

I Puritani
(The Puritans)

1993-1994

Tuesday, November 16, 1993 8:00 PM

Sunday, November 21, 1993 2:00 PM

Saturday, November 27, 1993 8:00 PM

Tuesday, November 30, 1993 7:30 PM

Friday, December 3, 1993 8:00 PM

Tuesday, December 7, 1993 7:30 PM

Friday, December 10, 1993 8:00 PM

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Publications Collection

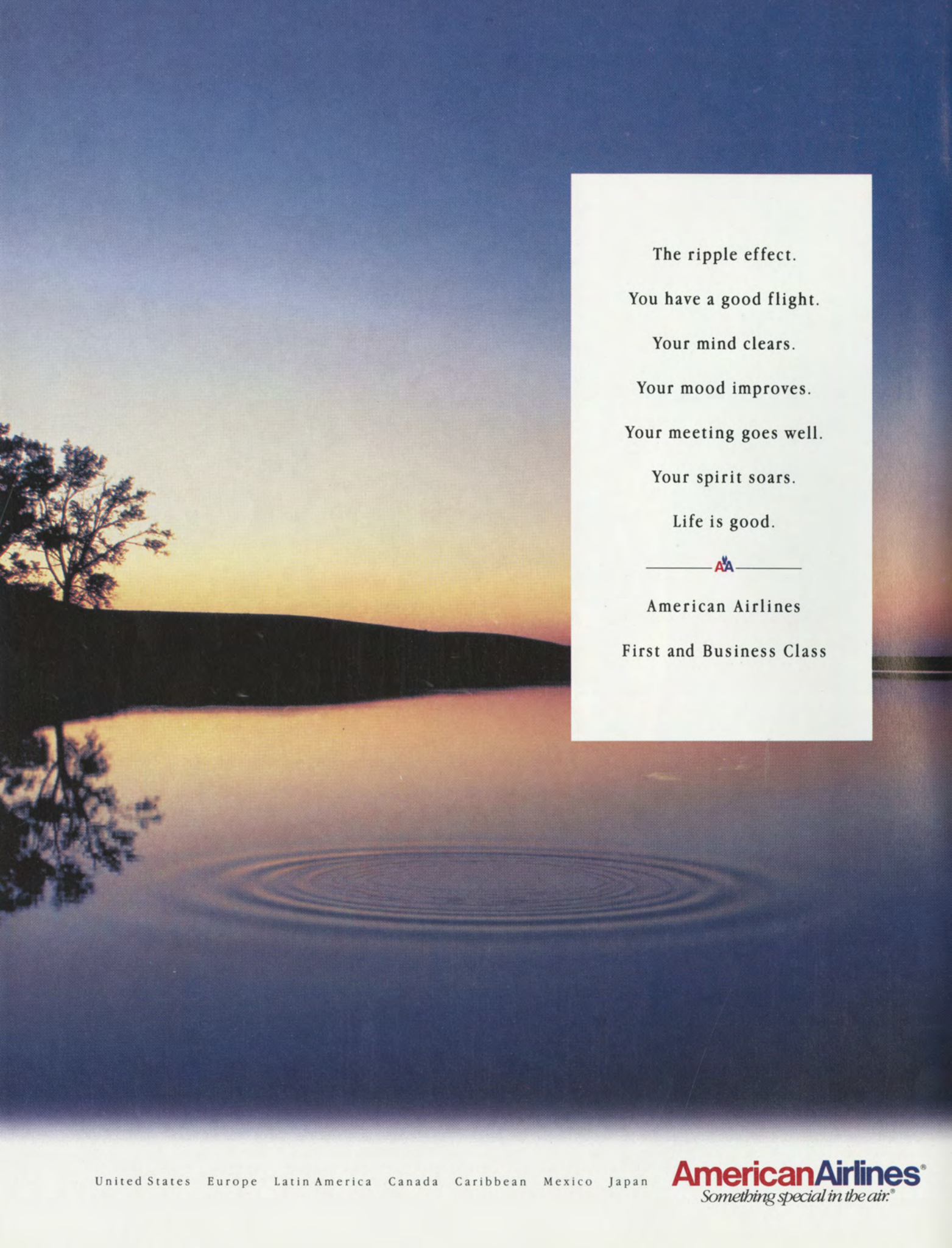
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1993 SEASON



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SAN FRANCISCO OPERA MAGAZINE

I Puritani

1993 Fall Season
Vol. 71, No. 11

FEATURES

- 16 **Song-created, music-impelled** ... by Andrew Porter
Notes on *I Puritani*: the work's creation and performing history.
- 35 **The Great Rebellion** by Malcolm Mosher, Jr.
Although very little of the actual historical fact is reflected in Bellini's *I Puritani*, the broad canvas of events surrounding The Great Rebellion nevertheless illuminates the opera.

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COVER

Danckerts, Hendrick (c. 1625-c. 1680)
Plymouth, signed and dated 1673

Oil on canvas, 40 x 68 in.
Photo: Richard Caspole

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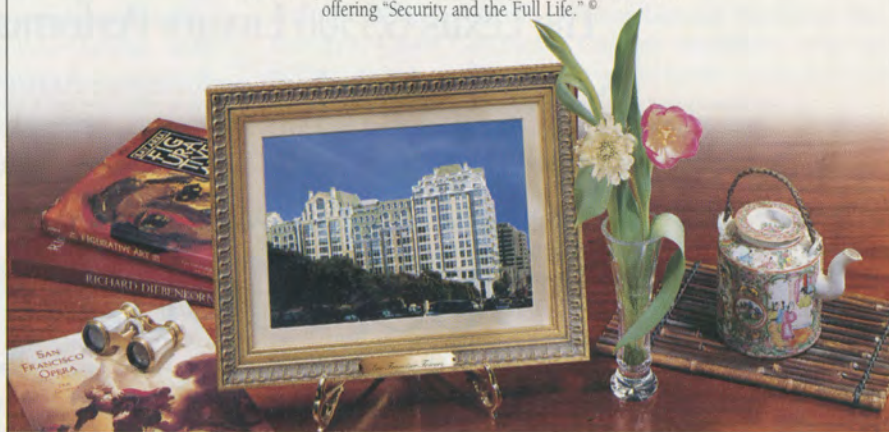
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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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.
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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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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.		

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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
and Scottish National Opera.

Production new to San Francisco

I Puritani Bellini
Anderson, Shigematsu+; Miles**,
Kunde, Frontali*, Patton+, Caputo+
Arena/Serban/Eaton*/Yeargan*/
Munn

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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UPCOMING BENEFIT EVENTS

"Celebration of the Seasons" at Gump's

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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CLARINET

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JERRY DAGG
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Kathleen Brett*	Maria Guleghina	Karita Mattila	Marie Plette*	Carol Vaness
Laura Claycomb+	Yanyu Guo	Lucia Mazzaria*	Patricia Racette	Verónica Villarroel*
Catherine Cook	Ljuba Kazarnovskaya*	Felicity Palmer*	Leonie Rysanek	Frederica von Stade
	Catherine Keen	Ann Panagulias	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 Švejšda*
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*
Steven Condy	Dalibor Jedlička	Robert Milne	Jan-Hendrik Rootering*	Scott Wilde

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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
Frank Daniels	Ken Johnson	John Owens	Sigmund Seigel	Richard Walker
Henryk De Rewenda	Frederick Matthews	Daniel Pociernicki		

EXTRA CHORUS

Jill Anderson	Ana Duma	Nadja Matisoff	Bonnie Shapiro-	Delia Voitoff
Candida Arias-Duazo	Joy Flynn	Katherine McKee	Haroutunian	Mitzie Weiner
Deborah Benedict	Ellen Glikbarg	Sally Munro	Diana Smith	Darla Wigginton
Bonnie Brooks	Paula Goodman	Natasha Ramirez	Dvora Stoller	Nancy Williams
Theresa Cardinale	Leslie Hassberg	Julia Ronskaya	Shannah Timms	Susan Witt
Eve Del Castello	Christina Jaqua	Janine Bartolini Shafer	Traci Tornquist	Michelle Zeigelman
Marcelle Dronkers	Marta Johansen			
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William Berges	Dario Di Maria Fraticelli	John Minagro	Michael Rogers	Peter Tokarchuk
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Chris Corley	Peter Girardot	William Pickersgill	Robert Steiner	Boris Vitkun
Mario Dioneda	Gregory Marks	Robert V. Presley	Erich Stratmann	James G. Weaver
			Joseph Tambornino	Bryan York

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SONG-CREATED, MUSIC-IMPELLED . . .

By ANDREW PORTER



Giulia Grisi (1811 - 1869), who created the role of Elvira in I Puritani, in a contemporary engraving.

The most vivid account of how Bellini's last opera came into being is his own, set out in a long letter to his uncle, of April 1st, 1835. I'll begin by quoting it at some length, and then add some comment:

"In two words [Bellini's common introduction to a missive of many words] I will relate my actions since

leaving Italy, and why I am now in Paris . . . Under contract to London, I went there and directed several operas. On my way through Paris, the Director of the French Grand Opéra wanted me to write an opera for him, and I replied that I would willingly do so, but on my return from London. Five months later, finding myself in Paris again, I took up the subject with the Director, but we could come to no agreement, owing to a difference of interests. Then the Impresario of the Théâtre Italien made offers to me which it suited me to accept; because the payment was better — though not much — than I have had in Italy; because the company was magnificent; and lastly so that I could stay in Paris at others' expense. But at that time Rossini was my keenest enemy . . . he

conceived the idea of having Donizetti engaged too, so that he, in competition with me, supported by Rossini's colossal influence, would stifle me, extinguish me, etc, etc!

