

Lucia di Lammermoor

1994-1995

Saturday, November 19, 1994 8:00 PM

Tuesday, November 22, 1994 8:00 PM

Saturday, November 26, 1994 8:00 PM

Tuesday, November 29, 1994 7:30 PM

Friday, December 2, 1994 8:00 PM

Sunday, December 4, 1994 7:30 PM

Thursday, December 8, 1994 7:30 PM

Sunday, December 11, 1994 1:00 PM

SFO_PUB_01_SFO_1994_05

Publications Collection

San Francisco Opera Archives

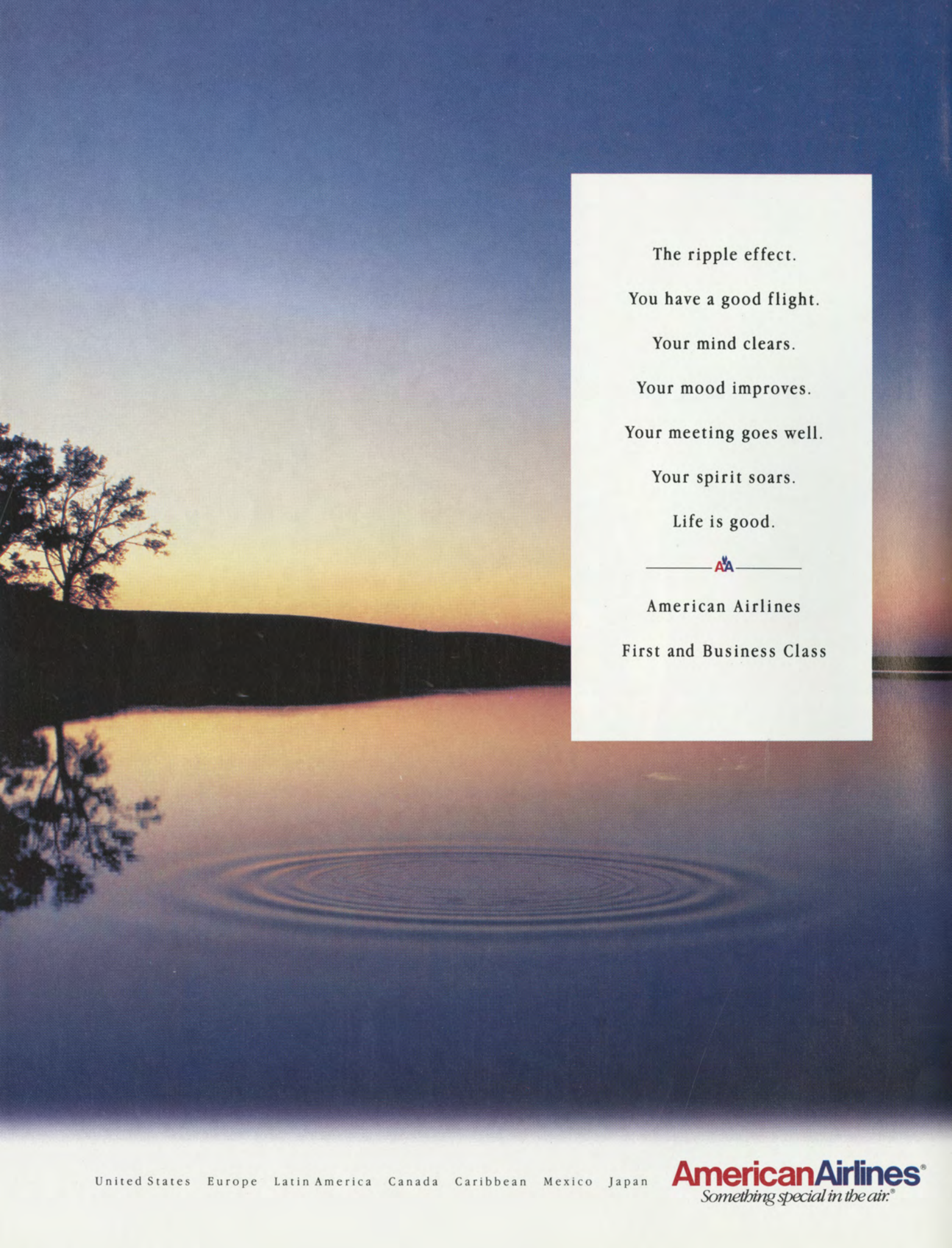
SAN FRANCISCO OPERA

1994 SEASON

LUCIA DI LAMMERMOOR



Stagebill



The ripple effect.

You have a good flight.

Your mind clears.

Your mood improves.

Your meeting goes well.

Your spirit soars.

Life is good.



American Airlines

First and Business Class

United States Europe Latin America Canada Caribbean Mexico Japan

American Airlines®
Something special in the air.®

When charting
your financial
course, choose
an experienced
navigator.

Whether you're managing personal assets or a corporate retirement plan, the **Trust and Investment Group** at Sumitomo Bank of California can steer you through the complexities of today's marketplace. As part of Sumitomo, Limited—one of the oldest and largest financial institutions in the world—we're proud to carry on a tradition of superior service that has continued for more than 350 years. Profit from the service, skills and strength of a proven leader.

For more information, please call us at 1-800-962-9494.



Sumitomo Bank
of California

Member FDIC



Finally, a comfortable concept car...comes to life.

The Concept.

Create a gorgeous, innovative coupe. Give it all the comfort and room of a luxury sedan.

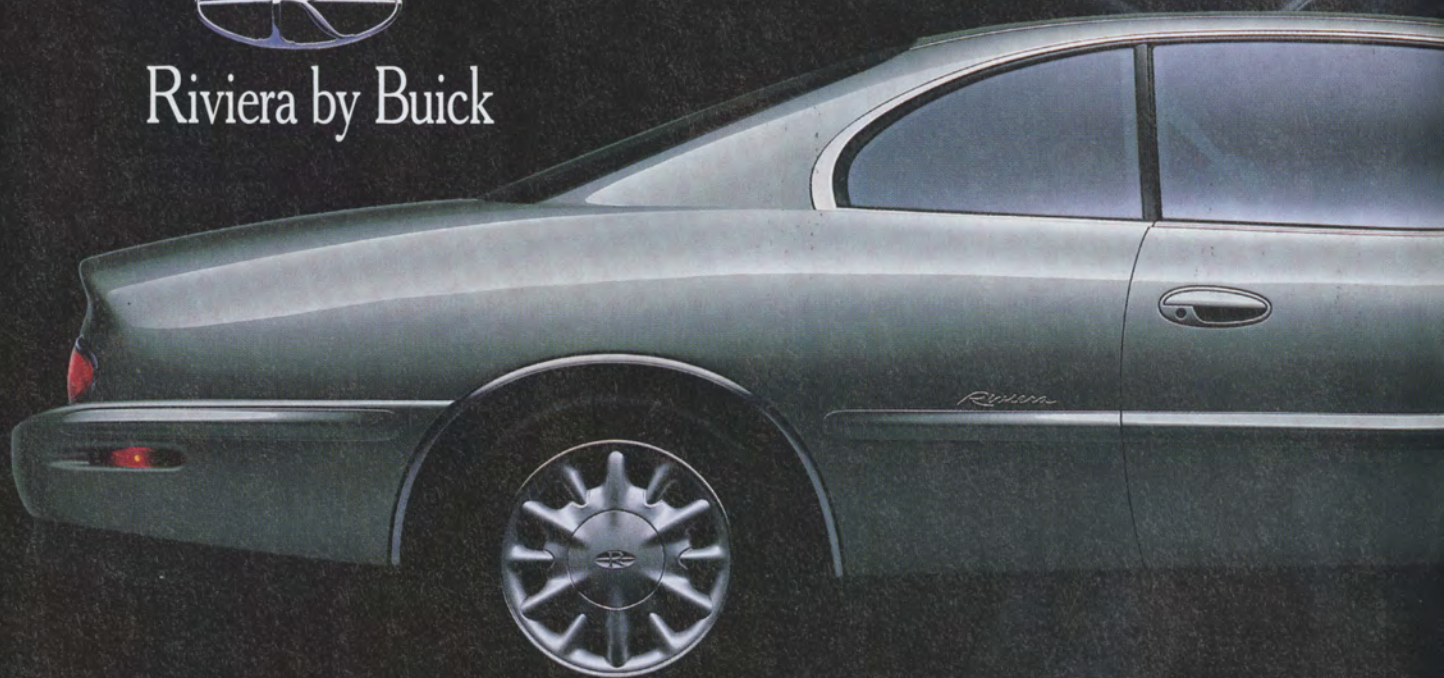
The Car.

To make it happen, we engineered a sleek coupe that flew in the face of conventional thinking. A coupe with sedan-size luxury and seats that fit almost anyone, developed in over 100,000 miles of testing. And the roomiest cabin of any coupe in the world today.

See and drive Riviera at your Buick dealer. And to learn more, call 1-800-4-RIVIERA.



Riviera by Buick





©1994 GM Corp. All rights reserved.
Riviera is a registered trademark of GM Corp.
Buckle up, America!

FOR GIFT DELIVERY OF STOLICHNAYA® VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-243-3787. STOLICHNAYA VODKA, PRODUCT OF RUSSIA.

40% AND 50% ALC./VOL., 100% GRAIN NEUTRAL SPIRITS. ©1994 CARILLON IMPORTERS LTD., TEANECK, NJ.

НОВЫЙ

КЛУБ

BAR

КЛУБ

КИНО

Show

Вечерний

F. SHAKIROV

ФАНТАЗИЯ

САЛ



Stagebill

San Francisco Opera Magazine

ISSN 0892-7189

Editorial Offices:

San Francisco Opera
301 Van Ness
San Francisco, CA 94102
Tel. (415) 861-4008

Stagebill

Christina B. Wagner
Chief Executive Officer
Carol Evans
President and Publisher
Neil Rice
Senior V.P. Production
Clifford S. Tinder
V.P. Executive Editor
Denise Favorule
Advertising Director
Bruce J. MacKenzie
V.P. Arts Marketing Group
Eileen McMahon
Arts Marketing Manager
Judy Safir
Controller
Maude Popkin
Production Manager
Tony Kelly, Lee Cline
Production Editors
Bob Caulfield
Western Advertising Director
Marc Etter
Midwest Advertising Director
Dorothy T. Cameron
National Accounts Director
Jan Dwyer
National Accounts Director
Betsy Gugick
Texas Advertising Manager
Tom MacFarland
Detroit Advertising Manager
Judy Pletcher
Washington D.C. Manager
Lee Churchman
Philadelphia Account Manager
Marilyn Nutter
Advertising Coordinator

K-III Magazines

William F. Reilly	Chairman
Harry A. McQuillen	President
Charles G. McCurdy	Vice Chairman
Beverly C. Chell	Vice Chairman
Christina B. Wagner	Vice President
Linda C. Jenkins	Chief Financial Officer
Curtis A. Thompson	Vice President
Brian T. Beckwith	Vice President, Operations
Edward J. Egan	Vice President, Manufacturing
Nan L. Elmore	Vice President, Group Sales

STAGEBILL is published in San Francisco, Atlanta, Chicago, Dallas, Houston, Philadelphia, St. Louis, New York's Lincoln Center for the Performing Arts and Carnegie Hall, and Washington's Kennedy Center for the Performing Arts and National Theater. Stagebill is published by Stagebill, Inc., 144 E. 44th Street, New York, N.Y., 10017, (212) 687-9275. Copyright 1994 Stagebill, Inc. All rights reserved. Printed in U.S.A.

Advertising Offices San Francisco: 1750 Montgomery Street, San Francisco, California 94111, (415) 954-8510, FAX (415) 954-8531. Chicago: 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890. New York: 144 East 44th Street, New York, NY 10017, (212) 687-9275. Washington: c/o Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

SAN FRANCISCO OPERA MAGAZINE

Lucia di Lammermoor

1994 Season
Vol. 72, No. 9

FEATURES

- 18 **The Abiding Charm of *The Bride of Lammermoor***
by Julian Budden
A fascinating survey of Sir Walter Scott's and Gaetano Donizetti's creation.
- 50 **Claudia's Wait** by Elizabeth Barlow
Observing Claudia Waite provides an answer to those who wondered how it feels to step into a major role on short notice.

DEPARTMENTS

- 8 Administration
- 12 San Francisco Opera Association
- 14 San Francisco Opera Orchestra
- 16 Artist Roster
- 25 Cast
- 26 Synopsis
- 34 Repertoire, 1994 Season
- 41 Extended Company List
- 43 Artist Profiles
- 60 Bel Canto Society
- 61 Medallion Society
- 64 Series A Box Holders
- 65 Supporting San Francisco Opera
- 68 Corporate Council
- 70 San Francisco Opera Center Supporters
- 72 Services

COVER

Abbey, Edward Austin (American, 1852-1911)
The Penance of Eleanor, Duchess of Gloucester, 1900
Oil on canvas, 49 x 85 in.

The Carnegie Museum of Art, Pittsburgh
Purchase, 02.1

Reproduced by kind permission

All editorial material © San Francisco Opera

Dunhill

LONDON · PARIS · NEW YORK



12 mg. "tar", 1.3 mg. nicotine
av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking
Now Greatly Reduces Serious Risks to Your Health.

FROM THE PRESIDENT AND THE CHAIRMAN OF THE BOARD

MESSICK



On behalf of the Board of Directors, welcome to San Francisco Opera's exciting 1994 Fall Season—one that is particularly noteworthy for the Company both artistically (as you will read in our General Director's letter) and financially. Due to a remarkable team effort—highlighted by the success of a special Board campaign led by Finance Chairman William W. Godward, the reduction of expenses and increased income delivered by the Company's administrative staff, and a strong increase in individual giving—the Opera ended the 1993 performance year with a surplus of \$1.3 million. Still, there is much to do to eliminate the remaining deficit in the Opera's general fund. Our '93 success bodes well for the Company's future.

Positive news like this is due in great part to the generosity of the Opera's many benefactors, and it is a tremendous pleasure to acknowledge and thank them for their part in underwriting productions for the Fall Season. We must extend a special thank you to Lexus for its ongoing support, and particularly for sponsoring the 1994 *Lexus Summer Concerts*, which took San Francisco Opera to several Bay Area stages. And we gratefully acknowledge the invaluable contributions made by San Francisco Opera Guild, as well as the efforts of BRAVO! CLUB.

This year, our gifted resident designer, Gerard Howland, has created spectacular new sets for seven productions—significantly reducing our on-stage production costs without compromising the Company's high artistic standards. Support for the Resident Designer project affects the new productions of *Macbeth*, *The Dangerous Liaisons*, *Il Trovatore*, *Otello*, *Tannhäuser*, *Hérodiade* and *Lucia di Lammermoor*, and has been provided by the Columbia Foundation, Mrs. Sheldon G. Cooper, Mr. and Mrs. Reid W. Dennis, The L.J. and Mary C. Skaggs Foundation, and Mr. and Mrs. Marshall I. Wais.

The 1994 Fall Season opens with *Macbeth*, a production made possible by gifts from San Francisco Opera Guild and anonymous friends of San Francisco Opera. The world premiere of *The Dangerous Liaisons* has been made possible by gifts from the California Arts Council, the estate of Gilbert L. Gasch, the National Endowment for the Arts, Lila Wallace-Reader's Digest Opera for a New America, and Mrs. Paul L. Wattis. The new production of *Il Trovatore* has been underwritten by gifts from the Franklin/Templeton Group of Funds and Mr. and Mrs. John R. Hamilton. The Company premiere of Rossini's *Otello* has been made possible by Sun Microsystems, Inc. Our *Tannhäuser* has been made possible by a gift from Mr. and Mrs. Evert B. Person. The Company's first production of *The Fiery Angel* has been made possible by a gift from The Edward Meade Smith Trust. *Mefistofele* has been made possible by The Bernard Osher Foundation. And the new *Lucia di Lammermoor* has been made possible by gifts from The Herman J. Miller and Edward J. Clarke Foundation, and from an anonymous friend in honor of William W. Godward.

We are always delighted to see new names appear on our roster of production sponsors, and look forward to enlarging that list with the names of more individuals, corporations and foundations who wish to enjoy the benefits and tremendous satisfaction of joining this special group.

Additionally, we gratefully acknowledge government funding from the National Endowment for the Arts, the California Arts Council, and the Grants for the Arts program of the San Francisco Hotel Tax Fund. Our sincere gratitude also goes out to Mayor Frank Jordan and Chief Administrative Officer Rudolf Nothenberg for their invaluable support; and to the War Memorial Board of Trustees, for their ongoing support and assistance.

Reid W. Dennis
Chairman

David Chamberlain
President

MESSAGE FROM THE GENERAL DIRECTOR

LIEBERMAN



Welcome to the 1994 Fall Season at San Francisco Opera—our Company's 72nd consecutive season, and one that continues a rich operatic tradition that is recognized internationally. Nowhere in this country will you find a comparable treasury of great operas and new productions within a single season—and I am proud to say that this has become one of our hallmarks. Think of it, within the three-month period from September 9 to December 11, San Francisco Opera will present 67 performances of nine operas, including the world premiere of a major American opera, three Company premieres, and seven spectacular, new productions.

Our roster of singers features many of today's most exciting stars—including the much anticipated return of Plácido Domingo, who will sing his first Jean (John the Baptist) in the Company premiere of *Hérodiade*. Several artists will appear in important national and local debuts, and seven fine conductors will take the podium, headed by Donald Runnicles, now in his third season as the Opera's music director.

This past summer, audiences throughout the Bay Area had the unusual opportunity of hearing our marvelous Opera Orchestra, Chorus and guest soloists in several concerts at regional outdoor theaters—these were the acclaimed *Lexus Summer Concerts*. Under the baton of Maestro Runnicles, the ensembles also performed with the immensely gifted Adler Fellows from the San Francisco Opera Center in the exciting North American premiere of Michael Tippett's *King Priam* in four sold-out performances. Popular and critical praise for these summer productions was phenomenal, and confirms the reputation our orchestra, chorus and Opera Center have earned for being among the world's finest.

In 1992, San Francisco Opera commissioned *The Dangerous Liaisons*—with music by Conrad Susa, libretto by Philip Littell, and direction by Colin Graham—as part of our Pacific Visions program. This season's world premiere of the opera is a real "dream come true" for this Company. We recognize that the introduction of new and unusual operas to the repertoire is vital to this great art form, and we are proud to be pro-active in our commitment to bringing new work to the stage.

In that same light, the 1994 Fall Season also features an astounding first for this or any other company—seven new productions with sets designed by one artist. The difficult economic trials we experienced here and throughout California over the past several years created this innovative approach to producing opera. And through the very capable hands and imagination of Resident Designer Gerard Howland, you will see a new vision of grand opera—one that serves each individual production brilliantly.

From Verdi and Wagner to Prokofiev and Susa, this season will be a fantastic journey through the full range of human emotions and dramas—all presented with the high standards of excellence that have made San Francisco Opera one of the world's most respected opera companies. On behalf of our wonderful team at the Opera, I want to express special thanks to you—our loyal audience—for your ongoing and invaluable support in making all of this possible. Enjoy the season.

Lotfi Mansouri
General Director

SAN FRANCISCO OPERA

LOTFI MANSOURI, General Director

Donald C. Runnicles, Music Director
Sir Charles Mackerras, Principal Guest Conductor

Michael J. Savage, Managing Director

Douglas W. Allan
*Director of Marketing and
Public Relations*

William J. Conner
Director of Development

Clifford Cranna
Musical Administrator

Christopher Hahn
*Director of San Francisco
Opera Center*

Kerry King
Finance Director

Larry Klein
Technical Director

Glenn Plott
Production Director

Christina S. Scheppelmann
Artistic Administrator

John Priest, *Opera House Project Coordinator*

Gerard Howland, *Resident Designer*

ADMINISTRATION

Russ Walton, *Company Manager*

Winifred C. Arbeiter, *Assistant to the General Director*

Marianne A. Welmers, *Assistant to the Managing Director/
Board Secretary*

DEVELOPMENT

Susan Alden, *Assistant Director, Prospect Research*
Howard DeBow, *Corporate and Foundation Relations Director*
Kathleen Esselstyn, *Administrative Assistant, Donor Services*
Mark Hernandez, *Development Associate*
Nancy Kulchyski, *Assistant Director, Corporate Relations and Special Events*
Julianne J. Larsen, *Associate Director of Development, Director of Individual Gifts*
Carolyn Mason, *Associate Director, Individual and Planned Gifts*
Gail MacGowan, *Administrative Assistant*
Mac McGinnes, *Associate Director, Foundation and Government Relations*
Stephen Millikin, *Donor Benefits and Special Events Administrator*
Jennifer Morrow, *Development Associate*
Mary Elizabeth Simpson, *Assistant Director, Individual Gifts*
Amy Sollins, *Development Services Director*
Huiqing Wu, *Gift Accounting Coordinator*

FINANCE

Keith Spindle, *Accounting Manager*
Ron Peterson, *Senior Accountant*
Andrew Lum, *Senior Accountant*
Sylvia Leung, *Administrative Assistant*
Patricia Godanis, *Accounts Payable*
Karen Howe, *Payroll Accountant*
Celeste Chin, *Budget Analyst*

INFORMATION SYSTEMS

Gordon Taylor, *MIS Manager*
Randall Graham, *Systems Administrator*
Jackie Carter, *Senior Programmer/Analyst*

HUMAN RESOURCES

Barbara Wood, *Director*
Barbara Bock, *Facilities Manager*
Renata Jones, *Human Resources Associate*
Paul Dana, *Facilities Assistant*
Janet Johnston, *Receptionist*

MARKETING AND PUBLIC RELATIONS

Elena Park, *Associate Director, Public Relations*
Mary Elizabeth Barlow, *Associate Director, Marketing*
Thomas W. Giuliano, *Associate Director, Special Promotions*
Jake Heggie, *Public Relations Associate*
Caitlin Sims, *Marketing Associate*
David Asher, *Telefunding/Telemarketing Manager*

PUBLICATIONS

Koraljka Lockhart, *Editor*

TICKET AND PATRON SERVICES

Lyndon Zinke, *Director*
Lisa Schoch, *Assistant Director, Patron Services Manager*
Christopher Lucas, *Patron Services Associate*
Michael Thek, *Box Office Manager/Treasurer*
Marcella Bastiani, Bill Mathews, Mark Sackett, Lyle Snow, *Assistant Treasurers*
Marilyn Wilson, *Telephone Sales Supervisor*
Ruth Van Slyke, Marie Zahler, Annalisa Bastiani, *Telephone Sales Assistants*
OPERA SHOP
Steve Contreras, *Merchandising Manager*
Alba A. Surles, *Audio Tape and CD Buyer*
Lena Oliveira, *Merchandising Associate*

MUSIC, PRODUCTION AND TECHNICAL STAFF

ARTISTIC ADMINISTRATION

Vivien Baldwin, *Assistant to the Artistic Administrator*
Valentina Simi, *Coordinator, Artists Services*
Vera Dreyer, *Contracts Assistant*

REHEARSAL DEPARTMENT

Brad Trexell, *Rehearsal Administrator*
Kate Greenwood*

James Utz

PRODUCTION DEPARTMENT

Jerry Sherck, *Production Stage Manager*
Theresa Ganley, *Stage Manager*

ASSISTANT STAGE DIRECTORS

Sandra Bernhard, Laurie Feldman, Gina Lapinski,
Peter McClintock, Paula Suozzi, Paula Williams

ASSISTANT STAGE MANAGERS

Alexander Farino, Tara E. Kovach, Margo Maier*,
Kristine McIntyre*, Stephanie Leigh Smith*

SUPERNUMERARIES

Albert Goodwin, *Director*

(Continued on page 10)

San Francisco Opera is supported by much-appreciated grants from Grants for the Arts of the San Francisco Hotel Tax Fund, the California Arts Council and the National Endowment for the Arts.

San Francisco Opera is a member of OPERA America.



American Ballet Theatre, recognized as one of the great dance companies of the world, presents a unique repertoire from classic to contemporary. (Pictured, Susan Jaffe in *Swan Lake*.)

The Movado Watch Company is proud of its long-term commitment to the arts and its role as a principal benefactor of this outstanding ballet ensemble.

THE ART OF PERFORMANCE: THE MAKING OF A LEGENDARY CLASSIC.



The Movado Museum Watch is in the permanent collections of museums around the world.

Staatliches Museum für angewandte Kunst Neue Sammlung, Munich, Germany

Museum Moderne Kunst Vienna, Austria

Museo de Arte Moderno Bogotá, Colombia

Museum Boymans-van Beuningen, Rotterdam, The Netherlands

Museo de Arte Contemporáneo Caracas, Venezuela

Finnish Museum of Horology Espoo, Helsinki, Finland

Sezon Museum of Art Tokyo, Japan

Kunstindustri-museets Billedbog, Copenhagen, Denmark

Musée International d'Horlogerie La Chaux-de-Fonds, Switzerland

Museo de Bellas Artes Bilbao, Spain

Design Museum London, England

Kawasaki City Museum Kawasaki, Japan

Victoria and Albert Museum London, England

Ludwigsmuseum Cologne, Germany

The Museum Bracelet Watch. Polished 18 karat gold micron finish with solid 18 karat gold and diamond bezel, mother of pearl dial. Water-resistant. Swiss crafted. Quartz. \$1995.

macy's

MOVADO
The Museum Watch.

S W I S S

ADVENTURE IN THE ARTS *Opera Tours*

*You are invited to join
Sherwin Sloan for one of his
comprehensive opera programs*

The Pre-Christmas Opera Program to New York December 4th to 11th, 1994

... our 5th annual pre-Christmas opera program at Christmastime. Our hotel is directly on Central Park and only three blocks from Lincoln Center. Two private lectures and a private tour of the Metropolitan Museum of Art with Dale Harris. The operas at the Metropolitan Opera: *Madama Butterfly*, *Don Giovanni*, *Lady Macbeth of Mtsensk*, *Rigoletto*. All Mendelssohn program at the New York Philharmonic. Christmastime in New York with Central Park, the beautiful decorations along 5th Avenue and Rockefeller Center with the ice-skaters at the outside Rink add to an exciting week.

Christmas and Opera in Vienna & Budapest December 14th to 27th, 1994

... join Sherwin for our fourth annual opera program to Vienna & Budapest. A very special place, the old town of Vienna at Christmastime with a day in Salzburg and the splendid town of Budapest. Operas at the Staatsopera: *Die Zauberflöte*, *La Traviata*, *Tosca*, *Le Nozze di Figaro* and *Fedora* by Umberto Giordano with Baltša, Raimondi, Carreras. At the Volksopera: *The Bartered Bride*, *La Bohème*. Operas in Budapest to be announced. Includes private Christmas Eve dinner with Sherwin in Budapest.

For a copy of the current itineraries,
call (415) 431-9211

380 Hayes Street, Suite One,
San Francisco, Ca. 94102

*... entering our 10th year of bringing
great opera performances and opera
lovers together to experience memorable
opera vacations in the USA and Europe.*

COSTUME DEPARTMENT

Jennifer Green, *Costume Director*
Walter Mahoney, *Costume Shop Manager*
Barbara Oliver, *Office Administrator*
John Bishop, Leigh Anne Dolecki,
Irene Murray, Matthew Nash,
Michael Sloan, *Cutters*
Corey Calter, Ed Garcia,
Alice Sibley, *Assistant Cutters*
Lorraine Forman, Gloriana Siman,
Jeanne-Lotta Sellars, *Supervisors*
William Oliver, Beth Weintraub,
Paula Wheeler, *Craft Artisans*
Charles Batte, *Senior Milliner*
Amy Van Every, *Dyer*
Doug Stines, *Footwear*
Pamela Aaron, Stephanie Sulser, *First Hands*

WARDROBE DEPARTMENT

Geoffrey M. Craig, Suzanne M.
Stassevitch

MUSICAL ADMINISTRATION

Kate Stephenson, *Assistant to the Music Director/Media Administrator*
Steven White, *Music Librarian/Chorus Librarian*

MUSIC STAFF

Peter Grunberg, *Head of Music Staff*
Adelle Eislinger*, Joyce Fieldsend,
Larissa Gergieva*, Svetlana
Gorzhevskaya, Bryndon Hassman,
Kathleen Kelly, Jonathan Khuner,
Ernest Fredric Knell, Bonnie Koestner,
Robert Morrison, Alexander
Polianichko*, Ian Robertson,
Valery Ryvkin, Masahiro Sato*

ASSISTANT FOR ARTISTS

Philip Eisenberg

CHORUS AND BALLET

Ian Robertson, *Chorus Director*
Ernest Fredric Knell, *Associate Chorus Master*
Victoria Morgan, *Ballet Mistress*
Jim Meyer, *Chorus and Ballet Manager*
Sue Ellen Scheppke, *Assistant Chorus Librarian*

LANGUAGE COACHES

Patricia Kristof Moy, *French*
Nora Norden, *German*
Valery Ryvkin, *Russian*
Elena Servi, *Italian*

TECHNICAL DEPARTMENT

Donna Whitfield, *Technical Administrator*
Cate Cannon, *Technical Assistant*
Gerrardo Serrano, *Security Manager*
Pierre Cayard, *Scenic Construction*
Jay Kotcher, *Scenic Artist*
Michael Kane, *Master Carpenter*
Robert Urban, *Master Carpenter Designate*
David Dwyer, *Assistant Carpenter*
Doug Von Koss, *Master of Properties*
Michael Willcox, *Assistant Propertyman*
Max G. Christensen, *Head Soundman*

SUPERTITLES

Christopher Bergen

LIGHTING AND ELECTRICAL DEPARTMENT

Thomas J. Munn, *Lighting Director/Design Consultant*
Joan Arhelger, *Associate Lighting Designer*
Robert Hill, Jennifer Norris, *Assistant Lighting Designers*
Lynn McKee, *Master Electrician*
Scott Houghton, *Assistant Electrician*
WIG AND MAKEUP DEPARTMENT
Paul Alba, *Wigmaster*
Gerd Mairandres, Steven Horak,
Kerry Rider-Kuhn, Carol Hight,
Assistants

SAN FRANCISCO OPERA CENTER

Mikael Eliassen, *Music Director*
Kathryn Cathcart, *Director of Musical Studies*
Carmen Or, *Acting Coach*
Rachel Malan, *Merola Opera Program Administrator*
Michael Schoenig, *Opera Center Administrator*
Kevin Marlatt, *Presenter and Education Services Coordinator*
Laura Schwartz, *Special Projects Coordinator*
William Bowles, *Touring Company Manager*
Patrick Musni, *Production Manager*
Robin Pomerance, *Assistant to the Director*
Simone Nelson, *Assistant to the Merola Administrator*
Patricia Montgomery, *Administrative Assistant*
Bonnie Moore, *Merola Staff Accountant*
Margarita Alexander, *Merola Membership/Events Assistant*

* San Francisco Opera debut

Company Medical Adviser
Dr. Ernest Rosenbaum

Legal Counsel
Landels, Ripley & Diamond

Independent Public Accountants
Deloitte & Touche

Official Photographers
Larry Merkle, Robert Messick,
Marty Sohl

Graphic Design
Darcie Blake, Floyd Carter, Andrea Fong,
Janet Mumford, Mark Vanoss

**MASTER ELECTRICIAN, WAR
MEMORIAL OPERA HOUSE**
William Freeman

SIM ® Equalization services courtesy of
Meyer Sound Laboratories, Inc.

Every Great Performance Begins With Great Inspiration.

