

Turandot

1993-1994

Thursday, October 7, 1993 7:30 PM
Sunday, October 10, 1993 2:00 PM
Tuesday, October 12, 1993 8:00 PM
Friday, October 15, 1993 8:00 PM
Monday, October 18, 1993 7:30 PM
Wednesday, October 20, 1993 7:30 PM
Saturday, October 23, 1993 8:00 PM
Tuesday, October 26, 1993 8:00 PM
Friday, October 29, 1993 8:00 PM
Tuesday, November 2, 1993 7:30 PM
Friday, November 5, 1993 8:00 PM

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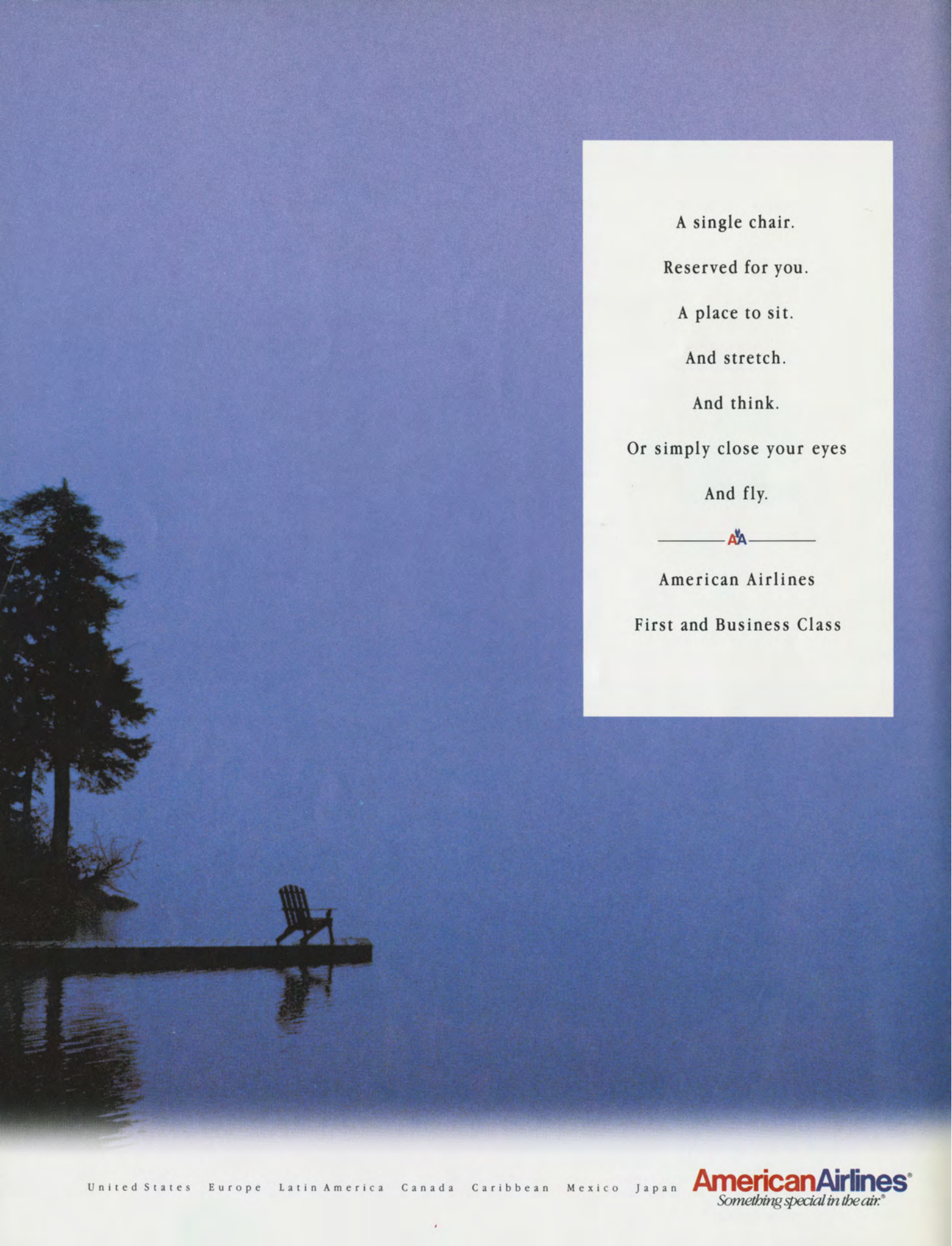
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1993 SEASON



TURANDOT



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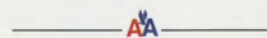
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SAN FRANCISCO OPERA MAGAZINE

Turandot

1993 Fall Season
Vol. 71, No. 7

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COVER

Hockney, David (b. 1937)

Scale model for *Turandot*, Act 3, Scene 1, made of foamcore, gouache, acrylic, string, molded plastic and balsa wood.

Photo by Richard Schmidt.

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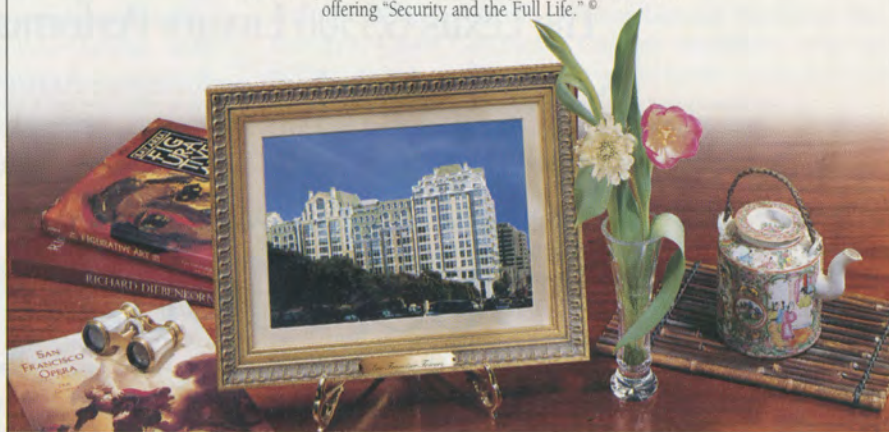
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FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

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
Chairman

David M. Chamberlain
President

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. 11, 15, 18, 21, 24, 26, 30, Oct. 3 (M)
 Gaetano Donizetti

La Bohème

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

Turandot

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

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

Die Meistersinger von Nürnberg

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

La Clemenza di Tito

Nov. 7 (M), 11, 13, 19, 22, 24, 28 (M)
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Nov. 16, 21 (M), 27, 30, Dec. 3, 7, 10
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Sept. 14	7:30 p.m.	Sept. 29	7:30 p.m.
Sept. 17	8:00 p.m.	Oct. 2	8:00 p.m.
Sept. 23	8:00 p.m.		

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Trempont, Sénéchal
Campanella/Donnell/Montresor/
Arhelger

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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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La Bohème Puccini

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De La Mora (Oct.), Shimell (Sept., Oct.
6)/Ledbetter, Skinner, Vasquez,
Capecchi, Caputo+, Sumegi+

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

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

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New Production

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

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

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Sundine*, Brett*, Cook, Plette*, Clark*,
Fox, Švejda**, 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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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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Kazarnovskaya*/Lister (Nov. 22, 24,
28), Von Stade, Graham, Parrish;
Heppner (Nov. 7, 11, 19)/TBA, Cox
Runnicles/Takazauckas*/Lynch/
Ramicova/Arhelger

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

Production from Houston Grand Opera
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Production new to San Francisco

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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
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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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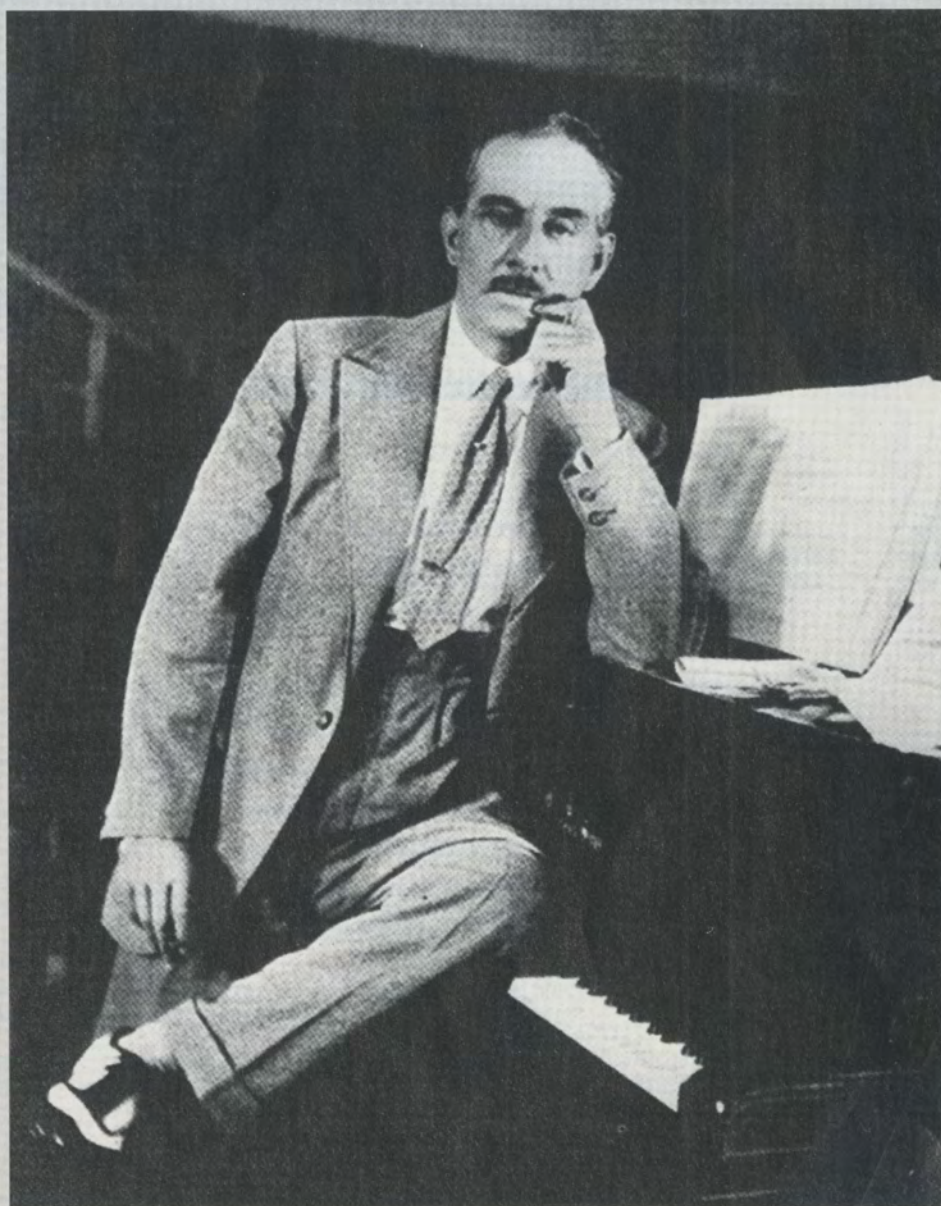
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Turandot, **Op. posth.**

By WILLIAM WEAVER



Giacomo Puccini at the time of the composition of Turandot.

William Weaver is co-editor, with Simonetta Puccini, of The Puccini Companion, to be published next year by W.W. Norton.

In 1919, as Puccini entered his sixtieth year, he was a troubled man. His last two important works — *La Rondine*, which had its premiere in 1917, and *Il Trittico*, presented at the end of 1918 — had not matched the heady success of his earlier operas. Further, he was under attack from younger critics and composers; he had quarreled with Arturo Toscanini, his greatest interpreter; and he was increasingly troubled by ill health, notably by a persistent, mysterious sore throat. The fits of pessimism and depression that were a part of his character became more pronounced; he felt old, threatened, insecure.