"When I learned that Donizetti was also under contract, I was in a fever for three days, realizing the ordeal that was before me; and then

an acquaintance told me to despair of succeeding in Paris; if there were to be any successes, it would be Donizetti's, engineered by Rossini. Yet after this first reaction I took courage and considered how I might thwart these diabolical intrigues . . . I resolved above all to take particular care over my new score, more than usual, and also to pay court to Rossini and win him over by making known to him how much I admired his immense talent, etc, etc . . . and also to pay court to his lady-friend [Olympe Pélissier] and, by seeing both of them often, to put myself on such intimate terms with them that they would on their own account become my protectors instead of my persecutors. All this needed no special effort, since I have always adored Rossini. I succeeded most happily; mean-

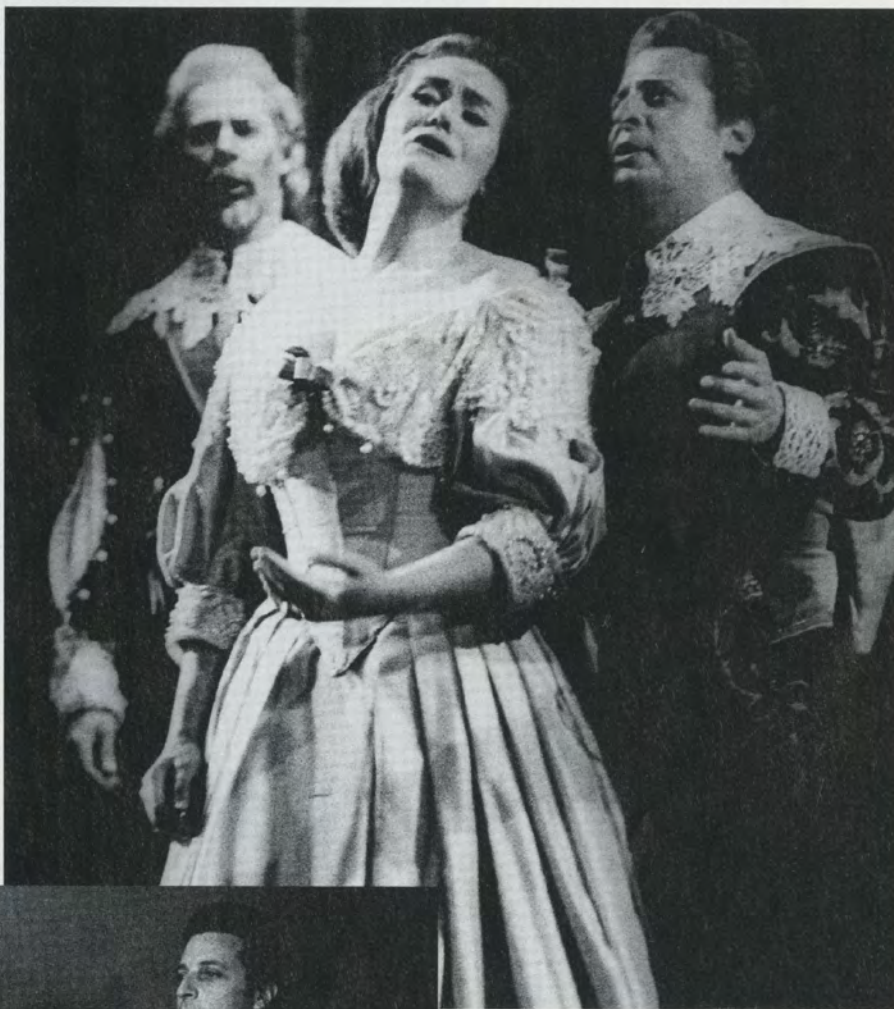
Andrew Porter, for 20 years music critic of The New Yorker, and in 1980-81 Bloch Professor at UC Berkeley, is now music critic for the London Observer. Five volumes of his New Yorker criticisms have been published.

while I worked away, secluding myself in the countryside [in Puteaux], well lodged in the house of a close English friend of mine, Mr. Lewis,"¹

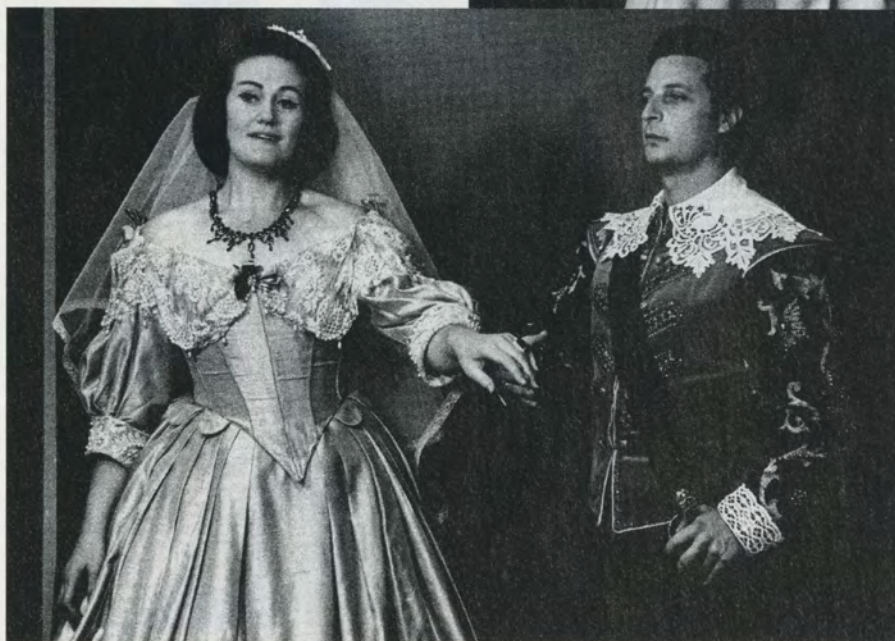
Soon after the premiere of *Beatrice di Tenda* (Venice, March 1833), Bellini went to London, traveling with Giuditta Pasta, to oversee performances at the King's Theatre of *Il Pirata*, *Norma* (the London premiere), and *I Capuleti*, all with Pasta as heroine or hero. At Drury Lane he heard *La Sonnambula*, in English, with Malibran ("only when Malibran was singing did I recognize my opera"). He remained in London till August, and then returned to Paris. The company offered him by the Théâtre Italien was indeed magnificent: Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, and Luigi Lablache. Grisi had been his first Adalgisa; Rubini had been the tenor of his *Bianca e Fernando*, *Il Pirata* and *La Sonnambula*;

¹ Little is known about Samuel Lewis (sometimes Levy, sometimes Levys; according to Francesco Pastura, Bellini's most thorough biographer, he signs himself Levys in a letter to Bellini's father), in whose house Bellini died. Vague charges of neglect and even dishonesty that were brought against him cannot be substantiated. Pastura deduces from the references to him in the composer's letters that he was young, fond of a brilliant life, and rich.

GALLOWAY



NORTON



In 1966, San Francisco Opera's fall season opened with Bellini's *I Puritani*, with Joan Sutherland in the role of Elvira. She was partnered by Alfredo Kraus, who was performing Arturo in his Company debut. They are shown in performance (above) and posing backstage for the photographer (left).

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Tamburini had been his baritone in *Il Pirata* and *La Straniera*; Lablache was the celebrated Oroveso of the day.

Bellini's account of Rossini's hostility to his music is surely exaggerated, though perhaps not without some foundation. Rossini's admiration of *I Puritani* is well attested; so are his reservations about earlier works: "Bellini is great above all in *Norma* and *I Puritani*... but his writing lacked abundance of ideas... he had not time to fulfil himself, since death came while he was still young." No evidence survives to charge Rossini with Donizetti's simultaneous engagement, but it was not the first time that the two composers had been pitted against each other. In 1830-31, at the Teatro Carcano in Milan, both were engaged to compose works for Pasta and Rubini: Donizetti produced *Anna Bolena*; Bellini embarked on an *Ernani* but then, after the success of Donizetti's opera, abandoned the vein of romantic melodrama and composed instead the semiseria pastoral *La Sonnambula*. In 1831-32, *Norma* and Donizetti's *Ugo, Conte di Parigi* were in competition at La Scala: Bellini claimed that his work had eclipsed his rival's ("it was a fiasco"); the annals, however, show that while *Norma* ran for 27 performances, *Ugo* received 32 (and those in addition to 31 of *Anna Bolena*).

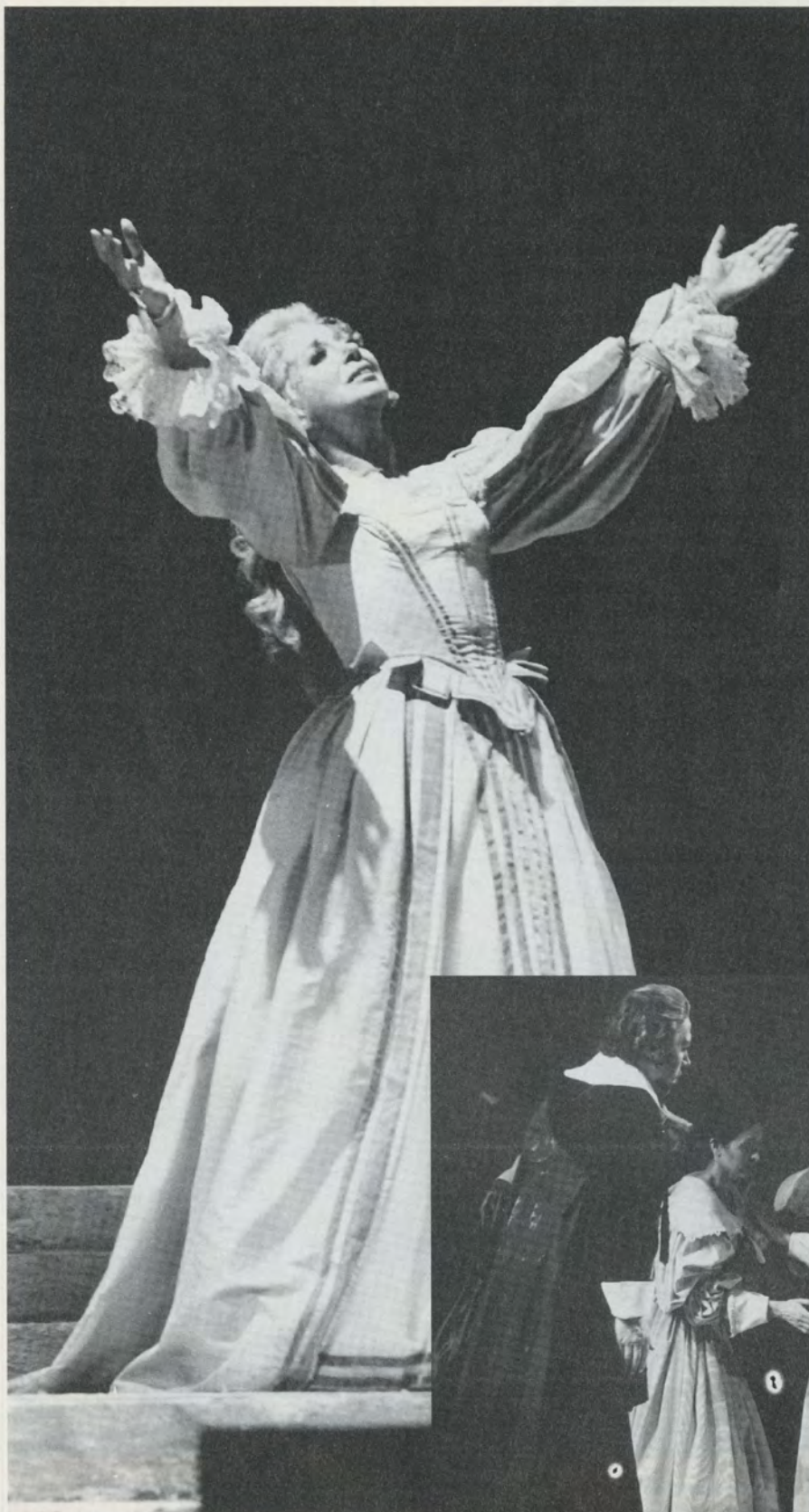
Now, in that letter to his uncle, he gloated that by the end of the Théâtre Italien season his *Puritani* would have had 17 performances ("unheard of in Paris, where the volatile public can't bear more than six performances of an opera during the season"), while Donizetti's *Marin Faliero*, with the same four famous singers, had had only five. After the Théâtre Italien season, the stars would go across to London to the King's for the season there. *Marin Faliero* and *I Puritani* both opened in London in May. Henry Chorley reported that "the production of these two new operas was the event of the season. On such occasions there is always a success and a failure. The public will not tolerate two favorites... *Marin Faliero* languished... On the other hand, *I Puritani* was found enchanting."

