

La Clemenza di Tito
(Titus)

1993-1994

Sunday, November 7, 1993 2:00 PM
Thursday, November 11, 1993 7:30 PM
Saturday, November 13, 1993 8:00 PM
Friday, November 19, 1993 8:00 PM
Monday, November 22, 1993 8:00 PM
Wednesday, November 24, 1993 7:30 PM
Sunday, November 28, 1993 2:00 PM

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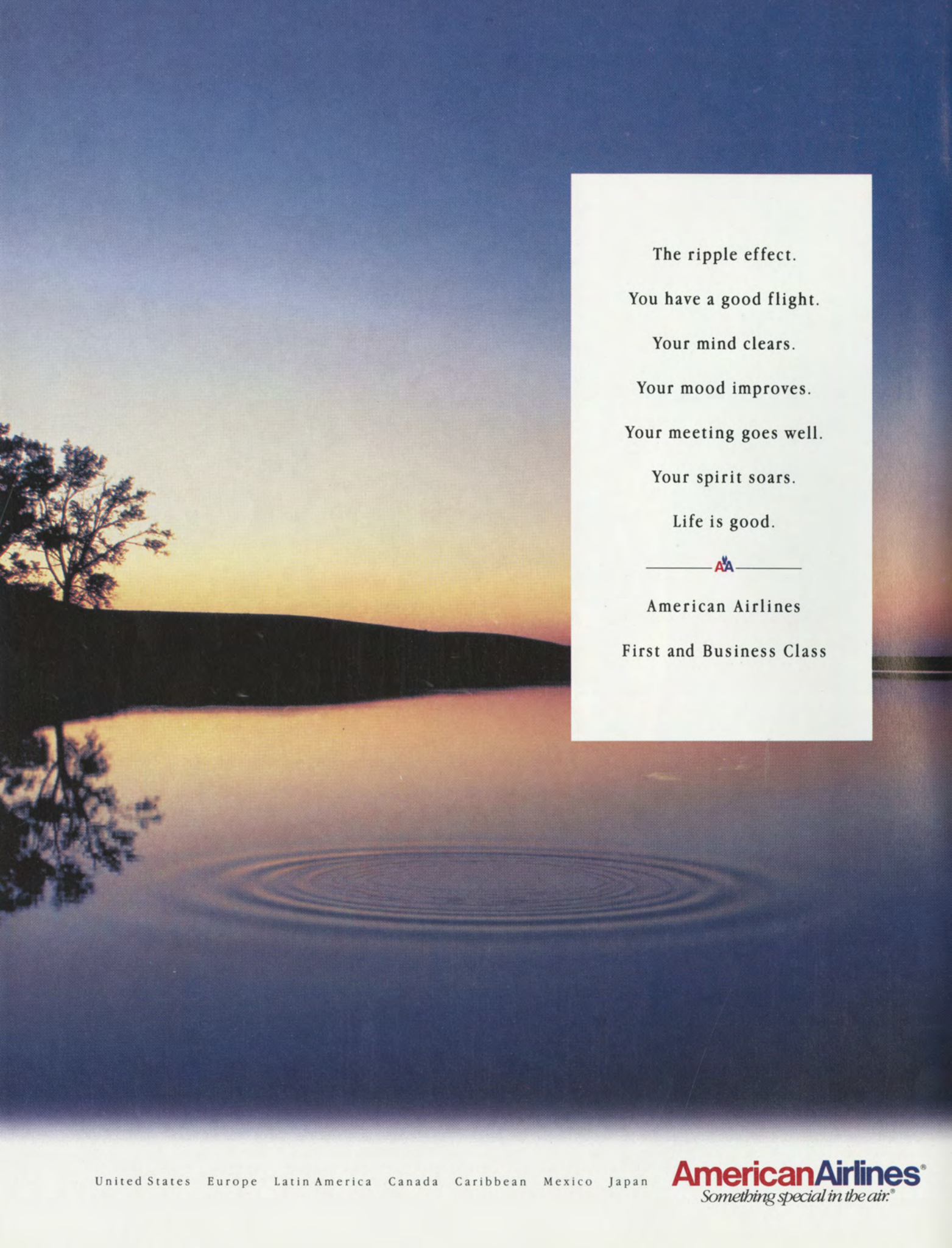
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1993 SEASON



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THE METROPOLITAN OPERA IN MARCH

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SAN FRANCISCO OPERA MAGAZINE

La Clemenza di Tito

1993 Fall Season
Vol. 71, No. 10

FEATURES

- 16 "Beautiful Simplicity" by Max Loppert
A truly affectionate look at Mozart's last opera, and one of the most sublime examples of the *opera seria* genre.
- 35 A Portrait of Titus by Malcolm Mosher, Jr.
The real Titus, Roman Emperor Titus Flavius Sabinus Vespasianus, A.D. 39 - 81, is the subject of this informative background article.

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COVER

Anon.
Titus, c. A.D. 79 - 81
Marble fragment; Height 9^{7/8} in.

Vatican Museums;
Museo Profano Lateranense

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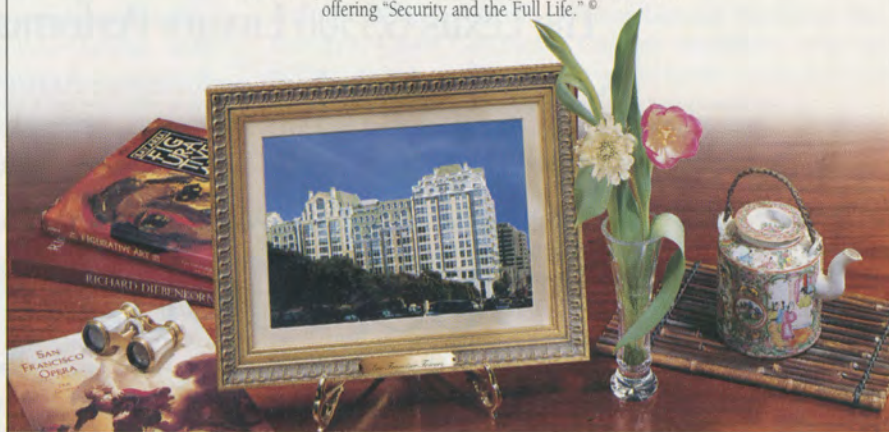
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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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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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.

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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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Nov 5), Langan, Baerg, Petersen, Estep,
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Runnicles/Robertson (Nov. 2, 5)/
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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.
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Oct. 14	7:30 p.m.	Oct. 27	8:00 p.m.
Oct. 17	2:00 p.m.	Oct. 30	8:00 p.m.
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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.
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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.		

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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
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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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San Francisco Opera Guild presents its 3rd annual holiday benefit party at Gump's on Monday, December 6. This year's theme is "Home for the Holidays," and is a festive celebration of the closing of the 71st San Francisco Opera season while getting into the holiday mood at one of Union Square's foremost retail establishments. Last year's party was a smashing success and sold out early to 500 individuals. Marcia Messmer and Laurie Chase are this year's co-chairmen; telephone the Opera Guild at (415) 565-6432 for tickets.

Opera Guild's Annual Scholarship Luncheon

The final event of the Guild's season is scheduled for Tuesday, January 18, 1994, with the Annual Meeting and Scholarship Luncheon. Guild members will have the opportunity to meet and dine with the outstanding singers of the San Francisco Opera Center who have been chosen as this year's scholarship recipients. Location to be announced; telephone (415) 565-6432 for tickets.

MEROLA SPRING GALA SCHEDULED

San Francisco Opera's Merola Opera Program has announced its plans to hold the annual spring benefit dinner on Tuesday, March 15, 1994, at the San Francisco Marriott Hotel. Co-chairmen Jacquy Piallat and Ann Paras have selected the theme of "Merola Magic: The Court of the Queen," based on Massenet's opera *Manon*, and have planned an extraordinary evening of fine dining, operatic entertainment, splendid costumes and a very special guest star. Last season's benefit sold out early; telephone for tickets and further information: (415) 565-6427.

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Laura Claycomb+	Yanyu Guo	Lucia Mazzaria*	Patricia Racette	Verónica Villarroel*
Catherine Cook	Ljuba Kazarnovskaya*	Felicity Palmer*	Leonie Rysanek	Frederica von Stade
	Catherine Keen	Ann Panagulis	Mika Shigematsu+	Ealynn Voss*
Valery Alexeiev	Kenneth Cox	Gregory Kunde	James Morris	Michel Sénéchal
Roberto Aronica**	Fernando De La Mora	Kevin J. Langan	Timothy Noble	William Shimell
Vladimir Atlantov	John Del Carlo	Victor Ledbetter	Earle Patriarco+	Philip Skinner
Theodore Baerg	Craig Estep	Luis Lima	Chester D. Patton+	Daniel Sumegi+
Magnus Baldvinsson+	Tom Fox	Randolph Locke*	Dennis Petersen	Miroslav Švejsa*
William Burden	Joseph Frank	Frank Lopardo	Vladimir Popov	Michael Sylvester
Renato Capecchi	Roberto Frontali*	Lars Magnusson	Gino Quilico	Michel Trempont
James Caputo+	Stephen Guggenheim+	Chris Merritt	Vladimir Redkin*	Hector Vasquez
Graham Clark*	Ben Heppner	Alastair Miles**	Gary Rideout	Bernd Weikl*
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Roberta Bowman	Marcie Lawer	Virginia Pluth-Rivera	Sue Ellen Scheppeke	Lola Watson
Pamela Dale	Tamaki McCracken			
Daniel Becker	Robert Delany	Jim Meyer	Valery Portnov	Dan Stanley
Richard Brown	Timothy Foster	Raymond Murcell	Tom Reed	Jere Torkelsen
David Burnakus	Cameron Henley	David Oliver	Colby Roberts	Don Tull
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Theresa Cardinale	Leslie Hassberg	Julia Ronskaya	Shannah Timms	Susan Witt
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"Beautiful Simplicity"

By MAX LOPPERT

The history of Mozart's last opera is a checkered tale. It ends, as far as late-20th-century audiences are concerned, happily: for a work which had a mixed reception at its premiere (Prague, September 6th, 1791) and which then enjoyed several decades of widespread popularity before disappearing entirely from the repertoire, has in our own day achieved a triumphant reinstatement in the Mozart operatic canon. The process of re-discovery began in earnest in the late 1960s, gained momentum in the 1970s, and was completed in the