Pathetically, he seized on any event of a positive nature. When he was appointed Senator of the Realm (an honorary, not political position) he rejoiced, while pretending to deprecate the recognition. He even hinted to his

London friend Sybil Seligman that some kind of award from His Majesty's government would be welcome.

But, most of all, Puccini needed a success in the theater; and, hence, he needed a new libretto. During a London visit, just after the war, he had seen Beerbohm Tree in an adaptation of *Oliver Twist* and, without understanding a word, had been impressed. Back in Italy, he thought of an opera based on the characters of

Bill and Nancy (whose name, for reasons of Italian pronunciation, would be changed to *Fanny*, which was also the working title for the project). For the text, he thought of Giuseppe Adami, who had collaborated with him on *La Rondine* and *Il Tabarro*. But, perhaps mindful of the great days of Giacosa and Illica, Puccini decided that Adami should have a co-writer; and so the well-known critic Renato



(Top) Puccini's *Turandot* sketches.
Giacomo Puccini and Arturo Toscanini in 1910.

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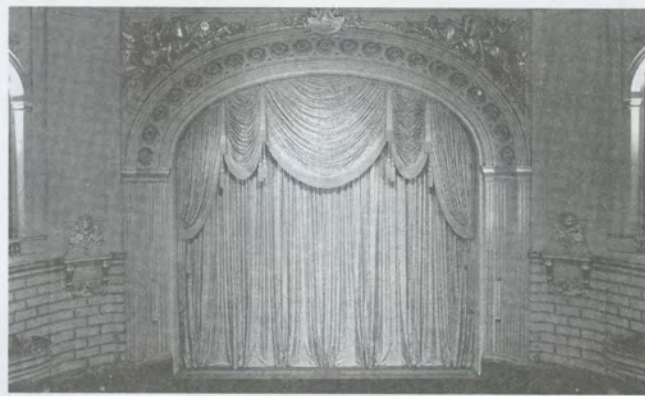
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Simoni, also a playwright like Adami, was put to work.

At least a part of *Fanny* was written, but at a certain point, before he had got around to composing any of the music, Puccini's interest flagged: a familiar and discouraging phenomenon. Time and again in the past Puccini had become excited about a story but after a libretto was prepared he would suddenly, irrevocably cool.

Puccini himself broke the sad news to the two writers and managed to remain on friendly terms with them. In the winter of 1919-20, Puccini, Adami and Simoni lunched together in Milan; at the table, obviously, they discussed Puccini's predicament — his lack of a libretto.

It seems that Simoni first mentioned as a possible source the 18th-century Venetian writer Carlo Gozzi. This was only natural since Simoni, years before, had written a play about Gozzi and was something of a specialist in the history of the Venetian theater (though more partial to Gozzi's great rival, Carlo Goldoni).

Then, apparently, it was Puccini himself who mentioned *Turandot*. Again, there were many reasons why this particular story should be in his mind: he may have remembered that his old composition teacher at the Milan Conservatory, Antonio Bazzini, had written a *Turanda* (given at La Scala, Milan, in 1867; a failure). More likely, Puccini had thought of Busoni's recent *Turandot* (1917). Actually, there were about 20 operas based on the subject; but, as had been the case with *Manon Lescaut* and *La Bohème*, the fact that the story had interested other composers would not discourage Puccini, but would rather stimulate him.

Simoni procured for Puccini a copy of the play: or rather, not of Gozzi's original, written for a *commedia dell'arte* troupe and thus with many scenes left to the improvisation of the actors, but instead an Italian translation (by Verdi's friend Andrea Maffei) of a German version of *Turandot* made in 1801 by Schiller. Puccini took the volume away, read it, and a short time later wrote to Simoni with enthusiasm. The composer's enthusiasm had been further excited by the story a foreign lady had told him about Max Reinhardt's remarkable production of a version of the play in Germany in 1911.

Puccini gave the librettists their first instructions: simplify the play by reducing the number of acts; make it trim, effective and above all enhance *Turandot's* amorous passion, which she has smothered for so long under the ashes of her great pride. In short: a *Turandot* through a modern mind. The correspondence with Simoni and Adami was to continue, insistent and copious, until Puccini's death. Still, even with all these surviving documents, it is difficult to trace the precise history of the composition of *Turandot*. The writers were required to revise, scrap, invent anew through the editing of the text. Naturally, Puccini began compos-



(Above) Leonie Rysanek in San Francisco Opera's 1957 Opening Night opera, *Turandot*.

(Right) That same 1957 presentation of *Turandot* included Eugene Tobin's Calaf and Licia Albanese's Liù.



ing the music long before he had all the words in hand. At times, he would announce with satisfaction that a certain scene was finished; but then, a little later, he would subject that same scene to his nervous scrutiny, find it wanting, and make the long-suffering librettists change it yet again.

Even the layout of the acts was long unsettled. In September of 1921, when the work had been on the boards for over a year, the composer decided that the second and third acts (the opera had been conceived as a three-act work) should be merged. "*Turandot* in two great acts!" Puccini wrote to Simoni, on September 13th. "What do you say? Don't you thank that, after *riddles*, it is diluted too



(Above) Birgit Nilsson, S.F. Opera's 1964 *Turandot*, in her dressing room shortly before going on stage.



(Left) Pilar Lorengar (Liù) and Giorgio Tozzi (Timur, complete with "blind" contact lenses) pause for the photographer backstage that same year.

(Opposite) Montserrat Caballé in our 1977 *Turandot*, performing the role for the first time in her career.

much before reaching the final scene? Condense some events, eliminate others — and arrive at a final scene where love explodes . . . It's all a matter of finding something for the *finale*. Perhaps as in *Parsifal* with the scene-change in the third act — to find ourselves in the Chinese San Gral? All pink flowers and all breathing love?" The next day he wrote to Adami, proposing the same idea, in even greater detail. And other letters followed.

But by October he returned — at least temporarily — to the original act division, and on the 24th of that month he wrote an important letter to Adami with a suggestion for the Calaf-Turandot duet: "I think that we can achieve great pathos. And to achieve it I say that Calaf must *kiss* Turandot and show the cold woman his great love. After having kissed her, with a kiss that lasts several long seconds: 'now it doesn't matter to me,' he should say, 'I will die,' and *he tells her his name*, on her mouth." This self-revelation, one of the key dramatic turns in the drama, is a departure from Gozzi and is Puccini's own inspiration. Another novelty, not found in Gozzi, is the Princess's failure to reveal the name after she has learned it. "She says: 'I do not know the name,' to the surprise of all"; Puccini wrote in the same letter, "In short, with this duet I believe the story is lifted up and in this way we can arrive at an emotion we don't have at present."

Later that winter, the question of act division arose again and was definitively solved. What had originally been the first act was transformed into two; and the third, as Puccini had wanted, was a compression of the original Acts II and III. Thus the finale was more quickly reached.

But there was still work to do, cuts had to be made. "The duet should be all of a piece with the finale," Puccini wrote to Adami on July 9, 1922, "and more rapid." On November 21, 1922, Puccini was able to write to Simoni: "Do you know that I've delivered (or rather, will deliver, because I've given it to Tonio, who will soon come to Milan) the first act of *Turandot*, finished? Do you know that I was idle for seven months because I didn't feel like working?"

Puccini's will to work remained feeble. Before the end of that year he wrote to Adami: "Perhaps I will give the money [of the advance] back to Ricordi and free myself." Throughout 1923 he concentrated on the third act, which seemed to create endless problems. But by the end of the year he had just about finished everything — except the great love duet. On March 25, 1924 he wrote to Simoni: "I've worked furiously for four months and am almost at the end; only the final duet is missing. The rest is all orchestrated."

The verses of the duet were the chief concern of the last months of Puccini's life. He bombarded the two writers with letters; they sent version after version. Adami came to see the composer in Viareggio. At the

beginning of September, Toscanini — by now he and Puccini had made peace — also came to Viareggio, to listen to the music. He was to conduct the world premiere, scheduled for the following spring at La Scala. “We spoke about the duet, which he doesn’t like very much,” Puccini informed Adami, obviously referring to the text, since the music was still not written.

Then, on October 8, again to Adami, Puccini wrote: “At last I have received Simoni’s verses. They are really beautiful and complete and justify the duet.” On November 3, Puccini wrote to his friend Riccardo Schnabl: “I am leaving for Brussels for radium treatment . . . it is serious. You can imagine how I feel . . . and *Turandot*? Hm! Not having finished this opera grieves me. Will I get well? Will I be able to finish it in time?”

In Puccini’s luggage, on the train that left from Pisa the next day, there were the *Turandot* libretto and the pages of musical sketches he had made for the crucial duet. But on November 29, 1924, after what had been an apparently successful operation on his throat, Puccini died of a heart attack.

Toscanini, who had conducted the Scala orchestra and chorus at a funeral service for Puccini in Milan, was left with the grave responsibility of *Turandot*. Curiously enough, it was his second experience with an important, posthumous, unfinished work. Only a few years earlier he had been entrusted with the task of preparing Arrigo Boito’s mammoth *Nerone* for performance; and with the help, first of Antonio Smareglia, then of Vincenzo Tommasini, he had carried out the assignment. Superficially, the problem of *Turandot* should have been simpler. Boito’s opera had been left in a great muddle; Puccini’s was virtually complete, orchestrated, already in page-proof at Ricordi’s.

Except for the duet. This duet, in Puccini’s intention, was to be quite unlike anything he had ever written. It had to be: his previous love duets (like the conclusion of Act I of *Madama Butterfly*, the paired arias in Act I of *La Bohème*) were entirely different from both an emotional and dramaturgical point of view. In the other operas, love was the *donnée*, the point of departure; love came first, then the drama. Here the duet was the culmination, the catharsis of the drama. Many Puccini scholars and biographers, with the authoritative Mosco Carner at their head, have suggested that Puccini was psychologically incapable of writing the duet, for it lay completely outside his emotional range and was alien to his personality. It is not hard to accept this view. With *Turandot*, the composer was consciously trying to expand his art (and new influences, including even that of Stravinsky, can be perceived in the score). In a letter to Adami, written during the genesis of *Turandot*, Puccini said: “All my music till now seems to me a joke [*una burletta*], and I no longer like it.”

So *Turandot* was to break new ground,

and the thaw duet — as Puccini called it — was to be its climax. Among his scattered notes and jottings for it, there are some self-instructions. One says pre emptorily “find characteristic, lovely, unusual melody.” Another, after a musical indication, says “then Tristan.” Does this mean that the duet was to develop, through ecstatic reiteration, like the Wagnerian *Nacht der Liebe*? This hardly seems possible in the light of Puccini’s insistence on concision and on reaching the finale with dispatch. But Puccini probably wanted the impossible, and so the opera was left unfinished.

In any case, this was the problem that faced Toscanini, confronted with the unset text and the pages of scrawled, often nearly illegible sketches (Puccini’s musical handwriting was notoriously undecipherable). He handed the sketches and the problem over to Franco Alfano, charging him with the completion of *Turandot*. Alfano was not, as some have written, a former student of Puccini’s, but the two composers had been friends and Puccini had certainly liked and respected his younger colleague. At this point Alfano, now 50, was director of the Turin Conservatory and a composer of international renown. He seems to have taken on the *Turandot* assignment with some reluctance; and his misgivings were justified. Toscanini was never an easy man to work with; in this touchy situation, he was more than usually difficult. He rejected Alfano’s first version of the last act as too short, then decided the next was too long (after the piano reduction was already in print), and — cutting ruthlessly — prepared yet another version.

