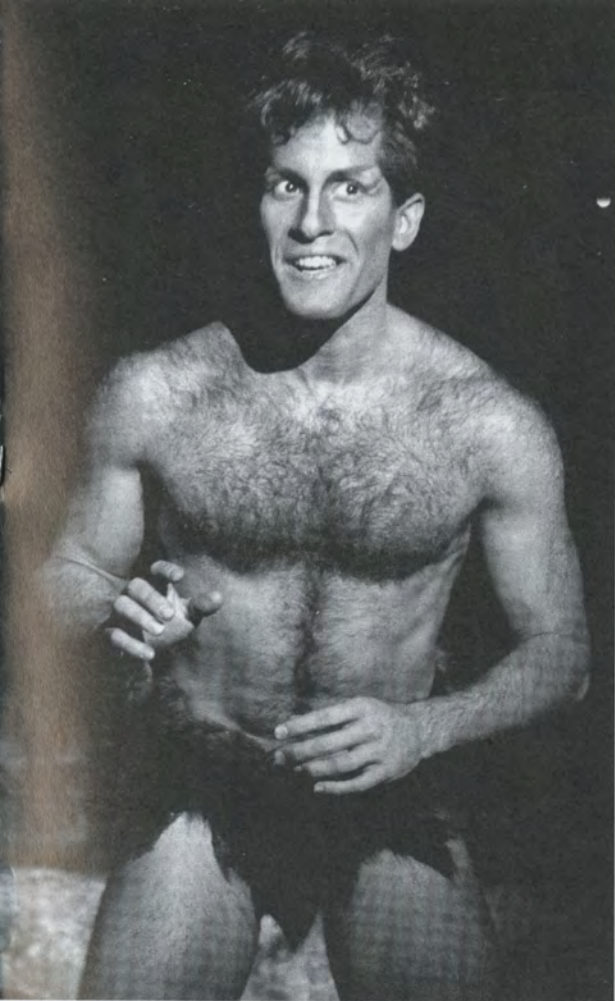


Catherine Keen, Kurt Streit

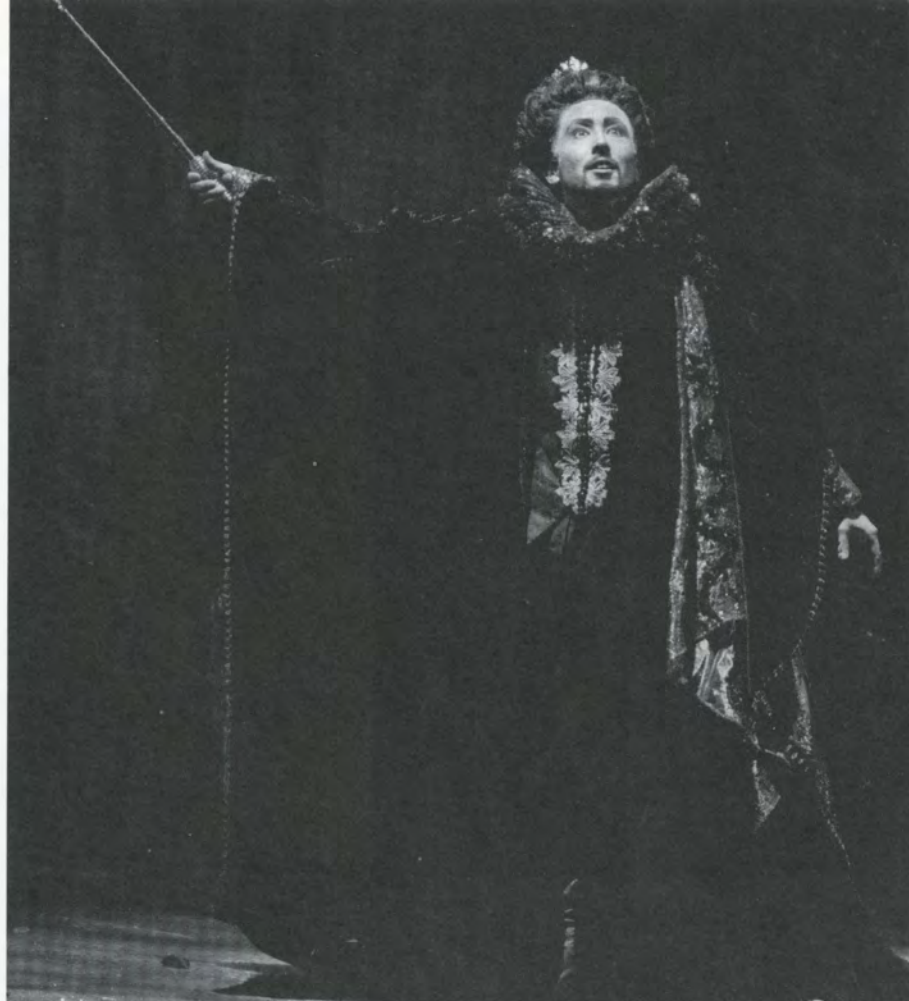


Susan Patterson, David Malis





John Allee



Brian Asawa



Donald Adams



Kevin J. Langan, Janis Taylor

Brian Asawa, Sylvia McNair

(L. to r.) Micah Graber, Donald Adams,
Dale Travis, Steven Cole, Daniel Sumegi,
Joseph Frank



(L. to r.) Joseph Frank, Dale Travis, Donald Adams, Daniel Sumegi, Micah Graber, Steven Cole





KEVIN J. LANGAN

Continued from page 32

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.