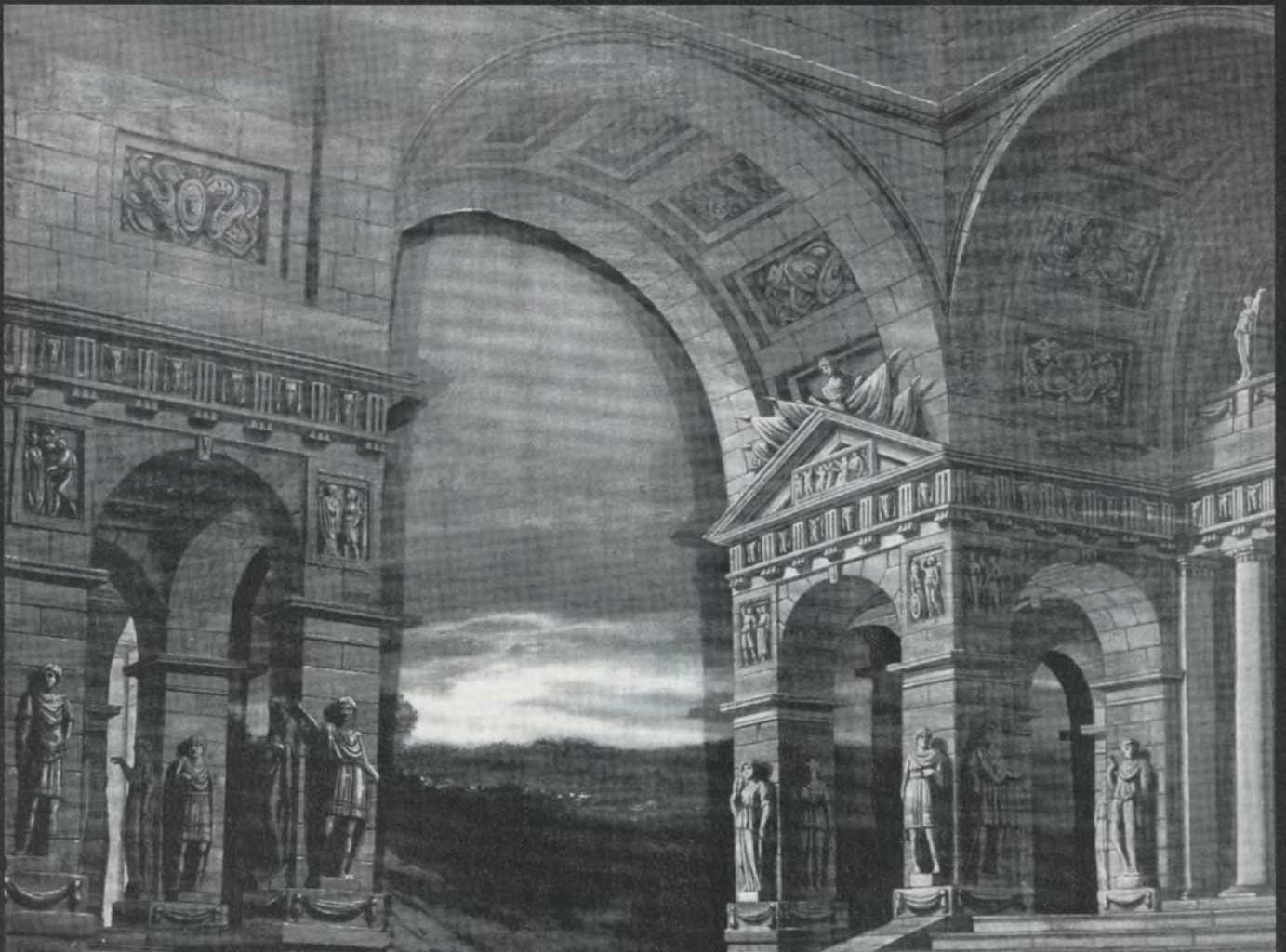
1980s. Now, no front-rank operatic center is without its production of *La Clemenza di Tito*, and on records the representation, while not yet comparable with that of the Big Four Mozart operas (*Figaro*, *Giovanni*, *Così*, *Flute*), is already substantial.

It becomes something of an effort to recall that not so very long ago received opinion held this to be the failure among Mozart's mature operas. The tradition of *Tito* dismissal may have started with the Romantics — "stiff and dry" was Wagner's pronouncement — but it continued to

hold sway for much of our own century, long after the Romantic view of Mozart's operatic genius had given way to wider reclamations and re-examinations thereof. In, for instance, Edward Dent's 1913 *Mozart Operas*, a pioneering study, *Tito* is accounted a "pompous and frigid drama of Roman history . . . a museum piece." As late as 1971 Charles Rosen's magisterial, trenchantly argued *The Classical Style* could toss the opera aside as a "work of exquisite grace and rarely redeemed dullness."

Many of these writers had formed

Max Loppert is chief music and opera critic of the London Financial Times, and Associate Editor of Opera. He was a sub-editor on (and contributor to) The New Grove Dictionary of Music, a contributor to The New Grove Dictionary of Opera, and is currently engaged on a study of Gluck.



their judgments on the evidence of the score rather than of the theater — always a risky thing for a critic to do. But in this case the facts certainly seemed to back them up. These are: that *La Clemenza di Tito* was an opera produced to order for a state occasion, on a dully pompous libretto already 57 years old and set to music countless times before it reached Mozart's hands. In Dent's words, it was an opera "written by a man in broken health, exhausted by overwork, and forced to write in haste against his will." If that were not

enough, *La Clemenza di Tito* constituted Mozart's late (and in all probability unwilling) return to *opera seria* — a form he had left behind after writing *Idomeneo*, some ten years earlier, and on its own terms a musico-dramatic medium already ossified beyond rescue by 1791 (let alone thereafter).

With an apparently cast-iron argument on which to build, it became easy for such critics to reach the verdict that ergo, *La Clemenza di Tito* must be a hopeless case, irretrievable, unrevivable in spite of the great

beauty of much of the music. (Because of that beauty, various attempts at rescuing it from the supposedly intolerable *opera seria* format in which the opera was encased began to be essayed in the post-war period. For example, in 1949, an edition amplified with numbers from *Idomeneo* was staged in Salzburg; and during the 1971 San Francisco Spring Opera season [with a reprise in 1977], a version was tried out with dialogue — spoken not by the singers but by drama students — replacing the *secco* recitative.)

Designs for two early stagings of La Clemenza di Tito: (opposite) Giorgio Fuentes's design for a production that took place in Frankfurt/Main on August 22, 1799; (below) Alessandro Sanquirico's design for a staging at Milan's La Scala, December 26, 1818.



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However, once the verdict began to be subjected to practical scrutiny, its indisputability was shown to be far from conclusive. First, two epoch-making European productions revealed that in the theater *Tito* was not Dent's "museum piece" but an opera strong enough to be performed without basic editorial interference or apology for the work's *opera seria* formulas. These were at Cologne (1969, conducted by István Kertész, in a production by Jean-Pierre Ponnelle) and — the real cause of international *Tito* re-evaluation — at the Royal Opera House, Covent Garden in London (1974, conducted by Colin Davis, directed by Anthony Besch). Second, the general idea that *opera seria* was in itself an unrevivable art form was already being challenged by the successful return to the repertory of masterpieces by Handel, its greatest 18th-century master. And third, a substantial number of the facts on which the tradition of *Tito* dismissal has been based were in the interim assiduously questioned — and in some cases even disproved — by musicologists.

In spite of their spadework, which has thrown up crucial new evidence about the opera's birth process, it remains difficult to gain an entirely clear picture of the circumstances leading up to its premiere. What is known for certain is that an opera was commissioned by the Bohemian Estates (the Habsburg Empire's ruling body in Bohemia) to celebrate the Prague coronation of Leopold II and his wife Maria Luisa as King and Queen of Bohemia. (This coronation was, incidentally, by no means the first such event to be held for Leopold in the various outposts of the Empire: 18 months earlier, he had succeeded his brother Joseph II as Emperor, and in the intervening period he had already been elected Holy Roman Emperor and King of Hungary.) Unlike Joseph, who had favored the lighter entertainments provided by *opera buffa* above its more elevated operatic sibling, Leopold and his wife were known to enjoy *opera seria*, of which they had heard and seen a great many examples in their 25 years in Florence as Grand Duke and Duchess of Tuscany. The presentation of a new one, specially written for the coronation, could therefore be considered a canny attempt at ingratiation on the part of the Bohemian ruling elite.

Its commissioning fell to the Italian impresario Domenico Guardasoni, who was in charge of the city's opera company, and was undertaken at a late stage: Guardasoni's contract was finalized only two months before opening night. This fascinating document, dated July 8, 1791, was brought to light in 1959 by the musicologist Tomislav Volek; from it we learn that two subjects for the new opera had been given to him by "His Excellency the Count of the Castle," Count



Title page of the 1791 libretto for the Prague premiere of *La Clemenza di Tito*.

Rottenhau, one of which could form the basis of a libretto for the new opera; but, since brand-new librettos take time to conceive and execute, the contract forewarned that "in case it proves to be impossible to do this because the time is so short, I commit myself to procuring an opera newly composed on the subject of *Tito* by Metastasio."

By this last Guardasoni meant, of course, the *Clemenza di Tito* libretto by Pietro Metastasio (1698-1782), the Vienna court poet who was (in Stanley Sadie's words) "universally regarded as the master dramatist and versifier of his day, as well as allegorical propagandist for the Habsburg regime." His *Tito* had first been set by Antonio Caldara in 1734, in celebration of the name-day of Leopold's grandfather, Emperor Charles VI; thereafter it formed the basis for at least 40 other operas, by such leading composers of their day as Hasse, Gluck, Jommelli, Galuppi and Mysliveček. Largely fictional, it nevertheless manages to weave in during its course details of Emperor Titus's life (such as his love affair with the Jewish queen Berenice, broken off at his own behest, and his benevolence to his subjects). In choosing the subject, Metastasio had seen — and with his usual expertise accomplished — a way of simultaneously flattering Charles VI and providing his audience with moral instruction; no wonder Guardasoni divined in the libretto's revival a potentially no less effective way of flattering Charles's grandson, whose Titus-like motto was "the hearts of his subjects are a ruler's greatest wealth."

The above-mentioned contract also called

for Guardasoni to engage "a first castrato" and a "prima donna," both "of leading quality" (possible candidates for the roles of Sextus and Vitellia are named). He also agreed to bring in a "celebrated master . . . to cause (the libretto) to be set to music." To this end he tried Salieri first. Only after the invitation had been turned down — in a letter to Prince Esterházy, written at the end of August, Salieri boasts that "the impresario came five times from Prague to Vienna to press the commission on me" — was it passed on to Mozart, who interrupted work on *Die Zauberflöte* in order to undertake it: the importance of the Bohemian commission, to a desperately struggling composer currently out of favor in Habsburg court circles, must have decided his sense of priorities pretty swiftly.