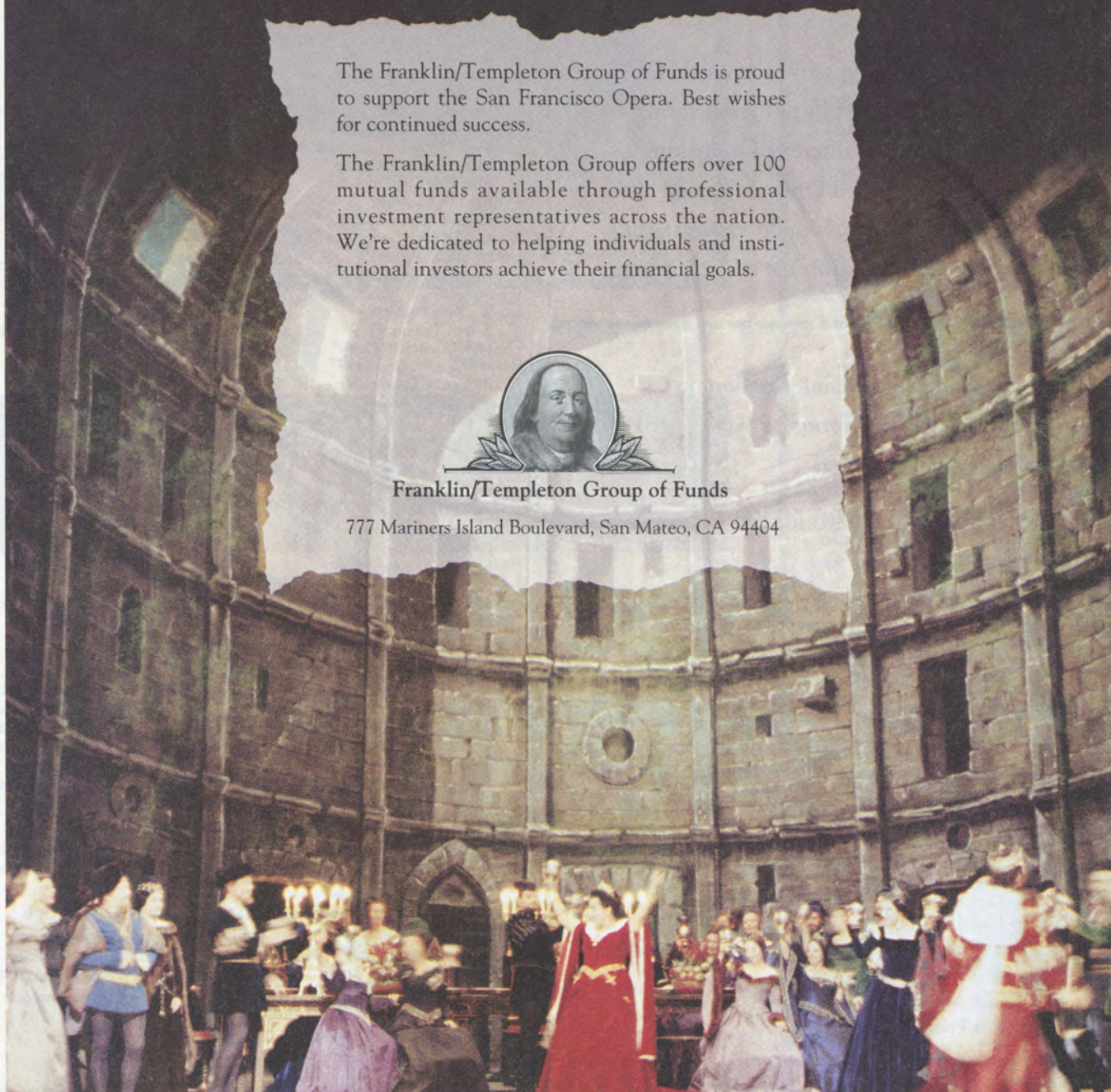
The Franklin/Templeton Group of Funds is proud to support the San Francisco Opera. Best wishes for continued success.

The Franklin/Templeton Group offers over 100 mutual funds available through professional investment representatives across the nation. We're dedicated to helping individuals and institutional investors achieve their financial goals.



Franklin/Templeton Group of Funds

777 Mariners Island Boulevard, San Mateo, CA 94404



WHERE THERE'S A *Will* THERE'S A WAY

San Francisco Opera has provided cherished memories to generations of audiences. By remembering San Francisco Opera in your Will, you provide future generations with similarly special memories.

For many donors, a bequest is the most effective way to make a valuable gift to their favorite institutions. If you are interested in making a bequest to San Francisco Opera or would like more information on how to do so please cut out this form and mail it to the address below.



CONFIDENTIAL

- ☐ Please send me more information on bequests and other forms of planned giving to San Francisco Opera.
- ☐ I have already provided for San Francisco Opera in my Will.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone (____) _____

Mail to:

Carolyn Mason, Associate Director/Planned Gifts,
San Francisco Opera, War Memorial Opera House,
San Francisco, CA 94102. Telephone: (415) 565-6446.

san francisco
OPERA

SAN FRANCISCO OPERA ASSOCIATION

OFFICERS

Reid W. Dennis *Chairman*
Thomas Tilton *Vice Chairman*
David M. Chamberlain *President*
William W. Godward *Executive Vice President*
Bruce W. Hyman *Executive Vice President*
Paul J. Mundie *Executive Vice President*

Mrs. Harry Wetzel *Executive Vice President*
Mrs. Gordon P. Getty *Vice President*
Reuben W. Hills III *Vice President*
Mrs. Gorham B. Knowles *Vice President*
Evert B. Person *Vice President*
Robert E. Sullivan *Secretary*

BOARD OF DIRECTORS

H. Jesse Arnelle
John M. Basler*
Mrs. Joachim Bechtle
G. Gordon Bellis
Mrs. Peter H. Black
J. Dennis Bonney
George M. Bowles
Major General Harry W. Brooks, Jr.
John M. Bryan*
Annette Campbell-White
Dr. Ronald E. Cape
John B. Cella II
David M. Chamberlain*
Mrs. Warren J. Coughlin*
Mrs. Joseph D. Cuneo
Mrs. Peter W. Davis*
Reid W. Dennis*
Orlando Diaz-Azcuy
Ray Dolby
Myron Du Bain
Mrs. Sara Duryea
Mrs. Lennart G. Erickson
R. Gwin Follis**
Alfred Fromm
Mrs. Gordon P. Getty*
William W. Godward*
Richard J. Guggenheim, Jr.*
Prentis Cobb Hale*
Mrs. Richard C. Ham
Mrs. Robert C. Hamer, III
George Hara
Mrs. William R. Hewlett
Reuben W. Hills III*
Mrs. Douglas Hope*
Mrs. George H. Hume*
Bruce W. Hyman*
Philip M. Jelley*
Franklin P. Johnson, Jr.*
Hedi Shiman Kaufman
Mrs. Gorham B. Knowles*
Howard H. Leach

Miss Sylvia R. Lindsey*
Lotfi Mansouri
John C. McGuire
Mrs. James K. McWilliams
Paul J. Mundie*
Suno Osterweis
Clyde W. Ostler, Jr.
Mrs. George J. Otto
Evert B. Person*
John Misha Petkevich
Mrs. Gayle Plummer
Robert C. Poe
Harry Polland*
Mrs. Harriet Meyer Quarré
Gianluca U. Rattazzi
Mrs. John P. Renshaw*
John D.C. Roach*
W. Alma Robinson
Michael E. Rossi*
Mrs. Madeleine H. Russell
Shinji Sakai
James H. Schwabacher*
A. Jess Shenson, M.D.
Douglas W. Shorestein
Robert E. Sullivan*
Dr. Wm. Conrad Sweeting, Jr.
Mrs. Melvin M. Swig
Mrs. Richard L. Swig
Thomas Tilton*
Mrs. Richard C. Walker
Mrs. Edmond C. Ward
Mrs. Paul L. Wattis
Mrs. Harry Wetzel*
Clem Whitaker, Jr.*
Mrs. Rodney Willoughby
Mrs. Alfred S. Wilsey*
Doreen H. Y. Woo

Alfred S. Wilsey, *Chairman, Chairman's Council*

* Member, Executive Committee
** Director Emeritus

PRESIDENTS

1923	Timothy Healy	1969-1970	Prentis Cobb Hale
1924-1931	Robert I. Bentley	1971-1973	William H. Orrick, Jr.
1932-1936	Wallace M. Alexander	1974-1984	Walter M. Baird
1937-1944	Robert Watt Miller	1985-1990	Tully M. Friedman
1945-1951	Kenneth Monteagle	1990-1993	Thomas Tilton
1952-1968	Robert Watt Miller	1993-	David M. Chamberlain

CHAIRMAN OF THE BOARD

1969	Robert Watt Miller	1983-1984	Richard K. Miller
1971-1982	R. Gwin Follis	1985-	Reid W. Dennis

SAN FRANCISCO OPERA GENERAL DIRECTORS

Gaetano Merola	Founder and General Director, 1923-1953
Kurt Herbert Adler	Artistic Director, 1953-1957; General Director, 1957-1981; General Director Emeritus, 1982-1988
Terence A. McEwen	General Director, 1982-1988; General Director Emeritus, 1988-
Lotfi Mansouri	General Director, 1988-



Put your stamp on five continents.

Par avion. Par excellence. Our renowned international service can help you make your mark in over 30 countries across two oceans every day. Come fly the airline that's uniting the world. Come fly our friendly skies.



UNITED AIRLINES

SAN FRANCISCO OPERA ORCHESTRA

Tracy Davis, *Orchestra Manager*

1ST VIOLIN

Kay Stern *Concertmaster*
Adolf Bruk *Associate Concertmaster **
William Pynchon *Assistant Principal*
William Rusconi
Janice McIntosh
Lev Rankov
Barbara Riccardi
Robert Galbraith
Leonid Igudesman
Chang Liu
Julia Skiff
Sarah Usher

2ND VIOLIN

Virginia Price-Kvistad *Principal*
Martha Simonds *Associate Principal **
Beni Shinohara *Assistant Principal*
Eva Karasik
Lani King
Gerard Svazlian
Linda Deutsch
Maki Ishii
Craig Reiss

VIOLA

Heidi Wilcox *Acting Principal*
Patricia Heller *Acting Associate Principal **
Sergei Rakitchenkov *Assistant Principal*
Paul Ehrlich
Jonna Hervig
Natalia Igudesman
Thomas Heimberg

CELLO

David Kadarauch *Principal*
Thalia Moore *Associate Principal **
David Budd *Assistant Principal*
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane

BASS

Joseph Lescher *Principal*
Jon Lancelle *Associate Principal **
Steven D'Amico *Assistant Principal*
Shinji Eshima
Mark Drury

FLUTE

Julie McKenzie *Principal*
Patricia Farrell *

James Walker

PICCOLO

James Walker

OBOE

James Matheson *Principal*
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

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

Michael Crusoe

PERCUSSION

Richard Kvistad *Principal/Associate Timpani*
Patricia Niemi *

HARP

Olga Rakitchenkov

LIBRARIAN

Lauré Campbell
John Hoover *Assistant*

*Principal for one or more operas
of the season.

YOU DON'T HAVE TO LEAVE EARLY TO BEAT THE CROWD.

When you have a Seville STS waiting in the wings, you can sit back, relax and enjoy the show. Right up until the last curtain call.

Because outside, you know you have another special seat reserved for you. Along with the kind of performance that leaves the crowd behind.



SEVILLE STS

Northstar System: 300-HP V8 • Road-Sensing Suspension

• Traction Control • ABS • Speed-Sensitive Steering • Plus Dual Air Bags • Call 1-800-333-4CAD



CADILLAC
CREATING A HIGHER STANDARD™



Always wear safety belts, even with air bags. © 1994 GM Corp. All rights reserved. CADILLAC, NORTHSTAR, SEVILLE.

1994 SEASON

ARTISTS

Elizabeth Bishop*†	Tatiana Filimonova*	Gwyneth Jones	Donna Petersen	Deborah Voigt
Judith Christin	Renée Fleming	Catherine Keen	Patricia Racette	Frederica von Stade
Laura Claycomb	Judith Forst	Johanna Meier*	Mika Shigematsu†	Claudia Waite*†
Kristin Clayton*†	Manhua Gao	Aprile Millo	Ruth Ann Swenson	Dolora Zajick
Larissa Diadkova*	Cecilia Gasdia	Mary Mills	Stefania Toczyska	
Pamela Dillard*	Galina Gorchakova*	Carol Neblett	Julia Varady*	
Fabio Armiliato*	Joseph Frank	Kevin Langan	James Morris	Wolfgang Schmidt*
Vladimir Chernov	Paolo Gavanelli	Sergei Leiferkus	Dennis O'Neill	Roberto Servile*
Steven Condy	Marcello Giordani	Hong-Shen Li	Earle Patriarco†	James Scott Sikon*
Kenneth Cox	Stephen Guggenheim	Robert Lloyd	Chester D. Pattont	Philip Skinner
Gregory Cross*	Thomas Hampson	Matthew Lord*	Konstantin Pluzhnikov*	Daniel Sumegit
Eduardo Del Campo*†	Grier Hanedanyan	Richard Margison	Juan Pons	Hector Vasquez
Plácido Domingo	David Hobson**	Chris Merritt	Alfredo Portilla*†	Victor Von Halem*
Craig Estep	Jorma Hynninen	Alastair Miles	Samuel Ramey	Jeffrey Wells
Bruce Ford*	John Keyes*	Bulat Minzhilkiev*	Gary Rideout	Scott Wilde

CONDUCTORS: Paul Ethuin*, Valery Gergiev, Daniel Oren, Antonio Pappano, Donald Runnicles, Nello Santi, Patrick Summers

STAGE DIRECTORS: Sandra Bernhard, John Copley, Laurie Feldman, David Freeman*, Colin Graham*, Lotfi Mansouri, Peter McClintock

DESIGNERS: Gerard Howland, Michael Levine, David Roger*

COSTUME DESIGNERS: Zack Brown, Gerard Howland, Walter Mahoney, Pier Luigi Pizzi, Carl Toms, Maria-Luise Walek

LIGHTING DESIGNERS: Thomas J. Munn, Michael Whitfield

CHOREOGRAPHERS: Victoria Morgan, Michael Smuin

**U.S. opera debut; *San Francisco Opera debut; †1994 Adler Fellow

CHORUS

Lori Anderson	Joy Graham	Sharon Navratil	Laurel Rice	Claudia Siefer
Deanna Barraza	Ann Hughes	Alexandra Nehra	Elisabeth Rom	Page Swift
Julianne Booth	Dallas Lane	Rose Parker	Sue Ellen Schepke	Donna Turchi
Roberta Bowman	Tamaki McCracken	Virginia Pluth	Shelley Seitz Saarni	Lola Watson
Pamela Dale				
Daniel Becker	Henryk De Rewenda	Ken Johnson	William Pickersgill	Colby Roberts
Richard Brown	Robert Delany	Frederick Matthews	Daniel Pociernicki	Sigmund Seigel
David Burnakus	Timothy Foster	Jim Meyer	Valery Portnov	Dan Stanley
Jim Croom	Daniel Harper	Raymond Murcell	Ken Rafanan	Richard Walker
Frank Daniels	Cameron Henley	John Owens	Tom Reed	

EXTRA CHORUS

Jill Anderson	Ana Duma	Gemma Kavanagh	Ellyn Peabody	Traci Tornquist
Candida Arias	Margaret Genovese	Lise Lindstrom	Natasha Ramirez	Delia Voitoff
Andrea R. Baker	Jane Hammett	Christine Lloyd	Julia Ronskaya	Mitzie Weiner
Bonnie Brooks	Bonnie Haroutunian	Nadja Matisoff	Diana Smith	Nancy Williams
Edith Dowd	Christina Jaqua	Sally Munro	Dvora Stoller	Susan Witt
Marcelle A. Dronkers				
John Beauchamp	Peter Girardot	John Musselman	Michael Rogers	Grant Thompson
William Berges	David Taft Kekuewa	William Neil	Ron Schrieve	Peter Tokarchuk
John Coffin	Gregory Kharik	Steven Oakey	Robert Steiner	William Tredway
Chris Corley	Gregory Marks	David L. Oliver	Erich Stratmann	Boris Vitkun
Mario Dioneda	Tom McEachern	Robert V. Presley	Joseph Tambornino	James G. Weaver
Dario DiMaria Fraticelli				

CHILDREN'S CHORUSES: Costars - Wanda Sherman, Director; Golden Gate Boys Choir & Bellringers - Steven Meyer, Director; Ragazzi, the Peninsula Boys Chorus - Joyce Keil, Director; San Francisco Boys Chorus - Laura D. Kakis, Director; San Francisco Girls Chorus - Sharon Paul, Director



ABSOLUT SAN FRANCISCO.

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS.
ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS
OWNED BY V&S VIN & SPRIT AB. ©1994 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY.

The Abiding Charm of THE BRIDE OF LAMMERMOOR

By Julian Budden

"Next to Shakespeare, he (Scott) inspired more operas than any other single writer," writes Jerome Mitchell in the introduction to his book, *The Walter Scott Operas*.

The fact is certainly remarkable since the most dramatic composers turn for their material to ready-made plays, where the librettist's task is much easier than with a novel. Nor was Scott himself especially partial to opera, or indeed to serious music of any kind ("I do not know and cannot utter a note of music," he wrote in his diary, "and complicated harmonies seem to me a babble of confused though pleasing sounds"). Yet, anyone who takes the trouble to read him nowadays (and there are signs that his work is coming back into vogue) will know that despite the lengthy introductions, the over-detailed descriptions, the occasional bouts of slack and shapeless writing that come of too much haste, Scott, like his fellow countrymen John Buchan and Robert Louis Stevenson, was a born storyteller with a capacity for sweeping the reader on a tide of excitement that is almost operatic.

Take, for instance, the moment in *Kenilworth* when the Earl of Leicester arrives at Cumnor Hall in time to put an end to a very disagreeable conversation between his wife and his henchman:

"Hark! I hear the trampling of horses. He comes! He comes!" she exclaimed, jumping up in ecstasy.

"I cannot think it is he," said Varnay, "or that you can hear the tread of his horse through the closely mantled casement."

"Stop me not, Varnay — my ears are keener than thine — it is he!"

"But madam! But madam!" ex-

claimed Varnay anxiously and still placing himself in the way — "I trust that what I have spoken in humble duty, that my faithful advice will not be betrayed to my prejudice?—I implore thee!"

"Content thee, man—content thee!" said the Countess, "and quit my skirt—you are too bold to detain me. Content thyself, I think not of thee."

At this moment the folding doors flew wide open and a man of majestic mien muffled in the folds of a long dark riding-cloak entered the apartment.

There was some little displeasure and confusion on the Countess's brow owing to the struggle with Varnay; but it was exchanged for an expression of the purest joy and affection as she threw herself into the arms of the noble stranger who entered and clasping him to her bosom exclaimed, "At length—at length thou art come!"

This is pure opera. One can hear the sudden quickening of tempo as basses set up a dominant pedal, while violins and violas begin a pattern of throbbing figures over which the dialogue becomes increasingly agitated; there is a long crescendo culminating in Leicester's entrance, whereupon his and Amy's voice unite in a rapturous unison over a prolonged chord for full orchestra.

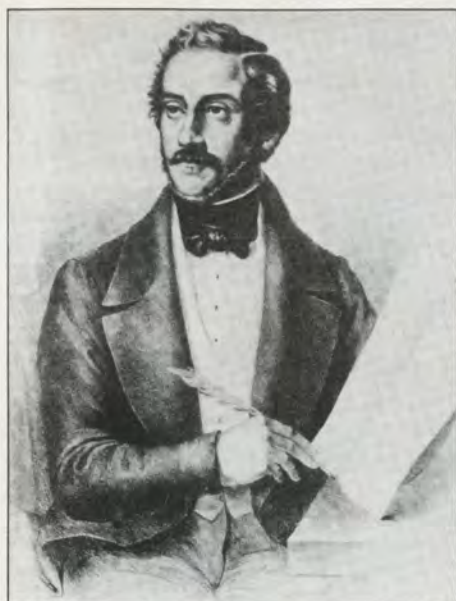
A similar, though less jubilant, entrance in *The Bride of Lammermoor* is matched precisely by Donizetti. Edgar, we are told, "... planted himself in the middle of the apartment opposite to the table at which

Lucy was seated, on whom, as if she had been alone in the chamber, he bent his eyes with a mingled expression of deep grief and deliberate indignation. . . . He said not a word, and there was a deep silence in the company. . . ." Except, one might add, for sustained chords on the horns followed by a pattern of pizzicato strings.

The Bride of Lammermoor, dictated from a sickbed in 1819, unites a number of important threads in contemporary literature: Byronic Romanticism, reflected in the characters of hero and heroine—he pale, dark and gloomy, a proud sufferer, an outcast unjustly dispossessed; she frail and soft-hearted, destined to an early death; the social-historical novel, in which the conditions of the peasantry are described as faithfully as the political forces which sway the fortune of nations; and finally the Gothic romance, with its setting of ancient castles and forests, its ghosts and evil prophecies fulfilled. Here the Scottish venue, where people to this day believe in second sight, enabled Scott to steer a course between the irrational "horror" of Horace Walpole and the more rational fantasies of Ann Radcliffe, in which every "supernatural" event is explained. Associated with the Gothic aspect is a vein of grim, ballad-like poetry, as eerie as anything to be found in Grimm's fairy tales or *Des Knaben Wunderhorn*. Witness Thomas the Rhymer's prophecy:

When the last Laird of Ravenswood
to Ravenswood shall ride

Julian Budden, internationally renowned musicologist, is the author of a landmark three-volume series, The Operas of Verdi.



(Left) Gaetano Donizetti, 1797–1848, is shown holding the *Lucia di Lammermoor* score in an etching made by L. Roscioni at the time of the opera's composition; (center) Fanny Tacchinardi Persiani, 1812–1867, who created the title role at age 23, in an engraving by Lemerrier; (right) Gilbert-Louis Duprez, 1806–1896, first interpreter of the role of Edgardo, as engraved by Ridolfi.

And woo a dead maiden to be his
bride,
He shall stable his steed in the
Kelpie's flow
And his name shall be lost for ever-
moe.

Such is the skill with which Scott holds the various elements in equilibrium, that he can introduce a note of comedy without a trace of the incongruous. Caleb Balderstone, Ravenswood's talkative retainer who will go to any lengths to keep up appearances for the sake of the family's honor, is one of Scott's ripest characters, to be set beside Dugald Dalgetty and Triptolemus Yellowly.

With its melodramatic dénouement, *The Bride of Lammermoor* might seem from the start to have been destined for Italian opera. If composers were slower to seize on it than on *Ivanhoe* or *Kenilworth*, this is partly because it carries an emotional charge ill-suited to an age which favored the contralto with her cool heroics and florid technique as a juvenile lead in serious opera (cf. Arsace in Rossini's *Semiramide*). Only towards the end of the 1820s did she give way to the tenor, who thereafter gradually shed his falsetto notes and confined himself to his natural expressive register. *Fioritura* disappeared from all the male voices but remained with the soprano, where it now symbolized ethereal fragility and the unattainable feminine. So Italian Romantic opera was born and with it the possibility of

doing operatic justice to *The Bride of Lammermoor*.

The first attempt by an Italian to come to grips with the Scott novel was that of Michele Carafa, whose *Nozze di Lammermoor* was produced at the Théâtre des Italiens in Paris in 1829. The libretto by Giuseppe Balocchi would seem to have been adapted from a play by Victor Ducange, *La Fiancée de Lammermoor*, which had appeared the previous year. What is remarkable about the opera is its fidelity to the novel. There is even a part for Caleb Balderstone, though no attempt is made to develop him as a character. All this requires an abundance of principal roles which would have been unthinkable in an opera house in Italy. The villainess of the piece is quite properly Lady Ashton, who must surely qualify as the first contralto mother figure in Italian Romantic opera. The wily, not totally unsympathetic Lord Keeper, Lucy's father, also preserves his role in the tragedy. Bucklaw, the rival suitor, enjoys principal status and an aria of his own.

Most of the departures from Scott are determined by the nature of post-Rossini Italian opera, which was conceived as a succession of situations rather than a continuously evolving action (a legacy from the 18th-century *opera seria*, whose plot alternately moves forward in recitative and stops still in a *da capo* aria). The most powerful of all such situations are those in which people of conflicting views and emo-

tions are brought face to face. Therefore in Carafa's and most subsequent operatic versions of *The Bride of Lammermoor*, characters are often introduced into scenes in which they originally had no part. The finale to the first of Carafa's two acts has a general confrontation of Lucy, Bucklaw, Lady Ashton, the Lord Keeper and Edgardo, which cannot be found in Scott. Logically enough, the musical climax is placed at Lady Ashton's unexpected return to Ravenswood Castle, for this is in fact the turning point of the plot.

The dénouement, however, is quite different from either Scott's or Donizetti's. Mad scenes had not yet become the rage; besides, the opera is described as "*semi-seria*." So, in the midst of his denunciations and reproaches, Edgardo, like Manrico, discovers that his beloved has taken poison rather than become the bride of another. With her dying breath Lucia reconciles the rival suitors. *Le Nozze di Lammermoor* is an effective operatic version which affords plenty of scope for variety. The pity is that Carafa, a mere workman in the Rossini tradition, was unable to exploit it as well as it deserves.

Six years were to pass before Donizetti made what is now regarded as the definitive operatic setting (the intervening ones need not concern us), by which time Italian Romantic opera had come of age and something like a fixed pattern of plot was beginning to emerge. The story of star-crossed



San Francisco Opera's 1939 *Lucia di Lammermoor* Act III, as it looked from the wings. Lily Pons had the title role; Thelma Votipka was Alisa; Tito Schipa, Edgardo; Norman Cordon, Raimondo; and Stefan Ballarini, Enrico.

lovers is told over and over again, the villain being either a rival suitor or a jealous husband with perhaps special reasons for wanting his wife out of the way. The supreme dramatic moment occurs when hero and villain confront each other for the first time in the presence of the heroine and the rest of the cast. From that point on, the victim's fate is decided. The end will be a death scene, usually amid compassionate bystanders.

Following this format almost to the letter, Salvatore Cammarano dealt far more ruthlessly with Scott's novel than Balocchi. For Lady Ashton and the Lord Keeper he substituted Enrico Ashton, Lucy's brother and guardian. That Cammarano misspells the family name, transfers Lammermoor to the southwest of Scotland and the period to the reign of William and Mary hardly matters since Italian librettists were habitually vague over details of British history and geography. Of the other characters only Bucklaw and the minister Peter Bide-the-Bent (rechristened Raimondo) are retained. Lucia is given a confidante, Alisa, and Enrico a villainous henchman, Normanno, neither bearing any relation to the Alice and Norman of the novel.

The opera begins in archetypal fashion with a spacious scene for baritone with chorus—a chance for Ashton to engage a measure of our sympathy (he is, after all, less of a villain than a mere “antagonist” with sound family reasons for behaving as he does). Then comes the heroine's entrance aria, followed by her duet with the tenor. From then on, the action proceeds inexorably to the great central ensemble that forms the finale to Act II, so much more effectively placed than in Carafa's opera since it involves a *double* confrontation: Edgardo and Enrico; Edgardo and Lucia. If Cammarano is not afraid to retain the mad scene, embellishing it with a wealth of detail of which Scott never dreamed, this is because mental derangement as a vehicle for vocal drama had been making great headway since Carafa's time. Bellini's *Imogene (Il Pirata)* and Donizetti's *Anna (Anna Bolena)* both allow their wits to wander in the final scene. In 1835, the year of *Lucia di Lammermoor*, Bellini had written the most extensive of all mad scenes for Elvira, the heroine of *I Puritani*. The opera had been given at the Théâtre des Italiens in Paris, where Donizetti had produced his *Marin Faliero* in the same season. He had got to

know Bellini's opera and was clearly resolved to quarry the same vein.

Unfortunately, no correspondence exists between Cammarano and Donizetti over the opera's genesis. We do not even know whether Cammarano availed himself of a dramatic model such as Ducange's play on which Balocchi's libretto is based. However that may be, he certainly succeeded in recapturing something of the atmosphere of the novel. It is Scott's Ravenswood who exclaims darkly:

Sulla tomba che rinserra
Il tradito genitore
Al tuo sangue eterna guerra
Io giurai nel mio furor

(On the tomb of my betrayed father,
in my rage,
I swore eternal war on your family.)

The late Edward Dent, one of the first English musicologists to break a lance in favor of the then underrated Donizetti, was scornful of Cammarano's “fustian” language—quite wrongly. Not only are his lines superbly “musicable,” they convey important information with rare economy, while the indirectness of his locution lends a certain epic grandeur to the events he describes. No wonder that Verdi's admiration for him was unqualified.

The first performance of *Lucia* at the Teatro San Carlo in Naples on September 26, 1835, was one of the greatest triumphs of Donizetti's career. Even the composer was a little surprised. “Permit me to say simply and in the nicest possible way, I'm embarrassed,” he wrote to the publisher, Giovanni Ricordi. The opera was quickly taken into the international repertoire and for many years was regarded as Donizetti's masterpiece, its only rival, *Lucrezia Borgia*, having fallen out of favor well before the end of the century. In 1839, with the aid of the librettists Royer and Vaëz, Donizetti made a French version of *Lucia* for the Théâtre de la Renaissance in Paris. Within three years it was taken up by the Paris Opéra, where it would figure alongside the musical mastodons of the 1840s and '50s (Meyerbeer's *Le Prophète*, Halévy's *Charles VI* and *La Reine de Chypre*, Gounod's *La Nonne Sanglante* and *La Reine de Saba*) and prove a greater draw than any of them. In Italy, *Lucia di Lammermoor* seems at first to have been regarded as a vehicle for tenor rather than soprano, and indeed certain tenors of the epoch derived their sobriquets from the way in which they performed it. The young Gaetano Fraschini, Verdi's favorite *jeune premier*, was known as “il tenore della maledizione” from his forceful



SOLID 18K GOLD FLEXIBLE BRACELET AND BLACK LACQUER DIAL IN SIGNATURE CHANEL QUILTED DESIGN • SWISS CRAFTSMANSHIP • INTERNATIONAL GUARANTEE

LE TEMPS CHANEL

CHANEL BOUTIQUE: 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550

For information on CHANEL, please call 800-550-0005



delivery of Edgardo's curse in Act II; Napoleone Moriani was called "*il tenore della bella morte*" since no one sang the concluding scene as beautifully as he. Curiously, this most Italian of all tenor roles was created by the Frenchman, Gilbert Duprez, who, having made his name in the high, florid repertoire of the 1820s, was among the first to cultivate the so-called *voix assombrie*. There are no roulades in Edgardo's part, and only a single bar in the coda of the Act I duet which exceeds what we now regard as the normal tenor range—and that is often cut or discreetly adjusted.

Fanny Tacchinardi-Persiani, creator of the title role, was a light coloratura soprano, whose voice the American journalist and ex-singer, Blanche Roosevelt, described as "a celestial musical box." Accordingly, her principal successors in the role were Giulia Grisi and Jenny Lind, both looked upon in Italy as singers of an old-fashioned stamp. It was the glamour of Adelina Patti, also a light soprano, who made Lucia the goal of every prima donna with the necessary flexibility. She is also credited with having introduced into the Mad Scene that strange cadenza with the flute of which no trace appears in Donizetti's autograph. (Others attribute it to Teresa Brambilla, Verdi's first Gilda.) The mid-century saw the lowering of certain keys to bring the music within comfortable reach of the average lyric soprano. Eventually it became the custom to dispense with the final scene altogether, leaving the prima donna in possession of the field.

Perhaps most remarkable of all is the hold which *Lucia di Lammermoor* seems to have exercised in the imagination of writers as an embodiment of Romantic sensibility. "*Galeotto fu il libro e chi lo scrisse*," (The book and he who wrote it were procurers) says Francesca da Rimini of the romance of Sir Lancelot of the Lake. In Flaubert's *Madame Bovary* the seducer is *Lucie de Lammermoor*, a performance of which in Rouen (the first act described in detail, including the cavatina from *Rosmonda d'Inghilterra* that Donizetti substituted for "*Regnava nel silenzio*" in the French version) plays a significant part in Emma Bovary's downfall. The opera at which Anna Karenina is insulted in full view of St. Petersburg high society is not specifically named, but it can be identified from certain details as *Lucia di*

Anna Moffo flew in to open our 1961 season in the title role of *Lucia di Lammermoor*, substituting for the indisposed Joan Sutherland who had to delay her arrival due to illness.

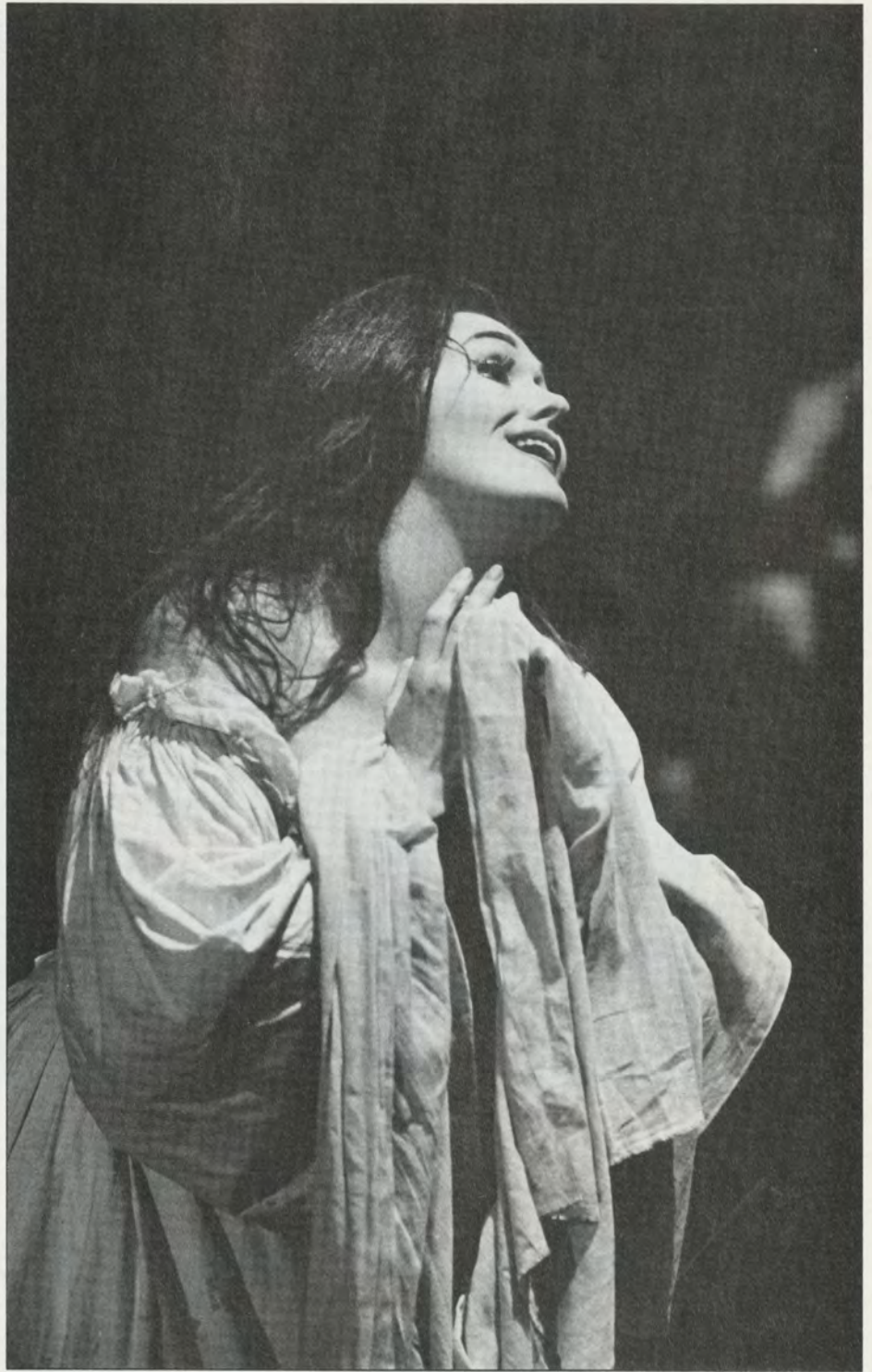


Joan Sutherland in her San Francisco Opera debut role: the 1961 *Lucia di Lammermoor*. Since she arrived here after the dress rehearsals, these two Mad Scene photos were taken from the wings.