Then, on the opening night (Sunday, April 25th, 1926) at La Scala, Toscanini conducted none of these versions. After the death of Liù, where Puccini’s orchestra stopped, Toscanini laid down his baton, turned to the public and said: “The opera ends here, because at this point the maestro died.” At the next two performances, Toscanini conducted the abridged Alfano ending; then, exhausted, he passed the baton to Ettore Panizza for the other five scheduled ones.

In the theater the opera was, of course, a huge success: ovations, cries of “Viva Toscanini,” great emotion. The press was also, for the most part, highly enthusiastic (though some felt the Milan production was overdone), but the new aspects of the Puccini score clearly puzzled and even irritated critics. During the following seasons, *Turandot* was given regularly, though it seemed to be respected rather than loved.

Soon it was heard abroad: in Buenos Aires in 1926, with Claudia Muzio and Giacomo Lauri-Volpi (who made Calaf virtually his private property for many years), and also in 1926 at the Metropolitan, New York, with Maria Jeritza and, again, Lauri-Volpi. In 1927 it reached San Francisco, with Anne Roselle in the title role, Gaetano Merola conducting. It returned again the next season, with Maria Jeritza, then had to wait 25 years until the

estimable Inge Borkh revived it, with Licia Albanese as Liù. Subsequent San Francisco performances took place in 1954, 1957, 1961, 1964, 1968, 1969 (in Los Angeles), 1977, 1982 and 1985.

In many of the early performances the opera was given with the “Toscanini” ending, or something close to it. As a rule, conductors omitted as much of Alfano as possible. Only recently, the full Alfano version was rediscovered in manuscript, and it has now been performed several times (it had been performed in Germany in the early years, and some of it had even been recorded). So now impresarios and conductors have a choice. Certainly, from a dramatic point of view, the Alfano complete ending — with the complete Adami and Simoni text — makes more sense; and musically it is not without interest. Still, Toscanini’s opinion cannot be summarily dismissed; and there is a strong case for reaching the end of the opera quickly (a case made by Puccini himself). It is rather like the debate over restoring damaged frescoes: should the restorer discreetly add color to the missing areas, or should there be only blank patches of plaster? There is no definitive answer. (In these performances the standard, shortened version of Alfano’s completion will be performed.)

The listener perhaps, after hearing the authentic riches of Puccini’s final score, should complete it ideally in his imagination, with that “characteristic, lovely, unusual melody,” unheard and unwritten. □

Based on an article originally published by the Royal Opera House, Covent Garden.

CRAWFORD



THE REVIVAL OF THE FITTEST

By MAC MCGINNES

On November 22, at approximately 10:30 p.m., the final curtain falls on *Turandot*, one of the most spectacular productions of San Francisco Opera's 1993 season. Behind the gold curtain, the enchanted world conjured up by Puccini's thrilling score quickly fades. No longer smitten with her handsome prince, Turandot hurries to her stage right dressing room to shed that heavy headdress. Ping, Pang and Pong amble off stage left, thinking of plans for Thanksgiving or their next engagements. No doubt conductor Donald Runnicles is preoccupied with the opening night of *La Clemenza di Tito* five short days away.

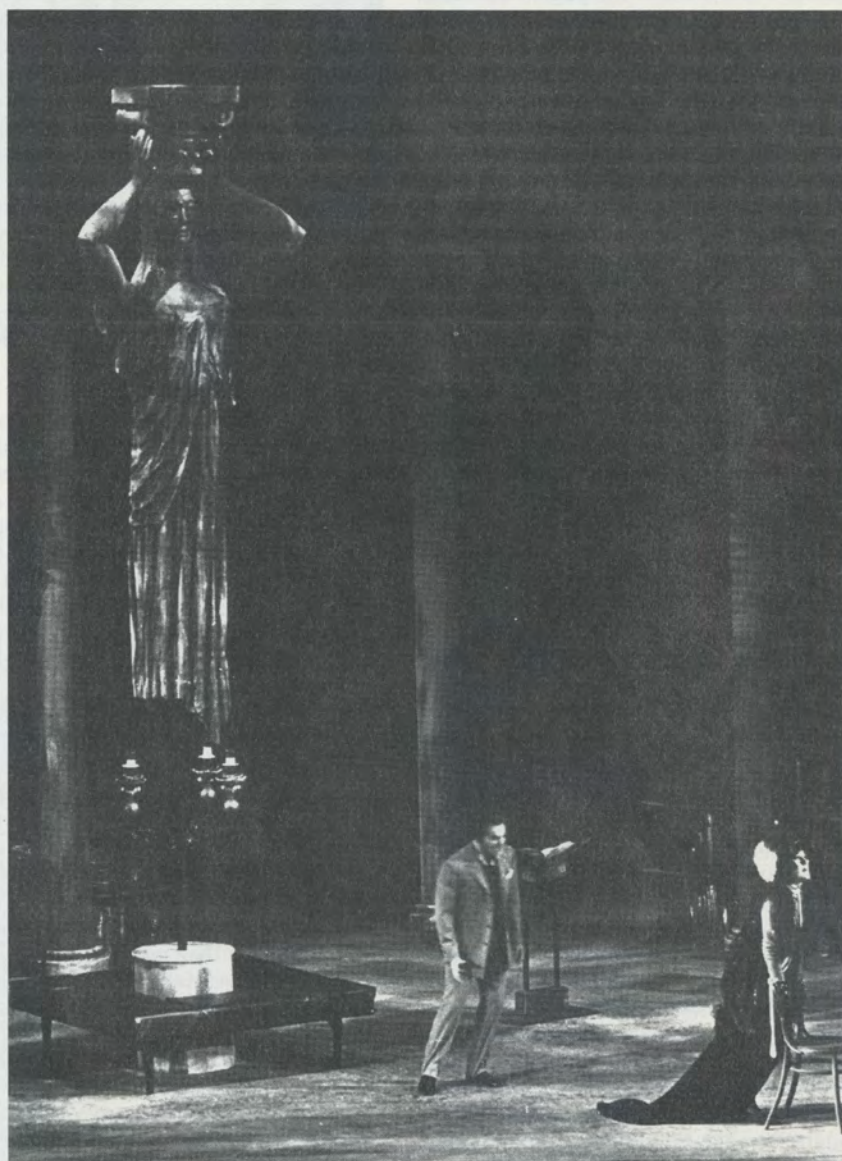
Opera, like all performing arts, is ephemeral. For three short hours, the characters moving through David Hockney's *Forbidden City* seemed startlingly real. Nevertheless, after the final orchestral chord fades, the last bouquet is thrown and the company bow is taken, the production dies, to live only in the audience's memory.

Luckily for operagoers, there is life after death. Perhaps death is a misnomer; the production is actually in a coma or trance-like state, ready to be reborn with a magic word. And that word is: *Revival*.

As cast and chorus remove Ian Falconer's sumptuous costumes — and there are nearly 300 of them — Costume Director Jennifer Green's crew packs them carefully for removal to the Ninth Street costume shop. Under the supervision of John Priest, SFO's Technical Director, the stage crew loads the 250 or so pieces of scenery into vans for transport to the scene shop. Thomas Munn's vibrant lighting plot is already stored on his computer's hard disk and Production Stage Manager Jerry Sherk has preserved the cues and directorial notes in carefully annotated production books.

During the 1993 season, four operas from the Company's past will experience a rebirthing process: *La Bohème*, *The Makropulos Case*, *Die*

Continued on page 35



JONES

Mac McGinnes is the Opera's Associate Director of Foundation and Government Relations.

A scene from San Francisco Opera's 1966 presentation of Janáček's *Makropulos Case*, with Marie Collier in the title role.

MEET THE PRESIDENT

Meet David Chamberlain: active sportsman, concerned citizen, corporate executive and new president of the Board of Directors of San Francisco Opera Association. Since March 1993, he has made his presence felt by visiting every department to learn the ins and outs of producing opera, one of the world's most arcane professions. Chamberlain reports being "impressed with the tremendous dedication, the long hours put in by SFO's staff — all for little financial reward." A board member since 1987, Chamberlain brings impressive credentials to his task. Currently chairman of the Shaklee Corporation, he studied economics at the University of Pennsylvania and received an M.B.A. from Harvard's Graduate School of Business.

All of the Chamberlains — David, wife Karin and daughters Pamela and Kathryn — are enthusiastic about San Francisco. "This is a unique part of the country. Nowhere else can you find such a rich cultural diversity, world-class performing arts and great sports teams, year-round sailing, golf and skiing — and outstanding restaurants! It's tough to find a better combination."

Chamberlain has worked hard to keep the Bay Area a vital place to live in, contributing expertise and energy to many worthy causes, including the Chamber of Commerce (on the local and national level) and heading the 1990 United Way Bay Area Campaign. He currently chairs the Board of Trustees for the University of California-San Francisco Foundation.

David first became interested in opera in Chicago during the 1970s. Shortly after moving to San Francisco in 1983, he and Karin attended a gala season's opening and were hooked. "It's the most amazing art form," he states. "Where else can you see great theater and hear terrific voices with a full orchestra! It has grand style you don't see anywhere else."

His growing interest is evidenced by Shaklee's increased involvement with SFO. The company, particularly supportive of San Francisco Opera Center and its renowned training programs, recently helped underwrite language coaches, sponsored an Adler Fellow and was a principal contributor to Pacific Voices in 1992. According to Chamberlain, "I got goose bumps at the Merola Grand Finals last August hearing up-and-coming talent soon to be at the top of world opera!"

His first priority for the Opera is "to get ourselves back into the black. This isn't easy since this year's budget was set three years ago. Some immediate steps have been taken. The 1994 summer season was canceled, the organizational structure is being tightened and we have come up with innovative ways to produce grand opera without grand expenses. Few people realize that ticket sales only cover half of the Opera's costs."

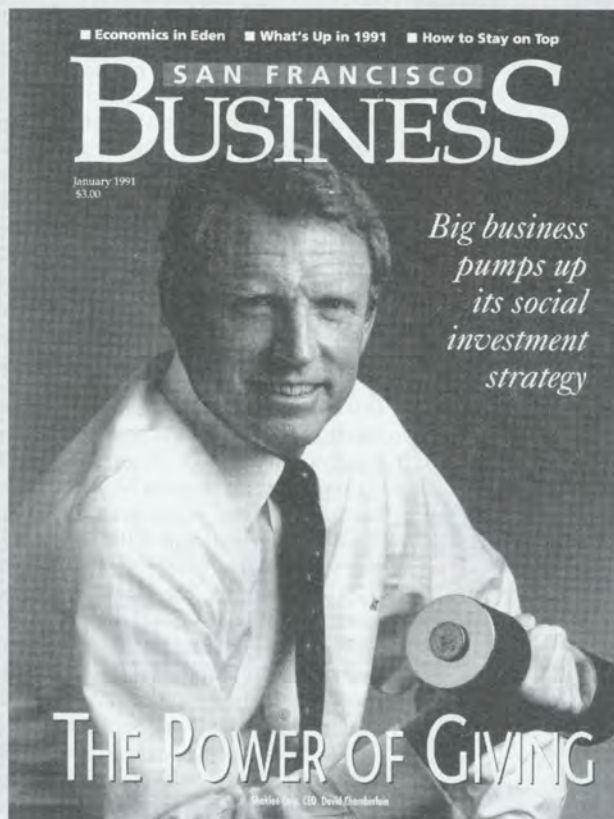
His long-term vision centers around "keeping San Francisco Opera a world-class institution, one that ranks up there with the Met. This requires a superb orchestra and chorus, outstanding artists, innovative directors and inspired conductors. To maintain our high level we need a substantially larger endowment. As soon as the books are balanced, I would like to reinstate our program to increase endowment. It's the only way for us to thrive year in and year out."

Chamberlain's curiosity about SFO extends far beyond its procedures, staff and board members.