By this point, the time that Guardasoni's contract admitted to be already short had become a good deal shorter. From here grew the legend, given its start in life by Franz Xavier Niemetschek, Mozart's first biographer, that the composer "began *Tito* on the coach on his way from Vienna, and completed it in Prague in 18 days." In this period, therefore, according to Niemetschek, Mozart completed the whole opera apart from the *secco* recitatives, which were "from the hand of a pupil." In fact, as Christopher Raeburn demonstrated in a 1959 article entitled "Mozart's Opera in Prag," Niemetschek got his timings wrong: Mozart only arrived in Prague on August 28th, nine days before the premiere.

Under the circumstances it seems inconceivable that a whole new opera could have been created in so short a time, even by such a phenomenon of industry-under-pressure as Mozart. And perhaps, indeed, it was not. Perhaps a fair amount of the music was written before he arrived in Prague. Perhaps — we shall never know for sure, but the hypothesis is highly plausible — a Mozart-composed *Clemenza di Tito* had been discussed with Guardasoni long before it became a reality. It is here that Mozart scholarship of recent decades has resulted in possibilities previously unconsidered. For one thing, Mozart had encountered Guardasoni for the first time not in 1791 but four years earlier: the impresario had supervised the Prague premiere of *Don Giovanni*. In 1789 Guardasoni, temporarily based with his company at Warsaw, met Mozart in Prague; according to a letter Mozart sent home to his wife Constanze, Guardasoni was promising him an opera commission "for next autumn." Nothing came of this at the time. But if the 1789 discussions had been for a *Tito* "for next autumn," and if those discussions had prompted Mozart to commence the long-term planning — or even the composition — of a new *Tito* opera, that would provide

some sort of solution to the teaser of when and how he found time to write the music for the opera.

Among several such musicological “finds,” two are particularly worth touching on at this point. In 1959 the already-mentioned scholar Volek pointed out that in April of 1791 — months before the coronation opera was commissioned — an unidentified “rondò with obbligato basset-horn” was one of two new Mozart items sung at a Prague concert by the soprano Josepha Duschek; this, Volek convincingly argues, must be, in some form or other, Vitellia’s great Act 2 aria-with-basset-horn, “Non più di fiori.” In 1974 Helga Lühning, examining the origins of *La Clemenza di Tito*, traced Guardasoni’s activities immediately after signing the contract; she pointed out that he set off on travels via Vienna to Bologna (where he signed up the castrato Bedini as Sextus and the soprano Marchetti-Fantozzi as Vitellia), then back via Vienna to Prague. On this first stop in the imperial capital he could well have had planning meetings with both Mozart and Caterino Mazzolà, whom he had engaged to adapt Metastasio’s libretto. (Mazzolà, the King of Saxony’s court poet, was at the time briefly serving a similar function in Vienna as successor to the recently-dismissed Da Ponte.) On his second he could have indicated to Mozart the kind of opportunities his singers’ vocal instruments were likely to provide and require — the sort of information all practically-minded opera composers of the 18th century would want to keep in mind. (Mozart already knew well the voice of the tenor who had been engaged as Titus: he was Baglioni, the first Don Ottavio.) And if, meanwhile, for the job of composer Guardasoni was simultaneously courting Salieri — at the time truly a “celebrated master” of the kind called for in the contract (and which the out-of-favor Mozart was not) — that might well be because he guessed in advance that so eminent a composer would be unable to take on an important new operatic project at such short notice.

Speculation of this kind — and speculation is all it can ever be, however forcefully armed by plausible “new facts” and connections — is not an idle matter for anyone who, like the present writer, finds in *La Clemenza di Tito* one of the most distinctive, subtle, intimate, precisely-organized and delicately-made works of Mozart’s “last period,” and who therefore finds it impossible to relate the Dent version of events (“forced to write in haste against his will”) to the opera he has



At the Prague premiere of *La Clemenza di Tito*, the role of Vitellia was sung by Maria Marchetti-Fantozzi (top); that of Sesto, by the castrato Domenico Bedini (above).

grown to love and admire so passionately. The very notion that for Mozart the writing of a new *opera seria* could ever have gone against the grain contradicts everything we know about his earlier responses to the operatic medium. In extreme youth he had enjoyed his Milan successes with *Mitridate* (1770) and *Lucio Silla* (1772) very much; during those operatically barren years that followed the composition of the serenata *Il Re Pastore* (1775), his desire to write operas grew ever greater for being left unsatisfied. In a 1778 letter to his father he vividly describes the feeling — but even then he is careful to make the following qualification: it is “Italian, not German” opera that he longs to

write, and “seriosa, not buffa.” After the success of *Idomeneo* (1781) in Munich, he constantly craved (and was denied) opportunities for further performances, and to that end constantly planned revisions; when in 1786 the chance came at last to put *Idomeneo* on in Vienna, it turned out not to be a very happy one (a single concert performance) — but at least it provided contact with the form, and the work, on which he had expended so much impassioned commitment. The stream of glorious concert-arias produced in the 1780s, many of them (in effect) grand dramatic scenas for an *opera seria* character, some of them on texts drawn from Metastasio librettos, show that for Mozart mental contact with the elevated, aristocratic art form had by no means been lost.

In many ways (not all of them successful), the 1786 *Idomeneo* revision represented a “modernizing” approach to *opera seria*. This, evidently, was a matter of profound artistic conviction for Mozart. In the composer’s own thematic catalogue the entry he made following the completion of *La Clemenza di Tito* includes the words “ridotta à vera opera dal Sig^{re} Mazzolà” (“transformed into a true opera by Sig^{re} Mazzolà”). This reflects not just the practical changes that composer and librettist wrought on the 57-year-old libretto — the slimming-down of Metastasio’s three acts into two; the removal of some of the plot-twists (and solo arias) involving the subordinate characters; the devising of places for duets, trios and concerted finales where the original offered none — but the thinking behind them.

For this is indeed one of the most “true,” most modern of *opere serie*. It displays on Mozart’s part an awareness of, indeed an absorption into, Gluck’s great acts of operatic reform so total that almost every number might be taken as a demonstration of the “beautiful simplicity” that Gluck held as his highest aim. A sense of strict, utterly purposeful economy in the expenditure of notes informs the placing of melody, the length of number relative to dramatic significance, the contrasting vocal style allotted each character, and the control of instrumental coloration. Dent saw this in negative terms: “Remembering Joseph II’s remark, ‘Too many notes, my dear Mozart!’ [supposedly made after the premiere of *Die Entführung aus dem Serail*] he purposely adopted a plain and easy style with obvious melodies of old-fashioned cut, the simplest harmonies, and the thinnest orchestration.”

But in the theater the compactness of *La Clemenza di Tito* proves not “plain and easy” but cumulatively overwhelming — especially when, in the starkly Gluck-influenced Act 1 finale or in both Sextus’s and Vitellia’s big arias, the span of invention is contrastingly lengthened to match the moment of emotional broadening. (The fact that Mozart’s clarinet-virtuoso friend Stadler was engaged for the Prague band may have encouraged the spotlighting of his talents — Mozart never failed to derive immediate dramatic inspiration from the special qualities of the performers at his disposal — but how psychologically resonant is the addition of basset-clarinet and basset-horn tone at the opera’s peak moments: Sesto’s aria “Parto, parto” and Vitellia’s “Non più di fiori.” [In these performances, a basset-horn is used for both arias in question.]

It may indeed be that this compactness was dictated by the need to work fast once the commission had been received, as was the delegation of recitative-supply to other hands. (Andrew Porter has speculated that the *secco* recitatives may have been “prepared in advance by some local hack,” or else that the person in charge of their provision — he is generally identified, without factual confirmation, as Mozart’s pupil Süssmayr — may have done no more than adapt an earlier *Tito* composer’s recitatives.) But in the theater such a quality can very seldom be rated other than a great virtue: and in Mozart’s “true” re-working of Metastasio’s long-winded and sometimes rather sententious text, it goes toward making up the startling modernity of a music-drama about personal responsibility versus personal passions in a society’s ruling class.

One final *Tito* legend: Maria Luisa, the newly-crowned Queen, is said to have publicly vilified the opera as “porcheria tedesca” (“German swinishness”). As John A. Rice points out in his 1991 Cambridge Opera Handbook on *La Clemenza di Tito* (essential reading for all devotees of the opera), the remark is an attribution that has been traced back no earlier than a book published in 1871; nevertheless it is clear that the Queen was by no means an admirer of the work. Neither, it seems, was her husband; Count Rottenhau, governor of Bohemia and the man with whom Guardasoni’s contract had been finalized, wrote after the event that “at court there was a preconceived aversion to Mozart’s composition” — so (as Rice puts it) “it is not surprising that their lack of enthusiasm should have been communicated to the audience at large.” Later performances, however, attracted growing audience approval. Writing to his wife after the last in the series (on September 30, 1791), Mozart noted with pleasure: “And the strangest thing of all is that on the very evening when my new opera [*Die Zauberflöte*] was performed for the first time with such success, *Tito* was given in Prague with tremendous applause.”

In the first half of the 19th century, enthu-

siasm for *La Clemenza di Tito* grew great across the opera-performing world. Today, now that opera houses and their audiences have schooled themselves to avoid the previously commonplace “preconceived aversion” to the 18th-century *opera seria* and all its descendant and developmental forms, such enthusiasm is — quite understandably — internationally rampant once again. □

San Francisco Opera’s Spring Opera Theater presented Mozart’s *Titus* twice, in a stylized production that featured singers side-by-side with actors, who enacted the recitatives. (Below) Frederica von Stade, seated, as Sesto, and Gwen Jones as Annus in 1971. In 1977, Vitellia was portrayed by a young Affiliate Artist named Carol Vaness; actress Mary Bradford is on the left.



NORTON

POWERS

1993 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 9 and 11), 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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LJUBA KAZARNOVSKAYA

Ljuba Kazarnovskaya makes her San Francisco Opera debut as Vitellia in *La Clemenza di Tito*. Currently heralded as one of the world's foremost young sopranos in opera, concert and recital, she has successfully performed at many leading theaters including the Vienna State Opera, Royal Opera at Covent Garden, and the Metropolitan Opera. Born in Moscow, she completed her vocal studies at the Moscow Conservatory and made her debut as Tatiana in *Eugene Onegin* at the Stanislavsky Theater. She was subsequently heard there and at the Bolshoi in roles including Mimì in *La Bohème*, Nedda in *Pagliacci*, and Lida in *La Battaglia di Legnano*. From 1986 to 1989, she was a leading artist at Leningrad's Kirov Opera, where she sang Violetta in *La Traviata*, Leonora in *La Forza del Destino*, Donna Anna in *Don Giovanni*, Marguerite in *Faust*, Marina in *Boris Godunov*, and the title part of Tchaikovsky's *Iolanthe*. Recent acclaimed debuts include the Verdi Requiem under Riccardo Muti at the Salzburg Festival (with a return to Salzburg as the Countess in *Le Nozze di Figaro*), Desdemona in *Otello* at the Royal Opera and in Monte Carlo, Mimì at the Vienna State Opera, Amelia in *Simon Boccanegra* with the Cologne Opera, Amelia in *Un Ballo in Maschera* at the Netherlands Opera, Elisabetta in *Don Carlo* at the Hamburg State Opera, as well as Tatiana at the Met. In addition to her operatic appearances, Miss Kazarnovskaya commands a large orchestral and song repertoire. She can be heard on recordings of Shostakovich's Fourteenth Symphony led by Neeme Yarvi, as well as on an album of arias by Verdi and Puccini.



