

La Bohème I
(La Bohème)

1993-1994

Sunday, September 19, 1993 2:00 PM
Wednesday, September 22, 1993 7:30 PM
Saturday, September 25, 1993 8:00 PM
Tuesday, September 28, 1993 8:00 PM
Wednesday, October 6, 1993 7:30 PM
Saturday, October 9, 1993 8:00 PM
Wednesday, October 13, 1993 8:00 PM
Saturday, October 16, 1993 8:00 PM

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1993 SEASON



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I Vespri Siciliani

Sept. 10, 14, 17, 23, 26 (M), 29, Oct. 2
Giuseppe Verdi

Daughter of the Regiment

(*La Fille du Régiment*)
Sept. 11, 15, 18, 21, 24, 26, 30, Oct. 3 (M)
Gaetano Donizetti

La Bohème

Sept. 19 (M), 22, 25, 28, Oct. 6, 9, 13, 16,
Dec. 2, 5 (M), 9, 11
Giacomo Puccini

Turandot

Oct. 7, 10 (M), 12, 15, 18, 20, 23, 26, 29, Nov. 2
Giacomo Puccini

The Makropulos Case

(*Věc Makropulos*)
Oct. 14, 17 (M), 22, 27, 30
Leoš Janáček

Die Meistersinger von Nürnberg

Oct. 28, 31 (M), Nov. 3, 6, 9, 12, 17
Richard Wagner

La Clemenza di Tito

Nov. 7 (M), 11, 13, 19, 22, 24, 28 (M)
Wolfgang Amadeus Mozart

I Puritani

Nov. 16, 21 (M), 27, 30, Dec. 3, 7, 10
Vincenzo Bellini

The Queen of Spades

(*Пиковая Дамa*)
Nov. 23, 26, Dec. 1, 4, 8, 12 (M)
Pyotr Ilyich Tchaikovsky

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Lotfi Mansouri, General Director

La Bohème

1993 Fall Season
Vol. 71, No. 6

FEATURES

- 16 **The Eternal Bohème** by John Ardoin
The author offers an affectionate look at Puccini's hardy perennial, along with fascinating insights into the "missing" act.
- 22 **La Bohème Goes West** by Timothy Pfaff
The chronicle of San Francisco Opera Center's tour to Japan reveals all sorts of interesting details and vignettes.

DEPARTMENTS

- | | |
|----------------------------------|------------------------------------|
| 9 Administration | 34 Series A Boxholders |
| 12 Repertoire, 1993 Fall Season | 41 San Francisco Opera Association |
| 14 Artist Roster | 43 Medallion Society |
| 24 Artist Profiles | 46 Supporting San Francisco Opera |
| 25 Cast | 49 Bel Canto Society |
| 26 Synopsis | 50 Corporate Council |
| 34 Previews | 52 S.F. Opera Center Supporters |
| 34 San Francisco Opera Orchestra | 54 Services |

COVER

Renoir, Pierre Auguste (1841-1919)
The Stolen Kiss (1866-67)
Watercolor over pencil, 9^{15/16} x 6^{15/16} in.

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SEPTEMBER 10 - DECEMBER 12, 1993

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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

MESSICK



Welcome to San Francisco Opera's 1993 Fall Season!

Preparation for every opera season can be divided roughly into two areas: the artistic plans, along with the myriad negotiations, meetings and highly skilled labor necessary to implement them; and securing the financial resources to bring those plans to life on stage.

This year, both areas are of special interest. As our General Director will elaborate, this fall's lineup is especially interesting and varied. As for financial support, that is a topic that takes on special significance this year, as arts organizations all across the country are facing unprecedented economic challenges.

It is all the more gratifying at such a time to acknowledge the generous benefactors who have helped make this Fall Season possible. Our new *I Vespri Siciliani* has been generously underwritten by The L.J. and Mary C. Skaggs Foundation, with supertitles made possible by a gift from The Stanley S. Langendorf Foundation; *La Fille du Régiment* is co-sponsored by Sybase, Inc., with supertitles financed by Pacific Gas & Electric Company; *La Bohème* has been made possible in part through a gift from Mr. and Mrs. Alfred S. Wilsey; *Turandot* has been underwritten by Mr. and Mrs. John N. Rosekrans, Jr., with supertitles again made possible by The Stanley S. Langendorf Foundation; *The Makropulos Case* is co-sponsored by the Carol Franc Buck Foundation and The Bernard Osher Foundation; *Die Meistersinger von Nürnberg* is sponsored by Mr. and Mrs. Reid W. Dennis; and *The Queen of Spades* has been made possible by a generous gift from Mr. and Mrs. John R. Hamilton.

We are always happy to welcome new names to our roster of production sponsors, and we hope that more individuals, corporations and foundations will consider the satisfaction and benefits of joining this very special group.

In addition, we are always 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 extend our sincere gratitude to Mayor Frank Jordan and Chief Administrative Officer Rudolf Nothenberg for their invaluable support; to San Francisco Opera Guild; and to the War Memorial Board of Trustees, for their ongoing support and assistance.

Reid W. Dennis
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MESSAGE FROM THE GENERAL DIRECTOR

LIEBERMAN



It gives me great pleasure to welcome you to our 1993 Fall Season, a season that offers so much for opera-lovers, whatever your personal taste and musical preferences.

Our repertoire — which features two works new to San Francisco — includes representative works by many of the most celebrated opera composers of all time, reflecting the incredible diversity of this art form in all its glory. Theatrical genres, languages, musical styles, subject matter, production styles — you'll be treated to a wide variety of them all.

We have also lined up a terrific roster of stellar singers, both local favorites as well as major debuts; and our conducting duties will be carried out by a select list of names headed by Music Director Donald Runnicles and Principal Guest Conductor Charles Mackerras, who together are responsible for helping to hone our wonderful musicians' skills to the highest degree possible.

Our Celebration of Strauss resulted not only in glowing critical accolades, but also the taping of one production (*Capriccio*) for telecast and videocassette release.

This fall we will add yet another San Francisco Opera production to the growing list of videos representing our Company throughout the world: the stunning David Hockney production of *Turandot*.

There is so much to choose from this fall, I would hesitate to single out any one production; every member of our highly knowledgeable and discerning opera audience has his or her own favorites, and I'm sure you won't need me to steer you in the right direction.

It is no secret that arts organizations throughout the country, including San Francisco Opera, are facing financial challenges more daunting than any encountered in the past. In the complicated process of planning for our future, our goal has always been and will remain to present to you the finest opera available anywhere, without endangering the future stability of this great Company. Our ultimate aim has always been the highest quality, and that isn't about to change. You, our loyal audience members, deserve no less.

Lotfi Mansouri
General Director



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Baldvinsson+, Guggenheim+
Mackerras/Alden/Steinberg/Munn

Sept. 10	7:30 p.m.	Sept. 26	1:00 p.m.
Sept. 14	7:30 p.m.	Sept. 29	7:30 p.m.
Sept. 17	8:00 p.m.	Oct. 2	8:00 p.m.
Sept. 23	8:00 p.m.		

Made possible by a gift from the L.J. and
Mary C. Skaggs Foundation.

La Fille du Régiment Donizetti
Battle, Palmer*, Sugden**, Lopardo,
Trempont, Sénéchal
Campanella/Donnell/Montresor/
Arhelger

Sept. 11	8:00 p.m.	Sept. 24	8:00 p.m.
Sept. 15	8:00 p.m.	Sept. 26	7:30 p.m.
Sept. 18	8:00 p.m.	Sept. 30	7:30 p.m.
Sept. 21	7:30 p.m.	Oct. 3	2:00 p.m.

Production from the San Diego Opera.
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La Bohème Puccini

Sept. and Oct. performances:
Villarroel*, Panagulias; Aronica**/
De La Mora (Oct.), Shimell (Sept., Oct.
6)/Ledbetter, Skinner, Vasquez,
Capecchi, Caputo+, Sumegi+

Dec. performances:
Racette, Fortuna; Lima, Ledbetter,
Milne, Vasquez, Capecchi, Caputo+,
Sumegi+
Mackerras (Sept., Oct. 6, 16)/Summers
Bernhard/Mitchell/Mahoney/Munn

Sept. 19	2:00 p.m.	Oct. 13	8:00 p.m.
Sept. 22	7:30 p.m.	Oct. 16	8:00 p.m.
Sept. 25	8:00 p.m.	Dec. 2	7:30 p.m.
Sept. 28	8:00 p.m.	Dec. 5	2:00 p.m.
Oct. 6	7:30 p.m.	Dec. 9	8:00 p.m.
Oct. 9	8:00 p.m.	Dec. 11	8:00 p.m.

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New Production

Turandot Puccini
Marton/Voss* (Oct. 20; Nov. 2, 5),
Mazzaria*; Sylvester/Popov (Oct. 20,
Nov 5), Langan, Baerg, Petersen, Estep,
Frank, Patton+
Runnicles/Robertson (Nov. 2, 5)/
McClintock/Hockney/Falconer*/
Munn

Oct. 7	7:30 p.m.	Oct. 20	7:30 p.m.
Oct. 10	2:00 p.m.	Oct. 23	8:00 p.m.
Oct. 12	8:00 p.m.	Oct. 26	8:00 p.m.
Oct. 15	8:00 p.m.	Oct. 29	8:00 p.m.
Oct. 18	7:30 p.m.	Nov. 2	7:30 p.m.
		Nov. 5	8:00 p.m.

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The Makropulos Case Janáček
Sundine*, Brett*, Cook, Plette*, Clark*,
Fox, Švejdá**, Jedlička**, Burden,
Patriarco+, Rideout
Mackerras/Mansouri/Söderström*/
Bauer-Ecsy/Stennett/Munn

Oct. 14	7:30 p.m.	Oct. 27	8:00 p.m.
Oct. 17	2:00 p.m.	Oct. 30	8:00 p.m.
Oct. 22	8:00 p.m.		

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Del Carlo, Rideout, Ledbetter/Cox
(Nov. 3, 6), Vasquez, Guggenheim+
Locke, Sumegi+, Condy, Baldvinsson+
Runnicles/Mansouri/Oswald/
Mahoney/Munn

Oct. 28	6:30 p.m.	Nov. 9	6:30 p.m.
Oct. 31	1:00 p.m.	Nov. 12	6:30 p.m.
Nov. 3	6:30 p.m.	Nov. 17	6:30 p.m.
Nov. 6	6:30 p.m.		

Made possible by a gift from Mr. and Mrs.
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San Francisco Opera Premiere
Production new to San Francisco

La Clemenza di Tito Mozart
Kazarnovskaya*/Lister (Nov. 22, 24,
28), Von Stade, Graham, Parrish;
Heppner (Nov. 7, 11, 19)/TBA, Cox
Runnicles/Takazauckas*/Lynch/
Ramicova/Arhelger

Nov. 7	2:00 p.m.	Nov. 22	8:00 p.m.
Nov. 11	7:30 p.m.	Nov. 24	7:30 p.m.
Nov. 13	8:00 p.m.	Nov. 28	2:00 p.m.
Nov. 19	8:00 p.m.		

Production from Houston Grand Opera
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Production new to San Francisco

I Puritani Bellini
Anderson, Shigematsu+; Miles**,
Kunde, Frontali*, Patton+, Caputo+
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Nov. 16	8:00 p.m.	Dec. 3	8:00 p.m.
Nov. 21	2:00 p.m.	Dec. 7	7:30 p.m.
Nov. 27	8:00 p.m.	Dec. 10	8:00 p.m.
Nov. 30	7:30 p.m.		

Production from the Welsh National
Opera.

The Queen of Spades Tchaikovsky
Guleghina, Rysanek, Petersen,
Claycomb+, Guo, Plette; Atlantov,
Redkin*/Quilico (Dec. 4, 8, 12),
Alexeiev, Petersen, Baldvinsson+
Guggenheim+, Sumegi+, Locke
De Waart/Copley/O'Hearn/Ray/Munn

Nov. 23	7:30 p.m.	Dec. 4	7:30 p.m.
Nov. 26	7:30 p.m.	Dec. 8	7:30 p.m.
Dec. 1	7:30 p.m.	Dec. 12	1:30 p.m.