Bellini had written no music for more than a year. In reply to his Neapolitan friend Florimo's reproach, he said, "But think for a moment: a young man in my position, in London and Paris for the first time, is bound to amuse himself hugely; with great effort now I must accustom myself all over again to the study of music and writing a note or two, after a year of deep sleep indeed." (A year, too, of being lionized, of parties and balls, of being fêted in brilliant society, we learn from other letters.) His collaborator in his seven



Joan Sutherland returning to her dressing room during the 1966 run of *I Puritani*.

NORTON



previous operas had been the poet Felice Romani, but after the premiere of *Beatrice di Tenda*, a flop on the first night (though it soon recovered), there were mutual recriminations and a quarrel. In any case, Bellini needed a poet at hand while he composed, and for *I Puritani* he chose Count Carlo Pepoli, a minor poet and an Italian patriot and liberal, then resident in exile in Paris.

Pepoli, like so many of those concerned with 19th-century Italian opera, was an ardent patriot. He was no stranger to personal perils of civil war which underlie the plot of *I Puritani*. He had thrown himself into the Romagna uprising of 1831, had escaped by ship, had been captured by the Austrian fleet and imprisoned in Venice's notorious *carceri* (which we know about from *I Due Foscari* and *La Gioconda*). In the Venetian prison his eyesight had been afflicted. Exiled to Marseilles, he went to Switzerland to seek employment, and then to Paris to seek a cure for his eye trouble. Years ago (when such things were not as costly as they are now), from a Milan antiquaire I bought the first draft for the *Puritani* libretto, a two-page synopsis of the projected numbers. It's written in Bellini's hand and there's a marginal note added later by Pepoli; "I dictated this to

When *I Puritani* returned to the San Francisco Opera in 1977, *Elvira* was sung by Beverly Sills, shown in two moments from the opera. Below, she is surrounded by members of the San Francisco Opera Chorus, with Bonaldo Giaiotti (Sir Giorgio Walton) on the left.



POWERS

our dear Bellini when the infirmity of my poor eyes quite prevented me from writing."

Pepoli's collaboration with Bellini was stormy. "Sometimes he called me an angel, a brother, a savior; sometimes, when he had altered a melody for the third or fourth time, on my remarking on the impossibility of changing the lay-out of the drama or changing the verses, he flew into a passion and called me a man without heart, without friendship or feeling." Bellini had no great confidence in Pepoli's theatrical flair and freely expressed his misgivings in letters to Ricordi and (later) Romani. In a letter to Pepoli, summoning him to dinner at Puteaux, he shows clearly what he was after in this opera:

"Don't forget to bring with you the sketch of the piece, so that we can settle finally the first act — which, provided you come armed with an ample dose of moral patience, will turn out to be interesting, magnificent, worthy poetry for music, in spite of yourself and your absurd rules, which are fine talking-points for a salon but will never convince a living soul who understands the difficult art of *moving people to tears by the singing*. If my music is beautiful and the opera finds favor, you may write a million letters about the way composers mishandle poetry . . . Grave upon your mind in letters of adamant: *A musical drama must make people weep, shudder, die, through the singing* . . . Do you know why I said a good drama is one that has no good sense in it? Because I know full well what an intractable brute literature is, how absurd it is with its general rules of good sense . . . Your incorrigible Vincenzillo."

The first draft was succeeded by a second draft (now in the New York Public Library). Numbers were shifted around. And there are even two distinct versions of *I Puritani*, with different musical instructions. Bellini had also engaged himself to write an opera for Naples, and for Naples he simultaneously prepared another version of *I Puritani*. Since Malibran was to be its heroine and Duprez its hero, Elvira's tessitura was lowered, and Arturo was no longer taken up to Rubini's high F. ("O rendetemi la speme" is down a third, and in the margin of the autograph Bellini writes "per M.e Malibran.") The Naples company lacked a star baritone, so Riccardo became a second tenor role. The patriot Pepoli had written a Hymn to Liberty:

"In Paris," Bellini remarked, "they like ideas of liberty. For Italy, Pepoli will change it, and the word *liberty* will not be mentioned." (It was similarly removed from the Italian translation of Verdi's *Les Vêpres Siciliennes*.) The duet "Suoni la tromba," with its cry of "gridando la libertà!", was in fact omitted altogether from the Naples version. In any case, it would have been hard to recast it for tenor and bass.

Malibran, who had moved Bellini to ecstasy in the London *Sonnambula* was, he said, the inspiration for "Son vergin vezzosa." To Florimo he wrote, "Now learn what changes I have made for Malibran. There is no provision in the libretto for a cavatina . . . in place of an insignificant little quartet, I have written for her a piece that is so curious and brilliant that she will be hugely pleased by it; it is the kind of thing that she likes best." Having composed it, he allotted it to Grisi as well. In Paris and then in London "Son vergin vezzosa" was one of the two most successful numbers in the score, being rivaled only by "Suoni la tromba."

Quarantine delayed the delivery of the Naples score (cholera broke out in Marseilles, where it was waiting, and the boats plying to Naples called at Nice instead), and it missed its deadline. Bellini died in September of 1835, Malibran in September of 1836. The Naples *Puritani* was not performed. The score made its way to the Museo Belliniano in Catania and has remained there, not unknown but unperformed until it was done in Catania in 1986. The Paris *Puritani* had meanwhile conquered the world.

The source of the libretto was a brand-new play, François Ancelot and Xavier Saintine's *Têtes Rondes et Cavaliers*, which had appeared at the Vaudeville in September of 1833. It's set in the citadel of Plymouth, the only town in the west of England that during the Civil War did not fall into Royalist hands. But with geographical insouciance the opera was called *I Puritani di Scozia*. Scotland has nothing to do with it, but a familiar title helps to draw audiences, and Walter Scott's *Old Mortality* had been translated into French as *Les Puritains de l'Ecosse* and into Italian as *I Puritani di Scozia*; Bellini chose the title, he said "perché è celebre pei *Puritani di Valter-Scott*." And Ancelot went easily into music; he's also the source of Donizetti's *Roberto Devereux* and *Maria Padilla*, and of Chabrier's *Le Roi Malgré Lui*. He played his musical part, too. His heroine's mad scene begins with an offstage sing-

ing of the lines

Rendez-moi l'espérance
Ou laissez-moi mourir

and the lines are then included in her song once she has entered. This is exactly translated ("Ah! rendetemi la speme/O lasciatemi morir") and reproduced in the opera.

A Paris — and above all, an Opéra — success was the glittering prize at which most 19th-century — and many earlier composers — aimed. Rossini won it. But Donizetti ran into such trouble that some people attributed his madness to his Opéra sufferings. Wagner, in the Paris *Tannhäuser*, was defeated. Verdi strove to conquer the Opéra, failed with *Don Carlos*, won through at last with the Opéra *Aida*. It's interesting to speculate what kind of opera the composer of *Norma* might have written had he, like Gluck, Rossini, Donizetti, Verdi been engaged to write for the Opéra. Instead, at the Théâtre Italien — where in the 1833 season *Il Pirata* and *I Capuleti* had been played and well liked — there was no reason for him to essay a new vein, with loftier, more massive effects. He pursued his own special vein. *I Puritani* is the most "Bellinian" of Bellini's operas, the flower of his individual gifts and ideas. By conventional standards the libretto is ill-made. "Let's face it," Sandro Sequi declared on the eve of his 1976 Met production, "*I Puritani* is a terrible opera." It's not. Bellini, inspired by his vision of singer-inspired drama, shaped and reshaped the libretto to afford his own marvel of song-created, music-impelled dramatic adventure.

I Puritani appeared at the Théâtre Italien on January 24, 1835. It ran swiftly through Europe, reaching London and Milan that year, and Berlin, Vienna, Madrid, Brno, and Budapest in 1836. The American premiere was in Philadelphia's Chestnut Street Theater in 1843. It was the fourth opera heard during the Met's inaugural season, in 1883 (with Marcella Sembrich), but was dropped after a single performance, and revived only in 1918, for four performances with Maria Barrientos, and then not again until 1976, with Joan Sutherland. But meanwhile it had been performed at the Manhattan Opera House (1906, 1909) and in Chicago (1865, 1955 with Callas), and at the New York City Opera (1973, with Beverly Sills). Joan Sutherland sang it for the San Francisco Opera in 1966; Beverly Sills in 1977. □

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.

SAN FRANCISCO OPERA

COSTUME SHOP

Cutter

Edward Gutknecht

Tailors Assistant

Eddie Cheung

Seamstresses/Seamsters

Gladys Campbell

Adela Cantor

Viria Castro

Shuk Chi Chan

Nvard Douvalian

Catherine Eberle

Wanda Echterling

Guillermina Flores

Cherie Granger

Ligia Libreros

Xing-Fong Luo

Sonia Olivares

Margaret Quan

Lourdes Ruiz

Pacita Sabaten

Stephanie Sulser

Lylliam Whitford

Lauri Whitting

Olga Yakovleva

Production Assistants

Richard Peterson

Kirsten Tucker

Laundress

Eula Robertson

Building Maintenance

Leo Borja

WARDROBE

DEPARTMENT/Women

Kathleen Phillips

Wardrobe Assistant

Dressers

Joanne Bauer

Pamela Calvert

Cynthia Fusco

Claudia Holaday

Patricia Kazmierowski

Janice Stephenson

Muzette Trace

Mary Vargas

Catherine Verdier

Valerie White

Donna Whitfield

WARDROBE

DEPARTMENT/Men

Brent Alden Karels

Kelly Hill

Wardrobe Assistants

Dressers

David Barnard

Thomas B. Carter

Douglas J. Couture

Burton F. Covel

David Croker

Ernest L. Dale

Michael Gagarine

Joseph Harris

Clifford Hestdalen

Charles Hoffman

Larry Hunnicutt

Andrew "Drew" Lambert

Paul Layton

Alfred Lorente

Leland Moffatt

Clive V. Phillips

William Plath

George Adam Renz

David Sovereign

WIG AND MAKEUP

DEPARTMENT

Foreman

Rex Rogers

Journeymen

Terrell Balieil

Richard Battle

Judith Disbrow

Denise Gutierrez

Carol Hight

William Jones

Linda Magarian

Charles Mullen

Leslee Newcomb

Patricia Polen

Associates

Sara Beukers

Melanie Birch

Raymond Burns

Pamela Harris

Howard Kronard

Lisa Lorente

Monica Maka

Toby Mayer

Margarita Pidgeon

Timothy Santry

Susan Stone

Connie Strayer

Makeup Helper

Gary Richards

SCENIC CONSTRUCTION

SHOP

Katherine Bach, *Seamstress*

Lawrence Beard, *Layout Man*

Gregory Barker

Lawrence Lefcourt

Daniel Munzar

Miles Puccinelli

SCENIC ART

DEPARTMENT

Carol Anne Banfield

Tracy Boyko

E. Janell Cornforth

Robert D. Cook

Beth Edwards

Joan Frenkel

Charles Y. Granich

Edward Heimerdinger

Loren H. Hillman

Sandra Howell

Nancy Lacer

Stephani Lesh

Juith Moman

Tom Mueller

Robert L. Peden

Karen L. Sorum

Melanie J. Strapper

Gwen Thoele

Susan A. Tuohy

William G. Wareham

Diane Weinkauff

STAGE CREW

STAGE CARPENTERS (Grips)

Mark W. Baumann, *Key Man*

Kenneth Ryan, *Key Man*

Mark A. Urban, *Key Man*

Robert J. Urban, *Key Fly Man*

Michael A. Accurso

Matthew D. Ashe

Robert A. Corso, *Key Man Out-of-House*

Dennis M. Criswell

J. Christopher Davis

Christopher J. Denny

Boris DeWaart

Joseph G. Emanuele, *Asst. Key Man*

Kenneth D. Emanuele

William K. Freeman, Jr.