MARQUITA LISTER

Marquita Lister makes her San Francisco Opera debut as Vitellia in the final three performances of *La Clemenza di Tito*. A native of Washington, D.C., the soprano began her career in 1986 as Clara in *Porgy and Bess* at Tulsa Opera. But it has been the role of Bess in Gershwin's opera that has brought her to international attention. She has performed the part to great acclaim in London, Tokyo, Toledo and Columbus, Ohio, as well as in Götz Friedrich's recent staging at Berlin's Theater des Westens. Additional roles performed include Mimì in *La Bohème* in Tulsa, in addition to Fiordiligi in *Così fan tutte*, Micaëla in *Carmen*, and her first Vitellia for Houston Grand Opera. She scored a major triumph in the title role of *Aida* in Mexico City during the 1991-92 season, also performing her first Nedda in *Pagliacci* for Opera Pacific to similar acclaim. Her most recent assignments have been Alice Ford in *Falstaff* for Portland Opera, Liù in *Turandot* for Baltimore Opera, her debut at the Arena di Verona as Nedda, and a series of highly successful *Aidas* at Mexico's Festival Cultural Sinaloa and with Houston Grand Opera. She will sing her first Elisabetta in *Don Carlo* for Portland Opera next year.



FREDERICA VON STADE

Acclaimed mezzo-soprano **Frederica von Stade**, who sings the role of Sextus in *La Clemenza di Tito*, is entering the third decade of an extraordinary career and continues to reign as one of the music world's most beloved figures. Her career has taken her to the stages of the world's great opera houses, as well as concert and recital platforms throughout this country and abroad. Since her 1970 Met debut, she has sung nearly all of her great roles with that company, as well as with San Francisco Opera and with many other leading American theaters. Her career in Europe has been no less spectacular, with new productions mounted for her regularly at Milan's La Scala, Covent Garden, the Vienna State Opera, and the Paris Opera. Miss von Stade began her association with San Francisco Opera when she scored a great triumph as Sesto (Sextus) in Spring Opera Theater's 1971 production of Mozart's *Titus*. Since her Company debut the following year as Cherubino in *Le Nozze di Figaro*, she has been seen here as Dorabella in *Così fan tutte* (1973), Rosina in *Il Barbiere di Siviglia* (1976, 1992), in the title parts of *La Cenerentola* (1974) and *La Sonnambula* (role debut, 1984), in enthusiastically-received recitals (1985, 1993), as Penelope in *Il Ritorno d'Ulisse in Patria* (1990), as well as Cherubino (1991) and Octavian in *Der Rosenkavalier* (1993). She is regularly invited by the world's foremost conductors to appear with a long list of major orchestras. She has made over three dozen prize-winning recordings, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. She also appears regularly on television, with "Live from the Met" performances as Cherubino, Idamante in *Idomeneo*, Hansel in *Hansel and Gretel*, as well as a film of the classic Jean-Pierre Ponnelle production of *La Cenerentola*. Miss von Stade is the recipient of honorary doctorates from Yale University, Boston University, the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music.



SUSAN GRAHAM

Susan Graham, who made her acclaimed 1990 San Francisco Opera debut as Minerva in *Il Ritorno d'Ulisse in Patria*, portrays Annus in *La Clemenza di Tito*. Since her participation in the 1987 Merola Opera Program, the mezzo-soprano has quickly gained international attention for her appearances with the major opera companies and symphonies of the world. Operatic highlights from past seasons include her 1991 Metropolitan Opera debut as the Second Lady in *Die Zauberflöte*, followed by performances as Cherubino in *Le Nozze di Figaro* and Meg Page in *Falstaff* (which was also televised); debuts with L'Opéra de Nice as Cherubino and with Edmonton Opera as Rosina in *Il Barbiere di Siviglia*; her French debut with Opéra de Lyon as Béatrice in Berlioz's *Béatrice et Bénédict*;



CHERYL PARRISH



BEN HEPPNER



STEPHEN GUGGENHEIM

Annius with the Chicago Lyric Opera; as well as Dorabella in *Così fan tutte*, the Composer in *Ariadne auf Naxos*, and Cherubino with Santa Fe Opera. Recent highlights include her debut at the Salzburg Festival's 1993 Mozart Week as Cecilio in *Lucio Silla*; Meg Page in concert performances (and a recording) of *Falstaff* with the Berlin Philharmonic as well as in staged performances at the Salzburg Festival; her first appearance at the Royal Opera at Covent Garden in the title role of Massenet's *Chérubin*; in addition to her debut at the Welsh National Opera as Octavian in *Der Rosenkavalier*. The artist is also in demand as soloist with many prestigious orchestras in Europe and the U.S. Her recording of *Béatrice et Bénédict* was the winner of the 1992 Grand Prix du Disque for opera. A native of New Mexico, Miss Graham earned a master of music degree from the Manhattan School of Music. She is a winner of the Metropolitan Opera National Council Auditions, the Schwabacher Award from the Merola Opera Program, and a recipient of a career grant from the Richard Tucker Foundation.

In her seventh season with San Francisco Opera, soprano **Cheryl Parrish** performs the role of Servilia in *La Clemenza di Tito*. Since her 1983 Company debut in *Ariadne auf Naxos* and *La Grand Duchesse de Gérolstein*, the Texas native has appeared here in *Siegfried* ('84, '85), as Sophie in both *Werther* and *Der Rosenkavalier* ('85), Papagena in *Die Zauberflöte* and Marzelline in *Fidelio* ('87), Blondchen in *Die Entführung aus dem Serail* ('90), and as Susanna in *Le Nozze di Figaro* ('91). In recent seasons elsewhere, she has made successful debuts with Zurich Opera, Cologne Opera, and at the Maggio Musicale in Florence as Sophie in *Der Rosenkavalier*; with Miami Opera as Ophelia in Thomas's *Hamlet*; with the Canadian Opera Company, Artpark and Opera Pacific as Adele in *Die Fledermaus*; with Dallas Opera and Opera Theatre of St. Louis as Blondchen; and with San Diego Opera as Norina in *Don Pasquale*. The young artist has also been acclaimed at many other North American opera companies. Recent highlights include Susanna for San Diego Opera, Sophie in *Der Rosenkavalier* for Santa Fe Opera, Despina in *Così fan tutte* with Greater Miami Opera, Gilda in *Rigoletto* for Opera Colorado, and Adele in *Die Fledermaus* in San Diego and Dayton. In addition to her operatic engagements, Miss Parrish has performed in concert with the symphonies of Chicago, Cleveland, Minnesota, San Francisco, Toronto and Vancouver. As a former Adler Fellow, she was selected to give the inaugural performance in the Schwabacher Debut Recital series. The recipient of numerous prizes and awards, Miss Parrish won the G.B. Dealey Award, Sonia Parr Award and the Bronze Medallion in the Rosa Ponselle Competition.

Tenor **Ben Heppner**, who sang the title role in a performance of *Lohengrin* for his highly praised 1989 Company debut, portrays Walther von Stolzing in *Die Meistersinger*, as well as the title part of Tito in *La Clemenza di Tito*. Walther is the role in which he made acclaimed debuts at Milan's La Scala, Munich's Bavarian State Opera, the Royal Opera at Covent Garden, Seattle Opera, L'Opéra de Marseilles, and which he has sung at the Metropolitan Opera, and L'Opéra de Nice. A native of British Columbia, he began his musical studies at the University of B.C. School of Music, and continued his training at the University of Toronto Opera School. A 1988 Metropolitan Opera Auditions finalist, and winner of the first Birgit Nilsson Prize (awarded by New Sweden '88), Heppner has by now appeared with most of the major opera companies and orchestras of the world. Among numerous acclaimed performances, he has been heard in the title role of *Idomeneo* at the Met (1991 debut) and the Netherlands Opera; as Bacchus in *Ariadne auf Naxos* in Frankfurt, Vienna, Melbourne and Santa Fe; as Walther in *Tannhäuser* at the Lyric Opera of Chicago (1988 U.S. opera debut); in Dvořák's *Dimitri* in Munich; in addition to the title role of *La Clemenza di Tito* at the Salzburg Festival. Recent highlights include the title role in the world premiere of *McTeague* at the Lyric Opera of Chicago, Laca in *Jenůfa* and a new staging of *Die Meistersinger* at the Met, Huon in *Oberon* at La Scala, and Florestan in *Fidelio* at the Vienna State Opera. His first recording, *Turandot*, opposite Eva Marton in the title role, has just been issued, as have new releases of *Oberon* under James Conlon and Mahler's *Das Lied von der Erde* with the West German Radio Orchestra. A new recording of *Die Meistersinger* under the baton of Wolfgang Sawallisch will soon be available.

A second-year Adler Fellow with the San Francisco Opera Center, tenor **Stephen Guggenheim** sings the title role of Tito in *La Clemenza di Tito* on Nov. 13, 22, 24 and 28. Additional assignments this season are Manfredo in *I Vespi Siciliani*, Ulrich Eisslinger in *Die Meistersinger*, and Chaplitsky in *The Queen of Spades*. After making his debut in the Company's Rossini Festival production of *Il Barbiere di Siviglia*, he appeared here last fall in *Boris Godunov*, *Fidelio*, *Don Carlo* and *Christophe Colomb*, and performed in the Celebration of Strauss presentations of *Salome*, *Der Rosenkavalier* and *Capriccio*. A native of Saratoga, California, he received his bachelor's degree in voice from San Jose State University, and continued his studies at the San Francisco Conservatory of Music. A 1991 Merola Opera Program participant, his Opera Center credits include Alfredo in *La Traviata* at Villa Montalvo and on Western Opera Theater's 1991-92 national tour; Don José in *Carmen* which was presented in Guam and Japan; Odoardo in the Showcase production of *Ariadante*; Rossini's *Petite Messe*

Continued on page 27

San Francisco Opera Premiere

Production new to San Francisco

Opera in two acts by WOLFGANG AMADEUS MOZART

Libretto by CATERINO MAZZOLÀ, after Pietro Metastasio

Edited for the New Mozart Edition (Neue Mozart-Ausgabe) by Franz Giegling

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La Clemenza di Tito

(The Clemency of Titus)

(in Italian)