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1993 FALL SEASON

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Kathleen Brett*	Maria Guleghina	Karita Mattila	Marie Plette*	Carol Vaness
Laura Claycomb+	Yanyu Guo	Lucia Mazzaria*	Patricia Racette	Verónica Villarroel*
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	Catherine Keen	Ann Panagulias	Mika Shigematsu+	Ealynn Voss*
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Vladimir Atlantov	John Del Carlo	Victor Ledbetter	Earle Patriarco+	Philip Skinner
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Magnus Baldvinsson+	Tom Fox	Randolph Locke*	Dennis Petersen	Miroslav Švejška*
William Burden	Joseph Frank	Frank Lopardo	Vladimir Popov	Michael Sylvester
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Graham Clark*	Ben Heppner	Alastair Miles**	Gary Rideout	Bernd Weikl*
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Richard Brown	Timothy Foster	Raymond Murcell	Tom Reed	Jere Torkelsen
David Burnakus	Cameron Henley	David Oliver	Colby Roberts	Don Tull
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Somewhere in the world, perhaps as often as once a day, there are many who are seeing or hearing Puccini's *La Bohème* for the first time. It could be in an ornate theater, a high-school auditorium or on a recording. The opera might be sung in Russian or French or English. It doesn't matter. The message always comes through.

I envy these newcomers to *Bohème*. They are discovering this evergreen score and story with new eyes and ears, unprejudiced by familiarity and past performances. For them, the touching love story of Mimi and her Rodolfo leaps to life with the freshness of a spring day.

Few works of art possess the ability to recreate themselves with such immediacy as *Bohème* and to withstand the pressure of the years and the passing fads and styles they bring. *Bohème* goes on, oblivious to time and tide, touching our most sensitized emotions. It has become a metaphor for anyone who has ever been in love, lost that love or agonized over the difficulties of loving.

It is a simple story, so simple, in fact, it might have become trite in the hands of a less acutely-attuned man of the theater. In *Bohème*, boy meets girl, boy loses girl, boy gets girl back and girl dies in boy's arms. Curtain. How basic can you get? There is barely a variance or development of what has through the years become a dramatic cliché.

And yet, in *Bohème*, we have one of the most adored and enchanted operas ever written. It strikes a sympathetic chord within those who are passionate about opera and those to whom opera is just a diversion. Puccini's music has a great deal to do with this, of course. It is his best—melodious, unpretentious and soaring.

"I love small things," he once said, "and the only music I can or will make is that of small things . . . as long as they are true and full of passion and humanity and touch the heart." Nowhere was he truer to this credo than in *La Bohème*.

But Puccini cannot take all the credit, for he did not possess a monopoly when it came to the truths of *Bohème*. Equal admiration must go to the simple beauties of the novel by French author Henri Mürger on which the opera is based. It could not have been an easy chore to make a libretto out of these tales of the city—Paris, in this case—that were originally published in serial form (*Scènes de la vie Bohème*). They are so populated with people and so overcrowded with incident that the first draft of *Bohème's* libretto by Giuseppe

Giacosa and Luigi Illica ran to nearly twenty acts!

Each character in the opera is a compound of two and sometimes more figures from Mürger's book. Mimi, for example, is drawn from several of Mürger's loves—chiefly Lucille Louvet, a minette who died of tuberculosis. But she is also Marie Vimal, a frail, gentle creature, who later became involved in fraud, and a young girl named Juliette, who also died of consumption. And the episode involving Mimi's lost key in Act

plaint, he responded "What do you want me to do? I don't even have enough to take her a bunch of violets for ten centimes."

The friend counseled him "Take her your heart, but go, for she is very sick." Mürger managed only one awkward visit before Lucille's death at the age of twenty-four. This is a far cry from Puccini's grief-stricken Rodolfo, who throws himself prostrate across Mimi's dead body as the curtain falls on the last act of the opera. Luckily for the romantics among us, art, in this case, did not imitate life.

It took Puccini's librettists three years to boil down their original outline to four acts and complete verses that met Puccini's demands—"logical, concise, interesting and well-balanced." But it was not the four acts we know today. When Puccini set to work on the score, Act I was in two scenes subtitled "The Garret" and "Momus." Act II was the "Barrière d'Enfer," or the customs-house scene; Act III was called "The Courtyard"; and Act IV was a return to "The Garret."

Eventually "The Courtyard" was dropped and the two scenes of Act I became Acts I and II. Evidently, no music was written for "The Courtyard," but the text for this discarded act was found among Illica's papers. It explains a lot.

You will remember that at the end of "Barrière d'Enfer," Mimi and Rodolfo are reconciled as Musetta and Marcello break up once again. Yet when Act IV begins, Rodolfo has parted from Mimi and Marcello is still separated from Musetta. All is made clear in the missing act.

It was called "The Courtyard" because Musetta's furniture was there, taken from her apartment in order to be auctioned off for delinquent rent. She had planned a party before this turn of events and, as charmingly capricious as ever, the party is held instead where the furniture is—in the courtyard.

Although this episode takes up barely a page in the novel, Puccini was at first attracted to the idea because it provided another chance for a crowd scene to parallel the one at Café Momus, with exuberant bohemian revels, massed choruses and neighbors complaining about the noise. Interestingly enough, a similar scene exists in Leoncavallo's version of the story, an opera

San Francisco Opera's 1973 performances of La Bohème featured Teresa Stratas and José Carreras as Mimi and Rodolfo, shown here during their Act I encounter.

THE ETERNAL *Bohème*

By JOHN ARDOIN

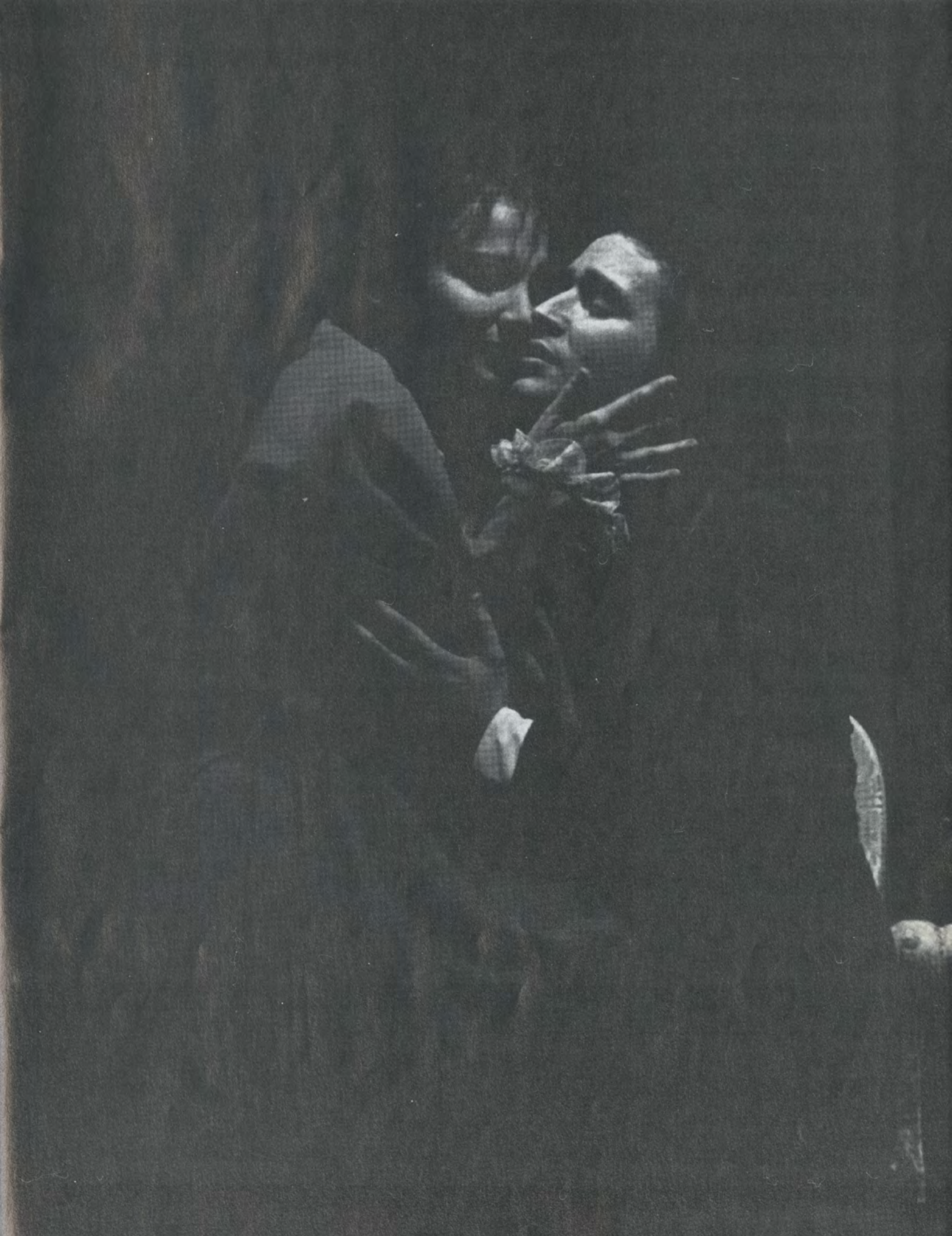
I of the opera and her fur muff in Act IV came from events involving yet another character named Francine.

Mürger's book is a *roman à clef* in which he cast himself as the poet Rodolphe. He and his friends frequented not the Café Momus of the opera's libretto but the Café de la Rotonde in the Paris Montparnasse district. Mürger was frequently there in the company of his friends, with Louvet on his arm. One of the real-life bohemians of that time has described her like this:

"There was a trace of hardness on her face . . . she was married and separated from her husband, a cabinetmaker . . . I saw her more than once at his [Mürger's] digs in the Rue Mazarin, on the second floor of the house at the corner of the Rue de Buci. Her countenance struck me: head a little large compared to the bust, hair a blonde chestnut, large blue eyes, pallor, face like wax . . ."

When she was admitted to the women's ward in the Hôpital de la Pitié in the final stages of her illness, Louvet complained that Mürger had abandoned her. When a mutual friend told Mürger of her plight and her

John Ardoin is music critic for the Dallas Morning News and author of The Furtwängler Record, to be published next year by Amadeus Press.



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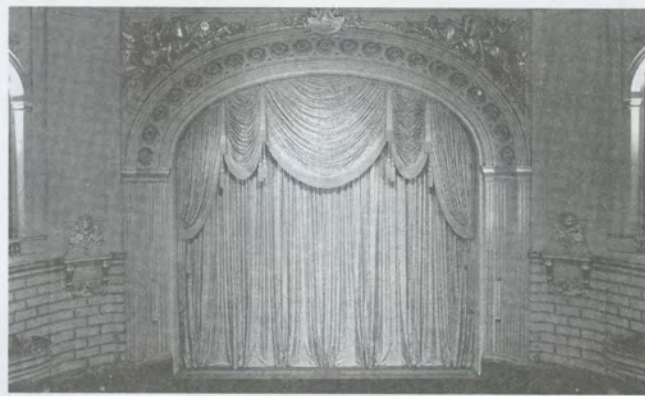
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forever fated to be known and downgraded as "the other *Bohème*."

The "missing" act opens with Marcello pointing out Musetta's apartment and telling his bohemian pals (which include the still together Mimì and Rodolfo) that Musetta is being kept by "a crown councillor." He refuses to attend her party to which all have been invited ("I don't drink wine from another man's cup") and remains outside the gateway to the courtyard. At this moment a group of bailiffs emerge from the building. They have just attempted to evict Musetta with little success: "A hellcat! She explodes. Goes wild! A panther! A hornet, a raging lioness."