Baritone **David Malis**, who sings Demetrius in *A Midsummer Night's Dream*, has rapidly risen to international prominence in recent seasons. A former Merola Opera Program participant (1982-83) and Adler Fellow (1984-85), he has appeared at San Francisco Opera in numerous roles, among them Ping in *Turandot* (1985), Silvio in *Pagliacci* (1986), Papageno in *Die Zauberflöte* (1987), and Marcello in *La Bohème* (1988). He was also featured twice in the



DAVID MALIS

Schwabacher Debut Recital Series. Highlights of past seasons include his European debut as Figaro in the acclaimed Dario Fo production of *Il Barbiere di Siviglia* in Amsterdam; Papageno in *Die Zauberflöte* in the inaugural production of the Austin Lyric Opera; Belcore in *L'Elisir d'Amore* for the Metropolitan Opera's Parks series; Belcore, as well as Valentin in *Faust* with San Diego Opera; Eisenstein in *Die Fledermaus* with the Welsh National Opera; and Ford in *Falstaff* in Wales and at the Brooklyn Academy of Music. His most recent successes include critically acclaimed performances as The Barber in *Die Schweigsame Frau* at Santa Fe Opera, *Falstaff's* Ford in Paris and Buenos Aires, Papageno at the Met and Michigan Opera Theatre, Valentin at Houston Grand Opera, his first performances of the title role of *Eugene Onegin* for Manitoba Opera, The Count in *Le Nozze di Figaro* in San Diego and Vancouver, and Rossini's Barber in Pittsburgh, New York and Amsterdam. In addition to his operatic appearances, Malis is also a popular performer in concert and recital. A graduate of the University of Cincinnati College-Conservatory of Music, his many awards include the Gold Medal and George London Award from the National Institute of Musical Theater, and first prize in the prestigious Cardiff "Singer of the World Competition" from the BBC and Welsh National Opera.

Donald Adams, who made his first San Francisco Opera appearance as Frank in the 1990 production of *Die Fledermaus*, returns to portray Bottom in *A Midsummer Night's Dream*. The English bass has had a long and distinguished career that has taken him to opera houses all over the world. He is highly regarded as a premier character singer and his appearances have included Baron Ochs in *Der Rosenkavalier* for the Welsh National Opera, Bartolo in *Le Nozze di Figaro* for the English National Opera, and Bartolo in *Il Barbiere di Siviglia* for the Netherlands Opera. He also frequently performs at the Lyric Opera of Chicago, the Royal Opera at Covent Garden, and Glyndebourne. Adams has a long association with Gilbert and



DONALD ADAMS

Sullivan's Savoy operas, and he performed with the D'Oyly Carte Opera for many seasons. He has made several G & S videos and appeared with the Lyric Opera of Chicago in *The Mikado* in a production directed by Peter Sellars. Adams also has a vast catalogue of Gilbert and Sullivan recordings to his credit, the most recent being a new recording of *The Mikado*. Future engagements include Trulove in *The Rake's Progress* in Chicago, Swallow in *Peter Grimes* at the Glyndebourne Festival, as well as the Sacristan in *Tosca* and the roles of The Badger and The Parson in *The Cunning Little Vixen* at Covent Garden.



DALE TRAVIS

Bass-baritone **Dale Travis** portrays four roles for the Company: the Sacristan in *Tosca*, Doctor Dulcamara in the student matinee production of *L'Elisir d'Amore*, the Major Domo in *Andrea Chénier*, and Quince in *A Midsummer Night's Dream*. A 1988-89 Adler Fellow with the San Francisco Opera Center and a member of the Merola Opera Program in 1986 and '87, the artist is quickly earning a growing reputation as a talented young performer specializing in the character repertoire and has appeared with the Company in numerous roles since his 1988 debut. They include Frank in the Family Performance of *Die Fledermaus*, Don Alfonso in *Così fan tutte*, Doctor Grenville in *La Traviata*, the parts of Denisov and General



STEVEN COLE

Bennigsen in *War and Peace* and, this summer, Melchthal in *Guillaume Tell* and Haly in *L'Italiana in Algeri*. Opera Center credits include Don Alfonso, the three bass roles in *La Bohème* (a production which was also presented in the Peoples Republic of China), and the title role of *Don Pasquale* for Western Opera Theater's 1987-88 tour. Travis has also appeared with Marin Opera, San Jose Opera, the Opera Festival of New Jersey, and at the Carmel Bach Festival, and has sung in concert with the San Francisco Symphony and Sacramento Symphony. He recently appeared as Masetto in *Don Giovanni* and Ottone in Handel's *Agrippina* for the Washington Opera, the Bailiff in Von Bose's *The Sorrows of Young Werther* at the Santa Fe Opera (debut), and made his first European appearance at the Komische Oper in Berlin as Don Alfonso. Future engagements include Dr. Bartolo in *Il Barbiere di Siviglia* and Don Fernando in *Fidelio* for Tulsa Opera, and Pistola in *Falstaff* for New Orleans Opera. Travis was chosen by *Musical America* magazine as a "Young Artist of 1990" in its annual survey of rising talent in the U.S.

Tenor **Steven Cole** sings the roles of the Simpleton in *Boris Godunov* and Flute in *A Midsummer Night's Dream*. He made his 1980 San Francisco Opera debut as Monostatos in *Die Zauberflöte*, also appearing earlier that year as Absalom in Spring Opera Theater's production of *Lost in the Stars*. He was seen with the Company in 1990 as the Scrivener in *Khovanshchina*, and repeated the role of Monostatos for the 1991 Mozart Festival. He made his professional debut on 48-hours' notice with the Boston Symphony conducted by Seiji Ozawa as Monsieur Triquet in a concert version of *Eugene Onegin*. The versatile artist, a specialist in character roles, has emerged as an acclaimed singer-actor as a result of successful engagements that have included Goro in the Ken Russell production of *Madama Butterfly* at the Spoleto Festival in the U.S. and Italy, as well as at Melbourne, Australia; and the Dancing Master in *Ariadne auf Naxos* at the Aix-en-Provence Festival and the Opéra de Nice. He took part in the world premiere of