Conductor

Donald Runnicles

Stage Director

Albert Takazauckas*

Set Designer

Thomas Lynch

Costume Designer

Dunya Ramicova

Lighting Designer

Joan Arhelger

Chorus Director

Ian Robertson

Assistant to Maestro Runnicles

Peter Grunberg

Musical Preparation

Robert Morrison

Kathleen Kelly

Ernest Fredric Knell

Prompter

Jonathan Khuner

Assistant Stage Director

Paula Williams

Stage Manager

Jerry Sherk

Production courtesy of

Houston Grand Opera Assn., Inc., and

Scottish Opera

First performance:

Prague, September 6, 1791

SUNDAY, NOVEMBER 7 AT 2:00

THURSDAY, NOVEMBER 11 AT 7:30

SATURDAY, NOVEMBER 13 AT 8:00

FRIDAY, NOVEMBER 19 AT 8:00

MONDAY, NOVEMBER 22 AT 8:00

WEDNESDAY, NOVEMBER 24 AT 7:30

SUNDAY, NOVEMBER 28 AT 2:00

CAST

(in order of appearance)

Sextus (Sesto), Frederica von Stade
a Roman patrician, in love
with Vitellia

Vitellia, Ljuba Kazarnovskaya*
the deposed emperor's daughter Marquita Lister*
(Nov. 22, 24, 28)

Annius (Annio), Susan Graham
a Roman patrician

Titus (Tito), Ben Heppner
Emperor of Rome Stephen Guggenheim+
(Nov. 13, 22, 24, 28)

Publius (Publio), Kenneth Cox
Prefect of the Guard

Servilia, sister of Sextus, Cheryl Parrish
in love with Annio

Two soldiers John Owens
Richard Walker

A secretary Henryk De Rewenda

The populace

*San Francisco Opera debut +1993 Adler Fellow

THERE WILL BE ONE INTERMISSION

Supertitles by Clifford Cranna, San Francisco Opera.

The opening performance of *La Clemenza di Tito* is
dedicated to the memory of Tatiana Troyanos.

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

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

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

La Clemenza di Tito / Synopsis

ACT I

Vitellia, daughter of the deposed Roman Emperor Vitellius, who believes she has a legitimate claim to the throne, is planning an attempt on the life of the present Emperor Titus because he has not chosen her as his consort. The patrician Sextus is devoted to her and she chooses him as the instrument of her plan. At first Sextus refuses to take part in such a scheme, believing Titus to be the very model of a noble ruler. Nevertheless, Vitellia wins him over by a promise of intimacy. Before dawn, Titus is to be struck down by the plotters in the burning Capitol. But when Annius relates the surprising news that Titus has broken off from his beloved, Queen Berenice of Judea, Vitellia, again hopeful, orders Sextus to delay the assassination plan. Vitellia leaves, and Annius begs Sextus to help him gain the Emperor's consent to his betrothal to Servilia. Sextus agrees, as his friend, to do him this favor.

The people of Rome have assembled to pay homage to the Emperor. When the crowd disperses, Titus is left alone with Sextus and Annius. To their astonishment, he announces his intention to marry Servilia that very day. True to his promise to support his friend's cause, Sextus begins to speak; but to his surprise he is interrupted by Annius, who wishes Titus joy, without making his own wishes known.

Ordered by Titus to break the news to Servilia, Annius goes to his beloved and tries to explain to her the necessity of their mutual renunciation. But in Servilia's view the only solution is to speak openly to the Emperor. She thanks Titus for the great honor of being chosen by him, but confesses that her heart has long belonged to Annius and that, even if she were to share the imperial crown, she could never forget him. If Titus, in spite of this confession, still wished to make her his wife, she would not oppose his wishes. Overcome by the maiden's honesty, Titus yields her hand to Annius.

Meanwhile, Vitellia has heard of the honor proposed for Servilia, and presses Sextus to carry out her plan immediately; the Capitol is not yet burning, the avenging blow has not yet been struck — how then can Sextus dare to enter his presence? In spite of his qualms, he is roused by Vitellia's anger, and the renewed prospect of making love to her finally makes him decide to act.

Vitellia, exulting in her soon-to-be-accomplished vengeance, is stunned to learn that Titus, having given up Servilia, has chosen Vitellia herself to be the Empress. Tortured by remorse, she seeks to avert the catastrophe; but, since Sextus is already on his way to the Capitol, she can no longer influence the course of events.

Cries of horror from the crowd put an end to her uncertainty, for the conspirators have acted, the Capitol is burning, and there is growing fear for the Emperor's life. Finally Sextus returns, seeking refuge, and tells the waiting Vitellia that he himself struck the fatal blow.

ACT II

Annius tells the astonished Sextus that Titus has survived the attack. As the reason for the conspiracy is still not known, Vitellia advises Sextus to flee. But it is already too late; Publius appears with guards and disarms Sextus, telling him that it was not the Emperor he struck, but Lentulus, dressed in the Emperor's clothes. Lentulus was not fatally wounded, however, and named Sextus as his assailant. With an allusion to the reasons for his deed, Sextus takes leave of the now distraught Vitellia.

The people give thanks for the Emperor's fortunate escape. Meanwhile, the Senate is already in session for the trial of Sextus. Titus assumes that the hearing can only prove Sextus innocent, since he cannot believe his true friend capable of conspiring against him. But Publius comes from the Senate with the news that Sextus has confessed his guilt, and that the death sentence awaits only Titus's signature. The Emperor has the traitor brought before him, with reconciliation in mind. But when Sextus stubbornly refuses to answer his questions, Titus has him taken away.

Meanwhile, Vitellia has finally decided to reveal herself to Titus as the instigator of the plot. As the crowd awaits the execution of the traitors, she throws herself at the feet of Titus and confesses her guilt; she alone deserves punishment for the blind distortion of her love. She has been driven to seek vengeance by mistaking the Emperor's kindness for love, and by her disappointment at his choosing another. Titus has the chains removed from Sextus, and all are forgiven.

The performance of November 19th is sponsored by Sybase.

The performance of November 22nd is designated in honor of Mr. and Mrs. Harry Wetzel's membership in the Triple Gold Circle.

The performance of November 24th is sponsored by the Hendrickson Family in honor of the Supernumeraries and in memory of Joseph Scott Hendrickson.

Solennelle at Grace Cathedral; and a recent tour to Japan in *La Bohème*. Guggenheim has also performed with West Bay Opera, Marin Opera, Pocket Opera, Opera San Jose (where he was Artist in Residence), and the Berkeley Symphony.

In his third season with San Francisco Opera, **Kenneth Cox** appears as the Night Watchman in two performances of *Die Meistersinger* (Nov. 3, 6) and as Publius in *La Clemenza di Tito*. The American bass made his Company debut in 1989 singing the Voice of the Oracle in *Idomeneo*, and returned the following year as Antinoo and Il Tempo in *Il Ritorno d'Ulisse in Patria*. Cox has quickly gained international attention in recent seasons with several important debuts: With the Lyric Opera of Chicago as Orbazzano in *Tancredi*, with Scottish Opera (European debut) as Osmin in a new staging of *Die Entführung aus dem Serail*, and with the Netherlands Opera as the Commendatore in *Don Giovanni*. Additional highlights include Melisso in Handel's *Alcina*, the title role of *The Mikado*, Narbal in *Les Troyens* and Orbazzano with the Los Angeles Music Center Opera; King Philip in *Don Carlo* in Memphis and Indianapolis; Falstaff in *The Merry Wives of Windsor* with Washington Opera; as well as Colline in *La Bohème* and Sarastro in *Die Zauberflöte* with numerous opera companies throughout North America. The artist (who is also in demand on the concert stage) has a string of recent successes which include Osmin at the Netherlands Opera, Baron Ochs in *Der Rosenkavalier* at the Teatro San Carlo in Naples, and a highly acclaimed Arkel in a new staging of *Pelléas et Mélisande* at the Welsh National Opera and in Paris at the Châtelet. Cox can be heard as bass soloist in a recording of Mahler's Eighth Symphony with Robert Shaw and the Atlanta Symphony.

Donald Runnicles is on the podium for *Turandot*, *Die Meistersinger von Nürnberg* and *La Clemenza di Tito*. Music Director of the San Francisco Opera, he inaugurated his tenure in the post with last summer's acclaimed new production of *Guillaume Tell*, returned here last fall for *Boris Godunov*, *Fidelio* and *Don Carlo*, and led this summer's presentations of *Salome* and *Capriccio*. Born in Edinburgh, Scotland, he studied music at Edinburgh University, St. John's College, Cambridge, and the London Opera Centre. His professional engagements began in Germany, where he rose from répétiteur in Mannheim in 1980 to General Music Director of the Städtische Bühnen in Freiburg in 1989. During this period he also assisted at Bayreuth, working on the Wagner *Ring* and the centenary production of *Parsifal*. In the process, Maestro Runnicles gained wide experience, conducting more than 50 operas and a symphonic repertoire ranging from early music to contemporary compositions. On the continent, his credits include highly praised engagements with the Vienna State Opera (where he recently led an

enthusiastically acclaimed *Ring* cycle as well as performances of *Salome*), Hamburg State Opera, Zurich Opera, Netherlands Opera, Royal Opera Copenhagen, and the Vienna Volksoper. In Great Britain, his acclaimed opera debut was at the 1991 Glyndebourne Festival, where he led Peter Hall's production of *Don Giovanni*. Last fall, he made his native city debut conducting the Scottish Chamber Orchestra during the Edinburgh Festival, where he will lead the opening concert in 1994. His North American debut was in 1988, stepping in for an indisposed conductor on five hours' notice at a Metropolitan Opera performance of *Lulu*. He made a highly acclaimed San Francisco Opera debut with two complete performances of Wagner's *Ring* cycle during the summer of 1990. Recent highlights include *Don Giovanni* at Munich's Bavarian State Opera, *Die Zauberflöte* at the Met, *Tannhäuser* in Bayreuth, and symphonic debuts with the Seattle Symphony, Vienna Symphony and Rotterdam Philharmonic. Future dates include concerts with the Israel Philharmonic, Pittsburgh Symphony, Orchestre de Paris and Chicago Symphony.

Director **Albert Takazauckas** undertakes his first mainstage Company assignment with *La Clemenza di Tito*. A native of Manhattan, he began to direct classical plays, as well as his first opera, Handel's *Susanna*, at Columbia University. Takazauckas first drew critical attention with his staging of the first U.S. production in a century of Victor Hugo's *Ernani*. This was followed by two comedies by David Mamet, *Sexual Perversity In Chicago* and *Duck Variations*, which ran for two years at New York's Cherry Lane Theatre, winning several awards. He has worked with leading theater and opera companies throughout the U.S. including the S. F. Opera Center (Showcase productions of *The Abduction from the Seraglio*, *Giustino*, *Rodelinda*, *The Love of Don Perlimplín*, *L'Ormino* and *La Finta Giardiniera*), San Francisco's acclaimed American Conservatory Theater (where he was formerly Director in Residence), Magic Theatre, Berkeley Repertory Theatre, London's West End, Carmel Bach Festival, Washington Opera at the Kennedy Center, Seattle Opera, Michigan Opera Theatre and at Wolf Trap. Recent successes include *Dinner At Eight* for ACT, *Lend Me A Tenor* for the Marin Community Playhouse, *The Turn of the Screw* for Wildwood Opera, Peter Maxwell Davies's *The Lighthouse* for the Opera Festival of New Jersey, and *The Magic Flute* for Utah Opera. Future plans include *Turandot* for the inaugural season of the New Virginia Opera, *Light Up the Sky* for ACT, and *Xerxes* for the Carmel Bach Festival. He is the recipient of numerous honors including a fellowship from the National Endowment for the Arts, six Bay Area Critics Association awards, a Cable Car Award, as well as several Dramalogue awards.