Musetta appears on her balcony heaping further abuse on the bailiffs. The bohemians watch her display of fury with admiration. She sees them and comes running down the stairs to greet them. At this point, Giacosa and Illica give her a second aria:

"Behold, autumn enshrouds the street! Farewell, wide hats of Florence, revealing dresses, transparent veils that don't tell lies and sleeves that laugh at caution! Farewell, radiant sun, farewell, sweet songs of birds. Musetta's in her melancholy mood."

As she sings, the porters come out of the building with her furniture which is piled up in a corner of the courtyard. Musetta tells her friends that her "protector," the crown councillor, "roared like Vesuvius" when he saw Marcello's name on the guest list for the party and refused to pay the rent. "Now," she moans, "I have bailiffs and a summons, and guests—but no salon."

Rodolfo, ever the poet, rises to the occasion: "Look around," he sings. "The courtyard, don't you see, is a large greenhouse without glass, and Musetta and Mimì are its flowers. What more do you need? Some candles, wine and friends."

Everyone is swept up in the spirit of the moment and they begin arranging the furniture as for a ball. Rodolfo leaves to get wine from the councillor's cellar in the apartment building and returns with Marcello in tow. Musetta greets him coquettishly, and he responds sheepishly, still smitten with her prettiness and joie-de-vivre.

The neighbors begin opening their windows to see what is going on and to complain about the noise. Schaunard issues an invitation to them all: "Mme. de Musette invites to the ball, the entire house, 8, rue Labruyère. All are invited, from ground floor to garret, regardless of rank, class, sex or age."

In a good-natured way, the neighbors accept and descend to the courtyard, and are soon joined by a passing band of students. The dancing begins, and Rodolfo is miffed to see Mimì with one of the students. He tries to stop her from dancing, but she refuses. His anger increases when his friends tell him to leave her alone.

He soon becomes as sullen as Marcello in the Momus scene, and like him, melodramatically asks for a glass of poison. Musetta

and Marcello also quarrel and at the height of the party, dealers arrive to bid on Musetta's furniture. The act ends as Rodolfo is taken away sobbing and the auction reaches a fever pitch.

Why was the act discarded? We can only guess. Perhaps Puccini decided not to enlarge the character of Musetta to the point that she threatened the dominance of Mimì. Or perhaps he was unwilling to show his beloved Mimì (for whom he wept as he penned her death) in the same frivolous, flirtatious light that we see Musetta in the

Momus scene.

Then, too, he might have felt that another big crowd scene would detract from the intimacy of Mimì's ensuing death scene. This was not the first or last time Puccini was dramatically ruthless when it came to his operas, paring away what to him seemed unessential to keep our attention and sympathies focused on his heroine.

A further word about the two *Bohème*'s. It is said that the Galleria in Milan was the scene of the famous encounter between Puccini and Leoncavallo (the composer of



In 1933, San Francisco Opera presented *La Bohème* in a single Opera House performance which included the Company debut of Lucrezia Bori in the role of Mimì. What was remarkable about that performance was that an additional audience of several thousand listened to the relay to Civic Auditorium, which was arranged as a public service by the San Francisco Arts Commission. At the end of the performance, Mme Bori was taken to Civic Auditorium, where she greeted the audience and was presented with flowers by Mayor Angelo Rossi. Our photo shows her backstage in the set for Acts II/IV.



JONES

The late Dorothy Kirsten sang Mimi in San Francisco Opera's presentations of *La Bohème* in the following seasons: 1945 (L.A. only), 1951, 1952, 1953, 1957 (L.A.), 1958, 1959, 1960, 1962 and 1969. She is shown in the Opera House with her Rodolfo, Renato Cioni, in 1962.

Pagliacci) over *Bohème*. Over coffee, Puccini told his colleague that he had a new libretto with which he was in love, "It is based on a French novel, *La vie de Bohème*," he added.

Leaping up, Leoncavallo cried out, "But don't you remember that I suggested *La Bohème* to you and showed you my libretto. When you said you had no interest in it, I decided to set it to music myself." "Then," Puccini said quietly, "there will be two *Bohèmes*."

To stake out his artistic claim, Leoncavallo announced in next morning's newspaper that he had just completed an opera on Mürger's book. Puccini followed in the evening paper with a similar announcement.

Was Puccini poaching? We know for a fact that a few years later he had no scruples in wresting the rights to set Sardou's *Tosca* to music from his colleague Alberto Franchetti

(shamelessly aided by their publisher-in-common, Giulio Ricordi, who saw more profit in a Puccini *Tosca* than a Franchetti one).

Perhaps Puccini had turned down Leoncavallo's offer of a collaboration on *Bohème* believing that if a fellow composer (who was also a librettist) didn't choose to set his own words, they couldn't have been very good. Whatever the truth of the matter, this is a classic case of the end justifying the means.

Puccini may have behaved unethically, but who would want to be without his *Bohème*. So, historically, the opera world wound up with two versions of the story. But in the affections and minds of the public, there is only one.

It had its premiere in Turin in 1896 with Arturo Toscanini conducting. A year later in Venice, the premiere of Leoncavallo's *Bohème* took place and furnished the first important break for a new, young tenor named Enrico Caruso. Oddly enough, neither opera was an enormous success on first hearing; both were received with much

the same polite enthusiasm.

In later years, Toscanini said that he felt the reason Puccini's version was not immediately accepted and adored was that the critics and the public had expected a grander work from him after his previous opera *Manon Lescaut*, and that they were not prepared for an opera as personal and unprepossessing as *La Bohème*.

Also, before *Bohème*, the opera-going public had thought of love in more tragic and bigger-than-life terms. Radames and Aida, Tristan and Isolde, Carmen and Don José set the standards. But with *Bohème*, suddenly the operatic stage held figures we all knew and in which we could recognize aspects of our friends or ourselves.

It took time, but little-by-little the public and even the press came around to Mimi and Rodolfo and their chums, and today the Leoncavallo opera is little more than a curio, while a strong case can be made for Puccini's setting as the most beloved theater piece ever written among opera's basic ABCs (*Aida*, *Bohème*, *Carmen*).

It can be faulted, if you are hard-hearted enough to want to do so, for there are unexplained dramatic holes in the libretto, and musically there are a few awkward transi-

tional moments in the linking of scenes and set pieces. Yet these pale next to the spontaneity of the score, its buoyancy, flow and sweetness. These qualities carry the day, cement the cracks and endear the opera to the public.

In *Bohème*, Puccini breathes life into his characters by encasing their words in a natural, conversational manner, yet one that remains thoroughly melodic and singable. The score is a triumph of what composer Gian Carlo Menotti has termed "parlar cantando," or "speaking-singing," a manner which he said has been the greatest challenge facing operatic composers from Monteverdi forward.

That the score is so alive is actually somewhat of a miracle and attests to Puccini's single-mindedness in bending his material to his will. It is interesting to note that he drew some of the opera's most famous phrases from bits and pieces of his other music.

The rapid, scampering opening figure that begins Acts I and IV comes from a *Capriccio Sinfonico* for orchestra he wrote during his own bohemian student days at the Milan Conservatory, at which time he shared a room with Mascagni. And when Rodolfo sings of the gray skies of Paris, it is in a phrase originally in praise of the blue skies of Sicily, written for an opera that was never finished — *La Lupa*.

Then, too, Musetta's waltz, arguably the best-known moment in the opera and what seems on the surface to be a perfect bit of musical characterization, was originally a piano solo written for, of all things, the launching of a battleship in Genoa! Puccini forced Giacosa and Illica to fit a text to the tune, because he sagely knew it was a melody too good to be wasted on a one-time christening.

The touching quartet in Act III is the expansion of a song "Sole e amore," written in 1887 (again, new thoughts were fashioned to old music). Apart from borrowing from himself, Puccini utilized other sources as well. The fanfare played by the military band in Act II, for example, came from a tune written in the time of Emperor Louis Philippe. He also added autobiographical details to the libretto. Puccini himself once had to sell a coat to survive and his diaries speak of a student supper for four that consisted of a single herring.

Ultimately, what matters most is that all these ideas and sources go together to create a new unity that is intensely expressive and individual. These qualities shine forth whether *Bohème* is sung in Hungarian or Chinese, sung by professionals or students, or seen at La Scala or in a tent. *Bohème* remains *Bohème*, an opera possessed of an affecting and universal appeal that will sustain it as long as people love and opera is performed. □

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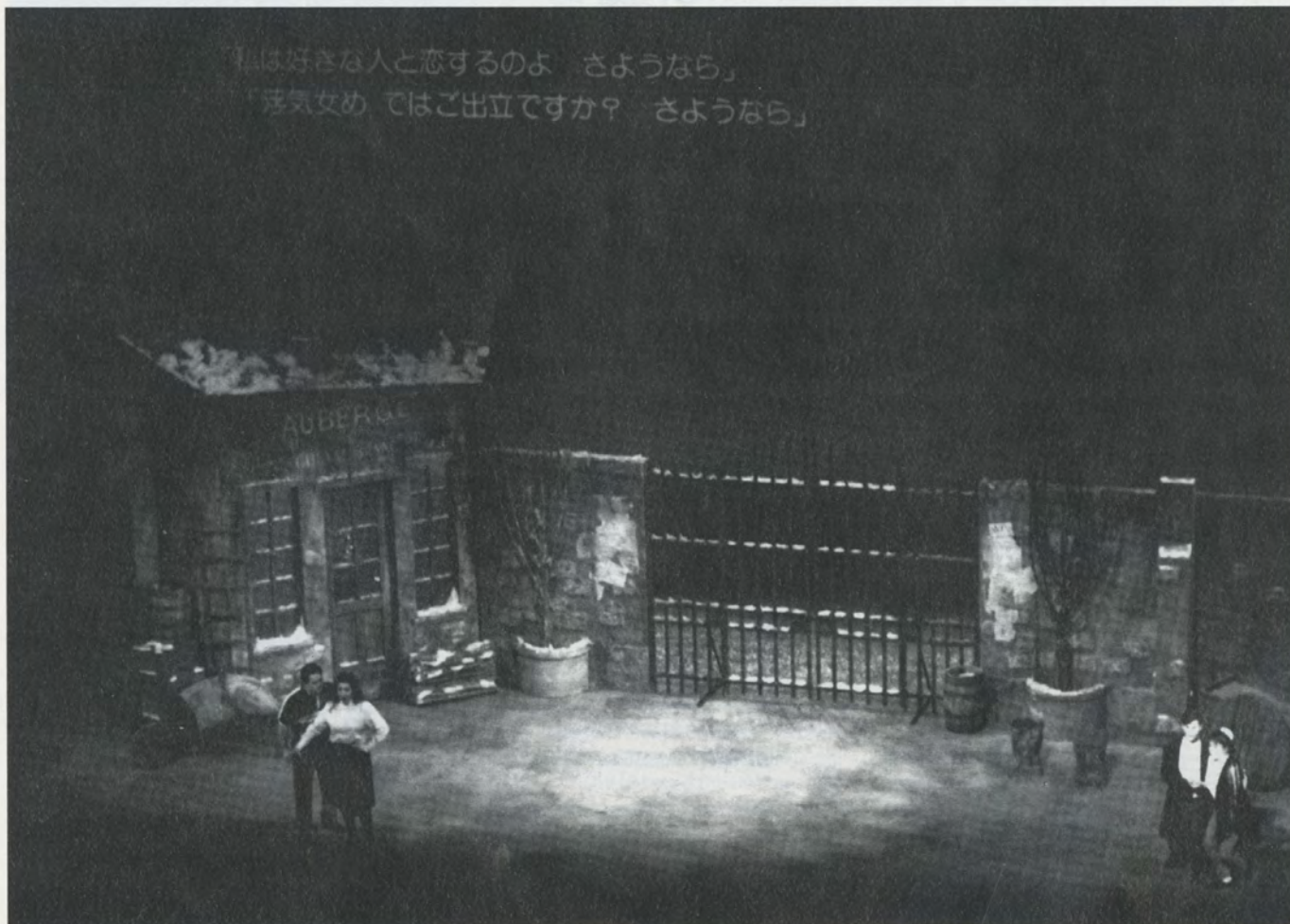
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La Bohème Goes West

By TIMOTHY PFAFF
Photos by Patrick Musni

Somehow, the term “cultural exchange” seems too small to capture what happens when the San Francisco Opera Center (SFOC) conducts its celebrated tours to East Asia and the Pacific Rim. Something more, it seems, should get lost in the translation than apparently does. *Tosca*, *Carmen*, *Madama Butterfly*, and *La Bohème* have already crossed an ocean, a language and a world view to make it from their respective points



La Bohème, Act III, with supertitles.

of origin to stages on the American West Coast. Even in an era that takes global communications for granted, moving them successfully—that is, meaningfully—across another set of each should be impossible.