DANIEL SUMEGI

Medea by Robert Wilson and Gavin Bryars for the Paris Opera; portrayed Père Lilaque in Hans Werner Henze's *Boulevard Solitude* at the Avignon Festival; and sang in *L'Incoronazione di Poppea* at the Lausanne Opera. The native of Maryland won plaudits for his Metropolitan Opera debut during the 1987-88 season as the Dancing Master in *Ariadne auf Naxos*, and also appeared that season in *Falstaff* in Nice and *Turandot* in Cincinnati. During the 1989-90 season in the U.S., he appeared at the Seattle Opera in *Dialogues of the Carmelites* and *Les Contes d'Hoffmann*, and portrayed six characters in that company's production of *War and Peace*. His most recent performances include *Die Zauberflöte* at the Lyric Opera of Chicago and in Monte Carlo, *Falstaff* at Miami Opera, *Platée* at the Flanders Opera, *Il Trittico* in Nice, *The Rake's Progress* at Aix-en-Provence, and concert performances of *Tosca* with the Cleveland Orchestra led by Leonard Slatkin. Future plans include the Witch in *Hansel and Gretel* for the Canadian Opera Company, as well as *Poppea* and *La Fanciulla del West* in Marseilles.

In his debut season with San Francisco Opera, **Daniel Sumegi** portrays Mathieu in *Andrea Chénier* and Snug in *A Midsummer Night's Dream*. At the age of 27, the Australian-born bass has already appeared with the Lyric Opera of Queensland, State Opera of South Australia, Victoria State Opera and the Australian Opera in productions of *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Turandot*, *Aida*, *Lucia di Lammermoor*, *Faust*, *La Bohème* and *Salome*. In 1988, he sang the role of Ramfis in the Sydney season of the International Opera Festival's production of *Aida*, subsequently singing the role of the King for their season in Tokyo. He was a Merola Opera Program participant last year, making his U.S. debut as Dr. Grenvil in *La Traviata*. Sumegi made his first European appearance earlier this year at Vienna's Konzerthaus in concert performances of Bellini's *Beatrice di Tenda* (released on CD), and made his British debut in recital for the London Opera Festival at the Southbank Centre. He also took part in the Barcelona Olympic Games Arts Festi-



JOSEPH FRANK

val in the world premiere of the opera *Asdrubala* for the Gran Teatre del Liceu, and sang in concert with the People's Theatre Orchestra. A finalist in the 1992 Luciano Pavarotti/Philadelphia Opera Company International Voice Competition, the young artist is the recipient of numerous scholarships and awards.

Joseph Frank, who portrays Snout in *A Midsummer Night's Dream*, made his San Francisco Opera debut in 1974 as the Dancing Master in *Manon Lescaut* and has subsequently appeared here in over 20 lyric and character roles. These include Goro in *Madama Butterfly*, Beppe in *Pagliacci*, Pong in *Turandot*, Triquet in *Eugene Onegin*, Bardolfo in *Falstaff*, the Fool in *Wozzeck*, and the Dancing Master in *Ariadne auf Naxos*. It was in this last role that he made his 1979 Metropolitan Opera debut, returning there for numerous assignments including *Manon Lescaut*, *Der Rosenkavalier*, *Madama Butterfly*, *Parade* and *L'Enfant et les Sortilèges*. He is a familiar figure on the stages of leading opera companies, including those of Houston, Seattle, San Diego and Dallas, and is a frequent performer with Santa Fe Opera where his credits include the U.S. premiere of the three-act version of Berg's *Lulu*, Korngold's *Violanta*, the world premiere of Eaton's *The Tempest*, and Offenbach's *Orpheus in the Underworld*. His European credits include Prince Shuisky in a performance and recording of *Boris Godunov* with Nicolai Ghiaurov at the Sofia Festival, and performances of *Mazeppa* in Paris. Recent engagements include his Los Angeles Music Center Opera debut in *The Makropulos Case*; *Le Nozze di Figaro*, *Die Zauberflöte* and *Tosca* at Houston Grand Opera; and his London debut in a new staging of *Tosca* with Julia Migenes and Ingvar Wixell. Frank returns to the Met later this season as Valzacchi in *Der Rosenkavalier* and Nick in *La Fanciulla del West*. The tenor appears with Jessye Norman in the video and laserdisc release of *Ariadne auf Naxos*.

Bass **Micah Graber**, who portrays Starveling in *A Midsummer Night's Dream*, was a 1990-91 Adler Fellow with the San



MICAH GRABER

Francisco Opera Center. He made his Company debut in 1990, appearing in *Rigoletto*, *Die Entführung aus dem Serail*, *Capriccio* and *Khovanshchina*, and was seen here last fall as Bolkonsky's Valet and a French Officer in *War and Peace*, Dr. Grenvil in the student matinee performances of *La Traviata*, Boy Number Five in *Das Verratene Meer*, and an Old Servant in *Elektra*. As a 1989 Merola Opera Program participant, he portrayed Sparafucile in *Rigoletto* and Zuniga in *Carmen*, the latter a role he repeated during the 1989-90 Western Opera Theater national tour and in the Opera Center's production of *Carmen* which traveled to Japan and Guam last year. He also appeared as Falstaff in the Merola Opera Program's 1990 production of *The Merry Wives of Windsor* and was a soloist in the San Francisco Symphony Pops Series under the baton of Victor Borge. A former apprentice with Des Moines Metro Opera and Santa Fe Opera, he has appeared with the Ohio Light Opera, the Toledo Opera, and last year made his Skylight Opera debut as Osmín in *The Abduction from the Seraglio*. Recent engagements include Doctor Grenvil and Marquis d'Obigny in *La Traviata* for WOT's 1992 national tour, in addition to Angelotti in *Tosca* and Sparafucile in *Rigoletto* at the Israel Vocal Arts Institute. Graber holds a bachelor's degree in vocal performance/opera from Bowling Green State University.