Lammermoor. In E.M. Forster's *Where Angels Fear to Tread*, a provincial performance of Donizetti's opera helps to crown the hero's love affair with Italy.

In the inter-war years *Lucia* lost some of its ground, though certain prima donnas such as Lily Pons continued to make it their *cheval de bataille*. But in the early 1950s the revival of interest in *bel canto* opera brought about a demand for it (in Britain, according to a poll taken about that time, *Lucia* headed the list of "wanted" operas which had not been seen in London since the war). During the last 25 years every serious opera by Donizetti worth considering (except perhaps *Adelia*) has been revived at some theater or other.

Inevitably this has led to a reassessment of *Lucia*'s place in the Donizetti canon. Can we still regard it as his Romantic masterpiece? Many would say that Donizetti responded more readily to the challenge of unusual plots such as Hugo's *Lucrèce Borgia*, and of dramatic singers such as Giuditta Pasta, for whom he wrote *Anna Bolena*, or Giuseppina Ronzi De Begnis, creator of *Maria Stuarda* and of Elisabetta in *Roberto Devereux*, rather than the canary-like Fanny Tacchinardi-Persiani. Certainly many of his later operas as well as one or two of his earlier ones contain more striking musical ideas and more original formal solutions,



not to mention a swifter dramatic pace that anticipates Verdi's manner.

Lucia di Lammermoor remains very much of its time and place: a delicate bloom on the tree of Italian Romanticism, so much more fragile than the German or French variety. It is touching, pathetic, at times even tragic, but it never departs from the mellifluous. There are no jarring discords, no unex-

pected changes of key to throw you off-balance. The dark northern atmosphere is conveyed not, as in Verdi's *Macbeth*, by an abundance of minor mode, but by the frequent use of horns to color the orchestral texture. In no sense a pioneering work, *Lucia di Lammermoor* captures a unique moment in the evolution of Italian opera. Therein lies its abiding charm. ■



WHAT VALETS DREAM OF.

(The new, more powerful LS.)

*Proud to sponsor the San Francisco Opera
for the sixth consecutive season.*

 **LEXUS**
The Relentless Pursuit Of Perfection.

New Production

This production is made possible by generous gifts from The Herman J. Miller and Edward J. Clarke Foundation
and from an anonymous friend in honor of William W. Godward.

Opera in three acts by GAETANO DONIZETTI

Text by SALVATORE CAMMARANO

Based on the novel *The Bride of Lammermoor* by SIR WALTER SCOTT

Lucia di Lammermoor

(in Italian)

Conductor
Nello Santi

Production
Sandra Bernhard

Set Designer
Gerard Howland

Costume Designer
Carl Toms

Lighting Designer
Thomas J. Munn

Chorus Director
Ian Robertson

Musical Preparation
Robert Morrison
Kathleen Kelly
Adelle Eslinger
Peter Grunberg
Philip Eisenberg

Prompter
Philip Eisenberg

Assistant Stage Director
Paula Suozzi

Stage Manager
Theresa Ganley

Fight Consultant
Larry Henderson

Scenery constructed in
San Francisco Opera Scenic Studios

Costumes executed by
San Francisco Opera Costume Shop

First performance:
Naples, September 26, 1835

First San Francisco Opera performance:
October 5, 1926

SATURDAY, NOVEMBER 19 AT 8:00
TUESDAY, NOVEMBER 22 AT 8:00
SATURDAY, NOVEMBER 26 AT 8:00
TUESDAY, NOVEMBER 29 AT 7:30
FRIDAY, DECEMBER 2 AT 8:00
SUNDAY, DECEMBER 4 AT 7:30
THURSDAY, DECEMBER 8 AT 7:30
SUNDAY, DECEMBER 11 AT 1:00

CAST (in order of appearance)

Normanno Matthew Lord
(Norman, Captain of the Guards
at Ravenswood)

Enrico Roberto Servile**
(Lord Henry Ashton)

Raimondo Alastair Miles
(Raymond Bidebent, Lucy's tutor)

Lucia Ruth Ann Swenson
(Lucy, sister of Lord Henry Ashton)

Alisa Mika Shigematsu†
(Alice, her companion)

Edgardo Marcello Giordani
(Edgar, Master of Ravenswood)

Arturo Alfredo Portilla†
(Lord Arthur Bucklaw)

Friends, relatives, soldiers, servants of Enrico

**U.S. opera debut
†1994 Adler Fellow

TIME AND PLACE: Late 17th-century Scotland

ACT I Scene 1 Grounds of Ravenswood Castle
Scene 2 A park near the Castle

INTERMISSION

ACT II Scene 1 Enrico's chambers
Scene 2 A hall in Ravenswood Castle

INTERMISSION

ACT III Scene 1 Castle tower
Scene 2 The great hall of the Castle
Scene 3 The cemetery of the Ravenswoods

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 hours and ten minutes.*

Lucia di Lammermoor / Synopsis

Enrico Ashton wrongfully holds the estates of Edgardo Ravenswood, between whose family and his own there has long been a deadly feud. In addition, Enrico's political activity against the king has placed him in a perilous situation, and he has resolved to reestablish his family's position by marrying his sister Lucia to Lord Arturo Bucklaw.

ACT I — Scene 1 — Normanno, Enrico's captain of the guards, orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically, and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

Scene 2 — Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for France. He tells Lucia that before departing, he wishes to ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon her family. They solemnly pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

ACT II — Scene 1 — In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite intercepting the letters between the lovers, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obdurate even when presented with a letter, forged in Edgardo's handwriting, announcing his marriage to another girl. Enrico explodes in rage against his sister. At Raimondo's fervent pleading, the exhausted Lucia finally gives in.

Scene 2 — The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts into the castle demanding an explanation. Upon seeing the contract with Lucia's signature, he curses her and her family forever. Enrico triumphantly places his sister's hand in Arturo's.

ACT III — Scene 1 — In a tower of Edgardo's gloomy castle, Enrico arrives at night to challenge him to a duel the next morning.

Scene 2 — The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and has gone mad. In her delirium, Lucia wanders into the hall and imagines a wedding ceremony with her beloved Edgardo. Enrico returns and finds his sister insane. He suffers remorse as she loses all reason and begs Edgardo to pray at her tomb.

Scene 3 — Unaware of all that has happened, Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A party of guests leaving the castle brings word of Lucia's madness. As he sets off to see her, one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself with the hopes of being reunited with Lucia in heaven.

The performance of November 22nd is designated in honor of Janet and Jeffery Meyer's membership in the Triple Gold Circle.

The performance of November 26th is designated in memory of Edith Bentley Cook to recognize her generous bequest to San Francisco Opera.

The performance of November 29th is sponsored by Bain & Company.

The performance of December 2nd is sponsored by Meyer Sound Laboratories, Inc.

The performance of December 4th is sponsored by Sun Microsystems, Inc.

The performance of December 8th is sponsored by American Airlines.

The performance of December 11th is sponsored by the San Francisco Opera Orchestra.

Supernumeraries

Arturo's Mother: Cassandra Plott

Jim Bowes
Dana Coffin
Pedro Echeandia
Eddy J. Gordillo
Todd Jones
Joseph Kinyon
Steve Lavezzoli

Wayne McCord
Jeff Piade
Louis Schilling
Jim Shields
Don Stoddard
Raymond R. Sullivan
Thane Thomas

Children
Colin Drake
Hannah Hunt
Kirsten Konigsmark
Molly Lehrkind
Jennifer Martinelli
Bryn McAfee
Hayden Moulds
Rachael Steimnitz

Lucia di Lammermoor

Photos taken in rehearsal
by Marty Sohl

Ruth Ann Swenson





Roberto Servile



Ruth Ann Swenson

Mika Shigematsu

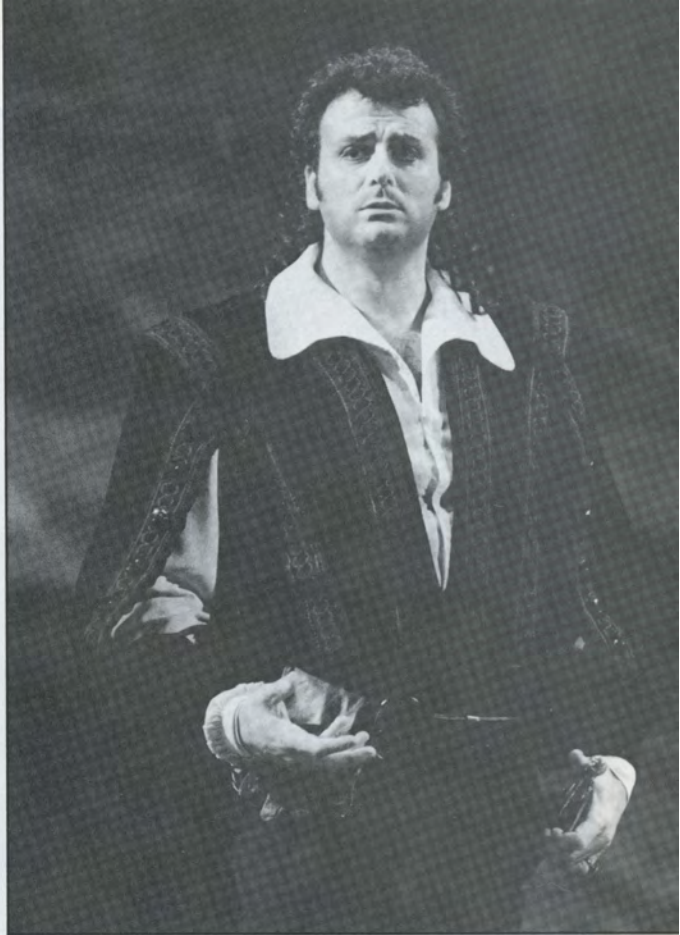


Ruth Ann Swenson





Ruth Ann Swenson, Marcello Giordani

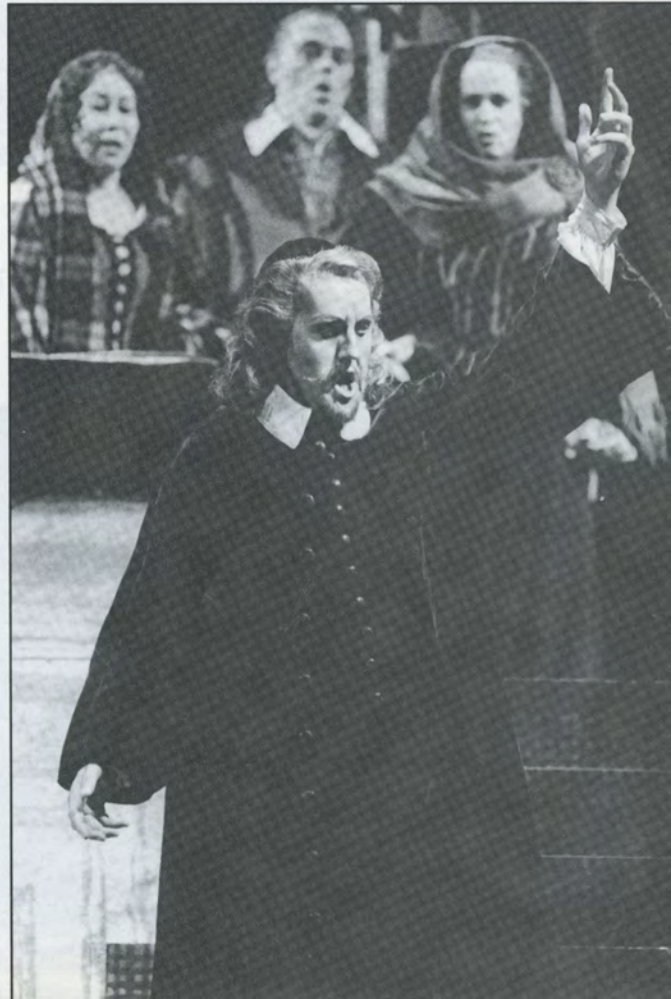


Marcello Giordani

Ruth Ann Swenson



Alastair Miles





Roberto Servile, Alfredo Portilla

Sextet: Principals, San Francisco Opera Chorus and Supernumeraries



L.A. OPERA

1994-95 SEASON



SEPT. 9, 11, 16, 18M, 21, 24, 28, 1994

FAUST

Charles Gounod
New Production
Foster: Corsaro, Colavecchia,
Brown, Dana, Hickey
Villaruel, Silvasti, Tumanyan, Gilfry,
Guzman, Howe, Fitzpatrick

SEPTEMBER 10, 13, 17M, 20, 23, 1994

ELEKTRA

Richard Strauss
Behr: Pountney, West, Bury, Dana
Zschau, Voss, Rysanek, Mack,
Bernstein, Lebherz, Gallup, Ebbers,
Leighton, Howe, Nikkel, Guzman,
Roderer, Burzynski, Rashkovsky, Tash,
Curtsinger, Wallace

SEPT. 27, 30, OCT. 2, 5, 8M, 11, 14, 1994

DON GIOVANNI

Wolfgang Amadeus Mozart
Foster: Miller, Stone, Israel, Dana, Hickey
Kozlowska, Rasmussen, Allen (9/27,
30; 10/2, 5, 8m) / Gilfry (10/11, 14),
Randle, Plishka, Atkins, Lebherz

PHOTO: JUNE ANDERSON

OCT. 29, NOV. 2, 5M, 8, 12, 1994

XERXES

George Frideric Handel
Brydon: Wadsworth, Lynch,
Pakledinaz, Kaczorowski
Hunt, Bradley, Waters, Rasmussen,
Asawa, Atkins, Opalach

FEBRUARY 4, 7, 10, 12, 1995

PELLÉAS ET MÉLISANDE

Claude Debussy
Salonen: Sellars, Tsypin, Ramicova, Ingalls
Groop, Le Roux, White, Cox, Wallis,
Le Roi, Atkins, Fitzpatrick
In association with the Los Angeles
Philharmonic

MARCH 18M, 21, 23, 26, 29, APRIL 1M, 1995

DON PASQUALE

Gaetano Donizetti
Pidò: Lawless, Ponnelle, Pyant
Çako, Desderi (3/18m-29)/
Gallup (4/1m), Fedderly,
Gilfry, Walker

MAY 6, 9, 12, 15, 18, 20M, 23, 1995

OTELLO

Giuseppe Verdi
Behr: Friedrich, Harlan,
Schneider-Siemssen, Skalicki
Anderson, Domingo
(5/6, 9, 12, 15, 18)/
Bogachov (5/20m, 23),
Yurisich, Rasmussen,
Fedderly, Lebherz, Ebbers,
Bernstein, Fitzpatrick

JUNE 7, 8, 9, 10M, 10E, 11, 13,
14, 15, 16, 17M, 17E, 18M, 1995

PORGY AND BESS

George Gershwin
DeMain: Clarke, Foy,
Dearing, Billington

MUSIC CENTER
DOROTHY CHANDLER
PAVILION

Tickets through **TICKETMASTER**

213/365-3500

STAR CLASSICS' EMI & ANGEL SALE!

Get the following exciting new releases from EMI Classics and Angel
for the special price of only \$11.99 per disc.

DOMINGO 
De mi alma latina
LATIN AMERICAN POPULAR SONGS
\$ 11.99

RUTH ANN SWENSON 
*Lucia
I Puritani
Romeo et Juliette
Sonnambula*
**POSITIVELY GOLDEN
RESCIGNO • LP**
\$ 11.99

Stephen Sondheim
PASSION
\$ 11.99

**TONY AWARD
BEST MUSICAL**
ORIGINAL BROADWAY CAST

Sale Ends 12/15/94

Come Browse Star Classics' Large Selection of Opera Recordings:
CDs/Tapes/ Videos/LaserDiscs.

Star Classics also Specializes in Symphonic Music, Ballet, Vocalists, Jazz,
Broadway, Film Scores. Located just 2 blocks from Davies Symphony Hall at:
425 Hayes St. at Gough St. (415) 552-1110

Open 7 days: Mon.-Sat. 11-8 Sun. 12-6. We do mail order: 1-800-404-STAR





Alastair Miles



Ruth Ann Swenson



Ruth Ann Swenson



Matthew Lord

Rarely has sitting down been so exhilarating.



The smell of leather*. The rich glow of walnut. The way the instruments reach for your hands, and the world lies at your right foot. And the feeling that if you wanted to make the sky flash lightning, there'd probably be a control for that, too.

Aurora by Oldsmobile. See what happens when you Demand Better. 1-800-718-7778.

AURORA
An American Dream



© 1994 GM Corp. All rights reserved. Buckle Up, America! Aurora is a trademark of General Motors Corp.
*Aurora seating areas trimmed in leather.

REPERTOIRE • 1994 SEASON

Lotfi Mansouri, *General Director*
Donald C. Runnicles, *Music Director*

Opening Night New Production

Macbeth Verdi
Jones, Waite*†; Morris, Lloyd, Li,
Guggenheim, Del Campo*†, Wilde,
Patton†
Runnicles; Mansouri/Howland/
Pizzi/Whitfield
*This production is made possible by generous
gifts from San Francisco Opera Guild and
anonymous friends of San Francisco Opera.*
Sept. 9, 13, 16, 20, 24, 29, Oct. 2

World Premiere

The Dangerous Liaisons Sosa/Littell
Von Stade, Fleming, Mills, Meier*,
Forst, Claycomb, Bishop*†, Clayton*†,
Dillard*, Gao, Shigematsu†;
Hampson, Hobson**, Vasquez, Sikon*,
Lord*, Cross*, Portilla*†, Patriarco†
Runnicles; Graham*/Howland/Munn
*This production is made possible by generous
gifts from the California Arts Council, the
estate of Gilbert L. Gasch, the National
Endowment for the Arts, the Lila Wallace -
Reader's Digest Opera for a New America,
and Mrs. Paul L. Wattis.*
Sept. 10, 15, 18, 21, 23, 27

New Production

Il Trovatore Verdi
Millo/TBA, Zajick/Toczyska,
Bishop†; Armiliato*/O'Neill,
Gavanelli/Chernov, Wells/Skinner,
Guggenheim, Sumegit, Portilla†
Oren/Robertson; Copley/Howland/Munn
*This production is made possible by generous
gifts from the Franklin/ Templeton Group of
Funds and Mr. and Mrs. John R. Hamilton.*
Sept. 17, 22, 25, 28, Oct. 1, 6, 11
Dec. 1, 4, 7, 10

New Production

San Francisco Opera Premiere
Otello Rossini
Gasdia, Shigematsu†; Merritt, Estep,
Ford*, Langan, Cross, Li, Portilla†
Summers; Feldman/Howland/Brown/
Munn
*This production is made possible by a generous
gift from Sun Microsystems, Inc.*
Oct. 4, 9, 13, 18, 22, 25, 28

*Support for the Resident Designer project
has been provided by the Columbia
Foundation, Mrs. Sheldon G. Cooper, Mr.
and Mrs. Reid W. Dennis, The L.J. and
Mary C. Skaggs Foundation, and Mr. and
Mrs. Marshall I. Wais.*

New Production

Tannhäuser Wagner
Voigt, Keen, Dillard; Schmidt*,
Hynninen, von Halem*, Sumegit,
Guggenheim, Rideout, Wilde
Runnicles; Mansouri/Smuin/Howland/
Mahoney/Munn
*This production is made possible by a generous
gift from Mr. and Mrs. Evert B. Person.*
Oct. 12, 15, 20, 23, 26, 29, Nov. 2



The Official Airline of
San Francisco Opera



The Official Automotive Sponsor of
San Francisco Opera



PURVEYOR OF FINE PIANOS

Karvai is the Official Piano of
San Francisco Opera.
Pianos provided and serviced by
R. Kassman.

San Francisco Opera Premiere

The Fiery Angel Prokofiev
Gorchakova*, Diadkova*, Petersen,
Clayton, Filimonova*, Waite†, Gao,
Bishop†, Dillard, Shigematsu†;
Leiferkus, Hanedanyan, Pluzhnikov*,
Minzhilkiev*, Lord, Wilde, Sumegit,
Del Campo†, Patriarco†, Condy
Gergiev/Polianichko** (10/21);
Freeman*/Roger*/Munn
Produced in association with the Royal
Opera House, Covent Garden, London,
and the Kirov Opera, St. Petersburg.
*Production is made possible, in part, by
contributions from The Friends of Covent
Garden and the British Council.*
*The San Francisco Opera production is made
possible by a generous gift from The Edward
Meade Smith Trust.*
Oct. 19, 21, 27, 30, Nov. 1, 5, 9

New Production

San Francisco Opera Premiere
Hérodiade Massenet
Zajick, Fleming, Clayton†;
Domingo/Keyes*(11/23, 25), Pons,
Cox, Vasquez, Del Campo†, Portilla†
Gergiev/Ethuïn* (11/23, 25);
Mansouri/Howland/Walek/Munn
Nov. 8, 12, 15, 18, 20, 23, 25

Mefistofele

Boito
Millo/Racette, Neblett, Christin,
Bishop†; Ramey, Margison, Frank,
Cross
Pappano; Carsen/McClintock/
Morgan/Levine/Munn
Co-production with the Grand Théâtre
de Genève. Co-owned with the Lyric
Opera of Chicago.
*This production is made possible by a generous
gift from The Bernard Osher Foundation.*
Nov. 13, 16, 21, 27, 30, Dec. 3, 6, 9

New Production

Lucia di Lammermoor Donizetti
Swenson, Shigematsu†; Giordani,
Servile**, Miles, Lord, Portilla†
Santi; Bernhard/Howland/Toms/Munn
*This production is made possible by generous
gifts from The Herman J. Miller and Edward J.
Clarke Foundation and from an anonymous
friend in honor of William W. Godward.*
Nov. 19, 22, 26, 29, Dec. 2, 8, 11

* San Francisco Opera debut
** U.S. opera debut
† 1994 Adler Fellow

*All performances are in the original language
with English Supertitles.
Repertoire, casts and dates are subject to
change.*

Box Office, Telephone Sales:
(415) 864-3330

SAN FRANCISCO OPERA GUILD

presents
Student Matinee Performances
Lucia di Lammermoor
Gaetano Donizetti/in Italian
Friday, December 2 at 1:00
Thursday, December 8 at 1:00

A scenic landscape of a tea plantation. In the background, a large, forested mountain rises under a blue sky with scattered white clouds. The middle ground is a vast, rolling field of green tea bushes. In the foreground, four tea pickers wearing traditional red long-sleeved shirts and conical hats are visible, working in the tea field. The overall scene is peaceful and idyllic.

If a picture is worth a
thousand words, may we
add three more.

Pure. Unsweetened. Tejava.

From the great tea gardens of Java comes the pure and unsweetened taste of Tejava. A perfect accompaniment to any meal, Tejava is carefully brewed with all the richness and spirit of the remarkable place it comes from.



Simply, Pure Tea From Java.





Flowers are messengers of our sentiments, our wishes, and our dreams. They make us happy and they console us when we're sad.

They go deeply into our souls.

Flowers also mark all the milestones in our lives. Graduations, weddings. Even when

Flowers were the priority. So we froze.

I love what I do. I love flowers and I love what they bring to other people's lives. *It's a happy job. It really is.*

Most of our phone orders are paid for through credit cards. And, interestingly enough,

"I have to be a mind reader and a poet. I translate emotions into flowers."

we're born, someone sends us flowers to say, *'Welcome to the world.'*

I've adored flowers since I was a child. So one day I decided to follow my dream and started this business in my kitchen. This was around Christmas and it was very cold. To preserve the flowers, I had to keep all of the windows and doors open.

80% are made with the American Express® Card. *Obviously, our clients appreciate the finer things in life.*

The American Express Card is welcomed at The Daily Blossom . . . and at other beautiful places you pick.

Saundra Parks
Founder, The Daily Blossom
New York, N.Y.

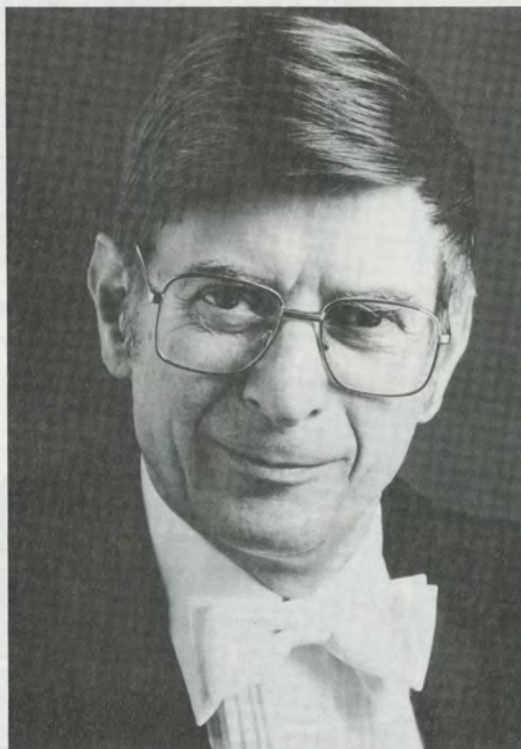


Performance Highlights

Presented by CHRYSLER ★



Anybody in the market for a distinctive mode of transportation might want to stop at the Hyatt Regency on November 4 for **Opera Festiva**, the **San Francisco Opera** Guild's annual gala dinner and auction. Items on the block include a 1995 BMW convertible, a two-year old Arabian stallion, and lunch aboard an aircraft carrier with the world famous Blue Angels. For those who prefer the comforts of home, fine wines, antiques, and art are also in the offering. All proceeds from the event go to fund the Guild's numerous education programs. Another gala, in honor of tenor **Plácido Domingo** and to benefit the Opera itself, is held on November 20, following an afternoon performance of *Hérodiade*, featuring Domingo as John the Baptist in Massenet's seldom-heard version of the Herodias-Salome-St. John story. The gala begins at 6 p.m. with a cocktail reception in the lobby, and moves on to a lavish Roman banquet held on the stage, where guests can get a close look at Gerald Howland's elaborate set, built for the new production.



The "Blomstedt Decade" celebration, honoring Herbert Blomstedt's final season as music director of the **San Francisco Symphony**, continues at Davies Symphony Hall. During November, Blomstedt conducts the work of Richard Strauss, one of the maestro's fortés. Blomstedt has led the Orchestra in several acclaimed Strauss recordings, including the *Alpine Symphony*, *Don Juan*, and *Ein Heldenleben*. On November 9, 10, 11, and 12, Blomstedt and the Orchestra perform the German composer's *Death and Transfiguration*, in a concert that also includes Sibelius' Third and Beethoven's Eighth symphonies. Strauss also plays a role in a second concert this month, one by the **San Francisco Symphony Youth Orchestra**, the much-lauded ensemble whose members range from age 12 to 20. The Youth Orchestra performs *Don Juan*, along with Tchaikovsky's Fifth Symphony, and, as an ear-opening prelude, "Double Music," a 1941 work by John Cage and Lou Harrison written for twin percussion quartets.

So much to celebrate:
San Francisco Opera honors
tenor Plácido Domingo (above);
San Francisco Symphony pays
homage to Herbert Blomstedt
(below) in his final season as
music director.

—Robert Simonson

As you can see, we haven't merely altered the Chrysler stereotype. We've annihilated it. The lumbering luxoboat is gone. In its place is the Concorde. It's got more horsepower than cars with much higher price tags ... namely, the BMW 525i, the Infiniti J30t, and even the Lexus ES 300.* Then, on a slalom course, the Concorde outmaneuvered a Nissan Maxima, an Audi Quattro V-8, and an Infiniti Q45.* A feat made possible, in part, by the



It overpowered the Infiniti J30t,
outmaneuvered the Nissan Maxima and totally
destroyed the Chrysler stereotype.

Concorde's "cab forward" architecture, which gives the car a wide track for precise handling. Not to mention a cavernous interior. Leaving you plenty of room to enjoy such luxury appointments as an available moon roof, CD player and leather-trimmed seats. Safety features like driver and front passenger air bags† and four-wheel disc anti-lock brakes come standard. We think a drive in the Concorde will change your opinion about American luxury cars. It might even change your car. For more information, call 1-800-4A-CHRYSLER.‡

FORM FOLLOWS FUNCTION

CHRYSLER 

*0-60 mph and slalom tests, Motor Trend 8/93. Comparison with optional Concorde engine to previous model year competition. †Always Wear Your Seat Belt. ‡You can call us 24 hours a day, seven days a week.



FOOTWEAR ACCESSORIES APPAREL

Bally Shops - Flagship Location: Union Square at 238 Stockton St.
San Francisco (415) 398-7463; Other Bally location: 9 Stanford
Shopping Center, Palo Alto (415) 325-1998; For free brochure please
call 1-800-96-BALLY, ext. 119.