Don't bother telling that to our trans-Rim neighbors, who for the past half decade have come to see the Opera Center's visits as high points in their cultural lives. Speaking for literally thousands of others, Professor Kazuyoshi. ("Kaz") Nakaya, the esteemed associate of Hiro Noda, the latter the principal sponsor of the Center's excursion to Japan last spring, wrote in appreciation: "The production of *La Bohème* by SFOC has just made a new epoch in the history of enjoyment of opera in Japan."

According to Christopher Hahn, the Center's new director, what set the SFOC's performances of the Puccini perennial last April—one each in the cities of Nagoya and Nagaoka and two in Tokyo—apart from the Center's previous "very far West" tours was "the level of the exchange involved. This was definitely the most ambitious project we've undertaken so far.

"The fact that we used local Japanese orchestras and local choruses, as well as Japanese crews to change the sets, made this an altogether different proposition. The big American and European companies—the Met, say, or the Vienna State Opera—travel to Japan bringing everything and everybody to produce an experience that includes no real involvement on the ground with the Japanese people, at least not on the artistic level."

In the event, two orchestras, both known for their high musical standards, played for the Center's Japan tour: Tokyo's Kanagawa Philharmonic for the performances in that city and in Nagaoka, and the Nagoya Philharmonic. "The Nagoya Philharmonic had never played Puccini before," reports Hahn. "So they found it wonderful not just to be playing the music of a new composer but in the context of an actual opera production. Patrick Summers, our very talented and versatile conductor, was able to impart to them in a very short time a great deal about the style, and because they were so fascinated about it, they learned it—absorbed it, really—in a very short time."

As often happens in the world of opera, the experience required quick study on the part of nearly everyone in-

involved, not the least Hahn himself. Although the tour was in its planning stages for a considerable period of time, the requisite Japanese sponsorship was finalized only in February. That was just when Hahn, the main Company's rehearsal administrator since 1985, took over the reins of the Center from its outgoing Director, Christine Bullin—allowing her successor just enough time to find his desk, meet his staff, and exchange some currency before coordinating an international tour while learning (and performing) his new job at the Center by phone and fax.

San Francisco Opera General Director Lotfi Mansouri accompanied the Center artists on a goodly portion of the tour, serving as Company standard-bearer while also investigating venues for a possible main-Company tour to Japan later in the decade. In the weeks before departure, Mansouri rehearsed the *Bohème* cast, several of whom had performed their roles in this Western Opera Theater (WOT) production previously (when they were directed by the veteran bass Paolo Montarsolo) and a few of whom had been recruited especially for the tour. Mansouri's work went beyond refreshing memories, sharpening characterizations, and tightening the action. Since the original WOT production had toured the American West without chorus, this expanded version, with its complete Act II (for the Japanese choruses) and Café Momus on a specially constructed turntable, required extensive restaging.

It fell to Hahn—whose own directing

credits include, in Center productions alone, both repertoire staples and SFOC Showcase productions as adventuresome and diverse as Hindemith's *There and Back* and, most recently, Handel's *Ariodante*—to stage the choruses that had been specially assembled in each of the Japanese host cities. In all, he found them superbly prepared and well trained, both musically and in matters of Italian diction.

"For me," Hahn relates, "some of the most amusing moments resulted from the fact that, while the choristers exhibited an extraordinarily high degree of professionalism, they lacked real stage experience. Our singers, performing the principal roles, often found it difficult to negotiate the crowd scenes—like the moment at the end of Act II, when the men carry Musetta on their shoulders through the cheering crowd—just because the choristers were working so diligently and being so attentive. They sang lustily—with their eyes glued to Patrick, as they had been counseled—and so they tended not to move to let Marcello and the others pass.

"But in every other respect, they were quite proficient as actors. Both the onstage vendors and shoppers carried out their assignments credibly, and Eli Villanueva, our Benoit—who essentially had to resort to mime to train the local singers who had been selected to perform as waiters—found that they picked up their business astonishingly quickly. And the children were remarkably

Continued on page 35



Earle Patriarco regales pupils of the elementary school in Nagaoka with Dr. Malatesta's "Bella siccome un angelo" from Donizetti's *Don Pasquale*.

Timothy Pfaff is editor of Piano & Keyboard, West Coast correspondent for London's Financial Times, and a freelance writer on the arts.



VERÓNICA VILLARROEL



ANN PANAGULIAS



ROBERTO ARONICA



FERNANDO DE LA MORA

Verónica Villarroel makes her first San Francisco Opera appearance as Mimi in *La Bohème*, the role in which she has been acclaimed in her Metropolitan Opera debut in 1991 as well as in Lyons and Stuttgart. The Chilean-born soprano made her professional debut at Santiago's Teatro Municipal as Musetta in *La Bohème* opposite the Mimi of Renata Scotto, who was instrumental in bringing Miss Villarroel to the U.S. where she completed her studies at Juilliard's American Opera Center. Since coming to international attention in 1990 when she bowed at the Gran Teatre del Liceu in Barcelona as Fiordiligi in *Così fan tutte*, she has successfully performed at many of the world's major theaters. Recent engagements include a return to Barcelona as Nedda in *Pagliacci* and as Violetta in *La Traviata*; a debut with Miami Opera as Nedda; her first Liù in *Turandot* in Lyons; her debut at the Teatro Colón in Buenos Aires as Marguerite in *Faust*; and her first appearance at Milan's La Scala in concert with Plácido Domingo. Highlights from last year include opening the Los Angeles Music Center Opera season in the title role of *La Traviata*; a bow at Houston Grand Opera as Antonia in *Les Contes d'Hoffmann*; her Paris debut in a new production of *La Traviata* at the Châtelet; a return to the Met as Mimi; Fiordiligi in Barcelona and Catania; as well as Liù in Santiago. She has recorded *El Gato Montés* with Domingo and appeared with him in the opera last season in Madrid.

Soprano **Ann Panagulias** sings the role of Musetta in *La Bohème*. A 1988 Adler Fellow, she received critical and public acclaim with San Francisco Opera in 1989 in the title role of *Lulu*, and scored another triumph here in 1991 when she sang her first Natasha in the Company premiere of *War and Peace*. The young artist made her Company debut in the 1988 production of *Parsifal* and has since been seen here as Mrs. Naidoo in the Philip Glass *Satyagraha*, as Woglinde in *Das Rheingold* and *Götterdämmerung* for the 1990 *Ring* cycle, in a San Francisco Opera-sponsored concert with Plácido Domingo, as Cinna in the 1991 concert version of Mozart's *Lucio Silla*, and last season as Marzelline in *Fidelio*. A 1986 Merola Opera Program participant, she is a veteran of two tours with Western Opera Theater and of many Opera Center performances. These included two Schwabacher Debut Recitals, and roles such as Fortuna in Handel's *Giustino*, Mimi in *La Bohème*, and Norina in *Don Pasquale*. A popular concert soloist as well, she has appeared with the symphonies of San Francisco, Detroit, Honolulu and San Jose. Operatic engagements have included her European debut at La Fenice in Venice in *Lulu*, the title role of *L'Incoronazione di Poppea* in Montpellier, and Fiordiligi in *Così fan tutte* in Bordeaux. She made several debuts in 1991-92: Leonora in *L'Assedio di Calais* at the Wexford Festival, Norina in Vancouver and Palm Beach, and Zerlina in *Don Giovanni* at Santa Fe Opera. This year's assignments have been her debut with Los Angeles Music Center Opera as Pamina in *Die Zauberflöte* and as Gilda in *Rigoletto*; as well as a return to Santa Fe as Catherine in the U.S. premiere of Weill's *The Protagonist* and as Musetta.

Miss Panagulias, a Pittsburgh native, received her bachelor of music degree from the Oberlin College Conservatory and a master of music degree from the New England Conservatory.

Roberto Aronica sings the role of Rodolfo in *La Bohème* for his United States opera debut. A pupil of Carlo Bergonzi, he has recently emerged as one of the most promising singers of his generation. He made his debut as the Duke of Mantua in *Rigoletto* at the Teatro Municipal in Santiago, Chile, in 1992. Since then, he has won acclaim for his portrayal of Rodolfo at the Teatro Regio in Turin and Reggio Emilia. Additional credits include Edgardo in *Lucia di Lammermoor* at Treviso; *Rigoletto* in Genoa; and *Lucia di Lammermoor* in Macerata. Upcoming performances include *Rigoletto* in Treviso, *La Rondine* and *L'Elisir d'Amore* in Turin, and a new production of *Anna Bolena* in Munich. In addition to his operatic performances, Aronica has also been in demand for concert appearances throughout his native Italy. The young tenor studied at the Accademia Chigiana in Siena, where he obtained both a scholarship and a diploma. He also won a scholarship in memory of Maria Mazzanzana Ziliani, an award which enabled him to study under Bergonzi.

Fernando De La Mora, Rodolfo in *La Bohème*, made his U.S. debut with San Francisco Opera as Roméo in the 1987 production of *Roméo et Juliette*, and returned the following year for one performance of *Bohème*. Since that time, the native of Mexico has become one of the most sought-after tenors on the international opera scene, while also appearing in concert world-wide. Acclaimed for his portrayal of Alfredo in *La Traviata*, he has already performed the role for the opera companies of Cologne, San Diego, Santa Fe, Vienna (Staatsoper), Monte Carlo, Tel Aviv, Milan (La Scala) and Mexico City. Additional successes include his first Nemorino in *L'Elisir d'Amore* at the Deutsche Oper Berlin, repeating this role in Barcelona and for his Covent Garden debut; Leicester in *Maria Stuarda* in Stockholm; the Duke in *Rigoletto* in Venice, Bologna, Mexico City and Pittsburgh; the title role of *Roberto Devereux* in Barcelona and with the Opera Orchestra of New York; as well as concerts in Russia, Japan, Norway and Mexico. Most recently, De La Mora opened the Liceu season in Barcelona as Lord Percy in *Anna Bolena*; made debuts at the Opéra Bastille in Paris in the title role of *Faust* and in Hamburg as Rodolfo; portrayed Tebaldo in *I Capuleti e i Montecchi* in Bilbao; sang the title role of *Werther* in Mexico City; appeared in *La Bohème* and *La Vida Breve* (which was also recorded) in Caracas; and was seen in numerous concerts throughout Mexico and the United States.

Baritone **William Shimell**, Marcello in *La Bohème*, made his U.S. opera debut as Nick Shadow in San Francisco Opera's 1988 production of *The Rake's Progress*, and returned to the Company in 1990 to sing Olivier in *Capriccio*. Born in England, he studied with Ellis Keeler at the Guildhall School

Continued on page 31

This revival of *La Bohème* has been made possible, in part, by a gift from Mr. and Mrs. Alfred S. Wilsey.