Actor **John Allee** makes his first San Francisco Opera appearance as Puck in *A Midsummer Night's Dream*, a role he also portrayed in the Los Angeles Music Center Opera's original 1988 production and recent revival. Allee's numerous theatrical credits include the world premieres of Ray Bradbury's *Dandelion Wine*, Anthony Newley's *Chaplin*, and John Rechy's *Tigers Wild*, as well as *One Thousand Cranes*, which was presented at the Mark Taper Forum in Los Angeles and theater festivals in the United States, Europe and Russia. The versatile young artist also appeared in the film *Grease II* and has composed music for television's *Candid Camera* and *Comedy Express*.



JOHN ALLEE

On the podium for *A Midsummer Night's Dream* is **John Mauceri**, the conductor of the new Hollywood Bowl Orchestra, the music director of Scottish Opera, and the newly appointed host for the Arts & Entertainment cable network's performing arts series, "Stage." He has won acclaim conducting not only the major symphony orchestras and at the major opera houses of the world, but also for his work on the musical stages of Broadway. Locally, he led the critically acclaimed 1975 Spring Opera performances of Britten's *Death in Venice*, and made his Company debut with the world premiere of Imbrie's *Angle of Repose* in 1976. He has since been on the War Memorial podium for a concert featuring Kiri Te Kanawa (1987), *The Rake's Progress* (1988), and the new staging of *Lulu* (1989). In their first two seasons (1991-92), Maestro Mauceri and the Hollywood Bowl Orchestra have given successful concerts at the Hollywood Bowl, toured Japan, and released four best-selling recordings: *Hollywood Dreams*, *The Gershwins in Hollywood*, *Opening Night: The Complete Overtures of Rodgers and Hammerstein*, and *The King and I* with Julie Andrews and Ben Kingsley. Last season, Mauceri's schedule included *Die Walküre*, *Falstaff*, *Les Troyens* and the European premiere of Marc Blitzstein's *Regina* for the Scottish Opera, *The Rake's Progress* in Monte Carlo, and concerts with the Rotterdam Philharmonic. His recordings of Weill's *Street Scene* and *The Seven Deadly Sins*, as well as *The Gershwins in Hollywood* won the Deutsche Schallplattenpreis, and his recording of Gershwin's *Girl Crazy* received the prestigious Edison Award as well as *Stereo Review's* "Best Record of the Year." A native of New York City, Mauceri studied and taught at Yale and made his professional conducting debut at Wolf Trap in 1973 with Menotti's *The Saint of Bleecker Street*, which was followed by his symphonic debut with the Los Angeles Philharmonic a year later. He has led numerous important premieres, including the first U.S. performances of Debussy's *Khamma*, the European premiere of Bernstein's *Mass*, the first staged performance of Stockhausen's *Hymnen* (which he also directed), and the



JOHN MAUCERI

world premiere of David del Tredici's *Child Alice*. In addition to new recordings -- the first complete *Regina*, the first *Das Wunder der Heliane* by Korngold, and *Ute Lemper Sings Kurt Weill, Volume II* -- Maestro Mauceri will conduct *The Makropulos Case* and a new production of *Norma* for Scottish Opera later this season.



JOHN COPLEY

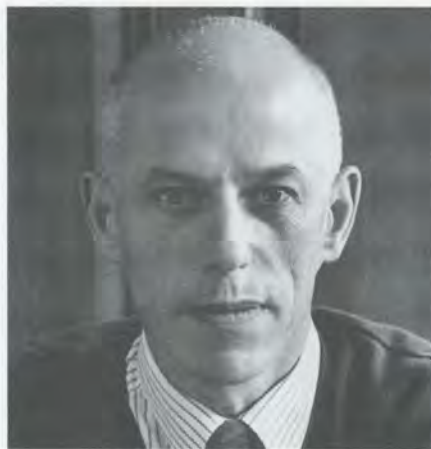
Long associated with numerous productions of Britten's opera (including the 1960 Aldeburgh world premiere), **John Copley** directs *A Midsummer Night's Dream*. He made his Company debut during the 1982 Summer Season with Handel's *Julius Caesar* and returned in the fall of 1983 for the U.S. premiere of Tippett's *The Midsummer Marriage*. Subsequent San Francisco Opera assignments have been *Don Giovanni* (1984), Handel's *Orlando* (1985), *Eugene Onegin* (1986), *Le Nozze di Figaro* (1986, 1991), *La Traviata* (1987, 1991), *Idomeneo* (1989), *Suor Angelica* (1990), and *Il Barbiere di Siviglia* this summer. Copley spent several years early in his career as a stage manager for musicals in London's West End before becoming assistant and then principal resident director of the Royal Opera at Covent Garden, where his many productions included *La Bohème*, *Werther*, *Così fan tutte*, *Le Nozze di Figaro*, *L'Elisir d'Amore* and Handel's *Semele*, as well as the three largest royal galas mounted at Covent Garden, marking the occasions of



HENRY BARDON

England's entry into the Common Market, Queen Elizabeth's Silver Jubilee and 60th birthday celebration. Copley's work has also been seen at the English National Opera, Théâtre de la Monnaie in Brussels, La Fenice in Venice, the Geneva Opera, the Munich Staatsoper, Deutsche Oper Berlin, La Scala in Milan, the Welsh National Opera, Scottish Opera, Netherlands Opera, the Greek National Opera and festivals at Drottningholm, Aix-en-Provence, Ottawa, Munich, Athens, Wexford and Wiesbaden. He has also directed over 25 productions in Australia. In North America, his directing credits include productions for the Metropolitan Opera (most recently *Semiramide* and *L'Elisir d'Amore*), Lyric Opera of Chicago, Dallas Opera, Washington Opera, Houston Grand Opera, Santa Fe Opera, Canadian Opera Company, Vancouver Opera, and the New York City Opera.