He and Karin have recently hosted five receptions in their Pacific Heights home to meet Opera patrons. "It's incredible to see the great diversity of people who love the Opera; they come from all backgrounds. Many give large portions of their discretionary income to us. I want them to know that their gifts make a real difference, particularly during this time of challenge."

With his business skills, commitment to the community and enthusiasm for the art form, David Chamberlain has the qualities needed to help San Francisco Opera meet the challenges ahead. □

— M.M.



San Francisco Opera's Board President David Chamberlain was featured on the cover of San Francisco Business magazine in January of 1991. The cover is reproduced by permission from the San Francisco Chamber of Commerce.



EVA MARTON



EALYNN VOSS



LUCIA MAZZARIA



MICHAEL SYLVESTER

Critically and publicly hailed as one of the pre-eminent sopranos of our day, **Eva Marton** sings the title role of *Turandot*, one of her most famous portrayals which she has sung around the world. Since her 1977 San Francisco Opera debut in the title role of *Aida*, the Budapest-born artist has been acclaimed with the Company as Tosca (1979 tour to the Philippines), the Empress in *Die Frau ohne Schatten* (1980), Brünnhilde in *Siegfried* (a career first, 1984), Brünnhilde in *Siegfried* and *Götterdämmerung* (1985 Ring Festival), *Turandot* (1985) and *La Gioconda* (1988). Miss Marton appears regularly in all of the world's major opera houses and is considered a major performer in both the Italian and German repertoires. In addition to all three Brünnhildes in the Ring cycle, she sings Sieglinde in *Die Walküre*, both Elsa and Ortrud in *Lohengrin*, and Venus and Elisabeth in *Tannhäuser*. Renowned for her Richard Strauss roles in *Elektra*, *Salome*, *Die Ägyptische Helena*, *Ariadne auf Naxos* and *Die Frau ohne Schatten*, she is also acclaimed for her Italian repertoire which encompasses the dramatic heroines of Verdi, Puccini, Giordano and Ponchielli. Many of her performances have been filmed and televised, including the Metropolitan Opera's productions of *Tannhäuser*, *Lohengrin*, *Il Trovatore*, and *Turandot*. Her European opera films include three different productions of *Tosca*, as well as *La Gioconda* with Plácido Domingo and another *Turandot* with José Carreras. A prolific recording artist, she has over 20 complete operas to her credit, as well as solo recital programs, aria albums, and symphonic works.

In her San Francisco Opera debut, **Ealynn Voss** sings the title role of *Turandot* (Oct. 20; Nov. 2, 5). The soprano, a pupil of Birgit Nilsson, has been acclaimed in the part with New York City Opera, the Baltimore Opera, in Japan with the company of the Arena di Verona, and with the Australian Opera, where her performance as *Turandot* was recently released on video. The Pennsylvania-born artist began her musical studies at the Oberlin Conservatory of Music, where she performed a wide variety of roles. After winning a scholarship from the American Vocal Institute in Graz, Austria, she began her career with a highly successful tour of Europe. This was followed by appearances with the Australian Opera, Melbourne's Victoria State Opera, Greater Miami Opera, and Opera Pacific, among others. Recent highlights include her European debut at Spain's Oviedo Festival as Elvira in *Ernani*; the title role of *Aida* with the Los Angeles Music Center Opera, Seattle Opera and Stockton Opera; Elisabetta in *Don Carlo* with Baltimore Opera; Amelia in *Un Ballo in Maschera* with the Winnipeg Opera; the Foreign Princess in *Rusalka* with Seattle Opera; as well as *Elektra* (Chrysothemis) and *Ariadne auf Naxos* with the Los Angeles company. Equally at home on the concert stage, Miss Voss is also an accomplished actress and has appeared on national television, including a featured role on the critically acclaimed series *St. Elsewhere*.

Making her San Francisco Opera debut as Liù in *Turandot* is Italian soprano **Lucia Mazzaria**. She has also sung the role for her debuts at the Vienna State Opera and Royal Opera at Covent Garden, on tour to

Moscow, Japan and Korea with the company of Milan's La Scala, at the Lyric Opera of Chicago, and in Venice, Modena, Parma, Reggio Emilia, Hamburg and Rio de Janeiro. The young soprano, winner of the 1985 Puccini Competition in Lucca, made her critically and publicly acclaimed stage debut in 1987 at La Fenice in Venice when she stepped in for an ailing colleague as Mimi in *La Bohème*. Since then, she has frequently been engaged to sing at La Scala, and has also appeared in Chicago, Cologne, Budapest, Hamburg, Bologna, Naples, Monte Carlo, Macerata and Zurich. Highlights from recent seasons include *La Bohème* at the Arena di Verona, Vienna Staatsoper, Houston Grand Opera, Rome Opera, Hannover Opera and Lyric Opera of Chicago; *Simon Boccanegra* in Bonn, Venice, Bologna and Genoa; *Faust* at the Teatro San Carlo in Naples; and *Eugene Onegin* in Venice. Later this season she will return to La Scala and the Vienna State Opera for performances of *La Bohème*. Miss Mazzaria studied at the G. Tartini Conservatory in her native Trieste.

After his acclaimed San Francisco Opera debut last fall as Cavaradossi in *Tosca*, **Michael Sylvester** returns to portray another Puccini hero, Calaf in *Turandot*. In the years since winning the 1986 Metropolitan Opera National Council Auditions, the artist has won international praise as one of the most important tenors of our day. Debuts in major theaters include Rodolfo in *Luisa Miller* at the Metropolitan Opera; Pinkerton in *Madama Butterfly* in Stuttgart, Bonn and Milan's La Scala; Cavaradossi at the Vienna Staatsoper and Canadian Opera Company; Pollione in *Norma* at the Paris Opera; Rodolfo in *La Bohème* in Hamburg; Bacchus in *Ariadne auf Naxos* in Frankfurt; Radames in *Aida* at the Deutsche Oper Berlin; Samson in *Samson et Dalila* at the Royal Opera, Covent Garden; Foresto in *Attila* at the Grand Théâtre de Genève; and the title role of *Don Carlo* at La Fenice in Venice. Recent successes include *Don Carlo* and *Madama Butterfly* at the Met, a new staging of *Aida* in Hamburg, Don José in *Carmen* at the Bastille Opera, *Tosca* in Toronto, and his first Calaf in Santiago, Chile. His engagements extend into the 1995-96 season, and among future plans are his first assumptions of the roles of Manrico in *Il Trovatore* and Alvaro in *La Forza del Destino*. Sylvester (a member of the 1982 Merola Opera Program) was born in Noblesville, Indiana, and holds degrees from Westminster Choir College and Indiana University, where he studied with Margaret Harshaw. He can be heard on recordings of Mahler's Eighth Symphony under Robert Shaw and in the title role of *Don Carlo* led by James Levine.

Acclaimed as one of the leading exponents of the dramatic tenor repertoire, **Vladimir Popov** portrays Calaf in *Turandot*. His previous San Francisco Opera credits have been Macduff in *Macbeth* (1986 debut) and Radames in *Aida* (1989). The Russian-born artist has been a frequent guest at the Metropolitan Opera since his 1984 debut as Lensky in *Eugene Onegin*. Roles at the Met include Cavaradossi in *Tosca*, Dick Johnson in *La Fanciulla del West*, the title role of

Continued on page 31

These performances are made possible by a gift from Mr. and Mrs. John N. Rosekrans, Jr.

New Production

Opera in three acts by GIACOMO PUCCINI
(Last duet and finale by FRANCO ALFANO)

Text by GIUSEPPE ADAMI and RENATO SIMONI

Based on FRIEDRICH SCHILLER's version of a play by CARLO GOZZI

(By arrangement with Hendon Music, Inc.,
a Boosey & Hawkes company, sole agent in the U.S. for
G. Ricordi & C., Milan, Italy, publisher and copyright owner.)

Conductor

Donald Runnicles
Ian Robertson (Nov. 2, 5)

Production and Design

David Hockney

Stage Director

Peter McClintock

Costume Designer

Ian Falconer*

Lighting Designer

Thomas J. Munn

Chorus Director

Ian Robertson

Musical Preparation

Susanna Lemberskaya
Bryndon Hassman
Patrick Summers
Peter Grunberg
Ernest Fredric Knell
Philip Eisenberg

Prompter

Philip Eisenberg

Assistant Stage Directors

Laurie Feldman
Paula Suozzi

Movement Assistant

Victoria Morgan

Stage Manager

Theresa Ganley

Scenery constructed in

San Francisco Opera Scenic Studios

Costumes executed by

San Francisco Opera Costume Shop

Production co-owned by San Francisco Opera
and the Lyric Opera of Chicago. The Lyric
presentation was made possible by a
generous and deeply appreciated gift from
Ameritech Foundation.

First performance:

Milan, April 25, 1926

First San Francisco Opera performance:

September 19, 1927

THURSDAY, OCTOBER 7 AT 7:30

SUNDAY, OCTOBER 10 AT 2:00

TUESDAY, OCTOBER 12 AT 8:00

FRIDAY, OCTOBER 15 AT 8:00

MONDAY, OCTOBER 18 AT 7:30

WEDNESDAY, OCTOBER 20 AT 7:30

SATURDAY, OCTOBER 23 AT 8:00

TUESDAY, OCTOBER 26 AT 8:00

FRIDAY, OCTOBER 29 AT 8:00

TUESDAY, NOVEMBER 2 AT 7:30

FRIDAY, NOVEMBER 5 AT 8:00

Turandot

(in Italian)

CAST

(in order of appearance)

<i>A mandarin</i>	Chester Demond Patton+
<i>Liù, a young slave girl</i>	Lucia Mazzaria*
<i>Timur, the dethroned Tartar king</i>	Kevin J. Langan
<i>Calaf, son of Timur</i>	Michael Sylvester Vladimir Popov (Oct. 20; Nov. 5)
<i>The Prince of Persia</i>	Timothy Lewis
<i>Ping, the grand chancellor</i>	Theodore Baerg
<i>Pang, supreme lord of provisions</i>	Dennis Petersen
<i>Pong, supreme lord of the imperial kitchen</i>	Craig Estep
<i>Emperor Altoum of China</i>	Joseph Frank
<i>Princess Turandot, his daughter</i>	Eva Marton Ealynn Voss* (Oct. 20; Nov. 2, 5)

*Imperial guards, executioners, children, priests, acrobats,
dignitaries, wise men, Turandot's attendants, the populace*

*San Francisco Opera debut +1993 Adler Fellow

TIME AND PLACE: Legendary Peking, China

ACT I: Before the walls of Peking

INTERMISSION

ACT II Scene 1: A pavilion

Scene 2: Outside the palace

INTERMISSION

ACT III Scene 1: The palace garden

Scene 2: Inside the palace

Supertitles by Christopher Bergen, San Francisco Opera.
Underwritten by The Stanley S. Langendorf Foundation.

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

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

The performance will last approximately three hours.

NOTE: The performances of October 18, 23 and 26 are being
taped for a future telecast.

Lighting will be augmented accordingly.

Turandot / Synopsis

ACT I

At sunset before the Imperial Palace in Peking, a mandarin reads the crowd an edict: any prince seeking to marry the Princess Turandot must first answer three riddles. If he fails, he must die. The latest suitor, the Prince of Persia, is to be executed at the moon's rising; bloodthirsty citizens urge the executioner on. In the tumult a slave girl, Liù, kneels by her aged master, who has fallen from exhaustion. A handsome youth, Calaf, recognizes the old man as his long-lost father, Timur, vanquished king of Tartary. When Timur reveals that only Liù has remained faithful to him, Calaf asks why; she replies it is because once long ago he, Calaf, smiled at her. As the sky darkens, the mob again cries for blood but greets the moon with sudden, fearful silence. The onlookers are further moved when the Prince of Persia passes by and calls upon the princess to spare him. Calaf also demands that she appear; as if in answer, Turandot, with a contemptuous gesture, bids the execution to proceed. As the death cry is heard from the distance, Calaf, transfixed by the beauty of the unattainable princess, strides to the gong that announces a new suitor. Suddenly Turandot's three ministers, Ping, Pang and Pong, materialize to discourage him. When Timur and the tearful Liù also beg him to reconsider, Calaf seeks to comfort them; but as their pleas reach new intensity, he strikes the fatal gong and calls Turandot's name.