Opera in four acts by GIACOMO PUCCINI

Text by GIUSEPPE GIACOSA and LUIGI ILLICA

Based on the novel *Scènes de la Vie de Bohème* by HENRI MÜRGER

La Bohème

(in Italian)

Conductor

Charles Mackerras

Patrick Summers (Oct. 9, 13)

Stage Director

Sandra Bernhard

Set Designer

David Mitchell

Costume Designer

Walter Mahoney

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Joyce Fieldsend

Bonnie Koestner

Michel Singher

Ernest Fredric Knell

Jonathan Khuner

Prompter

Kathleen Kelly

Assistant Stage Director

Paula Suozzi

Stage Manager

Jerry Sherk

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes executed by

San Francisco Opera Costume Shop

First performance:

Turin, February 1, 1896

First San Francisco Opera performance:

September 26, 1923

SUNDAY, SEPTEMBER 19 AT 2:00

WEDNESDAY, SEPTEMBER 22 AT 7:30

SATURDAY, SEPTEMBER 25 AT 8:00

TUESDAY, SEPTEMBER 28 AT 8:00

WEDNESDAY, OCTOBER 6 AT 7:30

SATURDAY, OCTOBER 9 AT 8:00

WEDNESDAY, OCTOBER 13 AT 8:00

SATURDAY, OCTOBER 16 AT 8:00

CAST

(in order of appearance)

Marcello William Shimell
Victor Ledbetter (Oct. 9, 13, 16)

Rodolfo Roberto Aronica**
Fernando De La Mora (Oct. 6, 9, 13, 16)

Colline Philip Skinner

Schaunard Hector Vasquez

Benoit Renato Capecchi

Mimi Verónica Villarroel*

A boy Elliot Baer

Parpignol James Caputo+

Musetta Ann Panagulias

Alcindoro Renato Capecchi

Customhouse sergeant Daniel Sumegi+

Customhouse guard Cameron Henley

A vendor John Owens

*Students, townspeople, shopkeepers, street vendors,
soldiers, waiters, children*

**United States opera debut *San Francisco Opera debut +1993 Adler Fellow

Costars • Golden Gate Boys Chorus • Ragazzi, The Peninsula Boys Chorus
San Francisco Boys Chorus • San Francisco Girls Chorus

TIME AND PLACE: Late 19th-century Paris

ACT I A garret

INTERMISSION

ACT II The Latin Quarter

INTERMISSION

ACT III A city gate, the Barrière d'Enfer

INTERMISSION

ACT IV The garret

Supertitles by Clifford Cranna, San Francisco Opera.
Supertitles sponsored by Mr. and Mrs. George Dyer.

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.

La Bohème will have four additional performances on December 2, 5, 9 and 11, with cast changes.

La Bohème / Synopsis

ACT I

As Marcello paints, Rodolfo, unable to write, gazes through the windows at the smoking chimneys of the Parisian rooftops. The bohemians are suffering from the cold. Marcello is about to sacrifice one of the sparse furnishings to the empty stove when Rodolfo has an inspiration: his drama will warm them. Colline returns from a fruitless visit to the pawnbrokers. As the fire dies, Schaunard saves the day by arriving with food, firewood and pockets full of money. The table is already laid before Schaunard can announce that for Christmas they will dine out. The friends are about to leave when Benoit, the landlord, comes for the rent. The bohemians trick him into talking about his amours; then, feigning moral indignation, they throw him out, unpaid. The friends leave, but Rodolfo stays behind to finish an article he is writing.

Presently, there is a knock on the door. A young woman enters. She asks if she may light her candle and Rodolfo invites her in. As soon as her candle is lighted, she departs only to return moments later in search of her key. Rodolfo quickly finds and pockets the lost key without informing his companion. As they continue to search, their hands touch. Rodolfo suggests they stop looking for a moment until the moon provides better light. He tells her that he is Rodolfo, a penniless poet who has already fallen in love with her. She replies with a description of her modest existence as a seamstress. As she ends her narrative, the voices of Rodolfo's friends rise from the street, urging him to hurry. Rodolfo goes to the window and tells them to meet him later at the Café Momus.

He turns to Mimì and declares his love, which she timidly admits is returned.

ACT II

A holiday crowd mills about the small square in the Latin Quarter dominated by the Café Momus. (Momus was the Greek god of ridicule.) The bohemians meet at the café and order dinner, after Rodolfo has presented Mimì to his friends.

Musetta and Alcindoro, whom she orders around like a pet poodle, take the table adjoining the friends. Marcello studiously avoids looking at Musetta, with whom he has recently quarreled. Musetta tries to attract his attention by staging a temper tantrum. Raising her voice so that all may hear, Musetta delivers an oration on her beauty and its devastating effects. She decides it is time to rid herself of Alcindoro and feigns a terrible pain in her foot. Musetta sends Alcindoro off for a new pair of shoes. The merry-making is dampened by the arrival of the bill. The bohemians search their pockets hopelessly until Musetta takes

the bill from the waiter and deposits it together with her own at Alcindoro's place. She announces that Alcindoro will pay both bills on his return. Alcindoro returns with Musetta's new shoes and is confronted with the bills.

ACT III

Amid the snow and mist of a February dawn, the city's early risers begin their daily routines, while the revelers in a tavern continue the night's festivities. Mimì asks directions of a sergeant who points out the tavern decorated with Marcello's paintings.

Mimì asks a servant to send Marcello out to her. She appeals to him to help her and bursts into tears. She refuses to go into the tavern, because Rodolfo is inside. He has left her. He promises to talk to him and sends Mimì home. Rodolfo attempts to justify his cruelty to Mimì on the grounds of her coquettishness, but Marcello sees through the pretext. Rodolfo admits that he still loves Mimì, but says he cannot endure watching her health fail because of his inability to provide for her. Coughing and violent sobs betray Mimì's presence. Rodolfo takes her into his arms, while Marcello charges into the tavern to investigate the cause of a burst of Musetta's brazen laughter. Mimì says goodbye to Rodolfo and tells him they must part without bitterness. They quickly realize they cannot go through with the separation. Their decision to stay together until spring is made against the background of violent quarreling between Musetta and Marcello.

ACT IV

Sadly reminiscing about their broken love affairs, Marcello and Rodolfo try to work. Both try unsuccessfully to appear pleased that their former companions are flourishing. Schaunard and Colline arrive with frugal provisions and a more cheerful outlook. They fall upon the food and stage a mock ball which is followed by a simulated duel. At the height of their clowning, Musetta appears. Mimì is waiting on the stairs; she is seriously ill. Rodolfo rushes to Mimì and brings her in.

Musetta sends Marcello to pawn a pair of earrings and bring back a doctor. Colline bids a fond farewell to his overcoat which is destined for the same fate as Musetta's jewels. One by one the friends find discreet reasons to leave. The lovers are alone.

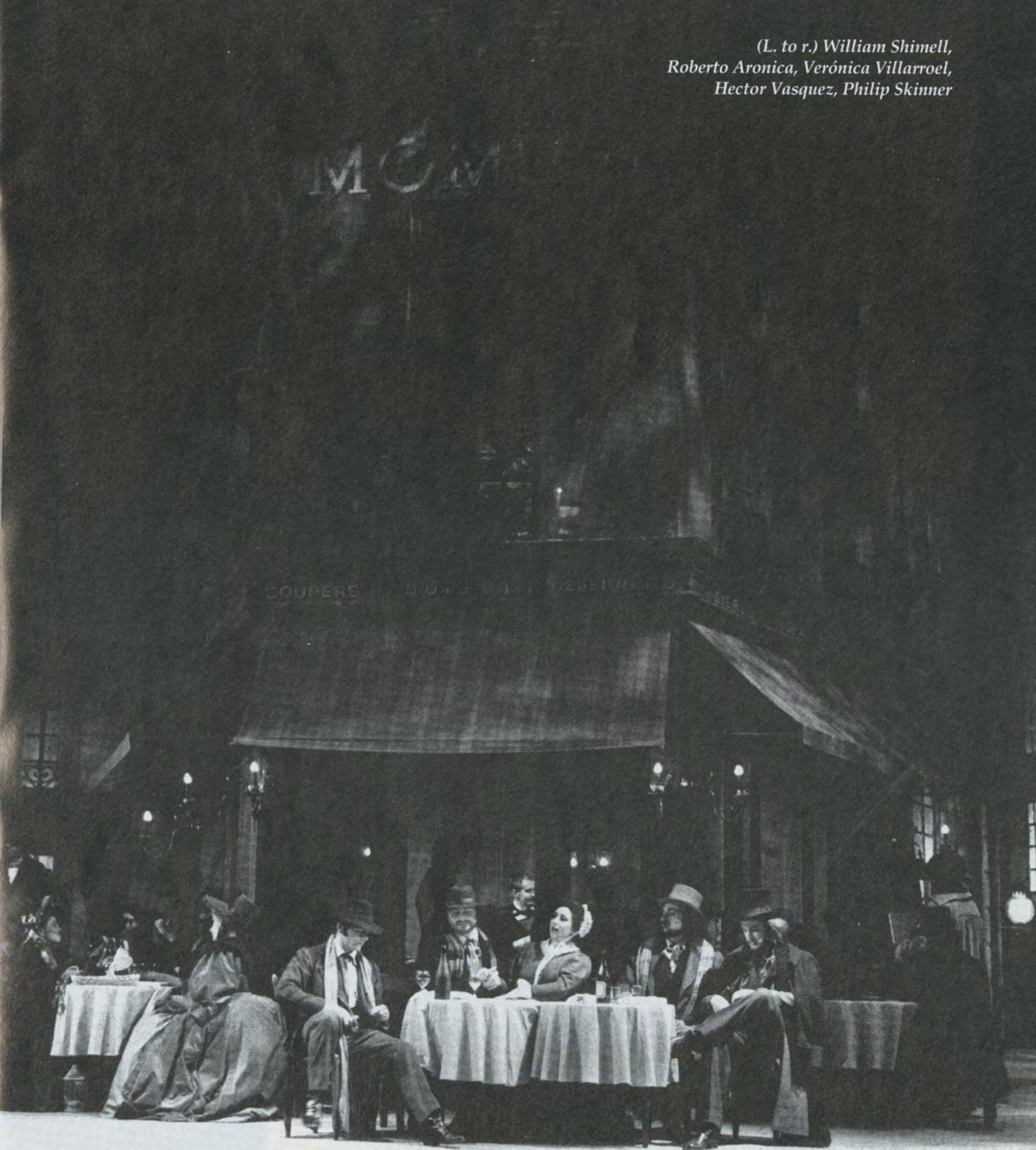
Feeble attempts at their former banter are succeeded by reminiscences of their love. Musetta returns with a muff to warm Mimì's hands. Marcello announces that a doctor is on the way. Mimì falls asleep as Musetta murmurs a prayer. Rodolfo notices that a change has come over his friends, who already know what he only now realizes: Mimì is dead.

The performance of December 5th is
sponsored by the Koret Foundation.