Henry Bardon created the settings for *A Midsummer Night's Dream*. The late stage designer's first San Francisco Opera assignment was the sets for the 1982 presentation of *Cendrillon*. Born in Moravia, his debut as a designer was with the Royal Shakespeare Company. His first designs for the Royal Opera at Covent Garden were for John Copley's production of *Suor Angelica* in 1965. He worked again with Copley in 1968 on the sets for the Royal Opera's first production of *Così fan tutte*. While he maintained his association with Covent Garden (*Semele* was seen in 1982), his work extended to Glyndebourne (*Werther* in 1966 and *La Bohème* in 1967) and abroad: for Stockholm he designed *Guillaume Tell* (1967) and *Der Rosenkavalier* (1971). His sets for *Lucia di Lammermoor* were highly acclaimed in productions in Dallas and Amsterdam, as was his *Cendrillon* (1979) in Ottawa. Bardon worked extensively in Australia, where his first assignment was *The Marriage of Figaro* in Sydney in 1971. Other notable work for British companies included *Peter Grimes* for the Welsh National Opera in 1978 and *Manon* for the English National Opera in 1979.



MICHAEL STENNETT

Michael Stennett designed the costumes for *A Midsummer Night's Dream*. His work was first seen by San Francisco Opera audiences in the 1982 Summer Season staging of Handel's *Julius Caesar*, a production originally created for the English National Opera. In 1985 he scored a triumph in another Handel production here, *Orlando*, and during the 1984 Fall Season we saw his costumes for the production of *Anna Bolena* first produced for the Canadian Opera Company and also seen at the Lyric Opera of Chicago. He also designed the costumes for the Company's 1986 mounting of *Eugene Onegin*, the new staging of *Idomeneo* in 1989, and *Il Barbiere di Siviglia* this summer. Since his first production in 1968, *Anne of Green Gables* in London's West End, the English designer has worked for various leading opera, ballet and theatrical companies. He has numerous costume credits for the Australian Opera, including the costumes for *Lucia di Lammermoor* which were selected by Joan Sutherland for her subsequent performances of the role at the Metropolitan Opera and London's Covent Garden. In Britain, his costumes have been seen in productions of *Werther* for the English National Opera; *La Bohème*, *Peter Grimes* and *Tosca* for the Welsh National Opera; and, for the Royal Opera, *Le Nozze di Figaro*, *Werther*, *Alceste* and *Lucrezia Borgia*. Other credits include *Kismet* and *The Makropulos Case* for the Canadian Opera, *Platée* for the Stockholm Opera, *I Capuleti e i Montecchi* for Palermo, and *Adriana Lecouvreur* in Munich. In this country, his work was also seen in the Los Angeles Philharmonic production of *Falstaff*, as well as in Handel's *Ariodante* for Santa Fe Opera, *Tancredi* for the Lyric Opera of Chicago and Los Angeles Opera, and *Julius Caesar* and *Semiramide* at the Met. Stennett's costumes are featured on two video-cassettes: those of *Julius Caesar* and *Semiramide*. His graphic work has been displayed on numerous record jackets, and a large number of his designs appear in the book *Joan Sutherland: Designs for a Prima Donna*.



THOMAS J. MUNN

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for *Tosca*, *Boris Godunov*, *Don Carlo*, *Andrea Chénier*, *A Midsummer Night's Dream* and *Christophe Colomb*. His lighting schemes were seen this summer for the Company premiere of *Guillaume Tell* and the new *L'Italiana in Algeri*. He has created the lighting and special effects for over 145 productions for the Company, including the highly acclaimed *Ring* cycle, as well as the Mozart Festival productions of *The Magic Flute* and *Così fan tutte* and last fall's presentations of *War and Peace*, *Tristan und Isolde*, *Elektra*, *Das Verratene Meer*, *La Traviata* and *Carmen*. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd* and *Nabucco*, as well as for last fall's revival of *Don Giovanni*. Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, and films. His television credits include San Francisco Opera productions of *La Gioconda* (for which he received a 1979 Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso* and *Mefistofele*. Last year, he toured Japan with the Opera Center production of *Carmen* as scenic supervisor and lighting director. Credits for other companies include *Andrea Chénier* and *Mefistofele* for the Houston Grand Opera, *Madama Butterfly* for the Netherlands Opera, and scenery and lighting for Hartford Ballet's productions of *Coppélia* and *Nutcracker*. In addition to his many theatrical endeavors, Munn is often engaged as consultant for architectural projects, the Muziektheater in Amsterdam, the Netherlands, being one of his most notable achievements.

INTERPRETATION OF *DREAM*

Continued from page 21

embraces the incidents of Act I. The structure is clear: fairies—lovers—rustics—lovers—fairies, in scenes divided by the spell-ritornello. Each group that enters the Wood has its own sounds, vocally and instrumentally. The fairies are unconventional—Titania a coloratura soprano, Oberon a countertenor, Puck a speaker with his voice at pubescent breaking-point, boys as chorus. And their accompaniment is percussion (including harp and harpsichord)—tiny trumpet fanfares and drums for Puck, tingling celesta for Oberon, whose “I know a bank” is Purcell in excelsis. The lovers are the *Così* quartet—soprano, mezzo, tenor, baritone—string-accompanied. They share a decaphonic [using 10 of the

available 12 notes], G-based theme, with different rhythmic underpinning to accord with their characters. The rustics are male voices with winds, each of them with his own manner and pace of utterance.