ACT II

In a palace pavilion, Ping, Pang, and Pong lament Turandot's bloody reign, hoping that love will conquer her icy heart and peace will return. The three let their thoughts dwell on their beautiful country homes, but the noise of the populace gathering to hear Turandot question the new challenger calls them back to harsh reality.

Before the palace the aged Emperor, seated on a high throne, vainly asks Calaf to reconsider. Heralded by a chorus of children, Turandot enters to describe how her beautiful ancestor, Princess Lou Ling, was brutally slain by a conquering prince; in revenge, she has turned against all men and determined that none shall

ever possess her. Then, facing Calaf, she poses her first question: What is born each night and dies each dawn? "Hope," Calaf answers correctly. Unnerved, Turandot continues: What flickers red and warm like a flame, yet is not fire? "Blood," replies Calaf after a moment's pause. Visibly shaken, Turandot delivers her third riddle: What is like ice but burns? A tense silence prevails until Calaf triumphantly cries, "Turandot!" While the crowd voices thanks, the princess begs her father not to give her to the stranger, but to no avail. Calaf, hoping to win her love, generously offers Turandot a challenge of his own: if she can learn his name by dawn, he will forfeit his life. Turandot accepts as the crowd repeats the Emperor's praises.

ACT III

In the palace gardens Calaf hears a proclamation: on pain of death, no one in Peking shall sleep until Turandot learns the stranger's name. The prince muses on his impending joy, then Ping, Pang and Pong try unsuccessfully to bribe him to leave the city. As the fearful mob threatens him to learn his name, soldiers drag in Liù and Timur; horrified, Calaf tries to convince the mob that neither knows his secret. When Turandot appears, commanding the dazed Timur to speak, Liù cries out that she alone knows the stranger's identity but will never reveal it. Though she is tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret; "love," replies the girl. The princess signals the soldiers to intensify the torture. Liù snatches a dagger and kills herself. The crowd, fearful of her dead spirit, forms a funeral procession. Turandot remains alone to confront Calaf, who kisses her. Knowing emotion for the first time, Turandot weeps. The prince, now sure of his victory, reveals his identity.

As the people hail the Emperor, Turandot triumphantly approaches his throne, announcing the stranger's name: it is Love. As Calaf rushes to embrace her, the court hails the power of love and life.

The performance of October 12th is sponsored by Northern Trust Bank

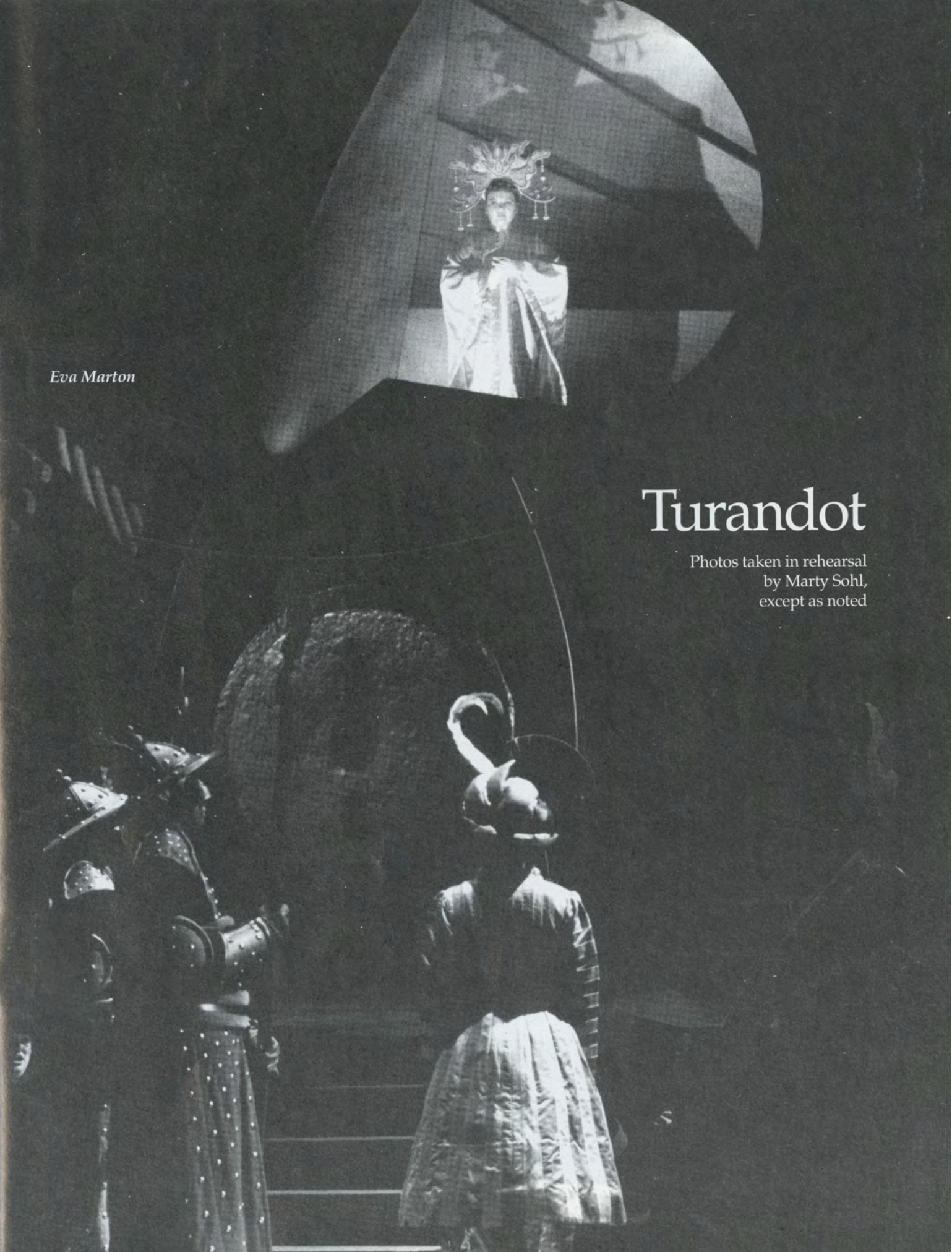
The performance of October 15th is sponsored by Kendall-Jackson Vineyards

The performance of October 20th is sponsored by U.S. Leasing International, Inc.

The performance of October 23rd is sponsored by Fireman's Fund Insurance Company

The performance of October 26th is sponsored by Meyer Sound Laboratories

The performance of November 2nd is sponsored by Lexus



Eva Marton

Turandot

Photos taken in rehearsal
by Marty Sohl,
except as noted



Lucia Mazzaria



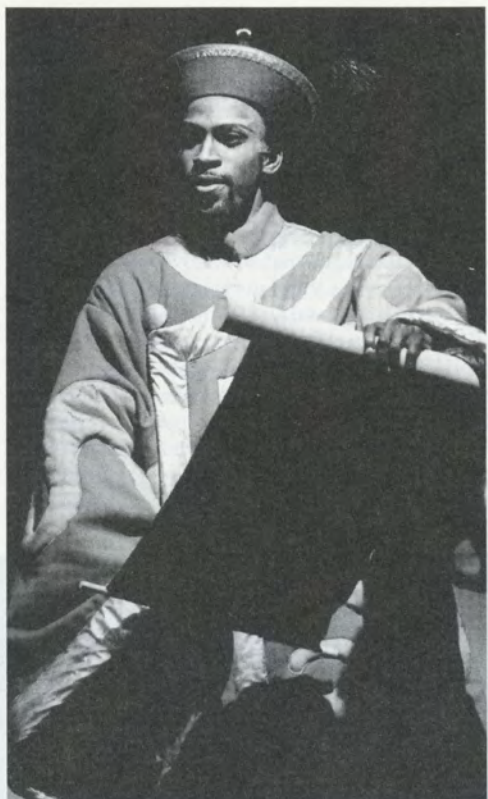
Michael Sylvester

*(Right)
Joseph Frank*



Lucia Mazzaria, Kevin Langan, Michael Sylvester





Chester D. Patton



(L. to r.) Dennis Petersen, Theodore Baerg, Craig Estep

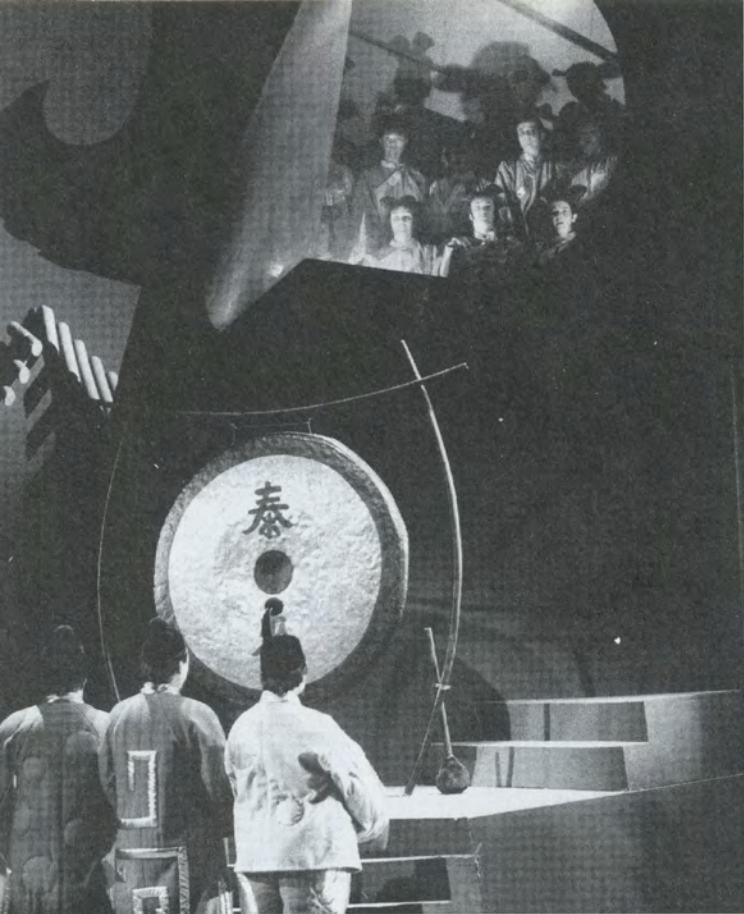
Eva Marton



(Photo taken at the San Francisco Opera in 1985 by David Powers)