BALLY®

1994 San Francisco Opera Company (Continued)

Although our program magazines regularly list members of the Administration and Company (please see pages 8 and 10), 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 and regular staff 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

Crafts

Lisa Abbe
Marcia Lieberman
Laurence Mazouni
Jeanne McMahon
Karen Rodriguez

Master Seamsters

Gladys Campbell
Adela Cantor
Viria Castro
Shuk Chi Chan
Eddie Cheung
Nvard Douvalian
Guillermina Flores
Ligia Libreros
Margaret Quan
Lourdes Ruiz
Lylliam Whitford

Stitchers

Jody Alexander
Sara Batty
Barbara Breen
Choi Kim Chan
Kathleen Donahue
Catherine Eberle
Karen King
Xing-Fong Luo
Robert Moffett
Sonia Olivares
Olga Yakovleva

Production Assistants

Richard Peterson
Kirsten Tucker

Laundress

Eula Robertson

Building Maintenance

Leo Borja

WARDROBE DEPARTMENT/

Women

Kathleen Phillips, *Wardrobe Assistant*

Dressers

Pam Calvert
Mary Ann Flippin
Carolyn Graham
Claudia Holaday
Sandy McNamee
Joan Morrison
Kathy Rosen
Janice Stephenson
Kay Verdier
Donna Whitfield

WARDROBE DEPARTMENT/

Men

Jose Tellez Ponce, *Wardrobe Assistant*
Kelly Hill, *Wardrobe Assistant*

Dressers

David Barnard
David Besser
Thomas Carter
Douglas Couture
Burton Covell
David Croker
Ernest Dale
George Elvin
Michael Gagarine
Joseph Harris
Charles Hoffman
Larry Hunnicutt
Andrew Lambert
Alfred Lorente
Leland Moffatt
Clive V. Phillips

WIG AND MAKEUP DEPARTMENT

Rex Rogers, *Foreman*

Journeyman

Terrell Balie
Richard Battle
Debra Coleman
Judith Disbrow
Denise Gutierrez
William Jones
Linda Magarian
Charles Mullen
Leslee Newcomb
Patricia Polen

Associates

Melanie Birch
Raymond Burns
Theresa Felix
Howard Leonard
Lisa Lorente
Toby Mayer
Margarita Pidgeon
Timothy Santry
Susan Stone
Connie Strayer

Makeup Helper

Gary Richards

REHEARSAL DEPARTMENT

Holly Oppenheimer

SCENIC CONSTRUCTION SHOP

Katherine B. Andrews, *Seamstress*
Lawrence Beard, *Layout Man*
Gregory Barker
Pete Bowman
Robert P. Clot
Michael A. Conrad
Dan Lazzarini
Lawrence Lefcourt
Daniel Munzar
Kendall R. Olsen
Miles Puccinelli
Arthur S. Williams

SCENIC ART DEPARTMENT

Carol Anne Banfield
Beth Edwards
Joan Frenkel
Nancy Lacer
Gwen Thoele
Susan A. Tuohy

STAGE CREW

STAGE CARPENTERS (Grips)

Mark W. Baumann, *Key Man*
David Hatch, *Key Fly Man*
Kenneth Ryan, *Key Man*
Mark A. Urban, *Key Man*
Michael A. Accurso
Robert A. Corso, *Key Man Out-of-house*
J. Christopher Davis
Christopher J. Denny
Boris de Waart
Peter D. Hudson, *Asst. Key Man*
Kenneth E. Kirkland
Dan L. Molnar
John M. O'Donnell, *Asst. Fly Man*
Chris Sanders, *Asst. Key Man*
Gregory W. Shaff
Mark T. Smith
John Taylor

PROPERTY DEPARTMENT

Kent Keller Barnes, *Key Man*
Charles R. DelValle, *Key Man*
Matthew Craig Witting, *Key Man*
Michael Ward Helbig, *Asst. Key Man*
Jane Elizabeth Henderson-Shea
James Holden, *Shop Mechanic*
David Lynn Kinney
Harri Olavi Kuovonen
Robert Clay Lemon, *Key Man Out-of-house*
Donald Richard Moody
Steven Gerard O'Reilly, *Asst. Key Man*
William Irving Tomsy, Jr.
Sabrine Marie Rodems

ELECTRIC DEPARTMENT

Maria M.T. Bennes, *Board Operator*
Joseph Catalano, *Key Man*
Jim Caudle, *Key Man*
Darryl Kinne, *Electric Shop Foreman*
Lawrence Poggetti, *Shop Mechanic*
Leon Parsons, *Asst. Board Operator*
John Boatwright, *Asst. Key Man*
Jason S. Brownell, *Sound Dept.*
Norris Fong, *Asst. Key Man*
Jon Hunkiewicz
John Kilpack
Frank Krumenaker
Chung Mei Kuo
Susi Levi
Gus Pollek, *Sound Dept. Key Man*
Jim O. Quinn, *Sound Dept.*
Donald A. Rowell, *Bench Hand*
Loren Sly

MERCHANDISING/ OPERA SHOP

Susanna Uher
Steven Mackay

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)
Lenore Long, *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*
Arthur Kaye, *Usher Coordinator*
Helen Manougian, *Coatcheck Attendant*
Wing Yee Yan, *Show Maid*

"Playing an active role in the community is important to us. So we hope that even in our later years, we'll be able to stay involved."



Enjoying a rich, full life will be easy for the Spivaks at San Francisco Towers.

With stimulating companions all around you... The City at your front door... and countless activities right under your roof... engaging in meaningful pastimes will be easy at this new, full Life Care retirement residence. Scheduled limousine service and convenient underground parking simplify getting out and about. And when you prefer to stay home, a choice of musical performances, discussion groups, social events and educational programs is on the agenda.

Rest assured of comprehensive medical care.

Virtually every needed health concern is covered—even if you outlive your financial resources! Physician's services, assisted living, and skilled nursing are provided on site, with acute care available at a superior nearby hospital. The Episcopal Homes Foundation's 29-years of successful experience also assures you of our financial stability—while our tax-exempt, non-profit status offers you significant savings!

Reserve right away, before the most desirable apartments are taken.

Preferred floor plans are being spoken for quickly, so call us today. If the idea of residing near congenial companions and meaningful

activities has appeal... if being well taken care of in the future is of concern... if keeping up your home is becoming a chore... don't wait to learn about the many advantages of San Francisco Towers.



Enjoy gracious living and peace of mind:

- dramatic gardens and views
 - a staff of 200
- secure, underground parking
- complimentary limousine
 - full activity calendar
- a delightful dining room
- health/fitness programs
- the latest building standards
 - 24-hour security staff



San Francisco Towers



EQUAL HOUSING OPPORTUNITY

For an information kit or video, call 415-776-0500.

Or, simply complete the following:

name _____

address _____

city _____

state _____ zip _____

telephone _____

Please mail to:

San Francisco Towers
1700 California Street, Suite 400
San Francisco, CA 94109

San Francisco Towers is to be a non-denominational full Life Care community sponsored by the Episcopal Homes Foundation.

ARTIST PROFILES



One of the most acclaimed young sopranos in the operatic world, **Ruth Ann Swenson** performs the title role of *Lucia di Lammermoor*. She made her Company debut as Despina in the 1983 season production of *Così fan tutte*, and has since been applauded here for a variety of roles including Dorinda in *Orlando*, Aennchen in *Der Freischütz*, Nannetta in *Falstaff*, Inès in *L'Africaine*, Juliette in *Roméo et Juliette*, Gilda in *Rigoletto*, Pamina *Die Zauberflöte*, and Adina in *L'Elisir d'Amore*. Miss Swenson made her Metropolitan Opera debut in 1988 as Adina and has returned there to sing the title role of *Lucia di Lammermoor*, Zerlina in *Don Giovanni*, Gilda in *Rigoletto*, Rosina in *Il Barbiere di Siviglia*, and her first Zerbinetta in a new production of *Ariadne auf Naxos*. A 1983 and '84 Adler Fellow with the San Francisco Opera Center, she has by now performed with notable success at the Dallas Opera, Washington Opera, Lyric Opera of Chicago, Hamburg State Opera, Opéra Bastille in Paris, Cologne Opera, Munich State Opera and Schwetzingen Festival, among many other venues. Recent highlights include Anne Trulove (opposite Samuel Ramey's Nick Shadow and Jerry Hadley's Tom Rake-well) in a new production of *The Rake's Progress* at the Chicago Lyric, as well as three major debuts: with the Berlin State Opera as Gilda in a new staging of *Rigoletto*, and with the Vienna State Opera as Constanze in *Die Entführung aus dem Serail*. The young artist already has a number of televised opera gala appearances to her credit, as well as two critically acclaimed (and best-selling) recordings, *Kismet* (with Hadley and Ramey), and the recently released album of coloratura arias with the London Philharmonic led by Nicola Rescigno.



Mezzo-soprano **Mika Shigematsu**, a 1993-94 Adler Fellow with the San Francisco Opera Center, sings the role of Emilia in *Otello*, A Nun in *The Fiery Angel* and Alisa in *Lucia di Lammermoor*. A native of Osaka, Japan, she made her San Francisco Opera mainstage debut in *Der Rosenkavalier* during the 1993 Celebration of Strauss and was heard during the 1993 Fall Season as Enrichetta in *I Puritani*. For the recent Boston Lyric Opera production of the Malibran version of that work, she sang the leading role of Elvira, which she will repeat during that company's 1995 tour of Japan. Miss Shigematsu will also return to Boston in 1995 to sing Rosina in *Il Barbiere di Siviglia*. As a participant in the 1991 and 1992 Merola Opera Programs, she was awarded the Poetz Memorial Award at two consecutive Grand Finals concerts. The mezzo recently made her European recital debut in Geneva, where she performed to a sold-out audience of 1,800, and this past summer, she sang Arsamene in *Xerxes* at the Carmel Bach Festival. Future engagements include a recital at Opéra de Lyon, the title role of *La Cenerentola* at Opera Colorado, and productions of *Così fan tutte* and *Manon Lescaut* at the Paris Opera.

LUCIA DI LAMMERMOOR



Italian tenor **Marcello Giordani**, who made his S.F. Opera debut in 1991 as Alfredo in the opening night *Traviata*, returns to the Company in the role of Edgardo in *Lucia di Lammermoor*. Born in Sicily, he made his professional debut at Spoleto in 1986 in the role of the Duke in *Rigoletto*. By now, he has appeared in leading tenor roles at the Verona Arena, Houston Grand Opera (Duke in *Rigoletto*), New York's Metropolitan and Trieste (Nemorino in *L'Elisir d'Amore*), Hamburg, Munich, Bilbao and Venice (Alfredo in *La Traviata*), Barcelona, Portland (U.S. debut) and Costa Mesa (Nadir in *Les Pêcheurs de Perles*), Portland (Fernando in *La Favorita*), Bilbao Festival, Chicago, Seattle and Berlin (Edgardo in *Lucia*), Tokyo, Bilbao, Toulon, Toronto, Houston and Seattle (Pinkerton in *Madama Butterfly*), Vienna State Opera (Italian Tenor in *Der Rosenkavalier*, Arturo in *I Puritani*, conducted by Plácido Domingo), Houston, Milan's La Scala and Rio de Janeiro (Rodolfo in *La Bohème*), Baltimore and Portland (title role of *Faust*), and Portland (Tonio in *La Fille du Régiment*). Future plans include his Covent Garden debut in *La Traviata*, conducted by Georg Solti, also the subject of a future recording; return to the Met in *La Bohème*, *Rigoletto* and *Traviata*; to Paris/Bastille for *Faust*; to Vienna for *Puritani*, *Rigoletto* and *Elisir d'Amore*, and Hamburg for *La Bohème* and *Rigoletto*, an engagement which will also include that company's tour to Japan. Also in the future is *Roméo et Juliette* at Washington Opera, conducted by Domingo.



Italian baritone **Roberto Servile** is making his United States debut as Enrico in *Lucia di Lammermoor*. Born and raised in Genoa, he studied music and medicine there while winning many vocal competitions, including those named after Toti dal Monte (1984) and Luciano Pavarotti (1985). Engagements in major opera houses throughout Italy followed, and by now, he is in high demand as a lyric baritone all across Europe, and has also started having guest appearances on other continents. He has made three opera recordings thus far: *Lucia di Lammermoor*, with Mariella Devia and Alfredo Kraus in 1991, and more recently the title role of *Il Barbiere di Siviglia* and Count Luna in *Il Trovatore*. The baritone's repertoire includes Conte di Luna in *Il Trovatore* (Salzburg Festival, Genoa and Bari), Marcello in *La Bohème* (Hamburg, Genoa, Rome and Barcelona), *Iphigénie en Tauride* (Milan's La Scala, conducted by Riccardo Muti), Danilo in *The Merry Widow* (Genoa), Dr. Malatesta in Munich, the Elder Germont in *La Traviata* (Naples, Macerata, Toulon), Enrico in *Lucia* (Rome, Naples and Palermo), Silvio in *Pagliacci* (La Scala), Riccardo in *I Puritani* (Santiago), Rodrigo in *Don Carlo* (Turin, Rome, Santiago), and the *Barbiere Figaro* (Turin, Hamburg, Vienna Staatsoper). Following these performances of *Lucia* will be his first Renato in *Un Ballo in Maschera* in Catania, Nottingham in *Roberto Devereux* with Amsterdam's Concertgebouw Orchestra, and Ford in *Falstaff* with the Netherlands Opera, while next year he is scheduled for Ezio in *Attila* at Houston and *La Traviata* in Madrid.



Young British bass **Alastair Miles**, Raimondo in *Lucia di Lammermoor*, returns to San Francisco Opera following his 1993 U.S. debut here in the role of 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 John Christie Award from the Glyndebourne Festival in 1987, where he has appeared regularly ever since. Other British appearances include Raimondo in *Lucia*, Don Basilio (*Il Barbiere di Siviglia*) and Silva (*Ernani*) for Welsh National Opera, as well as Lord Sydney in *Il Viaggio a Reims*, Alidoro in *La Cenerentola* and Lorenzo in *I Capuleti e i Montecchi* for Covent Garden. In Europe, he has sung at the Lyon Opera (Colline in *La Bohème*), Deutsche Oper Berlin (Giorgio in *I Puritani*) and the Netherlands Opera (Mozart's Figaro). Very much in demand on the concert platform, Miles has appeared with all major British symphony orchestras, as well as with the New York and Vienna Philharmonic, Boston Symphony and at the Edinburgh Festival. The artist already has over 20 recordings to his credit, including *Lucia di Lammermoor*, *Don Giovanni*, Handel's *Saul*, *Agrippina* and *Samson*, Verdi's *Requiem* and the Berlioz *Roméo et Juliette*. His recording of Mendelssohn's *Elijah* led by Kurt Masur was recognized by Gramophone magazine as the Best Choral Recording for 1993. He makes his Vienna State Opera debut next year as Giorgio in *I Puritani* and will sing Raimondo for his Paris Opera (Bastille) debut in 1996.



A 1994 Adler Fellow with the San Francisco Opera Center, tenor **Alfredo Portilla** hails from Mexico City, where he began performing at age 11 in an experimental film of *Oliver Twist*. Since 1990, he has been a member of the Bellas Artes opera company, where his roles included the Duke of Mantua in *Rigoletto*, Edgardo in *Lucia di Lammermoor*, Alfredo in *La Traviata*, Nemorino in *L'Elisir d'Amore* and several others. He has also appeared with a large number of Mexican symphony orchestras, and at most important festivals there. In 1992, Portilla was selected by the San Francisco Opera Center from auditions around the Asia/Pacific region to participate in the first-ever *Pacific Voices* program. As participant in the 1993 Merola Opera Program, he sang the role of Alfred in *Die Fledermaus*, repeating the portrayal on Western Opera Theater's 1993 national tour. At MOP's Grand Finals, he was awarded the prestigious Florence Bruce Award. This year's activities include the role of Paris in Opera Center's Showcase production of Tippet's *King Priam*, and the part of Edgardo in *Lucia di Lammermoor* with New Jersey Opera. In his debut season with San Francisco Opera, he will be heard in five roles, including those of Lucio in *Otello* and Arturo in *Lucia di Lammermoor*.



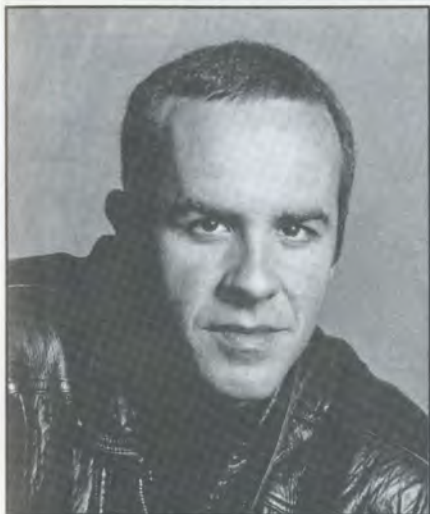
American tenor **Matthew Lord** is in his San Francisco Opera debut season, during which he will appear in productions of *The Dangerous Liaisons*, *The Fiery Angel* and *Lucia di Lammermoor*. Member of the prestigious Juilliard Opera Center for two consecutive seasons, he was heard there as Judge Danforth in Robert Ward's Pulitzer Prize-winning *The Crucible* and the title role in Vaughan Williams's *Hugh The Drover*. As a guest artist at the Juilliard Opera Center, Lord also appeared as Nerone in Monteverdi's *L'Incoronazione di Poppea*. He also portrayed the title role in Opera Delaware's world premiere of Conrad Cummings's *Tonkin*, and was the Steersman in *Der Fliegende Holländer* with Dallas Opera. In other recent seasons, the California native was featured in leading roles with San Francisco Opera Center's Western Opera Theater, the Monadnock Music Festival (NH), Chicago Opera Theatre, and Opera Theater of St. Louis. His concert appearances include an engagement with the Detroit Symphony Orchestra in performances of Hannibal Peterson's *African Portrait* and with the Juilliard Orchestra in performances of Beethoven's Ninth Symphony at Avery Fisher Hall.



Currently celebrating over 40 years of musical activity, **Nello Santi** has conducted at virtually all of the world's major houses. The distinguished artist made his San Francisco Opera debut with 1990's double bill of *Suor Angelica* and *Pagliacci*, and returned to the War Memorial podium for *Andrea Chénier* in 1992. The Italian-born maestro studied at the Pollini Conservatory at Padua and graduated with a degree in composition. He made his operatic conducting debut in 1951 at the Teatro Verdi in Padua with *Rigoletto*. It was during the 1960s that he made his debut at such major opera houses as the Royal Opera, Covent Garden, the Vienna State Opera, Salzburg, and New York's Metropolitan Opera. Now in his third decade as a principal conductor at the Met, Santi has also been the permanent conductor of the Zurich Opera since 1958, and in 1986 became the principal conductor of the Basel Radio Symphony Orchestra. In addition to his concert appearances (in over two dozen music capitals), he has conducted several operas for Austrian, German, Argentine, Italian and French television. His video films include performances of *Otello*, *La Bohème*, *Aida*, *Nabucco*, *Lucia di Lammermoor*, *La Fanciulla del West*, *Attila*, *Rigoletto*, *Andrea Chénier* and *Falstaff*, as well as the Verdi Requiem and Rossini *Stabat Mater*. A prolific conductor on disc, he has recorded numerous complete operas and collections of arias (with Plácido Domingo, Carlo Bergonzi, Leontyne Price, Richard Tucker, Jerome Hines, Sherrill Milnes, Maria Chiara and Fiorenza Cossotto, among others) for over five major labels. Maestro Santi's future engagements (including *Turandot* at the Met next year), will take him to major opera houses and festivals throughout the U.S., Europe and Japan. Next summer, the maestro will celebrate his 25th anniversary at the Verona Arena, opening the festival with *Rigoletto* in Lotfi Mansouri's direction, and continuing with *Aida*.



Sandra Bernhard, who conceived and directs this new production of *Lucia di Lammermoor*, has previously directed San Francisco Opera's staged concert presentations of *Lucio Silla*, *Ermione* and *Daphne*, the student matinee performances of *L'Elisir d'Amore*, as well as *La Bohème* last fall. A member of the Company since 1990, she has served as assistant director for over 15 productions here, and is a coach and instructor of acting for the Merola Opera Program. She has also served as director of the Merola Program's Grand Finals for the last four years. In addition to her San Francisco Opera credits, she has directed productions for Greater Miami Opera (*Il Barbiere di Siviglia* and *Rigoletto*), Virginia Opera (*The Medium*), and Opera Memphis (*Roméo et Juliette*), as well as her own works (*A Point of Departure*, *A Night in Berlin*, *Postage Due* and *Buffa Bus Stop*) in Chautauqua, Norfolk and Miami. A graduate of the University of Illinois, she is currently on the faculty at the San Francisco Conservatory of Music, and has had previous teaching assignments at Utah Opera, Greater Miami Opera, Virginia Opera, Chautauqua Opera and Louisiana State University. Miss Bernhard was recently appointed Stage Director of Sarasota Opera's Apprentice Program, a position effective in 1995.



Set designer for all seven new productions of San Francisco Opera's 1994 season, **Gerard Howland** was introduced to our audiences with sets for the 1992 production of Rossini's *Guillaume Tell*, an occasion that marked his U.S. opera debut. The artist studied at the English National Opera Design School and then served as Associate Designer for the Royal Academy and the Royal Shakespeare Company. Among his theater designs are *Tom Jones* and *The Way of the World* for the Royal Academy, *Henry IV* (Parts I and II), *The Winter's Tale*, *Hyde Park*, *Divine Gossip* and *Scenes from a Marriage* for the Royal Shakespeare Company, and *Major Barbara* for the Chichester Festival. He has also designed several plays and musicals for London's West End, as well as for television and film throughout Europe. In Germany, Howland created sets for *L'Elisir d'Amore*, *Madama Butterfly*, *La Bohème*, *Jenůfa*, *The Makropulos Case*, *Die Zauberflöte*, *Gianni Schicchi*, *La Traviata*, *Cardillac* and *Mahagonny*; also *Uncle Vanya*, *The Father*, *Andorra*, and *Accidental Death of an Anarchist*. His operatic assignments in England include *Cavalleria Rusticana* and *Pagliacci* for the English National Opera, *Ruddigore* and *The Gondoliers* for Sadler's Wells Opera, *Tosca* for Opera North, and *Ariodante* for the Buxton Festival. Since moving to the Bay Area in 1989, the native of England has designed several productions for the American Conservatory Theater, the South Coast Repertory Theatre, Disney Studios and *La Bohème* for the Los Angeles Opera. Howland has won a number of awards, including the most recent one, the Drama Desk Award.



Carl Toms created the costume designs for *Lucia di Lammermoor* for a production first seen at San Francisco Opera in 1972. At that time, he also designed the production's sets, and returned in 1973 for settings to Britten's *Peter Grimes* and in 1976 for sets and costumes to Massenet's *Thaïs*. The artist has had an extensive international career which covers experience in opera, ballet, theater and film. The English native was trained at the Royal College of Art and the Old Vic School and he began his operatic career with a 1958 production of Wolf-Ferrari's *The Secret of Susanna* for the Glyndebourne Festival. Since then, he has designed for the English National Opera; the Royal Opera House, Covent Garden; the Welsh National Opera; Vienna State Opera and the festivals of Chichester, Edinburgh, Glyndebourne and Aldeburgh. He has also created ballet productions for the Royal Ballet and for John Cranko. Theatrical productions of his seen by American audiences include Broadway and touring productions of *Vivat! Vivat Regina!*, *Sleuth*, *Travesties*, and the Royal Shakespeare Company production of *Sherlock Holmes*, with which he won the 1975 Tony and Drama Desk awards for best set design. In the States, Toms's designs have been seen numerous times at the Metropolitan Opera, the Lyric Opera of Chicago, at San Diego Opera, Houston Grand Opera, and at the New York City Opera. The artist's film credits include *Moon Zero Two*, *The Winter's Tale*, *The Quiller Memorandum*, *She*, and *One Million Years B.C.* Among his many British accomplishments was the job of design consultant for the 1969 investiture of Prince Charles at Carnarvon Castle.



Lighting Director and Design Consultant for San Francisco Opera since 1976, **Thomas J. Munn** created the lighting for *The Dangerous Liaisons*, *Il Trovatore*, *Tannhäuser*, *The Fiery Angel*, *Hérodiade*, *Mefistofele* and *Lucia di Lammermoor*. He has designed the lighting and special effects for over 153 productions for the Company, including the highly acclaimed presentations of Wagner's *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*. In addition to his work for the San Francisco Opera, Munn has designed scenery and lighting for Broadway, Off-Broadway, regional theater, ballet, industrials and films. His television and video credits include San Francisco Opera productions of *La Gioconda* (for which he received an Emmy Award), *Samson et Dalila*, *Aida*, *L'Africaine*, *La Bohème*, *Orlando Furioso*, *Mefistofele*, *Capriccio* and *Turandot*. Credits for other companies include work for the Houston Grand Opera, Washington Opera, Chicago Lyric Opera and the Netherlands Opera, scenery and lighting for Hartford Ballet's *Nutcracker* and Ballet Arizona's production of *Coppélia*. He is currently working on a new *Nutcracker* for the Atlanta Ballet.

Photo on Page 51 of Masha Archer with Samuel Ramey by Charles Archer.



On September 5, 1994, San Francisco Opera lost a long-time member of the San Francisco Opera Orchestra: Mafalda Guaraldi. A native of San Francisco and a former child prodigy, she started playing the violin at age 10, and joined the San Francisco Opera Orchestra in 1939. She stayed with our Orchestra for 47 years, until her retirement in 1986, becoming through all the years one of its most treasured members.

Her warmth, musicianship and wit will be missed by all members of the San Francisco Opera family.

SCHWABACHER DEBUT RECITALS

1994 - 1995 SEASON

EARLE PATRIARCO

BARITONE

Sunday, November 27, 1994 at 5:30 pm

PAMELA DILLARD

MEZZO-SOPRANO

Sunday, January 29, 1995 at 5:30 pm

CHESTER PATTON

BASS-BARITONE

Sunday, March 26, 1995 at 5:30 pm

EDUARDO DEL CAMPO

BASS-BARITONE

Sunday, April 16, 1995 at 5:30 pm

All recitals at the Vorpai Gallery, 393 Grove Street.

See all 4 recitals for just \$40. Single Tickets \$15 each.

Post-performance suppers at Ivy's Restaurant, 398 Hayes Street.

\$35 per person.

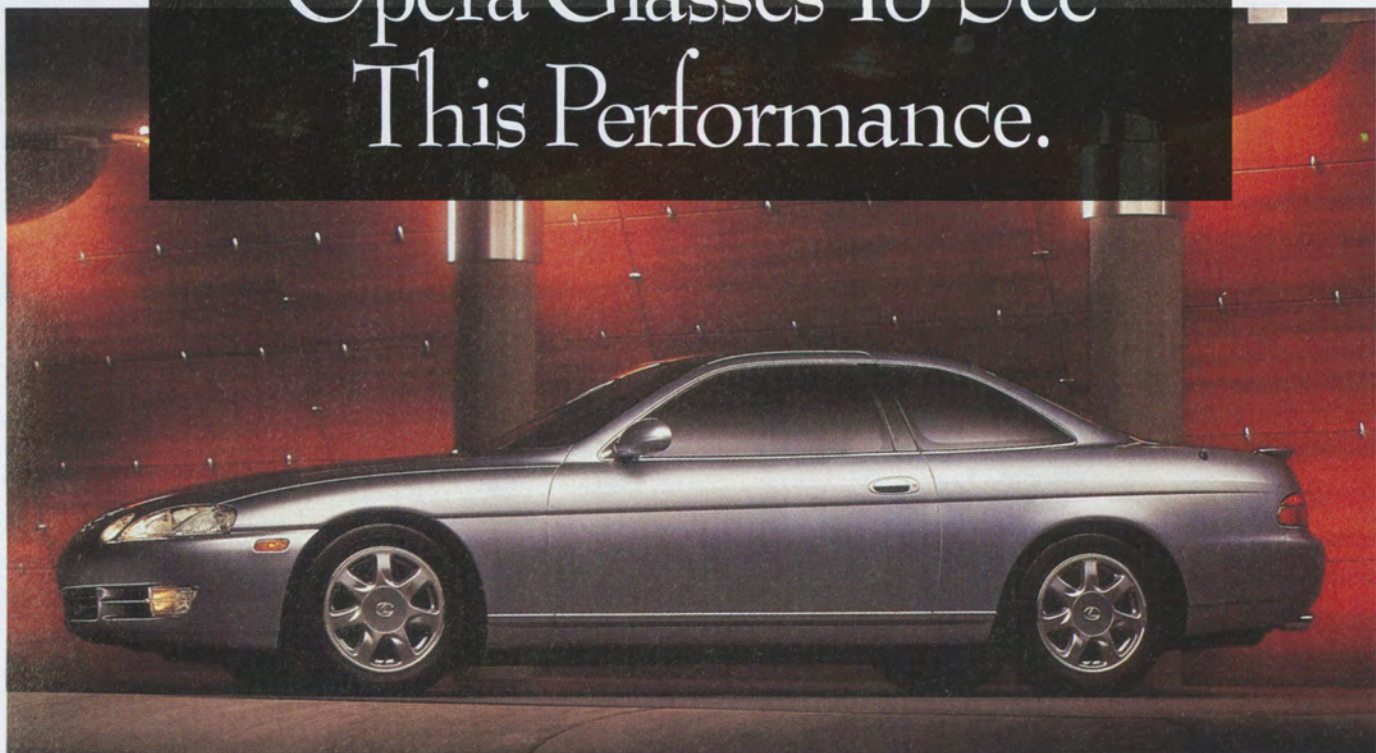
CHARGE BY PHONE

(415) 864-3330

Mon.-Sat. 10 am-6pm

Tickets and supper reservations are non-refundable.

You Won't Need
Opera Glasses To See
This Performance.



The New Lexus Performance Coupe For 1995.

Lexus of Serramonte, San Francisco's Exclusive Lexus Dealer,
invites you to test drive the all new Lexus Coupes for 1995. If you think your
watching a great performance today... come drive one tomorrow.

For details regarding this and other Lexus models,
please contact John Driebe, Vice President and General Manager.
Mention The San Francisco Opera and receive special consideration.



Just 10 minutes from downtown San Francisco!

700 Serramonte Boulevard, Colma/Daly City, California 94014 • 415-994-2255

1 - 8 0 0 - S F - L E X U S

CLAUDIA'S WAIT

By Elizabeth Barlow

It happens now and then. An artist gets ill, and another artist takes his or her place in that evening's performance. The audience is given a program insert with the new artist's biography, or, if there is no time to print an insert, there is an announcement from the stage, which states who is singing what that night.

*In past San Francisco Opera seasons, there were many instances of last-minute replacements. Plácido Domingo made his Company debut here in a 1969 *Trovatore* as a replacement. In 1981, Jess Thomas filled in on two hours' notice for a colleague in *Die Walküre*, a feat that was possible only because he lived in Tiburon. Leontyne Price filled in for Margaret Price in one performance of *Aida* in 1981. And so on.*

*The practice of having an opera's roles covered by so-called "covers" is of a recent vintage, and is assigned mostly to San Francisco Opera Center's Adler Fellows and members of the San Francisco Opera Chorus. When an illness occurred in the past, there would be a mad dash to the meticulously-kept lists which indicated which singer has which role in the repertoire and where in the world he or she is at any given time. Then, there would be a run on the telephones, with crossed fingers, and the performance would inevitably get saved. Nowadays, there are still instances of artists flying in for a performance, the most recent being in the opening performance of the 1991 *Don Giovanni*, when Samuel Ramey flew in from Chicago and saved the night.*

*But, with the system of "covers" firmly in place, there is also the possibility of having a young Adler Fellow getting a sudden career boost by stepping in and saving the day. One celebrated instance occurred in the 1983 *Così fan tutte*, when, towards the end of Act I, Tatiana Troyanos, the afternoon's *Dorabella*, fainted backstage. The second act started with Adler Fellow Laura Brooks Rice in full costume and makeup, following a brief curtain announcement.*

*In this feature, we thought we'd take our readers backstage, to hear from a recent "cover" what it's like to step in on short notice. Claudia Waite was introduced to our readers in a *Tannhäuser* program story about Opera Center's Mikael Eliassen. Part of the story dealt with him coaching Claudia Waite for the role of Leonora in *Il Trovatore*. Today's story tells us what happened next.*

—Ed.

It is one half-hour before curtain at the second performance of *Il Trovatore*. The orchestra begins to warm up, and patrons chat as they stroll down the aisles to their seats, while behind the stately gold house curtain an electric energy charges the air. Stagehands shout warnings as scenery slides and clicks into place, four people huddle in a tight knot around the stage manager's desk, the stage lights alternately dim and then grow hot, and the props department busily arranges the evening's arsenal of swords, spears and spikes.

Jerry Sherk, the stage manager for *Il Trovatore*, makes the half-hour call over the sound system in a calm baritone, "Thirty minutes, ladies and gentlemen. Thirty minutes." The electric current running through the air shoots up several notches. Down the hallway on stage right, soldiers and Gypsies walk by, laughing, joking, singing bits of Verdi. Dressers sit on chairs outside firmly

shut dressing room doors, or stand in clusters talking softly. Music is everywhere. The orchestra is in full warm-up mode now, and from behind every closed door comes the highly individual sound of singers readying their own instruments for performance.

Meanwhile, in dressing room number 10, the designated "soprano" dressing room, Claudia Waite sits in pincurls and a tight black wig cap at the dressing table, sipping from a bottle of water, having the time of her life. Five days ago, Fate spied Claudia, and took her firmly by the hand. Until that moment, Claudia was a young, gifted, San Francisco Opera Adler Fellow, going about the business of learning to be an

Elizabeth Barlow is Associate Director of Marketing for San Francisco Opera and is an artist and author whose published work includes articles in national and international magazines and newspapers.



Claudia Waite during her *Trovatore* makeup session. Makeup artist Gerd Mairandres, having blanked out all previous makeup, starts creating a new look. Right: The finished product.

PHOTOS BY MARTY SOHL

FROM THE STICKLEY MISSION COLLECTION

- BUTTERFLY TOP DINING TABLE ■ 2 • 21" LEAVES OPTIONAL ■
- CRAFTED OF SOLID OAK OR CHERRY ■
- ALSO AVAILABLE AS A DRAW-TOP TABLE ■

RETAIL \$2710
SPECIAL PRICE \$2035



42W x 72D x 30H

Noriega Furniture

1455 TARAVAL STREET ■ SAN FRANCISCO ■ 415-564-4110
TUESDAY, WEDNESDAY, FRIDAY 10 TO 5:30 ■ THURSDAY 1 TO 9 ■ SATURDAY 10 TO 5

Good Health Comes in All Shapes and Sizes

Do you believe you need to look great before you even walk into a gym? I did, so maybe I can help out.

For the past five years, we have been assisting people in overcoming Gym Fear®. My trainers and I specialize in working with out-of-shape people, men and women who want the privacy and attention that we offer. In our private "one-on-one" studio, the experience we share is fun, healthy and constructed to your individual needs. We are compassionate, humorous and dedicated to helping you make a difference in the level of health in your life.