Act II begins with a tribute to Mendelssohn’s *Midsummer Night’s Dream* music, four magical chords: D-flat major on muted strings; D major with an added sixth on muted brass; E-flat major on woodwinds; a C major third, C and E, high on harp and percussion. The twelve notes of Western music have been covered. (In Act I, Lysander and Hermia’s duet “I swear to thee” rose through triads on all twelve notes to a radiant C major; and throughout the *Dream* twelve-note devices and nature’s harmonies are in

active partnership.) A set of variations on that four-chord sequence is suddenly interrupted by the rustics’ entrance. The disparate worlds and their sounds mingle. At Titania’s command, the boy fairies enact a tiny divertissement. The music that follows is some of the most sensuous that Britten ever wrote. Only Oberon and Puck remain awake, observing—one like an earlier Prospero, the other an adolescent Ariel. And as a finale, over the four chords the fairies sing their lullaby over the sleepers: “All shall be well.”

Act III, with its horn calls, brings daylight, revelation. Oberon and Titania are reconciled. The lovers are aptly paired. Bottom half-remembers a dream of romantic adventure that will haunt him. “All shall be well.” And from the enchanted Wood we return to Athens—to the “real world.” *Pyramus and Thisbe* is a merry divertissement, a burlesque operatic re-enactment of star-crossed lovers. [Lucia di Lammermoor, with Joan Sutherland in coloratura, had recently (after a long absence) returned to the Covent Garden stage.] Pyramus emotes in brass-band fashion; Thisbe pipes her grief in silly coloratura. And when Wall, in *Sprechgesang*, wails a twelve-note theme, then in retrograde and inversion, it elicits the comment from Hippolyta “This is the silliest stuff that ever I heard.” Between Aldeburgh and Covent Garden, Lion’s aria was recomposed into the exuberant polka that we now hear.

In *Pyramus and Thisbe* Britten is having fun, and we can have fun too, even if we rate Donizetti rather higher than he did. And then night returns—“The iron tongue of midnight hath tolled twelve.” The mortals retire. And the fairies invade the scene—rulers of our unconscious, now promising their benison on those who have dreamed, succumbed, suffered, and understood. □



JONES

More from our 1961 staging of *A Midsummer Night’s Dream*: David Thaw as Lysander and Marilyn Horne as Hermia.

BEL CANTO SOCIETY MEMBERS CELEBRATE AT INAUGURAL LUNCHEON

Photos by Larry Merkle



San Francisco Opera Board member Jayne Davis chats with Bel Canto Society members Peter Bessol and Emanuela Catena at the Bel Canto Society Luncheon.



Mr. and Mrs. William R. Oscarson arrive at the Bel Canto Society Luncheon.



(Above) Bel Canto Society member Eva Metzger and her guest, Iver Larson, enjoy renewing their acquaintance with General Director Lotfi Mansouri.

(Below) Our General Director and his luncheon companions compare reminiscences of San Francisco Opera productions.



Over 80 members of the Bel Canto Society and their guests joined San Francisco Opera General Director Lotfi Mansouri on September 20 for the Society's Second Annual Luncheon. The Bel Canto Society honors those generous members of the Opera family who have remembered the Company in their estate plans—through bequests, charitable remainder trusts and other "planned gifts."

Members and their guests enjoyed a champagne reception and three-course

Italian luncheon at Modesto Lanzone's restaurant in Opera Plaza. Immediately following the luncheon, members attended the Sunday matinee performance of Donizetti's *L'Elisir d'Amore*. As Mr. Mansouri pointed out earlier in his remarks to the members, it was eminently fitting that for the second year in a row an opera from the bel canto repertoire was being featured as part of the Society's annual celebration! (Last year at the Bel Canto Society's Inaugural Luncheon,

founding members attended a performance of Bellini's *I Capuleti e i Montecchi*.)

Along with General Director Lotfi Mansouri, the luncheon group included Board member Jayne Davis and her husband Peter, Director of Development William J. Conner, Planned Giving Director Barbara J. Dukas, Individual Gifts Director Rosemarie Hardy and Endowment Campaign Director, Julianne Larsen.

In his remarks to the group, Mr.



Mr. Mansouri gives Bel Canto Society members a behind-the-scenes look at the Company's current production of L'Elisir d'Amore.

(Below) Modesto Lanzone visits with Jayne and Peter Davis.



Drs. Ben and A. Jess Shenson are welcomed by Mr. Mansouri.



Mansouri noted that he has a special place in his heart for the current production of *L'Elisir d'Amore*, which was first presented on the San Francisco Opera stage in 1967. During Kurt Herbert Adler's tenure as General Director, Mr. Mansouri directed many San Francisco Opera productions, but the 1967 *L'Elisir* was the first entirely new production that Mr. Adler asked him to direct. Until *L'Elisir*, all of the operas directed by Mr. Mansouri in San Francisco were ware-

house productions. To the amusement of the Bel Canto Society members, Mr. Mansouri revealed that the original production of *L'Elisir* cost \$13,500 back in 1967, a considerable sum at the time! Many of those attending the luncheon are long-time subscribers to the Opera who remember the original 1967 presentation of the current production of *L'Elisir d'Amore* with Reri Grist and Alfredo Kraus in the roles of Adina and Nemorino. Needless to say, Bel Canto

Society members enjoyed sharing and comparing their reminiscences of these and many other memorable past San Francisco Opera productions with their fellow members and new friends.

In closing, Mr. Mansouri reminded the group that the Bel Canto Society Luncheon is held to give special recognition to a group of very important members of the Opera family—those with the commitment and foresight to establish a lasting legacy to the Company. □

—Barbara J. Dukas

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Shakespeare's Own Dream Music *Continued from page 27*

are so insistently rhythmic—sometimes with the help of nonsense syllables—that they may seem halfway to music already. The play is also packed with every sort of classical rhetorical device based on rhythm. One is "stichomythia"—the seesaw bandying of lines back and forth.

Hermia. I frown on him; yet he loves me still.

Helena. O that your frowns would teach my smiles such skill!

Hermia. I give him curses; yet he gives me love.

Helena. O that my prayers could such affection move!

Hermia. The more I hate, the more he follows me.

Helena. The more I love, the more he hateth me.