La Bohème

Photos taken in rehearsal
by Marty Sohl

(L. to r.) William Shimell,
Roberto Aronica, Verónica Villarroel,
Hector Vasquez, Philip Skinner





Renato Capecchi, Ann Panagulias

(Left) Ann Panagulias

(L. to r.) Philip Skinner, Roberto Aronica, Hector Vasquez, Renato Capecchi, William Shimell





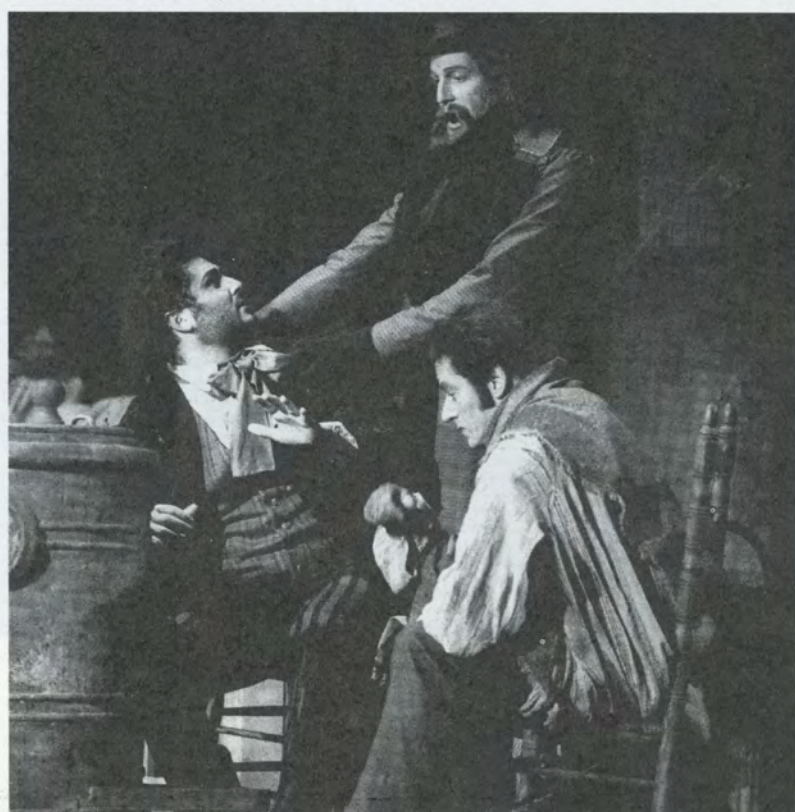
Ann Panagulias, William Shimell
Verónica Villarroel

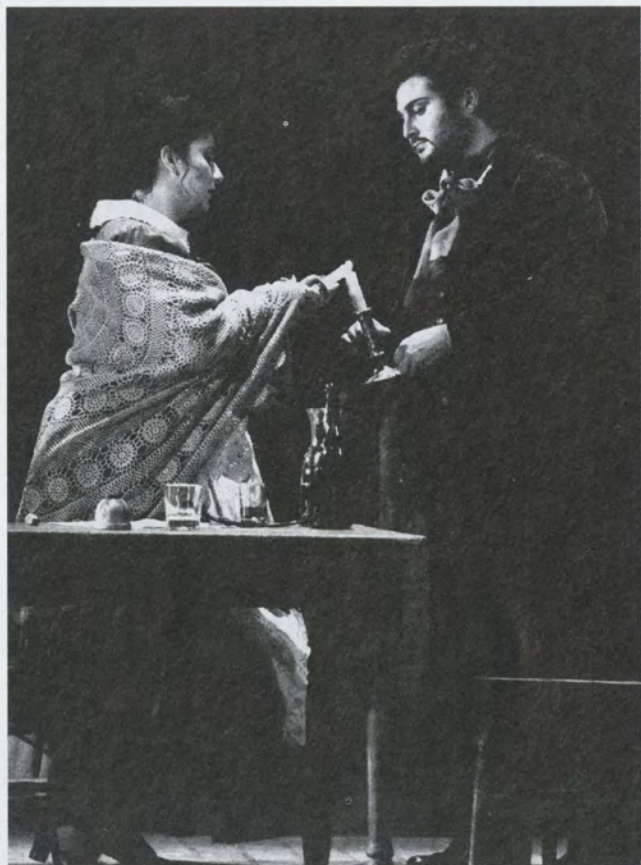


Verónica Villarroel, Roberto Aronica
Roberto Aronica, Philip Skinner, William Shimell



Roberto Aronica,
Verónica Villarroel





Act II: San Francisco Opera Chorus, Children's Choruses and Supernumeraries

of Music and with Otakar Kraus at the National Opera Studio in London. He began his career in Britain, singing with all the major opera companies in roles including Dandini in *La Cenerentola*, Sharpless in *Madama Butterfly*, Guglielmo in *Così fan tutte*, Count Almaviva in *Le Nozze di Figaro*, the title role of *Don Giovanni*, as well as Nick Shadow and Marcello. He began his international career in 1986 with the roles of Dandini in Paris, Don Giovanni in Hong Kong, and Guglielmo in Tokyo. Since then, he has performed at numerous major theaters: Milan's La Scala, Netherlands Opera, Vienna State Opera, Royal Opera at Covent Garden, as well as in Paris, Frankfurt, Geneva, Zurich, Moscow, Düsseldorf, Santiago, and at the Glyndebourne Festival. Last season's highlights include his debut at the Lyric Opera of Chicago as Mozart's Count, Guglielmo at the Royal Opera and in Geneva, and the title role of *Don Giovanni* at the Netherlands Opera. Shimell sings Mozart's Don on a recent recording of *Don Giovanni* led by Riccardo Muti.

Baritone **Victor Ledbetter** appears in two roles this fall: Marcello in *La Bohème* and the Night Watchman in *Die Meistersinger von Nürnberg*. In his seventh consecutive season with San Francisco Opera, he has sung over 15 roles with the Company, most recently last fall when he portrayed Shchelkalov in *Boris Godunov*, Roucher in *Andrea Chénier*, and Christophe Colomb II in *Christophe Colomb*. A participant in the 1986 Merola Opera Program and a 1988-89 Adler Fellow, his Opera Center credits include Count Almaviva in Hiram Titus's *Rosina*, Marcello for Western Opera Theater's 1986-87 tour which included performances in China, Scarpia in China's first presentation of *Tosca*, and a Schwabacher Debut Recital in 1989. Ledbetter's recent engagements include the Count in *Le Nozze di Figaro* and Sharpless in *Madama Butterfly* for Dublin Grand Opera, Valentin in *Faust* and Sharpless for Cincinnati Opera, Dr. Falke in *Die Fledermaus* for San Diego Opera, Giorgio Germont in *La Traviata* for the New York City Opera, and Alfio in *Cavalleria Rusticana* with Washington Opera. The Georgia native studied at Indiana University with the late Nicola Rossi Lemeni.

Baritone **Hector Vasquez**, who sings the roles of Schaunard in *La Bohème* and Konrad Nachtigall in *Die Meistersinger*, first performed with San Francisco Opera in 1991 when he appeared in *War and Peace*, *Carmen*, and the student matinee performances of *La Traviata*. He was seen as a Huntsman in *Guillaume Tell* and Fiorello in *Il Barbiere di Siviglia* last summer, returned for the 1992 Fall Season as Sciarrone in *Tosca*, Fléville in *Andrea Chénier*, and Belcore in the student matinee presentation of *L'Elisir d'Amore*, and appeared in *Capriccio* this summer. A 1991-92 Adler Fellow, his Opera Center credits include Bengtsson in Reimann's *The Ghost Sonata*, Escamillo in *Carmen* (which toured to Guam and Japan), Nardo in *La Finta Giardiniera*, and Schaunard in *La Bohème* (which toured to Japan earlier this year). As a member of the Merola Opera Program in 1989 and 1990, he portrayed Escamillo in *Carmen* and Enrico in *Lucia di Lammermoor*, roles he subsequently sang for Western Opera Theater's national tours. The native of

California, who studied at Fullerton College and the University of Southern California, has also performed at the Berliner Festwochen, the Bach festivals of Los Angeles, Carmel and Long Beach, the music festivals of Aspen, Ojai, Lake Arrowhead and Long Beach, as well as with the Long Beach Opera, Marin Opera, and the Los Angeles Philharmonic.

In his ninth consecutive season with San Francisco Opera, bass-baritone **Philip Skinner** sings the roles of Bethune in *I Vespri Siciliani* and Colline in *La Bohème*. Since his 1985 Company debut in *Adriana Lecouvreur*, he has appeared here in over 20 different operas in such roles as Ferrando in *Il Trovatore*, Méphistophélès in the student/family performances of *Faust*, Colline in the family presentation of *La Bohème*, Don Diego in *L'Africaine*, Monterone in *Rigoletto*, Count Horn (Sam) in *Un Ballo in Maschera*, Lorenzo in *I Capuleti e i Montecchi* and, last fall, Angelotti in *Tosca*. Skinner participated in the 1985 Merola Opera Program and went on to tour with Western Opera Theater in the title role of *Don Giovanni*. A 1986-87 Adler Fellow, he appeared in several Opera Center Showcase productions and was a 1990 Schwabacher Debut Recitalist. Recent highlights include his Houston Grand Opera debut as Figaro in *Le Nozze di Figaro*, his first appearance in Australia with the Victoria State Opera as the four villains in *Les Contes d'Hoffmann*, as well as the four villains in Houston last fall. He has also performed with the opera companies of Seattle, Vancouver, Toronto, Edmonton and Atlanta, among others, as well as with several U.S. orchestras.

Baritone **Renato Capecchi**, who sings the roles of Benoit and Alcindoro in *La Bohème*, has appeared in over 15 productions with San Francisco Opera since his 1968 debut. Roles performed here include Dr. Bartolo in *Il Barbiere di Siviglia*, Dandini in *La Cenerentola*, Fra Melitone in *La Forza del Destino* and, most recently in 1988, Geronte de Ravor in *Manon Lescaut* and Don Alfonso in *Così fan tutte*. The Italian artist, a familiar figure on the world's foremost operatic stages (Metropolitan Opera, Milan's La Scala, Paris Opera, etc.) and at international festivals, has a repertoire of over 300 roles and has recorded more than 30 complete operas, as well as several special programs of Italian music. He is also a distinguished concert and recital artist, and is currently enjoying a second career as a director of opera and television in Europe and the United States. Among his many recent engagements were *Così fan tutte*, *L'Elisir d'Amore*, *La Bohème*, *La Traviata*, *Il Barbiere di Siviglia* and *Andrea Chénier* at the Met, *Così fan tutte* and *Le Nozze di Figaro* with Houston Grand Opera, *Il Barbiere di Siviglia* in Amsterdam, and *Le Nozze di Figaro* in Aix-en-Provence. As a teacher, Capecchi has contributed to many workshops and master classes in five countries. He has taught at La Scala, Teatro Comunale in Florence, Amsterdam Opera Studio, Opéra-Comique Studio in Paris, London Opera Center, Vienna State Opera, and San Francisco Opera's Merola Opera Program.



WILLIAM SHIMELL



VICTOR LEDBETTER



HECTOR VASQUEZ



PHILIP SKINNER



RENATO CAPECCHI



JAMES CAPUTO



DANIEL SUMEGI



CHARLES MACKERRAS



PATRICK SUMMERS



SANDRA BERNHARD

Tenor **James Caputo**, who made his Company debut this summer in *Der Rosenkavalier*, *Capriccio* and *Daphne*, portrays Tebaldo in *I Vespri Siciliani*, Hortensius in the student matinee production of *La Fille du Régiment*, Parpignol in *La Bohème*, and Sir Bruno Robertson in *I Puritani*. The 1993 Adler Fellow with the San Francisco Opera Center began studying voice at age 13 and was accepted into the Manhattan School of Music four years later. Since then, he has sung in concert throughout his native Connecticut and made his professional operatic debut with the Schubert Opera Company as Nemorino in *L'Elisir d'Amore*. He has also appeared with the Philadelphia Opera, and in 1991 was a winner in the Pavarotti Voice Competition. Caputo was a 1992 Merola Opera Program participant who recently traveled to Japan to sing Rodolfo in the Opera Center's production of *Bohème*, and sang in concerts in Guam, Saipan and Pohnpei.

Daniel Sumegi appears as the Customhouse Sergeant in *La Bohème*, Hermann Ortel in *Die Meistersinger*, and Narumoff in *The Queen of Spades*. A 1993 Adler Fellow, he made his Company debut in 1991 as Mathieu in *Andrea Chénier* and Snug in *A Midsummer Night's Dream*, and returned to the War Memorial this summer for *Der Rosenkavalier* and *Capriccio*. The Australian-born bass has performed with the Lyric Opera of Queensland, State Opera of South Australia, Victoria State Opera and the Australian Opera in *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 in 1991, making his U.S. debut as Dr. Grenvil in *La Traviata*. Sumegi made his first European appearance last year at Vienna's Konzerthaus in 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 Festival in the world premiere of the opera *Asdrubala* for the Gran Teatre del Liceu. A finalist in the 1992 Luciano Pavarotti/Philadelphia Opera Company International Voice Competition, the young artist is the recipient of numerous scholarships and awards. Sumegi recently toured the U.S. in Western Opera Theater's mounting of *La Bohème* and traveled with that production to Japan.