Your Personal Best™
415 553-8635

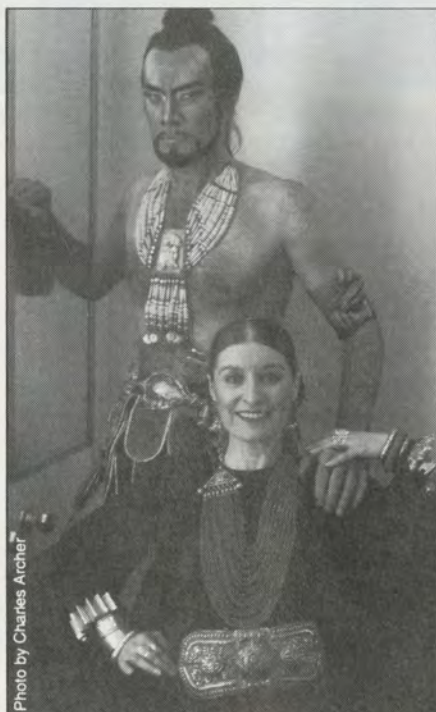


Photo by Charles Archer

MASHA ARCHER

Extraordinary Jewelry Design

Available At: SAKS FIFTH AVENUE
• SAN FRANCISCO OPERA SHOP
For further information call 415-861-8157

Tommy Toy's

HAUTE CUISINE CHINOISE

1994 Mobil Four Star Award of Excellence

1992 Hall of Fame Award

"Where else but in San Francisco might you find such an exquisite Chinese dining room? The inspiration came from the 19th-century Empress Dowager's reading room, translated here with a visual feast of treasures. The cuisine, equally upscale, is a marriage of two great cuisines, French and Chinese."

TRAVEL/HOLIDAY MAGAZINE

"Unsolicited testimonial: Tommy Toy ... serves the most elaborate Chinese food in town."
HERB CAEN, SAN FRANCISCO CHRONICLE

"... at Tommy Toy's, where everything was so good that you just didn't want to stop eating ...
Toy's is one of the most opulent restaurants in town ... The service is extremely attentive, like eating in another era."

★★★ JIM WOOD, SAN FRANCISCO EXAMINER

655 MONTGOMERY STREET
MONTGOMERY-WASHINGTON TOWER
SAN FRANCISCO, CA 94111
415-397-4888

LUNCHEON OR DINNER
RESERVATIONS
ACCEPTED



Frank and Barbara Sinatra and Tommy Toy at Tommy Toy's Cuisine Chinoise.



opera singer. Just one day later, she was an artist who had sung one of Verdi's great dramatic roles at the San Francisco Opera, on an opera's opening performance, with an international cast, a 60-piece orchestra and a collection of music critics in attendance.

Tonight, she is appearing for the second time as Verdi's heroine Leonora and she is still trying to absorb the whole experience. "Last night, I slept for the first time in five days," she says, as makeup artist Gerd Mairandres applies eyeliner with a rock-solid hand. There is a knock at the door, Claudia calls out "Yes!" and conductor Patrick Summers and music coach Kathryn Cathcart enter to wish her well. Claudia beams, her eyes sparkle and she flushes with pleasure at their compliments. She is queen for the day and clearly relishes every precious minute of it.

Claudia is experiencing every young singer's dream, a dream that comes true only every eon or so, and she knows it. As a 1994 San Francisco Opera Adler Fellow, Claudia was assigned to "cover" the role of Leonora for soprano Aprile Millo in *Il Trovatore*. For young singers, covering a role means a chance to learn a major role in the repertoire, but it also means weeks of sitting through long rehearsals without the payoff of performances and applause at the end. But in rare instances, circumstances conspire and a young singer's career is given what amounts to a huge jump start. Claudia's career took a leap forward the moment she was summoned into Artistic Administrator Christina Scheppelmann's office and informed that Miss Millo was ill and would not be singing the opening performance of *Trovatore*.

Says San Francisco Opera Center Music Director Mikael Eliassen, "This was a terrific opportunity for a young singer, and very few places outside the San Francisco Opera Center could offer it. But it is also a tough situation for a young singer to be thrown into. The audience came here and paid to hear Aprile Millo. But Claudia has a lot of chutzpah and a tremendous amount of courage, and we provided a very nurturing, caring environment for her. There were a lot of people there that night who wanted her to succeed and she did. She was able to see what she could do with Verdi's music. Claudia has just received a very great gift."

Now she is 20 minutes away from her second performance as Leonora (Millo is still ailing), and while Gerd brushes powder

Getting into a costume, with the help of dresser Janice Stephenson.

1994 Season

THE RING

by Richard Wagner

August 6-27, 1995

The leading Wagner company in America presents one of the most brilliant, brash, and beautiful RINGS ever staged.

Sponsored by
The Boeing Company

RING Cycle tickets
now on sale.

Call 206-389-7699, or
800-426-1619 in the U.S.
or Canada. Secure your
seats to one of three Cycles
or receive the 1995 RING
brochure.

SEATTLE OPERA
SPRING TINKINS • GENERAL DIRECTOR

along her cheekbones, she talks about what it was like to step in for the star. "It was a whirlwind. The Maestro (Daniel Oren) wanted to hear me, so we went through the entire score with an accompanist in one hour. It was nerve-racking. He is very direct and honest and won't hesitate to point out your weaknesses. At one point, he stopped me and said I was singing sharp. And I thought, "Of course I'm singing sharp; you're scaring the heck out of me!"

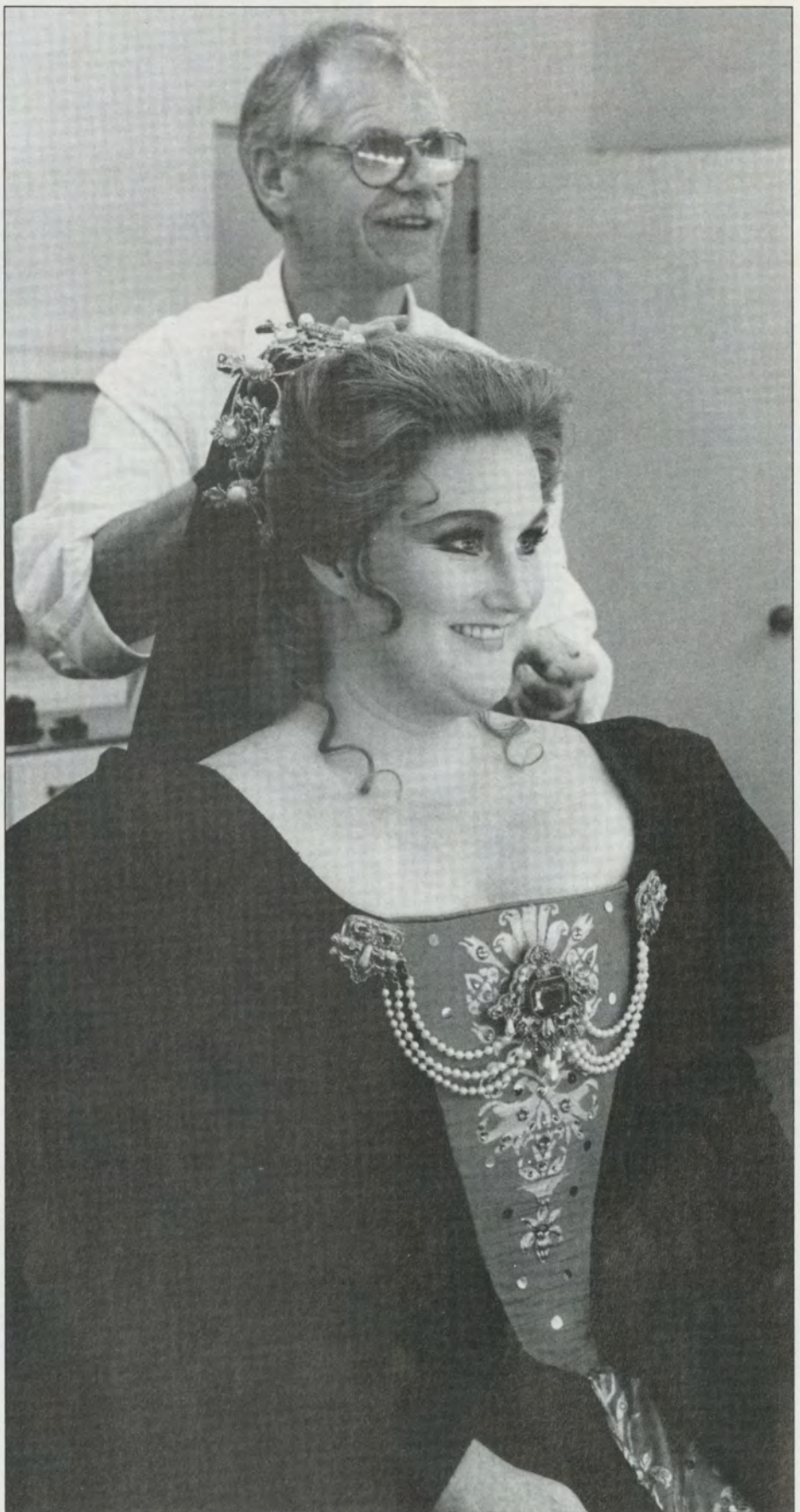
There were also last minute costume fittings and a wig fitting. "I was a walking bundle of nerves. If I'd had to do this a year ago, I would have exploded and walked away. But with all the performing I've done in my Adler Fellowship, I felt that I could do anything," she says. As a 1994 Adler Fellow with the San Francisco Opera Center, Claudia completed a performing tour of the Pacific Islands of Guam, Saipan and Pohnpei. She sang the role of Musetta in Act II



Above: Attaching the foundation for the tiara. Right: Now costumed, Claudia receives the final touches from Gerd Mairandres.

of *La Bohème* on stage with the San Francisco Opera Orchestra and Chorus in "Opera Inside Out," one of the Company's education programs. She was also Hecuba in the North American premiere of Tippet's *King Priam* at Theater Artaud in July, and performed the role of Rosalinda in *Die Fledermaus* on the Western Opera Theater 1993 tour. "On the WOT tour, we sometimes performed with sets that wouldn't fit completely on the stage, or on stages that were too big for the sets. So, I knew that if I could survive the WOT tour, I could survive just about everything."

But as Claudia knows very well, performing on stages in Idaho and Iowa is nothing like singing on an opera's opening performance in San Francisco Opera's 1994 season. What's more, as the cover for Aprile Millo, Claudia only *observed* most of the rehearsals, so she hadn't worked through the opera like the rest of the cast. Nor had she worn her costumes and wigs or learned where the lights were going to be. There was also the matter of pacing. "I knew the score by heart, the music was in my body, but I had never been able to rehearse it with all of the emotion that comes with a performance, and this girl (Leonora) is in a tizzy for most of the opera, and that can take a real toll on your voice if you don't pace yourself."





Begin a tasteful relationship.

Ahhh, the romance of coffee. Begin an elegant, tasteful relationship with Roasters Select, Gourmet Coffee of the Month. Each month indulge in a new gourmet coffee blend from a variety of the Pacific Northwest's most distinctive coffee roasters. The beautifully packaged coffees are a perfect gift for yourself or a friend. And you'll love the free gift that comes with each order. If only the best will do, call us at 1-800-JAVAS-2-U (1-800-528-2728). We'd love to help you break away from your daily grind.

Roasters Select gift baskets are also available.



1-800-JAVAS-2-U
(1-800-528-2728)

Star Classics Celebrates the Release of Cecilia Bartoli's Latest Recording on London Records, *Mozart Portraits*.

In honor of this new release, the following titles from Cecilia Bartoli's London catalog will be on sale for \$11.99 per Compact Disc.

The Impatient Lover ■ *Rossini Arias*
Rossini Recital ■ *If You Love Me*
Mozart Arias

Sale Ends 10/31/94



Star Classics is located just 2 blocks from Davies Symphony Hall at: 425 Hayes St. at Gough. (415) 552-1110

Open 7 days: Mon.-Sat. 11-8
Sun. 12-6

We do mail order: 1-800-404-STAR



KAWAI

The Master Builder



"I doubt that many people realize how big a role R.KASSMAN's pianos and custom services play behind the scenes at San Francisco Opera... our long and unique relationship with R.KASSMAN strengthens the musical backbone of this Company. The members of our musical staff, along with our guest artists, are happy to sing their praises."

Lotfi Mansouri

General Director, San Francisco Opera

Every year, R.Kassman Piano provides brand new precision-crafted Kawai grands, uprights, consoles and studio pianos to the artists and staff of the San Francisco Opera. These pianos, maintained to the highest professional standards, are then sold to the public at each season's end and represent an incomparable value.

SPECIAL NOTICE TO OPERA PATRONS

By special arrangement, Opera subscribers, patrons and donors have a unique opportunity to preview and purchase a piano in advance of the annual public sale. You must mention this ad to take advantage of this special opportunity. Make an appointment today!

**C.Bechstein ♦ Kawai ♦ Seiler
Sauter ♦ Feurich ♦ Petrof**

and many fine used pianos from

Steinway ♦ Yamaha ♦ Baldwin

**131 Franklin Street
San Francisco**

(415) 626-8444



R.KASSMAN

"The morning of the performance," Claudia recalls, "I turned the ringer off my phone and tried to rest. Robin Pomerance of the Opera Center met me for dinner at 5 p.m. and sat there patiently while I stared off into space saying to myself, 'I'm not nervous, I'm not nervous, I'm not nervous. Oh, I really am nervous!' She arrived at the Opera House early and warmed up for half an hour before her makeup call. "My makeup call was at 6:30 and then suddenly everything happened very fast. Maestro came in with a list of notes and said, 'Don't forget this and don't forget that and don't forget to look at me.' That certainly got my heart rate going."

"In the dressing room," she goes on, "It was fuss, fuss, fuss. There was lots of activity and attention. Somehow I didn't hear my fifteen-minute call, so all of a sudden, it was time for me to go out on stage. I stood at the stage manager's desk while they did the scene change, and then Jerry (Sherk) said to me, 'O.K., I'll take you out on stage.' They whisked me out and everyone seemed to be talking at the same time. Gerd was checking my tiara and veil. Sandy McNamee, my dresser, was arranging the train on my skirt. The assistant stage manager was saying, 'Stand on this X. That's where the light will be. See these dots on the floor? We've marked this circle of light for you.' Jerry was saying, 'The light is coming over here from stage right, and if you're out of this circle on the floor, you're in the dark.' And suddenly someone was calling 'Is everyone clear? Is everyone clear?' And then they all ran off the stage and flipped off the work lights and I was left standing there alone in the dark. And then everything that I had managed to keep under control came bursting out of the dam and all I could think was 'Oh, why did I ever say I would do this? What am I doing here? Oh, please, get me off this stage.' Then the music began, I felt the lights begin to bleed up, I heard the curtain go up with that "whoosh!" sound that only it can make, and I heard Betsy (Elizabeth Bishop, another 1994 Adler Fellow, who sings the role of Inez) walk on stage and I thought, 'Oh, thank God. I'm not all by myself any more.' I grabbed her hand in a death grip and we started to sing. That first aria is a killer, and I am so glad that I got to do it with Betsy."

Before she even finished the last note of the aria, the house erupted into applause and Claudia walked offstage to even more "bravas!" from the chorus and stage crew. "Everyone was so wonderful to me," she recalls. "The chorus sent flowers to my dressing room. And all through the performance, people patted me whenever they

San Francisco Opera

could, saying 'You'll be fine, you'll be fine. Fabio (Armiliato, who sang Manrico) gave me this big clench when I cracked a note as big as Dallas at the end of the trio and sent me a look that said, 'You're fine, you're great, you're doing it.' I think that I cracked that big D flat because I had never sung with huge Verdi voices before and that's an absolute wall of sound, let me tell you. Fabio was singing in my right ear and the sound was so loud that I felt like I couldn't even think. I pushed my voice too much when I really didn't have to, trying to break through those huge voices, and it just went splat!"

At intermission, back in her dressing room, Claudia had a few moments to look over her score, drink some Gatorade and take a few deep breaths, before it was time to change her costume. "It was at that point that Sandy introduced me to Joan, who said, 'Hi. I'm the one who's going to be under your skirt.'" I said, "I beg your pardon?" Sandy and Joan were talking about the quick change that happens between the end of Act III and the beginning of Act IV, in which Claudia must change from head to toe in exactly four minutes. "They told me that all I had to do was run offstage, unbutton the sleeves of my dress and take off my earrings. When I got to the changing room, Gerd ripped off my tiara and veil, Sandy cut through the laces at the back of my dress, my dress dropped to the floor and I stepped into the next dress, which was laid out on the ground. Then Joan crawled under my skirt and took off my stockings (I already had the new pair on underneath the old) and changed my shoes. In the meantime, Sandy hooked my dress at the back and Gerd attached a fall of hair and a new tiara. We were only about 30 seconds late that night."

Once Claudia stepped from the changing room, the orchestra began to play and Act IV began. "Verdi is very kind to the soprano until the fourth act," says Claudia with a wry smile. "I always say that it's the fourth act that kills the Leonora, not the poison in the ring. You have just sung your heart out and then you have to lie on the floor and float all of these ascending lines while you are dying. When I walked off the stage after the curtain fell, Betsy said that my body was burning hot but my hands were like ice."

Later, bass James Morris, who was at San Francisco Opera performing Verdi's *Macbeth*, congratulated Claudia on her performance. She recalls, "I told him that I had learned more in three hours than I had in three years. He laughed and said 'And that's going to keep on happening.' I feel

SPECIALIZING IN MERCEDES BENZ & BMW AUTOMOBILES



Petes

I N C

- *Quality Service and Parts*
- *Convenient Location*
- *Courtesy Taxi within S.F.*

SERVICE **PARTS**
441-5896 **441-0195**



1645 PACIFIC AVENUE
San Francisco, CA 94109
between Van Ness & Polk

"Best Steaks" San Francisco Focus Magazine



San Francisco Chronicle/Michael Bauer

Harris'

DINNER NIGHTLY

**Pre-Opera Dinner
Specials During Season.**

FIVE MINUTES NORTH OF CIVIC CENTER
2100 VAN NESS AVE. AT PACIFIC
RESERVATIONS 673-1888

San Francisco days are meandering . . .
absorbing the flavor of the city.
Shops are the beautiful and
unique. Evenings are
the opera, the theater,
intimate dinners,
a toast
thereafter
dancing.

*Albion
House*

San Francisco style
combines the old with the new
in a city so exciting, that
one journey is remembered always.
Especially when accommodated by
the *Albion house*, a fine example of
San Francisco hospitality
in an elegant bed and breakfast inn.
Close to the Opera House, convenient to
downtown and the financial district.
135 Gough Street San Francisco 94102
(415) 621-0896

like I am having a voice lesson every time I hear Dolora Zajick [a former Adler fellow] sing. To be able to sing in a house of this stature and size with these artists has been an amazing experience."

It is now almost curtain time on the night of Claudia's second *Trovatore* performance. Sandy has laced up her gleaming azure silk gown, Gerd has secured her tiara in place and she is left alone in dressing room number 10. The easy, light chatting between Claudia, Sandy, Gerd and well-wishers is

Warming up with conductor Patrick Summers.

replaced by a silent energy and intense concentration. Claudia paces around the room, her long, blue train swishing behind her. She clears her throat and vocalizes, running up and down the scales. The room vibrates with her crystalline soprano. She takes four long, deep breaths. Then Jerry Sherk calls over the sound system, "Miss Waite to the stage, please. Miss Waite to the stage." She turns to the door, opens it and walks out. Sandy picks up her train and follows her to the stage. She stands still and erect for a moment next to Jerry at his desk, watching the end of the scene on his monitor. Then the scene ends, stagehands scramble and

scenery slides off the stage. Claudia walks slowly to her spot on the stage. Sandy kneels and arranges the train in a long sweep behind her. Jerry Sherk calls out, "Will somebody please clear that smoke from the stage?" Running onto the stage himself, he flaps a blanket to disperse the last trails of smoke from the previous scene's soldier camp. Within seconds, he is back at his desk and he checks the stage one last time. The work lights go out, the curtain begins to rise, and Claudia Waite is left standing alone once again in the center of the stage with nothing but her voice and her dreams. ■



ANGELS IN AMERICA

PART I: MILLENNIUM APPROACHES PART II: PERESTROIKA

A Gay Fantasia on National Themes, by Tony Kushner, directed by Mark Wing-Davey

The most celebrated drama today
Now playing through January 22
Call for tickets (415) 749-2ACT



Lise Bruneau is the Angel. Photography by Thomas Heimer.

Made possible by The L.J. Skaggs and Mary C. Skaggs Foundation and San Francisco Focus



IF...

... you join other members of the San Francisco Opera family who have invested in the Pooled Income Fund, you, too, can enjoy:

- income for life for you and/or a family member or a friend
- an immediate income tax deduction
- avoidance of capital gains taxes

Above all, you will have the satisfaction of making a gift to the Opera now, while protecting your own and your family's financial security. For more information, please cut out and mail this form.



-
- ☐ Please send me more information on the San Francisco Opera Pooled Income Fund.
- ☐ Please send me more information on other forms of planned giving to San Francisco Opera.

Name _____

Address _____

City _____

State _____ Zip Code _____

Telephone (____) _____

Mail to:

Carolyn Mason
Associate Director, Planned Gifts
San Francisco Opera
301 Van Ness Avenue
San Francisco, CA 94102
(415) 565-6446

BEL CANTO SOCIETY

San Francisco Opera is honored to acknowledge those individuals who, with special generosity and foresight, have included San Francisco Opera in their estate plans. By arranging to provide support to the Opera through bequests, charitable remainder trusts, the San Francisco Opera Pooled Income Fund, named funds and other planned gifts, Bel Canto Society members enable the Company to plan far into the future. We invite you to join the Bel Canto Society by notifying us that you have included San Francisco Opera in your estate plans. Please telephone (415) 565-6446 for information.

Anonymous (4)
Jesse J. Alexander
Paul B. Althouse
Mrs. F. G. Austin
Wilma Manning Avery
Dr. Robert Aycock
Mrs. Walter M. Baird
Gertrude S. Baker
Nancie Barker
Peter V. Bessol
Hannelore Bierwagen
Mr. & Mrs. Robert Black
John L. Blake
Marion Zimmer Bradley
Mary Elizabeth Braun
Nancy W. Bridgewater
Mrs. Edgar L. Buttner
Ronald Casassa
Emanuela Catena
Joan & John Chambers
Edward J. Clarke
C. M. Converse, Jr.
Ransom S. Cook
Dr. Alexander Cross
Mrs. Alfreda S. Cullinan
Mary F. Cunningham
Lonny Darwin
Mr. & Mrs. Reid W. Dennis
Geneva Denton
J. C. De Tata, M.D.
Thelma Dry
Phyllis Q. Edwards
Eunice Elton
John Bollman Franger
Jack Gardner
Dewey Garrett
Gordon Getty
Olga Gratton
Doris W. Grau
Margaret Stuart Graupner
Stewart G. Graham
Aaron Greenberg
Mr. & Mrs. Edward M. Griffith
Eleanor Guilford
Harry C. Haines

Hadley Dale Hall
Mr. & Mrs. Carter H. Harrison
Margaret M. Hayden
Mrs. Archie Hefner
Robert A. Heinitz
E. Dixon Heise
Donald A. Hermann
Mr. & Mrs. Joseph Hochstim
Thomas R. Houran
Vija Hovgard
Dr. Walter Indeck
Mr. & Mrs. W. Turrentine Jackson
Yorke & Jacqueline Jacobson
G. William Jewell
Bruce M. Jewett
Mildred M. Johnson
Dr. & Mrs. Ira E. Kanter
Elizabeth S. Klink
Herbert & Barbara Kreissler
Loni Kuhn
Michael L. Kurt
Ralph B. Lambert
Mary Lemmon
Margaret Leshner
Norrine Marchegiani Lewis
Natalie Limonick
Ernest N. Lutton
Victor L. Marcus
Jo Martinoni
Walter & Erica Matthes
William M. Medigovich
Eva Metzger
Mrs. Kenneth L. Meyer
Ralph R. Michaelis
Christine Miller & Gary Glaser
Vivienne E. Miller
Stanley & Sandra Mock
C. Kenneth More
Thelma C. Morris
Milton J. Mosk
Dr. & Mrs. Anton C. Musladin
David & Marilyn Nasatir

Mrs. Phyllis W. Nelson
Mr. & Mrs. Norman H. Null
Kathleen Dale Oscarson
John C. Owens
Thomas Pajak
Mrs. Richard L. Parino
Virginia Patterson
Thomas R. Ranweiler
R. Earl Robinson
Dorothy C. Roland
Gerald B. Rosenstein
James Ross
Madeleine Haas Russell
Philip Mark Ryan
John H. Samter
Marjorie K. Sawyer
James H. Schwabacher, Jr.
Casey L. Scott
Marilyn G. Seiberling
Professor Kurt Servos
Drs. Ben & A. Jess Shenson
K. Hart Smith
The Honorable & Mrs. Wm. D. Stein
James R. Stockton
Claudia Stoop
Bernice M. Strube
Jack E. Teeters
Dr. Sam Thal
Mrs. W. Carroll Tornroth
Betty S. Toy
Florence E. Twyman
Alice B. Vincilione
Eunice L. Vogel
Harry J. Wagner
Dr. Robert A. Wallace
Robert H. Walter
George White
Miles & Virginia Willard
Rinna Wolfe
Patricia Yakutis
Dr. & Mrs. John A. Zderic
Mr. & Mrs. Stephen A. Zellerbach
Karyl Lynn Zietz

GEYSER PEAK



FINE SONOMA COUNTY WINES

AVAILABLE AT MOST FINE
RESTAURANTS AND STORES

GEYSERVILLE, CALIFORNIA

800-255-WINE (9463)



MEDALLION SOCIETY

San Francisco Opera gratefully acknowledges members of the Medallion Society who have made gifts for performance years 1993 or 1994 (recorded February 1, 1993 through September 15, 1994). Now celebrating its eleventh year, the premier support group of San Francisco Opera makes first-rate opera possible in San Francisco. In return for their extraordinary generosity, Medallion Society members enjoy a unique array of benefits and privileges, including reserved parking, personalized ticket service, behind-the-scenes tours, and an invitation to the Annual Awards Luncheon. For information on joining the Medallion Society, please telephone (415) 565-3217.

MEDICI CIRCLE \$50,000 and above

Anonymous (1)	William Randolph Hearst Foundation	Mr. & Mrs. F. P. Johnson, Jr.	Mr. & Mrs. Edwin A. Seipp, Jr.
Carol Franc Buck Foundation	The William & Flora Hewlett Foundation	Mr. & Mrs. Gorham B. Knowles	The L. J. & Mary C. Skaggs Foundation
Columbia Foundation	The Francesca Deering Howe Trust	Herman J. Miller & Edward J. Clarke Foundation	The Edward Meade Smith Trust
Peter A. Constantatos Trust	Walter Indeck, M.D. & Miriam El Mosri	Mrs. Valerie Naify	Mr. & Mrs. Marshall I. Wais
Mrs. Sheldon G. Cooper	The James Irvine Foundation	The Bernard Osher Foundation	The Lila Wallace-Reader's Digest Opera for a New America
Lonny Darwin	The William G. Irwin Charity Foundation	Mr. & Mrs. Evert B. Person	Mrs. Paul L. Wattis
Mr. & Mrs. Reid W. Dennis	Jamieson Foundation	Mr. & Mrs. George Roberts	Miles & Virginia Willard
The Derek M. Fairman Trust	Mr. & Mrs. G. William Jamieson	Mr. & Mrs. John N. Rosekrans, Jr.	Mr. & Mrs. Alfred S. Wilsey
Ann & Gordon Getty Foundation		Madeleine Haas Russell	Albert & Angela Zanini Trust
The Gary Griffith Living Trust		The San Francisco Foundation	
Mr. & Mrs. John R. Hamilton			

TRIPLE GOLD CIRCLE \$100,000 over a three-year period

Begun in 1992, the Triple Gold Circle recognizes individuals who pledge \$100,000 or more toward annual operating expenses, payable over a three-year period. The extraordinary philanthropic commitment of the Triple Gold Circle members listed below aids in planning for the future while ensuring the current financial stability of San Francisco Opera. For more information, including a description of the special privileges offered to Triple Gold Circle members, please telephone: (415) 565-3206.

Mr. & Mrs. David Chamberlain	Mrs. Lennart G. Erickson	Mr. & Mrs. Steven Read
Mr. & Mrs. Myron Du Bain	Mr. & Mrs. William R. Hewlett	Mr. & Mrs. Harry Wetzel
	Janet & Jeffery Meyer	

GOLD CIRCLE \$25,000

Estate of Aurelia M. Albey	The Edward E. Hills Fund	Mr. & Mrs. Edmund Wattis Littlefield	Dr. & Mrs. Gayle M. Plummer
George M. Bowles	Estate of Florence M. Hooper	Mr. & Mrs. Lotfi Mansouri	Mr. & Mrs. John D. Roach
Mr. & Mrs. John M. Bryan	Mr. & Mrs. George H. Hume	Mr. & Mrs. Patterson McBaine	Mr. & Mrs. Arthur Rock
Mr. & Mrs. Warren J. Coughlin	Mr. & Mrs. Charles B. Johnson	McBean Family Foundation	Mrs. L. J. Skaggs
Mr. & Mrs. Ray Dolby	Sally Jordan	Mr. & Mrs. John C. McGuire	Josephine Smoot Trust
William G. Gilmore Foundation	Hedi & Hal Kaufman	G.H.C. Meyer Family Foundation	Mr. & Mrs. Thomas Tilton
Mr. William W. Godward	Koret Foundation	Estate of Charles E. Noble	The Donald T. & Rachel C. Valentine Foundation
Richard & Rhoda Goldman Fund	The Stanley S. Langendorf Foundation	Bernard & Barbro Osher	Wallis Foundation
Mr. & Mrs. William Hamm, III	Mr. & Mrs. Howard H. Leach	Mr. & Mrs. George Otto	

SILVER CIRCLE

\$20,000

Annette Campbell-White & Dr. Ruediger Naumann-Etienne	The Driscoll Foundation	Mr. & Mrs. William Randolph Oscarson	Walter H. & Phyllis J. Shorenstein Family Foundation
	Montgomery Street Foundation		Alice B. Vincilione

\$15,000

Anonymous (2)	Mr. & Mrs. Walter Haas, Jr.	Mr. & Mrs. Robert W. Morey	Mr. & Mrs. Douglas Shorenstein
Dr. & Mrs. Ronald E. Cape	Mr. & Mrs. F. Warren Hellman	Mr. & Mrs. Gianluca Rattazzi	Mrs. Augustus Taylor
Orlando Diaz-Azcuy	Angus A. MacNaughton	Lolita & John Renshaw	Mr. & Mrs. Arthur Trueger
Mr. & Mrs. George Dyer	Mr. & Mrs. John E. McNear	James H. Schwabacher, Jr.	Mrs. Lloyd Yoder
Mr. & Mrs. Peter E. Haas	Robert McAlpin Moore	Drs. Ben & A. Jess Shenson	

\$10,000

Mr. & Mrs. Robert D. Allen	John A. & Cynthia Fry Gunn	Natalie Limonick	Ted Rosenberg
Mr. & Mrs. Joachim Bechtle	Jean Quillen Gwinner	Mr. & Mrs. Robert F. Lovett, Jr.	Mrs. Kathleen Scutchfield
Mrs. Dawn Yates Black	Evelyn & Walter Haas, Jr. Fund	Louis R. Lurie Foundation	Marshall Steel, Sr. Foundation
Barbara Brown	Miriam & Peter Haas Fund	Mr. & Mrs. J. Frank McGinnis	Mr. & Mrs. Richard Swig
Alan R. & Sally J. Brudos	Walter & Elise Haas Fund	Mrs. Elaine McKeon	Carol & Michael Tolan
Mr. & Mrs. James P. Butler	Mr. & Mrs. Robert C. Harris	Mr. & Mrs. Robert McNeil	Adrian Trickey
Mrs. Edgar L. Buttner	Mrs. Edward T. Harrison	Miss Gladys K. Mitchell	Daniel G. Volkman, Jr.
Zelda A. Classen	Mr. & Mrs. Michael A. Harrison	Mr. Holbrook T. Mitchell	Mr. & Mrs. Robert Wertheimer
Mr. & Mrs. O. E. Cooper	Mr. & Mrs. Scott R. Heldfond	Mr. & Mrs. Mervin G. Morris	Mr. & Mrs. Rodney E. Willoughby
Mrs. Alfreda S. Cullinan	Mr. & Mrs. Reuben Hills, III	Mr. & Mrs. Paul J. Mundie	Dr. & Mrs. Alejandro Zaffaroni
Edgar Foster Daniels	Estate of Adaline Eddy Howard	Mr. & Mrs. J. Misha Petkevich	The Zaffaroni Foundation
Mr. & Mrs. Peter W. Davis	Mrs. Jaquelin H. Hume	Peter & Carol Read	The Zellerbach Family Fund
Mr. & Mrs. Harry de Wildt	Lawrence A. Kern	Mr. & Mrs. Chris Redlich	
Maria Manetti Farrow	Noel Leca	James & Sheryl Reuben	IN KIND GIFTS
Mrs. A. Barlow Ferguson	Mr. & Mrs. Theodore Lee	Dr. & Mrs. Bruno Ristow	Mr. & Mrs. Kimball Allen
Ira & Leonore Gershwint Trusts	Mary Lemmon & Ernest Bloomfield	R. Earl Robinson	
Mr. Reeve Gould	Mrs. Margaret Leshner	Eloise Briskin Rollnick	