David B. Hatch, *Asst. Fly Man*

Philip S. Hoobyar

Peter D. Hudson

Kenneth E. Kirkland

Stephane J. P. Mayrand

Dan L. Molnar

Harry Niedzwetski

Miguel Ongpin

John M. O'Donnell

Roger Ross

Chris Sanders

Gregory W. Shaff

Mark T. Smith

John Taylor

Keith Urban

Sean Wright

Jonathan Young

PROPERTY DEPARTMENT

Kent Keller Barnes, *Key Man*

Charles Randy DelValle,

Key Man

Matthew Craig Witting,

Key Man

Lori A. Harrison, *Asst. Key*

Mike Ward Helbig,

Asst. Key

Jane Elizabeth Henderson-Shea

James Holden, *Shop Mechanic*

David Lynn Kinney

Harri Olavi Kouvonen

Robert Clay Lemon, *Key Man*

Out-of-House

Donald Richard Moody

Monte R. Norman

Steven Gerard O'Reilly

William Irving Tomskey, Jr.

Sabrina Marie Rodems

Timothy Michael Wilson

ELECTRIC DEPARTMENT

Dennis J. Breen, *Board Operator*

Jim Caudle, *Key Man*

Joseph Catalano, *Key Man*

Darryl Kinne, *Electric Shop*

Foreman

Lawrence Poggetti, *Shop*

Mechanic

James A. Aiken, *Asst. Board*

Operator

Michael G. Anderson

Maria T.M. Bennes, *Asst. Key*

John Boatwright

Jason S. Brownell, *Sound Dept.*

Norris Fong

John Kilpack

Frank Krumenaker

Chung Mei Kuo

Susi Levi

Scott Newell

Charles Scott Padden

Leon P. Parsons, *Asst. Key.*

Lee A. Pochapin

Guss Pollek, *Sound Dept.*

Jim O. Quinn, *Sound Dept.*

Donald A. Rowell, *Bench Hand*

Loren Sly

Karl Wolfersperger

MERCHANDISING

DEPARTMENT

(OPERA SHOP)

Mahboub Ahmadi

Anthony Herrera

Christian Lester

Lena P. Oliveira

Raymond Salazar

Robert Strati

Majken Talbot

Brian Tanio

HOUSE STAFF

Jeffrey Coyne, *House Manager*

Wayne Noel, *Door Personnel*

(Van Ness Ave.)

Harold Parker, *Door Personnel*

(Grove Street)

William Repp, *Door Personnel*

Taxi Coordinator (Taxi

Entrance)

Joseph Savin, *Door Personnel*

(Carriage Entrance)

Susan Weiss, *Door Personnel*

(Van Ness Ave.)

Manuela Galindo, *Green Room*

Attendant

Martin Dias, *Head Usher*

(Balcony/Balcony Circle)

Henry Watson, *Head Usher,*

Evenings (Grand Tier)

Dress Circle)

Trilby James, *Head Usher,*

Matinees (Grand Tier)

Dress Circle)

Jess Mabon, *Head Usher (Boxes)*

George Weiss, *Head Usher*

(Orchestra)

Thomas Galindo, *South Stage*

Door Attendant

Nathan Segal, *Nurse*

Richard Jarrett, *South Elevator*

Attendant

Jan Padover, *North Elevator*

Attendant

Susi Zador, *Arthur Kaye, Usher*

Coordinators

Helen Manougian, *Coatcheck*

Attendant

Wing Yee Yan, *Show Maid*



JUNE ANDERSON



MIKA SHIGEMATSU



GREGORY KUNDE



ROBERTO FRONTALI

After her highly praised 1988 San Francisco Opera debut as Anna Erisso in the U.S. premiere production of *Maometto II*, **June Anderson** makes her long-awaited return to portray Elvira in *I Puritani*, a role she recently sang to great acclaim at the Royal Opera House, Covent Garden. Considered one of the most important singers in the international opera and concert world, the soprano has appeared with virtually every major opera company in the U.S. and Europe since her 1982 debut in the title role of *Semiramide* at the Rome Opera. She has performed with the companies of Vienna, Paris, Hamburg, Madrid, Florence, Geneva, La Scala in Milan, Covent Garden, La Fenice in Venice, Rome, Bologna, the Metropolitan Opera, and Lyric Opera of Chicago, among many others. Highlights of her 1992-93 season included the title role of *Lucia di Lammermoor* at the Met and with the Los Angeles Music Center Opera, concerts at the Opéra Bastille in Paris and at Avery Fisher Hall, *Mazeppa* at Carnegie Hall with the Opera Orchestra of New York, as well as recitals in Atlanta, Washington, D.C., and London. Miss Anderson's numerous recordings encompass a wide variety of operatic, concert and recital repertoire. Her most recent recordings include *Candide* (Cunegonde), *Die Zauberflöte* (Queen of the Night), and a solo album of Rossini arias. Future projects include a recording of Mozart arias with Charles Mackerras, and the role of Ophelia in Thomas's *Hamlet*. Born and raised in New England, Miss Anderson attended Yale University where she graduated with a degree in French literature.

Mika Shigematsu sings the role of Enrichetta in *I Puritani*. She made her Company debut this summer as a Noble Orphan in *Der Rosenkavalier*. A 1993 Adler Fellow with the Opera Center, the mezzo-soprano was a Merola Opera Program participant in 1991 and 1992. She portrayed Annina in *La Traviata* for MOP in '91 and won the Poetz Memorial Award both years at the Grand Finals Concert. The native of Japan received her bachelor of music degree from the Osaka College of Music and became an apprentice at the Kansai Nikikai Opera Company which gave her additional training. In 1982 she was accepted as a formal member of the company and began performing throughout Japan. Since winning several auditions and vocal competitions throughout the '80s, she has been active in solo recitals as well as vocal ensemble concerts. Roles Miss Shigematsu has performed include Marcellina in *Le Nozze di Figaro*, Donna Elvira in *Don Giovanni*, Suzuki in *Madama Butterfly*, Venus in *Tannhäuser*, and the title role of *Carmen*. Miss Shigematsu recently received critical and public acclaim in her Boston Lyric Opera debut for her portrayal of Elvira in *I Puritani*.

Tenor **Gregory Kunde**, Lord Arturo Talbot in *I Puritani*, has won acclaim for his performances of roles from the French and Italian bel canto repertoire with leading theaters throughout the world, including, most notably: Milan's La Scala as Don Ottavio in *Don Giovanni*; the Metropolitan Opera as Des Grieux in *Manon*; Opéra de Nice and the Châtelet in Paris as Arnold Melchthal in *Guillaume Tell*; Geneva for Don Ottavio, the title role of Mozart's *Mitridate* and Nadir in *Les Pêcheurs de Perles* (also in Nice); Montreal, Leipzig and Berlin as Arturo in *I Puritani*; Montpellier Opera as Raoul in *Les Huguenots* and Des Grieux; Opéra d'Avignon as the Duke in *Rigoletto* and Alfredo in *La Traviata*; VARA Radio in the Netherlands as Percy in *Anna Bolena* and Sobinin in Glinka's *Life for the Tsar*; Valencia, Spain as Ernesto in *Don Pasquale*; and Vanya in *Katya Kabanova* at the Teatro Comunale in Florence, Lyric Opera of Chicago, and San Francisco Opera (1983 debut). Recent highlights include concert performances of Rossini's *Stabat Mater* and *La Donna del Lago* at La Scala, *L'Italiana in Algeri* at the Deutsche Oper Berlin, Idreno in *Semiramide* at Pesaro's Rossini Festival (also recorded), Camille in *The Merry Widow* at San Diego Opera, a debut at the Teatro Regio in Turin as Edgardo in *Lucia di Lammermoor*, his first Hoffmann in *Les Contes d'Hoffmann* in Montpellier, and a tour to Japan with the Deutsche Oper Berlin for concerts of *Puritani* conducted by Plácido Domingo. Kunde recently received critical plaudits for his singing of the role of Fernando in the world premiere recording of Bellini's *Bianca e Fernando*. The Illinois native studied music at Illinois State University and began his career with the Lyric Opera of Chicago.

One of the most acclaimed baritones on the current international operatic scene, **Roberto Frontali** makes his San Francisco Opera debut as Sir Riccardo Forth in *I Puritani*. Since his 1986 operatic debut at the Rome Opera in Spontini's *Agnese di Hohenstaufen*, the native of Italy has already made debuts with such leading theaters as Milan's La Scala, the Metropolitan Opera, Vienna State Opera, Rome Opera, Teatro Comunale of Bologna, Barcelona's Teatre Liceu, as well as all the major Italian opera companies. Successes from past seasons include Valentin in *Faust* in Rome and Trieste, Marcello in *La Bohème* in São Paulo and Catania, Sharpless in *Madama Butterfly* in Catania and at La Fenice in Venice, Giorgio Germont in *La Traviata* in Tokyo, Dandini in *La Cenerentola* in Parma and Bilbao, Yeletsky in *The Queen of Spades* in Trieste, *Roberto Devereux* in Barcelona, and *Don Carlo* in Genoa. Since his 1991 U.S. debut as Figaro in *Il Barbiere di Siviglia* with the Opera Company of Philadelphia, Frontali has been applauded as Belcore in *L'Elisir d'Amore* for his debuts at the Vienna State Opera, Metropolitan Opera and Dallas Opera, in a new production of *Beatrice di Tenda*.



ALASTAIR MILES



JAMES CAPUTO



CHESTER PATTON



MAURIZIO ARENA

and as Ford in *Falstaff* for his La Scala debut, and as Rossini's Figaro in Vienna, Parma, and at Pesaro's Rossini Opera Festival. Future engagements include *Don Pasquale* and *Falstaff* at La Scala, *Lucia di Lammermoor* and *La Traviata* at the Met, as well as *La Bohème* and *Barbiere* in Florence.

The young British bass **Alastair Miles** makes his U.S. opera debut as Sir Giorgio Walton in *I Puritani*. He studied flute at the Guildhall School and pursued an orchestral career before switching to singing, making his operatic debut in 1985. He won the Decca-Kathleen Ferrier Prize in 1986 and the 1987 John Christie Award from Glyndebourne, where he has regularly appeared ever since. Additional British operatic performances include Don Basilio in *Il Barbiere di Siviglia*, Silva in *Ernani*, Raimondo in *Lucia di Lammermoor* and Sparafucile in *Rigoletto* for Welsh National Opera; as well as Lord Sidney in *Il Viaggio a Reims* and Lorenzo in *I Capuleti e i Montecchi* at Covent Garden. He has also performed in Europe with the Opéra de Lyon, Deutsche Oper Berlin, and most recently with the Netherlands Opera, where he sang the title role of *Le Nozze di Figaro*. Future plans include Méphistophélès in *Faust* for the WNO, in addition to Alidoro in *La Cenerentola* and Sparafucile at the Royal Opera. Also in demand on the concert platform, he has appeared with all the major British orchestras, with the New York and Boston symphonies, Vienna Philharmonic, and at the Tanglewood and Edinburgh Festivals, where he sang the title role of Verdi's *Oberto*. Miles has an extensive discography with over 20 recordings to his credit including *Lucia di Lammermoor*, Handel's *Saul*, *Agrippina* and *Samson*, the Verdi Requiem, and Berlioz's *Roméo et Juliette*. His recording of Mendelssohn's *Elijah* led by Kurt Masur was awarded *Gramophone* magazine's Best Choral Recording for 1993.