Lucia Mazzaria, Craig Estep

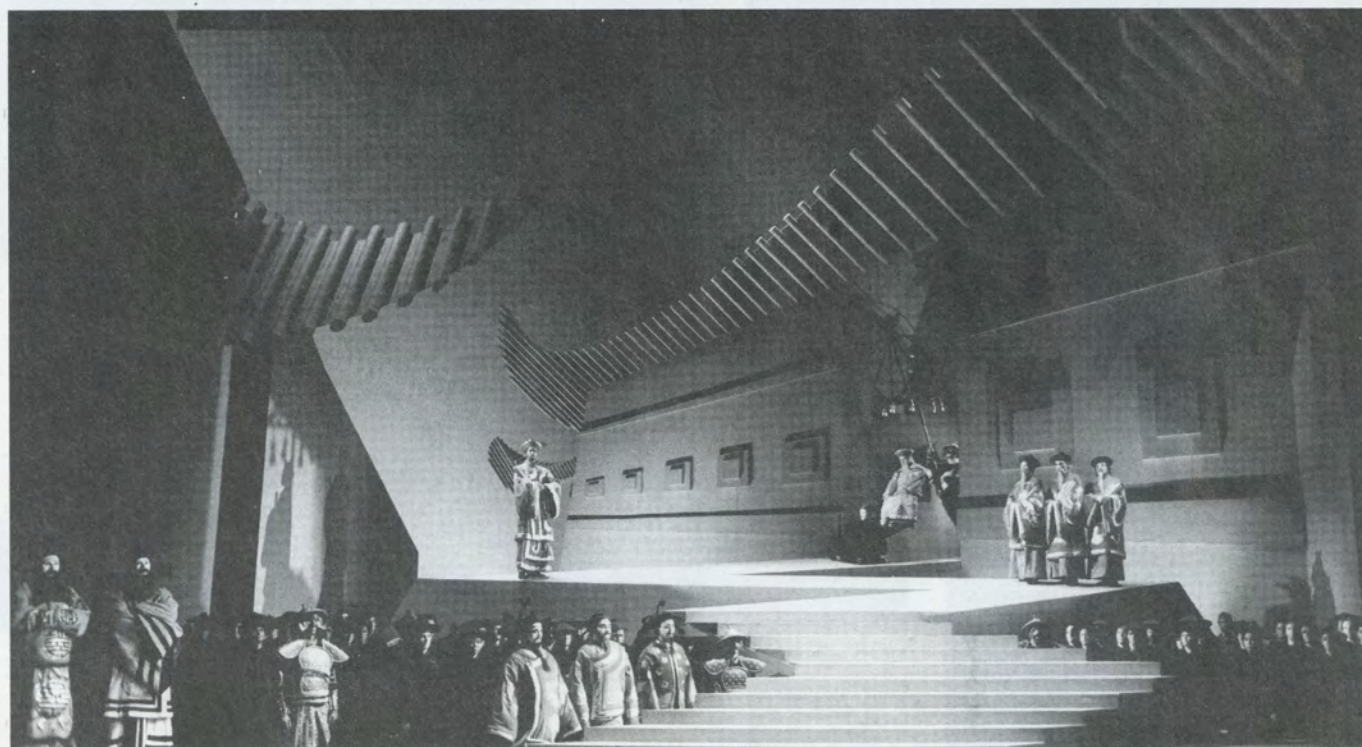


*(Left) Craig Estep, Theodore Baerg and Dennis Petersen;
Women of the San Francisco Opera Chorus*

*(Below) Men and Women of the San Francisco Opera Chorus,
and Victor Liu as the Executioner*



Act II, Scene 2, with some of the principals, supernumeraries and the San Francisco Opera Chorus



Andrea Chénier, Turiddu in *Cavalleria Rusticana*, Gabriele Adorno in *Simon Boccanegra*, Don José in *Carmen*, Andrei Khovansky in *Khovanshchina*, Dimitri in *Boris Godunov*, as well as Radames and Calaf. He has also performed the roles of Gherman in *The Queen of Spades* at Milan's La Scala and the Paris Opéra Bastille, Dick Johnson at the Arena di Verona, Dimitri at Covent Garden, in addition to Calaf, Turiddu, and Samson in *Samson et Dalila* at Houston Grand Opera. Recent engagements include *Carmen* and *Khovanshchina* in Vienna, his debut at the Teatro Colón in Buenos Aires in *Pagliacci*, *Samson et Dalila* at Michigan Opera Theater, as well as *Turandot* at the Met, Covent Garden, Wembley Arena, and in Vienna, Buenos Aires and Puerto Rico. While a student at La Scala in 1982, Popov defected to the West from Russia where he had been a member of the Bolshoi Opera. He made his U.S. debut that same year with Seattle Opera as Dick Johnson in *La Fanciulla del West*.

In his fourteenth consecutive season with San Francisco Opera, **Kevin J. Langan** portrays Timur in *Turandot*. The American bass (a member of the Merola Opera Program in 1979 and '80) has appeared here in well over 230 performances of more than 28 different productions beginning with the telecast presentation of *Samson et Dalila* in 1980, through performances of Timur ('82), Colline in *La Bohème* ('83, '86, '88), Ramfis in *Aida* ('84, '89), Henry VIII in *Anna Bolena* ('84), Zoroastro in Handel's *Orlando* ('85), Sarastro in *Die Zauberflöte* ('87, '91), Astolfo in *Orlando Furioso* ('89), Sparafucile in *Rigoletto* ('90), as well as Padre Guardiano in *La Forza del Destino* and Theseus in *A Midsummer Night's Dream* ('92). Also a favorite at many other major North American opera companies, past successes include his Metropolitan Opera debut as Colline, Leporello with the Los Angeles Music Center Opera, Méphistophélès in *Faust* at Houston Grand Opera, and King Philip II in *Don Carlos* with the Canadian Opera Company. He most recently performed Don Basilio in *Il Barbiere di Siviglia* with both Seattle and San Diego Operas, Osmin in *Die Entführung aus dem Serail* with Austin Lyric Opera, Dr. Bartolo in *Le Nozze di Figaro* with the Netherlands Opera, in addition to Ariodates in Handel's *Xerxes* and Colline with Santa Fe Opera. Also a much sought-after concert soloist and recitalist, he received his training at Indiana University School of Music with Margaret Harshaw, and is the recipient of numerous grants and awards.

Acclaimed for his performances in the U.S., Canada and Europe, **Theodore Baerg** returns to San Francisco Opera for his third season as Ping in *Turandot*. He made his 1989 Company debut as the King's Herald in *Lohengrin* and the following year portrayed Eisenstein in the SFO's new staging of *Die Fledermaus*. Born in Minnesota and raised in Canada, he began his career with the Canadian Opera Company, was quickly recognized in such roles as Figaro in *Il Barbiere di Siviglia*, Papageno in *Die Zauberflöte*, and Eisenstein, and by now has appeared in over 25 COC productions. The baritone also frequently performs at opera companies from Quebec City to San Diego, from New York to Vancouver, from Winnipeg to Washington, D.C., as well as at the Glyndebourne Festival. Recent high-

lights include his noted portrayal of Rossini's Figaro in Ottawa and Toronto, Escamillo in *Carmen* in Vancouver, Danilo in *The Merry Widow* in San Diego, Marcello in *La Bohème* in Toronto, and Stefan in the world premiere of Harry Somers's *Mario and the Magician* at the Canadian Opera Company. Also noted for his extensive concert repertoire, Baerg has sung a wide variety of oratorio, recital, and popular programs throughout North America. He is currently Professor of Voice at the University of British Columbia in Vancouver.

Tenor **Dennis Petersen** sings the roles of Pang in *Turandot*, Kunz Vogelgesang in *Die Meistersinger*, and Chekalinsky in *The Queen of Spades*. Since his 1985 San Francisco Opera debut, he has appeared here for eight consecutive years in over 15 productions. Roles sung on the stage of the War Memorial include Vogelgesang, Don Basilio in *Le Nozze di Figaro*, the Dancing Master in *Manon Lescaut*, the Marquis in *Lulu*, Pisandro in *Il Ritorno d'Ulisse in Patria*, Spoletta in *Tosca*, L'Incredibile in *Andrea Chénier*, as well as parts in *Salome* and *Der Rosenkavalier* this summer. A member of the 1984 Merola Opera Program, he was featured by the Opera Center as a Schwabacher Debut Recitalist in 1988. Recent appearances elsewhere include his debut at the Lyric Opera of Chicago as Mime in *Das Rheingold*, *Der Fliegende Holländer* with the Minnesota Opera, concert performances of *The Queen of Spades* with the Boston Symphony under Seiji Ozawa in Boston and New York's Carnegie Hall, Handel's *Messiah*, Bach's *Magnificat* and Mozart's *Requiem* with the Saint Paul Chamber Orchestra, Donizetti's *Il Duca d'Alba* at the Spoleto Festivals in the U.S. and Italy, *Le Nozze di Figaro* with New Orleans Opera, *Les Contes d'Hoffmann* at Charleston's Spoleto Festival, and performances with the New York Choral Society, New Jersey Symphony, Baltimore Symphony and the Calgary Philharmonic.

Tenor **Craig Estep**, Pong in *Turandot* and Tonio in the student matinee performances of *La Fille du Régiment*, has sung numerous roles with San Francisco Opera since his 1989 debut. They include Alfred in the family presentation of *Die Fledermaus*, Anfimono in *Il Ritorno d'Ulisse in Patria*, three parts in *War and Peace*, Noboru in *Das Verrätene Meer*, Uldino in *Attila*, Pilade in *Ermione*, Missail in *Boris Godunov*, Nemorin in the student matinee performances of *L'Elisir d'Amore*, and the Italian Tenor in *Capriccio*. A 1987 and 1988 Merola Opera Program participant and 1990 Adler Fellow, Estep's Opera Center credits include *Madame Butterfly* for Western Opera Theater and in Japan with the Center's Pacific Rim Exchange Program; Spoletta in the first production of *Tosca* ever seen in China; Showcase productions of *Giustino* and *La Finta Giardiniera*; and a visit to Japan and Guam with other Company and Opera Center personnel for a collaborative presentation of *Carmen*. Recent engagements include an acclaimed debut with Miami Opera as Edgardo in *Lucia di Lammermoor*, the title role of Rossini's pasticcio *Ivanhoe* in Siena, Italy, his Washington Opera debut as Cassio in *Otello* and Ernesto in *Don Pasquale*, the Chevalier in *Dialogues of the Carmelites* for Vancouver Opera, and Camille in *The Merry Widow* with Calgary Opera. Future assignments will be *Lucia di Lammermoor* in Calgary, *La Fille du Régiment* in Washington, D.C., and *Il Ritorno d'Ulisse* in Cologne.



VLADIMIR POPOV



KEVIN J. LANGAN



THEODORE BAERG



DENNIS PETERSEN



CRAIG ESTEP



JOSEPH FRANK



CHESTER D. PATTON



DONALD RUNNICLES



IAN ROBERTSON



DAVID HOCKNEY

Joseph Frank, who portrays Emperor Altoum in *Turandot*, made his San Francisco Opera debut in 1974 as the Dancing Master in *Manon Lescaut* and has subsequently appeared here in over 20 lyric and character roles. These include Goro in *Madama Butterfly*, Beppe in *Pagliacci*, Pong in *Turandot*, Triquet in *Eugene Onegin*, Bardolfo in *Falstaff*, the Fool in *Wozzeck*, Snout in *A Midsummer Night's Dream*, and the Dancing Master in *Ariadne auf Naxos*. It was in this last role that he made his 1979 Metropolitan Opera debut, returning there for numerous assignments including *Manon Lescaut*, *Der Rosenkavalier*, *Madama Butterfly*, *Parade* and *L'Enfant et les Sortilèges*. He is a familiar figure on the stages of leading opera companies, including those of Houston, Miami, St. Louis, Seattle, San Diego and Dallas, and is a frequent performer with Santa Fe Opera where his credits include the U.S. premiere of the three-act version of Berg's *Lulu*. Recent engagements include his Los Angeles Music Center Opera debut in *The Makropulos Case*, and a return to the Met as Valzacchi in *Der Rosenkavalier* and Nick in *La Fanciulla del West*. The tenor appears with Jessye Norman and Kathleen Battle in the video and laserdisc release of *Ariadne auf Naxos*, and can be heard as Prince Shuisky on a critically acclaimed recording of *Boris Godunov* with Nicolai Ghiaurov. Frank joined the San Jose University School of Music as Professor of Music in 1991.