BENEFACTOR

\$7,500

Anonymous (2)
Mrs. Angelina Genaro Alioto
Mr. & Mrs. Laurence G. Allen
Mr. & Mrs. Adolphus Andrews, Jr.
Mrs. Walter M. Baird
Josef Betz
Eileen & Joel Birnbaum
Mr. & Mrs. James Compton
Mr. & Mrs. Ransom S. Cook

Mr. & Mrs. Joseph Cuneo
Mrs. Ann Barry Friedman
Mr. Tully M. Friedman
Offices of Alfred Fromm
Mr. & Mrs. Richard Goldman
Mrs. N. Lee B. Herbst Gruhn
Mr. & Mrs. Prentis Cobb Hale
W. Dean & Barbara Henry
Mr. & Mrs. Bruce W. Hyman

Mr. & Mrs. Philip M. Jelley
Dr. & Mrs. Richard Kunin
Mr. & Mrs. James K. McWilliams
Mrs. William Lee Olds
Mrs. George A. Pope
Mrs. Jacob Gould Schurman, III
Mr. & Mrs. Ellis Stephens
Mr. & Mrs. Brooks Walker, Jr.
Mrs. Brooks Walker

Mr. & Mrs. Edmond C. Ward
Mr. Clem Whitaker, Jr.
Mr. & Mrs. Brayton Wilbur

IN KIND GIFTS
Orlando Diaz-Azcuy

\$5,000

Anonymous (7)
Dr. & Mrs. Robert Baer
Molly Barbey
Mr. & Mrs. Richard M. Bastoni
Andrew J. Bellotti
K. T. Belotelkin & Irina Roublon Belotelkin
Mr. & Mrs. Ernest A. Benesch
John L. Blake
Dennis & Elizabeth Bonney
Mrs. John Pershing Boswell
Joyce & William Brantman Foundation
Lynda & Gary Bridge
Nancy W. Bridgewater
Mr. & Mrs. Robert M. Brown
Alan W. Buch
Mr. & Mrs. Howard Bucquet
Mr. & Mrs. J. Peter Cahill
Frank A. Campini Foundation
Carl T. Childs
Dr. & Mrs. Robert W. Chow
Mrs. Paul B. Cole
Leonard & Marie Collins
Mr. & Mrs. James Crafts, Jr.
Mrs. June G. Craycroft
Dr. & Mrs. Alexander Cross
Mrs. Ralph K. Davies
Mr. & Mrs. Andre Paul de Bord
Jean & Josette Deleage
Grace A. Del Rosso
Sandra & Justin Donnell-Faggioli
Mrs. Richard M. Doty

Estate of Clara M. Elevi
Mrs. Charles D. Field
Mr. & Mrs. Donald G. Fisher
Mr. & Mrs. Carlo S. Fowler
The Freedom Forum
Phyllis K. Friedman
Mr. & Mrs. John Goldman
Mrs. Adolphus E. Graupner, Jr.
Mr. & Mrs. Edward M. Griffith
David W. Hall
Dr. & Mrs. Joseph Harvey Harris
Joe & Dee Hartzog
Mrs. Archie Hefner
Mr. & Mrs. Alfred E. Heller
John & Sara Hendrickson
Helen D. Hickingbotham
Julian & Grace Hightower Foundation
Larry & Betty Himman
Shirley Hort
Antonia Patricia Hotung
The Japan Foundation
Mr. & Mrs. William E. Jarvis
Dr. & Mrs. H. Richard Johnson
Consul General & Mrs. Proctor Jones
Mr. & Mrs. John R. Kiely
Estate of Doris J. Kilkeny
William D. Kimpton
Mr. & Mrs. William W. Klaproth
Mr. & Mrs. Guy O. Kornblum
Frank LaHaye
Claire & Ralph Landau

Larkin Trust
The Liberace Foundation
Mrs. Richard Lieberman
Fern & Bill Lowenberg
Edmund R. Manwell
Mr. & Mrs. Victor L. Marcus
Mr. & Mrs. David Marsten
Brian & Gregg Mavrogeorge
William Colbert McCain
Paul A. Miller
Mr. & Mrs. James P. Miscoil
Stanley C. & Sandra F. Mock
Suno Osterweis
Howard D. Palefsky
Mr. & Mrs. James C. Paras
Harold & Gertie Parker
Louis & Flori Petri Foundation
Frank A. Pitelka
Andrew J. Presto, III, M.D.
Peter & Peggy Preuss
Mrs. Justin Roach
Mr. & Mrs. Michael E. Rolland
Gerald B. Rosenstein
Mr. & Mrs. Barr Rosenberg
Prentice & Paul Sack
Ersilia & Alfred Sbarboro Foundation
Mr. & Mrs. Donald Schine
Ms. Sande Schlumberger
Mr. & Mrs. Leo H. Schuering, Jr.
Martha Seaver
Ruth A. Short

Mr. & Mrs. Andrew W. Simpson, III
Marian A. Sinton
Mrs. Jacqueline F. Smith
Mr. K. Hart Smith
Mrs. Peter Sosnick
Mr. & Mrs. Robert Speicher
Springhouse Foundation
Dr. John P. Steward
Frank D. Stout
Bernice M. Strube
Mr. & Mrs. R. Sturgeon
Dr. & Mrs. W. Conrad Sweeting, Jr.
Mrs. Melvin M. Swig
Mrs. Daniel M. Tellep
Mrs. W. Carroll Tornroth
Dr. Malcolm S. M. Watts
Mr. & Mrs. William S. Weber
Estate of Helen Perkins Witter
Mary M. Wohlford
Mr. & Mrs. Bruce F. Wolfe
Doreen H. Y. Woo
Mr. & Mrs. Frank M. Woods
Patricia Yakutis
Dr. & Mrs. John A. Zderic

IN KIND GIFTS
Sarah Billingshurst
Professor Kazuyoshi Nakaya
Mr. Hiroyoshi Noda

FOUNDER

\$3,000

Anonymous (10)
Daniel Alegria
Paul B. Althouse
Jane S. Altman
Mr. & Mrs. John M. Basler
Patricia A. Beresford
Joseph Bernstein, M.D.
Mr. & Mrs. Donald P. Black
Nordin & Donna Blacker
Mr. & Mrs. Robert N. Bloch
Mr. & Mrs. Arnold L. Bloom
Mr. & Mrs. Johnson S. Bogart
Jean Chapman Born, M.D.
Mr. & Mrs. Charles Boynton
Wallace Breitman
Mr. & Mrs. Elliott Brilliant
Anthony P. & Marilyn J. Brown
Mr. & Mrs. William L. Brown
Kay & Allen G. Browne
Mrs. Starr Bruce
Laura Bryan & Timothy Logan
Alexander D. Calhoun
J. Archibald Calhoun
Mr. & Mrs. John C. Callan
Dr. & Mrs. John N. Callander
Mr. & Mrs. Donald J. Carder
Paul M. Carrick
Mr. & Mrs. Frederick L. Carroll
Mr. Ronald A. Cerruti
Mr. & Mrs. Arnold C. Childhouse
Mr. & Mrs. A. W. Clausen
Sigrun Corrigan
Dr. & Mrs. E. David Crockett
Copley E. Crosby
Mrs. Thomas B. Crowley
Dr. & Mrs. Lance Darin
Kathryn Demas
Mr. & Mrs. Thomas E. Dienstbier
Mr. & Mrs. Michael D. Dooley
Mr. & Mrs. John R. Dryden
Patricia W. Durbin-Heavey
Camille Cavalier Durney
Phillip L. Eaton

Delia Fleishhacker Ehrlich
Richard & Eleanor Ehrlich
Eldorado Foundation
Mr. & Mrs. Robert Eshleman
Mr. & Mrs. Henry K. Evers
Dr. & Mrs. Robert B. Fenwick
Mr. & Mrs. Mortimer Fleishhacker
Sandra & Jon Francis
Frederick Gabali, M.D.
Claude Ganz
Rich Gerhardt
Marcia & John Goldman
Dr. & Mrs. Robert B. Gordon
Mrs. Richard Gratton
Anne & Michael Green
Jean Haber Green
Mr. & Mrs. R. G. Grey
Mr. & Mrs. Marvin M. Grove
Richard J. Guggenheim, Jr.
Dr. Howard Gurevitz
Mr. & Mrs. George N. Hale, Jr.
Mrs. Newton J. Hale
John & Barbara Hancock
M. Henry Heines
Jacqueline Hofer
Mr. & Mrs. Harry R. Horrow
Marie & Palmer Hotz
F. G. Hudson, M.D.
David S. Huggle
Dr. & Mrs. Russell L. Hulme
Mrs. John Edward Hurley
Elizabeth Ickes
Paul Isakson, M.D.
Mr. & Mrs. W. Turrentine Jackson
The Walter S. Johnson Foundation
Col. & Mrs. R. V. Kane
William J. Kane
Dr. & Mrs. Ira E. Kanter
Edward B. Kaufmann
Rona King
Mr. T. A. Kolb
Andrea Manson Krueger
Harriet H. Krusi

Mrs. Scott C. Lambert
Mr. & Mrs. John M. Lane
Mrs. W. Keene Langhorne
Modesto Lanzone
Dr. & Mrs. John Lenahan
Mary S. Levine-Colburn
Gerrit R. Ludwig
Arthur K. Lund
Dr. & Mrs. Alexander Margulis
James G. McMurtry, III, M.D.
Agnes B. Mead
Dr. Kate Mecca
John & Catherine Rolph Metcalf
Mrs. Lawrence V. Metcalf
Mrs. Otto Meyer
Mr. & Mrs. Bruce T. Mitchell
Mr. & Mrs. Nathan Mobley, Jr.
Mr. & Mrs. Stuart G. Moldaw
Mr. & Mrs. Roger L. Mosher
Mr. & Mrs. Robert A. Muh
Tim & Nancy Muller
Donald & Peggy Murray
Peter Johnson Musto
Dr. Stephen Nagy, Jr.
Bruce Nakao
Les Natali
Julian & Willie Sue Orr
Judge & Mrs. William H. Orrick, Jr.
Clyde Ostler
Jack & Diane Pamsegrau
Virginia Patterson
Mr. & Mrs. Julian Peabody
Mrs. R. J. Pfeiffer
Charles Pisciotta
Harry Pollard
Mr. G. Ross Popkey
Hon. Louise H. Renne & Paul A. Renne
Denis T. Rice
Dr. & Mrs. Ernest S. Rogers
Mrs. John A. Rogers
Dr. & Mrs. Alan J. Rosenberg
Dr. & Mrs. Roberto Rosenkranz
Gerald B. Rosenstein

Betsy Boardman Ross
Mr. & Mrs. William Rothe
Dr. & Mrs. Paris E. Royo
Mr. & Mrs. Robert B. Ryan
Dr. & Mrs. David Sachs
Louise Adler Sampson
Dr. & Mrs. Robert Schweitzer
Brad Shepherd
Mrs. Edward & Dale Sickles
Mrs. Sidney Siegel
Cynthia L. Slezak
Mrs. Louis Sloss
Mrs. Francis X. Small
Mr. & Mrs. Robert C. Sneed, Jr.
Dr. Linda D. Sonntag
Mrs. Charles Spalding
Dr. & Mrs. William J. Spencer
Jean & Robert Steiner
Dr. & Mrs. J. Garland Stroup
Gordon & Chloe Sundara
Mrs. Howard R. Swig
Donald & Joyce Tayer
Robert Temer
Mr. & Mrs. Alfred T. Tomlinson
Mr. & Mrs. Gary J. Torre
Mrs. Betty S. Toy
Mr. & Mrs. Donald T. Valentine
Martin Walker
Mrs. Richard C. Walker
Bert A. & Lucille F. Whaley
S. T. White
Peter Wiley
Josiah Wolcott
Marcia E. Wolfe
Mr. & Mrs. Don B. Yates
Stephen J. Yoder
Dr. & Mrs. Paul F. Youngdahl
E. A. Zarate, M.D.

IN KIND GIFTS
Victor Ledbetter
Paul Pleasanton
Mr. & Mrs. Thomas Tilton

\$2,500

Anonymous (5)
Charles & Karen Abbe
Mrs. Rodney Abernethy
Dr. Lefkos Aftonomos
Colonel Janice A. Albert, Ret.
Francois & Suzy Antounian
Mr. & Mrs. William Appleton
Dr. Robert Aycock
Rachael Balyeat
Mr. & Mrs. James R. Bancroft
Richard W. Barr
Mrs. George Barta
Thomas & Ellen Bauch
Carole B. Berg
Mr. & Mrs. Robert P. Berryman
David Bieselin & Kay Melchor
Mr. & Mrs. Frederick Bold, Jr.
Professor Glen W. Bowersock
Dr. & Mrs. David Bradford
Mr. & Mrs. Valentine Brookes
Mr. & Mrs. Timothy N. Brown
Neill & Linda Brownstein
Alison & Donald W. Carlson
Mr. & Mrs. Melvin Chervet
Robert O. Christiansen, M.D.
Mr. & Mrs. Alvin C. Cohen
Dr. & Mrs. Lawrence Colin
Mrs. Joseph Coulombe
James & Phyllis Coulter
Wesley Cox
William E. & Mary-Eliot Craig
Dr. & Mrs. Herbert H. Dedo
J. C. De Tata, M.D.
Mr. & Mrs. Dixon R. Doll
Ann McFarland Draper
Mrs. Marriner S. Eccles
Phyllis Q. Edwards
G. Pete Encinas
Robert Epstein
Dr. & Mrs. Federico Faggin
Dr. John Henry Felix
Julita Fong
Mr. & Mrs. Angelo Fornaciari
Donna Wickham Furth
The Gamble Foundation
Mr. & Mrs. Milo S. Gates

Mr. & Mrs. Fred Gellert
Mrs. Gloria Gordon Getty
Dr. & Mrs. Peter N. Giovan
Richard B. Glickman
Joan & Charles Goodman
Dr. & Mrs. Marvin L. Gordon
Mr. & Mrs. Russell H. Green, Jr.
Mr. & Mrs. William E. Griscom
Hadley Dale Hall & L. Warde Laidman
Pamelee Hamilton
Miss Katharine Hanrahan
Mr. & Mrs. James A. Heagy
W. Wright Hillman, M.D.
Roger & Silvija Hoag
Robert W. Hofer
Mary Ellis Hogan
Mr. Siavosh Honari
Larry Horton
Mrs. Patricia H. Howe
Mary Idso
George & Beverly James
Effiellen Jeffries
Mr. G. William Jewell
Mr. & Mrs. George F. Jewett, Jr.
Harry & Candace Kahn
Laurence N. Kaldor
Cecil Kaplinsky
Dick & Sherry Karrenbrock
Mr. & Mrs. Jerrold L. Kingsley
Mr. & Mrs. George S. Krusi
Dr. & Mrs. William C. Kuzell
Robin Lamb
Buck Lanier, Long Beach
Mr. & Mrs. Kurt A. Latta
James P. Laumond, M.D.
Mr. & Mrs. Nicolai Levachov
Chrysanthi Leones
John E. Leveen
Mr. & Mrs. Norman Levine
Rhoda & Elliott Levinthal
Suzanne Lewis
Mr. Heinz W. Lindt & Mrs. Jean Maibaum
T. Dixon Long & Ruthanne Dickerson
Mr. & Mrs. John A. Lord
Mr. & Mrs. Lawrence Ludgus
Mr. & Mrs. Thomas A. Lyon

Dr. & Mrs. Elwin Marg
Pamela Marron, M.D.
Jo Martinoni
Dr. Alan D. Matzger
Robert & Patricia McFarland
Mr. & Mrs. Paul L. McKaskle
James R. McKenzie
Michele & John McNellis
Mr. & Mrs. J. Alec Merriam
Vincent P. Messina
Jeanne A. Meyer
Christine Miller & Gary Glaser
Daniel G. Miller
Virginia & Ralph Miller
James Milner
Jesse F. Minnis, Jr.
Robert Munday & Evamarie Doering
James & Ruth Murad
Thomas J. Musci, M.D.
Mr. & Mrs. Clarence E. Nelson
Robert Nesheim
Allen Nixon
Dr. Beatrice Nold
Judy O'Young, M.D. & Gregg Hauser
Mr. & Mrs. John Packard
PCL Foundation
Mark & Maureen Jane Perry
Mr. & Mrs. Frank A. Petro, Jr.
Joan Quigley
Ruth Quigley
Mr. & Mrs. Richard Ralph
Mr. & Mrs. Robert S. Reis
Mrs. Leslie L. Roos
Dr. & Mrs. Ernest Rosenbaum
Mrs. Lois Samson
John H. Samter
Betty & Jack Schafer
Susan Schaefer, M.D.
Mr. & Mrs. Michael Schroeder
Casey L. Scott
Mrs. Robert Seller
Gustavo Serina
Mr. & Mrs. Gary J. Shapiro
Mr. & Mrs. James Shapiro
Mr. & Mrs. Donald R. Share
Dr. & Mrs. Henry Shinefield

Dr. & Mrs. Jon F. Sigurdson
Carol & Warren Sinsheimer
Mr. & Mrs. Thomas H. Sinton
Dr. Cynthia Soyster
Mr. & Mrs. Hart H. Spiegel
Mr. & Mrs. Waite Stephenson
Elle Milgrom Stern
Jeffrey L. Stern, M.D. &
Susan Bertolli, M.D.
Ken Stevens
Robert D. Stewart Trust
Daniel E. Stone
Dwight V. Strong
James R. Swartz
The Sweat Family
Mr. & Mrs. Robert O. Symon
Robert & Linda Takken
Mr. & Mrs. Paul Teicholz
Harrison Thomson
Mrs. May Loo & William Thurston
Mr. & Mrs. C. Dickson Titus
Mr. & Mrs. John G. Troster
Mrs. Margo Boothe Turkington
Dr. & Mrs. Allan M. Unger
Dmitri Vedensky
Mr. & Mrs. Alexander von Hafften
Dr. & Mrs. Ralph O. Wallerstein
Paul & Barbara Weiss
Mrs. Anita Weissberg
George White
James E. Whiteside
Jeanne R. & Charles R. Wichman
Dr. & Mrs. H. Lawrence Wilsey
Mr. & Mrs. Horace H. Wilson
Thomas & Barbara Wolfe
Eileen C. Wong
Mr. & Mrs. Y. Wood Wong
Mr. & Mrs. Stephen A. Zellerbach
Stephen & Connie Zilles
Michael J. Zolezzi
Mr. & Mrs. Richard Zolezzi

IN KIND GIFTS
Amici di Merola
Hedi & Hal Kaufman
S. Christopher Lirely
J. Michael Samuel

Medallion Society

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

FOUNDER \$2,500 and above

- Exclusive use of the Medallion Society Ticket Service
- Listing of your name in the special Medallion Society section of all Program Magazines
- Opportunity to purchase reserved parking at the Performing Arts Center Garage for your subscription series
- Invitation to the Medallion Society Luncheon on the War Memorial Opera House stage
- Invitation to the Medallion Society Members' Dress Rehearsal, Reception and Preview with the General Director
- Invitations to two guided tours to places such as the Opera Scene Shop, Costume Shop, Wig and Make-up Department, etc.
- Opportunity to attend four working rehearsals and a technical demonstration
- Preferred seating at all open rehearsals and Opera Association events
- Personalized backstage tours upon request
- Founder priority in requests for subscription series, changes, or seat improvements

BENEFACTOR \$5,000 and above

Includes all benefits of Founder, plus:

- Invitation to an exclusive cocktail reception with the General Director, members of the Board of Directors, and San Francisco Opera artists
- Complimentary reserved parking at the Performing Arts Center Garage for your subscription series

- Additional passes to the Medallion Society Members' Dress Rehearsal, Reception and Preview with the General Director
- Opportunity to participate in selected Medallion Society travel programs to opera houses throughout the world
- Benefactor priority in requests for subscription series, changes, or seat improvements
- Patrons at \$7,500 and above receive special program listing

SILVER CIRCLE \$10,000 and above

Includes all benefits of Benefactor, plus:

- Invitation to the Board President's Dinner
- Opportunity for a private concert by Opera Center singers for your meeting, party, or special event
- Priority in participating in all Medallion Society travel programs to opera houses throughout the world
- Silver Circle priority in requests for subscription series, changes, or seat improvements
- Patrons at \$15,000 and \$20,000 and above receive special program listing

GOLD CIRCLE \$25,000 and above

Includes all benefits of Silver Circle, plus:

- Private meeting with the General Director, Board Chairman, and President
- Opportunity to follow the stages of an opera's production from the first rehearsal to opening night

- Information on international opera schedules, upon request
- Gold Circle priority in requests for subscription series, changes, or seat improvements

TRIPLE GOLD CIRCLE

\$100,000 Over Three Years

Includes all benefits of Gold Circle, plus:

- Opportunity to select one performance in each of the three years to be designated in your honor, which includes the following:
- Seating in the Company Box
- Special guided backstage tour during intermission
- Framed Program Magazine cover and program page

MEDICI CIRCLE \$50,000 and above

Includes all benefits of Gold Circle, plus:

- Private social events with the Opera's management and artists
- Special privileges tailored to each member's personal interests
- Highest priority in all patron privileges

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

We would also like to acknowledge the following Founders whose contributions were received between February 1, 1993 and January 31, 1994 — before the new Medallion Society levels became effective.

Anonymous (2)
Katherine & Ellis Alden
Dr. Keith F. Anderson
Susan Anderson
Helen Anderton
Mr. William H. Armstrong
Dr. & Mrs. R. Kirklin Ashley
James V. Babcock
Nancie Barker
Irving & Elaine Bartel
Myron A. Beigler
Mr. & Mrs. G. Gordon Bellis
Pamela Belluomini & Dr. David F. Altman
Edgar A. Benhard
Mr. & Mrs. Edwin Berkowitz
Elwyn & Jennifer Berlekamp
W. Richard Bingham
Mrs. Ann Bjorklund
Susan Blake
Sylvia Blumenfeld
Mr. & Mrs. John L. Bradley
Marion Zimmer Bradley
Mrs. Henry Philip Brea
Leigh A. Brite
Dr. & Mrs. Donald M. Brown
Dr. John W. Bruns
Diana Burman
James K. Cameron
Phillip & Jennifer Carnes
Antonio Castillo
Mrs. Jerry G. Chambers
Mr. & Mrs. Henry C. Coles
Mrs. Richard A. Cooke
Dennis Corradi
Covington-Erwin
Dr. & Mrs. Roy L. Curry
Rev. Sydney F. Cushman
Orville W. Dale
Dandelion & Tampopo
Marta J. Drury
Mrs. Thelma Dry
Dr. & Mrs. Michael Dumas
Mr. & Mrs. Frederick J. Early, Jr.
Mr. & Mrs. Richard J. Elkus

William Ellis, M.D.
Carla Emil
Elaine Engman
Matthew A. Epstein
Susan Euphrat
Mary & Perrin Fay
The Fenton Foundation, Inc.
June N. Freitas
Dr. & Mrs. M. Wallace Friedman
Mr. & Mrs. Joseph F. Furlong, III
Mr. & Mrs. Donald Furlong
Mr. & Mrs. Robert Kahn Gardner
Larry Gaskill & Bob Rendulic
Lawrence M. Gelb Found., Inc.
Laura Gillespie
Richard G. Glogau, M.D.
Mr. & Mrs. Dick Glumac
Hon. Isabella Horton Grant
Mr. & Mrs. William E. Griscom
Libby & Hans Gronowski
Mr. & Mrs. Max Gutierrez, Jr.
Bronwyn Hughes Hall
Patricia Hanson & Clay Thomson
Dr. M. R. Harris
David & Jane Hartley
Mr. Richard L. Hay
Margaret M. Hayden
Elwood M. Haynes
Mr. & Mrs. A. Carl Helmholtz
Dr. Craig Henderson
Robert E. Henderson
Wellington S. Henderson, Jr.
Mr. & Mrs. Donald E. Herman
Dr. & Mrs. Clement N. Herred
Mr. & Mrs. Austin Hills
George Hornstein
Mr. & Mrs. R. L. Hudson
Sheryl & Bud Hyler
Carol Inberg
David K. & Kay Duke Ingalls
Robert L. Ingram
Mrs. Philip S. Jacobs
Dr. & Mrs. John P. Jahn
Mr. & Mrs. J. Burgess Jamieson

Robert W. Johnson, Jr.
Mrs. Allen Hughes Jones
Mary Kay Kane
Mr. & Mrs. Mark O. Kasanin
Paula Key
Roger Knopf
William Knorp
Dale & Sue Kocienski
Georgene P. Kosmos
Joan & Ralph Lane
Mrs. M. H. Lar Rieu
James V. Lawry
Linda & Vic Levi
Sylvia R. Lindsey
Mr. & Mrs. James J. Ludwig
Audrey MacLean
Palmer Madden
Marcia & Bill McConnell
Malcolm & Anne McHenry
Dennis J. Mc Shane, M.D.
John C. Miller
Russ Mills
Daniel & Katharine Morgan
Mrs. A. P. Morse
Mr. & Mrs. Ezla Rust Muirhead
Dr. & Mrs. Anton C. Musladin
Jon K. Myers
Herbert T. Nadai
Mr. & Mrs. Walter S. Newman
Mr. & Mrs. Morgan Noble
R. Douglas Norby
Colonel Philip E. Page, Jr.
Dr. Judith Pickersgill
Mr. & Mrs. Joel Pimsleur
Patricia Pitchford
Doris E. Porter
Mrs. Nadine R. Prah
Walter & Virginia Price
Mrs. Harriet Meyer Quarré
Lewis & Martha Randall
Dr. & Mrs. John B. Reed
Dr. & Mrs. Robert Rinehart
Mr. & Mrs. Alan S. Robinson
Leigh & Ivy Robinson

Dr. William C. Rose
Joseph A. Rosenthal
James Ross
Mr. Leonard Rubin
John H. Rudolph
Dr. Mark Ryder
Maureen & Peter Sansevero
Dr. & Mrs. Rolf G. Scherman
Rev. John Schlegel
Norma H. Schlesinger
Dr. & Mrs. Leon H. Schmidt
Betty J. Schreiner, M.D.
Charles Schug & Linda Koenig
Barbara P. Sheldon
Dr. & Mrs. William A. Sheppard
Dr. Edward E. Shev
Martha Sirgo
Claire S. Small
Mr. & Mrs. William F. Smith
Ann Sproul Speck
Robert L. Spiegl
Martha & William Steen
Frank J. Stefanich, Jr.
Dr. & Mrs. Stuart Steinberg
Mr. & Mrs. R. E. Taylor
Rosemary Thakar
Edward D. Thirkell
Mary L. Tiscornia
Norma Tomlinson
Mrs. Robert S. Van Derveer
Maria Vilar
Dr. Bradford W. Wade
Mr. & Mrs. Bruce Walker
Dr. & Mrs. Ralph O. Wallerstein
Mrs. Judith G. Whitaker
John S. Winfield, M.D.
Carmen M. Wolf
Mrs. Frances Yedidia

IN KIND GIFTS
Donald Gimbert
Dr. William C. Rose

SERIES A BOX HOLDERS

A

San Francisco Opera Association

B

Mrs. A. Adrian Gruhn
Mrs. Jacob Gould Schurman, III

C

W. Dean and Barbara Henry
Mrs. Dean Leshner
Mr. and Mrs. Robert McNeil
Dr. and Mrs. Brunno Ristow

D

Mrs. Robert W. Cahill
Mr. and Mrs. Robert C. Harris
Mr. and Mrs. John C. McGuire
Ms. Sande Schlumberger

E

Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Howard H. Leach
Mr. and Mrs. John P. Renshaw

F

Mr. William W. Godward
Hedi and Hal Kaufman
Mr. and Mrs. Steven Read
Mr. and Mrs. Thomas Tilton

G

Dr. and Mrs. Gayle M. Plummer
Mrs. Brooks Walker
Mr. and Mrs. Brooks Walker, Jr.

H

Mrs. Angelina Genaro Alioto
Mr. and Mrs. J. Frank McGinnis
Mr. and Mrs. Richard Swig
Mr. and Mrs. Marshall I. Wais

J

Mr. and Mrs. Joachim Bechtle
Mr. and Mrs. F. Warren Hellman
Mrs. Elaine McKeon
Mr. and Mrs. Harry Wetzel

K

Mr. and Mrs. William R. Hewlett
Mr. and Mrs. Edmund W. Littlefield

L

Mrs. Edward T. Harrison
Mrs. William Lee Olds
Mr. and Mrs. Evert B. Person

M

Mr. Josef Betz
Mrs. Valerie Naify
Mrs. Madeleine Haas Russell

N

Mr. and Mrs. David M. Chamberlain
Lotfi Mansouri, General Director,
and Mrs. Mansouri

O

Mr. and Mrs. Adolphus Andrews, Jr.
Mr. and Mrs. Gorham B. Knowles
Mrs. George A. Pope
Mr. and Mrs. Alfred S. Wilsey

P

Mr. and Mrs. Reuben W. Hills, III
Mr. and Mrs. Charles B. Johnson
Mr. and Mrs. Rodney E. Willoughby

Q

Mr. and Mrs. Ray Dolby
Mr. Tully M. Friedman
Mrs. Ann Barry Friedman
Mr. and Mrs. James K. McWilliams
Eloise Briskin Rollnick

R

Mr. and Mrs. Warren J. Coughlin
Mrs. Jaquelin H. Hume
Sally Jordan
Mr. and Mrs. Edwin A. Seipp, Jr.

S

Mr. and Mrs. Richard N. Goldman
Mr. and Mrs. Peter E. Haas
Mr. and Mrs. Walter A. Haas, Jr.
Mr. and Mrs. G. William Jamieson

T

Maria Manetti Farrow
Mr. and Mrs. Robert W. Morey
Suno Osterweis
R. Earl Robinson

U

Dr. and Mrs. Jeffrey P. Hays
Mr. and Mrs. Scott R. Heldfond
Mr. and Mrs. Douglas W. Shorenstein

V

Mr. and Mrs. Prentis Cobb Hale
Mr. and Mrs. William H. Hamm, III
Mr. and Mrs. John N. Rosekrans

W

Mr. and Mrs. Reid W. Dennis
Mrs. Augustus Taylor

X

Mr. and Mrs. Ransom S. Cook
Mr. and Mrs. Chris Redlich
Mrs. Lloyd Yoder

Y

Mr. and Mrs. Myron Du Bain
Dr. and Mrs. Richard Kunin
Mr. and Mrs. George Roberts

Z

Mr. & Mrs. Laurence G. Allen
Mrs. Lennart G. Erickson
Mr. Clem Whitaker, Jr.
Ms. Isabella A. Whitaker

SUPPORTING SAN FRANCISCO OPERA

San Francisco Opera extends its most sincere appreciation to all those individual and foundation contributors who helped meet the Company's needs through gifts and pledges of \$1,000 to \$1,999 for performance year 1993 (recorded February 1, 1993 through January 31, 1994) and \$1,000 to \$2,499 for performance year 1994 (recorded February 1, 1994 to September 15, 1994). Without the generous support of our Opera family it would be impossible for San Francisco Opera to continue to produce first-rate opera. Contributors to San Francisco Opera receive a number of opportunities to participate in Opera life. Space does not allow us to pay tribute to the hundreds of others who help make each season possible. For information on becoming a member, please call (415) 565-6416.