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.

Bass-baritone **Chester Demond Patton**, the Mandarin in *Turandot* and Lord Gualtiero Walton in *I Puritani*, made his San Francisco Opera debut during the Strauss Celebration in *Salome* and *Daphne*. A 1993 Adler Fellow with the Opera Center, the native of Mississippi received his bachelor's degree from Jackson State University and was awarded a master's degree from the San Francisco Conservatory of Music. He has appeared with Opera San Jose, West Bay Opera and Berkeley Contemporary Opera, performing such roles as Nick Shadow in *The Rake's Progress*, Raimondo in *Lucia di Lammermoor*, Orovoso in *Norma*, and Don Basilio in *The Barber of Seville*. Patton has also appeared in concert performances of Handel's *Messiah*, Beethoven's Ninth Symphony and Mass in C Major, Zimmermann's *Psalmkonzert*, and the Brahms *Ein Deutsches Requiem*. As a member of the 1992 Merola Opera Program, he sang the role of Colline in *La Bohème*, a part he repeated for Western Opera Theater's 1992-93 national tour. The young singer has won numerous awards, of which the most recent was the national Leontyne Price Vocal Artists competition.

In his ninth season with San Francisco Opera, **Maurizio Arena** is on the podium for *I Puritani*. He made his 1983 San Francisco Opera debut with *Manon Lescaut* and has since returned to lead *Adriana Lecouvreur* and *Falstaff* ('85), *La Forza del Destino* and *La Bohème* ('86), *Nabucco* ('87), the opening night production of *L'Africaine* ('88), *Mefistofele* ('89), *Un Ballo in Maschera* ('90), and *La Traviata* ('91). Born in Messina, Italy, he studied music in Palermo and Perugia, where he was trained in conducting by Franco Ferrara. After many years of collaboration with Tullio Serafin and Antonino Votto, he began his operatic training as répétiteur and assistant conductor at the Teatro Massimo in Palermo from 1960 to 1963. From 1963 to 1969, he was permanent conductor at that theater, where he led performances from the Italian operatic repertoire in addition to many modern and contemporary operas. Since 1969, he has been a guest conductor at the important opera capitals in Europe, including Milan's La Scala, Rome, Trieste, Brussels, Lyons, Paris and Venice, in addition to the Chorégies d'Orange, the Dubrovnik Festival and the Aix-en-Provence Festival. Arena's extensive list of recordings includes *Adriana Lecouvreur* and *Francesca da Rimini*. His many honors include the first international Illica prize, and the first "Antonello da Messina" award.

Continued on page 27

This production is made possible, in part, by a generous gift from Mr. and Mrs. Gorham B. Knowles

Production new to San Francisco

Opera in three acts by VINCENZO BELLINI

Text by CARLO PEPOLI

I Puritani

(in Italian)

Conductor

Maurizio Arena

Original Production

Andrei Serban

Director

Jonathan Eaton*

Designer

Michael Yeargan*

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Joyce Fieldsend

Bryndon Hassman

Kathleen Kelly

Ernest Fredric Knell

Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Director

Sandra Bernhard

Fight Coordinator

Richard Lane

Stage Manager

Theresa Ganley

Production from the

Welsh National Opera

First performance:

Paris, January 25, 1835

First San Francisco Opera performance:

September 20, 1966

TUESDAY, NOVEMBER 16 AT 8:00

SUNDAY, NOVEMBER 21 AT 2:00

SATURDAY, NOVEMBER 27 AT 8:00

TUESDAY, NOVEMBER 30 AT 7:30

FRIDAY, DECEMBER 3 AT 8:00

TUESDAY, DECEMBER 7 AT 7:30

FRIDAY, DECEMBER 10 AT 8:00

CAST

Elvira June Anderson

daughter of Lord Walton

Lord Walton Chester D. Patton+

Commander of the Puritan fortress

Giorgio Alastair Miles**

Sir George Walton,
brother of Lord Walton

Riccardo Roberto Frontali*

Sir Richard Forth, a Puritan colonel

Bruno James Caputo+

Sir Bruno Robertson, a Puritan officer

Arturo Gregory Kunde

Lord Arthur Talbot,
a Royalist commander

Enrichetta Mika Shigematsu+

Queen Henrietta Maria,
Widow of Charles I

Puritans, soldiers, men-at-arms, women

**United States opera debut

*San Francisco Opera debut

+1993 Adler Fellow

TIME AND PLACE: Mid-17th century; Plymouth, England

ACT I Lord Walton's castle

INTERMISSION

ACT II The castle courtyard

INTERMISSION

ACT III Near the castle

Supertitles by Christopher Bergen,
San Francisco Opera.

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 and one-half hours.

I Puritani / Synopsis

The action takes place in and around a Puritan-held fortress near Plymouth, during the English Civil War. Elvira, daughter of the Governor of the fortress, loves Arturo, a young Royalist cavalier. She, however, is loved by Riccardo, an officer in the Puritan army. Giorgio, Elvira's uncle, persuades the Governor to allow Elvira and Arturo to marry, but at the wedding celebrations Arturo deserts Elvira in order to save the widow of Charles I, who is a prisoner at the fortress. The desertion causes Elvira to lose her senses; Arturo is condemned to death. Some months later, Arturo returns and the lovers are reunited. He is captured by the Puritans, and awaits execution. At the last moment it is announced that the Royalists have been defeated and that a general amnesty has taken effect.

ACT I

Puritan soldiers gather on the ramparts to herald the break of day; a morning prayer is heard from the chapel; all look forward to Elvira's wedding. Riccardo, an officer in the Puritan army, bemoans the fact that his beloved Elvira has chosen his enemy, Arturo, even though her father promised Riccardo her hand. Elvira's uncle, Giorgio, relates to her how he has managed to persuade her father that she be allowed to marry the man she loves, the young cavalier Arturo. Elvira is beside herself with joy, all the more so as her lover now appears and publicly claims her as his own.

Elvira's father, Governor of the fortress, gives Arturo a safe-conduct pass, but then departs to escort a female prisoner to London. He sends Elvira to put on her wedding dress. Arturo takes a keen interest in the prisoner, who is thought to be a Royalist spy; left alone with her, he discovers that she is in fact Enrichetta, widow of the recently executed King Charles I. The young cavalier immediately offers to help her to escape.

They are interrupted by Elvira, richly adorned for her wedding, who playfully gives her veil to Enrichetta. Again left alone, and taking advantage of the veil as a disguise, Arturo and Enrichetta prepare to escape, but they are stopped by Riccardo who, thinking Arturo's companion is Elvira, angrily challenges his rival to a duel. However, once Enrichetta's identity is revealed, Riccardo allows them to leave. The wedding group again appears, just in time to see Arturo and the prisoner escaping from the fortress. The shock of this sudden reversal causes Elvira to lose her senses. To universal distress, she pathetically imagines that the wedding is nevertheless about to take place. The onlookers swear revenge on Arturo.

ACT II

The fortress is now besieged by Royalist troops. Everyone laments Elvira's insanity, all the more so when Giorgio vividly describes her distracted wandering and her desperate calls for Arturo. Riccardo announces that Parliament has condemned Arturo to death. Elvira appears and, in madness, acts out her confused fantasies in front of Riccardo and Giorgio. Left alone, Riccardo and Giorgio turn from thoughts of forgiveness to the retribution they will inflict on Arturo and his troops, ending with a spirited call to arms.

ACT III

Three months have passed. During a violent storm Arturo returns, pursued by enemy soldiers. He hears Elvira singing a sad troubadour's lament, and answers her with his own version. The lovers meet, Arturo explains the reason for his disappearance, and they are blissfully united. However, Arturo hears his pursuers again approaching, and the situation causes Elvira to slip once more into madness. Riccardo and Giorgio arrive at the head of Puritan troops; in spite of Elvira's distracted pleadings, all proclaim the death sentence on Arturo. The cavalier accepts his fate, happy that he is again with his beloved; Elvira, her sanity restored, resolves to die with him. But suddenly a messenger arrives: the Royalists have been defeated and a general amnesty has been announced. Everybody looks forward to long days of happiness.

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SUPERNUMERARIES

Traude Albert

Madeline Chase

Valentina Simi

Robert Dunn

Michael Moynihan

Jim Shields

Andrei Serban conceived and directed *I Puritani* for the Welsh National Opera in 1982. He made his acclaimed 1991 San Francisco Opera debut with his production of *Elektra*. The innovative director was born in Romania and studied at the Theatre Institute in Bucharest. His earliest productions included several plays, culminating in a highly praised staging of *Julius Caesar*, which led to a Ford Foundation grant to work with New York's La Mama Experimental Theater Company. In New York he met Peter Brook, who invited him to work with him in Paris. Serban's productions in the U.S. have included the classical Greek trilogy, *The Trojan Women*, *Electra* and *Medea*, as well as *The Good Woman of Szechuan*, *The Cherry Orchard*, and *Agamemnon* in New York, and several plays at Yale University and at the Boston Repertory Theater. He directed his first opera, *Eugene Onegin*, at the Welsh National Opera, and has returned to that company for *I Puritani*, *Rodelinda*, *The Merry Widow* and *Norma*. His staging of *Turandot* received its premiere at the 1984 Olympic Arts Festival in Los Angeles before opening the 1984-85 season at Covent Garden. Recent productions include *Fidelio*, *Prince Igor* and *I Puritani* at the Royal Opera, *Elektra*, *Don Carlos* and Prokofiev's *The Fiery Angel* in Geneva, *I Puritani* at the Paris Opera, *The Fiery Angel* in Los Angeles and Amsterdam, *Eugene Onegin* at La Fenice in Venice, and *Lucia di Lammermoor* for the Lyric Opera of Chicago. Serban is Artistic Director of the National Theatre of Romania and was recently appointed Director of the Theatre Division at the University of Columbia in New York.

In his first San Francisco Opera assignment, **Jonathan Eaton** stages *I Puritani*. He has directed at several of the major opera houses of Europe, including the Royal Opera at Covent Garden, Welsh National Opera, the Opéra de Lyons, the Opéra Théâtre de Nancy, and the Netherlands Opera. Engagements in North America include *Eugene Onegin* at Vancouver Opera, *Falstaff* and *Madama Butterfly* for Kentucky Opera, *Don Giovanni* and *Porgy and Bess* for Indianapolis Opera and Opera Memphis, as well as *Les Liaisons Dangereuses* and a highly acclaimed staging of *Equus* at the Cincinnati Playhouse in the Park. Eaton is widely known for his innovative work on the music dramas of Kurt Weill; he has directed the British premieres of *Der Silbersee* (The Silver Lake), *The Tsar Has His Photograph Taken*, and *The Protagonist*. (He directed the U.S. premieres of the latter two works at Santa Fe Opera this summer.) Additional recent highlights include his first engagements at New York City Opera with *Turandot*, a new production of *Carmen*, and *Cavalleria Rusticana/Pagliacci* (which was nationally televised); *The Rape of Lucretia* at San Diego Opera; *Falstaff* for the Canadian Opera Company; and *I Puritani* at Covent Garden.