Charles Mackerras, principal guest conductor with San Francisco Opera, is on the podium for *I Vespri Siciliani*, *La Bohème* and *The Makropulos Case*. Born in Schenectady, New York, he was raised in Australia, where he received his musical education and first professional experience as oboist and conductor. After winning a British Council Scholarship, he studied conducting in Prague, an experience from which arose his interest in Czech music, especially that of Janáček. As Principal Conductor for the Hamburg State Opera for three years, he led that company's 1967 performances at the Metropolitan Opera in New York as his U.S. conducting debut. In 1969 he undertook his first conducting assignment for a U.S. opera com-

pany, leading performances of *The Magic Flute* and *La Cenerentola* at San Francisco Opera. He has since returned here for productions of *Eugene Onegin* and *Un Ballo in Maschera* in 1971, Handel's *Julius Caesar* (in his own edition) for the 1982 Summer Festival, Handel's *Orlando* (again in his own edition) in 1985, *Jenůfa* in 1986, *Lohengrin* in 1989, and *Der Rosenkavalier* this summer. Music director of the English National Opera from 1970 to 1978, Maestro Mackerras was also, until last year, musical director of the Welsh National Opera, where he is now conductor emeritus. Other past positions include chief guest conductor of the BBC Symphony and chief conductor of the Sydney Symphony Orchestra. He is currently principal guest conductor for both the Scottish Chamber Orchestra and the Royal Philharmonic. In demand at the world's major opera houses and concert halls, Mackerras has produced a lengthy discography — including a complete cycle of Janáček operas — which has earned him a number of prestigious awards. He was honored with the title Commander of the British Empire in 1974, the Janáček Medal from the Czech government in 1979, a knighthood in 1979, and in 1987 was appointed a Fellow of the Royal College of Music.

Patrick Summers conducts *La Bohème* (Oct. 9, 13) as well as the student matinee presentation of *La Fille du Régiment*. In his fourth year as Music Director of the San Francisco Opera Center, he made his Company conducting debut in 1990 with performances of *Die Fledermaus*, and has since led SFO productions of *Così fan tutte*, *La Traviata*, the U.S. premiere of Rossini's *Ermione*, as well as *L'Elisir d'Amore* and *Tosca* last fall. For the Opera Center's various programs, Maestro Summers has conducted numerous concerts (Grand Finals, Fall Season Previews, Pacific Voices Gala), Showcase presentations (*Rosina*, *The Ghost Sonata*, *Ariodante*), Merola Opera productions (*The Bartered Bride*, *Don Pasquale*, *Madama Butterfly*, *Carmen*, *Falstaff*), and Western Opera Theater's tours of *Pasquale*, *Butterfly* and *Bohème*. He has traveled extensively with the Opera Center, leading performances of *Carmen* in Guam and Japan, *Tosca* in Shanghai, and *La Bohème* in Japan. Summers recently made his debut with the Schwabacher Debut Recital Series as pianist for Hugo Wolf's *The Italian Songbook*. Other conducting assignments have included *Lucio Silla* for the Long Beach Opera, the world premiere of John Thow's *A Water Cycle* with the San Francisco Contemporary Music Players, *Le Nozze di Figaro* with the Warsaw Philharmonic, and *Otello* at Orlando Opera. Future engagements include *Die Zauberflöte* for the Kirov Opera in St. Petersburg, Russia, and *La Cenerentola* for the Australian Opera.

Sandra Bernhard, the director of *La Bohème*, has previously staged San Francisco Opera productions of *Lucio Silla*, *Ermione*, the student matinee performances of *L'Elisir d'Amore*, and this summer's staged concert presentation of *Daphne*. A member of the Company since 1990, she has served as Assistant Director for over 12 productions here, and is currently a coach and instructor of acting for the Merola Opera Program. She also served as director of the Merola Program's Grand Finals in 1991, '92 and '93. In addition to her San

Francisco Opera credits, she has directed productions for the Greater Miami Opera (*Il Barbiere di Siviglia*), Virginia Opera (*The Medium*), and Opera Memphis (*Roméo et Juliette*), as well as her own works (*A Point of Departure*, *A Night in Berlin*, *Postage Due* and *Buffa Bus Stop*) in Chautauqua, Norfolk and Miami. A graduate of the University of Illinois, she has had additional teaching assignments at Utah Opera, Greater Miami Opera, Virginia Opera, Chautauqua Opera and Louisiana State University.

David Mitchell designed the sets for *La Bohème*, a production first seen here in 1986 and repeated in '88. He also created the settings for the Company's production of *Manon* which was mounted in 1971, '81 and '86. His first opera designs were for a 1966 presentation of *Madama Butterfly* at the Juilliard School. Since then, his sets have been seen at the opera companies of Toronto, Paris, Houston, Santa Fe, Cincinnati, Philadelphia and Washington, D.C., as well as at the New York City Opera, Deutsche Oper Berlin, and Chile's Teatro Municipal. Operas he has designed include *Aida*, *Mefistofele*, *Boris Godunov*, *Macbeth*, *Il Trovatore*, and the U.S. premiere of *The Italian Straw Hat*. A set and costume designer for theater, film and television as well as opera, Mitchell has served as resident designer for the New York Shakespeare Festival, for which he designed his first show, *Henry V*, in 1965. He has been particularly successful on Broadway, with settings for *I Love My Wife*, *The Gin Game*, *I Remember Mama*, *Brighton Beach Memoirs*, *Barnum*, *The Price*, *La Cage aux Folles* and *Annie*, for which he received a Tony award and the Outer Critics Circle award.

Walter Mahoney designed the costumes for *La Bohème* and *Die Meistersinger von Nürnberg*. Resident Costume Shop Manager for the San Francisco Opera, (and currently celebrating 50 years with the Company), his designs were most recently seen here last fall in *L'Elisir d'Amore*. Additional SFO design credits have been *Manon Lescaut* (1988), the same year he interpreted the late Nicola Benois's costume designs for

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

Thomas J. Munn, Lighting Director and Design Consultant for San Francisco Opera since 1976, designed the lighting for *I Vespri Siciliani*, *La Bohème*, *Turandot*, *The Makropulos Case*, *Die Meistersinger*, *I Puritani*, and *The Queen of Spades*. He has created the lighting and special effects for over 145 productions for the Company, including the highly acclaimed *Ring* cycle. As scenic adviser, he has designed scenery for SFO productions of *Lady Macbeth of Mtsensk*, *Roberto Devereux*, *Pelléas et Mélisande*, *Billy Budd*, *Nabucco*, *Don Giovanni* and *Christophe Colomb*. Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, and films. His television credits include S.F. Opera productions of *La Gioconda* (for which he received an Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso*, *Mefistofele*, and *Capriccio*. 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 *The Nutcracker*.



DAVID MITCHELL



WALTER MAHONEY



THOMAS J. MUNN

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Evan Angle

Jennifer Asbury
Molly Gould

Joyce Lin
Margaret Lukens

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Chris Noll
David Parkin
Oliver Pollard

Bill Roehl
Louis Schilling
Mario Tarabini
Tom Tillman
Dan Wilson

1993 OPERA PREVIEWS

Due to space restrictions, we can publish only a part of the Bay Area opera previews this year. For details on San Francisco Opera Guild Previews and Insights, please consult the Opera Guild 1993 Fall Season Guide, or call (415) 565-6432.

JUNIOR LEAGUE OPERA PREVIEWS

Previews held in Herbst Theatre, Veterans Building, 401 Van Ness Ave., San Francisco, at 12 noon. For further information, please call (415) 923-9056 or (510) 820-6113.

<i>The Makropulos Case</i>	10/13
<i>Die Meistersinger von Nürnberg</i>	10/27
<i>La Clemenza di Tito</i>	11/3
<i>I Puritani</i>	11/10
<i>The Queen of Spades</i>	11/18

ROBERT GOODHUE'S FALL OPERA COURSE

Previews begin at 6:30 p.m. in the Crystal Ballroom, Marines' Memorial Building, 609 Sutter, San Francisco. Individual tickets are \$15 at the door. For further information, please call (415) 291-9126.

<i>La Bohème</i>	9/13
<i>Turandot</i>	10/4
<i>The Makropulos Case</i>	10/11
<i>Die Meistersinger von Nürnberg</i>	10/25
<i>La Clemenza di Tito</i>	11/1
<i>I Puritani</i>	11/8
<i>The Queen of Spades</i>	11/15

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

City College of San Francisco offers a music course in Opera Previews for the Fall 1993 semester. The course will concern all the operas being performed in the San Francisco Opera fall season. It is taught by Marvin Tartak on Friday afternoons from 1 p.m. to 4 p.m. at the College, 50 Phelan Ave., Creative Arts Building, Room A-135, in San Francisco. For further information, please call (415) 239-3641.

FRIENDS OF THE KENSINGTON LIBRARY

A free lecture on *La Clemenza di Tito* will be given by Michael Barclay on Monday, November 1 at 7 p.m. at the Kensington Library, 61 Arlington Ave., Kensington. For further information, please call (510) 524-3043.

MERRITT COLLEGE OPERA LECTURE SERIES

Merritt College is offering an opera preview class, *Introduction to Opera* (Music 13A), with emphasis on the operas of the 1993 fall season, on Tuesday evenings from 7:00 - 10:00 p.m., beginning August 31 and ending in December. Classes will be held at the College, 12500 Campus Drive (off Redwood Road in the Oakland Hills), Building R, Room 100. For further information, please call (510) 436-2430.

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

Previews of the operas of the 1993 season will be given by Michael Barclay, director of Opera Education International. Lectures will be presented on the following dates from 7:15 - 9:30 p.m. at OEI, 400 Yale Ave. (at Vassar), in the Kensington section of the Berkeley Hills. Admission to the full series is \$95; individual admission at the door is \$15. For further information, please call (510) 526-5244.

<i>Turandot</i>	9/20
<i>The Makropulos Case</i>	9/27
<i>Die Meistersinger von Nürnberg</i>	10/4
<i>La Clemenza di Tito</i>	10/18
<i>I Puritani</i>	10/25
<i>The Queen of Spades</i>	11/8
<i>The Season in Review</i>	12/13

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BASS CLARINET/BASSET HORN

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BASSOON

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CONTRABASSOON

ROBIN ELLIOTT

HORN

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DAVID SPRUNG *Co-Principal*
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BRIAN McCARTY
LAWRENCE RAGENT

TRUMPET

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DAVID RIDGE

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endearing and sweet. Somehow, I assumed that they would be terribly well behaved all the time — but they weren't!"

Involving both individual sponsors and the larger citizenry of the sponsoring country in the production allowed the Center's personnel to, in Hahn's words, "travel lighter, be less expensive, and — and this is the important part — go places other than Tokyo. It's not that we didn't want to play Tokyo. In fact, we were happy to — partly because our Japanese presenters thought that performances in Tokyo, the hub of the music world in East Asia, would lend the whole enterprise a certain credibility, which they definitely wanted. But the big companies always go to Tokyo, and maybe Osaka, but not to other, smaller cities. From the beginning, the Opera Center has sought not to do what our big competitors do — and obviously can do better — but to travel to smaller places, where one can deal on a much more intimate level with the artists in their community."

The smallest city in which they performed was Nagaoka, a city roughly the size of Sacramento. Hahn calls the level of civic involvement there "tremendous. It seems that



(L. to r.) Kiyohiko Sato, the Opera Center's host at Pioneer Corporation; Lotfi Mansouri, general director of San Francisco Opera; Christopher Hahn, director of S.F. Opera Center; and interpreter Terumi Turner during a presentation at the Pioneer headquarters in Tokyo.