SUSTAINING PATRONS \$1,000 - \$2,499

- | | | | | |
|--|--------------------------------|---------------------------------------|--------------------------------|------------------------------------|
| Anonymous (16) | Mervyn L. Brenner Foundation | Richard E. Cummins | Leah Felt | Mr. & Mrs. Theodore Harris |
| Dennis & Kathleen Abbe | Timothy L. Bridge, M.D. | Mary Curran | Mr. & Mrs. Ronald L. Fenolio | Ann Hatch |
| Robert G. Adams | Robert & Alice Bridges | Mr. & Mrs. Francis S. Currie | Mrs. Robert E. Ferguson | Wolfgang & Doris Hausen |
| Mr. & Mrs. James A. Aiello | Foundation | Diane Daniels | Michael & Margaret Feuer | Bob Hawes |
| Mr. & Mrs. Kendall Allphin | John Briske | Edward Dantzig | Mrs. John H. Finger | James L. Hayward |
| Mr. & Mrs. Jose R. Alonso | Dr. & Mrs. Michael Bronshtag | Timothy D. Dattels & Kristine Johnson | Louis C. G. Fisher | Evelean Hebrard |
| Mrs. Thomas C. Andersen | Anita Uhl Brothers, M.D. | Joseph A. Davenport, III | William O. Fisher | Gordon & Julia Held |
| Mr. & Mrs. L. G. Anderson | David Brown | Forrest B. Davidson | David G. Fladlien | Mr. & Mrs. Robert D. Heller |
| Robert M. Anderson | Mrs. Leonard L. Brown | Mrs. Ann Davies | Vena & Dean Flint | Gardiner Hempel |
| Dr. & Mrs. Theodore Anderson | Mr. & Mrs. David S. Brucker | Laura Davis | Mr. & Mrs. Thomas N. Foris | Alvis E. Hendley |
| Richard F. Angotti, Sr. | Mrs. Harold Brumbaum | Richard E. Davis | Mr. & Mrs. T. Jack Foster, Jr. | Dr. Michael Hendrickson |
| Mrs. Ivan Anixter | Hamilton V. Bryan | David R. Deakin | Anthony Fotherby | Mr. & Mrs. William G. Henshaw, III |
| Robert D. Ansel M.D. & Daniel K. Lee, M.D. | Mr. & Mrs. Andrzej Brzeski | Edward Deakin | Phyllis Fox | Mr. & Mrs. John S. Hensill |
| Donald & Arlene Anthony | Nora-Lee & Alfred Buckingham | Mr. & Mrs. James F. Dean | Robert L. Frasier | Martin Herbach |
| Robert C. Anthony, Jr. | Donald Buhman | Ira D. Dearing | Mr. & Mrs. Jim Frassetto | Elizabeth A. Hetherington |
| Mr. & Mrs. Ron Antipa | William & Nancy Burnett | Carl & Catherine Degler | Jane & William Frazier | Glenn A. Hewitt |
| J. Andrew Armer | Robert Paul Cabaj, M.D. | Gloria F. De Hart | Mr. & Mrs. Peter Frazier | Linda C. Hicken |
| Ross E. Armstrong | Mr. & Mrs. Robert Cahen | de Heinrich-Wheeler | Richard Freeman | Daniel J. Hickey |
| Mr. H. Jesse Arnelle | Mr. & Mrs. John Edward Cahill | Mrs. George Delagnes | Mr. & Mrs. William M. Friede | Mr. & Mrs. Robert Higgins |
| Greer & Veronica Arthur | John E. Cahill, Jr. | Anne De Leage | Ann E. Frivold | Mr. & Mrs. Anthony R. Hill |
| Dr. Barbara S. Artson | Mr. & Mrs. John E. Cahill, Sr. | Ralph Del Sarto | Gary D. Frost | Ruth & Gareth Hill |
| Mr. Masao Ashizawa | Richard F. Cahill | John J. Demas, M.D. | John Frye | Bill Hillman |
| Steve Auerbach | Dr. & Mrs. Donald R. Call | Mr. & Mrs. Bruce K. Denebeim | William G. Gaede | Dr. Ian Hinchliffe |
| Christine Avakoff | Dr. & Mrs. Harry F. Camp | Mr. & Mrs. Marvin Dennis | Mr. J. Gerard Gagnon | Dr. G. Hing |
| Revis & Mary Ayers | Etienne & Raymond Capiaux | Jacques Derderian | Barbara Gansmiller | Larry E. Hochhalter |
| Mr. & Mrs. David Baerncoff | Joel Carash | Veronica Colby Devitt | Mr. Jack I. Gardner | Irving Hochman & Florence Moore |
| Mr. & Mrs. Edgar Baker | Judge & Mrs. Walter Carpeneti | Ben Dial | John N. Gardner | |
| Peter R. Ballinger | Frances Monet Carter | Marshall Dill, Jr. | Robert Gazelle | Terrance G. Hodel |
| Kimberly A. Baltzell | Kevin Cartwright | Mr. J. P. Richards Dillingham | Mona & Dan Geller | Al Hoffman |
| H. Daniel Banks | Ronald Casassa | Mrs. Peter Dinkelspiel | Tom Gentry | Stephen C. Hoffman |
| George L. Barbour | Mr. & Mrs. Howard Case | Carl Dierassi | William A. George | Dr. & Mrs. George H. Hogle |
| Barbara M. Barclay | Mr. & Mrs. John B. Cella, II | Mr. & Mrs. Richard Dobbins | Mrs. Stanley B. Gerdes | Dr. Susan Holbrook |
| Mr. & Mrs. B. J. Barden | Richard Chamberlin | Mr. & Mrs. Bruce D. Dodd | Dr. & Mrs. Robert Gilbert | Janet M. Holland |
| Moshe Barkat | Mrs. June Renton Chambers | Mr. & Mrs. John L. Dolan | Mr. & Mrs. Rolf A. Gille | George Hornstein |
| Dr. & Mrs. Barry C. Baron | Delores V. Charles | Michael T. Donaldson | Harvey W. Glasser, M.D. | Raymond & Karen Houck |
| Mr. & Mrs. Jules Barsotti | Dr. J. Samuel Chase | Mr. & Mrs. Charles G. Dondoro | Prof. & Mrs. John B. Gleason | Thomas R. Houran |
| Mr. & Mrs. Douglas H. Barton | Rex G. Chase | Mr. & Mrs. Frank Doodha, Jr. | Carl & Anne Goetsch | Joseph C. Howard, Jr. |
| Richard M. Barulich | Dr. & Mrs. Earl F. Cheit | Mr. & Mrs. Paul M. Dorfman | Dr. & Mrs. Peter W. Goetsch | Robert G. Howie |
| Frank Bayley | Francis & Laine Chen | Dr. Richard Dorsay | Dora B. Goldstein | Mr. & Mrs. G. Scott Hubbard |
| Robert H. Beadle | Julia A. Cherry | Paul A. Downey | Dr. & Mrs. Edward Goldstein | Samuel C. Hughes, M.D. |
| Jeffrey A. Beane | Mrs. Marquis W. Childs | Mr. & Mrs. Howard M. Downs | Daniel & Hilary Goldstine | Wray Humphrey |
| Joseph Beaupre | Mr. & Mrs. Alexandre Chorin | Mr. & Mrs. Robert J. Doxey | Tyll Goodrich | Leigh A. Hurst |
| Mr. & Mrs. Donald M. Bekins | Mr. & Mrs. T. Z. Chu | Edith Draemel | Jack D. Gordon, M.D. | Mr. & Mrs. Bruce W. Hyman |
| Michael Roy Bennicas | Joseph Cicio | Rudolph Driscoll | Mr. & Mrs. Sidney Gottfried | Anthea W. Ip |
| Lawrence A. Bennett | Carlyse & Arthur Ciocca | Barbara & Gary Drummond | Dr. & Mrs. Kenneth Gottlieb | Millard & Elizabeth Irwin |
| Charles & Dorothy Benson | James Clark, Jr. | Elizabeth B. Dubin | Charles R. Gouker | Clayton R. Jackson |
| Mr. & Mrs. Thomas O. Benson | John W. Clark | Sherwood Dudley | M. V. Gradiska | Mr. & Mrs. Daniel Jackson |
| Mr. & Mrs. David Berelson | Stanley G. Clark | Mr. & Mrs. R. M. Duff | Jill Graham | Ruth C. Jacobs |
| Philip P. Berelson | Daniel Clement | Nicholas & Donna Dunckel | Mr. & Mrs. Frederick Grauer | Mrs. Tevis Jacobs |
| Dr. & Mrs. Walter Berger | Mr. & Mrs. Charles H. Clifford | Mrs. Gordon Dunn | Wanda Lee Graves | Dr. & Mrs. Yorke G. Jacobson |
| Dr. & Mrs. David Berkeley | H.B. Clifford | Robert L. Dunn | Marlys T. Green | Mr. Carlton S. James |
| Bruce L. Beron | Jack Coffman Cobb | Sara Duryea | Aaron Greenberg | Edward T. Janney |
| Franklin S. Bertheau | Mrs. Ralph L. Coffman | Kenneth E. Dyer | Andrew Greenberg | Mrs. Dewey P. Jeannette |
| Dr. & Mrs. Jerome W. Bettman | Martin Cohn | Richard & Barbara Eakin | Bernice & Arnold Greene | Mr. & Mrs. Bradford Jeffries |
| Dr. & Mrs. W. H. Bevan-Thomas | Gregory Colburn | Robert J. Eakin | Alayne Greenwald | Mr. & Mrs. John J. Jeffry |
| Hilton & Roberta Bialek | Lloyd & Eileen Cole | Robert Early | Crawford H. Greenewalt, Jr. | Dr. Arthur Jensen |
| Andrew & Brenda Birrell | Arthur D. Coleman, M.D. | Joan Eckart | Mrs. Theodore A. Griffinger | Mr. & Mrs. Calvin Jew |
| Naouf Bitar | Mr. & Mrs. D. Stephen Coney | Robert C. Eckhardt | Thomas J. Grifka | James Earl Jewell |
| Robert C. Blair | Dr. & Mrs. Mark Congress | Mrs. La Preme Edens | Douglas A. Griscom | Ana Maria Johnson |
| Carolyn Bloom | William J. Conner | Coleen & John Ehrlich | Lloyd Grotheer | Mr. & Mrs. Harry Johnson |
| Robert & Joan Blum | Phyllis Cooper | Emilen Hall Ehrlich | Anne Gundelfinger | Mr. & Mrs. Jackson Johnson |
| Adrian G. Blumberg | Mr. & Mrs. Robert S. Cooper | Sanford S. Elberg | Gaetano Guttadauro | Peter E. Johnson |
| Robert M. Blunk | James L. Coran | Mr. & Mrs. Roland Elefant | Louis & Melinda Haffner | Reverdy Johnson |
| Simon Bobadilla | Mr. & Mrs. Jack Corey | Dr. & Mrs. A. H. Ellenberg | Mrs. Patricia Hagerty | Mrs. Virginia C. Johnson |
| Chris Boccard | Mr. & Mrs. Antonio Cortese | Cdr. Duncan Elliott | Richard Hagerty | Jean D. Johnston |
| Gerald T. Boden | Robert & Laura Cory | Mr. & Mrs. Donald T. Elliott | Timothy F. & E. Ann Haggerty | Mr. & Mrs. Robert R. Johnston |
| Mitchell Boers | Ann & Jon Cosby | Ms. Elisabeth T. Ely | Christine Halaburka, M.D. | Mr. & Mrs. Lawrence S. Jones |
| Lucia Bogatay | Jeannette S. Cosby | Mr. & Mrs. Fred Enemark | Robert E. Hales, M.D. | Robert Trent Jones |
| Dr. & Mrs. Jephtha T. Boone | Mr. & Mrs. Joseph V. Costello | Botond G. Eross | Lucia Anderson Halsey | Mr. & Mrs. William T. Joyce |
| Grayce M. Booth | Bill & Nancy Cotton | Patricia & Jarold Evans | Mr. & Mrs. William Hambrecht | Jack R. Juhasz |
| Mr. & Mrs. D. Power Boothe | Dorothy Cousins | Mr. & Mrs. Rodney A. Evans | Edith Hammerslough | Helga Justman-Kraus |
| Dr. John H. Borghi | Ron Cowan | Dr. & Mrs. Seymour M. Farber | Mr. & Mrs. David R. Hampton | Dr. & Mrs. Hisashi Kajikuri |
| Mr. & Mrs. Roy L. Bouque | Ms. Phoebe C. Cowles | Roger D. Fee | Louis & Sandra Handler | Eileen & Leonard Kaplan |
| Dr. & Mrs. Murray Bower | Dr. & Mrs. David Cram | Ella Fehl | Graeme Hanson, M.D. | Dr. & Mrs. George C. Kaplan |
| Stevan D. Bradley | Armand P. Croft, Jr., M.D. | Cantor & Mrs. Martin Feldman | Robert D. Harhay | Richard & Susan Kaplan |
| Edna Bradshaw | Mr. & Mrs. Anthony Cuevas | Marilyn Fellman | Mr. & Mrs. L. W. Harris, Jr. | Simon Karlinsky |
| George Bremser, Jr. | Mary A. Culp | Dr. & Mrs. Victor Fellows | Laurence W. Harris, III | Caroline W. Kaufman |
| | | | Mary Jane Harris | |

Elizabeth Kaupp
John Keeley
Georgette H. Kelley
George F. Kellogg
Dr. Ralph H. Kellogg
Charles D. Kelso
James F. Kemp
Mr. & Mrs. Charles W. Kenady
Dr. & Mrs. James Kent
Roger & Doris Ketcham
Angele Khachadour
Abraham R. Kinzer
Cassius L. Kirk, Jr.
Mr. & Mrs. Francis Kirkham
Mr. & Mrs. Clyde B. Kirlin
F. Curt Kirschner, Jr.
Robert L. Kissick
Claudia Bray Kitka
Dr. & Mrs. Charles H. Klaiif
Eileen & Arthur Klatsky
Mr. & Mrs. Simon Kleinman
Robert & Linda Klett
Mrs. A. E. Knowles
Louis A. Koffman
Mrs. Joseph Kohlenstein
Barbara D. Kokesh
Mr. & Mrs. S. Konigsberg
Dr. & Mrs. Arthur Kornberg
Dr. & Mrs. Robert Kradjian
John H. Kramer
Mr. & Mrs. George M. Kraw
Charles C. Kredensor
Marilyn Harris Kriegel
Kimberly Kruse
Paul A. & Carolyn L. Kuckein
Mr. & Mrs. Rudolph L. Kuehn
Loni Kuhn
Pansy Kwong, M.D.
Mr. & Mrs. Douglas Kyle
Richard A. La Cava
Mr. & Mrs. Thomas M. Lacey
Michael D. Lajos, M.D.
William C. Lakeland
Lakeside Foundation
Claude H. Lambert
Laura H. Landers
Mr. Carlisle B. Lane
Dr. John Lane
Jennifer Langan
Andrew R. Larson
Norman T. Larson
David A. Lauer
Dr. & Mrs. Stephen C. Lazarus
Arthur S. Lazere
Mr. & Mrs. Louis Lazzari
Garfield Lee
Dr. Patricia Taylor Lee &
Richard D. Lee
Mr. & Mrs. Robert Leeper
Muriel Leff
Harvey Lehtman
Peter V. Leigh & Pamela D.
Smith
Mr. & Mrs. Kenneth Leitch
Hendrik W. Lenstra, Jr.
Freda Leuin
Richard K. Leute
Jose Leuterio, M.D.
Mr. & Mrs. Nicolai Levachov
Mr. & Mrs. Gerald S. Levin
Morton & Elaine Levine
Philip L. Levy, M.D.
Mr. & Mrs. David Lieberman
Mr. & Mrs. John G. Lilienthal
Mr. & Mrs. O. G. Linde
Lisa P. Lindelef
Claire & Herbert Lindenberger
Mr. & Mrs. John A. Linford
John Livingston
William Thomas Lockard
Helen L. Loeb
Mrs. George Loinaz
Daniel Y. Long
Terry J. Long
Anna Longwell
William J.P. Lonsdale, M.D.
Jim Lord
Francis Ludwig
C. Keith Lyde
Mr. & Mrs. Laurence R. Lyons
Mr. & Mrs. Edmund MacDonald
Ellen E. Mack

Mr. & Mrs. Merrill L. Magowan
Mr. & Mrs. Peter A. Magowan
Mrs. Robert A. Magowan
Mr. & Mrs. Jack Mannarino
Philip B. Manuwell
Richard A. Marciano
Ari Marcus
Daniel & Virginia Mardesich
Mr. & Mrs. Francis Martin, III
Letha Ann Martin
Margaret A. Martin
Mr. & Mrs. Stephen J. Martin
Dr. & Mrs. Jacob L. Mathis
Mr. & Mrs. L. W. Thomas May
John Maygimnes
Mr. & Mrs. Alex Mazetis
Judge Lucy Kelly McCabe
James McClatchy
Robert & Helen McCrary
Mr. & Mrs. Donald McDonald
Denis V. McDougal
Ms. Jeanne E. McFarland
Mr. & Mrs. John McGreevey
John H. McGuckin, Jr.
Robert T. McIvor
Mr. & Mrs. Francis McKim, Jr.
Linda S. McMahon
Mrs. J. R. McMicking
Burton J. & Deedee McMurtry
Mr. & Mrs. Daniel McNabb
Mrs. Edgar N. Meakin
Drs. Robert & Thirid L. Meckel
Alex Mehran
Dana Mendelson
Prof. & Mrs. John Merryman
Mrs. John Meyer
Richard Meyerhoff
Mr. & Mrs. Donald Michener
Hal M. Mickelson
Althea L. Miller
Mr. & Mrs. Frank R. Miller, Jr.
Fred J. Miller
James F. Miller
Vivienne E. Miller
Mr. & Mrs. Morton Mills
Robert & Dale Mnookin
Mr. & Mrs. Osmond Molarsky
Mr. & Mrs. Milton Molinari
Lillian Molzan
Mr. & Mrs. Joseph A. Moore, Jr.
Mr. & Mrs. Thomas G. Moore
Dr. & Mrs. James Moorefield
Thomas & Lydia Moran
David F. Morgan, M.D.
Mr. & Mrs. J. B. Morgan, III
Kenneth J. Morhart
Mr. & Mrs. Lamberto G. Moris
Drs. Philip & Kim Morris
Elliot Morrison
Marlene Morrison
Mr. & Mrs. John C. Morrissey
Mr. & Mrs. Jeffery Morshend
Dr. Forrest S. Mortimer
Robert C. Morwood
Mrs. Sandra Mosbacher
Barbar J. Mountrey
Dr. & Mrs. Saylo Munemitsu
Dr. & Mrs. Bradford G.
Murphy
Mrs. Daniel J. Murphy
David G. Murphy
Dr. & Mrs. Andrew T. Nadell
Renate M. Nadler
Francesca P. Naify
John Nairn
Alex & Eleanor Najjar
David & Marilyn Nasatir
William H. Nathan
Leonard E. Nelson
Mr. & Mrs. Nels B. Nelson
Dr. Walter A. Nelson-Rees
Robert K. Nesbet
G. T. Newcomb
Mr. & Mrs. Peter L. Newton
Evert & Elizabeth Nice
John J. Nichols
Mrs. Sterling Nicolaysen
Mr. & Mrs. Robert L. Nielsen
Mrs. Russell Niles
Dolores Norris
Mr. & Mrs. Mark Northcross
Peggy & Boyce Nute

Dr. David D. Oakes
Mrs. Taher Obaid
Charles O'Brien
Mr. & Mrs. John L. O'Hara, Jr.
Mr. & Mrs. Jon Older
Mr. & Mrs. Robert M. Oliver
Dr. & Mrs. A. C. Olshen
Oscar E. Olson
Mr. & Mrs. Arthur C.
Oppenheimer, II
Jerry Orecchia
Mr. & Mrs. Charles Osthimer
Dr. & Mrs. Peter F. Ostwald
Catherine A. Owen
Nancy E. Owens
Mr. & Mrs. Sanford Paganucci
Mrs. John R. Page
Dr. Seaver Page
Mr. & Mrs. F. Ward Paine
Thomas Pajak
Donald & Blamid Palatucci
Mr. & Mrs. George Paras
Malcolm F. Parkman
Susan Jane Passovoy
Adolph L. Patrick
Mr. & Mrs. Judith Patton
Michelle Patton
Drs. Crellin & Kay Pauling
James Pawlak
Geoffrey Peck
Louise M. Peele
Marie Pejcha
Mr. & Mrs. N. C. Pering
Dr. & Mrs. Roland K. Perkins
Mr. & Mrs. David Perlman
Bernard L. Peuto
Philip D. Phytian
Mrs. Milton Pilhashy
Ann Mary Pine
Paul Pocher
Michael Podell
Mr. & Mrs. Robert C. Poe
Fran & George Poeschel
Eugene V. Pongratz
Mr. & Mrs. Gordon L. Poole
Mr. & Mrs. Rollee E. Poppino
Mr. & Mrs. Patric Thompson
Powell
Karen L. Burtness Prak
Gerald & Stephanie Pressman
Stephen D. Prystowsky
John M. Quigley
Mr. & Mrs. Martin Quinn
Gordon Radley
Thomas F. Ramos
Nahum & Jane Rand
Evelyn J. Randolph
William D. & Marilyn K. Rasdal
Norman Rau
Mrs. Jeanne Reade
Mr. & Mrs. Richard W. Reade
Danielle Rebischung
David Redell & Constance
Martin
Anaa Reese
Pat Rees-Miller
Glenn H. Reid
Mrs. Robert L. Remke
Peter Renstrom
Dr. & Mrs. Bernard Resnick
Dick Reticker
David Richardson
Mr. & Mrs. Burton Richter
Dr. Francis J. Rigney
William Rigney
Mrs. George E. Riley
Richard & Jean Ringe
Andrew M. Riolo
Mr. & Mrs. Haiden Ritchie
Nancy E. Rivera
Mr. & Mrs. Joseph J. Rizzuto
Dr. Patrick Robertson
Mrs. Henry W. Robinson
Violet B. Robinson
Marianne Robison
Mr. & Mrs. Ralph Roesling
Peter J. Rogers
Peter B. Roll
Charles Rolle, M.D.
Dr. & Mrs. David B. Rosehill
Dr. & Mrs. C. Peter Rosenbaum
Mr. & Mrs. Paul Rosenberg

Susan Rhee Rosenblatt
Antonio Rossman & Kathryn
Burns
Mr. & Mrs. Julian Roth
Richard A. Roth
Seymour Rubinstein
Donald C. Rummick
Christine H. Russell
Alfred L. Sanderson
John Santibanes
Mr. & Mrs. R.L. Sapirstein
Alfred Saroni, Jr.
Louis Saroni, II
Mr. & Mrs. Guido Saveri
Lew Schalit & Spring Kraeger
Dr. Kurt A. Schlesinger
Diana E. Schneider
Dr. & Mrs. Edgar J. Schoen
Mary & Ted Schulz
Mrs. Karl Schuster
Robert & Debra Schwartz
Steven Schwartz, M.D.
Mr. & Mrs. E. Nicholas Selby
Robert A. & Marlene K. Seligson
Duncan A. Sennott
Mrs. A. Setrakian
Mr. & Mrs. Grant A. Settlemier
Gerald V. Sharp
Clayton & Deborah Shatney
Maryanna G. Shaw
Andrew T. Sheehan
Dr. & Mrs. David Tai-Man Shen
David Shepherd
Dr. Sol Shnider
Dr. & Mrs. Mervyn Shoor
Virginia Short
Mr. & Mrs. Lawrence L. Shrade
Jan I. Shrem
Mr. & Mrs. Robert F. Shurtz
Dr. & Mrs. William J. Siegel
Jack Siemon
Dr. & Mrs. Michael L. Silpa
Mrs. Doris F. Silva
Mrs. Jane Silver
Mrs. Sol Silverman
Lewis J. Silvers, Jr.
Mr. & Mrs. Dwight Simpson
Mrs. Claire Collins Skall
Harold Skilbred
David L. Sloss
Robert B. Small, M.D.
Ernest Smetana
Anne Smith
Bruce L. Smith, Ph.D.
Mr. & Mrs. Gerald L. Smith
Gregory A. Smith
Dr. & Mrs. Marvin Smoller
Mark A. Snyder, M.D.
Ross H. Snyder
Krikor Soghikian, M.D.
Mr. & Mrs. Steven Soult
Raymond A. Souza, Jr.
Helen Spector
Mary Ann Spitters
Mr. & Mrs. Dale F. Sprankle
Stahl Motor Company
Dr. & Mrs. Robert L. Stamper
Mario L. Starc & Helena
Pechaver Starc
Mr. & Mrs. Graydon Staring
Ruth & Alan L. Stein
The Honorable & Mrs. Wm. D.
Stein
Donna D. Stephens
Charles & Tracy Stephenson
Dr. & Mrs. L. Daniel Stern
Blanche Germain Streeter
Prof. & Mrs. A. Streitwieser
Robert Stuart
Arthur J. Sullivan
Robert E. Sullivan
Mr. & Mrs. Bert O. Summers
Dr. & Mrs. Alan D. Swensen
Mr. & Mrs. Steven L. Swig
Mrs. Sara R. Tajeldin
Mr. & Mrs. Dieter Tede
Mrs. Joseph Tedesco
Nikolai Tchin
Christine Tejada
Michael A. Temerin
Mrs. Marvin T. Tepperman
Joan Thoma

Richard F. Thomas, Jr.
Ron Thomas
William Thomas
Anita Lea Thompson
Mrs. Frances T. Thomson
Mr. & Mrs. William L. Thornton
Dennis S. Tierney
Dale Tillery
Maj Gen & Mrs. G. Walter Titus
Mrs. Joseph Z. Todd
Carol J. Tomlinson
Lucy Tompkins, M.D.
Joseph & Catherine Torrano
Candy Toy
Mr. & Mrs. Henry F. Trione
Gardiner Troubridge, II
Richard D. Tuck
L. H. Tung
Mr. & Mrs. James S. Tunnell
Mr. & Mrs. Bob L. Turner
Donald J. Tusel, M.D.
Allyson Tynes-Kardel
Mrs. John R. Upton
Helene Urwitz
Mrs. Edward Valentine
Dr. & Mrs. W.M. Van Cleemput
Dr. T. M. Vandenheede
Peter Van Etten
Robert & Joanne van Santen
Mr. & Mrs. Frank Veloz
Mr. & Mrs. Willard E. Vernon
Darlene P. Vian
John Max Vogel, M.D.
Benay W. von Husen
Louis M. Vuksinick, M.D.
Ann Yvonne Walker
Joy C. Wallenberg, M.D.
Mr. & Mrs. Robert H. Walter
Mr. & Mrs. Michael J. Ward
Mr. & Mrs. William E. Warren
Stan & Andrea Washburn
Mr. & Mrs. Terrence Watson
Beverly Weber
Dr. & Mrs. Paul M. Weber
Mr. William E. Wecker
Dr. & Mrs. Stephen Weinstein
Maurice D. Weir
Dr. & Mrs. Ernest M. Weitz
J. Michael Welch
Ann E. Wengert
Dr. & Mrs. David Werdegard
Dr. & Mrs. C. M. Weseman
Genette H. Whisenhunt
Mr. & Mrs. Walter L. White
Mr. Michael R. V. Whitman
Jean Norelli & Michael Whitson
Thomas D. Wickens
Mr. & Mrs. James Wickersham
Mrs. Walton Wickett
Greg & Lyn Wilbur
Mr. & Mrs. Jonathan Wilcox
Neil C. Williams
Glen E. Williams
Mrs. T. A. Williamson
Dr. Glenn E. Willoughby
Charles B. Wilson, M.D.
Tom Wilson
Mr. & Mrs. Theo P. Winarske
Hanna Winery
Mr. & Mrs. Harold Witkin
Paul Womner
Bonnie Woodworth
Nancy Compton Worthen & Jack
Cameron Worthen, Jr.
Jack H. Wyatt
Jerry Wyckoff
Norman L. Yeon
Mr. & Mrs. E. William Yund
Dr. & Mrs. Louis Zamvil
Mr. & Mrs. Pierluigi Zappacosta
Milford Zasslow
Mr. & Mrs. A. Lee Zeigler
Walter G. Zimmerman, Jr.
William Zoller
Mr. & Mrs. Peter M. Zuber
Mr. & Mrs. Amos C. Zucchi

IN KIND GIFTS

Mr. & Mrs. Gorham B. Knowles
Mr. & Mrs. John C. McGuire
Mr. & Mrs. Alfred S. Wilsey

TRIBUTARY CONTRIBUTIONS

San Francisco Opera wishes to extend its sincere appreciation to the following donors who have made memorial and honorary contributions from August 11, 1994 to September 15, 1994. These gifts are placed in the Opera's Endowment Fund to ensure the stage remains lit and vibrant for seasons to come.

IN MEMORY OF:

HENRY BECKER

Glenn and Lisa Fisher

VINCENT DIEHL

Grace W. Franke

WALLACE L. KAAPCKE

Robert Minge Brown

Arlene B. Chapman

Thomas E. Haven

Mrs. Thomas W. Johnson

Stewart and Patten Company

Edmund W. Littlefield

DR. LOWELL KIDDER

L. W. Cagley

OLIVER A. KINGSLAND

Alan R. Wilmunder

CHARLOTTE MARCUS

Madeleine H. Russell

IN HONOR OF

BRUCE MCCOY

Ruth Pulverman

Donor Categories and Benefits

Without the generous support of our Opera family, it would be impossible for San Francisco Opera to continue to produce first-rate opera. In addition to enjoying outstanding entertainment on stage, contributors to San Francisco Opera receive a number of benefits which enable them to observe many stages of opera production, to meet the artists, and to have behind-the-scenes opportunities to participate in Opera life. For information on becoming involved in these interesting and exciting donor benefits and services contact the Development Department at (415) 565-6416.

GUILD MEMBER \$50 and above

- San Francisco Opera Guild Season Preview Book: informative articles, plot synopses, cast lists, and photos of the year's repertory
- Opera Insights: passes to a series of informal presentations by the season's artists, conductors, and production staff
- Advance notice of special events and ticket availability: opera and special concert ticket information is available to members ahead of the general public
- War Memorial Opera House backstage tours: reservation priority and discount tickets for tours of the 1931 theater designed by Arthur Brown, Jr.

PATRON \$100 and above

All benefits of Guild Member, plus:

- Invitation to a working rehearsal: an insider's view of the complex process of bringing an opera to life on the stage

VOTING PATRON \$300 and above

All benefits of Patron, plus:

- Voting membership in San Francisco Opera Association
- Invitation to Annual Meeting and Reception
- Invitation to a technical demonstration

SUPPORTING PATRON \$500 and above

All benefits of Voting Patron, plus:

- Invitation to a second working rehearsal and special reception
- Invitation to a third working rehearsal

SUSTAINING PATRON \$1,000 and above

All benefits of Supporting Patron, plus:

- Invitation to a final dress rehearsal with lecture and supper
- Listing of your name in all program magazines

Corporate Council Benefits & Privileges

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

LEADERSHIP CIRCLE (\$50,000 and above)

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

GOLD CIRCLE (\$25,000 to \$49,999)

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

SILVER CIRCLE (\$10,000 to \$24,999)

- Complimentary tickets to an opera in a priority seating area *

- Opportunity for a private concert featuring acclaimed Opera Center singers for your meeting, party or special event
- Opportunity to participate in patron travel program to opera houses throughout the world
- All privileges and benefits which follow:

CORPORATE BENEFACTOR (\$5,000 to \$9,999)

- Invitation to a special donor event with the General Director and opera artists in an exclusive location
- Recognition in all publicity and advertising prior to your sponsored opera performance or event *
- Your corporate name on recognition signs displayed in the War Memorial Opera House Lobby *
- Your corporate name featured on Program Magazine synopsis page of your sponsored performance (s) *
- Framed Program Magazine cover and program page of your sponsored opera signed by a renowned singer of conductor *
- Free reserved parking at the Performing Arts Center Garage for any opera performance or subscription series
- All privileges and benefits which follow:

CORPORATE FOUNDER (\$2,500 to \$4,999)

- Opportunity to participate in the corporate Employee Subscription and Single Ticket Discount Programs (subject to availability)

- Listing in the corporate Council section of every Program Magazine, reaching more than 284,000 patrons
- Invitation to exclusive special events including the Annual Corporate Awards dinner and two V.I.P. tours of the Opera House Stage, Scenery Shop, Costume Shop or Wig and Make-Up Department for your corporate employees and special guests
- Invitation to several Working Rehearsals, Opera Insights programs and the Company's Annual Meeting
- Preferred seating for all Working Rehearsals
- Opportunity to purchase reserved parking at the Performing Arts Center Garage for any opera performance
- Special assistance in purchasing tickets to upcoming operas through the Corporate council Ticket Service
- Use of the Corporate Council Membership Services private phone line
- Personalized backstage tours for your employees and special guests, upon request
- Subscription to San Francisco Opera News
- Copy of the Season Book, previewing the fall season productions
- Voting membership in San Francisco Opera Association
- Advance notice of special events and ticket availability

* denotes exclusive benefits for corporate sponsors of productions, performances or events



CORPORATE COUNCIL

San Francisco Opera appreciates the generous support of the following companies that made contributions for performance years 1993 or 1994 (recorded February 1, 1993 through September 15, 1994). Donors of \$2,500 and above are eligible for membership in the Corporate Council. Members receive numerous benefits and privileges, including participation in members-only dress rehearsals, corporate evenings at the Opera, and special behind-the-scenes glimpses into the world of opera. For more information about joining the Corporate Council, please telephone (415) 565-3264.

LEADERSHIP CIRCLE \$50,000 and above

American Airlines
Bain & Company
BankAmerica Foundation
Chevron Corporation
Delta Air Lines, Inc.

Franklin/Templeton Group
Hewlett-Packard Company
Kassman Pianos & Kawai
Kawai America Corporation
Lexus

Merola Opera Program
Meyer Sound Laboratories, Inc.
Microsoft Corporation
Nordstrom
Novell, Inc.

San Francisco Opera Guild
Sun Microsystems, Inc.
Sybase, Inc.

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

Bally
Bravo! Club
British Airways
Continental Micronesia

Deloitte & Touche
El Paso Natural Gas Co.
GUMP'S
Kimball's Restaurant

Lufthansa German Airlines
Neiman Marcus, Union Square
Pillsbury, Madison & Sutro
The Royal Bank of Scotland, S.F.