Michael Yeargan, the designer of *I Puritani*, is an associate professor in Stage Design at the Yale School of Drama and resident designer of the Yale Repertory Theatre, where he has created over 40 productions. He has worked extensively in America's regional theaters, mostly at the Hartford Stage Company, Long Wharf Theater, and the American Repertory Theater in Cambridge, Massachusetts. Yeargan's New York credits include Terrence McNally's *Bad Habits* and *The Ritz*, the revival of *Hay Fever* with Rosemary Harris, Athol Fugard's *A Lesson From Aloes*, and the Yale Rep production of *Ah! Wilderness* with Jason Robards and Colleen Dewhurst. Projects at the New York Shakespeare Festival include Andrei Serban's productions of *The Seagull*, *Happy Days* and *The Umbrellas of Cherbourg*, for which he was awarded the Maharam Award in stage design. His work in opera includes set and costume designs for the Welsh National Opera, Opera North, Scottish Opera, Théâtre Musical de Paris, Frankfurt Opera, Australian Opera, Houston Grand Opera, the Royal Opera House, Dallas Opera and the Lyric Opera of Chicago. Recent highlights include Barber's *Antony and Cleopatra* for the Lyric Opera, *Simon Boccanegra* and *Stiffelio* at Covent Garden, *Hänsel und Gretel* for the Los Angeles Music Center Opera, and *Ariadne auf Naxos* for the Metropolitan Opera. His designs for *I Puritani* (first Company assignment) were originally created for the Welsh National Opera in 1982.

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*.



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I Puritani

Photos taken in rehearsal
by Marty Sohl

June Anderson





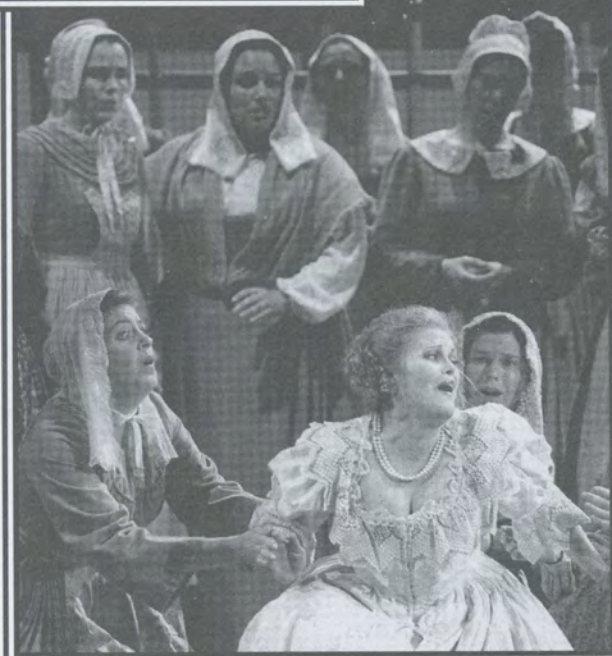
Gregory Kunde, June Anderson



Mika Shigematsu



Roberto Frontali



Roberto Frontali, June Anderson

(Left) June Anderson, women of the San Francisco Opera Chorus

June Anderson



James Caputo

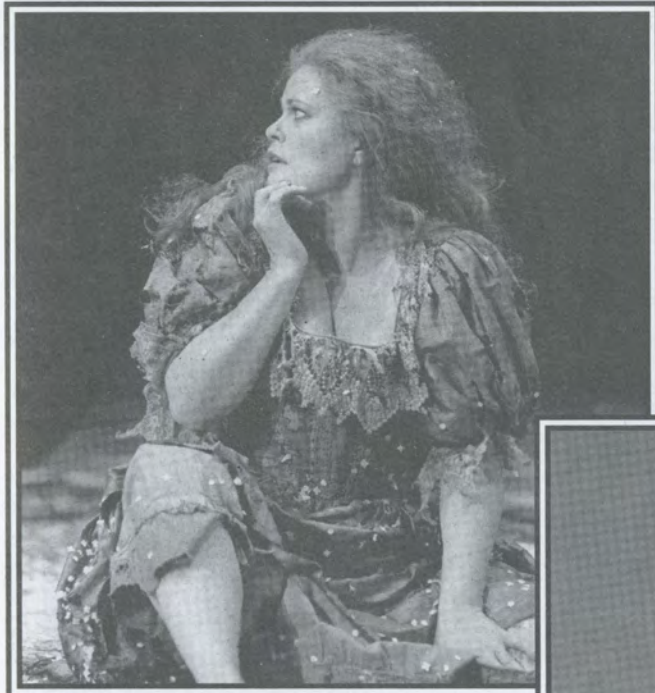




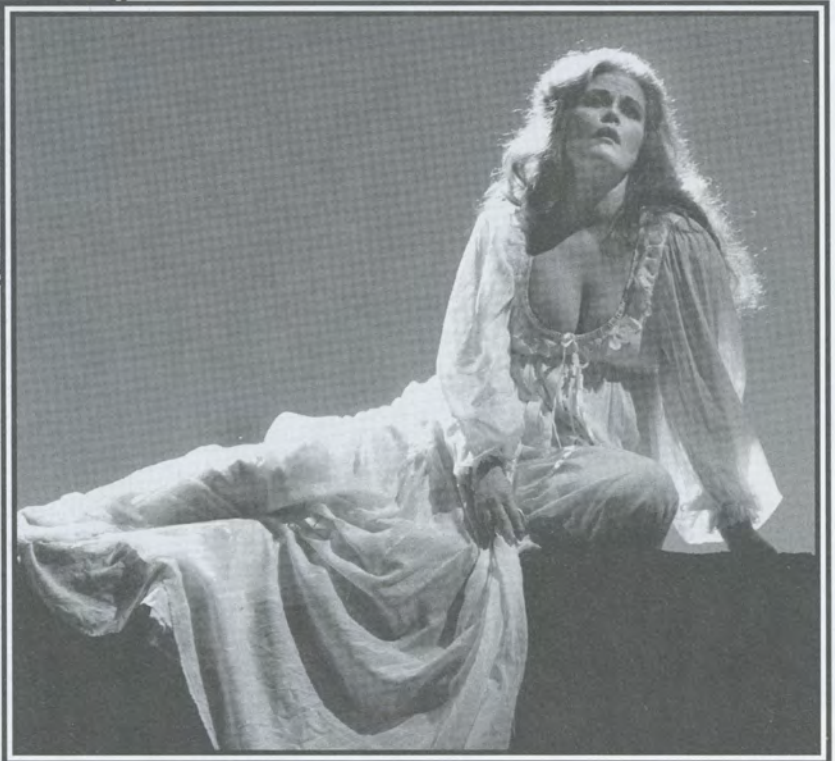
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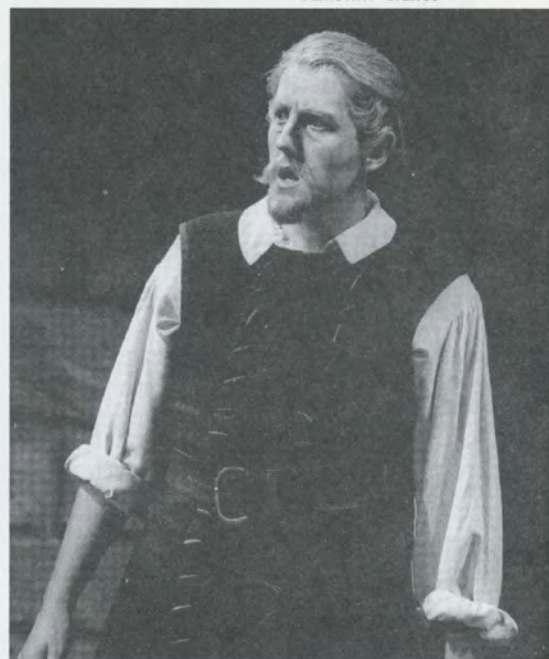


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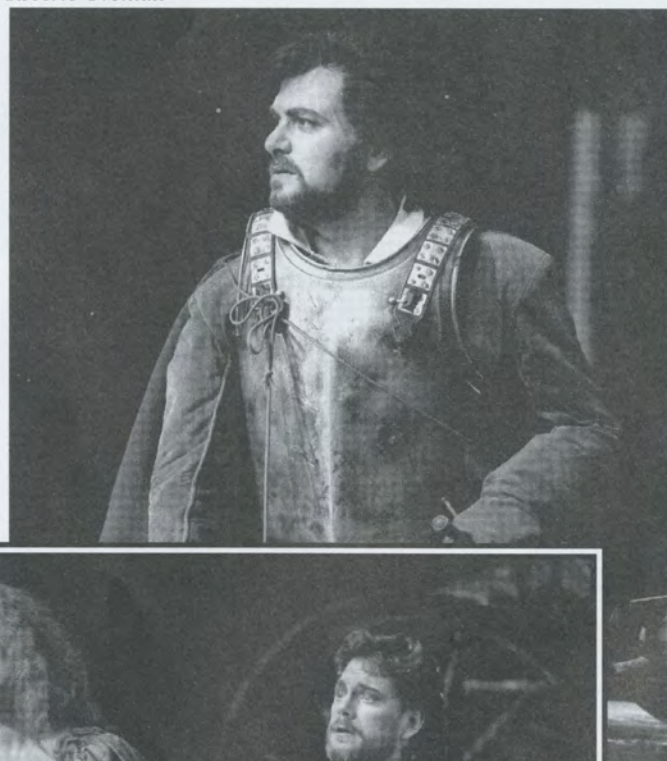
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Alastair Miles



Gregory Kunde, San Francisco Opera Chorus

Roberto Frontali



June Anderson, Alastair Miles

(Right) June Anderson, Gregory Kunde





The Great Rebellion

By MALCOLM MOSHER, JR.

The setting of Bellini's final opera is the English Civil War of 1642-1649, commonly known as the Great Rebellion. This struggle pitted Charles I and his "Cavaliers" against Parliament and its "Roundheads," among whom the Puritans were most prominent. The text of the opera was loosely based on a French play whose English title was *The Roundheads and the Cavaliers*, but Bellini and his librettist Carlo Pepoli changed the title to *I Puritani di Scozia*, the Italian title of a Sir Walter Scott novel dealing with an entirely different subject. By changing the title, they hoped to capitalize on Scott's enormous popularity. As an opera that is set within one of the most pivotal periods in English history and that contains one historical character, how much of its history is really accurate? What caused the war and why was Charles I the first European king to be executed in a democratic upheaval nearly 150 years before the French Revolution?