Hermia. His folly, Helena, is no fault of mine.

Helena. None but your beauty. Would that fault were mine!

One can also find examples of anaphora and epistrophe (a series of lines beginning or ending identically), epanolepsis

(single lines that begin and end with the same word), parison (word-for-word matching), antimetabole (the repetition of words in inverted order), epizeuxis (the immediate repetition for effect of a word or phrase), and a dozen other varieties of verbal echoes, as well as obvious alliterations and more subtle assonances, or matching vowel sounds, and the crescendo of piled-up lists. How many single lines in the play seem (for a variety of reasons) to create a "perfect" pattern of sounds:

Chanting faint hymns to the cold
fruitless moon . . .

Decking with liquid pearl the bladed
grass . . .

I will roar you as gently as any
sucking dove . . .

By fountain clear or spangled starlight
sheen . . .

Ill met by moonlight, proud Titania ...
To dance our ringlets to the whistling
wind . . .

—and these are just a handful from the first three scenes. All of this rhythmically patterned language could, at a stretch, be described as "verbal music."

But there's a fundamental difference between this kind of "music" and the sort

A different Midsummer Night's Dream: James Bowman as Oberon and Lillian Watson as Tytania at the Aix-en-Provence 1991 Festival. The production was directed by Robert Carsen and designed by Michael Levine, the team behind Boito's Mefistofele, seen at the San Francisco Opera in 1989.



MASSON

symbolized by notes on a staff. As one Elizabethan critic wrote, "Poesie is a skill to speake and write harmonically: and verses or rime be a kind of Musically utterance, by reason of a certain congruities in sounds pleasing the eare, *though not perchance so exquisitely as the harmonically conceits of the artificial Musick . . . as is the vocally Musick or that of melodious instruments.*" [My italics. In fact, I don't even know if they used italics in 1600.]

One can agree with Granville-Barker that a great deal of the appeal of Shakespeare's *A Midsummer Night's Dream* is to the ear ("as directly . . . as the appeal of a song or a symphony"), rather than the mind or the eye:

I know a bank where the wild
thyme blows,
Where oxlips and the nodding violet
grows,
Quite over-canopied with lush
woodbine,
With sweet musk-roses, and with
eglantine . . .

Be kind and courteous to this
gentleman;
Hop in his walks, and gambol in his
eyes;
Feed him with apricocks, and
dewberries,
With purple grapes, green figs, and
mulberries;

A scene from Peter Brook's production of *A Midsummer Night's Dream*.



The honey-bags steal from the
humble-bees,
And, for night-tapers, crop their
waxen thighs,
And light them at the fiery glow-
worm's eyes,
To have my love to bed, and to arise;
And pluck the wings from painted
butterflies,
To fan the moonbeams from his
sleeping eyes . . .

But euphonious as such verses may be, it is clearly the visual images they conjure up, delicate and exotic, the whole dream-like fairy world they evoke that captivates us in the end, and that some of us are sorry to lose in almost every sung version.

In his epochal, loved-and-hated 1970 staging of the play (I loved it), Peter Brook had his actors break, split, and syncopate the obvious rhythms, alternately whisper, sing, and shout their lines, race ahead and then stop, interrupt the words with non-verbal grunts (as well as drumbeats, bells, and rattles)—all in order to rediscover, and "recreate" the text. But even thus stripped of its supposed "verbal music," the essence of what mattered most in the play came ringing through. □



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Oren*/Galati*/Walton*/Kim*/Munn

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Saturday, September 12, 7:30

Boris Godunov Mussorgsky

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

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

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

Tuesday, September 15, 8:00

Tosca Puccini

Wednesday, September 16, 7:30

Boris Godunov Mussorgsky

Friday, September 18, 8:00

Tosca Puccini

Saturday, September 19, 7:30

Boris Godunov Mussorgsky

Sunday, September 20, 2:00

L'Elisir d'Amore Donizetti

Swenson, Claycomb+; Hadley, Quilico, Alaimo

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

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

Tuesday, September 22, 8:00

L'Elisir d'Amore Donizetti

Wednesday, September 23, 7:30

Tosca Puccini

Thursday, September 24, 7:30

Boris Godunov Mussorgsky

Friday, September 25, 8:00

L'Elisir d'Amore Donizetti

Saturday, September 26, 8:00

Tosca Puccini

Sunday, September 27, 1:30

Boris Godunov Mussorgsky



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Boris Godunov Mussorgsky

Wednesday, September 30, 7:30

L'Elisir d'Amore Donizetti

Thursday, October 1, 7:30

Tosca Puccini

Friday, October 2, 8:00

L'Elisir d'Amore Donizetti

Saturday, October 3, 7:30

Boris Godunov Mussorgsky

Sunday, October 4, 2:00

Tosca Puccini

Tuesday, October 6, 7:30

L'Elisir d'Amore Donizetti

Saturday, October 10, 8:00

L'Elisir d'Amore Donizetti

Sunday, October 11, 2:00

Fidelio Beethoven

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

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

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

Tuesday, October 13, 7:30

L'Elisir d'Amore Donizetti

Friday, October 14, 7:30

Fidelio Beethoven

Saturday, October 17, 8:00

Fidelio Beethoven

Sunday, October 18, 1:30

La Forza del Destino Verdi

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

R. Abbado*/Frisell/Brown/Arhelger

Production from The Washington Opera.