Bass-baritone **Chester Demond Patton**, the Mandarin in *Turandot* and Lord 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*, Oroveso 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.

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 conduct 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.

Ian Robertson is on the podium for the final two performances of *Turandot*. Chorus Director and Conductor with the San Francisco Opera since 1987, he made his Company conducting debut with the 1988 production of *Lady Macbeth of Mtsensk*, and has since returned to lead performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata* and, last fall, *Don Carlo*. In addition to his highly praised work with the Opera Chorus, he has led the Opera Orchestra for many Fol-de-Rol programs, as well as concerts at the War Memorial, Stern Grove, and Grace Cathedral. Additional assignments include the Opera Center's presentation of *The Italian Girl in Algiers*, *Don Giovanni* for Sarasota Opera, and *The Magic Flute* for Edmonton Opera, where he will conduct *Rigoletto* next year. Before joining the Company, he was Head of Music and Chorus Director of the Scottish Opera, where he made his conducting debut with *The Barber of Seville* and led *The Secret of Susanna* for Scottish Television's award-winning film. He went on to conduct several productions for that company, as well as concerts with the Scottish Opera Orchestra. A native of Scotland, Robertson trained as a concert pianist and accompanist at the Royal Scottish Academy of Music, where he won numerous awards and prizes, eventually winning a scholarship to the University of Glasgow, where he graduated with honors. His recital career led to appearances at the Edinburgh International Festival and the Wigmore Hall and Purcell Room in London. He has recorded recitals for the BBC and appeared as pianist with the New Music Group of Scotland in contemporary works.

The internationally celebrated artist **David Hockney** is responsible for the concept, as well as the design, for the new staging of *Turandot*, a production which received world-wide plaudits at its premiere in Chicago last year. His striking designs for *The Magic Flute*, created for the 1978 Glyndebourne Festival, were seen on an American stage for the first time at

San Francisco Opera in 1987 and again in 1991. Local audiences were introduced to the artist's stage work with his witty designs for *The Rake's Progress*, first seen here in 1982 and later in the 1988 revival. Hockney's career began in 1963 with his first solo exhibition in London. In 1966 he began designing for the stage when he created sets and costumes for London's Royal Court Theatre. From 1975 to 1987 he designed sets and costumes for productions of operas and ballets such as *Parade*, *Les Mamelles de Tirésias*, *L'Enfant et les Sortilèges*, *Le Sacre du Printemps*, *Le Rossignol*, *Oedipus Rex* and *Tristan und Isolde* for companies ranging from Glyndebourne to the Metropolitan Opera. The vast body of his work also includes print design for magazines and books, films, videos, and several celebrated series of etchings. Equally praised are works resulting from his fascination with photocopy and fax machines, still video cameras, and computer generated images. His most recent opera assignment was *Die Frau ohne Schatten* for Covent Garden, a production that will be mounted by the Los Angeles Music Center Opera later this season.

Peter McClintock, the stage director of *Turandot*, made his 1990 San Francisco Opera directorial debut staging *Die Walküre* and *Siegfried* for the Ring Festival, and returned here last fall to direct *Don Carlo*. He began his association with the Company in 1985 and has been an Assistant Director here since 1987, working with John Cox on *The Rake's Progress* and *Capriccio*, Robert Carsen on *Mefistofele*, Harry Kupfer on *Così fan tutte*, and Lotfi Mansouri on *Guillaume Tell*, among numerous other assignments. McClintock also shares his time with the Metropolitan Opera, where he has assisted Harold Prince on *Faust*, Nikolaus Lehnhoff on *Salome*, and Otto Schenk on *Parsifal*, among others. Additional production credits include engagements with Long Beach Opera, San Diego Opera, Portland Opera, and the Opera Theatre of St. Louis. He received his bachelor's degree in theater arts from UCLA and was awarded a scholarship from San Francisco Opera to further his studies in Italy.

Ian Falconer, the American painter/designer who designed the costumes for *Turandot*, is an associate of David Hockney, having worked with him on the costume design and set preparation for the Los Angeles Music Center Opera's 1986-87 production of *Tristan und Isolde*. His academic background includes studies at New York University and Parsons School of Design. He has had his work exhibited at the Los Angeles Louver Gallery of Venice, California, and has participated in the following group exhibits in L.A.: *Still Life -- Life Still* (1986), *Show One* (1987), *To The Present* (1987-88), and *Hollywood Portraits of the Stars*. He has also created the sets for two productions written and directed by Phillip Littell, the musical *Kiss the Glass* and *Songs of the Closet*, a musical revue. His designs for *Turandot* mark Falconer's San Francisco Opera debut.

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*.



PETER MCCLINTOCK



IAN FALCONER



THOMAS J. MUNN

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Litta Angstenberger
Catherine Baldassari-Lichtman
Kelly Brandli
Rabiah Davis

Jennifer Goon
Elise Hammond
Audrey Harris
Beth Howard

Erin Hughes
Kimberly Knight
Josephine Liu
Laney McClain

Marguerite Mugge
Lauryn Salazar
Kim Sargent
Dana Shaps

Ariel Tosta
Talitha Travis
Rayanne Truesdell
Teresa Walsh
Ariel Waterston-Braswell

Elliott Baer
Jordan Davis
Daniel Denebeim
Blaine Egan

Conrad Frank
David Kashevaroff
Brian Kennelly
James Locke

Randy Magpantay
Alexis Manetas
Andrew McComas
John McMunn

Michael Meisenbach
Adam Miller
Adrian Paredes
Chris Phillips

Nicholas Pleasure
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Stan Stadelman
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Oliver Pollard
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Carl Sherman
Don Stoddard
Bob Stroman
Ronald Szydlo
Mario Tarabini
Elmon Thrower
Larry Vincelli
Gary Wendt-Bogear
John Wong

1993 OPERA PREVIEWS

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

JUNIOR LEAGUE OPERA PREVIEWS

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

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

ROBERT GOODHUE'S

FALL OPERA COURSE

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

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

SAN FRANCISCO CITY COLLEGE OPERA PREVIEWS

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

FRIENDS OF THE KENSINGTON LIBRARY

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

MERRITT COLLEGE OPERA LECTURE SERIES

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

OPERA EDUCATION INTERNATIONAL PREVIEW SERIES

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

<i>La Clemenza di Tito</i>	10/18
<i>I Puritani</i>	10/25
<i>The Queen of Spades</i>	11/8
<i>The Season in Review</i>	12/13

SAN FRANCISCO OPERA ORCHESTRA

TRACY DAVIS, Orchestra Manager

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HEIDI WILCOX *Assistant Concertmaster*
WILLIAM PYNCHON *Assistant Principal*
WILLIAM RUSCONI
AGNES VADAS
LEV RANKOV
BARBARA RICCARDI
ROBERT GALBRAITH
JANICE McINTOSH
LEONID IGUESMAN
JULIA SKIFF

2ND VIOLIN

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MARTHA SIMONDS *Associate Principal*
BENI SHINOHARA *Assistant Principal*
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MARK DRURY

FLUTE

JULIE MCKENZIE *Principal*
PATRICIA FARRELL*
JAMES WALKER

PICCOLO

JAMES WALKER

* Principal for one or more operas of the season.

OBOE

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DEBORAH HENRY *Assistant Principal**
JANET POPESCO

ENGLISH HORN

JANET POPESCO

CLARINET

PHILIP FATH *Principal*
JOANNE BURKE EISLER
GREGORY DUFFORD

E-FLAT CLARINET

JOANNE BURKE EISLER

BASS CLARINET/BASSET HORN

GREGORY DUFFORD

BASSOON

RUFUS OLIVIER *Principal*
JERRY DAGG
ROBIN ELLIOTT

CONTRABASSOON

ROBIN ELLIOTT

HORN

WILLIAM KLINGELHOFFER *Co-Principal*
DAVID SPRUNG *Co-Principal*
KEITH GREEN
BRIAN MCCARTY
LAWRENCE RAGENT

TRUMPET

TIMOTHY WILSON *Principal*
WILLIAM HOLMES*
JOHN PEARSON

TROMBONE

McDOWELL KENLEY *Principal*
DONALD KENNELLY
DAVID RIDGE

BASS TROMBONE

DAVID RIDGE

TUBA/CIMBASSO

ZACHARIAH SPELLMAN

TIMPANI

ELAYNE JONES

PERCUSSION

RICHARD KVISTAD *Principal/Associate Timpani**
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THE REVIVAL OF THE FITTEST

Continued from page 22

Meistersinger von Nürnberg and *The Queen of Spades*. Working from copious notes and videotapes made of prior performances, the artistic and production staff bring them back to life. Acting as godparents to these artistic children are generous patrons who, as production sponsors, agree to help underwrite the costs of remounting the operas. Why, you might wonder, is extra funding needed to restage an already extant production?

"To make it new!" says John Priest, adding, "A revival is an opportunity to take an old production and make it better." In August, approximately one month before the glitter of opening night, technical rehearsals are held. It is a grueling, labor-intensive process. Each of the operas is assembled on the Opera House stage while lights are focused, sound cues are set and other technical details attended to. During this important planning time, the sets and props for each revival are carefully scrutinized by members of the technical department.

Special attention is paid to the operas being revived. Often these are popular works that have earned the company rental fees since their last San Francisco appearance; wear and tear during performance and shipment are inevitable. Damaged pieces are replaced or refurbished, paint is touched up,

surfaces are freshened. The goal is to make the revival look as good as it did on opening night. And it *will* be an opening-night experience for all who see the production for the first time.

Priest notes other needs for revival funding. Sometimes mistakes are made in a production's first run; these must be corrected the second time around. Far more common is a request for changes from a new director not associated with the original production. A case in point is this year's *Meistersinger*. Director Lotfi Mansouri asked that certain scenic elements be rearranged and redesigned to conform more closely with his directorial concept. Thus, a newly focused physical production will greet audience members who last saw the opera here in 1986. A production sponsorship allowed these cost-efficient but highly effective alterations to happen.

Revivals also increase expenses in the costume department when original costumes must be fitted to new performers. Supernumeraries, non-singing extras, are cast with existing costume sizes in mind. Alterations may need to be made to chorus garments due to new personnel — although the turnover rate is small, only sixty-five percent over the past five years — or changes in size. After all, how many of us could comfortably slip into clothes we wore seven or eight years ago? In the case of principals, costumes are often

completely remade or redesigned to suit the current cast. In your mind's eye picture one gown that would equally flatter Maria Callas, Joan Sutherland and Montserrat Caballé and you will have a glimmer of the costume shop's constant challenge.

This year, when the throng of 120 principals, chorus members, supers and children spill onto the Café Momus set in *La Bohème*, most of them will be garbed in specially designed costumes for the first time. In the original 1986 mounting, all chorus and supernumerary costumes were pulled from stock. All summer long director Sandra Bernhard has worked closely with Costume Shop Manager Walter Mahoney to create individualized apparel for each denizen of the Latin Quarter. Thanks to the generosity of the revival sponsor, SFO now has a complete set of *Bohème* costumes coordinated to its handsome set. Since this is an extremely popular opera, future rentals will generate extra income for the Company.

At San Francisco Opera, wigs are one of the few elements not stored when a production is put to rest, since the human locks used in every elaborate, custom-made hairpiece are costly. After each opera completes its run, the elaborate perukes, beards and moustaches are carefully disassembled and recycled to become new coiffures or whiskers for upcoming productions. According to Wig-

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The pastoral scene in San Francisco Opera's 1987 staging of *The Queen of Spades*, with Susan Patterson (Chloe) and Kathryn Cowdrick (Daphnis) in the center.

SOHL



master Paul Alba, *The Queen of Spades* revival presents the biggest challenge of the season. Since each woman chorister requires two different hair styles, he and his staff of four will have to build a minimum of 100 wigs for this production alone.