KENNETH COX



DONALD RUNNICLES



ALBERT TAKAZAUCKAS

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Fast treatment should be the reaction to any kind of stroke attack, even if it only seems to be a mild one. Frequently, these very mild strokes act as a warning sign for a much larger stroke

to come. (Just the same way Mount St. Helens set off its warning tremors before the big one.) Also, by uncovering what caused the original stroke, it is oftentimes even possible to prevent the second one from occurring altogether.



But, ultimately, the most important thing to remember is this: If you have a stroke, or even if you think you might be having one, get help right away. Immediately call either your local doctor or the Stanford Emergency Department at 415-723-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.

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The Stroke Center is just one of the patient centers at Stanford Medical Center. And one of the reasons you'll want to be sure Stanford is part of your health plan. For more information on strokes, their symptoms, and their warning signs, please contact your local doctor or just phone us at 1-800-756-9000 (TT Number for the Hearing and Speech Impaired: 415-723-5136).



THOMAS LYNCH



DUNYA RAMICOVA



JOAN ARHELGER

Thomas Lynch, the set designer for *La Clemenza di Tito*, made his 1990 Company debut with the set designs for *Die Entführung aus dem Serail*. He has designed on Broadway for *The Heidi Chronicles* (Tony nomination), *Tintypes*, *The Speed of Darkness*, *The Visit*, and *My Favorite Year*. He designed *Driving Miss Daisy* for the New York, national tour and London's West End productions. Lynch's designs for opera include the premiere of Leonard Bernstein's *A Quiet Place* for the Vienna State Opera, *Simon Boccanegra* for the Netherlands Opera, *Der Fliegende Holländer* and *Orpheus and Eurydice* for Seattle Opera, Handel's *Xerxes* for Santa Fe Opera, *Alcina* and *Le Nozze di Figaro* for the Opera Theatre of St. Louis, as well as *La Clemenza di Tito* for Houston Grand Opera and the Scottish Opera. He has additional credits with many regional theater companies including the Arena Stage, Chicago's Goodman Theater (two Joseph Jefferson Awards), the Guthrie Theatre and the McCarter Theatre. Lynch is a graduate of Yale College and the Yale School of Drama.

Dunya Ramicova's costume designs for *La Clemenza di Tito* have been seen at Houston Grand Opera, Scottish Opera, and the Canadian Opera Company. She has designed costumes for most of the major regional theaters in the United States and for many opera companies in Europe. Her most recent projects include costume designs for the world premiere of Philip Glass's *The Voyage* at the Metropolitan Opera, Messiaen's *Saint Francis of Assisi* at the Salzburg Festival, *Fidelio* for Scottish Opera, and a new play by Ariel Dorfman and Tony Kushner, *Widows*, at the Mark Taper Forum in Los Angeles. Miss Ramicova has collaborated on a number of Peter Sellars projects: the recently completed

movie, *The Cabinet of Dr. Ramirez*; *Die Zauberflöte* at Glyndebourne; the Mozart-Da Ponte cycle (*Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*) seen at several major opera centers and on television; *Tannhäuser* at the Chicago Lyric Opera; the John Adams opera *Nixon in China*; as well as *The Death of Klinghoffer* which was mounted by the Company last fall.

San Francisco Opera Associate Lighting Designer **Joan Arhelger** created the lighting schemes for *La Fille du Régiment* and *La Clemenza di Tito*. Since joining the Company in 1983, she has been responsible for lighting nearly 20 productions here, many of them SFO premieres. She most recently designed the lighting for *Fidelio*, *La Forza del Destino*, and the mainstage and student matinee production of *L'Elisir d'Amore* last fall, as well as for *Daphne* this summer. Her opera credits in lighting design include productions for the San Diego Opera, Spoleto Festival U.S.A., Wolf Trap, and the opera companies of Louisville, Fort Worth, New Orleans, Pittsburgh, Omaha, Seattle, Costa Mesa, Anchorage, and repertory seasons with the Kansas City Lyric Opera and the Central City Opera. Her work has been seen locally in Bill Irwin's *In Regard of Flight* (featured on the PBS Great Performances series), and with numerous dance companies, including the Bay Area Dance Coalition's "Dancemakers '82" Festival in Herbst Theatre. A student of Gilbert Hemsley, Miss Arhelger served as assistant lighting designer for American presentations by the Ballet Nacional de Cuba, the Stuttgart Ballet, the Bolshoi Opera and the Berlin Opera. For five seasons she was the resident lighting assistant for Washington Opera at the Kennedy Center.

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La Clemenza di Tito

Photos taken in rehearsal by Marty Sohl



Frederica von Stade, Ljuba Kazarnovskaya



Frederica von Stade



Ljuba Kazarnovskaya, Frederica von Stade



Frederica von Stade



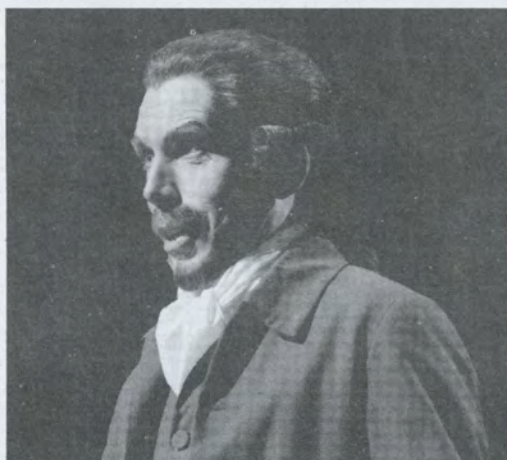
Susan Graham, Cheryl Parrish



Ljuba Kazarnovskaya



Stephen Guggenheim



Kenneth Cox

Susan Graham, Frederica von Stade

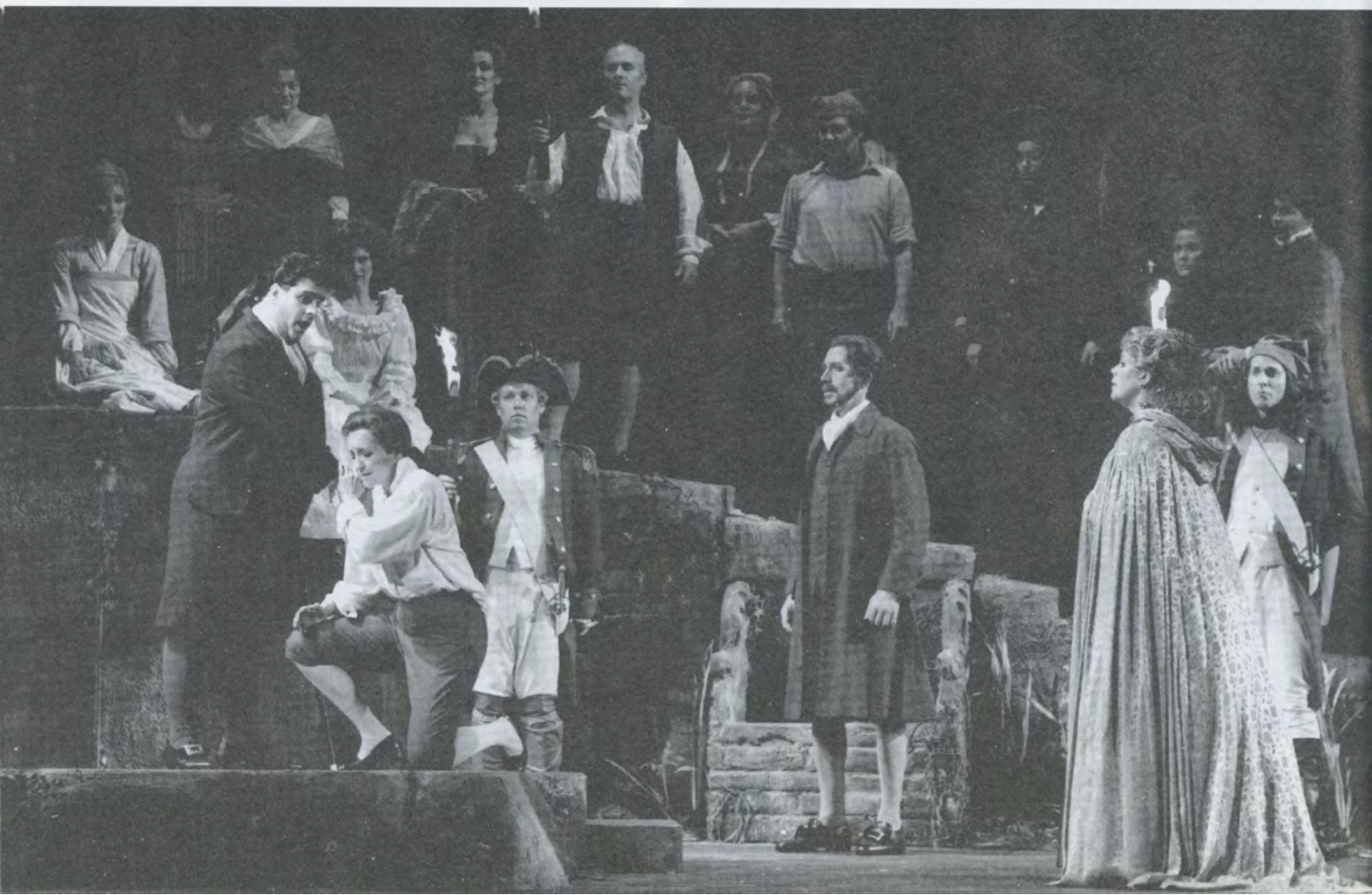


Stephen Guggenheim, Frederica von Stade



(L. to r.) Stephen Guggenheim, Frederica von Stade, John Owens, Kenneth Cox, Ljuba Kazarnovskaya, Richard Walker; members of the San Francisco Opera Chorus

Cheryl Parrish, Susan Graham



A PORTRAIT of TITUS

By MALCOLM MOSHER, JR.