Tuesday, October 20, 8:00

Fidelio Beethoven

Wednesday, October 21, 7:30

La Forza del Destino Verdi

Friday, October 23, 8:00

Fidelio Beethoven

Saturday, October 24, 7:30

La Forza del Destino Verdi

Tuesday, October 27, 7:30

La Forza del Destino Verdi

Thursday, October 29, 7:30

Fidelio Beethoven

Friday, October 30, 7:30

La Forza del Destino Verdi

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

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1992 San Francisco Opera Company (Continued)

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

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Corporate Council

Benefits & Privileges

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

Leadership Circle (\$50,000 and above)

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

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

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

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

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

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

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

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

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

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

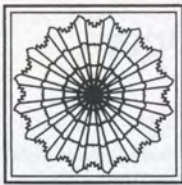
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Triple Gold Circle (\$100,000 and above over three years)

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

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

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



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 observe a technical demonstration
- Invitation to a working rehearsal

SUPPORTING PATRON \$200-\$299

All of the above, plus

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

VOTING MEMBER \$300-\$499

All of the above, plus

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

SUPPORTING MEMBER \$500-\$999

All of the above, plus

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

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

All of the above, plus

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

Medallion Society

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

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

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

Further privileges:

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

MEDICI CIRCLE \$50,000 and above

Further privileges:

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

TRIPLE GOLD CIRCLE

\$100,000 and above over three years

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

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

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

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

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

Medallion Society

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

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

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

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

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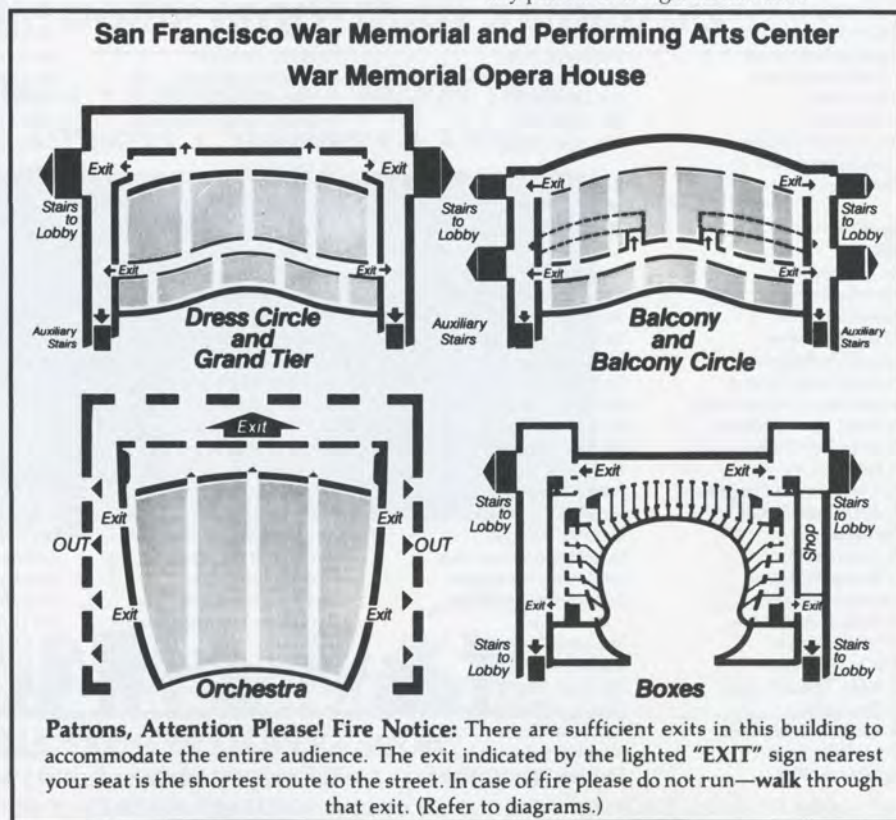
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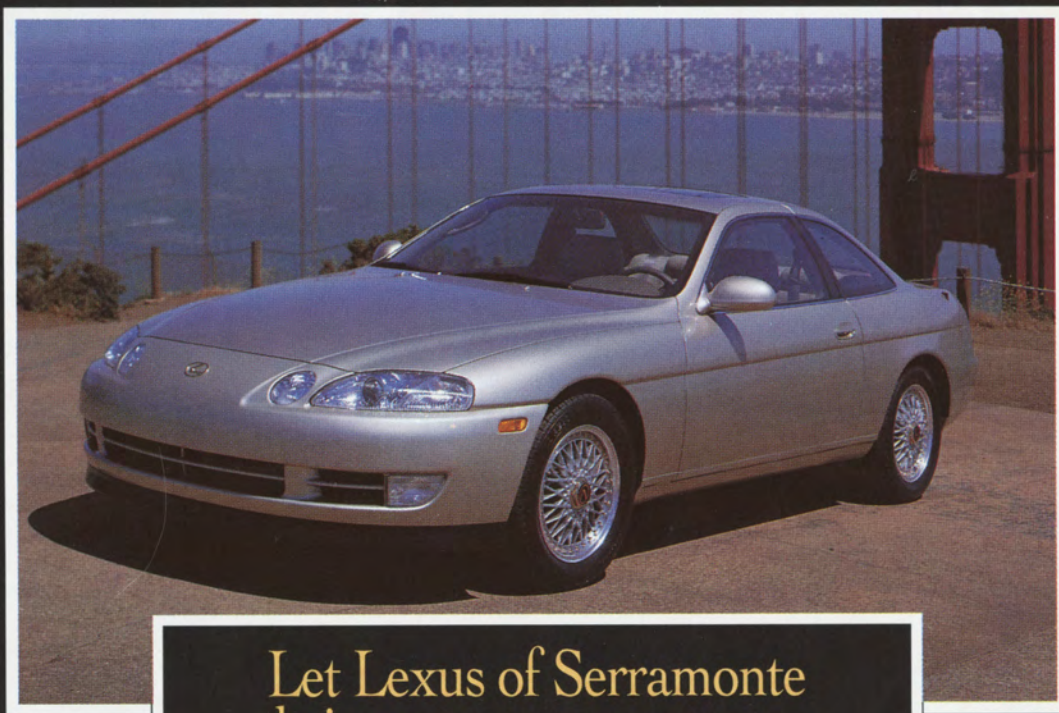
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