Revivals can be more successful than the original production musically and technically, but they never have quite the glamour or cachet of the original mounting. Revivals also attract a special kind of patron. These donors are usually avid and knowledgeable music lovers, ones with a devotion to San Francisco Opera. They are well informed about the work in question, appreciate the complexity of grand opera as an art form and realize that a production needs to be seen more than one time to be cherished and comprehended. San Francisco Opera is fortunate to have a group of contributors who fall into this enlightened category of donors.

This year's revival of *La Bohème* was underwritten by a gift from Mr. and Mrs. Alfred S. Wilsey, their seventh production sponsorship. Al and Dede (she is the president of the Medallion Society) have been enthusiastic subscribers to the Opera since 1972 and members of the Board of Directors since 1987. When asked why they picked *Bohème* Al immediately replied, "Because it's as com-

fortable as an old shoe." As well it should be, since it is the most often-produced opera in the Company's history. A part of the 1923 inaugural season under the baton of Maestro Gaetano Merola, this is the thirty-eighth outing for Puccini's struggling artists. Under company auspices, Rodolfo, Mimì and friends also visited Los Angeles 21 times and were part of two Spring Opera series. "*La Bohème* is filled with human emotions. It epitomizes to both of us the highest form of grand opera," Mr. Wilsey adds. The couple also looks back with pride on their sponsorship of *Der Fliegende Holländer* in 1988 and the 1990 revival of the *Ring* cycle.

Leoš Janáček's eerie comedy, *The Makropulos Case*, received its Company and American premiere in 1966 and was revived in 1976. The current staging is co-sponsored by the Carol Franc Buck Foundation and The Bernard Osher Foundation. As is often the case with foundation donors, both are willing to venture beyond the standard repertoire.

The Osher Foundation completes a three-year production sponsorship grant this season, having underwritten *Don Giovanni* in 1991 and *A Midsummer Night's Dream* in 1992. Patricia Tracy Nagle, executive administrator for the foundation, points out, "the

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Act I of San Francisco Opera's production of *Die Meistersinger* in a photo taken in 1971.

S.F. LIGHT WORKS



foundation doesn't necessarily choose the popular operas; it looks for a varied program." While the board decides how much to give, the selection of the works to be supported is left to founder Bernard Osher. Barney and his wife Barbro have also personally sponsored eleven other productions, ranging from *La Fanciulla del West* in 1979 to the 1990 *Ring* revival.

The Buck Foundation's Carol Plummer is a long-time fan of *The Makropulos Case*, having already seen two other productions. She says her foundation enjoys supporting unusual works, ones that might not otherwise find a backer, particularly works from the twentieth century. Prominent among the four operas sponsored by the foundation for SFO are Aribert Reimann's *Lear* of 1981 and John

Adams's *The Death of Klinghoffer*, which caused a sensation during the 1992 season. It fascinates Mrs. Plummer to muse on the eventual fate of the new works she helps bring to life. "*Klinghoffer* was a wonderful production and well worth being done. It's intriguing to see if it will be around in 300 years — or even 100!"

It is especially fitting that the current revival of *Die Meistersinger von Nürnberg* be sponsored by Mr. and Mrs. Reid W. Dennis. Since 1985, Reid has been Chairman of the Opera's Board of Directors. The original production of *Meistersinger*, based on the drawings of Albrecht Dürer, was mounted in 1971 as a tribute to an earlier Chairman, Robert Watt Miller, for his long and illustrious service to the company. Reid and Peggy Dennis,

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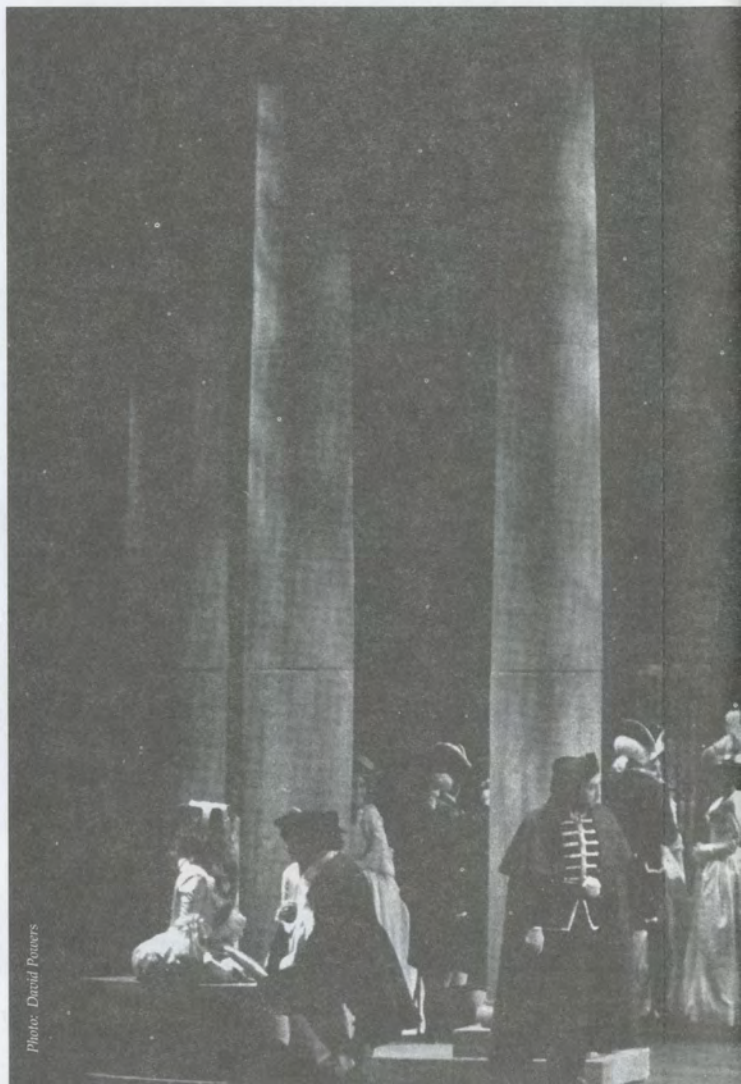
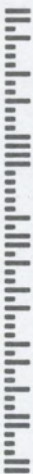


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Opera subscribers since 1966, are enthusiastic about a broad range of opera. If pressed, they admit to a particular fondness for the German repertory, especially works by Wagner. The first opera they chose to underwrite was the magnificent production of *Fidelio* in 1987; they were also among the co-sponsors of the 1990 *Ring* revival. Peggy enjoyed attending rehearsals for *Fidelio* and will no doubt follow *Die Meistersinger's* progress as it moves from the Zellerbach Rehearsal Stage to the War Memorial Opera House stage.

With Mr. and Mrs. John R. Hamilton's contribution toward the revival of *The Queen of Spades*, they sponsor their first production. Mr. Hamilton's connection with grand opera started early. His mother was a singer and, as a youth, he spent many hours backstage at Chicago's Civic Opera House soaking up music, atmosphere and performing as a supper. Subscribers since 1978, John and Betty's involvement with the Opera has increased over the years. Last season they sponsored supertitles for *Tosca*, *Fidelio*, *La Forza del*

Destino, *Don Carlo* and *Andrea Chénier*. Robert O'Hearn's sets, which recreate nineteenth-century St. Petersburg, should prove an excellent vehicle for their new role of opera angels.

San Francisco Opera honors its production sponsors by listing their names on the program magazine's cast page. Few donors seek personal glory for their generosity; instead, they are led by a genuine love of the art form and a deep desire to assist the Company. Carol Plummer put it succinctly when she said, "I'm not interested in getting my name up in lights; if I were, I'd do something else. The idea is to help the Company." Echoing her feelings, Board Chairman Reid Dennis stated, "There are many privileges connected with sponsoring an opera, but our interest goes beyond that. The Opera has a tremendous need this year. You look around and figure out what you can do to help."

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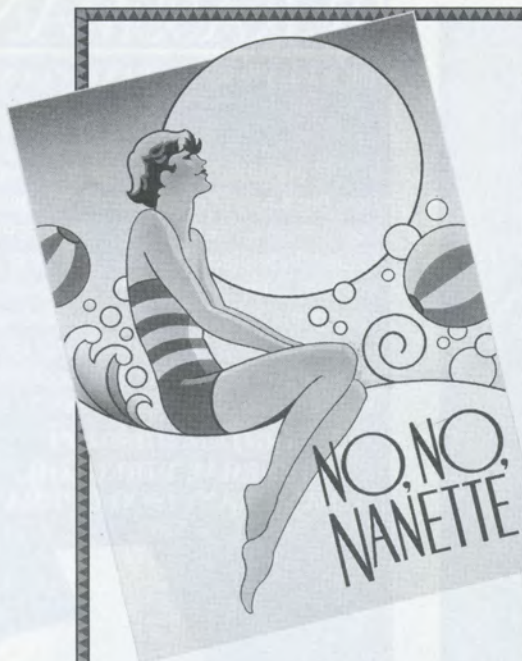
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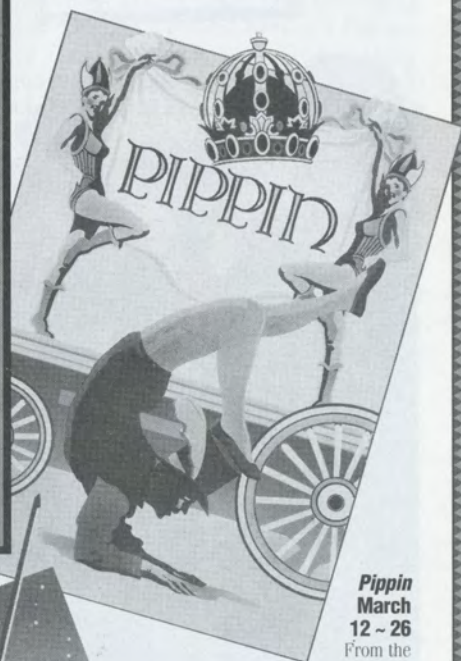
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In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House is equipped with a Sennheiser Listening System. Wireless headphones and induction devices (adaptable to hearing aids) are available 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.

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. . . 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.

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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.

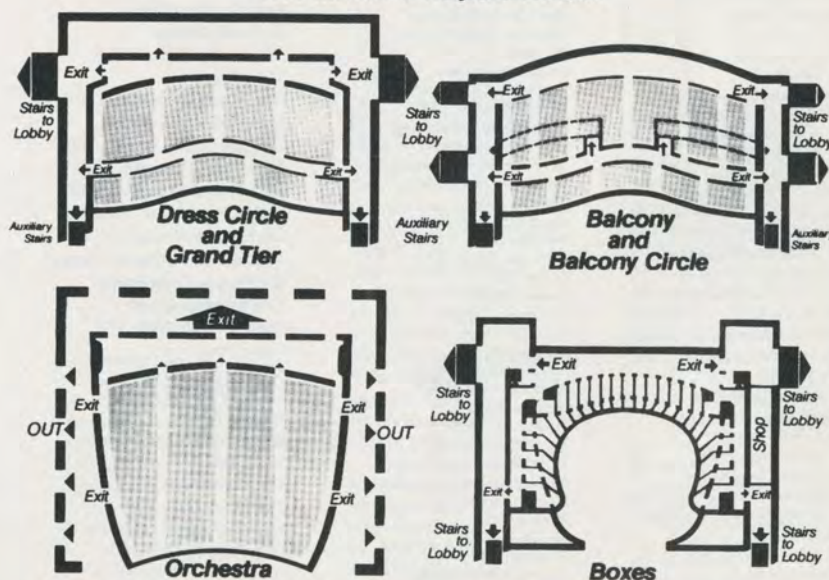
For the safety and comfort of our audience all large parcels, backpacks, luggage, etc., must be checked at the Opera House cloakrooms.

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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