The classical literature of ancient Greece and Rome has provided an abundance of subject matter for operatic composers and their librettists, particularly during the 17th and 18th centuries. Operas based on historical personalities from those ancient civilizations are numerous too, yet, from the vast range of possible personalities and events, most of these historical operas are centered on the lives of a handful of people who were famed for their notoriety and intrigues. Monteverdi's *L'Incoronazione di Poppea*, for example, deals with the decadent court of the Roman emperor Nero, and many composers set the tales of Cleopatra to music. Given characters like these, why did the poet Pietro Metastasio select the Roman Emperor Flavius Titus for the topic of his libretto to *La Clemenza di Tito*, one that became so popular that it was set to music some sixty times between 1734 and Mozart's composition in 1791? Was Titus really as gracious, generous, and merciful as Metastasio would have us believe? Why should his alleged clemency be so noteworthy? Are there any elements of truth in Mozart's condensed version of the libretto? To answer these questions, one must not only review the life of Titus, but also reflect on the reigns of his immediate predecessors.

Titus was born on December 30, 41 A.D., and little is known about his youth. From an aristocratic family of modest means, his father Vespasian had risen to considerable rank under the malicious Emperor Caligula. Because of this, Vespasian was able to have Titus raised at the court of the Emperor Claudius, who succeeded Caligula in 41 and whose life was chronicled in the popular PBS series *I, Claudius* based on the novel by Robert Graves. Titus became fast friends with Germanicus (later called Britannicus), the son of Claudius, and it is alleged that a seer, after examining both boys, declared that Britannicus would never attain the throne, but Titus

would.

In 54 A.D., Nero became emperor, his mother Agrippina having murdered Claudius by serving the latter a plate of poisoned mushrooms. A year later, Nero had his step-brother Britannicus murdered by having him served poisoned wine. Titus, who was dining with Britannicus at the time, apparently also tasted a small amount and became gravely ill for several months. He completed his education over the next few years, excelling not only in military curriculum, but also in Latin and Greek composition, as well as in calligraphy. Regarding the latter, he was apparently quite skilled at imitating the writing of others and later boasted that he could have become "the greatest forger of all time." He then furthered his military career through distinguished service during campaigns in Britain



Roman coin with Emperor Titus's image.

and Germany.

In 66 A.D., the great Jewish rebellion broke out in Judea. Years of arrogant and brutal treatment by special agents from Rome who governed Judea, coupled with famine and messianic prophecies of deliverance from oppression stirred up widespread unrest. The puppet King Agrippa, a Jew but one who had been raised in Rome at the courts of Tiberius and Caligula, attempted to persuade many of the Jewish leaders not to revolt. In this he was assisted by his sister Berenice.

Berenice, whose unseen presence is pivotal to the action in Act I of our opera, had twice been married, the last time to her uncle, the King of Ituraea. When the latter had died in 48 A.D. and his dominions had passed to her brother Agrippa, she took up residency with him as his mistress. By 54 A.D., their incestuous relationship had provoked so much comment that she persuaded another to marry her, but that marriage lasted only a few months and she then returned to Agrippa.

Malcolm Mosher, Jr. is an historian, lecturer and writer, an occasional radio host for opera on KUSP, and a software designer for Tandem Computers, Inc.



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Agrippa and Berenice failed in their attempts to maintain calm, the final straw being an edict by Nero against the Jews, and war erupted. Vespasian, who had previously fallen into disfavor with Nero, was sent to crush the revolt in 67 A.D., accompanied by Titus. Since Agrippa and Berenice remained loyal to Rome, they worked closely with Vespasian and Titus. Berenice fascinated Titus and she eventually became his lover.

While Vespasian and Titus were occupied in the east, rebellion rose up at Rome itself, where Nero's cruel and depraved antics had finally gone too far. Rather than be taken alive, Nero committed suicide in June of 68 A.D. and the Empire entered a year of civil war, fought over who would succeed to the throne. The first to claim it was the general Galba. He had been hailed by his own legions as the new emperor, and the all-important Praetorian Guard, the army that policed Rome and served as the royal bodyguard, gave their crucial support. Galba's rule, however, lasted only seven months. He had previously earned a reputation for cruelty and he displayed it almost immediately by first taking away the privileges of a special troop of marines stationed in Rome and then ordering their massacre. Two reasons brought about his downfall. The Praetorian Guard had grown quite powerful and independent under Nero. After putting Galba on the throne, they expected large monetary rewards, which Galba did not pay. Secondly, he had been helped to the throne by a provincial governor named Otho, who expected to be named Galba's heir as a reward. When Galba named another, however, Otho went to the Praetorian Guard and promised them wealth if they would murder Galba and place him on the throne, a proposition the Guard readily accepted.

Otho was hailed as Emperor in January of the year 69 A.D. He had been a friend of Nero's and his wife had been none other than the infamous Poppea, whom he divorced so that she could legalize her relationship with Nero. Not surprisingly, he began carousing with Nero's former cronies, thus earning the resentment of the populace. He also shamelessly pandered to the whims of the Praetorian Guard. His reign, however, was even shorter than that of his predecessor. While he was first being proclaimed Emperor in Rome, the legions in Germany hailed their general Vitellius as the same; consequently, two rivals claimed the same imperial throne. Vitellius sent his army against Rome. Otho at first attempted to pacify Vitellius, but, when this failed, he rashly sent an army north to meet his adversary, without waiting to assemble as strong a force as he could have. The result was that his army was crushed by Vitellius. Although he still commanded large forces who remained loyal

to him and who were prepared to fight, Otho committed suicide rather than sacrifice any more lives to a cause that might fail.

Vitellius, as it turned out, became the new Emperor in April. In our opera, Vitellius is the unnamed father of Vitellia, whose relationship to him is established by her name. This is also the reason why she claims that Titus has usurped her throne in her opening aria in Act I. In reality, Vitellius did have a daughter, but she had been married off many years prior to the reign of Titus. The character of Vitellia in Mozart's opera is, therefore, purely fictitious.

While both Galba and Otho had their shortcomings, Vitellius was even less desirable, for he became a clone of Nero. His licentious behavior was not unlike that of Nero's and he was said to have been "notorious for every sort of vice." Perhaps the most significant of these was a grotesque propensity for gluttony. He typically feasted three to four times a day, followed by marathon drinking bouts. His pleasure at the sheer act of eating was such that he would gorge himself, throw up the food, and immediately start eating again. Those courting his favor tried to keep up with him and some became seriously ill from stuffing themselves.

Like Nero, he too had men tortured and killed at the slightest pretext. For example, he invited a man to the palace to whom he had once owed money. When the unsuspecting man arrived, Vitellius sentenced him to immediate execution. As the man was being led out, however, Vitellius ordered the soldiers to stop, whereupon all present hailed Vitellius for his mercy. Vitellius simply replied that he had not yet enjoyed the pleasure of having a man put to death before his eyes. When the victim's two sons pleaded for mercy, Vitellius tripled his pleasure by having all three put to death. Such was the nature of Vitellius.

Back in Judea, when Vespasian learned of Nero's fall, he sent Titus to Rome to offer Galba his congratulations and allegiance. While en route, however, Titus learned that Galba had been assassinated and returned to Judea. When news of Otho's death arrived, the legions stationed in Alexandria immediately hailed Vespasian as the new emperor. This was supported by the army stationed along the Danube, who then marched on Rome and Vitellius on behalf of Vespasian.

After a short but desperate struggle, the army of Vitellius was defeated, and his own end was both ignominious and violent. In an attempt to escape, he clothed himself in rags and sought a hiding place in a kennel. The dogs, however, attacked and gave him away. Having been bitten all over by the dogs, the victorious soldiers now applied "the torture of the little cuts" before eventually killing him. Thus, by December of 69, Vespasian

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A nineteenth-century engraving shows a portion of the Arch of Titus.

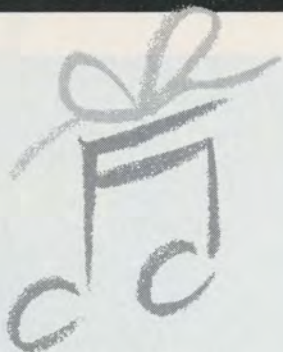
was the undisputed Emperor of the realm and inaugurated the new Flavian dynasty. Including Nero, five different men had claimed the throne in the space of just one year and three months.

Departing for Rome, Vespasian placed his son Titus in supreme command of the army fighting in Judea, where the struggle now focused on Jerusalem. This city, protected by three massive walls, enjoyed a superior defensive position, but inside, rival factions fought with each other, one side advocating capitulation in order to protect the Temple and the other advocating a fight to the death. Thus weakened internally, the city eventually fell to Titus. It was reported that Titus was willing to spare the Temple, but it nevertheless caught fire and was destroyed. The Wailing Wall is all that remains today of the innermost wall.

Having crushed the revolt in Judea, Titus returned to Rome, where Vespasian and he celebrated their victory with a magnificent triumphal procession that has been immortalized on the famous Arch of Titus, which stands today near the Forum in Rome. For the remaining nine years of Vespasian's life, Titus shared the power of his father, but while Vespasian was popular, Titus was not. The Roman historian Suetonius reports that many loathed Titus during this period of his life. Even in a society as decadent as that of Rome, he was viewed as an outright profligate for his carousing with eunuchs and young boys. In 75, Berenice came to Rome, where she and Titus planned to be married. They lived openly together, until widespread disapproval of this imminent marriage caused Titus to yield to public pressure and send her back to Judea.