Shaklee Corporation
Telesis Foundation

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

AKG Acoustics
American Express Company
Ernst & Young
Fibreboard Corporation
Fireman's Fund Foundation
Stanlee R. Gatti Designs

Guam Hilton
Inn at the Opera
Levi Strauss Foundation
Noah Corporation
Northern Trust Bank of CA
Pacific Gas & Electric Company

Penterra Company
Riviera Concepts of America
San Francisco Opera Orchestra
San Francisco Opera Chorus, Corps
de Ballet and Production Staff
San Francisco Marriott Hotel

Charles Schwab & Company
St. Francis Theatre Ticket Service
The Shorenstein Company
USL Capital
Wells Fargo Bank

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

Abbey Carpet
A.G.M.A.
AMB Investments, Inc.
Beaulieu Vineyards
Capitol Electric
Citibank California
The Clorox Company
Domaine Chandon
Fluor Daniel, Inc.
French Embassy

The Gap
Banana Republic
GapKids
babyGap
Goldman, Sachs, and Co.
Heath Cal Insurance Company
InterPacific Group
KDFC Radio
Kendall - Jackson Vineyards
William C. Landreth

Macy's West/Bullock's
McCutchen, Doyle, Brown &
Enersen
McKesson Corporation
J. P. Morgan & Co., Inc.
Pacific Bell
Potlatch Corporation
Price Waterhouse
Renaissance Vineyard & Winery
C. A. Sabah

Saks Fifth Avenue
San Francisco Chronicle
Schapiro-Thorn, Inc.
See's Candies, Inc.
Tour Arts
Transamerica Corporation
Union Bank
Vorpall Galleries

FOUNDER \$2,500 - \$4,999

Alexander & Baldwin, Inc.
A.F. of M.
Arthur Andersen & Co.
The Arques Charitable Education
Trust
The Bank of California
Bechtel Group, Inc.
Beringer Vineyards
Broad, Schulz, Larson & Wineberg

Choice Medical Group
FAFCO, Incorporated
Fidelity Investments
Franciscan Estate Selections
Hallmark Cards, Inc.
Harris' Restaurant
Howard, Rice, Nemerovski, et al.
I.A.T.S.E.
Jackson Square Art & Antiques

KKHI Radio
KPMG Peat Marwick
Marsh & McLennan, Inc.
Morgan Stanley & Company
Orlane
Print Communications
Rustridge Ranch Winery and B&B
S. F. Electrical Contractors
Sandy Lane Hotel & Golf Club

Sanwa Bank California
Seagram Classics Wine Company
Selix
Shearman & Sterling
Siemer & Hand Travel
Sulka Shirts
Tiffany & Co.
Wathne
Harry Winston & Co.

PUBLIC SUPPORT

California Arts Council

National Endowment for the Arts

Grants for the Arts

CORPORATIONS SUPPORTING SAN FRANCISCO OPERA

San Francisco Opera extends its most sincere appreciation to the following companies that helped maintain the Company's annual needs through gifts of \$1,000 to \$2,499 during performance years 1993 or 1994 (recorded February 1, 1993 through August 10, 1994). Space does not allow us to pay tribute to the hundreds of other companies that help make each season possible.

CORPORATE GUARANTOR \$1,000 - \$2,499

American International Group
Mariedi Anders Artists Mgmt.
Apex Travel
Bank of Canton
Banque Nationale de Paris
E. Braun
Brioni
Brobeck, Phleger & Harrison
California Casualty Group
Floyd Carter Designs
CorDev
Delta Dental Plan of California
Determined Productions, Inc.

Maison Deutz
Far Niente
First Interstate Bank of California
Foundation
Forbo Industries
Gilbert-Clarke Stationers
Goldman Insurance
Great Western Financial Corporation
Claire Harrison Associates
Hellman & Friedman
Henry Calvin Fabrics
i4 Design/Sausalito
Johnson & Higgins of California

Raymond O'S. Kelly, Inc., CPA
Kentwood Vineyards
Metropolitan Life Insurance
Company
Robert Mondavi Winery
Northern California Concierge
Association
Pacific Bell
The Parnassus Fund
PC ET
P. M. I. Mortgage Insurance
Company
Jill P. Reber

Alfred J. Sanchez, Inc.
Scenic Hyway Tours, Inc.
Seyfarth, Shaw, Fairweather &
Geraldson
Shell Companies Foundation, Inc.
Sherman Clay & Company
Swiss Bank Corporation
The Village
L. E. Wentz Company
Wilson, Sonsini, Goodrich, & Rosati
WordPerfect Corporation
Yuen Lui Studio, Inc. of California

CORPORATIONS MAKING CONTRIBUTIONS THROUGH MATCHING GIFT PROGRAMS

Adobe Systems, Inc.
Alexander & Baldwin, Inc.
American Express Company
American Express Travel Related
Services Company
IDS Financial Services
Shearson Lehman Brothers
American President Companies
Foundation
ARCO Foundation Inc.
AT&T
The Bank of California
BankAmerica Foundation
Becton Dickinson and Company
The Boeing Company
BP America Inc.
The Capital Group, Inc.
The Chase Manhattan Bank
Chevron Corporation

Cigna Corporation
Citibank Private Banking
Continental Insurance Corporation
Continental Bank Foundation
Cooper Industries Foundation
Crisp Fulfillment Center
Digital Equipment Corporation
Dole Fresh Vegetables
DowElanco
Fannie Mae Foundation
Fireman's Fund Foundation
First Interstate Bank of California
Foundation
The Gap
babyGap
Banana Republic
GapKids
GATX Corporation
Heublein Foundation, Inc.

Hewlett-Packard Company
A. Foster Higgins & Co. Inc.
International Business Machines
Corporation
Johnson & Higgins of California
Kmart Corporation
Levi Strauss Foundation
Eli Lilly & Company Foundation
Macy's West/Bullock's
Microsoft Corporation
Minerals Technologies Inc.
Mobil Foundation, Inc.
Monsanto Fund
Morton International
Norcal Mutual Insurance Company
The Nord Family Foundation
Nordson Corporation
Northern Trust Company Charitable
Trust

The Noxell Foundation, Inc.
Pfizer Inc.
Philip Morris, Inc.
Public Service Company
The Reebok Foundation
Charles Schwab & Company
Joseph E. Seagram & Sons, Inc.
Sedgwick James, Inc.
Shaklee Corporation
St. Paul Financial Services
Sun Microsystems, Inc.
Times Mirror
Transamerica Corporation
TRW Electronics and Defense
Westinghouse Electric Corporation
John Wiley & Sons, Inc.

IN-KIND GIFTS TO SAN FRANCISCO OPERA GUILD'S OPERA FESTIVA-1994 (PARTIAL LIST ONLY)

Agnes Bourne Showroom
Alliance Francaise de San Francisco
American Hawaii Cruises
Austrian Airlines
Austrian National Tourist Office
Avis Rent-A-Car, Vienna
B & M Upholstery - Belmar
Company
Backroads
BMW of San Francisco
Brenner's Park-Hotel & Spa
Budapest Hilton
Buskirk Productions - Mike Lipskin
Canyon Ranch in the Berkshires
Carmel Valley Ranch Resort
Carpeneti, Richard
Cellular One
Constance M. Lewallen
Cypress Club
Dejon Arabians
Derco Jewelers
Donghia Showrooms
Easton Sports

El Dorado Hotel Casino
Kika Gilmore's Liberte
FAO Schwarz
Federal Bureau of Investigation
Forum Hotel International
Four Seasons Hotel
Four Seasons Hotel - New York
Four Seasons Ocean Grand
Four Seasons Olympic Hotel
Giraux Fine Jewelry Ltd.
Halekulani
Harbor Village Restaurant
Harrah's Casino Hotel Lake Tahoe
Harry and Davie
Hotel Cuzco - Spain
Hotel Goldener Hirsch
Hotel im Palais Schwarzenberg
Hyatt Regency La Jolla
Hyatt Regency Maui
Hatt Regency San Francisco
Hyatt Regency Scottsdale - at Gainey
Ranch
Imperial Hotel, Tokyo
Island of Lana'i

Knoll
Landor Associates
Mathew, Nancy & Marshall
Mauna Lani Bay Hotel and
Bungalows
Maxwell Galleries, Ltd.
Maxwell Wolfe
McGuire Furniture Company
MGM Grand Hote, Casino & Theme
Park
Neiman Marcus
Nob Hill Club
Peninsula Hotel Beverly Hills
Peninsula Hotel Hong Kong
Peninsula Hotel Manila
Peninsula Hotel New York
Peter's Auto Radio
Resort at Squaw Creek
Robert & Sharon Varni
Ron Kovic
Saks Fifth Avenue - Judith Leiber
San Francisco 49ers
San Francisco Bay Club
San Francisco Opera

Sherman House Hotel
Sloan Miyasato
Sulka
Tailored Man
Taste Catering
Tom & Alayna Gray
Vidar Companies, Inc.
Westin St. Francis
Alexander Valley Vineyards
Bonny Doon Vineyard
Dr. Henry Shinefield
Dr. Jack McElroy
Liparita Cellars
Markham Vineyards
Mount Eden Vineyards
Sterling Vineyards
The Seagram Classics Wine
Company
Villa Mt. Eden Winery-Stimson
Lane Wine/Spirits Ltd.
Wente Bros with Concannon
Vineyards & Murrieta's Well
Winery

SAN FRANCISCO OPERA CENTER

The following corporations, foundations and individuals contributed major support to one or more of the San Francisco Opera Center programs during performance years 1993 or 1994 (recorded February 1, 1993 through September 15, 1994). On behalf of the Opera Center's National Auditions Program, Merola Opera Program, Western Opera Theater National and International Tours, San Francisco Opera Center Singers National and International Tours, Brown Bag Opera, Showcase, Schwabacher Debut Recitals, Technical Apprentice Program, Adler Fellowship Program, Merola Advanced Training Projects, Pacific Rim Cultural Exchange Program, Education Program, and Pacific Voices we offer our sincere appreciation for their generous support.

Anonymous (2)	Mr. & Mrs. Warren J. Coughlin	The James Irvine Foundation	Seyfarth, Shaw, Fairweather & Geraldson	Donald Gimbert
Estate of Aurelia M. Albey	Mr. & Mrs. James Crafts, Jr.	The Japan Foundation	Shaklee Corporation	Hallmark Cards, Inc.
American Express Company	Mr. & Mrs. Peter W. Davis	The Liberace Foundation	Drs. Ben & A. Jess Shenson	Guam Hilton
The Arques Charitable Education Trust	Delta Air Lines, Inc.	Natalie Limonick	Telesis Foundation	Ivy's Restaurant
Mrs. Walter M. Baird	The Driscoll Foundation	Marsh & McLennan, Inc.	Transamerica Corporation	I.A.T.S.E.
BankAmerica Foundation	Phyllis Q. Edwards	Merola Opera Program	Wells Fargo Bank	InterPacific Group
Joyce & William Brantman Foundation	Mrs. Lennart G. Erickson	National Endowment for the Arts		Kimball's Restaurant
Mrs. Charlotte Ford Calhoun	The Freedom Forum	The Bernard Osher Foundation	IN KIND GIFTS	S. Christopher Lirely
California Arts Council	Ann & Gordon Getty Foundation	Mr. & Mrs. James C. Paras	A.F. of M.	Merola Board of Directors
Chevron Corporation	The Hearst Foundation	Mr. & Mrs. Evert B. Person	AGMA	Professor Kazuyoshi Nakaya
Citibank California	David & Jane Hartley	Mr. & Mrs. Michael E. Rolland	Mr. & Mrs. Kimball Allen	Noah Corporation
City & County of San Francisco	The William & Flora Hewlett Foundation	Gerald B. Rosenstein	Amici Di Merola	Mr. Hiroyoshi Noda
Clorox Company Foundation	The Edward E. Hills Fund	Mr. & Mrs. Robert B. Ryan	City of San Francisco Nursery	San Francisco Marriott Hotel
Continental Micronesia	Mr. & Mrs. Bruce W. Hyman	James H. Schwabacher, Jr.	The Dedicated Opera Center Volunteers	Tour Arts
				The Village
				Vorpal Galleries

1994 ADLER FELLOWSHIP SPONSORS

San Francisco Opera gratefully acknowledges the individuals listed below, each of whom has made a generous commitment to sponsor an Adler Fellowship for performance year 1994. For information regarding sponsorship opportunities, please telephone (415) 565-3206.

Mr. & Mrs. Warren J. Coughlin	Mr. Rudolph W. Driscoll	Mr. & Mrs. Patterson McBaine
Mr. & Mrs. Peter W. Davis	Hedi & Hal Kaufman	Mr. James H. Schwabacher

MEROLA OPERA PROGRAM

BOARD OF DIRECTORS

Mr. James H. Schwabacher,
Chairman
Dr. A. Jess Shenson,
President
Mrs. Richard Bastoni
Donna L. Blacker
Dr. Phyllis B. Blair
Mrs. James F. Buckley, Jr.
Barbara Bruser Clark

The Hon. Marie Bertillion
Collins
Mrs. Joseph Coulombe
Mrs. Lonny Darwin
Mrs. Peter W. Davis
Mrs. Reid Dennis
Sandra Donnell-Faggioli
Mrs. Charles B. Farrow
Mr. William G. Gaede
Mrs. Nicholas Gannam
Mr. George N. Hale, Jr.

Mr. David W. Hall
Suzanne M. Hauer
Mr. David Hugle
Anna Torres Jahn
Mrs. Mark O. Kasanin
Barbara Delmar Kokesh
Ann M. Paras
Mrs. Alain Piallat
Mr. Barry Pilger
Mary Stevens Riley
Rusty Rolland

Mrs. Leslie Roos
Mrs. Alan J. Rosenberg
Jerry Rosenstein
Dr. Alan M. Roth
Mary C. Slawson
Blanche Germain Streeter
Mrs. Rosemary Thakar
Mr. Ross S. Uchimura
Mr. Bruce Walker
Mrs. Richard V. Zolezzi

HONORARY DIRECTORS

Mrs. Kurt Herbert Adler
Mrs. Starr Bruce
Mrs. Sheldon Cooper
Madame Régine Crespin
Matthew Farruggio
Mrs. A. Barlow Ferguson
N. Lee Herbst Gruhn
Lotfi Mansouri
Mrs. Harriet Meyer Quarre
Alexander Saunderson

The following individuals, corporations and foundations contributed major support to the Merola Opera Program during the last year. We offer our sincere appreciation for their generous support.

MEROLA CIRCLE MEMBERS \$5,000 OR MORE

In Memory of Verna Arques
C.E. Trust, Wm. J.
Zeigler, Jr., Esq.
Mr. and Mrs. S.D. Bechtel,
Jr.
Mr. Jean E. Bennett, Jr.
Joyce and William Brantman
Foundation
Mrs. Starr Bruce
Annette Campbell-White,
Adler Sponsorship Fund
In Memory of Clinton C.
Dean - in the quest for the
next Maria

Mr. and Mrs. Reid W.
Dennis
Mrs. Patricia
Durbin-Heavey
Mrs. A. Barlow Ferguson
Eva H. Frank Estate
Mr. and Mrs. Gordon Getty
Ann and Gordon Getty
Foundation
William G. Gilmore
Foundation
Donna Lee Grassman
Memorial Fund
Gary Griffith Memorial
Endowment Fund
Crescent Porter Hale
Foundation
Mr. David W. Hall

The Jam Handy Character
Building Foundation
Mr. David S. Hugle
Il Cenacolo
Mr. and Mrs. W. T. Jackson
The Li Foundation
Scholarship Fund for
Chinese Singers
Christopher Lirely
Mr. Martin Livingston
Members of the Merola
Opera Program
Endowment Fund
G.H.C. Meyer Family
Foundation
Mr. Milton Mosk
Albert E. Moser
Mr. Bruce Muncil

Mrs. Vija Hovgard Nadai
Mrs. Iola Norton
The Bernard Osher
Foundation
Mr. and Mrs. James C. Paras
Mr. Earl David Peugh, III
Mr. and Mrs. Alain Piallat
Mrs. Harriet Meyer Quarre
Mr. and Mrs. Michael
Rolland
San Francisco Opera Guild
Mr. James H. Schwabacher
Drs. A. Jess and Ben
Shenson
Rose Shenson Scholarship
Fund
Stern Grove Association
Mr. and Mrs. John B. Stupp

Ms. Betty Toy
Mrs. Paul L. Wattis
Robert Weiss
James L. Wilson Trust

IMPRESARI \$1,000-\$4,999

Ms. Sallie Waterman Arens
Amici di Merola
Mr. and Mrs. Richard
Bastoni
Mr. Frank Bayley
Mr. Andrew J. Bellotti
Mr. & Mrs. Dale Burgess
Mr. and Mrs. Nordin F.
Blacker
Dr. Phyllis B. Blair

Mr. and Mrs. Harold Boucher
 Mrs. Marion Zimmer Bradley
 Mr. John M. Bryan
 Mr. and Mrs. James F. Buckley, Jr.
 Mr. and Mrs. James P. Butler
 Mr. Nicholas Cage
 Mrs. Charlotte Ford Calhoun
 Mr. James K. Cameron
 Barbara Bruser Clark
 Mrs. Earle R. Coggin
 Hon. Marie Bertillon Collins
 Compton Foundation
 Mr. and Mrs. Joseph Coulombe
 Mrs. Evelyn Craig-Maggini
 In memory of Donald (Mac) Creveling, Jr.
 Mrs. Lorna Creveling
 Mrs. Leonie J. Darwin
 Mrs. Ralph K. Davis
 Mr. and Mrs. Peter W. Davis
 Delta Sigma Theta - San Francisco Alumnae Chapter
 Mr. and Mrs. Richard Dobbins
 Mrs. Thelma Dry
 Dr. Phyllis Q. Edwards
 Mr. and Mrs. Richard Ehrlich
 Eldorado Foundation
 Mrs. Charles B. Farrow
 Mr. and Mrs. Justin Faggioli
 Mr. Charles H. Fogg
 Mr. John Frango
 Ms. Ann Friedman
 Mr. Alfred Fromm
 Mr. and Mrs. William G. Gaede
 Mrs. Mary Ann Gannam
 Mr. and Mrs. Richard Goldman
 Mrs. N. Lee Herbst Gruhn
 Ms. Jean Quillen Guinner
 The Walter and Elise Haas Fund
 Mr. and Mrs. Prentis Cobb Hale
 Mr. and Mrs. George N. Hale, Jr.
 Suzanne M. Hauer
 Ms. Antonio Patricia Hotung
 Mrs. Caroline H. Hume
 Miss Carol Inberg
 Mrs. Philip Jacobs
 Dr. and Mrs. John Jahn
 Mrs. Herbert Jan Popper
 Mr. and Mrs. Mark O. Kasanin
 In memory of William Kent III
 Barbara Delmar Kokesh
 Mr. and Mrs. Nareesh Kripalani
 Mr. and Mrs. William H. Langenberg
 Mrs. Ann K. Lenway
 The Louis R. Lurie Foundation
 Mr. Roderick McManigal
 Drs. Kate and Andrew Mecca
 Metropolitan Associates of Los Angeles
 Mr. and Mrs. Otto E. Meyer
 Dr. Jess S. Miller
 Miss Vivienne E. Miller
 Mr. Herbert Nadai
 Miss Jane Newhall
 Mr. and Mrs. Patrick J. Newson
 Ed and Eleanore Perkins
 Louis and Flori Petri Foundation
 Mr. and Mrs. Alain Piallat
 Mr. Barry Pilger and Ms. Catherine Moss
 In honor of Leotyne Price
 Puccini Foundation
 Mr. and Mrs. Burton Richter
 Mary Stevens Riley
 Dr. and Mrs. Robert Rinehart
 Dr. Charles Rolle

Mrs. Leslie Roos
 Mrs. Alan J. Rosenberg
 Jerry Rosenstein
 Dr. and Mrs. Alan M. Roth
 Mr. and Mrs. Robert Ryan
 San Francisco Foundation for the William Karl Schwarze Estate
 Mr. and Mrs. Alexander Saunderson
 Schick Foundation
 Mr. and Mrs. Edwin A. Seipp, Jr.
 Sequoia Trust Fund
 Mr. and Mrs. Robert Shomler
 Shoshana Foundation
 Dr. J.H. Silveira
 Mr. and Mrs. Andrew Simpson III
 Mr. and Mrs. Paul Slawson
 Ms. Sue Sommer
 Mrs. Peter Sosnick
 San Francisco Opera Guild
 South Peninsula
 Jean and Robert Steiner
 Mr. Robert Steiner
 Mr. and Mrs. Ellis M. Stephens
 In memory of Lucile Stevens
 Mrs. Claudia Stoop
 Mr. Frank Stout
 Blanche Germain Streeter
 Miss Bernice Strube
 Mr. and Mrs. Gordon Taubenheim
 Mrs. Jane Taverner
 Mrs. Rosemary Thakar
 Mrs. Betty Toy
 Mr. and Mrs. Ross S. Uchimura
 Mr. and Mrs. Denman Van Ness
 Alma Brooks Walker Foundation
 Mr. and Mrs. Bruce Walker
 Wallis Foundation
 Dr. and Mrs. William Weeden
 Mr. and Mrs. Harry Wetzel
 Estate of Beverly Anne Whaley
 Mr. and Mrs. Alfred S. Wilsey
 Mr. and Mrs. Harold Witkin
 Mrs. David Wodlinger
 Mr. Alexander B. Yakutis
 Dr. and Mrs. John Zderic
 Mr. and Mrs. A. Lee Zeigler
 Mrs. J.D. Zellerbach
 Mr. and Mrs. Richard V. Zolezzi
 Mr. William Zoller

MEROLA CORPORATE DONORS

Adhesive Products, Inc.
 Alhambra
 American Business Communications
 Amsterdam Marriot Hotel
 André Fournier Wine Company
 Angray Merchandising Corp.
 B. Black & Sons
 Beronio Lumber
 Bush Street Associates
 California Merchandising Co.
 Caltronics
 Campton Place Kempinski Hotel
 Carnelian Room
 Carpenter Rigging
 Cavallini & Co.
 Chalone Wine Group
 Chevron Corporation - J. D. Bonney
 Cline Cellars
 Clicquot, Inc.
 Communications
 Dazian's, Inc.
 Deloitte & Touche
 Domaine Chandon
 Fairmont Hotel, San Francisco
 The Fashion Co.
 Fenyes Transportation
 Lydia Floyd
 Four Seasons Clift Hotel
 Get Away Travel
 Gloria Ferrer Champagne Caves
 Golden Dragon Printing
 Guestmark International - David Thakar
 Hermès of Paris
 Hotels Bel Air—Costa Careyes
 Hotels Bel Air—Puerto Vallarta
 Hotel Inter-Continental—Los Angeles
 Mr. John Hui of the San Francisco Marriott
 Huntington Hotel
 Inn at the Opera
 Inn at Saratoga
 International Freight Service
 International Silks and Woolens
 Ishi Limousine, Inc.
 Jade Mountain Winery
 Kaufer's Religious Supply
 KLM Royal Dutch Airlines
 La Lame, Inc.
 Los Angeles Music Center
 Opera
 Marrob Enterprises, Inc.
 Max Mara
 James V. McConnell, Inc.
 William M. Mercer, Inc.
 Metropolitan Elevator
 Michel-Schlumberger Fine Wine Estate
 Napa Valley Wine Train
 Company
 Phoenix Gallery
 Ritz Carleton Hotel, San Francisco
 Rossi & Rovetti Flowers
 RREEF Funds
 San Francisco Giants
 San Francisco Marriott—Alain Piallat, General Manager
 San Francisco Performances
 San Francisco Recreation and Park Department
 San Francisco Symphony
 San Francisco Zoological Society
 Scharffenberger Cellars
 Scudder, Stevens & Clark, Inc.
 Selix Formal Wear
 77 Maiden Lane Salon
 Siemer & Hand Travel
 Paula Skene Designs
 Sonoma Mission Inn and Spa
 Star Classics
 Stonepine
 Stylecrest Fabrics, LTD
 Suppenkuche Restaurant
 Thompson Merchandising
 Ticket Envelope Co.
 Tiffany & Co.
 Travel Technology Group
 Van Arsdale Harris Lumber
 Verde Giardino
 Villa Montalvo
 Wells Fargo Bank

SAN FRANCISCO WAR MEMORIAL PERFORMING ARTS CENTER

War Memorial Opera House
 Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial

The Honorable Frank Jordan
 Mayor, City and County of San Francisco

TRUSTEES

Thomas E. Horn
 President

Mrs. Melvin M. Swig
 Vice President

Maria Acosta-Colón
 Mrs. Mitchell V. Davies
 Dr. Zuretti L. Goosby
 Mrs. Walter A. Haas, Jr.
 Mrs. Anthony J. Leones
 Mrs. George R. Moscone
 Francesca P. Naify
 Ray Taliaferro
 Anthony J. Zanze
 Thelma Shelley
 Managing Director

Elizabeth Murray
 Assistant Managing Director

SAN FRANCISCO OPERA GUILD

Lotfi Mansouri, Honorary Director

Dr. Jill Hope
 President

Mrs. Victor L. Rollandi, Sr.
 Vice President - Administration

Mrs. Robert Higgins
 Vice President - Chapters

Mrs. John S. Ehrlich
 Vice President - Community Outreach

Mrs. James Malott
 Vice President - Development

Mr. George F. Lucas
 Vice President - Education

Mrs. W. Dean Henry
 Vice President - Fundraising

Mrs. Daniel J. McBrady
 Secretary

Miss Katharine Hanrahan
 Treasurer

Mrs. David Hartley
 Member at Large

Mrs. Sara Duryea
 Ex Officio

Mr. Ken Sommer
 Administrator

Mrs. Beresford Amoroso
 Events Coordinator

Mrs. Susan Criswell
 Bookkeeper

Mrs. Myra Shapiro
 Volunteer Coordinator

SERVICES

SENNHEISER LISTENING DEVICES

In order to increase the enjoyment of opera for hearing-impaired members of the audience, the War Memorial Opera House is equipped with a Sennheiser Listening System. Headphones and induction devices (adaptable to hearing aids) are available in the coat checkroom 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, house and backstage tours of the War Memorial Opera House will be conducted every half hour from 10 a.m. to 12 noon on weekdays and on Saturday; and every 15 minutes from 10 a.m. to 11:00 a.m. Sundays on the following dates:

Tuesday, October 4
Sunday, October 9
Wednesday, October 19
Sunday, November 6
Saturday, November 19
Friday, November 25
Wednesday, November 30
Sunday, December 4

Tickets for Guild members, \$2; non-members, \$5. Reservations required. Information: (415) 565-6433.

IF YOU DRIVE TO THE OPERA . . .

. . . and park in the Performing Arts Garage, remember that you can avoid some of the 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, every half-hour between 10 a.m. and 2 p.m. Special tours of Davies Hall only may be scheduled on Wednesdays and Saturdays by request. All tours leave from the Grove Street entrance of Davies Symphony Hall. There are no tours on holidays. General \$3; Seniors and students, \$2.

Information: (415) 552-8338.

Special service for San Francisco Opera 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 Opera House lower lounge 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 (415) 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's Ticket and Patron Services Center, 199 Grove at Van Ness, open 10 a.m. to 6 p.m., Monday through Saturday. Opera House Box Office: open 2 hours before each performance through the first intermission on performance days only. Phone charge: (415) 864-3330, 10 a.m. to 6 p.m., Monday through Saturday (VISA, American Express, 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 S.F. 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 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 10 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 last intermission.

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

Wheelchair accessible restrooms are located in the lower lounge and on the dress circle level (north). Wheelchair accessible public telephones including "TDD" are located in the northeast corner of the lobby. Accessible drinking fountains are on orchestra and dress circle levels.

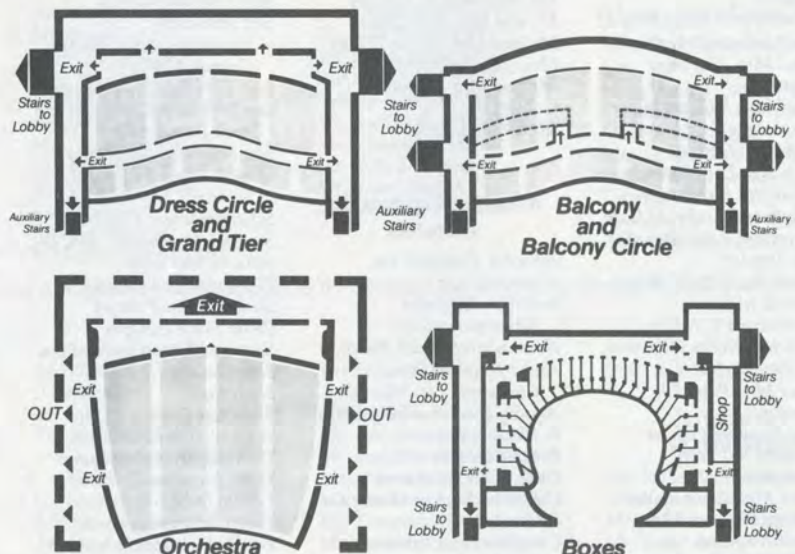
For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc., must be checked at Opera House cloak-rooms.

Opera glasses are available in the lobby.

No cameras, tape recorders or cellular phones 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. (Refer to Diagrams.) In case of fire please do not run—walk through that exit.

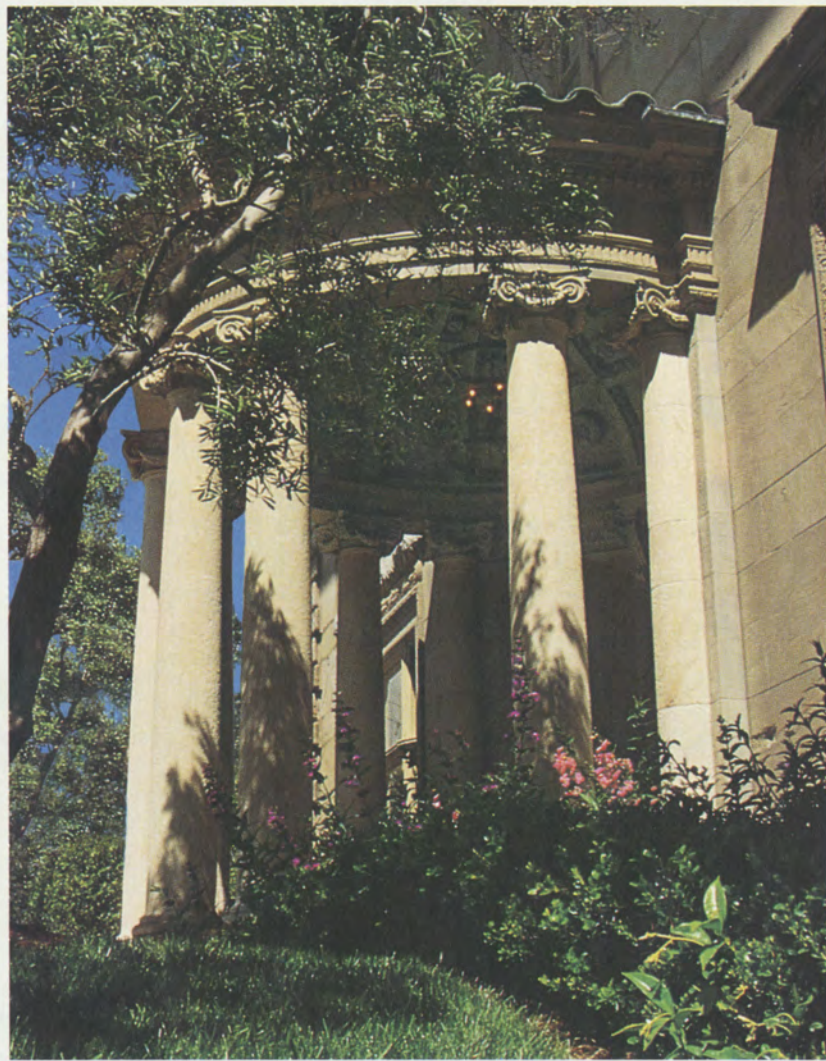


There are a
lot of people
who claim to be
financial gurus.

But are they?

One pundit has his "niche." Another has her "forte." But how can they claim to know what's best for your situation unless they're looking at your *whole* situation? The very reason a Morgan team provides you with a variety of global investment options. Tax ideas. Wealth transfer solutions. And then pulls them all together to create the smartest long-term strategy for you. How brilliant is any one investment decision if it's out of synch with the rest? If you have assets of \$5 million or more, call George W. Rowe, **J.P. Morgan California**, at (415) 954-3200. **Private Banking JPMorgan**

The Ultimate in Real Estate Lending



Whether It's Your First Home or Your Dream Estate...
Call Us for a Personal Consultation.

Luxury Residential Properties Apartment Buildings
Condominiums & Cooperatives



FIRST REPUBLIC
BANCORP INC.

388 Market Street, San Francisco, California 94111 (415) 392-1400 (800) 392-1400

A NEW YORK STOCK EXCHANGE COMPANY

San Francisco Los Angeles Beverly Hills San Diego Las Vegas