Ultimately, the cause of the war was rooted in the violent religious struggles that engulfed all of Europe, starting in 1517 with the advent of the Protestant Reformation. It was an age marked by vehement intolerance, the Catholics persecuting the reformers, and the reformers persecuting different factions with the general Protestant movement. England's religious conflicts were similar, but they also included a struggle between three general types of ecclesiastical systems extant at the time of the Great Rebellion. The *episcopal* system was monarchical in that the supreme authority rested in a single person and descended down hierarchically to the individual members of its church, while the mass of members at the bottom had no say in doctri-

nal matters. The *presbyterian* system was aristocratic and representative in that its supreme authority rested in a council of elected officials who determined doctrinal matters. Similar to the Episcopalians, the masses had no say in such matters. In contrast to these, supreme authority in the *congregational* system rested in the collective opinion of all members who made up that congregation, and each congregation answered only to itself. In this sense, Congregationalism was, at least in principle, democratic.

Between the start of the reformation movement and the reign of Charles I, three kings and two queens had ruled England. Henry VIII was initially a staunch Catholic and did not tolerate reformers until after the Pope refused to grant him a divorce from his first wife. Thereafter, the English Church began to evolve. It was episcopal in type, with the king replacing the Pope as the head of the Church. The movement was aided by many reformers who had fled the fierce persecutions by Catholics on the continent, where Protestants were burned at the stake as heretics, typically after having their tongues ripped out first, lest they utter blasphemy in their agony. Those who remained Catholic in England were prosecuted and forced to pay stiff fines.

The protestantizing of England continued under Henry's successor Edward, but was violently suppressed under "Bloody" Mary, who sought to restore Catholicism as the official religion of England and burned at the stake any who refused to repudiate the reformers. Many fled to Germany and Switzerland, where they came under the influence of John Calvin. While the majority in

The battle of Edgehill (October 23, 1642), as immortalized in a contemporary etching.

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.

England had grown to dislike Catholicism under the reigns of Henry and Edward, the brutal enforcement of that religion by Mary resulted in hatred for it and her.

When Elizabeth I came to the throne in 1558, she immediately restored the reformed English Church. Vatican schemes to assassinate her and to finance a foreign invasion of England served only to increase the general fear and contempt for Catholicism in her realm, and those English who remained Catholic were faced with a difficult choice—obedience to their Queen or the Pope. People who chose the former were allowed to practice their religion in peace; those who chose the latter were hunted down.

With the restoration of the Reformed movement, those who had fled England during the reign of Mary now returned and initiated the Puritan movement, one that rejected the episcopalian system and advocated the congregational. These nonconformists to the official state church were also allowed to practice their faith in peace and the Puritan movement gained momentum. But while Elizabeth tolerated them, they found it difficult to tolerate the English Church, which they regarded as too "papist." They bitterly objected to the Catholic-like ritual and trappings of the Church, and

they equally objected to the episcopalian system, wherein individuals had no say. During this time, a budding presbyterian system also emerged, yet the vast majority followed the English Church.

James I succeeded Elizabeth in 1603 and inaugurated the Stuart dynasty. Immediately, the Puritans tried to advance their views on the court, but James rejected them. He then worried everyone by making concessions to English Catholics and arranging a treaty with Catholic Spain. While many feared he would restore Catholicism, he remained firmly committed to the English Church, enforced conformity to it, and produced the King James Version of the Bible as its required scripture. To strengthen his position as head of state and church, he also claimed that he ruled by Divine Right and, as such, held absolute authority in all matters. This brought him into direct conflict with Parliament. On three separate occasions, he dissolved Parliament when they failed to agree with him. Because his claims to absolutism were supported by the hierarchy of the English Church, many now opposed that Church for political reasons and reactionaries flocked to the democratic Puritan movement. During this time a group of congregationalists sought religious freedom in Ply-

mouth, Massachusetts — the Pilgrims.

In 1618, the cataclysmic Thirty Years War erupted in Germany, a bitter and brutal conflict that pitted Catholic and Protestant powers against each other. The war was fought primarily in Germany, but virtually all western European countries became involved. Since his daughter was married to the Protestant prince who started the war, James was eager to support the Protestant cause. At first, he attempted diplomacy: Spain was the primary Catholic power in the war, so he sought peace by offering to marry his son Charles to the Spanish princess. When the Spanish refused, he declared war on Spain.

Due to the fact that France was willing to fight on behalf of the Protestants in order to weaken her rivals among the Catholic nations, James turned to France for help and offered to marry Charles to the French princess Henrietta Maria (*Enrichetta in I Puritani*). James and Charles promised Parliament that they would make no concessions to English Catholics, yet this is what the French demanded. Eager to take action in the German war, James gave in, but he died shortly thereafter and Charles I was crowned.

Charles called his first Parliament in June, 1625, hoping that this body would also fund

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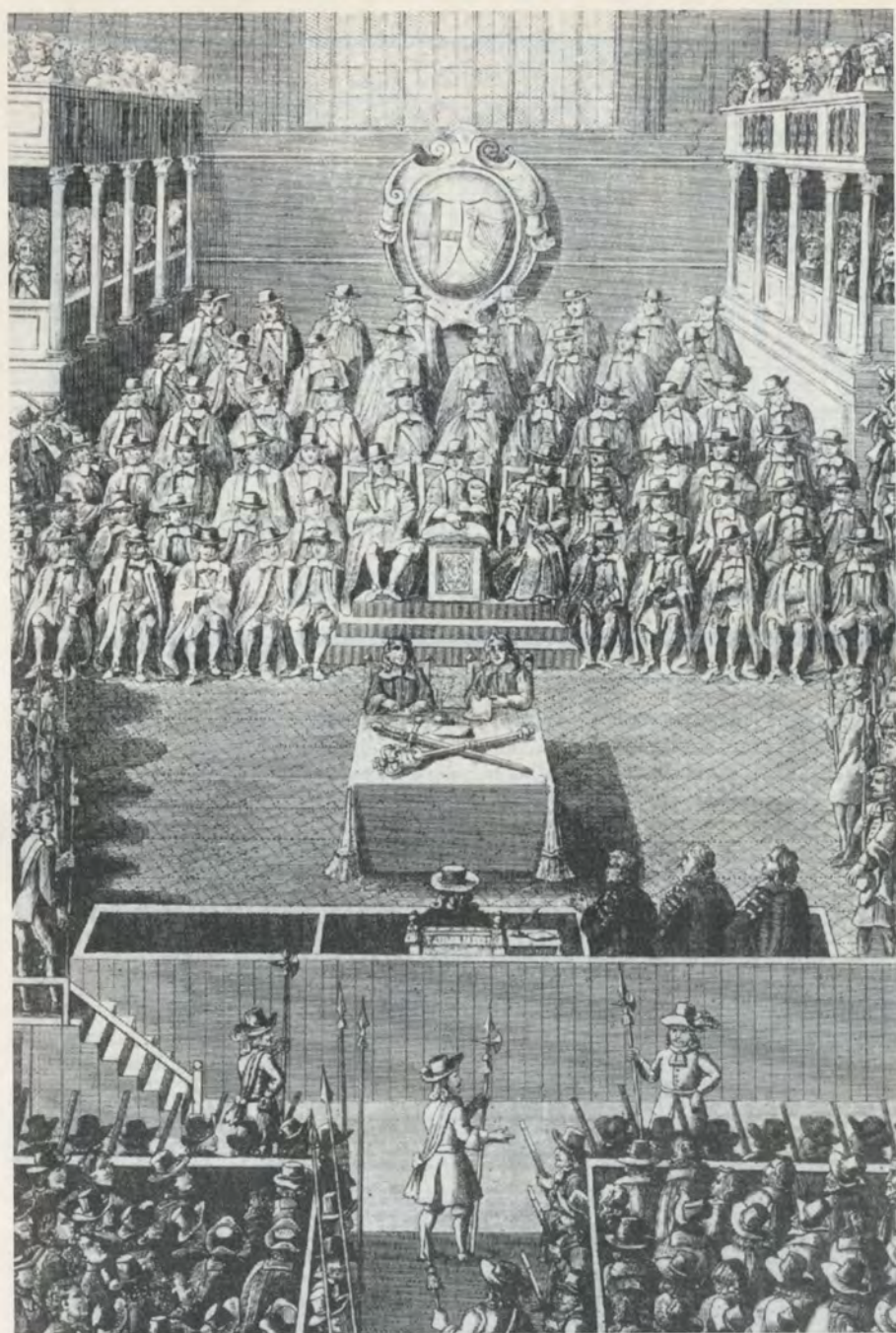
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The trial of the King in January of 1649 is the subject of a contemporary engraving.

participation in the Thirty Years War. To win their favor, he said he would resume prosecution of English Catholics, but, as this was the third time he had changed his position on that issue, Parliament suspected his real intentions. To complicate matters, Parliament then learned that four English ships had actually taken action against French Protestants at La Rochelle and that Charles had appointed an outspoken anti-Calvinist as his personal chaplain, thereby alienating the largely Calvinist House of Commons. Parlia-

ment refused the aid Charles had sought, and Charles dissolved Parliament, insisting like his father that the king had absolute authority. On two further occasions, Charles summoned Parliament, but he dissolved that body each time when they refused to cooperate, vowing after the last that he would never call Parliament again.

Unable to wage war in Germany, he arranged for peace with Spain, and England entered a period of outward prosperity. Religious turmoil, however, seethed within.

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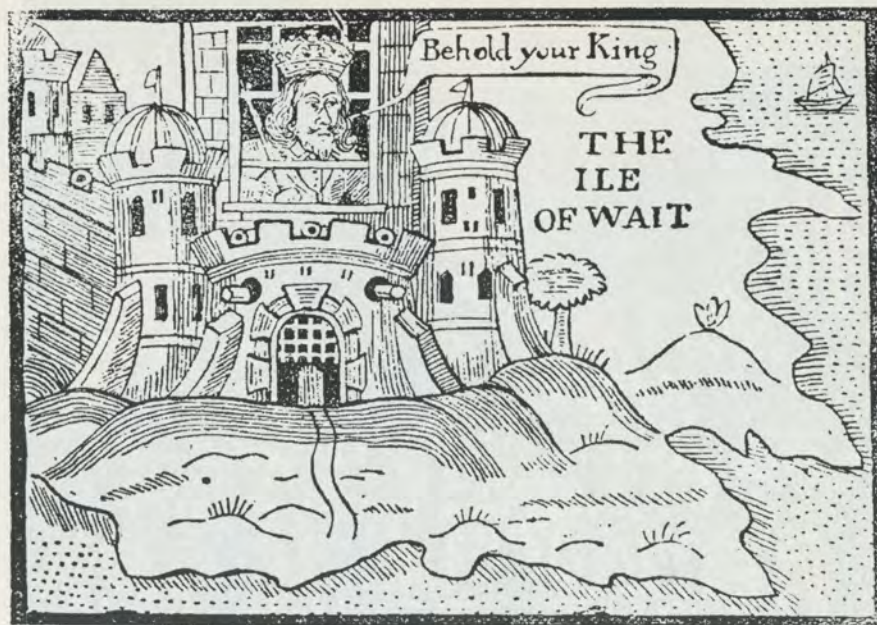
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A leaflet from 1648 shows Charles I in exile on the Isle of Wight.

Many feared that Charles was flirting with Catholicism. A number of courtiers had converted, doubtless out of desire to win favor with his Catholic queen Henrietta. In 1634, a papal envoy had arrived with great ceremony, his purpose being to attempt reconciliation between Rome and the English Church.