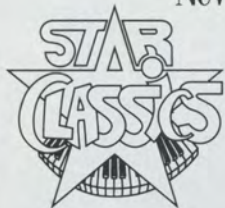
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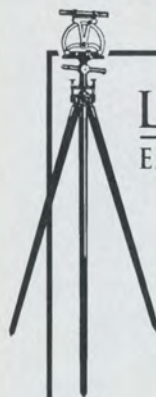
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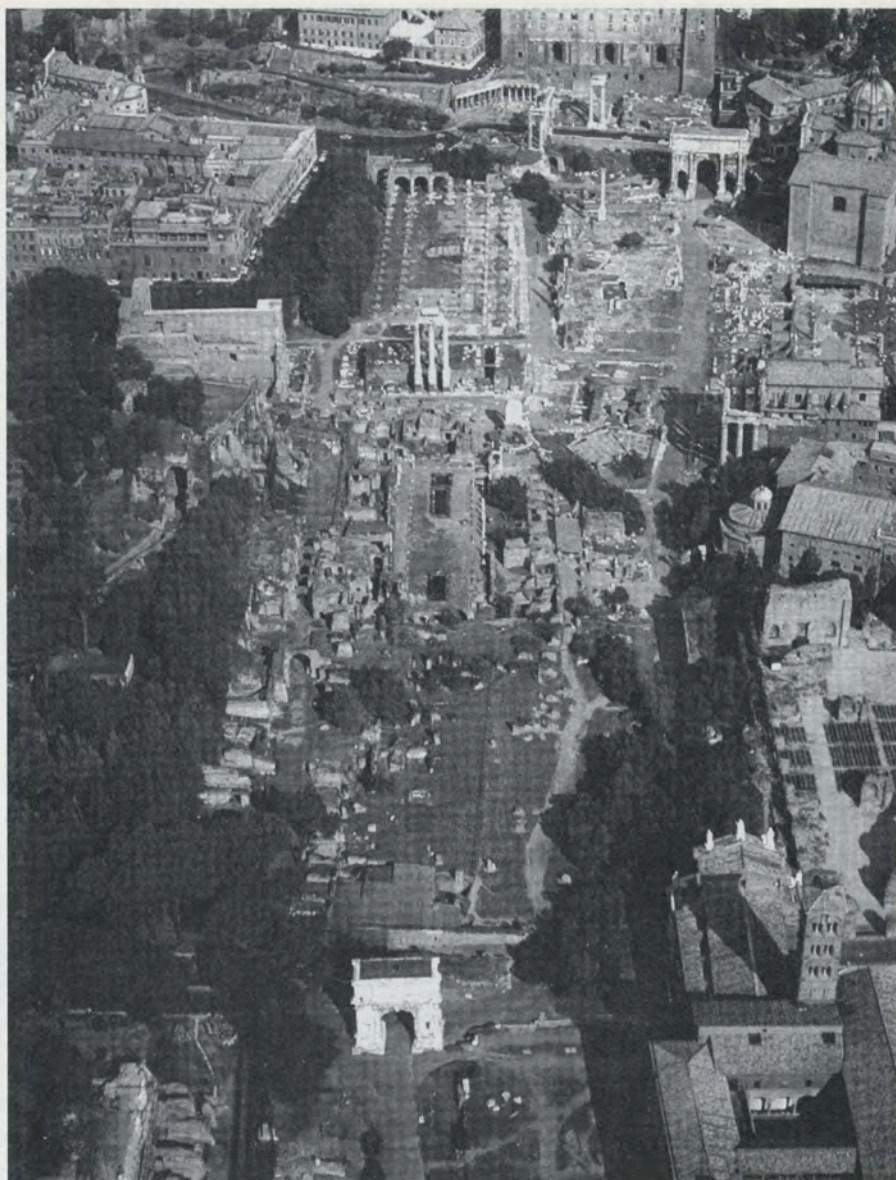
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View of the Roman Forum as it looks today. In the foreground is the gleaming Arch of Titus.

He was said to be ruthless in executing anyone suspected of treachery against the throne, although, given the fact that the six previous emperors had either been murdered or had committed suicide as a result of insurrection, one could hardly blame him for taking every threat seriously. In short, when Vespasian died in 79 A.D., more than a few greatly feared that Titus would become another Nero.

They were completely mistaken, for, just as Shakespeare's Prince Hal changed completely when he assumed the crown as Henry V, so too was Titus a changed man upon his accession as Emperor. The Roman historian Dio Cassius states the following poi-

gnant comments on this amazing reversal in character:

"For men to wield power as assistants to another is a very different thing from exercising independent authority themselves. In the former case, they are heedless of the good name of the sovereignty and in their greed misuse the authority given them, thus doing many things that make their power the object of envy and slander. But, actual monarchs, knowing that everything good depends on them, have an eye to good repute."

Continued on page 42

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*** Jim Wood, San Francisco Examiner

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In keeping with this, Titus is said to have stated "It is not the same thing to request a favor from another as it is to decide a case yourself, nor the same to ask something of another as it is to give it to someone yourself."

He turned his back on his immoral past, swearing off the eunuchs and the boys. Within months of his accession, Berenice returned to Rome, hoping that she could now become his Empress, but, in spite of the distress it caused him, he felt obliged once again to send her back to Judea. In our opera, Vitellia refers to this visit by Berenice in voicing her fear that Berenice will become queen instead of herself. Later in the same act, Titus briefly states his unhappiness at having to send Berenice away.

Titus appears to have been unsurpassed in generosity. He accepted no gifts, yet gave freely to others. Suetonius reports that on one evening, when he had realized that he had not granted any favors for the entire day, he remarked to his guests, "My friends, I have wasted a day." This notion is faithfully echoed in the sixth aria from Act I, "Del più sublime soglio".

Many examples of his beneficence exist. Mount Vesuvius erupted during his first year on the throne, destroying the towns of Herculaneum and Pompeii. Those who survived described a stupendous crash that sounded as if the very mountain was crumbling. They reported that the sky was filled with so much ash that the sun was blotted out. In fact, the ashes blotted out the sun as far away as Rome for several days, causing great fear among the populace who had no knowledge of the eruption, who had no idea why the day was like night, and who feared the world was being turned upside down. Titus appointed a relief task force to oversee the restoration of the area, giving gifts as well as property to many of the survivors. Indeed,

Suetonius reports that his concern for the survivors was more like that of a caring father for his children than as an emperor for his subjects.

For the populace in Rome, Titus built the impressive Baths of Titus. Perhaps the most famous of his building projects was the Flavian Amphitheater, known today as the Colosseum. This enormous stadium was actually begun during the reign of Vespasian, but was completed by Titus. To celebrate its completion, Titus invited the public to a lavish spectacle that lasted several days and was no less colossal than the building itself. By our current standards, the sanguinary events put on for the entertainment of all hardly support the notion of a kind and beneficent ruler. Gladiatorial combats formed the main events, during which hundreds of pairs fought each other to the death. While some of the combatants had chosen the gladiatorial profession of their own free will, the majority were slaves or criminals who were forced onto the sands of the arena. Interspersed with these events were wild beast hunts, where 5,000 animals were mercilessly chased around the ring and killed in a single day, to the delight of the audience. If such entertainment seems barbaric today, one need only reflect on the graphic violence displayed in our contemporary movies to realize that we are not that far removed from the Roman spectacles. For those who have visited the Colosseum and are familiar with the tremendous dimensions of the arena floor, one staged event remains wondrous even today. The floor of the arena was completely flooded with water in order to stage a mock naval battle depicting the Athenian defeat of the Persians at the Bay of Salamis in the early 5th century B.C.

Perhaps the most distinctive difference between the reign of Titus and those of his predecessors is the alleged absence of execu-



Rome's Arch of Titus, built posthumously in commemoration of the Emperor's conquest of Judea.

tions and murders by imperial decree. If one scans that magnificent chronicle of Rome from Augustus to Nero by the historian Tacitus, one will be bewildered by the mass number of murders, executions, and forced suicides. It was an age rife with informers who made their living by selling the secrets of others, not infrequently tales that were false yet still caused the deaths of the innocent. Titus banned informers from Rome, allegedly having some scourged before driving them out of the city. He also caused the death of no one, even those caught plotting against him. He caught his younger brother Domitian intriguing against him, yet he refused to take any action against Domitian. It is this general behavior that earned for Titus his legendary reputation for clemency, which is used for the title of our opera and which forms the basis of the drama. In his own words, Titus stated "It is impossible for me to be insulted or abused in any way, for I do nothing that deserves censure and I care not for what is reported falsely."

This glimmer of stability and humanity on the throne was short-lived, for Titus died on September 13, 81 A.D. He was only 41 years old and had ruled for just under two years and three months. The historian Suetonius reports that when the news of Titus's death became known, the entire population mourned the loss as if Titus had been a personal friend. Suetonius also offers the sobering thought that Titus's premature death may have preserved his general reputation, suggesting that if Titus had ruled longer, he might have become as corrupt as so many of his predecessors.

When one considers the monsters and their equally unscrupulous wives and mistresses who had ruthlessly governed the Empire in the past, Titus really *does* stand significantly apart. In this respect, it is not at all surprising that Metastasio should have written a libretto extolling the many virtues of Flavius Titus, particularly his legendary clemency. □



Detail of a relief from the Arch of Titus, built in Rome in A.D. 81.

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Inn at Spanish Bay
InterPacific Group -
Charles L. Frankel
Ivy's Restaurant
Jade Mountain Winery
La Cuisine Gourmet
McGuire Real Estate
Mister Lee
Neiman - Marcus Company
Nikko Hotel
Opls. Art Gallery
Pasta Nostra Restaurant
Rocky Point Restaurant
RREEF Funds
San Francisco Marriott -
Alain Pliattat, General Manager
San Francisco Performances
Scharffenberger Cellars
77 Maiden Lane Salon
Selix Formal Wear
Sherraton Palace Hotel
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tology Residency and Fellowship UCSF; in San Francisco private
practice since 1982. Member: American Academy of Dermatology.**

Allyn Beth Landau, M.D.

(415) 781-2122 (415) 781-SKIN
260 Stockton Street on Union Square
San Francisco, CA 94108

SENNHEISER LISTENING DEVICES

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

OPERA HOUSE TOURS

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

Sunday, October 3
Tuesday, October 26
Saturday, November 6
Saturday, November 13
Wednesday, November 17
Sunday, November 21
Saturday, November 27
Thursday, December 2

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

IF YOU DRIVE TO THE OPERA . . .

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

PERFORMING ARTS CENTER TOURS

Tours of the San Francisco Performing Arts Center include the Opera House, Davies Symphony Hall and Herbst Theatre and take place as follows: Mondays, 10:00 - 2:00 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.

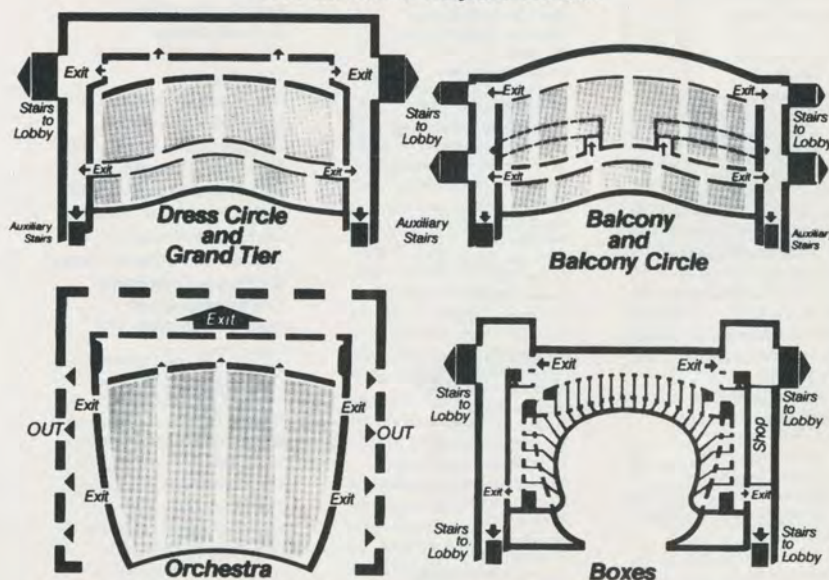
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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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