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La Bohème

Giacomo Puccini

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Naglestad, Black

Sept. 10, 11, 14, 16, 17, 19m

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Giuseppe Verdi

Buckley; Lawless, Rose, Parry
Voss/Mitchell, Quivar/Toczyska,
Polozov/Domingo,
Albert/Kharitonov, Bradley

Jane Henschel in *Die Frau ohne Schatten*

Oct. 31, Nov. 3, 6m, 8, 10, 13

Die Frau ohne Schatten

Richard Strauss

Behr; Cox, Hockney, Falconer,
Miller
E. Shade, G. Jones/Byrnes-Harris,
Henschel, O'Neal, Grundheber

January 19, 20, 22m, 23, 25, 29

El Gato Montés

Manuel Penella

Roa; Sagi, Galán, Montero, Dana
Villarroel/Pérez-Iñigo,
Domingo/Ordóñez, Díaz, Guzman

Feb. 23, 26m, 28, March 2, 5m, 8

Madama Butterfly

Giacomo Puccini

Behr; Judge, Harlan, Gunter,
da Costa, Dana
Ewing, Haddock, Atkins, Vlahos

April 12, 16m, 18, 20, 23m, 25

The Marriage of Figaro

Wolfgang Amadeus Mozart

Stenz; Hall, Lawless, Bury, Schuler
Blasi, Kringelborn, Rasmussen,
Finley/Bernstein, Allen

May 29, June 1, 4m, 7, 10, 12m

Der Rosenkavalier

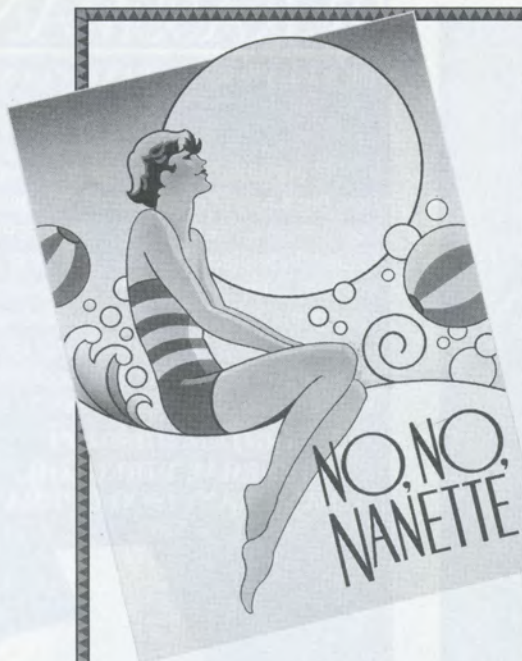
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von Stade, Armstrong,
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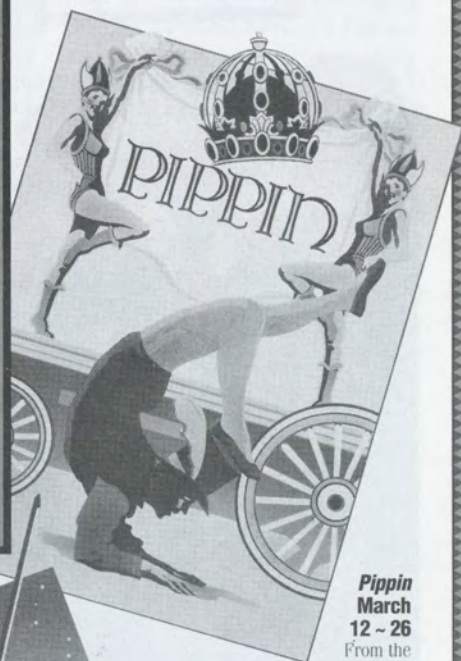
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recitalists sometimes visit there, and maybe the occasional trio or quartet, but very little in the way of 'big' productions comes to Nagaoka. Consequently, the mayor was very keen on the Opera Center and encouraged future cultural exchange. His entire staff, and the head of the local bank that was one of the other sponsors, all turned up, letting us know directly how much they enjoyed the visit and encouraging us to return."

The SFOC company of 17 included, in addition to Hahn and the musicians, a production manager; a tour manager; a costume, wig and makeup person; an electrician (for lighting); a props coordinator; and a stage manager. "Initially, we were worried about how our crews would communicate with their Japanese counterparts," Hahn continues. "But even though communication on the strictly linguistic level was a bit iffy sometimes, there was never any real problem. We found the Japanese crews worked incredibly fast. Load-ins we had allowed four hours for were over in an hour, and we'd all be twiddling our thumbs. The Japanese crews had taken the initiative to do things their own way, and, since it worked extremely well, we quickly perceived that it didn't matter that it wasn't the way we would have done it."

"We found at every turn that there was nothing in the least amateurish on the part of our hosts, be it about the preparations that had been made prior to our arrival or what we encountered once there. The chorus cos-

tumes, for example, were superbly made, the historical periods completely correct and the color schemes sensitively arranged."

Similarly, the audiences—who had paid as much as \$120 a ticket (less surprising, notes Hahn, in a culture in which *The New York Times* is available, but costs \$14)—exhibited a high level of understanding. "It probably helped that we performed with supertitles," Hahn explains in his own crisp English accent. "But given the prevalence of laser discs and CDs there, I sensed that most members of the audience had at least heard—and probably seen—*Bohème* many times over."

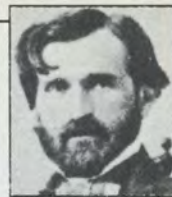
"In Japan, applause tends to be polite and not particularly prolonged. But our experience was that there was no lack of applause and that the audiences were incredibly attentive. The opera had its usual emotional effect, and at the end of the performance there was audible sobbing in the audience. Handkerchiefs were much in evidence. Joan Gibbons, our Mimi, commented that every night, as she lay there 'dead,' she could hear all the sniffing. And the singers all commented on—and assured each other about—how attentive the spectators were."

The Japanese children, again, proved to be of star-quality. "The singers were nearly overwhelmed by the attention they got in the special school programs we included," Hahn continues. "When the cast went out to perform arias for students in the elementary

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—Andrew Porter, music critic,
The Observer

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Eli Villanueva, still in costume, signs autographs following a performance of *La Bohème*.

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La Bohème cast is presented with CD recordings of that evening's performance at the Pioneer Corporation's Tokyo headquarters.

schools, they were showered with gifts, including long chains of origami cranes. And sometimes the children responded with special songs and dances they had prepared just for the occasion. In general, the children just crawled all over the cast. Several of the singers commented that they were beginning to understand what it would be like to be rock stars."

They also learned the privilege of being honored guests in one of the world's most technologically advanced nations. At another special concert — before specially invited members of the Johann Strauss Society of Japan, no less — held at the Tokyo headquarters of another of the Japanese sponsors, Pioneer, the singers, unbeknownst to them, were being recorded as they performed — on CD. Even though the technology of recording CD was so new at that point that it was still not commercially available, each singer was given a CD of his or her performance at concert's end. "It blew their minds," Hahn adds. "And they were even

more impressed when they learned that Mr. Sato, our host at Pioneer, had to talk long and hard to persuade his technicians to do it, since it is still very expensive."

It seems those very singers had done their own bit to expand their hosts' minds in significant ways. Particularly in Tokyo, a touring production of an opera such as *La Bohème* is normally studded with vocal superstars. The point of Mr. Nakaya's praise, quoted earlier, is that the SFOC *Bohème* proved a success even before an audience of Japanese opera buffs conditioned to hearing superstars in the famous roles. "But by *La Bohème* with San Francisco Opera Center singers," Nakaya continued, "[Japanese opera audiences] have learned that an impressive opera production can be possible with young, unknown singers with talent and good training. Or rather, they have learned that a good ensemble opera with unknown singers is something to cherish more than one with big stars but less ensemble."

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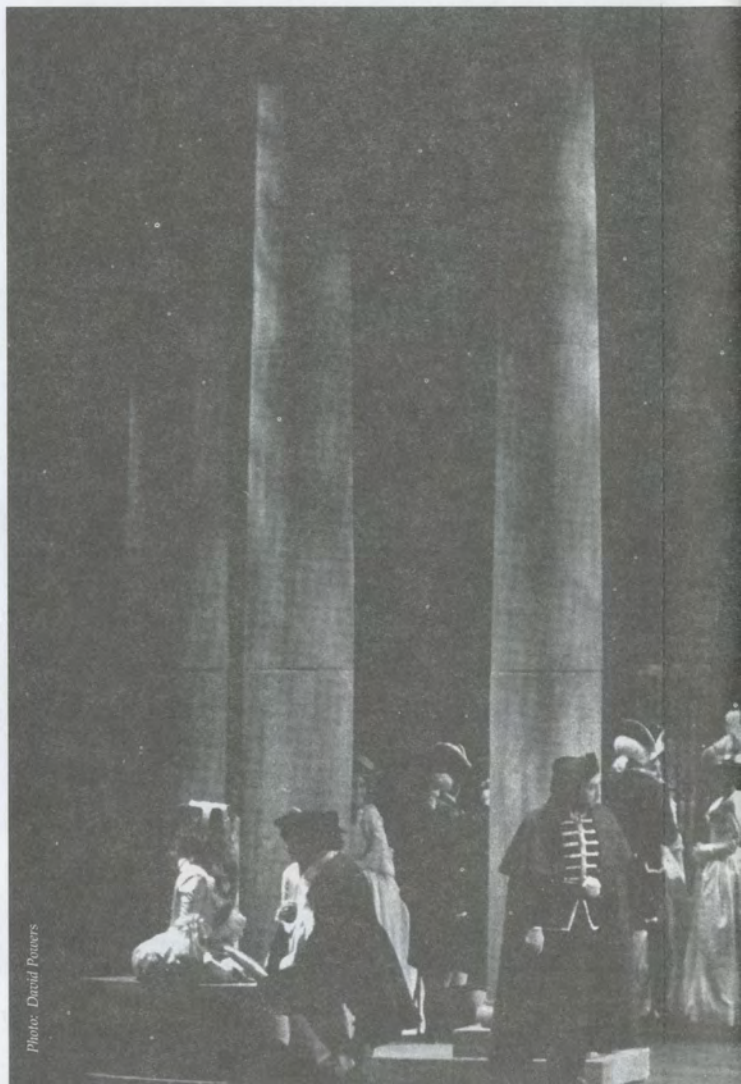
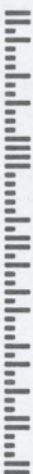


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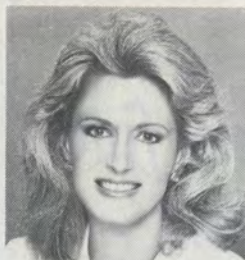
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Tours of the San Francisco Performing Arts Center include the Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, 10:00 - 2:00 on the hour and half hour. Davies Hall only: Wednesday, 1:30/2:30. Saturday 12:30/1:30.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

SERVICES

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

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

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

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

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

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

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

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

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

Wheelchair accessible restrooms are located in the lower lounge. Wheelchair accessible public telephones including "TDD" are located in the northeast corner of the lobby.

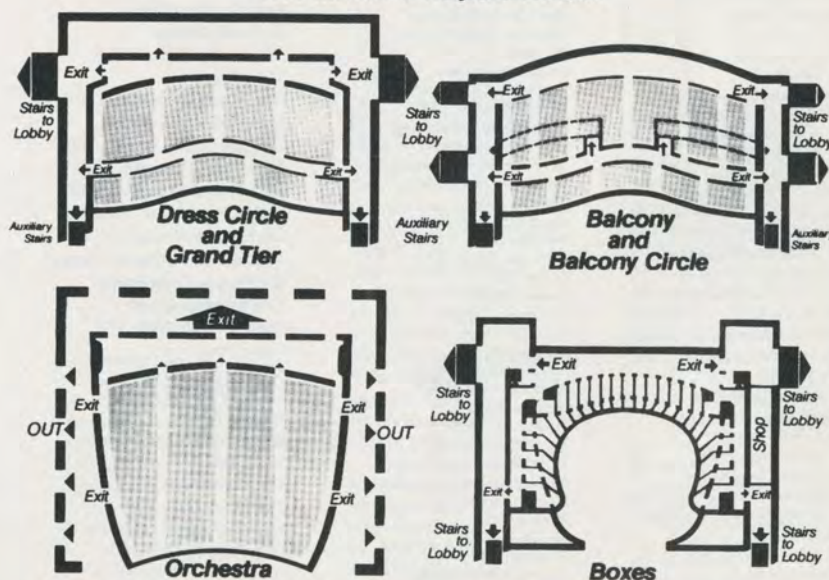
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

Opera glasses are available in the lobby.

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

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

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



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



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