Although that reconciliation failed, Charles appointed Archbishop Laud to guide the Church, and the latter directed it toward a rigid orthodoxy that was accused of being "papist" by the Calvinist elements. Laud brutally persecuted non-conformists, thereby driving many moderates to favor the growing presbyterian ecclesiastical system. The crisis came to a head in 1638 when the Scots refused to accept the latest round of official prayer books. Charles demanded obedience. When they refused, he declared war.

Once more in need of money for war, he convened Parliament for the first time in eleven years, but, having been ignored for so long, Parliament was even less ready to cooperate. Moreover, they now pressed for presbyterian reform. Charles, invoking absolute authority, again dissolved Parliament.

His personal status and that of his Church was now so low that he could barely muster an army to fight the Scots. His poorly trained and ill-organized force was completely routed in their only engagement, and Charles was forced to sue for peace. The Scots demanded payment of their military debt and Charles was again forced to convene Parliament. The two sides immediately locked in a power struggle over political and religious issues. Regarding the former, Parliament

sought to end the absolutism of the monarchy through several measures, such as making it illegal for the King to dissolve Parliament without that body's consent.

Charles by nature appears to have been a man incapable of making a firm decision. He relied heavily on the advice of others and, when confronted with conflicting views, flipped from one side to the other, usually making the wrong decision in the end. In dealing with Parliament, he vacillated between agreement, opposition, and outright double-dealing. This behavior is succinctly illustrated in his handling of the Strafford affair. The Earl of Strafford had been his chief adviser for several years and Parliament now brought criminal charges against him. Twice Charles had promised the Earl his protection, yet he permitted Parliament to imprison and prosecute the Earl for treason. While pleading with that body for leniency, he plotted to free Strafford by force. Finally, when confronted with mob demonstrations advocating Strafford's execution, he consented. Strafford, at being abandoned by his sovereign, uttered the famous statement "Put not your trust in princes," a phrase that epitomizes the credibility of Charles.

Regarding religion, the English Church was assailed for its opposition to Calvinism. Archbishop Laud was imprisoned and eventually beheaded. Puritan mobs invaded the cathedrals, threatened the lives of bishops, and tore apart everything they perceived as "papist." In keeping with the democratic spirit of the Puritan movement, the pulpits were taken over by anyone who felt the urge to preach, and it was not uncommon for

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illiterate individuals to rave incoherently for hours on end.

The final straw came in early 1642 when Charles stormed the House of Commons with arrest warrants against his five principal opponents. Had he succeeded in capturing them, he might have got away with it, but all five had been warned and had escaped before the arrival of the King's forces. To demonstrate their outrage at this unlawful act against Parliament, London mobs took to the streets and Charles, amidst a sea of hostility, departed for the north, intent on war.

While the American Civil War was geographical in nature, North against South, the English Civil War had no such divisions. In spite of everything Charles had done previously, he still enjoyed loyalty in every region, even if that loyalty was more often based on loyalty to the tradition of the monarchy rather than to him personally. As a member of Parliament, one Sir Edmund Verney had steadily voted against the King on political and religious issues, but once the banner of the King was raised, he felt compelled to fight for the King, stating that he did not like the quarrel and wished that the King would give in, but, "having served him nearly thirty years, he could not do so base a thing as to forsake him now." On the other hand, opposition to the English Church and the growing democratic movement within the Puritan congregational system caused many to side with Parliament in all regions as well.

As sides were formed, families and friends everywhere were split asunder. For example, Ralph Verney, the son of Sir Edmund, fought on behalf of Parliament. Even the family of Oliver Cromwell, who emerged as the single person most responsible for the eventual defeat of the King, was divided, with his brother-in-law fighting on behalf of Charles. In our opera, Elvira's family is split, for they are Puritans, while she loves the royalist Arturo.

The supporters of the King were known as the Cavaliers, but this term did not initially have the same meaning as it does now. Rather, its original meaning denoted "an overbearing swashbuckler, a roisterer or swaggering gallant," and it was given to the King's supporters by the parliamentarians in this derogatory sense. The King's side eventually adopted the name with pride and altered its meaning to one of "dashing gallantry," along the lines of swashbuckling characters played later by Errol Flynn in Hollywood. Indeed, the appearance of their cavalry was quite in keeping with this. They typically wore their hair down to their shoulders and dressed for battle with plumed hats, colorful and flowing cloaks, and scarlet sashes. Perhaps the figure who most typified the

Cavaliers was their greatest commander, Prince Rupert, who was the nephew of Charles. Proud, fearless, and impetuous, he rode amongst his troops before battle with his two poodles on the saddle, referred to as hounds of hell by the opposition.

The supporters of Parliament were known as the Roundheads, a derogatory designation given to them by the Cavaliers, after the typical cropped-hair style of the Puritans, although the Puritans formed only part of the Roundhead armies. Unlike the Cavaliers, who drew the base of their support from the country gentry, the Roundhead cavalry consisted more of non-aristocratic elements. In contrast to the garb of the Cavaliers, the typical Roundhead dress consisted of simple and drab attire, in keeping with their modest financial means and the austerity of the Puritan ethic, although occasionally some sported orange sashes. Cromwell cared not what religious preference his soldiers followed, but he believed the only soldiers he could depend upon were those who fought for their religious convictions. This notion is reflected at various moments in *I Puritani*, such as in the hymn that the soldiers sing at sunrise in Act I.

The war raged from 1642 to 1646, with scores of battles and skirmishes fought, although only three engagements involved forces large enough to be decisive. The Cavaliers were victorious during the early years but failed to achieve a complete victory at Edgehill in 1643, the first of the three great battles. The other two brought decisive victories to the Roundheads, the last of these at Naseby in 1645 bringing the virtual destruction of the King's main army. Thereafter, pockets of loyalty held out until they too were systematically reduced. Finally, in May of 1646, Charles surrendered to the Scots.

During the war, the Puritans committed great destruction in cathedrals everywhere, smashing stained glass and statuary as symbols of idolatry. Altars were torn out and burned. (In *I Puritani*, glaring anachronisms are introduced at various places where the Puritans refer to the "sacred altar" where Elvira will be married. No Puritan could have tolerated such a "papist" symbol.)

The defeat of the King did not bring about his execution. On the contrary, Parliament was quite prepared to leave him on the throne and come to terms with him on the same political and religious issues that had caused the war. Their aims were several: the abolition of the English Church and the establishment of a presbyterian system in its place, parliamentary control over the army, and the enactment of severe laws against

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Charles's nephew, Prince Rupert, in a painting attributed to the Dutch artist Gerrit van Honthorst (1590-1656).

practicing English Catholics who had been uniformly implicated in the various schemes Charles had made to have foreign Catholics invade England on his behalf during the war.

In conjunction with these discussions, the New Model Army, the product of Cromwell and Parliament during the war and the instrument of the King's defeat, rebelled against Parliament over the issues of payment and religion. Being largely Puritan, they opposed both the episcopalian and presbyterian systems, and argued for general independence. The moderates in Parliament, however, feared the overbearing nature of the Puritans. Having frequently seen prisoners of war forced to endure endless hours of Puritan sermons, the moderates

now feared that they might be subjected to the same.

Instead of coming to terms, Charles played a waiting game under the delusion that he might emerge from the squabble between the army and Parliament with his power completely intact. He countered to Parliament that he would relinquish his right as head of the army for ten months but would allow a presbyterian system for a short trial period.

Cromwell and the army made the next move, abducting the King and making a counter set of proposals to him. Under their plan, Charles would be restored to most of his former powers, but he would have to allow complete religious tolerance for the Congregationalists.

Had Charles come to terms with either side, he undoubtedly would have retained

his throne, but, after stalling for time, he escaped to the Isle of Wight, from where he started negotiations with the Scots to invade on his behalf, making promises to them for the establishment of an official presbyterian system for three years, but still allowing for the continued maintenance of the English Church. The agreement was signed in 1648, the Scots invaded, and the Great Rebellion entered its final phase. The renewed fighting was short-lived. Although immensely outnumbered, Cromwell's genius prevailed and the Scottish army was destroyed in a single battle.

The question now was what to do with the King. Given his long history of double-dealing, his previous attempts to get Catholic nations to invade on his behalf, and his latest pact with the Scots, Cromwell and his supporters were perhaps rightly convinced that Charles could never be trusted. Furthermore, they held him responsible for all of the woes that had fallen on England since he ascended the throne. The moderates in Parliament, however, still hoped to work out an agreement with Charles, and the latter consented to all their demands except those regarding religion. He still insisted on the installation of a presbyterian system for three years only and the continued maintenance of the English Church.

Finally, Cromwell acted. Clearing out the moderates in Parliament, he brought Charles to trial for treason in January of 1649. The King, questioning their right to try him, refused to defend himself on the charges raised against him for three days. On the third day, he was pronounced guilty as charged. The next day, he was beheaded.

The two pivotal notions in *I Puritani* are that the war was still being fought after the King's execution and that Queen Henrietta was still in England. The fighting had actually ended long before Charles's death in 1649. Regarding Henrietta, she had returned to the continent in 1643, and did not return to England until 1660, when her son regained the throne.

Cromwell abolished the monarchy and ruled as the Lord Protector until his death in 1658. Good to his word as an Independent, he allowed religious independence and tolerance in England for the first time in over a century, stating "I had rather that Mahommedanism were permitted amongst us than that one of God's children should be persecuted." This tolerance extended not only to the protestant sects, but also to Catholics, Quakers and Jews. Given the great intolerance among all the sects for each other and the severe persecutions that had existed for so long, most historians attribute the extraordinary atmosphere of general religious freedom to Cromwell's personal hand. □

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

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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.

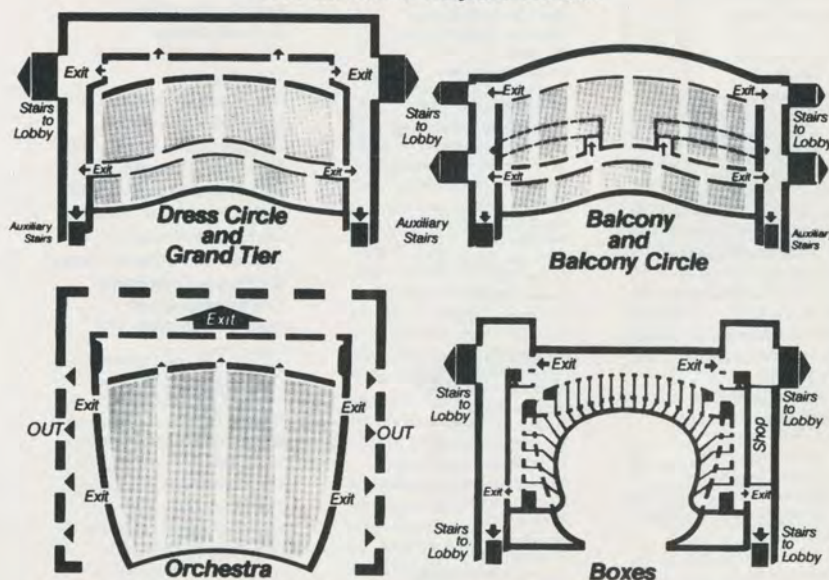
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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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